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# BOUCHER & PRATTE'S

# Musical Journal

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December, 1881.

## HAPPINESS.

Do you ask me, love, with fond caress,  
What seems to me perfect happiness?  
A golden day, and a sapphire sky,  
An emerald earth, and you and I  
Roaming through woodlands green together,  
That's happiness in summer weather.

And say 'tis winter; outside the snow,  
And inside the fire's warm, cheerful glow;  
And we sit by it, cheek touching cheek,  
Silent sometimes, and sometimes we speak:  
So I find, in summer or winter weather,  
Happiness means—to be together.

## UNHEARD.

A traveler, climbing up steep mountain peaks,  
Saw height on height of rugged ranges rise,  
Still unattained, and sinking weary down,  
With fainting courage cried: "I'll climb no more.  
The broad, green vale below bath softer road,  
Ease, comfort, troops of friends," when lo! a voice,  
A bird's voice singing fine and clear and sweet,  
Borne upward as on silver wings of sound.  
Perchance his rapture filled no ear before;  
But just as sweet though none should ever hear,  
O post-heart! sing on; though high—apart—  
Thy lonely life, some fainting soul may hope  
And courage take to climb again; sing on  
And gain the height, content if God but hear.

—MARGARET STEWART SIBLEY.

## LATEST MUSICAL ITEMS.

- WAGNER is in Berlin.
- CARLOTTA PATTI is in Paris.
- PATTI's Boston engagement, Dec. 2.
- "MASCOT" is a success in London.
- MILWAUKEE is to have a new opera house.
- THE "JOLLITIES" are going to San Francisco.
- MME. ISABEL STONE-POND is singing in London.
- MR. RUDOLF BIAL has recovered from his recent illness.
- MISS ANNIE LOUISE CARY has an emerald valued at \$50,000.
- MRS. ALICE OATES is playing the principal rôle in the "Mascot."
- MISS DORA WILBY has joined the Harrison's "Photos" Company.
- HERVÉ has composed a three-act opera entitled "The Two Roses."
- "Boccaccio" is still the leading opera of the Mahn Combination.
- MR. H. SATOR is the musical director of the "M'Lisa" Company.

—It is rumored that Mrs. Zelda Seguin Wallace will not return to the stage.

—"PATIENCE" had a warm reception in Philadelphia, where it is to be revived.

—MISS MARIE VAN ZANDT's reported engagement of marriage has been contradicted.

—THE Boston "Ideal" Opera Company is filling a two weeks' engagement in Chicago.

—THE Melville Opera Company is making a great success with the "Royal Middy."

—ANNA PAGE RISLEY, of Philadelphia, has joined D'Oyley Carte's "Patience" combination.

—St. Louis' new company, entitled the Epstein Opera Company, are giving "The Mascot."

—MR. MAPLESON threatens a lawsuit. He considers that Mme. Valloria has broken her contract.

—NOVEMBER 23d was the last of Patti's evening performances in New York, for the present.

—THE fares of the Emilie Melville Opera Company from California to Boston were over \$12,000.

—THE late Mrs. Edwin Booth, as Miss Mary M'Vicker, was formerly a well-known concert singer.

—LISZT's 70th birthday was celebrated throughout Europe by concert performances of his most important works.

—MISS CLARA C. COLBY, pianist, and Mr. Wm. M. Thoms, editor of the *American Art Journal*, have been wedded.

—AUDRAN's new opera has had its name changed from "The Grand Mogul" back to the "Snake Charmer."

—MAX STRAKOSCH is to pay Mme. Scalchi \$3000 per month. She is said to be the greatest living contralto.

—MISS ADELAIDE PHILLIPPS has rejoined the "Ideals," having fully recovered from her late indisposition.

—MR. CHAS. H. JARVIS, Philadelphia's well-known pianist, has returned after an absence of a year and a half in Europe.

—If Mme. Patti will sing in opera, she will command success. In concert it looks at least doubtful.—*New York Tribune*.

—ON account of Joseffy's large and enthusiastic audiences in San Francisco, the number of concerts given was increased from four to ten.

—THE *New York Herald* says "it is a mystery why Signora Donaldi adopted singing as a profession. She has little voice, less method, and no style."

—It is rumored that Pollini, the director of the Hamburg Stadt-Theatre, is to be the manager of the new opera house in this city.

—A LONDON publisher announces that the vocal score of Wagner's "Parsifal" is in the engraver's hands, and will be ready about Christmas time.

—THE *Vienna New Free Press* publishes intelligence from Rome contradicting the rumor that the composer Liszt is dying. His health at present is excellent.

—GERSTER appeared in the "Stabat Mater" at the Globe Theatre, Boston, on the 20th. Her *renee* at Boston Music Hall on the 16th was a great success.

—DENNERMONT, the young violinist, has been engaged for a concert tour this fall and winter in Germany. Next summer, engagements in England will occupy all his time.

