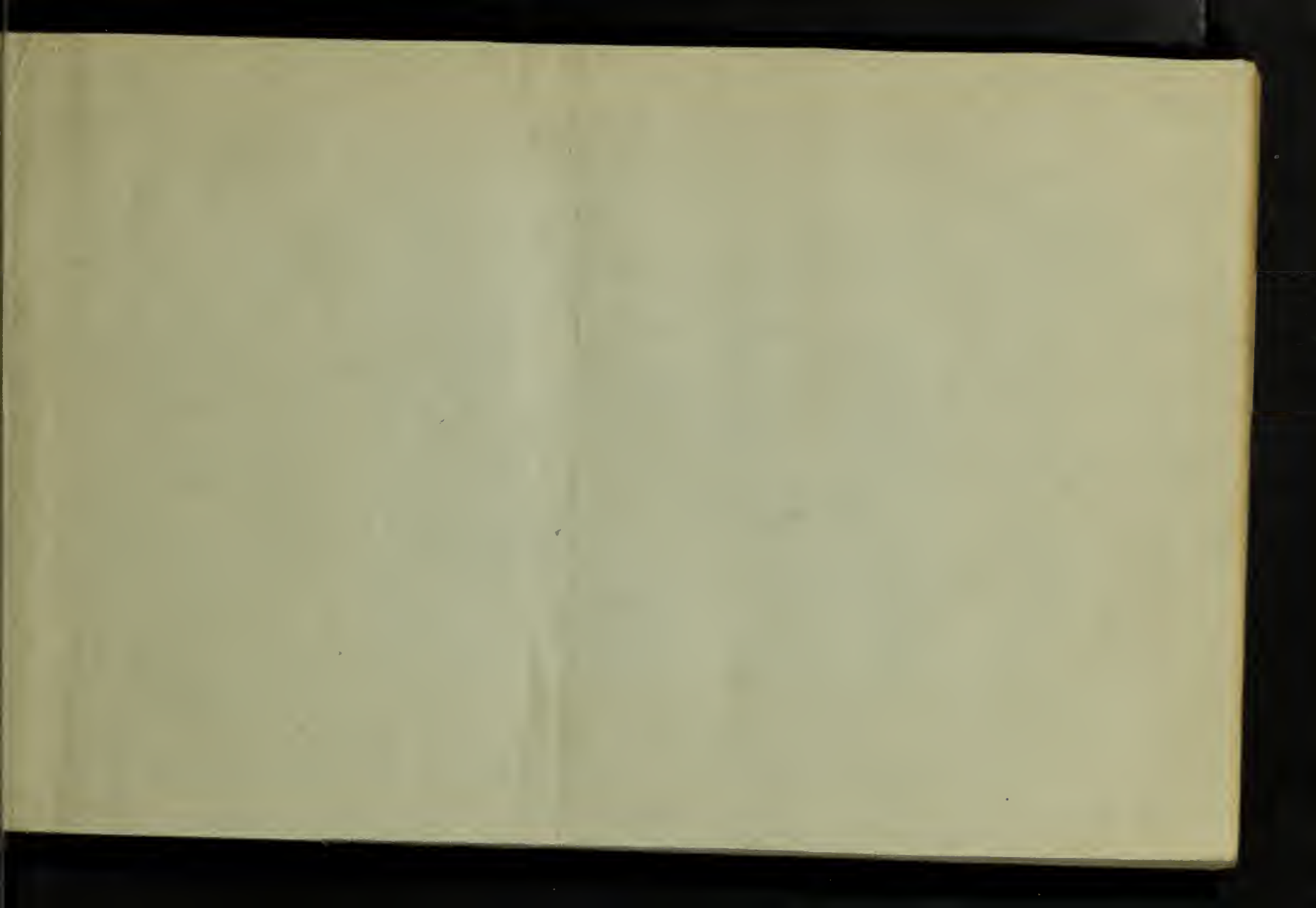
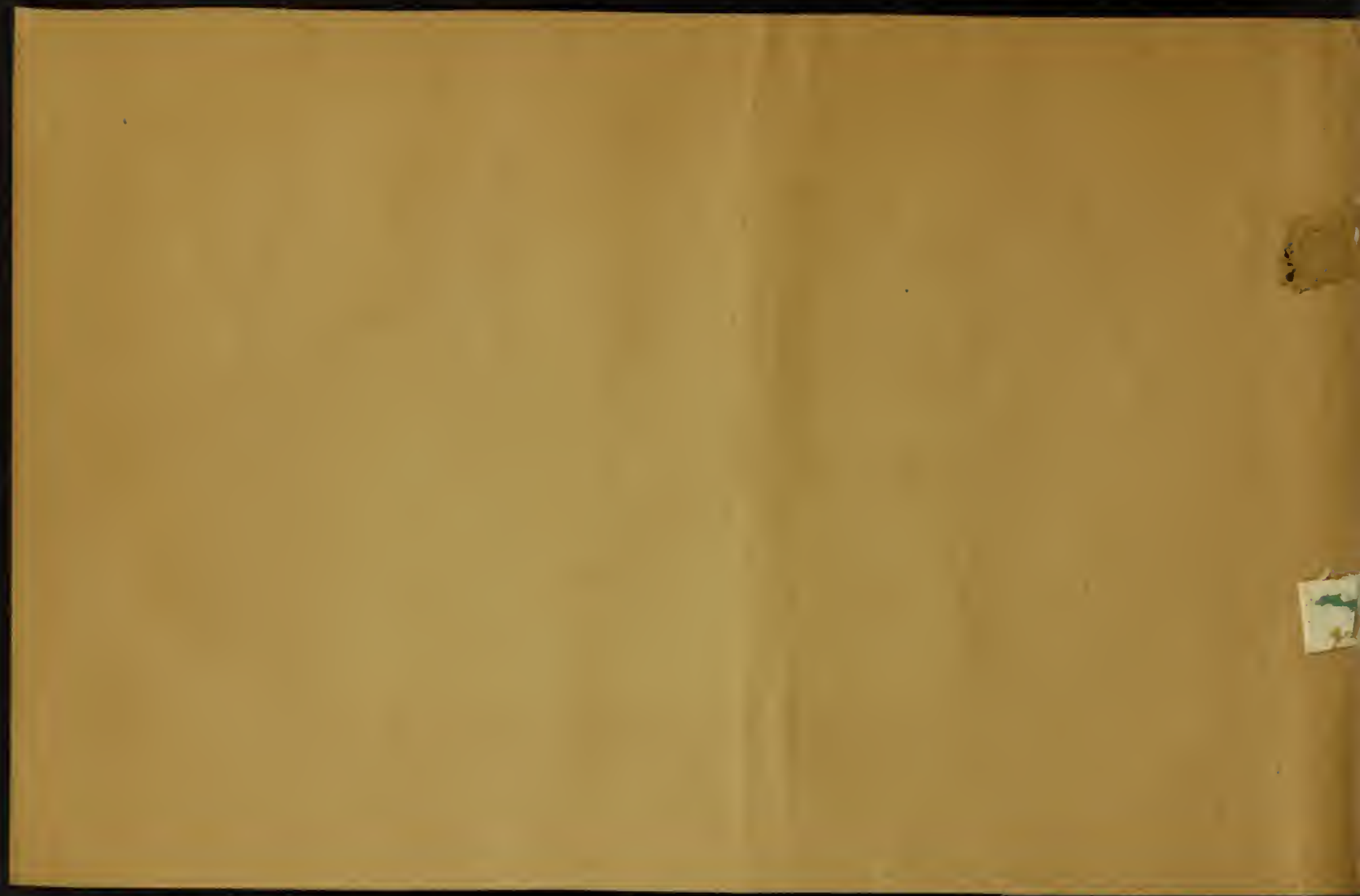


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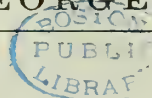
THE

(Musical Album:)²

A VOCAL CLASS BOOK FOR

FEMALE SEMINARIES, ACADEMIES, AND HIGH SCHOOLS.

BY GEORGE F. ROOT.



^c NEW YORK:

PUBLISHED BY MASON BROTHERS.

108 AND 110 DUANE STREET.

1857.

12059.68

465/8

B. H.
Jan. 16 1894.
E.

Entered, according to Act of Congress, in the year Eighteen Hundred and Fifty-Five,
BY MASON BROTHERS,
In the Clerk's Office of the District Court of the United States, for the Southern District of New York.

P R E F A C E .

THE demand for new music in Female Seminaries, Academies, &c., and, especially, from those who, for three years past, have used the "Academy Vocalist," has led to the preparation and publishing of this work. The Elementary Instructions, Exercises, Solfeggios, and Rounds; together with the Hymns, Anthems, and Chants, are taken, by permission, from "THE HALLELUJAH," by Lowell Mason.

G. F. R.

THOMAS B. SMITH, STEREOTYPYER AND ELECTROTYPYER,
No. 216 WILLIAM STREET, NEW YORK.

ELEMENTARY EXERCISES.

The following Exercises should be sung sometimes slower, and sometimes quicker; sometimes louder, and sometimes softer, sometimes to La, sometimes to syllables, and sometimes to poetry.

No. 1.

Let us now be up and do - ing, With a heart for a - ny fate!
Still a - chieving, still pur - su - ing, Learn to la - bor, and to wait.

No. 2.

Now re - joice, Now re - joice, Sing a - loud with cheerful voice.
Now re - joice, Now re - joice, Sing a - loud with cheerful voice.

No. 3. *This may be sung in two parts, or as a ROUND.*

No, no, no, no, no, Yes, yes, yes, I will.

NOTE. By a Round is meant a piece of music, in which, one part commences after another, and each follows round in a regular order. In the above round for two parts, the second voice or voices should commence when the first voice or voices arrive at the figure 2.

No. 4.

I know a flow - er, most fair to be - hold, It is dear - er to
me, than are sil - ver and gold; Friendship's its name, then, oh!
let it abound, We shall all bless the sea - son in which it was found.

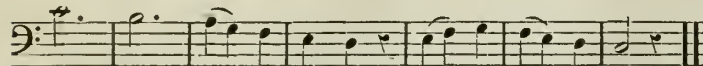
No. 5.

Be to o - thers kind and true, As you'd have them be to you.
Never do, nor say to men, That which you'd not wish from them.

No. 6.

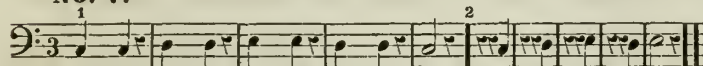


1. Lit - tle drops of wa - ter, Lit - tle grains of sand,
2. Lit - tle deeds of kindness, Lit - tle words of love,



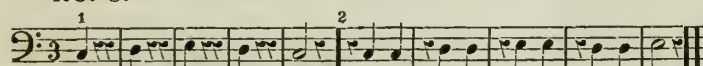
Make the might - y o - cean, And the pleasant land.
Make our earth an E - den, Like the heav'n a - bove.

No. 7.



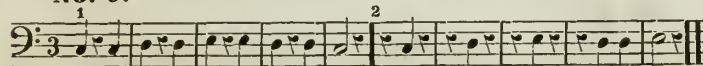
Come, come, come, come, come, come, come, come, come. Yes, yes, yes, I come.

No. 8.



Go, go, go, go, go. No, no, no, no, no, no, I'll not go.

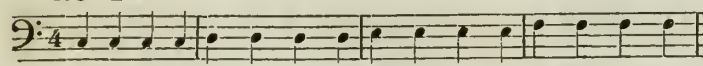
No. 9.



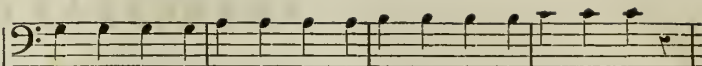
Stay, O stay, O stay, O stay, O stay. No, no, no, I'll away.

NOTE. Nos. 7, 8, 9 may be sung in two parts, or as Rounds.

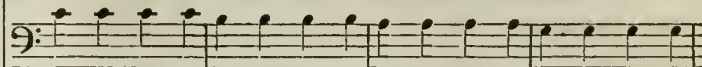
No. 10.



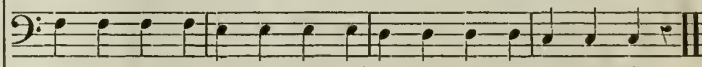
Life is like a ship in motion, Sometimes high, and sometimes low; Where



every one must brave the o - cean, What so - ev - er wind may blow.

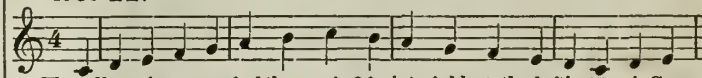


While we're safe from storm or shower, Wafted by the gentle gales, We'll

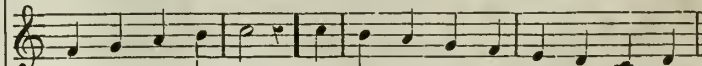


seize the present, passing hour, And to the breeze un-furl our sail.

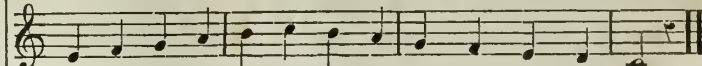
No. 11.



The tallest pines must feel the pow'r Of winter's blast, the loftiest tow'r Comes

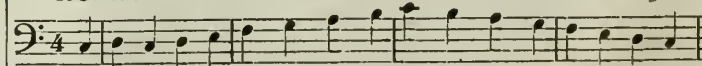


heaviest to the ground; The bolts that spare the mountain's side, His



cloud-capt em - i - nence di - vide, And spread the ru - in round.

No. 12.



The tallest pines must feel the pow'r Of winter's blast, the loftiest tow'r Comes



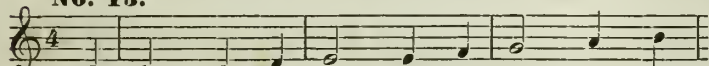
heaviest to the ground; The bolts that spare the mountain's side, His



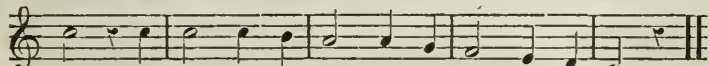
cloud-capt em - i - nence di - vide, And spread the ru - in round.

