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MOZART THALBERG

FAITH HOPE

No. 1

AUGUST, 1896

Vol. XXX

HOME SWEET HOME

HOLY BIBLE

THIS IS TO CERTIFY

LOOMIS' Musical and Masonic JOURNAL

NEW HAVEN CONN.



E. SEARS & CO.

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CHARITY BROTHERLY LOVE STRENGTH BEAUTY

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in piano-making have given us a perfect musical instrument. A piano capable of the finest gradations of tone—capable of producing the passion and thunder of war, or the soft, caressing tones of love and reverie.

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"ROMANCE OF AN EMERSON."



SOLO.

She touched her fine new Emerson,
Her comfort, joy and pride,
For well she knew its mellow tones
Would draw him to her side.



DUET.

And soon from out that instrument
Tones sympathetic pour;
For where but two hands touched the keys,
They now are played by four.



TRIO.

But later, when mamma appeared,
Those four hands seemed one pair;
And such a tableau greeted her,
She could but stand and stare.



QUARTETTE.

When papa on the scene appeared,
And with him the lover plead;
So earnest were his manly words,
"She's yours!" the father said.



QUINTETTE.

Their pastor blessed the solemn vows
Which made this couple one,
Who owed their wedded happiness
To that fine Emerson.

EMERSON PIANO CO.

BOSTON:
116 Boylston Street.

NEW YORK:
92 Fifth Avenue.

CHICAGO:
218 Wabash Avenue.

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LOOMIS

and Masonic

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Help that Comes Too Late.

'Tis a wearisome world, this world of ours,
With its tangles small and great,
Its weeds that smother the springing flowers,
And its hapless strifes with fate,
But the darkest day of its desolate days
Sees the help that comes too late.

Ah! woe for the word that is never said
Till the ear is deaf to hear,
And woe for the lack to the fainting head
Of the ringing shout of cheer;
Ah! woe for the laggard feet that tread
In the mournful wake of the bier.

What booteth help when the heart is numb?
What booteth a broken spar
Of love thrown out when the lips are dumb,
And life's bark drifteth far?
O! far and fast from the alien past,
Over the moaning bar?

A pitiful thing the gift to-day
That is dross and nothing worth,
Though if it had come but yesterday
It had brimmed with sweet the earth.
A fading rose in a death-cold hand
That perished in want and dearth.

Who fain would help in this world of ours,
Where sorrowful steps must fall,
Bring help in time to the waning powers
Ere the bier is spread with the pall;
Nor send reserves when the flags are furled,
And the dead beyond your call.

For baffling most in this weary world,
With its tangles small and great,
Its lonesome nights and its weary days,
And its struggles forlorn with fate,
Is that bitterest grief, too deep for tears,
Of the help that comes too late.
—Harper's Bazar.

A Piano Drummer's Hard Luck.

"Speaking of hard luck," said the agent for a piano firm, "I believe I can give you a story that's just a little bit worse than any you've heard this season," says the Chicago "Press."

Of course, no one believed him, but it was known that he had a good imagination, so he was told to go ahead.

"Some one who was fond of a joke, started me against a morose old farmer," he explained, "and I undertook to sell him a piano. I had got pretty well warmed up to my subject before I learned that he was a bachelor, who lived all alone on his farm, and that the whole thing was intended as a joke on me. I would have given up then if he had not held out a little hope.

"'Stranger,' he said, 'the trouble with me is that I ain't got no one to play a piano. If you'll git me some one to play it—'

"'A wife, for instance,' I suggested.

"He intimated pretty strongly in answer to that suggestion that any self-respecting man with a wife ought to have a piano, and that he would get one mighty quick under those circumstances."

"I know the story," broke in one of the listeners. "I've heard it before. Just to show the practical jokers what you could do you went out and found a wife for him."

"That's what I did," admitted the agent.

"Well, you'd better get a new story. Every sewing machine agent in the country is telling this one, just to show what a cracking fine salesman he is."

"I guess they're not telling this one," retorted the agent.

"I guess they are; I've heard it."

"Then finish it."

"Why, you got him the wife and sold him the piano."

"Not on your life. I got him a wife, and found out too late that she already had a

piano, and on the strength of that he declined to buy another. That's why I speak of it as hard luck."

The *Scientific American* has reached the mature age of fifty years. It is therefore with commendable pride that its editors and proprietors prepared a special Anniversary Number, with four times the usual number of pages, to celebrate the occasion. This number contains reviews of the progress made in the last fifty years in the sciences and the arts, gives historical sketches of some of the most notable inventions made during this period, and is filled with interesting illustrations. Among the subjects treated are: The Transatlantic Steamship, Naval and Coast Defense, Railroads and Bridges, The Sewing Machine, Photography, The Phonograph, Telegraph, Telephone, Iron and Steel, Physics and Chemistry, Progress of Printing, The Bicycle, Electric Engineering, Telescopes, Ocean Telegraphy, Distinguished Living Inventors (Portraits), Shipyards of the United States; a large group of distinguished inventors, reproduced from an old steel engraving, is presented. The Anniversary Number is provided with a characteristic cover, and is printed in a style fully up to the regular issues of the paper. It will doubtless be generally preserved for future reference. A very large edition of this interesting number is being issued. All articles have been contributed by specialists, and are of great value as a work of reference. In size, this issue is equivalent to an ordinary sized book of 442 pages. Subscription price, \$3 per year, or for the special, 10c. a copy. Munn & Co., Publishers, New York.

HOBART PUTS THE MONEY QUESTION IN A NUTSHELL.

Gold is the one standard of value among all enlightened commercial nations. All financial transactions of whatever character, all business enterprises, all individual or corporate investments are adjusted to it. An honest dollar worth 100 cents everywhere can not be coined out of 53 cents' worth of silver plus a legislative fiat.

GARRET A. HOBART,
Republican Vice-Presidential Candidate.

A noisy piece of crockery—the cup that cheers.

Humorous.

THE SORRY HORSE.

Yes, things are shifting all about, and horses,
to their sorrow,
Aren't sure when they lie down at night
they'll have a job to-morrow.
With cycles coming, more and more, and
everywhere the trolley,
It's quite enough to make a horse feel rather
melancholy.
The outlook for the noble beast is growing
gloomy, very ;
It's true he still is hauling folks out to the
cemetery ;
But when he views the drift of things it won't
be long, he feels,
Till the hearse is a "motocycle," and the
mourners all ride wheels.

—L. A. W. Bulletin.

Not long ago, the following advertisement
appeared in one of the leading journals of
Montevideo, Argentine Republic :

"A very rich young woman would like to
marry a young man of good family. If neces-
sary she will pay the debts of her future hus-
band. Send answer, with photograph, to I. P.,
at the office of this journal."

The inserter of this announcement was no
other than one Isaac Meierstein, a merchant
tailor, who had just set up an establishment
in Montevideo. By this plan he procured
photographs of many undesirable customers.

There is one thing that a woman can do
better than anybody else in the world. She
can iron a worn-out handkerchief so that
every one of its ragged holes will be hidden
from sight, and will only appear to view when
her husband, who is a minister, takes that
identical handkerchief out of his pocket when
half way through the sermon: and calmly
unfolds it to the eyes of the whole congrega-
tion.

Australia has a post-office named "Talking
Rock." The origin of the name is thus stated :
Someone discovered in the vicinity a large
stone upon which had been painted the
words: "Turn me over." It required con-
siderable strength to accomplish this, and
when it was done the command: "Now turn
me back, and let me fool someone else," was
found painted on the underside of the stone.

This world of ours is not as drear
As we would often take it,
Nor is it half as lonely here
As many people make it.
If skies are sometimes overcast
And all seems dark before us,
The sunshine always comes at last
And throws its splendor o'er us!

"What have you named the baby?"

"We shan't name her at all."

"That's very odd."

"Well, you see, we named the oldest girl
Mary and the boy William. Now one signs
herself 'Marie' and the other 'W. Leonard.'
We're going to let our last one fix up her
front name entirely unhampered."

Bridget is an excellent cook, but, like most
women of her profession, she is opinionative,
and insists upon making all her dishes strictly
according to her own recipes. Her mistress
gives her very full liberty, not only as to cook-
ing, but as to the purchase of supplies.

The other day her mistress said to her :

"Bridget, the coffee you are giving us is
very good. What kind is it?"

"It's no koid at all, mum," said Bridget.
"It's a mixer."

"How do you mix it?"

"I make it one-quarter Mocha, and one-
quarter Java, and one-quarter Rio."

"But that's only three-quarters. What do
you put in for the other quarter?"

"I put in no other quarter at all, mum.
That's where so many sphiles the coffee,
mum—by putting in a fourth quarter!"

A young poet worked three hours, and then
produced these fine lines:

It was a cold and wintry night,
A man stood in the street ;
His aged eyes were full of tears,
His boots were full of feet.

A witness in court who had been cautioned
to give a precise answer to every question
and not to talk about what he might think the
question meant, was interrogated as follows :

"You drive a wagon?"

"No, sir, I do not."

"Why, sir, did you not tell my learned
friend so this moment?"

"No, sir, I did not."

"Now, sir, I put it to you on your oath, do
you drive a wagon?"

"No, sir."

"What is your occupation then?"

"I drive a horse."

Sometimes it pays a man to keep his wife
fully posted as to his business. It appears
that during the summer one of our suburban
citizens advertised that he would like to buy
a good second-hand lawn-mower, giving the
initials "X. Y." He received an answer
which struck him favorably, and after corre-
sponding some time through the newspaper
office, found out that his wife was trying to
sell him their old mower.

Lawyer (to witness)—"Did you say that an
incompetent man could keep a hotel just as
well as anybody?"

Witness—"No, I said that an inn-experi-
enced man could."

A Piece of Idiocy.—Professor—"Why
does the earth move?"

Student (absently)—"Can't pay the rent, I
suppose."

Old Gentleman (to boy on twelfth birthday)—
"I hope you will improve in wisdom, knowl-
edge, and virtue."

Boy (politely returning compliment, totally
unconscious of sarcasm)—"The same to you,
sir."

She—"I know I'm cross at times, John ;
but, if I had my life to live over again, I
should marry you just the same." He—"I
have my doubts about that, my dear."

BEFORE AND AFTER TAKING.

Our courtships are such sweet affairs,

Life might seem much more clever,
Since wedded life brings many cares,
Were we to court forever.

Hymen has many hearts made glad

And scores of others saddened :

So many singles wish they had

And doubles wish they hadn't.

—L. A. W. Bulletin.

"Now look here," said the professor to the
infuriated bull, "you are my superior in
strength, I am your superior in mind. Let
us arbitrate this matter and see which should
by right have the better of our controversy."

"Oh, no," replied the bull ; "let's toss up
for it."

Later—The professor lost.

Amateur Poet (loftily)—"Aw! Here is a
little thing I wrote in five minutes last even-
ing."

Editor (astonished)—"You did? Why man
alive! any one who can write that in five min-
utes ought to make his living by his pen."

Poet (much flattered)—"Oh, thanks."

Editor—"Yes. You can get a dollar a
thousand for addressing envelopes."

Little Mrs. Newbride (tearfully)—"Oh,
dear me! I wonder what can be the matter
with this cake?"

Husband (cautiously)—"It is a trifle heavy,
that is a fact."

Little Mrs. Newbride (sobbingly)—"It is as
heavy as le-le-lead, and I pu-put in plenty of
ruh-ruh-raisins to raise it, tut-too!"

Mystified—"Excuse me," he said, "if I
seem to be a little impertinent, but my curi-
osity has gotten so much the best of me that
I must venture a question."

"What is it?"

"Are you a gentleman going golfing or a
lady going bicycling?"

Heard at Covent Garden recently, when
"Don Giovanni" was given with Patti :
"What a fine opera. Whom is it by?"—
"Mozart."—"I do not know the name. Is
he still composing?"—"No, madam, he is
decomposing."

"Mary," said the sick man to his wife when
the doctor pronounced it a case of small-pox,
"if any of my creditors call, tell them that I
am at last in a condition to give them some-
thing."

Traveller (taking out a well-filled cigar-
case): "Pardon me, but have you a match?"
Seedy Individual (suggestively): "Yes;
but I have nothing to smoke."

Traveller: "Then you won't need the
match. Thanks."

The pretty girl was lavishing a wealth of
affection on her mastiff and the very soft
young man was watching her.

"I wish I were a dog," he said, languish-
ingly.

"Don't worry," she replied, "you'll grow."

BETTER AS IT IS.

If streets were clean and skies were bright;
If men and politics were right;
If everything beneath the sun
Exactly suited every one;
Say, wouldn't that bring deep distress
To makers of the daily press!
They couldn't get a paper out
With nothing left to kick about.

—L. A. W. Bulletin.

They had been discussing the pronunciation of "oleomargarine," and finally agreed to leave it to the waiter; but he hedged. "Sure," said he. "I have to pronounce it 'butter' or lose my post!"

Dings (visiting his afflicted friend)—"Too bad you broke your leg, Tings. How do you pass your time while it is knitting?"

Tings—"Darning most of the time."—*The North Star.*

Tramp (at dentist's door)—"I'd like my teeth filled."

Dentist—"What with—gold or silver?"

Tramp (eagerly)—"Oh! just plain bread will do!"

Mrs. Caller—"What is the name of your new servant?"

Mrs. Wifey—"We call her Bliss."

"Why?"

"Because ignorance is bliss!"

With a woman it is a struggle to provide something for the inner man, and with a man it is an effort to provide something for the outer woman.

"Johnny, are you teaching that parrot to use bad language?"

"No'm. I'm just telling it what it mustn't say."

Lady—"How is this insect powder to be applied?"

Assistant (absent-mindedly)—"Give 'em a teaspoonful after each meal, madam."

According to Dr. Darwin and others it takes a monkey thousands of years to make a man of himself, but a man can make a monkey of himself in a minute.

Local Slop—"Hi! you young rascal! what do you mean by fishing here, eh?"

Yokel—"Please, I wurn't fishin'; I were only a-teachin' this yere wurrum to swim!"

She—I hope you can come next Thursday. We're having some music, and a supper after.

He—Oh, yes! I'll come; but—er—I may be late.—*Sketch.*

Butcher—Will you have a round steak, miss?

Young Housekeeper—Oh, I don't care what shape it is so it's tender.

"Where was Magna Charta signed?" asked a teacher in a South of London boarding school. "Please, sir, at the bottom."

Old Lady (to motorman on trolley car)—
"Ain't you afraid of the electricity, Mr. motorman?" Motorman—"No, ma'am, I ain't got no call to be afraid. I ain't a conductor."

Always getting into hot water—tea-leaves.

Music Buyer's Guide.

New Music received from Fillmore Brothers, New York.

VOCAL.

I'd Like to Ask, prohibition song, words by H. W. Taylor, music by J. B. Herbert, 25 cts.

Dost Thou Know that Fair Land? from Mignon, edited and annotated by Frederick W. Root, for low and high voice, 35 cts.

INSTRUMENTAL.

Corinthia, valse Brilliante, by A. O. Theoph.

Asteinus, 40 cts.

At Eventide, Reverie Poetique, op. 11, by Frederick A. Williams, 30 cts.

Song of the Roses, Mazurka, op. 3 No. 3, by Frederick A. Williams, 30 cts.

OCTAVO ANTHEMS FOR CHOIR USE.

Who is This that Cometh, by J. H. Tenney, 10 cts.

Come to the Place of Prayer, by J. H. Tenney, 10 cts.

As the Hart Panteth, by J. H. Tenney, 6 cts.

OCTAVO CHORUSES.

Patriotic Parting Song, Hartsough & Fillmore, 10 cts.

The Home of the Free, by Hartsough & Fillmore, 10 cts.

Old Glory, by Hartsough & Fillmore, 20 cts.

Nearer Home, by Tenney, 15 cts.

CAMPAIGN SONGS. OCTAVO.

The Flag of the Auctioneer, labor song, by H. W. Taylor and J. B. Herbert.

The Creditor Nation, free silver, by H. W. Taylor and J. B. Herbert.

The Black List Man, labor song, by H. W. Taylor and J. B. Herbert.

The Yaller Dwarf Dollar, silver song, by H. W. Taylor and J. B. Herbert.

If Labor Could Get what it Earned? labor song, by H. W. Taylor and J. B. Herbert.

The Castle Garden Gate, labor song, by H. W. Taylor and J. B. Herbert, each 10 cts.

New Music from the White-Smith Pub. Co., Boston.

INSTRUMENTAL.

Fifty Grand Finishing Studies, by C. Czerny, op. 409, Book 4. \$1.25

Little Amazon March, Paul Keller, 40 cts.

Good Luck March, Paul Keller, 35 cts.

The Shepherd's Dream, Paul Keller, 35 cts.

For You and Me Waltzes, Mandolin and Guitar, by E. H. Bailey, 50 cts.

VOCAL.

I'm Not for Sale, May Hawley Dorington, 40 cts.

OCTAVO.

Snow Song, 4 part song, by Frank D. Sherman, 10 cts.

The Sinking Ship, male quartette, C. A. White, 16 cts.

Laughing Song, mixed quartette, words by J. E. N. Cooke, music by Adam Geibel, 12 cts.

Autumn Song, mixed quartette, words by E. C. Stedman, music by Adam Geibel, 12 cts.

New Music received from Lyon & Healy, Chicago, Ill.

VOCAL.

A Lover's Lullaby, by Edson Keith, Jr., 60 cts.

Light, by Edson Keith, Jr., 30 cts.

White Roses, by Edson Keith, 30 cts.

Old School Days, words by S. Marks, music by Grant Carver, 50 cts.

The Dance we Sat Out on the Chair, by Harry Castleton Wade, 50 cts.

'Tis Better So, ballad, by A. Mackey, 50 cts.

Cambia's Song, from the Chicago Record's \$10,000 prize story, Sons and Fathers, by Franz Wald, 30 cts.

INSTRUMENTAL.

Adina Waltz, by Henry F. Field, 75 cts.

Cheiro Waltzes, by Frederick Knight Logan, 75 cts.

Daphne Waltz, by A. von Der Tuyl Barnett, 75 cts.

O'er Rippling Waves, by Sisters of Mercy, 60 cts.

Orpheus March, Twostep, H. H. Thiele, 50 cts.

New Music from Frederick S. Hall, Malden, Mass.

VOCAL.

In the Rainbow After the Shower, by Frederick S. Hall, 40 cts.

Baby's Dreamland, by Frederick S. Hall, 40 cts.

Robin's Song of Peace, by Frederick S. Hall, 50 cts.

At Heaven's Door, by Frederick S. Hall, 40 cts.

INSTRUMENTAL.

The N. E. O. P. Grand March, Frederick S. Hall, 50 cts.

New Music received from Fillmore Bros., 40 Bible House, New York.

CAMPAIGN SONGS,

Words by H. W. Taylor, music by J. B. Herbert.

"Bryan" democratic rallying song, solo and male chorus, 25 cts.

The Banks are Running the Government, solo and male chorus (labor and silver), 10 cts.

The Governor and his Gun, solo and mixed chorus (labor song) 10 cts.

Trade with Ourselves, solo and male chorus (labor and silver), 10 cts.

And Still the Old Things Won't Protect, male quartette (labor song), 10 cts.

Who Would Get Hurt? solo and male chorus (silver song), 10 cts.

The Sweater, solo and mixed chorus (labor song), 10 cts.

Silver Chimes, solo and male chorus, silver song, 10 cts.

Uncle Sam's a Kicker, (labor song), solo and mixed chorus, 10 cts.

OCTAVO. SACRED.

Behold How Good and Pleasant, chorus, key C, by Herbert, 10 cts.



The Three Most Eminent Graces.

REV. Z. D. SCOBEY, CHICAGO, ILL.

Behold these graces three,
Faith, Hope and Charity;
To us God-given;
A glorious Trinity,
Combined in unity,
With true fidelity,
They lead to heaven.

Faith, as a rock, stands fast,
When swept by earth-born blast
On Time's rough sea;
It clings to God's own hand,
And thus can firmly stand,
On a foundation grand,
Exultingly.

Hope, as an anchor cast,
Within the vale steadfast,
Now holds the soul.
It fills us with good cheer,
It banishes all fear
As we to heaven draw near.
Our final goal.

But loving Charity,
Is greatest of the three—
Supernal Love.
Faith, Hope and Charity,
These wondrous graces three
Abide eternally
With God above.

—Voice of Masonry.

What is Masonry?

The question may be asked in the negative: What is not Masonry? Everything good, pure and upright is in harmony with Masonic teaching. Whatever is vicious or contradictory to the inculcations of the Lodge room. The emphasis of every Masonic ceremony is purity. The foundation of every ritualistic lesson is the Holy Word of God. Masonry, then, is everything good.

Under the broad and comprehensive term Masonry may be included every avenue of human life. Masonry is interested in every branch of the human family. It would reach down and raise the polluted from the mire and degradation that unfits them for the society of good people. It would plant into the heart of the infidel a faith in one true and living God. It would reverence the almighty, invisible power that sustains the universe. From the starry-decked heaven to the clod of the valley; from the gentle rivulet, meandering through the solitude of primeval forests, to the rush of the mighty Niagara; from the snow-capped peaks of the Rocky mountains to the torrid sun of the equator, it points to the works of the Great Architect of the Universe. Masonry reads sermons in the rocks, and profound lessons in the lily of the valley. It is universal in its efforts to better the condition of mankind. All may rest in the shade of its temples. It binds up the wounds of those who are afflicted, feeds the hungry, clothes the naked, because they are children of one Father.

Masonry has no creed but the Fatherhood of God and the brotherhood of man. It would bridge over and heal differences existing between various beliefs in order to unite the family of man in the service of one God. Masonry is not religion, but it is religious. It bows in humble recognition of the homage due from the creature to the Creator. Masonry is the world's religion, in that it contains the foundation of all faith and practice; for Jew and Christian, Mohammedan and Parsee, Roman and Protestant, may enjoy the privileges it affords. One thing all must believe—there is a God. After that, the manner of serving God, the form of doctrine, is left to each individual. He reads the message from his Father, and obeys it according to his understanding and agreeably to the dictates of his conscience.

Outwardly the Mason must act uprightly, deal justly, and be a moral man. He is to solace his Brothers in their afflictions; soothe, comfort and aid them in distress; to sympathize with them in their hour of trial; to join in tempered congratulation in their prosperity; to give them the hand of brotherhood, the foot of support, the bended knee in supplications for their welfare; to offer the breast of fidelity as a depository of their just and lawful secrets; and to afford them defense and protection when absent.

Masonry teaches peace and unity. There are no enemies in Masonry, at least there should be none. Men may differ in politics, may not agree on questions of capital and labor, but their differences are not known in the Lodge room. The principles of the Fraternity would bring together employer and employee and strikes and riots would be unknown. The rights of both would be recognized and a spirit of fairness on both sides would lead to harmony and agreement. Man is an impetuous being. He needs some restraining influence. Masonry seeks to be that restraining influence. It is alike opposed to oppression by the rich and unjust demands of the poor. All have rights and each man enjoys his rights from the standard he sets up. This is an unsafe standard. The needed arbitrator is found in Masonry, which stands with the scales at equipoise and renders to all men their just due. Its judgments are without prejudice, are calm and just. Masonry would to-day pour oil upon the troubled waters of discontented labor, and bring about an understanding between the workman and his employer. It would discountenance bloodshed and riot, and appeal only to peaceful measures. This is Masonry.—*New York Dispatch.*

The Presiding Genius at a Banquet.

Among the ancient Mexicans, Mr. Dorman tells us, in his "Origin of Primitive Superstitions," Omacate was the god of mirth. His image, which was that of a man, was brought in and presided at the banquets. If this was neglected, the gods could mix hairs with the food of the guests, which was a great disgrace, as well as a great discomfort to the participants.

Every Freemason has been present, now and then, at Masonic banquets which have had, as it were, hairs mixed with the food. The fault was not with the caterer but with the Master. The hairs were not literal hairs, not filaments growing from the skin of an animal, but metaphorical hairs, which how-

ever were as unpleasant mentally as the real hairs would have been physically.

Some Masters do not know how to act as the presiding genius of a banquet, and so far as they are concerned they might as well be absent. The proper presiding genius certainly is absent, and as a result figurative hairs are mixed with the food.

A Master who takes his Lodge, or High Priest his Chapter, down to the banquet hall at or near eleven o'clock at night, has at the outset provided hairs, which will run through every course. It is impossible for the large majority of members to enjoy a late banquet. They cannot and will not give the necessary time to make it enjoyable. They can only eat and run. Now there is nothing Masonic about that. A Masonic banquet is not simply a contribution of solids and fluids to a stomach that possibly is already full, and that only requires at the time rest, and the entire body and mind sleep; but it is a tickling of the palate with toothsome viands in order that the social propensities may be awakened and enlivened, the hearts of all present beat in unison throughout the entire assemblage, the tongues be loosed so as to break forth in pleasant speech, story and song, and the mind prepared for the reception of all that is said and done for the benefit of Freemasonry and the healthful pleasure of all the participants. The proper genius, therefore, does not preside at a banquet unless the Brethren or Companions sit down to enjoy it at a timely, early hour in the evening.

The presiding genius, in the person of a Master who is Master, being present, he must see to it that the entertainment is general and common, that it is not confined to a section here and a section there, but is universal around the tables. To secure this he must have arranged some general programme in advance, he must have selected, in his mind at least, and better still by communicating with the Brethren themselves, those upon whom he will call to contribute to the pleasures of the intellectual feast.

Of course the waiters must be sent out of the room, of course order must be maintained, of course there must be a Master who is the director of whatever occurs, and who selects all of those who share in entertaining the Brethren. Never should the entire table, nor any one present at it, be permitted to run the feast. Only the Master can properly govern it, and make its enjoyment what Masonry intended it should be.

It is a good rule never to call upon any one out of mere compliment whom you know cannot satisfy either himself or others. It is another good rule to call upon visiting Brethren of ability, because their voices will be new to the company, and on that account alone will attract attention. Besides it is a proper courtesy which is always appreciated.

At a Masonic banquet every Brother should be ready and willing to do his best to contribute to the general entertainment. He should be gratifying himself while he is gratifying others. He should have some good contribution ready, in case he is called upon. He should study to please. His Brethren and himself are one, and all should be ready to throw something into the common fund for the common benefit.

If every Brother, from the Master down, were faithful in following these suggestions, the presiding genius and many other geniuses would always be present at a Masonic banquet, and there would be no hairs mixed with the food.—*Keystone.*

CONCEIT.

Dedicated to MR. LEON BERG.

Words and Music by JEANNETTE R. MURPHY.

Tempo di Valse.

The piano introduction for the first system consists of two staves. The right hand plays a series of chords and single notes in a 3/4 time signature, while the left hand provides a steady accompaniment of chords.

The first system of lyrics is accompanied by a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat. The piano accompaniment consists of two staves with chords and single notes.

1. This world is queer, you can - not guess What it will say or
2. I write a po - em tru - ly great, It is the fin - est the
3. I know I have a splen - did voice, I think it quite the

The second system of lyrics is accompanied by a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat. The piano accompaniment consists of two staves with chords and single notes.

do, Or wheth - er bliss or wretch - ed - ness It has in
thing, A - las! it meets th'un - time - ly fate That po - ems
thing, But some - how these ad - mir - ing friends Are sad - dest

The third system of lyrics is accompanied by a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat. The piano accompaniment consists of two staves with chords and single notes.

store for you. I cov - et fame; I nev - er know How
do on "spring." I tell a joke that makes me laugh, I
when : sing Ana then, my af - ter din - ner speech, That

my best things will fare;..... Ex - pect a kiss, re - ceive a
 tell it once a - gain;..... But still my friends they tease and
 crowns the feast with wit;..... It sure - ly is a - bove their

rit.

REFRAIN.

blow, Or else per - chance a stare..... My friends all hold me
 chaff And beg me to ex - plain..... reach—They do not laugh a bit.....

back, in - deed, A "good thing" they don't know;..... Of this I'm

sure, if I suc - ceed, They'll say: "I told you so!".....

A CONFESSION OF LOVE.

W. LEGE.

Andante.

The musical score is written for piano and voice. It consists of five systems of music. The piano part is in the left hand, and the vocal part is in the right hand. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The tempo is marked *Andante*. The score includes various dynamics and articulations: *p dolce*, *cres.*, *p*, *cres.*, *piu f*, and *dim.*. The piano part features a steady accompaniment of chords and moving lines, while the vocal part consists of a single melodic line. The score is published by The New York Musical Echo Co.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments and dynamics. The lower staff is in bass clef and features a dense, rhythmic accompaniment of chords. The tempo marking *a tempo.* is located at the top right of the system. A *rit.* marking is placed above the fifth measure of the lower staff.

The second system of musical notation consists of two staves. The upper staff continues the melodic line from the first system. The lower staff continues the chordal accompaniment. The notation includes various musical symbols such as slurs and accents.

The third system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the chordal accompaniment. A fermata is placed over the final note of the upper staff in the fifth measure.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the chordal accompaniment. The system concludes with a double bar line.

The fifth system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the chordal accompaniment. The tempo marking *con anima.* is located at the top left of the system. A dynamic marking *mf* is placed at the beginning of the lower staff.

8va.....

p

8va.....

b

This system contains six measures of piano accompaniment. The right hand features chords and arpeggiated figures, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *p* is present at the beginning. An 8va line is indicated above the staff.

8va.....

rit.

p dolce.

8va.....

This system contains six measures. It begins with a *rit.* marking and a dynamic of *p dolce.* The right hand has a melodic line with a slur, and the left hand continues with eighth notes. An 8va line is indicated above the staff.

cres.

This system contains five measures. The right hand has a melodic line with a slur, and the left hand has eighth notes. A *cres.* marking is present. The system ends with a fermata over the final chord.

p

cres.

This system contains five measures. The right hand has a melodic line with a slur, and the left hand has eighth notes. A dynamic of *p* is at the start, and *cres.* is marked later.

dim. e rall.

pp

This system contains five measures. The right hand has a melodic line with a slur, and the left hand has eighth notes. A *dim. e rall.* marking is present. The system ends with a fermata over the final chord and a dynamic of *pp*.

STREET CAR.

Words and Music by JOHN DE WITT.

Tempo di Valse.

Piano introduction in 3/4 time, consisting of two staves of music.

First system of vocal and piano music. The vocal line is in 3/4 time. The piano accompaniment is in 3/4 time.

1. If you're feel - ing ve - ry tired, af - ter working hard all day, And you buy an eve - ning
2. Or a man with an um - brella, en - tring brisk - ly bye and bye, Makes you nervous while you

Second system of vocal and piano music. The vocal line is in 3/4 time. The piano accompaniment is in 3/4 time.

pa - per, just to while the time a - way, And you hail a pass - ing street - car, where you
watch him, lest he jab you in the eye. Or fat wo - men with their bask - ets, whom you

Third system of vocal and piano music. The vocal line is in 3/4 time. The piano accompaniment is in 3/4 time.

get a cor - ner seat, Ten to one some clum - sy lub - ber will then tread up - on your
thought that you'd es - cape, Will get on and lean a - gainst you, press - ing you all out of

feet.
shape. This is re - al, 'tis not talk, while you're rid - ing by the

way; In a ci - ty like New York, such things hap - pen ev - 'ry day.

3

Or a very stately matron will get on at a side street,
And remark to some one near her: "In that corner there's a seat."
Or a woman with a baby will do all that she can do
To draw from you loudest praises, while it wipes its feet on you.

Chorus—This is real, &c.

4

Or a lovely elder maiden, clutching at a hanging strap,
Is somehow precipitated in your unoffending lap;
Or a (*hic*) fellow, razzle-dazzle, will get (*hic*) on to the same car
And insist (*hic*) that you shall listen to a (*hic*) member of the band.

Chorus—This is real, &c.

5

So that you will dream of future, hoping for some kind of car
With compartments that are private, place to smoke a good cigar;
Rack, to hold your paper handy, place to put your feet upon—
But, you bet, you'll never get it till your work on earth is done.

Chorus—This is real, &c.

BIANCA.

CANZONETTE.

By THEODOR OESTEN.

Andante, dolce,
p leggiero.

cantabile.
dim. pp p espressivo.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

First system of musical notation. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes. Pedal markings are present: 'Ped.' in the first measure, 'Ped.' in the second, and 'mf Ped.' in the third. Asterisks are placed above the bass line in the second and third measures.

Second system of musical notation. The right hand continues the melodic line with eighth notes and a triplet of eighth notes. The left hand accompaniment includes chords and single notes. Pedal markings include 'Ped.' in the first measure, 'Ped.' in the second, and 'Ped.' in the third. Asterisks are placed above the bass line in the first, second, and third measures. A dynamic marking 'p' is visible in the third measure.

Third system of musical notation. The right hand features a melodic line with eighth notes and a triplet of eighth notes. The left hand accompaniment includes chords and single notes. A 'cres.' (crescendo) marking is placed above the right hand in the second measure. Pedal markings include 'Ped.' in the first, second, and third measures. Asterisks are placed above the bass line in the second and third measures.

Fourth system of musical notation, marked 'grandioso.' and 'ff a tempo.' The right hand has a melodic line with eighth notes. The left hand features a dense, rhythmic accompaniment of chords. Pedal markings include 'Ped.' in the first, second, and third measures. Asterisks are placed above the bass line in the second and third measures.

Fifth system of musical notation. The right hand has a melodic line with eighth notes and a triplet of eighth notes. The left hand accompaniment includes chords and single notes. Pedal markings include 'Ped.' in the first, second, and third measures. Asterisks are placed above the bass line in the first, second, and third measures.

The image displays a musical score for a piece titled "Bianca. Canzonette. 5-5." The score is written for piano and consists of six systems of music, each with a grand staff (treble and bass clefs). The notation includes various musical symbols such as notes, rests, and dynamic markings. Key performance instructions include "dolce.", "sfz p leggiero.", "cantabile.", "dim.", and "con espress.". Pedal markings ("Ped.") are placed throughout the score, often accompanied by asterisks (*). The piece is in a key with two flats (B-flat major or D-flat minor) and a 5/5 time signature. The overall style is characteristic of late 19th or early 20th-century piano music.

Ped. * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* *

8va

a tempo.

ff grandioso.

Ped. * *Ped.* * *Ped.* *

8va

Ped. * *Ped.* *

8va

Ped. * *Ped.* *

kehrt ein Herz auch nie zu - rück zum Her - zen, dran es
 tho' the heart a - gain ne'er press, That heart, on which to

se - lig lag, es singt von dem ver - lor - nen Glück noch
 bliss it woke, It sings of its lost hap - pi - ness un -

bis zu sei - nem letz - ten schlag.....
 til its last, its lat - est stroke.....

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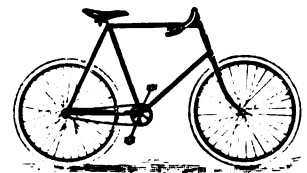
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Second Class Matter.

The Passing Friends.

They're passing away, these dear old friends,
Like a leaf on the current cast;
With never a break in the rapid flow,
We watch them as one by one they go
Into the beautiful past.

As light as the breath of the thistledown,
As fond as a lover's dream,
As pure as the flush in the sea shell's
throat,
As sweet as the wood bird's wooing note,
So tender and sweet they seem.

One after another we see them pass
Down the dim-lighted stair;
We hear the sound of their steady tread
In the steps of centuries long since dead,
As beautiful and as fair.

There are only a few years yet to love;
Shall we waste them in idle strife?
Shall we trample under our ruthless feet
These beautiful blossoms, rare and sweet,
By the dusty ways of life?

There are only a few swift years. Oh, let
No envious taunts be heard.
Make life's fair pattern of rare design,
And fill up the measure with love's sweet
wine,
But never an angry word.

—Selected.

To Make the Study of Music

A PLEASURE TO CHILDREN.

(Written for Loomis' Musical and Masonic Journal.)

It is a pleasure to teach children when you arouse their interests and keep them animated. The music teacher must first diagnose the disease and then map out the treatment. I have had quite a little experience with children, and find that I have to continually change their routine. Each lesson should contain fresh material. Great care should be taken to make the advance of the pupil easy. This little patient is discouraged by the amount of labor he has spent on a certain exercise and his slow progress. By taking up an entirely different etude and then going back to the discouraging exercise again he experiences no difficulty. And another little one with the same exercise and the same amount of labor, and his progress even slower, must not put aside the exercise until perfect, for if he drops a thing he drops it for good, for you can not arouse his interest again. His remedy is three Ps, Practice, Perseverance and Practice. I carefully select in the way of variety, four-hand music for some particular point to overcome this difficulty. This little patient likes music, but dislikes practice. She is very fond of melody. Two-finger exercise seems of no use whatever, except to give mamma a nervous headache. That is what she told me. I gave her little melodies that required more or less technic, and I saved her mother from the nerve destroyer by having her practice her technical exercises at my studio. This patient is now convalescent, so much so that she now practices at home. Another little one likes music but does not like to practice. She has a sweet little voice. I get her to play, as if singing with her fingers, to play music rather than notes. She has rhythmic feeling not at all discouraged. She dislikes work of any sort. We have our private recitals every week, three or four pupils at a time. Pupils must play at least one piece well. I get my little ones to be very severe with themselves. This little one found that she must do some amount of practice before she could play at our recitals. Patients who lack time I demand counting aloud from the first. Then piano duets, playing finger exercises with

them in regular and contrary motion. Scales in groups of three, four, etc. I use the metronome to a certain extent. We give a public recital at the end of each quarter. Some of my pupils have little friends who play on orchestral instruments and they learn to accompany them. This brings their rhythmic feeling into practice. Then I have my vocal friends who are always willing to assist. Landon's writing book has been of great advantage to dull pupils. One who works out his exercises will be a correct and rapid reader of music. The game allegretto gives a good deal of pleasure to beginners, and musical dominoes; we have had considerable enjoyment from this ingenious game. The old maxim "Learn to do by doing," "Learn to do by knowing." Children are not shy of asking questions. Every child should be at liberty to ask questions regarding their needs, doubts and wants. They should fully understand the matter taught. Before the child leaves the teacher he must give a correct idea of the subject under consideration. How and when to practice. Brainless practice is a waste of time. Teach them to listen to every note. To fully feel the content. To play musical thought with expression and feeling, and not notes with brainless mechanism. To teach children how to play with expression, begin early to develop sentiment. You must have the child's attention, be careful that they have the correct impression of the subject. For the little darlings get things dreadfully mixed up, and if they get the wrong idea it is quite difficult to correct it. There is more or less tendency of imitation in children. The teacher must make careful use of imitation. In explaining be sure the language never rises above childish comprehension. The child should feel that in his teacher he has a friend who takes a personal interest in him and will be honest. If the child is not doing as well as he is capable of doing, kindly tell him so. Show him how to change his practice and what to do. If he has done work worthy of comment, tell him so. Let him see you are pleased and not afraid to say so. It is a good plan to have a pencil and tablet on the piano and write down questions to be answered at the next lesson, also the work divided in parts. The little exercises first, scales, and then the little piece. They also have their tablet and write down the amount of time spent on each exercise; also questions for me to answer. We have a few minutes' chat at the beginning of the lesson. In this way I find out what they have been doing. It is then easier to instruct.

The truth is, these little ones instruct me.
FLORINA W. RICHARDS.

VALUE OF A GOOD EAR.—In the management of rapidly moving machinery, a musical ear which quickly detects variations of pitch, and therefore of speed,—for the pitch of the sound depends on the speed,—is of considerable use. A farmer with a good ear can detect at once if the threshing-machine is improperly "fed;" for its speed increases, and the sound it emits is of higher pitch, when an insufficient amount of corn is supplied. And in the same way the electrician can tell if an electric motor is running at its due speed. With a musical ear the physician more readily interprets the sounds elicited by percussing the chest; and the potter more easily separates the sound from the unsound. It is a mooted point whether the musical are naturally the better readers and speakers; but there is no doubt that they improve more quickly when taught elocution, for they can appreciate the pitch of their own voices, and so correct their errors. A good ear includes an acute appreciation of time or rhythm.

He was a delicate young man in a pink shirt and duck trousers, both of which he wore in a pompous and conceited manner. He was seated in the train dangling his tennis racquet, and busily amusing a number of bright young ladies and gentlemen of his party.

"Ah, how good! Here's the conductor. Watch me astonish him."

"Ticket, sir," said the conductor.

"My dear man," said the young man, "my—er—face is my ticket."

The conductor smiled and looked around at the young man's friends, and then, in a polite and apologetic manner, said, "I beg your pardon, ladies and gentlemen, but my orders are to punch all tickets, and I'm afraid I might destroy this ticket so much that I can't turn it in at the end of the run."

Here the young man colored redder than his shirt, and hastily produced his ticket amid shouts of laughter from his friends.—*Harper's Round Table.*

A visitor had been invited to address the Sunday-school.

"I am reminded, children," he said, "of the career of a boy who was once no larger than some of the little fellows I see before me. He played truant when he was sent to school, went fishing every Sunday, ran away from home when he was ten years old, learned to drink, smoke tobacco and play cards. He went into bad company, frequented stables and low tap-rooms; finally, became a pick-pocket, then a forger, and one day, in a fit of drunkenness, he committed a cowardly murder. Children," he continued impressively, "where do you think that boy is now?"

"He stands before us!" cried the children, as with one voice.

"The Past is the Fate of the Present;
Is a realm no change that knows;
Is the Lawgiver of the future,
The Source of its joys and woes;
The dead years are diadem's monarchs,
Whom the years that come after obey;
And yesterday is as remote from us
As the Stars are far away."

—*Albert Pike in Fraternal News.*

Harmony.

One night in brightest dream there came to me,

On suddenness of wings, a spirit fair,
With eyes serene, and star-entwined hair
Aflame with strangely pure and holy fire;
Within her fingers pale, a golden lyre
All quivering, as from it swept a strain
Ecstatic—Heaven's joy and mortal pain
In grandly calm and perfect unison,
Divinely blended by a tender tone
Ineffable. And when I pond'ring, strove
To comprehend: "It is eternal love,"
She whispered low, "And I am Harmony."

M. L. B.

A novel and interesting application of the phonograph has been devised for telephone central offices. It consists of a phonograph for the notification of subscribers that their calls cannot be answered because the number called is "busy." Whenever a subscriber calls a number that is "busy," as soon as the operator learns this, she inserts the caller's plug in the "busy" springjack connected to the phonograph, which throws out the words, "The wire is busy; please call off; the wire is busy; please call off," in a most industrious and exemplary manner. This ingenious device turns the tables on those persistent people who continue to call after they are informed the wire is busy, and illustrates how aggravating such calling must be to the telephone operator. Besides, it greatly relieves the operators, as subscribers soon learn that the phonograph is not in the least impressed with "back talk," but quietly continues in its monotonous tones, "The wire is busy; please call off."

LAFAYETTE'S GRAVE.—"While in Paris a short time ago," said a traveler recently, according to the *Washington Post*, "it occurred to me that it was a fitting act to make a pilgrimage to the tomb of that illustrious Frenchman, dear to the hearts of all American patriots, Marquis de la Fayette. I asked a number of people before I could find any one to enlighten me as to the spot, but after repeated inquiries ascertained its location. The grave is situated in old Paris, within the grounds of a convent that the ancestors of Lafayette founded, and where repose the remains of many of the French nobility. The first thing that attracted attention in connection with the hero's tomb was that above it floated a silken flag bearing the Stars and Stripes.

"It seems that a good many years ago an American gentleman left in his will a sum of money to be used for the special purpose of keeping an American flag forever flying above the grave of Lafayette. It has done so without intermission from the day the will went into effect, and whenever, through the wear of the elements, one flag becomes unserviceable, a new one immediately takes its place. Through untold centuries the emblem of the country which in its early struggles for liberty had his beneficent aid will wave above his ashes."—*Keystone.*

Humorous.

First Artist—"I received a magnificent tribute to my skill the other day at the exhibition."

Second Artist—"What was it?"

First Artist—"You know my picture, 'A Storm at Sea?' Well, a man and his wife were looking at it, and I heard the man say, 'Come on, my dear, that picture makes me sick!'"

Jigley—"You said you would never go and see your girl again until she sent for you. And now I hear you sent to her."

Wigley—"I don't care a cent who sent. I sent to see if she'd sent, and she sent to say she had not sent, but would have sent to see if I'd sent if I'd not sent to see if she'd sent first."

While pouring over a receipt book the other day, my attention was attracted by a receipt which ended something like this: "Then sit on the front of the stove, and stir constantly."

Imagine sitting on a stove without stirring constantly.

Cobwigger—"You seemed rather amused over the idea of your wife's wearing bloomers."

Smith—"You'd be amused yourself if you could see her when she tried to find something in her work basket and emptied it into her lap."

Small Boy—My sister likes you.

Young Man (calling)—That's very nice. I like her, too, very much.

Small Boy—Yes, she said she liked you because you never came often and didn't stay long.

Old Boarder—"What's for breakfast? Hope not ham and eggs again."

Waiter Girl—"No, sir, not ham and eggs this morning."

"Thank the stars! What is it?"

"Only ham."

Tommy Bingo—"Sister had her young man call to see her last night, and I was peeping through the keyhole, looking at them, when ma came along and stopped me."

Willie Slimson—"What did she do?"

Tommy Bingo—"She took a look."

As a Boston street car was blocked a woman was heard confiding her domestic cares to a neighbor. "Yes, I keep a girl a while to rest my body; then I go without for a while to rest my mind."

Lady—Does your brother work?

Little Tom—Nope.

Lady—He doesn't work? What does he do?

Little Tom—Just talks. He's a lawyer.

No, a bicycle doesn't eat. A horse does. But an ordinary carpet tack will not take all the wind out of a horse.

Music on Wheels.

One of the recent novelties among bicyclists is an Æolian harp, made of elastic strings, stretched from the top bar of the frame to the lower bar. The rush of air through the strings when the wheel is in motion makes a musical buzzing, which is sure to attract attention to the rider and his wheel. There are several wheelmen here who have these strings on their wheels, and they produce a sound loud enough to frighten any person who might happen to be crossing the street as the cyclist passes. There will be no need of bicycle bells if these bicycle harps become general among riders of the silent steed.

The Right Way to Buy a Piano

Is to go to a legitimate dealer whose reputation may be learned from those who have already dealt with him, or from any bank or business man in whom you have confidence. Observe the well known, reliable goods he represents, make your selection, and depend upon it, such dealer will not misrepresent any instrument, because he has too much at stake. C. M. Loomis' Sons enjoy the confidence of the musical public, because they have never misrepresented anything that has been sold from the well known Loomis' Temple of Music, 833 Chapel street.

Didn't Bother Him.

"Is the house very quiet?" he asked as he inspected the room that had been advertised for rent.

"No," said the landlady wearily, "I can't truthfully say that it is. The four babies don't make so much noise, for they never all cry at once; and the three pianos one gets used to, and the parrot is quiet sometimes. but the man with the clarinet and the boy that is learning to play the flute do make it noisier than I wish it was."

"That's all right," said the man cheerfully; "live and let live is my motto. I'll take the room and move in to-morrow, and the little things you mentioned will never disturb me a particle. Good-bye."

And it was not until he was moved in and was settled that they learned his occupation. He played the trombone in an orchestra.—*The Detroit Free Press.*

Recently Mr. P. H. Powers, of the Emerson Piano Company, reached his seventieth milestone in the journey of life. Seventy years means a long time, but it means in the case of Mr. Powers that while the snowfall of time has been stealing over him, whitening his locks and his mustache, that it has not dimmed the brightness of his eye or dulled the ruddy color of health upon his cheeks. Neither has it impaired those brilliant mental powers which have made the executive head of the Emerson Piano Co. known and respected throughout our trade. May many years of health and usefulness remain with the honored head of the Emerson house.—*Music Trade Review.*

A New Minuet by Paderewski.

Ignace Paderewski has written a new minuet for the piano, which he has dedicated to his American admirers and given the significant name of "Menuet Moderne." He regards the new composition as his best, and believes that it will meet with greater popular favor than his "Menuet à L'Antique," written in 1883, of which over seven million copies were sold in a single year. It is the first minuet written by Paderewski since "L'Antique," and was composed by the famous pianist expressly for *The Ladies' Home Journal*, and will appear in the October issue.

The Regicides.

A TALE OF EARLY COLONIAL TIMES.

BY FREDERICK HULL COGSWELL.

12 mo., cloth, gilt top, \$1.50.

An absorbing story of Puritan New England, dealing largely with actual historical characters and events, the action centering in the flight and pursuit of Generals Whalley and Goffe, signers of the death-warrant of Charles the First. The book sheds new light on the social and political conditions of the period, and interests all lovers of historical fiction.

"A rare literary treat. 'The Regicides' brings to life again the characters, and the social and political conditions of the early colonial period. There is nothing dead, or stiff, in Mr. Cogswell's work; the humor is light and graceful, and the characters are living forces. It is written in a strong, clear style that compels attention and admiration."—*New Haven Palladium.*

"An interesting story, very pleasantly told, and illustrates a chapter of history that has not had the attention in literature that it deserves. Upon your narrative style I must congratulate you. I hope the book will have the success it unquestionably is entitled to."—*Hon. Edward J. Phelps, ex. U. S. minister to England, in a letter to the author.*

D. Appleton & Co., of New York, have just issued a valuable number in the International Scientific Series, "The Evolution of the Art of Music," by C. Hubert H. Parry. Its appearance has been delayed by the constant necessity of exploring some of the obscure and neglected corners of the wide-spread story of Art. The title suggests the intention of the work, which is so arranged as to show the continuous process of the development of the musical art. The first chapters on artistic disposition, Folk music, choral music, etc., are especially interesting, while the later concisely written chapters give an intelligent outline of music as it is in modern times. Price \$1.75, nicely bound in red and black.

Music Buyer's Guide.

New music from Lyon & Healy, Chicago, Ill.
Yale '99 March and Two Step, by David S. Smith, for piano, 50 cts.
Military Two Step, the Quartermaster, by A. F. Weldon. 50 cts.

New music from J. Schroeder, 12 E. 16th St., New York.

The Lord is My Shepherd, sacred quartet, by Davis, octavo, 15 cts.
Jesu, Thou Art Standing, sacred quartet, by Gollmick, octavo, 15 cts.

New music from the White-Smith Music Publishing Co., Boston.

Fifty Grand Finishing Studies for Pianoforte, by C. Czerny, in six parts, each, . \$1.25.
Pasadena Polka, for piano, by C. S. Chapin, 40 cts.
May Irwin's "Bully" March, by Chas. E. Trevathan, 50 cts.
Kentucky Babe, a Plantation Lullaby, words and music by R. H. Buck and Adam Beibel, 40 cts.

OCTAVO.

Don't Be Sorry, four part plantation song, by Adam Geibel, for mixed or male voices.
Patriotic Braggadocio, humorous part song, for mixed or male voices, words by Harry Mack, music by Adam Geibel, 15 cts.
Our Parade, four part song, mixed or male voices, words by J. L. Molloy, music by Adam Geibel, 15 cts.

New music published by Fillmore Brothers, New York.

Just Some Sweet Pea Blossoms, Waltz Song, by Chas. Gingrich, 40 cts.
Flower Song, for high or low voice, edited by F. W. Root. 60 cts.
Like an Eden, study from the opera, edited by F. W. Root, 35 cts.
Joyful Moments, Rondo in C, by F. A. Williams, for piano, 40 cts.
Up With the Poor, Campaign Song, male chorus, by J. B. Herbert, 8vo, 10 cts.

VOCAL.

Bless the Lord Oh My Soul, by F. Lyon, 10 cts.
Open Mills—Not Mints, campaign solo and male chorus, by W. T. Porter, 10 cts.
Sixteen to One, Republican campaign male chorus, by J. B. Herbert, 10 cts.
One Hundred Cents—Not Fifty-three, a political dialogue, solo and male chorus, by W. T. Porter, 10 cts.
Good Old Republican Times, solo and male chorus, by J. B. Herbert, 10 cts.
McKinley Will Carry Us Through, solo and male chorus, by W. T. Porter, 10 cts.
The Motley Horde of Howlers, male chorus, by J. B. Herbert, 10 cts.
The Dollars of To-Day, male chorus, by W. T. Porter, 10 cts.



The Emblems of the Craft.

BY BRO. ROB. MORRIS, LL.D.

Who wears the Square upon his breast,
Does in the face of God attest,—
And in the face of man,—
That all his actions will compare
With the divine, the unerring Square,
That squares great Virtue's plan.
And he erects his edifice
By *this* design, and *this*, and *this*.

Who wears the Level, says that pride
Does not within his soul abide,
Nor foolish vanity ;
That man has but a common doom,
And from the cradle to the tomb
An equal destiny.
And he erects his edifice
By *this* design, and *this*, and *this*.

Who wears the Plumb, behold how true
His words and walk ! and could we view
The chambers of his soul,
Each hidden thought, so pure and good,
By the stern line of rectitude
Points up to heaven's goal ;
And he erects his edifice
By *this* design, and *this*, and *this*.

Who wears the G—that mark divine—
Whose very sight should banish sin,
Has faith in God alone ;
His Father, Maker, Friend, he knows ;
He vows and pays to God his vows
Before the Eternal Throne ;
And he erects his edifice
By *this* design, and *this*, and *this*.

Thus life and beauty come to view
In *each* design our fathers drew,
So glorious and sublime ;
Each breathes an odor from the bloom
Of gardens bright beyond the tomb,
Beyond the flight of time.
And bids us ever build on *this*,
The walls of God's own edifice.

A narrow-minded man is out of place in a Masonic lodge. There must be some breadth of thought and ideas in the true Mason. He should have magnanimity and generosity of feeling. He should have respect for the opinion of other people. The teachings of Freemasonry, by word and symbol, are very poorly illustrated by those Craftsmen who are full of prejudices, and who would like to force their brethren to follow their wishes in all matters. Freemasonry bears the stamp of tolerance and liberality, and its best representatives are those brethren who do not cherish resentments, who take broad views of all subjects, and who can walk and work with their brethren of different religious creeds and political opinions.—*The Illinois Freemason.*

"Why I am a Freemason."

I joined the Masonic Fraternity when I was but twenty-one years old, being prompted to take such a step by the belief which I entertained that Freemasonry would help me to realize my strong desire for congenial fellowship and true friends. The secret character of the institution was an attraction to me, for I was curious to ascertain the nature of those mysteries which I supposed Brethren of the mystic tie guarded all so sacredly from the outer world.

I was also favorably impressed with Freemasonry by the claims to an ancient origin. Its antiquity charmed me. Perhaps I laid more stress on this point at the outset of my Masonic career than I do now, but I still find a satisfaction in the thought that the Masonic institution as it now exists has been evolved from systems and societies which were powerful forces in society in the remote past. Freemasonry takes on an augmented interest to the thoughtful mind as its antecedents are brought into view. I was likewise moved to seek admission to the Masonic Fraternity because it seemed to me to present both intellectual and moral freedom. What I had learned of Freemasonry led me to conclude that it was established on a broad basis, and had respect for genuine manhood wherever or however expressed. It commended itself to me for its unsectarian character and its practical philanthropy. I felt that I should be helped on the better side of life by becoming a member of such a society, and I think there also came to me the conviction that I might be able to render some better service in the world by my Masonic association.

I am still a Mason because I have found my early estimate of the institution verified, as regards its general character and purposes, while my interest in its philosophy and history has increased with such study as I have been able to make of these inviting features. Freemasonry has grown into my affection with the passing years, as I have come to appreciate the meaning of its symbolism and the benign influence of its varied expression.

I am a Mason by choice to-day because I have a grateful love for an institution that has broadened and enriched my life. I am a Mason because I still count it a privilege to associate with my Brethren in those communions for which our organization provides, and to share with them in Masonic work and its recompenses. I hold to my membership in the Fraternity because I believe it may justly claim to rank among the agencies which sweeten and brighten this world of ours.—*The Craftsman.*

A brother who has waxed old and infirm, or who through misfortune has become poor and destitute, ought not to feel obliged to demit from his lodge on account of inability to pay dues, nor should he be permitted to do so. A remission of his dues and a cordial welcome is by right his due. A lodge so mercenary as to refuse to do so forgets the first principles of Masonry, and ought not to have an existence.—*The Masonic Tidings.*

Personal Responsibility in Life.

No human being can live in this world without increasing or diminishing human happiness, not only of the present, and with those among whom he lives, but of every subsequent age and of those who come after him. No one can detach himself from his connection in the great cause of promoting the prosperity of his fellowmen or acting as a clog to his advancement in things that pertain to his usefulness in life. There is no secluded spot or isolated niche in the universe to which we can retreat from our relations to others, nor can we withdraw the influence of our existence upon the moral and social destiny of the world. Everywhere and at all times our presence or absence will be felt. Everywhere we will have companions who will be better or worse for the influence we exert. We are daily forming character for time and eternity, either one that will bring happiness and honor or one that will bring us misery and disgrace, and in this momentous fact lies all the responsibilities of our lives. Life is a book with clear white pages given us at birth, in which we may write the record of our lives which will live and influence some one after we go hence. We take the pen each day and inscribe our every deed on a new page, expressing our wishes, our hopes and our fears, either for good or evil, and the record grows every day through the years we live. We cannot look back upon what we have written in life's great drama, but realize it only through memory. Nor can we erase a single thing that is written therein until life is finished and the book is closed ; therefore let us take heed that by our acts nothing be inscribed on these pure white pages that will soil its beauty, or reflect on a life given for high and noble purposes.—*Keystone.*

Your Solemn Promise.

Stretch forth your hand to assist a Brother whenever it is in your power ; to be always ready to go anywhere to serve him ; to offer your warmest petitions for his welfare ; to open your breasts and hearts to him ; to assist him with your best counsel and advice ; to soothe the anguish of his soul, and betray no confidence he reposes in you ; to support him with your authority ; to use your utmost endeavors to prevent him from falling ; to relieve his wants as far as you are able, without injuring yourselves or your families. In short, mutually to support and assist each other, and earnestly to promote one another's interests, are duties which (you well know) are incumbent upon you. But do these duties always influence you ? Are they not too often forgotten ? Is not your worthy Brother too frequently neglected, and the stranger preferred to those of your own household ? You are connected by solemn promises ; let those always be remembered as to direct your actions ; for then only will you preserve your consciences void of offense, and prepare that firm cement of utility and affection which time will have no power to destroy.—*Keystone.*

MIGNON SCHOTTISCH.

Moderato.

FRANCOIS BEHR, Op. 55. No. 4.

First system of musical notation. Treble and bass clefs. Key signature: one flat (B-flat). Time signature: 2/4. Dynamics: *f* (forte) in the first measure, *p graz.* (piano grazioso) in the fifth measure. Pedal markings: *Ped.* with an asterisk below the first and fourth measures.

Second system of musical notation. Dynamics: *mf* (mezzo-forte) in the fifth measure. Pedal markings: *Ped.* with an asterisk below the first, third, fourth, and fifth measures.

Third system of musical notation. Dynamics: *p* (piano) in the first measure. Pedal markings: *Ped.* with an asterisk below the second, third, and fifth measures.

Fourth system of musical notation. Dynamics: *f* (forte) in the second measure, *mf* (mezzo-forte) in the fourth measure. A diamond symbol with the text "to Coda." above the fourth measure. Pedal markings: *Ped.* with an asterisk below the first, second, third, and fourth measures.

Fifth system of musical notation. Pedal markings: *Ped.* with an asterisk below the first, second, third, fourth, and fifth measures.

grazioso
p
Ped. * *Ped.* * *Ped.* * *Ped.* *

f
Ped. * *Ped.* * *Ped.* * *Ped.* *

elegante.
Ped. * *Ped.* * *schertz.*
Ped. * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *

mf
Ped. * *mf*
Ped. * *Ped.* * *Ped.* *

cres.
Ped. * *Ped.* * *Ped.* * *Ped.* *

mf
Ped. *
Ped. *
Ped. * Ped. *

Ped. * Ped. *
p elegante.
Ped. *

schertz.
Ped. *
Ped. *
Ped. *

Ped. *
Ped. * Ped. * Ped. *
D.S.
Ped. *

⊕ CODA.
p dolce
Ped. * Ped. * Ped. *
f
Ped. *

Ped. *
p
dim. riten. pp
Ped. * Ped. * Ped. *

POLONAISE.

Allegro non troppo con grazia. (♩-54. ♩-72.)

G. LANGE,
(Born in Berlin 1830; died 1890.)

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 3/4 time signature. It begins with a melodic line featuring a dotted quarter note followed by an eighth note, with fingerings 5, 3, 1, 2, 4 indicated above. The lower staff is in bass clef, starting with a piano (*p*) dynamic and a steady eighth-note accompaniment. A *mf* dynamic marking is placed above the first measure. The system concludes with a fermata over the final measure, which is numbered 5.

Il basso leggero

The second system continues the piece. The upper staff features more complex melodic patterns with fingerings 3, 1, 3, 5, 4, 2, 3, 2, 1, 1, 1, 2, 3. The lower staff maintains the eighth-note accompaniment. A *mf* dynamic marking is present. The system ends with a fermata over the final measure, numbered 5.

The third system introduces dynamic contrast. The upper staff has a *f* (forte) dynamic in the first measure, which then softens to *p* (piano) in the second measure. The lower staff continues with the accompaniment, marked *p*. Fingerings 1, 4, 2, 1, 2 are shown above the upper staff. The system concludes with a fermata over the final measure, numbered 5.

The fourth system features a *f* dynamic marking above the upper staff. The melodic line includes a triplet of eighth notes. The lower staff continues with the accompaniment. The system concludes with a fermata over the final measure, numbered 5.

1 4 1 3
pp

3
p *mf* *dolce*

brillante
 1 3 4 1
 4 1 1 3 3 1
p *cresc.* *mf*

4 3 5
 4 3 2 1 3
 4 3 2 1 3
f *ten.* *senza rit.* *mf*
p Il basso leggero

4 3 1 3 3
 3 6 4

meno mosso
f *p* *espressivo*
pp
 3 2 1 1 1 2 3 5 4

p
 2 1 3 3 4 5

dolce *poco* *a* *poco cresc.*
p a tempo
p
 4 2 5 4 2 1

f dimin. ten. *mf ten. dimin.*
 2 1 4 2 1 3 4 1 3 1 4 1 2

p *f* *ff*
 3 5 1 1

Only Once More.

Words by H. L. D'ARCY JAXONE.

Music by FRANK L. MOIR.

mf Cantabile.

Andante

mf

Ped. * *Ped.* * *Ped.* * *Ped.* *

1. When oth - er
2. When oth - ers

hands..... are clasp'd in thine..... And oth - er eyes..... shall smile on thee..... When oth - er
breatheearth's sweetest vow, And oth - er lips..... their love shall tell, O! think of

hearts..... shall seek my shrine,..... O! think how dear thou art to me.
one who loves thee now, Who loves not wise - ly, but too well.

rall.

rall. *rall.*

p a tempo con espress.

p a tempo. *col canto.*

On - ly once more, love, On - ly once more, O! give one pass - ing thought to me,
On - ly once more, love, On - ly once more, O! weave a new love's gold - en spell,



rall. **1**

Just as of yore, love, On - ly once more, O! give one pass - ing thought to me,
 Just as of yore, love, On - ly once more, O! weave a new love's

a tempo.

2

gold - en spell

f *dim.* *rall.* *a tempo.* *mf*

con espress.

3. When oth - er lights of love shall fade, And ev - 'ry dream of

p

cantabile.

love is o'er, In smiles or tears, in sun or shade, On - ly re - turn to

agitato. *cres.* *f*

me once more, In smiles or tears, in sun or shade, On - ly re - turn to

rall.

me once more, On - ly re - turn to me once more, On - ly once more, love,

rall. col. canto.

rall. *mf*

Ped. *

On - ly once more, On - ly to love as ne'er be-fore, In days of yore, love, for

f *f*

Ped. *

Ped.

f *ad lib.*

ev - er - more, On - ly to love, For ev - er - more.

f col. cauto. *f* *sf*

Ped. *

Ped. *

sf *

'THE BASHFUL SUITOR.'

DUET FROM "LA CIGALE."

Words by F. C. BURNAND.
Tempo di Valse.

Music by E. AUDRAN.

MARTON.

Why not be - gin at the be - gin - ning,

That is the way I rec - om - mend; If you should win

what is worth win - ning, Start! and you may get to the end.

VINCENT. (*Aside.*)

How to be - gin? I feel like stutt - ring, What can I say, yet not of

f Stu-pid to grin, worse to keep mutt'ring, Say what I may,

p MARTON
will she at-tend? Commence! Commence!

p legg.

VINCENT. (*Aside.*)
It must be now or nev-er, You have some sense,

VINCENT.
To speak pray do en-deav-our, Oh! yes! Oh, no! 'Tis like this,

suivez.

Why not be - gin! At the be - gin - ning? That is the way I rec - om -

How to be - gin! At the be - gin - ning? That is the way I rec - om -

mend; If you woul' win What is worth win - ning, Start! and you

mend; If you would win What is worth win - ning, Start! and you

may at - tain the end.

may at - tain the end.

p rall.

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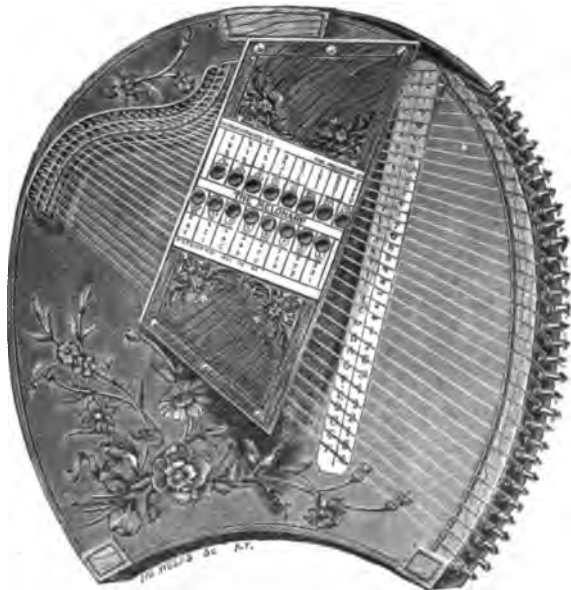


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When she quits her palace
All the slaves are dumb—
Dumb with dolour till the Queen
Back to Court is come;
Dumb the throats of thunder,
Dumb the dulcet lips,
Lacking all the sovereignty
Of her finger tips!

Dusky slaves and pallid,
Ebon slaves and white,
When the Queen was on her throne
How you sang to-night!
Ah, the throats of thunder!
Ah, the dulcet lips!
Ah, the gracious tyrannies
Of her finger tips!

Silent, silent, silent,
All your voices now;
Was it then her life alone
Did your life endow?
Waken, throats of thunder!
Waken, dulcet lips!
Touched to immortality
By her finger tips.

—American Art Journal.



Miss Myrta French, American Prima Donna.

Miss Myrta French, the young American prima donna, who won success on a tour of the country last season as the prima donna of Sousa's Band, is a native of Eau Claire, Wisconsin. Like most young vocal aspirants, she came to New York, where she studied singing for several years under well accredited masters, after which she went to Paris to finish under Sbriglia, with whom she remained for two years. She then made a brilliant debut in Paris, with the assistance of M. Pol Plancon. "Le Figaro," in reviewing her debut, said:

"Her voice is a fine soprano, with wonderful purity and timbre. She distinguished herself by an infinite grace and charming manner

in rendering the Aria from "Semiramis." She excited the sincerest admiration by her majestic singing."

Miss French followed up her Paris success by a short tour in opera, after which she returned to America and made her debut in New York at the Madison Square Garden, under the baton of Anton Seidl, and was pronouncedly successful. She is petite, a brunette, and is possessed of great charm of manner. Her colorature singing is delightful. She handles her high soprano voice excellently. Its tones are as clear as a bell, her intonation perfect and her attack true. She merits her success.

Miss French has since appeared success-

fully at the Damrosch Concerts at Carnegie Hall, and at the Seidl Concerts, Brighton Beach. She has also appeared in oratorios and prominent concerts throughout the country.

Her next engagement was for two years as prima donna with Hinrich's Grand Opera Co., when she delighted the connoisseurs of Washington, Baltimore and Philadelphia, and won critical praise for her romantic interpretations as a singing actress in Ambrose Thomas' "Mignon" and Gounod's "Romeo and Juliet," several of the critics speaking of her as an ideal interpreter of the Shakespearean-Gounod heroine.

Miss French has been universally praised for her sound musicianship, irreproachable style and captivating stage presence, and is one of the most successful of the younger American singers who have appealed to the public for recognition during the past ten years.—*American Art Journal*.

Allegretto Club.

The members of the Allegretto Club, comprising about 40 of the piano pupils of Mrs. F. D. Meigs, were the guests of honor at a delightful musicale given recently in the banquet hall of the Hotel Majestic, by Mrs. Meigs. This club meets every two weeks for special instruction, with an occasional meet like that at the Majestic. During the afternoon Mrs. Meigs read most interestingly from "Anecdotes of Great Musicians." She also played several duets with her pupils and there were also piano solos by some of the more advanced scholars. Miss Ella Whitten, a pupil, explained, by an informal talk and piano illustrations, the Zwintscher method, a method which Mrs. Meigs learned while in Europe last year, and which she uses almost exclusively in her teaching. It is a natural method of music teaching, and does away with nine-tenths of the drudgery of piano practice. It involves an easy use of hands, wrists, and arms, adding much to the grace as well as skill of the pianist. Miss Whitten in her illustrations was criticised by the others in the class, who have been taught as much about the method as has she herself. Light refreshments were served, and the remainder of the time was devoted to musical games. Among the members of the club who were present were: Miss Bessie Welch, Miss Mary Shepard, Miss Edna Higby, Miss Mabel Tucker, Miss Mildred Main, Misses Flora and Orlo Parker, Miss Nellie Taylor, Miss Grace Brown, Miss Myra Fullerton, Miss Nettie Marsh, Masters Sanford Hotchkiss, Edward Endee, William Powning, Samuel Hardy and Minot Parker.

