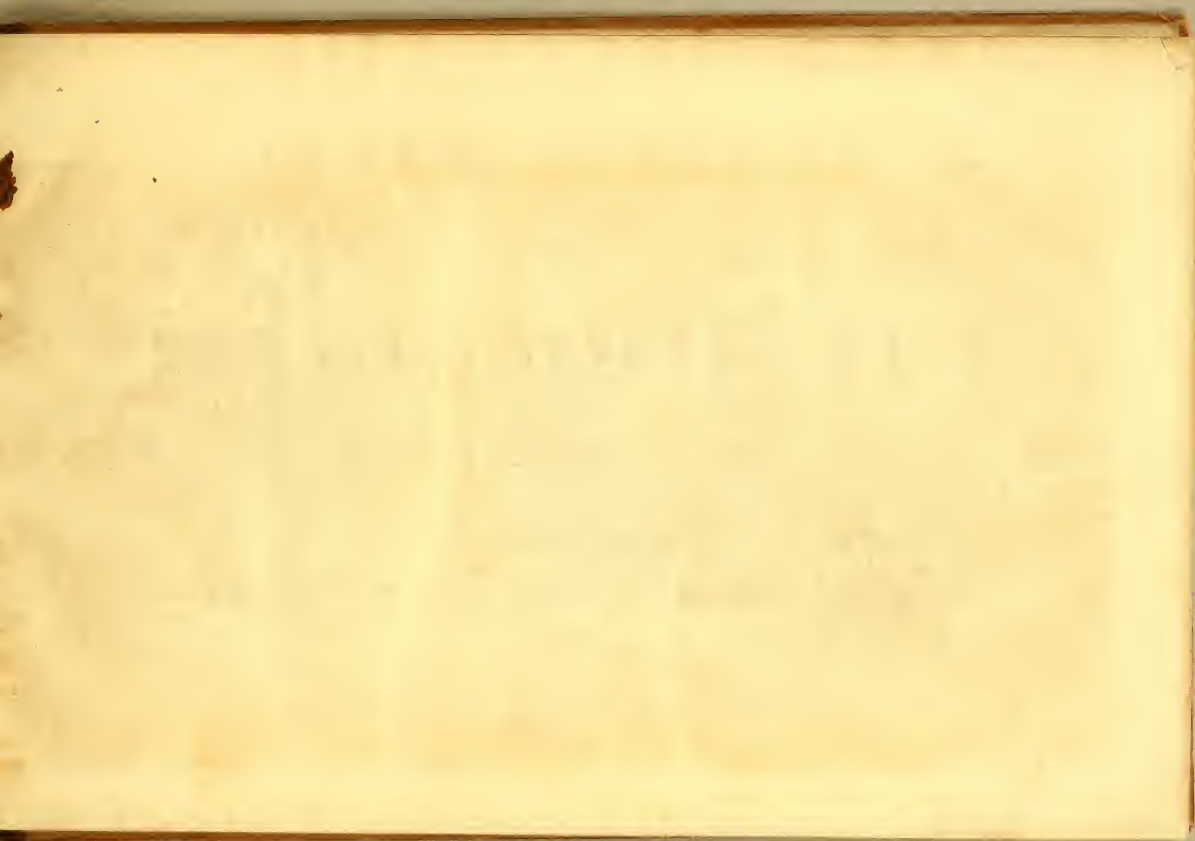


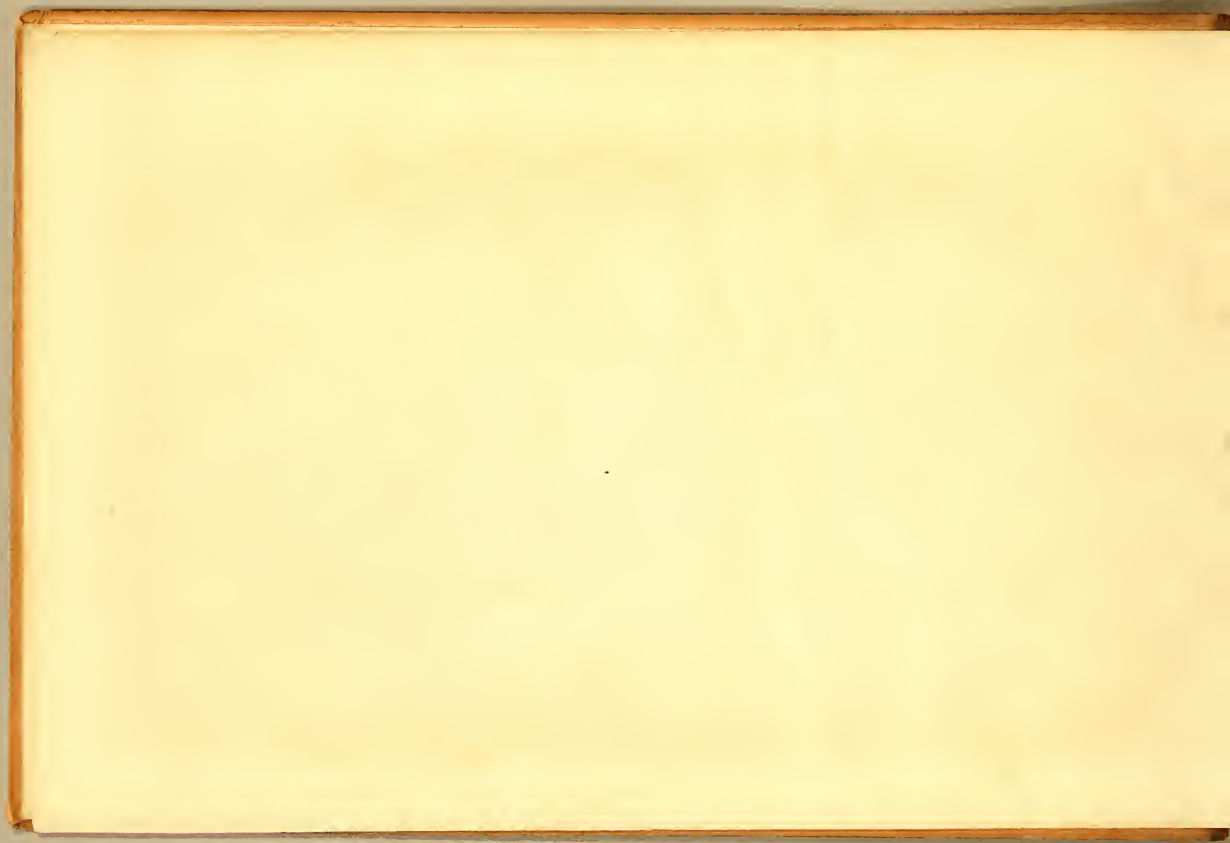


1850

1969

1969





Rev H. C. Murphy
from L.S.

1869 -

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THE

CHEROKEE SINGING BOOK.



PRINTED FOR THE

AMERICAN BOARD OF COMMISSIONERS FOR FOREIGN MISSIONS,

BY ALONZO P. KENRICK,

At C. Hickling's Office, 20 Devonshire Street, Boston, Mass.

1846.

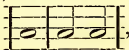
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Dēhē DCGI DOZYAE D4 RW.I TE.I.I I-ē dēh. 0əY TGO-TE.I.
 IOZYR ISSE.II GAEFAT, LCGI T.ISO-A-ē T.IE.I.I I-ē DOZY-
 AET. TG-ēZ U-ē OZēē SZBfēV.I SAsW U-ē DCGIT, Dē Wf Dēf-T.I-

ēē.I ISZBfēV.I 0əY U-ē DCGI S.IASW, AD Sē.IE-ē



0əY Dēf-T.Iēē.I ISZBfēV.I Wf DOZYAET 0əY U-ē OZēē SZBfēV.I
 DOZYAE TAAē IOZYē.I I-ET. ADZ RW.IP hSAsW LCGI hēf T.ISO-A-
 ēē T.IE.I.I DOZYAET.



Dēhēē IOZYR ISSE.II ASQT Wf SAsG I4ē.I AD hSEZT
 $\frac{2}{2}$ $\frac{2}{2}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{4}{4}$. 0əYZ SēW.IP hAsG I4ē.I DēZ.IE TST SAsG
 IēS ISZBfēV.I U-ē DCGIT; RW.IPZ hAsG I4ē.I DēZ.IE T.Iē.I I-ē
 0əY ISZBfēV.I.

ADZ hSSEZ $\frac{2}{2}$ hSAsG Dēhēē IOZYR ISSE.II, DēZ.IE Wf
 Dēf-T.Iēē.I ISZBfēV.I SAsG U-ē DCGIT, AD hSSEZT $\frac{2}{2}$
 Dē 0əY SēW.IP hAsG Wf I4ē.I DēZ.IE Wf TēTē.I I-ē dēh U-ē
 DCGI DOZYAET.

ADZ hSSEZ $\frac{2}{4}$ hSAsG DēZ.IE Wf ISZBfēV.I O-Y-T.Iēē.I SAsG
 U-ē DCGIT, Dē Wf TēTē.I I-ē dēh U-ē DCGI DOZYAET.

ADZ hSSEZ $\frac{4}{4}$ hSAsG DēZ.IE O-Y ISZBfēV.I O-Y-T.Iēē.I SAsG
 U-ē DCGIT, Dē O-Y TēTē.I I-ē dēh U-ē DCGI DOZYAET.

