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# THE AMERICAN MUSICAL TIMES.

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YOUNGSTOWN, O.  
THE AMERICAN MUSICAL TIMES.  
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VOL. IV. NO. 2.

FEBRUARY, 1894.

SUBSCRIPTION PRICE  
\$1.50 A YEAR.

NO. 35

## Jesus Hear Our Prayer.

"Ask, and it shall be given you."—MATT. 7. 7;

Mrs. TAVALAW STOOLFIRE.

Mrs. TAVALAW EVANS.

Duet. *m*

1. Lord, we ask Thy gra-cious pres - ence, In this hour of praise, ...  
 2. Help, us, Lord, to feel Thy good - ness, Grant Thy love and care, ...  
 3. Lord, we thank Thee for the mer - cy, Thou dost ev - er show, ...  
 4. For the sake of Him Who loved us, Pardon all the past, ...

Moderato.

Let us know Thy blessed fa - vor, As our song we raise, ...  
 Hear us as we our pe - ti - tions, Send on wings of prayer, ...  
 Guard us, guide us still un - ceas - ing, All the jour - ney through, ...  
 And in - to Thy glorious man - sion, Take us home at last, ...

CHORUS.

Je - sus, Je - sus, - Hear our hum - ble prayer,

When from life Thou shalt re - lease us, We will praise Thee there, ...

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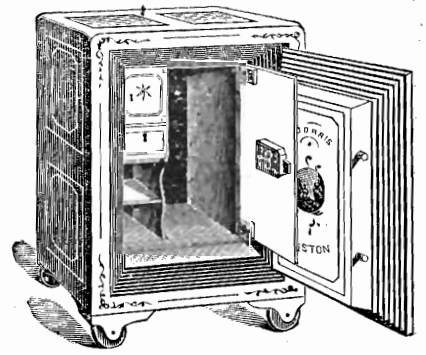
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## Poetry.

### La Grippe.

'Tis only a head-ache,  
A kind of a dead ache,  
A sort of a pain in the head,  
But my ! how my bones ache,  
I wish, for my own sake—  
I wish, often wish I were dead.

My friend don't be fretful,  
Of pain be forgetful—  
Remember 'tis only the Grip;—  
Friend Fritz takes his Rhine wine  
And ten grains of quinine—  
'I'M CYMRO"—I just let it rip.

Our noble physicians  
Yea, like our musicians—  
They love a good joke now and then,  
I wish they'd discover  
A something or other  
To make us feel happy again.

—SHENCYN SHADRACH.

### TRIADS.—THE NUMBER "THREE" IN MUSICAL ASSOCIATIONS.

The cabalistic number *three* is fertile in musical associations. Within three centuries the complete development of the science has been established. Perfect concord consists of three separate parts,—melody, harmony and accent. Three unisons are the maximum of resonance in keyed instruments. The human voice is chiefly characterized by three most distinct qualities,—soprano, tenor and bass. The attributes of musical genius in execution are three,—instinct, perception and individuality. Practically developed, these qualities are recognized by the expression, judgement and phrasing of the performer. Three qualifications are required for an efficient conductor,—active sensibility, self-control, and practical experience. The complete orchestra is composed of three classes of instruments, of animal, vegetable, and mineral production, viz., stringed, wood and metal. The faculties to excel in music are three,—intelligence, sensibility and taste; and what is most essential to an earnest enjoyment of good music of every class, are three qualifications of a healthy mind,—liberality, impartiality and intellectuality. The musical genius of Germany is divided into three eras, each identified with a Triad whose works have successively enlarged the domain of Art, viz, Bach, Handel and Gluck; Haydn, Mozart and Beethoven; Weber, Mendelssohn and Spchor.—ELIA.

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—o—

Mr. George Jardine, Sr; of George Jardine & Son, besides being a practical organ builder, was in his younger days quite a vocalist. In 1850 Mr. Jardine sang with Jenny Lind in the chorus of Handel's "Messiah," given at the now defunct Triple Hall. Mr. Jardine's musical mantle has descended to his son, Mr. George Jardine, Jr., who also sings in chorus. He sang with Patti at a concert given by her in this city on her last "farewell tour."

—o—

The ideal musical critic is a professional musician of high attainments, having the education to analyze, the experience to compare, the keen discernment to discriminate and general musical knowledge to draw upon for information, all as a solid foundation for the important trust. To this must be added the fairest sense of honor, candor and absolute impartiality, ever keeping in mind that musical criticism is objective. The style should be instructive without being dull, didactic without being pedantic, bright and racy, yet not flippant, and at all times honest, truthful, even severe and caustic if necessary, but never harsh or unkind.—RONEY.

—o—

### THE ART OF ACCOMPANIMENT.

An unaccompanied melody, however admirably it be sung or played on the violin, flute, etc., sounds painfully thin, and is comparatively ineffective, without the rich side-lights thrown by chords, or by the delicate embroidery of arpeggios.

Then, as regards pitch, some singers with good voices will have become as much as a semitone flat by the time they have reached the end of a three-verse ballad. Moreover, in passages of quasi-recitation, or containing intervals difficult to strike, they flounder hopelessly, unless the instrument be at hand to guide their erring steps by harmonic suggestion or a duplication of the vocal part.

Since the end of a verse usually contains one or more trying notes for the voice, and the singer has, also, been steadily working up a crescendo of emotional effect for kind of a parting shot at the feelings of the audience in the final verse, the short symphony sandwiched between the verses comes in most gratefully to the panting vocalist.

Were it not, indeed, for this kindly and thoughtful institution, the tenors who strain out their B's and C's on the tops of their throats, and the sopranos who nearly dislocate their jaws in screeching out their railway-whistle-like E's, would certainly crack their diaphragms before the end of the song.—T. K.

Baptist Church—Mt. Vernon, N. Y. Tuesday Evening,  
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### HISTORICAL ORGAN RECITAL.

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Violin and Organ.	
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Concerto No. 8, "Natale."	
Organ.	
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Mr. D. Gordon Thomas.	
Purcell—"Trumpet Voluntary".....	1658
March in C Major.	
Organ.	
Lotti—"Concerto".....	1665
Violin.	
Astorga—"Se non torno".....	1674
Mr. D. Gordon Thomas.	
{ Geminiani—"Allegro Cantabile".....	1680
{ Rameaux—"Gavotte".....	1683
Organ.	
Bach—"Meditation".....	1685
Organ, Violin and Piano.	
Handel—"O, ruddier than the Cherry".....	1685
"Acis and Galatea"	
Mr. Thomas.	
Adagio, Allegro	1685
{ Handel	
Concerto in F Major	
Organ.	

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## Band and Orchestra.



The Greenville, Ala., brass band has now arrived at such proficiency that they say the people of that place will not have to send away from home for music any more.

A proposition by the Minerva, O., brass band, to give Sunday afternoon concerts, has been met with stern opposition by the "good people" of the city. The band has now announced a minstrel show. Horrors! where are the clergy?

### WANTS THE BELLS RUNG.

Miss Charlotte W. Hawes, the musical composer, is making an effort to have the noted bells of Boston put in order and rung in the interest of the musical education of the people. The chime of bells in the tower of Christ church, Salem street, is a fine one, and was presented to the church by the citizens of London, in 1744. These bells were formerly rung in old English fashion and when Gen. Lafayette visited Boston in 1824 the city authorities had the bells put in order, and they rang out a royal musical welcome to the noted Frenchman. They were rung by eight old bellringers for some years after this event, then the old method was abandoned and the plan of one man ringing the tune over was adopted. Miss Hawes has undertaken the revival of the old English fashion of bell-ringing such as prevails in London. Miss Hawes is assisted in her patriotic work by many leading residents of Boston.

