

THE
PARLOR HARP,

AND
BOSTON SOCIAL MELODIST;

CONTAINING A SELECTION OF

THE MOST POPULAR ENGLISH, AMERICAN AND GERMAN MELODIES,

CONSISTING OF

SONGS, GLEES, CATCHES, ANTHEMS, ROUNDS,
Devotional Melodies, Chants, &c.

ADAPTED TO THE FAMILY CIRCLE,
SOCIAL PARTIES, HIGH SCHOOLS AND MUSICAL ASSOCIATIONS.
ARRANGED AND HARMONIZED FOR FOUR VOICES AND THE PIANO-FORTE.

BY ASA FITZ,

AUTHOR OF THE AMERICAN SCHOOL SONG BOOK:—COMMON SCHOOL SONG BOOK:

PRIMARY SCHOOL SONG BOOK:—UNION SINGING BOOK:—

VESTRY SINGING BOOK, &c.

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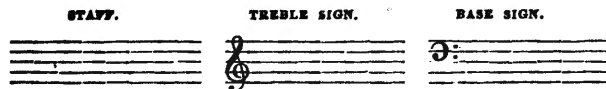
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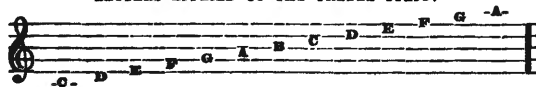
ELEMENTS OF VOCAL MUSIC.

3

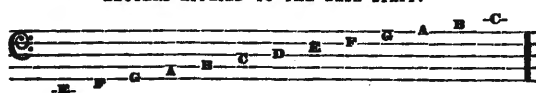
MUSICAL CHARACTERS.



LETTERS APPLIED TO THE TREBLE STAFF.



LETTERS APPLIED TO THE BASS STAFF.



NOTES.

Whole Note. Half Note. Quarter Note. Eighth Note. 16th Note. 32d Note.



RESTS.

Whole Rest. Half Rest. Quarter Rest. Eighth Rest. 16th Rest. 32d Rest.



HOLD.



REPEAT.

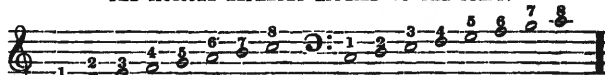


The CRESCENDO showing an increase of sound.

The DIMINUENDO showing a diminishing sound.

The SWELL showing both increase and diminish.

THE MUSICAL ALPHABET APPLIED TO THE STAFF.



TWO-FOLD MEASURE.

FOUR-FOLD MEASURE.



THREE-FOLD MEASURE.

SIX-FOLD MEASURE.



TRANSPPOSITION.

The first note of the Alphabet is called the key note; it being that to which all the others have a relative position. When this first, or key note, is placed on the letter C, it is called the key of C. When it becomes necessary to change the key note in order to give more variety to the melody, it is said to be transposed, and this change is called transposition.

On all musical instruments the first whole and two half steps are so arranged as to commence the key note on the letter C. If we wish to transpose the key or change it to another letter on the staff, then other keys must be introduced to accommodate the natural order of the whole and half steps. These false keys are represented on the staff by the characters called sharps; thus, # # #: and flats; thus, b b b. The sharps raise the pitch on the line or space on which they are placed a half step. The flats lower the pitch on the line or space on which they are placed a half step.

The learner will notice that in all music the flats or sharps at the commencement of the staff are all placed at the right of each other. The last or right hand sharp is always the guide to the key note.

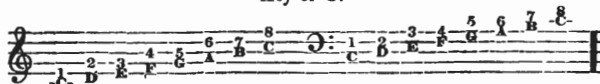
An easy rule to remember how to find the key note, is to recollect that the right hand sharp is the seventh from the key, and the right hand flat the fourth from the key.

The reason of this position of the sharps and flats for the purpose of transposition, enters more into the philosophy of the scale, and is not necessary for practical purposes.

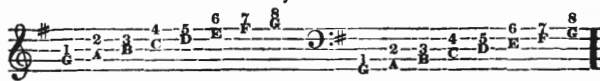
ELEMENTS OF VOCAL MUSIC

A TABLE OF TRANSPOSITIONS.

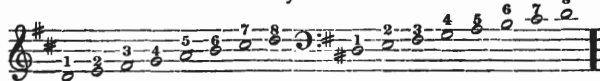
Key of C.



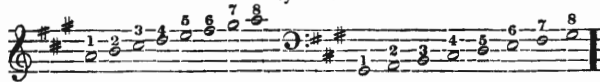
Key of G.



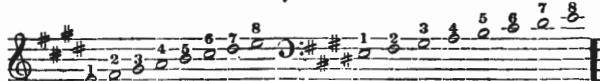
Key of D.



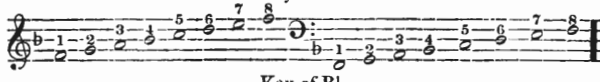
Key of A.



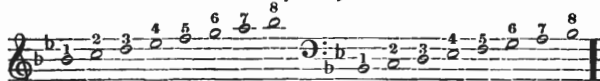
Key of E.



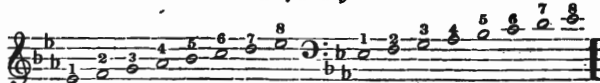
Key of F.



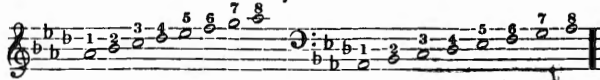
Key of Bb.



Key of Eb.



Key of D.



MUSICAL EXPRESSION.

Adagio. Very slow.*Ad Libitum.* At pleasure.*Allegro.* Brisk and lively.*Allegretto.* Slower than Allegro.*Alto.* The lower female part.*Andante.* Distinct.*Andantino.* Quicker than Andante.*A Tempo.* In time.*Bis.* Denotes a repetition of a passage.*Can't.* Song.*Con.* With.*Con Spirito.* With Spirit.*Da Capo, or D. C.* Close with the first strain.*Dolce.* Sweetness, softness.*Expressive.* With expression.*Forte.* Strong and full.*Fortissimo.* Very loud.*Forzando, or fz.* The notes over which it is placed are to be boldly struck, with strong emphasis.*Lento.* Slow.*Mezza.* Middle, mean. *Pia.* Soft.*Pianissimo, or pp.* Very soft. *Presto.* Quick*Recitative.* In a style resembling speaking.*Tutti.* All. *Verse.* One voice to a part. *Veloce.* Quick.

THE PARLOR HARP.

GLEE. SLUMBER, GENTLE LADY.

J. FRIEDHEIM.

Andante. Sotto Voce.

The musical score is written for three parts: Treble, Alto, and Bass. The key signature is one sharp (F#) and the time signature is 3/4. The tempo and mood are indicated as 'Andante. Sotto Voce.' The lyrics are written below the notes. The first system contains the first line of the song, and the second system contains the second line. The music is written in a simple, accessible style suitable for a parlor harp.

Slumber, gentle la - dy, slumber like the rose, When the airs of heaven lull it to re-*pose*. Angels hover o'er thee; softly

Slumber, gentle la - dy, slumber like the rose, When the airs of heaven lull it to re-*pose*, Angels hover o'er thee; softly

seal, soft-ly seal thine eyes; Waft thy visions gent-ly to the smiling skies, Waft thy visions gent-ly to the smiling skies.

seal, soft-ly seal thine eyes; Waft thy visions gent-ly to the smiling skies, Waft thy visions gent-ly to the smiling skies.

THE MALTESE BOATMAN'S SONG.

L. DEVEREAUX.

Andante.

1. See, broth-ers, see, how the night comes on, Slow-ly sinks the set-ting sun; Hark! how the sol-emn ves-pers sound, Sweetly falls up-on the ear;

2. See how the tints of day-light die, Soon we'll hear the ten-der sigh; For when the toil of labor's o'er, We shall meet our friends on shore;

Then haste, let us work till the day-light is o'er, And fold our nets as we row to the shore, Our toil and labor being done, How sweet the Boatman's welcome home.

CONCLUDED.

7

To be sung at the end of the 3d Verse.

Home, home, home, The Boatman's welcome home; Sweet, oh sweet the Boatman's welcome home; Welcome home, welcome home, welcome home.

f *p* *ff*

THE COTTAGER'S SONG.

D. C.

1. In the cottage near the wood, Health and happiness combine;
Me to bless with eve-ry good, That can render life di-vine; } Tho' but low-ly be my state, I'll not en-vy all the great,
Thus con-tented with my lot, Happy in my humble cot.

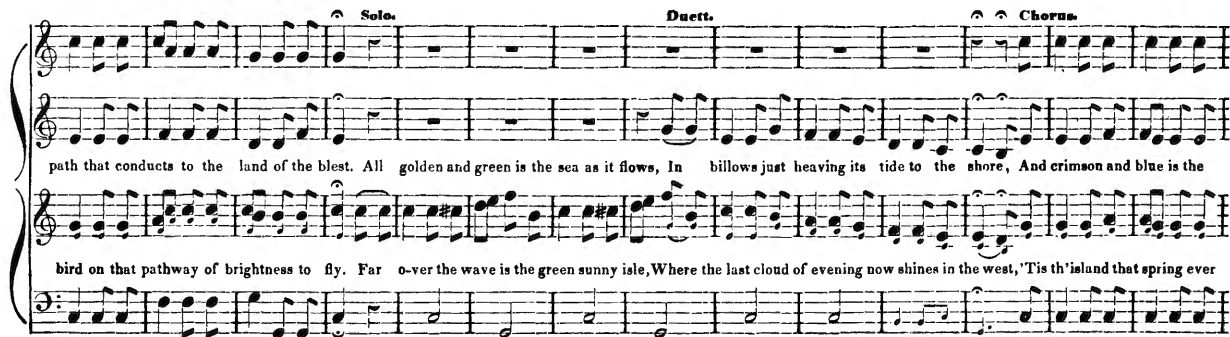
2. There, beneath my humble cot, Tranquil peace and pleasure dwell; }
Sweet contentment still my lot,—Smiling joy can grace a cell. } Nature's wants are all supplied, Food and raiment, house and fire;
Wealth may swell in courts of pride, This is all that I de-sire.

LAND OF THE BLEST.



1. The sunset is calm on the face of the deep, And bright is the last look of day in the west, And broadly the beams of its parting glance sweep, Like the

2. The last line of light is now crossing the sea, And the first star is lighting its lamp in the sky; It seems that a sweet voice is call-ing to me, Like a



Solo. path that conducts to the land of the blest. All golden and green is the sea as it flows, In billows just heaving its tide to the shore, And crimson and blue is the

Duett. bird on that pathway of brightness to fly. Far o-ver the wave is the green sunny isle, Where the last cloud of evening now shines in the west, 'Tis th' island that spring ever

Chorus.

TZFER'S S U I D E D.

9



sea as it glows, With colors that tell us that daylight is o'er. And crimson and blue is the sea as it glows, With colors that tell us that daylight is o'er.

woos with her smile: O, seek it, the bright happy land of the blest. 'Tis th' island that spring ever woos with her smile; O, seek it, the bright happy land of the blest.

THE BRIGHT ROSY MORNING.



1. The bright rosy morning, peeps over the hills, } While the merry, merry, merry horn, calls come, come a-way, Awake from your slumbers, and hail the new day.
With blushes a - dorning the meadows and fields; }

2. The stag roused be-fore us, away seems to fly, } Then follow, follow, follow, follow the mu-si - cal chase, Where pleasure, and vigor, and health all embrace.
And pants to the cho-rus of hounds in full cry; }

3. The day's sport when over, makes blood circle right, } Then let us, let us now en - joy all we can while we may: Let rest crown the night, boys, as sports crown the day.
And gives the brisk rover sweet sleep for the night; }

[2]

ISLE OF THE BLE.

T. H. BAYLEY.

1. Shades of Evening close not o'er us, Leave our lone-ly bark awhile! Morn, a-las! will not restore us Yonder dim and dis-tant Isle;

p

2. 'Tis the hour when happy faces, Smile around the ta-per's light; Who will fill our va-cant places? Who will sing our songs to-night?

p

3. When the waves around us breaking, As I pace the deck a-lone, And my eye in vain is seeking Some green leaf to work up-on;

Still my fan-cy can discover Sunny spots where friends may dwell; Darker shadows round us hover, Isle of beau-ty, "Fare thee well!"

pp

Thro' the mist that floats above us, Faintly sounds the vesper bell; Like a voice from those who love us, Breathing fondly "Fare thee well!"

What would I not give to wander Where my old companions dwell? Absence makes the heart grow warmer, Isle of beau-ty "Fare thee well!"

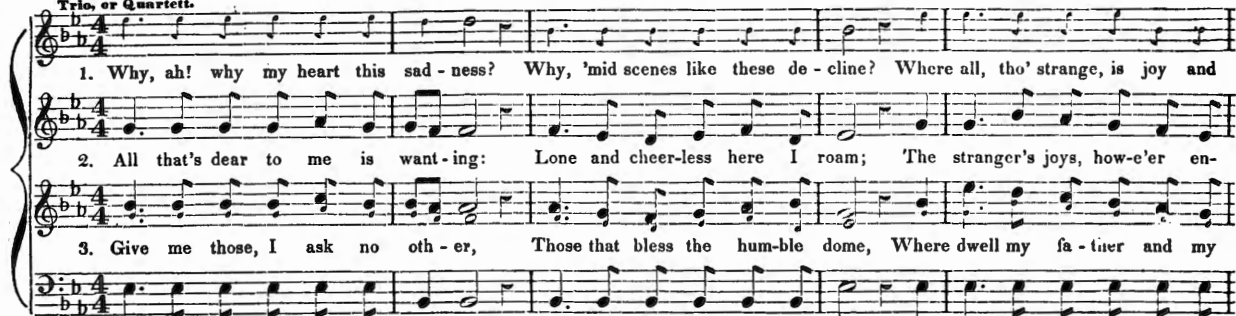
Cres. Ritard e Dim. pp

X SWITZER'S SONG OF HOME.

MOSCHELLES.

11.

Trio, or Quartett.



1. Why, ah! why my heart this sad-ness? Why, 'mid scenes like these de-cline? Where all, tho' strange, is joy and

2. All that's dear to me is want-ing: Lone and cheer-less here I roam; 'The stranger's joys, how-e'er en-

3. Give me those, I ask no oth-er, Those that bless the hum-ble dome, Where dwell my fa-tier and my



glad-ness, Say, what wish can yet be thine? Oh! say, what wish can yet be thine?

chant-ing, To me can nev-er be like home, To me can nev-er be like home.

moth-er, Give, oh! give me back my home, My own, my own dear na-tive home.

SHIP AHOY!

T. MOORE.

Moderato.

1. When o'er the si-lent seas a-lone, For days and nights we've cheerless gone, Oh! they who've felt it know how sweet, Some

p

2. When o'er the o-cean's drea-ry plain, With toil her destined port to gain, Our gal-lant ship has neared the strand, We

p

Detailed description: This block contains the first system of the musical score. It features a piano introduction in 6/8 time, marked 'Moderato'. The music is written for piano with a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The first vocal line (soprano) begins with the lyrics '1. When o'er the si-lent seas a-lone, For days and nights we've cheerless gone, Oh! they who've felt it know how sweet, Some'. The piano accompaniment starts with a melody in the right hand and a bass line in the left hand. A second vocal line (alto) begins with '2. When o'er the o-cean's drea-ry plain, With toil her destined port to gain, Our gal-lant ship has neared the strand, We'. The piano accompaniment continues with a similar rhythmic pattern. Dynamics include piano (*p*).

sun-ny morn a sail to meet, Some sunny morn a sail to meet! Sparkling on deck is eve-ry eye; Ship a-hoy! ship a-hoy! our

f *ff*

claim our own, our na-tive land; We claim our own, our na-tive land; Sweet is the seaman's joyous shout; 'Land ahead! land ahead! look

f *ff*

Detailed description: This block contains the second system of the musical score. The piano accompaniment continues with a steady 6/8 rhythm. The vocal lines continue with the lyrics 'sun-ny morn a sail to meet, Some sunny morn a sail to meet! Sparkling on deck is eve-ry eye; Ship a-hoy! ship a-hoy! our claim our own, our na-tive land; We claim our own, our na-tive land; Sweet is the seaman's joyous shout; 'Land ahead! land ahead! look'. The piano accompaniment features a melody in the right hand and a bass line in the left hand. Dynamics include forte (*f*) and fortissimo (*ff*).

CONCLUDED.

13

2d Verse *forte* 2d Verse *ff*

joy - ful cry. When answering back we faint-ly hear, Ship a - hoy! ship ahoy! What cheer! what cheer! Now sails aback, we nearer come; Kind words are said of
mp *pp* *mf*

out! look out!" Around on deck we gai - ly fly; "Land ahead! land ahead!" with joy we cry; Yon beacon's light di-rects our way, While grateful vows to
mp *pp* *mf*

friends and home, But soon, too soon, we part in pain, To sail o'er si - lent seas a-gain, To sail o'er si-lent seas a-gain.

heaven we pay, and soon our long lost joys re-new, And bid the boist'rous main a-dieu, And bid the boist'rous main a-dieu.

FAR, FAR O'ER HILL AND DELL.

Lento Sempre. p

1. Far, far o'er hill and dell, On the winds steal-ing; List to the con-vent bell Mournful - ly peal - ing;

2. Now through the charm-ed air, Slow-ly as - cend-ing, List to the mourner's prayer, Sol-emn - ly blend-ing;

3. Here, o'er a fa-ther's tomb, The or - phan bend-ing: And from the churchyard's gloom, The dirge as - cend - ing.

Hark! hark! it seems to say, As melts those sounds a - way; So earth's best joys de - cay, Whilst new, their feel - ing.

Hark! hark! it seems to say, 'Turn from those joys a - way, To those which ne'er de - cay, For life is end - ing.

Hark! hark! it seems to say, How short am - bi - tion's sway, Life's joys and friendship's ray, In the grave end - ing.

× ROUND. SUMMER NOW IS SMILING HERE.

CARL KELLER. 15

First system of musical notation. It consists of three staves. The top staff is a vocal line with lyrics: "Summer now is smil-ing here, Sing then gaily, tra la la! Tral la ra la ral la, tra la ra la ra! Sum-mer now is". The middle and bottom staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4.

Second system of musical notation. It consists of three staves. The top staff continues the vocal line with lyrics: "smil-ing here, Sing then gai-ly, tra la ra, Tra la ra la ral la tra la ra la ra! Summer now is smiling here, tral la ra la ra! Sum-mer now is smil-ing here, Sing then gai-ly, tra la la! Tra la ra la ral la tra la ra la ra, tra la la! Tra la ra la ral tra, tra la ra la ra! Sum-mer now is smil-ing here, Sing then gai-ly, tra la la!". The middle and bottom staves are piano accompaniment.

Third system of musical notation. It consists of three staves. The top staff continues the vocal line with lyrics: "Sing then gai-ly, tra la la, Tral la lal la tral la lal la ra! Tral la ra!". The middle and bottom staves are piano accompaniment. The system ends with a double bar line. A dynamic marking 'f' (forte) is placed above the final measure of the piano accompaniment.

THE HIGHLAND WIDOW.

COMPOSED BY S. NELSON.

Andante con espressione.

p *Cres.* *p* *pp*

1. Oh! leave me not, my on-ly one, Life hath few charms for me, And would'st thou sever that, my son, Which binds my heart to thee? Leave not the mountains
2. Un-like a tree whose root still clings, Where first its branches grew, If thou wilt leave me, still thy home Shall be my dwelling too; Yet, as I take a

pp *Cres.* *p* *Cres.*

Con Spirito. *Ad lib.*

and the heath, Thy father used to rove, Free as the winds whose mighty breath, Roam o'er the land we love,
lingering look Of scenes thy father lov'd, I feel I cannot leave the home, O'er which his footsteps roved.

p *Ad lib.* *Cres.* *p* *pp*

THE ORPHAN'S PETITION.

17

1. O where but to Thee, shall we lit - tle orphans go; Thy blessings a-lone, can dry up our tears of woe; Kind Fa-ther! our

2. And fearless we'll tell all our wants and woes to Thee, For eve-ry af-flic-tion and want, thy eye can see; Thy wis - dom com-

3. But still we will bless Thee, who wounded us in love, To teach our af-fec-tion to rise to things a-bove; And through all life's

lips shall still whis-per that loved name, And friend-less and help-less, we thy pro - tec - tion claim.

mand - ed to slum-ber in the earth, The stay of our childhood, and those who gave us birth.

tri - als, for - ev - er by thy side: O keep us, dear Sa-viour, and be our friend and guide.

[3]

DUETT. MOONLIGHT.

J. BLOCKLEY.

Piano introduction in G major, 6/8 time. The right hand features a melody with a trill on the first measure and a 'Dim.' (diminuendo) marking towards the end. The left hand provides a steady accompaniment of eighth notes.

1st Voice. DUO.

1. The moon is beaming on the lake, Come, sail in our light canoe; Sweet sounds of mu-sic we'll awake, As we glide o'er the waters

The first system of the duet. The vocal line (1st Voice) begins with a melody in G major. The piano accompaniment (piano) features a steady eighth-note pattern in the left hand and chords in the right hand.

blue; The moon is beaming on the lake, Come, sail in our light ca- noe; Sweet sounds of mu-sic we'll awake, As we glide o'er the wa-ters

Cres. *mf*

The second system of the duet. The vocal line continues the melody. The piano accompaniment includes a 'Cres.' (crescendo) marking and a 'mf' (mezzo-forte) dynamic. The right hand features a more complex chordal texture.

CONCLUDED.

19

1st Voice. 2d Voice. DUO. 1st Voice. 2d Voice. DUO.

blue; In our light canoe, As merry we row, O - ver the rippling sil - ver tide, While free from care our spir - its are, As away we

p *mf* *p*

mer - ri - ly glide, The moon is beaming on the lake, Come, sail in our light canoe; Sweet sounds of music we'll awake, As we glide o'er the waters blue.

p *Cres.*

1st voice. 2d voice.

The vesper bell is pealing
From yonder lonely tower,
Its tones, now gently stealing,
Proclaim the vesper hour.
The vesper bell, &c.

1st voice. 2d voice.
Sweet sounds arise,
To the tranquil skies,
Like one of earth's sweetest melodies;
Now sad, now gay,
As it floats away
On the wings of the summer breeze. The moon, &c.

1st voice. The vesper bell is pealing
From yonder lonely tower,
Its tones, now gently stealing,
Duo. Proclaim the vesper hour.
The vesper bell, &c.

1st voice. Sweet sounds arise,
2d voice. To the tranquil skies,
Duo. Like one of earth's sweetest melodies;
1st voice. Now sad, now gay,
2d voice. As it floats away
Duo. On the wings of the summer breeze. The moon, &c.

THE WILD CHASE OF LUTZOW.

VON WEBER.

p *f* *p*

When day-light is kind-ling o'er for-est and lawn, Ex-ult-ing our bosoms are bound-ing, While

p *f* *p*

p *f* *p*

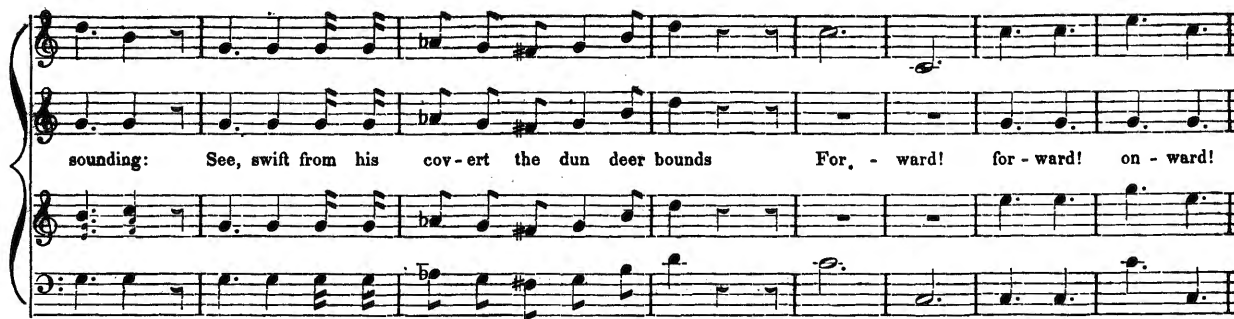
f *f*

ring-ing o'er hill and o'er val-ley are borne The wild stir-ring mu-sic of huntsman and horn, All mer-ri-ly, mer-ri-ly

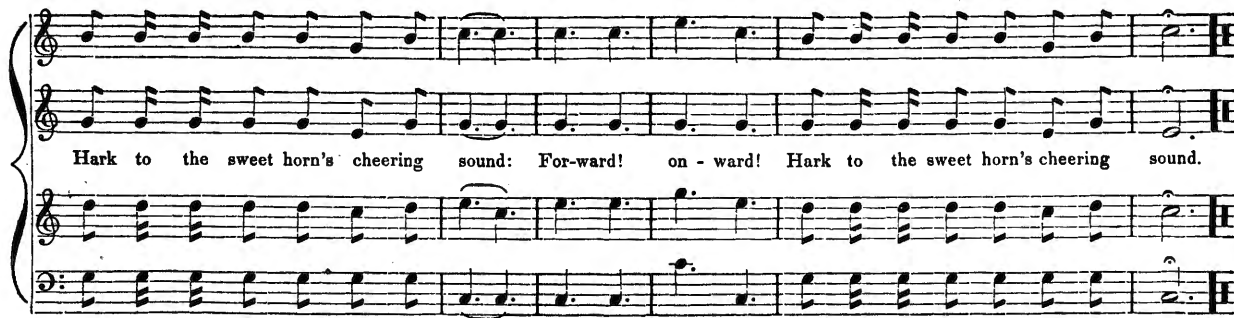
f *f*

CONCLUDED.

21



sounding: See, swift from his cov-ert the dun deer bounds For - ward! for - ward! on - ward!



Hark to the sweet horn's cheering sound: For-ward! on - ward! Hark to the sweet horn's cheering sound.

ROUND. BLOW THE TRUMPET.

E. B. DEARBORN.

1. Blow the trumpet, blow the horn, See, the day is coming; Rouse the sleepers, hail the morn, Hail the glorious dawning,

2. Hark! hark! hark! hark! Hear the bells are ring-ing, See the hunts - man from his bed is springing.

3. O'er the fields at break . . of day, See him bounding, See him bounding, bounding far away.

I WILL REMEMBER MY HOME.

C. E. PAX.

Words by ASA FITZ.

Home, home, I will re-mem-ber thee, thee, love-li-est home; Yes, yes, yes,

Home, home, will I re-mem-ber thee, thee, love-li-est home; Yes; yes, though I may

Home, home, I will re-mem-ber thee, thee, love-li-est home; Yes, yes, yes,

ENCLOSED.

23

though I may wan-der far o'er the na-tion to roam; Yes, yes, yes, yes, I will re-mem-ber my home.

wander, Far o'er the na-tion to roam; Yes, yes, yes, yes, I will re-mem-ber my home.

Though I may wan-der far o'er the na-tion to roam; Yes, yes, yes, yes, I will re-mem-ber my home.

