MY HEART, MY HEART IS SINKING. From Heine's Book of Sonos,

My heart, my heart is sinking, As the May awakes in gice; I stand high up on the rampart, With my back to a linden tree. Below me crawls in silence The city's broad blue most, Where a boy is singing and angling As he veers about in his boat.

Far over by distance mellowed The landscape lies unrolled, Wayfarer, garden, and villa, And kine and meadow and wold.

On the green the linen is bleaching, While gambol the girls around; The mill-wheel scatters its diamonds, I hear its monotonous sound.

Upon the old grey tower There stands a sentry box, I see the guard, red-coated, As up and down he walks. I see him play with his musket, Which gleams in the morning red; He shoulders it and levels it-I would be shot me dead.

ROSSINI'S "MESSE SOLENNELLE.

With the half-affected modesty peculiar to him, Rossini called his latest work "petite." The term will not hold. Neither in dimensions nor in character is the "Messe Solennelle" a little thing. In sacred music it is its author's master-

Written at Passy in 1863, this work was first performed on March 13, 1864, at the house of Count Pillet-Will, before an invited audience of some two hundred and fifty persons. The sisters Marchisio, Signor Gardoni, and Signor Agnesi were soloists, the Conservatoire pupils acted as chorus: MM, Mathias, Peruzzi (piano-fortes), and Lavignac (harmonium) accompanied, and M. Jules Cohen conducted. A lively writer in Le Figaro gives us a glimpse of the banker's salon while the performance is taking place. We see Rossini "turning over" for M. Mathias, with Carlotta Marchisio on his right, and her sister Barbara on his left. In a corner sits Auber, calmly listening, and, whenever the music ceases, chatting with Mario, who stands leaning upon the back of his chair. Meyerbeer is near Rossini, applauding with vigor, moving restlessly upon his seat, 'like St. Lawrence upon his gridiron," and once jumping up to embrace the hero of the occasion; while behind him Duprez shows what are called "son torse d'Hercule et sa face Rabelaisienne." The work, as then performed, had a success great enough to bring upon Rossini one of his rare fits of industry, and he promptly secred it for full orchestra. Why he did not publish it is hard to tell. Assuredly nobody has benefited by the delay, save, perhaps, Madame Rossini, whose sale of the Mass to M. Strakosch quickly followed her husband's

From the "Stabat" to the "Messe Solennelle" is a long stride in the direction of orthodox religious music. Rossini once told l'erdinand Hiller that he wrote the former "mezzo serio," and never intended it for public use. However this may have been, we know that just then the master had not forgotten his old vocation. There is truth in the familiar criticisms that he introduced the theatre to the sanctuary. His "Mother of Sorrows" weeps in the glare of footlights before a property cross. The man must be bold who would now say a word against the "Stabat" as music, but as religious music it is safe to assert that the religious element is in great part wanting. Happily Rossini did not pass away without showing himself able to supply this lacking feature. In nothing is the "Messe Solennelle" so remarkable as in the sacred dignity of style to which it here and there attains. While permitting us to recognize the master with whom everybody is familiar, it shows him partially clad in the sober garments of a church With undoubted Rossinianism is mixed up that which we did not before know to prise, and almost justifies Paris for raving about one particular fugue as though no such thing had ever before been written. It is strange, in deed, to see the man whose early breaking away from contrapuntal studies foreshadowed the character of his music, and who lived to flood the world with melody, at the last producing a work rich in scientific devices. The composer of "Semiramide" and "Cenerentola" a writer of fugues and double canons !- such is the revelation of the "Messe Solennelle." At least one good result will follow. Those who say Rossini was a mere maker of tones from necessity rather than from choice must forever hold their peace. To such detractors "Guillaume Tell" and the "Stabat" were severe blows. The Mass completes what those works began. It proves that, ad Rossini chosen, he might have taken his place with the greatest scholastic writers. The proof comes late, and its cogency may lie more n the advance shown than in the point reached, but the question of ability is settled. We have already intimated that a good deal of the Mass is in its composer's familiar style. Yet even here, certain exceptions apart, we recognize unusual elevation and dignity, while the entire work shows that, at seventy-two, Rossini made a serious effort to write music worthy of the highest object to which music can be applied. As now published the Mass consists of four

