

THE
SINGING SCHOOL COMPANION:

A COLLECTION OF SECULAR AND SACRED MUSIC;

TOGETHER WITH A

NEW AND EASY METHOD OF INSTRUCTION IN THE ART OF SINGING,

DESIGNED FOR

SINGING AND COMMON SCHOOLS, SOCIAL ASSEMBLIES, CHOIR PRACTICE, AND FOR RELIGIOUS WORSHIP.

IN TWO PARTS.

PART I. CONTAINS THE RULES AND ELEMENTARY PRINCIPLES OF MUSICAL INSTRUCTION, ARRANGED WITH SONGS, GLEES, ETC., ADAPTED TO THE SEVERAL DEGREES OF THE PUPIL'S PROGRESS. THE MUSIC OF THIS PART HAS ALSO BEEN SELECTED WITH REFERENCE TO FORMING A CHOICE COLLECTION OF THE MOST ADMIRABLE AND POPULAR MELODIES. THE WHOLE ARRANGED FOR FOUR VOICES.

PART II. CONTAINS METRICAL TUNES, SELECT PIECES, ANTHEMS, CHANTS, AND GRAND CHORUSES, MANY OF THEM BY THE MOST EMINENT COMPOSERS :
FOR PUBLIC AND PRIVATE RELIGIOUS WORSHIP

BY JOSEPH AND HORACE BIRD.

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PORTLAND: SANBORN AND CARTER.

1856.

P R E F A C E .

THIS book contains a new and easy method of learning to read music, and also more than one hundred songs, duetts, four-part songs, glees, &c., eighty-seven metrical tunes, forty-two select pieces for the church, sixteen chants, with more than fifty selections of words for them, and five grand choruses.

A very important change from the usual manner of compiling books of this kind, here adopted, is the introduction of secular music. The singing school being no more a religious school than is the common school, we have aimed at meeting the desire of a large and respectable body of singers, who regard the use of sacred words for the mere purpose of learning to sing as irreverent. Another reason for this change is that secular music, being of a more light and airy description than sacred, is more likely to be caught up or remembered and sung amidst the every-day duties of all classes; thus securing not only an *extraordinary* amount of practice, but of such a kind as to impart a greater degree of compass and flexibility to the voice. We have discarded some methods of writing music which we believe retard rather than help the learner. Among these are the use of two-two, four-two, three-eight, and three-two time, thus making a quarter note equal to a beat in all measures except compound. We do not use quadruple measure, because it is the same in effect as double, but not so easy in practice; and because the singer does not need to learn both. All six-eight measures, which have six beats, we have written in triple measure, which we think a moment's reflection will convince the singer is the only proper measure for such music. We have introduced the time lessons, hoping they will render more pleasant the difficult task of learning to beat and keep correct time. We have not used as many dynamic words and characters as are found in most books, for we think the words are in most cases the best guide to the expression. We have given no lessons in harmony, as it is a reading music book only.

We have thus endeavored to make the art of reading music more pleasant and easy than we found it. It is no light task at best, and we shall be very glad if we have removed some of its stumbling blocks, and the "Singing School Companion" is found to be a useful addition to the library of the singer.

Entered according to Act of Congress, in the year 1852, by J. & H. BIRD, in the Clerk's Office of the District Court for the District of Massachusetts.

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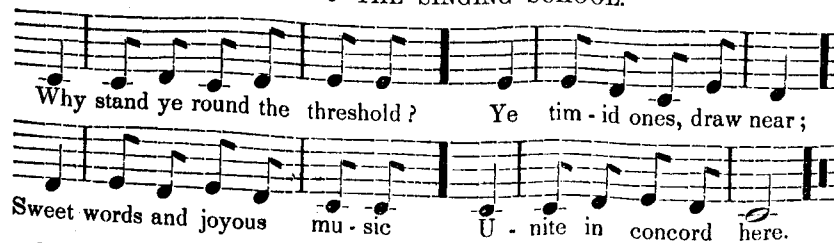
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THE SINGING SCHOOL COMPANION.

PART I.

LESSON I.

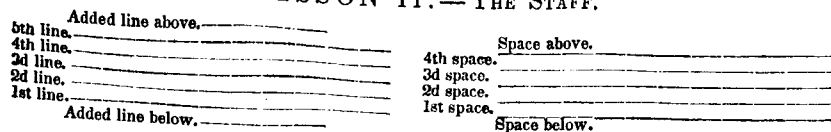
COME TO THE SINGING SCHOOL.



The tune I have sung to you contains several of the first principles of the language of music.

SEC. 1. OF THE STAFF. — The Staff consists of five horizontal lines, and the spaces between them. To these are added the spaces above and below the lines, and also short lines, called *added lines*. The plural of *staff* is *staves*.

LESSON II. — THE STAFF.



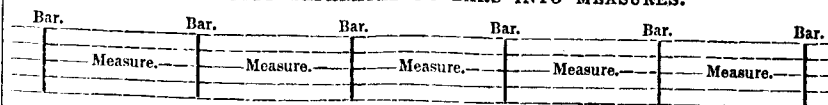
Count the lines, beginning with the added line below. Count the spaces.

Which is the lowest of the five lines? Which is the highest? Which is the middle line?

SEC. 2. OF BARS AND MEASURES. — The upright marks in the tune are called *bars*. They divide the time of the music into equal portions, called *measures*.

LESSON III.

THE STAFF SEPARATED BY BARS INTO MEASURES.



How many bars are there in Lesson III.? How many measures?

SEC. 3. OF NOTES. — Notes represent the length of musical sounds. There are three kinds of notes in the tune, — half (♩), quarter (♪), and eighth (♫) notes. The half note fills a measure, and is as long as two quarters, (♪ ♪), or four eighths (♫ ♫ ♫ ♫).

LESSON IV.



I will sing the first half note in Lesson IV. Now will you sing it? Sing the first two half notes. I will sing the first measure of quarter notes. Sing the

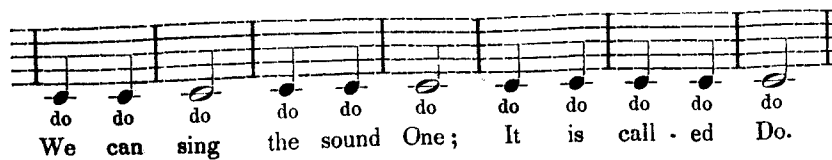
same measure. Sing the two measures of quarter notes. I will sing the first measure of eighth notes. Sing it. Sing both measures of eighth notes. Sing the whole lesson with me. Sing it alone. Sing the first measure; the third; the fifth, &c.

[These and similar questions should be asked, until the school understand the difference in the length of the notes; and this method should be followed upon the introduction of every new principle, until it is well understood. Cases in which this is advisable, will be indicated merely by the word "Questions."]

SEC. 4. THE SOUND ONE, OR DO. — The first note in Lesson I. is written on the added line below. It has two names, *One* and *Do*. I will give you the sound of *Do*. Sing it. Sing it to two quarter notes; to two half notes; to two quarters and a half; to four eighths.

SEC. 5. Lesson V. has only the sound one, *Do*, and is written in quarter and half notes, so that the school will be able to sing it at first sight.

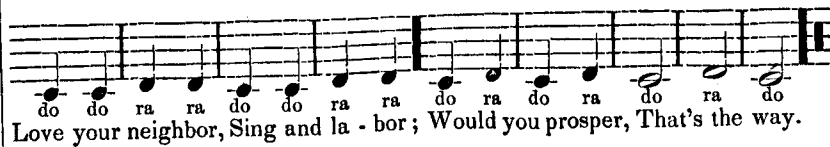
LESSON V.



As soon as the notes can be sung well, apply the words.

SEC. 6. THE SOUND TWO, RA. — The third note in Lesson I. is in the space below the staff; notes in that space are called *Ra*, and also *Two*. Will you sing *Do*? I will sing *Do* and *Ra*. Will you sing two quarter notes to *Do*? Now two to *Ra*. Now *Do*, &c. QUESTIONS.

LESSON VI.



Let the school sing the notes of Lesson VI. until they fully understand them, when they may sing the words. Teach them to look at the notes while singing the words. The learner must acquire this habit before he can sing at sight.

SEC. 7. SYLLABLE ME, NUMERAL THREE. — The sixth note in Lesson I. is on the first line of the staff. It is called *Me* and *Three*. QUESTIONS.

LESSON VII.

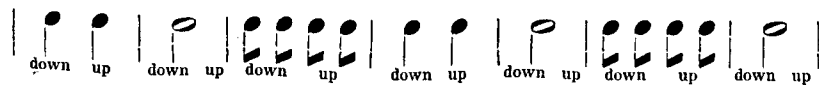
Sing Lesson VII. carefully by note, and then by word, looking at the notes.



SEC. 8. DOUBLE BARS AND CLOSE. — There are in Lesson I. double bars. They divide the music into strains, or indicate the music which is sung to a line of poetry. They serve as measure-bars when they occur in the right place, as in Lesson VII.; but not otherwise, as in Lesson I. The Close indicates the end of a piece of music.

SEC. 9. BEATING TIME. — It is essential to good singing, that all should keep correct time. To aid in doing this, we use motions of the hand, which we call beating time. Each measure has two beats. The first we describe as *down*, the last *up*.

LESSON VIII.



The school can now return to Lesson I., and sing it by note, and also by word, looking at the notes, and beating time.

The habit of beating time is very necessary to those who wish to become good singers, and should be persevered in until it is confirmed. It is a hard task at first, but will more than repay the trouble it costs the pupil.

SEC. 10. OF RESTS. — We are often required to pause, or rest, in a tune. Each resting-place is to be measured with care, and for this purpose characters called *rests* are used. Each note has a rest corresponding to it in length, and of the same name; thus, a half note, (○), half rest, (—), a mark above one of the lines of the staff; quarter note, (●), quarter rest, (∩), the mark of which points to the right from the stem. Notes before rests should be sung in a short and distinct manner. QUESTIONS.

LESSON IX.



The teacher should sing Lesson IX., while the school look at the lesson. He should indicate the rests by saying for each quarter, "Rest," and for each

half he should say, "Rest," twice. The school should then sing the lesson, also saying, "Rest," as the teacher has done. They should also beat time.

LESSON X.



LESSON XI.



LESSON XII.



LESSON XIII.



Lessons XI., XII., and XIII., can be varied, so as to increase the interest of the school in such lessons, by requiring one half of the school to sing them, while the other half beat the time and look upon the lessons to see if they are sung correctly. The teacher may also sing them, making intentional mistakes, and require the pupils to tell which measure he sings incorrectly.

LESSON XIV.



LESSON XV.

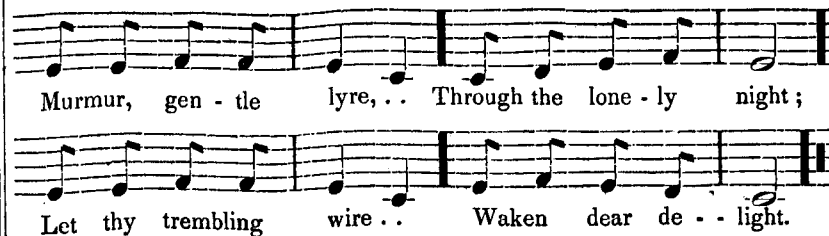


SEC. 11. THE SOUND FOUR, OR FA. — We now want sounds which are not in Lesson I. The sound next above *Me* is *Fa*, (*a* as in *father*.) It is written in the first space. QUESTIONS.

LESSON XVI.



LESSON XVII.



LESSON XVIII.

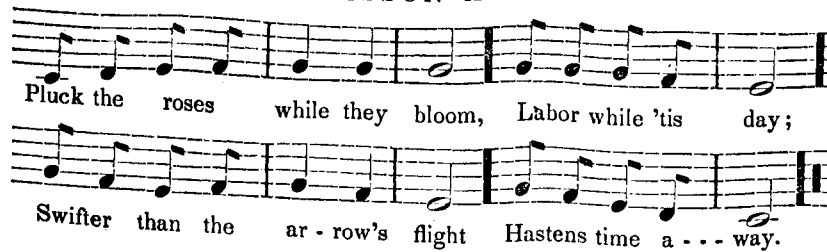


SEC. 12. SOUND FIVE, OR SOLE. — The sound next above *Fa* is *Sole*, or *Five*. It is written on the second line. QUESTIONS.

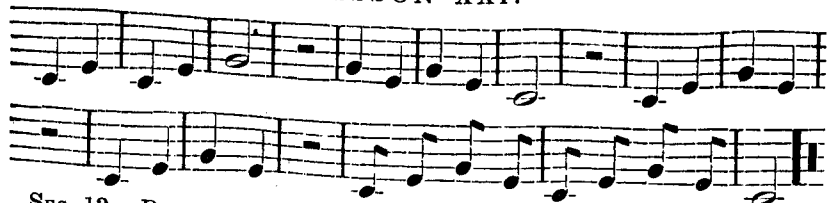
LESSON XIX.



LESSON XX.



LESSON XXI.



SEC. 13. DOUBLE AND TRIPLE MEASURE. — We have thus far had only measures of two parts, or beats. Such are called *Double Measures*, and are

2

designated by the figure 2. We now come to measures of three parts, or three beats, *down, left, up*. The figure 3, placed before a lesson, is the sign of this measure, called *Triple Measure*. It contains three quarter notes. QUESTIONS.

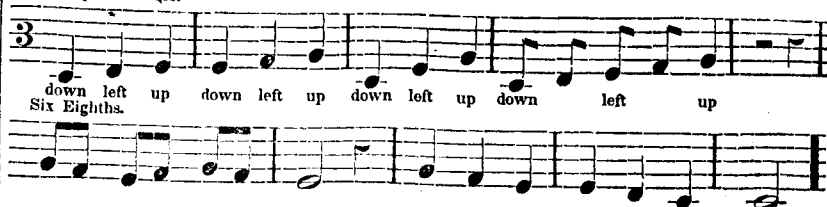
LESSON XXII.

Double Measure.



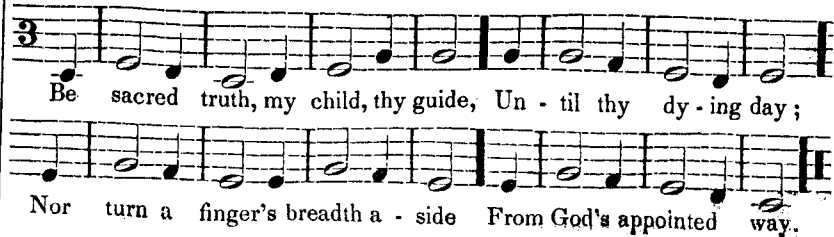
LESSON XXIII.

Triple Measure.

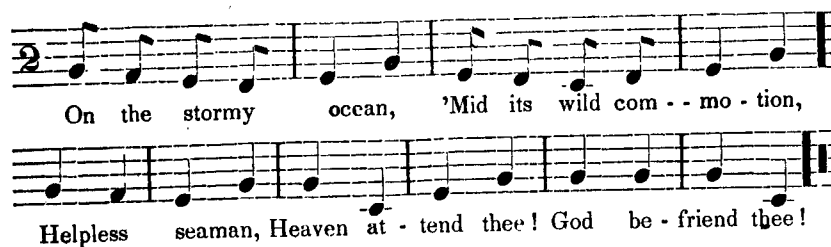


SEC. 14. The first and last measures of a tune need not be full.

LESSON XXIV.



LESSON XXV.

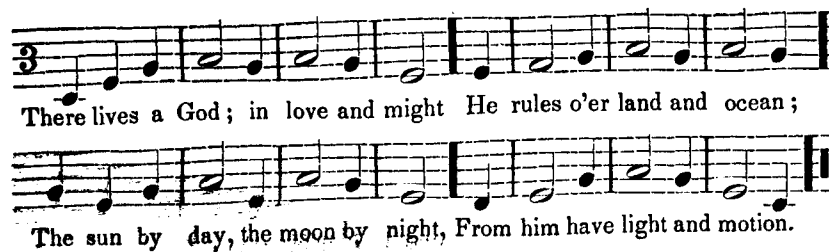


SEC. 15. THE SOUND SIX, OR LA. — The sound next above *Sole* is *La*, (as in *father*.) It is written in the second space. QUESTIONS.

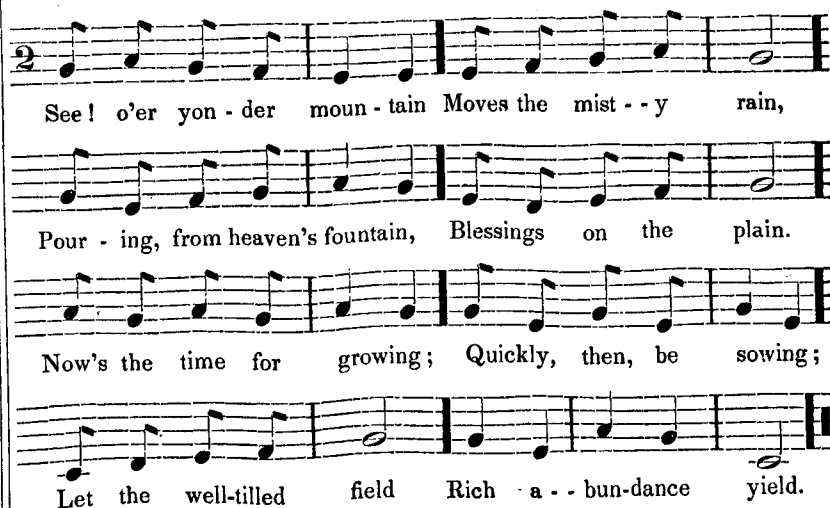
LESSON XXVI.



LESSON XXVII.



LESSON XXVIII.



LESSON XXIX.



SEC. 16. SOUND SEVEN, OR SE. — The sound above *La* is *Se*. It is written on the third line. QUESTIONS.

LESSON XXX.



SEC. 17. SOUND EIGHT, OR DO. — The sound above *Se* is written in the third space. Its numeral is *eight*. It has the same name as *one*, *Do*.

LESSON XXXI.



SEC. 18. THE SCALE. — We have now a series of eight sounds, called the *scale*. The scale, when written upon the staff, does not look as it sounds, as the tones do not succeed each other at regular intervals. It is composed of steps and half steps, as will be seen in Lesson XXXII.

LESSON XXXII.

Half step from seven to eight.....	EIGHT, DO.
Step from six to seven.....	SEVEN, SE.
Step from five to six.....	SIX, LA.
Step from four to five.....	FIVE, SOL.
Half step from three to four..	FOUR, FA.
Step from two to three.....	THREE, ME.
Step from one to two.....	TWO, RA.
	ONE, DO.

The scale should be sung at every session of the school from this time until its close. The teacher should call the sounds, *one*, *three*, &c., in every variety of succession, until the school is familiar with, and can sing with ease, any sound which may be called for.

LESSON XXXIII.



LESSON XXXIV.

The morning hours of cheerful light Of all the day are best;
But as they speed their hasty flight, If every hour is spent a - right,
We sweetly sink to sleep at night, And pleasant is our rest.

LESSON XXXV.

LESSON XXXVI.

How blithe the sound, When woods a - round Have heard sweet mu-sic's tone!

Hold.

From bush and brake The echoes wake, And hail the welcome morn, come morn, come

[morn.]
From bush and brake The echoes wake, And hail the welcome morn, come morn, come

Repeat "come morn" as it is written in the tune, each time lighter than before, to represent an echo.

SEC. 19. THE HOLD. (∞) — Sometimes we wish to continue the sound of a note longer than is indicated by its length. A *hold* (∞) is placed above or below such notes, when all beating time ceases; but it should be carefully resumed at the next note. Singers should look at or listen to the leader for the time of such notes. In song-singing, however, the performer sings such notes at his pleasure. It is sometimes placed over rests, and between notes. See Lesson XXXVI., last note of second strain.

SEC. 20. SHARP FOUR. — Between any of the sounds of the scale which are a step apart, another sound may be introduced. The sound between *four* and *five* is written in the first space, and is indicated by a character called a *sharp*. (#) It is a half step higher than *four*, and a half step lower than *five*. The name of the sound is *sharp four*, or *Fe*. QUESTIONS.

LESSON XXXVII.

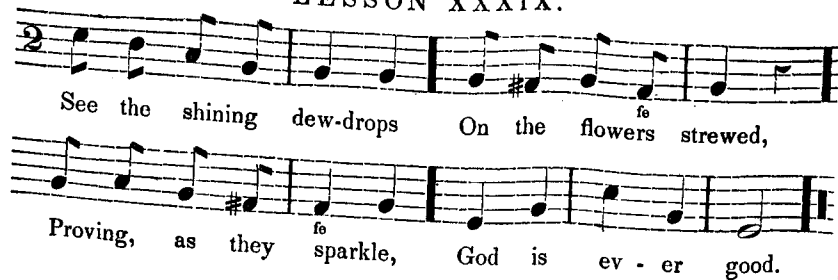
SEC. 21. When a note is sharped, all notes which follow it on the same line or space in the measure are sharped, although the sign is not

used. When the last note of a measure is sharpened, if the first note of the next measure is upon the same interval, it is also sharpened. The sharp raises a note a half step.

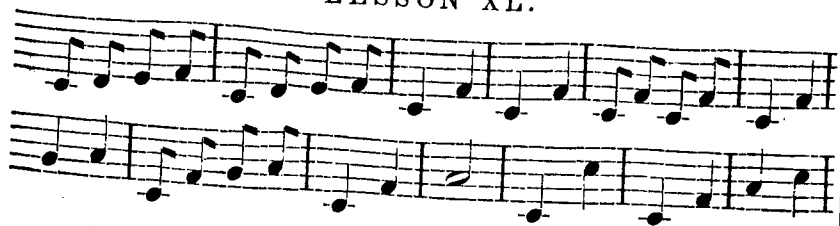
LESSON XXXVIII.



LESSON XXXIX.



LESSON XL.



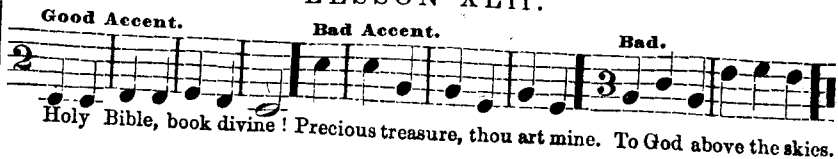
Lessons XL. and XLI. are written for the practice of the intervals, *one, four, six, and eight, and eight, six, four, and two*. The teacher must aid the scholars, and the lessons must be often returned to, and thoroughly practised. They can be varied so as to make them more pleasant by supposing a half rest between each measure, &c. When the school can sing the intervals in these lessons with ease, they will be able to sing almost any easy music at sight.

LESSON XLI.



SEC. 22. ACCENT. — The first part of a measure is usually accented, that is, sung louder than other parts; but when words which require power, or accent, are set to other than the first part of a measure, the words, and not the notes, should indicate the accent.

LESSON XLII.



LESSON XLIII.



SEC. 23. DOTTED QUARTER NOTE. — There is a note longer than the quarter and shorter than the half, called a dotted quarter. It is as long as three eighth notes, and has a beat and a half. QUESTIONS.

LESSON XLIV.



LESSON XLV.



A lit-tle word in kindness spoken, A motion, or a tear,



Has often healed the heart that's broken, And made a friend sincere.

SEC. 24. EXTENSION OF THE SCALE. — When notes are written higher or lower than the scale of eight sounds, they have the same succession of intervals and names as the eight sounds of the scale.

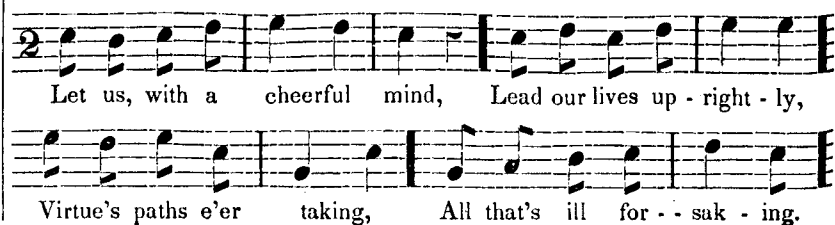
LESSON XLVI.

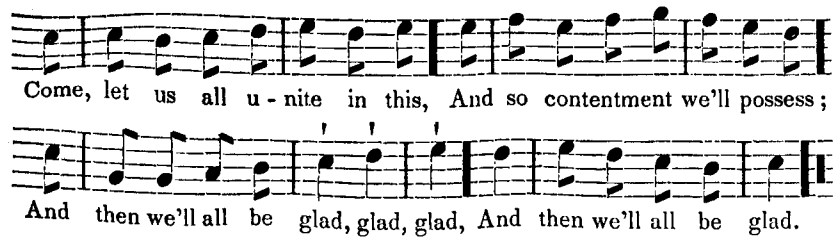
The Scale extended upwards.



Few singers will be able to sing all the notes in Lesson XLVI.; but some will generally be found who can sing the highest, while others can sing the lowest sounds.

LESSON XLVII.





Come, let us all u-nite in this, And so contentment we'll possess ;
And then we'll all be glad, glad, glad, And then we'll all be glad.

SEC. 25. STACCATO NOTES, (♩♩).— Sometimes it is necessary to sing notes in a very short and distinct manner, to give a proper expression to the words ; as at the word *glad*, in Lesson XLVII. Such notes are marked thus, ♩♩, and are called *staccato notes*.

LESSON XLVIII.



In Lesson XLVIII., the notes marked *staccato* should receive a short, distinct sound, no longer than eighths, when sung with energy. The half note marked *staccato* is no longer than the quarter notes.

SEC. 26. SIXTEENTH NOTES.— The notes next shorter than eighths are sixteenths, (♩♩♩♩). Two sixteenths are equal to one eighth, four to one quarter, and eight to one half note. QUESTIONS.

LESSON XLIX.



Lesson XLIX. should be sung very slowly at first, and faster as the school acquire facility.

SEC. 27. DOTTED EIGHTHS AND SIXTEENTHS, (♩♩♩♩).— This combination of notes is often used. The two combined have the time of two eighths, or one quarter. QUESTIONS.

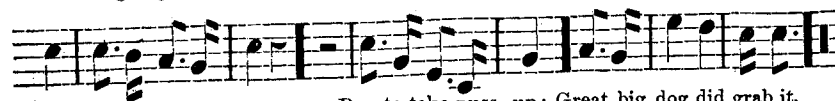
LESSON L.



LESSON LI.



1. Once there was a man Went to woods with gun; Soon he shot a rabbit;
2. Great big dog did run, Man did chase like fun, But he could not nab it;

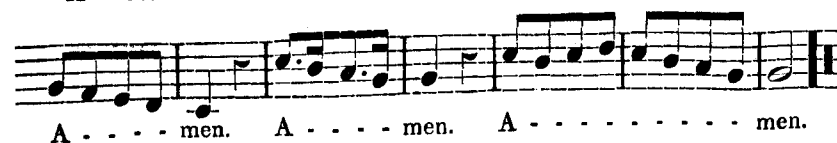


He stopped to take a sup; Ran to take puss up; Great big dog did grab it.
Man, better break your cup; Never take a sup; See, you've lost the rabbit.

Omit the half rest in the second verse.

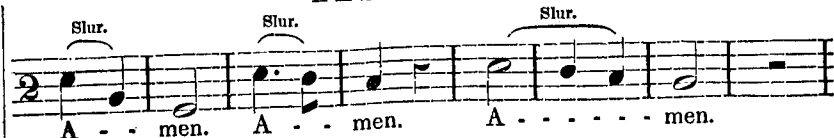
SEC. 28. UNITED NOTES. — We have thus far sung only one note to a syllable. When more than one eighth note, or when dotted eighths and sixteenths, are sung to one syllable, they are united, as in Lesson LII.

LESSON LII.

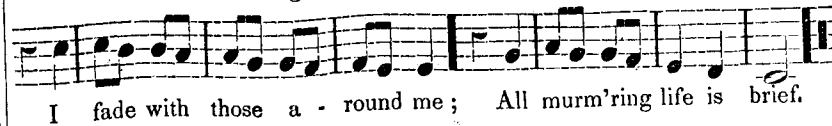


SEC. 29. UNITED NOTES. SLUR. — When two or more quarter or half notes, or when dotted eighths and sixteenths, are to be united, or when eighths are to be united to half or quarter notes, to be sung to one syllable, a character called a *slur*, , is written above or below them.

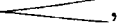
LESSON LIII.

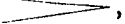


LESSON LIV.



SEC. 30. LOUD AND SOFT SINGING. — The character of many words requires that they should be sung loud, while others will only admit of a different expression. The music and words should be of a similar character. *p* is the sign for *soft*, and *pp* for *very soft* singing. *f* is the sign for *loud*, and *ff* for *very loud* singing. *m* is the sign of *medium* power. The letters are abbreviations of *Piano*, *Pianissimo*, *Forte*, *Fortissimo*, and *Mezzo*, Italian words expressive of the power of sounds.

Crescendo, , indicates an increase of power in the passage over which it is placed.

Diminuendo, , indicates a decrease of power in the passage over which it is placed.

EXPLOSIVE TONE, (>).— This indicates that the note over which it is written should be struck suddenly with great force, and that the sound should instantly cease. **QUESTIONS.**

LESSON LV.



LESSON LVI.

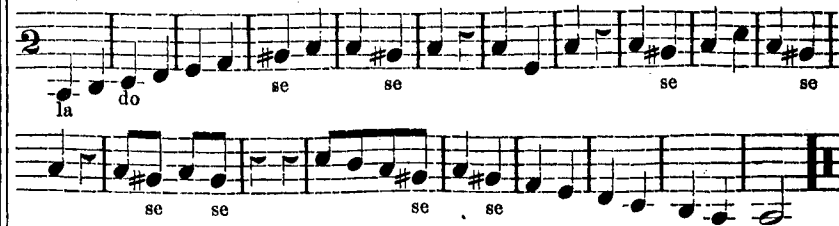


LESSON LVII.



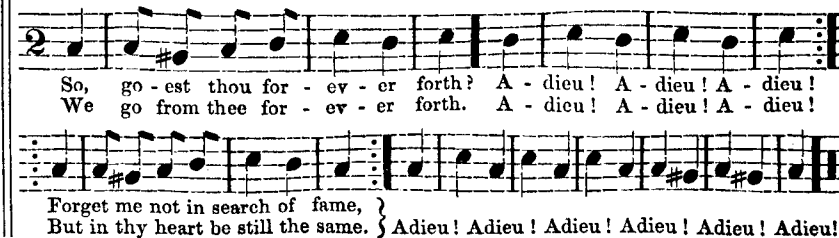
SEC. 31. SYLLABLE SE, SOUND SHARP FIVE.— Between five and six is a sound called *Se*, or *Sharp Five*. It is written on the place of *Sole*, from which it is distinguished by a sharp placed before it.

LESSON LVIII.



SEC. 32. REPEATS.— It is often expedient to repeat parts of a tune. There are various signs for this purpose. The first is a *dot* in each of the spaces of the staff. In Lesson LIX., the first dots direct to repeat the first two lines; the last direct back to the first repeat.

LESSON LIX.



Forget me not in search of fame,
But in thy heart be still the same. } Adieu! Adieu! Adieu! Adieu! Adieu! Adieu!

SEC. 37. SHARPED NOTES. — There is a syllable between One and Two called *Sharp One*, or *De*; between Two and Three, called *Sharp Two*, or *Re*; and between Six and Seven, called *Sharp Six*, or *Le*. The sound of any sharded note may be found by thinking of the sound of the note next above it. The note next above is therefore said to be the guide to a sharded note. QUESTIONS.

LESSON LXIV.



SEC. 38. FLATTED NOTES. — Between every whole step of the scale a note may be written which seems related to the note above it, and to which the note below is the guide. They are *Flat Seven*, or *Say*, *Flat Six*, or *Lay*, *Flat Five*, or *Say*, *Flat Three*, or *May*, and *Flat Two*, or *Ra*, (a as in father.) b is the sign of a flatted note.

LESSON LXV.



SEC. 39. THE CHROMATIC SCALE. — A series of sounds ascending or descending by half steps is called the *Chromatic Scale*.

LESSON LXVI.



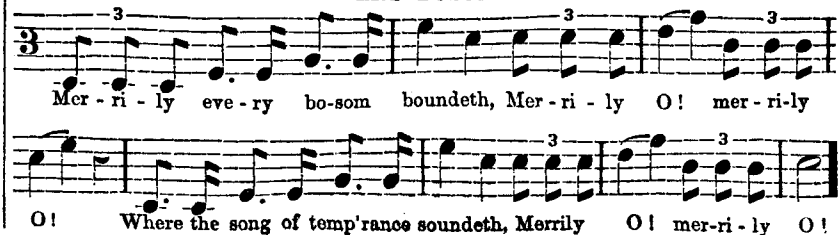
SEC. 40. TRIPLETS, ($\overset{3}{\bullet\bullet\bullet}$) — Sometimes words or music require that three notes should be sung in the time of two. This is indicated by a figure 3 placed over or under them. QUESTIONS.

LESSON LXVII.



LESSON LXVIII.

MERRILY EVERY BOSOM BOUNDETH.



There the parent's smile hath more brightness, There the youthful heart hath more
lightness, Every joy the home surroundeth, Mer-ri-ly O! mer-ri-ly
O! mer-ri-ly, mer-ri-ly, mer-ri-ly O! mer-ri-ly O! mer-ri-ly O!

SEC. 41. COMPOUND MEASURE. — Compound Measure has two beats, like double measure; but a dotted quarter has one beat. The sign is ♩ , with a dot under it (♩). It has two beats, *down* and *up*.

LESSON LXIX.

down up down up dotted qr. rests. down up
down up

LESSON LXX.

THE MELLOW HORN.

At dawn Au-ro-ra gay-ly breaks In all her proud at-tire; Ma-

jes-tic o'er the glassy lake, Re-flect-ing li- quid fire. All nature smiles to
ush-er in The blushing queen of morn, And huntsmen with the day be-gin To
wind the mellow horn, The mellow horn, The mellow, mellow horn,
The mel-low horn, The mel-low, mel-low horn; And
huntsmen with the day be-gin To wind the mel-low horn;
And huntsmen with the day be-gin To wind the mel-low
horn; And huntsmen with the day be-gin To wind the mel-low
horn, The mellow, mellow horn, The mellow, mel-low horn.

SEC. 42. SYNCOPATED NOTES.—Syncopated notes are so written as to receive their accent on the unaccented part of the measure.

LESSON LXXI.

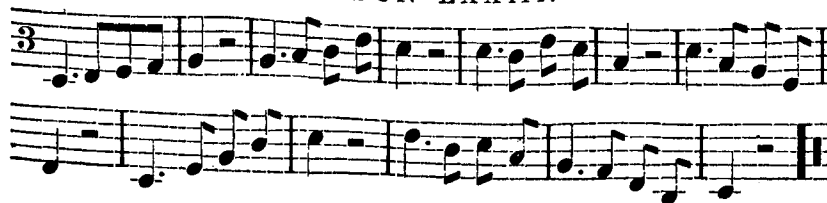


SEC. 43. THE NATURAL.—The Natural (♮) is used to take away the effect of a sharp or flat. It serves, therefore, both as a flat and a sharp; as a sharp when it neutralizes a flat, and as a flat when it neutralizes a sharp.

LESSON LXXII.



LESSON LXXIII.



LESSON LXXIV.



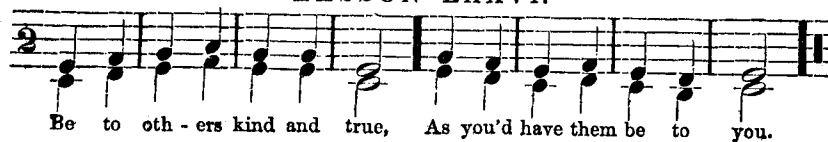
SEC. 44. MUSIC IN PARTS.—Most music is written to be sung in parts. So far in this book each syllable of a word has had but one sound, (except when sung to united notes.) It is most commonly written in two parts, (duets,) three parts, (trios,) or four parts, (quartets, if for four voices,) or chorus, if for twelve or more; but sometimes it is written in five, six, seven, eight, twelve, or even sixteen parts.