2

Home, home, thou art more lovely,
When, when, when I'm away;
Then, then (then I will bless thee,
(And for thy happiness pray.
Yes, yes,
I will remember my home.

4

Home, home, pleasant thy memory,
Sweet, sweet, sweet happy home,
Where, where, where in my fancy,
I now in infancy roam.
Yes, yes,
I will remember my home.

3

Home, home, though thou art lowly,
And though humble thy fare;
Still, still, still I will love thee,
For all thy kindness and care.
Yes, yes,
I will remember my home.

5

Home, home, others may praise thee,
I, I, I love thee the more;
Though, though years have gone by me,
And I thy mem'ry deplore.
Yes, yes,
I will remember my home.

LAND OF OUR FATHERS.

1. Land of our fa - thers! wheresoe'er we roam, Land of our birth! us thou still art home; Peace and pros-per-i - ty

2. Though other climes may brighter hopes ful - fil, Land of our birth! ev - er love thee still! Heav'n shield our happy home

The first system of the musical score for 'Land of Our Fathers' consists of four staves. The top two staves are for the vocal parts, with the first staff containing the melody and the second staff providing harmonic support. The bottom two staves are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/2. The lyrics are written below the vocal staves, with two verses provided.

on thy sons at - tend, Down to pos - ter - i - ty their in - flu ence de-scend. All then in - vit - ing, hearts and voices

from each hostile band, Free-dom and plen - ty ev - er crown our na - tive land. All then in - vit - ing, hearts and voices

The second system of the musical score continues the melody and accompaniment from the first system. It also consists of four staves (two vocal, two piano). The lyrics continue across the vocal staves, with the same two verses as in the first system. The musical notation includes various notes, rests, and dynamic markings typical of a 19th-century hymn tune.

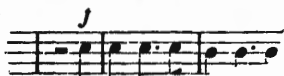
CONCLUDED.

25

join-ing, Sing we in har-mo-ny our na-tive land, our na-tive land, our na-tive land, our na-tive land, our na-tive land.

join-ing, Sing we in har-mo-ny our na-tive land, our na-tive land, our na-tive land, our na-tive land, our na-tive land.

The musical score consists of four staves. The top two staves are vocal parts (Soprano and Alto) and the bottom two are piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The piece concludes with a double bar line and repeat dots.



A ROUND, THREE IN ONE.

DR. HARRINGTON.

1 How good and how pleas-ant when Breth-ren a-gree, Bound close-ly to - geth - er in firm u - ni - ty.

2 How sweet, how de - light - ful, when Christ is their theme, His love a - bove all else is supreme.

3 Sweet, [4] sweet, how sweet thus to sing, In har-mo-ny, pure har-mo-ny, the praise of our King.

The musical score is for three voices (Soprano, Alto, and Tenor) and piano accompaniment. It is in 3/4 time with a key signature of one sharp (F#). Each voice part has a different starting point, indicated by the numbers 1, 2, and 3. The piece concludes with a double bar line and repeat dots.

DUETT & CHORUS. THE SPRING TIME.

MOZART.

Allegretto.

1. The spring time is come, and the vine tree is blooming, And woods that were leaf-less are wav-ing with green;
How changed is that val-ley, where win-ter was glooming, When the river rolled sad midst the des-o-late scene;

*Inst.**Chorus.*

Come, sum-mer, sweet sum-mer, with vio-lets and ros-es, With birds sing-ing sweet in the green myr-tle
Come, sum-mer, sweet sum-mer, with vio-lets and ros-es, With birds sing-ing sweet in the green myr-tle
Come, sum-mer, sweet sum-mer, with vio-lets and ros-es, With birds sing-ing sweet in the green myr-tle

CONCLUDED.

27

shade, On thee, dearest season, the fond heart re - pos - es, And thinks on thy sweets, tho' thy beauties may fade,

shade, On thee, dearest season, the fond heart re - pos - es, And thinks on thy sweets, tho' thy beauties may fade,

shade, On thee, dearest season, the fond heart re - pos - es, And thinks on thy sweets, tho' thy beauties may fade.

f
And thinks on thy sweets, tho' thy beauties may fade.

f
And thinks on thy sweets, tho' thy beauties may fade.

f
And thinks on thy sweets, tho' thy beauties may fade.

2

My own native stream may roll on to the ocean,
Cold, cheerless and sad, midst the rude winter's gale;
But mark it in summer! each flowret's in motion,
As gently it passes, and sighs a farewell.
Come, summer, &c.

3

Come, summer, sweet summer, with sunshine and gladness,
With all that is lovely, with all that is dear;
Then farewell to sighing, and farewell to sadness,
For peace and contentment will dwell with me here.
Come, summer, &c.

DUETT & CHORUS. THE SAVOYARD MINSTREL'S SONG.

1. Of my pa-rents be - reft, And no friend have I left; No pro-tec-tor have

I; I'm a poor orphan boy. From my country and home, Now de-sert - ed I roam, O'er the mountains a - far, With my plaintive gui-

CONCLUDED.

29

Tral la la la tra la la la tra la la la tra la la la la la la la.

tar. Tral la la la tra la la la tra la la la tra la la la la la la la.

Tral la la la tra la la la tra la la la tra la la la la la la la.

2

But adieu to the hills,
And the bright sparkling rills,
And the cot in the glen,
I shall ne'er see again.
It re-echoed my song
As I wandered along:
And the notes brought relief
To my heart full of grief.
Tra la la la, &c.

3

Then its chords sweetly rung,
To my innocent song,
Ere I drink of the wine
Of my own native vine.
But I soon was, alas!
Quite a slave to the glass;—
And I weep for the day
When it first stole my lay.
Tra la la la, &c.

4

See me, ragged and poor,
Begging alms at each door,
And the pittance I got,
Then I spent like a sot.
For I'd little to eat,
And my bed was the street;—
Then my harp lost its fire,
For I'd broken each wire!
Tra la la la, &c.

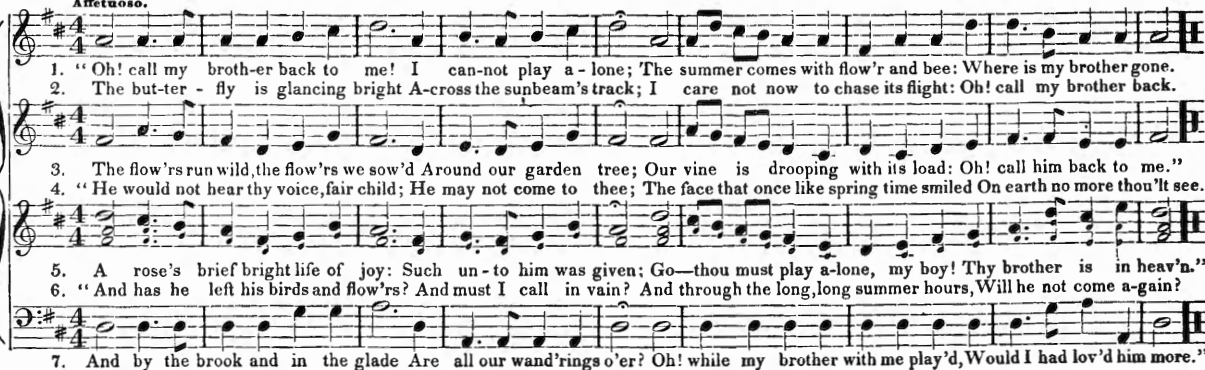
4

But the rescue's at hand,
And the Cold Water Band
Have restored me again
From my heart-breaking pain.
And my lyre is now strung
For its loftiest song,
Praising God in defence
Of divine abstinence.
Tra la la la, &c.

THE CHILD'S FIRST GRIEF.

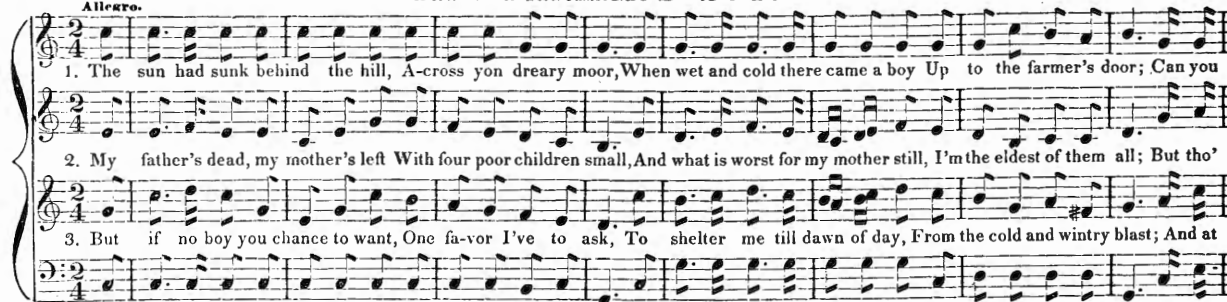
ASA FITZ.

POETRY BY MRS. HEMANS.

Affettuoso.


1. "Oh! call my brother back to me! I can-not play a-lone; The summer comes with flow'r and bee; Where is my brother gone.
2. The but-ter-fly is glancing bright A-cross the sunbeam's track; I care not now to chase its flight: Oh! call my brother back.
3. The flow'rs run wild, the flow'rs we sow'd Around our garden tree; Our vine is drooping with its load: Oh! call him back to me."
4. "He would not hear thy voice, fair child; He may not come to thee; The face that once like spring time smiled On earth no more thou'lt see.
5. A rose's brief bright life of joy: Such un-to him was given; Go—thou must play a-lone, my boy! Thy brother is in heav'n."
6. "And has he left his birds and flow'rs? And must I call in vain? And through the long, long summer hours, Will he not come a-gain?
7. And by the brook and in the glade Are all our wand'rings o'er? Oh! while my brother with me play'd, Would I had lov'd him more."

THE FARMER'S BOY.

Allegro.


1. The sun had sunk behind the hill, A-cross yon dreary moor, When wet and cold there came a boy Up to the farmer's door; Can you
2. My father's dead, my mother's left With four poor children small, And what is worst for my mother still, I'm the eldest of them all; But tho'
3. But if no boy you chance to want, One fa-vor I've to ask, To shelter me till dawn of day, From the cold and wintry blast; And at

CONCLUDED.

31



tell me, said he, if a - ny there be, Who would like to give em-ploy, For to plough and to sow to reap and to mow, To
 lit-tle, I'll work as hard as I can, If I can get em-ploy, For to plough and to sow to reap and to mow, To
 break of day I will trudge a - way, Else-where to seek em-ploy, For to plough and to sow to reap and to mow, To



be a farmer's boy, For to be a farmer's boy.
 be a farmer's boy, For to be a farmer's boy.
 be a farmer's boy, For to be a farmer's boy.

4

The farmer's wife cries try the lad,
 Let him no further seek,
 Oh do! papa, the daughter cries,
 While tears run down her cheeks,
 For those that will work, 'tis hard to want,
 Or to wander for employ, For to plough, &c.

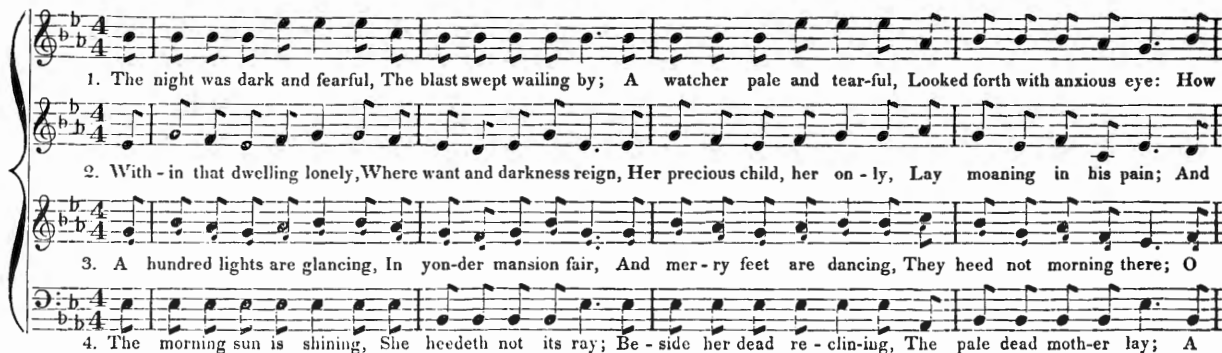
5

The farmer's boy, he grew up a man,
 The good old farmer died;
 He left the lad with all he had,
 And his daughter for his bride;
 The boy that was, now a farmer is,
 And he thinks and smiles with joy,
 On the break of day, when he passed that way,
 To be a farmer's boy, for to be a farmer's boy.

THE WATCHER.

POETRY BY MRS. SARAH JANE HALE.

MUSIC BY ASA FITZ.

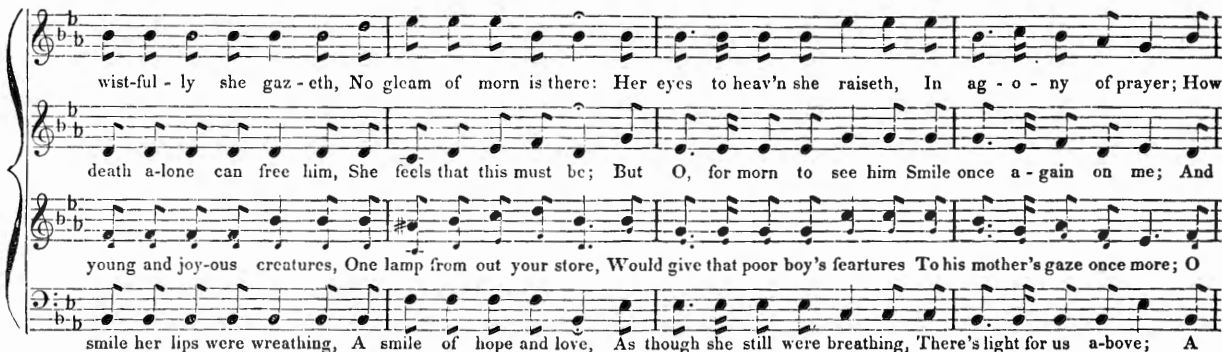


1. The night was dark and fearful, The blast swept wailing by; A watcher pale and tear-ful, Looked forth with anxious eye: How

2. With - in that dwelling lonely, Where want and darkness reign, Her precious child, her on - ly, Lay moaning in his pain; And

3. A hundred lights are glancing, In yon-der mansion fair, And mer-ry feet are dancing, They heed not morning there; O

4. The morning sun is shining, She heedeth not its ray; Be - side her dead re - clin-ing, The pale dead moth-er lay; A



wist-ful - ly she gaz - eth, No gleam of morn is there: Her eyes to heav'n she raiseth, In ag - o - ny of prayer; How

death a-lone can free him, She feels that this must be; But O, for morn to see him Smile once a - gain on me; And

young and joy-ous creatures, One lamp from out your store, Would give that poor boy's featrures To his mother's gaze once more; O

smile her lips were wreathing, A smile of hope and love, As though she still were breathing, There's light for us a-bove; A

CONCLUDED.

33

wist-ful - ly she gaz-eth, No gleam of morn is there: Her eyes to heav'n she rais-eth, In ag - o - ny of prayer.

death a-lone can free him, She feels that this must be; But O, for morn to see him, Smile once a-gain on me.

young and joy-ous creatures, One lamp from out your store, Would give that poor boy's features To his mother's gaze once more.

smile her lips were wreathing, A smile of hope and love, As though she still were breathing, There's light for us a - bove.

ROUND. THE CHASE.

A southerly wind and a cloudy sky, Proclaim it a hunt-ing morning; Be-fore the sun rises a-way we fly, Dull sleep and a drowsy bed scorning.

To horse, my brave boys, and away; Bright Phoebus the hills is a - dorning The face of all nature looks gay: 'Tis a beau-ti-ful scent-laying morning.

Hark! hark! forward! tanta - ra, tan-ta-ra, tanta - ra, hark! hark! forward! tanta - ra, tan-ta-ra, tan-ta - ra.

[5]

WHO IS THIS FAIR ONE IN DISTRESS?

KIMBALL

Allegretto

1. Who is this fair one in dis-tress, That travels from the wil-der - ness, And press'd with sorrows and with sins, On her be-

And press'd with sorrows and with sins, On her be -
 lov-ed Lord she leans, And press'd with sorrows and with sins, On her be -
 And press'd with sorrows and with sins, On her be-loved Lord she leans, And press'd with sorrows and . .
 And press'd with sorrows and with sins, On her beloved Lord she leans, And press'd with sorrows and . .

CONCLUDED.

35



loved Lord she leans, On her be - lov - ed Lord . . . she leans.

loved Lord she leans, On her be - lov - ed Lord she leans.

. . . with sins, On . . . her be - lov - ed Lord . . . she leans.

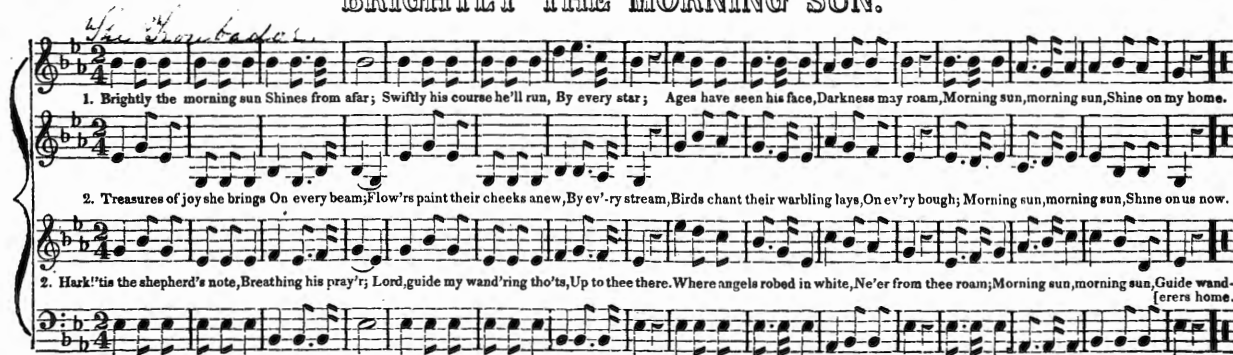
. . . with sins, On her be - lov - ed Lord . . . she leans.

2 This is the spouse of Christ our God,
Bought with the treasures of his blood;
And her regret and her complaint,
Is but the voice of every saint.

3 Oh let my name, engraven, stand,
Both on thy heart and on thy hand;
Seal me upon thine arm, and wear
That pledge of love forever there.

4 Come, my beloved, haste away,
Cut short the hours of thy delay;
Fly like a youthful hart or roe,
Over the hills where spices grow.

BRIGHTLY THE MORNING SUN.



1. Brightly the morning sun Shines from afar; Swiftly his course he'll run, By every star; Ages have seen his face, Darkness may roam, Morning sun, morning sun, Shine on my home.

2. Treasures of joy she brings On every beam; Flow'rs paint their cheeks anew, By ev'ry stream, Birds chant their warbling lays, On ev'ry bough; Morning sun, morning sun, Shine on us now.

2. Hark! 'tis the shepherd's note, Breathing his pray'r; Lord, guide my wand'ring tho'ts, Up to thee there. Where angels robed in white, Ne'er from thee roam; Morning sun, morning sun, Guide wand'ers home.

THE SONG OF FREEDOM.

1. Op-pres-sion shall not always reign, There comes a brighter day: When freedom, burst from every chain, Shall have tri-um-phant sway;

2. What voice shall bid the progress stay Of truth's vic-to-rious car? What arm arrest the growing day, Or quench the so-lar star?

3. The hour of triumph comes apace, The fa-ted, promised hour, When earth up-on a ransomed race Her bounteous gifts shall show'r:

ff

Then right shall o-ver might prevail, And truth, well arm'd in mail, The hosts of tyrant wrong as-sail, And hold e - ter - nal sway.

What reckless soul, tho' stout and strong, Shall dare bring back the wrong? Oppression's guilt-ty night prolong, And freedom's morning bar.

Bring Lib-er - ty, thy glorious bell! Bid high thy banner swell! Let trump on trump the triumph tell Of heaven's re-deem-ing power.

~~X~~ SOLO & CHORUS. COME, YE DISCONSOLATE.

S. WEBBE.

37

Moderate Expressive.

1. Come, ye dis-consolate, where-e'er you lan-guish, Come, at the shrine of God, fervently kneel; Here bring your wounded hearts, here tell your anguish,

2. Joy of the des-o-late, light of the stray-ing, Hope when all others die, fadeless and pure, Here speaks the Comforter in God's name, saying,

CHORUS.

Earth hath no sorrow that heaven cannot cure, Here bring your wounded hearts, here tell your anguish, Earth hath no sor-row that heaven cannot cure.

Earth hath no sorrow that heaven cannot cure, Here speaks the Comforter, in God's name saying, Earth hath no sor-row that heaven cannot cure.

HAIL TO THE CAUSE.

MAZZINGHI.

Maestoso e Lento

The piano introduction is in 4/4 time, marked *Maestoso e Lento*. The right hand features a melody with eighth-note patterns and trills, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *f* (forte) and *p* (piano).

1st Voice Solo.

The first voice solo is in 4/4 time. The melody is written in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "Hail to the cause that in tri-umph ad-van-ces, Conq'ring the world in great Washington's name; Re-

The continuation of the first voice solo is in 4/4 time. The melody continues in the treble clef, and the piano accompaniment continues in the bass clef. The lyrics are: "claim-ing the drunkard, re-liev-ing dis-tress-es, And ban-ish-ing wretch-ed-ness, sor-row and shame."

CONTINUED.

39

CHORUS.

1. Long may the sacred cause Aid and sus-tain our laws, The guardian of life and of blest Lib-er - ty, While all the earth around

2. Soon by the o - verthrow Man shall be freed from wo, And plenty and peace shall be strew'd o'er the plain, While hill and dale and glen

3. Then as the ty-rant dies Hark! to the joy - ful cries, Our groans shall be turn'd in-to loud shouts of joy, While all the earth shall be

ff
Sends back the joy - ful sound; Man from the toils of the spoil-er is free; Then let the ech-o roll From farthest pole to pole;

ff
Echoes freedom's song again, And myriads of be-ings pro-long the glad strain; Then let the ech-o roll From farthest pole to pole;

ff
Hap-py and blest and free, And songs of temp'rance every tongue shall employ; Then let the ech-o roll From farthest pole to pole;

CONTINUED.

Man from the toils of the spoiler is free, Man from the toils of the spoiler is free.

Fine.

p

2d Voice Solo.

Loud-ly the trumpet is peal-ing, is peal-ing,

Man from his slumbers starts up from the strife, The de-mon of rum like the darkness is stealing, Scar'd at the bat-tle cry of

CONCLUDED.

41

Da Capo in Chorus. 3d Voice, Bass Solo.

war to the knife; Strike! brothers, strike! and a bright ray of glo-ry Shall light us to con-quest, and to

vir - tue and peace; The good that we do shall long live in sto-ry, And rapine and war on earth soon shall cease.

Da Capo in Chorus

THE MELLOW EVE IS GLIDING.

GEO. J. WEBB.

Tenor.

1. The mellow eve is glid-ing Se-rene-ly down the west; So, eve-ry care sub-sid-ing, My soul would sink to rest.

2d Treble.

2 The woodland hum is ring-ing The day-light's gentle close; May an-gels round me sing-ing, Thus hymn my last re- pose.

3. The evening star has light-ed Her crys-tal lamp on high: So when in death be - night-ed, May hope il-lume the sky.

1st Treble.

4. In gold-en splendor dawning, The morrow's light shall break; Oh! in that last bright morning, May I in glo-ry wake.

Bass.

[6]

CANADIAN BOAT SONG.

1. Faint-ly as tolls the evening chime, Our voices keep tune and our oars keep time, Our voices keep tune and our oars keep time; Soon as the woods on shore look dim, We'll

2. Why should we yet our sail unfurl? There is not a breath the blue wave to curl, There is not a breath the blue wave to curl; But when the wind blows off the shore, Oh

cheer-ful-ly sing our part-ing hymn: Row brothers, row, the streams runs fast, The rapids are near, and the daylight's past, The rapids are near, and the daylight's past.

sweetly we'll rest the wea-ry oar; Blow, breezes, blow, the stream runs fast, The rapids are near, and the daylight's past, The rapids are near, and the daylight's past.

HAIL! THOU MERRY MONTH OF MAY.

43

f *p* *f*

1. Hail! all hail! thou mer-ry month of May; We will hast-en to the woods a-way, Among the flow'rs so sweet and gay; Then a -

f *p* *f*

2. Hark! hark! hark! to hail the month of May; How the songsters warble on each spray, And we will be as blithe as they; Then a -

way, to hail the mer-ry, mer-ry May, The mer-ry, mer-ry May; Then a-way, to hail the mer-ry, mer-ry month of May.

p *f*

way, to hail the mer-ry, mer-ry May, The mer-ry, mer-ry May; Then a-way. to hail the mer-ry, mer-ry month of May.

p *f*

DUETT & CHORUS. COME TO THE SUN-SET TREE.

TYROLESE EVENING HYMN.

Primo. $\hat{c}$ *p*

1. Come, come, come; Come to the sun-set tree, The day is past and gone; The woodman's axe lies free, And the reaper's work is

f *Secondo.* $\hat{c}$ *p*

Sweet is the hour of rest, Pleasant the woods' low sigh: And the gleaming of the west, And the turf whereon we

done; The twi-light star to heav'n And the summer dew to flowers, And rest to us is given, By the cool soft evening hours.

lie; When the burthen and the heat Of la-bor's task is o'er, And kindly voices greet The tired one at his door.

CONCLUDED.

45

f CHORUS.

f

Come, come, come; Come to the sun-set tree, The day is past and gone; The woodman's axe lies free, And the reaper's work is done.

f

3

Yes, tuneful is the sound
That dwells in whispering boughs;
Welcome the freshness round,
And the gale that fans our brows;
But rest more sweet and still
Than ever night-fall gave,
Our yearning hearts shall fill,
In the world beyond the grave.

CHORUS.

Come, come, come;
Come to the sun-set tree,
The day is past and gone;
The woodman's axe lies free,
And the reaper's work is done.

4

There shall no tempests blow,
Nor scorching noontide heat;
There shall be no more snow,
No weary, wandering feet;
So we lift our trusting eyes
From the hills our fathers trod,
To the quiet of the skies,
To the Sabbath of our God.

CHORUS.

Come, come, come;
Come to the sun-set tree,
The day is past and gone;
The woodman's axe lies free,
And the reaper's work is done.

QUARTETT & CHORUS. OUR SOULS BY LOVE.

