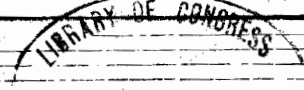




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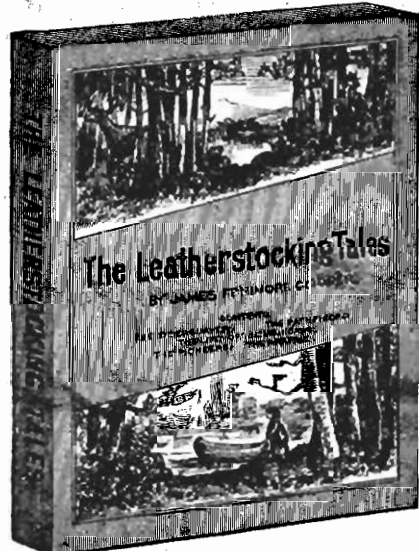
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Poetry. TWO MOODS.

I

Between the budding and the falling leaf
Stretch happy skies:
With colors and sweet cries
Of mating birds in uplands and in glades
The world is rife.
Then on a sudden all the music dies,
The color fades.
How fugitive and brief
Is mortal life
Between the budding and the falling leaf!

O short-breathed music, dying on the tongue
Ere half the mystic canticle be sung!
O Harp of life, so speedily unstrung!
Who, if 'twere his to choose, would know again
The bitter sweetness of the lost refrain,
Its rapture, and its pain?

II

Though I be shut in darkness, and become
Insentient dust blown idly here and there,
I hold oblivion a scant price to pay
For having once had held against my lip
Life's brimming cup of hydromel and rue—
For having once known woman's holy love
And a child's kiss, and for a little space
Been boon companion to the Day and Night,
Fed on the odors of the summer dawn,
And folded in the beauty of the stars,
Dear Lord, though I be changed to senseless
clay,

And serve the potter as he turns his wheel,
I thank Thee for the gracious gift of tears.
THOMAS BAILEY ALDRICH.

ALAS, HE CANNOT FIND A WIFE!

[FROM THE ST. LOUIS REPUBLIC.]

Oh, the pretty girl is a winsome pearl
And her face is fair to see,
But the homely girl is nearer far
What a nice girl ought to be;
For a pretty girl is proud and vain,
And she frets the heart of man.
And she does just what she wants to do,
Because she knows she can:
Ah, yes!
Because she knows she can.

Oh, I would wed could I find a girl
Who quite combines the grace
Of a homely maiden's honest heart
With a pretty women's face.
To win this prize I would search for aye
But, alas, I fear I shan't;
Though I explore the whole world o'er,
I know full well I can't:

Alas,
And alack! I know I can't.

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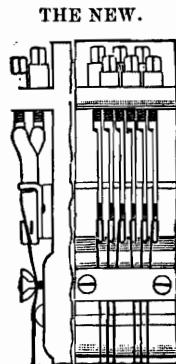
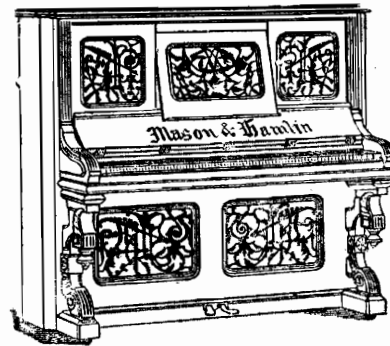
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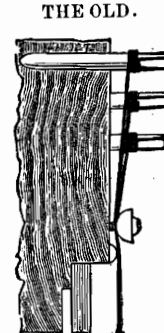
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VOICE MANUAL.

Advice to Singers.

By a Singer.

NAMING THE VOICE.—Remember always that the character of a voice is not determined by compass or range of notes, but by quality, or body and *timbre*, of tone. Two ladies may have voices ranging from A to A—two octaves—and yet one might be a pure light soprano, and the other a genuine contralto; while in length of compass a mezzo-soprano may beat them both. And so with male voice (the variety in which is even greater than in female), you may have a voice of pure tenor quality, and yet of such limited compass that your energetic barytone friend next door may make your life miserable with jealousy of the ease with which he bellows high 'Gs' G sharps, and even on great occasions an A or so.

But compass has nothing whatever to do with the name of the voice: it may limit the quality of music which can be performed, but it should have no influence on the choice of the style of music to be studied. This is a point of the greatest importance, therefore I repeat it briefly once more — *Your voice must be described and used with reference to its quality, or volume and timbre, and not with reference to the number of notes which you can sing.*

MALE AND FEMALE VOICES.—The actual varieties in tone and quality in different voices cannot, of course, be expressed on paper; but a careful use of your ears in listening to good public singers will soon teach you to discriminate. Female voices are of at least four kinds: soprano, mezzo-soprano, mezzo-contralto, and contralto. Male are of five or six, or even more. Alto; tenore-leggiero or light tenor; tenore-robusto or strong heavy-voiced tenor; barytone—basso-cantante (erroneously identified with the barytone by some persons); basso-profundo or bass.

Besides all these divisions or species, voices must be again classed according to their power. Any one who has ever heard an opera singer in a moderate-sized private drawing-room, will readily appreciate the difference between a *voce de camera*, or "chamber voice," and a *voce di teatro*.

COMPASS.—The respective compasses of the several voices may be roughly set down as follows, but it should be borne in mind that it is, by no means a matter of course that a singer of any particular voice should possess or cultivate the whole range of notes supposed to belong to that particular voice. He or she may be none the less a tenor or a soprano because the one cannot produce an "*Ut de poitrine*," or the other "*F in Alt*." There is a special individuality in every voice, as in every face, and therefore every voice must be treated, by a good teacher, on its own merits, as a thing in some respects unique.

