



should also have been credited to Ditson's press, and the same is true of all the pieces under the head of "Music for the Million" not credited to any publisher.

STRAKOSCH and Parodi gave a concert in Buffalo, N. Y., on the evening of the 1st inst., assisted by Tiberini, the tenor of Roman extraction, Morini, the "distinguished" baritone, and Paul Julien, the violinist. On their former visit, Strakosch and Parodi exacted \$1 for admission-cards to their concerts, but finding that *that* sum was too large, they have reduced the price to 50 cents, and they found that the Buffalonians patronized them more extensively on this visit than their previous one. Concert-givers throughout the country should make a note of this; and place their scale of prices within a reasonable scope, and they will find themselves benefited thereby.—Mr. Covert, the ballad-singer, gave an entertainment in Chicago, Ill., on the evening of the 27th ult. Mr. Covert has made an engagement to sing with the Riley Family of vocalists, who are now on a Western tour. The company performed in Chicago one evening during the current week.—Henry M. Butler commenced his musical school on the 6th inst., at Augusta, Ga. We sincerely recommend Mr. Butler to the favor of the good citizens of Augusta.

Of the "Normals," we have heard as follows: Geo. B. Loomis has attended some conventions with Mr. Root; is now teaching in New-York City and vicinity, and singing in the Mercer-Street Church. Theo. E. Perkins attended a convention in Orange Co., N. Y., Cumberland and Salem counties in N. J., and other localities, with Mr. Root, and is now teaching large classes. I. Bidwell Peck is teaching with great success in and near Litchfield, Conn. Frank C. Pope has a singing-school in North-Reading, on the musical ground. And John H. Rhums is teaching five classes, in and about Carlisle, Pa., besides having the charge of two choirs.

A musical convention was held at Peoria, Ill., on the 21st, 22d, 23d, and 24th ult. Prof. Wm. B. Bradbury, the conductor, during this convention, brought out his new oratorio, *Esther, the Beautiful Queen*, which, says a correspondent, "won for him high praises as an able composer and conductor." At the close of this convention, Mr. Bradbury was surprised by the presentation of a beautiful silver cake-basket from the Peoria Harmonic Society, through their leader, Mr. Stone. At the close of a very large convention, held in Princeton, Ill., the week following that held in Peoria, a magnificent silver goblet was presented to Mr. Bradbury by the ladies, accompanied by a neat little speech from their leader, the *Esther* of the oratorio, Mrs. Newell.—The Broadway Tabernacle choir, in New-York, are, under the direction of Mr. Nash, rehearsing Mr. Bradbury's new cantata of *Esther*, preparatory to a public performance during the holidays.

Messrs. Mason & Hamlin, of Boston, have just been awarded a Silver Medal, (the first premium,) by the Maryland Institute, for their Organ-Harmonium, exhibited at its late fair in Baltimore. This makes the *seventh* first premium that Messrs. M. & H. have received from various fairs during the period of about six weeks!

#### THALBERG'S CONCERTS, N. Y.

WE had four of them this week. In each was the usual crowd, the usual cheering, the usual glory; in short all that which is usual when a man like Thalberg plays in public. However, more probably for the sake of novelty, there was also something unusual in these concerts. We remarked that the distinguished pianist was *occasionally* not so even and sure, as he used to be. There were glimpses of nervousness altogether novel in one of the very first pianists of the world. But perhaps this was nothing but a compliment paid to the high reputation our criticism enjoys in this world of art, and a specimen of which may be found, for instance, in the *Herald's* article on the first concert, from which we can not resist the temptation to quote: "A distinguished feature in his (Thalberg's) style is the use of the thumb, by which he fills up the void in the center of the instrument."

Thalberg played several fantasias, amongst which those on *Elise d'amore* and *Moise*, created the greatest enthusiasm. These compositions are so much known, and have been so much talked of, that it is

useless to add a word about them. In Europe they have done their services a long time, and if played by the master himself, will even now elicit sympathy and admiration. Thalberg believes in the power of melody; this is the reason that the melody is made throughout prominent. The melody is the head, the accompaniment the body, and although the latter appears in his compositions sometimes exceedingly large, you will always be made aware of the former. This characteristic of his composition is also that of his playing; the combining of the two into one whole has been the task of his life, a task which he has judiciously fulfilled, at least in that peculiar kind of theme-varying, which is his own. His last efforts in favor of this system or method, are the twelve short compositions, he published under the name *L'art du chant*, which claims the possibility of combining in the pianist alone the singer and the accompanist. If this method had no other merit but that of requiring the most solid foundation of technical execution as it really does, it would be of wholesome influence upon our generation of pianists, which is in this respect a little degenerated. To give the melody as well as accompaniment to two hands instead of one, which necessitates of course a continual change of hands, leads also to that other necessity, the strengthening of the flexibility of each finger so much as to make it perfectly independent of the others, and thus to make it possible that one or two notes of melody can be made prominent in a full chord, which is only played by one hand. This is quite a common feature in Thalberg's style, which in this respect distinguishes itself from those of other even renowned pianists, who know how to perform either with the one or the other hand, but seldom with both hands together, and almost never, how to change them so as to make them appear to the listener as one. However, even Thalberg has parts of execution which he does better than others; for instance, his scales are faultless, while his octaves are less perfect.

The great artist was supported by Signor Morelli, whose fine artistic singing is a great relief after all the want of method which baritones of late in the Academy of Music have accustomed us to. Mad. Cora de Wilhorst sang also several times. The young lady has good qualities, but we fear more confidence in them than the little method she has until now acquired, entitles her to. One thing is certain, if she continues to *scream* instead of *sing*, she will soon lose her voice.

#### THE LATE GERMAN OPERA AT NIBLO'S.

AFTER having gone through twenty-one performances, and on the eve of a series of new operas, the establishment suddenly broke down. Why? There are several reasons; but the principal and immediate one was the refusal of the new prima donna, Mdle. Johannsen, and her husband, Herr Scherer, to sing, without having first received the salary due to them. Certainly they were right to ask for their money, but they were decidedly wrong to do it in such a way as to cause the closure of the establishment; especially as they had been paid one month's salary in advance before coming to this country. It thus happened, that for the sake of a couple of hundred dollars, the public was deprived of enjoying the performance of several interesting operas, which were quite ready, and amongst which we find *Czar and Carpenter*, *The White Lady*, and *Fidelio*.