1. Our souls by love to - geth-er knit, Ce-ment-ed, mix'd in one; One hope, one heart, one mind, one voice: 'Tis heav'n on earth begun. Our

2. The lit - tle cloud in-creas-es still, The heav'n's are big with rain; We wait to catch the teeming show'r, And all its moisture drain. A

3. And when thou mak'st thy jewels up, And sett'st thy starry crown, When all thy sparkling gems shall shine, Proclaim'd by thee thine own. May

hearts have burn'd while Jesus spoke, And glow'd with sacred fire; We stopp'd and talk'd, and fled, and bless'd, And fill'd th'enlarged desire.

rill, a stream, a . torrent flows, But pour a mighty flood; O sweep the nations, shake the earth, Till all proclaim the Lord.

we, a lit - tle band of love, We, sinners, sav'd by grace, From glo-ry un - to glory changed, Be-hold thee face to face.

CONCLUDED.

47

ff CHORUS.

ff

"A Saviour!" let Cre-a-tion sing, "A Saviour!" let all heaven ring, 'Tis God with us, we call him ours; His ful-ness in our souls he

ff

ff

p

p

pours; 'Tis almost done, 'tis almost o'er; We'll join with those who've gone before; We soon shall reach the blissful shore, Where we shall meet to part no more.

p

p

THE BRAVE OLD OAK.

1. A song for the Oak, the brave old Oak, Who hath ruled in the greenwood long; Here's health and renown to his broad green crown, And his

The first system of the musical score for 'The Brave Old Oak'. It consists of four staves: two treble staves and two bass staves. The key signature is one sharp (F#) and the time signature is 4/4. The melody is primarily in the upper staves, with the lower staves providing harmonic support. The lyrics are written below the staves, starting with '1. A song for the Oak, the brave old Oak, Who hath ruled in the greenwood long; Here's health and renown to his broad green crown, And his'.

fy - ty arms so strong! There's fear in his frown When the sun goes down, And the fire in the west fades out, And he showeth his might, On a

The second system of the musical score. It continues the melody and harmony from the first system. The lyrics continue with 'fy - ty arms so strong! There's fear in his frown When the sun goes down, And the fire in the west fades out, And he showeth his might, On a'.

CONCLUDED.

49

wild midnight, When storms thro' his branches shout. Then sing to the oak, the brave old oak, Who hath ruled in this land so long, And

still flour-ish he, a hale green tree, When a hundred years are gone.

[91]

2
In the days of old, when the spring with gold,
Was lighting his branches grey,
Through the grass at his feet, crept maidens' sweet,
To gather the dew of May;
And all that day to the rebeck gay,
They frolicked with lovesome swains;
They are gone, they are dead : in the church-yard laid,
But the tree he still remains.
Then sing to the oak, the brave old oak,
Who hath ruled in this land so long :
And still flourish he, a hale green tree,
When a hundred years are gone.

WHEN SHALL WE ALL MEET AGAIN?

1. When shall we all meet a - gain? When shall we all meet a - gain? Oft shall glow-ing hope ex - pire,

2. Though in dis - tant lands we sigh, Parch'd be-neath a hos - tile sky; Though the deep be - tween us rolls,

3. When the dreams of life are fled, When its wast - ed lamps are dead, When in cold ob - liv - ion's shade,

The musical score for the first system consists of four staves. The top three staves are for the vocal parts (Soprano, Alto, and Tenor), and the bottom staff is for the piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 6/8. The lyrics are written below the vocal staves.

Oft shall wea-ried love re - tire, Oft shall death and sor - row reign, Ere we all shall meet a - gain.

Friendship shall u - nite our souls, And in fan - cy's wide do - main, There shall we all meet a - gain.

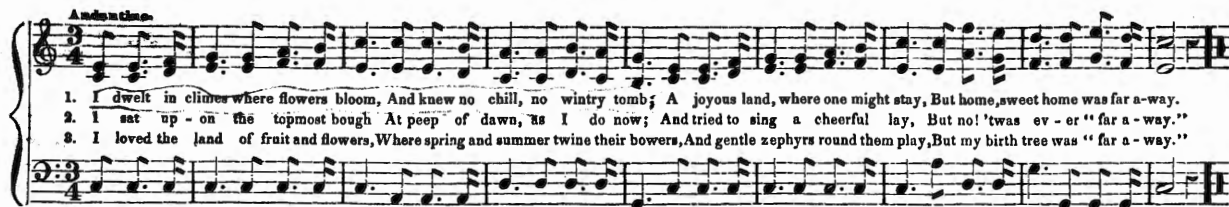
Beau - ty, wealth, and fame are laid, Where im - mor - tal spir - its reign, There may we all meet a - gain.

The musical score for the second system consists of four staves. The top three staves are for the vocal parts (Soprano, Alto, and Tenor), and the bottom staff is for the piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 6/8. The lyrics are written below the vocal staves.

TRIO. THE BLUE BIRD'S SONG.

51

Andante.



1. I dwell in climes where flowers bloom, And knew no chill, no wintry tomb; A joyous land, where one might stay, But home, sweet home was far a-way.
 2. I sat up - on the topmost bough At peep of dawn, as I do now; And tried to sing a cheerful lay, But no! 'twas ev - er "far a - way."
 3. I loved the land of fruit and flowers, Where spring and summer twine their bowers, And gentle zephyrs round them play, But my birth tree was "far a - way."

4 Far north, where I was born and bred,
 My winged thoughts were ever fled;
 And spurning joys that round me lay,
 I sighed for pleasures "far away."

5 Gay birds around sang many a song,
 And cheerful notes rang loud and long;
 But O, my heart turned every lay
 To plaintive airs of "far away."

6 The brook came laughing down the dell:
 Yet sad to me its joyous swell;
 And though its chime made others gay,
 I only thought of "far away."

7 And now returned, how dear the hours,
 Though chill the wind and bare the bowers:
 Yet this is home—and that sad lay
 I sing no more of "far away."

ROUND. THE HAYMAKERS.

Allegro.



1 Hark! hear the lark sa - lut - ing the dawn! Ye mer-ry, mer-ry haymak - ers, a - way to the lawn!

2 Work, work, work while you may; Work while the dew is seen on the spray;

3 Now 'tis falling; hear the bawling down yon-der vale, Where mirth and joy with la - bor pre-vail.

THE PLOUGH BOY.

Allegretto

1. When winds blow fresh and purely, And blossoms load the air, And green trees wave their leafy boughs, And all around looks fair: I ply my del-ly la-bar, And

work till night has come, And then re-turn con-tent-ed, To rest my-self at home, And then re-turn con-tent-ed, To rest my-self at home.

CONCLUDED.

53

Echo pp **CHORUS.**

Hurra! hurra! Tral la la la la la la la la la la la la la la la. Tral la la la la la la la la la la la la la la la.

Echo pp

Hurra! hurra! Tral la la la la la la la la la la la la la la la. Tral la la la la la la la la la la la la la la la.

Echo pp

Hurra! hurra! Tral la la la la la la la la la la la la la la la. Tral la la la la la la la la la la la la la la la.

Echo pp

2

How sweet unto the weary,
Is such unvexed repose,
When evening's lengthened shadows
Around our cottage close;
And with quiet in our bosoms,
We sit in twilight shades,
And watch the crimson radiance,
As from the west it fades.
CHORUS.
Tral la la la la la la la la, &c.

3

And then how fresh the slumber
That falls upon our eyes,
Where night's clear dews are falling,
And stars are in the skies;
No feverish dreams afright us,
And make us start and weep,
But trusting in God's kindly care,
We gently sink to sleep.
CHORUS.
Tral la la la la la la la la, &c.

4

And then ere morning flashes
Along the eastern skies,
We bless the care that watch'd us,
And nerved to labor, rise;
We see the day-star fading,
We see the vapors glide,
Along the misty vales below,
And up the mountain side.
CHORUS.
Tral la la la la la la la la, &c.

ROME! ROME!

Allegro.
Deice.
Ped. * *Ped.* * *Ped.* * *Ped.*

The piano introduction is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. Pedal markings are indicated throughout the piece.

1. Rome! Rome! thou art no more As thou hast been! On thy seven hills of yore, Thou sat'st a queen;

The first system of the song features a vocal melody in the right hand and a piano accompaniment in the left hand. The lyrics are: "1. Rome! Rome! thou art no more As thou hast been! On thy seven hills of yore, Thou sat'st a queen;". The piano accompaniment consists of chords and single notes, with a steady rhythm.

Thou had'st thy triumphs then, Purpling the street; Prin-ces and sceptred men, Bowed at thy feet.

The second system continues the vocal melody and piano accompaniment. The lyrics are: "Thou had'st thy triumphs then, Purpling the street; Prin-ces and sceptred men, Bowed at thy feet." The piano accompaniment continues with chords and single notes, maintaining the same rhythmic pattern.

CONCLUDED.

55

Rome! Rome! thou art no more As thou hast been! No! no, no more as thou hast been.

Delce.

Fed.

2 Rome! thine imperial brow
Never shall rise.
What hast thou left thee now?
Thou hast thy skies:
Blue, deeply blue they are,
Gloriously bright,
Veiling thy wastes afar
With colored light.
Rome! Rome, &c.

3 Thou hast the sun-set's glow,
Rome! for thy dower;
Flushing tall cypress-bough,
Temple and tower:
And all sweet sounds are thine,
Lovely to hear,
While night, o'er tomb and shrine,
Rests darkly clear.
Rome! Rome, &c.

4 Many a solemn hymn,
By starlight sung,
Sweep through the arches dim,
Thy wrecks among;
Many a flute's low swell
On thy soft air,
Lingers, and loves to dwell
With summer there.
Rome! Rome, &c.

5 Thou hast fair forms, that move
With queenly tread;
Thou hast proud fanes above
Thy mighty dead:
Yet wears thy Tiber's shore
A mournful mien.—
Rome! Rome! thou art no more
As thou hast been.
Rome! Rome, &c.

TO THE MOUNTAIN AWAY!

POETRY BY J. T. HAINES.

MUSIC BY W. A. ROOKE.

ALTO, or TENOR ALTO.
*Allegretto.**ff*

To the moun-tain a - way! The sun-beam is gild-ing the haunts of our

TENOR.

To the moun-tain, To the moun-tain a - way! The sun-beam is gild-ing the haunts of our

BASE.

To the mountain, To the mountain, To the mountain a - way! The sun-beam is gild-ing the haunts of our

prey;

now an-swers our cry, And bids us be-gone or the Cha-mois will

prey;

Liv-ing ech-o now an-swers our cry, And bids us be-gone or the Cha-mois will

prey; Living ech-o, Liv-ing ech-o now an-swers our cry, And bids us be-gone or the Cha-mois will

fly. Now gird on each ri - fle, each wal-let pre - pare, And a - way to the hill-top, for the ea-gle is

fly. Now gird on, each ri - fle pre - pare, And a-way to the hill-top, for the ea-gle is

fly. Now gird on each ri - fle, each wal-let pre - pare; to the hill-top, for the ea-gle is

CONTINUED.

57

there. Now mark we each staff points the storm hurries on; The snow must our beds be till ri-ses the sun, till

there. Now mark we each staff points the storm hurries on; The snow must our beds be till ri-ses the sun, till

there. Now mark we each staff points the storm hurries on; The snow must our beds be till ri-ses the sun, till

ri-ses the sun; Ne'er heed we the ice-clef, the tor-rent may roll, But nought brings dis-may to the brave hunter's

ri-ses the sun; Ne'er heed we, the tor-rent may roll, But nought brings dismay to the brave hunter's

ri-ses the sun; Ne'er heed we, ne'er heed we, For nought brings dismay to the brave hunter's

soul. To the moun-tain a-way! The sun-beam is gild-ing the haunts of our prey;

soul. To the mountain, To the moun-tain a-way! The sun-beam is gild-ing the haunts of our prey;

soul. To the mountain, To the mountain, To the mountain a-way! The sun-beam is gild-ing the haunts of our prey; Living

CONTINUED.

now answers our cry, And bids us be-gone, or the Chamois will fly. To the mountain, To the
 Liv-ing ech-o now answers our cry, And bids us begone, or the Chamois will fly To the
 ech-o, Liv-ing ech-o now answers our cry, And bids us begone, or the Chamois will fly.

mountain, To the mountain a-way! To the mountain, To the mountain, To the moun-tain a-way! To the moun-tain a-
 mountain, To the mountain a-way! To the mountain, To the moun-tain a-way! To the moun-tain a-
 To the mountain a-way! To the moun-tain a-way! To the moun-tain a-

way! a-way! a-way! a-way! a-way! a-way! a-way!..... a-way! Sym. FINE.
 way! a-way! a-way! a-way! a-way! a-way!..... a-way! Sym. FINE. Voice.
 way! a-way! a-way! a-way! a-way! a-way!..... a-way! The

CONTINUED.

59

We heed not, but bold-ly e - vade its dread force; As down in the
 We heed not, but bold-ly e - vade its dread force; As down in the
 av'lanche may... fall, And bring death in its course; We heed not, but bold-ly e - vade its dread force; As down in the

val-ley it thunders be - low, We gather a-gain with a brave ai - o! Now mark we each staff points, the storm hurries
 val-ley it thunders be - low, We gather a-gain with a brave ai - o! Now mark we each staff points, the storm hurries
 val-ley it thunders be - low, As down in the val-ley it thunders be - low. Now mark we each staff points, the storm hurries

on; The snow must our beds be till ri-ses the sun, till ri-ses the sun; Ne'er heed we the ice-cleft; the storm hurries
 on; The snow must our beds be till ri-ses the sun, till ri-ses the sun; Ne'er heed we, the tor-rent may
 on; The snow must our beds be till ri-ses the sun, till ri-ses the sun; Ne'er heed we, Ne'er

CONCLUDED.

roll, But nought brings dis-may to the brave hunter's soul. To the mountain, To the mountain a-way!

roll, But nought brings dis-may to the brave hunter's soul. To the mountain, To the mountain a-way!

heed we, For nought brings di-smay to the brave hunter's soul. To the mountain, To the mountain a-way!

'TIS DAWN! THE LARK IS SINGING.

G. J. WEBB.

1. 'Tis dawn, the lark is singing; Sweet cho-ris-ter of morn, }
And in yon dell are ringing, Soft notes from every thorn; } 'Tis eve, and to the sky, The lark doth send his hymn. D. C.

2. The birds all seem to send, Their sweetest notes on high, }
For ben-c-fits that blend Their be-ing with the sky. } And oh! may I be-stow, My first, last thought on heaven. D. C.

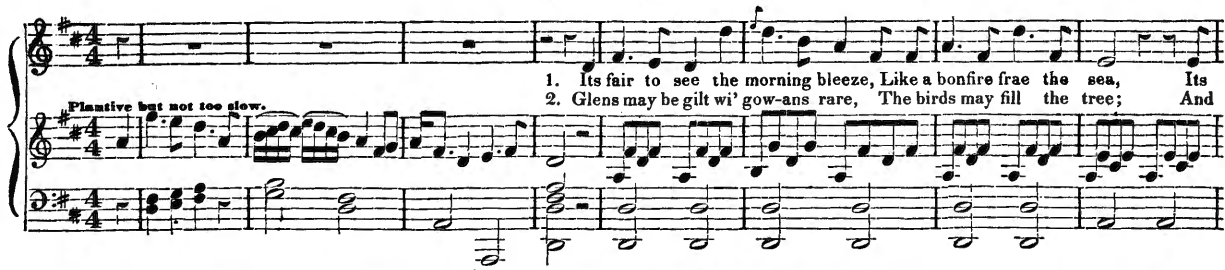
And may my bo-som glow, With thanks each morn and even.

THE INGLE SIDE.

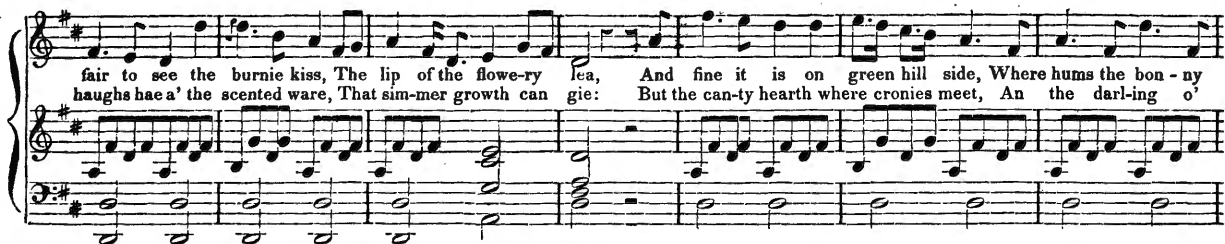
COMPOSED BY T. V. WIESENTHAL.

61

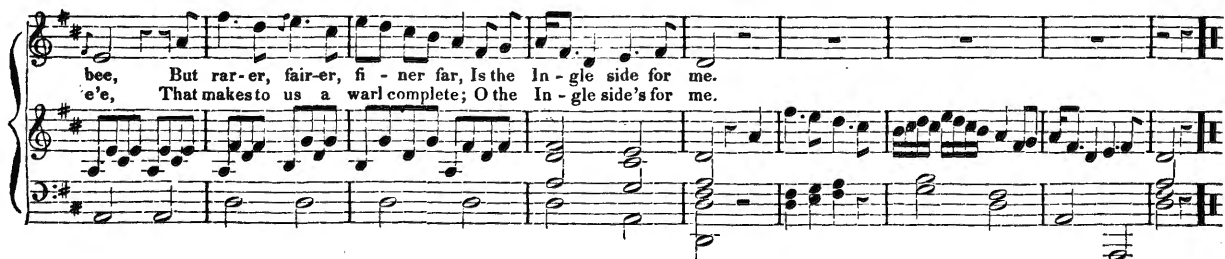
Plaintive but not too slow.



1. Its fair to see the morning bleeze, Like a bonfire frae the sea, Its
2. Glens may be gilt wi' gow-ans rare, The birds may fill the tree; And



fair to see the burnie kiss, The lip of the flowe-ry lea, And fine it is on green hill side, Where hums the bon-ny
haughs hae a' the scented ware, That sim-mer growth can gie: But the can-ty hearth where cronies meet, An the dar-ling o'



bee, But rar-er, fair-er, fi-ner far, Is the In-gle side for me.
e'e, That makes to us a warl complete; O the In-gle side's for me.

MERRILY EVERY BOSOM BOUNDETH.

Allegro Vivace.

The piano introduction consists of four staves. The top two staves (treble and alto clefs) contain whole rests. The third staff (treble clef) features a lively melody in 3/4 time, starting with a quarter note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and ending with a quarter note G4. The bottom staff (bass clef) provides harmonic support with chords, including triads and dyads, all in 3/4 time.

Chorus

The chorus is a three-part setting for voices, consisting of four staves. Each staff begins with a triplet of eighth notes. The lyrics are as follows:

1. Mer-ri-ly eve-ry bosom boundeth, Mer-ri-ly O! mer-ri-ly O! Where the song of temp'rance soundeth, Mer-ri-ly

2. Wea-ri-ly eve-ry bosom pin-eth, Wea-ri-ly O! wea-ri-ly O! Where the weed in-temp'rance twin-eth, Wea-ri-ly

3. Cheeri-ly then awake the chorus, Cheeri-ly O! cheeri-ly O! Abstinence will peace re-store us, Cheeri-ly

The musical notation includes triplets and various rhythmic values (eighth and sixteenth notes) to create a rhythmic accompaniment for the lyrics.

CONCLUDED.

63

Duet. **Chorus.**

O! mer-ri-ly O! Where the parent's smile hath more brightness, There the youthful heart hath more lightness, Every joy that home sur-
 O! wea-ri-ly O! There the parent's smile yields to sadness, There the youthful heart hath no gladness, Every flower of life de-
 O! cheeri-ly O! Now the parent's smile beams the clearest, Now the parent's hopes are the dear-est, Every joy is now be-

roundeth, 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!
 clin-eth, Wea-ri-ly O! wea-ri-ly O! Wea-ri-ly, wea-ri-ly, wea-ri-ly O! wea-ri-ly O! wea-ri-ly O!
 fore us, Cheeri-ly O! cheeri-ly O! Cheeri-ly, cheeri-ly, cheeri-ly O! cheeri-ly O! cheeri-ly O!

BLUE EYED MARY.

1. Come tell me blue-eyed stranger, Say wither dost thou roam, O'er this wide world a ranger, Hast thou no friends or home. They called me blue-eyed

2. Come here, I'll by thy flowers, And ease thy hapless lot, Still wet with ver-nal showers, I'll buy, for-get me not Kind sir, then take these

Ma-ry, When friends and for-tune smiled; But ah! how fortunes va-ry, I now am sorrow's child.

po-sies, They're fad-ing like my youth, But nev-er, like these ros-es shall with-er Ma-ry's truth.

THERE IS AN HOUR OF HALLOWED PEACE.

65

Moderate.

1. There is an hour of hal-lowed peace, For those with care oppressed, When sighs and sorrowing

2. 'Tis then the soul is freed from fears, And doubts that here an - noy, Then they that oft had

3. There is an hour of sweet re - pose, When storms as - sail no more, The stream of end - less

4. There pu - ri - ty with love ap - pears, And bliss with - out al - loy, There they that oft had

fears shall cease, And all be hushed to rest, Be hushed to rest, Be hushed to rest.

sown in tears, Shall reap a - gain in joy, A - gain in joy, A - gain in joy.

pleas - ure flows, On that ce - les - tial shore, Ce - les - tial shore, Ce - les - tial shore.

sown in tears, Shall reap e - ter - nal joy, E - ter - nal joy, E - ter - nal joy.

Echo. pp

[9]

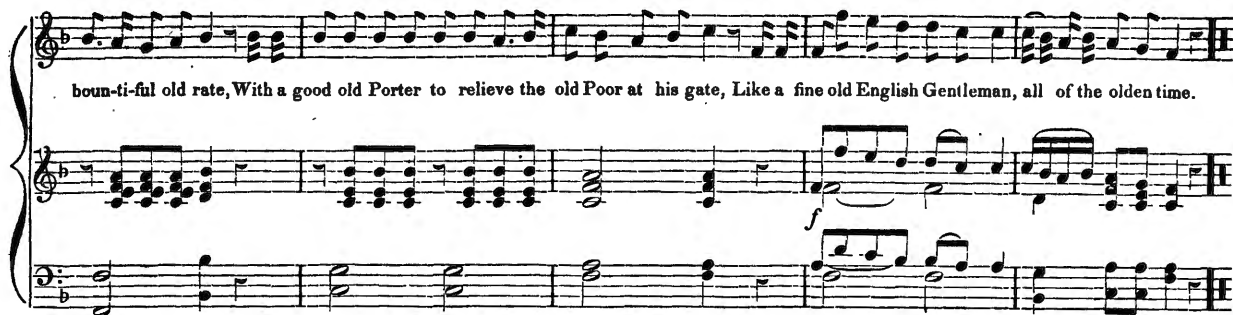
THE OLD ENGLISH GENTLEMAN.

1. I'll sing you a good old song, that was

The first system of the musical score for 'The Old English Gentleman'. It consists of three staves. The top staff is a single melodic line in G major (one flat) and 4/4 time, starting with a whole rest for four measures before the melody begins. The middle and bottom staves are a piano accompaniment. The middle staff features a continuous eighth-note pattern in the right hand and a bass line in the left hand. The bottom staff provides a harmonic foundation with chords and single notes.

made by a good old pate, Of a fine old English Gentle-man, who had an old Estate: And who kept up his old Mansion, at a

The second system of the musical score continues the melody and accompaniment. The top staff continues the single melodic line. The middle and bottom staves continue the piano accompaniment, maintaining the same rhythmic and harmonic patterns as the first system. The lyrics are placed below the top staff, aligned with the melody.



2

His hall so old was hung about with pikes, and guns, and bows,
And swords and good old bucklers, which had stood some tough
old blows;

'Twas there "His Worship" in doublet and trunk hose,
And quaffed his cup of good old sack to comfort his old nose,
Like a fine old English Gentleman, one of the olden time.

3

His custom was when Christmas came, to bid his friends repair;
To his old hall where feast and ball for them he did prepare,
And though the rich he entertained, he ne'er forgot the poor:
Nor was the houseless wanderer e'er driven from the door
Of this good old English Gentleman, one of the olden time.

4

Yet all at length, must yield to fate! so, like the ebbing tide,
Declining gently to the last, this fine old man, he died;
The widows' and the orphans' tears bedewed his cold grave's side,
And where's the scutcheon that can show so much the worth and
pride,
Of a fine old English Gentleman, one of the olden time.

5

But times and seasons tho' they change, and customs pass away,
Yet English hands and English hearts will prove old England's
sway;
And tho' our coffers may'nt be filled as they were wont of yore,
We still have hands to fight, if need, and hearts to help the poor,
Like the good old English Gentleman, all of the olden time.

THERE IS NO HOME LIKE MY OWN.

MADAM MALIBRAN.

Allegro Moderato.

1. In the wild Chamois track at the breaking of morn, With a hunter's pride, O'er the

mountain side, We are led by the sound of the Al-pine horn, Tra la la la la la la la. Oh that voice to me, is the sound of glee, Where-

CONCLUDED.

69

ev - er my footsteps roam ; And I long to bound, when I hear that sound, A - gain to my moun-tain home. In the wild Chamois track, at the

mf

breaking of morn, With a hunter's pride, O'er the mountain's side, We are led by the sound of the Alpine horn. Tra la la la la la la la la ... Tra la la

mf

la, la la la la la la.

Colla Voce. *mf* *f* *p*

THE MELLOW HORN.

1. At dawn au - ro - ra gai - ly breaks, In all her proud at - tire, Ma - jes - tic o'er the glass-y lake, Re - flect-ing li-quit

2. At eve when gloomy shades ob-scure The tran-quil shepherd's cot, When tink-ling bells are heard no more, And dai - ly toil for-

fire; All na-ture smiles to ush - er in The blush-ing queen of morn, And huntmen with the day be-gin To wind the mel-low horn, The

got; 'Tis then the sweet en-charm - ing note, On zephyrs gent-ly borne, With witching cadence seems to float A-round the mel-low horn, The

CONCLUDED.

71

mel-low horn, the mel-low, mel-low horn, the mel-low horn, the mel-low, mel-low horn. And huntsmen with the day be-gin To

mel-low horn, the mel-low, mel-low horn, the mel-low horn, the mel-low, mel-low horn. With witching ca-dence seems to float On

wind the mel-low horn, And huntsmen with the day be-gin To wind the mellow horn, the mel-low, mel-low horn, the mellow, mellow horn.

zeph-yrs gent-ly borne, With witching cadence seems to float A-round the mellow horn, the mel-low, mel-low horn, the mellow, mellow horn.

O COME, COME AWAY.

Allegro.

1. Oh! come, come a - way, from la - bor now re - pos - ing, Let bu - sy care a - while forbear, Oh! come, come a - way.

2. From toil and the cares on which the day is clos - ing, The hour of eve brings sweet reprieve, Oh! come, come a - way.

3. While sweet Philo - mel, the weary traveller cheering, With eve - ning songs her note prolongs, Oh! come, come a - way.

4. The bright day is gone; the moon and stars ap - pear - ing, With sil - ver light il - lume the night, Oh! come, come a - way.

Come, come our so - cial joys renew, And there, where trust and friendship grew, Let true hearts welcome you, Oh! come, come a - way.

Oh! come where love will smile on thee, And round its hearth will gladness be, And time fly mer - ri - ly. Oh! come, come a - way.

