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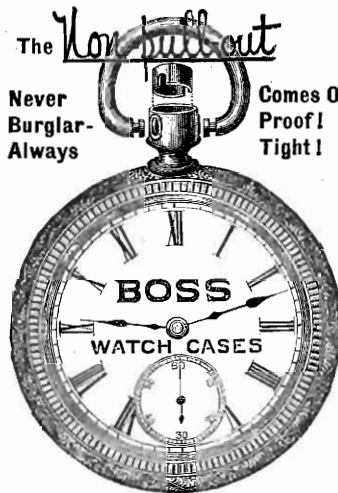
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BIOGRAPHICAL SKETCH.



THE subject of our sketch this month is the author of the beautiful song that appeared in our last month's issue, entitled "Like as a Father." Mr. Jones was born March 18, 1859, at Rhymney, Monmouthshire, South Wales, within two miles of where the great Gwilym Gwent was born. Mr. Jones showed musical talent at an early age; even at the age of 9 years he won several prizes for reading music at sight. He possessed a very rare alto voice, and could sing from memory such works as Haydn's "Heavens are Telling," "Hallelujah Chorus," by Handel. At the age of 19 his voice changed and strange to say, has now developed to nothing less than a very fine basso, and is considered one of the finest oratorio singers in Pennsylvania. In 1884 Mr. Jones sought the great Carl Formes, (now deceased), then in New York, and took a course in voice culture; but owing to ill health was compelled to abandon the work, and was forced to return home to Scranton, Pa. He then, in the course of a few months, entered the Wyoming seminary and graduated March 1885. After this he plucked up courage to try music once more, and in August, 1885, Mr. Jones left America with the expectation of entering the Royal Academy of Music in London, England, but here again, his financial support was withdrawn and he returned in March, 1886 to Philadelphia, where he has since resided. Mr. Jones had a good knowledge of harmony, and this helped him to write music from

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dictation for the well known composer, Adam Geibel, and was successful over thirty-three candidates that tried for the position. While so engaged he was enabled to improve himself, and surely he has done it. If Mr. Jones had written nothing other than his beautiful song "Like as a Father," it alone is sufficient to show the genius of a young master mind. Several of Mr. Jones' works have been heard with good effect at the church of which he is choir master. These works show forth originality and poetic ideas. He has been very successful as an adjudicator at the Welsh eisteddfods. His last engagement in this capacity was at Scranton, Pa., in March last. The *Scranton Truth*, on this occasion, paid Mr. Jones a very glowing tribute for his able and instructive adjudication. Of his singing it also said: "His expression and articulation was all that could be desired." The *Philadelphia Press*, on another occasion, said: "Mr. Jones has an elegant voice and knows how to husband its wealth to great advantage." Mr. Jones is regarded by the profession as a most conscientious and scholastic teacher. Mr. Jones is a young man who is thoroughly consecrated to the "Divine art" in the true sense of the word. He has labored under great disadvantages, but, as the great Berlioz said, "Before undertaking anything, and when once your mind is made up, you should strike to such purpose that all obstacles fall to pieces before you," has been Mr. Jones' motto. He is at present in charge of the music at the Susquehanna avenue Presbyterian church, Philadelphia, of which the successful young man, the Rev. R. T. Jones, M. A., is pastor. Mr. Jones has held this position successfully for more than five years, and is highly respected by his choir, the pastor and congregation. He has a studio at 1025 Arch street, where he imparts instruction to a large class of earnest students, and, by close observers is considered on the highroad to success. Those who are able to judge claim that Prof. Harry E. Jones, Philadelphia, is one of the most promising men of the day in his profession, and if he perseveres, as he has in the past, he will undoubtedly be one of the finest oratorio composers in the country. Mr. Jones has been backward in bringing forward some of his best works, and we trust this will encourage a desire to climb to the top and capture the prize. We understand that Mr. Jones will be heard from in the International eisteddfod in Chicago in 1893, and we wish him every success.

Sacred Music.

[By George Marks Evans.]

AT THE latter part of the last century and the beginning of the present, church music was at its weakest point; adaptations, arrangements, florid melodies, with paltry accompaniments, chants of a gay and undignified style, and all music used in the service, show the influence of a general indifference and carelessness which, to a certain extent, still exist, though happily in no strong degree, for a more reverent feeling abounds and is nourished. Church music, like every other branch of art, should increase and be progressive, should take advantage of every new discovery or admitted truth in music. All styles should be fairly represented, and no one style should be considered as indicative of special doctrinal views. There are few who seriously object to a building in which successive styles are seen, but on the contrary think that all that is good should be retained. The

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many who have spoken in music in past ages should have their sayings preserved when they are worthy of being kept, but it would be folly to insist upon the retention of all that could be gathered of the works of a writer, because he has said one happy and lasting thing. It is not given to men to be wise at all times, and the best of church musicians have written unworthy stuff. Taste and good sense, free from prejudice, will guide to a proper and useful selection, so that sacred music for ordinary purposes may include the thoughts uttered under all influences in many ages.

The small number of voices considered sufficient for the usual services of our churches is a bar to grand effects. This has been felt by composers, who have been compelled so to arrange their music that it may produce adequate effects from the usual small choirs. Probably with a prophetic view of the future augmentation of running the musical staff of a church, modern composers have so constructed their works, that while they are not ineffective with a small body, they are nobly grand when given by increased numbers. So that there is reason to believe that in the days of the future, when church choirs shall be, in numbers and skill, worthy of the service to which they minister, church composers will be equal to the task of writing music suitable to the time and place. The grand effect produced by a large body of voices in a church during the performance of an oratorio upon the occasion of a festival, is never without some influence in turning the people's minds to higher things. Music is the handmaid of religion. Music is a link that closely binds earth to Heaven. It strengthens faith, brightens hope, and fills the heart with charity, and there can be no reasonable objection to the introduction of oratorios and other extensive sacred compositions, with all the effects that a trained choir and orchestra can produce, provided always, that such performances are made an integral part of an act of worship.

In London such performances have been given with the most satisfactory results at stated times, and the day may not be far distant when they may be made of more frequent occurrence, and so, our churches, by calling into requisition all musical talent, inventive or executive, will become again, what they once were, the nurseries and centers of musical culture and knowledge.

It is the business of the choir sincerely to join with, to lead, and to help the musical part of the worship of the congregation; and that is its whole purpose and reason of existence. No other ground for it can be imagined which is not a profanity. If it be used for entertainment, however disguised or otherwise named; if it be set as a trap to catch an audience; if it be employed to appease and indulge with light and pretty music a portion of the subscribers to whom the moral and spiritual import of the church appears little; if, by ornamented or secular music, out of the reach of the congregation, it replaces instead of helps the quiet and sincere devotion of the people,—it is profane.

The use of music in religious services. Here we have some guide and assistance in forming an opinion of right and wrong in addition to the mere quality of the music as music. We are always faced by this question, "Is it suitable to the subject in hand?" Too frequently the answer must be, no; emphatically, no.

In the matter of music for congregational and Sunday school singing, the average clergyman and Sunday school

superintendent seems to throw all consideration of fitness to the winds, and to sacrifice everything to so-called "heartiness." I must at once announce my ground in this matter. I hold that hymn tunes, of the style known as Moody and Sankey, are an outrage on musical art, especially as connected with Christian worship. I cannot think it is right or fitting to sing and shout the most sacred thoughts connected with our religion to strains which savor of, and have a great tendency to recall the burlesque opera and the circus ring. I do not deny that there is a catchiness in tunes like "Safe in the Arms of Jesus," a foot-moving energy in strains like "Hold the Fort, for I am Coming," that carries a body of people along, and almost forces them to sing. But the enthusiasm and questionable religious fervor, fomented by such means, have much the same symptoms as the Dutch courage of the proverb, which oozes away and is no more seen when the fumes of the stimulant that called it into being are felt no more. The good solid tunes that stir the heart are not those that work the feet; if the depths of the spiritual nature are to be appealed to, it is not by tunes that cause the head to wag and the lungs to work like a blast furnace. Surely the "Eternal fitness of things" in this matter should not only appeal to musicians but to any man of sense.

(To be Continued.)

"CAMBRIA'S SONG OF FREEDOM,"

Very Complimentary Remarks by the Most Noted
Musician of England.

From Mr. D. EMLYN EVANS, (Editor of
"The Musician.")

HEREFORD, ENGLAND.

DEAR MR. DAVIES.

I have gone through your Part-Song, "Cambria's Song of Freedom," in a fairly thorough manner. It has given me great, very great pleasure indeed—this piece of yours, for it is not every day that one meets with so much that is commendable, both as in melody, part-writing, and form. The melodies are particularly fresh, spontaneous, and vocal; I also notice, with considerable satisfaction, that your first part is written for proper tenor compass. The change to D flat at the *Andante Pastorale* is very musician-like, and the "To War!" with the succeeding chorus is rousing and effective. I should like to hear some of the magnificent male choirs we heard at Albert Hall, London recently, singing this choral part-song. It is not beneath their attention by any means. Wishing you every success,

Believe me, yours cordially,

Mr. T. J. Davies.

D. EMLYN EVANS.

"Cambria's Song of Freedom" was published in the August number of THE AMERICAN MUSICAL TIMES.

The first condition of being an artist is, respect for, and acknowledgement of, the great—and submission to it; and not the desire to extinguish the great flame in order that the small rush light should shine a little brighter. If an artist does not feel what is great, how can he succeed in making others feel it.

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OUR numerous tonic sol-fa readers will be pleased with our selections this month. The serenade, "Good Night," by Mr. John Price, Beulah, was awarded the first prize at the London Tonic Sol-Fa Composition club. In devoting this issue to tonic sol-fa music entirely, it affords us the opportunity of presenting our new tonic sol-fa type, hoping it will not give any displeasure to old notationists.

Music was for a long time in the narrow circle of stiff formality. Long centuries passed before music began to go down to the depths of the human heart, and make itself the reflection of human sentiments and the expression of the struggles of the soul. With the development of music began to blossom the humor of musicians; and it possessed a special character. If one reads attentively the biographies of celebrated musicians, he cannot help making the observation, that the more the artist was struggling with life, aspiring not only to fame, but also to a proper condition of life, the more he was full of humor. It seems that humor is an addition to talent, the sun which lights the grey and sad life of the artist and does not permit him to fall in despair at the time of his hard fight for life. Near-sighted people will call that light-heartedness; but to understand the character of an artist in this way is a mistake. Our opinion is that humor is only energy in a changed form. "If artists did not possess what those so-called 'honest people' denominate light-heartedness," said a very noted painter, one who in his life had had many sad moments, "it would be impossible for him to endure so much suffering and, notwithstanding that, to produce good work." Optimism is the inseparable companion of the good humor of an artist. It is impossible to say if the first is the consequence of the second, or the contrary. Anyway, it is a fact that artists, to the end of their lives, believe in a better future. When the proposition was made to Beethoven to make a new contract with his publishers, the master thought to make a great deal of money, and began to dream about a magnificent house, horses, etc. After such a difficult life still he had hope. Do you think that even with such a profound artist that was only light-heartedness?

THE Worcester festival was very successful.

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AUSTRALIA is congratulating herself upon having at last a national anthem. It is called "Maker of Earth and Sea," and has made an immediate success.

WE are pleased to announce that Mr. Carl Hoffman will contribute a number of teaching pieces phrased according to the punctuations of Dr. Riemann.

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SAYS an educational journal: "In what order do the faculties of the growing child develop? It is said, first perception and memory; secondly, reason and judgment; and thirdly, fancy and imagination." Musical instruction develops all these, that is, if it be rightly imparted.

A Plea for Musical Punctuation.

ACCORDING to Herbert Spencer, the beginnings of music were but the recognized variations in pitch and intensity of the voice under stress of feeling, which led, by slow evolution, to the complex and highly organized systems of our own and past historic times. Recalling its original function, we can therefore say with logical consistency, that music in its highest expression is the idealized language of emotion, though capable, it is true, of being employed without intended emotional significance, seeking merely the pleasing in sensation through its rhythms and tone relations.

To be coherent, the language of a people must be characterized by organic unity. There must be such a definite adjustment of relationships among its elements into words, phrases, clauses, periods, etc., that an otherwise undisciplined and meaningless array of sounds becomes articulated into concise statements of ideas, and then, again, correlated among themselves so that subordinate statements combine together to intensify the leading thought, thus strengthening and establishing it.

In similar ways does the language of music find expression through highly organized and complex relationships of pitches and time values of tones, these grouping together in varied order by twos and threes, from simple to extended ideas, into couplets, figures, motives, phrases, clauses, periods, and so on, combining these in more or less artistic fashion into the completed work according to the purpose of the composer.

In the written language of literature, the phrase, which is but the convenient name for the simple statement of an idea, is suggested to the eye, for more ready apprehension by the mind, by means of marks of punctuation,—the comma, semi-colon, colon, and period; the signs of interrogation and exclamation still further suggesting tone quality and emotional character. So, to continue our parallel, should, with like necessity and equal justice, the musical phrase be precisely determined by suitable punctuation devices and its inner relationships indicated by diacritical signs, carefully chosen and located, in order to an immediate apprehension of its contents.

Such a determining of the boundaries and contents of musical phrases, the need for which is beyond question, would furnish, immediately and precisely, the means for:

(a) Fixing the beginnings and finals of phrases, especially when, as is frequently the case, these do not coincide with the material divisions indicated by the bar lines, and thereby locating more precisely, in performance, the attack of first and the release of last notes;

(b) Measuring and determining the relationship existing between medial notes, or those between phrase boundaries, as regards shading, accent,—sustained or acute,—centers of energy, variations in motion, etc.;

(c) Showing at a glance the relationships between metrical units entering into the greater metrum; that is, which measure of two, three, or four possesses terminal significance in rounding off the thought, taking into account the rhythmic, melodic, and harmonic elements,—and which is therefore the climax of interest, from a misconception of which often results faulty and ineffective delivery;

(d) Finally, thereby making it possible even for the amateur student to present the musical phrase as it existed in

the composer's mind, so far, at least, as respects structure and purely musical meaning, the inner emotional contents being beyond definition.

The usual editions, even those considered the best, often produce, through incorrect or inadequate phrase indications, in the mind of the average performer, a different conception of the musical idea from that intended by the composer. How often will there be found a legato curve so placed as to connect the last note of a clause (section), or period even, with the first note of the following member. Now the technically well taught performer takes the first note here under the curve with an *attack* touch, so producing accent, and the next note with a *release* touch, with slackened finger, wrist or arm, and therefore detached and light, whereas, for these two notes, precisely opposite effects are intended. Where the last note of a member should connect with the first of the following one, another means than the curve, or slur, should be employed, that there may still be a true demarkation of the phrase members. The longer legato curves are likewise often so placed as to conceal, to the ordinary student, terminal, initial, and other points. I have found curves so placed that their terminations fell between a suspension, or an *appoggiatura*, and its resolution, thus separating the two,—an effect manifestly not intended. Errors like these, due to our imperfect system of musical punctuation, and which are common enough in our best editions, lack, it is true, the element of the ludicrous occasioned by the misplacing of punctuation signs in written language, but they are no less absurd, grotesque, and inexcusable.

Improvement in this direction is sadly needed, and efforts to this end should be furthered and not decried by any interested in the cause of music. Dr. Hugo Riemann, of Germany, employs such a system of musical punctuation in his so-called "Phrasierungsedition," which, in his hands, produces most worthy results.