teen numbers, including an "O Salutaris" not heard at the first performance, having since been made part of the work. With the instinct of an operatic composers, Rossinl has freely used the solo voices. Out of thirteen vocal numbers six are devoted exclusively to them, and they are also largely employed in conjunction with the chorus. Few will complain of this, since it answers concert-room purposes not less than it increases effect. As a work of constructive skill the Mass has at least one fault. Like Mendelssohn's "St. Paul," it begins in one key and ends in another. Apart from this, the general design is excellent, and its carrying out is marked by

novel features of a special value The "Kyrie" (A minor), divided into two parts after a common fashion, begins with eight bars of instrumental prelude, chiefly remarkable for an agitated bass, which is a striking and expressive feature of the number. The voices enter successively in imitation, but the contrapuntal character of the opening bars is not sustained. and we soon recognize the sensions harmonist of the "Stabat." The movement, however, is extremely interesting, and, sung sotto voce nearly throughout, has an impressive effect. In the "Christe" (C minor) Rossini altogether changes his style. It is a short double canon on the octave for voices alone, such as might have been written by the most facile of early Italian masters. Noting its ingenuity and the easy flow of its parts, one would imagine the composer had devoted years to musical scholastics. This finished, "Kyrie" is resumed in C major, with an amplification in A major, in which key it ends. The six numbers of the "Gloria" make one comrhe six numbers of the "Groria" make one com-plete design admirable in its unity. A brief, vigorous, and broadly harmonized allegro (F major) proclaims "Gloria in excelsis Deo," and is followed by an andantino of peculiar con-struction, because built almost wholly upon alternate tonic and subdominant chords, which pass by abrupt modulations from key to key. The effect is strange and somewhat forced. It is such, in fact, as we should have looked for in a work by M. Gounod rather than in one by ssini. But the master reasserts himself in "Gratias" (A major), a trio for contralto, tenor, and bass. A melody of true Rossinian beauty is given out by the last-named voice and successively taken up by the others. Repeated in full harmony, it yields place to a second subject not less marked by elegant treatment. That this number will have an immense popularity we do not doubt, nor will we say that it does not deserve popularity even as religious music. At any rate it is the perfection of graceful and expressive writing. The "Domine Deus" is a long and ambitious tenor solo in D major, for which,

melodious, but its structure is flimsy and its themes commonplace. The French critics have almost unanimously passed quickly over this air, and we shall not accuse them of injustice. But they dwell long and lovingly upon the "Qui tollis," says M. Jonvin, of the Figaro, "nous ouvre le monde des anges. Quelle meiodie! quelle suavite!" and addressing a votary of strict church whole who is supposed to ask "Sals in the control of the control o music, who is supposed to ask "Suis-je sur terre ou dans les cieux?" he exclaims, "Vous ctes sur terre, mais dans cette contree on Dieu placa son Eden, et le pommier de notre mere Eve porte, non des pommes, mais des melo-Beneath this extravagance there is, however, not a little of justice. The "Qui tollis" is a beautiful creation. Clearly the work of him who wrote "Quis est homo," it is more elevated in style and expression than that famous duct. There are, few things in music more intensely earnest than its plea for mercy, and few changes more happy than that into the tonic major, which well depicts the clearing away of doubt and fear. We might say something about the "Quoniam," an elaborate bass air in A major, were it no followed and overshadowed by the "Cum sancto." Taking thought for unity, Rossini

