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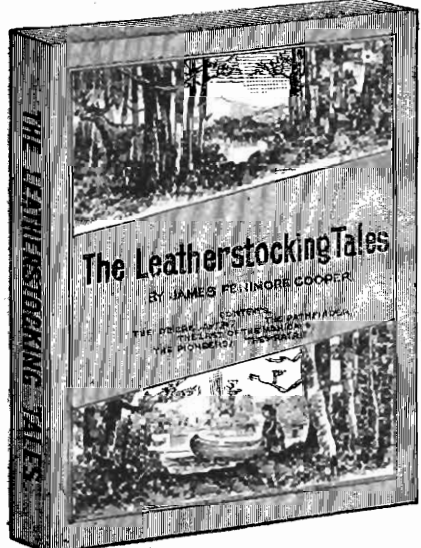
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## Poetry.

### 'CEPTIN' JIM.

We boys 'ud run an' romp an' play  
From early morn till close of day;  
We'd tramp for miles with dog an' gun  
An' think that huntin' wassuch fun  
'Ceptin' Jim.

He wuz a cripple from his b'rth  
An' wuz no sort o' use on earth.  
His mother wuz the Widder Flynn,  
Who hadn't nary chick nor kin  
'Ceptin' Jim.

She lived by takin' washin' in.  
The Widder's face wuz sharp an' thin;  
Hard work hed left its creases there,  
An' no one thought her sweet ner fair  
'Ceptin' Jim.

One day we went below the mill,  
Where shadders fell so cool an' still,  
A fishin' thar fer perch an' trout,  
An' no one knew we were a out  
'Ceptin' Jim.

When some one came an' raised the sluice  
An' turned the rush o' water loose.  
While everything began to go  
An' we were all down thar below  
'Ceptin' Jim.

He got a pole an' limped aroun'  
An' pried the gate back to the groun';  
Then slipped \* \* \*

We used ter gather by  
A leetle grave where grass grew high,  
All, 'ceptin' Jim.

LEWIS R. CLEMENT.

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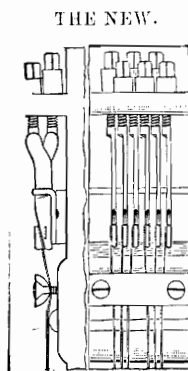
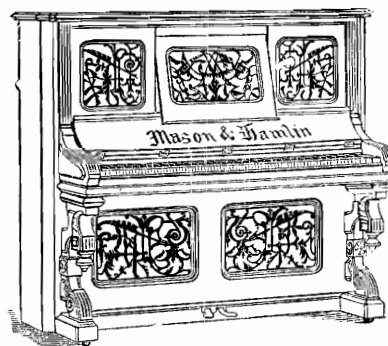
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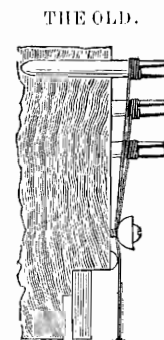
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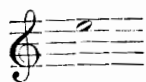
## Advice to Singers.

By a Singer.

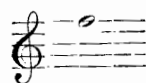
SOPRANO.—The soprano is generally clear, bright, and penetrating in tone; capable, if rightly produced, of "carrying" far without any appearance of force or effort. Its lower register is often weak and ineffective, and the forcing of those notes by a bad singer often damages the voice, and spoils the evenness of tone, which is of far more importance than power and noise in singing. Low notes, even if naturally weak, may be trained to take their proper share of the work of the voice, and every year will add to their natural power. Most soprano voices have a "break" on



and another, and more difficult one to deal with, on



or



The lower notes are the (so-called) "chest" register; the middle ones, between the breaks, the "falsetto," and the upper ones the "head" notes. I shall speak of these often-used and frequently-misapplied words presently; I merely mention them now for the sake of pointing out to soprano, what many young lady amateurs utterly ignore, that they have these "breaks" and possess "chest," "falsetto," and "head" notes, as well as male singers.

Soprano voices are frequently capable of great flexibility, and passages are easy to them which tax the powers even of a light mezzo-soprano severely. The high notes, especially, are in many cases easily produced in a staccato manner, like notes of a piccolo flute, and an effect is thus made, which, though pretty and pleasing if judiciously employed, becomes a great snare to many singers, who for the sake of astonishing their audience work the upper part of their voices unfairly, and, neglecting steady use and practice of the lower registers, will very soon find that they have weakened the power and thinned the tone of the whole voice.