LESSON LXXV.

MUSIC IN TWO PARTS.



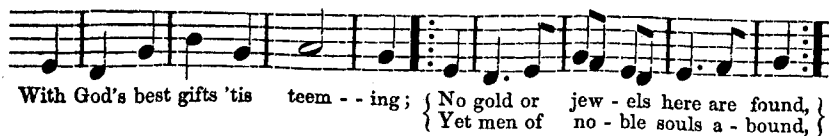
LESSON LXXVI.



It is more difficult to read music when written with two parts on one staff, than when each part is written separately.

LESSON LXXVII.

BEFORE ALL LANDS IN EAST OR WEST.



SEC. 45. CLEFS, TREBLE AND BASE. — When music is written in three or more parts, the lowest part would, if written with One as in the other parts, almost always come below the staff. To avoid this, One of the scale is written in the second space. The sign that One is on the added line below, is called the Treble Clef. (See Lesson LXXIX.) The sign that One is in the second space, is called the Base Clef, C .

LESSON LXXVIII.

Base Clef.



SEC. 46. MUSIC IN FOUR PARTS. BRACE. — Music in four parts should be written on four staves, which are connected by a Brace. (See Brace, in Lesson LXXIX.) The first or lowest staff is called the Base, and the music is written with the Base Clef. It is for the lowest male voices. The second staff is called the Treble, and is for the highest female voices. The third is called the Alto, and is written for the lowest female voices. The fourth, or highest staff, is for the Tenor, or highest male voices. Scholars should endeavor to learn all the parts, but when singing they should sing the parts assigned them. The Tenor should never sing the Treble, but may sing the Base, and the Treble should never sing the Base or Tenor, unless directed to do so for some special purpose. The Treble, Alto, and Tenor parts are written with the Treble Clef, the Base with the Base Clef.

SEC. 47. BREATHING-PLACES AND RHETORICAL PAUSES. — The word which occurs before a breathing-place, or rhetorical pause, should be sung shorter than the time indicated by the note. In Lesson LXXXI, the last syllable of *winter*, and the words *long* and *beat*, should be sung no longer than eighths, and the notes at the end of each line should be sung as quarter notes. If this is not attended to, the next words to those above mentioned will be sung to eighth notes, and the proper expression of the words be entirely lost. The sign for breathing-places and rhetorical pauses is $\vee$. It will not be placed at the end of lines.

LESSON LXXIX.—ART THOU DISAPPOINTED.

Treble Clef. 4th Staff, Tenor, for highest male voices.

Treble Clef. 3d Staff, Alto, for lowest female voices and boys.

Treble Clef. 2d Staff, Treble, for highest female voices.

Base Clef. 1st Staff, Base, for lowest male voices.

THE BRACE

do

me

Art thou disappointed, murmur not, But with patience bear thy lot.

sole

do

LESSON LXXX.—MORNING SONG.

FINE.

D. C.

do

do

The mists of the morning are rolling away;
The stars quickly fade at the coming of day; The foam of the billows already I see,
And there is my little bark waiting for me.

do

do

LESSON LXXXI.—HASTE THEE, WINTER, HASTE AWAY.

FINE.

D. C.

sole

do

Haste thee, win-ter, haste a -- way; Far too long has been thy stay; Far too long thy winds have roared, Snows have beat, and rains have poured.

do

do

ELEMENTS OF VOCAL MUSIC.

LESSON LXXXII.—THOUGH FAR AWAY.

* whole rest.

sole

* A dotted half note is equal to three quarters and fills a triple measure.

do

Though far a - - way, The light of hope may shine: Let ev - ery ray di - vine Still com-fort thee, Still com-fort thee.

me

do

SEC. 48. WHOLE REST.—The whole rest fills a measure in every kind of time. It is written under a line of the staff. See Lesson LXXXII.

LESSON LXXXIII.—SPRING TIME.

Ritard. †

sole

1. Hy - ho! Little flower, √ flourish and blossom. Let thy bud √ in beauty break; Let thy fragrant sweetness wake; Hy-ho! Little flower, flourish and blossom.

me

2. Hy - ho! Gentle breeze, √ kindly re - gale us. Mild the sky √ that shines above, Earth beneath √ is filled with love; Hy-ho! Gentle breeze, kindly re - gale us.

do

3. Hy - ho! Heart of man, √ join the re - joi - cing. Wilt thou let thy-self be sad, When all else a - round is glad? Hy-ho! Heart of man, √ join the re - joi - cing.

do

† Ritard., sing slower.

SEC. 49. OF THE LETTERS, THE SCALES, AND THE SIGNATURE. — Every line and space of the staff is named from one of the letters of the alphabet. See Lesson LXXXIV., Ex. 1 and 2. The half steps of the letters are between E and F and B and C. [Ex. 1 and 2.] The scale has thus far been written with *One* upon C. It will now be placed upon each of the letters, and will take its name from the letter upon which it is written, as *Scale of C*, of *G*, of *D*, &c. [Ex. 1 to 10.]

When *One* is on C, the half steps of the scale and of the letters are found in the same place. [Ex. 1 and 2.]

When *One* is on G, they are found between 3 and 4 and 6 and 7. By sharpening F, the half step between 6 and 7 goes to 7 and 8. The sharp is placed before a lesson, and is called the *Signature*. The signature of the Scale of G is *one sharp*. [Ex. 3.] The signature of the Scale of C is *natural*; that is, neither flats nor sharps are required. [Ex. 1 and 2.]

When *One* is on D, the half steps are between 2 and 3 and 6 and 7, and are corrected by sharps on F and C. The signature of the Scale of D is therefore *two sharps*. [Ex. 4.]

When *One* is on A, the half steps are found between 2 and 3 and 5 and 6. Three sharps are required, and the signature is *three sharps*. [Ex. 5.]

When *One* is on E, they occur between 1 and 2 and 5 and 6, and *four sharps* are required, which is the signature of E. [Ex. 6.]

When *One* is on F, they are found between 4 and 5 and 7 and 8. To correct this scale, a flat is required on B, and the signature is *one flat*. [Ex. 7.]

When *One* is on B flat, another flat is required on E, and the signature is *two flats*. [Ex. 8.]

When *One* is on E flat, we must flat B and A, and the signature is *three flats*. [Ex. 9.]

When *One* is on A flat, we must flat B, E, and D, and the signature is *four flats*. [Ex. 10.]

LESSON LXXXIV.

EXAMPLE 1. *Scale of C, signature natural.*

EX. 2. *Scale of C.*

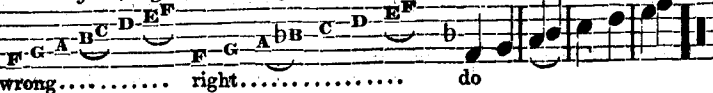
EX. 3. *Scale of G, signature one sharp.*

EX. 4. *Scale of D, signature two sharps.*

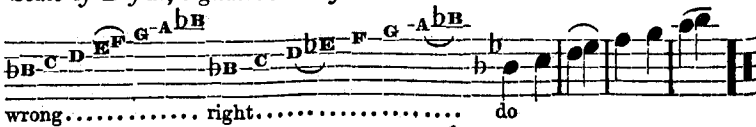
EX. 5. *Scale of A, signature three sharps.*

EX. 6. *Scale of E, signature four sharps.*

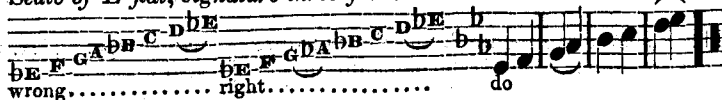
Scale of F, signature one flat.

Ex. 7. 

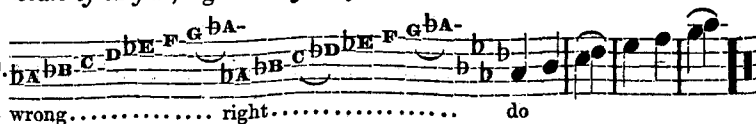
Scale of B flat, signature two flats.

Ex. 8. 

Scale of E flat, signature three flats.

Ex. 9. 

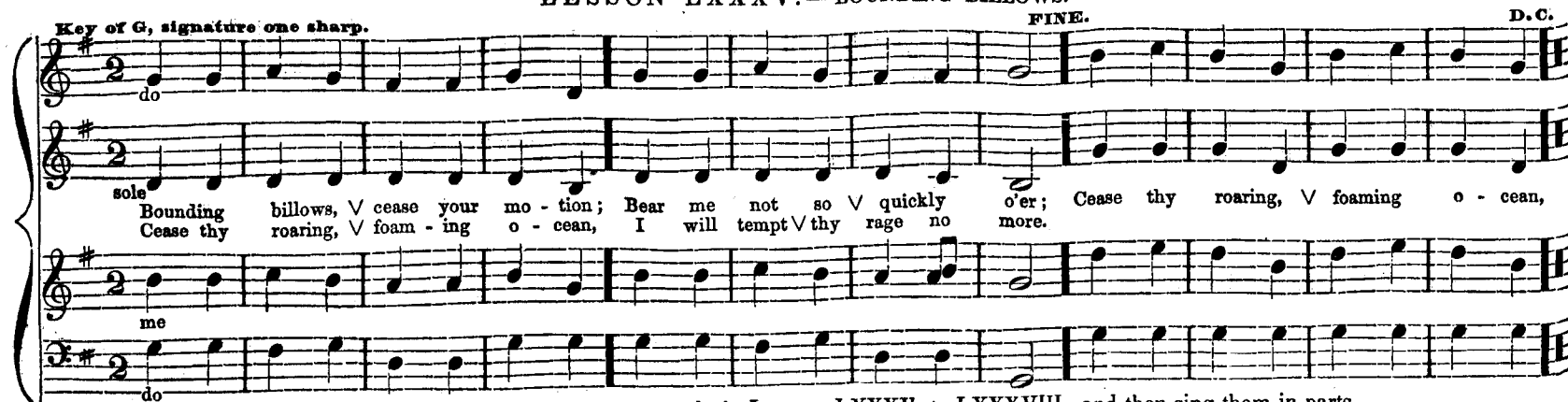
Scale of A flat, signature four flats.

Ex. 10. 

All the scales in common use are grouped together in Sec. 49 and Lesson LXXXIV., as in this manner the whole subject is more easily understood than when each scale is found in a separate place. The teacher will not need to dwell long upon them at first, as every tune in the book may be read, if the scholars know that the scale does change, though they cannot tell why. Every intelligent scholar, however, will wish to understand the whole subject; and by study at home, and by asking questions of the teacher before or after school hours, he will soon be able to do so. The teacher should also, at every new scale, return to this section and its lesson, and, by questions and illustrations, aid the scholars in their efforts at mastering its difficulties.

LESSON LXXXV.—BOUNTING BILLOWS.*

Key of G, signature one sharp. FINE. D.C.



do

sole

Bouncing billows, √ cease your mo - tion; Bear me not so √ quickly o'er; Cease thy roaring, √ foaming o - cean,

Cease thy roaring, √ foam - ing o - cean, I will tempt √ thy rage no more.

me

do

* The school should sing each part separately in Lessons LXXXV. to LXXXVIII., and then sing them in parts.

LESSON LXXXVI.—EVENING BELL.

me

1. Hark! the pealing, Soft-ly stealing Even-ing bell, Sweetly echoed down the dell, Sweetly echoed down the dell.

2. Wel-come, welcome Is thy mu-sic, Silv'-ry bell, Sweetly telling day's fare-well, Sweetly telling day's fare-well.

sole

3. Day is sleeping, Flow'rs are weeping Tears of dew; Stars are peeping ev-er true, Stars are peeping ev-er true.

4. Grove and mountain, Flood and fountain, Faint-ly gleam In the ruddy sunset stream, In the ruddy sunset stream.

do

5. Hap-py hour, .. May thy pow-er Fill my breast; Each wild passion soothe to rest, Each wild passion soothe to rest.

LESSON LXXXVII.—HOME SCENES.

FINE.

D. C.

me

sole

1. Let oth-ers dream of pleasant lands Beyond the waving o - cean; } There is a dearer, happier scene To fan-cy oft ap-pear-ing—
Of gold-en treasure in the sand, And air in gentle mo-tion; }
It is my native valleys green, With beauty mild and cheering.

do

ELEMENTS OF VOCAL MUSIC.

LESSON LXXXVIII. — WHAT FAIRYLIKE MUSIC.

me § FINE. §

1. What fairy - like music steals over the sea, Entrancing the senses with charmed mel - o - dy? 'Tis the voice of the mermaid, that floats o'er the main,
As she mingles her song with the gondolier's strain.

sole do

2. The winds are all hushed, and the waters at rest; They sleep like the passion in in - fan - cy's breast; Till storms shall unchain them, from out their deep cave,
And break the re - pose of the soul and the wave.

do

Do not breathe after *of* and *floats*, in the third, or after *with*, in the fourth line of the first verse, or after *of*, in the fourth line of the second verse. The first two united notes of the second and third lines must be separated for some of the words.

LESSON LXXXIX.

FINE.

Sing Lesson LXXXIX. *slow*, at first, but increase the time as the school acquire facility to *allegro*.

D. C.



LESSON XC.—GOD SPEED THE RIGHT.

Key of D, signature two sharps.

§ AD LIB. FINE. §

sole

sole

1. Now to heaven our prayers ascending, God speed the right! }
 In a noble cause √ con-tending, God speed the right! } Be our zeal √ in heaven recorded, With success √ on earth rewarded, God speed the right!

sole

2. Be that prayer √ again re - peat-ed, God speed the right! }
 Ne'er despairing, √ though defeated, God speed the right! } Like the good √ and great in story, If we fail, √ we fail in glory; God speed the right!

sole

Wrong breathing, first line of duet, after *in*; second line, after *on*; second verse, first line of duet, after *and*; second line, after *we*.
 From Lesson XC. to Lesson XCIV., sing each part separately, then in parts.

ELEMENTS OF VOCAL MUSIC.

LESSON XCI.—O, COME, COME AWAY.

sole
me
O, come, come a - way, √ From la - bor now re - pos - ing, √ Let busy care √ a while forbear; √ O, come, come a - way!

sole
do

Detailed description: This is the first system of a musical score. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The second staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The fourth staff is a bass clef with a key signature of one sharp (F#) and a time signature of 2/4. The music is written in a simple, melodic style. The lyrics are written below the staves, with some words on the first staff and others on the second and third staves. The lyrics are: "O, come, come a - way, √ From la - bor now re - pos - ing, √ Let busy care √ a while forbear; √ O, come, come a - way!". There are also some markings like "sole" and "me" above the staves, and "do" below the fourth staff.

Come, come, our social joys renew, √ And there, where love and friendship grew, √ Let true hearts welcome you; O, come, come a - way.

Detailed description: This is the second system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The second staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The fourth staff is a bass clef with a key signature of one sharp (F#) and a time signature of 2/4. The music is written in a simple, melodic style. The lyrics are written below the staves, with some words on the first staff and others on the second and third staves. The lyrics are: "Come, come, our social joys renew, √ And there, where love and friendship grew, √ Let true hearts welcome you; O, come, come a - way!".

Do not breathe in the second line after *a*, in the third after *O*, in the fourth after *and*, and in the last after *O*.

ELEMENTS OF VOCAL MUSIC.

31

LESSON XCII.—THE FOUNTAIN.

me

do

Come, come, come! ∇ To the fount, clear and sweet, Gently gliding at our feet; Soft and bright ripples meet; Mark the crystal spray;

do

do

Here the wea - ry travellers rest, When the sun sinks in the west; Fair green couch, water blest, Nature bright and gay.

ELEMENTS OF VOCAL MUSIC.

LESSON XCIII.—BLUE-BELL OF SCOTLAND.

FINE.

D. C.

do

me
O, where, tell me where, does your High-land lad - die dwell? }
O, where, tell me where, does your High-land lad - die dwell? } He dwells in mer - ry Scotland, at the sign of the blue - bell,
And 'tis O in my heart that I love my lad - die well.

sole

do

LESSON XCIV.

la

fa

do

ra

ELEMENTS OF VOCAL MUSIC.

33

LESSON XCV.—FIRMLY STAND, MY NATIVE LAND.

Key of A, signature three sharps.

me

sole

Firm - ly stand, my na - tive land, True in heart, and true in hand; All that's ho - ly cher - ish; }
 Thus shall God re - main thy friend; Thus shall Heaven thy walls defend; Freedom shall not per - ish; } Firmly stand, my na - tive land, Firm - ly stand.

do

do

From Lesson XCV. to Lesson C., sing each part separately, then in parts.

LESSON XCVI.—AWAY TO SCHOOL.*

FINE.

D. C.

do

me

Our will - ing hearts for pleas - ure yearn, A - way, A - way to school; } Fare - well to home and all its charms; }
 To mu - sic now our thoughts we turn, A - way, A - way to school; } Fare - well to love's pa - ter - nal arms; }
 A - way to school, the sing - ing school, A - way, A - way to school.

do

do

5

* It is said that this music was played when the allied armies entered Paris.

ELEMENTS OF VOCAL MUSIC.

LESSON XCVII.—LIGHTLY ROW.

do

me
Light - ly row, Light - ly row; O'er the glas - sy waves we go; Smooth - ly glide, Smooth - ly glide, On the si - lent tide;

sole

do

Let the winds and wa - ters be Min - gled with our mel - o - dy; Sing and float, Sing and float, In our lit - tle boat.

The musical score is for the song "Lightly Row" and is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is D major (two sharps) and the time signature is 2/4. The score is divided into two systems. The first system contains the first two lines of the song, and the second system contains the next two lines. The piano accompaniment is written in the right and left hands, with the right hand playing a melody and the left hand providing harmonic support. The lyrics are written below the vocal staves.

LESSON XCVIII.—THE TYROLESE WAR SONG.

me

sole

What ho! what ho! the cry wakes the land; Di au di, di au di, di au di, O!
 The lead's in the tube, the but's in the hand; Di au di, di au di, di au di, O!

sole

do

Di au di, di au di, di au di, di O!

From your guns an answer fling; Bid the thund'ring echoes ring, Di au, di au, di au, di O!

How we hail a coming foe, Shout, and let th' in - va-ders know, Di au, di au, di au, di O!

In the repeat, at the words "lead's in the tube," sing the notes a quarter and two eighths; and after the words "Bid the thund'ring echoes ring," sing the first Di au di.

ELEMENTS OF VOCAL MUSIC.

LESSON XCIX.—GO TO THY REST, MY CHILD.

FINE.

D. C.

me

sole

Go to thy rest, my child; Go to thy dreamless bed, }
 Gen - tle and un - de - filed, With blessings on thy head. } Fresh ro - ses in thy hand, Buds on thy pil-low laid,
 Haste from this fear - ful land, Where flowers so quickly fade.

do

do

LESSON C.

do

sole

me

me

LESSON CI.—GAYLY THE TROUBADOUR.

Key of E, signature four sharps.

sole

1. Gay - ly the Trou - ba - dour touched his gui - tar,.... When he was has - ten - ing home from the war;

do

2. She for the Trou - ba - dour hope - less - ly wept; Sad - ly she thought of him when oth - ers slept;

me

3. Hark! 'twas the Trou - ba - dour breathing her name; Un - der the bat - tle - ment soft - ly he came;

do

Sing - ing, "From Pal - es - tine hith - er I come; La - dy love, la - dy love, wel - come me home."

Sing - ing, "In search of thee would I might roam; Trou - ba - dour, Trou - ba - dour, come to my home."

Sing - ing, "From Pal - es - tine hith - er I come; La - dy love, la - dy love, wel - come me home."

From Lesson CI. to Lesson CVI., sing each part separately, then in parts.

ELEMENTS OF VOCAL MUSIC.

LESSON CII.—HOME, SWEET HOME

me
1. 'Mid pleasures and pal - a - ces though we may roam, Be it ev - er so humble, there's no place like home. A charm from the skies seems to hallow us

do
2. An ex - ile from home, splendor dazzles in vain; O, give me my lowly thatched cottage a - gain, The birds singing gayly, that come at my

do

there, Which, seek t-ough the world, is ne'er met with elsewhere. Home, home, sweet, sweet home. Be it ev - er so humble, there's no place like home.

call; Give me them, and sweet peace of mind, dearer than all. Home, home, sweet, sweet home. Be it ev - er so humble, there's no place like home.

* The small notes in this measure are to be sung to the second verse.

LESSON CIII.—LOVE NOT.

do
1. Love not! love not! ye hapless sons of clay; Hope's gayest wreaths are made of earthly flowers — Things that are made to me

sole
2. Love not! love not! the thing you love may die; May perish from the gay and gladsome earth; The si - lent stars, the do

AD LIB.
fade, and fade a - way, Ere they have blossomed for a few short hours, Ere they have blossomed for a few .. short hours. Love not! love not!

blue and smiling sky, Beam on its grave, as once up - on .. its birth, Beam on its grave, as once up - on .. its birth. Love not! love not!

ELEMENTS OF VOCAL MUSIC.

LESSON CIV.—I HAVE COME FROM A HAPPY LAND.

me

do

I have come √ from a happy land, √ Where care is unknown; }
 I have parted √ a merry band, √ To make thee √ mine own; } Hasten, √ hasten, √ fly with me, Where love's banquet √ waits for thee; Thine its sweets shall be, Thine, thine alone.

do

LESSON CV.—THE LAST ROSE OF SUMMER.

me

do

'Tis the last rose of sum-mer, Left bloom-ing a-lone; }
 All its love-ly com-pan-ions, Are fad-ed and gone; } No flower of its kin-dred, No rose-bud is nigh,
 To re-flect back its blush-es, Or give sigh for sigh.

do

FINE.

D. C.

LESSON CVI.

sole
me
do

LESSON CVII.—GOD SAVE THE KING.

Key of F, signature one flat.

me
sole
do

1. My country! 'tis of thee, Sweet land of lib-er-ty, Of thee I sing; Land where my fathers died, Land of the pilgrim's pride, From every mountain side Let freedom ring.

2. My native country! thee, Land of the noble, free, Thy name I love; I love thy rocks and rills, Thy woods and templed hills; My heart with rapture thrills, Like that above.

3. Let music swell the breeze, And ring from all the trees Sweet freedom's song; Let mortal tongues awake, Let all that breathe partake, Let rocks their silence break, The sound *prolong.*

4. Our fathers' God, to thee, Author of lib-er-ty, To thee we sing; Long may our land be bright With freedom's holy light; Protect us by thy might, Great God, our King.

ELEMENTS OF VOCAL MUSIC.

LESSON CVIII.—DAYS OF ABSENCE.

FINE.

D. C.

sole

do

Days of ab-sence, √ sad and dreary, Clothed in sor-row's dark ar - ray;
 Days of ab-sence, √ I am weary; She I love √ is far a - way. { Hours of bliss, √ too quickly van-ished, When will aught like you √ re-turn?
 When the heav - y sigh √ be banished? When this bo - som cease to mourn?

me

do

LESSON CIX.—WILL YOU COME TO THE BOWER.

do

do

Will you come to the bower I have shaded for you? Your bed shall be roses bespangled with dew. { Will you, will you, will you, will you √ come to the bower?
 Will you, will you, will you, will you √ come to the bower?

me

do

Sing the small notes in the last two measures for the close.

LESSON CX.—SHED NOT A TEAR.
FINE.

D. C.

do

sole

Shed not a tear √ o'er your friend's early bier, When I am gone, √ when I am gone; } Weep not for me √ when you stand round my grave; }
 Smile if the slow-tolling bell √ you should hear, When I am gone, I am gone; } Think who has died √ his be - lov - ed to save. }
 Think of the crown √ all the ransomed shall have, When I am gone, I am gone.

do

do

For the first repeat and the D. C., omit the rest in the sixth measure, the next note, and the word "when."

LESSON CXI.—CRADLE SONG.

sole

do

Sleep, baby, sleep! I would not, would not weep. { The lit - tle lamb he never cries, And }
 bright and happy are his eyes; } Sleep, baby, sleep!

me

The word "eyes" will be sung to the last two eighth notes of the sixth measure.

LESSON CXII.—ROUND.

sole

A boat, a boat, to cross the ferry,

me

And we'll go over to be merry,

do

And while we float, sing hey down derry.

The teacher should teach the school the way to sing Rounds.

LESSON CXIII. — CHEERILY SOUND THE MERRY STRAIN.

sole

me

Cheer-i-ly, cheer-i-ly sound the merry strain;
Hap-pi-ly, hap-pi-ly now we meet a-gain. } Here we stand, here we stand. Who at home has dared to stay? Who has loitered by the way?

sole

do

And who, for i-dle play, Do we miss from our band?

LESSON CXIV. — ROUND. POOR JOHNNY'S DEAD.

sole

Poor Johnny's dead; I hear his knell, Bim, bim, bim, bim, bome, bell;

do

Bim, bim, bim, bome, bell;

me

The bell doth toll! O, may his soul In heaven for-ev-er dwell.

ELEMENTS OF VOCAL MUSIC.

45

LESSON CXV.

The figures in the measures of Lesson CXV. indicate that so many measures will be beaten in silence, as *four* measures in the second, and *six* in the eighth measure.

LESSON CXVI. — NEAR THE LAKE, WHERE DROOPED THE WILLOW.

Key of B flat, signature two flats.

1. Near the lake, √ where drooped the wil - low, Long time a - go, Where the rock threw back the bil - low, Brighter than snow,
Dwelt a maid √ be - loved and cherished By high and low; But with au - tumn's leaf √ she per - ished, Long time a - go.

2. Rock, √ and tree, √ and flow - ing wa - ter, Long time a - go, Bird, and bee, √ and blos - som √ taught her Love's spell to know.
While to my fond words √ she lis - tened, Mur - mur - ing low, Ten - der - ly her dove eyes glistened, Long time a - go.

3. Min - gled were our hearts √ for - ev - er, Long time a - go; Can I now for - get her? √ Nev - er! No, lost one, no.
To her grave √ these tears are giv - en, Ev - er to flow; She's the star √ I missed from heav - en, Long time a - go.

From Lesson CXVI. to Lesson CXX., sing each part separately, then in parts.

ELEMENTS OF VOCAL MUSIC.

LESSON CXVII.—BRUCE'S ADDRESS.

do

1. Scots, wha hae wi' Wallace bled, Scots, wham Bruce has often led, Welcome to your go-ry bed, Or to vic-to-ry! Now's the day, and now's the hour!

me

2. Wha will be a traitor knave? Wha will fill a coward's grave? Wha sae base as be a slave? Let him turn and flee! Wha for Scotland's king and law

sole

3. By oppressions, woes, and pains, By your sons in servile chains, We will drain our dearest veins, But they shall be free! Lay the proud u-surp-ers low;

do

LESSON CXVIII.—ROUND.

See the front of bat-tle lower! See approach proud Edward's power! Chains and sla-ver-y!

Freedom's sword will strongly draw, Freeman stand, or freeman fa'? Let him fol-low me!

Tyrants fall in ev-ery foe, Lib-er-ty's in ev-ery blow; Let us do, or die.

sole

Scotland's burning, Scotland's burning;

Look out! Look out!

Fire! Fire! Fire! Fire!

Cast on wa-ter, Cast on wa-ter.

ELEMENTS OF VOCAL MUSIC.

47

LESSON CXIX.—THE TIME TO WALK.

do

1. Walk! walk! walk at morn, While the dewdrops weep; Walk! walk! walk at morn, While the dewdrops weep; ||: While the birds on ev - ery tree

do

2. Walk! walk! walk at noon, Where the breezes blow; Walk! walk! walk at noon, Where the breezes blow; ||: When through forests' deepest shade

do

3. Walk! walk! walk at eve, When the sun sets clear; Walk! walk! walk at eve, When the sun sets clear; ||: When all sounds, to mu - sic beat,

do

Tuneful mat - ins keep. :||

Rippling waters flow. :|| La, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la.

Sweetly meet the ear. Yes, yes, yes. :||

LESSON CXX.—'TIS DAWN! THE LARK IS SINGING

FINE.

D. C.

do

me

'Tis dawn! the lark is sing-ing, Sweet chor-is-ter of morn;}
And in yon dell are ring-ing Soft notes from ev-ery thorn.} 'Tis eve! and to the sky The lark doth sound his hymn;
And joy-ous mel-o-dy..... Breaks from yon val-ley dim.

sole

do

At the end of the second strain, sing the small notes for all but the second line.

LESSON CXXI.—THEY ARE GONE, ALL GONE, FROM THE MOUNTAIN HOME.

Key of E flat, signature three flats.

me

1. They are gone, all gone, from the moun-tain home, Where the wild bees hum and the bright birds roam, Where the heath flowers wave 'neath the

do

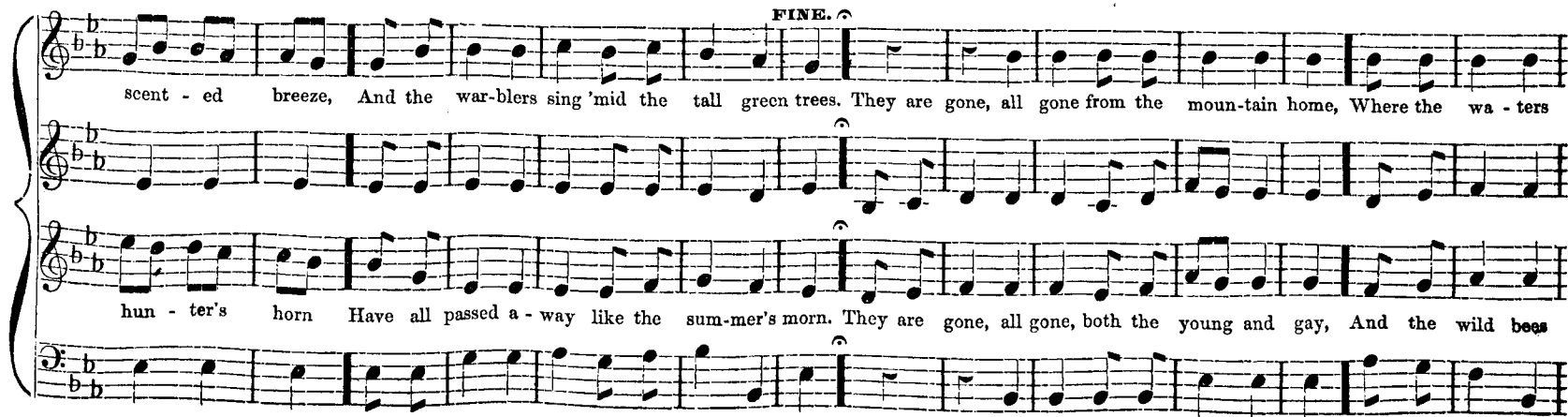
do

2. They are gone, all gone, from the moun-tain home, And their songs not heard o'er the hills to roam, And the echo-ing notes of the

do

From Lesson CXXI. to Lesson CXXIII., sing each part separately, then in parts.

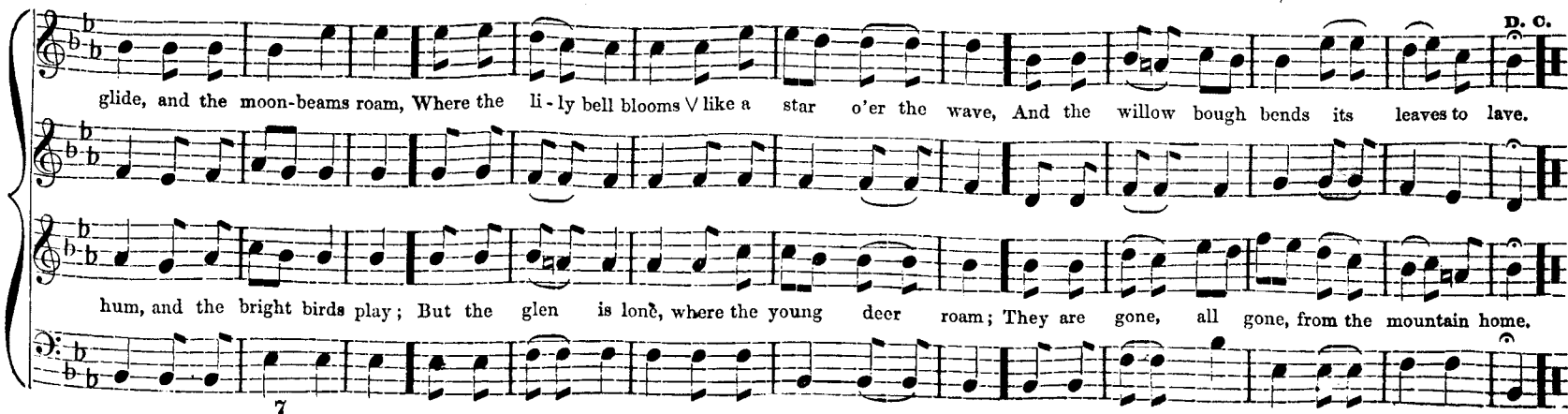
FINE. 



scent - ed breeze, And the war-blers sing 'mid the tall green trees. They are gone, all gone from the moun-tain home, Where the wa - ters

hun - ter's horn Have all passed a - way like the sum-mer's morn. They are gone, all gone, both the young and gay, And the wild bees

D. C. 



glide, and the moon-beams roam, Where the li-ly bell blooms like a star o'er the wave, And the willow bough bends its leaves to lave.

hum, and the bright birds play; But the glen is lone, where the young deer roam; They are gone, all gone, from the mountain home.

7

LESSON CXXII.—KATE O'SHANE.

me

sole

The cold winds of autumn Wail mournfully here; The leaves round us fall-ing Are fad-ed and sere; } { O Den-nis, dear, come back to me;
But chill though the winds be, And threat'ning the storm, My heart, full of fond-ness, Beats kind-ly and warm. } { Re-turn; O, nev-er part a-gain

do

do

LESSON CXXIII.—SISTER, WEEP NO MORE.

Omit 2d time.

I count the hours away from thee; From thy own darling, Kate O'Shane.

1. Sis-ter, wherefore weepest thou? Weepest thou? weepest thou?

2. Sis-ter, I shall soon re-turn, Soon re-turn, soon re-turn;

sole

do

me

do

§ FINE. Ritard. §

Sis - ter, wherefore weep-est thou? Weepst thou so sore? Sis - ter, does our part - ing grieve thee? Weep'st thou that I - go and leave thee?

Sis - ter, wherefore weep-est thou? Sis - ter, weep no more?

Sis - ter, I shall soon re-turn; Grieve not thou so sore. While at dis - tance from thee part - ed, I will ev - er prove true-heart-ed:

Sis - ter dear, then weep not now; Sis - ter, weep no more.

Key of A flat, signature four flats.

LESSON CXXIV. — KATHLEEN O'MORE.

Ritard.

me
1. My love, still I think that I see her once more; But alas! she has left me her loss to deplore; My own little Kathleen, my poor little Kathleen, my Kathleen O'More.

sole
2. Her hair glossy black, and her eyes a dark blue; Her color still changing, her smiles ever new; So pretty was Kathleen, my sweet little Kathleen, my Kathleen O'More.

sole
do

In Lessons CXXIV. and CXXV., sing each part separately, then in parts,

ELEMENTS OF VOCAL MUSIC.

LESSON CXXV.—WHAT MUST IT BE TO BE THERE?

do

1. We speak, we speak of the realms of the blest, Of that country so bright and so fair, And oft are its glories confessed, confessed, But what must it be to be there?

me

2. Then let us, let us, 'midst pleasures and woe, For heaven our spirits prepare, And shortly we also shall know, shall know, And feel what it is to be there.

sole

do

LESSON CXXVI.—ROW GENTLY HERE.

sole

1. Row gen - tly here, my gon - do - lier; So soft - ly wake the tide That not an ear on earth may hear But hers to whom we glide. } Had heaven but tongues to speak, as well As star - ry eyes to see, O, think what tales 'twould have to tell Of wand'ring youths like me!

do

me

2. Now rest thee here, my gon - do - lier; Hush, hush—for up I go To climb yon light pi - az - za's height, While thou keep'st watch below. } O, did we take for heaven a - bove But half such pains as we Take, day and night, for wo - man's love, What an - gels we should be!

do

Use the pause only for the last lines.