Now it might appear strange that the management of an opera company had not such a small sum as the above mentioned at its disposal. But if we come to consider that, with exception of the first night, every other night had not only not covered the expenses, but also brought a loss of sometimes more than three hundred dollars; further, that the rent of nine hundred dollars for the house for one week had to be paid always in advance, it can be understood that a sudden unforeseen demand of even that small sum could cause a momentary stoppage, and at last a closing of the establishment.

The question arises now, whether those continual losses must be attributed to a want of sympathy on the part of the public, or to some other reasons. As to the former, we think the management, under existing circumstances, could not reasonably expect more than was shown to them. Especially the Germans supported the enterprise as much as possible; and it is entirely owing to the generous help of some private

gentlemen that the opera survived as long as it did. The principal cause of the failure of this opera, as well as of all operas in this country, is, in our opinion, the immense rent of the theaters, (three hundred dollars a night at Niblo's,) and the high salary which chorus and orchestra are accustomed to receive. Far from us to say that the members of both do not deserve their prices, but we are to state here only the fact, that if the managers have to pay for house and orchestra alone almost five hundred dollars a night, it is impossible to cover the expenses, especially if the greatest support is expected to come from those who do not want to pay more than fifty cents for admission. If it had not been for this extraordinary large sum for only these two items in the expenditure of the establishment, it might have succeeded very well; for the solo singers were paid so modestly, that, whatever might be the opinion as to their merits, we can assure the reader that they certainly did not receive too much for what they gave.

Another cause for the non-success, especially of the *German* opera in this country, is the difficulty of finding good artists who are not bound by contract in their own country. Italian singers in Europe are engaged for one season, which lasts often not longer than a few weeks. German artists, in Germany, if their abilities amount to any thing, are not only engaged for one, but for several years. It is true they have generally a leave of absence from six to twelve weeks, but this would be of no avail for a manager in this country. The only possibility for the latter, therefore, to overcome the difficulty, is to go to Germany with a large sum in his hands, and to buy such artists off as appear to him to be valuable for this country. How can we expect that a singer who is comfortably situated in his own country, and has not only the chance, but almost the certainty, to be provided even for in his old age, shall give up his home, his habits, the favors of his public—for what? For perhaps six weeks hard work (harder than he ever was accustomed to do) beyond the long and dreary ocean, without even the guarantee of receiving his well-earned money! A good stage-singer in Germany, of only second rank, receives from twelve hundred to two thousand dollars per year. If you engage him, therefore, for this country, where the means of living are at least twice as dear, he can reasonably expect that you do not only offer him the double of that sum, but that you also pay him a good portion of it in advance, as a kind of guarantee. In accepting such a proposition, the German stage-singer would be far from bettering his circumstances. And, moreover, in his own country, he has often to sing not more than perhaps twice in a fortnight; while here, he is expected to do his work at least three times a week; there he is sure of his public and his friends, while here he must first conquer these before he can claim and enjoy their suffrages.

We say, therefore, that the first thing wanted for the manager, in this country, is sufficient capital; then knowledge of this country and the wants of its public; thirdly, a house, the rent of which would not amount to more than perhaps \$175 per week; and fourth, such musical and artistic knowledge, as well as business tact, as will enable him to engage a complete troupe, which can perform all branches of strictly German opera, from *Fidelio* down to *Czar and Carpenter*. If these conditions are fulfilled, (and this is not beyond the reach of possibility,) the German Opera will not only succeed here, but also fulfill its destiny, namely, to complete the musical education of this country; not through a few foreigners, but by the aid of a large portion of the foreign-born citizens of this country. It is the political difference between the Germans of America and of any other country in the world, foreign to them, which will always revive German opera here, and at last end in its necessary permanent establishment.

### BEETHOVEN'S PIANO-FORTE SONATAS.

A STUDY BY THEODORE HAGEN.

TROIS SONATES, DEDIEES A MADAME LA COMTESSE BROWNE. OP. 10.

THESE SONATAS were published in 1799. Although the state of health of Beethoven at that time was such as to make him, according to his own statement, avoid nearly all society, yet we presume that the circles of Prince Lichnowsky and Count Browne were not counted by him amongst this "society." The latter gentleman lived with his family

mostly in Baden, a village near Vienna, and it was here that Beethoven found not only the utmost admiration, but also a hearty sympathy, and some relief from the many sufferings he had to undergo. These sufferings were all traceable to the one source, his bad hearing, which had become already so bad as to cause some serious alarm, not only in Beethoven himself, but also in his friends. Under such circumstances, a circle like that of Count Browne's, where the unfortunate composer found in every respect a home, was certainly to be held in high estimation by him. The dedication of the above sonatas to "Countess Browne" is, therefore, nothing but a grateful acknowledgment of the many tokens of friendship and esteem he had found in the home of that lady.

Alas! if it had not been for the demon in his ears, that continual "humming and rumbling," Beethoven might have been very happy just at that time. In the full glory of his rising fame, scarcely able to supply the numerous demands of the publishers, fixing his own price, the young composer received, besides all this, just then the gift of an annuity for life of six hundred florins from the hands of the generous Prince Lichnowsky. There are moments in every man's life when fortune seems particularly pleased with him, when every undertaking is crowned with success, and the stream of life seems to run as smoothly as possible. Beethoven found himself in one of those moments, and yet every new addition to his worldly station in life was also a new source of aggravation to him. What were to him the pleasures of society, if his dreadful disease excluded him from that society? This terrible approach of deafness upon him made the poor man a prisoner amidst the acclamations of the public and his friends. How could he enjoy social pleasures and the intercourse with others, if he had continually to watch himself? We can imagine how the dreadful spectre of total deafness stood always before him, was hunting him everywhere, except in that region where his musical genius reigned in all its freshness and grandeur. But even here, how often might he have thought of that moment when it would not any longer be allowed him to hear the sounds of those poems he threw upon the paper; when his own dear piano should become as nothing but a piece of wood to him! Really, this period of happiness in his life, with its struggles against a gnawing secret dread, affords one of the grandest subjects for a tragical epic of a true poet.

(To be continued.)

### PIANO-FORTE TEACHING.

WE have lately received several communications\* and many questions on piano-forte teaching, some of which have come from experienced and successful teachers of the instrument, and others from those who are just beginning to teach. There seems to be an awakening to the subject and the question not *what* (for this is found in a thousand books, and is well enough known) but *how* shall I teach, is heard from many. We are pleased to observe that many ask "How shall I begin?" Truly, beginnings are most important, and he who is careful to begin right, will be likely to make all that research and give all that attention to the subject as he proceeds, so useful to keep him right, while one who begins wrong is in great danger of continuing so.