But there are many voices of pure soprano tone which lack this flexibility: let the fair owners console themselves with the recollection that good *sostenuto* singing is quite as pleasing, in the long run, as displays of vocal gymnastics. You may not be able to attempt the "Dinora" Shadow Song, or the "Rejoice Greatly" in "Messiah," but you will find that you have plenty of good work left for you in such music as "Dove Sono," "Deh vieni, non tardar" ("Figaro"), or "Jerusalem" ("St. Paul").

Moreover, you may possibly have what is a much rarer gift (in a pure soprano) than flexibility—you may have a tone of voice capable of executing declamatory music with fine effect. Music of this kind is generally appropriated by

some mezzo-soprano of high compass, and more properly belongs to voices of that class; nevertheless, the effect of sustained declamatory music, well executed by a real soprano, is unrivalled in its way.

MEZZO-SOPRANO.—The mezzo-soprano voice is perhaps the commonest of all female voices, and yet one of the rarest met with in perfection. It is fuller and rounder in quality than the soprano—less flexible, and more adapted to a *sostenuto* or declamatory style. Mezzo-soprano voices vary so much that it is difficult to name any note on which the "break" will be found. Sometimes it is on the same notes as a soprano—sometimes on the same as a contralto—on the average, perhaps, nearer the former. Wherever it may be, however, a judicious teacher will soon point it out, and put the student into the way of rightly treating it. Teaching, and good teaching, is especially necessary for voices of this class, for their fortunate possessors are generally ignorant of the value of the treasure which they possess in a good mezzo-soprano; and if it be of light quality, they fancy themselves soprano, and force the upper register of the voice in trying to "stretch their compass;" or if their low notes develop first, they think that "with practice" they are to be contralti; and by over-exercise and fondness for displaying those deep notes, they run the risk of widening the break, and rendering the quality of the whole voice hopelessly uneven.

What lies within the sphere of a good mezzo-soprano has been shown in late years by a Grisi and a Tietjens, the latter of whom will live in the recollection of all who ever heard her, as the perfect model for every mezzo-soprano in the production of the pure tone and even quality.

MEZZO-CONTRALTO.—The name mezzo-contralto speaks for itself. It is by no means an uncommon voice, and if used with discrimination is an effective and useful one. Both in compass and quality it lies between the contralto and the mezzo-soprano. Heavier in tone, less resonant, and less flexible than the mezzo-soprano, it is yet lighter than the contralto. Pure contralto voices are so rare that many mezzo-contralto singers appear as exponents of contralto music, and by paying chief attention to the lower register of their voices, they become fair imitations, and more than passable substitutes, for the real article. The possessor of this voice must be guided by the advice of a good teacher as to the direction in which her voice should be trained. Sometimes the natural quality of the voice renders it advisable to attempt rivalry with the mezzo-soprano, rather than with the contralto; sometimes the reverse. It is a question for decision by a competent adviser in each individual case, and therefore I shall not attempt to lay down any decided rule, except my oft-repeated one, "GO TO A MASTER, AND A FIRST RATE-ONE,"—a point on which I shall have more to say further on. How impossible it is to lay down rules for a mezzo-contralto is shown by the fact that an eminent living "mezzo-contralto" is gladly accepted on our opera stage as a leading contralto, and yet succeeds admirably in such a part as Rossini wrote for a mezzo-soprano of the most florid kind—*Rosina* in "*Il Barbiere*."

(To be Continued.)

# The American Musical Times.

PUBLISHED MONTHLY.

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## RATES FOR ADVERTISING.

Advertising rates will be furnished on application.

Entered at the Youngstown Post Office as mail matter of the second class.

WE publish this month the first movement of Dr. Parry's celebrated composition, THE PILGRIM'S CHORUS. A most magnificent work for Male Voices.

The Chorus opens with the Bases in F Minor:

Fear and weariness on the way,  
Threatens us with woe each day,  
Still we bear all grief and loss,  
For to see the Holy Cross.

It makes all our pains to cease,  
Beckons us to joy and peace,  
Pilgrims feel in Paradise  
When the Cross enchants their eyes,  
Here is Salem, God here wept,  
Here's the Grave where Jesus slept,  
Calvary now we climb, the road  
Christ once trod with weary load.  
Here's the Cross, the Cross where He  
For us died to set us free.

Second Movement, Baritone Solo and Chorus. AT THE FOOT OF THE CROSS.

Our knees in prayer we're bending  
Holy God! hear our cry.

Third movement. Allegro Con Agitato. This movement contains eight pages of dramatic writing,

Sins like demons, which pursue us,  
From the Cross with-draw dismayed;  
Blunted hangs the sword of justice,  
Death no more lurks in its blade.

Fourth movement, F major. ON THEIR RETURN FROM THE CROSS.

After life's peregrination  
We shall enjoy, etc.

