

## CELIA'S CHARMS.

## CATCH FOR FOUR VOICES.

*Andante.**S. Webb.*

1 Would you know my Ce - lia's charms, would you know my

2 I'm sure she's fer-ti-tude, I'm sure she's as for - ti - tude and truth, for - ti - tude and

3 She's on - ly thir - ty, She's on - ly thir - ty,

4 Ce - lia ought to strive, For cer - tain - ly she's fif - ty

2 Ce - lia's charms, which now ex - cite my fierce a - larms.

3 truth, for - ti - tude and truth, To gain the heart of eve-ry youth, of eve-ry youth.

4 She's on - ly thir ty lov - ers now, The rest are gone, I can't tell how, No long-er

1 five, She's fif - ty - five, cer - tain - ly she's fif - ty - five.

## ANCIENT HISTORY OF THE ORGAN.

The following sketchy paper concerning the origin and progress of this noble instrument, is translated from the French, by a Lady Correspondent of the Musical Quarterly:—

THE ORGAN.—A wind instrument, superior to every other, from its variety, compass, and power. It is composed of many pipes, divided into rows, and played on by means of keys. The organ appears peculiarly consecrated to divine worship. There is in its composition an infinity of curious parts, too numerous for a detailed description, we shall there-

fore only mention the principal. The common key board in large, as well as in cabinet organs used for private rooms, has more than one row of keys, and is composed of thirteen sounds in the octave. It is the same as the key board of the spinnet or harpsichord. The wind chest is a coffer, closely covered with leather, and receives the wind previously to distribution among the pipes. The interior of the wind-chest is filled with small pieces of wood, called suckers. The suckers stop the bottom of the pipes, and only suffer the wind to pass when the keys answering to them are put down. The feet of the