Perhaps it will be best, therefore, instead of saying that the compass of any given kind of voice is from — to —, to say that music for such and such a voice is generally written between such and such limits. The range allotted by composers to the various voices is about two octaves to each, for solo work, of course—and is as follows, it being understood that the male voices are an octave lower in pitch than the female:—

Soprano, and Tenore-Leggiero, and in operatic music a certain kind of Tenore-Robusto.



Mezzo-Soprano and Tenore-Robusto



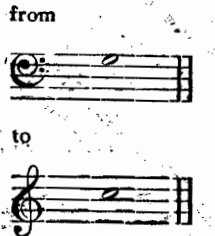
Mezzo-Contralto and Barytone



Contralto and Bass



The basso-cantante is a low barytone, or high bass with a lighter quality of tone than the basso-profundo. The alto voice, or counter-tenor as it used to be called, is not a natural voice at all, but is artificially produced by training the "falsetto" to the exclusion of the other parts of the voice. It is totally distinct from the contralto voice of a female, in quality, average compass, and the style of music best suited to it. It is of more use in part-singing and cathedral music than for solo work, although in some oratorios solo parts have been allotted to it. It is rarely pleasing when heard alone, for very few alto singers are able to avoid the appearance of singing with effort; and the whole performance, except in some instances, appears unnatural and forced. The alto voice ranges generally



but its best notes are confined to the octave of B flat.

(To be Continued.)

Ripans Tabules relieve scrofula

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The Problem of Life.

The Law of Spiritual Victory.

A Discourse.

BY W. J. COLVILLE.

At this time, when the belief of physical ailment is so especially strong in every community, it seems particularly necessary for us to dwell with more than usual emphasis upon the foundation of our faith in Spirit as the Supreme Power, abiding in the consciousness of which, we need fear no error or yield to any signs of weakness. In the Ninety-First Psalm we have presented to us the sublime ancient Hebrew conception of the law of spiritual triumph. Many misconceptions have long prevailed regarding the Jews as "God's chosen people." The common mistake has been to assign a fleshly reason for the particular glory of Israel among the nations; but now the day is fast approaching when we shall see that no earthly cause can properly be assigned for the superior privileges enjoyed by one cult or race over others. All victory over danger and temptation is moral conquest, and no matter from what earthly ancestors, illustrious or obscure, men and women may have descended after the flesh, their only just title to exemption from the common fate of the world at large consists in the fact that a select minority have been more than usually faithful and trustful. In consequence of their taking a unique mental attitude towards all things, in their journey through this world, they have enjoyed remarkable immunity from the sufferings experienced by those who have not recognized the all-mastering power which springs from an acknowledgement of God in *all* our ways. Most persons who lay claim to any degree of religion acknowledge God in some of the ways of life. They profess firm belief in a vast Over-Soul or Superintending Intelligence, but God to them is an outside potentate, a Lord and King, and in some sense a Father; but they speak of physical laws as though there were two opposite sources of law in the universe instead of acknowledging the unity of Law as the basis of all clear thinking and rightful action. It is almost impossible to hear a lecture or read a pamphlet without coming across the phrase, "laws of nature," whereas the five books of Moses containing the directions given to the Israelites as to the conduct of life, have always been massed together and designated the Law. Over and over again in the Psalms this is employed, "the Law of the Lord is perfect,"—not the *laws*. It is upon this distinction between Law and laws that the practical teachings of spiritual Science are founded, for just so long as we stumble about among laws, we shall be divided in our allegiance to a multiplicity of gods. The actual cause of the prevailing belief in so many laws is clearly traceable to the lingering influence of polytheism in our midst, despite our stout repudiation of the insinuation that we are other than uncompromising monotheists. In Egypt, Greece, Rome and many historic lands of old, people believed in a separate God presiding over every separate or seemingly separate work in Nature, and from this belief in many divinities, at war with each other, arose the common mistake that there were two sources of law in the universe,—the spiritual and

the natural,—and these contrary the one to the other.

It cannot be doubted by any rational student of the Scriptures that it was an accepted fact among all the writers that some people stood more directly in the sunshine of God's immediate favor than others. This doctrine was decidedly two-sided. On its bright side it was a natural, reasonable recognition of the unalterable consequence of unusual fidelity to one's highest convictions of right; while on its shady side it fostered the dogmas of election and reprobation as enforced by Mohammed and Calvin.

In a new and very subtle, and, more-over, seemingly thoroughly scientific guise, the shadow side of this old doctrine is presented to view and upheld as an object of veneration under the title of *atavism*; and the very widespread belief in ancestral tendencies and hereditary bias is communicated to the present generation: thence through parentage to be fastened upon the unborn children of the future. Rich in symbolism as the ancient world was, and the Orient still is, we need not wonder at the spectacular worship of Israel three thousand or even two thousand years ago. Sacrifices were offered to symbolize the complete surrender of sense and all its creations to the Eternal One whom none could gaze upon with eyes of flesh, and whose presence was apprehended inwardly or not at all. But the prophets, including David, often broke entirely away from the traditional ceremonialism, which was the only avenue through which the unillumined perceive the truth that all earthly things must yield entire obedience to the Divine; and in moments of exceptional exaltation of feeling, when it seemed to them that God was infinitely more real than any sensuous object, they spoke as though the Almighty talked personally with them as friends familiarly converse. Then it was they poured out their very souls in such jubilant expressions of fearless joy as we encounter in the Ninety-First Psalm, which is in some respects the grandest of all the one hundred and fifty. "He that *dwelleth* in the secret place of the Most High" is he alone who can justly claim continuous protection against all phases of disorder. There are many who visit occasionally under the shadow of the Almighty. Indeed, we all have our occasional better moods and brighter hours, and never for an instant do we rise above our usual sordid state of devotion to externals without reaping a decided benefit; but we must abide continually in the realm of higher consciousness if we would reap constantly the reward of trusting the Supreme Good for all things.