As a specimen of questions received, we give the following from Helen N.:

"I am anxious to know how to proceed in the best way in the earlier steps of teaching the Piano-forte; may the principles of Pestalozzi† be made to apply here? And if so, how? Perhaps I am asking too great a favor, but if it be practicable for you to give some hints in answer to these questions, I feel certain that you will gratify more than one of your constant readers."

We shall not attempt to give a complete answer to this and similar questions, but only to offer such remarks, or throw out such hints in this and one or two following papers as may perhaps lead to inquiry. We have no book to guide us, for although there is no want of Piano-forte Instruction Books (so called) we have never seen or heard of one in which the author has attempted to give specific instructions as to

\* See an interesting paper by Martellato in the present number.

† We have substituted the name of Pestalozzi for the term inductive, as our fair querist will perceive. Pestalozzi was the first person to apply the principles of induction to common elementary studies.

the mode of procedure *in the art of teaching*. Nor can we depend much upon our own personal experience in this department of teaching. The teaching of the piano-forte is in itself a profession; it is one too requiring general information, good judgment, and such skill or art as can be acquired only by careful experience and observation, and it is a matter of no small consequence to the young pupil that her first efforts be directed by one who is an accomplished teacher, one who has not only a sufficient knowledge of the mechanism of the instrument, and of the structure of the hand and arm, but who has also wisdom to direct and such a winning manner as to make the study pleasing, and lead along the pupil from step to step in a most carefully graduated and delightful path—easy, yet requiring thought and application. It does not follow that because a man is a good player, or a good musician, or a good composer that therefore he is a good teacher; for one may be a Liszt in execution, an Albrechtsberger in theory, or a Beethoven in composition, and yet fail as a teacher of the voice, piano-forte, or any other instrument. Teaching is an art difficult of attainment, requiring in its excellence natural and acquired abilities of the highest order.

An accomplished teacher of mathematics said to us recently when speaking of Pestalozzianism, "Why, sir, it is impossible to write a Pestalozzian book;" indeed it is so, since Pestalozzianism *lives*, and one can not put life into the cold letter of verbal description. How then can we tell our querist in what manner to proceed?

But again, as preliminary, we remark that a child should not be put to the piano-forte before having learned *something* both of music and of musical notation. If small classes of ten to twenty children, should be first taught *a little* of music and of notation in connection with singing, this would prepare the way for a rapid progress on the instrument. In this case, music as far as needful, being already known, the teaching of the instrument would follow without much difficulty, since it would consist to a great extent of illustrations to the ear, by the hand, eye, and instrument of that which, in some good degree, is already known; or in the application of musical knowledge to the instrument. But such classes, with now and then an exception, do not exist. We must suppose therefore that the young pupil is quite unacquainted with technical music, or music scientifically or logically considered. We will, however, suppose, for this is quite common, that the pupil has learned to appreciate in a juvenile way, little pleasant, appropriate, and tasteful songs, that she has what is commonly called a good ear, and may therefore be easily led to an intuitive elementary understanding of rhythmic and melodic relations. How shall the teacher proceed in giving to such an one the first lessons on the piano-forte? May he proceed in accordance with the educational principles of Pestalozzi? Ans. Yes. How? This is just the point on which we feel our incompetency to teach; the very question most difficult to answer. Whoever can give the first lesson *well*, can also give the second, and so onward.

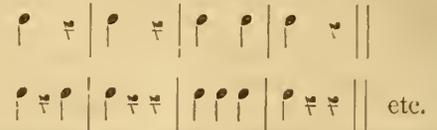
The teacher, after such an interview of a few minutes with his pupil, whom we will suppose to be a little girl, as may be adapted to awaken her feelings, respect, confidence, freedom, and child-like trust, and having perhaps, played to her, one or two simple, pleasing, tasteful, melodies; or, it may be, mere musical sections or phrases of melody, calling her attention to the same, and as circumstances may justify it, requiring of her some slight analysis or description of what he has done, causes her to take her seat at the instrument, in a proper manner. Some will do this at once, easily, gracefully, like little ladies, while others will be comparatively unwilling, bashful, awkward, etc., requiring training. And now at this very starting point is called into requisition a very high qualification of the teacher, namely, an ability to adapt himself to his pupil, and in a mild, gentle, affectionate, and winning manner to *lead* (not drive) her to such a knowledge of right as is needful for her own improvement. Do not think lightly of this; be assured that he who succeeds here, having the requisite knowledge, will not be likely to fail hereafter—his triumph may be considered as certain.

1. And now we come to the application of the hand to the instrument. We begin with that which is technically called *touch*. Let the teacher give the example of the general position of the hand and of touch, by holding his hand in its proper place and striking with the first finger of the right hand in a proper way the key by which the tone C (middle C)

is produced. Let this be as many times repeated as may be needful. Some rhythmic idea may be brought out in connection with the repetition of this tone, as indicated (for example) in the following notation:



When the example has been repeated a few times so as to be appreciated by the pupil, she may be required to imitate it, or to do the same thing; at first striking the key but once, or producing but one tone, and from this proceed to complete rhythmic thoughts, such (for example) as are contained in the foregoing and in the following examples:



It will be seen that we have here reduced the analysis of touch to its most simple form—a single tone produced by a single finger. In many cases so simple a beginning may not be necessary, but of this the teacher must judge.

See that the *touch* is right; that is, as nearly so as may be expected from the circumstances of the pupil.

By the *first finger* it must be understood that we mean that member of the hand usually called the *thumb*, thus adapting our remarks to the most approved manner of marking the fingering, or by the figures 1, 2, 3, 4, and 5.

Observe that the pupil has nothing to do now with the above or any similar notation; she is to be only called upon to exercise her *ear* and her *finger*.

2. We would recommend that where it is convenient, or desirable to parents or friends, that vocal exercises should receive early attention in connection with the instrument, and the pupil be encouraged to sing and play the lesson at once, singing to *la* or other monosyllable.

3. Let the same lesson be played by the first finger (thumb) of the left hand. Afterwards, let the pupil sing in connection with playing as before.

