

SACRED MUSIC

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Sacred Music by Gustave J. Stoeckel

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GUSTAVE J. STOECKEL

SACRED MUSIC

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BY

DR. GUSTAVE J. STOECKEL,
INSTRUCTOR OF MUSIC IN YALE COLLEGE.

NEW YORK:
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1868.

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to

JOSEPH BATTELL, ESQ.,

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PREFACE.

LYRIC poetry can be best understood and felt when wedded to appropriate music. Particularly in sacred poetry, intended to move and inspire congregations, it is only by the aid of *SONG*, that the end can be attained. But such song ought to be the true expression of the words to which it is applied, so as to make us *FEEL* what we utter—to make us *WORSHIP*, while we pray. The Solo-singer, the Choir, or the whole Congregation, who understand, feel, and express the sentiments of the sacred words they sing, are the true worshippers, and anything else they never ought to be within the sanctuary.

It is quite common to denounce *ARTISTIC PERFORMANCES* as unworthy a place in the house of God. If by this is meant to banish from the church the artificial arrangements, in which certain Hymns might be read best, or the more elaborate treatment of Psalms and Hymns, without regard to the sentiments suggested by the words, of which the whole musical structure ought to be but the realized ideal, that inspired the sacred writer—then, very well; but if art is to aim at the realization of the ideal itself, if she, especially in sacred music, is to afford the means by which we can reach that state of mind and heart, in which alone *WORSHIP* can flow from the soul—then, artistic performances ought to be the rule, instead of the exception. But it must be borne in mind, that *SIMPLICITY* and *DIGNITY* are essential attributes of music, in which the soul is to commune with its Maker.

In this collection of Sacred-music, it has been my chief object to give to the sentiments of the words their proper expression in music. Hence, most compositions are new, or have at least never been published in the form in which they now appear. Whenever *MOTIVES* have been taken from the masters, it has been with especial reference to the very same sentiment for which those masters used them as the original expression.

The new features of this collection may be stated as follows, viz. :

1. All the compositions were conceived for the words, to which they aim to be simply the **EXPRESSION**.

2. The compositions under the name of **TREMO, JEHOVAH, GLORY, ONWARD, LUTHER, and WATCHMAN**, were composed and arranged to be sung by Choir and Congregation alternately. The choir is to perform the parts marked "SOLO," the congregation those marked "TUTTL." Many of the Psalms and Hymns, responsive in their character, seem to demand such a treatment. (However, they may also be performed by the choir only, observing the Solos and Tuttlis.) This style of music, which centres in the choir the ability, from which all musical instruction for the congregation must flow, and which also, under the lead of the choir, enables the congregation to worship in Song, is to my conception the true style of church-music. Any suggestions as to the practicability of this mode, I will thankfully receive.

3. Interludes have been added to **RINCK, JEHOVAH, LUTHER, HESSE, STARAT MATER** and **St. STEPHEN**. Although I do not think it necessary to give to every interlude a polyphonic character, (especially not, when a homophonic treatment takes its motive from the tune, or is conceived free in the spirit of it,) yet, it nevertheless seems to me, that the most superficial observer must see the advantage of this mode over that style of interludes in which a display of the stops of the organ, or of operatic airs and carnivals, or even the most disgusting nonsense, form the leading features.

The anthems were composed for the opening of Divine Service. I hope that leaders, singers, and organists, who **UNDERSTAND** and **FEEL** what they are to sing and accompany, will find in these anthems, as well as in the whole collection, an acceptable addition to many excellent compositions which already have become standard favorites in the **AMERICAN CHURCH**.

GUSTAVE J. STOECKEL.

NEW HAVEN, November, 1867.

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STOECKEL'S SACRED MUSIC.

I. LAMBIG METERS.

SILLIMAN. L. M.

Tenor.
Alto.
Soprano.
Bass.

1. How blest the righteous when he dies! When sinks his wea-ry soul to rest,

How mild-ly beam the closing eyes, How gent-ly heaves th'expir-ing breast!

2 So fades a summer cloud away ;
So sinks the gale when storms are o'er ;
So gently shuts the eye of day ;
So dies a wave along the shore.

3 Triumphant smiles the victor's brow,
Fanned by some guardian angel's wing;
O grave! where is thy victory now,
And where, O death, is now thy sting!