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BOUCHER & PRATTE'S

Musical Journal

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October, 1881

SUMMER AND AUTUMN.

Gorgeous leaves are whirling down,
Homeward comes the scented hay,
O'er the stubble, sea and brown,
Flaunt the autumn flowers gay;
Ah, alas!
Summers pass,—
Like our joys, they pass away!

Fanned by many a balmy breeze,
In the spring I loved to lie
'Neath the newly-budded trees,
Gazing upward to the sky;
But, alas!
Time will pass,
And the flowers of spring must die!

Oft my maiden sat with me,
Listening to the thrush's tone,
Warbled forth from every tree
Ere the meadow hay was mown;
But, alas!
Summers pass—
Now I wander all alone!

Love, like summer time, is fair,
Dressed with buds and blossoms gay;
But upon this autumn air
Floats a voice, which seems to say
"Love, alas!
Also pass,
As the summers pass away."
—George Arnold.

LATEST MUSICAL ITEMS.

—LABITZKY is dead.
—JOSEFF is in San Francisco.
—VON BULOW continues very ill.
—MR. RUSSELL HALLETT is dead.
—MISS FANNY KELLOGG is in Boston.
—DR. H. R. PALMER has sailed for Europe.
—MME. MARIE ROZE has a sprained wrist.
—MR. GUSTAV SATTER is stopping in Boston.
—MAUREL has left Paris for his annual vacation.
—MME. PATTI has returned to her Welsh castle.
—RUBINSTEIN was born in 1830, and is partially blind.
—MR. FRANK GILDER will permanently locate in Boston.
—HEER RICHTER has revived "Tannhauser," at Vienna.
—"MAKOPPA" is the title of a new opera by Tschalkowsky.
—MISS BALFE (daughter of the famous composer) is in New York.
—HOFFMANN has completed his new opera, "Wilhelm of Orange."

—M. AMBROISE THOMAS goes to Brittany for his summer vacation.

—MISS CLARA LOUISE KELLOGG makes her *reentree* at Worcester, on the 29th.

—MR. J. W. PATERSON, the Glasgow (Scotland) music publisher, is dead.

—THE Berlin opera house opened on the 16th of August, with "Tannhauser."

—MR. FREDERICK ARCHER, the well-known English organist, is coming to America.

—Mlle. LITTA, the singer, is shortly to be married to the tenor, Mr. H. Cleveland.

—COUNT EBERHARD of Wurtemberg has written the music of an operetta entitled "Hilda."

—At a competition in Cologne, Sept. 4th, for a chorus of male voices, 793 people competed.

—MR. ADOLPH HARTDEGEN, the well-known 'cello player is to leave the Cincinnati College of Music.

—It is proposed at the forthcoming Leipzig Opera season to perform Weber's Operas in chronological order.

—There is a report that Mlle. Valleria is to succeed Mme. Fursch-Madier at the Théâtre de la Monnaie, Brussels.

—M. SAINT-SARNS has agreed to write a five act opera on the subject of Henry VIII, for the Paris Opera House.

—SIGNOR ERRANI and Theodore Thomas have been added to the corps of professors at the New York College of Music.

—"TANNHAUSER" received its 100th performance at the Vienna Opera House on August 22d. It was first given in 1860.

—MR. ADOLPHE FISCHER, the violoncellist, will return to America for his farewell season in the latter part of November.

—Prévost, the now tenor of the Château d'Eau, Paris, has signed a three years' engagement for America with Mr. Mapleson.

—TH. ALMEIDAS, who was the conductor of Maurice Grau's last opera bouffe company, died recently of yellow fever at Rio Janeiro.

—ONE of the recent additions to M. Vaucorbell's company at the Paris Opera is a young American singer, Miss Nordica (Norton).

—AN Act giving \$5000 to the Dominion Organ and Piano Company, of Bowmanville, Ontario, to assist in enlarging their manufactory has been passed by an almost unanimous vote by the town council of that place.

—BARS of music by several well known musicians are contained in a recent publication entitled *An Auto graph Album of the German Empire*.

—MME. CHRISTINE NILSSON has refused a big offer from Mr. Mapleson to come to the United States for an autumn and winter operatic tour.

—It is stated that Mr. George Henschel is to receive \$8000 for conducting the concerts of the Boston Symphony Orchestra this coming season.

—HANDEL'S "Messiah" was recently performed at a concert in Christiania—the first time in many years that Norway has heard this grand work.

—BALFE's opera "Pittore E Duca," which was first performed at Trieste in 1856, is to be revived in an English version under the title "The Painter of Antwerp."

—"How can Patti reconcile the statement that her motives are not mercenary, with that of her representatives that seats will be from \$10 to \$20 each?"—*American Art Journal*.

—A NEW opera, "Cleopatra," composed by the director of the Conservatory at Wiesbaden, is in preparation at Magdeburg, where it is to be the opening novelty next season.

—MME. CAROLINE SALLA, the leading star at the Italian Opera, St. Petersburg, is taking a holiday at Bagnères-de-Luchon. She is engaged for the autumn season at the Scala, Milan.

—THE Worcester (Mass.) Musical Festival promises to be more successful than ever this year. At the sale of tickets the premiums received for the sale of seats amounted to over \$2500.

—CARL ROSA made his debut in England at the Crystal Palace, March 10th, 1866. He visited the United States in the same year. His success as a manager is known throughout the world.

—WAHOTEL has been singing at Kroll's Garden in Berlin in "Le Postillon du Lonjumeau" and "Il Trovatore" with all his old success. His voice is said to show little sign of wear in spite of his age.

—Mlle. SCHARWENKA, a soprano, said to be possessed of unusual vocal gifts, and a cousin of the Polish pianist and composer, is studying under Mme. Viardot, and will shortly make her debut in opera.

