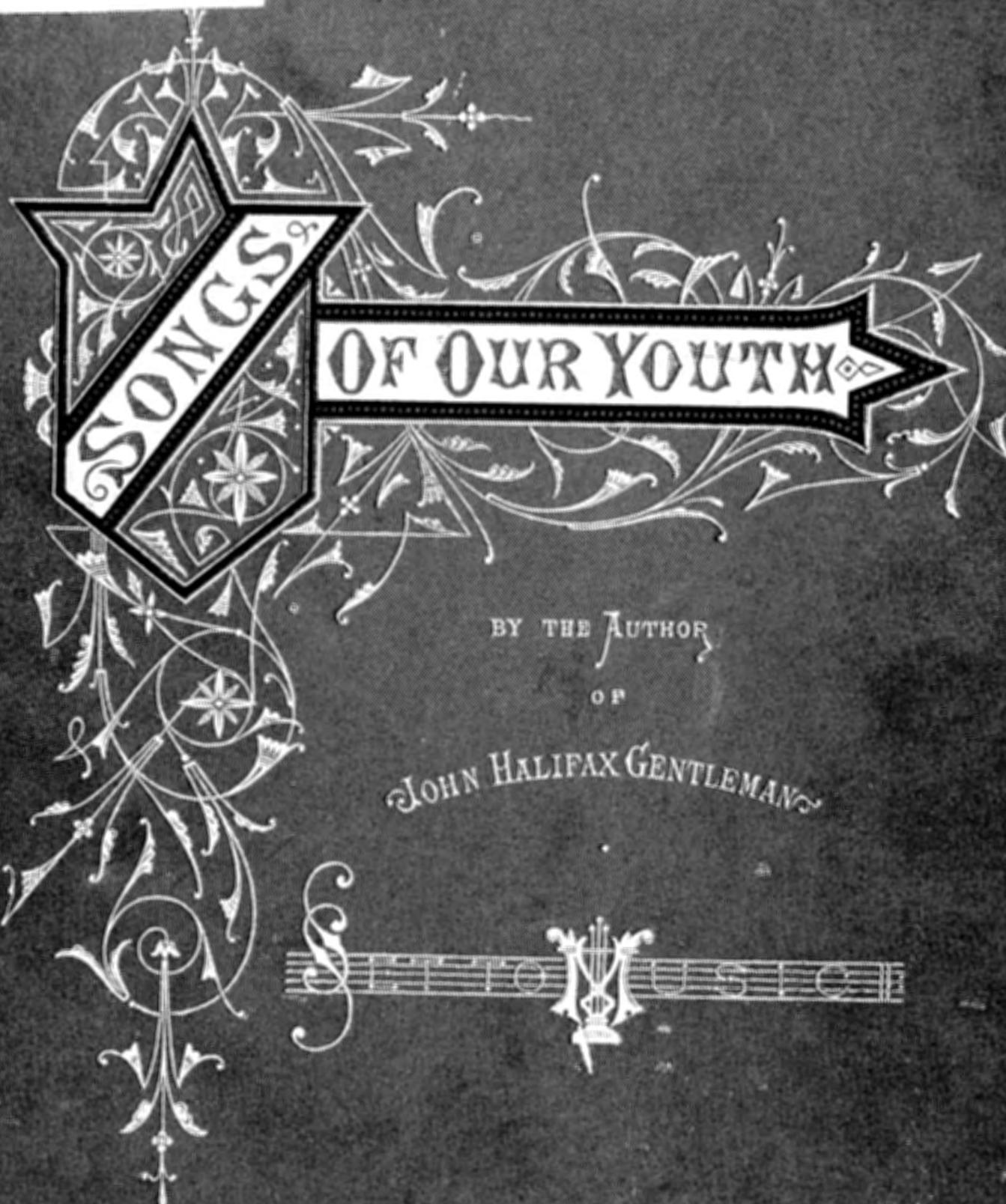


SONGS OF OUR YOUTH



SONGS OF OUR YOUTH

SONGS OF OUR YOUTH.

BY THE AUTHOR OF

“JOHN HALIFAX, GENTLEMAN.”

Set to Music.



NEW YORK:
HARPER & BROTHERS, PUBLISHERS,
FRANKLIN SQUARE.

1875.

TO MY OLD FRIENDS.



C O N T E N T S.

	PAGE
A DREAM OF THE SOUTH ...	78
AZRAEL THE ANGEL OF DEATH ...	64
BEAUTIFUL MAY ...	21
CHILD OF OCEAN ...	68
CHRISTMAS CAROL ...	30
DOUGLAS, DOUGLAS, TENDER AND TRUE ...	89
EDENLAND ...	46
FAR AWAY ...	58
GENTLE MARY ...	4
HE GIVETH HIS BELOVED SLEEP ...	70
HILL AND VALLEY ...	24
HYMN ...	50
IN OUR BOAT...	27
IN THE HIGHLANDS ...	48
INTO THE WILDERNESS ...	74
LIED ...	92
MINE...	22
MY MOTHER IN HEAVEN ...	12
PRETTY POLLY OLIVER ...	56
ROTHESAY BAY ...	42
Row, Row, CHEERLY ROW (EMIGRANTS' SONG) ...	82
SAY FAREWELL AND GO ...	36
SLEEP ON TILL DAY ...	66
STUDENTS' FUNERAL HYMN ...	60
SUMMER WIND ...	18
SUN AND SPRING ...	40
THE BROKEN DREAM ...	6
THE DEATH OF THE FLOWERS ...	76
THE FAITHFUL LITTLE BIRD ...	54
THE FISHERMAN ON A SUMMER MORNING ...	72
THE HIGH MOUNTAIN ...	84
THE LIGHT AT THE WINDOW ...	86
THE LITTLE COLLIER BOY ...	34
THE MOUNTAINEER'S LOVE ...	10
THE RIVER SHORE ...	8
THE SKY AT NIGHT ...	44
TO A CHILD ASLEEP ...	16
TO MY LOVE ...	52
TO THE NORTH WIND ...	32
THE UNKNOWN COUNTRY ...	62
WINDING AND GRINDING ...	14
WINDS IN THE TREES ...	38



Gentle Mary.

Words by D. M. M.
Andante semplice.

Music—Irish.

VOICE.

PIANO.

mf

Her hair was like the beat-en gold, Or like the spi-der's
mf

p

spin - ning; It was in her you might be - hold My joys' and woes' be -
p

rit.

- gin - ning. Her eyes were like the dia-mond bright, Her form was light,'twas like a
rit.

GENTLE MARY.

ad lib.

mf

rit.

fai - ry, That flits a - cross the woods at night, And this was gen - tle
8va...loco.

{ *colla parte.* *tempo. mf* *colla parte.*

after last verse.

Mary.

{ *Fine.*

2

She danced into my willing heart,
 With steps so light and airy ;
 I said, " My dear, we'll never part,
 My own, my gentle Mary."
 But off she flew like morning dew
 That sunbeams call,—and would not tarry :
 Now all my light is turned to night,
 For want of gentle Mary.

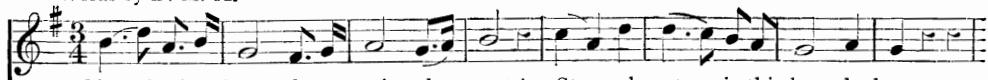


The Broken Dream.

Words by D. M. M.

Music—Swedish.

VOICE.



Oh my broken dream, do not quite de - part ! Stay, ah stay, in this lone-ly heart ;

PIANO.



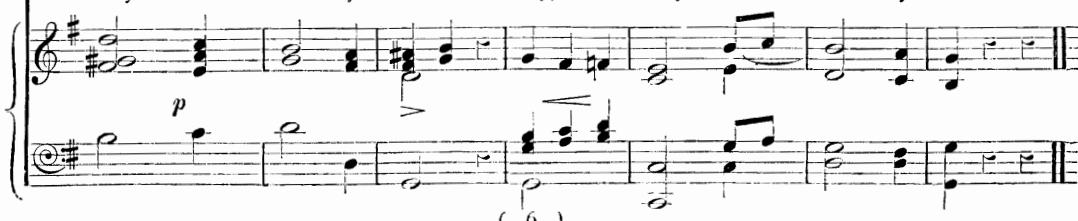
Pen-sive, si - lent, full of pain and an-guish, Bet-ter love a dream than all



love-less to lan - guish. Oh my broken dream, do not quite . . . de - part ! Stay, ah



stay . . . in this lone - ly heart ! Stay, ah stay . . in this lone - ly heart !



