



The New  
MASONIC  
MUSICAL  
MANUAL



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Rochester, N. Y., October 14th, 1897

MR. W. H. JANES,

DEAR SIR AND BROTHER:

I take pleasure in stating that I have carefully examined the manuscript, both words and music, of your new "Masonic Musical Manual," and am persuaded that its general distribution will prove highly advantageous to the Lodges of this jurisdiction.

The music is carefully selected and judiciously arranged, and in the main within the compass of the average singer. The words selected are of the very best, and in my opinion the Manual cannot fail to be well received.

Very cordially and fraternally yours,

W. A. SUTHERLAND,

*Grand Master*

1066  
3

THE  
**New Masonic Musical Manual**

CONTAINING

ODES, CHANTS, MALE QUARTETS, SOLOS AND MARCHES,

ADAPTED TO ALL THE CEREMONIES OF THE FRATERNITY,

ALSO

ORGAN SOLOS, SOCIAL SONGS AND MALE QUARTETS,

FOR REFRESHMENT AND SPECIAL OCCASIONS,

SELECTED FROM THE WORKS OF THE BEST MASTERS.

COMPOSED AND ARRANGED

BY

BRO. WILLIAM H. JANES.

OF

Polar Star Lodge, No. 245, F. & A. M.

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1898.

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Third Edition

MACOY PUBLISHING CO. MASONIC SUPPLY CO..

45-7-9 J. N. Y.



M  
1900  
. M3  
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# INDEX

SUBJECT.	DESCRIPTION.	TUNE.	COMPOSER.	PAGE.
<b>OPENING.</b>				
Blest be the tie that binds our hearts . . .	Mxd. Voices.	Dennis.	J. G. Nageli.	4
Come, brothers of the plumb and square,	"	Mason.	L. Mason.	3
Come, craftsmen, assembled our . . .	"	Portug. Hymn.	"Ancient."	2
From East to West o'er land and sea, . . .	"	King.	J. B. Dykes.	6
Glad hearts to Thee we bring, . . .	"	America.	"Ancient."	1
Within our temple met again, . . .	"	Arlington.	T. A. Arne.	4
<b>CLOSING.</b>				
Come, brothers, ere to-night we part, . . .	Mxd. Voices.	Arlington.	T. A. Arne.	4
Farewell, 'till again we welcome the time	"	Portug. Hymn.	"Ancient."	2
From East to West, o'er land and sea, . . .	"	King.	J. B. Dykes.	6
Good-night, my brothers all,— . . .	Male Quartet.	Sold'rs Farewell.	Kinkel.	5
Hail Universal Lord, . . .	Mxd. Voices.	America.	"Ancient."	1
Let songs of endless praise, . . .	"	Dennis.	J. G. Nageli.	4
Now the day is over, . . .	Male Quartet.	Merrail.	J. Barnby.	5
We met in love, we part in peace, . . .	Mxd. Voices.	Mason.	L. Mason.	3
We meet upon the level, and we part upon the square; . . .		Selection from	H. Millard.	6
<b>INITIATING.</b>				
<b>RECEPTION.</b>				
Brothers, now behold a stranger here, . . .	Male Quartet.	Arr. from	J. B. Dykes.	13
Behold how good and how pleasant it is,	"	Chant.	Arr. by W. H. J.	15
Behold how good and how pleasant it is,	"	"	" "	15
Far from the world's cold strife and pride,	Mxd. Voices.	Hamburg.	Ar. by L. Mason	14
In the beginning, God created . . .	Bass or Bar. Solo.	Recitative.	Arr. by W. H. J.	16
If with all your hearts . . .	Tenor Solo.	Arr. from	Mendelssohn.	10
Jehovah great, our Father, lead us, . . .	Bass Solo.	"	Mozart.	11
Lead! kindly Light! . . .	Mxd. Voices.	Lux Benigna.	J. B. Dykes.	7
O Thou, whose power . . .	Tenor Solo.	Tannhauser.	R. Wagner.	8
O Lead me . . .	Male Quartet.	Miss'n'y Hymn.	Arr. by W. H. J.	13
Seek ye the light . . .	"	Arr. by	W. H. J.	12
Spirit of power and might behold, . . .	Mxd. Voices.	Dundee.	Estes Psalter.	14
While Thee we seek, protecting power,	Male Quartet.	Arr. from	Ch. Gounod.	9
<b>RESPONSES.</b>				
Glory be to Thee, O Lord . . .	Male Quartet.	Arr. from	R. Wagner.	18
Lord have mercy upon us . . .	"	Arr. by	W. H. J.	18
Lord have mercy upon us . . .	"	"	"	18
O Lord have mercy, . . .	"	Arr. from	Pinsuti.	19
O Holy Light, . . .	Tenor Solo.	"	A. Adam.	17
Send out Thy Light . . .	Male Quartet	"	Ch. Gounod.	18
<b>MARCHES.</b>				
March, . . .	Bridal.	Lohengrin.	R. Wagner.	20
" . . .	Wedding.	Sel. from	Mendelssohn.	20
" . . .	Belgian.	"	Scotson Clark.	21
" . . .		"	Meyerbeer.	21

<b>PASSING.</b>	DESCRIPTION.	TUNE.	COMPOSER.	PAGE.
Abide with me! fast falls the eventide; .	Mxd. Voices.	Eventide.	W. H. Monk.	22
Bless now, O Father, Thy servant here. .	Male Quartet.	Arr. by	W. H. J.	25
Deign Thou this covenant to approve, .	"	Arr. from	E. J. Hopkins.	27
Grant, Lord, Thy blessing, . . . . .	Bass or Bar. Solo	"The Palms."	M. Faure.	24
O rest in the Lord, . . . . .	" "	Elijah.	Mendelssohn.	23
O welcome, brother, to our band. .	Mxd. Voices.	Auld Lang Syne.	Old Melody.	28
Then, shall the righteous shine . . .	Tenor Solo.	Arr. from	Mendelssohn.	26
Thus He showed me, and behold! . . .	Solo or Unison.	Chant.	Arr. by W. H. J.	29
" " " " " " " . . . . .	Male Quartet.	Chant.	" "	30
<b>RESPONSES.</b>				
O rest in the Lord, . . . . .	Bass or Bar. Solo.	Arr. from	Mendelssohn.	23
Praise the Lord our God. . . . .	Male Quartet.	Arr. by	W. H. J.	31
Grant that I may keep . . . . .	Unison.	"	"	31
Let Thine hand help me, . . . . .	Male Quartet.	Arr. from	Handel.	31
Glory be to God . . . . .	"	"	Spohr.	31
<b>MARCHES.</b>				
March, . . . . .	Le Prophte.	—	Meyerbeer.	32
" . . . . .	Of the Men of Harlech.	—	Scotch.	32
" . . . . .	Air.	—	Rubinstein.	33
" . . . . .	Russian Hymn.	—	Lvoff.	33
<b>SECOND SECTION.</b>				
Be thou O God exalted high, . . . . .	Mxd. Voices.	Old Hundred.	"Ancient."	36
Mid pleasures and palaces (Home, sweet home), . . . . .	Male Quartet.	Home, S't Home	"Old Melody."	35
O say can you see (Star Spang. Banner),	Male Quartet.	Star Spang. Ban.	"	34
<b>RAISING.</b>				
<b>RECEPTION.</b>				
Dangers of every form attend . . . . .	Mxd. Voices.	Hebron.	Ar. by L. Mason.	41
Be Thou with me . . . . .	Bass or Bar. Solo.	Arr. from	J. B. Calkins.	40
Holy, Holy, Holy, though the darkness hide Thee, . . . . .	Unison	Holy, Holy, Holy,	J. B. Dykes.	37
Holy, Lord God, . . . . .	Tenor Solo.	Arr. from	Ch. Gounod.	38
My God, my Father, while I stray, . . .	Male Quartet.	"	A. H. D. Troyte.	41
Remember now thy Creator . . . . .	Unison.	Bethany.	Ch. Steggall.	42
" " " " . . . . .	Male Quartet.	Chant.	Arr. by W. H. J.	45
<b>MARCHES.</b>				
March, . . . . .	Tannhäuser.	—	R. Wagner.	50
" . . . . .	Festal.	—	Scotson Clark.	50
" . . . . .	Athalie.	—	Mendelssohn.	51
" . . . . .	Aux Flambeaux.	—	Scotson Clark.	52
" . . . . .	Funeral.	—	Chopin.	53
<b>SECOND SECTION.</b>				
Be thou faithful unto death, . . . . .	Tenor Solo.	Arr. from	Mendelssohn.	47
Far from my Heavenly Home, . . . . .	Male Quartet.	Arr. from	J. P. Wilkes.	48
Lord of my life, Thou guardian dear, . .	"	Arr. by W. H. J.	W. H. Janes.	46
Look down on him from heaven . . . . .	Bass Solo.	Arr. from	Mendelssohn.	49
Nearer, my God, to Thee, . . . . .	Mxd. Voices.	Bethany.	L. Mason.	48
Solemn strikes the funeral chime, . . .	Mxd. Voices.	Pleyel's Hymn.	Pleyel.	54
The Lord thy prayer attend, . . . . .	Male Quartet.	Arr. from	Himmel.	45

	DESCRIPTION.	TUNE.	COMPOSER.	PAGE.
<b>INSTRUMENTAL.</b>				
Andante. . . . .	Op. 26.	Sel. from	Beethoven.	69
Cavatina . . . . .	—	"	J. Raff.	65
Faust. . . . .	—	"	Gounod.	71
Intermezzo. . . . .	—	Cavi. Rusti.	Mascagni.	63
Largo . . . . .	—	Sel. from	Handel.	67
Nocturne, . . . . .	—	"	Chopin.	73
Overture. . . . .	Holy City.	"	A. R. Gaul.	66
Prayer. . . . .	Semiramide.	"	Rossini.	70
<b>SOCIAL.</b>				
Annie Laurie. . . . .	Male Quartet.	Arr. by W. H. J.	"Old Melody."	74
Ben Bolt. . . . .	"	"	"	76
Lost Chord. . . . .	Bar. or Tenor Solo.	—	Sir A. Sullivan.	78
Massa's in de Cold Ground. . . . .	Male Quartet:	Arr. by W. H. J.	S. C. Foster.	96
My Old Kentucky Home. . . . .	"	"	"	86
Nancy Lee. . . . .	Bar. Solo.	—	S. Adams.	90
Old Folks at Home. . . . .	Solo and Chorus.	Arr. by W. H. J.	S. C. Foster.	94
Rocked in the Cradle of the Deep, . . . . .	Bass Solo.	"	J. P. Knight.	82
Should Auld acquaintance be forgot	Mxd. Voices.	Auld Lang Syne.	"Ancient."	28
Sleep, Gentle Darling. . . . .	Male Quartet.	Arr. by W. H. J.	H. Jungst.	87
Sweet and Low. . . . .	"	"	J. Barnby.	85
The Old Oaken Bucket. . . . .	"	"	"Old Melody."	75
The Old, Old Home. . . . .	"	"	"	77
The Sailor's Farewell. . . . .	"	"	W. H. Janes.	84
Then You'll Remember Me. . . . .	Tenor Solo.	Bohemian Girl.	M. W. Balfe.	88
The Heart Bowed Down. . . . .	Bar. Solo.	"	"	92
<b>NATIONAL.</b>				
God Bless Our Native Land! . . . . .	Mxd. Voices.	America.	"Ancient."	1
<b>PRAISE.</b>				
With one consent let all the earth, . . . . .	Mxd. Voices.	Old Hundred.	"Ancient."	36
<b>INSTALLING.</b>				
Behold, in the East our new Master, . . . . .	Mxd. Voices.	Portug. Hymn.	"Ancient."	62
<b>ANNIVERSARY.</b>				
As days and years roll silent by, . . . . .	Male Quartet.	Arlington.	Denby.	61
Should Auld Acquaintance be Forgot, . . . . .	Mxd. Voices.	Auld Lang Syne.	"Ancient."	28
<b>LAYING CORNER STONE.</b>				
Placed in form, the Corner Stone, . . . . .	Mxd. Voices.	Martyn.	S. B. Marsh.	62
<b>DEDICATING.</b>				
Thou who art God alone, . . . . .	Mxd. Voices.	Old Hundred.	"Ancient."	61
<b>CONSTITUTING.</b>				
O with due reverence let us all, . . . . .	Mxd. Voices.	Old Hundred.	"Ancient."	36
<b>CONSECRATING.</b>				
Master Supreme, accept our praise, . . . . .	Mxd. Voices.	Old Hundred.	"Ancient."	36
<b>FUNERAL ODES.</b>				
Asleep! O Brother, blessed sleep! . . . . .	Male Quartet.	Rest.	Bradbury.	57
Art thou weary, art thou languid, . . . . .	"	Stephanos.	Sir H. W. Baker.	49
Blest are the departed, . . . . .	"	Last Judg't.	Spohr.	59
Come unto Me, saith One, and be at rest,	"	"Holy City."	A. R. Gaul.	58
Lord, the Saviour of my Soul, . . . . .	Mxd. Voices.	Martyn.	S. B. Marsh.	54
Nearer, my God, to Thee, . . . . .	"	Bethany.	L. Mason.	48
No shadows yonder! . . . . .	Male Quartet.	"Holy City."	A. R. Gaul.	55
Rock of Ages cleft for me, . . . . .	"	Arr. from	"Old Melody."	57
Out of the deep have I called . . . . .	Chant. Male Quart.	Arr. from	"Old Chant."	60
Solemn strikes the funeral chime, . . . . .	Mxd. Voices.	Pleyel's Hymn.	Pleyel.	54
<b>DOXOLOGY.</b>				
<i>Be Thou O God exalted high,</i> . . . . .	Mxd. Voices.	Old Hundred.	"Ancient."	36

