## DESCRIPTIVE MUSIC.

THE OCHESTRA INTERPRETS THE STORY IN ITS OWN WAY.

The True Way To Judge Fairly of the Music You Hear-A Trouble Among the Instruments-A Thunder-Clap in a

The fat violinists had come up from the regions below, and were scraping the strings of their instruments and testing by picking "plink," "plink," "plunk," "ploonk," to see if they had slipped any during the last ten minutes. "Did you ever hear that piece?" said my neighbor softly, as they began the next selection. I never had. "Well, I heard it in Paris, and thought it charming. Let the orchestra interpret it for you. I am very fond of descriptive music. At concerts I let the orchestra do everything. I don't care to read the name of the composer of any piece. I just shut my eyes, open my ears wide or let my imagination loose to enjoy the stories, scenes—harsh or tender, the storms and the sunshine—which the orchestra creates and fashions and tells me ine in its own way. I somehow think it is the only true way to judge fairly of what you hear. Just try my plan for once," and he slipped down lower in his seat, threw his head back, closed his eyes and locked his fingers one into the other across his lap.

A PATH BY THE CLOVER FIELD. I tried to do as he bade me. The first bars were clear, sweet and sonorous arpeggios, possibly a beautiful "village scene at sunrise." Some light, tripping, fleeting notes, delicate, airy things, were, I thought, the thin, unsubstantial mists of morning fading away into the woods. Here comes the deep, grave and slightly unsteady voice of the viola along the path by the clover field. His tone indicates satisfaction with himself and peace with the world for the present. He does not soliloquize long before he meets the 'celle, who tells a tale of wrong in a sort of low moan. The story is a sad one. It is clear, for viola's sympathy becomes aroused and she threatens to lose her head. The two groan together in a most melancholy and touching way. Can it be a story of domestic wrong, or of young love trampled under foot after it had given its all, or the "blighted affection of age!" I am curious to know. There is no longer any mistake, for here comes the shrewish clarinet with her sharp tongue which she puts into the master at once and stirs up discord. The three have a short talk and the 'cello soon gets tired of the clarinet and tells her to go, but she will not.

This threatened trouble is averted by a clear note from a horn. Are we going to see a hunting party come by? No, no, it's that old man over there next to the wall blowing his nose. This note is not in the score, and we will not let it have any place in the story. During the confusion the flute, generally so mild and pursuasive, has come into the party, but in a bad humor. It is teasing with might and main. It snaps at the first violin and tries to worry him by repeating everything he says, but keeps two or three bars behind, just to get all the other folks into a bad humor. The double basses cannot stand such provoking treatment any longer and break in with an ominous growl, which makes matters worse. The quarrel is getting hotter, and the flute is more angry every moment, and is as spiteful as possible with the violin. There s no getting rid of her. The other violins join with their injured brother, and come down in a whirlwind of sound on that flute. The poor thing is drowned for a second or two, but when last heard was defiant still

A THUNDER CLAP IN A STORM.

All of a sudden "Dzing!" crashes out the cymbals like a clap of thunder in a rising storm. Perfect silence is the result. Here is then, after all, what was wanted to break up the quarrel. One such blow seems to have been enough. Not much. Like a little cricket, when quiet is restored, the flute pokes its head out and says, half timidly, "Peep, peep." "Dzing!" comes another clap, as if to say, "Not enough yet?" More again, which is growing bolder every second. "Dzing!" "peep, peep," "dzing!" "peep, peep" they rush at each other, and have cut and thrust in regular duel style. That is a plucky flute, and the big strong cymbals ought to give the little thing some ow, even if it is apparently out of humor. But they will not, though she stands up and fires back in fine style. The quarrel, as might be expected, involves other instruments; and finally, every one is forced to take one side or the other. They do so, protesting timidly at first, but it soon gets worse. From crescendo it is soon almost sforzando. The cymbals think they can do everything and fight everybody, but the cry is, "Down with the loud-mouthed, obstinate creatures." The excitement has spread to the conductor. He stands on the tips of his thin pumps, the skirts of his swallow-tails fly from one side to the other of his body, his hair is in confusion, for his head is never | 306 still, and his white-gloved hand, holding aloft the silver tipped baton, is sawing the air and beating in every direction.

It is a wild old time. Every instrument is now in the thick of the fight, and no outsider, except possibly my neighbor, who has never opened his eyes, but is resting as calmly as if asleep, can see where the thing will end. Such a whistling and howling and scraping. Look at those musicians. They are full of music. Every fiber in their bodies is vibrating to the touch of some emotion or other. What will te the result of this thing? It is certainly a pitched battle and hard fight between the cymbals with all the others combined. Who will win! The bellow of that saxophone sets the conductor dancing; it may be from rage at a false note. No, I think not; it must have been in the score. The conductor evidently knows the whole thing. He wanted to see those scymbals beaten, and welcomed roin-forcements. The turning point has come, and, the cymbals worsted, retreat from the field, and quiet settles down at last, which continues but for a moment, when the raiturous applause of the audience sets the whole building vibrating. The conductor turned, bowed graciously and wiped the moisture from his brow, and the musicians rested their instruments quietly on their kneez.

My neighbor had opened his eyes and partially raised himself, but had uttered no word. I heard the man next to him on the other side say to him curiously: "That was a very funny thing, wasn't it? What is the name of it?"

"That," he answered slowly and impressively, "is Mendelssohn's 'Hymn to Grief,' and is not to me sir, at all funny, but very, wery fine." I bad nothing to say. Just at that moment I caught a glimpse of the young couple. They were still laughing and taiking.—Faltimore American.

Photography in the Deep Sec. And now comes a man who wants to lower very sensitive photographic plates to the bottom of the see, so as to find out how much light gets down there, and incidentally to obtain pictures of Spanish galleons and treasure cheets and other valuables which are supposed to cover the ocean bod. -Texas

The fund for a monument to Peter Coopte now amounts to \$19,000.

TREASURER'S SALE OF UNSEATED LANDS FOR TAXES 400

FOR 1884 AND 1885 Agreeable to the provisions of law relating to the sale of Unseated 175 and 175 are there will be exposed at public sale or outery, the following tracts of unseated lands in the County of Centre for taxes due and unpaid thereon, at the Court House, in the Borough of Bellefonte, on

MONDAY, JUNE 14, A. D., 1886, at one o'clock p. m. CHARLES SMITH, Treasurer. BENNER TWP.

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120 Richard Joliff ...... Josiah Lumburn..... Isaac Sherer....... Jno T Fowier, own'r HARRIS TWP.

92 Kearney Wharton ... HOWARD TWP.

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Joseph Green......
Joseph Green......
Joseph Green......
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Robt Gray...
153 Thos Hawthorn...
Jas T Hale...
Jas T Hale...
Samuel Livn...
152 Wm Lewis.

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Samuel Lira
433 153 Wm Lewis...
300 J Z Long....
300 J Z Long....
301 John Ligget...
302 John S Mason...
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304 Jas McMannus...
305 M T Milliken...
306 R Morgan...
307 R Morgan...
308 R Martha...
309 R Morgan...
309 R Morgan...
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6 of 38 113 J P Norris...... 6 of % of 38 J P Norris...... 30 153 J P Norris...... 30 153 Wm Parker.... 16 Jere Parker....

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