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SACRED Hymns:

AS SUNG BY

Mr. E. Cooley, Mrs. Lizzie Beebe,

Miss Hattie Hanks and Mr. Jno. Troutman,

OF THE FIRST CONGREGATIONAL CHURCH, JACKSON, MICH

COMPOSED AND ARRANGED BY

FREDERIC H. PEASE.

1. Quartette: Bear, Ye Breezes, - From "Somnambula," 50
2. Hymn: Softly now the Light of Day, F. H. Pease, 35
3. Quartette: Gloria in Excelsis Deo, - - F. H. Pease, 60
- 4.

DETROIT:

PUBLISHED BY C. J. WHITNEY & Co.

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Inscribed to Mr A.W. Rice.

Detroit Mich.

GLORIA IN EXCELSIS DEO

FREDERIC H. PEASE.

ORGAN.



Soprano.



Entered according to Act of Congress in the Year 1874 by C. J. Whitney & Co. in the office of the Librarian of Congress at Washington.

peace, good will towards men. We praise thee, We bless thee, We wor-ship thee, We

p *f*

peace, good will towards men. We praise thee, We bless thee, We wor-ship thee, We

p *f*

glo-ri-fy thee, We give thanks to thee, We give thanks to thee for thy great

for thy great

glo-ri-fy thee, We give thanks to thee, We give thanks to thee for thy great

glo-ry. O Lord God, Heavn-ly King;

glo-ry. mp O Lord God, Heavn-ly King;

glo-ry. O Lord God, Heavn - ly

p

God the Fa - ther al - migh - ty.

O Lord, the on - ly be -

King. God the Fa - ther al - migh - ty. O Lord, the on - ly be -

Je - sus Christ; O Lord God, Lamb of God,
got - ten Son, Je - sus Christ;
got - ten Son, Je - sus Christ; O Lord God, Lamb of God,

This system contains four staves. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in bass clef. The lyrics are: "Je - sus Christ; O Lord God, Lamb of God, got - ten Son, Je - sus Christ; got - ten Son, Je - sus Christ; O Lord God, Lamb of God,"

Son of the Fa - ther.
Son of the Fa - ther, That tak - est a - way the sins of the

This system contains four staves. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in bass clef. The lyrics are: "Son of the Fa - ther. Son of the Fa - ther, That tak - est a - way the sins of the"

Have mer - cy up - on us, Have mer - cy up - on us.

p Thou that

world. Have mer - cy up - on us, Have mer - cy up - on us.

pp

Have mer - cy up -

tak - est a - way the sins of the world, *p*

Have mer - cy up -

pp

x

on us, Have mer - cy up - on us.

on us, Have mer - cy up - on us. Thou that tak - est a - way the

Re - ceive our prayer, Re - ceive our

sins of the world, Re - ceive our prayer. Re - ceive our

Gloria In Excelsis.

prayer. Thou that sittest at the right hand of God the Fa - - ther, Have

prayer. Have

p

mer - cy up - on us, Have mer - cy up - on us.

mer - cy up - on us, Have mer - cy up - on us.

pp *ff*

For thou on - ly art ho - ly,

f

For thou on - ly art ho - ly,

f

Detailed description: This system contains two vocal parts and piano accompaniment. The vocal parts enter with the lyrics 'For thou on - ly art ho - ly,'. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand, both marked with a forte (*f*) dynamic.

Thou on - ly art the Lord, Thou on - ly, O Christ, with the Ho - ly Ghost, Art most

f

- Thou on - ly art the Lord, Thou on - ly, O Christ, with the Ho - ly Ghost, Art most

f

Detailed description: This system continues the vocal and piano parts. The vocal parts enter with the lyrics 'Thou on - ly art the Lord, Thou on - ly, O Christ, with the Ho - ly Ghost, Art most'. The piano accompaniment continues with a melodic line in the right hand and a harmonic line in the left hand, both marked with a forte (*f*) dynamic.

high in the glo-ry of God the Fa - - ther. A -

high in the glo-ry of God the Fa - - ther. A -

cres - - - cen - - - do. pp

Detailed description: This system contains five staves. The top two staves are vocal parts with lyrics. The third staff is a piano accompaniment line with lyrics. The bottom two staves are piano accompaniment. Dynamics include *pp* and *A-pp*. A crescendo hairpin is present over the piano accompaniment.

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

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

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

ff

ff

ff

Detailed description: This system contains five staves. The top three staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. Dynamics include *ff* and *f*. The system concludes with a double bar line.

THE FAIRIES' COURT.

A series of characteristic Musical Stories about those who live in Elf-Land,
Composed and arranged for the Piano-Forte by

M. H. M^CCHESNEY.

Of the sixteen characters presented in this series, no two possess similar characteristics. A couplet of poetry prefaces each number and signs to the character to be portrayed a certain *individuality*. The author has seized this as his text; and throughout the entire series the music expresses in a masterly manner the ideas embodied in the prefacing couplets.

Since the advent of Schuman's characteristic sketches, nothing in this school has been given to the public possessing so marked an originality, combined with real merit, as these "Musical Stories."

Most of the numbers are quite easy of execution, and the most difficult are within the reach of ordinary pianists.

Each piece is embellished with a beautiful lithographic title page. The central design portrays a moonlight revel of the fairies. Encircling this, upon the outer margin of the page, the characters are pictured in detail.

No. 1. KIPTA (Maid of the Bell).

