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BOUCHER & PRATTE'S Musical Journal

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September, 1881.

Lincs by the Late Dean of Westminster.

"Till Death us part."
So speaks the heart,
When each to each repeats the words of doom;
Thro' blessing and thro' curse,
For better and for worse,
We will be one till that dread hour shall come.

Life, with its myriad grasp,
Our yearning souls shall clasp,
By ceaseless love and still expectant wonder;
In bonds that shall endure,
Indissolubly sure,
Till God in death shall part our paths asunder.

Till Death us join,
O voices yet more divine!
That to the broken heart breathes hope sublime;
Thro' lonely hours
And shattered powers
We still are one, despite of change and time.

Death, with his healing hand,
Shall once more knit the band
Which needs but that one link which none may sever;
Till, thro' the Only Good,
Heard, felt and understood,
Our life in God shall make us one for ever.

Spectator.

LATEST MUSICAL ITEMS.

- FAURE is at Cantarets.
- CAMPANINI is in Italy.
- ALBINI is taking a rest.
- EMMA ABBOTT is at Saratoga.
- STRAUSS is writing another opera.
- GOUNOD was born June 17th, 1818.
- MILLE ANNA DE BELLOCA is in Paris.
- MR. WM. FESSENDEN is at Dexter, Maine.
- "PATIENCE" has been given in St. Louis.
- MARIE ROZE is singing with Sims Beeres.
- MISS FANNY RICE is at her home in Lowell.
- LITTA's sister, Emma, is a promising singer.
- T. P. RIDER, the composer, is at Brandt Rock.
- DR. GEORGE F. ROOR is living in Orange, N. J.
- "OUR NATION'S PET" is the title of a new comic opera.
- MACE's Organ Instructor is the leading book of the kind.
- FRUOGNI has been engaged for the Gorster Company.
- MISS EMMA THURNEY is paying a visit to Mrs. Ole Bull.

—ROSE STELLA's Opera Company is singing in the West.

—VIKUXTEMPS left property amounting to 3,000,000 francs.

—THE Temple Quartette have been giving concerts at Saratoga.

—CHAS. MAYER, the distinguished London Flute-player, is dead.

—LIEZT fell down stairs at Weimar, and severely injured himself.

—MISS CLARA DOUGL's has re-engaged with Mahin's Opera Company.

—MANAGER MAPLESON is endeavoring to secure Lucca for next season.

—AFTER more than two years' absence, Miss Kellogg has arrived from Europe.

—"ANHEM GEMS" is confidently recommended to choirs (chorus or quartette).

—THE King of Portugal has conferred the Cross of St. Iago, on Colonne, of Paris.

—MISS LOUISE SCHAELER has been married to Dr. Joseph D. Anway of New York.

—THIRTY-THREE performances of "Aida" at Palermo brought in 180,000 francs.

—MISS JEANNIE WINSTON has been engaged to sing in "The Twelve Jolly Bachelors."

—THE Theatre Royal, Dresden, closed, on the 30th ult., for a month, with "Tannhäuser."

—THE Weber Quartette will assist at several of Miss Clara Louise Kellogg's Boston Concerts.

—PATTI makes her farewell appearance in America, at Boston Music Hall, March 28th, 1882.

—MR. MAEK SMITH succeeds to Mr. Wm. Carleton's position in the Hess Acme Opera Company.

—MR. G. D. WILSON has just finished his opera and is arranging for its production. Still they come.

—THE Grayson Opera Company is engaged for a ten weeks' season at the Gaiety Theatre, Boston.

—MR. J. T. DALTON is the baritone, and Mr. Henry Menlton the tenor of the Grayson Opera Company.

—"GEMS OF WALDRUFEL" is a handsome book collection of all his popular waltzes. It sells for \$2.

—THE Teatro Malibran, Venice, will be opened for the bathing season with Nicolsi's "Templer und Judin."

—VALERIA has numerous offers of engagements in England, to sing in concert, which she will, no doubt, accept.

—MAJOR J. B. POND has associated himself with Mr. Max Baobert. They will have offices in New York and Boston.

—MANAGER ABBEY has engaged Madame Christine Nilsson for the season of '82. She will appear in opera under his management.

—PATTI indignantly denies that she is coming to America to make money. The tickets are to be \$20 just to show that we are rich.

—"THE Bible I've always used is good enough for me," is the title of Westendorf's latest song. It is a pretty story of grandma's opinion of the new version.