OPENING.

1.  
EDGE.

Glad Hearts To Thee We Bring.

AMERICA.

Moderato.

Glad hearts to Thee we bring, With joy Thy name we sing,  
U - nite our souls in love, Smile on us from a - bove,

Fa - ther a - bove, Cre - a - tion prais - es Thee, Thy boun - ties  
Till life is o'er, Then gath - er us to Thee, Thy king - dom

full and free, In all a - round we see em - blems of love.  
Lord to see, In thine own fold to be for - ev - er more,

CLOSING.

NATIONAL.

2.

Tune AMERICA.

Hail Universal Lord,  
By heaven and earth adored.  
All hail! great God;  
Before Thy name we bend,  
To us Thy grace extend,  
And to our prayer attend,  
All hail! Great God.

May friendship, truth and love,  
Drawn from the Light above,  
Our actions rule.  
So when from labor free,  
We shall accepted be,  
And through Eternity,  
Pass nobly on.

3.

Tune AMERICA.

God bless our native land!  
Firm may she ever stand.  
Through storm and night;  
When the wild tempests rave,  
Ruler of wind and wave,  
Do Thou our Country save,  
By Thy great might.

For her our prayer shall rise,  
To God above the skies;  
On Him we wait;  
Thou who art ever nigh,  
Guarding with watchful eye,  
To Thee aloud we cry,  
God save the State.

## OPENING.

4. **Come, Craftsmen, Assembled Our Pleasures To Share.**  
 LODGE.

*PORTUGUESE HYMN.*

*Maestoso.*

Come, Crafts-men, as - sem - bled our pleas-ures to share, Who walk by the  
 Al - migh - ty Je - ho - vah, de - scend now and fill, This Lodge with Thy

plumb, and who work by the square, While trav - eling in Love on the  
 glo - ry, our hearts with good will, Pre - side at our meet - ing, as -

lev - el of time, Sweet hope shall light, sweet hope shall  
 sist us to find, True pleas - ure in teach - ing, True pleas - ure in

light, sweet hope shall light on a far bet - ter cline.  
 teach - ing, True pleas - ure in teach - ing good - will to man - kind.

## 5.

## CLOSING.

*Tune PORTUGUESE HYMN.*

Farewell, till again we welcome the time,  
 Which brings us once more to our Heav'n born shrine,  
 Again may we meet in this our sacred home,  
 May ev'ry Mason, May ev'ry Mason,  
 May ev'ry Mason in Heav'n find a home.



OPENING.

6.  
LODGE.

Come, Brothers Of The Plumb And Square.

MASON.

Moderato.

Come, broth-ers of the plumb and square, Come join in cheer-ful song; Let  
In love we meet, in peace we part, We walk by plum-met's line; While

ev - ery heart and voice pre - pare, The glad notes to pro - long. We're  
friend-ship dwells with - in each heart, That owns the Craft Di - vine. 'Midst

broth - ers, by a mys - tic tie, We're broth-ers true and free, Then  
all the toils and cares of earth, We stead-y keep our way; With

let the song as - cend on high, God speed Free Ma - son ry.  
Faith and Hope we wait the birth Of an e - ter - nal day.

7.

CLOSING.

Tune MASON.

We met in love, we part in peace,  
Our lodge's labor o'er,  
We'll pray, ere life's best days shall cease,  
To meet in time once more.  
'Mid fairest scenes to mem'ry dear,  
In change of joy or pain;  
We'll think of friends assembled here,  
And hope to meet again.

## OPENING.

8.  
LODGE.**Within Our Temple Met Again.**

ARLINGTON.

Moderato.

With in our tem - ple met a - gain, With hearts and pur - pose strong,  
A - round our al - tars sa - cred shrine, May love's pure in - cense rise,

Well raise our notes with grateful praise, With un - ion in our song.  
Bear - ing up - on its mys - tic flame, Our mu - sic to the skies.

9.

## CLOSING.

Tune ARLINGTON.

Come, brothers, ere to-night we part,  
Join every voice and heart;  
Our solemn hymn to God we raise  
Our closing song of praise.

Here, brothers, we may meet no more,  
But there's a happier shore;  
And there released from toil and pain  
We hope to meet again.

## OPENING.

## 10.

LODGE.

**Blest Be The Tie That Binds.**

DENNIS.

Moderato.

Blest be the tie that binds Our hearts in pur - est love; The  
Be - fore our Fa - thers' throne We pour u - ni - ted prayers; Our

fel - low - ship of kin - dred minds Is like to that a - bove.  
fears, our hopes, our aims are one. Our com - forts and our cares.

11.

## CLOSING.

Tune DENNIS.

Let songs of endless praise,  
From every heart arise;  
Let all our brothers tribute raise  
To God who rules the skies.

His mercy and His love  
Are as His name Divine,  
And all Eternity shall prove  
His Light shall ever shine.

12.

CLOSING.

MALE QUARTET.

Now The Day Is Over.

J. BARNBY.

Moderato.

Now the day is o - ver, Night is draw - ing nigh,  
 Fa - ther, give the wea - ry. Calm and sweet re - pose,  
 Shad - ows of the even - ing Steal a - cross the sky.  
 With Thy tender - est bless - ing May our eye - lids close.

13.

CLOSING.

MALE QUARTET.

Good Night! Farewell.

SOLDIERS FAREWELL.

Moderato.

Good night, my broth - ers all, — The part - ing hour has come, — May  
 Ne'er more may I be - hold thee, Or this glad heart may greet thee, But  
 God in his great mer - cy, Pro - tect our cher - ished home. Good  
 then what - e'er be - falls me, My pray'r to God is for thee. Good  
 night, fare - well! my — broth - ers true, Fare -  
 night, fare - well! my — broth - ers. true, Fare -  
 well! God bless each one of you  
 well! God bless each one of you.

## CLOSING.

## 14. The Level And The Square.

UNISON OR SOLO

arr. from Millard by  
BRO. CH. GARDNER 320

We meet up-on the Level, And we part up-on the Square; What words of precious  
Let us meet up-on the level then, While la-b'ring patiently here, Let us meet and let us

mean - ing those words Ma-son - ic are; Come let us con - tem-plate them, They are  
la - bor though it — be se - vere; Al - read - y in the western sky the

wor - thy of our taught, With the highest and the ho - liest, And the rarest they are fraught.  
signs bid us pre - pare — To — gather up our working tools and part up-on the square.

## 15.

## CLOSING.

LODGE.

## From East To West O'er Land And Sea.

J. B. DYKES.

Moderato.

From East to West o'er land and sea, Where broth-ers meet and friends a - gree;  
Our trust re-posed on Him a - lone, Who ne'er will con-trite hearts dis - own,

Let in - cense rise from hearts sincere, The dear - est of iring gather'd here.  
Our Faith shall mark that Ho - ly Light, Whose beams our high - est joys u - nite.

ENTERED APPRENTICE.  
RECEPTION.

16.  
LODGE IN UNISON.

Lead, Kindly Light.

J. B. DYKES.

Moderato.

Lead, Kind-ly Light! a-mid the encircling gloom, Lead Thou me on;

The night is dark and I am far from home, Lead Thou me on.

Keep Thou my feet; I do not ask to see,

The dis - tant scene, one step - nough for me

2.

I was not ever thus, nor pray'd that Thou  
Shouldst lead me on;  
I loved to choose and see my path, but now  
Lead Thou me on.  
I lov'd the garish day, and spite of fears,  
Pride ruled my will; remember not past years.

3.

So long Thy power hath blest me, sure it still  
Will lead me on,  
O'er moor and fen, o'er crag and torrent, till  
The night is gone;  
And with the morn those angel faces smile  
Which I have loved long since, and lost awhile.

ENTERED APPRENTICE.  
RECEPTION.

17.  
SOLO TEN or BAR.

O Thou, Whose Power.

R. WAGNER

Moderato. *p*



O Thou, whose power o'er worlds pre-sides, Whose voice cre-  
a-ted, wis-dom guides, On us in pure ef-ful-gence shine,  
And lead us by Thy Light Di-vine. 'Tis Thine a-lone to calm the  
breast, With si-lent Confi-dence and ho-ly rest, From Thee we spring, to  
Thee we tend, O hear us Fa-ther, Guide, and Heav'n-ly Friend.

ENTERED APPRENTICE.  
RECEPTION.

18. MALE QUARTET. While Thee We Seek, Protecting Power.

C. GOUNOD.

Con espressiono.

While Thee we seek, pro - tect - ing Power, Be our fears and sor - rows stilled, and  
may this con - se - cra - ted hour with Light and Truth and Love be filled.  
Look Thou up on this stran - ger here, Grant Suc - cor! Grant Suc - cor! Give him vic - to -  
ry. Let him with Light and Truth be blest. Let him with Light and Truth be blest.

ENTERED APPRENTICE.  
RECEPTION.

19.  
TENOR SOLO.

If With All Your Hearts.

MENDELSSOHN.

Moderato. *mf*

If with all your hearts ye tru - ly seek me.

Ye shall ev - er sure - ly find me, Thus saith our God. Oh! that I

*pp*

knew where I might find Him. If with all your

hearts ye tru - ly seek me, Ye shall ev - er sure - ly find me, Thus saith our

God. Ye shall ev - er sure - ly find me, Thus saith our God.



ENTERED APPRENTICE.  
RECEPTION.

20.  
BASS SOLO.

Jehovah, Lead Us.

MOZART.

Moderato.

Je - ho - vah  
great, our Fa - ther, lead us, with light &er'  
guide us on our way. Let Thy good Spir - it  
stand be - side us, To keep us through each try - ing  
day, To keep us through each try - ing day.

The musical score is written for a bass solo and piano accompaniment. It consists of six systems of music. Each system includes a vocal line (bass clef) and a piano accompaniment (treble and bass clefs). The tempo is marked 'Moderato'. The key signature has one flat (B-flat). The lyrics are: 'Je - ho - vah great, our Fa - ther, lead us, with light &er' guide us on our way. Let Thy good Spir - it stand be - side us, To keep us through each try - ing day, To keep us through each try - ing day.' The score includes various musical notations such as dynamics (p, mf), articulation (accents), and phrasing slurs.

