



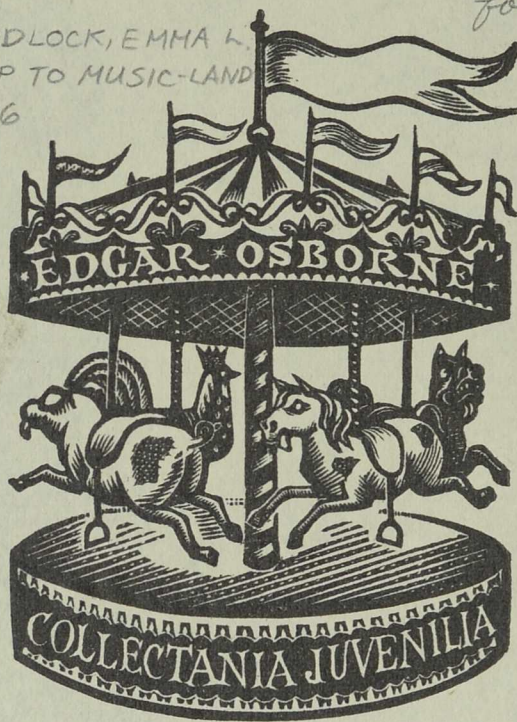
MUSIC-LAND.



E. L. SHEDLOCK.

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TRIP TO MUSIC-LAND
1876

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A
TRIP TO MUSIC-LAND.

A FAIRY TALE,

FORMING AN ALLEGORICAL AND PICTORIAL EXPOSITION OF THE ELEMENTS OF MUSIC,

BY EMMA L. SHEDLOCK.

WITH 20 FULL-PAGE PICTURES OF A HIGHLY HUMOROUS CHARACTER.

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"Whether as a fairy tale or a music manual, this is a unique gift-book. Both the artist and the publishers have done justice to Miss Shedlock's pleasant fancy and clever execution. If with this book in her hand, and, a teacher of average sympathy and skill, any girl will not learn, she must be worse than the poet's savage who is so easily soothed."

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"She has produced a story or tale which children will certainly read with eagerness; and the pictures of her artist coadjutor will afford no little entertainment even to persons of a larger growth. The volume is beautifully printed and got up, and would prove a welcome gift to any little pianist."

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GLASGOW AND EDINBURGH.

A
TRIP TO MUSIC-LAND.

A FAIRY TALE.



RETURN OF TIME TO MUSIC-LAND

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TRIP TO MUSIC-LAND.

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EXPOSITION OF THE ELEMENTS OF MUSIC.

BY

EMMA L. SHEDLOCK.

WITH TWENTY FULL-PAGE ILLUSTRATIONS,

By J. KING JAMES.



LONDON:
BLACKIE & SON, PATERNOSTER BUILDINGS;
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1876.

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THE UNIVERSITY OF GLASGOW

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VILLAFIELD.

THE FOLLOWING ACCOUNT OF
MY STRANGE ADVENTURES IN MUSIC-LAND

IS VERY AFFECTIONATELY DEDICATED TO

MY DILIGENT LITTLE PUPILS

IDA GAVIN, NETTIE JONES,

AND

CONSTANTINE SALTONSTALL MILLER,

BY

EMMA L. SHEDLOCK.



P R E F A C E.

IN bringing this little work before the notice of the public, I do not presume for a moment to offer the least assistance to Artists and Professionals, to whose criticisms indeed I submit it with all due deference, earnestly soliciting their indulgence for its defects. I have designed it entirely for the use of young beginners in music, and for elementary teachers, who have often complained to me of the “drudgery” of the earlier lessons.

To obviate this “drudgery,” I have devised a Fairy Tale, to explain in a novel, and, I hope, entertaining manner, the different kinds of Notes and their values, the Clefs and Staves, the use of the Metronome, the different signs of movement and expression,—in short, all that is generally considered to belong to the *rudiments* of Music. The Artist has done much to render my explanations clear and attractive by his humorous and original illustrations.

This fanciful tale may also afford some amusement to those who have already learned music, and may possibly

offer them some unexpected instruction, or elucidation of points hitherto imperfectly apprehended.

In Chapters xvi. and xvii. I have given a sketch of a new notation proposed by M. Pierre Galin, a French mathematician, who died in Paris in 1822; and of Monsieur Paris' "Language of Time" (now extensively used, with slight modifications, in the Tonic Sol-Fa Method), both of which I have taken from a French system for *vocal* music, entitled *Méthode Galin Paris Chev  *. This system, taught by Mons. Chev  , obtained in Paris in the year 1859 the immediate patronage of the Duc de Morny, Prince Poniatowski, Rossini, Offenbach, L  f  bure-Wely, and other eminent musicians, and is used in many public schools both in France and Switzerland. I am also indebted to this system for several excellent "tableaux" explanatory of the ordinary notation, and which I have always found of great value in teaching beginners.

If by these means I have rendered teaching the Elements of Music any pleasanter at once to teacher and to pupil, the sole object of a *Trip to Music-Land* will have been fully attained.

EMMA L SHEDLOCK.

ALBERT HOUSE, HARROGATE,

October 25, 1875.

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The Drawings in this Volume are photo-lithographed by Messrs. C. & W. Griggs, of London.



A TRIP TO MUSIC-LAND.

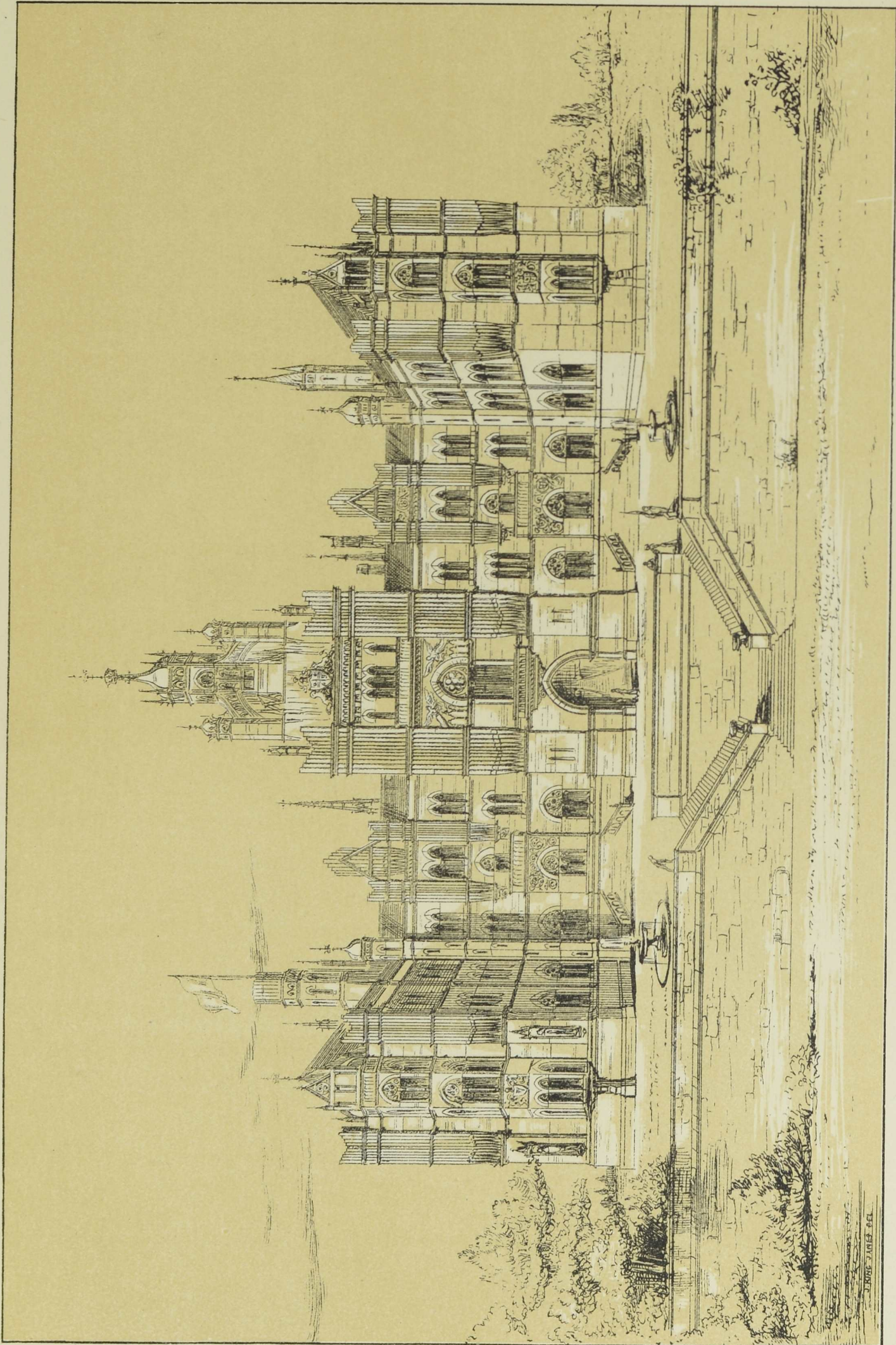
CHAPTER I.

HOW I STARTED FOR MUSIC-LAND.

I MUST confess I do not much like to begin at the *real* beginning of my story, because I am afraid it will scarcely dispose you, my young friends, in my favour; but still I hope you will really pity and excuse me a little when you hear that my two brothers, Alfred and Willie, who did not learn music, had the whole of their half-holidays to play croquet on the lawn, while I was always obliged to practise my scales and five-finger exercises, for fear—so my teacher said—of my fingers getting stiff. Now had you seen how my brothers were enjoying themselves one beautiful afternoon in May, then, as I said, you would perhaps sympathize with me a little—although of course you have all been too diligent to do the same—when I confess that for a long time I did nothing but watch the game, listen to their merry voices in the distance, and wish myself far enough from the piano.

Suddenly, while I sat thus lazily dreaming, the room turned very bright indeed, and there stood on the top of the piano, close to our

metronome, one of the prettiest little fairies you ever read of in all your fairy-tale books, and whose acquaintance I hope you will make for yourselves one day. She looked at me some few moments with a smile as bright as a sunbeam, the reflection of which made her silvery wings sparkle, and then, with voice clear and sweet as the nightingale's, asked me why I looked so dull on that fine May day? Although this was my first introduction to a *real* fairy, I was not a bit frightened, and soon told her all my troubles, while I even ventured, as I pointed to my Instruction Book, to ask her if it would not make *her* feel dull to be shut up this beautiful day to practise five-finger exercises and scales? Now just imagine my surprise when the little fairy, merrily laughing, replied: "Why here are pictures of Music-Land, and the soldiers marching along to battle in their different regiments, and *you* call them 'pieces of music,' 'notes,' and 'bars.' Well, how queer, to be sure!" You will easily believe that I was much astonished at these remarks, and thought it advisable to ask the fairy *first* for her name and then for an explanation. "My name is Imagination, but I *never* explain things," said the little fairy; "still if you are willing to start with me, I will take you for a trip right away to Music-Land and there you will see all for yourself!" Then Imagination spread her light wings and flew round and round the room so swiftly, I began to fear she might disappear and leave me behind, so the next time she came near enough, I caught hold of her tightly, and then, if you can believe me, I felt myself spinning round and round too, until we both took our flight through the window, above the trees, high up in the air, and away away far beyond the clouds! How long we travelled thus I cannot say, but at last we began to hear sounds of the sweetest music in the distance, then they grew louder, and I saw we were approaching a beautiful country, which my companion softly whispered was that of "Music-Land." Then we came to the very gates of the capital, the residence of King



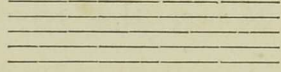
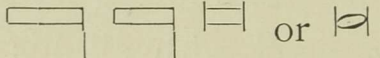

KING HARMONY'S PALACE.

BLACKIE & SON, LONDON, GLASGOW & EDINBURGH.

J. R. JAMES DEL.

Harmony and Queen Melody, and before we entered Imagination said: "I have a gift for you, which will prove of great importance so long as you remain in Music-Land." She then handed me a beautiful ring set with jewels on which were engraved the words: *Industry* and *Attention*, and said smiling, "If you put this on your finger it will at once render you perfectly invisible, so that you can walk about the town and indeed enter the palace of music itself, and take up your abode there so long as you remain in Music-Land. Here you will have the chance of witnessing scenes of the greatest interest and novelty, also the opportunity of making the acquaintance of a charming Royal Family, although its peculiarities will startle you no doubt at first. The King thinks of nothing but his army, forces all his devoted subjects to become soldiers, picks a quarrel with all his neighbours upon the slightest provocation for the extreme pleasure of fighting it out, but is well known in all these regions for the hospitable reception he is sure to give to strangers, who can suggest any kind of military improvements. But I need say no more, for this ring is a magic one, and will tell at once if you look at it the name of all the inhabitants both of the town and the palace, and explain any matter you may not understand."

Of course I thanked the fairy, and putting the ring there and then on my finger, entered the gates of the town and made at once for the Palace of Music. From all parts of the town I could see the palace of King Harmony and Queen Melody, but what surprised me most was that I could hear it too, for it was in reality an immense organ, although there were hundreds of beautiful arched windows between the pipes, and instead of a keyboard a splendid Gothic portal formed the entrance. The golden rays of the setting sun now illuminated it in every part, and the fairies themselves must have been playing their evening song upon it, for never before had I listened to such lovely music!

After looking and listening for some time I proceeded to the palace where the fairy had advised me to take up my abode. From the descriptions I have read of it, the city must have been something like Venice, for there were plenty of beautiful canals bordered with fine trees; but the streets reminded me of London tramways, with this difference, that instead of having two parallel iron rails, they had 4 or 5 close together thus  called staves, which were for the accommodation of soldiers, instead of cars. I very soon met a small party of these Music-Land soldiers in full regimentals, some marching on the different lines of the stave, others carefully keeping on the spaces between them. These soldiers had a most extraordinary appearance, being exceedingly tall, with very long legs, their heads this shape  or  and they went at a snail's pace, while every step they took produced a sound, such as you hear when your fingers touch the keys of the piano. According to the rank they held in the army I found they were called Larges, Longs, and Breves; while as for Christian names, they had but a limited stock from which to choose in this strange country, for they must either be A, B, C, D, E, F, or G! If their names appeared singular, their bodies were certainly still more so, for they could, without the slightest pain or shedding of blood, cut themselves or each other in two, when to my utter amazement I saw *not* two halves of one body, as you might expect, but two other complete soldiers half-size, who at once began to walk about with ease and quite in military style, for they were "*born* soldiers." Thus a Large soon divided into two Longs, and in a similar manner a Long readily produced two Breves. As yet (so my ring said), the king had never sanctioned the division of a Breve, sagaciously observing "that the line must be drawn somewhere."

After watching the queer soldiers for a time, I thought it advisable

to enter the palace, and knowing myself to be perfectly invisible, I boldly passed through the splendid entrance and found myself in a spacious vestibule opposite the grand staircase, while to my right hand a long colonnade of beautiful Gothic arches led right away to the private gardens, just visible in the distance. I could hardly help laughing at the sight of three solemn looking footmen, whose bodies were trumpets, when the sweet sound of a harp attracted my attention, and turning quickly round, I caught a sight of no less a person than Queen Melody followed by her suite. She was so very lovely I could have gazed at her for hours, and listened to her also, for I now discovered to my surprise, that *her* body was the harp I had just heard, for she was playing upon herself as she walked along. Her son Prince Progress might have been playing upon himself too, having a violin body, but I suppose he was intent upon listening to his Royal Mamma, by whose side he walked. Then followed two fair Princesses named Patience and Perseverance, also with harp bodies, and an old Courtier of evidently high rank, but with anything but prepossessing features. His name was Routine, and he was no particular favourite at court, on account of his utter dislike to any improvement and his determination to keep up every old fashion. Lord Good Sense, the Prince's governor, walked by his pupil's side, and indeed I always saw them thus together. Now the sound of a violin in an opposite direction caused me suddenly to turn round, and I then saw King Harmony, followed by two walking flutes (another variety of Music-Land footmen), rapidly descending the grand staircase, his face beaming with joy, and in his hand a large despatch, the contents of which he soon eagerly communicated to the Queen and Prince. This despatch announced the speedy return of one of his Majesty's loyal servants named Time, after an absence of many years, during which he had continually travelled in foreign countries, for the benefit of the "Music-Land" Army, while it also stated that he would not return alone, having

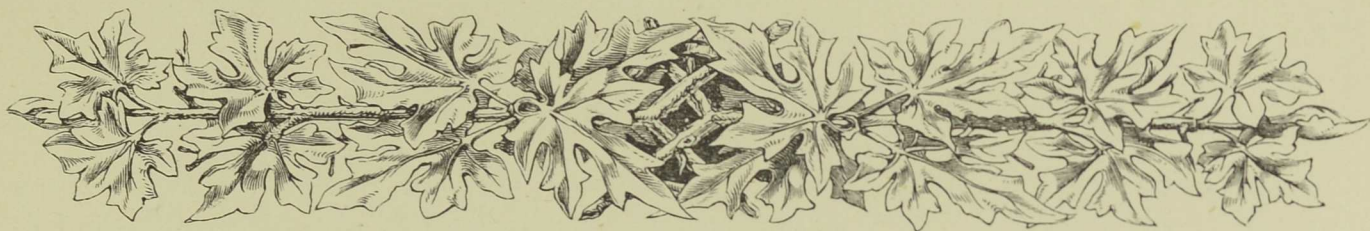
prevailed upon three gentlemen named Rest, Prolongation, and Tie to accompany him to King Harmony's court, for the purpose of rendering most efficient help in the army. The Queen and the two Princesses testified their joy at the news by striking their harps, the King and the Prince played their violins to perfection, while a faint sound also of flutes and trumpets persuaded me that the Royal footmen were not unaccustomed to taking part in such joyful choruses.

I left them all thus rejoicing, in order to select an apartment for myself, and soon fixed upon a large room at the top of the palace, from the windows of which I had a magnificent view of the country. Here with the sound of harps in the distance I soon fell asleep, for I felt tired after my long journey to Music-Land.



MY FIRST LOOK AT KING HARMONY AND HIS FAMILY.

BLACKIE & SON, LONDON, GLASGOW & EDINBURGH.




CHAPTER II.

HOW TIME RETURNED TO MUSIC-LAND.

QUON the following morning I took an early peep from my window, and saw that very active preparations were being made to welcome Time and his companions to Music-Land. A grand old park, which surrounded the Organ-Palace, was filled with hundreds of Larges, Longs, and Breves, who, dressed in gay attire, were now busy erecting a huge triumphal arch at the very gates of the Palace; while two dwarfs this shape $\text{C} : \text{H}$, whom I had indeed noticed on the previous day in the hall by the side of the trumpet footmen, were actively marshalling whole regiments of soldiers on the staves, which crossed the park in all directions.

Towards evening, the cheers and music which filled the air announced the arrival of Time, and, indeed, I saw in the distance a long procession about to enter the gates, but having learned that King Harmony was himself to receive the guests at the foot of the Grand Staircase, I determined to join his Majesty there, and make their acquaintance myself. I was in the hall before the King, and early enough to get a good look at Time, who had just dismounted and given his horse in charge to one of the "flute footmen." He was a tall man, with a very stern countenance, and ought, I thought, to be a model of punctuality, seeing that nature (Music-

Land nature of course) had endowed him with a large clock in the very centre of his chest, which was audibly ticking when I first came down, and soon after struck the hour of seven. He was now politely entreating Dr. Rest to advance, for the little doctor, short and stout, with anxious look and large spectacles, was cautiously advancing on tiptoe as if alarmed at the idea of entering a Palace, while Prolongation, a surgeon seven feet high, provided with a regular Mother Gamp, strode behind his companion gazing at everybody and everything with the most provoking coolness, as if it would have taken a vast number of Palaces and Kings to disconcert him in the *very least*; and Tie, who brought up the rear, carrying a coil of thick ropes across his arm, looked so fierce, that he nearly frightened two Breves out of their senses, as they cordially advanced to welcome him. Then followed a large waggon full of trunks, corded and labelled so distinctly, that I could easily read the names of Rome, Cologne, Paris, Belgium, upon them, and now understood where Time had travelled for improvements, while another dwarf this shape  was perched upon the top trunk, awaiting, no doubt, a formal introduction to his little companions.

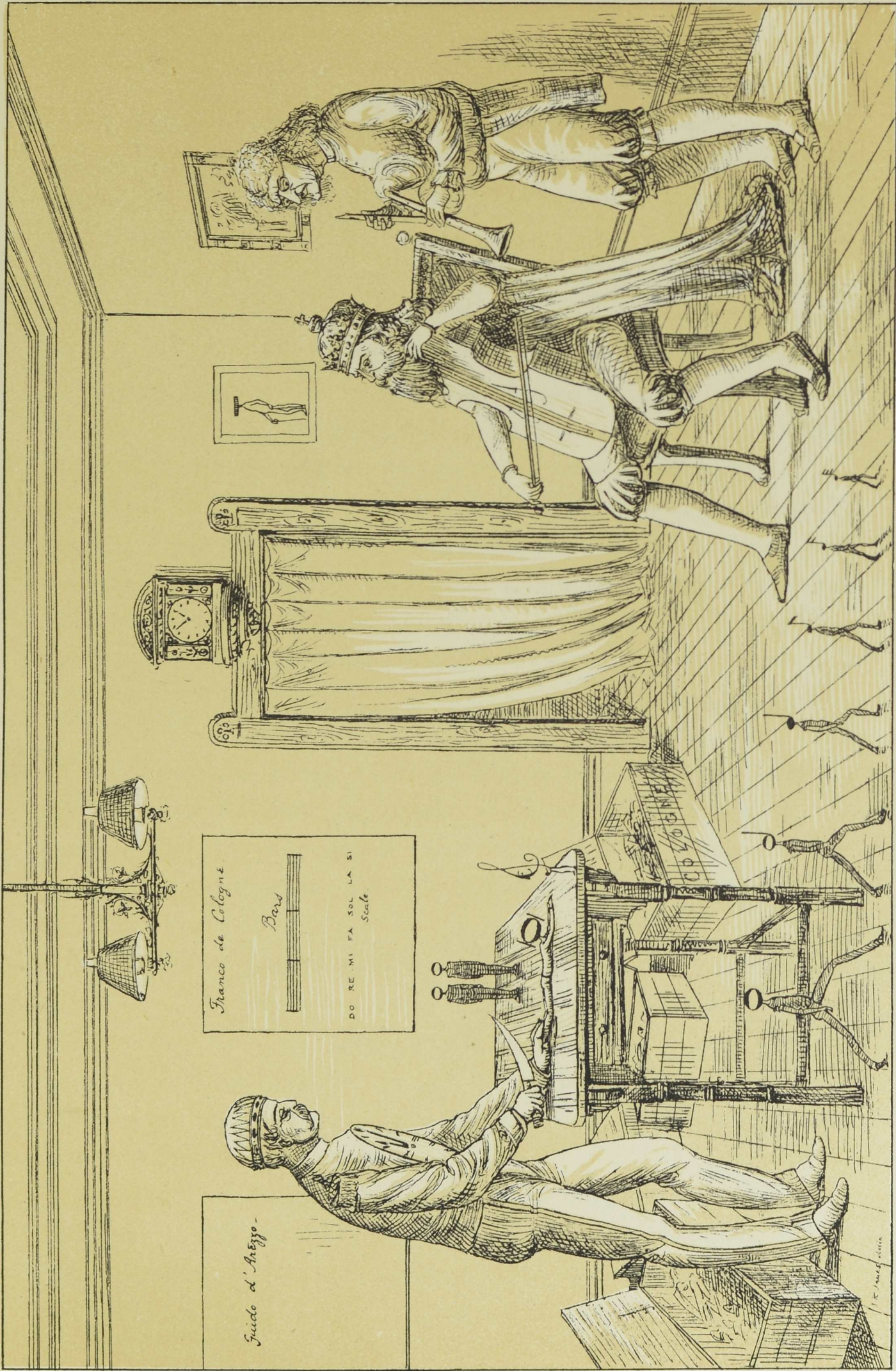
I witnessed the friendly greeting given by his Majesty, King Harmony, to Time; the introduction of the little doctor, the tall surgeon, and their fierce companion with the ropes; the careful transport of the trunks to Time's study in the Palace, and then left them to enjoy a sumptuous banquet, at which Queen Melody appeared to greet the new guests. The Palace was that night most brilliantly illuminated, by the King's orders, while the sounds made by the footsteps of thousands of soldiers marching through the park filled the air with music, and made it a day not easily to be forgotten in Music-Land. As Time's clock struck the hour of ten, the Queen retired, the visitors rose, and were conducted by the royal footmen to their

different apartments, and Time alone remained anxiously awaiting his dismissal, for he was tired enough, but old King Harmony had other plans for him, being determined to know the result of his journey that very night.

The old Chamberlain of the Household, Routine, had, according to royal orders, made the preparations in Time's study; and now his Majesty proceeded to this apartment, and there, most comfortably seated in a royal chair, ordered Time forthwith to unpack the trunks, display their contents, and give an account of his journey. Poor Time did his best to conceal a yawn, and did not quite appear to relish the idea of being kept out of his bed, but he knew King Harmony's will was law in Music-Land, so with the assistance of some trumpet and flute footmen, he did as he was bid, and uncorded the trunks. Then, in spite of all fatigue, he seemed inspired when he began to tell of the glorious land of Italy, with its azure sky, beautiful mountains, clear rivers, and orange groves, until King Harmony most abruptly put an end to his eloquent description by exclaiming, "All very well in their way, Time, but there is no land like Music-Land for me, so let's drop the mountains and rivers, and hear what you found there for the benefit of our soldiers." Thus poor Time had to omit his intended description of Rome, and could only relate his interview with a monk named Guido d'Arezzo, who, having made all inquiries respecting Music-Land, had greatly objected to the usual names of the soldiers, namely, A, B, C, D, E, F, G, suggesting in their stead those of Do, Re, Mi, Fa, Sol, La, and Si, and also advocated their learning to march in a regular order, which he termed a "scale." "Ah, ah!" said old King Harmony merrily, "that old monk will please our Queen, she always complains of the names, so let us hope she will enjoy the Do, Re, Mi, Fa, Sol; but continue and tell us what you next heard."

Old Routine heaved a deep sigh from behind his Royal Master,

as Time, who was longing to describe his trip to the Rhine, with its picturesque scenery (had he dared), replied, "I next reached Cologne in Germany, with a letter to Master Franco, an inhabitant of that town, from whom I was told I should learn many useful things. I found Franco, and having explained to him the object of my journey, I learned, that if we would improve our army, we must prepare for many changes, and, first of all, decide to sacrifice all our Larges, Longs, and Breves. I purchased, in consequence, a large number of fresh uniforms for your Majesty's inspection, and learned from Master Franco the titles we should give to these new soldiers." Here Time displayed to King Harmony a variety of new uniforms, which he had just taken from the trunks, all of different sizes, each packet being half-a-size smaller than the preceding one. "Famous!" said the king, "we will sacrifice our Larges, Longs, and Breves, every one of them, to-morrow; but what about these titles, Time: we must know them at once." "If your Majesty would graciously sanction the sacrifice of a Breve to-night," said Time, "I could more plainly show the size of the new soldiers, and give them their titles." This was altogether too much for old Routine, who fell on his knees, and was evidently on the point of making an eloquent appeal on behalf of the Breves, when his Harmonic Majesty suddenly treated him to such a box on the ears with his violin bow, that the old fellow soon got up and returned to his place behind the Royal Chair. A Breve now entering the study was soon placed on Time's dissecting table, and with one blow divided into two soldiers half his size, to whom the title of Semibreve, or half Breve, was given with the King's hearty approval. Time now divided the first Semibreve in a similar manner, giving the title of Minim to the two new soldiers, one of which was now cut up into two Crotchets, who, in their turn, gave two Quavers each; then handing a uniform to all these little men, he directed them to march across the room, and salute their King. The soldiers readily obeyed, seeming mightily

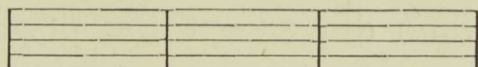


UNPACKING THE TRUNKS.

proud of their new clothes, and Time, pointing to his own clock chest, begged his Majesty to observe, that while the Semibreve took a whole second, the Minim only required $\frac{1}{2}$, the Crotchet $\frac{1}{4}$, and the Quaver $\frac{1}{8}$ of a second for each step, or in other words, that 2 Minims, 4 Crotchets, and 8 Quavers got by in the same time as *one* Semibreve.

