

UC-NRLF



B 4 500 453

LIBRARY
OF THE
UNIVERSITY OF CALIFORNIA.

GIFT OF

Anon

Class *984 y*
5195

ma

678



CHORUS BOOK.

MAY FESTIVAL,

MORNING PATRON, SAN FRANCISCO.

May 28th, 29th and 30th, 1878.

Published at the Book and Stationery Building, California.

1878
200

EXECUTIVE COMMITTEE.

A. M. GERRARD. P. M. D. MATH. J. H. DORRMAN.
WENDELL EASTON. S. W. IMPERIAL.

SUMNER W. BUCKEE. MANAGER.

NOT TO BE TAKEN HOME.



U. S. PATENT OFFICE, 1878.

“ THE ”
SEWING MACHINE

*For Accuracy and Reliability, and Quality of Product, there
is No Equal to the*

LIGHT RUNNING
“ DOMESTIC ”

IT DOES NOT FATIGUE YOU.

IT IS THE SIMPLEST OF MACHINES.

The “ Domestic ” Paper Fashions!

Artistic, Elegant, Stylish and Reliable.

Send Stamp, or Call for Catalogue.

GROVER & BAKER SEWING and EMBROIDERY SILKS

— AND —

CLARK'S O. N. T. COTTON,

To the Trade, and at Retail.

J. W. EVANS,

29 Post Street, San Francisco.

TOWNSEND'S

Celebrated Candies

SOLD AT THE PAVILION

DURING THE CONCERTS,

AT THE SAME POPULAR PRICES AS AT THE FACTORY.

Broken Candy,	:	:	per lb.	20 Cents.
Mixed,	:	:	"	25 "
French Mixed,	:	:	"	50 "

FROM TOWNSEND'S
STEAM CANDY FACTORY,

627 MARKET STREET,

PALACE HOTEL,

San Francisco, Cal.

CHILION BEACH,

— IMPORTER OF —

Books & Fashionable Stationery

— AND —

Fancy Boxes of Paper and Envelopes.

No. 5 MONTGOMERY STREET,

Masonic Temple,

SAN FRANCISCO.

Monograms and Crests artistically Designed and Engraved.

Special attention given to Wedding and Visiting Cards,

Engraved, Printed or Written; also, to Invitations

and Programmes for Birthday,

Surprise and Wedding Parties.

— A LARGE VARIETY OF —

PHOTOGRAPH ALBUMS,

AUTOGRAPH ALBUMS,

MABIE, TODD & CO'S GOLD PENS,

LADIES' AND GENT'S PURSES,

WRITING DESKS,

STEREOSCOPIC VIEWS, ETC., ETC.

CERAMIC! CERAMIC! CERAMIC!

Just Received, a large variety of

PICTURES, VARNISH, PAINT, ETC.,

FOR DECORATING POTTERY, VASES & CHINA WARE.

 A Large Variety of Pottery constantly on hand. 

\$10

**ANTISELL
PIANOS**

\$10

— ARE THE —

LEADING INSTRUMENTS OF THE WORLD.

IN \$10 MONTHLY INSTALLMENTS.

75,000 in use, 2,500 in the Homes of the most Influential Families of the Pacific Coast.

These Pianos are made of the best material by the most skillfull workmen, and are the strongest, most durable and best Pianos ever sold for the money. Elegant Rosewood, Doubled Veneered Case; Music Board inlaid with Pearl and Gold; warranted satisfactory or money refunded. Stool and Cover Given.

— WE ALSO SELL —

GOOD, DURABLE, MEDIUM PRICED PIANOS AND ORGANS.

— WE OFFER —

1000,000 PIECES OF SHEET MUSIC

At 6, 8 and 10 Cents per Piece, worth 35, 50 and 75 Cents.
regular trade.

We have also in stock a full line of recent Publications, being the Largest Music House in the United States, employing half a million dollars capital. We defy competition, and believe we can do better for our customers than any other house in Califoania. See us! See us! Second hand Pianos, \$50. Pianos to rent.

T. M. ANTISELL & CO.,

865 MARKET STREET,

San Francisco, Cal.

PALMER BROTHERS,

IMPORTERS OF

MILLINERY and FANCY GOODS

LADIES' UNDERWEAR,

Notions and Household Goods,

GENT'S FURNISHING GOODS.

726, 728, 730, 732, 734 MARKET ST.,

SAN FRANCISCO.

Boys' and Men's Perfect - Fitting Suits Made to Order.

SPECIALTIES.

Ladies' Hats and Bonnets, Latest
Styles,
Hats and Bonnets Trimmed to order,
French Millinery,
Flowers and Feathers.
Human Hair Switches,
Laces and Embroideries,
Worsted, Canvas, Card Board, etc.,
Two to Six Button Kid Gloves,

Hosiery and Underwear,
Dress Trimmings, Buttons and Braids,
Toilet Articles,
Corsets—French Woven and
Thompson's,
Parasols, Umbrellas,
Ladies' and Children's Cotton
Underwear.
Gents' Furnishing Goods.

SHIRTS MADE TO ORDER.

Orders from the Country promptly attended to, and sent C. O. D.

CHILION BEACH,

— IMPORTER OF —

Books & Fashionable Stationery

— AND —

Fancy Boxes of Paper and Envelopes.

No. 5 MONTGOMERY STREET,

Masonic Temple,

SAN FRANCISCO.

Monograms and Crests artistically Designed and Engraved.

Special attention given to Wedding and Visiting Cards,

Engraved, Printed or Written; also, to Invita-

tions and Programmes for Birthday,

Surprise and Wedding Parties.

— A LARGE VARIETY OF —

PHOTOGRAPH ALBUMS,

AUTOGRAPH ALBUMS,

MABIE, TODD & CO'S GOLD PENS,

LADIES' AND GENT'S PURSES,

WRITING DESKS,



STEREOSCOPIC VIEWS, ETC., ETC.

CERAMIC! CERAMIC! CERAMIC!

Just Received, a large variety of

PICTURES, VARNISH, PAINT, ETC.,

FOR DECORATING POTTERY, VASES & CHINA WARE.

 A Large Variety of Pottery constantly on hand. 

HALLET, DAVIS & CO.'S

GRAND, SQUARE, AND UPRIGHT

PIANO-FORTES

WERE AWARDED THE

MEDAL OF HONOR AND CERTIFICATE OF DISTINCTION,

AT THE

UNITED STATES CENTENNIAL EXPOSITION,

FOR

**VOLUME OF TONE, GOOD CONSTRUCTION,
EXCELLENCE OF WORKMANSHIP.**

ENDORSED BY THE

HIGHEST MUSICAL AUTHORITIES IN THE WORLD.

LISZT, GOTTSCHALK, HEILBRON, BENDEL, ABT,
SARO, STRAUSS, TITIENS, WEHLI, PAULUS.

AND GERMANY'S GREATEST MASTERS.

57 PREMIUMS AWARDED IN THIS COUNTRY.

WM. G. BADGER & CO.,

SOLE AGENTS FOR

HALLET, DAVIS & CO'S PIANOS.

— AND —

GEO. WOODS & CO'S ORGANS.

NO. 13 SANSOME ST.,

San Francisco,

“ A CENTENNIAL TRIUMPH.”

The “Medal of Honor” and “Certificate of Distinction” are awarded the “HALLET, DAVIS & CO. Grand, Upright and Square PIANOS, for volume of tone, good construction and excellence of the workmanship, and because of originality of design and artistic skill in their Upright Instruments, with ingenious combination of mechanical devices for securing permanance in tone.”

I. W. TABER & CO.

ARTISTIC

PHOTOGRAPHERS

26 MONTGOMERY ST.,

Near Sutter,

SAN FRANCISCO.



PHOTOGRAPHY

In all its branches, executed in the most finished and satisfactory manner.

Oil Painting, Water Colors,

Craxon, India Ink, Albertypes. Sun Pearls, etc.

Copying and Enlarging a Specialty.

— AUTHOR OF THE —

"PROMENADE" and "SPHERICAL"

PHOTOGRAPHS.



\$10 **ANTISELL**
ANTIPIANOS **\$10**

— ARE THE —

LEADING INSTRUMENTS OF THE WORLD.

IN \$10 MONTHLY INSTALLMENTS.

75,000 in use, 2,500 in the Homes of the most Influential Families of the Pacific Coast.

These Pianos are made of the best material by the most skillfull workmen, and are the strongest, most durable and best Pianos ever sold for the money. Elegant Rosewood, Doubled Veneered Case; Music Board inlaid with Pearl and Gold; warranted satisfactory or money refunded. Stool and Cover Given.

— WE ALSO SELL —

GOOD, DURABLE, MEDIUM PRICED PIANOS AND ORGANS.

— WE OFFER —

1000,000 PIECES OF SHEET MUSIC

At 6, 8 and 10 Cents per Piece, worth 35, 50 and 75 Cents,
regular trade.

We have also in stock a full line of recent Publications, being the Largest Music House in the United States, employing half a million dollars capital. We defy competition, and believe we can do better for our customers than any other house in Califoania. See us! See us! Second hand Pianos, \$50. Pianos to rent.

T. M. ANTISELL & CO.,

865 MARKET STREET,

San Francisco, Cal.

CONTENTS.



☛ See Folios at bottom of page.

A STRONG CASTLE IS OUR LORD.....	LUTHER.	1
ANVIL CHORUS.....	VERDI.	74
FAREWELL TO THE FOREST.....	MENDELSSOHN.	66
FOR ALL THESE MERCIES. (Bass. Air and Chorus.)	HANDEL.	38
HALLELUJAH CHORUS. (Messiah).....	HANDEL.	3
INFLAMATUS. (Stabat Mater.).....	ROSSINI.	42
NAZARETH.....	GOUNOD.	2
NIGHT SHADES NO LONGER. (Moses in Egypt.)....	ROSSINI.	62
PRAYER. O Thou whose Power. (Moses in Egypt.)....	ROSSINI.	32
SOLDIER'S FAREWELL.....	KINKEL.	65
STAR SPANGLED BANNER.....		71
SLEEPERS, AWAKE. (From St. Paul.).....	MENDELSSOHN.	60
SPIRIT IMMORTAL. (Attila.).....	VERDI.	52
SEE, THE CONQUERING HERO COMES. (Joshua.)	HANDEL.	57
THE HEAVENS ARE TELLING. (Creation.).....	HAYDN.	22
WITH SHEATHED SWORDS. (Naaman.).....	COSTA.	12

SACRED FESTIVAL-OVERTURE ON LUTHER'S CHORAL.

♩ = 72

“A Strong Castle is our Lord.”

NICOLAI.

1st time *F.* 2d time *P.*

SOPRANO.

ALTO.

God is a castle and defence, When troubles and distress invade. Our ancient en-e-my, earnest is in mind, His strength he He'll help and free us from offence, And ever shield us with his aid.

TENOR.

1st time *F.* 2d time *P.*

God is a castle and defence, When troubles and distress invade. Our ancient en-e-my, earnest is in mind, His strength he He'll help and free us from offence, And ever shield us with his aid.

BASS.

1st time *F.* 2d time *P.*

Violins. Trumpet. *pp*

now prepares With might and subtlety. On earth is none so strong as he.

Violins. Trumpet. *pp* God is a castle and de-

now prepares With might and subtlety. On earth is none so strong as he.

pp God is a castle and de-

fence, When troubles and distress invade, God is a castle and defence, . . . *ff* God is a castle and defence.

fence, When troubles and distress invade.

f He'll help and free us from offence. *f* And ev-er shield us with his aid, *f* Our ancient en-e-

f He'll help and free us from offence. *f* And ev-er shield us with his aid, *f* Our ancient en-e-

my *f* earnest is in mind. *f* On earth is none so strong as he. *Meno mosso.* *f* Trumpet. *f* A - men.

my *f* earnest is in mind. *f* On earth is none so strong as he. *Trumpet.* *f* A - men.

NAZARETH.

For SOLO and CHORUS.

GOUNOD.

ANDANTE
SOLO.