—MR. EMIL FRANCK, who left America some five years ago in order to continue his musical studies under the skilled masters of the Old World, will appear in concert here during the forthcoming season.

—THE young Csar is described as a man of sincere piety, and a regular attendant at church. He is particularly fond of the chants, and maintains at his own expense two splendid choirs at the chapel at Peterhoff.

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Musical Journal.

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MISS GRISWOLD.

Without the slightest fuss or preliminary advertisement, the young American prima donna, Miss Griswold, made her second debut at the Paris Grand Opera on Friday night, the 19th inst. (August). M. Vaucorbeil certainly cannot be accused of "starring" this young lady, for indeed even the opera bills merely alluded to the *rentrée* of the tenor, M. Bosquin. The music of "Marguerite," especially in the garden scene, is rather low for the voice of the American artist, but in the church scene she appeared to better advantage, and in the final scene in the prison she carried all before her. Nevertheless, "Marguerite" is deemed by the Parisians hardly as well suited to Miss Griswold as "Ophelia," in which she made her first appearance on the French stage. M. Vaucorbeil, the manager of the Paris Grand Opera, has just concluded an engagement with another American, who, under the name of Mdle. Nordica, sang last winter at St. Petersburg.

In consequence of the success made by the American prima donna, Miss Griswold, at the Paris opera house, the manager, M. Vaucorbeil, has doubled her salary. On Sept. 2d, the performance at the Opera was transmitted by telephone to the Electric Exhibition in the Palais de l'Industrie, and was heard distinctly by those who jammed their ears against the receivers at the latter-named building.—*Figaro*.

—A concert was given at Bergen, in Norway, on August 19th, in aid of the Ole Bull Memorial Fund. The concert hall was packed from floor to ceiling and the greatest enthusiasm prevailed. Mrs. Ole Bull and her entire family were present. Miss Emma Thursby, the star of the festival, had a brilliant success and was serenaded after the performance. Over \$10,000 have been subscribed to the fund.

—In the Kay Park, at Kilmarnock, Scotland, was held recently a Burns musical festival at which the singers numbered upward of 800. Excursion trains were run from neighboring towns, and the crowd of visitors was unprecedented. Seldom if ever was a larger throng seen in the town, one estimate being that it comprised more than 25,000 persons. Within the Kay Park inclosure there is a natural amphitheatre capable of seating an immense congregation. It was there that the exercises were held. Seven of the 16 numbers on the programme were songs by Burns. Burns' statue, in honor of the occasion, was crowned with a wreath of holly.

—The tenth annual festival of the Worcester County (Mass.) Musical Association will occur Sept. 26, 27, 28 and 30. There will be an increased number of concerts—nine in all—and among the important works to be performed are Verdi's "Requiem," "The Creation," "Elijah," "Zadock the Priest," and Mendelssohn's unfinished opera, "Loreley." Among the solo vocalists engaged are Clara Louise Kellogg, Annie Louise Cary, Tom Karl, M. W. Whitney, Mrs. Emma R. Dexter, Miss Hattie Louise Slams, Miss Alice Ward, Miss Grace Hilt Gleason (of Chicago), Miss Emily Winch, Mrs. H. F. Knowles, Franz Remmert, and Charles R. Adams. The Schubert Concert Company of Boston (eighteen male voices) is also engaged. Mme. Teresa Liebe, violinist, and her brother, Mr. Theodore Liebe, a very fine violoncello soloist, are likewise to appear. Mr. Frederick Archer, the celebrated English organist, is to give an organ lecture-concert. Mr. Carl Zerrahn will be the conductor of the festival.

—The great Singing Contest in Wiesbaden (men-societies from all parts of Germany) came to an end on Tuesday, Aug. 30th, after three days' duration. The first prize, a large gold medal (gift of the Emperor of Germany) and 1800 marks, was won by the Singing Society of Hanover; the second prize, a gold medal and 1500 marks, was taken by the Singing Society of Graz (Austria).

—A CORRESPONDENT of the Chicago Herald: "I think that those who are calculating on the pleasure of hearing Patti this season at \$10 per head are likely to be disappointed. Those whose judgment is backed by the most intimate knowledge of what the *Diva* is likely to do, assert with considerable emphasis that she will not come to America this year. An agent secured dates at the leading public halls in a few of the cities, but signed no contracts, and since leaving the country, some weeks ago, has not been heard from. Patti may come, but at this writing there is very little evidence calculated to prove that she intends doing anything of the kind."

—MADAME CHRISTINE NILSSON has refused to accompany Mr. J. H. Mapleson to America this year, although she was asked to name her own terms, with any reasonable sum she might choose to be deposited at Rothschild's. Madame Nilsson has, however—except a brief visit to Sweden and a possible concert tour in England—concluded no European engagements. Meanwhile, Mr. Henry Jarrett has, on behalf of Madame Nilsson, arranged with Mr. Henry E. Abbey for an extended tour for concerts only, beginning in October, 1882. Mr. Abbey agrees to pay Madame Nilsson £20,000 for a hundred concerts, besides traveling and hotel expenses for five people, and besides a half share in the nightly receipts over and above the sum of £600. This contract is very similar to that Madame Nilsson made with Messrs. Max and Maurice S'rakosch in 1869.

—JOHANN STRAUSS and his wife were enjoying a quiet walk in the park at Schonau recently, when suddenly the composer exclaimed: "My dear, I have a waltz in my head; quick, give me the inside of a letter or an envelope to write it down before I forget it." Alas! after much rummaging of pockets it was discovered that neither of them had a letter about them—not even a tradesman's account. Johann Strauss's music is considered light, but it weighs heavy as lead on his brain till he can transfer it to paper. His despair was heartrending. At last a happy thought struck Frau Strauss. She held out a snowy linen cuff, and Johann smiled. In two minutes it was MS. Then its mate shared the same fate, then Frau Strauss's collar, then not another scrap of starched linen on which to conclude the composition. His own limp and limp colored calico—no hope there. Johann became frantic. He was much the worse for having been allowed to write three-quarters of the waltz. He was just on the point of dashing home like a madman when another happy thought struck Frau Strauss. She plunged her hand into a capacious pocket, fished out a purse, opened it, and displayed, to his delighted gaze, a brand new hundred golden note. Hurrah! The entire finale was written on the bank note, and then Johann Strauss relapsed into his usual placidity!