The King, overjoyed at the novelty of these experiments, exclaimed, "Time, I name you Prime Minister to-night, in acknowledgment of your services," at which unexpected honour Time fell on his knees, and kissed the extended hand of Royalty, but his clock loudly striking eleven at that very moment, prevented my hearing his thanks.

"Now Mr. Prime Minister," said the King, "what are we to do next?" "Form regiments," said Time, "which we shall call Bars here, and place in each 2, 3, or 4 soldiers, or notes, never less than 2, or more than 4." Here, in order to make matters clear, Time hastily sketched on the wall facing his Majesty a portion of the stave

thus divided into bars for each regiment 

"Good," said the King, "and as I now resolve that (except in particular cases) I shall only require one kind of regiment out in each battle, it shall be your duty to decide whether it is to contain 2, 3, or 4 notes, and whether they are to be Semibreves, Minims, Crotchets, or Quavers.

This matter settled, Time uncorded the last of the trunks, and displayed some more uniforms, which he said he had received from John of Paris, to whom he paid his last visit. These uniforms were for soldiers *half* the size of the Quaver, having the title of Semiquaver, and for those *half* the size of the Semiquaver, called Demisemiquaver.

Lastly, Time begged his Majesty graciously to grant special audiences to Dr. Rest, Prolongation, and Tie, as from all he had heard respecting them, they must have valuable suggestions to

make concerning the welfare of the army. King Harmony, overjoyed at all he had heard, and desirous of showing his intense satisfaction at the efforts Time had made on behalf of his country, said, "Time, you deserve the highest honour I can award you. The regiments of Music-Land shall from this day bear your name. Two soldiers in a regiment (or 2 notes in a bar) shall be called common Time or two time; 3 notes in a bar three or triple Time; 4 notes in a bar four or common Time." "This is too great an honour for your old servant," exclaimed Time; "let the regiments of Music-Land bear your Majesty's illustrious name, or that of your Royal Consort." "Since when has *my word* ceased to be law in Music-Land?" said his Harmonic Majesty, with indignation, while he drew his violin bow firmly across his expanded breast, producing such an ominous sound, it made Time tremble, and old Routine again began to quake. Time fell on his knees again, and, I suppose, first apologized for not accepting, and then did accept the proffered honour, but his clock loudly striking twelve at this very moment, for the second time prevented me hearing his speech.

The King, apparently satisfied, now rose, and, dismissing his sleepy Prime Minister, proceeded to his apartments, followed by old Routine, who could scarcely be said to have enjoyed *his* evening.

(See Note for Teachers in Appendix.)



CHAPTER III.

HOW THE KING FOUND A PHOTOGRAPHER.

THE next day, in spite of recent fatigues, our friend Time had to rise early, several deputations being in waiting to congratulate him both on his safe return, and on his new dignity as Prime Minister of Music-Land. In the meantime, his Majesty the King, with the young Prince, attended by Good Sense, rode out, and, devoting several hours to the most energetic work, completely converted the land into a set of new inhabitants, viz. Semibreves, Minims, Crotchets, and Quavers, who learned that upon application to the Prime Minister they would obtain their uniforms. In answer to an advertisement for a good Portrait Taker (the King having determined to have a likeness of all his new soldiers as early as possible) I saw hosts of these gentlemen soon pouring in from all quarters, and exceedingly anxious to secure the post. One after another they were all presented in due form to the King, who seemed never to weary of work; and the young Prince, I heard, would gladly have remained by his royal Papa's side, had it been consistent with etiquette in this wonderful country. His Royal Highness, however, most anxious to become well acquainted with the new Music-Land soldiers, left the Palace towards evening with his governor, Good Sense, for the purpose of taking a walk through the town, and viewing them at his leisure. I

determined to accompany them, and thus became an invisible spectator of a very remarkable scene.

At the Park Gates an extraordinary-looking individual, inasmuch as his head was a concertina, was now humbly seeking admission to the Palace of old Routine, who, taking his usual evening stroll, had soon discovered this stranger. Prince Progress and Good Sense happening now to be completely concealed behind one of the thick allees of splendid old trees, I overheard with them the following conversation between the stranger and Routine. Stranger: "I am called Musical Notation, and desire at once to be presented to King Harmony, in order that I may offer him my services as Photographer." Routine: "It is no easy matter to enter this Palace, but as my position at Court is a high one, I most willingly offer to assist you to do so upon one condition. There are sad and grievous changes taking place here, as you may perhaps know, and in vain have I warned King Harmony, who is completely under the influence of a misguided man, now governor to Prince Progress. Promise to assist me in my endeavour to strangle all these new and absurd ideas at their very birth, by boldly refusing to photograph any soldiers but our illustrious Larges, Longs, and Breves, and I will make a great and rich man of you." At these words the young Prince, indignant, would have shown himself to Routine, had not Good Sense restrained him, suggesting that it would be advisable to await Musical Notation's reply. Musical Notation: "Nay, good Sir, I am a warm admirer of your young Prince and his Governor—may Heaven ever smile on them!—so let me boldly seek admission to the Palace myself." Routine: "Think of your own interests, my good man: I am rich, and half my fortune shall be yours if you grant my request." Musical Notation: "Long live Progress and Good Sense! say I; keep your riches, good Sir, for those who care for them; I am determined to make my way into the King's presence." Routine, now

livid with rage, thus truly proving how he had in him all the germs of tyranny and persecution, seized poor Musical Notation roughly, threw him on the ground, drew his sword, and would soon have effected a determination to take his life, had not Progress and Good Sense now most gallantly flown to the rescue. While the young Prince assisted Musical Notation (who fortunately escaped with a few bruises) to rise, Good Sense treated old Routine to such a thrashing as he had not had for many a long day, sending him home with a black eye, and such stiff limbs, the poor old fellow kept his bed (and his secret too) for a few days.

Musical Notation having recovered from his fright, was presented to the King on the following morning, in the audience chamber, his Majesty having the Queen on his right hand, and being attended by the Prime Minister and all the officers of the Household. According to his Majesty's orders, a number of notes, one of each kind in Music-Land, with the three Clefs, were assembled, in order to have their portraits taken. Musical Notation commenced by explaining to their Majesties, that the very singular formation of his head enabled him to make an excellent camera of it, and then deliberately removing the tip of his nose, he gazed fixedly at the notes one after another, photographed them, and presented the slides (which, by the way, he removed from the back of his head) to the King. I neither felt as astonished nor enraptured as the Music-Land Court, seeing that Musical Notation had only photographed the singular heads of the Notes and Clefs, thus :—



but feeling that, in this case as in many others, "ignorance being bliss, it *might* have been folly to become wise," I reconciled myself to the thought that *anything* in the way of Photography was no doubt a

novelty here, and therefore charming to these Music-Land Folks. Upon the King inquiring whether it would be possible to take the notes in groups, Musical Notation, with alacrity, photographed the heads of 2 and 3 Quavers, 4 Semiquavers, and 6 Demisemiquavers together, thus:—












but being of an obstinate turn of mind, declined to represent any of the other notes in a similar position. This extraordinary achievement (in the eyes of Music-Land, I mean) brought a round of cheers for Musical Notation, to which the King, Queen, and Prince, as usual, added the sound of violins and harp, while all the notes (to express their satisfaction), stamped musically, except the Semibreves, Minims, and Crotchets; and no wonder, for they deemed themselves slighted by this whimsical photographer. Musical Notation thus obtained the appointment as Court Photographer to their Majesties King Harmony and Queen Melody, and was escorted to a splendid studio by the Prime Minister.

In the evening, all being quiet in the Palace, I ventured into King Harmony's private apartment, where I found him comfortably seated with Queen Melody and the Prince, and evidently enjoying a lively trio, which they were performing on themselves, for their evening amusement. I was about to leave the apartment, when I heard Time's clock loudly strike eight, then a sound of flutes and trumpets, whereupon the Prime Minister entered the apartment, followed by a whole bevy of Royal footmen, carrying large flags and shields, which they placed upon a table for his Majesty's inspection. "Here are the battle flags, according to your Majesty's orders," said Time, bowing low; "on each I have had placed either 2, 3, or 4, in order that you may easily see, even in the distance, whether I have



MUSICAL NOTATION AT WORK.

BLACKIE & CO., LONDON, GLASGOW & EDINBURGH.

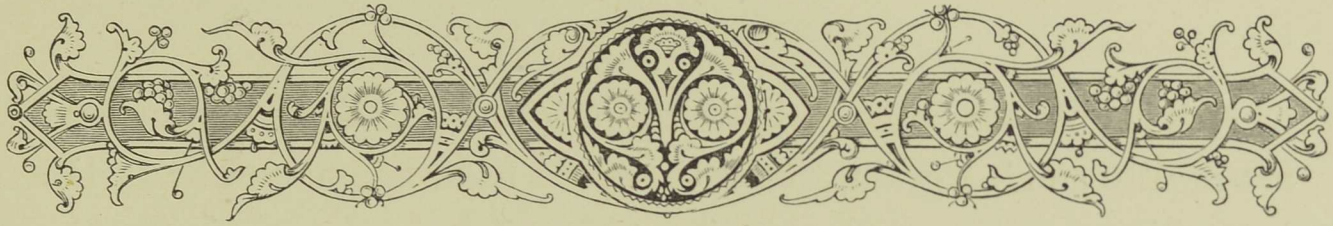
decided upon 2, 3, or 4 time." "Well, well," said his Harmonic Majesty, "but how am I to know what kind of soldiers you have directed to march in the regiment?" "I trust easily," replied old Time, "if your Majesty would graciously decide to-night upon the crests to be worn by the different soldiers on these shields which I now place before you. This crest placed beneath the 2, 3, or 4 already on the flag will show your Majesty what kind of soldier is engaged in the regiment." Queen Melody here undertaking to embroider the crests on the flags, it only remained to decide what they should be, when the young Prince, whose eyes were fixed on the Prime Minister's clock chest, exclaimed eagerly, "Would not figures look as well as crests?" "Admirably," said his Majesty, "if our friend Time approves." Time, who was too much flattered by the compliment paid to his chest (and also well aware of the utter uselessness of differing in opinion with his Majesty) to take another view, humbly assented, and the matter was soon settled. The Semibreves were to have 1, the Minims 2, the Crotchets 4, the Quavers 8, the Semiquavers 16, and the Demisemiquavers 32, for their crests, which Queen Melody now drew on the shields. There could now be no difficulty for the King, $\frac{2}{1}$, $\frac{3}{1}$, $\frac{4}{1}$ on a battle flag would signify 200, 3000, 40000; $\frac{2}{2}$, $\frac{3}{2}$, $\frac{4}{2}$, 2 , 3 , 4 ; $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, or C, 2 , 3 , 4 ; $\frac{2}{8}$, $\frac{3}{8}$, $\frac{4}{8}$, 2 , 3 , 4  in the bar. To satisfy a whim of his Majesty, the 4 Crotchets could be represented by a half circle,* thus, C, and the two Minims, or $\frac{2}{2}$, by a half circle divided by a perpendicular line, thus, C, the latter termed "Alla Breve."

* In former times Triple Time was called Perfect Time, and was signified by a circle O, the symbol of perfection, and Common Time or Imperfect was signified by a half-circle. The circle is now obsolete. A measure containing two semibreves is often styled, "The Great Alla Breve Measure."

Queen Melody now retired, attended to her apartment by the Prime Minister, carrying the designs she had just so ably made. His clock did not this time prevent my hearing an eloquent speech of thanks, after which Queen Melody (by way of answer, no doubt) touched her harp lightly, and sent forth such exquisite sounds, I could well have listened all night, but like all sweet melodies, they came to an end too soon, the door was closed, and all again was still in Music-Land.

The line drawn through the half-circle C , in concluding statement on previous page, indicates a quicker degree of movement; and in Alla Breve time each bar contains one accent only.

(See Note for Teachers in Appendix.)



CHAPTER IV.

HOW THE KING INSPECTED THE BATTLE FIELD.

THE weather was so fine the next morning in Music-Land, that horses were at the gates early, in order that King Harmony might proceed with several of the gentlemen to inspect a large battle field some miles from the Palace. I determined to accompany the party, and awaited them at the entrance on an invisible horse, the last gift of the fairy, Imagination. King Harmony soon descended the grand staircase, accompanied by Prince Progress, Time, Routine, Good Sense, and Musical Notation, whose services would to-day be required, as Queen Melody wished to have photographs of the battle field. The photographer seemed slightly flurried at the sight of his old enemy, but soon recovered when Prince Progress and Good Sense addressed him with the greatest cordiality, the latter, indeed, giving a most significant wink in the direction of Routine, as much as to say, "Don't let that old chap alarm you: we can soon settle him."

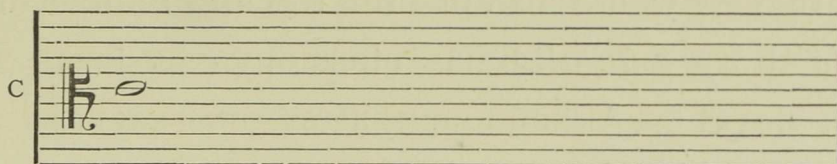
It would take too long to relate all the merry conversation which passed between the gentlemen as they swiftly galloped over the charming country of Music-Land; but one thing, I think, may be of interest. The young Prince, who was riding a little in advance by the King's side, said suddenly, "My birthday is at hand, may I choose my own present this year: I have a very special wish?" "I must know


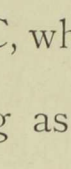
what it is, my son, before I promise," said the old King; "your ideas are mostly good, I grant, but at times too bold, and not to be carried out without serious difficulties." "I want a regiment of my own, composed of 5 Crotchets, my favourite soldiers," said Progress eagerly. "I have set my mind on 5." "Quite impossible!" said His Majesty, "I wonder how you ever thought of such a thing, when you know that Time, our Prime Minister, on whom we have conferred the honour of forming and naming the regiments, has expressly declared that he can only do with 2, 3, or 4 in the bar." The little Prince said nothing, but seemed much disappointed; when Time hearing his name, galloped up to the side of King Harmony, who, with a jovial laugh (for he was in rare good humour that morning) related what had just passed between himself and the little Prince, who now looked wistfully enough at Time. Time, after a few moments' consideration, replied, that, with His Majesty's sanction, he saw the possibility of granting Prince Progress's request, on condition that this special regiment of $\frac{5}{4}$ (or the Prince's own) should be very *rarely* used,* and that subject to the decision of the King's Privy Council, of whom I now heard that Rhythm (Time's father) was the leading Member, and well known in Music-Land for the originality of his ideas. The King, satisfied, now granted his son's request, and promised that the Court Ladies should work another banner for the regiment of $\frac{5}{4}$. Routine was beginning to object as usual, when the King administered him such a severe box on the ears with his violin bow (which, by-the-by, I saw he used for a riding whip), that he kept any further remarks he might have wished to make to himself, but looked as black as a thunder cloud for the rest of the day. I know that such treatment

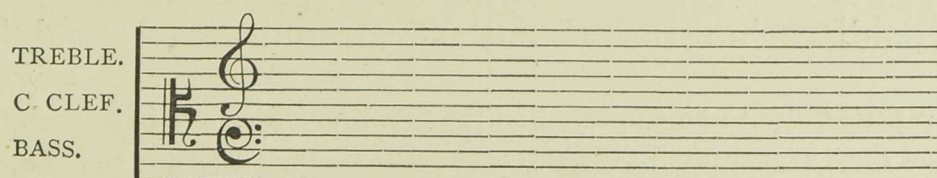
* This measure of $\frac{5}{4}$ is too rarely used to admit of classification with the others, and I have for this reason introduced it in a special manner. An excellent illustration of it is to be found in one of the airs of Boieldieu's "Dame Blanche," viz. "Déjà la nuit plus sombre."

will appear very cruel to you children ; but the fact is, Routine is not only such a tough old fellow (whether you meet him in Music-Land or elsewhere), that he would not feel at all under *mild* treatment, but is a regular bully himself, whenever he can get folks into his power.

We soon reached our destination, and found the three dwarfs, who were aware of the King's intended visit, at their post, marshalling soldiers on a stave, which covered the battle-field. This stave, composed of 11 lines, was called the Great Stave of Eleven, and upon the middle line of it we found the C Clef, thus—



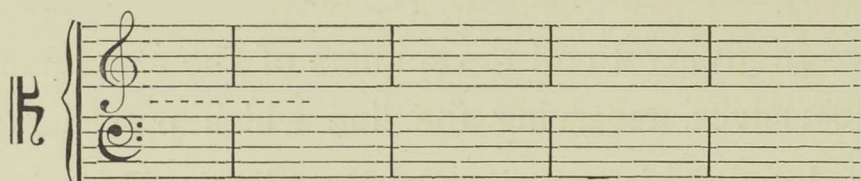
now employed in giving to all the soldiers of the same name lines or spaces to themselves, reserving the line which passed between his arms for those bearing his own name of C, while the F Clef, , and the G Clef, , were looking on, not having as yet received any special work. After a long and careful inspection of the Great Stave, the King gave orders to divide it into sections of 5 lines each, to be used separately, thus making it more convenient for the Commanding Officer to distinguish the names of the soldiers engaged in the fight, and also affording a good opportunity for employing the other Clefs. The King now bestowed upon two Clefs the respective titles of Treble and Bass, ordering the former to stand at the top, and the latter at the bottom of the stave, while the C Clef remained on the centre line, as you see them here—



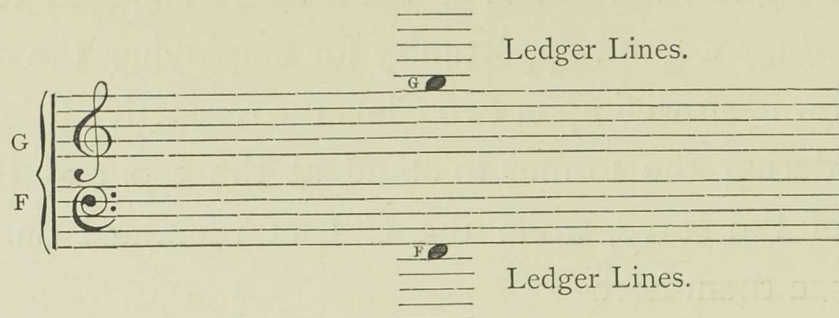
Musical Notation then photographed the Stave divided into sections, thus—



the F Clef taking charge of the bottom sections of 5 lines, while 4 in the middle fell to the lot of the C Clef, who received in consequence 4 titles, and 2 sections at the top to the Treble Clef.* The King then decided that he would also use the top and bottom of the Stave together (united by a bracket), leaving room to insert at will the centre line for the C Clef, thus—



The Engineers soon divided it into bars for the different regiments. Two Guards, the one called G (the name of the Clef), the other F, stood respectively at the top and at the bottom of the Stave, and were charged to hold ladders called Ledger Lines, that the soldiers, in case of need, might put themselves out of danger, thus—



As all the soldiers in Music-Land were required to stand in alpha-

* The G Clef used also to be employed on the first line (especially in French music), and hence was called the "French Violin Clef." On the first line the C Clef is called Soprano Clef, on the second line Mezzo-Soprano, on the third line Alto or Viola, on the fourth line Tenor.

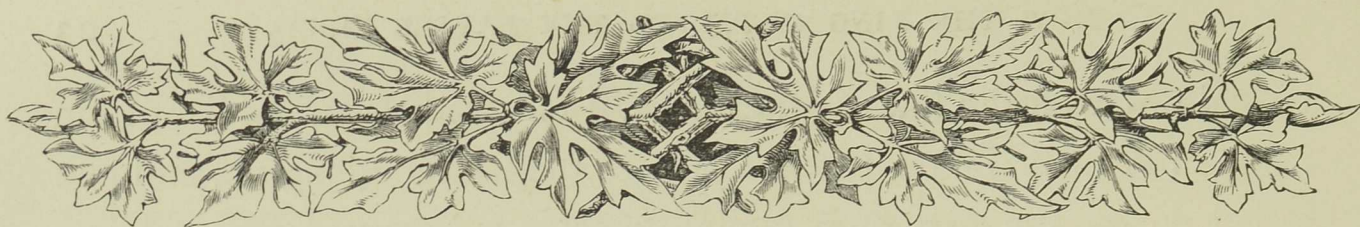
betical order on the lines of the Stave, it followed that a soldier of the name of A must be on the first step of the ladder going up, and one called E on the first step going down. I observed that soldiers got in between as well as on the steps of the ladder, thus, so while A, C, E, G, B appeared on the steps, there was room for B, D, F, A, &c., between. The little Prince, who had dis-



mounted, ran up and down the ladders with great alacrity, calling out the names of the soldiers who would have to stand both on and between the steps, and seemed to enjoy the exercise so much, I felt some regret at not being able to join him.

The King, at length, judging by his Prime Minister's clock that it was high time to return to the Palace, and having all the photographs ready for the Queen, graciously took leave of the Dwarfs and Engineers, who, running after us for some distance, filled the air with music, as did also the hoofs of the horses passing continually over the Staves, which crossed Music-Land in all directions. The King and Prince often played as we rode along, so that I enjoyed my ride as I never had enjoyed one before; first, because at home I had no horse, and then, because I should have been frightened to mount one if I had. But when Imagination gives a horse, it is easy enough to ride, for it never plunges or shies, the only fear is, that it might carry you off too far, if you did not use the curb. I always found it advisable to watch Good Sense, and imitate his management of the steed he rode, and thus I always went neither too slowly from undue caution, nor too fast either, for fear of not being able to give a true account of all I saw in Music-Land. We reached the Palace safely at sunset, and Queen Melody came out to welcome the party at the foot of the grand staircase, after which we all returned to our several apartments.

(See Note for Teachers in Appendix.)



CHAPTER V.

HOW THE COURT SAW THE ENCHANTED PLUMES.

NEXT evening a sweeter and clearer peal of bells than I had heard before rang through King Harmony's Palace, and attracted me to the Queen's apartment, from whence these lovely sounds came. When I was able to see things at all clearly, being at first completely dazzled by the blaze of hundreds of fairy lamps and beauties of every description, I saw Queen Melody (whose charms such surroundings as these did but enhance) in a large conservatory at the end of the apartment, with Prince Progress by her side, and surrounded by her ladies. This conservatory was filled with the choicest and rarest flowers, for they sparkled like hundreds of coloured stars, and reflected in the mirrors on the opposite wall, made one feel, indeed, in Fairy Land. The Court Ladies, too, were very wonderful, for, on approaching them, I found they were in reality a large peal of Bells (and Belles, too), and their tongues, as they now merrily chattered and laughed with their Royal Mistress, had rung out that exquisite Carillon, which, sounding through the Palace, brought me now into their midst. Preparations were evidently being made for a Grand Entertainment, for these "Belles" were carefully putting aside the shields and banners at which they had just been working, and some Royal Flutes were erecting a daïs at one end of

the room, while Trumpets were placing a large table immediately opposite to it.

At length a curtain was lifted on one side of the apartment, and his Majesty, followed by Rest, Tie, Prolongation, Musical Notation, Good Sense, and Routine, entered and seated himself on one of the Chairs of State, while the Queen, now coming forward, took the other, and called her son Progress to her side. The officers of the household had but time to follow the Queen's invitation, and place themselves among the "Belles," when the Prime Minister, in full evening dress, entered the boudoir, and bowing low to their Majesties, took his place at the table opposite to the daïs. Flutes and Trumpets followed Time, bearing three boxes, which they placed on the table before him, while six demure-looking Semibreves stationed themselves on his right hand.

There was a general titter of excitement and curiosity throughout the whole assembly, when his Majesty, addressing Time, said, "Now then for the conjuring, Mr. Prime Minister, we are ready, and waiting." Time immediately opened the box before him, and threw on the table a variety of little plumes this shape, #, ##, or x, informing the King that the first, called Sharps, possessed the wonderful power of making any soldier wearing them taller; while the second, named Double Sharps, doubled the extra height obtained by the sharps. Nothing could exceed the King's surprise at the account of these plumes, and he forthwith ordered Time to experiment on the assembled Semibreves, to the first of whom a sharp # was given. All eyes were fixed on the little man, as he fastened it into his helmet, and great was the amazement of the Court, when, just as Time had predicted, he *instantly* grew taller, a fact rendered all the more apparent by his standing next to a Semibreve without this wonderful plume. His companion also, upon receiving a double sharp x, immediately towered up

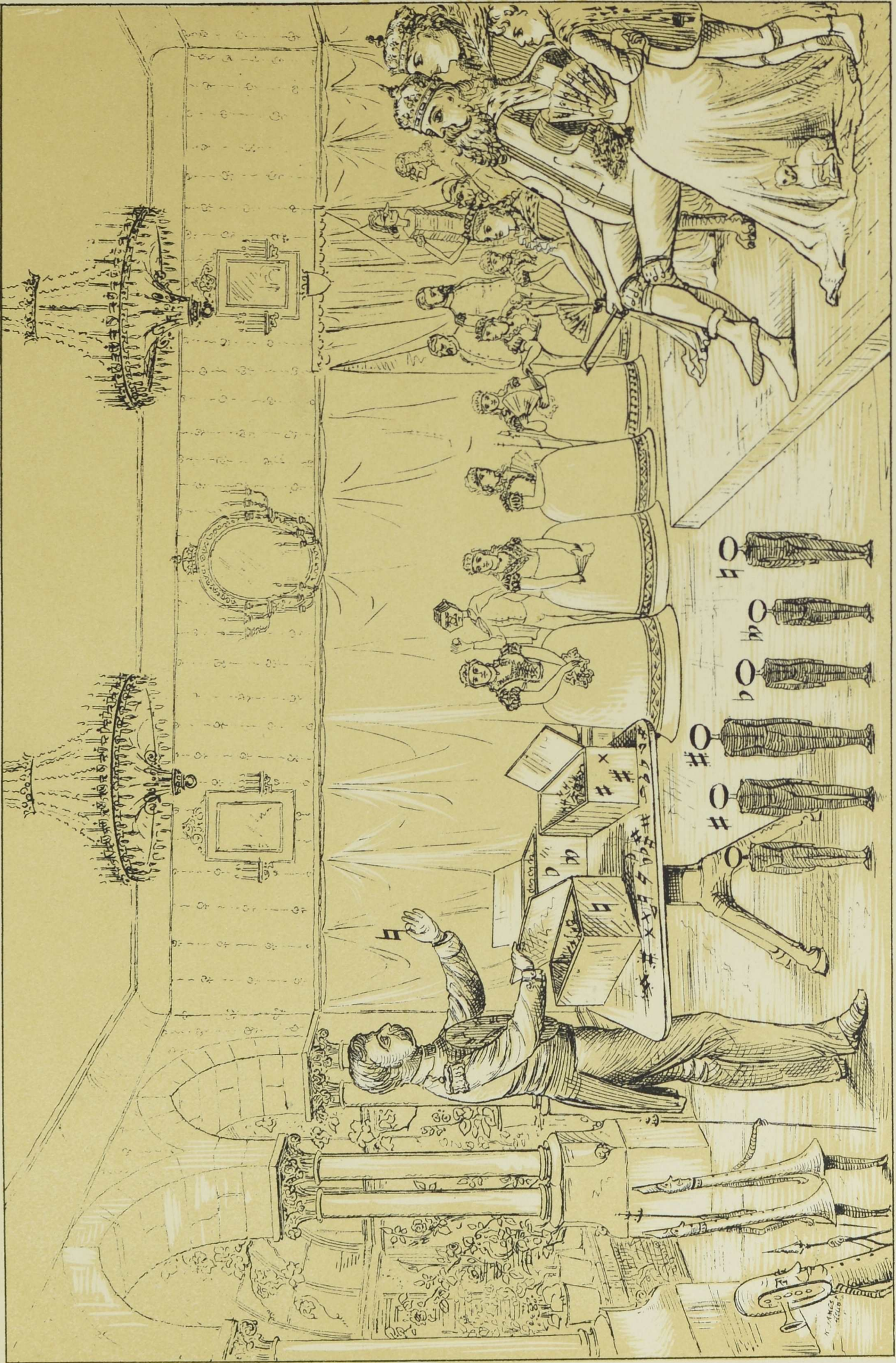
above him, and now both began to look down upon their neighbours, to the great amusement of the young Prince, who laughed out heartily.

“Well, Mr. Prime Minister,” said his Majesty, after several experiments with the sharps and double sharps, “your plumes are first-rate, and will do good service, I doubt not, in our army; but would it not be well if we could lower the men; for instance, when the enemy’s balls flying too near might strike them?” The Court Ladies, having husbands, brothers, and cousins in the army, glanced eagerly at the Prime Minister, for they would naturally have rejoiced to hear of any expedient for keeping off the balls. Time quietly lifted off the lid of the second box, and, amidst universal cheers, displayed a number of fresh plumes this shape ♭, ♭♭, called Flats and Double Flats, which he declared had the power of lowering the notes in same proportion as the sharps had heightened them. This was perfectly true, for no sooner did one of the remaining Semibreves sport the flat given him, than he was instantly lowered, while another with the double flat was doubly lowered, as Time had promised.