The Psalmist does not seem to have denied the superficial existence of pestilence, but he boldly says it shall not come nigh those who are protected by the Almighty. Now, to enjoy consciously the divine protection we must learn and obey the law whereby such protection will be afforded us. God who is indeed no respecter of persons, times, or places, does clearly show respect unto conditions.

To believe in a theory of life and not to live up to it, is to prove the truth not as a source of life, but of death. We cannot prove error; truth only can be demonstrated; but our demonstrations are painfully inverted and occasion us much preventable suffering. The severest task

set before many of us by our sense of right is to live independent of others' criticism; to live in the world, to mingle in necessary engagements of every kind with those who are yet blind to the truth, we have, at least in a measure, apprehended; to live in charity with all, provoking none to anger by our unseemly intrusion of views; and yet to hold ourselves so superior to the psychology of prevailing beliefs that we pass unscathed through the furnace and let our light shine in the midst of surrounding darkness, by living above the contagion, which is *naught but fear and weak susceptibility*. It need scarcely be wondered at that many ministers as well as church members and others have succumbed. The Church may continue to impart some useful secular instruction and accomplish some external benevolent work, but it can not enforce, as it does not uphold, what is vital either in Judaism or christianity. Mere scholarship is totally inadequate to unearth the spiritual truth enshrined in the scriptures of the past; it is the spiritual sense, not the letter, which brings immortal truth to light; but every once in a while, as in that wonder, Ninety-First Psalm, the spirit within so transfigures the language in which it is veiled, that the veil grows utterly transparent and the ultimatum of truth is so plainly revealed that we see the body as one with the spirit which creates, conditions, animates, and uses it. People yield to anything rather than assert themselves as disciples of truth, and it is here we reach the most vital point in our present homily. We absorb anything and everything when our true selves are undeclared. That is why children take on, literally take in) every disorder in their surroundings, much to the surprise of persons who misinterpret metaphysical teaching to signify that no one contracts a malady except by *consciously* recognizing or fearing it. Susceptibility is the necessary concomitant of weakness, and just so long mental instability and weak yielding is tolerated and upheld, so long will ailments mysteriously take possession of us. Our faults of omission are at the fountain-head of our complaints and weakness. Those who have placed implicit trust in the One Spirit and acknowledge God in themselves and themselves in God are the only ones who bring about such transformations in their psychic zone as must eventually lead to corresponding renewal of physical condition. Whatever germs of disease may be flying through the air are thought products and can be destroyed by their opposites. We are in no danger from *bacteria* or *bacilli* when we are giving out strong, healthful exhalations consequent upon pure thinking. True it is that naked innocence is no effective protection; purity is the positive, while innocence is the negative pole of the spiritual battery. So long as we wish to be like our neighbors in everything, so long as we dread to be thought eccentric or different in any way from others, when our companions are prostrated we shall be on our backs also; but when we heed the call, "Come out; be separate," then no matter how closely we mingle with others visibly, our thoughts being on quite another plane, though a thousand should fall at our side, the affliction would not come nigh us. We may succumb through ignorance and indecision until we have outgrown our present limitations, but it is suicidal to our highest interests to justify disease and accept it as inevitable.

The true Science of life is expressed in the Law which proves here and now, as well as hereafter, that trust in the Supreme Spirit for every thing is not only medicine in sickness but infinitely more, the preventive of all disorders.

THE SHADOW AND THE LIGHT.

J. G. WHITTIER.

Our weakness is the strength of sin,
 But love must needs be stronger far,
 Outreaching all and gathering in
 The erring spirit and the wandering star.
 A Voice grows with the growing years;
 Earth hushing down her bitter cry,
 Looks upward from her graves, and hears,
 "The Resurrection and the Life am I."
 O Love Divine!—whose constant beam
 Shines on the eyes that will not see,
 And waits to bless us while we dream
 Thou leavest us because we turn from thee!
 All souls that struggle and aspire,
 All hearts of prayer by thee are lit;
 And, dim or clear, thy tongues of fire
 On dusky tribes and twilight centuries sit.
 Nor bounds, nor clime, nor creed thou know'st,
 Wide as our need thy favors fall;
 The white wings of the Holy Ghost
 Stoop, seen or unseen, o'er the heads of all.
 O Beauty, old yet ever new!
 Eternal Voice, and Inward Word,
 The Logos of the Greek and Jew,
 The old sphere-music which the Samian heard!
 Truth which the sage and prophet saw,
 Long sought without, but found within,
 The Law of Love beyond all law,
 The Life o'erflooding mortal death and sin!
 Shine on us with the light which glowed
 Upon the trance-bound shepherd's way,
 Who saw the Darkness overflowed
 And drowned by tides of everlasting Day.

IDENTIFIED.

W. K. TEWKSBURY.

Stranger, who art thou?
 Enemy or friend, thou hast the God-form;
 Look and speech betoken truth.
 I know thee not, who thou art, whence come.
 Advance! a brother's semblance is upon thy face.
 Thou art like—I know not who—
 Features like these I've seen,
 And yet, and yet—who art thou?
 Give the countersign—"I am"
 Ah, yes! I know thee now, my own!
 Thou art my Christmas gift and guest, mine own
 I know thee spirit, *Im Yahoe*, myself.
 Of self thou art a member naught;
 Of all a member, thou art good, as all;
 Of God and self, in good affirmed art thou;
 Thus found and known—a living one.

Dedicated to my Friend, the distinguished TENOR VOCALIST, Steadman Jones Esq.