major) already mentioned as having set Paris by the ears. We are apt to over-estimate an unexpected good, and it was natural for the French critics to exhaust their copious vocabulary of praise in this instance. Here are some of the expressions used: - "Page monumentale," page Michelangelesque, "une page sublime, vraiment colossal," "quelle fugue, grand Dieu! Depuis qu'il y a sur la terre des fagues et des fuguistes, on n'en vit jamais de pareille." terms are but a strong for what is really a great and noble effort. Truly, the "maker of melodies" was a maker of melodies and something more. He here works his subjects with the case of an accomplished fuguist and with admirable effect. Moreover, he appears thoroughly in love with his When a dominant pedal ushers in a long diminuendo, and as long a succession of rich and solid harmonies, the master seems drawing to an Not so, however; a few bars before ing back to the tonic a crescendo begins, and upon a full close the fugue starts again as vigorously as ever, finishing at length with a magnificent coda heralded by the voices alone repeating "Gloria in excelsis," The "Credo" (E major) shows even greater felicity of design that its predecessor. As a rule this part of a mass consists of several movements, each distinct in itself. Rossini's "Credo" is also in several movements,

commences the latter with the short allegro, which

opens the "Gloria." This leads to the figure (F

but each is closely associated with the rest, and the act of faith is kept well before the mind by a frequent repetition in full chorus of the word "Credo." Nothing could be better as a matter of construction or effect. As far as "Consubstantialem Patri," passages of a dignified character are given to soli and chorus, with repetitions in various keys. A short double canon on the octave follows, after which the story of the Incarnation is grandly told, the long silence at its close, broken only by fitful chords from the orchestra, being one of the master's most impressive devices. In the air for soprano, "Crucifixus" (A flat major), a profound sensation is produced by means the most legitimate, while the choral outburst (on an enharmonic change to the dominant of E major) announcing the Resurrection is admirably effective. Thence to the fugue, "Et vitam," we meet with little save repetitions. Though not equal to its predecessor, this fugue shows some excellent points. The second

theme, a complete ascending diatonic scale, has all the stately gravity of early Italian church music, and well tempers the freedom of certain episodal passages. The coda is harmonized with considerable grandeur, and the entire fugue strengthens the impression left by its greater companion. Like the "Gloria," the "Credo" ends with a repetition of its opening words, "Credo in unum Deum," For the offertory Rossini has supplied an organ movement of extreme beauty, well suited to the instrument, and ingeniously harmonized after a scholastic fashion. The "Sanctus," coming after a brief prelude, and given to voices alone, displays all its composer's charm of manner. Especially striking is the contrast between the vigorous unison delivery of 'Hosanna in Excelsis," by the soli, and the smoothly flowing pianissimo phrases in which the chorus responds "Benedictus." The movement, though short, is lkely to become a public favorite. In the "O Salutaris," an air for contralto (E major), there are two widely diffe rent subjects, the first smooth and melodious, if not specially beautiful, the second (on the words 'Bella premunt hostilia," etc.) declamatory, and accompanied by harmonies which pass abruptly from key to key. There is power of a certain kind in this air, and its contrasts are effective nevertheless, we doubt the policy of incorporating it with the Mass. The step had not Rossini's sanction, and has brought an increase of the dramatic rather than of the religious element. In his "Aguns Dei," a contralto solo with chorus (E minor) Rossini gives himself full liberty of action. The result is charming. No music

> a series of bold progressions, Rossini then makes a transition to the tonic major, and ends with a triumphant burst of harmony. An adequate notice of the mass, without aid from music type, is impossible, but enough has been said to convey an idea of its character. We have nothing to add save a repetition of the statement with which we set out, that, faults notwithstanding, the work is a masterpiece .-Pall Mall Gazette.

could express a more overmastering passion, and the intense feeling of the solo would be

almost painful but for the unaccompanied choral

phrases which now and then break in with a

prayer for peace. This Mass, so full of contrasts,

has none more effective than that between the agonizing "Miscrere" of the former and the calm "Dona nobis" of the latter. We here recognize

a stroke of genius. Working up to the coda by

Brain Dise ases in England. In England, according to the official medical records, sofening of the brain has of late years rapidly increased. In the ten years 1857-66, 11,685 deaths were registered in England and Wales from this cause-7168 males and 4517 females. In the first five years, 1857-61, the average annual deaths were 894, whereas in the second period of five years, 1862-66, the deaths averaged 1443 aunually. In 1857 the number of persons who died from softening of the brain was 775. In 1866 the number was 1664, of which 78 were under twenty years of age; 191, 25 and under 45; 457, 45 and under 65; 424, 65 and under 75; and ten were aged 75 and upwards. Glaucing at the mortality by all diseases of the brain and nervous system, including cephalitis, apoplexiey, paralysis, insanity, chorea, epilepsy, convulsions, and other brain diseases not distinguished, it appears that the mortality in England and Wales to 1 000 000 of population has increased from 2705 in 1857 to 2912 in 1866.