Nor was this all; the Prime Minister had other marvels in store, for he now grouped several notes of the same name in two bars, thus:—



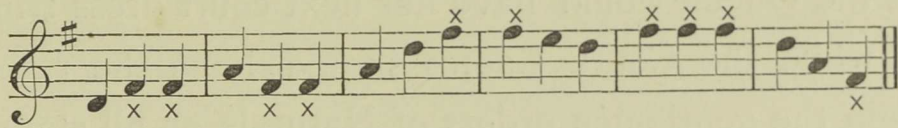
and informed the King that he had only to give the *first* note in each case a sharp or a flat, in order to produce the effect of heightening or lowering *all* the others. Incredible as this appeared at first to the Court, it proved true in repeated cases; and Time now told the King that the plumes were in this case to be called accidentals, and that their power did not extend beyond the limits of the bar.



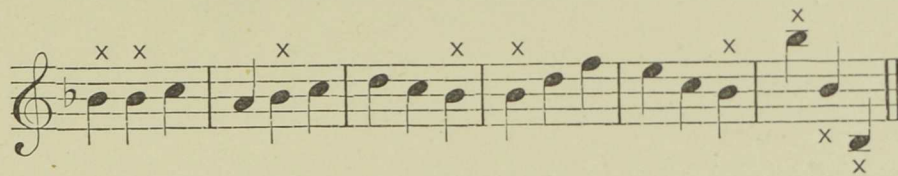
TIME TURNS CONJUROR.

BLACKIE & SON, LONDON, GLASGOW & EDINBURGH.

But the last feat was the most wonderful of all, in my mind, for the picture of any sharp or flat, or several of them (called Signature), placed at the commencement of a stave, caused all the notes on the same line, or of the same name, to become higher or lower, without the necessity of their wearing the plumes at all. Thus here:—



a sharp painted on the F line caused *all the notes called F* to become higher, while a flat on the B line, here:—

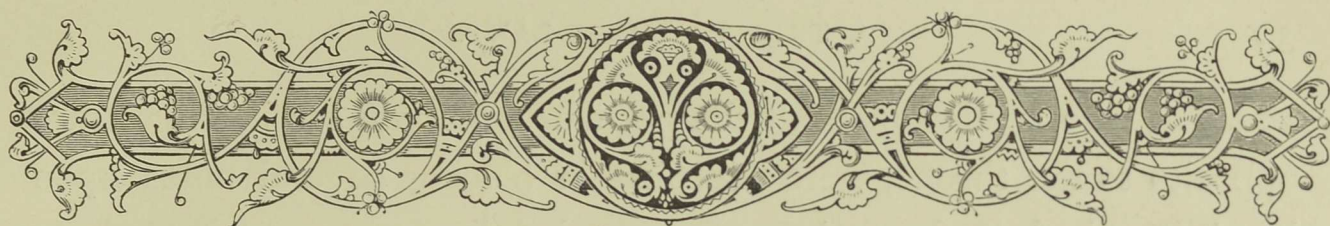


made *all* those called *B* lower.

This wonderful performance, however, only partially satisfied his Harmonic Majesty, who declared that although it would be often of use, yet there were exceptions to all cases, and it was possible he might suddenly require a soldier to resume his natural size. I fully expected that Time would now be puzzled, but he only smiled, and, opening the third box, took out of it a number of strange-looking charms this shape ♮, which he called Naturals. “Here,” said he, turning to the King, “your Majesty will discover the magician’s greatest triumph. Give to each of your soldiers this small charm, and you shall see that at any time for its wearer (and even for companions of the same name within the limits of a bar), it will instantly counteract the power of Accidental or Signature.” Here all the notes, which had either been heightened by # or x, or lowered by ♭, or ♭♭, received a natural ♮, and instantaneously resumed their original size.* Have you ever been to see Houdin in Paris, the Wizard of the North, Maskelyne and Cook, or Dr. Lynn? If so, I know you were never

* The signs ♮# and ♮♭ replace a *single* sharp or flat after a double one.

more surprised or delighted than the household of King Harmony at the sight of these sharps, flats, and naturals. The Music-Land Folks testified their satisfaction in the usual manner; and, before retiring, his Majesty declared that his Royal Crown must for the future be set with additional jewels in the shape of Sharps and Flats, that the Queen would have her next court dress trimmed with the same, while the Court Ladies should have the right to wear coronets, and the gentlemen orders of Naturals, on all state occasions. I retired with their Majesties, and was soon dreaming of all the marvels I daily saw in Music-Land.



CHAPTER VI.

HOW THE KING "INTERVIEWED" REST, PROLONGATION, AND TIE.

HIS Majesty at length determined to grant an audience to Rest, Prolongation, and Tie, who were naturally anxious to secure a good position at Court, by showing the King what they were able to propose for the benefit of his army. All three received orders to assemble early in the King's private apartment, and prepare anything they might have to present, while Musical Notation was to be in attendance, in case of need. I saw old Dr. Rest, as usual, enter on tiptoe, while he spoke so softly, I could scarcely catch what he said; but Prolongation, who stalked into the room, beginning forthwith to peer about in all the corners, made noise enough for two, and Tie always spoke as if he were addressing some rebels. A footman following the three gentlemen, brought in a box, out of which the doctor took seven miniature cannons, placed on stands of the same size as each of the Music-Land soldiers, and set them in a row to the right of the throne. After this, he seated himself with such an expression of imperturbable calm, I involuntarily became possessed with a longing to pinch him, knock him, tickle him, or do anything, in fact, that might rouse him just a little. If, however, anything *could* have produced such a result, it might have been (so I thought, but supposed he was used to it) a conversation between Prolongation

and Tie, who, having just put the peculiar table you see in the picture opposite to the throne, were occupied in placing several notes upon it. Tie asked Prolongation, who was helping some crotchets on to each other's shoulders (quite in Japanese juggler fashion), to lend him something suitable for the very benevolent purpose of inflicting a blow on the soldiers' feet, which should utterly deprive them of all sound, and received from that gentleman's case such a formidable-looking instrument, I felt quite relieved to see it put back again.

Prolongation then looked at some ropes belonging to his companion, until his Harmonic Majesty, with the young Prince and Time, entered the room, and, having comfortably seated himself, asked old Dr. Rest what improvements he had to suggest for Music-Land. Old Rest, with emotionless voice, placid smile, and style most diffusive, informed his Majesty, at greater length than I should care to relate, how, not having been able to agree with the Allopathists, who, according to his opinion (although he explained in parenthesis, so to speak, that this opinion was corroborated by excellent authorities he could name), killed their patients by *over*-dosing, nor with the Homœopathists, who, by *under*-dosing, produced a like result (so folks said), he had written highly-instructive pamphlets on the subject of *rest* being the best medicine, which had irritated the Faculty (no doubt jealous), and caused reviewers rudely to attack both him and his style, which, although he said it himself, was, so to speak—

Here the King, to whom this long talk was Double Dutch, and who was intensely bored, said abruptly, with the sincerity, no doubt, of the good man's reviewers and critics, "Very sensible folks those reviewers, my good man, if it took you as long to explain yourself in the pamphlets as it has to-day, and we shall do the same, unless you come to the point pretty quickly, and say what you think of our soldiers."

The old doctor took his rebuff quite calmly, and replied, "The idea

I would have urged in the above-mentioned pamphlets"—here the King frowned again, and struck his violin so hastily, Rest took the hint, and suddenly became concise—"is what your Majesty requires here, viz., *rest*, for your soldiers are all overworked." Here the King frowned again, observing that he thought doctors should be able to *cure*; but old Rest declared that in a country where there was *incessant* fighting, and each man forced to be a soldier, he could but insist upon the absolute necessity of allowing intervals of rest. He admitted that the Music-Land constitution was remarkably strong; but still declared he had seen many a soldier unfit for work marching to his regiment at the summons of Time.

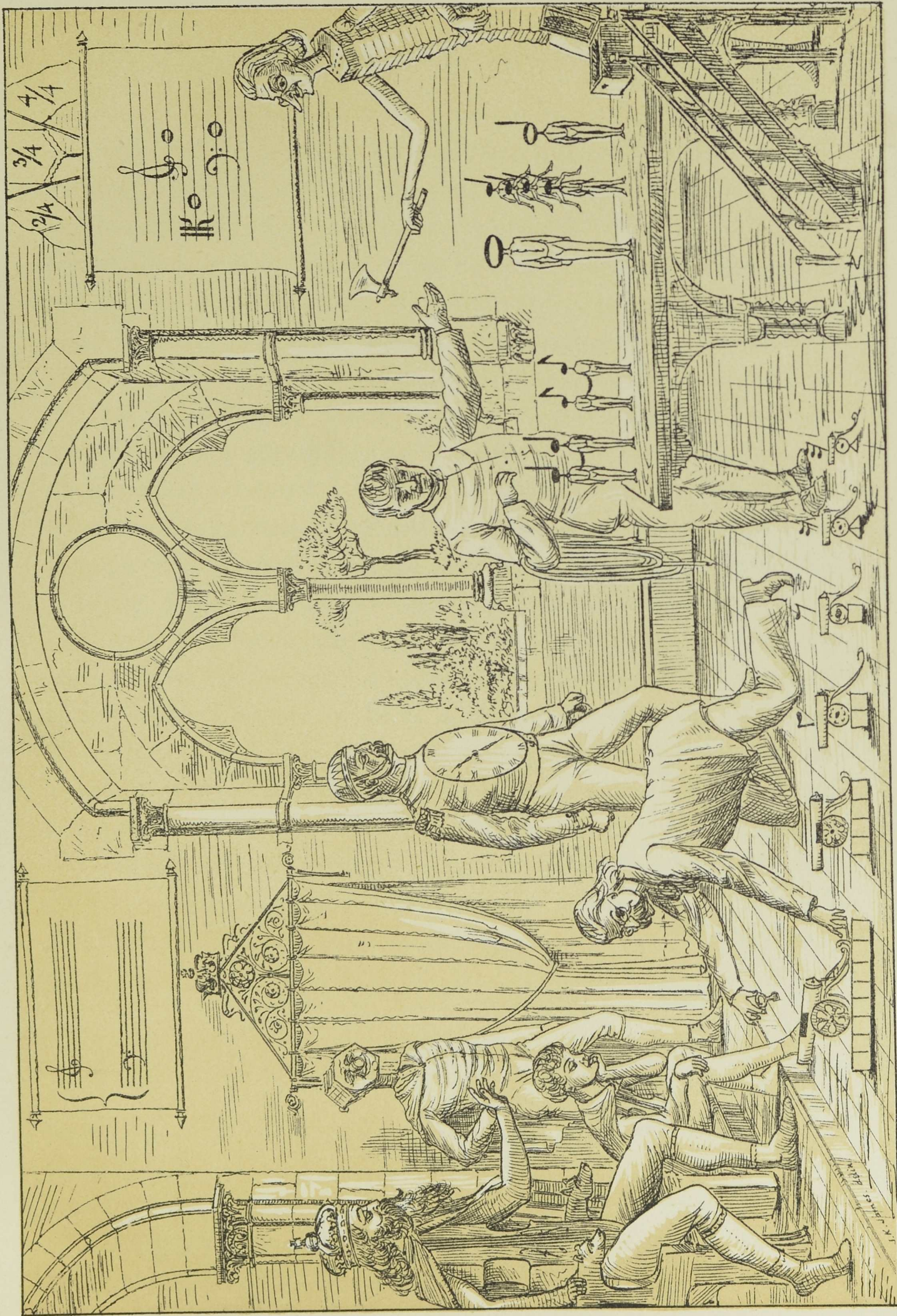
Now the King was evidently in a difficulty, so turning to Time, whose face wore an exceedingly troubled and perplexed expression, he said, "Well, Mr. Prime Minister, what shall we say? Would it materially affect the order of your regiments (that is, alter time) if at times this good man saw fit to recall a soldier, and enforce *rest*?" "Sire," exclaimed Time, in infinite alarm, "a regiment rendered thus incomplete, would ruin my reputation. Is it not better the soldiers be sacrificed, than have *unfilled* ranks? I will speak my mind to-day, Sire—" Now his Majesty being what Americans call in a "fix," was disposed to vent all his annoyance on others, so exclaimed, "No you *won't*, Time. Confine yourself to your own sphere, and keep your mind to yourself;" and then turning to the little doctor, said, "Come, Doctor, it is for you to solve this difficulty which you have made, or you may leave Music-Land to-night."

The old Doctor, never for a moment losing his self-possession, craved permission to kneel before Royalty, and then taking a small key, proceeded to wind up each of the above-mentioned cannons (until now unnoticed by the King), which were so ingeniously made, that they at once began to move along at exactly the same rate as the different notes—Semibreve, Minim, Crotchet, Quaver,

and Semiquaver—although, while so doing, they produced no sound whatever. Old Dr. Rest took advantage of the silence produced by curiosity and astonishment to explain that each soldier compelled to *rest* should be bound to provide a cannon of his own size—of which a manufactory could be at once established in Music-Land—and this would exactly *fill his rank*, and *represent* him in all, except producing sound.

The young Prince could not take his eyes off the marvellous self-firing and self-moving cannons; and the King, now charmed at this grand addition to his forces, forgot all previous displeasure, and, addressing the crest-fallen Prime Minister, said, “Time, you are the hope of Music-Land. How can I sufficiently reward you for having induced this ingenious man to visit our Court?” “Your Majesty’s approval is ever my highest reward,” said the man of the clock chest on bended knee, and most remarkably relieved did the old fellow look at the favourable turn things had taken. “As to you, Doctor,” said the King, “I invite you to become an officer of my household; and further declare that in Music-Land, at least, these cannons you have so cleverly invented, shall bear your name, and render your glory immortal. Each note provided with a cannon of his own size and value shall call it his *rest*, viz., Semibreve rest, Minim rest, &c.” Musical Notation, here commanded by the King to photograph the cannons, only represented (by means of his amazing head) a small flag at the top of each, which you see in the picture, thus— - - — ८ १ ३ ५; but as everybody, including Rest himself, was satisfied with this performance, why, of course, it could not be helped.

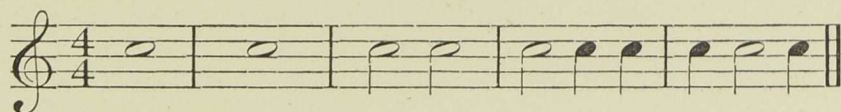
The King now turned to Prolongation, who, with provoking coolness of demeanour, most concisely stated *his* case; for, pointing to the notes mounted on each other as before described, he said, “Invention of my own, your Majesty. Best style of keeping the



DR. REST EXHIBITING HIS CANNONS.

BLACKIE & SON, LONDON, GLASGOW & EDINBURGH.

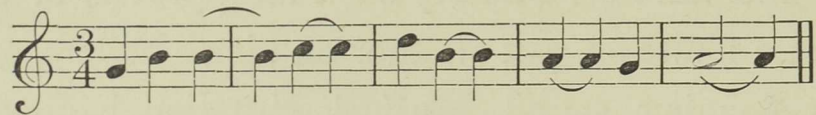
wounded out of danger till I can attend to them. A fellow takes up one, two, or three others on his shoulders, stamps with extra force, to prolong the sound, and thus doing duty for the wounded, counts first for himself, and then for his companions." The King laughed immensely at the invention, which he called worthy of Prolongation, and at once ordered Musical Notation to photograph these Japanese Jugglers, but this time his Majesty soon disapproved of the performance, for when a Crotchet put another on his shoulders, and did duty for him in prolonging sound, Musical Notation handed Time the photograph of a Minim; when he took three in similar fashion, the photographer produced a Semibreve, which, to his Majesty, seemed most inaccurate, although Time looked as much as to say, "I see through it." Musical Notation, who never could be made to alter anything, explained that two Crotchets being equal to a Minim, and four to a Semibreve, the notes, as close together as Prolongation would have them, must certainly present this very appearance to his Majesty, should he be at some distance from the field; and he therefore considered a separate photograph of each note useless, so the King was forced to approve, and ordered these wounded men to be called "prolonged," or "held out" notes. Then Time showed how, on reference to the battle flag (or Time Signature), it would be easy to discover when prolongation of sound was taking place. Having placed some bars on the stave with $\frac{4}{4}$, or C signature, indicating four Crotchets to be found in every bar, thus:—



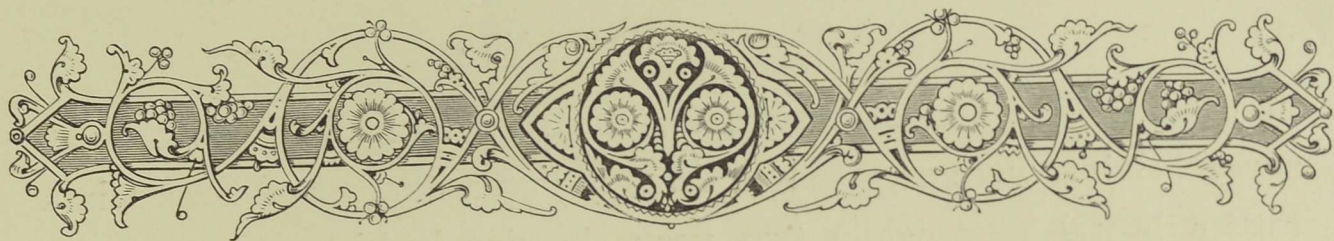
he made it clear that a Semibreve here *must* represent one played and three "prolonged" or "held out" Crotchets; and each Minim, in like manner, two Crotchets, the one played and the other prolonged. The King, after several similar experiments, understood the matter

perfectly, and, appointing Prolongation surgeon to the army, called Tie forward in his turn.

Tie advanced with a gloomy face and a large coil of ropes on his arm, and offered to go to each battle for the purpose of securing the prisoners. This was to be done, he said, by tying them fast to the arm of some soldier bearing the same name, thus :—




Time objected (when asked his opinion by the King) to this arrangement, because prisoners thus filling a rank would be, no doubt, mistaken for soldiers of the King's army; but Tie put an end to his scruples by assuring him that a severe blow administered to their feet deprived them of all sound, thus branding them as prisoners, or tied notes, as they would be called in Music-Land. Musical Notation, I may as well add, tied their *heads* together in the photograph instead of their arms; but so used was I now becoming to his style, that it scarcely surprised me. The King named Tie "Governor of the State Prison," dismissed the new officers of the household, and then retired, evidently pleased with his morning's work.

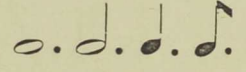

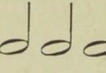








CHAPTER VII.

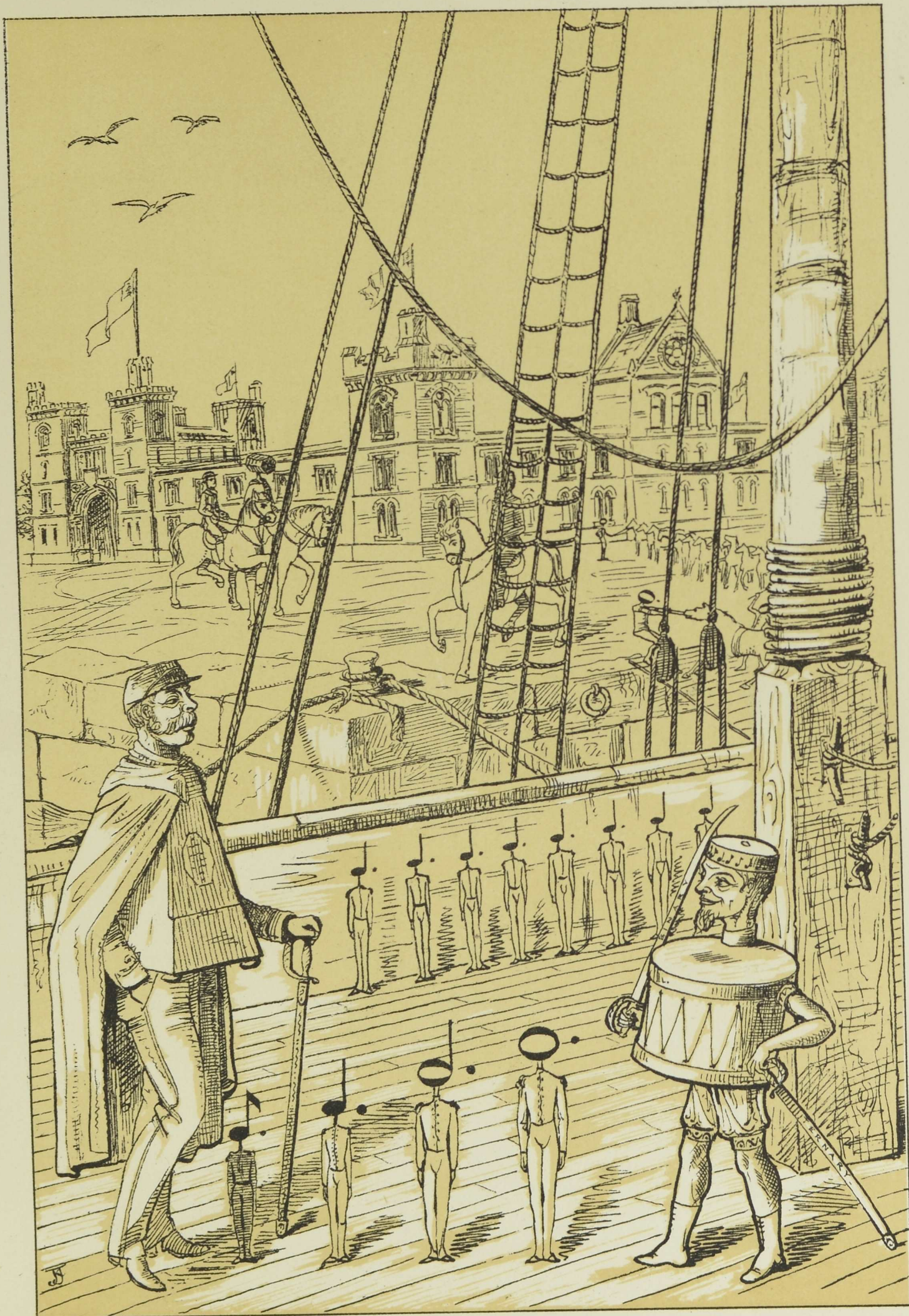
HOW THEY SPENT THE PRINCE'S BIRTHDAY IN MUSIC-LAND.

S the new officers were very energetic, a great deal was accomplished in Music-Land during the next few days. Governor Tie made the State Prison gloomy enough, and coils of ropes suspended on the walls and over the door must have convinced the prisoners with a vengeance that they would be *tied* fast. Besides attending to his numerous patients, Dr. Rest continually visited the new Cannon Manufactory and saw his designs properly carried out, while the Court Ladies worked hard at banners and shields.

Then came the young Prince's birthday—one of the most eventful days in Music-Land, and celebrated throughout the country as a universal holiday. Early in the morning I saw the young Prince leave the Palace grounds on horseback, and, attended by his governor Good Sense and Musical Notation, ride in the direction of the Harbour, not only (so I heard) to inspect the magnificent decorations and triumphal arches in his honour, but also to witness the arrival of a foreign ship, which had been duly signalled. Hundreds of soldiers cheered and saluted the young Prince as he drove along the quay, for the Barracks were opposite the landing-place, as you may see on the picture. We came in now for a scene

of great bustle and confusion, for the ship had already anchored, some Minims were engaged in dragging up a number of horses in a rather brutal way, while two very singular looking men superintended the landing of several regiments of soldiers, who now stood on deck. Musical Notation, according to custom, used his camera head for the benefit of the Prince, and photographed the soldiers' heads thus:  and I learned from my magic ring that they were called *dotted notes*, viz., the first a dotted Semibreve, the second a dotted Minim, the third a dotted Crotchet, the fourth a dotted Quaver, and that in the cabin below were both dotted Semi- and Demi-semi-quavers. I soon had an opportunity of seeing them dissect themselves (in Music-Land fashion), and easily concluded that the  being worth \exists , the  \exists , the  \exists , and the  \exists , this mysterious dot by the side of their heads must make them half as valuable again as the plain notes.

The Prince seemed very much amused at the two extraordinary individuals on board, and no wonder, for one was a tall man in military costume, with a large wooden box (bearing a singular inscription), where other folks have a chest; the second, a funny little dwarf with a drum body, who kept on brandishing two swords (one in each hand), the hilts of which served for drumsticks in case of need! Both the big man and the little man seemed endowed with excellent spirits, and were just now enjoying a joke, the full meaning of which I did not take in till later. The dwarf having entreated the man with the wooden chest (who was a first-class passenger!) to lend a helping hand in landing the soldiers, got for reply: "Turn your swords to some use instead of brandishing them in the air! Pick up a soldier on the tip of each, and send them up in that style on to the quay, to prove that 'Necessity is the mother of invention;'" and retorted amidst shouts of



LANDING OF METRONOME AND SUB-DIVISION

laughter: "Take care I don't *expose* you, sooner than you wish!" Here the stranger roared too, but lent the help required, so soldiers and horses were soon on shore.

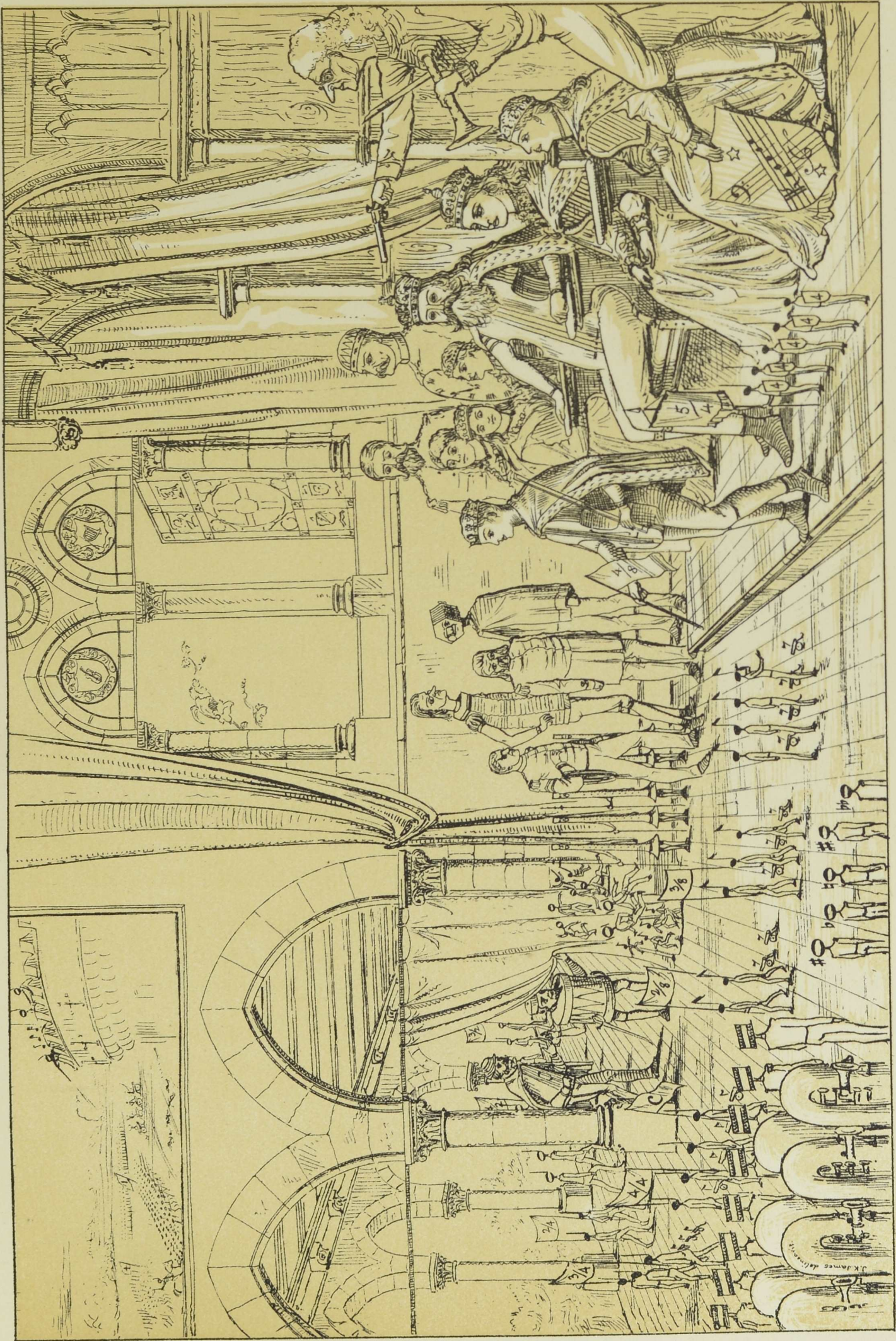
The Prince, evidently both amused and interested, now despatched Good Sense to learn the names of these strange people, and their object in visiting his royal Papa's domains! The dwarf, when questioned, replied, "My name is Subdivision. Some folks call me Binary, others Ternary Subdivision, because I have a trick of cutting things up into two or three. I fancied this could be turned to good account in Music-Land, so I am on my way to explain matters to your King, and also to introduce these dotted notes, who could form cavalry regiments in his army." "And I," said the second, with a sly wink at Subdivision, "am called Metronome, and come from Austria to show the King something which I think may considerably surprise him! I'm off to the Palace now, so if, as I conclude, *you* form a part of the Household, we shall meet again. *Au revoir!*" "A little patience, if you please," said Good Sense. "This being the birthday of our young Prince, whom you now have the honour of seeing on the quay, our King grants no audiences *whatever* to strangers, but devotes himself, with the whole court, entirely to pleasure. Levee, review, banquet, and ball succeed each other, at which the most distinguished members of our army appear to pay their respects to Royalty; so, if you will trust yourselves to my care, you shall be well entertained in the Palace until the morrow, when our Prime Minister will present you in due form to the King." The two strangers accepted the invitation, and arriving at the Palace shortly after the Prince and his attendants, were conducted to apartments always in readiness for visitors.