THE BROKEN DREAM.

I.

Oh my broken dream, do not quite depart!
Stay, ah stay, in this lonely heart!
Pensive, silent, full of pain and anguish,
Better love a dream than all loveless to languish.
Oh my broken dream, do not quite depart!
Stay, ah stay, in this lonely heart!

2.

Oh my lover lost, though we seem to part,
Live, aye live, in this faithful heart!
Faithful, tender, full of peace and pardon:
Flowers soon will spring till the grave is a garden.
Oh my lover lost, though we seem to part,
Live, aye live, in this faithful heart!



The River Shore.

Words by D. M. M.

Andantino.

Music—Dowland's.

VOICE



PIANO.



All the cares of life fall from us, All our trou - bles find re - pose :

p

p

Nought for - get - ting, nought re - gret - ting, Love - ly ghosts of days no more

cres.

Glide with white feet o'er the ri - ver, Smi - ling twards the si - lent shore.

THE RIVER SHORE.

I.

Walking by the quiet river,
As the slow tide sea-ward goes,
All the cares of life fall from us,
All our troubles find repose :
Nought forgetting, nought regretting,
Lovely ghosts of days no more
Glide with white feet o'er the river,
Smiling towards the silent shore.

2.

Thus we pray, in His good pleasure,
When this world we've safely trod,
We shall walk beside the river,
Flowing from the throne of God.
All forgiving, all believing,
No one lost we loved before :
Looking towards the hills of heaven
Calmly from the eternal shore.



The Mountaineer's Love.

Words by D. M. M.

Appassionato.

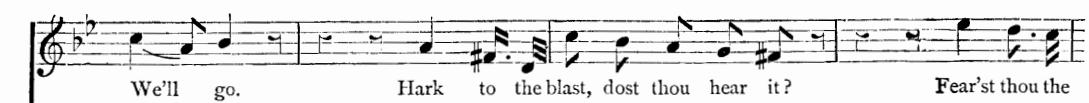
Music—Swedish.

VOICE.



PIANO.

Out on the breast of the mountain, Out where the winter winds blow,



We'll go. Hark to the blast, dost thou hear it?

Fear'st thou the

frost and the snow? "Love, ah no! ah no!"



2. Far from the torture of cities, Where life rots piecemeal and slow,



THE MOUNTAINEER'S LOVE.

We'll go. Far from the pride that would part us, But shall it .

part us? ah no! "Love, ah no! Ah no!"



My Mother in Heaven.

Words by D. M. M.
Andantino e semplice.

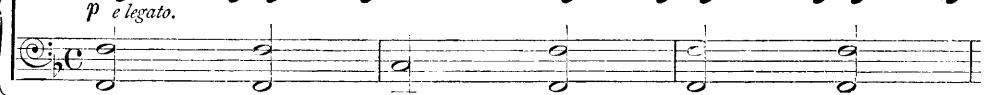
Music—French.

VOICE.



Long years a-go she vi - si-ted my cham-ber : Step soft and slow, a

PIANO.



p elegato.

lamp held in her hand : Her light kiss she laid up-on my fore - head,

Fair as an an - gel from the heavenly land : " Mo - ther, mo - ther,

is it thou I see? Mo - ther, mo - ther, watching o - ver me."

MY MOTHER IN HEAVEN.

I.

Long years ago she visited my chamber,
Step soft and slow, a lamp held in her hand ;
Her light kiss she laid upon my forehead,
Fair as an angel from the heavenly land :
“ Mother, mother, is it thou I see ?
Mother, mother, watching over me.”

2.

And yesternight I saw her in my chamber,
Soundless as light, a palm branch in her hand ;
Her mild eyes she bent upon my anguish,
Calm as an angel from the heavenly land :
“ Mother, mother, is it thou I see ?
Mother, mother, thou art come for me.”



Winding and Grinding.

Words by D. M. M.

Allegretto.

Music—Irish.

VOICE.

PIANO.

Wind-ing and grind-ing, ne'er should stand still.

Ask not if neighbour grind great or small,

WINDING AND GRINDING.

Spare not your la - bor, grind your wheat all.
rit.
colla parte.

tempo.
Wind-ing and grind - ing, round goes the mill;
p tempo.

ad lib. *last time.*
Wind-ing and grind - ing, ne'er should stand still.
f *f colla parte.* *f*

2.

Winding and grinding, work through the day!—
Grief never minding; grind it away!
What though tears dropping rust as they fall,
Have no wheel stopping;—work comforts all.
Winding and grinding, round goes the mill;
Winding and grinding, ne'er should stand still.

To a Child Asleep.

Words by D. M. M.

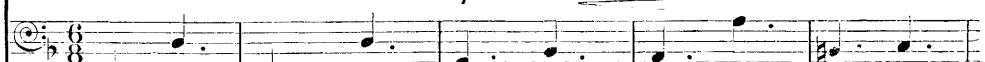
Music—Swedish.

VOICE.



Fast, fast beats Time's wing, Flow'r, en - joy thy spring; Soon, soon

PIANO.



(Continuation of piano accompaniment)

youth is o'er, And it comes no more : Soon will the shadows grow lon - ger,

Soon will thy sorrows grow stron - ger; Wind un-to wind call - eth, Leaf af-ter leaf



fall - eth, Fast, fast beats Time's wing, Flow'r, en - joy thy spring !



TO A CHILD ASLEEP.

Gai-ly the sun is shin - ing, Shine and bloom, thou love - ly rose, For when the sun is
sink - ing Thy life too may close.

2.

Yet, yet list awhile,
Listen with a smile;
Though, though youth be o'er
Age has good in store.
For as the shadows grow longer
So does the brave heart grow stronger.
Pain turneth easeful,
Sorrow is peaceful.
Fast, fast beats Time's wing,
Flower, enjoy thy spring.
Cheerful the earth replieth:
“Bud and bloom, thou lovely rose;
Every sweet thing that dieth
Into God's bosom goes.”

Summer Wind.

Words by D. M. M.

Music—Swedish.

VOICE.



PIANO.



O gen - tle sum - mer wind, that wan - ders thro' the mea - dow,

semper piano e molto legato.

Wak - ing the drow - sy leaves in - to a plea - sant song :

Call - ing the cow - slip out, be - neath the lime - tree sha - dow,

SUMMER WIND.

Rous - ing the mer - ry lark I lov'd when I was young : O give me

cres.

peace! with sweet breath round me steal - ing, O lull this bit - ter pain that

p

ne - ver can know heal - ing. Ah, gen - tle sum - mer wind, Thou to the

p *p*

earth art kind! But thou canst not give me back the time when I was young.

SUMMER WIND.

O give me peace! with sweet breath round me steal - ing, O lull this
cres.

bit - ter pain that ne - ver can know heal - ing, O plea-sant sum-mer wind,
p

Thou to the earth art kind; But thou canst not give me back the time when I was
p

young!

p rall.

(20)

Beautiful May.

Words D. M. M.

Music—French.

VOICE.

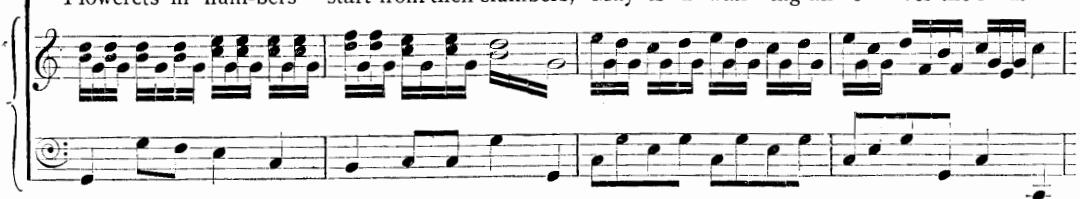


Win-ter's de-part-ing, an - gry and sul-len, Af - ter his foot-steps comes a bright band :

PIANO.



Flowerets in num-bers start from their slumbers, May is a-wak - ing all o - ver the land.



2.

Deep in the hollows snow-drifts are lying
Like early sorrow melting away ;
Warm rain is falling, wild birds are calling,
Beautiful spring-time, beautiful May !

3.

Oh could I see her come o'er the mountain,
Under her eye-lids bringing the day !
Birds wōuld sing sweeter only to greet her,
Girl of my heart's love, my beautiful May !

