Massachusetts. In one of the early numbers of the Bulletin (Vol. II, No. 3, p. 84), however, Mr. Deane announced the occurrence near Boston of several young birds which were taken in June and July, and hence the present record will not be entirely unexpected. In this connection it is scarcely worth while to consider the supposed Saw-whet's egg which Minot mentions* as "found in a pine-wood near Boston, ... lying on the ground (not far from a tree in which a Saw-whet had previously been seen)." This record, with many similar ones by the same author, may simply be ignored as unworthy the attention of the careful student of ornithology.

SONGS OF THE WESTERN MEADOW LARK (*STURNELLA NEGLECTA*).

BY CHARLES N. ALLEN.

No. 1. (See next page.) The song which first called my attention to the Western Meadow Lark.

Nos. 2, 12, 23. Alike in time and form but somewhat unlike in melody.

No. 6. An odd melody, but a common one, usually followed by a short musical gurgle which I cannot reduce to musical characters.

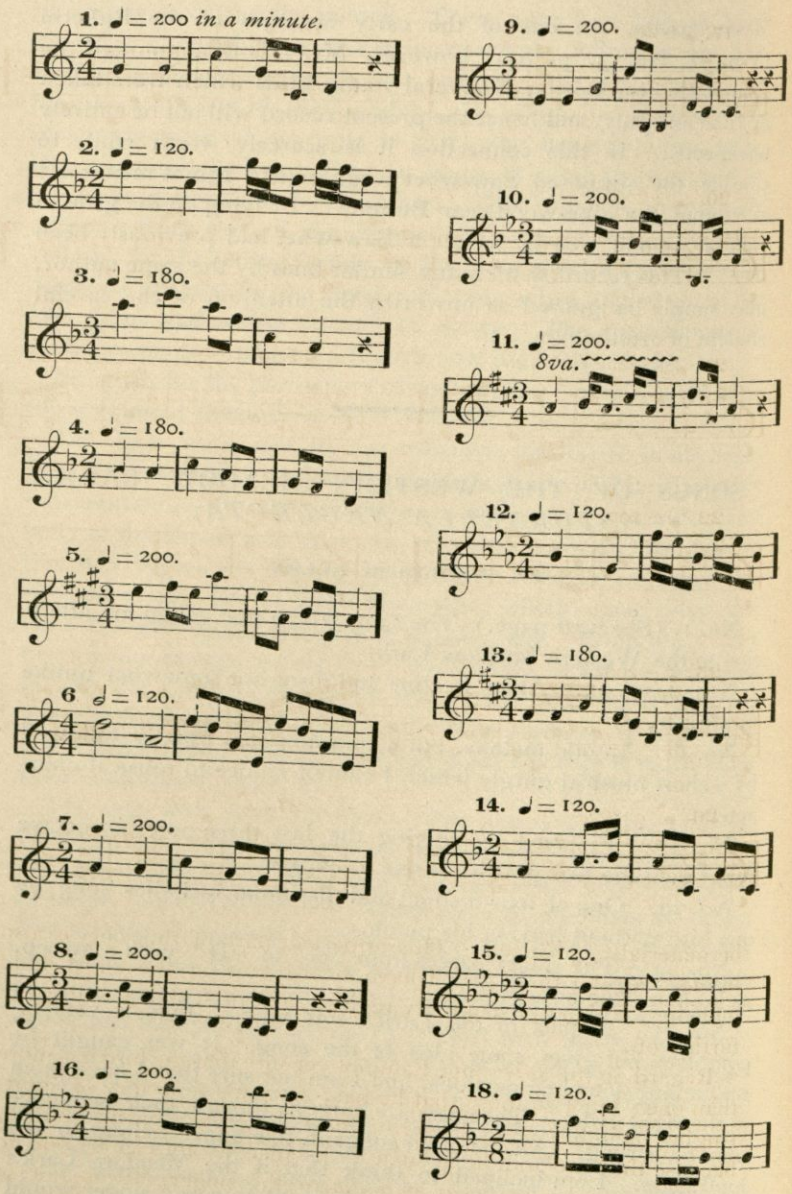
No. 11. Finished by singing the last three notes an octave lower than the first part leads one to expect.