AVE MARIA, by D. Protheroe Mus. Bac. Scranton Pa., published in this number is a beautiful Solo for Soprano or Tenor voice. This Solo is a very pleasing departure in style and construction. The Accompaniment is excellently planned, and incessantly enhancing every vocal climax. This Solo belongs to the more advanced school of music. The English words, COME, O! THOU MEER ONE, are from the pen of the celebrated poet Index. For sale by all music dealers. Price 60 cents.

Following is a list of musical selections found in THE AMERICAN MUSICAL TIMES of 1891.

## JANUARY, 1891.

Solo, Alto or Bar. Snow-drop Buds were dying.	Gwilym Gwent	50c
March, A L'Americaine,	H. Wheeler	40
Valse, A L'Americaine,	H. Wheeler	40

## FEBRUARY

Solo, When the Midnight Moon is Shining,	Powell Jones	40
Piano Solo, La Grace	C. Bohm	40
Anthem, Blessed are the dead,	Geo. Marks Evans	10

## MARCH

Solo, Alto or Baritone, Who is among you that feareth the Lord?	Gwilym Gwent	50
Piano Solo, Words of Love,	Wm. Ganz	50
Waltz, Spring Greeting,	T. L. Krebs	40

## APRIL

Song, Playmates,	Harry Dacre	40
Serenade, Summer Night (Male Voices)	T. J. Davis Mus. Bac.	10

## MAY

Piano Solo, Gavotte,	Scharwenka	40
Vocal Waltz, Come Join the Festive Dance,	Elmer Jones	15
Solo, O Lord be Merciful,	Gwilym Gwent	50

## JUNE

Piano Sonatine	W. A. Mozart	40
Vocal Waltz Come Join the Festive Dance	Elmer Jones,	15

## JULY

Temperance, Save The Boy,	J. R. Williams	30
Piano, March,	Scharwenka	40
Ballad, Childhood Days So Sweet,	Beebe-Evans	40
Chorus, Soldiers Chorus,	Gwilym Gwent	15

## AUGUST.

Male Voices, Cambria's Song of Freedom.	T. J. Davies Mus. Bac.	15
Piano, Chic Polka.	Luke Wheeler.	40

## SEPT.

Solo, Soprano or Tenor, Like as a Father.	Harry E. Jones.	50
Solo, Alto or Baritone, The Traveler.	J. H. Morris.	50
Piano, The Bridesmaid's Rondo.	Geo. Marks Evans.	40

## OCT.

Male Voice Serenade, Good Night.	John. Price.	15
Male Voice March, A Midnight March.	John Price.	10

## NOV.

Piano, Blaine's Grand March.	H. Wheeler.	40
Hymn Anthem, Evening Song.	Harry E. Jones.	10
Hymn Anthem, I Heard a Voice.	J. H. Morris.	12
Male Voices, Come Unto Me,	T. J. Davies Mus. Bac.	10
Tonic, Save The Boy,	J. R. Williams	15

## DECEMBER

Piano, Joyous Greeting	G. Lange	40
Glee, The Rivulet,	D. Protheroe M...	15
Tonic Childhood Days.	Beebe-Evans	15

# The Problem of Life.

## DREAMS AND DREAM-LAND.

### DREAMS CONSCIOUS AND UNCONSCIOUS.

**W**HAT is a dream? Webster gives:— "The states or acts of the soul during sleep; to anticipate as a reality." "Nor Cymbeline dreams that they are alive."—*Shakespeare*. "To dream through life."—"Why does Antony dream out his hours?"—*Dryden*.

I would give as a definition:

That state of consciousness or unconsciousness, in which images, scenes, events, seem to move, and to be instinct with life, substance, and intelligence. Who is the dreamer?

Soul looking out upon phenomena sees itself in shadow, and takes that shadow for the dreamer. Soul incarnated or bodied forth has not yet learned to "know thyself!" hence says, "I slept, or was unconscious, I dreamed," or "I awoke, and all was *real*."

Soul never sleeps or becomes unconscious, but the dual action and re-action of the Divine and human produces the day and night to soul. Day is night made visible; night is day made audible.

Sleeping and waking carried to the ultimate are what we call birth and death; two necessary changes in the dream, the conscious and the unconscious, through which man is to attain equilibrium, and recognize what seemed to be a beginning and an ending, was in reality continuity; one reality worked out through one phenomenon, by means of one Law; a circle divided into segments for the study and better comprehension of man.

Ignorant of *what* Reality is, he learns, by degrees, through the two forms of dream life; so long as he continues to react that which is less than himself, his dreams come and go instinctively like the dreams of animals.