Sooner or later must such a system become of general application in all editions of good music. If the study of music is to take equal rank with other important studies among educators, we must have editions for the purpose of study that shall not only be faultless as respects letter and note press, but safe, authoritative guides to the clear defining of the thought contained, through the medium of some simple and concise system of punctuation. All this will redound immensely to the gain of music, give security to the professional musician and the trained artist, as well as invaluable help to the student and amateur. Moreover, this will tend to make music self-respecting and respected, and constitute a powerful element in elevating the study of it, broadly pursued, to the high vantage ground, as an educational factor in liberal culture, to which it is entitled.

Carl Hoffman.

Oxford, (O.) College of Music.

Church Music.

[By Rev. George Anderson.]

Continued from September number.

There are two persons, the minister and the choir master, who are in a large measure responsible for the success of the public service in the house of God. Therefore their interest should be mutual—they should both regard the rights of the

other, and each regard what is due to God and the congregation. Above all things they should avoid jealous factions. The minister should not get impatient and envious of the success of his choir master. He should remember the choir master is like a recruiting sergeant in the army. He attracts and holds people by the fascinating power of music, and once in the house of God, custom and courtesy compel the audience to sit out a sermon, and if the preacher be wise he will try and catch the recruits so that there will be a two-fold attraction for people to come to listen and be helped by good preaching and good music. Yes, these two are wedded in all successful churches, and to separate them is like trying to run a house and raise a family with only one of the parents to do it. It can be accomplished, but never so well or successfully as when both parents unite in this work. The minister then can hinder his own success by unduly interfering with his choir master and choir. The leader of the music is a specialist in his line, as is the minister; and for the preacher to want to run choir, janitor, church officials and pulpit is like a railway engineer attempting to be engineer, conductor, fireman and brakeman at one and the same time. A lively time he would have of it, and so would the passengers. That train would certainly come to grief; and so does a church when a preacher attempts to do more than his legitimate work. Let us ask what is the legitimate position of the clergyman to the choir master. First, to advise and consult with him—as two commanders will meet to plan a course of action before the conflict—so should these two men ever consult with each other. The preacher has no right to come and say with sacerdotal inflection of voice: I want you to do so and so, or not to do so and so, or, I wish you to cut down your part of the service, it is too long. Depend upon it when you hear of preachers talking like that, they only want longer time for their dry as dust discourses. I am acquainted with a minister who cuts down the music to two hymns before the sermon and one after, but he don't cut down his sermons, oh, no; an hour is too short a time for him to tell the people what he knows, for he knows it all. This preacher moves every year, and the churches he serves never want to see or hear tell of him again. He is simply a selfish man; and there is no place where a minister's selfishness will crop out sooner than in his dealings with his choir. Second, a minister can hinder the service of the sanctuary by being indifferent to the help his choir may render him. This is the other extreme. Simply because he can not be first fiddle, therefore he will not be anything, is a fatal mistake for anyone to make. Choirs like their music to be appreciated. Don't you? You are a lawyer, and you have won a hard case; don't you like to be sincerely congratulated? Does it not lift your heart up, brother preacher, to have your congregation tell you that you are doing good work? Choirs are human, and if your leader knows you appreciate his music you can get him to listen to you upon these ideas you have much more readily than if you simply took his services as a matter of course, never either praising or blaming. Third, a minister can hinder his work and the worship of God by being too critical. He sees such blunders: the soprano made a false note, the organist unfortunately pulled out a wrong stop, and, poor fellow, he knew it as quickly as anyone, and yet if you, the preacher, who sit right in front of the people, frown and look daggers, the whole congregation notice the mistake, and they remember it when they have forgotten the successful parts. A word to choirs

here: When one of your number makes a break don't all smile at each other, or when you come to a difficult passage and fail to do it justice don't frown and shake your head. Never acknowledge your mistake in any way before the public. Acknowledge it to yourself and, metaphorically, thrash yourself, but before the public be as serenely indifferent as if you had achieved a victory. Half the congregation won't know you have made an error unless you all turn and look at each other and smile or frown. I have seen this done in very fashionable choirs as well as in unfashionable ones. In conclusion: the minister can help the choir by educating his people to the financial needs of the choir. Anthems will grow old as well as the books they are written in, and while it is very pleasant to occasionally have an old friend sung after it has been laid aside for some time, yet new anthems, like new sermons, are more attractive. Of course, in wealthy churches all this is provided for. The choir only have to ask and have, but the vast majority of churches are not wealthy, and a matter of \$50 a year is a serious item in the expenditures. How strange it is: church members will pay from \$1 to \$5 to hear primadonnas, they will patronize the opera every week and sometimes two and three times a week, they will go to concerts that cost from 50 cents to \$2, and yet, if you were to ask these same persons for just \$1 a year as their assessment for music on Sunday, to purchase new music for choirs they listen to every Sunday, aye, and enjoy too, they would consider it an outrage and talk of leaving, etc. The church is supposed to do everything on the immense sum of nothing per annum. It is a bad piece of business (put it on that low scale), for a church to be stingy with its music bill. Let the preacher frequently remind his hearers that books for the choir are not picked off the hedge row like blackberries, but they have to be bought and paid for, or music will grow old and unattractive. Don't be parsimonious with your choir.

The Absurd Fallacies of Parents in Regard to the Musical Ability of Children.

"There is a charm, a power that sways the breast;
Bids every passion revel, or be still;
Inspires with rage, or all our cares discloses,
Can sooth destruction, and almost despair."

Parents of blind children labor under a common fallacy that all blind persons must be musical. If a blind child can whistle or sing a few tunes that he has heard ever since he was able to go alone, he, or she, is at once pronounced a wonder, and after a few years in an asylum, if he does not become a musical prodigy, the teacher is censured. It is safe to say that three-fourths of the parents who bring their children to the teacher state that "the child has a wonderful talent for music," and having hired some talented blind musician, they predict the same degree of success for their own child. It is quite fashionable in all schools for children to take a course of lessons in music, and finally the implied promise of success by continuing to give lessons to a pupil, that a teacher well knows can never learn music, works mischief by building up hopes that must be crushed, and wasting precious time of the teacher, who might be engaged in work more profitable to herself and the school. It is one of the nice problems with which we have to deal, as well as one of the greatest responsibility, to determine just what course to pursue, I believe that nature fitted each person for a special

work, and while misfortune, ambition and circumstances modify the order somewhat, it does not change it entirely. Some failures in life can be ascribed to the fact that we have not been able to interpret nature's directions—and often it happens that failure is the result of wilful disobedience of her instructions well understood. Some say she has assigned us a sphere too humble,—or, she has been too exacting in her demand. The fact is, we are not willing to accept her as a guide, but, following the inclinations of the hour, we weigh anchor, stretch our canvas, and set sail upon an unknown sea, without compass or helm, and soon find ourselves stranded on the shoals and rocks of disappointment and despair. Too many natural broom-makers want to be musicians; too many people whose natural talent would have yielded them fame and fortune as mechanics and tradesmen, want to be ivory or celluloid key breakers,—and, on the other hand, nature intended that some people, who insist upon being poor mechanics, should attain distinction in the music profession, and some of these nature has especially marked.

As a rule true success cannot be measured by the money standard, (but with the blind it must be largely so). Our standard of excellent manhood should not be the money he makes, but he who, according to his opportunity, has done most for his needy fellow-man. The rich man is not always happy; while some, conscious of having done their best, and accumulated but little, lead a life of content.

"More true joy Marcellus exiled feels,
Than Caesar with a senate at his heels."

The first duty of teacher to children should be to determine the particular field in which they are most likely to achieve success. If found to have talent for music, a system in finger gymnastics are essential, and a system based upon purely scientific principles, due regard being paid to the anatomy and physiology of the hand. A certain amount of work assigned pupils at the piano, can be dispensed with if proper attention is given to some suggestion on developing strength and flexibility of the finger as found in a little book by E. Ward Johnson, which not only saves the wear and tear of pianos as well as the nerves of the household, but enables the pupil to practice at any time—while walking, conversing, or even when in bed. The fact that the ability to read music well is acquired in a very short space of time compared to the time it takes to put the knowledge into practice, would of itself suggest that there is a defect somewhere; and just as the tonic sol-fa system fits the child for higher vocal work—though the exercise itself may be of no practical value—so finger and wrist exercises systematically followed will fit the child for work in instrumental music. A very large proportion of work assigned pupils during the first few years is for the purpose of developing strength and flexibility to fingers and wrist, and many awkward and tuneless pieces contained in the instruction book might be omitted, and half the time saved, if attention is given to muscles, tendons and ligaments of the hand by proper finger gymnastics. POTPOURRI.

It is well known that most young composers try to do their business too well; that is to say, they put too much material together; and this, in inexperienced hands, becomes during the after treatment, too often a heaped-up and awkward conglomeration.—*Schumann*.

WORDS OF WISDOM.

There is no end of learning.—*Schumann*.

Always play as if a master heard you.—*Schumann*.

Perfection should be the aim of every true artist—*Beethoven*.

The scholastic music had no art: the popular music no science.—*Hullah*.

Music is lore; it springs from religion and leads to religion.—*Hauslick*.

Music is a calculation which the soul makes unconsciously, in secret.—*Leiburtz*.

Were it not for music we might in these days say the beautiful is dead.—*D'Israeli*.

Music is as a shower bath of the soul, washing away all that is impure.—*Schopenhauer*.

What love is to the heart, that music is to the other arts and to men, for music is love itself.—*Weber*.

Art and composition tolerate no conventional fetters; mind and soul soar above them.—*Joseph Hayden*.

I am almost inclined to think that only men of genius understand each other fully and thoroughly.—*Schumann*.

As the study of geometry trains the mind in the abstract, so the study of music trains the emotions in the abstract.—*Anon*.

To the true artist music should be a necessity, and not merely an occupation; he should not manufacture music. he should live in it.

All musical people seem to be happy. It is the engrossing pursuit,—almost the only innocent and unpunished passion.—*Sidney Smith*.

Music is a discipline, a mistress of order and good manners. She makes the people gentler, more moral and more reasonable.—*Anon*.

Music is the only sensual qualification which mankind may indulge in to excess without injury to their morals or religious feelings.—*Addison*.

Music alone has the inherent power of interpreting transcendent affections with absolute truth. In power of expression it leaves the sister arts far behind it.—*Franz*.

Music cannot, like painting, seize on a particular action and represent with minuteness all its parts. Like poetry, her imitation is very inferior to that of painting.—*Crotch*.

One arrives at art only by roads barred to the vulgar; by the road of prayer, of purity of heart; by confidence in the wisdom of the Eternal, and even in that which is incomprehensible.—*Chopin*.

To invent beautiful rythmical forms can never be taught to the musician; the particular gift of inventing forms is one of the rarest, besides, rhythm itself seems to be one of the least cultivated parts of modern music.—*Hector Berloiz*.

Language is pre-eminently the means of expressing our thoughts; but our thoughts should not be devoid of sentiment else they are cold. Music is the language of feeling, but our sentiment should not be devoid of thought or else it becomes sentimentalism. Language may at times have to convey merely thought void of sentiment, but music should not convey the one without the other.—*Merz*.

The World of Music.

Henry Litloff is dead.

It promises to be a busy musical season.

Mr. Harry Harris, Kingston, Pa., has been elected conductor of the Gwent Glee Society.

The Boston Symphony orchestra will give forty-eight concerts at Boston music hall, beginning Oct. 9.

Mr. George Marks Evans, of Shamokin, Pa., has been engaged to adjudicate at Wilkes Barre, Pa., Thanksgiving day.

Miss Blanche Newcombe, the violin virtuoso, played at the pioneer reunion, this city, Sept. 13. Her selections were most artistic.

The Lima eisteddfod has been postponed to Tuesday, Dec. 15, 1891. The postponement will afford more and better competition.

Mr. Chas. Burnham, a pupil of Madame Louise Von Feilitzsch, of Cleveland, Ohio, intends organizing a class in vocal culture at Alliance, Ohio.

Mr. Harry E. Jones, the well-known basso and voice teacher, will sing at Scranton, Pa., Oct. 21, at Nicetown, near Philadelphia, on the 28th; and for the Home Builders on the 29th.

Mr. H. O. Wheeler, the able director of the Gillis opera house orchestra, in Kansas City, is making himself an enviable reputation as a composer. His compositions are noted for their originality and brilliancy.

D. Protheroe, Mus. Bac., will adjudicate at the Chattanooga Musical Festival October 30th. The committee have prepared a very interesting program containing sixteen musical numbers, with prizes ranging from \$5 to \$300.

The marriage is announced of Miss Emily Ellis, soprano and daughter of the Rev. M. A. Ellis, to Mr. Francis E. Woodward, the popular baritone and teacher, of Boston. The ceremony will be performed early in December.

Mr. Ed. W. Ritchie, of this city, has purchased a solid coin silver Badger's improved Boehm flute, a superior toned instrument. The Badger flutes are considered by the profession to be the only true and reliable flutes manufactured in America.

Miss Maggie Griffiths of Chester, Pa., possesses a very beautiful and promising soprano voice. Just think of it! Nearly three octaves, and yet but 17 years of age. She is now under the careful training of Prof. Harry E. Jones, Philadelphia.

Mr. Ozias Riley, at Champaign, Ill., is a through and through Mason & Hamlin advocate,—says their instruments are superior in tone and finish, and has a sign all about the country as popular as "S. S. S. for the blood": "R. S. W. J."—restless, sleepless, wide-awake jeweler.

Mr. J. W. Jenkins, the sweet tenor singer, of Niles, Ohio, has purchased a beautiful Mason & Hamlin piano. These pianos are favorites with artists. Their exquisite qualities of tone, characterized by extraordinary purity and refinement, and their remarkable singing capacity, is so captivating.

THINKING WITH THE THROAT.

A Little Brain That Has Thoughts of Its Own.

From the Philadelphia Press.

"Did you ever know," said a well-known specialist, "that the throat has a brain of its own? No? I suppose few of the laity do know it, but it's a fact. There is a small ganglia which exercises direct control over the muscles of the throat and acts as its brain. Of course, it is subservient to the genuine brain, but at the same time does a good deal of independent thinking for itself. It is very timid and suspicious of any strange objects that come near the throat. For this reason it is very difficult for a physician to operate on the throat. Before anything can be done in this direction it is necessary for the operator to gain the confidence of the little brain that dominates it. It frequently takes weeks before this confidence can be secured, and until it is secured it is impossible to operate. When the little brain is finally made to understand that no harm is intended it, but that the physician is actuated by friendly motives, it will submit to almost any treatment, however painful.

"But woe to the man who attempts rough treatment to the throat before gaining the little brain's confidence and in spite of its protests. His operations will be resented with violent paroxysms, first of the throat, then of the diaphragm, and if the operator still persists, the patient will be thrown into convulsions. Still more curious is the fact that this little brain has a memory, and if once frightened in this way it is almost impossible to ever regain its confidence, no matter how gentle the operator may be."

Culture Does Not Deaden the Appreciation.

Cherubini was so moved upon first hearing a symphony of Haydn that "he trembled all over, his eyes grew dim, and this condition continued long after the symphony ended."