LESSON CXXVII.—BONNIE DOON.

me
1. Ye banks and braes o' bonnie Doon, How can ye bloom sae fresh and fair? How can ye chant, ye lit - tle birds, And I sae wea - ry, fu' o' care?

sole
2. Oft have I roved by bon - nie Doon, To see the rose and woodbine twine, And ilka bird sung o' its luvie, And fond - ly sae did I o' mine.

do

Thou'lt break my heart, thou warbling bird, That wantons through the flowering thorn, Thou minds me o' de-part - ed joys, De - part - ed nev - er to return.

Wi' lightsome heart I pu'd a rose, Fu' sweet up - on its thorn - y tree; But my fause luvie stole my rose, But ah! he left the thorn wi' me.

LESSON CXXVIII.—BLUE-EYED MARY.

1. "Come, tell me, blue-eyed stranger, Say, whither dost thou roam, O'er this wide world a ranger? Hast thou no friends nor home?" They called me blue-eyed

2. "Come here; I'll buy thy flowers, And ease thy hapless lot; Still wet with morning showers, I'll buy 'forget-me-not.'" Kind sir, then take those

Mary When friends and fortune smiled; But ah, how fortunes vary! I now am sorrow's child.

posics; They're fading like my youth; But never, like these.....ro - ses, shall wither Mary's truth.

ELEMENTS OF VOCAL MUSIC.

55

LESSON CXXIX.—SERENADE.

do

On tree and shrub

me-

1. Hark! soft-ly hark! be - lov - ed, hark! The night - in - gale is sweetly sing - - ing; On tree..... and shrub the
 2. List! soft-ly list! be - lov - ed, list! Thou slum - b'rest soft in ro - sy bow - - ers; But spring.... must lose its
 3. Now, near I call, I call thee; come! My lute for thee I touch, and, kneel - - ing, My song,..... up - on the

sole

do

On tree and shrub

the flowers are springing,

flowers.. are springing, Ere yet they fall, their o - dors fling-ing. Hark! hark! hark! hark!
 bloom - ing flow - ers, The gra - ces fly with fly - ing hours... List! list! list! list!
 still.... night stealing, Shall fill thy soul with gentlest feel - ing. Come! come! come! come!

the flowers are springing, Ere yet, ere yet they fall,

LESSON CXXX.—LIFE LET US CHERISH.

FINE.

sole

do

Life let us cher-ish, While yet the ta-per glows, And the fresh flower-et Pluck ere it close.

me

do

D. C.

Why are we fond of toil and care? }
Why choose the ran-king thorn to wear? } And heed-less by the lil-y stray, Which blos-soms on the spray?

LESSON CXXXI.—THE ROSE THAT ALL ARE PRAISING.

sole

1. The rose that all are praising Is not the rose for me; Too many eyes are gazing Up - on the cost-ly tree; But there's a rose in yonder glen

do

2. The gem a king might covet Is not the gem for me; From darkness who would move it, Save that the world might see? But I've a gem that shuns display,

me

3. Gay birds in cages pining Are not the birds for me; Their plumes so brightly shining I care not for to see; But I've a bird that gay-ly sings;

do

That shuns the gaze of other men, For me its blossoms raising; O, that's the rose for me, O, that's the rose for me, O, that's the rose for me.

And next my heart worn every day, So dearly do I love it; O, that's the gem for me, O, that's the gem for me, O, that's the gem for me.

Though free to rove, she folds her wings, For me her flight resigning; O, that's the bird for me, O, that's the bird for me, O, that's the bird for me.

8

ELEMENTS OF VOCAL MUSIC.

LESSON CXXXII.—ARABY'S DAUGHTER.

do

me

Fare - well, fare-well to thee, Ar - a - by's daughter! Thus warbled a Pe - ri, be-neath the dark sea; }
 No pearl ev - er lay, un-der O-man's green water, More pure in its shell than thy spir-it in thee. } O, fair as the sea flow-er close to thee growing,

sole

do

Instrument.

How light was thy heart till love's witchery came, Like the wind of the south o'er a summer lute blowing, And hushed all its mu-sic and with-ered its frame!

Voice.

Detailed description: This is a musical score for a piece titled 'Araby's Daughter'. It is in 2/4 time and B-flat major. The score is divided into two systems. The first system contains the vocal melody (labeled 'me') and the piano accompaniment (labeled 'sole' and 'do'). The vocal melody includes the lyrics: 'Fare - well, fare-well to thee, Ar - a - by's daughter! Thus warbled a Pe - ri, be-neath the dark sea; } No pearl ev - er lay, un-der O-man's green water, More pure in its shell than thy spir-it in thee. } O, fair as the sea flow-er close to thee growing,'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex pattern in the left hand. The second system continues the vocal melody and piano accompaniment. The vocal melody includes the lyrics: 'How light was thy heart till love's witchery came, Like the wind of the south o'er a summer lute blowing, And hushed all its mu-sic and with-ered its frame!'. The piano accompaniment continues with the same patterns. The score is written for a voice and piano.

LESSON CXXXIII.—BLISS IS HOV'RING, SMILING EVERY WHERE.

LESSON CXXXIV.—BLUE JUNIATA.*

do
me
sole
do

Bliss is hov'ring, smiling every where. { Hov'ring o'er the verdant mountain, }
Smiling in the glassy fountain, } Bliss is hov'ring, smiling every where.

sole
me
sole
do

Wild roved an Indian girl, Bright Alfarata,

* Published by permission of Mr. OLIVER DITSON.

Where sweep the waters of the blue Ju-ni - a - ta, Swift as an an - te-lope through the forest going; Loose were her jetty locks, in wavy tresses flowing.

NOTE.— We now take leave of the “elements, lessons, breathing marks,” &c.; and, trusting that the intelligent teacher will explain what the scholars do not understand, as is done in the common school reading classes, we launch into the “SINGING SCHOOL COMPANION.”

WINTER'S CRUEL REIGN IS OVER.

CALL.

p **Vivace.** *Cres.* *f* *f*

1. Win - ter's cru - el reign is o - ver; Vernal airs blow soft a - gain; }
 Blackbird, sky-lark, thrush, and plover Join and swell this mer - ry strain. }

Tral la la la la la la la la la la

2. Mes - sen - gers of spring are fly - ing, Far from regions o - ver sea; }
 Voice to voice, its welcome cry - ing, Raise the song of tune - ful glee. }

Sing the small notes for the repeat.

la la la la la la. Tral la la la la la la la la la la la la la la.

Tral Tral Tral

COME, REST IN THIS BOSOM.

61

§

FINE.

§

1. Come, rest in this bosom, my own stricken deer ! Though the herd have fled from thee, thy home is still here ; Here still is the smile that no cloud can o'ercast,
And the heart and the hand all thine own to the last.

2. O, what was love made for, if 'tis not the same Through joy and through torment, through glory and shame ? I know not, I ask not, if guilt 's in thy heart ;
I but know that I love thee, what-ev-er thou art.

3. Thou hast called me thine angel in moments of bliss, — Still thy an - gel I'll be, 'mid the hor-rors of this, Through the furnace, unshrinking, thy steps to pursue,
And shield thee, and save thee, or per-ish there too.

THE SUNSHINE OF THE HEART.

Omit 2d and 3d time.

FINE.

D. C.

The sunshine of the heart be mine, Which beams a charm around ;
Where'er it sheds its ray divine.....Is all enchanted ground ; } No fiend of care may enter there, Though fate employ her art ;
Her darkest powers all bow to thine,.....Bright sunshine of the heart.

MOUNTAIN SONG.

mf Andantino.

1. When, up the mountain climbing, I sing this merry strain, La la la la la la la la la la la la la la la. } When on the summit standing,
The echoes catch my music, And send it back a-gain. La la la la la la la la la la la la la la la.

2. When lightning, hail, and thunder, Loud hissing, flash and roar, La la..... la..... la..... la. } But when the sun is sinking,
I stand above its threat'ning, And sing above its roar. La la..... la..... la..... la.

High 'mid the cloudless blue, I raise my voice right mer-ri-ly, And hail the world below. La la la la la la la la la la la la la la la.

And shades are dark and long, I call my sheep from wandering, And lead them home with song. La la..... la..... la..... la.

Use the hold only at the close.

BEGONE, DULL CARE.

63

1. Be - gone, dull care, I prith - ee be - gone from me; Be - gone, dull care; Thou and I shall nev - er a - gree.

2. Too much care Will make a young man gray; And too much care Will turn an old man to clay:

This musical system consists of four staves. The top staff is the vocal melody in G major (one sharp) and 2/4 time. The bottom three staves form a piano accompaniment, with the right hand on the second and third staves and the left hand on the fourth staff. The melody is simple and catchy, with lyrics written below the notes.

Long time hast thou been tar-ry-ing here, And fain thou wouldst me kill; But in faith, dull..... care,.... Thou never shalt have thy will.

My wife shall dance, and I will sing, So mer-ri-ly pass the day; For I hold it one of the wisest things To drive dull care a - way.

This musical system continues the song with four staves. It maintains the same key and time signature as the first system. The lyrics are written below the vocal staff, with some words spanning across measures. The piano accompaniment provides a steady harmonic support for the melody.

THE CUCKOO.

J GERSBACH.

Moderato.

Who sings in the sha-dy thicket near? Cuckoo! And hark! how ech-o answers clear, Cuckoo! The

two short notes are scarcely heard, When ech-o quick-ly mocks the bird, Cuckoo! Cuckoo! Cuc-

two short notes are scarcely heard, When ech-o quick-ly mocks the bird, Cuckoo! Cuckoo! Cuckoo!

Cuckoo! O, tell me now the songster's name, Cuc-

THE CUCKOO. CONTINUED.

65

First system of the musical score. It consists of four staves. The top staff is a vocal line with lyrics: "koo! Bird of beau - ty, bird of fame, Cuckoo!". The second staff is a piano accompaniment for the right hand, starting with a *pp* (pianissimo) dynamic and a *p* (piano) dynamic. The third staff is a vocal line with lyrics: "Cuckoo! Cuckoo! We hear them sing, and catch the tone, Then turn and sing it, sing it as our own; Cuc-". The fourth staff is a piano accompaniment for the left hand, starting with a *p* (piano) dynamic. The key signature is one flat (B-flat).

Second system of the musical score. It consists of four staves. The top staff is a vocal line with lyrics: "Cuckoo! Cuckoo! O, tell me now the songster's name, O, tell me, tell me, the song - ster's". The second staff is a piano accompaniment for the right hand, starting with a *pp* (pianissimo) dynamic and a *p* (piano) dynamic. The third staff is a vocal line with lyrics: "koo! Cuckoo! O, tell me now the songster's name, O, tell me, tell me the song - ster's". The fourth staff is a piano accompaniment for the left hand, starting with a *p* (piano) dynamic. The key signature is one flat (B-flat).

THE CUCKOO. CONCLUDED.

AULD LANG SYNE.

name. Cuckoo! O, tell me now the songster's name.... Cuc - koo!.... Cuckoo!

name, Cuckoo! Cuckoo! Cuc - koo!.... Cuc - koo!....

name, Cuckoo! Cuckoo! Cuc - koo!.... Cuc - koo!....

name, Cuckoo! O, tell me now the songster's name.....

1. Should auld acquaintance be for-got,

2. We twa ha'e run a - bout the braes,

And never brought to mind, Should auld acquaintance be for-got, And days o' lang syne? For auld lang syne, my dear, For auld lang syne, We'll tak' a cup o' kindness yet, For auld lang syne.

And pu'd the gow-ans fine; But we've wandered mony a wea - ry foot, Sin' auld lang syne. For auld lang syne, my dear, For auld lang syne, We'll tak' a cup o' kindness yet, For auld lang syne.

HOW LOVELY ARE THE WOODS.*

67

f Allegretto. *p* *Cres.* *f* *p* *Cres.*

1. How love-ly are the woods! The ver-dant, ver-dant woods! When sweet-ly the birds are all singing, When thanks for the morning are

2. O, how I love the woods! The ver-dant, ver-dant woods! Where light-swinging branches are twinkling With dew-drops that soft-ly are

3. Come with me to the woods! The ver-dant, ver-dant woods! Call ech-o, who dwells by the mountain, To an-swer your voice from the

ff *p* *ff* *pp*

ring-ing, Around in the verdant woods, The verdant, verdant woods. Tral-la, tral-la, tral-la,..... tral-la....

sprinkling The leaves of the verdant woods, The verdant, verdant woods. Tral-la, tral-la, tral-la,..... tral-la....

fountain That springs in the verdant woods, The verdant, verdant woods. Tral-la, tral-la, tral-la,..... tral-la....

* Sing the first two lines as a treble solo; repeat in chorus.

THOU REIGN'ST IN THIS BOSOM.

Omit 2d time.

1. Thou, thou reign'st in this bosom, There, there hast thou thy throne;
Thou, thou know'st that I love thee,.....Am I not fond-ly thine own? } { Yes, yes, yes, yes,
Yes, yes, yes, yes,

2. Then, then, e'en as I love thee, Say, say, wilt thou love me?
Thoughts, thoughts, ten-der and true, love,.....Say, wilt thou cher-ish for me? } { Yes, yes, yes, yes,
Yes, yes, yes, yes,

LUTZOW'S WILD HUNT.

VON WEBER.

Am I not fond-ly thine own?
Am I not fond-ly thine own?

1. From yon-der dark for-est what horsemen advance? What sounds from the rocks are re-bound-ing?

2. Why roars in yon val-ley the dead-ly fight? What glit-ter-ing swords are clash-ing!

3. 'Tis our hunt! the proud ty-rant and das-tard-ly slave Be-fore our hunt-ers are fly-ing;

Say, wilt thou cherish for me?
Say, wilt thou cherish for me?

LUTZOW'S WILD HUNT. CONCLUDED.

69

The sun-beams are gleam-ing on sword and on lance, And loud the shrill trum-pet is sound-ing, And loud the shrill trum-pet is sound-ing;

Our true-heart-ed ri-ders main - tain the right, And the torch of free-dom is flash - ing, And the torch of free-dom is flash-ing;

And weep not for us, if our coun-try we save, Al- though we have saved it dy - ing, Al- though we have saved it dy - ing.

And if you ask what you there be - hold, 'Tis the 'Tis the hunt of Lut - zow, the free and the bold.

And if you ask what you there be - hold, 'Tis the 'Tis the hunt of Lut - zow, the free and the bold.

From age to age, it shall still be told, 'Twas the 'Twas the hunt of Lut - zow, the free and the bold.

hunt, the hunt Use the hold only at the close.

THE MOTHER'S FAREWELL.

FROM NORMA.

FINE.

1. Fare thee well! what though I leave thee, A mother's prayers will still be thine; And to hear of thy heart's gladness Will be balm and joy to mine.
All, save love, shall be for-got-ten In thy mother's part-ing lay.

2. As I watched thy in-fant slum - bers, My tears of joy I strove to hide; While to think up-on the fu-ture Filled the mother's heart with pride.
Yet the hope within me whispers, We shall meet no more to part.

WE ARE ALL NODDIN.

Andante. *Dim. pp* *f*

Memory in my brain... is crowding Many thoughts now passed a - way;....

'Tis the first time we.... have parted, And a grief is on my heart,....

Instrument.

1. We are all noddin, nid, nid, noddin, We are all
For we're all noddin, nid, nid, noddin, We are all

2. We are all noddin, nid, nid, noddin, We are all
Singing all noddin, nid, nid, noddin, Singing all

WE ARE ALL NODDIN. CONCLUDED.

71

Dim. Ritard. FINE. *f* A Tempo.

D. C.

noddin, and dropping off to sleep. || To keep us a - wake we have all done our best, But we're wea - ry and hea - vy; so home to our rest;

noddin, and dropping off to sleep. || The hour it is late; we'll no lon-ger de - lay, But we'll take our hats and bonnets, and quick - ly a - way,

CALL JOHN.

John!

John!

John! John! JOHN!

John!

John! John!

John! John! JOHN!

John!

John! John! John!

John! John! JOHN!

Solo. *p*

Call John!

He don't hear.

Now call loud!

John! John! JOHN!

What d'ye want?

BLOW! BLOW! BLOW!

F. SCHMIDT.

Allegro. f

1. Blow! blow! blow! How the winds do blow! Shake! shake! shake! How the case-ments shake! Roar! roar! roar! How the tem-pest roars!

2. Sing! sing! sing! While the winds do blow; Sing! sing! sing! While the casements shake; Sing! sing! sing! While the tem-pest wars;

This musical system consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 2/4. The tempo and dynamics are marked 'Allegro. f'. The lyrics are written below the vocal staves, with two different verses provided.

Cres. Cres. p ff.

Shut the doors and bar them, Shut the doors and bar them: || Let the fire blaze clear and strong, Then join and sing a song, || join and sing a song.

Friend and friend are meeting, Friend and friend are greeting: || Let the tem-pest roar and ring; But we will gay-ly sing, || we will gay-ly sing.

Use the holds only at the close.

This musical system continues the piece with four staves. It includes dynamic markings: 'Cres.' (Crescendo), 'p' (piano), and 'ff.' (fortissimo). The lyrics continue with two verses, each ending with a double bar line and repeat sign. A note at the bottom instructs the performer to 'Use the holds only at the close.' The system concludes with a final chord.

THE WILD ROSE.

M. HAUPTMANN.

73

Allegretto.

1. Once I saw a sweet-brier rose, All so fresh-ly blooming, Bathed with dew, and blushing fair, }
 Gen-tly waved by balm-y air, } All the air per-fum-ing.

2. "Rose," said I, "thou shalt be mine, All so fresh-ly blooming!" Rose re-plied, "Nay, let me go, }
 Or thy blood shall free-ly flow } For thy rash pre-sum-ing.

Sweet rose! wild rose! and blush-ing fair, }
 by balm-y air, } All the air per-fum-ing, per-fum-ing.

wild rose! Bathed with dew, and blush-ing fair, }
 Gen-tly waved by balm-y air, } All the air per-fum-ing.

Sweet rose! wild rose! All the air per-fum-ing, per-fum-ing.

JEANNETTE AND JEANNOT.

CHARLES W. GLOVER.

1. You are go-ing far a - way, far a-way from poor Jeannette, And there's no one left to love me now, and you, too, may for - get ; But my heart will be with

2. Or when glo-ry leads the way, you'll be mad-ly rush-ing on, Nev-er think-ing, if they kill you, that my hap-pi-ness is gone ; If you win the day, per-

Ritard.**A Tempo.**

you, wher - ev - er you may go ; Can you look me in the face and say the same, Jean-not ? When you wear the jack-et red, and the beau-ti - ful cock-ade,

haps a gen - er - al you'll be ; Though I'm proud to think of that, what will become of me ? O, if I were queen of France, or, still bet-ter, pope of Rome,

O, I fear you will for - get... all the prom - i - ses you've made. With the gun up - on your shoul - der, and the bay-onet by your side,

I would have no fight-ing men a-broad, no weep-ing maids at home; All the world should be at peace; or, if kings must show their might,

This musical system consists of four staves. The first two staves are for the vocal parts, with lyrics written below them. The last two staves are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The music is written in a standard musical notation style with various note values and rests.

You'll be tak - ing some proud la - dy, and be mak-ing her your bride; You'll be tak - ing some proud la - dy, and be mak-ing her your bride.

Why, let them who make the quar - rels be the on - ly men who fight; Yes, let them who make the quar - rels be the on - ly men who fight.

This musical system also consists of four staves, following the same layout as the first system. It continues the melody and accompaniment, with lyrics provided for the vocal parts. The musical notation includes various note values, rests, and bar lines.

I'M WEARING AWA', JEAN.

Slow and sad.

Ritard.

I'm wear - ing a - wa', Jean, Like snow wreaths in thaw, Jean; I'm wear - ing a - wa' To the land o' the leal.

The first system of the musical score consists of four staves. The top staff is a single melodic line in G major (one flat) and 2/4 time, marked 'Slow and sad.' and ending with a 'Ritard.' instruction. The bottom three staves are a piano accompaniment in the same key and time, featuring a steady eighth-note bass line and a more active treble line with chords and eighth notes. The lyrics are written below the piano accompaniment.

There's nae sor - row there, Jean, There's nae cold nor care, Jean; The day is aye fair In the land o' the leal.

The second system of the musical score also consists of four staves. It continues the melody and piano accompaniment from the first system. The piano part features a consistent rhythmic pattern of eighth notes in the bass and chords in the treble. The lyrics are written below the piano accompaniment.

COMIN' THRO' THE RYE.

77

Lively.

1. If a bod - y meet a bod - y, Com-in' thro' the rye, If a bod - y kiss a bod - y, Need a bod - y cry?

2. If a bod - y meet a bod - y, Com-in' frae the town, If a bod - y greet a bod - y, Need a bod - y frown?

3. Among the train there is a swain I dear - ly lo'e my - sel'; But what's his name, or where's his hame, I din - na choose to tell.

Ev' - ry las - sie has her lad - die; Nane, they say, ha'e I; Yet a' the lads they smile at me, When com-in' thro' the rye.

There once was a gal-lant knight, Ho! mer-ri-ly, ho! He sung to a la-dy bright, O! la-dy love, O!
I bring thee a gold-en chain; 'Tis a sign you know; I will ev-er your slave re-main, O! la-dy love, O!

Fal, lah, la, Fal, lal, la,
Fal, lal, la, Fal, lal, la, O! la - dy love, O! Then soft - ly the maid did sing, Nothing of chains I know;
Fal, lal, la, Fal, lal, la,
Fal, lal, la, Fal, lal, la,

THE CHAIN AND THE RING. CONCLUDED.

79

mf *pp* *pp* *Ad Lib.*

Fal, lal, la, Fal, lal, la, Fal, lal, la, Fal, lal, la,

I rather would have a ring, Be-cause it won't let you go. Fal, lal, la, Fal, lal, la, Be-cause it won't let you go.

Fal, lal, la, Fal, lal, la, Fal, lal, la, Fal, lal, la,

Fal, lal, la, Fal, lal, la,

SPRING'S DELIGHTS ARE NOW RETURNING.

MÜLLER.

Andante. mf *p* *f* *p*

re - turn - ing; *X is a double sharp.* *f* And within

Spring's delights are now re - turn - ing; Blooming flowers fill the vale; And with - in *Dim.* *f* her leaf - y bow - ers Plaintive sings the night-in-

re - turn - ing; *f* And within sings the night - in-

SPRING'S DELIGHTS ARE NOW RETURNING. CONTINUED.

First system of musical notation. It consists of four staves. The first staff is a treble clef with a key signature of two sharps (F# and C#). The second staff is a treble clef with a key signature of two sharps. The third staff is a treble clef with a key signature of two sharps. The fourth staff is a bass clef with a key signature of two sharps. The music is in 4/4 time. Dynamics include *f* (forte) and *p* (piano). The lyrics are: "And within - - - gale; And with - in her leaf - y bow - ers Plain-tive sings the night-in - gale, the night-in - gale. Come, then, quickly come, my - - - gale, the night-in-gale; And within".

f And within
f - - - gale; And with - in her leaf - y bow - ers Plain-tive sings the night-in - gale, the night-in - gale. Come, then, quickly come, my
f - - - gale, the night-in-gale; And within

Second system of musical notation. It consists of four staves. The first staff is a treble clef with a key signature of two sharps (F# and C#). The second staff is a treble clef with a key signature of two sharps. The third staff is a treble clef with a key signature of two sharps. The fourth staff is a bass clef with a key signature of two sharps. The music is in 4/4 time. Dynamics include *p* (piano), *f* (forte), and *Dim. p* (diminuendo piano). The lyrics are: "dear - est; Lose no time by say - ing no; Come, then, quickly come, my dear - est; dearest; Lose no time, no time by say - ing no; Come, then, quickly come, , come, my dear - est; Lose no time by say - ing dear - est; Lose no time by say - ing no; Come, then, quickly come, my dear - est; Come, then, quickly come,".

p dear - est; *f* Lose no time by say - ing no; *Dim. p* Come, then, quickly come, my dear - est;
 dearest; Lose no time, no time by say - ing no; Come, then, quickly come, , come, my dear - est; Lose no time by say - ing
 dear - est; Lose no time by say - ing no; Come, then, quickly come, my dear - est;
 Come, then, quickly come,

SPRING'S DELIGHTS ARE NOW RETURNING. CONCLUDED.

81

Cres. f *p* *Dolce.*

Let us now

no; To the woods so green, in - vit - ing, Let us now a May-ing go; Let us

To the woods so green, in - vit - ing,

Dolce. *Cres. f*

Let us now a May-ing go.

now a Maying go; To the woods so green, so green, in-vit-ing, Let us now a Maying go; Let.... us now a May-ing go.

a Maying go; Let us now..... a May - - - ing go;

Let us now a Maying go; To the woods so green, so green, in-vit-ing, Let us now a Maying go; Let us now a Maying go.

JOHN ANDERSON, MY JO.

Moderato.

1. John An - der - son, my Jo, John, When na - ture first be - gan To try her can - nie hand, John, Her mas - ter - work was man;
 2. John An - der - son, my Jo, John, Ye were my first con - ceit, And ye need nae think it strange, John, Tho' I ca' ye trim and neat;
 3. John An - der - son, my Jo, John, When we were first ac - quaint, Your locks were like the ra - ven, John, Your bon - nie brow was brent;
 4. John An - der - son, my Jo, John, We've seen our bairns' bairns; And yet, my dear John An - der - son, I'm hap - py in your arms;
 5. John An - der - son, my Jo, John, We've clamb the hill the-gither; And mony a can - ty day, John, We've had wi' ane - a - nither;

Jenny Lind sang this ending.

First ending. Second ending.

And you, a-mang them a', John, Sae trig frae tap to toe, Ye proved to be nae jour - ney - work, John An - der - son, my Jo. -son my Jo....
 Tho' some folk say you're auld, John, I nev - er think you so, For you're aye the same guid man to me, John An - der - son, my Jo. -son my Jo....
 But now your brow is bald, John; Your locks are like the snow; Yet blessings on your frost - y pow, John An - der - son, my Jo. -son my Jo....
 And sae are ye in mine, John; I'm sure ye'll ne'er say no, Tho' the days are gane that we hae seen, John An - der - son, my Jo. -son my Jo....
 Now we maun tot - ter down, John; But hand in hand we'll go, And sleep the - gith - er at the foot, John An - der - son, my Jo. -son my Jo....

HARK! THE HOLLOW WOOD SURROUNDING.

JOHN S. SMITH.

83

Allegretto.

Solo.

Solo.

Solo.

Hark! the hol - low wood sur-round-ing Ech - oes now the mer - ry horn; Hark! the hills and vales re-sound-ing Hail the fair and

While the wood and vales re - tir - ing,

cheer - ful morn; Swift-ly up the hills as - pir - ing, On we go with gay de - light,

While the wood and vales re - tir - ing,

HARK! THE HOLLOW WOOD SURROUNDING. CONTINUED.

Tutti. *Solo.*

Seem to van-ish, Seem to van-ish, Seem to van - ish from the sight. Hark! the hol-low wood sur-round-ing Ech - oes now the mer - ry horn;

Hark! the hol-low wood sur-round-ing

Seem to van-ish, Seem to van-ish, Seem to van - ish from the sight. Hark! the hol-low wood sur-round-ing Ech - oes now the mer - ry horn;

Tutti. *Tutti.*

Hark! the hills and vales re-sound-ing Hail the fair and cheer-ful morn. Urge we on the pleas-ing way,

Solo.

Bright the love - ly pros-pect view-ing,

HARK! THE HOLLOW WOOD SURROUNDING. CONCLUDED.

85

Tutti.

Health and hap - pi - ness pur - su - ing, While we roam, While we roam, While we roam at ear - ly day. Bright the love - ly pros-pect view - ing,

This musical system consists of four staves. The top staff is a single melodic line. The second and third staves are a piano accompaniment in treble clef, with the third staff featuring a more active bass line. The bottom staff is a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music is marked 'Tutti.' and includes the lyrics: 'Health and hap - pi - ness pur - su - ing, While we roam, While we roam, While we roam at ear - ly day. Bright the love - ly pros-pect view - ing,'.

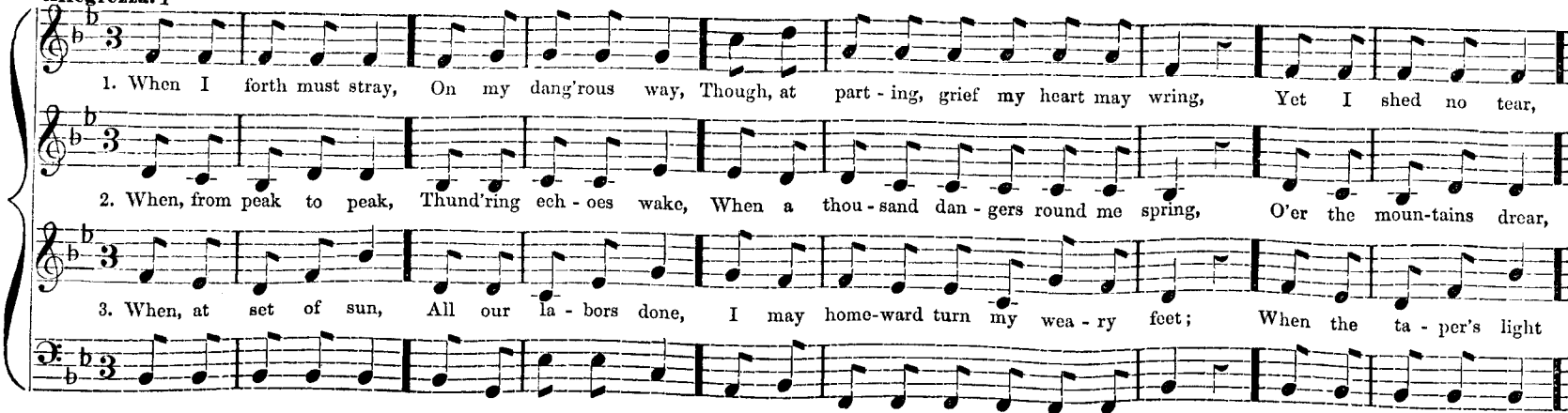
Tutti. *p*

Solo.

Urge we on the pleas-ing way, Health and hap - pi - ness pur - su - ing, While we roam at ear - ly day, While we roam at ear - ly day.

This musical system consists of four staves. The top staff is a single melodic line, marked 'Tutti.' and 'p'. The second staff is a solo melodic line, marked 'Solo.'. The third and fourth staves are a piano accompaniment in treble and bass clef respectively. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music is marked 'Tutti.' and 'p'. It includes the lyrics: 'Urge we on the pleas-ing way, Health and hap - pi - ness pur - su - ing, While we roam at ear - ly day, While we roam at ear - ly day.'.

THE MOUNTAIN GUIDE.

Allegrezza. p


1. When I forth must stray, On my dang'rous way, Though, at part-ing, grief my heart may wring, Yet I shed no tear,

2. When, from peak to peak, Thund'ring ech-oes wake, When a thou-sand dan-gers round me spring, O'er the moun-tains drear,

3. When, at set of sun, All our la-bors done, I may home-ward turn my wea-ry feet; When the ta-per's light



Speak no word of fear, But thus, ev-er gay-ly, do I sing, A.....

Sink-ing hearts to cheer, Still thus ev-er gay-ly do I sing, A.....

Gleams be-fore my sight, Loud I raise my voice sweet home to greet. La la la..... la

La la la la la la

THE MOUNTAIN GUIDE. CONCLUDED.

87

f

la la la la la a..... la la la la.... la.....

la..... la la..... la..... la la..... la la la la.....

la la la la la la la la la la la la la la la la

p *Cres.* *f*

la la la a..... la la la la.

la la la la la la la la la la la la la la la la a..... a.....

la la la la la la la la la la la la la la la la

WHEN THE EARTH IS HUSHED TO PEACE.

L. DE CALL

Andante. Cres. *fp* *p* Omit 2d time. Cres. *p*

When the earth is hushed to peace, Night its bus - tle quelling;
Then I seek the sa - cred place.....Where my love is dwelling; Yes, with step and feel - ing

Yes, with step and feel - ing

Yes, with step and feel - ing

p *p*

light, Haste I there to say "Good night!" Whisp'ring peace - ful, peace - - - ful sleep! Far be

light, Haste I there to say "Good night!" Whisp'ring peace - ful, peace - - - ful sleep! Far be

light, Haste I there to say "Good night!" Whisp'ring peace - ful, peace - ful

WHEN THE EARTH IS HUSHED TO PEACE. CONTINUED.

89

f

ev - 'ry sor - - row; O, may Heaven thy wel - fare keep, Till shall dawn the mor - row.

Far be ev - 'ry sor - - row; O, may Heaven thy wel - fare keep, Till shall dawn the mor - row.

ev - 'ry sor - - row; O, may Heaven thy wel - fare keep, Till shall dawn the mor - row.

sleep! O, may Heaven thy wel - fare keep,

p *p* *f*

Oft in dreams I think of thee; Ev - er true I've vowed to be; Oft in dreams I think of thee;

WHEN THE EARTH IS HUSHED TO PEACE. CONCLUDED.

pp *f*

Ev - er true I've vowed to be, Ev - er true I've vowed to be, Ev - er true I've vowed to be.

This musical score is for a piano piece. It consists of four staves. The first two staves are for the right hand, and the last two are for the left hand. The key signature is one flat (B-flat). The tempo is marked 'pp' (pianissimo) at the beginning and 'f' (forte) later. The lyrics are 'Ev - er true I've vowed to be, Ev - er true I've vowed to be, Ev - er true I've vowed to be.'

GOOD NIGHT.

SPOHR.

Andante.

1. Good night! good night! All our la - bor now is done; Daylight sweetly round is clos - ing, Bu - sy hands and heads re -

2. Now to rest! now to rest! Let the wea - ry eye - lids close! Sleep on ev - 'ry eye is ly - ing; Hark! the whip-poor-will is

3. Rest in peace! rest in peace! Till the morn - ing gay - ly breaks; Till the day, its cares re - new - ing, Calls us to be up and

This musical score is for a piano piece. It consists of four staves. The first two staves are for the right hand, and the last two are for the left hand. The key signature is one flat (B-flat) and the time signature is 3/4. The tempo is marked 'Andante.' The lyrics are divided into three stanzas. The first stanza is '1. Good night! good night! All our la - bor now is done; Daylight sweetly round is clos - ing, Bu - sy hands and heads re -'. The second stanza is '2. Now to rest! now to rest! Let the wea - ry eye - lids close! Sleep on ev - 'ry eye is ly - ing; Hark! the whip-poor-will is'. The third stanza is '3. Rest in peace! rest in peace! Till the morn - ing gay - ly breaks; Till the day, its cares re - new - ing, Calls us to be up and'.

GOOD NIGHT. CONCLUDED.

SWITZER'S SONG OF HOME. MOSCHELLES. 91

Cres.....

Dim.....

pos - ing, Till to-mor-row's ris-ing sun. Good night! good night!

cry - ing; All invites thee to re - pose. Good night! good night!

do - ing. Rest in peace — thy father wakes! Good night! good night!

1. Why, ah, why, my heart, this sad - ness? Why, 'mid

2. All that's dear to me is want - ing; Lone and

3. Give me those — I ask no oth - er, — Those that

scenes like these de-cline? Where all, tho' strange, is joy and glad - ness, Say, what wish can yet be thine?..... O, say, what wish can yet be thine?

cheerless here I roam; The stranger's joys, howe'er en-charm - ing, To me can nev-er be like home,..... To me can nev-er be like home.

bless the humble dome Where dwell my fa-ther and my moth - er; Give, O, give me back my home,..... My own, my dear loved na-tive home.

STARLIGHT IS STREAMING.

FROM SIEGE OF ROCHELLE

Andante. *pp**ppp*

Allegro.

1st time *pp*, 2d time *f*.

1. 'Tis night, 'tis night, 'tis night, 'tis night, 'tis night, 'tis night;

Starlight is streaming, Moonlight is beaming, Sweet birds are

2. 'Tis night, 'tis night, 'tis night, 'tis night, 'tis night, 'tis night;

Eyes brightly shining, Gay chaplets twining, Nev - er re -

f FINE. Quartet.Chorus. *f*

dreaming; Hail, si - lent night! Still gay - ly dan - cing, In moonlight glancing, Mu - sic, en - tran - cing, Calls to de - light.

pin - ing, Joy - ous and free. Night creeps a - round us, Dim shades have bound us; Still, as they found us, Hap - py we'll be.

