The Girl's Own Paper.

Play the long shake on page 23 like the one on page 20, beginning and ending on C. The G at the end of the page, which has to last through four bars, must be played very firmly and be well hold down. Though it is called a pedal point, you must not take the pedal to it unless you have one of those pianos with three pedals.

The shake on page 23 is like the one at bar 23. Play E flat and D together. On page 26 the doubling of the notes of the Subject is Bellow's addition. I do not like it, but this is a matter of taste. Only the upper notes were written by Bach.

The scale of D minor at the end was also only written for one hand—right—the left hand resting until it plays the chord of the seventh on A in the penultimate bar.

Rules of Membership.

Every reader of THE GIRL'S OWN PAPER (boy or girl) can become a member.

1. Copy out the following in your own handwriting, and fill in the particulars, send it to the Editor, THE GIRL'S OWN PAPER, 69. Paternoster Row, London, E.C., with "Fidello Club" written on the outside of your envelope at the top left-hand corner.

Name ..........................................................

Address ..........................................................

Age——Under 12? Under 16? Over 16? 

Pseudonym (if desired) ........................................

Chief musical characteristic——

Mind? Emotion? Muscle?

2. In the space marked "Mind, Emotion, Muscle," underline the quality of which you believe yourself to be possessed most, and cross out the other two that.

Mind Emotion Muscle

3. Every member may, each month, make one suggestion—that is, she (or he) may name a composer, a piece, or a style of composition to be analysed for practice.

4. Every member may also ask one question each month, and this may have reference to any piece that has already been discussed, or to any difficulty experienced in practising.

5. Such suggestion and question must always be accompanied by a "G. O. P. coupon" to be found near the Contents of the magazine, and will, with the answers, be published in THE GIRL'S OWN PAPER.

6. Members may join at any time.

Answers.

"LADYBIRD."—Play the turn at bar 53 of the Adagio in Beethoven's Sonata, Op. 31, No. 2, as follows:

\[ \text{[Image 0x0 to 587x773]} \]

The other turns are played in the same manner. The tied semi-quaver falls with the fifth demisemiquaver in the bass, the triplet with the sixth demisemiquaver, and the other notes as in the above example. In bars 45 and 46 of Chopin's "Berceuse," play seven treble notes to the first bass quaver, seven to the second, eight to the third, that completes the run; for the trill, play eight notes to the quaver chord, and seven on the crotchet, which will bring you on to B flat double flat, without a break go down to A flat, and finish the shake on A flat and B flat—eight notes to complete that bar, then seven notes to the first quaver of bar 44, that will bring you back to A flat; the nine little notes, in groups of triplets, must all go to the second bass quaver; the similar passage at the head of the bar is done the same way. Do not hurry over the little grace notes. Play them as quickly as you can with distinctness, and give the third and sixth quavers their full value. Whenever you find that you cannot play a passage exactly in time, make a general rallentando; you shall never regret it.

"BUYS AND BLOSSOMS."—Chopin's "Funeral March Sonata" only got three notes, so I cannot give it just yet, but it will come, and I will remember your difficulties. The little trills (they are not turns) in Mendelssohn's L.O.W., Book V., No. 2, at bars 30, 43, 45 will only require three notes—B flat, C, B flat—because the time is quick. I could not say that Chopin, Beethoven, Mendelssohn and Mozart are the best, because the last hand should be learned second, and your first third; and even then, where are Bach and Schumann?

"SHIELIE."—Your name is not entered on my list. You must send your form of application, properly copied and filled in, with the "G. O. P." coupon.

[N]OT ON THE CORONATION PROGRAMME.

It is the things which are not upon the programme which sometimes add an unexpected touch of tenderness or brilliancy to a ceremony, or which may tax the tact and resource of the most experienced to whom they may occur. That in so complicated a ceremony as that of the coronation of our kings some things should happen which are quite unexpected is inevitable, especially when it is remembered that those who go through the ceremonies have probably not done so before. Though it has happened that a Sovereign has been crowned more than once, this has been a very rare occurrence. It is also seldom that an archbishop officiates at a second coronation, so that most of those chiefly concerned come to the great ceremony quite unfamiliar with its complications. We propose to look at some of the incidents which have crept into various coronations of our sovereigns, and have helped to make or to mar their success.*

These have arisen from different causes. Sometimes it was the King who brought in some unregarded element, as when Richard I. took the crown from the Holy Table on the day of coronation to crown himself, thereby signifying that he held the crown from God alone: or when John—weak-minded King—laughed so immoderately at the time he was being crowned that he let fall a spear placed in his hand.

Richard II. became so tired with the protracted ceremonies that he was carried on the shoulders of knights, "being oppressed with fatigue and long fasting.*

Edward VI.'s interruption of the order of the service was in keeping with the gentle character of this boy-king. When the three swords were carried before him, he observed

* For other interesting particulars as to coronations see Crowns and Crowns, William Jones, in which many of these incidents are found.

that there was one yet wanting, and called for the Bible. "That," he said, "is the sword of the Spirit, and ought in all right to govern us, who use these for the people's safety by God's appointment. Without that sword we are nothing. From that we are what we are this day . . . . we receive whatsoever it is that we at this present do assume."