Berloiz says of himself: "While hearing certain pieces of music, my vital forces seem at first to be doubled. I feel a delicious pleasure in which reason has no part. The habit of analysis then gives rise to admiration. . . . My arteries pulsate violently. Tears often indicate a progressive stage of the paroxysm, which becomes more intense, and is followed by spasmodic contortions of the muscles, trembling in all the limbs, a total numbness of the feet and hands, partial paralysis of the optic and auditory nerves—I can no longer see—I can hardly hear—vertigo . . . almost swooning."

But it is not alone musicians who experience extraordinary effects. The great Italian poet, Alfieri, says in his memoirs: "This varied and enchanting music sank deep into my soul, agitating the inmost recesses of my heart to such a degree, that for several weeks I experienced the most profound melancholy, which was not, however, wholly unattended with pleasure. . . . I am fully convinced that nothing acts so powerfully upon the mind as all species of music, and particularly the sound of female voices. Nothing excites more varied or terrific sensations. The plots of most of my tragedies were either formed while listening to music, or a few hours afterward.—Charles Willeby.

Philadelphia has heard Mascagni's "Rustic Chivalry,"

No. 76.

AMERICAN MUSICAL TIMES EDITION.

Price 10 cents.

GOOD NIGHT.

SERENADE.

MALE VOICES.

PUBLISHED BY D. O. EVANS, YOUNGSTOWN, OHIO.

JOHN PRICE,
Beulah.

mp. Key A \flat *Andante.*

$\left\{ \begin{array}{l} \text{As} \\ \text{S}_1 \\ \text{d}_1 \end{array} \right.$	$\left\{ \begin{array}{l} m : - . r : m . f \\ d : - . t_1 : d . r \end{array} \right.$	$\left\{ \begin{array}{l} s : - : s . d^l \\ m : - : m \\ s_1 : d : s_1 \\ d_1 : - : d_1 \end{array} \right.$	$\left\{ \begin{array}{l} m : - . r : m . f \\ d : - . r : d \\ d : - . t_1 : d_1 \\ d : - . t_1 : l_1 \end{array} \right.$	$\left\{ \begin{array}{l} s : - : s \\ r : - : d \\ d : t_1 : d . t_1 \\ s_1 : - : m_1 \end{array} \right.$	$\left\{ \begin{array}{l} l : - . r : s . f \\ d : - : d \\ l_1 : - : l_1 \\ f_1 : - : f_1 \end{array} \right.$
	the earth the gen - tle moon sheds her trans-				
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	As o'er the earth the gen - tle moon sheds her trans-				

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	lu - cent light, I come, I come, I come, my love to				
	lu - cent light, I come, I come, I come, my love to				
	lu - cent light, I come, I come, I come, my love to				

my love

$\left\{ \begin{array}{l} 12 \\ \text{E}\flat \end{array} \right.$	$\left\{ \begin{array}{l} t m^l : - . r^l : d^l . r^l \\ s d^l : - : s \\ r s : - : s . f \\ r_1 s_1 : - : l_1 . t_1 \end{array} \right.$	$\left\{ \begin{array}{l} m^l : - : r^l \\ s : - . s : l . t \\ m : s : s \\ d : - : f \end{array} \right.$	$\left\{ \begin{array}{l} d^l : - . s : l . t \\ d^l . s : s : - \\ s : - . f : m . r \\ m : - : s_1 \end{array} \right.$	$\left\{ \begin{array}{l} d^l : - : r^l . m^l \\ - . s : s : f \\ f : m : r \\ l : - : d \end{array} \right.$	$\left\{ \begin{array}{l} s : - : s \\ - . f : f : m \\ r : d : d \\ t_1 : d : d \end{array} \right.$
	sing to thee, my lady fair, good night, good night, good night,				
	sing to thee, my lady fair, good night, good night, good night,				
	sing to thee, my lady fair, good night, good night, good night,				

my la - dy fair, good night, good night, good

$\left\{ \begin{array}{l} 17 \\ \text{E}\flat \end{array} \right.$	$\left\{ \begin{array}{l} s : - : \\ - . m : r : \\ d . d : t_1 : \\ s_1 : - : s . f \end{array} \right.$	$\left\{ \begin{array}{l} : . s e : l . t \\ : . m : b a . s e \\ : . m : m . m \\ m : - . r : d . t_1 \end{array} \right.$	$\left\{ \begin{array}{l} d^l : - : \\ l : - : \\ m : - : \\ l_1 : - : l \end{array} \right.$	$\left\{ \begin{array}{l} : . t : d^l . r^l \\ : . s : l . t \\ : . s : s . s \\ s : - . f : m . r \end{array} \right.$	$\left\{ \begin{array}{l} m^l : - : m^l \\ d^l : - : d^l \\ s : - : s \\ d : - : t a_1 \end{array} \right.$
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	night. I come my love to sing to thee, my				
	night. I come my love to sing to thee, my				

night. I come my love to sing to thee, my

$\left\{ \begin{array}{l} 22 \\ \text{E}\flat \end{array} \right.$	$\left\{ \begin{array}{l} f^l : - . m^l : r^l . d^l \\ d^l : - : l \\ f : - : f . m \\ l_1 : - : f_1 \end{array} \right.$	$\left\{ \begin{array}{l} d^l : t : l \\ s : - : r \\ r : - : t_1 \\ s_1 : - : f_1 \end{array} \right.$	$\left\{ \begin{array}{l} s : d^l : d^l \\ m : s : d^l \\ d : - : m . f e \\ m_1 : - : l_1 \end{array} \right.$	$\left\{ \begin{array}{l} r^l : - : \\ t : - : \\ s : - : \\ s_1 : - : s_1 \end{array} \right.$	$\left\{ \begin{array}{l} : . s : s . l . t . d^l \\ . s : f . m : r . s . l \\ . m : r . d : t_1 . s_1 \\ s_1 : - : s_1 \end{array} \right.$
	la - dy fair, good night, good night, I come, I come my				
	la - dy fair, good night, good night, I come, I come my				
	la - dy fair, good night, good night, I come, I come my				

I come my

(4 PP.)

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(1)

2 GOOD NIGHT. Continued.

27 *E♭*

<i>r</i> ^l : — :	: : <i>s</i> : <i>l</i> , <i>t</i> , <i>d</i> , <i>r</i> ^l	<i>m</i> ^l : — : <i>m</i> ^l	<i>f</i> ^l : — <i>d</i> ^l : <i>d</i> ^l , <i>r</i> ^l	<i>m</i> ^l : — <i>s</i> : <i>s</i> , <i>d</i> ^l
love	to sing to	thee, my	la - dy fair, good	night good night my
<i>t</i> : — :	. <i>l</i> : <i>s</i> , <i>f</i> : <i>m</i> , <i>s</i> , <i>f</i>	<i>m</i> : <i>s</i> :	. <i>l</i> : <i>l</i> . :	. <i>s</i> : <i>s</i> . : <i>s</i>
<i>s</i> ₁ : — :	. <i>f</i> : <i>m</i> , <i>r</i> : <i>d</i> , <i>m</i> , <i>r</i>	<i>d</i> : — :	. <i>d</i> : <i>d</i> . :	. <i>d</i> : <i>d</i> . : <i>s</i>
love	to sing, to sing, to	thee,	good night,	good night my
<i>s</i> ₁ : — : <i>s</i> ₁	<i>s</i> ₁ : — : <i>s</i> ₁	<i>d</i> : — : <i>ta</i> ₁	<i>l</i> ₁ : <i>f</i> ₁ : <i>m</i> ₁ , <i>s</i> ₁	<i>d</i> : — . : <i>m</i>
love to	sing to	thee, My	la - dy fair, good night.	My

32 *E♭*

<i>t</i> , <i>d</i> ^l : <i>r</i> ^l , <i>m</i> ^l : <i>f</i> ^l , <i>r</i> ^l	<i>m</i> ^l : — : —	<i>d</i> ^l : — : <i>ta</i> <i>f</i>	: <i>m</i> : — <i>r</i> : <i>m</i> , <i>f</i>	<i>s</i> : — : <i>s</i> , <i>d</i> ^l
<i>s</i> , <i>s</i> : <i>s</i> , <i>s</i> : <i>s</i> , <i>s</i>	<i>s</i> : — : —	<i>ta</i> : — : <i>s</i> , <i>r</i>	<i>d</i> : — . <i>t</i> ₁ : <i>d</i> , <i>r</i>	<i>m</i> : — : <i>m</i>
lady fair good night good	night.	As	o'er the	earth the
<i>f</i> , <i>m</i> : <i>r</i> , <i>d</i> : <i>t</i> ₁ , <i>t</i> ₁	<i>d</i> : — : —	<i>m</i> : — : <i>m</i> , <i>t</i> ₁	<i>s</i> ₁ : — : <i>s</i> ₁	<i>s</i> ₁ : <i>d</i> : <i>d</i>
<i>r</i> , <i>d</i> : <i>t</i> ₁ , <i>l</i> ₁ : <i>s</i> ₁ , <i>s</i> ₁	<i>d</i> : — : —	— : — : <i>d</i> , <i>s</i> ₁	<i>d</i> ₁ : — : <i>d</i> ₁	<i>d</i> ₁ : — : <i>d</i> ₁

37 *A♭*

<i>m</i> : — <i>r</i> : <i>m</i> , <i>f</i>	<i>s</i> : — : <i>s</i>	<i>l</i> : — <i>r</i> : <i>s</i> , <i>f</i>	<i>m</i> : — : <i>r</i>	<i>m</i> : — :
<i>d</i> : — <i>r</i> : <i>d</i>	<i>r</i> : — : <i>d</i>	<i>d</i> : — : <i>d</i>	<i>d</i> : — : <i>t</i> ₁	<i>d</i> : — :
gen - tle	moon sheds	her trans-	lu - cent	light, l
<i>d</i> : — . <i>t</i> ₁ : <i>l</i> ₁	<i>t</i> ₁ : — : <i>d</i> , <i>t</i> ₁	<i>l</i> ₁ : — : <i>l</i> ₁	<i>s</i> ₁ : — : <i>s</i> ₁	<i>s</i> ₁ : — : <i>m</i>
<i>d</i> : — . <i>t</i> ₁ : <i>l</i> ₁	<i>s</i> ₁ : — : <i>m</i> ₁	<i>f</i> ₁ : — : <i>f</i> ₁	<i>s</i> ₁ : — : <i>s</i> ₁	<i>d</i> ₁ : — :

42 *A♭*

: : :	: <i>m</i> : <i>l</i> , <i>m</i>	<i>f</i> : — :	: : :	: <i>r</i> : <i>s</i> , <i>r</i>
: <i>f</i> : <i>m</i> , <i>r</i>	<i>d</i> : — : <i>de</i>	<i>r</i> : — :	: <i>m</i> : <i>r</i> , <i>d</i>	<i>d</i> : <i>t</i> ₁ , <i>t</i> ₁ : <i>t</i> ₁ , <i>t</i> ₁
come, I come, I	my love	come my	love to	sing to sing to
<i>m</i> : — <i>r</i> : <i>d</i> , <i>t</i> ₁	<i>l</i> ₁ : — : —	— : — : <i>r</i>	<i>r</i> : — <i>d</i> : <i>t</i> ₁ , <i>l</i> ₁	<i>s</i> ₁ : — : —
: : :	: <i>l</i> ₂ : <i>l</i> ₂ , <i>l</i> ₂	<i>r</i> ₁ : — :	: : :	: <i>s</i> ₂ : <i>s</i> ₂ , <i>s</i> ₂

I come my

47 *A♭*

<i>m</i> : — : <i>d</i>	<i>d</i> ^l : — <i>t</i> : <i>l</i>	<i>s</i> : — :	: : <i>s</i>	<i>d</i> ^l : — : —
<i>d</i> : — : <i>d</i>	<i>l</i> : — <i>s</i> : <i>f</i>	<i>f</i> : <i>m</i> : <i>s</i> , <i>d</i> ^l	<i>m</i> : — : <i>f</i>	<i>m</i> : — : —
thee my lady	fair good	night, good	night, good	night.
— : — <i>d</i> : <i>d</i> , <i>d</i>	<i>d</i> : — : <i>d</i>	<i>d</i> : — :	: : <i>t</i> ₁	<i>d</i> : — : —
<i>d</i> ₁ : — <i>m</i> ₁ : <i>l</i> ₁ , <i>s</i> ₁	<i>f</i> ₁ : — : <i>f</i> ₁	<i>d</i> : — :	: : <i>s</i> ₁	<i>d</i> ₁ : — : —

52 *A♭*

— : —	<i>m</i> ^l , <i>f</i> ^l	<i>m</i> ^l : — : <i>d</i> ^l	<i>r</i> ^l : — : <i>m</i> ^l , <i>f</i> ^l	<i>m</i> ^l : — : <i>d</i> ^l	<i>r</i> ^l : — : <i>m</i> ^l , <i>f</i> ^l
— : —		: <i>f</i> ^l , <i>d</i> ^l : <i>d</i> ^l	: <i>d</i> ^l : <i>d</i> ^l	: <i>d</i> ^l : <i>d</i> ^l	: <i>d</i> ^l : <i>d</i> ^l
— : —	la la la	la la la	la la la la	la la la	la la la la
— : —	<i>d</i> , <i>s</i> , <i>l</i>	<i>s</i> : — : <i>m</i>	<i>f</i> : — : <i>s</i> , <i>l</i>	<i>s</i> : — : <i>m</i>	<i>f</i> : — : <i>s</i> , <i>l</i>
— : —		: <i>f</i> , <i>d</i> : <i>d</i>	: <i>d</i> : <i>d</i>	: <i>d</i> : <i>d</i>	: <i>d</i> : <i>d</i>

55 *D♭*

: : :	: : :	: : :	: <i>m</i> ^l , <i>f</i> ^l	<i>m</i> ^l : — : <i>d</i> ^l	<i>r</i> ^l : — : <i>m</i> ^l , <i>f</i> ^l
<i>m</i> ^l : — : <i>r</i> ^l	<i>d</i> ^l : — : <i>r</i> ^l	<i>m</i> ^l : — : <i>s</i> : — :	By	yon - der	stars that
<i>d</i> ^l : — : <i>s</i>	<i>l</i> : — : <i>t</i>	<i>d</i> ^l : — : — — : — :	<i>p</i>	: <i>d</i> ^l : <i>d</i> ^l	: <i>d</i> ^l : <i>d</i> ^l
la la la	la la la	la la la		: <i>s</i> : <i>s</i>	: <i>s</i> : <i>s</i>
<i>s</i> : — : <i>s</i>	<i>s</i> : — : <i>s</i>	<i>s</i> : — : — <i>m</i> : — :		: <i>m</i> : <i>m</i>	: <i>f</i> : <i>f</i>
<i>d</i> : — : <i>f</i>	<i>m</i> : — : <i>r</i>	<i>d</i> : — : — — : — :		: <i>d</i> : <i>d</i>	: <i>d</i> : <i>d</i>

GOOD NIGHT. Continued.

3

cres.

