

Sir Frederick Bridge's
„Shakespeare and Music
Birthday Book”

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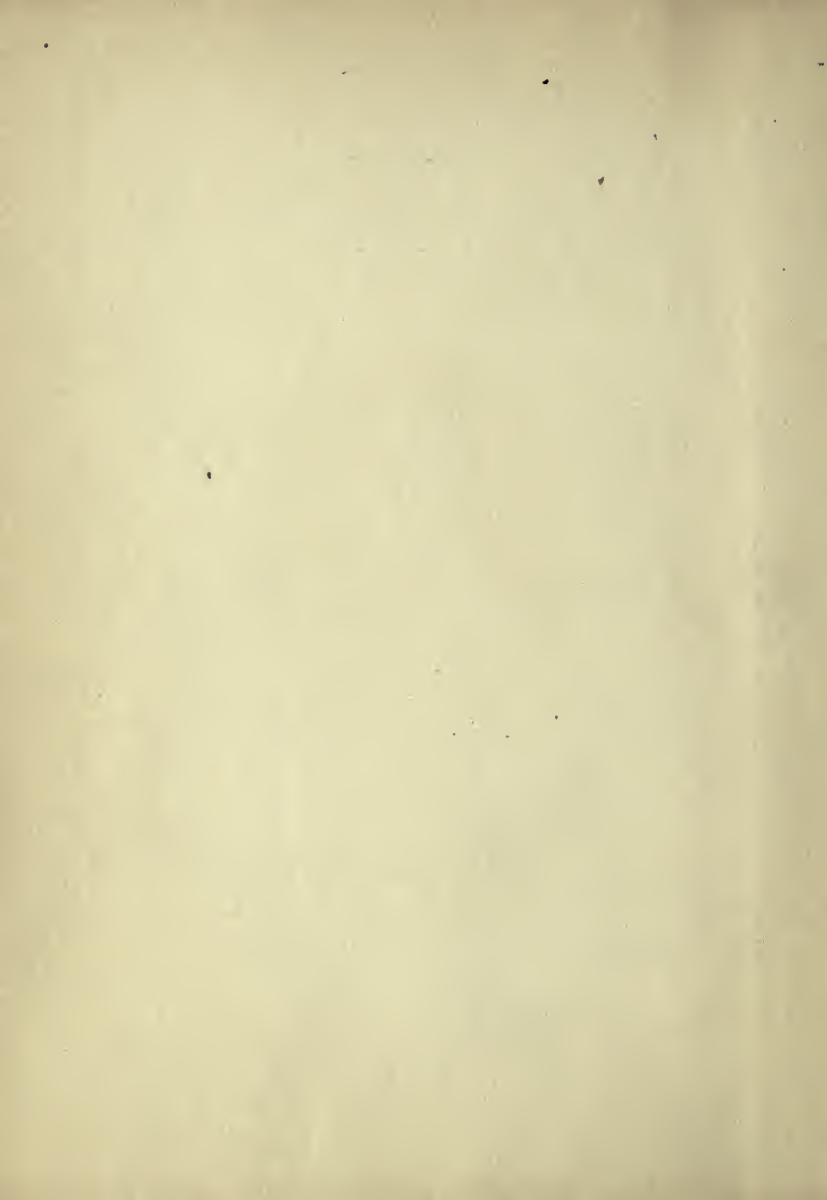


H. Morse Stephens.

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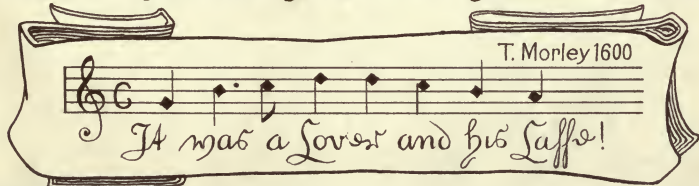


THE
SHAKESPEARE AND MUSIC
BIRTHDAY BOOK



BY

SIR FREDERICK BRIDGE M.V.O



BOSWORTH & CO LONDON W., 5 Princes St. Oxford St. VIENNA, Wollzeile. LEIPZIG.

1912

TO THE
MEMBERS OF THE

The Shakespeare and Music Birthday Book.

Das „Shakespeare“ Musik- und
Geburtstagsbuch.

Compiled by

Sir Frederick Bridge

M. V. O., M. A., Mus. Doc., King Edward
Professor of Music University of London,
Organist of Westminster Abbey.

“I am advised to give her music o' mornings.”
Cymbeline. II, 3.

„Sie haben mir geraten, ihr des Morgens Musik
zu bringen.“ *Cymbeline. II, 3.*

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HENRY MORSE STEPHENS

Treble Viol. Recorder. Cittern. Pandora. Lute. Bass Viol.



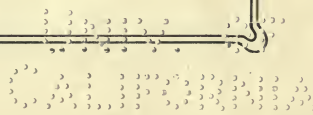
An Elizabethan Consort.
Musik in England zur Zeit Königin Elisabeths.

Mercutio. "Consort! What, dost thou make us minstrels? and thou make minstrels of us, look to hear nothing but discords."

Romeo and Juliet. III, 1.

Mercutio. „Harmonierst? Was? Machst du uns zu Musikanten? Wenn du uns zu Musikanten machen willst, so sollst du auch nichts als Dissonanzen zu hören kriegen.“

Romeo und Julia. III, 1.



January 1

JOSEPH PASQUALE GOLDBERG. 1825.

W. BEALE. 1784.

"Music and poesy use to quicken you."

Taming of the Shrew. I, 1.

„Treibt Dichtkunst und Musik, euch zu erheitern.“

Der Widerspenstigen Zähmung. I, 1.

January 2

BALAKIREFF. 1836.

C. COUSINS. 1830.

"Procure me music
To make a dulcet and a heavenly sound."

Taming of the Shrew. Induction, 1.

„Haltet Musik bereit,
Dass Himmelston ihm Wonn' entgegenklinge.“

Der Widerspenstigen Zähmung. Vorspiel, 1.

January 3

PERGOLESI. 1710.

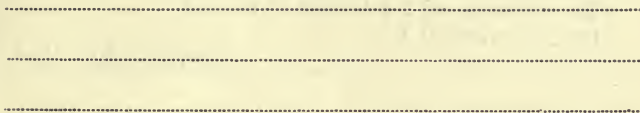
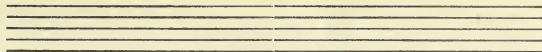
"How angel-like he sings!"

Cymbeline. IV, 2.

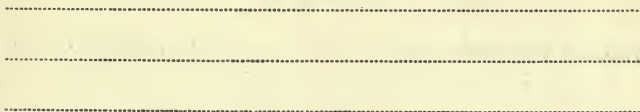
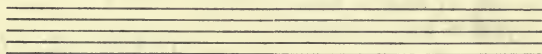
„Wie engelgleich er singt!“

Cymbeline. IV, 2.

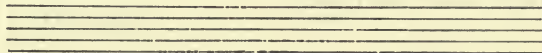
January 1



January 2



January 3



January 4

STORACE. 1763.

“Oh fellow, come, the song we had last night.—
Mark it, Cesario; it is old and plain:
The spinsters and the knitters in the sun
Do use to chaunt it.”

Twelfth Night. II, 4.

„Komm', Bursch! Sing' uns das Lied von gestern Abend.
Gib acht, Cesario, es ist alt und schlicht,
Die Spinnerinnen in der freien Luft,
Die jungen Mägde, wenn sie Spitzen weben,
So pflegen sie's zu singen.“

Was ihr wollt. II, 4.

January 5

THOMAS WINGHAM. 1846.

W. ROCKSTRO. 1823.

“May bring his plainsong
And have an hour of hearing; and, by'r lady,
Held current music too.”

Henry VIII. I, 3.

„Jetzt mag er auch sein Lied
Anstimmen und Gehör ein Stündchen hoffen,
Und, mein' ich, seinen Takt noch eben halten.“

König Heinrich VIII. I, 3.

— *January 4* —

— *January 5* —

January 6

BEN DAVIES. 1858.
XAVIER SCHARWENKA. 1850

MAX BRUCH. 1838.

„One Puritan amongst them, and he sings
psalms to hornpipes.”

Winter's Tale. IV, 2.

„Ein Puritaner ist darunter und der singt
Psalmen zum Dudelsack.“

Wintermärchen. IV, 2.

January 7

SIGISMUND THALBERG. 1812.

Pan. „Know you the musicians?”

Serv. „Wholly, sir.”

Pan. „Who play they to?”

Serv. „To the hearers, sir.”

Pan. „At whose pleasure, friend?”

Serv. „At mine, sir, and theirs that love music.”

Troilus and Cressida. III, 1.

Pand. „Kennt ihr die Musikanten?”

Diener. „Ganz und gar, Herr.“

Pand. „Für wen spielen sie?”

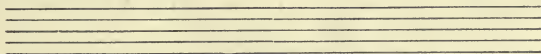
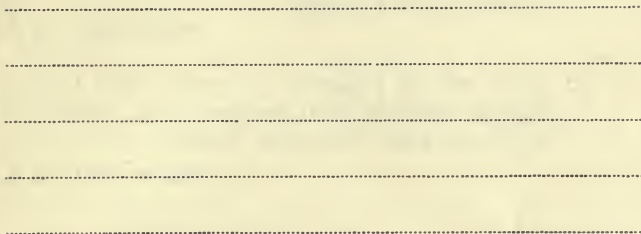
Diener. „Für die Zuhörer, Herr.“

Pand. „Wem zu Gefallen?”

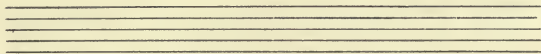
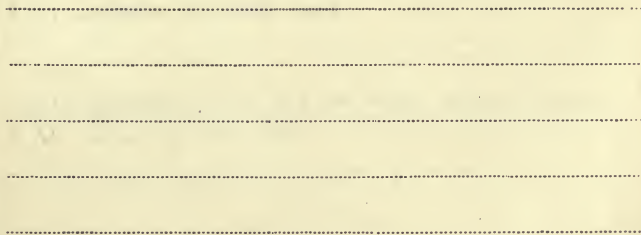
Diener. „Mir, Herr, und allen denen, die gern Musik hören.“

Troilus und Cressida. III, 1.

January 6

A set of four solid horizontal lines for handwriting practice, positioned at the top of the first section.A series of six dotted horizontal lines for handwriting practice, spaced evenly below the solid lines.

January 7

A set of four solid horizontal lines for handwriting practice, positioned at the top of the second section.A series of six dotted horizontal lines for handwriting practice, spaced evenly below the solid lines.

January 8

PIATTI. 1822.

HANS VON BÜLOW. 1830.

“He plays o’ the viol-de-gamboys, and speaks three or four languages word for word without book, and hath all the good gifts of nature.”

Twelfth Night. I, 3.

„Er spielt auf der Bassgeige und spricht drei bis vier Sprachen Wort für Wort aus dem Kopfe und ist mit vielfältigen guten Naturgaben versehen.“

Was ihr wollt. I, 3.

January 9

W. JACKSON. 1816.

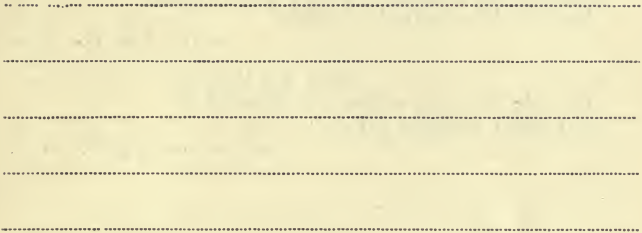
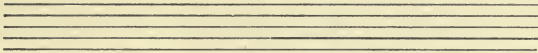
“I pray thee, get us some excellent music.”

Much Ado About Nothing. II, 3.

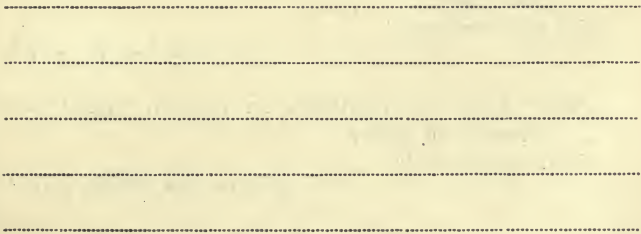
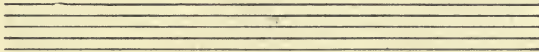
„Ich bitte dich, schaffe uns eine recht ausgesuchte Musik.“

Viel Lärm um nichts. II, 3.

January 8



January 9



January 10

“And then the lover,
Sighing like a furnace, with a woeful ballad
Made to his mistress' eyebrow.”

As You Like It. II, 7.

„Dann der Verliebte,
Der wie ein Ofen seufzt, mit Jammerlied
Auf seiner Liebsten Brau'n.“

Wie es euch gefällt. II, 7.

January 11

C. SINDING. 1856.

“What, to make thee an instrument, and play false strains
upon thee?
Not to be endured!”

As You Like It. IV, 3.

„Was? Dich zum Instrument zu machen, worauf man
falsche Töne spielt?
Nicht auszustehen!“

Wie es euch gefällt. IV, 3.

January 10

January 11

January 12

ADOLF JENSEN. 1837.

ARABELLA GODDARD. 1836.

“My books and instruments shall be my company,
On them to look and practise by myself.”

Taming of the Shrew. I, 1.

„Gesellschaft sei'n mir meine Laut' und Bücher,
Durch Lesen und Musik mich zu erheitern.“

Der Widerspenstigen Zähmung. I, 1.

January 13

HEINRICH HOFMANN. 1842.

“Give us some music; and, good cousin, sing.”

As You Like It. II, 7.

„Gebt uns Musik, und singt eins, lieber Vetter.“

Wie es euch gefällt. II, 7.

January 14

JEAN DE RESZKE. 1852.

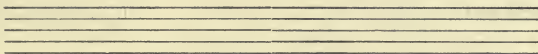
“The words of Mercury are harsh after the songs of Apollo.”

Love's Labour's Lost. V, 2.

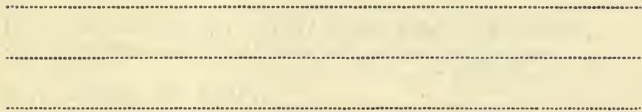
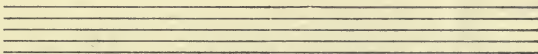
„Die Worte Merkurs sind rauh nach den Gesängen des
Apoll.“

Liebes Leid und Lust. V, 2.

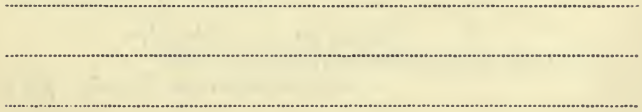
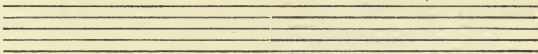
January 12



January 13



January 14



January 15

ANDREW BLACK. 1859.

J. B. FAURE. 1832.

“Sing me now asleep.”

Midsummer Night's Dream. II, 3.

„Singt mich nun in Schlaf.“

Ein Sommernachtstraum. II, 3.

January 16

PICCINI. 1728.

“Truly, young gentlemen, though there was no great matter
in the ditty, yet the note was very untuneable.”

As You Like It. V, 3.

„Wahrhaftig, meine jungen Herren, obschon das Lied nicht
viel sagen wollte, so war die Weise doch sehr un-
melodisch.“

Wie es euch gefällt. V, 3.

January 17

GOSSEC. 1734.

JOHN STANLEY. 1713.

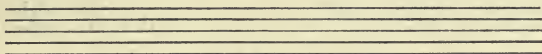
“You hear the drum
And the vile squeaking of the wry-necked fife.”

Merchant of Venice. II, 5.

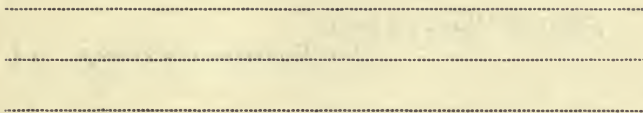
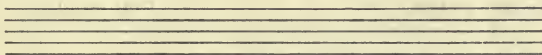
„Wenn du Trommeln hörst
Und das Gequäk der quergehalsten Pfeife.“

Der Kaufmann von Venedig. II, 5.

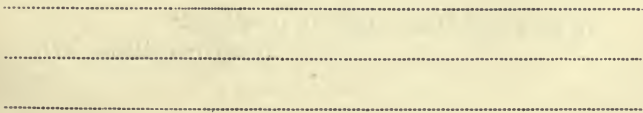
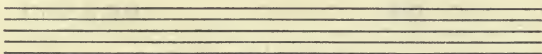
January 15



January 16



January 17



January 18

CORELLI, died (gestorben) 1713.
J. M. GREGOIR. 1817.

C. A. CUI. 1835.
W. H. HAVERGAL. 1793.

“I do
Protest my ears were never better fed
With such delightful pleasing harmony.”

Pericles. II, 5.

„Ich kann
Beteuern, nie zuvor hat noch mein Ohr
So lieblich süsse Harmonie gekostet.“

Perikles. II, 5.

January 19

FERDINAND DAVID. 1810.

H. S. IRONS. 1834.

“And draw her home with music.”

Merchant of Venice. V, 1.

„Zieht mit Musik sie heim.“

Der Kaufmann von Venedig. V, 1.

January 20

J. T. CARRODUS. 1836.

I. C. SALOMÉ. 1834.

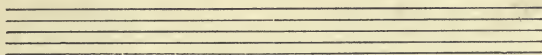
“Feast your ears with the music awhile.”

Timon of Athens. III, 6.

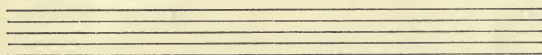
„Weidet eure Ohren indes an der Musik.“

Timon von Athen. III, 6.

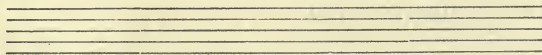
— *January 18* —



— *January 19* —



— *January 20* —



January 21

Dr. T. A. WALMISLEY. 1814.

JOHN HEDLEY. 1834.

“I with each sad strain will str’ain a tear,
And with deep groans the diapason bear.”

Poems.

„Bei jeder Weise weine meine Seele,
Mein Schluchzen sei der Grundton immerdar.“

Gedichte.

January 22

RIGHINI. 1756.

EDWARD TAYLOR. 1784.

“The music has come, sir.”
“Let them play.”

Henry IV. Part 2, II, 4.

„Die Musikanten sind da, Herr.“
„Lass’ sie spielen.“

König Heinrich IV. 2. Teil, II, 4.

January 23

ANTOINETTE STERLING. 1850.

“Which time she chanted snatches of old tunes.”

Hamlet. IV, 7.

„Indes sie Stellen alter Weisen sang.“

Hamlet. IV, 7.

January 21

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January 22

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January 23

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January 24

FREDERICK THE GREAT (Friedrich der Grosse). 1712.

“The fingers of the powers above do tune
The harmony of this peace.”

Cymbeline. V, 5.

„Der Himmelmächte Finger stimmt die Saiten
Zur Harmonie des Friedens.“

Cymbeline. V, 5.

January 25

JAMES COWARD. 1824.

“That old and antique song we heard last night.”

Twelfth Night. II, 4.

„Das alte, schlichte Lied von gestern Abend.“

Was ihr wollt. II, 4.

January 26

Dr. PEACE. 1844.

F. CORDER. 1852.

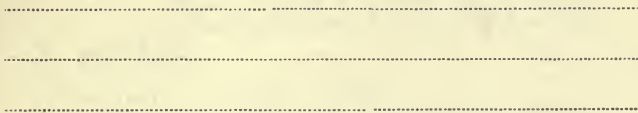
“My heart stands armed in mine ear,
And will not let a false sound enter there.”

Poems.

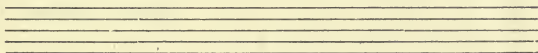
„Auf Wache steht mein Sinn vor meinem Ohr
Und öffnet keinem falschen Ton das Tor.“

Gedichte.

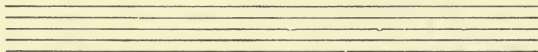
January 24



January 25



January 26



January 27

W. A. MOZART. 1756.

“’Tis strange that death should sing. —
I am the cygnet to this pale faint swan
Who chants a doleful hymn to his own death
And from the organ-pipe of frailty sings
His soul and body to their lasting rest.”

King John. V, 7.

„Seltsam, dass der Tod noch singt! —
Ich bin das Schwänlein dieses bleichen Schwans,
Der Klage-Hymnen tönt dem eignen Tod
Und aus der Orgelpfeife seiner Schwäche
Zu ew’ger Ruhe Leib und Seele singt.“

König Johann. V, 7.

January 28

HEROLD. 1791.

NESSLER. 1841.

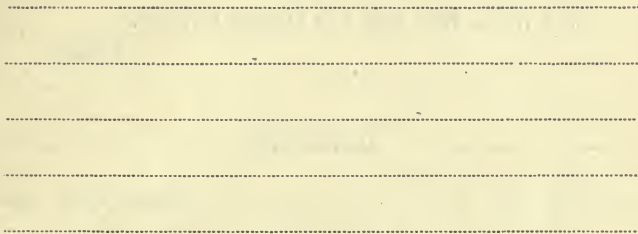
“Sirrah, go see what trumpet ’tis that sounds.”

Taming of the Shrew. Induction.

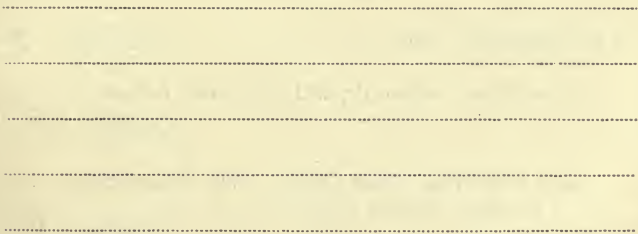
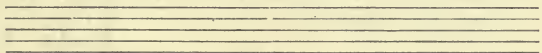
„Geh’, Bursch, und sieh’, wen die Trompete meldet.“

Der Widerspenstigen Zähmung. Vorspiel.

January 27



January 28



January 29

AUBER. 1782.

Dr. COWEN. 1852.

„Relish your nimble notes to pleasing ears.”

Poems.

„Ein frohes Herz mag eu'r Gesang verklären.“

Gedichte.

January 30

QUANTZ. 1697.

JOSEPH MAAS. 1847.

„There is much music, excellent voice in this little organ.”

Hamlet. III, 2.

„In dem kleinen Instrument hier ist viel Musik, eine vor-
treffliche Stimme.“

Hamlet. III, 2.

January 31

FRANZ SCHUBERT. 1797.

REISSIGER. 1798.

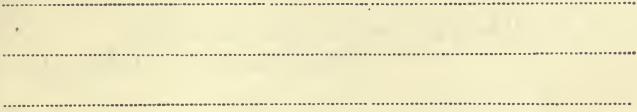
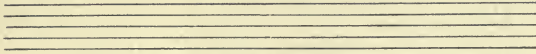
„A wonderful sweet air, with admirable rich words to it.”

Cymbeline. II, 3.

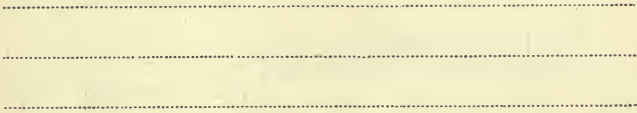
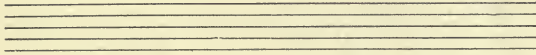
„Ein wunderbar süsser Gesang, mit erstaunlichen, über-
mässigen Worten dazu.“

Cymbeline. II, 3.

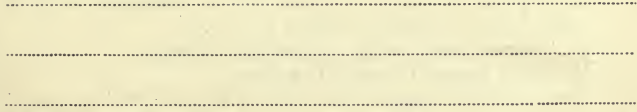
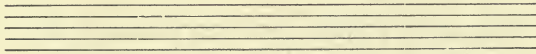
January 29



January 30



January 31



February 1

CLARA BUTT.

“With all my heart I’ll sit and hear her sing.”

Henry IV. Part 1, III, 1.

„Von Herzen gern will ich sie singen hören.“

König Heinrich IV. 1. Teil, III, 1.

February 2

PALESTRINA, died (gestorben) 1594.

“The heavenly harmony
Which that sweet tongue hath made.”

Titus Andronicus. II, 5.

„Die Himmelsharmonie,
Die im Gesang der süßen Zung’ eatquoll.“

Titus Andronicus. II, 5.

February 3

MENDELSSOHN. 1809.

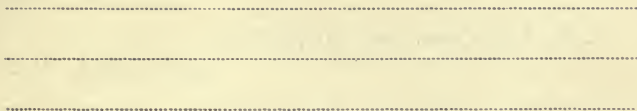
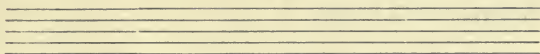
“Methought the billows spoke and told me of it,
The winds did sing it to me; and the thunder,
That deep and dreadful organ-pipe, pronounced
The name of Prosper: it did base my trespass.”

Tempest. III, 3.

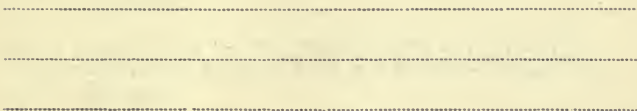
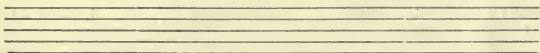
„Mir schien, die Wellen riefen mir es zu,
Die Winde sangen mir es, und der Donner,
Die tiefe, grause Orgelpfeife sprach
Den Namen Prospero, sie rollte meinen Frevel.“

Der Sturm. III, 3.

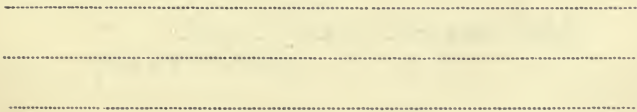
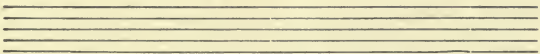
February 1



February 2



February 3



February 4

SIR MICHAEL COSTA. 1810.

„We did keep time, sir.”

Twelfth Night. II, 3.

„Wir haben recht gut Takt gehalten.“

Was ihr wollt. II, 3.

February 5

FRANKLIN TAYLOR. 1843.
MANCINELLI. 1848.

J. KENDRICK PYNE, MUS. D. 1852.

„If you can penetrate her with your fingering, so;
we'll try with tongue too.”

Cymbeline. II, 3.

„Wenn ihr mit eurer Fingerei bei ihr durchdringen könnt,
gut; dann wollen wir es auch mit der Zunge versuchen.“

Cymbeline. II, 3.

February 6

H. LITOLFF. 1818.

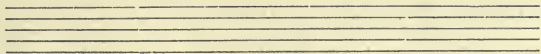
„Come, shall we hear this music?”

Much Ado About Nothing. II, 3.

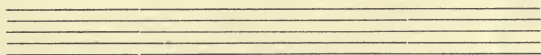
„Gefällt's euch jetzt, das Lied zu hören?”

Viel Lärm um nichts. II, 3.

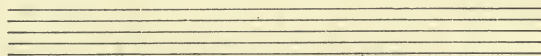
February 4



February 5



February 6



February 7

VIRGINIA GABRIEL. 1825.

Bap. "What, will my daughter prove a good musician?"

Hor. "I think she'll sooner prove a soldier;
Iron may hold with her, but never lutes."

Taming of the Shrew. II, 1.

Bapt. „Bringt's meine Tochter weit als Künstlerin?“

Hort. „Ich glaube, weiter bringt sie's als Soldat;
Eisen hält bei ihr aus, doch keine Laute.“

Der Widerspenstigen Zähmung. II, 1.

February 8

GRÉTRY. 1741.

"Come, give me an instrument. — Now, sweet Queen."

Troilus and Cressida. III, 1.

„Kommt, gebt mir ein Instrument. — Nun, süsse Königin.“

Troilus und Cressida. III, 1.

February 9

DUSSEK. 1761.

LOGIER. 1780.

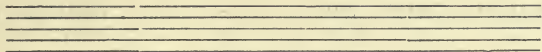
"And this, and this, the greatest discords be,
That e'er our hearts shall make"

Othello. II, 1.

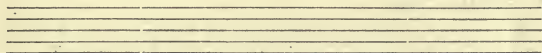
„Und dies, und dies, der grösste Missklang sei's,
Den unser Herz je tönt.“

Othello. II, 1.

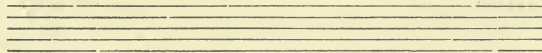
February 7



February 8



February 9



February 10

SIR WALTER PARRATT. 1841.

GURLITT. 1820.

“As sweet and musical
As bright Apollo’s lute, strung with his hair.”

Love’s Labour’s Lost. IV, 3.

„So süß und musikalisch
Wie Phöbus’ Lei’r, bespannt mit seinem Haar.“

Liebes Leid und Lust. IV, 3.

February 11

J. N. C. GÖTZE. 1791.

“I’ll stop mine ears against the mermaid’s song.”

Comedy of Errors. III, 2.

„Ich schliess’ mein Ohr der lieblichen Sirene.“

Die Komödie der Irrungen. III, 2.

February 12

A. ESSIPOFF.

BUONAMICI. 1846.

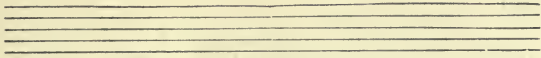
“Thou singst sweet music.”

Richard III. IV, 2.

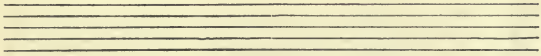
„Du singst mir süßen Ton.“

Richard III. IV, 2.

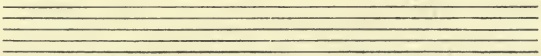
February 10



February 11



February 12



February 13

G. JACOBI. 1840.

„Bardolph stole a lute-case, bore it twelve leagues and sold it for three half-pence.”

King Henry V. III, 2.

„Bardolph stahl einen Lautenkasten, trug ihn zwölf Stunden weit und verkaufte ihn für drei Kreuzer.“

König Heinrich V. III, 2.

February 14

ST. VALENTINE.

„He has the prettiest love-songs for maids.”

Winter's Tale. IV, 4.

„Er hat die artigsten Liebeslieder für Mädchen.“

Wintermärchen. IV, 4.

February 15

PRAETORIUS. 1571.

FESCA. 1789.

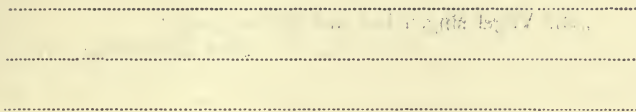
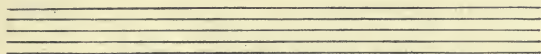
„Friends, if we should ne'er have need of them . . . would most resemble sweet instruments hung up in cases, that keep their sounds to themselves.”

Timon of Athens. I, 2.

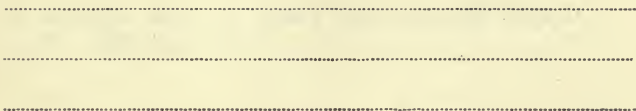
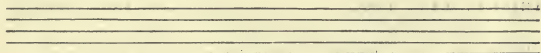
„Freunde, wenn wir ihrer niemals bedürften . . . glichen lieblichen Instrumenten, die in ihren Kasten an der Wand hängen und ihre Töne für sich selbst behalten.“

Timon von Athen. I, 2.

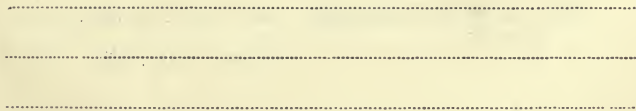
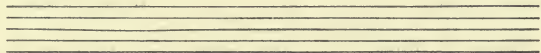
February 13



February 14



February 15



February 16

PHILIPP SCHARWENKA. 1847.

RODE. 1774.

„The birds chant melody on every bush.“

Titus Andronicus. II, 3.

„Die Vögel singen hell aus jedem Busch.“

Titus Andronicus. II, 3.

February 17

EDWARD GERMAN. 1862.

Dr. S. P. TUCKERMAN. 1819.

„Play me some merry dump to comfort me.“

Romeo and Juliet. IV, 5.

„O spielt mir eine lustige Litanei, um mich aufzurichten.“

Romeo und Julia. IV, 5.

February 18

PAGANINI. 1784.

G. HENSCHEL. 1850.

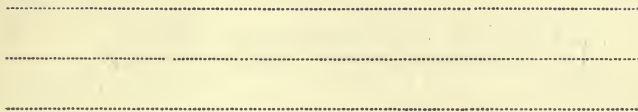
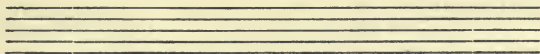
„Here's my fiddle-stick; here's that shall make you dance.“

Romeo and Juliet. III, 1.