The levee came off next in the throne room, and a very grand affair it was, I can tell you. The King and Queen, with the Royal Family, sat on the throne, surrounded by all the officers of the household, and before them the regiments which had most distin-

guished themselves in the last campaign, were to pass in succession and receive new banners from the hand of the Prince. First of all his Majesty presented a shield to his son, with a very proper speech indeed, about keeping true its motto, "Onward!" and then his Royal Mamma, making no speech at all, but smiling very sweetly, handed him a banner engraved with $\frac{5}{4}$, which he forthwith presented to a regiment of 5 Crotchets standing by the Throne. This ceremony over, up came a number of Semibreves, Minims, Crotchets, Quavers, and Semiquavers, to receive their new shields, then came the distribution of the banners by the Prince to the different regiments of soldiers, whose musical marching was so very charming, I thought it a pity it could not be introduced to relieve the monotony of levees in other countries.

Time looked radiant at the sight of his well-ordered regiments, and as to old Dr. Rest, I could not account for a trace of something like excitement on his usually calm face, until I beheld to my great amusement a number of his cannons (rests), which he had of course previously wound up, running along by the side of the soldiers, to whom they belonged, without producing the slightest sound. Musical Notation alone looked out of sorts, but this was the result of a quarrel with the Prime Minister, who very naturally (so I thought) was anxious to have a good photograph of the battle flags, while Musical Notation obstinately declined to represent *anything* further than the figures upon them. Now you might as well have endeavoured to lift up St. Paul's Cathedral as to move the Court Photographer to alter a decision; so Time, after trying in vain, was obliged to give in to his obstinate colleague.

The young Prince having distributed the banners with $\frac{2}{1}$, $\frac{3}{1}$, and $\frac{4}{1}$ to the first soldier in the different regiments of Semibreves, those with $\frac{2}{2}$, $\frac{3}{2}$, $\frac{4}{2}$, $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, or C in a similar manner to the Minims



THE GRAND LEVEE

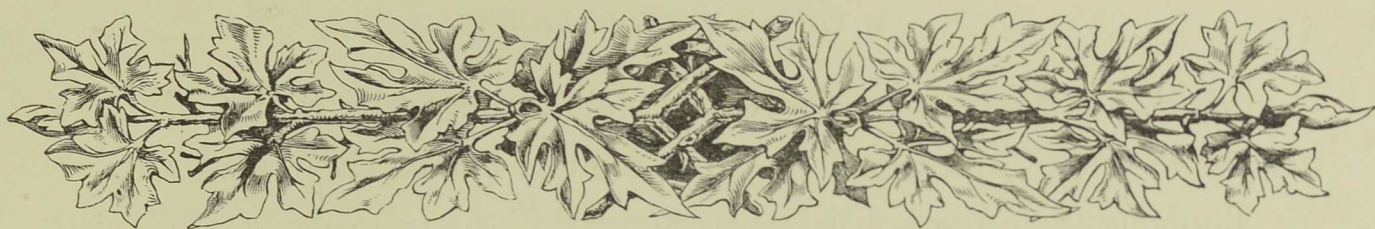
and Crotchets, was in the act of handing $\frac{2}{8}$, $\frac{3}{8}$, and $\frac{4}{8}$ flags to the Quavers in their turn, when a startling scene took place! The two strangers, Metronome and Subdivision, moved no doubt by curiosity to witness a Music-Land Levee, had left their apartments, and easily contrived to discover the throne room. Here, comfortably stationed in the corridor behind a curtain, which hung over one of the entrances, they were mightily enjoying the scene (as they supposed quite unobserved), when, in their anxiety to get a better view, they opened it rather too widely, and were detected in an instant by old Routine, who, seeming to feel by instinct when anything novel might occur, now looked at them with a furious glance! There was no time to lose, he could readily plead fear for the King's life, so seizing a loaded revolver he fired—and what do you suppose happened? Nothing in the world but a shout of laughter from Metronome (the jolliest fellow in the world!) as the ball, touching the plated inscription on his chest, rebounded in a moment, and knocking down a poor old Large, who was standing near and gazing on everything with melancholy expression, cut him up there and then into a number of ready-made Semibreves, Minims, Crotchets, and Quavers!

Dr. Rest and Prolongation (who hoped to extract the ball) rushed to the rescue, which proceeding seemed to tickle Metronome greatly, for he shook again with laughter at the sight of them; while Subdivision, with mock gravity, stated that Nature having made them both ball-proof in the vital regions, they could but regret having proved such poor game for the noble huntsman! Then followed a formal introduction to Royalty, and in a most unexpected manner our two originals thus became the "lions" of the day, and figured both at levee, banquet, and ball, while Routine, disgraced before the Court, was banished to his own apartment. Well would it have been for all had he never left it again!

By the King's special orders there appeared at the evening entertainment a most singular, but clever looking carpenter named Mechanism, the inventor of a wonderful game, which his Majesty had recently purchased for the Prince, and was anxious to have explained and exhibited before the assembled Court. To my intense amazement this game turned out to be nothing less than a Piano, which was now carried in by the flute and trumpet footmen, and placed in the middle of the room. The guests all gathered round, while Mechanism opened it, and displayed a row of black and white keys, which he assured them would move up and down at will, and further informed the Prince, that the game consisted in supposing *fingers* to be *soldiers*—Semibreves, Minims, Crotchets, or Quavers. He then bent his own, and slightly touching the different keys with them, there was heard a sound similar to that produced by the feet of the Music-Land soldiers! It would be impossible for me to attempt to depict the sensation caused by this performance, or the ecstasy of the Prince when he learned that the piano was his own; or the excitement of the Court when his Majesty condescended to use his royal fingers (and most awkwardly he did it!); or the joy of the officers when permitted to have a try at what you and I, alas! have often termed those "horrid finger exercises." Yes, until Time's clock announced the hour of midnight on the Prince's birthday, the Court of Music-Land spent the whole evening thus practising, and would willingly have remained longer at the fascinating game, had not Royalty interfered, and sent everybody off to bed!

Well, I suppose after all, there must be a great deal in a name, as the poet says, and that if at home my teachers had called those objectionable exercises a "Soldier Game," I might have enjoyed them too, and not wanted a holiday on Saturday afternoon!

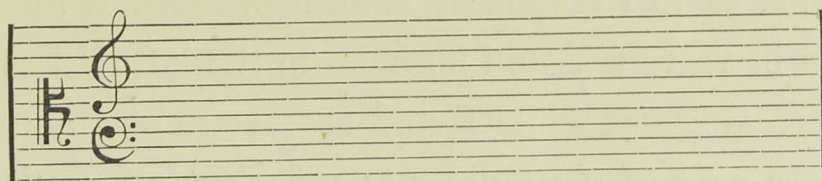
(See Note for Teachers in Appendix.)



CHAPTER VIII.

HOW METRONOME SHOWED HIMSELF TO THE KING.

QUON the following morning Mechanism, the carpenter, waited early on the King, who desired a fuller explanation of the manner in which the wonderful Piano game was to be used. His Majesty was again enraptured at the marvellous manner in which the inventor so regulated the action of his fingers as they touched the ivory keys, that they not only marched at the measured pace of Semibreves and Minims, but ran along in perfect imitation of Crotchets, Quavers, Semi- and Demi-Semiquavers, and that so regularly it seemed to the hearers as if real regiments of 2, 3, and 4 time must be passing by! Mechanism then placed upon the Piano a photograph of the Great Stave of Eleven, thus :



observing, that the Prince might wish to play at having a battle-field, in which case the twenty-one keys in the centre of the Piano must be used, the Bass Clef standing on the 4th, the C Clef on the 6th, the Treble Clef on the 8th line, while one white key was to be reserved at the *top* for the Guard G, and the same at the *bottom* for the

Guard F. All the keys above and below these two would admit of his playing at the Ledger Lines, in case the Prince should wish it.

The young Prince's eyes beamed with delight as he eagerly followed Mechanism's instructions, and then in a modest tone, as if he feared it might be asking for *too* much, he said, "Mechanism, if it were possible, I should like sometimes to play at giving *sharps, double-sharps, flats, double-flats*, and also *cannons* to my pretended soldiers." "Nay, nay," interrupted the old King, frowning, "you are always wanting more than you have, Progress; nothing further *can* be done, I say," and then was about to dismiss the Prince, when Mechanism, who had been at Court long enough to know that his Majesty soon got over a little tiff of this kind if matters took a favourable turn, observed quietly, "May it please your Majesty, I have already taken into consideration the Prince's request, and although I am not altogether satisfied with the manner in which I have carried out the scheme, still I have done my best, and must trust to your Majesty's indulgence for the rest."

The cloud disappeared in an instant from the face of Royalty, as the clever carpenter had expected, so he continued: "Your Majesty will observe a number of black keys above the white ones, these, *as far as they go*, serve for sharps and flats, and I only regret that there is not a larger number of them. Those keys, which have black ones to the right *and* left of them, use the former for *sharps*, the latter for *flats*, but when, as in the case of E and B, there is no black key to the right, and in that of F and C, none to the left, F has to be called E sharp, and C, B sharp, while E and B serve in like manner for F flat and C flat. In case of *double sharps* and *double flats*, the white keys above and below the sharps and flats have to be used, while for rests I lift up the hand for the length of the note it represents, and thus imitate the smoke rising, while I make no sound." For a few moments his Harmonic Majesty treated the little company to a lively air on his violin chest, and then exclaimed: "Mechanism, you

shall be a carpenter no longer, but a member of our Household, and a Lord of our Privy Council."

And thus the poor carpenter rose to unheard-of dignities, which will convince you children, I hope, of the importance both of thinking and working, and then who knows what *you* may become? The new Lord Mechanism being in reality a great man by his invention, before becoming great by his title—this was but a tribute which Royalty gladly awarded to merit—took his honour with extreme modesty, and almost reluctantly, fearing that he should prove but a rough Courtier; but the King's word was law, and so if he chose to have a carpenter among the Court Ladies and Gentlemen, why, you know it was his own look-out; and, perhaps, like Shakspeare, he thought :

"From lowest place when virtuous things proceed,
The place is dignified by the doer's deed."

The King now went into an adjoining apartment, having commanded Time to introduce Metronome; and bid Rest, Prolongation, and Tie be in attendance. Metronome entered in the most free and easy style possible, with a bow extremely like a familiar nod, and evidently in no way concerned at having to appear before Royalty, while he gave a significant smile in the direction of old Dr. Rest and his tall companion, as who would say: "I should know you two again anywhere." King Harmony being as we know in good spirits, chose to be blind to this total want of manners in Metronome, and graciously inquired what he had thought of the levee on the preceding day? "Never was so amused in all my life," said Metronome, laughing again at the very remembrance of it, "as at the sight of those old Semibreves and Minims crawling along like snails, then the Crotchets and Quavers with their gentle trot, while the Semi- and Demi-semiquavers really appeared to me in imminent danger of losing their breath if they persevered too long at their usual pace. Well,

said I to myself, I should think twice before engaging in an army where I must inevitably freeze to death in winter, or possibly melt in summer."

Time looked aghast at this audacious talk, and trembled for the consequences, when the King, drawing his bow in a perfect rage across his chest, fiercely exclaimed, "On our honour as a King (unless you instantly offer a suggestion which may appear of use to us), *we* shall not think twice about asking you to take yourself and your highly original remarks where they may be better appreciated." Metronome, nothing daunted by his Majesty's anger—indeed, he really seemed quite amused by it, to judge by the twinkle in his eye—replied in the coolest tone imaginable: "Had your Majesty asked for a suggestion sooner, I should have intimated that I could teach each of your men to march at *any* rate you pleased, thus allowing the Semibreves a run now and then for the benefit of circulation, and the others a rest for the ultimate advantage of the respiratory organs." "Utterly impossible!" said his Majesty; which most conclusive remark the attendants reverently echoed, for they knew by instinct (well-trained courtiers as they were) the advantage of being on the side of Royalty. "We have with difficulty acquired the present regularity," continued his Majesty, "and had we before each battle to teach the soldiers a fresh step, the result would not be worth the pains." "I do no teaching, not I," said Metronome, again laughing, "I stand on the battle-field and give my men the rate at which they are to go. Semibreves, Minims, Crotchets, and Quavers soon learn to march to my one, two, and three!" "And pray how do you make yourself heard on the field," said his Majesty, evidently amazed at the stranger's words, and now curious enough to hear more. "*There* you come to the point, Sire," said Metronome, removing a mysterious looking key from his waistcoat pocket, "and I must entreat your Majesty just to take a peep at my inside, the

peculiar formation of which alone enables me to be heard by an army."

For the first time I now beheld old Dr. Rest fairly excited at the idea of such practical anatomy; while Prolongation, with a surgeon's characteristic forethought, begged to place any suitable instrument at Metronome's service; and it was well, I think, that her Majesty the Queen and the Court Ladies were not present, or there would certainly have been fainting at the very idea of a man practising vivisection upon himself. "I carry my own instruments," said Metronome, now applying the key to a hole in his side, which, of course, his Majesty had not previously noticed, on account of its being quite inconsistent with etiquette to stand sideways before Royalty; and then unfastening a hook (till now concealed by his cloak), he removed the *whole* front of his chest, and begged the old doctor to hold it.

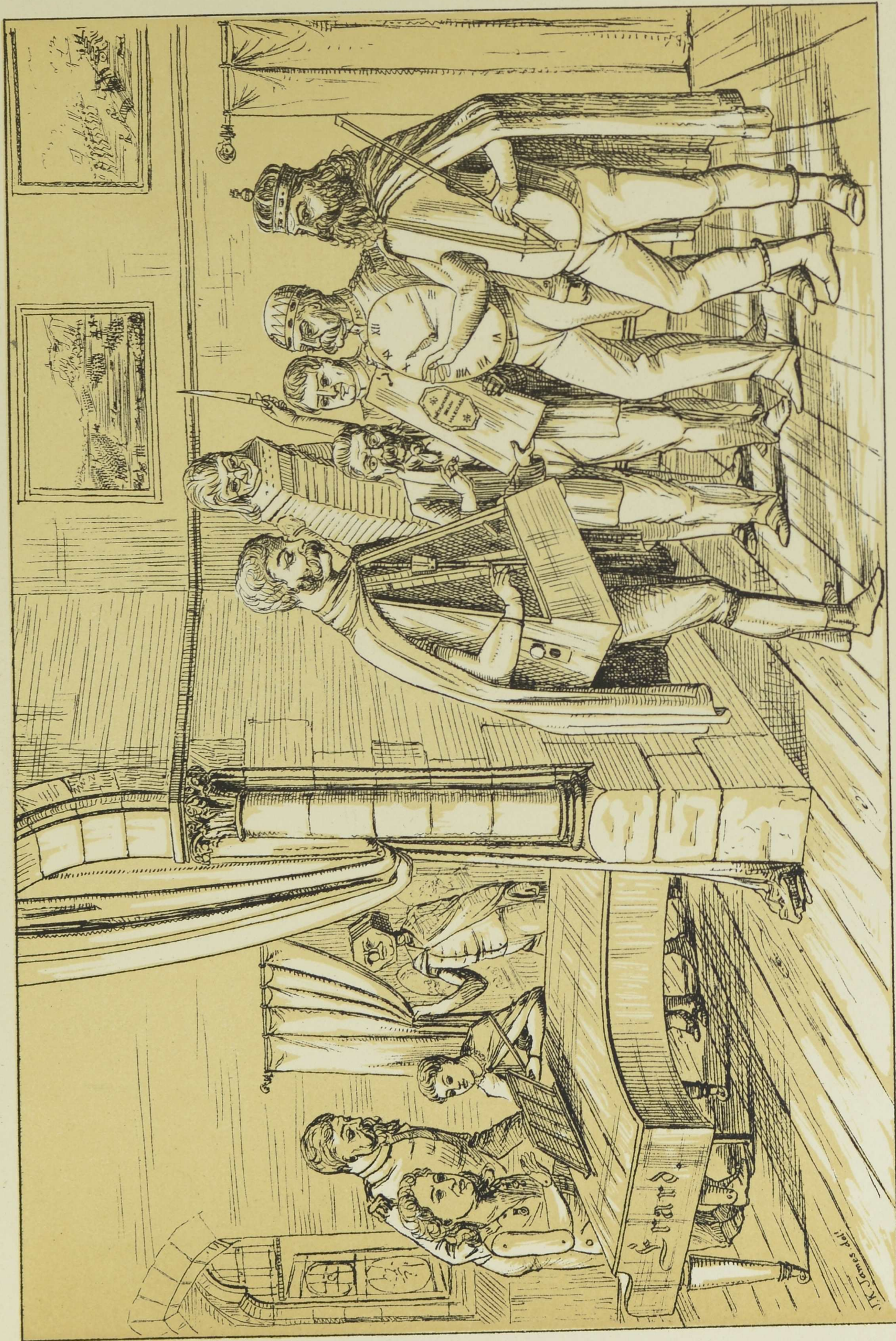
The King here lost all power of speech, Time's clock stopped for the first time from sheer excitement, Prolongation so forgot himself that he nearly stabbed the doctor with the useless instrument, while Rest, in his agitation, almost let the chest fall, and only Metronome had presence of mind enough to say, "Will your Majesty have two, three, or four time?" Then at a touch of his finger, a pendulum inside began to rock steadily backwards and forwards, with sound indeed loud enough to be heard by the Music-Land army, while an invisible bell ringing clearly to every *first* note, distinctly marked two, three, and four time.

When the company had sufficiently recovered from their first surprise, they were able to observe a list of figures on Metronome's chest, and to listen, while he continued, "I have but to place the nut of the pendulum at any of these figures, and I give any rate I choose to the soldiers, and can make from 40 to 208 men pass in a minute, whether they be Semibreves, Minims, Crotchets,

Quavers, or Semiquavers. Now place my pendulum at 60, and I give 60 beats to the minute, the old rate of your Semibreves measured off as correctly as ever they were by Time's clock." "However did you get made up thus?" was all his Harmonic Majesty, in great excitement, could think of to say. "Made up, indeed!" replied Metronome, with indignant tone, "I was born so, nor do I consider this fact at all stranger than having a—" Here Metronome was about to say "*a violin body*," but not caring again to excite his Majesty's ire by any such reflection, he continued with charming vagueness—"a—a—a—anything else! I think this inside of mine can be turned to good account; so if your Majesty will give me work and good pay, why here I am at your service!" "You shall be General in my army," said his Majesty in a transport of joy, "your work is clearly mapped out for you! After Time has decided upon the number and kind of notes in the bar, you (subject to my decision) give the rate as you have yourself described. While old Dr. Rest carefully assisted the new General to put himself together again, he quietly asked him whether he would also beat for the cannons? "Certainly," said Metronome, "and for the prisoners and wounded too;" at which attention Prolongation and Tie looked highly flattered!

The King retired, after requesting Metronome to make a second exhibition of his inside for the benefit of the Queen and the Prince, while I gladly accepted a cast of his chest, presented to me by the fairy Imagination, in order to be able to show my young friends what so astonished King Harmony's Court that evening! I did not join the party, but when a continued sound as of a bell fell upon my ear, I was in no danger of mistaking it for the voice of one of Queen Melody's charming Court Ladies!

(See Note for Teachers in Appendix.)



METRONOME SHOWS HIMSELF TO THE KING



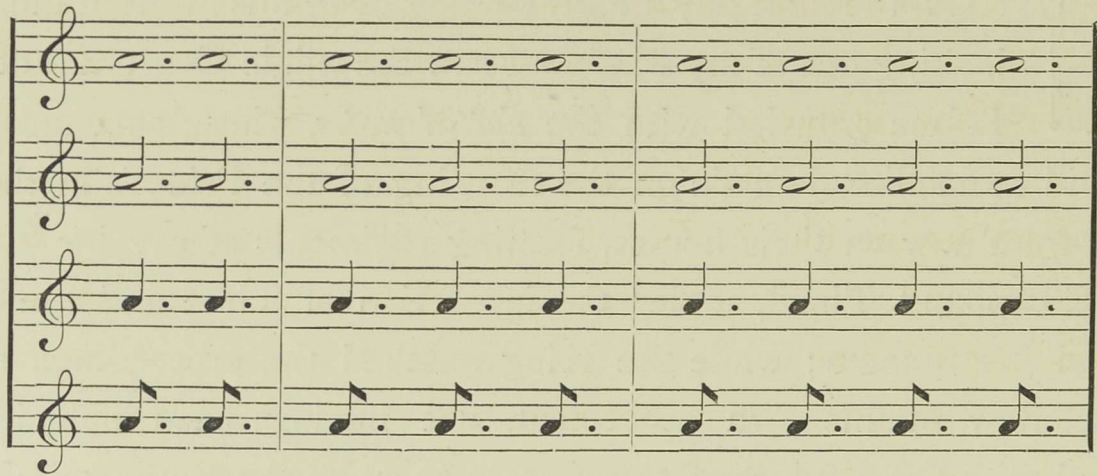
CHAPTER IX.

HOW SUBDIVISION CUT UP THE KING'S SUBJECTS.

EARLY the next day a loud beating of drums aroused me, and looking out of my window I saw the whole Courtyard of the Palace crowded with the *dotted notes*, whose acquaintance, you will remember, I made on the morning of the Prince's birthday. They were now on their horses, forming regiments of cavalry (called here Compound Time), under the inspection of Time and the new general Metronome; while the King watched the proceedings from the window of his own apartment, not having been sufficiently pleased with the conduct of these notes to grace the Review with his presence.

It seemed the new comers were too much given to brag about their size (it is wonderful what things people do find to brag about), and were continually making the most invidious comparisons between themselves and the King's loyal subjects. The dotted Semibreves \circ for instance, always gave folks to understand that they were worth 3 Minims, while the Semibreves could but show 2; the dotted Minims and dotted Crotchets, in a similar manner, congratulated themselves on being respectively worth 3 Crotchets and 3 Quavers; while the dotted Quavers lost no opportunity of stating emphatically, that if like the Quavers, they could but furnish 2 Semiquavers instead

of 3, they should think themselves small indeed. In return for their conceit they went by the nickname of the "Threes," and were very cordially detested in the town. When I heard the *sole* cause of their boasting I was somewhat reminded of "John Bull," and the Yankees abroad, the Prussians at home, and of the old lady, who, landing at Calais, exclaimed with indignation, "What impudence to call me a foreigner! *they* are foreigners, *I* am English." I think the King would have refused to employ them at all, had not Time and Metronome now strongly urged upon him the immense advantage of having regiments of cavalry in his army, whereupon he gave orders to have them all formed into regiments of 2, 3, and 4 time, thus:—



This done, they passed before the King's window, saluting Royalty in military style, and then rode through the large Park Gates, followed by General Metronome, ringing away at his invisible bell!

Soon after the King appeared at the Grand Entrance to take his daily Promenade through the grounds with Time, when suddenly bethinking himself of the queer little dwarf with the two swords (Subdivision), commanded his attendance, in order to learn what he should be able to suggest for the benefit of the army. Subdivision, appearing, saluted the King, and off they all three started (I, of course, behind them), and wandering along the beautiful winding

paths of the Park, over rustic bridges and through shady nooks, we at last reached the flower-covered banks of a lake (which I had often seen in the grounds from my window), in whose crystal waters the surrounding hills of Music-Land and the grand old trees were reflected as in a polished mirror! At some distance from this lake, and quite out of sight of the Palace, we reached a large orchard, filled with apple and pear trees, under which I now perceived many of the King's good subjects enjoying themselves, some dosing, others quietly meditating, while the rest, seated on the rustic benches, were beguiling the time with pleasant chat!

Upon the King commanding the dwarf to speak, he said, very abruptly: "Sire, it has always seemed to me that your regiments are far too small!" Here Time, startled even to the forgetfulness of Music-Land etiquette, which never allowed of a man speaking, until he was told to, in the presence of Royalty, exclaimed in horror, "What an insane idea! Sire, the state of our finances would not permit a change in this respect, and Metronome's bell cannot—." At this point Time stopped, for Royalty's violin bow came into such close proximity with his clock, he must have trembled for the works; while his Majesty cried, "Open your mouth again, and you are no longer Prime Minister of Music-Land. How dare you presume to interrupt?" It might have been an extra loud tick of Time's clock; but it seemed to me that an indignant stamp followed the King's speech, when the dwarf, trembling for his companion, gallantly endeavoured to conceal it by a little air on his drum, and thus came in for a royal snubbing himself, as the King, mistaking it for undue exaltation, said, "Not all that flourish, not all that flourish, I beg. The tone of your instrument is most unpleasant, and can always be dispensed with; so continue your remarks, and pray make them short and clear."

Subdivision, very philosophically concluding that kings *must* be

allowed to say more than other folks, continued as directed, "In many countries I could name, the sovereigns allow their soldiers to send substitutes (or equivalents) to war in their place; if, therefore, it seemed right to your Majesty to do so here, the very extraordinary formation of your subjects would admit of a totally novel and original system of substitution. Each soldier in a regiment might (in case of need) cut himself into two or three substitutes, who must be drilled to march by in the very same time as the note that produced them, and then there would not only be for the same expense larger regiments, but your Semiquavers and Demisemiquavers (until now unoccupied) would prove efficient soldiers, without altering time, or requiring more feats from Metronome's bell."

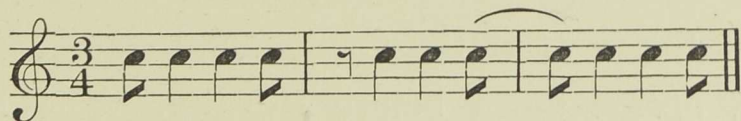
As on a former occasion, the cloud disappeared from the face of the King, who joyfully exclaimed, "I wonder we never thought of such a thing before." Then expecting, as usual, that when he chose to forget a quarrel, his attendants must do the same, he added, "And what say you, Prime Minister? speak." "Admirable!" cried Time, with enthusiasm, for he also was quite used to the King's little explosions of temper, "and with your Majesty's sanction I will give orders forthwith that the soldiers of the infantry (simple time) and cavalry (compound time) regiments may always enjoy the privilege of sending, when they wish, the first 2 the second 3 substitutes." Here 3 Crotchets, in eager conversation, strolled past arm in arm, whereupon Subdivision drew out one of his swords, and cutting them all through the middle, put an abrupt end to their interesting talk, when 6 little Quavers coming into existence, stood up and saluted the King. "Your Majesty will now more clearly comprehend my system of substitution," said the Dwarf, "for this taking place in a bar of $\frac{3}{4}$ time would, without extra expense, make 6 men instead of 3 in the bar, and, if they learned to march in the same time, Metronome's 3 beats would suffice, 2 going to each beat." Here Subdivision play-



SUB-DIVISION CUTTING UP THE KING'S SOLDIERS.

fully chopped an old Semibreve (just then meditating under a tree, book in hand), in two, and, of course, a couple of Minims appeared in his stead. "I see, I see," said the King, in high glee, "this might happen in a bar of $\frac{2}{1}$, $\frac{3}{1}$, or $\frac{4}{1}$, and the Minims would be the substitutes or equivalents." "Exactly so," said Subdivision, approaching the newly-created Minims, when again using his sword 4 Crotchets made their entrance into Music-Land, and were soon sacrificed in their turn, to become 8 Quavers. "Ha! ha! I catch your idea again," said King Harmony, "you would allow the substitutes in their turn to provide substitutes, and thus further increase the original size of the regiments." "Your Majesty's insight is truly remarkable," said Subdivision, greatly priding himself on having invented this compliment, "and has, no doubt, enabled you already to perceive that the dotted notes, in a similar case, would always provide 3 substitutes."