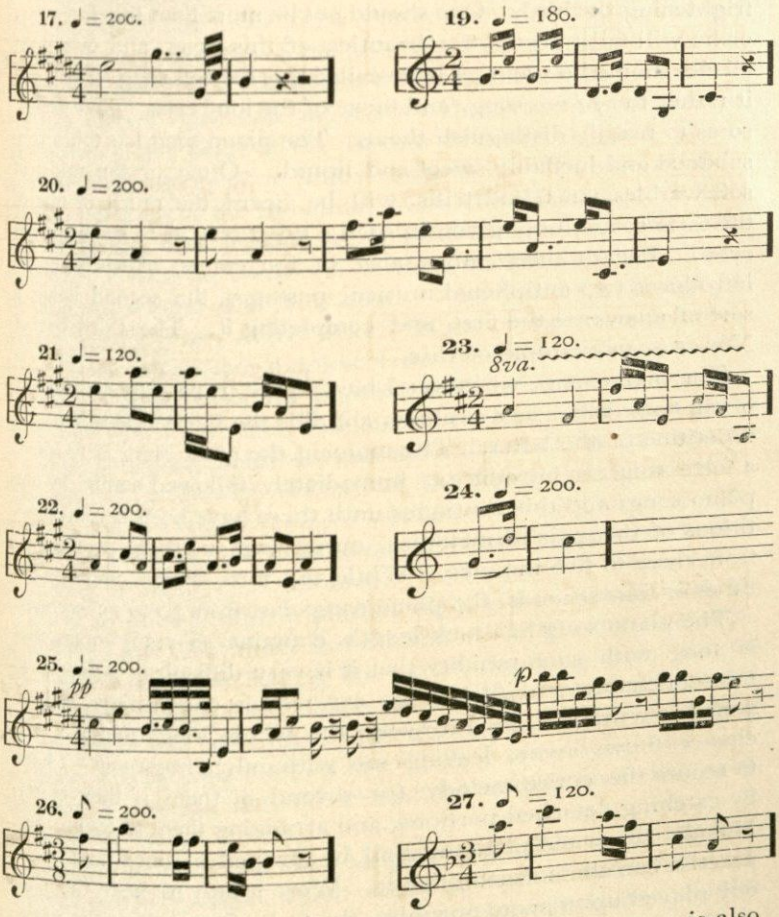
No. 20. One of four distinct and dissimilar melodies sung by one bird without leaving his perch.

No. 24. The singer passes from "G" to "D" with a sweep, as is often done on a violin.

No. 25. A part of the Lark's soft song. This is very incomplete, but gives some idea of the song. It was caught by me in four detached portions, and I am not sure that I have them in the right order. The notes are correct, though their sequence may be wrong. All the other songs in this paper belong to the loud class. I am inclined to think that if the Meadow Lark's soft song were familiarly known, his reputation as a singer would

* Land and Game Birds of New England, p. 334.


1. ♩ = 200 in a minute.
2. ♩ = 120.
3. ♩ = 180.
4. ♩ = 180.
5. ♩ = 200.
6 𝅗𝅥 = 120.
7. ♩ = 200.
8. ♩ = 200.
9. ♩ = 200.
10. ♩ = 200.
11. ♩ = 200.
8va.
12. ♩ = 120.
13. ♩ = 180.
14. ♩ = 120.
15. ♩ = 120.
16. ♩ = 200.
18. ♩ = 120.



be materially enhanced. This imperfect part of the song is also in more regular time than I have heard save in the short, loud melodies, which are strikingly regular, and of which I will speak further on.

Regarding this *soft* song, I am not yet sure that the bird has more than one; but I suppose that he has, since his repertory of short, ringing melodies is so large. These latter are easily studied, because they are audible at such a distance as to enable one to avoid approaching so near as to alarm the singer. It is not so with the soft song, and to hear it well one must run the risk of

produces them. These tones have a trace of the quality of a rich, pure alto voice, when singing below "middle C." The *relative* pitch is generally correct; though a few of the songs may be out of the way a semitone or even a tone.

The *melodies* of these various forte songs are correct. Many years of familiarity with the study of music enables me to speak positively on this point. But the bird occasionally varies the melody in one or two notes. In No. 8, the lower "A" is sometimes changed to "B." Numbers 7 and 13, cited above, also furnish a case in point.

I am somewhat uncomfortably conscious that this paper sadly conflicts with some of the statements made in a most delightful article in the May number of "Harper's Monthly Magazine." 1878, entitled "Song Birds of the West." But may it not be that the eminent writer is not a musician?

He speaks of the *song* of the Western Lark; there are many very distinct songs, as this paper shows. I cannot apply the writer's syllables, "*tung*`, *tung*`, *tung*`*-ah* — *twil'lah*, *twil'lah*, *tung*`," to any of the bird's songs that I have heard, and get them to fit in any way. Even notes, the best representatives of musical sounds, give but a partial idea of these melodies: how much less will syllables accomplish it! While the songs of some *Oscines* seem to contain sounds which are accompanied by a kind of articulation (that of the "Shore Lark" being one), and can be partially represented by syllables, I have as yet heard nothing of the kind in any of the songs of the bird under consideration. They are sung in tones pure and simple, which have no more articulation or syllabication than those of the flute or violin. Then the first part of a song, supposing "*tung*`, *tung*`, *tung*`*-ah*" to indicate it, never has, in so far as I have heard, more than two notes in succession which are "alike in tone and accent:" nor have I been able to identify the "sort of half trill" in the second part; although I can, in some songs, detect the "rising inflection," and several songs end in a note similar to the first.

Regarding the piano song, I should have said above that it is by no means as frequently sung as the forte songs. A bird will repeat a forte song a score of times, leaving silent intervals between the repetitions, instead of filling them in, as he sometimes does, with the piano song.

I have frequently heard the bird sing a forte song while on the wing, sometimes repeating it twice before alighting.