We dream night and day of the pictures thrown out into space or upon the walls of mind, from our ancestry. *That*, man has falsely named heredity, forming his law in accordance.

When the human becomes sufficiently developed to react to the Divine within, then our dreams will change to a higher form of ideals.

The poet listens to one form of rhythm, the sculptor to another form, painter and musician to still another form of harmony, all blending, when viewed aright, in one grand symphony.

The inventor in mechanics is often called a dreamer, and rightly, too. He has caught glimpses of something beyond sense perception, and straightway attempts its externalization for man's use.

Everything in the ideal-world, or the true dream-land, is for man's use. No sooner does his dream change to the getting and having, than the becoming subsides, and the work lies incomplete till another soul beholds, in his dream, the same picture, and, caring less for its money value than the thing itself, makes rapid progress toward its perfect expression.

The Eternal Ideals are beyond man's ken. Only as soul becomes more and more developed through right re-action, does

it live; and to live is to think; and all true thinking is applied idealism as exact as the law of mathematics, which applied, gives man a knowledge called Astronomy, Geology, etc. The law is perfect through which we know  $1=1$ , never 2.

Life becomes to us what our dreams are. Life is located by us in the land of our dreams. God's thoughts, or the perfect, find expression in their true ideals. Those ideals can never be known to man except through the imaging faculty, and those dreams come only to those who think God's thoughts, or see good in all through the light emanating from his own God nature.

We can never see Reality, or the Ideal, except through reflection. These-so-called hard experiences but refract the line of true thought, that the rainbow of promise may become reflected.

The same conditions mental are necessary for the reflection, that the photographer combines in externals to take his pictures. Man has not studied into the law through which he has ever been striking off his own picture. With him in the past and at present, too much light or too much darkness hides the picture.

When he shall image in dream the good, the true, the beautiful, then is he drawing near to that vision which shall forevermore release him from birth and death.

Jesus of Nazareth was a dreamer of ideals. The law of spiritual manifestation be illustrated from nature. Does any one to-day suppose he saw or mentally perceived *all* the ideals in the Infinite Mind?

He tried to open the eyes of those around him to the magnificent spectacle so clear to him.

He wrote no creeds.

He taught from no book.

Nature was his Bible; the good in Man his God. "He that hath seen *me* hath seen the Father," had no reference whatever to the personality called Jesus, but to Soul dreaming heavenly dreams, and relating them to the undeveloped minds about him. He walked and talked with what to our benighted minds or darkened atmosphere seems invisible. That was his dreamland, and he would draw all men unto a knowledge of the same.

Shakespeare's dreams were the mingling of human and divine in man in their evolutionary process, as he saw them; souls struggling to gain their freedom, and walk the earth like gods or their opposites. He imaged the contradictory as being as real as the Truth.

Socrates perceived a higher ideal of justice, and was ever reasoning with those about him, from the universal out of the particular. Man was not ready to listen to the recital of such dreams as Socrates and Jesus could offer, so took from them the instrument through which they spoke.

Thought being its own language to all highly developed souls, needs no word to reveal or conceal that thought. The one truth is still being taught by those whose dreams image the highest ideal good man is capable of conceiving.

Edison saw in his dreams this planet illumined by a brighter, whiter light than had ever been known. In his

attempt to reproduce the picture, he experiments with a force called Electricity, *the external body of soul light*. This wonderful light does not come from the animal, nor out of the bowels of the earth, but is produced through motion, the highest form of action and re-action yet recognized by man.

To-day, through the rapid progress of mental evolution, man not only listens with eagerness to such dreams, but stands shoulder to shoulder, more and more to help on the glorious work of bringing forth that mental illumination which is ever lifting the clouds of ignorance; which is that gospel of Love and Light breathed forth in the dreams of Jesus of Nazareth.

The commingling of dreams of light and dreams of darkness seems to put before our waking dream a scene of commotion; which is the contradictory of Motion; but, 'tis only for a day and a night, when shall appear the true order of cause and effect. As the roots of the trees (or the trees below the ground) feel the warmth of the sun's rays, and live through re-action to the same, so does soul-light illumine our sleeping and waking dreams, peopling our dream-land with images worthy our homage, giving tone and color to every thought expressed through the physical universe. It is the immutable Law of our Being.

#### MAN'S ONENESS WITH GOD.

W. S.

I and the Father are One—John x: 30.  
All things are yours; . . . and ye are  
Christ's; and Christ is God's.—I Cor. iii: 22, 23.

That eminent author, Edward Carpenter of England, in his masterly little work, "Civilization, Its Cause and Cure," . . . shows that with twenty-three thousand doctors and surgeons in the United Kingdom, yet sickness is rampant, and declares that man is less capable of taking care of himself than the animal. . . .