NOTE.—Exercises 11 and 12 may be sung together.

No. 13.

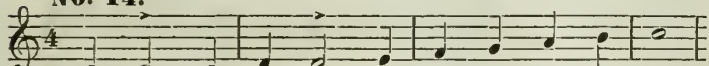


'Tis win - ter, 'tis win - ter, the morn - ing is

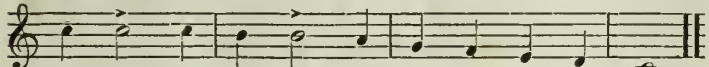


gray, A cold - looking sky is a - bove us to - day.

No. 14.



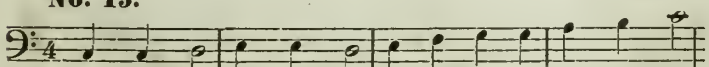
Come, come, O haste ye, nor make no more de - lay.



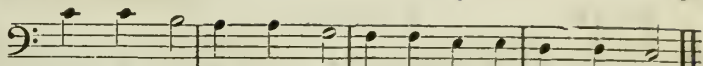
Come, come, O haste ye, seek wis - dom while you may.

NOTE. A strong accent should be given to the notes marked thus >.

No. 15.

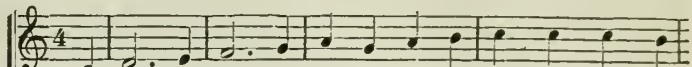


Smil - ing May Comes this way, Making all things fresh and gay;

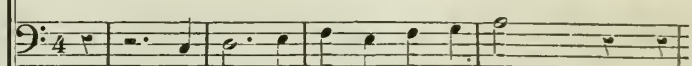


Mu - sic floats, Soft - est notes, Hear from sweetest warbler's throats.

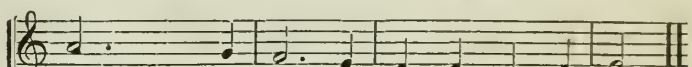
No. 16.



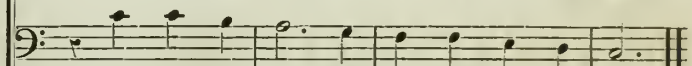
Come, fol - low, fol - low, follow, follow me, Come, fol - low,



We fol - low, fol - low, fol - low thee,

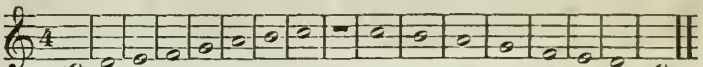


fol - - - low, fol - low, fol - low, fol - low me.



We fol - low, fol - low, fol - low, fol - low thee.

No. 17.

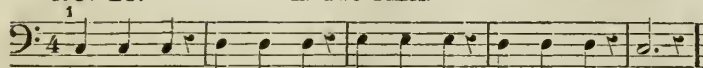


Do Re Mi Fa Sol La Si Do, Do Si La Sol Fa Mi Re Do.

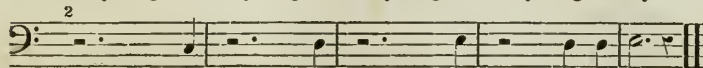
NOTE. The scale, as here represented, should be daily sung, in long, sustained tones, and with great attention to steadiness, firmness, and to an open, full, sonorous quality of voice.

No. 18.

IN TWO PARTS.

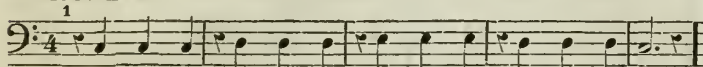


Will you go? will you go? will you go? will you go? Say?



No, no, no, not to day.

No. 19.

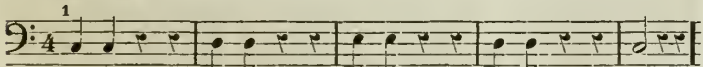


O tell me, O tell me, O tell me, O tell me, why?

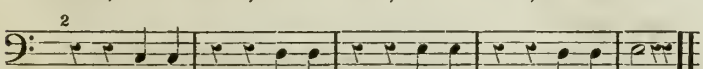


No, no, no, no, no.

No. 20.

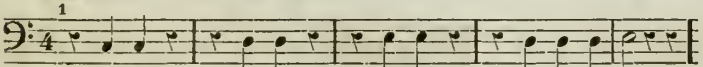


Ever, ever, ever, ever, come.

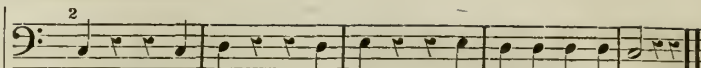


Never, never, never, never roam.

No. 21.

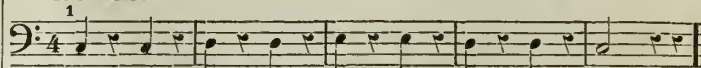


O haste, O haste, O haste, Do not de-lay

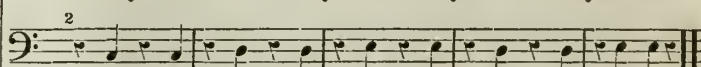


Yes, I will, I will, I will, I will away.

No. 22.

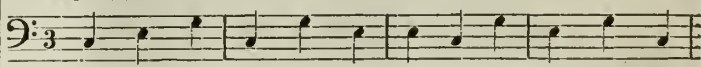
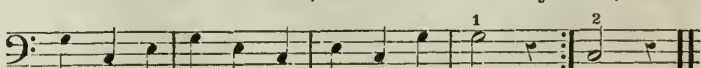


Yes, yes, no, no, yes, no, yes, no, yes.

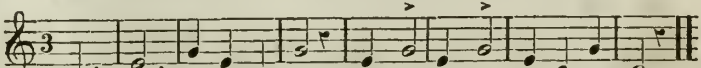


No, no, yes, yes, no, yes, no, yes, no, no.

No. 23.

Come to the mountain, And sit by the fountain, Where
Join we our voi - ces, While na - ture re - joi - ces, Andsweet blooming flowers So fragrant are found;
swell the full cho - rus A - round and a [Omit . .] round.

No. 24.



Come, come quickly a - way. Haste ye, haste ye, come while you may.

No. 25.

Sing we, re - joi - cing the bounteous, heav'nly hand,
Scattering ev - ery bless - ing o'er our hap - py land.

No. 26.

Come, come, O come, come, come, O, come a - way, a - way; Come,
come, come, O come, come, come while yet 'tis day.

No. 27.

TUNE.

1. The morn of spring sheds mild its beams, The waste be - gins to bloom,
2. 'Twas thus the day-spring from on high Beam'd on our win - try waste;
And flow'rs and plants, with vigor new, Break from their win - try tomb.
The de - sert blossomed as the rose, The wil - der-ness was blest.

No. 28.

Hear us sing - ing, Mu - sic bring - ing, Voi - ces ring - ing round;
Voi - ces ring - ing, Mu - sic bring - ing, Hear the cheer - ful sound.

No. 29.

Cheerful and happy, in friendship with all men, Forgiving, rejoicing, exulting, we sing.

No. 30. ROUND, IN TWO PARTS.

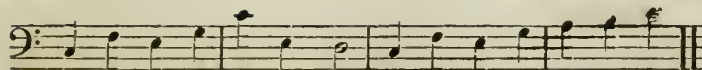
Ga - ther ros - es while they blow, I - dly let no moment flow.

No. 31. ROUND, IN TWO PARTS.

While we meet in peace a - gain, Sing with joy the grateful strain.

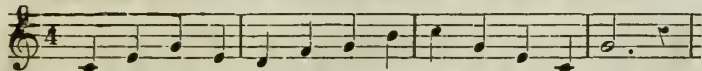
No. 32.

Bright - ly freedom's gifts are strown O'er the land we call our own;

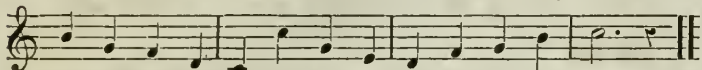


Grateful off'-rings ev - er bring, Songs of sa - cred praises sing.

No. 32.

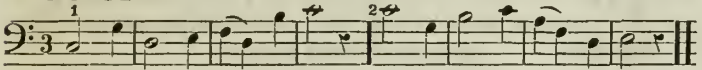


What delight, In morning bright, To che - rish ho - ly love;



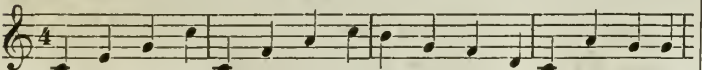
Right maintain, And wisdom gain, To guide our way a - bove.

No. 34.

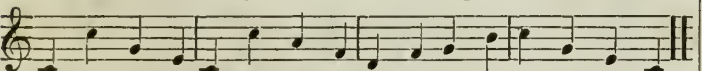


Now the win - try winds a - rise, See the dark and cloudy skies.

No. 35.



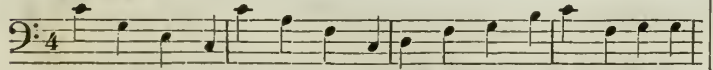
Cull the flowers, 'Mong the bowers, Sweetest posies, Pinks and roses,



While the thrushes, In the bushes, Sing to - ge - ther, This warm weather.

NOTE. Exercises 35 and 36 may be sung together.

No. 36.

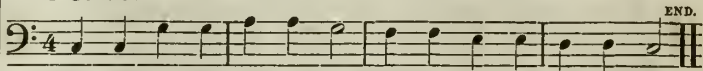


Cull the flowers, 'Mong the bowers, Sweetest po - sies, Pinks and roses,

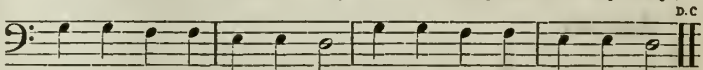


While the thrushes, In the bushes, Sing to - ge - ther, This warm weather.

No. 37.

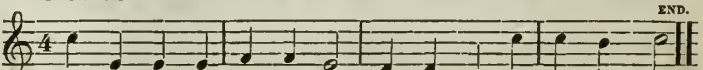


Haste thee, winter, haste a - way, Far too long has been thy stay;

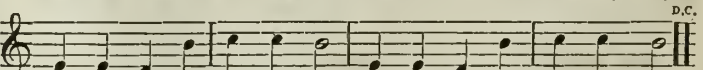


Far too long thy winds have roared, Snows have beat, and rains have poured.

No. 38.



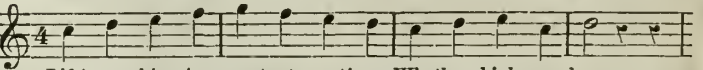
Haste thee, winter, haste a - way, Far too long has been thy stay;



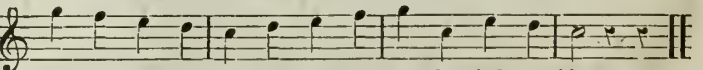
Far too long thy winds have roared, Snows have beat, and rains have poured.

NOTE. Exercises 37 and 38 may be sung together.

No. 39.



Life's a ship in constant motion, Whether high or low,



Ev - ery one must brave the ocean, Tho' the winds may blow.

No. 40.

Life's a ship in constant motion, Whether high or low,
 Ev-ery one must brave the ocean, Tho' the winds may blow.

[Exercises 39 and 40 may be sung together.]

No. 41. ROUND, IN FOUR PARTS.

Morn is waking, Day is breaking, Bells are ringing, Birds are singing,
 Join the song, . . . And the merry strains pro-long.

No. 42.

O, well I love my native land, Its fair and verdant
 hills, My native land full well I love, Which peace and plenty fills.

No. 43.

All the day I'm singing live-ly, Though the day is long,
 And from morning dawn to evening Sounds my happy song.

No. 44.

Dark and deep the waters flowing, While our boat is swiftly rowing,
 Now the boisterous winds are blowing, And on waves we high are soaring,
 And the distant thunder roaring, Bids us quickly seek the shore;
 Yet we safely reach the mooring, And our cares and fears are o'er.

No. 45. FOUR PART SONG.—"THE FADING LEAF."
 (The Four Parts written on Two Staves.)

Six in a measure.

1. I am a fall-ing leaf, The chil-ly winds have
 2. I saw the sky so blue, The birds were sing-ing
 3. We fade, as all else must; No more the birds are

found me, I fade with those around me, All murm'ring life is brief.
o'er me, The flow'rs sprung up before me, Of ev-ery changing hue.
calling, The flow'rs and leaves are falling; To-morrow we are dust.

No. 46. TWO BEATS TO A MEASURE.

f Sing we now of hap-py home, hap-py home : *p*
f Yes, with heart and voice untir-ing, We will join the strain in-spir-ing,
Sing-ing now of hap-py home, hap-py home.

No. 47.

Cold the wind is blow-ing, And the storm is loud;

Now the rain is pour-ing, From the blackened cloud.

No. 48.—EXERCISES in compound forms of measure; eighth notes.

No. 49.
No. 50.

No. 51.

Musical notation for exercise No. 51, bass clef, 2/4 time signature. The exercise consists of a single line of music with a repeat sign at the end.

No. 52.

Musical notation for exercise No. 52, bass clef, 2/4 time signature. The exercise consists of a single line of music with a repeat sign at the end. The first measure is marked with a '1'.

Musical notation for exercise No. 52, bass clef, 2/4 time signature. The exercise consists of a single line of music with a repeat sign at the end. The second measure is marked with a '2'.

No. 53.

Musical notation for exercise No. 53, bass clef, 2/4 time signature. The exercise consists of a single line of music with a repeat sign at the end. The first measure is marked with a '1'.

Musical notation for exercise No. 53, bass clef, 2/4 time signature. The exercise consists of a single line of music with a repeat sign at the end. The second measure is marked with a '2'.

No. 54.

Musical notation for exercise No. 54, bass clef, 2/4 time signature. The exercise consists of a single line of music with a repeat sign at the end. The first measure is marked with a '1'.