The West Carthage, N. Y. Cornet, Band at a recent meeting, decided to

discontinue its existence as a musical organization, and will at once proceed to close out its property. This action has been deemed expedient as a result of the hard luck the band has experienced in its recent schemes of securing funds for its support, and the consequent necessity of its members supplying the deficiency in proceeds caused by the non-patronage of the citizens of West Carthage. The band was organized in 1890 and since that time, through the untiring energies of its members has advanced wonderfully in the musical art, and in a measure the people have contributed liberally to its support, but that support failed in time of actual need and the result is as is. The band property consists of excellent uniform, Besson instruments, music, music racks, caps and helmets, all nearly new and in the best condition, it is indeed sad that they must be sold at such a sacrifice as will be necessary to realize the money upon them at this time.

### Dr. Bridge on Ancient Flutes.

Last month Dr. J. C. Bridge, of Westminster, gave a lecture at the Midland Institute, on "Recorders, or Ancient flutes." At the outset Dr. Bridge pointed out that the old meaning of the verb "to record" was sing, warble or chant like a bird. The name "recorder" therefore, may have arisen from the fact that some of the earlier instruments had in the upper part an orifice, covered with skin, which gave a warbling effect to the sound produced. The lecturer gave much interesting information from some rare old books. The "Genteel Companion," "The Delightful Companion," and the complete Flute Master," published about 1683; and the musical examples included "Carmen's Whistle, with variations;" a quartet by the lecturer, the "Blue Bells of Scotland," quaintly arranged by him for the treble and bass flutes; a Vaudeville, dated 1648, by Henry Le Jeune, a French musician; and an old tune played by the Chester "waits.," The popularity of the recorder was very great in the Tudor period, and that it was in use at Court was shown by quotations from the expense account of Henry VII, and from the inventory of the goods left by Henry VIII., who used to play on the recorder while journeying from one palace to another. Hollinshed said of the latter king, "He exercised himself daily in shooting, singing, dancing, wrestling, casting of the bar, in playing on the recorder, flute, virginals, in

setting of songs, and making of ballads." The king in those days, the lecturer remarked, must have done a good day's work. (Laughter.) The names of the flute and recorder seem to have begun to be mixed up as early as 1686. About 1720 the German flute came in, and, in 1730 there were published instruction books for the recorder and for the flute held both ways. By 1750 the flute had supplanted the recorder, the only survival of which in actual use was the flageolet. The lantern illustrations showed that both in the flute a bec, or flute blown with a mouthpiece, and in the German flute such as that on which Frederick the Great used to play, and for which so many concertos were written, the performer had to do a great deal of execution without any of the elaborate arrangements of keys one sees in a modern flute. A very early instrument depicted on the screen had only four holes, so that it could be played on with one hand, and gave a range of twenty-four notes. The recorders in use during the seventeenth century, however, had similar fingering to that of the simpler modern forms of the instrument. The "mustard spoon" key, which was supposed to have originated much later, was in use for the recorder before the end of the seventeenth century, as it appeared in a book dated 1683. Previously there was a hole for the little finger, while one instrument was made with two such holes to accommodate either a right-handed or left-handed player, the hole not used being stopped with wax. The bass recorder had a brass tube mouthpiece, something like that of the bassoon, but was purely a flute instrument, having no reed. The popularity of the recorder quartet—shown by the frequency with which in speaking of the instrument the plural is used in writing of the Tudor and Stuart periods—was illustrated by pictures taken from the old books mentioned and from a work by a very learned French monk Mersenne, a great friend of Descartes. Then pictures showed groups of noblemen and ladies playing together, while an amusing group of four cherubs setting at a table with recorders in their hands and music before them was taken from the frontispiece of one of the old books. A portrait of John Playford, the great music publisher of the seventeenth century, taken from a similar work, was also shown. The soft tone of the instrument played upon, and the rendering of the illustrative selections with pianoforte accompaniment, by the lecturer, were much admired by the audience.

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PLEASE send us programs of concerts and reports of festivals in your town or city and if possible let us have all such items by the 15th of each month.

IF YOU want your Professional Card to appear in the AMERICAN MUSICAL TIMES among the list of artists—Kindly send \$5.00 with copy of your ad.—

We would like to see the adjudication on the musical compositions sent to the World's Fair Eisteddvod. Will the honorable board of adjudicators furnish us a copy for publication? The competitors are anxiously waiting.

IT WOULD seem that we have struck the right string in the publication of Sunday School Songs and selections for children's choir. Our Wayside Songs, are having an excellent sale. The Children's Praise in Song, is not quite ready, because we are enlarging upon our first plans and ideas, the specimen pages containing several numbers from this collection, has been in great demand.

THROUGH the courtesy of O. H. Evans, Mus. Doc. Marysville, O. We are in possession of the prize composition for children's choir, composed by Prof. Daniel Rees of Hammond, Ind., for which he was awarded the first prize, at the Marysville Eisteddvod. Mr. Rees is well known as a successful conductor, but if this composition is any indication of his creative powers, the departure is a happy one, and the writing of so bright, stirring and melodic selection for children's voices, will be infinitely more to his credit than the winning of a hundred choral contests.

The author and adjudicator overlooked the conditions published, which required original words, while here we have Duffields' celebrated hymn, viz. "Stand up! Stand up for Jesus! Ye soldiers of the Cross." These words are certainly very beautiful, but they show wear. Why these conditions? Are the musicians more prolific than the poets? or are the poets of today too irreligious to find pleasure in the work? or can it be that the church workers are too religious to be poetical?

## EASTER MUSIC For 1894.

Easter is the most beautiful of all the services. The resurrection is a theme so magnificent and glorious that all should be deeply interested in having appropriate music to commemorate it.

We present the following to the consideration of soloists and Church Choirs.

OUR LORD IS RISEN, Solo. APMADOC. 50c.

An excellent offertory for Soprano or Tenor voice.

FOR NOW IS CHRIST RISEN, Anthem. GWENT. 15c.

This lovely anthem has immediate success wherever used. Smooth and richly harmonized, becoming more earnest and intense until it reaches a lofty conception in the closing pages.

GO, TELL HIS DISCIPLES, Anthem. D.O. JONES. 15c.

This is one of the most impressive Easter Anthems. Great variety and all interesting and beautiful. The Bass Solo is very dramatic and pictures the incidents at the grave in a telling manner. After a short quartet or chorus we have a striking Allegretto movement, followed by a free and spirited Allegro movement that works up to a sublime climax. Not difficult. Get it for your choir; it will make the service beautiful. A few specimen pages are published in this journal for the first time.

— We are now filling orders. —

ROMAN SOLDIER. J. H. MORRIS. 5c.

Most excellent for children's choir. This is from our "Wayside Songs," a collection of thirty selections for Sunday School or children's choir, Price 25c.

THE DAY OF GLADNESS. HARRY E. JONES. 10c

Bright and stirring little chorus for children. We furnish this and five other good selection for children's choir. Complete for only 10c. Remember these are new and original.

The New York Musical Courier, writing of Mr. Morey's last composition, "Sweetheart, Say Not Good-Bye," says:

A tenor singer looking for a somewhat simple, artless and heartfelt love song would do well to try this. The form is tripartite. Although somewhat disconsolate, it is characterized by a peculiar earnestness which betokens sincerity, and is healthful and strong rather than sickly and weak. The accompaniment deserves attention, for the bass has a well-marked course, constructed principally upon a slowly descending scale, which affords a welcome relief from the ding-dong (tonic and dominant) basses and vulgar music.

The range of voice is an eleventh from D to G, or in another edition from B flat to E flat.

The form is tripartite, the second verse being set in a minor key, consistently with the character of the words. As regards degree of difficulty and some other peculiarities, it may be classed with songs of the accepted with songs of the accepted ballad type, although in some respects it ranks higher.