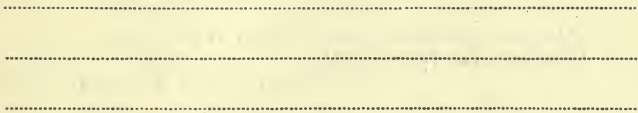
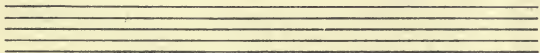
„Hier ist mein Fiedelbogen; wart', der soll euch tanzen
lehren!“

Romeo und Julia. III, 1.

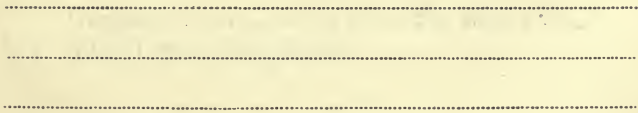
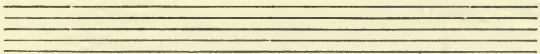
February 16



February 17



February 18



February 19

ADELINA PATTI.

BOCCHERINI. 1743.
T. A. MATTHAY. 1858.

„She sings like one immortal, and she dances
As goddess-like to her admired lays.”

Pericles. V. Prologue.

„Sie singt wie die Unsterblichen und schwingt
Im Tanz dazu sich wie ein himmlisch' Wesen.“

Perikles. V. Prolog.

February 20

CARL CZERNY. 1791.

DE BERIOT. 1802.
VIEUXTEMPS. 1820.

„Toward the education of your daughters,
I here bestow a simple instrument.”

Taming of the Shrew. II, 1.

„Und zur Erziehung eurer Töchter bracht' ich
Dies schlichte Instrument.“

Der Widerspenstigen Zähmung. II, 1.

February 21

DELIBES. 1836.

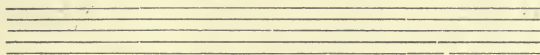
„Come, ho! and wake Diana with a hymn.”

Merchant of Venice. V, 1.

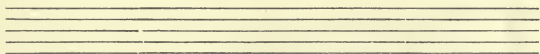
„He, kommt und weckt Dianen auf mit Hymnen!“

Der Kaufmann von Venedig. V, 1.

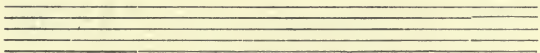
February 19



February 20



February 21



February 22

CHOPIN. 1810.

N. GADE. 1817.
WIDOR. 1845.

“Music, moody food
Of us that trade in love.”
Antony and Cleopatra. II, 5.

„Musik, schwermüt'ge Nahrung
Für uns verliebtes Volk.“
Antonius und Kleopatra. II, 5.

February 23

HÄNDEL. 1685.

“Everything that heard him play,
Even the billows of the sea,
Hung their heads, and then lay by.”
King Henry VIII. III, 1.

„Alle Wesen, so ihn hörten,
Wogen selbst, die sturmempörten,
Neigten still ihr Haupt herab.“
König Heinrich VIII. III, 1.

February 24

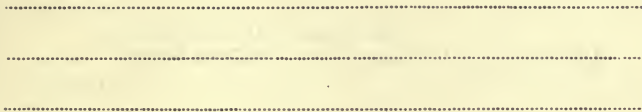
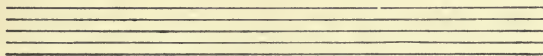
BOITO. 1842.

J. B. CRAMER. 1771.
S. WESLEY. 1766.

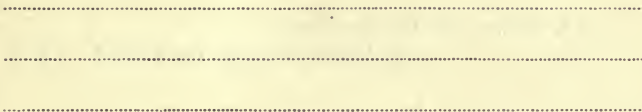
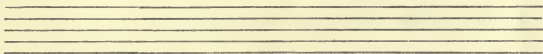
“Your tongue's sweet melody.”
Midsummer Night's Dream. I, 1.

„Eurer Zunge süsse Melodie.“
Ein Sommernachtstraum. I, 1.

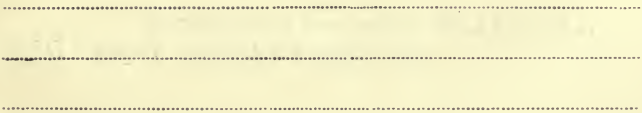
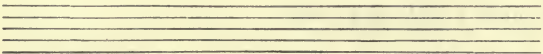
February 22



February 23



February 24



February 25

S. W. DEHN. 1799.

“Philomel had ended
The well-tuned warble of her nightly sorrow.”

Poems.

„Die holde Philomele schwieg
Jetzt mit dem Wohl laut ihrer näch'tgen Sorgen.“

Gedichte.

February 26

LEONARD BORWICK. 1868.

“I thank you for your music.”

Two Gentlemen of Verona. IV, 2.

„Ich danke euch für die Musik.“

Die beiden Edelleute von Verona. IV, 2.

February 27

SIR HUBERT PARRY, Bart. 1848.

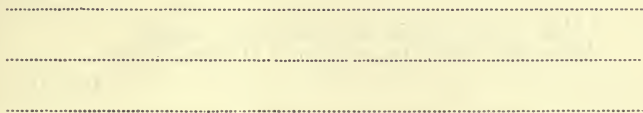
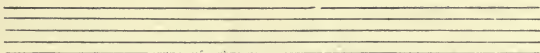
“Orpheus' lute was strung with poets' sinews.”

Two Gentlemen of Verona. III, 2.

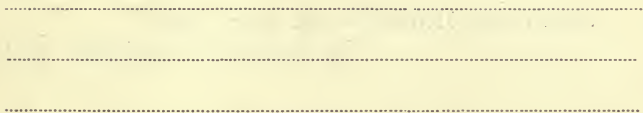
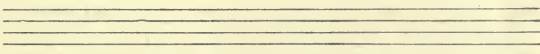
„Orpheus' Laut' erklang von Dichtersehnen.“

Die beiden Edelleute von Verona. III, 2.

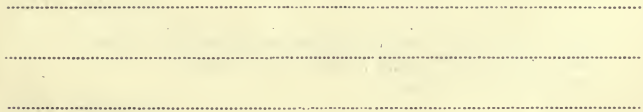
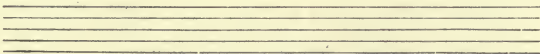
February 25



February 26



February 27



February 28

C. SANTLEY. 1834.

“And I in deep delight am chiefly drown’d
Whenas himself to singing he betakes.”

Poems.

„Und mich entzückt der himmlische Gesang,
Wenn sich dem Masse fügt des Dichters Sinn.“

Gedichte.

February 29

ROSSINI. 1792.

J. STIMPSON. 1820.

“With sweetest touches pierce your mistress’ ear.”

Merchant of Venice. V, 1.

„Rührt eurer Herrin Ohr mit zartem Spiel.“

Der Kaufmann von Venedig. V, 1.

March 1

Dr. E. PROUT. 1835.

JOHN THOMAS. 1826.

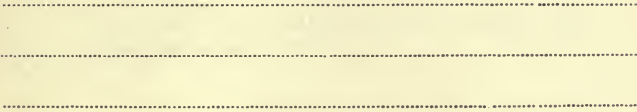
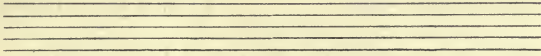
“In framing artists, Art hath thus decreed,
To make some good, but others to exceed;
And you are her labour’d scholar.”

Pericles. II, 3.

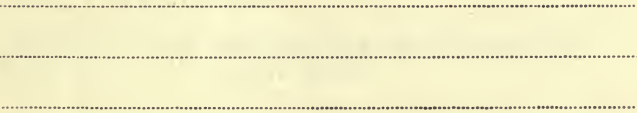
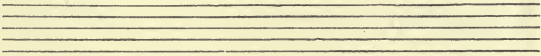
„So, wenn sie Künstler bildet, schenkt die Kunst
Dem einen viel, dem andern alle Gunst;
Ihr seid ihr Liebling.“

Perikles. II, 3.

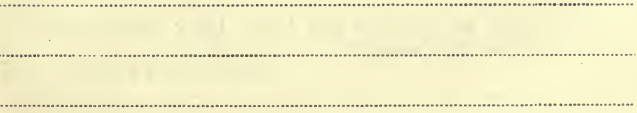
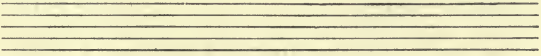
February 28



February 29



March 1



March 2

SIR G. MACFARREN. 1813.

Dr. F. E. GLADSTONE. 1845.

„How shall we find the concord of this discord?“

Midsummer Night's Dream. V, 1.

„Wie finden wir den Einklang dieses Missklangs?“

Ein Sommernachtstraum. V, 1.

March 3

H. J. WOOD. 1869.

C. K. SALAMAN. 1814.

GIULIA RAVOGLI.

F. NIECKS. 1845.

„The case of a treble hautboy was a mansion for him, a court.“

Henry IV. Part 2, III, 2.

„Ein Hoboen-Futteral war eine Behausung für ihn, ein Hof.“

König Heinrich IV. 2. Teil, III, 2.

March 4

WATKIN MILLS. 1861.

N. VON WILM. 1834.

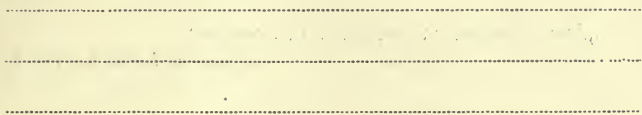
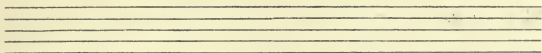
„I can suck melancholy out of a song, as a weasel sucks eggs.“

As You Like It. II, 5.

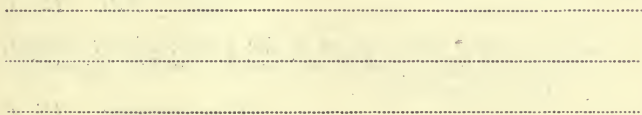
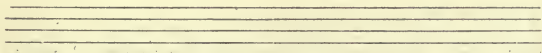
„Ich kann Melancholie aus einem Liede saugen, wie ein Wiesel Eier saugt.“

Wie es euch gefällt. II, 5.

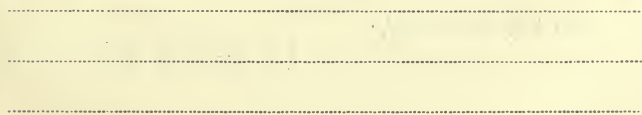
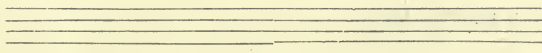
March 2



March 3



March 4



March 5

J. TURLE. 1802.

“Our solemn hymns to sullen dirges change.”

Romeo and Juliet. IV, 5.

„Aus Feierliedern werden Totenmessen.“

Romeo und Julia. IV, 5.

March 6

J. O. GRIMM. 1827.

“My clown grew so in love with the wenches’ song, that he would not stir his pettitoes till he had both tune and words.”

Winter’s Tale. IV, 4.

„Mein junger Narr war so in die Mädchenlieder verliebt, dass er nicht wanken und weichen wollte, bis er Text und Weise hatte.“

Wintermärchen. IV, 4.

March 7

EDWARD LLOYD. 1845.

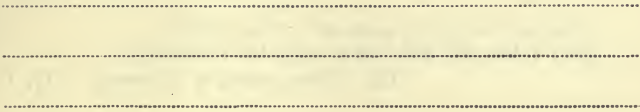
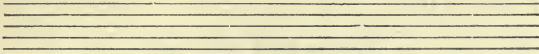
“I pray thee, sing.”

Much Ado About Nothing. II, 3.

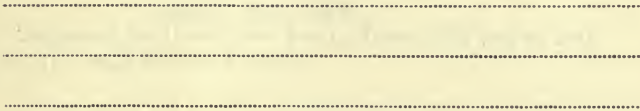
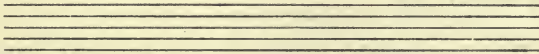
„Ich bitt’ dich, sing’.“

Viel Lärm um nichts. II, 3.

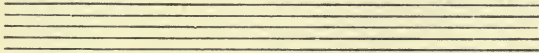
March 5



March 6



March 7



March 8

C. P. E. BACH. 1714.

“Then give me leave to read philosophy,
And while I pause, serve in your harmony.”

Taming of the Shrew. III, 1.

„Deshalb vergönnt, dass wir philosophieren,
Und ruh'n wir aus, dann mögt ihr musizieren.“

Der Widerspenstigen Zähmung. III, 1.

March 9

J. G. KASTNER. 1810.

“That sings heaven's praise with such an earthly tongue.”

Love's Labour's Lost. IV, 2.

„Wenn rauhe Zungen
Des ew'gen Himmels Lob mit ird'schem Laut gesungen.“

Liebes Leid und Lust. IV, 2.

March 10

SARASATE. 1844.

J. B. DYKES. 1823.

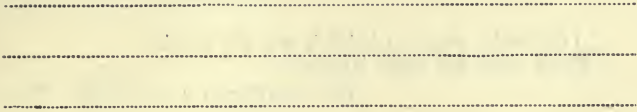
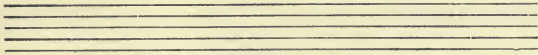
“So I charmed their ears.”

Tempest. IV, 1.

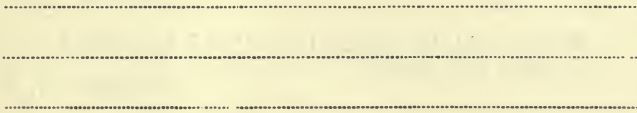
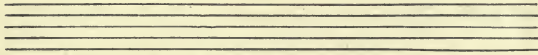
„Ihr Ohr betört' ich so.“

Der Sturm. IV, 1.

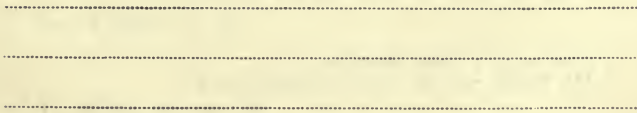
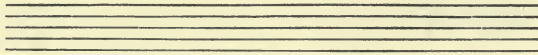
March 8



March 9



March 10



March 11

FRANCESCO LAMPERTI. 1813.

“The crow doth sing as sweetly as the lark,
When neither is attended.”

Merchant of Venice. V, 1.

„Die Krähe singt so lieblich wie die Lerche,
Wenn man auf keine lauschet.“

Der Kaufmann von Venedig. V, 1.

March 12

SIR A. MANNS. 1825.

ALEX. GUILMANT. 1837.

“Where should this music be? i' th' air or th' earth? —
It sounds no more.”

Tempest. I, 2.

„Wo ist wohl die Musik? In der Luft? Auf Erden? —
Sie spielt nicht mehr.“

Der Sturm. I, 2.

March 13

HUGO WOLFF. 1860.
B. TSCHUDI. 1702.

J. KENT. 1700.

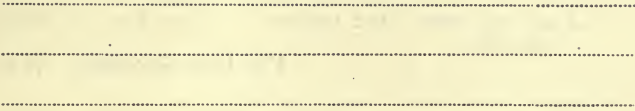
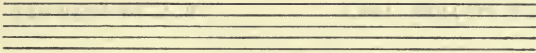
“This carol they began that hour,
With a hey, and a ho, and a hey nonnino.”

As You Like It. V, 3.

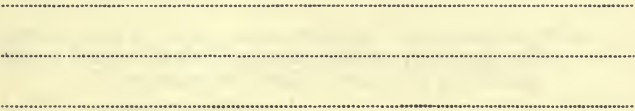
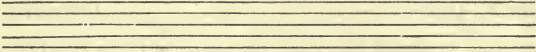
„Sie sangen diese Melodei,
Mit heissa und ha und juchheissa trala!“

Wie es euch gefällt. V, 3.

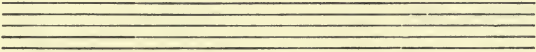
March 11



March 12



March 13



March 14

JOHANN STRAUSS. 1804.

R. L. DE PEARSALL. 1795.

„We'll have dancing . . . therefore, play music.”

Much Ado About Nothing. V, 4.

„Lasst uns einen Tanz machen . . . spielt nur, ihr Musi-
kanten.“

Viel Lärm um nichts. V, 4.

March 15

C. DIBDIN. 1745.

DURANTE. 1684.

“I love a ballad but even too well, if it be doleful matter
merrily set down, or a very pleasant thing indeed and
sung lamentably.”

Winter's Tale. IV, 4.

„Eine Ballade liebe ich über alles, wenn es eine traurige
Geschichte ist zu einer lustigen Melodie oder ein recht
spasshaftes Ding und kläglich abgesungen.“

Wintermärchen. IV, 4.

March 16

TAMBERLIK. 1820.

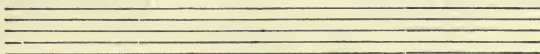
“Bring him in, and let him approach singing.”

Winter's Tale. IV, 4.

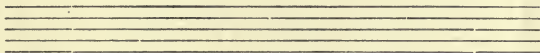
„Bring' ihn her und lass' ihn mit Gesang hereinkommen.“

Wintermärchen. IV, 4.

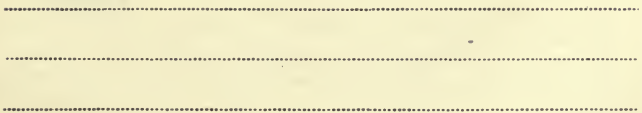
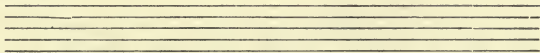
March 14



March 15



March 16



March 17

MANUEL GARCIA. 1805.

RHEINBERGER. 1839.

Lear. "How old art thou?"

Kent. "Not so young, sir, to love a woman for singing."

King Lear. I, 4.

Lear. „Wie alt bist du?“

Kent. „Nicht so jung, Herr, ein Mädchen ihres Gesanges
wegen zu lieben.“

König Lear. I, 4.

March 18

C. E. STEPHENS. 1821.

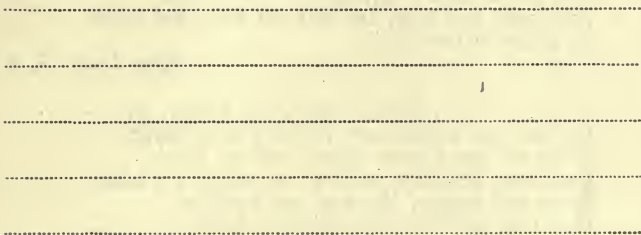
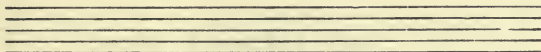
"Thou lov'st to hear the sweet melodious sound,
That Phoebus' lute, the queen of music, makes."

Poems.

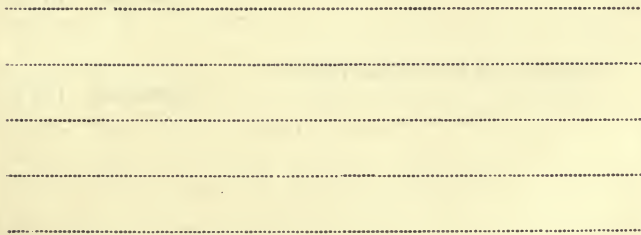
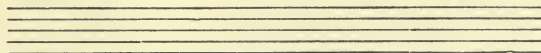
„Du hörst so gern den süß melod'schen Klang,
Wenn Phoebus' Laute tönt, die Meisterin.“

Gedichte.

March 17



March 18



March 19

MELBA.

“Come, let's away to prison:
We two alone will sing like birds i' the cage:
When thou dost ask me blessing, I'll kneel down,
And ask of thee forgiveness: So we'll live,
And pray, and sing, and tell old tales, and laugh
At gilded butterflies!”

King Lear. V, 3.

„Komm' fort! Zum Kerker, fort! —
Da lass' uns singen, wie Vögel in dem Käfig.
Bitt'st du um meinen Segen, will ich knie'n
Und dein Verzeih'n erfleh'n; so woll'n wir leben,
Beten und singen, Märchen uns erzählen
Und über gold'ne Schmetterlinge lachen.“

König Lear. V, 3.

March 20

LOUISE DULCKEN. 1811.

S. RACHMANINOFF. 1873.

“We'll say our song the whilst.”

Cymbeline. IV, 2.

„Sprechen wir das Lied indes.“

Cymbeline. IV, 2.

March 19

March 20

March 21

J. S. BACH. 1885.

NORMAN-NERUDA (LADY HALLÉ).

„Methought it did relieve my passion much,
More than light airs and recollected terms,
Of these most brisk and giddy-pated times.”

Twelfth Night. II, 4.

„Mich dünkt, es hinderte den Gram mir sehr,
Mehr als gesuchte Wort' und luft'ge Weisen
Aus dieser raschen, wirbelfüss'gen Zeit.“

Was ihr wollt. II, 4.

March 22

O. ŠEVČÍK. 1852.

HAMISH McCUNN. 1868.

„I did but tell her she mistook her frets,
And bow'd her hand to teach her fingering.”

Taming of the Shrew. II, 1.

„Ich sagt' ihr, ihre Griffe sei'n nicht recht,
Und bog zur Fingersetzung ihr die Hand.“

Der Widerspenstigen Zähmung. II, 1.

March 23

C. LOCKEY. 1820.

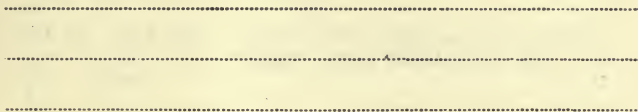
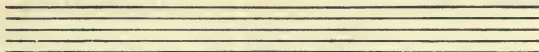
„For my voice — I have lost it, hallelujahing and singing
of anthems.”

Henry IV. Part 2, I, 2.

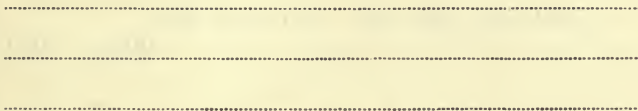
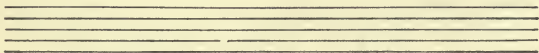
„Was meine Stimme betrifft, die habe ich mit lautem Chor-
singen verdorben.“

König Heinrich IV. 2. Teil, I, 2.

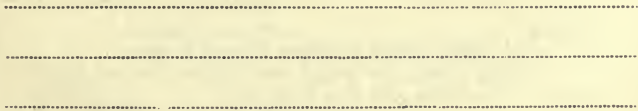
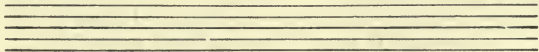
March 21



March 22



March 23



March 24

MALIBRAN. 1808.

ARTHUR FAGGE. 1864.

“An admirable musician. Oh! she will sing the savageness
out of a bear.”

Othello. IV, 1.

„Eine wunderwürdige Tonkünstlerin! — Sie würde die Wild-
heit eines Bären zahm singen!“

Othello. IV, 1.

March 25

J. A. HASSÉ. 1699.

“Masters, play here . . . something that’s brief.”

Othello. III, 1.

„Ihr Herren, spielt auf . . . ein kurzes Stück.“

Othello. III, 1.

March 26

JOHN GORDON. 1702.
(Gresham Professor of Music.)

OSKAR NEDBAL. 1874.
WILHELM CARL BACKHAUS. 1884.

Por.

“Music! Hark!

Nothing is good, I see, without respect;
Methinks, it sounds much sweeter than by day.”

Ner. “Silence bestows that virtue on it.”

Merchant of Venice. V, 1.

Porzia.

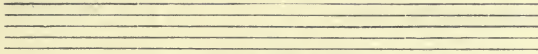
„Horch, Musik!

Ich sehe, nichts ist ohne Rücksicht gut;
Mich dünkt, sie klingt viel schöner als bei Tag.“

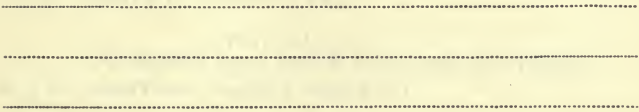
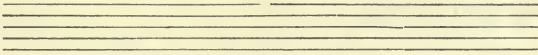
Ner. „Die Stille gibt den Reiz ihr.“

Der Kaufmann von Venedig. V, 1.

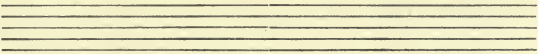
March 24



March 25



March 26



March 27

SIR GEORGE ELVEY. 1816.

Dr. C. D. MACLEAN. 1843.

“Call you this gamut? tut, I like it not;
Old fashions please me best; I am not so nice,
To change true rules for odd inventions.”

Taming of the Shrew. III, 1.

„Das nennt ihr Skala? Geht, die mag ich nicht,
Die alte lieb' ich mehr, bin nicht so lüstern,
Seltsamer Neu' rung Echtes aufzuopfern.“

Der Widerspenstigen Zähmung. III, 1.

March 28

LUDWIG STRAUS. 1835.

“Now, gentlemen,
Let's tune, and to it lustily awhile.”

Two Gentlemen of Verona. IV, 2.

„Ihr Herr'n,
Stimmt nun und gleich darauf fangt fröhlich an.“

Die beiden Edelleute von Verona. IV, 2.

March 29

J. W. HÄSSLER. 1747.

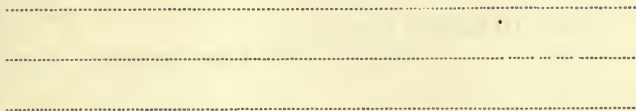
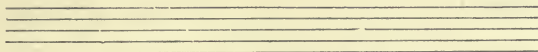
“These means, as frets upon an instrument,
Shall tune our heart strings to true languishment.”

Poems.

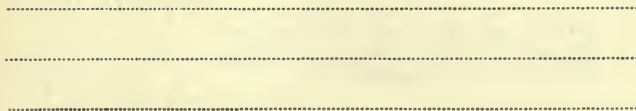
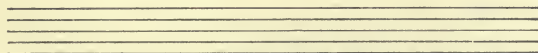
„Das sei der Steg für meines Herzens Saiten,
Dass es die rechten Töne lass' entgleiten.“

Gedichte.

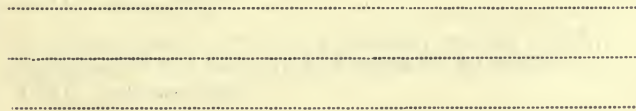
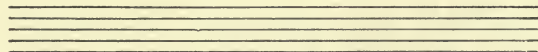
March 27



March 28



March 29



March 30

ELLA RUSSELL.

SIR JOHN HAWKINS. 1719.

“We'll hear that song again.”

Much Ado About Nothing. II, 3.

„Singt das Gedicht noch einmal.“

Viel Lärm um nichts. II, 3.

March 31

HAYDN. 1782.

“To his music plants and flowers
Ever sprung; as sun and showers
There had made a lasting spring.”

Henry VIII. III, 1.

„Pflanz' und Blüt' und Frühlingsseggen
Sprosst', als folgten Sonn' und Regen
Ewig nur dem Wunderklang.“

König Heinrich VIII. III, 1.

April 1

BUSONI. 1866.

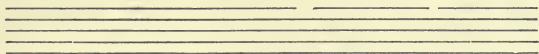
“If you did but hear the pedlar at the door, you would
never dance again after a tabor and pipe.”

Winter's Tale. IV, 3.

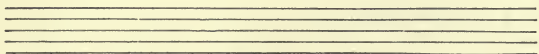
„Wenn ihr den Hausierer vor der Tür hören könntet, so
würdet ihr nie wieder nach Trommel und Pfeife tanzen.“

Wintermärchen. IV, 3.

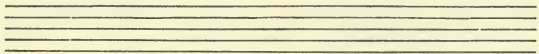
March 30



March 31



April 1



April 2

LACHNER. 1803.

W. H. WEISS. 1820

“If he, compact of jars, grow musical,
We shall have shortly discord in the spheres.”

As You Like It. II, 7.

„Wenn er, ganz Misslaut, musikalisch wird,
So gibt's bald Dissonanzen in den Sphären.“

Wie es euch gefällt. II, 7.

April 3

REV. H. R. HAWEIS. 1838.

“Why, he will look upon his boot, and sing ; mend the ruff,
and sing ; ask questions, and sing.”

All's Well that Ends Well. III, 2.

„Ei, er sieht auf seinen Stiefel und singt; zupft an der
Krause und singt; tut Fragen und singt.“

Ende gut, alles gut. III, 2.

April 4

RICHTER. 1843.

ZINGARELLI. 1752.

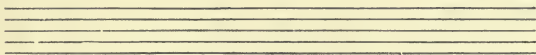
“Come on ; tune.”

Cymbeline. II, 3.

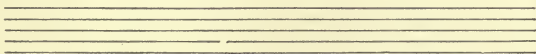
„Nun, kommt; stimmt!“

Cymbeline. II, 3.

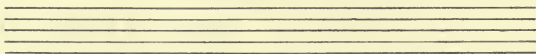
April 2



April 3



April 4



April 5

L. SPOHR. 1784.

“If this penetrate, I will consider your music the better; if it do not, it is a vice in her ears which horse-hairs and cat-guts can never amend.”

Cymbeline. II, 3.

„Wenn dies durchdringt, werde ich eure Musik umso besser beachten; wo nicht, so ist es ein Fehler an ihren Ohren, den Rosshaare und Darmsaiten nicht bessern können.“

Cymbeline. II, 3.

April 6

R. VOLKMANN. 1815.

Pan. “Fair prince, here is good broken music.”

Paris. “You have broke it, cousin; and, by my life, you shall make it whole again; you shall piece it out with a piece of your performance; — well, he is full of harmony.”

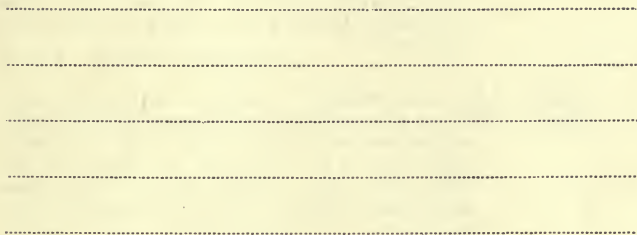
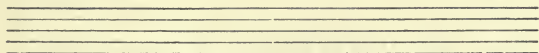
Troilus and Cressida. III, 1.

Pand. „Schönster Prinz, hier ist vortreffliche fugierte Musik.“

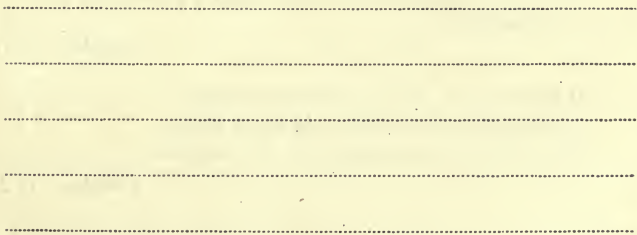
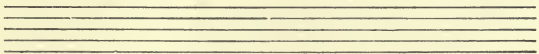
Paris. „Ihr habt sie aus den Fugen gebracht, Vetter; so wahr ich lebe, ihr sollt sie wieder herstellen; ihr sollt ein Stück von eurer Komposition anstücken. — Er ist ein Meister in der Harmonie.“

Troilus und Cressida. III, 1.

April 5



April 6



April 7

DRAGONETTI. 1763.

DR. BURNEY. 1726.

Achil. "Why, but he is not in this tune, is he?"

Ther. "No, but he's out o' tune thus. What music will be in him when Hector has knocked out his brains, I know not: but, I am sure, none, un'es: the fiddler Apollo get his sinews to make catlings on."

Troilus and Cressida. III, 3.

Achill. „Und ist er wirklich in solcher Stimmung? Sag'!“

Thers. „Nein, in ebensolcher Verstimmung. Wieviel Musik in ihm nachbleibt, wenn Hektor ihm den Schädel eingeschlagen hat, das weiss ich nicht, aber ich denke, gar keine; Fiedler Apollo müsste denn seine Sehnen nehmen und sich Darmsaiten daraus machen.“

Troilus und Cressida. III, 3.

April 8

MABIE HALL.

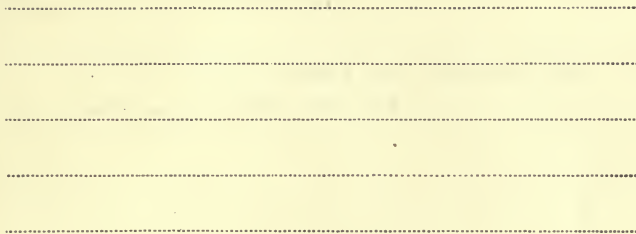
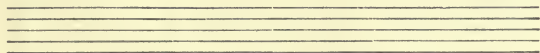
"You're a fair viol, and your sense the strings,
Who would draw heaven down, and all the gods to
hearken."

Pericles. I, 1.

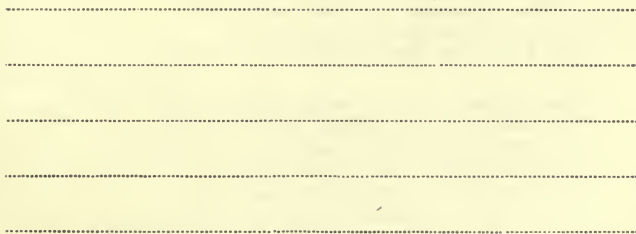
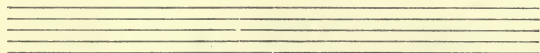
„Laute bist du, die Saiten deine Sinne,
Du liessest, recht berührt, Musik ertönen,
Dass Götter niederstiegen, dir zu lauschen.“

Pericles. I, 1.