ENTERED APPRENTICE.  
RECEPTION.

21.  
DUET TENOR AND BASS  
AND MALE QUARTET.

Seek Ye The Light.

arr. by W.H.J.

TENOR.

Seek ye the Light — While it may be found,

BASS.

Moderato.

Call ye up - on the Lord — While he is near.

MALE QUARTET.

Fear not, O stran - ger, Put thy trust in God,

He will — guide you by His great Light.

great.

## MALE QUARTET.

Moderato.

## Brothers, Now Behold.

J. B. DYKES.

Broth - ers, now be - hold a stran - ger here,  
Migh - ty Fa - ther, God of Truth and Love,

Knock - ing at our out - er door. May his trust in God  
Help him in this sol - emn hour, Ev - er look - ing up - ward

know no fear, But sus - tain him with its power.  
and a - bove; Con - stant bless - ing on him shower.

## 23.

## MALE QUARTET.

Moderato.

## O Lead Me.

arr. by W. H. J.

O lead me to Thy ho - ly hill, where  
He lead - eth me, He lead - eth me, By

I may learn Thy bless - ed will; Trusting in God where'er I  
His great Light He lead - eth me; His faith - ful ser - vant I would

be, Still 'tis His hand that lead - eth me.  
be, For by His hand He lead - eth me.

## ENTERED APPRENTICE.

24.

LODGE.

## Spirit Of Power And Might, Behold.

DUNDEE.

*Lento.*

Spir - it of pow - er and might, be - hold, Thy will - ing ser - vant here,  
 Tho' dark - some skies shall o'er him lower, And dan - gers fill the way:

With Thy pro - tec - tion him en - fold, And free his heart from fear.  
 Sup - port him with Thy gra - cious power, And be his con - stant stay.

25.

LODGE.

## Far From The World's Cold Strife And Pride.

HAMBURG.

*Moderato.*

Far from the worlds cold strife and pride, Come join our  
 Al - though in un - tried paths you tread, And filled per -

peace - ful hap - py band; Come stran - ger we your  
 haps with anx - ious fear; A Broth - ers faith - ful

feet will guide, where Truth and he shall hold c - mand.  
 hand shall lead, where doubt and dark - ness dis - ap - pear.

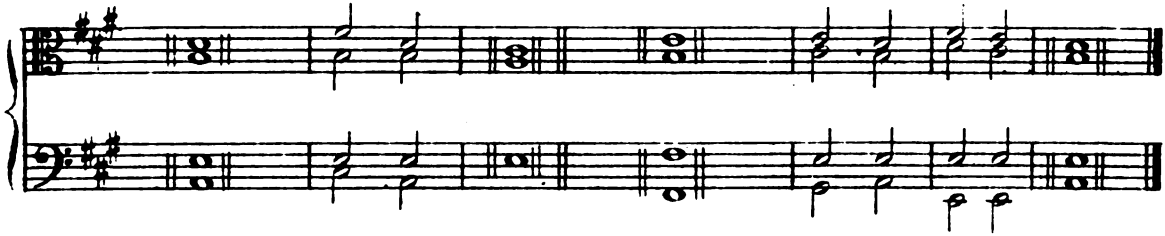
ENTERED APPRENTICE.

26.

MALE QUARTET.

Chant—Behold How Good.

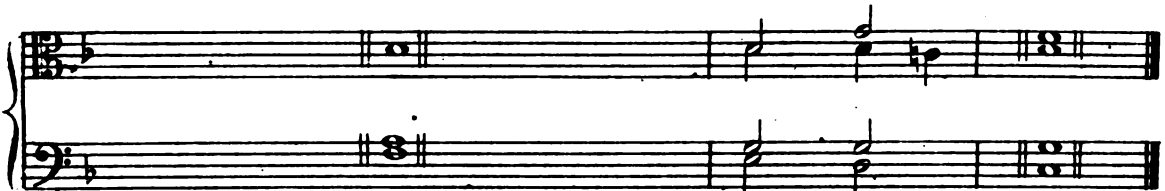
arr. by W. H. J.



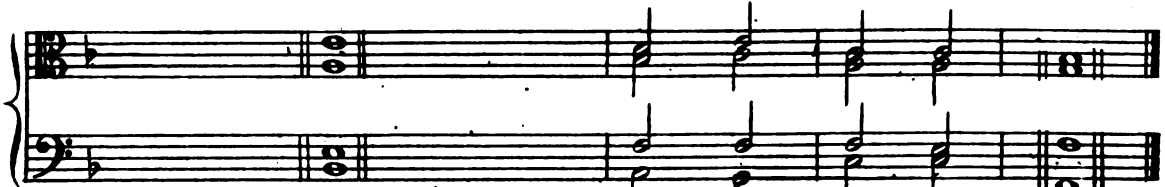
<p>1. { Behold how good and how</p>	pleasant it is	2. { For brethren to dwell to - -	geth - er	in	unity.
<p>3. { 'Tis like the precious oint-ment up</p>	on the head,	4. { That ran down upon the beard, even Aaron's beard, that went down to the	skirts of	his	garment.
<p>5. { As the dew of Hermon, and as the dew that descended upon the</p>	mountains of Zion;	6. { For there the Lord com - manded the blessing, even	life for -	ev - er	more.

27.

MALE QUARTET.



<p>1. Behold how good and how</p>	pleasant it is,
<p>3. 'Tis like the precious ointment up</p>	on the head,
<p>5. { As the dew of Hermon, and as the dew that descended upon the</p>	mountains of Zion;



<p>2. For brethren to</p>	dwell to	gether in	unity.
<p>4. { That ran down upon the beard, even Aaron's beard, that went down to the</p>	skirts of	his	garment.
<p>6. { For there the Lord commanded the blessing, even</p>	life for -	ev - er	more.

## ENTERED APPRENTICE.

28.

BASS SOLO.

## In The Beginning.

arr. by W. H. J.

Recitativo.

In the be - gin - ning, God cre -

- a - ted the Heaven And the Earth. And the Earth was with - out

form and void, and dark - ness was up - on the face of the deep.

And the spir - it of God mov - ed up - on the face of the wa - ters:

And God said: Let there be Light, and there was Light.

ENTERED APPENTICE

Response—O Holy Light.

29

TENOR SOLO.

ADOLPHE ADAM.

O Ho-ly Light, thy beams are brightly shining, bring us from darkness and the

gloom. A thrill of hope the wea-ry world re-joices For yon, der breaks a

new and glorious morn. Help us O Lord— we hum-bly cry to

Thee— O Light di-vine— Shine on us from a-bove O

Light— di-vine, lead us for ev-er-more.

## ENTERED APPRENTICE.

30

## Response—Send Out Thy Light.

MALE QUARTET.

CH. GOUNOD.

*Maestoso.*

Send out Thy Light O Lord our God.

31

## Response—Glory To Thee, O Lord.

MALE QUARTET.

R. WAGNER.

Glo-ry be to Thee, O Lord most high.

32

## Response—Lord Have Mercy.

MALE QUARTET.

Arr. by W. H. J.

Lord have mercy upon us and incline our hearts to keep this law.

33

## Response—Lord Have Mercy.

UNISON.

Arr. by W. H. J.

Lord have mercy upon us and  
write all these, Thy laws, in our hearts, we beseech Thee.



34

Response - O Lord, Have Mercy.

MALE QUARTET.  
Moderato.

PINSUTI.

O Lord have mercy, mer - cy, have mer - cy up - on us, have  
 mer - cy up - on us, have mer - cy up - on us; have mer - cy up - on  
 us. We be - seech thee, we be - seech thee, To hear us good Lord; We be -  
 seech Thee, we be - seech Thee, in - cline our hearts to Thee; in - cline, in -  
 cline, in - cline our hearts to Thee - O Lord have mercy, mer - cy, have  
 in - cline.  
 mer - cy up - on us, have mer - cy up - on us up - on us.

## ENTERED APPRENTICE.

## March—Bridal.

35

Maestoso.

Arr. from  
"LOHENGRIN" R. WAGNER.

## March—Wedding.

36

Maestoso.

MENDELSSOHN.

37

March-Belgian.

SCOTSON CLARK.

Maestoso.

Musical score for March-Belgian, measures 1-12. The score is in 2/4 time and consists of two staves: a treble staff and a bass staff. The tempo is marked 'Maestoso'. The music features a melody in the treble staff and a bass line in the bass staff. The key signature has one flat (B-flat). The score is divided into three systems of four measures each. The first system starts with a dynamic marking of *mf*. The second system continues the melody and bass line. The third system concludes the piece with a final cadence.

March.

38

MEYERBEER.

Moderato.

Musical score for March, measures 1-8. The score is in 4/4 time and consists of two staves: a treble staff and a bass staff. The tempo is marked 'Moderato'. The music features a melody in the treble staff and a bass line in the bass staff. The key signature has two flats (B-flat and E-flat). The score is divided into two systems of four measures each. The first system starts with a dynamic marking of *mf*. The second system concludes the piece with a final cadence.

FELLOW CRAFT.  
RECEPTION.

39

## Abide With Me.

LODGE.

W. H. MONK.

1. A - bide with me! Fast falls the ev - en - tide;  
The dark - ness deep - ens; Lord, with me a - bide!  
When oth - er help - ers fail, and com - forts flee,  
Help of the help - less, O a - bide with me.

2.

I need Thy presence every passing hour;  
What but Thy grace can foil the tempter's power?  
Who like Thyself my guide and stay can be?  
Through cloud and sunshine, Lord, abide with me.

3.

I fear no foe with Thee at hand to bless;  
Ills have no weight, and tears no bitterness;  
Where is death's sting? Where, Grave, thy victory?  
I triumph still, if Thou abide with me.

FELLOW CRAFT  
RECEPTION.  
O Rest In The Lord.

40

BASS SOLO.

MENDELSSOHN.

Moderato.

*mf* Oh rest in the Lord, wait pa-tient.ly for Him, and He shall

give thee thy heart's de-sires, and He shall give thee thy heart's de-

sires, and He shall give thee thy heart's de-sires. O rest in the

Lord, O rest in the Lord, and wait ———— wait pa-tient.ly for Him.

FELLOW CRAFT.  
RECEPTION.

41

Grant, Lord, Thy Blessing.

BARITONE SOLO.

FAURE.

Grant, Lord, Thy blessing on our broth - er now —

As he in faith and trust ad - van - ces on - ward. Pour Thou the oil of gladness

on his brow — While hope and love e'er draw him up - ward.

Join all and sing, God's praise de - clare. Let eve - ry voice resound with

The musical score consists of four systems. Each system includes a vocal line for the baritone solo and a piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The lyrics are printed below the vocal line of each system. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

ac - cla - ma - tion. To God \_\_\_\_\_ be all the praise,

For He hath sent His Light to all na - tions.

## 42

## Bless Now, O Father.

MALE QUARTET.

W.H. JAMES.

1. Bless now, O Fa - ther, Thy ser - vant here. O - pen his

2. Thou art the Way, the Truth, the Light. Grant us, O

ear Thy law to hear. Loos - en his tongue

Lord, that way to know, that Truth to keep,

to sing Thy praise, His faith - ful breast to keep Thy ways.

that Light to see, whose joy shall cheer us here be - low.

FELLOW CRAFT.  
RECEPTION.

43

Then Shall The Righteous Shine.

TENOR SOLO.  
Andantino.

MENDELSSOHN.

*mf* Then, then shall the right . eous shine forth as the

sun in their heav' nly Fa . ther's realm. Shine forth. Shine in their

heav' nly Fa . ther's realm. Shine forth as the

*f* Sun in their heav' nly Fa . ther's realm; then



Then Shall The Righteous Shine. (Cont)

shall the right - eous shine in their heav - 'nly Fa - ther's realm.

This musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat. The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of one flat. The lyrics are: "shall the right - eous shine in their heav - 'nly Fa - ther's realm."

