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# BOUCHER & PRATTE'S Musical Journal

No. 280 NOTRE-DAME STREET,  
MONTREAL, - - CANADA.

Vol. III. No. 7. [PRICE 60 CTS. PER YEAR.  
SINGLE COPIES 8 CTS.]

August, 1881

### A DEAD ROSE.

O Rose, who darest to name thee?  
No longer rosy now, nor soft, nor sweet,  
But pale and hard and dry as stubble wheat—  
Kept seven years in a drawer, thy tithes shame thee.

The breeze that used to blow thee  
Between the hedgerow thorns, and take away  
An odor up the lane to last all day—  
In breathing now, unsweetened would forego thee.

The sun that used to smite thee,  
And mix his glory in thy gorgeous urn,  
Till beam appeared to bloom, and flower to burn—  
If shining now, with not a hue would light thee.

The dew that used to wet thee,  
And, white first, grow incarnadined because  
It lay upon thee where thy crimson was—  
If dropping now, would darken where it met thee.

The fly that lit upon thee,  
To stretch the tendrils of its tiny feet  
Along thy leaf's pure edges after heat—  
If lighting now would o'ridly overrun thee.

The bee that once did suck thee,  
And built thy perfumed ambros up his hive,  
And swoon in thee for joy, till scarce alive—  
If passing now, would blindly overlook thee.

The heart doth recognize thee,  
Alone, alone! the heart doth smell thee sweet,  
Both view thee fair, doth judge thee most complete,  
Perceiving all those changes that disguise thee.

Yes, and the heart doth owe thee  
More love, dear rose, than any roses hold  
Which falls withers at dancingsmiling cold—  
Lie still upon this heart which breaks below thee!  
—Elizabeth Barrett Browning.

### LATEST MUSICAL ITEMS.

- WILHELM is in Melbourne.
- Mrs. OLE BULL is in Norway.
- "PATIENCE" is still running in London.
- GEORGIA boasts of a four-year-old pianist.
- LITTA is giving occasional concerts in the west.
- \$25,000 is the amount lost by the Chicago San-gerfest.
- BUCKER of Berlin has been created a Prussian Professor.
- DR. SULLIVAN is on a cruise with the Duke of Edinburgh.
- Miss MARION OSGOOD is spending the summer at Buffalo, N. Y.
- Miss BAZIA ABBOTT is summering at Richfield Springs, N. Y.
- Mr. and Mrs. N. C. GOODWIN, Jr., have a cottage at Ocean Spray.
- "MEZMORABLE" has been worth 60,000 francs so its composer.

—THEO. THOM'S Orchestra has been meeting with deserved success.

—Mr. HESS says he is not interested in the new Gerster Company.

—\$200,000 is the amount Patti wants to realize by her American tour.

—"SPARKS" will continue to be the attraction of Mr. Senger's Company.

—NOVEMBER 9th is the date fixed upon for the first concert in New York by Patti.

—MR. WM. CASTLE will again be a member of the Emma Abbott Opera Company.

—It is the opinion of Manager Hess that Mdme. Marie Roze is not a first-class artist.

—Miss MARION ELMORE is to be a member of the Willie Edouin "Sparks" Company.

—Boito's *Mefistofele*, up to the present time, has been performed at thirty-nine theatres.

—MR. AND MRS. J. C. WILLIAMSON have been performing the "Pirates," in Australia.

—EMILE SAURET has been offered a violin professorship at the Cologne Conservatory.

—"AIDA" was the success during the Italian season at the Imperial Opera House, Vienna.

—MR. GEORGE L. OSGOOD has resigned his membership in the Boston Philharmonic Society.

—MR. ALFRED CELLIER is to be the Director of the Comley-Barton Opera Company, next season.

—"LA FILLE DU TAMBOUR MAJOR" has had a run of one hundred and one nights at Melbourne.

—MARIE ROZE's American contract has been cancelled, on account of her London engagement.

—EL MUNDO ARTISTICO is the title of a new dramatic and musical paper, started in Buenos Ayres.

—MANAGER TOMPKINS thinks that "Le Tribut de Zamora" is not worthy the composer of "Faust."

—THE BOSTON Colored Ideal Concert Company will appear in a new opera entitled "Sam's Experiment."

—"PATIENCE" was published on a Monday, and 2000 copies were sold in London by the end of the week.

—LONDON critics say that Miss Minnie Hauk's "Carmen" has been one of the greatest successes of the London season.

—MR. AND MRS. WILLIAM EDGORTH were detained at Salt Lake City by the illness of their little daughter, Daisy.

—DR. STAINER succeeds Dr. Arthur Sullivan as Principal of the South Kensington Training School of Music.

—THE Bay State Opera Company is the name of Miss Ober's new combination who will present "The Musketiers."

—THE receipts of the first five performances of Boito's "Mefistofele" at the Milan Scala were 20,756 francs, (\$4,151)

—CAPOUL has joined Grau's French Opera Company in Mexico. They are giving "Olivette" and "The Mascotte."

—LOTHIAN's Boston Orchestra has begun its concerts at Saratoga. Brown's Boston Brigade Band is at the same place.

—THE cornet solos of Fred. C. Bryant are a feature of the musical programmes of Conductor Tisington's Military Band at Coney Island.

—GILMORE's Band is a great attraction at Manhattan Beach. The music furnished is among the best that can be heard in America.

—THE Vokes Family will begin a forty weeks' traveling season at Troy, N. Y., August 9th, with A. L. Ponnuyer as business manager.

—THE new music hall to be attached to the New York Conservatory of Music, on East Seventieth Street, is rapidly approaching completion.

—Miss ANNIE LOUISE GARY will sing at the first Boston Philharmonic Concert. Mr. Whitney will follow. Joseffy will be the soloist at the third concert.

—A SMALL orchestra of Canadian musicians supplies excellent music on the magnificent excursion steamers plying between Cape St. Vincent and Montreal.

—RICE. Mr. E. E. Rice will manage four companies next season. "The Surprise Party," "Cinderella at School," "Billee Taylor" and "Fun on the Bristol."

—M. LEON ESQUILLER, well known as a writer of music, and the founder of the journal *L'Art Musical*, died in Paris on the 22d ult., at the age of sixty-five.

—SIGNOR ANTONIO BASSINI has been appointed by the municipality of Pessaro as director of the musical institute founded in that town with funds bequeathed by Rossini.

—MR. JEROME HOPKINS is engaged in organizing Orphan Associations in the principal cities between Boston and Chicago, with a view to the development of the local musical talent.

—MANAGER COLVILLE says that light opera would succeed much better here, if attention was given to perfecting the details, that the American performances bear no comparison to those given abroad.

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# Musical Journal.

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## ROSSINI'S RECIPES FOR OVERTURES.

