BEETHOVEN'S BATTLE SYMPHONY.

If grandeur of effect, originality of invention, and energetic passages, are to be considered as necessary constituents of that musical compound—an instrumental piece; it is not probable that any other piece of the same length can vie with this specimen of what a man of genius, and only a man of real genius, can accomplish when he is determined. In the midst of all the seeming confusion which the title of this piece would lead us to expect in the per tormance of it, there is one passage trifling in itself, but which, from the way it is introduced, shews the muster-hand as fully as the most elaborate Symphony could possibly do. I allude to the air of Malbrook, which is at the beginning of the sintonia, understood as the national march played by

the French army in advancing, but as the horrid "confusion worse confounded" proceeds gradually to accumulate, we are morally certain that they are giving way, they fall in numbers under the British army, the whole band are dispersed, and only one fifer is heard attempting to keep up the fast fleeting valour of his countrymen by playing Malbrook, but the fatigue he has undergone, and the purching thirst he endures, obliges him to play it in the minor key—sorrowfully, instead of the joyful march played by his comrades before the battle. It may be considered fanciful, but I really think there is as true and genuine a touch of nature in this passage as can be found even in the dramatic writings of the "Bard of Avon."—Quarterly Musical Review, 1821.

THE MIGHTY CONQUEROR.

GLEE FOR FOUR VOICES.