44 Deign Thou This Covenant.

MALE QUARTET.  
Moderato.

E. J. HOPKINS.

Deign Thou this cov - e - nant to ap - prove,  
In life's vi - cis - si - tudes be near,

And con - firm it, God of Truth and Love;  
To keep him in Thy ho - ly love and fear;

Send Thou Thy rich - est gifts up - on his head;  
In life, in death, Oh aid him by Thy might;

For - ev - er be the oil of glad - ness shed.  
Lead him, O Lord, by Thy most gra - cious Light.

This musical score is for a male quartet and is set in 4/4 time with a key signature of one flat. It is marked "Moderato". The score is divided into four systems, each with a vocal line and a piano accompaniment. The lyrics are: "Deign Thou this cov - e - nant to ap - prove, In life's vi - cis - si - tudes be near, And con - firm it, God of Truth and Love; To keep him in Thy ho - ly love and fear; Send Thou Thy rich - est gifts up - on his head; In life, in death, Oh aid him by Thy might; For - ev - er be the oil of glad - ness shed. Lead him, O Lord, by Thy most gra - cious Light."

## O Welcome, Brother, To Our Band.

LODGE.

(AULD LANG SYNE.)

1. O wel-come, broth-er, to our band, Though strong its numbers now  
2. Now let our soul-ful pray'r a-rise, For blessings on his brow

And high its lof-ty pil-lars stand, And no-ble arch-es bow.  
And bear our of-frings to the skies, For him who joins us now.

O wel-come if thy heart be true, Thou'lt find with us a home, home,  
O wel-come, free thy heart from fear, Thou'lt find with us a home, home,

We're dai-ly ad-ding num-bers now, Un-der our glo-rious dome.  
We're dai-ly ad-ding col-umns here, With-in our glo-rious dome.

46

## ANNIVERSARY.

(Auld Lang Syne.)

1.

Should Auld acquaintance be forgot,  
And never brought to mind,  
Should Auld acquaintance be forgot;  
And days of Auld Lang Syne,  
For Auld, for Auld Lang Syne, my boys,  
For Auld, for Auld Lang Syne;  
We'll take a cup of kindness yet  
For Auld Lang Syne.

2.

Then here's a hand, my trusty friend,  
And gie's a hand of thine;  
We'll take a right gude wulie waught,  
For Auld, for Auld Lang Syne.  
For Auld, for Auld Lang Syne, my boys,  
For Auld, for Auld Lang Syne;  
We'll take a cup of kindness yet  
For Auld Lang Syne.

Thus He Shewed Me, And Behold.

47

BASS SOLO or UNISON.

Maestoso.

W. H. JANES.

The musical score is written for a bass solo or unison voice and piano accompaniment. It is in common time (C) and begins with a mezzo-forte (*mf*) dynamic. The piece is marked *Maestoso*. The lyrics are: "Thus he shew'd me and be - hold! The Lord stood up - on a wall made by a plumb-line, with a plumb-line in his hand. Then said the Lord un - to me A - mos! What see - est thou? And I said a plumb - line Then said the Lord be - hold! I will". The score consists of four systems, each with a vocal line and a piano accompaniment. The piano part features a variety of chords and melodic lines, including some with grace notes and slurs. The vocal line is a simple, steady melody that carries the text. The piece concludes with a final chord in the piano part.

Thus He Shewed Me And Behold. (CONT.)

set a plumb— line in the midst of my peo - ple

Is - ra - el. I will not a - gain pass by them an - y more.

48

Chant— Thus He Shewed Me.

MALE QUARTET.

J. BARNBY.

1 { Thus he shewed me, and be hold!

3 { And the Lord said unto me: Amos, what seest thou,

5 { Then said the Lord, Behold, I will }  
 { set a plumb-line in the midst of my } peo - ple Israel.

2 { The Lord stood upon a wall }  
 { made by a plumb-line, with a } plumb-line in his hand.

4 { And I said a plumb — line.

6 { I will not again pass by them an - y more.

**Response-Praise The Lord Our God.**

49

MALE QUARTET

*Arr. by W.H.J.*



Praise the Lord our God. Praise now and for ev - er - more.

50

MALE QUARTET.

**Response-Glory Be To God.**

*SPOHR.*



Glo - ry be to God. Glo - ry be to God for ev - er - more.

51

MALE QUARTET.

**Response-Let Thine Hand Help Me.**

*HANDEL.*



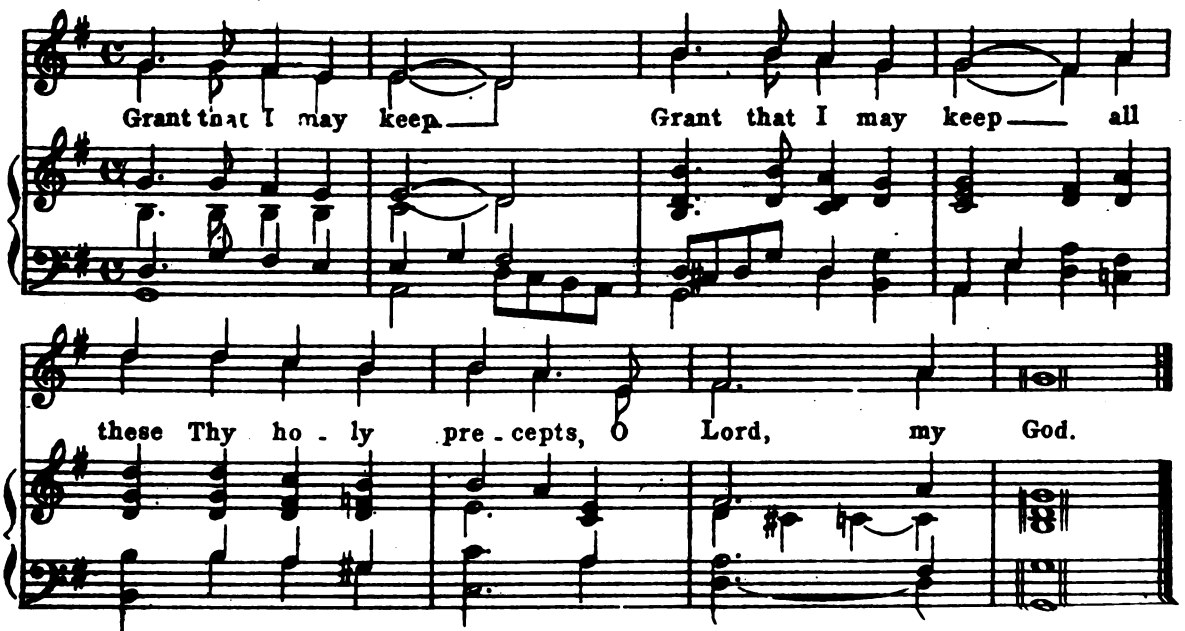
Let Thine hand help me, help me O Lord. Let Thine hand help me, help me O Lord.

52

UNISON.

**Response-Grant That I May Keep.**

*W.H.JANES.*



Grant that I may keep... Grant that I may keep... all  
these Thy ho - ly pre - cepts, O Lord, my God.

FELLOW CRAFT.  
INITIATION.

March-Le Prophete.

53

Molto Maestoso.

MEYERBEER.

The first system of music for 'March-Le Prophete' consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music features a series of chords in the right hand, with some triplets indicated by a '3' over the notes. The left hand provides a steady accompaniment with quarter and eighth notes.

The second system continues the piece. It features more complex rhythmic patterns in the right hand, including a triplet of eighth notes. The left hand continues with a consistent accompaniment.

The third system shows a melodic line in the right hand with a slur over several notes. The left hand accompaniment remains consistent.

The fourth system concludes the piece with a final melodic phrase in the right hand and a final chord in the left hand.

54

March-Of The Men of Harlech.

WELSH.

The first system of 'March-Of The Men of Harlech' is in treble and bass clefs. The key signature has two sharps (F# and C#), and the time signature is common time (C). The music is characterized by a simple, rhythmic melody in the right hand and a steady accompaniment in the left hand.

The second system continues the march with a similar rhythmic pattern. The right hand melody is simple and memorable, while the left hand provides a solid harmonic foundation.

55

March.

RUBINSTEIN.

Andantino.

The first system of musical notation for 'March' by Rubinstein. It 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 key signature has one sharp (F#). The music begins with a piano (*p*) dynamic. The melody in the treble clef features eighth and quarter notes, while the bass clef provides a harmonic accompaniment with chords and single notes.

The second system of musical notation for 'March' by Rubinstein. It continues the piece with a mezzo-forte (*mf*) dynamic. The melody in the treble clef includes some slurs and rests, while the bass clef accompaniment remains consistent with the first system.

The third system of musical notation for 'March' by Rubinstein, concluding the piece with a piano (*p*) dynamic. The melody in the treble clef ends with a final cadence, and the bass clef accompaniment provides a solid foundation.

56

March-Russian Hymn.

LYOFF.

Maestoso.

The first system of musical notation for 'March-Russian Hymn' by Lyoff. It 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 common time (C). The key signature has one sharp (F#). The music begins with a mezzo-forte (*mf*) dynamic. The melody in the treble clef is characterized by wide intervals and a slow, stately pace.

The second system of musical notation for 'March-Russian Hymn' by Lyoff. It continues the piece with a mezzo-forte (*mf*) dynamic. The melody in the treble clef features a mix of eighth and quarter notes, while the bass clef accompaniment provides a steady, rhythmic support.

The third system of musical notation for 'March-Russian Hymn' by Lyoff, concluding the piece. The melody in the treble clef ends with a final cadence, and the bass clef accompaniment provides a solid foundation.

FELLOW CRAFT.

57

MALE QUARTET.

Star Spangled Banner.

arr. by W. H. J.

Maestoso.

*mf* O say can you see by the dawn's early light, What so proudly we  
O thus be it ev - er when freemen shall stand, Be - tween their loved

hail at the twi-lights last gleaming, Whose stripes and bright stars through the  
home and the war's des - o - la - tion, Blest with vic - tory and peace may the

per - il - ous heav'n res - cued fight, O'er the ram - parts we watch'd were so gallantly  
streaming And the  
na - tion. Then

rock - ets red glare the bombs burst - ing in air, Gave proof through the  
con - quer we must when our cause it is just, And this be our

night that our mot - to "In flag was still there. O say does that star spangled ban -  
mot - to "In God is our trust." And the star spangled ban - ner in tri -

ner yet wave, O'er the land of the free and the home of the brave.  
umph shall wave, O'er the land of the free and the home of the brave.



MALE QUARTET.

Home Sweet Home.

arr. by W. H. J.

Moderato con espressione.

'Mid plea - sures and pal - a - ces though we may  
An ex - ile from home, splen - der daz - zles in -

room, Be it ev - er so hum - ble there's no place like  
vain, Oh! give me my low - ly thatch'd cot - tage a -

home. A charm from the skies seems to hal - low us  
gain. The birds sing - ing gai - ly that came at my

there, Which, seek thro' the world is ne'er met with else -  
call; Give me them and peace of mind dear - er than

where, Home! home! Sweet, sweet home; Be it  
all. Home! home! Sweet, sweet home; Be it

ev - er so hum - ble there's no place like home.  
ev - er so hum - ble there's no place like home.

## Doxology.

OLD HUNDRED.

Be Thou O God ex - al - ted high, And as thy glo - ry fills the sky,  
So let it be on earth dis - play'd, Till Thou art here as there o - bey'd.

## CONSECRATION.

1.

Master Supreme accept our praise;  
Still bless this consecrated band;  
Father of Light! illumine our ways,  
And guide us by Thy mighty hand.

2.

May Faith, and Hope and Love divine,  
Here hold their undivided reign;  
Friendship and Harmony combine,  
To soothe our cares and banish pain.

3.

May Pity dwell within each breast,  
Relief attend the suffering poor;  
Thus many by our Lodge be blest,  
Till we in Heaven with Thee shall rest.

4.