American Art Journal.

We are under obligations to the American Art Journal for the use of the cut and article on Miss Myrta French, which appears in this issue. The American Art Journal is one of the oldest and best periodicals devoted to music and the music trade published in the United States. It has been a welcome visitor to our editorial table for over thirty years.

Van Vredenburg's Famous Painting.

An exquisite reproduction in 14 colors of Van Vredenburg's oil painting, "Our Bench Show," representing a yard of playful puppies (size, 10 x 36 ins.), is given to every subscriber with the December issue of *Demorest's Magazine* (published November 15). This issue is enlarged and bound in a beautifully printed cover, and is replete with illustrations and reading matter pertaining to the X-mas holidays. It is sold for 20 cents a copy. The Van Vredenburg alone in this one number is worth more than the price of a year's subscription. It is the cutest picture we have seen and appeals to every lover of art and to everyone who is fond of dogs. Any of our readers who wish this beautiful picture can, by cutting out this notice and sending it to the *Demorest's Magazine*, 110 Fifth Avenue, New York, with 20 cents in stamps, receive it by mail, carefully packed, and at the same time a copy of the X-mas *Demorest*. The magazine, by the way, has been phenomenally successful during the past year, having increased its subscription list to 180,000 names—a clear gain of 100,000. There must be something in a magazine that can do that.

It Wasn't Him.

At a village near Accrington, Lancashire, there is a certain Wesleyan chapel where a base viol has been introduced to assist the choir. On a recent Sunday, while the parson was in the middle of the sermon, a big bull got out of his pasture and came swaggering down the road, growling as he came. The minister heard the loud bellow and, looking up toward the singers' seats with a grave face, said: "I would thank the musicians not to tune during service time; it annoys me." The choir was surprised, but nothing was said. Pretty soon the bull gave another grumble and then the parson became frantic. He stopped short and, looking directly at the base viol player, said: "I now particularly request Mr. L. that he will not tune his instrument while I am preaching." This was more than the fiddler could stand. Popping up in his seat he snapped out: "It isn't me, parson—it isn't me! It's the old town bull."

Gibson to Illustrate Dickens.

C. D. Gibson and Edward W. Bok were chatting together in the former's studio one day, when the editor of *The Ladies' Home Journal* said:

"Why don't you drop the American girl, Gibson, and try something entirely new?"

"What is there new?" asked Gibson.

"Illustrate Dickens," laconically answered the editor.

"Illustrate Dickens!" repeated Gibson. "Why, man alive —" Just then the artist's mother came into the studio. "Mother," he said, "what have I always told you I would rather do in the way of illustration than anything else?"

"Well, I don't know, Dana, unless it is to illustrate Dickens."

"Exactly, and Bok walks in just now and asks me to do it."

Gibson went to Europe on his wedding trip and remained in London for six months. There he worked away at his Dickens sketches. Upon his return a few weeks ago he delivered the first drawings of the series to *The Ladies' Home Journal*, and the initial one will be printed in the Christmas issue. The finished drawings are said to be remarkable portrayals. The characters chosen are Pickwick; Pecksniff and his two daughters; David Copperfield; Dick Swiveller and The Marchioness; Old Scrooge, from "A Christmas Carol;" Caleb Plummer and his blind daughters, and other characters from Dickens. The *Journal* will present the entire series during 1897.

Music Buyer's Guide.

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 My Wheel Napoleon, words by Howard S. Bott, music by Jas. Beckel, 40 cts.
 Sweet Little Blue Eyed Mary, composed by James Shields, arranged by Jas. Beckel, 40 cts.
 The New Trolley Way, a humorous ballad, words by Wm. V. Sweeney, music by Jas. C. Beckel, 40 cts.
 Awake! Arise! Brave Cuba's Sons, patriotic song and chorus, words by H. S. Bott, music by Jas. C. Beckel, 40 cts.
 Ring Out the Factory Bells, words by D. B. Williamson, music arranged by Wm. B. Evans, 25 cts.
 The Theory of Music in a Nutshell, 10 cts.
 Harmony on a new and simplified plan, in ten lessons, by Jas. Beckel, 10 cts.
 What Do You Think of Gold, Bill, Say? Campaign Song, 10 cts.

As the time again approaches when "Peace on Earth, Good Will to Men" is annually heralded, organists and choirmasters begin to search for suitable selections for their festival and service programs. One of the many recent compositions in this line deserves especial mention—"The Son of God So High, So Great," written by one of our most popular local composers and musicians, Mr. J. Haydn Waud, and published by Wm. A. Pond & Co., of New York. It is written for contralto or bass, and the happy fitness of the music to the text makes it a most valuable addition to sacred musical literature.

New Music published by George W. Day,
73 West 38th st., New York.

Dolly's Mama, words by Geo. W. Day, music
by Wm. H. Nelson, 40 cts.
He Told Her Fairy Stories, words by Geo. W.
Day, music by Wm. H. Nelson, 50 cts.

New Music published by the White-Smith
Music Publishing Co.

INSTRUMENTAL.

The Amateur Guitar Soloist, especially de-
signed for beginners, with second guitar
part and mandolin obligato, introducing
the major and minor harmonies in the six
principal keys, all in the first position, by
George Barker. Marie Waltz, Kittie Polka,
Frances Gavotte, May Mazurka, Alma
March, and Maud Schottische, each, 30 cts.
Two Pipe Organ Piece, by George F. Hamer.
Schurzo in A Minor, and Allegro in C;
each, 40 cts.
Echo of the Woods, Idyl for the piano, by
Paul Keller, 35 cts.
La Cinquantaine, by Gabriel-Marie, for piano.
50 cts.
Joys of Minstrelsy, overture, by H. Walton,
for piano, 60 cts.
The "Tech" Two Step, for piano, by L.
Mauran-Bloodgood, 40 cts.

VOCAL.

Three Songs, the text from Moore's Poems,
the music by D. S. Babcock; Sing, Oh
Sing, soprano song, 60 cts.; Sing, Sweet
Harp, mezzo soprano, 35 cts.; The Eve of
Battle, baritone, 40 cts.
The Kronberg 8 Prize Songs, for high or low
voice, as follows: Wake Thou My Darling,
serenade by Walter Gould; The Mermaid,
by A. C. Knight; Cavalier's Love Song, by
John W. Metcalf; My Lady Waits, by C.
Minetti, each, 50 cts.; Laugh and Be Merry,
by L. F. Gottschalk; Never to Part, by Kate
Vannah; Love's own True Light, by C.
Minetti, and My Own Sweetheart, by L. F.
Gottschalk, each, 40 cts.
Hark! What Celestial Notes We Hear,
Christmas song for soprano or tenor, by
Fred D. Bates, 40 cts.
Isola Bella, Fair Isle of the Sea, by E. H.
Bailey, 40 cts.
You are Mine, in E flat, by Lohr, 60 cts.
Sweet Summer-Tide, duet for soprano and
alto, or soprano and tenor, by John St.
George, words and arrangement by D. L.
White, 40 cts.
The Lark's Song, for soprano, by Reginald
de Koven, 50 cts.
De Frogtown Terror, the coon song of the
day, introduced by Madge Lessing, words
by Herbert N. Farrar, music by A. B.
Sloane, 40 cts.
The beautiful realistic home song, Back 'Mid
the Clover and the Corn, as sung with
unbounded success in the Old Homestead;
words by R. J. Jose, music by Monroe H.
Rosenfield, 40 cts.
Have You Seen the Old Home Since You
Left it? the latest song, words by Arthur
J. Lamb, music by Bernard Adler, 40 cts.
Hark! What Celestial Sounds, Christmas
Anthem, by Benj. W. Loveland, octavo,
16 cts.

A Song of Hope, for male voices, by Adam
Geibel, words by Burnell Applegat, octavo,
6 cts.

Joys of Minstrelsy Overture, vocal score, by
H. W. Walton, octavo, 12 cts.

New Music from Fillmore Brothers, 40 Bible
House, New York.

Dreaming, Waking, study from the Opera for
students of singing, edited and annotated
by Frederic W. Root, for low or high voice,
35 cts.

That Wonderful Night, solo and chorus for
medium voice, words and music by Chas.
H. Gabriel, 35 cts.

Rustic Dance, by Fred. A. Williams, for piano.
25 cts.

Meridian March and Two Step, by A. H.
Shaw, for piano, 35 cts.

Santa Claus' Reception, a juvenile cantata for
Christmas, by Chas. H. Gabriel,
30 cts., or \$3 per doz.

The Great Light, a sacred cantata for choirs
and choral societies, by Finley Lyon,
30 cts., or \$3 per doz.

The Angel's Message, anthem in F, by J. B.
Herbert, octavo, 10 cts.

The Holy Babe of Bethlehem, anthem in C,
by H. P. Danks, octavo, 10 cts.

Fillmore Brothers have just published a
collection of new gospel songs for male
quartets and choruses, the "Male Choir," by
Fred. A. Fillmore, with special contributions
by F. Lyon, and J. H. Fillmore. Price 15 cts.

The latest songs published by the Zeno
Mauvais Music Co., of San Francisco.

Edith O'Hara, latest Broadway song, sung by
Lydia Yeamans-Titus, composed by Jas. H.
Marshall and Walter Wolff, 40 cts.

He Stole My Girl With That Tura-Lu, latest
swell coon song, by Jas. H. Marshall and
Walter Wolff, 40 cts.

There Was a Pair of Us, by John T. Spickett.
The funniest of all the comic songs, 40 cts.

A Convict's Hope, a beautiful descriptive
song with waltz chorus, by Jas. H. Marshall
and Walter Wolff, 40 cts.

Dat Cross-Eyed Hoo-doo Coon, greatest coon
song of the day, by Lee Johnson, 40 cts.

Mary Loves Her Harry, latest serio-comic
song, by Marshall and Wolff, 40 cts.

Is That Love? Descriptive waltz song, words
by Mam. Steinle, music by Lee Johnson,
40 cts.

She Can't Be Beat, a charming song with
waltz refrain, by Marshal and Wolff, 40 cts.

Rosie Dean, latest waltz song, words and
music by Lee Johnson, 50 cts.

A 'Frisco Girl, great up-to-date hit, by Mar-
shall and Wolff, 40 cts.

When the Cows Come Home, song and chorus,
words by E. L. Vickers, music by D. A.
Hakes, 40 cts.

Forgotten, words by F. E. Belden, music by
D. S. Hakes, 40 cts.

By-Lo Baby, By-Lo, by Lee Johnson, sung
with great success, 50 cts.

Parson Johnson's Chicken Brigade, a great
big coon hit, by Lee Johnson, 40 cts.

Lullaby, from the operetta of "The Bandit,"
by A. S. Rhorer, 50 cts.

The latest song to meet with popular ap-
proval is "She Never Saw Her Jamie Boy
Again," a pathetic poem with waltz refrain,
sung with great success by Clark E. Beck-
with, the famous vocalist. Words and music
by W. E. Chadwick, published by the Chad-
wick Publishing Co., of Waterville, Me., 40 cts.

New Music published by the Brooks &
Denton Co., New York City.

VOCAL.

I'll Think of You, Love, words by Dave
Reed, Jr., music by Lawrence Rogers,
handsome title, 40 cts.

My Angeline, sentimental ballad with refrain,
by Dave Reed, Jr. Handsomely illustrated
title page, 40 cts.

INSTRUMENTAL.

The 'Possum Hunt, characteristic two-step
for piano, by Chas. L. Van Baar, 40 cts.

Chrysalis, romance for piano, by Harold
Melville, 50 cts.

Little Dark Brown Lou Schottische, for
piano, by F. Wilbur Hill, 40 cts.

New music from Wm. A. Pond & Co., New
York City.

INSTRUMENTAL.

Constance Two Step, for piano, by Dorothy
G. Lawton, 60 cts.

Our Own Waltz, A. B. deFrece, for piano,
75 cts.

Novelty Polka, by Cuthbert Clark, for piano,
60 cts.

First Whisper of Love Gavotte, by DeJanon,
for two madolins and guitar, 50 cts.

Divertimento Sul Faust, 1st and 2d mandolin,
and piano, by Tipaldi, 90 cts.

American Ladies Polka, for two mandolins,
guitar, and piano, by Tipaldi, \$1

VOCAL.

The Lord My Pasture Shall Prepare, sacred
duet by Albert J. Holden, 70 cts.

The Son of God, Christmas Solo for contralto
or bass, by J. Haydn Waud, 50 cts.

The Holy Child, a Christmas Idyl for soprano,
by J. B. Marsh, 50 cts.

Serenade, song by Alma A. Crowley, 60 cts.

OCTAVO.

Hosanna! sacred quartet or chorus, words by
J. D. Evans, music by J. W. Parson Price,
10 cts.

Rejoice Greatly, Christmas Anthem, by W.
C. Williams, 20 cts.

Twelve Gloria Patri (Glory be to the Father),
set to music in different keys, by Albert J.
Holden. Complete, 25 cts.

Sing Alleluia Forth, by Albert J. Holden.
25 cts.

O Holy Child of Bethlehem, Christmas
Anthem, words adopted from the Christmas
Hymn of Bishop Phillips Brooks, music by
Geo. W. Warren, 15 cts.

Christmas Carol Annual Nos. 35 and 36. 5
cts. each.

Christmas Service for the Sunday School, by
H. P. Danks, 5 cts. each

Several single sheet Christmas Carols, new,
by Holden, Danks, Carmienceke, and Flagg,
5 cts. each.



Timely Warning.

BRO. ROB. MORRIS.

Where is thy Brother, Craftsman, say,
Where is the erring one to-day?
We look around the festive band—
What cheerful smiles on every hand!
The voice of laughter swells a-main—
Where is the brightest of the train?
The ready wit, the generous word,
The glee of music's best accord,
The bounteous gifts—oh, where is he,
The prince of Mason's revelry?
Not left unwarned in death to fall,
To lapse without one friendly call!

Alas, the grave has closed above
So many objects of our love!
There is so many a vacant chair
In every group where Masons are!
Of some the drunkard's cup doth tell;
Tempted, yet sorrowing, *they fell*;
Day after day they saw the light
Recede, till day was turned to night;
Yet yearned and strove to pause, and stay
Their feet upon the slippery way;
They fell, and none so bright are left
As those of whom we are bereft.

A voice from out the grave demands—
"Where is thy Brother? are thy hands
Quite guiltless of his priceless blood?
How often have ye kindly stood,
And whispered loving words and prayer
Within the erring Brother's ear?
How often counseled, plead, and warned
And from approaching danger turned?"
The thoughtful tear, the heavy sigh,
Must speak for conscience a reply;
Quick, then, oh Craftsman, up and save
The living from untimely grave!

The guild of commercial travelers, numbering in the United States around 500,000, includes a vast number of Blue Lodge Masons, and a great number who proudly boast the possession of more degrees than three. Many among the great lights of Freemasonry are included in the honorary committee, and personally interested in the success of the big Commercial Travelers' Fair to be held December 15-28, at Madison Square Garden, New York City.

The officers of the Fair are: Chairman, Hon. Chauncey M. Depew, LL.D.; Vice-Presidents, Hon. William L. Strong, and Hon. Roswell P. Flower; Secretary, R. G. Dun, Esq., and Treasurer, Hon. George E. Green, Mayor of the city of Binghamton, N. Y., and President of the Commercial Travelers' Home Association of America. The Director-General of the fair is Col. A. B. de Frece. Mr. Alfred Chasseaud is Assistant Manager, and Allen S. Williams is chairman of the Press and Commercial Travelers' Day Committee.

The object of the fair is to raise \$150,000, the sum requisite to complete the National Home for indigent American Commercial Travelers, their dependent wives or widows, and their children.

A few among the many well known Masons interested are; Messrs. Frank Lawrence, F. A. Burnham, H. H. Brockway, C. Lantner, C. P. Wildey and Charles Millar.

A well qualified reception committee of Masons will be duly prepared to welcome in due form all the worthy western brethren who will doubtless travel toward the East about fair time, and who, if qualified, will receive all the hospitable refreshment to which their rank may entitle them. The Commercial Travelers' Fair will prove almost as much of a reunion for the Knights and Shriners as would a Conclave or a Pilgrimage.

True Friendship.

Freemasonry is like a true and loving bride. When we are young we are captivated by a glance, and attracted by the white raiment of purity and the blue mantle of charity which enwraps her lovely figure. When she speaks to us her language of symbolism is music in our ears. The more we study her character the brighter shines forth her virtues. As we go toiling up the hill of life, in prosperity and in the strength of manhood, she walks by our side directing us by her precepts and principles, and guarding us by her wisdom. When we reach the summit of our achievements, she stands by our side, rejoicing with us and delighting to do us honor. As we turn to go down the western decline, she still goes with us, cheering us on our way. Should sickness attack us and trouble and bereavement enter our homes, Freemasonry, ever faithful, watches at the bedside, and comforts and consoles the aching heart. Should some great misfortune come upon us, should the glorious light of the sun at high twelve go out of your eyes forever, and the midnight darkness of low twelve settle down upon you, then you will feel her arms clinging about you, and when you meet on every side the strong grasp of a Brother's grip, then, my Brother, you know and appreciate what Freemasonry is to you and to the world.—*Keystone.*

It is frequently asserted that Masonry ought to be more progressive. If by progressive is meant that novelties, spectacular demonstrations, public installations, an adaptation to passing fancies, to the forms which futile, though glittering superficialities assume, to supersede the real and the true, then Masonry would be false to its character and origin. It is the glory of the Fraternity that it is steadfast and established. It resists innovations with a power which has never been overcome. Its landmarks are the towers of its strength. They may be assaulted but cannot be destroyed. Freemasonry is a citadel in which its mysteries are guarded by its usages and customs. They never slumber or sleep. The watchful eye of these guardians are never closed. By the Masonic light which is unextinguishable, the approach by force or stealth of hostile aims is detected.

Progress may assume to be a virtue, but progress not based on the severest application of admitted truths cannot enter the temple gates. The advancement, admitted and commended, is proficiency necessary for further advancement. This all should seek, and all be interested in imparting, and all reject the seductive influences of that progressive spirit which seeks to build, by destroying the foundation.—*Keystone.*

A Brotherly Hand.

BY D. G. RICKERS.

'Twas only a grasp in the hurry—
The bustle and business of life.
The strong, friendly grip of a Brother,
As the crowd jostled on in its strife;
But that grasp left a lingering feeling
Of friendship, encouragement, cheer,
And you felt all refreshed and light-hearted,
Like the world wasn't all dark and drear;
'Twas only a hearty, warm hand-shake,
A grasp with its greetings so bland,
Yet somehow all day seemed the brighter
For that grasp of a brotherly hand.

'Twas only a touch in the darkness,
When trials and danger were rife,
A warning, a guide, a protection,
An omen of good 'mid the strife;
'Twas only a hand stretching outward,
To beckon, or caution, or cheer,
A monitor, piloting upward,
A counselor, faithful and near;
'Twas only a touch in the darkness—
That touch had a meaning demand—
No signal is true and unfailing,
Like the touch of a brotherly hand.

THE groundwork of Freemasonry rests on a solid and lasting foundation, which, in all ages, has defied the attacks of time as well as the opposition of the world, actuated by invincible ignorance, or malicious and vindictive animosities. The moral grandeur as well as the wonderful power of the Masonic Fraternity, consists in its unity, harmony, fraternity and the virtues it inculcates, and its practices and precepts. To maintain this character, it is the duty of its votaries to so enlighten the mind and purify the hearts of its members, that no inroads can be made into the temple which contains its ancient and honorable mysteries. The surest and truest means to effect this paramount obligation will be found in so teaching those who unite with the Craft, as they proceed in gaining light and knowledge, that proficiency is thoroughly obtained as they progress. When so taught, so impressed, so enlightened, each carries with him as he advances those great truths, which, when all are received, constitute him a perfect component of the great moral temple of the Fraternity, whose walls are thus made of living stones, and its battlements of the purest and most indestructible virtues.—*Keystone.*

Men who have made their mark—Those who could not write.

PRAYER TO THE VIRGIN.

Lento sostenuto.

GUSTAVE LANGE.

The musical score is written for piano and consists of five systems of music. Each system contains a grand staff with a treble and bass clef. The tempo is marked *Lento sostenuto.* The first system begins with the dynamic *mf cantando.* and includes the instruction *Ped.* with an asterisk. The second system continues with *Ped.* and asterisks. The third system introduces *cresc: poco.* and *Ped.* with asterisks. The fourth system features *cresc: espressivo.* and *Ped.* with asterisks. The fifth system concludes with *f*, *Ped.*, and asterisks, followed by *pid.* and asterisks. The score is characterized by a steady bass line and a melodic line in the treble clef, with frequent use of the sustain pedal.

Poco piu mosso

First system of musical notation for the right and left hands. The right hand features a melodic line with a slur and a dynamic marking of *f*. The left hand plays a rhythmic accompaniment. Pedal markings include *Ped. cres.*, *Ped.*, and *Ped.*, each followed by an asterisk. A piano diagram is shown below the staff.

Second system of musical notation. The right hand continues the melodic line. The left hand accompaniment includes a dynamic marking of *f*. Pedal markings include *Ped.*, *Ped.*, and *Ped.*, each followed by an asterisk. A piano diagram is shown below the staff.

Third system of musical notation. The right hand has a dynamic marking of *dim.* and a tempo marking of *a tempo*. The left hand has a dynamic marking of *mf* and a tempo marking of *rit. poco*. Pedal markings include *Ped.*, *Ped.*, and *Ped.*, each followed by an asterisk. A piano diagram is shown below the staff.

Fourth system of musical notation. The right hand continues the melodic line. The left hand accompaniment includes a dynamic marking of *mf*. Pedal markings include *Ped.*, *Ped.*, and *Ped.*, each followed by an asterisk. A piano diagram is shown below the staff.

Musical score system 1, first system. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The system contains three measures. The first measure is marked with a forte dynamic *f* and a pedaling instruction *Ped.*. The second and third measures also have *Ped.* markings. Asterisks are placed at the end of the first, second, and third measures.

Musical score system 2, second system. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The system contains three measures. The first measure has a *Ped.* marking. The second measure has a *Ped.* marking and a *rit: poco* instruction. The third measure has a *dim: Ped.* marking and a *rit:* instruction. Asterisks are placed at the end of the first, second, and third measures.

Musical score system 3, third system. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The system contains four measures. The first measure is marked *a tempo.* and *mf poco agitato cresc:*. The second, third, and fourth measures have *Ped.* markings. Asterisks are placed at the end of the second, third, and fourth measures.

Musical score system 4, fourth system. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The system contains three measures. The first measure is marked *f con passione.* and *Ped.*. The second and third measures have *Ped.* markings. Asterisks are placed at the end of the first, second, and third measures.

rit. poco
dim.
tranquillo
p
Ped. * *Ped.* * *Ped.* *

tempo primo.

mf espressivo *contando.*
Ped. * *Ped.* * *Ped.* *
Ped. * *Ped.* * *Ped.* *

Ped. * *ff con passione*
Ped. *
Ped. *

Ped. * *Ped.* * *Ped.* *

Ped. * *Ped.* * *dim.* * *Ped.* *

mf tranquillo
Ped. * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* *sempre* *

cres. *f sempre.*
Ped. * *Ped.* *

Ped. * *rit: marcatis.* *Ped.* * *sf* *
Ped. *

Consolidation March

(GREATER NEW YORK.)

EDNA I. WALTON.

Introduction. *Marcia.*

ff *ped.* *ped.* *ped.* *ped.* *ped.* *f* *ped.*

ped. *ped.* *ped.* *ped.* *ped.*

dim. *mf* *f* *ped.*

ped. *ped.* *ped.* *ped.* *ped.*

cres. *ped.* *ped.* *ped.* *ped.*

dim. *mf* *ped.* *ped.* *ped.* *ped.*

p *ped.* *ped.* *ped.* *ped.*

Fine. *con espress.* *TRIO. mar. il canto* *ped.*

ped. *ped.* *ped.* *ped.*

ped. * ped. * ped. * ped. *

ped. * ped. * ped. * simile.

cres. ped. * ped. * ped. *

ped. * ped. * *p* cantabile. *mf* ped. *

ped. * *mf*

p. *mf* ped. * simile.

dim. D.C. al Fine. ped. * ped. * ped. * ped. * ped. *

THIS IS MY DREAM.

Words by MARY MARK-LEMON.

Music by MILTON WELLINGS

Moderato.

mf

1. Sometimes I dream that
2. Sometimes I seem to

mf *rit.* *a tempo.*

days of old are float - ing Far from the ha - ven where we bade them rest, And in the twi - light
hear up-on the si - lence Words that you spoke when love so old was new, That tell my heart your
a tempo

rit.

1st verse.

wait beside my threshold That in life's eve-ning shines serene and blest. Each golden hope on
path is cast in sha - dow, And life has proved un - faith-ful and un - true.

wings uprais'd to Heav'n, Each answer'd pray'r made good and true by pain, All broken faith re

link'd by one glad word, Such is my dream, such is my dream, Such is my dream, ah! do I

2d verse.
 dream in vain. Then in the dark - ness turn your hands toward me, Now from the sha - dow
accel con passione.
p accel.

tempo
 turn to light a - gain Love that is true shines brightest in the shade, This is my dream, This is my dream.

This is my dream, ah! do I dream, in vain, This is my dream, ah! do I dream in vain.

colla voce.

LITTLE BABY, GO TO SLEEP.

CRADLE SONG.

Words and Music by **FREDERICK S. HALL**, Author of "At Heaven's Door," "In the Rainbow After the Shower," "The N. E. O. P. March," etc., etc.

1. Go to sleep, my ba-by dear,
2. Lit-tle ba-by, go to sleep,

While the stars are shin - ing, And the moon - beams bright and clear, O'er the earth are
While the moon is beam - ing; Close thine eyes in slum - ber deep, Soft-ly I'll sing in thy

ly - ing; Sleep un - : the morn - ing light Wakes thee to a life more bright,
dream - ing. God in love my an - gel keep, While in slum - ber-land thou dost sleep,

The musical score is written in G major and 6/8 time. It consists of a vocal line and a piano accompaniment. The piano part features a steady bass line with chords in the right hand. Dynamics include *p*, *mf*, *f*, *cres.*, and *rit.*. Pedal markings are present throughout the piano accompaniment.

mf *rit.* *poco rit. et dim.* *Tempo Imo.* *p*

Wakes thee to a world of care, From which thy soul is free and clear. Go to sleep on
With no tho't of strife or care, Moth - er's an - gel bright and fair. Go to sleep on

mf *rit.* *poco. rit. et dim.* *p tempo Imo*

p

moth - er's breast. While I sing to thee . . . An - gels guard thee in thy rest,

p

p rit. *rit.*

Free from care to be; . . . Rest thee now, my ba - by dear, For thy moth - er is watch - ing near;

p rit. *rit.*

cres. *f* *rit. et dim.* *1* *2* *poco rall. dim.*

Close thine eyes in slumber deep, Lit - tle ba - by, go to sleep. go to sleep. . . .

cres. *rit. et dim.* *f* *poco rall. dim.* *pp*

f Più mosso, con slancio.

Nev - er to part a - gain, Oh..... my dar - ling, Life of my life..... as

heart of my heart,.... Mine, on - ly mine, love, as I am thine, love,

In life or death, my dar - ling, Nev - er to part.

Nev - er to part.

f *dim.* *rall.* *p*

part, my dar - ling, Nev er to part.

Nev - er to part, my dar - ling, Nev er to part.

sf *f* *f*

Ped. * *Ped.* *

Never to Part.—2.

Teacher's Cards.

The following list of Teachers comprises most of those who can be recommended in the city.

- AUGUR, MISS M. R. Teacher of Piano. 1361 Chapel st.
- AUSTIN, CLIFTON. Teacher of Banjo and Guitar. Loomis' Temple of Music.*
- AUSTIN, GEORGE ANSEL. Teacher of Banjo, Guitar and Mandolin. 9 Warren st.
- AUSTIN, H. W. Teacher of Guitar and Banjo. 24 Admiral st.
- AUSTIN, MISS HARRIET J. Teacher of the Voice and Church and Concert Soprano. 30 Beers st.
- BEARDSLEY, MRS. H. C. Teacher of Piano. 222 Bassett st.
- BERNHARDT, ELIZABETH C. Teacher of Piano. 45 Winchester ave.
- BIXBY, MRS. E. M. School of Music. 64 Kensington st.
- BLATCHLEY, MISS K. E. Teacher of Piano. 219 Blatchley ave.
- BORGWARDT, R. Teacher of Piano, Organ and Violin. 147 Congress ave.
- BROTHERS, ALICE G. Teacher of Piano and Harmony. 61 Court st.
- BUTRICKS, C. H. Teacher of Guitar, Mandolin and Banjo. 341 Howard ave.
- CANNON, MISS K. N. Teacher of Piano. 512 Chapel st.
- CASSELL, JOSEPH. Teacher of Guitar and Voice. 14 Garden st.*
- CHANDLER, W. E. Vocal Culture, Piano, Organ and Harmony. 32 Hoadley Building.
- COELLER, MISS LIZZIE F. Teacher of Piano and Organ. 350 Howard ave. Lessons given at her residence or at the residence of pupils.
- CRONAN, MISS LIZZIE. Teacher of Piano. 17 Compton st.
- CURTIS, C. J. Teacher of Guitar. 25 Admiral st.*
- DAILEY, MISS NETTIE. Teacher of Music. 229 Grand ave.
- DESSAUER, MAX. Teacher of Flute, Piano and Harmony.
- DOOLITTLE, S. ERNEST. Violin Instruction. 518 State st., or Loomis' Temple of Music.
- DOROFF, M. S. Teacher of Violin. 49 George st.
- DOWNES, W. C. Teacher of Cornet. 44 Stevens street.
- ELLIOTT, CLARK M. Teacher of Violin. 60 Lyon st.*
- FANSLAW, MISS ANNIE. Teacher of Piano. Reference E. A. Parsons. 53 Salem st. Piano furnished for practice.*
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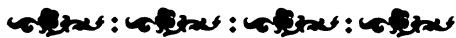
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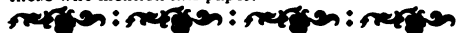
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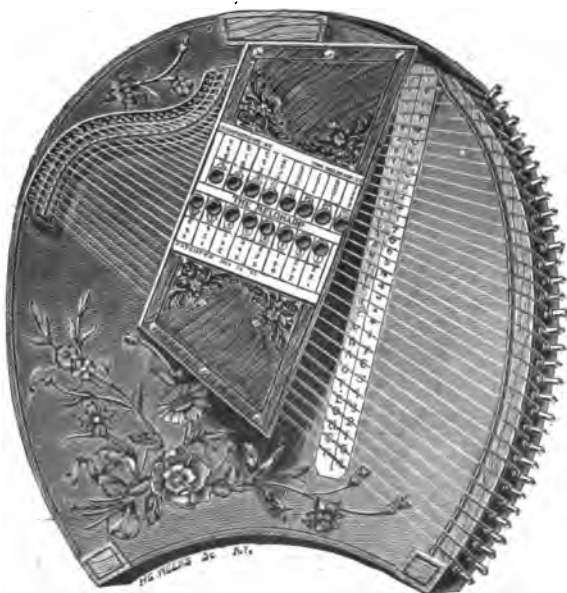


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VOL. XXX.

Temple of Music, 833 Chapel St., New Haven, Conn., April, 1897.

No. 9.

Loomis' Musical and Masonic Journal

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Daybreak.

A wind came up out of the sea,
And said, "O mists, make room for me!"
It hailed the ships, and cried: "Sail on,
Ye mariners; the night is gone!"
And hurried landward, far away,
Crying, "Awake! it is the day!"
It said unto the forest, "Shout!
Hang all your leafy banners out!"
It touched the wood-bird's folded wing,
And said, "O, bird, awake and sing!"
And o'er the farms, "O chanticleer,
Your clarion blow; the day is near!"
It whispered to the fields of corn,
"Bow down and hail the coming morn!"
It shouted through the belfry tower,
"Awake, O bell! proclaim the hour!"
It crossed the churchyard with a sigh,
And said, "Not yet! in quiet lie."

—Henry Wadsworth Longfellow.

C. M. Loomis' Sons, the popular piano dealers, recently had made for them the most attractive and expensive piano-moving truck in use in the city. Any one having pianos to move would do well to leave their orders with C. M. Loomis' Sons, who have had thirty years experience in handling pianos, without damaging one. Prices reasonable. 833 Chapel street.



Mme. Lillian Blauvelt.

Mme. Lillian Blauvelt, one of America's most gifted and esteemed prima donnas, is again being heard in concert and oratorio. She recently spent some time abroad perfecting her lovely voice, and it is the consensus of opinion that now she more than ever truly merits the title of "queen of the American concert stage." Her career since she made

her debut in this country has been a series of prominent successes. This is only natural, particularly when such a voice of exquisite quality is united to a personality that is refined and captivating. Mme. Blauvelt's re-appearance on the concert stage is welcomed by the music lovers of the entire country.

Miss Smith is teacher of guitar at the Melrose School of Music, and of guitar and mandolin at Mrs. Potter's Home School, Everett. With her trips as teacher to suburban towns and her scholars in the city proper, at their homes, and also at her residence, 756 Huntington avenue, she is well employed. Her appearance with the Melodia Quartet and as a soloist, has been favorably commented upon by the local press.—*Galtcombs Musical Gazette.*

THE *Sunday School Times*, in an article on "Utterance," suggests that in heaven our speech will be helped through the function of music. "It is certainly notable that so many of the glimpses we get into the heavenly state are associated with the presence of music there, and that not of song only, but of instruments. The divorce of thought and feeling, which prevails so much with us here, is there unknown. The isolation of individual utterance gives way to the perfect harmony of accordant self-disclosure. The jarred and broken strains of earth flow onward in the complete melody which symbolizes service without toil, work without weariness. These great truths find utterance in marriage to lofty emotion, such as moved Handel—true Christian and true musician—when he wedded the greatest and tenderest words of Scripture to immortal music, and enlisted the grand chorus and the mighty orchestra to set forth the Messiah's praise. Those who have listened worthily to any adequate rendering of that wonderful epic of sound must find some of the greatest texts of the Scriptures forever associated with its music. They never can read them again without reviving the cadence he gives them. They have in that a foretaste of how Heaven utters itself in music and song beyond mere speech."

"It seems to me very strange," she said, putting down the paper, "that in all I have read on the subject in the last few months I have not seen the value of either the gold or the silver platform quoted."

"What are you talking about?" he asked.

"These platforms that every one is making so much of a fuss about now," she answered. "Every paper I pick up is talking about the gold platform or the silver platform, but there isn't a one of them tells how much gold or silver has been used in their construction, or whether they are carved or plain, or giving any of the other interesting details. What in the world is the advantage of a gold or silver platform, any way? I should think wood or iron would be twice as serviceable, and—"

But he had fled. He did not deem himself equal to the task of trying to explain the matter to her.

"NERVE," said the enthusiastic man. "Jerold has the most nerve I ever knew one man to carry. What do you think he did while the doctors were sawing his leg off?"

"Give it up," said the man who was listening with one ear and watching for the car with both eyes.

"He lay there and sang 'Just Tell Them That You Saw Me,' that's what he did."

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One of the largest delegations of out-of-town visitors which has been in New York in several years, will be at the Grand Central Palace, from June 24th to 28th, at the Nineteenth Convention of the Music Teachers' National Association.

An attendance of over 15,000 is assured. Every city and every hamlet in the country will be represented by one or more members of the profession, and elaborate arrangements have been planned to make the affair the musical event of the period.

In addition to the proceedings of the Convention proper, there will be an exposition of the music trades of America, which is the most pretentious display of the kind ever made in this country. More than three floors of the Grand Central Palace, embracing 155,000 square feet of space, have been engaged for the purpose, and the exhibits will include everything in the range of musical instruments—actions, felts, machinery of construction, music publishing, studio furniture, band instruments, automatic musical instruments, music plates, paper and ink, newly patented inventions, technical practice machines—in fact, everything used by a musician, from a tuning-fork to a Grand Pipe Organ. In addition to the routine business of the Convention, which will itself be largely musical, there will be some special features every day which will interest every lover of music in the greater New York.

There will be one oratorio night, when Handel's "Messiah" or the "Elijah" will be sung by soloists of national repute and a chorus of several hundred voices. There will be concerts of prize works by American Composers, Orchestral Concerts, Chamber Music Concerts, Piano Recitals, Organ Recitals, etc.

On Sunday there will be religious services, for which the music will be furnished by choruses made up from boy choirs and mixed choirs from various churches. Both Governor Black and Mayor Strong will be invited to make addresses of welcome on the opening night.

The officers of the Music Teachers' National Association are:

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It is hoped the exposition this year will be only preliminary to an annual Musical Festival of ten days in New York every summer. This has been done in London for the past two years and the affair has been an unqualified success. Prizes are offered aggregating five thousand pounds.

The Musical Exhibit in connection with the Music Teachers' National Convention will be under the management of Mr. B. E. Greene, of the Grand Central Palace.



Claud C. Rowden.

The portrait of Claud C. Rowden, of Chicago, Ill. which appears in this issue, is not only an excellent likeness, but will serve to help those who study the banjo and find it difficult to place the hands in proper position. The curves of the wrist as shown in making a barre chord places the hand in such a manner that each finger may be moved independently of the other.

Mr. Rowden was born at Hartford City, Ind., Sept. 23rd, 1869. At eleven years of age he started out in the world for himself, journeying westward to the Rocky Mountains. In 1887 he returned East to visit his mother and was presented with his first banjo. Not being able to procure a teacher he began playing by ear, but soon discovered there was very little to be gained by that method. He then purchased a banjo instructor containing the rudiments of music, from which he gained his first knowledge.

In the fall of 1888 he went to Pittsburg, Pa. where he began to study under the instruction of Mr. Alfred A. Farland. In 1890 Mr. Rowden went to Omaha, Neb., where he was leader of the Omaha Banjo Club until he removed to Chicago in 1892.

In the meantime he took up the study of the guitar and mandolin, playing at concerts, entertainments, etc. He appeared with con-

cert, minstrel and vaudeville companies traveling through the West and South. In the spring of 1894, after closing a successful season on the road, he returned to Chicago, where he opened a school for the banjo, guitar and mandolin. He then conceived the idea of giving a grand banjo festival, which took place in that city at Central Music Hall, Nov. 17th, 1894, having under his direction an orchestra of over one hundred banjos and guitars. The concert was said to be one of the largest and most successful banjo concerts ever given.

He is organizer and instructor of many banjo and mandolin clubs in Chicago, both amateur and professional. He has at present under his direction a ladies' banjo club of sixteen members. Mr. Rowden has several of his compositions published. He is a banjoist of extraordinary ability, bringing forth a beautiful musical tone. His technique, execution, phrasing and expression are wonderful. He plays the works of the old masters as well as the new with grace and ease.

A few selections from his repertoire are: Overture to Wm. Tell (allegro vivace), Rossini; Gypsy Rondo, Haydn; Minuet a l'Antique, Paderewski; Intermezzo-Cavalleria Rusticana, Mascagni; Narcissus, Nevins; Gavotte No. 2, Op. 23, Popper; Serenade, Schubert; Fantasia (Witches' Dance), Paganini; Old Folks at Home—variations, Arr. Stewart-Rowden; Dance of the Cherubs, Rowden; Loneria March, Rowden; etc. Mr. Rowden not only plays the banjo artistically but is a brilliant mandolin player as well, while with the guitar he is wonderfully at home.—*The Cadenza*.



Room Enough for All.

Don't crowd and push on the march of life,
Or tread on each other's toes,
For the world at best, its great unrest,
Is hard enough as it goes.
Oh! why should the strong oppress the weak
Till the latter go to the wall?
On this earth of ours, with its thorns and
flowers,
There's room enough for all.
If a lagging brother falls behind,
And drops from the toiling band,
If fear and doubt puts his soul to rout,
Then lend him a helping hand;
Cheer up his heart with words of hope,
Nor season the speech with gall;
In the great highway, on the busiest day,
There's room enough for all.
If a man with the tread of a pioneer
Steps on your track ahead,
Don't grudge his start with an envious heart,
For the mightiest once was led,
But gird your loins for the coming day—
Let nothing your heart appall—
Catch up, if you can, with the forward man,
There's room enough for all.
And if by doing your duty well,
You should get to lead the van,
Brand not your name with a deed of shame,
But come out an honest man.
Keep a bright look-out on every side,
Till, heeding the Master's call,
Your soul should go, from the world below,
Where there's room enough for all.

—*Indiana Masonic Review.*

No Epitaph.

"No man shall ever write the epitaph of Freemasonry, no stone shall ever speak for its honor, no tablet shall tell of its fame. With its remote beginning Masonry was created for a never-ending life, to be always of the existing present, never of the forgotten past. But of the sterling men who have guided its counsels, shaped its judgments and directed its thought, their epitaphs are a part of the history of their own times; are the recollections of how the great men of every generation have been great men in the Brotherhood of Freemasonry. In war they were oftentimes men of genius, always soldiers of valor. In peace they were statesmen of high repute, jurists of vast attainments, scholars of much renown. Through them the pulpit has contributed to morality, law to justice, science to wisdom, art to culture, literature to taste. And then, what of the silent, unobtrusive many, of whom no history writes and of whom poesy rarely sings, the men who crowd the walks in the great struggle of life, who fill the ranks in the great battles of war; they are the good men and true, the strength and body of Freemasonry, without whom the forceful epitaphs of the other men would never have been written.

Masonic Records.

Whoever essays to be a Mason should aim to have a Masonic record of which he may be justly proud. We do not now refer to those engraved certificates, mammoth marks, or blank books of forms for recording the dates when the several degrees in Freemasonry were taken and the fact and time of holding Masonic office. The record we refer to is made daily in the life of a Mason. Some of it is committed to writing, whether he of whom it is written would have it or not. Some of it is cherished in the hearts of friends and relatives. Some in the unwilling memories of wrongs committed or injuries done.

At the beginning of a Masonic career the page is unsullied. There is nothing on the records against the would-be Mason. But no sooner does he take the first step than, with even pace, his record accompanies him. Even before he takes his first degree he subscribes to certain solemn declarations, not the least important of which is a statement of his belief in and dependence upon a Supreme Being. These declarations, to which his signature is attached, are filed as a part of the written record of every Mason. His life, as he hereafter lives it, will confirm or disprove his sincerity. Those who recommended him and those who were appointed as a committee to examine into his character and fitness for Masonic honors go with him upon the records, their signatures reposing with his upon the petition, and all are made a part of the minutes for which the Secretary is responsible — *K'zy-stone.*

THE Masonic Home of Pennsylvania is crippled for want of a permanent income. It has now invested in its permanent fund \$40,000. Since the Home was organized it has taken care of eighty aged brethren. It now has thirty-six inmates. Its entire salary list is only \$660 per annum. So that money paid to it goes to supporting the brethren. It is not local in its charity, nor is an applicant asked, where do you come from? If he is found worthy, he is given a Home in every-thing that sweet word implies.

The Masonic institution existed in Judea at the time of Christ. And it is a notable fact that while Christ denounced, in the severest terms, the two sects—Pharisees and Sadducees—He said not a word in condemnation of the Essenes, who were the Freemasons, if we may so say, of that age—the faithful depositories of the ancient Cabirian rite. That our Saviour was familiar with this Order is certain; because it cannot be supposed that a mind like that of Christ could pass over, without due consideration, a society like that of the Essenes, admired for the amiability and gentleness of its manners, and dignified with so many virtues. Besides, the moral sentiments, the social maxims, the ideas of liberty, fraternity, and equality, which distinguished the Essenian Order, differ in no respect from the Christian teachings regarding the same things.—*Voice of Masonry.*

The Chances of Life.

Should the chances of life e'er compel me to roam,
In the Lodge of Freemasons I'd still find a home,
Where the kind smile of friendship still welcomes each guest.
And brotherly love gives each welcome a zest.

There soul-binding union only is known,
Where the peasant unites with the king on his throne;
There the rich and the poor on a level can meet,
And as Brother each other most cordially greet.

When absent from Lodge pleasure courts me in vain,
And I sigh for the moments of meeting again,
For friendship and harmony only are there,
Where we meet on the Level and part on the Square.

On the quicksands of life should a Mason be thrown,
'Tis then that the kindness of Brothers is shown,
The heart prompts the hand his distress to remove,
For our motto is "Friendship and brotherly love."

When the Master of all from His star-studded throne,
His great mandate shall issue to summon us home,
May each Brother be found to be duly prepared,
In the Grand Lodge above to receive his Reward.

"Freemasonry, as we receive it to-day, is inextricably interwoven with the principles and the practices associated with the Temple of Solomon. It is not necessary at this time to enter into the details of this relationship; suffice it to say that they exist in vast profusion, bearing an inexhaustible wealth of instruction, through the sacred science of symbolism, by means of which the Masonic student may ascend to ever higher and higher levels of light, of love and of life.

IN Pennsylvania a Lodge cannot give an entertainment either in the temple or outside of it to which persons are invited who are not Masons. Neither can Lodge funds be used to defray the whole or any part of such expenses.

Perhaps few buildings anywhere exhibit more life and interest than that shown in the Masonic Temple in Philadelphia, Pa., where sixty Lodges, twelve Royal Arch Chapters, seven Commanderies, three Mark Lodges, six Schools of Instruction, besides Bodies of the Scottish Rite, Royal and Select Masters, Veteran Association meet. These do not include all by any means, as be it known there are over fifteen thousand Masons in Philadelphia. However, the throng that attends the Bodies that meet in the Temple seems almost incredible.

The Midgets.

(DIE HEINZELMÄNNCHEN.)

(LES GNOMES.)

R. EILENBERG, Op. 29.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is two sharps (F# and C#), and the time signature is common time (C). The music begins with a piano (*ppp*) dynamic marking. The melody in the upper staff is characterized by eighth-note patterns, while the bass line features a steady eighth-note accompaniment. The system concludes with a *ppp* dynamic marking.

The second system of musical notation continues the piece. It features two staves in the same key and time signature. The melody in the upper staff becomes more active with sixteenth-note passages. The bass line maintains its rhythmic accompaniment. The system ends with a *pp* dynamic marking.

The third system of musical notation continues the piece. It features two staves in the same key and time signature. The melody in the upper staff continues with sixteenth-note patterns. The bass line maintains its rhythmic accompaniment. The system ends with a *pp* dynamic marking.

The fourth system of musical notation continues the piece. It features two staves in the same key and time signature. The melody in the upper staff continues with sixteenth-note patterns. The bass line maintains its rhythmic accompaniment. The system ends with a *p* dynamic marking.

The fifth system of musical notation continues the piece. It features two staves in the same key and time signature. The melody in the upper staff continues with sixteenth-note patterns. The bass line maintains its rhythmic accompaniment. The system ends with a *p* dynamic marking.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two sharps (F# and C#). The music features a complex texture with many beamed notes and chords in the treble, and a more rhythmic bass line.

Second system of musical notation, continuing the piece. It maintains the same key signature and complex texture as the first system.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, featuring dense chordal textures in the treble.

Fifth system of musical notation, including a dynamic marking of *mf* (mezzo-forte) in the middle of the system.

Sixth system of musical notation, including a dynamic marking of *ff* (fortissimo) in the middle of the system.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music features a complex texture with many beamed notes and rests.

The second system of musical notation consists of two staves. It includes dynamic markings: *ff* (fortissimo) in the middle of the system and *p* (piano) towards the end. The notation continues with intricate rhythmic patterns.

The third system of musical notation consists of two staves, continuing the piece with dense musical notation and various rests.

The fourth system of musical notation consists of two staves, showing further development of the musical themes.

The fifth system of musical notation consists of two staves, featuring a variety of note values and rests.

The sixth system of musical notation consists of two staves, concluding the page with a final cadence.

First system of musical notation, consisting of a grand staff with a treble and bass clef. The music features a complex texture with many beamed notes and rests.

Second system of musical notation, continuing the piece with similar complex textures and articulation marks.

Third system of musical notation, featuring a dynamic marking of *ff* (fortissimo) in the middle of the system.

Fourth system of musical notation, showing further development of the musical themes.

Fifth system of musical notation, featuring a dynamic marking of *p* (piano) in the bass clef.

Sixth system of musical notation, concluding the page with a final cadence.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of a complex melodic line in the treble and a supporting bass line.

Second system of musical notation, continuing the piece with similar melodic and harmonic structures.

Third system of musical notation, including a dynamic marking of *pp* (pianissimo) in the right-hand part.

Fourth system of musical notation, showing further development of the musical themes.

Fifth system of musical notation, featuring a dynamic marking of *ppp* (pianississimo) in the right-hand part.

Sixth system of musical notation, concluding the page with tempo markings of *moderato* and *ritard*.

Sung by JENNY HILL.

BALRADOUR.

TYROLEAN SONG.

Written and Composed by HARRY STARR.

Arranged by J. M. HARRISON.

Moderato.

Piano. *f*



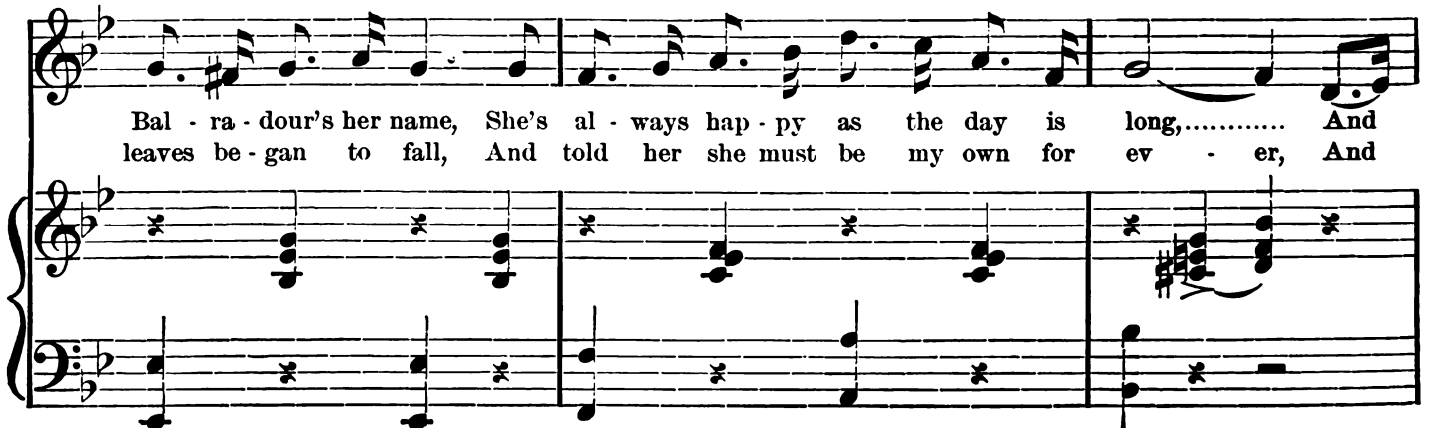
The first system of the piano introduction consists of two staves. The right hand starts with a treble clef, a common time signature, and a key signature of one flat. It begins with a series of eighth notes, followed by a dotted quarter note, and then a series of eighth notes. The left hand starts with a bass clef and a common time signature, playing a simple accompaniment of quarter notes.



The second system of the piano introduction continues the melody in the right hand, featuring a triplet of eighth notes. The left hand continues with its accompaniment, including a *ff* dynamic marking.



The first system of the vocal entry and piano accompaniment. The vocal line begins with a treble clef and a common time signature. The lyrics are: "1. I love a charming Princess and 2. I watch'd for her one ev-'ning when the". The piano accompaniment features a triplet of eighth notes in the right hand and a simple accompaniment in the left hand.



The second system of the vocal entry and piano accompaniment. The vocal line continues with the lyrics: "Bal - ra - dour's her name, She's al - ways hap - py as the day is long,..... And leaves be - gan to fall, And told her she must be my own for ev - er, And". The piano accompaniment continues with its accompaniment, including a *p* dynamic marking.

when I was in Chi - na, to Pe - kin I came, My love for her grew ver - y warm and
if she'd on - ly an - swer "yes," up - on her Pa I'd call, And noth - ing in the world our love should

strong - er, I love that girl so tall, my sweetheart what I call, She
sev - er, She hung her head and sigh'd, I took her hand and tried, To

al - ways is so mer - ry blithe and gay..... When I first saw that girl My
kiss the pret - ty lips that smiled so sweet - ly, Her an - swer you can guess, She

heart was in a whirl, For sure enough she stole my heart a - way.
 simp - ly answer'd "yes!" And now she is my own, my own com - plete . . . ly.

U li ai le il e o, It was all that she could say, U li ai le il e o, She was

sing - ing all the day, U li ai le il e o, Yes! she stole my heart a - way, And she

Tyrolean Refrain.

Said she was my dar - ling Bal - ra - dour! I li ai li o le ai le o - li

ai le o le ai, U li ai le o le ai le o li ai le o, U li

ai le o le ai le o li, U li ai le o le ai, U li ai li o le ai le o.

ff

MOTHER. WATCH THE LITTLE FEET.

Song.

Composed by ALBERT STANTON.

Moderato.

The musical score is written in 3/4 time with a key signature of one flat (Bb). It consists of a piano introduction, a vocal melody with two verses, and a piano accompaniment. The piano introduction is marked 'Moderato' and 'p'. The vocal melody is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: '1. Moth - er, watch the lit - tle feet' and '2. Moth - er, watch the lit - tle feet'. The piano accompaniment features a simple harmonic pattern with some chords marked with an asterisk (*).

1. Moth - er, watch the lit - tle feet
2. Moth - er, watch the lit - tle feet

Stay - ing from their care a - way, Fair - ies lure them
Rest - less in the sum - mer heat, Man - y hours of

at their play From your lov - ing care a - way.....
 pain they know, Love will cheer them as they go;.....

Danc - ing o'er the new - mown lea In the
 Gent - ly chide them if they stray From the

hour of child - hood's glee, Watch the lit - tle
 old ac - cus - tomed way, Watch the lit - tle

start..... Which on - ly love can tell, Which on - ly love can tell, Which on - ly,
 start..... Which on - ly love can tell, Which on - ly love can tell, Which on - ly,

on - ly love can tell.

on - ly love can tell.....

Teacher's Cards.

The following list of Teachers comprises most of those who can be recommended in the city.

- AUGUR, MISS M. R. Teacher of Piano. 1361 Chapel st.
- AUSTIN, CLIFTON. Teacher of Banjo and Guitar. Loomis' Temple of Music.*
- AUSTIN, GEORGE ANSEL. Teacher of Banjo, Guitar and Mandolin. 9 Warren st.
- AUSTIN, H. W. Teacher of Guitar and Banjo. 24 Admiral st.
- AUSTIN, MISS HARRIET J. Teacher of the Voice and Church and Concert Soprano. 30 Beers st.
- BERNHARDT, ELIZABETH C. Teacher of Piano. 45 Winchester ave.
- BIXBY, MRS. E. M. School of Music. 64 Kensington st.
- BLATCHLEY, MISS K. E. Teacher of Piano. 219 Blatchley ave.
- BORGWARDT, R. Teacher of Piano, Organ and Violin. 147 Congress ave.
- BUTRICKS, C. H. Teacher of Guitar, Mandolin and Banjo. 341 Howard ave.
- CANNON, MISS K. N. Teacher of Piano. 512 Chapel st.
- CASELL, JOSEPH. Teacher of Guitar and Voice. 14 Garden st.*
- CHANDLER, W. E. Vocal Culture, Piano, Organ and Harmony. 32 Hoadley Building.
- COELLER, MISS LIZZIE F. Teacher of Piano and Organ. 350 Howard ave. Lessons given at her residence or at the residence of pupils.
- CRONAN, MISS LIZZIE. Teacher of Piano. 17 Compton st.
- CURTIS, C. J. Teacher of Guitar. 25 Admiral st.*
- DAILEY, MISS NETTIE. Teacher of Music. 229 Grand ave.
- DESSAUER, MAX. Teacher of Flute, Piano and Harmony.
- DOOLITTLE, S. ERNEST. Violin Instruction. 518 State st., or Loomis' Temple of Music.
- DOROFF, M. S. Teacher of Violin. 49 George st.
- ELLIOTT, CLARK M. Teacher of Violin. 60 Lyon st.*
- FANSLOW, MISS ANNIE. Teacher of Piano. Reference E. A. Parsons. 53 Salem st. Piano furnished for practice.*
- FROELICH, E. C. Teacher of Zither. 270 Wooster st.
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- GALLAGHER, THOMAS M. Teacher of Banjo, Mandolin and Guitar, at 493 Chapel Street for years, has removed to 591 Elm Street.
- GARLOCK, MISS LOUISE. Teacher of Piano. 297 Howard ave.
- GRAHAM, MISS M. L. Teacher of Piano. 144 Elm st., West Haven.
- GREELEY, MISS MARY L. Teacher of Piano. 37 West st.
- GUNN, MISS E. H. Teacher of Piano and Voice. 39 Pine st.
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- HAYES, J. JEROME. Vocal Instruction. Hubinger Building.
- HAZLET, MISS ZILPHA REA. Teacher of Singing. 415 George st.
- HEALY, MAMIE C. Teacher of Piano. Grove st., Fair Haven, Annex.
- HENDRICK, MRS. J. B. Teacher of Piano, Voice and Harmony. Temple of Music.
- HICKEY, D. F. Teacher of Piano and Organ. 15 Clay st.
- HICKS, WILLIAM, Teacher of Cornet, 51 Park Street, Bridgeport, and at Loomis' Temple of Music, New Haven.
- HILL, MISS ELEANOR M. Teacher of Piano and Organ. 200 Shelton ave.
- HOLMES, REBECCA WILDER. Solo Violinist and Teacher. Studio, 82 Church st., room 16.
- HOUGHTON, MRS. CLARA, Teacher of Piano, 174 Hazel Street.
- LANGDALE, FRANK R. Vocal Instruction, 29 Hoadley building.
- LOOMIS, FLORENCE MAY. Teacher of Voice and Piano. 337 Howard ave.
- LUDWIG, MRS. P. F. Teacher of Violin. 117 Greene st.
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- MCCARTHY, MISS ELIZABETH. Teacher of Piano. 116 Davenport ave.
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- SMITH, MISS THERESA. Teacher of Piano. 124 St. John st.
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- STEINHARDT, MISS ISABEL. Teacher of Piano. 99 Lafayette st.
- THOMPSON, MISS LIZZIE. 204 Goffe st. Teacher of Piano.
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- WARTMANN, RICHARD. Teacher of Piano. 23 Kossuth st.
- WAUD, J. HAYDEN. Teacher of Piano and Cello. 370 George st.
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The Scissors.

We're a jolly pair of twins,
And we always work together,
We are always bright and sharp,
However dull the weather.
Whenever little Maidie
Takes her work-box in her lap,
We are always up and ready
With our "Snip, snip, snap!"

Chorus.—Snip, snip, snap,
Snip, snip, snap,
We are always up and ready
With our "Snip, snip, snap!"

We cut the pretty patches
To piece the pretty quilt;
Each square the next one matches
Their posies never wilt,
We trim the edges neatly,
With never a mishap.
And what music sounds so sweetly
As our "Snip, snip, snap!"

We cut the dolly's mantle.
We shape the dolly's dress.
Oh, half the clever things we do
You'd never, never guess!
For food or sleep or playtime
We do not care a rap,
But are ready, night and daytime,
With our "Snip, snip, snap!"

Chorus.—Snip, snip, snap,
Snip, snip, snap,
But are ready, night and daytime,
With our "Snip, snip, snap!"
—Laura E. Richards in *St. Nicholas*.



William H. Rieger.

In the ranks of America's singers no name stands forth with more distinguished prominence and favor than that of the tenor, William H. Rieger. An artist of superb voice, rare musical intelligence, abundant feeling and dramatic power, William H.

Rieger was from the very date of his debut greeted and widely acknowledged as a leading tenor of his period in concert and oratorio in America. He was exactly the singer of whom the public stood in need, rich-voiced, commanding a large repertory, and always

reliable. For these valuable reasons, extremely difficult to meet combined, Mr. Rieger has succeeded in holding with prominent success his position of concert and oratorio tenor in America longer than any other tenor who can be remembered.

To enter minutely into a description of the great beauty and value of Mr. Rieger's voice as an instrument, aside altogether from his finished development in the art of song, would be to repeat a tale made familiar to musicians and a music-loving public all over the States of America. Unlike many other successful artists, Mr. Rieger was not called upon to make any slow climbing at the start. The splendid vigor and musical beauty of his voice, its immense range and apparently inexhaustible resources, to which were added a supreme ease and sympathetic intelligence in delivery, at once won for him from critics and public an unqualified praise on the highest plane. Mr. Rieger's work having always maintained its original remarkable standard, nothing but high commendation in criticism has since been associated with his name, and the fair, judicious analysis of the public press has made his reputation as a tenor a familiarly recognized household fact among the musical people of America.

The quality of Mr. Rieger's voice is silvery and vibrant, the range is unusually wide, and the quality throughout absolutely pure and even. In the abundance of its volume the impression is produced that the tenor's powers could never by any possibility be overtaxed. After the obvious strain displayed by many tenors to reach a certain spot in the upper register, a strain in which the audience is called on to participate, and which it well knows could not directly be compassed by the singer a second time, the superb ease of Mr. Rieger's delivery is a genuine delight and rest to hear. Full and musical up to the very top limit of its compass, Mr. Rieger never needs to force his voice, but uses it even under the stress of powerful climax with admirable reserve and repose. In this way his dramatic effects are particularly telling and always purely musical, the color of the tone never becoming impaired by the pushing and forcing which so many tenors feel obliged to resort to in order to be heard as prominently as they desire.

A very busy season lies before Mr. Rieger, as usual. Engagements are already booked according to custom with the leading oratorio societies all over the country. In addition Mr. Rieger will be heard a good deal in concert work, his art as a purely lyric tenor being quite as great as in the singing of oratorio, with which the public is accustomed to associate him.

The fact that Mr. Rieger has filled leading tenor rôles in oratorio with the leading oratorio societies of America since his début, has given basis to the idea that he is first and above all things, if not solely, an oratorio tenor. He most certainly is an oratorio tenor, and he is also a lyric tenor, and as an artist in concert or a singer of complete recitals is as delightfully satisfying and successful as he has ever proved in oratorio. His repertory is extensive, the songs of all schools in all the prevailing languages being included.

German Lieder, however, are his special preference, and these he sings with an intellectual sympathy and understanding not often encountered. Schubert, Schumann, Franz, Lassen and the rest of the lyric kindred have been faithfully studied by Mr. Rieger, and their full artistic import been well absorbed. Hearing Mr. Rieger sing these German Lieder this year will be a satisfying pleasure to lovers of pure song both in New York and the provinces.

During his visit to Europe with the Arion Society a few years ago very attractive offers for opera were made Mr. Rieger, but engagements so important and so many awaited his return to America that he declined. Incidentally he has rejected various offers for opera since, always falling back on the fact that he enjoyed his concert work, and having the best and most of it there was to be had did not possess the same incentive for making experiments in new fields which influenced other artists.

Abbey, Schoeffel & Grau made Mr. Rieger the last proposition for opera, which he took under serious consideration. It was for opera for this season, but Mr. Rieger, after weighing matters, decided to adhere to his old plans, oratorio, concert and song recitals. The tenor's genial, refined and unaffected address wins him many friends, and the live intelligence of his manner shows plainly the musician to be trusted and the artist who could more quickly acquire a rôle than the average of his brethren when necessary.

Socially as well as artistically William H. Rieger stands in high favor among a wide circle of music lovers and musicians. Simplicity, modesty and earnestness form the key to a character which has made for itself a foremost place in our current vocal history.

The press notices which have made William H. Rieger's name familiarly known over the length and breadth of the land, even to those who have never heard him sing, would fill of themselves many volumes.

The Guitar Without a Master.

This valuable instruction book for the guitar was originally published and copyrighted in 1873. The copyright was renewed in May, 1897, and the book, which is the only sure instructor without a master, promises to have a larger sale in the next 25 years than it has had in the past 25 years, during which 37,000 have been sold.

Loomis' Temple of Music, 833 Chapel street, the well-known music house which has been doing a very large share of the music business in Connecticut for the last thirty years, has never known any hard times. A large stock of Emerson and other high grade pianos is always carried there, and as these instruments are sold at very low prices, people are ready to take advantage of such choice opportunities. At the Temple of Music now are three splendid bargains in upright pianos but slightly used.

Notable New Comers.

In instruction and interest no other exhibition can compare with a really first class zoological collection. The Adam Forepaugh and Sells Brothers' united menageries constitute not only the largest, but in many respects the rarest and most valuable one in the world. It alone contains a school of trained seals and sea lions, a huge, double-horned Sumatra rhinoceros, a pair of giant male, and female hippopotami, a magnificent, snow-white polar bear, a strange Orinoco tapir, a stately African eland, a beautiful Niger antelope, and a most singular Ethiopian gnu, or horned horse. All these uncommon and expensive savage creatures, with a host of unenumerated ones added, will be seen in New Haven on Thursday, June 17. Exhibition Grounds near Elm City Park, as a grand educational annex to the brilliant and varied acts and races. In this instance the menagerie is not a cheap and commonplace pretext to allure patronage, but a splendid factor in profitable and meritorious entertainment, of which it is desired that all should take the fullest advantage. Ample time is always given for this, both before and after the arenic performances, of which due notice is given, and for which seats for all comers are provided. So take your time, learn and wonder.

A well-known joker, being one night at a theatre, fancied he saw a friend some three seats in front of him. Turning to his next neighbor, he said:

"Would you be kind enough to touch that gentleman with your stick?"

"Certainly," was the reply, and the thing was done.

But when the individual thus assaulted turned around, the wag saw that he was not the man he took him for, and became at once absorbed in the play, leaving his neighbor with the stick to settle matters with the gentleman in front, which, as he had no excuse ready, was not done without considerable trouble. When the hubbub was over the victim said:

"Didn't you ask me, sir, to tap that man with my stick?"

"Yes."

"What did you want?"

"Oh," said the joker, with imperturbable gravity, "I wanted to see whether you would."

A man who had just finished a comfortable meal at a restaurant the other evening suddenly rose from his chair, caught up his hat and an umbrella that stood against the wall, and rushed out of the building.

"Stop him!" exclaimed the proprietor. "That fellow went out without paying!"

"I'll stop him!" said a determined-looking man, who rose up hastily from a table near where the other had sat. "He took my gold-headed umbrella! I'll stop him, and I'll bring him back in charge of a police officer, the scoundrel!"

Without a moment's pause he dashed out of the house in hot pursuit of the conscienceless villain. And the proprietor, a cold, hard, unsympathetic kind of man, has somehow begun to suspect that neither of them will ever come back.

Music Buyer's Guide.

New music from Fillmore Brothers, 40 Bible House, New York City.

Three songs by Chas. H. Gabriel: Chip-a-dee; The Dream-Fairy; Bye-lo-Boat; each 35 cts.

The Voice Divine, sacred duet for soprano and tenor, words by Horatius Bonar, music by Chas. H. Gabriel, . . . 35 cts.

Teach Us to Number Our Days, for soprano or tenor, music arr. and adapted from Bellini, by J. B. Herbert, . . . 35 cts.

New music published by the Conover Music Company, St. Peter, 6th and Market sts., St. Paul, Minn.

Don't Mind Me, a typical topical tune, written by Wheelock Upson, composed by Raphael Fassett, introduced by Phyllis Rankin, . . . 50 cts.

The Cornfield Cadets, a tramp song and grotesque dance, written by Floyd McClure, composed by Raphael Fassett, . . . 50 cts.

Ma Jasper and His Whistle, an ethiopian mosaic by Floyd McClure and George Cost, . . . 40 cts.

Mrs. M. E. Wetmore, 6½ Lester st., Ansonia, Conn., has just composed some very effective and novel variations on the time-honored favorite, "Araby's Daughter," or "The Old Oaken Bucket," for the piano. The composition is published by George Willig, of Baltimore; price 40 cts.

A dainty song is "The Sweetest Flower That Grows," words and music by Myra Augur Chisholm, dedicated to and sung by Lulu Glaser, whose portrait adorns the title page, and published by the Bedford Music Company, 24 East Adams st., Chicago, 40 cts.

"Between Two Worlds" is the title of "a romance and not a romance." by Mrs. Calvin Kryder Reifsnider. The key note of the whole book is struck in the motto on the title page cover: "By this mysterious thing called Death I am constrained to live Between Two Worlds." The author appeals to reason, and the book is a plain helpful presentation of the relation and connection between this world of matter and that of spirit. It illustrates clearly what the spirit body is, where and how it lives, and how it "returns" and works through those left behind, whether that work be good or bad. 300 pages, strikingly illustrated, handsomely bound in cloth and silver. Price \$1.25. Published by the Anna C. Reifsnider Book Co., St. Louis, Mo.

"The Vocalists' Companion" is the title of a little volume consisting of a dictionary of musical terms most in use, unique ideas in sight reading, whereby young or old may learn to read notes easily and quickly; hints and ideas for vocalists, with a biographical dictionary of famous musicians, composers, etc. It is not only for vocalists, but for the daily and hourly use of all who are interested in music. It condenses an amount of musical information which, if collected together in other forms, would cost many times the price of this little book, which is 25 cents in cloth, or 50 cents in leather. Published by Alfred T. Goodsell, Bridgeport, Conn.



Mlle. Alice Verlet.

It was while singing at the residence of the American Ambassador in Belgium that Mlle. Alice Verlet was persuaded to visit the United States. This gifted young songstress had just completed a season at the Opera Comique, Paris, where she made her first appearance before the Parisian public, and never before was a debutante more enthusiastically received. The audience was veritably fascinated, and enacted some scenes of warm applause.