—EVERY music lover who visits Vienna will like to know that Mozart lived in the Kaubenstein Gasse, a narrow street leading down to the cathedral, in a house, now a tavern or drinking-house, which by some remarkable coincidence, wears on its front a badge of fiddles and other musical instruments. No one must be so deluded as to imagine that when Mozart arrived at his own home he knocked at the street door as ordinary mortals; no, he walked under a gateway, and thence up stairs to his ordinary apartments. That Mozart gave his Sunday evening concerts, and enchanted people in a room on the first floor with a bow window to it, is a fact not to be despised; for if we fancy the human being we must give him a local habitation, else he is a spirit, and not one of ourselves. We do not wish to know the great performances of great men; we wish to know their little actions; how they walked, looked and spoke, their crooked habits and peculiarities; and to know that Mozart had a restless and nervous fidgetiness in his hands and feet, and seldom sat without motion of them, makes him more present to us than the most labored picture. And here lived Mozart; he who has thrown a fresh grace around the ideal of womanliness, who could "paint the rose and add perfume to the violet;" and in love, while the subtle and metaphysical poets are trying to get at the heart of its emotions, gives us a language for sighs and tears, for tenderness, and rapture.—*American Art Journal*.

—MANAGER MAPLESON urges Miss Cary to sing in his company the coming season, and in London the next season, and says that if she has made concert engagements they can easily be dovetailed in with the operatic performance. Miss Cary will, it is said, probably accept his offer.

—MISS JOSEPHINE YORKE, a Cincinnati contralto, who is now a member of Mr. Carl Rosa's Opera Company, in Great Britain, is entertaining a proposition from Manager Mapleson to replace Miss Annie Louise Cary in "Her Majesty's Opera Company." She is said to be an excellent *artiste*.

—THE Comley-Barton Opera Company began their season at the Fifth Avenue Theatre with "Madame Favart." The costumes were very elegant. In the third act more than 100 people appeared on the stage at one time. Mr. Alfred Collier conducted the rehearsals of the music. Mr. Charles Harris has charge of the production.

—DURING the Kansas jubilee a meeting of the officers of each chorus was called for the purpose of perpetuating the "Jubilee Festival." The "Kansas State Musical Association" was organized and a constitution adopted providing for an annual jubilee. All choruses, choirs and musical societies are requested to organize as auxiliaries to the State association.

—CAMPANINI is likely to be heard here again in Opera, during the coming winter. At last accounts from Europe, Mr. Mapleson had visited him at Parma, Italy, to effect an engagement with him, and the fact that Campanini has telegraphed to this city to secure the apartments he occupied last year, indicates that Mr. Mapleson's negotiations with him were successful.

—MADAME PATTI's first appearance in public was made in 1851, when the *prima donna*, was eight years old, at Trippler Hall, New York. She stood upon a table and warbled in a manner which astounded the audience that had assembled. Thence the future *diva* proceeded through the States and to Havana, after which she rested for some years, and came out seriously in 1859—November 24th—as *Lucia*.

—THE *American Register* records the discontinuance of a preposterously tyrannical order in Poland. Until lately, at the close of the last act in a theatre, the doors were closed, and the curtain being again lifted, all the actors and actresses appeared on the stage in evening dress around a statue of the Czar, to which they made low obeisances, while the orchestra played the national anthem, in which all had to join.

—THERE must be no shedding of false sentiment over the demolition of the house in High Holborn in which temporarily sojourned the noble musician, Franz Joseph Haydn. It seems certain that he wrote his six symphonies here for the Hanover Square concerts, and he may have noted down his first ideas of the "Creation" in his Holborn lodgings; but it was at his villa in the suburbs of Vienna that he completed his immortal work.—*Daily Telegraph*, London.

—MR. GARRETT is the organist of a chapel in one of the cathedral towns of England, and he recently fogged one of the choristers because he made a slight mistake in his singing. He did not fog him immediately, when his passion was high, but waited until the next day. When the matter had been made a scandal of, the Doctor's friends defended the outrage on the ground that fogging was resorted to for such offenses in other cathedral towns.

—THE Emperor William takes a paternal interest in the smallest trifles connected with the business and amusements of his capital. Owing to an alleged slight, caused by the part of *Dinorah* having been bestowed upon a rival singer, Mdle. Schumann, one of the *prima donne* of the Royal Opera, has lately chosen to submit her resignation direct to the Emperor. The aged monarch had great difficulty in persuading the injured lady to withdraw her threat and continue to grace the boards of the Royal Opera.

—FRANZ LISZT found himself one evening, on which he had arranged for a concert in a small Bavarian town, in the presence of an audience of only 17 persons. Instead of causing the money they had paid to be returned to them, the jovial virtuoso forthwith invited the small assembly to a supper at his hotel. "But we have come here for the purpose of hearing music." "Very well," was the reply, "and so you shall—after we have supped." The little party declared themselves ready to go. They found a good table spread for them, and after having regaled themselves with the good cheer of their host, the latter redeemed his further promise by playing, in highly animated spirits, until an early hour of the morning.—*Paris Figaro*.

Les éditeurs canadiens et catholiques du *Journal Musical* ne contrôlant nullement le choix de la musique insérée dans cette revue (musique publiée aux États-Unis, et choisie par l'éditeur américain), répudient la chanson insignifiante publiée ci-dessous. Les souscripteurs qui la jugeaient nuisible pourront la retrancher, — ce que les éditeurs n'ont pas fait à cause du *chœur* suivant, imprimé sur le revers de la dernière page de cette chanson.