Musical notation for exercise No. 54, bass clef, 2/4 time signature. The exercise consists of a single line of music with a repeat sign at the end. The second measure is marked with a '2'.

No. 55.

Musical notation for exercise No. 55, bass clef, 3/4 time signature. The exercise consists of a single line of music with a repeat sign at the end.

Musical notation for exercise No. 55, bass clef, 3/4 time signature. The exercise consists of a single line of music with a repeat sign at the end. The second measure is marked with a '2'.

No. 56.

Musical notation for exercise No. 56, bass clef, 3/4 time signature. The exercise consists of a single line of music with a repeat sign at the end.

Musical notation for exercise No. 56, bass clef, 3/4 time signature. The exercise consists of a single line of music with a repeat sign at the end. The second measure is marked with a '2'.

No. 57.

Musical notation for exercise No. 57, bass clef, 4/4 time signature. The exercise consists of a single line of music with a repeat sign at the end.

Re . . . Sol .

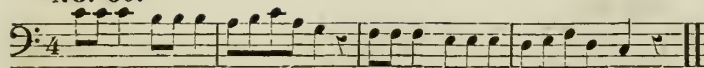
No. 58.

Musical notation for exercise No. 58, bass clef, 4/4 time signature. The exercise consists of a single line of music with a repeat sign at the end.

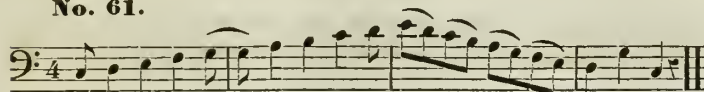
No. 59.

Musical notation for exercise No. 59, bass clef, 4/4 time signature. The exercise consists of a single line of music with a repeat sign at the end.

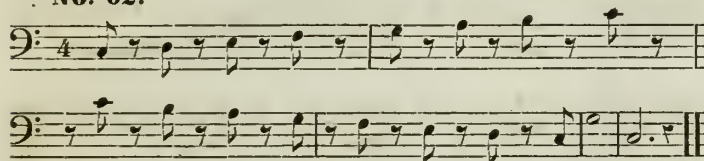
No. 60.



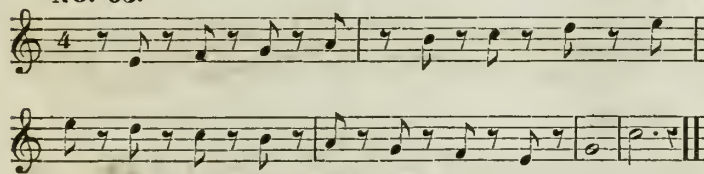
No. 61.



No. 62.

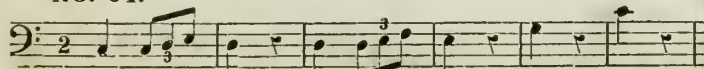


No. 63.



NOTE. Exercises 62 and 63 may be sung together.

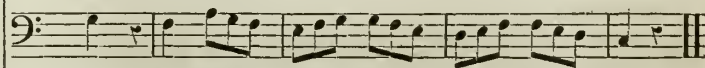
No. 64.



Sing, merrily sing, sing, merrily sing, sing, sing



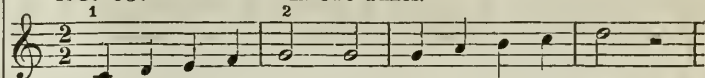
sing, merrily sing, sing, merrily sing, sing, merrily



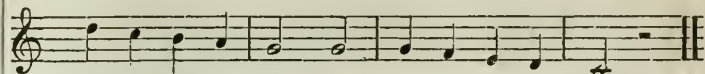
sing, sing, merrily, merrily, merrily, merrily, merrily sing.

No. 65.

IN TWO PARTS.



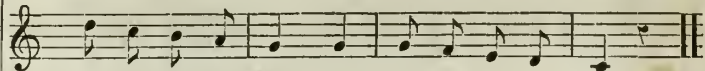
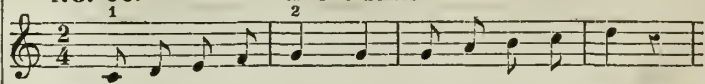
Fruit-ful fields are wav - ing With the yel - low grain;



Peaceful herds are graz - ing on the ver - dant plain.

No. 66.

IN TWO PARTS.



NOTE. Exercises 65 and 66 are given as specimen of different varieties of measure. They are the same to the ear, and only differ in the noting, or in the characters by which they are represented.

No. 67.

No. 68.

NOTE. Exercises 67 and 68 may be sung together.

No. 69.

No. 70.

NOTE. Exercises 69 and 70 may be sung together.

No. 71.

No. 72.

NOTE. Exercises 71 and 72 may be sung together

No. 73.

C. Tenor Clef.

NOTE. Exercises 72 and 73 only differ in notation; they represent precisely the same thing, both as respects time and tune.

No. 74.

Sharp-four and Flat-six. Five will serve as a guide to either of these tones.

No. 75.

Sharp-four, and Flat-six.

No. 76.

Sharp-two. Three will serve as a guide to this tone.

No. 77.

Sharp-one, and Flat-three. Two will serve as a guide to either of these tones.

No. 78.

Sharp-five, and Flat-seven. Six will serve as a guide to either of these tones.

No. 79.

Sharp-five, and Flat-seven.

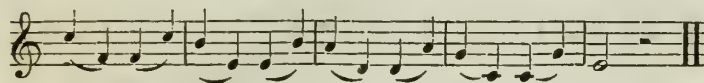
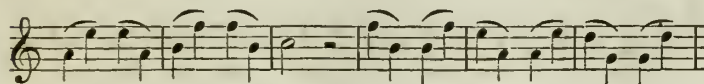
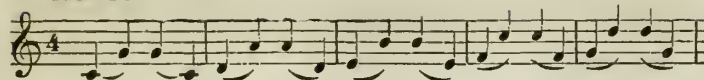
No. 80.

Sharp-four, and Flat-seven.

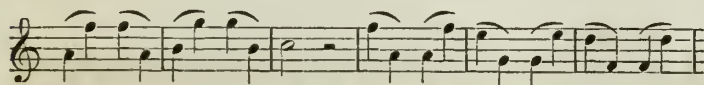
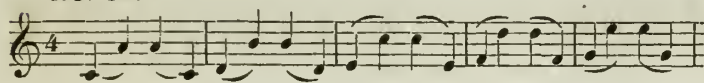
No. 81.

Sharp-four, and Flat-seven.

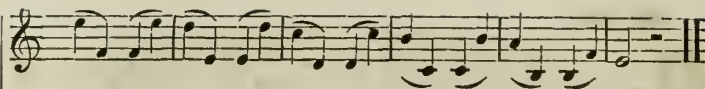
No. 88.



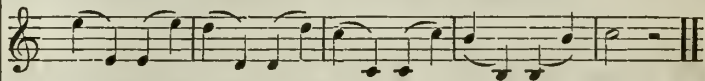
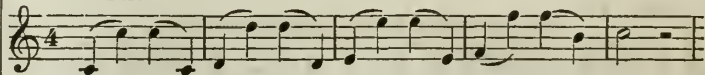
No. 89.



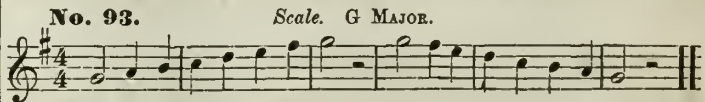
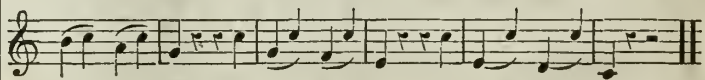
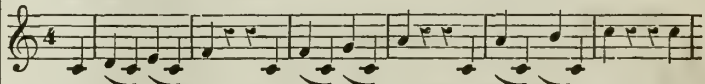
No. 90.



No. 91.

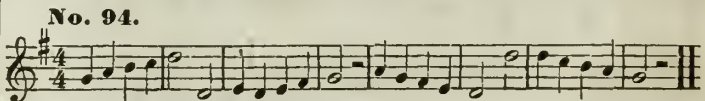


No. 92.



No. 93.

Scale. G MAJOR.



No. 94.

ELEMENTARY EXERCISES.

No. 95.

Scale. E MINOR.

No. 96.

No. 100.

No. 97.

No. 98.

No. 101.

No. 99.

No. 102.

No. 103. ROUND, IN FOUR PARTS.—“HAIL TO THE MONTH.”

Hail to the month, to the cheering month of May,
Now to the woods, to the woods a - way!
Hear the mer - ry war - - blers on the spray, We will
all be as hap - py, as hap - py as they.

No. 104. ROUND, IN THREE PARTS.—“Echo.”

f Ech - o, *p* Ech - o, *f* Ech - o, *p* Answer, ye, while we are call - ing now,
Ech - o, Ech - o, Answer, ye, from the mountain's brow,
Ech - o, Answer, Answer ye, high or low.

No. 105.

NOTE. This Lesson may be sung at first slowly, and afterwards gradually increased to very quick. It will afford a good exercise on the rapid articulation of words.

May-day now is sweetly smiling, Hearts of care and grief be-guiling,
Tuneful choirs their songs are waking, Tones of echo gen - tly breaking,
Social friends are all around us, Thousand gifts have richly crown'd us,
Harken then to what we're saying, Let us quickly go a May-ing,
Let us quick-ly go a May - - ing.

No. 106.

No. 107.

mi, fi, si, la, si, si, mi, fa,

No. 108.

No. 109.

No. 110.

No. 111.

la, di, mi, sol, mi, di, la, si, si, re, mi, si, mi, re, si, la.

No. 112.

IN TWO PARTS.

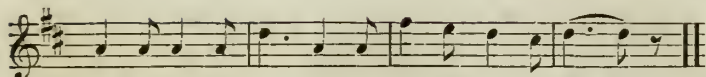
No. 113.

No. 114.

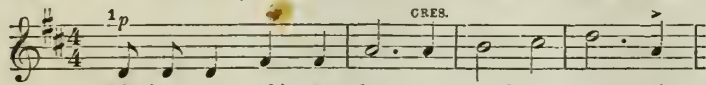
TWO BEATS TO A MEASURE.

No. 115.

TWO BEATS TO A MEASURE.



No. 116. ROUND, IN TWO PARTS.—“WHETHER YOU WHISPER.”

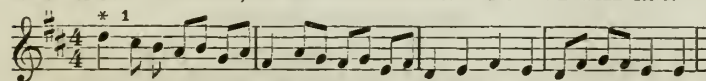


Whether you whis - per low, or loud - ly call, Dis -

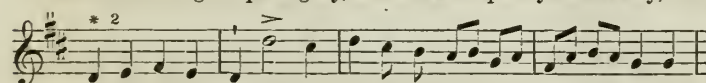


- - tinct - ly, dis - tinct - ly speak, or do not speak at all.

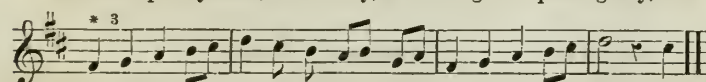
No. 117. ROUND, IN THREE PARTS.—“NOW WE WILL SING.”



Now we will sing our parting lay, And then we'll quickly haste a-way, And



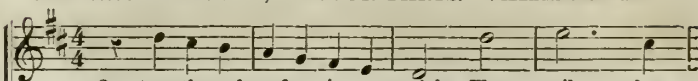
then we'll quickly haste, haste a-way, we will sing our part - ing lay, And



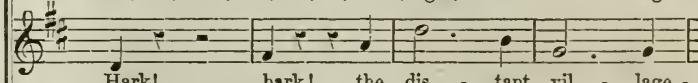
then we'll haste a - way, we will sing our parting, parting lay. So

• Close here

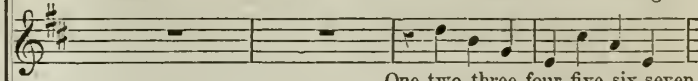
No. 118. ROUND, IN FOUR PARTS.—VILLAGE BELLS.



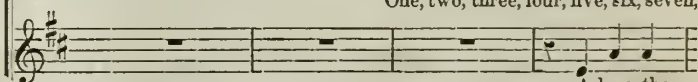
One, two, three, four, five, six, seven, eight, The vil - - lage -



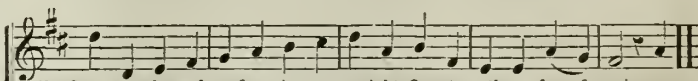
Hark! hark! the dis - tant vil - lage -



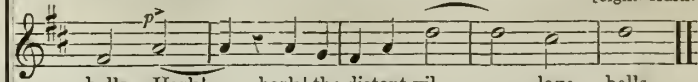
One, two, three, four, five, six, seven,



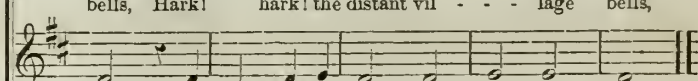
A - long the



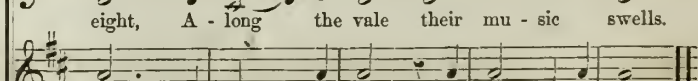
bells, One, two, three, four, five, six, seven, eight. One, two, three, four, five, six, seven, [eight. Hark!



bells, Hark! hark! the distant vil - - - lage bells,



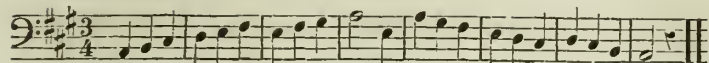
eight, A - long the vale their mu - sic swells.



vale their mu - sic swells, their mu - sic swells.

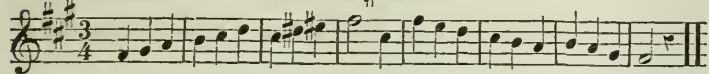
No. 119.

Scale. A MAJOR.

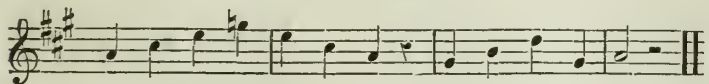
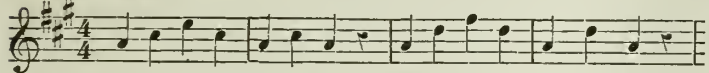


No. 120.