Now what are we to do with all this? To use the familiar simile used by Christian Scientists and Metaphysicians—when we have done a problem and find our result to be wrong we erase it all and begin again. . . . And if we have worked on any other than the basis of the unit, we must start again and accept that as our only basis. . . .

We began with loss of unity by saying there are two forces, Spirit and matter, Good and evil, a personal God and a personal devil. We have found discord, disease, inharmony, sin, poverty, sorrow, and death as the result. Let us erase it all. Let us start with, There is but One God, Omnipotent, Omnipresent, Love, Truth, Life. "Thou shalt love (trust, rely upon) the Lord thy God with all thy heart and mind and soul and strength, and thy neighbor as thyself, for on these two commandments hang all the Law and the Prophets;" and not only all the Law, but all the Prophecies for all time and eternity of all that is possible for man to attain; all hidden, all included in that all-inclusive command, Love (trust, rely upon) God (Good), Love (serve, manifested God to) thy brethren.

Analyze the conception of disease, lack of ease or harmony, which is the actualized condition in the individual and in

society to day, and what does it mean? It means *loss of unity*.

The words health, whole, holy, all come from the same stock—heal, hallow, hale, holy, whole . . . They all point us back, to unity, for life and wholeness, do they not? And that Unity is God, and man. God, Cause—man, effect; God, Spirit—man, spiritual; God, Source—man, manifestation; God, Substance—man, shadow, reflection; image. Yes, though we go down into hell (discord) into which materiality of consciousness in any of its myriad forms of flesh, intellect, or reason, may take us, even there we find God, and His right hand (*i. e.*, Power) shall lead us. . . . The Law of Good alone is King. It is Omnipotent, Omnipresent. It is only our consciousness which sees, or thinks it sees, differently, or thinks, or thinks it thinks, the opposite. The Law of Good is working silently, promptly, efficiently, to lead man into harmony with it, even in and through the discord which the selfhood in man creates in the seeming to himself. For do you not know that *bara*, the Hebrew word, to bless, is the same word that also signifies to curse? The same law of Love blesses or cures according as we co-operate with or resist it. . . .

Says Sr William Hamilton, the great metaphysician, "Pleasure is a reflex (result, effect) of the spontaneous and unimpeded exertion of a power of which we are conscious; pain a reflex of the over-strained or repressed exertion of such power." Now put health and disease in place of pleasure and pain, and we have our law. The spontaneous, unimpeded exertion of the power within, of which we are conscious, is health. How shall we have this consciousness of health? . . . By nothing more nor less than by making this Science *a life*, a life which in thought, word and deed manifests God (Good).

For example, you have a headache, and you affirm all is good. Suppose you are envious, ambitious, taking advantage of a brother, judging a brother, is all good to you? Suppose your affirmation heals your headache for the moment. *You are not* healed, however. It might have been better that the headache remained to tell you of your loss of Unity.

And now what are the practical lessons for you and for me? First, let it increase and enlarge our enthusiasm and our faith in the Power of God. Let it include all things, our own body, our own conscience, our own moral nature; then let it include every brother whose life touches ours, in our manifestation to him of good which overcometh evil and not of good which is overcome of evil. Then let it reach to our Nation, to the world.

We hold the Truth? Why, Truth holds us and we recognize so little of her infiniteness as yet.

Is, then, this Science of the Christ so narrow and small a thing as a mere bodily healing gospel? That was the first step. By man's need is he led to God, and when fed bodily, or healed bodily, he learns that he has but entered the threshold of the door into true life. He learns that that life is Love, and that this must be manifested in all our thoughts, and words, and acts, if we would live by Spiritual Law, and manifest Harmony.

He learns that no man is truly saved while any other child of God remains unsaved.

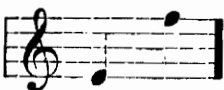
Now we are all members one of another. If a brother is in distress, in want, in poverty, bowed down by hard, grinding labor, then, whether you realize or are conscious of it or not, it is the same as if your hand, your foot, some of your members, were poisoned, and sooner or later it will strike your consciousness at some vital point. What is the remedy? Love,—the second great commandment, the manifestation of God, *i. e.*, Love and Truth and Power to that member of our body which is in want, until the life blood of Love and Truth and Power reaches that member.



# AVE MARIA.

COME O! THOU MEEK ONE.

Solo.

SOPRANO  OR TENOR.