### THE SUCCESS OF SUCCESSES.

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Myra Evans,

Youngstown, O.

## Local Major and Minor.

The Cambrian Glee Society of Baltimore, Md., gave a service of song Sunday, Feb. 4th, at the Maryland Penitentiary.

Prof. Edward Broome, leader of the Penrhyn Male Party, that came from Wales to participate in the World's Fair Contest, has been engaged as Adjudicator for the Wilkesbarre Eisteddfod to be held March 17th.

Mr. Broome has returned to this country, and is making his home in Brockville, Canada. He has two flourishing societies of 120 voices each under his directorship.

Prof. Harry E. Jones of Philadelphia, Pa., will give a concert in the Plymouth Church West Rayen Avenue, Monday evening March, 19, 1894. Mr. Jones is a member of the Apollo Male Quartet, and an excellent soloist. Those who had the pleasure of hearing him in solo work at the World's Fair Festival, will be delighted to know that he is coming to our city. Members of the Plymouth Church Choir, and a number of our local talent will assist in the concert program.

The Y. M. C. A. is making arrangements for a concert that will certainly arouse much interest among our local musicians. It is proposed that each number on the program—vocal and instrumental—must be an original composition by a resident of this city, and if possible—each of the authors will render their own compositions. Quite a number, we are told, are burning the night oil, and earnestly imploring the nine sister goddesses presiding over the arts, not to forsake them now—the hour of their needs.

"Granville commands; your aid, O Muses, bring:  
What Muse for Granville can refuse to sing!"—Pope.

The Cambrian Glee Society, which was victorious at the last Christmas Eisteddfod, met in January and reorganized themselves into a permanent organization, and appointed John M. James director, as the party previous to this time was only a competitive party.

The object of the Society is to try and educate themselves musically, and study the higher class of music that is possible only for organizations of this kind to learn. The members of the society are—

1st. TENORS.	2nd. TENORS.
Samuel Price.	Wm. James.
Ed. Griffiths.	Benj. Gannon.
John Mondee.	Dd. Edwards.
Dd. Hughes.	Morgan Evans.
John Edwards.	Dd. Morgan.
1st. Bass.	2nd. Bass.
John Jones.	Morgan R. Evans.
John Beynon.	Dd. Richards.
Morgan Lisle.	Benj. Thomas.
Dd. S. Davis.	Wm. James.
Wm. D. Davis.	Wm. Sturgess.
Phillip Robinson.	Ben. B. Phillips.
John Jones.	

Send in your subscriptions for the AMERICAN MUSICAL TIMES.

### THE OLD CLAY PIPE.

The New York Sun, under the caption, "Poems Worth Reading," printed the following very clever piece of poetry by Alfred B. Van Fleet, of this city. It is one of the sweetest things he has written. Here it is:

There's a lot of solid comfort  
In an old clay pipe, I find,  
If you're kind of out of humor  
Or in trouble in your mind  
When you're feeling awful lonesome  
And don't know just what to do,  
There's a heap of satisfaction  
If you smoke a pipe or two.

The ten thousand pleasant memories  
That are buried in your soul  
Are playing hide and seek with you  
Around that smoking bowl.  
These are mighty restful moments;  
You're at peace with all the world,  
And the panorama changes  
As the thin blue smoke is curled.

Now you cross the bridge of sorrows,  
Now you enter pleasant lands,  
And before an open doorway,  
You will linger to shake hands  
With a lythe and girlish figure  
That is coming through the door,  
Ah! you recognize the features;  
You have seen that face before.

You are at the dear old homestead  
Where you spent those happy years;  
You are romping with the children  
You are smiling through your tears;  
You have fought and whipped the bully;  
You are eight and he is ten.  
Oh! how rapidly we travel,  
You are now a boy again.

You approach the open doorway,  
And before the old armchair  
You will stop and kiss the grandma,  
You will smoothe the thin white hair;  
You will read the open bible,  
For the lamp is lit, you see.  
It is now your hour for bed time  
And you kneel at mother's knee.

Still you linger at the heartstone;  
You are loath to leave the place,  
When an apple cut's in progress:  
You must wait and dance with grace.  
What's the matter with the music?  
Only this; The pipe is broke,  
And the thousand pleasant fancies  
Vanish promptly with the smoke.

—A. B. VAN FLEET

The virtue of the imagination is its reaching, by intuition and intensity of gaze, a more essential truth than is seen at the surface of things. It has no food, no delight, no care, no perception, except of truth! It is forever looking under masks, and burning up mists; no fairness of form, no majesty of feeling, will satisfy it; the last condition of its existence is incapability of being deceived.—Ruskin.



## MUSIC AND MUSICIANS.

**RUSSELL.**—On Sunday the veteran composer and distinguished musician, Henry Russell, was 81. He is still vigorous in body and intelligence.

The Copyright suit which was postponed from January 27 to Feb. 1st., has been postponed again, this time to the June term of Supreme Court.

Prof. D. O. Jones of Emporia, Kansas, acted as musical Adjudicator in the Eisteddfod at McAllister, Ind. Terr. Christmas Day. Prof. Jones will lead the choir that is going from Emporia to compete at Hutchinson, Kan. for the \$500.00 prize next May.

The subjects of the grand prize of \$500.00 offered by the management of the Hutchinson Contest May next, are: "Le Voyage"—Glee and "Freemen Lift Your Banner High",—chorus, both compositions of the celebrated Gwilym Gwent.

**SIVORI.**—Earnest C. Sivori, the celebrated Italian violinist, is dead at Genoa. Sivori was born in 1815. In 1841 he undertook an extended tour and visited successively Russia, Germany, England, the United States, South America and Spain. Sivori was decorated with the cross of honor in 1889.

"What's in a name" is, to some extent, answered in the succeeding definition of the name "Barry."

It behooves musical as well as other people to choose a cognomen with research and care.

"Barry," says a Welsh etomologist, "is a corruption of Parry, and Parry is Ap Harry, and Ap Harry is one of the cognomens for the Old Harry." This will interest some musical people should they be genealogically disposed.

### A CHEVALIER NOW.

Springfield, Ohio, February 17.—O. L. Mayhood, a local musician, received word today to the effect that he had been created Chevalier of the Legion of Honor of France, being the winner of the French grand operatic prize for arranging "Il Trovatore" for 106 instruments, many of which he had never seen. Mr. Mayhood is the only one of 107 competitors for the prize who lives on this side of the Atlantic. Many of his opponents were musicians of great note and ability in all parts of Europe.

### A MODERN COMPOSER.

One of those polyglot conglomerations of poesy and melody known as a "popular song," was offered, in manuscript, the other day, to a New York publisher.

I was present, when the Composer, a colored man, dumped his effusion upon the disseminator of popular ballads.

The composer stood by, while the song was being played over, nervously fingering his incipient mustache, the while.

"H-m-m-m," said the publisher, finally after an awkward pause, "the words of that song are strongly suggestive of something I've heard before."

"Yes, his partner broke in, "there's entirely too much "Broken Home," about it, that's what's the matter. You ought to know better than to offer us anything like that.

"Well, the music is all right," remarked the partner, who had tried the song. "It's quite a pretty waltz, but the finish is like some song already published. Oh, I have it—"Two Little Girls in Blue."

Yes, and the first part of the chorus is familiar, too," said the other partner,

musically. "Let—me—see. I've heard it before somewhere. H—m—m—m. Why, it's 'Velvet and Rags,' my boy! That won't do you know. We can't use it."

"Anyway," remarked the dusky composer, as he ruefully rolled up his manuscript again and prepared to depart, "I know enough to copy hits!"—Ex.