Mother's Words Before She Passed Away.

BALLAD.

Words by JAS. D. DANIGAN.
AMERICAN MUSICAL TIMES EDITION,
BY D. O. EVANS.

ERNEST MIGNANI.

Soprano  or Tenor.

Introduction.

PIANO.



p
Ped.

Con espressione.

1. I'm dream - ing here to - night, Of my boy - hood days so
days I oft re - call, Free from care the best of



bright,..... And in my dreams my mother's face, my moth-er's face I
all,..... Those happy days I nev-er more, I nev-er more will



see,..... Tho' years have long since flown, And my dark hair white has
see,..... When moth - er, true and kind, Said: "al-ways bear in



4

grown,..... mind..... Mem - o - ry brings, Mem' - ry brings her last words back to
 These words, my lad, That I now give to thee, give to

me. thee.

espress.
 Nev - er, my dear boy, Fail to do that which is
 Be - fore moth - er died, I was hap - py by her

right, Heed not what e - vil per - sons say,
 side, From trou-ble and from sor - row I was free,

Mother's Words before She passed away.—3 pp.

What e - vil per - sons say, And in fu - ture
From sor - row I was free, Tho' she's in her

mf

Marcato.

years, Joy will min - gle that with your
grave, The ad - vice that she.....

mf

tears, were moth - er's words..... be - fore she passed a -
gave, As long as life lasts..... re - main with me, with

Riten.

FINE. D. S. al FINE. S
way..... 2. Child-hood
me.....
FINE. D. S. al FINE. S
ORCH. *Rit.*

Mother's Words before She passed away.—3 pp.

8

Father, O Hear Us.

J. FRANKLIN HUGHES.

Cres.

p

Fa - ther, O hear us, While we bow be - fore thee.

Andante $\text{♩} = 72$

Cres.

f *Dim.* *>* *p* *Rit.*

Fa - ther, O hear us, While we bow be - fore thee.

f *Dim.* *>* *Rit.* *>*

Father, O Hear Us—Continued.

9

p *Cres.*

Fa - ther, O hear us, While we bow be - fore thee.

p *Cres.*

Fa - ther, O hear us, While we bow be - fore thee.

f *Dim.* *p* *Rit.*

Fa - ther, O hear us, While we bow be - fore thee.

f *Dim.* *p* *Rit.*

Fa - ther, O hear us, While we bow be - fore thee.

f *Dim.* *Rit.*

The musical score is arranged in two systems. The first system contains the vocal parts (Soprano and Alto) and the piano accompaniment. The vocal parts begin with a piano (*p*) dynamic and a crescendo (*Cres.*) marking. The piano accompaniment also features a crescendo. The second system repeats the vocal parts and piano accompaniment, but with a forte (*f*) dynamic and includes performance markings for *Dim.* (diminuendo), *p* (piano), and *Rit.* (ritardando). The piano accompaniment in the second system also includes these markings.

10

Father, O Hear Us—Continued.

Musical score for the first system of "Father, O Hear Us—Continued." It consists of five staves. The top two staves are vocal parts (Soprano and Alto) with lyrics: "Hear our pray'r, hear our pray'r,". The third staff is a vocal part (Tenor/Bass) with lyrics: "Hear, O Fa - ther hear, O Fa - ther". The bottom two staves are piano accompaniment. Dynamics include *p* (piano) and accents.

Musical score for the second system of "Father, O Hear Us—Continued." It consists of five staves. The top two staves are vocal parts with lyrics: "Hear us, Fa - ther, while we bow be - fore thee." and "Hear us, Fa - ther, while we bow, we bow be - fore thee." The third staff is a vocal part with lyrics: "Hear us, Fa - ther, while we bow, be - fore thee." The bottom two staves are piano accompaniment. Dynamics include *Cres.* (Crescendo), *f* (forte), and *Dim.* (Diminuendo).

Father, O Hear Us—Continued.

11

Cres.

Fa - ther, O hear us, While we bow be - fore thee.

Cres.

Fa - ther, O hear us, While we bow be - fore thee.

Cres.

Detailed description: This system contains the first two systems of music. The first system features a vocal line with lyrics 'Fa - ther, O hear us, While we bow be - fore thee.' and a piano accompaniment. The second system is identical to the first. Both systems include a 'Cres.' (Crescendo) marking above the piano part.

f Dim. > > p > Rit

Fa - ther, O hear us, While we bow be fore thee.

f Dim. > > p > Rit

Fa - ther, O hear us, While we bow be fore thee.

f Dim. > > Rit

Detailed description: This system contains the next two systems of music. The first system features a vocal line with lyrics 'Fa - ther, O hear us, While we bow be fore thee.' and a piano accompaniment. The second system is identical to the first. Both systems include a dynamic marking of *f* (forte) at the beginning, followed by *Dim.* (diminuendo), and *p* (piano) and *Rit.* (ritardando) markings.

12

Father, O Hear Us—Continued.

mf *Dim.*

Hear us while we bow be - fore thee

This system contains the first vocal line and piano accompaniment. The vocal line begins with a mezzo-forte (*mf*) dynamic and a *Dim.* (diminuendo) instruction. The piano accompaniment also starts with *mf* and *Dim.* markings. The lyrics are "Hear us while we bow be - fore thee".

f *Dim.*

Fa - ther, O hear us, while we bow be - fore thee.

f *Dim.*

Fa - ther, O hear us, while we bow be - fore thee.

This system contains the second vocal line and piano accompaniment. The vocal line begins with a forte (*f*) dynamic and a *Dim.* instruction. The piano accompaniment also starts with *f* and *Dim.* markings. The lyrics are "Fa - ther, O hear us, while we bow be - fore thee.".