Words by Inc' ex.  
 AMERICAN MUSICAL TIMES EDITION.  
 By D. O. EVANS.  
*Andante Cantabile.*

D. PROTHEROE Mus. Bac.



A - ve, Ma - ri - a, Gra - ti - a ple - na,  
 Come O! thou meek one God's most ex - alt - ed;



A ve, Ma - ri - a, Gra - ti - a ple - na,  
 mer - ci - ful sav - ior; One - me - di - a - tor;



Do - mi - nus te - cum, Do - mi - nus te - cum,  
 Hope of the fall - en; Hope of the fall - en;



*mf*

Be.....ne dic - ta - tu - in - mu - li e.....ri...bus, Et - be - ne -  
 Heal.....ing in Thy sav - ing grace a - lone..... we find. Thour art most

*mf*

*Cres.*

dic - ta, Et be - ne dic - ta, Be - ne dic.....ta,  
 bless - ed, Thou art most bless - ed, art most bless.....ed,

*Cres.*

Fruc - tus ven - tris, Fruc - tus ven - tris,  
 To all na - tions, Light most ho - ly;

Fruc - tus tu - si, Fruc - tus  
 The most sin - ful, Find Thee

*Postamento.*

5

tu..... i, tu..... i, Je Je su, su,  
gra..... cious, gra..... cious, Je Je sus,

*Rall.*

Je Sav - su, Je..... su!  
Sav iour, Je..... sus!

*Rall.*

*Con Expressione.*

Sanc - ta... Ma - ri meek a, Ma - - - - ter... De - i,  
Come O!... Thou meek One, Prince.... of gra - ces,

*Tempo.* *Con Expressione.*

Sanc - ta Ma - ri meek - - a, Ma - - - - ter of De - - - i,  
Come O! Thou meek one, Prince..... of gra - - - ces,

6

O - ra pro no - bis, Pec-ca to ri - bus,  
Give us Thy wis - dom, Clothe us with..... Thy light,

*mf* Nunc et in ho-ra mor-tis nos - trae, Nunc et in ho - ra mor - tis nos - trae.  
In life and death be Thou our re - fuge, In life and death be Thou our re - fuge.  
*Poco Cres.*

A - ve Ma - ri - a, A - ve Ma - ri - a,  
Come O! Thou meek one, Come O! Thou meek one,  
*Rall.....*

No. 89.

AMERICAN MUSICAL TIMES EDITION.

Price 20 cents.

# The Pilgrims' Chorus.

(On Their Way to the Cross.)

Published by D. O. EVANS, Youngstown, Ohio.

Words by REV. W. ADAMS, B. A.

DR. JOSEPH PARRY.

Tenors.

Fear and weariness on the way, Threatens us with woe each day,  
Ofn a lldded blin y daith, Fynai'n llethu law - er gwaith.

1st Basses. *p*

Piano.

Organ and Piano. *Andantino p*

Tenors. *p* *dim.* *pp*

Still we bear all grief and loss, For to see the Ho - ly Cross.  
Diodd - ef wnawn er hyn bob loes, Nes cael golwg ar y groes.

Basses. *mf* *dim.* *pp*

Organ and Piano. *mf* *p* *dim.* *pp*

2

THE PILGRIMS' CHORUS.

*p* 2nd Tenors.

It makes all our pains to cease, Beck - ons us to joy and peace,  
 Gol - wgar - ni er - lid boen, A gwahodd - a hedd a hoen,

*p* Piano only.

*f* *p* *dim.* *pp*

Pil - grims feel in Par - a-dise, When the Cross en - chants their eyes,  
 Ed - en per - er - in - ion yw, Gwel - ed Croes ein ies - u gwiw,

When the Cross en - chants their eyes,  
 Organ and Piano.

*f* *p* *dim.* *pp*

*pp* *p* *cres.*

When the Cross en - chants their eyes, Here is Salem, God  
 Gwel - ed Croes ein ies - u gwiw, Dy - ma Salem, di -

When the Cross en - chants their eyes, Here... is Salem,

*pp* *cres.*

THE PILGRIMS' CHORUS.

3

God here wept  
di-nas hedd

Here's the grave  
Dyma ardd

God here wept,  
nas hedd, Dy..... ma ardd y Je - sus slept, where Je - sus slept.  
Sanctaidd fedd, y Sanctaidd fedd.

..... here wept, Here's... the grave where Je - sus slept, where Je - sus slept....

2nd Tenors.

Cal - vary now we climb, the road Christ once trod with wear - y load,  
Dring - o wnawn Gal - far - ia fryn, Dringodd Crist ei hun cyn hys,

Basses.

Piano.

Here's the Cross, the Cross where He for us died to set us free.  
Dym - a'r Groes, y Groes lle bu les - u far - w tross - om ni.