$\text{♩} = 84.$

ff CHORUS.

SOPRANO.

Rit. *a tempo.* Though poor be the chamber, come here, come and a

ALTO.

ff

TENOR.

Rit. *a tempo.* Though poor be the chamber, come here, come and a

BASS.

BASS SOLO.

ff

e - ter - nal morn - ing star!

- - - - - dore! Lo! the Lord of hea - ven, hath to mor - tals giv - en, life for ev - er -

- - - - - dore! Lo! the Lord of hea - ven, hath to mor - tals giv - en, life for ev - er -

- - - - - more. Life for ev - er - more! Life for ev - er - more.

- - - - - more. Life for ev - er - more! Life for ev - er - more!

Soprano

Alto

Tenore

Basso

ALLEGRO.

$\text{♩} = 132.$

Musical score for Soprano, Alto, Tenor, Bass, and Piano accompaniment. The vocal parts enter with the lyrics "Hal - le - lu - jah!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Musical score for vocal parts and piano accompaniment. The vocal parts sing "Hal - le - lu - jah!" in a call-and-response pattern. The piano accompaniment continues with a rhythmic accompaniment.

Musical score for vocal parts and piano accompaniment. The vocal parts sing "Hal - le - lu - jah!" in a call-and-response pattern. The piano accompaniment continues with a rhythmic accompaniment.

for the Lord God om - ni - po - tent reign - eth. Hal - le - lu - jah! Hal - le - lu - jah! Hal - le -

for the Lord God om - ni - po - tent reign - eth, Hal - le - lu - jah! Hal - le - lu - jah! Hal - le -

for the Lord God om - ni - po - tent reign - eth. Hal - le - lu - jah! Hal - le - lu - jah! Hal - le -

Ped. 8vi.

- lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

- lu - jah! Hal - le - lu - jah! for the Lord God om - ni - po - tent reign - eth. Hal - le -

- lu - jah! Hal - le - lu - jah! for the Lord God om - ni - po - tent reign - eth. Hal - le -

8vi. Ped

- lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! for the Lord

- lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

- lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le -

God om-ni - - po-tent reign - - eth. Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-

Hal-le-lu-jah! Halle-lujah! Halle-lu-jah! Halle-lu-jah! Hal-le-lu-

-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! for the Lord

Hal-le-lu-jah! for the Lord

8 Ped. 8

jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah!

-lah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah!

God om-ni - - po-tent reign - - eth. Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah!

God om-ni - - po-tent reign - - eth. Hal-le-lu-jah! Hal-le-lu-jah!

8

Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-

for the Lord God om-ni - - po-tent reign - - eth. Halle-lu-jah!

for the Lord God om-ni - - po-tent reign - - eth. Hal-

Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Halle-lu-jah! Halle-lu-jah! Halle-

8 5 8

le - lu - jah! The kingdom of this world is be - come the

Hal - le - lu - jah! The kingdom of this world is be - come the

le - lu - jah! The kingdom of this world is be - come the

lu-jah! Halle-lu - jah! The kingdom of this world is be - come the

8vi. Ped. 8vi

king - dom of our Lord, and of his Christ, and of his Christ;

king - dom of our Lord, and of his Christ, and of his Christ;

king - dom of our Lord, and of his Christ, and of his Christ;

king - dom of our Lord, and of his Christ, and of his Christ; and he shall

and he shall reign for ev - er and ev - -

reign for ev - er and ev - er. for ev - er and ev - er, and he shall

and

and he shall reign for ev - er and ev - er, for ev - er

er, and he shall reign for ev - er and ev - er,

reign, and he shall reign for ev - er, for ev - er, for ev - er, for

he shall reign for ev - er and ev - er, King of kings,.....

and ev - er, for ev - er and ev - er, King of kings,.....

and he shall reign for ev - er and ev - er, for ev - er and

ev - er and ev - er, for ev - er, for ev - er and ev - er, for ev - er and

..... and Lord of lords,.....

..... and Lord of lords,.....

- ev - er, Hal-le - lu - jah! Hal-le - lu - jah! for ev - er and

King of kings,.....

for ev - er and

ev - er, Hal-le - lu - jah! Hal-le - lu - jah! for ev - er and

..... and Lord of lords,.....

ev - er, Hal-le - lu - jah! Hal-le - lu - jah! for ev - er and

ev - er, Hal-le - lu - jah! Hal-le - lu - jah! for ev - er and

King of kings,.....

ev - er, Hal-le - lu - jah! Hal-le - lu - jah! for ev - er and

ev - er, Hal-le - lu - jah! Hal-le - lu - jah! for ev - er and

..... and Lord of lords, and Lord of

ev - er. Hal - le - lu - jah! Hal - le - lu - jah! King of kings, and Lord of

ev - er. Hal - le - lu - jah! Hal - le - lu - jah! King of kings, and Lord of

ff

Pol.

lords. and he shall reign, and

lords, and he shall reign, and he shall

lords. and he shall reign for ev - er,

lords, and he shall reign for ev - er and ev - er,

8

he shall reign for ev - er and ev - er, for ev - er and

reign, for ev - er and ev - er, King of kings, for ev - er and

and he shall reign for ev - er and ev - er, King of kings,

and he shall reign for ev - er and ev - er, King of kings, for ev - er and

9

ev - er, Hal-le-lu-jah! Hal-le-lu-jah! and he shall
 ev - er. and Lord of lords, Hal-le-lu-jah! Hal-le-lu-jah! and
 and Lord of lords,..... and he shall
 er - er, and Lord of lords, Hal-le-lu-jah! Hal-le-lu-jah! and he shall

reign for ev - er, for ev - er and ev - - er, King of
 he shall reign for ev - er and ev - - er, King of....
 reign for ev - er, for ev - er and ev - - er, King of....
 Ped.

kings! and Lord of lords! King of kings! and Lord of
 kings! and Lord of.... lords! King of kings! and Lord of....
 kings! and Lord of.... lords! King of kings! and Lord of....

lords, and he shall reign for ev - er and ev - -

lords, and he shall reign for ev - er and ev - -

lords, and he shall reign for ev - er and ev - -

lords, and he shall reign for ev - er and ev - er and ev - -

er, King of kings! and Lord of lords! Hal-le-lu-jah! Hal-le-

er, for ev - er and ev - er, for ev - er and ev - er, Hal-le-lu-jah! Hal-le-

er, for ev - er and ev - er, for ev - er and ev - er, Hal-le-lu-jah! Hal-le-

Ped. 8va.

lu - jah! Hal-le - lu - jah! Hal-le - lu - jah! Hal - le - lu - jah!

lu - jah! Hal-le - lu - jah! Hal-le - lu - jah! Hal - le - lu - jah!

lu - jah! Hal-le - lu - jah! Hal-le - lu - jah! Hal - le - lu - jah!

DAMASCUS. TRIUMPHAL MARCH.

CHORUS AND SOLO.

$\text{♩} = 100$

MARSHALS.

CHORUS OF PEOPLE.

ALTO.

f

With sheathed swords and bows unstrung, and

TENOR 10. & 20. UNIS.

f

With sheathed swords and bows unstrung, and

BASS.

f

With sheathed swords and bows unstrung, and

spears and shields with garlands hung, Our might - ty men of Val - our come. Our
 spears and shields with garlands hung, Our might - ty men of Val - our come. Our
 spears and shields with garlands hung, Our might - ty men of Val - our come. Our

glo - rious Cap - tain of the war, Re - turn - eth in his bra - zen car, Tri - umphant, tri -
 glo - rious Cap - tain of the war, Re - turn - eth in his bra - zen car, Tri - umphant, tri -
 glo - rious Cap - tain of the war, Re - turn - eth in his bra - zen car, Tri - umphant, tri -

E

- umph - ant to his home. Our en - emies are ser - vants now ;
 - umph - ant to his home. Our en - emies are ser - vants now ;
 - umph - ant to his home. Our en - emies are ser - vants now ;

Beneath the slav - ish yoke they bow, they bow to Sy - - ria's

Beneath the slav - ish yoke they bow, they bow to Sy - - ria's

migh - ty King: they bow to Sy - ri - a's migh - ty King:

migh - ty King: they bow to Sy - ri - a's migh - ty King:

Ben - ha - dad's dart in he - - ro's hands,

Ben - ha - dad's dart in he - - ro's hands,

Ben - ha - dad's dart in he - - ro's hands,

14

When - ev - er Na - a - man commands, are plumed, are
 When - ev - er Na - a - man commands, are plumed, are
 When - ev - er Na - a - man commands, are plumed, are

TIMNA. **F**

The ma - ny - voiced crowd Ex - ult - ing, shouteth
 plumed from Vic - tory's wing.
 plumed from Vic - tory's wing.
 plumed from Vic - tory's wing.

loud my no - - - ble he - - - ro's name and worth!

15

Maid - ens, ad - vance with song and dance, And wel - come

CHORUS OF MAIDENS.

him and all with mirth! Wel - come, wel - come
Wel - come, wel - come

Sy - ri - a's de - fend - er; Wel - come, wel - come, dread of all her
Sy - ri - a's de - fend - er; Wel - come, wel - come, dread of all her

en - e - mies: Un - to thee her daugh - ters ren - der Praise,....
en - e - mies: Un - to thee her daugh - ters ren - der Praise,....

praise for thy great vic - - - to - ries. Wel - come, wel - come

praise for thy great vic - - - to - ries. Wel - come, wel - come

Sy - ri - a's de - fend - er; Wel - come, dread of all her en - - - e -

Sy - ri - a's de - fend - er; Wel - come, dread of all her en - - - e -

- mies:.... Un - to thee ... her daugh - ters ren - - der

- mies:.... Un - to thee ... her daugh - ters ren - - der

Praise, praise for thy great vic - - to - ries.

Praise, praise for thy great vic - - - to - ries.

ALTO.

TENOR.

BASS.

Hail! hail!

Hail! hail!

Hail! Hail! Hail!

Hail! Hail! Hail!

H Sop. *f* Tutti.

ALTO. *f*

TENOR. *f*

BASS. *f*

Na - a - man! thy deeds of Glo - - - ry, When thy no - ble

Hail! Na - a - man! thy deeds of Glo - - - ry, When thy no - ble

Hail! Na - a - man! thy deeds of Glo - - - ry, When thy no - ble

race is run;..... Shall re-an - - - i - mate the sto - ry told by

race is run;..... Shall re-an - - - i - mate the sto - ry told by

race is run;..... Shall re-an - - - i - mate the sto - ry told by

Fa - ther to the son,..... Shall re-an - - - i - mate the

Fa - ther to the son,..... Shall re-an - - - i - mate the

Fa - ther to the son,..... Shall re-an - - - i - mate the

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

I

sto - - - ry told by Fa - - ther to the son.

sto - - - ry told by Fa - - ther to the son.

sto - - - ry told by Fa - - ther to the son.

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

Shall re - an - i - mate the sto - ry told by

Shall re - an - i - mate the sto - ry told by

Shall re - an - i - mate the sto - ry told by

Ped. *3* * *Ped.* *3* * *Ped.* *3* * *Ped.* * *8ves.*

Fa - ther to the son;..... by Fa - ther

Fa - ther to the son;..... by Fa - ther

Fa - ther to the son;..... by Fa - ther

8va.

Ped. * *Ped.*

to the son. Hail, hail, hail, Na - a - man!

to the son. Hail, hail, hail, Na - a - man!.....

to the son. Hail, hail, hail, Na - a - man!

8va.

* *Ped.* * *Ped.* *

$\text{♩} = 100$

THE HEAVENS ARE TELLING.

CHORUS. ALLEGRO.

SOPRANO

The hea - vens are tell - ing the glo - ry of God,...

ALTO.

The hea - vens are tell - ing the glo - ry of God,

TENOR.

The hea - vens are tell - ing the glo - ry of God,...

BASSO.