When death shall close our earthly songs  
And seal in silence mortal tongues,  
O Thou, in whom we put our trust,  
Receive us to Thyself at last.

## 61 CONSTITUTING LODGE.

1.

O with due reverence ~~let us all~~  
To this our temple ~~now repair~~;  
And prostrate at God's foot stool fall,  
To breathe to Him our fervent pray'r.

2.

Arise, O Lord, and now possess  
This Lodge and with us ever rest;  
Shine Thou upon each brother here,  
And bring us to Thy presence blest.

## PRAISE.

1.

With one consent let all the earth,  
To God their cheerful voices raise;  
Glad homage pay with joyful mirth,  
And sing to Him our songs of praise.

2.

For He's the Lord supremely good,  
His mercy is for ever sure;  
His truth which always firmly stood,  
To endless time shall endure.

MASTER MASON.  
RECEPTION.

63  
UNISON.

Holy! Holy! Holy!

J. R. DYKES.

Ho - ly, Ho - ly, Ho - ly, though the dark - ness hide Thee,  
Ho - ly, Ho - ly, Ho - ly, Lord God Al migh - ty!

Though the eye of sinful man, Thy glo - ry may not see.  
Look up - on this broth - er who comes with faith in Thee.

On - ly Thou art Ho - ly, there is none be - side Thee;  
Ho - ly, Ho - ly, Ho - ly, mer - ci - ful and migh - ty,

Per - fect in power, in love and pu - ri - ty,  
Which wert, and art, and ev - er more shall be.

MASTER MASON.  
RECEPTION.  
Holy, Lord God.

CH. GOUNOD.

Moderato con espressione.

Ho - ly, Ho - ly, Ho - ly Lord God

Ho - ly, Ho - ly, Ho ly Lord God of

Hosts, Lord God, Lord God of Hosts

Heav'n and earth are full, heav'n and

earth are full of Thy glo - ry; heav - en and

earth, heav - en and earth, heav - en and

*mf* earth are full of Thy glo - ry, heav - en and

earth *ff* are full of Thy glo - ry.

MASTER MASON.  
RECEPTION.

65

BARITONE SOLO.

Be Thou With Me.

J. B. CALKINS.

*Moderato con espressione.*

Be Thou with me a - mid the fear and gloom, Be

The first system of music 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 common time (C). The tempo is marked 'Moderato con espressione'. The vocal line begins with a half note 'Be' followed by quarter notes 'Thou with me a - mid the fear and gloom, Be'. The piano accompaniment consists of chords and moving lines in both hands, with dynamics markings of *p* and *mf*.

Thou with me, O Lord, with me. The way is

The second system continues the vocal line with 'Thou with me, O Lord, with me. The way is'. The piano accompaniment continues with chords and moving lines, including a dynamic marking of *p*.

dark, and I am far from home, Be Thou with me, O

The third system continues the vocal line with 'dark, and I am far from home, Be Thou with me, O'. The piano accompaniment continues with chords and moving lines.

Lord, with me. Keep Thou my feet, I leave all else to

The fourth system continues the vocal line with 'Lord, with me. Keep Thou my feet, I leave all else to'. The piano accompaniment continues with chords and moving lines, including a dynamic marking of *mf*.

Thee. Be Thou with me, O Lord, be Thou with me.

The fifth system concludes the vocal line with 'Thee. Be Thou with me, O Lord, be Thou with me.'. The piano accompaniment concludes with chords and moving lines.

66

LODGE.

Dangers Of Every Form Attend.

HEBRON.

Dan-gers of eve-ry form at-tend Your steps, as on-ward you pro-ceed,  
Con-fide your trust in Him a-lone, Who rules all things a-bove, be-low.

No earth-ly pow'r can now be-friend, Or aid you in this time of need.  
Send your pe-ti-tions to His throne, For He a-lone can aid you now.

67

MALE QUARTET.

My God, My Father.

A. H. D. TROYTE.

1. { My God my Father, while I stray, 1. { Far from my home on life's rough way;  
2. { Though dark my path, and sad my lot, 2. { Let me be still and mur-mur not;

1. { O teach me from my heart to say, Thy will be done.  
2. { But breathe the prayer di-vinely taught, Thy will be done.

68

UNISON.

**Remember Now Thy Creator.**

CH. STEGGALL.

Tempo di Marcia.

Re - mem - ber now thy Cre - a - tor in the days of thy

youth. While the e - vil days come not, nor the

years draw nigh, when thou shalt say I have no pleas - ure in them.

While the sun, or the light, or the moon, or the stars be not



REMEMBER NOW THY CREATOR. (Con.)

dark-en-ed, nor the clouds re-turn af-ter the rain; In the day when the

*mf*

Keep-ers of the house shall trem-ble, and the strong men shall bow them-selves, and the

*p*

grind-ers cease be-cause they are few, and

those that look out of the win-dows be dark-en-ed And

when they shall be a-fraid of that which is high, and

*p*

## REMEMBER NOW THY CREATOR (CON.)

fears shall be in the way. Be - cause man go - eth to his

This system contains the first two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The lyrics are: "fears shall be in the way. Be - cause man go - eth to his".

long home, and the mourn - ers go a - bout the streets.

This system contains the next two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The lyrics are: "long home, and the mourn - ers go a - bout the streets.".

Then shall the dust re - turn to the earth as it was,

This system contains the next two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The lyrics are: "Then shall the dust re - turn to the earth as it was,".

and the spir - it shall re - turn un - to God who gave it.

This system contains the final two staves of music on this page. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The lyrics are: "and the spir - it shall re - turn un - to God who gave it.".

69

MALE QUARTET.

Chant-Remember Now Thy Creator.

W. H. JAMES.

1. Remember now thy Creator in the days of thy youth, while the evil days come not,  
 5. { In the day when the keepers of the house shall tremble, and the strong men shall bow them - - selves,  
 9. And when they shall be afraid of that which is high,  
 13. { Or ever the silver cord be loosed, or the golden bowl be broken,

2. { Nor the years draw nigh when thou shalt say, I have no pleas - ure in them,  
 6. { And the grinders cease because they are few, and those that look out of the windows be dark - en - ed,  
 10. And fears shall be in the way,  
 14. { Or the pitcher be broken at the fountain, or the wheel brok - en at the cistern.

3. { While the sun or the light, or the moon, or the stars be not dark - en - ed,  
 7. { And the doors shall be shut in the streets, when the sound of the grind - ing is low,  
 11. { And the almond tree shall flourish, and the grasshopper shall be a burden, and de - - sire shall fail.  
 15. Then shall the dust return to the earth as it was;

4. Nor the clouds return af - ter the rain.  
 8. { And he shall rise up at the voice of the bird, and all the daughters of music shall be brought low.  
 12. { Because man goeth to his long home, and the mourners go a - bout the streets.  
 16. And the spirit shall return unto God who gave it.

## MASTER MASON.

70

MALE QUARTET.

## The Lord Thy Prayer Attend.

HIMMEL.

Moderato.

The Lord thy prayr at - tend, In dan - ger's fate - ful hour, Thy God, thy life de -

*mf*

fend, And shield thee, shield thee, shield thee by His power.

*mf*

71

## Lord Of My Life, Thou Guardian Dear.

MALE QUARTET.

W. H. JAMES.

Moderato.

Lord of my life, Thou guard - ian dear, It is not night if  
A - bide with me from morn till eve, For with-out Thee I

Thou be near; O may no earth - born cloud a -  
can - not live, A - bide with me in dan - ger's

rise, To hide Thee from Thy ser - vant's eyes.  
hour, And save me by Thy might - y power.

72

TENOR SOLO.

# Be Thou Faithful Unto Death.

MENDELSSOHN.

Moderato.

Be thou faith-ful un - to death, And I will give to thee a crown of

life; Be thou faith-ful un - to death, — And I will give to

thee a crown, a crown of life, And I will give to thee, to thee a crown of

life. Be thou faith - ful un - to death.

## 73

## Nearer My God To Thee.

LODGE.

E. MASON.

Near-er, my God, to Thee. The sun gone down, Darkness comes o-ver me,  
There let my way ap-pear Steps un-to Heav'n All that thou send-est me,

My rest a stone, Still all my song shall be Near-er, my God, to thee,  
in mer-cy given, An-gels to beck-on me Near-er, my God, to thee,

Near-er, my God, to Thee, Near-er, to Thee.  
Near-er, my God, to Thee, Near-er, to Thee.

MALE QUARTET.

## Far From My Heavenly Home.

## 74

arr. by W. H. J.

Far from my heav-enly home, Far from my Fath-er's heart,  
To thee, to Thee I press, A dark and toil-some road;  
God of my life be near, On Thee my hopes I cast;

Faint-ly I cry—Blest Spir-it come, And speed me to my rest  
When shall I pass the mid-stream, And reach that blest a-bode.  
O, guide me through the des-ert here, And bring me home at last

MASTER MASON.

75

BASS SOLO.

Look Down On Him.

Moderato.

MENDELSSOHN.

*mf* Look down on him from heav - en, O Lord; re -  
*mf*  
 gard now, O Lord, the prayer of Thy ser - vant. Dark - ness and dan - ger sur -  
 round him, O Lord, help, help Thy ser - vant now, O God.

76

MALE QUARTET.

Art Thou Weary.

Moderato.

SIR H. W. BAKER.

*p* Art thou wea - ry, art thou lan - guid, Art thou sore dis - tressed;  
 If I still hold close - ly to Him, What hath He at last;  
 Come to me, saith One, and com - ing be at rest.  
 sor - row van - quished, la - bor end - ed, Heavn at last.

77  
MARCH.

"Tannhauser."

R. WAGNER.

*Maestoso.*

This musical score consists of four systems of piano accompaniment. Each system has a grand staff with a treble and bass clef. The first system begins with a dynamic marking of *f* and the tempo marking *Maestoso.* The music features a mix of chords and moving lines in both hands, with some passages marked by slurs. The second system continues the piece with similar textures. The third system starts with a dynamic marking of *ff*. The fourth system concludes the piece with a final chord in the right hand.

78  
MARCH.

"Festal."

SCOTSON CLARK.

*Moderato.*

This musical score consists of two systems of piano accompaniment. Each system has a grand staff with a treble and bass clef. The first system begins with a dynamic marking of *mf* and the tempo marking *Moderato.* The music features a mix of chords and moving lines in both hands, with some passages marked by slurs and triplets. The second system continues the piece with similar textures and concludes with a final chord in the right hand.





MASTER MASON.

80  
MARCH.

“Aux Flambeaux.”

SCOTSON CLARK.

Maestoso.

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 key signature has one flat (B-flat). The time signature is 2/4. The music begins with a *mf* dynamic marking. The first measure of the treble staff contains a triplet of eighth notes. The piece concludes with a double bar line and repeat dots.

The second system continues the piece. It features a *f* dynamic marking. The treble staff contains several triplet markings over eighth notes. The bass staff provides a steady accompaniment with chords and single notes.

The third system continues the piece. It features a *mf* dynamic marking. The treble staff has a melodic line with some slurs. The bass staff continues with a rhythmic accompaniment.

The fourth system continues the piece. The treble staff has a melodic line with some slurs. The bass staff continues with a rhythmic accompaniment.

The fifth system continues the piece. The treble staff has a melodic line with some slurs. The bass staff continues with a rhythmic accompaniment.

The sixth system concludes the piece. The treble staff has a melodic line with some slurs. The bass staff continues with a rhythmic accompaniment. The piece ends with a double bar line and repeat dots.

81  
MARCH.

“Funeral March.”

CHOPIN.

Andante.

pp

mf

Legato.

D.C.

Detailed description: This is a piano score for Chopin's 'Funeral March'. It consists of five systems of music, each with a grand staff (treble and bass clefs). The first system is marked 'Andante.' and begins with a piano (*pp*) dynamic. The second system continues the piece. The third system is marked 'Legato.' and features a change in texture. The fourth system continues the melodic and harmonic development. The fifth system concludes the piece with a 'D.C.' (Da Capo) instruction. The score includes various musical notations such as notes, rests, and dynamic markings.