D IS GOOD ENOUGH FOR ME,

THE REVISED EDITION.

SONG AND CHORUS.

Words and Music by

Moderato.

THOS. P. WESTENDORF.

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It begins with a quarter rest, followed by a series of eighth and sixteenth notes. The left hand starts with a bass clef, a key signature of one sharp (F#), and a common time signature (C). It begins with a quarter rest, followed by a series of eighth and sixteenth notes. The dynamic marking *mf* is placed in the right hand.

The vocal line is written on a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It begins with a quarter rest, followed by a series of eighth and sixteenth notes.

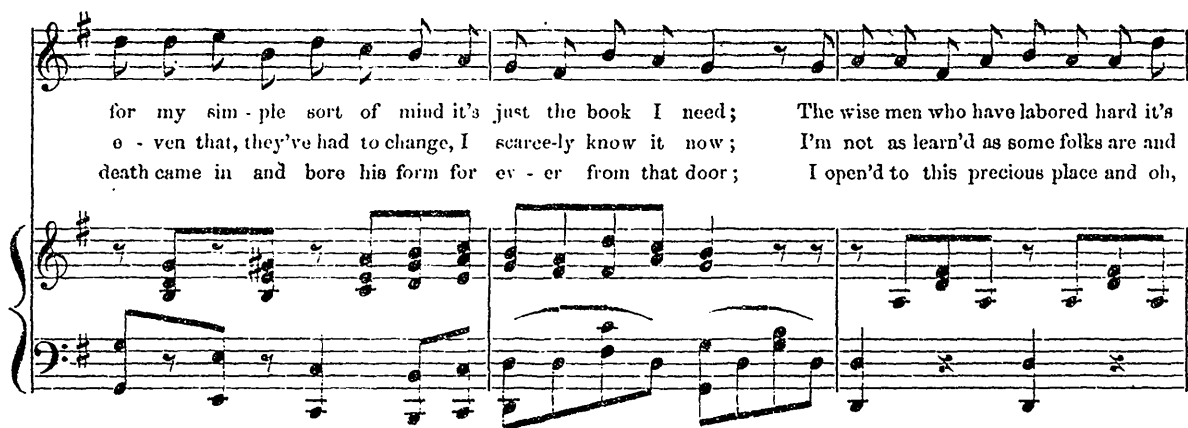
1. If that's the new e - di - tion dear, don't read a - noth - er line I'd rath - er hear the word of God from
 2. 'Twas from its ho - ly pages dear, my moth - er learn'd to pray, And I in turn your mother taught with
 3. 'Twas from this good old bi - ble dear, your grandpa's lips have read, He clasped it close - ly to his breast when

The piano accompaniment consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It begins with a quarter rest, followed by a series of eighth and sixteenth notes. The left hand starts with a bass clef, a key signature of one sharp (F#), and a common time signature (C). It begins with a quarter rest, followed by a series of eighth and sixteenth notes.

The vocal line is written on a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It begins with a quarter rest, followed by a series of eighth and sixteenth notes.

- this old book of mine, It may be too old - fash - ioned for the col - lege folks to read, But
 ba - by lips to say, That blessed pray - er the Sav - iour left, with which I al - ways bow, But
 on his dy - ing bed, And when this poor old heart with grief was strick - en to the - core, When

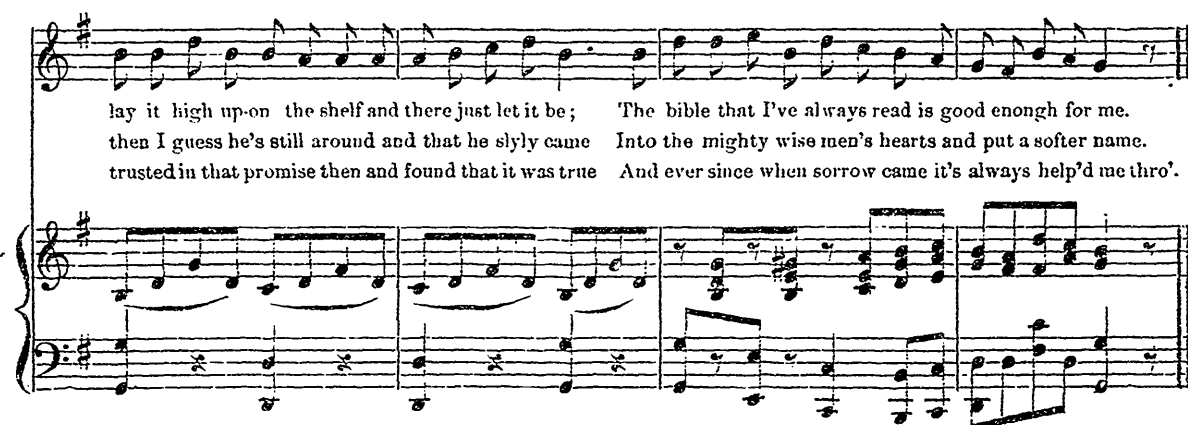
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for my sim - ple sort of mind it's just the book I need; The wise men who have labored hard it's
o - ven that, they've had to change, I scarce-ly know it now; I'm not as learn'd as some folks are and
death came in and bore his form for ev - er from that door; I open'd to this precious place and oh,



lan-guage to im-prove Have not made plain-er to my heart the bless-ed Sav-iour's love, So
may be I am wrong, I thought the name of Sa-tan's home was not a bit too strong, But
the words seem-ed blest, "Come, wear-y heav-y la - den and I will give you rest." I



lay it high up-on the shelf and there just let it be; The bible that I've always read is good enough for me.
then I guess he's still around and that he slyly came Into the mighty wise men's hearts and put a softer name.
trusted in that promise then and found that it was true And ever since when sorrow came it's always help'd me thro'.