Mlle. Alice Verlet is a native of Brussels, Belgium, where her father holds an official position. From both father and mother she inherits fine musical tastes, and in the earlier of childhood's years manifested undoubted predilections and intense love for music in all its forms. When but eight years old, Mlle. Verlet began the study of the piano and harmony, guided by the best masters in her native city. Rare intelligence and her extraordinary sense of sound made her study of harmony a mere pastime.

At the age of about sixteen it was discovered that there were great possibilities in the wonderfully sweet voice, and she was immediately placed in the hands of the celebrated Mme. Moriani, under whose judicious care and guidance such marked progress was made that Mlle. Verlet's friends urged her to devote herself to a professional career.

In 1893 she made her professional *debut* at Louvain, Belgium. The most grateful success was the result, her singing carrying everything by storm. Immediately after she appeared at Brussels before Her Majesty the Queen of Belgium and other members of the nobility, and after this concert a successful future was assured, and a series of triumphs

awaited her in all the principal cities of Europe.

The success of this lovely cantatrice is sure to be immense, for added to her gifts of song are charms of manner. She possesses a sweet personality and magnetism that win and hold those who have been fortunate enough to meet her.

She was the honored guest at Newport during the past summer in the homes of its most cultured residents, and the favored few for whom she sang unanimously unite in praise of the rare voice of the beautiful girl. French to her finger tips she is, with the chic manner and *gaiete de cœur* which make the French women so irresistible. Mlle. Verlet's voice is a fine soprano, very clear and even, and admirably trained; not a trace of the objectionable tremolo is perceptible, but all the tones are firm and true. It is evident that she possesses undoubted dramatic talent and musical grace of attitude and gesture. She understands thoroughly twenty-five operas, and is a linguist of fine attainments, singing in French, Italian and German; English she speaks with the prettiest accent imaginable, and promises to sing it "some time," she adds with winsome naivete.

Her first public appearance in New York will be in Carnegie Hall at the Damrosch concert on the evening of November 1st, and she has been engaged as soloist for several Thomas concerts. Mlle. Verlet has signed a four year's contract with Mr. Victor Thrane, 33 W. Union Sq., New York, for concerts and the operatic stage in this country and Europe. We are indebted to Mr. Thrane for the use of the cut.



Tubal Cain.

Old Tubal Cain was a man of might,
 In the days when the earth was young.
 By the fierce red light of his furnace fire,
 The strokes of his hammer rung ;
 And he lifted his brawny hand
 On the iron, glowing clear,
 Till the sparks rushed out in scarlet showers,
 As he fashioned the sword and spear,
 And he sang, " Hurrah for my handiwork !
 The bright spear and the sword ;
 Hurrah for the hand that wields them well,
 For he shall be king and lord ? "

To Tubal Cain came many a one,
 As he wrought by his roaring fire,
 And each one prayed for a strong steel blade,
 As the crown of his desire.
 And he made them weapons sharp and strong,
 Till they shouted loud for glee,
 And gave him gifts of pearls and gold,
 And spoils of the forest tree.
 And they sang, " Hurrah for Tubal Cain !
 Who has given us strength anew
 Hurrah for the smith, and hurrah for the fire,
 And hurrah for the metal true ! "

But a sudden change came o'er his heart,
 Ere the setting of the sun,
 And Tubal Cain was filled with pain,
 For the evil he had done.
 He saw that men, with rage and hate,
 Made war upon their kind—
 That the land was fed by the blood they shed,
 And their lust for carnage blind ;
 And he said, " Alas ! That I ever had made,
 Or that skill of mine should plan,
 The spear and sword for men, whose joy
 Is to slay their fellow-man ! "

And for many a day old Tubal Cain
 Sat brooding o'er his woe—
 And his hand forbore to smite the ore,
 And his furnace smouldered low ;
 But he rose at last with a cheerful face,
 And a bright, courageous eye,
 And bared his strong arm for the work,
 While the quick flames mounted high ;
 And he said, " Hurrah for my handiwork ; "
 And the fire sparks lit the air ;
 " Not alone for the blade was the bright steel
 made,"
 And he fashioned the first ploughshare.
 And men, taught wisdom from the past,
 In friendship joined their hands ;
 Hung the sword in the hall, and the spear on
 the wall,
 And ploughed with willing hands :
 And sang, " Hurrah for Tubal Cain !
 Our staunch good friend is he ;
 And for the ploughshare and the plough,
 To him our praise shalt be.
 And while oppression lifts its hand,
 Or a tyrant would be lord,
 Though we may thank him for the plough,
 We'll not forget the sword ! "

—Charles Mackay.

Masonry's Humanity.

We search for light and truth. In form and ceremony we display the emblem and symbol. We do not forsake the active ways of life. We journey with the human kind. Justice, equality, temperance, prudence, fortitude, fraternity, are the tenets of Masonry. I want the environment of the body, the appetites, passions, desires of the world, its pleasures and burdens, its labors, its defeats and triumphs. Over me I want no mantle of Masonic charity, broad or narrow, in the sense sometimes expressed, to hide wrong and injustice, hideous deformity or unmanly act. But I do want that mantle that shields me from wrong, that teaches me right and justice to my fellows, that charity not quick to evil report that sees in me a man and a Brother. Take not from me appetite and passion and desire, and bid me be good—too useless to live, too insipid to die. Take not from me strength and vigor of mind or body that I may not harm my fellows in the activities of the world, but let the Mason's square and level, plumb line and trowel, fashion and mould and set the ashlar that from quarries of Zarthan I bring and place in the Temple of Life. Teach me not the ways of the sluggard that I may my Brother's charity know, but let me feel the grasp of his fraternal hand, the blood tingling in his veins, leaping, jumping from throbbing heart, that in the struggle of life helps me in its pathway—the sympathy, the kindness, the fraternity that gives the cloud its silver lining and robes the valley and mountain with grateful sheen. That's Masonry's humanity.—*Alfred Taylor in the Keystone.*

The Pyramids.

A personal inspection of the pyramids of Egypt, made by a quarry owner, who spent some time recently on the Nile, has led him to the conclusion that the old Egyptians were better builders than those of the present day. He states that there are blocks of the stone in the pyramids which weigh three or four times as much as the obelisk on the Embankment. He saw a stone whose estimated weight was eight hundred and eighty tons. But then the builders of the pyramids counted human labor lightly. They had great masses of subjects upon whom to draw, and most of their work was done by sheer manual labor and force. There are stones in the pyramids, thirty feet in length, which fit so closely together that a pen-knife may be run over the surface without discovering the break between them. They are not laid with mortar, either. There is no machinery so perfect that it will make two surfaces thirty feet in length which will meet together in unison as these stones in the pyramids meet. It is supposed that they were rubbed backward and forward upon each other until the surfaces were assimilated.—*London Iron.*

A Lodge in Australia was recently reported as closed in peace, love and discord, the organist having substituted a new tune to the closing hymn, one which the Brethren were not familiar with.—*Ex.*

Let All Strive to do Their Duty.

In the first degree of Masonry there is unfolded to the neophyte, just starting on his mystic journey, an important revelation regarding the design and purpose of the institution into which he is then entering. He is first told that the obligations he will be required to take, will in no way interfere with the duties he owes to God, his country, his neighbor or himself. With this assurance he willingly advances and receives the more important lessons that follow. The beautiful symbols and emblems of Masonry are explained to him in a manner never to be forgotten, and the sublime beauties of Brotherly love, relief and truth are supplemented by those grand cardinal virtues, temperance, fortitude, prudence and justice. He is instructed in his duties to God, his neighbor and himself, and charged to be a quiet and peaceful subject, true to his government and just to his country, all of which was wisely designed to make him a better citizen and a better man. And so it is all along his mystic journey through the several degrees in Masonry. Each step has its beautiful symbols and instructive lessons so well calculated to make him wiser, better and consequently happier. He finds himself at all times surrounded by good men and true, moral and upright before God and of good repute before the world. In such company there is helpful influence for good in his life and a restraining influence against all that tends to evil. Under these benign influences many of the temptations that lead men to destruction are removed from the pathway of life ; the dangerous pitfalls are safely bridged, and it is no fault but his own if a Brother goes astray. We are writing from a general standpoint view. It is said there is no rule without an exception, and we are forced to admit that this is true, in a general way, in Masonry. With all its noble features it is only a human institution, and perfection on earth has never been attained. Making a man a Mason does not take all of the *old Adam* out of him. He still has a hankering for a golden pippin. Even Lodges, as well as individual members, have sometimes fallen from their high estate, and cast a shadow on Masonry. Such instances, however, have been such exceedingly rare exceptions that but little injury was sustained, and with proper treatment no scars were left to exist.

It is a great privilege to be a Mason, and thus a member of this world-wide, time-honored institution. It furnishes a Brother with a letter of introduction that will always be recognized in his travels, even to the uttermost parts of the world. Should misfortune befall him, he has but to make his wants known to receive the needed assistance. Should he fall a victim to disease, his Brethren will be there to close his eyes, and with hopeful, heaven-pointing rites, give his body to the repose of the tomb. They will throw the protecting arm around the fatherless children, and extend to the weeping wife the tender consolation of Brotherly sympathy. Mythic story tells us that the ancient gods invisibly and secretly followed their favorites in all their wanderings, and when these were exposed to danger, or threatened with destruction, would unveil themselves in their awful beauty and power, and stand forth to preserve them from harm, or to avenge their wrongs. So Freemasonry surrounds all her children with her loving presence, revealing herself in the hour of peril, sickness or danger.—*Masonic Advocate.*

CHARGE OF THE HUSSARS.

(HUSARENTRITT.)

FRITZ SPINDLER. Op. 140.

Con spirito.

The first system of music consists of two staves. The upper staff is in treble clef with a 2/4 time signature. The lower staff is in bass clef with a 2/4 time signature. The key signature has two flats (B-flat and E-flat). The music begins with a piano (*p*) dynamic. The bass line features a rhythmic pattern of eighth notes with triplets. Pedal markings (*Ped.*) and asterisks (*) are placed below the bass staff.

The second system continues the piece. It features similar rhythmic patterns in both staves. Pedal markings (*Ped.*) and asterisks (*) are present below the bass staff.

The third system continues the piece. It features similar rhythmic patterns in both staves. Pedal markings (*Ped.*) and asterisks (*) are present below the bass staff.

The fourth system continues the piece. The upper staff begins with a *cres.* (crescendo) marking. The bass line continues with its rhythmic pattern. Pedal markings (*Ped.*) and asterisks (*) are present below the bass staff.

The fifth system continues the piece. The upper staff begins with a *f* (forte) dynamic. The bass line continues with its rhythmic pattern. Pedal markings (*Ped.*) and asterisks (*) are present below the bass staff.

1.

ff

deces.

Ped. * *Ped.* * *Ped.* *

ff

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* *

Ped. * *Ped.* * *Ped.* *

8va.

8va.

to Coda. (C)

mf *p* *f*

p

1. 2.

cres.
f
*Ped. ** *Ped. ** *Ped. **

p *cres.* *f*
*Ped. ** *Ped. ** *Ped. **

ff *ff*
Ped. * *Ped.*

decr. *p*
* *Ped.*

Coda. *fff*
Ped. * *Ped.*

* *Ped.* *

SOUNDS FROM HOME.

GUNG'L.

No. 1.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a piano (*p*) dynamic marking. The lower staff is in bass clef with the same key signature and time signature. It starts with a pianissimo (*pp*) dynamic marking. The system contains four measures of music, with a repeat sign at the end of the second measure.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The system contains four measures of music, with a repeat sign at the end of the second measure.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a first ending bracket labeled '1' over the first two measures and a second ending bracket labeled '2' over the last two measures. The lower staff is in bass clef with the same key signature and time signature. The system contains four measures of music.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a piano (*p*) dynamic marking. The lower staff is in bass clef with the same key signature and time signature. The system contains four measures of music, with a repeat sign at the end of the second measure.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The system contains four measures of music, with a repeat sign at the end of the second measure.

No. 2.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a piano (*p*) dynamic marking. The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with quarter and eighth notes.

The second system continues the piece. The right hand melody includes some chords and rests. The left hand provides a steady accompaniment. A repeat sign is visible at the end of the system.

The third system features more complex rhythmic patterns in the right hand, including some triplets and sixteenth-note runs. The left hand continues with a simple accompaniment.

The fourth system shows a continuation of the melodic and harmonic ideas. A piano (*p*) dynamic marking is present in the left hand. The system concludes with a repeat sign.

The fifth system is the final one on the page, showing the concluding measures of the piece. It features a final cadence in the right hand and a simple bass line in the left hand.

No. 3.

The first system of musical notation for 'No. 3' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a piano (*p*) dynamic and features a trill (*tr*) on the first measure. The lower staff is in bass clef with the same key signature and time signature, starting with a piano (*p*) dynamic. The system concludes with a repeat sign.

The second system of musical notation for 'No. 3' consists of two staves. The upper staff continues from the first system and includes a trill (*tr*) in the final measure. The lower staff features a fortissimo piano (*fp*) dynamic marking and concludes with a piano (*p*) dynamic. The system concludes with a repeat sign.

The third system of musical notation for 'No. 3' consists of two staves. The upper staff contains several measures of music with various articulations. The lower staff continues the accompaniment. The system concludes with a repeat sign.

The fourth system of musical notation for 'No. 3' consists of two staves. The upper staff includes trills (*tr*) and a piano (*p*) dynamic marking. The lower staff continues the accompaniment. The system concludes with a repeat sign.

The fifth system of musical notation for 'No. 3' consists of two staves. The upper staff includes a fortissimo piano (*fp*) dynamic marking and a trill (*tr*) in the final measure. The lower staff continues the accompaniment. The system concludes with a repeat sign.

No. 4.

The first system of music for 'No. 4' is written in treble and bass clefs. The key signature has one sharp (F#) and the time signature is 3/4. The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with frequent trills (*tr*) and slurs, while the left hand provides a steady accompaniment of chords and single notes.

The second system continues the piece. It includes a mezzo-piano (*mp*) dynamic marking. The right hand continues with trills and slurs, and the left hand maintains its accompaniment. A repeat sign is visible in the middle of the system.

The third system of music shows the continuation of the melodic and accompanimental lines. Trills (*tr*) and slurs are prominent in the right hand, and the left hand provides harmonic support.

The fourth system includes a piano (*p*) dynamic marking. The right hand continues with trills and slurs, and the left hand provides accompaniment. The piece is moving towards its conclusion.

The fifth and final system of music concludes the piece. It features trills (*tr*) and slurs in the right hand and accompaniment in the left hand, ending with a final chord.

Going to Market.

Words by
HAROLD WYNN.

LOUIS DIEHL.

Allegretto con grazia.

Piano.

The piano introduction is written in 2/4 time with a key signature of two flats (B-flat and E-flat). It consists of two staves. The right hand begins with a treble clef and a key signature of two flats. The left hand begins with a bass clef and a key signature of two flats. The music is marked with a piano (*p*) dynamic and includes a crescendo leading to a forte (*f*) dynamic. The piece concludes with a double bar line and a repeat sign. There are some handwritten markings below the staff, including a treble clef and an asterisk.

1. She was standing by the wick-et, and she droop'd her pret - ty head, "I am
2. Man - y mer - ry words were spo - ken, and the sun - light round them fell, But at

The first two lines of the song are written in 2/4 time with a key signature of two flats. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves with treble and bass clefs. The music is marked with a piano (*p*) dynamic. There is a handwritten asterisk below the piano accompaniment.

go - ing to the mar - ket," with a lit - tle sigh, she said, And the
e - ven, when re - turn - ing, he had some - thing more to tell, Oh! the

The third and fourth lines of the song are written in 2/4 time with a key signature of two flats. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves with treble and bass clefs. The music is marked with a piano (*p*) dynamic.

bas - ket is so heav - y, and I think that it will rain, And the
road of life we trav - el, has its bur - dens we must bear, And the

The fifth and sixth lines of the song are written in 2/4 time with a key signature of two flats. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves with treble and bass clefs. The music is marked with a piano (*p*) dynamic.

poco rit.

road is long and lone-ly thro' the cop-pice and the lane!"
 road is long and drear-y, will you wish me with you there?"

colla voce.

With a ten-der glance he an-swer'd, as her troub-led look he
 Then her dim-pled cheeks grew ro-sy as the sun-set in the

poco rit.

met, "I am sure it will be wea-ry, and it might be ver-y
 west, And she an-swer'd, look-ing shy-ly, at the lil-ies in her

colla voce.

a tempo.

wet, And the hay is hard-ly ri-pen'd, so I hav-n't much to
 breast, "You were kind to come to mar-ket, and you al-ways tell me

a tempo.

do, And if you will let me, Jen - nie, I should like to go with
true, So I think I'll have you, Don - ald, for the oth - er jour - ney,

poco a poco rit.

you, And if you will let me, Jen - nie, I should like to go with you.
too, So I think I'll have you, Don - ald, for the oth - er jour - ney, too.

colla voce.

Andantino con espressivo.

1-2. You and I — to - geth - er, love, Nev - er mind the weath - er, love,

p

You' and I — to - geth - er, love, All the way, all the way;

You and I — to - geth - er, love, Nev - er mind the weath - er, love,

colla voce. **f**

This system contains the first two lines of the musical score. The top staff is a vocal line in G major with lyrics. The bottom two staves are piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The first ending of the piano part is marked *colla voce.* and **f**.

You and I — to - geth - er, love, — All the way, all the way. —

1.

This system contains the second and third lines of the musical score. The vocal line continues with the lyrics. The piano accompaniment continues with the same rhythmic pattern. The first ending of the piano part is marked "1." and ends with a repeat sign.

This system contains the fourth and fifth lines of the musical score. The vocal line is mostly blank, indicating a long note or a rest. The piano accompaniment continues with the same rhythmic pattern. The piano part features a melodic line in the right hand that rises and then falls, and chords in the left hand. The piano part ends with a **f** dynamic marking.

way, all the way!

2.

ff

This system contains the sixth and seventh lines of the musical score. The vocal line continues with the lyrics. The piano accompaniment continues with the same rhythmic pattern. The piano part features a melodic line in the right hand that rises and then falls, and chords in the left hand. The piano part ends with a **ff** dynamic marking.

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To and fro upon errands
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Wrapped in a big white apron,
Pinned in a checkered shawl,
Hanging clothes in the garden.—
Oh, were she tall!
Hushing the fretful baby,
Coaxing his hair to curl;
Stepping around so briskly,
Because she is mother's girl.

Hunting for eggs in the haymow,
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Riding Don to the pasture,
With many a ringing laugh;
Coming whene'er you call her,
Running wherever sent.
Mother's girl is a blessing
And mother is well content.

—Central Christian Advocate.

A TYPOGRAPHICAL ERROR.—“That’s a curious typographical error,” said Mrs. Partridge. “The title of this new book is printed ‘The Viking Age.’” “Well, why not?” asked Partridge. “What ought it to be?” “Why—Biking, oughtn’t it?”



Esther Hirsch.

Last season, when Miss Esther Hirsch, the young American contralto, made her professional debut in a concert of her own in Mendelssohn Glee Club Hall, musicians, critics and the general public present predicted for the talented artist a successful career. A number of engagements speedily followed, and offers for further ones were rapidly pouring in when Miss Hirsch's mother was attacked by an illness which resulted fatally. Her bereavement

put a stop to further public appearance on the part of Miss Hirsch for the season. This season, however, she has resumed work, and in the meantime has not been idle, the time of her retirement having been given to close and earnest study.

Aside from her art Miss Hirsch has in her favor an attractive and interesting personality, a graceful, refined bearing and polished manners, all of which tell strongly in her work. She has a charm

ing stage presence, and her treatment of her art betrays a complete general cultivation as well as the special education received in vocal music itself.

The young artist is a pupil of Oscar Saenger, and although she has been several times to Europe she gives the entire credit of her vocal development to Oscar Saenger and New York. The voice is round, pure and even, a contralto inasmuch as it has the full contralto richness of volume, but with a mezzo soprano range. The production is absolutely pure. Of naturally musical temperament, everything Miss Hirsch sings is imbued with the truest taste and feeling and an invariably just dramatic expression. Her art is thoroughly finished and refined.

While Miss Hirsch, because of her dramatic instinct, has a decided talent for opera and has also a gift for oratorio, she regards lyric music at the present juncture as her particular forte. She sings songs of the various schools, English, French, German and Italian, with delightful charm and finish, and her poetic feeling, united to a graceful and magnetic delivery, makes her a most desirable artist for musicales and social entertainments of good tone wherever they may have place. Purely as a singer of songs Miss Hirsch has singular charm and merits a distinguished success.

In the opera class of Mr. Oscar Saenger the young artist has already studied several important operatic rôles, of which she has already mastered the dramatic as well as well as vocal side. The rôle of *Carmen*, which she has memorized, lies well in her voice, and she has acquired also *Leonora* in *Favorita*, *Delilah* in *Samson* and *Delilah*, with numerous other contralto and mezzo rôles of minor importance.

In oratorio Miss Hirsch knows thoroughly *The Messiah* and *Elijah*. She is at present persistently engaged in the study of further operatic and oratorio works, in which, with her native talent, refinement, attraction and earnestness, she will eventually be sure to make a success.

This young artist is particularly modest, doing the work she knows with quiet, reposeful confidence, but without any assumption or any estimate of herself which might retard earnest study and hard work in the future. Miss Hirsch is highly intelligent, educated and accomplished, and knows accurately the standard which she intends to reach. It is a high one, and her sincerity and dignified modesty will enable her to reach it, while gaining much honor and success by the way.

As a singer at musicales and fashionable social affairs of all kinds, Miss Hirsch should be much in demand, her perfect control of her voice to sympathetic effect within any limit of space and the graceful poise of her bearing being rarely adapted to *recherché* quarters and cultivated surroundings. Miss Hirsch may be addressed at 327 Amsterdam ave., N. Y.—*Musical Courier*.

On June 4th the pupils of the public schools of Seymour gave an exhibition in the Methodist Church, before their parents and the public in general, to show the advancement they had made in the study of music during the preceding school term. The church was full of interested spectators. President Stiles presided and made an address, in which he referred to the beginning of the instruction of music in the public schools, and the progress that had been made since the system was inaugurated.

Thomas L. James, the acting school visitor, had offered a five-dollar gold piece to the scholar in each room who made the greatest individual advancement during the year, and at the conclusion of the exercises Mr. James presented nine five-dollar gold pieces to the following successful aspirants:

- Room 1—Lena Fessler.
- Room 2—May Moshier.
- Room 3—Timothy Lyons.
- Room 4—Daisy Knapp.
- Room 5—Jennie Andrew.
- Room 6—Florence Wyant.
- Room 7—Fannie Belle Conine.
- Room 8—Alice M. French.
- Room 9—Florence Buckingham.

The awards were made entirely upon merit, no partiality or favoritism having been shown in any case; and the daughter of Henry L. Wyant, who took the prize in Room 6, showed an especial aptitude for music, her advancement having been exceedingly rapid, and gives promise of a bright musical future.

BOOK OF THE DOG.—We have received from the Associated Fanciers, 237 South Eighth Street, Philadelphia, a copy of their *Dog Buyers' Guide*. It contains a finely executed colored frontispiece, well drawn engravings of nearly every breed of dog, and all kinds of dog furnishing goods. We should judge that the book cost to produce a great deal more than the price asked—15 cents—and would advise all our readers who are interested in dogs to send for the book.

A BOOK ON POULTRY, containing 100 pages, a beautiful lithographic plate of a group of different fowls in natural colors, engravings of all kinds of land and water poultry, descriptions of the breeds, plans for poultry houses, how to manage an incubator, all about caponizing, and the value of the different breeds and where to buy eggs from the best stock at \$1.50 per 13, will be mailed to any of our readers for 15 cts. by addressing the Associated Fanciers, 237 South Eighth Street, Philadelphia, Pa.

Every young woman who is contemplating a business career should read "Practical Hints to Young Women in Business," published in "Our Girls" Department of *Demorest's Magazine* for July.

Music Buyer's Guide.

New music published by the C. L. Partee Music Co., Kansas City, Mo.

- De Coontown Jubilee Cake Walk, an African rag-time oddity, introducing "Old Kentucky Home," etc., by Clarence L. Partee. Two mandolins and guitar, 90 cts. Piano acc., . . . 40 cts.
- My Old Kentucky Home, arranged for guitar solo with variations by E. H. Frey 40 cts.
- Cavalleria Rusticana, arr. by P. W. Newton for guitar solo, . . . 40 cts.

New music published by The Chadwick Publishing Co., Westfield, Mass.

- Little Teddy, a beautiful ballad by Ben Chadwick, 40 cts.
- Whirligig Two Step, arr. by A. F. Jacobs, music by Ben Chadwick, for piano, 40 cts.
- She's the Only Pebble on the Beach, an exceptionally fine schottische, song and dance by Ben Chadwick, . . . 40 cts.

New music published by Fillmore Brothers, 40 Bible House, N. Y.

- The Hail to Thee Dear Native Land quartet and chorus, octavo, by Herbert, 5 cts.
- Land of the Noble, Brave, and Free, Bonaparte March, arr. for chorus, octavo, 10 cts.

"The Cake Winner," characteristic two step march by Robert Cone, brilliant, attractive, and pleasing to the ear, for piano, band, and orchestra; and "The Warmest Coon in Town," words by Daniel Packard, music by Robert Cone, is full of "go" and ginger, and well deserves its title. It has a lively dance at the close. Published by Myll Brothers, 43 West 28th st., New York.

The Brokaw Music Pub. Co., of St. Joseph, Mo., have just published the "Nordica Schottische," by H. O. Wheeler, respectfully inscribed to Mme. Nordica by special permission. The title page displays a most handsome and life-like portrait of this famous artist, and the music is particularly pleasing and satisfactory. Price for piano 60 cts.

Dear Heart, I Love You So, is the name of the Boston Traveller Prize Song, words by Walter G. Davis, music by Frank O. Mason, published by the Bendix Music Pub. Co., 134 Austin st., Cambridge, Mass. It is a very effective love song. Price 40 cts.

"He Chose the Cross," is a sacred duet for mezzo soprano and tenor, words by Ida M. Budd, music by Chas. H. Gabriel, published by Fillmore Bros., 40 Bible House, New York. Price 40 cts.

THE GREATEST NATION ON EARTH.—
 "The value of timber yearly cut in the United States is double that of the output of all our mines"; "One-third of the population of this country are church members"; "It costs \$668.32 every minute during the year to run our Government"; "Uncle Sam's farms constitute one-fifth of the National Wealth"; "Nearly one-half of the 8,000,000,000 letters making up the world's annual mail belong to the United States." These are but instances of the thousands of wonderful facts about every phase of the life and progress of our country, from an illustrated article on "The Greatest Nation on Earth," by William George Jordan, to appear in the July number of *The Ladies Home Journal*. The article pictures, in a novel way, America's vast area, her matchless resources, boundless wealth, her marvelous development, and shows how the United States leads the world.

A BOOK ON CAGE BIRDS, containing over 150 engravings and a lithographic plate showing all the different kinds of Fancy Canaries in their natural colors, full information in regard to song and fancy canaries and how to breed them for profit. Hints on the treatment and breeding of all kinds of cage birds, with descriptions of their diseases and the remedies needed to cure them. All about Parrots and how to teach them to talk. Instructions for building and stocking an aviary. The most complete book of the kind ever published, irrespective of price. Mailed to any address on receipt of 15 cents by the Associated Fanciers, 237 South Eighth Street, Philadelphia, Pa.

TO THE MUSICAL PEOPLE.—We take this method of notifying every owner of a piano that there is general complaint being made in this vicinity of incompetent tuners, who are going about partially if not completely ruining every piano they are trusted to tune. We would advise every one owning an instrument not to employ any strange tuners at any price. It is very much better to have your pianos tuned by competent men. Any guarantee on your piano becomes void after the instrument has been handled by incompetent tuners. Employ none but a reliable tuner of long experience, who is known to have learned his trade through practical service in a piano factory, being thoroughly acquainted with the building and construction of pianos.

C. M. Loomis' Sons employ the most expert and reliable piano tuners in the State of Connecticut, and the work of any of their men is always satisfactory.

Mother: "Tommy, what are you doing?"

Tommy: "Nuthin'."

Mother: "Nothing? Don't you know that Satan always find some work for idle hands to do? Go draw me a bucket of water."



Mme. Florenza d'Arona.

Among the first vocal teachers of America stands Mme. Florenza d'Arona, the Marchesi of America. Born a musician, a thorough musical student, prima donna, teacher of singers and now teacher of teachers, this teacher has through all the artistic gradations shown the courage and ambition of true success. Tireless in works, true to her aims, ever searching new truth and fresh power, she has upturned an immense amount of artistic material in her active career.

Aside from her rare gifts as musician and actor, Madame d'Arona has the added faculty of being able to impart her knowledge, and a pleasure in doing it that amounts to a passion. By reason of this she was as a mere child chosen to teach his pupils by Lamperti, and frequently did so in his absence.

In no other way can one gain an insight into the knowledge and philosophy that govern her cultivation of voice than by reading some of her own ideas as expressed from time to time in public print, for Madame d'Arona is also a forceful and intelligent writer. She believes that the

would-be teacher of the Italian method of singing must speak the Italian language purely and fluently, and that it is essential that all vocal teachers should be good musicians. She has made a thorough study of individuality of fault and merit, and so analyzed difficulties that to her mind none exist that cannot be overcome.

Twenty-seven churches in New York, Brooklyn and New Jersey are supplied with soloists from Madame d'Arona's advanced pupils, and there are five graduated teachers who have passed through the teacher's special course, theoretically and practically, and have received diplomas.

During the past summer Madame d'Arona made a long and charming trip through Europe, meeting with friends, old and new, and making artistic triumphs in Denmark, Germany, London and Paris, where she sang en passant. Many tempting offers were made her to return to the old art centres, but heart and home are for the present too firmly planted on American soil, and the prospects are that many more good singers and teachers will pass from her hands at home before any change is made.—*Musical Courier*



At the Grand Master's Grave.

A. S. CONDON, OGDEN, UTAH.

When the spent life its soul sends out
To seek the land of endless day,
In what poor phrase we question doubt,
Or cheer the voyager on his way.

But when a Brother's hand grows cold,
And he sinks down by death o'ercome;
We lay our heart on his of mold,
And feel indeed our lips are dumb.

The gifts of words are little worth
To praise a tenapt of the bier;
So we but give this dust to earth,
Shrined silent in love's conscious tear.

Nor sculptured urn, nor marble bust
Needs here to rise for great deeds done:
Fame, tearful o'er his prostrate dust,
Points to the fields his manhood won.

Like some tall oak that long withstood
The tooth of time, the midnight blast:
When God's sweet peace was on the wood
Slow sank and silent fell at last:

So he, though great and good and strong,
And ever quick at duty's call,
Left the great world's endearing throng
Resign'dly as the shadows fall.

No more by Joppa's tumbling seas
He harks to hear the dripping oar:
He knows the temple's mysteries—
The sunken clefts along the shore.

He views at last Moriah's height
That nearer looms as years wax on:
His once dark home now blooms with light,
And bursts with songs from Lebanon.

Once more within the tylered hall
He stood against the darkened west;
He heard the Master's gavel fall,
And went from labor unto rest.

Sleep, Brother, sleep; thou art not dead.
Though thine be now the common lot:
Lest men forget thy narrow bed,
Hope's green Acacia guards the spot.
—*Voice of Masonry.*

The Alphabet of Masonry.

Every form of learning has its alphabet. What the Corner-stone is to the material edifice, what the architect's plans are to the completed structure raised in accordance with them, that the alphabet of an art or science is to the art or science itself. It is the beginning of wisdom. It is the

chaos which is capable of being organized into a cosmos. It betokens an infinite possibility.

The secret work of Freemasonry is its alphabet. How wondrously beautiful is this lettering. Not more ornate is the unique Gothic alphabet in letters, or the decorated Gothic cathedral in architecture. It is striking, both to the eye and to the mind. There is nothing else like it. As a spectacle it is grand. As a drama it is interesting. As a history it is instructive. It is a leaf from the past, preserved until the present, to be handed down to the future.

Masonic work is a composite. It combines acts and words. Its language is that of symbolism. Without a parable it conveys no teaching. It is a series of object lessons. The objects are the lives of individuals, long since deceased, and ever since honored. They were kings of thought as well as kings of men; they had royalty of intellect as well as royalty of lineage. We see them, as it were, to-day; we hear their words of wisdom; we profit by their examples. They were well acquainted with the alphabet of Masonry.

Every Master Mason ought to be so intimately acquainted with the alphabet of the Craft as to be able, with a little practice, to skillfully render the work. Whenever a Lodge performs its duty to its initiates, and in accordance with the recommendation of the *Ahimon Reczon*, and the edict of the R.W. Grand Master, requires a candidate to prove in open Lodge his proficiency in the preceding degree before he is advanced—there the alphabet will be learned, there the Mason will be educated, there the light of Masonry will illuminate the initiate, and qualify him for learning all the secrets of the Craft—a part of which are never disclosed to him who is ignorant of Masonic work, that is the secret ritual.

The ritual embodies the mystery. It is the flesh and blood, in which resides the soul and spirit of Freemasonry. Without the spirit the letter is dead. The letter is matter, while the spirit is mind. The one shall perish, the other endure forever. The principles of Freemasonry are eternal.

Brethren, first master the alphabet—learn the work of Masonry—then earnestly seek to comprehend the meaning of the symbols, the significance of the traditions, the lessons of the lives of the three ancient Grand Masters, so that you may be not merely nominal Masons, or even Masons working by rote, but true Masons, accomplished Masons, knowing the alphabet of Masonry perfectly, able to understand the work of Masonry, as contained in its symbols, allegories, traditions and legends, and therefore cultured Masons in the largest sense of the phrase, worthy successors of King Solomon and the two Hiram, and an honor to the Masonic Fraternity—which in the highest sense is itself ancient and honorable.—*The Keystone.*

We have received from T. S. Parvin, the indefatigable Grand Secretary of the Grand Lodge of Iowa, the proceedings of the Fifty-fourth Annual Communication of the Grand Lodge of Iowa. This is one of the most concise and systematically compiled Grand Lodge reports that we have ever seen. The Masons of Iowa are wide-awake, energetic, and enthusiastic members of the Grand Brotherhood, many of them being prominent in the social and political life of the State, and all are especially interested in furthering the interests of all Masonic work.

CEDAR RAPIDS, IOWA, June 8, 1897.

Loomis' Musical and Masonic Journal:

It is my pleasure as well as duty to notify through your periodical the Masons who read the same that the Grand Lodge of Iowa at its recent session, June 1-3, by an almost unanimous vote, recognized the *Gran Dieta of Mexico* in the following resolution, which I furnish you for publication.

Resolved:—That the grand Lodge of Iowa hereby recognizes the *Gran Dieta Simbolica* of Mexico as an independent, sovereign Grand Masonic body, exercising sole jurisdiction over the three degrees of ancient craft Masonry in Mexico, and will exchange fraternal courtesies therewith, and, further, that all Masons in Mexico hailing from Lodges or Grand Lodges not in affiliation with said *Gran Dieta Simbolica* be denied admission to our Lodges."

Fraternally yours,

T. S. PARVIN,

Grand Secretary.

FAULT FINDING.—One of the easiest things in the world is to find fault with other people. The least thing they do which seems contrary to our way, we are ready to get after them. But how difficult it is to see our own faults; to understand our weak points and to remember that as we see faults in others, they see faults as bad and perhaps worse in us. Let us be charitable and do as the great artist who painted a picture of his monarch, upon whose brow there was a scar. He placed his king with elbow resting on a table and his head supported by his hand, but with finger covering the scar. Let us endeavor to place the finger of charity over the scars of God's children.—*The Baptist Enquirer.*

When you can say a good word to a Brother, say it. It helps him in his work and encourages him to better effort. A Brother may be despondent because he fears his labors are not appreciated, and he may be ready to give up the contest, when a word from you would dispel the clouds of discouragement and send a sun ray of hope into his soul. Do not fail to speak a good word when you can.

Enjoy the blessings of this day, if God sends them; and the evils of it bear patiently and sweetly; for this day only is ours; we are dead to yesterday, and we are not yet born to the morrow.—*Jeremy Taylor.*

Dedicated to Mrs. Crawford Speer.

PASSING REGIMENT

Grand March.

By EDUARD HOLST.

Tempo di marcia.

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 2/4. The music begins with a dynamic marking of *f* (forte). The melody in the treble clef features a series of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of quarter notes.

The second system of musical notation continues the piece. It includes dynamic markings of *p* (piano) and *mf* (mezzo-forte). The instruction *Marcato il basso.* is written above the bass staff, indicating a more pronounced and accented bass line. The treble staff continues with melodic development.

The third system of musical notation shows further melodic and harmonic progression. It features dynamic markings of *p* and *mf*. The bass line remains active with rhythmic patterns, supporting the melodic line in the treble.

The fourth system of musical notation continues the march. It includes dynamic markings of *p* and *mf*. The music maintains its rhythmic drive and melodic interest through the system.

The fifth and final system of musical notation on this page. It begins with a *cres.* (crescendo) marking. The system concludes with two first endings, labeled '1' and '2', which provide alternative ways to end the piece.

First system of musical notation for piano accompaniment. It consists of two staves, Treble and Bass clef. The music is in 2/4 time and begins with a dynamic marking of *mf*. The melody in the Treble clef features eighth-note patterns with accents, while the Bass clef provides a steady accompaniment of eighth notes.

Second system of musical notation for piano accompaniment. It continues the piece with similar rhythmic patterns and dynamics. The Treble clef melody includes some triplet-like figures, and the Bass clef accompaniment remains consistent.

Third system of musical notation for piano accompaniment. The piece continues with the established rhythmic and dynamic character. The Treble clef melody shows some chromatic movement, and the Bass clef accompaniment provides a solid harmonic foundation.

Fourth system of musical notation for piano accompaniment. This system includes first and second endings, indicated by the numbers '1' and '2' above the Treble clef staff. The first ending leads back to an earlier section, while the second ending concludes the phrase. Dynamics include *f* and *mf*. The system ends with a double bar line and repeat signs.

Trio section of musical notation for piano accompaniment. It begins with the word 'Trio.' and a dynamic marking of *p*. The tempo is marked 'Marcato il canto.' The time signature changes to 2/4. The Treble clef features a simple, melodic line, while the Bass clef provides a steady accompaniment of eighth notes.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of rhythmic patterns and chords in both hands.

Second system of musical notation, continuing the piece with similar rhythmic and harmonic structures.

Third system of musical notation, including a dynamic marking of *f* (forte) in the bass line.

Fourth system of musical notation, characterized by dense chordal textures in both hands.

Fifth system of musical notation, concluding the page with a final cadence and a key signature change to one sharp.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music begins with a mezzo-forte (*mf*) dynamic marking. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment of chords and single notes.

Second system of musical notation, including a first ending bracket labeled '1' and a second ending bracket labeled '2'. The dynamics shift to piano (*p*) in the second ending. The right hand continues with melodic patterns, and the left hand has a steady accompaniment.

Third system of musical notation, showing a continuation of the melodic and accompanimental lines. The right hand has several measures with slurs and accents, and the left hand maintains a consistent rhythmic pattern.

Fourth system of musical notation, featuring a mezzo-forte (*mf*) dynamic marking. The right hand has a more active melodic line with slurs, and the left hand has a strong accompaniment. The system concludes with a forte (*f*) dynamic marking.

Fifth system of musical notation, starting with a piano (*p*) dynamic marking. The right hand has a melodic line with slurs and accents, and the left hand has a strong accompaniment. The system concludes with a fortissimo (*ff*) dynamic marking.

DANUBE WAVES.

(Donaumellen.)

VALURILE DUNARI.

J. IVANOVIC.

No. 1.

Dolce.

p

The first system of music is in 3/4 time. It begins with a treble clef and a bass clef. The melody in the treble clef starts with a quarter note G4, followed by a dotted quarter note A4, and then a half note B4. The bass line consists of a steady eighth-note accompaniment. The system concludes with a repeat sign.

The second system continues the piece. It features a first ending bracket over the final two measures, which end with a double bar line and repeat dots. The bass line continues with its rhythmic accompaniment.

The third system begins with a second ending bracket over the final two measures. The melody in the treble clef has a slight upward slant, and the bass line continues with its accompaniment.

The fourth system continues the piece. The melody in the treble clef has a slight downward slant, and the bass line continues with its accompaniment. The system ends with a double bar line.

The fifth system contains three first ending brackets labeled 1, 2, and 3. The first ending leads to a double bar line. The second ending leads to a double bar line. The third ending leads to a double bar line. The system concludes with a double bar line and the word *rit.* (ritardando).

D. S.

No. 2.

3/4

1

f

rit.

2

p

1

f

2

rit.

3

D.C.

FINE.

No. 3.

The musical score is written for piano and treble clef in 3/4 time. It consists of six systems of music. The first system begins with a treble clef and a 3/4 time signature. The first measure is marked with a forte dynamic (*ff*) and an accent (>). The second measure is marked with a piano dynamic (*p*). The third measure is marked with *dolce.* The first system ends with a repeat sign. The second system continues the melody and accompaniment. The third system features a first ending (1) and a second ending (2). The first ending is marked with a forte dynamic (*f*), and the second ending is marked with a piano dynamic (*p*). The fourth system continues the melody and accompaniment. The fifth system continues the melody and accompaniment. The sixth system features a first ending (1), a second ending (2), and a third ending (3). The first ending is marked with a forte dynamic (*f*), the second ending is marked with a piano dynamic (*p*), and the third ending is marked with *FINE.* The score concludes with the instruction *D. S. al Fine.*

No. 4.

The first system of music consists of two staves. The upper staff is in treble clef with a 3/4 time signature and a key signature of one flat (B-flat). It begins with a dynamic marking of *p* (piano). The lower staff is in bass clef with the same 3/4 time signature and key signature. The music features a melody in the right hand and a rhythmic accompaniment of chords in the left hand.

The second system continues the piece with similar melodic and harmonic structures. The right hand has flowing eighth-note passages, while the left hand provides a steady accompaniment of chords.

The third system shows the continuation of the musical theme. The right hand melody is more active, with some slurs and ties. The left hand accompaniment remains consistent in its rhythmic pattern.

The fourth system includes first and second endings. The first ending is marked with a '1' and the second with a '2'. The system concludes with a diamond symbol (⊕) and the word 'FINE.' written below the staff.

The fifth system features trills in the right hand, indicated by the 'tr' marking. The left hand continues with its accompaniment. The system ends with a diamond symbol (⊕).

The sixth system includes first and second endings. The first ending is marked with a '1' and the second with a '2'. A dynamic marking of *ff* (fortissimo) appears in the right hand. The system concludes with a diamond symbol (⊕).

LOOK IN MINE EYES.

◀ROMANCE▶

Sung by Mr. Hayden Coffin. Introduced into the Opera of "La Cigale."

Words by F. E. WEATHERLY

Music by IVAN CABYLL.

Andante. *mf*

mf

1. Why dost thou ask me so oft - en To tell thee the love of my heart?
2. Why do I love thee, my dar - ling? Love has no rea - sons to give;

Canst thou not trust me in si - lence, Ten - der and true as thou art;
On - ly I know that I love thee, On - ly to love thee I live;

cres.

Have I not giv'n thee my whole love, All that my be-ing has known?
Words have no mu-sic to show thee, Lan-guage no ma-gic to prove,

cres. *mf*

dim. e rall. *a tempo.*

Words can - not prove it thee, dar - ling, dar - ling,
What I would do, love to bless thee, to bless thee,

dim. e rall. *p* *a tempo.*

dim. *p rall.*

Make thee more tru - ly mine own, All I would dare for thy love,
Make thee more tru - ly mine own, mine All I would dare for thy love, thy

p colla voca. *pp*

mf Moderato.

own.....
love.....

Look with thine eyes in - to

tempo. p

rall.

p

mine, love, Thou need'st not doubt or des -

cres.

cres.

pair,.....

Look with thine eyes.....

f Piu mosso.

Piu mosso.

mf

in - to mine, For the love that is shin - ing

dim.

there. Look with thine eyes in - to

p *cres.* *mf* *cres.*

mine, For..... love..... is shin - ing

f *rall.*

there!

f *rall.* *8va*

Teachers' Cards.

The following list of Teachers comprises most of those who can be recommended in the city.

AUGUR, MISS M. R. Teacher of Piano. 1361 Chapel st.
 AUSTIN, CLIFTON. Teacher of Banjo and Guitar. Loomis' Temple of Music.*
 AUSTIN, GEORGE ANSEL. Teacher of Banjo, Guitar and Mandolin. 9 Warren st.
 AUSTIN, H. W. Teacher of Guitar and Banjo. 24 Admiral st.
 AUSTIN, MISS HARRIET J. Teacher of the Voice and Church and Concert Soprano. 30 Beers st.
 BERNHARDT, ELIZABETH C. Teacher of Piano. 45 Winchester ave.
 BIXBY, MRS. E. M. School of Music. 64 Kensington st.
 BLATCHLEY, MISS K. E. Teacher of Piano. 219 Blatchley ave.
 BORGWARDT, R. Teacher of Piano, Organ and Violin. 147 Congress ave.
 BUTRICKS, C. H. Teacher of Guitar, Mandolin and Banjo. 341 Howard ave.
 CANNON, MISS K. N. Teacher of Piano. 512 Chapel st.
 CASSELL, JOSEPH. Teacher of Guitar and Voice. 14 Garden st.*
 CHANDLER, W. E. Vocal Culture, Piano, Organ and Harmony. 32 Hoadley Building.
 COELLER, MISS LIZZIE F. Teacher of Piano and Organ. 350 Howard ave. Lessons given at her residence or at the residence of pupils.
 COOK, MRS. A. F. Vocal Culture. 405 Temple st.
 CRONAN, MISS LIZZIE. Teacher of Piano. 17 Compton st.
 CURTIS, C. J. Teacher of Guitar. 25 Admiral st.*
 DAILEY, MISS NETTIE. Teacher of Music. 229 Grand ave.
 DESSAUER, MAX. Teacher of Flute, Piano and Harmony.
 DOOLITTLE, S. ERNEST. Violin Instruction. 518 State st., or Loomis' Temple of Music.
 DOROFF, M. S. Teacher of Violin. 49 George st.
 ELLIOTT, CLARK M. Teacher of Violin. 60 Lyon st.*
 FANSLAW, MISS ANNIE. Teacher of Piano. Reference E. A. Parsons. 53 Salem st. Piano furnished for practice.*
 FROELICH, E. C. Teacher of Zither. 270 Wooster st.
 GALLAGHER, MISS LOUISE M. Teacher of Harp. Concert engagements taken. 13 University Place.
 GALLAGHER, THOMAS M. Teacher of Banjo, Mandolin and Guitar, at 493 Chapel street for years, has removed to 591 Elm st.
 GARLOCK, MISS LOUISE. Teacher of Piano. 297 Howard ave.
 GRAHAM, MISS M. L. Teacher of Piano. 144 Elm st., West Haven.
 GREELEY, MISS MARY L. Teacher of Piano. 37 West st.
 GREEN, MISS JULIA. Teacher of Piano and Organ. 59 Shelton ave.
 GUNN, MISS E. H. Teacher of Piano and Voice. 39 Pine st.
 HAVENS, GEO. P. Organist Christ Church. Teacher of Piano, Organ, Harmony and Sight Reading. 222 Crown st.

HAYES, J. JEROME. Vocal instruction. Hubinger Building.
 HAZLET, MISS ZILPHA REA. Teacher of singing. 415 George st.
 HEALY, MAMIE C. Teacher of Piano. Grove st., Fair Haven, Annex.
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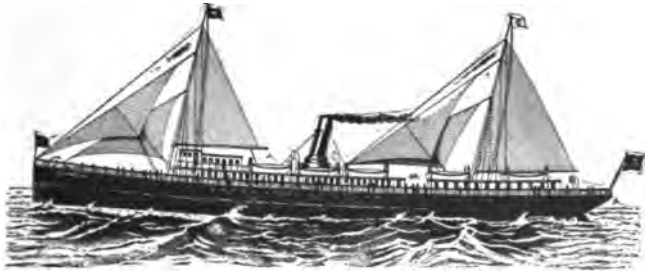
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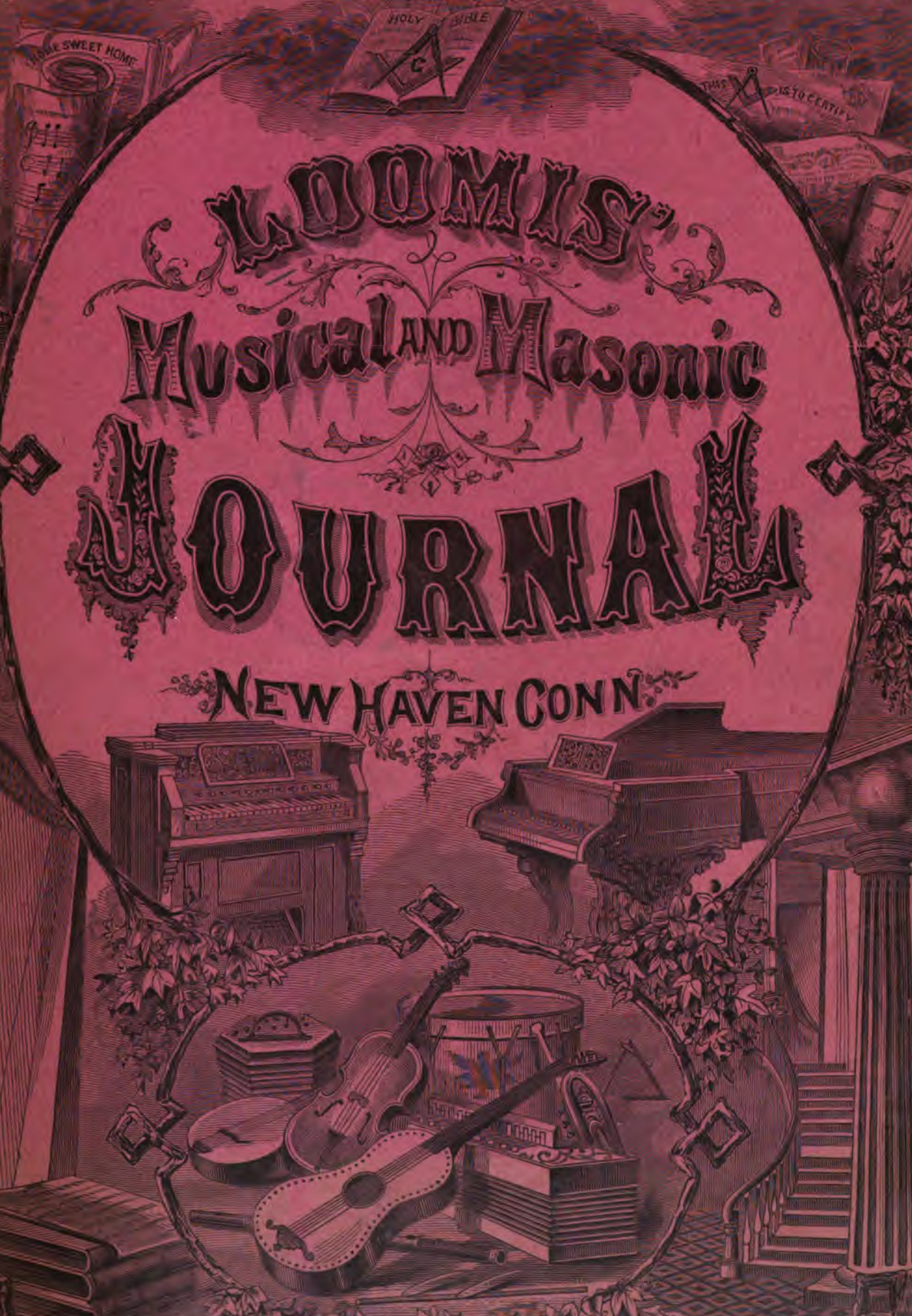
Vol. XXXI

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She touched her fine new Emerson,
Her comfort, joy and pride,
For well she new its mellow tones
Would draw him to her side.



DUET.

And soon from out that instrument
Tones sympathetic pour;
For where but two hands touched the keys,
They now are played by four.



TRIO.

But later, when mamma appeared,
Those four hands seemed one pair;
And such a tableau greeted her,
She could but stand and stare.



QUARTETTE.

When papa on the scene appeared,
And with him the lover plead;
So earnest were his manly words,
"She's yours!" the father said.



QUINTETTE.

Their pastor blessed the solemn vows
Which made this couple one,
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Devoted to the Interest of the Musical Profession, and Masonic Fraternity.

VOL. XXXI.

Temple of Music, 833 Chapel St., New Haven, Conn., August, 1897.

No. 1.

Loomis' Musical and Masonic Journal

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It was only a song that the maiden sang.
With a thoughtless tone, yet the echo
rang
In the heart of the lad. Like a pure white
hand
It guided him over sea and land.

Only an old, old-fashioned hymn,
Sung in the twilight, gray and dim,
By mother's side or on father's knee;
Yet time cannot blot it from memory.

Only a song from the lips of one
Whose mission is past, whose brief life is
done—

A simple song; and yet, after all,
I never can sing it but tears will fall.

Only a song from a feeble pen,
And a faltering heart and hand; but then,
Who knows? Perhaps some life once sad
In sin was made to rejoice and be glad.

Brief as a song is this life of ours,
Fleeting as sunshine and frail as the flow-
ers;
Then sing, my heart, oh, sing and be
strong!
Thou shalt one day join in the "new, new
song."

Clerk (in jewelrv store)—"Gold rings?
Yes, sir, step this way please. Eighteen
carats?" Mulvaney—"No' sir, o'ive been
aitin' onions, av ut's anny o' yure bizness."



Mary H. Mansfield.

Miss Mary H. Mansfield is a young soprano who has already achieved an enviable position in New York, and whose ability and energy are bound to lead to more prominent distinction in the future.

Miss Mansfield is well known as the solo soprano of the First Presbyterian Church, Fifth Avenue, New York, and also of Temple Emanu-El. Her work as a concert artist is equally well known, and she has the deserved reputation of being one of the most reliable singers before the public. She is a native of the fruitful vocal soil of New England, the land which gave us Eames and Nordica, having been born in New Haven and here educated. Before adopting music as a profession, Miss Mansfield became a well-grounded musician, studied harmony, was

well qualified as a pianist, and was one of the most rapid and unerring of readers at sight. She comes of a musical family, and was naturally endowed with the musical gift and temperament, but Miss Mansfield was determined to make herself a musician as much as an artist of feeling and taste, and in doing so she has forged numerous paces ahead of her average singing sisters.

With this musical education, Miss Mansfield is singularly independent. She can study any new work in her own studio without the aid of a coach or accompanist, and can sit down at any moment and accompany herself throughout her extensive repertory with the utmost intelligence and finish. Benjamin Jepson, supervisor of music in the New Haven schools, early pronounced her the best

sight reader who had ever graduated there. By reason of this rarely developed gift, Miss Mansfield is unusually quick in studies, and, aided by her superior musical intelligence, can grasp with unusual rapidity the true gist and sentiment of a composer.

The singer began her career in Hartford, Conn., where she sang in N. H. Allen's choir at the Centre Church, the leading church, musically and socially, in Hartford. During her period here, Miss Mansfield did more than sustain the high solo prestige of the choir, and, simultaneously, did a good deal of concert work and taught a large vocal class. Her efforts in every line were successful, and, knowing herself fitted to make her mark in a wider field, in the spring of 1893 Miss Mansfield went to New York.

For two years she sang in the Fifth Avenue Baptist Church, New York, with R. T. Percy, organist, but in the spring of 1895 left there to take the position of solo soprano at the First Presbyterian Church, with William C. Carl, organist, where she still continues. In her present choir Miss Mansfield seems to have found her fitting place. She speaks in the most enthusiastic manner of Mr. Carl as director and accompanist, finding him in her experience the best and most inspiring in his direction and support of any organist with whom she has ever sung.

In October, 1894, after the Temple Emanu-El had spent a year testing sopranos without any satisfactory results, Miss Mansfield was promptly selected upon application and has continued to remain. Her work there, in conjunction with the contralto, Mrs. Josephine S. Jacoby, has become significant in the annals of choir music in New York. Both rich voices blend beautifully, so much so that Mr. A. J. Davis, who has been for twenty-five years organist at the Temple, has been incited to write special musical works with vocal duets embodied, as also separate duets, with the voices of these two particular singers in view. Friday and Saturday are Miss Mansfield's days at the Temple, and the vocal music heard on those days is worth going a distance to enjoy. On last Thanksgiving morning the duet from Mendelssohn's Lobgesang, "I Waited for the Lord," as sung by Miss Mansfield and Mrs. Jacoby, was an exquisite and finished piece of vocal work which will long linger in the memory of those who had the good fortune to be present.

Miss Mansfield's voice is a high mezzo soprano, dramatic in quality, but under such free and flexible control that she can adapt herself successfully to the various forms of lighter music. She has two clean, firm octaves from C to C, in which each tone is mellow, vibrant and whole. Her delivery is broad and authoritative in music of the dramatic school, while at the same time she is a sympathetic and graceful interpreter of lyrics, either tender or gay. Her versatility in this regard is remarka-

ble, as she is one of the few songstresses capable of standing up with an orchestra and singing with success a large dramatic aria or turning to the piano and singing to her own accompaniment with admirable delicacy and finesse a light song of the French, Italian, German or English school. Her lyric repertory in the four languages is extremely large, and she is thoroughly familiar with the principal standard oratorios. She has the dramatic voice, and with it the native dramatic temperament.

Personally Miss Mansfield is a young woman with what character-readers would call a very strong but a very sympathetic face. It is alive with intelligence, shows firm grit of purpose and a persistent determination in energy.

For terms, dates, etc., address 110 West 13th street, New York City.

ELECTROZONE.—We wish to call the attention of our readers to the advertisement in this issue of the Journal of Electrozone and Meditrina, which we personally and heartily recommend as a permanent factor of every family. Electrozone and Meditrina are simply pure sea water decomposed by electrolysis. The simplicity of the manufacture of these preparations, and their freedom from undesirable drugs and chemicals, should recommend them at once to the medical profession. They annihilate germ life, their deodorizing properties are unequaled, they arrest instantly all fermentation, and their application reduces all inflammatory conditions in a remarkably short time. Numerous letters of indorsement from physicians who have been using and experimenting with them for the last three years, are in possession of the inventor, Mr. A. F. Woolf. The domestic uses of Electrozone are innumerable. The time is already near when every household, hospital, dispensary or Board of Health will be incomplete without it.

THE MANDOLIN TREMOLO.—The great charm in Mandolin Music is no doubt due to the beautiful, weird effect of the tremolo and should be studied very carefully.

A great many performers think it is only necessary to make as many strokes of the pick as they can when the notes are played tremolo. Such is not the case: there is a regular system governed by the tempo of the music.

That there is a system needed to produce the tremolo perfectly is readily seen in ensemble playing, and the lack of system is very noticeable when two or more performers attempt to play together that have no system.

Recently we received a copy of "Tremolo Mandolin Studies" by Geo. R. Stebbins, of Rochester, N. Y. The work is simple, artistic and just what has been needed for the advancement of mandolin music. Retail price 20 cts. Wholesale or retail at Loomis' Temple of Music.

Music Buyer's Guide.

New music published by Myll Bros., 43 West 28th St., New York.

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Hazel, song by J. B. Brown, . . . 40 cts.
Say "Hullo!" words by S. W. Foss, music by Gertrude Tompkins, 40 cts.
Evahbody Knows Ma Name, plantation song, by Chas. E. Trevathan, 40 cts.
The City Beautiful, sacred song, words by Wm. H. Gardiner, music by J. L. Gilbert, 40 cts.

OCTAVO.

Sweet Twilight Hour, three-part song, by Geibel, 12 cts.
March of the Wooden Soldiers (Humorous), quartette by Alonzo Stone, 15 cts.

"Merry American March," by H. O. Wheeler, composer of the "Kalsominers Jubilee," is one of the finest compositions of its kind in these days of the march and two-step. It is inscribed to Monroe H. Rosenfield, and the title very handsomely illustrated and published by the Brokaw Music Publishing Co., of St. Joseph, Mo. Price 50 cts.

CURIOUS FACTS ABOUT THE EYE.—A very curious fact is the impossibility of moving your eye while examining the reflection of that organ in a mirror. It is really the most movable part of the face. Yet if you hold your head fixed and try to move your eye while watching it you cannot do it—even the one-thousandth of an inch.

Of course if you look at the reflection of the nose or any other part of your face your eye must move to see it. But the strange thing is that the moment you endeavor to perceive the motion the eye is fixed. This is one of the reasons why a person's expression as seen by himself in a glass is quite different from what is seen by others.—*New York Herald.*

Mistress of the House (taking her girl to task): "Bridget, I am afraid you have broken your word."

Bridget (absent-mindedly): "Shure, ma'm, it must have been the cat."

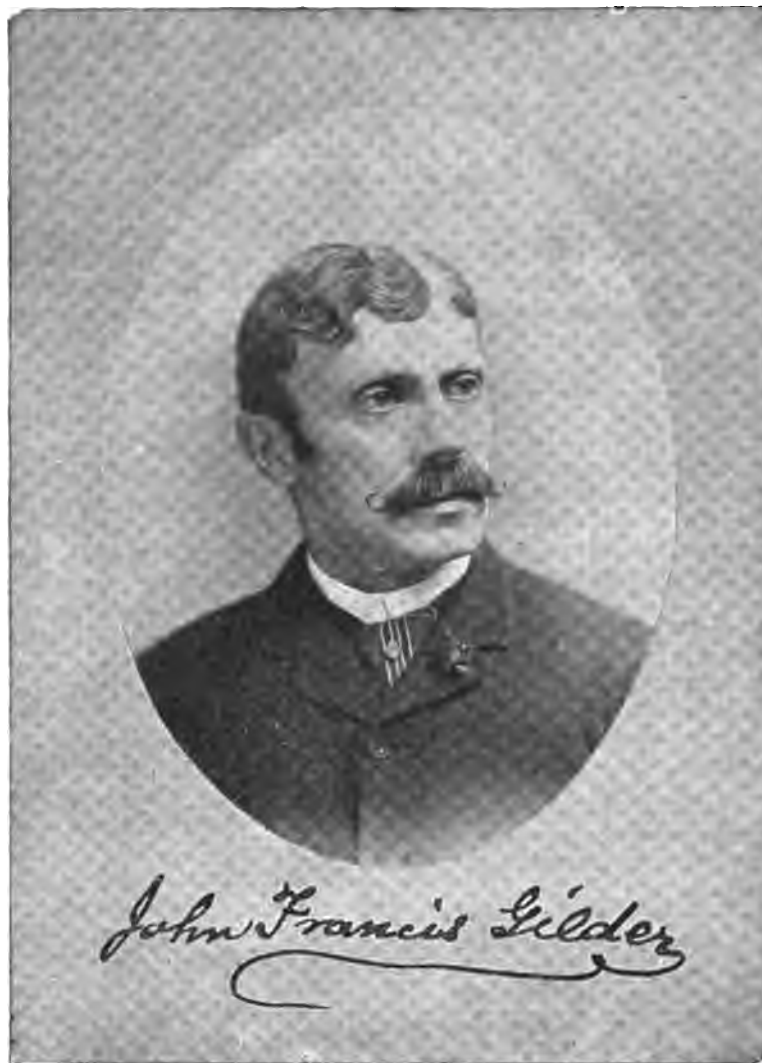
Prof. E. A. Parsons.

This well known New Haven pianist and composer gave a delightful concert and dramatic entertainment on Monday evening, August 2, at his summer home "Innisfail," Oklahoma Springs, Martha's Vineyard. Among the excellent selections which made up the program were some of the compositions of Mr. Parsons' which were highly appreciated by the cultured audience. His "Ave Maria" was sung by the well known artist, Mr. Tom Karl. The program included recitations by Miss Fannie Fern Falk, which were given in a most effective manner.

Popularity of the Gramer Piano.

The Gramer piano has won a distinctive place for itself in the trade. The first instrument bearing this name was put upon the market by the Emerson Piano Co. last year, and its success was immediate. The Gramer piano is named after Mr. Gramer, one of the members of the Emerson Co. He is not only recognized as one of the first pianomakers in the United States, so far as skillful knowledge is concerned, but he is a man of scientific attainments and a scholar generally. Mr. Gramer, as one of the practical men of the Emerson Co., gives especial care to the Gramer, and he makes it a piano that the dealers declare is one of the easiest sellers in the trade, and that gives entire satisfaction to those who buy it. It is a piano that is made to wear and to satisfy the demands of those who want a musical instrument.

The Indianapolis *Journal* prints this interesting story concerning ex-President Harrison's forthcoming book: General Harrison has just completed the revision of his articles which have appeared in *The Ladies' Home Journal*, making extended notes and additions to them. There is a little story in connection with both articles and publication. When the arrangement for the articles was made with General Harrison by Edward W. Bok, editor of *The Ladies' Home Journal*, the General was paid for them, with the understanding that when they were put into book form the magazine was to share the royalties accruing therefrom. Mr. Bok, however, of his own accord, generously released General Harrison from paying him any royalty, for the reason, as he states, that by the publication of the articles by General Harrison the subscription list of his magazine was enlarged many thousands. The profits to *The Ladies' Home Journal* were more than the publishers anticipated, and in view of this Mr. Bok asks nothing further. General Harrison placed the disposition of his book in Mr. Bok's hands. The best offer came to the editor from Scribners, and to them Mr. Bok gave the book for his distinguished contributor. General Harrison's revision of the book has just been completed, and the volume



John Francis Gilder.

John Francis Gilder, the well known pianist and composer, has been before the public, probably, for more years than any other artist, in his line, at present in this country. When Thalberg and Gottschalk were giving their concerts in New York Mr. Gilder was also performing in public. Although not a pupil of Gottschalk, he was greatly influenced in his style of execution by the latter charming performer.

As an exponent of Gottschalk's music Mr. Gilder has attained a wide reputation. His brilliant touch and peculiarly original method of playing the piano possesses so much individuality, however, that it cannot be said to be in the style of any other performer. His execution is remarkably facile and correct. Mr. Gilder does not confine himself to what is called severely "classical" music. Like Gottschalk, he performs principally his own compositions, although in his recitals he also plays Liszt, Mendelssohn, Henselt, Grieg, Chopin and the works of various other composers.

Mr. Gilder is a native of Philadelphia, though principally a resident of New York City. For a number of years he travelled

and Canada. In 1873 he travelled with Madame Anna Bishop on her farewell tour from New York to San Francisco. In the latter city he gave forty-three concerts, besides appearing at many others in that city and at most of the California towns.

At present Mr. Gilder does not teach but confines himself to concert work and composing. He has written, and had published, many piano-forte compositions and also a number of vocal pieces. They are noted for their originality and brilliancy. A number of his piano compositions have been arranged for both band and orchestra. Sousa's and Gilmore's Bands, as well as other noted musical organizations, perform several of his compositions.

Mr. Gilder has never visited Europe, but his entire musical career, both as pupil and performer, has been confined to this country. He has had numerous offers to perform in Europe, but has always declined, principally on account of his great distaste for ocean travelling.

His address is 867 Broadway, New York.



Day Dreams.

The children played, in the cool morn air,
At what they would like to be:
They posed as lords and as ladies fair,
And folks of a high degree,
For life looks fair at the break of day,
With little of work and much of play,
And all is possible—so they say.

When the heart, when the heart is
young.

The morning changed to the heat of noon,
And then to the twilight chill;
The children wearied of high life soon,
And quarreled as children will.

But they ran away home in the fading
light,

To sob out their wrongs ere they said
good-night,

And the mother, the mother made all
things right,

For their hearts, oh, their hearts were
young.

And we need not sorrow, as years roll on,
If the hopes that have ceased to be
But bring us, when passion and youth
are gone.

To the truth at the Father's knee;
Who husheth us up, when our prayers are
said,

Forgetful of sorrow, in restful bed,
To awaken again when the night has fled,
Where the heart will be always young.

—Keystone.

AND WHY IS IT NOT SO?—In every Masonic Lodge in the world, no matter in what clime or country, the greatest principle sought to be impressed, from the first to the nine hundred and ninety-ninth degree, is that of harmony. The beautiful example of the harmony of creation, the return of the seasons, the rising and setting of the sun, the regular and unalterable succession of seedtime and harvest, the certainty of birth and certain subsequent death to all created human beings, are used as symbols to impress upon the mind that the Great First Cause considered harmony the first law of all creation. In the governments of the world, the greatest need is harmony. A cabinet divided in opinion, a parliament at variance, a Reichstag at dagger's points with each other, will threaten the very continuity of the nation. The examples are abundant, even in our own day; but somehow men will not learn, no, not even from bitter experience.

The point we desire to make is the necessity of harmony in the accomplishment of Masonic work, and indeed any good work.

The teaching of the Lodge is harmony. There is never a Lodge opened on earth,

if properly opened, that does not impress upon every one present that one fundamental principle of the Fraternity.

A man should never sacrifice a principle. He should stand by the right as he conceives it. He is not to be criticised for performing his duty or displaying his fidelity. The greatest example in all Masonry is that of the Master builder, who was ready to yield up his life rather than forfeit his integrity. But we must be sure that the cause we advocate is not mixed up with our own ambition and personal interest. No matter how difficult it may be to divorce our own personal desires from the good of the Craft, still as true Masons we are bound to do so. The Fraternity stands first, and personal ambitions must be subservient thereto.

It is not an easy matter to stand alone, but better stand alone on the right side than "go with the multitude who keep holiday." In standing alone, however, we must be certain it is not contrary to the spirit that should control our actions.

—Keystone.

Washington's Oath as a Free Mason.