In answering songs of sym - pa - thy, We'll sing in tune - ful har - mo - ny Of Hope, Joy, Lib - er - ty. Oh! come, come a - way.

Come, join your pray'rs with ours, address Kind heav'n, our peaceful home to bless With Health, Hope, Happiness. Oh! come, come away.

THE ROSE THAT ALL ARE PRAISING.

73

Andantino

1. The rose that all are praising, Is not the rose for me; Too ma-ny eyes are gaz-ing Up - on the cost-ly tree; But there's a rose in

2. The gem a king might cov-et, Is not the gem for me; From darkness who would move it, Save that the world may see; But I've a gem that

3. Gay birds in ca-ges pin-ing, Are not the birds for me; The plumes so brightly shin-ing, I care not for to see; But I've a bird that

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

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

gaily sings, Tho' free to rove, she folds her wings, For me her flight resigning, Oh that's the bird for me, Oh that's the bird for me, Oh that's the bird for me.

MY NORMANDY.

FREDERIC BERAT.

Andante.

p *Cres.*

1. When hope her cheering smile supplies, And win-ter flies far, far a-way; Beneath, dear France, thy beauteous skies, When

f *p*

spring becomes more sweet, more gay, When Nature's drest again in green, The swallow to re-turn is seen, I love a-gain the land to

p

CONCLUDED.

75

see, Which gave me, gave me birth, my Nor-man-dy.

Eupres. Simplice.

SECOND VERSE.

I've seen Helvetia's flowery fields,
 Its cottages, its icy hills,
 And Italy, thy sky so clear,
 And Venice with her gondolier.
 In greeting thus each foreign part,
 There's still one land most near my heart,
 A land most cherished, loved by me,
 My native, native land, my Normandy.

THIRD VERSE.

There is an age in all our lives,
 When every dream must lose its spell,
 An age in which the soul recalls
 The scenes o'er which it loved to dwell.
 When e'en my muse shall silent prove,
 Perhaps despise these songs of love;
 'Tis then I hope the land to see,
 Which gave me, gave me birth, my Normandy.

THE GRACOVIAN MAID.

Andante e Cantabile.

POETRY BY F. MORTON.—ARRANGED BY GAYLOTT.

Sra - - - - - loco. 1. Fare-well! fare-well, my peace-ful vale, Where oft in in - fan -

p e delicato. FINE.

CONCLUDED.

Dolce.

cy I've roved And listened to the joy-ous tale Of those I dear-ly loved. The lat-tice porch with i - vy clad, The

p.

rippling stream, And flowery glade, in memory now a - lone must glad, The poor Cra-co - vian Maid, The poor Cra - co - vian

p.

A. 1. lib.

Maid, The poor Cra - co - vian Maid.

Tempo.

Colla Voce.

D. C.

SECOND VERSE.

Farewell! farewell! dear village church,
 Where oft in prayer I've joined in throng,
 And chanted with a cheerful voice,
 My gratitude in song.
 The setting sun, the vesper bell,
 Have faded like a passing shade,
 And seems to sound a parting knell,
 :||: To the poor Cracovian Maid. :||:

A CATCH. WOULD YOU KNOW MY CELIA'S CHARMS.

77

WESLEY.

1 Would you know my Ce - lia's charms, would you know my Ce - lia's charms, which
 2 I'm sure she's for-ti-tude, I'm sure she's for-ti-tude and truth, for - ti-tude and truth, for-ti - tude and
 3 She's on - ly thir-ty! She's on - ly thir-ty! She's on - ly thir-ty lov-ers
 4 Ce - lia ought to strive, for cer - tain - ly she's fif - ty five, She's fif - ty

now ex - cite . . . my fierce a - larms.
 truth, to gain the heart of every youth, of every youth.
 now, the rest are gone, I can't tell how, No longer
 five, cer - tain - ly she's fif - ty five.

ROUND. DAY IS PAST.

1 Day is past,
 2 Night is come;
 3 When the day of life is flown, . . .
 4 Heaven be my home.

NIGHT AROUND OUR STEPS IS FALLING.

TREBLE.

1. Night a-round our steps is fall-ing, And our way is wild and drear— List! again those sounds ap-pall-ing fill my heart with

The first system of the musical score. It features a Treble vocal line and a Piano accompaniment. The Treble line begins with a whole rest, followed by a melody in 4/4 time. The Piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The lyrics are: "1. Night a-round our steps is fall-ing, And our way is wild and drear— List! again those sounds ap-pall-ing fill my heart with".

TENOR.

dread and fear, Fill my heart with dread and fear. Trem-ble not; behind yon mountain, See the ra-diant moon ap-pear! Soon will reach the

The second system of the musical score. The Tenor vocal line continues the melody from the first system. The Piano accompaniment remains consistent. The lyrics are: "dread and fear, Fill my heart with dread and fear. Trem-ble not; behind yon mountain, See the ra-diant moon ap-pear! Soon will reach the".

sa - cred fountain, And for-get our grief and fear;— Yes, for - get our grief and fear; Yes, for - get our grief and fear.

The third system of the musical score. The Treble vocal line concludes the piece. The Piano accompaniment continues with the same rhythmic pattern. The lyrics are: "sa - cred fountain, And for-get our grief and fear;— Yes, for - get our grief and fear; Yes, for - get our grief and fear."

CONTINUED.

79

TREBLE.

Night around our steps, is fall-ing, And our way is wild and drear. List! a-gain those sounds ap-pall-ing

TENOR.

Trem-ble not; be-hind yon mountain, See the ra-diant moon ap-pear! Soon we'll reach the sa-cred foun-tain,

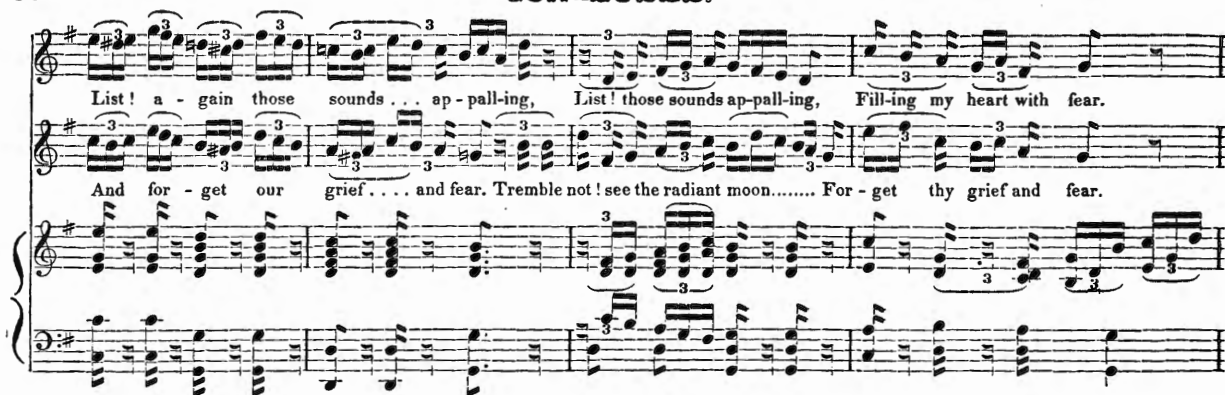
The first system of the musical score consists of three staves. The top staff is a Treble clef with a key signature of one sharp (F#) and contains the lyrics 'Night around our steps, is fall-ing, And our way is wild and drear. List! a-gain those sounds ap-pall-ing'. The middle staff is a Tenor clef with the same key signature and contains the lyrics 'Trem-ble not; be-hind yon mountain, See the ra-diant moon ap-pear! Soon we'll reach the sa-cred foun-tain,'. The bottom staff is a piano accompaniment consisting of two staves (treble and bass clef) with a key signature of one sharp, featuring a steady eighth-note accompaniment.

Fill my heart with dread and fear,— Fill my heart with dread and fear.

And for-get our grief and fear;— Yes, for-get our grief and fear. Soon we'll reach the sa-cred foun-tain,

The second system of the musical score also consists of three staves. The top staff is a Treble clef with a key signature of one sharp, containing the lyrics 'Fill my heart with dread and fear,— Fill my heart with dread and fear.' followed by a rest. The middle staff is a Tenor clef with the same key signature, containing the lyrics 'And for-get our grief and fear;— Yes, for-get our grief and fear. Soon we'll reach the sa-cred foun-tain,'. The bottom staff is a piano accompaniment with two staves (treble and bass clef) and a key signature of one sharp, featuring a steady eighth-note accompaniment with some triplet markings in the right hand.

CONCLUDED.



List! a - gain those sounds . . . ap - pall-ing, List! those sounds ap-pall-ing, Fill-ing my heart with fear.
And for - get our grief . . . and fear. Tremble not! see the radiant moon..... For - get thy grief and fear.



FIRST. { Shine upon us, queen of heaven!
SECOND. { Courage, love—let hope not fail thee.
FIRST. { Be thy friendly light our guide;
SECOND. { Hark! I hear the Convent bell.
FIRST. { Show the path by tempest riven:
SECOND. { Now no more shall fear assail thee:
FIRST. { Danger lurks on every side.
SECOND. { We are safe, and all is well.

TREBLE. Shine upon us, queen of heaven!
Be thy friendly light our guide;
Show the path by tempest riven;
Danger lurks on every side,
Danger lurks on every side.
TENOR. Courage love! let hope not fail thee.
Hark! I hear the Convent bell.
Now no more shall fear assail thee;
We are safe, and all is well.

Courage, love, let hope not fail thee:
FIRST. { Hark! I hear the Convent bell:
SECOND. { We are safe, and all is well,
FIRST. { We are safe, and all is well,
SECOND. { Courage, love! see our home is near.
FIRST. { Hence my grief and fear.
SECOND. { Forget my grief and fear.

AWAY WITH MELANCHOLY.

81

1. A-way with mel-an-chol-y, Nor doleful changes ring, On life and hu-man fol-ly, But mer-ri-ly, mer-ri-ly sing, Fa la;

2. Then what's the use of sighing, While time is on the wing; Can we pre-vent its fly-ing? Then mer-ri-ly, mer-ri-ly sing, Fal la;

3. The rose its bloom re-fu-ses, If pluck'd not in the spring; Life soon its fragrance los-es, Then cheeri-ly, cheeri-ly sing, Fal la;

Come on, ye ro-sy hours, Gay smiling moments bring; We'll strew the way with flowers, And mer-ri-ly, mer-ri-ly sing, Fal la.

If griefs, like A-pril showers, A moment's sadness bring, Joys soon succeed like flowers, Then cheeri-ly, cheeri-ly sing, Fal la.

Fly, fly, all dull e-mo-tion, All care a-way we fling: Pure joy is our de-votion, Then cheeri-ly, cheeri-ly sing, Fal la.

THE BONNIE BOAT.

SCOTCH MELODY.

Allegro Siciliano.

1 O swift-ly glides the bonnie boat, Just part-ed from the shore, And to the fisher's chorus note, Soft moves the dipping oar; These

2. Now safe arrived on shore, we meet Our friends with happy cheer: And with the fisher's chorus greet All those we hold most dear; With

toils are borne with happy cheer, And ev-er may they speed; That fee-ble age and helpmate dear, And ten-der bairnies feed.

hap-py cheer the echoing cove Re-peats the chanted note; As homeward to our cot we move, Our bonnie, bonnie boat. We

CONCLUDED.

88

cast our lines in Lar-go Bay, Our nets are floating wide; Our bonnie boat with yielding sway Rocks lightly on the tide; And

Cres. *Dim.* *f*

This musical system consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#). The second and third staves are grand staves (treble and bass clefs). The bottom staff is a bass clef. The music is in 2/4 time. The lyrics are written below the second and third staves. Dynamic markings include 'Cres.' (Crescendo), 'Dim.' (Diminuendo), and 'f' (forte).

hap-py prove our dai-ly lot, Up - on the summer sea: And blest on land our kind-ly cot, Where all our treasures be.

This musical system consists of four staves, continuing the notation from the first system. The lyrics are written below the second and third staves. The music concludes with a double bar line at the end of the fourth staff.

FIRE-SIDE GLEE.

1. Come, my lads and hon-est fel-lows, Let us do as wise men tell us, Stir the fire, and ply the bel-lows;

2. Now a - broad the storm is roar-ing, Down the rain and hail are pour-ing, Hark! the ma - ni - ac en - cor - ing!

3. Thus we prize do - mes - tic pleasure, With - out stint-ing, with - out meas-ure, To each sharer 'tis a treas-ure,

Let us do as wise men tell us, Stir the fire, and ply the bellows. See the crackling lag-got glows, Draw round your chairs and

Down the rain and hail are pouring, Hark! the ma - ni - ac en - cor - ing. Hap - py, hap - py here to be, Where the cheer - ful

With-out stinting, with-out measure, To each sharer 'tis a treasure. Join we in the fire-side glee, While the cheerful

warm your toes: O much I admire a roar-ing fire, Then ply, ply the bellows, the bellows, then ply, ply the bellows.

blaze we see: O much, &c.

blaze we see: O much, &c.

VESPER HYMN.

H. W. GREATOREX.

85

Tenore.

Alto.

God that madest earth and heaven, Darkness and light! Who the day for toil hast given, For rest the night!

Canto.

Organo.

pp

May thine angel guards de-fend us, Slumber sweet thy mercy send us, Ho-ly dreams and hopes attend us This live-long night.

SONG OF MAY.

Sung by Madam Caradori Allan.—Translated from Gothe.—Adapted with Symphonies and Accompaniments by A. U. H.—Composed by Beethoven.

Allegro.

How love-ly na-ture shines forth to-day, How laugh the fields in new verdure gay! The blossoms
O love, O love, so heav-en-ly fair, As gold-en clouds in the morning air: The fields re-

spring forth on eve-ry bough, And thou-sand songsters are warbling now, And joy and pleas-ure a-round us
joice in thy hal-low-ed tread, Thy path with the fair-est flower is spread; O mai-den, mai-den, I love thee

CONTINUED.

87

shine, Oh heaven, oh earth, what delight di-vine;
well, And thy soft glances, what love they tell!

The warb-ling lark as he soars on high, Loves not the

fragrance of morning sky! Nor flowers the darkness of eve-ning's dew, As I love thee, and with love so true; New life, new

CONCLUDED.

soul I have caught from thee; Be ev - er happy as thou lovest me! Be ev - er hap - py as thou lovest

me! Be ev - er hap - py as thou lovest me.

f *p* *f* *sf* *sf* *sf*

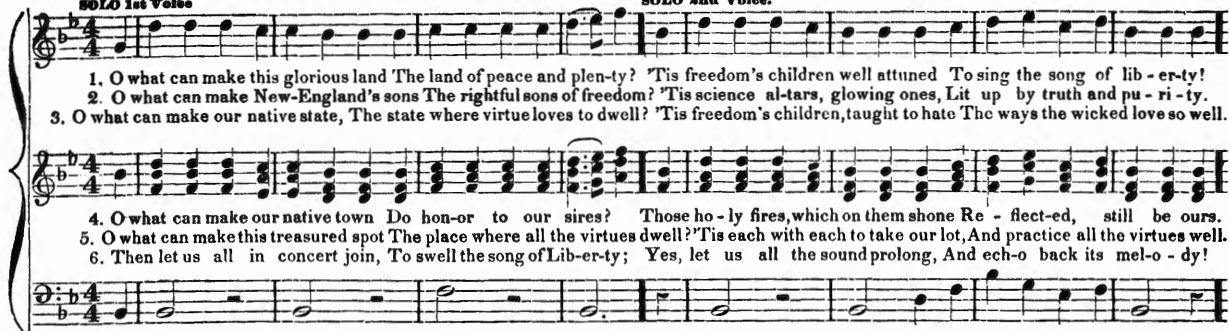
CHEER UP, FOR FREEDOM DEAR.

89

WORDS BY ASA FITZ.

SOLO 1st Voice

SOLO 2nd Voice.



1. O what can make this glorious land The land of peace and plen-ty? 'Tis freedom's children well attuned To sing the song of lib-er-ty!

2. O what can make New-England's sons The rightful sons of freedom? 'Tis science al-tars, glowing ones, Lit up by truth and pu-ri-ty.

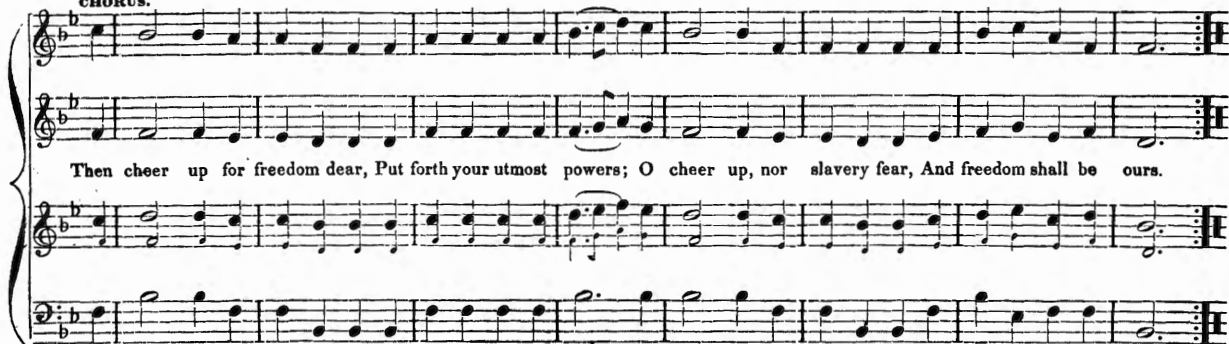
3. O what can make our native state, The state where virtue loves to dwell? 'Tis freedom's children, taught to hate The ways the wicked love so well.

4. O what can make our native town Do hon-or to our sires? Those ho-ly fires, which on them shone Re-flect-ed, still be ours.

5. O what can make this treasured spot The place where all the virtues dwell? 'Tis each with each to take our lot, And practice all the virtues well.

6. Then let us all in concert join, To swell the song of Lib-er-ty; Yes, let us all the sound prolong, And ech-o back its mel-o-dy!

CHORUS.



Then cheer up for freedom dear, Put forth your utmost powers; O cheer up, nor slavery fear, And freedom shall be ours.

THE PILGRIM FATHERS.

POETRY BY MRS. HEMANS.

MUSIC BY MISS BROWNE.

1. The breaking waves dash'd high On a stern and rock-bound coast, And the woods against a stor-my sky, Their gi-ant branches tossed;

This musical system consists of four staves. The top two staves are for the vocal melody, with a treble clef and a key signature of one sharp (F#). The bottom two staves are for the piano accompaniment, with a treble and bass clef and the same key signature. The time signature is 4/4. The melody features a mix of eighth and sixteenth notes, with some rests. The piano accompaniment includes chords and single notes, with a prominent bass line.

And the heavy night hung dark The hills and waters o'er, When a band of exiles moor'd their bark On the wild New-England's shore.

This musical system also consists of four staves, following the same layout as the first system. The vocal melody continues with similar rhythmic patterns. The piano accompaniment provides harmonic support with chords and moving lines in both hands. The system concludes with a final cadence.

CONTINUED.

91

Not as the conq'rer comes, They, the true hearted, came; Not with the roll of the stirring drum, Or the trumpet that sings of fame;

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature is one sharp (F#), indicating G major. The vocal line is written in a single treble clef. The piano accompaniment is written in two staves, treble and bass clef. The lyrics are placed below the vocal line.

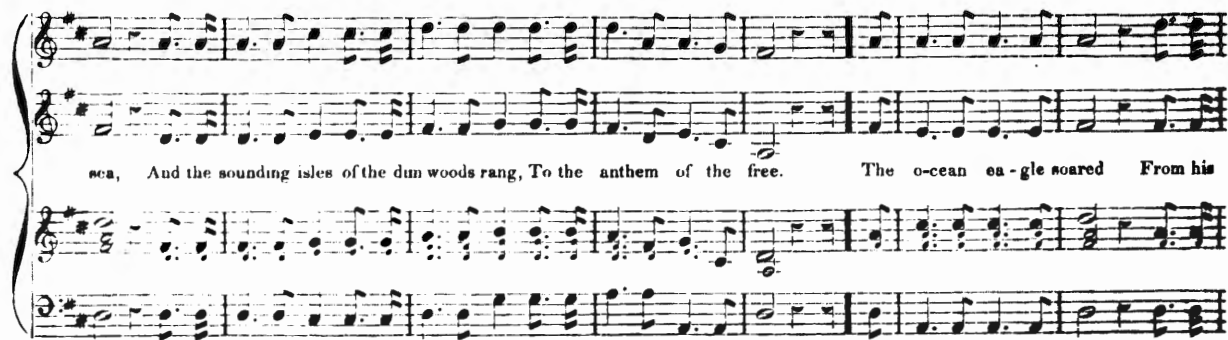
Not as the fly-ing come, In si-lence and in fear, They shook the depths of the desert's gloom With the hymns of lofty cheer;

The second system of the musical score continues the vocal line and piano accompaniment. The key signature remains one sharp (F#). The vocal line continues with the lyrics. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

CONTINUED.



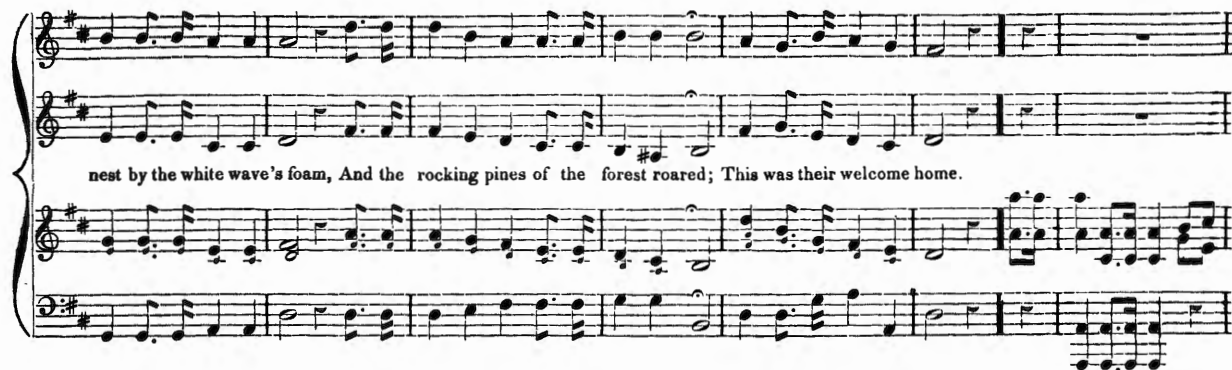
Amidst the storm they sang, And the stars heard, and the



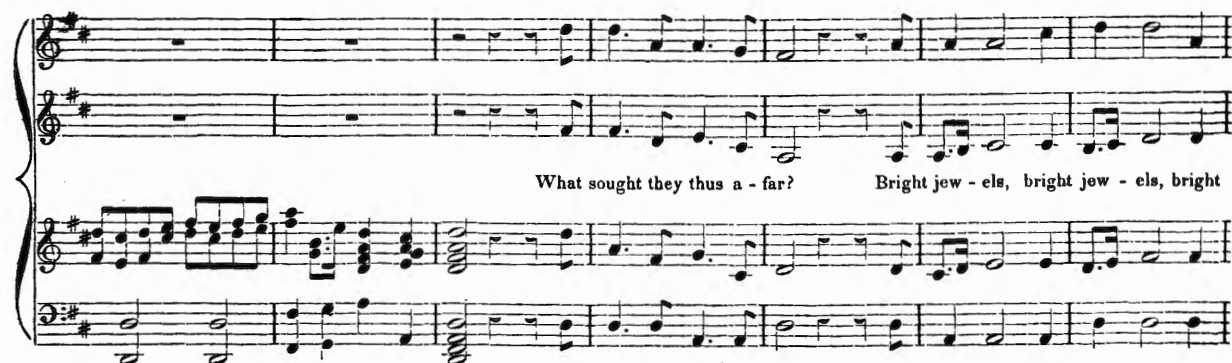
sea, And the sounding isles of the dun woods rang, To the anthem of the free. The o-cean ea-gle soared From his

CONTINUED.

93



nest by the white wave's foam, And the rocking pines of the forest roared; This was their welcome home.



What sought they thus a - far? Bright jew - els, bright jew - els, bright

CONCLUDED.

Expressione.

jew - els of the mine; The wealth of seas, the spoils of war, They sought a faith's pure shrine. Ay, call it

f

ho - ly ground; The spot where first they trod, They have left unstain'd what there they found—Freedom to wor-ship God.

MY BELOVED, WILT THOU OWN ME?

95

POETRY BY MRS. DANA.

MUSIC, "BOUNTING BILLOWS."

1. My be - lov - ed, wilt thou own me, When my heart is all de - filed? Though thy dy - ing

2. My be - lov - ed, pass be - fore me; Nev - er from my sight re - move; Ma - ny wa - ters

3. My be - lov - ed, safe - ly hide me In the drear and clou - dy day; Ere the win - dy

4. My be - lov - ed, kind - ly take me To thy sym - pa - thiz - ing breast; Nev - er, nev - er

love has won me, Though thy dy - ing love has won me, Can I deem thee rec - on - ciled?

flow - ing o'er me, Ma - ny wa - ters flow - ing o'er me, Fold me in thy sheltering love.

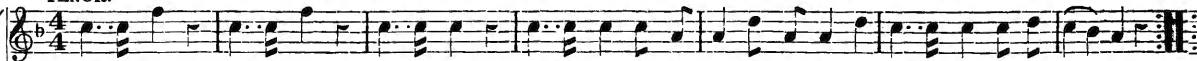
storm has tried me, Ere the win - dy storm has tried me, Hide my trembling soul, I pray.

more for - sake me, Nev - er, nev - er more for - sake me; Guide me to the land of rest.

THANKSGIVING ANTHEM.

From the Musical Gazette,—By permission of A. B. KIDDER.

TENOR.



Praise the Lord, Praise the Lord, Praise the Lord, Praise the Lord, Praise the Lord with thanksgiving, Praise the Lord with thanksgiving:

SECOND TREBLE.



FIRST TREBLE.

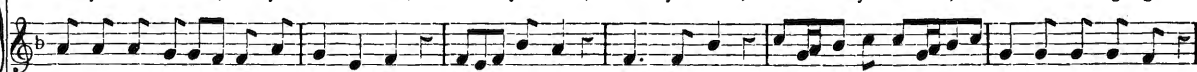


Praise the Lord, Praise the Lord, Praise the Lord, Praise the Lord, Praise the Lord with thanksgiving, Praise the Lord with thanksgiving:

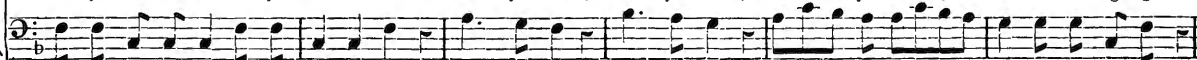
BASE.