ALLEGRO

8va.

f *mf*

The wonder of his work dis-plays the fir-ma-ment;

The wonder of his work dis-plays the fir-ma-ment;

The wonder of his work dis-plays the fir-ma-ment;

f

fz

The wonder of his work dis-plays the fir-ma-ment;

The wonder of his work dis-plays the fir-ma-ment;

The wonder of his work dis-plays the fir-ma-ment;

fz

p

GABRIEL.

p To-day that is com - ing, speaks it the day

URIEL.

p To-day that is com - ing, speaks it the day,
RAPHAËL.

p To-day that is com - ing, speaks it the day,

p The night that is gone to fol - lowing night, The night that is gone to

p The night that is gone to fol - lowing night, The night that is gone to

p The night that is gone to fol - lowing night, The night that is gone to

Tutti.

fol - lowing night. The hea - vens are tell - ing the glo - ry of God, The wonder of his

Tutti.

Tutti.

The hea - vens are tell - ing the glo - ry of God, The

The hea - vens are tell - ing the glo - ry of God, The won - der, the

Tutti.

The hea - vens are tell - ing the glo - ry of God, The won - der, the wonder of his

work, the wonder of his work dis - plays the fir - ma - ment,

won - der of his work dis - plays, dis - plays the fir - ma - ment The

won - der of his work dis - plays, dis - plays the fir - ma - ment, The

work, the won - der of his work dis - plays the fir - ma - ment.

fz

8va.

The wonder of his work dis - plays the fir - ma - ment.

won - der of his work dis - plays, dis - plays the fir - ma - ment.

won - der of his work dis - plays, dis - plays the fir - ma - ment

The wonder of his work dis - plays the fir - ma - ment

fz

p

GABRIEL.

p In all the lands re - sounds the word, nev - er un - per

URIEL.

p In all the lands re - sounds the word. nev - er un - per

RAPHAEL.

p In all the lands re - sounds the.. word, nev - er un - per

p

- ceiv - ed, ev - er un - der - stood, ev - er, ev - er, ev - er un - der - stood.

- ceiv - ed, ev - er un - der - stood, ev - er, ev - er, ev - er un - der - stood.

- ceiv - ed, ev - er un - der - stood, ev - er, ev - er, ev - er un - der - stood.

In all the lands re - sounds the word, nev - er un - per -

In all the lands re - sounds the word, nev - er un - per -

In all the lands re - sounds the word, nev - er un - per -

- ceiv - ed, ev - er un - der - stood, ever, ever, ev - er un - der - stood, ever, ever,

- ceiv - ed, ev - er un - der - stood, ever, ever, ev - er un - der - stood, ever, ever,

- ceiv - ed, ev - er un - der - stood, ever, ever, ev - er un - der - stood, ever, ever,

A Tempo.

Più Allegro.

Tutti.

ev - er, ... ev - er un - der - stood. *f* The hea - vens are tell - ing the

Tutti. *f* The hea - vens are tell - ing the

ev - er, ... ev - er un - der - stood. *f* The hea - vens are tell - ing the glo - ry of

A Tempo. *Tutti.* *f* The hea - vens are tell - ing the glo - ry of

Voices alone. *p* *A Tempo.* *f*

glo - ry of God; The wonder of his work, the won - der of his work dis -

glo - ry of God; The wonder of his work dis - plays, dis -

God; The won - der, the wonder of his work dis - plays, dis -

God; The won - der, the wonder of his work, the won - der of his work dis -

- plays the fir - ma - ment.

- plays the fir - ma - ment.

- plays the fir - ma - ment.

- plays the fir - ma - ment.

The wonder of his

The wonder of his work...

The

The wonder of his work dis-plays the fir - ma - ment, the fir - ma - ment,

work dis-plays the fir-ma - ment, dis-plays the fir - ma - ment,

... dis - plays the fir - ma - ment, the fir - ma - ment,

wonder of his work dis - plays the fir - ma - ment, The won - der

The won - der of his work dis -

The won - der of his work dis - plays, dis -

The won - der of his work dis - plays the fir - ma - ment, the fir - ma - ment,

of his work dis - plays the fir - ma - ment, The wonder

- plays the fir - ma - ment, The won - der of his work dis - plays the fir - ma - ment, The

- plays the fir - ma - ment, The won - der of his work, the wonder of his work dis -

The won-der of his work.... the won-der
of his work... displays the fir - - ma - ment. The won-der of his work, dis-
wonder of his work dis - plays the fir - ma - ment, the fir - ma - ment, The won-der of his
- plays the fir - ma - ment, dis - - plays, dis - - plays the fir - ma -

of his work..... dis - plays..... dis - plays..... the fir - ma - ment,
- plays the fir - ma - ment, The won-der of his work....
work dis - plays..... dis - plays..... the fir - ma - ment, dis -
- ment, The won-der of his work dis - plays the

The won-der of his work dis-plays the fir - ma - ment, The
.... dis - plays dis-plays the fir - ma - ment, The
- plays.... dis - plays the fir - ma - ment, the fir - ma - ment,
fir - ma - ment,..... the fir - ma - ment, The

won-der of his work, the won-der of his work dis-plays, dis-plays the
 won-der of his work, the won-der of his work dis-plays, dis-plays the
 The won-der of his work dis-plays the fir - ma-ment, the fir - ma-
 won-der of his work, the won-der of his work dis-plays, dis-plays the

fz

fir - ma-ment, The hea - vens are tell - ing the glo - ry of God, The
 fir - ma-ment, The hea - vens are tell - ing the glo - -
 -ment, The hea - vens are tell - ing the glo - - ry of God, The
 fir - ma-ment, The hea - vens are tell - ing the glo - ry of God, The

fz

won-der of his work dis - plays the fir - ma-ment, dis - plays the fir - ma-
 - ry of God, The won-der of his work dis
 won-der of his work dis - plays the fir - ma-ment, dis - plays the fir - ma
 won-der of his work..... dis - plays,..... dis -

Pedals

- ment, dis - plays..... the fir - ma - ment, The won - der of his
 - plays the fir - ma - ment, the fir - ma - ment, The won - der of his
 - ment, dis - plays..... the fir - ma - ment, The
 - plays..... the fir - ma - ment, The won - der of his

Pedals.

work, the won - der of his work dis - plays, dis - plays the
 work, the won - der of his work dis - plays, dis - plays the
 won - der of his work dis - plays the fir - ma - ment, the fir - ma -

work, the won - der of his work dis - plays, dis - plays the

fir - ma - ment, The hea - vens are tell - ing the glo - ry of God, The
 fir - ma - ment. The hea - vens are tell - ing are
 ment. The hea - vens are tell - ing the glo - ry of God, ...
 fir - ma - ment. The hea - vens are tell - ing the glo - ry of God...

f₂

won - der of his work dis - plays,..... dis - plays... ..
 tell - - ing the glo - - ry of God..... The
 The won - - der of.....
 The won - - der of his work dis - plays the

... the fir - ma - ment, dis - plays the fir - ma - ment, dis -
 won - der of his work dis - plays the fir - ma - ment, dis -
 ... his work..... dis - plays the fir - ma - ment, dis -
 fir - - ma - ment, dis - plays the fir - - ma - ment, dis -

Pedals.

- plays the fir - ma - ment, dis - plays the fir - ma - ment.
 - plays the fir - ma - ment, dis - plays the fir - ma - ment.
 - plays the fir - ma - ment, dis - plays the fir - ma - ment.
 - plays the fir - ma - ment, dis - plays the fir - ma - ment.

MOSES.

Then away with anxious fear. With ho - ly de - pendence, fervent prayers to
Lun - gi un va' - no - ti - mor. De - vo ti, e pro - ni, fer - vi - de pre - ci - al

f

p
Andante mosso.

God, . . . come, let us of - fer, His divine pow'r and love humbly a - dor - - - ing.
Di - o, fi - gli pre - ghi amo. Dal ce - les - te fa - vor tut - to spe - ria - - - mo.

f

f

Andantino.

PRAYER.

No. 13.

MOSES.

Oh! Thou whose pow'r tre - men - dous, Up - holds the star - ry
Dal tuo stel - la - - to so - glio, Si - gnor ti vol gi a

sky, Thy grace pre - serv - ing send us, To Thee, O Lord, we
noi: pie - tà de fi - - gli tuo - il del po - - pol tuo pie -

Moses in Egypt.

ESTHER.

Thy grace pre-serv - ing, send us — To Thee, O Lord, we
Pie - tà de fi - - gli tuo - i, del po - - pol tuo pie

AARON.

Thy grace pre-serv - ing, send us — To Thee, O Lord, we
Pie - tà de fi - - gli tuo - i, del po - - pol tuo pie

CHORUS.

Thy grace preserv - ing, send us — To Thee, O Lord, we
Pie - tà, de fi - - gli tuo - i, del po - - pol tuo pie

cry.
- - tà.

cry, we.... cry.
- - tà, pie - tà!

cry, we cry.
- - tà, pie - - tà!

From wilds of fear - ful er - ror, Where -
Se pron - ti al tuo po - te - re so -

cry, we.... cry.
- - tà, pie - - tà!

- in we dark - ly stray,.... Op - press'd with doubt and ter - ror, For sav - ing aid we
- noe - le - men - ti, e sfe - - re tu a - mi - co scam - po ad - di - ta, all dubbloer - ran - te

Moses in Egypt.

ESTHER.

Op-press'd with doubt and ter - ror, For sav - ing aid we
Pie - to - - so Dio! ne ai - tal noi non vi - viam, che in

AARON.

pray.
piè.

Op-press'd with doubt and ter - ror, For sav - ing aid we
Pie - to - - so Dio! ne ai - tal noi non vi - viam, che in

CHORUS.

Op-press'd with doubt and ter - ror, For sav - ing aid we
Pie - to - - so Dio! ne ai - tal noi non vi - viam, che in

ESTHER.

pray, we... pray.
Te! che in Te!

Oh, God of mer - cy, hear us, Our
La de - stra tua cle - men - te, spen -

pray, we pray.
Te! che in Te!

pray, we... pray.

Te! che in tel

pains, our sor - row see;.... Thy heal - ing pi - ty spare us, And bring us home to
- dà sul cor do - len - te, e far - ma - co so - a - ve gli sia di pa - ce al -

Moses in Egypt.

Thou, whose pow'r tre - men - dous, up - - holds the star - ry
 tuo stel - la - - to so - glio, Si - - gnor ti voi - gi a

Thou, whose pow'r tre - men - dous, up - - holds the star - - ry
 tuo stel la - - to so - glio, Si - - gnor ti voi - - gi a

Thou, whose pow'r tre - men - dous, up - - holds the star - - ry
 tuo stel la - - - to so - glio, Si - - gnor ti voi - - gi a

Thou, whose pow'r tre - men - dous, up - - holds the star - ry
 tuo stel la - - - to so - glio, Si - - gnor ti voi - - gi a

sky,..... Thy grace pre-serv - - ing, send us, To
 no - - - il pie - tà de fi - - gli tuo - i del

sky,..... Thy grace pre-serv - - ing, send us, To
 no - il pie - tà de fi - - gli tuo - i del

sky,..... Thy grace pre-serv - - ing, send us, To
 no - - - il pie - tà de fi - - gli tuo - i del

sky,..... Thy grace pre-serv - - ing, send us, To
 no - - - il pie - tà de fi - - gli tuo - i del

Moses in Egypt.

Thee, O Lord, we . . cry, To Thee, O Lord, we
 po . . . pol tuo pie . . tà. del po pol tuo pie

Thee, O Lord, we cry, we cry, we
 po . . . pol tuo pie - tà, pie tà, pie . . .

Thee, O Lord, we cry, we cry, we
 po . . . pol tuo pie - tà, pie tà, pie

Thee, O Lord, we cry, we
 po . . . pol tuo pie - tà, pie

cry, To Thee, O Lord, we cry.
 - tà. del po-pol tuo pie - tà.

cry, we cry, we cry.
 tà, pie tà.

cry, we cry, we cry.
 tà, pie tà.

cry, we cry.
 tà, pie tà.

AIR.—CALEB.

VOICE.

ACCOMP.
Met. ♩ = 72.