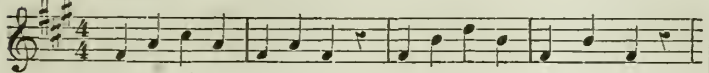
Scale. F# MINOR.



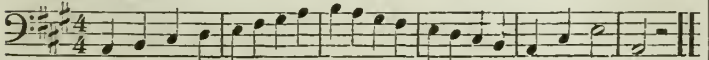
No. 121.



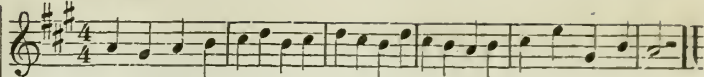
No. 122.



No. 123.

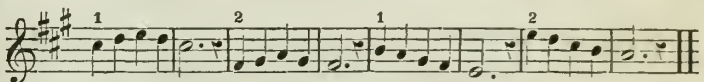
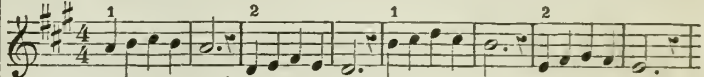


No. 124.



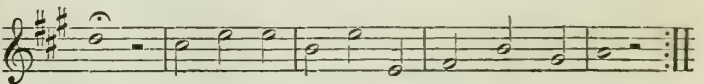
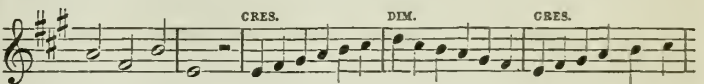
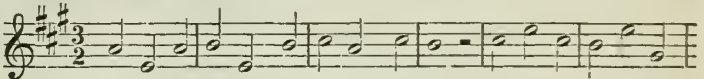
NOTE. Exercises 123 and 124 may be sung together.

No. 125.

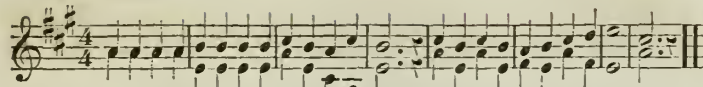


NOTE. This lesson may be sung by two divisions, as indicated by the figures

No. 126.

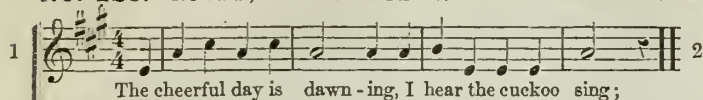


No. 127.

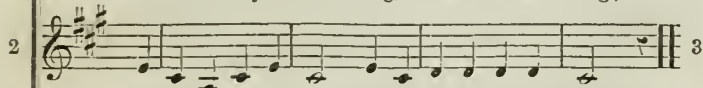


Hallelujah, Hallelujah, A - - - men, Hallelujah, Hallelujah, A-men.

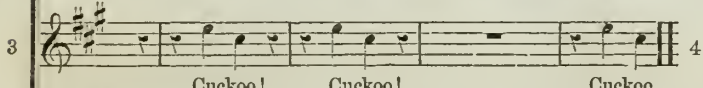
No. 128.—ROUND, IN FOUR PARTS.—“THE CHEERFUL DAY.”



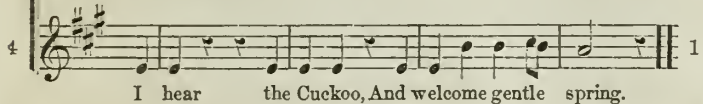
The cheerful day is dawn - ing, I hear the cuckoo sing;



To ush - er in the morn - ing, And welcome gentle spring.

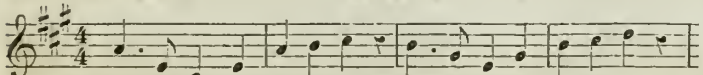


Cuckoo! Cuckoo! Cuckoo.

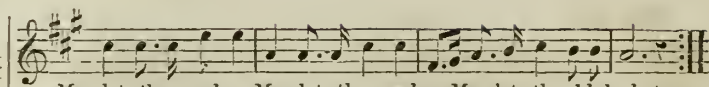


I hear the Cuckoo, And welcome gentle spring.

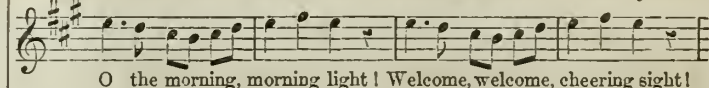
No. 129.—MARCH SONG.—“COME AND MARCH THE ROUNDS WITH ME.”



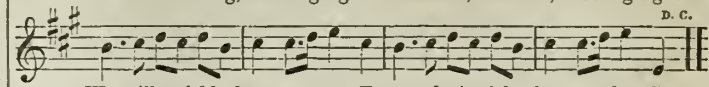
Come and march the rounds with me, Come and march the rounds with me,



March to the meadow, March to the meadow, March to the old shady tree.



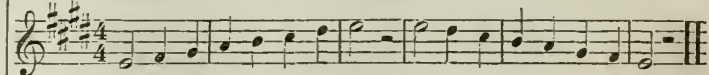
O the morning, morning light! Welcome, welcome, cheering sight!



We will quickly haste a - way, To spend a joyful, hap - py day, So,

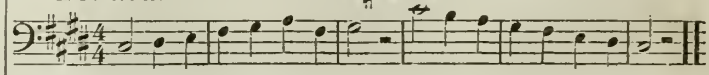
No. 130.

Scale. E MAJOR.

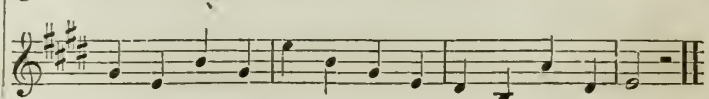
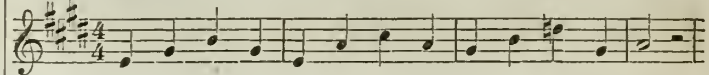


No. 131.

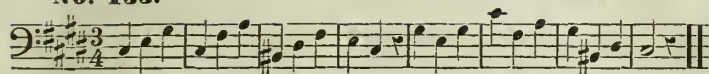
Scale. C# MINOR.



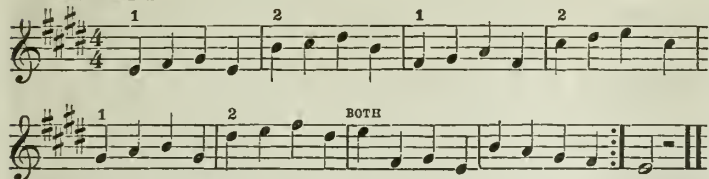
No. 132.



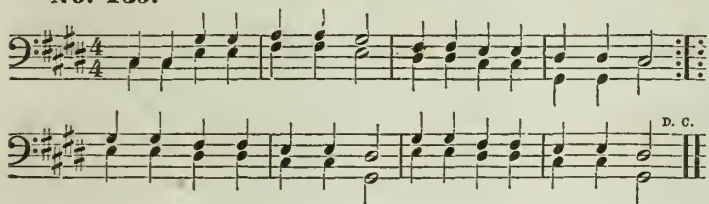
No. 133.



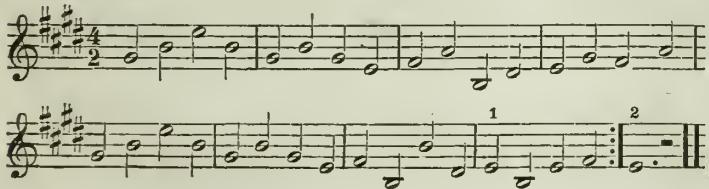
No. 134.



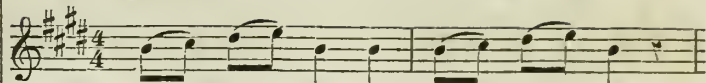
No. 135.



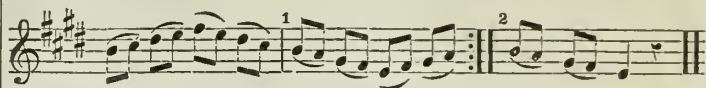
No. 136.



No. 137.



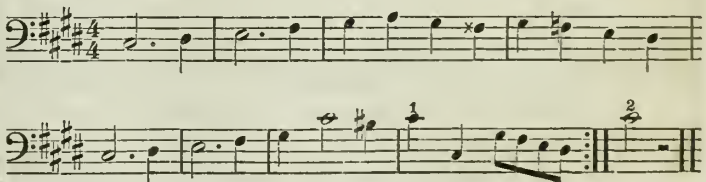
sol . . si . .



No. 138.



No. 139.



No. 140. SENTENCE.—“HARD THINGS BEFORE US.”

Hard things be - fore us, all gloom - i - ly rise,
Yet we still press for - ward, with joy in our eyes.

ROUND, IN FOUR PARTS.

No. 141. “THREE THINGS ARE SOUGHT FOR.”

Three things are sought for, Power, plea-sure, and wealth;
One spoils our tem - per, and two spoil our health.

ROUND, IN THREE PARTS.

No. 142. “HUMBLE IS MY LITTLE COTTAGE.”

Humble is my lit - tle cot - tage, Yet it is the seat of bliss;
Anger never dwells a - mong us, Only peace and hap - pi - ness;
Kindness there, you always see, And the sweet - est har - mo - ny.

No. 143. SONG.—“CHARMING LITTLE VALLEY.”

Slowly.

H. G. NAGELI.

1. Charming lit - tle valley, Smiling all so gayly, Like an an - gel's brow,
2. Skies are bright above thee, Peace and quiet love thee, Tranquil little dell.
3. May our spirits daily, Be like thee, sweet valley, Tranquil and serene
Spreading out thy treasures, Calling us to pleasures, Innocent as thou.
In thy fragrant bowers, Twining wreaths of flowers, Love and friendship dwell.
Emblems to us given, Of the vales of heaven, Ever bright and green.

NOTE. This is one of NAGELI'S most beautiful little songs. It is equally adapted to the old, as to the young; where there is a pure and gentle spirit, it can never fail to please.

No. 144.

Scale. F MAJOR.

No. 145.

Scale. D MINOR.

No. 146.

Two staves of music in 4/4 time, key of B-flat major. The first staff contains a melody of quarter notes and eighth notes. The second staff contains a bass line with quarter notes and rests.

Two staves of music in 4/4 time, key of B-flat major. The first staff continues the melody from the first system. The second staff continues the bass line.

No. 147.
Quick and Agitated.

Two staves of music in 3/4 time, key of B-flat major. The first staff contains a melody with eighth notes and sixteenth notes. The second staff contains a bass line with eighth notes and sixteenth notes.

Two staves of music in 3/4 time, key of B-flat major. The first staff continues the melody. The second staff continues the bass line. The piece ends with a double bar line and a repeat sign. Dynamics include *CRIS.* and *ff*.

No. 148.

Two staves of music in 4/4 time, key of B-flat major. The first staff contains a melody of quarter notes. The second staff contains a bass line with quarter notes and rests.

Two staves of music in 3/8 time, key of B-flat major. The first staff contains a melody of eighth notes. The second staff contains a bass line with eighth notes.

No. 150.

Two staves of music in 3/8 time, key of B-flat major. The first staff continues the melody. The second staff continues the bass line. The piece ends with a double bar line and a repeat sign. Dynamics include *D. C.*

No. 151.

Two staves of music in 4/2 time, key of B-flat major. The first staff contains a melody of quarter notes. The second staff contains a bass line with quarter notes and rests.

Two staves of music in 3/4 time, key of B-flat major. The first staff contains a melody of eighth notes. The second staff contains a bass line with eighth notes.

No. 149.

si, re, do, si, re, do, si, re, do, sol.

No. 152.
mp CRES. *f* *mp* CRES. *f*

p

No. 153. ROUND, IN THREE PARTS.
"NOW THE SUN SINKS IN THE WEST."

sun . sinks in the west, After la - bor com-eth rest.

No. 154. SENTENCE.—"THE MORNING FLOWERS."

As care-less of the noon-day heats, As fearless of the evening cold.

No. 155. ROUND, IN THREE PARTS.—"LIKE A MAY-DAY."

Ev-ery joy the world can furnish, Hastens quickly to de-cay.

No. 156.—ROUND, IN THREE PARTS.—"THE MERRY MONTH."

cold a - way, The merry, merry, merry, merry month of May.

No. 157.

The mer - ry month be - gins to - day, That drives the win - try
cold a - way, The merry, merry, merry, merry month of May.

NOTE. 156 and 157 may be sung together—each in three parts, and 158 may be added as a base.

No. 158.

The merry, merry month, The month of May. The merry, merry month, The
month of May, The merry, merry, merry, merry month of May.

No. 159.

SCALE IN B \flat MAJOR.

No. 160.

SCALE IN G MINOR.

No. 161.

No. 162.

No. 163.

No. 164.

do mi sol do mi sol fa mi re do.

... that our voi - ces all may chime?
 ... shall I count it by three, by six, or by three?
 no; don't you see you must count it by two?
 one, two, one, two, one, two, one, two.

No. 169.

SCALE IN E₂ MAJOR.

No. 170.

SCALE IN C MINOR.

No. 171.

No. 172.

No. 173.

No. 174.

NOTE. 173 and 174 may be sung together.

No. 175.

No. 176.

No. 177.
MAESTOSO.

No. 178. ROUND, IN FOUR PARTS.—“GOOD NIGHT!”

No. 179. SCALE IN A^b MAJOR.

No. 180. SCALE IN F MINOR.

No. 181.

Round. No. 1.

1 When the ro - sy morn ap-pear-ing, Paints with gold the ver - dant lawn ; Bees on banks of thyme disport-ing,

2 Warb-ling birds the day pro-claim-ing, Ca - rol sweet their live-ly strain ; They for - sake their leaf - y dwelling

3 See con-tent the hum-ble glean-er Take the scattered ears that fall ; Na - ture, all her children viewing,

2 Sip the sweets, and hail the dawn.

3 To ap-pro-cure the gold - en grain.

1 Kind - ly, bounteous cares for all.

Round. No. 2.