The *Voltaire* publishes a letter written by Rossini, or, at all events, attributed to Rossini, on the subject of the difficulties attending overtures, and the proper mode of remedying them. The document takes the form of a reply to a young musician who had consulted the *maestro*. It runs as follows:

"General and invariable rule: Do not compose the overture before the very eve of the first representation. Nothing produces inspiration so much as necessity, the inciting presence of the copyist who is awaiting your work strip by strip, and the terrifying sight of a despairing manager tearing out his hair by the roots. The real *chefs d'œuvre* have never been composed under other circumstances. In Italy, in my day, managers were all bald before they were thirty.

"First Recipe—I composed the overture to 'Othello' in a little room in the Babaja Palace, in which the most ferocious and baldest of managers shut me up, with *maccaroni à l'eau*, and the threat that he would only let me out alive if provided with the last note of the said overture.

"Second Recipe—I composed the overture to the 'Gazza Ladra,' not on the eve, but on the very day of the first representation, in the 'fies' of the La Scala Theatre, at Milan, whither the manager, a worthy rival of Barbaja, had relegated me under the guard of four machinists. These four wretches were ordered to throw down my work, sheet by sheet, to copyists who sat below in the body of the theatre, transcribing, and sending the manuscript bit by bit to the *chef d'orchestre*, who had it rehearsed. If a due amount were not forthcoming, the barbarians were directed to throw me *in propria persona* to the copyists.

"Third Recipe—I did better in the case of the overture to 'Il Barbieri,' which I did not complete at all, having made use of the overture to 'Elisabetta,' an excessively serious opera, instead of the one written for the above equally *buffa* piece. The public seemed delighted by the substitution.

"Fourth Recipe—I composed the overture, or, more properly speaking, the musical introduction, to the 'Comte Ory' while fishing in company with M. Aguado who never ceased talking to me the whole time about Spanish finances.

"Fifth Recipe—I composed the overture to 'Guillaume Tell,' under somewhat analogous circumstances, in some rooms on the Boulevard Montmartre, which were filled night and day with a posse of fellows smoking, drinking, talking, singing and bellowing in my ears, while I was working away with might and main.

"Sixth Recipe—I never composed any overture at all for 'Moise,' which is the easiest of all, and was followed by my good friend Myerbeer for 'Robert le Diable' and the 'Huguenots,' as well as, so they say, for the 'Prophete.'"—*Galignani's Messenger*.

—You will be glad to learn that Mme. Patti is in splendid voice. I heard her as *Giulietta*, in Gounod's opera, a few nights ago with M. Nicolini as *Romeo*. She held her audience spell bound with her brilliant and impassioned singing. M. Nicolini was received with chilling silence, but he soon secured generous acknowledgment for his thoroughly artistic work. Mme. Patti would, I believe, regret to leave America without having been seen in the opera in which alone her yet unapproachably brilliant voice and splendid dramatic power find adequate utterance.—Correspondence of the *Boston Herald*.

—Some interesting figures have been published in the Milanese papers relating to the public appearance of the great tenor, Mario, who is now living in retirement at Rome. From 1839, when he made his *debut*, till 1871, when he retired, he sang 931 times in all. Two hundred and twenty five of these appearances were in operas by Donizetti, one hundred and seventy by Meyerbeer, one hundred and forty-three Rossini, one hundred and twelve Verdi, eighty-two Bellini, seventy Gounod, sixty-eight Mozart, thirty Flotow, twelve Cimarosa, twelve Auber, five Costa, and d'Halévy and one by Mercadante.

—Some years ago, Suppe, the composer, spent his summer holiday with some old friends at Gratz. Every evening a party met to play at skittles in the garden. When ready to begin, they would hold a for the old woman next door to send the "lad" to set up the skittles. The lad was a sprightly, black-eyed girl named "Maly" Materna. One day Suppe happened to hear her sing, and, struck by her voice, called the attention of Capellmeister Zaitz, also stopping at Gratz, to it. Shortly afterward "Maly" was a member of the chorus at the Landes Theatre. By Suppe's advice Treumann engaged her for Vienna. Her voice had meanwhile become developed, and thus it was that the celebrated Frau Amalie Materna made her first appearance on the stage.—*London Musical World*.

—The conclusion has been reached that London cannot support two Italian houses during the season and a syndicate was formed for converting Covent Garden into a limited liability company, with Gye as manager at a stated salary. The company then endeavored to secure Her Majesty's, and this they attempted to do by seeking to gain possession of the premises through the lessor by means of an action of ejectment. Finding himself involved in costly legal proceedings Mr. Mapleson determined to accept the offers made him by the syndicate, and an arrangement has now been made by which he sells out his entire interest, good will and lease in Her Majesty's, with the object of devoting his attention entirely in future to the United States. Mr. Mapleson receives the sum of £80,000 and when his liabilities are deducted from this he will be left with more than sufficient capital to enable him to open an energetic campaign next season in America. Mr. Mapleson has secured certain valuable concessions from the new company, among others the call on Covent Garden for all new operas, artists, scenery and costumes which he may require. In fact, Covent Garden will be henceforth the recruiting house for his American season. Thus, after hopelessly struggling with Italian opera in London for so many years, he finds himself finally released from his difficulties, and hopes henceforth to give undivided attention to his operatic enterprises in America.

—Not many years since, a young musician went abroad for the purpose of improving his musical education. Previous to the time when this pilgrimage of study was undertaken, he had been for three years a pupil of one of America's most noted instructors, a musician of highest genius and rank. The student, on arriving at the city of L——, in Germany, decided to remain there and pursue his studies in counterpoint under the direction of a well-known professor in the L—— Conservatory. He had with him as proofs of his past study a number of manuscripts which had been worked out under the careful and intelligent supervision of his former teacher. These manuscripts were each in turn critically examined by the German professor, whose tuition he now sought.

"This writing," said the German professor, on concluding his examination, "indicates that you have talent, but judging from the canon and fugue that you show me I should infer that you had not been properly taught."

The student was very much inclined to doubt the justice of the criticism, and would have been better satisfied had its implied censure reflected on himself.

But a number of years elapsed, when one day he showed the same fugue that had been criticised to this same professor, who, wrongfully inferring that it was a result of his own teachings, complimented it, this time in unqualified terms. By way of crowning his compliment with a little of the self-credit which he ludicrously thought to be his due, he added:

"You can now see for yourself how greatly you have improved since you came to Germany to study with me."

As an appropriate sequel of this story, for the truth of which the writer can vouch, it may be stated that the loyal young American returned to this country, here to complete his studies in counterpoint under the instructions under his former teacher, whose name, as it may be a pleasure for many to know, is Prof. J. K. Peine of Harvard College.—*Boston Home Journal*.

—HERN CARL BRINTHALER has gained the prize offered by the city of Frankfort for the composition of an opera. The work is to be produced next season, and is called *Kretchen von Heilbronn*.