An interesting feature in connection with New Bedford's (Mass.) celebration of its incorporation as a city, which will occur on Oct. 10-14, will be a reproduction, with as large a measure of historical accuracy as is possible, of the British invasion of 1778.

On the fifth day of September in that year a hostile English fleet landed, destroyed the shipping and burned the town. Among the several dwelling houses destroyed, of none of which the British commander makes mention, was the habitation of Bartholomew West and his two sons, whose domestic affairs were managed by Hannah Sogg. All the time of the invasion the old man was feeble, helpless and unable to leave his bed, and thus the Britishers found him. On entering the dwelling the soldiers treated the inmates with great rudeness, because of the patriotism of the old man, who was an enthusiastic supporter of the American cause. While looting the house they informed the Wests that they intended to burn it and refused the request of Miss Sogg to remove the old man to a place of safety. She, like a true heroine, carried him out herself and placed him on a feather bed against a wall in the orchard, from which he watched the house burn to the ground.

Among the many articles carried away from the old man's home by the invaders was a Bible which was destined to have a history. It is to this day in the possession of the 46th regiment, now known as the Duke of Cornwall's regiment, light infantry, through whose chaplain, Rev. R. Stewart Patterson, its history was finally traced.

The family traditions regarding this famous Bible have been well preserved,

for down through the successive generations the story has been told that the old man Bartholomew held the book in great veneration, and to his death spoke of its loss with great regret. He supposed that it was burned with the other household goods; and so during the long century intervening, the family of Wests had no knowledge of the sacred volume's existence.

Upon this Bible, as chaplain Patterson has discovered during his long search for facts in regard to it, Washington took one of the degrees of Masonry.

The 46th regiment was originally numbered the 57th, and was raised in 1741. Six years later, by the disbandment of eleven regiments it became the 46th Foot, by which name it was known until 1881. In 1752, when quartered in Ireland, a Masonic charter was obtained from the grand lodge of that country. The regiment lodge was numbered 227 and was also known as the Lodge of Social and Military Virtue, its motto being "Libens Solvit Merito Votum." Both name and motto, it is to be remarked, have the same initials, "L. S. V. M."

The regiment formed a part of General Grey's expedition to New Bedford and it was soldiers belonging to its ranks who carried away the West family Bible. It is stated that the volume was once retaken by the Americans, but they, not knowing its value as a keepsake of their own commander-in-chief, returned it to the 46th before that corps sailed for England in 1782.

After having been quartered in Ireland for several years, the 46th proceeded to Gibraltar in 1792; thence to the West Indies in 1794, and back to England in 1796, where it remained until 1804, when it proceeded to garrison the Island of Dominica, which was shortly after attacked by an overwhelming French force. The English commander was forced to evacuate and the Bible had to be abandoned, but was afterwards restored to the regiment under a flag of truce, as is set forth on a silver plate attached to the walnut case, with glass lid, in which it is kept in the ante-room of the officers' mess, the inscription on which reads as follows:

ON THIS SACRED VOLUME
WASHINGTON RECEIVED A DEGREE
OF MASONRY
IT WAS TWICE TAKEN BY THE
ENEMY
AND BOTH TIMES RETURNED TO THE
REGIMENT
WITH ALL THE HONORS OF WAR

This Bible followed the fortunes of the corps afterwards to England, Jersey, the Isle of Wight, New South Wales and India. Here the Masonic lodge, which appears all along to have been the custodian of the book, ceased working in the year 1827. The Bible and jewels were taken to England by the regiment in 1833, when the lodge was revived.

Some 16 or 17 years ago, when the regiment was quartered in Bermuda, the case was opened to display the book to some guests, when the page which contained the signature of General Washington mysteriously disappeared. The Bible is about 10 by 12 inches, is handsomely bound in morocco and is richly stamped in gold with Masonic emblems.

SUNSET MEMORIES.

Song.

Written and Composed by ARTHUR BARKER.

Andantino. *p*

Voice. 

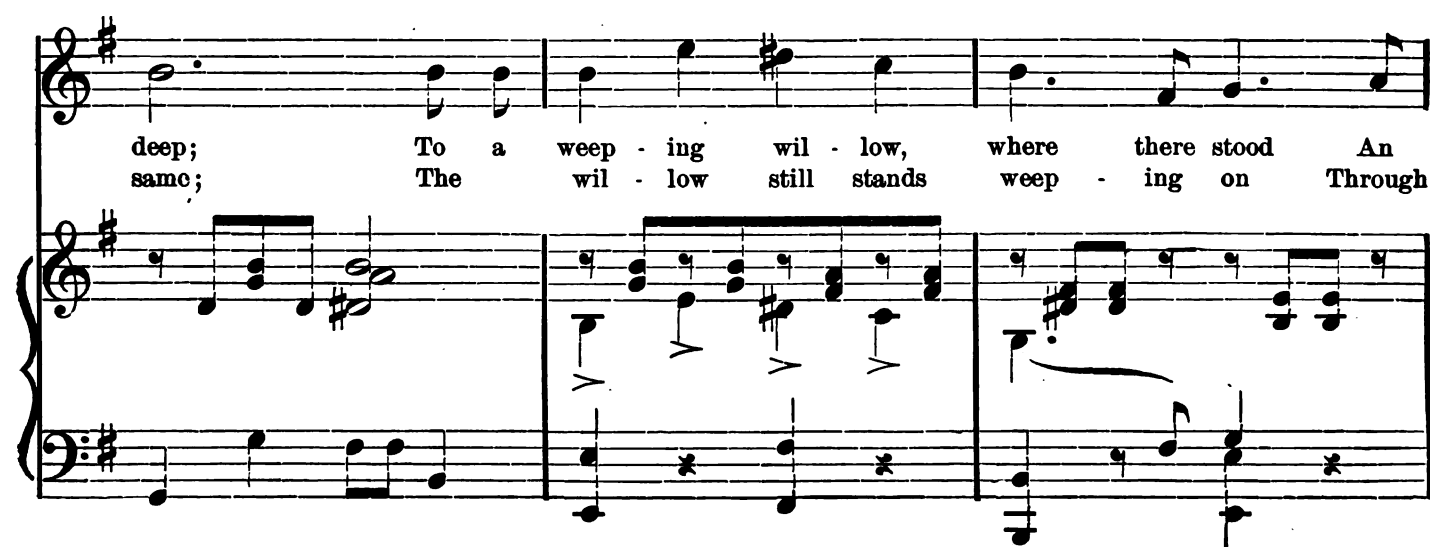
Piano. 

1. We
2. Long

wan - der'd o'er the lit - tle bridge That spans the riv - er
years have pass'd, my love is dead, The sun sets just the



deep; To a weep - ing wil - low, where there stood An
same; The wil - low still stands weep - ing on Through



cres.

old storm worn, wood - en seat; where we have met so
 and time un - changed; oft to that spot I

dim.

oft - - en And lin - ger'd long, un - til We
 wan - - der It's mem' - ries, oh, how sweet, To

dolce.

saw the set - ting sun sink Be - hind the far off hill, Un - der the
 think of { her } and when we Sat on the old worn wood'n seat, Un - der the

p *rall.* *dolce.*

wil - low, watch - ing the sun - set in all its glo - ry fade a -

rall. *a tempo.* *cres.*

way;..... We dreamt of the fu - ture And what might

rall. *a tempo.* *cres.*

dim. e rall.

fol - low, Ere, like the sun - set, we pass a - way.....

dim e rall.

Dedicated to Miss Annie R. Frank.

SEND BACK MY LETTERS!

SONG AND CHORUS.

Words and Music by J. P. SKELLY.

Andante.
mf

rall.

The piano introduction is in 3/4 time, marked *Andante* and *mf*. It features a melody in the right hand and a supporting bass line in the left hand. The piece concludes with a *rall.* (ritardando) marking.

1. With - in her cham - ber lone - ly, A maid - en sat - in thought; With
2. In youth their vows were plight - ed, — She claim'd him for her own; From
3. In old - en days of glad - ness, Her let - ters fond - ly told The

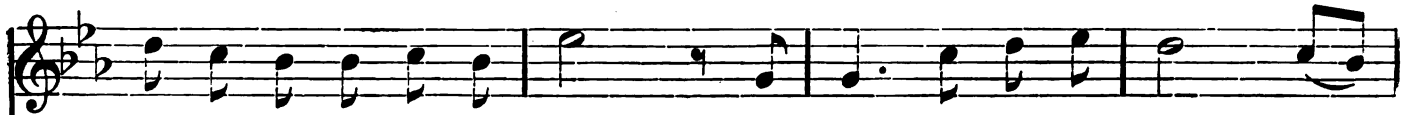
The first three lines of the song are set in 3/4 time. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are printed below the vocal line.

cres. *p*

pen - sive sighs and vain re - grets Her ten - der heart was wrought. She
childhood's play - ing day by day, Their guile - less love had grown. But
love that bloom'd with - in her heart, She thought 'twould ne'er grow cold. She

cres. *p*

The chorus of the song is in 3/4 time. It begins with a *cres.* (crescendo) marking and ends with a *p* (piano) marking. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are printed below the vocal line.



wrote a let - ter to her Ned, The one she loved so dear, And
 some - one breath'd in - con - stan - cy In - to the sweethearts ear, — She
 clung to him with trust - ing heart, And begged him come a - gain; But



this is what she penn'd to him, With ma - ny a bit - ter tear:
 on - ly sigh'd and call'd to him In tone so sad and drear:
 now that he is false to her, This is her sad re - frain:



Chorus.

Tempo di Valse.



"Send back my let - ters..... And I will send thee



thine,..... Love's gold - en fet - ters..... No more our

hearts en - twine..... 'Tho' I'm bro - ken - heart - ed.....

..... While we are sad - ly part - ed,..... Send

back my let - ters..... And I will send thee thine!'".....

rall.

"CONNEMARA."

Words by WILFRED MILLS.

Music by H. LANE WILSON.

With spirit.

Piano. *ff*

The piano introduction consists of two staves in G major and common time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. The dynamic is marked *ff* (fortissimo).

mf *Moderato.*

1. In the qui-et of the gloaming while a - cross the fields I'm roaming, I'm
 2. Sure my heart is sad and lone-ly and I'm thinking of you on - ly, There's no

The first system shows the vocal melody in G major, common time, with a dynamic of *mf* and tempo of *Moderato*. Below the lyrics, the piano accompaniment is shown for two measures, with dynamics *f* and *ff* in the right hand and *mf* in the left hand.

dreamin' of ould Ireland and the friends to me so dear; Sure my thoughts are homeward winging as the
 las-sie in all England can tempt me to for-get; Tho' the storm-y seas di-vide us, still what-

The second system continues the vocal melody and piano accompaniment. The piano part includes chords and single notes in both hands, with dynamics *f* and *ff* in the right hand and *mf* in the left hand.

rit. *tempo.*

ves - per bell is ringing, And it's oh! my heart is longing that my Kathleen were but near. And there's
 ev - er may be - tide us, I am true to you Mavourneen, and I'll come back to you yet. Yes, I'll

pp

none can tell my yearn - ing just to see the peat - fires burn - ing, And to
 view the dear old mead - ow and the haw - thorn's kind - ly shad - ow, Where you

rall. *tempo.*

hear the old folks telling of the lad so far a - way: Their eyes with tears will glisten, and the
 hearkened to my pleading as we wandered thro' the glen: And I know you'll fondly meet me, ere yet

rall. *rall.* Chorus.

an - gels stop to lis - ten And bear to heav'n their broken words, as for their boy they pray. Oh! 'tis
the old-folks greet me, And your eyes will tell you love me as I clasp you once a - gain.

colla voce.

Animato.

home - in Con - ne - ma - ra, there my heart will ev - er be, Tho' my

wea - ry feet may wonder far be - yond the roll - ing sea: How I long to join the dancing while the

pi - pers play in tune, Or to roam with you, my Kathleen, at the ri sing of the moon!

DE PARIS À LONDRES.

POLKA.

RICHARD EILENBERG. Op. 62.

Piano.

p

mf

First system of musical notation, consisting of a treble and bass clef. The treble clef contains a series of chords and melodic lines, while the bass clef provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. It includes dynamic markings: *ff* (fortissimo), *ritard.* (ritardando), and *pp a tempo.* (pianissimo a tempo). The notation shows a transition from a forte section to a piano section.

Third system of musical notation. It includes dynamic markings: *p* (piano) and *cres.* (crescendo). The music shows a gradual increase in volume.

Fourth system of musical notation. It includes the dynamic marking *ff* (fortissimo). The music is characterized by strong, bold sounds.

Fifth system of musical notation. It includes dynamic markings: *ritard.* (ritardando), *p* (piano), and *p* (piano). The system concludes with a first ending marked '1' and a second ending marked '2'.

First system of musical notation, consisting of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). The music features a melody in the treble clef with various note values and rests, and a bass line with chords and single notes.

Second system of musical notation, continuing the piece. It maintains the same key signature and clefs as the first system.

Third system of musical notation, including dynamic markings *ff* and *p*. It features a first ending bracket with a double bar line and a second ending bracket.

Fourth system of musical notation, including dynamic markings *ff* and first/second ending brackets. The music concludes with a double bar line.

Allegro.

Fifth system of musical notation, starting with the tempo marking *Allegro.* and ending with the word **FINE.** The system concludes with a double bar line.

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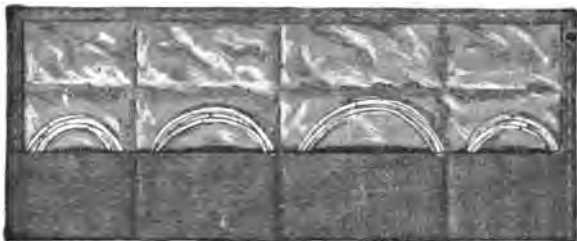
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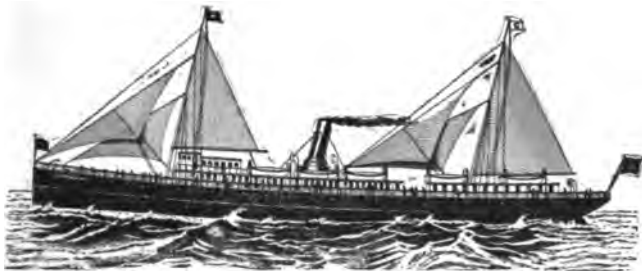
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Devoted to the Interest of the Musical Profession, and Masonic Fraternity.

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My music-box all o'er the house

Keeps up so gay a humming

That if you're vexed, or cross, or sad,

The smiles will soon be coming!

A little laugh, a little song,

Not always set to metre,—

But all the notes in all the world

Could never make them sweeter!

My music-box is a chatterbox!

And keeps our home so merry,

That when, perchance, it rests a while,

It's everybody's query:—

"Where is the sun? Behind a cloud?—

The sunbeams all are sleeping!

What makes the minutes seem so long?

Just creeping—softly creeping!"

But ah! what's that? A laugh, a shout!

The music-box is playing!

And now the sunbeams wake again,

Their little Queen obeying!

And so, you see, there's music gay

With laughter, words, and singing!

And ah! the hills are happy, too.

Just hear the echoes ringing!

—Mrs. R. N. Turner in Companion.



Mr. William H. Lee.

THE CELEBRATED NEW YORK BARITONE AND VOCAL INSTRUCTOR.

We present to our readers, in this issue, the picture of one of the most remarkable vocalists of the day. William H. Lee was born in New York City in 1864. He began his musical career as a "boy soprano," when about twelve years of age, and has been on the concert and operatic stage ever since, excepting when he rested his voice during the few months it was "changing."

When but seventeen years old his voice developed into a very sympathetic and high baritone, and he sang at many concerts, appearing with artists of established reputation, and, notwithstanding his youth, continued the great success which always accompanied his appearances as a "boy soprano."

When but twenty years of age he joined the "Milan Italian Opera Company" as their leading baritone, under the *nom du théâtre* of "Signor Vansani." He made

an immense success. His pronunciation of Italian was so correct that it was difficult to realize that he was not a native of "Sunny Italy."

When the famous "American Opera Company" was formed, Mr. Lee was engaged as one of the principal baritones, the other leading baritones being Ludwig and Stodart. Mr. Lee had the distinguished honor of being selected to assume the principal male character in the first operatic performances given by the "American Opera Company." The immensely difficult and elaborate opera of "The Taming of the Shrew," by Goetz, was the opera selected, Mr. Lee being the "Petruccio," and Madame Pauline L'Allemand essaying the part of "Katherine." The initial performance filled the New York Academy of Music with a representative audience embracing the *élite* of the social and musical world. Mr. Lee

appeared in other operas with equal success. Mr. Theodore Thomas conducted the orchestra of one hundred members.

For the past few years Mr. Lee has given his chief attention to teaching, in which field he is making marked success. During the past season, however, he made a number of appearances in concerts and *musicales* in New York, and created quite a *furor* by his powerful and sympathetic voice and his remarkable expression and tone production. In addition to his teaching in New York he has, for the last few years, had classes in Waterbury and Bridgeport; nearly all the principal vocalists, engaged in the latter city, in church choir quartettes are pupils of Mr. Lee, and in New York City a number of prominent choir and concert singers are also availing themselves of his instruction. At Mr. Lee's home studio, 1025 Lexington Avenue, are held weekly *musicales*, at which, in addition to his own artistic singing and that of his wife, Mrs. Carrie Morse Lee, a highly accomplished contralto, may be heard other musical artists of renown, both vocal and instrumental, and also some of his more advanced pupils.

The Symphony Trio.

We beg to announce to the public, that one of the sweetest and most effective combinations formed in the musical line this season, is the Symphony Trio, composed of H. S. Strauss, S. A. Lauber and Miss L. Lichtenstein. They are ready to take engagements for weddings, concerts and entertainments.

Their repertoire is a most complete line of classical music, and they are promised a very successful season.

Valuable Hints

A piano should be kept in a moderately warm room, where the temperature is even, say sixty or seventy degrees, the year round; not cold one day and hot the next. The instrument should not, however, be too near the source of heat. It should be kept closed, and covered with a felt cloth, when not in use, particularly in frosty weather.

Always place the piano against an inside wall, and a little out from it. Avoid the itinerant tuner. When tuning or repairing is necessary, employ a reasonable and expert workman. Do not allow children to drum on it. A professional musician may spend a little amount of strength upon the keyboard; but if the right keys are struck, much less harm is done than when children amuse themselves. Avoid littering the top with bric-a-brac, as it affects the tone of the instrument.

A well-known maker recommends that the case be frequently rubbed with Loomis' Piano Polish. Where the case is very highly polished and dark this is absolutely necessary; and little else will serve to remove the dust which settles in the fret-work.

The Protection String Case.

We call the attention of our readers to the advertisement of Rapp's Protection String Case, in our advertising columns. It is one of the most desirable conveniences yet invented for any one using a stringed instrument. It keeps the different strings together and preserves them, saving money in the purchase of strings, and annoyance from the breaking of strings that have been improperly cared for.

HOW TO FIND OUT IF A ROOM IS DAMP.—To ascertain whether or not a room is damp, a kilogramme of fresh lime should be placed therein, after hermetically closing doors and windows. In twenty-four hours it should be weighed, and if the kilogramme has absorbed more than ten grammes of water (that is, more than one per cent.), the room should be considered damp and classed as unhealthy. The question of the dampness of dwellings is a frequent cause of dispute between landlord and tenant, and is naturally solved in the negative by the former. The question can be settled in the future by the test of the hydration of lime, which will give irrefutable proof of the validity of such complaint. An easier way for determining dampness in a room where there is a piano is to place a weight on one of the piano keys that will just bear the key down and, as the felts in the bushings absorb the moisture and by swelling tighten the felt about the center pins, a heavier weight will be required to press the keys down.

"Harmony and Composition," by Dr. J. B. Herbert, is a practical text-book for those who wish to study harmony and composition, with or without the aid of a teacher. The author of this work began the study of harmony and composition when quite young, and without the aid of a teacher, and he remembers well the difficulties that beset his way, and in compiling this work he has endeavored to make more prominent fundamental principles, practical chords and progressions, with the view of obviating all confusion, and making the beginner's progress easy and continuous. The book is neatly bound in purple and gold, price \$1, published by Fillmore Bros., 40 Bible House, New York, and for sale at Loomis' Temple of Music, New Haven, Conn.

The Autoharp was never a difficult instrument to play, but with Hüllihen's Easy Method of Playing the Autoharp, one can become absolute master of the instrument in an incredibly short time, and with very trifling effort. The author of this useful little book has made a special study of the particular difficulties to be overcome, and places them before the student in such condensed, yet simple form, that learning to play this delightful instrument is only a matter of application and a very little time. The book is published neatly by F. P. Glasner, Springfield, South Dakota, and is 50 cents.

Music Buyer's Guide.

New music published by Brooks & Denton, 670 Sixth Ave., New York.

He Told Her Fairy Stories, song and refrain, words by Geo. W. Day, music by W. H. Nelson, 50 cts.
Madrigal, by Josephine Homans, 40 cts.
It Was the Best of All, descriptive song and refrain, by Chas. Graham, 40 cts.
Endora (Good Gift) Waltz, by Lawrence Bogert, for piano, 60 cts.
Chrysalis, Romance for 1st and 2d mandolins, guitar, and piano, . . . 50 cts.

"Meeting of the Tribes" is a new march and two step by G. Thomas Stoddard, the music spirited and suitable to the subject, the title page appropriately illustrated. Published by The Springfield Music Co., Springfield, Mass. Price 50 cts.

New music published by L. H. Ascherfeld, Havre de Grace, Md.

VOCAL.

I Am Your Sweetheart, You Know, words and music by L. H. Ascherfeld, 40 cts.
Jones's Girl, words by A. J. Montague, music by L. H. Ascherfeld, . . . 40 cts.
Somebody's Sister, by L. H. Ascherfeld, 40 cts.
Yes, Dear, a pretty waltz song, by L. H. Ascherfeld, 40 cts.

INSTRUMENTAL.

Havre de Grace High School March, by L. H. Ascherfeld, 40 cts.
Galatea Waltzes, by Ascherfeld, 40 cts.

Chas. K. Harris, the well-known western composer, has just penned and published two of the biggest hits of the season. "I've Been Faithful to You," displays a striking likeness of Meta Stanley, the favorite American dramatic soprano, who has sung this song with immense success. It is in waltz time, and is bound to be in the music racks of all who wish to be up-to-date in good music.

The other composition is a touching song, "The Organ Grinder's Serenade," the purple and white title page lavishly illustrated with half tones depicting the sentiment of the verses, which are set to music singularly appropriate and affecting. These songs are each 50c., and large orders are pouring in to the publisher, Chas. K. Harris, Milwaukee, Wis.

Louis J. K. Heil, 1404 Third ave., New York, has just published the latest and greatest comic song, "Klondike," words and music by James Madison. Price 50c.

Hobo on the Hog is a new song and dance by Ben Chadwick, published by the Chadwick Music Publishing Co., Westfield, Mass.

Lent and Moore, publishers, No. 22 North Aurora street, Ithaca, N. Y., in compliment to Charles E. Courtney, the famous coach of the Cornell University crews, have named their new march American Stroke, and have dedicated the composition to him. The march is by Adolf Dahm-Petersen, the well-known Norwegian baritone. Its rhythm and melody are good, especially in the trio. On the title page of the march is a half-tone portrait of Mr. Courtney, which has been pronounced the best likeness of him ever taken. American Stroke March should sell well. 50c.

Thy Gift.

BY HARRIET FRANCENE CROCKER.

What is thy gift, oh, friend—is it to sing?
Is it to upward bear on tuneful wing
Thy pure voice with its thrilling notes that
lift
Earth-hampered souls to Heaven? Is that
thy gift?
If that is what thy God hath given thee
Oh use it, dear one, use it faithfully!

Sing for the poor and old—for those whose
life
Has naught of music in its toil and strife;
For little children whose adoring eyes
Shall follow thine from earth to Paradise;
For sick and weak ones on their bed of
pain
Thy simple song shall seem an angel's
strain.

Is it thy gift to write? Then trim thy pen
And carefully and prayerfully indite
Thy highest, holiest thoughts till busy men
Are glad that 'tis thy gracious gift to write,
And glad that in the world's great rushing
throng
Thy silent pen moves gloriously along.
Write then, oh, friend, write for the good
and true,
Speed thy swift pen—there's work for thee
to do!

Is it thy gift to simply keep the home?
Thine just to live in quiet atmosphere
And daily toil with hands that all alone
Must keep the hearthstone bright and
full of cheer?

Is it thy gift to hold a little hand
And lead it through childhood's happy
land?

What is thy gift? Search well thy heart
and find
That one thing thou canst do the best of
all,
And do it—do it! Joy shall then be thine
And Heaven's happiness on thee shall
fall.

Thy gift—it is a sacred trust to thee
A gift from God! O, use it faithfully!

THE USE OF A MUSICAL LIBRARY.—I possess a musical library of my own, says August Geiger, to which I steadily add; it consists of musical histories, biographies, dictionaries, classical and standard music, and miscellaneous musical matters. The books I give to my pupils for private reading. After finishing a book, I catechise them regarding the contents, and so impress upon their minds the most important factors. I have a class in musical history as a part of my regular work, and they always enjoy it.

TRUE MUSICAL INSTINCT.—Reilly—"Couplings is a fireman with a true musical instinct."

McCarthy—"I didn't know he had any talent in that line."

Reilly—"Well, he has. When the music store burned yesterday Couplings played on six pianos at once."—*Judge*.

THE IDEAL TEACHER.—The ideal teacher should possess a thorough musical education and wide general knowledge. He must be ever ready to receive new, useful ideas, and versatile in adapting his methods to the needs of each pupil; he must have a personality more or less magnetic; he should be regular, letting nothing interfere with the faithful, punctual discharge of all his duties; he should know when to blame and when to praise; he should be kind, patient, watchful, helpful, strict, and firm, fired with enthusiasm and a devoted love for his work,—not only for music, but for teaching. He will then surely awaken an answering ardor in his pupils, and secure from them diligent, careful study, which will develop to the utmost all the capacity they possess; for if each scholar feels that his teacher has an interest in him as an individual, and really cares personally whether he succeeds or fails, it will arouse him to put forth his best efforts. Does this paragon exist? Let us hope so; or, if not, let us each strive to develop into such a teacher, that the picture may become less and less an ideal vision, and more and more a living, working reality.—*Nellie Strong in The Etude*.

MENDELSSOHN'S PIANO PLAYING.—Clara Schumann gives the following views upon the pianoforte playing of Mendelssohn, who was equally an artist upon that instrument as he was great as an organist: My recollections of his playing are among the most delightful things of my artistic life. It was to me a shining ideal, full of genius and life, united with technical perfection. He would sometimes take the tempo very quick, but never to the prejudice of the music. It never occurred to me to compare him to virtuosi. Of mere effects of performance he knew nothing—he was always the great musician—and in hearing him one forgot the player, and only revelled in the full enjoyment of the music. He could carry one with him in the most incredible manner, and his playing was always stamped with beauty and nobility. In his early days he had acquired perfection of technic; but latterly, as he often told me, he hardly ever practiced, and yet he surpassed everyone. I have heard him play in Bach and Beethoven, and in his own compositions, and shall never forget the impression he made on me.

"Madame," said the tramp, "I hate to ask for charity, but I am starving. Not a mouthful has passed my lips for forty-eight hours. I am so hungry I could eat a raw dog."

"Poor man," said the lady of the house in soft, sympathetic tones, "you must indeed be nearly famished, and I am glad to have it in my power to relieve your suffering. We serve raw dog at all hours. Here, Tige!"

A deep-toned growl from within indicated that his dinner was ready, but the tramp did not wait.

VERDI ON HIS BIKE.—On Oct. 10 last, Giuseppe Verdi was eighty-three years old; and on that fitting occasion, one of his relatives, says the *New York Journal*, gave him a most fitting present for a man so robust and hearty as the celebrated Italian composer,—a bicycle of American manufacture, exhibiting all the latest wrinkles with regard to pneumatic saddle, wooden handle-bars, etc.

Verdi was delighted with the idea, and wondered why he had not thought of it himself. He has a new opera under way that must be ready by the time he celebrates his eighty-fifth birthday. Exercise on the wheel was just the thing he needed to rest his brain, and fill his lungs with plenty of fresh air after a morning's work. The instructor came, and found a most enthusiastic pupil, who quickly mastered the "technique," and in respect to endurance outdid many of the younger and most of the middle-aged devotees of the wheel.

To-day Verdi is one of the crack riders of Florence, and never tires of advising his compatriots, old and young alike, to take to the wheel, the "great health preserver."

That shows Verdi's good sense and his ever-ready enthusiasm, of course; but it is, nevertheless, a fact that the maestro has been a most healthy specimen of humanity all his life. He was reared in that excellent school of great men,—frugality,—and has never abused himself by the luxuries of life.

THE EAR FOR MUSIC.—It was once thought that the ear for music differed in some way from the ordinary ear, and was a special dispensation of Providence; but it is now claimed that, given a normal ear and no deficiency in the brain, there will be the ear for music. Sometimes, indeed, the sense may be dormant for years, because it has not been wakened and developed by hearing music; but in most cases it exists, and should be cultivated for the future happiness of the child. But a music-loving, singing child usually implies a music-loving, singing mother; and so that matter obstinately dates back, as every other kind of education finally does, to your great-grandmother, who could sing lullabies or other little songs sweetly and correctly. "A child that grows up where there is no singing, no more gets his right than a young robin that is hatched out in an incubator," says a recent writer. "The robin is pretty sure to sing when he grows up and is turned loose in the sunshine, whether his ear got any early cultivation or not, for the habit has been strong in the robin family for generations; but if the child does not get singing instincts developed while he is a child, they may stay asleep permanently."—*N. Y. Post*.

Visitor. "Does mamma give you anything for being a good boy?"

Tommy. "Nome. She gives it to me when I ain't."



The Five Points of Fellowshipship.

BY DR. BOB MORRIS.

Brothers, hearken, while I tell you
 What we Masons pledge to do,
 When, prepared at yonder altar,
 We assumed the Mason's vow!
 Foot and knee, breast, hand and cheek—
 Hearken, while I make them speak!

Foot to foot, on mercy's errand,
 When we hear a brother's cry,
 Hungry, thirsty, barefoot, naked,
 With God's mercy let us fly!
 This of all our thoughts the chief,
 How to give him quick relief!

Knee to knee! in earnest praying,
 None but God to hear or heed,
 All our woes and sins confessing,
 Let us for each other plead;
 By the spirit of our call,
 Let us pray for brothers all.

Breast to breast! in sacred casket,
 At life's center let us seal
 Every truth to us entrusted,
 Nor one holy thing to reveal!
 What a Mason vows to shield,
 Let him die, but never yield!

Hand to back! a brother's falling—
 Look, his burdens are, too great!
 Stretch the generous hand and hold him
 Up before it is too late!
 This right arm's a friendly prop
 Made to hold a brother up.

Check to cheek! in timely whisper,
 When the tempter strives to win.
 Urge the brother's bounden duty,
 Show him the approaching sin!
 Point him to the deadly snare!
 Save him with a brother's care!

Brothers, let us often ponder
 What we Masons pledged to do,
 When, prepared at yonder altar,
 We assumed the Mason's vow;
 Foot and knee, breast, hand and cheek,
 Let these oft our duties speak.

CHARACTER BUILDING.—It is by various contributing influences that a man's character is formed. What is called the environment of life has much to do with the development and shaping of the individual nature. Daily associations furnish helps or hindrances, as the case may be, to the right moulding of human character. There are ministries of home life, of friendship and institutions, which cannot be left out of account where an estimate is made of the forces which have contributed to the production of a manly character.

In this work of moulding and building character, Freemasonry furnishes some potent helps. As a system of moral teaching and suggestion it has value in the directions noted.—*Canadian Craftsman.*

The Masonic Hospital.

Plans for New Building at the Masonic Home.

W. H. Cadwell of New Britain, the architect, has drawn plans for a Masonic Hospital at the Masonic Home in Wallingford, Conn. The lower floor shows a very conveniently arranged suite of rooms. In these plans the front of the building has a veranda running across it, which is twelve feet in width. The entrance to the building will be eight feet wide, opening into a reception room; on the right of this is the doctor's room and in the rear is the matron's room; on the left is a consulting room and the superintendent's office. An elevator opens out of the reception rooms which carries the patients to the operating room on the second floor. Passing through the main entrance one enters a corridor, which runs both to the right and left. Out of and adjoining the corridor to the right is the wing or two-story cottage, containing the woman's ward, with a ten-foot veranda in front. In the front and off this veranda are two large well-lighted rooms for the nurses.

In the rear is a large ward containing twelve cots. The second floor has the same arrangement. The cottage at the opposite end of the main corridor for male patients is a duplicate of the woman's ward. The living apartments of the employees, dining room, etc., are directly in the rear of the main entrance, with a driveway for the ambulance separating the two.

Particular attention has been paid to having every room open to the air on all sides, thus insuring good light and fresh air at all times. All of the partition walls are fireproof, being constructed of hollow brick. The areas are to be of tile and so arranged that it will be easy to flush them. The building, as has been stated, will doubtless be of brick and terra cotta and of colonial style, to match the other buildings at the home. All of the money needed for this institution is ready just as soon as the work is completed.

Fraternity! The nature of man, the longings of his soul, his happiness and the evolution of his powers demand it. Man's whole being grows not by what it takes to itself from the world, but by what it scatters abroad into the world of love, of service and of aspiration. In the words of the Blessed Master, "It is more blessed to give than to receive." Solitude was never meant to be the abiding place of man. He was made to dwell among his fellows. Therefore, laws have been enacted for his guidance in social relationship, and institutions have been established for his aid. As brothers we meet in our lodge-rooms; there we love, honor and respect true, honest, open, frank and genuine manhood; there we enlarge the circle of our friendship; there for the time are we separated from the strife and the competitions of life.—*Voice of Masonry.*

Remembered.

The story of the Red Cross Knight, Knight of St. John, Hospitaller and Templar, is always of interest. The pathway of their history is broad, well-marked and has oftentimes been traveled. How, to alleviate the dangers and distresses to which devout worshippers and pilgrims to Jerusalem were exposed, "nine noble gentlemen," who had distinguished themselves at siege and capture, formed a holy Brotherhood in arms, and entered into a most holy compact to aid each other in clearing the highways and protecting the pilgrims through the passes and defiles of the mountains to the Holy City; how these "Poor Fellow-soldiers of Jesus Christ," as their good deeds became known, were patronized, and how they increased in numbers; how they were assigned a place in one of the temples of the city of Jerusalem, and on that account were known as "Knights of the Temple," and how by reason of their warlike deeds and their "desirable adherence" they eventually became entrusted with the defense of the Christian Church of the East and Jerusalem, the Holy City, the Mecca of the weary pilgrim traveling from afar.

Since then unnumbered millions of men have lived and died and their very existence is forgotten. The dry leaves that fell last autumn and were whirled away by the winter's blast are not more utterly lost than are they. And yet the world is not unthankful. To every one that serves it it returns some token of gratitude; but on those who have given to it new store of high and ennobling thought, purpose and illustrious example, who have touched the fountain of generous emotions that lie deep in men's hearts, who have helped to make life brighter, more joyous, more forgiving, more loving and more Godlike; upon those, its best and truest benefactors, mankind, from the fullness of its great heart of hearts, pours out the richest treasure of its love. They are never forgotten; empires may fall, dynasties perish, great cities crumble into ruin and not a trace of their existence remains; wealth and all the splendid forms of civilization it creates and destroys may pass, as the wind, away, but the great lords of the empire of thought, purpose and example; the chieftains who have led the march of minds onward and upward into realms of purer happiness, never wholly die. Time itself becomes the guardian of their fame, and unharmed amid the wreck of ages, untouched by stain or decay, their memory lasts forever fresh and fair in the souls of men.—*Keystone.*

"Masons should never forget that while they have two ears and only one tongue, therefore they should hear twice as much as they speak, particularly out of the Lodge and in public places. He who has learned to obey and possesses a teachable spirit is a proper person to advance to the highest honors in Masonry. He sees everything, hears everything, enjoys everything, and betrays nothing."

Imperial March of the Fairies

Dedicated to MISS MATHILDA KREBS.

By JOHN WIEGAND.

The first system of musical notation consists of two staves, Treble and Bass clef. The Treble staff begins with a series of sixteenth-note chords, marked with accents and fingering numbers (1-5). The Bass staff provides a simple accompaniment of quarter notes. Dynamics include *ff* (fortissimo) and *marcato* (marked). A *p* (piano) dynamic is indicated in the fourth measure.

The second system continues the piece with similar rhythmic patterns. The Treble staff features more complex chordal textures with slurs and accents. The Bass staff continues with a steady accompaniment.

The third system includes a repeat sign with first and second endings. The first ending leads back to an earlier section, while the second ending concludes the phrase. Dynamics range from *p* to *ff*.

The fourth system features intricate sixteenth-note passages in the Treble staff, often with slurs and accents. The Bass staff continues with a consistent accompaniment.

The fifth system concludes with a *sfz* (sforzando) dynamic. The piece ends with a *Fine.* marking in the final measure.

The sixth system contains a final section with a *ff* dynamic and a *p* dynamic. It includes a sequence of notes with fingering numbers (4 3 2 1 2 3 1 2) above the Treble staff.

The first system of musical notation for the piano piece. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piece begins with a *dolce* marking. The right hand features a melodic line with grace notes and slurs, while the left hand provides a harmonic accompaniment with chords and single notes. A fingering sequence of 2, 1, 2, 3, 4 is indicated above the final measure of the system.

The second system of musical notation. It continues the piece with a *mf* (mezzo-forte) dynamic marking. The right hand has a melodic line with slurs and a fingering sequence of 3, 2, 1, 2, 3, 1, 2, 3. The left hand accompaniment includes chords and single notes, with some measures marked with an asterisk (*).

The third system of musical notation, continuing the melodic and harmonic development. The right hand features a melodic line with slurs and a fingering sequence of 2, 1. The left hand accompaniment consists of chords and single notes.

The fourth system of musical notation, marked with a *sf* (sforzando) dynamic. The right hand has a melodic line with slurs and a fingering sequence of 2, 1. The left hand accompaniment includes chords and single notes. The system concludes with a *ff marcato* (fortissimo marcato) marking.

The fifth system of musical notation, marked with a *mf* dynamic. The right hand has a melodic line with slurs and a fingering sequence of 2, 1. The left hand accompaniment includes chords and single notes. The system concludes with a *ff* dynamic marking.

The sixth system of musical notation, marked with a *sf* dynamic. The right hand has a melodic line with slurs and a fingering sequence of 2, 1. The left hand accompaniment includes chords and single notes. The system concludes with a *ff* dynamic marking.

THE FLOWER SONG.

From "FAUST."

GOUNOD.

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LIDEN FOLIOATINGS

The musical score is written in 3/4 time and consists of eight systems of staves. The first system is marked *Moderato* and begins with a piano (*f*) dynamic. The second system includes a *cres.* (crescendo) marking. The third system also features a *cres.* marking and ends with a forte (*f*) dynamic. The fourth system is marked *Moderato* and begins with a piano (*p*) dynamic. The fifth system contains a first ending bracket labeled '1'. The sixth system contains a second ending bracket labeled '2' and includes a marking for the left hand (*L. H.*). The seventh system continues the melodic line. The eighth system concludes the piece with a final cadence.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a complex, flowing melody with many slurs and ties, and a dense accompaniment in the bass line.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with a similar style. Performance markings include *rall.* (rallentando) and *a tempo.* (return to tempo), along with a dynamic marking of *p* (piano).

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with a similar style.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The system includes first and second endings, marked with '1' and '2' above the staff. Performance markings include *L.H.* (Left Hand) and a dynamic marking of *f* (forte).

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with a similar style. Performance markings include *espress.* (espressivo).

The sixth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with a similar style. Performance markings include *f* (forte).

The seventh system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music concludes with a final cadence. Performance markings include *V* (Vibrato).

POET AND PEASANT. WALTZ.

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TILDEN FOUNDATION

Arranged by L. STREABBOG.

SUPPE.

Allegro moderato.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The music begins with a series of eighth notes in the right hand, followed by a measure with a fermata. The left hand plays a steady accompaniment of eighth notes. A *rit.* (ritardando) marking is placed above the left hand in the third measure. A *f* (forte) dynamic marking is placed above the right hand in the fourth measure.

The second system of musical notation continues the piece. The right hand features a series of chords and eighth notes. The left hand continues with a steady accompaniment. A *p* (piano) dynamic marking is placed above the right hand in the fifth measure. Fingering numbers 1, 2, 3, and 2 are indicated above the right hand in the fifth and sixth measures.

The third system of musical notation continues the piece. The right hand features a series of chords and eighth notes. The left hand continues with a steady accompaniment. Fingering numbers 1 and 2 are indicated above the right hand in the first and second measures.

a tempo.

The fourth system of musical notation continues the piece. The right hand features a series of chords and eighth notes. The left hand continues with a steady accompaniment. A *poco rallent.* (poco rallentando) marking is placed above the left hand in the first measure. A *p* (piano) dynamic marking is placed above the right hand in the third measure.

The fifth system of musical notation continues the piece. The right hand features a series of chords and eighth notes. The left hand continues with a steady accompaniment. A *f* (forte) dynamic marking is placed above the left hand in the first measure.

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The music begins with a forte (*f*) dynamic. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment of chords and single notes.

The second system continues the piece with an *espress.* (expressive) marking. The right hand has a more active melodic line with fingerings (2, 1, 3, 1, 5, 4) and slurs. The left hand continues with a steady accompaniment.

The third system shows further melodic development in the right hand with slurs and accents. The left hand accompaniment remains consistent with the previous systems.

The fourth system begins with a piano (*p*) dynamic. The right hand has a melodic line with slurs and fingerings (1, 1, 5). The left hand accompaniment is mostly rests, with some chords appearing later in the system. A *p dol.* (piano dolce) marking is present.

The fifth system features a forte (*f*) dynamic. The right hand has a melodic line with slurs and accents. The left hand accompaniment consists of chords and single notes.

The sixth system concludes the piece with a melodic line in the right hand and a final accompaniment in the left hand. The music ends with a double bar line.

Poet and Peasant Waltz.

Dedicated to MISS SADIE GOLDMAN.

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English and German Text.

DEINGEDENKEN.

Words by LENAU.

Music by HERMAN C. RAKEMANN.

English Translation by Miss E. Poesche.

Andante moderato.

ASTOR, LENOX & TILDEN FOUNDATION

On the silent
Auf den Teich der

lake re-passes, Moon-light gentle and serene, Wear-ing
re-gungs-lo-sen, Ruht des Mondes holder Glanz, Flech-tend

all its pal-lid ro-ses In a wreath of rush-es green.
sei-ne blei-chen Ro-sen In des Schil-fes grue-nen Kranz.
dim.

Copyright, The New York Musical Echo Co., 1893.

From mine
Wei - nend

dim. *p*

eyes a tear is flow - ing; Through mine in - most be - ing glide
muss mein Blick sich sen - ken, Und durch mei - ne See - le sieht,

Thoughts of thee, so sweet and glow - ing, Like a prayer at
Leis und sue - ses, San - ge - ars - ken, Wei eil - still - es

e - ven - tide.
Nach - ge - bet.

dim. *mf* *pp*

Thoughts of Thee.

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TILDEN FOUNDATIONS.

WILL IT EVER BE?

Words and Music by WALTER T. WADHAM.

Andante

plaintively
p
dim
pp
My

With much feeling throughout

heart is aching wea-ri - ly, Ah! when wilt thou re - turn? Thou know - est not how lov-ing-ly My
know not dost thou care for me, Or if thy love be dead; I on - ly know that un-to thee My

heart for thee doth yearn; My thoughts are ev - er of the past, The love thou hadst for
soul is ev - er wed; But if I nev - er see thy face, Nor hear thy voice a -

me— gain; My heart is ev - er sad - ly ask - ing, "Will it ev - er be?" Then on - ly death can bring relief Un - to a life of pain. 8 And

1st verse *2nd verse*

1st verse *2nd verse*

rall *a tempo p*

yet a hope comes in my heart, And whis - pers midst the pain— "Hope on, hope on, for ev - er love,

ff

we shall meet a - gain." And so till life is end - ed, And death has set me free, My

rall *dim* *p* *cres*

rall *dim* *pp a tempo*

heart will e'er be sad - ly ask - ing, "Will it ev - er, will it ev - er, ev - er be?"

rall *ad lib* *colla voce fz* *lento* *f*

THE ASRA.

(DER ASRA.)

Poetry by HEINE.

A. RUBENSTEIN. Op. 32. No. 6.

p *Moderato.*

Dai - ly walk'd the fairest, whit - est, Sul - tan's daughter, go - ing, com - ing In the ev' - ning by the fountain,
Taglich ging die wun - der - scho - ne Sul - tans - toch - ter auf und nie - der und die A - bend - zeit am Spring - brunn,

Where the wa - ters white were plashing, Dai - ly stood the youthful cap - tive In the ev' - ning by the fountain,
wo die weis - sen Was - ser plat - schern; taglich stand der jun - ge Sla - ve um die A - bend - zeit am Spring - brunn,

dim.

Where the wa - ters white were plash - - - ing; Dai - ly grew he pale and pa - ler
wo die weis - sen Was - - ser plat - - - schern: Tag - lich ward er bleich und blei - cher,

dim. *p*

pale and pa - ler, Till one ev' - ning, stopt the prin - cess, Ask'd of him with sudden ques - tion,
bleich und blei - cher, Ei - nes A - bents trat die Fur - stin auf ihn zu mit ra - schen Wor - ten,

stringendo. *ritard.*

"Tell me, slave, what name thou own-est, Where thy home is, what thy kin - dred?" And the slave he spoke: "My
 "Dei - nen Na - men will ich wis - sen, dei - ne Hei - math, dei - ne Sipp - schaft!" Und der Sla - ve sprach: "Ich

stringendo. *ritard.*

a tempo. *f*

name . . . is Mo-hammed, I come . . . from Ye - men, And my race is of those
 heis - - - se Ma - ho - met, ich bin aus Ye - men, und mein Stamm sind je - ne

a tempo. *f*

As - ra, Who love and die, and die with love, And my race is of those As - ra, Who love
 As - ra, wel - che ster - ben, wenn sie lie - - - ben, und mein Stamm sind je - ne As - ra, wel - che

p

and die, And die with love."
 ster - ben, wenn sie lie - - - - - ben."

p *Fine.*

rit.

The Asra.

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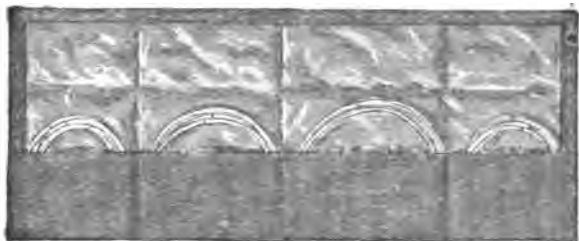
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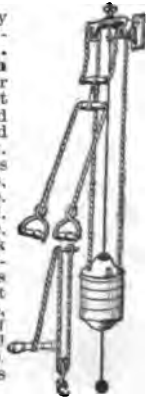
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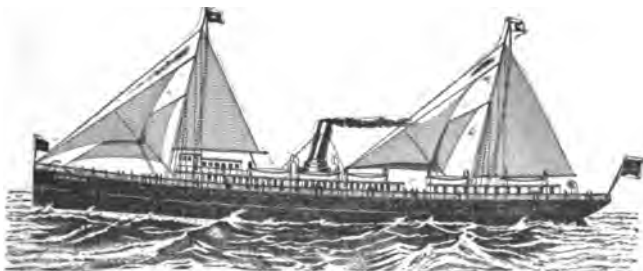
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LOOMIS, and Masonic

Musical Journal

Devoted to the Interest of the Musical Profession, and Masonic Fraternity.

VOL. XXXI. *Temple of Music, 833 Chapel St., New Haven, Conn., October, 1897.* No. 3.

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How to Make the World Bright.

How bright and fair the world might be
Were men more often known
To try to mend—not others' faults—
But, better far, their own;
Did we but try mankind to teach
A nobler, better way,
Not merely by a formal speech,
But actions day by day.

How bright and fair this life might be,
No more a troubled dream,
If men would live for what they are,
And not for what they seem;
Did we but garner less of wealth,
Which leads so oft astray,
And more of mind and soul delights,
That cannot pass away.

How bright and fair this world might be,
What marvels 'twould unfold,
If men would do one-half for love
That now they do for gold;
If we to truer, simpler ways
Were only more inclined,
We then should learn life's choicest gifts
Are health and peace of mind.

First Oculist: "I had the most interesting case yesterday that I ever had the pleasure of attending to."

Second Oculist: "What was that?"

First Oculist: "A young lady called who, instead of a common pupil, had a college student in her eye."



Miss Eliza Aurelius.

This issue, we present an excellent portrait of Miss Eliza Aurelius, a young soprano of whom the musical world may confidently expect to hear much in the future. Her voice, style and artistic feeling are of that degree of excellence that warrants her friends in their enthusiastic predictions. Already she has created a marked impression and under the

ful and intelligent direction of Signor Jannotta—the prominent voice teacher of Chicago—is developing rapidly into an artiste for whom a bright future is pictured. Indeed, we marked the enthusiasm with which a blase opera-goer applauded the "Jewel Song" as sung by Miss Aurelius at a concert not long since—and were not surprised to hear him declare that in all

his experience he had never heard the celebrated aria given in a more finished manner nor in better voice. Signor Jannotta fully appreciates the wonders of this young lady's voice and is giving special care to her training—developing the best in the voice and arousing the necessary enthusiasm that carries success with it. Miss Aurelius adds to her marvelous voice and musical appreciation a very charming presence—easy, graceful and entirely natural. There is but one voice regarding her future: she will make an honored name in her chosen profession.

Miss Aurelius was specially honored by the World's Columbian Exposition with a medal. The fitness of the bestowal can be attested by the thousands who have listened to her magnificent voice and admirable method.

BALLADS OF YANKEE LAND.

By William Edward Penney. 301 pp., 12mo., cloth, gilt top. \$1.50.

Sooner will the flowers cease blooming on the New England hills than the homely romance of country life be exhausted by the poets. Mr. Penney strikes the keynote of his volume in his first poem, "That Dear Old-fashioned Kitchen." He pictures the "farmhouse standing on a grassy hill, with its sloping roof and chimney built of stone," the roomy barnyard, the mossy bucket "hanging dripping from its sweep," "the bench upon the porch by the back door"; but soon he leads us into the kitchen where sat "mother by the table, mending stockings for her boys"; the home-made tallow dips send out a mellow radiance, the iron kettle murmurs, and its shadows from the glowing embers dance grotesquely on the wall. He gives the scene the master-stroke of vividness in the mixture of pathos and humor, in the personal element which goes to the heart. He paints the simple country life with its often grotesque and ludicrous elements of romance: country courtings, country rivalries. But he takes these same rude and uncultivated children of the soil and puts them into a larger environment when he shows them engaged in the defense of the Union, with heroic coolness facing death and helping to fight the nation's battles. There are about seventy titles and many of them are surprisingly good examples of dialect verse.

Mr. Penney is already widely known through his contributions to the periodical press, many of his poems having been spread by copies throughout the length and breadth of the land. This, the first collected edition of his poems, has therefore every element of popularity: pleasing choice of subjects, gracious mixture of homely pathos and native humor, an unusual cleverness in the construction of well-modulated and easy-flowing rhythms and an abundance of quotable lines. Moreover, the volume is beautifully printed and attractively bound.

T. Y. CROWELL & CO.,
New York and Boston.

Some years ago there lived in England a certain bishop who was extremely pompous, and very fond of impressing upon the minds of the poorer people the evil of doing wrong. As they never seemed to do aught but wrong in the worthy man's opinion, it sometimes became irksome to these people to hear him constantly admonishing them to do right. One of the bishop's habits was to visit the miners a short distance from his city, and his presence grew familiar to these toilers. During one of his calls he found a group of them talking together, and after a few preliminary words on his customary subject of doing right, he asked what they were talking of.

"You see," said one of the men, "we found a kettle, and us has been er-trying who can tell the biggest loi to own the kettle."

The bishop was duly surprised, and read the men a lecture in which he spoke of how strongly the offence of lying had been impressed upon him when he was young, and how he had never told a lie in the whole course of his life. He had hardly finished when one of the men cried out, "Gi'e him the kettle, Jim! Gi'e him the kettle."

Music Buyer's Guide.

New music published by Fillmore Bros.,
40 Bible House, New York City.

VOCAL.

- The Coming of the King, vocal duet, by Chas. H. Gabriel, 35 cts.
- The Song of the Ages, a Christmas Quartette for mixed voices, by Chas. H. Gabriel, \$1.00
- Glory in the Highest, vocal duet, words by Charlotte G. Homer, music by Chas. H. Gabriel, 50 cts.
- Oh! I Wish I Could See My Little Cabin, solo in dialect, words by Shell F. Acree, music by Will Earhart, 40 cts.
- Great Joy, concert for Sunday Schools, words by Palmer Hartsough, music by J. H. Fillmore, 5 cts.

New music published by Fillmore Brothers,
40 Bible House, New York.

- Fillmore's Woman's Choir, a collection of new Gospel songs for female quartettes and choruses, by Chas. H. Gabriel, 15 cts.
- The Sunday School Rally, a Rally Day exercise, words by Palmer Hartsough, music by F. A. Fillmore, 5 cts.

New music published by the White-Smith
Music Publishing Co., Boston.

INSTRUMENTAL.

- Barbecue, military schottische caprice for piano, by Wm. S. Glynn, 50 cts.
- Fedora Russian Mazurka, for piano, by Theo. Bonheur, 50 cts.
- The Gay Cavaliers, march and two step for piano, by S. Frost, 50 cts.
- Spirit of Burlesque March, for piano, by George Lowell Tracy, 40 cts.

VOCAL.

- Little Cotton Dolly, plantation song, words by R. H. Buck, music by Adam Geibel, 50 cts.
- The King's Own, words by Edward A. Church, music by George Lowell Tracy, 50 cts.
- 'Tis With Love, vocal duet from Jack and the Beanstalk, 50 cts.
- Tell Me Truly Daisy, from Jack and the Beanstalk, 30 cts.
- I've Sold My Cow, from Jack and the Beanstalk, 40 cts.
- I'm a Peach, by Theo. A. Metz, composer of a Hot Time, 50 cts.

OCTAVO.

- The Old Rustic Swing, mixed voices, words by R. H. Buck, music by Adam Geibel, 12 cts.
- The Sailor's Love Song, by Adam Geibel, mixed voices, 12 cts.
- Sabbath Morn, by Adam Geibel, mixed voices, 12 cts.
- The Midnight Moon, words by R. H. Buck, music by Adam Geibel, mixed voices, 12 cts.
- Christian, Dost Thou See Them? Anthem by P. A. Schneckner, 12 cts.
- The Peace of Nature, by C. D. Underhill, 10 cts.
- The God of Abraham Praise, Hymn Anthem by P. A. Schneckner, 12 cts.
- Come, My Soul, Thou Must Be Waking, Hymn Anthem, by F. F. Bullard, 16 cts.

Fillmore Brothers, 40 Bible House, New York, have just published two more of their excellent Cantatas for Christmas, "Santa Claus Expected," by Charles Gabriel, and "Santa's Surprise Party," by Jessie Pounds and James H. Fillmore. They are unique in their treatment, and fully within the scope of children's performance, and well deserve the examination of any one interested in such entertainments. 30 cts. each.

The same company have also published "Palestine," sacred solo by Chas. H. Gabriel. 40 cts.

Mr. Theo. Metz, the composer of that immensely popular song, "A Hot Time in the Old Town To-night," has recently written two more songs that promise to become equally well known. Al La Ga Zam, is a Zulu March song and chorus, the words by Monroe H. Rosenfeld, the melody stirring and harmony well treated. Mr. Metz selected Chas. A. Burke as the writer of the words to "Sweeter Than the Rest," which is a charming song in valse time. 50 cts. each. Published by the Metz Music Co., 1147 Broadway, New York.

"The Bicycle Girl," is the title of a jolly song by La Blanche Harding, one of Connecticut's rising composers. The words and music are harmoniously wedded, written in valse time, and extremely pleasing and bright. The song has all the elements necessary for unusual popularity, and should be included in the list of all who wish to be thoroughly up-to-date in music. Price 40 cts.

BLUNDERS.—Most of us are blunderers at some time or other. Fortunately a single mistake is seldom remembered against one, if it is not of malicious origin. A lawyer of the middle-west, however, still hears one of his youthful slips quoted occasionally. "Gentlemen of the jury," he remarked impressively, "there were thirty-six hogs in that lot, thirty-six. I want you to remember that number, thirty-six hogs; just three times the number there are in the jury box." He lost the case and he has won many a more important one since without effacing the memory of that unthinking speech.—*Ex.*

TIT FOR TAT.—A British sailor, being a witness in a murder case, was called to the stand, and was asked by the counsel for the Crown whether he was for the plaintiff or defendant.

"Plaintiff or defendant?" said the sailor, scratching his head. "Why, I don't know what you mean by plaintiff or defendant. I come to speak for me friend," pointing to the prisoner.

"You're a pretty fellow for a witness," said the counsel, "not to know what plaintiff or defendant means."

Later in the trial the counsel asked the sailor what part of the ship he was in at the time of the murder.

"Abaft the binnacle, me lord," said the sailor.

"Abaft the binnacle?" replied the barrister. "What part of the ship is that?"

"Ain't you a pretty feller for a counselor," said the sailor, grinning at the counsel, "not to know what abaft the binnacle is!"

The court laughed.

EASILY SATISFIED.—There was once a mandarin who was excessively fond of jewels, and always walked abroad with his robe covered with the sparkling gems. One day he was accosted by an old bonze, who, following him through the street, bowed himself often to the ground and thanked the mandarin for his jewels.

"What does the man mean?" cried the mandarin, in great alarm. Then addressing the bonze, he said, "I never gave you any jewels, man!"

"No," replied the bonze, "but you have let me look at them, and that is all the use you can make of them yourself, so there is no difference between us, except that you have the trouble of guarding them, a task I should not care for."

Willie had swallowed a penny and his mother was in a state of much alarm.

"Helen," she called to her sister in the next room, "send for a doctor; Willie has swallowed a penny!"

The terrified and frightened boy looked up imploringly.

"No, mamma," he interposed, "send for the minister."

"The minister?" asked his mother, incredulously. "Did you say the minister?"

"Yes. Because papa says our minister can get money out of anybody."



E. A. Parsons.

We herewith present to our readers an excellent portrait of Mr. E. A. Parsons, one of the most widely known teachers of the piano in New England. Students of music as well as the profession in all parts of the state will no doubt at once recognize the picture, as Mr. Parsons has had a wide and extended career as pianist, teacher and composer. He has played in concert, chamber music and in solo programmes

with great success, and is noted for his scholarly reading of the classics.

As a pianist his playing is characterized by delicacy, finish and brilliancy. As a composer he is melodious, original and effective, but it is as a teacher that his fame is the most extended, and pupils from all parts of the country testify of his genius in this line.

An Englishman, touring through America, went on board a steamer late one night, and on the following morning, after walking on deck and looking round him, he stepped up to the captain and asked, "I beg your pardon, but would you kindly tell me what lake I'm on?"

"The Lake Huron," replied the captain and turned away.

The Englishman looked puzzled for a moment, and then, following the captain, began again, "I beg your pardon, you said—"

"It's the Lake Huron," roared the captain, thinking the man was deaf.

"Yes, I know," persisted the passenger, "but what's the name of the lake that I'm on?"

"The Lake Huron!" shouted the captain, incensed at what he thought gross stupidity, and he turned away to relieve himself by railing at one of the hands. The Englishman looked more puzzled than ever.

"The lake you're on is the lake you're on. Of course it is! The lake I'm on can't help being the lake I'm on. What impertinence! Let me look in my guide-book; perhaps that will tell me."

It did tell him; and then the humor of the situation suddenly dawned upon him.

A man strolled into a fashionable church just before the service began. The sexton followed him up, and tapping him on the shoulder and pointing to a small cur that had followed him into the sacred edifice, said: "Dogs are not admitted."

"That's not my dog," replied the visitor.

"But he follows you."

"Well, so do you."

The sexton growled, and immediately removed the dog with unnecessary violence.

"Well, Pat, have you learned to ride your bicycle yet?"

"Sorra a bit, sor. Sure, Oi can't aven balance mesilf standin' still, let alone ride."



The Mason's Prayer.

BY LEE O. HARRIS.

Great Architect of earth and skies,
 Fill Thou my heart with purity,
 And let its love, like incense, rise,
 A grateful offering unto Thee.
 Teach me to labor for the right,
 Since labor is Thy highest trust,
 To Seraph clothed with heaven's light,
 Or lowest reptile of the dust.
 Nor let me idly sit and see
 A stricken Brother fainting go,
 But fill my soul with charity
 To lift his heavy weight of woe.
 Teach me to guard with watchful care
 The treasures of Thy altar place,
 Nor let unhallowed hands impair
 Thy temple's beauty nor its grace.
 Oh, let this thought my will control—
 There is an Eye whose searching light
 Pervades the chambers of the soul,
 And reads its every thought aright.
 Oh, when the storms are fierce and dark,
 Let down the Anchor of Thy Love,
 That Peace may smile within the Ark
 To welcome her returning dove.
 So, let me solve life's problem well,
 That when the working time is past,
 The voice of after years shall tell,
 "He found its answer at the last."
 Let brave Endeavor's golden sand
 Run through the glass of life, till Time
 Shall wield his scythe to cut the strand
 That holds me from a happier clime.
 Then shall I go without regret,
 Confiding in Thy power to save,
 Nor fear to lie where Hope has set
 Her green acacia at the grave.

—*Masonic Advocate.*

In every organization there is a measure of loss that is inevitable. The wear and tear of time is manifest everywhere; some of it is avoidable, much of it unavoidable. Time is irresistibly bearing our membership on to "the country from whose bourne no traveler returns."

The rivers that empty into the sea would run dry in their course thither were they not fed by the rainfalls and the melting snows and glaciers in the mountains. The fruit tree yields up each season much of its life in broken twigs and torn branches, but every season it is repairing the loss by putting forth new shoots. Day by day the men who toil with brain and hand impair their vigor, but day and night they recreate the waste by food and rest. So the order suffers by the suspensions, sickness, disability and death that time is ever bringing; but the order gains all that is lost and more from the young generation that time brings in ever-increasing numbers to replace the old, and the order will continue prospering while humanity lasts.

MASONRY'S INFLUENCE EVER INCREASES.—At no time in the world's history was the influence which Masonry can exert for good more necessary than to-day. At no time was such influence more far-reaching than at this closing period of the nineteenth century. At no time has the institution itself been better understood and more fully appreciated than in the time in which we live. In a country and at a time when the masses of men are fairly educated, we may anticipate the very best results in the growth and development of the institution of Freemasonry, because under such conditions men will come to know that their fellow-men, their neighbors, belonging to this institution, are not united together for merely selfish ends, nor in pursuit of a phantom, but at heart aim to aid each other, in every way, to lead better lives, to obtain a better aspect of the truth, to understand that the aim to create Brotherhood among men can be in fact realized. The Lodge becomes a type of life. What is attainable in this respect in a circumscribed way at first, can be expanded to embrace a community, a State, a nation. And the breadth and scope of the principles of Masonry are such that it can carry forward to complete consummation the doctrine of universal Brotherhood among men. Every citizen, or subject, in the world accepting its principles, possessing suitable fitness, no matter where his allegiance may be, may belong to the Fraternity. And while the world grows and expands to a better view of truth and justice, Masonry itself sets its aim higher, and becomes more and more to each one of us every year and every day.—*Keystone.*

The following remarks made by the lecturer on an unseemly and uncalled for innovation, is well timed, and from the impression left on the minds of his hearers, will no doubt go a great way in removing the same. Bro. Bennett said:—"The lecture in the first degree, embracing as it does an explanation of so much of our symbolism, is replete with admonition and instruction, and if decorously rendered should make a lasting impression.

"In our Lodges it is the custom of late years, and a reprehensible one to my mind, to applaud the Junior Warden on the completion of his recital. Why one officer should be singled out as the subject of a demonstration for merely doing this plain duty, is beyond my comprehension. Applause of any kind during the rendition of the ceremonies is as much out of place in a Masonic Lodge, as a step dance would be before a church altar. Masters now and henceforth should discourage so unseemly a display. No matter how seriously and impressively the lecture may have been delivered, if it is followed by hand clapping, the good it was intended to do, or might have done, is completely destroyed, from the fact that the candidate is disillusionised. He has

been under the impression that the lecture, like the ceremony that preceded it, is given for his benefit. The moment his ears are assailed with applause the solemnity of the occasion is rudely dispelled, and he awakes to the idea, and you cannot blame him, brethren, that the lecture has been delivered with some other object than to convey instruction to himself."
 —*Canadian Craftsman.*

GRANDEUR OF MASONRY.—Grand in its extent—outstretching that of the broadest earthly empire ever lighted by the all-ruling sun—and including all habitable longitudes and every latitude of the great Ground Floor, whose length is from the East to the West, and whose breadth is between the North and South; grand in its antiquity, which loses itself in the midst of the ages; grand in its teeming roll of the names of noble Masters who have worshipped at its altar, and borne the labors and vigils of its ministrations, through the lifetime of uncounted generations; grand in its loyal and sturdy Brotherhood, whose languages no man may number—whose zeal and discretion have placed it beyond the power of enemies to destroy or mar; grand in its incomparable mystery or Craft, which contains the true and veritable First Philosophy—of Life, of Law, of Government and Order—with its veiled and indwelling wisdom, not consigned to perishable records, or words of changing human speech; grand in the countless lessons which flow from this; which demonstrate with silent force that Honor, Truth, Justice, Fidelity and Brotherly Love hold the key to every gate of advancement and success worthy the attention of a rational and immortal mind. And, what is grander yet, that prophetic enunciation, unspoken and unwritten, but inlaid, ingrained and inwrought throughout the Work—that Liberty and Rationality are the two Great Pillars, the Jachin and Boaz of the Porch of every Temple of art, science, philosophy, morality or religion, which can rightly be erected to God, or dedicated to humanity. And grandest and transcending all—that principle which is before all—contains all—supports all—crowns all and glorifies all—the Fatherhood of God and the Brotherhood of Man.—*Keystone.*

The Dedication of the Consistorial Chambers of La Fayette Consistory at Bridgeport, Conn., on Friday, the seventeenth day of September, at three o'clock, was attended by about three hundred members of the order. The dedicatory ceremonies were performed by Illustrious Henry L. Palmer, 33°; M. P. Sov. Grand Commander, assisted by other officers of the Supreme Council of the Northern Masonic Jurisdiction of the United States. After the services a most bountiful banquet was served in the Banquet Hall in the same building. The Temple Quartette of New York officiated during the services, and May's Orchestra played at the banquet.

DAWN.

Words by CLARENCE WALKER.

Music by H. SOMERSET.

Andante.

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked *Andante*. Performance instructions include *p* *espressivo*, *cres*, and *rall dim p*.

When the pale moon drowns the wide world In a flood of sil - ver
That dawn may come, Ah! who knows? And find us wear - ied

The vocal line begins with a fermata on the first measure. The piano accompaniment features chords and a melodic line in the right hand, with a bass line in the left hand. The tempo is marked *marc il basso*.

light, And our sor - rows fall up - - on..... us In the si - lence of the
out With the toil of life and trou..... ble, With the help - less-ness of

The vocal line continues with a fermata on the first measure. The piano accompaniment continues with chords and a melodic line in the right hand, and a bass line in the left hand.

rall *a tempo* *rall*

night, doubt. Though earth..... may stretch be - tween us. And hope..... have flown a - pain..... come all to

The fault..... was mine, my dar - - ling! May the

ral *a tempo* *rall*

a tempo *rall*

way, me! Our lives may come to geth..... er In the dawn - ing of sc.me

No mis - er - y too great;..... love, That brings me back to

a tempo *rall*

a tempo

day. thee.

a tempo *cres* *rall dim p*

Dawn.

OVER THE MOONLIT SEA.

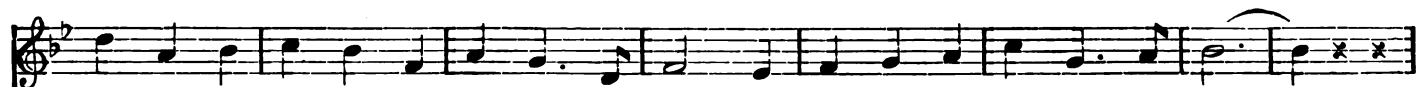
Words and Music by GEO. M. VICKERS.



Tempo di Valse.



1. O - ver the waves of the deep, mys - tic o - cean, O - ver the mur - mur - ing sea,.....
2. Oft when the bright moon a - bove us was beam - ing, Hap - py westrolled by the sea,.....



Comes a sweet mes - sage that thrills with e - mo - tion, Some one is think - ing of me.....
Then was my heart of a fair fu - ture dream - ing, Dream - ing of love and of thee.....



Tho' the dark wa - ters to - night, love, di - vide us, Bright lies the moon's sil - ver way,.....
Now on the strand I am wan - der - ing lone - ly, Vain - ly I try to be gay,.....



pp

And thro' the dark-ness our true love shall guide us In - to the brightness of day.....
 Ev - er I'm watch-ing, I think of thee on - ly; Dear one, oh, why dost thou stay?.....

REFRAIN.

Tempo di Valse.

Come, love! Come, love! O - ver the moon - lit sea;.....

Sad, wea - ry, here I wait, O love come back to me!.....

Come, love! Come, love! O - ver the moon - lit sea!.....

Still I wait thy voice to hear, Thy lov - ing smile to see.....

UNCLE TIM.