Largo, un poco. *p*

Shall I in Mamre's fer - tile plain,

the remnant of my days re - main,

and is it giv'n to me to have

a place with Abrah'm in the grave,.....

..... a place with Abrah'm in the grave,

and is it giv'n to me, to

have a place with Abrah'm in the grave?

For all these mercies I will

sing e - ter - nal praise. e - ter - nal praise to heav'n's high King, for all these

mer-cies I will sing, e - ter - nal praise to heav'n's high King, to

heav'n's high King.

No. 54. CHORUS.—FOR ALL THESE MERCIES WE WILL SING.

CHORUS. *Largo.*

TREBLE. For all these mercies we will sing, e - ter - nal praise to heav'n's high King,

ALTO. For all these mercies we will sing, e - ter - nal praise to heav'n's high King,

TENOR. 8ve lower. For all these mercies we will sing, e - ter - nal praise to heav'n's high King,

BASS. For all these mercies we will sing, e - ter - nal praise to heav'n's high King,

CHORUS.

ACCOMP. Met. 72 =

Largo.

 8cc.

for all these mer - cies we will sing, e - ter - - nal
 for all these mercies we will sing, e - ter - - nal
 for all these mer-cies we will sing, e - ter - - nal praise to heav'n's high

praise to heav'n's high King, e - ter - - nal praise,
 praise to heav'n's high King, e - ter - - nal praise, e -
 King, to heav'n's high King, e - ter - - nal praise,.....
 e - ter - - nal praise, e - ter - - nal praise to heav'n's high

e - ter - - nal praise to heav'n's high King,
 - ter - - nal praise to heav'n's high King, to heav'n's high King,
 e - ter - - nal praise to heav'n's high King, to heav'n's high
 King, e - ter - - nal praise

to heav'n's high King, e-ter - nal praise,

to heav'n's high King,

King, e - ter - nal praise,

to heav'n's high King, e-ter - nal

to heav'n's high King, e - ter - nal praise, e - ter - nal praise,

e - ternal praise to heav'n's high King, e - ter - nal praise, e - ter - nal praise,

to heav'n's high King, e - ter - nal praise, e - ter - nal praise,

praise, to heav'n's high King, e - ter - nal praise, to heav'n's high King, eter - nal praise,

for all these mer - cies we will sing, e - ter - nal praise to heav'n's high King.

for all these mer - cies we will sing, e - ter - nal praise to heav'n's high King.

for all these mer - cies we will sing, e - ter - nal praise to heav'n's high King.

for all these mercies we will sing, e - ter - nal praise to heav'n's high King.

INFLAMMATUS

(TO THY HOLY CARE.)

$\text{♩} = 66$

AIR AND CHORUS.

ANDANTE
MAESTOSO.

First system of piano introduction. Treble and bass staves. Treble staff starts with a forte (*f*) dynamic. Bass staff includes a tremolo section marked *TREMOL.*

Second system of piano introduction. Treble staff includes a tremolo section marked *TREMOL.* Dynamics include *pp* in both staves.

Third system of piano introduction. Treble staff features complex rhythmic patterns with triplets and sixteenth notes. Bass staff continues the accompaniment.

1ST SOPRANO. SOLO. BASSO VOCE.

In To . . . flam thy ma tus ho . . . ly, in To flam thy

First system of vocal and piano accompaniment. Includes vocal line and piano accompaniment.

ma tus . . . et . . . ac cen sus Per to
ho ly care e lect ed. Vir gin

Second system of vocal and piano accompaniment. Includes vocal line and piano accompaniment.

vir go sim de - fen - sus per - te
 let me be pro - tect - ed, Vir - gin

vir go sim de fen sus in di - o ju -
 let me be pro - tect - ed, On judg - ment, On

di - ci - i ment - i day.
 judg - ment - i day.

ff

ff **SCORRA.**
 In di - e ju - di - ci - i in di - e ju - di - ci - i in di - e ju -
 On the dread - ful judg - ment day, On the dread - ful judg - ment day, On the dread - ful

ff

In di - e ju - di - ci - i in di - e ju - di - ci - i in di - e ju -
 On the dread - ful judg - ment day, On the dread - ful judg - ment day, On the dread - ful

ff

In di - e ju - di - ci - i in di - e ju - di - ci - i in di - e ju -
 On the dread - ful judg - ment day, On the dread - ful judg - ment day, On the dread - ful

ff

In di - e ju - di - ci - i in di - e ju - di - ci - i in di - e ju -
 On the dread - ful judg - ment day, On the dread - ful judg - ment day, On the dread - ful

ff

di - ci - i in di - e ju di - ci - i
 judg - ment day, the judg - ment, the judg - ment day.

pp

pp

BOLD. SOTTO VOCE.

Fac me cru - ce cus - to - di - ri
 Thro' the lov'd Re-deem-er's dy - ing,

Fac me cru - ce cus - to -
 Thro' the lov'd Re-deem - er's

Fac me cru - ce cus - to -
 Thro' the lov'd Re-deem - er's

Fac me cru - ce cus - to -
 Thro' the lov'd Re-deem - er's

mor - te chris - ti prae - mu - ni - ri mor - te chris - ti
 Let me fond - ly still re - ly - ing, Let me fond - ly,

di - ri dy - ing, mor - te chris - ti prae - mu - ni - ri mor - te
 Let me fond - ly still re - ly - ing, Let me

di - ri dy - ing, mor - te chris - ti prae - mu - ni - ri mor - te
 Let me fond - ly still re - ly - ing, Let me

di - ri dy - ing, mor - te chris - ti prae - mu - ni - ri mor - te
 Let me fond - ly still re - ly - ing, Let me

prae - mu - ni - ri con - fo - ve - ri gra -
 still re - ly - ing, For sweet grace and mer - cy

chris - ti prae - mu - ni - ri con - fo - ve - ri gra - ti -
 fond - ly, still re - ly - ing, For sweet grace and mer - cy

chris - ti prae - mu - ni - ri con - fo - ve - ri gra - ti -
 fond - ly, still re - ly - ing, For sweet grace and mer - cy

chris - ti prae - mu - ni - ri con - fo - ve - ri gra - ti -
 fond - ly, still re - ly - ing, For sweet grace and mer - cy

chris - ti prae - mu - ni - ri con - fo - ve - ri gra - ti -
 fond - ly, still re - ly - ing, For sweet grace and mer - cy

f
 ti - a
 cy pray.
 a con - fo - ve - ri gra - ti - a
 pray. For sweet grace and mer - cy pray.
 a con - fo - ve - ri gra - ti - a
 pray. For sweet grace and mer - cy pray.
 a con - fo - ve - ri gra - ti - a
 pray. For sweet grace and mer - cy pray.
 a con - fo - ve - ri gra - ti - a
 pray. For sweet grace and mer - cy pray.

In - - - flam ma - - - tus in - - - flam
 To thy ho - - - ly, To thy

SOTTO VOCE

ma - - - tus et . . . ac - cen - - sus Per - te
 ho - - - ly care e - lect - - ed, Vir - gin

vir go sim de - fen sus per te
 let me be pro - tect - ed, Vir gin

vir go sim de - fen sus in di - e ju
 let me be pro - tect - ed, On judg - ment, On

di ci - i day.
 judg - ment day.

In di - e ju - di - ci - i in di - e ju - di - ci - i in di - e ju
 On the dread - ful judg - ment day, On the dreadful judg - ment day, On the dread - ful

In di - e ju - di - ci - i in di - e ju - di - ci - i in di - e ju
 On the dread - ful judg - ment day, On the dreadful judg - ment day, On the dread - ful

In di - e ju - di - ci - i in di - e ju - di - ci - i in di - e ju
 On the dread - ful judg - ment day, On the dreadful judg - ment day, On the dread - ful

In di - e ju - di - ci - i in di - e ju - di - ci - i in di - e ju
 On the dread - ful judg - ment day, On the dreadful judg - ment day, On the dread - ful

di - ci - i in di - e ju - di - ci - i
 judg - ment day, the judg - ment, the judg - ment day.

di - ci - i in di - e ju - di - ci - i
 judg - ment day, the judg - ment, the judg - ment day.

di - ci - i in di - e ju - di - ci - i
 judg - ment day, the judg - ment, the judg - ment day.

di - ci - i in di - e ju - di - ci - i
 judg - ment day, the judg - ment, the judg - ment day.

pp

pp

p solo.

Fac me cru - ce cus - to
 Thro' the lov'd Re - deem - er's

p

di - ri mor - te chris - ti proe - mu - ni - ri
 dy - ing, Let me fond - ly still re - ly - ing,

SOTTO VOCE.

Fac me cru - ce cus - to di - ri mor - te chris - ti proe - mu -
 Thro' the lov'd Re - deem - er's dy - ing, Let me fond - ly still re -

SOTTO VOCE.

Fac me cru - ce cus - to di - ri mor - te chris - ti proe - mu -
 Thro' the lov'd Re - deem - er's dy - ing, Let me fond - ly still re -

SOTTO VOCE.

Fac me cru - ce cus - to di - ri mor - te chris - ti proe - mu -
 Thro' the lov'd Re - deem - er's dy - ing, Let me fond - ly still re -

2. pray. con - fo For sweet grace ri and

a. pray. con - fo ve - - - ri and For sweet grace and

a. pray. con - fo - ve - - - ri and gra mer

a. pray. con - fo - ve - - - ri and gra mer

a. pray. con - fo ve - - - ri and gra mer

a. pray. con - fo ve - - - ri and gra mer

ff

ve grace..... ri gra and mer ti - a cy pray.

gra mer ti cy a pray.

gra mer ti cy a pray.

ti cy a con - fo - ve - ri pray. For sweet grace ana

ti cy a pray. con - fo - ve - ri and For sweet grace and

ff

ff

50

con - fo - ve - ri gra - ti - ty
 For sweet grace..... and mer cy

con-fo-ve-ri gra-mer ti-cy
 For sweet grace and mer cy

con-fo-ve-ri gra-mer ti-cy
 For sweet grace and mer cy

gra-mer ti-cy

gra-mer ti-cy

- a. pray.

- a. pray.

- a. pray.

a. pray.

- a. pray.

fff

Solo and Chorus. Spirit Immortal.

BASE SOLO. *Largo.*

Arranged from "ATTILA." Words by S. R.

Spir - it Im - mor - tal, Thou who art wear - ing woe like a gar - ment, Gloom - i - ly

bear - ing Life's heav - y bur - den, Why thus des - pair - ing. Lift thine eye

heav'n - ward, hope smiles a - bove. There, God for the wea - ry

rest is pre - par - - - ing, and joy for the sor - r'wing child, the

SOPRANO. *p* CHORUS. *cresc:* *dim.*
 Splr - - - it Im - mor - - - tal, While up - ward *dim.*
ALTO. *p* *cresc:* *dim.*
TENOR. *p* Spir - - - it Im - mor - - - tal, While up - ward
BASE. *p* *cresc:* *dim.*
 sor - row - ing child of his love.

SPIRIT IMMORTAL.

soar - - - ing, Thy gra - cious sov' - - - reign hum - - - bly a -
 soar - - - ing, Thy gra - cious sov' - - - reign hum - - - bly a -
 soar - - - ing, Thy gra - cious sov' - - - reign hum - - - bly a -

cresc: *dim.*

cresc: *dim.*

cresc: *dim.*

dor - ing, Loud in his prais - - - es, Loud in his
 dor - ing, Loud in his prais - - - es; Loud in his
 Loud in his prais - es, his prais - - es, Loud in his prais - - - es,
 SOLO. SOLO.

CHORUS.
 dor - ing, Loud in his prais - - - es, Loud in his

ff *ff*

prais - - - es, Loud in his prais - es,
 prais - - - es, Loud in his prais - es,
 prais - - - es, Loud in his prais - - - es. Loud in his praise lift up thy

SOLO. SOLO.

prais - - - es, Loud in his prais es

ff

prais - - - es, Loud in his prais - es,
 prais - - - es, Loud in his prais - es,
 prais - - - es, Loud in his prais - - - es. Loud in his praise lift up thy

SOLO. SOLO.

prais - - - es, Loud in his prais es

SPIRIT IMMORTAL.