—"THE MASCOTTE," with its speaking music, gay dresses and amusing situations, continues to be the feature at the Bijou Opera House, and the audiences are generally large, being composed, to a great extent, of strangers in the city.

—FRAYVOST, the newly discovered tenor of the Chateau d'Eau theatre, Paris, has been playing sad tricks with his manager, and the obliging doctor has now sent him to the Pyrenees to take two month's rest, after which he will study for a year in Italy.

—THE NORCROSS OPERA BOUFFE COMPANY, of Boston, composing 60 artists, held the boards of the Montreal (Canada) Academy of Music, successfully representing "The Mascot" and "Olivette" to fair houses, on the 7th, 8th and 9th of July last.

—THE QUEBEC ACADEMY OF MUSIC, which has thus far limited its sphere of usefulness to rewarding individual effort and success, proposes offering prizes for competition by bands, orchestras and singing societies at the next annual *Concours*, to be held at Quebec in June, 1882.

—THE large organ being erected in the Queen's Hall, Montreal, is fast approaching completion, and, in a few weeks the public will have an opportunity of judging of its qualities by means of a recital by Dr. Davies, who is so widely and favorably known one of the most accomplished organists in America.

—VAN ZANDT. Marie Van Zandt is engaged to sing in September in the Royal Opera Houses at Copenhagen and at Stockholm, and she will return to Paris in October. Two new operas, one by Massenet and the other by Delibes, will be ready for her to create the roles of the heroines next season.

—SCHILLER. Mr. George Schiller, of this city, (who succeeded the late Mr. Harry Hunter as the *Lone Fisherman* in Rice's "Evangeline Company") will replace Mr. R. A. Cripps in the Standard Theatre "Billie Taylor" Company" which performed at the Oakland Garden Theatre last week.

—THE Emilie Melville (California) Opera Company, who are to visit New York, Boston and other Eastern cities next season, will comprise thirty-two. The repertoire will probably comprise "The Royal Middy," "Olivette," "The Musketeers," "The Mascot," "Carmen," and any good new operas that may be obtained.

—WE respectfully suggest, that Count Gora Lichy, the one-armed piano-forte virtuoso, and Baroness Alphonse Weiss, the recently discovered one-armed *artiste*, strikes up a partnership as one has a wonderful left and the other a wonderful right hand, they would constitute a very artistic whole.—*Boston Home Journal*.

—STRAKOSCH says: "I shall present Gerster in concerts in towns where she has never appeared, and in cities where she is well known I shall give operas as a rule. I may decide to give both operas and concerts in all of the large cities as well. I expect to make a gigantic success next season, although there will be the greatest competition possible in the musical field."

—MR. CARL ROSA has arranged for a grand season of English opera at Her Majesty's Theatre, London, beginning January 14, 1882, during which the principal novelties will be an English version of "Tannhauser," by Mr. J. P. Jackson; Mr. Villiers Stanford's "Veiled Prophet," and a new version of "Pauline." Mr. Carl Rosa is also in negotiation for an English version of Signor Boito's *Meistofele*.

—To carry out her American tour, Mme. Patti has made some financial sacrifices, and has refused \$4,000 per evening at Monte Carlo, and at Madrid, for the winter season, \$2,000 for thirty nights, with a splendid mansion, valued at \$30,000, to be her own property, so as to induce her to repeat her visits. "So," adds Mme. Patti, laughingly, "I don't think I shall be charged with visiting America simply with the purpose of making money."

—LONDON, July 18.—It is said that a company is about to be formed by the Covent Garden and Haymarket operatic undertakings. It will employ Mr. Gye as manager in London and Mr. Mapleson to conduct American tours. It has been arranged that Adelina Patti shall give one performance weekly next season. She intends to reside in Wales and come to town expressly for each performance. The *Morning Post* says the direction of the company will include a number of noblemen and gentlemen whose names guarantee the efficient conduct of the enterprise.

To Miss JENNIE BACH.

## A MILL SONG.

Words by HUGH CONWAY.

Music by JOSEPH L. ROECKEL.

mf *marcato.* **ff**

The piano introduction consists of two staves. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. The piece begins in a minor key with a 2/4 time signature.

O, mer-ry and fast is the bus-y rhyme The

The first system of the song includes a vocal line and piano accompaniment. The vocal line begins with a whole note rest, followed by a melody. The piano accompaniment continues from the introduction. Dynamics include *mf* and *p*.

mill-wheel sings all day, Yet Robin, the miller, has plenty of time to spare when I pass that-

The second system continues the song. The vocal line has a melody with eighth notes. The piano accompaniment features chords and rhythmic patterns. Dynamics include *p*.

way,..... "O Ja-net" he cries "I love you well, But keep our se-cret sweet;" Yet

The third system concludes the song. The vocal line has a melody with eighth notes. The piano accompaniment features chords and rhythmic patterns. Dynamics include *p*.

rall. f animato.

somehow or oth-er, the las-sies toll When-ev-er we chance to meet! O, loud and clear,

*c alla parte.* *rall.* *cres.*

loud and clear, The clack of the bus-y mill! There's ma-ny a gossip a-bout I fear, Whose

*col'a parte.*

*f*

tongue runs fas-ter still! The

*f* *ff*

coat of my Robin is white with meal That floats from the grain be-low, And sometimes it may be, his

*p*





First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with fingerings 3, 1, 6, 4, 2, 4, 1. The bass clef contains a rhythmic accompaniment with fingerings 2, 1, 2, 3, 2, 1. A dynamic marking of *mf* is present.

Second system of musical notation. The treble clef continues the melodic line with fingerings 1, 2, 4. The bass clef continues the accompaniment with fingerings 1, 2, 3, 4. A dynamic marking of *mf* is present.

Third system of musical notation. The treble clef features a melodic line with fingerings 1, 3, 3, 1, 3. The bass clef continues the accompaniment with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. A dynamic marking of *f dolce.* is present.

Fourth system of musical notation. The treble clef features a melodic line with fingerings 5, 2, 1, 2, 1, 4, 3. The bass clef continues the accompaniment with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. A dynamic marking of *f* is present.

Fifth system of musical notation. The treble clef features a melodic line with fingerings 3, 1, 3, 4, 3, 2, 1, 2, 1, 2, 4. The bass clef continues the accompaniment with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. A dynamic marking of *f* is present.

Sixth system of musical notation. The treble clef features a melodic line with fingerings 5, 3, 5, 2, 3, 5, 3, 5, 2, 3, 3, 4, 2, 4. The bass clef continues the accompaniment with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. A dynamic marking of *risoluto. f* is present.



The first system of music consists of two staves. The treble staff begins with a quarter note G4 (fingered 4), followed by a quarter rest, then a quarter note A4 (fingered 1). This is followed by a sixteenth-note triplet (F#4, G4, A4) and an eighth-note triplet (G4, F#4, E4). The bass staff provides accompaniment with chords and single notes, including a quarter note G2 (fingered 1) and a quarter note F#2 (fingered 1).