It is remarkable that the mortality from apoplexy and paralysis respectively has from the first been very nearly in equal proportions to 1,000,000 persons living, the proportion from apoplexy being 439 in 1857 and 490 in 1866, that from paralysis being 457 in 1857 and 500 in 1866. These two diseases are incidental to old people. The number of deaths from cephalitis (inflammation of the brain) per 1,000.000 persons living had increased from 178 in 1857 to 197 in 1866.

The deaths from insanity—21 per 1,000,000 of population in 1857 and 31, in 1866 de not indicate the number of deaths of persons in a state of insanity; large numbers of maniacs die of consumption and other diseases, and consequently appear under other heads. The increase in the mortality from convulsions in the ten years is considerable, the propor-tional number of deaths to 1,000,000 living being 1286 in 1857 and 1306 in 1866. The convulsive form of disease aff-cts infancy and youth. Of the rare and remarkable disease, chorea (dancing mania), the proportional number of deaths to 1,000,000 of population was only 2 in 1857 and 3 in 1866.

and ambitious tenor sold in building, we do not effective though it be when well sung, we do not predict the triumph of "Cujus animam." It is were 115 deaths in 1857 and 118 in 1866; and

from other brain diseases undistinguished 207 in 1857 and 267 to 1866. The actual numbers of deaths registered in Rogland and Wales from diseases of the brain and nervous system in the year 1857 and 1866 respectively were 51,619 and 61 164, viz; cephalitis, 3392 and 4146; apoplexy, 8378 and 10,297; paralysis, 8914 and 10,504; insanity, 403 and 650; chores, 44 and 63; epilepsy. 2193 and 2468; convulsions, 24,532 and 27,431; brain diseases undistinguished, 3963 and 5005. This class of diseases constituted a proportion in the year 1866 of 1233 9 deaths to every 10,000 of the deaths from all causes, viz., cepbalitis, 83.6; apoplexy, 207.7; paralysis, 211.9; insanity, 13:1; chorea, 1:3; epilepsy, 49:8; convnisions, 553:4; and other orain diseases, 113:1.

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LEGAL NOTICES.

IN THE DISTRICT COURT OF THE UNITED STATES FOR THE EASTERN DISTRICT OF PENNSYLVANIA.

JACOB L. WENDELL, of Philadelphia, bankrupt, baving petitioned for his discharge, a meeting of creditors will be held on the twenty seventh day of April, 1969, at 3 o'clock P. M., before Register W.M. McMICHAEL, Esq., at No. 530 WALNUT Stroet, in the city of Philadelphia, that the examination of the bankrupt may be finished, and any business of meetings required by section 37 or 28 of the act of Congress transacted.

The Register will certify whether the Bankrupt has conof Congress transacted.

The Register will certify whether the Bankrupt has conformed to his duty.

A hearing will also be had on WEDNESDAY, the twelfth day of May, 1869, before the Court at Philadelphia, at 19 o'clock A. M., when parties interested may show cause against the discharge.

Attested by the Clerk and Register in the name of the Judge, under the seal of the Court.

41 that*

Judge, under the seal of the Court.

IN THE ORPHANS' COURT FOR THE CITY

AND COUNTY OF PHILADELPHIA.

Estate of JOHN SAUNDERS, Jr., deceased.

The auditor appeinted by the Court to audit, settle, and adjust the accounts of JOHN, THOMAS H., and CHARLES SAUNDERS, Executors of the last will of JOHN SAUNDERS, Jr., deceased, and to report distribution of the balance in the hands of the accountants, will meet the parties interested, for the purpose of his appointment on TUESDAY, April 27, 1869, at 4 o'cleck P. M., at his Office, No. 425 WALNUT, Street, in the city of Philadelphia.