A somewhat similar motive doubtless prompted George III. When the time arrived for the reception of the Holy Communion on the day of his crowing, he wished to take off his crown to signify that he received the elements as a man and not as a king. He asked the Archbishop if he should do so. The Archbishop in turn consulted the Dean of Westminster, who is the instructor of the sovereign in these matters, but neither of them could say which was the usual form. The King took off his crown, saying, "There ought to be one."

Queen Charlotte desired to follow her husband's example, but the crown was so securely fixed that it could not easily be removed. The King told her that it might be considered as part of her dress, and not as an indication of power or greatness in one kneeling humbly in the presence of God. As was to be expected, queens regnant or consort have also had their share in bringing about the unexpected on the occasion of their coronation. Queen Elizabeth was nothing if not a woman of decided action and speech. After she had been anointed with the oil, she said to her maids that it was "grease and smell ill."

Queen Anne, the wife of James I., refused to take the Holy Communion at her coronation, remarking that "she had changed her religion once before," for the Presbyterian form of Scotland, "and that was enough."

When Mary was lifted up into the chair by the side of her husband and co-sovereign, William III., she was in the course of her gird with the sword and invested with the other
"GOD SAVE THE KING AND QUEEN ALEXANDRA."
symbols of authority. At the sight of this, her sister, Princess Anne, remarked, "Madame, I pity your fatigue." On hearing this the Queen turned sharply round and said, "A crown, sister, is not so heavy as it seems."

This was an unfortunate remark of Anne's, for when she came to be crowned, though she was thirty-seven years of age, she was so infirm from gout and corpulency that she had, when standing, to be supported by the arms of those who surrounded her.

One of the most dramatic examples of unanticipated incidents attending the coronation of Queen Caroline was the attempt of Westminster Abbey at the coronation of her husband, George IV. When she presented herself at the door, the embarrassed door-keeper demanded her ticket, saying no person could be admitted without a proper ticket. A door-keeper of a superior order informed her that no preparation had been made for her Majesty. Being thus repulsed, the unfortunate lady withdrew and went home to die.

Mr. Greville tells us, in regard to the coronation of Victoria the Well-beloved, that Lord John Thynne, who acted for the Dean of Westminster, informed him that so few people knew the order of the ceremonies of the coronation that there was continual difficulty and embarrassment, and the Queen never knew what she was to do next." She made her leave her chair and enter into St. Edward's Chapel before the prayers were concluded, much to the discomfiture of the Archbishop. She said to Lord Thynne, "Pray tell me what am I to do, for I do not know," and at the end of the service, when the orb was put in her hand, she said, "What am I to do with it?"

"Your Majesty is to carry it, if you please, in your hand." "Am I?" she said. "It is very heavy." The same writer mentions the incident of the Queen's ring. The coronation ring had been altered, owing to a mistake as to which is the "fourth finger," to fit her little finger. When the Archbishop was to put it on, she extended this finger, but he said it must, according to the rubric, go on the fourth finger. She said it was too small, and she could not get it on. He said it was right to put it there, and as he insisted she yielded, but had first to take off her other rings, and then this, was fastened on; but it hurt her very much, and as soon as the coronation was over, she was obliged to bathe her hand in iced water before she could remove it.

There have been times when it was the officiating Archbishop who has been the one to contribute the unexpected element. Lingard tells us that when Harold I. was to be crowned King, after usurping the throne in the absence of the legitimate claimant, Harold II., the Archbishop of Canterbury, at that time Ealdwine, refused to give the royal benediction and went to the后殿 and said: "The crown and sceptre which Canute entrusted to my charge. To you I neither give nor refuse them, you may take them if you please; but I strictly forbid any of my brother bishops to usurp an office which is the prerogative of my see." When Henry I. came to the throne, the title of Archbishop of Canterbury was in the keeping of Ralph of Escures, a palsied old man. Without the knowledge of Ralph, Roger, Bishop of Salisbury, was appointed to undertake the office of actually putting the crown upon the King's head. But this did not suit the old man, and when he saw Roger take the crown off, he said he was going to spend the day in fishing himself. For a time the two prelates held it together, but notwithstanding his palsied state, indignation and pride made Ralph the stronger of the two. He succeeded in freeing the crown from his rival's grasp, and in his haste he nearly knocked it off the King's head altogether, and it would have fallen to the ground but for the timely intervention of the officials who saved it from such a fate.

It is a remarkable fact that when the crown was placed upon the head of James II., it tottered considerably. Henry of Suffolk, who was the one who prevented it from falling, and as he did so, he remarked, "This is not the first time, your majesty, that my family have supported the crown!" The Queen noticed the insecurity of the crown, and when the Revolution had occurred, she remarked upon it in these words—"There was a presage that struck us, and everyone observed it; they could not make the crown keep firm on the King's head; it appeared always on the point of falling, and it required some care to hold it steady." The Queen was evidently somewhat of a wit, for another remark of hers is recorded about the insecurity of the King's position. At the coronation banquet the King referred to his horse to kiss K. James II.'s hand, after that he had challenged any one that dared question the King's rights to the crown, as the custome is, the Champion in moving towards the King, laid his hand on the King's horse to kiss it, which caused the King to cry, "I have no need for your hand, but your heart, which I shall kiss it."