The second system continues the piece. The treble staff features a sixteenth-note triplet (F#4, G4, A4) and an eighth-note triplet (G4, F#4, E4). The bass staff has a quarter note G2 (fingered 1) and a quarter note F#2 (fingered 1). The instruction *p scherzando* is written above the bass staff. The system ends with a quarter note G4 (fingered 5) and a quarter note F#4 (fingered 5).

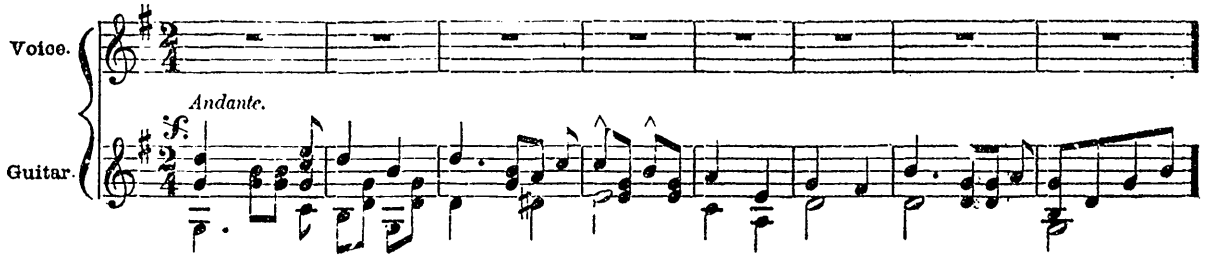
The third system shows a change in the bass line. The treble staff has a quarter note G4 (fingered 5) and a quarter note F#4 (fingered 5). The bass staff features a quarter note G2 (fingered 5) and a quarter note F#2 (fingered 5). The system concludes with a quarter note G4 (fingered 3) and a quarter note F#4 (fingered 3).

The fourth system features a more active treble staff. It begins with a quarter note G4 (fingered 3), followed by a quarter note F#4 (fingered 3), and a quarter note E4 (fingered 3). The bass staff continues with a quarter note G2 (fingered 5) and a quarter note F#2 (fingered 5). The system ends with a quarter note G4 (fingered 1), a quarter note F#4 (fingered 2), and a quarter note E4 (fingered 3).

The fifth system includes dynamic markings. The treble staff starts with a quarter note G4 (fingered 3), followed by a quarter note F#4 (fingered 3), and a quarter note E4 (fingered 3). The bass staff has a quarter note G2 (fingered 5) and a quarter note F#2 (fingered 5). The instruction *cres.* is written above the treble staff. The system ends with a quarter note G4 (fingered 4), a quarter note F#4 (fingered 2), and a quarter note E4 (fingered 2). The instruction *mf* is written above the bass staff.

The sixth system concludes the piece. The treble staff begins with a quarter note G4 (fingered 3), followed by a quarter note F#4 (fingered 3), and a quarter note E4 (fingered 3). The bass staff has a quarter note G2 (fingered 5) and a quarter note F#2 (fingered 5). The instruction *cres.* is written above the treble staff. The system ends with a quarter note G4 (fingered 5), a quarter note F#4 (fingered 8), and a quarter note E4 (fingered 8).

## IN THE GLOAMING.

Voice. 

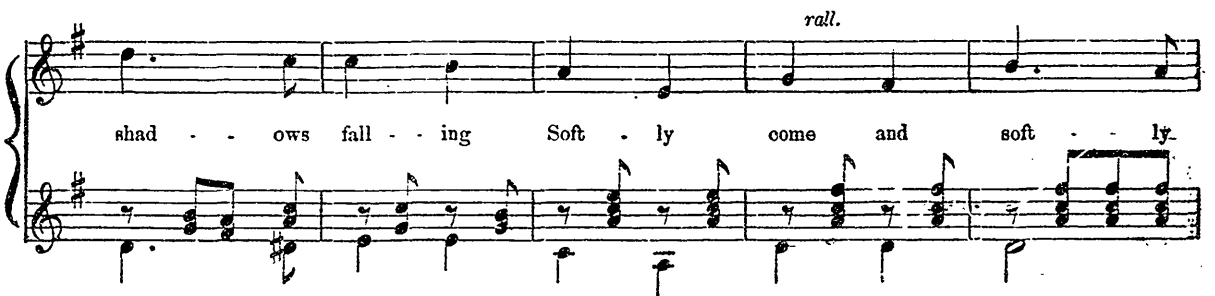
Guitar. *Andante.*



In the gloam - ing oh, my dar - ling When



lights are dim and low And the qui - et



shad - - ows fall - - ing Soft - ly come and soft - ly.

*rall.*



go. When the winds are sob - bing faint - ly

*Agitato*

## IN THE GLOAMING.

*For Anna*

With a gen - tle un - known woe Will you

think of me and love me As you did once

1 2 *CODA for 2d Verse.*

long a - go. me, It was best to leave you

thus Best for you and best for me.

2 In the gloaming oh my darling  
 Think not bitterly of me  
 Tho' I passed away in silence  
 Left you lonely, set you free,  
 For my heart was crushed with longing  
 What had been could never be.  
 It was best to leave you thus dear,  
 Best for you and best for me,  
 (CODA) It was best to leave you thus  
 Best for you and best for me.

# QUI VIVE GALOP.

(W. GANZ.)

Arranged by E. MACK.

The musical score is written for piano and consists of five systems. Each system has a treble and bass clef staff. The key signature is B-flat major (two flats) and the time signature is 2/4. The first system begins with a piano (*p*) dynamic. The second system continues the melodic line. The third system introduces a mezzo-forte (*mf*) dynamic. The fourth system continues the piece. The fifth system concludes with a forte (*f*) dynamic. The score features a mix of eighth and sixteenth notes in the right hand and chords and eighth notes in the left hand.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats). The music features a rhythmic pattern of eighth and sixteenth notes, with some slurs and accents.

The second system of musical notation continues the piece with two staves. The upper staff has a melodic line with slurs, while the lower staff provides a harmonic accompaniment with chords and moving lines.

The third system of musical notation shows further development of the melody and accompaniment. The upper staff features a series of eighth notes, and the lower staff has a steady accompaniment.

The fourth system of musical notation includes a section marked "FINE." in the middle of the system. The upper staff has a melodic line that ends with a flourish, and the lower staff has a corresponding accompaniment.

The fifth system of musical notation begins with the word "Sua" followed by a dotted line. The upper staff has a melodic line with a dotted line, and the lower staff has a harmonic accompaniment.

The sixth system of musical notation concludes the piece. The upper staff has a melodic line that ends with a flourish, and the lower staff has a harmonic accompaniment. The system is marked "D.C." (Da Capo) at the end.