The Bible I've always read, etc.

CHORUS.

Soprano. Then give me my old bible still, I love it far the best And when I'm dead and in my grave I want it on my heart; Thro'

Alto. Then give me my old bible still, I love it far the best And when I'm dead and in my grave I want it on my heart; Thro'

Tenor. Then give me my old bible still, I love it far the best And when I'm dead and in my grave I want it on my heart; Thro'

Bass. Then give me my old bible still, I love it far the best And when I'm dead and in my grave I want it on my heart; Thro'

Piano.

life its been my comforter, in death it still shall be, The bi - ble that I've always read is good enough for me.

life its been my comforter, in death it still shall be, The bi - ble that I've always read is good enough for me.

The Bible I've always read, etc.

THERE IS MUSIC BY THE RIVER.

FOUR-PART SONG.

Written by FRANCES RIDLEY HAVERGAL.

Composed by CIRO PINSUTI.

p Andante Tranquillo.

Sopr'o.

1. There is mu - sic by the riv - er, And mu - sic by the sea,..... And *p*

Alto.

2. There is mu - sic in the for - est, A myr - iad - voi - ced song;..... And *p*

Tenor.

1. There is mu - sic by the riv - er, And mu - sic by the sea,..... And *p*

Bass.

2. There is mu - sic in the for - est, A myr - iad - voi - ced song;..... And *p*

Piano.

3 *cres.* 3 *f*

mu - sic in the wa - ter-fall That is gush - ing glad and free.....

3

mu - sic on the mount - ains As the great winds rush a - long.....

3 *cres.* 3 *f*

mu - sic in the wa - ter-fall That is gush - ing glad and free.....

3

mu - sic on the mount - ains As the great winds rush a - long.....

3 *cres.*

f *p* *f*

There is mu-sic in the brooklet That sing-eth all a-lone,..... There is mu-sic in the fountain,

There is mu-sic in the glad-ness Of morning's merry light,..... And in silence of the noon-tide,

f *p* *f*

There is mu-sic in the brooklet That sing-eth all a-lone,..... There is mu-sic in the fountain,

That sing There is with its

There is mu-sic in the glad-ness Of morning's merry light,... And in si-lence of the noon-tide, And in

f *dim.* *pp* *pp sempre dolcissimo.* *cres.*

With its silver tinkling tone, But the mu-sic of thy spir-it Is sweet-er far to me Than the

f *dim.* *pp* *pp* *cres.*

And in hush of starry night, But a deep-er, holi-er mu-sic Is the mu-sic of thy soul, And I

f *dim.* *pp* *pp* *cres.*

With its silver tinkling tone, But the mu-sic of thy spir-it Is sweet-er far to me Than the

sil-ver *f* its tinkling tone *pp* *cres.*

hush of starry night, of starry night, But a deep-er, holier mu-sic Is the music of thy soul, And I

cres. *f* *dim.* *pp* *pp dolcissimo.* *cres.*

mel - o - dy of riv - ers, Or the an - thems of the sea.....
 think the an - gels list - en As its star - ry ech - oes roll.....
 mel - o - dy of riv - ers, Or the an - thems of the sea.....
 think the an - gels list - en As its star - ry ech - oes roll.....

f *ff* *dim e rall.*

Why should I dwell in si - lence, When the mu - sic is so near,..... That may
 Why should I dwell in si - lence, When the mu - sic that is thine,..... May
 Why should I dwell in si - lence, When the mu - sic is so near,..... That may

p a tempo. *p* *cres.*

animando assai. *f un poco rit.* *a tempo. p cen dolcezza.*

o - ver - flow my spir - it, So full, so clear, so full, so clear, Oh! let me

o - ver - flow my spir - it, And blend with mine! and blend with mine!

animando assai. *f un poco rit.*

o - ver - flow my spir - it, So full, so clear, so full, so clear.

o - ver - flow my spir - it, And blend with mine! and blend with mine!

cres. animando assai. *f un poco rit.* *a tempo. p*

pp rall. assai.

list - en, Oh! let me list - en!

pp un poco rall.

Oh! let me list - en! Oh! let me list - en!

pp

Oh! let me list - en! Oh! let me list - en!

pp *pp rall. assai.*

Oh! let me list - en! Oh! let me list - en!

pp *un poco rall.* *pp rall. assai.*

EMERALD QUICKSTEP.

Gems of Melody No. 5.

W. F. SUDDS.

Aniamato

The first system of musical notation consists of two staves, treble and bass clef. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo marking 'Aniamato' is written above the staff. The first measure has a dynamic marking 'f' and an 'x' below the staff. The music features a series of chords and eighth notes in the right hand, with a bass line of chords in the left hand. Fingering numbers (1, 2, 3) and 'x' marks are present throughout the system.

The second system continues the piece. It features a 'cres.' (crescendo) marking in the right hand towards the end of the system. The notation includes various chordal textures and melodic lines in both hands.

The third system continues the piece. It features a 'f' (forte) dynamic marking at the beginning. The notation includes various chordal textures and melodic lines in both hands.

The fourth system continues the piece. It features a 'f' (forte) dynamic marking at the beginning. The notation includes various chordal textures and melodic lines in both hands.

The fifth system continues the piece. It features a 'f' (forte) dynamic marking at the beginning. The notation includes various chordal textures and melodic lines in both hands, ending with a double bar line.

First system of musical notation. Treble clef, key signature of one sharp (F#), and 3/4 time signature. The right hand features a melody with triplets and a fermata. The left hand provides a steady accompaniment of chords. The dynamic marking *mf* is present.

Second system of musical notation. The right hand continues the melody with a fermata. The left hand accompaniment is consistent. A *cres* (crescendo) marking is placed above the left hand.