Father, O Hear Us—Concluded.

13

Dim.

A - men! A - men! A -

Cres. A - - men! *Dim.*

A - men! A - - men! A - men! A - men!

Rit. *pp*

- - - - men! A - - - - men!

A - men! A - men! A - men! A - men!

Rit. *pp*

A - - - - men! A - - - - men!

Rit. *pp*

Musical notes from England and Wales.

The following beautiful lines to the late Eos Morlais have been published in "The Cambrian" Swansea.

1. The Nightingale is dead!
Alas, the doleful day
When he, with his sweet lay,
Took wayward wing and fled
From the cold shades of earth
To where the soul hath birth.
2. The Nightingale is dead.
These listening hills and vales
Of song-ensweetened Wales
Listen in vain. Instead,
They hear our sighs, now spent
In solemn sad lament.
3. The Nightingale is dead.
No more his wondrous voice
Shall our full hearts rejoice.
His last sweet note is sped;
Song into silence dies,
Nor echo's self replies.
4. Within these wild Welsh groves,
In many an English bower,
He poured with magic power
His lays, wherein our loves
And hates, our peace and strife,
Were rendered to the life.
5. Fenton no less than Celt,
Hearing his varied strain,
Ever to hear was fain,
And, hearing, ever felt
"He giveth forth the whole
Of a rich heart and soul."
6. Untrained in lyric schools,
Yet all the charm of art
To song he could impart
Beyond the power of rules,
O that it should be said;
"The Nightingale is dead!"

PIERRE CLAIRE

A meeting of musicians was held on Saturday, June 25th, for the purpose of discussing a scheme for the formation of a Welsh Section of the National Society of Professional Musicians.

Mr. Westlake Morgan, Merthyr, has been appointed organist of Bangor Cathedral—succeeding Dr Rogers, the conductor of the famous North Wales National Eisteddfod choir.

The list of subjects for competition at the National Eisteddfod of 1893 has just been completed. The following selections from the program will no doubt interest your readers.

MUSIC.

Chief choral competition for choirs of from 200 to 250 voices.—Test pieces: (A) "Dyna'r Gwynoedd yn Ymosod" (Stephens) (B) "Dies Irae" (Requiem in C minor; Cherubini); (C) "Blessed are the men" (Mendelssohn's (ELIJAH), The first prize will be £210, and second £50.

The second choral competition for choirs of from 80 to 100 voices, confined to choirs from Wales and Monmouthshire—Test pieces: (A) "O give thanks" (Macfarren's Joseph) (B) "Y Gwanwyn" (Emlyn Evans). First prize £70, second £20.

Competition for congregational choirs (choirs to be strictly of one congregation and from 50 to 80 voices.—Test pieces: (A) "Gobaitly Christian" Tom Price, B-Yngyrrch Gwalla" "Dewi Alaw." The first prize offered £30, and second prize is £10

Male Voice Competition "choirs to number from 60 to 80 voices." A "War Horse" -D. Jenkins. "B" "The Tyrol"-Ambrose Thomas. First Prize. £50; Second, £15.

Female Voice Competition choirs to number from 25 to 30 voices.—Test piece, "Chorus of Handmaidens"-Randelger. The First prize will be £15-7s; and second, £5 5s.

Orchestral Band Competition -open- Test piece, "Rny Blas" -Mendelssohn. First prize, £50; second, £15.

Orchestral Band Competition -amateur. Symphony

No 5 -Haydn. First prize £15 15s; second, £5 5s.

Brass Band Competition "Grand Selection, Weber" -Round. —The competition will be conducted under the rules of the South Wales and Monmouthshire Brass Band Association, and the prizes will be—First prize, £25; second, £10; and third, £5. The total amount of the prizes which will be given in the musical section will be £725 4s.

PROSE.

Best English treatise, historical and critical, on "The Welsh Gorsedd." Prize £21.

Best essay on "The Respective Claims of Employer and Employed." Prize £20.

Best treatise on "The Druidical Remains in the County of Glamorgan." Prize £10 10s.

Best Handbook on "Welsh Composition," similar to Nichol's, Handbook, published by Macmillan. Prize £10 10s

Best bi-lingual reading book upon "The Industries of Wales," suitable for school children. Prize £25.

Best essay in Welsh on "Welshmen who have emigrated and have risen to distinction in America and the British colonies." Prize £15 15s.

Best essay on "Evolution in its relation to -A- the fall of man, -B- incarnation, and -C- the resurrection of Christ." The essay to be suitable for publication in a book not exceeding 400 pages, the successful competition to be the property of the author. English or Welsh. Prize £42.

Total amount of prizes in prose section, £209 17s.

POETRY.

Ode to the pulpit of Wales. Prize £25, and chair.

Epic poem. "Rhys Ap Tewlwr." Prize £25.

Poem. "Cymra Fydl," Prize £25, and crown. The total amount of the prizes given in the poetry section will be £112 1s.

Arts and Miscellaneous Painting.—Figure subject, an old Welshman or Welsh woman, full-length figure, from life, oil or water colour, £15; landscape in oil, Welsh scenery, £15; landscape in water colour, £15.