Ped. Ped. Ped. Ped.

At the Foot of the Cross.

*Moderato.*

Tenors. *p* *mf* *pp*

Ho-ly God! hear our  
O! ein Duw! Gwrando ein

Basses *p*

Ho-ly God! hear our

Baritone Solo.

Our knees in pray'r we bend - ing,  
Ym - gry - mwn oll mewn gwedd - i,

66 = Organ. *p* *mf* *pp*

cry.....  
cri.....

cry.....

Our hands to the Cross ex -  
Yn haedd - iant Croes ein

*pp* Piano. Organ.

Organ.

89 (4)

The Pilgrims' Chorus. (20 pp.)



THE PILGRIMS' CHORUS.

5

Save us Lord! hear our cry.....  
 Cad - w ni, cad - w ni.....

Save us Lord! hear our cry.....

tend - ing. Our  
 Ies - u. Madd-

*pp* Piano.

Our faults, our sins for - give us, Thine Ho - ly Spir - it  
 Madd - eu - a ein pech - od - au, Sanct - eidd - ia'n cyd - wy -

Our faults, our sins for - give us, Thine Ho - ly Spir - it

faults, our sins for - give us, Thine Ho - ly Spir - it give us, Thine  
 - eu - a ein pech - od - au, Sanct - eiddia'n cyd - wy - bod - au, Sanct-

*pp* Organ. *mf*

6

THE PILGRIMS' CHORUS.

*mf* *dim.* *pp*

give us, Thine Ho - ly Spir - it give us.  
 - bod - au, Sanct - eidd - ia'n cyd - wy - bod - au,

*mf* *dim.* *pp*

give us, Thine Ho - ly Spir - it give us,  
 Ho - ly, Thine Ho - ly Spir - it give us, Our  
 - eidd - ia, Sanct - eidd - ia'n cyd - wy - bod - - - au, Madd-

*mf* *dim.*

*p* *mf*

Our faults our sins for - give us, Thine Ho - - - ly, Thine  
 Madd - eu - a ein pech - od - au, Sanct - eidd - - - ia, Sanct -

*p* *mf*

Our faults our sins for - give us, Thine Ho - - - ly, Thine

*f*

faults our sins for - give us, Our faults our sins for - give us.  
 - eu - a ein pech - od - - - au, Sanct - eidd - ia'n cyd - wy - bod - - - au.

*f* *mf*

Organ and Piano.

8

THE PILGRIMS' CHORUS.

*Stringendo.*

Hear our cry! Hear us Lord! Hear our  
 Drwyddi hi, drwy - ddi hi, Ys - bryd

Hear our cry! Hear us Lord! Hear our

heav'n-ly life pre - serve us.  
 fy - wyd i'n hen - eid-iau.

*mf*

*Stringendo.*

*p* *mf* Organ & Piano. *f* *agitato.*

*cres.* *f* *cres.*

cry, Hear us Lord..... Hear us  
 Glan, cad - w ni..... Drwy - ddi

*cres.* *ff* *cres.*

cry, Hear us Lord..... Hear us

*cres.* *ff*

THE PILGRIMS' CHORUS.

*Tempo primo.*

Musical staff with notes and dynamics (ff, p). The staff is in 2/5 time and B-flat major. It features a melody with some rests and dynamic markings.

cry Ho-ly Ghost..... Hear.... our  
 hi Ysbryd Glan..... Gwran - do'n

Musical staff with notes and dynamics (ff, p). Similar to the first staff, it contains a melody with dynamic markings.

cry Ho-ly Ghost..... Hear... our

Musical staff with notes and dynamics (mf). It contains a shorter melodic phrase.

Hear our cry..... our  
 Gwran-do, gwran - do'n

*Tempo primo.*

Musical staff with notes and dynamics (p). It features a melody with dynamic markings and the word 'Organ.' written above the staff.

Musical staff with notes and dynamics (dim., pp). It contains a melodic phrase with a decrescendo.

cry.....  
 cri.....

Musical staff with notes and dynamics (dim., pp). It contains a melodic phrase with a decrescendo.

cry.....

Musical staff with notes and dynamics (p, dim., pp). It contains a melodic phrase with dynamic markings.

cry.....  
 cri.....

Musical staff with notes and dynamics (p, dim.). It features a melody with dynamic markings and the word 'Piano.' written below the staff.

Ped. Organ.  
 89

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

DELPHOS, OHIO.

## COMMITTEE.

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## ADJUDICATORS.

MUSIC— T. J. DAVIS, Mus. Bac., Scranton, Pa.  
ESSAY— Rev. J. G. THOMAS, Vaughnsville, Ohio.

