

## FAIRIES.

By CONSTANCE MORGAN.

HAVE you seen the fairies dancing in the sunlight near the spring,  
Underneath the waving lindens where the trees their shadows fling,  
With their little arms akimbo, tripping lightly in and out,  
Hither, thither, helter-skelter, up and down and roundabout?

Have you watched them in the moonlight at the green enchanted ring,  
Over there beneath the lindens near the murmur of the spring?  
Have you seen them flitting gaily to the music of a tune,  
Fit for no one but the fairies on a silver night in June?

Do you know them? Do you know them? Have they crowned you with a smile?  
Have they touched you with the sweetness of a charming fairy wile?  
Have they sung to you and loved you? Have they whispered happy things?  
Have they dazed your mortal vision with the sunlight on their wings?

Have they kissed you in your slumber? Have they breathed upon your lips?  
Have they touched your sleeping eyelids with their magic finger-tips?  
Have they waked your ears to listen to the secret of the wind?  
Does the heart of Nature answer to the music of your mind?

The fairies, oh, the fairies, they are beautiful and true!  
They are dancing in the sunlight far away beneath the blue!  
The nightingale has seen them with the glitter on their wings,  
He will tune his evening anthem to a dream of fairy things!

You may listen in the twilight to a song of silver bells,  
You may hear it up the valley as it nearer, nearer swells,  
'Tis the fairies who are singing to a rhythm wild and sweet  
As they dance among the raindrops with their little twinkling feet.

Oh, I hope you know the fairies, for they ope the gates of gold  
To a wonderland of beauty which is never dark and cold;  
If you listen in the gloaming you may hear the song they sing,  
And they always dance at twilight 'neath the lindens near the spring.



## SOME USEFUL NEW MUSIC.

GIRLS who are good workers and good players will find these pieces worthy of their attention. We will take the most difficult first.

"A Theme with Variations," by G. Fauré (Metzler), is capital practice, for ear and fingers, in its unique and strange harmonies, which are indicative of the modern French school, also in its novelty of variations, some of which might be taken singly with good effect; it challenges earnest study in uncommon keys, and gives an insight into abstruse but interesting combinations.

"Concert Study in C Minor," by Arthur Somervell (Weekes), is fine and effective for practice and performance, and like this writer's work it is musicianly and full of interest while in a lighter style. Angelo Mascheroni's "Grand Valse Brillante" (R. Cocks) is to be highly recommended to players who are in search of a "taking" and brilliant piece with good work in it.

"Danse Fantastique," by B. Godard (Metzler), is more than fantastic; it is certainly weird with an impressive sustained movement

in the middle of the dance; it is a good lesson in precision and staccato.

A bright presto movement of excellent worth is "A Caprice," by Wilfred Davies (Woolhouse), and a "Scherzo Valse," by M. Maresto (R. Cocks), is tuneful and dainty with brilliant running passages all well fingered where needed.

The following are of medium difficulty, "Sérénade Andalouse," by Strelzki (Ashdown), melodious and characteristic, and an exercise in touch and taste; "Jeunesse" (Metzler), a short poetical posthumous work of Benjamin Godard's, needing smooth and graceful playing; a refreshing sweet little "Valse Caprice," by Felix Borowski (R. Cocks), and "Caprice," by Theresa Beney (Cramer), which is original, pleasant and piquante.

"Aquarelles" (Ashdown) form a pretty set of three moderately difficult sketches, by Frédéric Garnier: *i.e.*, 1. "Pastorale," a happy sylvan theme, and the simplest; 2. "Idylle," very melodious; 3. "Le Brisant

du Mer," a good and most pleasing study in execution. A brilliantly effective little "Mazourka Russe," by Felix Borowski (C. Woolhouse), is "Treasure Trove," to those who require something light of the kind while they are working up heavier pieces, and "Widmung," by Otto Goldschmidt (Ed. Ashdown), in a very legato style, with a tender melody, would be suitable too for this.

"La Croix du Sud," by Antoinette Roesky (Weekes), has a pretty subject; "Frühlingslied," by Wilfred Davies (Ashdown), is a fresh, light-hearted spring song, grateful to the learner and refreshing to the listener, and "Romance Sans Paroles (Cocks), by Arthur Godfrey, is a little poem of simple sweetness, playable by the most modest performer. "Strolling Players" (Weekes), is the title of a small well-written entr'acte, by Myles B. Foster, in gavotte measure, and this and the dainty and elegant "Danse des Etoiles," by J. M. Glover (Ascherberg), will unfaillingly please the home circle.

MARY AUGUSTA SALMOND.



SOME PRETTY VOCAL  
DUETS AND NEW TWO-PART  
SONGS FOR GIRLS.

"WHEN at night I go to sleep," is an exquisite little duet for soprano and contralto out of Humperdinck's "Hänsel and Gretel" (Schott); it has German as well as English words.

Girls will remember that this small opera is by Englebert Humperdinck, who is a contributor to this magazine, having written some music especially for it. He was a friend of Wagner, and had great success in England some little time ago, and it abounds in refreshing and delightful music. There are two well written duets by Mary Carmichael (R. Cocks), another contributor to the "G. O. P.," which are exceedingly useful to have, namely, "Under the thorn tree," and "It is the hour;" they are melodious, not difficult, and of convenient length, with interesting words. In a light and simple style, "Hark to the Mandoline," by H. Parker (Cramer), transports us pleasantly to sunny Naples, while "Hark, the goat bells ringing," by H. Smart (R. Cocks), is Swiss in colouring, and it is a pretty little ditty for two sisters to sing together.

Yet another setting of Tennyson's "Sweet and Low," by L. Vivarelli (Cramer), for soprano and contralto, will be found very musical and effective in a quiet, restful way.

Something rousing and merry is Franco Leoni's "Haymaking" (R. Cocks), which is most characteristic and full of the country charm and stir of haytime.

"The sun is a-shining! Come make hay,  
Give the boys and the girls all a holiday."

This would wake an echo in many a girl's heart, longing for summer-time and all its sweet delights. It is a duet that wants singing with plenty of spirit, and to ensure this with due neatness of execution it requires to be well studied.

Now as to new two-part songs: the "St. Cecilia" collection (J. Williams) is an interesting one which includes some that are valuable and effective as duets.

A new one of these is "Echo's Song," from "Cynthia's Revels," by "rare" Ben Jonson, set to music of "lingering sweetness," by F. Pascal, with very artistic result.

Another new one of this series possessed of the same quiet attraction is Spohr's "Evening Song."

Messrs. Enoch have a similar little sixpenny edition of two-part songs some of which make capital duets also. The redoubtable "Washington Post," Popplewell Royle's Toreador, the Estudiantina (student's song) and other popular pieces vocalised, are some of the cheeriest numbers, and of the more serious we recommend César Franck's beautiful "Guardian Angel," Chaminade's characteristic "Angelus," and a most tender "Lullaby," by Gerald Lane. All these are easy, and girls could easily work them up by themselves. There are Six Country Sketches, by Myles B. Foster (Weekes), an old friend of our readers', which are two-part songs, three being exceedingly pretty as duets, namely, No. 1, "By the River." No. 2, "In the Orchard." No. 6, "A Moonlight Ramble." Their modest price is two-pence each; they are short, and very useful and simple for the home circle.

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