Mine.

Words by D. M. M.

Music by B. R. M.

Allegro con brio.

VOICE.

Oh

PIANO. { *mf* Ped. * Ped. * Ped. * Ped. *

cres.

how my heart is beat-ing as her name I keep re-pea-ting, And I drink up joy like

p

cres. *f* > > >

rit. *tempo. p*

wine; . . . Oh how my heart is beat-ing as her name I keep re-pea-ting, For the

colla parte. f

tempo. p

dear - est girl is mine. She's rich, she's fair be -

> > >

MINE.

- yond com - pare, Of no - ble mind, se - rene and kind: Oh

cres. rit.
tempo.

how my heart is beat-ing as her name I keep re-pea-ting, For the dear - est girl is

last time thus.

mine.

Fine.

2.

Oh how my heart is beating as her name I keep repeating
In a music soft and fine;

Oh how my heart is beating as her name I keep repeating,
For the girl I love is mine.

She owns no lands, has no white hands,
Her lot is poor, her life obscure;

Yet how my heart is beating as her name I keep repeating,
For the girl I love is mine.

Hill and Valley.

Words by D. M. M.

Music—Swedish.

VOICE. High up-on the moun - tain, There at eve a-lone I stray; Far down in the

PIANO. *fp* : *cres.* : *z* : *a* : *z* :

val - - ley Flies my heart away, a - way. O'er the gloo - my woods,

p *dolce.*

O'er the wa - ter-floods Where the lin-den sighs And the

stream replies, There the cottage lies, There the cot-tage lies, Of the pret - ty maid I love.

HILL AND VALLEY.

The musical score consists of three staves of music for voice and piano. The top staff uses treble clef, the middle staff alto clef, and the bottom staff bass clef. The music is in common time.

Top Staff:

- She knows it not,
- The valleys know ; The dark woods know ; The

Middle Staff:

- a piacere.*
- echoes know ; The streamlet kind ; The whisp'ring wind ; But she a - lone, She knows it not.

Bottom Staff:

- con espress.*

Bottom Staff (Continuation):

- rit.*
- Ah no ! for still so high up-on the moun - tain, There at eve a - lone I

Middle Staff (Continuation):

- fp*
- cres.*

Bottom Staff (Continuation):

- stray, And low down to the val - ley Flies my heart a-way, a - way.

HILL AND VALLEY.

O'er the gloo - my woods, O'er the wa - ter-floods, Ah . . . there!

dol. *p*

Ah . . . there! to the pret - ty maid I love. O'er the gloo- my woods,

dim. p *dol. p*

O'er the wa . ter-floods, Ah . . . there! Ah . . . there! To the lit - tle maid I

p *cres.* *p dim.*

love.

smorz.

In our Boat.

Words by D. M. M.

Music by B. R. M.

1ST VOICE.

2ND VOICE.

PIANO.

p *cres.* *f* *dim.*

Stars tremblin g o'er us and sun - set be-fore us,

Stars tremblin g o'er us and sun - set be-fore us,

p

Moun - tains in sha - dow and fo - rests a - sleep ; Down the dim ri - ver we

Moun - tains in sha - dow and fo - rests a - sleep ; Down the dim ri - ver we

(27)

IN OUR BOAT.

float on for e - ver, Speak not, ah, breathe not, there's peace on the deep.

float on for e - ver, Speak not, ah, breathe not, there's peace on the deep.

cres.

mf

Come not, pale sor - row, flee till to-mor - row; Rest soft - ly fall - ing o'er

mf

Come not, pale sor - row, flee till to-mor - row; Rest soft - ly fall - ing o'er

mf

p cres.

eye - lids that weep : While down the ri - ver we float on for e - ver,

p cres.

eye - lids that weep : While down the ri - ver we float on for e - ver,

pp cres.

(28)

IN OUR BOAT.

The musical score consists of three staves of music. The top two staves are soprano voices in G major, indicated by a treble clef and a key signature of one sharp. The third staff is a basso continuo (bassoon) in C major, indicated by a bass clef and a key signature of no sharps or flats. The first two staves begin with dynamic ff and a ritardando (rit.) instruction. The bassoon staff begins with dynamic f and a 'colla parte.' instruction. The vocal parts sing the lyrics 'Speak not, ah, breathe not, there's peace on the deep.' The bassoon part provides harmonic support with eighth-note patterns. The score concludes with a repeat sign and the instruction 'last time.'

2.

As the waves cover the depths we glide over,
So let the past in forgetfulness sleep ;
While down the river we float on for ever,
Speak not, ah, breathe not, there's peace on the deep.
Heaven shine above us, bless all that love us,
All whom we love in Thy tenderness keep !
While down the river we float on for ever,
Speak not, ah, breathe not, there's peace on the deep.



Christmas Carol.

Words by D. M. M.

Music—Old English.

SOPRANO.

God rest ye, mer - ry gen - tle - men, let no - thing you dis - may, For

ALTO.

God rest ye, mer - ry gen - tle - men, let no - thing you dis - may, For

TENOR.

God rest ye, mer - ry gen - tle - men, let no - thing you dis - may, For

BASS.

God rest ye, mer - ry gen - tle - men, let no - thing you dis - may, For

PIANO.

p

Je - sus Christ, our Sa - viour, was born on Christ - mas day ; The

Je - sus Christ, our Sa - viour, was born on Christ - mas day ; The

Je - sus Christ, our Sa - viour, was born on Christ - mas day ; The

Je - sus Christ, our Sa - viour, was born on Christ - mas day ; The

f

(30)

CHRISTMAS CAROL.

dawn rose red on Beth - le - hem, the stars shone thro' the grey, When

dawn rose red on Beth - le - hem, the stars shone thro' the grey, When

dawn rose red on Beth - le - hem, the stars shone thro' the grey, When

dawn rose red on Beth - le - hem, the stars shone thro' the grey, When

Je - sus Christ, our Sa - viour, was born on Christ - mas Day.

Je - sus Christ, our Sa - viour, was born on Christ - mas Day.

Je - sus Christ, our Sa - viour, was born on Christ - mas Day.

Je - sus Christ, our Sa - viour, was born on Christ - mas Day.

2. God rest ye, little children, let nothing you affright,
For Jesus Christ, your Saviour, was born this happy night;
Along the hills of Galilee the white flocks sleeping lay,
When Christ the child of Nazareth was born on Christmas Day.
3. God rest ye, all good Christians: upon this blessed morn
The Lord of all good Christians was of a woman born;
Now all your sorrows He doth heal, your sins He takes away,
For Jesus Christ, your Saviour, was born on Christmas Day.

To the North wind.

Words by D. M. M.

Music—Swedish.

VOICE.



PIANO.



Comest thou from North - land, a beau - ti - ful wind?



Then float a - round me with thy home bless-ed breath ; Creep in my



bo - som, tho' thou leav - est there death.



TO THE NORTH WIND.

Wind, if her dear brow thou hast soft - - - ly fanned,

Whom I shall see no more, till with saints we stand;

Come, thou, and kiss me in - to long slum - ber blest, Then go and

tell her that my soul is at rest.

The Little Collier Boy.

Words by D. M. M.

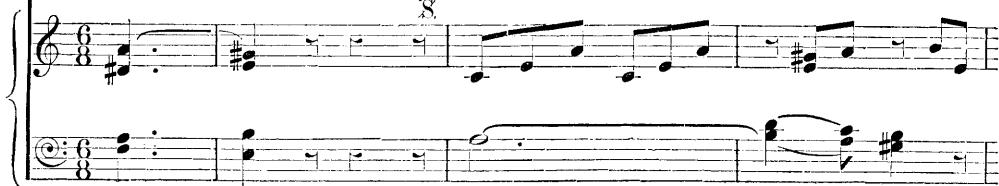
S.

Music—Swedish.

VOICE.



PIANO.



Mo - ther she sits at home spin - ning ; When I'm a big man, tall and strong,



I will their bread be win - ning ; I'll have a sweet - heart true, We'll have a



home new, Down in the dark wood, where she sits



THE LITTLE COLLIER BOY.

A musical score for 'The Little Collier Boy'. It consists of three staves. The top staff shows a melody line with lyrics: 'spin - - ning.' The middle staff contains chords. The bottom staff shows a bass line. The score concludes with the instruction 'Dal Segno.'