To do all that we have pointed out thus far, may require half an hour; or, in cases of quick musical powers, perhaps not more than five minutes. It is most important, however, (we repeat it,) that the movement of the finger, or touch be rightly directed, and also, if the pupil sings, that the manner of producing the vocal tones, quality of voice, and general style of delivery receive careful attention.

And now we may suppose the teacher has actually made a beginning. He must be prepared for a slow process; he must not expect his pupil to advance rapidly, but he is to expect her sure and safe progress—that music will grow in her as she grows, and strengthen in her as she strengthens. Perhaps it may be thought unnecessary to simplify so much. If so, then the analysis may not be carried so far. We do not pretend to give a model which *must be* followed, but only to illustrate principles by showing how one *may begin*, etc. But some one may say, "I shall never have patience thus to proceed;" to which we reply, if one has not a Job-like patience, one which, like love itself, will suffer long, bear all things, hope all things, endure all things, and never fail, he can never be a truly *good teacher*, for in this profession patience will find her perfect work.

4. Some *thing* having now been taught, a *name* for it may follow, that is, if the teacher chooses to let names follow things so quickly. He says, "The name of the tone which you have now produced by the touch of this key (pointing to the key) is C, (that is, the name of the letter C.) He asks, "What is named C?" The pupil answers, "The tone," or "This tone," (striking the key and producing it.) Teacher (pointing to the key) asks, "What is this called?" Ans. "A key." Ques. "What is the name of the tone which the touch of this key will produce?" Ans. "C." Teacher says, "Since the touch of this key produces the tone named C, we will call this the C-KEY." Ques. "If you strike the C-key, what is the name of the tone which will be heard?" Ans. "C." Teacher says, "Do it." The pupil touches the key, and

the instrument responds. The pupil may also produce by her voice the tone C.

Thus we have introduced, first the *thing itself*, or the tone through the proper touch, or application of the finger to the key, and second, the name of the thing thus produced, namely, C.

We have called the key which by its touch produces the tone C, the C-key. The reason of this is, that it is important to keep up in the mind of the pupil a clear distinction between the *thing* and its *name*, or the *thing* and its *sign*, or, as in this case, the *thing*, and a part of the mechanical instrument by which the thing, the reality or the tone itself is produced. Hence the propriety and even necessity for the two names, C for the tone itself, and C-key for the little lever by the proper movement of which the tone is produced. After this distinction is fully established in the mind, the *word or name distinction* will become less important. At length we may come to speak of C as the name both of a tone, and of the key by which the tone is produced.

5. Proceeding to the sign, the teacher with his pencil makes a dot thus :

• or •

and says, the character (dot) which I have now made may represent the tone, recalling the tone itself to your mind. Ques. "What shall the character represent or indicate?" Ans. "The tone," or, "The tone named C." Teacher says, "When I point to the dot, and as often as I point, touch the key and produce the corresponding tone." Teacher points, the pupil touches the key, and the tone follows. Rhythmic forms, as phrases, etc., may be noted and played. (For examples see I.)

NOTE.—It will be perceived that the pupil already plays from the written character, or the sign being given, she produces the corresponding tone.

6. Teacher says, the dot or character used to indicate a tone we will call a *NOTE*; and the character which we have used to indicate a stopping place or waiting place, we will call a *REST*. Ques. "What is a tone?" Ans. "A sound." "What is an instrumental tone?" "One produced by the instrument." "What is a vocal tone?" "One produced by the voice." Teacher says, "Produce the instrumental tone with which we have become acquainted." Pupil touches the key and produces the tone C. Teacher says, "Produce a similar tone with the voice." Pupil sings. "Produce both the instrumental and the vocal tone together." Pupil responds. Ques. "What is a note?" Ans. "A character to represent a tone," etc., etc.

Thus we have introduced :

- 1st. The reality.
- 2d. The name.
- 3d. The sign.

We do not propose to do any thing more than to show how this work may be begun, yet we hope to carry it a little further hereafter.

### THE THING BEFORE ITS SIGN.

WE are happy to present to our readers the following able communication from our valued correspondent "Martellato," and we are especially pleased to know that the former articles on teaching the piano-forte have attracted the attention of many teachers. We publish this day, in connection with this subject, a paper on the application of the principles of Pestalozzi to the teaching of the piano-forte. We hope that this subject may be continued until light is thrown upon it, and improvements in the manner of teaching instrumental music shall be made to correspond to the progress which has been made in teaching the various departments of school study within the last twenty or thirty years. May we not look to "Martellato" and to others to help forward this work?

"BRANDON, Miss., Oct. 12, 1856.

"MESSRS. EDITORS: It frequently happens that my interest is strongly awakened by important questions started in THE JOURNAL, and as frequently I wish to express my own opinion. But, to my great regret, time does not always permit me to indulge in such a luxury. In THE JOURNAL of October 8, a subject relating to teaching, repeatedly referred to in previous numbers, is again taken up: '*The Thing before the Sign*.' I do not mean to give my opinion with a view of settling the question, but, on the contrary, to elicit further discussion, to gain useful information, and to glean hints which I may use to advantage. I have for many years been engaged in teaching the piano-forte, and always found my method to be successful, that is, teaching *signs*, although I always encourage pupils to play without notes as soon as I find they have mastered a piece. (1.) I generally rely more upon my own experience than upon instruction-books—although, of course, I use them—and do not swear by the *ipse dixit* of celebrities; yet I like to be acquainted with the principles of other teachers, and never consider myself '*too old and too wise to learn*,' which, by the by, we never are. But before I would adopt any new course, I should wish to study and consider such a one well, and to satisfy myself as to its

merits by their close investigation and appreciation. To say the truth, I like the plan of teaching *the thing before the sign*, as it appears to be a very natural one, and (which is a very important consideration) suits the inclination of beginners generally more than to be *bothered* at the outset with an array of lines, hooks and crooks, dots, dashes, *et in omne genus*, which to them appear as so many hobgoblins and bugbears. (2.) The rule, '*the thing before the sign*,' is undoubtedly excellent, and of primary interest; but the difficulty appears to be to take hold of it at the right end, and to apply it to the teaching of instrumental music, say the piano-forte, which is a mechanical construction, we might say, *a sign itself*. In vocal music, the question, to my own mind, is easily disposed of. Here, '*the thing before the sign*' must undoubtedly hold good. And why? Because there are no visible mechanical difficulties to be overcome. The voice is an instrument which obeys volition instantaneously, intuitively, without the medium of visible or tangible keys, springs, or other such mechanical contrivances, of whose existence we are consciously aware at the moment of performance. (3.) Its only true guide is the ear. Vocal music we can safely commence without signs, because there is no organ necessary to guide us to correct intonation but the exclusively musical one, the ear. We learn, for instance, the scale and its proportions, or little songs, without associating signs with them. Any thing having proportions, as sounds have, upon being brought to the notice and appreciative observation of the mind, must necessarily cause associations of form to arise, probably, in all cases, without being strictly conscious of it. These associations of form, containing the true proportions to be approved of and received (in music) by the ear, are *the thing*. When the thing has once become fixed upon the mind, and become an established fact, illustrated, understood, and comprehended by practice, in all its bearings, it is then the property of the mind, no matter what be its name or sign; any child will then easily retain and recollect a name or a sign for his property.