April 7



April 8



April 9

TOSTI. 1846.

G. PASTA. 1798.

“Melodious were it, would you sing it.”

Two Gentlemen of Verona. I, 2.

„Es ist melodisch nur, singt ihr's allein.“

Die beiden Edelleute von Verona. I, 2.

April 10

E. D'ALBERT. 1864.

C. SWINNERTON HEAP. 1847.

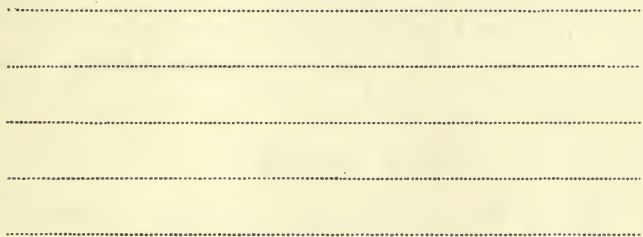
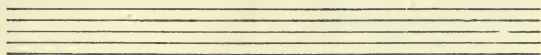
“The language I have learned these forty years,
My native English, now I must forego.
And now my tongue's use is to me no more
Than an unstringed viol, or a harp;
Or like a cunning instrument cased up
Or being open, put into his hands
That knows no touch to tune the harmony.”

Richard II. I, 3.

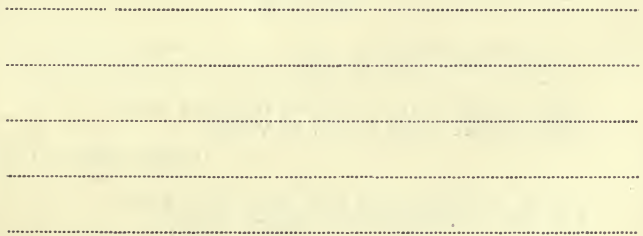
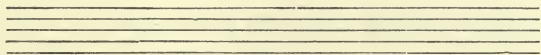
„Die Sprache, die ich vierzig Jahr' gelernt,
Mein mütterliches Englisch, soll ich missen;
Und meine Zunge nützt mir nun nicht mehr
Als, ohne Saiten, Laute oder Harfe,
Ein künstlich' Instrument im Kasten oder
Das, aufgetan, in dessen Hände kommt,
Der keinen Griff kennt, seinen Ton zu stimmen.“

König Richard II. I, 3.

April 9



April 10



April 11

SIR CHARLES HALLÉ. 1819.

“A fine musician to instruct our mistress.”

Taming of the Shrew. I, 2.

„Ein feiner Lehrer der Musik für unsre Herrin.“

Der Widerspenstigen Zähmung. I, 2.

April 12

TARTINI. 1692.

H. H. PIERSON. 1816.

“The Devil rides upon a fiddle-stick.”

Henry IV. Part 1. II, 4.

„Der Teufel reitet auf einem Fiedelbogen.“

König Heinrich IV. 1. Teil. II, 4.

April 13

SIR W. STERNDALÉ BENNETT. 1816.

A. RANDEGGER. 1832.

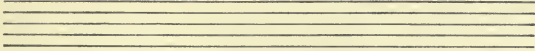
“Oh, it came o'er my ear like the sweet sound
That breathes upon a bank of violets.”

Twelfth Night. I, 1.

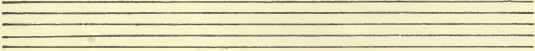
„O, sie beschlich mein Ohr dem Weste gleich,
Der auf ein Veilchenbette lieblich haucht.“

Was ihr wollt. I, 1.

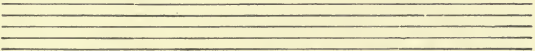
April 11



April 12



April 13



April 14

STAUDIGL. 1807.

“We’ll hear you sing, certainly.”

Troilus and Cressida. III, 1.

„Wir müssen euch singen hören, ganz gewiss.“

Troilus und Cressida. III, 1.

April 15

D. KENNEDY. 1826.

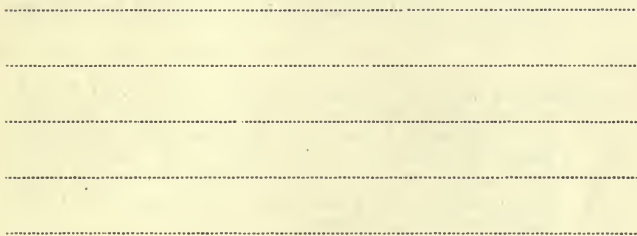
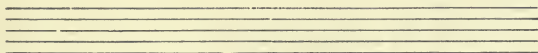
“There’s for thy pains.” — “No pains, sir; I take pleasure
in singing.”

Twelfth Night. II, 4.

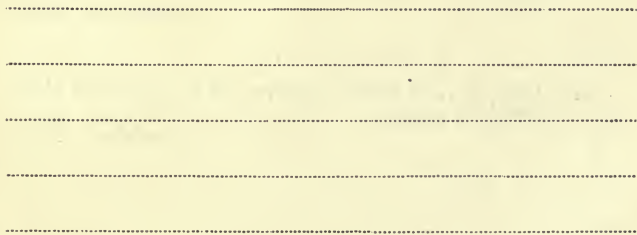
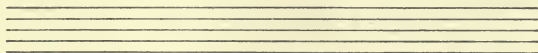
„Da hast du was für deine Mühe.“ — „Keine Mühe, Herr;
ich finde Vergnügen am Singen.“

Was ihr wollt. II, 4.

April 14



April 15



April 16

CAFFARELLI. 1703.

„Jig off a tune at your tongue's end, canary to it with your feet, humour it with turning up your eyelids; sigh a note and sing a note; sometimes through the throat as if you swallowed love by singing love; sometimes through the nose, as if you snuffed up love by smelling love.“

Love's Labour's Lost. III, 1.

„Schnellt einen Ton, staccato, von der Spitze eurer Zunge, vibriert dazu, tremolando, mit euren Füßen, würzt ihn mit Ausdruck, indem ihr die Augenlider aufschlagt; seufzt eine Note und singt eine Note; einmal durch die Gurgel, als schlucktet ihr Liebe, indem ihr Liebe singt; einmal durch die Nase, als schnupftet ihr Liebe, indem ihr Liebe riecht.“

Liebes Leid und Lust. III, 1.

April 17

J. NAUMANN. 1741.

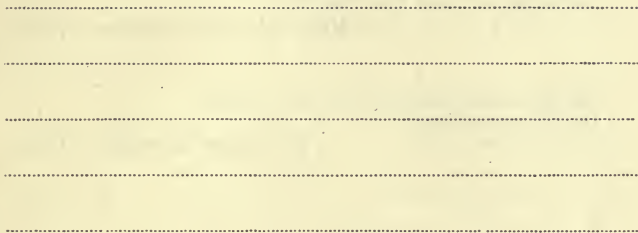
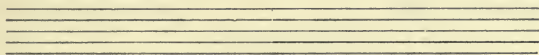
„I have assailed her with music, but she vouchsafes no notice.“

Cymbeline. II, 3.

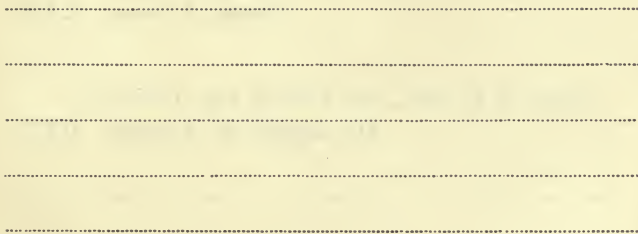
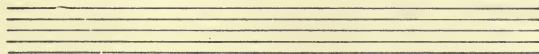
„Ich habe sie mit Musik bestürmt, aber sie geruht nicht, darauf zu achten.“

Cymbeline. II, 3.

April 16



April 17



April 18

FR. VON SUPPE. 1820.

LUDWIG BERGER. 1777.

“Sing no more ditties, sing no more
Of dumps so dull and heavy.”

Much Ado About Nothing. II, 3.

„Singt nicht Balladen, trüb' und bleich,
In Trauermelodien.“

Viel Lärm um nichts. II, 3.

April 19

COUSSEMAKER. 1805.

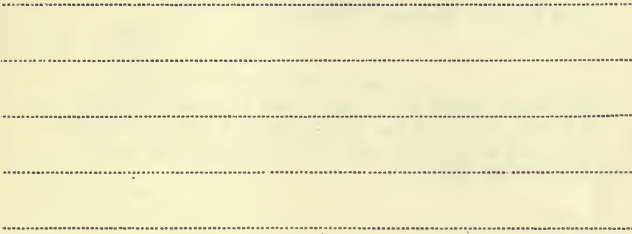
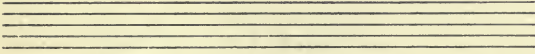
“Sing, Siren, for thyself, and I will dote.”

Comedy of Errors. III, 2.

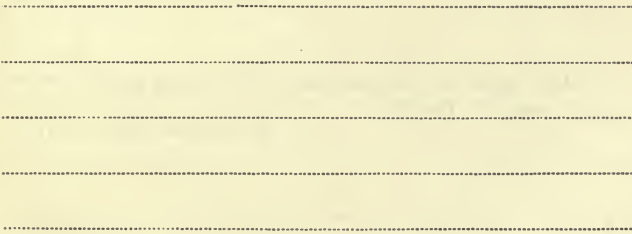
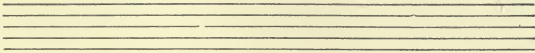
„Singst du für dich, wird trunk'ne Lieb' erwidern.“

Die Komödie der Irrungen. III, 2.

April 18



April 19



April 20

Mrs. CROUCH. 1763.

“She had a song of willow,
And she died singing it: that song, to-night,
Will not go from my mind; I have much to do,
But to go hang my head all at one side,
And sing it like poor Barbara.”

Othello. IV, 3.

„Sie hat ein Lied von Weide,
Sie starb, indem sie's sang. Das Lied heut' Nacht
Kommt mir nicht aus dem Sinn; ich hab' zu schaffen,
Dass ich nicht auch den Kopf so häng' und singe
Wie's arme Bärbel.“

Othello. IV, 3.

April 21

F. GUMBERT. 1818.

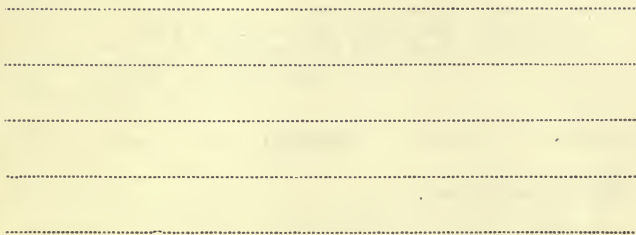
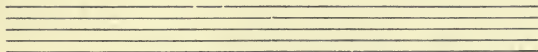
“Faith, we may put up our pipes and begone.”

Romeo and Juliet. IV, 5.

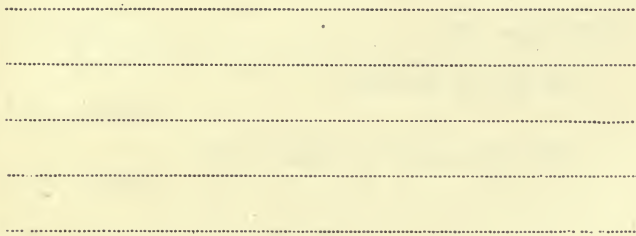
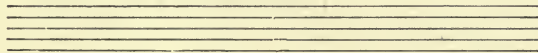
„Mein' Seel'! Wir können unsre Pfeifen auch nur einstecken
und uns packen.“

Romeo und Julia. IV, 5.

April 20



April 21



April 22

Dr. W. POLE. 1814.

“I do present you with a man of mine
Cunning in music and the mathematics.”

Taming of the Shrew. II, 1.

„Ich bring' euch diesen meinen Diener hier,
Erfahren in Musik und Mathematik.“

Der Widerspenstigen Zähmung. II, 1.

April 23

SHAKESPEARE. 1564.

“Such harmony is in immortal souls.”

Merchant of Venice. V, 1.

„So voller Harmonie sind ew'ge Geister.“

Der Kaufmann von Venedig. V, 1.

April 24

KIRNBERGER. 1721.

Dr. A. KING. 1837.

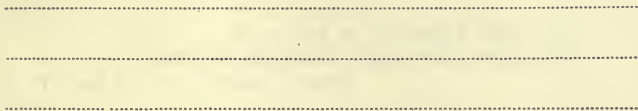
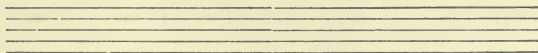
“Let him ply his music.”

Hamlet. II, 1.

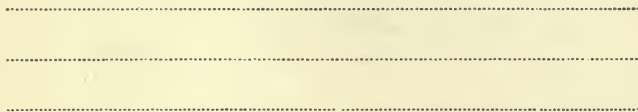
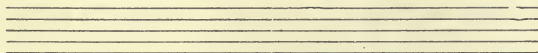
„Dass er die Musik mir fleissig treibt.“

Hamlet. II, 1.

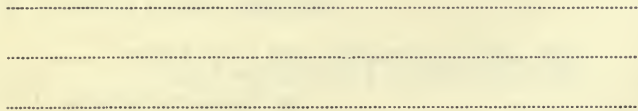
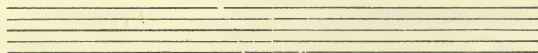
April 22



April 23



April 24



April 25

MARTINI. 1706.

SIR ALFRED S. GATTY. 1847.

“When such strings jar, what hope of harmony?”

Henry IV. Part 2. II, 1.

„Wie wäre Harmonie zu hoffen da,
Wo solche Saiten einen Missklang machen?“

König Heinrich IV. 2. Teil. II, 1.

April 26

A. M. PANSEON. 1796.

PAULINE LUCCA. 1841.

“Fore Heaven, an excellent song.”

Othello. II, 3.

„Auf Ehre, ein allerliebstes Lied.“

Othello. II, 3.

April 27

F. VON FLOTOW. 1812.

Dr. BEXFIELD. 1824.

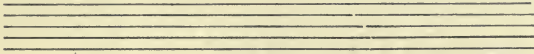
“Thou hast by moonlight at her window sung,
With feigning voice, verses of feigning love.”

Midsummer Night's Dream. I, 1.

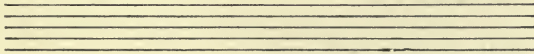
„Du sangst im Mondlicht unter ihrem Fenster
Mit falscher Stimme Lieder falscher Liebe.“

Ein Sommernachtstraum. I, 1.

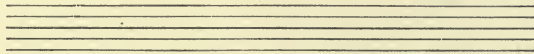
April 25



April 26



April 27



April 28

L. SCHYTTE. 1848.

“When birds do sing, hey ding a ding ding ;
Sweet lovers love the spring.”

As You Like It. V, 3.

„Wenn Vögel singen, tirilirelirei ;
Süss' Liebe liebt den Mai.“

Wie es euch gefällt. V, 3.

April 29

J. A. VAN EYKEN. 1823.

“With her sweet harmony.”

Pericles. V, 1.

„Mit holder Stimme Ton.“

Perikles. V, 1.

April 30

A. R. GAUL. 1837.

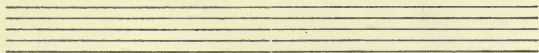
“The while I'll place you ; then the boy shall sing.”

Antony and Cleopatra. II, 7.

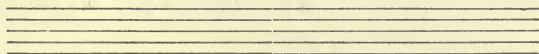
„Bis ich euch stelle; dann singt der Knab' ein Lied.“

Antonius und Kleopatra. II, 7.

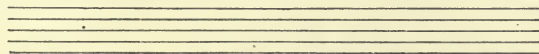
April 28



April 29



April 30



May 1

C. LEE WILLIAMS. 1852.

Lady P. "Lie still, you thief, and hear the lady sing in Welsh."
Percy. "I had rather hear Lady, my brach, howl in Irish."

Henry IV. Part 1. III, 1.

Lady P. "Lieg' stille, du Schelm, und höre die Dame welsch
singen."

Percy. „Ich möchte lieber Dame, meine Dogge, irländisch
heulen hören."

König Heinrich IV. 1. Teil. III, 1.

May 2

F. CLIFFE. 1857.

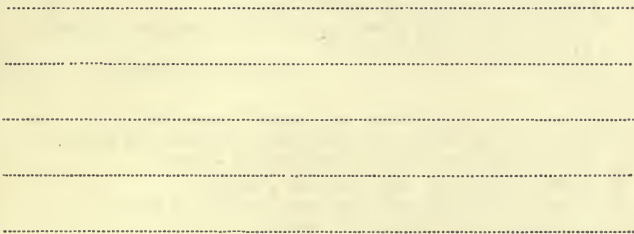
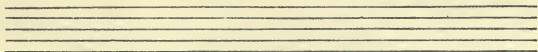
"An thou make minstrels of us, look to hear nothing but
discords."

Romeo and Juliet. III, 1.

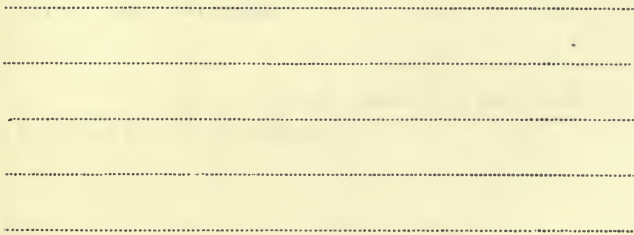
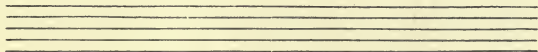
„Wenn du uns zu Musikanten machen willst, so sollst du
auch nichts als Dissonanzen zu hören kriegen."

Romeo und Julia. III, 1.

May 1



May 2



May 3

T. HARPER. 1787.

“Thou trumpet, there's my purse;
Now crack thy lungs, and split thy brazen pipe:
Blow villain, till thy spherèd bias cheek
Outswell the colic of puff'd Aquilon.
Come, stretch thy chest and let thy eyes spout blood;
Thou blow'st for Hector.”

Troilus and Cressida. IV, 5.

„Trompeter, nimm die Börse;
Nun spreng' die Lung' uud brich dein erz'nes Rohr;
Blas', Kerl, bis deine aufgeschwellte Wange
Noch straffer sei, als Pausback Aquilo;
Dehn' aus die Brust, dem Aug' entspritze Blut,
Du schmetterst Hektor mir heran.“

Troilus und Cressida. IV, 5.

May 4

Dr. TURPIN. 1835.

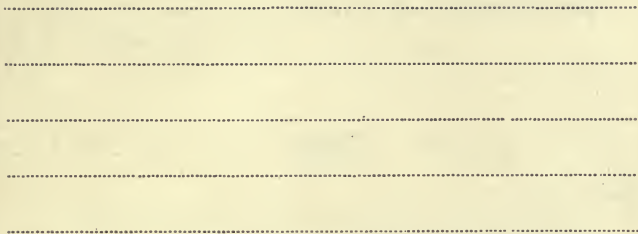
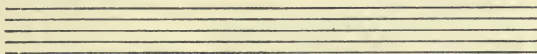
“Pay the musicians, sirrah!”

Henry IV. Part 2. II, 4.

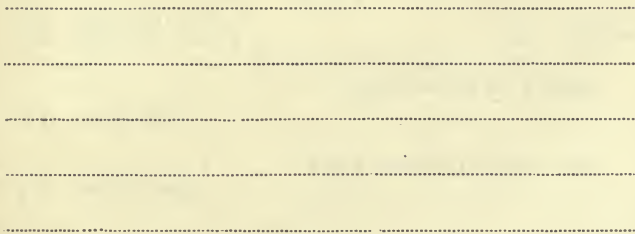
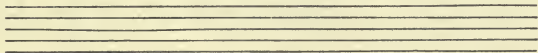
„Bezahl' die Musikanten, Bursch!“

König Heinrich IV. 2. Teil. II, 4.

May 3



May 4



May 5

Dr G. J. BENNETT. 1863.

T. T. NOBLE. 1867.

“God be wi' you; and God mend your voices!”

As You Like It. V, 3.

„Gott befohlen, und er verleihe euch bessere Stimmen!“

Wie es euch gefällt. V, 3.

May 6

ERNST. 1814.

“Lull'd with sounds of sweetest melody.”

Henry IV. Part 2. III, 1.

„Eingehüllt von süßen Melodien.“

König Heinrich IV. 2. Teil. III, 1.

May 7

BRAHMS. 1833.

TSCHAIKOWSKY. 1840.
REV. T. HELMORE. 1811.

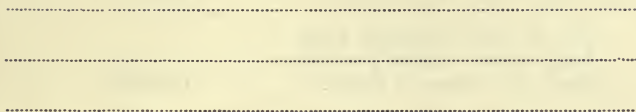
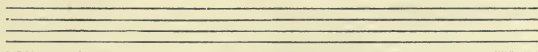
“And I for sorrow sung”

King Lear. I, 4.

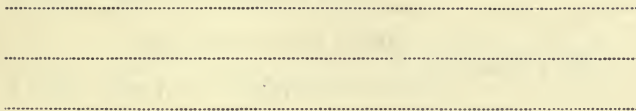
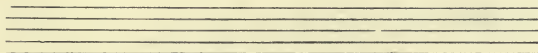
„Ich sang aus bitt'rem Gram.“

König Lear. I, 4.

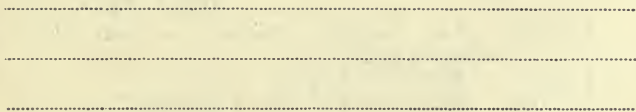
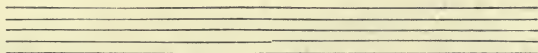
May 5



May 6



May 7



May 8

PAREPA ROSA. 1839.

“Save the nightingale alone
Fie, fie, fie, now would she cry;
Tereu, Tereu, by-and-by!”

Poems.

„Bis auf die Nachtigall allein . . .
Weh, o weh! erschallt' es laut,
Zeter! ich verlass'ne Braut!“

Gedichte.

May 9

E. H. THORNE. 1834.

“To their instruments
Tune a deploring dump.”
Two Gentlemen of Verona. III, 2.

„Weint zu den Instrumenten
Ein weiches Lied.“
Die beiden Edelleute von Verona. III, 2.

May 10

SIR GEORGE SMART. 1776.

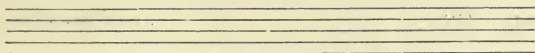
Sir And. Ag. “A mellifluous voice, as I am true knight.”
Sir Toby Belch. “A contagious breath.”
Sir And. Ag. “Very sweet and contagious i' faith.”
Twelfth Night. II, 3.

J. Christ. „Eine honigsüsse Stimme, so wahr ich ein
Junker bin!“

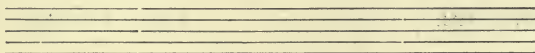
J. Tob. „Eine reine Kehle!“

J. Christ. „Recht süß und rein, wahrhaftig!“
Was ihr wollt. II, 3.

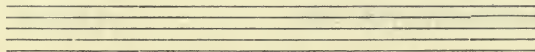
May 8



May 9



May 10



May 11

FIORILLO. 1715.

JEAN BECKER. 1836.

“Shot through the ear with a love song.”

Romeo and Juliet. II, 4.

„Durch's Ohr geschossen mit einem Liebesliedchen.“

Romeo und Julia. II, 4.

May 12

HENSELT. 1814.

J. E. F. MASSENET. 1842.

“Break off thy song, and haste thee quick away.”

Measure for Measure. IV, 1.

„Brich ab dein Lied und eile schnell hinweg.“

Mass für Mass. IV, 1.

May 13

SIR ARTHUR SULLIVAN. 1842.

A. VISETTI. 1844.

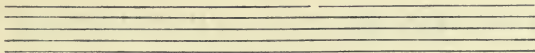
“Sounds and sweet airs, that give delight and hurt not.”

Tempest. III, 2.

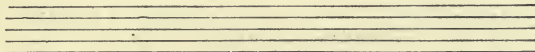
„Tön' und süsse Lieder, die ergötzen und niemand Schaden tun.“

Der Sturm. III, 2.

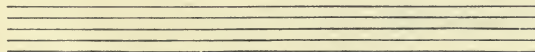
May 11



May 12



May 13



May 14

J. P. E. HARTMANN. 1805.

ALPHONS CZIBULKA. 1842.

“All my merry jigs are quite forgot.”

Poems.

„Alle Freude bann' ich aus dem Sinn.“

Gedichte.

May 15

BALFE. 1808.

STEPHEN HELLER. 1815.

“He hath songs for man or woman.”

Winter's Tale. IV, 3.

„Er hat Lieder für Mann und Weib.“

Wintermärchen. IV, 3.

May 16

Dr. A. H. MANN. 1850.

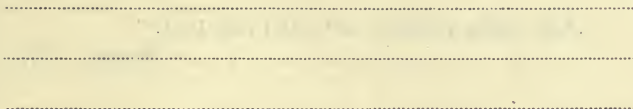
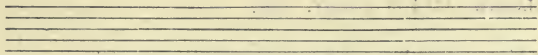
“Why these are very crotchets that he speaks
Note, notes, forsooth, and noting.”

Much Ado About Nothing. II, 3.

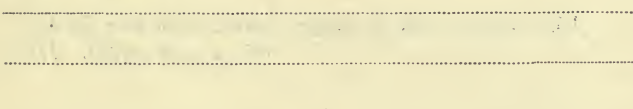
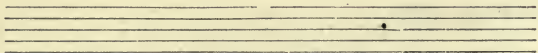
„Das nenn' ich drei gestrichne Noten mir,
Not, Noten und Notiz.“

Viel Lärm um nichts. II, 3.

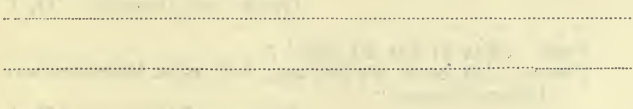
May 14



May 15



May 16



May 17

CHARLOTTE SAINTON DOLBY. 1821.

„Alas, sweet lady, what imports this song?“

Hamlet. IV, 5.

„Ach, süßes Fräulein, wozu soll dies Lied?“

Hamlet. IV, 5.

May 18

K. GOLDMARK. 1830.

„I do desire you to sing; come, more; another stanza.“

As You Like It. II, 5.

„Ich verlange, dass ihr singt; kommt, noch eine Strofe!“

Wie es euch gefällt. II, 5.

May 19

ALICE MARY SMITH. 1839.

Pan. „What music is this?“

Servant. „I do but partly know, sir; it is music in parts.“

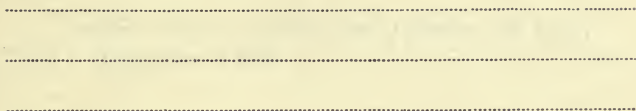
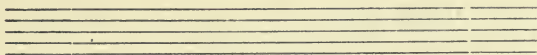
Troilus and Cressida. III, 1.

Pand. „Was ist das für Musik?“

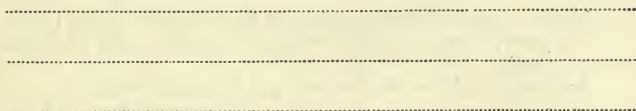
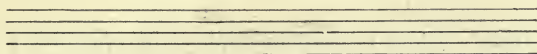
Diener. „Ich kenne sie nur zum Teil; es ist Musik mit vertheilten Stimmen.“

Troilus und Cressida. III, 1.

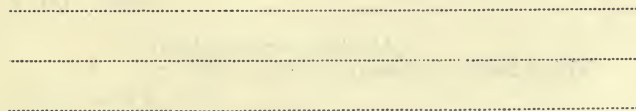
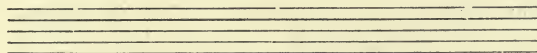
May 17



May 18



May 19



May 20

Dr. EATON FANING. 1851.

“Here was he merry, hearing of a song.”

As You Like It. II, 7.

„Und war vergnügt, weil wir ein Lied ihm sangen“

Wie es euch gefällt. II, 7.

May 21

Mopsa. “I love a ballad in print, o’ life, for then we are
sure they are true.”

Autolycus. “Here’s one to a very doleful tune.”

Winter’s Tale. IV, 3.

Mopsa. „Eine Ballade gedruckt hab’ ich für mein Leben
gern, denn da weiss man doch gewiss, dass sie wahr
sind.“

Autolycus. „Hier ist eine auf gar klägliche Weise.“

Wintermärchen. IV, 3.

May 22

WAGNER. 1818.

E SAURET. 1852.

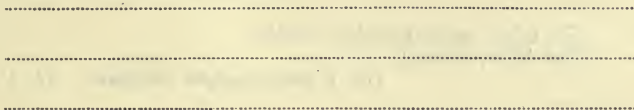
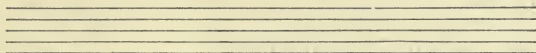
“Sometimes a thousand twangling instruments
Will hum about mine ears.”

Tempest. III, 2.

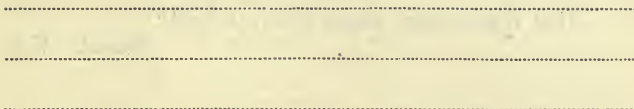
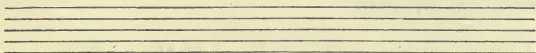
„Mir klimpern manchmal
Viel tausend helle Instrument’ ums Ohr.“

Der Sturm. III, 2.

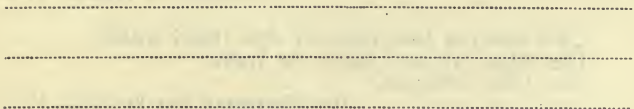
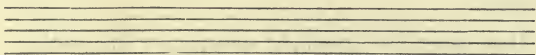
May 20



May 21



May 22



May 23

VIOTTI. 1753.

“She did call me rascal fiddler,
And twangling Jack.”

Taming of the Shrew. II, 1.

„Sie schalt mich lump'ger Fiedler
Und Klimperhans.“

Der Widerspenstigen Zähmung. II, 1.

May 24

QUEEN VICTORIA. 1819.

“And flights of angels sing thee to thy rest.”

Hamlet. V, 2.

„Und Engelscharen singen dich zur Ruh’.“

Hamlet. V, 2.

May 25

M. VERNE.

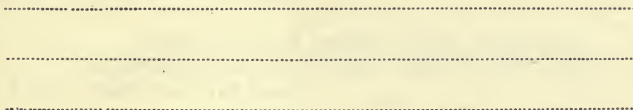
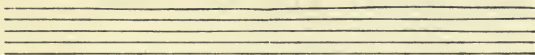
“How sweet the moonlight sleeps upon this bank.
Here will we sit and let the sounds of music
Creep in our ears.”

Merchant of Venice. V, 1.

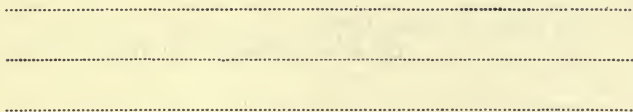
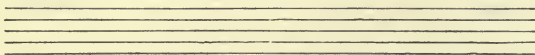
„Wie süß das Mondlicht auf dem Hügel schläft!
Hier sitzen wir und lassen die Musik
Zum Ohre schlüpfen.“

Der Kaufmann von Venedig. V, 1.

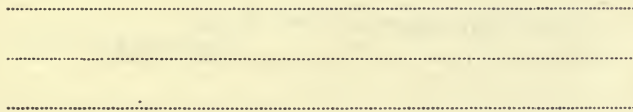
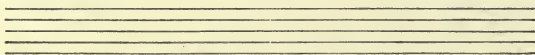
May 23



May 24



May 25



May 26

H. R. H. THE PRINCESS OF WALES, Mus. Doc. London.

“For revels, dances, masks and merry hours,
Forerun fair love, strewing her way with flowers.”

Love's Labour's Lost. IV, 3.

„Es bahnen Spiele, Masken, Fest' und Tänze
Den Weg der Lieb' und streu'n ihr Blumenkränze.“

Liebes Leid und Lust. IV, 3.

May 27

RAFF. 1822.

HALÉVY. 1799.

“He makes sweet music.”

Two Gentlemen of Verona. II, 7.

„Er spielt ein süßes Lied.“

Die beiden Edelleute von Verona. II, 7.

May 28

T. ARNE. 1710.

SGAMBATI. 1843.

T. MOORE. 1779.

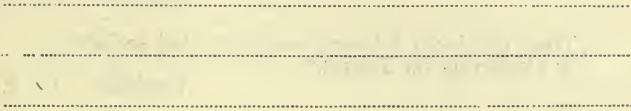
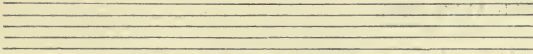
“All men's ears grew to his tunes.”