Father shall work in the open air,
Mother shall sit at the fireside,
Sewing at silken gowns to wear,
Little ones creeping up by 'r side,—
When I've a wife so true,
And we've a home new
Down in the dark wood where she sat spinning.



Say Farewell and go.

Words by D. M. M.

Music—Swedish.

VOICE.

Look in my face, dear, Once, as used to

PIANO.

be; Hold out your hand, dear, Have no fear of me!

Shed no tears, mine will not start, Thus, like friends, old loves should part. O my Ma - ry,

my lost Mary, Say farewell and go. Shed no tears, mine will not start,

SAY FAREWELL AND GO.

Thus, like friends, old loves should part, O my Ma - ry, my lost Ma-ry, Say fare-well and go.

p con expres.

2.

Never to meet more
 While day follows day ;
 Never to kiss more
 Till our lips are clay.
 Angry hearts grieve loud awhile,
 Broken hearts are dumb, or smile.
 O my Mary, my lost Mary,
 Say farewell and go.

Winds in the Trees.

Words by D. M. M.

Music—Swedish.

VOICE. PIANO.

Winds in the trees Chant a glad song, O'er fields the bees
Hum all day long. . . . Night lulls the bree - zes, The bee's hum is
o'er, Na - ture, like thee, changes e - ver - more. . . .

WINDS IN THE TREES.

I.

Winds in the trees
Chant a glad song;
O'er fields the bees
Hum all day long.
Night lulls the breezes, the bee's hum is o'er:
Nature, like thee, changes evermore.

2.

But sunshine bright
Wakens the bees;
Airs warm and light
Stir in the trees.
Morn is returning with plentiful store;
Thou wilt return to me—never more!

Sun and Spring.

Words by D. M. M.

Music—Swedish.

VOICE. PIANO.

Wea-ry and worn, the husbandman
scat-ters Seeds for the har - vest, bu - ri - ed low; O'er them must
sweep the cold wind of au - tumn, O'er them must fall the win - ter's
snow. Tho' the black earth does o-ver them cling, Still he be-lieves in sun and spring.

SUN AND SPRING.

I.

Weary and worn, the husbandman scatters
Seeds for the harvest, buried low;
O'er them must sweep the cold wind of autumn,
O'er them must fall the winter snow.
Though the black earth does over them cling,
Still he believes in sun and spring.

2.

Thus all my hopes I mournfully scatter
Deep in the dark past, buried low;
Sweep o'er their grave, thou wild wind of autumn!
Fall soon and softly, winter snow
Though my life's harvest earthward I fling,
Still I believe in sun and spring.

Rothesay Bay.

Words by D. M. M.

Music by JOHN PARK.

VOICE.

PIANO.

p *cres.*

Fu'

yel - low lie the corn rigs, far down the braid hill - side, It

is the bon - nies har'st - field, a - lang the shores o' Clyde; And

I'm a puir har'st las - sie, wha stan' the lee - lang day, Shear-in' the

ROTHESAY BAY.

A musical score for three voices. The top voice has a treble clef, the middle voice has a bass clef, and the bottom voice has a bass clef. The music consists of two staves. The first staff ends with a repeat sign and a double bar line. The second staff begins with a dynamic marking 'p' (piano). The lyrics 'corn rigs o' Ard-beg, a-boon sweet Rothesay Bay.' are written below the notes.

2.

Oh I had ance a true-love, now I hae nane ava,'
And I had three braw brithers, but I hae tint them a';
My faither and my mither sleep i' the mools this day,
I sit my lane amang the rigs, aboon sweet Rothesay Bay.

3.

It's a bonnie bay at the morning, and bonnier i' the noon,
But it's bonniest when the sun draps, and red comes up the moon,
When the mist creeps ower the Cumbrays, and Arran peaks are gray,
And the great black hills, like sleeping kings, sit grand roun' Rothesay Bay.

4.

Then a wee sigh stirs my bosom, and a saut tear blin's my e'e,
And I think o' that far Country where I wad like to be ;
But I rise content i' the morning, to wark while wark I may,
I' the bonnie har'st-field o' Ardbeg, aboon sweet Rothesay Bay.

The Sky at Night.

Words by D. M. M.
Allegro agitato.

Music—Swedish.

VOICE.

PIANO.

12

Un - der the dark sky lone - ly I wan - der, Far - ther and far - ther

p *cres.* *p*

lies the road yon - der, Hid in the dis-tance, mis - ty and pale: Day sinks before me,

cres.

Night gathers o'er me, Soon will the white stars a - rise o'er the vale. Do I lament thee,

p

day that art fleeting? Or do I trem - ble night's horrors meeting? Griefs that encum - ber grow

cres. *f* *p*

THE SKY AT NIGHT.

light - er in slum-ber, Dark sky of mid-night, all hail! all hail!

ff f > p pp

2.

Under the dark sky further I wander,
Larger and larger grows the light yonder.
Far to the eastward, misty and pale :
 Night lessens o'er me,
 Day dawns before me,
 Soon will the morning illumine the vale.
Do I regret thee, night of my sorrow ?
Or do I fear thee, doubtful to-morrow ?
Griefs that encumber drop off while we slumber,
 Morning, blest morning, all hail, all hail !



Edenland.

Words by D. M. M.
Andante con moto.

Music—Swedish.

VOICE. You re - mem - ber where in star - light

PIANO.

We two wan - dered hand in hand, While the

night - flowers poured their per - fume, Forth like love, thro'

all the land :— There I walk - ing, yes - ter -

(46)

EDENLAND.

FINE.

- e - ven, Felt like a ghost from E - den - land.

p

FINE.

2.

I remember all you told me,
 Looking up as we did stand,
 While my heart poured out its perfume,
 Like the night-flowers in your hand ;
 And the path where we two wandered,
 Seemed not like earth, but Edenland.

3.

Now the stars shine paler, colder,
 Night-flowers fade without your hand ;
 Yet my spirit walks beside you,
 Everywhere, unsought, unbann'd.
 And I wait till we shall wander
 Under the stars of Edenland.



In the Highlands.

Words by JOHN PARK & D. M. M.

Music—Gaelic.

Allegretto.

VOICE. PIANO.

Love - ly are the

land and sea when day is at the dawn - ing, Bird and bee and

flower and tree re - joic - ing in the sun; While the deer go

bound - ing past be - neath the fo - rest awn - ing, And all na - ture joys till the

IN THE HIGHLANDS.

The musical score consists of two staves of music in common time, key of G major. The first staff uses a soprano C-clef, and the second staff uses a bass F-clef. The lyrics are as follows:

sum-mer day's done,— And all na-ture joys till the sum-mer day's
done.

FINE.

2.

Lovely are the land and sea when twilight steals above them,
Bird and bee and flower and tree have watched the setting sun ;
While the young deer creep to rest 'neath mothers' eyes that love them,
And all nature sleeps, for the summer day's done.



Hymn.

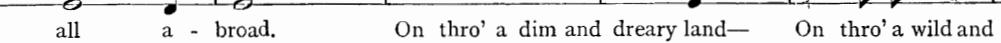
Words by D. M. M.

Music—Swedish.

VOICE.



PIANO.



HYMN.

Wea - ry land— Though we crawl on earth, Thou sitst in heaven, O God !

2.

And when beneath our load we languish,
 Ere half the journey Thou lead'st us be trod,
 Lay not Thy hand so heavy on us ;
 Shall the dust praise Thee, oh our God ?
 On through a dim and dreary land,
 On through a wild and weary land ;
 Though we mourn on earth, Thou art in heaven, O God !



To my Love.

Words by D. M. M.

Music—Swedish.

VOICE.



When I lie down at close of day, Think-ing of thee so far a-way,

PIANO.



Then all my fears, a-wak-ing sore, See thee in pe-ril e-ver-more.



Then does my trembling spi-rit prove How faint, how weak is hu-man love,



How faint, how weak is hu-man love, Ev'-ry, ev'-ry day! Till I re-mem-ber



TO MY LOVE.

Who is be-side thee, Whose arm, e - ter - nal, strong is to guide thee. Sigh - ing,
then kneel I down and pray, Cry - ing, "God keep thee night and day."

2.

And when the dawn is breaking gray,
Breaking o'er thee so far away,
Then does my grief, outbursting wild,
Cry out for thee like wounded child ;
Then does my love, despite my will,
Find life without thee harder still

Every, every day.