JENKINS.

1 Be you to o - thers kind and true,

2 And al - ways un - to o - thers do,

3 As you'd have o - thers do to you.

Round. No. 3.

Dr. HAYES.

1
Come, come away, come, come a - way, This is a ve - ry fine sum - mer's day, Come, come a-way,

2
Come, come a-way, come, come a - way, This is a ve - ry fine sum - mer's day,

3
Come, come a - way, Come, come a-way, This is a ve - ry fine

come a-way, Come, come a-way, come, come a-way.

2
Come, come a-way, come a-way, come, come a - way.

3
sum - mer's day, Come, come, away, Come a - way.

Round. No. 4.

1
Seven great towns of Greece, 'tis said, Claim'd

2
Ho - mer's birth when he was dead, Through

3
which a - live he begg'd his bread.

Round. No. 5. H. LAWES.

1 Great Tom is cast, and

2 Christ Church bells ring 1, 2, 3, 4, 5,

3 6, and Tom comes last.

Round. No. 6. DR. HAYES 33

1 The Spring is come, I hear the birds that sing from bush to bush.

2 Hark, hark, I hear them sing,

3 The lin-net and the lit-tle wren, The blackbird and the thrush.

Round. No. 7.

1 Would you be lov - ed by oth - ers, o - thers you first must love.

2 True must your words be, and gen - tle, not those that wrath will move,

3 Ev er wise as the ser - pent, and mild as the dove.

Round. No. 8

1 Do, Re,

2 Mi, Fa.

3 I'm quite tired of this sol - fa - ing.

4 I've for - got all you've been say - ing.

Soft and Slow.

Round. No. 9.

1 Thou, poor bird,

2 mourn'st the tree, Where

3 sweet-ly thou did'st war - ble in thy

4 wan - d'rings free.

Round. No. 10.

HARRINGTON.

1 'Tis hum drum, 'tis muni mum, What! no - - bo - dy speak?

2 Here's one looks ve - ry wise, And an - oth - er rubs his eyes, Then gapes, and yawns, and cries

3 Heigh! ho! hum!

Round. No. 11. LAWES.

1 Turn not from sad sor-row,
2 You may help to bear the weight.
3 Gen-tle words and kind com - pas - sion,
4 May the woe a - bate.

Round. No. 12.

35

Lively.

1 Hap-py days to all them that we love.
2 Hap-py days to all them that love us.
3 Hap-py days to all them that love those that love them.
4 Love those that love them, that love us.

Round. No. 13.

TRAVERS.

1 May brings round the joy - ous scene, The May - pole on the vil - lage green,
2 With rib-bons, flag, and chap - lets bound, And pipe and ta - bor's mirth-ful sound ;
3 And mer-ry bells in con - cert ring, And mer - ry voic - es blithe - ly sing.

Round. No. 14.

1 At sum - mer morn the mer - ry lark her - alds to the day ;

2 At e - - ven - tide sad Phil - o - - mel breathes her plain - tive lay,

3 War - - - bling sweet - - - ly all her grief a - way.

Round. No. 15.

1 Come, fol - low, fol - low, fol - low, fol - - low, fol - low, fol - low me.

2 Whither shall I fol - low, fol - low, fol - low, Whither shall I fol - low, fol - low thee ?

3 To he green - wood, to the green-wood, To the green-wood, green-wood tree.

Round. No. 16.

BONONCINI 37

1
Come, come, de-light-ful Spring, Choice sea son of the year, A-round scatter flowers, scatter

2
Birds hail the bounteous May, Their sweet-est notes they sing, They chant their lays un -

3
Cold win-ter now de - parts, Re - luc - tant goes his way, But conquered by thy

Round. No. 17.

LAMPE.

2
flow - ers, In gay-est dress ap-pear.

3
- - to thy praise, And thus they wel-come Spring.

1
- - ge - nial warmth, He owns thy po - tent sway.

2
1 He who'd lead a hap-py life, Must

3
2 keep him - self from an - gry strife, For

1
3 that with wretched - ness is rife.

1 True-hearted friendship, where it glows, No cold, un-feel-ing me-dium knows ;

2 Though there be ma-ny, ma-ny, ma-ny bit-ter pains, It can lighten, It can lighten sor-row's chains.

3 Friend-ship makes of two, one heart, One good, one joy, one grief, one smart.

Round. No. 19.

JOHN PARRY.

Moderato.

1 The gen' - rous heart will nev - er prove A trai - tor to the cause of love,

2 No, no, no, no, No, no, no, no, But faith - ful to the cause will prove.

3 The gen'rous heart will never prove A traitor to the cause of love.

* The pause only to be used at the conclusion.

THE GRAMMAR LESSON

Moderato.

1. Three lit - tle words you of - ten see, An Ar - ti - cle, *a*, or *an*, and *the*. A Noun's the name of

2. Ad - jec - tives tell the kind of Noun, As *great*, *small*, *pret - ty*, *white*, or *brown*. In - stead of Nouns the

3. Verbs tell of some - thing be - ing done, To *read*, *write*, *count*, *sing*, *jump*, or *run*. How things are done, the

an - y - thing, As *school*, or *gar - den*, *hoop*, or *swing*.

Pro - nouns stand, *His* head, *her* face, *my* arm, *your* hand.

Ad - verbs tell, As *slow - ly*, *quick - ly*, *ill*, or *well*

4.

Conjunctions join the words together,
As men *and* women, wind *or* weather.
The Prepositions stand before,
A Noun, as *in*, or *through* a door.

5.

The Interjection shows surprise,
As, *Oh!* how pretty! *Ah!* how wise!
The whole are called Nine Parts of Speech,
Which Reading, Writing, Speaking, teach.

Moderato.

1. A lit - tle word in kind - ness spok - en, A mo - tion or a tear, Has of - ten healed the

1. A lit - tle word in kind - ness spok - en, A mo - tion or a tear, Has of - ten healed the

heart that's bro - ken, And made a friend sin - cere.

heart that's bro - ken, And made a friend sin - cere.

2.

A word, a look has crushed to earth,
 Full many a budding flower,
 Which, if a smile had owned its birth,
 Had blest life's darkest hour.

4.

Then deem it not a little thing
 A pleasant word to speak ;
 The face you wear, the thoughts you bring,
 A heart may heal or break.

THE GUARDIAN OF THE SWISS.

Arranged from the German. 41

Allegretto.

1. There dwells high o - ver Swit - zer-land A spi - rit great and still, To lead the cor - dial, pa - triot band, That

2. At once he stands on gla - cier heights, And 'mid the mea-dows green, The eye on not a cot - tage lights, But

3. O, Swit - zer sons, di - rect your eye To him en-throned a - bove, But in your-selves you him des-cry, By

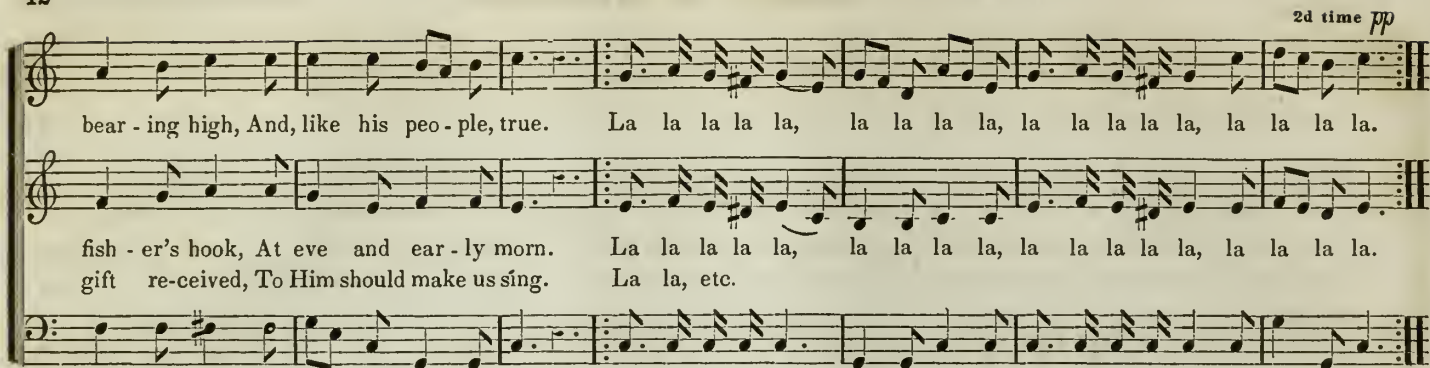
Swit - zer val - leys fill; Of daunt-less soul, a firm al - ly, Of hon - est, up - right view; Of generous heart, of

where his hand is seen; He wan - ders with the shepherd's crook, Pursues the huntsman's horn, And roams beside the

Him your spi - rits move; Yes, ev - ery no - ble deed achieved, In Him ob - tains its spring, And ev - ery generous

THE GUARDIAN OF THE SWISS. (Concluded.)

2d time *pp*



bear - ing high, And, like his peo - ple, true. La la la la la, la la la la, la la la la la, la la la la.

fish - er's hook, At eve and ear - ly morn. La la la la la, la la la la, la la la la la, la la la la.

gift re - ceived, To Him should make us sing. La la, etc.

Marcato.

THE RICHEST LAND.

G. F. R.



1. Three good friends, who sat to - geth - er, Met from different parts of earth, Pledged a prize to

2. "See my na - tive hills and val - leys, Rich in gold - en, wav - ing corn," Cried the sec - ond,

3. "Yet the days of la - bor en - ded, Rest of heart and toil is ours; Ev - ery man his

THE RICHEST LAND. (Concluded.)

43

him whose prais - es Rich - est proved his place of birth. "Not a land like mine is fa - vored,"

"Har - vest ev - er Crowns the land where I was born." "No rich mines of gold or sil - ver,"
 neigh - bor trust - ing, Sleeps in peace with o - pen doors." "Thine the rich - est, thine the rich - est,"

Cried the first, "How rich in mines! Deep be - neath my na - tive moun - tains Ma - ny a gold - en treas - ure shines."

Cried the third, "en - rich my soil, Lin - gering har - vests, late and scan - ty, Hard - ly fill the hand of toil.
 Cried the friends, "the prize is thine: Peace is more than wav - ing har - vests, Hon - est friends are more than mines."

Allegretto.

1. The ground was all covered with snow one day, And two lit - tle sis - ters were bu - sy at play, When a
 2. He had not been sing - ing that tune ve - ry long, Ere Em - i - ly heard him, so loud was his song. — “O

snow - bird was sit - ting close by on a tree, And mer - ri - ly sing - ing his chick - a - de - de,
 sis - ter! look out at the - win - dow,” said she, “Here’s a dear lit - tle bird sing - ing chick - a - de - de,

* By permission of GEORGE P. REED, Esq.

chick - a - de - de, chick - a - de - de; And mer - ri - ly sing - ing his chick - a - de - de.
 chick - a - de - de, chick - a - de - de; Here's a dear lit - tle bird sing - ing chick - a - de - de.

3. "Poor fellow! he walks in the snow and the sleet,
 And has neither stockings nor shoes on his feet;
 I pity him so! how cold he must be!
 And yet he keeps singing his chick-a-de-de, &c.
4. "If I were a bare-footed snow-bird, I know
 I would not stay out in the cold and the snow;
 I wonder what makes him so full of his glee,
 He's all the time singing that chick-a-de-de, &c.
5. "O mother! do get him some stockings and shoes,
 A frock, with a cloak, and a hat, if he choose;
 I wish he'd come into the parlor, and see
 How warm we would make him, poor chick-a-de-de," &c.
6. The bird had flown down for some pieces of bread,
 And heard every word little Emily said;
 "What a figure I'd make in that dress," thought he,
 And he laughed, and he warbled his chick-a-de-de, &c.
7. "I am grateful," he said, "for the wish you express,
 But I've no occasion for such a fine dress;
 I had rather remain with my limbs all free,
 Than to hobble about, singing chick-a-de-de, &c.
8. "There is One, my dear child, tho' I cannot tell who,
 Has clothed me already, and warm enough too.
 Good morning! O, who are so happy as we!"
 And away he went, singing his chick-a-de-de, &c.

Andante.

FLOWERS.

1. Flow - ers! sweet Flo - ra's chil - dren, How ye sport and spring! Smil - ing on each

2. Flow - ers! sweet Flo - ra's chil - dren, How ye roam and race! Up the val - ley,
bank and brook, Mos - sy marge and wood - y nook, Where the lin - nets sing;
up the hill, With an ev - er - last - ing will, Haunt - ing ev - ery place;

FLOWERS. (Concluded.)

47

Climb-ing hedge-row, bush and briar, As your spi - rits ne'er would tire, O - ver land and sea;

Hang - ing half - way down the steep, Where not e'en the stag dare leap, In your reck - less glee;

Full of life, and full of mirth, Ye a - lone en - joy the earth, Hap - py chil - dren ye!

Or where snows e - ter - nal blanch, List - 'ning to the a - va - lanche, Bold ad - ven - turers ye!

Moderato.

1. O, how I love to hear thee sing, Jen - ny Lind, Jen - ny Lind; }
 Thy tones do dear - est plea - sure bring, Jen - ny Lind, Jen - ny Lind; } And thou art good and

2. But more I love thy no - ble heart, Jen - ny Lind, Jen - ny Lind, }
 In which un - kind - ness hath no part, Jen - ny Lind, Jen - ny Lind; } But ev - er good and

true, For thou hast the in - cli - na - tion To de - light the whole cre - a - tion, With thy song, sweet Jenny Lind, Jemy Lind.

true, Giv - ing thee the in - cli - na - tion To do good to all cre - a - tion, Jen - ny Lind, sweet Jenny Lind, Jen - ny Lind.

GOODNESS OF GOD.

G. F. R. 46

Andante.