—NILSSON had a great success at Stockholm. Her voice, the German papers say, retained all its phenomenal purity and that dramatic color which was the first cause of her success.

—MR. EDWARD SOLOMON, composer of "Billie Taylor," "Claude Duval" and "Lord Bateman," is coming to the United States to superintend the production here of the latter two operas.

—PROFESSOR in psychology—"Can we conceive of anything as being out of time and still occupying space?" Musical student (thoughtfully)—"Yes sir; A poor singer in a chorus."—*Musical World*.

—THE *New York Times* says: "In Patti's upper notes her voice is now cold and hard, very much like the tone of her sister Carlotta, while in her middle register she is as good as could be desired."

—M. GOUNOD has just handed over a full score of his new oratorio, "Redemption," to the Committee of the Birmingham Musical Festival, at whose meeting, next year, it will be performed for the first time.

—A NEW Philharmonic Society has been organized in San Francisco. It is designed to give one concert a month and an afternoon public rehearsal, to which subscribers and members will be admitted free. The first concert will be given in December.

—VON SUPPA's comic opera, "Boccaccio," was given by the local German company of Chicago, at McVicker's Theatre, during the week, and met with greater success than when it was produced by an English company a couple of seasons since.

—IN alluding to Patti's "support," the *New York Tribune* says: "Why Madame Patti should have brought us such artists is a mystery, for we have plenty who are infinitely better. If she would kindly send them back again, the public would be grateful, and her programmes would be materially improved."

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# Musical Journal.

## OUR CATALOGUE.

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## NEW YORK'S MAY FESTIVAL.

The festival in May, under the presidency of George William Curtis and the musical direction of Theodore Thomas, is daily assuming greater proportions. It will not only be memorable as the occasion for a first hearing in New York of great artists—among them Materna—in their interpretation of important musical works which are new to us, but, of much more importance, the festival will bring together for the same purpose, a magnificent chorus of trained, disciplined singers from the well-known societies of Boston, Baltimore and Philadelphia, the value of which for the due performance of so colossal a work as Handel's "Israel in Egypt" cannot be too highly estimated. Besides the two great choruses of the New York Chorus Society and the Brooklyn Philharmonic, each 600 strong, the Oratorio Society of Baltimore, of which Mr. Otto Suro is president, and Mr. Fritz Finks is musical director, has accepted an invitation to take part in the festival, and will bring its fine chorus of 600 voices to New York. This society will perform the "Israel" at one of its own concerts in Baltimore during the winter. The Cecilian Society of Philadelphia is considering a similar invitation, and will no doubt take part in the festival. The Handel and Haydn Society of Boston, will also bring a splendid chorus of 600 or 700 voices to the festival. There is the greatest interest manifested in the coming of this society by those who remember the magnificent work it did in New York at the festival given here by Mr. Thomas in 1872.—*New York Herald.*

—CONDERT BROTHERS, who are attorneys for Adelina Patti, were served with the papers in a suit brought against the prima donna by Max Maretzek. One of the firm said he was not at liberty to make the particulars of the case public until Madame Patti had gone over the papers. Mr. Maretzek's claim, he said, was twenty years old. Mr. Maretzek had evidently written to Madame Patti of his intention of bringing the suit, because she had instructed the firm to appear for her in the matter. To a question if the amount of the claim was \$40,000, as had been reported, the answer was that it was not so much. Mr. R. S. Newcombe, of No. 4 Warren Street, attorney for Mr. Maretzek, also declined to give the particulars of Mr. Maretzek's claim. From other sources it was learned that the suit is for an alleged breach of contract to sing in Mexico in 1861. It is said that Patti was engaged for a stipulated amount, and that Maretzek prepared the route, engaged the rest of the company, purchased the necessary wardrobe, made contracts for the theatres and advertised the tour. It is alleged that Patti finally refused to go to Mexico, that Maretzek had expended \$10,000 in making the arrangements for the tour, and that he lost nearly three times as much besides, by reason of the contract. Mr. Maretzek is in New York.

—The second Operatic Festival, given under the auspices of the College of Music, will be held Feb. 13th and 18th. Her Majesty's Opera Company will appear. The principal operas to be given are "Fidelio," "William Tell," "L'Africaine," and "The Magic Flute." There will be a chorus of two hundred and an orchestra of one hundred. Arditi, Otto Singer and Max Maretzek will direct. Two dollars is to be the price of single reserved seats, the admission to be one dollar.

## A Concert for the Benefit of President Garfield's Mother.

On Friday evening, December 2d, Miss Pauline Canissa will give a concert at Steinway Hall, for the benefit of General Garfield's mother. Miss Canissa states that Theodore Thomas consented to give his services gratuitously on this occasion and to secure the co-operation of an orchestra composed of fifty of the best musicians in the Philharmonic Society. All of these gentlemen have since then given their consent with the utmost cordiality to assist in the concert. Several singers of distinction have also volunteered their aid. To lend additional *clat* to the occasion General Hancock has promised to be present with his staff, and several distinguished personages from Washington have also signified their desire to attend.