58	}	D \flat	m' : - : d' r' : - : - m' : m' : r' d' : - : r' m' : - : - $f\grave{a}'$: - : -	bright - ly shine, fondly I swear I'm whol - ly
			d' : d' : t : t d' : - : - - : - : - d' : - : d' r' : - : r'	la la la la la la la la la la la la
			s : - : s : s : s s : - : - - : - : - s : - : s l : t : d'	la la la la la la la la la la la la
			s : - : m f : - : - m : - : - - : - : - s : - : m r : - : r	la la la la la la la la la la la la
			d : d : s_1 : s_1 d : - : - - : - : - d : - : d d : t_1 : l_1	

61	}	D \flat	s' : - : - - : - : - : : : : : : : :	thine, <i>mf</i>
			r' : - : - - : - : - : : m' : m' : r' d' : - : d' d' : - : d'	la Fondly I swear I'm whol - ly
			t : - : - - : - : - : : : : : : : :	la Fondly I swear I'm
			r : - : r r : m : f m : m : r d : - : r m : - : - fe : - : -	la la la la la la la la la la la la
			s_1 : - : - - : - : - : : : : : : : :	Fondly I swear I'm whol - ly

mf

Fondly I swear I'm

64	}	D \flat	: : : : f' : m' r' : - : f' m' : - : d' d' : t : d' r' : m' : f'	thine. Of thee my thoughts shall ev - er be, O
			t : - : - - : - : - : t : t : d' : d' : s : s : t : t	thine. la la la la la la la la la la
			s : - : - - : - : - : s : s : s : s : s : s : s : s	thine. la la la la la la la la la la
			s : - : - - : - : - : r : r : m : m m : r : m f : m : r	thine. la la la la la la la la la la
			s_1 : - : - - : - : - : s_1 : s_1 : d : d : s_1 : s_1 : s_1 : s_1	

67	}	D \flat	f' : m' : r' d' : - : s l : - : - t : - : - d' : - : - - : - : m'	wake my love and list to me. <i>f</i> Of
			d' : - : - - : - : - : : s s : - : s s : - : d' d' : - : d'	la la la la O wake, O wake my love and list to
			l : s : f f : m : m f : - : f t : - : f m : - : s l : - : s	la la la la O wake, O wake my love and list to
			d : - : - - : - : - : : r r : m : r d : - : m f : - : m	la la la la O wake, O wake my love and list to
			d : - : - - : - : - s_1 : - : s_1 s_1 : - : s_1 d : - : - - : - : -	

70	}	D \flat	m' : - : m' m' : r' : d' d' : - : - t' : - : s s' : - : s' s' : m' : d'	thee, of thee my thoughts shall ev - er, ev - er
			d' : - : - - : - : - : : s s : - : s s : d' : m' d' : - : -	me. O wake my love
			s : - : - - : - : - : : m f : - : f m : - : - - : - : m	me. O wake my love, O
			m : - : - - : - : - : : d r : - : r d : - : - - : - : -	
			- : - : - - : - : - : : d s_1 : - : s_1 d : - : - - : - : -	

4

GOOD NIGHT. Concluded.

73 $D\flat$ $\left\{ \begin{array}{l} \text{ta} : - : - | \text{l} : - : \text{f}' | \text{f}' : \text{m}' : \text{r}' | \text{d}' : - : \text{s}' | \text{f}' : - : - | - : - : - \\ \text{be.} \qquad \qquad \qquad \text{O} \quad \text{wake} \quad \text{my} \quad \text{love} \quad \text{and} \quad \text{list} \\ : : \text{s} | \text{l} : - : \text{r}' | \text{r}' : \text{d}' : \text{t} | \text{d}' : - : \text{d}' | \text{t} : - : \text{d}' | \text{r}' : - : \text{r}' \\ \qquad \qquad \qquad \text{O} \quad \text{wake} \quad \text{my} \quad \text{love} \quad \text{to} \quad \text{me.} \\ \text{m} : \text{s} : \text{m} | \text{f} : - : \quad : : \text{s} | \text{s} : \text{m} : \text{s} | \text{s} : - : \text{d}' | \text{t} : - : \text{l} \\ \text{wake} \quad \text{my} \quad \text{love} \quad \text{and} \quad \text{list,} \quad \text{and} \quad \text{list} \quad \text{to} \quad \text{me.} \quad \text{O} \quad \text{wake} \quad \text{my} \\ : : \text{d} | \text{d} : - : \quad : : \text{f} | \text{m} : \text{d} : \text{m} | \text{r} : - : \text{m} | \text{f} : - : \text{r.m} \\ \text{d} : - : \text{d} | \text{f}_1 : - : \text{f}_1 | \text{s}_1 : - : - | - : - : - | - : - : - \end{array} \right.$

76 $D\flat$ $\left\{ \begin{array}{l} \text{t} : - : - | - : - : - | \text{d}' : - : - | - : - : - | \text{f} \text{ moderato.} \\ \text{to} \qquad \qquad \qquad \text{me.} \\ \text{r}' : - : \text{s} | \text{s} : - : \text{s} | \text{s} : - : - | - : - : - | \text{tm} : - \text{r} : \text{d.r} \\ \text{s} : - : \text{f} | \text{m} : - : \text{r} | \text{m} : - : - | - : - : - | \text{sd} : - \text{s}_1 : \text{l}_1 : \text{t}_1 \\ \text{love} \quad \text{and} \quad \text{list} \quad \text{to} \quad \text{me.} \quad \text{Let} \quad \text{me} \text{ be-} \\ \text{f} : - : \text{r} | \text{d} : - : \text{t}_1 | \text{d} : - : - | - : - : - | \text{rs}_1 : - : \text{s}_1 : \text{s}_1 \\ \text{s}_1 : - : - | - : - : - | \text{d} : - : - | - : - : - | \text{s}_1 \text{d}_1 : - \text{f}_1 : \text{m}_1 : \text{r}_1 \\ \text{to} \qquad \qquad \qquad \text{to} \qquad \qquad \qquad \text{d} : - : - | - : - : - | \text{d}_1 : - : - | - : - : - \end{array} \right.$

79 $A\flat$ $\left\{ \begin{array}{l} \text{m} : - : \text{m} | \text{f} : - : \text{fe} | \text{s} : - : \text{f} | \text{m} : \text{l} : \text{s.m} | \text{f} : - : \text{r} \\ \text{d} : - : \text{d} | \text{d} : - : \text{r} | \text{r} : - : \text{r} | \text{d} : - : \text{d}^e | \text{r} : - : \text{d} \\ \text{hold} \quad \text{the} \quad \text{precious} \quad \text{sight} \quad \text{of} \quad \text{thee} \quad \text{my} \quad \text{love,} \quad \text{my} \\ \text{s}_1 : - : \text{d} | \text{d} : - : \text{d} | \text{t}_1 : - : \text{t}_1 | \text{d} : \text{l}_1 : \text{l}_1 | \text{l}_1 : - : \text{l}_1 \\ \text{d}_1 : - : \text{ta}_1 | \text{l}_1 : - : \text{l}_1 | \text{s}_1 : - : \text{se}_1 | \text{l}_1 : - : \text{l}_1 | \text{r}_1 : - : \text{f}_1 \end{array} \right.$

84 $A\flat$ $\left\{ \begin{array}{l} \text{r} : \text{s} : \text{f.r} | \text{m} : - : \text{d} | \text{d}' : - : \text{d}' | \text{t} : - : \text{l} | \text{s} : - : \text{s.d}' \\ \text{d} : - : \text{t}_1 : \text{l}_1 : \text{t}_1 | \text{d} : - : \text{d} | \text{l} : - : \text{l} | \text{s} : - : \text{f} | \text{m} : - : \text{d} \\ \text{fair,} \quad \text{good} \quad \text{night.} \quad \text{Of} \quad \text{thee} \quad \text{my} \quad \text{love,} \quad \text{my} \quad \text{fair,} \quad \text{good} \\ \text{s}_1 : - : \text{s}_1 | \text{s}_1 : - : \text{d} | \text{d} : - : \text{r} | \text{r} : - : \text{t}_1 : \text{d.r} | \text{m} : - : \text{d} \\ \text{s}_1 : - : \text{s}_1 | \text{d}_1 : - : \text{d} | \text{f}_1 : - : \text{fe}_1 | \text{s}_1 : - : \text{l}_1 : \text{t}_1 | \text{s} : - : \text{d} \end{array} \right.$

89 $A\flat$ $\left\{ \begin{array}{l} \text{m} : - : \text{l} | \text{r} : - : \text{s} | \text{d} : - : \quad | \quad : \quad : \text{f} | \text{m} : \quad : \\ \text{night,} \quad \text{good} \quad \text{night,} \quad \text{good} \quad \text{night.} \quad \text{Good} \quad \text{night.} \\ : : \text{f} | \text{f} : - : \text{f} | \text{m} : - : \text{d} | \text{t}_1 : - \text{r} : \text{l}_1 : \text{t}_1 | \text{d} : \quad : \text{d} \\ \text{night,} \quad \text{good} \quad \text{night,} \quad \text{good} \quad \text{night} \quad \text{my} \quad \text{la} \quad \text{dy} \quad \text{fair} \quad \text{good} \\ : : \text{d} | \text{d} : \text{t}_1 : \text{t}_1 | \text{d} : - : \quad | \quad : \quad : \text{s}_1 | \text{s}_1 : \quad : \text{d} \\ \text{good} \quad \text{night,} \quad \text{good} \quad \text{night.} \quad \text{good} \quad \text{night,} \quad \text{good} \\ : : \text{f}_1 | \text{s}_1 : - : \text{s}_1 | \text{l}_1 : - : \quad | \quad : \quad : \text{s}_1 | \text{d}_1 : \quad : \text{m}_1 \\ \text{My} \end{array} \right.$

94 $A\flat$ $\left\{ \begin{array}{l} : : \text{s.f} | \text{m} : - \text{m} : \text{f.m} | \text{r} : - : \text{s} | \text{m} : - : \text{d} | \text{d} : - : - \\ \text{good} \quad \text{night} \quad \text{my} \quad \text{lady} \quad \text{fair} \quad \text{good} \quad \text{night.} \\ \text{r} : \quad : \quad : \text{d} : \text{r.d} | \text{t}_1 : - \text{f}_1 : \text{l}_1 : \text{t}_1 | \text{d} : - \text{ta}_1 : \text{l}_1 : \text{l}_1 | \text{s}_1 : - : - \\ \text{night,} \quad \quad \quad \text{my} \quad \text{lady} \quad \text{fair} \quad \text{good} \quad \text{night} \quad \text{good} \quad \text{night,} \quad \text{good} \quad \text{night,} \quad \text{good} \quad \text{night.} \\ \text{t}_1 : \quad : \quad : \quad : \quad : \quad : \text{s}_1 | \text{s}_1 : - \text{s}_1 : \text{f}_1 : \text{f}_1 | \text{f}_1 : \text{m}_1 : - \\ \text{night.} \quad \quad \quad \text{good} \quad \text{night.} \\ \text{s}_1 : - : \text{s}_1 | \text{s}_1 : - : - | - : - : \text{s}_1 | \text{d}_1 : - : - | - : - : - \\ \text{la} \quad \text{dy} \quad \text{fair,} \quad \quad \quad \text{good} \quad \text{night.} \end{array} \right.$

(4 PP.)

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	{	d' : — : —		d' : r' : d'		d' : t :		l : — : se		l : — : s
	{	:		l ₁ : t ₁ : d.r		m : — :		d : — : t ₁		l ₁ : — : l ₁
11	{	l ₁ m : — : r		r : d : m		f : — : f : f : f		m : m : se		l : se : l
	{	r l ₁ : d : t ₁		t ₁ : l ₁ : d		d : — : d : t ₁ : t ₁		t ₁ : l ₁ : m		m : r : d
		yond		ex -		pres - sion.		While		stripes
										without
										trans -
										gres - sion
										have
										driv - en
										the
	{	f d : m : m		m : m : l		l : — : l : l : l		se : l : t		d' : t : l
	{	l ₁ m ₁ : — : m ₁		l ₁ : l ₁ : l ₁		r : — : r : r : r		r : d : t ₁		l ₁ : t ₁ : d.r
16	{	m : d : t ₁		l ₁ : — : —		t ₁ m : .m : m : f : s		l : l : t		d' : — : —
	{	d : l ₁ : se ₁		m ₁ : — : —		s ₁ d : .d : d : d		d : f : s		s : — : —
		soul		to		de -		spair.		Now
										inspired
										by the
										wrongs
										we
										have
										known,
	{	l : m : m		d : — : —		r s : .s : s : s : s		f : l : s		s : — : —
	{	m : m ₁ : m ₁		l ₁ : — : —		s ₁ d : .d : d : r : m		f : f : f		m : — : —
21	{	d' : — : s : l		s : — : s : d'		t : t : d'		r : — : —		mp. f
	{	m : — : m : f		m : — : s : s		s : s : s		s : — : —		: : s., f
		Ty - ran - ny's		reign		shall		be		With a
										Not a
										With a
										Not a
	{	s : — : d' : d'		d' : — : d' : d'		r' : r' : m'		f' : — : —		: : s., s
	{	d : — : d : d		d : — : m : m		s : s : s		s : — : —		: : s., l., t ₁
26	{	m : s d' : d', t		l : t m : l., s		f : l r' : r', d'		t : d' t : m', r'		
	{	m : r d : m., m		m : re m : m., m		f : f s : s., s		s : s s : se., se		
		stealthy		tread thro' the		silent		night, 'neath		shining
										stars with their
										fav'ring
										light, With our
										heart but long bade a-
										dieu to fear, For our
										country's
										foes are as-
										sembled
										near, Can we
	{	s : s l : l., se		l : l s : l., l		l : r' r' : t., d'		r' : m' r' : m', m'		
	{	d : t ₁ l ₁ : l ₁ , t ₁		d : t ₁ d : de., de		r : d t ₁ : f., m		r : d s : m., m		

(4 PP.)

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(1)

2 D. S. *mf*

30	C	d' : r' t : d',t l : t d' : r',r' m' : s',d' t : l s : — — s . f
		l : fe s : s.,m f : s s : s.s s : -fe s : fe s : — — m . r
		courage firm in the cause of right, We are bold - ly march - ing on.
		reach their lines ere the dawn ap - pear, And our glori - ous cause is won.
		m' : r' r' : s.,d' d' : r' s : t.t d' : -d' r' : d' t : — — t . s
		l : r s : m,d f : f m : s.s d' : m.l r : r s : — — s ₁ .s ₁

Gt

34	C	m : -f m : s.s l : -f m : m ₁ .t ₁ d : -r m : de.de r : -m f : f.f
		d : d d : m,m f : -r d : t ₁ m ₁ .m ₁ l ₁ : -l ₁ t ₁ : l ₁ .l ₁ l ₁ : -de r : t ₁ .r
		rock strewn ford we have safe-ly passed, Tho' the banks were steep and the stream ran fast, And the
		s : -l s : d'.d' d' : -t d' : s.d'.r' m' : -l se : m.m r : t.s f : s.s
		d : d d : d.d d : d d : m ₁ .l ₁ l ₁ : s ₁ f ₁ m ₁ : l ₁ .s ₁ f ₁ : -m ₁ r ₁ : s ₁ .t ₁

cres.