ADZ hSSEZ $\frac{3}{2}$ hSAsG DēZ.IE KT ISZBfēV.I Dēf-T.Iēē.I SAsG
 U-ē DCGIT, Dē KT TēTē.I I-ē dēh U-ē DCGI DOZYAET.

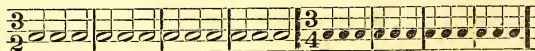
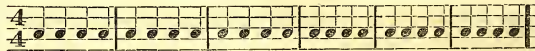
ADZ hSSEZ $\frac{3}{4}$ hSAsG DēZ.IE KT-T.Iēē.I I-ē LCGIT, Dē KT IS-
 ZBfēV.I O-Y-T.Iēē.I SAsG U-ē DCGIT, Dē KT TēTē.I I-ē dēh U-ē
 DCGI DOZYAET.

ADZ hSSEZ $\frac{6}{4}$ hSAsG DēZ.IE Wf T.Iēē.I I-ē LCGIT, Dē Wf

ISZBfēV.I O-Y-T.Iēē.I SAsG U-ē DCGIT. D4Z Wf TēTē.I I-ē dē-
 h U-ē DCGI DOZYAET, IēZ Wf TēTē.I I-ē T; 0əY SēW EHT hēf.
 KTZ 0əY ISZBfēV.I IOZYē.I I-ē Tēfē.Iē RW.I 0ES dēh Dē IēWf.

ADZ hSSEZ $\frac{6}{8}$ hSAsG, DēZ.IE Wf ISZBfēV.I IAW-T.Iēē.I S-
 AsG U-ē DCGIT.

D4ē 0əY AD hēf LCGI ThēV.Iē.Iē TGSfēfē.I, SēZYēfē.I AD
 Dh RW.IP hSAsW, Dē TGCēfē.I Iēh SēTēfē.I.



5. D a b a i a i r r e z y n e t .

D O Z Y n e t T s r i s z b e r v i D a b a i i o z y n i r e t , T s r v v a r t o z -
n i r e t . e t z D a b a i a i r r e z y n i t e q a e D v f a r v i r e t .

R W i T e l i i r e t e t z D 4 D a b a i a i r r e t D O Z Y n e t .

A D Z h s e z $\frac{4}{4}$ h s a w e D l e h a e w i o z y r i s e t e l i a s q t , T j w w i

R W i e e l a d e D e D s l i p e e l a d e t e z D a b a i a i r r e t D O Z Y n e t .

A D Z h s e z $\frac{3}{2}$, D e A D h s e z $\frac{3}{4}$ h s a e t , T j w w i R W i e e l a d e
D e i u w i a e t e z D a b a i a i r r e t .

A D Z h s e z $\frac{6}{4}$, D e A D $\frac{6}{8}$, a q a e w i T j w w i R W i e e l a d e D e D s -
e s h i p e e l a d e t e z D a b a i a i r r e t .

6. R W i D e s q w i i s z b e r v i .

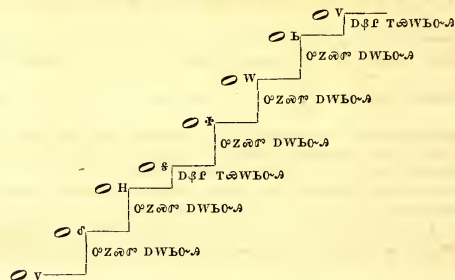
D h T e l i i s z b e r v i h s a w e f u w w i T e t e z i s z b e r v i a s s a i z -
e p . D 4 z t o z y n e t a q a e q l e e i s z b e r v i a s , T s r e r o T s r z e n i
i s z b e r v i a s . i o z y r z i s e t e l i a c a s f a t , R W i p s a w q i s z b e r v i
s j a r i a s D u z l a r e t e r o s z b e r v i r r e z y n e t ; s q w i p z s a w q
D u z l a r e t e r o s z b e r v i r e t . e n y z T e l i i e r o s z b e r v i r r e
R W i i s z b e r v i v k e ; e n i z s z b e r v i r e , s q w i i s z b e r v i v k e .

7. D Y W e a i s .

i s z b e r v i z h s a w e f o l w y e f s o e v d i , a d z a n i s o e v i , v , e , h ,
s , t , w b ; t a s f a e z R W i D e c i s q w i z D s i i a w e i , D e v a w q
D e c i . a d z e n y i a w i s z b e r v i ,
v , e , h , s , t , w , b , v , D Y W e a i s
s v i . a d D Y W e a i s h v k e o i s f e r v i
a d e n y i a w i s z b e r v i t o z y n e t v
D e c i r e t , s q w i D s i o z y n i r e t -
T , a d h e z t ;

o o o o o o o o o o
v e h s t w b v
1 2 3 4 5 6 7 8

A D n y h z o i a w i s z b e r v i h s a w i e T j l e f n y i s z b e r v o e n i s .
a d s z s D e h i s z b e r v i a s , D e e n y i b D e v i s z b e r v i a s D 4 D s f e w
T b r h s e q i s z b e r v i a s i f t h s e q t . e n y z T e l i i h D e s h s e q
i s z b e r v i a s , D e e n y i b D e v h s e q t D s f T a w b e c a v k e ; i -
t z h s e q e z n e r D W b e c a v k e . e n y h D s f T a w b e c a s a o e i
e e l i i r r e a d D h R W i p h s a w e e a r h e l e t .



e n y D Y W e a i s s e t e s s i a c i o f a n y e z n e r T a w b e c a , W e z D s f
T a w b e c a s a w q t ; e n y z a d a n i D C G i r t R W i o e r o e r ; W e e z n e r
T a w b e c a , D s f z T a w b e c a , K T z e z n e r T a w b e c a , e n y z D s f T a w b e -
c a . e n y z a d h e l i a D C G i r t s q w i o e r o e r ; e n y D s f T a w b e c a ,
K T z e z n e r T a w b e c a , e n y z D s f T a w b e c a , W e z e z n e r T a w b e c a .

8. e l e c o D e s a o e i a a i s .

t e t e o D e s a o e s j a r i a s r a a e t R W i p D a b e c o D e f a o e r D e c i
r e t , a d e n y T e l i i r e t .

5 ————— a n y i D a b e c o T
4 ————— o y i D a b e c o T
3 ————— K T i D a b e c o T
2 ————— W e l i D a b e c o T
1 ————— T e b s D a b e c o T

4 ————— o y i f a o e r T
3 ————— K T i f a o e r T
2 ————— W e l i f a o e r T
1 ————— T e b s f a o e r T

[illegible]

Dc 004 0YA DAIG QZYQJAS TGFZ KTA TEAS SZBfaw00A SY.
0040Z 0YA QZYR TGSfaw00A TGSGTQJAS, Dh hSAaw AhZY.



DH2 hS4W JhZY TGSGT@Jb WfA \$ZBF@V.J @ZYRT.



ԳԼԲԱ ՏՅԲԹՎ.Ա ԺԱԼԳ՝ ՕՅՐԱԼՅՏ ԴԳՉ ԴԹՎԱ ԴԵՅ ՏՅԲԹՎՈՒՅ ԴՎ.
 ԺԱՅ ԳԼԲԱ ՕՅՐ ԴԳՏԵԹԱԼՅ, ԺԺ ԻՏԱԹՎ յԻՉՎ.



176509Z 06JUN 64 676H 17Z09000 HSP 18ZB00V1 DYW0000
 8A00T.

10. J E V F Y D C H L E V F E E A S Z B F W V A.

[illegible]

ТГҖЗ А-ААР СЗБЕЛҖҮА АСҖ АСЗБЕЛҖҮО, ӨҖ ДӨӨҖ КТА АСҖ СЗБЕЛҖҮА АСҖ АСҖҮ СОВИ, ДӨ ӨӨҖ АСҖҮА, ДӨ ӨӨҖ АСҖҮА АСҖҮА СОВИ. АСҖҮА СЗБЕЛҖҮА АСҖҮА, ӨҖ ДӨӨҖ ВЕЛ АСҖ СЗБЕЛҖҮА, ДӨ СӨҖҮА АСҖ, АСҖҮЕӨ СОВИ. А-ААРЗ ӨӨҖ АСҖ СЗБЕЛҖҮА, ӨҖЗ ДӨӨҖ О-А АСҖ ӨӨҖ АСҖҮА СОВИ, ТГҖЗ КТА ДӨҖ ТӨӨӨӨ-А АСЗБЕЛҖҮА; ТГҖҮА КТ ӨҖҖӨҖ ТӨӨӨӨ-А АСЗБЕЛҖҮА АСҖӨӨӨ СОВИ.

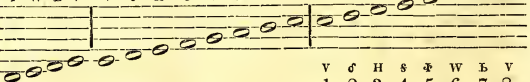
[illegible]

11. @ A * E D Y W @ @ A .

[illegible]

5 6 7 8 1 2 3 4 5 6 7 8

Ф W Ъ V V с Н з Ф W Ъ V



V	с	Н	с	Ф	W	Ь	V
1	2	3	4	5	6	7	8

AD DH DUEHAEW H-
AWW JJUEWY SVI.
OBY HHEZ HAWG DUE-
LE OBY HSP SJUEW TJ-
WOF JOZYUAI P-RT.

AQAG WF TUEWT,
AQAGZ KT, AQAGZ
OY TUEWT TJWUE WH-
ZYUAT. AD OBY DH
HAWW JJUEWY, EH-
OY HSI SAWW JSJUEWAI.
OBY AD HQUWT, RWAI
BUEO- & SQUWI DSA SL-
49, EH- TEUEWY AW-
SJUEWAI RWAI JOZYUAI P-RT, DE DHUEWUE OBY JHZYUWY JHZYUAI P-RT.