Miss Canissa invited Signor Campanini and Signor Galassi to take part in the concert, and both gentlemen at once consented, refusing at the same time all offers of remuneration. Miss Canissa then applied to Mr. Mapleson for his permission for them to sing, deeming it merely a matter of form, and she was not a little surprised to meet with a perfectly polite but absolutely firm refusal on the part of the manager of Her Majesty's Opera to allow them to have anything to do with the concert. The public will therefore be deprived of the pleasure, and old Mrs. Garfield of the benefit of Campanini's and Galassi's singing. However, the work of Miss Canissa, of Mr. Thomas and his band, and of the other artists who will take part in the concert, will unquestionably make it successful, and the presence of General Hancock and other notabilities will make the occasion an unusually brilliant one.

—The dismal collapse of the Patti boom will give very general satisfaction. To hear Madam Patti in a complete musical performance would be a treat worth paying for, and had she appeared in opera, or even in concert surrounded by other good singers and supported by a worthy orchestra, there can be no doubt that her reception would have been more than cordial. It was the attempt to put them off with two or three songs interspersed in a dreary concert carried on by people of no reputation, and to make them pay exorbitant prices even for that, the American public resented, and Madame Patti, great artist that she is, has actually suffered in prestige as well as pocket through the presumptuous stupidity of her management. Nobody questions her eminence as a singer, but all the same, people do not flock to her concerts, and the matinee last Saturday was "postponed." The diva sang on the 16th for the benefit of the Michigan sufferers, with tickets five dollars. This concert was a grand success, but it does not help the concert enterprise much. Meanwhile the talk is renewed of her joining Mapleson for a season of opera, and she has accepted an engagement to sing in the Christmas performance of the "Messiah" at Cincinnati. Patti in opera with Mapleson's organization or Patti in oratorio with the Cincinnati chorus and orchestra that would be worth ten dollars to hear. But Patti with Nicolini and two or three nobodies singing little ballads and duets in a bare hall, with piano accompaniment, is another thing altogether, and it is to the credit of the New York public that it kept its ten dollar notes for something else. The prices will doubtless come down, but the boom can hardly be started hopefully again. The goose was killed before any of the golden eggs had been laid.—*Philadelphia Times.*

—MUSICAL instruments which are thought to throw important light on the history of music, have been found in the royal palace at Potsdam. Three early Silberman pianos, discovered there by Mr. Hopkins, have been identified with those on which John Sebastian Bach improvised before Frederick the Great. All are copies of the instruments invented by Cristofari, the Italian, and this fact is thought to dispose of the claims made for Silberman as the inventor of the piano. Another piano, also found there, is believed to be one of Stein's, Mozart's Augsburg friend. Two Schudi harpichords, one of which is dated 1766, and has silver keys, have turned up in the same place. Mr. Hopkins is to write about them for Grove's "Dictionary of Music," and the "Encyclopedia Britannica."

—It is a curious fact that the large and magnificent organ at St. George's Hall, Liverpool, known as the City Organ, has never until recently been played by any one but Mr. Best, the well-known organist. The organ is locked and Mr. Best holds the key.

The first time in its history that a change took place, was on the occasion of Saint Saens' organ concerts, October 20th and 22d.

Saint-Saens is regarded as the most wonderful organist living, and it was due to this prestige that a more liberal policy was inaugurated.

—The following was the programme of the first public rehearsal of the Brooklyn Philharmonic Society:

Symphony No. 3 ("Eroica").....Beethoven.  
"Il mio tesoro ("Don Giovanni").....Mozart.  
Signor Campanini.  
Overture, "Academie".....Brahms.  
Fantasia, Op. 16.....Schubert.  
Mdme. Madeline Schiller.  
Romance, "Euryanthe".....Weber.  
Signor Campanini.  
Ballet music, "Nere".....Rubinstein.

The Academy of Music, where the rehearsal was held, was filled with a large and enthusiastic audience.

—This *diletant* of the far distant province of Manitoba were recently afforded the rare satisfaction of a classical concert. This pleasing entertainment, which was both a financial and artistic success, was organized by Mr. Francis Boucher, violinist, and came off at Winnipeg the 15th of November last. Mr. Boucher performed Mendelssohn's celebrated violin concerto, Ernst's "Elegy," Guichard's "Faust," and Prume's "Sauvenière;" he was also ably assisted by Madame Hunter, pianiste, who contributed Heller's "Trite," and an impromptu by Chopin, and by Messrs. W. Lamothe, J. Shea, and J. R. Morache, distinguished local vocalists.

—AMONG the humorous anecdotes to be found in the biography of Gottschalk, we find the following:—At Hartford, Conn., Gottschalk overheard the following conversation between two ladies:

"Are you going to Gottschalk's concert?"