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Applications may be made at the Home Office, and at the Agencies throughout the State. [2 185 IAMES TRAQUAIR.....

PHENIX INSURANCE COMPANY OF
PHILADELPHIA.
INCORPORATED 1804 CHARTER PERPETUAL.
No. 224 WALNUT Street, opposite the Exchange.
This Company insures from loss or damage by
on liberal terms, on buildings, merchandise, furniture,
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deposit of premiums.
The Company has been in active operation for more than
SIXTY YEARS, during which all losses have been
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THE ENTERPRISE INSURANCE CO. OF PHILADELPHIA.
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IMPERIAL FIRE INSURANCE CO. LONDON. ESTABLISHED 1803.

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No. 107 S. THIRD Street, Philadelphia, CHAS. M. PREVOST. CHAS. P. HERRING SHIPPING.

LORILLARD'S STEAMSHIP LINE FOR NEW YORK.

Sailing Tuesdays, Thursdays, and Saturdays, REDUCTION OF RATES. Spring rates, commencing March 15. Saling Tuesdays, Thorsdays, and Saturdays. On and after 16th of March freight by this line will be taken at 12 cents per 100 pounds, 4 cents per foot, or 1 cent per gallon, ship's option. Advance charges cashed at office on Pier, Freight received at all 1 cent per gallon, ship's option. cashed at office on Pier. Frei times on covered wharf.

Pier 19 North Wharves. N. B. Extra rates on small packages iron, metals, etc.

FOR LIVERPOOL AND QUEENSTOWN. Inman Line of Mail Steamers are appointed to sail as follows:

Via Hantax, Tuesday.
City of London, Saturday, April 10, at 1 P. M.
City of Brooklyn, Saturday, April 17, at 10 A. M.
City of Etna, via Halifax, Tuesday, April 20, 12, noon.
And each succeeding Saturday and alternate Tuesday, from Pier 45, North Kiver.

RATES OF PASSAGE.

BY THE MAIL STEAMER BAILING EVERTY SATURDAY.
Payable in Gold.

Payable in Currency.

FIRST CABIN.

\$100 STEEHAGE.

\$35
To London.

105 To London.

40
To Paris.

115 To Paris.

FRANAGE BY THE TUESDAY STEAMER, VIA HALIFAX.

FIRST CABIN.

STEERAGE.

STEERAGE.

STEERAGE.

STEERAGE.

PASSAGE BY THE TUESDAY STEAMER, VIA HALIFAX.

FIRST CABIN.

STEERAGE.

STEERAGE.

PASSAGE BY THE TUESDAY STEAMER, VIA HALIFAX.

PRESENCE OF THE STEENAGE STEERAGE.

STEERAGE.

STEERAGE.

PASSAGE BY THE TUESDAY STEAMER, VIA HALIFAX.

PRESENCE OF THE STEERAGE.

PASSAGE BY THE TUESDAY STEAMER, VIA HALIFAX.

FIRST CABIN,
Payable in Gold.

Liverpool.
Liverpool.
Halifax.
20 Halifax.
15
St. John's, N. F.,
by Branch Steamer.
45 by Branch Steamer.
16
Passengers also forwarded to Havre, Hamburg, Bremen, etc., at reduced rates.
Tickets can be bought here at moderate rates by persons wishing to send for their friends.
For further information apply at the Company's Offices, JOHN G. DALE, Agent, No. 15, BROADWAY, N. Y. or to
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45
No. 411CHESNUT Street, Philadelphia.