1. God's spi - rit smiles in flowers, And in soft sum - mer showers He sends his love; Each dew-drop

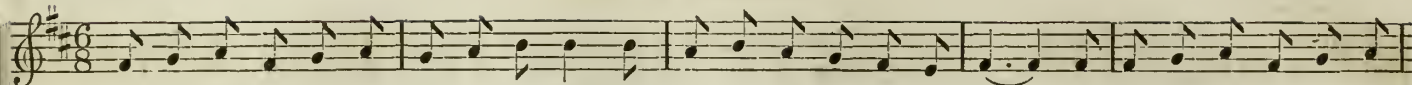
2. The ti - ny vines that creep, A - long the ra - vine steep, O - bey his nod; The gold - en

The first system of the musical score consists of three staves. The top staff is a treble clef with a 3/4 time signature. The middle staff is also a treble clef with a 3/4 time signature. The bottom staff is a bass clef with a 3/4 time signature. The music is written in a simple, flowing style with many ties and slurs.

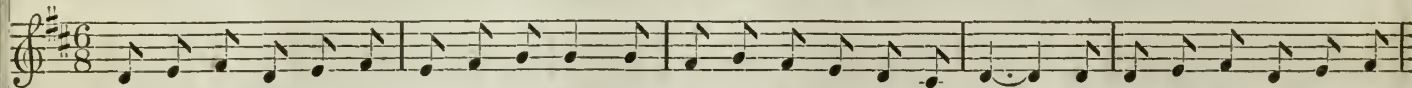
speaks his praise, And bubbling fount dis - plays, In all their lu - cid rays, Lights from a - bove.

orb of day, And o - cean's crest-ed spray, To him due hom-age pay, Cre - a - tion's God.

The second system of the musical score also consists of three staves. The top staff is a treble clef with a 3/4 time signature. The middle staff is also a treble clef with a 3/4 time signature. The bottom staff is a bass clef with a 3/4 time signature. The music continues from the first system with similar notation.

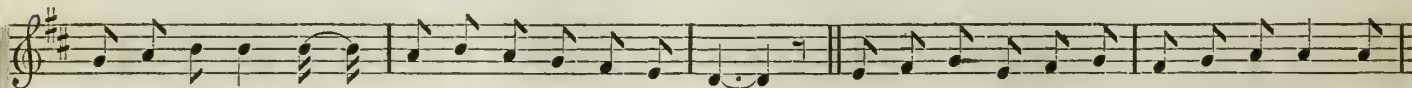
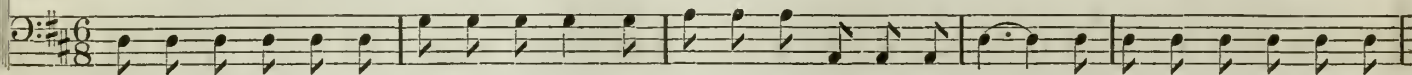


1. La - dy - bird, la - dy - bird, fly a - way home, The field-mouse is gone to her nest; The dai - sies have shut up their

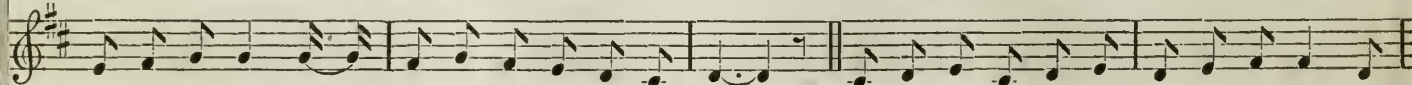


3. La - dy - bird, la - dy - bird, fly a - way home, Good luck, if you reach it at last! The owl's come abroad, and the

5. La - dy - bird, la - dy - bird, fly a - way home, To your house in the old wil - low tree, Where your children, so dear, have in-

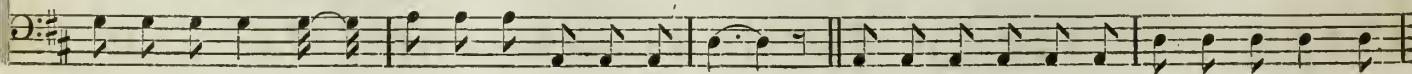


sleep-y red eyes, And the bees and the birds are at rest. 2. La - dy - bird, la - dy - bird, fly a - way home, The



bat's on the roam, Sharp - set from their Rama - zan fast. 4. La - dy - bird, la - dy - bird, fly a - way home, The

vit - ed the ant, And a few co - sy neighbors to tea. 6. La - dy - bird, la - dy - bird, fly a - way home, And



LADY-BIRD. (Concluded.)

51

glow worm is light-ing her lamp, The dew's falling fast, and your fine speckled wings Will flag with the close-clinging damp.

fair - y bells twin-kle a - far; Make haste, or they'll catch you, and harness ye fast With a cobweb to O - beron's car.
if not gobbled up by the way, Nor yoked by the fai - ries to O - beron's car, You're in luck, and that's all I've to say.

The musical score consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a common time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the notes.

Allegro.

THE PAINTER'S SONG.

G. F. R.

1. Who would be mer - ry in the world, A paint - er let him be; When as the Spring is

2. And when the lark tunes forth her strain, And earth and heaven do glow, In sha - dy woods will

3. When noon and hun - ger come, we say, "Good day, O host - ess kind! Wilt have thy por - trait

The musical score consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the notes.

THE PAINTER'S SONG. (Concluded.)

in the field, To roam the land so free; What though the pock - ets may be light, The
 we re - cline, Where young buds fresh - ly grow; Then rain - bow clouds, and morn - ing's red, And
 taken to - day? Light work to us thou'lt find." And scarce on can - vas smiles the face, When,

broad world is our home; And all the peo - ple take de - light, When we, brave paint - ers, come.
 woods and dis - tant hills, Are quick - ly on the can - vas spread, Just at the paint - er's will.
 lo! a fine re - past: The pret - ty daugh - ter tends with grace, And lends a dou - ble feast.

ANOTHER YEAR HAS CYCLED ROUND.

German. 53

Andante.

1. An - oth - er year has cy - cled round, And we a - gain are gathered here, To swell the song of joy and

2. Ye hal - cyon days of youthful spring - time, Quick - ly ye have passed a - way ; But we swell a - gain the note of

glad - ness, For the love that's crowned the year, that's crowned the year, Light has shone upon our path - way, our pathway,

glad - ness, In our fes - tal songs to - day, our songs to - day, And full oft in mem'ry's cham - ber, in mem'ry,

ANOTHER YEAR HAS CYCLED ROUND. (Concluded.)

And its course been strewed with flowers, Dai - ly gath - ered in their sweet-ness, Guard-ed still by an-gel powers.

Will our hearts de - light to dwell, While a - gain our spi-rits wan - der, 'Mid the scenes we love so well.

The musical score consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a common time signature. The bottom staff is in bass clef with the same key signature and time signature. The music features a melody with various rhythmic values and rests, and a bass line with longer note values.

Allegretto.

WITH SONGS OF JOY.

B. R. DOWNES, Jun.

1. With songs of joy and glad - ness, We hail this mer - ry day ; Let not a thought of
2. The hours have all been plea - sant, That quick have passed us here ; Yet in this hap - py

3. Once more we seek the treas - ures Of love we've left so long ; Home's dear - est, pu - rest
4. And when the mo - ments fleet - ing, Shall bring us here a - gain ; Still mer - ry be our

The musical score consists of three staves. The top two staves are in treble clef with a key signature of two flats (Bb, Eb) and a 6/8 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music features a melody with eighth and sixteenth notes, and a bass line with longer note values.

WITH SONGS OF JOY. (Concluded.)

CHORUS.

sad - ness Be min - gled in our lay. With hearts as light as sun - shine, And a
pre - sent, We part with - out a tear. With hearts as light as sun - shine, And a

pleas - ures, Its ties of friend-ship strong. With hearts as light as sun - shine, And a
meet - ing, And joy - ous be - our strain. With hearts as light as sun - shine, And a

mer - ry, mer - ry chime, We'll wel - come, we'll wel - come the glad va - ca - tion day.

mer - ry, mer - ry chime, We'll wel - come, we'll wel - come the glad va - ca - tion day.

NIGHT HYMN AT SEA.

J. F. R.

Andante.

1. Night sinks on the wave, Hol - low winds are sigh - ing, Sea - birds to their cave

2. Stars look o'er the sea, Few, and sad, and shrouded; Faith our light must be,

Night sinks on the wave, Sea - birds to their cave
 Stars look o'er the sea, Faith our light must be,

Thro' the gloom are fly - ing; O, should storms come sweep - - ing, Thou, in Heav'n un - sleep - - ing,

When all else is cloud - ed, Thou, whose voice came thrill - - ing, Wind and bil - low still - - - ing,

NIGHT HYMN AT SEA. (Concluded.)

57

O'er thy chil-dren vi - gil keep - - ing, Hear, hear and save, Hear, hear and save.

Speak once more, our prayer ful - fill - - ing—Power dwells with Thee, Power dwells with Thee.

The musical score consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a common time signature. The middle staff is an alto clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes.

SUMMER'S FAREWELL.

G. F. R.

Andantino Espressivo.

1. Farewell, farewell, I'm go - ing, With my long, warm, sun - ny days, . . No more up - on my glo - ries Your

2. Farewell, farewell, I'm go - ing, How have you spent my hours? Have you to God and du - ty De -

3. Farewell, farewell, I'm go - ing, You'll see me here no more; But we shall meet to - geth - er On

The musical score consists of three staves. The top staff is a treble clef with a key signature of one flat (Bb) and a 6/8 time signature. The middle staff is a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes.

lov - ing eyes can gaze, Your lov - ing eyes can gaze, No more long, pleas - ant twi - lights, No
 - - vot - ed all your powers? De - vot - ed all your powers? Have you with grate - ful spi - rits En -
 the e - ter - nal shore, On the e - ter - nal shore. For ev - ery thought is o - - pen To

more soft, balm - y air— Fare - well, fare - well, I'm go - ing, With all that's bright and fair.
 - - joyed God's gifts so fair, And prayed that high - er good - ness Your sin - ful souls might share?
 the All - see - ing eye, And all by Him are writ - ten Un - change - a - bly on high.

With Feeling.

THE HOURS.

Words by W. C. BRYANT. 59

1. The hours are viewless an-gels, And still go glid-ing by, And bear each moment's record up To Him who sits on
2. The poi - son or the nec-tar Our hearts' deep flower-cups yield, A sam-ple still they ga-ther swift, And leave us in the

3. And some fly by on pin-ions Of gorgeous gold and blue, And some fly on with drooping wing Of sorrow's darker
4. And as we speed each minute That God to us hath given, The deeds are known before his throne, The tale is told in
5. And we who talk a-mong them, As one by one de - parts, Think not that they are hov - er - ing For - ev - er round our

Ritard.

high; And bear each mo-ment's re-cord up To Him who sits on high.
field; A sam-ple still they ga-ther swift, And leave us in the field.

hue; And some fly on with drooping wing Of sor - row's darker hue.
heaven; The deeds are known be - fore His throne, The tale is told in heaven.
hearts; Think not that they are hov - er - ing For - ev - er round our hearts.

6. Like summer bees that hover
Around the idle flowers,
They gather every act and thought—
These viewless angel hours.
7. And still they steal the record,
And bear it far away;
This mission flight, by day or night,
No magic power can stay.
8. So teach me, Heavenly Father,
To spend each flying hour,
That, as they go, they may not show
My heart a poison flower.

JOY TO YE, FLOWERS.

Arranged from MENDELSSOHN.

Allegretto.

1. Joy to ye, flow - ers, sum - mer is here, Moun - tain and val - ley no long - er are sere ;

2. Meek lit - tle vio - lets, hi - ding from view, Gold - en - eyed dai - sies, all sparkling with dew,

Wave, wave, ye li - ly bells, join ye our lay, Wave, wave, ye li - ly bells, join ye our lay ;

All ye bright flow - ers, from dell and from glade, All ye bright flow - ers, from dell and from glade,

JOY TO YE, FLOWERS. (Concluded.)

Join in our cho - rus this bright sum - mer day, Join in our cho - rus this bright sum - mer day.

Ech - o our cho - rus, glad sum - mer is here, Ech - o our cho - rus, glad sum - mer is here.

Join in our cho - - rus this bright . . . sum - mer day.

Join in our cho - rus this bright sum - mer day, this bright sum - mer day, this . . . day.
Ech - o our cho - rus, glad sum - mer is here, glad sum - mer is here, is . . . here.

Spiritoso.

IN OUR MERRY SCHOOL DAYS.

Words and Music by H. A. POND.

1. { In our mer - ry school, we're all so gay, From morn till set of sun; We study our books and
 { What though it storms, and the blast doth blow, And the pattering rain doth fall; Little reck we, for our
 2. { If we live to old age, we'll surely look back, To scan the course we've run; And happy we'll be, if
 { For many a heart has sighed in vain, To re-call time idled a - way; Then we'll stu-dy with zeal, and

1st. 2d.

then we play, Nor heed how time flies on:
 mirth will flow, As call re - echoes each call. } Then give to us still our merry school days, Our
 nought did lack, To make our work well done:
 ne'er complain, To improve while yet we may. } Then give to us still our merry school days, &c.

IN OUR MERRY SCHOOL DAYS. (Concluded.)

63

merry school days so gay; Oh! give to us still our merry school days, Our merry school days so gay.

pp *ff* *pp*

Detailed description: This musical score is for the concluding part of a piece. It features a vocal line and a piano accompaniment. The key signature has two sharps (D major), and the time signature is 4/4. The vocal line consists of a single melodic line with lyrics. The piano accompaniment is written for both the right and left hands, featuring a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *pp* (pianissimo) and *ff* (fortissimo).

Moderato.

JUNE.

G. F. R.

She is com - ing, She is com - ing, In her na - tive gra - ces blooming, Rain - bow hues her

She is com - ing, She is com - ing, In her na - tive gra - ces blooming, Rain - bow hues her

Detailed description: This musical score is for a piece titled 'JUNE.' by G. F. R. It is marked 'Moderato.' and is in the key of B-flat major (two flats) with a 4/4 time signature. The score includes a vocal line and a piano accompaniment. The vocal line has two staves of music with lyrics. The piano accompaniment is written for both the right and left hands, featuring a simple harmonic accompaniment. The piece concludes with a final chord in the bass.