Till I remember Who stands above thee,
Who loves thee better than I can love thee.
Sighing, then kneel I down and pray,
Crying, "God keep thee night and day."

The Faithful Little Bird.

Words by D. M. M.
Moderato.

Music—Arranged by D. M. M.

VOICE. PIANO.

I had a bird, a
little bird, My garden groves a - mong, It sang, but scarce its
note I heard, It had been there so long. I ne-ver lis-ten'd to its
play, A - mid my bow'r of ro - ses gay, Yet all day long be -

(54)

THE FAITHFUL LITTLE BIRD

The musical score consists of three staves of music in common time and F major. The top staff features a soprano vocal line with lyrics: '- side my door, The lit - tle bird sang e - ver-more ; All sum-mer long be -'. The middle staff shows a piano accompaniment with chords. The bottom staff also shows a piano accompaniment. The score includes dynamic markings like 'ad lib.', 'Last time.', 'colla parte.', and 'FINE.'.

2.

But autumn came, the roses past,

The happy time was gone,

Yet still amid the wintry blast,

The little bird sang on.

And when I drooped with grief oppress,

The little bird flew in my breast :

Now all day long, beside my door,

The little bird sings evermore.

All winter long, beside my door,

The little bird sings evermore.



Pretty Polly Oliver.

Words by D. M. M.
Cheerfully.

Music—Old English.

VOICE. PIANO.

Pret - ty Pol - ly
FINE.
p

O - li - ver, will you be my own? Pret - ty Pol - ly O - li - ver, as
ten.

cold as a stone. But my love has grown warm - er, as cold - er you've

grown; O pret - ty Pol - ly O - li - ver, will you be my own?

f *f* *dim.* *rall.*

PRETTY POLLY OLIVER.

I.

Pretty Polly Oliver, will you be my own?
Pretty Polly Oliver, as cold as a stone;
But my love has grown warmer as colder you've grown,
O Pretty Polly Oliver, will you be my own?

2.

Pretty Polly Oliver, I love you so dear,
Pretty Polly Oliver, my hope and my fear!
I've waited for you, sweetheart, this many a long year,
For, pretty Polly Oliver, I loved you so dear.

3.

Pretty Polly Oliver, I'll bid you good-bye,
Pretty Polly Oliver, for you I'll not die:
You'll never get a truer true-lover than I,
So, pretty Polly Oliver, good-bye, love, good-bye.

Far away.

Words and Music by D. M. M.

VOICE.

Allegretto.

PIANO.

The musical score consists of two staves. The top staff is for the voice, starting with a rest followed by a melodic line. The bottom staff is for the piano, featuring a steady harmonic bass line. The key signature is one flat, and the time signature is common time (indicated by '6/8'). The vocal part includes a trill over a sustained note and a sixteenth-note run.

A lit - tle bird flew my win - dow by, 'Twixt the le - vel street and the

The vocal line continues with eighth-note patterns, and the piano provides harmonic support with a bass line.

le - vel sky, The le - vel rows of hou - ses tall, The long low sun on the

The vocal line continues with eighth-note patterns, and the piano provides harmonic support with a bass line.

le - vel wall : And all that the lit - tle bird did say Was, "O - ver the hills and

The vocal line concludes with a melodic line ending on a high note, and the piano provides harmonic support with a bass line.

FAR AWAY.

A musical score for three voices (Soprano, Alto, Bass) in common time and F major. The vocal parts are in soprano, alto, and bass clef. The piano accompaniment is in common time and C major. The lyrics "far a-way, O-ver the hills and far a-way." are written below the vocal parts. The piano part includes dynamic markings such as *8va*, *p*, and *FINE*.

2.

A little bird sings behind my bed,
And I know if I would but lift my head,
I should see the sun set round and grand,
Upon level sea and level sand:
While beyond the misty distance grey
Is over the hills and far away.

3.

I think that a little bird will sing,
Over a grassy mound, next spring;
Where what was me ye will silent leave
In level sunshine, morn and eve;
But I shall be gone, past night, past day,
Over the hills and far away.



Students' Funeral Hymn.

Words by D. M. M.
Andantino.

Music by B. R. M.
FINE.

VOICE. 

With steady

march across the dai-sy mea-dow, And by the churchyard wall we go, To leave be -
hind, beneath the lin-den sha-dow, One, who no more can rise and go.

Fare - well, O bro - ther, left sleep - ing in dust, Till thou shalt

STUDENTS' FUNERAL HYMN.

CHORUS.

wake a - gain, wake with the just. Fare - well, our bro - ther, left

sleep-ing in dust, Till thou shalt wake a-gain, wake with the just.

2.

Along the street where neighbour nods to neighbour,

Along the busy street we throng;

And once again we laugh, we love, we labor,

But he will be remembered long.

Sleep well, O brother, though sleeping in dust,

Shalt thou not rise again, rise with the just?

3.

Farewell, farewell, true heart and hand, left lying

Beneath the churchyard shadow calm;

'Tis his to live, and ours to wait for dying,

We win—and he has won—the palm.

Farewell, O brother!—But one day, we trust,

Call,—he will answer Thee, God of the just.

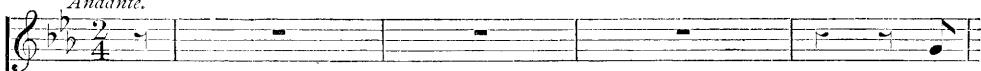
The Unknown Country.

Words by D. M. M.

Andante.

Music by B. R. M.

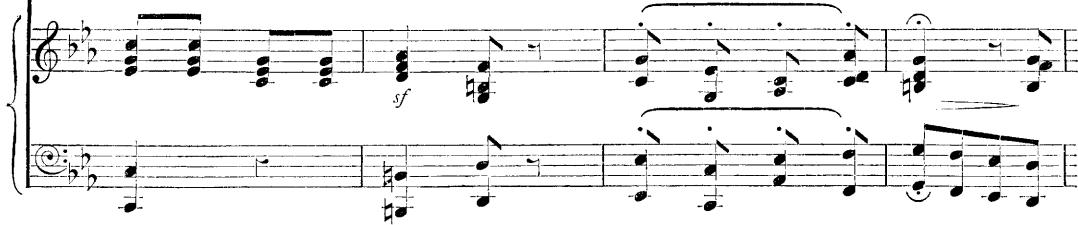
VOICE.



PIANO.



is the un-known coun - try?" I mur - mured sad and slow, "The



strange and aw - ful coun - try, To which I soon must go, must go, To



which I soon must go?"



THE UNKNOWN COUNTRY.

I.

“Where is the unknown country?”

I murmured sad and slow,

“The strange and awful country

To which I soon must go, must go,

To which I soon must go.”

2.

Out of the unknown country

A voice sang soft and low:—

“O, pleasant is that country,

And sweet it is to go, to go,

And sweet it is to go.

3.

“Along the verdant country

The peaceful rivers flow,

And in that glorious country

The tree of life does grow, does grow,

The tree of life does grow.”

4.

O then into that country,

Of which I nothing know,

The everlasting country,

With willing heart I go, I go,

With willing heart I go.

Azrael the Angel of Death.

Allegro agitato.

FINE.

Words and Music by D. M. M.

VOICE.

See my dusk wings beat the air, Draw, draw,

PIANO.



simile.

one more breath : Then I close thy eye-lids fair ; Lay thy head on the breast of Death.

Life fades from thee blank and cold, Dear hands drop from thy loose hold ;

mf simile.

Have no fear, but yield thy breath, Thou'l sleep safe in the arms of Death.

p

AZRAEL THE ANGEL OF DEATH.

I.

See my dusk wings beat the air;
Draw, draw, one more breath:
Then I close thine eyelids fair,
 Lay thy head on the breast of Death.
Life fades from the blank and cold,
Dear hands drop from thy loose hold;
Have no fear, but yield thy breath,
Thou'l sleep safe in the arms of Death.

2.

Ere I seal thy silent lips,
Breathe, breathe, one more prayer;
Ere thy dim eyes' last eclipse,
 Smile farewell to a world of care.
Tired limbs, slumber straight and chill,
Beating heart, be still, be still;
Have no fear, but yield thy breath,—
I am an Angel, and I am Death.

Sleep on till day.

Words by D. M. M.

Old Skye air

mf Arranged by JOHN PARK.

VOICE.

PIANO.

SLEEP ON TILL DAY.