"And all day long she sang her song,
Or rang her tiny golden bell."

It opens with an airy, graceful melody, rising and falling in the prettiest way imaginable. In a sudden transposition of the key the tinkle of the "golden bell" is heard, which, after a cunning modulation, fades away and gives place to the melody first introduced. Although of the most unpretentious character, this number will probably become the most popular one of the series.

No. 2. ROLICK (The Jester).

"The funniest fellow ever seen,
And always dressed in bottled green."

The entire catalogue of "musical jokes" may be examined, and none will be found more filled with genuine jollity than this composition. If you desire to form the acquaintance of an old-fashioned jester, send for No. 2. Play exactly in the tempo designated and strictly follow the phrasing.

No. 3. POMPON (The Chamberlain).

"And though he promised fair and true,
None knew what he designed to do."

The first two measures contain the motive. The character to be portrayed is a plausible, crafty, uncertain one; so if the student well versed in sequent forms and harmonies intuitively reaches ahead by the customary avenues, he need not be surprised to find the crafty old chamberlain has doubled on him and dodged over and around harmonics in quite an unexpected manner.

No. 4. QUILP (The Harlequin).

"He'd mask, and wand, and funny name,
And played his pranks on all who came."

Those who are acquainted with the peculiar movements of the harlequin of the pantomime cannot fail to recognize him in this composition. He makes his entry with a rush, dances mysteriously through the scenes, makes signals for sudden transformations, and conducts himself in every way like the veritable harlequin. The dynamic marks should be strictly observed.

No. 5. FAYLINE (The Princess).

"Winsome and sweet at toil or play,
The fairies call her 'Little Fay.'"

This number is a perfect marvel of sweetness. The harmonic treatment is good, although not of an elaborate nature. As in every number of the series, the *personal* embodied in the opening movement is strictly adhered to throughout the entire composition. This number is also sure of becoming a universal favorite.

No. 6. PRIMSELLE (The Duenna).

"A comely being, grave and fair,
Full worthy of a princess' care."

The sentiment contained in this number is one difficult of expression, and although no technical difficulties are presented, still it will require careful study to render it well. Pay special attention to expression marks and phrasing.

No. 7. SAFTOR (Keeper of the Jewels).

"A cautious fellow, dressed in gray,
Who watched his treasures day by day."

This, like No. 6, contains a sentiment difficult to embody in notes. Still the author has been quite successful in the attempt, and the composition will not be found wanting in individuality.

No. 8. SUNAMEE (The Maid of Honor).

"Sweet and bright as morning's beam,
She sang her love-song to the stream."

Little fairy Sunamee is surely in love. Every note she sings proclaims it, and from beginning to end her song glows with the genuine fervor of love. The third strain contains an exquisite bit of modulation. The entire composition cannot be classed as belonging to any particular school, yet it possesses uncommon merit.

No. 9. OLON (The Fairy King).

"Now peal the bells and form the ring,
For here comes Olon—Fairy King."

Here is heard the mimic clang of bells, and fancy can picture the noisy, mirthful gathering of the fairies to welcome the coming of their king. The subject is wrought up in the most simple manner, but when well executed the effect is brilliant.

No. 10. ELDINA (The Fairy Queen).

"Or sad or gay, yet still her mien
Proclaims Eldina Fairy Queen."

The first movement is duophonic, the second is polyphonic. The sentiment embodied in the poetical couplet pervades the entire composition. It abounds in grace and quiet dignity.

No. 11. DOXSPAR (The Court Physician).

"First here, then there, with jest so droll,
Would Doxspar all his drugs extol."

At first the music bubbles and froths like some fussy old doctor, and is suggestive of the ancient apothecary, saddle-bags and all. We confess we can't translate the ideas embodied in the following *andante*. To us it seems introduced simply to fill out the sheet, and although taken separately it is carefully written, yet we cannot connect it with the subject. Can you?

No. 12. FLEETWING (The Messenger).

"Through field, and flood, and tangled wood,
He bore the message of the king."

This description is probably the most vivid of any of the series. Fleetwing is commanded to appear before the king; he obeys; is ordered to bear a message to the Gnomes. The steed is brought forth; Fleetwing mounts and gallops away. One may follow the clatter of the steed as the pace becomes swifter and more furious, or is almost lost in the distance. Although the most difficult of the series, yet it will richly repay earnest study. Be sure and work it up to the requisite speed.

No. 13. BLUNOSE (The Steward).

"A pompous, fat and solemn elf,
Who makes a wine cask of himself."

Drunk all the way through.

No. 14. DIMON (The Prince).

"All hail the prince, through wood and wold,
When peals his magic horn of gold."

There is a brave, glad ring about it that is perfectly refreshing. This number is especially recommended as a most charming study to develop the muscles of the wrist.

No. 15. ROCKOLD (Master of the Swords).

"Strong and brave, with iron hand,
The truest knight in fairy-land."

Of the whole series, this is the author's favorite. It opens firm and true, and drives with a square front through the first movement. In the second movement the *tema* is transferred to the left hand. A good technique is needed to execute this number with the exactness demanded by the author.

No. 16. BLUSTER (The General).

"With bravest front he led the van,
But when the battle raged, he ran."

The pompous entrance of the General is finely expressed. By and by comes the attack; then the flight of the General, followed by a battle scene of considerable length. At the end Bluster swaggers home, boasting of having achieved a most glorious victory.