OLD COLONY TIMES.

93

1. In good old col-o-ny times, When we were un-der the king, Three ro - guish chaps Fell in-to mis - haps,

2. The first, he was a miller; And the second, he was a weaver; And the third, he was A lit-tle tai - lor,

3. Now the mill - er, he stole corn; And the weav - er, he stole yarn; And the lit - tle tai - lor Stole broadcloth, for

4. The mill-er got drowned in his dam; And the weaver got hung in his yarn; And the sher - iff clapped his paw On the lit-tle tai - lor,

FINE.

Be - cause they could not sing, Be - cause they could not sing, Be - cause they could not sing.

Three ro - guish chaps to - geth - er, Three ro - guish chaps to - geth - er, Three ro - guish chaps to - geth - er.
To keep these three rogues warm, To keep these three rogues warm, To keep these three rogues warm.

With the broadcloth un - der his arm, With the broadcloth un - der his arm, With the broadcloth under his arm.

Use the holds only when returning from the sign.

HOW SWEET THE JOY, AT MORNING HOUR.

C. KREUTZER.

Allegretto.

1. How sweet the joy, at morn-ing hour, To climb the grassy moun - tain, How sweet the joy, at morn-ing hour, To climb the
the
bugle sound - ing,

2. How sweet to hear, in for - est shades, The mer - ry bu - gle sound - ing, How sweet to hear, in for - est shades, The mer - ry

grass-y moun - tain, When dew-drops gleam on ev - 'ry flower, When dew-drops gleam on ev - 'ry flower, And cool each sil - very

bu-gle sound - ing, And see, a - mid the op' - ning glades, And see, a - mid the op' - ning glades, The deer so light - ly

Cres.

And cool each silvery
The deer so lightly

HOW SWEET THE JOY, AT MORNING HOUR. CONCLUDED.

95

p

foun - tain, When dew-drops gleam on ev - 'ry flower, And cool each sil - very foun - tain, When dew-drops gleam on ev - 'ry flower,

bound - ing, And see, a - mid the opening glades, The deer so light - ly bound - ing, And see, a - mid the opening glades,

f *p* *f*

And cool each sil-very foun - tain, dew-drops gleam on every flower, And cool, And cool each sil-very foun-tain, And cool each sil-very foun - tain.

see, a - mid the opening glades, The deer, The deer so light-ly bound-ing,

p

The deer so light-ly bound - ing, When dew-drops gleam on ev - 'ry flower, And cool, And cool, And cool each sil-very foun-tain, The deer, The deer, The deer so light-ly bound-ing,

And see, a - mid the op' - ning glades, The deer so light-ly bound - ing.

O, COME, MAIDENS, COME.

Solo.

1. O, come, maid - ens, come o'er the blue roll - ing wave; The love - ly should still be the care of the brave.
 2. Wake the cho - rus of song, and our oars shall keep time, While our hearts gen - tly beat to the mu - si - cal chime.
 3. And when on life's o - cean we.... turn our slight prow, May the light-house of hope beam like this on us now.

1. Tran-ca - dil - lo, tran-ca - dil - lo, tran-ca - dil - lo, dil - lo, dil - lo, dil - lo, With moonlight and starlight we'll bound o'er the bil - low.
 Bright bil - low, gay bil - low, bright bil - low, bil - low, bil - low, bil - low, With, &c.

2. Tran-ca - dil - lo, &c. With oar-beat and heart-beat we'll bound o'er the bil - low.
 Bright bil - low, &c. With, &c.

3. Life's bil - low, frail bil - low, the bil - low, bil - low, bil - low, bil - low, With hope-light, the true light, we'll bound o'er life's bil - low.

THE NEVA BOATMAN'S SONG.

SOLO. 1st voice. **2d voice.**

1. Day - light fades, Even - ing shades O'er the si - lent wa - ters creep; Winds a - rise, And with sighs,
 2. Eve has passed, And shades at last Round the dark - 'ning wa - ters close; Yet one star Shines a - far,

Base voice.

Wake the stream from slum - bers deep; Swift o'er the Ne - va tides, Mark! how our ves - sel glides;
 Gild - ing ev - 'ry wave that flows. Soon shall the hand of night Hang up her cres - cent light,

Omit 2d time. Omit 1st time.

1. O'er the curled waves she rides, Scatt'ring pearl drops from her sides.....
 2.Mild, yet with splendor bright, Chas-ing ev - ry gloom from sight.

1. O'er the waves she rides, Scatt'ring pearl drops. 2. Mild, yet with splendor bright, Chas-ing ev - ry gloom.

1. O'er the curled waves she rides, Scatt'ring pearl drops from her sides. 2. Mild, yet with splendor bright, Chas-ing ev - ry gloom from sight.

Chorus, for both verses.

Bro - thers, row, Whilst the glow Of twi - light sheds a part - ing beam, Till our lay Fades a - way, And dies up - on the

Ne - va stream,..... the stream, up - on, up - on the Ne - va stream, Dies up - on the Ne - va stream, the Ne - va stream.

Ne - va stream, dies upon the Ne - va stream,.... on, up - on the Ne - va stream, Dies up - on the Ne - va stream, the Ne - va stream.

Ne - va stream, Dies up - on the Ne - va stream,.... Ne - va stream, Dies up - on the Ne - va stream, the Ne - va stream.

WHEN TIME WAS ENTWINING.

DR. CALLCOTT.

Treble. Andantino.

When time was en - twin - ing the gar - land of years, Which to crown my be - lov - ed was given,

p

Though some of the

Though some of the leaves might be sul - lied with tears, Yet the flowers were all gathered, the flowers were all gathered in

leaves might be sul - lied with tears,..... with tears, Yet the flowers were all gathered in heaven, in

Cres.

heaven,..... in heaven,... the flowers were all gath - ered in heaven. And long may this gar - land be sweet to the

heaven, in heaven,.....

heaven, were all gathered in heaven,... this gar - land to the

WHEN TIME WAS ENTWINING. CONCLUDED.

99

eye;.... May its ver-dure for-ev-er be new; May its ver-dure for-ev-er be new.

eye; May its ver-dure for-ev-er be new;..... be new;

True love shall en-rich it with many a sigh, True love.....

And pit-y shall nurse it with dew. Cres. True love shall en-rich it with

Dolce. 3 *Cres.* *Dim.*

And pit-y shall nurse it with dew, shall nurse it, shall nurse it, And pit-y shall nurse it with dew.

man-y a sigh, dew.....

HARK! 'TIS THE BELLS.

Allegro. p

FINE.
Omit 2d time. *f*

Hark! Hark! 'tis the bells; Hark! Hark! and how mer-ri-ly they ring!
Come, Come, let us join; Come, join in the har-mo-ny and.....sing. } I

Hark! 'tis the bells of the village church; how pleas-ant-ly They strike on the ear, and how mer-ri-ly they ring!
Come, let us join, and we'll im-i-tate their mel-o-dy; Let each take a part in the har-mo-ny and.....sing. } I

Hark! Hark! 'tis the bells; Hark! Hark! and how mer-ri-ly they ring!
Come, Come, let us join; Come, join in the har-mo-ny and.....sing. } I

p *f* *p* *f* *p* *f* **D. C.**

love a mer-ry peal of bells; Of hope and joy their mu-sic tells; When trav'ling homewards mer-ri-ly, They greet us ev-er cheer-i-ly.

THE PILGRIMS.

101

Pil-grims and wan-der-ers, Hith-er we come;

1st time. 2d time.

1. O - ver the moun-tain wave,	See where they come;	} Yet where..... the sound-ing gale Howls to the
Storm-cloud and win-try wind	Wel-come them.....home;	
2. Eng-land hath sun-ny dales;	Cheer-ful they bloom;	
3. Dim grew the heath-cr hills;	Sweet their per- - - fume;	} Yet through.... the wil-der-ness, Cheer-ful we
Firm beat their for-est path;	On-ward they trod;	
	Trust-ing in.....God.	Gray men..... and bloom-ing maids, High rose their

Pil-grims and wan-der-ers, Hith-er we come;

Where the free Dare to be,— This is our home, This is our home, This is our home.

sea, There their song Peals a - long, Deep-toned and free, Deep-toned and free, Deep-toned and..... free.

stray; Na-tive land, Na-tive land, Home far a-way, Home far a-way, Home far a-way.

song; Hear it sweep, Clear and deep, Ev-er a-long, Ev-er a-long, Ev-er a-long, Ev-er a-long.

Where the free Dare to be,— This is our home. This is our home, This is our home.

HAIL! SMILING MORN.

R. SPOFFORTH.

Allegro. f *P*

Hail! hail! smil - ing morn, smil - ing morn, that tips the hills with gold, that tips the hills with gold,

Hail!..... Whose
morn,.....

Detailed description: This is the first system of a musical score for piano. It consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one sharp (F#) and the time signature is 2/2. The first staff begins with the tempo and dynamic marking 'Allegro. f' and a fermata. The second staff begins with a piano marking 'P'. The lyrics are written below the staves, with some words spanning across staves. The system ends with a fermata on the final note of the top staff.

f

ope the gates of day,

Whose ro - sy fin - gers ope the gates of day,..... ope the gates, the gates of

ro - - sy fin - gers ope the gates of day,..... ope the gates, the gates of

Detailed description: This is the second system of the musical score. It continues from the first system with four staves. The tempo and dynamic marking 'Allegro. f' is repeated at the beginning of the system. The lyrics continue across the staves. The system ends with a fermata on the final note of the top staff.

HAIL! SMILING MORN. CONTINUED.

103

day, Hail! hail! hail! hail! Who the gay face of na - ture doth un - fold, Who the gay face of na - ture doth un -

day, Hail! hail! hail! hail! Who the gay face of na - ture doth un - fold,.....

Who the gay face of na - ture doth un -

fold, At whose bright pres - ence darkness flies a - way, flies a - way, flies a - way, dark -

..... At whose bright pres - ence darkness flies a - way, flies a - way,..... flies a - way,.....

fold, flies a - way, flies a - way.

HAIL! SMILING MORN. CONCLUDED.

f *2d time, hold.* *p*

ness flies a - way, dark - ness flies a - way, At whose bright presence dark - ness flies.....

This system contains the first four staves of music. The melody is in the upper right staff, with lyrics underneath. The piano accompaniment consists of three staves (treble, middle, and bass clefs). Dynamics include *f* (forte) and *p* (piano). A marking '2d time, hold.' appears above the melody. The key signature has one sharp (F#).

Cres. *f* *ff*

darkness flies a - way, darkness flies a - way, Hail!

a - way, flies a - way,..... Hail! hail! hail! hail! hail! hail! hail!

hail! hail!

darkness flies a - way, darkness flies a - way,

This system contains the second four staves of music. The melody continues with lyrics. The piano accompaniment features a crescendo marked 'Cres.' and fortissimo markings *f* and *ff*. The key signature remains one sharp (F#).

THE SUN'S GAY BEAM ON THE HILL TOP GLOWS.

VON WEBER.

105

Allegro. f

p

f

ff

la la la la la la la la la,

The sun's gay beam on the hill top glows;
The dew lies bright on the vale's re - pose,

la la la la la la la la la la la la,
la la, &c.

{ Be - fore the lark we leave our rest; } { We
De - light and joy now fill the breast; } { We

La la la la la la la la la la la la la,

la la la la la,

p

ff

Ad Lib.

wake to the early morning call; } { We list to the sound of the cheerful horn; } {
join in the chorus one and all; } { We come to the call of the early morn; } { We list to the sound of the cheerful horn; We come to the call of the early morn.

AWAKE! ÆOLIAN LYRE.

DANBY

Andante.

A - wake!..... a - wake!..... And give to rap-ture,

A - wake!..... a - wake! Æ - o - lian lyre,... a-wake! Æ - o - lian lyre,... a - wake!

A-wake! a - wake!.....

A - wake!..... Æ - o - lian lyre,..... a - wake,.. a - wake! And give to rap-ture,

give to rap-ture all thy trem-bling strings. From Hel - i - con's har - mo - nious springs,

And give to rap-ture all thy trem-bling strings. From Hel - i - con's har - mo - nious springs, har - mo-nious springs, har -

From Hel - i - con's har - mo - nious springs,.....

give to rap-ture all thy trem-bling strings. From Hel - i - con's har - mo - - nious springs, har-mo-nious, har -

mo-nious springs, A thousand rills their mazy progress take, A thousand rills their mazy progress take; The laughing flow'rs that round them blow

A thousand rills,.....

mo-nious springs, A thousand rills their mazy progress take,

This musical system consists of four staves. The first two staves are treble clef, and the last two are bass clef. The key signature is one sharp (F#). The music is a continuous melody with lyrics written below the staves. The lyrics are: 'mo-nious springs, A thousand rills their mazy progress take, A thousand rills their mazy progress take; The laughing flow'rs that round them blow'. There is a repeat sign at the end of the first line of music. Below the second line of music, there is a line of dots followed by 'A thousand rills,.....'. Below the third line of music, there is a line of dots followed by 'mo-nious springs, A thousand rills their mazy progress take,'.

Largo Sostenuto.

p *f*

Drink life and fragrance as they flow. Now the rich stream of mu - sic winds a - long, Deep, ma - jes - tic, smooth, and strong,

This musical system consists of four staves. The first two staves are treble clef, and the last two are bass clef. The key signature is one sharp (F#). The music is a continuous melody with lyrics written below the staves. The lyrics are: 'Drink life and fragrance as they flow. Now the rich stream of mu - sic winds a - long, Deep, ma - jes - tic, smooth, and strong,'. The tempo/mood is indicated as 'Largo Sostenuto.' above the first staff. The dynamics are indicated as 'p' (piano) and 'f' (forte) above the first staff. The music is a continuous melody with lyrics written below the staves. The lyrics are: 'Drink life and fragrance as they flow. Now the rich stream of mu - sic winds a - long, Deep, ma - jes - tic, smooth, and strong,'.

Spiritoso.

Through ver - dant vales, Now rolling down the steep a - main, headlong, im-pet-uous, see it pour,.....

and Ceres' golden reign. Now,..... now headlong, im-pet-uous, see it pour,.....

see it pour,.....

Through ver - dant vales, Now rolling down the steep a - main,..... see it pour,.....

ff see it pour, see it pour; *p* see it pour, see it pour; *Cres.* *f* *ff*

see it pour, see it pour; The rocks and nodding groves re-bel-low to the roar,..... re-

see it pour, see it pour;

- - - bel - low to the roar, to the roar, to the roar.

Hal-loo! Hal-loo! Hal-loo! HAL-LOO!

O LADY FAIR.

Tenor. Andante.

1. O lady fair, where art thou roaming? The sun has sunk; the night is coming.
2. Fair lady, rest till morning blushes; I'll strew for thee a bed of rushes.

Treble.

1. Stranger, I go o'er moor and mountain, To tell my beads at Agnes' fountain.
2. O stranger, when my beads I'm counting, I'll bless thy name at Agnes' fountain.

Tenor.

1. And who's the man with white locks flowing? O lady fair, where is he going?
2. Thou pilgrim, turn, and rest thy sorrow; Thou'lt go to Agnes' shrine to-morrow.

Bass.

1. A wand'ring pilgrim, weak, I falter, To tell my beads at Agnes' altar.
2. Good stranger, when my beads I'm telling, O, then I'll bless thy leafy dwelling.

Chorus.

1. Chill falls the rain; night winds are blowing; Dreary and dark's the way { you're going, we're

2. Strew thee, O, strew our bed with rushes; Here { you will rest till morning blushes, we

HARK! ABOVE US ON THE MOUNTAIN.

C. KREUTZER.

Andante. mf *p* *p* *f*

Hark! a - bove us on the mountain, Mournful tolls the funeral bell; While a shep - herd's boy so gay - ly Sings be - low us in the

While a shepherd's boy so gayly Sings be - low us in the

p *f* *pp*

dell, While a shep-herd's boy so gay - ly Sings be - low us in the dell. Now the train, the steep as - cend - ing,

dell, While a shepherd's boy so gay-ly Sings be - low us in the dell.

HARK! ABOVE US ON THE MOUNTAIN. CONTINUED.

111

f *pp* *pp*

Chant the cho - rus loud and clear; Hush'd the shepherd's song of gladness, As the sound comes o'er his ear. To their long and si - lent

This musical system consists of four staves. The top staff is a single melodic line in G major (one sharp) and 4/4 time, featuring a forte (*f*) dynamic followed by a piano (*pp*) section. The bottom three staves are a piano accompaniment, with the left hand in the bass clef and the right hand in the treble clef. The lyrics are written below the piano staves, aligned with the music.

p *p* *Cres.* *f* *f*

home, All in turn consigned must be; Youthful shepherd! youthful shepherd! Soon that bell shall toll for thee, Soon that bell shall toll for thee,

This musical system also consists of four staves. The top staff continues the melodic line, with dynamics ranging from piano (*p*) to crescendo (*Cres.*) and forte (*f*). The piano accompaniment continues on the bottom three staves. The lyrics are written below the piano staves, aligned with the music.

HARK! ABOVE US ON THE MOUNTAIN. CONCLUDED.

p *f* *f* *Dim.* *p* *pp*

Soon that bell shall toll for thee, Youthful shepherd! youthful shepherd! Soon that bell shall toll for thee, for thee, for thee.

toll for thee, toll for thee.

This musical score is for a piano piece. It features four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The key signature has one flat (B-flat). The tempo and dynamics are indicated by markings above the staves: *p* (piano), *f* (forte), *Dim.* (diminuendo), *p*, and *pp* (pianissimo). The melody is primarily in the right hand, with the left hand providing harmonic support. The lyrics are written below the right-hand staves, with some words appearing below the left-hand staves as well.

WHILE THE LARK'S GAY SONG IS SOUNDING.

EISENHOFER.

Allegro. p *f* *FINE. p* *Omit 2d time. f*

While the lark's gay song is sounding, Swiftly a - way to the woods we'll go; Singing, laughing, shouting, bounding, Thro' the vales the ech - oes flow.

This musical score is for a piano piece. It features four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The key signature has one flat (B-flat) and the time signature is 2/2. The tempo is marked *Allegro. p*. The score includes dynamic markings *f* (forte), *FINE. p* (piano), and *Omit 2d time. f* (piano). The melody is in the right hand, and the left hand provides a steady accompaniment. The lyrics are written below the right-hand staves.

WHILE THE LARK'S GAY SONG IS SOUNDING. CONCLUDED.

113

pp *f*

La la la la la la la la la la, Hurrah! hurrah! The weath-er is good; Hurrah! hurrah! A - way to the wood.

This musical system consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat). It begins with a piano (*pp*) dynamic and a forte (*f*) dynamic. The second staff is a treble clef with a key signature of one flat, containing the vocal melody with lyrics. The third staff is a treble clef with a key signature of one flat, containing a piano accompaniment. The fourth staff is a bass clef with a key signature of one flat, containing a piano accompaniment. The music is in 2/4 time and features various musical notations including notes, rests, and dynamic markings.

pp *f* *p* D. C.

La la la la la la la la la, So round and round, with mer - ry glee, Trip it light-ly, Trip it light - ly, As we frisk o'er the lea.

This musical system consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat). It begins with a piano (*pp*) dynamic, followed by a forte (*f*) dynamic, and then a piano (*p*) dynamic. The second staff is a treble clef with a key signature of one flat, containing the vocal melody with lyrics. The third staff is a treble clef with a key signature of one flat, containing a piano accompaniment. The fourth staff is a bass clef with a key signature of one flat, containing a piano accompaniment. The music is in 2/4 time and features various musical notations including notes, rests, and dynamic markings. The system concludes with a double bar line and the instruction 'D. C.'.

SLEEP ON.

1. Sleep on, sleep on, sleep on,.... sleep on, sleep on,....
 2. Dream on, dream on, dream on,.... dream on, dream on,....

1. Sleep on, sleep on, sleep hap - pi - ly on, sleep on, sleep on,.... Un - trou - bled by the cares of day, While thy free soul
 2. Dream on, but dream of me,..... dream on, but dream of me;.... As all my dreams of dear de - light,.... Thro' the slumbers

1. Sleep on, sleep on, sleep on, sleep on, sleep on, sleep on,....
 2. Dream on, dream on, dream on, dream on, dream on, dream on,....

wings its way Then to me, to me; Sleep on, sleep on, sleep hap - pi - ly on, sleep on, sleep on, sleep hap - pi - ly on.
 of the night, Are of thee, of thee; Dream on, dream on, but dream of me, dream on, dream on, but dream of me.

SLEEP ON. CONCLUDED.

115

Sleep on,..... sleep on, sleep on, but dream of me, Sleep on,..... sleep on, sleep
 Sleep on,..... Sleep on,.....
 Sleep on,..... 3 Sleep on,..... sleep on, but dream of me, Sleep on,..... sleep on, sleep
 Sleep on,..... sleep on, sleep on, but dream of me, Sleep on,..... sleep on, sleep

on, but dream of me, sleep on, sleep on, but dream of me. Sleep on, sleep on.

WHAT PHRASE SAD AND SOFT.

Solo. First Tenor. Larghetto.

What phrase sad and soft shall I ut-ter fare-well in? To steal like a mur-mur and melt a-round thee! Fair saint, when at midnight your

Second Tenor.

ro-sa-ry tell-ing, Then mur-mur an "A-ve Ma-ri-a" for me. Good sir, when at mid-night my beads.... I am tell-ing,

First Treble.

f **Dolce.** I'll mur-mur an "A-ve Ma-ri-a" for thee. *tr* *f* Good sir, when at mid-night my beads I am tell-ing, *pp*

Second Treble.

Dolce. *pp* **Cres. un poco.** I'll mur-mur, I'll mur-mur "A-ve Ma-ri-a" for thee. "A-ve Ma-ri-a," "A-ve Ma-ri-a" for thee. *f*

First Tenor.

Then mur-mur "A-ve Ma-ri-a" for me. "A-ve Ma-ri-a," "A-ve Ma-ri-a" for me.

Second Tenor, or Bass.

WHAT PHRASE SAD AND SOFT. CONTINUED.

117

Treble or Tenor Solo. Allegretto Moderato.

Fare-well, and wher-ev-er your foot-steps may stray, The star-beam of for-tune il - lu-mine your way.

p Dolce.

Fare - well, and wher-ev-er your foot-steps may stray,

ff

ff

The star-beam of for-tune il - lu-mine your way; New happiness ev-er your pros-pects a - dorn, New happiness ev-er your pros-pects a - dorn,

WHAT PHRASE SAD AND SOFT. CONTINUED.

Dolce. *ff*

And embloom them with ros-es un-armed by a thorn, with ros-es, with ros-es un-armed by a thorn,

un-armed by a thorn, un-armed by a thorn,

This musical system consists of four staves. The top staff is a single melodic line in G major (one sharp) and 4/4 time, marked 'Dolce.' and 'ff'. It contains the lyrics 'And embloom them with ros-es un-armed by a thorn, with ros-es, with ros-es un-armed by a thorn,'. The bottom three staves are piano accompaniment, each with a grand staff (treble and bass clef) in G major. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

pp *ff*

Embloom them with ros-es un-armed by a thorn, with ros-es, with ros-es un-armed by a thorn, un-armed by a thorn, un-armed by a thorn.

This musical system also consists of four staves. The top staff continues the melody from the first system, marked 'pp' and 'ff'. It contains the lyrics 'Embloom them with ros-es un-armed by a thorn, with ros-es, with ros-es un-armed by a thorn, un-armed by a thorn, un-armed by a thorn.' The piano accompaniment continues on the bottom three staves, maintaining the same rhythmic and harmonic structure as the first system.

WHAT PHRASE SAD AND SOFT. CONCLUDED.

119

p *pp*

Fare-well, and wher-ev - er your footsteps may stray, The star-beam of for-tune il - lu-mine your way; Fare - well, fare - well, wher - ev - er you

Fare - well,..... wher - ev - er you stray,

Fare - well, and wher-ev - er your foot-steps may stray,

Detailed description: This block contains the first system of a musical score. It consists of four staves. The first two staves are for the right hand, and the last two are for the left hand. The key signature is B-flat major (two flats). The first staff begins with a piano (*p*) dynamic, and the second staff begins with a pianissimo (*pp*) dynamic. The lyrics are written below the staves, with some words spanning across staves. The music is in a slow, lyrical style.

Cres. *f*

il - lu-mine your way, il - lu-mine your way, il - lu-mine your way.

stray, The star - beam of for - tune il - lu-mine your way; Fare - well, fare - well, fare - well, fare - well, fare - well, fare - well.

Detailed description: This block contains the second system of the musical score. It consists of four staves. The first two staves are for the right hand, and the last two are for the left hand. The key signature remains B-flat major. The first staff of this system begins with a crescendo (*Cres.*) marking, and the second staff begins with a forte (*f*) dynamic. The lyrics continue from the first system, with some words spanning across staves. The music maintains its slow, lyrical style.

WE HAVE BEEN FRIENDS TOGETHER.

H. RUSSELL.

Andante.

1. We have been friends to - geth - er, In sunshine and in shade, Since first, be - neath the chest - nut tree, In in - fan - cy we

2. We have been gay to - geth - er; We laughed at lit - tle jests; For the fount of hope was gush - ing Warm and joy - ous in our

3. We have been sad to - geth - er; We have wept, with bit - ter tears, O'er the grass - grown graves where slum - bered The hopes of ear - ly

played. But coldness dwells with - in thy heart, A cloud is on thy brow; We have been friends to - geth - er, — Can a light word part us now?

breasts; But laughter now hath fled thy lip, And sul - len glooms thy brow; We have been gay to - geth - er, — Shall a light word part us now?

years. The voi - ces which are si - lent there Would bid thee clear thy 'brow; We have been sad to - geth - er, — O, what shall part us now?

THE SINGING SCHOOL COMPANION.

PART II.

THE words of this part of the "SINGING SCHOOL COMPANION" are used in religious worship; and while singing them, the carelessness and levity so common in singing schools, private classes, and sometimes even in family practice, should give place to the respectful and dignified demeanor suited to their character. It would be better to abandon the use of such words altogether, in vocal practice, than to disregard their sacred and solemn meaning. Too often is the commandment, "Thou shalt not take the name of the Lord thy God in vain," thoughtlessly broken by those who would shudder to hear an oath uttered by another person. A reformation in this will do much to elevate the character of singing choirs in our country.

BIRD.

WM. BIRD, ORGANIST TO QUEEN ELIZABETH.*

Great God! at whose all-powerful call At first a - rose this beauteous frame, Thou bid'st the seasons change, and all The changing seasons speak thy name.

* He wrote in 1588, eight reasons why all people should learn to sing. They were the first ever published.

Slow.

1. Be - set with snares on ev - 'ry hand, In life's un - cer - tain path I stand; Father di - vine, diffuse thy light, To guide my doubtful footsteps right.

2. En - gage this ro - yal, treacherous heart Wisely to choose the bet - ter part; To scorn the tri - fles of a day For joys that none can take a - way.

3. Then let the wild - est storms a - rise; Let tem - pests mingle earth and skies; No fa - tal shipwreck shall I fear, But all my treasures with me bear.

4. If thou, my Fa - ther, still be nigh, Cheerful I live, and joy - ful die; Se - cure, when mor - tal comforts flee, To find ten thousand worlds in thee.

NEW SABBATH. L. M.

For thee, O God, our con - stant praise In Zi - on waits, our cho - sen seat; Our promised altars we will raise, And there our zeal - ous vows re - peat.

SUBMISSION. L. M.

J.

123

Slow.

1. My God, I thank thee! may no thought E'er deem thy chastisements se - vere; But may this heart, by sorrow taught, Calm each wild wish, each idle fear.

2. Thy mer - cy bids all na - ture bloom; The sun shines bright, and man is gay; Thine equal mercy spreads the gloom That darkens o'er his lit - tle day.

3. Full many a throb of grief and pain Thy frail and erring child must know; But not one prayer is breathed in vain, Nor does one tear unheed-ed flow.

4. Thy va - rious mes - sen - gers em - ploy; Thy pur - po - ses of love ful - fil; And, 'mid the wreck of human joy, Let kneeling faith a - dore thy will.

LEYDEN. L. M.

E - ter - nal God, ce - les - tial King, Ex - alt - ed be thy glorious name;
Let hosts in heaven thy praises sing, *Omit.*.....And saints on earth thy love pro-claim, And saints on earth thy love proclaim.

SEASONS. L. M.

PLEYEL

1. The flowery spring, at God's command, Perfumes the air and paints the land; The summer rays with vig - or shine, To raise the corn and cheer the vine.

2. The changing seasons, months, and days Demand successive songs of praise; And be the cheer-ful hom - age paid With morning light and evening shade.

SPRING. L. M.

HAYDN.

1. The flowery spring, at God's command, Perfumes the air and paints the land; The summer rays with vig-or shine, To raise the corn and cheer the vine, To raise the corn and cheer the vine.

2. His hand in autumn richly pours, Through all her coasts, re-dun-dant stores; And win-ters, softened by his care, No more the face of hor-ror wear, No more the face of hor-ror wear.

3. The changing seasons, months, and days Demand suc-ces-sive songs of praise; And be the cheerful hom-age paid With morning light and evening shade, With morn-ing light and even-ing shade.

1. O, all ye people, shout and sing Hosannas to your heavenly King; Where'er the sun's bright glo-ries shine, Ye nations, praise his name di-vine.

2. High on his ev-er-last-ing throne, He reigns almighty and a-lone; Yet we, on earth, with an-gels share His kind re-gard, his ten-der care.

3. Re-joice, ye servants of the Lord; Spread wide Jehovah's name abroad; O, praise our God, his power a-dore, From age to age, from shore to shore.

TIMSBURY. L. M.

J. SMITH.

1. Je-ho-vah reigns; his throne is high; His robes are light and ma-jes-ty; His glo-ry shines with beams so bright, No mor-tal can sustain the sight.

2. And will this glo-rious Lord de-scend To be my Fa-ther and my Friend? Then let my songs with angels' join; Heaven is secure, if God be mine.

1. Say, how may earth and heaven unite? Say, how shall men with angels join? What link harmonious may be found, Natures dis-cord-ant to com-bine?

2. Loud let the pealing or-gan swell! Breathe forth your soul in raptures high! Angels with men in mu-sic join; Music's the language of the sky.

WELLVILLE. L. M.

T. CLARK.

Lord, 'tis a pleas-ant thing to stand In gar-dens plant-ed by thy hand; Let me within thy courts be seen, Like a young cedar, fresh and green, Like a young cedar, fresh and green.

ITALY. L. M. DOUBLE

ITALIAN MELODY.

127

D. C.

Andante.

FINE.

1. Come, weary souls, with sin oppressed, O come, accept the promised rest; }
The Savior's gracious call o - bey, And cast your gloomy fears a - way. } Oppressed with guilt, a painful load, O, come, and bow be - fore your God;
Di - vine compas-sion, mighty love, Will all the painful load re - move.

Omit the repeat in second stanza.

2. Here mercy's boundless ocean flows, To cleanse your guilt and heal your woes; Here's pardon, life, and endless peace; How rich the gift, how free the grace!
Here's pardon, life, and endless peace; How rich the gift, how free the grace!

PARKER. L. M.

S. WEBBE.

Happy the meek, whose gentle breast, As clear as summer's evening ray, Calm as the regions of the blest, En - joys on earth ce - les-tial day.

1. Zi-on, a-wake! thy strength re-new; Put on thy robes of beauteous hue; Church of our God, a-rise and shine, Bright with the beams of truth divine.

2. Soon shall thy radiance stream a-far, Wide as the heathen nations are; Gentiles and kings thy light shall view; All shall ad-mire, and love thee too.

SHOEL. L. M.

SHOEL.

Now shall the trembling mourn-er come, And bind his sheaves, and bear them home; The voice long broke with sighs shall sing, And heaven with hallelujahs ring.

BRIGHTON. L. M. SIX LINES.

129

1. Blest who with generous pity glows, Who learns to feel an - oth-er's woes,
Bows to the poor man's wants his ear, *Omit*.....And wipes the helpless orphan's tear; In ev - 'ry want, in ev - 'ry woe, Himself thy pit - y, Lord, shall know.

2. Thy love his life shall guard — thy hand Give to his lot the cho - sen land;
Nor leave him, in the dread-ful day, *Omit*.....To un - re - lent - ing foes a prey. In sick-ness thou shalt raise his head, And make with tenderest care his bed.

GERMANY. L. M.

BEETHOVEN.

Softly the shade of evening falls, Sprinkling the earth with dew - y tears, While nature's voice to slumber calls, And si-lence reigns a - mid the spheres.

1. Amidst a world of hopes and fears, A wild of cares, and toils, and tears, Where foes alarm, and dangers threat, And pleasures kill, and glo-ries cheat,

2. Shed down, O Lord, a heavenly ray, To guide me in the doubtful way; And o'er me hold thy shield of power, To guard me in the dangerous hour.

3. Teach me the flattering paths to shun In which the thoughtless many run, Who, for a shade, the substance miss, And grasp their ru - in in their bliss.

4. May never pleasure, wealth, or pride Al - lure my wandering soul a - side; But, through this maze of mortal ill, Safe lead me to thy heavenly hill.

ORLAND. L. M.

DR. ARNOLD.

Bold.

1. Jesus shall reign where'er the sun Does his suc - ces-sive jour-neys run; His kingdom stretch from shore to shore, Till moons shall wax and wane no more.

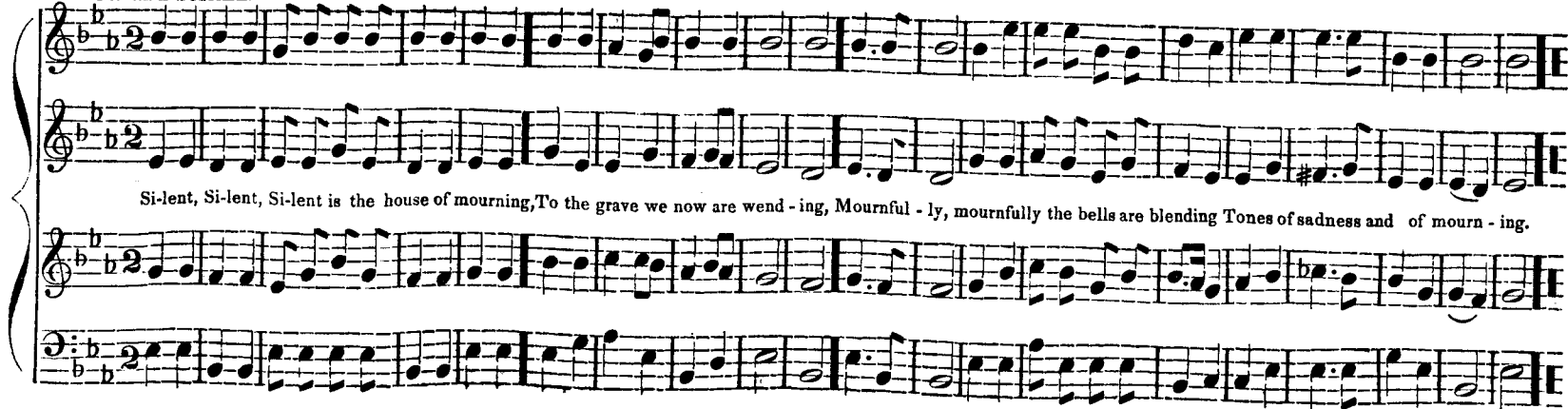
2. Behold the nations with their kings; There Europe her best tribute brings; From north to south the princes meet, To pay their hom-age at his feet.

3. There Persia, glorious to be-hold, And In - dia shines in east-ern gold; While western empires own their Lord, And sav-age tribes at - tend his word.

MOURNING.