"Thus far, in *vocal music*, the rule is easy to be carried out, because it leads to the spirit, and not only to the letter. Because a good ear, capable of distinguishing sounds, is indispensable, it may be said to be more difficult to become a good vocalist than a good executionist on the piano. To the former, the thing—understanding of sounds—is absolutely necessary; while many of the latter have, to a great extent, contented themselves with the sign, and yet succeeded; and probably, also, through the sign arrived at a more thorough appreciation of the thing. They learned to produce, and by repeatedly producing, to appreciate and comprehend the thing which, owing to the slowness, dullness, and otherwise imperfect development of their musically-appreciative organ, the ear, they could not do as readily as learning and '*working*' by signs. It is difficult to disengage the attention of the learner from keys, key-board, and, as a consequence, names of keys, signs, etc. There are many with a '*turn*' for mechanics, mathematics, forms, numbers, whose sensibilities and feelings with regard to appreciation of sounds and relations of sounds are dull, latent, and perhaps so hidden, that they are difficult to be reached and impressed, aroused, brought to consciousness, except by an appeal to the prominent characteristic of their minds, which offers a side to take hold of, and from which first to excite interest.

"Sounds which we sing are much more easily retained in our minds and understood than sounds which we produce on an instrument. There is an intimate connection, a subtle association, clear understanding and appropriation, between our mind and the sounds which our own voice produces by the combined and simultaneous action of the mind and the vocal organs, which can not as readily take place on hearing the sounds of an artificial instrument. Sounds which we once have sung we can readily sing again; while such as we have produced by touching the keys of a piano are apt to escape our memory; or rather the means of producing them, the identity of the keys, may not be as ready to our minds, unless expressed by a visible formula, signs, notes, etc.

"We learn to speak before we learn to read. Certainly. But can we learn to give expression to any thoughts but our own, or become acquainted with them, unless we understand certain signs or formulas by which those thoughts are represented? Certainly not; except we confine ourselves to personal conversation, which we can not always do. Signs, therefore, are absolutely necessary. (4.) But all this is understood; and in the article referred to you do not forbid the use of signs and characters, except at the very beginning of instruction, when pupils are to learn to understand and to express musical ideas. No doubt, most young people are capable of learning a few little pieces without notes, '*by heart*.' This is easily done. But how then? Will you use each piece, as it has been learned to be played properly, as a basis to found your explanations upon, and, so to speak, dissect it, as a professor of anatomy illustrates his lectures by dissecting a '*subject*,' and basing his scientific illustrations upon ocular demonstration? Or will you let each piece take care of itself? I mean, will you trust to each piece, as it has been properly learned, to intuitively convey a reality of correct melodial, dynamical, and rhythmical impressions, and thus to form the mind of the pupil to a true conception of all the forms and proportions without, for a time, explaining them? (5.)

"I should be very much pleased to see the subject under further notice in THE JOURNAL. MARTELLATO."

(1.) We are here led to think that our esteemed correspondent errs in supposing that, by the doctrine of "*things before signs*," is meant that a piece of music must be taught through the ear only, and not by aid of notes. But before the pupil is required to play a piece of music, he should be made acquainted with both the elementary things or realities or tone-relations of which the piece is composed, and also with the signs in which it is written, or by which it is represented to the eye; then he



## Our Musical Correspondence.

## BOSTON.

NOVEMBER 11, 1856.—The Mendelssohn Choral Society gave their first concert of the season on Sunday evening, Nov. 2, at the Music Hall, assisted by the principal artists of the Italian Opera. The first part of the programme was miscellaneous, and the second part—Rossini's *Stabat Mater*, of course! Many non-opera goers availed themselves of this opportunity to hear the Italian singers, which fact, together with the unusual (to this Society) accompaniment of pleasant weather, tended to fill the hall quite respectably. Among the miscellaneous selections, were the aria, "Ah, mio figlio!" from Meyerbeer's *Prophet*, (any allusion to the opera being wisely omitted in the programme,) sung by Mad. Lagrange with rather less than the pithos usually given by her in its performance at the theater, and an aria from *I Lombardi*, by Mad. Bertucci. The performance of the second part of the programme was much better than that of the first part, and so much to the liking of the audience as to occasion general applause and several encores. Brignoli declined to grant a repetition of "Cujus Animam," notwithstanding the great applause with which he was honored, (being undoubtedly conscious that he could not possibly make so much noise a second time,) while Amodio, with his usual amiability, immediately responded to the unmistakable wishes of his auditors, in the repetition of "Pro Peccatis." The choruses of Part II. were given with great power of tone and precision, but lacked light and shade, and the nice details of performance which give it expression and feeling. The Society have increased in numbers since the past season, and the *materiel* is certainly there, but it wants drilling and developing, shaping and moulding, rubbing and polishing, smoothing and sand-papering. The voices are mostly young, fresh, and good, and with care and attention to the instructions of the conductor and chorus master, they will not be long in producing a beautiful and finished performance. The conductor at this concert was our young townsman, Mr. L. H. Southard, it being almost (if not quite) his first experience in the very difficult and intricate experiment of conducting the combination of orchestra, chorus, and Italian opera singers. The circumstances considered, he certainly acquitted himself with much credit. We understand that it is the intention of the Mendelssohn Choral Society not to give their regular series of concerts this season, so that the Handel and Haydn Society will have a clear field. They will unquestionably improve their opportunity! They are now rehearsing Costa's *Eli*, which will be their principal performance of the winter.