"Yes, if I can find a place in the front seats."

"It is too near, the sound is not so pure as at a distance."

"I do not care about hearing. I want to see his fingers. I know all his pieces."

"Ah, you play the piano?"

"No! but I have a friend who plays them all on the guitar."

—QUEEN CLEOPATRA seems to be a favorite subject for opera composers. Kapelmeister Freudenberg's recent composition, which is about being brought out at Magdeburg, is the fifteenth of that name. The first one was composed by Castrovillari in 1662, the second by Graun in 1642, the third by Monza in 1776, the fourth by Anfossi in 1778, the fifth by Danzi in 1779, the sixth by Cimarosa in 1790, the seventh by Guglielmi in 1798, the eighth by Weigl in 1807, the ninth by Paer in 1809, the tenth by Napolini in 1813, the eleventh by Combi in 1824, the twelfth by Truhn in 1853, the thirteenth by Baroness de Mairie and the fourteenth by Lauro Rossi in 1876.

—"SOCIETY," as well as the musical world, is exercised over a report that Miss Clara Louise Kellogg will, at the determination of her present concert engagement, be united in marriage to a Mr. Whitney, a wealthy gentleman of this city, after which she will quit the stage. The ceremony will take place at Chicago, at the home of one of Miss Kellogg's friends. There is no reason to doubt the report. The wedding, it is understood, will be a quiet one.

—THE Southeastern Massachusetts Musical Festival, held at Taunton, has been a grand success. Among the artists who appeared were Miss Fanny Kellogg, Mrs. E. Humphrey-Allen, Mrs. C. T. Westlake, Miss Annie Louise Cary, Miss Sophia C. Hall, Messrs. Jules Jordan, Charles Bonney, George Brigham, W. H. Sherwood, C. N. Allen and the Temple Quartette. "Elijah" was well given.

—IS criticising the first public rehearsal of the Brooklyn Philharmonic Society, the *New York Herald* ends with—"Why is it that an artist who can do such fine work as Campanini generally does, will once in a while permit himself to do something so utterly unworthy of him as were his alterations of Mozart's music yesterday?"

—THE receipts of Patti's concert for the benefit of the Michigan sufferers are said to have been close to \$10,000, but after the expenses are deducted (which were supposed by the public to be very small) the management says there will be only about \$5500 to send to Michigan.

—THE original intention to have the scenery painted at Munich for Wagner's "Parsifal," has been altered. The scenic arrangements are all in the hands of Gebrüder Brückner, of Coburg, Saxony, who, in conjunction with the stage manager of the Darmstadt Opera House, are setting the scenes.

—OSGOOD. Mrs. E. Alina Osgood's Boston *reef tree* was the feature of the Bay State Concert of last week. She was most cordially welcomed home. Her voice has gained in power, her lower notes being especially strong and good. She is at her best in ballads, her enunciation being faultless.

# Hail! Thou Long Expected Jesus.

HYMN FOR CHRISTMAS.

Solo, Duo and Quartette, or Chorus.

By H. P. DANKS.

*Allegro Moderato.*

Piano introduction in G major, 4/4 time. The music begins with a forte (f) dynamic. The right hand features a series of chords and moving lines, while the left hand provides a steady accompaniment with chords and eighth notes.

Sopr.  
Alto.

Hail! thou long ex - spect - ed Je - sus, Born to set thy peo - ple - free

Tenor.  
Bass.

Vocal staves for Soprano, Alto, Tenor, and Bass. The lyrics are: "Hail! thou long ex - spect - ed Je - sus, Born to set thy peo - ple - free". The music is in G major and 4/4 time, with a tempo of Allegro Moderato.

Piano accompaniment for the first vocal line. The right hand features a series of chords and moving lines, while the left hand provides a steady accompaniment with chords and eighth notes.

From our fears and sins re - lease us; Let us find our rest in thee.

Vocal staves for Soprano, Alto, Tenor, and Bass. The lyrics are: "From our fears and sins re - lease us; Let us find our rest in thee." The music is in G major and 4/4 time, with a tempo of Allegro Moderato.

Piano accompaniment for the second vocal line. The right hand features a series of chords and moving lines, while the left hand provides a steady accompaniment with chords and eighth notes.

*DUO.*

Is - rael's strength and con - so - la - tion, Hope of all the earth thou art;

Long de - sired of ev - 'ry na - tion; Joy of ev - 'ry wait - ing heart.

*SOLO. (SOPP. or TENOR)*

Born thy people to de - liv - er, Born a child, yet God our king;

Hail' Thou Long Expected Jesus.

Born to reign o'er us for - ev - er; Now thy gracious King - dom bring.

By thine own e - ter - nal Spir - it, Rule in all our hearts a - lone;

By thine all suf - fi - cient mer - it, Raise us to thy glorious throne. A - men.

*Slower.*

Hail! Thou Long Expected Jesus.