H. 131

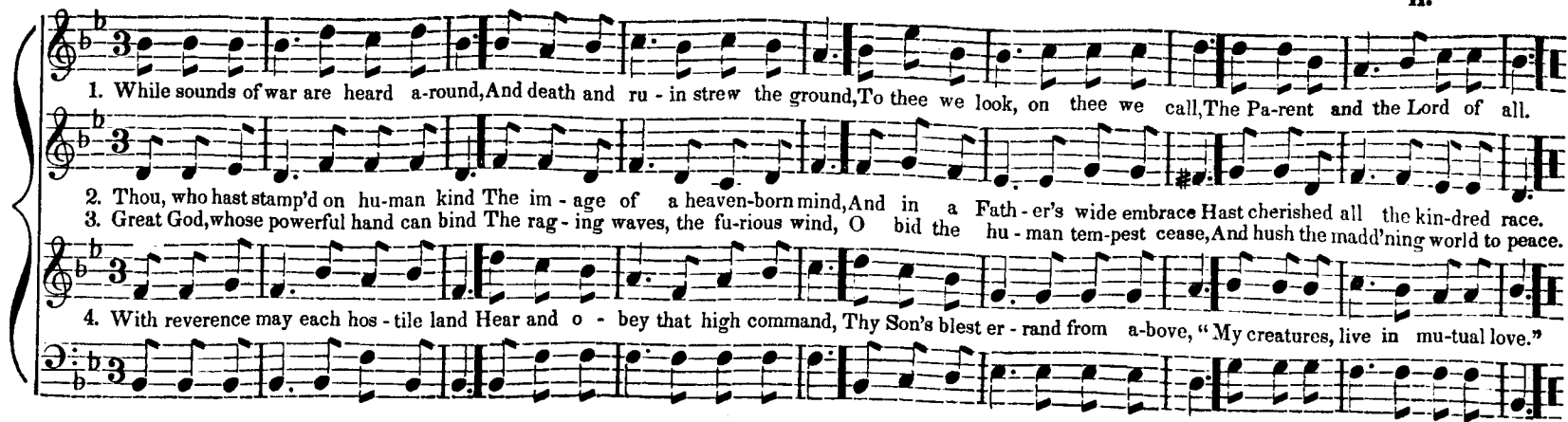
Slow and Solemn.



Si-lent, Si-lent, Si-lent is the house of mourning, To the grave we now are wend-ing, Mournful-ly, mournfully the bells are blending Tones of sadness and of mourn-ing.

BOYDEN. L. M.

H.



1. While sounds of war are heard a-round, And death and ru-in strew the ground, To thee we look, on thee we call, The Pa-rent and the Lord of all.

2. Thou, who hast stamp'd on hu-man kind The im-age of a heaven-born mind, And in a Fath-er's wide embrace Hast cherished all the kin-dred race.

3. Great God, whose powerful hand can bind The rag-ing waves, the fu-rious wind, O bid the hu-man tem-pest cease, And hush the madd'ning world to peace.

4. With reverence may each hos-tile land Hear and o-bey that high command, Thy Son's blest er-rand from a-bove, "My creatures, live in mu-tual love."

QUITO. L. M.

Who is this stranger in dis - tress, That travels through this wil - der - ness? Oppressed with sorrow and with sin, On her be - lov - ed Lord she leans, On her be - lov - ed Lord she leans.

The musical score for 'QUITO. L. M.' is written for four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The melody is characterized by a series of eighth and sixteenth notes, creating a flowing, somewhat somber tune. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

LUTON. L. M.

Bold.

1. With all my powers of heart and tongue, I'll praise my Ma - ker in my song; Angels shall hear the notes I raise, Approve the song, and join the praise.

2. I'll sing thy truth and mercy, Lord; I'll sing the won - ders of thy word; Not all thy works and names below So much thy power and glory show.

The musical score for 'LUTON. L. M.' is written for four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The melody is more rhythmic and bold than the previous piece, featuring a mix of quarter and eighth notes. The piano accompaniment provides a strong harmonic foundation with a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

FAIRFIELD. L. M.

H

133

1. Ho - san - na! let us join to sing The glories of our ris - ing King; Recount his deeds of might, and tell How Jesus triumphed when he fell.

2. Soon as the morning's ear - ly ray Brings on the third, th' appointed day, Be - hold the an - gel cleave the skies, Roll back the stone, and Je - sus rise.

3. With strength immortal forth he comes, And power and life from God resumes; The days of pain and sor - row past, His triumph shall for - ev - er last.

4. Ho - san - na! sons of men, re - cord The glories of your ris - ing Lord; The triumphs of the Sa - vior tell, Who died, and conquered when he fell.

MOUNT AUBURN. L. M.

I

1. How blest the righteous when he dies! When sinks a wea - ry soul to rest! How mildly beam the closing eyes! How gen - tly heaves th' ex - pir - ing breast.

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

3. Life's du - ty done, as sinks the clay, Light from its load the spir - it flies, While heaven and earth combine to say, "How blest the righteous when he dies!"



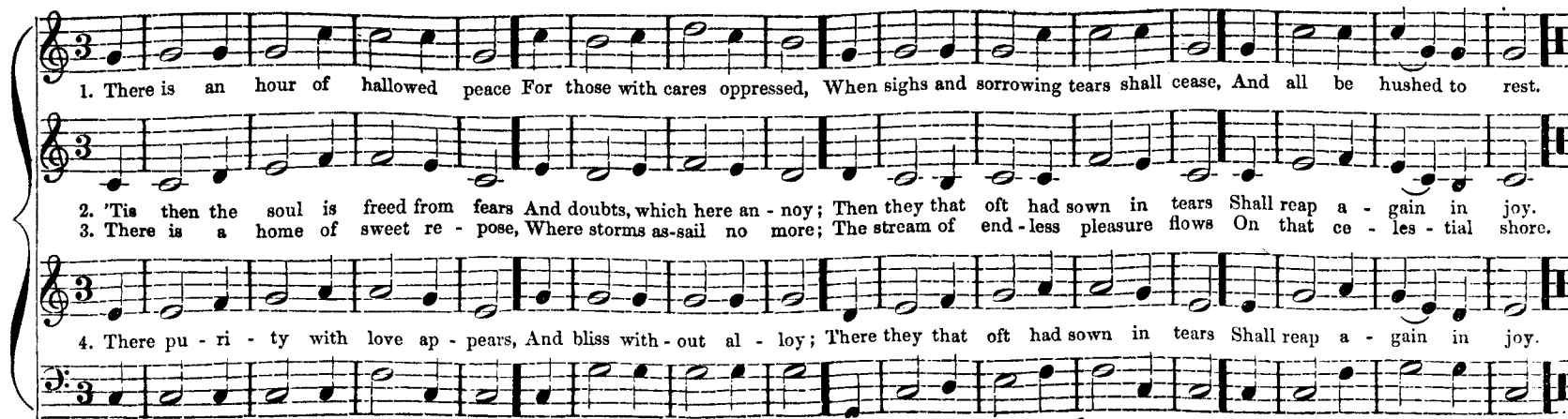
1. Again the Lord of life and light Awakes the kindling ray; Un-seals the eye-lids of the morn, Unseals the eyelids of the morn, And pours increasing day.

2. This day be grateful homage paid, And loud ho-sannas sung; Let glad-ness dwell in ev-'ry heart, Let gladness dwell in every heart, And praise on every tongue.

3. Ten thousand differing lips shall join To hail this welcome morn, Which scatters blessings from its wings, Which scatters blessings from its wings To nations yet unborn.

REPOSE. C. M.

HUNTEN.



1. There is an hour of hallowed peace For those with cares oppressed, When sighs and sorrowing tears shall cease, And all be hushed to rest.

2. 'Tis then the soul is freed from fears And doubts, which here annoy; Then they that oft had sown in tears Shall reap a gain in joy.

3. There is a home of sweet repose, Where storms assail no more; The stream of end-less pleasure flows On that celestial shore.

4. There purity with love appears, And bliss without alloy; There they that oft had sown in tears Shall reap a gain in joy.

1. A - gain the Lord of life and light A - wakes the kind - ling ray; Un - seals the eye - lids of the morn, And pours in - creas - ing day.
 2. O, what a night was that which wrapt The hea - then world in gloom! O, what a sun, which broke this day, Tri - umph - ant from the tomb!

3. This day be grate - ful hom-age paid, And loud ho - san - nas sung; Let glad - ness dwell in eve - ry heart, And praise on eve - ry tongue.

4. Ten thou - sand differ - ing lips shall join To hail this wel - come morn; Which scat - ters bless - ings from its wings To na - tions yet un - born.

GREENLAND. P. M.

J.

1. Our blest Re-deem - er, ere he breathed His ten - der, last farewell,
 2. He came in tongues of liv - ing flame, To teach, con - vince, subdue; A Guide, a Com - fort - er, bequeathed With us to dwell.
 All power - ful as the wind he came, As view - less too.

3. He came sweet influence to im - part, A gra - cious will - ing guest, While he can find one hum - ble heart Where - in to rest

4. And his that gen - tle voice we hear, Soft as the breath of even, That checks each fault, that calms each fear, And speaks of heaven.

O Thou, to whom all crea - tures bow, With - in this earth - ly frame, Through all the world how great art thou! How glo - rious is thy name!

NEW BEDFORD. C. M. DOUBLE.

FINE.

D. C.

Omit small notes at the close.

I love to steal a-while a - way From ev - 'ry cumb'ring care, } I love to think of mer - cies past, And fu - ture good im - plore,
And spend the hours of set - ting day In hum - ble, grate - ful prayer. }
And all my cares and sorrows cast On Him whom I a - dore.

WESTMORELAND. C. M. DOUBLE.

SUNG BY LUTHER AT WORMS.

137

D. C.

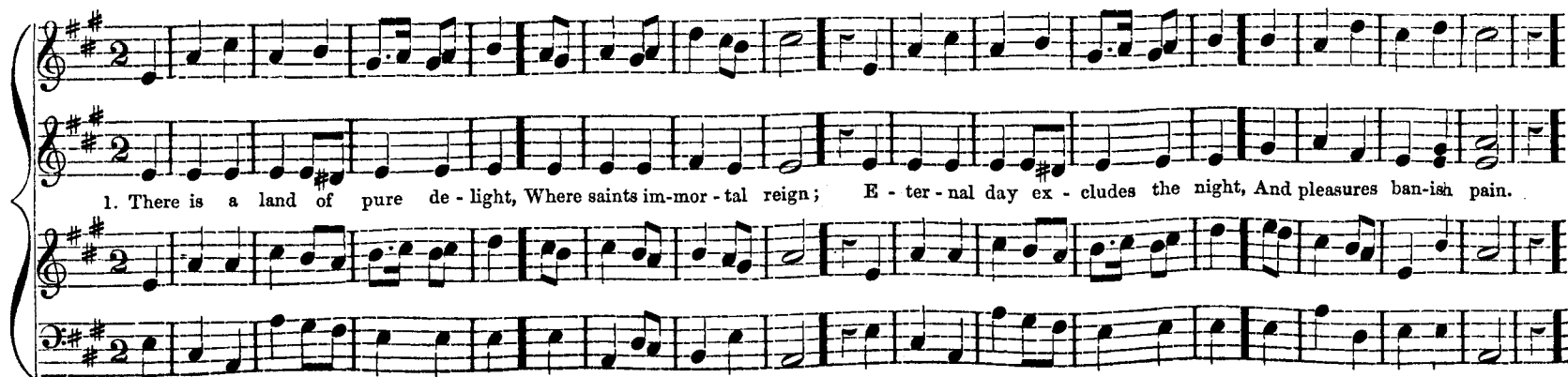
FINE.

I'm not ashamed to own my Lord, Or to de - fend his cause, }
Main-tain the hon - or of his word, The glo - ry of his cross. } Je - sus, my God, I know his name; His name is all my trust; Nor
will he put my soul to shame, Nor let my hope be lost.

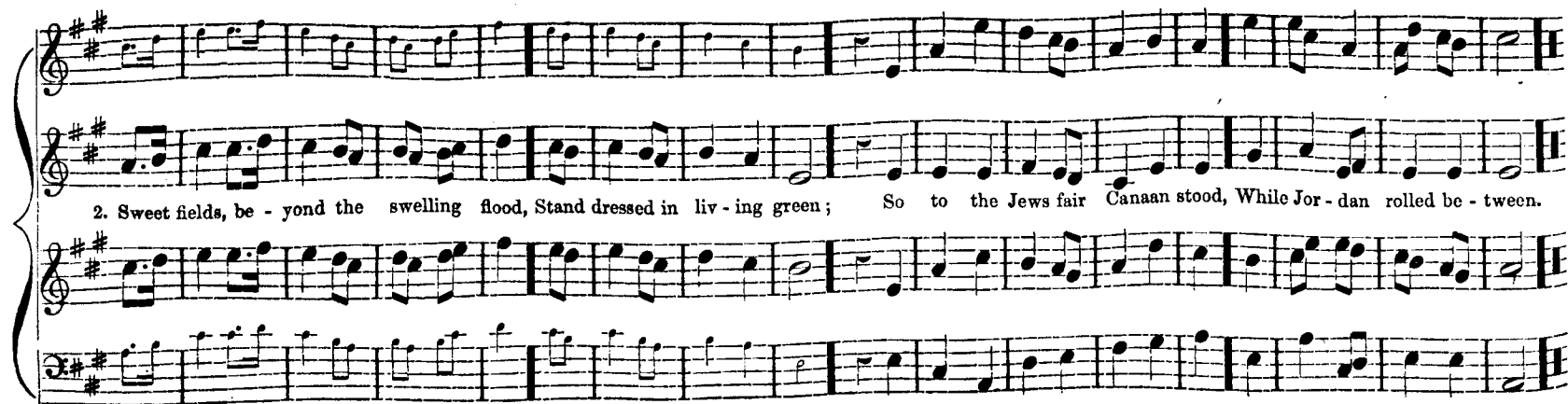
MARSHFIELD. C. M.

J.

1. Lord, teach us how to pray a - right, With reverence and with fear: Though dust and ash - es in thy sight, We may, we must draw near.
2. Bur - dened with guilt, convinced of sin, In weakness, want, and woe, Fight-ings without, and fears with - in, Lord, whither shall we go?
3. God of all grace, we come to thee, With bro - ken, con-trite hearts; Give what thine eye de-lights to see— Truth in the in-ward parts.
4. Give deep hu - mil - i - ty; the sense Of god - ly sor - row give; A strong, de - si - ring con - fi - dence, To hear thy voice and live.



1. There is a land of pure de-light, Where saints im-mor-tal reign; E-ter-nal day ex-cludes the night, And pleasures ban-ish pain.



2. Sweet fields, be-yond the swelling flood, Stand dressed in liv-ing green; So to the Jews fair Canaan stood, While Jor-dan rolled be-tween.

1. Come, let us join our cheerful songs With angels' round the throne ; Ten thousand thousand are their tongues, But all their joys are one, But all their joys are one.

2. Je-sus is worthy to re-ceive Hon - or and power divine ; And blessings, more than we can give, Be, Lord, for-ev-er thine, Be, Lord, for-ev - er thine.

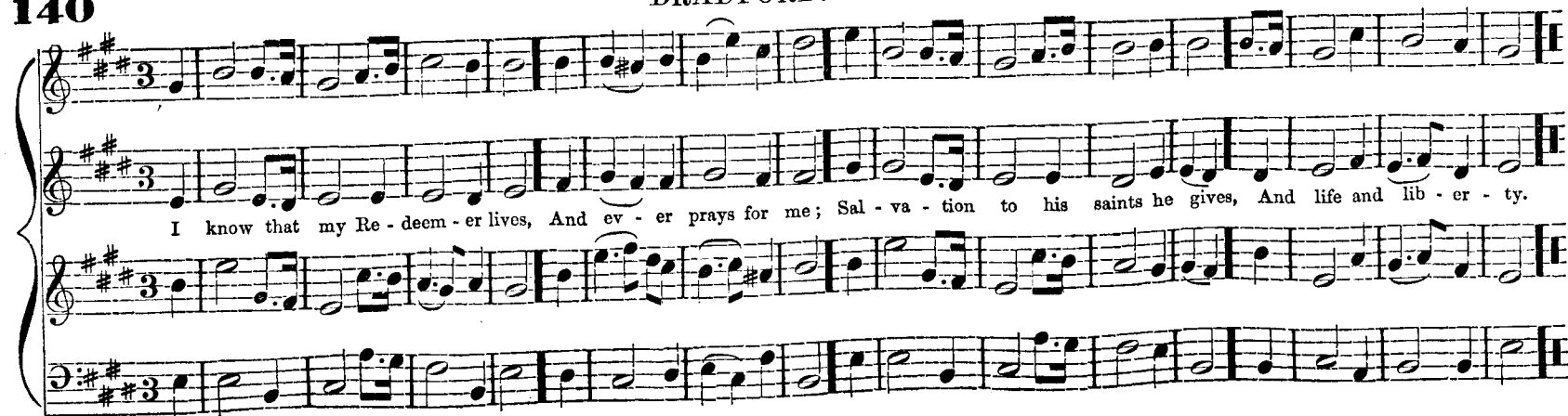
MEHUL. C. M. DOUBLE.

ARRANGED FROM MEHUL.

FINE. **D. C.**

How sweet, how heavenly is the sight, When those that love the Lord }
 In one an - oth - er's peace de - light, And thus ful - fil his word ! — } When each can feel his brother's sigh, And with him bear a part ;
 When sor - row flows from eye to eye, And joy from heart to heart.

D. C.



I know that my Re-deem-er lives, And ev-er prays for me; Sal-va-tion to his saints he gives, And life and lib-er-ty.

WOODSTOCK. C. M.

J. DUTTON, JR.

Slow and soft.



1. I love to steal a-while a-way From eve-ry cumb'ring care, And spend the hours of set-ting day In hum-ble, grate-ful prayer.

2. I love in sol-i-tude to shed The pen-i-ten-tial tear, And all his prom-is-es to plead Where none but God can hear.

3. I love to think on mer-cies past, And fu-ture good im-plore, And all my cares and sor-rows cast On Him whom I a-dore.

GARLAND. C. M.

ARNOLD.

141

How vain are all things here be - low! How false, and yet how fair! Each pleasure hath its poi - son, too, And ev - 'ry sweet a snare.

FLETCHER. C. M.

ARNOLD

See, Israel's gen - tle Shepherd stands, With all - en - ga - ging charms; Hark! how he calls the ten - der lambs, And folds them in his arms!

Slow and soft.

1. The dove, let loose in east-ern skies, Re-turn-ing fond-ly home, Ne'er stoops to earth her wing, nor flies Where i-dle warblers roam;

2. But high she shoots through air and light, A-bove all low de-lay; Where noth-ing earth-ly bounds her flight, Nor shad-ow dims her way.

3. So grant me, Lord, from ev-'ry snare Of sin-ful pas-sion free, A-loft, through faith's se-ren-er air, To urge my course to thee.

CAMBRIDGE. C. M.

DR. RANDALL

1. Sing to the Lord a new-made song, Who wondrous things has done; With his right hand and holy arm, The conquest he has won, The conquest he has won, The conquest, &c.

2. Let all the people of the earth Their cheerful voices raise; Let all, with universal joy, Resound their Maker's praise, Resound their Maker's praise, Resound, &c.

1 Give thanks to God, the sov' - reign Lord; His mer - cies still en - dure; And be the King of kings a - dored, And be the King of kings a - dored; His truth is ev - er sure.

2. What won - ders hath his wis - dom done! How migh - ty is his hand! Heav'n, earth, and sea he fram'd alone, Heaven, earth, and sea he fram'd alone; How wide is his com - mand!

CHINA. C. M.

SWAN.

Why do we mourn de - part - ing friends, Or shake at death's a - larms? 'Tis but the voice that Je - sus sends To call them to his arms.

The Lord, our glo - ry and de - fence, Strength and sal - va - tion gives; Is - rael, thy King for - ev - er reigns, Thy God for - ev - er lives.

Tenderly.

1. Lord, thou wilt hear me when I pray; I am for - ev - er thine; I fear be - fore thee all the day, Nor would I dare to sin.

2. And while I rest my wea - ry head, From cares and business free, 'Tis sweet con-vers-ing, on my bed, With my own heart and thee.

BRATTLE STREET. C. M. DOUBLE.

PLEYEL.

D. C.

While thee I seek, protecting Power, Be my vain wishes stilled;
And may this conse - crated hour..... With better hopes be filled. Thy love the power of thought bestowed; To thee my tho'ts would soar;
Thy mercy o'er my life has flowed;..... That mer-cy I a - dore.

Sing small notes the last time.

1. O, help us, Lord! each hour of need Thy heaven-ly suc - cor give; Help us, in thought, and word, and deed, Each hour on earth we live.

2. O, help us, when our spir - its bleed, With con - trite an - guish sore; And when our hearts are cold and dead, O, help us, Lord, the more.

3. O, help us, through the prayer of faith, More firm - ly to be - lieve; For still the more thy ser - vant hath, The more shall he re - ceive.

4. O, help us, Fa-ther, from on high; We know no help but thee; O, help us so to live and die, As thine in heaven to be.

UPHAM. S. M.

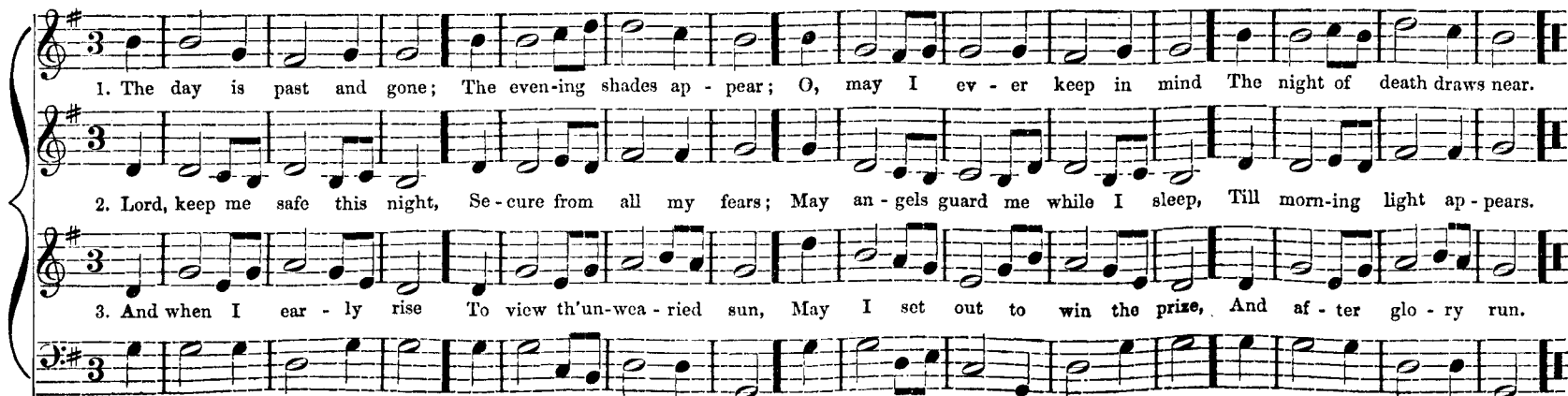
1. How gen - tle God's com-mands! How kind his pre - cepts are! Come, cast your bur - dens on the Lord, And trust his con - stant care.

2. His boun - ty will pro - vide; His saints se - cure - ly dwell; That hand which bears cre - a - tion up Shall guard his chil - dren well.

3. Why should this anx - ious load Press down your wea - ry mind? O, seek your heavenly Fa-ther's throne, And peace and com - fort find.

4. His good - ness stands ap-proved, Un-changed from day to day; I'll drop my bur - den at his feet, And bear a song a - way.

HARTLAND. S. M.

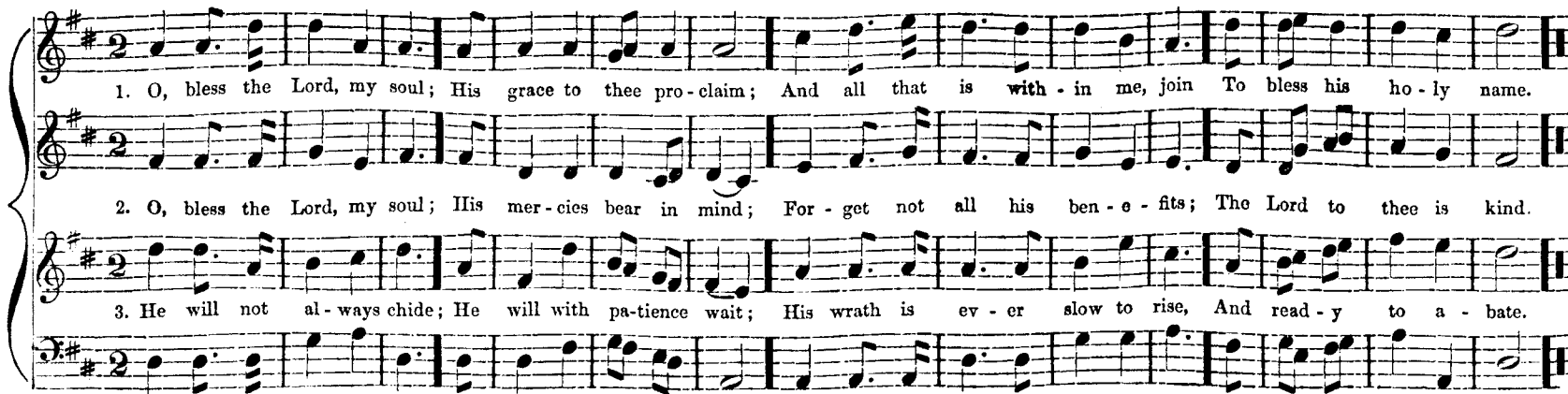


1. The day is past and gone; The even-ing shades ap - pear; O, may I ev - er keep in mind The night of death draws near.

2. Lord, keep me safe this night, Se - cure from all my fears; May an - gels guard me while I sleep, Till morn-ing light ap - pears.

3. And when I ear - ly rise To view th'un-wea - ried sun, May I set out to win the prize, And af - ter glo - ry run.

BEACON STREET. S. M.



1. O, bless the Lord, my soul; His grace to thee pro - claim; And all that is with - in me, join To bless his ho - ly name.

2. O, bless the Lord, my soul; His mer - cies bear in mind; For - get not all his ben - e - fits; The Lord to thee is kind.

3. He will not al - ways chide; He will with pa - tience wait; His wrath is ev - er slow to rise, And read - y to a - bate.

ALLEN. S. M.

ARRANGED FROM MADAN.

147

1. The Lord my Shep-herd is; I shall be well sup-plied; Since he is mine, and I am his, What can I want be-side?

2. He leads me to the place Where heaven-ly pas-ture grows; Where living wa-ters gen-tly pass, And full sal-va-tion flows.

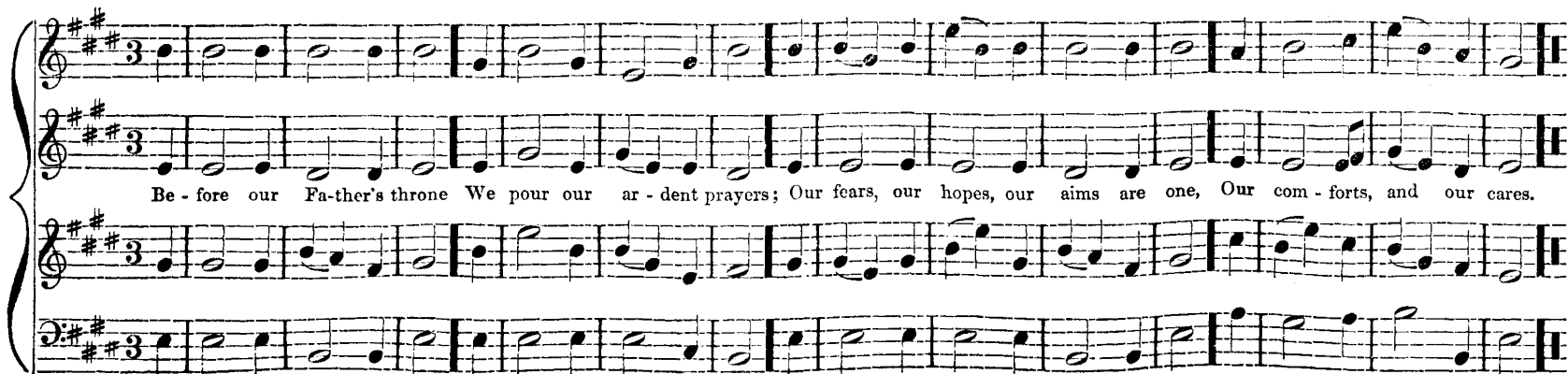
3. If e'er I go a-stray He doth my soul re-claim, And guides me, in his own right way, For his most ho-ly name.

4. While he af-fords his aid I can-not yield to fear; Though I should walk through death's dark shade, My Shepherd's with me there.

HASTINGS. S. M.

ARRANGED FROM RINK.

The Lord my Shep-herd is; I shall be well sup-plied; Since he is mine, and I am his, What can I want be-side?



Be - fore our Fa-ther's throne We pour our ar - dent prayers; Our fears, our hopes, our aims are one, Our com - forts, and our cares.

GRANT. S. M.

H. G. B.



1. How ten - der is thy hand, O thou most gra - cious Lord! Af - flic - tions come at thy com-mand, And leave us at thy word.

2. How gen - tle was the rod That chas-tened us for sin! How soon we found a gra - cious God, Where deep dis - tress had been!

3. A Fa - ther's hand we felt; A Fa - ther's heart we knew; 'Mid tears of pen - i - tence we knelt, And found his word was true.

Slow. p

1. While my Re-deem-er's near, My Shep-herd and my Guide, I bid fare-well to ev-'ry fear; My wants are all sup-plied.

2. To ev-er fra-grant meads, Where rich a-bun-dance grows, His gra-cious hand in-dul-gent leads, And guards my sweet re- pose.

3. Dear Shep-herd, if I stray, My wan-d'ring feet re-store; And guard me with thy watch-ful eye, And let me rove no more.

CHAMBERLAIN. S. M.

NÄGELL

1. My Mak-er and my King, To thee my all I owe: Thy sov'-reign boun-ty is the spring Whence all my bless-ings flow.

2. Thou ev-er good and kind, A thou-sand rea-sons move, A thou-sand ob-li-ga-tions bind, My heart to grate-ful love.

3. O, let thy grace in-spire My soul with strength di-vine; Let all my powers to thee as-pire, And all my days be thine.

1. My Ma-ker and my King, To thee my all I owe: Thy sovereign boun-ty is the spring Whence all our blessings flow.

2. Thou ev-er good and kind, A thousand rea--sons move, A thousand ob--li--ga--tions bind, My grate-ful heart to love.

3. The creature of thy hand, On thee a-lone I live: My God, thy ben--e--fits de--mand More praise than tongue can give.

4. O, let thy grace in-spire My soul with strength di-vine; Let all my powers to thee as--pire, And all my days be thine.

WILSON. S. M.

1. Our Heavenly Fath-er calls, And Christ in-vites us near; With both our friendship shall be sweet, And our com-munion dear.

2. God pit-ies all my griefs; He pardons every day; Al-migh-ty to pro-tect my soul, And wise to guide my way.

3. Je-sus, my liv--ing Head, I bless thy faithful care; Mine ad--vo--cate be-fore the throne, And my fore-run-ner there.

4. Here fix, my rov--ing heart, Here wait, my warmest love, Till the com-mun-ion be com-plete In ne-bler scenes a--bove.

GOULD. S. M.

H. 151

1. Come to the house of prayer, O thou af-flic-ted, come; The God of peace shall meet thee there; He makes that house his home.

2. Come to the house of praise, Ye who are hap-py now; In sweet ac-cord your voi-ces raise, In kindred homage bow.

3. Ye a-ged, hith-er come, For ye have felt his love; Soon shall your trembling tongues be dumb, Your lips for-get to move.

4. Ye young, be-fore his throne, Come, bow; your voi-ces raise; Let not your hearts his praise dis-own Who gives the power to praise.

WESTON. S. M.

H.

1. Give to the winds thy fears; Hope and be un-dis-mayed; God hears thy sighs, and counts thy tears; God shall lift up thy head.

2. Through waves, thro' clouds and storms, He gently clears the way; Wait thou his time, so shall the night Soon end in joy-ous day.

3. Thou seest our weakness, Lord, Our hearts are known to thee: O, lift thou up the sinking hand, Con-firm the fee-ble knee!

4. Let us, in life or death, Bold-ly thy truth de-clare! And pub-lish with our latest breath, Thy love and guardian care.

1. Lord, we come be-fore thee now; At thy feet we hum-bly bow; O, do not our suit dis-dain; Shall we seek thee, Lord, in vain?

2. Lord, on thee our souls de-pend; In com-pas-sion now de-scend; Fill our hearts with thy rich grace; Tune our lips to sing thy praise.

BENEVENTO. SEVENS.

WEBBE.

Andante. FINE.

1. While, with ceaseless course, the sun Hasted through the former year, Many souls their race have run, Never more to meet us here; Fixed in an e-ter-nal state,
They have done with all be-low; We a lit-tle longer wait, But how little none can know.

2. As the wing-ed ar-row flies Speed-i-ly the mark to find, As the lightning from the skies Darts and leaves no trace behind, — Swiftly thus our fleeting days
Bear us down life's rapid stream; Upward, Lord, our spirits raise; All below is but a dream.

3. Thanks for mercies past re-ceive; Pardon of our sins re-new; Teach us, henceforth, how to live, With eternity in view; Bless thy word to old and young;
Fill us with a Savior's love; When our life's short race is run, May we dwell with thee above.

FOREST HILL. SEVENS.

GEORGE GOULD.

153

Andante. With expression.

1. Lord, we come be - fore thee now; At thy feet we humbly bow; O, do not our suit dis - dain; Shall we seek thee, Lord, in vain?

2. Lord, on thee our souls de - pend; In com - pas - sion now de - scend; Fill our hearts with thy rich grace; Tune our lips to sing thy praise.

3. In thine own ap - point - ed way, Now we seek thee; here we stay; Lord, from hence we would not go Till a bless - ing thou be - stow.

4. Com - fort those who weep and mourn; Let the time of joy re - turn; Those that are cast down, lift up; Make them strong in faith and hope.

CHERUBINI. SEVENS.

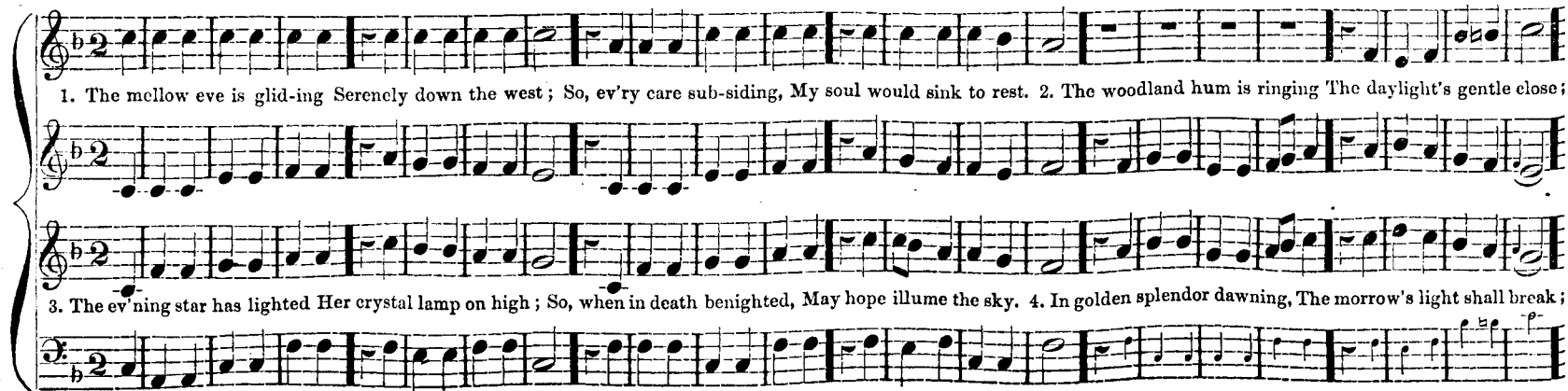
CHERUBINI.

Andante.

1. For a sea - son called to part, Let us now our - selves commend To the gracious eye and heart Of our ev - er pres - ent Friend.