The Lagrange Opera Company concluded their present season on Saturday afternoon, with the performance of *Lucrezia Borgia*. Owing to the excitement attending the presidential election, and other "outside attractions," their audiences have not been so large as usual. On Wednesday evening, however, on the occasion of the representation of *Norma* for the benefit of Madame La Grange, a large audience was present. The admirable prima donna has been so much lauded on all sides, that praise of her seems now almost superfluous, but she particularly excelled on this occasion, and our best critics were inclined to give her the palm even over the Grisi for her impersonation of the Druid priestess. Unusual enthusiasm was manifested, and large quantities of bouquets were thrown to her. During the second act, Mr. Barry, the manager of the theater, made his appearance on the stage, leading Lagrange by the hand. Having procured silence, Mr. Barry stated to the audience that he had been deputed by a few of the Boston friends of the distinguished artiste and accomplished lady then before them, to present her a memorial in token of their admiration and esteem. Turning to Lagrange he desired her acceptance of the gift, hoping that in after-days, when she should return to her native land, it might serve to remind her of the friends she had left upon the Western shore. The presentation was greeted with cheers and applause, accompanied by quite a little shower of flowers. The enthusiasm continued, and Mr. Barry again appeared with Lagrange, and returned thanks for the happy recipient of so many favors. The "memorial" is a magnificent brooch, in the form of an eagle with wings outstretched, and is about three inches in length and one and a half in width. The back of the bird is of solid gold; on the inside of the wings and down the tail are studded superb diamonds; the breast is of pearl; the eyes are rubies of rare value, and in its talons is affixed a wreath of precious stones. So much for Boston appreciation and acknowledgment of the divine art and its great exponents.

The Mendelssohn Quintet Club commence their regular series of chamber concerts next week, on which occasion Mr. Leonhard, a new importation from the Leipzig Conservatory, (pianist,) will make his debut. Mr. J. C. D. Parker gives a soirée on Saturday evening, (Nov. 15,) assisted by Mrs. J. H. Long. Mr. Dresel also announces a series of four chamber concerts, the first one to be given some time in December. When is Thalberg coming to Boston? We are all dying to hear him.

QUI VIVE.

## WASHINGTON.

IN no place in the United States is music at so low an ebb as in our national metropolis. Dull and lethargic is the stream upon which we float, though occasionally visited by a freshet which gives token of better things. These, however, never amount to an inundation; and, as the stream recedes, we again subside into our old and scarce perceptible channel. Gentlemen of the "bones and banjo," when they visit us, are more popular than those claiming to be of "the highest order." Perhaps the reason for this state of things lies in the cause of our having no suitable hall in which to give concerts of a more refined order—the theater being the only place that will accommodate a sufficient number to make such exhibitions pay. Nine months in the year, on an average, we are entirely without such amusements that enliven the denizens of more favored regions, and without energy sufficient to make them for ourselves. Only one society devoted to music has an existence among us, and

that is composed of a union of the different church choirs. This numbers some two hundred and fifty or three hundred members, and meets but once a month—thus keeping up, in musical matters, what we have hitherto been famous for geographically, "magnificent distances." They have it in contemplation, however, to build a hall on the plan of Tremont Temple, Boston—estimated cost, \$100,000. When this shall be accomplished we no doubt shall then begin to develop our resources, and show our devotion to Euterpe. For want of a suitable hall, the last concerts of the Parodi and Strakosch troupe were given in the theater. The audience, on each occasion, was large and (in the language of the day) fashionable. The merits of each member of the company were canvassed astutely, and discursive were the speculations of the knowing ones—favored mortals, to whom Italian operatic music was as familiar as "Carry back to old Virginia," and "Lilly Dale." The troupe gave satisfaction, however, and no doubt received satisfaction in the form of well-filled purses.

We have now some teachers of note among us. Professor Crouch (author of *Kathleen Mavourneen*, and other popular ballads,) is doing good service in vocal music; while Palmer, Foertsch, and Scheel, are equally successful in the instrumental department. They are all well patronized, and from their united influence we may yet become a "musical people." So mote it be!

The National Musical Association will hold their next annual convention at the Smithsonian Institution in this city, in May next. They would be happy to see more of their brethren from the North, especially from the larger cities, and assure all who may favor us with a visit that, however backward we may be in regard to musical matters, our social and hospitable qualities will make due amends. Do, dear JOURNAL, urge upon the thousands who are familiar with your honest countenance, to pay us a visit on that occasion: let us have a cordial shake of the hand with all of them, and an interchange of friendly sentiments and regard—forgetting the cares of business and of the state in one grand jubilee of harmony and love! Thine, ever,  
PHILOS.

## TO CORRESPONDENTS.

B. M. H.—"How would you define and distinguish between prayer and singing, as usually conducted in our churches?" The spirit of prayer consists, as is well known, in the offering up to God the sincere and true desires of the heart, (we need not attempt a complete definition.) The outward form of prayer consists in a certain arrangement of words; these may be said, or they may be sung. Probably the most natural utterance for prayer is that of intonation rather than that of speech; but we are most accustomed to the speaking voice in this exercise, so much so, that when prayers are intoned or sung, as in a hymn, they are hardly recognized as prayers. But a tonal form of utterance belongs not exclusively to prayer; song extends to whatever is of an emotional nature, and in the singing exercises of public worship, both in the psalms, and in such metrical versions of them as have been made, and in all hymn-books, we find not only liturgical forms of prayer and praise, but also forms of expression for various religious feelings, more or less partaking of an instructive, historical, or narrative character. The great distinction which the intelligent Christian should ever keep before him in the singing exercise is this: "Am I engaged in merely expressing religious feeling generally, or in an act of positive worship?" and this will depend, in general, upon the character of the poetry, or words. We are called upon to sing a certain hymn; we look at it, and find that it contains a form of worship, and we enter into its expression, as such, addressing ourselves to the Maker and Preserver of all things; or, if the hymn be only a general expression of religious feeling, then we enter into it as such, but not as an act of worship. Prayer (if, indeed, it is prayer, which can not be said of all that which follows the rubric "Let us pray") is directly and wholly addressed to God; it confesses, supplicates, intercedes, praises, adores; but the singing exercise covers a wider ground than this, as we have already seen. The proper adaptation of tunes to hymns, and, indeed, the whole manner of performance, depends upon a just appreciation of this distinction. Take your hymn-book, then, read over carefully the hymns, and learn the difference between such pieces as imply an act of worship, and such as do not, and let no one regard himself as qualified for a leader of church-music who is not familiar with this subject, and familiar also with the proper form, both of a musical and a speech utterance for prayer on the one hand, and for description on the other. Observe that the ground for the distinction will be found in the words to be sung, and not in the method of song, as congregational or by a choir, nor in the musical form, as chant, tune, or anthem.—"Can one praise God by proxy?" We think not. Vicarious praise will not do. Each one must pray and praise for himself, must personally participate in the act. It does not follow, however, that one must necessarily engage in the vocal act of praise, any more than that one must engage in the vocal act of prayer, in order to an acceptable service. No one supposes it to be necessary for the people to engage vocally (for example) in the "Collect for the day," in the "Collect for peace," in the "Prayer for all conditions of men," etc., in order to offer these prayers in the spirit; but in these the minister reads or repeats the words, and the people say "Amen." This principle will also hold good in a singing service, or in a metrical psalm or hymn; one may follow in thought and in heart, and in sincere worship, although there be not an outward utterance. Still there is a tendency in the suitable outward form to quicken the inward spirit, and the singing exercises are peculiarly adapted to universal use. The laws of tune and time in their simpler form, furnish a complete method of simultaneous expression for many people. Hence we may raise an argument for a singing service, in which it is the duty and privilege of all to unite. But whether one unites vocally or not, he must, if accepted, unite in spirit, for it is impossible to praise God by proxy.—"Would you take the ground that all who do not join in the singing do not praise God, or would you qualify it?" This question has been already anticipated in the answer to the previous one. We take the ground that all who do not join in the singing exercise, either vocally or in spirit, can not praise God in that act; and that both the inward spiritual and the outward vocal joining in the song are necessary to the highest religious edification of the exercise.