# AULD LANG SYNE.

Arranged by E. MACK.

*Moderato*

*p*

*Sua.....*

*mf*

*Sua.....*

VARIED.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a quarter rest followed by a series of eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a series of chords and eighth notes. A dynamic marking of *mf* is placed in the first measure of the lower staff.

The second system of musical notation continues the piece with two staves. The upper staff contains eighth and sixteenth notes, while the lower staff contains chords and eighth notes. The dynamic marking *mf* is not explicitly repeated but is implied from the first system.

The third system of musical notation continues the piece with two staves. The upper staff contains eighth and sixteenth notes, while the lower staff contains chords and eighth notes. The dynamic marking *mf* is not explicitly repeated but is implied from the first system.

The fourth system of musical notation continues the piece with two staves. The upper staff contains eighth and sixteenth notes, while the lower staff contains chords and eighth notes. A dynamic marking of *f* is placed in the first measure of the lower staff.

The fifth system of musical notation concludes the piece with two staves. The upper staff features chords and a final cadence. The lower staff features eighth notes and chords. A dynamic marking of *p* is placed in the first measure of the lower staff.

Auld Lang Syne.



# TRAUM DER SENNERIN. IDYLLE.

AUG. LABITZKY, Op. 45.

*Andante grave.*

*pp*  
Avec deux Cordes.  
Ped. \* Ped. \* Ped. \* Ped. \*

*ritard. molto. pp*  
Ped. \* Ped. \* Ped. \* Ped. \*

*Andante. Con espressione.*  
p  
Avec deux Cordes.  
Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*Un poco più vivo.*  
ritard. f mf f  
Avec trois Cordes.  
Ped. \* Ped. \* Ped. \*

*ritard. a tempo mo.*  
f mf f p  
Avec deux Cordes.  
Ped. \* Ped. \* Ped. \*

First system of musical notation. Treble and bass staves. Dynamics: *fz*, *p*. Pedal markings: *Ped.* with asterisks. Includes a *ritard.* marking.

Second system of musical notation. Treble and bass staves. Dynamics: *p*. Pedal markings: *Ped.* with asterisks. Includes a *tempo. 1mo.* marking and the instruction *Avec deux Cordes.*

Third system of musical notation. Treble and bass staves. Dynamics: *mf cres.*, *f*, *p*, *pp*. Pedal markings: *Ped.* with asterisks. Includes a *ritard.* marking and a *a tempo.* marking.

Fourth system of musical notation. Treble and bass staves. Dynamics: *mf cres.*, *f*, *p*, *pp*. Pedal markings: *Ped.* with asterisks. Includes a *ritard.* marking and a *a tempo.* marking.

Fifth system of musical notation. Treble and bass staves. Dynamics: *f*. Pedal markings: *Ped.* with asterisks. Includes the instruction *Avec deux Cordes.*

Sixth system of musical notation. Treble and bass staves. Dynamics: *p*, *mf cres.*. Pedal markings: *Ped.* with asterisks. Includes the instruction *Avec deux Cordes.*

ritard. 1 a tempo. 2 208

*f* *p* *pp* *f* *p* *Ped.* *f*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *avec deux cordes.* *Ped.* \* *Ped.* \*

*f* *p* *f* *ritard.* *mf* *Ped.* *f*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *avec trois cordes.*

*un poco piu vivo*

*f* *f* *mf* *f* *Ped.* *p* *Ped.* *p*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*a tempo* *Andante* *ritard.*

*p* *f* *p* *p* *pp* *Ped.* *f*

*avec deux cordes.* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*a tempo.* *morendo.*

*p* *pp* *ff* *FIN.* *Ped.* *f*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Traum der Sennlerin.* *ritard.* *molto.* *pp* *ff*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

## DARLING DAISY O'DUNDEE.

J. P. WESTENDORF.

Arranged for Guitar by SEP. WINNER.

Guitar:

Voice:

Guitar:

Voice:

Guitar:

Voice:

Guitar:

Voice:

Guitar:

## 'DARLING DAISY O'DUNDEE. Concluded.

## CHORUS.

Alr.  Lit - tle Dai - sy, dar - ling Dai - sy Las - sie sweet as sweet can be

Alto 

Tenor.  Lit - le Dai - sy, dar - ling Dai - sy Las - sie sweet as sweet can be

Bass. 

Cuitar. 

 Jew - el rar - est, flow'r - et fair - est, Dar - ling Dai - sy O' Dun-dee.



 Je - wel rar - est, flow'r - et fair - est Dar - ling Dai - sy O' Dun-dee.





2. Did you see her dimpled fingers  
And her wealth of silken hair  
Where the gleam of sunlight lingers  
'n the glossy ringlets there.  
There are many pretty faces  
From the mountain to the sea  
But the queen of all the graces,  
Darling Daisy O'Duudea.