2. Je - sus, hear our hum - ble prayer; Ten - der Shepherd of thy sheep, Let thy mer - cy and thy care All our souls in safe - ty keep.

3. In thy strength may we be strong; Sweeten ev - 'ry cross and pain; And our wast - ing lives pro - long Till we meet on earth a - gain.



1. The mellow eve is glid-ing Serenely down the west; So, ev'ry care sub-siding, My soul would sink to rest. 2. The woodland hum is ringing The daylight's gentle close;

3. The ev'ning star has lighted Her crystal lamp on high; So, when in death benighted, May hope illume the sky. 4. In golden splendor dawning, The morrow's light shall break;

WELLS. EIGHTS AND SEVENS. ANOTHER ARRANGEMENT.



May angels round me singing Thus hymn my last repose.

O, on the last, bright morning May I in glo-ry wake.

1. When forced to part from those we love, Though sure to meet to-morrow, We still a painful anguish prove,

3. Yet, if our aims are fixed aright, A sacred hope is given, Though here our prospects end in night,

We feel a pang of sorrow. 2. But who can e'er describe the tears We shed when thus we sever, If doomed to part for months, for years—To part perhaps for-ev - er?

We'll meet a-gain in heaven. 4. Then let us form those bonds above Which time can ne'er dis sever, Since, parting in a Sa-vior's love, We part to meet for-ev - er.

DEDICATION HYMN. L. M.

WORDS AND MUSIC BY JOS. W. TURNER.

Andante. *Cres.* *Dim.*

1. O God, to thee we hum-bly raise This tem - ple as a sa - cred shrine, Wherein all hearts can meekly praise, And bless thy ho - ly name di - vine.

2. Here shall the grateful prayer ascend, Great God, to thee, whom we a - 'dore; Here let each soul submis - sive bend, Thy love and mer-cy to im-plore.

3. Here may the sweet, exalt - ed strains Be ev - er chanted to thy praise, Un-till each contrite heart at-tains Thy love through ever - last - ing days.

4. And may this place for-ev - er be An al - tar of thy sa - cred laws, Where ev'ry one de - vot - ed - ly Can plead re - ligion's ho - ly cause.

Blessed. Blessed,

See from Zi-on's sa - cred mountain, Streams of liv - ing wa-ters flow; }
 God has o-pen'd there a fountain, This sup - plies the plains be - low. }
 They are bles-sed—They are blessed, Who its sovereign vir - tue know.

Blessed, Blessed,
 Blessed, Blessed,

NORTHFIELD. C. M.

Fly swifter round the wheel of time, And bring the wel - come day.

How long, dear Saviour, O how long, Shall this bright hour de - lay, Fly swifter round the wheel of time, . . . and bring the welcome day.

Fly swifter round the wheel of time, And bring the welcome day, And bring the welcome day.

Fly swifter round the wheel of time. Fly swifter round the wheel of time, And bring the welcome day

1. There is a calm for those who weep, A rest for wea-ry pil-grims found: They soft-ly lie and sweet-ly sleep, Low in the ground.

2. The storm that sweeps the win-try sky No more dis-turbs their deep re- pose, Than sum-mer evening's la- test sigh, That shuts the rose.

3. Then, traveller in the vale of tears To realms of ev-er- last- ing light, Through time's dark wil- der-ness of years Pur- sue thy flight.

4. Thy soul, re-newed by grace di- vine, In God's own im- age, freed from clay, In heaven's e- ter- nal sphere shall shine, A star of day.

SAMARIA. 8s & 7s, or 7s.

G. HEWS.
From the Modern Harp.*Andante e dolce.*

Cease here long-er to detain me, Kind-est moth-er drown'd in woe, Now thy kind ca-ress-es pain me; Morn advan-ces, let me go.

Ye tribes of Ad - - am join, With heaven and earth and seas, And of - fer notes di - vine, To your Cre - a-tor's praise.

Ye ho - ly throng Of an - gels bright, In worlds of light, Be - gin the song.

Ye ho - ly throng Of an - gels bright, In worlds of light, Be - gin the song.

Ye ho - ly throng Of an - gels bright, Ye ho - ly throng Of an - gels bright, In worlds of light, Be - - gin the song

Ye ho - ly throng Of an - gels bright, Ye ho - ly throng Of an - gels bright, In worlds of light, Be - gin the song.

1. Hark! what celestial sounds, What music fills the air! Soft warbling to the morn, It strikes the ravished ear: Now all is still; Now wild it floats,

2. Th' an-gelic hosts de-scend, With har-mo-ny di-vine: See how from heaven they bend, And in full chorus join: "Fear not," say they; "Great joy we bring:

3. He comes, your souls to save From death's eternal gloom; To realms of bliss and light He lifts you from the tomb: Your voi-ces raise, With sons of light;

4. Glo-ry to God on high! Ye mortals, spread the sound, And let your raptures fly To earth's remotest bound; For peace on earth, From God in heaven,

NORTON. SIXES.

ARRANGED FROM NAGELL.

In tuneful notes, Loud, sweet, and shrill.

Jesus, your King, Is born to-day." Your songs unite Of endless praise.

To man is given, At Jesus' birth.

Once more, be-fore we part, Bless the Re-deem-er's name; Let ev-'ry tongue and heart Praise and a-dore the same.

It is the one true light, That when all oth - er lamps grow dim, Shall nev - er burn less pure - ly bright, Nor lead as - tray from him.

OAKLAND. 7s.

H. K. OLIVER.

1. Come! said Jesus' sacred voice, Come, and make my paths your choice; I will guide you to your home, Weary pilgrim, hith - er come! Weary pilgrim, hith - er come!
 2. Thou, who houseless, sole, forlorn, Long has borne the proud world's scorn, Long has roamed the barren waste, Weary pilgrim, hither haste, Weary pilgrim, hither haste!
 3. Ye, who tossed on beds of pain, Seek for ease, but seek in vain: Ye, whose swollen and sleepless eyes, Watch to see the morning rise, Watch to see the morning rise:
 4. Ye, by fiercer anguish torn, In remorse for guilt who mourn; Here re - pose your hea - vy care: Conscience wounded, who can bear? Conscience wounded, who can bear?
 5. Sinner, come! for here is found Balm that flows for every wound; Peace that ever shall en - dure; Rest e - ternal, sacred, sure, Rest e - ter - nal, sacred, sure.

Slow.

1. My God, how endless is thy love! Thy gifts are eve - ry evening new; And morn - ing mer - cies, from a - bove, Gent-ly dis - til like ear - ly dew.

2. Thou spread'st the curtains of the night, Great Guardian of my sleeping hours; Thy sovereign word re-stores the light, And quickens all my drow - sy powers.

3. I yield my powers to thy command; To thee I con - secrate my days; Per - pet - ual bless - ings from thine hand Demand per - pet - ual songs of praise.

REST. 8s & 7s.

GEBHURDL.

Slow and soft.

1. Father, breathe an evening blessing Ere re - pose our spir - its seal, Sin and want we come con - fess-ing; Thou canst save and thou canst heal.

2. Tho' destruc - tion walk a-round us, Though the ar - rows past us fly, An - gel guards from thee surround us; We are safe, if thou art nigh.

3. Tho' the night be dark and dreary, Darkness can - not hide from thee; Thou art he who, nev - er wea - ry, Watchest where thy peo - ple be.

4. Should swift death this night o'ertake us, And com - mand us to the tomb, May the morn in heaven a - wake us, Clad in bright, e - ter - nal bloom.

1. When o-verwhelmed with grief, My heart with-in me dies, Helpless and far from all re-lief, To heaven I lift my eyes.

2. O lead me to the rock That's high a-bove my head, And make the cov-ert of thy wings My shel-ter and my shade.

3. With-in thy pres-ence, Lord For-ev-er I'll a-bide; Thou art the tower of my de-fence, The ref-uge where I hide.

WINDHAM. L. M.

READ.

Broad is the road that leads to death, And thousands walk to-geth-er there; But wisdom shows a narrow path, With here and there a trav-el-ler.

Slow.

1. Brother, tho' from yonder sky Cometh neither voice nor cry, Yet we know for thee to-day Eve-ry pain hath passed away, Eve - ry pain hath passed a-way.
 2. Not for thee shall tears be giv'n, Child of God and heir of heav'n; For he gave thee sweet release; Thine the Christian's death of peace, Thine the Christian's death of peace.

3. Well we know thy living faith Had the power to conquer death; As a living rose may bloom By the bor-ders of the tomb, By the bor-ders of the tomb.
 4. Brother, in that solemn trust We commend thee, dust to dust; In that faith, we wait, till ris'n, Thou shalt meet us all in heav'n, Thou shalt meet us all in heav'n.

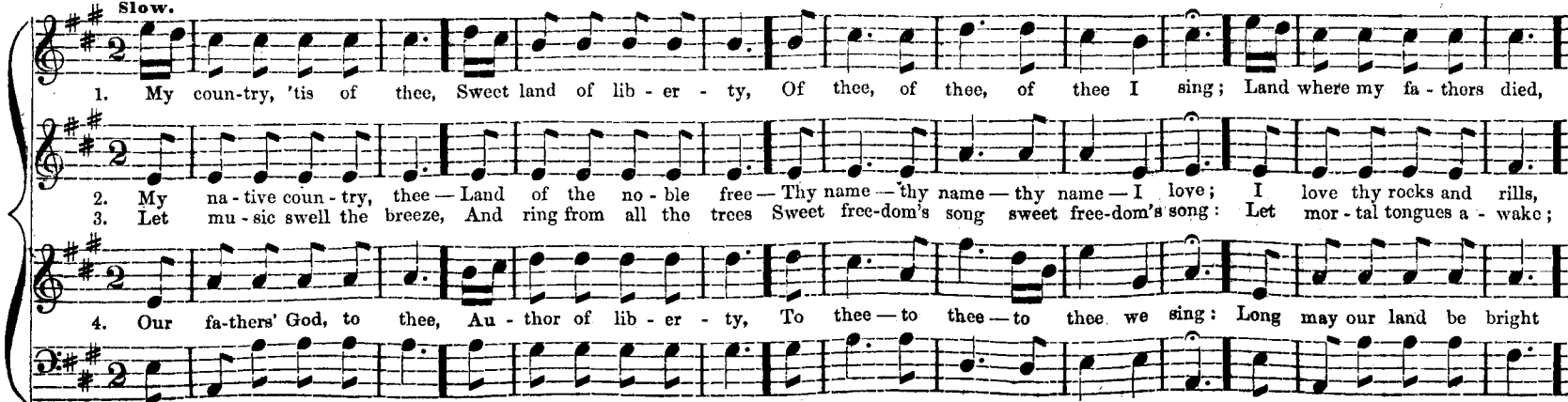
5. While we weep as Jesus wept, Thou shalt sleep as Je-sus slept: With thy Saviour thou shalt rest, Crown'd, and glorified and blest, Crown'd, and glo-ri - fied and blest.

GROVE STREET. C. M.

J. COOLEDGE.

When glad-ness wings my fa-vored hour,—Thy love my thoughts shall fill;— Resigned, when storms of sor-row lower, My soul shall meet thy will.

Slow.



1. My coun-try, 'tis of thee, Sweet land of lib - er - ty, Of thee, of thee, of thee I sing; Land where my fa - thors died,

2. My na - tive coun - try, thee — Land of the no - ble free — Thy name — thy name — thy name — I love; I love thy rocks and rills,

3. Let mu - sic swell the breeze, And ring from all the trees Sweet free-dom's song: sweet free-dom's song: Let mor - tal tongues a - wake;

4. Our fa - thers' God, to thee, Au - thor of lib - er - ty, To thee — to thee — to thee we sing: Long may our land be bright



Land of the pil-grim's pride, From ev - 'ry moun - tain's side, Let free-dom ring, let free - dom ring, let free - dom ring!

Thy woods and tem-pled hills; My heart with rap - ture thrills Like that a - bove, like that a - bove, like that a - bove.
Let all that breathe par - take; Let rocks their si - lence break — The sound pro - long, the sound pro - long, the sound pro - long.

With free-dom's ho - ly light; Pro - tect us by thy might, Great God our King, great God our King, great God our King.

Slow.

1. God bless our na-tive land ; Firm may she ev-er stand Through storm and night ; When the wild tempests rave, Ruler of winds and wave, Do thou our country save By thy great might.

2. For her our prayer shall rise To God a - bove the skies ; On him we wait ; Thou who hast heard each sigh, Watching each weeping eye, Be thou for - ev - er nigh ; — God save the state.

PRESTON. EIGHTS AND SEVENS.

J.

1. Sis - ter, thou wast mild and love - ly, Gen - tle as the sum - mer breeze, Pleasant as the air of even - ing, When it floats a - mong the trees.

2. Peaceful be thy si - lent slumber, — Peaceful in the grave so low ; Thou no more wilt join our number ; Thou no more our songs shalt know.

3. Dear - est sis - ter, thou hast left us ; Here thy loss we deep - ly feel ; But 'tis God that hath be - rest us : He can all our sor - rows heal.

4. Yet a - gain we hope to meet thee, When the day of life is fled, Then in heaven with joy to greet thee, Where no fare - well tear is shed.

1. Go when the morn - ing shin - eth, Go when the noon is bright, Go when the eve de - clin - eth, Go in the hush of night;

2. Re - mem - ber all who love thee, All who are loved by thee; Pray, too, for those who hate thee, If a - ny such there be;

3. O, not a joy or bless - ing With this can we com - pare— The grace our Fa - ther gave us To pour our souls in prayer;

Go with pure mind and feel - ing, Fling earth - ly thought a - way, And, in thy clos - et kneel - ing, Do thou in se - cret pray.

Then, for thy - self, in meek - ness, A bless - ing hum - bly claim, And blend with each pe - ti - tion Thy great Re - deem - er's name.

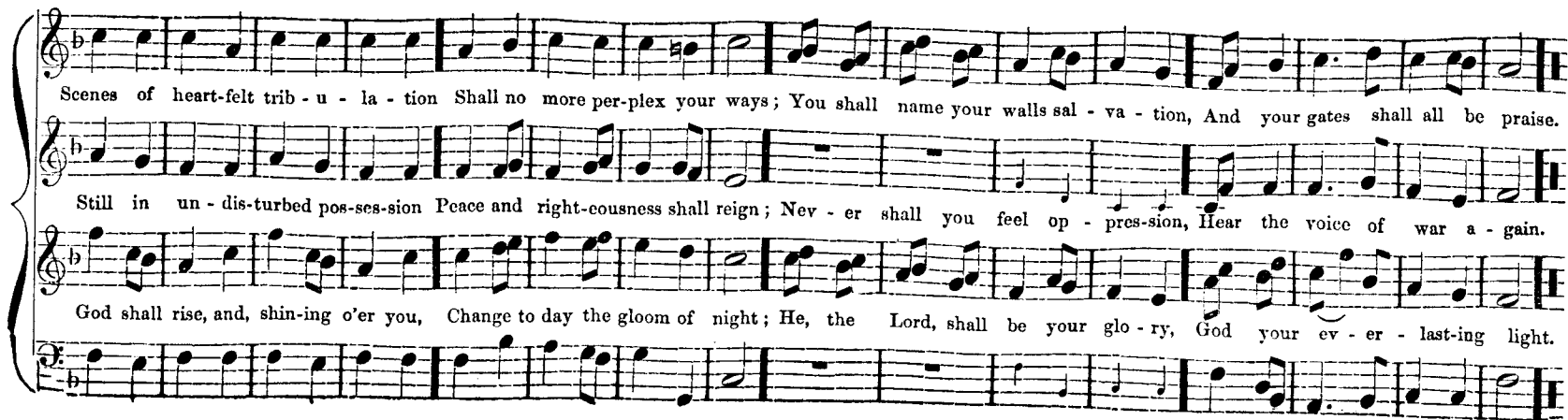
When'er thou pin'st in sad - ness, Be - fore his foot - stool fall; Re - mem - ber, in thy glad - ness, His love who gave thee all.



1. Hear what God the Lord hath spo-ken : O my peo - ple, faint and few, Com-fort - less, af - flict - ed, bro-ken, Fair a - bodes I build for you ;

2. There, like streams that feed the gar - den, Pleasures with-out end shall flow ; For the Lord, your faith re-ward-ing, All his boun - ty shall be - stow ;

3. Ye no more your suns de - scending, Waning moons, no more shall see ; But, your griefs for - ev - er end-ing, Find e - ter - nal noon in me :



Scenes of heart-felt trib - u - la - tion Shall no more per-plex your ways ; You shall name your walls sal - va - tion, And your gates shall all be praise.

Still in un - dis-turbed pos-ses-sion Peace and right-cousness shall reign ; Nev - er shall you feel op - pres-sion, Hear the voice of war a - gain.

God shall rise, and, shin-ing o'er you, Change to day the gloom of night ; He, the Lord, shall be your glo - ry, God your ev - er - last-ing light.

I KNOW THAT MY REDEEMER LIVETH.

DR. JOHN SMITH.

*Larghetto. p**Cres.**f**Dim.**p**Cres.*

1. I know that my Re-deem-er liv-eth; That he on earth shall stand a-gain; That God the mourn-ing soul for-giv-eth,

2. The tears the con-trite heart is pour-ing, Ah! who on earth shall e'er gain-say? For while in si-lent hope a-dor-ing,

3. The Lord will chas-ten those he lov-eth, And hide his face from them a-while; But like a fa-ther He re-prov-eth,
4. Then I will build my faith for-ev-er, On him, my Fa-ther and my Friend; Fixed on that rock, my hope shall nev-er

FADING, STILL FADING.

*f**pp**Slow.*

And there be none who weep in vain.

Our God shall wipe all tears a-way.

And gen-tly leads them back from guile.
Grow pale and fade, shall know no end.

1. Fading, still fading, the last beam is shining; Fa-ther in heaven, the day is de-clin-ing;

2. Fa-ther in heaven, O, hear when we call; Hear for Christ's sake, who is Sa-vior of all;

3. Fa-ther, hear us, when we pray; Look in mor-cy from a-bove;

4. In the name of Christ we come, Ask-ing grace and seek-ing peace,

FADING, STILL FADING. CONCLUDED.

169

Safe-ty and in-no-cence fly with the light; Temp-ta-tion and dan-ger walk forth with the night; From the fall of the shade till the morn-ing bells chime,
 Fee-ble and faint-ing, we trust in thy might; In doubt-ing and dark-ness, thy love be our light; Let us sleep on thy breast while the night ta-per burns,—
 Turn not, Lord, thy face a-way; Hear, and grant thy pard-'ning love. Turn not, Lord, thy face a-way;
 Raise our hearts to heaven, our home, And from world-ly cares re-lease. Raise our hearts to heaven, our home,

Ritard.
 Shield me from dan-ger, save me from crime. Fa-ther, have mer-cy, Fa-ther, have mer-cy, Fa-ther, have mer-cy, through Jesus Christ, our Lord. A-men.
 Wake in thy arms when morn-ing re-turns. Fa-ther, have mer-cy, &c.
 Hear, and grant thy pard-'ning love. Fa-ther, hear us, Fa-ther, hear us, Hear, and grant thy pard-'ning love. A-men.
 And from world-ly cares re-lease. Fa-ther, hear us, &c.

Solo.

1. Come, ye dis-con-so - late, wher-e'er you lan-guish, Come, at the shrine of God fer - vent-ly kneel; Here bring your wounded hearts; here tell your an-guish;
 2. Joy of the com-fort-less; light of the straying; Hope, when all others die, fade - less and pure. Here speaks the Comforter, in God's name say-ing,

Chorus.

Earth has no sor-row that Heaven cannot heal. Here bring your wounded hearts; here tell your an - guish; Earth has no sor-row that Heaven cannot heal.
 "Earth has no sor-row that Heaven cannot cure." Here speaks the Comfort - er, in God's name say-ing, "Earth has no sor-row that Heaven cannot cure."

CHANT. THY WILL BE DONE.

Close with the first "Thy will be done."

1. "Thy will be done!" In devious way The hurrying stream of life may run; Yet still our grateful hearts shall say, "Thy will be done."
 2. "Thy will be done!" If o'er us shine A gladd'ning and a prosp'rous sun, This prayer will make it more divine— "Thy will be done."
 3. "Thy will be done!" Though shrouded o'er Our path with gloom, one comfort—one Is ours—to breathe, while we adore, "Thy will be done."

PEACE, TROUBLED SOUL.

MAZZINGHL

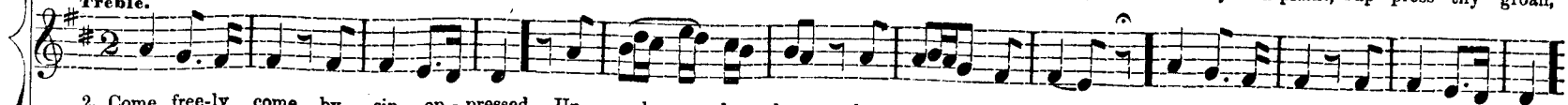
171

Alto.



1. Peace, troubled soul, whose plain-tive moan Hath taught these rocks the notes of woe; Cease thy com-plaint, sup-press thy groan,

Treble.



2. Come, free-ly come, by sin op-pressed, Un-bur-den here thy weight-y load; Here find thy ref-uge and thy rest,



Tenor.



And let thy tears for-get to flow; Be-hold, the pre-cious balm is found, To lull thy pain, to heal thy wound.



And trust the mer-cy of thy God; Thy God's thy Sa-vior—glo-rious word! For-ev-er love and praise the Lord.



Dolce. p *m* *p* *m* *m*

1. God is love; his mercy brightens All the path in which we rove; Bliss he wakes, and woe he lightens; God is wisdom, God is love. 2. Chance and change are busy ever;

3. E'en the hour that darkest seemeth Will his changeless goodness prove; From the gloom his brightness streameth; God is wisdom, God is love. 4. He with earthly cares entwineth

p *m* *p* *pp* *Dim.*

Man decays, and a - ges move; But his mer-cy wan-eth never; God is wisdom, God is love. But his mer-cy wan-eth never; God is wisdom, God is love.

Hope and comfort from a - bove: Every where his glo - ry shineth; God is wisdom, God is love. Every where his glo-ry shineth; God is wisdom, God is love.

VESPER HYMN.

173

NOTE. First sing the last half of the upper brace, omitting the treble; all the treble singing the alto. Then sing the whole, as set; after which, close with the last eight measures, omitting the solo part, and without accompaniment.

Ju - bi - la - te, A - men, A - men.

1. Hark! the ves-per hymn is steal-ing O'er the wa - ters soft and clear; Near-er yet, and near-er peal-ing, Now it bursts up - on the ear.
 2. Now, like moonlight waves re-treat-ing To the shore, it dies a - long; Now, like an - gry sur - ges meet-ing, Breaks the mingled tide of song.

Ju - bi - la - te, A - men, A - men.

f Ju - bi - la - te, Ju - bi - la - te, Ju - bi - la - te, A - men. *p* Ju - bi - la - te, A - men, A - men.

Far-ther now, now far-ther steal-ing, Soft it fades up - on the ear.
 Hush a - gain, like waves re - treat-ing To the shore, it dies a - long.

Ju - bi - la - te, A - men, A - men.

I WILL ARISE.

CECIL

Larghetto. *p* *Cres.* *mf*

I will a - rise, I will a - rise, will a - rise, and go to my Fa - ther; and will say unto him, Fa - ther, Fa - ther, I have sinned, have sinned, I have

pp *mf* *p*

sinned against heaven and be - fore thee, be - fore thee, and am no more worthy to be call-ed thy son, and am no more worthy to be call-ed thy son.

WEEP NO MORE.

175

1. Weep no more, weep no more, O ye bro-ken-heart-ed, O'er the dear one gone; Say o'er the de-part-ed, Lord, thy will be done. Weep no more.

2. Weep no more, weep no more; Tears are un-a-vail-ing, Which inces-sant flow; Christ, the All-prevail-ing, Seeks to heal thy woe. Weep no more.

3. Weep no more, weep no more; That which God hath taken, Once in kindness giv'n, He hath not for-sak-en, But re-moved to heav'n. Weep no more.

NOT UNTO US.

Slow.

Not un-to us, O Lord, not un-to us, But un-to thy name give praise; For thou art faith-ful in all thy works, And just in all thy ways.

Slow.

1. Fall'n is thy throne, O Is-ra-el; Silence is o'er the plains; Thy dwellings all lie desolate, Thy dwellings all lie des-o-late; Thy children are in chains.

2. Lord, thou didst love Jerusalem; Once she was all thy own; Her love thy fairest heritage, Her love thy fairest her-i-tage, Her power thy glory's throne.

Where are the dews that fed thee On E-lim's barren shore,..... On E-lim's barren shore? That fire from heaven which led thee, That fire from heaven which led thee, And Salem's shrines were lighted, Till e-vil came and blight-ed Thy long-loved ol-ive tree,..... Thy long-loved ol-ive tree, And Salem's shrines were lighted, And

FALLEN IS THY THRONE. CONCLUDED.

177

fire from heaven which led thee, Now lights thy path no more,.... Now lights thy path no more,..... Now lights thy path no more.

Sa-lem's shrines were lighted, For oth - er gods than thee,.... For oth - er gods than thee,..... For oth - er gods than thee.

This musical score is for the hymn 'Fallen is Thy Throne'. It consists of four staves of music. The first three staves are in treble clef with a key signature of one flat (B-flat). The fourth staff is in bass clef with the same key signature. The lyrics are written below the staves, with some words underlined. There are three measures of music on each staff, with the lyrics corresponding to each measure.

SAVE MY SOUL, WHICH THOU DIDST CHERISH.

HEROLD.

Slow.

1. Save my soul, which thou didst cherish Un - til now, now like to per-ish; Save thy ser-vant, that hath none Help, nor hope, but thee a - lone.

2. Send, O send re - liev - ing gladness To my soul, oppressed with sadness, Which, from clog of earth set free, Winged with zeal springs up to thee.

3. Heavenly Tu - tor, of thy kindness Teach my dulness, guide my blindness, That my steps thy paths may tread, Which to endless bliss do lead.

This musical score is for the hymn 'Save My Soul, Which Thou Didst Cherish'. It consists of four staves of music. The first three staves are in treble clef with a key signature of two sharps (D major). The fourth staff is in bass clef with the same key signature. The tempo is marked 'Slow'. There are three numbered verses of lyrics, each corresponding to a measure of music on each staff. The lyrics are written below the staves, with some words underlined.

*mf**Moderato.*

Praise him, all ye

Fa - ther of mer - cies, Foun - tain of good - ness, Lord, we a - dore thee and wor - ship thy name;

mf

Praise him, all ye

an - gels, praise him with the cymbals; For he is God, he is God a - lone. O, praise the ho - ly, ho - ly One. A - men.

Lute and harp resounding, Lofty notes rebounding; For he is God a - lone. O, praise the ho - ly, ho - ly One. A - men.

an - gels, praise him with the cymbals; For he is God, he is God a - lone. O, praise the ho - ly, ho - ly One. A - men.

CAST THY BURDENS UPON THE LORD.

MEDELSSOHN.

179

Adagio. *pp*

Cres.

p

Cast thy bur-dens up - on the Lord, and he shall sus - tain thee; He nev - er will suf - fer the righteous to fall; He is at thy

right hand. Thy mer - cy, Lord, is great, and far a - bove the heavens. Let none be made a - - shamed that wait up - on thee.

Cres.

Dim.

p

BLESSED BE THE LORD.

REV. A. THOMPSON

Moderato.

Bless-ed, bless-ed, bless-ed be the Lord for - ev - er - more; Bless-ed be the Lord, bless-ed be the Lord, bless-ed be the

The first system of the musical score consists of four staves. The top staff is a single treble clef. The second and third staves are joined by a brace on the left and form a grand staff with two treble clefs. The bottom staff is a bass clef. The key signature has one flat (B-flat) and the time signature is 2/4. The music is in a moderate tempo. The lyrics are written below the second and third staves.

Lord for - ev - er - more, Bless-ed be the Lord for - ev - er - more. Hal-le - lu - jah A - men, A - - men.

The second system of the musical score also consists of four staves with the same instrumentation as the first system. The lyrics continue below the second and third staves. The system concludes with a double bar line and repeat dots.

WORSHIP THE LORD.

RINK.

181

pp *p* *m* *f*

O, worship the Lord ! O, worship the Lord ! Worship the Lord, and praise his name ; And praise his name ; And praise his name forevermore, forevermore, forever-

ff *m* *p* *pp*

more, for-ever-more. Be telling of his salvation ; Be telling of his salvation From day to day. O, worship the Lord ! worship the Lord ! worship the Lord !

SALVATION BELONGETH UNTO THE LORD.

KENT.

Allegro.

f

Sal - va - tion, sal - va - tion be - long - eth un - to the Lord; and thy bless - ing, and thy bless - ing is a - mong thy peo - ple. Sal -

and thy blessing, thy blessing,

va - tion, sal - va - tion be - long - eth un - to the Lord, and thy bless - - - ing, thy blessing is a - mong thy peo - ple, and thy

and thy blessing, thy blessing,

SALVATION BELONGETH UNTO THE LORD. CONCLUDED.

183

and thy blessing, and thy blessing,

and thy blessing, and thy blessing, and thy bless - - ing, thy blessing is a-mong thy people, is among thy peo - ple. A - men.

bles - - - - ing, and thy bless - - ing,

and thy blessing, and thy blessing,

BENEDICTION.

NAUMANN.

May the grace of Christ our Savior, And the Fa-ther's boundless love,.... With the Ho-ly Spir - it's fa - vor, Rest up - on us from a - bove. A - men.

Thus may we a-bide in un - ion With each oth-er and the Lord,.... And pos-sess, in sweet com-mun-ion, Joys which earth cannot af - ford. A - men.

O, GIVE THANKS UNTO THE LORD.

JNO. SMITH.

The first system of the musical score consists of four staves. The top staff is a single treble clef. The second and third staves are a grand staff (treble and bass clefs). The bottom staff is a single bass clef. The key signature has one flat (B-flat) and the time signature is 3/8. The music is written in a simple, hymn-like style with many eighth and sixteenth notes. The lyrics are written below the second and third staves.

O, give thanks, O, give thanks un - to the Lord, give thanks un - to the Lord, give thanks, give thanks, give thanks unto the Lord, give thanks unto the Lord, give thanks unto the Lord ;

Organ. Voice. Organ Voice.

The second system of the musical score consists of four staves, following the same layout as the first system (single treble, grand, and single bass). The key signature and time signature remain the same. The lyrics continue below the second and third staves.

For he is good, for he is good, is good ; For his mercy en - dur - eth for - ev - er, His mercy en - dur - eth, his mercy en - dureth for - ev - er, His mercy en - dur - eth for - ev - er. A - men. A - men.

Organ. Voice. Organ. Voice.

O, HOW LOVELY IS ZION.

185

Largo. Solo.

O, how lovely, how lovely is Zi-on, Zi - on, cit - y of our God! O, how lovely, how lovely is Zi-on, Zi-on, cit - y, cit-y of our how love-ly is Zi - on,

O,..... how lovely is Zi-on,

The first system of the musical score is written for four staves. The top staff is a single melodic line in G-flat major (two flats) and 3/4 time. The second and third staves are a piano accompaniment, with the third staff providing a harmonic support. The bottom staff is a bass line. The lyrics are written below the staves, with some words like 'cit-y' and 'cit-y' appearing in a stylized, possibly misspelled or dialectal form. The tempo and mood are indicated as 'Largo. Solo.'.

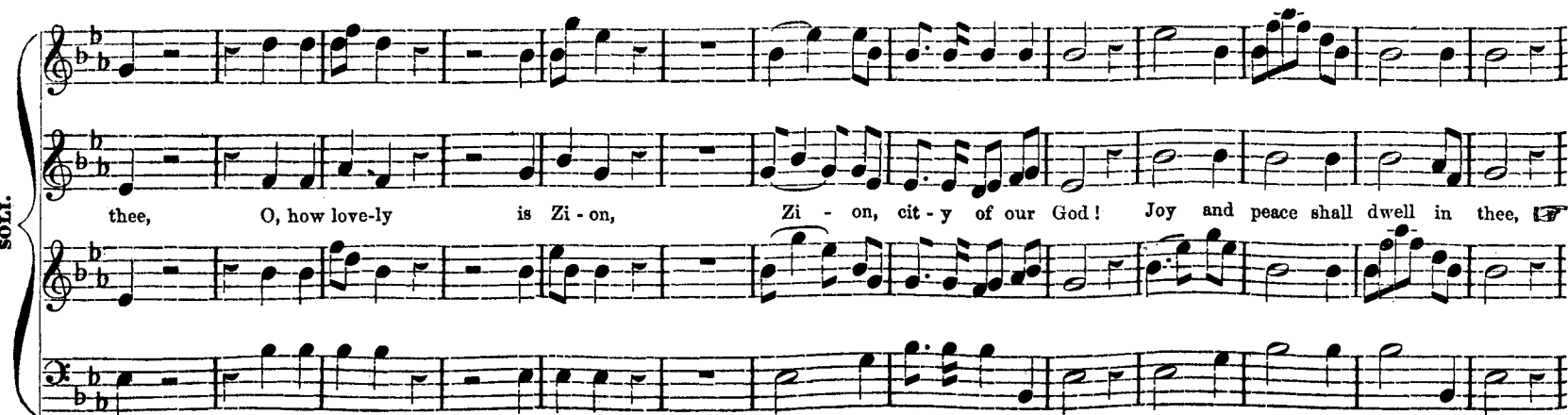
O, how lovely, O, how lovely is Zi-on,

God! O, how lovely, how lovely is Zi - on, Zi - on, cit - y, cit - y of our God! Joy and peace shall dwell in thee, Joy and peace shall dwell in

O, how love - ly, cit - y of our God!

The second system of the musical score continues the melody and accompaniment. The lyrics are written below the staves, with some words like 'cit-y' and 'cit-y' appearing in a stylized, possibly misspelled or dialectal form. The tempo and mood are indicated as 'Largo. Solo.'.

SOLI.



thee, O, how love-ly is Zi-on, Zi-on, cit-y of our God! Joy and peace shall dwell in thee, Joy and

The Soli section consists of four staves. The top two staves are for vocal parts (Soprano and Alto), and the bottom two are for piano accompaniment. The key signature is B-flat major (two flats). The tempo is marked with a common time signature (C). The lyrics are written below the vocal staves.

CHORUS.



O, how love-ly, love-ly is Zi-on, Zi-on, cit-y of our God! Joy and peace shall dwell in thee, Joy and

The Chorus section consists of four staves. The top two staves are for vocal parts (Soprano and Alto), and the bottom two are for piano accompaniment. The key signature is B-flat major (two flats). The tempo is marked with a common time signature (C). The lyrics are written below the vocal staves.

O, HOW LOVELY IS ZION. CONCLUDED.

187

Len.

shall dwell, shall dwell in thee, shall dwell, shall dwell in thee, dwell in thee, dwell in thee.

Joy..... and peace, Joy..... and peace,

Joy and peace shall dwell in thee, Joy and peace shall dwell in thee,

Len.

peace shall dwell in thee, shall dwell, shall dwell in thee, shall dwell, shall dwell in thee, dwell in thee.

COME, SAID JESUS' SACRED VOICE.

MENDELSSOHN.

Come, said Je - sus' sa - cred voice, Come, and make my paths your choice; I will guide you to your home: Weary pil - grim, hith - er come.

Mourn - er, come, for here is found Balm that flows for ev - 'ry wound; Peace that ev - er shall en - dure, Rest e - ter - nal, sa - cred, sure.

HEAVENLY FATHER, GIVE US PEACE.

NEUKOMM.

Wea - ry pil - grim, hith - er come.

Rest e - ter - nal, sa - cred, sure.

Heav'n - ly Fa - ther, give us peace; Through Je - sus Christ we

HEAVENLY FATHER, GIVE US PEACE. CONCLUDED.

189

Cres. *m* *p* *pp*
 pray to thee, O Lord; For thou a - lone, O Fa - ther, Canst make us dwell in peace and safe - - - ty.