N. M. J.—"Can you inform me of any way to instruct members of a choir who will not attend rehearsals, because they have n't time, and are always dragging the time in

singing? Is it best to have a conductor to stand before them and mark the time, beat time with the foot; or instruct them at the earliest opportunity that their room could be much better appreciated than their company?" We do not know how such choir-members can be instructed, unless you go to them and give them private lessons. We would never have a conductor stand up to beat the time in the psalm-singing in religious worship; we prefer that there should be drawing. Marking the time with the foot is an outrage or incivility at any time, and in the church it is an abomination, for which there is to be no tolerance. It is quite probable that the last suggestion may be a good one; for a choir-member who does not attend meetings for practice is worse than none, he does more hurt than good, and ought to resign for the public benefit.

N-a.—"Can you tell a subscriber what the word 'diocesan' means when used, as it is in some books, in connection with the tune, or in place of the author's name? Diocesan appertains to a diocese; we suppose in the above-named use it must be intended to indicate that the tunes came from a diocese, or has been used in a diocese; we know not how otherwise to interpret it. A diocese is the extent of a bishop's dominion; so that we are to understand that a tune thus marked is from a bishop's circuit, or is used in that circuit. It is as if it were marked "From a diocese," which is about as definite as it would be to say, "from a State," or "from a town," or "county tune." It is as specific as it would be to designate a tune as "territorial," to signify that it came from a territory, or "provincial," to signify that it came from a province. "Parochial" is sometimes used for a similar purpose; it is as much as to say, "This tune came from a parish," which is to say nothing at all as to who made it, or from whence it came.

Piano-Violin.—"Looking over *Encly-Music*, I noticed an answer to a question asked in your JOURNAL, some time last spring. Supposing this to be the same instrument alluded to, I thought proper to copy the following: 'Piano-Violino.—Colonel A. S. Wood, of Buchanan, Va., invented, in 1837, a new and curious instrument. It is a common piano, of the usual construction, and played in the usual manner. A pedal, touched by the foot of the performer, turns a flying wheel, regulates the movement of the machinery. As each particular key of the piano is touched, a corresponding one within the box of the machinery is acted on, and brings down on the proper one of the four bows, (which are constantly moving on grooves,) and at the same time passes on the string a finger, thus forming a perfect note in every respect to the note of the piano.—A subscriber.

P. L. B., Wis.—"Is it proper and in good taste in singing a double tune to a hymn with single verses, for the organist to play an interlude between each verse?" No; no organist of any taste would so split up the tune.—"And if you have an odd verse, and wish to repeat the last half of the tune for that verse, is it proper to play an interlude before repeating it?" We think it is not in good taste thus to play an interlude; the latter part of the tune should be repeated without any such interlucous attempts.

To M. and many others.—Mr. Bradbury will hold his annual convention at Binghamton. Time not yet decided upon.

ORGANS AND ORGANISTS.

In a late number of THE JOURNAL, we alluded to the vast difference in the construction as well as practical use of the church organ; and the prevalent abuse of the instrument, from the fact, that frequently persons assumed the position of organists, merely because they possessed some knowledge of the piano-forte keys.

We hinted in the former article, and shall now attempt to show, that one whom we deem fully competent for the situation, ought to have something beyond either the ability to manipulate upon the keys, or even a scientific knowledge of harmony; and that is, a natural love for the instrument; a soul filled with emotion; his style governed by life-like expression, and a heart interested in the spirit of true devotion. We believe, that devotion is, or rather ought to be, the origin and proper end of all church music; we consider true devotion the foundation principle of all sincere acts of worship; and we therefore conclude, that church music devoid of this actual spirit of devotion, is not only contrary to religion, and deceptive and worthless in man's ears, but sinful also in the extreme to God, the author of all praise.

The organ is an instrument which plainly tells the spirit of its performer. As the needle points to the pole, so surely will the character of the organist be revealed. If the worldling, or a whimsical creature of caprice, whose brain is the reservoir for cantatas or operatic tit-bits, thus profanity will emanate in musical sounds to reflect his natural taste; and on the contrary, if a person possessing a gift for the office, with genius for the duty, and some Christian experience as an appendage, in like manner will a style appropriate to the sanctuary be developed, and musical sounds, blending and agreeable to the pious and sincere worshiper, be experienced.

It may not be thought derogating from our subject, to portray some few examples of organists, such as our churches have possessed from time to time. We well recollect a few years ago, that an individual who was engaged in the theatre during the week, occupied the organ-seat upon each recurring Sabbath. What then was to be expected? As

the character of the heart controls the life, so the intimate scenes of frivolity, mingled with vulgar, and it may be, vicious propensities, were as certainly reflected in the light, trashy, and unmeaning chords brought from the organ on the Sabbath.