WFLZ AWQ SJUEWAI QEUEW DE HAWW JOZYUAI H-
Y AWW. DE D-
HUE JHZYUAI DUEW. DAZ TJWY DHUEWUE OBY JHZYUWY DE DHUE
AQAG WHZYUAT.

KTAL HAWW SJUEWAI DHUE OBY JHZYUWY DHUEZ JHZYUAI DUEW.
OYAL HAWW SJUEWAI DHUEWUE OBY JHZYUWY JHZYUAI DUEW.

13. JET JSZBEWAI HSEUAT.

SEW TSEUE JHZYUAT TUEUEW HSEUAT JSZBEWAI V AWQ O-
UEW. JET OBY JSZBEWAI QAWQ OUEUEW TUEUEW HSEUAT
JHZYUAT TSEUEWAI DE OZA.

SZBEWAI AQAPW AWQ OUEUEW WFL TUEW
DOZYUAE DUEUEW.



KTAL TUEW DUEUEW.



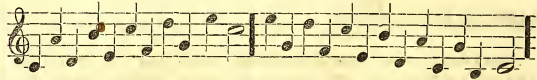
OYAL TUEW DUEUEW.



AWW TUEW DUEUEW.



WFL TUEW DUEUEW.



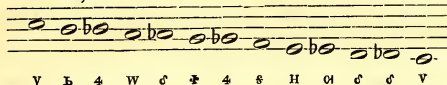
SEWYAL TUEW DUEUEW.



JAL TUEW DUEUEW.



SZBFLWJ V DWLWLA KFT J A4J KFT DQZYNET, Dc c f, Dc s
 Y, Dc f B, Dc W f, JA4J KFT, EHc 00Y JHJP KcJEC.
 Dc 00Y fLc DfL TWLWLA TJLW TAJELAJ hsf JszBFLWJ RWJ
 TELAJ TcJNET, AD 00Y hLHc.



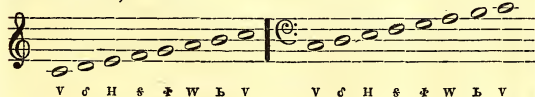
§ZBF@VJ I RWJ TEJQJ hFt 4 A4J Ft DQZY@ET, Dc W c A-
4J FtT, Dc F 4, Dc H O JA4J FtT, EhGc @@Y §2WJP hCJLEc.

TGZ DUGHEEYA JOZYOLA JSETELA AWA DUWALAY DO RWJ TELEA
 SHAWY, tya hse jSZBELYA et Doleto- De Gato- SAAWA JHWVLA DO
 RWJ TIELEA FET. AGAGZ DUWALAY DO RWJ TELEA AGAPWA KASGT
 EHWIAA DO RWJ HSELEA AQAY JSZBELYA.

ADZ hEEO- 4 hAaW AP AaEOY VKG. TGZ DUWaaY Dc RWJ
TEJa aAaW AaAP DaaEOO- Dc OaOoT, OeZ AP AaEOY aeo eO DaaEOO-
Dc OaOoT EZBaaYJ AaO aHaP aAaW, aeo DLaJa Ee DUWaaY
Dc RWJ TEJa eY hEEO ERT.

15. DYW @ @ J @ D L A C B @ E T .

Dh Tathana DYWothanah hAizaf TELah OelEW Datheth SJanaha Atha
RWAP Letho, Ethaz Thawho SzBLevya V, ethy Lethothay hy DYWo-
thanah hAthav JSzBLevya. RWJZ Jethyha hAth Wela Oatho Leth-
tha DYWothanah, Ad hEtho.



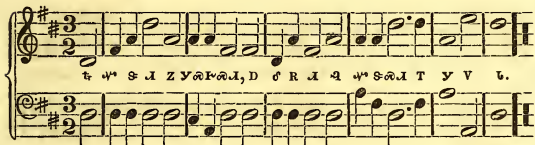
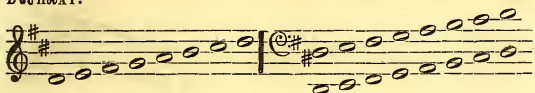
AD D.10 TE.3.1P h.3A.5W T.3W.0f Jk.ZY; 0.00.1 Yk.ZY.0Y 3.4W.1P h.3A.5W Jk.ZY, 0.00.0Z Jk.ZY.0Y RW.1P h.3A.5W Jk.ZY. D.4Z TE.3 h.k.i.y S-0.0.0.Ti.0f Jk.ZY.0.1.3 T.3W 3.4W.1 D.0 RW.1 J.0Z.Y.0.1.

[illegible]

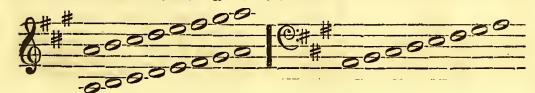
ADZ AKZY.



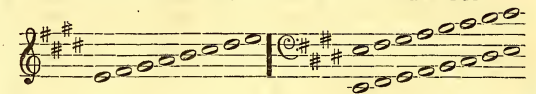
ՄԵՆ ԽՏԱՅԵ ՆՄՈՒՆՅ, ԷՎ՝ Վ ԴՁՐԱ ԻՔ ՓԱՌՄԻ ՐԱՊ ՏՅՈՐԱ Ա-
ՅՈՒՄ, ԵՎ՝ Ն ԴԵՐՈՒ ԴՄՈՒՆԻՑ. ՐԱՅ ՇՅՈՒ ԱՅՈՒ ԿՆԱ ԴՈՒՆՈՒ
ԴԵՐՈՒՄ.



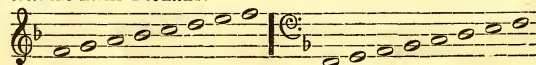
ԿՆԱ ԽՏԱՅԵ ՆՄՈՒՆՅ ԷՎ՝ Վ ԴՁՐԱ ԻՔ ՄԵՆ ՓԱՌՄԻ. ՐԱՅ ՇՅ-
ՈՒ ԱՅՈՒ ԿՆԱ ԴՈՒՆՈՒ ՓԱՌՄԻ ԻՔՏ.



ՕՅՆ ԽՏԱՅԵ ՆՄՈՒՆՅ, ԷՎ՝ Վ ԴՁՐԱ ԻՔ ԿՆԱ ԴՈՒՆՈՒՄ. ՐԱՅ
ՆՈՅՐԱ ԿՆԱ ԴՈՒՆՈՒ ՓԱՌՄԻ ԿՆԱ ԿՆԱ ԿՆԱ ԿՆԱ.



ԴՐ ԵՎ՝ ՐԱՅ ԿՆԱ ԿՆԱ ԿՆԱ, ԷՎ՝ Վ ԴՁՐԱ ԻՔ ԿՆԱ ԿՆԱ
ՏՅՈՐԱ, ԵՎ՝ Ն ԴԵՐՈՒ ԴՄՈՒՆԻՑ. ՐԱՅ ՇՅՈՒ ԱՅՈՒ ԿՆԱ ԿՆԱ
ՏՅՈՐԱ ԿՆԱ ԿՆԱ.

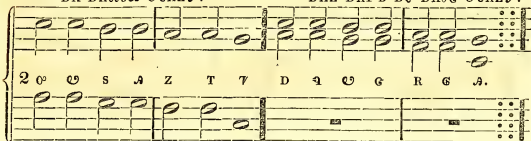




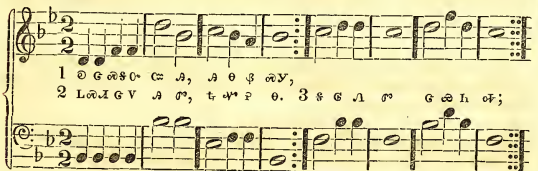
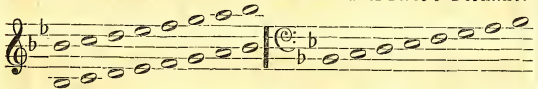
3 o t t f f y! A r s h s f a e!

Dh Dh a s a e t h z y.

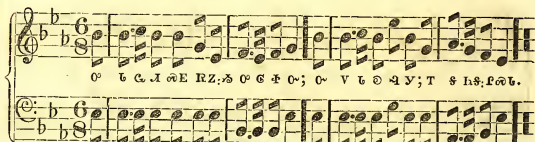
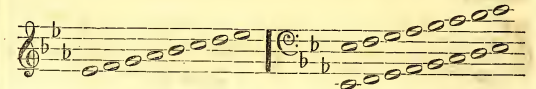
Dh z Dh r b D f Dh g e t h z y.



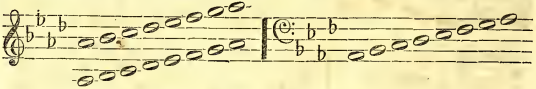
W F Z R W I T I E L A h S A G S, t y V D G S I R f K T A D a t o o T, e t z D t h a A D Y W o a i s. R W I Z I O Z Y A I A W Q W F I D a t o o T D t h a A T.