Fine.

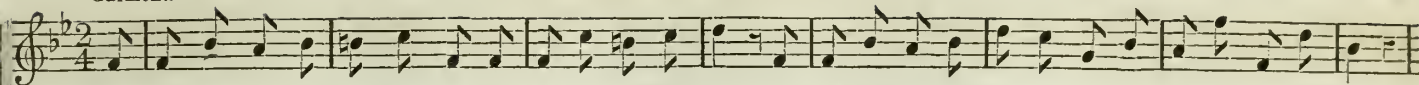
tem - ples wreathing, A - rab o - dors o'er her breathing. She is coming, She is coming,
 skies have brought her; Hail to sum - mer's fair - est daughter. She is coming, She is coming,

D. C.
 Earth, and air, and sea perfuming, Flow'rets spring beneath her fingers, All is verdure where she lingers.
 Earth, and air, and sea perfuming, Flow'rets spring beneath her fingers, All is verdure where she lingers.

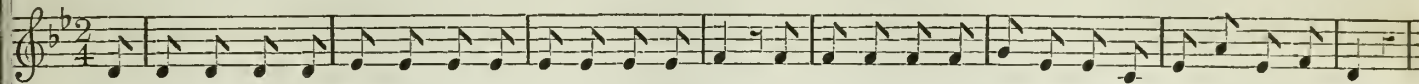
Gai ment.

CHAPEL SONG

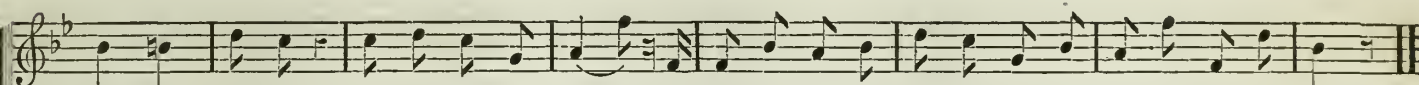
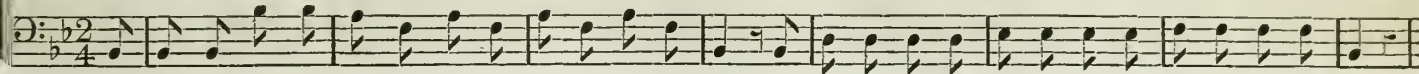
Words and Music by H. A. POND. 65



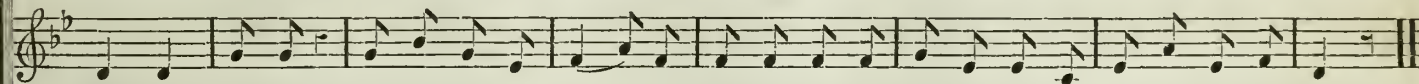
1. Now we'll commence our heart's delight, And banish all our care ; And as we sing our songs so light, Our joy with each we'll share.
2. Our eyes are bright, like sparkling dew ; And tell of many joys ; Tho' looks have oft a varied hue, When aught their mirth destroys.



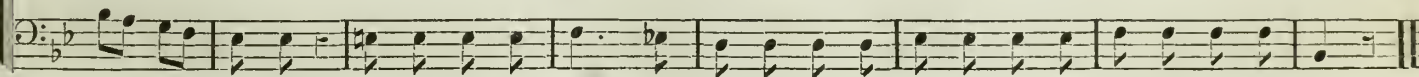
3. The lit - tle time, then, we're allowed To learn the art of song ; That little time we'll see endowed With zeal and vigor strong.



Then be happy, sing a - loud with glee, And let our voices, with our hearts, u - nite in mel - o - dy.



Then be happy, sing a - loud with glee, And let our voices, with our hearts, u - nite in mel - o - dy.



Musical score for the first system of the song. It consists of three staves: a vocal line in treble clef, a second vocal line in treble clef, and a piano accompaniment in bass clef. The key signature is one flat (B-flat) and the time signature is 6/8. The lyrics are:

Come, come with the merry throung, And u - nite, With delight, Where, where with the merry song, We'll the hours prolong.

Come, come with the merry throung, And u - nite, With delight, Where, where with the merry song, We'll the hours prolong.

Musical score for the second system of the song. It consists of three staves: a vocal line in treble clef, a second vocal line in treble clef, and a piano accompaniment in bass clef. The key signature is one flat (B-flat) and the time signature is 6/8. The lyrics are:

Sounds are first learnt to be made, Then notes in their or - der o - beyed ; The voice, too, would'st manage with skill ? Sit

Sounds are first learnt to be made, Then notes in their or - der o - beyed ; The voice, too, would'st manage with skill ? Sit

COME WITH THE MERRY THROG. (Concluded.)

Ritard.

straight and 'twill follow your will; Reproof then you'll never re - ceive, Whilst pleasure in pleasing you'll give.

straight and 'twill follow your will; Reproof then you'll never re - ceive, Whilst pleasure in pleasing you'll give.

Come, come with the mer - ry throng, And u - nite, With delight, Where, where with the merry song, We'll the hours prolong.

Come, come with the mer - ry throng, And u - nite, With delight, Where, where with the merry song, We'll the hours prolong.

GUADALQUIVER.

Arranged from NELSON.

1. Guadal-quiv-er, gen-tle riv-er, O'er the vales of fer-tile Spain, In the sunshine of thy
 2. Bright as ev-er are thy wa-ters, And I love to look on thee,

For thy brightness is an

beau-ty, Like a monarch thou dost reign; On thy banks I love to wander, In the summer moonbeams's
 em-blem Of re-turn-ing joys to me. Guadal-quiver, gentle riv-er, Thou dost wake the old-en

GUADALQUIVER. (Concluded.)

69

glance, When I - be-ria's dark-eyed daughters Mingle in the joy-ous dance. Gua-dal-quiv-er, gen-tle
 strain; And the days I sung in childhood, Now shall welcome thee a - gain. Gua-dal-quiv-er, gen-tle

Ad lib.
 riv-er, O'er the vales of fer-tile Spain, In the sunshine of thy beau-ty, Like a monarch thou dost reign.
 riv-er, O'er the vales of fer-tile Spain, In the sunshine of thy beau-ty, Like a monarch thou dost reign.

ff Echo. pp ff Echo. pp f > > > > ff Echo. pp ff

1. A round, a round, a round, a round, A merry, laughing round; A round, a round; While

2. Like fays, like fays, like fays, like fays, Like merry, tripping fays; Like fays, like fays, We

ff Echo. pp ff Echo. pp f > > > > ff Echo. pp ff

Echo. pp ff Echo. pp

ech - oes sound, While ech - oes sound, A round, while ech - oes sound, A round, while ech - oes sound.

tread the maze, We tread the maze, Like fays we tread the maze, Like fays we tread the maze.

Echo. pp ff Echo. pp

Allegretto.
SOLO.

1. Spring is re - turning, The heavens are blue, . . . The zephyrs have
2. Spring is re - turning, The birds in the grove . . . Gay - ly are

CHORUS.

Spring is re - turning, The heavens are blue,
Spring is re - turning, The birds in the grove,

dried up The tears of the dew, Spring is re - turn - ing, The heavens are blue,
sing - ing, And twitt'ring of love, Spring is re - turn - ing, The birds in the grove,

Spring is re - turn - ing, The heavens are
Spring is re - turn - ing, The birds in the

SPRING IS RETURNING. (Concluded.)

Spring is re - turn - ing, The heavens are blue, The zephyrs have dried up The tears of the
 Spring is re - turn - ing, The birds in the grove Gay - ly are sing - ing, And twitt'ring of

blue.
grove.

This system consists of three staves of music. The top staff is the vocal line with lyrics. The middle staff is a piano accompaniment. The bottom staff is a bass line. The key signature has one flat (B-flat).

dew, Spring . . . is re - turn - - ing, is re - turn - - - - - ing.
 love, Spring, &c.

Spring is re - turn - ing, re - turn - ing, is re - turn - ing, re - turn - ing.

Closing Cadence. *Ad libitum.*

This system consists of three staves of music. The top staff is the vocal line with lyrics. The middle staff is a piano accompaniment. The bottom staff is a bass line. The key signature has one flat (B-flat). The system concludes with a 'Closing Cadence' and 'Ad libitum' section.

3d verse.—Spring is returning, The bud's on the tree, And sweet scented violets I'll gather for thee.

AS GAYLY O'ER THE SEA WE GLIDE.

Arranged from BLOCKLEY.

1. As gay-ly o'er the sea we glide, When all is still at e-ven-tide, We'll sing once more our na-tive
land, Bright Venice and her gondoliers, Then sing &c. 2. I've seen the plains of Switzer-land, Its low-ly cots and smooth glaciers, But nought can e-qual fa-ther-

song, As mer-ri-ly we glide along, We'll strike the light and gay guitar, Its joyous tones we'll sound a-far, And
then sing once more the plaintive strain, Fond mem'ry never hears in vain, As

AS GAYLY O'ER THE SEA WE GLIDE. (Concluded.)

75

waft - ed o'er the moon - lit sea, Our merry evening song shall be. As gay - ly o'er the sea we glide, When
 swiftly through the sparkling foam, We steer our gay gon - do - la home. As gay - ly o'er the sea we glide, When

The first system consists of three staves. The top two staves are in treble clef with a key signature of two sharps (F# and C#). The bottom staff is in bass clef with the same key signature. The music is in 4/4 time. The lyrics are written below the staves, with some words underlined. The first line of lyrics is on the first staff, and the second line is on the second staff. The music ends with a double bar line.

Ad lib.
 all is still at e - ven - tide, We'll sing once more our evening song, As mer - ri - ly we glide along.
 all is still at e - ven - tide, We'll sing once more our evening song, As mer - ri - ly we glide along.

The second system also consists of three staves. The top two staves are in treble clef with a key signature of two sharps. The bottom staff is in bass clef with the same key signature. The music is in 4/4 time. The lyrics are written below the staves. The first line of lyrics is on the first staff, and the second line is on the second staff. The music ends with a double bar line. The word "Ad lib." is written above the first staff.

To the hill-top, to the hill-top, to the hill-top a - way, The sun-beam is glancing with bright gold - en

To the hill-top, to the hill-top, to the hill-top a - way, The sun-beam is glancing with bright gold - en

ray: Living ech - o, living ech - o now answers our cry, And bids us be gone, for the day soon will fly:

ray: Living ech - o, living ech - o now answers our cry, And bids us be gone, for the day soon will fly:

TO THE HILL-TOP. (Continued.)

77

Then off to our pic-nic, let's rea-dy pre-pare, And a-way to the hill-top, for comrades are there, Then

Then off to our pic-nic, let's rea-dy pre-pare, And a-way to the hill-top, for comrades are there, Then

join us in cho-rus, for soon sets the sun, And back must we home be, ere twilight's be-gun.

join us in cho-rus, for soon sets the sun, And back must we home be, ere twilight's be-gun.

SOLO.

TO THE HILL-TOP. (Continued.)

Ne'er heed we our sorrows, in frolicsome glee, For nought brings dismay, when so happy are we.

The first system of the musical score consists of three staves. The top staff is the vocal line, written in a treble clef with a key signature of two sharps (F# and C#). It contains the melody for the first line of lyrics. The middle staff is the right-hand piano accompaniment, also in a treble clef, featuring a rhythmic pattern of eighth and sixteenth notes. The bottom staff is the left-hand piano accompaniment, in a bass clef, providing a harmonic foundation with mostly quarter and eighth notes.

To the hill-top, to the hill-top, to the hill-top away, The sun-beam is glancing with
 To the hill-top, to the hill-top, to the hill-top away, The sun-beam is glancing with

The second system of the musical score also consists of three staves. The top staff continues the vocal melody for the second line of lyrics. The middle staff continues the right-hand piano accompaniment with similar rhythmic patterns. The bottom staff continues the left-hand piano accompaniment, maintaining the harmonic structure.

TO THE HILL-TOP. Concluded.)

79

bright gold - en ray; Living ech - o, living ech - o now answers our cry, And bids us be
 bright gold - en ray; Living ech - o, living ech - o now answers our cry, And bids us be

gone, for the day soon will fly, And bids us be gone, for the day soon will fly.
 gone, for the day soon will fly, And bids us be gone, for the day soon will fly.

Moderato.

SWIFT AS A FLASH.

Arranged from ROSSINI.

Swift as a flash that mocks the light,

While to joy we sing in - vi - ting, While to joy we sing in - vi - ting, Hearts and voi - ces

The first system of the musical score is in 3/4 time with a key signature of one sharp (F#). It features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'Swift as a flash that mocks the light,'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The system concludes with the lyrics 'While to joy we sing in - vi - ting, While to joy we sing in - vi - ting, Hearts and voi - ces'.

. Thou seem'st a bird in air - y flight, When

all u - ni - ting, Hearts and voi - ces all u - ni - ting, O what pleasure, what delight, When

The second system of the musical score continues the vocal and piano parts. The vocal line begins with the lyrics '. Thou seem'st a bird in air - y flight, When' and ends with a forte (*f*) dynamic marking. The piano accompaniment continues with the same rhythmic pattern. The system concludes with the lyrics 'all u - ni - ting, Hearts and voi - ces all u - ni - ting, O what pleasure, what delight, When'.

SWIFT AS A FLASH. (Continued.)

home re - turn - ing, We leave these cool foun - tains And lof - ty mountains, What pleasure, what de -

home re - turn - ing, We leave these cool foun - tains And lof - ty mountains, What pleasure, what de -

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The lyrics are: "home re - turn - ing, We leave these cool foun - tains And lof - ty mountains, What pleasure, what de -". The piano accompaniment is in bass clef. Dynamics include *p* (piano) and *f* (forte).

light. Ah!

- light, In bow - ers, Sweetest flow - ers, Wet by show - ers, Ev - er fair and bright.

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "light. Ah!" followed by "- light, In bow - ers, Sweetest flow - ers, Wet by show - ers, Ev - er fair and bright." The piano accompaniment continues with chords and single notes.