Qui Vive Galop.

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## SWEET DAYS GONE BY.

SONG AND CHORUS. G, d-d, 3.  
 Words by SAMUEL CALLAN. Music by J. S. Cox.  
 There is hope in the sweet by-and-by,  
 As we're nearing to life's other shore,  
 Yet the heart of will turn with a sigh,  
 To a vision of days that are o'er;  
 How fond memories will bring back again  
 Many scenes that our childhood pass'd by,  
 The old home, meadow, brook and the lane,  
 In the time of the sweet days gone by.  
 CHORUS.—Oh! how sweet is the story that's told,  
 Of the bright sunny days long gone by,  
 'Tis a theme with the heart never old,  
 Is the story of sweet days gone by.

Illustrated Title. Price, 40 cents.

## Bennie, come back to the Farm.

SONG AND CHORUS. Eb, d-e, 2.  
 Words and Music by THOS. P. WESTENDORF.  
 Away from the home of your childhood you've gone,  
 To join in the world's busy throng,  
 And my heart aches to think that perhaps you'll  
 Be borne  
 Into paths that are sinful and wrong.  
 I miss you, my boy, and I want you to come  
 Away from all danger and harm.  
 My prayer is, to-night, as I silent kneel,  
 O Bennie, come back to the farm.  
 CHORUS.—Oh! Bennie, my boy, I am praying for you,  
 May God keep you safe from all harm,  
 And bring you again to your mother so true,  
 Dear Bennie, come back to the farm.

Title in 2 colors. Price, 40 cents.

## Just One Penny, to Buy Bread.

SONG AND CHORUS. Bb, c-e, 3.  
 Words by ALBERT A. HILL. Music by CHAS. D. BLAKE.  
 Oh! kind sir, please, please take pity,  
 'Twill bring blessings on your head,  
 All day long I've rummaged the city,  
 Just one penny, to buy bread.  
 I am hungry, faint and weary,  
 With the long, long way I've come,  
 And the world seems dark and dreary,  
 For my mother's sick at home.  
 CHORUS.—Oh! in pity some one hear me,  
 Do not coldly shake your head,  
 Mother's sick, and much I fear me,  
 That she'll die for want of bread.

Illustrated Title. Price, 40 cents.

## I'm going to Write to Papa.

SONG AND CHORUS. F, c-e, 3.  
 Words and Music by THOS. P. WESTENDORF.  
 I'm going to write to papa,  
 I guess he'd like to hear  
 What his little girl is doing,  
 The same as when he is near.  
 I'll tell him how I miss him,  
 And how I wish he'd come,  
 And never, never leave us,  
 But always stay at home.  
 CHORUS.—I'm going to write to papa,  
 And oh! how glad he'll be,  
 To get a little letter,  
 That was written all by me.

Illustrated Title. Price, 40 cents.

## Heart that is Beating for Thee.

SONG AND CHORUS. G, d-e, 3.  
 Words by NELLIE R. CHASE. Music by THOS. P. WESTENDORF.  
 There are often sweet moments of music so frail,  
 There are cadences so dainty and soft,  
 There are tints of the rainbow so rich yet so pale,  
 And echoing melodies of  
 That touch the key-note in the lyre of the heart,  
 And waken rare sympathies there  
 That tinkle our memory-bells with a fine art,  
 And bring up the friends who are dear.

Illustrated Title. Price, 40 cents.

## That young man across the way.

SONG AND CHORUS. Eb, d-e, 2.  
 Words by MISS KATIE BELLS WIGHAM. Music by E. MACE.  
 Well, I wonder what's his meaning,  
 Always looking over here—  
 When I'm at the parlor window,  
 He is sure then to appear.  
 Every evening at six o'clock,  
 Just before the close of day,  
 There he is, with roguish glance,  
 Watching me across the way.  
 CHORUS.—So let him stare, I do not care,  
 I shall not go away;  
 Young men who live across the street,  
 Must look across the way.

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## DRUNKARD'S DREAM.

A beautiful and affecting Temperance Ballad.  
 F, c-e, 3.  
 Demont, you look so healthy now,  
 Your clothes are neat and clean,  
 I never see you drink about,  
 Come, tell me where you've been;  
 Your wife and children now are well,  
 You once did treat them strange,  
 Oh have you kinder than grown,  
 Now came this happy change.

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Only a Dream of my Mother.  
 SONG AND CHORUS. Bb, d-e, 2.  
 Words and Music by JOHN T. RUTLEDGE.  
 Only a dream of my mother,  
 A vision of dearest delight,  
 Cheering my heart as no other,  
 Thro' all the long weary night,  
 Linger with me in thy gladness,  
 Till I shall see her again;  
 Waking would bring me but sadness,  
 Linger and keep me from pain.  
 CHORUS.—Only a dream of my mother,  
 A vision of dearest delight,  
 Cheering my heart as no other,  
 Thro' all the long weary night.

Title in 2 colors. Price, 40 cents.

## Someone will miss me when I'm away.

SONG AND CHORUS. Bb, d-e, 2.  
 Words and Music by JOHN T. RUTLEDGE.  
 How pleasant 't is to have some one to love us,  
 To think of us kindly wherever we go;  
 It makes the world brighter, like heaven above us,  
 It makes our hearts lighter, in pleasure or woe.  
 I'm going away from the heart that I cherish'd,  
 To wander 'mid strangers each long weary day,  
 Tho' long I shall linger, all love will not perish,  
 For some one will miss me when I am away.  
 CHORUS.—Some one will miss me as sadly I wander—  
 Yes, some one will think of me each lonely day—  
 Kind, happy hearts, in their anguish may ponder,  
 For “some one” will miss me while I am away.

Title in 2 colors. Price, 40 cents.

## Speak kindly to the Old Folks.

SONG AND CHORUS. P, f-e, 3.  
 Words and Music by J. P. KELLY.  
 When on the downward path of life,  
 With its story almost told,  
 Oh welcome then each gentle word,  
 And kindness to the old.  
 The grace of loving tenderness  
 Is then a blessing dear.  
 Speak kindly to the good old folks  
 Their fading lives to cheer.  
 CHORUS.—Then let the sunshine fill their hearts  
 Thro' each declining year,  
 Speak kindly to the good old folks,  
 Their fading years to cheer.

Title in 2 colors. Price, 40 cents.

## Let my name be kindly spoken.

SONG AND CHORUS. Eb, c-e, 3.  
 Words by SAM'L N. MITCHELL. Music by H. P. DANKS.  
 Let my name be kindly spoken,  
 When you're far away from me,  
 And although the vows are broken,  
 I will fondly speak of thee.  
 All the scenes of days departed,  
 I'll endeavor to forget,  
 And if you are broken-hearted,  
 Think not of the days we met.  
 CHORUS.—Let my name be kindly spoken,  
 When you're far away from me;  
 And altho' the vows are broken,  
 I will fondly speak of thee.