Winter's Tale. IV, 3.

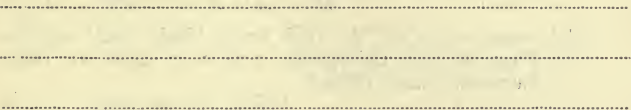
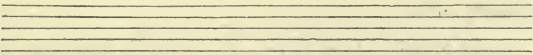
„Aller Ohren hängen an seinen Weisen.“

Wintermärchen. IV, 3.

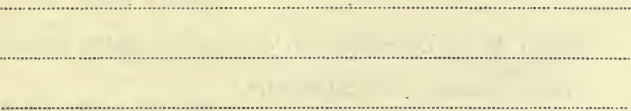
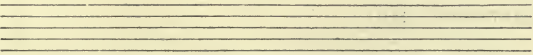
May 26



May 27



May 28



May 29

LEOPOLD AUER. 1845.

“Notes of sorrow out of tune are worse
Than priests and fanes that lie.”

Cymbeline. IV, 2.

„Töne, die durch Schmerz verstimmt, sind schlimmer
Als Priesterlug im Tempel.“

Cymbeline. IV, 2.

May 30

MOSCHELES. 1794.

“I have known when there was no music with him but the
drum and the fife, and now had he rather hear the
tabor and the pipe.”

Much Ado About Nothing. II, 3.

„Ich weiss die Zeit, da ihm keine Musik recht war als
Trommel und Querpfeife, und nun hörte er lieber
Tambourin und Flöte.“

Viel Lärm um nichts. II, 3.

May 31

F. HARTVIGSON. 1841.

“Would you have a love-song or a song of good life?”
“A love-song, a love-song!”

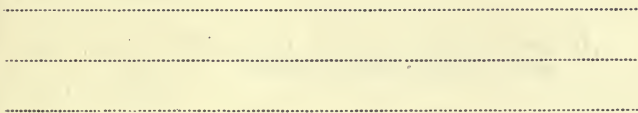
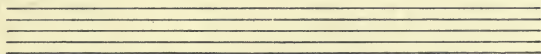
Twelfth Night. II, 3.

„Wollt ihr ein Liebeslied oder ein Lied von gutem Lebens-
wandel?“

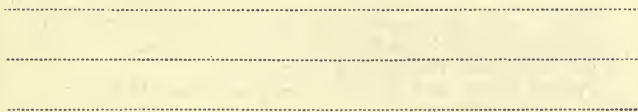
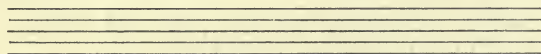
„Ein Liebeslied! Ein Liebeslied!“

Was ihr wollt. II, 3.

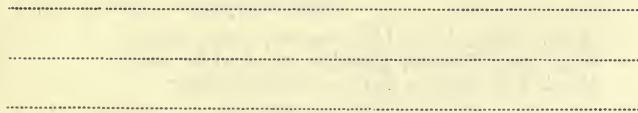
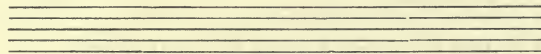
May 29



May 30



May 31



June 1

GLINKA. 1808

PLEYEL. 1757.

“You would sound me from my lowest note to the top of
my compass”

Hamlet. III, 2.

„Ihr wollt mich von meiner tiefsten Note bis zum Gipfel
meiner Stimme hinauf prüfen.“

Hamlet. III, 2.

June 2

SIR EDWARD ELGAR. 1857.

F. WEINGARTNER. 1863.

“Farewell, the neighing steed, and the shrill trump,
The spirit-stirring drum, the ear-piercing fife,
The royal banner, and all quality,
Pride, pomp, and circumstance of glorious war!”

Othello. III, 3.

„Fahr' wohl, mein wiehernd' Ross und schmetternd' Erz,
Mutschwellende Trommel, munt'rer Pfeifenklang,
Du königlich' Panier und aller Glanz,
Pracht, Pomp und Rüstung des glorreichen Kriegs!“

Othello. III, 3.

June 3

Dr. CHARLES STEGGALL. 1826.

A. C. LECOCQ. 1832.

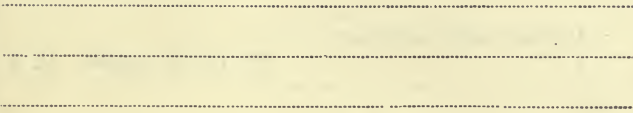
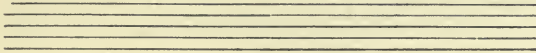
“Let there be no noise made, my gentle friends,
Unless some dull and favourable hand
Will whisper music to my weary spirit.”

King Henry IV. Part 2. IV, 4.

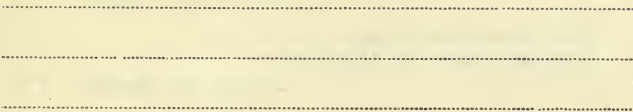
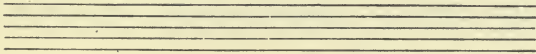
„Lasst keinen Lärm hier machen, liebe Freunde,
Wenn eine dumpfe, günst'ge Hand nicht etwa
Musik will flüstern meinem müden Geist.“

König Heinrich IV. 2. Teil. IV, 4.

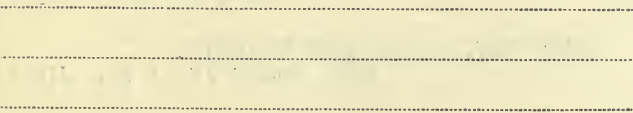
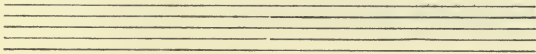
June 1



June 2



June 3



June 4

S. B. WHITNEY. 1842.

“Come, warble, come.”

As You Like It. II, 5.

„Kommt, trillert eins her.“

Wie es euch gefällt. II, 5.

June 5

P. SAINTON. 1813.

ORLANDO GIBBONS, died (gestorben) 1625.

“Untune that string,
And hark, what discord follows!”

Troilus and Cressida. I, 3.

„Verstimme diese Saite
Und höre dann den Missklang!“

Troilus und Cressida. I, 3.

June 6

SIR JOHN STAINER. 1840.

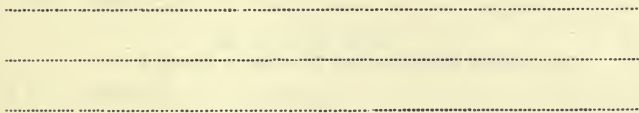
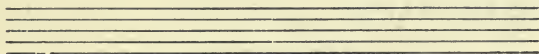
“By our lady, he’s a good musician!”

Henry IV. Part 1. III, 1.

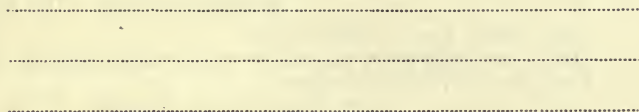
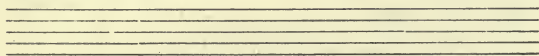
„Mein’ Seel’, er ist ein guter Musikant!“

König Heinrich IV. 1. Teil. III, 1.

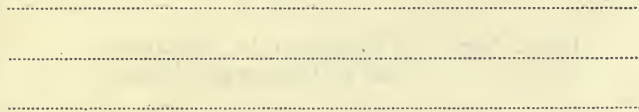
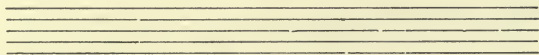
June 4



June 5



June 6



June 7

LANDON RONALD. 1873.

“All take hands. —
Make battery to our ears with the loud music.”
Antony and Cleopatra. II, 7.

„Fasst euch an jetzt
Und stürmt das Ohr mit lärmender Musik.“
Antonius und Kleopatra. II, 7.

June 8

SCHUMANN. 1810.
G. GUARNERIUS. 1683.

Dr. G. GARRETT. 1884.

“Those dulcet sounds in break of day,
That creep into the dreaming bridegroom’s ear
And summon him to marriage.”
Merchant of Venice. III, 2.

„Jene süßen Tön’ in erster Frühe,
Die in des Bräut’gams schlummernd’ Ohr sich schleichen
Und ihn zur Hochzeit laden.“
Der Kaufmann von Venedig. III, 2.

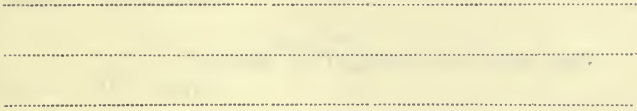
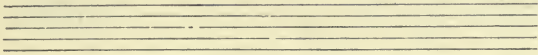
June 9

NICOLAI. 1810.

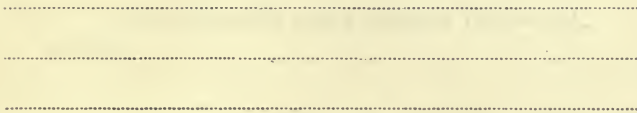
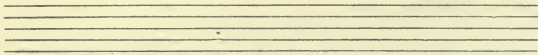
“Hark, hark, I hear the minstrels play.”
Taming of the Shrew. III, 2.

„Horch, horch! Ich höre schon die Musikanten.“
Der Widerspenstigen Zähmung. III, 2.

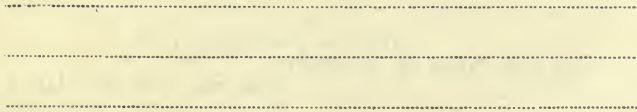
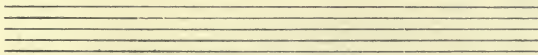
June 7



June 8



June 9



June 10

CLARA NOVELLO. 1818.

C.A. BARRY. 1830.
F. BERGER. 1835.

“She sang, and made the night-bird mute,
That still records with moan.”

Pericles. IV. Gower.

„Sie sang,
Dass selbst die Nachtigall ihr lauschte.“

Perikles. IV. Gower.

June 11

RICHARD STRAUSS. 1864.

“Melodious discord, heavenly tune harsh-sounding.”

Poems.

„Melod’scher Misslaut, grause Himmelskunde.“

Gedichte.

June 12

PLANÇON. 1854.

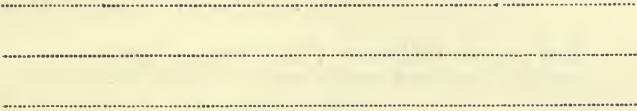
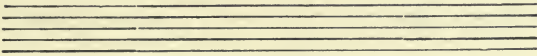
“Move the still-peering air,
That sings with piercing.”

All’s Well That Ends Well. III, 2.

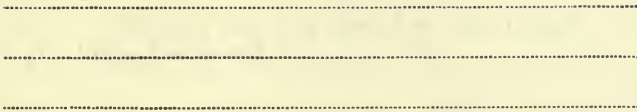
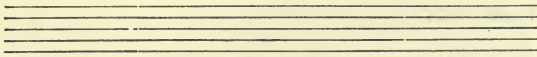
„Teilt die gleichgilt’ge Luft,
Die singt, wenn ihr sie trifft!“

Ende gut, alles gut. III, 2.

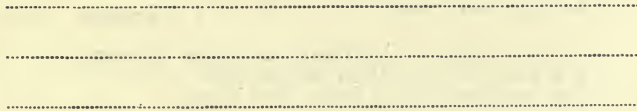
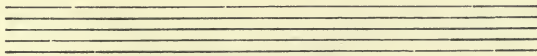
June 10



June 11



June 12



June 13

Dr. RIMBAULT. 1816.

H. C. BANISTER. 1831.

“See if thou canst find out Sneak’s Noise;
Mistress Tearsheet would fain have some music.”

Henry IV. Part 2. II, 4.

„Sieh’, ob du Schleichers Bande antreffen kannst;
Jungfer Lakenreisser möchte gern ein bischen Musik haben.“

König Heinrich IV, 2. Teil. II, 4.

June 14

A. J. ELLIS. 1814.

“Come, sit, sit, and a song!”

As You Like It. V, 3.

„Kommt, setzt euch, setzt euch, und ein Lied!“

Wie es euch gefällt. V, 3.

June 15

GRIEG. 1843.

ABBÉ VOGLER. 1749.

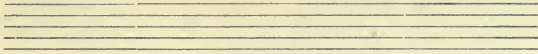
“Then I beat my tabor,
At which, like unbacked colts, they pricked their ears,
Advanced their eyelids, lifted up their noses,
As they smelt music.”

Tempest. IV, 1.

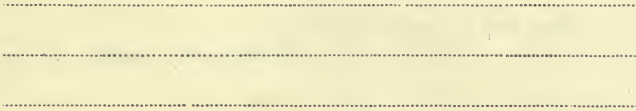
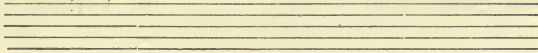
„Da rührt’ ich meine Trommel;
Wie wilde Füllen spitzten sie das Ohr
Und machten Augen, hoben ihre Nasen,
Als röchen sie Musik.“

Der Sturm. IV, 1.

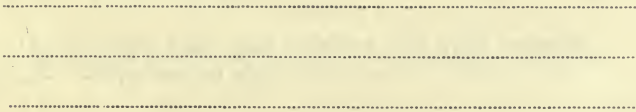
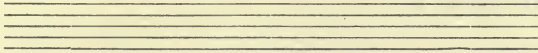
June 13



June 14



June 15



June 16

W. SHAKESPEARE. 1848.
OTTO JAHN. 1813.

F. ARCHER. 1838.

“We’ll have this song out anon by ourselves.”

Winter’s Tale. IV, 3.

„Wir woll’n dies Lied für uns zu ende singen.“

Wintermärchen. IV, 3.

June 17

GOUNOD. 1818.

A. J. HIPKINS. 1826.

“Let thy song be love.”

Troilus and Cressida. III, 1.

„Singt uns ein verliebtes Lied.“

Troilus und Cressida. III, 1.

June 18

HENRY LESLIE. 1822.

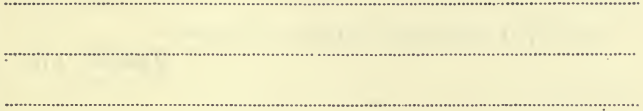
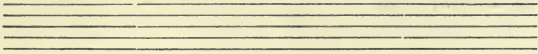
“Come, sing, and you that will not, hold your tongues.”

As You Like It. II, 5.

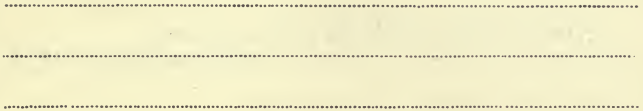
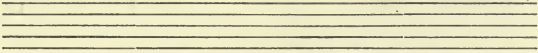
„Kommt, singt, und wer nicht mag, halte seinen Mund.“

Wie es euch gefällt. II, 5.

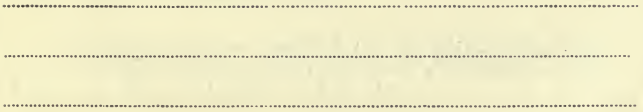
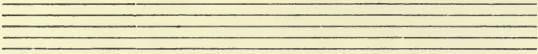
June 16



June 17



June 18



June 19

WALTER BACHE. 1842.

„I'll charm the air to give a sound.“

Macbeth. IV, 1.

„Die Luft mit Klang durchhex' ich ganz.“

Macbeth. IV, 1.

June 20

J. H. GRIESBACH. 1798.

SALVATOR ROSA. 1615.

„The county will be here with music straight.“

Romeo and Juliet. IV, 4.

„Der Graf wird mit Musik gleich kommen.“

Romeo und Julia. IV, 4.

June 21

OFFENBACH. 1819.

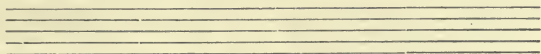
Juliet. „Some love of yours hath writ to you in rhyme!“
Lucetta. „That I might sing it, Madam, to a tune.“

Two Gentlemen of Verona. I, 2.

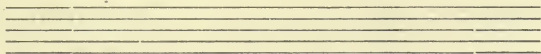
Jul. „Es schrieb dir ein Verehrer wohl in Versen?“
Luc. „Dass ich's im rechten Tone singen möge.“

Die beiden Edelleute von Verona. I, 2.

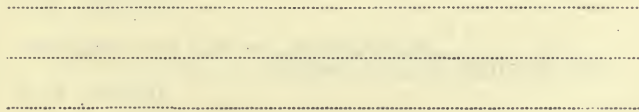
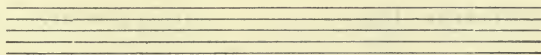
June 19



June 20



June 21



June 22

MÉHUL. 1763.

THEO. LESCHETIZKI. 1830.

“And, for his passage,
A soldier’s music, and the rites of war.”

Hamlet. V, 2.

„Und bei dem Zuge
Die Feldmusik und alle Kriegsgebräuche.“

Hamlet. V, 2.

June 23

M. V. WHITE.

C. REINECKE. 1824.

“Her melodious lay.”

Hamlet. IV, 7.

„Ihre melodischen Weisen.“

Hamlet. IV, 7.

June 24

PLUNKET GREENE. 1865.

JULIAN MARSHALL. 1836.

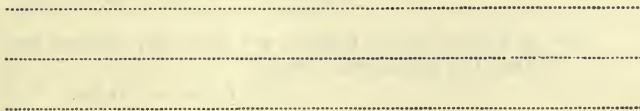
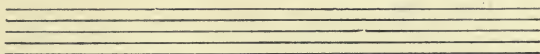
“Sir, I am beholden to you
For your sweet music this last night.”

Pericles. II, 5.

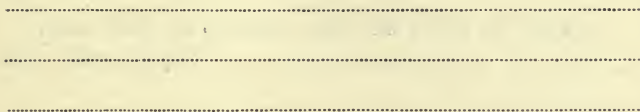
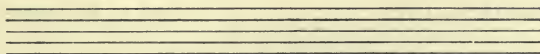
„Mein Herr, ich bin euch noch verpflichtet
Für die Musik in letzter Nacht.“

Pericles. II, 5.

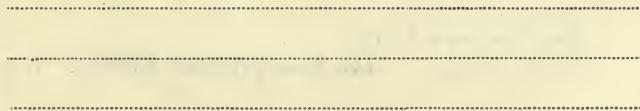
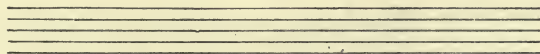
June 22



June 23



June 24



June 25

F. A L JACOB. 1803.

“I will bid thee draw; as we do the minstrels; draw to
pleasure us.”

Much Ado About Nothing. V, 1.

„Ich will dich spielen heissen, wie wir's den Fiedlern tun;
spiel' auf, mach' uns lustig.“

Viel Lärm um nichts. V, 1.

June 26

MERCADANTE. 1797.

Dr. E. BUNNETT. 1834.

“If music be the food of love, play on.”

Twelfth Night. I, 1.

„Wenn die Musik der Liebe Nahrung ist, spielt weiter!“

Was ihr wollt. I, 1.

June 27

JOHN HULLAH. 1812.

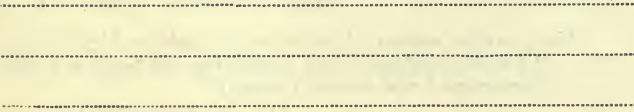
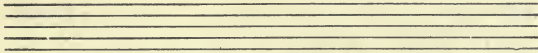
“I'll try how you can sol, fa, and sing it.”

Taming of the Shrew. I, 2.

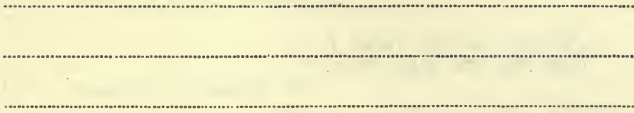
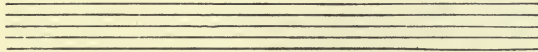
„Sing' mir dein Sol-Fa.“

Der Widerspenstigen Zähmung. I, 2.

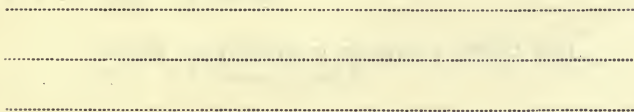
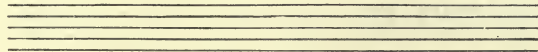
June 25



June 26



June 27



June 28

JOACHIM. 1831.

FRANZ. 1815.

“Now, divine air! Now is his soul ravished! Is it not
strange that sheep’s guts should hale souls out of men’s
bodies?”

Much Ado About Nothing. II, 3.

„Nun, divina musica! Nun ist seine Seele in Verzückerung!
Ist es nicht seltsam, dass Schafdärme die Seele aus eines
Menschen Leibe ziehen können?“

Viel Lärm um nichts. II, 3.

June 29

CAMPANINI. 1846.

“First rehearse your song by rote,
To each word a warbling note.”

Midsummer Night’s Dream. V, 1.

„Wirbelt mir mit zarter Kunst
Eine Not’ auf jedes Wort.“

Ein Sommernachtstraum. V, 1.

June 30

Dr. E. J. HOPKINS. 1818.

F. HERVÉ. 1825.

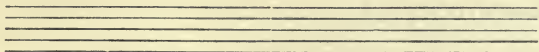
“And chattering pies in dismal discord sung.”

Henry VI. Part 3. V, 6.

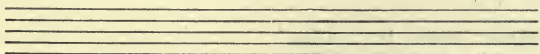
„Und Elstern schwatzten in misshell’gen Weisen.“

König Heinrich VI. 3. Teil. V, 6.

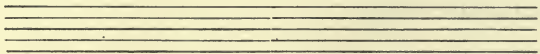
June 28



June 29



June 30



July 1

VINCENT WALLACE. 1814.

“Oh, for the love of laughter, let him fetch his drum.”
All's Well That Ends Well. III, 6.

„O, der Lachlust wegen lasst ihn seine Trommel holen.“
Ende gut, alles gut. III, 6.

July 2

GLUCK. 1714.

“Music, awake her; strike!
* * * *
Bequeath to death your numbness, for from him
Dear life redeems you.”
Winter's Tale. V, 3.

„Wecke sie, Musik!
* * *
Dem Tod vermach' dein Starrsein, denn von ihm
Erlöst dich frohes Leben.“
Wintermärchen. V, 3.

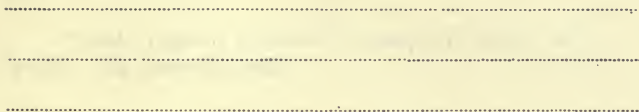
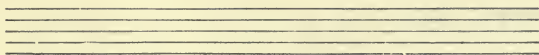
July 3

ERNST LAMPERT. 1818.

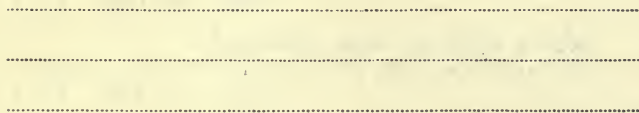
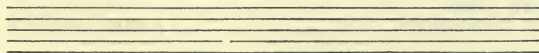
“Music oft hath such a charm
To make bad good, and good provoke to harm.”
Measure for Measure. IV, 1.

„Doch üben Töne Zauberkraft,
Die Schlimmes gut, aus Gutem Schlimmes schafft.“
Mass für Mass. IV, 1.

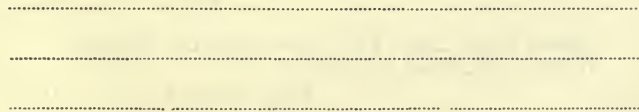
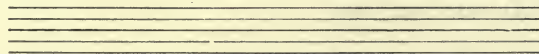
July 1



July 2



July 3



July 4

G. LABITZKY. 1802.

“A flourish, trumpets! Strike alarum, drums!”

Richard III. IV, 4.

„Ein Tusch, Trompeten! Trommeln, schlaget Lärm!“

König Richard III. IV, 4.

July 5

KUBELIK. 1880.

JOSEPH HOLBROOKE 1878.

Dr. CROTCH. 1775.

AGNES ZIMMERMANN.

“Why music with her silver sound?” —

“I say silver sound, because musicians sound for silver.”

Romeo and Juliet. IV, 5.

„Warum Musik mit ihrem Silberklang?“

„Ich sage Silberklang, weil Musik nur für Silber klingt.“

Romeo und Julia. IV, 5.

July 6

T. RIDLEY PRENTICE. 1842.

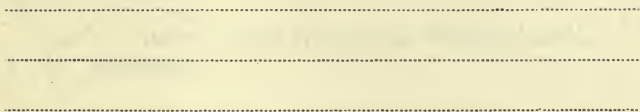
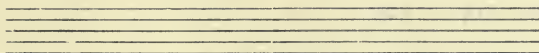
“Take thy lute, wench, my soul grows sad with troubles;
Sing and disperse them if thou canst.”

Henry VIII. III, 1.

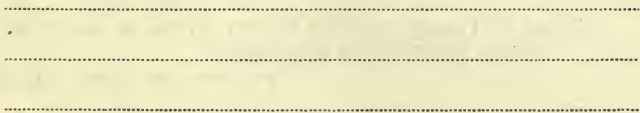
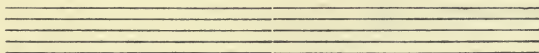
„Nimm deine Laute, Kind, mich trübt der Kummer;
Zerstreu' ihn, wenn du kannst.“

König Heinrich VIII. III, 1.

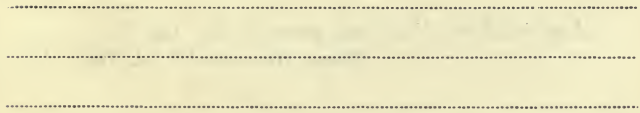
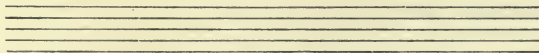
July 4



July 5



July 6



July 7

GEORGE COOPER. 1820.

“My ingenious instrument! Hark, Polydore, it sounds.”

Cymbeline. IV, 2.

„Mein kunstreich' Instrument! Horch, Polydor, es tönt!“

Cymbeline. IV, 2.

July 8

F. CHRYSANDER. 1826.

“If their singing answer your saying, by my faith you say
honestly.”

Much Ado About Nothing. II, 1.

„Wenn ihr Gesang zu euren Worten stimmt, so war es bei
meiner Treue ehrlich gesprochen.“

Viel Lärm um nichts. II, 1.

July 9

C. STERNBERG. 1852.

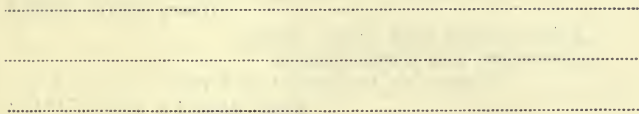
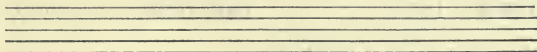
“The trumpet sounds retreat, the day is ours.”

Henry IV. Part 1. V, 4.

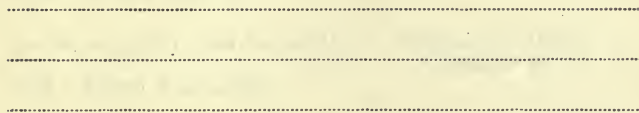
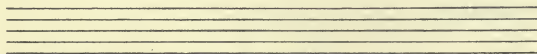
„Man bläst zum Rückzug, unser ist der Tag.“

König Heinrich IV. 1. Teil. V, 4.

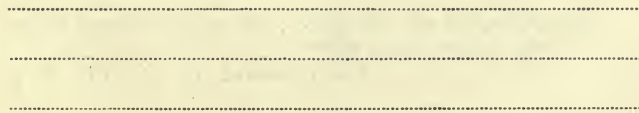
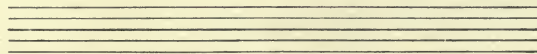
July 7



July 8



July 9



July 10

WIENIAWSKI. 1835.

CHEVALIER S. NEUKOMM. 1778.

“In sweet music is such art,
Killing care and grief of heart
Fall asleep, or hearing, die.”

Henry VIII. III, 1.

„Solche Macht ward süßen Tönen,
Herzensweh und tödtlich Sehnen
Wiegten sie in Schlaf und Grab.“

König Heinrich VIII. III, 1.

July 11

LIZA LEHMANN.

“Will you sing?” — “More at your request than to please
myself.”

As You Like It. II, 5.

„Wollt ihr singen?“ — „Mehr auf euer Verlangen als mir
zu Gefallen.“

Wie es euch gefällt. II, 5.

July 12

C. T. WEINLIG. 1780.

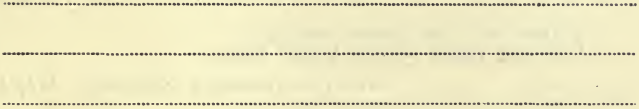
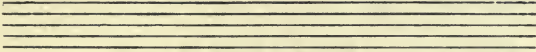
“I would I were a weaver; I could sing psalms or anything.”

Henry IV. Part 1. II, 4.

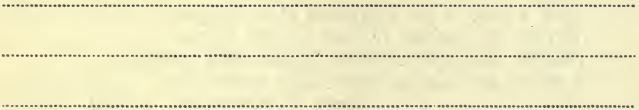
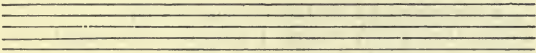
„Ich wollte, ich wär' ein Weber; ich könnte Psalmen singen
oder was es sonst wäre.“

König Heinrich IV. 1. Teil. II, 4.

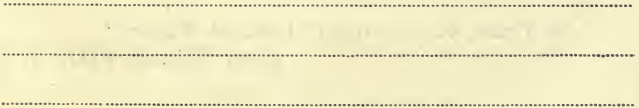
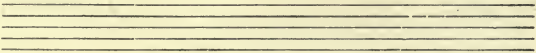
July 10



July 11



July 12



July 13

C. ARMBRUSTER. 1846.

“When in music we have spent an hour
Your lecture shall have leisure for as much.”

Taming of the Shrew. III, 1.

„Wenn wir eine Stunde musiziert,
Soll euer Lesen gleiche Musse finden.“

Der Widerspenstigen Zähmung. III, 1.

July 14

PELHAM HUMPHREY. 1647.

ROBERT HILTON. 1840.
OSCAR BERINGER. 1844.

“I was trained up in the English Court;
Where, being but young, I framed to the harp
Many an English ditty, lovely well,
And gave the tongue a helpful ornament.”

Henry IV. Part 1. III, 1.

„Ich wurde ja an Englands Hof erzogen,
Wo ich in meiner Jugend zu der Harfe
Manch' englisch Liedlein lieblich fein gesetzt
Und so der Zunge reiche Zier gelieh'n.“

König Heinrich IV. 1. Teil. III, 1.

July 15

YSAYE. 1858.

J. BARNETT. 1802.

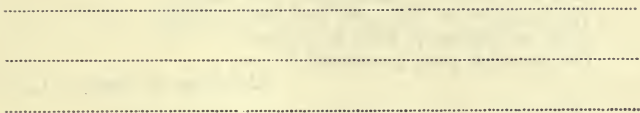
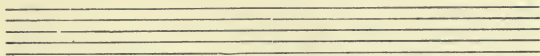
“A French song and a fiddle has no fellow.”

Henry VIII. I, 3.

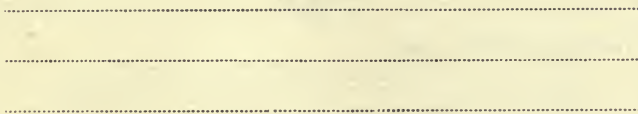
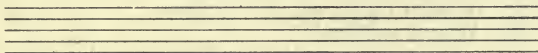
„'ne Fiedel, ein französisch' Lied, tat Wunder.“

König Heinrich VIII. I, 3.

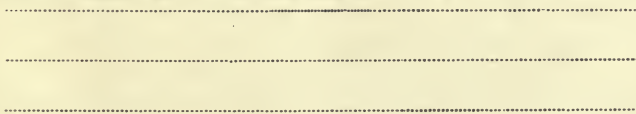
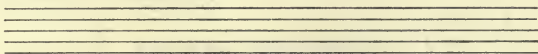
July 13



July 14



July 15



July 16

L. ARDITI. 1822.

“The man that hath no music in himself,
Nor is not mov'd with concord of sweet sounds,
Is fit for treasons, stratagems, and spoils;
The motions of his spirit are dull as night
And his affections dark as Erebus:
Let no such man be trusted.”

Merchant of Venice. V, 1.

„Der Mann, der nicht Musik hat in sich selbst,
Den nicht die Eintracht süßer Töne rührt,
Taugt zu Verrat, zu Räuberei und Tücken;
Die Regung seines Sinns ist dumpf wie Nacht,
Sein Trachten düster wie der Erebus.
Trau' keinem solchen!“

Der Kaufmann von Venedig. V, 1.

July 17

THERESA TIETJENS. 1833.

“Soft stillness and the night
Become the touches of sweet harmony.”