Words by CORRA LYNNE.
Allegretto.

Music by WALTER D. WADHAM.

What are you thinking of Uncle Tim? For your eyes with

tears are dim; Ah! but now I think I know. 'Tis just a thought of a year a - go; For 'tis a twelve-month, and no more—
cres.

Since our dar - ling left this shore; And I of - ten think she is near, Do you not think so, Un . . . cle

dear? How I remember when night had come, And all my work and

play was done; How she would take me upon her knee, and she would whisper such sweet words to me, "there is a a beauteous land," she'd say;
cres.

"Where it is al - ways sum - mer day; I'm going there and you shall come, When your work on earth is



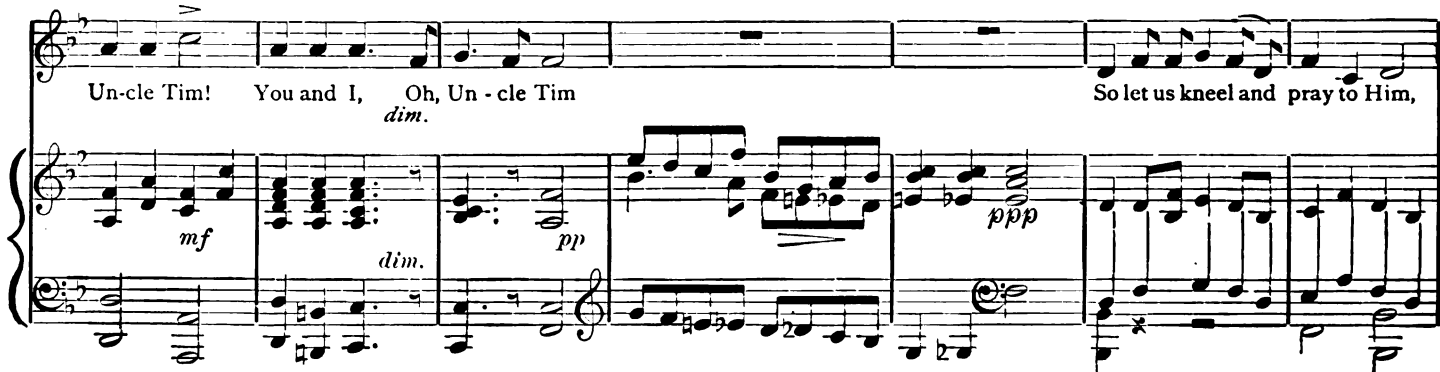
done." So take heart then Un - cle Tim, For when earthly life grows dim,
con brio



She will meet you at the gate, Where the An - gels e - er wait, And will welcome you with-in, You and I, Oh
Tenerrezza *cresc.*



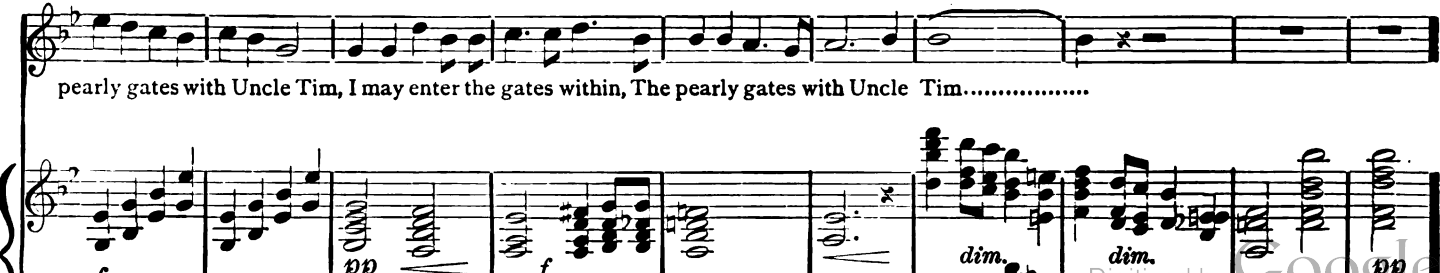
Un-cle Tim! You and I, Oh, Un - cle Tim So let us kneel and pray to Him,
mf *dim.* *ppp*



Who for - giv - est all our sin; That when Angels call you home, I may not be left a-lone; But may enter the gates within, the
mf *cresc.* *f*



pearly gates with Uncle Tim, I may enter the gates within, The pearly gates with Uncle Tim.....
pp *f* *dim.* *dim.* *pp*



YE LADYE FAYRE.

NEW FANTASTIC DANCE.

Andantino moderato.

WILLIAM W. MEADOWS.

The first system of musical notation consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has one sharp (F#) and the time signature is common time (C). The music begins with a treble clef and a key signature of one sharp. The first four measures feature a melodic line in the treble and a bass line with chords marked with an 'x'. The fifth measure has a dynamic marking of 'mf' and a fermata over the treble staff. The system ends with two measures of sustained chords.

The second system continues the piece with two staves. It features a more active treble line with eighth and sixteenth notes, while the bass line remains primarily chordal. The key signature remains one sharp.

The third system shows further development of the melody in the treble staff, with some sixteenth-note passages. The bass line continues to provide harmonic support with chords. The key signature is still one sharp.

The fourth system continues the melodic and harmonic progression. The treble staff has a more complex rhythmic pattern, and the bass line features some moving lines. The key signature remains one sharp.

The fifth and final system of the piece concludes with two staves. The treble staff has a melodic line that ends with a fermata, and the bass line has sustained chords. The key signature remains one sharp.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music begins with a whole rest on the treble staff, followed by a series of eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and moving lines.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music features a triplet of eighth notes in the treble staff, marked with *rit.* (ritardando). The tempo is marked *a tempo*. The bass staff continues with a steady accompaniment.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music is marked with *ff* (fortissimo). The treble staff features a melodic line with slurs and ties. The bass staff provides a rhythmic accompaniment.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music continues with a melodic line in the treble staff and a supporting accompaniment in the bass staff.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music is marked with *rit.* (ritardando) and *a tempo*. The treble staff features a melodic line with slurs and ties. The bass staff provides a supporting accompaniment.

The sixth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music is marked with *D. S. al Coda.* (Da Capo al Coda) and *CODA. rall* (rallentando). The system concludes with a double bar line and a coda symbol.

Ye Ladye Fayre.

WEDDING MARCH.

MENDELSSOHN BARTHOLDY.

Allegro vivace.

The first system of the musical score for the Wedding March. It consists of two staves, treble and bass clef. The music is in 2/4 time and D major. It begins with a forte (*ff*) dynamic and includes a pedaling instruction (*ped.*) with an asterisk. The notation features a mix of chords and moving lines.

The second system of the musical score. It continues the piece with a forte (*ff*) dynamic. The notation includes a first ending bracket labeled '1' and a second ending bracket labeled '2'. The music is characterized by rhythmic patterns and chordal textures.

The third system of the musical score. It features a variety of dynamics, including *sf* (sforzando) and *ff*. The notation includes a pedaling instruction (*ped.*) with an asterisk. The music continues with its characteristic rhythmic and harmonic language.

The fourth system of the musical score. It includes a pedaling instruction (*ped.*) with an asterisk and a first ending bracket labeled '1'. The dynamics range from *f* to *ff*. The notation shows a continuation of the piece's rhythmic and harmonic motifs.

The fifth system of the musical score. It features a first ending bracket labeled '1' and a second ending bracket labeled '2'. The dynamics are primarily *sf* and *ff*. The notation includes various rhythmic and harmonic elements.

The sixth system of the musical score. It includes a first ending bracket labeled '1' and a second ending bracket labeled '2'. The dynamics are *f* and *sf*. The notation continues the piece's rhythmic and harmonic development.

The seventh system of the musical score. It features a first ending bracket labeled '1' and a second ending bracket labeled '2'. The dynamics are *sf* and *f*. The notation includes various rhythmic and harmonic elements.

The eighth system of the musical score. It includes a pedaling instruction (*ped.*) with an asterisk and a dynamic marking of *p* (piano). The notation concludes the piece with a final cadence.

LAURA WALTZES.

(BEGGAR STUDENT.)

G. MILLOCKER.

The musical score is written for piano and consists of six systems of music. Each system contains a treble and bass staff. The time signature is 3/4. The key signature has one flat (B-flat). The first system begins with a piano (*p*) dynamic. The second system is marked mezzo-forte (*mf*). The third system is marked *Tempo di Valse* and mezzo-forte (*mf*). The fourth system starts with a forte (*f*) dynamic. The fifth and sixth systems continue with various dynamics and articulations, including accents and slurs. The score concludes with a double bar line.

First system of musical notation for Laura Waltzes, featuring treble and bass staves with various notes and rests.

Second system of musical notation, including dynamic markings like *ff*, *p*, and *rit.*, and the instruction *a tempo*.

Third system of musical notation, featuring a *fz* marking and various note groupings.

Fourth system of musical notation, including dynamic markings like *f*, *ff*, and *sf*.

Fifth system of musical notation, including a *sf* marking and various note groupings.

Sixth system of musical notation, including a *8va* marking and dynamic markings like *sf* and *ff*.

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Notes.

She sang solo, so soft, so sweet,
He sank enraptured at her feet,
He was not base, but on that day
He lost the tenor of his way.

"Maid, altogether fair," he cried,
"Be mine, my high soprano bride:
Keep time with me, until life's end
Our hearts and voices let us blend.

"Our key shall be a little flat,
A finely furnished one at that;
There we shall live on minor scale
In style to make the Major quail.

"Be natural, admit my plea,
Discard the Major, marry me,
Let us duet life's measure through,
Enchanted singer, what say you?"

Said she, "I sing too sharp for that.
You never catch me in a flat;
I choose the notes of higher pitch,
The Major has them—he is rich."
—Rambler.

Fame.

Untiringly he sought the prize,
He paid the measured toil
In learned rules or cultured schools,
Yet never reached the goal.

Just then he wrote a little song
Of pure old-fashioned wit.
Somehow it touched the people's heart,
And folks grew fond of it.
—Arthur L. Hanscom.



James V. Becvar.

One of the most finished and refined pianists of the younger generation in Cleveland is portrayed above, and it is with pleasure that we present to our readers the picture of James V. Becvar. He was born in September, 1874, in Cleveland, and at the age of sixteen he commenced his studies with one of the leading musicians of the city, and made such rapid advance on the piano that his friends were amazed. The proud independence with which he maintains his artistic convictions and presses undauntedly forward to a legitimate career distinguishes him from many of his contemporaries.

His name is probably less familiar to the general public than many others, because of his sensitive nature, which, shrinking from all advertisement, is only equalled by his striking musical talent, his ability and unusual qualities of mind and his true modesty, sincere and self-sacrificing devotion to all that is noble and good. Although quite young in years, he is the director of the leading Checks society in Cleveland. He made his debut two years ago, when he gave a recital, assisted by his pupils, which proved his ability and excellence as a concert pianist. Later on he played with the Beethoven Concert Co.,

which gave a number of concerts and recitals that season in Cleveland and since has played at numerous other concerts, notably the opening of the Checks National Hall, where he surprised the large audience by his artistic and wonderful technic.

The following press notice is from the Chicago *Svornost*, October 2, 1897:

"The best number of the evening was that given by Mr. James V. Becvar, whose masterly execution of the four classical pieces he gave created amazement and wonder among the best musicians in the hall, whom he overjoyed by the wonderful technic and feeling which he displayed. His selections were composed of Lurline by H. Leeling, Waltz—Chopin op. 70, No. 1, Frühlingsnacht—Schuman Liszt, Gobble dance op. 85, No. 8, by Dr. A. Dvorak. If Mr. Becvar advances as rapidly as in the past, his future will be very bright; for he showed his wonderful poetic interpretation and astonishing depth of conception last evening, creating the greatest enthusiasm among his auditors, who applauded him greatly, to which he responded with an encore of the Checks pretty national air, of which variations were composed and transcribed by himself."

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MISS ALLEGRO. He said I was a harp of a thousand strings.

MISS DOLCE. And what did you say?

MISS ALLEGRO. I called him a lyre.—*Philadelphia Press*.

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WHICH IS BETTER, to break and ruin a refractory book, or pay a few cents for the device advertised in this paper for holding all books wide open, without injury to most delicate leaves and binding? It is also admirable for holding places of text and notes, without the use of strings or elastics.

MARTEAU'S FAMOUS MAGGINI.—Quite a history is connected with the renowned Maggini violin, with which Henri Marteau has delighted thousands of admirers. Originally, it belonged to the emperors of Austria, then Maria Theresa presented the instrument to a famous Belgian pianist by the name of Kennis, and the violin remained in the Kennis family many years after the death of the artist, until Leonard, who was the possessor of a magnificent Stradivarius violin, which he had used for a number of years, grew tired of his instrument and one day asked De Beriot, the great violinist, whether he did not know of a fine violin for him, when De Beriot told Leonard of this famous instrument owned by the Kennis family. Leonard saw the instrument, played upon it and was so enchanted by it that he bought it then and there. After the death of Leonard the violin was promised to Ovide Musin, but as he was not willing to pay ten thousand francs for it to Mme. Leonard, she sent a telegram to Marteau stating that he could have the instrument. Marteau fairly rushed to the house of Mme. Leonard, paid the ten thousand francs, and left, a happy boy, in the possession of the precious violin.—*Musical Times.*

C. Francis Malone.

Mr. Malone was born in a small Connecticut town. When quite young he went west and, after following various occupations, entered upon his present vocation, in which he has attained a remarkable success.

His genial manner and honest, frank dealings have won for him universal favor and esteem among his friends and patrons, while his excellent methods of instruction and untiring zeal have made for him a wide reputation as a master of dancing.

His early training in this art was with M. De Garmo Brooks of New York, one of the best instructors of dancing in this country, the author of a number of books on this subject and regarded as authority on all things relating to dancing.

Later Mr. Malone studied with eminent teachers in Boston.

He gave his first lesson thirteen years ago as assistant to M. De Garmo Brooks, his former instructor. During the past eight years he has taught in New Haven and surrounding cities and towns, among them Hartford, Bristol, Farmington, Plainville, New Britain, Plantsville, Southington, Milford, Naugatuck, Saybrook, New London, Rectory School at Centerville, etc., etc. His patrons in these places have been of the highest order of social standing, quick to appreciate the



C. Francis Malone.

refining and elevating influence which permeates his teaching, and open in their admiration and expression of desires to place their young children and youth under his instruction.

By continual study, reading and travel he keeps in touch with the *best* that there is in his profession, always on the alert to gain something which may serve to render his work with his pupils more delightful and valuable to them.

His methods of instruction are peculiarly his own. As a leader of cotillions he is almost unequalled. His pleasing manner, knowledge of his art or profession, of human nature; his mind, so richly stored with an unlimited number of pleasing figures, his ability to improvise and his *tact* combine to produce that which is so essential to a successful cotillion, a *happy company*.

Mr. Malone is not only well known as a master of dancing, but has won some recognition as an author of new dances. Among the more popular of those he has composed are "The Advanced Varsouviene," Yale Schottische, Yale University Two-Step. The Yale Schottische has been danced on the stage at Daly's Theater, New York, and in the greater part of the United States.

He has also been asked to contribute articles on methods of teaching dancing, etc., for several of the leading professional papers.

Hundreds of Yale students have been taught by Mr. Malone to trip the light fantastic toe at the "Prom." and class Germans with so much grace and ease that

they found extra favor in the eyes of the pretty girls on the spot.

He is a very popular teacher among the Yale students, and they have the highest praise for him as an instructor of dancing.

He is a member of the Pequot Club at Morris Cove, and spends much of his time there during the Summer, but when not in New Haven, prefers to close his bachelor quarters and seek change and rest among the hills or the cooling sea breezes of some summer resort.

This year he was induced by Mr. Louis Sherry of New York to act as master of ceremonies at his Casino at Narragansett Pier. This place, so famous for its delightful surf bathing, grand ocean views, and beautiful Casino, attracts people of wealth and culture from all parts of the United States and England. It is made more attractive by its close proximity to Newport, and many are the merry yachting parties to and fro, the hops and dinners at the two famous Casinos, world-renowned from the interest centered upon the summer residents by all classes, through the newspapers: from the wealth, beauty, and pleasure pictured by our leading artists, and described and immortalized by our leading novelists.

Mr. Malone filled this new position with his usual success.

He commenced his work of teaching in New Haven early in October at Warner Hall, and to-day undoubtedly holds first place in his profession in the state of Connecticut, and has but few superiors in the United States.



A Creed.

Live for some earnest purpose,
Live for some noble life,
Live for the hearts that love you,
Live that you conquer strife;
Live that the world may find you
Honest and pure of thought,
Live though it frown upon you,
Live as all true men ought.

What does it matter, brother,
If in the race for fame
The one gains a gilded carriage,
The other a poor man's name?
Life's but a little season,
Naught but a passing cloud,
One day it lives in sunshine,
The next—the winding shroud.

Why do you live? you murmur;
Why do you die? I ask,
When the golden good of kindness
Lies oft within thy grasp.

'Tis but a word of comfort,
'Tis but a softened heart,
'Tis but a look of pity
When tears are seen to start.

'Tis but a word of guidance,
Only a friendly touch,
One moment's self denial;
But oh; it is so much
That heavy hearts grow lighter,
And life is robbed of pain,
And somewhere in the world
Yours is the greatest gain.

Be ye, then, Jew or Gentile,
Ask not the other's creed:
For if the flower be spotless,
Care ye where grew the seed?
Live for the one true purpose
That honest hearts may rise,
Work through the noon of manhood;
And when the evening dies
There will be no forebodings—
Angels will close thine eyes.

—Canadian Craftsman.

Practical Masonry cultivates the memory of its working Craftsmen. Now, memory is no mean faculty. It is a feeder of thought, the parent of reasoning, the foundation of the whole intellectual superstructure, which, when properly erected, is pronounced to be genius. Memory is an attribute of divinity—the book of remembrance is the one out of which we shall hereafter be examined and judged, before we can gain admittance to the Grand Lodge above. It becomes us, therefore, to educate it to its highest point: to impress upon it lessons of sublime morality, which, when exemplified in the life, shall stand the test of that last great examination when the builders of time shall meet the Architect of eternity.—*Keystone.*

President McKinley a Free Mason.

The story of how Major McKinley came to join the Masons is thus told, at his dictation, in a biography:—

"His entrance into Masonry was an incident of the war, and unique. McKinley was going through the hospitals with one of the regimental surgeons. He noticed that the surgeon and some of the Confederate wounded were very friendly to each other, and in several instances the surgeon gave money to the prisoners.

"There was an unmistakable bond of sympathy between them. Young McKinley asked the surgeon if he knew these prisoners. The surgeon told him they were brother Masons. Young McKinley was so impressed by the friendly feeling existing between Confederate and Union Masons that he expressed a desire to join the order. He was made a Mason in Hiram Lodge, Winchester, Va., May 1, 1865, receiving his degree at the hands of a Confederate Master of the Lodge."

—Canadian Craftsman.

DUTY TO OUR DEAD.—There is probably nothing which so impresses the outside world, says the *Kentucky Craftsman*, and particularly those who are most closely connected with the deceased, as to have a secret society attend the funeral obsequies of a deceased brother in a body. Such an occasion is one when a kindness of this kind will never be forgotten by the loved ones behind, but will always remain fresh and green in their memory, and you can rest assured that these bereaved ones will ever cherish the kindest regards for the members of the order which looks after a dead brother.

We are prone to neglect this duty, thinking perhaps that no one will ever notice it, but it is not so. When a wife's heart is torn and rent asunder with grief, then it is that any little kindness shown to her will leave a lasting impression upon her, and whenever the opportunity presents itself she will do all the good she can for the order.

No matter whether the brother has not been as active in lodge duties as he might have been—no matter if he did not attend every session of his lodge—yet when the summons comes for this brother to pass to that great beyond, and the day arrives when his remains are to be put in the ground, your place is at the side of his grave. You owe it to yourself, to the order and to the departed one.

—The Masonic Herald.

Masonry enforces obedience, but it is an obedience with a free conscience—the obedience of a free man. Masonry stands for law and order, stands above all for universal tolerance and universal charity.

—Philip N. Matlock.

What Masonry Teaches.

Masonry teaches us to regard our brother's welfare as our own. That command is imperative, and the injunction must be lived up to. There is no way by which we can shift the responsibility. The duty is ours and must be performed—lovingly, fully, and in a fraternal spirit. We must keep in mind what will promote the welfare of our brother, and do for him that which will advance his interests. The measure of his duty is "as our own," and this measurement applies to every department of life, and here is a very safe rule to follow: "As ye would that others do to you, do ye even so to them." The man who lives thus, keeping this statute in the spirit as well as the letter, fulfills the law of love, and reaps the reward of him who is faithful in that which is another's. Every Mason is, to a good degree, his brother's keeper. This is the trust committed. His obligation binds him to surrender, by his own deed, the tie which binds him to the Fraternity, and which he should ever keep sacred and inviolable. The relation which we sustain to each other, as Masons, is of a most sacred character, and the way to keep this relation intact is for each one to do his whole duty toward perpetuating its existence. In this matter our interests are common ones, and we must therefore do what we can to build up, strengthen and support this common cause. There can be no division here. There must be unity of purpose, unity of effort, and these must be supported by a oneness of mind and heart. "Two cannot walk together unless they be agreed," and therefore we must be actuated by one and the same spirit, and hence this injunction covers the entire ground, "Let the same mind be in you." There must be no strife or contention, but we must be actuated by that noble spirit of emulation, "as to who can best work and best agree," preferring one another.—*Masonic Advocate.*

Masonry has two aspects—moral and intellectual. Of course, the moral is the greater, since it determines the duty of one brother to another, and the duty of all brethren to the Supreme Architect of the Universe. It is to enforce these that we have all our symbols—which are the images of the ideas that Freemasonry endeavors to implant in the breasts of its initiates, wherewith to stir them up to correct thinking and heroic doing. Symbols personify ideas, and give them life; but these have altogether to do with the moral side of Masonry.

The intellectual side of Freemasonry is one which is seldom separately considered; but it is distinct from the moral side, and merits recognition and cultivation from every lover of the Ancient and Honorable Fraternity. The two sides are distinct, and yet the same, there being a correlation between the two, so that whatever elevates one elevates the other; hence, whatever benefits the intellect of a Freemason, benefits also in some degree his higher or spiritual nature.—*Keystone.*

LOVE ME IF I LIVE.

Words by BARRY CORNWALL.

FREDERIC H. COWEN.

Allegro vivace. (♩-126.) *mf agitato.*

Love me if I live, Love me if I die, What is life or

p agitato

death to me So that thou art nigh. Once I loved thee rich, Now I love thee poor;

dim. e poco rit. a tempo. p cres.

dim e colla voce a tempo p cres.

Ah! what is there I could not For thy sake endure, Ah! what is there I could not For thy sake en-

p poco rit.

colla voce p poco rit.

dure. Kiss me for my love, Pay me for my pain;

a tempo p poco meno.

p a tempo rit. p poco meno.

dim. *pp* *rall.* *pp*

Come and murmur in mine ear How thou lov'st a - gain? Come and murmur in mine ear How thou lov'st a -

dim. *pp* *rall.*

Tempo I. p agitato.

gain? Love me if I live, Love me if I die, What is life or death to me

pp *rit.* *p agitato*

dim. e poco rit. *a tempo* *p* *cresc.*

So that thou art nigh. What is life or death to me, What is life or death to me, So that thou art

dim e poco rit. *a tempo* *p* *cresc.*

f *f sempre agitato*

nigh, So that thou art nigh; What is life or death to me, What is life or death to me

f sempre agitato

poco rit. *ff*

So that thou art nigh..... So that thou..... art nigh.

poco rit. *ff* *ff a tempo*

ped. *ped.* *ped.* *ped.*

Love Me if I Live.

IN THE MORNING OF LIFE.

AIR.—“THE LITTLE HARVEST ROSE.”

Moderato.

Voice.

Piano-forte.

1. In the morn - ing of life, when its cares are unknown, And its plea - sures in all their new
 2. When we see the first glo - ry of youth pass us by, Like a leaf on the stream that will
 3. In climes full of sun - shine, tho' splen - did the flow'rs, Their sighs have no fresh - ness, their

lus - tre be - gin, When we live in a bright - beaming world of our own, And the light that surrounds us is
 ne - ver re - turn; When our cup which had sparkled with pleas - ure so high, Now tastes of the o - ther, the
 o - dor no worth; 'Tis the cloud and the mist of our own Isle of show'rs, That call the rich spi - rit of

all from with-in; Oh 'tis not, be - lieve me, in that hap - py time We can
 dark flow - ing urn; Then, then, is the time when af - fec - tion holds sway With a
 fra - gran - cy forth. So it is not 'mid splen-dour, pros - pe - ri - ty, mirth, That the

love, as in hours of less trans - port we may; Of our smiles, of our hopes, 'tis the
 depth and a ten - der-ness joy ne - ver knew; Love, nurs'd a - mong plea-sures is
 depth of Love's gen - e - rous spi - rit ap-pears; To the sun-shine of smiles it may

gay sun - ny prime, But af - fec - tion is warm - est when these fade a - way.
 faith - less as they, But the Love born of Sor - row like Sor - row is true.
 first owe its birth, But the soul of its sweet-ness is drawn out by tears.

dim.

LIFT YOUR GLAD VOICES.

Words by HENRY WARE, JR.

Music by S. P. WARREN.

Lift your glad voi - ces in tri - umph on high, For Je - sus hath ris - en, and

man can - not die. Vain were the ter - rors that gath - ered a - round Him, And

short the do - min - ion of death and the grave; He burst from the fet - ters of

dark - ness that bound Him, Re - splendent in glo - ry to live and to save. Loud was the

cho - rus of an - gels on high, "The Sav - iour hath ris - en, and man shall not die."

Glo - ry to God, in full an-thems of joy! The be - ing He gave us, death

can - not de - stroy; Sad were the life we must part with to - mor - row, If

tears were our birth-right, and death were our end! But Je - sus hath cheered the dark

val - ley of sor - row, And bade us, im - mor - tal, to heav - en as - cend. Lift your glad

voi - ces in triumph on high, Je - sus hath ris - en, and man shall not die. A - MEN.

Lift your glad voices.—2.

MERRY SKATERS.

MORCEAU À LA GALOP.

J. WARWICK MOORE.

INTRODUCTION.
Tempo di Galop.

f *fz* *mf con spirito.*

mf *cres.*

1 2 *ff con fuoco.* *mp* *fz* *mp*

fz *ff* *fz*

mf cresc. *f* *mf*

mf *cres.*

2nd time *8va. and forte.* *f* *fz* *p* *mf*

mf

1

p *cres.* *fz*

This system shows the first two staves of the piece. The right hand has a first ending bracket over the final two measures. Dynamics include piano (*p*), crescendo (*cres.*), and fortissimo (*fz*).

2

cres. *fz* *ff con fuoco.*

Ped. * *Ped.* *

This system continues the piece with a second ending bracket. Dynamics include crescendo (*cres.*), fortissimo (*fz*), and fortissimo con fuoco (*ff con fuoco.*). Pedal markings are present: *Ped.* and ** Ped.*

1

mf *cres.* *fz* *f* *cres.* *fz* *p*

This system features a first ending bracket. Dynamics include mezzo-forte (*mf*), crescendo (*cres.*), fortissimo (*fz*), forte (*f*), another crescendo (*cres.*), fortissimo (*fz*), and piano (*p*).

mf *p* *cres.*

This system continues with dynamics including mezzo-forte (*mf*), piano (*p*), and crescendo (*cres.*).

fz *f con spirito.* *8va.....*

This system includes fortissimo (*fz*), forte con spirito (*f con spirito.*), and an octave marking (*8va.....*).

8va..... *cres.* *Ped.* *

D. S. al Coda ⊕

This system features an octave marking (*8va.....*), crescendo (*cres.*), a pedal marking (*Ped.*), and the instruction *D. S. al Coda* with a Coda symbol (⊕).

⊕ CODA. *8va.....*

f *p* *fz* *ff* *f*

This system begins with the Coda symbol (⊕) and the word *CODA.*, followed by an octave marking (*8va.....*). Dynamics include forte (*f*), piano (*p*), fortissimo (*fz*), fortissimo (*ff*), and forte (*f*).

TO NETTIE L. TRIPP.

SWEETHEART WALTZ.

By Mrs. L. C. JONES, Hanover, Ind.

The musical score for "Sweetheart Waltz" is presented in a standard piano format with two staves per system. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The piece begins with the tempo marking "Tempo di Valse" and a dynamic marking of *f* (forte). The first system shows the initial melody and accompaniment. The second system features a *ff* (fortissimo) dynamic in the piano part, followed by a *mf* (mezzo-forte) dynamic. The score continues with several systems of music, including various melodic lines, arpeggiated figures, and chordal textures. The piece concludes with a final cadence in the key of B-flat major.

The first system of musical notation for 'Sweetheart Waltz' consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It features a melody of eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

The second system continues the piece with two staves. The upper staff maintains the melodic line with some rests and a fermata over a final note. The lower staff continues the accompaniment with consistent rhythmic patterns.

The third system shows a change in the upper staff's texture, with more complex chordal structures and a fermata. The lower staff continues with a steady accompaniment.

The fourth system features a more active upper staff with eighth-note patterns and some slurs. The lower staff accompaniment remains consistent.

The fifth system includes a melodic flourish in the upper staff with slurs and ties. The lower staff accompaniment continues to support the melody.

The sixth system shows a more intricate upper staff with many sixteenth notes and slurs. The lower staff accompaniment is also more active.

The seventh system concludes the piece with a final melodic phrase in the upper staff and a final chord in the lower staff.

QUEEN'S LACE HANDKERCHIEF WALTZ.

The first system of the waltz consists of six measures. The treble clef staff features a melody of eighth and sixteenth notes, with a slur over the final two measures. The bass clef staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piece with six measures. The treble clef staff shows a continuation of the melodic line, and the bass clef staff maintains the accompaniment.

The third system contains six measures. The treble clef staff has a more active melodic line with some sixteenth-note runs. The bass clef staff continues with its accompaniment.

The fourth system consists of six measures. The treble clef staff features a melodic line with some rests, and the bass clef staff continues with chords and single notes.

The fifth and final system on the page contains six measures. The treble clef staff concludes the melodic phrase, and the bass clef staff ends with a final chord and a whole rest.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats). The music features a waltz rhythm. The first four measures are marked with a slur above the treble staff. The fifth measure is the start of a repeat sign, followed by two more measures.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major. The music continues with a waltz rhythm. The first four measures are marked with a slur above the treble staff. The fifth measure is the start of a repeat sign, followed by two more measures.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major. The music continues with a waltz rhythm. The first four measures are marked with a slur above the treble staff. The fifth measure is the start of a repeat sign, followed by two more measures. Above the treble staff, there are first and second endings marked with '1' and '2' respectively.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major. The music continues with a waltz rhythm. The first four measures are marked with a slur above the treble staff. The fifth measure is the start of a repeat sign, followed by two more measures.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major. The music continues with a waltz rhythm. The first four measures are marked with a slur above the treble staff. The fifth measure is the start of a repeat sign, followed by two more measures.

The sixth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major. The music continues with a waltz rhythm. The first four measures are marked with a slur above the treble staff. The fifth measure is the start of a repeat sign, followed by two more measures.

Queen's lace handkerchief waltz.

Teachers' Cards.

The following list of Teachers comprises most of those who can be recommended in the city.

AUGUR, MISS M. R. Teacher of Piano. 1361 Chapel st.

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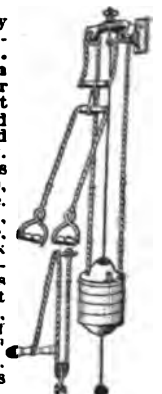
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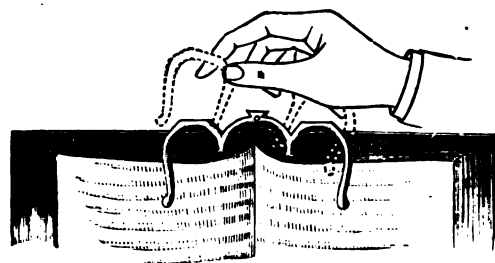
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Devoted to the Interest of the Musical Profession, and Masonic Fraternity.

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At Chickamauga.

We met at Chickamauga, I hadn't seen him
since
We looked across the trenches and his
bullet made me wince;
But we both shook hands in friendship, as
hearty as could be,
Though he had marched with Sherman,
and I had marched with Lee.

We walked across the battle-field, where
once the bullets flew,
And the green and bending grasses felt
the fall of crimson dew;
And we talked the whole thing over, where
the flag was waving free;
How he had marched with Sherman, and
I had served with Lee.

The drums had ceased their beating, we
saw no sabres shine;
The hair about his forehead fell as snowy
white as mine,
And voices seemed to call us o'er the far,
eternal sea,
Where the men who marched with Sher-
man are in camp with those of Lee.

We parted; eyes grew misty for we knew
that nevermore
We'd meet until the roll-call on the other
peaceful shore;
But both shook hands in friendship, as
hearty as could be,
Though he had marched with Sherman,
and I had fought with Lee.

—Frank L. Stanton.



Loretto O'Connell.

Loretto O'Connell.

We present herewith another portrait of this little genius, showing her one year older than the portrait we published a few months ago. She is now seven years old, and this time she is seated at the piano, and the reader will notice that she holds her arms and hands in perfect position: this was one of her natural gifts. She is now studying in the Music department of Yale University, which is something for her to be proud of, as she is the only child taken in the institution. In an interview with Professor Sanford of the Musical Department of the University, in the *New Haven Register*, Sunday, Oct. 17, is the following:

"Turning to matters musical, Prof. Sanford talked interestingly of Loretto O'Connell, the 7-year-old child, who has just been admitted to the University Department of Music, and whose unusual talent has been set forth in the *Register*.

"Why, the child has absolute pitch," he exclaimed, "and the ability to write everything she hears. You can't fool her on pitch, and in spite of the fact that she is a mere child, she never answers a question without first thinking it out."

Mr. Stanley Knight, Prof. Sanford's assistant, has her as a pupil, and he declares that the child is one of his most delightful charges.

"I am greatly interested in her studies," said Prof. Sanford, "and am usually present at her lessons. I want to watch the child, as I consider her remarkably gifted. I have put her in charge of Mr. Jepson for harmony, as she is far too young to enter Prof. Parker's class in theory."

Mr. Jepson is equally interested in the tot, and he, too, pronounces her a "delightful pupil." In writing the scales, she works with little difficulty, scarcely balking at some of the most catchy places in harmonic minors. Her teacher said that she rode triumphantly the other day over the difficult E sharp and F double sharp passage in the D sharp minor melodic scale; a passage that always puzzles young students in harmony even after they have many lessons.

The child explained afterwards, too, why she wrote as she did, explained naively and cleverly as she does everything.

"We are all charmed with her pretty little unconscious ways, too," said the pianist.

"She gets her lessons usually after school hours. When we came into the studio one day last week, she sprang from behind the curtain with a loud 'boo,' laughing heartily afterwards, as we pretended to have been greatly startled."

"Prof. Parker is as much interested in the little girl as I am. He is also watching her progress, and as soon as possible she will be taken into his class."

To Loretto's mother is due her musical talent and early instruction.

Mrs. O'Connell was a very successful music teacher in New Haven before her marriage. The *New York Sunday World*, Nov. 14, said:

Loretto is the daughter of Michael O'Connell, proprietor of the O'Connell House, at Savin Rock, and inherits from her mother a natural taste for music. Mrs. O'Connell is a skilled musician, and began her little girl's education when the child was but three years old. At the age of four little Loretto had learned to play the piano, and before she reached the age of six her performances delighted her friends.

At six she began to play in public at children's gatherings, and in the local entertainments given by the West Haven townspeople.

When six years old she arranged and had published her first musical composition. The early draft of the piece was made on odd bits of smooth board that she found around the house. One day her mother ran across one of these chips on which the child had arranged her musical score, and was struck with the evidence of melody revealed by the crude characters. When she asked the child about them, Loretto replied that it was some music she had "thought out" at odd moments. In order not to lose the "jingle" she had set it to music on her "chip notes." The piece was published and called "Loretto Polka."

Since then Loretto has written another musical composition called Loretto Galop, which has also been published.

The head of Yale University School of Music was so impressed with the talent shown by the little girl that she was taken into the Music School. Little Loretto is fitting herself with all the polish one of her age can be expected to acquire with such advantages.

Musical critics are predicting a brilliant future for the clever young artist.

Music Buyer's Guide.

New music published by Carleton Cavanagh Co., 47 West 28th st., New York City.

De Swellest Lady's Coon in Dis Yer Town, George H. Primrose's great coon hit by Harry Von Tilzer, . . . 50 cts.
Cannibal King March Two Step, by Max Dreyfus, . . . 50 cts.
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The latest favorite published by the Hitchcock Publishing Co., 131 West 23d st., New York, is "When Love is Near," song and refrain chorus, words and music by C. DeFrancis, arranged by Miss Catherine Lawrence. 40 cts.

New music published by W. C. Parker, 2162 Madison ave., New York.

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Atlantic City Two Step March, a positive hit. Composed by J. Hayden Cousins. 50 cts.
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VOCAL.

Why I Love That Picture So, song and chorus, words by James McFarland, music by W. C. Parker, . . . 40 cts.
That Clock is Fast To-Night, words by James McFarland, music by W. C. Parker, . . . 40 cts.

TO MUSIC.

Thou lovely Art! how often in sad, grey hours,
When life's horizon seemed all dark to be.
Hast thou sustained me with thy mighty powers,
And op'ed a purer, better world to me.

Oft has a sigh from thy great harp immortal,
Smoothed out the wrinkles from my troubled brow,
Unlocked for me of heaven the lofty portal,
Thou holy art, I thank thee for it now.

New music published by Broder & Schlam, 39 West 28th st., New York.

INSTRUMENTAL.

A Sunday in Mexico, descriptive for guitar solo, by C. E. Pomeroy, . . . 40 cts.
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Dear Little Pouting Miss Prue, as sung by Lizzie B. Raymond with great success; words by Ed. Rogers, music by Geo. A. Nichols, . . . 50 cts.
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Syncopated Sandy, sung by Maude Raymond, written and composed by Ned. Wayburn and Stanley Whiting, 50 cts.
Come Back and I'll Be Good, coon song by Ernest Hogan, . . . 50 cts.
Two Little Eyes of Blue, waltz song and chorus by Ernest Hogan, . . . 50 cts.
Before She Fell, descriptive song with waltz refrain by Bert C. Norman, 50 cts.
Friends, composed and sung with great success by Minnie Huff, . . . 50 cts.
Kiss Me Goodnight, Little Darling, by John Chew, sung with great success by Walter J. Talbot, . . . 50 cts.

Mr. Chas. K. Harris, Alhambra Theatre Bldg., Milwaukee, Wis., has just composed and published a very pleasing song, "I've Just Come Back to Say Good-bye," which is sung with great success by Mr. Joseph E. Howard, whose likeness adorns the title-page. Price 50 cts.

Songs published by W. S. Holmes & Son, Lansing, Mich., and composed by Arthur J. McWatters, with portrait of the composer, are as follows:

The Girl Whom We All Admire, 50 cts.
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Bess, My Bess. 50 cts.
Now You Think You're Awful Smart.
50 cts.

The Unger Music Co., of Reading, Pa., have also published one of Arthur J. McWatters' songs, Oh Child of Mine, words by C. R. Gaugh. 40 cts.

New music published by the White-Smith Music Publishing Co., Boston.

INSTRUMENTAL.

Habanera Waltz, for piano, by Emile Waldteufel, 75 cts.

VOCAL.

The Harps of Gold, sacred, words by Wm. H. Gardner, music by P. A. Schnecker, 50 cts.

An Awful Wicked Nigger, words by S. B. Alexander, music by Summit L. Hecht, sung by May Irwin, 50 cts.

May Irwin's latest songs are: My Baby, I'll Go Too, 40 cts.; I Miss Dat Bread, 50 cts.; The New Love's Come to Stay, 50 cts.; The Big Hand Out, 40 cts.

The Song of the Sword, for bass, words by Wm. H. Gardner, music by Philip Greeley, 40 cts.

So, So, Rock-a-by So, words by Eugene Field, music by L. F. Gottschalk, 40 cts.

A Jolly Old Monk, for baritone, by L. F. Gottschalk, 40 cts.

OCTAVO.

Cradle Song, by De Normandie, male quartette, 8 cts.

The Story of the Christ Child, Christmas Anthem, by F. N. Shepperd, 15 cts.

Sing, Oh Heavens, Christmas Anthem by J. H. Gutterman, 12 cts.

Two new Anthems for Christmas, by Clarence E. Reed: Rejoice Greatly, 12 cts.; Hark! What Means Those Holy Voices? 10 cts.

The following directions are given by the *Popular Science Monthly* for the construction of an Æolian harp:—

"Of very thin cedar, pine, or other soft wood, make a box five or six inches deep, seven or eight inches wide, and of a length just equal to the width of the window in which it is to be placed. Across the top, near each end, glue a strip of wood half an inch high and a quarter of an inch thick, for bridges. Into the ends of the box insert wooden pins like those of a violin, to wind the strings around—two pins at each end. Make a round hole in the middle of the top, and string the box with small catgut or blue first fiddle-strings. Fastening one end of each string to a metallic pin in one end of the box, and carrying it over the bridges, wind it around the turning-pin in the opposite end of the box. The ends of the box should be increased in thickness where the wooden pins enter, by a piece of wood glued upon the inside. Tune the strings in unison, and place the box in the window. It is better to have four strings, as described; but a harp with a single string produces exceedingly sweet notes, which vary with the force of the wind."



Florence Buckingham Joyce.

Among the many people in New York who are identified with music, there is a woman who is somewhat remarkable for having achieved a pronounced success as an artist accompanist. This is probably due to her determination to do one thing in music so well that she should stand at the head in that particular line.

When Florence Buckingham Joyce went to New York some three years ago from Utica, she studied the situation carefully and decided that there were too many real and would-be solo pianists already in the field. Having been quite successful in Utica as accompanist for some of the leading musicians who visited her home, Mrs. Joyce decided to devote all her time and study to the rendering of artistic accompaniments for both vocal and instrumental music.

To accomplish this she declined all opportunities of doing solo work, and devoted all her energies to the proper interpretation of accompaniments. That there is a crying need of competent accompanists every musician is well aware. Alas, how often are the best efforts of a singer, and a composer too, spoiled by the inadequate and inartistic accompaniment of some well-meaning pianist. Time and again would many a singer be carried through some difficult passage by the quick sustaining tone from the piano, were the presiding genius at that instrument properly equipped for the task.

The qualifications for solo work are entirely different from those required for the playing of accompaniments, and very few soloists can do this work well. Perhaps

the best epitome of these qualifications is contained in the following extract from *The Musical Courier* about Mrs. Joyce:

"Transposing anything at sight, and possessing that subtle 'sixth' sense which only the heaven-made accompanist knows anything about, but which is the crowning joy of the singer being accompanied."

Florence Buckingham Joyce is without doubt the best known and most successful woman accompanist in her line of work in New York, and this is attested by the fact that she has played for such singers as Antonia H. Sawyer, Katherine Bloodgood, Kate Percy Douglas, Emma Thursby, Marie Parcello, George Ferguson, Charles Herbert Clarke, James Metcalfe and for Louis Blumenberg, the well-known 'cellist. Her playing is notable for fine style, artistic expression and a marked sympathy with both singer and composer. It has, too, a masculine firmness and strength, doubtless due to her proficiency on the organ, as she studied that instrument under William C. Carl, whose substitute she was for a time.

There is a refreshing naturalness about Mrs. Joyce and a grace and charm of manner that has won her a host of friends, both musical and social. On Monday afternoons Mrs. Joyce receives at her delightful studio on Madison Square, where tea and good music are served with lavish hand. Here, too, are often heard the Florence Buckingham Joyce Trio, of which she is the leader.

As a composer, Mrs. Joyce is making a name, her "Little Boy Blue" having already been a success, and several other compositions are under way. New Yorkers are to be congratulated upon having such an artist in their midst.

—John Allyn.



The Voice of the Builder.

First WISDOM spake: "I have contrived
The plan on which to build
A temple grand, with whose renown
The ages shall be filled;
Through whose bright halls your willing
feet
To walk shall never cease;
For all my ways are pleasantness,
And all my paths are peace!"

Then STRENGTH gave voice: "It shall be
mine
Its pillars to support,
To glorify its heaven-built walls
From porch to inner court;
Mine to uphold its lofty roof
With emphasis sublime,
While temples built by man alone
Yield to the touch of time."

Then BEAUTY: "'Tis my sphere to adorn
Your walls with living light;
To prophesy of coming days
Whose dawn shall be more bright
Than rose of morning, noonday's gold,
Than light of sun or star;
Behold upon the eastern hills
Your king's triumphal car!

"He comes in His imperial robe
And glittering diadem;
The stars are but seed-pearls upon
His garment's purple hem;
We serve Him where He entereth in,—
Our plans but shadow His;
Lo, Earth and Air and Sea give praise
For all that in them is!

"He holdeth all things by His might,
Appoints each star its track;
From the beginning God hath looked:
We turn the pages back.
Our God is WISDOM, He is STRENGTH,
And BEAUTY, three in one;
He gives us being and controls
The work that we have done."

—Keystone.

Masonic Obedience.

It is the opinion of all those whose good opinion is really worth having, that he who clings to the sacredness of lodge vows and the obligations of lodge loyalty, is ever a far nobler and truer man than is he who wears these things as he wears his coat—to be taken off at pleasure.

Masonry asks of its members obedience to certain defined principles and well established lines of action that comport with honor, justice and humanity; but it requires no blind allegiance to itself, nor any performance of service contrary to the individual conscience, or in conflict with the duties and responsibilities of good citizenship.

Nothing can be demanded of any member of the Craft that is in violation of those fundamental obligations; indeed, his personal independence is recognized in many ways, and all along the line of his Masonic advancement he is told that his primal duties consist in being faithful to himself, his country and his God.

He finds laws and principles clearly laid down, definite courses of social and moral obligation marked out, and he promises an obedience thereto. He promises to obey the moral law, to be a loyal citizen and an honest, upright man and Mason.

Masonry demands obedience to its laws, edicts and regulations, and not only of its own but also demands honest obedience to the laws of the state, and excludes no one from its benign influence, nor dictates to its votaries to what other orders or societies he may or may not belong.

Masonry enforces obedience, but it is an obedience with a freer conscience—the obedience of a free man. Masonry stands for law and order, stands above all for universal tolerance and universal charity.

—Canadian Craftsman.

Social Pleasures of Freemasonry.

Among the manifold enjoyments which are incident to a connection with the Masonic Fraternity, there is none which is more apparent, or pleasurable, than that which flows out of the fraternal intercourse of Craftsmen, both in and out of the Lodge. When we meet a Freemason we meet a Brother, in all that the name implies. In him we may repose confidence, with him we may journey safely, from him we may expect sympathy in our grief, congratulation in our joy and aid in our distress. He is our other self. Wherever we may be, in the Lodge or in the world, we find in him a friend that sticketh as close as a brother in blood. This principle of kinship constitutes the strength of the Mystic Tie which binds members of the Craft together into one family. There is no other family in the world, social or religious, which is so widespread, or so closely knit together, as the Masonic family, and hence the peculiarity of the social tie which unites its members.

Every time a Brother enters his own Lodge, he realizes the pleasure of socially meeting his fellow-members "on the Level." There is a heartiness, a sincerity in Masonic greetings which is rarely matched elsewhere. The place contributes to this. We are within the tyled Lodge. We are for the time being separated from the world, and from all anxiety concerning its strifes and disappointments. We are in the house of our friends. There is nothing to make us afraid, and everything to assure us. No hand is withheld from us, no eye is averted and no heart refuses us a welcome. Where else can you find such perfect sympathy, or minds and hearts more perfectly attuned to your own? There is genuineness in every word spoken. We appreciate mutually witnessing or sharing in the performance of Masonic work. We enjoy the sociability which precedes and follows the labors of the evening. And then when the Lodge is closed, and actual refreshment follows labor, who can measure the enjoyment

which is connected with the fraternal board?

Mankind does not need to be instructed concerning the pleasures of the table. Whether it be in the privacy of the family board, or around the social board in the world, or the banquet board of the Craft, partaking of the creature comforts of the table always brings with it a peculiarly fascinating enjoyment. But probably nowhere is that enjoyment so great as in Freemasonry. Nowhere else does one associate with a company composed exclusively of his Masonic Brethren. Cheerful words, beaming eyes, clasped hands, jovial remarks, entertaining addresses, beautiful recitations, charming music, humorous songs—the entire play of the occasion contributes to lift the burden from the overworked body, to exhilarate the weary mind, to dissipate the cloud that overshadows the aching heart. There is food for body, mind and spirit—instruction, entertainment, amusement. The bodily appetite is appeased and the mental appetite satisfied. There is the completest social pleasure imaginable.

Another social pleasure in the Craft of the most enjoyable character is that which is incident to Masonic visiting. In Freemasonry there is no place like home, except away from home. But we can never get away from home so long as we keep within the circumference of the Craft. In every Lodge we are among our Brethren. But they are different Brethren, unknown Brethren it may be, until we make their acquaintance. How exquisite is the enjoyment of extending our acquaintance among the members of other Lodges, whether of our own city or county, our own jurisdiction, or those of another jurisdiction. It is only by so doing that we fully realize the cosmopolitan character of Freemasonry—that it is not composed of rival families, but all members constitute one family; that an abundant entrance into any Lodge is given every avouched or skillful Brother; that the same cordial greeting and friendly handgrasp await us in every Lodge of the Craft around the globe which we may choose to visit.

Perhaps on no occasion more than on that of a Grand Visitation are the social pleasures of the Craft more readily perceived or fully enjoyed. Then the largest number of Craftsmen are apt to be gathered together, the most widely separated Lodges are represented. Grand Officers, officers of constituent Lodges and members all "meet upon the level," observe the work, share in various social enjoyments, form new acquaintances, and learn to value more than ever the multi-form and manifold advantages which are the gift of Freemasonry.

With a knowledge of these facts, who would become a careless or absentee member of his Lodge, who would abandon Masonic membership and be a non-affiliate, who renounce Freemasonry and live exclusively in the company of the profane? He only who has failed to appreciate all that Freemasonry is and has, for the culture of the mind, the purification of the heart and the brightening of the life of its initiates.—Keystone.

THE OLD STEPHENS TOWER MARCH.

Arranged by JOH. BRANDT.

TH. F. SCHILD.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music begins with a dynamic marking of *f* (forte) and includes several accents (^) over notes. The tempo is marked with a common time signature (C). The system concludes with a dynamic marking of *mf* (mezzo-forte).

The second system of musical notation continues the piece with two staves. It features various chordal textures and melodic lines in both the treble and bass clefs. The dynamic remains at *mf*.

The third system of musical notation includes a first ending bracket labeled '1' and a second ending bracket labeled '2'. The dynamic marking *mf* is present. The system ends with a fermata over the final note.

The fourth system of musical notation continues the composition with two staves. It features a dynamic marking of *f* at the beginning. The system concludes with a fermata over the final note.

The fifth system of musical notation continues the piece with two staves. It features various chordal textures and melodic lines in both the treble and bass clefs. The system concludes with a fermata over the final note.

The sixth system of musical notation includes a section labeled 'TRIO.' and a dynamic marking of *p* (piano). It features a 'Fine.' marking and concludes with a fermata over the final note. The system includes a key signature change to one flat (B-flat major) and a common time signature (C).

The first system of musical notation consists of two staves, treble and bass clef. The treble staff contains a melody with eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with chords and moving lines. A large bracket spans across several measures in the treble staff, indicating a phrase.

The second system continues the piece. It features a second ending bracket in the treble staff, marked with a '2' above it. The notation includes various rhythmic patterns and chordal textures.

The third system shows further development of the melody and accompaniment. The treble staff has several phrases with slurs, and the bass staff continues with a steady accompaniment.

The fourth system includes a double bar line, suggesting a section change or a repeat. The notation continues with similar rhythmic and harmonic elements.

The fifth system continues the musical piece. The treble staff features a series of chords and melodic fragments, while the bass staff provides a consistent accompaniment.

The sixth and final system of notation concludes the piece. It features a double bar line followed by a repeat sign and the instruction 'D.C. al Fine.' in the upper right corner. The notation includes a final cadence in both staves.

The old Stephens tower march.

ECHO OF LUCERNE.

Melody by ROCH ALBERT.

Arr. and Fingered by W SMALLWOOD.

Moderato.

The first system of music is in 3/4 time and begins with a piano (*p*) dynamic. The right hand features a melodic line with various fingerings (1, 2, 3, 4) and accents (X). The left hand provides a simple harmonic accompaniment.

The second system continues the piece, maintaining the melodic and harmonic structure established in the first system.

The third system introduces a forte (*f*) dynamic in the right hand, which now plays a more rhythmic, triplet-based pattern. The left hand continues with its accompaniment.

8va.

The fourth system features an *8va.* (octave) marking above the right hand. The right hand plays a rhythmic pattern with dynamics ranging from *f* to *pp*. The left hand accompaniment remains consistent.

The fifth system concludes the piece, returning to the melodic style of the first system with various fingerings and accents.

"ONCE MORE." POLKA.

Introduction.

Polka. J. WARWICK MOORE.
Sf stacc. 2d time an octave higher.

The first system of music begins with an introduction in 2/4 time, marked *mf*. It features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The introduction concludes with a dynamic shift to *p*. The polka section begins with a staccato eighth-note melody in the right hand and a bass line in the left hand.

The second system continues the polka melody and bass line. It includes a dynamic marking of *p* and a fermata over a measure in the right hand.

The third system continues the polka melody and bass line. It includes a dynamic marking of *p* and a fermata over a measure in the right hand.

1st time *mf*, 2d time *ff*.

The fourth system continues the polka melody and bass line. It includes a dynamic marking of *mf* and a crescendo marking *cresc. do.* over the final measures.

The fifth system continues the polka melody and bass line. It includes a dynamic marking of *mf* and a fermata over a measure in the right hand.

2d time 8va.
stacc.

The sixth system concludes the polka with a second ending. It includes a dynamic marking of *p* and a fermata over a measure in the right hand. The notation includes first and second endings for the final measure.

TRIO.
Marcato.

p 2d time *f.*

1 2

mf

mf

1 2

fz D. C. to then Coda.

CODA.

Liebeslieder Waltzer.

SONGS OF LOVE WALTZ.

R. EILENBERG. Op. 147.

p dolce

mf *p*

p dolce

First system of a musical score. The right hand (treble clef) features a melodic line with eighth-note patterns and trills, marked with a fermata and a '3' indicating a triplet. The left hand (bass clef) provides a rhythmic accompaniment with chords and eighth notes, marked with a forte 'f' dynamic.

Second system of the musical score. The right hand continues the melodic line with eighth-note patterns and trills, marked with a fermata and a '3' indicating a triplet. The left hand provides a rhythmic accompaniment with chords and eighth notes.

Third system of the musical score. The right hand features a melodic line with eighth-note patterns and trills, marked with a fermata and a '3' indicating a triplet. The left hand provides a rhythmic accompaniment with chords and eighth notes, marked with a forte 'f' dynamic. The system includes first and second endings for the right hand.

Fourth system of the musical score. The right hand features a melodic line with eighth-note patterns and trills, marked with a fermata and a '5' indicating a quintuplet. The left hand provides a rhythmic accompaniment with chords and eighth notes.

Fifth system of the musical score. The right hand features a melodic line with eighth-note patterns and trills, marked with a fermata and a '3' indicating a triplet. The left hand provides a rhythmic accompaniment with chords and eighth notes, marked with a fortissimo 'ff' dynamic. The system includes first and second endings for the right hand.

Sixth system of the musical score. The right hand features a melodic line with eighth-note patterns and trills, marked with a fermata. The left hand provides a rhythmic accompaniment with chords and eighth notes.

Seventh system of the musical score. The right hand features a melodic line with eighth-note patterns and trills, marked with a fermata and a '3' indicating a triplet. The left hand provides a rhythmic accompaniment with chords and eighth notes. The system includes first and second endings for the right hand.

CANDOR.

(TONE PICTURE.)

HELLING.

Allegretto grazioso.

The musical score is arranged in six systems, each with a grand staff (treble and bass clefs) and a vocal line. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various dynamics such as *p*, *mf*, *pp*, *f*, and *cres.*, as well as performance instructions like *cantando*, *dimin.*, and *Ped*. Fingerings and articulation marks (accents, slurs) are present throughout. The vocal line includes lyrics: "cen do. f dimin. p".

Musical score system 1, first system. Treble and bass clefs. Dynamics: *mf*, *p*. Pedal markings: ** Ped. **.

Musical score system 2, second system. Treble and bass clefs. Dynamics: *riten.*, *dolce.*. Tempo marking: *a tempo.*

Musical score system 3, third system. Treble and bass clefs.

Musical score system 4, fourth system. Treble and bass clefs. Dynamics: *rinf.*, *p*.

Musical score system 5, fifth system. Treble and bass clefs. Dynamics: *mf*. Pedal marking: *Ped.*

Musical score system 6, sixth system. Treble and bass clefs. Dynamics: *p*. Tempo markings: *molto riten.*, *a tempo.*. Pedal markings: ** Ped. **.

AT THE CONVENT GATE.

Words by FREDERIC E. WEATHERLY.

F. P. TOSTI.

Moderato. (♩-88.)

pp

I stood at eve by a
Once more I stood by the

pp

convent gate, And a maiden passed me by,..... The shadow of that maiden's fate Lay on her tear-dimmed
convent gate, As the Host pass'd down the hill..... And the tale of the lit - tle maiden's fate Haunted my dreaming

p

eye..... Out of the sunlight, bright and fair, In - to that pris-on gray, While her heart flies back to the
still..... The bells rang out with sol-enn tone, A requiem rose and fell, And I knew that the faithful

cres. *rit.*

cres. *col. canto.*

Sostenuto. (♩ 66.)

p

days that were, And the love she leaves to - - day. Good - bye to hope, good-bye to love, The
heart had flown To the love she loved so well. Good - bye to earth! The shadows flee! The

col canto. *p* *a tempo*

convent gates un - roll, We may not meet till heav'n above Shall call us, soul to soul, Ah!.....
gates of heav'n un - roll. My love, my love, I come to thee, For - ev - er soul to soul, Ah!.....

pp

The con-vent gate un - roll, We may not meet till heav'n a -bove, Shall call us, soul to
The gates of heav'n un - roll, My love, my love, I come to thee, For - ev - er soul to

col canto

END.

p

pp

soul." "Good - - bye, good - - bye.".....
soul."

p *pp* *pp* *pp* *pp*

Teachers' Cards.

The following list of Teachers comprises most of those who can be recommended in the city.

AUGUR, MISS M. R. Teacher of Piano. 1361 Chapel st.

AUSTIN, CLIFTON. Teacher of Banjo and Guitar. Loomis' Temple of Music.*

AUSTIN, GEORGE ANSEL. Teacher of Banjo, Guitar and Mandolin. 9 Warren st.

AUSTIN, H. W. Teacher of Guitar and Banjo. 24 Admiral st.

AUSTIN, MISS HARRIET J. Teacher of the Voice and Church and Concert Soprano. 30 Beers st.

BENTLEY, THADDEUS S. Vocal Culture. Chorus and Choir Directing. 49 Church st. School of Music Room 29. Best ideas taught of Italian, Lamperti and Garcia-Stockhausen Methods.

BIXBY, MRS. E. M. School of Music. 64 Kensington st.

BLATCHLEY, MISS K. E. Teacher of Piano. 219 Blatchley ave.

BLONDIN, ALBINA, MISS. Teacher of Piano and Voice Culture. 159 Dover st.

BORGWARDT, R. Teacher of Piano, Organ and Violin. 147 Congress ave.

BUTRICKS, C. H. Teacher of Guitar, Mandolin and Banjo. 341 Howard ave.

CASSELL, JOSEPH. Teacher of Guitar and Voice. 14 Garden st.*

CHANDLER, W. E. Vocal Culture, Piano, Organ and Harmony. 32 Hoadley Building.

COELLER, MISS LIZZIE F. Teacher of Piano and Organ. 350 Howard ave. Lessons given at her residence or at the residence of pupils.

COOK, MRS. A. F. Vocal Culture. 405 Temple st.

CRONAN, MISS LIZZIE. Teacher of Piano. 17 Compton st.

CURTIS, C. J. Teacher of Guitar. 25 Admiral st.*

DACEY, MISS MARGARET. Teacher of Piano. 52 Crown st.

DAILEY, MISS NETTIE. Teacher of Music, 229 Grand ave.

DESSAUER, MAX. Teacher of Flute, Piano and Harmony.

DOOLITTLE, S. ERNEST. Violin Instruction. 518 State st., or Loomis' Temple of Music.

ELLIOTT, CLARK M. Teacher of Violin. 60 Lyon st.*

FANSLOW, MISS ANNIE. Teacher of Piano.* Reference E. A. Parsons. 53 Salem st. Piano furnished for practice.*

FROELICH, E. C. Teacher of Zither. 270 Wooster st.

GALLAGHER, MISS LOUISE M. Teacher of Harp. Concert engagements taken. 13 University Place.

GALLAGHER, THOMAS M. Teacher of Banjo, Mandolin and Guitar, at 493 Chapel street for years, has removed to 591 Elm st.

GARLOCK, MISS LOUISE. Teacher of Piano. 297 Howard ave.

GRAHAM, MISS M. L. Teacher of Piano. 144 Elm st., West Haven.

GREELEY, MISS MARY L. Teacher of Piano. 37 West st.

GREEN, MISS JULIA. Teacher of Piano and Organ. 59 Shelton ave.

GRIGGS, MISS ALICE W. 56 Hillhouse ave. (Pupil of Virgil School of Music.)

HAVENS, GEO. P. Organist Christ Church. Teacher of Piano, Organ, Harmony and Sight Reading. 222 Crown st.

HAYES, J. JEROME. Vocal instruction. Hubinger Building.

HAZLET, MISS ZILPHA REA. Teacher of singing. 415 George st.

HEALY, MAMIE C. Teacher of Piano. Grove st., Fair Haven, Annex.

HICKEY, D. F. Teacher of Piano and Organ. 15 Clay st.

HILL, MISS ELEANOR M. Teacher of Piano and Organ. 200 Shelton ave.

HIRSCH, MISS ESTHER. Contralto. Concert and Oratorio. For terms, dates, etc., address 70 W. 118 st., New York.

HODKINSON, MISS EMMA W. Concert. Church and Oratorio Singing. 358 Whalley ave. Reference, J. Jerome Hayes.

HOLBROOK, GRACE O. Teacher of Mandolin. Italian tremolo taught. 26 Bishop st.

HOLMES, REBECCA WILDER. Solo Violinist and Teacher. Studio, 82 Church st., room 16.

HOUGHTON, MRS. CLARA. Teacher of Piano. 174 Hazel st.

HOWARD, EMMA SCHLEIN. Solo Soprano. Vocal Instruction. 115 Columbus ave.

KEDZIE, MRS. MARIE. Teacher of Voice and Piano. Headquarters at Loomis' Temple of Music.

LANGDALE, FRANK R. Vocal Instruction, 29 Hoadley Building.

LAUBER, S. A. Solo Violinist and Teacher. 112 St. John st.

LICHTENSTEIN, MISS L. Solo Pianist and Teacher. Pupil E. A. Parsons. 722 State st.

LOOMIS, FLORENCE MAY. Teacher of Voice and Piano. 337 Howard ave.

LUDWIG, MRS. P. F. Teacher of Violin. 117 Greene st.

LYON, RICHARD B. Teacher of Piano and Organ. 395 Crown st.

MACARTHUR, MISS ANNIE. Teacher of Piano. 85 Humphrey st.*

MC CARTHY, MISS ELIZABETH. Teacher of Piano. 116 Davenport ave.

McKIERNAN, MISS ROSE. Teacher of Piano. 16 Park st.

MACPHIE, MISS EDITH F. Teacher of Organ and Piano. 42 Lake pl.

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MERRIAM, MRS. G. W. Teacher of Piano. 142 Bradley st. Tuition: \$5.00 per Term of Ten Lessons.

MOULTON, MRS. J. I. Teacher of Organ Piano. 124 Carlisle st.

NIELSEN, MISS B. Teacher of Piano. 765 Grand ave.

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PARK, MRS. FRANKLIN A. Teacher of Guitar and Banjo. 80 Dwight st.

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REYNOLDS SCHOOL OF ELOCUTION. 571 State st. Mrs. E. Reynolds. W. Manning Reynolds.

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ROBERTS, MISS. Teacher of Singing. 351 Crown st.*

SHILLITTO, MISS GERTRUDE. Teacher of Piano. 63 Main st., West Haven.*

SALISBURY, MRS. D. T. Teacher of Piano. 249 North Quinpiac st.

SHEEHAN, MRS. FANNIE HOWE. Teacher of Voice and Piano. 65 Foote st.

SCHURIG, MISS L. B. Teacher of Piano. 105 Hamilton st.

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SESSLER, MRS. CHARLES A. Teacher of Piano and Voice Culture. 109 Lawrence st.

SMITH, MISS A. D. Teacher of Piano and Pianist for Dancing. 99 Howe st.

SOLTAU, L. M. Instructor of Cornet. 1161 Chapel st.

STEBBINS, MISS EDITH L. Teacher of Piano-forte. 48 Spring st.

STEGEMANN, MISS EMILIE E. Teacher of Piano. 351 Crown st. Also 21 Court st., West Haven, Conn.

STRAUSS, HARRY S. Teacher of the Violin, Mandolin and Piano. Studios: Forbes' Music Rooms, 149 S. Main st., Waterbury, Conn.; 230 Columbus ave., New Haven, Conn.

THOMPSON, MISS LIZZIE. 204 Goffe st. Teacher of Piano.

TRIGGS, MISS E. M. Teacher of Piano-forte. 195 Atwater st.

TRISCH, HERMAN. Teacher of Piano, Organ, Zither, and Chorus Leader. 21 Rosette st.

TYRRELL, MISS ANNIE. Teacher of Piano. 249 Grand ave.

WARREN, FRED H. Teacher of Piano. Studio, 43 Beers st. Organist Grace M. E. Church.

WARTMANN, RICHARD. Teacher of Piano. 23 Kossuth st.

WAUD, J. HAYDEN. Teacher of Piano and Cello. 370 George st.

WELLS, GENEVIEVE. Teacher of Guitar and Piano. 382 Whitney ave.

WHEELER, W. P. Teacher of Banjo and Guitar. 91 Nicoll st.*

WHITE, MRS. G. M. Teacher of Piano. 40 Whalley ave.

WILLIAMS, MISS H. G. Instructor of Piano-forte. Refers by permission to E. A. Parsons. 312 Orange st.*

WILLIAMS, MR. A. Teacher of Piano. 121 St. John st., or Loomis' Temple of Music. Music furnished for balls, sociables and private parties.

WOLFF, MISS C. A. Teacher of German and Piano. 364 Whalley ave.

YOUNG, LELIA. Teacher of Piano. 131 High st.

SCRIBNER'S MAGAZINE FOR 1898

A GREAT PROGRAMME.

The Story of the Revolution by Senator Henry Cabot Lodge, to run throughout the year. (For the first time all the modern art forces and resources will be brought to bear upon the Revolution. Howard Pyle and a corps of artists are making over 100 paintings and drawings expressly for this great work.)

Captain A. T. Mahan's "The American Navy in the Revolution," to be illustrated by Carlton T. Chapman, the marine artist; Harry Fenn, and others.

Thomas Nelson Page's First Long Novel, "Red Rock—A Chronicle of Reconstruction." Mr. Page has devoted four years to the story, and he considers it his best work. (Illustrated by B. West Clinedinst.)

Rudyard Kipling, Richard Harding Davis, Joel Chandler Harris, George W. Cable, and others, are under engagement to contribute stories during 1898.

Robert Grant's "Search-Light Letters" — replies to various letters that came in consequence of his "Reflections of a Married Man" and "The Opinions of a Philosopher."

"The Workers" in a new field—Walter A. Wyckoff, the college man who became a laborer, will tell about his experience with sweat-shop laborers and anarchists in Chicago. (Illustrated from life by W. R. Leigh.)

The Theatre, The Mine, etc., will be treated in "The Conduct of Great Businesses" series (as were "The Wheat Farm," "The Newspaper," etc., in '97), with numerous illustrations.

Life at Girls' Colleges—like the articles on "Undergraduate Life at Harvard, Princeton and Yale," and as richly illustrated.

Political Reminiscences by Senator Hoar, who has been in public life for forty-five years.

C. D. Gibson will contribute two serial sets of drawings during '98, "A New York Day," and "The Seven Ages of American Woman."

The full prospectus for '98 in small book form (24 pages), printed in two colors, with numerous illustrations (cover and decorations by Maxfield Parrish), will be sent upon application, postage paid.

PRICE, \$3.00 A YEAR, 25 CENTS A NUMBER.
CHARLES SCRIBNER'S SONS, NEW YORK.

HARPER'S ROUND TABLE

**SOME OF THE STRIKING FEATURES FOR 1898
THREE SERIAL STORIES**

<p>THE ADVENTURERS <i>By H. B. MARRIOTT WATSON</i></p> <p>is a thrilling story of a fight for a treasure concealed in an old castle in the mountains of Wales.</p>	<p>FOUR FOR A FORTUNE <i>By ALBERT LEE</i></p> <p>is a stirring narrative of four companions who have located a long lost fortune.</p>	<p>THE COPPER PRINCESS <i>By KIRK MURROE</i></p> <p>It is in the bowels of the earth where the hero has his adventures, and from where he rescues the Princess.</p>
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SHORT FICTION

In addition to the three long serial stories, the publication of which will continue during the entire year, there will be short stories of every kind, of which it is only possible to mention a few titles here.