Title in 2 colors. Price, 40 cents.

## Bye-and-bye you will forget me.

SONG AND CHORUS. Ab, c-e, 2.  
 Words by ARTHUR W. FRENCH. Music by WM. A. HUNTLEY.  
 Bye-and-bye you will forget me,  
 When my face is far from thee,  
 And the day when first you met me  
 Only lives in memory.  
 For 'mid other scenes and pleasures  
 Nearer joys thy heart shall sway,  
 And my love, like chaff and dross,  
 Will be tossed and thrown away.  
 CHORUS.—Sweet the hour when first I met you—  
 Sad the hour my lips shall say—  
 Bye-and-bye you will forget me,  
 Bye-and-bye, when far away.

Title in 2 colors. Price, 40 cents.

## DOWN IN THE SOUTH.

SONG AND CHORUS. Bb, d-e, 3.  
 Words by MRS. A. M. COLLINS. Music by JOHN HOSKINS.  
 Way down in the South with dewdrops on the bloom,  
 And de winds ob do windin' my heart and woe,  
 Dar de darkies am gay, for nothin' sheds a gloom,  
 But the bilious fever and de hurricane storm.  
 CHORUS.—So, come along darkeys, come along I say,  
 Come along darkeys, I can no longer stay,  
 I'se bound for de land whar de milk and honey flows,  
 It am sweeter dan de place whar de sugar-cans grows.

Title in 2 colors. Price, 40 cents.

## Going from de Cotton Fields.

SONG AND CHORUS. Bb, d-e, 2.  
 Words and Music by THOMAS P. WESTENDORF.  
 CHORUS.—I'm going from de cotton fields,  
 And oh! it makes me sigh;  
 For when de sun goes down to-night,  
 I'm going to say good-bye.

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I'm Dying for some one to Love me.  
 SONG AND CHORUS. Bb, d-d, 2.  
 Words and Music by EASTMAN.  
 I'm dying for some one to love me,  
 To call me his idol, his own,  
 I can't bear the thought of remaining  
 Forever on earth all alone.  
 I want to be call'd pet and sweetheart,  
 I want to be loved and caressed,  
 I want to be cared for in earnest,  
 For flirting I'er shall detest.  
 CHORUS.—I'm dying, I'm dying,  
 Mere friendship I'er shall spurn;  
 I'm dying, I'm sighing,  
 To love, and be loved, in return.

Illustrated Title. Price, 40 cents.

## Some day I'll wander back again.

SONG AND CHORUS. Ab, d-d, 3.  
 Words by ARTHUR W. FRENCH. Music by WM. A. HUNTLEY.  
 Some day I'll wander back again,  
 To where the old house stands,  
 Beneath the old tree down the lane,  
 Afar in other lands;  
 Its humble cot will shelter me  
 From ery car and pain,  
 And life be sweet as sweet can be,  
 When I am home again.  
 CHORUS.—I'll wander back, yes, back again,  
 Where childhood's home may be,  
 For memory, in sweet refrain,  
 Still sings its praise to me.

Title in 3 colors. Price, 40 cents.

## Take me back to Home and Mother.

SONG AND CHORUS. Ab, c-e, 3.  
 Words by ARTHUR W. FRENCH. Music by WM. A. HUNTLEY.  
 Take me back to home and mother,  
 I am weary wand'ring here;  
 There can never be another  
 Spot on earth that is so dear.  
 Tho' I roam 'mid scenes of splendor,  
 Yet my heart is filled with pain  
 And a longing, sad and tender,  
 Whispers take me back again.  
 CHORUS.—Take me back to home and mother,  
 For my heart is filled with pain—  
 Take me back to home and mother,  
 Only take me back again.

Illustrated Title. Price, 40 cents.

## Finger-prints upon the Pane.

SONG AND CHORUS. G, c-e, 2.  
 Words by GEO. M. VICKERS. Music by THOS. P. WESTENDORF.  
 I had open'd wide the shutters  
 Of the long-deserted room,  
 And a flood of golden sunshine  
 Chased away the dreary gloom.  
 'Twas while gazing round with tenderness  
 Where baby had lain,  
 That I chanced to see its finger prints  
 Upon the window-pane.  
 CHORUS.—How the silent tear drops started,  
 Foolish tears I knew were vain,  
 As I kissed away the tiny  
 Finger-prints from off the pane.

Illustrated Title. Price, 40 cents.

## LOVED ONES PASSED AWAY.

BALLAD. Ab, c-g, 3.  
 Words by IDA SCOTT TAYLOR. Music by H. P. DANKS.  
 I muse and dream the dream to-night  
 So oft I've pondered o'er;  
 I hear dear voices at the gate,  
 And footsteps on the floor,  
 I almost see familiar forms  
 Illuminate the twilight gray,  
 And yet the silence whispers low—  
 Of loved ones passed away.

Title in 2 colors. Price, 40 cents.

## SECRET LOVE.

ROMANZA. F, c-e, 3.  
 Melody by J. REICH. Written and adapted by JOHN T. RUTLEDGE.  
 'Twas in the garden, and in the moonlight,  
 That we passed the merry hours away;  
 Oh, we were happy, for it was sweet delight  
 In all that halcyon month of May.  
 There we told secrets to one another,  
 Since no one linger'd near to hear a word,  
 It was sweet love's dream, enjoyed together,  
 Both as happy as a bird.

Price, 40 cents.

## CLING TO ME, LITTLE ONE.

SONG AND CHORUS. Ab, d-e, 2.  
 Words by ALBERT A. HILL. Music by CHAS. D. BLAKE.  
 Cling to me, little one, ever,  
 Each will be fair with you;  
 Storms of this life cannot sever  
 Hearts that have sworn to be true.  
 I shall need some hand to guide me  
 Over the treacherous way;  
 Little one, linger beside me,  
 Cling to me night and by day.

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In the Evening.....	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 m'ne.....	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
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The Roll Call.....	Pinsuti	Minster Window.....	Pinsuti
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Bringing pretty Blossoms to strew on Mother's Grave.....	Westendorf	The Boatswain.....	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
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My little Queen.....	Pinsuti	In the golden Eventide.....	Pinsuti
De little Cabins all am empty now.....	Westendorf	I'm one of the ticklish kind.....	Westendorf
A Summer Shower.....	Marzials	Rochester Bells.....	Marzials
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Forever and Ever.....	Tosti	Chorister.....	Sullivan
Some Day I'll wander back again.....	Huntley	Man-o'-war's-man.....	Gibson
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# LE JOURNAL MUSICAL.

## NOUVELLES ARTISTIQUES CANADIENNES.

— La Société Ste-Cécile, de Trois-Rivières, s'est fait applaudir à l'ouverture du bazar de Batiscan, le 17 juillet.