38	G	m : s d' : s.l ta : -ta l : l.l s : d m : r r : — — m . r
		m : r d : d.d d : -d d : d.d t ₁ : l ₁ fe ₁ : fe ₁ s ₁ : — — s ₁ .s ₁
		wood-crowned heights we have gained at last. With an ardor nought can still. Through the
		s : s l : s.f m : -s f : m.r r : d d : d t ₁ : — — f . f
		d : t ₁ l ₁ : m ₁ .f ₁ s ₁ : -m ₁ f ₁ : fe ₁ .fe ₁ s ₁ : l ₁ r ₁ : r ₁ s ₁ : — — s ₁ .s ₁

42	G	d : m s : d.,r m : m f : s.,f m : s d' : m.,f s : s l : s.,ta ₁
		s ₁ : d d : s ₁ .t ₁ d : d d : t ₁ .t ₁ d : d m : d.,d ta ₁ : ta ₁ l ₁ : ta ₁ .s ₁
		trees which stretch to the plain be - low, In the dis - tance o'er 'tis their watchfires glow. We have
		m : s m : s.,s s : s f : r.,s s : s l : d.,d d : d d : d.d
		d : d d : m.,r d : ta ₁ l ₁ : s ₁ .s ₁ d : m l ₁ : l ₁ .l ₁ s ₁ : s ₁ f ₁ : m ₁ .m ₁

46	C	^f C l ₁ m : s d' : d',t l : t m : m',f' s' : -d' d' : t d' : — — l ₁ m
		^f C l ₁ m : r d : m.,m m : re m : s.,s s : -fe s : f m : — — d ₁ s ₁
		near the camp of our ty - rant foe, And with joy our bo - soms thrill.
		^f C d ₁ s : s l : l.,se l : l s : d',r' m',r' : m'.d' m' : r' d' : — — l ₁ m
		^f C f ₁ d : t ₁ l ₁ : l ₁ .t ₁ d : t ₁ d : d.,d d',t : d'.l s : s d : — — f ₁ d ₁

Trío. dolce.

50	F	m : s ₁ d : m r : l ₁ t ₁ : r d : -d m : s l : — s : m
		s ₁ : m ₁ m ₁ : s ₁ l ₁ : — s ₁ : — s ₁ : -s ₁ d : m re : — m : m
		si - lent prayer our thoughts are heavenward wing - ing. Oh
		ho - ly name fresh praise and glo - ry bring - ing. Oh
		m : s ₁ d : m r : l ₁ r : f m : -m : s : s fe : — s : m
		d : — d : — f ₁ : — s ₁ : — d : -d d : d d ₁ : — d : m

54	C	^{Ct} m ₁ : m l : t d' : — l : — m' : r' d' : t l : — — l ₁ m
		^{Ct} m ₁ : m l : t d' : — l : — l : l l : se m : — — d ₁ s ₁
		God of Bat - tles bless our cause to - day. Thy
		^{Ct} m ₁ : m l : t d' : — l : — m' : f' m' : m' d' : — — l ₁ m
		^{Ct} m ₁ : m l : t d' : — l : — d : r m : m l ₁ : — — f ₁ d ₁

2D TIME. *Gt*

58	$l : -$	r	$r : -$	$t_1 : s_1$	$m : -$	$d : m$	$l : -$	$s : d$
F	$m : -$	$fe t_1$	$t_1 : -$	$s_1 : -$	$s_1 : -$	$s_1 : d$	$d : -$	$d : d$
	pray.	In	days	of	old,	Thy	migh - ty	power sus -
	$d' : -$	$r' s$	$s : -$	$f : -$	$m : d$	$m : s$	$f : -$	$s : f$
	$l_1 : -$	rs_1	$s_1 : -$	$s_1 : -$	$d : -$	$d : -$	$f_1 : -$	$m_1 : l_1$

fC

62	$f : -$	$m : mt$	$d' : -$	$r' : s$	$m' : -$	$- : f'$	<i>dim.</i>	$m' : d'$	$t : r'$
G	$d : t_1$	$d : ds$	$s : -$	$s : -$	$s : -$	$- : l$	$s : s$	$s : f$	
	tain	ing, Pre -	served	our	land,	and	kept its	paths in	
	$l : s$	$s : sr'$	$m' : -$	$f' : -$	$m' : s$	$d' : d'$	$d' : m'$	$r' : t$	
	$f_1 : s_1$	$d : ds$	$d : -$	$t_1 : -$	$d : -$	$- : f$	$s : s$	$s_1 : s_1$	

fF

66	$d' s : -$	m	$m : s_1$	$d : m$	$r : l_1$	$t_1 : r$	$d : -$	$m : s$
C	$mt_1 : -$	s_1	$s_1 : m_1$	$m_1 : s_1$	$l_1 : -$	$s_1 : -$	$s_1 : -$	$d : m$
	peace.	We	near	Thee	now	of	ty - rant	hosts com -
	$d' s : -$	m	$m : s_1$	$d : m$	$r : l_1$	$r : f$	$m : -$	$s : s$
	$ds_1 : -$	d	$d : -$	$d : -$	$f_1 : -$	$s_1 : -$	$d : -$	$d : d$
		d_1	$d_1 : -$	$d_1 : -$				

f

69	$l : -$	$s : s$	$d' : -$	$l : -$	$s : d$	$m : r$	<i>dim.</i>	$d : -$	$t_1 : -$
F	$re : -$	$m : m$	$d : -$	$d : -$	$d : d$	$l_1 : l_1$	$s_1 : -$	$s_1 : -$	
	plain	ing, From	all	our	foes, Oh	give us	blest	re -	
	$fe : -$	$s : s$	$s : -$	$l : r$	$m : m$	$s : f$	$m : -$	$r : -$	
	$d : -$	$d : d$	$m_1 : -$	$fe_1 : -$	$s_1 : l_1$	$f_1 : f_1$	$s_1 : -$	$s_1 : -$	

Ct mp

73	$d : -$	rs, f	$m : s$	$d' : d', t$	$l : t$	$m : m, f$	$s : -$	$r' : d'$
C	$s_1 : -$	fe, t, d, r	$m : r$	$d : m, m$	$m : re$	$m : d, r$	$m : -$	$f : f$
	lease.	With a	stealthy tread thro' the	si - lent night,	we are	bold - ly	marching	
	$m : -$	rs, s	$s : s$	$l : l, se$	$l : l$	$s : s, s$	$s : -$	$l : l$
	$d : -$	rs_1, l_1, t_1	$d : t_1$	$l_1 : l_1, t_1$	$d : t_1$	$d : d, d$	$d : d$	$f : f$

mp p mf

77	$l : t$	s	$m, s : m, s$	$f, l : f, l$	s	m
C	$l : r$	m	$d, m : d, m$	$r, f : r, f$	m	
	on.	Halt!	The	whispered word falls on the silent	air,	
				The whispered	word,	Make ready!
	$s : -$	$s :$	s	$s : s$	$s : s$	$l, l :$
	$s : -$	$s :$	d	$t_1 : t_1$	$d : s$	$l, l :$

cres. ff.

80	l, s	s, d'	$t, d' : t, d'$	t	s	$d', m' : r', s$	$d', s : d', ta$
C	f, f	m, s	$s, s : s, s$	s	s	$s, s : s, s$	$s, m : s, m$
	Dauntless hearts for gallant deeds pre-	pare.	Charge!	and	at the sound the	flush of dawn ap-	
	r', r'	d', m'	$r', m_1 : r', m'$	r'	d'	$t : t$	$d', d' : d', d'$
	t_1, t_1	d, d	$s, s : s, s$	s	d	s	$m, d : s, s$
							$m, d : m, d$

4. *ff* >

83 C	l : f f' : -.m' r'.d' : t.s d'.s : d'.m' s' : — — : s.,f
	f : f l : -.s f.m : r.s s.s : s.s s.s : s. } d' t
	pears. Hurrah! We hail the sight with loud resound'g cheers. Hurrah! hurrah! 'Tis in
	d : d' d' : -.d' t.d' : r.t d'.d' : d'.d' r'.m' : r'.m' r' : s.,s
f : f f : -.f s.s : s.s m.m : m.d' t.d' : t.d' s : s.,l.,t	

86 C	m : s d' : d'.t l : t m : l.,s f : l r' : r'.d' t : d' t : m'.r'
	m : r d : m.,m m : re m : m.,m f : f s : s.,s s : s s : se.,s
	vain, our foes in their bland dis-may, And with fevered haste would our progress stay; For the
	s : s l : l.,se l : l s : l.,l l : r' r' : t.,d' r' : m' r' : m'.m'
d : t ₁ l ₁ : l ₁ ,t ₁ d : t ₁ d : de.,de r : d t ₁ : f.,m r : d s : m.,m	

90 C	d' : r' t : d'.t l : t d' : r'.r' m' : s'.d' t : l <i>Gt</i> sd : — : m.,r
	l : fe s : s.,s f : s s : s.,s s : -.fe s : fe sd : — : s.,s
	wrongs of years we a-venge this day, As our foe - men bite the dust. Now the
	m' : r' r' : s.,d' d' : r' s : t.,t d' : -.d' r' : d' tm : — : f.,f
l : r s : m.,m f : f m : s.,s d' : m.l r : r sd : — : t.,t	

94 G	d : m s : d.,r m : m f : s.,f m : s se : se.se se : se l : s ₁ ,ta ₁ <i>cres.</i> <i>mf</i>
	s ₁ : d d : s ₁ ,t ₁ d : d d : t ₁ ,t ₁ d : d r : r.r r : r d : ta ₁ ,s ₁
	tyrants know that their cause is lost, For a panic thrills the ig- no - ble host. In der-
	m : s m : s.,s s : s f : r.,s s : m m : m.m m : m m : d .d
d : d d : m.,r d : ta ₁ l ₁ : s ₁ ,s ₁ d : d t ₁ : t ₁ ,t ₁ t ₁ : t ₁ l ₁ : m ₁ ,m ₁	

98 C	<i>fC</i> l ₁ m : s d' : d'.t l : t m : m'.f' s' : -.d' d' : t
	l ₁ m : r d : m.,m m : re m : s.,s s : -.fe s : f
	feat they learn at a fear - ful cost, That suc- cess will crown the
	ds : s l : l.,se ₁ l : l s : d'.r' m'.r' : m'.d' m' : r'
f ₁ d : t ₁ l ₁ : l ₁ ,t ₁ d : t ₁ d : d.,d d',t : d'.l s : s	

101 C	d' : — — : .d' d',d' : fe.fe s : .s d',d' : r'.r' m' : .f'
	m : — — : .m m.,m : m.r r : .s s.,s : s.s s : .s
	just. Our foemen bite the dust. Suc - cess will crown the just, Suc -
	d' : — — : : .d' d',d' : t.t d' : .t d',d' : r'.t
d : — — : : .l s.,s : f.f m : .s s.,s : s.s	
Our foemen bite the dust, Suc - cess will crown the	

104 C	m' : — s' : — t : — t : — d' : — — : —
	s : — s : — s : — s : — s : — — : —
	cess will crown the just.
	d' : — m' : — r' : — r' : — m' : — — : —
d : — d' : — s : — s : — d : — — : —	
just.	

Pipe Organ Items.

Manufacturers and organists will do us a favor by sending items for this department.

Mr. Wm. Rees, Hokendauqua, Pa., only 14 years of age, is a fine organist, with a very bright future.

It is wonderful the number of organ builders there are who think no other fellow can build an organ.

Mr. D. Thomas of the enterprising firm of Thomas Bros., Sharon, Pa., has accepted the position of organist of the First Presbyterian church.

Farrand & Votey have secured the contract for a \$11,000 pipe organ for the Congregational church, Salt Lake City. They will also furnish the organ for the new Congregational church on Woodward avenue, Detroit.

What would you think of a man stepping on the platform between two numbers in the performance of the "Messiah" and introducing an organ solo, and that more than once the same evening? Yet the great Handel had to do it, to induce the audience to remain in their seats to the end of the performance.

Sim. Reeves, the unrivalled tenor singer, was organist and director of a church near his home when he was 14 years old. Soon after he turned out to be a great baritone singer—if we believe one of his vocal teachers. But there is some excuse for this mistake: Mr. Reeves has an exceptionally great compass, singing baritone with the best of baritones, hence the mistake.

Three very successful recitals were given Sept. 15, 16 and 17 by Mr. D. D. Wood, of St. Stephen's church, Philadelphia. Mr. Woods delighted his audience with his remarkable playing. The organist was ably assisted by the following artists, under the direction of Madame Louise Von Feilitzsch, of Cleveland, Ohio: Soprano, Mrs. Stockbridge-Smith, Mrs. J. B. Foster, Miss Julia Sawyer, Miss Sybil Kasson; contralto, Mrs. O. A. Treiber; tenor, Mr. Williams; bass, Mr. Chas. Hawley; accompanist, Mr. C. D. Burnham.

Great efforts are being made to introduce the vocalion to our churches, setting up the claim that they are just as satisfactory as the pipe organ, and very much cheaper. Any church or church committee purchasing a vocalion, will have sufficient time to repent. They will not compare with a pipe organ any more than a jewsharp will with a grand piano. They are virtually a reed organ, and easily strained by the air pressure. Pipe organ players condemn them as a very poor imitation of the true and only church organ—the pipe organ.

Prof. F. Hodges gave a farewell recital to his musical friends Sunday afternoon, September, 2, at St. Johns church, this city. Following is the program:

1. Sonata in C minor.....Mendelssohn
2. Allegretto in B minor.....Guilmant
3. March, from Tanhauser.....Wagner
4. St. Ann's Fugue.....Bach
5. The Chorus of Angels.....Scotson Clark
6. Overture—"William Tell,".....Rossini

Mr. Hodges has accepted a position as organist of the Lutheran church, Dayton, Ohio, at a handsome salary. He will also enjoy a three-manual organ, and share in the honors with Mr. Turpin in a series of concerts.

The new organ in the Episcopal church, Alliance, Ohio, is a magnificent work of art,—two manuals, fifteen stops, and five mechanical registers, 827 pipes, 2¼ octaves of pedals. The case is of rich, light oak; panels of southern pine, purchased at a cost of \$2,200. The organ was built by the Barchoff Church Organ Company, of Salem, Ohio, and is, in every respect, a masterpiece for beauty and tone. Following is the specifications showing the construction of this wonderful instrument:

Great organ—1 eight-foot open diapason, metal, 58 pipes; 2 eight-foot dulciana, metal, 58 metal, pipes; 3 eight-foot dopel flute, wood, 58 pipes; 4 four-foot principal, metal, 58 pipes; 5 four-foot flute d'amour, wood and metal, 58 pipes.

Swell organ—6 sixteen-foot bourdon, wood, 46 pipes; 7 eight-foot open diapason, metal, 58 pipes; 8 eight-foot stopped diapason, lower pipe, grooved, metal, 58 pipes; 9 eight-foot salicional, metal, 58 pipes; 10 four-foot fugara, metal, 58 pipes; 11 four-foot flute harmonic, wood and metal, 58 pipes; 12 four-foot nazzard, metal, 58 pipes; 13 two-foot flageolette, metal, 58 pipes; 14 two-foot solo harmonic trumpet, metal, 58 pipes; eight-foot viola, 58 pipes.

Pedal organ—15 sixteen foot sub bass, wood, 27 pipes.

Mechanical registers—16 great to pedal, 17 swell to great, 18 swell to pedal, 19 bellows signal, 20 tremolo. The above couplers are operated by piston knobs placed under their respective manual.