All ye sons of men, All ye sons of men; All ye choirs, All ye choirs, All . . ye choirs, burst in - to sing-ing,



All ye sons of men, All ye sons of men; All ye choirs, All ye choirs, All . . . ye choirs, burst in - to sing-ing,



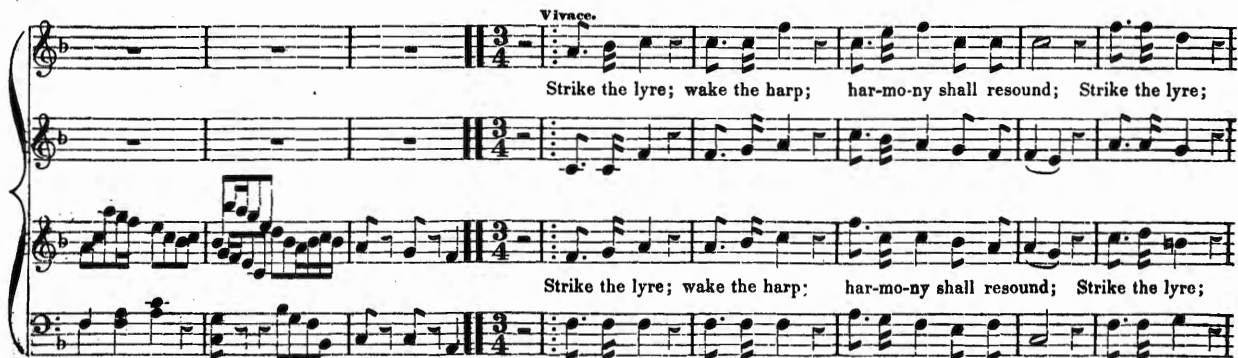
CONTINUED.

97



burst in-to singing, burst in-to singing, Let joy a-bound, let joy a-bound and cheerful song, and cheer-ful song.

Vivace.



Strike the lyre; wake the harp; har-mo-ny shall resound; Strike the lyre;

CONTINUED.

wake the harp; sweet har-mo-ny, sweet har-mo-ny shall re-sound in praise of Him, of Him, the

wake the harp; sweet har-mo-ny, sweet har-mo-ny shall re-sound in praise of Him, of Him, the

This system contains two staves of music. The upper staff is a vocal line in treble clef with a key signature of one flat (B-flat). The lower staff is a piano accompaniment in treble and bass clefs, also with a key signature of one flat. The lyrics are written below the vocal staff. The music features a mix of eighth and sixteenth notes, with some rests. The piano part provides a harmonic foundation with chords and moving lines.

Adagio.
Ho - ly One of Is - ra - el; the ho - ly One of Is - ra - el.

Ho - ly One of Is - ra - el; the ho - ly One of Is - ra - el.

This system contains two staves of music. The upper staff is a vocal line in treble clef with a key signature of one flat. The lower staff is a piano accompaniment in treble and bass clefs, also with a key signature of one flat. The tempo marking "Adagio." is written above the first measure of the vocal staff. The lyrics are written below the vocal staff. The music is slower than the previous system, featuring more sustained notes and a more deliberate harmonic progression.

CONTINUED.

99

Duett. 1ST TREBLE.

He spreads his mis-ty clouds around and waters the earth, and waters the earth; the fruits appear, and the year is crown'd with

2D TREBLE.

He spreads his mis-ty clouds around and waters the earth, and waters the earth; the fruits appear, and the year is crown'd with

plenty; the year is crown'd with plenty; the year is crown'd, is crown'd with plen - ty. Let man then rejoice and par-take of the good of his

plenty; the year is crown'd with plenty; the year is crown'd, is crown'd with plen - ty.

par-take of the good of his

CONTINUED.

Adagio.

la-bor, the gift of his God, his provi-der and friend, his kind pro-vi-der and friend.

la-bor, the gift of his God, his provi-der and friend, his kind pro-vi-der and friend.

CHORUS.

Tardo.

Praise the Lord, Praise the Lord, O Je - ru - sa - lem, O Je - ru - sa - lem; Praise thy God, O

Praise the Lord, Praise the Lord, O Je - ru - sa - lem, O Je - ru - sa - lem; Praise thy God, O

CONTINUED.

101

Adagio.

Zi - on, for he hath strengthened the bars of thy gates, the bars of thy gates;

SOLO. Vivace.

SOLO.

Zi - on, for he hath strengthened the bars of thy gates, the bars of thy gates; thy chil-dren are blest too, thy

Organ.

CHORUS.

there-fore praise the Lord,

chil-dren are blest too, thy chil-dren are blest too with - in thy house; there-fore praise the Lord,

Voice.

there - fore praise the Lord: praise him with thanks-giv-ing, with thanks - giv - ing, with thanks-giv - ing,

there - fore praise the Lord: praise him with thanks-giv-ing, with thanks - giv - ing, with thanks-giv - ing,

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is written on two staves, both with treble clefs and a key signature of one flat. The lyrics are: "there - fore praise the Lord: praise him with thanks-giv-ing, with thanks - giv - ing, with thanks-giv - ing,". The music is in 2/4 time and features a steady, rhythmic accompaniment with the vocal line singing in a simple, hymn-like style.

praise him with thanksgiving, with thanksgiving, with thanksgiving. Sing the praises of the Lord, the Lord, the ho - ly, ho - ly one of

praise him with thanksgiving, with thanksgiving, with thanksgiving. Sing the praises of the Lord, the Lord, the ho - ly, ho - ly one of

The second system of the musical score continues the vocal and piano parts. The vocal line continues with the lyrics: "praise him with thanksgiving, with thanksgiving, with thanksgiving. Sing the praises of the Lord, the Lord, the ho - ly, ho - ly one of". The piano accompaniment provides a consistent harmonic support. The system concludes with a double bar line, indicating the end of the musical phrase.

CONCLUDED.

103

Is-ra-el, praise the Ho-ly One of Is-ra-el, praise the Ho-ly One of Is-ra-el with thanksgiving, with thanksgiving,

Praise the Ho-ly One of Is-ra-el with thanksgiving, Praise the Ho-ly One of Is-ra-el with thanksgiving. A-men. A-men.

TWO HUNDRED YEARS AGO.

SUNG AT THE CELEBRATION OF THE TWO HUNDREDTH ANNIVERSARY OF THE SETTLEMENT OF PLYMOUTH.

1. Come list-en to my sto-ry, Tho' oft-en told be-fore, Of men who pass'd to glo-ry Thro' toil and tra-vel

This system contains the first line of the song. It features a treble and bass staff with a key signature of one sharp (F#). The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the staff.

sore; Of men who did for conscience sake, Their native land fore-go, And sought a home and freedom here, Two hundred years a-go.

This system contains the second line of the song. It continues the melody and accompaniment from the first system. The lyrics are written below the staff.

Two hundred years a-go, Two hundred years a-go; And sought a home and freedom here, Two hundred years a-go.

This system contains the third line of the song. It concludes the piece with a final cadence. The lyrics are written below the staff.

2

O, 'twas no earth-born passion,
 That bade th'adventurers stray;
 The world and all its fashion,
 With them had passed away.
 A voice from Heaven bade them look
 Above the things below,
 When here they sought a resting-place,
 Two hundred years ago.

3

O, dark the scene and dreary,
 When here they sat them down;
 Of storms and billows weary,
 And chilled with winter's frown.
 Deep moaned the forests to the wind,
 Loud howled the savage foe;
 While here their evening song arose
 Two hundred years ago.

4

'T would drown the heart in sorrow
 To tell of all their woes:
 Nor respite could they borrow,
 But from the grave's repose.
 Yet nought could daunt the Pilgrim Band,
 Or sink their courage low,
 Who came to plant the Gospel here,
 Two hundred years ago.

[14]

5

With humble prayer and fasting
 In every strait and grief,
 They sought the everlasting,
 And found a sure relief.
 Their cov'nant God o'ershadow'd them,
 Their shield from every foe,
 And gave them here a dwelling place
 Two hundred years ago.

6

Of fair New-England's glory
 They laid the corner stone;
 This praise, in deathless story,
 Their grateful sons shall own.
 Prophetic they foresaw, in time,
 A mighty state should grow
 From them, a few faint Pilgrims here
 Two hundred years ago.

7

If greatness be in daring,
 Our Pilgrim Sires were great,
 Whose sojourn here, unsparing
 Disease and Famine wait;
 And oft their treach'rous foes combined
 To lay the stranger low,
 While founding here their Commonwealth,
 Two hundred years ago.

8

Tho' seeming over zealous
 In things by us deemed light,
 They were but duly jealous
 Of power usurping right.
 They nobly chose to part with all
 Most dear to men below,
 To worship here their God in peace
 Two hundred years ago.

9

From seeds they sowed with weeping,
 Our richest harvests rise;
 We still the fruits are reaping,
 Of Pilgrim's enterprise.
 Then grateful we to them will pay
 The debt of fame we owe,
 Who planted here the tree of life
 Two hundred years ago.

10

As comes this period yearly,
 Around our cheerful fires,
 We'll think and tell how dearly
 Our comforts cost our sires.
 For them we'll wake the votive song,
 And bid the canvass glow,
 Who fixed the home of freedom here
 Two hundred years ago.

NEW JERUSALEM.

The new Je - ru-salem comes down, Adorned

From the third heav'n where God resides, That ho-ly, hap-py place, The new Je-ru-sa-

The new Jerusalem comes down, A - dorned with

The new Je-ru-salem comes down, A-dorned with shining grace,

with shining grace. The new Je - ru-sa-lem comes down, Adorned with shining grace, A - dorned with shin-ing grace.

lem comes down, A - dorned with shin - ing grace, Adorned with shining grace, A-dorned with shin-ing grace.

shining grace. The new Je - ru - sa - lem comes down, Adorned with shining grace, A - dorned with shin-ing grace.

The new Je-ru-sa-lem comes down, Adorn'd with shining grace, Adorn'd with shining grace, A-dorn'd with shining grace.

WHEN STRANGERS STAND AND HEAR.

107

Where he is gone, they fain would know,
 When strangers stand and hear me tell What beauties in my Sa-viour dwell;
 Where he is gone, they fain would know,
 Where he is gone, they fain would know, That

Where he is gone, they fain would know, That they may seek and love him too, Where he is gone, they fain would know, That they may seek and love him too.
 fain would know, That they may seek and love him too, Where he is gone, they fain would know, Where he is gone, they fain would know, That they may seek, &c.
 they may seek and love him too, That they may seek and love him too, Where he is gone, they fain would know, That they may seek and love him too.
 love him too. Where he is gone, they fain would know, Where he is gone, they fain would know, That they may seek and love him too.

THE ANGEL'S GREETING.

POETRY BY MRS. HEMANS.
MUSIC BY EDWIN J. NELSON.

Andante.

p *Cres.* *p*

Come to the land of Peace!

Come where the tempest hath no longer sway, The shadow passes from the soul a-way, The sounds of weep-ing

cease. Fear hath no dwell-ing there... Come to the mingling of re - pose and love,

mf

CONTINUED.

109

Breathed by the si - lent spir - it of the dove, Through the ce - les - tial air. Thou hast been long a -

lone. Come to thy Moth - er! on the Sabbath shore, The heart that rocked thy childhood, back once more Shall

take its wea - ried one. In

A Tempo.
mf

si-lence wert thou left: Come to thy sisters! joyous-ly a-gain All the home-voices blend in one sweet strain, Shall

greet their long be - rest. O-ver thine or-phan head..... The storm hath swept, as o'er a wil-low's bough:

mf

Come to the Father! it is finish'd now, Thy tears have all been shed. In thy di - vine a - bode,

CONCLUDED.

111

Rail.

Change finds no path-way, memory no dark trace, And oh, bright vic-to - ry death no place: Come, spir-it, come to thy

Cello Voce.

God.

A Tempo.

f

THE BLIND FLOWER GIRL'S SONG.

POETRY BY SIR E. L. BULWER.
MUSIC BY BLOCKLEY.

In moderate time.

Buy my flow-ers, O buy I pray, The blind girl comes from a-

Ritard. e dim. *pp*

far; If the earth be as fair as I hear them say, These flowers her children are! Do they her beau-ty

p *mf*

CONTINUED.

113

keep?.... They are fresh from her lap I know,..... For I caught them fast a - sleep In her arms an hour a -

go..... Buy my flowers, O buy I pray,..... The blind girl comes from a - far..... If the

earth be as fair as I hear them say, These flowers her chil - dren are..... Buy my flow - ers, Buy my

Cres. *mf*

Rel. e dim.

flow-ers, O buy, buy I pray..... *mf*

pp Ye have a world of light, Where love in the loved re-joic-es, But the blind girl's home is the home of night, And its *Dolce.*

be-ings are emp-ty voi-ces. Buy my flowers, O buy I pray, The blind girl comes from a-far; If the *pp*

CONCLUDED.

115

earth be as fair as I hear them say, These flowers her chil-dren are..... Buy my flow-ers, Buy my flow-ers, O

The first system of the musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is B-flat major (two flats). The vocal line begins with a half note G4, followed by eighth notes A4, Bb4, and A4, then a quarter note G4. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

buy, buy I pray. . . .

The second system of the musical score. The vocal line continues with a half note G4, followed by a quarter rest, and then a half note G4. The piano accompaniment continues with the same eighth-note pattern. The system concludes with a double bar line. Dynamics markings include *p* (piano) and *mf* (mezzo-forte).

O'ER THE WATERS BY MOONLIGHT.

WRITTEN BY C. JEFFREYS.
COMPOSED BY WM. GROSSE.

Andante.

The musical score is written for piano and voice. The piano part consists of two staves (treble and bass clef) in B-flat major, 3/8 time. The tempo is marked 'Andante.' The melody is played in the right hand, with chords and single notes in the left hand. The vocal part consists of two staves (treble and bass clef) in B-flat major, 3/8 time. The melody is played in the right hand, with chords and single notes in the left hand. The lyrics are written below the vocal staves.

1. O'er the wa-ters, by moon-light, Our barque gai-ly rides; For soft are the breez-es, And smooth are the
 2. Roll on-ward, ye wa-ters, Ye breez-es a-wake; I love not in O-cean, The calm of the

tides, Whilst mur-mur-ing bil-lows Glide light-ly a-long, And min-gle their sounds With the Mar-ri-ner's
 lake; The wild tem-pest lash-ing The spray of the sea, O'er the mast of my ves-sel, Is dear-er to

CONCLUDED.

117



song: Whilst mur-mur-ing bil-lows Glide light-ly a-long, And mingle their notes With the Mar-ri-ner's song.
me; Oh! rath-er then lin-ger Where light breez-es roam, Come the roar of the tempest, The dash of the foam.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The piano accompaniment is written in two staves, with the right hand in the upper staff and the left hand in the lower staff, both using treble clefs and the same key signature. The vocal line begins with a half note G4, followed by a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.



The second system of the musical score continues the vocal and piano parts. The vocal line continues with a series of eighth and sixteenth notes, ending with a half note G4. The piano accompaniment continues with the same eighth-note pattern in the right hand and a similar bass line in the left hand. The system concludes with a double bar line.

MY FATHER LAND.

Poco Allegro ma non troppo.

1. I hear, I hear them speak of my fa - ther land; And feel like a moun - tain child; When they

tell of the gal - lant, gallant Ja - ger band, And the Cha-mois, the Chamois bound-ing wild; Of the

CONTINUED.

119

snow-capp'd hills to heav'n that soar, When the av - a-lanches fall; And the Chalet's joys when chase is o'er, And the Ranz des Vaches they

The first system of the musical score consists of three staves. The top staff is a vocal line in G major (one sharp) with a treble clef. The bottom two staves are piano accompaniment, with a grand staff (treble and bass clefs). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

call; And when the tear would dim mine eyes, I raise the Al - pine

The second system continues the musical piece. The vocal line has a long note on 'call;' followed by a rest, then continues with the lyrics 'And when the tear would dim mine eyes, I raise the Al - pine'. The piano accompaniment continues with its characteristic rhythmic pattern.

lay; In the rap-id's roar I drown my sighs, And dance sad thoughts a - way. La, la la,

The third system concludes the page. The vocal line ends with 'La, la la,'. The piano accompaniment provides a final harmonic support for the vocal melody.

CONCLUDED.

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.

SECOND VERSE.

O'er the mighty Hudson's banks I roam,
 Through our great forests stray:
 And breathe a sigh for that mountain home,
 And the joys so far away.
 In thought, at eve, I join each sport,
 And the pastor's blessings share,
 With the maidens in their kirtles short,
 And their golden bodkined hair;
 And when the tear would dim mine eyes,
 I raise the Alpine lay;—
 In the rapid's roar I drown my sighs,
 And dance sad thoughts away.
 La, la, la, la, &c.

AIR: ON 3 DEGREES.

121

1. When thy charming pres-ence I no lon-ger see, Na-ture's brightest beau-ties yield no charm for me;

When my love is ab-sent, fra-grant grove and dell, Seem like wild-est des-ert, Where no pleasures dwell.

2
Ah! when thou art absent through one toilsome day,
I with grief and sadness seek thee far away;
When I do not find thee urged by kindest care,
Then my soul with anguish mourns in sad despair.

3
When thy presence greets me when thou'rt by my side,
Quick through every channel flows the crimson tide;
When I hear the music of those accents mild,
My vain heart enraptured swells with pleasure wild.

PRAISE THE LORD, WHEN BLUSHING MORNING.

COLLMICK.

Soprano Solo.

Praise the Lord, when blush-ing morn-ing Wakes the blos-soms fresh with dew; Praise him when re-vived cre-
 Praise the Lord, and may his bless-ing Guide us in the way of truth; Keep our feet from paths of

Chorus.

pp Praise the Lord, when blush-ing morn-ing Wakes the blossoms fresh with dew; Praise him when re-
 Praise the Lord, and may his bless-ing Guide us in the way of truth; Keep our feet from

Piano-Forte.

a - tion Beams with beau-ties fair and new; Praise the Lord, when ear-ly breez - es Come so fra - grant from the
 er - ror Make us ho - ly in our youth; Praise the Lord, ye hosts of heav - en, An-gels, sing your sweetest

vived cre - a - tion Beams with beauties fair and new; Praise the Lord when ear-ly breezes Come so fragrant from the
 paths of er - ror, Make us ho - ly in our youth; Praise the Lord, ye hosts of heav-en, An-gels, sing your sweetest

CONCLUDED.

123

flowers; Praise thou, wil-low, by the brookside; Praise ye birds among the bowers; Praise ye birds, Praise ye
lays. All things ut - ter forth his glo - ry, Sing a - loud Je-ho-vah's name, Sing a - loud, Sing a -

flowers; Praise thou, wil-low, by the brookside, Praise ye birds a - mong the bowers; Praise ye birds
lays; All things ut - ter forth his glo - ry; Sing a - loud Je - ho-vah's name; Sing a - loud

birds, ye birds among the bowers; Praise ye birds, Praise ye birds, Praise ye birds, Praise ye birds a - mong the bowers.
loud, a - loud Je - ho-vah's name, Sing a - loud, Sing a - loud, Sing a - loud Je - ho - vah's name.

Praise ye birds a - mong the bowers, Praise ye birds, Praise ye birds, Praise ye birds a - mong the bowers.
Sing a - loud Je - ho - vah's name, Sing a - loud, Sing a - loud, Sing a - loud Je - ho - vah's name.

ETERNAL MANSIONS.

T. CLARK.

Moderate.

First system of the musical score. It consists of two staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The bottom staff is a piano accompaniment in treble and bass clefs with the same key signature and time signature. The lyrics are written below the vocal staff.

E - ter-nal Mansions, bright ar-ray, O blest exchange, transport-ing thought, Free from th'ap-proach-es of de -

Second system of the musical score, continuing from the first. It consists of two staves with the same key signature and time signature. The lyrics continue below the vocal staff.

cay, Or the least sha-dow, Or the least sha-dow, Or the least sha-dow of a spot, Or the least

cay, Or the least sha-dow, Or the least sha-dow, Or the least sha-dow of a spot, Or the least

CONTINUED.

125

sha - dow of a spot. Then shall mor - tal - i - ty no more Its wide ex - tend - ed

em - pire boast, For - got - ten all its dread - ful power In life's un - bound - ed

CONCLUDED.

o - cean lost. For - got - ten all its dread - ful power, In life's un - bound - ed

o - cean lost. For - got - ten all its dread - ful power, In life's un - bound - ed

This system contains the first two staves of music. The vocal line (top staff) and piano accompaniment (bottom staff) are in G major (one sharp). The vocal melody begins with a treble clef and a key signature of one sharp. The piano accompaniment begins with a bass clef and a key signature of one sharp. The lyrics are: "o - cean lost. For - got - ten all its dread - ful power, In life's un - bound - ed".

o - cean lost, In life's un - bound - ed o - cean lost.

o - cean lost, In life's un - bound - ed o - cean lost.

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

This system contains the second two staves of music. The vocal line (top staff) and piano accompaniment (bottom staff) are in G major (one sharp). The vocal melody begins with a treble clef and a key signature of one sharp. The piano accompaniment begins with a bass clef and a key signature of one sharp. The lyrics are: "o - cean lost, In life's un - bound - ed o - cean lost." The piano accompaniment includes dynamic markings: *Dim.*, *p*, *pp*, and *f*, and a tempo marking: *Adagio*.

I GO, SWEET FRIENDS.

127

POETRY BY MRS. HEMANS.

MELODY BY A. G. PICKENS.

Andante

1. I go, sweet friends, yet think of me When spring's young voice awakes the flowers; For we have wandered far and free, In those bright hours the vio-let's

2. For-get me not around your hearth, When cheerly smiles the rud-dy blaze, For dear hath been its evening mirth, To me, sweet friends, in oth-er

flowers. I go, but when you pause to hear From distant hills the Sab-bath bell On summer winds float sil-very clear—Think of me, then, I loved it well.

days; And O, when music's voice is heard, To melt in strains of part-ing woe, When hearts to love and grief are stirred, Think of me, then, I go, I go.

SILENT ON A FOREIGN SHORE.

KELLEY.

"How can we sing the Lord's song in a strange land?" Ps. cxxxvii. 4.

1. Si - lent on a for - eign shore, Ju - dah's Harp is heard no more, Ju - dah's Harp is

The first system of the musical score is written for 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 is B-flat major (two flats) and the time signature is 4/4. The melody is primarily in the top staff, with accompaniment in the other three staves. The lyrics are written below the second staff.

heard no more; See, it hangs on yon - der bough; No one comes to touch it now;

The second system of the musical score continues the melody and accompaniment from the first system. The lyrics are written below the second staff. The musical notation and staves are consistent with the first system.

CONCLUDED.

129

Whence this si-lence, whence this sadness; Where's the voice of joy and glad-ness? Where's the voice of joy and gladness?

2

Can the pining Captive sing?
Can he wake the silent string?
Can the exile, far from home,
Aught express but grief and gloom?
Hence this silence, hence this sadness!
Hence the want of joy and gladness.

4

Yet the exile's day will come,
And he shall regain his home;
~~Zion's~~ children shall return,
And forever cease to mourn;
Whence this silence, whence this sadness?
Where's the voice of joy and gladness?

[17]

5

Zion's sons, though far from home,
Yet may live on joys to come;
Mighty their Redeemer is,
And his people's cause is his;
Whence this silence, whence this sadness?
Where's the voice of joy and gladness?

3

Let the Harp of Judah, now,
Hang no more on yonder bough;
Wake its silent strings again;
Hope has its peculiar strain;
Hope is not allied to sadness;
Hope is full of joy and gladness.

YON EAGER SWAIN FOR TOIL AGAIN.

"THE HUSBANDMAN."

ARRANGED FROM HAYDN.



1. Yon ea-ger swain for toil a-gain, Prepares with opening day: O'er furrows long resounds his song, And floats in air a - way;



CONTINUED.

131

Yon ea-ger swain for toil a-gain, Prepares with opening day:

O'er furrows long resounds his song, And floats in air a-way, O'er furrows long resounds his song, And floats in air a-

way, . . . in air away, in air a-way, in air a - way.

This system contains four staves. The first two staves are vocal parts, each with first and second endings marked '1' and '2'. The third staff is a bass line, and the fourth staff is a piano accompaniment with a treble and bass clef. The lyrics 'way, . . . in air away, in air a-way, in air a - way.' are written below the vocal staves.

Tenor Solo.

With measured pace and manly grace, With measured pace and manly grace, The seed he casts a-

This system contains three staves. The top staff is a Tenor Solo, marked 'Tenor Solo.' and containing the lyrics 'With measured pace and manly grace, With measured pace and manly grace, The seed he casts a-'. The bottom two staves are a piano accompaniment with a treble and bass clef.

CONTINUED.

133

round, Where blade and ear shall soon ap - pear, And wave o'er all the ground, And

wave o'er all the ground, And wave

And wave o'er all the ground.

CONTINUED.

With measur'd pace and manly grace, With measur'd pace and manly grace, The seed he casts a - round, . . .

Where blade and ear Shall soon ap - pear, And wave o'er

all the ground.

CONTINUED.

135

Yon ea-ger swain for toil a-gain, Prepares with opening day: O'er furrows long resounds his song, And floats in air a - way.

O'er furrows long resounds his song, And floats in air a-way: O'er furrows long resounds his song, And floats in air a -

CONCLUDED.

This musical score is for page 136, titled "CONCLUDED." It features a vocal melody and piano accompaniment. The vocal part consists of two systems of staves. The first system includes a vocal line with two first and second endings, and a piano accompaniment. The lyrics "way, in air a - way, in air a - way, in air a - way." are written below the vocal line. The second system includes a vocal line with a first ending and a piano accompaniment. The lyrics "And floats in air a - way." are written below the vocal line. The piano accompaniment is written for the left and right hands. The score includes various musical notations such as treble and bass clefs, time signatures, notes, rests, and dynamic markings like *pp* and *p*. The first ending of the vocal line is marked with a bracket and the number 1, and the second ending is marked with a bracket and the number 2. The piano accompaniment also has first and second endings for the first system. The second system of the piano accompaniment begins with a *pp* marking. The score concludes with a final chord in the piano part.

way, in air a - way, in air a - way, in air a - way.

And floats in air a - way.

THE CHILD'S AUTUMN SONG.

ASA FITZ.

137

1. Thou wak'st from happy sleep, my boy, With bounding heart, my boy, Thou hast no heavy thought or dream To cloud thy fearless eye; Yet

2. Be - fore thee, lies a long bright day Of summer and of joy, Long be it thus, life's ear-ly stream Should still reflect the sky; So

ere the cares of life lie dim, On thy young spirit's wings, Now in thy morn for - get not him From whom each pure thought springs.

in the onward vale of tears, Where'er thy path may be, When strength has bow'd to e - vil years, He will re-mem-ber me.

[18]

LIFE LET US CHERISH!

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

The first system of the musical score consists of four staves. The top two staves are for the vocal melody, with the first staff in treble clef and the second in bass clef, both in 6/8 time. The bottom two staves are for the piano accompaniment, with the third staff in treble clef and the fourth in bass clef, also in 6/8 time. The key signature has one flat (B-flat). The lyrics are written below the vocal staves.

1. Why are we fond of toil and care? Why choose the rankling thorn to wear, And heedless by the li - ly stray, Which blossoms in our way.