The King's delight knew no bounds; and we did not leave the orchard before all the notes there had been placed in regiments, and cut up into equivalents for his further edification. On the homeward path Time requested, that to prevent any confusion, each note's due number of equivalents should be carefully reckoned before passing on to a second, third, or fourth note in the bar. Thus, in the following bar—



the first Crotchet not being forthcoming, we know that it must have cut itself into 2 Quavers, of which we see one (or its rest, or a tied note), so conclude that the following Crotchet contains the other, and must therefore not be reckoned so much a Crotchet as 2 Quavers, the one articulated, and the other prolonged, the latter being the first of the 2 equivalents of a second Crotchet. The same thing occurs between the second and third Crotchets in the bar. Both the King and Subdivision highly approved of Time's suggestion, as Musical

Notation's bad pictures of prolonged notes might here lead his Majesty to suppose the second Crotchet had appeared before the first had given its due number of equivalents.

On a large terrace facing the Palace, we met the Prince, with Good Sense and Metronome, to whom the King related all that had taken place, and finished by asking him whether he could not contrive to beat for the substitutes. "Impossible!" said Metronome, "my powers of ringing are limited, as you know, to 2, 3, and 4; but I have a French friend called Reform, who has a capital arrangement for drilling substitutes, besides other clever ideas about the management of an army, so your Majesty will perhaps think fit to call him to Music-Land." "Write at once and assure him of a hearty welcome to our Court," said the King, and then turning round suddenly, bade the Prince and Good Sense uncover to the new general Subdivision. This unexpected honour so took the Dwarf by surprise, that he fairly stumbled, lost his equilibrium, got hopelessly entangled in his two swords, and, so to speak, beat a sudden retreat by falling backwards down the flight of steps at the end of the Terrace. The noise of the drum rolling down the marble steps, and that of the two swords as they fell with a loud crash, brought many faces to the windows of the Palace, and great was the consternation at the sight of the new general on his head, his heels in the air, yes, upside down before Royalty. The King had the delicacy to retire at once with the Prince, Good Sense set the fallen hero on his little legs again, Metronome, bursting with laughter, as usual, picked up the swords, remarking facetiously, "that it *did* take a little to *upset* some folks;" while I could not help thinking that it would have been a very appropriate occasion for Subdivision to say, like Don Cæsar,—

"O let me like a soldier fall,
Upon an open plain."

(See Note for Teachers in Appendix.)



CHAPTER X.

HOW THE DOTTED NOTES OFFENDED THE KING.

QLD Dr. Rest saw the King on the following morning, and obtained permission to have a large stock of Rests in readiness on the battle-field, in case any of the substitutes on coming into existence should be unfit for military work. This matter satisfactorily settled, Prolongation was sent for, as he had intimated to the Prime Minister that he had a most important matter to lay before the King.

Prolongation, carrying his instrument box under his arm, and with his customary coolness of demeanour, entered the Audience Chamber, and having been commanded to state his case, replied: "With these wonderful doings of General Subdivision and our officers, now continually chopping themselves into two or three equivalents, a new (and before unknown) case often occurs. Enemy keeps a sharp look-out for these remarkable 'transformation scenes,' avails himself of the opportunity to aim at first of these equivalents, and down he goes!" "Would that we could shoot the wretches down too," said his Majesty angrily, and forgetting that all is fair in war; "but how would you remedy this evil and yet prevent inaccuracy in the bars?" "Easily," said Prolongation, in his concise style. "Each soldier, in case of need, must pick up the wounded man and show a

flag on which a cannon ball (or dot as you say in Music-Land) shall be painted, signifying his right to prolong his step for *half* its value, and thus do duty for the *first* of his comrade's equivalents. Another dot would be necessary of *half* the value of first, if *second* equivalent, alarmed at companion's sad fate, also divided himself into two, and the same accident befel his *first* equivalent, thus requiring a further prolongation of the living soldier's step for a *quarter* of its value. In other words, a dot after a note prolongs it for *half*, a second dot for a *quarter* of its value. Thus, in this case:



the time signature clearly showing that dotted notes as units are not to be expected, the dot in the two first bars clearly signifies that the sound of the *first* Crotchet is to be prolonged for the worth of another Quaver (or first half of the second Crotchet in the bar), while that in the third and fourth bars shows that each Quaver is prolonged for the worth of a Semiquaver. Again here—



the dot after the first Crotchet represents the first half of the second Crotchet in the bar or a prolonged Quaver, while the second dot represents the first half of the second Quaver or a prolonged Semiquaver. A third dot is sometimes used and is then worth half the second dot, and prolongs a note for an eighth of its value." The King gladly approved of Prolongation's ingenious scheme of dots, and thus the audience came to an end.

Later on in the day the fairy advised me to ride over to the Large Barracks on the Quay, where a grand banquet was to be given by the dotted notes that evening, and where I might hear some

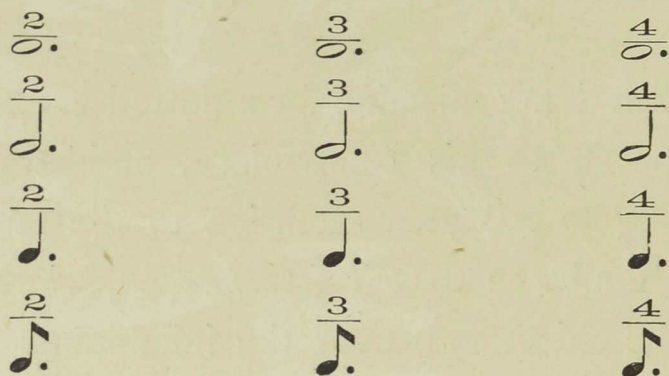
amusing speeches! For the first time I absented myself from the Palace and took my place (of course quite invisible) at the banquet. There were hundreds of dotted notes of every kind at this entertainment, and very merry indeed they were, as with excellent appetite they all did full justice to the sumptuous feast! This concluded, they all joined so very heartily in drinking the health of the King and the Royal Household, that I began to like my new friends, and fancied injustice must have been done them in the reports brought to the King.

I soon discovered my mistake, for a dotted \circ . now rising, made the following speech to his companions, amidst great applause: "Gentlemen, I beg to call your attention to the fact, that although there can be no doubt as to our *immense* superiority in respect of size (here was the old story!) over the inhabitants of this country, who can but effect a poor subdivision of 2, while we so readily produce 3 substitutes. . . . (At this point several of the dotted notes, I suppose in support of the orator's assertion, sacrificed themselves on the spot and divided into 3'.) I say, in spite of such evident superiority, we have suffered great insult from the Sovereign of this country, inasmuch as we have received neither crests, shields, or battle-flags! You will all feel the necessity of using measures for having this state of things remedied, and agree with me that a public apology is due to us!"

Here, amidst renewed cheers, a dotted Minim rose, and heartily seconding the above resolution, made a speech to the effect that there never had been, and never could be soldiers to compare with themselves, while a dotted Crotchet, who followed, suggested that they should now write a letter to the King and despatch it to the Palace, in order, as he expressed himself, "that the King might perceive they well knew what was due to them."

I trembled for them when I thought of all I had seen of the

sweetness of his Majesty's temper, but they, nothing daunted, and in proud consciousness of their innate worth, as they observed, wrote the letter and boldly stated their views. They not only insisted upon being forthwith provided with shields, but also sent designs for their crests, which, they condescended to inform Royalty it would give them pleasure to accept. These designs were no less than their own portraits placed beneath the 2, 3, or 4 of the battle-flag, thus :—



for they considered it quite beneath their dignity, as dotted notes, to have simple figures like the others !

I left them here, much disgusted with their arrogance; and riding quickly home, reached the Palace shortly after the bearer of the missive, and just in time to witness a stormy scene! The King's indignation knew no bounds, and we could hear his voice all over the Palace, when, having indignantly torn up the letter, he fairly screamed with rage. "Time, see that every one of them is exterminated before dawn! Beat them well, exile them, kill them, anything you like, but never let us set eyes on a dotted note again, or on our honour as a King, we'll—— we'll——." Here his Majesty, unable to find an adequate expression for his terrible plans of vengeance, nearly ruined his bow by banging it on the table, no doubt as illustration of the fate which awaited the dotted notes.

His attendants, all pale with alarm except Metronome (who, doing his best to conceal a smile, looked as much as to say,



KING HARMONY IN A RAGE.

BLACKIE & SON, LONDON, GLASGOW & EDINBURGH.

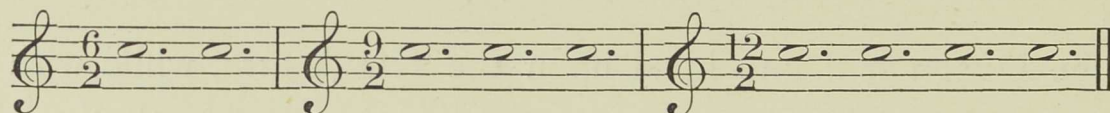
Good gracious, what a row about nothing!), now valiantly offered their services. Subdivision, fairly on his legs again, and bold as a lion, placed his ternary sword, which he brandished as usual, at the service of Royalty, offering to slaughter the rebels. Governor Tie was ready to tie them fast with his ropes. Dr. Rest thought for once he might dose them, while Prolongation protested that to vivisect the whole community was the one desire of his heart. All was in vain, the King stormed and roared the more, until, at last, *smash* went one of the strings of his violin body with a terrific noise, upon which the door opened, and Queen Melody, followed by her little dog, who barked furiously, increasing the noise, and by two Court Ladies (who seemed, by-the-by, wonderfully unconcerned, but they were used to his Majesty's style), entered, looking so pale and terrified, that the King ought to have felt ashamed (if he did not) of his unseemly rage!

The Queen laid one hand upon the King's arm, while with the other she played her harp so mournfully, that at length the King grew quiet, and explained to her the cause of his rage. The Queen then pleaded as eloquently for the forgiveness of the dotted notes as ever did Queen Philippa of old for the citizens of Calais, and not in vain either, for the King, relenting by degrees (especially when Time and Metronome argued the advantage of cavalry regiments), was at last pacified and withdrew with his Consort, after commanding Time to assemble the dotted notes in the Audience Chamber on the following morning.

I was present when they arrived with jaunty air and merry faces, in the full belief that their request was to be granted, but the Audience Chamber was empty, not a shield, banner, or flag was to be seen; and at length the King, with the fiercest of looks, entered the Hall, accompanied by Time and Subdivision, now wielding his ternary sword. After a speech, which must pretty well have taken the

conceit out of them, the King ordered the dotted notes to form into regiments of 2, 3, and 4, and then concluded by saying, "You must have some Battle Flags for the sake of our servant Time, but on them your disgraced and dishonoured names shall never appear, and no crests or shields whatever will you have in our army. General Subdivision, I now command you to let them remember with due effect that they are worth 3."

Here Subdivision approached the regiments of dotted Semibreves, and chopping the first into 6, the second into 9, and the third into 12 Minims, he handed to the first of them in each regiment a flag bearing on it $\frac{6}{2}$, $\frac{9}{2}$, $\frac{12}{2}$. Their disgrace consisted in having the crest of their equivalents on each flag, for this was to be the case even when the dotted notes themselves appeared in the bar. Thus:—



The regiment of dotted Minims divided into their adequate number of equivalents, viz., 6, 9, and 12 Crotchets, received in turn $\frac{6}{4}$, $\frac{9}{4}$, $\frac{12}{4}$ on their flags, the dotted Crotchets $\frac{6}{8}$, $\frac{9}{8}$, $\frac{12}{8}$, and lastly, the dotted Quavers $\frac{6}{16}$, $\frac{9}{16}$, $\frac{12}{16}$, and thus in Music-Land 6, 9, 12 stood always for 2, 3, 4 dotted notes. Musical Notation, at the King's command, now photographed the different regiments, bearing these flags thus:—





and handed them to Time, who stood near the Throne. It was a frightful blow; but as we all know that "pride goes before a fall," I hoped that gaining in humility what they lost in dignity, the next time favours were to be shown these dotted notes might come in for their full share.



CHAPTER XI.

HOW MUSICAL NOTATION COMPLAINED OF HIS WORK.

THERE was a great deal of excitement for the next few days in Music Land, for the Semibreves, Minims, Crotchets, and Quavers, feeling most indignant with the dotted notes (whose conduct had been made public by the King's orders), were resolved to show, by a sacrifice, that if their size were small, their loyalty was great. A number of them soon waited upon Time, and having made him acquainted with their plan, entreated him to obtain the king's approval of it before the opening of the Privy Council, at which the matter must be laid before the Lords. Time found to his great surprise that each soldier (in the event of having recourse to binary subdivision) was ready, at his own expense, to provide a *third* substitute, and so become, in reality, of the same value as the dotted notes. Thus the Semibreves, only worth 2 Minims, offered to send 3, undertaking that they should pass in the same time; the Minims and Crotchets were ready to provide, the first 3 Crotchets, the second 3 Quavers, while even the Quavers agreed that 3 Semiquavers should take their place on the battle-field in case of need. The substitutes themselves (for they were now consulted) offered to do the same, and so a Crotchet having cut himself into 2 Quavers, each one of them undertook (if required) to provide 3 Semiquavers, thus giving

6 substitutes instead of 4; or if the same Crotchet sent 3 Quavers, each was ready in his turn to send 3 Semiquavers, forming a total of 9 substitutes instead of 6 for the Crotchet.

Time dismissed them with thanks, and did not fail to acquaint the King with the matter at the evening banquet, to which he, with Metronome, had received an invitation. I never saw King Harmony look in better temper than on this occasion, nor had I ever heard him play such lively airs on himself as he did when listening to Time, to whom he said at length, "I have read that the Sovereigns of other countries confer medals, orders, and decorations on those soldiers who distinguish themselves by special courage or loyalty. We will do the same, and to-night invent some 'order,' or sign of merit, for these our devoted soldiers to wear on the field, for they shall know that if a King of Music-Land can punish arrogance and treason, he will never fail to recognize and reward merit."

The result of some reflection was that when the plain notes sent 3 substitutes, they should have the title of "triplets" bestowed on them, and the right to wear an elegant order this shape \frown , embroidered by the Queen's own hand, with $\overset{3}{\frown}$. Thus a triplet of Minims $\overset{3}{\frown} \text{p} \text{p} \text{p}$ would be worth a Semibreve, while a triplet of Crotchets $\overset{3}{\frown} \text{c} \text{c} \text{c}$, a triplet of Quavers $\overset{3}{\frown} \text{q} \text{q} \text{q}$, and a triplet of Semiquavers $\overset{3}{\frown} \text{sq} \text{sq} \text{sq}$, would respectively equal a Minim, a Crotchet, and a Quaver. If the two equivalents of a note in their turn each sent a triplet, the title would be that of "Double Triplet," and the order this shape $\overset{3}{\frown} \overset{3}{\frown}$ thus:—



and when each note of a triplet further sent a triplet thus:—



the title of Triple Triplet would be awarded with the following order $\widehat{9}$, or $\widehat{3} \widehat{3} \widehat{3}$. A special title was granted, viz., that of Sextolet,* with the right to wear the following order thus $\widehat{6}$, when each part of a *triplet* was divided into two parts or equivalents, its *natural* worth,† thus:



This settled, his Majesty very suddenly exclaimed, “A bright idea has passed through my mind, gentlemen” (whereupon I noticed that these excellent courtiers did not lose the opportunity of remarking that his Majesty’s ideas were always brilliant), “let us offer a variety of orders to our soldiers, and induce them to send far more than their due number of equivalents, and thus increase our regiments without expense to ourselves. As General Metronome’s beating is so infallible, we can easily manage this by insisting that, whatever be the number of substitutes thus provided by a note, they must *all*, if necessary, march by to one beat.”

These orders were prepared thus $\widehat{5} \widehat{7} \widehat{11} \widehat{13} \widehat{15} \widehat{17} \widehat{19} \widehat{20} \widehat{22} \widehat{25}$ click,‡ and the only question now was what to call them, so his Majesty’s brilliancy of idea must suddenly have failed him, for he was forced to

* Sometimes the Double Triplet is called a false Sextolet. The true Sextolet can only be found by dividing each part of a triplet into two parts; the false Sextolet is only a double or a united triplet, and should always be written separately to avoid confusion.

† Here it is necessary to conceive of the first Crotchet having been previously divided into a *triplet* of Quavers, and that the Sextolet arises from each Quaver thus giving two Semiquavers.

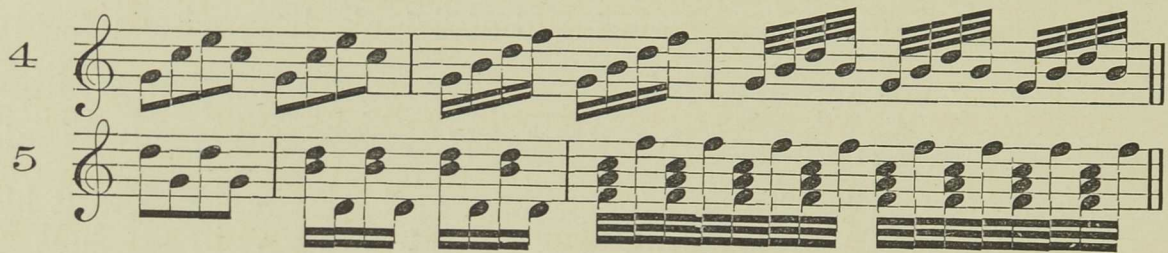
‡ The division of a note into 5 equal parts (instead of 4) is termed Quintuplet, into 7 (instead of 4) Septuplet, into 9 (instead of 6 or 8) Nonolet, into 10 (instead of 8) Decuplet. Any note either in a Triplet, Double Triplet, Sextolet, &c. &c., can be prolonged or bound.

appeal to Metronome for help. "Well," said Metronome, laughing, "this being quite out of our friend Subdivision's line, whose sword is either binary or ternary, might we not venture upon a little joke, and call it 'Irregular Subdivision?'" Here his Harmonic Majesty, laughing as loudly as Metronome, and with a sly look at his companions, replied, "Very good, very good, indeed, General; but (between ourselves, of course, gentlemen) it will remind us that our General's proceedings have not *always* been *regular*." At this allusion to poor Subdivision's recent tumble, the courtiers joined in the laugh, and did not get over it until Dr. Rest, looking unusually solemn, begged permission to speak to his Majesty.

It appeared that Musical Notation was suffering from a terrible pain in his head (the result of using this organ too much since Subdivision had introduced the equivalents), and declared he must give up his post if his work were not lightened. "It is just like that self-willed fellow to talk thus," said the King; "give him a good dose of physic, Dr. Rest, and cure him both of his pain and his obstinacy." "Your Majesty is already aware that my treatment of these cases is rest," said the little doctor quietly, "and I have a plan for relieving the photographer, if your Majesty will condescend to approve of it." "Proceed," said his Majesty, "and be as quick as possible, doctor, for our Prime Minister's chest marks the hour of midnight, and we *also* would gladly avail ourselves of your favourite prescription." Dr. Rest having reminded the King that bars were sometimes composed of a number of substitutes bearing the same name, thus:—



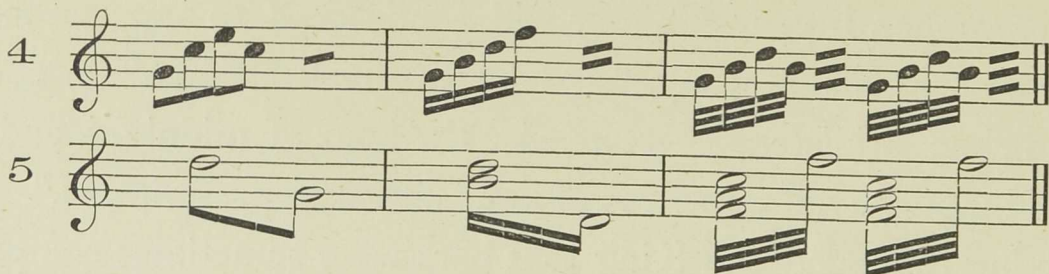
or of several similar groups, thus:—



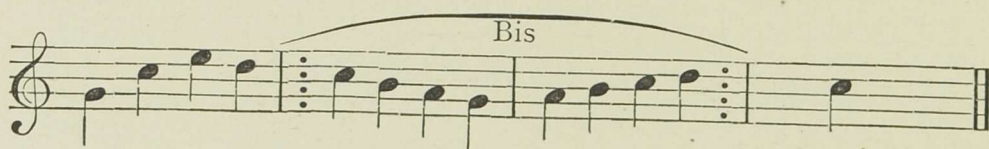
suggested that in the first case only one note should be photographed, and that one represent the whole value of the groups, thus:—



In the first three cases the lines above the staff, or through the stem of the note, would indicate into what sort of notes it had really been subdivided; while in the latter ones the marks would show respectively that a group of Quavers, Semiquavers, and Demisemiquavers would have to be repeated, thus:—



He further requested that the word *Bis* on a flag should signify the repetition of a passage, and that an oblique line, with a dot on each side of it, thus $\%.$, should indicate that similar bars were to be repeated as often as this sign was used. Thus:

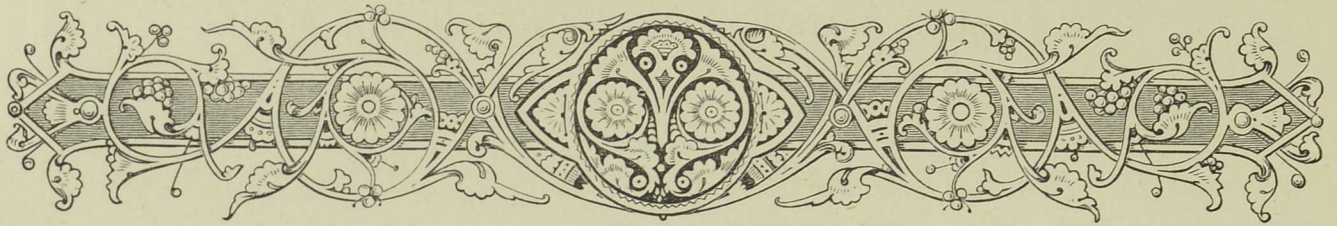




These arrangements were all to be termed "Abbreviations in Musical Notation." His Majesty did not appear at all pleased with this arrangement, called Musical Notation a lazy fellow, and said that he should decidedly prefer an accurate representation of the battles; but old Dr. Rest insisted upon the critical state of his patient's head, so his Majesty made the best of a bad job, sanctioned the abbreviations, and dismissed the doctor. Before retiring, Time was commanded to express his Majesty's public approval of the manner in which the Infantry regiments had behaved, and to issue invitations to them to attend the State Ball which concluded the Music-Land season.

Poor Time did not get at all to bed that night, it being his duty to prepare the Speech with which his Majesty would open the Music-Land Council or Parliament in person on the following day. Time very naturally considered himself kept out of bed for a useless job, for although his Majesty would insist upon having an announcement made to the effect that he placed all matters before the Lords for their sanction, it was well known that this was a mere *façon de parler*, and that they only enjoyed the liberty of *not* differing from his Majesty on any one point.

The Lords were now 8 in number, including Rhythm the President, and were called Accent, Syncopation, Emphasis, Movement, Expression (two Italian brothers), Appoggiatura (Superintendent of the Allies), and lastly, the late Carpenter, now Lord Mechanism. All this I learned from my magic ring that night, and I longed for the morrow that I might witness this important ceremony of opening the Council.



CHAPTER XII.

HOW THE KING OPENED THE COUNCIL.

EARLY the next morning I went into the Council Chamber, and saw the seven Lords just about to take their usual places opposite to the Throne, while Lord Mechanism modestly walked to the further end of the apartment, and seated himself at his Grand Piano. Rhythm, the President, had a large trumpet on his head, no doubt as a sign of his rank, but it seemed very heavy and uncomfortable; and as Shakspeare once remarked, "Uneasy lies the head that wears a crown," I could not help wondering what he would have said to one bearing the weight of such a large instrument as this trumpet, or whether Rhythm like Henry IV. ever said, "Full well I know how troublesome it sat upon my head." He occupied the centre seat before the Throne, with Appoggiatura, Expression, and Movement on his right hand, Accent, Syncopation, and Emphasis on his left.

Accent and Syncopation were, without exception, two of the most singular little beings I had ever seen. Both of their heads were triangles, although Syncopation's (to his intense satisfaction!) was upside down, for as he had always been on the worst possible terms with Accent, he naturally rejoiced in the fact of nature having distinguished them in so marked a manner. Had there only been

some believers in phrenology in Music-Land, what a rare study these triangle heads in opposite directions might have afforded. I was aware that Syncopation was of a very quarrelsome turn of mind, and always led as much opposition as the King sanctioned in the Council, but I was scarcely prepared to find him now scowling at Accent in an alarming manner, and holding up his little fist at the enemy in the most threatening of attitudes. Emphasis, who had no particular opinions of his own, and was always glad, for the sake of peace, to adopt those of his colleagues, now sat between the two foes, and tried hard to prevent a quarrel by declaring himself ready to stand up for them both, an offer which hardly seemed to satisfy Syncopation. I was still looking at him, when the door opened and in came all the officers of the Household, and seated themselves in some exceedingly comfortable stalls behind the Lords, whom they now saluted in turn. A grand flourish of Trumpets and Flutes soon announced the approach of his Harmonic Majesty, who, with Queen Melody, the Princesses, and young Prince Progress, and attended by Good Sense and Routine, entered the Throne Room, upon which all the Lords and Officers rose as one man, and loudly cheered. The King ordered them to be seated, and then, after the Prince had walked to his place by Lord Mechanism's side at the Piano, Routine handed his Royal Master the Speech, which he read as follows :—

MY LORDS AND GENTLEMEN!

It gratifies us much to meet you again in this ancient Hall, where we have ever been wont to discuss all matters pertaining to the welfare of our country, and that, Gentlemen, on a very important day in the annals of Music-Land, for we have now publicly to introduce to you several new officers, and call for your sanction to their different appointments in this our Land and in our Royal Household. These gentlemen at present before you (this must

have been a figurative expression, for all these good men were immediately *behind* the Lords!) are Metronome and Subdivision, Generals, by our command, of the Music-Land army; Rest and Prolongation, Physician and Surgeon both in our army and our Palace; Tie, Governor of the State Prison; and lastly, Musical Notation, our talented Photographer (obstinate would surely have been a fitter expression I thought).

We have named Time our Prime Minister, in consequence of his continued efforts for our welfare, and have further allowed the different regiments to be called after his name. His present work is to decide how many notes (and also what kind of note) are to be found in each bar, and for this purpose we have sanctioned his resolution to use crests and battle flags. The extraordinary formation of Metronome's chest, enabling his voice to be heard on the battle field, has induced us to engage his services for the purpose of giving the correct *rate* or *tempo* to our soldiers; while Subdivision directs the binary and ternary division of our soldiers, thus greatly improving the appearance of our regiments, until now too small. The ingenious cannons invented by our doctor, and called rests after him by our special desire, will shortly be placed before you, in order that you may observe how accurately they represent our notes in all but producing sound. To Prolongation we owe the idea of one note doing duty for others by prolonging his step, and this being of great relief to the wounded, we have accepted his services as Surgeon in the army.

We have further resolved to employ the dotted notes in cavalry regiments (to be called Compound Time), and can but regret that their unparalleled arrogance has obliged us to disgrace them, by refusing to allow them to be represented by crests on the battle flags.

We felt it only consistent with justice to award special titles, viz. those of Triplet, Double Triplet, Sextolet, and Triple Triplet, to those soldiers who, only able to give two substitutes as their natural worth,

have agreed to provide a third at their own expense, and we have further offered decorations to all who thus desire to prove their loyalty by sending a larger number still of these equivalents.

Lastly, Gentlemen, we have been obliged, although reluctantly, to reduce the amount of work done by Musical Notation, and grant permission to introduce the "Abbreviations" suggested by our physician. These important matters we submit to you, my Lords, both for your approval and ultimate sanction, and further request that you now discuss in our presence such matters as you desire to bring before our notice, and may the harmony which has ever reigned in our Councils attend us to-day!