This musical score is for a four-part setting of a hymn. It features four staves: a vocal line at the top and three piano accompaniment staves below. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music begins with a vocal line marked 'Cres.' (crescendo) and 'm' (mezzo-forte). The piano accompaniment follows with a similar dynamic. The lyrics are written below the piano staves, with the vocal line having a separate melody. The piece concludes with a final chord marked 'pp' (pianissimo).

AND YE SHALL SEEK ME.

f *p* *pp* *J.*
 And ye shall seek me, and find me, when ye shall search for me with all your heart, saith the Lord. Help us to seek thee, and find thee, through our Lord Jesus Christ.

This musical score is for a four-part setting of a hymn. It features four staves: a vocal line at the top and three piano accompaniment staves below. The key signature has one sharp (F-sharp), and the time signature is 2/4. The music begins with a vocal line marked 'f' (forte) and 'p' (piano). The piano accompaniment follows with a similar dynamic. The lyrics are written below the piano staves, with the vocal line having a separate melody. The piece concludes with a final chord marked 'pp' (pianissimo) and a 'J.' (ritardando) marking.

LIFT NOT THOU THE WAILING VOICE.

SCHUBERT.

Andante.

1. Lift not thou the wail - ing voice; Weep not: 'tis a Christian di-eth. Up where blessed saints re - joice, Ransomed now the spir - it fli-eth.

2. They who die in Christ are blest; Ours be then no thought of grieving. Sweetly with their God they rest, All their toils and troubles leaving.

High in heav'n's own light she dwelleth; Full the song of tri-umph swelleth. Freed from earth and earthly fail - ing, Lift for her no voice of wail-ing.

So be ours the faith that sav - eth, Hope that ev - 'ry tri - al brav - eth, Love that to the end en - dur - eth, And, through Christ, the crown secureth.

THE SEAMAN'S PRAYER. QUARTETT.

191

m *Cres.* *p*

Je-sus, most ho-ly One, We lift our souls to thee; } { Watch us while shadows lie }
 Plead for us, Sa - vior, Lone wand'ers on the sea. } { Far o'er the water spread; } Hear the heart's lonely sigh: Thine too hath bled. Thou that hast

Cres.> *p* *Cres.* *f*

looked on death, Aid us when death is near, Whisper of heaven to faith—Redeemer, Redeemer, hear; Hear, O, hear and save us, Tossed on the deep!

Praise God, from whom all blessings flow; Praise him, all creatures here be - low;

Praise God, from whom all blessings flow; Praise him, all creatures here be - low, Praise him, all creatures here be - low;

Praise God, from whom all blessings flow; Praise him, all creatures here be - low;

Praise God, from whom all blessings flow;

Praise him a - bove, Praise him a - bove, Praise him a - bove, ye heav'n ly host;

Praise him a - bove, Praise him a - bove, Praise him a - bove, ye heav'n ly host; Praise him a - bove, Praise him a - bove,

Praise him a - bove, Praise him a - bove, Praise him a - bove, ye heav'n ly host;

Praise him a - bove, Praise him a - bove, Praise him a - bove, ye heav'n ly host;

PRAISE GOD, FROM WHOM ALL BLESSINGS FLOW. CONTINUED.

193

Praise him a - bove, ye heav'n - ly host; Praise Fa - ther, Son, and Ho - ly Ghost.

Praise him a - bove, ye heav'nly host; Praise Father, Son, and Ho - ly Ghost, Praise Father, Son, and Ho - ly Ghost.

Praise him a - bove, ye heav'n - ly host; Praise Fa - ther, Son, and Ho - ly Ghost.

Praise him a - bove, ye heav'nly host; Praise Father, Son, and Holy Ghost.

Very quick and Staccato.

Hal - le - lu - jah.

Praise Fa - ther, Son, and Ho - ly Ghost. Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, a - men, a - men, Hal - le - lu - jah, hal - le - lu - jah.

Hal - le - lu - jah.

lu-jah, hallelujah, hal-le - lu-jah, halle - lujah, halle - lu-jah, hal-le - lu-jah, halle - lu - jah, a - men, a - men, hal-le - lu-jah, a-men, hal-le - lu-jah, a-men.

This musical score is for a four-part setting of the hymn 'Praise God, from whom all blessings flow'. It features a soprano line, an alto line, a tenor line, and a bass line. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written below the alto and tenor staves. The piece concludes with a final cadence in the soprano and bass staves.

O, PRAISE THE LORD.

HANDEL.
Ritard.

O, praise the Lord, all ye nations, praise ye the Lord! O, praise the Lord, all ye people, praise him! Hal-le - lu-jah, hal-le - lu - jah, hal - le - lu-jah! Praise ye the Lord!

This musical score is for a four-part setting of the hymn 'O, Praise the Lord'. It features a soprano line, an alto line, a tenor line, and a bass line. The key signature is one flat (Bb), and the time signature is common time (C). The lyrics are written below the alto and tenor staves. The piece concludes with a final cadence in the soprano and bass staves.

1. The breaking waves dashed high On a stern and rock-bound coast, And the woods a-against a storm-y sky Their gi-ant branches tossed;

2. Not as the conqueror comes, They, the true-heart-ed, came; Not with the roll of the stir-ring drums, And the trumpet that sings of fame;

3. Amidst the storm they sang; And the stars heard, and the sea; And the sounding aisles of the dim woods rang To the anthem of the free!

4. What sought they thus a-far? Bright jew-els of the mine? The wealth of seas, the spoils of war?—They sought a faith's pure shrine!

And the heav-y night hung dark The hills and wa-ters o'er, When a band of ex-iles moored their bark On the wild New England shore.

Not as the fly-ing come, In silence and in fear: They shook the depths of the desert gloom With their hymns of lofty cheer.

The o-ccean ea-gle soared From his nest by the white wave's foam, And the rocking pines of the forest roared—This was their welcome home.

Ay, call it ho-ly ground, The soil where first they trod! They have left unstained what there they found—Freedom to wor-ship God.

STRIKE THE CYMBAL.

LUCITTA.

Allegro. **Chorus.**

Pow'rful slinging, headlong bringing Proud Go-li-ah
Spread your banners! shout ho-san-nas! Bat-tle is the

Solo.

Strike the cym-bal! roll the tym-bal! Let the trump of tri-umph sound.
From the riv-er, re-ject-ing quiv-er, Ju-dah's he-ro takes the stone.

Solo.

All the band of Is-rael's daughters; Catch the sound, ye hills and wa-ters!

to the ground. }
Lord's a-lone. } **Solo.**

See! ad-van-ces, with songs and dan-ces,

Composed for and sung at the coronation of Henry IV. of France, to the words, "God save King Henry."

STRIKE THE CYMBAL. CONTINUED.

197

Chorus.

Slow.

Omit 2d time.

Spread your banners! shout ho - san - nas! Bat - tle is the Lord's a - lone. God of thunder, rend a - sun - der All the pow'r Phi - lis - tia boasts.
What are na - tions? what their sta - tions? Is - rael's God is Lord of hosts.....

Chorus.

Solo. Slower.

Faster.

To the dust Je - ho - vah brings. Praise him,

What are haughty monarchs now? Low be - fore Je - ho - vah bow. Pride of princes, strength of kings,

STRIKE THE CYMBAL. CONCLUDED.

praise him, ex - ult - ing na - tions, praise! Praise him, praise him, ex - ult - ing na - tions, praise! Ho - san - na! ho - san - na! ho - san - na!

This musical score is for a piano accompaniment. It consists of four staves. The first two staves are for the right hand, and the last two are for the left hand. The music is in a common time signature and features a variety of note values, including eighth and sixteenth notes, as well as rests. The melody is lively and rhythmic, with a clear emphasis on the cymbal strikes mentioned in the title.

THOUGH THE SINNER.

ROSSINI.

Largo. p

Though the sinner bloom at morn-ing, Yet at noon his beau-ty wast-eth; Though in mercy God a - bound - eth, Yet doth jus - tice form his throne.

This musical score is for a piano accompaniment. It consists of four staves. The first two staves are for the right hand, and the last two are for the left hand. The music is in a common time signature and features a variety of note values, including eighth and sixteenth notes, as well as rests. The melody is slow and expressive, with a clear emphasis on the sinner's fate mentioned in the title.

I HEARD A VOICE FROM HEAVEN.

COATES.

199

Treble, Tenor, or Base Solo.

The first system of the musical score is written for a Treble, Tenor, or Base Solo. It consists of a single staff with a treble clef, a key signature of one flat (B-flat), and a time signature of 2/4. The melody begins with a quarter rest, followed by a series of eighth and quarter notes. The lyrics are: "I heard a voice from heaven say - ing un - to me, Write, From henceforth bless - ed are the dead who die in the Lord." The system ends with a double bar line.

I heard a voice from heaven say - ing un - to me, Write, From henceforth bless - ed are the dead who die in the Lord.

The second system of the musical score continues the melody. It features a treble clef, a key signature of one flat, and a time signature of 3/4. The melody is marked with a 'S' at the beginning and end of the system. The lyrics are: "E - ven so, saith the Spir - it; for they rest from their la - bors. Write, From henceforth blessed are the dead who die in the Lord." The system ends with a double bar line. Above the staff, the word "FINE." is written.

FINE.

E - ven so, saith the Spir - it; for they rest from their la - bors. Write, From henceforth blessed are the dead who die in the Lord.

LET US, WITH A JOYFUL MIND.

MOZART.

p *f*

Let us, with a joy-ful mind, Praise the Lord, for he is kind; For his mercies shall endure, Ev-er faithful, ev-er sure. Hal-le-lu-jah, a-men,

hal-le-lu-jah, hal-le-lu-jah, a-men.

hal-le-lu-jah, a-men, halle-lu-jah, hal-le-lu-jah, a-men, hal-le-lu-jah, a-men, hal-le-lu-jah, halle-

LET US, WITH A JOYFUL MIND. CONCLUDED. THE LORD HE WILL HAVE MERCY. HAYDN. 201

a - - men, a - - men, a - - men, a - men, a - men.
lu-jah, a - men,

The Lord he will have mer - cy; In peace he keep-eth
The Lord he will have mer - cy; In
The Lord he will have mer - cy; In peace he keep-eth

Zi - on, he keep - eth Zi - on,
peace he keep - eth Zi - on, he keep - eth Zi - - on, he keepeth Zi - - on, he keepeth Zi - - on.
Zi - on, he keepeth Zi - on,
Zi - on, he keep - eth Zi - on,

Mark the per-fect man, and be - hold th'up-right, For the end of that man is peace, peace, For the end of that man is peace, Mark the perfect

This system consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 2/4. The lyrics are written below the vocal staves.

Mark the perfect man, peace, peace, peace,
man,..... For the end of that man is peace, peace,.... For the end of that man is peace, peace,.... peace....

Mark the perfect man, peace, peace, peace, peace....

This system continues the musical piece with four staves. It includes the same vocal and piano parts as the first system. The lyrics are written below the vocal staves, with some words spanning across measures.

ANGELS EVER BRIGHT AND FAIR.

HANDEL.

203

ev - er bright and fair, Take, O, take me,

An - gels ev - er bright and fair, An - gels ev - er bright and fair, Take, O, take me, Take, O, take me to your care,.....

ev - er bright and fair, take me,

Adagio.

Take, O, take me to your care, An - gels ev - er bright and fair, Take, O, take me to your care, Take, O, take me to your care.

UNVEIL THY BOSOM, FAITHFUL TOMB.

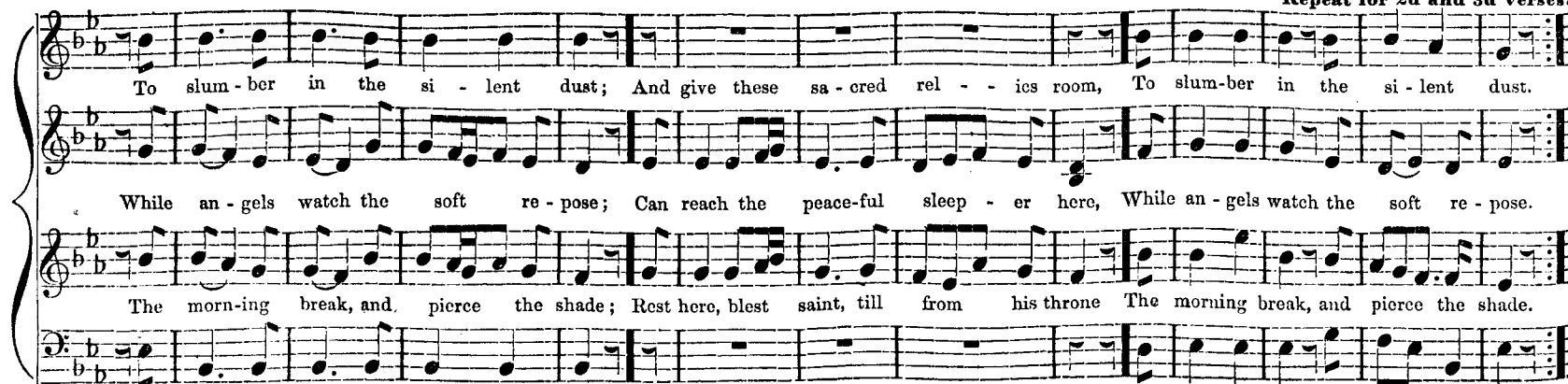
HANDEL

Moderato. p


1. Un - veil thy bo - som, faith - ful tomb; Take this new treas-ure to thy trust, And give these sa - cred rel - ics room,

2. Nor pain, nor grief, nor anx - ious fear, In - vade thy bounds; no mor - tal woes Can reach the peace - ful sleep - er here,

3. So Je - sus slept; God's dy - ing Son Passed through the grave, and blessed the bed; Rest here, blest saint, till from his throne

Repeat for 2d and 3d verses.


To slum - ber in the si - lent dust; And give these sa - cred rel - ics room, To slum - ber in the si - lent dust.

While an - gels watch the soft re - pose; Can reach the peace - ful sleep - er here, While an - gels watch the soft re - pose.

The morn - ing break, and pierce the shade; Rest here, blest saint, till from his throne The morning break, and pierce the shade.

f

4. Break from his throne, il - lus - trious morn; At - tend, O earth, his sov' - reign word; Re - store thy trust; a glo - rious form

This system contains the first four staves of music. The first staff is a vocal line starting with a forte (*f*) dynamic. The second staff is a piano accompaniment. The third and fourth staves continue the piano accompaniment. The lyrics are written below the second staff.

f *ff* *Dim.*

Shall then a - rise to meet the Lord; Re - store thy trust; a glo - rious form Shall then a - rise to meet the Lord.

This system contains the next four staves of music. The first staff is a vocal line with dynamics *f*, *ff*, and *Dim.* The second staff is a piano accompaniment. The third and fourth staves continue the piano accompaniment. The lyrics are written below the second staff.

PEACE BE WITHIN THY WALLS.

Peace be with - in thy walls, Peace be with - in thy walls,

Peace, peace be with - in thy walls, Peace be with - in thy walls, And plenteousness within thy pal - a - ces.

Peace be with - in thy walls, Peace be with - in thy walls,

Detailed description: This system contains four staves of music. The top staff is a vocal line in 3/4 time with a key signature of one flat (B-flat). It features a melody with various note values including eighth and sixteenth notes, and rests. The lyrics 'Peace be with - in thy walls, Peace be with - in thy walls,' are written below the first two measures. The second staff is a piano accompaniment in the right hand, mirroring the vocal melody with some harmonic additions. The third staff is a piano accompaniment in the left hand, providing a bass line. The fourth staff is a piano accompaniment in the right hand, continuing the harmonic support. The lyrics 'Peace, peace be with - in thy walls, Peace be with - in thy walls, And plenteousness within thy pal - a - ces.' are written below the second and third measures. The fifth staff is a piano accompaniment in the left hand. The lyrics 'Peace be with - in thy walls, Peace be with - in thy walls,' are written below the first two measures.

Peace be with-in thy walls, Peace be with-in thy walls, And plenteousness, and plenteousness with - in thy pal - a - ces. A - men, a - men.

Detailed description: This system contains four staves of music. The top staff is a vocal line in 3/4 time with a key signature of one flat (B-flat). It features a melody with various note values including eighth and sixteenth notes, and rests. The lyrics 'Peace be with-in thy walls, Peace be with-in thy walls, And plenteousness, and plenteousness with - in thy pal - a - ces. A - men, a - men.' are written below the first two measures. The second staff is a piano accompaniment in the right hand, mirroring the vocal melody with some harmonic additions. The third staff is a piano accompaniment in the left hand, providing a bass line. The fourth staff is a piano accompaniment in the right hand, continuing the harmonic support. The lyrics 'Peace be with-in thy walls, Peace be with-in thy walls, And plenteousness, and plenteousness with - in thy pal - a - ces. A - men, a - men.' are written below the second and third measures. The fifth staff is a piano accompaniment in the left hand. The lyrics 'Peace be with-in thy walls, Peace be with-in thy walls, And plenteousness, and plenteousness with - in thy pal - a - ces. A - men, a - men.' are written below the first two measures.

GLORY TO GOD IN THE HIGHEST.

FROM CIMAROSA.

207

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The second and third staves are also treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The music is written in a simple, rhythmic style with many eighth and sixteenth notes. The lyrics are written below the staves.

Glo-ry to God in the high-est! Glo-ry to God in the highest, in the
 Glo-ry to God in the highest, in the highest! Glo-ry to God in the high-est! Glo-ry to God in the high-est, in the
 Glo-ry to God in the high-est! Glo-ry to God in the highest, in the

The second system of the musical score consists of four staves, continuing the melody and accompaniment from the first system. The notation and key signature remain the same. The lyrics continue below the staves.

highest, in the highest! Glory to God in the highest! Glory be to God in the high-est! And on earth peace, good will to men, good will to men, peace.
 peace,..... peace.
 peace,..... peace.

JOY AND PEACE SHALL DWELL IN THEE.

FROM CHERUBINI.

O, how lovely, how lovely is Zi-on! Joy and peace shall dwell in thee, shall dwell in thee. O, how love-ly! O, how love-ly!

O, how lovely! O, how lovely!

Joy and peace shall dwell in thee. shall dwell in thee, in thee, shall dwell in thee, in thee. Joy and peace shall dwell in thee, shall dwell in thee, in thee, Joy and peace, dwell in thee. Joy and peace shall dwell in thee. shall dwell in thee, in thee, shall dwell in thee, in thee.

Ritard.

1. Sa-vior, who thy flock art feeding, With the shepherd's kindest care, All the fee-ble gen - tly leading, While the lambs thy bo-som share,

2. Nev-er, from thy pas-ture rov-ing, Let them be the li - on's prey: Let thy ten - der - ness, so lov-ing, Keep them all life's danger - ous way,

While the lambs thy bo - som share. Now these little ones receiving, Fold them in thy gracious arm; There, we know, thy word believing, Only there secure from harm.

Keep them all life's dangerous way. Then within thy fold eternal Let them find a resting-place; Feed in pastures ev-er vernal, Drink the rivers of thy grace.

HYMN FOR INDEPENDENCE.

1. We come, with joy and glad - ness, To breathe our songs of praise; Nor let one note of sad - ness Be min - gled in our lays.

2. The sound is wax - ing stronger, And thrones and na - tions hear: Proud men shall rule no long - er, For God the Lord is near;

3. And then shall sink the moun - tains, Where pride and power are crowned, And peace, like gen - tle foun - tains, Shall shed its pure - ness round.

For 'tis a hal - low'd sto - ry, This theme of free - dom's birth; Our fa - thers' deeds of glo - ry Are ech - oed round the earth.

And he will crush op - pres - sion, And raise the hum - ble mind, And give the earth's pos - ses - sion A - mong the good and kind.

O God! we would a - dore thee, And in thy shad - ow rest; Our fa - thers bowed be - fore thee, And trust - ed, and were blest.

GOD IS OUR REFUGE.

FROM HAYDN.

211

Allegro.

Hal-le - lu - jah! God is our ref - uge. I will praise him, will praise him ev - er - more, will praise him, will praise him, will praise him, will praise him,

for -

Omit 2d time

for - ev - er, for - ev - er, for - ev - er, ev - er, ev - er - more, more, will praise him, will praise him for - ev - er, ev - er - more. A - men.

ev - er, for - ev - er, for - ev - er, for - ev - er, ev - er - more, for -

for - ev - er, for - ev - er, for - ev - er, ev - er, ev - er - more.

1. Lord! I be-lieve; thy power I own; Thy word I would o-bey: I wan-der com-fort-less and lone, When from thy

2. Lord! I be-lieve; but thou dost know, My faith is cold and weak; Pi-ty my frail-ty, and be-stow, The con-fi-

And cry for strength and light. I look to thee, with prayers and tears, and cry for strength, for strength and light.

Help thou my un-be-lief; Lord, to thy truth, my spir-it bow, Help thou, help thou my un-be-lief.

Slow.

HOPE.

GLOVER.

1. Mourn-er, why this fruit-less sor-row? Let me soothe thee with my lay; Darkest night hath brightest mor-row, So shall sad-ness

2. My blest mis-sion is from heav-en, Thith-er let thy thoughts as-cend; Free thy heart from earth-ly leav-en, Thou shalt know me

pass a - way: Hea - vy is thy heart with an-guish, Sore - ly are thy thoughts op-pressed; Mourner, wherefore dost thou

as thy friend: Be thy prayers and ad - o - ra - tions Made un - to that bright a - bode; I will lead thy as - pi -

This system contains the first two lines of the musical score. It features four staves: a vocal line (treble clef, key of B-flat) and three piano accompaniment staves (treble and bass clefs, key of B-flat). The lyrics are written below the vocal line. The music is in a 4/4 time signature and includes various musical notations such as notes, rests, and accidentals.

lan - guish! I am here to give thee rest. Mourn-er, wherefore dost thou lan-guish: I am here to give thee rest.

ra - tions to the tem - ple of thy God. I will lead thy as - pi - ra - tions To the tem - ple of thy God.

This system contains the second two lines of the musical score. It continues the four-staff format from the first system. The lyrics are written below the vocal line. The music concludes with a final cadence on the fourth staff.

1. Meek and low-ly, pure and ho-ly, Chief a-mong the 'blessed three,' Turning sadness in- to gladness, Heav'n-born art thou, Char-i - ty! Pi-ty

1. Hop-ing ev-er— fail-ing nev-er—Tho' deceived, be-liev-ing still; Long a - bid-ing, all con - fid-ing, To thy heavenly Father's will: Nev-er

The first system of the musical score for 'CHARITY.' It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/4. The lyrics are written below the vocal staves.

dwell-eth in thy bo-som, Kindness reigneth o'er thy heart, Gen-tle thoughts a-lone can away thee, Judgment hath in thee no part. Meek and

wea-ry of well-do-ing, Nev-er fear-ful of the end; Claiming all mankind as brothers, Thou dost all a - like be - friend. Meek and

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are written below the vocal staves.

"OH! HAD I WINGS LIKE A DOVE."

Arranged from JEFFREYS.

217

1. Oh! had I wings like a Dove I would fly A - way from this world of care; My soul would mount to the realms on high, And seek for a ref - uge there;

2. O! is it not written, "Believe and live?" The heart by bright hope allur'd, Shall find the comfort these words can give, And be by its faith assured:

3. There is! there is! in thy holy word, Thy word which can ne'er depart; There is a promise of mer - cy stor'd, For the low - ly and meek of heart:

But is there no ha - ven here on earth, No hope for the wounded breast; No favoured spot where content has birth, In which I may find a rest.

Then why should we fear the cold world's frown, When truth to the heart has giv'n, The light of religion to guide us on. In joy to the paths of heaven.

"My yoke is ea - sy, my bur - den light, Then come unto me for rest;" These, these are the words of promise stor'd, For the wounded and wearied breast.

Sym.

1. There is a stream— There is a stream— There is a stream whose gen- tle
 2. That sa- cred stream— That sa- cred stream— That sa- cred stream thine ho- ly

cres. f

flow, Supplies the ci- - - ty of our God,
 word, That all our rag - - ing fear con-trols.

Life, love and joy . . . still glid - - - ing through, Life, love and joy . . . still glid - - - ing
 Sweet peace, thy prom - - is - es af - ford, Sweet peace, thy prom - - is - es af - -

Chorus.

through, And wat'ring, And wat'ring, And wat'ring, And wat'ring,
 ford, And give new strength, And give new strength,

Duet.
 Sweet: peace,

And wat'ring our di - vine a - bode, And wat'ring our di - vine a-bode.
 And give new strength to faint-ing souls, And give new strength to faint - ing souls.

Sweet peace, thy promises, thy promises af - ford,
 CHORUS.

And give new strength to fainting souls, And give new strength to fainting souls.

ANTHEM. "Thou wilt show me the path of life."

KENT.

219

Thou wilt show me the path of life: In thy presence is ful-ness of joy: Thou wilt

Thou wilt show me the path of life, the path of

life, the path of life, the path of life, In thy pres-ence is ful-ness of

show me the path, wilt show me the path of life, Thou wilt show me the path of life: In thy pres-ence is ful-ness of

Thou wilt show me the path of life, Thou wilt show me the path of life:

life, the path of life, the path of life:

joy: And at thy right hand there are pleasures for - ev - er - more: are pleasures for - ev - er - more, are

joy: And at thy right hand there are pleasures for - ev - er - more: there are pleasures, for - ev - er - more, there are pleasures,

joy: And at thy right hand there are pleasures for - ev - er - more: for - ev - er - more,

Tutti.

pleas-ures for - ev - er - more, for - ev - er - more: for - ev - er - more, for - ev - er - more.

for - ev - er - more, for - ev - er - more: for - ev - er - more, for - ev - er - more.

for - ev - er - more:

HOSANNA

G. J. WEBB.

221

Allegro. f *p* *f* *p* *f* *Cres.*

Ho - san - na, Ho - san - na, Ho - san - na, Bless-ed is he, bless-ed, bless-ed is he that com-eth in the name, in the

ff *p* *f* *ff*

name of the Lord, Ho - san - na, Ho - san - na, Ho - san - na, Ho-san-na in the highest, Ho - san-na in the highest, in the high-est.

How sweet, how calm this Sab - bath morn! How pure the air that breathes, And soft the sounds up - on it borne, And light its va - por wreaths!

The first system of the musical score for 'Sabbath Morn.' consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/8. The music is in a major key with one flat. The lyrics are written below the vocal staves.

It seems as if the Christian's prayer, For peace, and joy, and love, Were answered by the very air That wafts its strain a - bove.
Let each unholy passion cease, Each evil thought be crushed, Each anxious care that mars thy peace In faith and love be hushed.

The second system of the musical score continues the piece. It also consists of four staves. The key signature remains one flat (B-flat) and the time signature is 3/8. The lyrics are written below the vocal staves. The system concludes with a double bar line and the instruction 'D. C.' (Da Capo).

THE GOD OF ISRAEL.

Arranged from ROSSINI.

223

Chorus.

Sym.

For the Lord is great in

The God of Is-ra - el— He is our Redeemer, God of Ja-cob de-sert us not in bat-tle,

For the Lord is great in

great in

Sym.

power,

And the righteous he'll de-fend,

Sym.

power,

And the righteous he'll de-fend,

Hal-le - lu-jah! Hal - le-lu-jah! Magni - fy him in the highest,

Sym.

power,

he'll de-fend,

3

Hal-le - lu-jah! Hal-le - lu-jah! Magni - fy him ev - er - more; Sing, Sing, Sing, Sing a - loud and re-joyce, Sing a - loud and re-joyce;

This musical system consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature has one sharp (F#), and the time signature is 2/4. The lyrics are written below the vocal staves.

Sing a - loud, Sing a - loud, Sing a - loud and re-joyce, Sing, Sing and re-joyce, Sing, Sing and rejoice, rejoice, re-joyce, re-joyce, re - joyce,

This musical system continues the piece with four staves. It maintains the same key signature and time signature as the first system. The lyrics are written below the vocal staves.

Of - fer him the sac - ri - fice of gladness, Of - fer him the sac - ri - fice of gladness, He will re - ward thee with his blessing,

This musical system consists of four staves. The first two staves are treble clef, and the last two are bass clef. The melody is primarily in the treble staves, with the bass staves providing harmonic support. The lyrics are written below the first two staves.

Sing to this page the second time, and close with the last 7 measures.

O, sing prai - ses un - to his name. Sing and re - joice, Sing and re - joice, Sing, Sing and re - joice.

This musical system consists of four staves. The first two staves are treble clef, and the last two are bass clef. The melody is primarily in the treble staves, with the bass staves providing harmonic support. The lyrics are written below the first two staves. The system concludes with a double bar line.

GOD WILL GUARD HIS FAITHFUL BAND.

Altered from
ROSSINI.

Heaven de - - mands our faith and

God will guard his faith - ful band, Give them strength to meet the foe, The Lord will save, will save his

Sym.

Solo.

Detailed description: This is the first system of a musical score. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/2. The music features a mix of whole, half, and quarter notes, with some rests. The lyrics are written below the vocal staves. The system ends with a repeat sign and a double bar line.

zeal, and chains and death we may de - - fy, And chains and death we may de - - - fy.

peo - ple, He will guide will guide them in the ways of his Pro - phet Mo - - - - ses, March

Ad - - vance.

Solo.

March

Detailed description: This is the second system of the musical score. It continues with four staves. The vocal parts have lyrics that include 'zeal, and chains and death we may de - - fy, And chains and death we may de - - - fy.' and 'peo - ple, He will guide will guide them in the ways of his Pro - phet Mo - - - - ses, March'. The piano accompaniment continues with a similar melodic and harmonic structure. The system concludes with the word 'March' and a final double bar line.

on, march on, march on, march on, The Lord will bless our cause, And save us from our foes, Though Egypt's monarchs

Advance. Advance. Advance.

This system contains the first four staves of music. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of one sharp (F#). The fourth staff is a bass clef with a key signature of one sharp (F#). The lyrics are written below the second and third staves.

rave, From bondage he will save. God will guard his faith - ful band, Give them strength to meet the foe

This system contains the next four staves of music. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of one sharp (F#). The fourth staff is a bass clef with a key signature of one sharp (F#). The lyrics are written below the second and third staves.

Omit the second time.

de - fy, de - - fy, de - - fy, de - - - fy. may de - - - fy,

And chains and death they may de - - - fy, may de - - fy, de - fy, And chains and death

And chains and death they may defy, And chains and death they may defy, And chains and death they may, they may de - fy, And chains and death they may de - fy.

This musical system consists of four staves. The top staff is a single melodic line in G major. The bottom three staves are a piano accompaniment in G major, featuring a steady eighth-note bass line and a more active treble line. The lyrics are written below the staves, with some words spanning across multiple staves.

Repeat to Solo "The Lord will save." : \$\$. fy.

fy.

Guide, O guide us, fy And chains and death they may de - fy. The Lord will guide his faith - ful

fy

This musical system also consists of four staves. It begins with a repeat sign and a solo instruction. The melody continues on the top staff, while the piano accompaniment remains consistent. The lyrics include a long dotted line for the word 'death' and a final phrase 'The Lord will guide his faith - ful'.

GOD WILL GUARD HIS FAITHFUL BAND. CONCLUDED.

229

band, Give them strength to meet the foe, Heaven demands our faith and zeal, And chains and death we now de - fy, And chains and death we now de -

The first system of the musical score consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal staves.

- - fy, And chains and death we now de - - - - fy, we now de - fy, we now de - fy, we now de - - fy.

The second system of the musical score also consists of four staves, continuing the vocal melody and piano accompaniment from the first system. The lyrics continue below the vocal staves, ending with a double bar line.

Allegro. f

Glo - ry, Glo - ry, Glo - ry be to God, to God on high, Glory be to God, Glory be to God, Glory

be to God, Glo - ry be to God on high, Glo - ry be to God on high, Glo - ry be to God on high, Glo - ry be to God on high,
high,..... on high,
Glo - ry, Glory, Glo - ry, Glory, To God on high,

GLORY BE TO GOD ON HIGH. CONTINUED.

231

p *f* *p*

Glo-ry be to God, to God on high, and on earth peace, peace, Good will to men, and on earth peace, peace, Good will to

This system consists of four staves. The top staff is a single melodic line with dynamics *p*, *f*, and *p*. The bottom three staves are a piano accompaniment. The lyrics are written below the piano part.

mp *Cres.* *ff*

Glo - - - ry

men, good will, good will to men, Glo-ry be to God on high, Glo - - - ry, Glory be to God on high,

Glo - ry, Glo - ry,

This system consists of four staves. The top staff has dynamics *mp*, *Cres.*, and *ff*. The bottom three staves are a piano accompaniment. The lyrics are written below the piano part, with some words spanning across staves.

GLORY BE TO GOD ON HIGH. CONTINUED.

mp *Cres.* *ff*

Glo - - - ry

Glo - ry be to God on high, Glo - - - - - ry, Glo - ry be to God on high, Glo - ry be to God

Glo - ry, Glo - ry,

p *f*

on high, Glo - ry be to God on high; Peace on earth, Peace on earth, good will to men, good will to

GLORY BE TO GOD ON HIGH. CONTINUED.

233

men; Blessed is he who cometh in the name, who cometh in the name of the Lord; Ho-san - na in the highest, Ho-san - na, Ho-san - na,

The first system of the musical score consists of four staves. The top staff is a single melodic line in treble clef. The bottom three staves are a piano accompaniment in grand staff (treble and bass clefs). The music is in 3/4 time, indicated by a '3' over the first measure of each staff. The key signature has one sharp (F#). The lyrics are written below the staves, with 'Ho-san - na' appearing at the end of the system. A dynamic marking 'f' (forte) is placed above the piano part towards the end of the system.

Ho-san - na in the highest; Bless - ed is he who com-eth in the name, the name Ho - san - na, Ho - san - na, name.....

The second system of the musical score also consists of four staves. The top staff continues the single melodic line. The bottom three staves continue the piano accompaniment. The lyrics continue across the staves, with 'Ho-san - na' appearing at the beginning and end of the system. The piano part features a dynamic marking 'f' (forte) above it.

f

of the Lord, in the name of the Lord; Glo - ry, Glo - ry, Glo - ry be to God on high,

This system contains the first four staves of music. 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 and a common time signature. 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 written below the second staff.

Glo - ry be to God on high, Glo - ry be to God, Glo - ry be to God, Glo - ry be to God,

This system contains the next four staves of music. The first staff is a treble clef with a key signature of one flat and a common time signature. The second staff is a treble clef with a key signature of one flat and a common time signature. 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 written below the second staff.

GLORY BE TO GOD ON HIGH. CONCLUDED.

235

p *f*

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - men, Hal - le - lu - jah, A - men,

Hal - le - lu - jah, Hal - le - lu - jah, A - men, A - men, Hal - le - lu - jah, Hal - le - lu - jah, A - men, A - men, Hal - le - lu - jah, A - men.

BLESSED IS THE PEOPLE.

VINCENTO RIGHINI.

Allegro.

Blessed is the peo - ple that know the joy-ful sound, Blessed is the peo - ple that know the joy-ful sound; They shall ev - er

They shall

walk, They shall ev - er walk, They shall ev - er walk in the light, in the light of his countenance.

They shall ev - er walk.... in the light of his coun - te - nance, shall ev - - - er walk in the light.... of his countenanced

walk, shall ev - er walk, shall ev - er, ev - er walk in the light, the light of his countenance.

BLESSED IS THE PEOPLE. CONTINUED.

237

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: "In his name shall they re-joice, and in his right-eous-ness shall be ex-alt-ed! He is their glory,". The music features various melodic lines with notes, rests, and dynamic markings like accents and slurs.

In his name shall they re-joice, and in his right-eous-ness shall be ex-alt-ed! He is their glory,

He is their glo-ry, He is their

The second system of the musical score continues the piece with four staves. It includes dynamic markings such as *Cres.* (Crescendo) and *ff* (fortissimo). The lyrics are: "He is their glory, He is their glory, their glory and their strength, their glory, their glory, their glory, their glo-ry and their strength.....". The music continues with complex melodic and harmonic structures, including slurs and ties.