Third system of musical notation. The right hand melody includes accents. The left hand accompaniment features a *mf* dynamic marking.

Fourth system of musical notation. The right hand melody continues with accents. The left hand accompaniment remains consistent.

Fifth system of musical notation. The right hand melody includes accents. The left hand accompaniment features a *cres.* (crescendo) marking.

Sixth system of musical notation. The right hand melody includes accents. The left hand accompaniment remains consistent.

First system of musical notation. Treble clef, bass clef. Includes dynamic markings like *mp* and *cres.*, and the word "FINE." at the end.

Second system of musical notation. Treble clef, bass clef. Includes dynamic marking *mp*.

Third system of musical notation. Treble clef, bass clef. Includes dynamic marking *cres.*

Fourth system of musical notation. Treble clef, bass clef. Includes dynamic marking *mp*.

Fifth system of musical notation. Treble clef, bass clef.

Sixth system of musical notation. Treble clef, bass clef. Includes dynamic marking *D. C. al FINE.*

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Light of the world..... Hutton	As pants the hart..... Suds
Incline thine ear to me..... Himmel	Consider the lilies..... Topf
And ye shall seek me (Sentence)..... Suds	O Lord most merciful..... From Concione
Martin Luther's Hymn (Solo and Chorus)..... Suds	Hear my prayer..... Suds
Evening Hymn..... Suds	Tribulate Deo (In Eb)..... Suds
Godly fades the twilight ray..... Suds	Easter Anthem..... Suds
Hark the herald angels sing..... From Plegel	God be merciful..... Suds
Sweet the moments..... Suds	In the holy land of heaven..... Suds
Vesper Hymn (Quartette)..... Suds	Palm branches..... Faure
God is a Spirit..... Bennett	Day of rest..... Claribel
Seek ye the Lord (Sentence)..... Suds	Abide with me..... Suds
O how lovely is Zion..... From Rosenberg	How lovely are thy dwellings fair..... Spahr
Blessed are the pure in heart (Sentence)..... Suds	If my immortal Saviour lives..... From Weber
Come unto me (Sentence)..... Suds	Sun of my soul..... Suds
The Lord is my Shepherd..... Suds	God of Mercy..... From "Costa"
There is a calm for those that weep..... Suds	Glory to God on high..... Mozart
Lo, my Shepherd is divine..... From Concione	Father I know Thy ways are just..... Suds
The Lord is in His holy temple..... Suds	O Paradise..... Barnby
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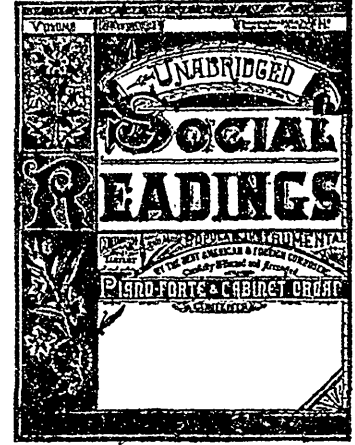
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NOUVELLES ARTISTIQUES CANADIENNES.

— Ste-Cunégonde organise une fanfare. Succès!
— M^{rs} Mazurette a donné deux concerts à l'Exposition de l'Etat du Michigan, tenus à Jackson, vers la mi-septembre.

— M. J. A. Fowler, organiste de l'église St-Patrice et professeur de piano, a transporté sa résidence au No. 604, rue Dorchester.

— M. F. Torrington, organiste, de Toronto, est revenu d'Angleterre, où il était allé passer ses vacances, à bord du vapeur *Parisian*.

— M. Charles Labelle vient d'être nommé maître de chapelle de l'église St-Jacques de Montréal, et M. F. X. Thériault, à Ste-Cunégonde.

— M. F. W. Mills a été nommé professeur de chant et de solfège au *Montreal High School*, charge devenue vacante par le départ du Dr P. R. MacIngan.

— Un éditeur de musique américain vient de publier un opéra comique, intitulé *la Veux*, musique de Calixa Lavallée sur un libretto de F. H. Nelson.

— Les membres du corps de musique de "La Réforme," revêtus de leur brillant costume zouave, ont paré par les principales rues de Montréal, le 9 septembre dernier.

— La maison A. Lecompte et Cie, fabricants d'instruments de musique, à Paris, a généreusement souscrit la somme de cent francs, pour les incendiés de Québec.

— M. A. Desève, qui vient d'être nommé professeur de violon au Conservatoire de Boston, retourne à cette ville le 7 septembre, après une absence de plusieurs semaines passées au Canada.

— Nos airs nationaux : *Vive la canadienne*, *A la claire fontaine* et *En roulant ma boule*, étaient exécutés en Angleterre, le 10 septembre dernier, par la musique du 2^e corps d'artillerie de Durham.

— Calixa Lavallée était, dit-on, de passage à Montréal, ces jours derniers, se rendant à la Nouvelle-Orléans, où il doit diriger les premières exécutions, de son nouvel opéra comique, *la Veux*.

— M. H. Bédard interprétait avec excellent effet un superbe motet à la Ste-Vierge, *Mater Salvatoris*, d'Emile Pessard, à la cathédrale de Trois-Rivières, le 18 septembre, fête des Sept douleurs.

— M^{lles} Dessane, Bender et Biais et M^m Prince (violoniste), et Choquette prétaient récemment leur aimable concours à un concert organisé au bénéfice du couvent de St-Thomas de Montmagny.

— M. le professeur R. O. Pelletier vient de publier, chez l'éditeur A. Lavigne, de Québec, un recueil d'excellents exercices, intitulé "Mécanisme du piano, ou nouvelles études techniques destinées aux élèves avancés."

— M. F. Schaffler, organiste de *Christ Church* de la Nouvelle-Orléans, et critique musical du *Picayune*, de cette ville, visitait Montréal au commencement de septembre. Notre confrère s'est déclaré enchanté de sa promenade au Canada.