CHORUS.

SOLO.

Lift up, lift up thy

Spir - - - it Im - mor - - tal,

Lift up, lift up thy

Spir - - - it Im - mor - - tal,

voice,

thy

voice.

CHORUS.

While up - ward soar - - - ing,

Loud in his prais - - - es

While up - ward soar - - - ing,

Loud in his prais - - - es

SOPRANO & TENOR SOLO.

sing and re-joyce.

Spir - - - it Im - mor - - tal,

SOPRANO & ALTO CHORUS.

Im - - - mor - tal,

Spir - - - it Im - mor - tal,
CHORUS.

sing and re-joyce.

Spir - it Im - mor - - tal,

While up - ward

SOLO.

CHORUS.

Spir - - - it Im - mor - tal,

SPRIT IMMORTAL.

accel: cres:

While up - ward soar - ing, Thy gra - cious sov' - reign hum -
 Im - - - up - ward mor - tal, thy thy gra - cious sov' - reign hum -

While up - - ward soar - ing, Thy gra - cious sov' - reign hum -
 soar - - - ing, Thy gra - cious sov' - reign, hum - - - bly hum -

While up - ward soar - ing, Thy gra - cious sov' - - reign hum -

ritard.

hum - - - bly a - - - dore, In strains of glad - - - ness,
 bly a - - - dore, Im - - - strains of mor - tal, ness,

bly a - - - dore, In strains of glad - - - ness, While up - ward
 bly a - - - dore, In his prais - es sing, Loud in his prais - es sing, While up - ward soar - ing, O

accel: cres:

While up - ward soar - ing, Loud Loud in his prais - - - es,
 Im - - - up - - - mor - tal, Loud Loud in his prais - - - es,

While up - ward soaring, Loud in his prais - - - es,
 soar - - - ing, Loud in his prais - - - es, Loud in his prais - es,

Spir - it Im - mor - tal, In loud strains of glad - ness, O lift up thy voice in his prais - es, O sing and re -

es, his prais - - - - es, prais - - - - es, re - joice.

sing, sing, and re - - - - joice.

sing, O sing and re - joice. sing and re - joice, sing and re - joice. In strains of

joyce, sing a - loud and re - joice, re - - - - - joice.

sing and re - joice, sing and re - joice,

sing and re - joice, sing and re - joice,

glad - - ness sing and re - joice, In strains of glad - - ness sing and re - joice, sing.....

SOLO. SOLO.

re - joice.

re - joice.

a - - - - loud and re - joice.

$\text{♩} = 92$

CHORUS.—"SEE, THE CONQU'RING HERO COMES."

JOSHUA,

CHORUS OF YOUTHS.*

1st TREBLE

2^d TREBLE

ALTO

mp

Solo Horns.

mf

mp

mf

See the conqu'ring he - ro comes, Sound ... the trumpets, beat... the drums.

See the conqu'ring he - ro comes, Sound... the trumpets, beat... the drums;

See the conqu'ring he - ro comes, Sound... the trumpets, beat... the drums;

Sports pre-pare,... the lau - rel bring, Songs... of triumph to..... him sing.

Sports pre-pare,... the lau - rel bring, Songs... of triumph to..... him sing.

Sports pre-pare,... the lau - rel bring, Songs... of triumph to..... him sing.

Sports pre - pare, the lau - - rel bring. Songs... of triumph to..... him sing.

Sports pre - pare, the lau - - rel bring, Songs... of triumph to..... him sing.

Sports pre- pare, the lau - - rel bring, Songs... of triumph to..... him sing.

* Generally sung as a Trio.

DUET, OR CHORUS OF WOMEN.

SOPRANO 1^{mo}

See the God-like youth... ad-vance, breathe.. the flutes, and lead the dance;

SOPRANO 2^{da}

See the God-like youth... ad-vance, breathe.. the flutes, and lead the dance;

Flutes. *P*

Myr - - tle wreaths and ro - - ses twine, To deck.... the he - ro's brow.... di-vine;

Myr - - tle wreaths and ro - - ses twine, To deck.... the he - ro's brow.... di-vine;

Myr - tle wreaths and ro - ses twine, To deck.... the he-ro's brow.... di-vine.

Myr - tle wreaths and ro - ses twine, To deck.... the he-ro's brow.... di-vine

Go on to Chorus.

FULL CHORUS.

TRIBLE
f See the conqu'ring he - ro comes, Sound ... the trumpets, beat the drums.

ALTO
f See the conqu'ring he - ro comes, Sound the trumpets, beat the drums.

TENOR—see lower
f See the conqu'ring he - ro comes, Sound the trumpets, beat the drums.

BASS
f See the conqu'ring he - ro comes, Sound ... the trumpets, beat ... the drums:

Sports.... pre-pare, the lau - rels bring, Songs.... of triumph to..... him sing.

Sports.... pre-pare, the lau - rels bring, Songs ... of triumph to..... him sing.

Sports pre-pare, the lau - rels bring, Songs of triumph to..... him sing.

Sports pre-pare, the lau - rels bring, Songs of triumph to..... him sing.

See the conqu'ring he - ro comes, Sound... the trumpets beat the drums.

See the conqu'ring he - ro comes, Sound the trumpets beat the drums.

See the conqu'ring he - ro comes, Sound the trumpets beat the drums.

See the conqu'ring he - ro comes, Sound... the trumpets beat... the drums.

♩ = 69 CHORUS.—“SLEEPERS, WAKE! A VOICE IS CALLING.”

CHORAL. *Con Moto.*

Matth. xxv. 1

TREBLE

Sleepers, wake! a voice is call - ing,.....

ALTO.

Sleepers, wake! a voice is call - ing,.....

TENOR.
Two lower.

Sleepers, wake! a voice is call - ing,.....

BASS.

Sleepers, wake! a voice is call - ing,.....

ACCOMP.

Accompanying piano part for the first system.

It is the watchman on the walls;.....

It is the watchman on the walls, the walls;.....

It is the watchman on the walls, the walls;.....

It is the watchman on the walls, the walls;.....

Accompanying piano part for the second system.

Thou Ci - ty of Je - ru - sa - lem!.....

Thou Ci - ty of Je - ru - sa - lem!.....

Thou Ci - ty of Je - ru - sa - lem!.....

Thou Ci - ty of Je - ru - sa - lem!.....

Accompanying piano part for the third system.

For lo! the Bridegroom comes! A - rise, and take your lamps! Hal - le - lu -

For lo! the Bridegroom comes! A - rise, and take your lamps! Hal - le - lu -

For lo! the Bridegroom comes! A - rise, and take your lamps! Hal - le - lu -

- jah! Awake! His kingdom is at hand!..... Go

- jah! Awake! His kingdom is at hand!..... Go

- jah! Awake! His kingdom is at hand!..... Go

forth, go forth to meet your Lord!.....

forth, go forth to meet your Lord! go forth to meet your Lord!.....

forth, go forth to meet your Lord! go.... ye forth to meet your Lord!

forth, go forth to meet your Lord! to meet your Lord!..

CHORUS. "Night's Shade no longer."

Alliegretto. p

Night's shade no lon - ger na - ture en - tranc - es, Dark - ness re -

Night's shade no lon - ger na - ture en - tranc - es, Dark - ness re -

PIANO.
 Play first 16 measures for a Sym.
p Ped. * Ped. * Ped.

- tir - - ing, has - tens a - way; Beam - ing with brightness, morn - ing ad -

- tir - - ing, has - tens a - way; Beam - ing with brightness, morn - ing ad -

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

- van - - ces, Smil - ing with pleas - ure, welcomes the day.

- van - - ces, Smil ing with pleas - ure, welcomes the day.

Ped. * Ped. *

Quartett

Beaming with bright - ness, morning ad - van - ces, Smiling with pleas - ure,

Beaming with bright - ness, morning ad - van - ces, Smiling with pleas - ure,

p

Chorus.

welcomes the day. *p* Beaming with bright - ness, morning ad - van - ces,

welcomes the day. Beaming with bright - ness, morning ad - van - ces,

f *p*

Smiling with pleas - ure, welcomes the day. 1st time. 2d time day. Beam - ing with bright - ness,

Smiling with pleas - ure, welcomes the day. day. Beam - ing with bright - ness,

p *tr* *tr* *tr*

morn - ing ad - van - - ces, Smil - ing with pleasure, wel - comes the day,
 morn - ing ad - van - - ces, Smil - ing with pleasure, wel - comes the day,

f

welcomes the day,..... welcomes the day,..... Smiling with pleas - ure,
 welcomes the day,..... welcomes the day,..... Smiling with pleas - ure,

p

welcomes the day, . the day, the day, the day.....
 welcomes the day, the day, the day, the day.....

f

SOLDIER'S FAREWELL.

Translated from the German, by
L. C. ELSON.

JOHANNA KINKEL

♩ = 66.

p Andante.

poco riten.

1st & 2d Tenor.

1st & 2d Bass.

1. How can I bear to leave thee, One parting kiss I give thee; And
2. Ne'er more may I behold thee, Or to this heart enfold thee; With
3. I think of thee with longing, Think thou, when tears are thronging, That

Crescendo e poco accel. al - f

Tempo 1.

then whate'er befalls me, I go where honor calls me. Fare - -
spear and pennon glancing, I see the foe ad - vancing, Fare - -
with my last faint sighing, I'll whisper soft, while dy - ing, Fare - -

cres.

f

p

tranquillo e molto espress.

p

f

fz

p

pp

- well, farewell, my own true love, Farewell, farewell, my own true love.
- well, farewell, my own true love, Farewell, farewell, my own true love.
- well, farewell, my own true love, Farewell, farewell, my own true love.

p

f

fz

p

pp

FAREWELL TO THE FOREST.

(ABSCHIED VOM WALD.)

Andante non Lento.

SOPRANO.



1. Thou forest broad and sweeping, Fair work of nature's God, Of all my joy and
1. O Thä-ler weit, o Hö-hen, o schö-ner grü-ner Wald, du mein-er Lust und

ALTO.



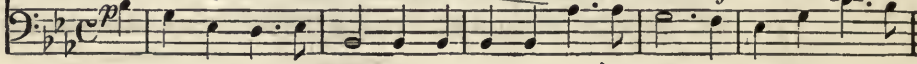
1. Thou forest broad and sweeping, Fair work of nature's God, Of all my joy and
1. O Thä-ler weit, o Hö-hen, o schö-ner grü-ner Wald, du mein-er Lust und

TENORE.



1. Thou forest broad and sweeping, Fair work of nature's God, Of all my joy and
1. O Thä-ler weit, o Hö-hen, o schö-ner grü-ner Wald, du mein-er Lust und

BASSO.



weep-ing, The con-se-crate a-bode! Yon world, de-ceiv-ing ev-er,
We-hen an-dächt'-ger Auf-ent-halt! da drau-ssen stets be-tro-gen

weep-ing, The con-se-crate a-bode! Yon world, de-ceiv-ing ev-er,
We-hen an-dächt'-ger Auf-ent-halt! da drau-ssen stets be-tro-gen

weep-ing, The con-se-crate a-bode! Yon world, de-ceiv-ing ev-er,
We-hen an-dächt'-ger Auf-ent-halt! da drau-ssen stets be-tro-gen

Yon world, de-ceiv-ing ev-er,
da drau-ssen stets be-tro-gen.