He is their glory, He is their glory, their glory and their strength, their glory, their glory, their glory, their glo-ry and their strength.....

glo-ry, He is their glory, their glory, their glory and their strength, He is their glo-ry and their strength, He is their glory and their strength.

mf

Blessed is the peo - ple that know the joy-ful sound, Blessed is the peo - ple that know the joy-ful sound; They shall ev - er
For they shall ev - - er

walk, They shall ev - er walk, They shall ev - er walk, ev - er walk, in the light, in the light of his counte - nance.
They shall ev - er walk.... in the light of his coun - te - nance, shall ev - - - er walk in the light, in the light of his counte - nance
walk, shall ev - er walk, shall ev - er, ev - er walk in the light, shall walk, &c.

BLESSED IS THE PEOPLE. CONTINUED.

239

And in his righteous-ness shall they be ex - alt - - - - - ed,

In..... his righteous-ness shall they be ex - alt - ed, and in..... his name shall they re -

shall be ex - alt - - ed, And in his name shall they re - joice, And in his

Cres. *ff*

f shall they re - joice, shall they..... re - joice, and in his righteous-ness shall they be ex - alt -

- - - joice,.... and in his name shall they, shall they re - joice, In..... his righteous-ness shall they

name shall they, shall they..... re - joice, shall be ex - alt -

BLESSED IS THE PEOPLE. CONCLUDED.

ff

ed, shall they re - joice, shall they..... re -

be ex - alt - ed, and in..... his name shall they re - joice,..... and in his name shall they, shall they re -

Cres.

ed, And in his name shall they re - joice, And in his name shall they, shall they..... re -

joice, and in his name shall they re - joice, and in his name shall they re - - joice.

The musical score is written for four staves (Soprano, Alto, Tenor, and Bass) in a key of B-flat major (two flats) and 4/4 time. The first system includes a piano dynamic marking (*ff*) and a crescendo marking (*Cres.*). The lyrics are: "ed, shall they re - joice, shall they..... re - be ex - alt - ed, and in..... his name shall they re - joice,..... and in his name shall they, shall they re - ed, And in his name shall they re - joice, And in his name shall they, shall they..... re - joice, and in his name shall they re - joice, and in his name shall they re - - joice." The score concludes with a double bar line and a repeat sign.

GRAND HALLELUJAH CHORUS.

HANDEL.

241

Allegro.

Hal-le - lu-jah, Hal-le - lu-jah, Hal-le - lu-jah, Hal-le - lu-jah, Hal - le - lu - jah, Hal-le - lu-jah, Hal-le - lu-jah, Hal-le -

lu-jah, Hal-le - lu-jah, Hal - le - lu - jah, For the Lord God om-nip - o - tent reign - eth. Hal-le - lu-jah, Hal-le - lu-jah, Hal-le -

GRAND HALLELUJAH CHORUS. CONTINUED.

lu-jah, Hal-le - lu-jah, For the Lord God om - nip - o - tent reign-eth, Hal-le - lu-jah, Hal-le - lu-jah, Hal-le - lu-jah, Hal-le - lu-jah,

Hal-le - lu-jah, Hal-le - lu-jah, Hal-le - lu-jah, Hal - le - lu - jah, Halle-lu-jah, For the Lord God om - nip - o - tent

Hal-le - lu-jah, Halle-lu - jah, Halle - lu-jah, Halle - lu-jah, Hal-le - lu-jah, Hal -

For the Lord God om - nip - o - tent reign - - - eth, Hal-le - lu-jah, Halle-lu-jah, Hallelujah, Halle - lu-jah, Hal -

Hal-le - lu-jah, For the Lord God om - nip - o - tent

CONTINUED.

243

reign - - eth, Halle-lu-jah, Hal-le - lu-jah, Hal-le-lu-jah, For the Lord God om - nip - - o - tent reign - -

le - lu - jah, Hal-le - lu-jah, Hal-le - lu-jah, For the Lord God om - nip - - o - tent reign - -

le - lu - jah, Halle-lu-jah, Halle - lu-jah, Hal-le-lu-jah, Hal-le - lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal - le - lu -

reign - - eth, Hal-le - lu-jah, Hal-le - lu-jah, Hal-le - lu-jah, Hal-le - lu-jah, Hal-le - lu-jah, Hal-le - lu-jah, Hal-le - lu-jah, Halle -

- - eth, Hal - le - - lu - jah, *p*
 - - eth, Halle-lu-jah, Hal-le-lu - jah, The kingdom of this world has be - come the kingdom of our Lord and of his *f*
 - - jah, Hal - - le - lu - jah,
 - - lu-jah, Hal-le-lu-jah, Halle-lu - jah,

GRAND HALLELUJAH CHORUS. CONTINUED.

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

Christ, and of his Christ. And he shall reign for -

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

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

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

GRAND HALLELUJAH CHORUS. CONTINUED.

245

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

and Lord of lords, for - ev - er and ev - er, Hal - le -

and Lord of lords, King of kings, lu-jah, Halle - lu-jah, for - ev - er and ev - er, Hal - le -

lu-jah, Halle - lu-jah, for - ev - er and ev - er, Halle - lu-jah, Halle - lu-jah, for - ev - er and

lu-jah, Halle - lu-jah, for - ev - er and ev - er, Halle - lu-jah, Halle - lu-jah, for - ev - er and

and Lord of lords, King of kings, lu-jah, Halle - lu-jah, for - ev - er and

lu-jah, Halle - lu-jah, for - ev - er and ev - er, Halle - lu-jah, Halle - lu-jah, for - ev - er and

ev - er, Hal - le - lu - jah, Hal - le - lu - jah, King of kings and Lord of lords. And he shall reign for - ev - er and ev - er, Hal - le - lu - jah, Hal - le - lu - jah, King of kings and Lord of lords. And he shall reign, and Lord of lords, and Lord of lords, And he shall reign, ev - er, Hal - le - lu - jah, Hal - le - lu - jah, King of kings and Lord of lords. And he shall reign for - ev - er and

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

GRAND HALLELUJAH CHORUS. CONTINUED.

247

Lord of lords,..... And he shall reign for - ev - er, for - ev - er and ev - - er,

Lord of lords, Hal - le - lu - jah, Hal - le - lu - jah, And he shall reign for - ev - er, for - ev - - er,

Hal - le - lu - jah, Hal - le - lu - jah, And he shall reign for - ev - er, for - ev - er and ev - er,

Lord of lords, &c.

King of kings and Lord of lords, King of kings and Lord of lords. And he shall

King of kings and Lord of lords, King of kings and Lord of lords. And he shall

And he shall reign for -

reign for - ev - er and ev - - er, for - ev - er and ev - er, for - ev - er and ev - er, Hal - le -
King of kings and Lord of lords,
- - ev - er, for - ev - er and ev - - er, for - ev - er and ev - er, for - ev - er and ev - er,

lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - - lu - - jah.

No. 1.



1. Our Father, who art in heaven, hallowed—be thy—name;
Thy kingdom come; thy will be done on—earth, as it—is in—heaven.
2. Give us this day our—daily—bread;
And forgive us our debts, as—we for—give our—debtors.
3. And lead us not into temptation, but deliver—us from—evil;
For thine is the kingdom, and the power, and the glory, for—ever and—ever.
A—men.

L. M.

1. How sweetly flowed the gospel sound From lips of gentle—ness and—grace,
When listening thousands gathered round, And joy and—gladness—filled the—place!
2. From heaven he came, of heaven he spoke, To heaven he led his—followers'—way;
Dark clouds of gloomy night he broke, Unveiling—an im—mortal—day.
3. "Come, wanderers, to my Father's home; Come, all ye weary—ones, and—rest:"
Yes, sacred Teacher, we will come, Obey thee,—love thee,—and be—blest.
4. Decay, then, tenements of dust; Pillars of earthly—pride, de—cay:
A nobler mansion waits the just, And Jesus—has pre—pared the—way.

I. M.

1. Awake, my soul, and with the sun Thy daily stage of—duty—run;
Shake off dull sloth, and joyful rise To pay thy—morning—sacri—fice.
2. Wake, and lift up thyself, my heart, And with the angels—bear thy—part,
Who all night long unwearied sing High praises—to th' E—ternal—King.
3. Glory to thee, who safe hast kept, And hast refreshed me,—while I—slept;
Grant, Lord, when I from death shall wake, I may of—endless—life par—take.
4. Lord, I to thee my vows renew; Dispel my sins as—morning—dew;
Guard my first springs of thought and will, And with thy—self my—spirit—fill.
5. Direct, control, suggest, this day, All I design, or—do, or—say,
That all my powers, with true delight, In thy sole—glory—may u—nite.

No. 2.



A - men.

1. O Lord our Lord, how excellent is thy name in—all the—earth!
2. Who hast set thy—glory a—bove the—heavens.
3. Out of the mouth of babes and sucklings hast thou ordained strength, be—cause
of thine—enemies;
4. That thou mightest still the—enemy—and the a—venger.
5. When I consider the heavens, the work of thy fingers; The moon and the stars, which
—thou hast or—dained:
6. What is man, that thou art mindful of him? and the son of—man, that thou—
visit—est—him?
7. For thou hast made him a little lower than the angels, and hast crowned him with
—glory and—honor.
8. Thou madest him to have dominion over the work of thy hands; thou hast put—all
things—under his—feet.
9. All sheep and oxen, yea, and the beasts of the field; the fowl of the air, and the fish
of the sea, and whatsoever passeth through the—paths of the—sea.
10. O Lord our Lord, how excellent is thy—name in—all the—earth!
1. When, as returns this solemn day, Man comes to meet his—Maker,—God,
What rites, what honors shall he pay? How spread his—sovereign—name a—broad?
2. From marble domes and gilded spires Shall curling clouds of—incense—rise,
And gems, and gold, and garlands deck The costly—pomp of—sacri—fice?
3. Vain, sinful man! creation's Lord Thy golden offerings—well may—spare;
But give thy heart, and thou shalt find Here dwells a—God who—heareth—prayer.
4. O, grant us, in this solemn hour, From earth and sin's al—lurements—free,
To feel thy love, to own thy power, And raise each—raptured—thought to—thee!
1. Sweet is the task, O Lord, Thy glorious—acts to—sing,
To praise thy name, and hear thy word, And—grateful—offerings—bring.
2. Sweet, at the dawning hour, Thy boundless—love to—tell;
And, when the night wind shuts the flower, Still—on the—theme to—dwell.
3. Sweet, on this day of rest, To join, in—heart and—voice,
With those who love and serve thee best, And—in thy—name re—joice.
4. To songs of praise and joy Be every—Sabbath—given,
That such may be our best employ E—ternal—ly in—heaven.

No. 3.



1. The Lord is my shepherd; I—shall not—want.
2. He maketh me to lie down in green pastures: he leadeth me—beside—the still—waters.
3. He restoreth my soul; he leadeth me in the paths of righteousness for—his name's—sake.
4. Yea, though I walk through the valley of the shadow of death, I will fear no evil; for thou art with me. Thy rod and thy—staff they—comfort—me.
5. Thou preparest a table before me in the presence of mine enemies; thou anointest my head with oil; my—cup runneth—over.
6. Surely goodness and mercy shall follow me all the days of my life; and I shall dwell in the—house of the—Lord for—ever.

C. M.

1. When floating on life's troubled sea, By storms and—tempests—driven, Hope, with her radiant finger, points To—brighter—scenes in—heaven.
2. She bids the storms of life to cease, The troubled—breast be—calm; And in the wounded heart she pours Re—ligion's—healing—balm.
3. Her hallowed influence cheers life's hours Of sadness—and of—gloom; She guides us through this vale of tears To—joys be—yond the—tomb.
4. And when our fleeting days are o'er, And life's last—hour draws—near, With still unwearied wing she hastes To—wipe the—falling—tear.
5. She bids the anguished heart rejoice; Though earthly—ties are—riven, We still may hope to meet again In—yonder—peaceful—heaven.

C. M.

1. How blest is he who fears the Lord, And follows—his com—mands, Who lends the poor without reward, Or—gives with—liberal—hands!
2. As pity dwells within his breast To all the—sons of—need, So God shall answer his request With—blessings—on his—seed.
3. In times of danger and distress, Some beams of—light shall—shine, To show the world his righteousness, And—give him—peace di—vine.
4. His works of piety and love Remain be—fore the—Lord; Sweet peace on earth, and joys above, Shall—be his—sure re—ward.

No. 4.



1. There is a Reaper, whose name is Death, And, with his—sickle—keen, He reaps the bearded grain at a breath, And the flowers that—grow be—tween.
2. Shall I have nought that is fair? saith he; Have nought but the—bearded—grain? Though the breath of these flowers is sweet to me, I will give them all—back a—gain.
3. He gazed at the flowers with tearful eyes, He kissed their—drooping—leaves; It was for the Lord of Paradise He bound them—in his—sheaves.
4. My Lord has need of these flowerets gay, The Reaper—said, and—smiled; Dear tokens of the earth are they, Where he was—once a—child.
5. They shall all bloom in fields of light, Transplanted—by my—care, And saints, upon their garments white, These sacred—blossoms—wear.
6. And the mother gave, in tears and pain, The flowers she—most did—love; She knew she should find them all again In the fields of—light a—bove.
7. O, not in cruelty, not in wrath, The Reaper—came that—day; 'Twas an angel visited the green earth, And took the—flowers a—way.

8, 6, & 4s. M.

1. Our blest Redeemer, ere he breathed His tender,—last fare—well, A guide, a comforter bequeathed With—us to—dwell.
2. He came in tongues of living flame, To teach, con—vince, sub—due; All—powerful as the wind he came, As—viewless—too.
3. He came sweet influence to impart, A gracious,—willing—guest, While he can find one humble heart Where—in to—rest.
4. And his that gentle voice we hear, Soft as the—breeze of—even, That checks each fault, that calms each fear, And—speaks of—heaven.
5. And every virtue we possess, And every—victory—won, And every thought of holiness, Are—his a—lone.
6. Spirit of purity and grace, Our weakness,—pitying,—see; O, make our hearts thy dwelling-place, And—worthier—thea.

No. 5.



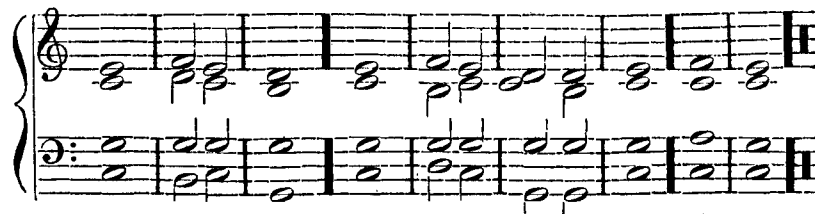
A - - - - men.

1. From the recesses of a lowly spirit My humble prayer ascends : O—Father,—hear it !
Borne on the trembling wings of fear and meekness ; For—give its—weakness.
2. We know, we feel how mean and how unworthy The lowly sacrifice we—pour be—
fore thee ;
What can we offer thee, O thou most holy, But—sin and—folly ?
3. Lord, in thy sight, who every bosom viewest, Cold are our warmest vows, and—vain
our—truest ;
Thoughts of a hurrying hour, our lips repeat them : Our—hearts for—get them.
4. We see thy hand ; it leads us, it supports us. We hear thy voice ; it—counsels, and
it—courts us.
And then we turn away ; and still thy kindness For—gives our—blindness.
5. Who can resist thy gentle call, appealing To ev'ry gen'rous thought and—grateful—
feeling !
O, who can hear the accents of thy mercy, And—never—love thee !
6. Kind Benefactor ! plant within this bosom The—seeds of—holiness,=and let them
blossom
In fragrance, and in beauty bright and vernal, And—spring e—ternal.
7. Then place them in those everlasting gardens Where angels walk, and—seraphs are
the—wardens ;
Where ev'ry flower, brought safe through death's dark portal, Be—comes im—mortal.

L. M.

1. I cannot shun the stroke of death ; Lord, help me to sur—mount the—fear ;
That, when I must resign my breath, Serene my summons—I may—hear.
2. 'Tis sin gives venom to the dart ; In me let every—sin be—slain ;
From secret faults, Lord, cleanse my heart ; From wilful sins my—hands re—strain.

No. 6.



A - men.

1. Blessed is he that con—sidereth the—poor ; The Lord will de—liver him in—time
of—trouble.
2. The Lord will preserve him, and—keep him a—live, And he shall be—blessed up—on
the—earth.
3. The Lord will strengthen him upon the—bed of—languishing ; Thou wilt make—all
his—bed in his—sickness.
4. Blessed is he that con—sidereth the—poor ; The Lord will de—liver him in—time
of—trouble.

C. M.

1. When spirits from their cumbering clay Ascend to—heaven's bright—shore,
Our hoping hearts with triumph say, " Not—lost, but—gone be—fore."
2. Then calmly may our spirits bow Beneath af—fliction's—rod ;
Who, who would murmur that his friend Is—safe in—joy and—God ?

C. M.

1. Our pilgrim brethren, dwelling far, O God of—truth and—love,
Light thou their path with thine own star, Bright—beaming—from a—bove
2. Wide as their mighty rivers flow Let thine own—truth ex—tend ;
Where prairies spread, and forests grow, O—Lord, thy—gospel—send.
3. Then will a mighty nation own A union—firm and—strong ;
The sceptre of th' Eternal Throne Shall—rule its—councils—long.

No. 7.



1. I will lift up mine eyes unto the hills, From whence—cometh my—help.
2. My help cometh from the Lord,—Which made—heaven and—earth.
3. He will not suffer thy foot to be moved ; He that keepeth thee—will not—slumber.
4. Behold, He that keepeth Israel Shall not—slumber nor—sleep.
5. The Lord is thy keeper ; The Lord is thy shade upon thy—right—hand.
6. The sun shall not smite thee by day,—Nor the—moon by—night.
7. The Lord shall preserve thee from all evil ; He shall pre—serve thy—soul.
8. The Lord shall preserve thy going out, and thy coming in, From this time forth, and—
—even for—ever—more.

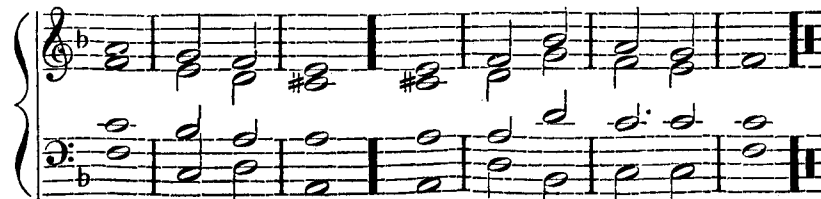
S. M.

1. Praise for the glorious light Which crowns this—joyous—day ;
Whose beams dispel the shades of night, And—wake our—grateful—lay !
2. Praise for the mighty band Redeemed from—error's—chain,
Whose echoing voices, through our land, Join—our tri—umphant—strain !
3. Ours is no conquest gained Upon the—tented—field ;
Nor hath the flowing life—blood stained The—victor's—helm and—shield.
4. But the strong might of love, And truth's all—pleading—voice,
As angels bending from above, Have—made our—hearts re—joice.
5. Lord, upward to thy throne Th' imploring—voice we—raise ;
The might, the strength are thine alone ; Thine—be our—loftiest—praise.

C. M.

1. God of my life, my morning song To thee I—cheerful—raise ;
Thine acts of love 'tis good to sing, And—pleasant—'tis to—praise.
2. Preserved by thy almighty arm, I passed the—shades of—night,
Serene, and safe from every harm, To—see the—morning—light.
3. While numbers spent the night in sighs, And restless—pains and—woes,
In gentle sleep I closed my eyes, And—woke from—sweet re—pose.
4. O, let the same almighty care Through all this—day at—tend ;
From every danger, every snare, My—heedless—steps de—fend.
5. Smile on my minutes as they roll, And guide my—future—days ;
And let thy goodness fill my soul With—grati—tude and—praise

No. 8.



1. Unto thee, O Lord, do I lift—up my—soul.
2. O my God, I trust in thee ; let me not be asham'd. Let not mine—enemies—tri—
umph—over me.
3. Yea, let none that wait on thee be asham'd ; let them be asham'd which trans—gress
without—cause.
4. Show me thy ways, O Lord :—Teach me—thy—paths.
5. Lead me in thy truth, and teach me : For thou art the God of my salvation : On thee
do I wait—all the—day.
6. Remember, O Lord, thy tender mercies, And thy loving kindness ; for—they have
been—ever of—old.
7. Remember not the sins of my youth, nor my transgressions : According to thy mercy,
remember thou me, For thy goodness—sake, O—Lord.
8. Good and upright is the Lord ; Therefore will he teach—sinners—in the—way.
9. The meek will he guide in judgment ; And the meek will he—teach his—way.
10. All the paths of the Lord are mercy and truth Unto such as keep his—covenant—
and his—testimonies.

7s. M.

1. Suppliant, lo ! thy children bend, Father, for thy—blessing—now ;
Thou canst teach us, guide, defend ; We are—weak, al—mighty—thou.
2. With the peace thy word imparts Be the taught and—teachers—blest
In our lives, and in our hearts, Father,—be thy—laws im—pressed.
3. Shed abroad in every mind Light and pardon—from a—bove,
Charity for all our kind, Trusting—faith, and—holy—love.

No. 9.



1. Praise the Lord,—O my—soul ;
And all that is within me—praise his—holy—name.
2. Praise the Lord,—O my—soul,
And for—get not—all his—benefits ;
3. Who forgiveth—all thy—sins,
And healeth—all—thine in—firmities ;
4. Who saveth thy—life from de—struction,
And crowneth thee with—mercy and—loving—kindness.
5. O, praise the Lord, ye angels of his, ye that ex—cel in—strength,
Ye that fulfil his commandments, and hearken unto the—voice of—his—word.
6. O, praise the Lord, all—ye his—hosts ;
Ye servants of—his that—do his—pleasure.
7. O, speak good of the Lord, all ye works of his, in all places of—his do—minion.
Praise thou the—Lord,—O my—soul.
8. Glory be to the Father, and to the Son, and to the—Holy—Ghost ;
As it was in the beginning, is now, and ever shall be, world—without—end. A—men.

S. M.

1. Come to the house of prayer, O thou af—flict-ed,—come ;
The God of peace shall meet thee there ; He—makes that—house his—home.
2. Come to the house of praise, Ye who are—hap-py—now ;
In sweet accord your voices raise, In—kin-dred—hom-age—bow.
3. Ye aged, hither come, For ye have—felt his—love ;
Soon shall your trembling tongues be dumb, Your—lips for—get to—move.
4. Ye young, before his throne, Come, bow ; your—voi-ces—raise ;
Let not your hearts his praise disown Who—gives the—power to—praise.
5. Thou, whose benignant eye In mercy—looks on—all,
Who seest the tear of misery, And—hear'st the—mourn-er's—call,—
6. Up to thy dwelling-place Bear our frail—spir-its—on,
Till they outstrip time's tardy pace, And—heaven on—earth be—won.

No. 10.



1. Make a joyful noise unto the Lord,—all ye—lands ;
Serve the Lord with gladness, and come before his—presence—with a—song.
2. Know ye that the Lord he is God : it is he that hath made us, and not—we our—selves ;
We are his people, and the—sheep of—his—pasture.
3. Enter into his gates with thanksgiving, and into his—courts with—praise ;
Be thankful unto—him, and—bless his—name.
4. For the Lord is good ; his mercy is—ev-er—lasting ;
And his truth en—dureth to—all gener—ations.

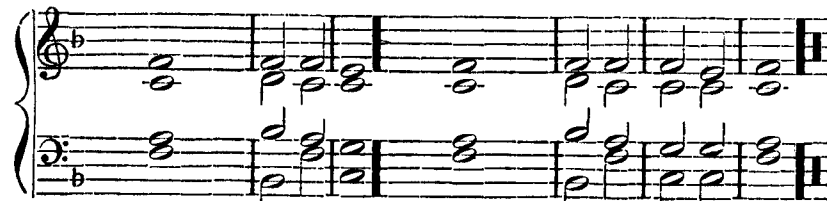
C. M.

1. Return, O wanderer, now return ! And seek thy—Father's—face ;
Those new desires which in thee burn Were—kindled—by his—grace.
2. Return, O wanderer, now return ! He hears thy—humble—sigh ;
He sees thy softened spirit mourn When—no one—else is—nigh.
3. Return, O wanderer, now return ! Thy Savior—bids thee—live ;
Go to his feet, and grateful learn How—free-ly—he'll for—give.
4. Return, O wanderer, now return ! And wipe the—fall-ing—tear ;
Thy Father calls ; no longer mourn ! 'Tis—love in—vites thee—near.

C. M.

1. When I can read my title clear To mansions—in the—skies,
I bid farewell to every fear, And—wipe my—weep-ing—eyes.
2. Should earth against my soul engage, And hellish—darts be—hurled,
Then I can smile at Satan's rage, And—face a—frown-ing—world.
3. Let cares like a wild deluge come, And storms of—sor-row—fall,
May I but safely reach my home, My—God, my—heaven, my—all,
4. There shall I bathe my weary soul In seas of—heaven-ly—rest,
And not a wave of trouble roll A—cross my—peace-ful—breast.

No. 11.



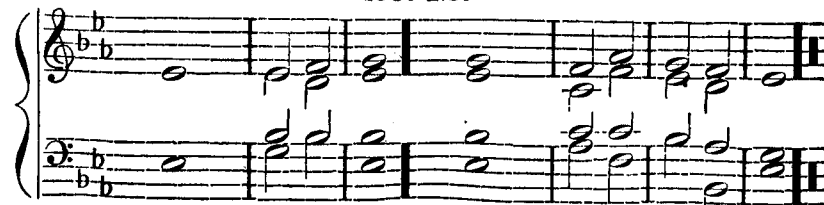
1. Our days on earth are as a shadow, and there is—none a—biding;
We are but of yesterday; there is but a—step between—us and—death.
2. Man's days are as grass; as a flower of the field—so he—flourisheth;
He appeareth for a little time, and then—vanish—eth a—way.
3. Watch, for ye know not what hour your—Lord doth—come;
Be ye also ready, for in such an hour as ye think not the—Son of—man—cometh.
4. It is the Lord; let him do what—seemeth him—good;
The Lord gave, and the Lord hath taken away, and blessed be the—name of—the—Lord.

1. Blessed are the dead, who die in the—Lord from—henceforth;
Yea, saith the Spirit, that they may rest from their labors, and their—works do—follow—them.
2. Blessed and holy is he that hath part in the first resurrection; on such the second death—hath no—power.
But they shall be priests of God, and of Christ, and shall reign with—him a—thousand—years.
3. Unto him that loved us, and washed us from our sins in his own blood, and hath made us kings and priests to—God and his—Father,
To him be glory and do—minion for—ever and—ever.
4. Blessed are the dead, who die in the—Lord from—henceforth;
Yea, saith the Spirit, that they may rest from their labors, and their—works do—follow—them.

6 & 4s.

1. Lowly and solemn be Thy children's cry to thee, Fa—ther di—vine,—
A hymn of suppliant breath, Owing that life and—death A—like are—thine.
2. O Father, in that hour When earth all helping power Shall—dis—a—vow,—
When spear, and shield, and crown, In faintness are cast—down, Sus—tain us,—thou!
3. By Him who bowed to take The death-cup for our sake, The—thorn, the—rod,—
From whom the last dismay Was not to pass a—way, Aid—us, O—God!
4. While trembling o'er the grave, We call on thee to save, Fa—ther di—vine;
Hear, hear our suppliant breath; Keep us, in life and—death, Thine,—only—thine.

No. 12.



1. Out of the depths have I cried unto—thee, O—Lord.
Lord, hear my voice; Let thine ears be attentive to the—voice of my—suppli—cations.
2. If thou, Lord, shouldst mark iniquities, O Lord,—who shall—stand?
But there is forgiveness with thee, That—thou—mayest be—feared.
3. I wait for the Lord; my soul doth wait, And in his—word do I—hope.
My soul waiteth for the Lord more than they that watch for the morning; I say,—
more than they that—watch for the—morning.
4. Let Israel hope in the Lord; for with the Lord there is mercy, and with him is—
plenteous re—demption.
And he shall redeem Israel from—all—his in—iquities.

L. M.

1. There is a glorious world on high, Resplendent with e—ternal—day;
Faith views the blissful prospect nigh, While God's own—word re—veals the—way.
2. There shall the servants of the Lord With never-fading—lustre—shine;
Surprising honor! vast reward! Conferred on—man, by—love di—vine.
3. Rescued from that destructive way, Where erring folly—thoughtless—roves,
The heavenly virtue they display, Which Jesus—taught, and—God ap—proves.
4. The shining firmament shall fade, And sparkling stars re—sign their—light;
But these shall know nor change nor shade, For ever—fair, for—ever—bright.
5. On wings of faith and strong desire, O, may our spirits—daily—rise;
And reach at last the shining choir, In the bright—mansions—of the—skies.

C. M.

1. Eternal Source of joys divine, To thee my—soul as—pires;
O, could I say, The Lord is mine, 'Tis—all my—soul de—sires.
2. Thy smile can give me real joy, Unmingled—and re—fined,
Substantial bliss without alloy, And—lasting—as the—mind.
3. Thy smile can gild the shade of woe, Bid stormy—troubles—cease,
And spread the dawn of heaven below, And—sweeten—pain to—peace.
4. My Hope, my Trust, my Life, my Lord, Assure me—of thy—love;
O, speak the kind, transporting word, And—bid my—fears re—move:
5. Then shall my thankful powers rejoice, And triumph—in my—God,
Till heavenly rapture tune my voice To—sound thy—praise a—broad.

No. 13.



1. O, be joyful in the Lord,—all ye—lands;
Serve the Lord with gladness, and come before his—presence—with a—song.
2. Bé sure that the Lord—he is—God;
It is he that hath made us, and not we ourselves; We are his—people, and the—
sheep of his—pasture.
3. O, go your way into his gates with thanksgiving, and into his—courts with—praise;
Be thankful unto him, and—speak good—of his—name.
4. For the Lord is gracious, his mercy is—ever—lasting;
And his truth endureth from gener—ation to—gener—ation.
5. Glory be to the Father, and—to the—Son,
And—to the—Holy—Ghost;
6. As it was in the beginning, is now, and—ever shall—be,
World without—end. A—men, A—men.

S. P. M.

1. How pleased and blest was I To hear the people cry, "Come, let us seek our—God
to—day!"
Yes, with a cheerful zeal We haste to Zion's hill, And there our—pows and—hon-
ors—pay.
2. Zion, thrice happy place, Adorned with wondrous grace, And walls of strength em-
brace thee—round;
In thee our tribes appear, To pray, and praise, and hear The sacred—gospel's—joy-
ful—sound.
3. May peace attend thy gate, And joy within thee wait, To bless the soul of—every—
guest;
The man who seeks thy peace, And wishes thine increase, A thousand—blessings—
on him—rest.

S. M.

1. Welcome, sweet day of rest, That saw the—Lord a—rise;
Welcome to this reviving breast And—these re—joicing—eyes.
2. The King himself comes near, And feasts his—saints to—day;
Here we may sit and see him here, And—love, and—praise, and—pray.
3. One day, amid the place Where Christ, my—Lord, has—been
Is sweeter than ten thousand days Of—pleasure—and of—sin.

No. 14.



1. God be merciful unto—us, and—bless us;
And show us the light of his countenance, and be—merci-ful—unto—us.
2. That thy way may be—known up-on—earth;
Thy saving—health a—mong all—nations.
3. Let the people praise thee,—O—God;
Yea, let—all the—people—praise thee.
4. O, let the nations rejoice—and be—glad;
For thou shalt judge the folk righteously, and govern the—nations—upon—earth.
5. Let the people praise thee,—O—God;
Yea, let—all the—people—praise thee.
6. Then shall the earth bring—forth her—increase;
And God, even our own—God shall—give us his—blessing.
7. God shall—bless—us; And all the ends of the—world shall—fear—him.

8 & 6s.

1. There is an hour of peaceful rest To mourning—wanderers—given;
There is a joy for souls distressed, A balm for every wounded breast; 'Tis—found
a—lone in—heaven.
2. There is a home for weary souls, By sins and—sorrows—driven,
When tossed on life's tempestuous shoals, Where storms arise, and ocean rolls, And
—all is—drear; 'tis—heaven.
3. There faith lifts up the tearless eye, The heart no—longer—riven,—
And views the tempest passing by, Sees evening shadows quickly fly, And—all se-
—rene in—heaven.
4. There fragrant flowers immortal bloom, And joys su—preme are—given!
There rays divine disperse the gloom; Beyond the dark and narrow tomb Ap—pears
the—dawn of heaven.

8 & 7s.

1. Cease, ye mourners, cease to languish O'er the grave of—those you—love;
Pain, and death, and night, and anguish, Enter—not the—world a—bove.
2. While our silent steps are straying, Lonely, through night's—deepening—shade,
Glory's brightest beams are playing Round the—happy—Christian's—head.
3. Light and peace at once deriving From the hand of—God most—high,
In his glorious presence living, They shall—never,—never—die.

No. 15.



A - men.

1. We praise thee, O God, we acknowledge thee to—be the—Lord ;
All the earth doth worship thee, the—Father—ever—lasting.
2. To thee all angels cry aloud, the heavens and all the—powers there—in.
To thee cherubim and seraphim con—tinual—ly do—cry.
3. Holy, holy, holy Lord God of—Saba—oth ;
Heaven and earth are full of the—majesty—of thy—glory.
4. The glorious company of the apostles—praise—thee ;
Repeat the same strain for this line.
The goodly fellowship of the prophets—praise—thee ;
Repeat the same strain again for this line.
The noble army of martyrs—praise—thee ;
The holy church throughout all the—world doth ac—knowledge—thee,
5. The Father, of an infinite majesty, thine adorable, true, and—only—Son,
Also the—Holy—Ghost, the—Comforter.
6. Thou art the King of glory,—O—Christ ;
Thou art the everlasting—Son of the—Fa—ther.
7. When thou tookest upon thee to deliver man, thou didst humble thyself to be—
born of a—virgin.
When thou hadst overcome the sharpness of death, thou didst open the kingdom
of—heaven to—all be—lievers.
8. Thou sittest at the right hand of God, in the—glory of the—Father ;
We believe that thou shalt—come to—be our—judge.
9. We therefore pray thee, help thy servants, whom thou hast redeemed with thy—
precious—blood ;
Make them to be numbered with thy saints, in—glory—ever—lasting.
10. O Lord, save thy people, and—bless thine—heritage ;
Govern them and—lift them—up for—ever.
11. Day by day we—magnify—thee,
And we worship thy—name ever,—world without—end.
12. Vouchsafe, O Lord, to keep us this day—without—sin ;
O Lord, have mercy upon us, have—mercy—upon—us.
13. O Lord, let thy mercy be upon us, as our—trust is in—thee ;
O Lord, in thee have I trusted ; let me—never—be con—founded.

No. 16.



A - men.

1. Glory be to—God on—high ;
And on earth—peace, good—will towards—men.
2. We praise thee, we bless thee, we worship thee, we glorify thee, we give thanks to
thee, for—thy great—glory ;
O Lord God, heavenly King,—God the—Father Al—mighty.
3. O Lord, the only begotten Son, Jesus Christ, O Lord God, Lamb of God, Son of the
Father, that takest away the—sins of the—world,
Have—mercy—upon—us.
4. Thou that takest away the—sins of the—world,
Have—mercy—upon—us.
5. Thou that takest away the—sins of the—world,
Re—ceive—our—prayer.
6. Thou that sittest at the right hand of—God the—Father,
Have—mercy—upon—us.
7. For thou—only art—holy,
Thou—only—art the—Lord.
8. Thou only, O Christ, with the—Holy—Ghost,
Art most high in the glory of—God the—Fa—ther.

NOTE. — The words of these selections, which require to be sung piano, may be sung to No. 16, and those of a louder character to No. 15.

8 & 7s.

1. Brother, rest from sin and sorrow ; Death is o'er, and —life is—won ;
On thy slumber dawns no morrow : Rest ; thine—earthly—race is—run.
2. Brother, wake ; the night is waning ; Endless day is—round thee—poured ;
Enter thou the rest remaining For the—people—of the—Lord.
3. Brother, wake ; for he who loved thee, He who died that—thou mightst—live,
He who graciously approved thee, Waits thy—crown of—joy to—give.
4. Fare thee well ; though woe is blending With the tones of—earthly—love,
Triumph high and joy unending Wait thee—in the—realms a—bove.