— La Compagnie "Dominion" de Bowmanville (L. E. N. Pratte, agent à Montréal), a reçu à l'Exposition de Toronto, une médaille d'argent et un diplôme, pour améliorations marquées dans la construction de ses orgues harmoniums, et une médaille pour son excellent piano droit.

— M^{lles} Eugénie Charlebois, cantatrice, pianiste et violoniste de talent, a organisé, à Carillon, le 21 septembre, un charmant concert, avec le concours de M^{lles} A. Crompton, Palliser, M. L. St-Denis, J. Charlebois et de plusieurs messieurs de Montréal et de Rigaud.

— M. l'abbé Duhamel, décédé ces jours derniers à Ottawa, était directeur du chœur de la Cathédrale et de la Société Ste-Cécile. Les membres de cette dernière association ont résolu de porter le deuil pendant un mois, et ont fait placer sur son cercueil une superbe guirlande de fleurs.

— M. F. W. Mills, organiste de l'église St-James de Montréal, annonçait fin concert de chambre pour le 6 septembre, un pensionnat des demoiselles de Duhamel, avec le concours de M^{lles} Lasher, soprano, de M^{lles} Kirby, pianistes, de M^{lles} Pottes, violoniste, de M. Prince, cornettiste, et d'autres artistes et amateurs distingués.

— En attirant l'attention des visiteurs de notre récente exposition aux principaux édifices de Montréal, le *Star* ajoute, en parlant du Gesù, *the singing in this church is of a superior order. The Travellers' companion and commercial directory* exprime la même idée en ces termes : *exquisite music is a feature of the services of the Gesù.*

— L'imagination fantaisiste de Mazurette lui a suggéré de composer un *caprice caractéristique*, dédié à un chien âgé de 15 ans ! Nous n'avons pas eu l'avantage de voir cette étrange effusion, mais un connaisseur prétend que le traitement singulièrement artistique de l'œuvre laisse clairement entrevoir à l'auditeur l'âge exact de ce quadrupède honoré !

— Un correspondant du *Musical Record* de Boston, du 3 septembre, rend compte, dans un long article, de l'impression saisissante que lui a causé l'audition des Vêpres, à notre église paroissiale de Montréal : il dit n'avoir nulle part entendu un chant aussi imposant, que celui exécuté par le chœur nombreux et puissant que dirige à Notre-Dame le Révd M. Desrochers.

— L'entrepreneur administrateur de *l'Album des Femmes*, M. Stanislas Draparn, entend améliorer son excellente publication en y ajoutant, à dater du 1^{er} Janvier prochain, une galerie nationale de portraits historiques, dont le premier sera celui de sir Hector Langevin. Cette importante amélioration ne manquera pas d'accroître considérablement le nombre des abonnés de cette intéressante revue.

— La petite ville d'Ingersoll, Ont., fait la leçon à la cité de Montréal. Là, on trouvait moyen, ces jours derniers, d'organiser un splendide concours de fanfares et d'harmonies, auquel assistaient près de 6000 personnes. Les prix, qui ont été décorés à la satisfaction évidente du public, ont été remportés dans l'ordre suivant : le 7^e Fusilier, de Londres, 1^{er}, — le 13^e Bataillon, de Hamilton, 2^e, — et le 7^e Bataillon, de Peterboro, 3^e.

— L'élection des officiers de la Société Ste-Cécile de Québec qui a eu lieu le 12 septembre, a donné le résultat suivant : Président, M. P. F. Jobin, réélu, — Directeur, M. L. N. Levassur réélu, — Assistant Directeur, M. H. Rousseau, réélu, — Secrétaire, M. F. X. Fournier, réélu, — Assistant-Secrétaire, M. F. C. D. Marquis, — Trésorier, M. A. Lemieux, — Bibliothécaire, M. A. Paradis, réélu, — Membres adjoints du Comité, M^m C. Dugal et E. E. Blumhart.

— Une médaille d'argent vient d'être décorée, à l'Exposition de Toronto, à l'excellent Orgue-harmonium "Kara" (représenté à Montréal par M. L. E. N. Pratte), pour la riche qualité de la sous-basse et pour la plus grande variété de timbres dans le plus grand nombre d'anches : aussi, un diplôme, pour l'élégance du buffet et pour progrès marqué dans la qualité du son. Ces deux distinctions sont les plus hautes accordées à cette importante Exposition.

— Un concert, qui promet d'être des plus intéressants, aura lieu à la salle des Artisans, jeudi, le 13 octobre prochain. Organisé par Madame M. Lanctot, pianiste et cantatrice distinguée de cette ville, cette séance présentera à nos dilettanti l'occasion d'applaudir plusieurs autres artistes de mérite, au nombre desquels nous citerons Madame C. Beaudoin, soprano, M. le professeur Mills, pianiste, M^{lles} Pottes (de Knowlton), violoniste, M^{lles} Annie Kirby, pianiste accompagnatrice, M. M. Lanctot, ténor, et M. G. Beaudoin, baryton.

— Dans le cours de septembre, le chœur du Gesù a donné plusieurs exécutions fort bien réussies des masses de Eykens et de Gounod. Au chœur ordinaire de l'église, sont venus, en diverses occasions, prêter leur utile concours M^m J. A. Finn, Varin et Thériault, ténors, et H. Roussel, basse. M^m N. Beaudry et S. Côté, ont aussi interprété divers motets avec succès. Notre artiste distingué, F. Jehin-Pratte, rehausait également l'effet d'un très beau trio (*Ave Maria*, de Owen) par l'exécution d'un admirable violon *obbligato* de son improvisation.