Merchant of Venice. V, 1.

„Sanfte Still' und Nacht,
Sie werden Tasten süßer Harmonie.“

Der Kaufmann von Venedig. V, 1.

July 16

July 17

July 18

PAULINE VIARDOT-GARCIA. 1821.

RIEMANN. 1849.

“I can sing,
And speak to him in many sorts of music.”

Twelfth Night. I, 2.

„Ich kann singen
Und ihn mit allerlei Musik ergötzen.“

Was ihr wollt. I, 2.

July 19

C. OULD. 1835.

LORD MORNINGTON. 1735.

“We kept time, we lost not our time.”

As You Like It. V, 3.

„Wir hielten das Tempo, wir haben die Zeit genau in acht
genommen.“

Wie es euch gefällt. V, 3.

July 20

Dr. E. HODGES. 1796.

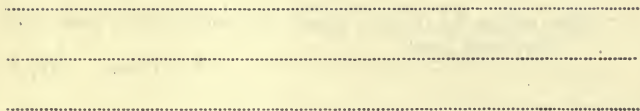
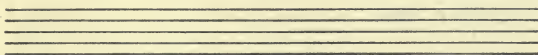
“The shard-borne beetle, with his drowsy hums,
Hath rung night’s yawning peal.”

Macbeth. III, 2.

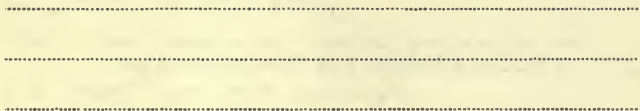
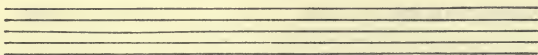
„Der hornbeschwingte Käfer, schläfrig summend,
Ausläuten wird den müden Schall der Nacht.“

Macbeth. III, 2.

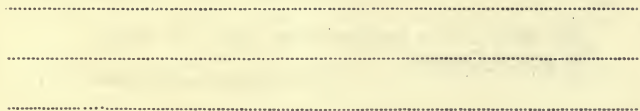
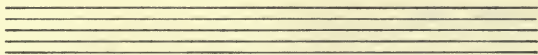
July 18.



July 19



July 20



July 21

R. PLANQUETTE. 1840.

„I would I could see this taborer, he lays it on.“

Tempest. III, 2.

„Ich wollte, ich könnte diesen Trommelschläger sehen; er hält sich gut.“

Der Sturm. III, 2.

July 22

SIR HERBERT OAKELEY. 1830.

J. STOCKHAUSEN. 1826.

„I had rather than forty shillings I had my book of songs and sonnets here.“

Merry Wives of Windsor. I, 1.

„Ich wollte vierzig Schillinge darum geben, wenn ich mein Buch mit Liedern und Sonetten hier hätte.“

Die lustigen Weiber von Windsor. I, 1.

July 23

E. COLONNE. 1830.

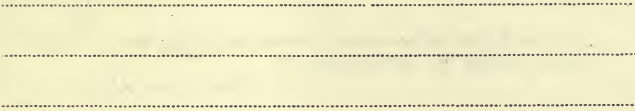
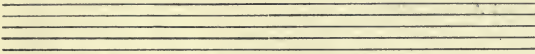
„I never heard so musical a discord,
Such sweet thunder.“

Midsummer Night's Dream. IV, 1.

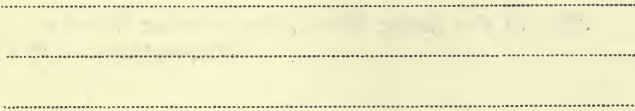
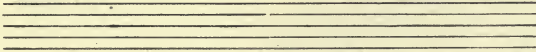
„Nie hört' ich so harmon'schen Zwist der Töne,
So hellen Donner.“

Ein Sommernachtstraum. IV, 1.

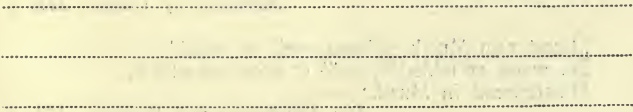
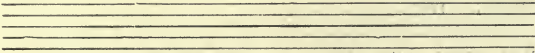
July 21



July 22



July 23



July 24

ADOLPHE ADAM. 1803.

„They are welcome all, let them have kind admittance:
Music, make their welcome.”

Timon of Athens. I, 2.

„Sie sind alle willkommen; man empfangen sie freundlich:
Musik, heisse sie willkommen!“

Timon von Athen. I, 2.

July 25

FERDINAND BEYER. 1825.

C. LIEBIG. 1808.

“This is a merry ballad, but a very pretty one.”

Winter's Tale. IV, 3.

„Dies ist eine lustige Ballade, aber eine sehr hübsche.“

Wintermärchen. IV, 3.

July 26

JOHN FIELD. 1782.

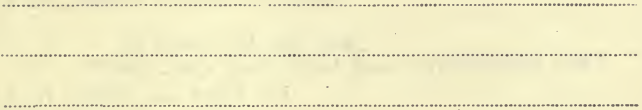
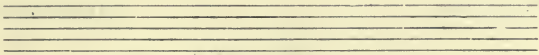
“Let music sound while he doth make his choice;
Then, if he lose, he makes a swan-like end,
Fading in music.”

Merchant of Venice. III, 2.

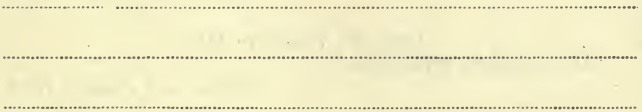
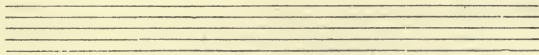
„Lasst nun Musik ertönen, weil er wählt!
So, wenn er fehltrifft, end' er schwanengleich,
Hinsterbend in Musik.“

Der Kaufmann von Venedig. III, 2.

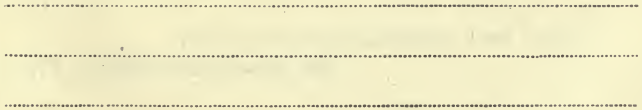
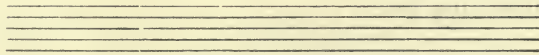
July 24



July 25



July 26



July 27

FANNY DAVIES.

PACHMANN. 1848.

“How still the evening is,
As hushed on purpose to grace harmony!”
Much Ado About Nothing. II, 3.

„Wie still der Abend ist,
Wie schlummernd, dass Musik noch süßer töne!“
Viel Lärm um nichts. II, 3.

July 28

G. GRISI. 1812.

“Let rich music’s tongue
Unfold the imagined happiness.”
Romeo and Juliet. II, 6.

„Lass’ des Gesanges Mund
Die Seligkeit verkünden.“
Romeo und Julia. II, 6.

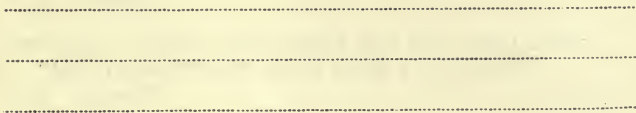
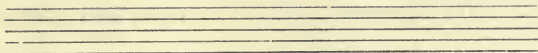
July 29

SOPHIE MENTER. 1848.

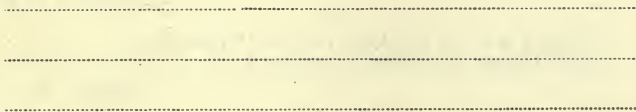
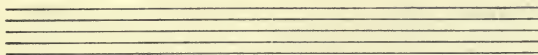
“Music, ho, music, such as charmeth sleep.”
Midsummer Night’s Dream. IV, 1.

„Musik her! Schlafbeschwörende Musik!“
Ein Sommernachtstraum. IV, 1.

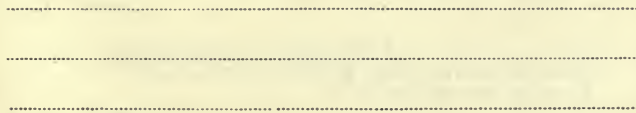
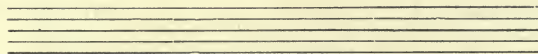
July 27



July 28



July 29



July 30

REV. W. JONES (of Nayland). 1726.

JOHN TEMPLETON. 1802.

“Pray God, your voice, like a piece of uncurrent gold, be
not cracked.”

Hamlet. II, 2.

„Gebe Gott, dass eure Stimme nicht wie ein abgenütztes
Goldstück den hellen Klang verloren haben mag.“

Hamlet. II, 2.

July 31

F. A. GEVAERT. 1828.

S. ARENSKY. 1861.

“To sing a requiem and such rest to her
As to peace-parted souls.”

Hamlet. V, 1.

„Wenn wir ein Requiem und Ruh' ihr sängen,
Wie fromm verschied'nen Seelen.“

Hamlet. V, 1.

August 1

PAPINI. 1847.

MARCELLO. 1686.

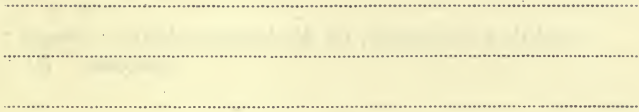
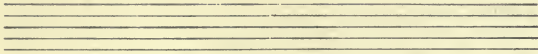
“Oh you are well-tuned now!
But I'll set down the pegs that make this music,
As honest as I am.”

Othello. II, 1.

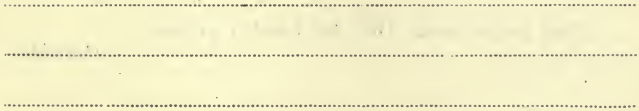
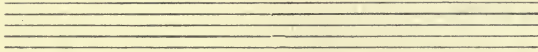
„Noch seid ihr wohlgestimmt,
Doch dieses Einklangs Wirbel spann' ich ab,
So wahr ich ehrlich bin.“

Othello. II, 1.

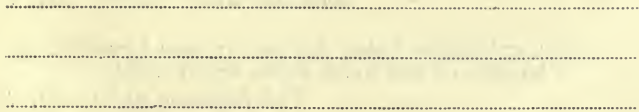
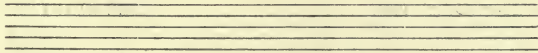
July 30



July 31



August 1



August 2

SCHULHOFF. 1825.

„I am advised to give her music o' mornings.“

Cymbeline. II, 3.

„Sie haben mir geraten, ihr des Morgens Musik zu bringen.“

Cymbeline. II, 3.

August 3

F. CLAY. 1840.

„Sing to the ear that doth thy lays esteem.“

Poems.

„Das aufmerksame Ohr des Holden grüsse.“

Gedichte.

August 4

SILAS G. PRATT. 1846.

ABBÉ STADLER. 1748.

„His jesting spirit, which is now crept into a lute-string,
and now governed by stops.“

Much Ado About Nothing. III, 2.

„Sein sprudelnder Geist, der jetzt in eine Lautensaite gekrochen ist und durch Griffe regiert wird.“

Viel Lärm um nichts. III, 2.

August 2

August 3

August 4

August 5

AMBROISE THOMAS. 1811.

“When love speaks, the voice of all the gods
Makes Heaven drowsy with the harmony.”

Love's Labour's Lost. IV, 3.

„Wenn Liebe spricht, dann lullt der Götter Stimme
Den Himmel ein durch ihre Harmonie.“

Liebes Leid und Lust. IV, 3.

August 6

ANNA WILLIAMS.

“She will sing any man at first sight.”

Troilus and Cressida. V, 2.

„Sie spielt euch jedem auf beim ersten Anblick.“

Troilus und Cressida. V, 2.

August 7

A. J. FOLI. 1842.

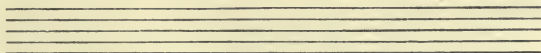
“He utters tunes as he had eaten ballads.”

Winter's Tale. IV, 3.

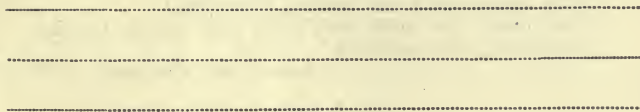
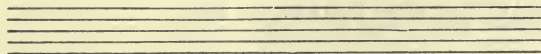
„Melodien kommen ihm aus dem Munde, als hätte er Bal-
laden gegessen.“

Wintermärchen. IV, 3.

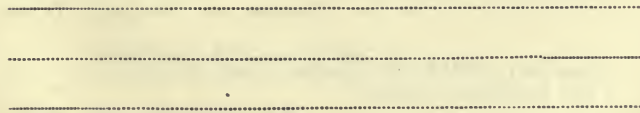
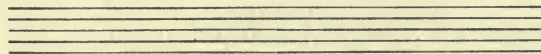
August 5



August 6



August 7



August 8

CHAMINADE.

“Peace! She sings!”

Henry IV. Part 1. III, 1.

„Still! Sie singt!“

König Heinrich IV. 1. Teil. III, 1.

August 9

CORONATION OF KING EDWARD VII. 1902.
Krönung von König Eduard VII. 1902.

“Trumpeters,
With brazen din blast you the city's ear;
Make mingle with our rattling tabourines;
That heaven and earth may strike their sounds together
Applauding our approach.”

Antony and Cleopatra. IV, 8.

“Which performed, the choir,
With all the choicest music of the Kingdom,
Together sang Te Deum.”

Henry VIII. IV, 1.

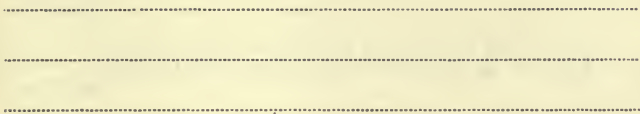
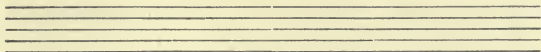
„Drommeten,
Betäubt mit erz'nem Schall das Ohr der Stadt,
Mischt euch mit unsrer Trommeln Wirbelschlag,
Dass Erd' und Himmelsschall zusammen dröhnen
Und unsre Ankunft grüssen.“

Antonius und Kleopatra. IV, 8.

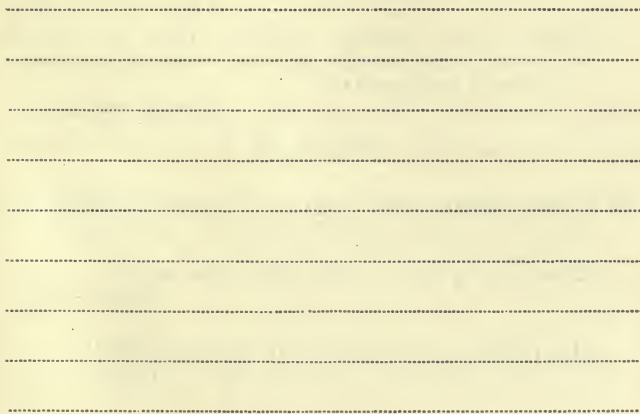
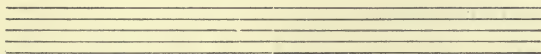
„In Einklang, hoch vom Chor,
Von den gewähl'ten Stimmen unsres Landes
Der Lobgesang erscholl.“

König Heinrich VIII. IV, 1.

August 8



August 9



August 10

Dr. S. ARNOLD. 1740.

A. GLAZOUNOW. 1865.

“Music to hear, why hear’st thou music sadly?
Sweets with sweets war not, joy delights in joy.”

Poems.

„Du selbst Musik, was horchst du ihr so grämlich?
Hold ist des Holden Freund, des Frohen froh.“

Gedichte.

August 11

E. P. DEVRIENT. 1801.

“Do ye make an ale-house of my lady’s house, that ye
squeak out your catches without any mitigation or
remorse of voice?”

Twelfth Night. II, 3.

„Wollt ihr des gnädigen Fräuleins Haus zur Schenke
machen, dass ihr eure Melodien mit so unbarmherziger
Stimme hinausquäkt?“

Was ihr wollt. II, 3.

August 12

SIR JOSEPH BARNBY. 1838.

REV. SIR FREDERICK OUSELEY. Bart.
1825.

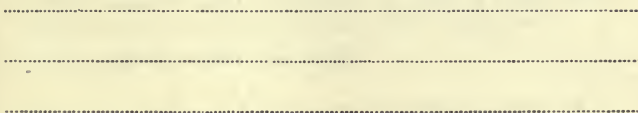
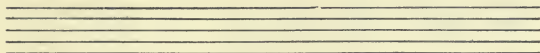
“Masters, play here, I will content your pains.”

Othello. III, 1.

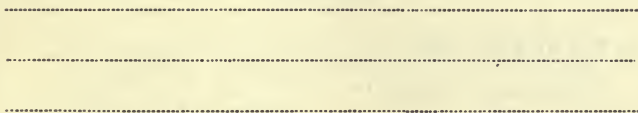
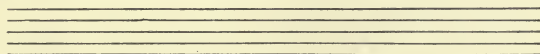
„Ihr Herr’n, spielt auf, ich zahl’ euch eure Müh’!“

Othello. III, 1.

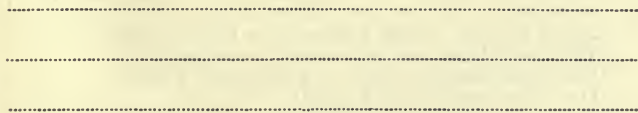
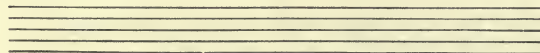
August 10



August 11



August 12



August 13

SIR GEORGE GROVE. 1820.
W. T. BEST. 1826.

JADASSOHN. 1831.

“He hath a heart as sound as a bell, and his tongue is
the clapper; what his heart thinks, his tongue speaks.”

Much Ado About Nothing. III, 2.

„Er hat ein Herz, so gesund und ganz wie eine Glocke,
und seine Zunge ist der Klöppel, denn was sein Herz
denkt, spricht seine Zunge aus.“

Viel Lärm um nichts. III, 2.

August 14

Dr. S. S. WESLEY. 1810.

“Enchanting harmony.”

Love's Labour's Lost. I, 1.

„Überirdisch' Tönen.“

Liebes Leid und Lust. I, 1.

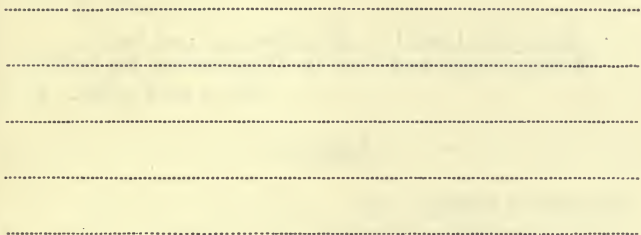
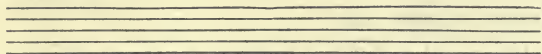
“Give me mine angle,—we'll to the river; there,
My music playing far off, I will betray
Tawny-finn'd fishes; my bended hook shall pierce
Their slimy jaws.”

Antony and Cleopatra. II, 5.

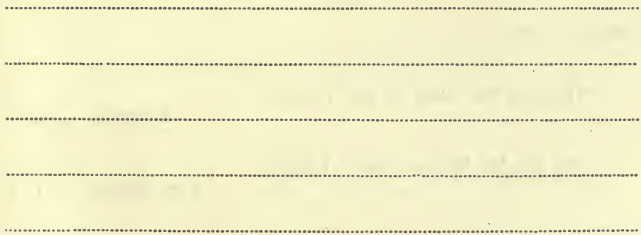
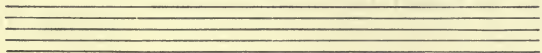
„Gebt mir die Angel, kommt zum Flusse; dort,
Während Musik von fern erklingt, berück' ich
Den goldbeflosten Fisch, mit krummen Haken
Die schleimige Kiefer fassend.“

Antonius und Kleopatra. II, 5.

August 13



August 14



August 15

Dr. P. ARMES. 1836.
COLERIDGE TAYLOR. 1875.

J. N. MAELZEL. 1772.

„Play, music; and you brides and bridegrooms all,
With measure heaped in joy, to the measures fall.”

As You Like It. V, 4.

„Spielt auf, Musik! — Ihr Bräutigam' und Bräute,
Schwingt euch zum Tanz im Überschwang der Freude.“

Wie es euch gefällt. V, 4.

August 16

Dr. JOSEPH C. BRIDGE. 1853.

„Come, some music! Come, the recorders! . . .
Oh, the recorders; let me see one.”

Hamlet. III, 2.

„Kommt, Musik! Kommt, die Flöten! . . .
O, die Flöten! Lasst mich eine sehen.“

Hamlet. III, 2.

August 17

BENOIT. 1834.

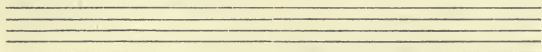
„This is the tune of our catch.”

Tempest. III, 2.

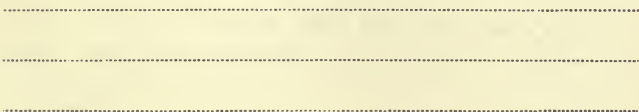
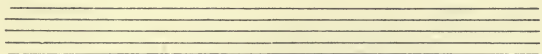
„Es ist die Weise unsres Liedes.“

Der Sturm. III, 2.

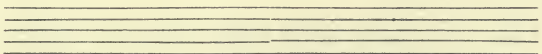
August 15



August 16



August 17



August 18

F. WIECK. 1785.

BENJAMIN GODARD. 1849.

„Madam, before you touch the instrument,
To learn the order of my fingering,
I must begin with rudiments of art.”

Taming of the Shrew. III, 1.

„Fräulein, eh' ihr die Laute nehmt zur Hand,
Muss ich beginnen mit den Anfangsregeln,
Dass ihr des Fingersatzes Kunst begreift.“

Der Widerspenstigen Zähmung. III, 1.

August 19

PORPORA. 1686.

A. SALIERI. 1750.

“Sing, and let me woo no more.”

Much Ado About Nothing. II, 3.

„Sing', lass' mich nicht länger werben.“

Viel Lärm um nichts. II, 3.

August 20

CHRISTINE NILSSON.

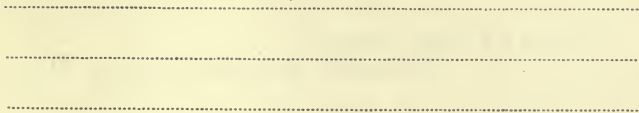
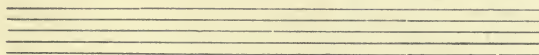
“This is a passing merry ballad, and goes to the tune of
'Two maids wooing a man'. There's scarce a maid
westward but she sings it.”

Winter's Tale. IV, 3.

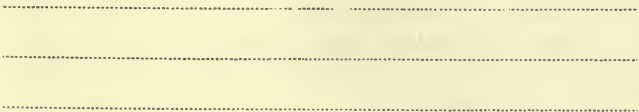
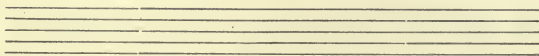
„Dies ist eine sehr lustige Ballade und geht auf die Melodie
'Zwei Mädchen freiten um einen Mann'. Es ist kaum
ein Mädchen da nach dem Westen zu, das sie nicht
singt.“

Wintermärchen. IV, 3.

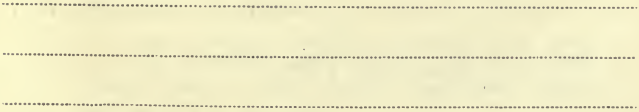
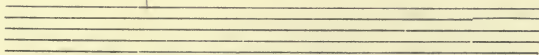
August 18



August 19



August 20



August 21

OTTO GOLDSCHMIDT. 1829.

“Melodious birds sing madrigals.”

Merry Wives of Windsor. III, 1.

„Ertönt der Vögel Madrigal.“

Die lustigen Weiber von Windsor. III, 1.

August 22

Dr. W. H. CUMMINGS. 1831.
E. SILAS. 1827.

SIR A. C. MACKENZIE. 1847.
T. L. SOUTHGATE. 1836.

“No, the bagpipe could not move you.”

Winter's Tale. IV, 3.

„Nein, der Dudelsack brächte euch nicht auf die Beine.“

Wintermärchen. IV, 3.

August 23

MOSZKOWSKI. 1854.

“These drums! — these trumpets, flutes! what! —

Let Neptune hear we bid a loud farewell

To these great fellows: sound, and be hang'd, sound out!”

Antony and Cleopatra. II, 7.

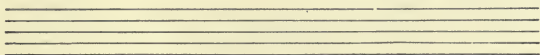
„He, unsre Trommeln, Flöten, Cymbeln, he!

Hör' es, Neptun, welch' lauten Abschied wir

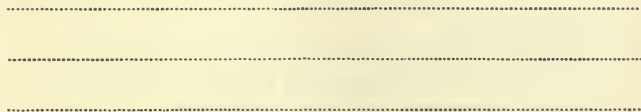
Diesen Gewalt'gen bringen; blast, so blast doch!“

Antonius und Kleopatra. II, 7.

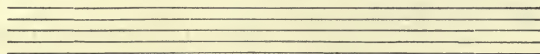
— *August 21* —



— *August 22* —



— *August 23* —



August 24

DANIEL PRICE. 1802.

LÜBECK. 1829.

“He sings several tunes faster than you’ll tell money.”

Winter’s Tale. IV, 3.

„Er singt so mancherlei Melodien, schneller als ihr Geld zählt.“

Wintermärchen. IV, 3.

August 25

A. G. RITTER. 1811.

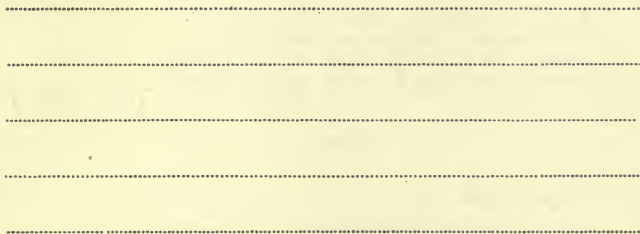
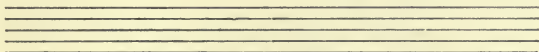
“Rumour is a pipe,
Blown by surmises, jealousies, conjectures;
And of so easy and so plain a stop,
That the blunt monster with uncounted heads,
The still-discordant wavering multitude,
Can play upon it.”

Henry IV. Part 2. Prologue.

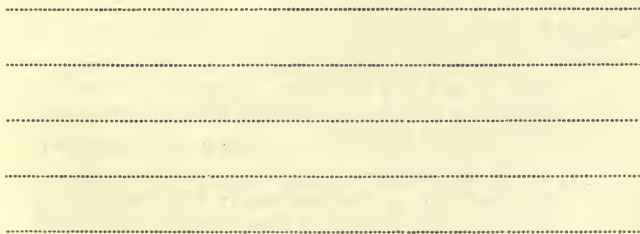
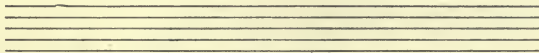
„Gerücht ist eine Pfeife,
Die Argwohn, Eifersucht, Vermutung bläst,
Und von so leichtem Griffe, dass sogar
Das Ungeheuer mit zahllosen Köpfen,
Die immer streit’ge, wandelbare Menge,
Drauf spielen kann.“

König Heinrich IV. 2. Teil. Prolog.

August 24



August 25



August 26

THE PRINCE CONSORT. 1819.

“Cause the musicians play me that sad note
I named my knell, while I sit meditating
On that celestial harmony I go to.”

Henry VIII. IV, 2.

„Lass die Musik die trübe Weise spielen,
Die ich mein Grabgeläute hab' genannt,
Dieweil ich sitz' und denk' an den Gesang
Der Himmel, dem ich bald entgegengehe.“

König Heinrich VIII. IV, 2.

August 27

LOUISA PYNE. 1832.

“As sweet as ditties highly penn'd
Sung by a fair queen in a summer's bower,
With ravishing division, to her lute.”

Henry IV. Part 1. III, 1.

„So süß wie hoher Lieder Weisen,
Die eine schöne Königin entzückend
Zu ihrer Laut' in Sommerlauben singt.“

König Heinrich IV 1. Teil. III, 1.

August 28

G RISELEY. 1845.

WALTER C. MACFARREN. 1826.

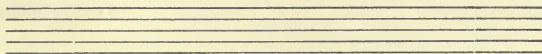
“Oh, he is the courageous captain of compliments. He
fights as you sing prick-song, keeps time, distance, and
proportion; rests me his minim rest, one, two, and the
third in your bosom.”

Romeo and Juliet. II, 4.

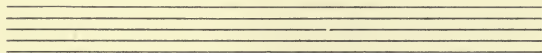
„O, er ist ein beherzter Zeremonienmeister der Ehre. Er
ficht, wie ihr ein Liedlein singt; hält Takt und Mass
und Ton. Er beobachtet seine Pausen, eins—zwei—
drei — dann sitzt euch der Stoss in der Brust.“

Romeo und Julia. II, 4.

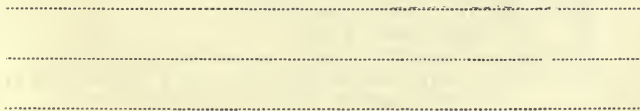
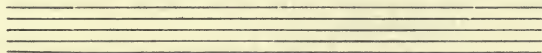
August 26



August 27



August 28



August 29

F. MOTTL. 1856.

CLARA SAMUEL.

„And here have I the daintiness of ear
To check time broke in a disorder'd string.“

Richard II. V, 5.

„Da fühl' ich nun mein feines Ohr verletzt
Durch falsches Zeitmass und verstimmte Saiten.“

König Richard II. V, 5.

August 30

ADOLPH HESSE. 1809.

Host. „How do you, man? The music likes you not.“

Jul. „You mistake; the musician likes me not.“

Host. „Why, my pretty youth?“

Jul. „He plays false, Father.“

Host. „How? Out of tune on the strings?“

Jul. „Not so; but yet so false that he grieves my very
heart-strings.“

Two Gentlemen of Verona. IV, 2.

Wirt. „Was ist euch, Freund? Gefällt euch die Musik nicht?“

Jul. „Ihr irrt; der Musikant gefällt mir nicht.“

Wirt. „Warum, mein artiges Kind?“

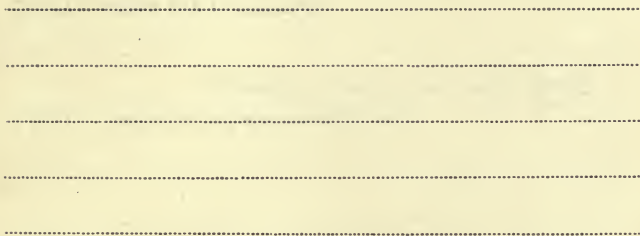
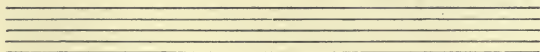
Jul. „Er spielt falsch, Vater.“

Wirt. „Wie? Greift er unrecht in die Saiten?“

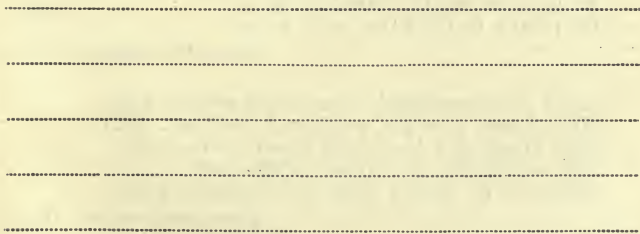
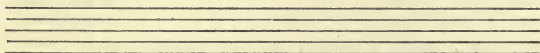
Jul. „Das nicht; aber er reisst so in die Saiten, dass er
die Saiten meines Herzens zerreisst.“

Die beiden Edelleute von Verona. IV, 2.

— *August 29* —



— *August 30* —



August 31

Dr. H. HELMHOLTZ. 1821.

“Gamut I am, the ground of all accord.”

Taming of the Shrew. III, 1.

„Skala, Grund der Harmonie genannt.“

Der Widerspenstigen Zähmung. III, 1.

September 1

HUMPERDINCK. 1854.

PACHELBEL. 1653.

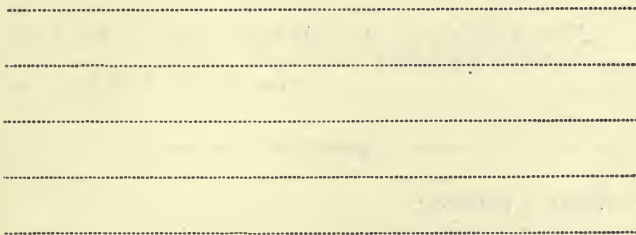
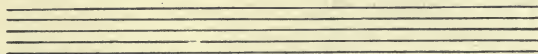
“We may, each wreathed in the other’s arms,
Our pastimes done, possess a golden slumber;
Whilst hounds and horns and sweet melodious birds
Be unto us, as is a nurse’s song
Of lullaby to bring her babe asleep.”

Titus Andronicus. II, 3.