### TRANSLATION—

English to Welsh, Dr. JOHN DAVIES, Gcmcr, Chic.  
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; "Va iant 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 Sanctuary." . . . . . 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.

## PATENTS.

A list of patents relating to Music and Musical Instruments reported especially for The American Musical Times by R. W. Bishop, Patent Lawyer, Washington, D. C.

- 464,992. Alanson H. Reed, Chicago, Ill. Piano frame.
- 464,993. Alanson H. Reed, Chicago, Ill. Piano-framing.
- 464,994. John W. Reed, Chicago, Ill. Piano agraffe.
- 462,279. Elmer H. Loring, Worcester, Mass. Organ pedal.
- 465,293. James Roche, Terryville, Conn., assignor to The Eagle Lock Company, same place. Piano lock.
- 465,390. Joseph Schwertner, Detroit, Mich. Pipe organ.
- 465,417. Alanson H. Reed, Chicago, Ill. Wrest plank for pianos.  
JULY 25,
- 478,107. G. P. O. Heroux, Yamachiche, Canada. Accompaniment Indicator for Music Instruments.
- 478,323. C. G. George, Toronto, Canada. Piano Action.
- 478,460. H. W. Potter, Wellington, New Zealand. Music Rack.
- 478,514. L. G. Lawrence, Chicago, Ill. Harmonica.  
AUG. 6,
- 481,076. W. E. Sleight, Milwaukee Wis. Treadle for Organs.
- 482,168. J. Y. Druckenmiller, Jenkintown, Pa. Expression Regulator for Pianos.

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# INTERNATIONAL EISTEDDFOD

—OF—

## 1893 THE WORLD'S FAIR, 1893.

—UNDER THE AUSPICES OF—

### THE NATIONAL CYMRODORION SOCIETY.

#### SUBJECTS:

##### ESSAYS (TRAETHODAU), &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 Lleyn (1560 o. c.) hyd at Gwilym Hiraethog, gyda dyfyniadau byrion a nodweddiadol o gynyrchion 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. Arwgerdd y Goron, "George Washington," heb fod dros 3,000 linellau, Goron Aur a.....Gwobr 200 00
3. Ryddest, "Christopher Columbus" (Cymraeg neu Saesneg), heb fod dros 2,000 o linellau. Tlws, "Eryr Arfan" i'w wisgo ar y fynwes, a..... 150 00
4. Cywydd, "Ardderchog lu y Merthyr," heb fod dros 300 linell.....Gwobr 50 00
5. Gosteg o Englynion, Cydwybod,.....Gwobr 25 00
6. Chwch Hir a Thoddaid (6 linell), "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 linell.....Gwobr 25 00
9. Can, "Celf" (Art). Deuddeg penill 8 linell—odlau unskill a chyfansawdd. Yr odl-eriau cyfansawdd i odli yn ddwysilllog. 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"—Doubl 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 Parry. 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.
- Welsh Anthem Competition—[a] "a Fodd y Cwmpodd y

- Cedyrn?"—D. Emlyn 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 Gwan-wan." [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 Treigla'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 Euridice," 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 Gwynth Gwyn" (The Blooming Wheat)—Arranged by John Thomas (Pencerdd 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 Peters, 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"..... 400 00

##### ART (CELFL).

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, embellished 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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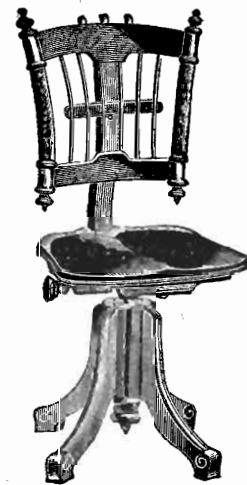
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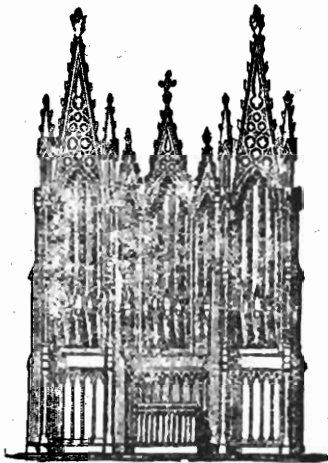
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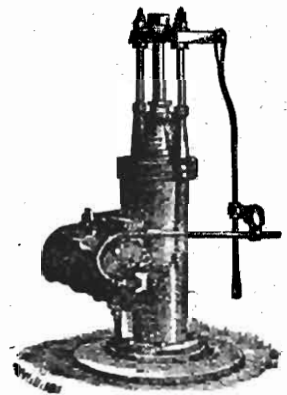
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