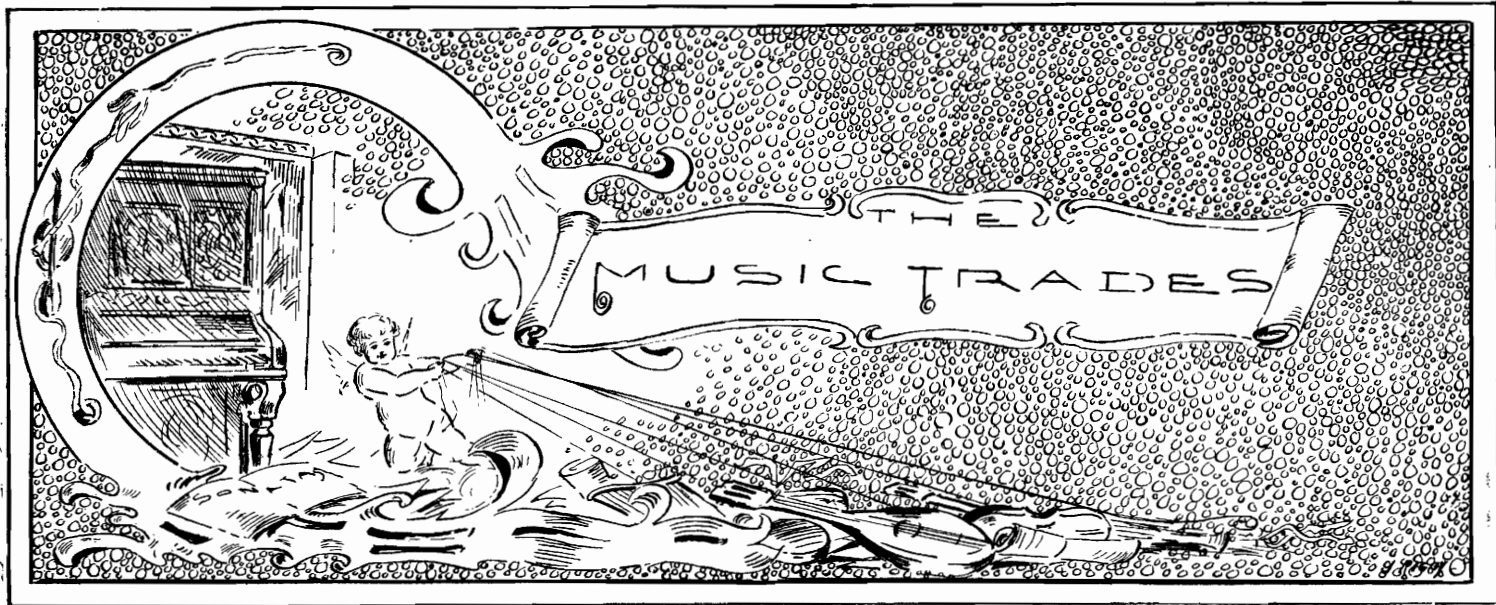
Combination pedals—Great organ forte, great organ piano, balanced swell pedal.

Compensating pneumatic valves are used for great and swell organ.

A very fine organ recital was given by Prof. Francis Hodges, at the M. E. church, Warren, Ohio, on Friday evening, September 25. The following is the excellent program rendered:

1. Organ. a(Grand Chorus in D.).....Guilmant
b(Fugue from Pastoral Sonata, op. 88.. Rheinberger
Prof. Hodges.
2. Solo, [soprano—"New Kingdom.".....Tours
Mrs. Nicholas.
3. Organ. a(Berceuse, [Cradle song].....Gounod
b(Sherzo.....Lemaigre
Prof. Hodges.
4. Solo, [baritone—"The Stowaway.".....Dr. Parry
Prof. J. Powell Jones.
5. Organ, Overture—The Caliph of Bagdad.....Boieldieu
Prof. Hodges.
7. Organ, American airs [varied,].....Rinck-Nagler
Prof. Hodges.
8. Solo, [baritone]—"Holy Night,.....
Prof. Jones.
9. Organ, a("Home, Sweet Home.") [Transcription]
.....Dudley Buck
b("Vienna March,".....Scotson Clark
Prof. Hodges.

Prof. Hodges' excellent performance on the organ delighted the choice audience present, and he has made himself a favorite. His playing is certainly of a very high order, and shows that he has complete command over the grand instrument. The solos of Mrs. Nicholas and Prof. Jones were faultlessly rendered, such clear enunciation and fine expression as characterized the rendition of their selections is seldom heard. As encores, Mrs. Nicholas sung "Daddy" in a beautiful and touching style, and Prof. Jones responded with the "Soldier's Tear." Every number on the program brought out most hearty applause from the critical and appreciative audience.



W. O. Wilder, of the Taber Organ Company, reports increased business, agents doing well and enjoying a flattering trade.

Mason & Hamlin pianos are moving on slow but sure. Six more have just been purchased by the Grand Rapids Western college.

The Rankin folding music stand, manufactured by the East End Manufacturing Company, Cleveland, O., is convenient, light and graceful; strong, durable and handsome.

August Pollmann, New York City, has just issued a handsome catalogue for 1891-92. The work contains everything in the musical instrument line; an elaborate work nicely bound.

Jacob Brothers, New York City, are manufacturing seventy-five pianos a week. Mr. B. F. Lent, their traveling salesman is doing a fine business establishing new agencies in all the larger towns and cities.

The Wm. Lewis Music Company, 182 Wabash avenue, Chicago, have published their catalogue of musical merchandise consisting of the best line of staple articles that the European and American markets offer.

Your correspondent had a pleasant interview with Prof. Irwin and Miss Blackman at the Glendenwood college, St. Charles, Mo., early in the week, and a new Mason & Hamlin piano was the result of it for Miss Blackman's room.

Messrs. Hughes Bros., Philadelphia, well known for their excellent musical performances, are doing quite an extensive business in the organ and piano trade. They have large warerooms on Tenth street, above Spring Garden street.

J. T. Seely, Esq., traveling salesman for the Gordon pianos, manufactured by Hamilton S. Gordon, 218 West Thirty-seventh street, New York, reports increased business all along the line. Mr. Seely will make many friends for the Gordon piano.

Mr. Charles Drumheller represents the Mason & Hamlin company at St. Louis, and his charming wife and daughter Pansy, are constant companions with him at the store—help-mates as well as sharers in the joys and sorrows of life. Mr. Drumheller is what a New York paper has offered \$5 for—

some new word to take the place of 'hustler,' and just as significant.

An evening with the Epsteins at their residence was most enjoyable. The concerto of Liszt in E \flat was beautifully rendered by the brothers on two pianos, and at the finale one almost wished the end was not yet at the beginning. The new conservatory which is being erected by them, in one of the most fashionable centers of St. Louis will be a magnificent structure. Particular attention has been given to acoustic properties—heating and lighting. The large archway entrance will be adorned on either side with a bass relief cut in solid stone—profiles of Mozart and Beethoven. This institution will be second to none in this country for musical advantages. The Epsteins are busy gentlemen, and with their many concerts, are doing what no other two musicians in one family can for this country. At a concert to be given at Alton, Oct. 13; Mr. Drumheller will furnish two Mason & Hamlin grand pianos for their use.

A. A. Tarbeaux, the expert operator, successful salesman, talented musician, and modest gentleman, so well known to the eastern brigade of experts and fair goers in the sixties and seventies, was afterward buried from sight for twelve years in an office position in the Boston Singer office. He left this position a few years since for one quite as much to his taste, and for which he was well fitted—in the music trade. The Mason & Hamlin Organ and Piano Company, into whose service he entered, have a fine branch house at Chicago, and to this comparatively new field Mr. Tarbeaux has been assigned. Speaking recently of the business he said that his success as well as the general business of the firm at that point had far exceeded expectations. The standing of the company and their good name were of the highest all through the west. It will be remembered that the company's products embrace pianos as well as organs, and for these Mr. Tarbeaux reports an unqualified success. We congratulate our old friend on his connection with this honorable and substantial house, and, wishing him success, commend him to all the men of the west with whom he comes in contact. Dealers will find Mr. Tarbeaux as reliable as the old house he represents, and a gentleman whose acquaintance will be a pleasure.

LIMA EISTEDDFOD.

TO BE HELD AT

FAUROT'S OPERA HOUSE, LIMA, O.,

December 15, 1891.

COMMITTEE.

E. F. DAVIS, President. J. W. PEUTE, Treasurer.
 ROBT PEAT, Vice-President. B. F. THOMAS, Secretary.
 E. A. EVANS, Cor. Secretary, 225 N. Main St., Lima, O.

ADJUDICATORS.

Music—PROF. J. POWELL JONES, Painesville, O.
 Essay—REV. J. FRANCIS DAVIES, Lima, O.
 Adjudicators on Recitations will be made known later.

MUSIC.

1. Chorus—"O, Father, Whose Almighty Power," Handel. Not \$ less than 30 voices. 50 00
2. "Bridal Chorus." Cowen. Not less than 30 voices. 30 00
3. "Listen, Lovely Maid." D. O. Evans. Male chorus, not less than 16 voices. 25 00
4. "The Tempest." Dr. Parry. 16 voices. 16 00
5. Children's Chorus—"There's a Light in the Valley." No. 207 Gospel Hymns. P. P. Bliss. Not less than 25 voices, and not over 15 years of age, Four adults to assist in children's chorus. . 15 00
6. Quintett—"Arise, My Fair One, Come Away." Spofforth. 5 00
7. Quartett—"The Morn Unbars the Gates of Light," Hosmer. 4 00
8. Trio—"Red Cross Knight." S. S. and B. Dr. Callcott. 3 00
9. Duet—"The Parting Hour." A. and T. Barnett. 2 00
10. Tenor solo—"When the Midnight Moon is Shining." J. P. Jones
11. Soprano solo—"O, Loving Heart, Trust On." Gottschalk. Key of F. 2 00
12. Contralto solo—"The Children's Home." Cowen. 2 00
13. Bass solo—"Arm, Arm Ye Brave." Handel. 2 00
14. Organ solo—"Hoffman's Grand Organ March." Hoffman. None Over 15 years of age. 2 00
15. Piano solo—"Beloved Child." Bohm. 2 00

ESSAY.

16. English or Welsh Essay. Subject—"Music of the Sanctuary." 5 00

NOTES AND CONDITIONS.

1. Compositions must be sent to secretary on or before Nov. 25, 1891.
2. Competitors in music and recitations must send their names to the secretary on or before Dec. 1, 1891.
3. Prize withheld unless there be sufficient merit.
4. Nos. 1 to 13, inclusive, with piano accompaniment.
5. Programs; including recitations, can be had of the secretary by sending stamp.
6. All music can be had of D. O. Eyans, Youngstown, O.

THE TONIC SOL-FA COMPOSITION CLUB.

Result of Voting on April Compositions, 1891—Second Grade—Serenade for T. T. B. B.

MAXIMUM NO. 1080.

STANDARD OF APPROVAL, 720.

LETTER ON COMPOSITION	A.	C.	B.	TOTALS.	AVERAGES.	
VOTERS.	Dudley	103	73	79	255	85
	Desboro.	110	95	98	303	101
	Jessop	115	90	90	295	98
	Jones	105	100	98	303	101
	Merritt	100		84	184	92
	Nixon	100	94	87	281	93
	Price		96	90	186	93
	Taylor	110	105	112	327	109
	Thornycroft.	108	107		215	107
	Add averages.	851	760	738	2349	879
	93	92	107	292		
Totals.	944	852	845	2641	879	
Order of merit.	I	II	III			
Composers.	Price	Merritt	Thornycroft.			

All competitions approved. CHAS. ISEARD,

Hon. Secretary,

40 Blythwood Road, Crouch Hill,

July 4, 1891.

London, N.

The serenade, "Good Night," is published in this number of THE TIMES.

Work for the Quarter Ending October 1, 1891.

FIRST GRADE—Arrange the following words as a part song.

Two pages free space allowed:

Charming May.

(Copyright.)

Come to the groves which lie in shade,
 Come to the deep and mossy dells,
 Trip o'er the carpets newly laid,
 Deck'd with the primrose and bluebells,
 Come to the meadows green as spring,
 Come to the woodlands far away;
 Come while the feathered songsters sing
 To welcome hither the charming May.

Come where the sun, so warm and bright,
 Stoops to the vales where the lilies bloom,
 And where the hawthorn, red and white,
 Wafteth afar its sweet perfume;
 Come where the blossoms scent the air,
 Come where the merry lambkins play.
 We'll gather flowers rich and rare,
 To crown the brow of lovely May.

—Sarah Louisa Moore.

SECOND GRADE—Write a humorous part song. Each member to find his own words. Nursery rhymes are suggested. Three pages free space allowed.

Members may choose either grade, but compositions written on the club music paper, must be sent to the secretary on or before the 26th of September, 1891. Extra space is charged for at the rate of two shillings per page.

CHAS. ISEARD,

Hon. Secretary.

July 4, 1891.

MUSICAL NOTES FROM ENGLAND AND WALES.

Madame Patti gave her fifth grand morning concert, for the benefit of the Swansea hospital, at the Albert hall, Swansea, on Friday, August 21. The other artists were: Madame Antoinette Sterling, Miss Clara Eissler, Miss Marianne Eissler, Mr. Durward Lely, Signor Bonetti, and Signor Tito Mattei. The streets of the town were gaily decorated, and thronged with spectators eager to see the renowned songstress. When she appeared the applause and enthusiasm was endless. At the concert she responded willingly to the encores and sang "Hen wlad fy Nhadau," carrying the audience with her with unbounded delight, as well as "Home, Sweet Home." She also sang "Nella Calma," Gounod, "For all Eternity," by Angelo Mascheron, "Valse Il Bacio," Arditi, and "Within a Mile of Edinboro' Town."

* * *

Madame Patti has decided not to sail for the United States so soon as was expected. After her Irish tour in November, she will return to Craig-y-nos, and will not leave for America until probably the last week in December. The primadonna will, consequently, not appear in New York until the beginning of the new year.

* * *

Mr. R. C. Jenkins, the conductor of the victorious Llanelly choir, at the national eisteddfod, Swansea, is going to resign. He will be succeeded by Mr. J. Thomas, who is now secretary of the choir. The choir will give a grand concert in St. James' hall, London, on November 10th. Among other items on the program is: "Yr Haf," by Gwilym Gwent.

* * *

A choral competition took place in the Crystal palace Sept. 8. In class A the following choirs competed, viz: Oxford Temperance, Cardiff Blue Ribbon, and Portsmouth Temperance. Each of the competing choirs was required to sing "The Triumph of Victoria," by Dr. Stainer, and a piece of their own selection. First prize, Cardiff, second, Portsmouth. The piece selected by the Cardiff choir was: "Daybreak," Gaul. In class B there were six choirs, twenty-five to forty in number. The result of this competition was that Leeds got first place; Llanelly, second; Reading, third; honorable mention, Nottingham. Each choir sang Sullivan's "O, Gladsome Light," and a piece of its own selection! Llanelly sang Gwilym Gwent's "Yr Haf" with good taste and expression.

* * *

Eisteddfodau on a large scale have lately been given. The two latest, after the National eisteddfod, being the Ffestiniog Choir eisteddfod and the Ferndale eisteddfod. The first named was held on August 25, 26 and 27. The chief choral prize was won by the Caer choir, conducted by Mr. Robinson. The test pieces were "Canwn ganiad newydd," Dr. Parry, and "Coed yr Hydref," Emlyn Evans. The eisteddfod, both musically and financially, proved a success. The Ferndale eisteddfod was held Sept. 12. Three choirs competed for the chief choral prize, viz: Rhondda Philharmonic Society, conducted by Mr. D. T. Prosser; Ynyshir United Choir, conducted by Mr. Gwilym Thomas; Dowlais Choir, conducted by Mr. Dan Davies. Great interest was taken in this competition, as the choirs are well known and in the first rank, the first two having done battle

at the national eisteddfod a few weeks ago. The Dowlais choir is famous as having won more than once at the national, and also at the principal meetings in the principality. The prize was won by this choir, and Mr. Dan Davies, the popular conductor, was invested amid unbounded applause. This choir is going to compete at the World's Fair; so, Oh! ye choirs in the "Land of the Setting Sun," look out for your laurels.