3. Did you see the lovelight glowing  
In her eyes like dawn of day  
And her cheeks so brightly showing  
Blushing roses of the May.  
Tho' she's but a wildwood fairy  
She is foving as can be  
And a do-zen lads would marry  
Darling Daisy O'Dundee.

# MOONBEAMS ON THE LAKE

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NOUVELLES ARTISTIQUES CANADIENNES.

— L'Orphéon de St-Jean prépare pour Noël la XII<sup>e</sup> messe de Mozart.

— M. J. B. Piquet vient d'être nommé organiste de la Congrégation de N. D. de la Haute Ville de Québec.

— Un marchand de Québec vient de souscrire \$500 pour l'achat d'un nouvel orgue pour la cathédrale anglicane de cette ville.

— Le bataillon des Gardes à pied, d'Ottawa, a résolu de s'adjointre une fanfare composée seulement de clairons et de tambours.

— M. Daniel Dussault, élève de M. Gustavo Gagnon, de Québec, a été nommé organiste de l'église paroissiale de Lotbinière.

— Le Club Dramatique d'Ottawa donnera, le 6 du courant, l'opérette de Bordès, *les deux Tancrède*, avec accompagnement d'orchestre.

— Le chœur de la Congrégation de St-Roch de Québec a eu, dernièrement, à déplorer la perte de l'un de ses membres, M. A. E. Moisan.

— Nous avons reçu du Fédérateur, J. M. Russell, de Boston, le libretto du nouvel opéra-comique de M. C. Lavallée, *la Fée*. Nos remerciements.

— L'ancien corps de musique attaché à l'église cathédrale de Moncton, N. B., vient de ressusciter. M. le professeur Léon Ringette en est le chef.

— Le chœur de l'église canadienne de Webster, Mass., prépare pour Noël, sous la direction de M. F. H. C. Berger, la messe en *si bémol*, de Farnor.

— Le *Musical Courier*, de New-York, nous apprend que MM. Bolton & Smith, facteurs d'orgues, de Montréal, doivent bientôt dissoudre société.

— La société Philharmonique du collège St-Joseph, de Mouramcook, N. B., a célébré la Ste-Cécile par une joyeuse soirée musicale et dramatique.

— L'Harmonie de Nicolet, tout récemment organisée, compte déjà vingt-six membres, qui, sous l'habile direction de M. Tremblay, font des progrès rapides.

— Le *Score* de Boston nous apprend que notre violoniste canadien, M. Alfred Desève, a accepté plusieurs engagements de concert, en cette ville, pour la présente saison.

— Le dimanche, 6 novembre, Mlle Emma Normand, élève de Mlle Morrison-Fiset, a chanté avec un goût parfait un *Aria* de Millard, à la cathédrale des Trois-Rivières.

— La Société Philharmonique de Montréal a repris ses exercices pour la présente saison, sous la direction de M. G. Couture. *Le Massé*, de Hindel et *le Nod* de Saint-Saëns sont déjà en préparation.

— M. Roméo Poisson, organiste de l'église Ste-Marie à Winnipeg, Man., vient de publier une nouvelle composition musicale, intitulée *Levrym*; les paroles sont de son frère, M. M. J. A. Poisson, d'Arthabaskville.

— Une élève du couvent de Villa-Maria, Mlle Eugénie Huguenin, a fait l'acquisition, ces jours derniers, de la magnifique harpe de notre célèbre cantatrice Altani. Cet instrument a été fabriqué par la maison Erard, de Paris.

— Aux funérailles de feu madame Radiger, qui ont eu lieu à Winnipeg le 29 octobre dernier, M. F. Boucher a exécuté, sur le violon, *l'Élégie* de Ernst; il a aussi joué à la cathédrale de St-Boniface, à l'offertoire, la fête de la Toussaint.

— Nos remerciements à M. F. X. Fournier, secrétaire de la société Ste-Cécile de Québec, pour l'obligeant envoi de journaux contenant le compte-rendu détaillé de la magnifique célébration de la Ste-Cécile à l'église St-Sauveur de Québec.

— M. Eugène Hamel, de Québec, est actuellement à Rome, étudiant la peinture sous deux maîtres. Il consacre aussi ses loisirs à copier des tableaux d'église dont les commandes lui viennent de plusieurs paroisses du diocèse de Québec.

— M. Felix Gaboury a été nommé président, M. J. O. Labbé, vice-président, et M. A. Vézina, secrétaire-trésorier du Cercle Musical de Québec, à la réunion générale des membres de cet orchestre, tenue le 4 novembre, au magasin de musique de M. A. Vézina.

— On a bien voulu nous faire parvenir une *Sortie Processionnelle* pour orgue, ainsi qu'un *Tantum ergo*, solo de basse et chœur, composés tous deux par M. L. A. Dumouchel, organiste de la cathédrale d'Albany, N. Y. Nos remerciements à qui de droit pour cet envoi obligeant.