Again, we have heard of organists who would vacate their place in the church during the sermon, and wander out upon errands utterly foreign to the sacredness of the day, and entirely forgetful of their position. But a short time since in a fashionable church upon a sultry Sabbath afternoon, the last hymn was announced, when long and breathless silence ensued. The difficulty was solved when it was ascertained that both organist and choir (a very nice quartet) were all held spell-bound in the dreamy mazes of Morpheus!

In a former article we suggested a plan to correct these minor evils, by great care in selecting only those persons for organists who feel the dignity of their office, have regard for the sanctuary, love for sublimity of style, and who possess minds inclined to enjoy and mingle with all the devotional exercises incident to worship. This counsel may be denounced by some as rather too strenuous, too severely orthodox, or tinged with foggism; nevertheless, here is the specific remedy. If we would commence a reformation in our church music, strike at the root. Away with all ungodly, worldly, and conceited secular singers; away with all theatrical, licentious, or profane organists; sweep worldliness from our church galleries, and plant, instead, the exemplars of genuine piety; and then may we begin to hope for more dignity, reputation, and general satisfaction—may we not add, religious influence also—from the music of our churches.

MISREPRESENTATION CORRECTED.—The *City Item* of 15th inst. does us injustice in its closing paragraph. We have been in the receipt of more than one weekly musical paper, and in our writing had no allusion to the *Boston Journal of Music*, which, we trust, (notwithstanding the *Item's* severe insinuation,) we are able, in some measure, to appreciate as a most excellent exponent of the art.

SPECIAL NOTICES.

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The subscriber is now under the necessity of asking from his musical friends in all parts of the country a respite from public services in Musical Conventions the present season, after January, 1857, as he will, from that time until the following summer, be occupied almost entirely upon his *New Book of Church-Music*, to be issued next season.

The pressure of applications, many of them coming in late, has been such that it was utterly impossible for him to accommodate all; and if now any who are still expecting him, (but have not completed their arrangements,) are likely to be disappointed by the above announcement, such will please address him at two or three of the places where he is to hold conventions, (see announcement,) and at Bloomfield, N. J. W. M. B. BRADBURY.

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# The Lord is in his holy Temple.

## MOTET.

T. BISSELL. Boston, Mass.

**TENOR.** *p* The Lord..... is in his ho - ly tem - ple, The Lord is in his ho - ly tem - ple, let

**ALTO.** *p* The Lord is in his ho - ly tem - ple, The Lord is in his ho - ly tem - ple,

**SOPRANO.** *p* The Lord is in his ho - ly tem - ple, The Lord..... is in his ho - ly tem - ple,

**BASE.** *p* The Lord is in his ho - ly tem - ple, the Lord is in his ho - ly tem - ple,

all the earth keep si - lence, let all the earth keep si - lence, let all the earth keep si - lence, all keep si - lence be - fore him; The

keep si - lence, let all the earth.... keep si - lence, all keep si - lence be - fore him; The

keep si - lence, keep si - lence, let all the earth keep si - lence be - fore him; The

*Cres.* Lord is in his ho - ly tem - ple, let all keep si - lence be - fore.....

Lord, the Lord is in his ho - - ly tem - ple, let all the earth keep si - lence be - fore

Lord is in his ho - - ly tem - ple, let all the earth keep si - lence, keep si - lence be - fore...

let all the earth keep si - lence be - fore

*Dim.*



# Eighty Years ago.

## QUARTET.

Words by CHAS SPRAGUE.

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Music by Wm. U. BUTCHER.

MAESTOSO.

TENOR.

*f* 1. Eight-y years have rolled a - way, Since that high, he - ro - ic day, When our fa - thers in the fray

2. Pour the wine of saeri - fice, Let the grate - ful anthem rise— Shall we e'er re - sign the prize?  
3. Swear it! by the mighty dead— Those who counselled—those who led; By the blood your fathers shed,

4. By the joys that elus - ter round, By our vales with plenty crowned, By our hill - tops—ho - ly ground,

5. Should again the war - trump peal, Then shall In - dian firmness seal Pilgrim faith and pa - triot zeal,

1. Struck the con - quering blow! Praise to them—the bold who spoke— Praise to them—the brave who broke

2. Nev - er, Nev - er— No! Hearts and hands shall guard those rights, Bought on Free - dom's battle heights,  
3. By your mother's woe; Swear it! By the living few— Those whose breasts were seared for you,

4. Res - cued from the foe— Where of old the Indian strayed, Where of old the pilgrims prayed,

5. Prompt to strike the blow; Then shall va - lor's work be done; Like the sire shall be the son,

*mf* 1. Stern op - press - ion's gall - ing - yoke, ..... Eight-y, eight-y years a - go! Eight - y years a - go!

2. When he fixed his signal lights! ..... Eight-y, eight-y years a - go! Eight - y years a - go!  
3. When to freedom's ranks they flew! ..... Eight-y, eight-y years a - go! Eight - y years a - go!

*mf* 4. Where the pa - triot drew his blade, ..... Eight-y, eight-y years a - go! Eight - y years a - go!

5. When the fight was waged and won Eight-y, eight-y years a - go! Eight - y years a - go!

# The Farmer's Boy.

SONG.

By WILLIAM B. BRADBURY.

1. The sun had sunk be - hind the hill, A - cross you dreary moor, When wet and cold there came a boy Up to the farmer's  
 2. "But if no boy you chance to want, One fa - vor I must ask, That you a shel - ter, sir, will give From the cold and wintry  
 3. The farm - er's wife says, "Try the lad, No fur - ther let him seek;" "O do, pa - pa," the daughter cried, While the tears ran down her  
 4. The boy at length be - came a man—The good old farm - er died; But he left the farm for the hon - est lad, And the daughter for his

door; Saying, "Sir can you tell me if any there be Who would like to give em - ploy For to plow and to sow, and to reap and mow, And  
 blast, Then at breaking of day I will trudge on my way Else - where to seek em - ploy For to plow, &c.  
 cheek; "It is hard for the good who are willing to work, To . . wan - der for em - ploy For to plow, &c.  
 bride. Once a poor lit - tle boy, but a rich farmer now, He . . oft - times thinks with joy, On the happy, happy day, when he went that way, To

be a farmer's boy, O, to plow and to sow, and to reap and mow, And be a farm - er's boy.  
 be a farmer's boy, O, the happy, hap - py day, when he went that way, To be a farm - er's boy.

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