Instead of cheers, the audience rose, and while Queen Melody with the Princesses left the Throne Room, each member of the assembly having an instrument for his body now played it, thus producing a remarkable mixture of sound, including trumpet, flute, triangles, drum, concertina, banjo, and piano, in the midst of which I heard Metronome's bell ringing and Time's clock striking to testify their approbation. When at length all was still, Rhythm rose, and having as usual gone through the form of thanking the King for his presence in the Council and his able speech, stated that Accent was the first of the Lords who would speak this day.

In spite of a terrible frown from Syncopation, Accent rose, and with as good-natured an expression as possible, stated that as his Majesty had always displayed such interest in *seeing* the regiments march along, he felt that it would be of additional importance could they also be distinctly heard. The King nodding significantly, Accent stated further that this could be easily managed if the Lords would agree to pass a resolution to the effect that the *first* soldier in each regiment (whether of 2 time, 3 time, or 4 time) should step with extra force called *accent*, and that in 4 time the feet of the third

soldier should also be more distinctly heard than those of the second and fourth. When Subdivision brought several groups of equivalents into the bar, the first in each group should also be more distinctly heard than his companions, and thus his Majesty counting the groups would distinctly recognize the time!

Rhythm rose with great dignity to second the resolution; for having long felt, he said, the necessity of grouping bars in order to form musical ideas or phrases, they also would become necessarily more distinct by the *regular* and *periodical* recurrence of these accents. He begged, therefore, for the benefit of musical phrasing or rhythm, to put Accent's law to the vote, which was soon carried by a majority of six Lords, only Expression and Syncopation voting against it *as a regular thing*.

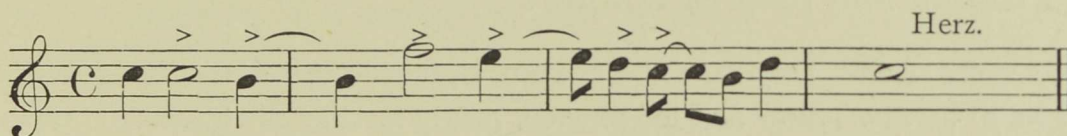
Syncopation, often nicknamed "False Accent" or "Displaced Accent," now rose, and declaiming in a vehement style against his opponent's "fixed ideas" and "stereotyped plans," entreated the Lords to consider the monotonous effect of the law just carried, and moved as an amendment of the same, that (subject of course to his Majesty's control!) not only that *any* soldier in the bar might at times be permitted to give the extra stamp to mark the accent, but that even the accent itself might be obliterated altogether, should his Majesty desire it, by a prisoner (tied note) being obliged to march first. Expression seconded the motion on account of the varied effect produced by it; but the debate which followed was long and stormy, for Rhythm, Metronome, and Time all voted against it, the latter stating that Accent's rule could be readily carried out, but that if *any* note was to be accented, all order would disappear, and the King possibly become hopelessly puzzled.

I am afraid Syncopation must have lost the day, had not Emphasis now risen and stated that although he had great satisfaction in approving of the rules laid down by Accent—to whom he



KING HARMONY OPENING PARLIAMENT.

was ready to offer additional help at any time—still he would undertake to assist Syncopation whenever he could, by placing a little mark this shape < > called “Emphasis mark” or *sf* on the helmet of any soldier required to stamp contrary to rule, thus:



He further said that he knew from his friend Prolongation how much easier it would be if, at times, the notes bearing others on their shoulders (or prolongation sounds) might give the additional stamp, thus:



and asked that all such groups, in which the accent was displaced, should be termed syncopated.* The King, here applauding so vigorously with his violin bow, the Lords felt which way the wind was blowing, and always bent upon pleasing Royalty, voted for the amendment, termed by their unanimous consent “accented notes occurring in the unaccented part of a bar,” although I thought Rhythm, Accent, and Time scarcely looked pleased.

This business satisfactorily settled, Rhythm again rose and introduced the Italian Movement, who stated that in case of the forced absence of Metronome, he had this General’s permission to use or

* There are also kinds of syncopation in which the time appears so altered it seems as if a new kind were introduced. Many interesting specimens of syncopated passages occur in Schumann’s works.

affix certain Italian words of his own invention on Time's flags, which should clearly denote the rate or *tempo* at which the notes were to march. His Majesty King Harmony objected to the use of Italian words, but a translation of them prepared by Good Sense was now handed to him and read as follows :

GRAVE . . .	Very slow and solemn, in the slowest time.
LARGO . . .	Slow and lengthened, nearly as slow as Grave.
LARGHETTO .	Rather slow, a degree quicker than Largo.
ADAGIO . . .	Slowly, deliberately, but not dragging; full of soul and expression.
ANDANTE . .	Advancing, going onwards.
ANDANTINO .	Rather slower than Andante.
MODERATO .	In moderate time.
ALLEGRO . .	Cheerful, merry, vivacious, but not hurried.
VIVACE . . .	Lively, brisk, sprightly, quicker than Allegro.
PRESTO . . .	Quickly, swiftly, with rapidity.
PRESTISSIMO .	Very quick, as rapidly as possible.

The Lords having all voted for the use of Movement's words, the Italian again rose and begged his Majesty to understand, that not having been endowed by nature with a chest like Metronome's, which knew of no fatigue, he could not undertake to beat on the field without at times slackening the movement; but he offered, on the other hand, if it should ever be deemed of importance, to increase the speed according to the King's desire. The King at once sanctioned this arrangement, without asking the Lords, who only ventured to stipulate, that in the first case Movement should use the terms

RITARDANDO,
 RALLENTANDO,
 POCO A POCO PIU LENTO,

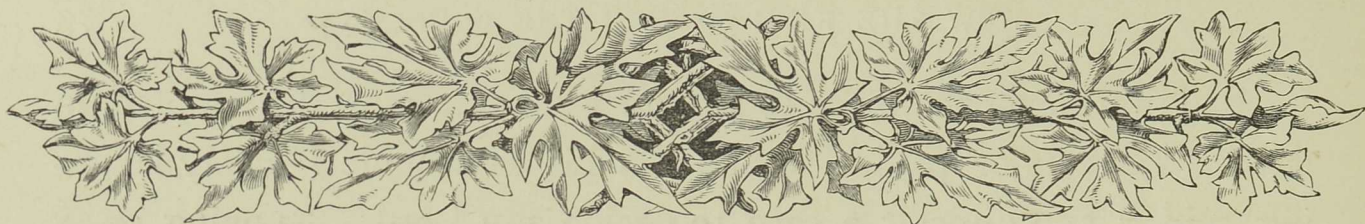
on the battle-flag; and in the second,

ACCELERANDO,
 STRINGENDO,
 AGITATO,
 POCO A POCO PIU MOSSO;

and lastly, A TEMPO upon resuming the original rate.

Rhythm rose once more to inquire what rate must be adopted in sudden retreats or panics, whereupon his Harmonic Majesty laughing, said, "Too difficult a case to decide, my Lord. Running away is so utterly *against* all our rules, that we cannot make one concerning it." Here Metronome, as usual oblivious of Etiquette, roared out, "Let it be 'Ad Libitum' or 'A Piacere' to please our Italian friends," at which joke the Lords, seeing a smile in the King's face, all cheered vociferously. "Done!" said his Harmonic Majesty, "and let that be your motto for the rest of the day, my Lords, for we have worked hard and would fain adjourn the Council until the morrow."

Here Royalty retired, followed by Routine, Good Sense, and all the Flutes and Trumpets, whereupon the Lords and officers instantly jumped up like a set of merry school-boys, cleared their seats at a bound, and certainly proceeded in a most "Ad Libitum" manner to their different apartments.



CHAPTER XIII.

HOW THE KING SAT AGAIN IN COUNCIL.

QUON the following morning the King again appeared in the Council, and attentively followed all the weighty discussions of the Lords. Business commenced by a lengthy speech from Appoggiatura, superintendent of the Allies (called here grace notes, appoggiatura or acciatura) of his Harmonic Majesty. We learned that many of the neighbouring Princes, anxious to send help to the army of Music-Land, had, unfortunately, of late done so in a manner which seriously interfered with the arrangements of Time. It appeared that often when (according to the Prime Minister's rules) each soldier marched in his proper rank, these Allies appeared suddenly in the most uncalled-for manner to offer assistance, and were then immediately photographed by Musical Notation (who, at the distance from which he stood to the field, could not recognize them as strangers), and thus many a regiment appeared to contain too many men.



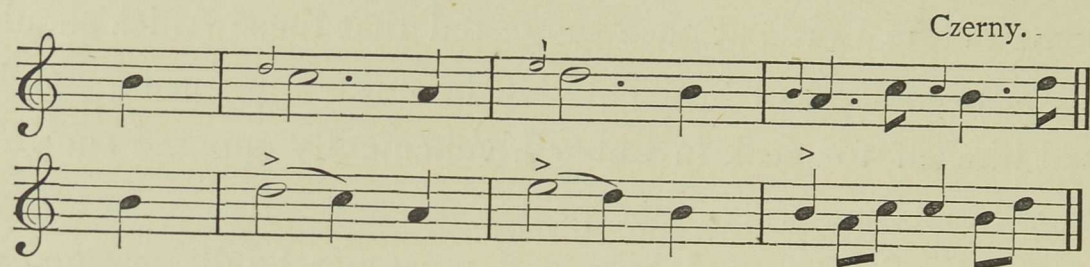
Some of the Lords at once suggested that these Allies should be politely sent about their business; but here the King, using a right he granted himself to speak in Council, vehemently opposed such a proceeding, observing truly, that people (as a rule) were not any too ready to offer disinterested help, and must not be discouraged when for once they did so. "We will never allow our Allies to reproach us with receiving help ungraciously," continued his Majesty, "but we will rather sacrifice the worth of our own subjects, with your sanction, my Lords, and thus make room in our regiments for the Allies. This proposal was forthwith accepted (the King's plans always were, so subservient to Royalty were these good courtiers), and a long discussion followed as to the best means of carrying it out.

It was at length settled, that on the arrival of an Ally (Grace Note) the soldier to whose side he came must immediately cut himself into *two* substitutes, the first of which should quit the regiment, leaving his uniform for the stranger, who would fill his rank and assume his appearance; thus, in the former cases the Semibreve would divide itself into 2 Minims, the Minim into 2 Crotchets, the Crotchet into 2 Quavers, and lastly, the Quaver into 2 Semiquavers. One of these substitutes would, in each case, quit the regiment, leaving the Grace Note to appear, thus:



as an ordinary substitute. It was further decided that the dotted notes* should sacrifice two-thirds of their value to the Allies, thus:

* A Long Appoggiatura placed before a plain note borrows half its value; before a dotted note two-thirds of its value.



Musical Notation was then requested to represent the Allies correctly, when, to my astonishment, he obstinately refused to do anything but adhere to his former plan of photographing them *upon arrival*. Not all the Kings or Lords in Music-Land could have moved that obstinate Photographer (who was a striking contrast to the rest of the Courtiers, but then he knew that a head like his was not to be found every day, so no wonder he ventured to presume), so he came in for his usual scolding, but got, *as usual*, his way too.

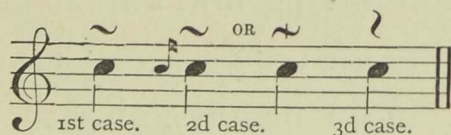
Appoggiatura then stated that, in cases of real danger, when the Allies rushed promptly to the rescue, there would not, of course, be sufficient time to make the above-mentioned arrangement, so he then undertook to see that they wore a Quaver's uniform, with a special stripe, and were united by a small cord or slur to their neighbours, with whom they must get along at almost the same rate. Thus:—



Musical Notation here condescended to observe that he had no objection to photograph the stripe, in order that they might be recognized, a proposition which was readily accepted by the Lords, who also determined that the Allies in this case should bear the name of Acciatura, or Short Appoggiatura. The King here asked

if two allies, called Double Appoggiatura, did not often come together, and having received a reply in the affirmative, declared that they must be treated as ordinary equivalents of the note whose place they occupied, and learn to march in the same time.

Then followed another discussion on the difficult case of Turns, or Grupetto, in which it appeared that some allies coming to the rescue of an exposed officer, and forming with him a group (required to pass to one of Metronome's beats), Musical Notation had again flatly refused to photograph these groups, and it was therefore essential now to decide upon some sign by which the King should recognize them. As these allies were in the habit of taking up three different positions around the exposed officer, the case was illustrated as follows by Appoggiatura for the benefit of the Council. In the first place, supposing a note of the name of C to be in danger, thus:



one ally would stand above him on his left hand, the second below on his right, while the third, taking his name, followed, and all together formed a group of notes called a Turn:



In the second place the namesake would come first (here a C), secondly, a note above, thirdly, the note itself, then a note below, and lastly, another namesake forming a group called Double Turn, thus:



while in the third place a note below the C would come first, secondly,

the note itself, then a note above, and lastly, the namesake, as in the first case, forming a group called Inverted Turn, thus:—

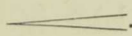
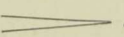



The Lords agreed that the three following signs should be used to designate these turns, viz., \sim for the Simple Turn, \curvearrowright for the Double Turn, and \lrcorner for the Inverted Turn; and further, that an upper note in the Turn, with a sharp or flat, was to be represented thus: $\sharp \lrcorner$, a lower one in a similar case thus: $\flat \lrcorner$.

This business concluded, Expression rose, whereupon several Trumpets opened a large window overlooking the Quadrangle, in order that the King might hear the steps of a regiment of soldiers previously drilled to carry out the suggestions this Lord was about to make to the Council. Expression having first explained that he also must use Italian words, advanced to the open window and called out *Piano*, when the soldiers below began to march so lightly (it seemed on tiptoe), a soft sweet sound was produced by their steps, which fairly entranced the King and the Lords. *Pianissimo*, cried Expression after a few moments, when the footsteps, already so soft, grew, as by magic, softer and softer still, until the regiments below the window seemed hundreds of miles off; an effect which quite electrified the audience. Now followed the word *Forte*, at which the steps suddenly became loud and distinct; while at *Fortissimo* they so increased in sound, his Majesty was fairly stunned, let his violin bow fall, and put his hands to his ears. At the sight of Royalty's hands in his ears the attendants were, of course, alarmed, which Expression observing (good courtier as he was), immediately cried out *Decrescendo*, when the sounds decreased gradually, until we all heard *Pianissimo* again.

"Bravo!" said his Harmonic Majesty, with his hands in their normal position again. "We would fain tolerate your *Fortissimo*

once more in order to enjoy that last effect." The King's slightest wish was law, as we know, and so Expression, having kept in reserve the finest effect of all, called out Crescendo, when again as by magic the sounds increased to Forte, and lastly to Fortissimo, as the King had desired. Here Expression, making the most graceful bow, entreated his Majesty to honour the soldiers by himself pronouncing the word Decrescendo or Diminuendo, when the previous effect once again charmed the whole Council. Expression then offered other words to the Lords, all productive of a good effect in sound, such as Rinforzato, Sforzato—meaning strengthened marks of Emphasis—Dolce, signifying sweetly; Mezzo, rather; and Piu, for increasing any effect. Musical Notation received abbreviations of all these Italian words, thus:

P	for PIANO.
P P	„ PIANISSIMO.
F	„ FORTÉ.
F F	„ FORTISSIMO.
CRES.	„ CRESCENDO, or the following sign  .
DES.	„ DECRESCENDO, or the following sign  .
DIM.	„ DIMINUENDO  .

Expression was then greeted with prolonged cheers, in which even his Majesty took a lively part, and then Lord Mechanism illustrated all so admirably on his Piano, he came in for his full share of applause.

Expression was now anxious to have the soldiers ordered into the Audience Chamber, in order to display some other effects, but his Majesty declared, with a royal yawn, that he had done enough work for one day, and retired, after adjourning the Council to the following morning. Again the Lords, like true schoolboys, sprang from their seats in high glee, and retired to their apartments with Fortissimo steps!



CHAPTER XIV.

HOW REFORM WAS BROUGHT OUT OF PRISON.

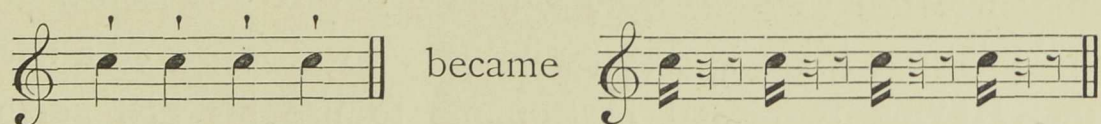
HARDLY recognized the Audience Chamber on the following morning, for the seats and stalls were removed, and only Mechanism's Piano remained of all that had filled the room on the preceding day. His Majesty was seated at the large window, from whence the day before Expression had directed the marching of the soldiers. Mechanism was at the piano with the Prince by his side, while all the Lords and Officers were stationed in different places round the room. Expression stood by the side of the King in order to show the effect of some other Italian words upon three rows of notes now occupying the centre of the apartment.

With the sanction of Royalty, he first introduced to the Lords a queer little fellow called Trillo, who (so he said), being a dancing-master by profession, offered to teach the soldiers some exceedingly peculiar military steps called shakes, which might (with his Majesty's approval) be performed as dances at the next State Ball. Now Trillo was twisting about like an eel during this speech, and moving his feet in such an extraordinary fashion, he looked as if he were dancing a jig, till I wondered the Lords could keep their gravity, and that the King did not interfere, but his Majesty's temper was sweeter than usual, and having received Trillo graciously enough,

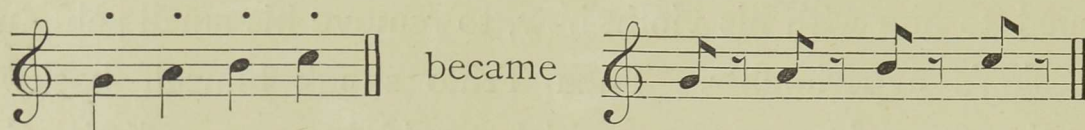
motioned to him with his violin bow, to remove his small self during Expression's experiments. Then Trillo shook himself backwards across the room in a manner which would have even distinguished a crab, all the while moving his feet up and down in a singular manner, which my ring said was a "Chain of Shakes."

Now Expression called out Legato, and the little troop of notes began marching round and round the room, with a smooth gliding step, each one most careful not to take up his foot until his neighbour's was firmly down, when he instantly raised it with great precision. Mechanism did the same so admirably with his fingers on the Piano for the benefit of the Prince, it brought down a round of applause from all the Lords, and special commendation from the King.

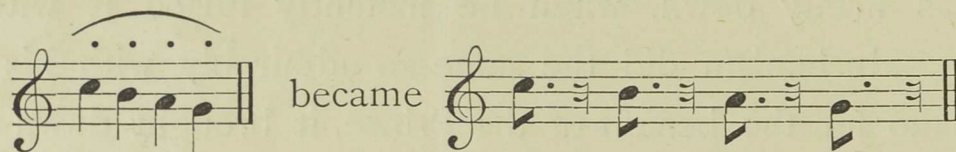
This concluded, the soldiers stood still, awaiting fresh orders from Expression. He soon held up a small flag, on which were some dashes, thus: - - - -, and called out "Staccato!" Instantly the little men gave one quick step, and all together jumped bolt up into the air for no less than three-fourths of their value, making Staccato Crotchets like Semiquavers, thus :



Metronome here wound himself up with comical expression, and beat first 2, then 3, and lastly 4 time to show how admirably these staccato notes kept rate, while Expression continually varied the effect in a most charming manner by his F., P., P P., &c., and again Mechanism's nimble fingers did all so well on the Piano, the Prince was fairly beside himself with joy. When Expression said "Staccato" for the second time, he showed dots instead of dashes on the flag, thus, and up went the little men again, but this time for half of their value, so :

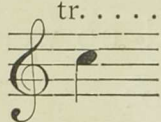


Again Metronome performed his beating and ringing with great gusto, and Mechanism's fingers did him credit. On hearing Staccato for the third and last time, with dots surmounted by slurs on the flag, the notes prolonged their steps on the ground for three quarters of their value, and rose for the remaining quarter, thus:



upon which the cheers were so loud and prolonged, I thought the Lords would stun each other with the noise. Little Trillo never once resisted the temptation of a flight with the rest, and was lucky enough to make Royalty laugh. The Lords, however, seemed all right enough when the King, commanding silence, conferred every possible order of merit on Expression, who was promoted to be Master of the Ceremonies during the whole round of festivities in honour of Reform, who was daily expected to arrive at Court.

Now followed little Trillo's performance, which proved a decided success. Having requested Metronome to use his bell again, he made the soldiers put each foot on a different line of the stave, and then stamp alternately, first with one, and then with the other, so that each man alone produced the effect of 4, 6, 8, or even 12 substitutes marching to a beat. This was a most difficult feat, for each soldier had to use both his feet with all possible precision and equality, but they did so well under Trillo's instructions, he soon gained a first-class appointment at Court. Musical Notation marked a shake by an

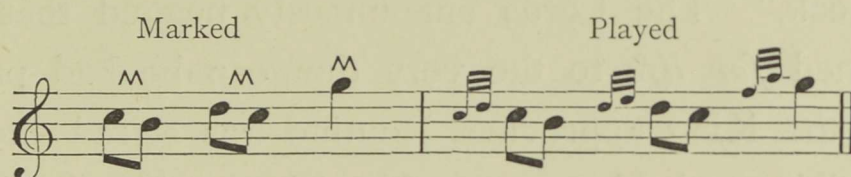
abbreviation of Trillo's name, thus:  Trillo then taught an



HOW THE SOLDIERS LEARNED TO PERFORM "STACCATO".

BLACKIE & SON, LONDON, GLASGOW & EDINBURGH.

easier step called a Mordent or Transient Shake, which produced a very brilliant effect. Each soldier gave two quick stamps before his step, thus :



but Trillo surpassed himself in everybody's opinion when his instructions reached their climax, by the performance of a "Chain of Shakes." Here, one after another, each soldier in the row performed a shake in rapid succession, while the last actually imitated a turn with two feet quite in military fashion.

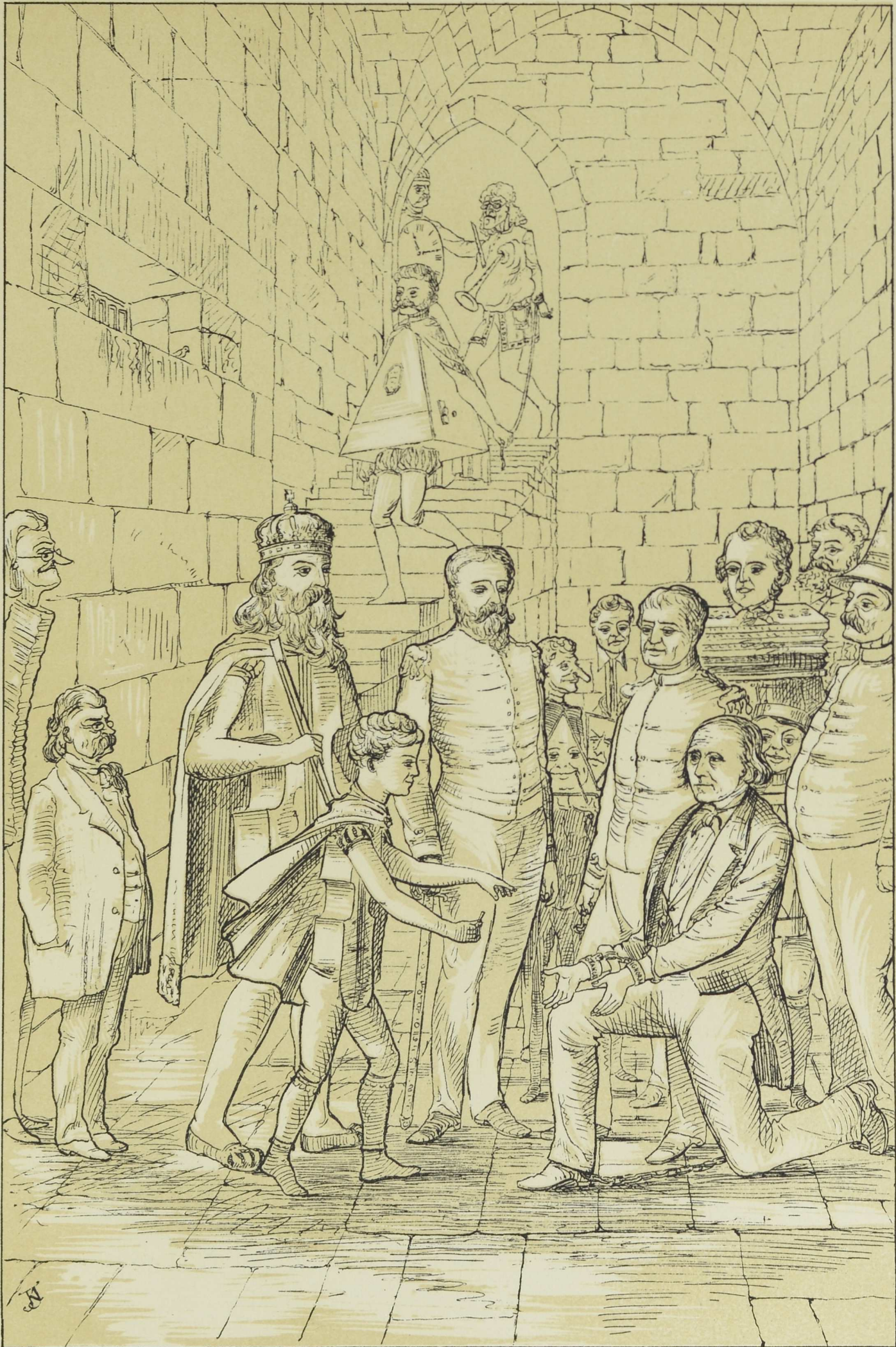
Another storm of applause greeted master and pupils, after which Expression began to show Trillo how his Italian words might be used in the shake, such as P., P P., Cres., and Dim., when the door was suddenly opened, and Queen Melody, pale as death, and much excited, advanced towards her Royal husband, who at once rose and entreated her to explain the cause of her emotion, while little Subdivision brandished his two swords in her very face, no doubt thereby intimating his wish to use them in her cause. "Forgive me," said the lovely young Queen, "for disturbing the Council thus, but a terrible thing has happened on your Majesty's domains. Availing myself to-day of your Royal sanction to visit the prisoners, I was attracted by some peculiar singing in one of the gloomiest dungeons, and there I found our guest Reform (whose delay we have daily regretted), bound hand and foot by the orders of Routine."

This was but too true, for Routine had richly bribed some spies to waylay Reform on his arrival, bind him, and under cover of night convey him to the State Prison, where perpetual banishment was to be his fate. Routine, discovered, fell on his knees imploring mercy at the hands of the King, but all in vain, for turning from him

with disgust, King Harmony exclaimed fiercely, "My Lords, we have forgiven far too often already, and I call upon you to pronounce a verdict upon this most unworthy subject, guilty now of the highest treason; speak." The Lords unanimously begged that he should be condemned *for life* to the very dungeon he had prepared for Reform, so the King approving, Routine was seized and bound in chains by Time and Metronome (the latter evidently in high glee at such a piece of work).

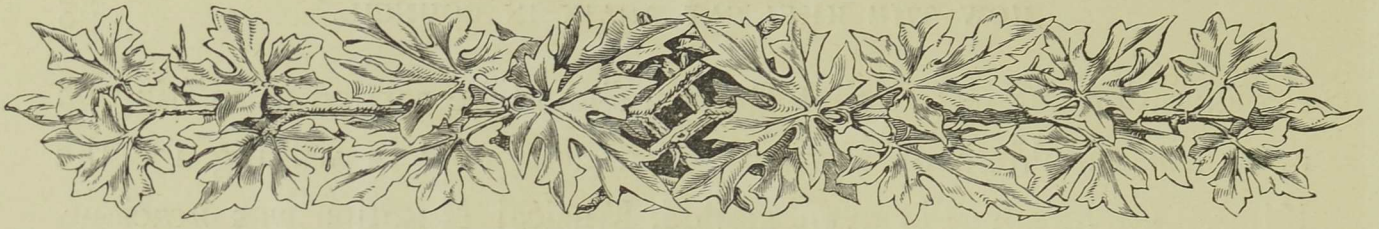
This done, his Majesty again turning to the Lords said: "Come, let us all hasten to liberate Reform, and give him a hearty welcome to Music-Land. Your Sovereign shall be the first to seek his forgiveness if his fate has thus been drear in our Land, while our son Progress shall undo the chains of ignorance and prejudice which bind him."