**BARNBY.**—Sir Joseph Barnby is a forceful advocate of the claims of England as a musical country and his position and experience lend weight to his words. In a recent lecture on "Music in England" he declared that the musical education to be obtained in London was quite as good as that to be secured abroad. He agreed with those who thought travel would give increased experience, but for the artistic foundations and structure of a musical education, in London was as good as any other place. There has been no little gibling at England as an "unmusical nation," Rubinstein's famous estimate furnishing the cue for others. It is scarcely to be believed that London, with its great schools, grand opera, numerous orchestras and great solo artists, deserves the remark that a first-class education cannot be secured there. It is a great musical center, as all who are familiar with the events of the music world know. As to the appreciation of the provinces, perhaps so much cannot be said in praise, but we see successful tours by great artists like Paderewski, and Sarasate, (to mention but two,) and we cannot believe that England is what she has held up to be on several occasions—unmusical.



# If Ye Love Me.

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

J. H. MORRIS.

*Moderato.*  
Soprano *p*

If ye love me keep my commandments, If ye love me keep my commandments,

Tenor *p*

If ye love me keep my commandments, If ye love me keep my commandments,

Bass *p*

Organ  
Dia. and Oboe.  
Swell. *p*

*f* *rit.*

And I will pray, will pray, the Fa - ther, and He will give you an - oth - er com - fort - er.

*f* *rit.*

And I will pray, will pray, the Fa - ther, and He will give you an - oth - er com - fort - er.

*f* *rit.*

*f* *rit.*

Gt. Sw. *rit.*

*Allegretto. f*

That He may a - bide with you..... for - ev - -

A - bide with you ..... for - ev - -

*f*

That He may a - bide with you..... for - ev - -

A - bide with you for - ev - -

*Allegretto.*

*gt. f*

er, that He may a - bide with you, a - bide with you for -

er, that He may a - bide, that He may a - bide with you. a - bide with you for -

er, that He may a - bide, that He may a - bide with you, a - bide with you for -

er, that He may a - bide, that He may a - bide with you, a - bide with you for -

ev - er, for - ev - er, for - ev - er, for - ev - er.....

ev - er, for - ev - er, for - ev - er.....

ev - er, for - ev - er, for - ev - er.....

ev - er, for - ev - er, for - ev - er.....

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "ev - er, for - ev - er, for - ev - er, for - ev - er.....". The piano accompaniment features a steady bass line and chords in the right hand.

er. for - ev - er.

That He may a - bide,..... that He may a -

er, for - ev - er.

er, That He may a - bide, a - bide, that He may a -

The second system continues the vocal and piano parts. The lyrics are: "er. for - ev - er. That He may a - bide,..... that He may a - er, for - ev - er. er, That He may a - bide, a - bide, that He may a -". The piano accompaniment continues with similar harmonic support.

*f* *rall.*

that He may a - bide with you, a - bide with you, with you.....

*rall.*

- bide, that He may a - bide with you, a - bide with you, with you.....

*f* *rall.*

that He may a - bide with you, a - bide with you, with you.....

*rall.*

- bide, that He may a - bide with you, a - bide with you, with you.....

*pp* *Tempo primo.*

If ye love me keep my com-mand-ments, If ye love me keep my commandments,

*pp*

If ye love me keep my com-mand-ments, If ye love me keep my commandments,

*pp*

If ye love me keep my com-mand-ments, If ye love me keep my commandments,

*pp*

If ye love Me keep my com-mand-ments, If ye love me keep my commandments,

*Tempo primo.*

*pp* *sw.*

*f* *rall.* *dim.*

And I will pray, will pray the Fa - ther, And He will give you an - oth - er com - fort - er.

*f* *rall.* *dim.*

And I will pray, will pray the Fa - ther, And He will give you an - oth - er com - fort - er.

*f* *rall.* *dim.*

And I will pray, will pray the Fa - ther, And He will give you an - oth - er com - fort - er.

*f* *rall.* *dim.*

And I will pray, will pray the Fa - ther, And He will give you an - oth - er com - fort - er.

*f* *Gt.* *Sw.* *rall.* *dim.*

*f* *Strict time.* *p*

A - - - - - men, A - - - - - men.

*f* *p*

A - - - - - men, A - - - - - men.

*f* *p*

A - - - - - men, A - - - - - men.

*f* *p*

A - - - - - men, A - - - - - men.

*f* *Strict time.* *p*

# Go, Tell His Disciples.

MATT. xxviii. 1, 7:

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

D. O. JONES.

*Moderato. mp*

Soprano  
In the end of the Sabbath, As it began to dawn, towards the first day of the week | Came Mary Magdalene, And the oth - er

Alto  
*mp*

Tenor  
*mp*

Bass  
In the end of the Sabbath, As it began to dawn, towards the first day of the week | Came Mary Magdalene, And the eth - er  
*mp*

Organ  
Sw: *mp*  
*Ped.*

*Maestoso. ff cres.*

Mar - y, to see the Sep - ul - cher; And there was a great earthquake:  
*ff cres.*

Mar - y, to see the Sep - ul - cher; And there was a great earthquake:  
*ff cres.*

*Maestoso.*  
Gt: Op. Dia. *ff cres.* Full Org. with couplers.  
man. *Ped. 16 & 8ft.*

*Agitato.* *rit.*

Sw: Oboe.

*dim.* *smorz.* *Lento di molto.*

Ch: Dulciana.

Soft Ped.

off Couplers.

Gamba.

*f* *Tempo.* *cres.*

For the an - gel of the Lord de - scend - ed from heav - en; de - scend - ed from

*f* *cres.*

*f* *cres.*

For the an - gel of the Lord de - scend - ed from heav - en; de - scend - ed from

*f* *cres.*

*Tempo. f* Gt: *cres.*

Ped.

# Comrades In Arms.

Male Voices.

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

ADOLPHE ADAM.

*Tranquillamente.*

I. TENOR. *pp*  
On the breeze a sound is steal - - ing, That sweet-ly each ear charms;...

II. TENOR.  
On the breeze a sound is steal - - ing, That sweet-ly each ear charms;...

I. BASS.  
On the breeze a sound is steal - - ing, That sweet-ly each ear charms;...

II. BASS.  
On the breeze a sound is steal - - ing, That sweet-ly each ear charms;...

ACCOMP. *pp Tranquillamente.*  
8va lower.

Let no clam-or rude-ly peal - - ing, Dis - turb the strain me - lo - dious, Com-

Let no clam-or rude-ly peal - - ing, Dis - turb the strain me - lo - dious, Com-

Let no clam-or rude-ly peal - - ing, Dis - turb the strain me - lo - dious, Com-

Let no clam-or rude-ly peal - - ing, Dis - turb the strain me - lo - dious, Com-



## THE TONIC SOL-FA NOTATION

As an Expression of the Psychology of Music.

By Theodore F. Seward, Professor of Music in the College for the Training of Teachers, New York.

An Essay read at a meeting of the Music Teachers' National Association.

WITHIN a quarter of a century the methods of education have been revolutionized. Psychology, which was formerly regarded as an abstract, metaphysical science, is now recognized as the basis of all true educational methods. Music must therefore be treated in accordance with psychological principles or it will fail to take its place among the great edifying forces by which the human race is to be built up and prepared for its immortal destiny.

What is the psychology of music? Clearly, it is the relation which the art holds to man's innermost being, his soul. Educationally, that system or method is the most psychological which places the subject before the mind of the bearer in the most orderly and logical relation of one fact or principle to all other facts or principles, and does this in such a way as to leave a permanent impression. No person can be counted truly musical who has not the world of music so established in his mind that he can call forth the tones from his inner consciousness as certainly and definitely as he can produce a tone from a piano-forte or organ by touching a key.