2. When clouds obscure the atmosphere, And forked lightnings rend the air, The sun resumes its sil - ver crest, And smiles adorn the west.

3. The genial seasons soon are o'er; Then let us ere we quit the shore, Contentment seek; it is life's zest, The sunshine of the breast.

4. A-way with every toil and care, And cease the rankling thorn to wear; With manful hearts life's conflicts meet, Till death sounds the retreat.

The second system of the musical score continues the composition with four staves. It follows the same instrumental arrangement as the first system. The lyrics for four different verses are provided, with the first verse starting on a new line and the subsequent verses continuing on the same line. The musical notation includes various note values, rests, and dynamic markings typical of 19th-century sheet music.

HAIL TO THEE! MELODY.

139

Animato.

pp

WORDS AND MUSIC BY E. B. DEARBORN.

1. Hail to thee, Mel-o-dy! daughter of love, Soft-en these hearts, while our voi-ces we raise;

2. Hail to thee, Har-mo-ny! raise thy light wing, Let thy kind pres-ence our meet-ing per-vade;

3. Hail to thee, Mu-sic! thy lof-ti-est strain Mount on the breez-es and swell on the gale;

4. Mu-sic, sweet Mu-sic! how charming 'the sound! Swift through the na-tions thy bil-lows shall roll.

Cres.

For.

Speed our kind feel-ings to man-sions a-bove, Swell the loud cho-rus in an-thems of praise.

Tune our loud voi-ces, while prais-es we sing, Join in our con-cert, and lend us thine aid.

Calm the wild sur-ges that roll o'er the main, Cheer the bleak mountain, and float through the vale.

Mu-sic, sweet Mu-sic! thy name shall re-bound, Fly-ing thro' the earth thro' from cen-tre to pole.

WILL YOU COME TO THE GROVE?

AIR—"WILL YOU COME TO THE BOWER."

WORDS BY G. RUSSELL.

1. Will you come to the grove? 'tis a beau - ti - ful shade, And par - take of the
 2. Will you come to the spot where the ev - er - greens grow? Whose leaves drink the
 3. Will you bring each his mate, and in - vite him to sign The sweet pledge, the safe
 4. 'Tis the hope of our coun - try! that pledge, it will save Full ma - ny a youth

vi - ands so taste - ful - ly spread? Will you, will you, will you, will you come to the grove?
 dew, and de - cay nev - er know? Will you, will you, will you, will you come to the spot?
 pledge, to drink wa - ter, not wine! Will you, will you, will you, will you each bring his mate?
 from the in - e - bri - ate's Will you, will you, will you, will you ALL sign the pledge?

DAY IS PAST.

ASA FITZ.

141

Allegro.

1. Day is past! day is past! Stars have set their watch at last, Founts that through the dark wood flow;
 2. Go to rest! go to rest! Sleep sit dove-like on thy breast, If with - in that se - cret cell,
 3. Joy be thine! joy be thine! Kind looks on thy slum-bers shine; Go—and in the spir - it land,
 4. Peace to all! peace to all! Dreams of heav'n on mourners fall! Ex - ile! o'er thy couch may gleams

Solo 1st voices. Solo 2d voices. Echo. Tutti. pp

Make sweet sounds unheard till now: Flow'rs have shut with fading light, Good night, good night, good night, good night.
 One dark form of memory dwell: Be it man - tled from thy sight, Good night, good night, good night, good night.
 Meet thy home's long parted band: Be their eyes all love and light, Good night, good night, good night, good night.
 Pass from thine own mountain streams, Bard! away to worlds more bright, Good night, good night, good night, good night.

STRIKE! FOR FREEDOM'S GLORIOUS BANNER.

AIR.—"THE OLD GRANITE STATE."

WORDS BY ASA FITZ.

1. Strike, for FREEDOM's glorious ban-ner, Strike, for FREEDOM's glorious ban-ner, Strike, for FREEDOM's glorious ban-ner, Let its pin-ions wide ex-
 2. On-ward in the march of a-ges, On-ward in the march of a-ges, On-ward in the march of a-ges, Freedom swears e-ter-nal

3. Freedom's ban-ner, pure, un-sul-ried, Freedom's ban-ner, pure, un-sul-ried, Freedom's ban-ner, pure, un-sul-ried, By the stains of blood-y

4. Soon shall dawn the glo-rious e-ra, Soon shall dawn the glo-rious e-ra, Soon shall dawn the glo-rious e-ra, Man in man a friend shall

tend; We are marching for do-min-ion, We are marching for do-min-ion, We are marching for do-min-ion, Freedom's conquests we'll de-
 day; Now she claims im-mor-tal praises, Now she claims im-mor-tal praises, Now she claims im-mor-tal praises, Chains and shackles melt a-
 strife, Ne'er shall wave o'er war's dominion, Ne'er shall wave o'er war's dominion, Ne'er shall wave o'er war's dominion, Love shall save the brother's

meet. Blessed, hap-py, peaceful morning, Blessed, hap-py, peaceful morning, Blessed, hap-py, peaceful morning, When her reign may be com-

CONTINUED.

143

fend; We are marching for do-min-ion, We are marching for do-min-ion, We are marching for do-min-ion, Freedom's way; Now she claims im-mortal prais-es, Now she claims im-mor-tal prais-es, Now she claims im-mor-tal prais-es, Chains and life; Ne'er shall wave o'er war's do-min-ion, Ne'er shall wave o'er war's do-min-ion, Ne'er shall wave o'er war's do-min-ion; Love shall plete; Bless-ed, hap-py, peaceful morning, Blessed, hap-py, peaceful morn-ing, Bless-ed, hap-py, peaceful morning, When her

con-quests we'll de-fend. Hu-ra! hu-ra! hu-ra! hu-ra! For Free-dom's glo-rious day.
shack-les melt a-way. Hu-ra! hu-ra! hu-ra! hu-ra! For Free-dom's glo-rious day.
save the broth-er's life. Hu-ra! hu-ra! Echo. hu-ra! Echo. hu-ra! For Free-dom's glo-rious day.
reign shall be com-plete. Hu-ra! hu-ra! hu-ra! hu-ra! For Free-dom's glo-rious day.

CONCLUDED.

For freedom hu - ra! for freedom hu - ra! Hu - ra for freedom's glorious day, hu - ra! For freedom hu - ra! For freedom hu - ra!

For freedom hu - ra! for freedom hu - ra! for freedom's glo - rious day, Hu - ra! hu - ra! hu - ra! For freedom hu - ra! For freedom hu - ra!

For freedom hu - ra! for freedom hu - ra! hu - ra! For freedom's glorious day, hu - ra! For freedom hu - ra! for freedom hu - ra!

ROUND. -- THE WINTER IS COMING.

1 See, see, the Winter is com-ing, Dark threatning clouds ap - pear! Cold, 'twill be cold and drear.

2 Soon shall we hear the blast humming; Dead are the leaves and sere, Ah! dead are the leaves and sere.

3 Now will the sleigh-bells ring, Now will we mirth have, Now will we mirth have, And cheer, and cheer, and cheer.

MY NATIVE LAND.

ARRANGED FROM BELLINI.

145

1. O well I love thee, na-tive land; I love thy fair and verdant hills,
I love thy vales which plenty fills, I love thy mountains rude and steep; } And all the storms that o'er them sweep, O well I love my native land;

The land of freedom, hap-py land, The land of freedom, happy land.

2 O well I love thee, native land;
I love thy waters white with sails,
Thy soil whose harvests never fails;
Thy towns, and villages, and farms,
And cities far from foreign arms.
Oh! well I love my native land,
The land of freedom, happy land,
The land of freedom, happy land.

3 O well I love thee native land;
I love thy shrewd and hardy sons,
For they are brave and noble ones;
And in their bosoms glow those fires
That warmed of old their Pilgrim sires.
O! well I love my native land,
The land of freedom, happy land,
The land of freedom, happy land.

4 O well I love thee native land;
I love thy daughters—they are fair,
And gentle as their mother's were;
And worthy are they too to be
The wives and mothers of the free.
O! well I love my native land;
The land of freedom, happy land!
The land of freedom, happy land.

5 O well I love thee native land;
I love thy banner—it shall wave
Forever o'er the free and brave;
And age our battle song shall be;
And age the song of victory!
O well I love my native land,
The land of freedom, happy land,
The land of freedom, happy land.

THE LAUGHING TRIO.

1. Why sure there nev-er met A tru-ly jov-ial set, More prone than we to laugh. Ha ha ha ha ha ha ha ha, While

3. For what have we to do, Old care, with such as you? No no! we'll ev-er laugh, Ha ha ha ha ha ha ha ha, While

Inst.

thus true joy we quaff; Why sure there never met, A tru-ly jov-ial set More prone than we to laugh, Ha ha ha ha ha

thus true joy we quaff; For what have we to do, Old care, with such as you? No no! we'll ev-er laugh, Ha ha ha ha ha

CONTINUED.

147

Why sure there never met, A tru - ly jo-vial set, More prone than we to laugh! ha

ha ha ha, While thus true joy we quaff, ha ha, ha ha, ha ha ha

ha ha ha, While thus true joy we quaff, For what have we to do, Old care, with such as you? No no, we'll ev - er laugh, ha

f

ha ha ha ha ha ha ha, While thus true joy we quaff; Why sure there nev - er met, A tru - ly jov - ial set, More

ha ha ha ha ha ha ha, While thus true joy we quaff; For what have we to do, Old care, with such as you? No

ha ha, &c. ha ha, &c.

CONCLUDED.

prone than we to laugh! ha ha ha ha ha ha ha ha, While thus true joy we quaff, ha ha ha ha ha ha, While

no, we'll ev - er laugh! ha ha ha ha ha ha ha ha, While thus true joy we quaff, ha ha ha ha ha ha, While

ha ha, &c. ha ha, &c. ha ha, &c.

ROUND.--GOOD NIGHT TO YOU ALL.

thus true joy we quaff. Good night to you all, And sweet be your sleep!

thus true joy we quaff. May an - gels a - round you Their vi - - gils keep!

Good night! good night! Good night! good night!

I HAVE COME FROM A HAPPY LAND.

149

1. I have come from a hap-py land, where care is unknown, I have part-ed a mer-ry band To make thee mine own; Haste! haste! fly with me,

2. The sum-mer has its hea-vy cloud, the rose-leaf will fall; But in our home joy wears no shroud, nev-er does it pall: Each new morning ray

where our banquet waits for thee, Thine, thine its sweets shall be, thine, thine alone.

leaves no sigh for yester-day, No smile pass'd away, would we re-call.

- 3 Is trouble on thy youthful brow, is sorrow on thy soul?
O heed them not who for thee now would wreath the midnight bowl;
There, there, you'll seek in vain, for a balm to banish pain,
There's nought your lips can drain, will grief control.
- 4 But the touch of a gentle hand thy trouble will remove,
And pain will cease when lightly fann'd by music from above;
Thus when fond hearts beat, sorrow must and will retreat,
Touched by music sweet from realms above.
- 5 Then hence to this happy land where care is unknown,
And first in a merry band I'll make thee mine own;
Haste! then, fly with me, for our banquet waits for thee,
Thine, thine, its sweets shall be, thine, thine alone.

THE CRYSTAL HUNTER.

Arranged from BELLINI.

1. O'er mountains bright with snow and light, We crystal hunters speed along, Tra la la! While grotts and caves and icy waves, Each instant ech-o to our song, And

The first system of the musical score for 'The Crystal Hunter' consists of four staves. The top staff is a vocal line in G major (one flat) and 6/8 time, featuring a melody with eighth and sixteenth notes. The bottom three staves are a piano accompaniment, with the right hand playing chords and eighth notes, and the left hand playing a steady eighth-note bass line. The lyrics are written below the piano staves.

when we meet with stones and gems, We grudge not kings their diadems; O'er mountains bright with show and light, We crystal hunters speed along, Tra la la la, While

The second system of the musical score continues the melody and accompaniment from the first system. It also consists of four staves, with the vocal line on top and the piano accompaniment below. The lyrics are written below the piano staves.

CONCLUDED.

151



grot and caves, and i - cy waves, Each instant echo to our song, Tra la la la! Echo to our song, Tra la la la! Ech-o to our song, Tra la



la! tra la la! tra la la la la la la la!

SECOND VERSE.

Sometimes when o'er the Alpine rose,
 The golden sun-set leaves its ray,
 So like a gem the flowret glows,
 We thither bend our headlong way :
 And though we find no treasure there,
 We bless the rose that shines so fair.
 O'er mountains bright with snow and light,
 We crystal hunters glide along ;
 While grot and caves, and icy waves,
 Each instant echo to the song.
 Tra la la la, &c.

MY HEART'S IN THE HIGHLANDS.

Allegro Moderato.

1. My heart's in the highlands, My heart is not here; My heart's in the high-lands, a chas-ing the

2. My heart's in the highlands, My heart is not here; My heart's in the high-lands, a chas-ing the

The first system of the musical score for 'My Heart's in the Highlands'. It features a vocal melody in G major (one sharp) and 3/4 time, marked 'Allegro Moderato'. The melody is presented in two versions: a first version with lyrics '1. My heart's in the highlands, My heart is not here; My heart's in the high-lands, a chas-ing the' and a second version with lyrics '2. My heart's in the highlands, My heart is not here; My heart's in the high-lands, a chas-ing the'. The melody is accompanied by a piano accompaniment consisting of a right-hand part with eighth-note patterns and a left-hand part with a steady bass line.

deer: A chas-ing the wild deer and following the roe; My heart's in the highlands, where-ev - er I go.

deer: A chas-ing the wild deer and following the roe; My heart's in the highlands, where-ev - er I go.

The second system of the musical score. It continues the vocal melody and piano accompaniment from the first system. The lyrics for both versions are 'deer: A chas-ing the wild deer and following the roe; My heart's in the highlands, where-ev - er I go.' The musical notation follows the same format as the first system, with a vocal line and a two-part piano accompaniment.

CONCLUDED.

153

Fare - well to the highlands, fare - well to the north; The birth-place of val - or, the coun - try of

Fare - well to the mountains high cov-ered with snow; Fare-well to the straths and the green val - lies be -

worth; Where-ev - er I wan-der, where-ev - er I rove, The hills and the high-lands for - ev - er I'll love.

low; Fare-well to the for-ests and wild hang-ing woods, Fare-well to the wa - ters and wild pour-ing floods.

O WIPE AWAY THAT TEAR!

MUSIC BY S. NELSON.

Andante.

1st voice. { Oh wipe a - way that tear, The pear-ly drop I see; Let hope thy bo-som cheer, As yon bright star we see; }
 2d voice. { Yes, when from thee a - way, Sweet hope shall be our star, We do not part for aye; I'll welcome thee a - far; }

1st voice. { At close of part-ing day, Ere yon bright star is set, Still meet me while a - way, 'Mid scenes we'll not for - get. }
 2d voice. { I'll watch the set - ting star, And think I look to thee, And thus tho' sundered far, How near our hearts may be. }

1ST VOICE.

2D VOICE.

1st. Our pleasant cot-tage home, The dear re - membered spot; Tho' far a - way we roam, It shall not oe for - got

2d. How dear is eve - ry spot, Where oft - en we have strayed, The mountain and the cot, The greenwood where we played.

CONCLUDED.

155

CHORUS.

1. The tho't will often thrill, Each heart with pleasure then, When heart to heart we still Shall often meet a-gain. The flow'rs of spring come back, Their fragrance mem'ry keeps, They

2. The tree whose branches hung, So graceful o'er the rill, Upon whose banks we sung, The songs that please us still. At evening's quiet hour, Then come to me in thought, In

strew life's weary track, Where fond affection weeps, Our tho'ts on heav'n be set, 'Twill soothe away your care, While hope grows brighter yet, To think our home is there.

mem'ry tread the bower, In childhood of-ten sought, Will sing those early songs, Those oft-re-peat-ed lays, Whose brightest note be- longs To young life's brightest days.

THE MESSENGER BIRD.

POETRY BY MRS. HEMANS.—MUSIC BY HER SISTER.

1. Thou art come from the spirit's land, thou bird: thou art come from the spirit's land; Thro' the dark pine-grove let thy

The first system of the musical score for 'The Messenger Bird'. It consists of four staves: two for the vocal melody (treble clef) and two for the piano accompaniment (treble and bass clef). The key signature is B-flat major (two flats) and the time signature is 4/4. The lyrics are: '1. Thou art come from the spirit's land, thou bird: thou art come from the spirit's land; Thro' the dark pine-grove let thy'.

voice he heard, And tell of the shadowy band, tell of the shadowy band. We know that the bowers are

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are: 'voice he heard, And tell of the shadowy band, tell of the shadowy band. We know that the bowers are'.

CONTINUED.

157

green and fair, In the light of that summer shore, An from cave or hill; We k They are

They are there, and they weep no more. But tell us, but tell us, Tell us, thou bird of the there,

sol-lemn strain, the spirit's land, thou bird: thou We call, and they answer not a-gain, We call, and they

sf pp f pp

an-swer not a-gain; Oh! say, do they love us yet? do they love us yet? do they love us yet?

CONCLUDED.

159

We call them far through the si - lent night, And they speak not from cave or hill; We know, thou bird: that their

land is bright: But say, oh! say, do they love thee still? do they love thee still? do they love thee still?

THE LORDS OF CREATION MEN WE CALL.

1. The lords of Cre-a-tion, men we call, And they think they rule the whole; But they're much mistaken af-ter all, For they're

2. Ye lords who at present hear my song, I know you will quickly say, Our size's more large, our nerves more strong; Shall the

3. But should there be so strange a wight, As not to be moved by a tear, Tho' much as-ton-ished at the sight, We shall

4. Now ladies, since I've made it plain, That the thing is really so, We'll e - ven let them hold the reign, But we'll

un-der woman's con-trol. As ev - er since the world be - gan, It has al - ways been the way; For

stronger the weaker o - bey? But think not though these words we hear, We shall mind the thing you say; For as

still have no cause for fear. Then let them please themselves a-while, Up - on their fan-cied sway; For as

show them the way to go? As ev - er since the world be - gan, It has al - ways been the way; And

CONCLUDED.

161

did not A-dam, the ve-ry first man, The ve-ry first wo-man o-bey, o-bey, o-bey, o-bey? The
long as a wo-man's possessed of a tear, Your pow-er will van-ish a-way, a-way, a-way, a-way; Your
long as wo-man's possessed of a smile, She will cer-tain-ly have her own way, own way, own way, own way; She
we'll manage it so that the ve-ry last man Shall the very last wo-man o-bey, o-bey, o-bey, o-bey; Shall

* ROUND. THREE BLIND MICE.

ve-ry first wo-man o-bey? Three blind mice, . . . See how they
power will van-ish a-way. run! . . . They all run af-ter the far-mer's wife: She
certain-ly have her own way. cut off their tails with a carv-ing knife. Did ev-er you hear such a
the very last woman o-bey. tale in your life, About three blind mice! . . .

* This old ditty is found in a curious music book, entitled "Deuteromelia, or the second part of Musicke's Melodie," 1609.

HOW BEAUTEOUS ARE THEIR FEET.

Arranged from WOOD.

Allegro.

1. How beauteous are their feet, Who stand on Zi-on's hill! Who bring sal - vation on their tongues, And words of peace re-veal!

The first system of the musical score is in B-flat major (two flats) and 4/4 time. It consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The tempo is marked 'Allegro.' The lyrics are written below the vocal staves.

Who bring salvation on their tongues, And words of peace reveal! How charming is their voice! How sweet the tidings are!

Zion, be-

The second system of the musical score continues the melody and accompaniment. It also consists of four staves. The lyrics continue below the vocal staves, with 'Zion, be-' appearing at the end of the system.

CONCLUDED.

163



Zi-on, behold thy Saviour King, He reigns and triumphs here. Zi-on, behold thy Saviour

Zi-on, behold thy Saviour King, He reigns and triumphs here, He reigns and triumphs here; Zion, behold thy Saviour

Zion, behold thy Saviour King, He reigns and triumphs here, Zion, behold thy Saviour King, He reigns and triumphs here, Zion, be-hold thy Saviour

hold thy Saviour King, He reigns and triumphs here, Zion, behold thy Saviour King, He reigns and triumphs here, Zion, behold thy Saviour



King, . . . He reigns and triumphs here.

King, . . . He reigns and triumphs here.

King, . . . He reigns and triumphs here.

King, . . . He reigns and triumphs here.

3 How happy are our ears,
That hear this joyful sound,
Which kings and prophets waited for,
And sought, but never found.

5 The watchmen join their voice,
And tuneful notes employ;
Jerusalem breaks forth in songs.
And deserts learn the joy.

4 How blessed are our eyes,
That see this heavenly light!
Prophets and kings desired it long,
But died without the sight.

6 O God, make bare thine arm,
Through all the earth abroad;
Let every nation now behold
Their Saviour and their Lord.

FROM WHENCE DOTH THIS UNION ARISE?

1. From whence doth this un - ion a - rise, That ha - tred is conquered by love? It fast-ens our souls in such

2. It can - not in E - den be found, Nor yet in a Par - a-dise lost; It grows on Im - man - u - el's

3. My friends are so dear un - to me, Our hearts all u - ni - ted in love; Where Je - sus has gone, we shall

4. O why, then, so loth for to part, Since we shall ere long meet a - gain, Engraved on Im - man - u - el's

ties, That na - ture and time can't re - move.

ground, And Je - sus' dear blood it did cost.

he, In yon - der bright man-sions a - bove.

heart, At dis-tance we can-not re - main.

5

And when we shall see that bright day,
And join with the angels above:
And leaving these bodies of clay,
Unite with our Jesus in love.

6

With Jesus we ever shall reign,
We all his bright glory shall see;
And sing Hallelujah, Amen—
Amen, even so let it be.

THE CAPTIVE'S SONG.

165

Andantino.

1. O no, we can-not sing the songs, Made for Je-ho-vah's praise;
Our sorrowing harps re-fuse their strings, To Zi-on's gladsome strains. } They bid us be in mirth-ful mood, And

2. Si-lent our harps on Babel's streams, Are hung on wil-lows wet:
And Zi-on we no more shall see; But we can ne'er for-get. } Je-ru-sa-lem! thy ban-ish-ed ones Prove

dry those tears so sad; But Ju-dah's hearths are des-o-late: And how can we be glad.

an-guish and re-gret; But heaven's own curse shall rest on them, If thee they e'er for-get.

OUR FLAG. - - A SONG.

POETRY BY DR. ENGLISH.
MUSIC BY DONIZETTI.

Moderato e Animato.

ff *z. ped.*

The first system of the musical score is in 3/4 time with a key signature of one sharp (F#). It consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a series of eighth and sixteenth notes with various ornaments. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. A dynamic marking of *ff* and a pedaling instruction *z. ped.* are present.

Energico.

1. Up! raise a-gain that flag on high— The

The second system continues the musical score. The vocal line has a whole rest followed by a melodic phrase. The piano accompaniment continues with its rhythmic pattern. Dynamics include *ff* and *p*. An accent (^) is placed over the final note of the vocal line.

standard of our gal-lant sires: And let it meet the freeman's eye, Till eve-ry ty-rant foe ex-pires. Its

The third system contains the lyrics. The vocal line is written with the lyrics: "standard of our gal-lant sires: And let it meet the freeman's eye, Till eve-ry ty-rant foe ex-pires. Its". The piano accompaniment continues. Dynamics include *ff* and *p*. An accent (^) is placed over the final note of the vocal line. The system ends with a double bar line and the number 8.

CONTINUED.

167

stars are lights to guide us on, No lights so bright and clear as those, And to the na-tions be it known, tis

CHORUS.

stripes are destined for its foes. Then raise a - gain that flag on high, We fight to coa - quer or to die.

Then raise a - gain that flag on high, We fight to conquer or to die. Then raise, Then raise, Then raise that

ff

Tenor Bass.

(See Units.)

CONCLUDED.

flag, Then raise that flag on high:— We fight, We fight, We fight, We fight, to conquer or to die, To

die: To die, To die.

(See Units.)

f Tenor Bass.

8 vn.

2. Its mighty red denotes our power,
 Our honor pure, its paler hue,
 And courage, that will never cower,
 Lives ever in its glorious blue.
 Brave hearts are beating 'neath its folds,
 Brave hearts that much for freedom dare;
 And should a foe essay t' attack,
 Stout hands to do are ready there.
 CHORUS.—Then, &c.

JOHN ANDERSON MY JO.

A FAVORITE SCOTCH MELODY.

169

1. John An-der-son my Jo John, when nature first be-gan, To try her can-ny hand John, her mas-ter work was man;

2. John An-der-son my Jo John, ye were my first con-ceil: I think nae shame to own John, I lo'ed ye ear' and late;

3. John An-der-son my Jo John, when we were first ac-quaint, Your locks were like the ra-ven, your bon-ny brow was brent;

4. John An-der-son my Jo John, we clamb the hill to-gither, And mony a can-ty day John, we've had wi' ane a-nither;

And you amang them a' John, so trig from top to toe, She proved to be nae journey-work, John An-der-son my Jo.

They say ye're turning auld, John, and what tho' it be so, Ye ay' the same kind man to me, John An-der-son my Jo.

But now your brow is bald, John, your locks are like the snow: Yet blessings on your fros-ty pow, John An-der-son my Jo.

Now we maun tot-ter down, John, but hand in hand we'll go, And we'll sleep to-gither at the foot, John An-der-son my Jo.

THE ALPINE HORN.

MALIBRAN.

1. In the wild Chamois track, at the breaking of morn, With a hunter's pride, o'er the mountain side, We are led by the sound of the Alpine horn, Tra la la

2. I have cross'd the proud Alps, I have sail'd down the Rhone, And there is no spot like the simple cot, And the hill and the valley I call my own, Tra la la

la la la la la la, O that voice to me is a voice of glee, Where-ev-er my footsteps roam, And I long to bound when I

la la la la la la, There the skies are bright, and our hearts are light, Our bosoms without a fear; For our toil is play, and our

CONCLUDED.

171

hear that sound, Again to my mountain home. In the wild Chamois track, at the breaking of morn, With a hunter's pride, o'er the mountain side, We are

sport the fray, With the mountain roe or deer. In the wild Chamois track, at the breaking of morn, With a hunter's pride, o'er the mountain side, We are

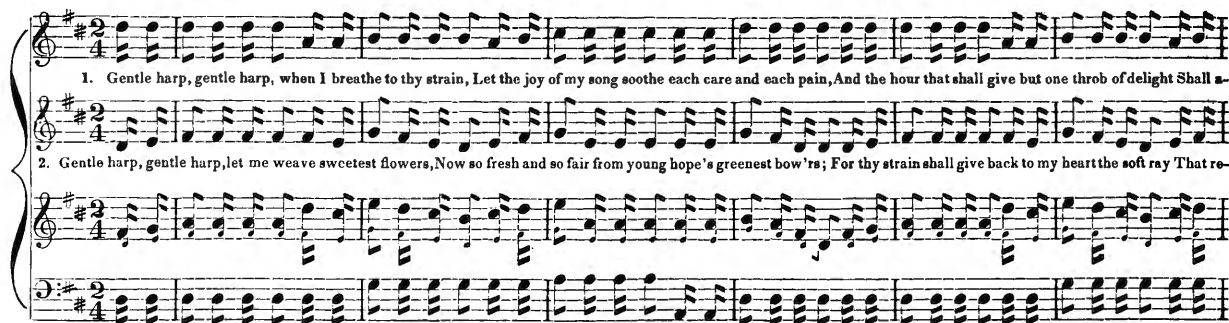
led by the sound of the Alpine horn, Tra la la la la la la la la la la la la la la la la la la la.

led by the sound of the Alpine horn, Tra la la la la la la la la la la la la la la la la la la la.