Never before had such a company of illustrious visitors descended to the State Prison, as when King Harmony, still wearing the robes of State, and attended by the chief officers of his household and all the Lords of the Council, reached Reform's gloomy dungeon, Time and Metronome triumphantly bringing up the rear dragging along the wretched Routine, whose groans were heard all over the Palace. I was with them all, and had the joy of seeing the radiant smile which lit up Reform's features as the bright young Prince, hastening forward at the King's command, begged to unloose the fetters and break the chains. After his long trial Reform was almost overcome at the remarkable reception which awaited him; for while the King held out both hands, as to a brother, Old Time's clock ticked loudly with satisfaction, Metronome rang himself with joy, and Subdivision, again brandishing both his swords, showed his satisfaction by cutting up all the State prisoners he came across into 2 or 3. Dr. Rest smiled pleasantly, but found not a word to say, Syncopation and Accent for a moment forgot their quarrels, while



PRINCE PROGRESS LIBERATING REFORM.

Prolongation suggested that Reform should be carried as in triumph upon the shoulders of a guard of honour now in waiting for the King. Governor Tie even smiled, Musical Notation was gracious, and the Lords of the Council performed the most charming symphony which a couple of triangles, a concertina, banjo, kettle-drum, and trumpet could effect! The noise drowned the words of welcome which the King addressed to Reform, as they at length proceeded in triumph to the Palace, amidst the cheers of hundreds of notes assembled at the Prison gates! "Long live King Harmony and Reform!" was heard on all sides as the gates of the Palace opened, and the visitor was welcomed by Queen Melody, now playing "Hail Smiling Liberty" to the sweetest sounds of her harp, and then escorted by their Majesties to splendid apartments in the Palace, where they graciously entreated him to take the rest he must need after his dreary imprisonment. Reform accepted the invitation gratefully, and was at once so sweetly serenaded, at the Queen's request, by a Carillon from the Court Ladies, he must at last have had pleasant dreams in Music-Land!



CHAPTER XV.

HOW REFORM VISITED MUSIC-LAND.

REFORM, accompanied by Good Sense and Prince Progress, devoted the next few days to visiting all there was to see in Music-Land, and to a careful inspection of the army, upon which he was to report to the King. He first paid a visit to the Barracks on the Quay, where both infantry and cavalry regiments were located, and saw all the battle flags, with their different inscriptions; as well as the shields belonging to the officers of each company. Reform was next conducted by Prolongation over the Hospital, where he visited the wounded soldiers, and learned the arrangements made for their good on the battle-field, after which old Dr. Rest escorted him to his Manufactory, and, with evident pride, exhibited his wonderful cannons. In the evening Lord Mechanism performed on the piano, and afterwards a conjuring entertainment, in the Queen's boudoir, concluded the day.

On the following morning Reform was taken to the Queen's balcony over the entrance, from which he witnessed all General Subdivision's feats, and I never saw the energetic little dwarf brandish his binary and ternary swords to such effect as now, when he sacrificed whole regiments for the benefit of Reform. This ceremony over, Governor Tie arrived, and delicately intimated that he should



REVIEW OF THE FORCES OF MUSIC-LAND.

BLACKIE & SON, LONDON, GLASGOW & EDINBURGH.

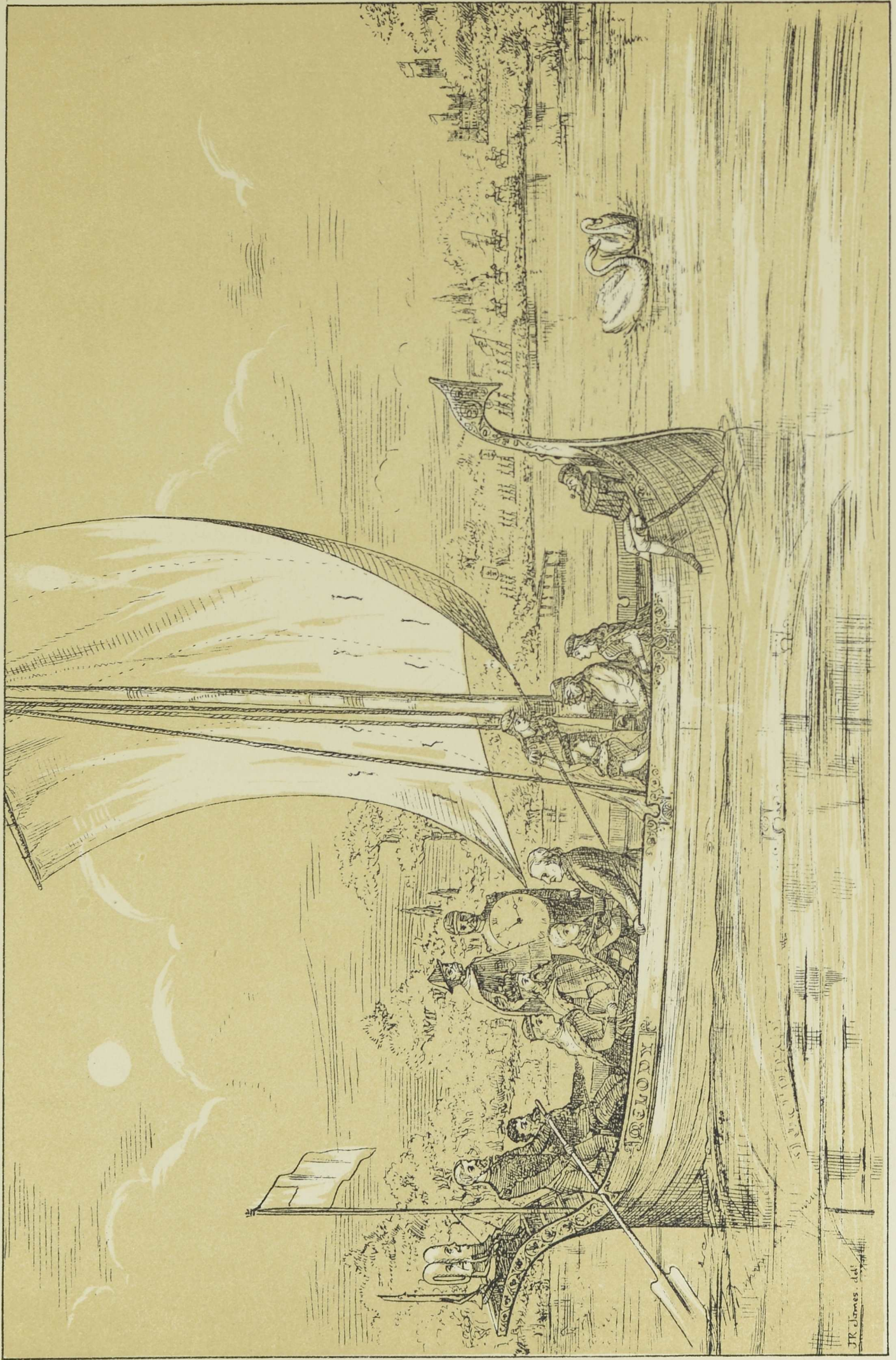
be proud to receive Reform's visit to the State Prison; but Reform as delicately insinuated that the time recently spent among the Prisoners had afforded him ample opportunity for judging of all that concerned them, and thus the subject was dropped. In the afternoon a Grand Levee was held in the Throne Room, at which the Queen distributed the new orders of Triplet, Double Triplet, and Sextolet, to many of the loyal subjects of Music-Land. I could not help thinking that Reform must be quite touched at the sight of many an old veteran in that strange army looking as happy as a child when he received his decoration from the hands of the charming young Queen, whose beauty never seemed more striking than when she stood as now surrounded by a perfect bevy of her pretty Court Ladies, who well deserved their name of "Belles."

After the Levee Reform retired with Time, and having read the famous speech with which his Majesty had opened the Council, he made himself acquainted with all the laws lately passed by Rhythm,—Accent, Syncopation, Emphasis, Appoggiatura, Movement, and Expression, and then examined the Abbreviations granted by the Lords to Musical Notation. A grand Banquet followed, as usual, after which, it amused me to see little Trillo make his appearance, and amuse the guests by a further exhibition of his wonderful shakes.

Early the next morning his Majesty King Harmony, with the Queen and all the officers of the Household, accompanied Reform on horseback to witness a Grand Review of the troops, which took place some miles from the Palace. All went off famously, for the weather was glorious, and the sun shining brightly as the Royal Cavalcade approached the Review Ground, while the soldiers greeted their King and his visitor with deafening cheers. What with the sight of all these soldiers both of the infantry and cavalry regiments in their splendid uniforms, the melodious sound of each footstep as they all in turn, with military salute, defiled before the King, Dr. Rest's wonderful

moving cannons drawn up in front, the little dwarfs, as merry as larks, guarding the staves, the sparkling of the shields, the prancing of the war-horses, the brilliant colours of the new banners waving proudly in the air, I thought Reform must be quite overwhelmed with surprise and admiration, instead of which he looked hopelessly puzzled, and anything but satisfied or delighted. I could not account for this, except by thinking he must be home-sick, and allowing his thoughts to wander from the lively and brilliant scene.

At night the Palace and the Park were most splendidly illuminated with thousands of coloured lamps, forming every possible device, in honour of Reform's visit to Music-Land; while on the lake Queen Melody's own barge, decked with flags, and hundreds of coloured lanterns and lamps suspended about it, was in readiness, for the Royal Party to take a sail by moonlight. Soon all the Royal Family, with Reform, Time, Metronome, Subdivision, Good Sense, Dr. Rest, and Movement, came down the steps of the marble terrace, advanced to the edge of the lake, and entered the barge, while the footsteps of a Guard of Honour marching in the distance, under the direction of Expression, sent the most exquisite music floating across the waters. The moon was high in the heavens, and in her light, now as clear as noonday, we saw the scene in fairy-like distinctness, and the coloured lanterns on the barge reflected in the clear waters made me think the fairies must have a bright garden down in the crystal depths of the lake, while the oars moving up and down in the moonlight looked like silver spades rooting up the fair flowers, as we glided along. Reform's conversation was interesting, although his views were peculiar, and indeed somewhat startling in their novelty, but the stranger evidently possessed that rare gift of speaking his mind without offending, and was withal so courteous and full of deference for the opinions of those around him, the Court eagerly listened to every word, and a new spirit seemed to have come over them. Old King



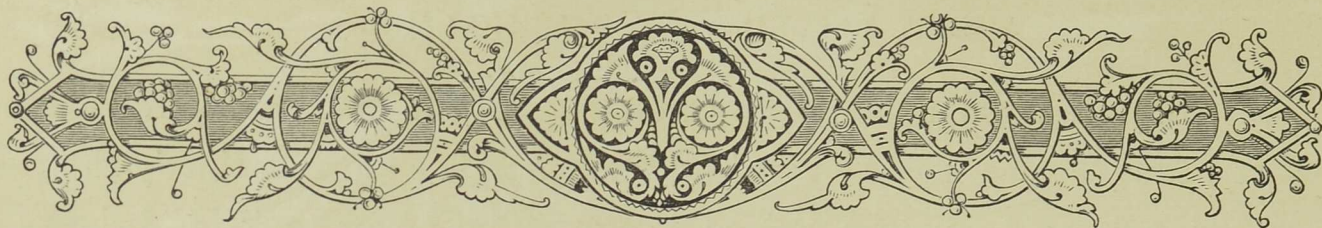
A SAIL BY MOONLIGHT.

BLACKIE & SON LONDON, GLASGOW & EDINBURGH.

J.R. James del.

Harmony snubbed nobody the whole evening (a most extraordinary fact); the Queen's harp as usual told her pleasure more distinctly than words, and as to young Prince Progress, he never took his bright eyes once off Reform, who, in his turn, seemed to feel a great affection for the heir to the throne.

On their return to the terrace I heard the old King say to Reform, "You must speak to us all in public to-morrow, Reform. We will have a Garden Party on our large terrace, and there you will have a good opportunity of so doing." "Sire," said Reform in reply, "I shall obey, but reluctantly, for my speaking thus cannot but involve serious difficulties, and your Majesty will doubtless grieve to hear the criticisms I shall have to make upon the customs of a country where I have been received with such noble hospitality. Still, I may assure your Majesty, on my honour, that the welfare of Music-Land alone is the sincerest desire of my heart." "Fear nothing, Reform," said the King with astonishing condescension, "We now seek alone for truth, and freed from the pernicious influence of Old Routine, we have resolved, *at whatever cost to ourselves*, to listen to all that may make our army a pattern one, and thus promote the true welfare of our land." Reform, smiling, bowed low to the noble old King and his beautiful Consort, who then retired, while hundreds of magic rockets once more lit up the scene; then as the bright colours faded away there pealed forth from the Organ Palace a wonderful evening song, which echoed far and wide across the country, and the Fairy Fête was over! Yet Reform paced the marble terrace again and again absorbed in thought, and for once my ring was silent when I asked whether the old King's kindly words, or the bright blue eyes of young Prince Progress, or the bewitching sounds of Queen Melody's harp on the waters, still haunted him, or whether the sweet and encouraging words of the Princess Patience as he handed her from the Royal Barge were still, like distant music, ringing in his ears?



CHAPTER XVI.

HOW REFORM TALKED ABOUT MUSIC-LAND.

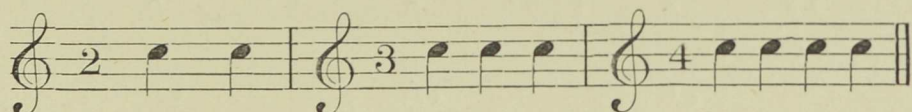
THE next day I found the King and Queen seated on the beautiful terrace overlooking the grounds, surrounded by the members of the Household, the Lords of the Council, and many of the officers in the army, all most impatient to hear what Reform had to say about Music-Land. All eyes were fixed eagerly on the stranger, as now by the King's invitation he stood in their midst, and, bowing low, commenced thus, "Sire, allow me first, before your assembled Court, to tender you my best thanks for the gracious manner in which you have enabled me to inspect every part of your kingdom, and thus become well acquainted with matters, which at your command alone I now criticize. Believe me, Sire, it is with profound admiration for your impartiality and freedom from prejudice, and also with all due deference, that I undertake the task of disapproving *in the very least* of an army, which, as we well know, has earned a world-wide fame, but your will shall now for *me* be law, as to the least of your subjects.

"First, then, Sire, with the assistance of such a General as Metronome (here the sound of a bell testified Metronome's appreciation of the compliment), which enables all your soldiers to march at any rate you please, it appears to me useless to keep so many



REFORM GIVES HIS OPINION OF THE MUSIC-LAND ARMY.

different kinds of men, viz., Semibreves, Minims, Crotchets, Quavers, Semiquavers, and Demisemiquavers, whose crest on the battle flag in reality shows the rate at which they *used* to march. I repeat, if they can all adopt *any* rate, why have more than *one* kind? If, also, there are only 3 kinds of time (3 sorts of regiments), why have more than 3 battle flags respectively marked with 2, 3, or 4? Would it not be easy for your Majesty to do away with all notes but one (of the Crotchet's shape, for instance), which would require no distinguishing name or crest, if it stood alone, but would go by the simple title of *note*? Your Majesty would then require Musical Notation to photograph 2 time, 3 time, or 4 time, thus, the soldiers having 2, 3, or 4 on their battle flags:—



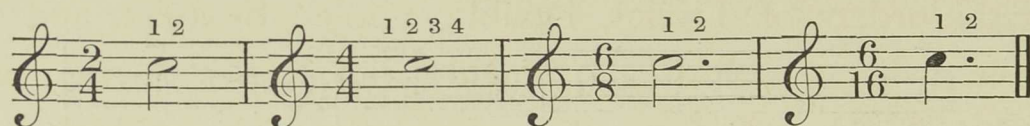
and the Prime Minister's duties would be less, for he need only decide how many (no longer what kind of) notes are to be found in the bars."

Here Time applauded audibly, for since Metronome's arrival he had often felt how much unnecessary work he still had to do. "But," said his Majesty, astonished, "you would not surely have our shields and flags destroyed, the result of so much labour, and the work of many beautiful fingers." "Nay, sire," said Reform, smiling, "let them henceforth be suspended as trophies of art on the walls of your Palace. Shields are ancient forms of armour, let them be abolished on the battle-field. Have new standards in the fight; and from your ancient walls let the old ones ever speak of the victories of the past."

Here Reform paused, while the officers instantly dropped their shields and lustily shouted, "Hurrah, hurrah, for the King and Reform!" Reform, deeply touched, responded repeatedly to the salute, and then continued: "Having but *one* kind of note, your

Majesty will scarcely be surprised to learn that one rest (the shape you please) will be sufficient;" at which decision the King merely said, "Of course;" while Dr. Rest, bowing to conceal his mortification, wiped his spectacles, and spoke never a word.

"I cordially approve of your surgeon Prolongation's arrangements for the wounded," said Reform "(for it is only right that soldiers do duty for a fallen comrade), but certainly not of the manner in which Musical Notation represents them, seeing that in the distance there is continually the chance of one note being mistaken for several others, viz., a Minim for 2 Crotchets, or a Semibreve for 4 Crotchets, a dotted Minim for 2 dotted Crotchets, or a dotted Crotchet for 2 dotted Quavers, thus:—



but his system of dots I consider excellent, and fit, with some modifications, for *all* cases. In the first two cases I have just shown your Majesty, and in all similar ones, let each principal note prolonging others *of his own value* hold out as many dots as he carries men, thus:—



the dot standing *alone* being always worth a prolonged *unit* in the bar." Here everybody looked at the obstinate Photographer; but, strange to say, he was for once smiling assent, for his work having been so lessened by Reform he was quite willing to give up any abbreviations for the future, to please the stranger.

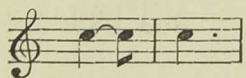
Reform, now turning to Governor Tie, said, in pleading tones, "Away with those ropes, Governor. Renounce the barbarous custom of making a parade of misfortune, and if prisoners must be taken on

the field, treat them as men of honour on parole, not like malefactors, requiring to be tied or" Here prolonged cheers greeted Reform, whose face glowed with noble desire for good; and Governor Tie, losing all his usual severity of countenance, replied firmly, "With the sanction of his most excellent Majesty the ropes shall hang with flags and shields as records of the past."* "And the prisoners would have better times of it," said the old King, while the place again resounded to the shouts of "Long live our King!"

"I have only one suggestion to make to General Subdivision," said Reform, "namely, that he should use his binary and ternary sword upon the *same* note, making it thus produce at will either two or three equivalents, in which case the dotted notes can be dismissed, and further, the orders of Triplet, Double Triplet, Sextolet, and Triple Triplet may hang with Flags, Shields, and Ropes on the walls of your Palace." Here Reform glanced eagerly at Queen Melody, who, lightly touching her harp, struck such sweet chords, they must have signified *her* approval.

Reform now again continued, "I have read with great interest and hearty approval all the laws passed at your late Council, except those of Appoggiatura, to whom I would suggest that all allies be dismissed who break the rules of Time." Lastly, Reform handed a large Chart to the King, which very clearly showed all possible binary and ternary subdivisions, to which the *note, or its equivalents*, could be submitted.

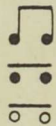
* Tied notes being in reality prolonged ones, are represented in a similar manner by the dots, thus:—



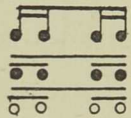
THE CHART.

N^o 1. Unit in the bar,
Articulated, ●
Prolonged, ○
Rest, ○

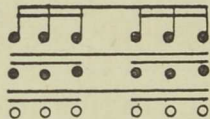
N^o 2
Binary Sub-division,
HALVES.



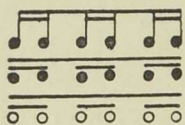
N^o 4.
Binary Sub-division,
halves divided by 2.
QUARTERS.



N^o 5.
Ternary Sub-division,
halves divided by 3.
SIXTHS.



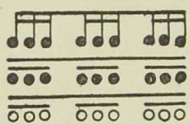
N^o 6.
Binary Sub-division,
Thirds divided by 2.
SIXTHS.



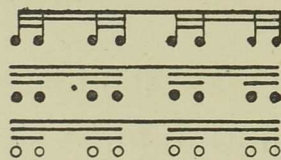
N^o 3.
Ternary Sub-division,
THIRDS.



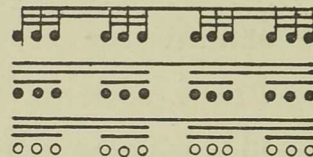
N^o 7.
Ternary Sub-division,
Thirds divided by 3.
NINTHS.



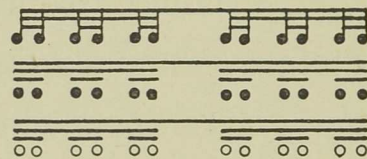
N^o 8. Binary Sub-division — quarters divided by 2.
EIGHTHS.



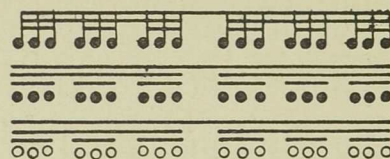
N^o 9. Ternary Sub-division — quarters divided by 3.
TWELFTHS.



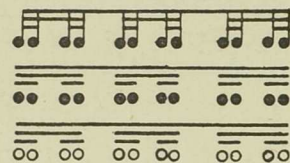
N^o 10. Binary Sub-division — sixths divided by 2.
TWELFTHS.



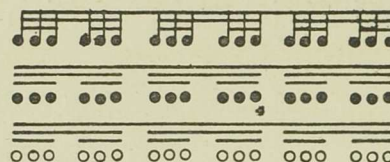
N^o 11. Ternary Sub-division — sixths divided by 3.
EIGHTEENTHS.



N^o 12. Binary Sub-division — sixths divided by 2.
TWELFTHS.



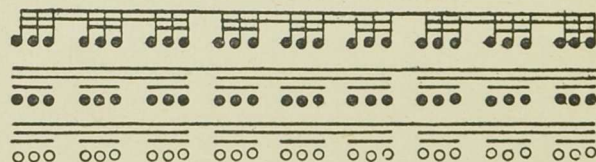
N^o 13. Ternary Sub-division — sixths divided by 3.
EIGHTEENTHS.






N^o 14. Binary Sub-division — ninths divided by 2.
EIGHTEENTHS.

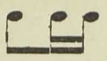


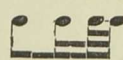


N^o 15. Ternary Sub-division — ninths divided by 3.
TWENTY SEVENTHS.



Here it appeared that *one* horizontal line surmounting the notes always signified that the unit had been divided into 2 halves, or 3 thirds; a *second* line that these halves and thirds were subdivided into fourths ($\frac{1}{4}$), sixths ($\frac{1}{6}$), or ninths ($\frac{1}{9}$); while a *third* line denoted* the further subdivision of the fourths ($\frac{1}{4}$), sixths ($\frac{1}{6}$), and ninths ($\frac{1}{9}$), into eighths ($\frac{1}{8}$), twelfths ($\frac{1}{12}$), eighteenthths ($\frac{1}{18}$), and twenty-sevenths ($\frac{1}{27}$). Thus every isolated note and every group of notes below a horizontal bar has the worth of a unit. Isolated *dots* and *ciphers*† always represent the worth of units (prolonged or rests), but their further worth depends on the rank they occupy below the horizontal lines, which mark the subdivision of the unit. Thus  indicates one prolonged and one articulated *half*,  one articulated and two prolonged thirds,  two articulated quarters and two rests of the same worth.

King Harmony having requested that a copy of Reform's interesting speech should be handed to the Prime Minister to be kept among the Archives of Music-Land, said, "We have all felt deeply interested in your speech, Reform, and only regret that your plans involve changes too serious for our present adoption. But we think we read the future aright when we say, that although many years elapse before such changes can be effected in our army, they may yet come to pass, and then *you* will be a worthy adviser to our heir Prince Progress. May these our ancient Halls, then decorated, as you have described, with our shields and battle flags, sometimes remind you of us, for, according to our power, we have ever sought

* The second and third horizontal lines become evidently necessary, when the fractions of the unit are not of the same worth, thus: $\frac{1}{2}$ and $\frac{2}{4}$, ; $\frac{2}{3}$ and $\frac{2}{6}$, ; $\frac{1}{3}$ and $\frac{6}{9}$, ; $\frac{1}{2}$, $\frac{1}{4}$, and $\frac{2}{8}$, ; &c. &c.

† Galin uses a cipher for the rests, which on this account has been given in the Chart; but in instrumental music it would be easy to adopt *any* form of rest most suitable.

to do the best for our people and our country." Loud cheers greeted the King, as he led his beautiful Queen down the marble terrace, followed by Reform, and Prince Progress his son, who kept as near as possible to his new friend, while Good Sense kept close at hand. Reform looked very serious, and in no way elated, for you may believe me, children, although he longed to improve, he felt for the King, and well knew how to appreciate his efforts, and to glory in all that was good in the past.

(See Note for Teachers in Appendix.)



CHAPTER XVII.

HOW REFORM MET WITH HIS BRIDE.

QUON the following morning Reform again saw the King, with Time and Metronome, in order to present to them a complete system of drilling the notes and their substitutes to march in regular order, by means of different titles given to them as here shown:—

ORIGIN OF BINARY AND TERNARY SUBDIVISION AND THE LANGUAGE OF TIME.

BINARY SUBDIVISION.

Group I.

Ta a E e

Ta a Té e

Ta fa Té fé

Ta za Fa na Té zé Fé né

Ta ma na Fa ma na Té mé né Fé mé né

TERNARY SUBDIVISION.

Group I.

Ta a E e I i

Ta a Té é Ti i

Ta fa Té fé Ti fi

Ta fa Té fé Ti fi

Ta fa Té fé Ti fi

BINARY SUBDIVISION.	TERNARY SUBDIVISION.
<p>Group II.</p>	<p>Group II.</p>

According to this system, each note passing by was to call out in order his particular title, and this was to be carefully done to Metronome's beats. Reform called it a "Language of Time," or "Rhythmical Language," and informed the King that it was invented by a clever friend of his in France,* who had presented it to him for the Reformed Army.

Reform then stated that he had endeavoured to adapt this language to the King's *present* army in the following manner:— In all forms of *simple triple* and *simple common* time, the note represented on the battle flag (Time Signature) should be called Ta é, as unit in the bar, with a view to Binary Subdivision, and in all forms of *compound* time the dotted note must be called Ta é i, in preparation for Ternary Subdivision. The *equivalents* in each case would have the titles given to halves, thirds, quarters, sixths, eighths, ninths, twelfths, viz., Ta té; Ta té ti; Ta fa Té fé; Ta ra la Té ré lé, or

* This Rhythmical Language was invented by Aimé Paris for vocal music, but it is quite possible to adapt it to instrumental music, although it can only be counted to one hand at a time. English syllables will be found in the "Tonic Sol Fa Method," and directions for their use. If this language be correctly employed, according to the instructions given in Appendix, it will be found invaluable for young children and beginners in music.

Ta fa Té fé Ti fi; Ta za Fa na Té zé Fé né; Ta ra la Té ré le
Ti ri li; Ta za fa na Té zé fé né Ti zi fi ni. When the Semi-
breve, and dotted Semibreve, were *units*, the language would be
applied thus:—

This block contains musical notation examples for units based on Semibreve and dotted Semibreve. It is organized into two main sections, one for Semibreve units and one for dotted Semibreve units. Each section contains sub-examples for different note values: Unit, Halves, Thirds, Sixths, Ninths, Eighths, and Twelfths. The lyrics are: 'Ta é', 'Ta té', 'Ta ra la Té ré lé', 'Ta fa Té fé Ti fi', 'Ta ra la Té ré lé Ti ri li', 'Ta za Fa na Té zé Fé né', and 'Ta za fa na Té zé fé né Ti zi fi ni'.

Semibreve Units:

- No. 1. Unit. **Ta é**
- No. 2. Halves. Ta té
- No. 3. Thirds. Ta té ti
- No. 4. Quarters. Ta fa Té fé
- No. 5. Sixths. Ta ra la Té ré lé
- No. 6. Sixths. Ta fa Té fé Ti fi
- No. 7. Ninths. Ta ra la Té ré lé Ti ri li
- No. 8. Eighths. Ta za Fa na Té zé Fé né
- No. 9. Twelfths. Ta za fa na Té zé fé né Ti zi fi ni

Dotted Semibreve Units:

- No. 1. Unit. **Ta é i**
- No. 2. Halves. Ta té
- No. 3. Thirds. Ta té ti
- No. 4. Quarters. Ta fa Té fé
- No. 5. Sixths. Ta ra la Té ré lé
- No. 6. Sixths. Ta fa Té fé Ti fi
- No. 7. Ninths. Ta ra la Té ré lé Ti ri li
- No. 8. Eighths. Ta za Fa na Té zé Fé né
- No. 9. Twelfths. Ta za fa na Té zé fé né Ti zi fi ni

If the Minims or dotted Minims were units, the language would be
applied thus:—

This block contains musical notation examples for units based on Minims and dotted Minims. It is organized into two main sections, one for Minims units and one for dotted Minims units. Each section contains sub-examples for different note values: Unit, Halves, Thirds, Sixths, Ninths, Eighths, and Twelfths. The lyrics are: 'Ta é', 'Ta té', 'Ta ra la Té ré lé', 'Ta fa Té fé Ti fi', 'Ta ra la Té ré lé Ti ri li', 'Ta za Fa na Té zé Fé né', and 'Ta za fa na Té zé fé né Ti zi fi ni'.