<p>Hunt, the Owl <i>By STANLEY J. WEYMAN</i></p> <p>The Flunking of Watkins' Ghost <i>By JOHN KENDRICK BANGS</i></p>	<p>The Blockaders <i>By JAMES BARNES</i></p> <p>A Great Haul <i>By SOPHIE SWETT</i></p>	<p>A Harbor Mystery <i>By JOHN R. STEARS</i></p> <p>A Creature of Circumstance <i>By MORGAN ROBERTSON</i></p>
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ARTICLES ON SPORT, TRAVEL, ETC.

<p>Elephant Hunting in Africa <i>By SYDNEY BROOKS</i></p> <p>First Lessons in Tiller and Sheet <i>By DUDLEY D. F. PARKER</i></p>	<p>An American Explorer in Africa <i>By CYRUS C. ADAMS</i></p> <p>Laying Out a Golf Course <i>By W. G. VAN TASSEL SUTPHEN</i></p>	<p>PRIZE COMPETITIONS</p> <p>Short Stories, Sketching, Photography</p> <p>10 Cents a Number (Send for Free Prospectus). Subscription, \$1.00 a Year. Postage free in the United States, Canada, and Mexico.</p>
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Each issue will contain carefully prepared drawings of the advance fashions of Paris and New York. Once a month the BAZAR will issue, free, a colored fashion supplement. Cut paper patterns of certain gowns in each number will be made a feature. These will be sold in connection with each issue at a uniform price. The BAZAR will also publish bi-weekly, free, an outline pattern sheet.

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<p>Katharine De Forest</p>	<p>Two famous authors will contribute long serial stories to the BAZAR in 1898. The first deals with Scotch and Continental scenes, the second is a story of a young girl, versatile, and typically American.</p> <p>Mary E. Wilkins</p> <p>Octave Thanet</p> <p>H. P. Spofford</p> <p>M. S. Briscoe</p>	<p>Mary E. Wilkins</p>
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F. R. Stockton

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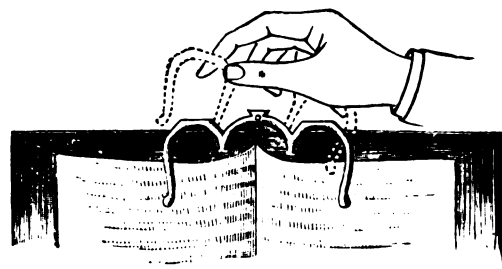
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The Callous Music Clerk.

I watched him in his dapper way,
The maiden sweetly said:
"O, Promise Me:" he never smiled,
He only bowed his head.

Again she asked him, this time: "Will
You Love Me When I'm Old?"
And if the trouble you don't mind
Just, please, "Take Back Your Gold!"

"One Miss Sweet Rosie O'Grady,"
And if you'll be so kind,
"Just Tell Them That You Saw Me"
And a "Safety Pin Behind."

That music clerk made no reply,
His face remained the same,
E'en when she softly murmured this:
"Whisper Your Mother's Name."

He never smiled one little smile,
As far as I could see.
When she made this remark that "All
Coons Look Alike to Me!"

"Why!" said I, in politeness he
Assuredly is slack;
He didn't stir when she affirmed
"I Want Dem Presents Back!"

Alas! he never brightened up,
Nor showed the least delight,
E'en when she asked, "Can you give me
Hot Time—Old Town—To-night?"
—*Monroe H. Rosenfelt, in New York Even-
ing Journal.*



Agnes Mathilde Dressler.

When a young woman has grown up surrounded by a musical atmosphere it is not surprising that she should easily become an excellent musician herself. Agnes Mathilde Dressler has become known as a charming violoncellist and has played before some of the most fashionable people of New York.

Her father, William Dressler, has been well known among prominent musical people for years as one of the most cultivated musical scholars in the metropolis. Louis R. Dressler, the well known composer, is a brother of Miss Dressler, and has given her the benefit of his advice in many ways.

After leaving school Miss Dressler decided to study designing, and for three years studied diligently in sketching, modelling in clay, oil and water-color painting. Thus she obtained a complete art education which has doubtless been of value to her in music. Later Miss Dress-

ler decided to take up the 'cello and studied for three years with Otto Langey, who is a master of the instrument. Her playing is broad and sympathetic, winning the applause and appreciation of all her hearers. She is bright and winsome, quick in repartee and a great favorite. It is easy to predict a successful career for her with her chosen instrument. She is also a member of the Florence Buckingham Joyce Trio.

"What did the lawyer say to you, Bridget?"

"He axed me did I know there was brass enough in me face to make a good sized kittle, and I tould him, shure, thin there was sauce enough in his tongue to fill it, the old haythen."

Adam (to Eve)—"Well, we've got to leave Eden right away. Come on!"

Eve—"Wait a minute! Is my hat on straight?"

HE KISSED HER.—A lady of fashion had been loitering for nearly an hour in a fashionable music shop at Sheffield, Eng., recently. She had purchased a copy of nearly every piece of music that had a sentimental title, and had sent out to her carriage a whole portmanteau full of "love"—going through every mood of the feeling, past, present or future—and was following their example when she paused upon the step as if meditating whether she should take it or some other step that was evidently turning itself over in her mind.

The shopman, who had been somewhat moved by the tender tone of voice in which she had asked him, "Wilt thou love me then as now?" watched her with an anxiety that betrayed itself too plainly in the adjustment of his shirt collar and the arrangement of his hair. Suddenly the lady seemed resolved, as with one bound she cleared the pavement and, breathless, pale, her auburn ringlets fluttering in the wind, stood once more before the admiring shopman.

"I had nearly forgotten," she said, in a voice that seemed to veil her blushing words; "dear! dear! I cannot tell where my head is to-day! I come back to ask you if by chance"—here she paused, as if to take new courage, while the trembling shopman posted his two thumbs elegantly on the mahogany counter and leaned his body inquiringly forward—"to ask you to be kind enough to give me one kiss before parting."

"M-a-a-a-d-a-m!" exclaimed the astonished shopman.

"I want you," repeated the marchioness, "to let me have one kiss before parting—one will do if you please."

She raised her beautiful blue eyes full upon his, and met them boldly and unblushingly. She then, without betraying any emotion, repeated her question, adding as calmly as possible, "If you cannot give it to me now, I will call some other time."

He could doubt no longer. Springing over the counter, he seized hold of the lady's fair form and then and there gave the kiss she so earnestly begged for previous to departure. To his great astonishment, the only return the lady gave was a box on the ears. This was followed by a volley of blows dealt by her parasol over his head, which was accompanied by an equal number of shrieks, that never terminated till the police came into the shop.

The affair was carried to the nearest police court, but was soon dismissed upon its being explained that "One Kiss Before Parting" was the name of a song which the unsophisticated shopman, blissfully green from his native fields, had never heard of before.

Mrs. Mix—"Charles, that piano they had next door has gone to-day."

Mr. Mix—"Well, I am glad, if it's finally got away. It's been going every day for the last six months."—*Puck*.

AN EXPLANATION NEEDED.—"See here, sir!" she said, as she entered a piano manufacturer's office the other day, "your agent has imposed upon me."

"Is it possible, ma'am? In what respect?"

"Yes, sir, he has lied to me, and I don't want your piano."

"How has he deceived you?"

"Why, he came into my house and told me that your piano was the best in the world; told it right before witnesses, and I can prove every word of it."

"But that was not deceiving you, ma'am."

"Yes, it was! I hadn't the piano two days before another agent called and said his was the best, and he had a circular to back it up. He had hardly got out of doors when another called and said his piano had taken ten medals."

"But we have taken fifteen, ma'am."

"O, have you?"

"And are sure to get the premium at the next world's fair."

"Indeed!"

"And we have issued a challenge for a public trial which no other manufacturer will accept."

"Is that so? Then your piano is the best after all?"

"Certainly."

"Then you'll please excuse me. I thought I had been imposed upon, and I guess I was a little hasty. The other agents must have been the liars."—*Detroit Free Press*.

Mrs. Blotter, of a literary turn: "And, John, order a gallon of mid-night oil. All our best writers, I am told, burn it."

Timely Advice.—He—"I feel completely prostrated. I wish I were dead!"

She—"Well, why don't you let me send for a doctor?"

City Parson—"I have been appointed missionary to the heathen and"—

Chorus of Parishioners—"You are not going to leave us, are you?"

City Parson—"No; they told me to stay just where I was."

Music Buyer's Guide.

New music published by Wm. A. Pond & Co., 124 Fifth Ave., New York City.

INSTRUMENTAL.

The Little Minister Waltzes, by Samuel S. Aronson, piano, 75 cts.

The Middletown High School Two Step, for piano, by J. W. Crosley, 50 cts.

VOCAL.

Friends of Yore, song and refrain by Will M. S. Brown, words by G. H. Kerr 50 cts.

Two Songs with pianoforte accompaniment by G. M. Woodcock; Many Years Gone By, 50 cts; Liza Brown, 50 cts.

Thine Eyes of Blue, beautiful waltz song by Julius F. Mahler, 50 cts.
Consider the Lilies, sacred song by Charles F. Noyes, 50 cts.
As Thy Days Thy Strength Shall Be, words by Wm. F. Lloyd, music by Mrs. Joseph F. Knapp, 50 cts.
The Night Cometh, song by Leontine Stanfield, arr. by F. W. Meacham.

OCTAVO.

My Old Kentucky Home, English and German words arr. for mixed voices, by A. Claassen, 15 cts.
Old Black Joe, female voices, English and German words, by J. B. Worster, 15 cts.
My Old Kentucky Home, for female voices, by Foster, 20 cts.

A new two step is the "National Circuit," composed and dedicated to The L. A. W., by G. Milton Hoyt, and published at Hoyt's Music Store, Danbury, Conn., 50 cts.

New music from E. T. Paull Music Co., 20 East 17th St., New York City.
Asleep at the Switch, by Chas. Shackford, song, 50 cts.
New York and Coney Island Cycle March Two Step, by E. T. Paull, 50 cts.

New music published by Brooks & Denton, 670 Sixth Ave., New York.

VOCAL.

Why Do I Love Thee? words by James Clarence Harvey, music by Robert A. Keiser 50 cts.
I Think of Thee (When Morning Springs), romanza by Signor G. Tagliapietra, 50 cts.

INSTRUMENTAL.

Police March Two Step for piano, by Louis Felsberg, 50 cts.
Detroit Club March, by C. L. Van Baar, for piano, 50 cts.
A Bachelor's Romance, Gavotte for piano, by Paul Rubens, 50 cts.
Belle of Columbia March, by Ruby Brooks, for banjo, 50 cts.

"They'll Ne'er Come Back Again," is a song recently written for and sung with the greatest success by Mr. Hugh Childers, words and music by Thos. H. Childers, illustrated title page. Published by Myll Bros., 43 West 28th St., New York City. 50 cts.

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Sleep, Little Snow-Drop, solo for medium voice, by Chas. Gingrich, 25 cts.

The Two Great Mysteries Death and Life.

BY MARY MAPES DODGE.

We know not what it is, dear,
This sleep so deep and still—
The folded hands, the awful calm,
The cheeks so pale and chill;
The lids that will not lift again,
Though we may call and call;
The strange white solitude of peace
That settles over all.

We know not what it means, dear,
This desolate heart pain,
The dread to take our daily way
And walk in it again.
We know not to what sphere
The loved who leave us go,
Nor why we're left to wander still,
Nor why we do not know.

But this we know—our loved and lost,
If they should come this day,
Should come and ask us, What is life?
Not one of us could say.
Life is a mystery as deep
As death can ever be;
Yet oh, how sweet it is to us,
This life we live and see:

Then might they say, those vanished ones,
And blessed is the thought—
So death is sweet to us, beloved,
Though we may tell you naught.
We may not tell it to the quick,
This mystery of death;
Ye may not tell it if ye would,
The mystery of breath.

The child that enters life comes not
With knowledge or intent;
So, those who enter death must go
As little children sent.
Nothing is known, but I believe
That God is overhead;
And as life is to the living,
So death is to the dead.

The first you'll find in love,
The second and third in moon.
The fourth in music you will find,
The fifth is not in June.
But with the sixth somewhere in this
It can be found, also in kiss.
The whole is the name of the most reli-
able music dealer in New Haven.

The first you'll find in *Look*,
The second in *Over*,
The third in *Our*,
The fourth in *Musical*,
The fifth in *Instruments*,
The sixth is in *Soon*.

The whole is a name of the musical
dealer who sells the Emerson Pianos.

Stage-manager, to proprietor of theatre
—"Our scene-shifter says he wants vaca-
tion. He says he hasn't been away for
five years."

Proprietor—"Tell him he cannot have
one. He gets change of scenery enough
to suit any one."

PIANO CASE WOODS.—One of the most important uses for soft elm in a limited way is for piano cases. It is used for the heavy frame in the back of which the action is fastened. This frame must be firm and solid and of good material. The piano case factories buy the soft elm log run, mills culls out, of course, and two inches thick. Strange as it may seem, considering the slow improvement in business, the piano-case makers report the business fairly lively, much better than it has been for nearly two years. It is a fact that the majority of piano cases made in Chicago are made of native wood, black walnut and white oak taking the lead. Red birch with mahogany finish, and cherry are used somewhat. Nearly all the black or so-called ebony cases are made of good solid Michigan hard maple, colored to resemble ebony. There is an occasional real ebony case made, but the real wood is hard to work and keep in place. Some rosewood is also used, but it is not as popular as it once was. Next to black walnut and white oak the wood most used is mahogany.

This, as well as all other foreign woods, is used mostly in the shape of veneer with solid native wood, poplar being the favorite. Occasionally a costly case is made of solid mahogany or some other choice foreign fancy wood. Some use is made of prima vera, or white mahogany, and there are a number of native woods, which are rather rare, used, such as white holly and myrtle. Curly birch, curly and bird's eye maple, burls of various native and foreign woods, and all sorts of attractive accidental growths of wood are sought by the case-makers and are used for panels and ornamentation, if not for the entire case. The pin boards of pianos, for holding the pins over which the wires are strung, are generally made of quarter-sawed wood, less liable to split from the powerful pull of the wires. One hardwood lumber firm in Chicago makes a specialty of furnishing quarter-sawed maple by the cargo, nearly monopolizing the trade in the West.

Railroad Official (breaking the news gently to wife of New York drummer)—
"Ahem! Madam, be calm! Your husband has met with a slight—that is to say, one of the drivingwheels of a passenger locomotive struck him on the cheek, and"—
Wife—"Well, sir, you needn't come around here trying to collect damages. You won't get a cent from me. If your company can't keep its property out of danger, it'll have to take the consequences. You should have your engines insured."

An electrical appliance has been invented by which one girl can play ten pianos at once. Ten girls can thump 100 pianos! One hundred girls can bang 1,000 pianos! One th—O, go away!

Sanso—"There is one thing that every woman likes to have a finger in."
Rodd—"What's that?"
Sanso—"An engagement ring."

Play Us à Tune.

"Play us a tune," cried the children,
"Something merry and sweet,
On your beautiful Emerson upright—
It inspires our little feet;
And fain would we dance with sweethearts,
Fain would we frolic and run—
Our hearts aglow with the music
Of that exquisite Emerson."

"Play us a tune," cried the mother,
"Something soothing and low;
That Emerson tone is so pleasing
That tender thoughts o'erflow,
And I hear my children prattle
Through the music's melting strain—
Leading me back to my youthful days
Before I knew sorrow or pain."

And the dear little artist's fingers
Drew forth such thrilling strains,
Now gladsome and gay, now sobbing,
Through soothing, though sad refrains,
That we found it difficult to tell
Whose pleasure appeared most keen—
The children's, the mother's, the maid's
who played
On the Emerson—Style Fourteen.
—Goggan, of Texas.

The humorist of the Terre Haute Express has this seasonable word about flies. "So you want to know where the flies come from, do you, Lucullus? Well, the cyclone makes the house fly, the blacksmith makes the fire fly, the carpenter makes the saw fly, the driver makes the horse fly, the grocer makes the sand fly, the boarder makes the butter fly, and if that is not enough for you, you will have to pursue your future studies in entomology alone."

MANY BARS REST.

Daughter—"Paw, this piano is horribly out of tune."

Nervous Parent—"Yes, my dear, it is. I guess you'd better not play on it any more until it has been tuned."

"Well, I won't. When will you have it fixed?"

"Oh, in a year or so."—*New York Weekly*.

Priest—"Well, Dennis, you're married, I hear. I'm very glad of it. How do you and your wife get along together!"

Dennis—"Well, yer reverence, Oi t'ink we get along besth together when we're apart."

A Business Secret.—Mr. Isaacs—"I sells you dot coat at a gread sacrifice."

Customer—"But you say that of all your goods. How do you make a living?"

Mr. Isaacs—"Mein frient, I makes a schmall profit on de paper and string."

"Hello," said the citizen; as he watched a cloud of dust arising, "I see real estate is going up again."



Art Thou à Mason?

Art thou a Mason? Ask thyself the truth,
And search for answer in thy inmost heart.

Are all thy footsteps such that faltering youth

Might follow? Does thy walk impart
By its uprightness that which Masons love?

Hast thou, indeed, full trust in that dear Lord

Of all, who from His throne above
Marks thy design upon life's trestle board?

Art thou a Mason? Has thy Brother's sign

Or summons passed thee all unheeded by,
When sorrow swept him all along life's line,

And all the world forgot him? Did'st thou try

To cheer him then, with all a Brother's love,

And holding out thy hand bade him
Godspeed,

And to the carping world thus show and prove

The truth and beauty of a Mason's creed?

Art thou a Mason? Has the widow's sigh

Fell on thine ear without responsive thrill

Of pity? Hast thou never heard the cry
Of orphaned children but thy soul would fill

Itself with recollections of a solemn charge
That deep within its chambers fell.

And, thinking thus, did not thine heart enlarge

With generous action all thy feelings tell?

Art thou a Mason? Has thy selfish greed
Made thee forget the brother's "Heart of Grace,"

And has thy tongue forgotten all its need
Of charity thro' life's mad rushing race?

If so, forbear! All things ye must not know;

And it is written in earth's history

Some sorrow must 'neath every bosom flow—

And God alone can the heart's secret see.

Art thou a Mason—not alone in name—
In deed? This will the Master's record tell;

His answer will be praise, or else eternal shame.

Be thine when "time shall sound its parting knell"

To summon thee to "stand before the bar;"
Thy trembling soul shall then rejoice

If He but say: Thou Craftsman! from afar
Thy deeds have saved thee, enter Paradise.

—J. H. Adams, in *Masonic Journal*.

Masonic Relic.

A MEDAL WORN BY GEORGE WASHINGTON.

There in on view at present in the window of Messrs. Cochenthaler and Co., jewellers, St. James street, a very interesting Masonic jewel to which more than usual interest is attached, from the fact of its having been worn by the great General George Washington, first President of the United States, and called the Father of his country. This relic of ye olden time is the property of Bro. Wm. W. Snaith, of Harrington Lodge, No. 49, Quebec Register, to whom it was presented some years ago by the late lamented and respected brother, Mr. John J. Reeves, merchant tailor, of this city, who during a sojourn of some years in the United States was Master of a Masonic Lodge there, and in which, many years previously, this interesting relic had been worn by Washington, a great and good Mason.

The jewel bears traces of much usage, being worn out at the ring hole at top, otherwise it is in very good condition. It is of silver, oval in shape, and so cut that the square and compass and other emblems of the fraternity appear separately. The reading matter is fairly distinct. On one side—on the raised margin is engraved *Sola Concordia Fratrum*, and on the square in the center, *We Live Upon the Square*. On the other side, on the margin, is engraved, *Amor, Honor, et Justitia, Virtue et Silentio*.

It has been suggested by some of the fraternity that this gem should be presented to the Grand Lodge of Quebec.—*Montreal Daily Star, Aug. 6, 1897.*

Masonry has made men better. It has led them to aim at a higher and purer life. It has made them appreciate a nobler manhood. It has permeated the whole world with its pure principles. It has raised the fallen and rescued the depraved. It has clothed the naked and fed the hungry. It has built homes for the homeless and asylums for the sick. It has educated the ignorant and sheltered the fatherless. It has helped the church to ameliorate the condition of unhappy humanity. Its influence has benefited government, in establishing justice and destroying despotism. Its silent work has been felt in the very pulsation of a better morality in the community. Its history is illustrious.—*N. Y. Dispatch.*

There are two features in Masonry that go side by side. First, there is the fraternal feature that enables one to take a companion by the hand and say, "You are my brother;" to do him a favor "without hope of fee or reward;" to ask a favor of him without being humiliated in doing so. Second, there is the field of truth, the wide open door of Masonic knowledge, that invites the aspirant onward and upward to the end of time, with other worlds of truth and knowledge before him still

unexplored. These two features of Masonry are every Mason's privilege, and though the Mason may forfeit his rights to the benefits of fraternal relationship, he may go right on if he chooses, and add to his stock of Masonic knowledge as long as he lives.—J. W. Wells.—*The Freemason.*

Reading Masons.

The Masonic Brotherhood ought to be made up of reading people, and Masons are supposed to be a select people, chosen with much care from the common mass of mankind—sound in mind and body—who have a desire for knowledge, that they may be serviceable to their fellow men. And our art is calculated to stimulate rather than stultify a growth of intellect, and foster a love for learning. Now, in order to acquire knowledge study is requisite; hence it might be readily inferred that Masons would be students—not only readers of books but students of them, and of that class of books which affords food for the intellectual faculties. That they would devote at least some time to those works of science which are calculated to reveal the hidden truths of nature, and lead the mind up through nature into communion with the Great First Cause—the God who dwelleth in secret, and yet He is not far from him who searcheth after Him.

Now, we do not intend to insinuate that there are no reading Masons—far from it. There are not a few who are students, indeed. They are often found among the most busy of men—those who retire early, rise early and eat not the bread of idleness. But they rightly divide their time and sacredly set aside a portion for mental and moral culture, and thus they find time for business or society, for the study and reading needful in order to their keeping pace with the intelligence and progress of the age; also to find time to read a Masonic journal, so as to know something of what is transpiring in the fraternity. If Worshipful Masters would bring before their lodges the advisability of every Brother subscribing for a Masonic magazine they would do more to make bright intelligent Masons than any number of official visits. Only make reading Masons and you may have no fears for the future of the Order. It is surprising the number of aspirants for office in Grand Lodge who have never subscribed for a Masonic paper, and know nothing about Masonry but the parts of the ritual they have learned simply by rote.—*Chronicle.*

True it is that Masonry, as well as Christianity, has too much cause to blush for the errors of some of her votaries; but this is not owing to any defect in the system, but to the weakness and frailty of human nature; and it would be unjust to visit a whole society with opprobrium because a few of its members have proved themselves unworthy and been unmindful of their duty.—*Keystone.*

MY LITTLE BRUNETTE.

Words by E. PRAGA.

Translation by D. PICK.

Music by L. Malferrari.

Andantino Mosso.

senza rigore di tempo.

My lit - tle brunette love - ly! Like the dark night ap - pear - ing; . . .

p sempre col canto.

*Ped. * Ped. **

The first system of the musical score for 'My Little Brunette'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Andantino Mosso' and 'senza rigore di tempo'. The lyrics are 'My lit - tle brunette love - ly! Like the dark night ap - pear - ing; . . .'. The piano part includes a dynamic marking 'p sempre col canto.' and pedal markings 'Ped. * Ped. *'.

. . . . Sad as the shin - ing moon, . All the world cheer - ing! I am sweet love so

The second system of the musical score. The vocal line continues with the lyrics '. . . . Sad as the shin - ing moon, . All the world cheer - ing! I am sweet love so'. The piano accompaniment continues with similar rhythmic patterns.

gen - tle, And love so ten - der, I am the joy of dawn - ing, The light and splendor!

The third system of the musical score. The vocal line concludes with the lyrics 'gen - tle, And love so ten - der, I am the joy of dawn - ing, The light and splendor!'. The piano accompaniment ends with a final chord.

meno.

Oh, o - pen now thy door, love! And arms, too, I im - plore, love! . . . For there is

rall.

meno.

rall.

f *col canto.*

Ped. * *Ped.* *

come prima. *p*

twi - light, too, . . . The moon is o'er, love! My lit - tle brunette mer - ry!

f *come prima.* *p*

Ped. * *Ped.* * *Ped.* * *Ped.* *

And like a mer - ry morning ve - - - ry! In truth and light

rall.

. . . a po - et beam - - - ing!

f *p* *pp*

Ped. * *Ped.* * *Ped.* *

My Little Brunette.

N. Y. MUSICAL ECHO GRAND MARCH.

HARRY S. WETJEN.

CHAS. STEINECKE.

Introduction.

Tempo di Marcia.

The first system of the Introduction is written in 4/4 time. The treble clef part begins with a forte (*f*) dynamic and a pedaling instruction (*Ped.*). It features a series of chords and triplet figures. The bass clef part provides a harmonic accompaniment with chords and some triplet figures. A bracket spans across the top of the treble clef part in the second measure.

The second system continues the Introduction. It features a grand staff with treble and bass clefs. The treble clef part has a triplet figure in the first measure and a pedaling instruction (*Ped.*) in the second measure. The bass clef part has a triplet figure in the first measure and a pedaling instruction (*Ped.*) in the second measure. A bracket spans across the top of the treble clef part in the third measure.

The third system is marked *Marcia* and *mf*. It features a grand staff with treble and bass clefs. The treble clef part has a triplet figure in the first measure and a pedaling instruction (*Ped.*) in the second measure. The bass clef part has a triplet figure in the first measure and a pedaling instruction (*Ped.*) in the second measure. A bracket spans across the top of the treble clef part in the third measure.

The fourth system continues the Introduction. It features a grand staff with treble and bass clefs. The treble clef part has a triplet figure in the first measure and a pedaling instruction (*Ped.*) in the second measure. The bass clef part has a triplet figure in the first measure and a pedaling instruction (*Ped.*) in the second measure. A bracket spans across the top of the treble clef part in the third measure.

The fifth system continues the Introduction. It features a grand staff with treble and bass clefs. The treble clef part has a triplet figure in the first measure and a dynamic marking of *mf* in the second measure. The bass clef part has a triplet figure in the first measure and a dynamic marking of *mf* in the second measure. A bracket spans across the top of the treble clef part in the third measure.

The first system of the piano score consists of two staves. The upper staff features a melodic line with eighth and sixteenth notes, including slurs and accents. The lower staff provides harmonic support with chords and single notes. Performance markings include a dynamic of *f* (forte) and a *Ped.* (pedal) instruction. An asterisk (*) is placed above a chord in the lower staff.

The second system continues the piano score. The upper staff has a wavy line above it labeled *Sva.* (Sustained). The lower staff contains chords and notes with a dynamic of *f* and *Ped.* markings. Two asterisks (*) are placed above chords in the lower staff.

The third system of the piano score shows the upper staff with a melodic line starting at a dynamic of *mf* (mezzo-forte). The lower staff has chords and notes with a *Ped.* marking and an asterisk (*) above a chord.

The fourth system of the piano score features a wavy line above the upper staff labeled *Sva.*. The upper staff has a melodic line starting at a dynamic of *p* (piano). The lower staff has chords and notes with a *Ped.* marking.

The fifth system of the piano score has wavy lines above both staves labeled *Sva.*. The upper staff has a melodic line starting at a dynamic of *p*. The lower staff has chords and notes with a *Ped.* marking and an asterisk (*) above a chord.

Les Enchanteresses.

SUITE DE VALSES.

E. BROUSTET.

First system of musical notation, featuring a treble and bass clef with a 3/4 time signature. The music begins with a piano (*p*) dynamic. The right hand plays a melodic line with slurs, while the left hand provides a harmonic accompaniment of chords.

Second system of musical notation, continuing the piece. It features a forte (*f*) dynamic marking. The melodic line in the right hand continues with slurs and grace notes, and the left hand accompaniment remains consistent.

poco rall. tempo

Third system of musical notation, marked with a piano (*p*) dynamic. The tempo is indicated as *poco rall. tempo*. The melodic line in the right hand is more expressive, with slurs and grace notes.

Fourth system of musical notation, featuring a forte (*f*) dynamic. The right hand has a melodic line with slurs and grace notes, and the left hand accompaniment includes some rhythmic patterns.

Fifth system of musical notation, marked with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with slurs and grace notes, and the left hand accompaniment includes some rhythmic patterns.

Sixth system of musical notation, marked with a mezzo-forte (*mf*) dynamic. It includes a *cres.* (crescendo) marking. The right hand has a melodic line with slurs and grace notes, and the left hand accompaniment includes some rhythmic patterns.

Seventh system of musical notation, marked with a forte (*f*) dynamic. It includes a *stacc.* (staccato) marking. The right hand has a melodic line with slurs and grace notes, and the left hand accompaniment includes some rhythmic patterns.

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. A dynamic marking of *p* (piano) is present in the second measure.

Second system of the piano score. It includes a first ending bracket over the final two measures. Dynamic markings include *f* (forte) at the beginning and *ff* (fortissimo) in the final measure.

Third system of the piano score, featuring a second ending bracket. Dynamic markings include *sf* (sforzando) at the start, *ff* in the middle, and *p* at the end.

Fourth system of the piano score, continuing the melodic and harmonic development in both hands.

Fifth system of the piano score, showing a continuation of the piece with various rhythmic patterns and dynamics.

Sixth system of the piano score, featuring more complex melodic lines and harmonic textures.

Seventh system of the piano score, concluding with first and second ending brackets. Dynamic markings include *sf* and *p*.

SERENATA.

MORITZ MOSZKOWSKI. Op. 15.

Andante grazioso.

*Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. **

Ped. twice in each bar.

*Ped. * Ped. * Ped. * Ped. * Ped. * Ped. **

Ped. * *Ped.* * *Ped.* * *dim.*

molto ritard.
cres - - - - - cen - - - - - do.
pp Ped. *

a tempo.
Ped. as before.

dim.

riten. *pp* *marcato poco.* *Ped.* * *Ped.* *

Serenata.

EVENING SONG.

GUSTAV LANGE

Moderato tranquillo.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is common time (C). The music begins with a mezzo-forte (*mf*) dynamic. The upper staff features a melody with a mix of eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece. The upper staff shows a melodic line with some rests and a final note in the first measure. The lower staff continues with a steady accompaniment, featuring some chromatic movement in the bass line.

The third system shows the continuation of the melody and accompaniment. The upper staff has a more active melodic line with eighth notes. The lower staff maintains a consistent accompaniment pattern.

The fourth system introduces a change in dynamics. The upper staff begins with a piano (*p*) dynamic. The lower staff features a more rhythmic accompaniment with eighth notes. A *piu.* (pianissimo) marking appears in the second measure of the lower staff.

The fifth system concludes the piece. It starts with a mezzo-forte (*mf*) dynamic. The lower staff includes a *cres.* (crescendo) marking in the second measure and a *p* (piano) marking in the fifth measure. The music ends with a final chord in both staves.

First system of musical notation. The right hand plays a melody with a trill-like figure in the first measure, followed by a series of chords. The left hand plays a bass line with chords. Dynamics include *cres.*, *f*, and *p rit.*

a tempo.

Second system of musical notation. The right hand plays a melody with a trill-like figure in the first measure, followed by a series of chords. The left hand plays a bass line with chords. Dynamics include *mf* and *dolce.*

Third system of musical notation. The right hand plays a melody with a trill-like figure in the first measure, followed by a series of chords. The left hand plays a bass line with chords. Dynamics include *f*.

Fourth system of musical notation. The right hand plays a melody with a trill-like figure in the first measure, followed by a series of chords. The left hand plays a bass line with chords. Dynamics include *mf* and *f*.

tranquillo.

Fifth system of musical notation. The right hand plays a melody with a trill-like figure in the first measure, followed by a series of chords. The left hand plays a bass line with chords. Dynamics include *dim.* and *p*.

Sixth system of musical notation. The right hand plays a melody with a trill-like figure in the first measure, followed by a series of chords. The left hand plays a bass line with chords. Dynamics include *rallent.*, *dim.*, and *pp*.

Evening Song.—2.

MARCHE MILITAIRE.

M. CARMAN. Op. 171.

Allegro giocoso.

f

tr

The first system of the musical score is written for piano in 6/8 time. It begins with a piano (*f*) dynamic. The melody in the right hand is characterized by eighth-note patterns and rests. A trill ornament (*tr*) is placed above the first measure of the second staff. The bass line provides a steady accompaniment with eighth notes.

The second system continues the piano accompaniment from the first system. It features similar eighth-note patterns in both the right and left hands, maintaining the rhythmic drive of the piece.

Tempo di marcia.

Bien rythme.

ff

The third system marks a change in tempo to *Tempo di marcia*. The right hand features a more rhythmic melody with accents and slurs. The left hand continues with a steady accompaniment. A fortissimo (*ff*) dynamic is indicated at the beginning of the system. The instruction *Bien rythme* is written in the left hand.

The fourth system continues the march tempo. The right hand melody is more active, with slurs and accents. The left hand accompaniment remains consistent with the previous system.

ff

f ma grazioso.

The fifth system concludes the piece. It features a fortissimo (*ff*) dynamic. The right hand melody is more melodic and expressive. The instruction *f ma grazioso* is written in the right hand, indicating a change in character. The piece ends with a double bar line.

Last time only.

Musical score for the first system, featuring piano and bass staves. The piece concludes with a *fff* dynamic marking and a *Fine.* instruction.

Molto Marziale e Brillante.

Musical score for the second system, marked *Molto Marziale e Brillante* and *Marcato el Basso*. It includes dynamic markings such as *ff* and *f*.

Musical score for the third system, continuing the *Molto Marziale e Brillante* section. It includes dynamic markings such as *ff* and *f*, and concludes with the instruction *animato e cres.*

Musical score for the fourth system, marked *poco a poco*. It features a melodic line in the right hand and a bass line in the left hand.

Musical score for the fifth system, marked *Marche Militaire*. It features a melodic line in the right hand and a bass line in the left hand.

Marche Militaire.

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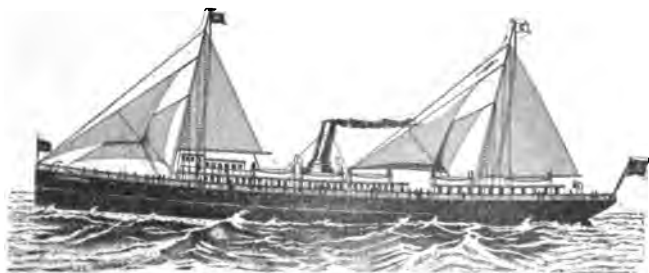
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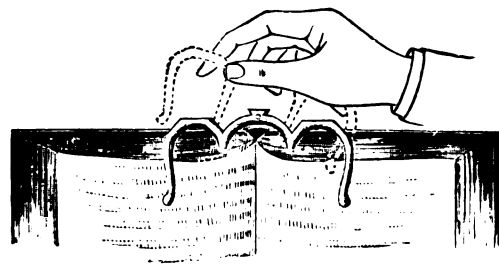
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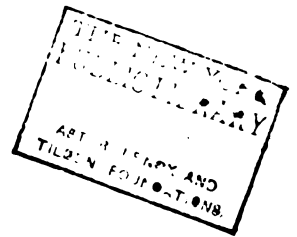
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LOOMIS, and Masonic



Musical Journal



Devoted to the Interest of the Musical Profession, and Masonic Fraternity.

VOL. XXXI. Temple of Music, 833 Chapel St., New Haven, Conn., February, 1898. No. 7.

Loomis' Musical and Masonic Journal

Published Monthly by

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Things We Never See.

BY S. J. ANDERSON.

A sheet from the bed of a river,
A tongue from the mouth of a stream,
A toe from the foot of a mountain
And a page from a volume of steam.
A wink from the eye of a needle,
A nail from the finger of fate,
A plume from the wing of an army,
And a drink at the bar of a grate.

A hair from the head of a hammer,
A bite from the teeth of a saw,
A race on a course of study,
And a joint from a limb of the law.
A check that is drawn on a sand-bank,
Some fruit from the jam of a door,
And people who get better bargains
Than at Loomis' Musical Store.

Jones—"What are you doing now for a living?"

Smith—"I live by writing."

"For the press?"

"Oh, no! I write to the old gentleman twice a month to send me some more money."

Roads to Happiness.—"You never saw any horseback riding done in church?"

"No."

"And yet how many times have the aisles been used as bridal paths."



Miss Lottie M. Reynolds.

Miss Lottie M. Reynolds was born in Ogdensburg, St. Lawrence County, N. Y., and in that city first appeared before the public at the early age of three years, even then displaying marked elocutionary talent.

During the two seasons following, Miss Reynolds appeared in New York and Brooklyn to crowded houses. Coming to

New Haven when five years of age, Miss Reynolds has gained here an enviable reputation which has extended throughout the State. She possesses a voice of marvelous sweetness and carrying power, her enunciation is peculiarly distinct and her gestures natural and free from affectation. She has been carefully trained and well prepared for public reading, by Mrs. E.

Reynolds, the well known teacher of Elocution, her training having commenced at the age of three, her lessons, however, never being arduous and her sincere liking for the work making it a pleasure.

Miss Reynolds has devoted the last two years almost exclusively to the instruction of dancing and has a large and growing class. Her instructors have been the best attainable in this country and she is thoroughly conversant with every known branch of the terpsichorean art.

Miss Reynolds makes a specialty of fancy solo dances and a large number of her pupils have won laurels for themselves in this and surrounding towns.

Not only has Miss Reynolds a large repertoire of the standard solo dances of the world, but possessing a talent for original composition, she is already well known as the originator of over fifty fancy solo dances, chief among which are the "American Lawn Dance," the "Yale Skirt Dance," the "Rainbow Dance," "La Cuba," "Caledonian Skirt Fling," and the "Milkmaid's Dance," all of which are to be danced by pupils of Miss Reynolds at the coming Recital at Harmonie Hall on the 18th of this month, at which pupils of the Reynolds School of Elocution will also be heard.

The Des Moines *Review* tells the experience of a deputy sheriff who attempted to serve a writ on a handsome widow, as follows:

"Madam, I have an attachment for you."

"Oh, this is so sudden!" exclaimed the blushing widow.

"I beg your pardon; I don't think you understand me. You must proceed to court," continued the deputy, as his face colored like a ripe peach.

"Of course; so I must! I had really forgotten about this being leap year. Well, how must I begin?" and with these words she cast such a look upon the discomfited deputy as would have melted an iceberg in December. He, thinking of his official dignity and his good wife, stammered:

"Come, now, this is no time for trifling, and the justice is waiting.

And he fled when the widow coolly remarked:

"But, dear, wouldn't it be nicer to have a minister?"

Irate Business Man (white with anger at being disturbed): "You book agents make me so angry with your confounded nerve and impudence that I cannot find words to express my indignation."

Book Agent (jumping with enthusiasm): "Then, sir, you are in luck. I have here the very thing you need—a dictionary of the English language, containing all the words and slang phrases known, and only \$1.25. Take it and you will never be at a loss to express yourself again."

Sousa "The March King."

John Philip Sousa, who has gained for himself the sobriquet of the "March King" by the virile military quality which he puts into his music, has composed a new march which awakens a spirit of rampant American enthusiasm wherever it is heard.

The new march is called "The Stars and Stripes Forever." "Nightly when played at Manhattan Beach it brought the audience to their feet at its close, men cheering and women waving their handkerchiefs in a delirium of enthusiastic patriotism.

At the grand climax of the march thirteen members of the band with their instruments march to the front of the stage and play a repetition of the last part, and an onlooker observing the faces of the audience, instead of watching the men who are supposed to represent the thirteen original States, will be struck with the manner in which the feeling of patriotism irradiates the faces of both the young and the old.

"The march was written," said Mr. Sousa, "when I was in Europe last summer, and finished on board ship coming home. One never feels so patriotic as when under a foreign flag, you know. I have often heard people say that when in a foreign country the sight of the Stars and Stripes seems the most glorious in the world.

"My idea was to climax the march with three themes—one representing the North, a broad, sweeping theme; the South, with its languorous beauty and romance, and the West, a strong, pushing melody carrying all before it. These themes were to blend harmoniously, but were to be used independently if necessary.

"I am of the opinion that military music, that which has the drum and the military swagger in it, is the kind that wakes patriotism in the soul. You see that if there were patriotism in music the 'Star-Spangled Banner,' which serves us for a national song, would possess it. But that melody was originally a drinking song, and was written by Samuel Arnold in 1750, to an ode to 'Anacreon in Heaven.'

"The best national anthem is undoubtedly the French, the Austrian is second in merit, and the Russian Hymn is a good third. England comes forth with its 'God Save the Queen,' and the rest come trailing along in the rear. 'God Save the Queen,' by the way, is the national anthem of several nations, the melody being used with special words composed for it.

"A composition in march tempo, which I have largely leaned to, must have the military quality if it is to make a mark; it must have the absolute military instinct. That is one reason why so few of the great composers have written successful marches. They lived in an atmosphere of peace, away from the barbaric splendor of war and the clash of swords. The roll of musketry had no meaning for them, and so that quality is entirely absent from their work.

"Patriotism is not in the music but in the feeling it conveys. The military spirit is necessary. I have lived all my life in the atmosphere of the army. I might say that even while a baby I was near camp, and I understand just the effect of all the pomp and splendor of war when it is introduced in a musical composition. 'The Stars and Stripes Forever' has this quality perhaps in a more marked degree than my former compositions."

—*Music Trade Review.*

Music in the Home.

ESTELLE MENDELL.

In my father's family, my sister and I were given piano lessons at an early age. We showed no very marked ability or special fondness for the art; but under the wise guidance of our teachers and parents we did not come to "just hate it," and in time made fair performers.

But the pleasure our music seemed to give to the home and our friends is what surprises me as I think back upon it.

My mother could not sing a note; but she was very susceptible to rich or delicate strains and as we came to play a finer grade of music her pleasure knew no bounds.

In our earlier stages she was always by to hear us practice if possible, to encourage us to do our best and put in full time.

Father also was passionately fond of music, and very cognizant and appreciative of our every advancement. Often before he went to his business in the morning, again at noon, and always in the evening, we were liable to be called on for music,—duets, songs, or something.

How often when my father would come home in the evening, tired and worried from his business, he would say, "Come, Sis, give us some music; something lively now;" and I would play an hour or more, until the nerves were relaxed or he would dance a lively shuffle.

Music in our home, whatever the quality, was always as free and almost as constant as a perennial spring or flowing well.

The pleasure of music in the home does not depend so much upon the talent of the child as upon the handling of that talent. From the very first let teachers and parents veto "excuses;" accustom the child to do his then best without this foolish talk, which is really but a weak way of begging compliments.

Make music part of your home-life, by keeping the piano or organ open, and calling on Mary or Fred for a tune "at any or all hours," when you are sad and when you are glad.

Let them see that you are noting their every improvement and make them feel the pleasure they are giving you. And from their first "piece," if not "exercise," accustom them to play before others; this is invaluable in acquiring "confidence" or steady nerves.

In deciding, then, whether you will give Kate and John a musical education or not, don't think so much about their talent as about your ability to so handle that talent, if you expect it to bring pleasure to your home.—*Extract from Musical Messenger.*

VISIT C. M. LOOMIS' SONS, 833
CHAPEL ST.

No excuse for not having a piano. A few years ago new pianos ranged in price from \$300, \$400, or \$500 up to \$1000. The cheapest second-hand pianos that were desirable purchases from \$200 upward. The introduction of upright pianos and large sales owing to their compactness and popularity, have put on the market a large number of excellent second-hand square pianos which can be bought for almost a song. We have quite a variety which we will be pleased to show you. They are all in perfect order, cleaned and varnished, and tuned.

We have a number of shop-worn instruments that are as good as new, that we will sell at a sacrifice to make room for our new stock, which will arrive in a few days. Every instrument we sell is guaranteed by the manufacturers and endorsed by us. For instance, here are a few samples of our bargains: \$35 Washburn Mandolin for \$25; \$35 Washburn Guitar for \$16; \$50 Bauer Mandolin for \$25; \$25 Tipaldi Mandolin for \$12; \$18 Tipaldi Mandolin for \$8.50; \$20 Bruno Guitar for \$10.50; \$15 Purcell Cornet for \$7.50; \$12 Violins for \$5.75. Genuine Aluminum Mandolins and Guitars at a discount. Loomis' Temple of Music, 833 Chapel st.

C. M. Loomis' Sons have just sold to one of the most prominent and wealthy citizens of the Naugatuck Valley, a beautiful \$1500.00 Strich & Zeidler grand piano in an elegant mahogany case. During the short time this piano has been in the warehouses of C. M. Loomis' Sons, at 833 Chapel st., it has been pronounced by the best musicians of New Haven to be the best grand piano that ever came to this city.—*New Haven Register*.

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SQUARE PIANOS CHEAP.

Come in and see the nice one for \$15. Loomis' Temple of Music, 833 Chapel st.

Eastern Man (to friend in Kansas cemetery)—"What a cheerless and uninviting place your burial ground is! The location is a dismal one, and—"

Sepulchral Voice (from grave of Col. McSkinley, the land agent)—"Not a bit of it, my friend. If you occupy a place in this cemetery once, you will never occupy any other.

Music Buyer's Guide.

New music from Fillmore Bros., 40 Bible House, New York City.

Fillmore's Sunday School Songs, No. 1. by Palmer Hartsough and J. H. Fillmore, price 10 cts. per copy. \$1.00 per dozen.

Three Children Sliding on the Ice. Humorous, Male Quartette, Octavo, by Herbert, 10 cts.

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Doctor Foster Went to Gloster. Male Quartette. Humorous. Octavo. Herbert, 10 cts.

Over the Hills and Far Away. Humorous. Male Quartette. Octavo. By Herbert, 10 cts.

Music from Chadwick Music Pub. Co., Westfield, Mass.

Somebody's Daddy, a beautiful waltz song and chorus. Words and music by Ben Chadwick. Price 40 cts.

New music published by the White-Smith Music Publishing Co., Boston.

Only You, song, by Robert Coverly, 40 cts. Thou Lov'st Not Me, song by Robert Coverly, 40 cts.

Dream, Love, Dream, waltz song by Fred. W. Foote, 50 cts.

A Little Dutch Garden, song by Gottschalk, 40 cts.

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'Neath the Shadow of Thy Wing, song by Schnecker, 50 cts.

O Salutaris, sacred song, by Stearns, 40 cts. Rose Fairies, valse by Krogmann, 40 cts.

Liszt's First Concert.

A curious thing happened to Franz Liszt at the age of seven. A strange illness overtook him, defying all treatment; and he wasted away for weeks till he lay at the point of death. Positively the village carpenter was at work on his coffin when the singular lethargy relaxed its hold, and he began to recover. Ten years later he had an exactly similar attack; and the Paris papers were all printing his obituary notices, when he again recovered, and never had another illness of any gravity for fifty-five years.

At nine years of age he made his first public appearance—characteristically—at a charitable concert given for a blind musician who was in need of help. Franz played a concerto by Ries with the orchestra, and then extemporized—to the amazement of the audience. From that moment his career knew no obstacles. Prince Esterhazy and all the Hungarian magnates petted him, and subscribed to pay for his education; and so impressed was the worthy father that he resolved to give up his stewardship, thus reducing himself and his wife to penury, that he might devote himself to his son's interests.

Unselfishness was clearly a family trait with the Liszts. The best teacher he could think of was his old friend Hummel, then considered the greatest of pianists. But Hummel declared that, though willing to aid so remarkable a talent, he really could not lower his terms, which were a guinea a lesson—a prohibitive price. Sixty years later the people of Presburg wanted to build a monument to Hummel, but could not raise the money. Liszt was then nearly seventy, and had long retired; but out of honor to a once famous man he came forward, and giving one single concert, earned all the money required.

The honor of educating the marvelous boy belongs to Charles Czerny, of all people in the world. But when Adam Liszt, after the twelfth lesson, offered to pay the modest bill, the good fellow laughed at him, and refused to take a penny, poor though he was. The account we read of the fiery boy's resentment at having to plod through Clementi's gradus is amusing, but Czerny soon felt like a hen who has hatched a young eagle. In two years Franz was an accomplished musician, able to read the most difficult scores at sight. The notices of his performances at this time—11 years old—show the critics to have been absolutely unable to find words strong enough to express their wonder.—*Presto*.

Mother—"Freddy, to-morrow is your father's birthday and I must make him a present. Can't you suggest something he would appreciate?"

Freddy (whose father is bald-headed).—"Yes, ma, give him a comb. He will never part with it."



A Brotherly Hand.

'T was only a grasp in the hurry—
The bustle and business of life,
The strong, friendly grip of a brother,
As the crowd jostled on in its strife;
But that grasp left a lingering feeling
Of friendship, encouragement, cheer,
And you felt all refreshed and light-hearted,
Like the world wasn't all dark and drear,
'T was only a hearty, warm hand-shake,
A grasp with its greeting so bland,
Yet somehow all day seemed the brighter
For that grasp of a brotherly hand.

'T was only a touch in the darkness,
When trials and dangers were rife,
A warning, a guide, a protection,
An omen of good in the strife;
'T was only a hand stretching outward,
To beckon, or caution, or cheer,
A monitor, piloting upward,
A counselor, faithful and near;
'T was only a touch in the darkness—
That touch had a meaning demand—
No signal is true and unailing
Like the touch of a brotherly hand.

—*The Masonic Herald.*

A Masonic War Incident.

Among the prisoners taken by the Union troops at the time Pickett made his great charge at Gettysburg was a Virginia sergeant. He was a Mason. Captain John A. Kellogg, of the Sixth Wisconsin, gave him a drink of something reviving from his canteen and put some rations in his empty haversack. Their parting was that of brothers.

In December, 1864, when Kellogg was a colonel commanding his regiment, I accompanied him on a ride along the picket line a few miles to the left of Petersburg. By some means, and without knowing it, we got between the picket lines. We were brought to a halt suddenly by the following unmilitary salute:

"Is that you, Captain Kellogg?"

Looking up and about two rods to the right we saw a lieutenant and a dozen men in gray who had apparently just taken their arms in preparation for serious business.

"That's my name, sir," answered the colonel.

"Beg pardon—Colonel Kellogg. You were a captain at Gettysburg. Allow me to extend congratulations upon your promotion."

It was becoming interesting, and both of us were making plans for a shooting match between a dozen Johnny pickets with guns in their hands and two officers who had only revolvers, and they not at hand.

"Guess you don't remember me, colonel."

"I guess that is so," said Kellogg; and he was more nervous than I ever saw him in battle.

"I'm the sergeant you gave a nip from your canteen and whose haversack you filled at Gettysburg. They have made me a lieutenant since then. I'd like to have a visit with you, but the officer of the day is due here. Guess you had better get back to your lines."

"Thank you, lieutenant," said the Colonel, saluting; and as we turned to leave, the Confederate gave the command: "Shoulder arms! Right dress! Present arms!" Then both of us lifted our hats. There was fraternity for you.—*Chicago Times-Herald.*

Masonry's Influence.

The lesson of Brotherhood and dependence comes to us with force; no man can live solely for himself; each individual is an integral part of the community in which he resides; as the influence of the family widens, it touches others more remote, and finally reaches the precincts of the State, the nation. The pulsations of joy and of gladness, or of sorrow and distress, that throb through one class of people, will vibrate throughout the entire social circuit of human hearts, until every part of the great body of the nation shall feel the sensations that gladden or the bitterness that brings despair.

The Masonic Fraternity is made up of these units of society, and as, by reason of man's social nature, he touches some above and some below, so the Mason must bear his portion of the burden of distress that overtakes the community, the state, the nation, as he shares in their happiness and prosperity.

In the hour of adversity how beautiful is Masonry! Through all the clouds of uncertainty and gloom it shines with a brighter effulgence. In its ancient landmarks the Mason sees the foundations which form the supports of social life and give to it its durability, while the principles of Masonry unfold to him the philosophy of life itself. As the arts, the sciences, and mechanics have widened their boundaries, he obtains a clearer view of nature and of her manifestations; as morals and religion have grown, and are growing, to fit more naturally the social and spiritual needs of humanity, so is made visible to him the beautiful philosophy of Masonry that has always kept pace with man's diviner needs and with his moral and intellectual growth—has unfolded for his deeper insight the simple but sublime truths that teach practical lessons more in consonance with the demands of the present and the growing needs of the future.

The progress that has been made in the last half-century in art, in science, in mechanics, in inventions, in reforms, has

been so grand, so far reaching as to border on the marvelous. In the early part of this century intercourse was very restricted between communities, however contiguous. Knowledge traveled slowly, and, consequently, changes in modes of thought and action were correspondingly slow. To-day, communication between the peoples of the earth travels with the speed of the lightning. A discovery in science, in art or in mechanics, made in one part of the globe, is heralded the following morning in every other part.

But in all this material improvement it must not be overlooked that a great moral force has been no less a factor in the progressive steps towards a higher civilization. This is the field wherein the Mason labors and where his real work is performed.

Man must be prepared for receiving and accepting the progress made in morals and in religion—where can he be better prepared than in the Lodge Room? Each step there taken is in the line of the purest morals. It is conceded every Mason does not attain to true moral excellence; but it must be admitted by every unprejudiced mind that Masonry teaches love to God and love to man; that discord is evil; that every act that disturbs or mars the happiness of the family or the community is injurious to man's peace, the peace of the home, the peace of the neighbor.

The moral lessons taught in the Lodge Room reach the home, the community, and inspire the heart to better things.

—*Keystone.*

I want to say something that I hope you will believe and never forget. It is this: Masonry is a helping hand to every woman that is akin, by any close relationship, to any of its members. It is a flaming sword of protection around any woman who has a right to call upon its help. Holy motherhood, helpless widowhood, devoted wifehood, loving sisterhood, and dependent childhood, are the special wards of our Order. Every strong right arm in this room to-night is sworn to be raised in defence of every woman in this presence. Let other women say aught they please against Masonry, but let every Mason's wife, mother, widow, daughter or sister, entertain for the Order the highest respect and profoundest reverence; for the Order has the highest respect and profoundest reverence for you; counting no task too heavy, nor any sacrifice too great, to relieve your burden and defend your unspotted name. Masonry is woman's fair angel, protecting her virtue, and granting her aid.—*Rev. Dr. Charles R. Mitchell in Canadian Craftsman.*

Death is the brother of love, only more austere to behold. With a kiss upon lips that are fading he takes the soul and departs to the habitation of God, that city not made with hands, eternal in Heaven.

THE CRICKET ON THE HEARTH.



WALTZ.

JAMES E. STEWART

Cricket ad lib.
Ped. *cres.* *ff*

WALTZ *f* Ped. *Cres.* *f* Ped.

ff Ped. *Ped.* *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *ff* *Ped.*

Ped. *Ped.* *ff* *Ped.*

First system of musical notation. The right hand (treble clef) plays a melodic line with eighth and sixteenth notes. The left hand (bass clef) plays a bass line with chords and single notes. Pedal markings 'Ped.' are present in the first, third, fifth, sixth, and seventh measures. A dynamic marking 'ff' is in the fifth measure. Asterisks are placed above the bass line in the second, third, fourth, fifth, sixth, and seventh measures.

Second system of musical notation. The right hand continues the melodic line. The left hand plays chords and single notes. A 'Ped.' marking is in the first measure. Asterisks are placed above the bass line in the sixth and seventh measures.

Third system of musical notation. The right hand continues the melodic line. The left hand plays chords and single notes. Pedal markings 'Ped.' are in the seventh and eighth measures. A 'cres.' marking is in the eighth measure. Asterisks are placed above the bass line in the sixth, seventh, and eighth measures.

Fourth system of musical notation. The right hand plays chords and single notes. The left hand plays chords and single notes. A dynamic marking 'ff' is in the first measure. Pedal markings 'Ped.' are in the first and seventh measures. Asterisks are placed above the bass line in the sixth and seventh measures.

Fifth system of musical notation. The right hand plays chords and single notes. The left hand plays chords and single notes. Pedal markings 'Ped.' are in the first, second, and seventh measures. Asterisks are placed above the bass line in the second, sixth, and seventh measures.

First system of musical notation. Treble clef, bass clef. Dynamics: *f*. Pedal markings: *Ped.*. Crescendo marking: *cres.*. Asterisks: *. Slurs and accents are present.

Second system of musical notation. Treble clef, bass clef. Dynamics: *ff*. Pedal markings: *Ped.*. Asterisks: *. Slurs and accents are present.

Third system of musical notation. Treble clef, bass clef. Pedal markings: *Ped.*. Asterisks: *. Slurs and accents are present.

Fourth system of musical notation. Treble clef, bass clef. Pedal markings: *Ped.*. Asterisks: *. Slurs and accents are present.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *ff*. Pedal markings: *Ped.*. Asterisks: *. Slurs and accents are present.

Only to See Her Face Again.

Words and Music by JAMES E. STEWART.

Moderato.

rit. *con grazia.*

mz *legato.* *rit.*

mz a tempo.

1. On - ly to see her face a - gain, On - ly to hear her speak, . . .
 2. On - ly to see her face a - gain, Fair as the stars a - bove, . . .

mz a tempo.

On - ly to see her smile once more, . . . On - ly to hear her speak; . . .
 On - ly to hear one lit tle word, . . . On - ly one word of love; . . .

She was as fair as a - ny flow'r, Full of beau - ty and of grace,
 Sad was the night when we part - ed, Down by the old tryst - ing place,

staccato.

mf. One lit - tle wish is all I ask, *rit.* On - ly to see her face. . . .
 Where last we kissed our sad fare - well, On - ly to see her face. . . .

mf. *rit.*

CHORUS.

a tempo.
SOPRANO.

mf *mf*

On - ly to see her face a - gain, Full of beau - ty and of

ALTO.

TENOR.

On - ly to see her face a - gain, Full of beau - ty and of

BASS.

PIANO OR ORGAN.

mf *mf*

mf *rit.* **SS**

grace ; One lit - tle wish is all I ask, On - ly to see her face.

mf *rit.*

grace ; One lit - tle wish is all I ask, On - ly to see her face.

mf *rit.* **SS**

"FAREWELL, MARGUERITE." SONG.

Words and Music by GEORGE BOARDMAN.

Andante moderato.

mp

Con espress. ad lib.

Fare - well, Mar - gue - rite,

colla voce.

ad lib.

Fare - well, Sweet Dream of Love ;

f colla voce.

rit.

a tempo.

- | | | | | | | | | | |
|---------|------|----------|-----|-----------|---------|-----|-------------|------|-----------|
| 1. I | see | a - gain | thy | lov - ing | smile, | I | hear | thy | gen - tle |
| 2. What | tho' | between | us | o - ceans | roll, | And | swell - ing | seas | di - |
| 3. And | tho' | in life | we | meet | no more | As | in | the | hap - py |

voice,..... That could the dark - est hour be-guile, And make my heart re-
 vide,..... My heart still owns thy sweet con-trol, It knows no queen be-
 past,..... We'll bless those bliss - ful days of yore, While life and time shall

joice..... I see thee still as in the hap - py past, And in my bo - som ten-der
 side..... And oft - en in the ho - ly hush of night, This theme my fond-ly waiting
 last..... Be - yond the reach of ev - 'ry grief and pain, Be - yond Time's dark and stormy

mem - - 'ries dwell, Bright hour of bliss that could not last, Sweet Mar-gue - rite, fare-
 heart will swell, Dear dream of love that made earth bright, Sweet Mar-gue - rite, fare-
 bil - - lows' swell, A - bove life's clouds we'll meet a - gain, Sweet Mar-gue - rite, fare-

Farewell, Marguerite.

well..... I know not if with-in the bounds of time We'll meet a-gain our mutual

love to tell, I hear the hour for part - ing chime, Sweet Mar - guerite, fare-

well..... I hear the hour for part - ing chime, Sweet

rit. ad lib.

colla voce.

First and second times. Mar - gue - rite, sweet Margue - rite, fare - well.....

Last time. Margue - rite, fare-well, fare - well.....

Farewell, Marguerite.

Blooming Meadow Polka.

C. V. CLOY.
F. W. MESSE.

INTRODUCTION.

f
Brillante.

mf

POLKA.

p

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

f

Sru

Ped. * *Ped.* *

Sru

f

Sru

8va

The first system of music consists of two staves. The upper staff features a melodic line with eighth-note patterns and a fermata over the final note. The lower staff provides a harmonic accompaniment with chords and eighth-note bass lines. A dynamic marking of *p* (piano) is present. Pedal markings are indicated as *Ped.* followed by an asterisk, then *Ped.* followed by an asterisk, and finally an asterisk.

The second system continues the piece with similar eighth-note patterns in both staves. Pedal markings are indicated as *Ped.* followed by an asterisk, then *Ped.* followed by an asterisk, then *Ped.* followed by an asterisk, then *Ped.* followed by an asterisk, then *Ped.* followed by an asterisk, and finally an asterisk.

The third system features a dynamic marking of *p* at the beginning. The upper staff includes a trill-like figure and a triplet of eighth notes. A *8va* marking is placed above the final notes. The lower staff continues with the accompaniment.

The fourth system continues with eighth-note patterns. A *8va* marking is placed above the final notes of the upper staff.

The fifth system features triplet markings in the upper staff. A *8va* marking is placed above the first triplet. The lower staff continues with the accompaniment.

8va

8va

8va

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* *

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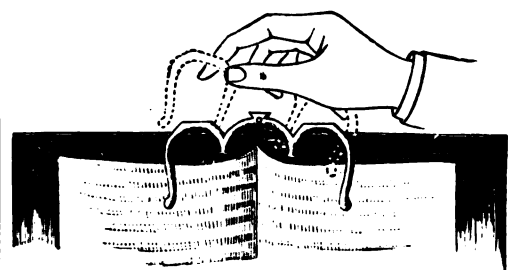
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Tuttle, Morehouse & Taylor, Taylor.

Entered at the Post Office, New Haven, Conn., as
Second Class Matter.

Blankety Blank Verse.

The man who lugs a melon home
And finds it isn't ripe
Is very apt to think some things
That look like these †*—!
—**—††—!† in type.

The pa who carries a babe at night
All through the house and back
Is apt to speak this sentence **—
††—*!!—†*— when
He steps upon a tack.

A lady who is going out
Has callers come and stay:
She tries to lightly chat, but this
††—*!!*—†*!*—
Is what she'd like to say.

Upon a smooth banana peel
A deacon chanced to tread,
And here's a brief, shorthand report—
!—!†***†—†**—!
Of what the deacon said.

A lady with her parasol
A passer's optic caught.
He said: "Pray do not mention it,"
But here !!!**—††
!†!*— is what he thought.

The rate charged by the summer hotel
keeper entitles him to be addressed as
"His Highness."

Grædus Ad Parnassum.

BY A TEACHER.

It is the despair of many an earnest teacher of the pianoforte that week after week his pupils come to him with so little to show of improvement for their week's practice. It is not that he expects his pupil to make great strides forward in a week; he knows too well that "Art is long" and requires time and the utmost patience for satisfactory results. But the few lines of that sonata, the fingering and notes of that scale or arpeggio, the proper use of the wrist in that staccato passage—surely in a week's time something ought to have been done to improve these, and to make both teacher and pupil enthusiastic in the delight of progress. Instead, the conscientious teacher feels that the old lesson must be repeated, an irksome task when the good seed falls on such barren soil; or perhaps he is irritable and the pupil dreads his lesson and soon begins to "hate" music; or he may be indifferent, and content to waste both his own and the pupil's time, so long as he receives his fee from equally indifferent parents. Is there no remedy for this state of things? To indulge in despair is to bar the road to progress; to look the difficulty in the face is often its best solution. Lay down for your pupils three golden rules for practising. The first is *Practise regularly*. Our fingers like our bodies need regular, not occasional exercise. Work and rest, waste and repair is a law of our being and indispensable to our growth; and it is the only satisfactory way of ensuring that elasticity and strength of muscle which are so necessary to the aspiring pianist now-a-days. It is an excellent plan also to practise, if possible, at the same time every day; for this the co-operation of the parents should be sought, as their influence and interest is such a help to the teacher. Even a regular half-hour will do wonders, but, especially when the time for practising is so short, must the pupil observe the second rule, *Practise methodically*. Without some arrangement of his time the pupil will often err in giving so much time to one section of his studies that he finds he must neglect

another equally important. The teacher also, taking into consideration how long a time should be spent on this or that, will be careful not to give him more work than he can prepare in that time. Methodical practice will always prove itself to be so much more engrossing than the promiscuous playing through of pieces and studies that satisfies so many pupils. The third rule is most important, and it rests entirely with the pupil, *Practise intelligently*. Not with mind wandering, or thoughts distracted; that is often worse than waste of time. There is a right way of fingering for this passage, a correct way of phrasing that group of notes. See that it is done in the right way, not once, by chance, but *always*; at first slowly and with thought, then gradually increasing the speed as the fingers fall naturally upon the right notes and in the right manner. Let the pupil feel it his aim to avoid the faults and improve upon the performances of yesterday. Impress upon him that good work only produces good results, and to let his work be the best he is capable of. Then he will never leave the piano with the miserable feeling that he has done no good, or come to his lesson so wholly unfit for any fresh instruction. It is so often the case that a pupil has no idea of the way to set about his work, though he is anxious to do well. It is worth considering, therefore, that a teacher should set aside a lesson now and then to *practise* with his pupil, showing him how he wishes the time of his preparation to be spent. A teacher may do much by wise encouragement to stimulate the ambition of his pupil: let his praise, however, be always a prize worth the winning.

It is often encouraging to look back at pieces learnt a year ago; see how much easier they seem now. So will these difficulties, now so formidable, lose their power of troubling, as week by week the pupil earnestly faces his task of overcoming them. Until at last, like Alexander, he may weep because he has no more worlds to conquer. Very few attain to such perfection of piano playing that this may be said of them, and if one were questioned on the subject, he would probably confess that heights lay revealed to him still, that he fain would climb. Of art, as of learning, there is no end.

THE
PUBLISHER
AS
THE

Beethoven's Last Improvisations.

The following incident connected with the last days of Beethoven, which as the world knows were days of disappointment and deprivation, is full of pathos:

He had been deaf for twenty-five years, nearly half of his life, when, in 1827, a letter reached him at Baden from his nephew, the being dearest to him on earth. The young man wrote from Vienna, where he had got into a scrape from which he looked to his uncle to extricate him. Beethoven set out at once; but his funds were so low that he was obliged to make the greater part of the journey on foot. He had gone most of the way, and was only a few leagues from the capital, when his strength failed. He was forced to beg hospitality at a poor and mean-looking house one evening. The inhabitants received the exhausted, ill-tempered looking, dark, gruff-voiced stranger with the utmost cordiality, shared their meager supper with him, and then gave him a comfortable seat near the fire. The meal was hardly cleared away before the head of the family opened an old piano, while the sons each brought forth some instrument, the women meantime beginning to mend the linen. There was a general tuning-up, and then the music began. As it proceeded the players, the women, all alike, were more and more deeply moved. Tears stole down the old man's cheek. His wife watched him with moist eyes and a pathetic, far-away smile on her lips. She dropped her needlework and her managing daughter forgot to find fault. She was listening too. The sweet sounds left only one person in the room unmoved. The deaf guest looked on at this scene with yearning melancholy. When the concert was over he stretched out his hands for a sheet of the music they had used. "I could not hear, friends," he exclaimed in hoarse tones of apology, "but I would like to know who wrote this piece which has so moved you all." The pianoplayer put before him the "Allegretto" in Beethoven's symphony in A. Tears now stole down the visitor's cheeks. "Ah," he exclaimed, "I wrote it; I am Beethoven! Come and let us finish the piece." He went himself to the piano, and the evening passed in a true delirium of pleasure and pride for the dwellers in that humble musical home. When the concerted music was over he improvised lovely songs and sacred hymns for the delighted family, who remained up far into the night listening to his playing.

It was the last time he ever touched an instrument. When he took possession of the humble room and couch allotted to him he could not sleep or rest. His pulse beat with fever. He stole outdoors in search of refreshment, and returned to bed in the early morning chilled to the heart. He was too ill to continue his journey. His friends in Vienna were communicated with, and a physician was sum-

moned, but his end was at hand. Hummel stood disconsolate beside his dying bed. Beethoven was, or seemed to be, unconscious. Just before the end, however, he raised himself and caught the watcher's hand closely in both his own. "After all, Hummel, I must have had some talent," he murmured, and then he died.

—*Music Trade Review.*

To Composers.

PRIZE COMPETITION.

The North American Saenger Bund will celebrate its Golden Jubilee in the city of Cincinnati, State of Ohio, U. S. A., in the year 1899.

Mr. Fred. H. Alms, of this city, has offered a prize of \$1,000 for the best composition, to be sung at the Opening Concert of the Festival by the United Singers of Cincinnati.

All composers are invited to compete for the prize under the following conditions, agreed upon by the Music Committee of the Festival.

CONDITIONS.

1. The composition is intended for a mixed chorus, solos and orchestra, the rendition of same to occupy not less than forty and not more than sixty minutes.
2. The character of the composition is to be a glorification of the fine arts in general, more especially of music.
3. The text is to be written in the German or English language.
4. Since the composition is to be rendered by a mass chorus of about 1500 voices, it shall contain no extraordinary difficulties.
5. The orchestra score must also be accompanied by a complete piano score.
6. Composers competing for the prize must have their work in the hands of the Music Committee on or before August 1, 1898.
7. The prize judges will be selected from the most competent and best known musicians of this country.
8. The composition receiving the award shall be the sole property of the Festival Board. All other compositions will be held at the disposal of the Authors.
9. The Music Committee will cause the result of the competition to be published and the prize to be paid immediately after the judges have announced their decision.
10. The composition *without* the name of the composer, but accompanied by some suitable motto, is to be sent to Mr. Ed. Berghausen, No. 307 E. 2d Street, Cincinnati, Ohio. At the same time an envelope containing this motto, and the name and residence of the composer is to be sent to the Chairman of the Committee, Rev. Hugo G. Eisenlohr, 1213 Elm Street, Cincinnati, Ohio.