—MR. WM. CARLETON begins an engagement with D'Oyley Carte this month. He thinks that light opera will become a permanent institution in this country.

—STRAGEMANN, the baritone, and former manager of the Stadt-Theatre, Konigsberg, has been elected Angelo Neumann's successor in the management of the Leipsic Stadt-Theatre.

—MARIE ROZE was so successful in singing at the German embassy in London, that she was presented to the crown prince and princess at the close of the concert, by special desire.

—THE present Czar of Russia, while their apparent, had a musical society in his palace, to which only officers of the guard belonged. They formed an excellent orchestra in which the Czarowitch played the tuba.

—PATTI has left London for Aix-les-Bains. Near the last of August she will go to Scotland. Early in September she will be in Ireland. Thence to her country seat at Wales, and, October 22d, she sails for America.

—THE Bijon Opera House is to be continued on the same line of operas. Among Mr. McCaull's engagements for the next season are Miss Ella Chapman and Mr. George Denham. The season will open with "The Mascot" and be followed by Audran's latest opera, "The Snake Charmer."

—THE most celebrated singers of Italian opera this season in London were not Italians. Patti is an American of Spanish extraction. Albani is a Canadian, Sembrick is a Pole, Furech, Medico and Warnots are German, Nilsson is a Swede, Guercia is Spanish, Valleria and Minnie Hauok, American, and De Besske, Marie Roze and Trebelli are French.

—MISS ANNE LOUISE CARY has received from Manager Mapleson a letter couched in the most flattering terms, urging her to relinquish her idea of retiring from the operatic stage, and to accept an engagement with him the coming season. In his letter Mr. Mapleson tells her that she ought not to think of retiring from the operatic stage until some one appears to take her place who can fill at least a small part of her shoes.

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Musical Journal.

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—IMMEDIATELY upon her arrival in this country, Miss Kellogg was interviewed by the *Herald*, with the following result:—

"I have had a delightful time abroad," she said, in answer to the usual inquiry, "but am glad to return, as should all good Americans, to New York."

"It was understood by your friends when you left for Europe that you were going abroad simply for rest and pleasure, but you seem to have made numerous public appearances, of which there have been pleasant accounts."

"Yes; when I left New York and was fairly at sea, I thought to myself, 'Now I am going away for a long holiday; to do nothing but come and go as I like; to travel where and when I please; to give no thought to operatic scores or rehearsals or performances; to do nothing, in fact, but give myself up solely to the enjoyment of travel and the lazy pleasure of indolent sight seeing.'"

"A resolution which seems to have been made only to be broken."

"Indeed, yes. The first departure from the programme came sooner than I had any idea of. As soon as I reached England I received numerous kind and tempting offers from European managers which I declined with thanks. But somehow (I can give no better reason than that the operatic instinct is strong in the average artistic nature) I found myself accepting an engagement at Her Majesty's, in London, where I first sang *Aida*, creating the part there. My reception was very kind. I must say that the English audiences, and in fact all those before whom I came, treated me in the nicest manner possible, receiving and encouraging me in the warmest manner when I first appeared, and afterward treating me as though we were old friends and were to be always fast friends. My stay in England was a delightful one, and between the agreeable occasions at Her Majesty's Theatre and my visits to other theatres and concert rooms, the receptions and dinners tendered me by friends and the jaunts and excursions I enjoyed here and there, my remembrance of my days in England is more than an agreeable one."

"You were offered an engagement at the Grand Opera in Paris, were you not?"

"I was offered an engagement, true, but I did not accept it as it was coupled with conditions which I did not feel I could comply with. I would have necessitated my signing a three years' contract, and flattering as was the offer of an engagement I had made plans for a pleasure trip through Europe, which would have been broken up; and then again I was looking homeward, and did not want to remain away for as long a period as such an engagement would have entailed. Three years in Paris would have probably meant two years more in Germany and Russia. To tell the truth, I wanted to feel free to come home when I liked, and here I am, you see, far in advance of the expiration of the time of the Paris offer."

"But you sang in Vienna and St. Petersburg?"

"Yes; and in the Austrian provinces as well; and those engagements—I mean the Vienna and St. Petersburg engagements—were, I consider, my special European appearances, as successful as was my London appearance. I did not go to Vienna with the faintest idea of appearing in public. I merely went there to see the city and its sights. But I was tendered an appearance at the Hof-Theater, and in such a manner that I felt that I ought to gladly accept it."

"But at the Opera House it is the custom to sing in German?"