Minim Units:

- No. 1. Unit. **Ta é**
- No. 2. Halves. Ta té
- No. 3. Thirds. Ta té ti
- No. 4. Quarters. Ta fa Té fé
- No. 5. Sixths. Ta ra la Té ré lé
- No. 6. Sixths. Ta fa Té fé Ti fi
- No. 7. Ninths. Ta ra la Té ré lé Ti ri li
- No. 8. Eighths. Ta za Fa na Té zé Fé né
- No. 9. Twelfths. Ta za fa na Té zé fé né Ti zi fi ni

Dotted Minim Units:

- No. 1. Unit. **Ta é i**
- No. 2. Halves. Ta té
- No. 3. Thirds. Ta té ti
- No. 4. Quarters. Ta fa Té fé
- No. 5. Sixths. Ta ra la Té ré lé
- No. 6. Sixths. Ta fa Té fé Ti fi
- No. 7. Ninths. Ta ra la Té ré lé Ti ri li
- No. 8. Eighths. Ta za Fa na Té zé Fé né
- No. 9. Twelfths. Ta za fa na Té zé fé né Ti zi fi ni

If the Crotchets or dotted Crotchets were units, the language would be applied thus:—

	No. 1. Unit. Ta é	No. 2. Halves. Ta té		No. 3. Thirds. Ta té ti	No. 4. Quarters. Ta fa Té fé		No. 5. Sixths. Ta ra la Té ré lé		No. 6. Sixths. Ta fa Té fé Ti fi	No. 7. Ninths. Ta ra la Té ré lé Ti ri li		No. 8. Eighths. Ta za Fa na Té zé Fé né	No. 9. Twelfths. Ta za fa na Té zé fé né Ti zi fi ni
	No. 1. Unit. Ta é i	No. 3. Thirds. Ta té ti		No. 5. Sixths. Ta ra la Té ré lé	No. 6. Sixths. Ta fa Té fé Ti fi		No. 7. Ninths. Ta ra la Té ré lé Ti ri li		No. 8. Eighths. Ta za Fa na Té zé Fé né	No. 9. Twelfths. Ta za fa na Té zé fé né Ti zi fi ni			

And lastly, if the Quavers or dotted Quavers were units, the language would be applied thus:—

	No. 1. Unit. Ta é	No. 2. Halves. Ta té		No. 3. Thirds. Ta té ti	No. 4. Quarters. Ta fa Té fé		No. 5. Sixths. Ta ra la Té ré lé		No. 6. Sixths. Ta fa Té fé Ti fi	No. 7. Ninths. Ta ra la Té ré lé Ti ri li		No. 8. Eighths. Ta za Fa na Té zé Fé né	No. 9. Twelfths. Ta za fa na Té zé fé né Ti zi fi ni
	No. 1. Unit. Ta é i	No. 3. Thirds. Ta té ti		No. 5. Sixths. Ta ra la Té ré lé	No. 6. Sixths. Ta fa Té fé Ti fi		No. 7. Ninths. Ta ra la Té ré lé Ti ri li		No. 8. Eighths. Ta za Fa na Té zé Fé né	No. 9. Twelfths. Ta za fa na Té zé fé né Ti zi fi ni			

In each of the above cases it would be easy to distinguish prolonged or tied notes, in which case the consonants in the syllables of the "Language of Time" must be omitted, and for all rests (except unit rests) the syllable "*chu*" is to be used. Reform offered the following specimens to the King for inspection:—

Ta chu u té até Ta té Ta é a é a é a é Ta é a é Ta é a é

Ta é a té Ta é fé Ta té fé Ta fa té Ta é

Ta é a é Ta é a té Ta té ti Ta é

Ta é a é a é Ta é a é Ta é a é Ta é fé Ta é

Chu té a té a té a té a té a té Ta é a té a é Ta é

Ta fa é fé chu fa é fé Ta a la Te ré é Ta é Ta té a té

Ta é i Ta té ti Ta té ti Ta é ti

Ta té ti a té ti Ta té ti a é i Ta é i a é i

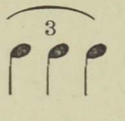
Ta é ti a té i Ta fa Té fé Ti fi Ta fa Té ti


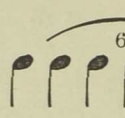
Ta chu té chu ti chu Ta é fé i fi Ta é ti fi

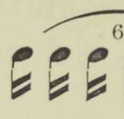
Ta ra la Té ti Ta ra la é i ri li Ta té i Ta é i

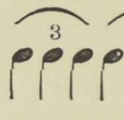
Ta é i a é i Ta té ti Ta é i Ta té ti a é i

All triplets  must be called Ta té ti;

Double Triplets 

 Ta ra la Té ré lé; Sextolets 

 Ta fa té fé ti fi; and lastly Triple Triplets

 Ta ra la Té ré lé Ti ri li.

The King could scarcely find words enough to thank Reform, who now begged leave to absent himself from the Court of Music-Land. "I say yes reluctantly, Reform," said the King, "for I would fain detain you as adviser at our Court, and all my Lords join me in earnest request that you will remain with us. Still more, our Queen has added her wishes to ours, for she feels that your advice is invaluable, and in all regiments belonging to her, she offers to introduce your reforms.* Speak, Reform, will you not accept an honourable post in our army? We will make you a General until the day comes when your ideas have spread all over Music-Land."

"Nay, sire," said Reform, bowing low, "I cannot fight in your *present* regiments. I must retire until that day comes you speak of;

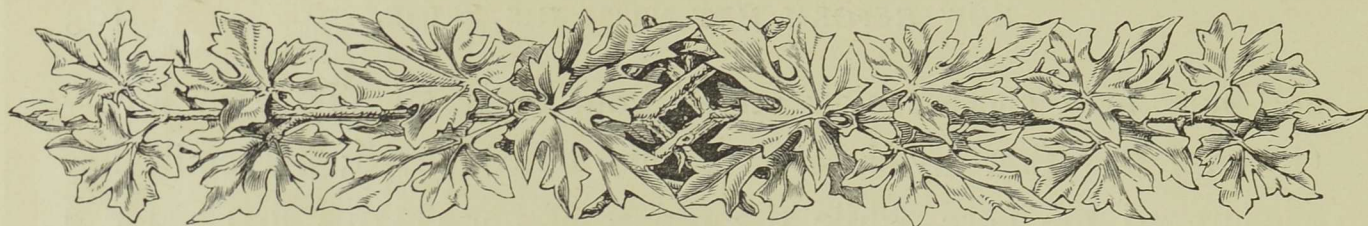
* This system has been applied to vocal music in France.

and now may success ever attend your councils! To your lovely Queen I beg that my sincerest thanks be conveyed; her smile has encouraged me here, while the report of her charms first made a Reformer of me. Yes, to Queen Melody I owe my career, and the deepest homage of my heart is hers. May she long reign with your illustrious Majesty in Music-Land!"

The King, deeply touched, replied, "Reform, before you leave we bestow on you in marriage Patience, one of the fairest flowers of our Court. She is a Princess of the Blood-Royal; but more than this, she possesses every charm, and is greatly beloved by us. Under her influence you will better await the day of success, and with her the better enjoy it when it comes. Follow me now to our Queen, and greet your future bride."

I followed too, and saw Queen Melody present the beautiful Princess to Reform, and I shall not easily forget what a radiant smile lit up his usually serious features as he glanced from the Queen to the bride she had given him, while he assured their Majesties, with deep emotion, that they thus fulfilled the one desire of his heart, for he knew all must be well with sweet Patience for his companion in life. Queen Melody then smiling said, "We invite you to become our Partner at the great State Ball which will celebrate your marriage in Music-Land." "Then I," added King Harmony, cheerfully laughing, "must beg his bride to accept an old man's hand in the dance." His Majesty then gave the betrothal ring to Reform, on which were engraved the Latin words, "*Finis Coronat Opus;*" but the Fairy said they meant "*All's well that ends well.*"

(See Note for Teachers in Appendix.)

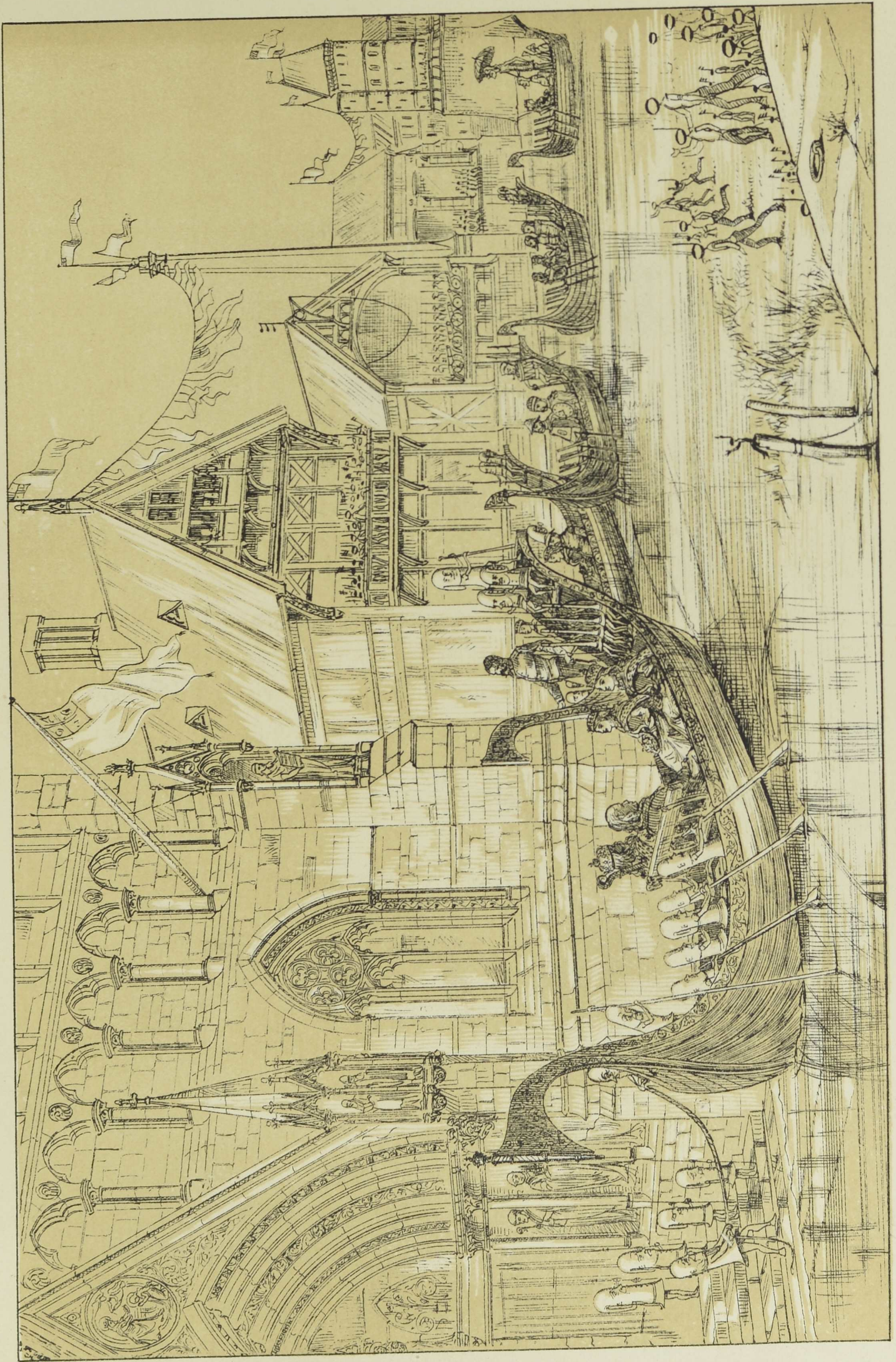


CHAPTER XVIII.

HOW I LEFT MUSIC-LAND.

REFORM'S marriage with Patience was soon celebrated at King Harmony's Court, with great pomp and unusual brilliancy. The State Procession to the Cathedral (in gondolas gaily decorated with flags and the choicest flowers) slowly passed down the chief Canal amidst shouts of joy from the populace on all sides, while every building in sight was richly ornamented with beautiful banners bearing good wishes to Reform and his bride. In the first gondola, carrying the Royal Standard, were the King and Queen in the Robes of State, with Reform and his bride, Patience, who, in white bridal dress, looked like a fair lily by the side of Queen Melody, now beaming with joy, and without doubt the brightest rose in Music-Land! The officers of the household and Lords of the Council in full-dress followed in other gondolas, also richly decorated with flags and flowers. They all looked pretty much as usual, except that Dr. Rest wore a new suit that fitted him decidedly better, and Prolongation, who, not having been allowed to carry his instrument box, had the audacity to use his enormous umbrella, to the immense amusement and delight of the populace, who screamed out their satisfaction as he passed along.

A magnificent State Ball in honour of the event took place in the evening, to which the whole court and all distinguished members of



REFORM'S WEDDING PROCESSION.

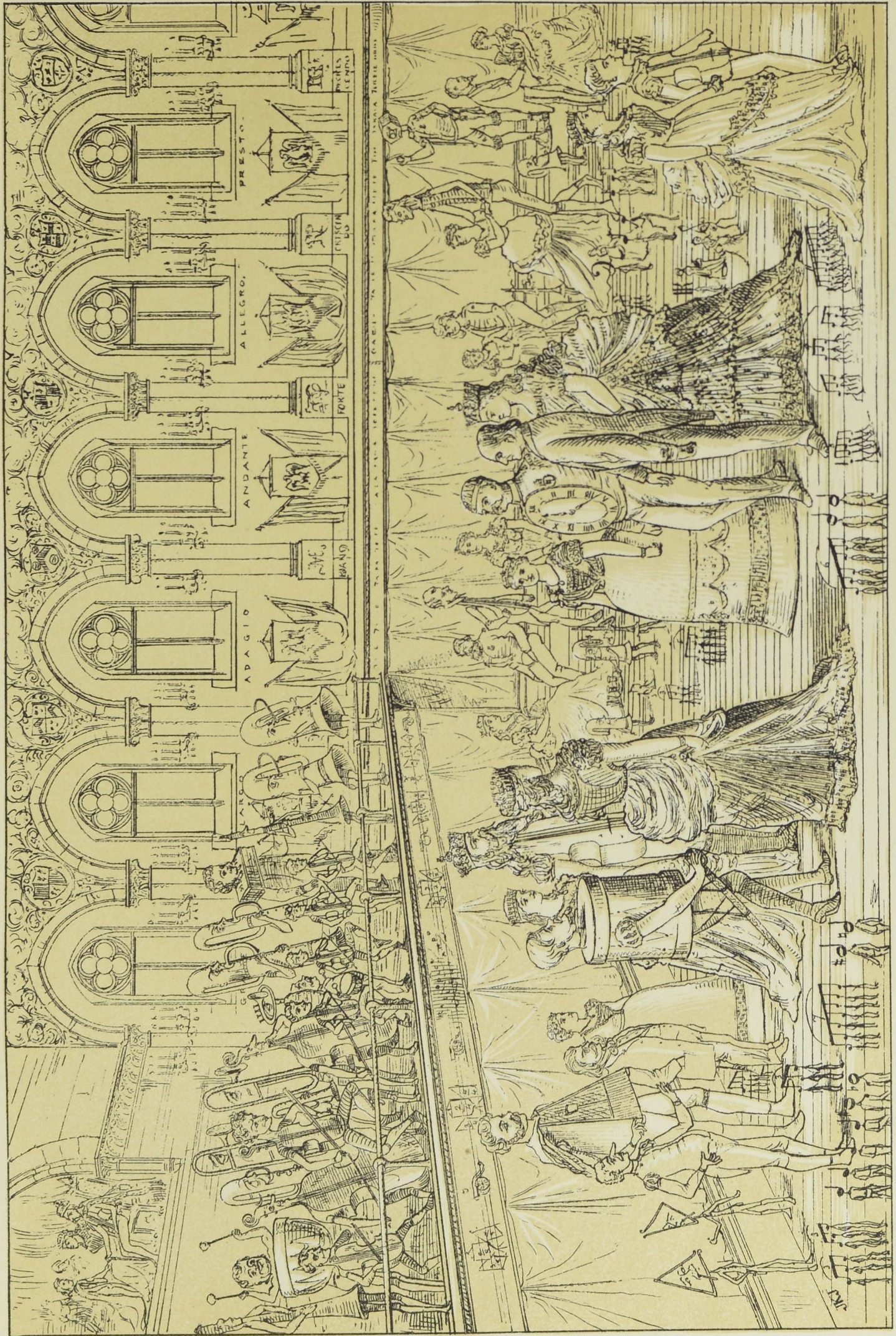
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both infantry and cavalry regiments received invitations. Little Trillo worked himself to a shadow, teaching the Royal Household to perform a Chain of Shakes; Time had his clock very thoroughly repaired to prevent all possibility of stopping; Metronome regulated his pendulum in order to secure infallible beating; while Subdivision polished his two swords, and prepared to wield them with extra grace on this memorable occasion. The Lords of the Council held a private sitting to discuss whether, in their high position as chief advisers of the Crown, they ought to dance, and resolved after due consideration that their dignity would be too much compromised by such a *step*; and, indeed, I felt these good gentlemen were right, for not having practised any of the *steps* they certainly could not have displayed themselves to very great advantage. Expression, as master of the ceremonies, offered to conduct the Orchestra with Trillo; Musical Notation gave his concertina head a special tuning in order to photograph the scene well and without "Abbreviations;" while Good Sense attended to the decorations of the Ball-room, mostly French, in honour of Reform.

At ten o'clock a peal of bells sweeter than any I had heard before rang through the Palace, and announced the opening of the Ball, although the Royal Household was not to appear until midnight. I went down and was transported with the magnificence of the scene. The Ball-room was lit up with hundreds of brilliant lights and coloured lanterns of every possible shape, while French flags exquisitely grouped with the Music-land banners decorated the Ancient Halls. The room was filled with the most distinguished guests in full-dress, who were now admiring a series of splendid dissolving views produced on one of the walls by the fairy Imagination, and which represented one after another all the celebrities of Music-land, concluding with full-length portraits of Patience and Reform leaving the Cathedral.

Soon another sweet peal of bells told of the King's approach. All the large company rose, and now amidst deafening cheers his Harmonic Majesty led the Queen into the Ball-room, Reform and Patience with the Prince and all the ladies and officers of the household following. His Majesty's crown set with precious jewels shone like a constellation, while as to the Queen she was so wonderfully lovely, I thought she would completely dazzle the audience. Her white ball-dress glistened like a silver web, and was covered with pearls and diamonds in the shape of sharps and flats, while she wore a coronet of the same which produced a magic effect, for as she passed along hundreds of notes were heightened or lowered in an instant. Reform of course led in Patience still wearing her beautiful bridal dress, and with her coronet of *naturals* were grouped pearls and fairy orange blossoms. Prince Progress was close to his friend, and Good Sense, with Time, Metronome, and Subdivision, brought in the ladies. They were dressed in every shade of colour, and when they stood in a half-circle round her Majesty they reminded me of a beautiful rainbow, while the effect of their coronets of naturals was striking enough, for they restored the notes raised by Queen Melody to their natural size.

Time's clock pointed to the hour of twelve, Metronome was winding himself up in the most comical fashion, and Subdivision did his best to look dignified as he followed the train. The Lords of the Council advanced to meet the King, while Emphasis for a time most cleverly managed to keep Accent and Syncopation apart, or there might have been a disturbance even at this festive scene. Little Trillo now gave the signal to the Orchestra in a gallery above, when the most lively dance-music began, and General Metronome (now fully wound up) fixed the rate for the great "Chain of Shakes." His Harmonic Majesty, holding out his violin bow to Patience, led her to the centre of the Ball-room, while Reform



STATE BALL IN KING HARMONY'S PALACE.

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bowing low took the hand of the Queen. Time with great dignity advanced to lead a Court Lady to her rank in the chain, while Sub-division flourishing his swords signified thereby his desire to become the partner of a fourth of the Queen's "belles."

When the Royal Party were ready in their places, Expression waved his hand to the Orchestra, Trillo led, Metronome's bell sounded, the King and Queen, Reform and Patience raised their feet, when I suddenly felt my magic ring slip from my finger! Then, as after a sudden flash of lightning the country around seems dark, the Ball-room suddenly turned as black as night. Time's clock sounded like a great gong, the King clutched me fiercely by the arm, Metronome gave me a sharp box on the ears with his famous pendulum, and I . . . I . . . I *think* I opened my eyes, and I *know*, screamed with terror: "Oh, General Metronome, General Metronome, have mercy!" . . . and then I saw neither General Metronome, nor the King, nor Time, nor any of the Royal Household, only my brother Alfred on one side, holding me fast by the arm, on the other Willie, who, having mischievously wound up our old Metronome, was now ticking it close to my ear, while our great Hall Gong sounded the tea hour.

"Oh, Papa!" shouted Alfred and Willie, "oh, do look here at Mary! She has been fast asleep all the afternoon instead of practising, and now wakes up and calls our old Metronome a General!" Yes, it was quite true, I had been sound asleep that hot afternoon, and now Papa and Mamma and good old Uncle James, who were just seating themselves at the tea-table, looked very seriously indeed at me. I assured them that a fairy had taken me with her to Music-Land, and that I could tell them all about it if they would only listen; at which they laughed immensely, while Alfred and Willie set up a perfect roar. But Uncle James, who was an artist, at last took compassion on me, and said: "Come, come, she shall tell us all about

Music-Land! I want a fresh subject for my picture at the Royal Academy this year, and, who knows, this may suit me." I gladly related my adventures to their surprise, and Uncle James did not do one, but *all* the pretty pictures I have shown you, and often said he wished every dream turned out half as useful as mine.

NOTES FOR TEACHERS.

CHAPTER II.

The lesson conveyed in this chapter must be illustrated with Bricks prepared at the Kindergarten Warehouse, and labelled "Music-Land Bricks." Eight of these cubes placed in a row represent the value of the Semibreve; four in similar manner the Minim; two, the Crotchet; one alone represents the Quaver. There are smaller pieces, to represent the Semi- and Demisemi-quavers. Children readily acquire a knowledge of the different values of the notes if allowed to divide these bricks in imitation of Time in the story.

CHAPTER III.

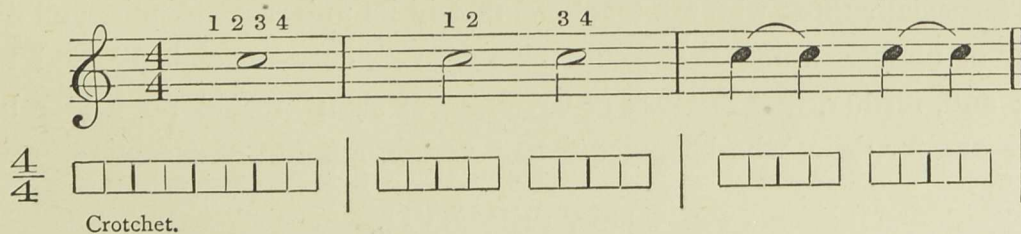
Musical Notation's work must be reproduced on the black board, while the children use the cubes, and thus realize the *worth* of every sign.

CHAPTER IV.

The different sections of the Great Stave must be separately drawn on the black board.

CHAPTER VI.

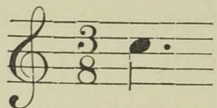
The different rests made on strips of cardboard, of the same length and width as the surface of the Bricks used to represent the values of the notes, may also be obtained at the Kindergarten Warehouse in boxes labelled "Dr. Rest's Cannons." By means of these cardboard rests the children realize distinctly that each rest is of the same value as the note it represents. For prolonged or tied notes the Bricks must be joined together. For instance, two of the cubes representing the Crotchet, thus, $\square\square$; prolonged or tied Crotchets are indicated in the following manner:—

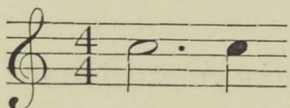


It will be an excellent exercise for the children to represent different bars (containing played, prolonged, tied notes, or rests), with their bricks on the table.

CHAPTER VII.

The dotted notes must also be illustrated with "Music-Land Bricks." *Twelve* of them placed in a row represent the Dotted Semibreve; six, the Dotted Minim; three, the Dotted Crotchet, &c. &c. After this lesson, it is as well to show the children that

dotted notes may also be used as signs of prolongation, thus,  the dotted Crotchet here indicates one played and two prolonged Quavers; again here

 the dotted Minim represents one played and two prolonged Crotchets.

CHAPTER VIII.

A good Bell Metronome must be used to illustrate this chapter.

CHAPTER IX.

A very careful dissection of different bars is advisable after this lesson, in order that children may note the Time Signature, and always recognize its accuracy by finding in every bar each unit separately, or its due number of equivalents. In all forms of compound (explained in the next chapter) the dotted notes must be considered as *units*, and therefore, when not found as such in the bar, the children must, in the first place, look for *three* equivalents in their stead.

CHAPTER XVI.

In order to give some additional interest and development to the Fairy Tale, a very slight sketch of Galin's Notation has been offered to the reader; but full details respecting it are to be found in the Chev  Method, from which the following concise r sum  has been taken:—"1. Every isolated sign shall represent the unit, whether it be a sign of articulation, of prolongation, or of rest." For the different divisions of the unit, Galin lays down the following absolute law:—"The diverse parts of the unit shall always be found united in a single group under a horizontal line, and every group shall always contain the diverse parts of a unit, *never more, never less.*"

This Notation will doubtless afford little interest to advanced musicians themselves, who thoroughly understand the usual system of notation, except, perhaps, as they may recognize (especially those who are teachers) that in its universal adoption, all difficulties in the way of understanding *time* would be removed, even for children and beginners in music; and, further, that the task of "reading at sight" would no longer be such a formidable one for those who have acquired a certain amount of execution.

CHAPTER XVII.

For the assistance of teachers, I cannot do better than translate some of the directions for the use of this "Language of Time" from the Chev  Method. In order to

acquire the habit of marking the units in the bar with regularity, it will be well to repeat out loud and at equal intervals the syllable Ta, in perfect imitation of the pendulum of a clock in motion. It matters little what length of time be given to the pronunciation of each syllable, provided it be always the same. The pupils must first learn to beat with their hands 2, 3, 4 to the syllables "Down, Up, Down, Left, Up, Down, Left, Right, Up;" and until this is accomplished with the greatest regularity it will be well to mark the first beat on the table. These movements must be made with great accuracy and equality, and the hand brought down without any delay in the direction indicated by the syllable pronounced. All this must be done quickly, in order that the hand may remain for the proper time in the position indicated. The pupil must next learn to use the syllables of the language, making 2, 3, 4, or 8 going to a beat (viz., Ta té, &c.) according to the value of the equivalent, but the syllable Ta must always be more accented than the others, for it marks the origin of each subdivision in time. In order to acquire a perfect sense of time it will also be advisable to mark the origin of the groups of equivalent, as: Ta, té in Ta, fa, té fé, or in Ta, ra, la, Té, ré, lé, or Ta, té, ti, in Ta, fa, té, fé, ti, fi, or in Ta, ra, la, Té, ré, lé, Ti, ri, li.

It will be clearly seen that Mons. Paris adopts the vowels A and E for the designation of *halves*, and the vowels A, E, and I for *thirds*; and in such manner, that in Binary subdivision A always signifies the *first* half, E the *second*; while in Ternary subdivision A represents the first third, E the second, and I the third. The sound I is peculiar to Ternary subdivision. In order to distinguish prolonged sounds from articulated ones, the consonants in the syllables are omitted and the vowels employed alone. Thus prolonged *Units* may become *a é* and *a é i*. Rests are called *chu* and prolonged rests *u*. Thus *Unit* rests may be *Chu u* or *Chu u u*.

Other syllables than those shown in this Work are given in the Chev  Method for Instrumental Music, but those most useful for beginners are all explained here. The great use of this "Language of Time" will be felt in those bars which contain a great number of equivalent, syncopated passages, triplets, sextolets, &c. &c.

THE END.

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