Murmurs in vain a-larms, O might I wan-der nev-er, From thy pro-TECT-ing
saus't die ge-schäft'-ge Welt; schlag' noch ein-mal die Bo-gen um mich du grü-nes

Murmurs in vain a-larms, O might I wan-der nev-er, From thy pro-TECT-ing
saus't die ge-schäft'-ge Welt; schlag' noch ein-mal die Bo-gen um mich du grü-nes

Murmurs in vain a-larms, O might I wan-der nev-er, From thy pro-TECT-ing
saus't die ge-schäft'-ge Welt; schlag' noch ein-mal die Bo-gen um mich du grü-nes

nev-er, Oh!
Bo-gen schlag'

arms! Oh might I wan-der nev-er From thy pro-ject-ing arms!
 Zelt! schlag' noch ein-mal die Bo-gen um mich du grü-nes Zelt!

arms! Oh might I wan-der nev-er From thy pro-ject-ing arms!
 Zelt! schlag' noch ein-mal die Bo-gen um mich du grü-nes Zelt!

arms! Oh might I wan-der nev-er From thy pro-ject-ing arms!
 Zelt! schlag' noch ein-mal die Bo-gen um mich du grü-nes Zelt!

might I wan-der nev-er From thy pro-ject-ing arms!
 noch ein mal die Bo-gen um mich du grü-nes Zelt!

2. Who rightly scans thy beau-ty, A sol-lemn word shall read Of love, of truth and
 2. Im Wal-de steht ge-schrie-ben ein stil-les erns-tes Wort vom recht-en Thun und

2. Who rightly scans thy beau-ty, A sol-lemn word shall read Of love, of truth and
 2. Im Wal-de steht ge-schrie-ben ein stil-les erns-tes Wort vom recht-en Thun und

2. Who rightly scans thy beau-ty, A sol-lemn word shall read Of love, of truth and
 2. Im Wal-de steht ge-schrie-ben ein stil-les erns-tes Wort vom recht-en Thun und

du-ty, Our hope in time of need. And I have read them of-ten,
 Lie-ben, und was des Menschen Hort. Ich ha-be treu ge-le-sen

du-ty, Our hope in time of need. And I have read . . . them of-ten,
 Lie-ben, und was des Menschen Hort. Ich ha-be treu . . . ge-le-sen

du-ty, Our hope in time of need. And I have read . . . them of-ten,
 Lie-ben, und was des Menschen Hort. Ich ha-be treu . . . ge-le-sen

And I have read them of-ten,
 Ich ha-be treu ge-le-sen

Those words so true and clear, What heart that would not soft - en Thy wis - dom to re -
 die Wor - te schlicht und wahr, und durch mein gan - zes We - sen ward's un - aus - sprech - lich

Those words so true and clear, What heart that would not soft - en Thy wis - dom to re -
 die Wor - te schlicht und wahr, und durch mein gan - zes We - sen ward's un - aus - sprech - lich

Those words so true and clear, What heart that would not soft - en Thy wis - dom to re -
 die Wor - te schlicht und wahr, und durch mein gan - zes We - sen ward's un - aus - sprech - lich

soft - - - en, what
 We - - - - sen und

vere, What heart that would not soft - en Thy wis - dom to re - vere?
 klar, und durch mein gan - zes We - sen ward's un - aus - sprech - - lich klar.

vere, What heart that would not soft - en Thy wis - - - - dom to re - vere?
 klar, und durch mein gan - zes We - sen ward's un - - - - aus - sprechlich klar.

vere, What heart that would not soft - en Thy wis - dom to re - vere?
 klar, und durch mein gan - zes We - sen ward's un - aus - sprech - - lich klar.

heart that would not soft - - - - en Thy wis - dom to re - vere?
 durch mein gan - zes We - - - - sen ward's un - aus - sprech - - lich klar.

5 4 2 1 2 4 3 2

3. Ah! soon must I for - sake thee, My own, my shelt'ring home, In sor - row soon be -
 3. Bald werd'ich dich ver - las - sen, fremd in die Frem - de gehn, auf bunt be - weg - ten

3. Ah! soon must I for - sake thee, My own, my shelt'ring home, In sor - row soon be -
 3. Bald werd'ich dich ver - las - sen, fremd in die Frem - de gehn, auf bunt be - weg - ten

3. Ah! soon must I for - sake thee, My own, my shelt'ring home, In sor - row soon be -
 3. Bald werd'ich dich ver - las - sen, fremd in die Frem - de gehn, auf bunt be - weg - ten

take me, In yon vain world to roam, And there the world re - call - ing,
 Gas - sen des Le - bens Schauspiel sehn. Und mit - ten in dem Le - - ben

take me, In yon vain world to roam, And there the word..... re - call - ing,
 Gas - sen des Le - bens Schauspiel sehn Und mit - ten in dem Le - - ben

take me, In yon vain world to roam, And there the word re - call - ing,
 Gas - sen des Le - bens Schauspiel sehn. Und mit - ten in dem Le - - ben

And there the word re - call - ing,
 Und mit - ten in dem Le - ben

Thy sol - emn les - sons teach, 'Mid care and dan - ger
 wird dei - nes Ernst's Ge - - walt mich Ein - sa - men er -

Thy sol - emn les - sons teach, 'Mid care and dan - ger
 wird dei - nes Ernst's Ge - - walt mich Ein - sa - men er -

Thy sol - emn les - sons teach, 'Mid care and dan - ger
 wird dei - nes Ernst's Ge - - walt mich Ein - sa - men er -

fall - ing, No harm my soul shall reach, 'Mid care and dan - ger
 he - ben, so wird mein Herz nicht alt, mich Ein - sa - men er -

fall - ing, No harm my soul shall reach, 'Mid care and dan - ger
 he - ben, so wird mein Herz nicht alt, mich Ein - sa - men er -

fall - ing, No harm my soul shall reach, 'Mid care and dan - ger
 he - ben, so wird mein Herz nicht alt, mich Ein - sa - men er -

fall - - - - ing, 'Mid care and dan - ger fall - - - -
 be - - - - ben, mich Ein - sa men er - he - - - -

dim.

fall - - ing, No harm my soul shall reach.
 he - - - ben, so wird mein Herz nicht alt.

dim.

fall - - ing, No harm my soul shall reach.
 he - - - ben, so wird..... mein Herz nicht alt.

dim.

fall - - ing, No harm my soul shall reach.
 he - - - ben, so wird mein Herz nicht alt.

dim.

ing, No harm my soul shall reach.
 ben, so wird mein Herz nicht alt.

THE NIGHTINGALE.

(DIE NACHTIGALL.)

Andante.

SOPRANO.

The night-in-gale went far a - way, But spring the lost one bring-eth,
 Die Nach - ti - gall, sie war ent - fernt, der Früh - ling lockt sie wie - der,

ALTO.

TENORE.

BASSO.

cres.

In absence learn'd she no new lay, The same lov'd songs she sing-eth, ev - - er
 was neu - es hat sie nicht ge - lernt, singt al - te lie - be Lie - der, lie - - be

cres.

the same lov'd songs she
 singt al - te lie - be

THE STAR SPANGLED BANNER.

TO BE SUNG AS FOLLOWS;

1st Verse, Basses in Unison, 1st 16 Measures only. Tenors in Unison, 2d 16 Measures. 2d Verse, Sopranos and Altos in Duet. 3d Verse, Tenors and Basses in Unison 1st 16 Measures, and in Duet 2d 16 Measures.

1st V. Basses in Unison, 1st 16 Meas. Tenors 2d 16 Meas. 1. O say, can you see by the
 2d V. Sopranos and Altos in Duet to Chorus. 2. And war's clam - ors o'er, with her
 3d V. Tenors and Basses in Duet to Chorus. 3. O thus be it ev - er when

dawn's ear - ly light, What so proud - ly we hailed at the twilight's last
 man - tle hath peace Once a - gain, in its folds, the na - tion en -
 free - men shall stand Be - - tween their loved homes and the war's des - o -

gleaming; Whose broad stripes and bright stars through the per - il - ous fight, O'er the
 shrouded; Let no fra - tri - cide hand, up - - lift - ed e'er be The
 la - tion; Blest with vict' - ry and peace, may the heaven-res-cued land Praise the

ramparts we watched were so gal-lant-ly streaming, And the rocket's red
 glo-ry to dim which now is un-clouded: *Not as North or as*
 pow'r that has made and preserved us a na-tion. Then con-quer we

glare, the bombs bursting in air, Gave proof thro' the night that our
South in the fu-ture we'll stand, But as bro-thers u-nit-ed through-
 must, when our cause it is just, And this be our mot-to*—"In

Flag was still there; O say, does that star-spangled ban-ner yet
 out our broad land, And the star-spangled ban-ner for-ev-er shall
 God is our trust," And the star-spangled ban-ner in tri-umph shall

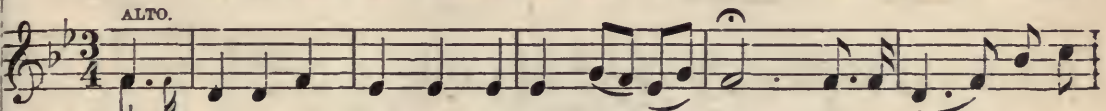
wave, O'er the land of the free and the home of the brave.

* A full pause should be made after the word "motto" in the 3d verse, which word should be sung quite short, in about the time of two-eighth notes, after which the full chorus may join in the words "in God is our trust," very soft and slow, all singing the remaining lines and the chorus with great vigor and animation.

CHORUS.
SOPRANO.

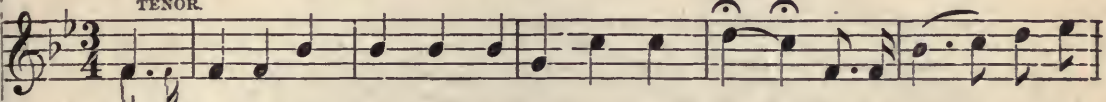


1. O say, does that star - spangled ban - ner - yet wave, O'er the land of the



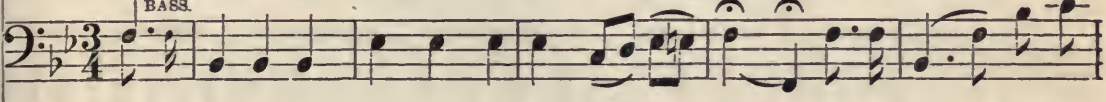
ALTO.

2. And the star-spangled ban - ner for - ev - er shall wave, O'er the land of the



TENOR.

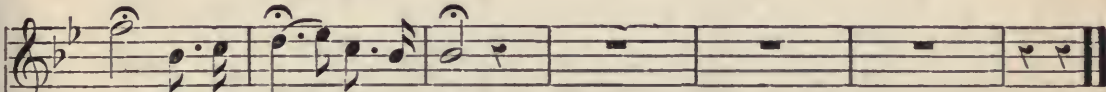
3. And the star-spangled ban - ner for - ev - er shall wave, O'er the land of the



BASS.



PIANO.



free and the home of the brave.



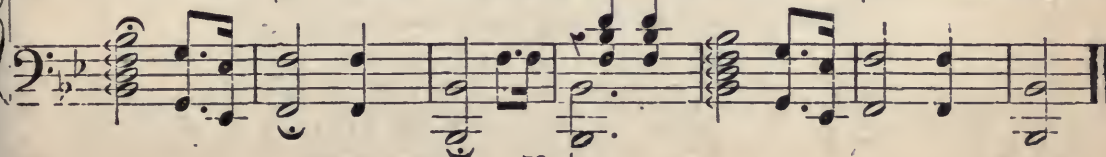
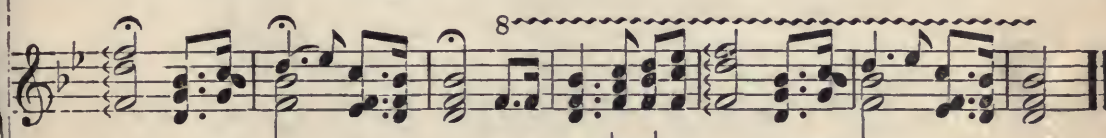
free and the home of the brave.



free and the home of the brave.



No Symphony after 3d verse.



ANVIL CHORUS, FROM "IL TROVATORE."

VERDI.

Allegro. M. M. $\text{♩} = 120.$

8 *tr* *tr* 8

f *tr* *tr* *p*

11

8 *tr* *tr* 8

1st time.

Full Chorus in Unison.

2d time.