## FUNERAL.

82

LODGE.

## Solemn Strikes The Funeral Chime.

PLEYEL.

Sol - emn strikes the fune - ral chime, Notes of our de - part - ing time,  
Mor - tals now in - dulse a tear, For mor - tal - i - ty is here.

As we jour - ney here be - low, Through a pil - grim - age of woe.  
See how wide her tro - phies wave, O'er the slum - ber of the grave.

3.

Here another guest we bring,  
Seraphs of celestial wing.  
To our funeral altar come,  
Waft our friend and Brother home.

4.

Lord of all below. above,  
Fill our souls with Truth and Love;  
As dissolves our earthly ties,  
Take us to Thy Lodge on high.

83

LODGE.

## Lord, The Saviour Of My Soul.

S. B. MARSH.

Fine.

1. Lord, the Sav - iour of my Soul, Let me to thy bo - som fly,  
(While the near - er wa - ters roll, While the temp - est still is high,  
1. Safe un - to the ha - ven guide, O re - ceive my Soul at last.

1. Hide me, O my Sav - iour, hide, Till the storm of life is past,

2.

Other refuge have I none,  
Hangs my helpless soul on Thee;  
Leave, oh leave me not alone,  
Still support and comfort me.  
All my trust on Thee is stay'd,  
All my help from Thee I bring;  
Cover my defenceless head  
With the Shadow of Thy wing.

D.C.

## FUNERAL.

84

MALE QUARTET.

## No Shadows Yonder.

A. R. GAUL.

Moderato.

No shad - ows yon - der! All light and song

Each day I won - der and Say how long shall

time me sev - er from that dear throng.

No weep - ing yon - der, All fled a - way,

## NO SHADOWS YONDER.(Con.)

While here I wan - der Each wea - ry day —

*p*

*rall.*

And sigh as I pon - der my long, long stay

**QUARTET.**

*p* No part - ings yon - der, Time and space nev - er a -

gain Shall sun - der hearts can - not sev - er

*rall.*

Dear - er and fond - er hands clasp for - ev - er

MALE QUARTET. **Asleep! O Brother, Blessed Sleep.**

BRADBURY.

A - sleep! O broth-er, bless - ed sleep! From which none ev - er wakes to weep.  
A - sleep! My broth-er, peace - ful rest, Whose wak - ing is - su - pre - mely blest.

A calm and un - dis - turbed re - pose, Un - brok - en by the last of foes.  
No fear, no woe shall dim the hour, That man - i - fests the Fa - ther's pow'r.

## 86

MALE QUARTET.

**Rock Of Ages.**

arr. by W. H. JAMES.

Moderato.

Rock of A - ges, cleft for me, Let me hide my - self in Thee,  
While I draw this fleet - ing breath, When my eye - lids close in death,

Let Thy pow - er and Thy love, Rest on me from Heav'n a - bove,  
When I rise to a world un - known, And be - hold Thee on Thy throne,

Be of sin a dou - ble cure, Save from wrath and make me pure.  
Rock of A - ges, cleft for me, Let me hide my - self in Thee.

FUNERAL.

87

MALE QUARTET.

Come Unto Me.

A. R. GAUL.

Moderato.

Come un - to me, saith One, and be at  
I came to Him so wea - ry, worn and

rest, All ye that la - bor and are  
sad, I found in Him a bless - ed

hea - vy la - den, and ye shall  
rest - ing place, a rest - ing

find, Shall find rest un - to your souls, rest un - to your  
place of the Fa - ther ev - er blest, and hath made me

souls, for ev - er, and for ev - er more.  
glad, for ev - er, and for ev - er more.



FUNERAL.

88

MALE QUARTET.

Blest Are The Departed.

SPORR.

*p*

Blest are the de - part - ed, Who in the Lord are

sleep - ing, from hence - forth, from hence - forth, from

hence - forth, for ev - er - more. *pp* Blest are the de - part - ed, from

hence - forth for ev - er more, *mf* from hence - forth for - ev - er -

*p* more, for - ev - er - more, *pp* for - ev - er *rall.* for ev - er er more.

## FUNERAL.

89

MALE QUARTET.

## Chant—Out Of The Deep.

arr. by W. H. JAMES.

1. Out of the deep have I called unto Thee, O Lord;  
 3. If Thou, Lord, wilt be extreme to mark what is done a . . . miss,  
 5. I look for the Lord; my soul doth wait for Him;  
 7. O Israel, trust in the Lord; for with the Lord there is mercy,

1. Lord, hear my voice.  
 3. O Lord, who may a . . . . . bide it?  
 5. In his word is my trust.  
 7. And with Him is plenteous re . . . . . demption.

2. O, let Thine ears consider well  
 4. For there is mercy with Thee  
 6. My soul fleeth unto the Lord,  
 8. And He shall redeem Isra . . . . . el

2. The voice of my . . . . . com . . . . . plaint.  
 4. Therefore shall Thou . . . . . be . . . . . feared.  
 6. Before the morning watch; I say, before the morning watch.  
 8. From all . . . . . his . . . . . sins.

# Thou Who Art God Alone.

ITALIAN HYMN.

Thou Who art God a - lone, Ac - cept, be - fore Thy throne,  
- Spir - it of truth and love, De - scend - ing from a - bove.

Our fer - vent prayer. To fill with light and grace, This house, Thy  
Our hearts in - flame. Till Ma - son - ry's con - trol, Shall build from

dwell - ing place, And bless the hu - man race, O God, draw near.  
pole to pole, A tem - ple of the Soul, To Thy great name.

# As Days And Years.

ST. ANN'S.

As days and years roll si - lent by, As times sad changes rise,  
Come, brothers, bound by kind - ly ties, Your notes har - mon - ious bring,  
To Him who rules, be hom - age paid, Where hearts with voice unite,

No doubt shall dim the trust - ing eye, For He Who rules is wise,  
On this our An - ni - ver - sa - ry, Glad thanks and praise we sing.  
Till life shall cease and time shall fade, We'll bring our sol - emn plight.

## INSTALLATION.

## Behold In The East.

PORTUGUESE HYMN

1. Be - hold, in the East our new Mas - ter ap - pears, Come,  
 2. In the West see the War - den with lev - el in hand, The  
 3. In the South see the War - den by plumb stand up right, Who

broth - ers, we'll greet him with hearts all sin - cere; We'll serve him with  
 Mas - ter to aid and o - bey his com - mand. We'll aid him with  
 watch - es the sun and takes note of his flight. We'll aid him with

free - dom, with fer - vor, and zeal, And aid him, his du - ties, And  
 free - dom, with fer - vor, and zeal, And help him, his du - ties, And  
 free - dom, with fer - vor, and zeal, And help him, his du - ties, And

aid him, his du - ties, And aid him, his du - ties, and trust to ful - fil.  
 help him, his du - ties, And help him, his du - ties, and trust to ful - fil.  
 help him, his du - ties, And help him, his du - ties, and trust to ful - fil.

## LAYING CORNER STONE.

## PLACED IN FORM.

TUNE No. 83-PAGE 54.

1.

Placed in form, the corner stone  
 True and trusty brothers own,  
 Marked with love the Master's will,  
 Kindly proved the work of skill.  
 Beauteous forms in grace shall rise,  
 'Neath the arch of favoring skies,  
 Come and bring in thought sincere,  
 Hands to help and hearts to cheer.

2.

Join we now in our offering true.  
 While our homage we renew;  
 Bear to Him whose praise we sing.  
 Thanks that from each bosom spring.  
 When on earth our work is o'er,  
 Be a better life in store.  
 Each in form, in heart upright,  
 Rest in God's most gracious light.

94  
ORGAN SOLO.

Intermezzo-Cavallerie Rusticana.

MASCAGNI.  
arr. by W. H. J.

Moderato.

The musical score is presented in five systems, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic. The second system includes a *cres.* (crescendo) marking. The third system also includes a *cres.* marking. The fourth system includes a mezzo-forte (*mf*) marking. The fifth system includes a *cres.* marking. The notation includes various note values, rests, and articulation marks such as slurs and accents.

INSTRUMENTAL.  
Intermezzo (CONTINUED.)

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 key signature has one flat (B-flat). The melody in the treble clef begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass clef accompaniment features a steady eighth-note pattern with chords.

The second system continues the piece. The treble clef melody features a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass clef accompaniment continues with a similar eighth-note rhythmic pattern.

The third system shows the treble clef melody with a series of eighth-note runs: G4-A4-B4-C5, B4-A4-G4, and F4-G4-A4-B4. The bass clef accompaniment maintains the eighth-note accompaniment.

The fourth system continues the eighth-note runs in the treble clef. The bass clef accompaniment remains consistent with the previous systems.

The fifth system concludes the piece. It begins with a *rall.* marking. The treble clef melody has a half note G4, followed by quarter notes A4, B4, and C5. The bass clef accompaniment features a half note G4. The system ends with a series of chords in the bass clef, marked with dynamic indications: *p*, *pp*, and *ppp*.

INSTRUMENTAL.

95  
ORGAN SOLO.

Cavatina.

J. RAFF.

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 common time signature (C). It begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The lower staff is in bass clef with the same key signature and time signature, starting with a half note chord of G2 and B2, followed by quarter notes C3, D3, and E3.

The second system of musical notation consists of two staves. The upper staff continues the melody with eighth notes G4, A4, B4, and C5, followed by quarter notes D5, E5, and F#5. The lower staff features a half note chord of G2 and B2, followed by quarter notes C3, D3, and E3.

The third system of musical notation consists of two staves. The upper staff has a half note chord of G4 and B4, followed by quarter notes A4, B4, and C5. The lower staff has a half note chord of G2 and B2, followed by quarter notes C3, D3, and E3.

The fourth system of musical notation consists of two staves. The upper staff has a half note chord of G4 and B4, followed by quarter notes A4, B4, and C5. The lower staff has a half note chord of G2 and B2, followed by quarter notes C3, D3, and E3.

The fifth system of musical notation consists of two staves. The upper staff has a half note chord of G4 and B4, followed by quarter notes A4, B4, and C5. The lower staff has a half note chord of G2 and B2, followed by quarter notes C3, D3, and E3.

96

The Holy City.

ORGAN SOLO.  
Moderato.

A. R. GAUL.

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 flats (B-flat and E-flat), and the time signature is common time (C). The music begins with a series of chords in the right hand and single notes in the left hand. There are three triplet markings (indicated by a '3' over a bracket) in the right hand, each spanning three eighth notes.

The second system of musical notation continues the piece. It features a melodic line in the right hand with some slurs and a steady accompaniment in the left hand. The piece concludes this system with a double bar line.

The third system of musical notation shows the right hand playing a more active melodic line with slurs and ties. The left hand provides a harmonic accompaniment with some sustained notes. The system ends with a double bar line.

The fourth system of musical notation continues the melodic development in the right hand. The left hand accompaniment remains consistent. The system concludes with a double bar line.

The fifth system of musical notation features a melodic line in the right hand with a triplet marking. The left hand accompaniment includes some sustained notes and rests. The system ends with a double bar line.

The sixth and final system of musical notation on this page. It shows the right hand with triplet markings and a melodic line. The left hand accompaniment includes some sustained notes. The piece concludes with a double bar line.



INSTRUMENTAL.

97

Largo.

ORGAN SOLO.

HANDL

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with a long slur over the first two measures and a trill in the fourth measure. The lower staff is in bass clef and contains a harmonic accompaniment of chords.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with slurs and a fermata. The lower staff continues the harmonic accompaniment. A dynamic marking of *mf* is present in the fourth measure of the lower staff.

The third system of musical notation consists of two staves. The upper staff continues the melodic line with slurs. The lower staff continues the harmonic accompaniment.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic line with slurs. The lower staff continues the harmonic accompaniment. A dynamic marking of *pp* is present in the first measure of the lower staff.