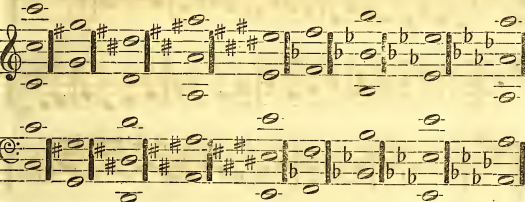
K T Z h S A G S R W I T I E L A, t y T E a s D a t o o D t h a A D Y W o a i s. R W I Z I O Z Y A I A W Q T E a s o a t W o a o s s j a s i A W Q R W I P D t h a A T.



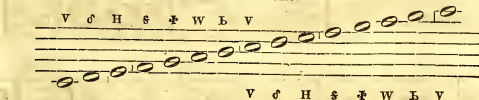
o y z h S A G S R W I T I E L A, t y W F I o a o s D t h a A D Y W o a i s R W I Z I O Z Y A I A W Q T E a s o a t W o a o s D t h a A T.



ADZ DH RWLP LBSW EHR HELC V SZBFOVJ hsi DLQCBVJ
DCFOJ.

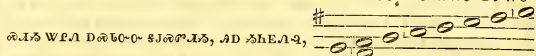
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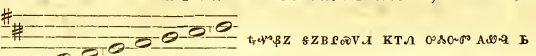
தமிழ் மொழி இயக்குநர் அலுவலகம், எஃச்.டி.சி. கட்டிடம், சென்னை-600 089

Ziffo fajaadhaa Aduyya TEfada Doleenoo- fawwapii Dolee A-Ra Huma, fTZ KTJ Doleenoo- fawwapii Dolee A-Ra, fTZ Aduyya Doleenoo- RWWapii Dolee A-Ra, fTZ W-fa Oolaw Doleenoo- RWWapii Dolee A-Ra. fuma fadaa fajaadhaa fawwapii

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ልጅ ቱፕ ሌ፣ ፔሪኤሶ ርሳራኡን ከላሳሃ፣ ፀሐፃን ወደህጮራሳ ከያያጫለች፣ ወደህገላሃ
 ፀሐጅ ርሳራኡን ርሳላሃን አሳወቀች ክሃ። ልጅ ፀሐፃን ወደቀ ፕሪንሲፔል ሆሊ ልጅ ርሳራኡን
 ለሰዓዊ ገንዘብ ወርሶች ላይ ካላ ከያያጫለች።

මෙයම මෙම බලාපොරොත්තු දැක්වීමට අමතරව මෙම ක්‍රියා මාර්ගයට අනුකූලව
 ක්‍රියාත්මක වන බවට අපි සහතික කරමු.

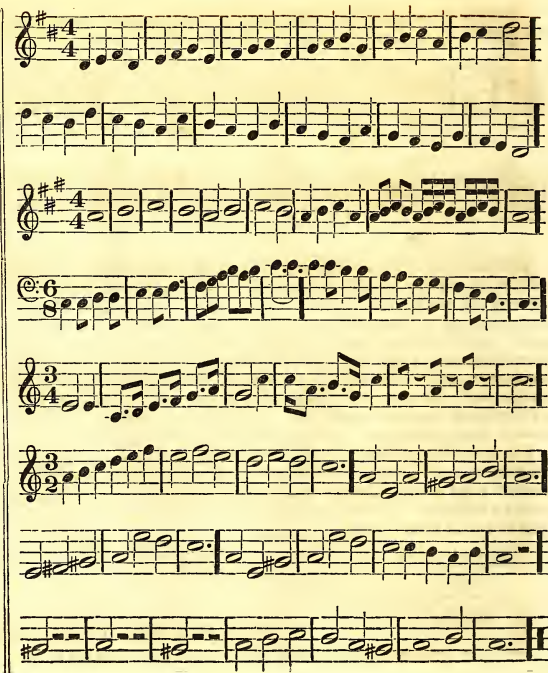


ಹೆಸರೂರ, ರು-12 ಡಬ್ಲೋ-ಎ ಆದಿ ಸರ್ವಿಸ್‌ವೆಲ್ಸ್ ವ ಹೆಸರೂರ, ಡಬ್ಲ್ಯು ಒಫ್ ಸರ್ವಿಸ್-
ವೆಲ್ಸ್ ಹೆಸರೂರ ಡಿಫ್ ಡಬ್ಲ್ಯೂ-ಎ ಹೆಸರೂರ, ಡಬ್ಲ್ಯು ಟಿಫ್ ಸರ್ವಿಸ್‌ವೆಲ್ಸ್ ಕೆಒ ಒ-
ಫ್-ಎ ಆದಿ ಡಿಫ್ ಡಬ್ಲ್ಯೂ-ಎ ಟಿಫ್ ಡಬ್ಲ್ಯೂ-ಎ ಹೆಸರೂರ.

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16. $\lambda \lambda \epsilon \nu \lambda \quad \lambda \xi \zeta \beta \rho \infty \nu \lambda.$

Nsi J0BYV J0GT000 S000T Y00 SZE0F0V J0GVJ R0T 0000T,
 000Y SZE0F0V J0GVJ VKG. T00000 SZE0F0V 0000 R0T 00Y0-
 0000 0000 T0000 J0GVJ R0T; 0000T000 000 SZE0F0V R0V 00Y0-
 0000 00000 J0GVJ R0T. D0 0000 00 J0GVJ D4 V D0 V R0T.
 T0Z 00Y J0GVJ SZE0F0V V 00Y, 000 0000V D0000 R0T 000Y 00Y0-
 0000; T0 D0 0000 V J0GVJ 00Y, 000 000Y 00Y0000 00Y0F0V R0T
 D0000.

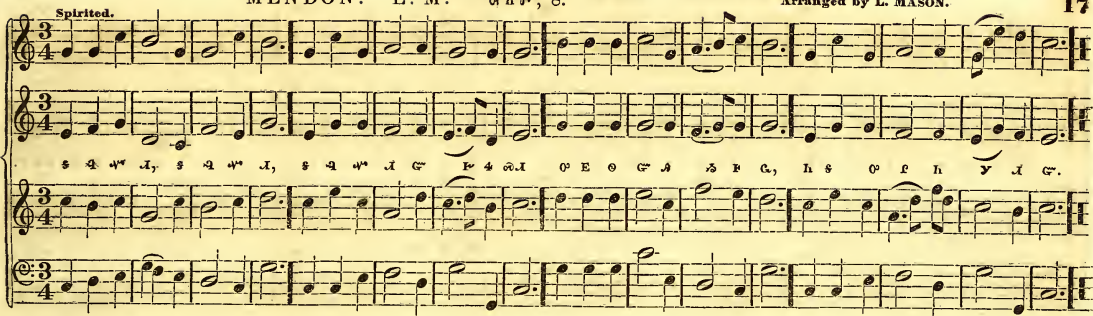
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MENDON. L. M. Oct 8th, 8.

Arranged by L. MASON.

17

Spirited.



RAMOTH. L. M. ८३४, 8.

L. MASON.

Close.



ROCKBRIDGE. L. M. C-6A, 8.

T S E T, I I Z Y, S A W I Z D I A O H S E T H I O, H U L H Z Y S I S E T.

CYPRUS. L. M. G 7, 8.

L. MASON.

S E C O U A G, R A A O U E I S, D E T S A W O A, R I A W E T E A, R I A W E T E A.

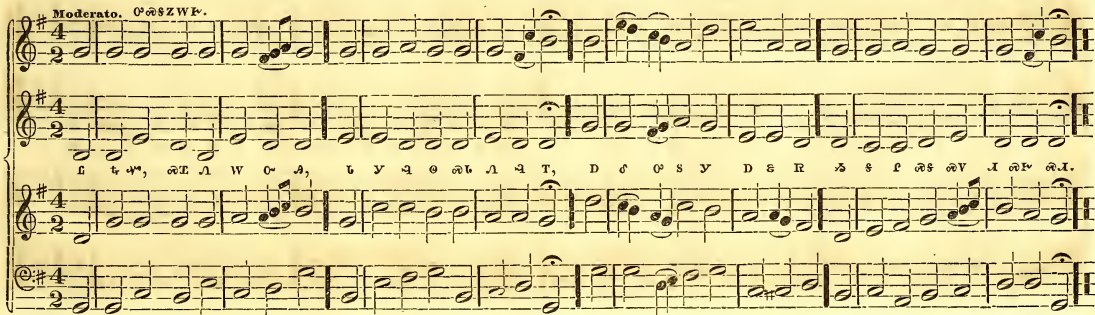
19

Moderato. 0° 00' 30" Z W E.



Arranged by L. MASON.

Moderato. 0° 00' 5 Z W K.



PORTUGAL. L. M. 8. 8. 8.

I AM, THE LORD, OF THE ISLANDS, I AM THE RAIN, THE GEAR, THE HILL, THE VALLEY.

ASHWELL. L. M. 8. 8. 8.

L. MASON.

Rather slow. C♯=ZWF.

A L I S C W O D, I AM G A W O A, OF THE ISLANDS, OF THE VALLEY.

BLENDON. L. M. G. 8 h 8, 8.

Arranged by L. MASON.

21

Maestoso.

O G A S A Y I G D O O S A A I G S A W I O F V A A I S R G O A W O A.

STERLING. L. M. 8 8 8, 8.

Arranged by L. MASON.

T S P T, I I Z Y, S A W I Z D A A O H A A E T H I O, H U L I Z Y A I A E T.

Moderato. G♯ A♯ S Z W R.

1 D A T A♯! D h A♯ 0 J R G A D A T A♯!

2 S A G D F h A A♯! R G A D F T A A♯! 3 R T 0, T K A G C A, 0 A Y R h A A h P A I;

4 h A T h Y F A T, 0; h A T h A T A A, 0!