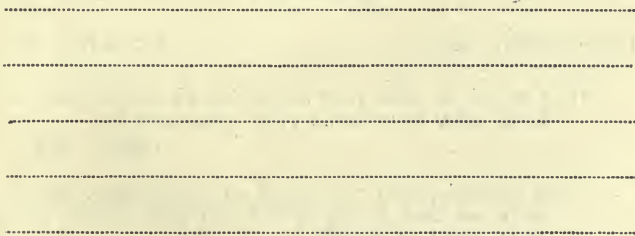
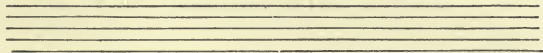
„Lass’ uns, verschränkt eins in des andern Arm,
Nach unsrer Lust des gold’nen Schlags uns freu’n,
Weil Hund und Horn und süßer Waldgesang
Uns einlullt wie der Amme Wiegenlied,
Wenn sie ihr holdes Kind in Schlummer singt.“

Titus Andronicus. II, 3.

August 31



September 1



— September 2 —

KENNERLEY RUMFORD. 1871.

“An I have not ballads made on you all, let a cup of sack
be my poison.”

Henry IV. Part 1. II, 2.

„Wo ich euch nicht alle in Balladen bringe, so will ich an
einem Glase Sekt umkommen.“

Heinrich IV. 1. Teil. II, 2.

— September 3 —

OLIVERIA L. PRESCOTT.

“I am never merry when I hear sweet music.”

Merchant of Venice. V, 1.

„Nie macht die liebliche Musik mich lustig.“

Der Kaufmann von Venedig. V, 1.

— September 4 —

DAN. GODFREY. 1831.

BRUCKNER. 1824.

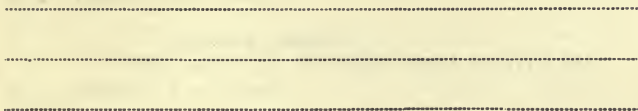
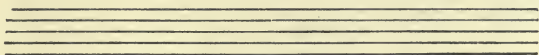
“The general so likes your music that he desires you, for
love's sake, to make no more noise with it.”

Othello. III, 1.

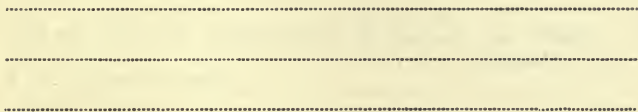
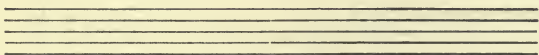
„Dem General gefällt eure Musik so ausnehmend, dass er
euch um alles in der Welt bitten lässt, keinen Lärm
mehr damit zu machen.“

Othello. III, 1.

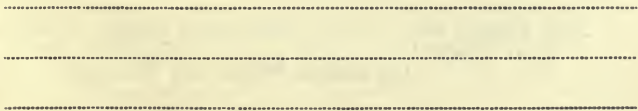
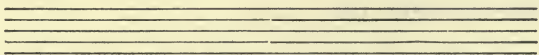
September 2



September 3



September 4



September 5

MEYERBEER. 1791.

“Trumpet, blow loud,
Send thy brass voice through all these lazy tents.”
Troilus and Cressida. I, 3.

„Trompet', erklinge
Mit eh'rnem Schall durch all' die trägen Zelte.“
Troilus und Cressida. I, 3.

September 6

VINCENT NOVELLO. 1781.

KARL POHL. 1819.

“Come on; there is sixpence for you; let's have a song.”
Twelfth Night. II, 3.

„Mach' zu, da hast du einen Batzen; lass' uns ein Lied
hören.“
Was ihr wollt. II, 3.

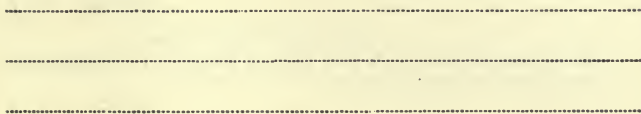
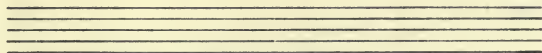
September 7

F. ANDRÉ PHILIDOR. 1726.

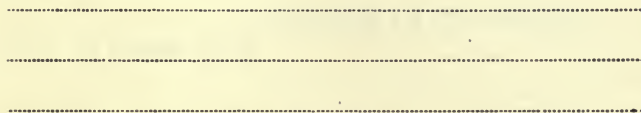
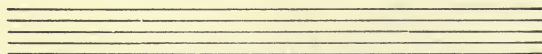
“His filching was like an unskilful singer; he kept no time.”
Merry Wives of Windsor. I, 3.

„Sein Mausen war wie ein ungeschickter Sanger; er hielt
kein Tempo.“
Die lustigen Weiber von Windsor. I, 3.

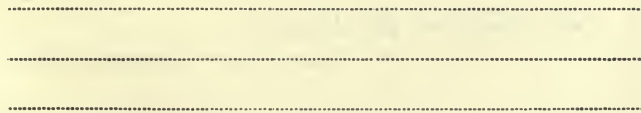
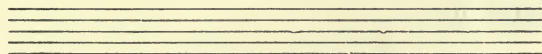
September 5



September 6



September 7



September 8

DVORAK. 1841.

“Most heavenly music!
It nips me unto listening, and thick slumber
Hangs on mine eyes.”

Pericles. V, 1.

„Die himmlichste Musik!
Im Lauschen nick' ich ein, schwer hängt der Schlummer
Auf meinen Augenlidern.“

Perikles. V, 1.

September 9

CARL KEEMANN. 1842.

“Suppose the singing birds musicians.”

Richard II. I, 3.

„Singvögel halt' für Musikanten.“

König Richard II. I, 3.

September 10

JOMMELLI. 1714.

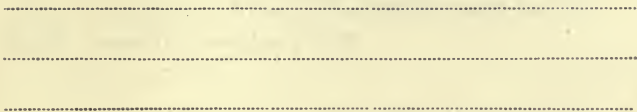
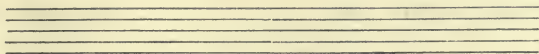
“The quaint musician.”

Taming of the Shrew. III, 2.

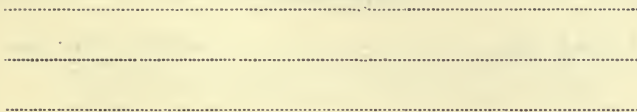
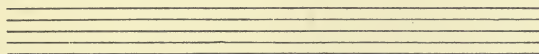
“Der schmachkend süsse Meister.“

Der Widerspenstigen Zähmung. III, 2.

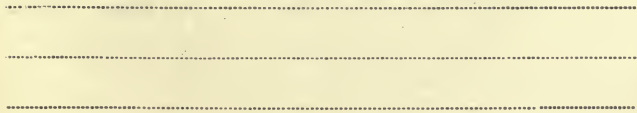
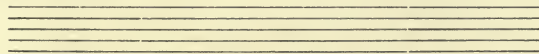
September 8



September 9



September 10



September 11

SIR GEORGE MARTIN. 1844.

HANSLICK. 1825.

“Let us into the city presently,
To sort some gentlemen well skill'd in music.”

Two Gentlemen of Verona. III, 2.

“Lass' augenblicklich in die Stadt uns geh'n
Und wohlgeübte Musikanten suchen.“

Die beiden Edelleute von Verona. III, 2.

September 12

KULLAK. 1818.

RICHARD POHL. 1826.

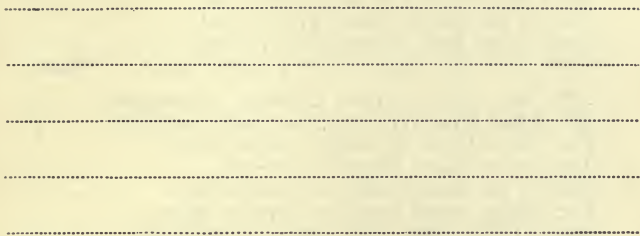
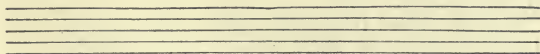
“This will prove a brave kingdom to me, where I shall have
my music for nothing.”

Tempest. III, 2.

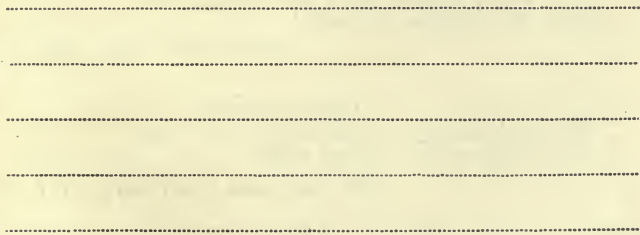
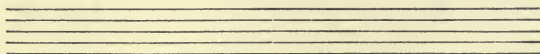
„Dies wird mir ein tüchtiges Königreich werden, wo ich
meine Musik umsonst habe.“

Der Sturm. III, 2.

September 11



September 12



September 13

CLARA S HUMANN. 1819.

“How oft, when thou, my music, music play’st,
Upon that blessed wood whose motion sounds
With thy sweet fingers, when thou gently sway’st
The wiry concord that mine ear confounds,
Do I envy those jacks that nimble leap
To kiss the tender inward of thy hand . . .
Since saucy jacks so happy are in this,
Give them thy fingers, me thy lips to kiss.” *Poems.*

„Wie oft, wenn du, mein Liebchen, musizierest
(Du selbst Musik mir) und die Tasten schlägst,
Der Saiten Chor mit leisem Griffen rührest
Und sie zu süßer Harmonie erregst,
Beneid’ ich diese Tasten, denn sie küssen
Die Fläche deiner Hand im Sprunge kühn . . .
Ach ja! Die Tasten sind durch Finger selig,
So gib die Lippen mir, die Lippen wähl’ ich.“ *Gedichte.*

September 14

CHERUBINI. 1760.

F. E. BACHE. 1833.

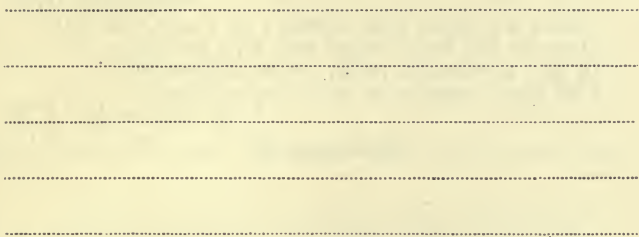
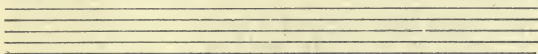
“Then music is
Even as the flourish when true subjects bow
To a new-crowned monarch.”

Merchant of Venice. III, 2.

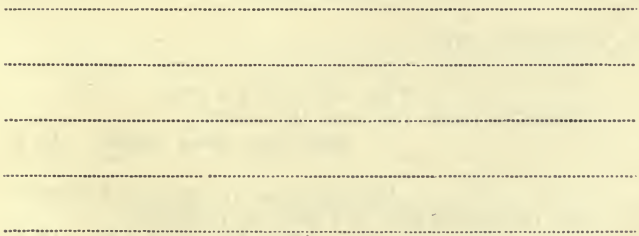
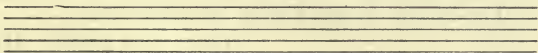
„Dann ist Musik
Wie Paukenklang, wenn sich ein treues Volk
Dem neugekrönten Fürsten neigt.“

Der Kaufmann von Venedig. III, 2.

September 13



September 14



September 15

J. E. PASDELOUP. 1819.

HORATIO PARKER. 1863.

“This music mads me; let it sound no more,
For though it have help madmen to their wits,
In me, it seems, it will make wise men mad,
Yet blessing on his heart that gives it me!”

Richard II. V, 5.

„Wenn die Musik doch schwieg', sie macht mich toll!
Denn sie hat Tollen schon zum Witz geholfen,
In mir, so scheint's, macht sie den Weisen toll.
Und doch, gesegnet sei, wer mir sie bringt!“

König Richard II. V, 5.

September 16

“I pray you, mar no more trees with writing love-songs in
their barks.”

As You Like It. III, 2.

„Ich ersuche euch, verderbt keine Bäume weiter damit,
Liebeslieder in die Rinden zu schneiden.“

Wie es euch gefällt. III, 2.

September 17

Dr. E. J. CROW. 1841.

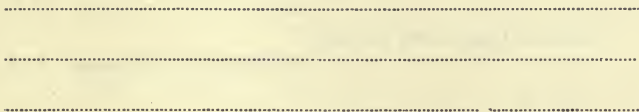
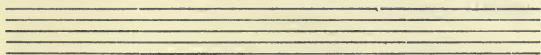
“Tax not so bad a voice
To slander music any more than once.”

Much Ado About Nothing. II, 3.

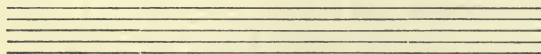
„Verlangt nicht von so rauher Stimme,
Zum zweitenmal dies Lied euch zu verderben.“

Viel Lärm um nichts. II, 3.

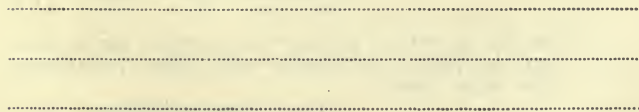
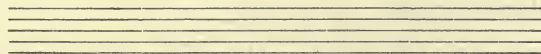
September 15



September 16



September 17



— September 18 —

ANNA REGAN. 1841.

“Your tongue’s sweet melody.”

Midsummer Night’s Dream. I, 1.

„Eurer Zunge süsse Melodie.“

Ein Sommernachtstraum. I, 1.

— September 19 —

JAMES BARTLEMAN. 1789.

“Let there be sung Non Nobis and Te Deum.”

Henry V. IV, 8.

„Man singe da Non Nobis und Te Deum.“

König Heinrich V. IV, 8.

— September 20 —

CHARLES VOSS. 1815.

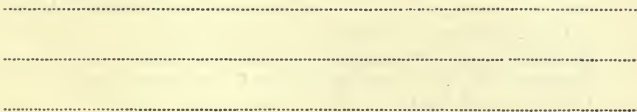
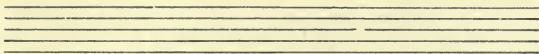
“Indeed he hath played on his prologue like a child on a recorder; a sound, but not in government.”

Midsummer Night’s Dream. V, 1.

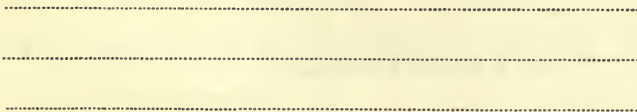
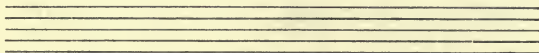
„In der Tat, er hat auf seinem Prolog gespielt wie ein Kind auf der Flöte. Er brachte wohl einen Ton heraus, aber keine Note.“

Ein Sommernachtstraum. V, 1.

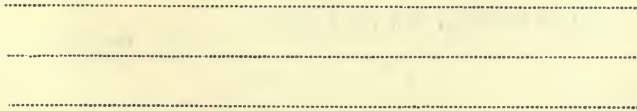
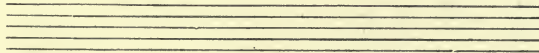
September 18



September 19



September 20



— September 21 —

A. WILHELMJ. 1845.

“I cry you mercy, sir; and well could wish
You had not found me here so musical:
Let me excuse me, and believe me so, —
My mirth it much displeased, but pleased my woe.”

Measure for Measure. IV, 1.

„O, lieber Herr, verzeiht! Ich wünschte fast,
Ihr hättet nicht so sangreich mich gefunden.
Entschuldigt mich und glaubt, wie ich's euch sage,
Es war nicht Lust, nur Mild' rung meiner Plage.“

Mass für Mass. IV, 1.

— September 22 —

Dr. W. STEVENSON HOYTE. 1844.

KALKBRENNER. 1755.

“I have reasonable good ear in music; let us have the tongs
and the bones.”

Midsummer Night's Dream. IV, 1.

„Ich hab' ein räsonebel gutes Ohr für Musik; spielt mir ein
Stück auf der Maultrommel.“

Ein Sommernachtstraum. IV, 1.

— September 23 —

ZELLNER. 1823.

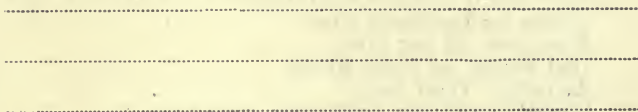
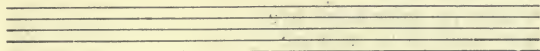
“Burden-wise I'll hum.”

Poems.

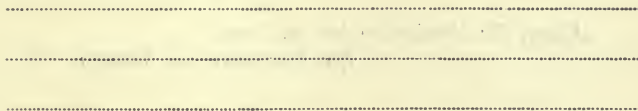
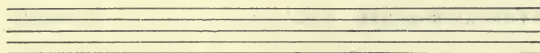
„Den Kehrreim will ich singen.“

Gedichte.

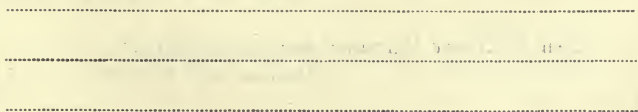
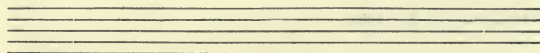
September 21



September 22



September 23



September 24

G. A. OSBORNE. 1806.

“Under the greenwood tree
Who loves to lie with me
And turn his merry note
Unto the sweet bird’s throat:
Come hither, come hither, come hither.” *As You Like It. II, 5.*

„Unter des Laubdachs Hut
Wer gerne mit mir ruht
Und stimmt der Kehle Klang
Zu lust’ger Vögel Sang:
Komm’ geschwinde, geschwinde, geschwinde!“
Wie es euch gefällt. II, 5.

September 25

Dr. J. VARLEY ROBERTS. 1841.

RAMEAU. 1683.

“Bring your music forth into the air.”
Merchant of Venice. V, 1.

„Bringt die Musikanten her ins Freie.“
Der Kaufmann von Venedig. V, 1.

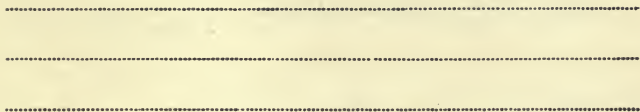
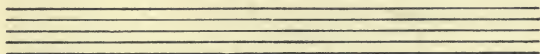
September 26

JOHN SIMS REEVES. 1818.

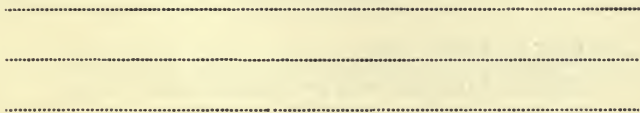
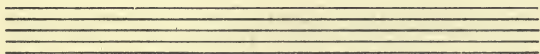
“His voice was propertied as all the tunèd spheres.”
Antony and Cleopatra. V, 2.

„Sein Wort war Harmonie wie Sphärenklang.“
Antonius und Kleopatra. V, 2.

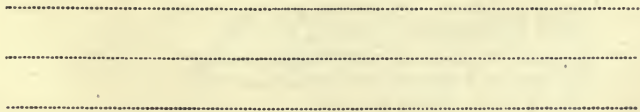
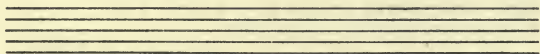
September 24



September 25



September 26



September 27

C. F. RUNGENHAGEN. 1778.

“Sing the merry songs of peace.”

Henry VIII. V, 5.

„Des Friedens heit're Klänge tönen rings.“

König Heinrich VIII. V, 5.

September 28

JOHANN MATTHESON. 1681.

“For do but note a wild and wanton herd,

* * * *

If they but hear perchance a trumpet sound,
Or any air of music touch their ears,
You shall perceive them make a mutual stand,
Their savage eyes turned to a modest gaze,
By the sweet power of music.”

Merchant of Venice. V, 1.

„Bemerkt nur eine wilde, flücht'ge Herde,

* * * *

Doch schallt nur die Trompete oder trifft
Sonst eine Weise der Musik ihr Ohr,
So seht ihr, wie sie miteinander steh'n,
Ihr wildes Auge schaut mit Sittsamkeit,
Durch süsse Macht der Töne.“

Der Kaufmann von Venedig. V, 1.

September 27

September 28

September 29

E. L. GERBER. 1764.

J. G. SCHICHT. 1753.

„I will play the swan and die in music.“

Othello. V, 2.

„Ich will dem Schwane gleich in Wohllaut sterben.“

Othello. V, 2.

September 30

SIR CHARLES V. STANFORD. 1852.

J. S. SVENDSEN. 1840.

„Come on, strike up.“

Winter's Tale. IV, 3.

„Kommt, spielt auf.“

Wintermärchen. IV, 3.

October 1

F. M. MARPURG. 1718.

P. BAILLOT. 1771.

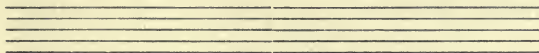
„Mark'd he your music?“ — „No, nor looked on us.“

Pericles. V, 1.

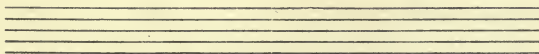
„Merkt' er eure Musik?“ — „Nein, sah uns auch nicht an.“

Pericles. V, 1.

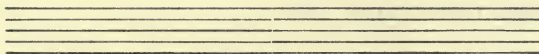
September 29



September 30



October 1



October 2

C. POTTER. 1792.

“Sound all the lofty instruments of war
And by that music let us all embrace.”

Henry IV. Part 1. V, 2.

„Tönt all' die hohen Kriegesinstrumente
Und lasst umarmen uns bei der Musik.“

König Heinrich IV. 1. Teil. V, 2.

October 3

W. BARGIEL. 1828.

“I bring a trumpet to awake his ear;
To set his sense on the attentive bent.”

Troilus and Cressida. I, 3.

„Trompeten lass' ich schmetter'n an sein Ohr
Und weck' es, aufmerksam sich mir zu neigen.“

Troilus und Cressida. I, 3.

October 4

LEMMENS SHERRINGTON. 1834.

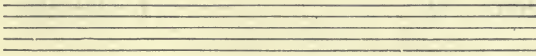
“Hark! Hark! the lark at heaven's gate sings,
And Phoebus 'gins arise.”

Cymbeline. II, 3.

„Horch! Lerch' am Himmelstor singt hell
Und Phöbus steigt herauf.“

Cymbeline. II, 3.

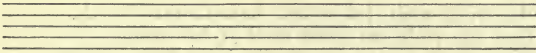
October 2



Write your name

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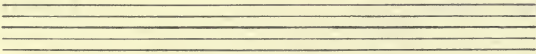
October 3



Write your name

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October 4



Write your name

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October 5

H. SCHÜTZ. 1585

T. GREATORIX. 1758.

“Some heavenly music.”

Tempest. V, 1.

„Himmlische Musik.“

Der Sturm. V, 1.

October 6

JENNY LIND. 1820.

“Uttering such dulcet and harmonious breath,
That the rude sea grew civil at her song,
And certain stars shot madly from their spheres
To hear the sea-maid’s music.”

Midsummer Night’s Dream. II, 1.

„So süsse Harmonien lauschend,
Dass die empörte See gehorsam ward,
Dass Sterne wild aus ihren Kreisen fuhren,
Der Nympe Lied zu hören.“

Ein Sommernachtstraum. II, 1.

October 7

MOLIQUE. 1802.

F. KIEL. 1821.

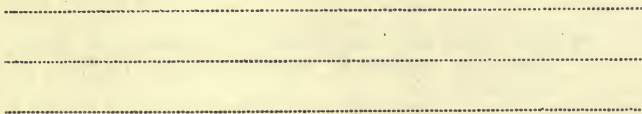
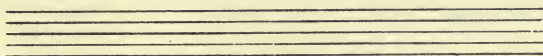
“Now, in good time.”

Winter’s Tale. IV, 3.

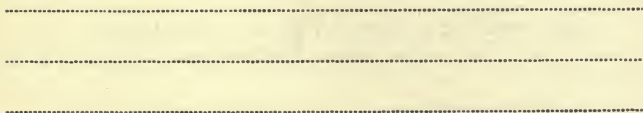
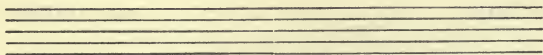
„Nun, gut im Takt.“

Wintermärchen. IV, 3.

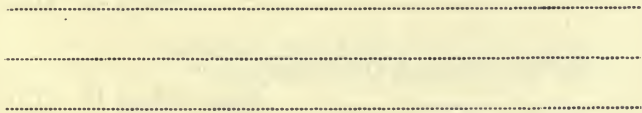
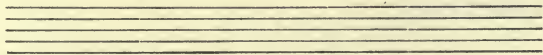
October 5



October 6



October 7



October 8

E. SAUER. 1862.

“Come, your answer in broken music, for thy voice is music
and thy English broken.”

Henry V. V, 2.

„Wohlan, gebt mir eure Antwort in gebrochener Musik,
denn eure Stimme ist Musik und euer Englisch ge-
brochen.“

König Heinrich V. V, 2.

October 9

VERDI. 1813.

SAINT-SAËNS. 1835.

“Hark, what fine change is in the music.”

Two Gentlemen of Verona. IV, 2.

„Hört, welch' ein schöner Wechsel in der Musik.“

Die beiden Edelleute von Verona. IV, 2.

October 10

J. L. KREBS. 1713.

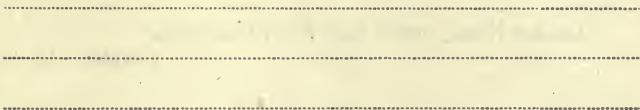
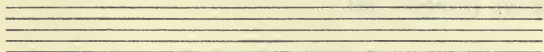
“The tongues of dying men
Enforce attention, like deep harmony.”

Richard II. II, 1.

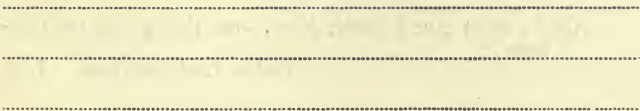
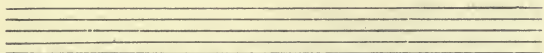
„Die Zungen Sterbender
Wie tiefe Harmonie Gehör erzwingen.“

König Richard II. II, 1.

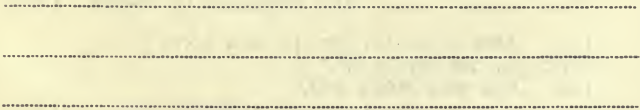
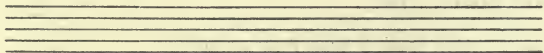
October 8



October 9



October 10



October 11

THEODORE THOMAS. 1836.

“Loud music is too harsh for ladies’ heads.”

Pericles. II, 3.

„Rauher Klang gefällt den Frauen schlecht.“

Pericles. II, 3.

October 12

J. L. HATTON. 1809.

“Is there not a ballad, boy, of the King and the Beggar?”

Love’s Labour’s Lost. I, 2.

„Gibt’s nicht eine Ballade, Kind, vom König und der Bettlerin?“

Liebes Leid und Lust. I, 2.

October 13

M. HAUPTMANN. 1792.

Jul. “But shall I hear him speak?”

Host. “Ay, that you shall.”

Jul. “That will be music.”

Two Gentlemen of Verona. IV, 2.

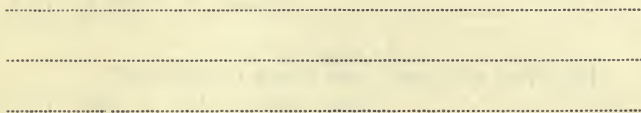
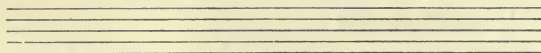
Jul. „Aber werde ich ihn sprechen hören?“

Wirt. „Ja, das werdet ihr.“

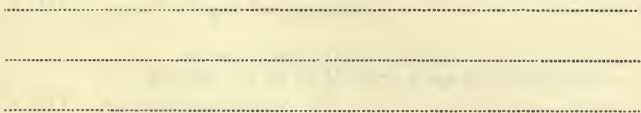
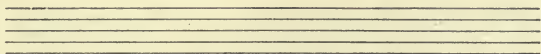
Jul. „Das wird Musik sein.“

Die beiden Edelleute von Verona. IV, 2.

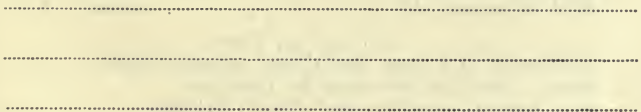
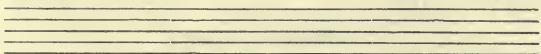
October 11



October 12



October 13



October 14

SIR WILLIAM CUSINS. 1833.

“I heard a bird so sing,
Whose music, to my thinking, pleased the King.”
Henry IV. Part 2. V, 5.

„Es sang ein Vogel so,
Dess' Ton, so schien's, den König machte froh.“
König Heinrich IV. 2. Teil. V, 5.

October 15

CATALANI. 1779.

W. A. BARRETT. 1836.
G. F. COBB. 1838.

“Sing again :
Mine ear is much enamoured of thy note.”
Midsummer Night's Dream. III, 1.

„Sing' noch einmal!
Mein Ohr ist ganz verliebt in deine Melodie.“
Ein Sommernachtstraum. III, 1.

October 16

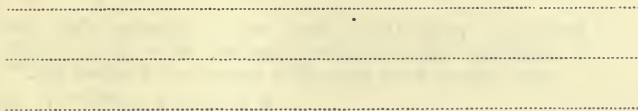
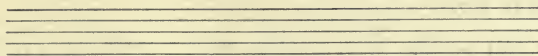
J. F. BARNETT. 1837.

Dr. C. H. LLOYD. 1849.

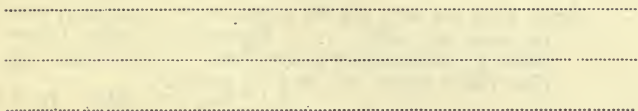
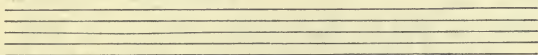
“Sitting on a bank,
Weeping again the king my father's wreck,
This music crept by me upon the waters,
Allaying both their fury and my passion
With its sweet air.” *Tempest. I, 2.*

„Ich sass am Strand
Und weint' aufs neu' den König, meinen Vater;
Musik schlich zu mir über die Gewässer
Und lindert' ihre Wut und meinen Schmerz
Mit süsser Melodie.“ *Der Sturm I, 2.*

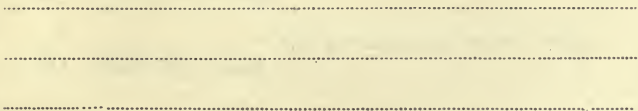
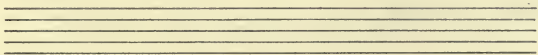
October 14



October 15



October 16



October 17

THAYER. 1817.

“Shall we clap into’t roundly, without hawking or spitting
or saying we are hoarse, which are the only prologues
to a bad voice?”

As You Like It. V, 3.

„Sollen wir frisch daran, ohne uns zu räuspfern oder aus-
zuspeien oder zu sagen, dass wir heiser sind, womit
man immer einer schlechten Stimme die Vorrede hält?“

Wie es euch gefällt. V, 3.

October 18

GALUPPI. 1706.

FERDINAND SCHUBERT. 1794.

“Rich she shall be, that’s certain; wise, or I’ll none
of good discourse, an excellent musician, and her hair
shall be of what colour it please God.”

Much Ado About Nothing. II, 3.

„Reich muss sie sein, das ist ausgemacht; verständig, oder
ich mag sie nicht; angenehm in ihrer Unter-
haltung, vollkommen in der Musik, und ihr Haar mag
eine Farbe haben, wie es Gott gefällt.“

Viel Lärm um nichts. II, 3.

October 19

A. FUMAGALLI. 1828.

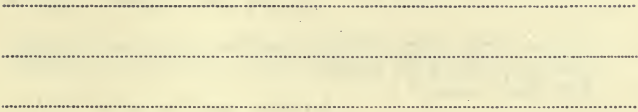
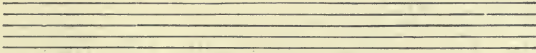
“The lark makes sweet division.”

Romeo and Juliet. III, 5.

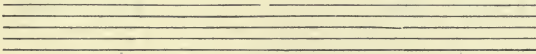
„Der Lerche Harmonie ist süß.“

Romeo und Julia. III, 5.

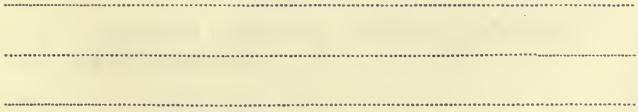
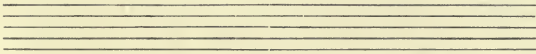
October 17



October 18



October 19



October 20

H. BLAGROVE. 1811.

“Ho! hearts, tongues, figures, scribes, bards, poets, cannot
Think, speak, cast, write, sing, number, — ho! —
His love to Antony.”

Antony and Cleopatra. III, 2.

„Nicht Herz, Wort, Griffel, Schreiber, Bard' und Dichter
Denkt, spricht, malt, schreibt, singt, reimt, was er empfindet
Für Marc Anton.“

Antonius und Kleopatra. III, 2.