MY GENTLE HARP.

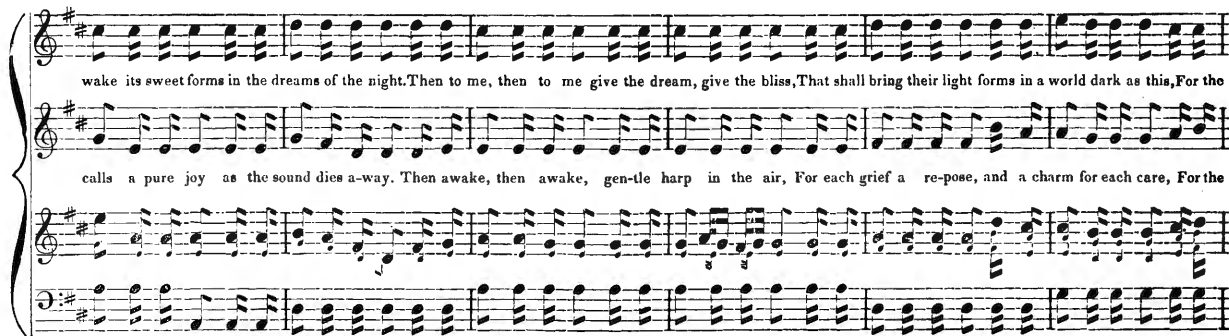
WORDS BY THOMAS POWER.

MUSIC FROM THE OPERA "LA PRE AUX CLERES."



1. Gentle harp, gentle harp, when I breathe to thy strain, Let the joy of my song soothe each care and each pain, And the hour that shall give but one throb of delight Shall a-

2. Gentle harp, gentle harp, let me weave sweetest flowers, Now so fresh and so fair from young hope's greenest bow 'rs; For thy strain shall give back to my heart the soft ray That re-

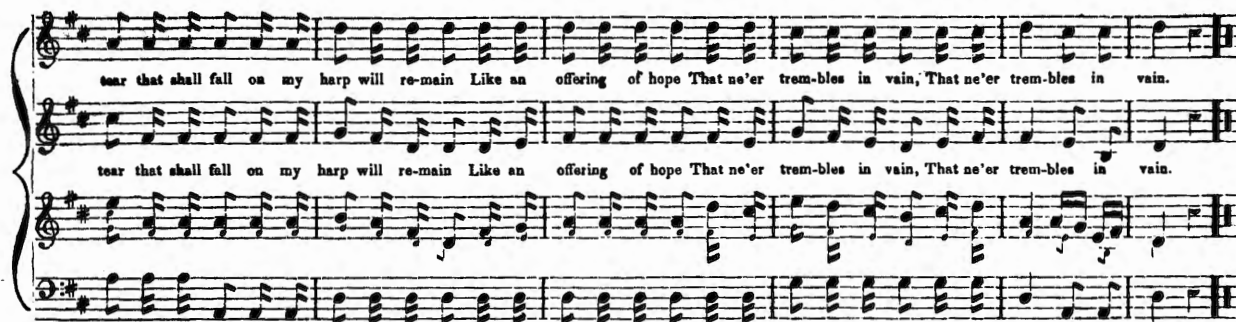


wake its sweet forms in the dreams of the night. Then to me, then to me give the dream, give the bliss, That shall bring their light forms in a world dark as this, For the

calls a pure joy as the sound dies a-way. Then awake, then awake, gen-tle harp in the air, For each grief a re-pose, and a charm for each care, For the

CONCLUDED.

173



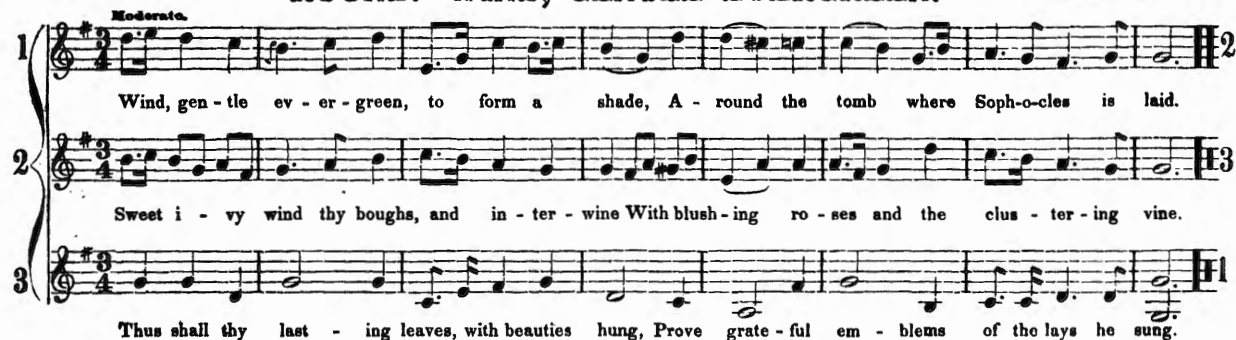
tear that shall fall on my harp will re-main Like an offering of hope That ne'er trem-bles in vain, That ne'er trem-bles in vain.

tear that shall fall on my harp will re-main Like an offering of hope That ne'er trem-bles in vain, That ne'er trem-bles in vain.

ROUND. WIND, GENTLE EVERGREEN.

DR. HAYES.

Moderate.

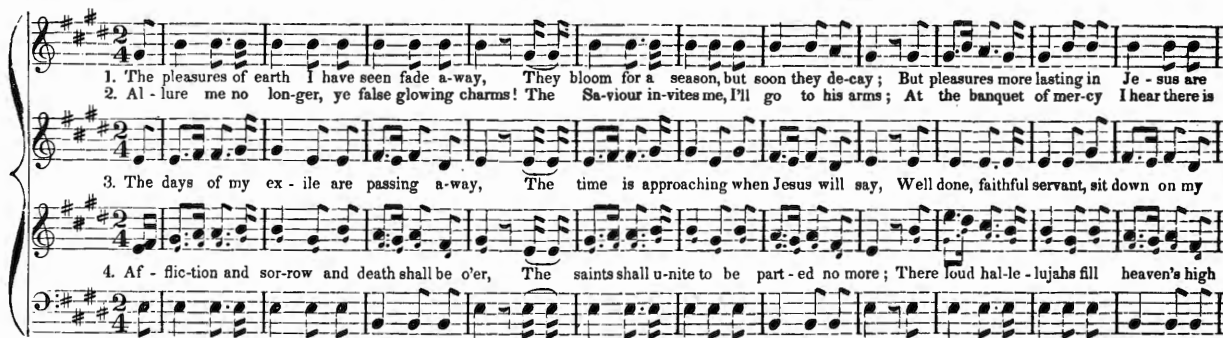


1 Wind, gen-tle ev-er-green, to form a shade, A-round the tomb where Soph-o-cles is laid.

2 Sweet i-vy wind thy boughs, and in-ter-wine With blush-ing ro-ses and the clus-ter-ing vine.

3 Thus shall thy last-ing leaves, with beauties hung, Prove grate-ful em-blems of the lays he sung.

THE SAINTS' SWEET HOME.



1. The pleasures of earth I have seen fade a-way, They bloom for a season, but soon they de-cay; But pleasures more lasting in Je - sus are
 2. Al - lure me no lon-ger, ye false glowing charms! The Sa-viour in-vites me, I'll go to his arms; At the banquet of mer-cy I hear there is
 3. The days of my ex - ile are passing a-way, The time is approaching when Jesus will say, Well done, faithful servant, sit down on my
 4. Af - flic-tion and sor-row and death shall be o'er, The saints shall u-nite to be part-ed no more; There loud hal-le - lujahs fill heaven's high



given, Sal - va - tion on earth and a mansion in heaven. Home, home, sweet, sweet home, The saints in those mansions are ev - er at home.
 room, O there may I feast with his children at home. Home, home, sweet, sweet home, The saints in those mansions are ev - er at home.
 throne, And dwell in my presence for - ev - er at home. Home, home, sweet, sweet home, The saints in those mansions are ev - er at home.
 throne, They dwell with the Saviour for - cv - er at home. Home, home, sweet, sweet home, The saints in those mansions are ev - er at home.

FRIENDS FOR WHOM A SAVIOUR DIED.

175

BRUCE'S ADDRESS.

1. Friends for whom a Saviour died, Friends who have a heavenly guide, Welcome here, for side by side, We must take our stand: Now's the hour for us to meet, Gird in pan-a-ple complete.

2. Now the fight of faith be-gin! Be no more the slaves of sin, Strive the victor's palm to win, Trusting in the Lord; Gird ye on the ar-mor bright, Warriors of the king of light,

3. Fear not, tho' a feeble band, Marching thro' a hostile land, Guided by a mighty hand, Ye shall win the day; Faithful to your banner be, Ev-er fighting man-ful-ly.

4. Sinners long estranged from God, Paths of sorrow ye have trod, Oft have felt th'avenging rod, Peace have never known; Give to Christ the glory due, Be his soldiers faithful, true,

THE BATTLE SONG.

Sharing in com-munion sweet An im-mor-tal band,
Never yield or lose by flight Your divine re-ward.

Laurels shall be won by thee Fading not a-way.

Then he will a-ward to you An im-mor-tal crown.

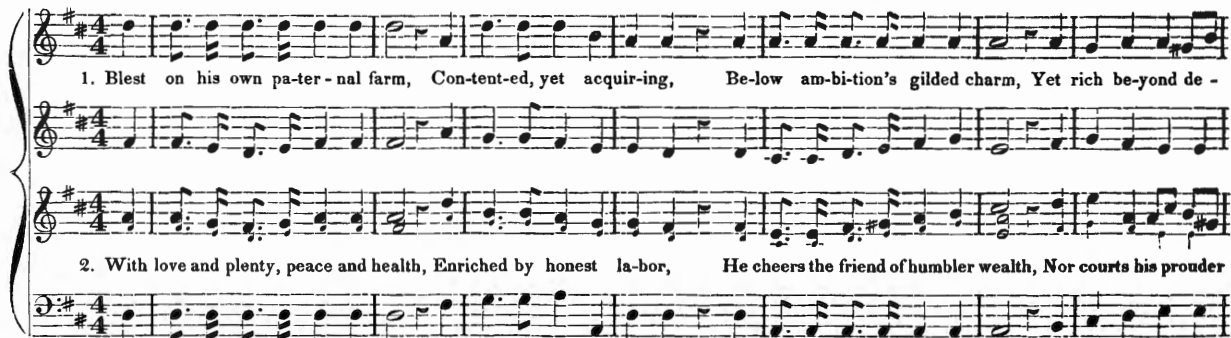
1
Soldiers of the temperance band,
Be united heart and hand:
Forward! then, at the command,
Yours the victory!
Seize your armor, gird it on:
Now the battle is begun:
Lo! the prize will soon be won;
Then struggle manfully.

2
Now the foe intemperance, fight,
Put the monster rum to flight,
Sink the dram shop out of sight,
That sink of misery;

See the tears of her whose heart
Is broken by the tyrant's dart,
And suffering now beneath the smart
Of rum's sad revelry.

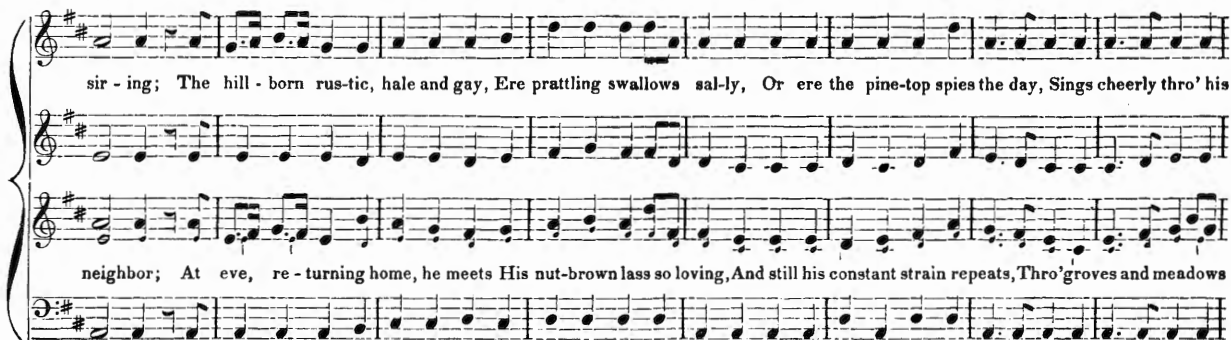
3
Onward! then, ye fearless host,
In this cause make all your boast;
Your motto, love—Jehovah trust—
For help and victory!
Soon the laurels ye shall win,
Crowns of glory—saved from sin,
Th'Inebriate in that diadem
Shall sparkle brilliantly.

THE GREEN-MOUNTAIN FARMER.



1. Blest on his own pa-ter-nal farm, Con-tent-ed, yet acquir-ing, Be-low am-bi-tion's gilded charm, Yet rich be-yond de -

2. With love and plenty, peace and health, Enriched by honest la-bor, He cheers the friend of humbler wealth, Nor courts his prouder



sir - ing; The hill - born rus-tic, hale and gay, Ere prattling swallows sal-ly, Or ere the pine-top spies the day, Sings cheerly thro' his

neighbor; At eve, re - turning home, he meets His nut-brown lass so loving, And still his constant strain repeats, Thro' groves and meadows

CONCLUDED.

177

val-ley. Green mountains echo heaven's decree: Live, justice, truth and lib-er - ty! Live, jus-tice, truth and lib - er - ty!

rov-ing. Green mountains echo heaven's decree: Live, justice, truth and lib-er - ty! Live, jus-tice, truth and lib - er - ty!

3

Should faction's wily serpent spring,
 With treacherous folds entwine him;
 Undaunted by his venom'd sting,
 To flames he would consign him;—
 The hardy yeoman, like the oak
 That shades his woodland border,
 Would baffle slavery's scorching stroke,
 And shelter peace and order.
 Green mountains echo, &c.

[23]

4

His home upon the mountain's side,
 Or in the vallies shaded:
 And all the fruits and flowers beside,
 With summer showers aided;
 Bespoke the freedom of his life,
 Where thus in sweet communion,
 The father, children, loving wife,
 Abide in happy union.
 Green mountains echo, &c.

HAIL! COLUMBIA, HAPPY LAND!

1. Hail! Co - lum-bia! hap-py land! Hail! ye heroes, heav'n-born band, Who fought and bled in freedom's cause, Who fought and bled in

2. Immortal Patriots, rise once more! Defend your rights, defend your shore; Let no rude foe with impious hand, Let no rude foe with

The first system of the musical score for 'Hail! Columbia, Happy Land!'. It 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 2/4. The lyrics are written below the staves, with the first line of lyrics corresponding to the first two staves and the second line corresponding to the last two staves.

freedom's cause, And when the storm of war was gone, Enjoy'd the peace your valor won; Let In - de-pend-ence be your boast, Ev-er mindful

impious hand Invade the shrine where sacred lies, Of toil and blood the well-earn'd prize; While offering peace sincere and just, In heav'n we place a

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics continue below the staves. There are triplets marked with a '3' in the piano part on the second and third staves.

CONCLUDED.

179

what it cost, Ev - er grateful for the prize, Let its al-tar reach the skies. Firm u - ni - ted let us be, Rallying round our lib-er-ty!

manly trust, That truth and justice may prevail, And every scheme of bondage fail. Firm u - ni - ted let us be, Rallying round our lib-er-ty!

As a band of brothers join'd, Peace and safety we shall find.

As a band of brothers joined, Peace and safety we shall find.

3. Sound, sound the trump of fame!
 Let Washington's great name
 Ring through the world with loud applause!
 Ring through the world with loud applause!
 Let every clime, to freedom dear,
 Listen with a joyful ear;
 With equal skill, with steady power,
 He governs in the fearful hour,
 Of horrid war, or guides with ease,
 The happier time of honest peace. Firm, &c
4. Behold the chief, who now commands,
 Once more to serve his county, stands,
 The rock on which the storm will beat!
 The rock on which the storm will beat!
 But armed in virtue, firm and true,
 His hopes are fixed on heaven and you;
 When hope was sinking in dismay,
 When gloom obscured Columbia's day,
 His steady mind from changes free,
 Resolved on death or LIBERTY. Firm, &c

THE LAVENDER GIRL.

1. As the sun climbs o - ver the hills, When the sky-larks sing so cheer-i - ly, I my lit - tle bask - et fill, And trudge a-

The first system of the musical score for 'The Lavender Girl'. It consists of four staves: a vocal line in treble clef with a key signature of one flat (Bb) and a 6/8 time signature, and three piano accompaniment staves (treble, middle, and bass clefs). The lyrics are: '1. As the sun climbs o - ver the hills, When the sky-larks sing so cheer-i - ly, I my lit - tle bask - et fill, And trudge a-'. The music features a mix of eighth and sixteenth notes, with some rests.

long the vil-lage mer-ri - ly, Light my bo - som, keep my heart, I but laugh at cu-pid's dart, I keep my mother, my-self and

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are: 'long the vil-lage mer-ri - ly, Light my bo - som, keep my heart, I but laugh at cu-pid's dart, I keep my mother, my-self and'. The musical notation remains consistent with the first system, using the same clefs, key signature, and time signature.

CONCLUDED.

181

brother, By trudging a - long to sell my lav-en - der. Ladies try it, come and buy it, Nev-er saw ye ni-cer lavender; Ladies

try it! try it! try it! Come, come buy my Lav-en-der.

SECOND VERSE.

Ere the gentry quit their beds,
 Foes to health, I'm wisely keeping it,
 Oft I earn my daily bread,
 And set beneath the hedge partaking it;
 Ne'er repining, ne'er distressed,
 Tell me then, am not I blessed?
 Tho' not wealthy I'm young and healthy,
 And only care to sell my Lavender.
 Ladies try it, &c.

THE HINDOO GIRL'S SONG.*

1. Float on, float on, my haunt - ed bark, A - bove the mid - night tide; Bear soft - ly o'er the

2. Float on, float on, thy freight is flowers, And eve - ry flower re - veals The dream-ing of my

wa-ters dark, The hopes that with thee glide.

lone - ly hours, The hope my spir - it feels.

3 Float on, float on, thy shining lamp,
The light of love is there;
If lost beneath the waters damp,
That love must then despair.

4 Float on, beneath the moonlight, float,
The sacred billows o'er;
Ah! some kind spirit guides my boat,
For it hath gained the shore.

* This song relates to the well known superstition among the young Hindoo Girls. They make a little boat out of a cocoa nut shell, place a small lamp with flowers within this ark of the heart, and launch it upon the Ganges. If it float out of sight with its lamp still burning, the omen is prosperous; if it sinks, the love which it questions is ill fated.

CHANT. KINDNESS.

183

1. O, turn that little foot a - - - side, Nor crush beneath its tread,
 2. Thou should'st not dare in wanton sport, Such wondrous skill to mar;

3. If He who made the Uni - - - verse, Stoops down in kindest love,
 4. O, who would dare that insect's life, In wantonness de - - - stroy;

5. My child, begin in little . . . things, To act a gentle . . . part;

The humblest creature of the earth, That looks to God for bread.
 To stop the tide of joyous . . . life, Which God has nourished there.

To make an insect of the earth, From his high throne a - - - bove,
 Or give a pang to any - - - thing, That he has made for joy.

For God will turn his love a - - - way, From the cold and cruel . . . heart.

CHANT. THE BETTER LAND.

ASA FITZ

POETRY BY MRS. HEMANS.

1. I hear thee speak of the . . . | bet - ter | land, | Thou callest its children a . . . | hap - py | band;

2. Is it where feathery . . . | palm-trees | rise, | And the date grows ripe under . . . | sun - ny | skies?

3. "Is it far away in some . . . | re - gion | old, | Where the rivers wander o'er . . . | sands of | gold?

4. Eye hath not seen it my . . . | gen - tle | boy! | Ear hath not heard its deep . . . | songs of | joy;

Mother! oh where is that . . . | ra - dant | shore? | Shall we not seek it and . . . | weep no | more?

Or midst the green islands of . . . | glit-tering | seas, | Where fragrant forests per - - - | fume the | breeze,

Where the burning rays of the . . . | ru - by | shine, | And the diamond lights up the . . . | se-cret | mine,

Dreams cannot picture a . . . | world so | fair, | Sorrow and death may not . . . | en - ter | there;

CONCLUDED.

185

RESPONSE.

Is it where the flowers of the orange blows, And the fireflies glance thro' [the] myr-tle boughs. || Not there, not there, my child.

And strange bright birds on their star-ry wings, Bear the rich hues of all glo-rious things? || Not there, not there, my child.

And the pearl gleams forth from [the] co - ral strand, Is it there, sweet mother, that bet - ter land? || Not there, not there, my child.

Time doth not breathe on its fadeless bloom, Far beyond the clouds and be- yond the tomb. || 'Tis there, 'tis there, my child.

MADRIGAL. WANDERING BIRD, WHY SITT'ST THOU SO?

JOHN PLAYFORD.

1st Treble.

Wand'ring bird, why sitt'st thou so? Fa la la la la la, la la. Folded wings are signs of wo; Fa la la la la la la la la.

If our sky no fa- vor show. Fa la la la la la la. Choose another wandering. Fa la la la la la la

[24] Fa la la la la la la la la la.

FORGIVE, BLEST SHADE.

DR. CALLCOTT.

Large.

1. For-give, blest shade, the trib-u - ta - ry tear, That mourns thy ex - it from a world like this: For-give the

1. For-give, blest shade, the trib-u - ta - ry tear, That mourns thy ex - it from a world like this: For-give the

This system contains the first two staves of the musical score. The top staff is for the vocal part, and the bottom staff is for the piano accompaniment. Both are in G major (one sharp) and 4/4 time. The tempo is marked 'Large.' The lyrics are written below the vocal staff.

wish that would have kept thee here, And stay'd thy pro-gress to the seats of bliss No more con -

wish that would have kept thee here, And stay'd thy pro-gress to the seats of bliss. No more con -

This system contains the next two staves of the musical score. It continues the melody and accompaniment from the first system. The lyrics are written below the vocal staff. The system ends with a double bar line and repeat dots.

CONCLUDED.

187

pp *Cres.*

fin'd to grov'ling scenes of night, Nor more a ten-ant, pent in mor-tal clay: Now should we rath-er

No more, &c.

pp *Cres.*

fin'd to grov'ling scenes of night, No more a ten-ant pent in mor-tal clay: Now should we rath-er

No more, &c.

p *Cres.*

hail thy glorious flight, And trace thy jour-ney to the realms of day, And trace thy journey to the realms of day.

p *Cres.*

hail thy glorious flight, And trace thy jour-ney to the realms of day, And trace thy journey to the realms of day.

And trace thy journey to the realms of day, And trace thy journey, thy journey to the realms of day.

BEYOND THE GLITTERING, STARRY SKY.

J. HUSBAND.

CHORUS. *Vivace.*

1. Be-yond, be-yond the glit'-tring star-ry sky, Far as th'e-ter-nal hills, Far as th'e-ter-nal hills,

1. Be-yond, be-yond the glit'-tring star-ry sky, Far as th'e-ter-nal hills, Far as th'e-ter-nal hills,

The musical score for the chorus is written for 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 is marked 'CHORUS. Vivace.' The lyrics are: '1. Be-yond, be-yond the glit'-tring star-ry sky, Far as th'e-ter-nal hills, Far as th'e-ter-nal hills,'. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

There, in the boundless realms of light, Our dear Re-deem-er dwells, Our dear Re-deem-er dwells.

There, in the boundless realms of light, Our dear Re-deem-er dwells, Our dear Re-deem-er dwells.

The musical score for the second part of the chorus is written for four staves. The key signature remains one flat (B-flat) and the time signature is 2/4. The tempo is 'Vivace'. The lyrics are: 'There, in the boundless realms of light, Our dear Re-deem-er dwells, Our dear Re-deem-er dwells.' The piano part continues with the same accompaniment style, featuring a steady eighth-note pattern in the right hand and a supporting bass line in the left hand. Dynamics markings 'p' (piano) and 'f' (forte) are present above the vocal staves.

CONTINUED.

189

DUETT. Moderate.

Im - mor - tal an - gels, bright and fair, In count - less ar - - mies

Im - mor - tal an - gels, bright and fair, In count - - less ar - mies

shine, At his right hand with gold - en harps They of - - fer songs di -

shine, At his right hand with gold - - en harps They of - fer songs di -

vine, At his right hand with gold - en harps They of - fer songs di - vine.

vine, At his right hand with gold - en harps They of - fer songs di - vine.

CONCLUDED.

CHORUS. *Vivace.*

They brought his cha - riot from a - bove, To bear him to his throne, Clapp'd their tri -

umph - ant, Clapp'd their tri - umph - ant wings and cried, The glo - rious work is done.

TOGETHER LET US SWEETLY SING.

191

1. To - geth - er let us sweet - ly live, I am bound for the land of Canaan; } O Ca-naan, bright Ca-naan, I am
 To - geth - er let us sweet - ly die, I am bound for the land of Canaan; }
 2. If you get there be - fore I do, I am bound for the land of Canaan; } O Ca-naan, bright Ca-naan, I am
 Look out for me, I'm com - ing too, I am bound for the land of Canaan; }

3. I have some friends be - fore me gone, I am bound for the land of Canaan; } O Ca-naan, bright Ca-naan, I am
 And I'm resolved to trav - el on, I am bound for the land of Canaan; }
 4. Our songs of praise shall fill the skies, I am bound for the land of Canaan; } O Ca-naan, bright Ca-naan, I am
 While higher still, our joys they rise, I am bound for the land of Canaan; }

5. Then come with me, be - lov - ed friend, I am bound for the land of Canaan; } O Ca-naan, bright Ca-naan, I am
 The joys of heav'n shall nev - er end, I am bound for the land of Canaan; }

bound for the land of Canaan; O Canaan, it is my hap - py home, I am bound for the land of Canaan.
 bound for the land of Canaan; O Canaan it is my hap - py home, I am bound for the land of Canaan.

bound, &c. O, &c. I, &c.
 bound, &c. O, &c. I, &c.

bound, &c. O, &c. I, &c.

THE PRAYER.

From the Oratorio of Joseph.

Chorus of Men.
1st & 2d Tenor. *p*

Lord God of Is - rael, and Fa-ther of be-ing, Re-store the har - vest to our fields,

Base. *p*

Organ. *p*

Lord God of Is - rael, bless thy peo - ple: On Thee , a - lone still we rest.