"True, but an exception was kindly made in favor of the American, and I was allowed to sing in Italian, although the rest of the company sang in German. It was an innovation for which there have been few precedents—only one or two I believe—but the people accepted the situation amiably and treated me in the kindest manner in every way. My tour in the provinces was equally agreeable and successful, and I left for St. Petersburg after a charming stay in Austria."

"And in St. Petersburg? That was your final operatic appearance, was it not?"

"Yes; I did not sing in opera again after leaving the Grand Opera House there."

"Were you not nervous while residing in the land of the Nihilists?"

"Not at all, although I had to put up with certain evidences of the peculiar phase of political affairs there. For instance, all my letters were opened. When I received them, I noticed that the seals had been broken and the contents evidently carefully examined. Papers sent me by friends in America were often mutilated, and articles, evidently distasteful to the Imperial official eye, had been cut out carefully. Letters and various papers came infrequently and were often behind time in the mails."

"You were warmly received in St. Petersburg, were you not?"

"Yes, indeed, and I received every attention in Russia from the very frontier. Everything was delightful on the Russian trip except the reception at the frontier. There I was stopped, and the officials looked dubiously at my eight or ten trunks. 'An American lady traveling? But why with ten trunks?' Very suspicious. And grave head shakings and official shoulder shrugs followed. Ah, yes; passports no doubt were all right, but the ten trunks? They could see no reason for a lady needing ten trunks—a mistake often made by male humanity elsewhere."

"They probably thought they contained red hot bombs or double-back-action dynamite for His Imperial Majesty."

"Probab y. We did not know exactly what to do when a happy thought struck us—to show my operatic contracts. We showed them, explained away the extensive list of trunks as necessities of the profession for holding my operatic wardrobes and we were once more on our journey to St. Petersburg, where I had a grand welcome and an entirely successful engagement."

"Have you any plans for the immediate future, Miss Kellogg?"

"None, except to try to keep cool in this oppressive weather which I find here on my return. I have had several American offers, but preferred to make no arrangements until my return. Now that I am here I will first rest a little and then determine what I will do professionally; but at present I am under no engagement, though I am considering certain plans for the coming season."

—DURING a recent performance of Gounod's new opera, "Le Tribut de Zamora," at the Opera House, Paris, while the ballet of the third act was in progress, a pistol shot in the auditorium produced almost a panic. It was at first thought that the gas main had exploded, and people rushed wildly from the house. Several shots followed in succession, and the manager discovered that the son of M. De Eaby, a nobleman, seventeen years of age, had attempted to commit suicide in one of the boxes.

—SPEAKING of Manager Mapleson's "cheap" season, "Cherubino" of the *Figaro*, says: "Several of the artists, it is understood, object to sing to anything but guinea stalls, fearing that their delicate reputation will suffer in consequence; and as operatic managers are really in the hands of their artists, they cannot carry out even much-needed reforms as thoroughly as they would like to do. 'A beaburd hour of performance (8.30) is retained, and nothing is said about the abolition of evening dress, so that no bid is made for the suffrages of the suburban folks."

—RICHARD WAGNER is making preparations to bring out his latest opera, "Parsifal," in great style at his Bayreuth theatre in the August of next year. Heinrich Vogl, of Munich, and Winkelman, of the Imperial Vienna Opera, will alternate in the *title-roles*. Frau Reicher-Kindermann will probably be the *Kundry*, and it is likely that Reichmann and Schelpel will impersonate *Titurel* and *Amfortas* respectively. The magnificent orchestra of the Munich Hof-Theater will go to Bayreuth on a special two months' leave of absence granted by the King. The scenery is to be painted in Munich, and the costumes are to be made there after designs by a Polish artist, who is an intimate friend of Wagner's. King Ludwig has granted Wagner a subsidy of 300,000 marks, or about \$75,000, to guarantee the success of the undertaking.

—THOMAS THOMAS has received an odd request from a young gentleman of Whitewater, Wis., to the effect that Mr. Thomas insert in one of his "Request Programs" two very familiar tunes—"O, Who Will Kiss those Ruby Lips," and "The Bull Dog on the Bank and the Bull Frog in the Pool."

—MR. L. W. MASON has remodeled the Japanese musical scale, adding three notes to it. Think of the horrid possibilities of a similar addition to our own musical scale, and then let your heart go out in sympathy to these poorly-treated brown men of the outraged Orient! It is said that even the youngest pupils in Japan "now sing as gracefully as Boston children of the same ages." Come to think of it we have no desire to go to Japan.—*Boston Transcript*.