God of the Nations, in glory enthroned, Upon our lov'd Country thy blessings pour; Guide us and

pp *tr* *pp*

guard us from strife in the future, Let Peace dwell among us for-ever - more!

tr *tr*

Anvils.

f Chorus in Unison.

Proud - ly our ban - - ner now gleams with gold - en lus - tre!

Bright - er each star shines in the glo - rious clus - ter!

Lib - er - - ty for - ev - er - more! And Peace, and U - nion, And Peace, and

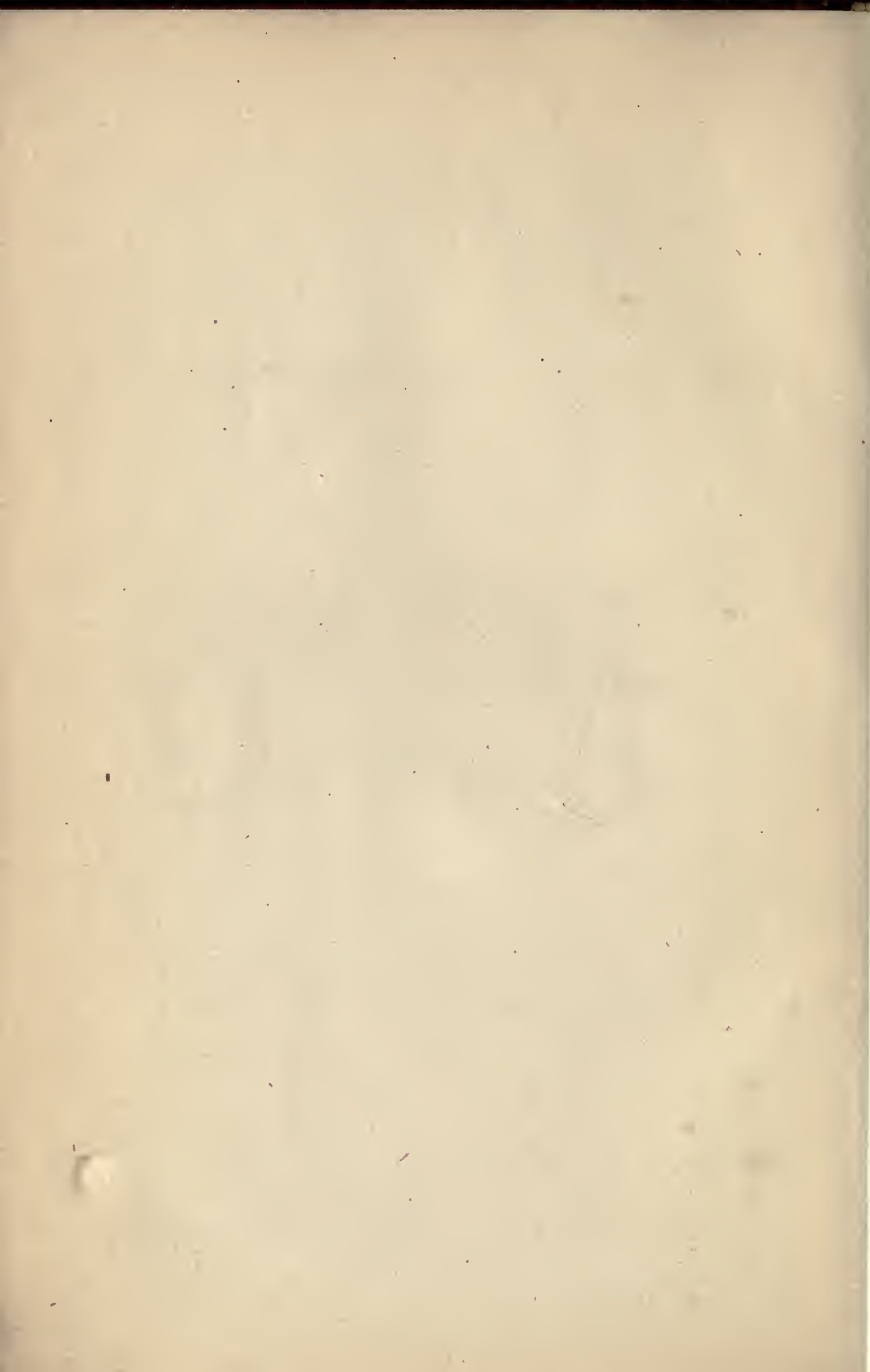
U - nion throughout our hap - py land. land.

1 o. D.C. 2 do.

f D.C.







LARGEST MUSIC HOUSE ON THE COAST.

KOHLER & CHASE,

Importers of and Dealers in

MUSICAL INSTRUMENTS,

633 and 635 Clay Street, San Francisco.

Corner of Washington and Ninth Sts., Oakland.



— AGENTS FOR —

Decker Bros. Pianos,

Emerson Pianos,

Fischer Upright Pianos,

Mason & Hamlin Organs.

✂ Musical Instruments of Every Description Wholesale and Retail. ✂

We deal in none but first-class instruments, and guarantee everything we sell.

A FEW REASONS WHY
WEBER PIANOS
ARE THE BEST,
And are Endorsed by all the Great Musicians.

AMERICA, in the pioneer epoch of her industry, worshipped force and magitude.

The great American manufacturers had clutched all the laurels that were accessible to mechanical ingenuity. Their instruments were everywhere justly praised for their largeness of tone, volume and duration of sound.

It now remained for somebody to add the sympathetic quality.

This WEBER set himself to do.

The time had come when, with culture and taste expanded and ripened, we began to perceive that, in the domain of Art particularly, feeling, sincerity and sympathy were of far more account than vehemence, loudness and immensity.

With this came a change in the fabrication of musical instruments. Art and Musical Taste must lend its spirit to iron and steel.

According to the world's judges at Philadelphia, that has been done!

The Weber Piano, in the words of the jury, effects the alliance of Sensibility, Sympathy and Power.

To Weber alone, among the forty exhibitors, is awarded the highest honor for an instrument combining "Sympathetic, pure and rich tone, with greatest power."

This opens a new era—the era of feeling, based upon strength; the era of the WEBER PIANO—an instrument with a soul in it.

Is it strange, then, that all the musicians turn to the Weber Piano? They know that the manufacturer of the Weber Piano is an educated musician, who can understand the musician's smallest wish; and, as a mechanic, he knows how to execute it, having made every part of the instrument hundreds of times with his own hands, as apprentice, journeyman, and employer; in fact, he is termed the "Great Working Piano Maker."

Thus may be summed up a few of the reasons why the Weber Pianos are better than those of other makers, viz: AMPLE CAPITAL, allied to the BEST MUSICAL and MECHANICAL SKILL, EARNESTNESS OF PURPOSE, coupled with UNTIRING INDUSTRY and PERSEVERANCE, and the ambition to make The Best Piano which it is possible to make; and, while other makers seek for popularity, the manufacturer of the WEBER PIANO is aiming at PERFECTION.

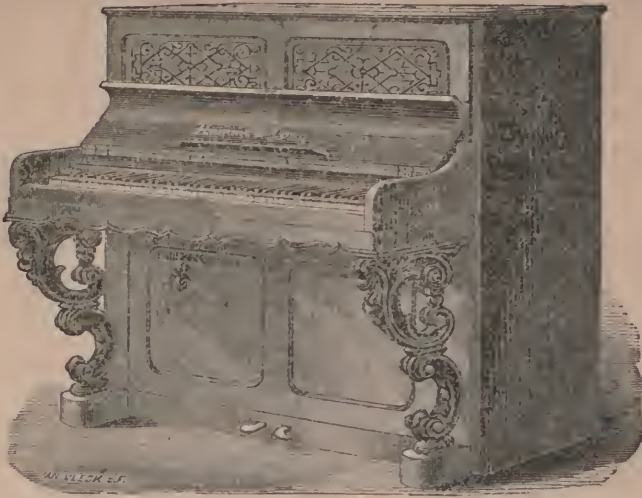
Notwithstanding the Great Superiority of the Weber Pianos, they are sold
as low as those of other good makers, and the Installment
Terms are made very easy.

SHERMAN, HYDE & CO.

PACIFIC COAST AGENTS.

**CORNER KEARNY AND SUTTER STREETS,
SAN FRANCISCO.**

PATRONIZE HOME INDUSTRY.



Having engaged extensively in the manufacture of the

Hemme & Long Upright Pianos,

We invite the attention of all to the class of work we are producing.

We use only *first-class material*, and that which is best calculated to resist the influence of this climate. By manufacturing the Pianos *here*, we are enabled, as producers, to make the *best class of work*, and sell at the *lowest prices*, making a saving to the purchaser of from \$150 to \$200 on each Piano.

As certain unscrupulous parties are misrepresenting these Pianos, by asserting that "they are cheap Pianos imported from the East, and the name of Hemme & Long added after their arrival here," we invite all interested in the industries of this Coast to visit our Factory in person, and *examine the whole process of their manufacture*, as we are *confident* it will bear the most *critical scrutiny*.

**Warerooms, No. 39 Sutter Street, Cor. Montgomery,
SAN FRANCISCO.**

Factory, Washington St., Bet. Van Ness Avenue and Franklin Sts.

HEMME & LONG M'FG CO.

P. S.—Send for Circular and Price List.

SUCCESS.

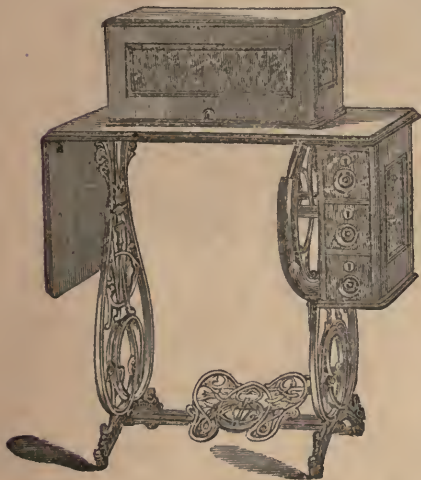
Unquestionably the Greatest Success of the Day! Enthusiasm of Purchasers unbounded! A complete Revolution in Sewing Machines! Makes the only Real Lock-Stitch! Nothing Like it in the World!

The above sentences very imperfectly convey to the reader the real facts concerning the wonderful machine known as the new

Automatic Silent Sewing Machine

— OF THE —

WILLCOX & GIBBS S. M. CO.,



WHICH was placed on the market August, 1875, and has been subjected, since that time, to every conceivable test under every possible circumstance, with the unparalleled result, that of the thousands sold, not one has been returned or exchanged for another make, and not a single complaint has been made from purchasers to its disadvantage. Every one is delighted and testifies that the machine does all and more than all it claims.

Persons without any previous instruction can sit down and *instantly* sew seams of the greatest beauty and unquestioned durability. It is impossible for the seam made by this machine to rip or ravel unless deliberately unlocked. An accidental fracture, or the deliberate cutting of the stitches will not make the seam give. Indeed, it will defy all efforts to unravel it, unless first *carefully unlocked*.

No other machine in the world has this quality. The beautiful and complicated lock-stitch machines, so called, of the now old and exploded styles, appear as miserable, clumsy expedients when contrasted with it; and the seam made by them is insecurity itself in comparison with that made by the now celebrated "AUTOMATIC," which (the public will mark this point) makes the only

True lock-stitch Seam in the world.

In addition to this great advantage, the operator has

No Tension to Manage. No guessing for length of Stitch. No Bobbins to wind. No Shuttles to prepare. No preparatory experiments to make.

Any person can sit down and do the most beautiful work *right off*, with ease and pleasure. The machine is absolutely noiseless, and so light running that the most delicate can work upon it without weariness or injury. The public are invited to examine this last and greatest invention in Sewing Machines; or, if they are at a distance from any agency, to write by postal card to the head office for full descriptive catalogue and list of offices, prices, etc.

WILLCOX & GIBBS S. M. CO.,

124 POST STREET, SAN FRANCISCO.

The "AUTOMATIC" has received the highest awards and premiums from the American Institute, the Franklin Institute of Pennsylvania, and the Centennial Exposition; also, from State and County Fairs, wherever exhibited.