Photography.—Set of not less than six and not more than twelve photos illustrating the coal industry from the cutting to the shipment, prizes £5. Sculpture.—Head and shoulders of an old man of 80, in the round, in clay or in wax, £10. Bust of the president of the general committee, his Honour Judge Gwilym Williams, in clay, life size, \$50. Carved oak arm chair, for chair prize, \$50. Original miner's lamp not over 11 inches high—if an oil lamp, the cost not to exceed 8s—prize \$80. Original apparatus for testing safety lamps \$80. Total of the prizes offered in the arts and miscellaneous section, \$875.00

On July 4th a grand Eisteddfod was held at Bridgend, Glamorganshire, which proved a great success. Three Choirs entered and competed for the first prize of 100 Guineas. The test piece was "Hark! the deep tremendous Voice! This Eisteddfod was interesting from the fact that the famous Dowlais Choir under the Conductorship of Mr. Dan Davies, and the equally famous Llanelly choir formerly under the baton of Mr. R. C. Jenkins, which disbanded sometime ago, but now reformed and conducted by Mr. John Thomas. A new choir, the Pontycymmer Choral Society also competed. The result however was once more in favour of the Dowlais choir. This famous choir will if all goes well be at the World's Fair Eisteddfod in 1893.

Another interesting Competition at the above Eisteddfod was that of the Male Voice choirs. Eleven choirs entered but nine only competed.

The test piece was Saintes' "On the Ramparts" Prize won by the Rhondda Glee Society under the baton of Mr. Tom Stephens and numbering 75 voices. Your readers will remember Mr. Stephens as the conductor of the famous Male Voice prize choir at the London National Eisteddfod.

One of the chief attractions at the recent Crystal Palace Musical festival was a juvenile compe-

dition. The test pieces were (A) "Silver River" (by Marsden); (B) a piece of the Conductor's own selection; and (C) a two part sight test. Five choirs competed and he singing was exceedingly good. First prize, Neath Juvenile Choir conducted by Mr. J. Arnold second prize, Portsmouth

Choir, conducted by Mr Earnest Adams; third prize Bow choir (London). The awards were greeted with much applause and the young Cymro conductor was accorded a most enthusiastic reception.

The Cymry are making rapid progress with musical instruments. A great Band competition took place in Manchester on July 9th, and out of 19 bands Llanelly succeeded in gaining 4th. prize. This was high honor considering that the best bands of England were up for competition. The prize winners were:—1st Denton Original, leader, A. Owen; 2nd, Acerrington Old, J. Gladney; 3rd, Cornholme, E. Twift; 4th, Llanelly Town, J. Samuel; 5th, Clayton-le-Moors, A. Owen.

GWYNNE.

Patents.

The following is a selected list of patents granted Tuesday, July 12, 1892, relating to Music and reported especially for the American Musical Times by R. W. BISHOP, PATENT LAWYER, Washington, D. C.

478,552.—Ira Basset, Chicago, Ill. Organ Tremolo.

478,602.—F. W. Hedgeland, Chicago, Ill. Rack for Musical Instruments.

478,746.—Thomas Gill, Waltham, Mass. Piano String.

478,912.—D. L. Bollerman, New York City. Piano Forte.

478,933.—J. E. Heening, Kansas City, Mo. Musical Instrument.

JULY 19,

479,047.—E. C. Baughan, Philadelphia, Pa. Piano action.

479,340.—A. K. Virgil, New York City. Keyboard.

JULY 26,

479,434.—John Lloyd, Jr. Red Bank, N. J. Key-Coupler for organs.

479,565.—John H. Lane, Cleveland, Reed Organ.

AUGUST 2,

479,902.—H. S. Sutton, St. Paul, Minn. Music Chart.

AUGUST 9,

480,296.—J. M. Stukes, San Marcoe, Texas. Piano Attachment.

480,315.—Carlo Bozza, London, England. Musical Instrument.

480,488.—Carl Brammach, New York City. Sounding Board.

480,578.—David Genese, Baltimore, Md. Mute for Musical Instruments.

480,696.—A. H. Hastings, New York City. Pedal-Foot.

THE DELPHOS EISTEDDFOD. SHEETER OPERA HOUSE, DECEMBER 26. 1892.

DELPHOS, OHIO.

COMMITTEE.

E. B. WALKUP, President. W. T. DOLBY, Treasurer.
E. F. LLOYD, Vice Pres. D. J. BREESE, Secretary.

ADJUDICATORS.

MUSIC- T. J. DAVIS, Mus. Bac., Scranton, Pa.
ESSAY- Rev. J. G. THOMAS, Vaughnsvile, Ohio.

TRANSLATION-

English to Welsh, Dr. JOHN DAVIES, Gomer, Ohio.
Welsh to English, Rev. J. FRANCIS DAVIES, Lima, Ohio.

SUBJECTS AND PRIZES.

- 1 Chorus, (a) " Let God Arise, " D. Jenkins.
 (b) " The Lord gave the Word. " Handel (The
 Messiah.)
Not less than 35 voices. \$100 00
Choirs may chose the order of singing the above.
- 2 Chorus, " Le Voyage. " Gwent. Not less than 35
voices. 50 00
- 3 Male Chorus; " Valiant Warriors " Jenkins. Not less than
16 voices. 25 00

- 4 Children's Chorus; " Great God of Wonders. " Gwent.
..... 20 00
Not less than 35 voces, and not over 15 yrs. Four adults
to assist.
- 5 Glee; " The Rivulet. " Protheroe. 16 mixed voices. 16 00
- 6 Chorus; " The Dragonflies. " Bargiel. Ladies' voices not
less than 12. 15 00
- 7 Double Quartette; " Serenade. " T. J. Davies. Male
voices. 10 00
- 8 Quartette; " The Sleigh Ride. " Ashford. 5 00
- 9 Duet; " Love was Playing hide and seek " Gwent. S and
A 3 00
- 10 Duet; " Where rolls the Cauveri. " Hughes. Tenor and
Bass. 3 00
- 11 Soprano Solo " Babylon " Watson. 2 00
- 12 Alto Solo; " No Laddie have I " Sudds. 2 00
- 13 Tenor Solo; " Oh, That Summer smiled for Aye " Davies.
..... 2 00
- 14 Bass Solo; " Nazareth " (In key of C) Gounod. 2 00
- 15 Piano Solo; " Fatime " Kafka. 2 00
- 16 Song; their own selection to those over 65 years.
..... 1 00
- 17 Essay; English or Welsh. subject; " Music of the Sanct-
uary. " 5 00
- 18 Translation; English to Welsh. 3 00
- 19 Translation; Welsh to English. 3 00
- 20 Declamation, Welsh; " Can Y Bardd Wrth Farw. ... 2 00
- 21 Declamation, English; " Calling the Roll " 2 00
- 22 Impromptu Reading. 1 00

All the musical numbers can be obtained of D. O. Evans,
Youngstown, Ohio.