All further information will be cheerfully furnished by the Committee on Music for the Golden Jubilee Saengerfest of the North American Saenger Bund.

REV. HUGO G. EISENLOHR, *Chairman.*

ARTISTIC PIANO CASES OF TO-DAY.—It is interesting to observe how the piano has been obliged to adapt itself to modern ideas. From being an intractable piece of individuality it is now a piece of furniture, and treated accordingly. It must submit to styles, and adapt itself to its surroundings as if it was a mere chair or table.

The old-time piano was a square, on legs of curved pattern, but with a case of little ornamentation. The one thing required was that the scale should be even throughout, pure in tone, and a register musical and sweet. Excellent for beginners, it fills all the needs for a family requiring a musical education. These squares now are used in lecture rooms, church Sunday schools, or places where a less expensive grade will answer as means of entertainment.

But as the age in decoration progresses the piano takes its place with all the rest, and becomes an ornamental subject, in many kinds of wood, such as genuine rosewood, fancy mahogany, maple and oak, burl birch, enamel and gilt.

Uprights for parlors, boudoirs or music rooms, are fitted up in beautiful cases of Marie Antoinette style or Queen Anne pattern, with an abundance of brass effects in delicate traceries. Or better still, a full concert grand, with consoles, is picked out in gilt lines and top ornamentation of a historical character, or in allegorical figures, combined with flowery musical designs, which in themselves are a history.

Mr. Bennett, a music-writer, and Mr. Webster were intimate friends. The latter was subject to melancholy. Bennett came in where his friend Webster was at business one day, while in a depression of spirits. "What is the matter now," asked Bennett, noticing his sad countenance. "No matter," said Webster. "It will be all right by and by."—"Yes; that sweet by and by," said Bennett. "Would not that sentiment make a good hymn, Webster?"—"Maybe it would," replied Webster indifferently. Turning to his desk, Bennett wrote the three verses of the hymn, and handed them to Webster. When he read them, his whole demeanor changed. Stepping to his desk, he began to write the notes. Having finished them, he requested his violin and played the melody. In a few minutes more he had the four parts of the chorus jotted down. It was not over thirty minutes from the first thought of the hymn before the two friends, and two others who had come in in the meantime, were singing all the parts together. A bystander, who had been attracted by the music, and had listened in silence, remarked, "That hymn is immortal." It is now sung in every land under the sun.—*Presto.*

Visitor—"I presume your daughter plays the piano?"

Mrs. Neuvoriche (proudly)—"No, indeed. Dear Ethel doesn't have to. Her pa is rich enough to buy her one of those pianos which plays itself."

Loomis' Temple of Music.

A BUSINESS THAT HAS BEEN ESTABLISHED FOR THIRTY-THREE YEARS.

Shakespeare tells us that a man who "has no music in his soul is fit for treason, stratagems and spoils." Whether we have any such in New Haven we do not know, but we do know that we have many musicians and lovers of music, and that at Loomis' Temple of Music all their wants can be supplied. It is located at 833 Chapel street and is the recognized headquarters for the music trade of New Haven. The whole of the first floor and the greater part of the second of their extensive premises, 25x208 feet in area, are occupied, the warerooms being spacious with an elegant plate glass front, lighted by electricity and fitted up with all the conveniences requisite for carrying on the trade, including a music cabinet that is the only one of its kind in the country, being made from original designs by the firm and containing 180 drawers. It is a fine piece of workmanship, constructed of solid mahogany. Mr. C. M. Loomis established the business originally at No. 299 Chapel street. After a time it was removed to the corner of Orange and Center streets, where it remained for upwards of twenty years, till its removal to the present stand some nine years ago. The stock carried embraces a full line of pianos and organs, violins, banjos, guitars, mandolins, etc., together with a full supply of all sorts of musical merchandise and publications, including the standard and popular vocal and instrumental selections. There are pianos of all celebrated makes such as the Emerson, Strich & Zeidler, Mehlin, etc., so that in the vast number of instruments from which to choose all tastes may be gratified and all ears pleased. Customers can rely upon all instruments purchased at Loomis' Temple of Music being precisely as represented and the high repute in which the various makes are held fully justifies this. This is the only concern in New Haven that employs its own staff in the handling and removal of instruments and so can guarantee that the work will in all cases be performed by competent and painstaking men. The firm are also publishers of Loomis' Musical and Masonic Journal, which has had an existence of over thirty-one years, and is the best as it is the oldest publication of the kind in the country. After conducting the business honorably and successfully for a quarter of a century the founder of it died in 1890, and it developed upon his sons, Messrs. C. H. Loomis, L. C. Loomis and W. L. Loomis, to continue that which their father had begun. They proved fully equal to the task, having been brought up in the business and having inherited their father's sterling qualities of honesty, integrity and ability.

—From *New Haven Palladium*.

Prima Donna—What did you think of my last solo? I tried to give the impression of some one singing in the distance.
Soubrette—Well, you succeeded, it was away off.

NOW YOU THINK OF MOVING, have your piano moved by experts who do nothing else. Thirty years experience. Men polite and reliable. C. M. Loomis' Sons, 833 Chapel st.

A GOOD MELODEON FOR \$5.00.

Why not give your children a chance to learn something, and afterward turn the melodeon in towards the purchase of a higher priced instrument? Some of our best musicians began the study of music on a melodeon. It is cheap. Buy it. C. M. Loomis' Sons, 833 Chapel st.

WE WANT TO SELL YOU A PIANO.

We don't disguise the fact that we are extremely anxious to do so, and you would be anxious to buy one of us if you knew the low price at which we are selling them. We have solved the problem of how to make a saving in buying. A cheerful welcome awaits you, whether you buy or not, at Loomis' Temple of Music, 833 Chapel st.

REPAIR YOUR OLD PIANO.

We have the best men in America for this work. We will call and give you estimate of cost without any expense to you. Drop a postal, or call at Loomis' Temple of Music, 833 Chapel st.

PIANOS CHEAP.

Come in and see the second-hand up-rights from \$50 upward, at Loomis' Temple of Music, 833 Chapel st.

Courtesy between teacher and pupil is an excellent thing to maintain, even when the pupil is given up or the teacher changed. A gracious recognition by a teacher of the improvement a former pupil is making under another teacher is always appreciated by the pupil and the new teacher; nor should a pupil neglect to acknowledge all that was good in the instruction and criticism received from a former teacher. It used to be said in the olden time that musical people were a jealous lot; indeed, they were called narrow-minded—didn't know anything outside of music, etc. If that was ever true, it does not appear to be so in these good days. Musical people are very friendly with each other. There is much *esprit de corps*; in fact, they are really becoming clannish like the literary folks. The many musical conventions and summer music-schools help to all this good-fellowship.

—*Musical Messenger*.

THE STREET CAR ADS.

Time was, when truths they wished all men to heed
Were written so that "he who runs may read."
But now we very sensibly decide
To put them where the one who reads may ride.

Music Buyer's Guide.

New music from Fillmore Bros., 40 Bible House, New York City.

Fillmore's Missionary Songs, by Fillmore, 10 cts.
Fillmore's Gospel Songs, by Fillmore, 25 cts.
The King Triumphant (Sacred Cantata), by Lyon, 30 cts.
Songs for Special Services (Taken from Gospel Songs), by Fillmore, 5 cts.
Easter Day (A Concert Exercise), by Fillmore, 5 cts.
The Birthday of Hope, by Fillmore, 5 cts.
Behold There Was a Great Earthquake, by Herbert, 10 cts.
Christ the Victor, by Banks, 10 cts.

New music published by Wm. A. Pond & Co.

Easter Carol, No. 28, by Pond, 5 cts.
Glorious Dawn, song for Eastertide, by Rev. Rob. Lowry, 5 cts.
June's Noon Day, trio for female voices, by Held, 10 cts.
Easter Carol, No. 29, by various authors, 5 cts.
Come Where My Love Lies Dreaming, male chorus, by Claassen, 15 cts.
Hard Times Come Again Once More, voices, by Claassen, 10 cts.
Easter Carol, by Richard Dehnhoff, 5 cts.
Ring Out Easter Bells, by Bessie B. Smith, 5 cts.
How Calm and Beautiful the Morn, by George W. Warren, 5 cts.
On This Bright Easter Morn, by Louis R. Dressler, 5 cts.
Why Seek Ye the Living Among the Dead? W. C. Williams, 20 cts.
The Ringing of a Thousand Harps, G. B. Newin, 10 cts.
Bonum Est Confiteri, by W. C. Williams, 20 cts.
Nelly Was a Lady, arr. for male voices, by A. Claassen, 15 cts.
Benedic Anima Mea, by W. C. Williams, 20 cts.
This Is the Day, by D. Protheroe, 20 cts.
Lullaby Miss Pickaninny, by S. Aronson, 50 cts.
Cataline (Spanish Waltzes), by H. Chitararo, 60 cts.
A New Leaf, by Mrs. J. F. Knapp, 60 cts.
Carnival Dances, by Aronson, 50 cts.
The Glorious Morn, by Daniel Protheroe, 50 cts.
The Telephone Girl, by W. M. S. Brown, 50 cts.

"MISS MARK TWAIN."—Miss Mark Twain is what the Paris *Figaro* calls the daughter of Samuel L. Clemens, who is studying music in Vienna. It says: "The very beautiful voice of this young woman of eighteen will some day make her as fascinating on the stage as her father is in letters." This statement is particularly interesting in view of the fact that Miss Clemens is not cultivating her voice, but is studying the piano.



The Wanderer.

Oh weary soul from Babylon,
Thy journey's almost done.
Afar the New Jerusalem,
Refulgent in the sun,
Awaits the pressure of thy feet—
Those feet no more to roam—
And Brothers throng its golden streets
To bid thee welcome home.

Palmyra's groves of waving palms
And ever-gushing springs
Were like a glimpse of paradise
To cheer thy wanderings.
Though rough and rugged was the way
Thy weary feet have trod,
The desert blossomed like a rose
'Neath prayerful trust in God.

Now, standing on fair Jordan's bank,
Behold the Temple rise,
Its marble white as driven snow
Against the purple skies,
Bathed in the light of noonday's sun,
It glitters like a gem,
And crowns Moriah's hoary brow
A worthy diadem.

"Put off thy shoes from off thy feet,
For this is holy ground,"
And let thy voice in praise to God
Ascend in joyful sound,
No more to tread the desert waste,
Nor raging torrents breast,
Behold across Judea's plains
Jerusalem the blest.

Build in thine heart a temple fair,
That God may there abide,
Build on the love of One whose love
Takes in all else beside.
And when thine eyes the splendors see
Of His eternal throne,
May angels wing through jasper gates
To bid thee welcome home.

—James North.

Heritage of the Ages.

PRESERVING ANCIENT TRUTHS TO BLEND
WITH MODERN KNOWLEDGE.

That which transcends words man has ever expressed in symbols. To his highest and his holiest thoughts he has given form and substance by concrete illustration. From the ignorant islander with his hideous idols to the most ethical systems with their sublimed imagery, the striving is ever toward an outward expression of an inward faith.

Symbolism is at once the most ancient and the most modern method of imparting knowledge. Searchers after truth have ever found it necessary to guard the

results of their labors by occult signs and formulas. And this for diverse reasons: Perhaps in one age it has been necessary to avoid persecution, in another to prevent distortion by the ignorant, the careless or the wicked; and still another to preserve from harmful innovation or indiscriminate iconoclasm. It is to-day as unprofitable as ever to "cast pearls before swine," and modern scientific terminology, which can be mastered only after long and arduous study, differ only in degree from the cabalistic formulas with which earlier philosophers and teachers veiled their cherished systems from profane gaze.

Preserving from time immemorial a copious symbolism, Masonry has ever added new truths to ancient meanings. The philosophy of its initiates and adepts has broadened with the widened knowledge of the race, yet retaining unchanged, in a world of change, those immutable truths transmitted from the far-off fathers of the craft. Later wisdom discredits not but rather corroborates its teachings.

For near two centuries, in its present form, this great fraternity has borne no small share in the wonderful advancement of men. In all this time its mighty influences have been constantly felt, spreading ideas of benevolence, broad-mindedness and true brotherhood. In the change of society and brotherhood within that period—from absolutism and slavery to broadened liberty and equality—it has borne conspicuous part. In that noble work that taught men of all classes to "meet upon the level," which established a brotherhood above the narrow distinctions of caste and creed and conventional restrictions, it was sowing the seed of which modern freedom, social and political, is the fruitage.

Parent of all the liberal and beneficial brotherhoods of Christendom, still Masonry stand alone; its superiority acknowledged even by those which approach it most nearly. It quietly performs as a labor of love that which other valued societies, less wise, parade as charity. Like them it, too, has its mission of aid; to smooth the rough pathway of life for the unfortunate; to stay a brother's stumbling steps; to encourage the down-hearted and relieve the distressed; to soften the sad couch of sickness with tender ministrations; to pass with the departing one to the hither side of the dark river, whispering words of faith and hope, and to guard with brotherly watchfulness the home and helpless ones bereft by death. All these are essentially Masonic works, yet many other societies perform, no less lovingly, a similar mission among their brotherhoods.

But where all these others stop, it has a further work, a higher lesson still to teach. He who has taken the solemn vows, who has received in earnest spirit the instructions given, well knows that the very problem of human destiny is hidden beneath the mystical meaning of its symbolism. It strengthens the falling

abiding trust in the All-Father, casts light along the darkened pathway to the grave and adds to hope of after-existence more full and more complete than this.

Though pre-eminently religious in its teachings it is in no sense sectarian. It offers no substitute for the creed of its followers; places no restrictions upon their faith; exacts no obedience to dogmas. It requires subscription by the application to but one fundamental truth—belief in a supreme, all-ruling Power. As a necessary concomitant of this and of the very essence of its teachings is a trust in existence after death. Beyond these points it assumes no authority. Deriving its lessons at once from nature and from revelation, Masonry has devised a system of ethics which supplements the teachings of every creed.

Upon its altars, reared in whatever land, rests the Book of Divine Law, upon whose sacred pages lie the emblems of the craft, the one teaching God's fatherhood, the others human brotherhood. "Religion is the golden cord which holds man to his God; Masonry the silver tie which binds him to his fellows." So both have worked and are working together in harmony and accord.

"Pure religion and undefiled," saith the holy book itself, "before God and the Father is this: to visit the fatherless and widows in their affliction and to keep himself unspotted from the world." With this definition, given of inspiration, let the works and teachings of this great fraternity be measured.

Of all the powers that be for good its place is but slightly withdrawn from that sacred precinct where pure Faith with uplifted finger points out the path revealed by the Great Light. Here it opposes firm front to the tide of gross materialism and unbelief. Thus persisting, generation after generation, it has served the cause of humanity with freedom, fervency and zeal. With the whole world for its field; with men of every race as its votaries, with universal brotherhood as its basis; knowing no division on lines of sect or creed, no cleavage on distinctions of party or nation, it stands alone among purely human associations, foremost of the forces that operate for righteousness, peace and equity.

The object of Masonry, as its principles are first explained to the neophyte seeking light within its precincts, "is to make its votaries wiser, better and consequently happier." This is accomplished by a course of deeply significant instructions, illustrated and explained by means of emblems and allegories. But here, as elsewhere the nature of the impression made will vary with the character of the initiate. To the careless and the indifferent it will convey little more than an explanation of symbols which were before matter of idle curiosity, it will give a mode of recognition which may be of value, and the right to proclaim with pride his membership in the fraternity. But to him who is duly prepared in heart, who seeks the mystic meaning of the parable, comes deeper and more profound meanings. To such a Mason there is a grander conception of the fraternity's mission. To him the ritualistic allegory is but the shadow of the Truth beyond, that deeper and more sublime esotery which he must seek for himself. For him the emblems are pregnant with meaning; mementoes of valuable instructions; ever-present incentives to higher thoughts and nobler deeds.—Report of Oration delivered at the laying of the Corner Stone of the New Masonic Temple.

—Cedar Rapids, Iowa, Gazette.

Inscribed to Miss ADA WOODARD.



THE ROSE BUSH.

ROMANCE FOR THE PIANO.

F. H. PEASE.

Largo.

The first system of musical notation for 'The Rose Bush' is in 4/4 time with a key signature of two flats (B-flat and E-flat). It begins with a piano (*p*) dynamic. The right hand features a melody of eighth and quarter notes, while the left hand provides a simple accompaniment of quarter notes.

The second system continues the piece, featuring a mezzo-forte (*mf*) dynamic. The right hand has a more active melody with eighth notes and some triplets, while the left hand continues with a steady accompaniment.

The third system shows the continuation of the piano piece, with the right hand playing a melodic line and the left hand providing harmonic support.

The fourth system concludes the piece, featuring a mezzo-forte (*mf*) dynamic. The right hand has a melodic line with some grace notes, and the left hand provides a simple accompaniment.

The first system of musical notation for 'The Rose Bush'. It consists of two staves, treble and bass clef. The music is in 3/4 time and B-flat major. The first staff has a melodic line with eighth and sixteenth notes. The second staff has a harmonic accompaniment. Dynamics include *f* and *mf*. There are slurs and accents throughout.

The second system of musical notation. It continues the melody and accompaniment from the first system. Dynamics include *f* and *mf*. There are slurs and accents throughout.

The third system of musical notation. It continues the melody and accompaniment. Dynamics include *f* and *mf*. The instruction *accelerando.* appears in the middle of the system. There are slurs and accents throughout.

The fourth system of musical notation. It continues the melody and accompaniment. Dynamics include *f* and *mf*. The instruction *Ritard.* appears at the end of the system. There are slurs and accents throughout.

The fifth system of musical notation. It continues the melody and accompaniment. Dynamics include *f* and *mf*. The instruction *p a tempo.* appears in the middle of the system. There are slurs and accents throughout.

The sixth system of musical notation. It continues the melody and accompaniment. Dynamics include *f* and *mf*. The instruction *cres.* appears in the middle of the system. There are slurs and accents throughout.

The Rose Bush.



a tempo.
Ritard.
p



pp
ff
p

The Rose Bush.

The Sad, Sweet Long Ago.

(BALLAD.)

By MARION.

Moderato.

♩

1. The
2. Once

p *rit. pp* *p*

gold - en twi - light lingered still A - down the val - ley, fair Sweet
more I watch the vil - lage lads Come in from fields of hay, Once

tink - ling sounds came from the hill That in the twi - light rose dark and still, The
more I list for the glad - some song Of maid - ens trip - ping the vines a - mong - I've

sweet, wild notes of the whip-poor - will Were echo - ing ev - 'ry - where.
wait - ed lone-ly I've wait - ed long, Out in the twi - light grey.

Oh, come, come a - gain, Sweet twi - light hours of
But, ah, nev - er a - gain Those voic - es dear will

long a - go! With maidens and lovers, with never a care, With bright laughing eyes, and with sunny brown hair. I
come to me! For some have gone o - ver the har - bor bar, And some have flown to the kingdom a - far! I

poco rit.

ling - er yet 'neath mem'ry's spell, With joys that none may know, And
 ling - er yet 'neath mem'ry's spell, With joys that none may know, And

tempo.

still my heart is turn - ing To the sad, sweet long a - go!
 still my heart is turn - ing To the sad, sweet long a - go!

rit.

cres *p*

mf *D.C.*



The "Berlin" Dance.



HENRY LAMB.

Tempo di Polka.

1638-3

First system of musical notation, consisting of a treble and bass staff. The treble staff features a melodic line with triplets and slurs, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. The treble staff has more complex melodic passages with slurs and triplets, and the bass staff continues with a steady accompaniment.

Third system of musical notation. The treble staff shows a series of slurred notes and triplets, leading towards the end of the system. The bass staff accompaniment remains consistent.

Fourth system of musical notation. The treble staff begins with a piano (*p*) dynamic marking and features several triplet figures. The bass staff continues with a rhythmic accompaniment.

Fifth system of musical notation. The treble staff includes slurs and triplets, ending with a circled 'C' and the text 'to Coda.' The bass staff accompaniment concludes this section.

TRIO.

Sixth system of musical notation, the beginning of the Trio section. It is written in 2/4 time and features a more rhythmic and melodic style in both the treble and bass staves.

First system of musical notation, measures 16-17. Treble and bass staves with notes and rests.

Second system of musical notation, measures 18-19. Treble and bass staves with notes and rests.

Third system of musical notation, measures 20-21. Treble and bass staves with notes and rests. A dashed line with "Sva." above it spans measures 20-21.

Fourth system of musical notation, measures 22-23. Treble and bass staves with notes and rests. A dashed line with "Sva." above it spans measures 22-23.

Fifth system of musical notation, measures 24-25. Treble and bass staves with notes and rests. A dashed line with "Sva." above it spans measures 24-25. The system ends with "D. S. al Coda." and a double bar line.

CODA section, measures 26-27. Treble and bass staves with notes and rests. Dynamics include *p*, *pp*, and *ff*. The system ends with a double bar line.

GAVOTTE DE LA PRINCESSE.

ALPHONSE CZIBULKA, Op. 334

*Moderato.
espressivo.*

Piano.

The musical score is written for piano and consists of four systems of music. Each system contains two staves: a treble clef staff and a bass clef staff. The time signature is 3/4. The first system is marked with a tempo of *Moderato. espressivo.* and a dynamic of *Piano.* The first staff of the first system begins with a dynamic of *mf*. The second system continues with *mf* and *p*. The third system features *pp* and *mf*. The fourth system includes *pp*, *mf*, a trill (*tr*), and *espressivo.* with *mf* and *p* dynamics. The score includes various musical notations such as slurs, ties, and dynamic markings.

The musical score is arranged in six systems, each containing a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics used are *p*, *mf*, *f*, *ff*, and *fz*. There are also performance markings including accents (*>*) and the instruction *espressivo.* The score is written in a key signature of one sharp (F#) and a time signature of 3/4.

The first system of the musical score consists of four measures. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, while the left hand (bass clef) provides a harmonic accompaniment with chords and single notes. Dynamic markings include *p* (piano) in the second measure and *mf* (mezzo-forte) in the third measure.

The second system contains four measures. The right hand continues the melodic development with some grace notes and slurs. The left hand accompaniment includes chords and moving lines. Dynamic markings include *p* in the second measure, *pp* (pianissimo) in the third measure, and *mf* in the fourth measure.

The third system consists of four measures. The right hand features a trill in the final measure, indicated by the *tr* marking. The left hand accompaniment is consistent with the previous systems. Dynamic markings include *pp* in the second measure and *mf* in the third measure.

The fourth system contains four measures. The first measure is marked *espressivo.* The right hand has a melodic line with slurs and accents. The left hand accompaniment includes chords and moving lines. Dynamic markings include *p* and *mf* in the first measure, *p* in the third measure, and *mf* in the fourth measure.

The fifth system consists of four measures. The right hand continues the melodic line with slurs and accents. The left hand accompaniment includes chords and moving lines. Dynamic markings include *p* in the third measure and *ff.* (fortissimo) in the fourth measure.

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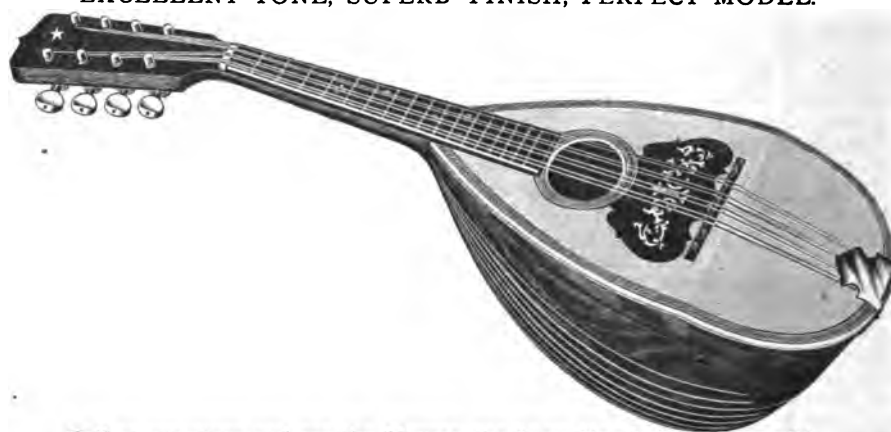
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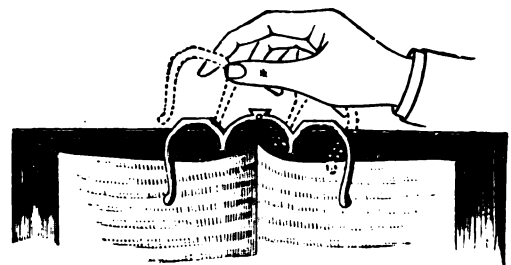
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Devoted to the Interest of the Musical Profession, and Masonic Fraternity.

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Man and his Shoes.

How much a man is like his shoes!
For instance, both a sole may lose;
Both have been tanned; both are made
tight

By cobblers; both get left and right,
Both need a mate to be complete,
And both are made to go on feet.
They both need healing, oft are sold,
And both in time will turn to mold.
With shoes the last is first; with men
The first shall be the last; and when
The shoes wear out they're mended new.
When men wear out they're men dead,
too!

They both are trod upon, and both
Will tread on others, nothing loath;
Both have their ties, and both incline,
When polished, in the world to shine;
And both peg out. Now, would you
choose

To be a man or be his shoes?

—Old Rhyme.

To answer this can be no feat.
Since both need mates to be complete,
Since both peg out; and turn to mold,
And since for use both get too old:
I'd be a man, and e'er too late
I'd think of age—and seek a mate.

Tommy: "There's a girl at our school,
mamma, they call 'Postscript.' Do you
know why?" Mamma: "No, dear." Tommy:
"Because her name is Adeline
Moore."

Prima Donna—What did you think of my
last solo? I tried to give the impression of
some one singing in the distance.

Soubrette—Well, you succeeded, it way
away off.



Marie Decca.

"THE AMERICAN JENNY LIND."



[This Bar of Music, the notes of which
spell *d, e, c, c, a*, is a reproduction of an
exquisite brooch of diamond musical notes
on a gold staff, presented to Marie Decca
in Paris.]

Marie Decca is one of the greatest of
lyric sopranos, and has sung in all the
leading cities of the world. She is called
by the best American and European musi-
cal critics "The American Jenny Lind." Not
only has her voice the remarkable
range of three octaves, reaching to the
phenomenal pitch of A natural *m. alt.*, but
her magnetism and wonderful influence
over her audience in rousing them to a
high pitch of enthusiasm, suggest the per-
sonality of the "Swedish Nightingale."

Mlle. Decca was born in Georgetown,
Ohio, and is the granddaughter of General
Thomas L. Hamer, the great soldier and
statesman, who, when a Congressman, ap-
pointed General U. S. Grant, then an un-
known lad, to West Point as a cadet.
She received her musical training in Paris,
having studied for four years under Mme.
Marchesi.

Mlle. Decca made her debut in London
at the Covent Garden Theater, and her
success was instantaneous. She was at
once engaged by Colonel Mapleson to
sing the "Queen of Night" in Mozart's
"Magic Flute," and scored a great suc-
cess. She subsequently sang for two sea-
sons with Her Majesty's Italian Opera
Company throughout Great Britain and
Ireland. Her Italian, French and English
repertoire consists of thirty-four operas,
which include "Lucia," "Sonnambula,"
"Dinorah," "Lakme," "Hamlet," "Linda,"
"Rigoletto," "Faust," "Fra Diavolo," "Il

Barbieri," "Don Pasquale," "Daughter of the Regiment," "Marriage of Figaro," (Cherubini), "Mignon" (Felina), "Masked Ball" (Oscar), "Magic Flute." She has been also very successful in concerts and festivals in England and France. Since her debut in America in concert Mlle. Decca's career has been a series of successes, and her first appearance in Boston, on February 5th, 1891, at the Operatic Festival in Music Hall, was a great triumph.

Mlle. Decca scored a remarkable success at the great Chautauqua Assembly in 1891, receiving the beautiful "Chautauqua Salute" from ten thousand people. Since then she has been engaged by the leading Chautauqua assemblies all over the country.

Mlle. Decca accompanied the famous United States Marine Band on its concert tour through the country in 1891, and the press in the leading cities spoke in high terms of her phenomenal singing. She accompanied them again in 1892 on their Western tour, and created the greatest furore in every city. Her reception on the Pacific Coast was a continuous ovation.

The Legislatures of two different States, Ohio and Kentucky, adjourned for the purpose of listening to Mlle. Decca's wonderful singing; and Verdi, the great composer, when he heard Mlle. Decca sing in Paris, enthusiastically exclaimed: "It is a voice beyond all compare."

Mlle. Decca's press notices all over the world are something wonderful, as the following, only a few of many, will show.

Marie Decca, she of the wonderful, clarion voice and queenly carriage, was more charming and tuneful than ever, if such were possible. She sang an aria from Bellini's "La Sonnambula" and "Donizetti's famous "Cavatina." Of course encores were demanded and one of those given was "Robin Adair." It is as easy for Mlle. Decca to sing as for any of the feathered songsters, and the peculiar feature of her singing is that when one is just ready to conclude that she has trilled her highest note, she tosses her head and disappoints by going two or three higher.

—*Chicago Globe.*

The event of the evening at the concert of the Philharmonic Orchestra Association was, of course, Marie Decca's singing, and before she had sung a half dozen bars her bird-like voice had its effect, and the audience sat entranced. It was Miss Decca's evening from that time on, and her Paris and London successes are not to be wondered at. She is remarkable, and the clearness and purity of her high notes, the intelligence of her phrasing and the deep beauty of expression made an impression on her auditors long to be remembered. She is fair and graceful, and has a beautiful stage presence.

After her faultless rendering of "Le Pearl du Brezil" she received a tremendous encore. In responding with a bow her eyes caught sight of about half a dozen floral tributes held up to the stage by ushers. She made a rush behind the scenes for assistance in handling them, and Prof. Reinhardt, for the next few minutes, struggled with the flowers. They were placed on the grand piano and Miss Decca then sang Eckert's Swiss "Echo Song" as an encore. This composition was written for Jenny Lind, and last night it received a beautiful and artistic rendition.

Miss Decca's second number was "Gli Auguri d'Inferno," from Mozart's "Magic Flute." This piece has a range to high F, and is full of the staccato movements. It was superbly rendered and gave ample scope to the very high range of Miss Decca's voice. She was again the recipient of beautiful floral tributes and sung

an encore, that dear old song, "Way Down Upon the Swanee River." In the singing of the composition she used the negro dialect, and the plaintive melody was never better rendered. It had a touching effect on many, as in the singing Miss Decca brought into play the sympathetic qualities of her voice. It was an artistic effort artistically executed.—*The Richmond Times.*

Over six thousand people were in attendance at yesterday's Popular Concert, every seat and available inch of standing room being occupied. Several hundred, to whom doubtful standing room could not be assured, were turned away. The reserved seats were all sold before the concert commenced. The star that drew the immense audience was Marie Decca, the American successor of Jenny Lind. Unlike any other artist, the Decca, in both her singing and personality, has a magnetism that enchants her auditors and creates a craving for more that seems never satisfied. With a flute-like voice that rivals the nightingale in purity and sweetness, and a marvelous technique to which nothing seems impossible, the Decca is today without a peer as a lyric soprano.—*The Cincinnati Commercial-Gazette.*

One of the prettiest compliments ever received by Marie Decca was paid by a little girl in Paris. She had heard the singer at her mother's house, and the next day she made this remark: "Mamma, when are you going to have the big bird come again? She sings sweeter than my canary."—*Exchange.*

ODE TO MARIE DECCA.

God speed thee! gentle songstress—with regret
We say it; 'tis a sigh thy carols earn.
We're loath to have thee spread thy wings,
and yet
There is the hopeful promise of return.
Like thee in song, may we in living learn
To strike the chords of being—full and clear—
With scorn, all life's ignoble discords spurn,
And let its sweetest music strike the ear.

Miss Decca can be addressed at "The Fanwood," 112 East 17th st., New York.

THE "CABINET MEMBER'S WIFE."—The authorship of the much-discussed "Inner Experiences of a Cabinet Member's Wife," printed in *The Ladies' Home Journal*, will be revealed in the June issue of that magazine, when the name of Anna Farquhar will appear as the author. It is surmised that the domestic experiences described in these letters were those of Mrs. W. H. H. Miller, wife of the Attorney General in President Harrison's Cabinet,—since Miss Farquhar is known to be a personal friend of the Miller family, and to have spent considerable time with them in Washington during their official residence there. The author of these letters was born and raised in Indianapolis, in neighborly relations with the Harrison and Miller families, but for ten years past she has lived a studious professional life in New York, London and Boston. She is now connected with the editorial staff of the *Boston Transcript*. In addition to her "Cabinet Member's Wife" letters she has published one novel—"A Singer's Heart"—and another one is about to be issued. She is a young woman, exceedingly clever, and only her closest friends have known her connection with the Washington letters which have attracted such wide attention.

If I Should Die To-Night.

If I should die to-night,
My friends would look upon my quiet face
Before they laid it in its final resting place,
And deem that death had left it almost fair;
And laying snow-white flowers against my hair,
Would smooth it down with careful tenderness,
And fold my hands with lingering caress,
Poor hands, so empty and so cold to-night.

If I should die to-night,
My friends would call to mind with loving thought
Some kindly deed the icy hands had wrought
Some gentle word the frozen lips had said,
Errands on which the willing feet had sped;
The memory of my selfishness and pride,
My hasty words, would all be cast aside,
And so I should be loved and mourned to-night.

If I should die to-night,
Even hearts estranged would turn once more to me
Recalling other days remorsefully;
The eyes that chill me with averted glance
Would look upon me as of yore, perchance,
And soften, in the old familiar way,
For who could war with dumb, unconscious clay?
So I might rest, forgiven of all to-night.

Oh! friends, I pray to-night,
Keep not your kisses for my dead, cold brow—
The way is lonely, let me feel them now.
Think gently of me; I am travel-worn;
My faltering feet are pierced with many a thorn,
Forgive, oh! hearts estranged; forgive, I plead!
When dreamless rest is mine I shall not need
The tenderness for which I long to-night.

—*Belle Eugenia Smith, Iowa.*

A Practical Course in Harmony and Musical Composition, by W. T. Giffe. It is confidently believed that this work will excel the many excellent books already published on this subject, for the following reasons:

1. The syllable as well as the letter construction and progression of chords is taught throughout all the departments so plainly and in so practical a manner that the reader may understand, though he be without a teacher.
2. The models for forming all chords and their progressions are so plain and practical that they are easily applied to all keys without confusion.
3. It is a practical instructor for the learner and a most valuable aid to any teacher.
4. It is thoroughly comprehensive, covering the most complex conditions by understandable statements and examples.
5. It contains a chapter on musical form, twenty-six examples of different styles of accompaniments, and many other practical, new and much-needed features in a book of this kind.

We know whereof we affirm when we assert that no book published is a peer of this work in each of the features named above. No person desiring a knowledge of harmony can afford to do without it. Bound in cloth, price \$1.00. Published by The Home Music Co., Logansport, Ind.

Karl-Parsons Recital.

Harmonie Hall has seldom held so cultivated and critical an audience as that which assembled at the recital given by Mr. Tom Karl, the celebrated tenor, and Mr. E. A. Parsons, the well known pianist and composer, in April. Mr. Karl was enthusiastically received and sang beautifully. Especially effective was his rendition of Mr. Parsons' "Ave Maria" with piano, violin and organ accompaniment. Miss Bertha Bucklin, a violinist from New York, was a great success, and Miss Clara Asher, an advanced piano pupil of Mrs. Parsons, was a surprise to her listeners, by reason of her fine touch and excellent powers of interpretation. Miss Helen Gauntlett Williams and Mr. R. A. H. Clark played the accompaniments in a most satisfactory manner.

The failure of Mrs. Ida Feuchtwanger-Asher to appear on account of illness was a source of much regret.

WIDE AWAKE PHOTOGRAPHY!

Messrs. Corbin & Konold, the portrait and landscape photographers, are receiving many compliments for the up-to-date manner in which they finished their photographic work at the recent fire: the alarm rang out at 10.20 A. M. and at 12.20 P. M. a finished picture was on exhibition. This is but one of many instances, showing not only how quickly but how well their work is done. Their increased facilities for finishing amateur work is bringing them business from all parts of the country, as the mails make it a simple matter to receive and dispatch work.

An interesting feature of the business is the flash-light interiors, making it possible to secure lasting souvenirs of the home. From the many fine samples seen, it would indicate appreciation on the part of many leading people.

Their portrait-work is artistic and reasonable in price, and consists of the newest and latest styles.

In addition to the above, they publish a fine series of views of New Haven and Yale College.

The different branches of the business is under their personal supervision, which ensures work that is guaranteed.

Their studio and work rooms are at 811 Chapel street, northwest corner of Orange.

The Elite Mandolin Instructor, by Arling Schaeffer, published by Lyon & Healy, Chicago, Ill. Price \$1.00. A good and well arranged mandolin instructor is something that has been sought after by both teachers and pupils ever since the mandolin has come into common use, and there is no other instructor for the mandolin that has quite come up to the ideal so perfectly and accurately as this new production of Arling Schaeffer. From the very first pages of the book the student begins to get a comprehensive knowledge of the instrument, and it must be a very dull pupil indeed who would not become a good mandolin player after a course of study in this work.

The book contains many excellent selections and pieces arranged for the mandolin and mandolin and guitar, with diagram showing the value of the notes, and cuts showing the position of holding the mandolin, and how to tune it, kinds of time, diagram of the finger board, and all the major and minor scales, in fact it is the cheapest and best book yet put upon the market for the mandolin, and we recommend it to all mandolin teachers and scholars.

Harmony, A Course of Study, by G. W. Chadwick, Director of the New England Conservatory of Music, Boston, Mass. Price \$2.00. This work combines, from the very beginning, the figured bass system with the harmonizing of melodies. It analyzes all the chords of the scale in the order of their relative significance, and applies them at once to the harmonizing of melodies; thus the pupil is supplied with an ever-increasing vocabulary of chords, each of which is fully analyzed, with all its progressions, before proceeding to the next. The simpler modulations are discussed early in the progress of the work, so that the student who composes a simple melody is enabled to harmonize it correctly before studying the more complex and involved harmonies of the scale.

The given exercises are musically interesting, and are of great value to the student, as a matter of notation and rhythm, while the complete tables of direct modulations, deceptive resolutions, and harmonies of the chromatic scale, are of the greatest value, especially in oral work.

In fact it may be safely asserted that the pianist or organist who thoroughly masters these tables will find himself fully equipped and prepared—as far as facility in practical modulation is concerned—for any and every emergency which may arise.

Most of the exercises have been written for pupils, during the author's long experience as a teacher.

May be had in flexible covers, for students' use; or in cloth binding. May be ordered of any music dealer, or of the publishers, the B. F. Wood Music Co., 221 Columbus avenue, Boston, Mass.

The Elite Guitar Instructor, by Arling Schaeffer, published by Lyon & Healy, Chicago, Ill. Price \$2.00. This is the best Guitar Instructor that has ever been brought to our attention, and the guitar teachers who have examined it pronounce it the most complete and satisfactory work they have ever seen. The purpose of the book is to enable those who are lovers of the guitar to become accomplished and artistic performers, and there is no other book that will do it so quickly and surely as the Elite Guitar Instructor.

The rules and instructions which are contained in the book have been examples from some of the performances of the most celebrated guitar players, and have been strengthened a great deal by the originality of the author. The author has included some of his compositions in his Instructor. A student of the guitar by a careful and simple process will be on the right road to the greatest proficiency.

Musical Messages—A Musician's Birthday Book, by Rebekah Crawford. New illustrated edition. Cloth, deckled edges. Price, \$1.25 net. G. Schirmer, New York. This is decidedly the handsomest book of its kind yet published. For every day of the year is given the name of at least one famous musician born on that day, with the place and year of birth, and, in the case of musicians already deceased, of death also. Below this is a "musical message"—either a fine bit of poetry or some appropriate prose-quotations, bearing on musical art. A blank space is left on each page for additional names. A novel and peculiarly attractive feature of the work is its embellishment by a dozen illustrative cuts of the birthplaces of celebrated men—Bach, Beethoven, Mozart, Weber, etc. An artistic red-line border decorates each page.

No prettier or more appropriate present for a musical friend could be found, as the entire make-up is consonant with refined artistic taste.

Music Buyer's Guide.

New Music published by William A. Pond & Co.

INSTRUMENTAL.

One Summer Day, two-step for piano, by Alfred Rosenberg, 50 cts.
Myrtle Waltz, for piano, by Candelario Arambula, 60 cts.

VOCAL.

Now May Again (From the "First Walpurgis Night"), Mendelssohn, 50 cts.
Wanderer's Night Song, by Hiller, 50 cts.
Departure, words by G. E. Troutbeck, music by L. Samson, 50 cts.
A Spring Morning, words by Fr. Oser, Tr. the Rev. J. Troutbeck, music by Franz Abt, 60 cts.
Our Habitation, mezzo soprano sacred solo, words by Mrs. Alina S. Metcalf, music by Mrs. Joseph F. Knapp, 50 cts.

Music published by W. F. Roehr, Topeka, Kansas.

INSTRUMENTAL.

The Euterpe March, for piano, by W. F. Roehr, 50 cts.
Queen of the Festival March, for piano, by W. F. Roehr, 50 cts.
The Lotus Club, two-step for piano, by Julius Weidling, 50 cts.
Marshall's Military Band March, for piano, by W. F. Roehr, 50 cts.

VOCAL.

Amorita, words by Samuel Minturn Peck, music by Eugene Waldo, 40 cts.
Serenade, Whisper and I Shall Hear, song with pianoforte accompaniment, words by Walter Learned, music by Wm. F. Roehr, 40 cts.

New music published by Fillmore Bros., 40 Bible House, New York City.

Fillmore's Anthem Book, No. 1, by Dr. J. B. Herbert, 20 cts. each, \$1.80 per dozen.
Fillmore's Anthem Book, No. 2, by H. P. Danks, 20 cts. each, \$1.80 per dozen.
Fillmore's Anthem Book, No. 3, by S. S. Myers, 20 cts. each, \$1.80 per dozen.
Good Tidings, Anthem, No. 157, by S. S. Myers, 10 cts.
All Power is Given Unto Me, Anthem, by J. B. Herbert, No. 158, 10 cts.
Blessing and Honor, Anthem, No. 159, by J. B. Herbert, 10 cts.
O Praise the Name of the Lord, Anthem, No. 160, by H. P. Danks, 10 cts.
The Rock That is Higher Than I, chorus, No. 161, by H. P. Danks, 10 cts.
Be Joyful in The Lord, chorus, No. 162, by H. P. Danks, 10 cts.
Towne's Enunciator, or the Choir Companion, No. 163, by T. M. Towne, 10 cts.
Sing a Loud Hosanna, chorus, No. 164, by S. S. Myers, 10 cts.
Behold, God is My Salvation, chorus, No. 165, by S. S. Myers, 10 cts.
Sing, O Sing ALOUD, chorus, No. 166, by S. S. Myers, 10 cts.
Come Thou Fount of Every Blessing, chorus, by S. S. Myers, 10 cts.

Music published by the Brokaw Music Publishing Co., St. Joseph, Missouri.

We are Coming, Uncle Billy, Ten Hundred Thousand Strong, words by Karl Wakorb, music by H. O. Wheeler, 50 cts.

INSTRUMENTAL.

Love Thoughts Waltz, by Arthur Pryor, 50 cts.
The Gridiron March and Two-Step, by Arthur Pryor, 50 cts.
The Military Maiden March and Two-Step, by H. O. Wheeler, 50 cts.
Imogen Waltzes, by H. O. Wheeler, 60 cts.



The Veteran's Lament.

BY BRO. ROB MORRIS.

There's tenfold Lodges in the land,
Than when my days were few;
But none can number such a band,
The wise, the bright, the true.
As stood around me on that night
When first I saw the Mystic Light,
Full fifty years ago.

There's Brother-love and Brother-aid,
Where'er the Craft is known;
But none like that whose twinings made
The mighty chain that's gone—
Ah, none like that which bound my soul
When first my eyes beheld the goal
Full fifty years ago.

There's emblems green to deck the bed
Of Masons where they rest,
But none like those we used to spread
Upon the Mason's breast,
When, yielding up to death, they fell,
Who battled with the monster well,
Full fifty years ago.

Oh, how my heart is kindled now,
When round me meet again
The shadows of the noble few
Who formed the mystic train,
In which my feet were proud to tread,
When through admiring crowds we sped,
Full fifty years ago.

They're fled, that noble train—they're gone,
Their last procession's o'er—
And I am left to brood alone,
Ere, I, too, leave the shore;
But while I have a grateful tear,
I'll praise the bright ones that were here,
Full fifty years ago.

An incident of the history of Masonry in our own land is the avidity with which Mormons would avail themselves of its rights and privileges. In 1842, the Grand Master of Illinois granted a dispensation for a Lodge at Nauvoo. In 149 days the Lodge had made 286 Masons, averaging nearly six degrees per day for every day. They were advised to go slow and divide up their work. Dispensations were issued to two more Lodges there. We may suppose it was on the principle that business was "rushing." The new Lodges received petitions, and acted on them the same day, and initiated the candidates the next day. The records show that those three Lodges made 1,500 Masons in one year. The Grand Lodge of Illinois refused to grant them charters, and revoked their dispensations; but the Mormons were never very law-abiding, and they went on making Masons just the same, without authority. The Grand Lodge suspended all connection with the Lodges, and notified all the Grand Lodges of the United States of the facts. Illinois soon became too hot for the Mormons, however, and they departed. We presume the Lodges went along. When Masonry was legitimately established in Utah twenty years later, by authority of the Grand Lodge of Nevada, the Mormons would fain visit the Lodges, and the Grand Master of Nevada was asked for instructions as to their rights. His decision was that Mormons were living in violation of the laws of the land—which is a Masonic offense—and that they should not be allowed the privilege of visitation. His decision was afterward sustained by the Grand Lodge of Nevada.

—The Trestle Board.

Ancient Freemasonry in Egypt.

The following is an extract from a New York daily of 1880, in regard to the foundation of Cleopatra's Needle, transported from Egypt and erected in the American metropolis. We do not remember having before seen it in a Masonic publication, and therefore reproduce it.

With respect to the Masonic discoveries under the obelisk, it is a fact on removing the pedestal of the obelisk there were found:

First—A Mason's square of red syenite, the long section being 8 feet and 6 inches long, 17 inches broad, 25 inches thick, and the short section measuring from the outer angle 4 feet 3 inches by 20 inches. The Mason's square is near the northeast corner of the foundation, parallel with the easterly side of the foundations.

Second—A pure white stone, representing an apron, and situated under the end of the short section.

Third—Under the apron a perfect altar of red granite.

Fourth—Toward the corner of the foundations, opposite the angle of the Mason's square, that is, toward the south-easterly corner of the foundations, is a red granite altar.

Fifth—Between the two altars a Mason's spoon-shaped iron trowel, of ordinary size, totally oxidized, in all five emblems, each in its proper position. They rest on a foundation of yellowish drab limestone.

Surrounding the foundations on all sides, and forming part of it, are three steps, all of stone. The foundation together with the steps were bound firmly together, and very well preserved, in iron cased in lead.

Other stones in the foundations bear curious marks and cuttings, not hieroglyphics, which may be masonic, but none here are able to decide. All the stones in the foundation will be replaced in New York exactly as they were discovered.

Dr. Fanton, a highly instructed Mason, has finished a careful examination of the foundations of the obelisk, and confirms Lt. Commander Gorringer's discovery of masonic emblems, which establish the relations of many Egyptian monuments. Dr. Fanton declares that the Hiram version of Masonry as having originated with the construction of Solomon's Temple, is disproved by the revelations of the foundations of the obelisk. The masonic emblems of life and the sun, beyond doubt are identical with those upon the monument of the Egyptian god Osiris. This proves that Masonry originated with the construction of the pyramids, or at least with a far remoter period than the construction of the obelisk. The number of blocks comprising the foundations, as well as their condition and arrangement, indicates that the ancients were familiar with the higher degrees of Masonry, at least as high as the eighteenth degree. Many peculiar emblems, not understood by Lt. Commander Gorringer, were fully explained by Dr. Fanton from a Masonic point of view. This discovery furnishes a clue to other important discoveries, not only under the fallen obelisks, but also in other parts of Egypt, rendering probable a solution of the mystery of the construction of the pyramids. Among the discoveries was a perfect cube, and also emblems of all Masonic institutions. Lt. Commander Gorringer, who is a member of the Masonic fraternity, entirely approves of Dr. Fanton's explanation.

—Canadian Craftsman.

Masonry is a peculiar system of morality veiled in allegory and illustrated by symbols, and from all countries, from the cave temples of India to the wondrous ruins of Chaldea, Assyria, Greece, Rome and the valley of the Nile, we can trace the symbology of ancient craft Masonry. There are to be found, at the present day, in all those countries, monuments and ruins of temples that are covered with signs, symbols and hieroglyphical inscriptions that prove, beyond the shadow of a doubt, that our glorious Order originated in the "Land of the Vedas," and was cradled in Egypt on the banks of the Nile, and the evidences in this extremely interesting valley demonstrate that our ancient brethren were not only speculative, but practical operative Masons, who possessed a far greater knowledge of the mechanical arts and sciences than we do to-day, otherwise they could never have built such stupendous fabrics or carried across the Libyan desert the enormous blocks of stone to build their temples in which to practice their esoteric teachings, so as to perpetuate the rites and ceremonies of our glorious Order, as well as to celebrate and exalt the Most High God. The Supreme Architect of the Universe and all those who believe in this Supreme Architect of the Universe and the reincarnation of the Spirit can unite in the Masonic fold upon the level and the true points of fellowship that unites and binds us all in fraternal bonds of love, teaching to each and every one the glory of the Fatherhood of God and the brotherhood of man, helping all who see the Light to lead higher and purer lives, so that in mingling with the outer world they may demonstrate to their fellow man that Masonic teachings engender a love of morality, virtue and truth.

—Canadian Craftsman.

The Masonic Home of Ohio cost \$170,000. It has all the modern conveniences and contains fifty-four inmates, eight of whom are old ladies, twenty-seven old brethren and the balance children. Its capacity when full is 150. It has been open about one year.

The Masons of Washington will soon begin the erection of a temple to cost \$500,000. The structure will occupy 15,000 square feet of land in the business portion of the city.

Brother, if you are appointed on a committee to investigate the character and standing of an applicant for membership, either decline to serve and give your reasons therefor, or do your whole duty. It is no excuse for you to say that you have not had time to investigate and must depend upon the "say so" of the recommender or the word of a fellow committeeman. You have no right to shirk and leave all to your fellows; you should know of your own knowledge the standing of the applicant. The lodge depends upon what you say and either rejects or elects. Duty illy performed has let many a person in the Order who has been a curse and burden. Do your duty fully and fearlessly.—Masonic Chronicle.

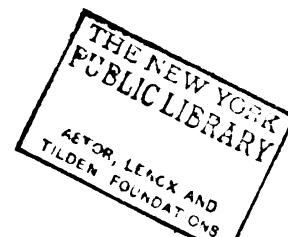
Each one of us is bound to make the little circle in which he lives better and happier. Each one of us is bound to see that out of that small circle the widest good may flow. Each one of us may have fixed in his mind the thought that out of a single household may flow the influences that shall stimulate the whole commonwealth and the whole civilized world.

—Dean Stanley.

Solomon Lodge, Savannah, Ga., has a Bible on which is the presentation subscription of Gen. James Oglethorpe, in his own hand, dated 1733, and for which the lodge has refused an offer of \$10,000.

BOY AND GIRL.

SONG AND REFRAIN.



FRANK COLLINS.

Tempo di valse.

1. One lit - tle boy and
2. That lit - tle boy and

one lit - tle girl,
that lit - tle girl,

Dream - ing of fair - y lands,
Now are a grown - up pair!

Roam - ing to -
Life has its

geth - er, Swing - - ing our hands. Nev - er too
 chan-ges, Ours had its share. Nev - er a -

fond of go - ing to school, Rath - er fond of play; Life was
 gain to wan - der from school; We have learn'd it all. Two lit-tle

full of sun - shine Day af - ter day. . . .
 tots no long - er, Man and woman tall. . . .

Refrain.

You were my sweet - heart then, you know, Proud-est that e'er was seen, . . .

mf

All the wide world be-long'd to us, We were the king and queen; . . .

"Plen - ty of gold" we made be-lieve; You were the cost - ly pearl!

p

Two lit - tle mischiefs, so hap-py to-geth-er, When we were boy and girl.

a tempo.

rit. *a tempo.* *p*

ROWING.

SONG.

Words by NELLA.

Music by HENRY PARKER.

Andante Moderato.

ten.

Piano.

mf *f* *rit.*

p

1. Stead - i - ly row - ing a - gainst the tide, Slow - ly but cheer - i - ly row - ing,
 2. Mer - ri - ly row - ing with wind and tide, Bright is the sky that's o'er us,

p

Skies growing dark and the riv - er wide, Au - tumn winds are blow - ing. Thus down the riv - er of
 Sun - lit the banks on the riv - er's side, All the world's be - fore us. Oh! life is ea - sy when

p ten.

dolce.

cres.

rit.

Life we go, Spite of the shadows di - vin - ing, Tho'gainst the wind and the tide we row, The
 day by day, Fortune her smile be - stow - ing, We row our boat on the pleasant way, The

ten. *cres.* *rit.*

a tempo.

star of hope is shin - ing.
way the stream is flow - ing.

f a tempo.

p Cantabile.

cres.

Ped.

meno mosso.

Keeping our course tho' the boats we meet, On with the tide are drift - ing,
Read-y with word of good cheer for those, Who with true hearts en - deav - or

p sost.

p con espress.

cres.

ritenuto.

Tho' in - to shadows we row, while they Pass where the clouds are lift - ing.
Still to row on tho' the riv - er flows, Chang-ing its tide for - ev - er.

p

cres.

colla voce.

dim.

Allegretto.

Row - ing, Row - ing, Down the stream we go,.... Bravely meeting wind and tide,

cres.

cres.

f con moto.

Changing ebb and flow.... Row - ing, Row - ing, Be it fast or slow,...

cres. On-ward still our course we keep, Rowing as we go..... *f 1st. rit.*

cres. *f* *ten.* *f con spirito.*

Ped. * *Ped.* * *Ped.* *

dim. *p molto rit.*

Ped. *

f 2d. rit. Rowing as.... we go..... *ff*

ten. *f colla voce.* *f* *ff* *accell.* *ff*

Ped. * *Ped.* *

To my Pupil, Miss REGINA CARROLL, Pittsburgh, Pa.

REGINA MARCH.

By M. P. NEVES.

The musical score consists of five systems of piano accompaniment, each with a treble and bass clef staff. The first system is marked *Moderato* and *mf*. The second system features a triplet in the treble staff. The third system is marked *p* and *dolce*. The fourth system is marked *cres.*. The fifth system is marked *pp*. The score includes various musical notations such as slurs, accents, and dynamic markings.



The Veteran's Lament.

BY BRO. ROB MORRIS.

There's tenfold Lodges in the land,
Than when my days were few;
But none can number such a band,
The wise, the bright, the true.
As stood around me on that night
When first I saw the Mystic Light,
Full fifty years ago.

There's Brother-love and Brother-aid,
Where'er the Craft is known;
But none like that whose twinings made
The mighty chain that's gone—
Ah, none like that which bound my soul
When first my eyes beheld the goal
Full fifty years ago.

There's emblems green to deck the bed
Of Masons where they rest,
But none like those we used to spread
Upon the Mason's breast.
When, yielding up to death, they fell,
Who battled with the monster well,
Full fifty years ago.

Oh, how my heart is kindled now,
When round me meet again
The shadows of the noble few
Who formed the mystic train,
In which my feet were proud to tread,
When through admiring crowds we sped,
Full fifty years ago.

They're fled, that noble train—they're gone.
Their last procession's o'er—
And I am left to brood alone.
Ere, I, too, leave the shore:
But while I have a grateful tear,
I'll praise the bright ones that were here,
Full fifty years ago.

An incident of the history of Masonry in our own land is the avidity with which Mormons would avail themselves of its rights and privileges. In 1842, the Grand Master of Illinois granted a dispensation for a Lodge at Nauvoo. In 149 days the Lodge had made 286 Masons, averaging nearly six degrees per day for every day. They were advised to go slow and divide up their work. Dispensations were issued to two more Lodges there. We may suppose it was on the principle that business was "rushing." The new Lodges received petitions, and acted on them the same day, and initiated the candidates the next day. The records show that those three Lodges made 1,500 Masons in one year. The Grand Lodge of Illinois refused to grant them charters, and revoked their dispensations; but the Mormons were never very law-abiding, and they went on making Masons just the same, without authority. The Grand Lodge suspended all connection with the Lodges, and notified all the Grand Lodges of the United States of the facts. Illinois soon became too hot for the Mormons, however, and they departed. We presume the Lodges went along. When Masonry was legitimately established in Utah twenty years later, by authority of the Grand Lodge of Nevada, the Mormons would fain visit the Lodges, and the Grand Master of Nevada was asked for instructions as to their rights. His decision was that Mormons were living in violation of the laws of the land—which is a Masonic offense—and that they should not be allowed the privilege of visitation. His decision was afterward sustained by the Grand Lodge of Nevada.

—The Trestle Board.

Ancient Freemasonry in Egypt.

The following is an extract from a New York daily of 1880, in regard to the foundation of Cleopatra's Needle, transported from Egypt and erected in the American metropolis. We do not remember having before seen it in a Masonic publication, and therefore reproduce it.

With respect to the Masonic discoveries under the obelisk, it is a fact on removing the pedestal of the obelisk there were found:

First—A Mason's square of red syenite, the long section being 8 feet and 6 inches long, 17 inches broad, 25 inches thick, and the short section measuring from the outer angle 4 feet 3 inches by 20 inches. The Mason's square is near the northeast corner of the foundation, parallel with the easterly side of the foundations.

Second—A pure white stone, representing an apron, and situated under the end of the short section.

Third—Under the apron a perfect altar of red granite.

Fourth—Toward the corner of the foundations, opposite the angle of the Mason's square, that is, toward the south-easterly corner of the foundations, is a red granite altar.

Fifth—Between the two altars a Mason's spoon-shaped iron trowel, of ordinary size, totally oxidized, in all five emblems, each in its proper position. They rest on a foundation of yellowish drab limestone.

Surrounding the foundations on all sides, and forming part of it, are three steps, all of stone. The foundation together with the steps were bound firmly together, and very well preserved, in iron cased in lead.

Other stones in the foundations bear curious marks and cuttings, not hieroglyphics, which may be masonic, but none here are able to decide. All the stones in the foundation will be replaced in New York exactly as they were discovered.

Dr. Fanton, a highly instructed Mason, has finished a careful examination of the foundations of the obelisk, and confirms Lt. Commander Goringe's discovery of masonic emblems, which establish the relations of many Egyptian monuments. Dr. Fanton declares that the Hiram version of Masonry as having originated with the construction of Solomon's Temple, is disproved by the revelations of the foundations of the obelisk. The masonic emblems of life and the sun, beyond doubt are identical with those upon the monument of the Egyptian god Osiris. This proves that Masonry originated with the construction of the pyramids, or at least with a far remoter period than the construction of the obelisk. The number of blocks comprising the foundations, as well as their condition and arrangement, indicates that the ancients were familiar with the higher degrees of Masonry, at least as high as the eighteenth degree. Many peculiar emblems, not understood by Lt. Commander Goringe, were fully explained by Dr. Fanton from a Masonic point of view. This discovery furnishes a clue to other important discoveries, not only under the fallen obelisks, but also in other parts of Egypt, rendering probable a solution of the mystery of the construction of the pyramids. Among the discoveries was a perfect cube, and also emblems of all Masonic institutions. Lt. Commander Goringe, who is a member of the Masonic fraternity, entirely approves of Dr. Fanton's explanation.

—Canadian Craftsman.

Masonry is a peculiar system of morality veiled in allegory and illustrated by symbols, and from all countries, from the cave temples of India to the wondrous ruins of Chaldea, Assyria, Greece, Rome and the valley of the Nile, we can trace the symbolism of ancient craft Masonry. There are to be found, at the present day, in all those countries, monuments and ruins of temples that are covered with signs, symbols and hieroglyphical inscriptions that prove, beyond the shadow of a doubt, that our glorious Order originated in the "Land of the Vedas," and was cradled in Egypt on the banks of the Nile, and the evidences in this extremely interesting valley demonstrate that our ancient brethren were not only speculative, but practical operative Masons, who possessed a far greater knowledge of the mechanical arts and sciences than we do to-day, otherwise they could never have built such stupendous fabrics or carried across the Libyan desert the enormous blocks of stone to build their temples in which to practice their esoteric teachings, so as to perpetuate the rites and ceremonies of our glorious Order, as well as to celebrate and exalt the Most High God. The Supreme Architect of the Universe and all those who believe in this Supreme Architect of the Universe and the reincarnation of the Spirit can unite in the Masonic fold upon the level and the true points of fellowship that unites and binds us all in fraternal bonds of love, teaching to each and every one the glory of the Fatherhood of God and the brotherhood of man, helping all who see the Light to lead higher and purer lives, so that in mingling with the outer world they may demonstrate to their fellow man that Masonic teachings engender a love of morality, virtue and truth.

—Canadian Craftsman.

The Masonic Home of Ohio cost \$170,000. It has all the modern conveniences and contains fifty-four inmates, eight of whom are old ladies, twenty-seven old brethren and the balance children. Its capacity when full is 150. It has been open about one year.

The Masons of Washington will soon begin the erection of a temple to cost \$500,000. The structure will occupy 15,000 square feet of land in the business portion of the city.

Brother, if you are appointed on a committee to investigate the character and standing of an applicant for membership, either decline to serve and give your reasons therefor, or do your whole duty. It is no excuse for you to say that you have not had time to investigate and must depend upon the "say so" of the recommender or the word of a fellow committeeman. You have no right to shirk and leave all to your fellows; you should know of your own knowledge the standing of the applicant. The lodge depends upon what you say and either rejects or elects. Duty illy performed has let many a person in the Order who has been a curse and burden. Do your duty fully and fearlessly.—*Masonic Chronicle*.

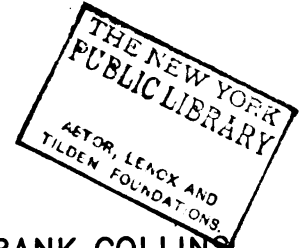
Each one of us is bound to make the little circle in which he lives better and happier. Each one of us is bound to see that out of that small circle the widest good may flow. Each one of us may have fixed in his mind the thought that out of a single household may flow the influences that shall stimulate the whole commonwealth and the whole civilized world.

—Dean Stanley.

Solomon Lodge, Savannah, Ga., has a Bible on which is the presentation subscription of Gen. James Oglethorpe, in his own hand, dated 1733, and for which the lodge has refused an offer of \$10,000.

BOY AND GIRL.

SONG AND REFRAIN.



FRANK COLLINS.

Tempo di valse.

mf

- 1. One lit - tle boy and
- 2. That lit - tle boy and

one lit - tle girl, Dream - ing of fair - y lands. Roam - ing to -
 that lit - tle girl, Now are a grown - up pair! Life has its

geth - er, Swing - - ing our hands. Nev - er too
 chan-ges, Ours had its share. Nev - er a -

fond of go - ing to school, Rath - er fond of play; Life was
 gain to wan - der from school; We have learn'd it all. Two lit-tle

full of sun - shine Day af - ter day. . . .
 tots no long - er, Man and woman tall. . . .

Refrain.

You were my sweet - heart then, you know, Proud-est that e'er was seen, . . .

mf

All the wide world be-long'd to us, We were the king and queen; . . .

"Plen - ty of gold" we made be-lieve; You were the cost - ly pearl!

p

Two lit - tle mischiefs, so hap-py to-geth-er, When we were boy and girl.

a tempo.

rit. *a tempo.* *p*

ROWING.

SONG.

Words by NELLA.

Music by HENRY PARKER.

*Andante Moderato.**ten.*

Piano.

mf *f* *rit.*

p

1. Stead - i - ly row - ing a - gainst the tide, Slow - ly but cheer - i - ly row - ing,
2. Mer - ri - ly row - ing with wind and tide, Bright is the sky that's o'er us,

p *mf*

Skies growing dark and the riv - er wide, Au - tumn winds are blow - ing. Thus down the riv - er of
Sun - lit the banks on the riv - er's side, All the world's be - fore us. Oh! life is ea - sy when

p ten.

dolce. *cres.* *rit.*

Life we go, Spite of the shadows di - vin - ing, Tho'gainst the wind and the tide we row, The
day by day, Fortune her smile be - stow - ing, We row our boat on the pleasant way, The

ten. *cres.* *rit.*

a tempo.

star of hope is shin - ing.
way the stream is flow - ing.

f a tempo. *p Cantabile.* *cres.*

*Ped.**meno mosso.*

Keeping our course tho' the boats we meet, On with the tide are drift - ing,
Read-y with word of good cheer for those, Who with true hearts en - deav - or

p sost.

*p con espress.**cres.**ritenuto.*

Tho' in - to shadows we row, while they Pass where the clouds are lift - ing.
Still to row on tho' the riv - er flows, Chang-ing its tide for - ev - er.

p *cres.* *colla voce.* *dim.*

*Allegretto.**cres.*

Row - ing, Row - ing, Down the stream we go.... Bravely meeting wind and tide,

p *cres.*

f con moto.

Changing ebb and flow.... Row - ing, Row - ing, Be it fast or slow,...

cres.

f Ist. rit.

On-ward still our course we keep, Rowing as we go.....

ten.

cres.

f con spirito.

Ped. * *Ped.* * *Ped.* *

dim.

p molto rit.

Ped. *

f 2d. rit.

ff

Rowing as.... we go.....

ten.

f colla voce.

f

ff

accel.

ff

Ped. * *Ped.* *

To my Pupil, Miss REGINA CARROLL, Pittsburgh, Pa.

REGINA MARCH.

By M. P. NEVES.

The musical score consists of five systems of piano accompaniment, each with a treble and bass clef. The first system is marked *Moderato* and *mf*. The second system features a triplet in the right hand. The third system is marked *p dolce*. The fourth system is marked *cres.*. The fifth system is marked *pp*. The score includes various musical notations such as slurs, accents, and dynamic markings.

The first system of musical notation for Regina March. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music features a melodic line in the treble and a harmonic accompaniment in the bass. There are dynamic markings such as *mf* and *rit.* throughout the system.

The second system of musical notation for Regina March. It continues the piece with similar melodic and harmonic textures. A dynamic marking of *mf* is present at the beginning of the system.

The third system of musical notation for Regina March. It includes a dynamic marking of *rit.* (ritardando) in the latter part of the system.

The fourth system of musical notation for Regina March. It features a dynamic marking of *pp* (pianissimo) at the beginning.

The fifth system of musical notation for Regina March, concluding the piece. It features a final melodic flourish in the treble and a corresponding harmonic accompaniment in the bass.

The first system of musical notation for the Regina March, measures 1-4. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#). The first measure is marked *mf*. The second measure contains a *f* dynamic marking. The third and fourth measures also contain *f* dynamic markings. The bass line features a rhythmic pattern of eighth notes with asterisks indicating specific articulation or performance instructions.

The second system of musical notation, measures 5-8. It continues the grand staff notation. The fifth measure has a *f* dynamic marking. The sixth measure features a triplet of eighth notes in the treble staff, indicated by a '3' above the notes. The seventh and eighth measures are marked *pp*. The bass line continues with its rhythmic pattern and asterisks.

The third system of musical notation, measures 9-12. The key signature changes to two sharps (F# and C#). The ninth measure is marked *cres.*. The tenth measure has a triplet of eighth notes in the treble staff. The eleventh and twelfth measures are marked *cres.*. The bass line continues with its rhythmic pattern and asterisks.

The fourth system of musical notation, measures 13-16. The key signature returns to one sharp (F#). The thirteenth measure is marked *p*. The fourteenth measure is marked *pp*. The fifteenth and sixteenth measures are marked *pp*. The bass line continues with its rhythmic pattern and asterisks.

The fifth system of musical notation, measures 17-20. The key signature is two sharps (F# and C#). The seventeenth measure is marked *cres.*. The eighteenth measure is marked *p*. The nineteenth and twentieth measures are marked *p*. The bass line continues with its rhythmic pattern and asterisks.

Regina March.

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HIDING FROM PAPA.

SONG AND REFRAIN.

Words and Music by I. H. WHITMAN.

Author of "Another takes our place."

Moderato.

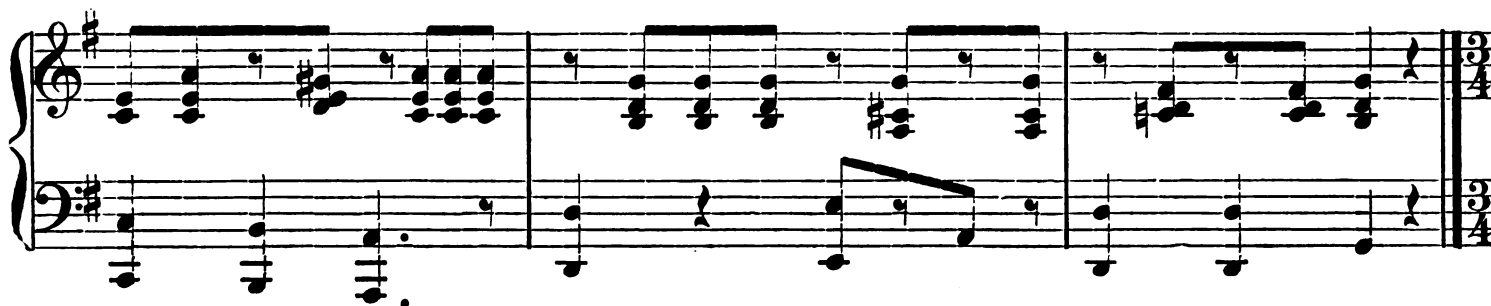
Con Espressione.