—HARR VOIGT, of Leipzig, who, died recently, was a devoted patron of music, and for Beethoven had a love that knew few limitations. It appears now that he left in his will the sum of 6000 marks, the interest of which should be used every year to pay for the production, with the greatest possible care, of the famous Ninth Symphony. In case there should be insurmountable obstacles in the way of presenting the work every year, he provides that the accrued interest shall be used every two years for the same purpose, being distributed in equal shares among the active members of the orchestra. He provides further, that, should the custom after a time cease to exist, which, however, he says, may Heaven forbid, the capital itself shall then be divided among the members of the orchestra in equal parts.

—THE following is an outline of the route and dates of the Patti and Nicolini Concert Company: She opens her season in New York, at Steinway Hall, on Wednesday evening, Nov. 9th. Concerts will be given Nov. 12th, 16th, 19th, 23d and 26th. Then follows one appearance in Brooklyn, Nov. 28th. Then Boston, where concerts will be given at Music Hall, Dec. 2d, 5th, 10th and 13th. After which she will appear as follows: Providence, R. I., 16th; New Haven, Conn., 28d; New York [return], 29th; Baltimore, Jan. 3d and 6th; Washington, 10th and 13th; Rochester, N. Y., 19th; Philadelphia, 24th, 27th and 30th; Indianapolis, Feb. 4th; Louisville, Ky., 7th; New Orleans, 11th and 14th; St. Louis, 21st and 24th; Chicago, March 1st, 4th and 7th; Detroit, Mich., 10th; Cleveland, O., 14th; Buffalo, N. Y., 18th; Syracuse, N. Y., 21st; Albany, N. Y., 24th; Boston [return], 28th; New York [return], 31st. Thus she sings in New York eight times, in Boston five times, in Philadelphia and Chicago three times, and in other cities no more than twice, and in most of the places only once. She will give just thirty-nine concerts altogether.

—CONCERNING Italian Opera in England, the *London Musical Times* prints the following:

"It is not altogether true that Italian opera has flourished in this country because it had no rival. Fettered by the aristocracy, it became a fashionable pastime, and, as the artistic minority could not support another establishment, gradually it assumed the form of a national institution, so that the few attempts which were made from time to time to perform operas in the language of the country in which they were written seemed actually opposed to the sympathies of the English people. That the rage for lyrical works sung by vocalists of all nations to Italian words has now declined can scarcely admit of a doubt; and, as the first practical proof of this fact, we hail with pleasure the announcement of the advent of a German operatic company. Years ago we remember having heard "Fidelio" represented by German artists, who in their own country might have ranked as third-rate, and, although there was not a "star" in the whole company, never shall we forget the effect of the *ensemble*, not only upon ourselves, but upon the entire audience. The earnestness and genuine pathos thrown into the "Prisoners' Chorus" drew tears from all; and yet, with what is termed a first-rate Italian company, we have often heard this same piece received without the slightest recognition, and on several occasions even with laughter. The "Meiningen Court Company" have shown us how attention to perfection of detail and uniformly good acting can infuse a new life into the drama; and we may hope that the German operatic artists with whom we shall make acquaintance next year will prove to us that something better than well-worn Italian operas, inadequately represented, are ready for us when we require them. There can be no reason why we should not have purely Italian operas sung by Italians, but we also want French operas sung by Frenchmen, and German operas sung by Germans; and if to these we add English operas sung by Englishmen, the taste of the whole art-loving public of this country, instead of that of a small section, will be amply appealed to."

Douglas.

SONG FOR ALTO.

ANON.

Music by LADY JOHN SCOTT.

Piano.

soave. *rall.*

The piano introduction consists of two staves, treble and bass clef, in a 6/8 time signature with a key signature of two flats (B-flat and E-flat). The music is marked 'soave.' and 'rall.' and features flowing, arpeggiated figures in both hands.