ONLY DIRECT LINE TO FRANCE
THE GENERAL TRANSATLANTIO
THE COMPANY'S MAIL STEAMSHIPS
BREST.
The splendid to the lows:—
PEREIRE Duchesne Saturday, May 1
LAFAYETTE Rousseau Shurday, May 15
ST. LAURENT Lemarie Saturday, May 29
VILLE DE PARIS Surmount Saturday, June 12

PRICE OF PASSAGE in gold (including wine).
TO BREST OR HAVRE

PHILADELPHIA, RICHMOND

PHILADELPHIA, RICHMOND,
AND NORFOLK STEAMSHIP LINE,
THROUGH FREIGHT AIR LINE TO
THE SOUTH AND WEST,
EVERY SATURDAY,
At noon, from FIRST WHARF above MARKET
Street. THROUGH RATES and THROUGH RECEIPTS to THROUGH RATES and THROUGH REDKIPTS to all points in North and South Carolina, via Seaboard Air Line Railroad, connecting at Portsmouth and to Lynch-burg, Va., Tennessee, and the West, via Virginia and Ten-nessee Air Line and Richmond and Danville Railroad. Freight HANDLED BUT ONCE, and taken at LOWER RATES THAN ANY OTHER LINE. RATES THAN ANY OTHER LINE.

The regularity, safety, and cheapness of this route commend it to the public as the most desirable medium for carrying every description of freight.

No charge for commission, drayage, or any expense of transfer.

No charge for commission, drayage, or any supersort transfer.

Steamships insured at the lowest rates.

Freight received daily.

No. 14 North and Scuth WHARVES.

W. P. PORTER, Agent at Richmond and City Point.
T. P. CROWELL & CO., Agents at Norfolk:

6 15

CHARLESTON, S. C. THE SOUTH AND SOUTHWEST FAST FREIGHT LINE,

EVERY THURSDAY. The Steamships PROMETHEUS, Captain Gray, J. W. EVERMAN, Captain Vance,
WILL FORM A REGULAR WEEKLY LINE.
The steamship PROMETHEUS will sail on THURS-DAY, April 15, at 4 P. M.
Through bills of lading given in connection with S.
C. R. R. to points in the South and Southwest.
Insurance at lowest rates. Rates of freight as low as by any other route. For freight, apply to
E. A. SOUDER & CO.,
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NEW EXPRESS LINE TO NEW EXPRESS LINE TO
Alexandria, Georgetown, and Washington, D.
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Chynchburg, Bristol, Knoxville, Nashville, Dalton, and the
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teamers leave regularly every Saturday at noon from the Freight received daily.

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No. 14 North and South Wharves.

J. B. DAVIDSON, Agent at Georgetown.

HYDE & TYLER, Agents, at Georgetown; M.

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NOTICE.—FOR NEW YORK, VIA

NOTICE.—FOR NEW YORK, VIA

DELAWARE AND RARITAN CANAL,
EXPRESS STEAMBOAT COMPANY.

The CHEAPEST and QUICKEST water communication between Philadelphia and New York.

Steamers leave daily from first wharf below Market street, Philadelphia, and foot of Wall street, New York.

Goods forwarded by all the lines running out of New York, North, East, and West, free of commission.

Freight received and forwarded on accommodating terms.

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JAMES HAND, Agent,

No. 119 WALL Street, New York. NOTICE.—FOR NEW YORK,
via Delaware and Raritan Canal, SWIFTSURE TRANSPORTATION COMPANY,
DESPATCH AND SWIFTSURE LINE.
The business by these lines will be resumed on and after
the 8th of March. For Freights, which will be taken on
accommodating terms, apply to

oms, apply to W. M. BAIRD & CO., No. 132 South Wharves. CHROMO LITHOGRAPHS.

DICTURES FOR PRESENTS.

A. S. ROBINSON,

No. 910 CHESNUT Street, Has just received exquisite specimens of ; ART, SUITABLE FOR HOLIDAY GIFTS. FINE DRESDEN "ENAMELS" ON PORCELAIN, IN GREAT VARIETY.

SPLENDID PAINTED PHOTOGRAPHS, Including a Number of Choice Gems. A SUPERB LINE OF CHROMOS. NEW ENGRAVINGS, ETC.

Also, RICH STYLES FRAMES, of elegant new HATS AND CAPS.

WARBURTON'S IMPROVED VENTI-improved fashions of the season. CHESNUT Street, next-door to the Post Office.