* * *

The Three Choirs Festival.

This year this festival was held in Hereford cathedral, on Sept. 8, 9, 10 and 11, being the 168th annual meeting of the Hereford, Worcester, and Gloucester choirs. The choir this time was supplied by Hereford, Worcester, Gloucester, Leeds and Oxford, and was in every sense a good choir, the voices being of excellent quality, and well trained, with a good balance of parts, though the altos were somewhat weaker than the other voices. A first-class orchestral band, the leader being Mr. Carrodus, was composed of nine first violins, eight second violins, eight violas, eight 'cellos, eight double bass, three flutes, piccolo, two oboes, three clarinets, three bassoons three horns, three trumpets, three trombones, 1 bass tuba, harp, side drum and triangle, bass drum and cymbals. The conductor was Mr. Sinclair, the new organist of Hereford cathedral, and a young man of 27 years, who did his part with skill, and showed promise of a first-rate conductor. The artists were Madame Albani, Miss Anna Williams, Miss Hilda Wilson, Miss Mary Morgan, Miss Cowan, Mr. Edward Lloyd, Mr. Houghton, Mr. Brereton, Mr. Fredericks, and Mr. Santley. Tuesday, Sept. 8, Mendelssohn's "St. Paul" was performed with marked success. The chorus throughout was nearly faultless, and rising to the spirit of the music, made a deep impression. Madame Albani was in splendid voice, and her rendering of the music allotted to her fairly thrilled the audience. Miss Hilda Wilson's singing was highly effective, and her style and expression showed the true and finished artist. "But the Lord is Mindful" produced a very marked effect. As a singer of oratorio Mr. Edward Lloyd stands unrivalled, and this time we will say that he was simply perfect. A beautiful number, given with deepest feeling, was: "And They Stoned Him to Death;" also the delightful aria, "Be Thou Faithful Unto Death," with violoncello obligato by Mr. C. Ould. Although Mr. Santley's voice seemed to show signs of hard work, yet his singing was such as to suggest that he had found in his travels the fountain of youth and bathed therein. In the evening a grand concert took place, in which a new choral ballad, "The Battle of the Baltic," by Dr. Stanford, was sung. In it there are some fine passages, but yet, on the whole, it is hardly up to "Revenge," a work of the same style by the same composer. Wednesday—The first item on the program was Mozart's "Requiem," which was never better represented than on this occasion. Next came Beethoven's "Erocca" symphony. The first movement was very nicely played, but the scherzo lost a little of its effect by being taken rather too fast. The pathetic "Funeral March" was very solemn and touching. Dr. Henry J. Edwards' motet, "Praise to the Holiest in the Highest," especially composed for the festival, is a musicianly composition of three movements. The last is the most effective, which is for soprano, solo and chorus. The next item was the prelude to Wagner's "Parsifal." This was the first time of its performance in an English cathedral, and perhaps,

never was a more impressive one given. The last work concluding the morning concert was Sullivan's "Te Deum." Although the performance was excellent, the work itself is not up to the composer's best. At the evening concert Sir John Stainer's cantata, "St. Mary Magdalene," was given. It was first presented at the Gloucester festival in 1883. The concert concluded with a fine performance of Mendelssohn's "Hymn of Praise," the solos being well sung by Miss Anna Williams, Miss Mary Morgan, and Mr. Edward Lloyd. Thursday—The two most important works, written expressly for the festival, were given this morning. "A Song of Judgment," by Dr. C. Harford Lloyd, is composed of ten numbers, and is well planned for solo, quartet and chorus, with, in several cases, eight parts and full orchestra. Very effective is the tenor air, "I Will Stand Upon My Watch," sung by Mr. Houghton; also the contralto solo, "The Judgments of the Lord;" and the chorus with soft trumpet calls between the pauses, entitled, "The Lord's Answer." The best work is in the quartet, and in the fine double fugue concluding the cantata. Then came "Blessing, Glory, Wisdom and Thanks," generally attributed to Sebastian Bach. This is a fine work, unaccompanied, and it was well sung by the solo quartet and choir. Dr. Mackenzie's "Benedictus" came after the motett. This was originally written for piano and violin, but afterward scored for orchestra. It is beautiful, and was excellently played on this occasion. Dr. Hubert Parry's setting came next, expressly written for this festival, for three choirs and soprano solo, of the 130th psalm. The work is elaborate, and the devices used, with the splendid harmony, produced an overpowering effect. It ranks even higher than the composer's "Blest Pair of Sirens." Miss Anna Williams created a most favorable impression by her singing of the solos. The oratorio "Calvary," by Spohr, concluded the morning performance. An excellent performance was given in the evening of Mendelssohn's grand work, the "Elijah." Mr. Sautley thrilled his hearers with his impassioned rendering of "Is Not His Word Like a Fire." Mr. Lloyd was irreproachable. The soprano music was shared as usual between Madame Albani and Miss Anna Williams, both singing in excellent style. Miss Hilda Wilson's rendering of "Woe Unto Them," could not be surpassed. Friday—It is now 132 years since Handel's "Messiah" was first produced in Hereford cathedral; but, during that period no performance has excelled, if equalled, this one. Madame Albani sang admirably. Miss Hilda Wilson's singing was characterized by purity of style and great earnestness and expression, especially in the airs, "He Shall Feed His Flock," and "He Was Despised." Miss Anna Williams was excellent in voice and in complete control of her resources; while Mr. Edward Lloyd and Mr. Sautley were at their best. The whole proceedings from beginning to end were an unqualified success.

GWYNNE.

THE NATIONAL EISTEDDFOD.

A Few Observations by D. Protheroe, Mus. Bac.

THE old saying, "Mor o gan yw Cymru i gyd," was never truer than at the present time. Throughout the length and breadth of the land eisteddfodau are constantly held, and enthusiastic and music-loving Welsh people throng to them to enjoy the feast prepared. Besides eisteddfodau, the

"Cymanfa Gerddorol" is very popular, and almost throughout all Wales annual meetings are held in which the different churches and congregations meet together to rehearse sacred music. Those two powerful agencies, the eisteddfod and the Cymanfa Gerddorol, have been a potent factor in bringing the cause of music in "Little Wales," to the standard it has attained now. The interest in instrumental music is constantly on the increase, and there is hardly a home without a musical instrument of some kind. Orchestral societies and brass bands are gaining great popularity, and the future of instrumental music in Wales looks very bright. The large towns have their fine orchestras, the principal ones being the Cardiff and Swansea. The former is conducted by Dr. Joseph Parry, and their concerts are decidedly popular, and the talented and eminent conductor caters to the popular as well as the classic taste. The Swansea society is directed by Mr. J. Squire, a veteran musician, and one who has done some good service in the cause of chamber music at Swansea. The orchestra at the opening of the Patti theatre at Craig-y-nos was made up principally of the members of the Swansea orchestra. But the forte of Welsh musicians is their grand choral work, and our admiration for Welsh choral singing was greatly deepened by our visit to some of the principal eisteddfodau this summer, and especially at the national gathering held at Swansea. This year's meeting proved, despite rain and storm, to be the most successful one ever held. The various prizes were keenly contested for, and the standard of the competitions were very high. The chief interest centered in the chief choral competition, and the male chorus contest. For both, the best choirs in Wales had entered, and the interest in the different choirs was intense, and nothing was talked of previous to the meeting but the probable result of the different competitions. The first day a very interesting and instructive feature was the playing of the orchestral bands. The test number was Hayden's "Symphony in D." Three societies entered the lists, viz: The Cardiff Orchestral Society, conducted by Mr. W. A. Morgan; the Newport Amateur Orchestral Society, conducted by Mr. Newman; and the Swansea Musical Society, conducted by Mr. John Squire. The adjudicators were Signor Randegger, Messrs. William Shakespeare, and John Thomas. All the bands played exceedingly well, and greatly surprised the adjudicators. The first prize was carried away by Cardiff; Swansea being awarded the second. On the same day, a very excellent choral competition, confined to Welsh choirs, took place. Five choirs sang "Coed yr Hydref," ("Autumn Woodland,") D. Emlyn Evans, and "Stone Him to Death," Mendelssohn. The prize was awarded to the Morrision choirs, who gave excellent renderings to the two selections. The second day was set apart for the great choral competition. The choruses selected were "The People Shall Hear," from "Israell in Egypt," "He Watching Over Israel," Mendelssohn; and "Now the Impetuous Torrents Rise, Jenkine. The choirs sang in the following order: 1. Carnarvon United Choir, conductor, Mr. John Williams. 2. Porth and Cymmer United Choir, conductor Mr. Taliesin Hopkins. 3. Rhondda Philharmonic Society, conductor Mr. D. L. Prosser (Eos Cynlais). 4. Dowlais Choral Society, conductor Mr. Wm. Hughes, A. C. 5. Llanelly Choral Union, conductor Mr. R. C. Jenkins, R. A. M. The audience at this time was an enormous one, somewhere over 20,000 being present. Considering everything, the order was good, although a little too

much shouting by the occupants of the shilling seats. While the different choirs were getting ready the audience whiled away the time singing "Bydd myrdd o rhyfeddodau," and "Aberystwyth," and it was a treat to hear such wonderful congregational singing. The vast audience gave out the most voluminous harmony, and the grand tenor and bass coming out, we might almost say, in clouds, and melting the hardest heart. Ben Davies and Madame Glanffrwd Thomas favored the audience with songs. The singing of the different choirs on the three choruses was very fine. The voices were remarkable for their freshness. The Carnarvon choir sang first and showed beautiful voices and careful training, but their singing was rather tame, although the last movement of "Now the Impetuous Torrents Rise" was very finely rendered. The Porth and Cymmer did not do anything remarkable. The Rhondda Philharmonic Society has magnificent voices, especially the tenors, who were really superb, but their altos were weak and poor. The balance of parts was not good, owing to the poor alto chiefly. The Dowlais choir was a very small one numerically, and their singing lacked power and finish. The Llanelly choir was a truly grand body of singers, under perfect control. The time was excellent, the phrasing good, and the expression and coloring superb. Their voices were perfectly balanced, and there was an utter absence of forcing the voices. The audience had made up their adjudication as to the winner, and the award of the judges, giving first prize to Llanelly, with Carnarvon second, was greeted with tremendous enthusiasm and every evidence of approval. The Llanelly choir had quite an ovation on their arrival home. On the fourth day the male choirs were to sing for supremacy. Ten choirs sang, numbering about eighty voices each, and it was the finest competition we ever listened to. The choruses were "Destruction of Gaza," De Rille, and "The Pilgrims' Chorus," by Dr. Parry, undoubtedly the most effective male chorus ever written by a Welsh composer. The first named chorus is not very well adapted for English tenor voices, and some of the choirs sang out of tune, but their performance, on the whole, was a remarkable one. The winning choir, Pont y Cymmer, is undoubtedly one of the very best male choirs in Great Britain, and their singing was superb in every respect. Signor Randegger said in his adjudication that "their singing can be summed up in three words—grand, touching, impressive." The Treorky choir, who received the second prize, were also a fine body of singers, and covered themselves with honor in a memorable contest. The concerts proved very enjoyable, and it was a noteworthy feature that almost all the artists engaged, with a few exceptions, were Welsh. Among them were Ben Davies, Dyfed Llwy, Maldwyn Humphreys, and the great English tenor Edward Lloyd, David Hughes, the rising and popular baritone, Lucas Williams, Signor Foli, Mrs. Mary Davis, Mrs. Henschell, Miss Maggie Davies, Mrs. Glanffrwd Thomas, Mrs. Eleanor Rees, and Miss Hannah Jones. Mr. Haydn Parry and others accompanied effectively. One of the best and most enjoyable features in the miscellaneous concert program, was the beautiful and artistic singing of the eisteddfod choir of 300 voices, under the leadership of the veteran conductor Eos Morlais. They gave delightful renderings of "Now by Day's Retiring Lamp," Bishop; "Ffarwel i ti Gymru, fad," Dr. Parry; and "When Winds Breathe Soft," Webbe. Two nights were given to oratorio, "The Redemption," Gounod, and Dr. Parry's "Emanuel," being performed. The orchestra

numbered eighty performers. Both works were admirably conducted by Eos Morlais. Tom Price, of Merthyr, won the prize for the set of glees, and divided the prize with another for the trio.

All Dr. Parry's numerous friends will be pleased to learn that he has sold the rights of publishing his new work "Paul," an oratorio, to one of the principal London firms, and it will be performed for the first time at the Rhyf-national eisteddfod. The doctor's new opera "Arianwen," has also been purchased by the J. W. Turner Opera Company, and will be produced by them this season. We had the pleasure of visiting Dr. Parry at his home in Penarth, and of hearing some of his latest works.

A very interesting competition in some of the North Wales eisteddfodau is the drum and fife band performance. We had the pleasure of hearing some excellent playing this summer, and it would be a good lesson for our drum corps to emulate them, and not give us the miserable mixture they now give us.

IVORITES' EISTEDDFOD.

YOUNGSTOWN, OHIO.

OPERA HOUSE, DEC. 25, 1891.

PROGRAM.

	PRIZE.
1. Chorus—"Hallelujah to the Father," (Beethoven) seventy-five voices or over.....A chair to the conductor, \$25.	\$275
2. Glee—"The Summer," (Gwent). Choir of 60 voices or more....	100
3. Sacred Glee—"The Last Rose." Choir of 50 voices.....	50
4. Female Chorus—"Sweet May." (Bornley). 20 to 30 female voices	40
5. Anthem—"Jerusalem, My Glorious Home," (Dr. Mason). Children's choir under 15 years of age.....	25
6. March—"Soldier's Victory March," (Gwent). 25 male voices....	25
7. Trio—"Sweet Love Divine," (Verdi).....	9
8. Duet, tenor and bass—"The Two Bards," (Price).....	6
9. Soprano solo—"Like as a Father," (Harry E. Jones).....	5
10. Contralto solo—"Lord, I Cry Unto Thee," (Gwent).....	5
11. Tenor solo—"Blodwen, My True Love," (Parry).....	5
12. Baritone solo—"The Traveler," (J. H. Morris).....	5
POETRY.	
13. "The Rain Shower," six verses.....	6
14. Epigram—"The Ballot Box.".....	3
ESSAY.	
15. "The Requisites Essential to a Young Man's Success.".....	10
RECITATIONS.	
16. "Y Ty Newydd," for gentlemen over 18 years of age.....	3
17. "Jamie," for ladies over 18 years of age.....	3
18. "The Sword Bearer," for young men under 18 years of age.....	2
19. "Socrates Snooks," for young ladies under 18 years of age.....	2
ADJUDICATORS.	
Music—Prof. Wm. Apmadoc, Chicago, Ill. Poetry—T. J. Powell, Esq., Coalburg, O.	
CONDUCTOR.	
Hon. T. R. Morgan, Alliance, O.	
COMMITTEE.	
President.....	James Aubrey
Vice-President.....	Phillip Mathews
Treasurer.....	Jno. O. Thomas
Recording Secretary.....	J. M. Evans
Corresponding Secretary.....	T. J. Powell, Coalburg, O.