But the soul is not a piece of mechanism. It is a will. It is an essential being endowed with the faculty of self-consciousness and the power of self-control. The process by which tones are recalled or reproduced must therefore differ radically from the method by which they are produced from a mechanical instrument. They must be *created* by that most marvelous of all instruments, the human voice. As produced by that instrument, all the scales are natural scales. No flats or sharps are to be found in the vocal chords, for the simple reason that they are not needed. Not only all *scales* are equally natural, but all *tones* are equally natural. The intermediate or chromatic tones have as legitimate a place in the tone-world as the first, third and fifth of the scale. In their proper relation they are just as simple and easily comprehended by the learner.

A psychological method of teaching music have a psychological notation; that is to say, a notation which expresses music from its natural side. Has music one scale or alphabet of tones, or many? All musicians agree that there is but one. Yet most teachers in this country still employ a notation which forces the learner to study the one scale as many. This is sheer conservatism. It is a reflection of the time when spectacles were regarded as blasphemous. People then argued that God must know whom He wanted to be near-sighted or far sighted, and man had no right to interpose his puny inventions and thus interfere with the Creator's plans.

Whence comes the soul of music? Can it be derived or perceived by listening to tones as individuals? We know that it cannot. The tones must be brought into the key relationship which is technically known as tonality. In that relation tones become endowed with a living personality. The soul of music grows out of that individuality or tone-character. It is because Handel appreciated the soul of music that in writing a melody to the words "I know that my Redeemer liveth," he expressed the strength of confidence and trust by placing

the word "know" on the fundamental tone of the scale *Doh* which has prominently the quality of firmness and strength. It is because Mendelssohn appreciated the soul of music that in writing to the words "Oh! rest in the Lord," he expressed the spirit of restfulness by placing the word "rest" upon the quiet and tranquil third or Me.

This side of my topic cannot be enlarged upon, although it contains in itself material enough for a long essay. I am to speak of the Tonic Sol-fa notation as related to this soul of music.

The truth can be stated in a sentence. *The Tonic Sol-fa notation is an expression of the soul of music.* If the tones are individuals they must have names by which they can be spoken of and otherwise treated as individuals. If they are to be represented by symbols, the symbols must be direct and unmistakable and present the one vital fact of the individuality which grows out of scale relationship. Anything more than this will only confuse the learner and interfere with his intelligence. The Tonic Sol-fa notations has been criticised for being only a partial expression of music, the absolute or independent element of pitch being omitted. But herein is its chief glory. It is this characteristic which gives the notation its transforming power in the musical education of the masses. What is the vital and essential fact—the character-giving fact—which creates the art of music and endows it with a soul? Is it the particular shade of elevation or depression of the pitch at which a melody is sung? No, it is the melody itself, the combination of tone-characters which in one case gives voice to the worship of a congregation by a tune like the Old Hundred, or in another sways the hearts of mankind with such a simple lyric as Annie Laurie. Singing either of those melodies a half step higher or lower makes no change in its essential quality. Yet the spirit of conservatism leads many American teachers to retain a method which gives special prominence to a secondary and incidental fact in the art—viz: the independent or individual pitches of the tones. It is a mediæval method which the world has outgrown and yet many of the American teachers still cling to it. Where is our boasted spirit of progress?

A method of teaching music which claims to be psychological must have two characteristics; 1st, it must follow the lines of growth; 2nd, It must have a simple and direct method of expressing or representing the musical facts, that is to say, the tones, out of which the art is to be built up, so to speak, in the mind of the learner. These elements are so fully embodied in the Tonic Sol-fa system that no one who thoroughly understands it will fail to recognize it as a truly psychological method. The teacher leads his pupils in a process of investigation. He first gives them a tone at any convenient pitch. He then leads them to recognize and produce the tone which is most nearly related to the first tone, both scientifically and harmonically, viz: the fifth. Having two objects, they must, of course, be named so that they can be spoken of and otherwise treated as individuals. What names for these tones shall be given to the pupils as the most simple, natural and of the greatest value in future study? We might call them one and five, but there are four vital objections to the plan. 1st, The numerals are not suitable for vocal purposes; 2nd, If harmony is to be studied afterwards the numerals are confusing. The fundamental tone of any chord is treated as the first; 3rd, The octave must have two

names, *eight and one*; 4th, The names cannot be modified to express the chromatic tones when they are introduced at a later period. Fortunately a set of names stands ready for our use which satisfies every requirement. The Guidonian syllables are euphonious and (by substituting a lingual letter for harsh sibilant at the seventh syllable) are admirably adopted for practice in vocalization and enunciation. The names Doh, Ray, Me, Fah, Soh, Lah, and Te, are a valuable heritage from the past. We cannot well improve upon them.

We therefore have names for our two tones the first and fifth of the scale: Doh and Soh. The next question to consider is how shall these be so represented or written as to afford the most direct and unequivocal suggestion of the tones to the mind of the learner? Shall we draw a series of lines and place a dot upon one of them, telling our pupils that the dot on that line means Doh, and the dot on the second line above it means Soh? Shall we do this because our grandfathers did? If we do this, that is, if we continue to do this, we shall prove that we are not worthy to stand in our grandfathers' shoes, for they were wise enough to adopt a better way of doing things when it was presented to them. If we make use of lines and notes as a method of representing tones during the process of teaching, we violate the principles of psychology, for we introduce an indirect instead of a direct suggestion of the tones.

No, we will use the syllables, as their great inventor, Guido, did, but we will make a use of them which he only failed to do because the simple state of the art at that period did not require it. We will use the initials of these syllables as our notation, and in doing this we lay the foundation of an educational system that is truly and purely psychological, from the first step to the last. Beginning with the tones Doh and Soh, and singing them at various pitches, the third of the chord, Me, is presently added and the Tonic Chord stands complete. In the Tonic Chord we have the very soul, the psychological centre of the tone world. It is the fundamental, eternal root from which the perfect art of music is to grow, like branches from a tree. The tones of the Tonic chord are not only the basis and germ of all music; they are also the basis and germ of the method by which music should be taught. They afford the best elements for tuning the ear and training the voice in the first stages of study and practice. With simple rhythmic forms an endless variety of melodies can be made which interest the pupils and gradually establish in their minds the fundamental tones from which all others are to spring.

The next step in advance is the introduction and practice of the Dominant Chord, with additional rhythmic forms.

Then follows the Sub Dominant Chord, completing the scale. When, after sufficient practice of the diatonic or plain scale-tones, the chromatic tones are introduced with the simple and unmistakable signs of the Tonic Sol-fa notation, the pupil experiences no more difficulty or discouragement than when he began to practice the tones of the Dominant Chord in addition to the tonic. This has been proved by every class that was ever taught a system.

But now comes the supreme test of the Tonic Sol-fa notation as a psychological method. The soul of music because it is a soul, is elusive. In the classical forms of music the centre of tonality is perpetually changing its place. Does the Tonic Sol-fa notation take cognizance of that fact? Does it aid the singer (who has no mechanical apparatus to guide or

help him) in tracing and following that fugitive spirit, the Tonic, as it wanders among the keys at the sweet will of the composer? It does, and it is for this one reason that all who understand the notation and its educational meanings, assert, with a calm and supreme conviction, that it is destined to reconstruct the art of music and to completely change the relation of the art to the human race.

And now let us consider for a moment that most unpsychological method of representing and teaching music—the staff notation.