LYCONIA. L. M. W A h, 8.

L. MASON.

Larghetto. Solemn. G♯ A♯ S Z W R. V A P T.

0 G A T Y R G 4 S A W A R A 0 A h, A A P h S 0 T S A W A J 0 S A T.

WELLS. L. M. D²-A P A 3, 8.

23

Slow. 0 2 3 2 W.

Handwritten musical score for 'WELLS. L. M. D²-A P A 3, 8.' The score is written on four staves. The first staff is in treble clef with a key signature of one flat (Bb) and a time signature of 3/2. The second staff is in treble clef with a key signature of one flat (Bb) and a time signature of 3/2. The third staff is in treble clef with a key signature of one flat (Bb) and a time signature of 3/2. The fourth staff is in bass clef with a key signature of one flat (Bb) and a time signature of 3/2. The lyrics are written below the second staff: 'S P C R I A 2 W, D B T 5 A W C A; R W H E 0 A W A, D 0 0 2 3 2 W A.' The music consists of a series of eighth and sixteenth notes, with some rests and accidentals.

CHEROKEE. L. M. 6 W Y, 8.

Handwritten musical score for 'CHEROKEE. L. M. 6 W Y, 8.' The score is written on four staves. The first staff is in treble clef with a key signature of one flat (Bb) and a time signature of 2/4. The second staff is in treble clef with a key signature of one flat (Bb) and a time signature of 2/4. The third staff is in treble clef with a key signature of one flat (Bb) and a time signature of 2/4. The fourth staff is in bass clef with a key signature of one flat (Bb) and a time signature of 2/4. The lyrics are written below the second staff: 'S A W A P A h A h s; G F H Y A G, h s P Z G S F A E S F T F G 0 A A.' The music consists of a series of eighth and sixteenth notes, with some rests and accidentals.

WINDHAM. L. M. G Z A W H, 8.

G Z A D A T H G C A Y Z O S O T, O H G W Z O T H B O O S V C I.

AMES. L. M. R H, 8.

L. MASON.

Poco Adagio. G A B Z W F.

A B C A T A W O A, D B A Y A P F I A, D C A Y S V I E A, D C A B A Y S W O.

GESHUR. L. M. 8, 8.

L. MASON.

25

Recitando. Giusto.

I S O O P A M I C E R 4 M I O A C T S, R E A I J A L I A S A W I S M C O F.

HEBRON. L. M. 8, 8.

L. MASON.

Slow and Soft. C♯=SZW. VT.

S F C, R I A W E, D B T S A W O A; R W H E O A W A, D O O A W I.

Affetuoso.

He U, D T A W C A, He A L E S S O N? G R A Z Y S S E Y, D e W A T H A I WY?

SUNDERLAND. L. M. 314, 8.

He U D T A W C A O Y E S S I G, e W Y O G R A C D Y C R A E H P.

WARD. L. M. C. 1, 8.

Arranged by L. MASON.

27

Slow and soft. C♯♯ZW. VT.

G A W O A, A a o ay O c v A a o R of; H A A a A h v A V A a y* R V E T.

DUKE STREET. L. M. C. 2 A, 8.

J. HATTON.

Allegretto. D♯WF.

H S O o s A a I C F 4 a I o A C T S, R G A A J A t A A s q y* A S M C of.

HAMBURGH. L. M. F H, 8.

From a Gregorian Chant.
Arranged by L. MASON.

Moderato. 0 2 2 Z W F.

Be thou O Lord, our King, who rulest over the whole world.

UXBRIDGE. L. M. 1 2 3 4 2 2 3 4, 8.

L. MASON.

Moderato. 0 2 2 Z W F.

O Lord, our King, who rulest over the whole world.

FEDERAL STREET. L. M. C. Z. A. 8.

H. K. OLIVER.

29

Dolce e Piano. VT.

D O D * S F B T F H S W A A T, E A Y A H E A S F, A F C G E G A.

DUBLIN. C. M. J. L. C. 8, 6.

S V Z T A A H E A O T S F T, S L L A A E Y Z T Y A S A L E T?

Allegro. D&W.

In U, O H O S C C A B O J F G A, H A S E O S H O, H A S E O S H O; t H O T C L L.

ORTONVILLE. C. M. 8, 6.

Moderato. Legato. O&S W.F. VT.

E F T O T A W C A, H A C R A G S A W A D O R G A E S W A T, E S W A T.

ARLINGTON. C. M. D 4 2, 8, 6.

DR. ARNE.

31

Moderato. CæsZWF.

O T U I WE R Z 3 t 4 D U O, S I O O t 4 T S S S Q U T U.

FARNHAM. C. M. T 3, 8, 6.

[DOUBLE.]

L. MASON.

Rather slow. CæsZWF.

3 F U O 1 W C 3, R I 4 4 S 3 I; 3 3 3 S 4 W I R 3, R I 4 4 S 3 I; 3 F U T Y 3 3 3 3 Y, R I F G 4 3 I.
 D B T S 1 W C 3, R I F G 4 3 I.

Handwritten musical score for 'MEAR. C. M. Hæ, 8, 6.' The score is written on four staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The second staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The third staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The fourth staff is in bass clef with a key signature of one sharp (F#) and a 3/2 time signature. The lyrics are written below the second staff.

ME A W O A C R A ME A A AY a ME, Y W A A E W R A G E O Y a ME.

REO. C. M. O æ l e f, 8, 6.

L. MASON.

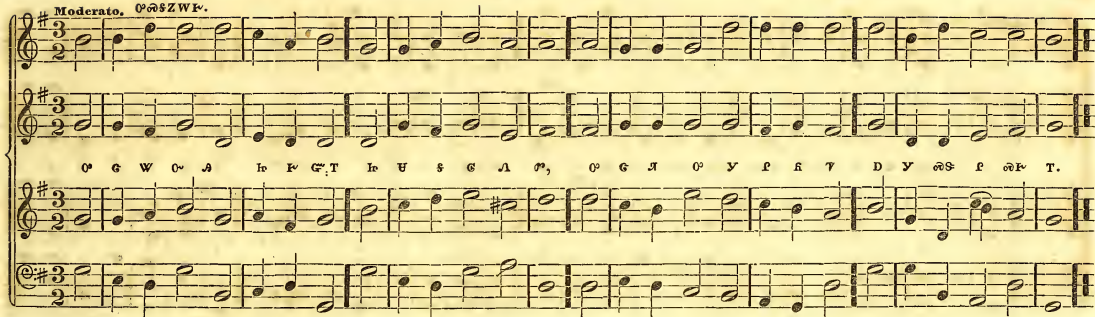
Handwritten musical score for 'REO. C. M. O æ l e f, 8, 6.' The score is written on four staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The third staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The fourth staff is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are written below the second staff.

Affettuoso.
H E L D S W O F T S O U R T, D E T E R O U R, D E T E R O U R O U S O U R T.

ROCHESTER. C. M. 6725, 8, 6.

33

Moderato, 68-72 W.F.



O G W O A, R F T, R U S G A, O G A O Y P S Y D Y S P A P T.

SANTEE. C. M. R 1, 8, 6.

L. MASON.



R E G O A W O A, R I A W S A; D B T S A W O A, R I F G A A.

R P O, G U V L A, G O O C A O B, D A U G V L I A S A W I R A.

A A S T A S O A S A W I R A, U G A W H O R T G U O U A F R T.

WOODSTOCK. C. M. T E X T, 8, 6.

J. DUTTON, Jr.

35

Slow. O'ZEW.

K R E T H A A T S I R T U T P A I S S P T A Y A V F C A.

CHINA. C. M. G A S, 8, 6.

S V Z T A A H F A E T S P T, S L L A A G Y Z T Y A S A L E T?

Not too fast. 2d ending.

O G W O A H E T H U S G A I O, O G A O Y F A Y D Y A S F A R T, D Y A S F A R T.

G Y F A A I P R D 4 O H M C O F, O t A Z H A A A E A A I A R A I, . . . E A A I A R A I.

HOWARD. C. M. ♯ G A, 8, 6.

Mrs. CUTHBERT.

Allegretto. DEQW.

A F C, G E O G A, A A P O E T H A S E Z Y A I O F A Y A T H A A I A Y.

LONDON. C. M. 4th, 8, 6.

Dr. CROFT.

37

I F E E O A W O A, R I A I S A I; D B T S A W O A, R I I G A A I.

NAOMI. C. M. 4th H, 8, 6.

Rather slow. Sotto Voce. C^o S Z W F. VT.

I F E, G E O A, A A P O T H A S E Z Y A I O A Y A L H A I A Y.

Moderato. Op. 82 Z. 1.

Gloria

3/2

Gloria, w o s o r s t v e r m e i n e T; I A d a p z t u G r o f s i t.

[illegible]

DEVIZES. C. M. D G A B, 8, 6.

TUCKER.

39

O L A I A E R Z a t y D L O O; S I D O t y T S S S A U L L, S S A U L L.

TWENTY-FOURTH. C. M. O Y K A, 8, 6.

H S Y C H R H A S C Z Y A I A A, D C T C A F A S A V V, S A W I P A.

Allegretto Risoluto. DEW.

O A W O A O S L T S J B P T, t. K R O G G 4

T S J B E O, T S J B E O.

T S J B E O, T S J B E O, T S, T S J B E O.