CONTINUED.

193

Chorus of Women.
1st & 2d Soprano. *p*

Lord God of Is-rael, and Fa-ther of be-ing, Re-store the har-vest to our fields,

2d Soprano or Alto. *p*

Lord God of Is - rael, bless thy peo - ple: On Thee a - lone still we rest.

CONCLUDED.

Tutti 1st & 2d Soprano. *f*

Lord God of Is-rael, and Fa-ther of be-ing, Re-store the har-vest to our fields,

3d Soprano or Alto. *f*

1st & 2d Tenor. *f*

Lord God of Is - rael, and Fa-ther of be-ing, Re-store the har-vest to our fields,

f Base. *f*

Lord God of Is-rael, and Fa - ther, and Fa-ther of be-ing, Restore the har-vest to our fields,

Lord God of Is-rael, bless thy peo-ple, On Thee a - lone still we rest.

Lord God of Is - rael, bless thy peo-ple: On Thee a - lone still we rest.

Lord God of Is - - - rael, bless thy peo-ple, On Thee a - lone still we rest.

Methinks I see a heavenly host Of an-gels on the wing; Methinks I hear their cheer-ful notes, So mer-ri-ly they sing:—

The first system of the musical score consists of four staves. The top staff is the vocal line, written in treble clef with a key signature of one flat (B-flat) and a 2/2 time signature. It contains the melody for the first line of the hymn. The second staff is the piano accompaniment, also in treble clef with a key signature of one flat and a 2/2 time signature. The third staff is the piano accompaniment in bass clef, with a key signature of one flat and a 2/2 time signature. The fourth staff is the piano accompaniment in bass clef, with a key signature of one flat and a 2/2 time signature. The lyrics are written below the second and third staves.

Let all your fears be banished hence, Glad ti-dings we proclaim; For there's a Sa-viour born to-day, And Je-sus is his name.

The second system of the musical score consists of four staves. The top staff is the vocal line, written in treble clef with a key signature of one flat (B-flat) and a 2/2 time signature. It contains the melody for the second line of the hymn. The second staff is the piano accompaniment, also in treble clef with a key signature of one flat and a 2/2 time signature. The third staff is the piano accompaniment in bass clef, with a key signature of one flat and a 2/2 time signature. The fourth staff is the piano accompaniment in bass clef, with a key signature of one flat and a 2/2 time signature. The lyrics are written below the second and third staves.

JORDAN. C. M.

BILLINGS.

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

Soft. *Loud.*

So to the Jews old Canaan stood, While Jor-dan rolled be-tween.

Sweet fields be-yond the swell-ing flood, Stand dress'd in liv-ing green;

SHERBURNE. C. M.

READ.

197

The angel of the Lord came down, And
 While shepherds watch'd their flocks by night, All seated on the ground,
 The angel of the Lord came down, And glo - ry
 The angel of the Lord came down, And glo - ry shone around, And
 The angel of the Lord came down, And glo - - - - ry shone around, And

glo - ry shone around, And, &c. The, &c.
 shone around, And glo - - - - ry shone a-round, The an-gel of the Lord came down, And glory shone a - round. . . .
 glo - ry shone a-round, The, &c. And, &c.
 glo - - - - ry shone around, The, &c. And, &c.

AIR.

Our sins, a - las! how strong they be! And like a rag - ing flood, They break our du - ty, Lord, to thee, And force us far from God.

The first system of the musical score for 'Tunbridge, C. M.' is in 4/4 time with a key signature of one flat (B-flat). It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of a steady eighth-note pattern in the left hand and a melody of eighth and quarter notes in the right hand. The lyrics are written below the piano staff.

For. Pin. For.

The waves of trouble, how they roll! How loud the tem-pest roars! But 'death shall land our wea - ry souls, Safe on the heavenly shores.

The second system of the musical score continues the piece. It maintains the 4/4 time and one-flat key signature. The vocal melody is marked with 'For.' (Forte) and 'Pin.' (Piano) dynamics. The piano accompaniment continues with its eighth-note pattern. The lyrics are written below the piano staff.

HYMN SECOND. C. M.

PLEVEL.

199

Slow.

While thee I seek, pro-tect-ing Power, Be my vain wish-es still'd; And may this con-se-cra-ted hour With bet-ter hopes be filled.

The first system of the hymn is written in G major (one sharp) and 4/4 time. It consists of four staves: a vocal line and three piano accompaniment staves. The tempo is marked 'Slow.' The lyrics are written below the vocal line. The piano part features a steady bass line and a more active treble line with some triplet figures in the final measure.

Pia.

For.

Thy love the power of thought bestow'd, To thee my thoughts would soar; Thy mer-cy o'er my life has flow'd, That mer-cy I a-dore.

The second system continues the hymn in the same key and time signature. It also consists of four staves. The tempo is marked 'Pia.' (Piano). The lyrics are written below the vocal line. The piano accompaniment continues with similar textures, ending with a final cadence.

CORONATION. C. M.

G. HOLMES.

First system of musical notation. It consists of four staves. The top staff is for the vocal melody, and the bottom three staves are for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are written below the piano staves.

All hail the power of Je - sus' name, Let an - gels prostrate fall; Bring forth the roy - al di - a - dom, And

Second system of musical notation. It consists of four staves. The top staff is for the vocal melody, and the bottom three staves are for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are written below the piano staves. There are first and second endings marked at the end of the system.

crown him Lord of all, Bring forth the roy - al di - a - dom, And crown him Lord of all.

PARADISE. L. M.

O. HOLDEN.

201

Now to the shining realms above, I stretch my hands and glance my eyes: O for the pinions of the dove, To bear me to the up-per skies.

There from the bo-som of my God, O-ceans of endless pleasure roll; There would I fix my last abode, And drown the sorrows of my soul.

[26]

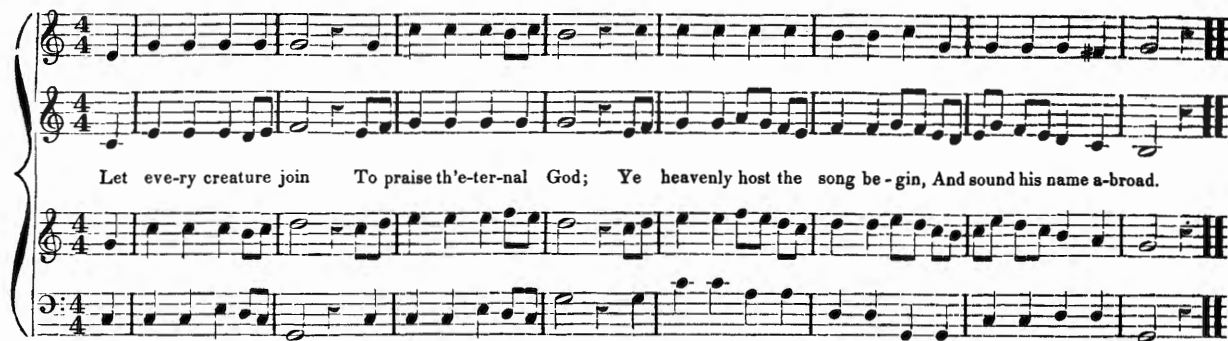
MAJESTY. C. M.

The first system of the musical score for 'MAJESTY. C. M.' consists of four staves. The top two staves are for the vocal parts, written in treble clef with a key signature of one flat (B-flat) and a time signature of 2/2. The bottom two staves are for the piano accompaniment, with the right hand in treble clef and the left hand in bass clef, both in 2/2 time. The lyrics 'The Lord de-scend-ed from a - bove, And bow'd the heav'ns most high, And un-der-neath his feet he cast The dark - ness of the sky.' are written below the vocal staves, aligned with the notes.

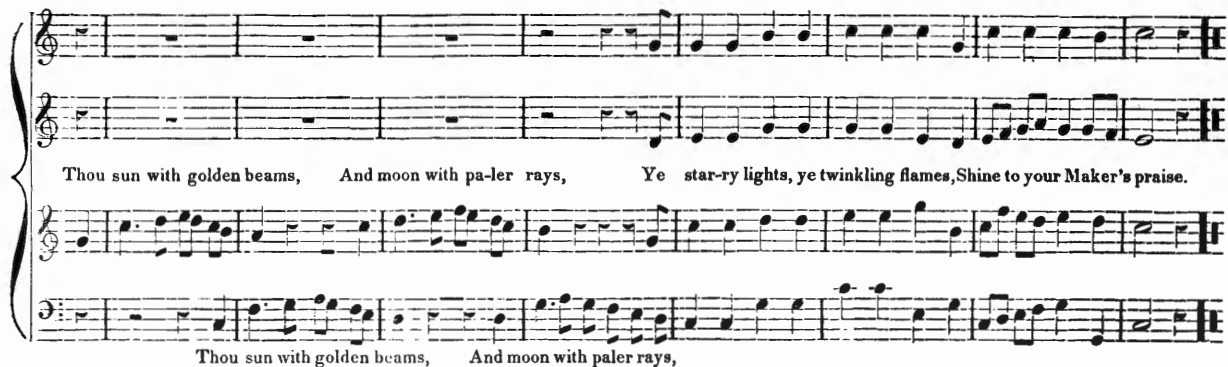
The Lord de-scend-ed from a - bove, And bow'd the heav'ns most high, And un-der-neath his feet he cast The dark - ness of the sky.

The second system of the musical score continues the piece. It also consists of four staves (two vocal, two piano). The vocal staves end with a double bar line. The piano accompaniment continues across the system. The lyrics 'On cherubs and on cherubim, Full roy-al-ly he rode, And on the wings of mighty winds, Came flying all abroad, And on the wings of mighty winds, Came flying all abroad.' are written below the vocal staves.

On cherubs and on cherubim, Full roy-al-ly he rode, And on the wings of mighty winds, Came flying all abroad, And on the wings of mighty winds, Came flying all abroad.



Let eve-ry creature join To praise th'e-ter-nal God; Ye heavenly host the song be-gin, And sound his name a-broad.



Thou sun with golden beams, And moon with pa-ler rays, Ye star-ry lights, ye twinkling flames, Shine to your Maker's praise.

Thou sun with golden beams, And moon with paler rays,

PSALM 119. C. M.

SMITH.

205

My soul oppressed with sorrow's weight, Had sunk a -

Had not thy word been my delight, When earthly joys are fled, My soul oppress'd with sorrow's weight, Had sunk among the dead, Had

My soul oppress'd with sorrow's weight, Had sunk among the dead, Had sunk a -

My soul oppress'd with sorrow's weight, Had sunk among the dead, Had sunk among the dead,

among the dead, Had sunk a-mong the dead, My soul oppressed with sorrow's weight, Had sunk a-mong the dead.

sunk a-mong the dead, My soul oppress'd with sorrow's weight, Had sunk a-mong the dead.

among the dead, My soul oppressed with sorrow's weight, Had sunk a-mong the dead, Had sunk among the dead.

My soul oppress'd with sorrow's weight, Had sunk a-mong the dead, Had sunk among the dead.

GANGES. C. P. M.

Al - migh - ty King of heav'n a - bove, E - ter - nal Source of truth and love, And Lord of all be - low,

The first system of the musical score 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 melody is primarily in the treble staves, with the bass staves providing harmonic support. The lyrics are written below the second staff.

With reverence and re - li - gious fear, Per-mit thy supplants to draw near, And at thy feet to bow.

The second system of the musical score also consists of four staves in the same key and time signature as the first. The melody continues from the first system. The lyrics are written below the second staff. The system concludes with a double bar line and repeat signs.

PARMA. C. M.

ITALIAN.

207

1. Behold the glories of the Lamb, Amidst his Father's throne! Prepare new honors for his name, Prepare new honors for his name, And songs before unknown.

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 one sharp (F#) and the time signature is 3/4. The music is in a major key and features a mix of eighth and sixteenth notes, with some rests. The lyrics are written below the vocal staves.

Let elders worship at his feet, The church adore around, With vials full of odors sweet, With vials full of odors sweet, And harps of sweeter sound, And harps of sweeter sound.

The second system of the musical score also consists of four staves, following the same layout as the first system. It continues the melody and accompaniment, with the lyrics written below the vocal staves. The musical notation includes various note values and rests, maintaining the 3/4 time signature and one-sharp key signature.

AMSTERDAM. 7 & 6.

1. Rise, my soul, and stretch thy wings; Thy bet-ter portion, trace; Rise from all ter-res-trial things, Towards heav'n thy native place:

2. Riv-ers to the o-cean run, Nor stay in all their course; Fire, as - scend-ing, seeks the sun; Both speed them to their source;

3. Cease, ye pilgrims, cease to mourn; Press onward to the prize; Soon our Sa-viour will re - turn, Tri-umphant in the skies:

The first system of the musical score for 'AMSTERDAM. 7 & 6.' consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The middle staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The bottom 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 with lyrics underneath each staff.

Sun, and moon, and stars de-cay; Time shall soon this earth re-move; Rise, my soul, and haste a - way To seats prepared a-bove.

So a soul that's born of God Pants to view his glo-rious face, Upwards tend to his a - bode, To rest in his em-brace.

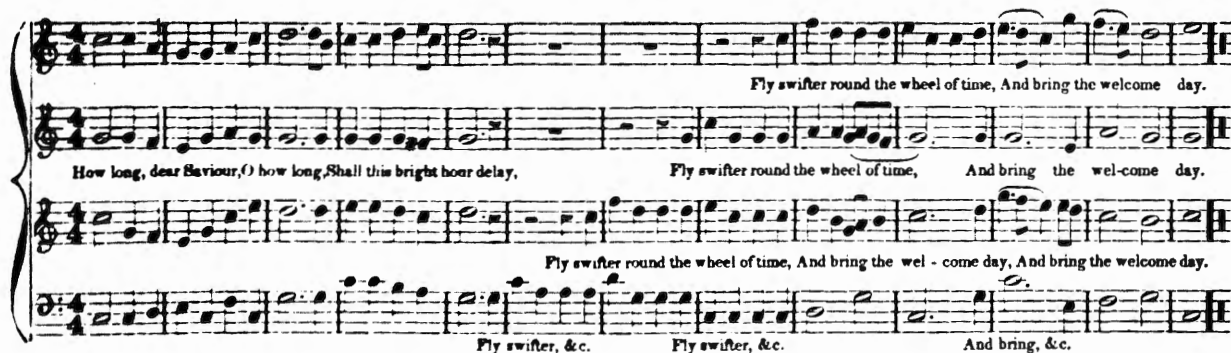
Yet a season, and you know Hap-py en - trance will be giv'n, All our sorrows left be - low, And earth exchang'd for heav'n.

The second system of the musical score continues the melody from the first system. It also consists of three staves (treble, treble, and bass clef) with a key signature of one sharp (F#) and a time signature of 2/4. The lyrics are written below each staff, continuing the narrative of the hymn.

NORTHFIELD. C. M.

INGALLS

209



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

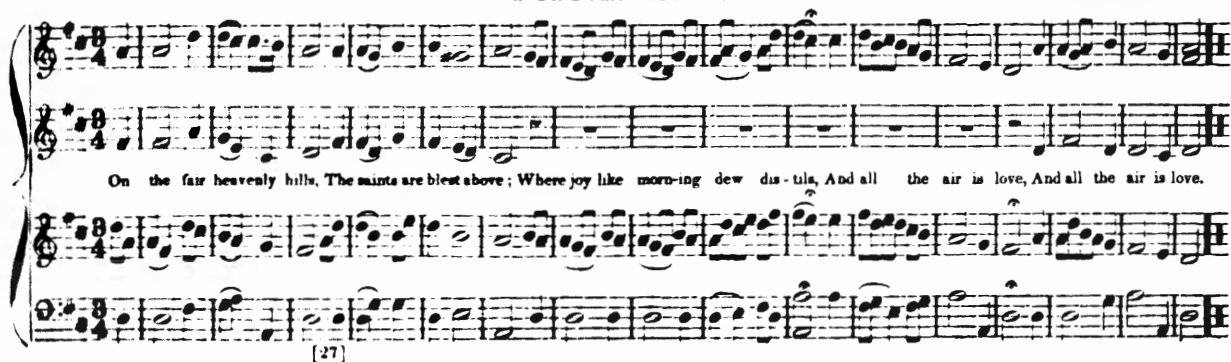
How long, dear Saviour, how long Shall this bright hour delay, Fly swifter round the wheel of time, And bring the welcome day.

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

Fly swifter, &c. Fly swifter, &c. And bring, &c.

ELYSIUM. S. M.

WM. ARNOLD.



On the fair heavenly hills, The saints are blest above; Where joy like morn-ing dew dis-tills, And all the air is love, And all the air is love.

[27]

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

The first system of the musical score for 'LENOX. H. M.' 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 4/4. The music is in a common meter, with a mix of quarter, eighth, and sixteenth notes. The lyrics are written below the vocal staves.

Ye ho-ly throng, &c.

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

Ye ho-ly, &c. Ye ho-ly, &c. In worlds, &c.

The second system of the musical score continues the piece. It also consists of four staves. The lyrics are written below the vocal staves. The first two lines of the system have two endings each, indicated by the numbers 1 and 2 above the staves. The third line of the system has three endings, also indicated by the numbers 1 and 2 above the staves. The music continues with the same key signature and time signature as the first system.

EDOM. C. M.

WEST. 211

With songs and honors sounding loud, Ad - dress the Lord on high: O - ver the heav'ns he

O - ver the heav'ns he spreads his cloud, And waters veil the

The first system of the musical score for 'EDOM. C. M.' consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The music is written in a simple, hymn-like style with many beamed eighth and sixteenth notes. The lyrics are placed below the staves, with some words aligned under specific notes.

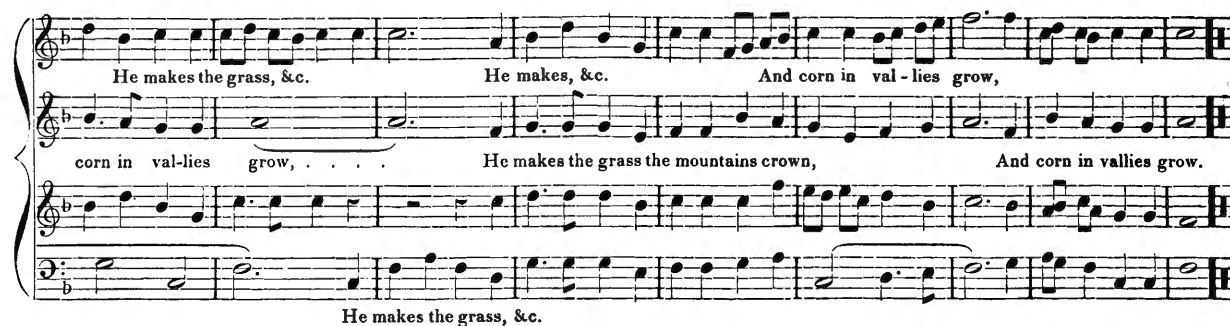
He makes the grass, &c.

spreads his cloud, And waters veil the sky. He sends his show'rs of blessings down To cheer the plains below, He makes the grass the mountains crown, And

sky. And wa - ters, &c. He sends, &c.

The second system of the musical score continues the melody and accompaniment. It also consists of four staves in the same key and time signature. The lyrics continue across the staves, with some words like 'He sends, &c.' appearing at the end of a line of music.

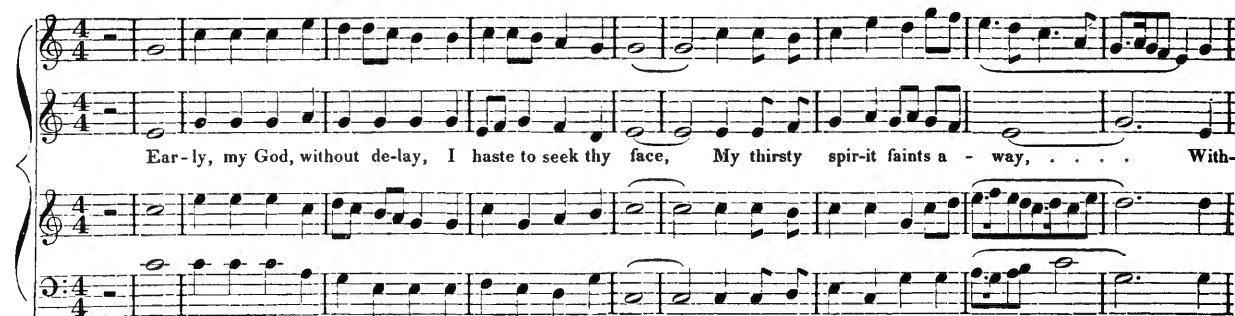
CONCLUDED.



He makes the grass, &c. He makes, &c. And corn in val-lies grow,
 corn in val-lies grow, . . . He makes the grass the mountains crown, And corn in vallies grow.
 He makes the grass, &c.

MONTGOMERY. C. M.

MORGAN.



Ear-ly, my God, without de-lay, I haste to seek thy face, My thirsty spir-it faints a - way, . . . With-

CONCLUDED.

213

So pilgrims on the scorching sand, Beneath a burning sky, Long for a cool-ing stream
 out thy cheering grace. So pilgrims on the scorch - ing sand, Beneath a burning sky, Long for a
 So pilgrims, &c. So pilgrims, &c.
 So pilgrims, &c. So pilgrims, &c.

... at hand,
 cooling stream, Long for a cool-ing stream at hand, Long for a cooling stream at hand, And they must drink or die.
 Long for a cool - ing stream at hand,
 Long for a cool-ing, &c.

Je - - sus, the vi-sion of thy face Hath o-ver-pow'r-ing charms;

Scarce, &c. If

Scarce shall I feel death's

Scarce, &c. If, &c.

Scarce shall I feel death's cold embrace, If Christ be in my arms.

Detailed description: This is the first system of a musical score. It consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The music is written in a simple, hymn-like style. The lyrics are placed below the staves, with some words aligned under specific notes. The system ends with a repeat sign.

Christ be in my arms, Scarce shall I feel death's cold embrace, If Christ be in my arms.

cold em-brace, If Christ be in my arms, Scarce shall I feel death's cold embrace, If Christ be in my arms.

Scarce, &c. If, &c.

Scarce shall I feel death's cold em-brace, If Christ be in my arms, If Christ be in my arms.

Detailed description: This is the second system of the musical score. It continues from the first system with four staves. The lyrics are repeated and expanded upon. The system ends with a final note on the bass staff.

CONCLUDED.

215

Then while you hear my heart-strings break, How sweet the minutes roll,

Then while you hear my heart-strings break, How sweet the minutes roll, How sweet the minutes roll,

Then while you hear my heart-strings break, How sweet the minutes roll, A

Then, &c. How, &c. A mor-tal paleness

A mor-tal, &c. And, &c.

A mor-tal pale-ness on my cheek, And glo-ry in my soul, And glo-ry in my soul.

mor-tal paleness on my cheek, And glo-ry in my soul, A mor-tal paleness, &c.

on my cheek, And glo-ry in my soul, A mor-tal, &c.

Thy works of glo-ry, mighty Lord, That rule the boist'rous sea, The sons of courage shall record, Who tempt that dang'rous way. At thy command the winds arise, And

At thy, &c.

This system contains the first system of music for the hymn 'OCEAN. C. M.' It features a grand staff with 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 4/4. The lyrics are written below the vocal staves.

At thy command, &c.

swell the tow'ring waves, And swell the tow'ring waves, The men astonish'd mount the skies, And sink in ga - ping graves.

This system contains the second system of music. It continues the grand staff with four staves. The lyrics are written below the vocal staves. The system concludes with first and second endings, indicated by the numbers 1 and 2 above the final notes.

PILGRIM'S FAREWELL.

217

Musical score for the first system of 'Pilgrim's Farewell'. It consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 2/2. The lyrics are: 'Fare you well, Fare you well, Fare you well, my friends, I must be gone, I have no home or stay with you: I'll take my staff and travel on, Till I a better'.

Musical score for the second system of 'Pilgrim's Farewell'. It consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 2/2. The lyrics are: 'world can view. I'll march to Canaan's land; I'll land on Canaan's shore, Where pleasures never end, And troubles come no more. Farewell, Farewell, Farewell, my loving friends, farewell.' The score includes dynamic markings 'Soft.' and 'Loud.' and first/second endings (1. and 2.) for both the vocal and piano parts.

Andante.

The morn - ing sun shines from the east, and spreads his glo - ries to the west, All nations with his beams are blest, Where'er his radiant light appears.

So science spreads her lu - cid ray, O'er lands that long in darkness lay, She vis - its fair Co - lum - bi - a, And sets her sons a-mong the stars.

CONCLUDED.

219

Lively.

Fair freedom, her at-tend-ant waits, To bless the por-tals of her gates, To crown the young and ri-sing States, With laurels of im-mer-tal day. The

Brit-ish yoke, the Gallic chain, Was urged upon our sons in vain; All haugh-ty ty-rants we disdain, And shout, Long live A-mer-i-ca.

2 Repeat loud.

HARK! WHAT DISTANT MUSIC.

O. HOLDEN.

Sym.

A piano introduction in 4/4 time, marked 'Sym.'. It consists of three staves. The melody is in the right hand, starting with a half note G4, followed by quarter notes A4, B4, and C5. The left hand provides a harmonic accompaniment with eighth and sixteenth notes. The key signature has one sharp (F#).

TWO TENORS.

Vocal part for two tenors in 2/2 time. The melody is in the upper staff, and the lower staff provides a harmonic accompaniment. The lyrics are: "Hark! what dis-tant music melts up-on the ear! So sweet the tones, the symphonies so clear! Some seraph sure has touch'd his golden lyre, And praise re-".

Sym.

Piano accompaniment in 2/2 time, marked 'Sym.'. It consists of two staves. The melody is in the right hand, and the left hand provides a harmonic accompaniment. The lyrics are: "sounds thro' all the heav'nly choir. Ye mortals, catch the soul-commanding sound; Learn the blest theme, And chant the chorus round."

CONTINUED.

221

Pia.

O could our strains the rapt' - rous notes com-bine, Then should our grateful anthems pour a - long, The soothing,

swell - ing har - m - nies of song; And eve - ry breast would glow with love di - vine.

CONTINUED.

TREBLE & BASE. *Moderato.*

Most gra-cious God, thy hum-ble sup-pliants hear, Ac-cept the trib-u-ta-ry lays we bring: Thy pow'r we

own; Thy ma-jes-ty re-vere; Thy good-ness cel-e-brate; Thy glo-ries sing.

And oh! may all in one grand concert raise To thee ho-san-nas of the To thee ho-san-nas of un-ceas-ing praise,... To thee ho-san-nas of un-ceas-ing praise,

CONCLUDED.

223

ceas - ing praise,
of unceasing praise, And oh may all in one grand con-cert raise To thee ho-san-nas of un-ceas - ing praise.

OLD 148TH. H. M.

G. KIRBY.

AIR.
Ye tribes of Adam join, With heav'n and earth and seas, And offer notes divine, To your Creator's praise. Ye holy throng Of angels bright, In worlds of light Begin the song.

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