First as to its mode of representing or writing music. It is unpsychological because it does not afford a direct and unequivocal suggestion of a single fact in music. To represent any one tone requires a combination of three distinct and separate signs, viz: the staff, the clef and a note. It is unpsychological because it does not clearly reveal the soul of music even in its earliest and simplest forms. It gives seven different readings to the plain and innocent scale, with complex combinations of symbols which none but an expert can understand. It is especially and hopelessly unpsychological in the fact that its obscurities increase in a geometrical ratio as the art ascends. Not only is the changing soul of music not revealed in difficult modulations; it is so effectually concealed that only musicians of exceptional scholarship can follow the elusive sprite, the psycho of tonality, through the intricate labyrinth of harmonic sinuosities. Let me be clearly understood. The soul of music is there, and the soulful musician will find and express it. But he will do it in spite of the concealments and complications of the staff signs and not by reason of them.

So much for the staff method of representing music. What about the method of teaching which goes with it? Observe its charming simplicity. The whole scale is taught at once with three distinct names for each tone, viz: Syllables, numerals and letters; eight tones and twenty-four names, or to be scrupulously exact, let us omit the duplicates and say twenty-two. And when the tones are written the symbols are totally separate and distinct from the names. A note upon the staff has no possible association in the mind of the beginner with either the syllables, the numerals or the letters. Shade of Pestalozzi! What a bolus is given to the unfortunate learner to be swallowed as a hygienic stimulus at the very first step of his educational pilgrimage. I am aware that all staff methods do not begin with so large a tax upon the pupils' powers at the first lesson, but it is the manner employed by one of the most prominent systems of school music which now appeals to the American public as containing "all that is of value in Tonic Sol-fa." And even if a part of the scale only is presented at the first lesson it is not following nature's way. The chord and not the scale is the central and germinal truth of music, from which the art unfolds. Moreover the later complexities are the same, whatever the method of beginning. Be assured of this, fellow teachers in this convention and elementary teachers of music throughout the country, when you teach by the staff notation you use a method which requires four times the labor and nervous force that are needed in teaching Tonic Sol-fa, and you only get one-fourth the permanent educational results. Four times four are sixteen. You may make what you choose out of my mathematics. My statement is historical, and is proved by a comparison of results in America and in England.

wherever the Tonic Sol-fa system has had full sway. You get results, I acknowledge, enough to mislead you with reference to the value of the method you employ, but they are temporary, except with the few who are especially musical or who have grace to make a special effort to master the difficulties of the notation. Music has been enthusiastically and efficiently taught for many years in some American cities. Where are the congregations in those cities that can sing classical anthems of the highest order as many congregations do in England? They are not to be found. The demonstrations which make such a pleasing impression in the schools somehow vanish into thin air. They do not leaven. They do not render the masses musical. The unwieldy conglomeration of symbolic complexities known as the staff notation has so absorbed the mind with external signs that the soul of music has not entered into the souls of the pupils in such a way as to secure a permanent lodgement there.

But conservatism is not by any means in full possession of the field. Teachers in all parts of the country are testing and using the psychological method and are rejoicing in its new and surprising results. Many of these teachers are perplexed by a question which I will take this opportunity to answer. "American singing books are printed in the staff. Pupils and their parents wish the staff to be taught. At what point shall we pass from Tonic Sol-fa to the staff notation?" Here is the answer. At no point for the study of music itself. It must be remembered that music is a world; a world which is as truly composed of definite objects as the vegetable or mineral world. Its entity is entirely distinct from any of the symbols by which it is represented. The folk-song of primitive peoples are handed down from generation to generation without a written sign. Various symbolic systems have been devised from time to time. One of these, the staff system, is now universally employed in civilized countries. But it represents the artificial or instrumental side of the art, and is therefore very complicated. After eight hundred years the Tonic Sol-fa notation is invented. It represents the natural or vocal side of music. It is so simple that even the unmusical can understand it, and through its natural channels can have their latent powers developed. It is therefore the proper and only philosophical way of studying music. The staff is a system of complex signs which must be learned aside from the study of music. The point of beginning to teach it depends upon the progress of the pupils, the length of the course and other considerations. The idea that there is any point at which the pupils are to be transferred from the Tonic Sol-fa to the staff is a mistake and a fatal one. Whenever music is to be studied, the simple Tonic Sol-fa signs must be employed, not only for expressing the new musical elements, but also for practicing them. It will thus be seen that Tonic Sol-fa is not to be given up till the entire subject is mastered. For instance, after the scale is completed the teacher may begin to accustom his pupils to sing the tones from the staff notes but to drop Tonic Sol-fa at that point, would be a fatal mistake. The chromatic tones are yet to be learned and the staff signs for those tones are far more complicated than signs for the plain scale tones. On the contrary, the Tonic Sol-fa sign (fe) for sharp-four is as simple as the sign for doh. So with all the others. After the chromatic tones are learned, may we not wisely renounce Tonic Sol-fa and adopted the staff? By no means. The great principle of modulation is yet to be

studied, and at this point the staff, which has grown educationally weaker at every stage, breaks down completely. It does not offer helps but hindrances to the learner's intelligence. The Tonic Sol-fa notation has been important in the previous steps, but it now becomes absolutely essential. It advises the singer of each modulation in such a way that little children can readily practice it, although they may not understand its philosophy.

It will thus be seen that the claim of staff teachers that they have "adopted all that is of value of Tonic Sol-fa" is utterly fallacious. The hand-signs, the time-names, the recognition of "mental effects" are all valuable, and they can be used to advantage by the staff teacher. But the educational power of the Tonic Sol-fa is in its natural, philosophical and psychological notation, and those who think it possible to obtain Tonic Sol-fa results from the staff notation and staff books are totally deceived. Thousands of people in America are thus deceived, and the Music Teacher's National could not do a nobler or more useful thing than to place this matter before the public in the proper light.

Fellow teachers of America, why will you continue so persistently and ingeniously to argue yourselves out of this blessed educational inheritance? Nine years ago I called your attention to it at the meeting of this Association in the city of Albany. At that time I was described in the columns of a prominent musical journal of New York as "the under dog in the fight." Is that my position to-day? I think not. Tonic Sol-fa was then spoken of by my opponents with contempt. I am certain that there is not a musician in this convention who would now speak contemptuously of the system. On the contrary we have so far won our case that our antagonists, in order to maintain their ground, are obliged to borrow our feathers and claim to be the genuine, original nightingale, plumage, song and all. Now will you not put aside your preconceived ideas and make a trial of this great educational device which carries a blessing wherever it goes; to the teacher, the home, the school, the church: which bestows music as a free gift upon the poor, and at the same time quickens the intelligence and enlarges the musical horizon of the rich?

The soul of music has been hidden from the masses of the people through all the centuries until now. A way has been found to throw open the gates of the Temple of Art and to bestow its boundless treasures upon all mankind. Who will help us in leading the multitudes to receive and enjoy their precious heritage?

---

#### THE INSTRUMENT DIDN'T WORK.

Uncle Sawback (entering lamp store)—Thar, I've brung this instrument back.

Dealer—What's the matter with it?

Uncle Sawback—You said it was a pianner lamp; but Sairy Ann can't git a blame note out of it nohow.

---

#### THOSE TERRIBLE TYPES AGAIN.

A printer on a Georgia weekly recently in making up the forms for the first time last week got a marriage and a grocer's notice mixed up so as to read as follows; "John Smith and Ida Onay were united in the holy bonds of sour kraut, which will be sold by the quart or barrel. Mr. Smith is an esteemed codfish at 10 cents, while the bride has many hams at a shilling a pound."

# Concerts.

## Lehmann's Hall, Baltimore, Md.

Second Recital, February 12th, 1894, at 8 o'clock  
MISS CECILIA GAUL and MR. FRITZ GAUL.