1. Could ye come back to me, Douglas! Douglas! In the old likeness that I knew, I would be so faithful, so

The first line of the song features a vocal line on a single staff and piano accompaniment on two staves. The lyrics are: "1. Could ye come back to me, Douglas! Douglas! In the old likeness that I knew, I would be so faithful, so". The piano accompaniment consists of chords and simple melodic lines.

lov - ing, Douglas! Douglas! Dou- glas, ten- der and true!

cres. *dim.*

The second line of the song continues with the vocal line and piano accompaniment. The lyrics are: "lov - ing, Douglas! Douglas! Dou- glas, ten- der and true!". The piano accompaniment includes dynamic markings 'cres.' and 'dim.'.

f

2. Nev - er a scorn - ful word should pain you; I'd smile as sweet as
4. I was not half wor - thy of you, Douglas; Not half worthy the

An - gels do; Sweet as your smile on me shone ev - er,
like of you. Now all men be - sides are to me like shadows,

Douglas! Douglas! tender and true!

cres. *dim.*

3. Oh, to call back the days that are not! Mine eyes were blind-ed Your
5. Stretch out your hand to me, Douglas! Douglas! Drop for - give - ness from

words are few! Do you know the truth now up in Heaven?
Heaven like dew As I lay my heart on your dead heart, Douglas!

Douglas! Douglas! tender and true!

cres. *dim.*

To my Friend, S. R. THORNBURY.

THERE'S NO BABY FACE IN THE CRADLE.

SONG AND CHORUS.

Words and Music by THOS. P. WESTENDORF

With expression.

The piano introduction consists of two staves. The right hand (treble clef) begins with a quarter rest, followed by a series of eighth and sixteenth notes. The left hand (bass clef) plays a steady eighth-note accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The piece ends with a double bar line.

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

1. There's no ba - by face in the cra - dle, There's no ro - sy lips now to
2. No more will the hands of my dar - ling Be lift - ed in in - no - cent

The piano accompaniment for the first line consists of two staves. The right hand (treble clef) plays a series of eighth and sixteenth notes. The left hand (bass clef) plays a steady eighth-note accompaniment. The key signature is one sharp (F#) and the time signature is common time (C).

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

kiss; There's no lit - tle voice call - ing pa - pa, And, oh! how my dar - ling I
glee; To wave out a sweet ba - by wel - come, To make home so pre - cious to

The piano accompaniment for the second line consists of two staves. The right hand (treble clef) plays a series of eighth and sixteenth notes. The left hand (bass clef) plays a steady eighth-note accompaniment. The key signature is one sharp (F#) and the time signature is common time (C).

miss, The sun - shine of life has been cloud-ed, The
me, Where an - gels of glo - ry as - sem - ble, Our

hopes in my heart are all fled, With grief has my joy been en-
loved one our dar - ling a - waits; The smile that is gone from the

shroud-ed, I'm weep - ing, for ba - by is dead.
ora - dle, Now beams thro' the beau - ti - ful gates.

There's no Baby Face in the Cradle.

CHORUS.

Sopr'o.

There's no ba-by face in the cradle, No more will that dear golden head Be

Alto.

There's no ba-by face in the cradle, No more will that dear golden head Be

Tenor.

There's no ba-by face in the cradle, No more will that dear golden head Be

Bass.

There's no ba-by face in the cradle, No more will that dear golden head Be

Piano.

laid on the soft downy pil-low, My beau-ti-ful dar-ling is dead.

laid on the soft downy pil-low, My beau-ti-ful dar-ling is dead.

There's no baby face in the Cradle.

8va.....

p legg.

8va.....

8va.....

8va.....

8va.....

8va.....

f scherz.

8va.....

8va.....

8va.....

p legg.

8va.....

8va.....

8va.....

8va.....

8va.....

5

8va.....

f

dolce.

Ped. * *Ped.* * *Ped.* *

Ped. * *Ped.* *

8va.....

8va.....

* *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* *

8va.....

8va.....

dim. *Ped.* *

FOR THE VIOLIN.

58

LES SIRENES WALTZES.

No. 1.

First system of musical notation for No. 1, consisting of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a mix of eighth and sixteenth notes, with some rests. The second staff contains a first ending bracket labeled '1' and a second ending bracket labeled '2'. The third staff continues the melodic line with eighth notes. The fourth staff concludes with a first ending bracket labeled '1', a second ending bracket labeled '2', and the instruction 'D. C.' (Da Capo).

No. 2.

First system of musical notation for No. 2, consisting of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is characterized by sixteenth-note patterns. The second staff includes a first ending bracket labeled '1' and a second ending bracket labeled '2', with a 'p' (piano) dynamic marking below. The third staff features a 'f' (forte) dynamic marking. The fourth staff continues the melodic line.

No. 3.