Applications from merchants, dealers, and parties wishing agencies, should state quantity of machines they will purchase first order, and territory desired. While we are prepared to deal liberally with agents and dealers, we do not pretend to compete in rates with some companies, but guarantee our machine to be of the highest standard in finish and make, possessing more real merit than any other in market.

STEINWAY'S TRIUMPH!

Grand Average, 95 1-2 out of a possible 96.

CAUTION! One New York Piano-Maker having not only published the judges signatures to an altered report, but also dishonestly advertised that he had received an average of 95 out of a possible 96, the Examining judges flatly contradicted him, and certify that he reached an average of 90 3-4 only ranking but **THIRD** on Square, and **FOURTH** on Parlor Grands.

For full particulars of Centennial Awards, and the action of the judges in regard to these frauds, send for circular.

M. GRAY, Agent, 105 Kearny Street, S. F.



FRANZ ABT TO STEINWAY & SONS.

Messrs STEINWAY & SONS:

Gentlemen:—Permit me to thank you for the magnificent Upright Piano which you kindly placed at my disposal during my brief sojourn in New York, and I can only repeat what I have so often expressed verbally—that during my long career as an Artist and Composer, I have met with many fine European and American Piano-Fortes, but none that combine grandeur and poetry of tone, elasticity of touch, in short, every thing that renders a Piano perfect, to such a high degree as your celebrated Piano-Fortes.

Very truly yours,

FRANZ ABT.

**VIOLINS,
GUITARS,
ACCORDIANS,
FLUTES,
FIFES,
CORNETS,
DRUMS, & C.**

**HEAR THE
BURDETT,
THE KING OF
ORGANS.**

**GRAY'S MUSIC STORE,
105 KEARNY STREET, SAN FRANCISCO.**

YOU CAN SEE



HOW IT IS YOURSELF.

— THAT —

SPECTACLES & EYE GLASSES



Are sold cheaper at Houseworth's than anywhere else. His Optical Parlors being on the first floor up stairs, his rent is cheaper than any other dealer in the same goods. You can save twenty-five per cent. by purchasing of him. He has been established in San Francisco since 1851. The most prominent Oculists send their patients to him with prescriptions for Glasses that require great care and skill in fitting.

Houseworth's Optical Parlors are at 12 Montgomery St., upstairs, San Francisco.

HOUSEWORTH,

THE LEADING

PHOTOGRAPHER,

HAS RECEIVED THE

Highest Prize Medals

At Paris, Vienna, Centennial and San Francisco, for the finest photographs in the world. He has recently added the portraits of the leading artists of this festival to his large collection of celebrities known as "Houseworth's Celebrities." Artistic Photography in every branch in and out of doors executed by HOUSEWORTH, 12 Montgomery St. up stairs, San Francisco.

ANDERSON & RANDOLPH,



JEWELERS,

101 and 103 Montgomery Street,

Corner of Sutter,

SAN FRANCISCO, CAL.

CHICKERING & SONS,

Desire to call especial attention to their New Scales, in

U P R I G H T P I A N O S .

The "New Scale" introduced about two years since by Chickering & Sons, is conceded to be the "home instrument" of the future. The most distinguishing points of this New Upright are the action, with its graduating pedal, which enables the player to graduate the amount of tone and weight of touch precisely to suit his pleasure; and the Grand Piano quality of tone which the scale possesses. Especial attention is also directed to their

N E W P A R L O R G R A N D ,

Just introduced, and considered by the best musical authority to be a remarkable instrument. This Piano is offered to the most critical portion of the musical public, with every assurance that it not only maintains, but adds to the high reputation of the Chickering Grands. To those who contemplate buying, we can assure that "The best is the cheapest;" and remember, a Piano is usually a purchase of a lifetime; therefore, great care should be used in its selection.

A F E W F A C T S .

The impossibility of judging critically of the durability of a Piano until the instrument is tested by use, induces unscrupulous makers to employ the cheapest of material and workmanship, without any regard to the durable qualities of the instrument. This is done in order to tempt the public by an apparently low price; whereas, the profit on this class of Pianos is larger by fifty per cent. than on a well-made instrument, sold at such prices as we maintain. It is very poor economy (excluding the question of poor tone) to purchase Pianos that, from their price, are seemingly cheap. In a very short time such instruments will surely become worthless; and in this connection we wish to state in the most emphatic manner that we do not pretend to compete with dealers in BOGUS PIANOS; nor can we allow the enormous commissions given by such dealers,—the purchaser will receive the benefit of that. Whilst respectfully directing the attention of the musical public to the matter contained in the above, we may be pardoned in giving expression to our satisfaction at being able to say, that the

CHICKERING PIANOS

Still maintain their distinguished place as the *very best*; that they are *legitimately* the Standard Pianos of the world. Every Piano fully guaranteed. An elegant stock of Grands, Squares and Uprights can be seen at their new ware-rooms, No. 31 Post Street, Mechanics' Building.

L. K. HAMMER,
Pacific Coast Agent.

GENERAL COMMITTEE.

E. BIANCHI,
H. M. BOSWORTH,
GEO. BROWN,
R. G. BRUSH,
R. BONNER,
WM. G. BADGER,
WALTER CAMPBELL,
QUINCY A CHASE,
L. M. CLEMENT,
JOHN T. COE,
C. L. CRABTREE,
JAMES DENMAN,
CHAS. DUNGAN,
WASH'GTON ELLIOT,
W. P. EDWARDS, Jr.
CARL FORMES,
WM. FLETCHER,
STEP. D. FIELD,
GEO. J. GEE,
SAML. C. GRAY,
JAS. E. GORDON,
M. GRAY.
JAS. GAMBLE,
ERNEST HARTMANN,
H. HEYMANN,
ROBT. J. HARRISON,
R. HEROLD,
H. O. HUNT,
F. A. HARNDEN,
L. K. HAMMER,
D. P. HUGHES,
F. A. HYDE,
AUGUST HEMME,
COL. J. P. JACKSON,
G. S. JOHNSON,
GEO. W. JACKSON,
ALFRED KELLEHER,
M. A. KENNEDY,
S. KOPPELL,
ANDREW KOHLER,
W. H. KINROSS,
D. W. LORING.

S. W. LEACH,
WARREN LELAND,
S. H. LONG,
FRED. LYSTER,
JOHN P. MORGAN,
W. J. McDOUGALL,
E. C. MASTEN,
JACOB MUELLER,
GEN. JOHN McCOMB,
W. D. MURPHY,
G. MANCUSI,
CHAS. H. McCURRIE,
H. L. MANSFELDT,
D. W. C. NESFIELD,
JOS. O'CONNOR,
FRANK M. PIXLEY,
H. H. PEARSON,
E. PIQUE,
GEO. H. POWERS,
J. B. RUSSELL.
JOHN A. RICE,
MARTIN SCHULTZ,
J. STADTFELDT,
M. S. STIMSON.
PROF. SLEAUTER,
L. S. SHERMAN,
CHAS. SCHULTZ,
GUSTAV A SCOTT,
HENKY H. SCOTT,
J. E. TIPPETS,
JOS. TRENKLE,
WM. TOEPKE,
H. T. TODD,
JNO. TREHANE,
R. L. THURSTON,
D. VAN VLECK,
H. J. WIDMER,
SAML. WILLIAMS,
DAVID WILDER,
JAS. L. WILSON,
C. L. WETHERBEE.

ELECTRICAL AND TELEPHONE COMMITTEE :

JAMES GAMBLE, GEO. S. LADD, S. D. FIELD,
JOHN S. AYRES, R. G. BRUSH.

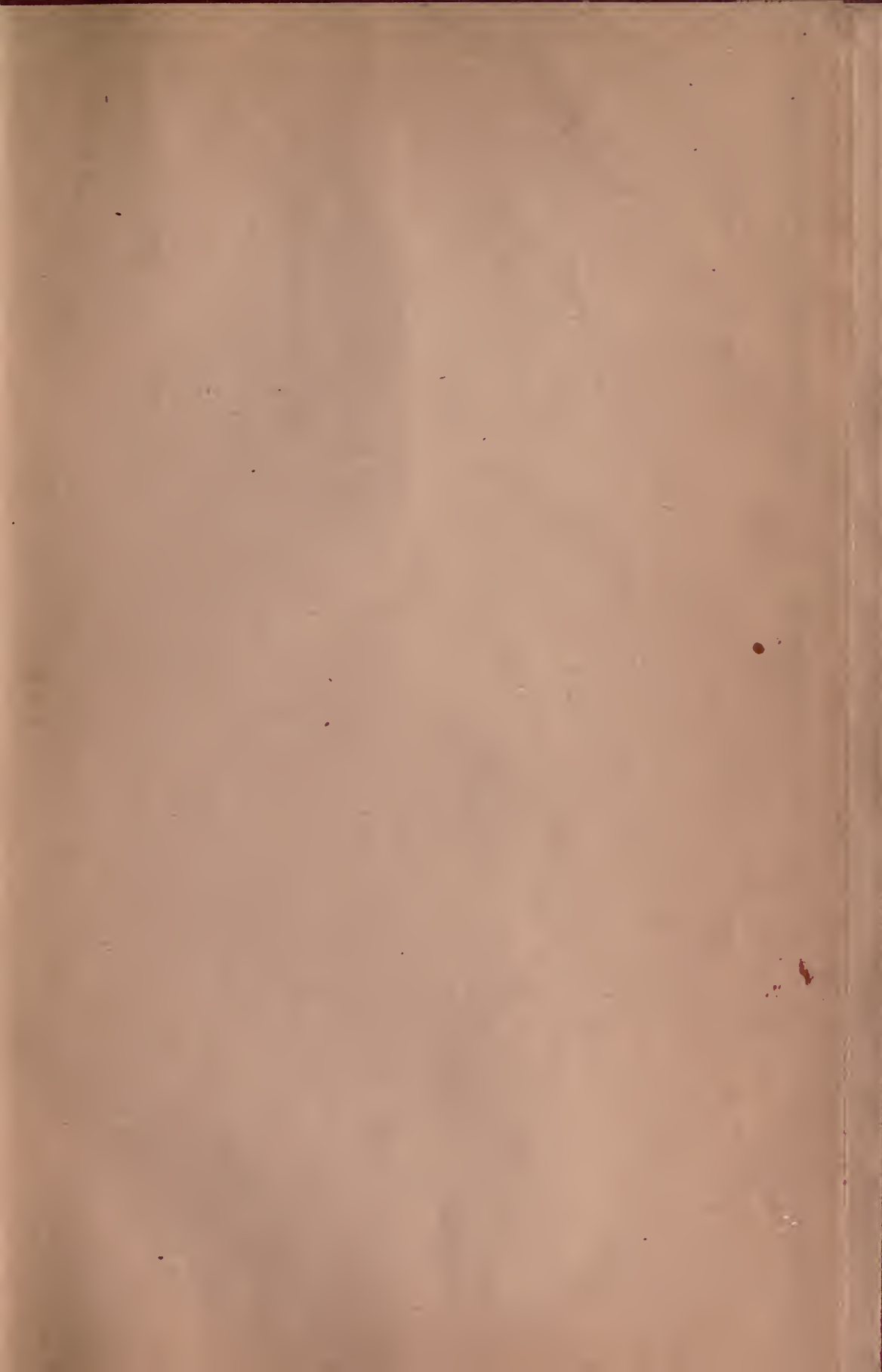
Visitors from all parts of the Country will find it greatly to their advantage to purchase their Dry Goods at the large and popular Dry Goods house of

S. MOSGROVE & CO.,

114 AND 116 KEARNY STREET,

SAN FRANCISCO.

S. Mosgrove & Co. adhere strictly to the Cash system, which enables them to sell goods much lower than other houses. Every article in their large establishment is marked at its lowest price in plain figures, and the greatest possible attention paid to customers. Ladies should not fail to visit Mosgrove's before they buy.





YD 03262

174960

San Juan