All the music can be obtained of D. O. Evans, Youngstown, O.

Correspondence.

WILKES BARRE, PA.

The Saengerbund society is rehearsing for the competition "Am Bergstrom." ("The Mountain Stream,") a selection to be competed for at the Cambro American Eisteddfod, to be held March 17, 1892, German societies only to compete. They are also rehearsing "Germania," a four part song by Prof Schidlo, director of the society, words by George Goronoway, Esq. The words were composed under peculiar circumstances, thirty years ago. Mr. Goronoway spent his younger days at sea. On one of his voyages out on the Mediterranean sea, there was a poor German girl, a passenger on his ship, on her way to Egypt. One day she was crying bitterly. When he asked her what she was crying for, the poor girl had not enough English at her command to answer him, so she answered in her native tongue, "Ich liebe dich deutsches land, Germania,"—I love the dear land Germany. The generous sailor, who knew what it was to be homesick himself, composed the verses, which were lately set to music by Prof Schidlo. The music is full of pathetic strains, and ought to become popular.

Great credit is due to the president, Mr. Louis Lisch, and the secretary, Mr. Phillip Weis, for their excellent service to the society.

November 27th their twenty-fifth anniversary will be celebrated. It was organized Nov. 27, '66.

PHILADELPHIA, PA.

Tuesday evening, September 1, Prof. Apmadoc, who is the representative of the Chicago Cymrodion Society, paid us a visit, with a view to explaining regarding the great international contest which is to take place in '93. Thomas R. Davis, Esq., chief auditor of the Pennsylvania railroad, invited about forty prominent Welshmen to meet the professor at his home, 1817 Mount Vernon street. Mr. Apmadoc delivered a very eloquent speech, after which the following resolutions were drawn:

Resolved, first, That the Welsh citizens of Philadelphia, represented by this meeting, are in perfect accord and sympathy with the Society of National Cymrodion, of Chicago, in its efforts to present to the assembled nations of the world, at the World's Columbian Exposition, the distinctive characteristics of the Welsh people.

Resolved, second, That we cheerfully pledge our earnest support for the promotion and success of the noble and patriotic undertaking.

The guests were then invited to an adjoining room, where a sumptuous repast awaited them. The evening's pleasure ended by singing "For He's a Jolly Good Fellow."

AVOCA, PA.

The concert held Tuesday evening, Sept. 22, under the auspices of the Avoca Choral Society, was well attended and very successful. The Bevan quartette, from Parsons, seemed to have marvelous power to charm an audience, while the speaking of Ellen J. Davis was highly commendable. All, who took part gave satisfaction, and the large audience showed how the people of Avoca can turn out when a good thing is given. Mr. George, the chairman, did his part well, and

his services were greatly appreciated. Following is the program:

PART I.

1. Chorus....."See the Conquering Hero."
Avoca Choral Society.
2. Organ selection.....The Mocking Bird
Mr. Edmund Bevan.
3. Song.....
Bevan Family.
4. Song.....Daddy
Miss Lizzie Bevan.
5. Song.....Banner of the Sea
Mr. William O. Williams.
6. Song.....Poor Old Joe
Mr. D. E. Thomas.
7. Song.....Up to Dick
Mr. Joseph Bevan.
8. Dialogue.....Happy Little Wife
Miss Hattie Padfield and Ed. Bevan.
9. Negro song.....
Mr. David E. Thomas.
10. Song.....Rain Drop
Bevan Family.

PART II.

1. Glee.....Last Rose
Avoca Choral Society.
2. Song.....Katy Did
Miss S. J. Bevan.
3. Recitation.....
Miss M. J. Davis.
4. Song.....I'm a Dude
Miss Lizzie Bevan.
5. Song.....She Must be Mine
Mr. Ed. Bevan.
6. Song.....Love's Golden Dream
L. P. Hughes.
7. Song.....Rocked in the Cradle of the Deep
Hugh L. Hughes.
9. Duet.....Love and Pride
Lewis and Lizzie Bevan.
10. Song.....
D. E. Thomas.
11. Song.....Yankee Doodle
Miss Lizzie Bevan.
12. Glee.....The Summer
Avoca Choral Society.

NEW YORK.

On Thursday evening, October 1, a most enjoyable entertainment was given at the Knox Presbyterian church, East Seventy-second street, under the direction of H. M. Hughes, with H. G. Roberts as pianist, and Dr. Moorehead as chairman. The following program was rendered in a manner reflecting the greatest credit on those participating:

1. Address.....Chairman
2. Glee, "All Among the Barley,".....Sterling
The Knox Glee Club.
3. Song, "Killarney,".....Balfe
Mr. R. J. Roberts. (Llew Peris).
4. Humorous Recitation, "Niagara Falls,"...
Mr. E. Morris.
5. Humorous Trio, "A Little Farm Well
Tilled,".....
Messrs. H. G. Roberts, H. M. Hughes
and W. Evans.
6. Ballad, "Wooing,".....Strelezki
Miss May Langfitt.
7. Song and chorus, "The Skipper of St,
Ives,".....Arr. by L. O. Emerson
Mr. H. M. Hughes and party.
8. Glee, "The Carnovale,".....Rossini
The Knox Glee Club.
9. Piano-forte duet.....Selection
Misses Nellie Forbes and Minnie Scott.
10. Song, "Love's Dream,".....
Miss May Langfitt.
11. Humorous recitation, "The Shakers,"...
Mr. E. Morris.
12. Song, "Anchored,".....Watson
Mr. R. J. Roberts. (Llew Peris).
13. Chorus, "The Sailors,".....Dr. Parry
The Male Glee Party.

14. Quartet, comic, "Profundo Basso,"...Bliss
Mrs. H. G. Roberts, Miss Thomas,
Messrs. Hughes and Roberts.
15. Part song, "O Hush Thee My Baby," Sullivan
Knox Glee Club.

In addition to the above program, each encore was responded to generously and promptly. Mr. R. J. Roberts' (Llew Peris) excellent rendition of "Killarney" brought an encore which was responded to. This was Mr. Roberts' first appearance at this church; but we hope to hear him again soon. He is a young man possessing a good quality of voice, and undoubtedly gives promise of a brilliant future. We heartily wish him every success. Miss May Langfitt sang "Wooing," with excellent taste, and was highly appreciated. This young lady has an excellent soprano voice, very sympathetic, and she sings with wonderful ease, having perfect control of herself. We predict for her a brilliant future. The quartet, "Profundo Basso," was well rendered and greatly applauded, as were also the humorous recitations by Mr. E. Morris. The singing throughout was excellent, and great praise is due to the glee club for the very excellent and effective manner in which they performed their parts; also the male glee party. As this was the first of a series of entertainments proposed to be given at this church, great interest was manifested by all, and they look forward with pleasure to the next meeting.

ALLIANCE, O.

The concert given Sept. 11, under the auspices of the Liberty avenue C. M. church proved to be a great treat to the lovers of music. Mr. T. R. Morgan, sr. presided, and at 8:15 introduced the Liberty avenue Choir Society. This chorus of about thirty-five well blended voices, under the leadership of Mr. Reese E. Jones, opened the enjoyable concert with a well rendered glee song. This was followed by a pleasing duet by Messrs. J. T. Morgan and Simon Roberts. Then the talented and popular Prof. W. Apmadoc, of Chicago, was introduced, and, as is usual with the professor, he captured his audience. With the rich and clear tones of his remarkable voice, he gave the "Bay of Biscay," and it was received with loud and prolonged applause, which demanded an encore. He responded by giving a lively little Scotch song. Mr. Bevan's very well rendered solo, "Love Lies Bleeding," was here substituted for the trio which the program announced. This was followed by a violin and piano duet by Prof. Fudge and Mr. Eben Reese. This was encored by the appreciative audience. Prof. Apmadoc again appeared, calling out great admiration by his rendition of a beautiful sacred song. A quartet composed of Misses Owens and Evans and Messrs. Jones and Evans, gave a beautifully rendered piece which was encored. Prof. Apmadoc then gave a recital of "The Hero of Johnstown," which was well received.

Mrs. Lizzie Davis Donnelly was introduced and greeted with rounds of applause from her audience who know just what to expect from this talented lady. She did herself full justice in her rendition of a beautiful solo, which won for her laurels of applause.

Owing to lack of space we are obliged to refrain from personal mention of each of the numerous and talented artists who took part; but will say that, on the whole, the concert was a success in every way, the large audience going away perfectly pleased with it, and full of congratulations for the managers of the enjoyable affair.

Patents.

Following is a list of recent patents reported especially for THE AMERICAN MUSICAL TIMES by R. W. Bishop, patent lawyer, Washington, D. C.

AUGUST 25.

- 458,219—Thaddeus Cahill, Oberlin, Ohio, piano-forte action.
- 458,238—Joseph S. F. Pizzuti, Columbus, Ohio, musical instrument.
- 458,438—John R. Wilkins, Oxford, England, leaf holder for music stands.

SEPTEMBER 1.

- 458,568—Benjamin F. Fuchs, Tiger Mill, Texas, tuning hammer.
- 458,591—Hiram B. Nickerson, New Bedford, Mass., piano-forte.
- 458,789—Hermann Lindemann, Klingenthal, Germany, method of stringing guitars.

SEPTEMBER 8.

- 459,365—Henry Linden, Springfield, Ohio, assignor of one-half to Thomas Wall, of the same place, piano truck.
- 459,382—Lawrence A. Subers, Phoebus, Va., pedal piano.

SEPTEMBER 15.

- 459,414—Charles L. Robinson, New York, N. Y., tail-piece for musical instruments.
- 459,590—Johann L. Muller, Leipsic, Germany, mechanical musical instrument.
- 459,604—William A. Tuebnee, Baltimore, Md., stringed musical instrument.

TRADE MARKS.

- 20,132—F. Besson & Co., London, England, the word "Doblophone" for wind musical instruments.
- 20,150—Sohmer & Co., New York, N. Y., the letters "S, & Co.," and the representation of a winged wheel for pianos.

SEPTEMBER 22.

- 459,932—Hans J. Hansen, Chicago, Ills., musical instrument.
- Design 21,055—J. L. Maher, West Superior, Wis., bell.
- Design 21,057—Jacob Schumacher, Camden, N. J., banjo.

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- 3. "O, How Manifold are Thy Works," harvest anthem. Gwent
- 4. "Oh, How Have the Mighty Fallen," funeral anthem. Gwent
- 5. "Hark! The Herald Angels Sing," christmas anthem. Gwent
- 6. "For Now is Christ Risen," Easter. . . Gwent
- 7. "The Star of Bethlehem," Christmas, anthem. Nicholds
- 8. "Joy to the World,"—solo, soprano, bass and chorus. Nicholds
- 9. "Arm of the Lord," missionary anthem. Nicholds
- 10. "Great God of Wonders," juvenile anthem. Gwent
- 11. "Oh, That I Had Wings," juvenile anthem. Gwent
- 12. "Blessed Recollection," funeral anthem. Lodwick

Poetry.

THOU KNOWEST MY HEART'S BENEDICTION.

While slowly my mother, her child at her side,
The railway stage yonder was nearing,
The depths of her heart felt a dread, when she spied
Her place of departure appearing.
Her lips became pallid, and sad grew her eyes,
Too faltering her speech me to caution,
Yet, heard I her whispering thus, 'mid her sighs,—
"Thou knowest my heart's benediction."

She noticed mine eyes with the welling tears wet,
True type of her own misty vision,
This seemed for an instant to please her, and yet,
To grieve me was not her intention.
And though the distress of the moment did stay,
The comforting streams of affection,
Her silence allowed her free breathing to say,—
"Thou knowest my heart's benediction."

The tread of the times is like ocean's full tide,
With dangerous rock at diversion,
Men, scoffers at God, all around me abide,
I, too, am a drop of the ocean.
My steps to the fate of the foolish do wind,
But while on the brink of destruction,
I'm suddenly checked by a voice from behind,—
"Thou knowest my heart's benediction."

Were I to see burning on Heaven's vast scroll,
In letters ablaze, the words, "sin not!"
Were every born thunder in one peal to roll—
"The laws of thy Maker transgress not!"
Were lightning to slow, and to tarry in flame,
And bar the broad way to destruction,
Far mightier the words that from mother's lips came,—
"Thou knowest my heart's benediction."
Copyright. —Ap Daniel.

SLEEP MY DARLING

Sleep, my darling, take thy rest,
Pillowed on thy mother's breast.
Slumber sweetly through the night,
Slumber 'till the morning light.

May good angels vigil keep,
While thine eyes are closed in sleep,
May their kind and fostering care
Guide thy head from every care.

O, above thy gentle head,
May their radiant wings be spread.
Sleep my darling, take thy rest,
Pillowed on a mother's breast.

Copyright. —Joseph Parry, Mus. Bac.

HURRAH! FOR SANTA CLAUS.

When the children are safe in the Land of Nod,
All sleepily sung in their places,
Then over the chimney-tops, jolly and odd,
Old Santa Claus rushes and races.

CHORUS—

Then ring out and sing, the welcome we bring,
Our love he will always command,
Hurrah! for Santa Claus, long may he live,
In his castle in Somewhere land.

When Christmas tide comes with its laughter and glee,
Our hearts shall keep green as the holly,
If there in the circle with smiles we may see,
Old Santa Claus merry and jolly.

Then round the glad Christmas tree rally with joy,
Let love's happy sunshine in gladness,
Sing out every girl, sing it out every boy,
Old Santa Claus banishes sadness.
Copyright. —John Price, G. T. S. C.

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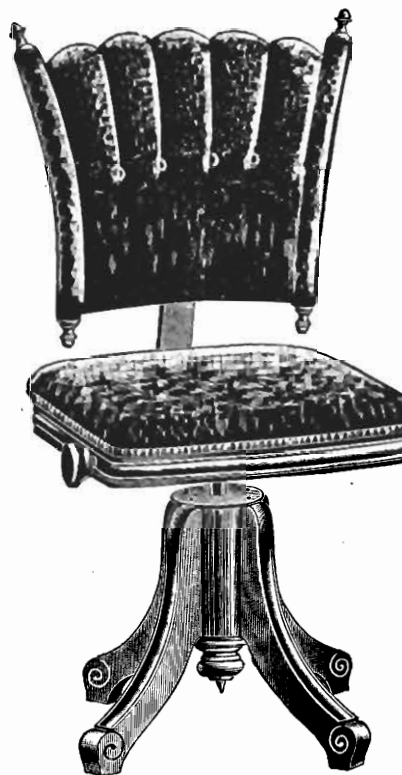
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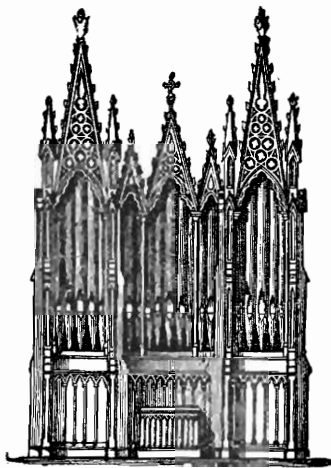
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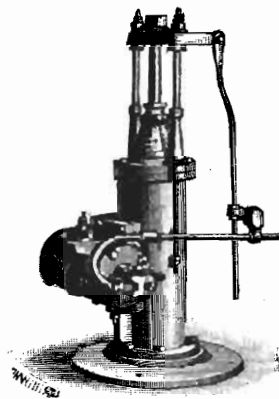
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