- Sonata in E flat major No. 12; For Piano and Violin.....Mozart.  
a.—Allegro.  
b.—Andante con Moto.  
c.—Rondo, Allegro
- Suite No. 2 in F major—Violin Solo..Frank Ries  
a.—Praeludium  
b.—Canon  
c.—Scherzo  
d.—Romanze  
e.—Burleske
- Gipsy Melodies—Piano Solo.....Carl Tausig  
Sonata in G. major Op. 13—Piano and Violin.....Edvard Grieg  
a.—Lento Doloroso, Allegro Vivace  
b.—Allegretto Tranquillo  
c.—Allegro Animato
- The Piano used at the Concert was from the celebrated firm Wm. Knabe & Co.

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Aug. Welsh,	Walter Smith,
F. E. Klien,	W. J. Fox,
C. B. Thomson,	J. L. Troop,
R. A. Stroop,	C. H. Moore.
H. M. Prugh.	
2nd. Tenor.	2nd. Bass.
J. J. Jones,	E. W. Bryce,
Wm. Schutte,	Edw. Locke,
A. A. Allen,	H. P. Slicker,
R. R. Klein,	Thos. Jones,
Jno. Lane.	Thos. Whitehouse,
	Thos. Bowman,
	Geo. W. Beam,
	Walter Locke,

### PROGRAM.

#### PART FIRST.

- Glee—"Sleighing Glee,".....Dr. Parry, Club.
- Trio—"Winds Gently Whisper,".....Whittaker, Messrs. Sthepens, Thomson and Fox.
- Quartte—"Call John,".....Bradberry, Messrs. Klein, Lane, Smith and Locke.
- Solo—"I'd sing Thy Worth,"—Manuscript. (Words, Dr. English. Music, M. Stephens. Mr. Thomson.
- "Little Mountain Church,".....Becker Club.
- Solo—Violin.....Selected. Mr. Wm. Pfankuch.
- Chorus—{"Calm Sea," "Happy Voyage,"}.....Rubinstein, Club.

#### PART SECOND.

- Solo and Chorus—"Come Away,".....Oliphant, Mr. Stephens and Club.
- Duet—"Burial at Sea,".....Millard Messrs. Thomson and Fox.
- Buffo Solo—"Thursday,".....Molloy Mr. Locke.
- Serenade—"Schubert Serenade,".....Schubert Club.
- Solo—Violin.....Selected Mr. Wm. Pfankuch.
- Quartet—"By the Sea,".....Schubert Messrs. Thomson, Jones, Locke and Beam.
- Chorus—"Soldiers' Chorus,".....Faust Club.

FIRST ANNUAL CONCERT JAN'Y. 30, 94.

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JAMES MORRISON, Jr.....Tenor  
DR. G. CONQUEST Anthony.....Baritone  
HARRY E. JONES.....Basso

- Quartet—a. "Stars of Heaven"  
b. "The Rhine"  
St. Cecilia Quartet.
- Quartet—a. "Slumber Sweetly Dearest"  
b. "Old Bacchus"  
Apollo Quartet.
- Soprano Solo—"I Love My Love"  
Mme. Maree Nassau.
- Violin Solo—"Romanza Andalusia"  
Miss Elizabeth G. Bundy.
- Quartet—"Legend on the Rhine"  
Apollo Quartet.
- Contralto Solo—a. "Hindoo Song"  
b. "One Morning, Oh, so Early"  
(Violin Obligato)  
Miss Josephine Richardson
- Sextet—From "Lucia"  
Mme. Nassu, Miss Richardson,  
and Apollo Quartet.
- Quartet—a. "The Young Lover"  
b. "When All the World is Young"  
Apollo Quartet.
- Violin Solo—a. "Mazurka-Obertass"  
b. "Perpetum-Mobile"  
Miss Elizabeth G. Bundy,
- Quartet—"Rock-a-Bye"  
St. Cecilia Quartet.
- Contralto Solo—"The Brook"  
Miss Josephine Richardson.
- Quartet—"The Father's Lullaby"  
Apollo Quartet.
- Soprano Solo—a. "A Birthday"  
b. "A Requiem"  
Mme. Maree Nassau.
- Double Quartet—"Stars of the Summer Night"  
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Those who dance must pay the fiddler.

The Marysville Eisteddfod, held Feb. 8th, proved to be the greatest musical event ever held in Central Ohio, and was a grand success in every respect.

The Philharmonics of Columbus captured the \$150.00 prize for "God is our refuge" the chief piece.

The Lima Choir was awarded the \$50.00 prize for the glee "The Summer;" and the Philharmonic Male Party of Columbus took \$25.00 for "The Sailors' Chorus"

The success of the Eisteddfod is due almost entirely to the untiring efforts of Prof. O. H. Evans, on whom rested the responsibility of it all. The residents of Marysville were charmed with the Eisteddfod (the first ever held there) and want another one soon.

Prof. Haydn Evans the adjudicator gave entire satisfaction, and pleased the people very much.

We shall probably hear of an Eisteddfod to be held in Marysville in the near future.

Said a lady to a friend. "What a lovely service you have at St. John's. I enjoyed it so much last night," Were you there? I didn't see you." No, I wasn't in church but we live close by and my drawing-room is close to the organ. I can hear the singing quite plainly, and was able to follow the service all through with my Prayer Book." "But how did you do when the sermon was preached?" "Oh, then I went to supper——"(Ripples of laughter.) "And then you came back for the close of the service?" "Oh, yes." The other lady thought it was a most agreeable way of "going to church."

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

# Comrades In Arms,

Male Voices.

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

*Tranquillamente.*

Adolphe Adam.

DOH B $\flat$  *pp*

I Tenor	d :— :m	f :— :l	r :— :s	m :— :r.m,r	d : :s <sub>1</sub>
II Tenor	d :— :d	d :— :d	r :— :t <sub>1</sub>	d :— :t <sub>1</sub>	d : :s <sub>1</sub>
	On..... the	breeze.. a	sound.. is	steal - - -	ing, That
I Bass	m <sub>1</sub> :— :s <sub>1</sub>	l <sub>1</sub> :— :d	t <sub>1</sub> :— :s <sub>1</sub>	s <sub>1</sub> :— :f <sub>1</sub>	m <sub>1</sub> : :s <sub>1</sub>
II Bass	d <sub>1</sub> :— :d <sub>1</sub>	d <sub>1</sub> :— :d <sub>1</sub>	d <sub>1</sub> :— :d <sub>1</sub>	d <sub>1</sub> :— :—	d <sub>1</sub> : :s <sub>1</sub>