October 21

SAPPELLNIKOFF. 1868.

L. N. PARKER. 1852.

“How silver-sweet sound lovers' tongues by night,
Like softest music to attending ears.”

Romeo and Juliet. II, 2.

„Wie silbersüss tönt bei der Nacht die Stimme
Der Liebenden, gleich lieblicher Musik
Dem Ohr des Lauschers.“

Romeo und Julia. II, 2.

October 22

LISZT. 1811.

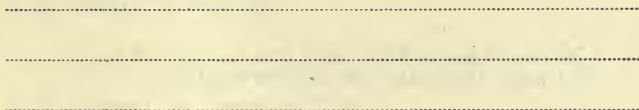
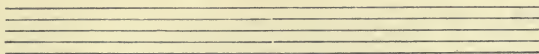
“His jarring concord, and his discord dulcet.”

All's Well That Ends Well. I, 1.

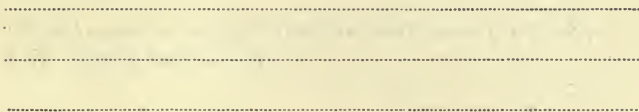
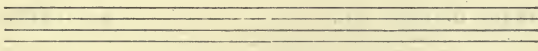
„Harmon'sche Dissonanz, verstimmter Einklang.“

Ende gut, alles gut. I, 1.

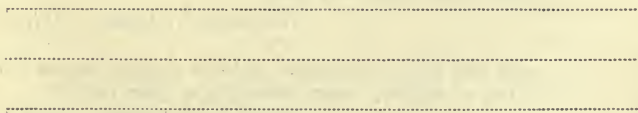
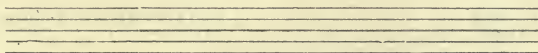
October 20



October 21



October 22



October 23

LORTZING. 1803.

„Naught so stockish, hard, and full of rage,
But music for the time doth change his nature.”

Merchant of Venice. V, 1.

„Nichts ist so stöckisch, hart und voll von Wut,
Das nicht Musik auf eine Zeit verwandelt.“

Der Kaufmann von Venedig. V, 1.

October 24

FERDINAND HILLER. 1811.

A. J. EYRE. 1853.

„Both in a tune, like two gipsies on a horse.”

As You Like It. V, 3.

„Beide aus einem Tone, wie zwei Zigeuner auf einem Pferde.“

Wie es euch gefällt. V, 3.

October 25

BIZET. 1838.

JOHANN STRAUSS, Jun. 1825.

E. C. SIVORI. 1815.

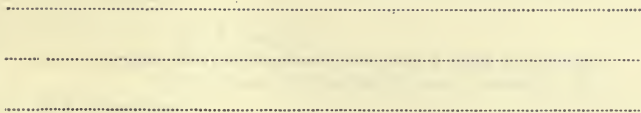
„You shall not bob us out of our melody. If you do, our
melancholy upon your head!”

Troilus and Cressida. III, 1.

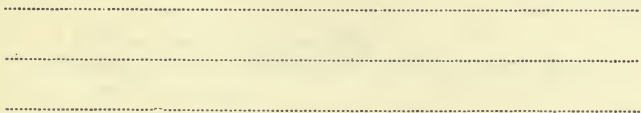
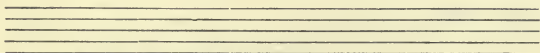
„Ihr sollt uns nicht aus unsrer Melodie foppen; wenn ihr
es tut, so komme unsre Melancholie über euch!“

Troilus und Cressida. III, 1.

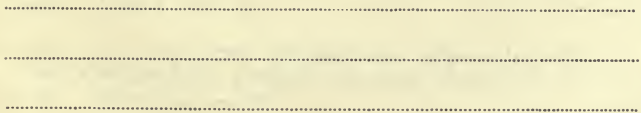
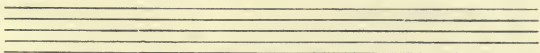
October 23



October 24



October 25



October 26

HENRY SMART. 1813
JOSEPH MAYSEDER. 1789.

Dr. H. KEETON. 1847.

“Our cage
We make a quire, as doth the prisoned bird,
And sing our bondage freely.”
Cymbeline. III, 3.

„Unser Käfig
Wird uns zum Chor, wie dem gefang'nen Vogel,
Mit Freimut unsre Knechtschaft zu besingen.“
Cymbeline. III, 3.

October 27

A. GIBSON. 1849.

“Come, musicians, play!
A hall! a hall! Give room, and foot it, girls.”
Romeo and Juliet. I, 5.

„Kommt, Musikanten, spielt!
Macht Platz da, Platz! Ihr Mädchen, frisch gesprungen!“
Romeo und Julia. I, 5.

October 28

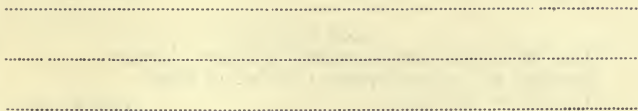
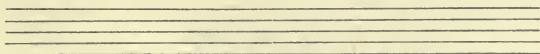
Dr. G. R. SINCLAIR. 1863.

H. L. BALFOUR. 1859.

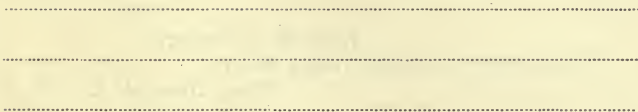
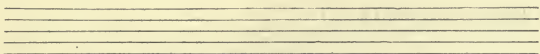
“I have neither the scholar's melancholy, which is emula-
tion, nor the musician's, which is fantastical.”
As You Like It. IV, 1.

„Ich habe weder des Gelehrten Melancholie, die Nach-
eiferung ist, noch des Musikers, die fantastisch ist.“
Wie es euch gefällt. IV, 1.

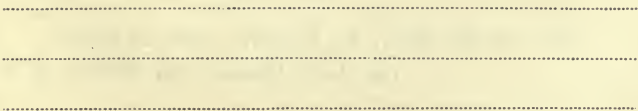
October 26



October 27



October 28



October 29

AUGUST LINDNER. 1820.

“I have heard
The cock that is the trumpet to the morn,
Doth with his lofty and shrill-sounding throat
Awake the god of day.”

Hamlet. I, 1.

„Ich hab' gehört,
Der Hahn, der als Trompete dient dem Morgen,
Erweckt mit schmetternder und heller Kehle
Den Gott des Tages.“

Hamlet. I, 1.

October 30

CARL JOSEPH LIPINSKY. 1790.

“Let the trumpets sound
The tucket-sonance and the note to mount.”

Henry V. IV, 2.

„Lasst die Trompeten,
Dass aufgesessen werde, lustig blasen.“

König Heinrich V. IV, 2.

October 31

ALICIA A. NEEDHAM.

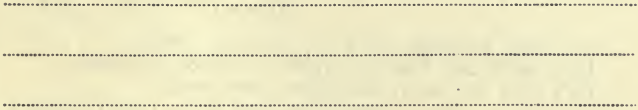
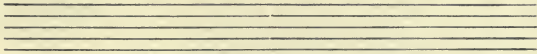
“Give me a note: your ladyship can set.”

Two Gentlemen of Verona. I, 2.

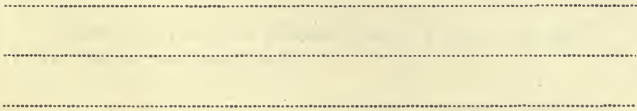
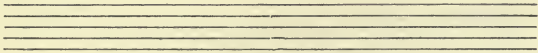
„Gebt mir die Weis'; ihr, Fräulein, könnt sie setzen.“

Die beiden Edelleute von Verona. I, 2.

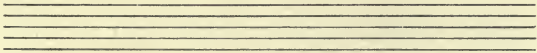
October 29



October 30



October 31



November 1

ALBANI.

BELLINI. 1802.

“She will sing the song that pleaseth you,
And on your eyelids crown the god of sleep,
Charming your blood with pleasing heaviness.”

Henry IV. Part 1. III, 1.

„So singt sie euch das Lied, das euch gefällt,
Und krönt den Schlummertott auf euren Wimpern,
Eu'r Blut mit süßer Müdigkeit bezaubernd.“

König Heinrich IV. 1. Teil. III, 1.

November 2

C. L. GRUNEISEN. 1806.

VIANESI. 1837.

“Because you talk of wooing, I will sing.”

Much Ado About Nothing. II, 3.

„Weil ihr von Werbung sprecht, so will ich singen.“

Viel Lärm um nichts. II, 3.

November 3

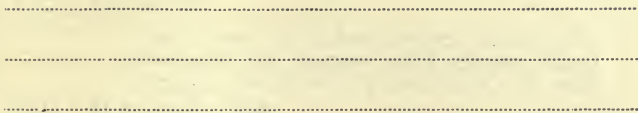
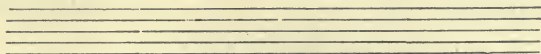
“So sweet a breath to sing”

Twelfth Night. II, 3.

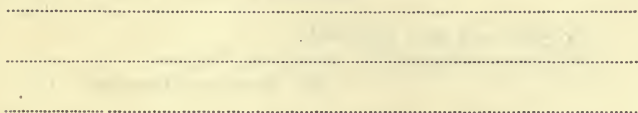
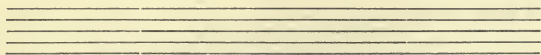
„So 'nen schönen Ton zum Singen.“

Was ihr wollt. II, 3.

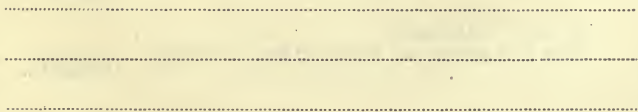
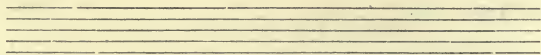
November 1



November 2



November 3



November 4

E. DANNREUTHER. 1844.

TAUSIG. 1841.

“The setting sun and music at the close,
As the last taste of sweets is sweetest, last;
Writ in remembrance, more than things long past.”

Richard II. II, 1.

„Der Sonne Scheiden und Musik am Schluss
Bleibt, wie der letzte Schmack von Süßigkeiten,
Mehr im Gedächtnis, als die früher'n Zeiten.“

König Richard II. II, 1.

November 5

HANS SACHS. 1494.

“Playing on pipes of corn, and versing love
To amorous Phillida.”

Midsummer Night's Dream. II, 1.

„Spielend auf dem Haberrohr
Und Minne singend der verliebten Phillida.“

Ein Sommernachtstraum. II, 1.

November 6

PADEREWSKI. 1859.

W. GANZ. 1833.

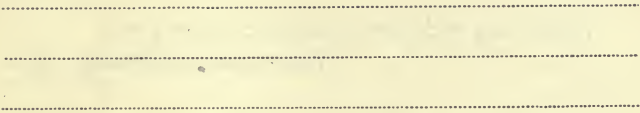
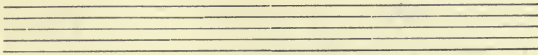
“Come Philomel
Make thy sad grove in my dishevelled hair.”

Poems.

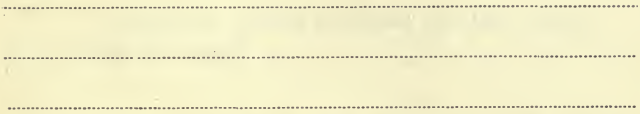
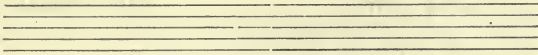
„Komm', Philomele,
Dein Witwensitz sei mein verworr'nes Haar.“

Gedichte.

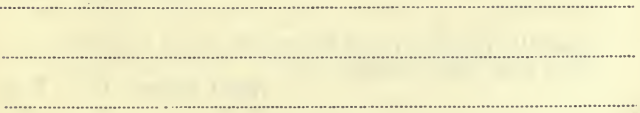
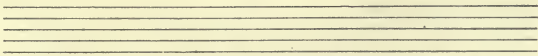
— *November 4* —



— *November 5* —



— *November 6* —



November 7

IGNAZ BRÜLL. 1846.

“No night is now with hymn or carol blest.”

Midsummer Night's Dream. II, 1.

„Kein Sang noch Jubel macht die Nächte froh.“

Ein Sommernachtstraum. II, 1.

November 8

B. St. J. B. JOULE. 1817.

KARL KOMZAK. 1850.

“Farewell, and come with better music.”

Timon of Athens. I, 2.

„Fahr' wohl und komm' in bess'rer Stimmung.“

Timon von Athen. I, 2.

November 9

KING EDWARD VII. 1841.

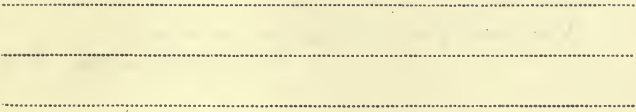
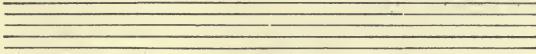
“Sound, drums and trumpets, boldly and cheerfully;
God and Saint George!”

Richard III. V, 3.

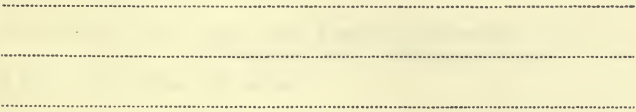
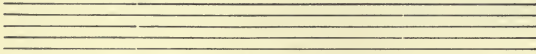
„Schallt, Trommeln und Trompeten, kühn und froh!
Gott und Sankt George!“

König Richard III. V, 3.

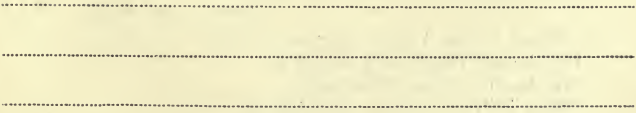
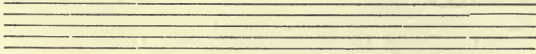
— *November 7* —



— *November 8* —



— *November 9* —



November 10

MARTIN LUTHER. 1483.

“Now music, sound, and sing your solemn hymn.”

Much Ado About Nothing. V, 3.

„Nun stimmt an und singt die Todeshymne.“

Viel Lärm um nichts. V, 3.

November 11

B. ROMBERG. 1767.

“Keep not too long in one tune, but a snip and away.”

Love's Labour's Lost. III, 1.

„Ihr müsst nicht zu lange in einer Tonart verweilen, sondern ein Schnippchen, und links.“

Liebes Leid und Lust. III, 1.

November 12

A. BORODINE. 1834.

GUSTAV MERKEL. 1827.

NOTTEBOHM. 1817.

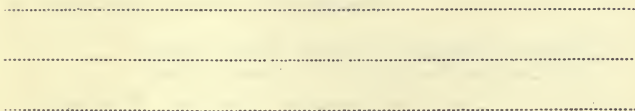
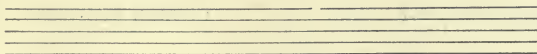
“When griping griefs the heart doth wound
And doleful dumps the mind oppress,
Then music, with her silver sound,
With speedy help will lend redress.”

Romeo and Juliet. IV, 5.

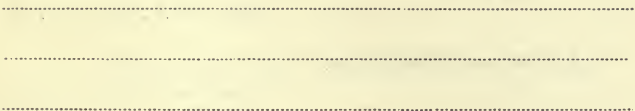
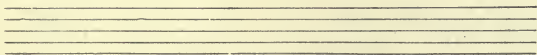
„Wenn in der Leiden hartem Drang
Das bange Herze will erliegen,
Musik mit ihrem Silberklang
Weiss hilfreich ihnen obzusiegen.“

Romeo und Julia. IV, 5.

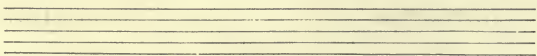
November 10



November 11



November 12



November 13

BRINLEY RICHARDS. 1819

GEORGE CHADWICK. 1854.

“Wilt thou have music? hark, Apollo plays,
And twenty caged nightingales do sing.”

Taming of the Shrew. Induction. 2.

„Willst du Musik? So horch, Apollo spielt
Und zwanzig Nachtigall'n im Bauer singen.“

Der Widerspenstigen Zähmung. Einleitung. 2.

November 14

REV. JOHN CURWEN. 1816.

HUMMEL. 1778.

SPONTINI. 1774.

H. BIRD. 1842.

“I will carry no crotchets! I'll re you, I'll fa you; do you
note me.”

Romeo and Juliet. IV, 5.

„Ich will euch befa-sol-laen. Das notiert euch.“

Romeo und Julia. IV, 5.

November 15

SIR F. W. HERSCHELL. 1738.

W. HORSLEY. 1774.

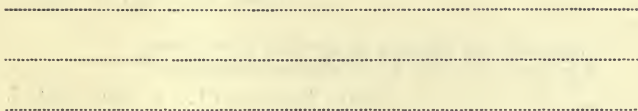
“Hark, what music's this?” — “The music of the spheres.”

Pericles. V, 1.

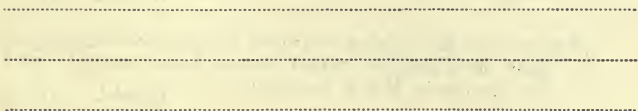
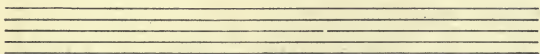
„Was für Musik?“ — „Es ist Musik der Sphären.“

Pericles. V, 1.

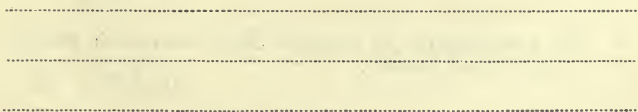
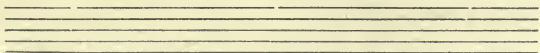
November 13



November 14



November 15



November 16

F. W. KÜCKEN. 1810.

“I had rather be a kitten and cry, Mew,
Than one of these same metre ballad-mongers.”

Henry IV. Part 1. III, 1.

„Ich wär' ein Kitzlein lieber und schrie miau,
Als einer von den Vers-Balladen-Krämern.“

König Heinrich IV. 1. Teil. III, 1.

November 17

W. COENEN. 1837.

“Govern these ventages with your fingers and thumb, give
it breath with your mouth, and it will discourse most
eloquent music.”

Hamlet. III, 2.

„Regiert diese Windlöcher mit euren Fingern und der Klappe,
gebt der Flöte mit eurem Munde Odem und sie wird
die beredteste Musik sprechen.“

Hamlet. III, 2.

November 18

SIR HENRY BISHOP. 1786.

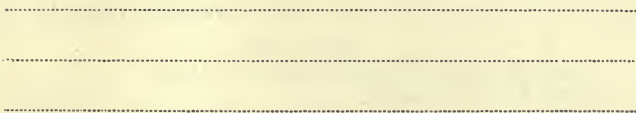
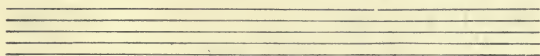
“A very excellent good-conceited thing; after, a wonderful
sweet air.”

Cymbeline. II, 3.

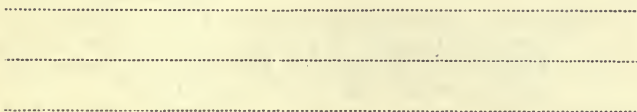
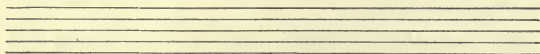
„Ein vortreffliches, gut gespieltes Ding; nachher ein wunder-
bar süsßer Gesang.“

Cymbeline. II, 3.

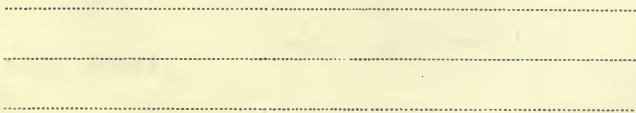
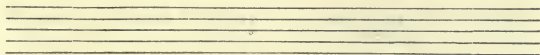
— *November 16* —



— *November 17* —



— *November 18* —



— November 19 —

ARTHUR CHAPPELL. 1826.

ZACHAU. 1663.

“Very nobly
Have you deserved; it is my father’s music
To speak your deeds.”

Winter’s Tale. IV, 3.

„Höchst edel
Hast du ihm stets gedient; ihm ist’s Musik,
Dein Tun zu preisen.“

Wintermärchen. IV, 3.

— November 20 —

J. W. CALLCOTT. 1766.

F. H. HIMMEL. 1765.

“Shall we rouse the night owl in a catch that will draw
three souls out of one weaver? Shall we do that?”—
“An you love me, let’s do’t: I am a dog at a catch.”

Twelfth Night. II, 3.

“Sollen wir die Nachteule mit einem Kanon aufstören, der
einem Leinenweber drei Seelen aus dem Leibe haspeln
könnte?” — „Ja, wenn ihr mich lieb habt, so tut das.
Ich bin wie der Teufel auf einen Kanon.“

Was ihr wollt. II, 3.

— November 21 —

HENRY PURCELL. Died 1695.
gestorben

ARTHUR GORING THOMAS. 1851.

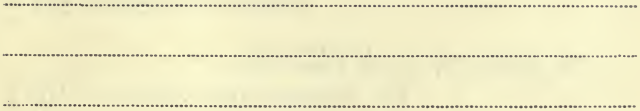
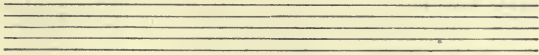
“Sir, you are music’s master.”

Pericles. II, 5.

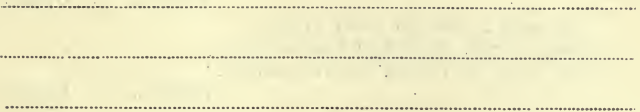
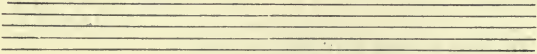
„Ihr seid der Tonkunst Meister.“

Perikles. II, 5.

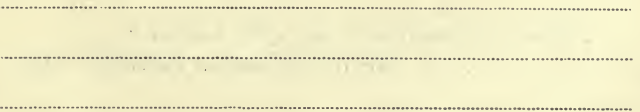
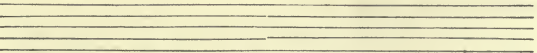
— *November 19* —



— *November 20* —



— *November 21* —



November 22

St. CECILIA'S DAY.

W. F. BACH. 1710.
C. KREUTZER. 1780.

“This is
The patroness of heavenly harmony.”
Taming of the Shrew. III, 1.

„Immer war
Die göttliche Musik die Herrscherin.“
Der Widerspenstigen Zähmung. III, 1.

November 23

TALLIS, died (gestorben) 1585.
T. ATTWOOD. 1765.

ELIZABETH RAINFORTH. 1814.
E. HADDOCK. 1859.

“To sing a song that old was sung,
To glad your ear, and please your eyes,
It hath been sung at festivals.”
Pericles. I. Gower.

„Zu singen eins der alten Lieder,
Dass er euch Aug' und Ohr erfreue;
Dies sang man wohl bei Festgelagen.“
Perikles. I. Gower.

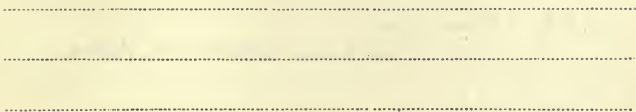
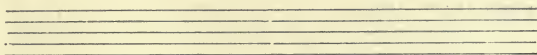
November 24

B STAVENHAGEN. 1862.

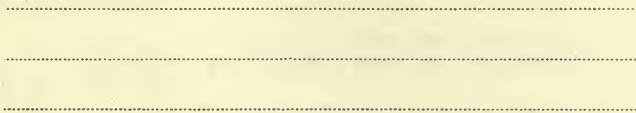
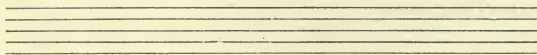
„Take you your instrument, play you the whiles.”
Taming of the Shrew. III, 1.

„Nehmt euer Instrument und spielt indessen.“
Der Widerspenstigen Zähmung. III, 1.

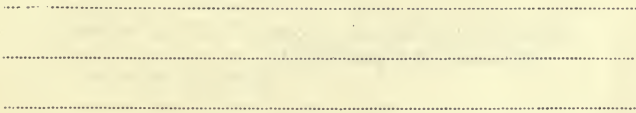
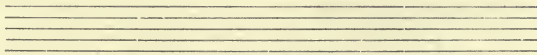
— November 22 —



— November 23 —



— November 24 —



— November 25 —

J. F. REICHARDT. 1752.

“Let’s see your song.”

Two Gentlemen of Verona. I, 2.

„Zeig’ her dein Lied.“

Die beiden Edelleute von Verona. I, 2.

— November 26 —

CECILIA HUTCHINSON.

“Her voice was ever soft,
Gentle and low, an excellent thing in woman.”

King Lear. V, 3.

„Ihre Stimme war stets sanft,
Zärtlich und mild; ein köstlich’ Ding an Frau’n.“

König Lear. V, 3.

— November 27 —

SIR JULIUS BENEDICT. 1804.

A. J. E. MAILLY. 1833.

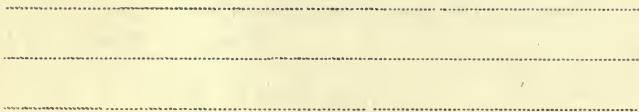
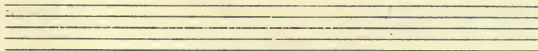
“Faith, sir, he has led the drum before the English tragedians.”

All’s Well That Ends Well. IV, 3.

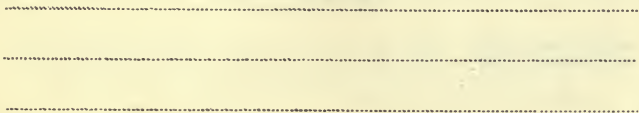
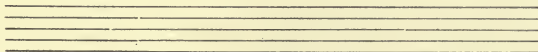
„Meiner Treu, er hat die Trommel vor den englischen Ko-
mödianten her geschlagen.“

Ende gut, alles gut. IV, 3.

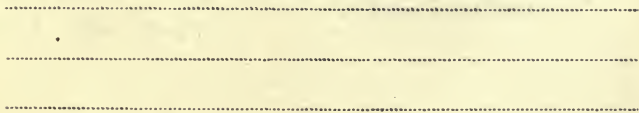
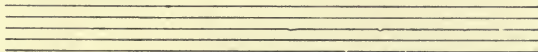
— *November 25* —



— *November 26* —



— *November 27* —



November 28

A. RUBINSTEIN. 1829.
FRANZ DRDLA. 1868.

L. PLAIDY. 1810.

“The southern wind
Doth play the trumpet to his purposes.”

Henry IV. Part 1. V, 1.

„Der Wind aus Süden
Tut, was sie vor hat, als Trompeter kund.“

König Heinrich IV. 1. Teil. V, 1.

November 29

JOSEPH BENNETT 1831.
DONIZETTI. 1797.

C. S. JEKYLL. 1842.

Sir Andrew. “Oh, had I but followed the arts!”
Sir Toby. “Then hadst thou had an excellent head of hair.”

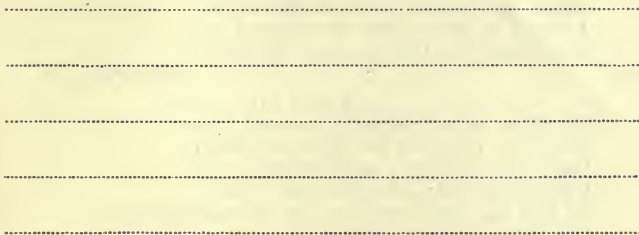
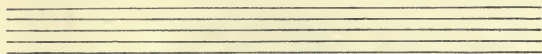
Twelfth Night. I, 3.

Junker Christoph. „Ach, hätte ich mich doch auf die Künste
verlegt!“

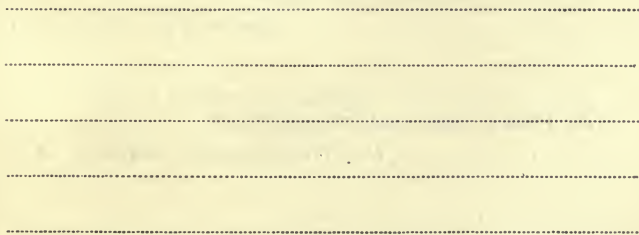
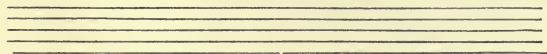
Junker Tobias. „Ja, dann hättest du einen stattlichen Kopf
mit Haaren gekriegt.“

Was ihr wollt. I, 3.

November 28



November 29



November 30

J. C. G. LÖWE. 1796.

„Do but start
An echo with the clamour of thy drum,
And even at hand a drum is ready braced,
That shall reverberate all as loud as thine:
Sound but another, and another shall
As loud as thine rattle the welkin's ear,
And mock the deep-mouthed thunder.”

King John. V, 2.

„Wecke nur
Ein Echo auf mit deiner Trommel Lärm,
Und eine Trommel ist bereit zur Hand,
Die laut, wie deine, widerschallen soll;
Rühr' eine andre und die andre soll
So laut wie dein' ans Ohr des Himmels schmettern,
Des tiefen Donners spottend.“

König Johann. V, 2.

December 1

QUEEN ALEXANDRA. MUS. DOC. DUBLIN.

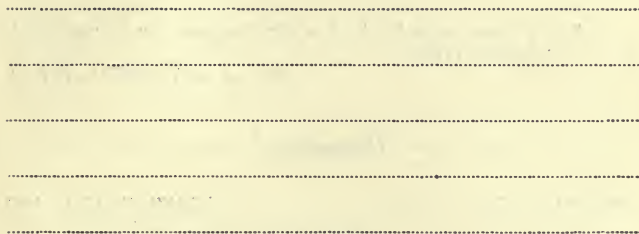
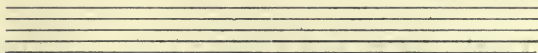
“She taketh most delight
In music, instruments, and poetry.”

Taming of the Shrew. I, 1.

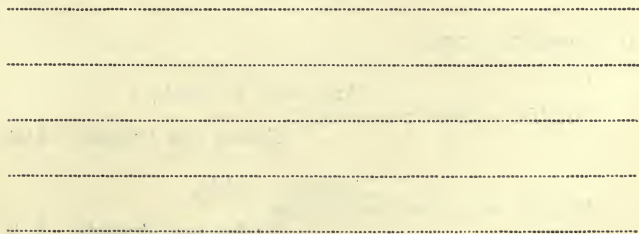
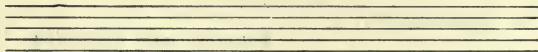
„Sie hat am meisten Freude
An Poesie, Musik und Instrumenten.“

Der Widerspenstigen Zähmung. I, 1.

November 30



December 1



December 2

ROSENHAIN. 1813.

"I would sing my song without a burden: thou bring'st
me out of tune."

As You Like It. III, 2.

„Ich möchte mein Lied ohne Chor singen, du bringst mich
aus der Weise.“

Wie es euch gefällt. III, 2.

December 3

STECKEL. 1750.

FRANZ NERUDA. 1843.

„And scald rhymers
Ballad us out o' tune.“

Antony and Cleopatra. V, 2.

„Schreiend singt uns
Der Bänkelsänger.“

Antonius und Kleopatra. V, 2.

December 4

J. H. BONA WITZ. 1839.

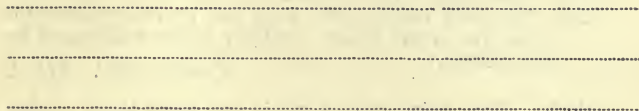
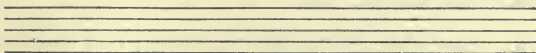
„And when he speaks,
'Tis like a chime a-mending.“

Troilus und Cressida. I, 3.

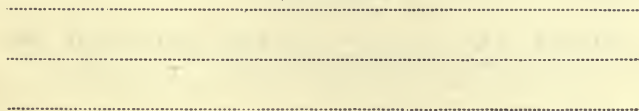
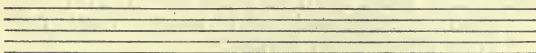
„Wenn er spricht,
Klingt's wie geborst'ne Glocken.“

Troilus und Cressida. I, 3.

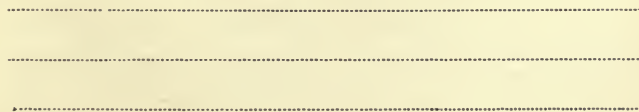
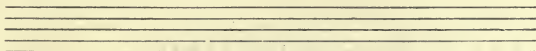
December 2



December 3



December 4



December 5

SIR FREDERICK BRIDGE. 1844.

Vio. "Save thee, friend, and thy music; dost thou live by thy tabor?"

Clo. "No, sir, I live by the Church."

Viol. "Art thou a churchman?"

Clo. "No such matter, sir: I do live by the church; for I do live at my house, and my house doth stand by the church."

Twelfth Night. III, 1.