— On rapporte qu'aux funérailles récentes du major Joseph McHoth, à St-Antoine de Tilly, M. le notaire Lazaro Lafebvre voulut payer un dernier tribut d'affection à son vieil ami, en chantant au lutrin: mais une émotion tellement vive le gagna qu'il ne put accomplir ce pieux devoir.

— Célébration fort harmonieuse du mariage de M. A. Jacques avec Mlle M. A. Yale, à Lotbinière,

le 3 novembre dernier. Un programme de six morceaux appropriés a été exécuté à cette occasion par le chœur de la paroisse, composé de mesdames A. Lambert, J. B. Desrosiers et Mlles E. Caron, C. Martin, A. Desrosiers et P. Caron.

— M. Louis Mitchell, de Montréal, vient de signer le contrat pour la construction d'un orgue à deux claviers, de 26 jeux, avec pédalier complet de 30 notes, pour la paroisse de Tighish, Ile du Prince Édouard. Le coût de ce superbe instrument—le plus considérable de cette province—n'est que de \$3000. Il doit être terminé et livré en juin prochain.

— La célèbre cantatrice hongroise, Mme Etelka Gorster, a donné un concert à Montréal, le 14 novembre dernier: elle y a chanté le grand air de *la Sonnambule*, les variations de Benedict sur *le Carnaval de Venise*, et, avec M. Sweet, le duo de *Don Pasquale*. Elle avait aussi le concours de Mlle Jenny Dickerson, contralto, de Sig. Lazzarini, ténor, de M. Alfred Poase, pianiste solo, et de Sig. Grecco, accompagnateur.

— M. le curé de St-Tite, le rév. M. Proulx, qui a tant fait pour releasser, dans sa paroisse, l'éclat des cérémonies religieuses par le puissant concours de la musique, a été, tout dernièrement, l'objet d'une sympathique démonstration, à l'occasion de sa fête. Une adresse de circonstance lui a été présentée par les membres du chœur de l'orgue, qui avaient organisé en l'honneur de leur digne curé une charmante petite fête.

— On signale l'apparition d'un nouveau violoniste-prodigio canadien, âgé de 9 ans seulement, nommé George Fox, natif d'une petite ville d'Ontario, et qui s'est fait applaudir récemment dans plusieurs localités de l'Etat de New-York. Le répertoire de notre jeune virtuose comprend *la Légende* de Wieniawski, *l'Élégie* de Ernst, les concertos de De Bériot, les *Nocturnes* de Chopin, etc. Il ne serait pas moins intéressant de connaître le professeur qui a formé cet artiste précoce.

— Le magasin de musique de A. J. Boucher et les splendides salles de pianos de M. L. E. N. Pratte, No. 280, rue Notre-Dame, offrent, pour la prochaine saison, en des fêtes, le plus bel étalage et le choix le plus attrayant possible de superbes présents pour cadeaux de Noël ou étrennes du Jour de l'an,—depuis la charmante romance, le brillant morceau, le recueil de pièces choisies, les petits instruments de toutes sortes, jusqu'aux splendides pianos et orgues qui ont si généralement étendu la réputation de la maison Pratte.

— Le 3 novembre dernier, les membres de la société Ste-Cécile des Trois-Rivières ont présenté une adresse à M. C. D. Hébert, président de cette association, à l'occasion de sa fête patronale. A l'assemblée mensuelle de la société, tenue le jour suivant, les membres ainsi que plusieurs amis offrirent à M. Hébert, sous forme de cadeau, une magnifique canne en bois de rose, avec pommeau d'or massif. Le zèle constamment déployé par M. Hébert pour assurer la prospérité de la florissante société Ste-Cécile des Trois-Rivières, méritait assurément cette gracieuse reconnaissance.

— Ce serait amusant si ce n'était pas à la fois souverainement ridicule de noter les efforts herculéens que tentent certains de nos importateurs de pianos, au moyen de réclames absurdes, d'avancées aussi faux qu'offensives, voire même du recours à la force brutale pour faire pénétrer leur marchandise médiocre dans nos salles de concert et chez les familles privées. Pendant que ces agents entreprenants s'entre-déchirent, à la "Kilkenny cats," le Hazelton, le Kravich et Bach et le vaillant piano Domini-ni, fort des qualités supérieures qui les distinguent, trouvent chaque jour, chez M. L. E. N. Pratte, des appréciateurs con vaincus et des acheteurs satisfaits.

— Avec son apathie habituelle, Montréal s'est distingué (?) cette année encore, par l'absence complète de toute célébration musicale à l'occasion de la fête de Ste-Cécile. Québec, au contraire, qui sait fièrement maintenir ses droits incontestables au titre de capitale artistique et littéraire de la Puissance, a suivi ses excellentes traditions et a dignement célébré, par l'exécution de la belle "Messe de Ste-Cécile," de Gounod, à l'église de St-Sauveur, la fête de la patronne des musiciens. Son Honneur le Lieutenant-Gouverneur assistait à l'office. Trois-Rivières même a su tracer à Montréal un exemple que celle-ci ne s'empressera probablement pas de suivre, en donnant, à la cathédrale, à l'occasion de la Ste-Cécile, une exécution bien réussie d'extraits des messes de Haydn, de Gounod et de La Hache. L'éminent virtuose Pratte s'étant complaisamment associé à cette jolie fête.