— M. le Dr MacLagan projette un voyage à Manitoba pour le cours de l'été: il y donnera plusieurs *recitals* d'orgue.

— MM. F. John-Prune, Lefebvre, Trudel et Varin se faisaient entendre en spectacle-concert, à Terrobonne, le 23 juillet.

— Madame Rockwood, Signor Bogdanoff et M. A. Desève donnaient un concert à l'*Proquois House*, Belœil, au commencement de juillet.

— La fanfare canadienne de Glen's Falls a sérenadé M. le Curé St-Onge, le 12 juillet, à l'occasion de son départ pour la Baie-des-Chaleurs.

— M. L. A. Dumouchel, organiste de la cathédrale d'Albany, quittait cette ville, le 18 juillet, pour venir passer ses vacances au Canada.

— Notre artiste Mazurette... M. J. H. Gardner composait le jury d'un concours de fanfares qui a eu lieu à Windsor, Ont., le 14 juillet.

— Mlle Morrison-Fiset, aidée du concours de Pénitence violoniste Prune, annonçait un concert à Louiseville, pour les derniers jours de juillet.

— Dimanche, le 3 juillet, Mgr Fabre faisait l'inauguration du nouvel orgue de l'église Ste-Brigide, de Montréal. M. J. B. Labelle tenait l'orgue.

— La fanfare de Stanbridge a accompagné le 7<sup>e</sup> bataillon au camp de St-Jean, au commencement de juillet, et s'y est souvent fait applaudir pour sa brillante exécution.

— M. Louis Mitchell entreprenait, au commencement de juillet, la construction d'un orgue à 2 claviers, avec pédalier de 30 notes, et de 30 registres, pour la paroisse de St-Christophe d'Arthabaska.

— Pour punir le conseil-de-ville de Strathroy, Ont., du refus d'une subvention au corps de musique de Penderoit, MM. les musiciens ont sérenadé les membres du conseil au point de les mettre tous en fuite.

— Mlle Dina Grégoire, de Kingsey, s'est fait remarquer très avantageusement comme cantatrice, à l'occasion d'une soirée musicale organisée en rapport avec le bazar tenu au profit de l'église de cette localité.

— Pendant le cours de juillet nous avons reçu les visites de M. R. Hudson, attaché à la célèbre manufacture de pianos de Hazelton, frères, de New-York, et de M. C. Casavant, de la maison Casavant, frères, de St-Hyacinthe.

— Nous regrettons d'apprendre que M. Henri Laurent, fils de notre baryton distingué, M. P. Laurent, de la maison Brunet & Laurent, de Québec, s'est cassé la jambe, ces jours derniers, en tombant près du pont Dorchester.

— M. L. E. N. Pratte livrait, ces jours derniers, un splendide piano "Hazelton" carré de concert à P. A. Fauteux, *éc.*, avocat, ci-devant caissier de la banque Ville-Marie, et un autre aux RR. Sœurs de Jésus et de Marie, de Longueuil.

— La troupe juvénile d'opéra "Pennet et Moulton" représentait *Pinafore*, *Cinderella* et *Les Cloches de Corneville*, à Halifax, pendant la dernière semaine de juillet. La troupe de chanteurs écossais "Kennedy" devait faire suite au 1<sup>er</sup> août.

— L'Harmonie St-Jean-Baptiste de Nicolet vient enfin de recevoir de la célèbre maison Lecomte, de Paris, un magnifique assortiment d'instruments perfectionnés, pour vingt exécutants. Seize de ces instruments sont de cuivre, quatre de bois: ils coûtent, avec cahiers, fournitures, pupitres complets, \$420 net.

— Nous apprenons avec plaisir le retour à Montréal de l'excellente cantatrice, madame Thrower, revenue d'Angleterre ces jours derniers, par le vapeur *Crossian*. A l'entrée du golfe St-Laurent, notre aimable artiste a organisé, au bénéfice de "l'orphelinat des Matelots" de Liverpool, un charmant concert, qui a produit une abondante recette.

— Ont été élus officiers de l'Académie de Musique de Québec, pour l'année 1881-82, les messieurs dont suivent les noms: Gustave Gagnon, président; P. R. MacLagan, vice-président; J. A. De Foy, secrétaire; A. Lavigne, trésorier; E. Gagnon et N. Crépault, membres du conseil, section de Québec; et J. A. Fowler, E. A. Hilton, Septimus Fraser et A. J. Boucher, pour la section de Montréal.

— Il est question d'enlever le jubé d'orgue actuel de l'église Notre-Dame de Montréal. Ce changement offrirait l'espace suffisant pour placer un orgue convenable et proportionné à la grandeur de l'édifice, chose impraticable avec la disposition actuelle. Le directeur obtiendrait ainsi une vue directe sur chaque chaire, une communication facile avec tous, avec l'organiste en particulier, ce dernier se trouvant placé près de lui.

— Nous lisons dans le *Ogdensburg Journal* du 30 juin: "The crowning feature of the evening's entertainment was the violin solos by Prof. F. Boucher, of Montreal, with piano accompaniments by Mrs. Dr. Lalonde, both of whom were vociferously applauded and encored. This is the first appearance of this talented young Canadian in this city, and we are assured that should he return at any time he would be greeted with a full house."

— La maison A. J. Boucher a reçu d'Europe, dans le cours de juillet, par les vapeurs *Karo* et *Urbia* de la ligne *White Cross* d'Anvers, neuf lourdes caisses de musique nouvelle. C'est assurément l'importation la plus considérable en ce genre qui ait jamais été faite en Canada.—les seuls frais de transport et les droits s'élevant à bien près de \$300. Les maisons d'éducation et les amateurs à la recherche de nouveautés intéressantes et de musique choisie savent maintenant où s'adresser.

— A l'occasion de l'inauguration d'un nouvel orgue dans l'église de St-Joseph de la Beauce, une très belle fête a eu lieu, mardi, le 12 juillet. Plusieurs artistes, répondant à l'invitation de M. le curé Martel, tinrent tour à tour le clavier; ce sont MM. Gagnon, Hamel, Levasseur et Mitchell.

Un clergé nombreux assistait à la cérémonie; on remarquait MM. Tessier, Bernier, Villeneuve, Lemieux, Guy, Meunier, Gosselin, Quézel, Lemoine et Bonneau. Une foule considérable se pressait dans l'église de St-Joseph.

Après la messe, l'on transporta le St-Sacrement à la sacristie et les musiciens qui étaient venus pour inaugurer l'orgue firent entendre les morceaux les plus choisis. M. Gagnon a exécuté le *Pardon de Plémerel*, *Guillaume Tell* de Rossini et *L'Hymne autrichien* d'Haydn. MM. Hamel et Mitchell ont joué tour à tour quelques morceaux variés qui ont contribué à faire valoir les qualités de cet orgue. C'est une excellente acquisition pour la paroisse de St-Joseph.