Lin - ger a mo - ment, and van - ish a - way. O sleep on till day, my love,

rit. *1st time.* *last time.*

sleep on till day, day.

colla voc. *f*

2.

The pale stars are setting, the dawn rises grey,
The kind hours they laugh as they hasten away:
They know 'twill be day soon, the beautiful day!

Crownèd to-morrow,
End of my sorrow !

Meeting, with never a farewell to say ;
O sleep on till day, my love, sleep on till day.

3.

Yet life's but a vision too lovely to stay :
Morn passes, noon cometh, and pleasures decay,
Soon, evening approaches, and closes the day.

Then laid with praises,
Under the daisies,
Smiling we'll creep to one pillow of clay,
And sleep on till day, my love, sleep on till Day.

Child of Ocean.

Words from SHELLEY'S
"Prometheus Unbound."

SONG OF THE ECHOES.

Music by D. M. M.

1ST
VOICE.



2ND
VOICE.



PIANO.



Thro' the caverns hol - low, Fol - low, fol - low, Thro' the ca-verns hol - low,

Thro' the caverns hol - low, Fol - low, fol - low, Thro' the ca-verns hol - low,

pp

As the song floats thou pur-sue .. By the woodland noon - tide dew,

As the song floats thou pur-sue .. By the woodland noon - tide dew,

CHILD OF OCEAN.

The musical score consists of two staves of music in common time and F major. The top staff features a treble clef and a bass clef, while the bottom staff uses a bass clef. The lyrics are integrated into the music, appearing below the notes. The first section of the song includes the following lyrics:

By the forests, lakes, and fountains, Thro' the ma - ny - fold - ed mountains,
 By the forests, lakes, and fountains, Thro' the ma - ny - fold - ed mountains,

The second section continues with:

Child of O - cean, Fol - - - low, fol - - - low, Child of O - cean.
 Child of O - cean, Fol - - - low, fol - - - low, Child of O - cean.

2.

Follow, follow, through the caverns hollow,
 Follow, follow, through the caverns hollow ;
 As the song floats, thou pursue,
 Where the wild bee never flew,
 While our music, wild and sweet,
 Mocks thy gently-falling feet,
 Child of Ocean,
 Follow, follow,
 Child of Ocean.



He giveth His Beloved sleep.

Words by E. B. BROWNING.
Allegro ma non troppo.

Music by B. R. M.

VOICE. PIANO.

The musical score consists of three staves. The top staff is for the Voice, starting with a rest. The middle staff is for the Piano, featuring a rhythmic pattern with sixteenth-note chords. The bottom staff is also for the Piano, providing harmonic support. The vocal line begins with "Sleep soft, be - lov'd, we some - times say, But have no tune to charm a - way Sad dreams that thro' the eye - lids creep; But ne - ver dole - ful dream a - gain Shall break the hap - py". The piano parts include dynamic markings like 'R. H.', 'cres.', and 'f'.

Sleep soft, be - lov'd, we some - times say, But
have no tune to charm a - way Sad dreams that thro' the eye - lids
creep; But ne - ver dole - ful dream a - gain Shall break the hap - py

HE GIVETH HIS BELOVED SLEEP.

A musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts are in common time, 2/4 time, and common time. The piano part features sustained notes and chords. The vocal line includes lyrics: "slum - ber, when He giv - eth His be - lov - ed sleep." The score concludes with a piano postlude and the word "FINE".

slum - ber, when He giv - eth His be - lov - ed sleep.

FINE.

2.

His dews drop mutely on the hill,
His cloud above it saileth still,
Tho' o'er its slope men toil and reap;
More softly than the dew is shed,
Or cloud is floated overhead,
He giveth His beloved sleep.

3.

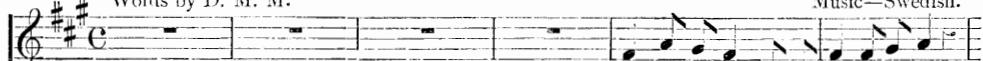
And friends, dear friends, when it shall be
That this low breath is gone from me,
And o'er my bier ye come to weep,
Let one more loving than you all,
Say, "Not a tear must o'er her fall,
He giveth His beloved sleep."

The Fisherman on a Summer Morning.

Words by D. M. M.

Music—Swedish.

VOICE.



Early at morningtide seek I the strand,

PIANO.



Push my light fishing-boat off from the land ; Swing-ing so mer-ri-ly o - ver the tide,



Close to the is - land where bright fishes glide. Calm lies the wide bay, the sun shining o'er it,



Green are the meadows and low hills be-fore it; Row, row a-way ! I row, row a-way



THE FISHERMAN ON A SUMMER MORNING.

The musical score consists of two staves of music in G major (two sharps) and common time. The top staff features a treble clef and a bass clef, while the bottom staff features a bass clef. The vocal line is in common time, with a tempo marking of quarter note = 120. The piano accompaniment is in common time, with a tempo marking of quarter note = 100. The lyrics are integrated into the music, appearing below the notes. The score includes dynamic markings such as crescendo (cres.), piano (p), and mezzo-forte (mf). The vocal part starts with a melodic line, followed by a piano solo section, and then continues with another melodic line. The piano part features eighth-note chords and sixteenth-note patterns.

In my light fishing-boat, rocking all day. Calm lies the wide bay, the

cres.

p

mf

sun shining o'er it, Row, row a-way! I row, row a-way In my light fish-ing boat,

cres.

rocking all day.

p

p

2.

Down by the quiet creek where the bold sun
Gleams through the branches of pine-trees dun,
There go my eager thoughts, there my heart lies,
There every Sunday my little boat flies;
Gaily the green leaves and wavelets are singing,
Gaily the aspen and alder are swinging,
Down by the shore, down by the shore,
There lives a pretty maid—mine evermore.

Into the Wilderness.

Words by D. M. M.
Andantino.

Music by B. R. M.

VOICE.

The musical score consists of two staves. The top staff is for the Voice, starting with a treble clef, a key signature of one sharp (F#), and a common time signature. The bottom staff is for the Piano, also in treble clef, one sharp, and common time. The piano part features a steady eighth-note bass line. The vocal line begins with a sustained note followed by eighth-note pairs. A dynamic instruction '8va' with a wavy line is placed above the piano staff, and 'loco.' is written at the end of the piano line.

Out in - to the wil - derness, We a - part are go - ing,

The second system of the musical score continues with the same two staves. The vocal line begins with a sustained note followed by eighth-note pairs. The piano accompaniment consists of a steady eighth-note bass line.

Loosed the join - ed hands' ca - ress, Lost the fond eyes' glow - ing.

The third system of the musical score continues with the same two staves. The vocal line begins with a sustained note followed by eighth-note pairs. The piano accompaniment consists of a steady eighth-note bass line.

Gone our hap - py dream of life, Like a dried - up ri - ver;

The fourth system of the musical score continues with the same two staves. The vocal line begins with a sustained note followed by eighth-note pairs. The piano accompaniment consists of a steady eighth-note bass line.

INTO THE WILDERNESS.

You no hus - band, I no wife, Thus we part for e - ver,

You no hus - band, I no wife, Thus we part for e - ver.

2.

But the desert quickly ends
 Whether journeyed over,
 Mournfully as parted friends,
 Or as maid and lover:
 Those heaven meant for spouse and wife,
 Let not man dare sever!
 In the eternal land of life
 I am thine for ever.



The Death of the Flowers.

Words by W. C. BRYANT.

Music by D. M. M.

VOICE.

PIANO.

This section shows the first two staves of the musical score. The vocal part (Voice) starts with a rest followed by a melodic line. The piano part (Piano) provides harmonic support with chords and eighth-note patterns. The key signature is B-flat major (two flats), and the time signature is common time (indicated by '2').

The me-lan-cho-ly days are come, the sad-dest of the year, Of

This section continues the musical score with lyrics. The vocal line begins with a rest, followed by a melodic phrase. The piano accompaniment consists of eighth-note chords. The lyrics describe the melancholy of autumn.

wail-ing winds and leaf-less woods, and meadows brown and sere; The rob-in and the

This section continues the musical score with lyrics. The vocal line begins with a rest, followed by a melodic phrase. The piano accompaniment consists of eighth-note chords. The lyrics continue the melancholic imagery of the season.

wren are flown, but from the woods the jay, And from the wood-top calls the crow, thro'

This section concludes the musical score with lyrics. The vocal line begins with a rest, followed by a melodic phrase. The piano accompaniment consists of eighth-note chords. The lyrics end the poem on a somber note.