1. At eve - ning, when the day is done, What joy for me in store, I
 2. Now gai - ly flit - ting here and there, She goes with ea - sy grace, Be
 3. As years go by and she in turn A moth - er's cares may claim, May

know my precious lit - tle one Will meet me at the door; Her ro - sy lit - tle arms she'll twine A -
 hind a so - fa or a chair, She hides her laughing face; Her sweet voice fills our home with glee, How
 all her lit - tle treasures learn This ear - ly childish game; And when, as evening shadows fall, They



round my neck so tight,—“I fink now, dar-ling pa - pa mine, I’ll have some fun to - night.”
 mer - ri - ly it rings, As dan - cing light and cheer - i - ly, In child - ish tones she sings.
 gath - er at her side, She’ll tell them how she used to call, For this is what she cried:



REFRAIN.



Hid - ing from pa - pa, Hid - ing from mam-



ma, Gai - ly dan - cing, bright eyes glan - cing,



Hiding from papa.

Brim - ming o'er with glee; . . . Hid - ing from pa - pa, . . .

. . . Hid - ing from mam - ma, . . . Household treas - ure,

sweet - est pleas - ure Cen - ters ev - er in thee. . . .

Hiding from papa.

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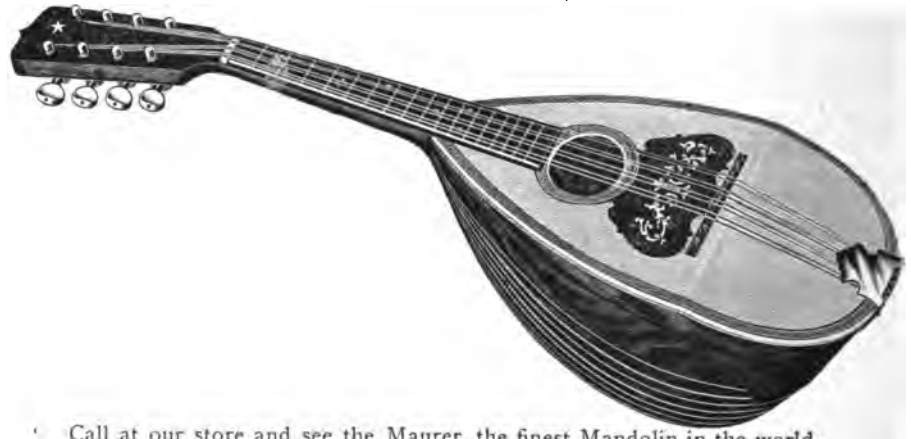
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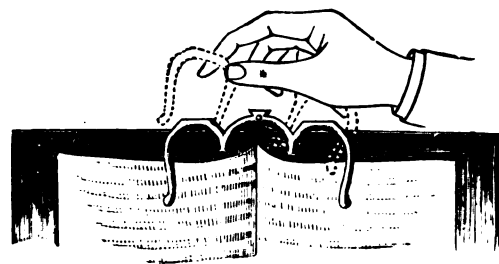
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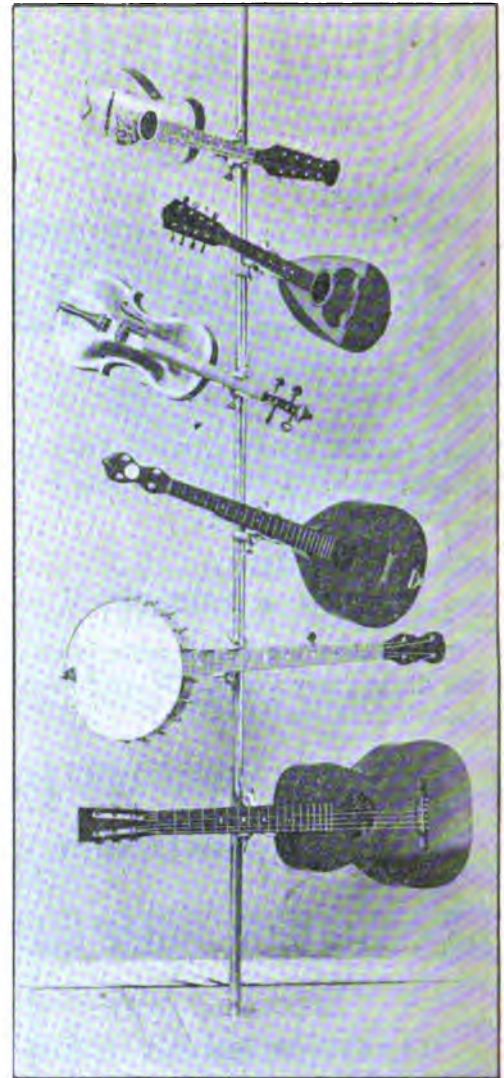
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Musical Journal



Devoted to the Interest of the Musical Profession, and Masonic Fraternity.

VOL. XXXI.

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No. 11.

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The Hand that Rocks the Cradle.

Blessing on the hand of woman!
Angels guard her strength and grace;
In the cottage, palace, hovel!
O, no matter where the place!
Would that never storms assailed it;
Rainbows ever gently curled;
For the hand that rocks the cradle
Is the hand that rules the world.

Infancy's the tender fountain;
Power may with beauty flow,
Mothers first to guide the streamlet,
From them souls unresting grow.
Growing on for good or evil,
Sunshine streamed or darkness hurled;
For the hand that rocks the cradle .
Is the hand that rules the world.

Women, how divine your mission
Here upon our natal sod;
Keep, O keep the young heart open
Always to the breath of God!
All true trophies of the ages
Are from mother love impeared;
For the hand that rocks the cradle
Is the hand that rules the world.

Blessings on the hand of women!
Fathers, sons and daughters cry,
And the sacred song is mingled
With the worship of the sky—
Mingled where no tempest darkens,
Rainbows evermore are curled!
For the hand that rocks the cradle
Is the hand that rules the world.
—William Ross Wallace.



Clarence L. Partee,

OF KANSAS CITY, MO.

Mr. Clarence L. Partee of Kansas City, Mo., the subject of this sketch, is one of the most prominent figures of the day in the banjo, mandolin and guitar world, and has, moreover, risen from obscurity to a

position of eminence in his field of work attained by few, if any. His advancement has been due entirely to his own efforts, combined with study and natural ability. Mr. Partee was born in Concord, N. C.,

of a wealthy Southern family, January 20th, 1864, and is therefore a little more than thirty-four years of age. His parents suffered severe financial reverses during the Civil War, losing practically all their property; and being left an orphan before he was fourteen years of age, he was thrown entirely upon his own resources.

Having studied music since childhood, he decided to take up the study of the banjo with a view of becoming a professional, and shortly afterwards he removed to Chicago, where he enjoyed every facility for pursuing his studies. For several years he was connected with the banjo manufactory of J. B. Schall, (at that time the most celebrated factory in the country,) in the capacity of instructor, and while there he was constantly thrown in contact with, and enjoyed the friendship of all the great banjo artists of the time, including E. M. Hall and many others. This practical schooling was of great benefit to him and furnished the foundation for his future development. It was at this time that he began also the study of the guitar, and later the mandolin, when it was first introduced in this country.

After severing his connection with the factory he traveled for a considerable time as a concert soloist, but has devoted nearly all his time to teaching the stringed instruments, composing and publishing music for more than sixteen years in Chicago, Cincinnati, St. Louis, Omaha and Kansas City, where he finally located eight years ago. Many teachers and stage favorites of the day received their instruction from him.

Mr. Partee has composed and arranged a large number of selections for the banjo, mandolin and guitar, all of which have been successful, and is the author of several books of unusual merit; among these may be mentioned the "American Conservatory Banjo Method" and "Practical Hints" on Modern Banjo and Mandolin Playing, which have sold largely. His latest works, "American Conservatory" Mandolin and Guitar Methods are now in press and will no doubt be in demand by progressive teachers everywhere.

Mr. Partee's greatest achievement, however, was the establishment, four years ago, of *The Cadenza*, the first legitimate, high class magazine devoted to the interests of the profession he represents and players at large of the banjo, mandolin and guitar. This music magazine is subscribed for by players in all English-speaking countries, including England, Australia and the South African colonies. Previous to the appearance of *The Cadenza* the literary standard of publications of this character was not commendable, said publications being used principally to advertise the proprietor's merchandise to the exclusion of everything else, or to vilify his competitors. Mr. Partee has earned the lasting gratitude of the profession by changing all this. *The Cadenza* is a journal of pure, clean, literary tone and great educational value, and has set a standard which

the others have been obliged to follow or lose their patronage entirely; by this means he has not only improved the moral standard of such publications, but has earned a greater respect for his profession than it formerly possessed.

Mr. Partee has devoted his life to the advancement of the banjo, mandolin and guitar as legitimate musical instruments (particularly the banjo) and has certainly done more for those instruments than any man in the Western country. The educational value of his publication can not be overestimated.

Thus it will be seen that with Mr. Partee's long experience and varied accomplishments as teacher, performer, composer, author, editor and publisher, it is small wonder that his efforts have been recognized and that his name and works are known throughout two continents.



Miss Jennie Dutton.

There are many sopranos of varying degrees of worth, yet Miss Jennie Dutton is one of the few whose vocal attainments and pleasing personality place her among the foremost singers in America. She possesses a splendid voice of considerable range and power, but the chief beauty of her singing is the artistic graduation of light and shade which invests every note she utters, while that always-to-be-desired distinct enunciation is particularly evident in all her work, be it French, German or English.

Miss Dutton is an American, having first seen the light of day in the old Bay State. Her father was a violinist of considerable skill and her mother was a choir singer of local fame, thus it was quite natural their daughter should be well instructed musically. For two years Miss Dutton was trained by Mme. Rudersdorf, at the end of which time she went abroad, where she studied with Vanuccini, Wm. Shakespeare, and later studied Schumann and Rubenstein songs with Georg Henschel. She sang in many concerts and recitals in London, Paris and Berlin, with great success, so that upon returning to this country it was quite in the natural order of events that she should appear as soloist with such

organizations as the Chicago Beethoven Society under Carl Wolfsohn, the Milwaukee Musical Society and the Brooklyn Philharmonic. While in Chicago, Miss Dutton was the soprano soloist of Grace Church, and later of Trinity Episcopal Church. When she went to New York a few years ago, she was at once made the soloist at the Fifth Avenue Baptist Church, where she remained five years, and later held the same position at the Brick Church. A short time ago Miss Dutton decided to give up church work and devote herself to concert work, for which she is in demand. In April, at the Waldorf-Astoria, Miss Dutton gave a delightful and very successful *Musicalé*, assisted by Miss Littlehales, 'cellist, Mr. Lavin, tenor, and Mr. Reinhold Herman, piano. Miss Dutton has sung with Walter Damrosch's orchestra and toured the West with the late Edouard Remenyi. At the World's Fair she sang with Theodore Thomas' orchestra with great success. Some idea of her ability may be gained from the following partial list of works she has sung frequently: "The Loreley," Mendelssohn; "Stabat Mater," Rossini; "The Pilgrimage of the Rose," Schumann; "Elijah," "Messiah," "Creation," "St. Paul," "The Lay of the Bell," Bruch; "Odysseus," Bruch; "St. Ursula," "Rose Maiden," and "Sleeping Beauty," Cowen; "The Light of Asia," "Eve," Massenet; "The Holy City," Gaul; "Der Raut der Sabinerinnen," "Constantin," "Paradise Lost," Rubenstein; Judas Maccabeus," Handel; "Daughter of Jairus," "Spectre's Bride," Dvorak; "The Lyre and The Harp," St. Saens; "Hymn of Praise," Mendelssohn.

Miss Dutton has a delightful apartment overlooking Central Park and the view from her windows is particularly lovely. There is an atmosphere of artistic refinement surrounding this talented woman which assures one of her broad-minded reasoning on all subjects connected with her art. Her circle of friends is very large and includes the best people both socially and among musicians. Mary Knight Wood has just dedicated a new song to Miss Dutton, called "At Dawn," the words of which are by Celia Thaxter. Wherever this has been sung it has received warm praise for both singer and composer.

Miss Dutton has been asked to sing at the Trans-Mississippi Exposition at Omaha, Neb., where she goes the last of June. Next season will give concert-goers more opportunities of hearing this talented singer.

A choir, after a fine musical effort, was surprised to hear the preacher announce as his text: "When the uproar had ceased."

Thompson says he would like to be buried with a brass band."

"So? I know the band, too, that I would like to see buried with him."

Book Notices.

Among all the literary publications at a moderate price, those published by Geo. Munro's Sons, 17 Vandewater st., New York, in their Seaside and Laurel Libraries, are without any question the best works and by the best authors of any publications issued in the country at the remarkably low price of 25 cents a volume. They are all printed on good paper with attractive titles and comprehensive illustrations.

Among the recent publications issued by this well-known house are: Paul, a Sketch from Life, by Victoria Cross; The Triumph of Death, by Gabrielle D'Annunzio, in the Seaside Library, and The Story of a Passion, by Chas. Gavice, in the Laurel Library. These authors are well-known and attractive writers, and the readers of this Journal will find in these new publications something that will entertain and instruct them fully as well as any other books that might cost them a great deal more.

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IN HONOR OF THE PRESIDENT.—President McKinley is to be given the unique distinction of having a number of a wom-

an's magazine named for him and prepared in his honor. The July issue of *The Ladies' Home Journal* is to be called "The President's Number." It will show the President on horseback on the cover, with the President's new "fighting flag" flying over him; a new march by Victor Herbert is called "The President's March"; the State Department has allowed the magazine to make a direct photograph of the original parchment of the Declaration of Independence, while the President's own friends and intimates have combined to tell some twenty new and unpublished stories and anecdotes about him which will show him in a manner not before done. The cover will be printed in the National colors.

THE SWORD OF THE PYRAMIDS.—A story of many wars by Edward Lyman Bill, Editor of the *Music Trade Review* of New York City, has just been published by F. Tennyson Neeley, the extensive book publisher of 114 5th ave., New York, and is sold in handsome substantial binding for \$1.25, or in paper cover for 50 cents. Mr. Bill is an exceedingly clever writer and his new book is unusually interesting. Send to F. Tennyson Neeley for a catalogue of his publications.

If anybody's actions speak louder than words, they must be those of the bass-drummer.

Music Buyer's Guide.

New Music published by White-Smith Music Publishing Co., New York, Boston, Chicago.

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The Volunteer's Farewell, words by William H. Gardner, music by George Lowell Tracy, 40 cts.

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INSTRUMENTAL.

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Twilight Musings, for piano, by Carlos D. Francisco, 50 cts.

Fair Bermuda Valses, for piano, by C. F. Daniels, 60 cts.



Masonic Secrets.

[Revealed December 27, 1897, at Grand Junction, Col., by Sir E. F. Eldridge.]

I didn't ask the Master,
Because I knew he'd answer, No.
You see he swore he wouldn't tell
So many years ago
That he seems to have the horrors
If I even whisper loud,
But now I'm going to give the facts
To all this waiting crowd.
I presume he'll have convulsions,
Or it may be fainting spells,
When I name the awful secrets
That a Mason never tells;
But I'm going to do my duty—
All regardless of the fright
That it brings upon the Master—
For I believe it's right.
First. They promise to be faithful
To a Brother in distress—
Even go to watch beside him
And their sympathies express;
And if he's cold or hungry,
To feed him then and there—
Yes, furnish him with clothing,
If he hasn't much to wear.
Then, to make the matter darker,
He'll on his wife impose,
By bringing home a "stranger"
That he intimates he knows.
Now, things like that are awful,
And ought to be suppressed,
But the Masons often do them,
Though of course they're unconfessed.
You know I've been among them
And have seen this with my eyes;
Seen 'em weep among the children—
Just because their father dies.
Do you blame me for disclosing
Such foolish acts as this—
Given ragged beggars quarters
And stooping down to kiss
Some little pleading baby—
Just because it's left to cry?
Of course you don't! It's awful,
But they do it very sly,
So that none around will know it—
As though they were in fear.
Oh! Masonry is awful—
And the Masons awful queer!
But of all the awful secrets
That are hidden in his head,
He sometimes aids the widow
Of a Mason that is dead,
And loves his orphaned children
As though they were his own—
Now, isn't that just awful?
No wonder that you groan.
It's strange they're tolerated
In a good and moral town.
Such actions are disgusting
And ought to be put down,
For beggars are a nuisance
(Quite regardless of the cause)
And ought to be subjected
To the force of pauper laws.
But then it may be human
To protect a helpless child
That asks for food or shelter,
With a voice so sad and mild;
But we haven't time to bother
With poverty and pain—
We must keep up with the fashion—
No matter what the strain.
Yes, the Masons are old-fashioned;
At least three thousand years,
And they haven't learned to look with
scorn

On falling human tears.
So, you'll have to make allowance
For their seeming lack of pride
In caring for the needy ones
Whom others may deride.
For the Lord of all creation,
When He dwelt upon the earth,
Was seldom seen among the rich,
But those of humble birth;
And it may be (as the Master
Of the Grand Lodge up above)
He'll forgive these awful Masons
For their deeds of human love.
—*Square and Compass.*

Not Obligated to Read.

No, my Brother, you are not obliged to read the *Square and Compass* or any other Masonic publication. As a Master Mason you have an inherent right to let your mind lie fallow. Some of the officers of Masonic lodges who have no time to read, will tell you the same thing. If you have been deluded or over persuaded into such folly as subscribing for a Masonic paper, don't let the grass grow under your feet until you raise a healthy, able-bodied howl and inwardly determine that the publisher shall whistle for his pay even if he has to eat persimmons to lay the foundation for a pucker.—*Square and Compass.*

In the Light.

You are a Mason and believe Freemasonry is worthy of general acceptance and honor. You are a Mason and support your Masonic bodies zealously and faithfully. Their prosperity is as dear to you as your own, and you rejoice when they flourish. You are a Mason and know that Masonic light is essential to human welfare and happiness, but what about your support of Masonic literature? How many Masonic books, and papers and magazines, are in your library and read by yourself and family? Are you a prompt-paying life subscriber to any Masonic periodical? If yes, you are in the light. If no, you are depriving yourself of Masonic light and failing in your Masonic duty. "No time," and "cannot afford it," are not sufficient excuses for your not being in the light.

The great end and design of Masonry is to make men virtuous and happy, by the inculcation of moral precepts, enforced by the most engaging considerations that can be presented to the human mind. The medium of instruction used by our ancient brethren, and still preserved unimpaired, was by *visible symbols*, in which precepts of morality were curiously enfolded and veiled from common observation.

Masonry is the truest exemplification of our national motto—"Liberty, equality, fraternity."—*Victor Hugo.*

The Flowers to Strew.

AN ANSWER TO THE SOUL'S GREAT CRY.
"Gone from the home and the Lodge room,
Gone forever," we say,
And tears will fall
On the solemn pall
And the unresponsive clay.

Gone to a higher life-plane;
To the "house not made with hands,"
But loving deeds
For a brother's needs
Erect that house which stands.

Let sweet flowers be gathered
For the friends now gone above,
And strew to-day
On the sacred clay
As symbols of our love.

And forget not that these flowers
Which grace the dull old earth,
But symbols are
Of flowers more rare
Which have a higher birth.

These rarer flowers are kindness
And love to those in woe;
Over all the land
On every hand
These better flowers should go.

If we'd reach the home above,
And dwell with those most dear,
We'll gather with care,
These flowers rare,
For hearts most needing cheer.
—*Mrs. H. H. McGrath in "Mystic Worker."*

The *Freemason*, of London, makes an announcement which is just as true in this country as it is in Great Britain. It says: "It is extremely gratifying to note the progress which has been made of late years in the matter of instruction, nor is this progress by any means limited to a single degree or branch of our Masonic system. Everywhere is to be seen an increasing desire on the part of the brethren to become experts in the rendering of our beautiful rituals."

The only proper way to solicit members is to live up to the teachings of the Order so close as to attract the attention of good men, and awake in them a desire to become associated with us.—*The Texas Freemason.*

It is a subject of frequent remark that the few and not the many among Masons are readers; the few and not the many contribute to the support of Masonic journals. This is because Masonic journals gather all their subscribers from the thoughtful, not from the crowd. The crowd care but for the spectacle, and their is no spectacle in a Masonic paper. But there is legitimate information, news of the Craft, reasoning concerning the highest Masonic subjects of thought and stimulating paragraphs, one only of which is of far more value than a single copy of the journal costs.—*Keystone.*

Masonry is a succession of allegories, vehicles of great lessons in morals and philosophy.—*Albert Pike.*

I Remember My Mother's Sweet Face.

Words by J. BACHELLER.

Music by EDUARD HOLST.

Moderato.

mf

The first system of the piano introduction, marked *Moderato* and *mf*. It consists of two staves (treble and bass clef) with a 4/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef.

p

1. The win - dows are dark - ened and dim is my sight In the
 2. I pray that my sad heart this treas - ure may save Till my
 3. I lis - ten and wait in the shad - ows that fall O'er the

The second system shows the vocal line and piano accompaniment for the first verse. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The piano part is marked *p*.

gath - er - ing twi - light of age, And now I can scarce read the.
 soul is re - leased from its strife, Each year com - eth on like a
 deep on e - ter - ni - ty's shore, But out of the still - ness I

The third system shows the vocal line and piano accompaniment for the second verse. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef.

sto - ry a - right That is writ - ten on mem - o - ry's page, Though
con - quer - ing wave Sweep - ing o - ver the wa - ters of life, Re -
hear a voice call That sounds like an ech - o of yore, Through

all of life's vis - ions are van - ish - ing fast, One shines like a star in its
sist - less and might - y from deep un - to deep, E - ter - ni - ty's flood moves a -
the watches of night I shall not be a - lone, Nor a - fraid of the dawning of

cres.
place, In the gloom that the pres - ent throws o - ver the past, I re -
pace, Though its tide hur - ries all to ob - liv - i - on's sleep, I re -
grace, Though all else I loved in - to dark - ness has flown, I re -

dim.

mem - ber my moth - er's sweet face, In the gloom that the pres - ent throws
 mem - ber my moth - er's sweet face, Though its tide hur - ries all to ob -
 mem - ber my moth - er's sweet face, Though ail else I loved in - to dark-

dim.

cres. rit. f

o - ver the past, I re - mem - ber my moth - er's sweet face. . .
 liv - i - on's sleep, I re - mem - ber my moth - er's sweet face. . .
 ness has flown, I re - mem - ber my moth - er's sweet face. . .

cres. rit. mf a tempo.

mf rit. p

D.C. al segno.

WHISPERING SEA;

OR,

ONLY A YEAR AGO.

Words and Music by FRANK COLLINS.

Moderato.

f

Musical score for the piano introduction, consisting of two staves (treble and bass clef) in 6/8 time. The music is marked *f* (forte) and *Moderato*. It features a series of chords and moving lines in both hands.

Musical score for the vocal line, consisting of a single staff in 6/8 time. The melody is simple and lyrical.

1. Beauti - ful whis - p'ring sea,..... What are you tell - ing me?..... As
 2. Beauti - ful whis - p'ring sea,..... I love thy wa - ters free!..... Where
 3. Strolling a - long the sand,..... Hand gent - ly clasp - ing hand,..... To-

p

Musical score for the piano accompaniment, consisting of two staves (treble and bass clef) in 6/8 time. The music is marked *p* (piano). It provides harmonic support for the vocal line.

Musical score for the vocal line, consisting of a single staff in 6/8 time. The melody continues from the previous section.

gent - ly we glide Far o - ver the tide, I and my boat swift and free?.....
 true hearts and brave Now glide o'er the wave, Sing - ing a sweet mel - o - dy?.....
 geth - er we'll go, No sor - row we'll know, Roaming on sea or on land.....

mf

Musical score for the piano accompaniment, consisting of two staves (treble and bass clef) in 6/8 time. The music is marked *mf* (mezzo-forte). It concludes with a final chord.

On - ly a year a - go, One lit - tle year a - go, You
 Bring once a - gain, my love, Fair as the skies a - bove, We'll
 'Twas but a year a - go, One lit - tle year a - go, She

whisper'd the same, and told me her name, Mur - mur - ing sweetly and low!
 sail far a - way with light hearts so gay, Round the wide world to rove!
 promis'd to be a true love to me, Whis - per - ing soft - ly and low!

CHORUS.
mf last time ppp

Whis - pering sea, come and tell me, I pray you, Tell me, I
 Whis - per - ing sea, Whis - per - ing sea,
 Whis - per - ing sea, Whis - per - ing sea,

soon..... with my dar - ling shall be,..... *f* *mf* *cres.* Whispering waves while you sparkle so

Tell me I soon, so soon with my dar - ling shall be, *f* *p* *cres.* Whispering waves while you sparkle so

Tell me I soon, so soon with my dar - ling shall be, *f* *p* *cres.* Whispering waves while you sparkle so

f *rit.* *mf* *cres.*

bright - ly, Haste to my love,..... and bring { her } to me.....

bright - - ly, And bring { her } to me.....

f *mf* *f* *mf* *rit.* *mf*

OVER FIELD AND MEADOW.

(UEBER FELD UND WIESE.)

POLKA SCHNELL.

EDUARD STRAUSS. Op. 138.

The musical score is presented in four systems, each consisting of a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 2/4. The first system begins with a forte (*f*) dynamic. The second system features a fortissimo (*fz*) dynamic. The third system includes fortissimo (*fz*) and fortissimo (*ff*) dynamics. The fourth system is divided into two parts: '1st.' and '2d.', with the second part starting with a fortissimo (*ff*) dynamic. The score features a mix of eighth and sixteenth notes in the right hand and chords and eighth notes in the left hand.

sfz *sfz* *ff*

⊕ To CODA.

TRIO.

f *fz mf*

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The system begins with a *cres.* marking. It contains six measures. The first measure has a *f* dynamic. The second measure has a *ff* dynamic. The third measure has a *mf* dynamic. The system concludes with a first ending bracket labeled *1st.* and a second ending bracket labeled *2d.*

Second system of musical notation, continuing the grand staff from the first system. It contains six measures of music.

Third system of musical notation, continuing the grand staff. It contains six measures of music.

Fourth system of musical notation. It contains six measures. The first ending bracket is labeled *1st.* and the second ending bracket is labeled *2d.*. Below the second ending, the marking *D.C.* is present. The system concludes with a \oplus CODA. marking.

Fifth system of musical notation, continuing the grand staff. It contains six measures of music.

TO MISS BELLE DOYLE, DETROIT.

THE BROOK.

A NOCTURNE.



By S. MAZURETTE.
(Op. 45.)



The musical score is presented in four systems, each consisting of a grand staff with a treble and bass clef. The key signature is one flat (B-flat major or D minor), and the time signature is 6/8. The first system shows the beginning of the piece with a steady eighth-note accompaniment in the bass and a melody in the treble. The second system continues the melody with some grace notes. The third system features a key change to D minor, indicated by a double bar line and a key signature change. The fourth system concludes the piece with a final chord and a repeat sign.

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The first system of musical notation for 'The Brook'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The melody in the treble staff is composed of quarter and eighth notes, while the bass staff provides a steady accompaniment of eighth notes.

The second system of musical notation. It features a treble clef staff with a melody that includes a dynamic marking of *p* (piano) and several accents (^) over the notes. The bass clef staff continues with the eighth-note accompaniment.

The third system of musical notation. The treble clef staff continues the melodic line with accents (^) and a dynamic marking of *p*. The bass clef staff maintains the eighth-note accompaniment.

The fourth system of musical notation. The treble clef staff shows a change in the melodic pattern, including a double bar line. The bass clef staff continues with the eighth-note accompaniment.

The fifth system of musical notation, which concludes the piece. The treble clef staff features a melodic line with a final cadence, and the bass clef staff provides the concluding accompaniment.

The Brook.

The first system of musical notation for 'The Brook'. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a steady accompaniment of eighth notes. The key signature has one flat (B-flat), and the time signature is 4/4.

The second system of musical notation. It continues the melody and accompaniment from the first system. The treble staff features a series of eighth notes, and the bass staff continues with a consistent eighth-note accompaniment.

The third system of musical notation. The treble staff has a melodic line with some slurs and accents. The bass staff maintains the eighth-note accompaniment. There are some dynamic markings and phrasing slurs in this system.

The fourth system of musical notation. The treble staff continues with a melodic line, and the bass staff provides accompaniment. The notation includes various note values and rests.

The fifth and final system of musical notation. It concludes the piece. The treble staff has a melodic line that ends with a final chord. The bass staff provides accompaniment. The system includes dynamic markings: *Dim.* (diminuendo) and *pp* (pianissimo). The piece ends with a double bar line.

The Brook.

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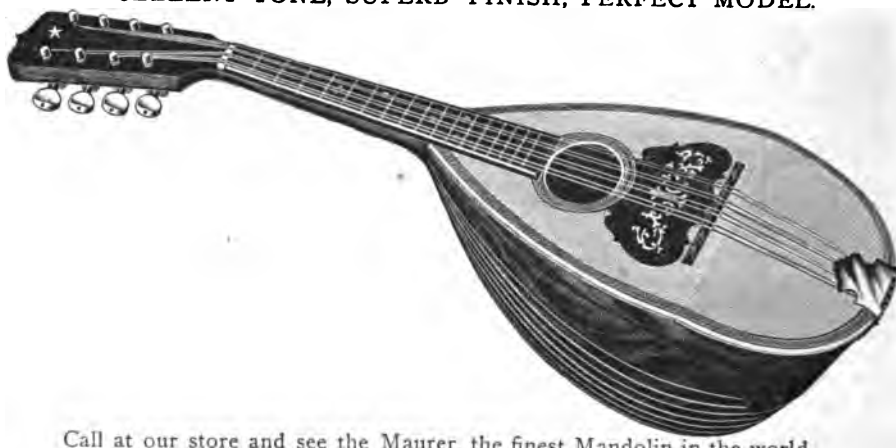
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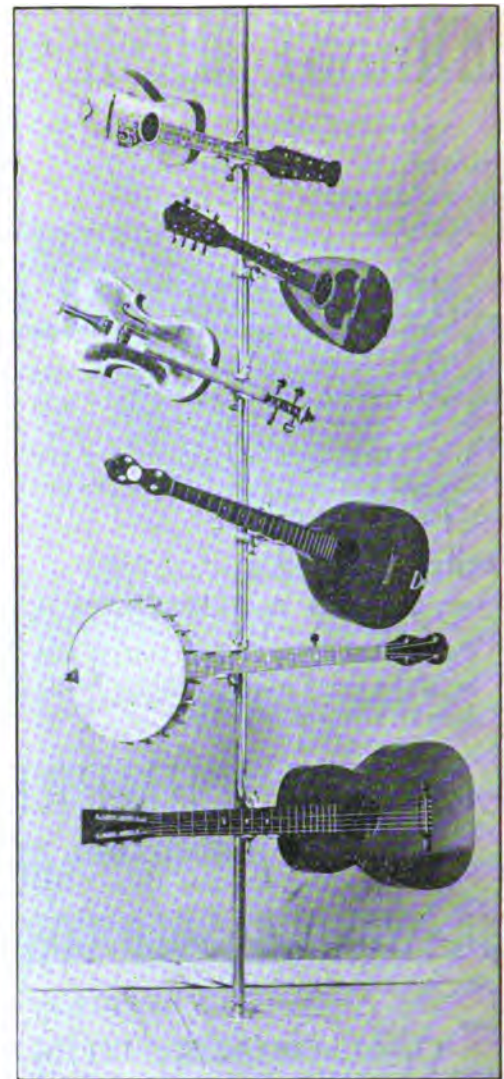
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Virginia's rivers, as they seek the far-off
seas of sun,
Beneath their rose-embowered camps in
conscious beauty run;
They rest who 'neath Old Glory stood on
many a fateful day,
And some are camping close beside the foe
who wore the gray;
And over all the robin sings, the daisy
lifts her head,
And Nature's richest blessings are upon
the sleepers shed.

They sleep who often watched at night the
glowing fires of Lee,
They dream no more of that great march
that ended at the sea;
Potomac's waves no more are red, and on
the mountain's crest
Where glared the sullen guns of war the
eagle builds her nest;
The hosts of blue are camping yet beneath
the pines of Maine,
They sleep where peep the buttercups
above the southern plain;
No picket lines to guard their camps, no
sentries brave and true,
For Death hath beat for every one his grim
and last tattoo.

I see the long camps stretching from the
far-off western wave
To where Atlantic's billows chant their
dirges for the brave;

I stand at Arlington and look adown the
noiseless lines
Where not a drum is beating in that camp
beneath the pines;
The buds that dot the wilderness, the
snowy crests of foam
Pay tribute to the gallant men who never
more came home;
From myriad hands each sunny May, our
grateful country through,
Fall Glory's fadeless immortelles upon the
dead in blue.

Methinks I see their sabers as they flashed
in battle's sun,
I seem to see the warlight fall on bayonet
and gun;
Before the farm-house gate I stand and
listen for their tread,
Forgetting that the mighty camps are
guarded by the dead;
They wear the blue, but 'neath the rose
they're camping where they died,
The sunny waves of Shenandoah around
their head-stones glide;
The pines of Georgia cast in shade, the
long, long summer through,
The everlasting camping ground of those
who fought in blue.

Where stood the serried sections once no
fire-lit rivers flow,
Between the gaping cannon ruts the roses
bloom and blow,
And Peace enthroned beneath one flag in
glory sits to-day,
And Love and Honor join the hands of
gallant Blue and Gray;
The swords of Grant and Lee are crossed,
but not on battle's plain,
For Fame hath hung them with a smile
above her worshiped fane;
The old commanders occupy that camp be-
neath the trees,
Beyond the shadows dense and grim, be-
yond life's misty seas.

O campers in the sunlight fair! O sleepers
in the shade!
Sweet be the rest that ye have won in city,
glen and glade;
Dream not of battle's immortelles, you
won them long ago
Where in your manhood oft you met the
wary southern foe;
Upon you in Fame's bivouac the wreaths
of beauty fall,
And Freedom's flag of stripes and stars is
waving over all;
Rest in the camps that Glory guards with
ardor warm and true,
Beloved by all from coast to coast, O
chevaliers in blue!

—T. C. Harbaugh.

Wife (at piano)—John, you're singing
dreadfully this evening; there, you've
skipped a bar.
John—Didn't skip any on my way home.

Victoria as a Pianist.

THE QUEEN OVERCAME HER CHILDISH AVER-
SION TO THE INSTRUMENT.

When Her Majesty first began to learn
to play the piano, she soon became tired
of the daily drudgery of scales and exer-
cises. On one occasion she shut the piano
with a royal bang, locked it and declared
that she would never use it again. She
was soon, however, persuaded by her mis-
tresses to give it another trial, and, after
careful training, both of her fingers and
voice, she was allowed at the age of 12 to
accompany her mother in duets at the
houses of their friends.

Tom Moore, in a letter about this time,
mentioned the pleasure given by the two
princesses by their singing.

When the queen more appreciated the
value of what she had learned she be-
came very intimate with the works of
such masters as Handel, Gluck and Men-
delssohn, especially with the latter. He
paid her on one occasion a memorable
visit to Buckingham Palace. The "Hymn
of Praise" of all his works, was her favor-
ite.

Her Majesty possesses nearly 60 pianos
in her various palaces, although since the
ladies and gentlemen of the household are
each allowed one of their own, the actual
number is considerably more. The most
cherished instrument is a magnificent
Georgina made in ambowna wood. This
is kept in the Crimson Drawing Room in
Windsor Castle and is frequently used by
Princess Beatrice. The tone is wonder-
fully mellow.

The queen has kept up her music and
singing until quite recent years. It is ru-
mored that more than one original com-
position has come from her pen. The gen-
eral public, however, has not been fortu-
nate enough to judge these.

Her Majesty has never mastered the vio-
lin, although she delights to hear the per-
formances of the Duke of Coburg on his
instrument. This, by the way, is the only
genuine Stradivarius in the royal family.

—Pearson's Weekly.

There is a man in our town who has
such a hatred of music that he has taken
the drums out of his ears.

Book Notices.

SAMANTHA AT SARATOGA, IN A NEW DRESS.—One of the funniest of all the funny books is certainly "Samantha at Saratoga." Will Carleton pronounces it "delicious humor" and Bishop Newman says it is "bitterest satire, coated with the sweetest of exhilarating fun." Formerly published by subscription at the price of \$2.50, and sold, it is said, by the hundred thousand, it has recently been issued in an exquisite little cloth-bound volume in the *Cambridge Classics* series by the celebrated cheap-book publishers, Hurst & Co., of New York, as a means of widely advertising that series, and is sold at the fabulously low price of 25 cents. It would seem strange if they should not sell a million of them. They are sold by book-sellers, or the publishers direct.

Some of the curiosities of the Bank of England are well worth describing. In the printing room a man sits at a little table, and every three seconds a machine hands him two complete five pound notes. If he sits there six hours he receives over seventy thousand pounds, and in 300 days over twenty millions in paper money! It is a strange duty for a man to have to perform—to sit at a table to receive from a machine twenty millions a year!

The vaults where the gold is stored are still more curious. In the ante-chamber to the gold king's throne room are a few men attired in almost mediæval costume, commanded by a very modern personage, who wears a frock coat and a silk hat. The latter, with the assistance of another, who is also sprucely dressed, unlocks the iron gates of the vault. Around the well white-washed cellar are ranged trolleys, upon each of which rest bars of pure gold to the amount of £80,000, the particular vault to which visitors are admitted containing two millions' worth of bullion. Through the thick walls can just be heard the confused murmur of the myriads above, who are hurrying, working and worrying, eagerly endeavoring to obtain some trifle of the treasure which rests so placidly on the trolleys. Has there ever yet been a millionaire miser who has built for his gold such a throne room? and did he sit there through the days thinking out all the good and all the evil which these millions might be made to do? But millionaires are seldom imaginative.

In another vault every note which is returned is stored for five years, and here is kept one, for twenty-five pounds, which stayed away for over a hundred years. It has been calculated that during that period the loss on the note in interest amounted to over £6000.—*London Truth.*

"Doctor, they tell me you are attending that young man next door free of charge."

"Yes, and glad to do it. He's been practicing on a snare drum for the last six months, and now I have a chance to put an end to the nuisance."

OUR NAVY—ILLUSTRATED.—At the present moment, when all eyes are turned to the fleets which are sustaining so nobly the honor of our country, we often hear people ask, "What is the difference between an armored cruiser and a protected cruiser?" Very few people are able to answer such queries off-hand, and it would be hard to obtain satisfactory answers to them from cyclopedias or dictionaries. To answer these and similar queries the *Scientific American* has just published a "Special Navy Supplement," a large folio of 40 pages illustrated by 90 illustrations, showing the vessels of the new Navy, whether battleships, coast defense vessels, cruisers, rams, torpedo boats, gunboats and submarine boats. Unlike most publications dealing with the Navy, the actual methods of "Fighting the Ship" are described—the engines, boilers, guns, turret, mechanism, steering gear, etc., being illustrated. We do not know of any publication which gives in any degree the same matter. The present time is most opportune for a publication of this kind, and we are pleased to know that the sale has been phenomenal. This issue contains a colored map of Cuba and the West Indies. It is sold by all newsdealers or by Messrs. Munn & Co., Publishers, 361 Broadway, New York.

Dobson—Can your daughter play the piano?

Subbubs (wearily)—I don't know whether she can or not, but she does.

What's the matter with Uncle Sam?
Who is there to say
The great American Eagle
Shan't
Get
Gay?

What's the matter with Uncle Sam?
Who is there will shy
Just because Old Glory
Floats
On
High?

What's the matter with Uncle Sam?
Who will dare to growl
When the American people
Make
Spain
Howl?

What's the matter with Uncle Sam?
Who's the man to shirk
If we stop old Blanco
With
A
Jerk?

What's the matter with Uncle Sam?
Who is there to groan
When our army and navy
Bangs
A
Throne?

What's the matter with Uncle Sam?
Breathe there men to-day
Who think this nation shouldn't
Have
Its
Say?

What's the matter with Uncle Sam?
The Red, White and Blue
Can lick the whole caboodle
P
D
Q!!

THE EMERSON PIANO.

The Emerson piano is a satisfactory member of any family. You can go to it with all your woes and joys, and you will find a responsive and sympathetic friend. A piano is as essential a part of the home furnishing as the range or the refrigerator. It makes the home more of a paradise than any other piece of furniture that you could buy. It has a tendency to make the members of the household cheerful and attractive, without which they might be melancholy and despondent. It fits the younger members of the family for good society, and brings good company to your home to visit them. It diverts the attention of the younger members of the family from evils which might be expensive and an occasion for remorse, cultivates their minds, and adds to their talents, making them more useful members of society. Anyone who can in any way possibly afford a piano, and don't get it, is depriving himself of a great many of the enjoyments of life, and taking a great many risks of another nature, when he deprives his family of the pleasures which a piano bestows on a household. The piano lightens life's burdens, and enhances the pleasure of the home circle, and any person is justified in striving to the utmost to obtain one. In this progressive and enlightened age, a home without a piano is almost the home of affliction. There are few cases of nervous prostration in the home where melody and cheerfulness pervade, for nothing contributes so much towards peace of mind. The piano is a helping hand to lessen the cares of the day, doubles the pleasure of life, and halves its discomforts. It is impossible to place a proper estimate upon the value of the piano in a family for a single day.

"Is it true that Blatterton moves his audiences when he sings?"

"Great Scott! yes. I knew several families that left the neighborhood on account of his style."

At a hotel in a Western State the following rules for the guidance of its guests have been adopted. "The motto of the hotel is—'Do unto others as they will do you.' There are three departments—upstairs, downstairs, and outdoors. Outdoors is the cheapest. If the bell in your room is broken, wring the towel. No alarm-clock furnished by the management. Before retiring wind up your bed and hear the ticks. To prevent guests carrying fruit from the table we will have no fruit. Any one wishing to take a drive after luncheon can repair to the woodshed and drive nails. Guests having nightmare will find the harness in the closet. Thirteen at the dinner-table is a bad sign. It is a sign that we will have no supper. Each room supplied with a handsome chromo card, with the following inscription: 'Honesty is the best policeman.' If the hotel is not on the right side of the street, let it be known at the office and it will promptly be removed to the other side. No spoons allowed on the table occupied by newly-married couples. This is to prevent spooning in public. Guests are not expected to pay their bills unless they prefer to do so. We have seen a tree leave its trunk for board."

Mrs. Meigs' Pupils.

DELIGHTFUL RECITAL BY THE YOUNG LADIES AND GENTLEMEN.

The recital given by the pupils of Mrs. F. D. Meigs in Warner Hall June 23 was a grand success, both from an artistic and social standpoint. Although the evening was a warm one, the friends and admirers of Mrs. Meigs and her pupils were not to be kept from attending the recital. An unusually large audience, among whom were many of the leaders of New Haven society, bestowed frequent applause throughout the rendering of the program. The playing of Miss Clara Horton was of a high order, as was also the selection by Miss Grace Brown. Miss Bessie Welch delighted her audience with her recitation, "The Prize Violin." Others deserving of special mention were the Misses Mabel Tucker and Jennie Butler. The program as a whole was one of the best musical treats that has been given in this city for some time. Following is the program:

- Two pianos—Rondo brillante.....Mohr
Mrs. F. D. Meigs, Miss Mabel Tucker.
- The Awakening of Spring—Op 53, No. 3.
Harberbier
Miss Ruby Thomson.
- Valse Caprice in Eb.....Rubenstein
Miss Clara Horton.
- Two pianos, eight hands—Figaro de
Mozart, Op. 43, No. 7.....Alberti
Miss Edna Higby, Miss Bertha Downs,
Miss Hazel Merwin, Miss Alice Brooks.
- The Palms—Op. 180.....Leybach
Master Raymond Hemming.
- Henmoreske—Op. 32.....Jensen
Miss Olive Leete.
- Fire Fly.....Durand deGrau
Miss Grace Brown.
- Recitation—"The Prize Violin."
Miss Bessie Welch.
- Two pianos, eight hands—Spanish Tanze,
Op. 12.....Maskowski
Miss Lulu Tucker, Miss Lillian Hopton,
Miss Clara Horton, Miss Mabel Marsh.
- The Two Larks—Impromptu..Leschetizky
Miss Mabel Tucker.
- Two pianos, four hands—Ronda Op. 175,
No. 1.....Gurlitt
Master Eddie Ender, Master Raymond
Woodford.
- Polonaise—Op. 40, No. 1.....Chopin
Miss Jennie Butler.
- The Harmonious Blacksmith—With varia-
tions.....Handel
Miss Lulu Tucker.
- Two pianos, eight hands—Marche Mil-
itaire, Op. 51.....Schubert
Miss Gussie Mortimer, Miss Flora Parker,
Master Paul Gates, Master Orlo Parker.
- First Mazurka—Op. 21.....Saint Saens
Miss Alice Tucker.
- Sylvia—Op. 27.....Devrient
Miss May Rowley.

A charming musicale was recently given at the home of Miss Fanslow, 53 Salem st. Among the participants were the following: Elizabeth Barnes, Roy Case, Alice Frank, Charlotte Gay, Walter Lines, Harold Lines, Alice Martin, Genevieve Martin, Louis Martin, Ada Nelson, Mary Louise Pardee.

PIANOS FOR THE SEA SHORE.

Largest and best variety at the lowest prices at Loomis' Temple of Music, 833 Chapel st.

HAVE YOUR PIANO TUNED

by experienced men at Loomis' Temple of Music, 833 Chapel st.

LOOMIS' PIANO AND FURNITURE POLISH REDUCED

from 50 cents to 25 cents; makes everything in your house look as good as new.
C. M. Loomis' Sons, 833 Chapel st.

PIANOS MOVED AND TUNED.

If we move your piano, we will tune it for \$1.00. Thirty-three years' experience and no damage.

C. M. Loomis' Sons, 833 Chapel st.

DON'T CHASE AUCTIONS FOR PIANOS.

You don't have to, because we have several bargains in splendid upright pianos at auction prices. Come in and see them. One beautiful oak case 7 $\frac{1}{8}$ octave upright almost new, \$150.00.

C. M. Loomis' Sons, 833 Chapel st.

Uncle Hays—Remember the Hawkin boys, who ran away to join a theatre company?

Aunt Martha—Why yes, what about them?

Uncle Hays— They walked back.

Miss Birdling—Did you hear that Miss Jangle is going to give a topsy-turvy party? And it will be great fun.

Edith—I never heard of such a thing. What is it?

Miss Birdling—Every one will take part in something they know nothing about. Now tell me what to do.

Edith— Sing, dear, sing.

Music Buyer's Guide.

New Music published by Rogers & Eastman, Cleveland, Ohio.

Life is but a Dream Waltzes, for mandolin orchestra, full club with piano, by Anthony Maresh, . . . \$1.25.

New Music published by the Atlantic Music Co., Boston, Mass.

VOCAL.

The Sign "To Let" in the Window, words by James J. Haines, music by J. W. Wheeler, 50 cts.

Don't Break Your Mother's Heart, Tom, words and music by Johnnie Quigley, arranged by J. W. Wheeler, 50 cts.

Eileen, For Thee, words by James J. Haines, music by Joseph W. Wheeler. 50 cts.

New Music published by S. Brainard's Sons, Chicago, Ills.

INSTRUMENTAL.

Fair Echo's Dream, for piano, by Florence Hawley, 40 cts.
Commodore Dewey's Victory March, for piano, by Geo. Maywood, . . . 50 cts.
Shake Yo' Dusters, two-step, by W. H. Krell, 50 cts.

VOCAL.

The Pride of the Regiment, words and music by Geo. Maywood, . . . 50 cts.
American National Hymn, words and music by Walter A. Leese, . . . 20 cts.
Unfurl the Flag, words by Rev. Artemus J. Haynes, music by Henry B. Roney. 20 cts.

America and Old Glory, words arranged by William H. Barnes, music arranged by Henry S. Sawyer, 40 cts.

John Bull and Uncle Sam, words by William Allan, M.P., music by J. B. Herbert, 50 cts.

Boys, "Remember the Maine," words and music by E. A. Warren, . . . 40 cts.

The Volunteer's Farewell, words and music by Frederic Lowell, 40 cts.

My Sweetheart's in the Navy, words by Lester Bodine, music by Geo. Maywood. 50 cts.

Wings of Snow, a Sacred Solo, words and music by Maude A. Hart, . . . 50 cts.

Lucy Lee, of Tennessee, words by William Lightfoot Visscher, music by Geo. Maywood, 40 cts.

It takes Joshua to do it, serio-comic topical song and refrain, words and music by J. B. Herbert, 40 cts.

The Owl, Parrot, Duck and Crow, words and music by Maude Anita Hart. 75 cts.

Shake Yo' Dusters, words and music by W. H. Krell, 40 cts.

Just To be Together As We Used To Be, words by Earle Remington, music by Arthur Gillespie, 50 cts.

What Would be Your Answer? words and music by Frieda Cohen, . . . 40 cts.

New Music published by Fillmore Bros., 40 Bible House, New York City.

Fillmore's Anthem Book, No. 4, by J. H. Tenney, price 20 cents each, \$1.80 per dozen by express not prepaid.

Fillmore's Anthem Book, No. 5, by Finley Lyon, price 20 cents each, \$1.80 per dozen by express not prepaid.

Fillmore's Anthem Book, No. 6, by T. Martin Towne, price 20 cents each, \$1.80 per dozen by express not prepaid.

SOUSA'S MARCHES FREE.

All new subscribers to Loomis' Musical and Masonic Journal at 50 cents a year (each number of which contains \$2.00 worth of splendid music) can have their choice of any one of Sousa's Marches, or any other piece of music retailing for 50 cents, or ten trading stamps. Subscribe now, as this offer is only for a limited number.

C. M. Loomis' Sons, 833 Chapel st.



The Nobles of the Mystic Shrine.

Rameses Temple held a grand gathering in the Temple Building, Toronto, on Friday, April 29th. Twenty-five novices took hold of the rope, and after a march over the burning sands to Mecca, they succeeded in reaching the sacred city. The following advice of the poet laureate was listened to:

O, Novice seeking further light,
Trust not in man thy cup to fill,
Seek strength in Allah for the fight,
If he won't help, then no one will.

The road to Mecca is beset
With dangers dark on every side;
The hills are steep, the valleys wet,
Trust Allah, then, and "let 'er slide."

Your only hope is in the rope,
From which you hang o'er sharpened stakes,
But grip it tight and you're all right
Unless, of course, the old thing breaks.

We have great pleasure in informing our readers that the main body got over safely, but a few unfortunates let go their grip, and the thud with which they came down the toboggan slide, bursting the spring mattress placed at the bottom to ease their fall, shook the city like an earthquake, and frightened the citizens, who thought they were in Manila, and their city was being bombarded by Admiral Dewey. After the initiation the Nobles sat down to a sumptuous repast in the banquet hall, and the Nobles from home and abroad spent a jolly evening until the "cock crow" in the morning. Our poet asks:

Would you like to be a Shriner,
And with the Nobles stand,
With a fez upon your top-knot
And diploma in your hand?

Then come and join the caravan,
Across the red-hot sands.
You'll be supplied with sandwiches
And patent leather fans.

They'll let you stand on Araphat
And view the landscapes o'er;
And if you'll promise not to tell,
They'll show you plenty more.

The cost is only twenty-five dolls,
'Tis worth twice that, they say;
And should you want your money back,
Why, call some other day.
—Canadian Craftsman.

An inveterate tobacco chewer forgot to remove his quid on his first introduction into the lodge room, and when asked what he most desired? promptly answered, "A spittoon, if you please."

The Masonic Temple at Washington.

The plans of our Washington brethren have taken definite shape for the erection of a magnificent temple at the capital of the nation. It is the intention to make it an architectural ornament, and a substantial addition to the many public and private edifices of the city. It will be constructed on a broad and liberal scale, containing all the improvements known to the architects' and builders' arts, and it is intended to provide a spacious hall and auditorium for the accommodation of large public gatherings. It will be built with especial reference to the present and future needs of the Masonic fraternity, and will serve as the future home of the Masons of that District, and the abiding place of all members of the craft throughout the United States temporarily sojourning there.

Standard of Perfect Manhood.

The Mason is a part of the busy world in all of its aspects, good and bad, and though exposed to the pernicious side of life, he should live above it, a shining light in the midst of darkness, a precious gem amidst the refuse, coming from contact with the worldly, business or society, with character untarnished, mind clear, his personality pure, his conscience tranquil, his individuality free, the culmination, a prototype of man in his perfection.

The Mason's faith demands, nay insists, on incorruptibility, for his faith is based upon the Word of God, and purity in life, maintaining evermore its pristine equality, creating a path of light through the environing darkness of the world, models and examples for others seeking light in other ways—though Masonry is the only light in this world which would be encompassed with darkness without it.

And in its teachings, even from ancient days, such has been its efforts. It has inspired the noblest deeds among men of culture and eminent position, even as it has dignified the modest walks of the less fortunate and poor, bringing blessings to the palatial mansions of the rich as to the cottage of the poor, making of its teachings the richest attributes of the scholar and the statesman, as of the laborer and artisan.

Every thoughtful Mason recognizes what grace it has added to learning and what a force it has proven to civilization and the world's enlightenment. Its labors among the worthy have raised with its quickening forces rare enrichment, valuable acquisitions to its ranks, thus exhibiting the powers of good example—for Masonry is nothing if not a following of example—a simple standard of perfect manhood that has its rewards in carrying out the tenets of a pure and honorable life, its belief limited to recognition of the Ineffable One and the duty man owes to his fellow man.
—Square and Compass.

Altar of Masonry.

The Masonic altar is erected to God, This certainly gives to this piece of lodge furniture a religious significance which should clothe it in a garment of veneration. Around it have knelt thousands of the brightest and best of humanity. Generations of men have come and gone, and cities have crumbled into ruins, but lo! here is an altar where you may bow and seek the assistance of that Being who alone can protect amid dangers and difficulties.

It is a curious thing, when we contemplate it, how this altar has been preserved. As each new generation comes the seriously bowed head takes its place at the altar. Shall this not give strong evidence that the altar shall remain? Does it not present silent testimony that the vows here spoken are the links that bind humanity into a band of common brotherhood?

When Joshua crossed the Jordan he took twelve stones out of the bed of the river and built an altar commemorative of the entrance to the promised land.

The fathers were to tell the children what these stones meant in the days to come. How long this altar remained as a witness of this wonderful transaction is unknown, but we may surmise that the heap of stones would be guarded with jealous care for many generations to come.

And so with the Masonic altar. What mean ye by these vows pledged before Jehovah for the benefit of our common brotherhood? What have you done, brother, to fulfill these vows? Yes, you have kept the secret inviolate, but that was only the passive part of the obligation. What about the active?

Has the world in any manner been bettered by you since you bowed down at that Masonic altar? Has the cry of distress passed by unheeded, or the mute appeal for help been by you ignored? Has your hand reached out to stay a tottering brother who has wandered by any forbidden paths? Have you labored with yourself to subdue those passions that jar and clash with the elements of good within you?

In short, which is it; have the principles taught in Masonry taken full possession of your will power, or have you caged them, as birds of beautiful plumage and song, to contemplate, but not to utilize? Ah! what answer, brethren?—Exchange.

It is said the Spanish Premier, Sagasta, is not only a Freemason, but was a Grand Master. He was trained as an engineer, followed the profession of journalist and became a politician. He had been a Minister of State under Gen. Pim, King Amadeus, and under Marshal Serrano, when he was president of the Republic, under the late King, and is now Prime Minister under the Queen Regent and her little son.

Minneapolis, Minnesota, is distinguished by a Masonic Lodge having a larger membership than any other lodge on earth.

MARCH, WALTZ, AND ALLEGRETTO.

FROM

THE ARMY CHAPLAIN, "BLACK HUSSARS."

Music by Millocker.

Arranged by P. Latour.

Allegretto marcia.
mf
f
p
p
p

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

The second system of musical notation continues the piece. The upper staff shows a melodic line with a prominent triplet of eighth notes. The lower staff continues the harmonic accompaniment with chords and single notes.

The third system of musical notation shows the continuation of the melodic and harmonic lines. The upper staff features a melodic line with eighth and sixteenth notes. The lower staff provides a steady harmonic accompaniment.

The fourth system of musical notation continues the piece. The upper staff features a melodic line with a triplet of eighth notes. The lower staff continues the harmonic accompaniment with chords and single notes.

The fifth and final system of musical notation on this page. The upper staff concludes with a melodic line that includes a triplet of eighth notes. The lower staff concludes with a harmonic accompaniment. The system ends with a double bar line and a final chord.

Waltz.

Musical notation for the first system of the Waltz section, measures 1-6. The piece is in 3/4 time and D major. The right hand features a melody with grace notes, and the left hand provides a steady accompaniment. The tempo/mood is marked *Dolce.*

Musical notation for the second system of the Waltz section, measures 7-12. The right hand continues the melodic line, and the left hand accompaniment becomes more active. A *cres.* (crescendo) marking is present in measure 8.

Musical notation for the third system of the Waltz section, measures 13-18. The right hand melody is more prominent, with grace notes. The left hand accompaniment consists of chords and eighth notes.

Musical notation for the fourth system of the Waltz section, measures 19-24. The right hand melody continues with grace notes, and the left hand accompaniment remains consistent.

Musical notation for the fifth system of the Waltz section, measures 25-30. The right hand melody concludes the waltz section. The left hand accompaniment features a large chord in measure 28. The tempo/mood changes to *Allegro moderato.*

Musical notation for the sixth system of the piece, measures 31-36. The right hand features a more active melodic line, and the left hand accompaniment is more rhythmic. The tempo/mood is *Allegro moderato.*

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The treble staff contains a melodic line with a triplet of eighth notes in the fifth measure. The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. The treble staff has a more active melodic line with eighth and sixteenth notes. The bass staff continues with a steady accompaniment.

Third system of musical notation. The treble staff features a melodic line with a triplet of eighth notes in the fifth measure. The bass staff continues with a steady accompaniment.

Fourth system of musical notation. The treble staff has a melodic line with eighth notes. The bass staff features a series of chords, with a dynamic marking of *f* (forte) in the third measure.

Fifth system of musical notation, concluding the piece. The treble staff has a melodic line with a final cadence. The bass staff features a series of chords, with a dynamic marking of *ff* (fortissimo) in the first measure.

“LOVE FOREVER” SCHOTTISCHE.

Composed by J. H. BOULANGER.

Tempo di Schottische.

mf

This musical score is for a piece titled "Love Forever" Schottische. It consists of six systems of piano accompaniment, each with a grand staff (treble and bass clefs). The first system begins with a dynamic marking of *ff* (fortissimo) and includes a *mf* (mezzo-forte) section. The second system also starts with *ff* and has a *mf* section. The third system follows the same pattern with *ff* and *mf*. The fourth system continues the piece with various rhythmic patterns. The fifth system features a *p* (piano) dynamic marking. The sixth system concludes with a *f* (forte) dynamic marking. The score includes various musical notations such as notes, rests, and slurs, and is set in a key signature of one flat.

"Love Forever" Schottische.

First system of musical notation for piano. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music features a melodic line in the treble and a harmonic accompaniment in the bass. Dynamics include *f* (forte) and *p* (piano).

Second system of musical notation for piano. It continues the piece with similar melodic and harmonic textures. Dynamics include *f* (forte).

Third system of musical notation for piano. The treble staff has a melodic line with some slurs. The bass staff has some rests marked with an asterisk (*). Dynamics include *mf* (mezzo-forte).

Fourth system of musical notation for piano. The treble staff continues the melodic development. The bass staff has rests marked with an asterisk (*).

Fifth system of musical notation for piano. The treble staff continues the melodic line. The bass staff has rests marked with an asterisk (*).

Sixth system of musical notation for piano. The treble staff continues the melodic line. The bass staff has rests marked with an asterisk (*).

"Love Forever" Schottische.

The first system of musical notation consists of two staves, Treble and Bass clef. The Treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The music starts with a series of chords in the bass clef, followed by a melodic line in the treble clef. There are several asterisks (*) placed above and below the notes in the first two measures. The system concludes with a double bar line.

The second system of musical notation continues the piece. It features dynamic markings: *ff* (fortissimo) in the first measure and *mf* (mezzo-forte) in the third measure. The notation includes various note values and rests, with a double bar line at the end of the system.

The third system of musical notation continues the piece. It features dynamic markings: *ff* (fortissimo) in the first measure and *mf* (mezzo-forte) in the third measure. The notation includes various note values and rests, with a double bar line at the end of the system.

The fourth system of musical notation continues the piece. It features dynamic markings: *ff* (fortissimo) in the first measure and *mf* (mezzo-forte) in the third measure. The notation includes various note values and rests, with a double bar line at the end of the system.

The fifth system of musical notation continues the piece. The notation includes various note values and rests, with a double bar line at the end of the system.

The sixth system of musical notation concludes the piece. The notation includes various note values and rests, with a double bar line at the end of the system.

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THE PEARLY FOUNTAIN.

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CARLO MAYER.

Grazioso.

PIANO.

The first system of music consists of two staves. The upper staff is in treble clef with a 3/4 time signature, and the lower staff is in bass clef with a 3/4 time signature. The key signature has one flat (B-flat). The music features a melodic line in the right hand and a harmonic accompaniment in the left hand. Pedal markings 'Ped.' are placed below the bass staff, alternating with asterisks (*).

The second system continues the piece with similar notation and accompaniment. Pedal markings 'Ped.' and asterisks (*) are present below the bass staff.

The third system continues the piece. Pedal markings 'Ped.' and asterisks (*) are present below the bass staff.

Repeat 8va ad lib.

The fourth system concludes the piece. Pedal markings 'Ped.' and asterisks (*) are present below the bass staff.

p dolce.

Ped. * *Ped.* * *Ped.* *

This system contains the first four measures of the piece. The right hand features a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment with chords and single notes. Pedal markings are placed below the bass line, with asterisks indicating where the pedal should be lifted.

Ped. * *Ped.* *

This system contains measures 5 and 6. The right hand continues its melodic development, and the left hand accompaniment remains consistent. Pedal markings with asterisks are present below the bass line.

Ped. * *Ped.* * *Ped.* *

This system contains measures 7, 8, and 9. The musical texture continues with the same melodic and harmonic elements. Pedal markings with asterisks are located below the bass line.

8.....

Ped. * *Ped.* * *Ped.* *

This system contains measures 10, 11, and 12. A dotted line with the number 8 above it spans across the first two measures of this system. Pedal markings with asterisks are placed below the bass line.

Ped. * *Ped.* * *Ped.* * *Ped.* *

This system contains measures 13, 14, and 15. The right hand has a more active melodic line with slurs. Pedal markings with asterisks are positioned below the bass line.

Ped. * *Ped.* * *Ped.* *

This system contains the final three measures of the page. The music concludes with a final chord in the right hand and a sustained bass note in the left hand. Pedal markings with asterisks are located below the bass line.

First system of musical notation. Treble clef, key signature of two flats. The piece begins with a *mf* dynamic. The right hand plays a melodic line with slurs and accents, while the left hand provides harmonic support with chords. Pedal markings are present: *Ped.* at the start of the first measure, followed by asterisks at the end of the first and third measures, and *Ped.* at the start of the fourth measure.

Second system of musical notation. Continuation of the piece. The right hand features a melodic line with a slur and an accent. Pedal markings include asterisks at the end of the second and fourth measures, and *Ped.* at the start of the fifth measure.

Third system of musical notation. The right hand has a melodic line with a slur and an accent. The left hand has a more active bass line. Pedal markings include *Ped.* at the start of the first measure, followed by asterisks at the end of the second, fourth, and sixth measures, and *Ped.* at the start of the seventh measure.

Fourth system of musical notation. Continuation of the piece. Pedal markings include *Ped.* at the start of the first measure, followed by asterisks at the end of the second, fourth, and sixth measures, and *Ped.* at the start of the seventh measure.

Fifth system of musical notation. The piece begins with a *mf* dynamic. The right hand has a melodic line with slurs and accents. Pedal markings include *Ped.* at the start of the first measure, followed by asterisks at the end of the second and fourth measures, and *Ped.* at the start of the fifth measure.

Sixth system of musical notation. Continuation of the piece. Pedal markings include asterisks at the end of the second and fourth measures, and *Ped.* at the start of the fifth measure.

First system of musical notation. Treble clef with a melodic line and a bass clef with a harmonic accompaniment. Pedal markings 'Ped.' and asterisks are present below the bass line.

Second system of musical notation, continuing the piece with similar melodic and harmonic structures.

Third system of musical notation. Includes an '8' marking above the treble staff, indicating an octave shift.

Fourth system of musical notation. Includes an '8' marking above the treble staff, indicating an octave shift.

Fifth system of musical notation, featuring melodic lines in both staves.

Sixth system of musical notation. Includes dynamic markings 'mf', 'pp', and 'f' in the bass staff. The system concludes with a double bar line.

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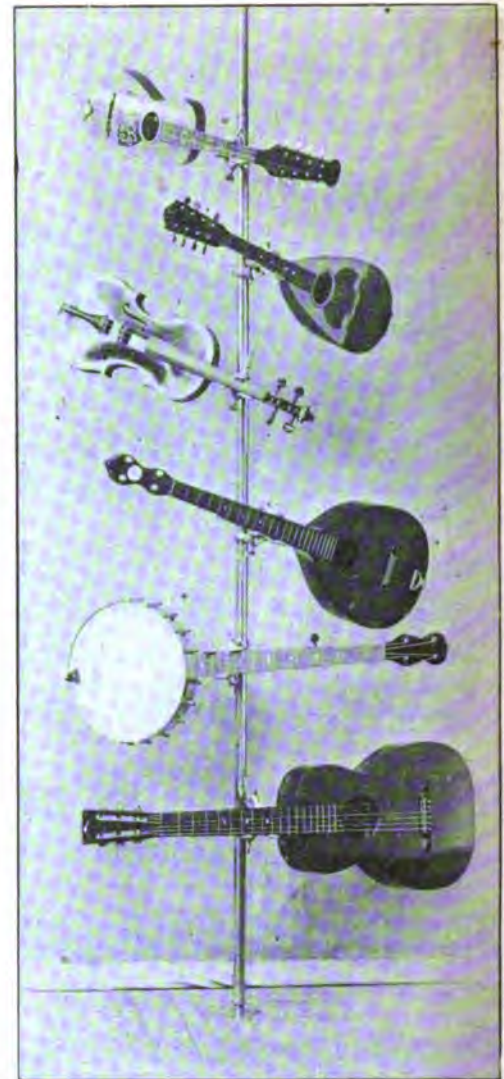
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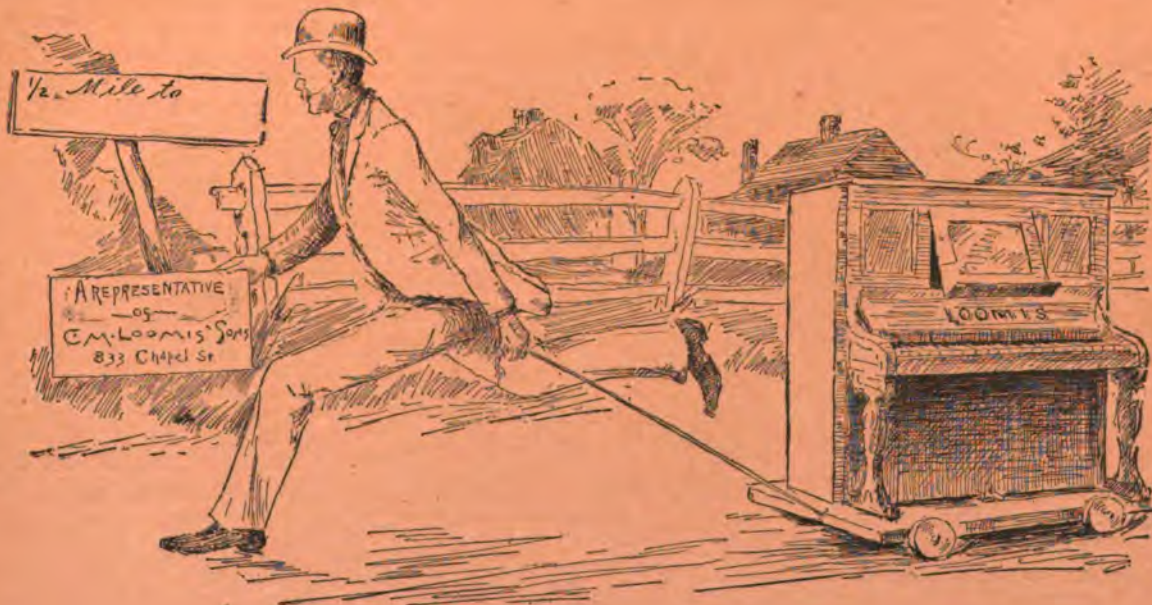
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FAITH HOPE

No. 2

SEPTEMBER, 1896

Vol. XXX

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And soon from out that instrument
Tones sympathetic pour ;
For where but two hands touched the keys,
They now are played by four.



TRIO.

But later, when mamma appeared,
Those four hands seemed one pair ;
And such a tableau greeted her,
She could but stand and stare.



QUARTETTE.

When papa on the scene appeared,
And with him the lover plead ;
So earnest were his manly words,
“She’s yours !” the father said.



QUINTETTE.

Their pastor blessed the solemn vows
Which made this couple one,
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No. 3

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