The fifth system of musical notation consists of two staves. The upper staff continues the melodic line with slurs. The lower staff continues the harmonic accompaniment.

INSTRUMENTAL.  
Largo (CONTINUED.)

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and quarter notes, some beamed together. The lower staff is in bass clef and contains a harmonic accompaniment of chords. Dynamic markings *p*, *cresc.*, and *f* are placed above the lower staff.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with some accidentals. The lower staff continues the harmonic accompaniment. A fermata is placed over the final note of the upper staff.

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

The fourth system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the harmonic accompaniment. Dynamic markings *mf* and *p* are placed above the lower staff.

The fifth system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the harmonic accompaniment. A fermata is placed over the final note of the upper staff. The system concludes with a double bar line.

INSTRUMENTAL.

98

ORGAN SOLO.

Andante.

(Op. 26)

BEETHOVEN.

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 flats (B-flat and E-flat), and the time signature is 3/8. The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving lines. A *cresc.* marking appears in the lower staff towards the end of the system, followed by a *sf* (sforzando) dynamic in the upper staff.

The second system continues the piece. It features a piano (*p*) dynamic. The upper staff has a melodic line with some rests, and the lower staff has a steady accompaniment. The notation includes various note values and rests, maintaining the 3/8 time signature.

The third system shows a *cresc.* marking in the lower staff. The upper staff continues with its melodic line, and the lower staff provides accompaniment. The dynamics and tempo remain consistent with the previous systems.

The fourth system includes trills (*tr*) in the upper staff. The lower staff continues with its accompaniment. A piano (*p*) dynamic is marked in the lower staff towards the end of the system.

The fifth system continues the melodic and accompanimental lines. The notation includes various note values and rests, maintaining the 3/8 time signature.

The sixth system concludes the piece. It features a *cresc.* marking in the lower staff and a piano (*p*) dynamic. The upper staff has a melodic line that ends with a final note, and the lower staff provides accompaniment.

INSTRUMENTAL.

99  
ORGAN SOLO.

SELECTION FROM  
Semiramide.

ROSSINI.

LARGO.

The musical score consists of six systems, each with a treble and bass staff. The key signature is G major (one sharp) and the time signature is 3/4. The tempo is marked 'LARGO'. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals. The piece concludes with a double bar line at the end of the sixth system.

INSTRUMENTAL.

100  
ORGAN SOLO.

SELECTION FROM  
Faust.

GOETHE.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef and features a rhythmic accompaniment of chords and single notes.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with various note values and rests. The lower staff provides harmonic support with chords and moving lines.

The third system of musical notation consists of two staves. The upper staff shows a melodic phrase with some grace notes. The lower staff features a dense texture of chords and rhythmic patterns.

The fourth system of musical notation consists of two staves. The upper staff has a melodic line with some slurs. The lower staff continues the accompaniment with chords and moving bass lines.

The fifth system of musical notation consists of two staves. The upper staff concludes the melodic phrase with a final cadence. The lower staff provides the final accompaniment with sustained chords and rhythmic elements.

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) and 3/4 time. The music features a complex texture with many beamed eighth and sixteenth notes, and several chords with ties across the bar 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. Both staves are in the key of B-flat major (two flats) and 3/4 time. The music continues with a complex texture, including beamed eighth and sixteenth notes and chords with ties.

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 (two flats) and 3/4 time. The music continues with a complex texture, including beamed eighth and sixteenth notes and chords with ties.

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 (two flats) and 3/4 time. The music continues with a complex texture, including beamed eighth and sixteenth notes and chords with ties.

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 (two flats) and 3/4 time. The music continues with a complex texture, including beamed eighth and sixteenth notes and chords with ties.

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 (two flats) and 3/4 time. The music continues with a complex texture, including beamed eighth and sixteenth notes and chords with ties.

101

Nocturne.

ORGAN SOLO.

CHOPIN.

Larghetto.

The musical score is presented in six systems, each consisting of a treble clef staff and a bass clef staff. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The tempo is marked 'Larghetto'. The notation includes various musical symbols such as notes, rests, accidentals, and phrasing slurs. The piece begins with a treble clef staff containing a melodic line and a bass clef staff with a harmonic accompaniment. The score concludes with a double bar line at the end of the sixth system.

SOCIAL.  
Annie Laurie.

102

MALE QUARTET.

Arr. by W.H.J.

1. Max - wel - ton's braes are bon - nie where ear - ly falls the  
2. Her brow is like a snow-drift, her throat is like the

dew. And 'twas there that An - nie Lau - rie gave  
swan. Her face it is the fair - est that

me her prom - ise true. Gave me her prom - ise  
e'er the sun shone on. Her voice is low and

true. And ne'er for - get will I. But for  
sweet. And she's the world to me. And for

bon - nie An - nie Lau - rie I wid lay me down and dee.  
bon - nie An - nie Lau - rie I wid lay me down and dee.



The Old Oaken Bucket.

103.

MALE QUARTET.

Arr. by W.H.J.

1. How dear to this heart are the scenes of my childhood, Where fond re-col-lection pre-  
 2. The moss-cover'd buck-et I hail as a treas-ure, For of-ten at noon, when re-

sents them to view, The or-ward, the mead-ow, the deep-tan-gled wild-wood, and  
 turned from the field, I found it the source of an ex-qui-site pleas-ure, the

ev'-ry lov'd spot that my in-fan-cy knew: The wide-spread-ing stream, the  
 pur-est and sweet-est that na-ture can yield. How ar-dent I seized it, with

mill that stood by it, The bridge, and the rock where the cat-a-act fell; The  
 hands that were glowing! And quaffed its sweet contents that came from the well. The

*Chorus.*

old oaken bucket, the i-ron-bound bucket, the moss-cover'd bucket that hung in the well.

*Chorus.*

SOCIAL.  
Ben Bolt.

104.

MALE QUARTET.

Arr. by W. H. J.

1. Oh don't you remember sweet Alice, Ben Bolt, Sweet Alice with hair so  
 2. Oh don't you remember the woods in the dell, Near the green sunny slope of the

brown? She wept with delight when you gave her a smile and trembled with fear at your  
 hill. When oft we have sung 'neath its wide spreading shade and kept time to the click of the  
 so brown

frown. In the old churchyard in the valley, Ben Bolt, In a corner obscure and a-  
 mill. The mill has gone to decay, Ben Bolt, And a quiet now reigns all a-

lone, They have fitted a slab of granite so gray, and sweet Alice lies un- der the  
 round, See the old rustic porch with its roses so sweet, Lies scatter'd and fallen to the

stone. They have fitted a slab of granite so gray, and sweet Alice lies un- der the stone.  
 ground. See the old rustic porch with its roses so sweet, Lies scatter'd and fallen to the ground.

The Old, Old Home.

105.

MALE QUARTET.

Arr. by W.H.J.

1. When I long for saint-ed mem-o-ries like an-gel troops they come, If I  
 2. Like a wreath of scented flow-er-ets close en-twined each lov-ing heart, But

fold my arms and pon-der on the old, old home. The  
 time and change in con-cert, 'blew the wreath a-part. Yet

heart has ma-ny pass-a-ges through which the feel-ings roam; But its  
 still those saint-ed mem-o-ries like an-gels ev-er come, If I

*Chorus.*  
 mid-dle aisle is sa-cred to the old, old home. Oh the old old, home, Oh the  
 fold my arms and pon-der on the old, old home.

old, old home, I fold my arms and pon-der on the old, old home.

# SOCIAL. Lost Chord.

106.

TEN. OR BAR. SOLO.

SIR ARTHUR SULLIVAN.

Andante Moderato.

Seated one day at the organ, I was weary and ill at ease, And my

fingers wander'd idly Over the noisy keys; I know not what I was

playing, Or what I was dreaming then, But I struck one chord of music, Like the

Lost Chord. (Continued.)

*poco rall. dim.* 79

*cresc.*  
sound of a great A - men, Like the sound of a great A -

*cresc.* *f* *dim.*

men. It

*cresc.* *f*

flood.ed the crim.son twi.light, Like the close of an An.gel's Psalm, And it

*cresc.* *f* *cresc.*

lay on my fev-er'd spir - it, With a touch of in-fi-nite calm, It

*dim.* *dim.*

qui - et - ed pain and sor-row, Like love oy-er.com-ing strife, It

*cresc.* *dim.* *cresc.* *dim.*

# Lost Chord. (Continued.)

seem'd the har-mo-nious e-cho From our dis-cord-ant life, It

*tranneillo.*

*tranquillo sempre.*

link'd all per-plex-ed mean-ings, In-to one per-fect peace, And

*poco a poco animato.* *fagitato.*

trembled a-way in-to si-lence, As if it were loth to cease; I have

*fagitato.*

sought, but I seek it vain-ly, That one lost chord di-vine, Which

*Rea.*

came from the soul of the or-gan, And en-ter'd in-to

Lost Chord. (Continued.)

*f grazioso.*

mine. It may be that Death's bright An-gel, Will

*cresc. - molto - risard.* *f* *ff*

This system contains the first two lines of music. The vocal line begins with the lyrics 'mine. It may be that Death's bright An-gel, Will'. The piano accompaniment features a complex texture with many sixteenth notes and chords. Performance markings include 'cresc. - molto - risard.', 'f', and 'ff'. There are also some decorative flourishes in the bass line.

speak in that chord a - gain; It may be that on - ly in Heav'n, I shall

*sempre ff*

This system contains the next two lines of music. The vocal line continues with 'speak in that chord a - gain; It may be that on - ly in Heav'n, I shall'. The piano accompaniment continues with similar rhythmic patterns. A marking of 'sempre ff' is present. The system ends with several decorative flourishes in the bass line.

hear that grand A - men. It may be that Death's bright An - gel, will

This system contains the next two lines of music. The vocal line begins with 'hear that grand A - men. It may be that Death's bright An - gel, will'. The piano accompaniment continues with the same complex texture. The system ends with several decorative flourishes in the bass line.

speak in that chord a - gain, It may be that on - ly in Heav'n I shall

*risard.* *con gran forza.*

*fff* *risard.* *con gran forza colla voce.*

This system contains the next two lines of music. The vocal line continues with 'speak in that chord a - gain, It may be that on - ly in Heav'n I shall'. The piano accompaniment features a 'risard.' marking and a 'con gran forza.' marking. The system ends with several decorative flourishes in the bass line.

hear that grand A - men.

*a tempo.* *rallentando.*

This system contains the final two lines of music. The vocal line begins with 'hear that grand A - men.'. The piano accompaniment concludes with a 'rallentando.' marking. The system ends with several decorative flourishes in the bass line.

SOCIAL.

BASS SOLO.  
107

# Rock'd In The Cradle Of The Deep.

Composed by J. P. KNIGHT.  
arranged by W. H. J.

Moderato.

*p* Rock'd in the cradle of the  
And such the trust that still were

deep, I lay me down in peace to  
mine, Tho' storm-y winds swept o'er the

sleep, Se-cure, I rest up-on the wave, For Thou, O  
Arise, Or though the tempest's fire-y breath, Would me from

I know Thou wilt not slight my  
trust when I am still at sea with



ROCK'D IN THE CRADLE OF THE DEEP. (Cont.)

*mf*

call, For Thou dost mark the spar - row's  
*Thee,* *The germ* of im - mor - tal - i -

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a half note 'call,' followed by a quarter rest, then a quarter note 'For' and a quarter note 'Thou'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. A dynamic marking of *mf* is placed above the vocal line.

*p*

fall, And calm and peace - ful is my sleep, —  
*fy,* *And calm and peace - ful etc.*

The second system continues the vocal line with a half note 'fall,' followed by a quarter rest, then a quarter note 'And' and a quarter note 'calm'. The piano accompaniment continues with the same eighth-note pattern. A dynamic marking of *p* is placed below the piano accompaniment.