THE DEATH OF THE FLOWERS.

The musical score consists of three staves of music in common time, key signature of one flat. The first staff features soprano-like vocal parts with lyrics: "all the gloo-my day. A-las they all are in their graves, the gen-tle race of". The second staff continues the melody. The third staff concludes the section with lyrics: "flow'rs; All sink-ing to their low-ly beds with the fair and good of ours." The score ends with a final chord and the word "FINE.".

2.

The wind-flower and the violets they perished long ago,
And the wild-rose and the orchis died amid the summer glow;
But on the hill the golden rod, and the aster in the wood,
And the yellow sunflower by the brook, in autumn beauty stood:
Till fell the frost from the clear cold heaven, as falls the plague on men,
And the brightness of their smile was gone from upland, glade, and glen.

3.

And then I think of one who in her youthful beauty died,
The fair meek blossom that grew up and faded by my side,
In the cold moist earth we laid her where the forest cast the leaf,
And we wept that one so lovely should have had a space so brief;
Yet not unmeet it was that one, like that young friend of ours,
So gentle and so beautiful, should perish with the flowers.

A Dream of the South.

Words by D. M. M.
Alla polacca.

Music—Swedish.

VOICE. 

Of my pleasant South I dream al - way : Thro' the gloomy

North - ern win - ter day ; Oft with closed eyes I seem to hear Little streamlets tinkling soft and

clear. Storm, towards the sweet South travelling, Bear, O bear me on thy pin-ion

thi - ther, Bear, O bear me on thy pin-ion thi - ther.

A DREAM OF THE SOUTH.

Where a - bides con-tinual ro-sy Spring, Where the flow'rs ne'er wither, Where the flow'rs ne'er

wi - ther, Bear me, bear me, bear, O bear me thi-ther! On . . . thy pin-ion

thi - ther, Where a-bid-eth fresh and ro - sy spring, Where the flow'rs ne'er wi - - ther.

Of my plea-sant South I dream al-way, Thro' the gloomy north - ern win-ter

A DREAM OF THE SOUTH.

day; Oft with clos-ed eyes I seem to hear Lit-tle streamlets tinkling soft and clear.

Storm, towards the sweet South travelling, Bear, O bear me on thy pin-ion

thi-ther, To that land where ten-der flow'rs ne'er wi - ther. Me-mo-ry,

me-mo-ry, sleep, and ne-ver wa-ken, Me-mo-ry, me-mo-ry, sleep, and ne-ver

dolce.

A DREAM OF THE SOUTH.

The musical score consists of five systems of music. The top system shows the vocal line and piano accompaniment. The lyrics are:

wak-en Here, with-in this heart for - sa - - ken. Me-mo-ry,

The second system continues the vocal line and piano accompaniment. The lyrics are:

me-mo-ry, sleep, and ne-ver wa -ken Here, with-in my heart for - sa - -

The third system continues the vocal line and piano accompaniment. The lyrics are:

- - ken, all for - sa - - - ken, all for -

The fourth system shows a piano accompaniment with crescendo markings. The piano part features eighth-note chords.

The fifth system shows the piano accompaniment with dynamic markings *cres.* and *pp*.

Emigrants' Song.

ROW, ROW, CHEERLY ROW.

Words and Music by D. M. M.

PIANO.

The piano accompaniment consists of two staves. The top staff is in E-flat major and the bottom staff is in C major. Both staves feature eighth-note chords throughout the piece.

Pull, brave boys, pull on to - ge - ther, Row, row, cheer - ly row,

Pull, brave boys, pull on to - ge - ther, Row, row, cheer - ly row,

Hand to hand thro' wind and wea-ther, Row, row, cheer-ly row. O'er the smooth deep

Hand to hand thro' wind and wea-ther, Row, row, cheer-ly row. O'er the smooth deep

EMIGRANTS' SONG.

The musical score consists of three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The lyrics are as follows:

wa - ters glid-ing, Row, row, cheer-ly row, Or the ra - pids dark di - vid - ing,
 wa - ters glid-ing, Row, row, cheer-ly row, Or the ra - pids dark di - vid - ing,

CHORUS.

Row, row, cheer-ly row. Pull, my boys, pull on to - ge - ther, Row, row,
 Row, row, cheer-ly row.

cheer-ly row, Hand to hand thro' wind and wea-ther, Row, row, cheer-ly row.

On through virgin forests going,
 Row, row, cheerly row ;
 Where the Susquehannah's flowing,
 Row, row, cheerly row.
 With the old land far behind us,
 Row, row, cheerly row,
 Where the new land home shall find us,
 Row, row, cheerly row.—*Chorus.*

Build the hut and clear the forest,
 Row, row, cheerly row,
 Help will come when need is sorest,
 Row, row, cheerly row.
 Never let our courage fail us,
 Row, row, cheerly row,
 Never let one friend bewail us,
 Row, row, cheerly row.—*Chorus.*

The High Mountain.

Words by D. M. M.

Music—Welsh.

VOICE. *mf*

PIANO. *mf* *rit. e dim.* *p* *p*

On yon - der high
 moun -tain the dawn res - ted first, On yon - der high
 moun -tain the ear - ly sun burst; To yon - der high
rit.
colla parte. *mf tempo.*

moun -tain I turn'd thro' the day, Though o'er it mist

THE HIGH MOUNTAIN.

A musical score for two voices and piano. The vocal parts are in soprano and alto clefs. The piano part includes bass and treble staves. The vocal line begins with "gathered and rain clouds hung grey." The piano accompaniment features chords and sustained notes. Various dynamics and tempo markings are used, such as "rit. e dim.", "colla parte.", "mf tempo.", "rit. e dim.", and "pp".

gathered and rain clouds hung grey.

rit. e dim.

colla parte.

mf tempo.

rit. e dim.

pp

2.

The rain fell impetuous, the stormy wind blew,
The mist slow descended and hid it from view ;
No foot of man trod on its summit dew-pearled,
Yet the dream of it followed me over the world.

3.

Still yonder high mountain sits silent and grand,
And looks over desert, and ocean, and land ;
And when evening purples its heathery breast,
Near yonder high mountain I'll go to my rest.



The Light at the Window.

Words by D. M. M.
Andantino.

Music by JOHN PARK.

VOICE. PIANO.

When thro' the haze of short'ning days The sum-mer birds all southward

roam; To us the light from win-dow bright Shines steady clear, we're coming

> *cres.*

home. Far thro' the haze we see it blaze, The fire-side light, the light of home.

THE LIGHT AT THE WINDOW.

And, look-ing back o'er life's dim track, We see a - near death's o - cean

foam ; While wan and pale flaps the dim sail That waits for us, to take us

home. We will not fear, but hold more dear, Close hand in hand when go - ing home.

colla parte.

Then let it shine, that light di - vine, More fair than lamp on gold - en

THE LIGHT AT THE WINDOW.

dome, While day by day we bless its ray, And watch from far as we come

home, Clear thro' the haze be - hold its blaze! We're com - ing

home, We're com - ing home!

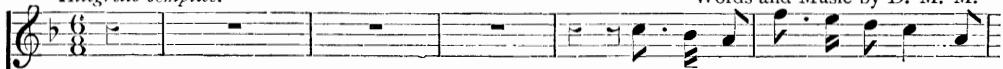
colla parte. *p tempo.* Ped. rit. *pp* FINE.



Douglas.

Allegretto semplice.

VOICE.



Words and Music by D. M. M.

Could ye come back to me, Doug-las,

PIANO.



Doug-las, In the old like-ness that I knew, I would be so faith-ful, so lov-ing,

{



Doug - las, Doug - las, Doug - las ten - der and true. Ne-ver a scorn - ful word should

{



grieve ye, I'd smile on you sweet as the an - gels do, Sweet as your smile up-on me shone

{



DOUGLAS.

A musical score for 'DOUGLAS' featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of measures separated by vertical bar lines. The lyrics are integrated into the music, appearing below the notes. The score includes a dynamic instruction 'O to call' and a page number '(90)' at the bottom right.

e - ver, Douglas, Doug-las, tender and true. O to call
 back the days that are not ! My eyes were blinded, your words were few—Do you know the
 truth now up in hea-ven, Doug - las, Doug - las, ten - der and true? I never was
 wor - thy of you, Douglas, Not half worthy the like of you; Now all men be -

DOUGLAS

- side seem to me like sha-dows, I love you, Doug - las, ten - der and true.