WE'RE NEARER HOME.

17

FLO. M. BROWNELL.

1. We know not what's be - fore us, What tri - als are to come; But each day pass - ing
2. Tho' dark our paths, and lone - ly, And clouds our sky o'er - cast, Let us re - mem - ber
3. What - ere of gloom or an - guish Life to our hearts may bring, In doubt we will not

We're near - er home, we're near - er

CHORUS.

o - ver us Still brings us near - er home.
this on - ly, That it will soon be past. We're nearer, nearer, nearer home, we're nearer, nearer,
be cast down, But cheer - ful - ly we'll sing.

home,

nearer home: Oh, soon we'll rest a - mong the blest. And dwell with Christ at home.

INTERNATIONAL EISTEDDFOD

OF

1893 THE WORLD'S FAIR, 1893.

— UNDER THE AUSPICES OF —

THE NATIONAL CYMRODORION SOCIETY.

SUBJECTS:

ESSAYS (FRAETHODAU), &c.

1. Essay, "Keltic Contributions to England's Fame and Power, —In English.....Prize \$300 00
2. Essay, "The Extraction and Career of Welshmen who have distinguished themselves in the various fields of Learning, — In English or Welsh—Hand-book form.....Prize 300 00
3. Essay, "Welshmen as Civil, Political and Moral factors in the formation and development of the United States Republic."— In English..... 200 00
4. Llawlyfr, Cymraeg neu Saesneg, Hanesyddol o'r prif Eisteddfodau, o Eisteddfod Caerfyrddin, dan nawdd Gruffydd ap Nicolas yn y 15fed ganrif, hyd y flwyddyn 1892, gyda chofnodiad cryno o'u defodau, beirdd, llenorion, cerddorion, telynorion, prif destynau, beirniaid a buddugwyr"—(Dysgwylir Llawlyfr oddeutu maintioli "Gorchestion Beirdd Cymru," ynddelw).....Gwobr 100 00
5. Llawlyfr, ymraeg neu Saesneg, Byr-fywgraffol a Byr-feirniadol o'r Beirdd ymreig a'u Barddoniaeth, o William Lley (1560 o. c.) hyd at Gwilym Hiraethog, gyda dyfyniadau byrion a nodweddiadol o gynrychiol y prif-feirdd yn unig"—(Dysgwylir Llawlyfr oddeutu maintioli "Gorchestion Beirdd Cymru u Cynddelw).....Gwobr 100 00
6. Novel, In English, "Representing Welsh mode of thought and feeling, as reflected in the customs and manners of their country"—(A book similar in size to "Rhys Lewis").....Prize 300 00

TRANSLATIONS (CYFIEITHIADAU).

1. I'r Cymraeg, "Locksley Hall" (Tennyson).....Gwobr 25 00
2. I'r Saesneg (Enwir y darn mewn rhifyn-dyfodol).....Gwobr 25 00

POETRY (BARDDONIAETH).

1. Awdl y Gadair, "Iesu of Nazareth, heb fod dros 3,000 o linellau, adair Dderw Werthfawr, Bathodyn Aur, a.....Gwobr 500 00
2. Arwrgerdd y Goron, "George Washington," heb fod dros 3,000 o linellau, Goron Aur a.....Gwobr 200 00
3. Ryddest, "Christopher Columbus" (Cymraeg neu Saesneg), heb fod dros 2,000 o linellau. Tlws, "Eryr Arian" i'w wisgo ar y fynwes, a..... 150 00
4. Cywydd, "Ardderchog lu y Merthyri," heb fod dros 300 llinell.....Gwobr 50 00
5. Gosteg o Englynion, Cydwybod.....Gwobr 25 00
6. Chwch Hir a Thoddaid (6 llinell), "Ffair y Byd".....Gwobr 25 00
7. Rhiangerdd, "Evangeline," heb fod dros 1,500 o linellau.....Gwobr 50 00
8. Myfyrdraith (Reverie), "Y Bardd ar Farddoniaeth," heb fod dros 200 llinell..... 25 00
9. Can, "Celf" (Art). Deuddeg penill 8 llinell—odlau unsill a chyfansawdd. Yr odl-eiriau cyfansawdd i'odli yn ddwysillog. Double Rhyme.....Gwobr 25 00
10. Dau Hir a Thoddaid (Beddargraff), "Y Parch. Lewis Meredith (Lewis Glyn Dyfi)" Gwobr gan aelodau Cymrodorol..... 15 00
11. English Sonnet (Epitaph), "Rev. Lewis Meredith (Lewis Glyn Dyfi)." Prize donated by Rev. Ellis Roberts, Chicago..... 15 00
12. Operatic Libretto, Welsh or English, "Owain Glyndwr" Gwobr 100 00

MUSIC (CERDDORIAETH).