First system of musical notation for No. 3, consisting of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features sixteenth-note patterns with 'p' (piano) and 'f' (forte) dynamic markings. The second staff includes a first ending bracket labeled '1' and a second ending bracket labeled '2', with a 'p' dynamic marking below. The third staff continues the melodic line with 'f' dynamic markings. The fourth staff concludes with a first ending bracket labeled '1', a second ending bracket labeled '2', and the instruction 'last.'.

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Turnham Toll.....	Wellings	It was a Dream.....	Cowen
Twickenham Ferry.....	Marzials	A pleasant Legend.....	Abt
In the Gloom.....	Harrison	Will I meet my Angel Mother?.....	Westendorf
Boatman's Song—(Duet).....	Abt	As sweet little Mary.....	Watson
Days that are gone seem the brightest.....	Westendorf	Little Ben Lee.....	Adams
Little Birdie mine.....	Watson	Twenty Years Ago.....	Gatty
The First Letter.....	Molloy	Buttercup Queen.....	Marzials
Take me back to Home and Mother.....	Huntley	Sweet Days gone by.....	Cox
The City Bells—(Duet).....	Abt	Embarrassment.....	Abt
The Roll Call.....	Pinsuti	Minster Window.....	Pinsuti
Fairly caught.....	Diehl	Merchant of Cheapside.....	Diehl
The Mill Wheel—(For Voice and Guitar).....	Diehl	In the Starlight—(Duet).....	Glover
Bringing pretty Blossoms to strew on Mother's Grave.....	Westendorf	The Boatwain.....	Molloy
Moonlight on the Lake—(Quartette).....	White	Pretty little Cottage in the Meadow.....	Westendorf
Let my Name be kindly spoken.....	Danks	Children of the City.....	Adams
A little Mountain Lad.....	Roedel	Come where the soft Twilight falls—(Duet).....	Schumann
Robin Adair—(For Voice and Guitar).....	Diehl	By-and-by you will forget me.....	Huntley
The Bridge.....	Carew	Donald Blain.....	Molloy
My little Queen.....	Pinsuti	In the golden Ereotide.....	Pinsuti
De little Cahins all an empty now.....	Westendorf	I'm one of the ticklish kind.....	Westendorf
A Summer Shower.....	Marzials	Rochester Bells.....	Marzials
I live and love thee—(Duet).....	Campans	King's Highway.....	Molloy
Forever and forever.....	Tosti	Chorister.....	Sullivan
Some Day I'll wander back again.....	Huntley	Man-o'-war's-man.....	Gibson
The old Love is the new.....	Cowen	Marjorie's Almanac.....	Dolby

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NOUVELLES ARTISTIQUES CANADIENNES.

— Mlle Dubois, organiste de l'église catholique de Richmond, a passé ses vacances dans sa famille, à Chicoutimi.

— M. le Dr. MacLagan, paraît être définitivement fixé à Winnipeg, où il vient d'accepter la charge d'organiste de l'Eglise de la Trinité.

— M. F. H. Torrington, conducteur de la Société Philharmonique de Toronto et organiste de l'Eglise Métropolitaine de cette ville, a passé ses vacances en Angleterre.

— Signor Bogdanoff, basso profundo, donnait un concert à Sorel, le 16 août dernier, avec le concours de Madame Otis Bockw... surano, de M. E. W. Mills, pianiste, et de M. S. Hatf, violoniste.

— La musique de la Cité, de Québec, attachée au 9e bataillon, a fait une excursion à Montréal, le 28 août, et a donné un concert sacré au Rond à patiner "Victoria," dans le cours de l'après-midi.

— Pendant le mois d'août, l'Harmonie de Montréal, dirigée par M. Edme J. Hardy, a fourni la musique au jardin "Marquis de Lorne," ainsi qu'aux soirées "Bageart," au Rond à patiner "Victoria."

— Les RR. Sœurs des SS. Noms de Jésus et de Marie, du Convent de St. Nom de Marie, de Hochelaga, viennent de s'assurer, pour la prochaine année scolaire, les services de notre artiste distingué, M. G. Couture.

— MM. Casavant frères, de St. Hyacinthe, ont fait l'entreprise, ces jours derniers, d'un orgue à deux claviers manuels et un pédalier, pour la chapelle de l'Asile Nazareth, à Montréal. Le coût de cet instrument est de \$1400.

— Un M. Levasseur, âgé de 22 ans, s'est noyé en se baignant à St-Césaire, le 29 juillet dernier. Il venait d'être nommé à la charge d'organiste de l'église de cette paroisse. Son père réside en Californie, dit-on, et sa mère au Nouveau-Brunswick.