## Concours de l'Académie de Musique de Québec.

Les concours annuels de l'Académie de Musique de Québec, qui se tiennent alternativement à Québec et à Montréal, ont eu lieu, cette année, en cette dernière ville, à l'*Albert Hall*, mardi, le 28 juin, à 9 heures du matin, sous la présidence de M. P. R. MacLagan, organiste de la cathédrale anglicane de Montréal.

Les exercices étaient publics et ils ont été suivis avec intérêt par un auditoire relativement nombreux, parmi lequel nous avons remarqué MM. E. et G. Gagnon, N. Crépault, A. Lavigne et J. A. Dufay, de Québec; M. Gustavo Smith, d'Ottawa; Madame Béliveau, MM. J. A. Fowler, E. A. Hilton, A. Maffré, J. B. Labelle, F. Mills, O. Papin, E. Lavigne, S. Fraser, J. Shea, A. J. et F. Boucher, de Montréal.

Quinze ou seize concurrents, (dont deux de Québec), se sont présentés: sur ce nombre les treize suivants ont subi avec succès l'épreuve sévère du concours:

PIANO—2<sup>e</sup> classe. (20<sup>e</sup> Sonate de Haydn).  
 Jury—MM. P. R. MacLagan, G. Smith, N. Crépault, E. A. Hilton et S. Fraser.  
 Diplôme: M<sup>lle</sup> Ernestine Labelle, (avec distinction).  
 " " Thérèse Boucher,  
 " " Mary Radford.

PIANO—1<sup>re</sup> classe. (Sonate N<sup>o</sup> 3, Op. 2, de Beethoven).  
 Même jury que pour la classe précédente.

Diplôme: M<sup>lle</sup> Esther Boisvert, (avec distinction).  
 " " Joséphine Boucher,  
 " " Christiana Connolly,  
 " " Farnélie Cormier,  
 " " B. F. Shea,  
 " " Georgiana McGregor,  
 " " M. Arthur Papin.

CHANT—Contralto. (*O mon Fernand*, "La Favorita.")

Jury—MM. P. R. MacLagan, J. A. Fowler, J. B. Labelle et A. J. Boucher.  
 Diplôme: M<sup>lle</sup> Esther Boisvert.

VIOLON—2<sup>e</sup> classe. (*Romance*, N<sup>o</sup> 1, Op. 40, de Viouxtemps).

Jury—MM. A. Lavigne, J. B. Labelle et A. Maffré.  
 Mention honorable: M<sup>lle</sup> Thérèse Boucher.

CONCOURS SPÉCIAL, pour le titre de *Lauréat*.  
 Morceau de concours, *Fuschingschwank*, Op. 26, Schumann.

Même jury que pour la classe de piano.  
 Lauréat: M<sup>lle</sup> Joséphine Boucher,  
 (Élève-graduée de la Cong. N.-D., Villa Maria.)

Les concurrents couronnés sont élèves—pour le piano, de la Révérende Sœur du Saint-Esprit, (de la Cong. N.-D., Villa Maria), de M<sup>lle</sup> Loumie, et de M. G. Gagnon, P. R. MacLagan, J. A. Fowler et J. B. Labelle; pour le chant, de Madame Dessane; et pour le violon, de M. François Boucher.

Les diplômes ont été remis aux heureux concurrents à une séance publique tenue à l'*Albert Hall*, à huit heures du soir, mardi, et présidée par M. P. R. MacLagan, qui, dans un intéressant discours, attira l'attention de l'auditoire sur les excellents résultats déjà obtenus par l'Académie de Musique de Québec, depuis son établissement comparativement récent.

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

Les Révds MM. C. Desrochers, J. R. Doucet, J. S. Thérèse, L. Z. Champoux,  
 Le Révd Frère Directeur du collège d'Arthabaska-ville,

Les Révdes Sœurs M. Ste Agnès, Félix, Roy,  
 Le Couvent des Ursulines des Trois-Rivières,  
 Mesdames L. Tranchemontagne, W. Laurier, T. Tinn, C. Gill, R. D. Béliveau, J. R. Thibaut, P. Pigeon, R. Salmon, G. Préfontaine, Lapalme, C. D. Phaneuf, A. Fortier, J. Gravel, F. Gatien,

Mlle E. Gagnon, A. Bélanger, M. Villeneuve, A. Bourbeau, C. Dorais, Lacombe, P. Rolland, C. Poisson, E. Roy, A. Plamondon, B. Méthot, J. Lussier, R. Côté, M. Leblanc, E. Pauzé, J. Blais, M. L. Calette, E. Després, E. Sénéchal, D. Godbout, M. R. Bousquet, V. Chartier, J. Grenier, A. Poisson, L. Paquin, R. Gauthier, C. Galaise, J. Pouliot, Lebel, P. Cormier, M. A. Joly,

MM. A. Corriveau, A. Gosselin, P. Decolles, E. Pinsonneault, J. B. Ménard, B. Thérèse, J. N. Rattay, J. B. A. Mongonais, J. H. A. Sylvestre, N. C. Cormier, Dr Côté, J. B. L. Hould, A. P. V. Delfausse, U. Brulé, J. H. Morin, L. LaPorche, J. Latour, J. E. Lupien, J. B. Caron, A. Renaud, C. Casavant, J. A. Fowler, G. A. De Saint-George, F. E. Leblanc, O. H. Chatillon, P. Prévost, J. B. Millette, Dr J. L. Archambeault, J. Oésillets, F. N. Fafard, C. N. Valin, A. Dion, J. D. Désilets, T. Côté, L. T. D. Brassard, et J. S. Tanguay.

## Mariages.

— Au GÉSU, mercredi, le 6 juillet, par le R. P. Martineau, S. J., M. Anselme Laverrière, à Mlle Caroline Monette. Le cœur du GÉSU (dont M. Laverrière est un des membres les plus distingués), a rehaussé l'éclat de l'intéressante cérémonie par l'exécution réussie de plusieurs motets appropriés. Nos félicitations aux heureux époux.

— A la cathédrale de Montréal, lundi, le 18 juillet, par M. l'abbé Arel, chancelier, M. J. H. Morin, dernier fils de feu L. Olivier Morin, *éc.*, et ténor au cœur du GÉSU, à Mlle Céline Archambault, fille aînée de F. X. Archambault, *éc.*, tous deux de Montréal. L'heureux couple est parti pour New-York par le train de l'après-midi. Nos meilleurs souhaits les accompagnent.

— A Montréal, lundi, le 4 juillet, à l'âge de 73 ans, M. Toussaint Leblanc, employé pendant 37 ans au Département de l'eau, et père de M. C. Leblanc, ténor au cœur du GÉSU.

— En cette ville, samedi, le 16 juillet, à l'âge de 29 ans, M. Henri-Romuald Labelle, professeur de piano.