*pp*

Rock'd in the cra - dle of the deep, And calm and peace - ful is my

The third system features a vocal line starting with a half note 'Rock'd' and a quarter note 'in'. The piano accompaniment continues with the eighth-note pattern. A dynamic marking of *pp* is placed above the vocal line.

sleep, — Rock'd in the cra - dle of the deep. —

The fourth system concludes the vocal line with a half note 'sleep,' followed by a quarter rest, then a quarter note 'Rock'd' and a quarter note 'in'. The piano accompaniment continues with the eighth-note pattern. The system ends with a double bar line.

## The Sailor's Farewell.

MALE QUARTET.  
Con espressione.

W. H. JAMES.

Dear - est one, we're doom'd to part,      Deem not 'tis for -  
Hope and faith in heav'n we have,      God is ev - er

ev - er;      Love that's cher - ished in the heart,  
near - est,      He can bid the wind and wave,

Death a - lone can sev - er;      'Tis the sad fare -  
Bear me to the dear - est.      Fold me to thy

wells that chill,      Make the part - ing sad - der still,  
heart once more,      Then a - dieu my na - tive shore,

Say "we'll meet to mor - row," Hope will les - sen, les - sen sor - row.  
Say "we'll meet to - mor - row," Hope will les - sen, sor - row.

SOCIAL.  
Sweet And Low.

85

109

MALE QUARTET.  
Moderato.

J. RARNBY.

Sweet and low, *p* Sleep and rest, *p* sweet and low, *mf* sleep and rest, *mf* Wind of the west - ern Dreams come to thee

sea. *p* soon, *p* Low, low, *p* Rest, rest, on moth - ers breast, *mf* Wind of the west - ern Fa - ther will come here

sea. *s* soon, *s* O - ver the roll - ing wa - ters go, *s* Fa - ther will come to his babe in the nest,

Come from the dy - ing moon and blow, Blow him a - gain to me, Sil - ver sails out of the west, Un - der the sil - ver moon,

*p* While my lit - tle one, Sleep, my hit - tle one, *pp* While my pret - ty one, Sleep, my pret - ty one, *pp* sleeps. While my pret - ty one, Sleep, my pret - ty one, *pp* sleeps.

## My Old Kentucky Home.

110

MALE QUARTET.

Arr. by W. H. J.

The sun - shines bright in the Old Ken-tuck - y Home, 'Tis  
The head must bow and the back will have to bend, Wher -

summer, the dark-ies are gay; The corn - tops, ripe and the  
ev - er the dark - y may go; A few more years and the

meadows are in bloom, and the birds make mu-sic all the day. The  
trou-ble all will end, in the field where the sug-ar - canes grow. A

young folks roll on the lit-tle cab-in floor, All mer-ry, all hap-py, all  
few more days for to tote the wea-ry load, No - mat-ter they nev-er is

bright, By'n bye hard times comes a knock-ing at the door, Then, my  
light, A few more years till we tot-ter on the road, Then, my

My Old Kentucky Home. (CON.)

Chorus.

old Kentuck-y home, good night. Weep no more, my la - dy, Oh  
 old Kentuck-y home, good night.

weep no more. for me, We will sing one song for the  
 old Ken-tuck - y home, For the old Ken-tuck - y home far a - way.

Detailed description: This is a musical score for a chorus in 2/4 time, key of D major. It consists of three systems of music. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are: 'old Kentuck-y home, good night. Weep no more, my la - dy, Oh' (first system); 'weep no more. for me, We will sing one song for the' (second system); and 'old Ken-tuck - y home, For the old Ken-tuck - y home far a - way.' (third system). The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Sleep, Gentle Darling.

111

MALE QUARTET.

Arr. by W. H. J.

Sleep gentle darling whilst I am singing to thee, my lov ed one, peaceful thy rest,  
 God guard thee, dearest, sleeping or waking and shed His richest gifts on thy dear heart,

Calm be thy slum-bers an-gels are wait-ing their sweetest in-cense from re-gions blest.  
 O, thou be- lov'd one, day-light is beaming, fain would I, love, from thee ne'er de - part

Detailed description: This is a musical score for a male quartet in 2/4 time, key of D major. It consists of two systems of music. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are: 'Sleep gentle darling whilst I am singing to thee, my lov ed one, peaceful thy rest, God guard thee, dearest, sleeping or waking and shed His richest gifts on thy dear heart,' (first system); and 'Calm be thy slum-bers an-gels are wait-ing their sweetest in-cense from re-gions blest. O, thou be- lov'd one, day-light is beaming, fain would I, love, from thee ne'er de - part' (second system). The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

112

Then You'll Remember Me.

M. W. BALFE.

Andante Cantabile.

*p* *dol.*

The piano introduction consists of two staves. The right hand starts with a whole rest followed by a half note G4, then a quarter note A4, and a quarter note B4. The left hand plays a steady eighth-note accompaniment of G3, A3, B3, C4. The first measure is marked *p*. The second measure is marked *dol.* and features a triplet of eighth notes G4, A4, B4.

1. When oth - er lips and oth - er hearts Their  
2. When cold - ness or de - ceit shall slight The

*pp*

The first system of the vocal and piano accompaniment. The vocal line has two staves. The piano accompaniment has two staves. The piano part features a steady eighth-note accompaniment of G3, A3, B3, C4, marked *pp*.

tales of love shall tell; In lan - guage whose ex -  
beau - ty now they prize, And deem it but a

The second system of the vocal and piano accompaniment. The vocal line continues with two staves. The piano accompaniment continues with two staves, maintaining the eighth-note accompaniment.

cess im - parts The pow'r they feel so well, There  
fa - ded light Which beams with-in your eyes, When

The final system of the vocal and piano accompaniment. The vocal line concludes with two staves. The piano accompaniment concludes with two staves, ending with a final chord in the right hand.

THEN YOU'LL REMEMBER ME. (Cont.)

may per - haps, in such a scene, Some rec - ol - lec - tion  
 hol - low hearts shall wear a mask, 'Twill break your own to

be, Of days that have as hap - py been, And  
 see: In such a mo - ment I but ask That

you'll re - mem - ber me, ——— And you'll re - member, you'll re - mem - ber  
 you'll re - mem - ber me, ——— That you'll re -

me mem - ber, you'll re - mem - - - ber me.

## 113

## Nancy Lee.

Words by F. E. WEATHERLY, M.A.

Music by STEPHEN ADAMS.

With spirit.

Of all — the wives as e'er you  
The har - bor's past the breez - es

know, — Yeo ho! — lads! ho! Yeo ho! — Yeo ho! There's  
blow, — Yeo ho! — lads! ho! Yeo ho! — Yeo ho! 'Tis

none like Nan - cy Lee, I trow, — Yeo ho! — lads! ho! — Yeo  
long ere we come back I know, — Yeo ho! — lads! ho! — Yeo

ho! — See there she stands, an' waves her hands, up - on — the quay, An'  
ho! But true an' bright from morn till night my home will be, An'



NANCY LEE. (Cont.)

ev - ry day when I'm a - way, she'll watch for me, An' whis - per low when  
all so neat, an' snug an' sweet, for Jack at sea, An' Nan - cy's face to

tem - pests blow, for Jack at sea, Yeo ho! lads! ho! Yeo ho!  
bless the place, an' wel - come me; Yeo ho! lads! ho! Yeo ho!

*rall.*

The sai - - lor's wife the sai - lor's star shall be, Yeo

*tempo.*

ho! we go a - - cross the sea, The sai - lor's wife the sai - lor's

star shall be, The sai - lor's wife his star shall be.

114

The Heart Bow'd Down.

Larghetto.

M. W. BALFE.

*mf*

3

The first system of the score shows the piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music starts with a series of chords and then moves into a more melodic line. A dynamic marking of *mf* (mezzo-forte) is placed below the first few notes. A triplet of eighth notes is marked with a '3' above it. The bass staff begins with a bass clef, a key signature of one sharp, and a common time signature. It features a steady accompaniment of eighth notes.

1. The heart, bow'd down by weight of woe, To  
 2. The mind, will in its worst de-spair, Still

The second system contains the first two lines of the vocal melody and its piano accompaniment. The vocal line is on a treble clef staff with a key signature of one sharp and a common time signature. The lyrics are written below the notes. The piano accompaniment is on a grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. It features a steady eighth-note accompaniment in the bass and a more active melody in the treble. A dynamic marking of *p* (piano) is present at the start of the piano part.

weak-est hopes will cling; To thought and im-pulse,  
 pon-der o'er the past; On mo-ments of de-

The third system continues the vocal melody and piano accompaniment. The vocal line is on a treble clef staff with a key signature of one sharp and a common time signature. The lyrics are written below the notes. The piano accompaniment is on a grand staff with a key signature of one sharp and a common time signature. A triplet of eighth notes is marked with a '3' above it. A dynamic marking of *p* is present.

while they flow, That can no com-fort bring, that can, That  
 light that were Too beau-ti-ful to last, that were Too

*stringendo.*

The fourth system contains the final lines of the vocal melody and piano accompaniment. The vocal line is on a treble clef staff with a key signature of one sharp and a common time signature. The lyrics are written below the notes. The piano accompaniment is on a grand staff with a key signature of one sharp and a common time signature. A dynamic marking of *stringendo.* (increasingly) is placed at the end of the piano part.

THE HEART BOW'D DOWN.

*rall*

can no com - - - fort bring. With those ex - cit - ing  
beau-ti-ful, too beau - ti - ful to last. To long de - part - ed

*colla parte.*

*pp*

scenes will blend, O'er pleas - ure's path - way thrown; But  
years ex - tend, its vis - ions with them flown, For

*con*

*espress di dolore.*

mem - ry is the on - ly friend That grief can call its own, That

grief can call its own, — That grief can call its own.

*stringendo.*

## Old Folks At Home.

115

*Written and Composed by S.C. FOSTER.*

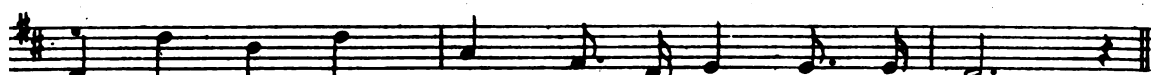
Way down up - on de Swa - nee rib - ber, Far, far a -  
 All round de lit - tle farm I wan - der'd When I was

way, Dere's wha my heart is turn - ing eb - ber,  
 young, Den ma - ny hap - py days I squan - der'd,

Dere's wha de old folks stay. All up and down de  
 Ma - ny de songs I sung. When I was play - ing



whole cre - a - tion, Sad - ly I roam, Still long - ing for de  
wid my brud - der, Hap - py was I. Oh! take me to my



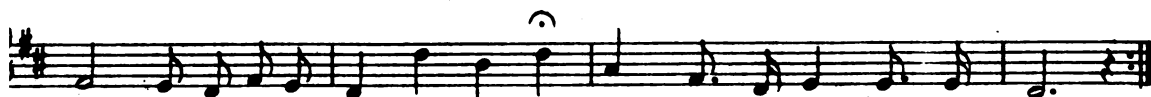
old plan - ta - tion, And for de old folks at home.  
kind old mud - der, Dere let me live and die.



**Chorus.**



All de world am sad and drea - ry, Eb - ry - where I roam,



Oh! darkies how my heart grows wea - ry, Far from de old folks at home.



SOCIAL.  
Massa's In De Cold Ground.

MALE QUARTET.

Arr. by W. H. .

Round de mead-ows, am a - ring - ing De dark-ies mourn-ful song,  
When de au-tumn leaves were fall - ing, When de days were cold; 'Twa

While de mock-ing bird am sing - ing Hap-py as the day am  
hard to hear old mas-sa call - ing Cause he was too weak and

long. Where de i - vy am a - creep - ing O'er de gras - sy  
old. Now de o - range trees am bloom - ing On de sand - y

mound, Dare old massa am a sleep - ing, Sleeping in de cold, cold ground.  
shore, Now de summer days am com - ing, Mas-sa neb-ber calls no more.

Chorus:

Down in de corn - field Hear dat mourn-ful sound,

All de dark-ies am a weep - ing, Mas-sa's in de cold, cold ground.

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