T S J B E O, T S J B E O, T S, T S J B E O.

T S J B E O, T S J B E O, T S J B E O.

DOWN'S. C. M. F# F# 8, 6.

L. MASON.

41

Rather slow. F# F# Z W F#.

6 2 W I F A, h A D B A W C, A, D 6 A Y A T h A I A Y D 6 A Y A S F A Y.

BANGOR. C. M. F# F# 8, 6.

RAVENSCROFT.

With solemnity.

F I T S E A B A Y A T A 4 A, 6 A Y A C R A G T E T A I.

BLACKBURN. C. M. E F G A B, 8, 6.

2d ending.

W O A C R S C A I G I, O Y A S F A Y Z O A W O I R G T G.

DUNDEE. C. M. F A, 8, 6.

Moderato. G A B C D E F.

R P O, G L V F A I, G A S O C A O R, D A L G V F I A S A W A R A.

SPENCER. C. M. 1st, 8, 6.

43

Coral.

R i T S E A B; G y f P 4 a I; R G A h G f o of I a y o o & y.

BURFORD. C. M. 2nd, 8, 6.

PURCELL, 1660.

Moderato. G#S ZW F.

R i T S E A B a y a I 4 a, o a y a o c R A o T E T o I I.

BALERMA. C. M. *♩ = 8, 6.*

E R G T A W C A H A C R A G f A W I D C R G A E f W f A T.

HERMON. C. M. *♩ = 8, 6.*

L. MASON.

Slow and soft. ♩ = 8, 6. VT.

f A W I f f V A A, R A A f f A; o t v f A A L, R A R f A.

BOYLSTON. S. M. 4 M 3, 6, 8.

L. MASON.

45

Moderato. 0 2 3 4 5 6 7 8.

L Y G T S S G & 2, S 0 0 Z 0 2 4 L Y V 6 S G T H.

SILVER-STREET. S. M. D 2 4 - 0 2 4, 6, 8.

I. SMITH.

2d beginning.

O R I G T S 4 W J R 3, R 6 P R 7 P 2 I S J Z Y 2 I 2 E T.

Allegro Vigoroso. D&Wk.

L w, T s f T, R x q w s a i o e e G. A T s 7 f, s q w x R A.

PARAH. S. M. 6, 8.

L. MASON.

L w T s f T, T G V e f a o e s a a i G D B G y A G o d.

ST. THOMAS. S. M. 6, 8.

A. WILLIAMS.

47

Moderato. G♯ Z W F.

O R I A T U T S A W O A; e a R E A H E O O E O G A O Y. O F M O! O F M O!

SHIRLAND. S. M. 6, 8.

STANLEY.

Moderato. G♯ Z W F.

O U V E G O S A W I R A O G A O U S A G B O O A A.

Allegro Vigoroso. D♭ & W.

Allegro Vigoroso. DE W.

The image shows a musical score for a piece titled "Allegro Vigoroso. DE W." The score is written for four staves, likely representing a string quartet or a similar ensemble. The key signature is one sharp (F#), and the time signature is 3/2. The music is characterized by a strong, rhythmic pulse, with many notes beamed together in groups of sixteenth or thirty-second notes. The first staff begins with a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The music is written in a style that is both technically demanding and musically expressive, with a clear emphasis on the "Allegro Vigoroso" tempo.

LATHROP. S. M. D 3 A, 6, 8.

Arranged from a Gregorian Chant, by L. MASON.

BRALTON. S. M. R W S W R T, 6, 8.

L. MASON.

49

Moderato. G♯ A S Z W F.

E B L A A in O S V P A I T Y V L O S A A, S A W I K R.

INVERNESS. S. M. G S A I A, 6, 8.

L. MASON.

T S S G P O, R Z A O L A I; T L L O L A I L S T S W T.

Moderato. G-♯ZWI-

O U S A A A T Y Y C & S, G E O G A O T F A A T S R R.

IDUMEA. S. M. 8, 6.

S A W A P A, D B A W O A, S G V A H A T A A A R H Y.

NINETY-THIRD. S. M. T 6, 6, 8.

51

I s e r v e A, z A s e r v e A; s a w I o c c u r A I r o c c u r K R.

KAMBIA. S. M. R W 6, 6, 8.

L. MASON.

o f p e r s o n s D e s e r v e o f G o d a n d D h r w h e.

2d ending.

WATCHMAN. S. M. 6, 8.

LEACH.

L O V E T S P R I T, T G V E R A O T S A I G D B G Y A C T S.

GORTON. S. M. 6, 8.

BEETHOVEN.

Slow and soft. *Op. 24, No. 14.* VT. Solo voices or semi-chorus. CODA.

S E E O T F S S W A S, J O O R S A W I O S O A Y. O F M O! O F M O!

NASHVILLE. L. P. M. 6 E 8 6 A, 8x6.

From a Gregorian Chant.

53

Moderato. 68822WF.

D E C, E F G 4 A I S h Z Y A I R F A I Z H A A 2 R G A F I T; { D C E G W S A E T } H A E 2 4 I R F A I.
D F A T E of, D E 4

GANGES. C. P. M. E h, 8, 8, 6.

D F A B E I G T F A D V G S A I of, h v s e l r; G A F R E h R Z G A; S G V I Z V h Z Y A I of.

T Y V L S A W I, G B R Z T J W O, D E V Z O A, D H K T T O H P R Y, D 4 Z

ARIEL. C. P. M.

RW 3 P, 8, 8, 6.

L. MASON.

Rather slow and in exact time.

G 3 2 W F.

U W A, R I A W S A.

R G A W I B A, S A W I G E V A A I, O O A P O P. O;

i f o l y e s y i g o e h t a i s s a e g g f, s a e g g f.

MERIBAH. C. P. M. 4 2, 8, 8, 6.

L. MASON.

Moderato. 3/2 *♩ = 80*

D e a b i g f a d v g s e a i e f, h u s e a i e; { G a i r e h e r } v e z y a i e f.
 { z e a; s e v i z }

Moderato. C♯ZWF.

R G 2 4 1 2 F G, 5 4 W 1 G F V 4 2 1, 0 0 2 0 0 P of; i f 0 1 y -

5 4 G G 7 F, . . . 5 4 G G 7 F, 5 4 G G 7 F.

G 2 y 1 G 0 0 h 6 2 1 2 5 4 G G 7 F, 5 4 G G 7 F, 5 4 G G 7 F.

5 4 G G 7 F, 5 4 G G 7 F, 5 4 G G 7 F.

5 4 G G 7 F, . . . 5 4 G G 7 F, 5 4 G G 7 F.

DALSTON. S. P. M. v l o e h, 6, 6, 8.

A. WILLIAMS.

57

Allegro Moderato.

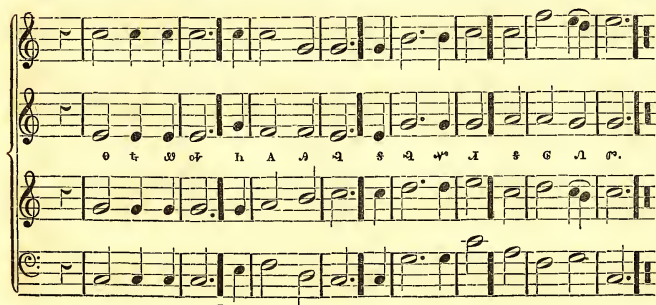
s a w l p a, a y v l h a; R G a w l p a a; D h z R G a e s e a a y G e e a R R T.

RHINE. H. M. w a h, 6, 4.

T G P P P Y; h A A A Z z t w G E e a T G J B a a. T K A a h s i e D e s e i h z y.



O D E O V, t h e o f t e o f O f f e r e d I G s a w I K R.



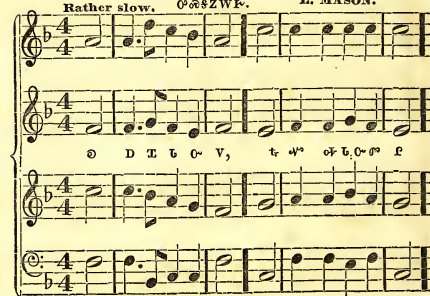
O t h e o f h A d s a w I s G I o.

ZEBULON. H. M. 7 2 W H, 6, 4.

Rather slow.

O S Z W F.

L. MASON.



O D E O V, t h e o f t e o f

O P P P A I G S A W I K R. G t e o f h A A A S A W I S G A O.

GERMAN HYMN. 7s. D h e r e , 7.

PLEYEL.

O A T P A G E S A W I D A A, D A E A A Z Y E U T Y P G R.

NUREMBURG. 7s. T K I, 7.

Moderato. C♯ D♯ E F♯.

N U R E M B U R G E R G A S S E N V I S S E N D I E V E R W E S S E N

WESTERN, 7s. S S F E T, 7.

N U R E M B U R G E R G A S S E N V I S S E N D I E V E R W E S S E N

TURIN. 7s. s e h, 7.

GIARDINI.

61

O U A I AE t u E H G D U O, S I O Z T S S S Q U L I S. S I O Z T S

NORWICH. 7s. z e f, 7.

L. MASON.

S S Q U L I S. O U A I AE t u E H G D U O, S I O Z T S S S Q U L I S.

O t w T e C, H s o o e z C, D a e a I I z y H u T y F C R.

SICILY. 8, 7. 8, 7.

Moderato. C♯S ZWF.

a b c G A W C, S E a e a A B, t w D B H A A a a T y f s F 4 a I.