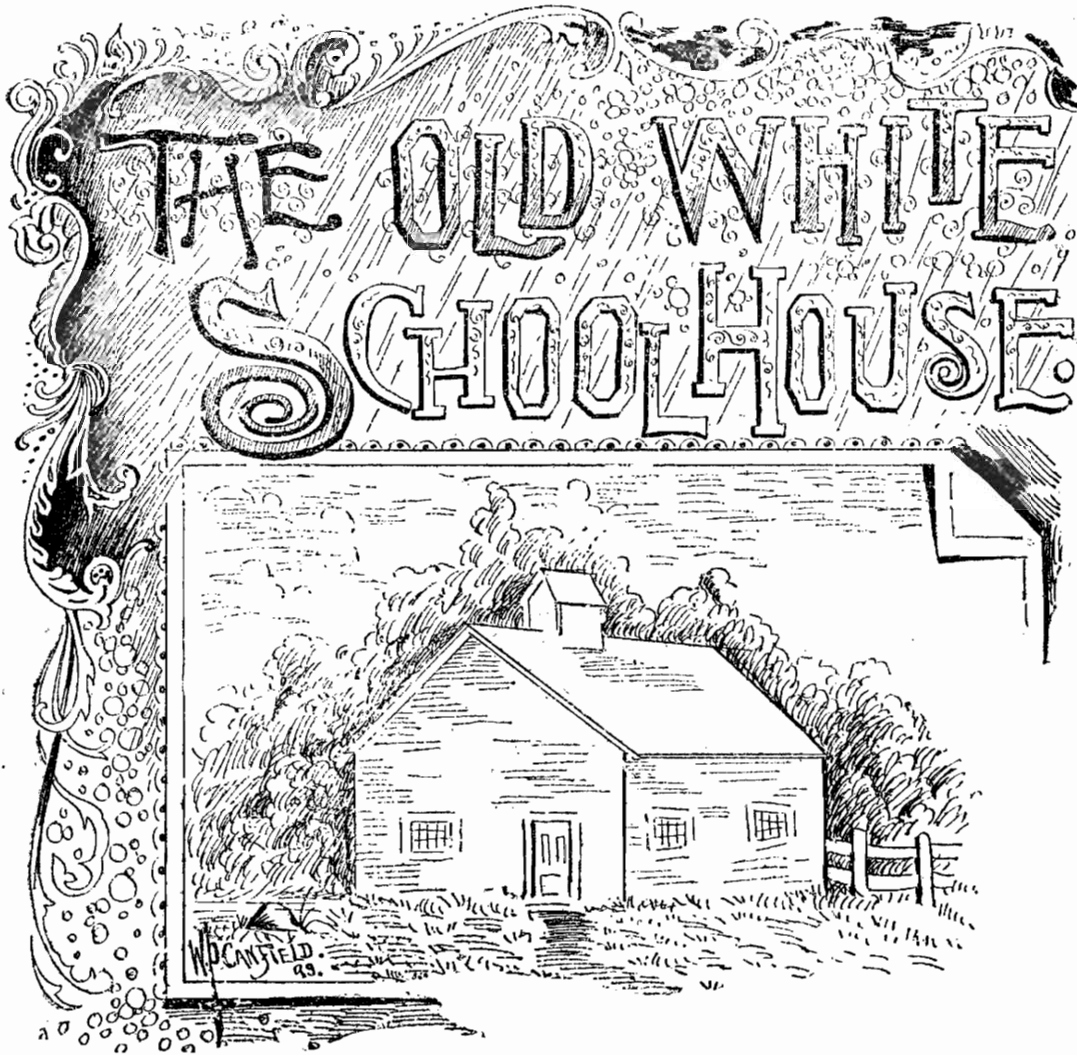
B $\flat$	r :— :—	l :s :f	r :— :—	— :— :—	d :— :m	f :— :l
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	sweet - - -	ly each ear	charms,.....	.....	Let.... no	clam - or
6	s <sub>1</sub> :— :—	s <sub>1</sub> :s <sub>1</sub> :s <sub>1</sub>	s <sub>1</sub> :— :—	— :— :—	m <sub>1</sub> :— :s <sub>1</sub>	l <sub>1</sub> :— :d
	s <sub>1</sub> :— :—	s <sub>1</sub> :s <sub>1</sub> :s <sub>1</sub>	s <sub>1</sub> :— :—	— :— :—	d <sub>1</sub> :— :d <sub>1</sub>	d <sub>1</sub> :— :d <sub>1</sub>

B $\flat$	r :— :s	m :— :r.m,r	d :— :d	r :— :m	f :— :l
	r :— :t <sub>1</sub>	d :— :t <sub>1</sub>	d :— :d	d :— :d	d :— :d
	rude - - ly	peal - - -	ing..... Dis -	turb.... the	strain.. me -
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	d <sub>1</sub> :— :d <sub>1</sub>	d <sub>1</sub> :— :—	d <sub>1</sub> :— :m <sub>1</sub>	f <sub>1</sub> :— :s <sub>1</sub>	l <sub>1</sub> :— :d

B $\flat$	s :— :—	m :— :f	m :— :d	m :— :r	s :— :—	la :— :f
	r :— :—	d :— :d	d :— :d	d :— :t <sub>1</sub>	d :— :—	d :— :ra
	lo - -	dious,.. Com-	pan - ions	now.. in	arms,.....	Com - rades,
17	t <sub>1</sub> :— :—	ta :— :l <sub>1</sub>	s <sub>1</sub> :— :m <sub>1</sub>	s <sub>1</sub> :— :f <sub>1</sub>	m <sub>1</sub> :— :—	f <sub>1</sub> :— :la <sub>1</sub>
	t <sub>1</sub> :— :—	ta :— :l <sub>1</sub>	s <sub>1</sub> :— :m <sub>1</sub>	s <sub>1</sub> :— :f <sub>1</sub>	m <sub>1</sub> :— :—	f <sub>1</sub> :— :la <sub>1</sub>

	<i>rall.</i>			<i>tempo</i>		
B $\flat$	m :s :f	m :f :r	d :— :	s <sub>1</sub> : :d	m :.f:m	r :d :r
	d :m :r	d :r :t <sub>1</sub>	s <sub>1</sub> :— :	s <sub>1</sub> : :s <sub>1</sub>	d :.d:d	t <sub>1</sub> :s <sub>1</sub> :t <sub>1</sub>
	s <sub>1</sub> :— :—	s <sub>1</sub> :— :f <sub>1</sub>	m <sub>1</sub> :— :	m <sub>1</sub> : :m <sub>1</sub>	s <sub>1</sub> :.l <sub>1</sub> :s <sub>1</sub>	f <sub>1</sub> :m <sub>1</sub> :s <sub>1</sub>
23	s <sub>1</sub> :— :—	s <sub>2</sub> :— :s <sub>2</sub>	d <sub>1</sub> :— :	d <sub>1</sub> : :d <sub>1</sub>	d <sub>1</sub> :.d <sub>1</sub> :d <sub>1</sub>	s <sub>2</sub> :s <sub>2</sub> :s <sub>2</sub>
	comrades, com-	pan - ions in	arms!..	List! give	ear, list-en,	comrades in
	com - - -	rades.. in	arms!..	List! give	ear, list-en,	comrades in

	<i>rall.</i>			<i>mf F-t.</i>		
B $\flat$	m : :	s <sub>1</sub> : :d	m :.s:f	m :d :d.r	d :— :—	— : :., rs
	d : :	s <sub>1</sub> : :s <sub>1</sub>	d :.m:r	d :s <sub>1</sub> :t <sub>1</sub>	s <sub>1</sub> :— :—	— : :., t <sub>1</sub> m
	arms!	List, give	ear, list-en,	com-rades in	arms!.....	.. Dear
29	s <sub>1</sub> : :	m <sub>1</sub> : :m <sub>1</sub>	s <sub>1</sub> :.s <sub>1</sub> :s <sub>1</sub>	s <sub>1</sub> :m <sub>1</sub> :f <sub>1</sub>	m <sub>1</sub> :— :—	— : :., s <sub>1</sub> d
	d <sub>1</sub> : :	d <sub>1</sub> : :d <sub>1</sub>	d <sub>1</sub> :.d <sub>1</sub> :d <sub>1</sub>	d <sub>1</sub> :s <sub>2</sub> :s <sub>2</sub>	d <sub>1</sub> :— :—	— : :., s <sub>2</sub> d <sub>1</sub>



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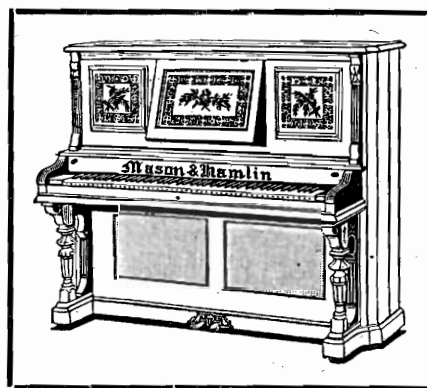
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