1. Choral Competition (Mixed Voices)—[a] "I Wrestle and Pray"—Doubt Chorus—Bach, [b] "Now the Impetuous Torrents Rise"—D. Jenkins. [c]—To be announced. Choirs to number not less than 250, nor over 300..... 5000 00
Second..... 1000 00
With Gold Medals to successful conductors.
2. Choral Competition (Male Voices)—[a] "Cambria's Song of Freedom"—T. J. Davies. [b] "The Pilgrims"—Dr. Joseph Barry. Choirs to number not less than 50, nor over 60 voices. 1000 00
Second..... 500 00
With Gold Medals to successful conductors.
3. Choral Competition (Ladies Voices)—[a] "The Lord is my Shepherd"—Schubert, [b]—To be announced. Choirs to number not less than 40, nor over 50 voices..... 300 00
Second..... 150 00
With Gold Medals to successful lady conductors.
4. Welsh Anthem Competition—[a] "a Fodd y Cwmpold y

Cedyrn?"—D. Emllyn Evans, [b] "Bendigedig fyddo Arglwydd Dduw Israel"—John Thomas, Choirs to number not less than 70, nor over 80 voices..... 300 00
With Gold Medal to conductor.

5. The Gwilym Gwent Glee Competition, in Welsh—[a] "Y Gwanwyn." [b] "Yr Haf"—The D. O. Evans edition. Choirs to number not less than 50, nor over 60 voices..... 200 00
With Gold Medal to conductor.

CONDITION.—This contest will take place in Friday evening's Grand Gymanfa Concert. If more than seven choirs enter, a preliminary contest will be called for the previous Thursday morning, and the best seven choirs chosen to compete Friday evening.

6. Part-Song Competition, Welsh or English words—[a] "Peace on the Deep," (Hedd ar y Dyfnder)—Parson Price. [b] "Rising of the Sun" (Codiad yr haul)—John Thomas (Pencerdd Gwalia). Parties of 16 voices..... 50 00
7. Quintet, "God be Merciful"—Dr. D. J. J. Mason..... 25 00
8. Quartet, "Glory and Honor"—Costa's "Naaman"..... 25 00
9. Duet, "Lle Treigl'r Caveri"—R. S. Hughes..... 20 00
10. Song, Soprano, "O, Loving Heart," key F.—Gottschalk..... 20 00
11. Recit. and Aria, Contralto, "Life without my Eurilice," key —Gluck..... 20 00
12. Song, Tenor, "Lend me Thine Aid"—Gounod..... 20 00
13. Song, Baritone, "Where the Linden Bloom," key A flat—Dudley Buck..... 20 00
14. Composition—Cantata for four voices, with pianoforte accompaniments; to words chosen from the Psalms. A composition that can be performed in 40 minutes..... 150 00
15. Instrumental—Pedal Harp Competition, "Bugeilio'r Gaeueth Gwyn" (The Blooming Wheat)—Arranged by John Thomas (encerdd Gwalia), London..... 50 00
16. Drum and Fife Band Competition—30 pieces—composition of parts to be announced later on. Welsh Melodies—"Harlech," "Llwyn Onn," and "Caerphili" Expressly arranged for the International Eisteddfod of 1893, by James P. ters, and published by B. Parry, Oxford St., Swansea, South Wales, G. B..... 300 00
17. Brass and Reed Band Competition—40 pieces. The Overture to Verdi's "Nebuchadnezer"..... 40 00

ART (Celf).

1. Oil Painting, "Caractacus before the Emperor of Rome," size 36x24..... 100 00
2. Landscape Pencil Sketch, open to ladies only, size 18x24..... 50 00
3. Water-color Drawing of any castle in Wales. Drawn expressly and originally for this competition, size 30x22..... 50 00
4. Bardic Chair of Carved Oak, emblemized with the "Three Feathers of Wales" (Tair Puen Cymru), "The Red Dragon" (Y Ddraig Goch), "The American Coat of Arms," and the Cymrodorion Motto: "Y Gwir yn Erbyn y Byd"..... 150 00
5. Welsh (Triple) Harp. Prize Gold Medal.
6. Pencil drawing of "The Grant Monument," at Lincoln Park. Open only to pupils of Chicago High Schools, 1892-93. First prize, Gold Medal. Second prize, Silver Medal.

REMARKS.—Conditions of all competitions, with full particulars will be published soon in an illustrated pamphlet program. A number of Adjudicators on Essays and Poetry have already been secured.

The Cymrodorion Board of Directors and Executive Committee of the International Eisteddfod Association of 1893, desire to state to the public, that their financial status is already so favorable that they feel justified in announcing the above extraordinary prizes, and, furthermore, that they are seriously considering that a number of the prizes should be materially increased, should the "ways and means" justify such action. In the meantime, we trust that every WELSH PATRIOT in America and Great Britain will take a share or shares—only \$10 a share—in the capital stock of this grandest and most patriotic undertaking of the Welsh people. Representative committees are now in process of organization all over the land.

In behalf of the board and committee.

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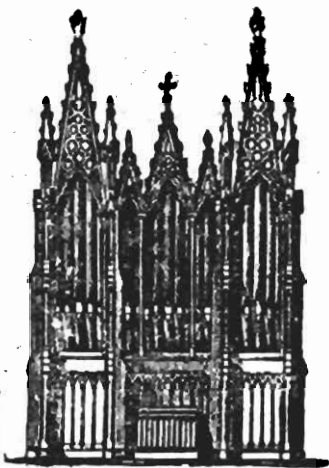
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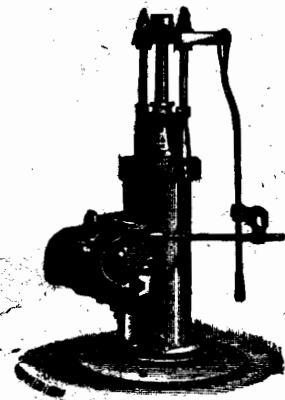
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