Viola. „Gott grüss' dich, Freund, und deine Musik. Stehst du dich gut bei deiner Trommel?“

Narr. „Nein, Herr, ich stehe mich gut bei der Kirche.“

Viola. „Bist du ein Kirchenvorsteher?“

Narr. „Das nicht, Herr, ich stehe mich gut bei der Kirche, denn ich stehe mich gut in meinem Hause und mein Haus steht bei der Kirche.“

Was ihr wollt. III, 1.

December 6

LABLACHE. 1794.

W. SCHRÖDER-DEVRIENT. 1804.

„By my troth, a good song.“

Much Ado About Nothing. II, 3.

„Auf meine Ehre, ein hübsches Lied.“

Viel Lärm um nichts. II, 3.

December 5

December 6

December 7

MASCAGNI. 1863.

“How dost thou like this tune?” —
“It gives a very echo to the seat
Where love is throned.”

Twelfth Night. II, 4.

„Magst du diese Weise?“ —
„Sie gibt ein rechtes Echo jenem Sitz,
Wo Liebe thront.“

Was ihr wollt. II, 4.

December 8

LINDPAINTER. 1791.

“Have you no song, forester, for this purpose? — Sing it:
'tis no matter how it be in tune, so it make noise
enough.”

As You Like It. IV, 2.

„Habt ihr kein Lied, Jäger, auf diese Gelegenheit? — Singt
es, es ist gleichviel, ob ihr Ton haltet, wenn ihr nur
Lärm genug macht.“

Wie es euch gefällt. IV, 2.

December 9

ALGERNON ASHTON. 1859.

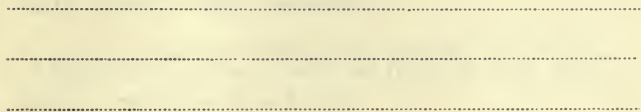
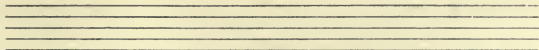
“This is a very scurvy tune to sing at a man’s funeral.”

Tempest. II, 2.

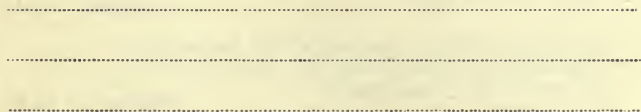
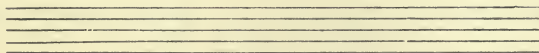
„Das ist eine schundige Melodie, gut bei einer Beerdigung
zu singen.“

Der Sturm. II, 2.

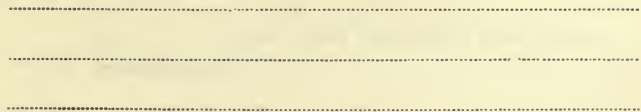
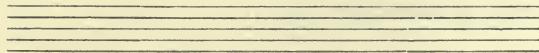
December 7



December 8



December 9



December 10

CÉSAR FRANCK. 1822.

W. KUHE. 1823.

“And they shall fetch thee jewels from the deep,
And sing, while thou on pressed flowers dost sleep.”

Midsummer Night's Dream. III, 1.

„Sie sollen Perlen aus dem Meer dir bringen
Und, wenn du leicht auf Blumen schlummerst, singen.“

Ein Sommernachtstraum. III, 1.

December 11

BERLIOZ. 1803.

CHARLES WESLEY. 1757.

“The trumpets, sackbuts, psalteries and fifes,
Tabors and cymbals and the shouting Romans
Make the sun dance.”

Coriolanus. V, 4.

„Posaunen, Flöten, Trommeln und Drommeten,
Cymbeln und Pauken und der Römer Jauchzen,
Es macht die Sonne tanzen.“

Coriolanus. V, 4.

December 12

MADAME E. RUDERSDORFF. 1822.

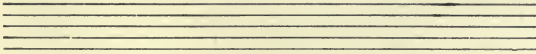
“Would sing her song and dance her turn.”

Winter's Tale. IV, 3.

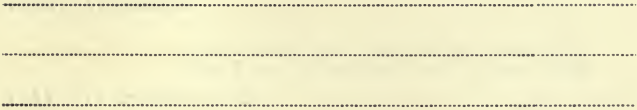
„Sang ihren Vers, tanzt' ihren Reih'n.“

Wintermärchen. IV, 3.

December 10

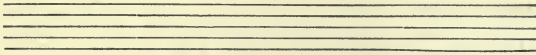


Four solid horizontal lines for handwriting practice.

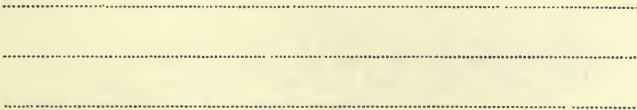


Three dotted horizontal lines for handwriting practice.

December 11

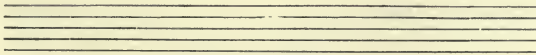


Four solid horizontal lines for handwriting practice.

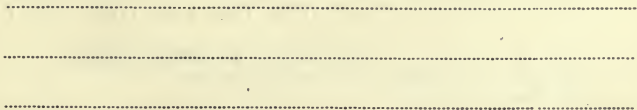


Three dotted horizontal lines for handwriting practice.

December 12



Four solid horizontal lines for handwriting practice.



Three dotted horizontal lines for handwriting practice.

December 13

Dr. E. G. MONK. 1819.

„His tongue is now a stringless instrument,
Words, life, and all, old Lancaster hath spent.“

Richard II. II, 1.

„Die Zung' ist ein entsaitet Instrument,
Welt, Leben, alles hat für ihn ein End.“

König Richard II. II, 1.

December 14

LEOPOLD MOZART. 1719.

„And those musicians that shall play to you
Hang in the air a thousand leagues from hence,
Yet straight they shall be here: sit, and attend.“

Henry IV. Part 1. III, 1.

„Die Musikanten, die euch spielen sollen,
Sind tausend Meilen weit von hier in Lüften
Und sollen flugs doch hier sein. Sitzt und horcht!“

König Heinrich IV. 1. Teil. III, 1.

December 15

HENRY GADSBY. 1842.

C. E. HORSLEY. 1821.

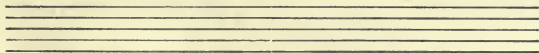
„Every night he comes
With musics of all sorts, and songs composed
To her unworthiness.“

All's Well That Ends Well. III, 7.

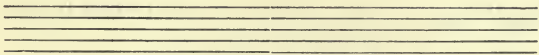
„Er kommt an jedem Abend
Mit aller Art Musik und Sang, gedichtet
Auf ihren Unwert.“

Ende gut, alles gut. III, 7.

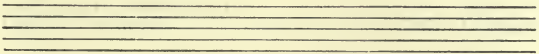
December 13



December 14



December 15



December 16

BEETHOVEN. 1770.

SIR ROBERT STEWART. 1825.

“Ear’s deep-sweet music, and heart’s deep-sore wounding.”
Poems.

„Süsstiefer Klang, dem Herzen bitt’re Wunde.“
Gedichte.

December 17

GOETZ. 1840.
CIMAROSA. 1749.

BERTHOLD TOURS. 1838.

“Feast your ears with the music awhile.”
Timon of Athens. III, 6.

„Weidet eure Ohren indes an der Musik.“
Timon von Athen. III, 6.

December 18

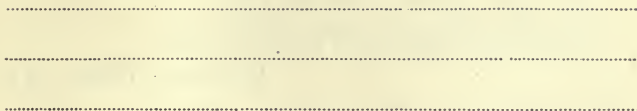
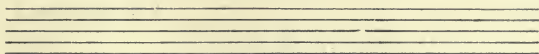
WEBER. 1786.
MAC DOWELL. 1861.

CATHERINE STEPHENS. 1791.
(Countess of Essex.)

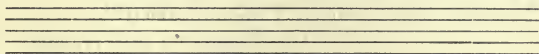
“That strain again! — it had a dying fall.”
Twelfth Night. I, 1.

„Die Weise noch einmal! — Sie starb so hin.“
Was ihr wollt. I, 1.

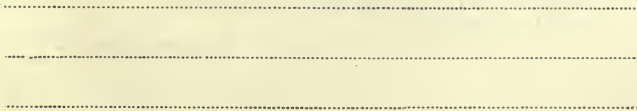
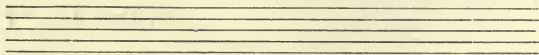
December 16



December 17



December 18



December 19

TERNINA.

S. S. STRATTON. 1840.

“The nightingale, if she should sing by day,
When every goose is cackling, would be thought
No better a musician than the wren.
How many things by season season'd are
To their right praise, and true perfection!”

Merchant of Venice. V, 1.

„Die Nachtigall, wenn sie bei Tage sänge,
Wo alle Gänse schnattern, hielt' man sie
Für keinen bessern Spielmann als den Spatz.
Wie manches wird durch seine Zeit gezeitigt
Zu echtem Preis und zu Vollkommenheit!“

Der Kaufmann von Venedig. V, 1.

December 20

PEROSI. 1872.

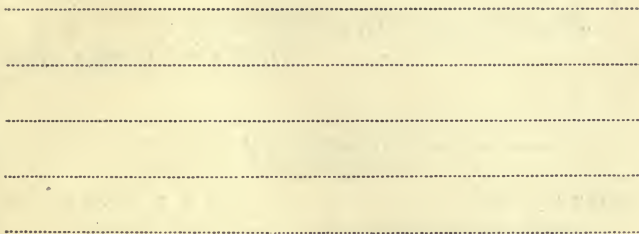
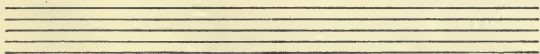
“When you sing,
I'd have you buy and sell so; so give alms:
Pray so; and, for the ordering your affairs,
To sing them too.”

Winter's Tale. IV, 3.

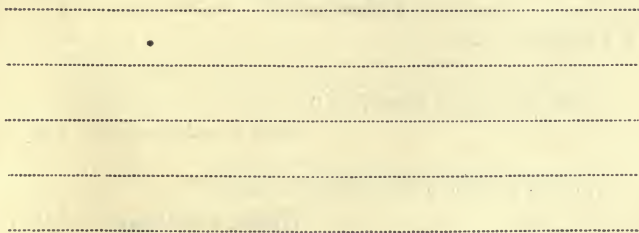
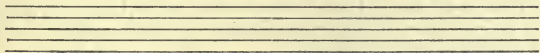
„Wenn du singst,
Wünsch' ich, du kauftest, gäbst Almosen so.
Sängst dein Gebet, tätst jedes Hausgeschäft
Nur im Gesange.“

Wintermärchen. IV, 3.

December 19



December 20



December 21

ERNST PAUER. 1826.

“We shall hear music, wit, and oracle.”

Troilus and Cressida. I, 3.

„Musik zu hören, Witz und Götterspruch.“

Troilus und Cressida. I, 3.

December 22

FRANZ ABT. 1819.

Dr. G. B. ARNOLD. 1832.

“Musicians, oh musicians,
‘Heart’s ease, heart’s ease,’
Oh an you will have me live,
Play ‘Heart’s ease’.”

Romeo and Juliet. IV, 5.

„O Musikanten! Musikanten! Spielt:
Frisch auf, mein Herz! Frisch auf, mein Herz, und singe!
O spielt, wenn euch mein Leben lieb ist, spielt:
Frisch auf, mein Herz!“

Romeo und Julia. IV, 5.

December 23

E. DE RESZKE. 1855.

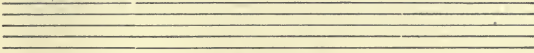
“I’ll sing you a song now.”

Troilus and Cressida. III, 1.

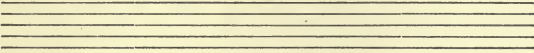
„Ich will euch nun mein Lied singen.“

Troilus und Cressida. III, 1.

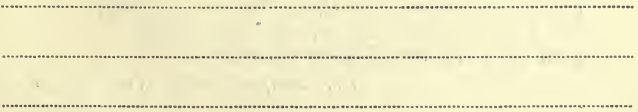
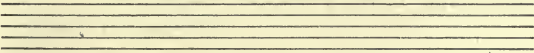
December 21



December 22



December 23



December 24

CORNÆLIUS. 1824.

HENRY RUSSELL. 1813.

“How sour sweet music is
When time is broke and no proportion kept!
So is it in the music of men’s lives.”

Richard II. V, 5.

„Wie so sauer wird
Musik, so süß sonst, wenn die Zeit verletzt
Und das Verhältnis nicht geachtet wird!
So ist's mit der Musik des Menschenlebens.“

König Richard II. V, 5.

December 25

REV. F. W. GALPIN. 1858.

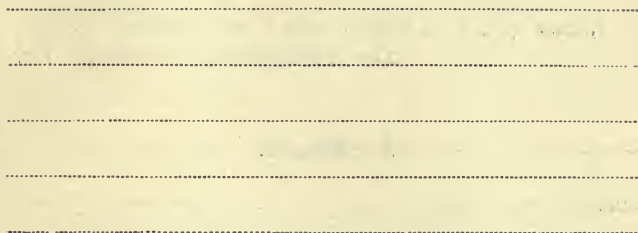
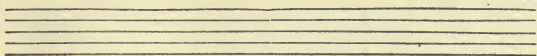
“Look how the floor of heaven
Is thick inlaid with patines of bright gold,
There’s not the smallest orb which thou behold’st,
But in his motion like an angel sings,
Still quiring to the young-eyed cherubims.”

Merchant of Venice. V, 1.

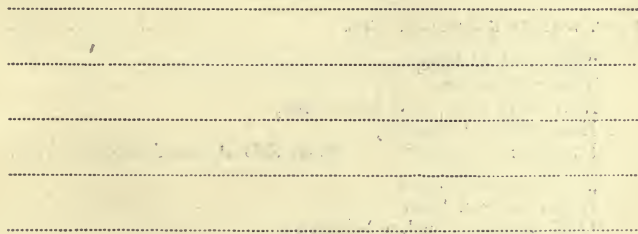
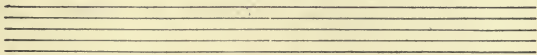
„Sieh’, wie die Himmelsflur
Ist eingelegt mit Scheiben lichten Goldes!
Auch nicht der kleinste Kreis, den du da siehst,
Der nicht im Schwunge wie ein Engel singt
Zum Chor der hellgeaugten Cherubim.“

Der Kaufmann von Venedig. V, 1.

December 24



December 25



December 26

F. HÜNTEN. 1793.

“At last, though long, our jarring notes agree.”

Taming of the Shrew. V, 2.

„Zwar spät, doch endlich stimmt, was Missklang schien.“

Der Widerspenstigen Zähmung. V, 2.

December 27

SIR JOHN GOSS. 1800.

“He is full of harmony.”

Troilus and Cressida. III, 1.

„Er ist ein Meister in der Harmonie.“

Troilus und Cressida. III, 1.

December 28

Dr. C. WARWICK JORDAN. 1840.

J. RIETZ. 1812.

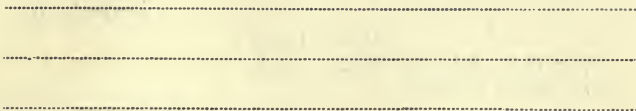
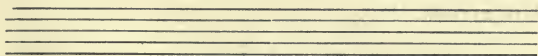
“The god of love,
That sits above,
And knows me, and knows me,
How pitiful I deserve, —
I mean in singing.”

Much Ado About Nothing. V, 2.

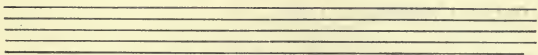
„Gott Amor droben
Kennt meinen Sinn
Und weiss aus vielen Proben,
Wie schwach ich bin, —
Ich meine im Singen.“

Viel Lärm um nichts. V, 2.

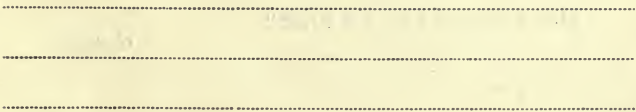
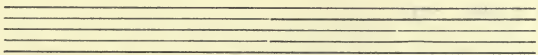
December 26



December 27



December 28



December 29

Dr. W. G. ALCOCK. 1861.

“Hark, hark, I hear
The strain of strutting Chanticleer
Cry, Cock a diddle dow.”

Tempest. I, 2.

„Horch! Horch!
Der Hahn tut seine Wache kund,
Er kräht; kikeriki!“

Der Sturm. I, 2.

December 30

Dr. J. CLARK WHITFIELD. 1770.

“Heigh, ho! sing heigh ho! unto the green holly:
Most friendship is feigning, most loving mere folly!”

As You Like It. II, 7.

„Heissa! Singt heissa den grünenden Bäumen!
Die Freundschaft ist falsch und die Liebe nur Träumen!“

Wie es euch gefällt. II, 7.

December 31

Dr. H. HILES. 1826.

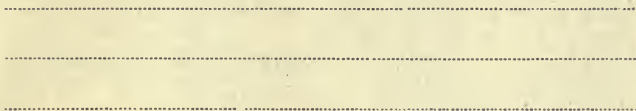
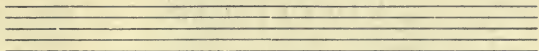
“For now my song is ended.”

Poems.

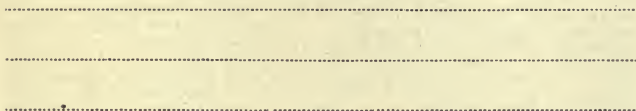
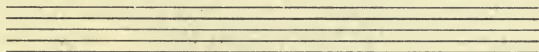
„Hier hat mein Lied ein Ende.“

Gedichte.

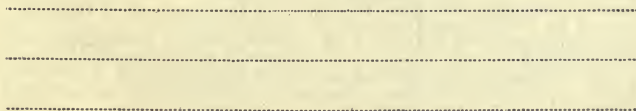
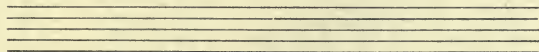
December 29



December 30



December 31



CONTENTS.

	page		page
A			
Abt, Franz	258	Berger, Ludwig	82
Adam, Adolphe	150	Berlinger, Oscar	142
Albani	222	Berlioz	250
Alcock, Dr. W. G.	264	Best, W. T.	164
Archer, F.	124	Beyer, Ferdinand	150
Arditi, L.	144	Bexfield, Dr.	88
Arensky, S.	154	Bird, H.	230
Armbruster, C.	142	Bishop, Sir Henry	232
Armes, Dr. P.	166	Bizet	216
Arne, T.	110	Black, A.	14
Arnold, Dr. G. B.	258	Blagrove, H.	214
Arnold, Dr. S.	162	Boccherini	38
Ashton, Algernon	248	Boito	40
Attwood, T.	236	Bonawitz, J. H.	244
Auber	24	Borodine, A.	228
Auer, Leopold	112	Borwick, L.	42
B			
Bach, C. P. E.	50	Brahms	96
Bach, J. S.	60	Bridge, Sir Frederick	246
Bach, W. F.	236	Bridge, Dr. Joseph C.	166
Bache, F. E.	183	Bruch, Max	6
Bache, Walter	126	Bruckner	180
Backhaus, Wilhelm	62	Brüll, Ignaz	226
Baillot, P.	200	Bülów, Hans von	8
Balakireff	2	Bunnett, Dr. E.	130
Balfe	102	Buonamici	32
Balfour, H. L.	218	Burney, Dr.	72
Banister, H. C.	122	Busoni	66
Bargiel, W.	202	Butt, Clara	26
Barnby, Sir Joseph	162	C	
Barnett, J.	142	Caffarelli	80
Barnett, J. F.	210	Callcott, J. W.	234
Barrett, W. A.	210	Campanini	132
Barry, C. A.	120	Carrodus, J. T.	16
Bartleman, James	192	Catalani	210
Beale, W.	2	Chaminade	160
Becker, Jean	100	Chappell, Arthur	234
Beethoven	254	Cherubini	188
Bellini	222	Chopin	40
Benedict, Sir Julius	238	Chrysanther, F.	138
Bennet, Dr. G. J.	96	Cimarosa	254
Bennett, Joseph	240	Clay, F.	156
Bennett, Sir W.	76	Cliffe, F.	92
Sterndale	76	Cobb, G. F.	210
Benoit	166	Coenen, W.	232
Berger, F.	120	Colonne, E.	148
		Cooper, George	138
		Corder, F.	20
		Corelli	16
		Cornelius	260
		Costa, Sir Michael	28
		Cousins, C.	2
		Cousse-maker	82
		Coward, J.	20
		Cowen, Dr.	24
		Cramer, J. B.	40
		Crotch, Dr.	136
		Crouch, W.	84
		Crow, Dr. E. J.	190
		Cui C. A.	16
		Cummings, Dr. W. H.	170
		Curwen, Rev. John	230
		Cusins, Sir William	210
		Czerny, Carl	38
		Czibulka, Alphons.	102
D			
		D'Albert, E.	74
		Dannreuther, E.	224
		David, Ferdinand	16
		Davies, Ben.	6
		Davies, Fanny	152
		De Beriot	38
		Dehn	42
		Délibes	38
		Devrient, E. P.	162
		Dibdin, C.	54
		Dolby, C. Sainton	104
		Donizetti	240
		Dragonetti	72
		Drdla, Franz	240
		Dulcken, Louise	58
		Durante	54
		Dussek	30
		Dvorák	184
		Dykes, J. B.	50
E			
		Elgar, Sir Edward	114
		Ellis, A. J.	122
		Elvey, Sir George	64
		Ernst	96
		Essipoff, A.	32
		Eyken, J. A. van	90
		Eyre, A. J.	216

	page		page		page
F		Griesbach, J. H.	126	Hoyte, Dr. W.	
Fagge, Arthur	62	Grimm, J. O.	48	Stevenson	194
Faning, Dr. Eaton	106	Grisi, G.	152	Hullah, John	130
Faure, J. B.	14	Grove, Sir George	164	Hummel	230
Fesca	34	Gruneisen, C. L.	222	Humperdinck	178
Field, John	160	Guarnerius, G.	118	Humphrey, Pelham	142
Florillo	100	Guilmant, A.	52	Hünten, F.	262
Flotow, F. von	88	Gumbert, F.	84	Hutchinson, Cecilia	238
Foli, A. J.	158	Gurlitt	32		
Franck, César	250	H			
Franz	132	Haddock, E.	236	Irons, H. S.	16
Frédéric the Great	20	Halévy	110		
Fumagalli, A.	212	Hall, Marie	72	J	
		Hallé, Lady	60	Jackson, W.	8
		Hallé, Sir Charles	76	Jacob, F. A. L.	130
G		Händel	40	Jacobi, G.	34
Gabriel, Virginia	30	Hanslick	186	Jadassohn	164
Gade, N.	40	Harper, T.	94	Jahn, Otto	124
Gadsby, Henry	252	Hartmann, J. P. E.	102	Jekyll, C. S.	240
Galpin, Rev. F.W.	260	Hartvigson, F.	112	Jensen, A.	12
Galuppi	212	Hassé, J. A.	62	Joachim	132
Ganz, W.	224	Hässler	64	Jommeli	184
Garcia, Manuel	56	Hatton, J. L.	208	Jones, Rev. W.	154
Garrett, Dr. G.	118	Hauptmann, M.	208	Jordan, Dr. Warwick	262
Gatty, Sir Alfred S.	88	Haverгал, W. H.	16	Joule, B. St. J. B.	226
Gaul, A. R.	90	Haweis, Rev. H. R.	68	K	
Gerber, E. L.	200	Hawkins, Sir John	66	Kalkbrenner	194
German, Edward	36	Haydn	66	Kastner	50
Gevaert, F. A.	154	Heap, C. Swinnerton	74	Keemann, C.	184
Gibson, A.	218	Hedley, John	18	Keeton, Dr. H.	218
Gibbons, Orlando	116	Heller, Stephen	102	Kennedy, D.	78
Gladstone, Dr. F. E.	46	Helmholtz, Dr. H.	178	Kent, J.	52
Glazounow, A.	162	Helmores, Rev. T.	96	Kiel, F.	204
Glinka	114	Henschel, G.	36	King, Dr. A.	86
Gluck	134	Henselt	100	Kirnberger	86
Godard, B.	168	Herold	22	Komzak, Karl	226
Goddard, A.	12	Herschell,		Krebs, J. L.	206
Godfrey, Dan.	180	Sir Frederick W.	230	Kreutzer, C.	236
Goetz	254	Hervé, F.	132	Kubelik	136
Goldberg, J. P.	2	Hesse, Adolph	176	Küchen, F. W.	232
Goldmark, K.	104	Hiller, Ferdinand	216	Kuhe, W.	250
Goldschmidt, Otto	170	Hiles, Dr. H.	264	Kullak	186
Gordon, John	62	Hilton, Robert	142		
Goss, Sir John	262	Himmel, F. H.	234	L	
Gossec	14	Hipkins, A. J.	124	Labitzky, L.	136
Götze, J. N. C.	32	Hodges, Dr. E.	146	Lablache	246
Gound	124	Hofmann, H.	12	Lachner	68
Greatorex, T.	204	Holbrooke, J.	136	Lampert, Ernst.	134
Greene, Plunket	128	Hopkins, Dr. E. J.	132	Lamperti, Francesco	52
Grégoir, J. M.	16	Horsley, C. E.	252	Lecocq, A. C.	114
Grétry	30	Horsley, W.	230	Lehmann, Liza	140
Grieg	122				

	page		page		page
Leschetizki, Theo . . .	128	Monk, Dr. E. G. . . .	252	Peace, Dr.	20
Leslie, Henry	121	Moore, T.	110	Pearsall, R. L. de . .	54
Liebig, C.	150	Mornington, Lord . .	146	Pergolesi	2
Lind, Jenny	204	Moscheles	112	Perosi	256
Lindner, A.	220	Moszkowski	170	Philidor, F. A. . . .	182
Lindpainter	248	Mottl, F.	176	Piatti	8
Lipinsky, C. J.	220	Mozart, Leopold . . .	252	Piccini	14
Liszt	214	Mozart, W. A.	22	Pierson, H. H.	76
Litolff, H.	28			Plaidy, L.	240
Lloyd, Dr. C. H. . . .	210	N		Plançon	120
Lloyd, Edward	48	Naumann, J.	80	Planquette, R.	148
Lockey, C.	60	Nedbal, Oskar	62	Pleyel	114
Logier	30	Needham, Alicia A. .	220	Pohl, Karl	182
Lortzing	216	Neruda, Franz	244	Pohl, Richard	186
Löwe, J. C. G.	242	Nessler	22	Pole, Dr. W.	86
Lübeck	172	Neukomm,		Porpora	168
Lucca, Pauline	88	Chevalier S.	140	Potter, C.	202
Luther, Martin	228	Nicolai	118	Praetorius	34
M		Niecks, F.	46	Pratt, Silas G.	156
Maas, J.	24	Nilsson, Christine . .	168	Prentice, T. Ridley .	136
McCunn, Hamish . . .	60	Noble, T. T.	96	Prescott, Oliveria L.	180
Macfarren, Sir G. . . .	46	Norman-Neruda		Price, Daniel	172
Macfarren, Walter C .	174	(Lady Hallé)	60	Prout, Dr. E.	44
Mackenzie,		Nottebohm	228	Purcell, Henry	234
Sir Alex. C.	170	Novello, Clara	120	Pyne, Dr. J. Kendrick	28
Maclean, Dr. C. D. . .	64	Novello, Vincent . . .	182	Pyne, Louisa	174
Maelzel, J. N.	166	O			
Mailly, A. J. E.	238	Oakeley, Sir Herbert .	148	Q	
Malibran	62	Offenbach	126	Quantz	24
Mancinelli	28	Osborne, G. A.	196	R	
Mann, Dr. A. H.	102	Ould, C.	146	Rachmaninoff, S. . . .	58
Manns, Sir A.	52	Ouseley, Rev. Sir . . .		Raff	110
Marcello	154	Frederick	162	Rainforth, Elizabeth	236
Marpurg, F. M.	200	P		Rameau	196
Marshall, Julian . . .	128	Pachelbel	178	Randegger, A.	76
Martin, Sir George . .	186	Pachmann	152	Ravogli, Giulia	46
Martini	88	Pa'erewski	224	Reeves, John Sims . .	196
Mascagni	248	Paganini	96	Regan, Anna	192
Massenet, J. E. F. . . .	100	Palestrina	26	Reichardt, J. F.	238
Mattheson, Johann . .	198	Panseron, A. M.	88	Reinecke, C.	128
Matthay, T. A.	38	Papini	154	Reissiger	24
Mayseder	218	Parker, Horatio	190	Reszke, Edward de . .	258
Méhul	128	Parker, L. N.	214	Reszke, Jean de	12
Melba	58	Parratt, Sir Walter . .	32	Rheinberger	56
Mendelssohn	26	Parry, Sir Hubert . . .		Richards, Brinley . .	230
Menter, Sophie	152	Bart	42	Richter	68
Mercadante	130	Pasdeloup, J. E.	190	Riemann	146
Merkel, Gustav	228	Pasta, G.	74	Rietz, J.	262
Meyerbeer	182	Patti, Adelina	38	Righini	18
Mills, Watkin	46	Pauer, Ernst	258	Rimbault, Dr.	122
Molique	204			Riseley, G.	174

	page		page		page
Ritter, A. G.	172	Smart, Sir George	98	Tours, Berthold	254
Roberts, Dr. J. Varley	196	Smart, Henry	218	Tschaikowsky	96
Rockstro, W.	4	Smith, Alice Mary	104	Tschudi, B.	52
Rode	36	Southgate, T. I.	170	Tuckerman, Dr. S.P.	36
Romberg, B.	228	Spohr, L.	70	Turle, James	48
Ronald, Landon	118	Spontini	230	Turpin, Dr.	94
Rosa, Parepa	98	Stadler, Abbé	156		
Rosa, Salvator	126	Stainer, Sir John	116	V	
Rosenhain	244	Stanford,		Verdi	206
Rossini	44	Sir Charles V.	200	Verne, M.	108
Rubinstein, A.	240	Stanley, J.	14	Vianesi	222
Rudersdorf, E.	250	Staudigl	78	Viardot-Garcia,	
Rumford, Kennerley	180	Stavenhagen	236	Pauline	146
Rungenhagen, C. F.	198	Steckel	244	Vieuxtemps	38
Russell, Ella	66	Stegall, Dr. Charles	114	Viotti	108
Russell, Henry	260	Stephens, Catherine	254	Visetti, A.	100
S		Stephens, C. E.	56	Vogler, Abbé	120
Sachs, Hans	224	Sterling, Antoinette	18	Volkman, R.	70
Sainton, P.	116	Sternberg, C.	138	Voss, Charles	192
Saint-Saëns	206	Stewart, Sir Robert	254		
Salaman, C. K.	46	Stimpson, J.	44	W	
Salieri, A.	168	Stockhausen, J.	148	Wagner	106
Salomé, T. C.	16	Storage	4	Wallace, Vincent	134
Samuel, Clara	176	Stratton, S. S.	256	Walmisley, Dr. T. A.	18
Santley, C.	44	Strauss, Johann	54	Weber	254
Sapellnikoff	214	Strauss, Johann jun.	216	Weingartner, F.	114
Sarasate	50	Strauss, Ludwig	64	Weinlig, C. T.	140
Sauer, E.	206	Strauss, Richard	120	Weiss, W. H.	68
Sauret	36	St. Valentine	34	Wesley, Charles	250
Scharwenka, Philipp	106	Sullivan, Sir Arthur	100	Wesley, S.	40
Scharwenka, Xaver	6	Suppé, F. von	82	Wesley, Dr. S. S.	164
Schicht, J. G.	200	Svendsen, J. S.	200	White, M. V.	128
Schröder-Devrient,		T		Whitfield, Dr. T. Clark	264
W.	246	Tallis	236	Whitney, S. B.	116
Schubert, Ferdinand	212	Tamberlik	54	Widor	40
Schubert, Franz	24	Tartini	76	Wieck, F.	168
Schulhoff	156	Tausig	224	Wieniawski	140
Schumann, R.	118	Taylor, Coleridge	166	Wilhelmj, A.	194
Schumann, Clara	188	Taylor, Edward	18	Williams, Anna	158
Schütz, H.	204	Taylor, Franklin	28	Williams, C. Lee	92
Schytte, L.	90	Templeton, John	154	Wilm, N. von	46
Sevcik, O.	60	Ternina	256	Wingham, T.	4
Sgambati	110	Thalberg, S.	6	Wolff, Hugo	52
Shakespeare	86	Thayer	212	Wood, H. J.	46
Shakespeare, W.	124	Thomas, Ambroise	158		
Sherrington,		Thomas, Arthur G.	234	Y	
Lemmens	202	Thomas, John	44	Ysaye	142
Silas, E.	170	Thomas, Theodore	208		
Sinclair, Dr. G. R.	218	Thorne, E. H.	98	Z	
Sinding, C.	10	Tietjens, Theresa	144	Zachau	234
Sivori, E. C.	216	Tosti	74	Zellner	194
				Zimmermann, A.	136
				Zingarelli	68

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
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