WILMOT. 8, 7. o f a, 8, 7.

Arranged from C. M. v. WEBER.

63

Maestoso.

WILMOT. 8, 7. o f a, 8, 7.

WILMOT. 8, 7. o f a, 8, 7.

WILMOT. 8, 7. o f a, 8, 7.

WILMOT. 8, 7. o f a, 8, 7.

GREENVILLE. 8, 7. T 7 a a a, 8, 7. [DOUBLE.]

J. J. ROUSSEAU, 1775.

Moderato. O a S Z W F.

GREENVILLE. 8, 7. T 7 a a a, 8, 7. [DOUBLE.]

GREENVILLE. 8, 7. T 7 a a a, 8, 7. [DOUBLE.]

GREENVILLE. 8, 7. T 7 a a a, 8, 7. [DOUBLE.]

GREENVILLE. 8, 7. T 7 a a a, 8, 7. [DOUBLE.]

3 F C, G A W C A, 0 P 6 t h G E t E a I a W A f? G 0 3 A a I h A.

T G 3 Z 3 A W A 3 0 T 0 A W C, 0 t 3 a A C A 0, 0 t 3 Z A K W.

MOUNT VERNON. 8, 7. C R E Z T, 8, 7.

L. MASON.

65

Slow and Soft. C R E Z T. VT.

This tune may be sung as a duet by Treble voices.

BREST. 8, 7, 4. S A R S, 8, 7, 4.

L. MASON.

Slow and solemn. C R E Z T. VT.

S A W I R A O E R, S A G K R R A O E O G A L E T; D H R W I R R E S M R; L O A R S M C O.

OLIPHANT. 8, 7, 4. D C C V A S, 8, 7, 4.

L. MASON.

Allegro. D59WF.

Allegro. D59 W.F.

THE ROSE TREE, WITH ITS LEAVES SO GREEN,
WHERE THE LITTLE BIRDS ARE SEEN,
SINGING IN THE BRANCHES OLD,
OF THE ROSE TREE, SO OLD AND BOLD.

TAMWORTH. 8, 7, 4. ♭ & A 1 T, 8, 7, 4.

LOCKHART.

67

2d ending.

W E L H 4 2 I, 3 F C, R W I 5 T R T; }
 H C 6 8 F G D B, G F H Y I H A. } H A A 2, H A A 2 W Y 2 5 F G 2 I R A.

ZION. 8, 7, 4. ♭ & A 1, 8, 7, 4.

THOMAS HASTINGS.

Andante. ♭ & A 1 T, 8, 7, 4.

R 7 0 T H 2 5 C 2 A, 5 F 2 I G F 4 A; }
 H U T H 2 H 2 E T 4 2 T G 2 6 2; } D H 2 5 0 H U 5 5 V F A T, D H 2 5 0 H U 5 5 V F A T.

VAET.

VAET.

OLIVET. 6, 4. 6 F G H T, 6, 4.

L. MASON.

69

[illegible]

AMERICA. 6, 4. D O I R, 6, 4.

Maestoso.

Maestoso.

R G 2 4 I G 8 2 W I P 3 6 Y V L, 2 Y 2 I W 0 3, 8 C Z Y 2 I 0, D 5 T C K G T H A 3 4.

First system of musical notation for 'Yarmouth'. It consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The bottom two staves are in bass clef with a key signature of one sharp (F#) and a 2/2 time signature. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are written below the second staff.

O G A I R E D I U S G A R; e ay D V a s f ay D T J B R Z. e ay I R Q A S A I

Second system of musical notation for 'Yarmouth'. It consists of four staves, continuing the melody and bass line from the first system. The lyrics are written below the second staff.

I A A A I, T, D e I R Z f a I a I, D e I R Z f a I a I, D e I R Z f a I a I O e V f G R T.

MISSIONARY HYMN. 7, 6. *h e s s e t e r*, 7, 6.

L. MASON.

71

Moderato. *o s s z w k*.

B e s s e t e r D e l i g w o r d e l e D i o,

o h v f a e o r y w e t e r D e l i g w o r d e l e D i o,

Musical score for 'ATWOOD. 11. TENOR, 11.' in 3/4 time, key of B-flat major. The score consists of four staves. The first staff is the vocal line for the Tenor. The second staff is the piano accompaniment. The third and fourth staves are the vocal line for the Soprano. The lyrics are:

LORD HAVE ASSUMED THIS RIGHTFUL DEED, OUR TEMPTER VANQUISHED: LET US DECELESTIFY HIS RIGHTFUL DEED SING ASSUMED.

ST. MICHAEL'S. 11. DIRECTOR, 11.

HANDEL.

Musical score for 'ST. MICHAEL'S. 11. DIRECTOR, 11.' in 3/2 time, key of D major. The score consists of four staves. The first staff is the vocal line for the Director. The second staff is the piano accompaniment. The third and fourth staves are the vocal line for the Soprano. The lyrics are:

DIRECTOR VANQUISHED, TEMPTER ASSUMED THIS RIGHTFUL DEED, OUR TEMPTER VANQUISHED: LET US DECELESTIFY HIS RIGHTFUL DEED SING ASSUMED.

C R O R L S S O O R D S A I G V F C T.

O A W O A A W E L O O

T G F O L I A S D H P & T, A D S Z T G O S O O A C, D T L V F G W, O S A T.

Allegro. DEQUE.

D E T O V, t y a a y e o t v f g a o a w o a, D e L a i c e r o -

R h s o o r d s a i g v f c t.

PORTUGUESE HYMN. 11. C S F E B, 11.

T T O S G G T S S a s G A o,

S e B e a i, S e a i h f a i j q a R -

O E O G A O D I E, O D Y A A T S T G S A Q; T L E V F A E, T L E V F A E, T L E V F A E O D Y S W A E T.

W I J H O C A. O H G W O A O G L E W O; S H B F A I A, S H B F A I A, S H A H F A I J H A T R A.

BRADFIELD. 11, 10. F R E, 11, 10.

D E A W O A I E A S A I H A A Q R A F I T, E O W S A E Z D F A E O O D E A S H Z Y A I A F A I.

I I A A A G B E F A E T O A W O A I E A S A I A E T, S H A A Q R W I F I T, D E F E H A I R T.

FOLSOM. 11, 10. 4 f 4 2, 11, 10.

Arranged from MOZART.

D E A W O A H A A Q R G A I T, E W S E Z D F L O F D H S H Z Y A I R A I.

TEMAN. 11, 10. 28 н, 11, 10.

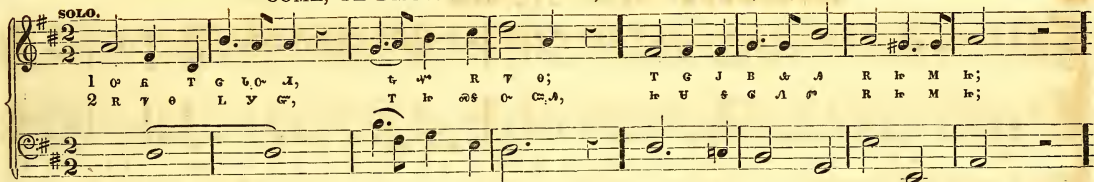
[illegible]

"COME, YE DISCONSOLATE." 11, 10. 0 6 2 2 1, 11, 10.

WEBBE.

77

SOLO.



1 0 6 T G 6 0 1, t 4 R 7 0; T G J B 6 A R le M le;
2 R 7 0 L Y 6, T le 2 6 0 6 A, le 6 6 A 6 R le M le;



0 2 Y 0 6 R A 6 R le 0 6 1 h 6 6 0 6 T G 6 0 6 T.
Y E 6 6 4 4 1 0 7 6 7 2 A R K 6 6 1 T le 2 6 0 6 T.

TRIO, or SEMI-CHORUS.



1 0 2 Y 0 6 R A 6 R le 0 6 1 h 6 6 0 6 T G 6 0 6 T.
2 Y E 6 6 4 4 1 0 7 6 7 2 A R K 6 6 1 T le 2 6 0 6 T.

BETHLEHEM. 12, 9. с с а, 12, 9.

D H A T H M Y R G J B O, H S A T G O T O S A I, T C Z P P F A P P F O T D B H U D -

D B H U D Y V F C. T.

Y V F C. T, D B H U D Y V F C. T.

D B H U D Y V F C. T.

OAKHAM. 12, 9. w c a, 12, 9.

R A R Z S D O T H S A T O A O T

1 D H A T H M Y R G J B O, K S A T G O L A S A I, L C Z P P P Q P P P O T D B H U D Y V L C T.

This system consists of four staves. The top two staves are in treble clef with a 3/4 time signature. The bottom two staves are in bass clef with a 3/4 time signature. The music is written in a style typical of early 20th-century Jewish liturgical publications, featuring a mix of eighth and sixteenth notes.

S A W A R A H O O T A Y, J A P O S O Q A E D A Q P D T S V C A R Y, A T A I H O S A E O.

This system also consists of four staves, continuing the musical notation from the first system. It maintains the same 3/4 time signature and clef arrangement. The lyrics are written in a stylized, possibly transliterated, script below the staves.

