VOL. XXII, NO. 94.

ASTORIA, OREGON, SUNDAY, OCTOBER 26, 1884.

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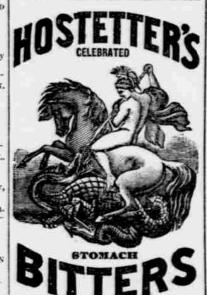
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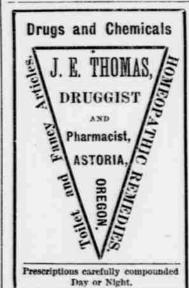
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SONGS OF SENTIMENT. Airs of the Long Ago Coming Into Use Again-The Songs We Used

to Sing. I cannot sing the old songs I sang long years ago,

For heart and voice would fail me now,
And foolish tears would flow.

For bygone hours come o'er my heart With each familiar strain; Or dream those dreams again."

Ordesem those dreams again."

Old Song.

A few years ago there was a de-mand through the columns of the newspapers for many of the old songs which had passed out of print, and could only be found in the good memory of some elderly person who had sung them in youth. In response to the call verses and old fragments came floating in from one corner and another; old music books were ran sacked, and soon the entire song would be given to the public. Then elderly readers found a moisture in their eyes as they read them, and memory took them back to the glad, unconscious days of youth and hap piness, while the more youthful por tion of the community wondered what there was in those foolish old songs to make any one care to hear them again. But as these grew older and come to have a past, and the fashion of singing the old songs was revived, they learned that songs of sentiment once heard are forever remembered, for their sweet, pathetic strains sink into the heart, and there

ie dormant until fond memory

nches the chords with magic And now these same songs can be had on the music shelves of any dealer in the concord of sweet sound. The poet and the singer are dust; the ears they once thrilled with their melancholy music have listened to the diviner melodies of heaven, but the songs ring in other ears at tuned to the minstrelsy of earth, and bring tears to other eyes, and sad memories to other hearts. It is not the music alone that has this charm of immortality - the words of the old ongs have lived as the words of songs of to-day never will. They were not written to sell. They were the swan-songs of beating hearts in many cases, and in their burden of sadness revealed the secret of a troubled life. Take the old once familiar song of "Lorena," written by the Rev. H. D. L. Webster, a young clergyman who was in his youth dis-appointed in love. It was the popu-lar song half a century ago. Since the verse is not even good poetry, it must have been the sentiment which endeared it to the hearts of the young people of the past. It can be found in many an old scrap-book, or in the fine Italian hand-

writing of those days, on a sheet of gilt-edged paper laid away among locks of faded hair, and other relies of memorial value only. "We loved each other then, Lorena, More than we ever dared to tell, And what we might have been, Lorent Had but our loving prospered well. But then 'tis past, the years are gone, I'll not call up their shadowy forms, I'll say to them, 'lost years, sleep on, Sleep on, nor heed life's pelting storms It matters little now, Lorena, The past is in the eternal past, Our heads will soon be low, Lorena, Life's tide is ebbing out so fast.

There is a future, Oh, thank God! Of life this is so small a part, 'Tis dust to dust beneath the sod, But then, up there, 'tis heart to heart. There was not the finished culture.

now so necessary in music, when the singers of the past sang the songs of sentiment. In any gathering there would be one girl who could accompany herself on the spindle-legged piano, or the melodeon, and keep the company spell-bound while she sang. One or two might leave the room, not because they criticised the music, but to rush away and wipe off the tears as some clear voice rang out: Do they miss me at home, do they miss

me? 'Twonld be an assurance most dear To know that this moment some loved

one Were saying 'I wish he were here.' " There was Ben Bolt. How wild everybody went over that song. How many are there of the present generation who can sing that through, who know either the tune or the words? "Oh, don't you remember sweet Alice, Ben Bolt?

Sweet Alice, with hair so brown; Who wept with delight when you gave her a smile, And trembled with fear at your frown.

"In the old church yard in the valley,

Ben Bolt, In a corner obscure and alone, They've fitted a stab of granite so gray, And sweet Alice lies under the stone." "The Watcher" was a great favorite about the same time that Mrs. Stevens wrote her novel of "The Lamplighter." The query among young ladies of that period was first "Have you read 'The Lamplighter?" One copy often supplied a neighborhood. Next, "Have you heard 'The Wetcher?"

Watcher? my cousin sings it beau-tifully." Everybody's cousin sang it. It was a ballad of order lachrymose. "The night was dark and fearful, The wind went sailing by, watcher, pale and tearful, Looked forth with anxious eye.

How wistfully she gazeth; No gleam of morn appears. Her eye to Heaven she raiseth

A hundred lights are glancing
In yonder mansion fair,
And merry feet are dancing,
They heed not darkness there.
Oh, young and joyeus creatures,
One light from out your store
Would give the dear boy's features
To his mother's gaze once more.

The morning sun is shining. She heedeth not its ray;

She heedeth not its ray;
Beside her babe reclining
The pale, dead mother lay.
A smile her lips was wreathing
A smile of hope and love,
As if she still were breathing
'There's light for us above.' There's light for us above."