— Le corps de musique de "la Magicienne," dirigé par M. Antillo Violante, s'est fait entendre plusieurs fois à Québec, sur la terrasse Frontenac. Son excellente exécution a été vaine couverte des bruyants applaudissements de l'auditoire enthousiasmé.

— La Société Ste-Océile de Québec, a fait un pèlerinage religieux et artistique à la fois, au sanctuaire de N. D. de Lourdes de St-Michel de Bellechasse, le dimanche 23 août dernier, et y a exécuté, sous la direction de M. L. N. Levasseur, la 2e messe de Haydn.

— Concert Prume à Berthier, le 6 août. A la suite du père, c'est le jeune Jules Prume, qui a surtout conquis tous les suffrages: il a une voix pure et un timbre fascinateur. Cette brillante soirée a donné la preuve que dans la famille Prume, les talents sont héréditaires.

— Un concert donné à Murray Bay, au commencement du mois, par M. A. Desève, violoniste, avec le concours de Mlles. Roy, Sills et Foy et de MM. Taschereau et Robinson a produit un delà de cant piastres, qui ont été généralement versées au profit du *Conseilcant Home*.

— Une charmante soirée musicale et littéraire a été donnée à Berthier, dans le cours du mois écoulé. Les principaux frais artistiques ont été faits par Mlles. Clements, Mlles. Balston, Clements, Fournet et Bostwick, le Lieut. Col. Hanson, le Révd. M. Amaron et M. James Cuthbert.

— Le fanfare de l'Union Musicale des Trois-Rivières surait en à se plaindre, paraît-il, de l'accueil qu'elle aurait reçu à St-Basile, à l'occasion de la réunion des sonaves pontificaux, — et elle a formulé une résolution en ce sens, qui a été publiée dans la plupart des feuilles locales.

— Nos amis trifluviens ne sont pas plus mal partagés que les citadins de Montréal et de Québec. Sérénades au Carré Champlain, par la fanfare de l'Union Musicale des Trois-Rivières, dirigée par M. H. Dessaulniers, — excursions au clair de la lune, avec musique à bord, rien ne leur manque.

— La fanfare de La Baie, dirigée par M. J. N. Duguay, a organisé dernièrement sous la présidence de M. William Smith, un charmant pique-nique qui a eu lieu sur les bords du lac St-Pierre. L'après-midi, il y eut grand concert, dans le cours duquel un duo chanté par les Delles Gélines obtint un brillant succès.

— Intéressante séance musicale et dramatique à Ste-Marie de la Beauce, le 14 août. Mlles. Anna, Agnès et Célanire Morency et Elise Chassé et MM. George Morrissette et Alfred Chassé étaient les

artistes musiciens de la circonstance et se sont acquittés de leurs rôles respectifs à la parfaite satisfaction de l'auditoire.

— Un règlement, accordant \$5000 à "la Compagnie d'Orgues-Harmoniums et de Pianos Dominion," pour l'agrandissement de leur fabrique de pianos, vient d'être passé, par 177 voix contre 21, par le Conseil municipal de Bowmanville, Ontario. C'est cette florissante compagnie dont M. L. E. N. Pratte a l'agence générale à Montréal.

— M. L. E. N. Pratte vient de recevoir de Boston un envoi d'une centaine d'organinas, avec un choix considérable de musique nouvelle pour ce charmant instrument. On sait que sous le rapport de la perfection du mécanisme, de l'étendue du clavier et de la délicatesse du timbre, l'organina laisse bien loin derrière lui la vulgaire orguinette.

— Le plus intéressant souvenir qui les visiteurs-musiciens puissent emporter de leur séjour à Montréal pendant notre prochaine Exposition, c'est assurément la superbe Marche intitulée *Souvenir de l'Exposition* (œuvre de Paul Marcol), et ornée d'une magnifique vignette en couleurs, représentant l'Hôtel de Ville monumental de Montréal. Prix, 50 cents.

— Pas de disette d'amusements à Halifax, paraît-il. Le mois d'août y amenait la troupe juvénile d'opéra, "Bennett & Monlon," la troupe de chantons écossais, "Kennedy," puis la compagnie de pantomime et de comédie, "Maffitt & Bartholemew." Enfin, ces honreux Halifaxiens vivent dans l'attente de la visite prochaine de la troupe d'opéra, "Corinne."