First system of musical notation, 3/4 time signature. The score consists of four staves. The first staff is a treble clef with a key signature of one flat (B-flat). The second staff is a treble clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat. The fourth staff is a bass clef with a key signature of one flat. The lyrics are:
 1. C Z P P P q P P P 2. T
 D H R T R M Y R G J B 2, H S A T G 2, 6 2 2 2, 2,

Second system of musical notation, 3/4 time signature. The score consists of four staves. The first staff is a treble clef with a key signature of one flat. The second staff is a treble clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat. The fourth staff is a bass clef with a key signature of one flat. The lyrics are:
 D B R U D Y V P C.T.
 1. C Z P P P q P P P 2. T D B R U D Y V P C.T.

EVENING. 8, 3, 6. Q R T, 8, 3, 6.

t r o c h s, f a b, D B Z s f G E a f R f Ir.

MORNING. 8, 3, 6. v o c T, 8, 3, 6.

t r o c h s, f a b, D B Z s f G E a f R f Ir.

RESOLVE. 6, 10, 7. ТѢСНѢЕ, 6, 10, 7.

83

Музыкальная партитура для голоса и фортепиано. Песня 'RESOLVE. 6, 10, 7. ТѢСНѢЕ, 6, 10, 7.' Песня состоит из двух частей: 'RESOLVE' и 'ТѢСНѢЕ'. Музыкальная партитура включает четыре системы: две для голоса (верхние системы) и две для фортепиано (нижние системы). Музыкальная партитура написана в 6/4 такта, с ключом F-бемоль. В песне 'ТѢСНѢЕ' используются ноты с диакритическими знаками (например, ТѢСНѢЕ). В песне 'RESOLVE' используются ноты с диакритическими знаками (например, ТѢСНѢЕ).

TO-DAY. 6, 4. АА, 6, 4.

Музыкальная партитура для голоса и фортепиано. Песня 'TO-DAY. 6, 4. АА, 6, 4.' Музыкальная партитура включает четыре системы: две для голоса (верхние системы) и две для фортепиано (нижние системы). Музыкальная партитура написана в 6/4 такта, с ключом F-бемоль. В песне 'TO-DAY' используются ноты с диакритическими знаками (например, АА). В песне 'АА' используются ноты с диакритическими знаками (например, АА).

D s e v R a a G D e G f h y A G, D s e v E h A G R e h R v e f.

O T t f A & s, G W y G e Z G a, t a R A F a t T s y f A a.

TOUCH NOT THE CUP. 10, 8, 7. O L W Y, 10, 8, 7.

85

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The middle staff is in treble clef with a key signature of one flat and a 4/4 time signature. The bottom staff is in bass clef with a key signature of one flat and a 4/4 time signature. The lyrics are written below the middle staff.

O L W Y e a y O f a t t a. O L W Y. O L W Y. O h e w e a s z s a; L a i g r h a y.

The second system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one flat and a 4/4 time signature. The middle staff is in treble clef with a key signature of one flat and a 4/4 time signature. The bottom staff is in bass clef with a key signature of one flat and a 4/4 time signature. The lyrics are written below the middle staff.

a o s a a r o d a l e e y e h o t o o s t a c; L a i, a o o, g s y r y; L a i g r h a y.

First system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in the top staff, and the bass line is in the bottom staff. The lyrics are written below the top staff.

O R D E R T H I S T H I N G 'O S, K Y O T A R E I O L Y G, L Y G F 3 4!

Second system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in the top staff, and the bass line is in the bottom staff. The lyrics are written below the top staff.

O R D E R A S W Y T H I S T H I N G T H I N G A S; O L Y G, L Y G F 3 4!

Third system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in the top staff, and the bass line is in the bottom staff. The lyrics are written below the top staff.

S V Z O V A I? A A S Z F R L Y S G T & A S; O L Y G, L Y G F 3 4!

C H E R O K E E I N D E X . ୦ ୧ ୨ ୩ ୪ ୫ ୬ ୭ ୮ ୯ Z & ଇ ଓ ଯ .

DQF	31	QFEL	77	AYH	25	AW	46	VELH	57
DQF	69	QAWY	85						
DJ-IP	23	QZ	47	EQS	86	EM	45	SEL	61
DJ	72	QZWH	24			EP	18		
DS	48	QEL	32	WAH	22	EQY	20	AI	42, 79
DH	59	QEL	68	W	57	EH	67	LEH	22
DT	43	QEL	49						
DAJF DSE	19	ERT	82	ES	17	ELY	76	FRV	75
DS-Q-Z	45	ELT	67	EL	46				
DSH	50	EL	44			EV	25	PL	74
DSEY	66			ET	33	EL	62		
DSE	39	EL	40	EP	37	ET	82	GWY	23
								GH	35
RWSWRT	49	EL	84						
RWY	52	EL	65	EP	58	EL	26	TEL	58
RWY	51	EL	36			EL	33	EL	41
RW	54	ES	78	EL	55			EL	71
RH	24			EL	17	EL	53		
						EL	62	EL	29
TEL	56	EL	41	EL	32	EL	43	EL	38
TEL	35	AL	83			EL	72		
TEL	68	AL	20	EL	37	EL	47	EL	21
TELE	83	AL	73			EL	52	EL	65
TE	51			EL	61	EL	52	EL	74
TE	63	EL	42	EL	48				
TEL	60	EL	53	EL	39	EL	19	EL	63
				EL	27	EL	78	EL	27
EL	50	EL	80						
EL	69	EL	44	EL	29	EL	28	EL	60
EL	26	EL	36	EL	30	EL	76		
EL	21			EL	18	EL	38	EL	70
EL	30	EL	28	EL	31	EL	81	EL	54

INDEX.

America,	DOUPE	69	Eleon,	TEOLH	56	Mear,	HOL	32	Saint Michael's,	DRAY	72
Ames,	RH	24	Evening,	ORT	82	Mendon,	OHOT	17	Saint Thomas,	TH	47
Antioch,	IAOY	40				Meribah,	OFTE	55	Santee,	RI	33
Ariel,	RWOLF	54	Farnham,	EH	31	Missionary Hymn,	HOSSLOF	71	Shirland,	OCOL	47
Arlington,	DQO	31	Federal Street,	OLADOL	29	Morning,	FOOT	82	Sicily,	LEF	62
Ashwell,	AOOL	20	Folsom,	OLOL	76	Mount Vernon,	OLUT	65	Silver Street,	DSOL	45
Atwood,	LOH	72	Fountain,	OLAE	36	Murray,	OLF	58	Smyrna,	YTH	64
Away with Melancholy,	LOOL	86							Spencer,	LEF	43
Balerna,	LOOL	44	Ganges,	EL	53	Naomi,	LOH	37	Sterling,	LOOT	21
Bangor,	LOOL	41	German Hymn,	LOLO	59	Nashville,	LOLO	53	Sunderland,	RLQ	26
Barby,	LOLO	38	Geshur,	LE	25	Newbern,	LOLO	54			
Bethlehem,	LOLO	78	Gorton,	RWOL	52	Ninety-third,	TEC	51	Tallis,	WEL	19
Blackburn,	LOLO	42	Goshen,	LOLO	73	Norwich,	TEC	61	Tamworth,	LOLO	67
Blendon,	LOLO	21	Greenville,	LOLO	63	Nuremberg,	TKI	60	Teman,	LOLO	76
Boylston,	LOLO	45							To-day,	LO	83
Bradfield,	LOLO	74	Hachilah,	LOLO	80	Oakham,	WOL	78	Touch not the cup,	LOLO	85
Bratton,	RWOL	49	Hamburg,	LO	28	Oberlin,	LOLO	26	Turin,	LOLO	61
Brattle Street, (See Hymn 2d.)	LOLO	34	Hebron,	LOLO	25	Old Hundred,	LOLO	19	Twenty-fourth,	LOLO	39
Brest,	LOLO	65	Herman,	LOLO	44	Oliphant,	LOLO	66			
Burford,	LOLO	43	Howard,	LOLO	36	Olivet,	LOLO	69	Uxbridge,	LOLO	28
Caledonia,	LOLO	84	Hymn Second,	LOLO	134	Olmutz,	LOLO	48			
Cherokee,	LOLO	23	Idumea,	LOLO	50	Olney,	LOLO	50	Ward,	LOLO	27
China,	LOLO	35	Inverness,	LOLO	49	Ortonville,	LOLO	30	Wareham,	LOLO	81
Come ye disconsolate,	LOLO	77	Italy,	TEC	68				Watchman,	LOLO	52
Cyprus,	LOLO	18				Parah,	LOLO	46	Wells,	LOLO	23
Dallas,	LOLO	62	Kambia,	RWOL	51	Portugal,	LOLO	20	Western,	LOLO	60
Dalston,	LOLO	57				Portuguese Hymn,	LOLO	74	Wilmot,	LOLO	63
Dedham,	LOLO	38	Laban,	LOLO	46				Windham,	LOLO	24
Dezives,	LOLO	39	Lanesborough,	LOLO	30	Ramoth,	LOLO	17	Woodstock,	LOLO	35
Downs,	LOLO	41	Lathrop,	LOLO	48	Reo,	LOLO	32			
Dresden,	LOLO	22	Littleton,	LOLO	68	Resolve,	LOLO	83	Yarmouth,	LOLO	70
Dublin,	LOLO	29	London,	LOLO	37	Rhine,	LOLO	57			
Duke Street,	LOLO	27	Lyconia,	LOLO	22	Rochester,	LOLO	33	Zebulon,	LOLO	58
Dundee,	LOLO	42, 79	Lyons,	LOLO	74	Rockbridge,	LOLO	18	Zion,	LOLO	67





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