It used to be a question among the grave old deacons of those days whether these songs were fit to be sung on Sunday. The young people argued that they were, because they wanted to sing them, but they were regarded by the elders as too worldly. But these same elders liked to hear them on week days, and kept time

tears; it is the dear old ballad of "The Last Rose of Summer." or that world-sung tremolo of the heart, "Home, Sweet Home."

—Are you made miserable by Indigestion, Constipation, Dizziness, Loss of appetite, Yellow Skin? Shiloh's Vitalizer is a positive cure. For sale by W.

vigorously while the pretty girl with spit-curls sang them.

"Joys That We've Tasted" is another song with a spark of immortal fire in it:

"Joys that we've tasted May sometime return, But the torch when once wested, Ah, how can it burn? Splendors now clouded, Say when will ye shine? Broke is the goblet,

And wasted the wine. Since last we met; Blushes have brightened And tears have been wept; Friends have been scattered.
Like roses in bloom—
Some at the bridal,
And some at the tomb.

"I've stood in you chamber. But one was not there; Hushed was the lute-string, And vacant the chair

And vacant the chair Lips of love's melody, Where are ye borne? Never to smile, Never to mourn!"

There is not probably in the whole wide range of English verse a more exquisite worded poem than this. Skirting melodiously on the valley of sadness, it rises in its closing strains to the sublimest heights of inspira tion, and becomes a paen of victory.
"We Have Been Friends Together was also a popular song. It was often sung at social gatherings with a pur-

"We have been friends together, In sunshine and in shade, Since first beneath the chestnut tree Since first beneath the In infancy we played.

But coldness dwells within thy heart, A cloud is on thy brow; We have been friends together, Can a light word part us now?" Juanita, with it difficulties of pronunciation, won a strong hold on all

toire of ballad singers. The name is pronounced Wah-ne-ta: "Soft o'er the fountain Lingering falls the southern moon; Far o'er the mountain

hearts, and is still found in the reper

Breaks the day too soon. In thy dark eyes' splendor,
Where the warm light loves to dwell,
Weary looks, yet tender,
Speak their fond farewell.

Nita! Juanita! Ask thy soul if we should part: Nita! Juanita! Lean thou on my heart."

This song, passionate in phraseo ogy and melody, affords splendid opportunities for a fine voice to displa its power. Sung as a duet by the "girl who sung alto, the girl who sung air," it was marvelously thrilling and inspiring. It has tender, sympathetic qualities that make it a magnificent boating song. Among the pathetic folk-songs of a

day that is past is one called "The Long, Long Weary Day:" "The long, long weary day In tears is passed away, Yet still at evening I am weeping, As from my window's height I look out on the night,

I still am weeping My lone watch keeping." The idle jingle of words which makes up the song of to-day was not accepted in those olden singing times. There was a direct and irresistible appeal to the affections. Take such a song as "We Have Lived and Loved Together." In these days of easily estranged hearts the old song may not have the power to move freely the tears, as it once did, and lead to an

early reconciliation. "We have lived and loved together Through many changing years. We have shared each ether's gladness And wiped each other's tears.

We have never known a sorrow That was long unsoothed by thee, For thy smile can make a summer When darkness else would be."

It would be an outrage on the science of classic music perhaps to say that "Roll on, Silver Moon," with the accompaniment of flute or accordion. was once among the joys that made home a hallowed spot. And many a world-wise, world-weary man has listened to the silver-tongued Patti with less enjoyment than he did to the girl with the blue dress on, who first made his heart thrill with "Silver Moon." It is an old-fashioned, quaintly worded madrigal:

'As I strayed from my cot at the close of

'Mid the ravishing beauties of June,

'Mid the ravishing beauties of June,
Neath a jessamine shade, I espied a fair
maid,
And she plaintively sighed to the moon;
Roll on silver moon, guide the traveler
on his way,
While the nightingale's song is in

tune; But I never, never more with my true love will stray
By the soft, silver light of the moon." Many who read this will recall the time when they first heard the pretty, plaintive air, and begged the manu-

script version from the singer to copy or to commit to memory.

In some neighborhoods these songs were forever legendary; some visiting girl sang them from memory, someone else translated them; words and even lines were omitted and supplied at will. No one ever in a life-time saw

the words or music printed.

These songs are songs of places, as well as people. The young man who has three kinds of wine at dinner cannot be expected to appreciate Grandfather Woodworth's "Old Oak-en Bucket." It is not one of the rewho will deny that it would be better for him if it were. Songs without words suit him the best, for he has no memories that he wishes to revive. The Hutchinsons drew clowds with the old songs. People went a long way to bear them or Ossian E. Dodge sing the old familiar ballads. We may parody and burlesque them, but may parody and burlesque them, but we have nothing half so good in our modern collections, and when some grand singer stands up before 3,000 people it is not the trilling of an Ital-ian bravura, or a French chauson, that melts all hearts to silence and tears; it is the dear old ballad of "The Last Rose of Summer," or that world-sung tremple of the heart

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S. H. PAGE,