M. François Boucher, artiste violoniste, quitte Montréal lundi le 3 octobre, pour se rendre à Winnipeg et à St-Boniface, Manitoba, où l'appellent divers engagements artistiques et où il entend se fixer définitivement, comme professeur de musique. Il ne nous appartient pas de signaler ici les nombreux services rendus à l'art, en Canada, par ce jeune musicien, nous ne pouvons cependant que regretter vivement son absence de l'orchestre du chœur du Gesù, qui son archet sûr et entraînant guidait si habilement dans nos grands jours de fête. Puisse un avenir brillant et prospère récompenser ses efforts et son travail !

— *A hard nut to crack* pour quelqu'un, c'est ce premier prix remporté par le grand piano carré *Hazleton* (L. E. N. Pratte, agent), sur le piano Weber de New-York, à l'Exposition de la Puissance de 1880. Pourtant, cher M. Sharp Stick, c'est bien là, très vrai, très mérité, très officiel, et malheureusement pour vous, très incontestable. Tout le *clinquant* qui paie les pompesuses réclames que se décore si modestement le Weber n'affaiblirait pas d'un iota le verdict unanime des cinq juges

de l'Exposition, que confirme pleinement, du reste, aujourd'hui l'approbation des connaisseurs et du public musical, anglais aussi bien que français, de la ville et de la province, — jugement qui accorde au célèbre piano *Hazleton* le premier grand prix d'excellence sur tous ses compétiteurs.

Notes musicales des Expositions de Montréal et de Halifax, 1881.

L'Exposition qui vient de se terminer ici a été, sous bien des rapports, inférieure à celle de 1880. La classe XIII, comprenant les instruments de musique, n'a pas fait exception, nous regrettons de le dire, à cette infériorité générale. Les installations importantes et nombreuses, le bon goût même qui caractérisait à un si haut degré les superbes étalages de 1880, semblaient faire défaut complètement cette fois. Numériquement parlant, notre dernière Exposition ne réunissait que la moitié des exposants de l'année précédente, — huit exposants en 1881, contre quinze en 1880 : encore, sur le petit nombre de cette année, plusieurs des exposants anglais de la rue St-Jacques ont-ils trouvé bon de battre en retraite en présence de la compétition à laquelle les conviaient leurs confrères canadiens-français de la rue Notre-Dame. Pourtant, l'occasion eût été favorable au Weber de New-York de tenter d'atténuer la défaite que lui infligeaient les célèbres pianos *Hazleton* et *Kramich & Buch*, en le réléguant au troisième plan, à l'Exposition de 1880. Absence complète encore, cette année, d'entrées pour Orgues à tuyaux, Harmoniums-d'église, Harmoniums-orchestre, Harmoniums-valise, Altos, Instruments de cuivre et de bois, Instruments à percussion, Instruments sauvages, Gravure musicale, Editions musicales, Journalisme musical, etc., qui rendaient l'Exposition artistique de l'an dernier à la fois si complète et si intéressante.

La maison bien connue L. E. N. Pratte, forte des honneurs et des distinctions dont elle a été comblée à l'Exposition de 1880, (où elle a remporté trois 1^{ers} grands prix "extra," quatre diplômes de 1^{re} classe, un 1^{er} prix et un 2^e prix, — en tout, neuf récompenses), s'est mise hors concours cette fois. Voici, d'après les listes publiées jusqu'à ce jour, l'énumération des prix décernés cette année : Pianos carrés, 1^{er} prix, Laurent, Laforce & Cie, — 2^e prix, Lavigne & Lajoie ; — Pianos droits, 1^{er} prix, Lavigne & Lajoie, — 2^e prix, Decker & Fils. Des diplômes sont accordés à Lavigne & Lajoie, pour Sohmer demi-grand, — et à Laurent, Laforce & Cie, pour Fisher droit. Weber & Cie, de Kingston, obtiennent une mention honorable pour piano droit, ainsi que Lavigne & Lajoie, pour petit droit Sohner.

Le jury de la classe des instruments de musique se composait de M^m S. Stephens, J.-B. Labello, T. D. Hood et D. C. McGregor, de Montréal, et de M^m E. Gagnon et N. Levassur, de Québec.

Pendant l'Exposition, un concert a été donné par M. et M^{me} O. Martel, avec le concours de leurs élèves, — deux concerts d'orgue, par le Dr Davies, — deux concerts par la troupe Carreno-Donaldi, — et une série de quatre concerts organisés par M. E. Lavigne, au *Queen's Hall*, par M^{lles} Gertrude Franklin, F. Jehin-Pratte, le saxophoniste Lefebvre, Dudley et le corps de musique de la Cité.

On compte à l'Exposition de Halifax trois exposants d'instruments de musique, — Gates, frères, qui exhibent quelques harmoniums et un piano, — J. & F. W. Harris, quelques organettes, — et W. H. Johnson, dont l'exposition de pianos et d'harmoniums est la plus admirée. Un de ses plus beaux instruments est habilement touché par un M. Chisholm, professeur de musique à Halifax.

Ont acquitté leur abonnement au *Journal Musical* pendant le mois écoulé :

Les Révds M^m A. Chalm, M. Beaudry, M. E. Janelle, Les convents de St-François (Montréal) et de St-David, Mesdames C. Pigeon, D. Sénécal, F. Lévesque, Thiébeault, E. DeFoy, J. B. Bourgeois, Fournet, M^{lles} R. Winter, H. Sullivan, A. Collette, E. Page, Z. Marcelais, J. C. Hébert, A. Duval, E. Dubé, D. Grégoire, M^m A. Parenteau, L. St-Jean, J. Birtz, F. X. Casgrain, P. Pattonaude, U. Brunelle, M. Lanctot, Dr J. C. Poitevin, F. X. Fournier, P. F. Jobin, J.-B. Denis, E. Layette, E. Lavigne, L. T. Désaulniers, J.-B. Hurlubise, R. Hersfield, J.-B. Lapointe, E. Dupuis, A. Bégué, L. Baron, et H. Sanborn.