— La Toussaint a été célébrée avec beaucoup de pompe dans les principales églises du pays. A Montréal, on a exécuté, au G. S. U. la messe solen-

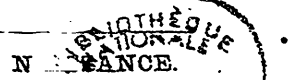
nelle de Concône,—à St-Jacques, celle de Nicou-Choron,—à Ste-Anne, celle de Janssen,—à St-Pierre, celle de Miné,—à St-Joseph, une de Haydn,—à Notre-Dame, M. Girard a interprété à l'offertoire, un *O quam suavis est de Sixto-Porte*. A St-Roch de Québec, une exécution bien réussie de la messe du 2<sup>d</sup> ton, harmonisée, et avec accompagnement d'orchestre, a été donnée par un chœur nombreux, dirigé par M. Joseph Turcotte; divers morceaux appropriés ont été aussi interprétés, pendant l'office, par madame A. Leclerc, Mlles V. Lemelin, M. Gourdeau et Brindamour, et MM. W. Marcoux et A. Vézina, violoniste. A St-Jean, l'Orphéon a rendu avec succès la brillante messe à 3 voix, de Batmann; l'orgue était tenu par Mlle Joséphine Marchand. A Louiseville, excellente exécution, à l'offertoire, de l'O cor amaris, de Lambillotte, par le chœur de l'orgue.

UN CONCERT AU NORD-OUEST.

— La saison musicale au Manitoba a été très heureusement inaugurée par un brillant concert donné à Winnipeg, dans la splendide salle de l'Hôtel de Ville, mardi, le 15 novembre dernier, par M. François Boucher, artiste violoniste, en présence d'un auditoire fort distingué. M. Boucher était habilement secondé par Mademoiselle M. Hunter, pianiste, par MM. G. Lamothé et J. S. Shea, barytons, et par M. J. B. Morache, basse. Mlle Shea et MM. J. S. C. Royal et De Ruyver prétaient également leur gracieux concours comme accompagnateurs. Nous empruntons à la presse locale les appréciations suivantes touchant cette intéressante soirée artistique:

"... The programme was opened with a piano solo by Mrs M. Hunter, which was played in a perfect manner..... Mr Morache has perhaps one of the finest bass voices in America. Mr F. Boucher followed with a violin solo, which was played in a most faultless manner, every note being clear and distinct. He was forced to respond to an encore..... Mrs Hunter then played a beautiful *Impromptu* by Chopin in a manner that could not be excelled, and displayed all her great powers as a pianist. Mr Boucher closed with Guichard's *Faust*. In this piece he carried the audience by storm and was forced to reply to another encore, when he rendered a number of selections unaccompanied, showing the great mastery which he has over his instrument."—*The Winnipeg Sun*.

"... The audience was large and appreciative..... A violin solo, from Mendelssohn, by Mr F. Boucher showed him to be an artist of a very superior type. His manner on the stage is very prepossessing in its unpretentiousness. His mastery of the violin is unquestioned and his manual dexterity and spiritfulness of execution most fittingly supplement his fine taste, evident culture, musical enthusiasm and variety of tone and conception..... his audience gave expression to the most rapturous applause on the conclusion of his first number..... In Reber's *Berceuse* there were manifested such a capacity for adaptation and such a delicacy of touch as to enhance, if possible, the estimate of his proficiency created by his previous rendition..... The leading part in the duet *les Puritains* was taken by Mr Morache who, it is not too much to say, fairly excelled himself..... In *Hearest thou?* Mr Shea gave evidence of possessing a voice of considerable range and volume..... In Ernst's *Élégie* and Prumie's *Seigneurie*, Mr Boucher's ability was displayed as signally as in the previous numbers: the variety of the character of his selections, the appropriateness of expression, and the unflinching charm of his manner, removed each succeeding effort farther from anything like monotony or repetition..... Mrs Hunter followed with Chopin's *Impromptu*, in which she acquitted herself with such taste as to evoke a very hearty encore..... Mr Lamothé sang *les Romances*, accompanied by Mr De Ruyver on the piano and Mr Boucher on the violin: unitedly, they made this one of the gems of the evening..... The repertoire of Mr Boucher contains apparently an inexhaustible supply of music of a very high average and this, coupled with his readiness of memory and facility of execution, secured to him unstinted applause to the very end of the performance. The concert was without doubt a very high class one and gave eminent satisfaction to the....." *Manitoba Free Press*.



— A Montréal, le 16 novembre, la dame de M. Ernest Lavigne, Sec. tour-de-musique, une. Il.