Stretch out your hand to me, Doug - las,

Doug - las, Drop for-give-ness from heav'n like dew, As I lay my heart on your dead heart,

Doug-las, Doug-las, Doug-las, ten-der and true.

Lied.

B. R. M.

PIANO.

B. R. M.

LIED.



VALUABLE WORKS FOR PRIVATE LIBRARIES,

PUBLISHED BY HARPER & BROTHERS, NEW YORK.

 For a full List of Books suitable for Libraries, see HARPER & BROTHERS' TRADE-LIST and CATALOGUE, which may be had gratuitously on application to the Publishers personally, or by letter enclosing Ten Cents.

 HARPER & BROTHERS will send any of the following works by mail, postage prepaid, to any part of the United States, on receipt of the price.

SCHWEINFURTH'S HEART OF AFRICA.
The Heart of Africa: or, Three Years' Travels and Adventures in the Unexplored Regions of the Centre of Africa. From 1868 to 1871. By DR. GEORG SCHWEINFURTH. Translated by ELLEN E. FREWER. With an Introduction by WINWOOD READE. Illustrated by about 130 Woodcuts from Drawings made by the Author, and with Two Maps. 2 vols., 8vo, Cloth, \$8 00.

FLAMMARION'S ATMOSPHERE. The Atmosphere. Translated from the French of CAMILLE FLAMMARION. Edited by JAMES GLAISHER, F.R.S., Superintendent of the Magnetical and Meteorological Department of the Royal Observatory at Greenwich. With 10 Chromo-Lithographs and 86 Woodcuts. 8vo, Cloth, \$6 00.

PIKE'S SUB-TROPICAL RAMBLES. Sub-Tropical Rambles in the Land of the Aphanapteryx. By NICOLAS PIKE, U. S. Consul, Port Louis, Mauritius. Profusely Illustrated from the Author's own Sketches; containing also Maps and Valuable Meteorological Charts. Crown 8vo, Cloth, \$3 50.

EVANGELICAL ALLIANCE CONFERENCE, 1873. History, Essays, Orations, and Other Documents of the Sixth General Conference of the Evangelical Alliance, held in New York, Oct. 2-12, 1873. Edited by REV. PHILIP SCHAFF, D.D., and REV. S. IRENÆUS PRIME, D.D. With Portraits of the Rev. Messrs. Pronier, Carrasco, and Cook, recently deceased. 8vo, Cloth, nearly 800 pages, \$6 00.

VINCENT'S LAND OF THE WHITE ELEPHANT. The Land of the White Elephant: Sights and Scenes in Southeastern Asia. A Personal Narrative of Travel and Adventure in Farther India, embracing the Countries of Burma, Siam, Cambodia, and Cochin-China (1871-2). By FRANK VINCENT, JR. Magnificently illustrated with Map, Plans, and numerous Woodcuts. Crown 8vo, Cloth, \$3 50.

TRISTRAM'S THE LAND OF MOAB. The Result of Travels and Discoveries on the East Side of the Dead Sea and the Jordan. By H. B. TRISTRAM, M.A., LL.D., F.R.S., Master of the Greatham Hospital, and Hon. Canon of Durham. With a Chapter on the Persian Palace of Mashita, by JAMES FERGUSON, F.R.S. With Map and Illustrations. Crown 8vo, Cloth, \$2 50.

HAYDN'S DICTIONARY OF DATES, relating to all Ages and Nations. For Universal Reference. Edited by BENJAMIN VINCENT, Assistant Secretary and Keeper of the Library of the Royal Institution of Great Britain; and Revised for the Use of American Readers. 8vo, Cloth, \$5 00; Sheep, \$6 00.

WALLACE'S MALAY ARCHIPELAGO. The Malay Archipelago: the Land of the Orang-Utan and the Bird of Paradise. A Narrative of Travel, 1854-1862. With Studies of Man and Nature. By ALFRED RUSSEL WALLACE. With Ten Maps and Fifty-one Elegant Illustrations. Crown 8vo, Cloth, \$2 50.

MOTLEY'S DUTCH REPUBLIC. The Rise of the Dutch Republic. By JOHN LOTHROP MOTLEY, LL.D., D.C.L. With a Portrait of William of Orange. 3 vols., 8vo, Cloth, \$10 50.

MOTLEY'S UNITED NETHERLANDS. History of the United Netherlands: from the Death of William the Silent to the Twelve Years' Truce —1609. With a full View of the English-Dutch Struggle against Spain, and of the Origin and Destruction of the Spanish Armada. By JOHN LOTHROP MOTLEY, LL.D., D.C.L. Portraits. 4 vols., 8vo, Cloth, \$14 00.

MOTLEY'S LIFE AND DEATH OF JOHN OF BARNEVELD. Life and Death of John of Barneveld, Advocate of Holland. With a View of the Primary Causes and Movements of "The Thirty Years' War." By JOHN LOTHROP MOTLEY, D.C.L. With Illustrations. In Two Volumes. 8vo, Cloth, \$7 00.

ORTON'S ANDES AND THE AMAZON. The Andes and the Amazon; or, Across the Continent of South America. By JAMES ORTON, M.A., Professor of Natural History in Vassar College, Poughkeepsie, N. Y., and Corresponding Member of the Academy of Natural Sciences, Philadelphia. With a New Map of Equatorial America and numerous Illustrations. Crown 8vo, Cloth, \$2 00.

LOSSING'S FIELD-BOOK OF THE REVOLUTION. Pictorial Field-Book of the Revolution; or, Illustrations, by Pen and Pencil, of the History, Biography, Scenery, Relics, and Traditions of the War for Independence. By BENSON J. LOSSING. 2 vols., 8vo, Cloth, \$14 00; Sheep, \$15 00; Half Calf, \$18 00; Full Turkey Morocco, \$22 00.

LOSSING'S FIELD-BOOK OF THE WAR OF 1812. Pictorial Field-Book of the War of 1812; or, Illustrations, by Pen and Pencil, of the History, Biography, Scenery, Relics, and Traditions of the Last War for American Independence. By BENSON J. LOSSING. With several hundred Engravings on Wood, by Lossing and Barritt, chiefly from Original Sketches by the Author. 1088 pages, 8vo, Cloth, \$7 00; Sheep, \$8 50; Half Calf, \$10 00.

ALISON'S HISTORY OF EUROPE. FIRST SERIES: From the Commencement of the French Revolution, in 1789, to the Restoration of the Bourbons, in 1815. [In addition to the Notes on Chapter LXXVI., which correct the errors of the original work concerning the United States, a copious Analytical Index has been appended to this American Edition.] SECOND SERIES: From the Fall of Napoleon, in 1815, to the Accession of Louis Napoleon, in 1852. 8 vols., 8vo, Cloth, \$16 00.

HENRY WARD BEECHER'S SERMONS. Sermons by HENRY WARD BEECHER, Plymouth Church, Brooklyn. Selected from Published and Unpublished Discourses, and Revised by their Author. With Steel Portrait. Complete in 2 vols., 8vo, Cloth, \$5 00.

LYMAN BEECHER'S AUTOBIOGRAPHY, &c. Autobiography, Correspondence, &c., of Lyman Beecher, D.D. Edited by his Son, CHARLES BEECHER. With Three Steel Portraits, and Engravings on Wood. In 2 vols., 12mo, Cloth, \$5 00.

DRAPER'S CIVIL WAR. History of the American Civil War. By JOHN W. DRAPER, M.D., LL.D., Professor of Chemistry and Physiology in the University of New York. In Three Vols. 8vo, Cloth, \$3 50 per vol.

DRAPER'S INTELLECTUAL DEVELOPMENT OF EUROPE. A History of the Intellectual Development of Europe. By JOHN W. DRAPER, M.D., LL.D., Professor of Chemistry and Physiology in the University of New York. 8vo, Cloth, \$5 00.

LIVINGSTONE'S SOUTH AFRICA. Missionary Travels and Researches in South Africa; including a Sketch of Sixteen Years' Residence in the Interior of Africa, and a Journey from the Cape of Good Hope to Loando on the West Coast; thence across the Continent, down the River Zambesi, to the Eastern Ocean. By DAVID LIVINGSTONE, LL.D., D.C.L. With Portrait, Maps by Arrowsmith, and numerous Illustrations. 8vo, Cloth, \$4 50.