— M. Dominique Ducharme n'est pas moins intrépide marin qu'excellent musicien. Après avoir généreusement sacrifié ses chances de succès aux régattes de Lachine, le 6 août dernier, afin de voler au secours de ses adversaires en péril, il reprenait, le 20, une éclatante revanche en sortant vainqueur de la course de yachts qui lui fut chaudement contestée.

— Notre magnifique artotypie, *Les Chantres au Lutrin*, orne déjà les salons de la plupart de nos artistes et amateurs, comme elle fait le charme de plus d'un pensionnat et presbytère. Pour un abonné au *Journal Musical*, s'en priver pour 15 cents, c'est être héroïquement économe. Encore faut-il se rappeler qu'en procurant un nouvel abonné au *Journal*, on a droit à un exemplaire de ce superbe tableau *gratis*.

— La nouvelle "Méthode de Piano" de Ludovic, spécialement publiée par A. J. Boucher pour le Canada, est le seul livre d'enseignement qui contient parmi ses petites récréations nos *airs nationaux canadiens*. M. Boucher a eu l'heureuse idée d'en ajouter de nouveaux dans la 3e édition de cette méthode populaire, qu'il vient de faire paraître. En sus de tous les avantages qu'elle présente sur les méthodes du temps passé, celle-ci ne se vend que 75 cents l'exemplaire.

— M. F. Jehin-Prume a puissamment contribué au succès du bazar tenu, ces jours derniers, à Drummondville, en y donnant deux brillants concerts au profit de cette bonne œuvre. Notre distingué violoniste avait le concours de plusieurs de nos artistes estimés, entre autres, de l'excellente pianiste Madame Bèliveau, de Mlle Dina Grégoire, dont la réputation comme soprano s'accroît chaque jour, de M. N. Marchand qui a su égayer l'auditoire par ses joyeuses chansonnettes, du petit Jules, enfin, qui, déjà grand artiste, s'est s'atturé l'admiration de la salle entière.

— La Sainte Philomène a été célébrée au Gésu, cette année, avec toute la solennité des années précédentes. Selon sa louable coutume, le Chœur du Gésu, qui s'intéresse vivement à cette fête, a préparé et donné en premier en cette ville une œuvre nouvelle — la *Messe solennelle de Concombe*, avec accompagnement d'orchestre. Un fort beau motet, *Lux orta est*, du R. P. de Doss, S. J., directeur de musique au Collège St-Servais, de Liège, a été très bien exécuté par le chœur, à l'Offertoire, le solo ayant été parfaitement rendu par M. Napoléon Beaudry. A l'office du soir, M. l'abbé Giband, du Séminaire de St-Sulpice, a prononcé un éloquent discours, qui a été suivi d'un salut solennel, dont l'éclat a été rehaussé par d'excellente musique, exécutée par le Chœur du Gésu, aidé, comme à l'office du matin, par plusieurs des RR. Pères musiciens du Collège Ste-Marie.

— L'activité la plus satisfaisante n'a cessé de régner dans le commerce de musique canadien, même pendant la saison, d'ordinaire si tranquille, des vacances. Dans plusieurs lignes, le chiffre des affaires a plus que doublé celui de l'année précédente. Aussi nos principaux marchands comptent-

ils sur un automne très affairé. La maison Boucher seule vient de recevoir d'Europe, en bonne saison pour la rentrée des classes, dix caisses de nouveautés musicales, sans parler de ses nombreuses publications et de ses importations hebdomadaires des Etats-Unis. Nous avons compté, ces jours derniers, dans les magnifiques salons de M. L. E. N. Pratte, (salons, dont la profondeur réunie atteint 200 pieds,) non moins de 47 instruments superbes, grands formats, — pianos à queue, droits et carrés, orgues-harmoniums, argues d'église, harmoniophones, etc., sortis des premières fabriques américaines, canadiennes, françaises et anglaises, (Hawilton et Kranich & Bach de New-York, "Dominion" de Bowmanville et Karn de Woodstock, Ontario, — Herz de Paris — Brinsmesd de Londres, Angleterre, etc.) Aucune autre maison de commerce de la Puisseance ne saurait offrir à l'acheteur un choix d'instruments aussi varié, aussi excellent et aussi considérable. Quant à la modicité du prix, il suffira de rappeler que M. Pratte est en mesure de vendre un superbe piano de sept octaves et un tiers, avec l'agréable patenée et pleinement garanti pour cinq ans, à partir du prix nominal de \$225.

Ont acquitté le ir abonnement au "Journal Musical" pendant le mois écoulé :

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