Swift as a flash that mocks the light, Thou seem'st a bird in air-y

While to joy we sing in - vi - ting, While to joy we sing in - vi - ting, Hearts and voi - ces all u - ni - ting,

The first system of the musical score consists of three staves. The top staff is the vocal line in G major, featuring a melodic line with a long note on 'light' and a phrase 'Thou seem'st a bird in air-y'. The middle staff is the piano accompaniment, providing a steady harmonic support with eighth-note chords. The bottom staff is the bass line, consisting of simple eighth-note chords.

flight, With what de - light Our songs in - vite,

O, what pleasure, what delight, O, what delight, With what joy our songs invite, O, what pleasure,

The second system of the musical score continues the composition. The vocal line (top staff) has a melodic phrase 'With what de - light' and 'Our songs in - vite'. The piano accompaniment (middle staff) continues with similar harmonic patterns. The bass line (bottom staff) remains consistent with the first system.

SWIFT AS A FLASH. (Concluded.)

With what de - light, Our songs in - vite, When home re -
 what delight, With what joy our songs in - vite, O, what pleasure, what delight, When home re -

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The music is in G major and 2/4 time. The lyrics are written below the vocal line.

- turn - ing, We leave these cool fountains And lof - ty mountains, What pleasure, what de - light!
 - turn - ing, We leave these cool fountains And lof - ty mountains, What pleasure, what de - light!

The second system of the musical score also consists of three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The music continues from the first system. The lyrics are written below the vocal line. Dynamic markings *p*, *ff*, *pp*, and *ff* are present above the vocal line.

Moderato.

THOUGHTS OF HOME.

BLOCKLEY.

1. 'Tis lone on the wa-ters, When eve's mourn-ful bell Sends forth to the sun-set A
 2. When the wing of the sea-bird Is turned to her nest, And the heart of the sail-or To

note of fare-well. When borne on the sha-dows And winds as they sweep, There
 all he loves best. 'Tis lone on the wa-ters, That hour hath a spell, To

Voice.

mf

THOUGHTS OF HOME. (Continued.)

comes a fond mem' - ry Of home o'er the deep. There comes a fond mem'ry Of home o'er the
bring back sweet voic - es And words of fare-well. To bring back sweet voic-es And words of fare -

p

Detailed description: This system contains three staves of music. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat). It features a melody with various note values and rests, including a fermata over a half note. The middle staff is a vocal line in treble clef, mirroring the melody of the top staff. The bottom staff is a piano accompaniment in bass clef, consisting of a steady eighth-note pattern in the left hand and a more complex rhythmic pattern in the right hand. A dynamic marking of *p* (piano) is placed above the piano staff.

deep. . . . 'Tis lone on the wa-ters When eve's mourn-ful bell Sends forth to the
- well. . . . 'Tis lone, etc.

p Dolce.

Detailed description: This system contains three staves of music. The top staff is a vocal line in treble clef with a key signature of two flats. It includes a fermata over a half note and a melodic line. The middle staff is a vocal line in treble clef, continuing the melody. The bottom staff is a piano accompaniment in bass clef, featuring a consistent eighth-note accompaniment. A dynamic marking of *p* (piano) and the instruction *Dolce.* (Dolce) are placed above the piano staff.

THOUGHTS OF HOME. (Concluded.)

sun - set A note of fare - well, Sends forth to the sun - set A note of fare - well.

p

This musical score is for the piece 'Thoughts of Home' (Concluded). It features three staves: a vocal line at the top, a piano accompaniment line in the middle, and a bass line at the bottom. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: 'sun - set A note of fare - well, Sends forth to the sun - set A note of fare - well.' The piano part includes a dynamic marking of *p* (piano) and a hairpin crescendo.

Allegro Spiritoso.

LET US ALL TO THE FIELDS REPAIR.

FERRARI Arr. by S. NOVELLO.

Let us all to the fields re - pair, 'tis now spring time, To ga - ther the flow - ers that bloom in the

f *mf* *mp*

This musical score is for the piece 'Let Us All to the Fields Repair' by Ferrari, arranged by S. Novello. It features three staves: a vocal line at the top, a piano accompaniment line in the middle, and a bass line at the bottom. The key signature has two sharps (F# and C#), and the time signature is 6/8. The lyrics are: 'Let us all to the fields re - pair, 'tis now spring time, To ga - ther the flow - ers that bloom in the'. The piano part includes dynamic markings of *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano), along with a hairpin crescendo.

LET US ALL TO THE FIELDS REPAIR.

87

bo-wers, Where sunlight re - pos - es on vio - lets and ros - es, And weave a gay wreath to deck our fair May Queen.

Let us all to the fields repair, 'tis now spring time, To ga - ther the flow - ers that bloom in the bowers, Where sunlight re -

* Repeat accompaniment to Coda.

LET US ALL TO THE FIELDS REPAIR. (Continued)

- pos-es on vio-lets and ros-es, And weave a gay wreath to deck our fair May Queen. Let us now to the

Let us now to the

f *p* *f* Voice.

fields re-pair, 'tis now spring time, To ga-ther the flow-ers that bloom in the bowers, Where sunlight re-

fields re-pair, 'tis now spring time, To ga-ther the flow-ers that bloom in the bowers, Where sunlight re-

LET US ALL TO THE FIELDS REPAIR. (Continued.)

89

- - pos-es on vio-lets and ros-es, And weave a gay wreath to deck our fair May Queen.

- - pos-es on vio-lets and ros-es, And weave a gay wreath to deck our fair May Queen.

p Let us all to the fields re-pair, 'tis now spring time, To ga-ther the flow-ers that bloom in the

Let us all to the fields re-pair, 'tis now spring time, To ga-ther the flow-ers that bloom in the

p

LET US ALL TO THE FIELDS REPAIR. (Continued.)

bow-ers, Where sunlight re - pos - es on vio - lets and ros - es, And weave a gay wreath to deck our fair

bow-ers, Where sunlight re - pos - es on vio - lets and ros - es, And weave a gay wreath to deck our fair

Musical notation for the first system, featuring three staves with treble clefs and a key signature of one sharp (F#). The melody is marked with a forte (*f*) dynamic.

May Queen. Let us all to the fields re - pair, 'tis now spring time, To ga - ther the

May Queen. Let us all to the fields re - pair, 'tis now spring time, To ga - ther the

Musical notation for the second system, featuring three staves with treble clefs and a key signature of one sharp (F#). The melody is marked with a fortissimo (*ff*) dynamic in the first half and a piano (*p*) dynamic in the second half.

LET US ALL TO THE FIELDS REPAIR. (Continued.)

91

flow - ers that bloom in the bow - ers, Where sun - light re - pos - es on vio - lets and ros - es, And weave a gay
 flow - ers that bloom in the bow - ers, Where sun - light re - pos - es on vio - lets and ros - es, And weave a gay

f

CODA. Rinf.

wreath to deck our fair May Queen. To ga - ther the flow - ers that bloom in the bow - ers, Where sunlight re -
 wreath to deck our fair May Queen. To ga - - - - ther the

Rinf.

LET US ALL TO THE FIELDS REPAIR. (Continued.)

- - pos - es on vio - lets and ros - es, To weave a gay wreath to deck our fair May Queen, To deck our
 flow - - - - ers, to deck our fair May Queen, To deck our

Musical notation for the first system, including treble and bass staves with lyrics. Dynamics include *f* and *p*.

fair May Queen, To ga - ther the flow - ers that bloom in the bow - ers, Where sunlight re - pos - es on vio - lets and
 fair May Queen, To ga - - - - ther the flow - - - -

Musical notation for the second system, including treble and bass staves with lyrics. Dynamics include *Rinf.* and *f*.

LET US ALL TO THE FIELDS REPAIR. (Continued.)

f ros - es, To weave a gay wreath to deck our fair May Queen, To deck our fair May
mf
 - - ers, to deck our fair May Queen, To deck our fair May
f *mf*

pp Queen, to deck our May Queen, our fair . . . May
pp
 Queen, to deck our May Queen, our May
pp
 to deck our fair May

LET US ALL TO THE FIELDS REPAIR. (Concluded.)

Queen, *pp* to deck our May Queen, our fair . . . May

Queen, *pp* to deck our May Queen, our May

pp to deck our fair May

Detailed description: This system contains three staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with a piano (*pp*) dynamic marking. The lyrics are "Queen, to deck our May Queen, our fair . . . May". The middle staff is a vocal line in treble clef, also in two sharps, with lyrics "Queen, to deck our May Queen, our May". It also starts with a piano (*pp*) dynamic. The bottom staff is a bass line in bass clef with a key signature of two sharps, with lyrics "to deck our fair May". It begins with a piano (*pp*) dynamic.

Queen, *f* to deck our May Queen, to deck our May Queen.

Queen, *f* to deck our May Queen, to deck our May Queen.

f

Detailed description: This system contains three staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps. It begins with a forte (*f*) dynamic marking. The lyrics are "Queen, to deck our May Queen, to deck our May Queen.". The middle staff is a vocal line in treble clef, also in two sharps, with lyrics "Queen, to deck our May Queen, to deck our May Queen.". It also starts with a forte (*f*) dynamic. The bottom staff is a bass line in bass clef with a key signature of two sharps, with lyrics "Queen, to deck our May Queen, to deck our May Queen.". It begins with a forte (*f*) dynamic. The system concludes with a double bar line.

REST, TROUBLED HEART.

95

This beautiful melody was written by Col. Pestal, an officer in the Russian service, upon his dungeon wall, the night before his execution.

Plaintive. *Cres.*

1. Rest, thou trou-bled heart, Within this cap - tive bo - som swell-ing; Rest, thou trou-bled heart, No more of

2. Death ap - proaches near, The he - rald of e - ter - nal glo - ry; Friends and com - rades dear, Ye long shall

p *Cres.*

Finc. m *Cres.*

love or glo - ry tell - ing: Now no more by wrongs or ty - rant power oppressed, From a thou-sand woes,

mourn my hope-less sto - ry: O, 'tis hard to part from all life's lov - ing ties: Hark! the mid-night bell;

Finc. m *Cres.*

Detailed description: The image shows a page of sheet music for the song 'Rest, Troubled Heart'. It features three systems of music. The first system has a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It includes a piano (p) dynamic marking and a crescendo (Cres.) marking. The second system continues the melody and includes a piano (p) dynamic marking and a crescendo (Cres.) marking. The third system includes a mezzo-forte (m) dynamic marking and a crescendo (Cres.) marking. The lyrics are written below the notes, with some words in italics. The music ends with a double bar line and a repeat sign.

REST, TROUBLED HEART. (Concluded.)

Lentendo. *Cres.* *f* *D. C. Fine.*

Ah! what sweet re-*po*se Soon will seal these eyes in ev - er - last - ing rest ; Soon the martyr's grave will close.

'Tis the sol - dier's knell ; Soon to - mor - row's sun the last for me shall rise : Glo - ry, home, and friends, farewell.

Lentendo. *Cres.* *f* *D. C. Fine.*

Detailed description: This is a musical score for a piece titled 'REST, TROUBLED HEART'. It consists of three staves. The top staff is the vocal line, written in treble clef with a key signature of one sharp (F#) and a common time signature. It features dynamic markings of 'Lentendo.', 'Cres.', 'f', and 'D. C. Fine.'. The lyrics are: 'Ah! what sweet re-*po*se Soon will seal these eyes in ev - er - last - ing rest ; Soon the martyr's grave will close.' The middle staff is a piano accompaniment, also in treble clef, with the same key signature and time signature. The lyrics are: ''Tis the sol - dier's knell ; Soon to - mor - row's sun the last for me shall rise : Glo - ry, home, and friends, farewell.' The bottom staff is the piano accompaniment in bass clef, with a key signature of one sharp and a common time signature. It also features dynamic markings of 'Lentendo.', 'Cres.', 'f', and 'D. C. Fine.'.

Poetry by Miss S. C. B. THOMPSON.
Gently and Smoothly.

THE MOONLIT SEA.

G. F. R.

1. Soft-ly a - long the moon-lit sea The light-winged breezes creep, So low, so calm, so tran-*quil* - ly, They

2. While light - ly glides our barque a - long, On voy - age blithe and gay, Sweet songs and tales of old - en days, Shall

Detailed description: This is a musical score for a piece titled 'THE MOONLIT SEA'. It consists of three staves. The top staff is the vocal line, written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The lyrics are: '1. Soft-ly a - long the moon-lit sea The light-winged breezes creep, So low, so calm, so tran-*quil* - ly, They'. The middle staff is the piano accompaniment in treble clef, with the same key signature and time signature. The lyrics are: '2. While light - ly glides our barque a - long, On voy - age blithe and gay, Sweet songs and tales of old - en days, Shall'. The bottom staff is the piano accompaniment in bass clef, with a key signature of one sharp and a 6/8 time signature.

THE MOONLIT SEA. (Concluded.)

97

Fine. mf

lull the waves to sleep, to sleep, They lull the waves to sleep; And bright-ly, too, the
 speed us on our way, our way, Shall speed us on our way. Hap-py are we, with-

Fine.

Rit. D. C.

even-ing star Yet lin-gers in the west, And sheds its mel-lowed beams a-far, Bright emblem of the blest.
 - out a care. With hearts as light and free, As the white-winged foam that marks our path A-long the moonlit sea.

D. C.

Allegro.

Bright-ly shines the sun, . . . See his course be - gun ; . . . Has - ten to the fields a - way With

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a 3/4 time signature. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The lyrics are written below the vocal line.

morn - ing's ear - liest ray. . . . Who can find the vio - lets blue, All bathed in morn-ing's sparkling ray ? O,

The second system of the musical score also consists of three staves. The top staff is a vocal line in treble clef with a 3/4 time signature. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The lyrics are written below the vocal line. A "Fine." marking is present above the vocal line.

EARLY DAYS. (Concluded.)

99

none but those who stray, . . . Who stray at ear - ly day ; . . . Come, then, where fresh the dai - sies grow, Where

The first system of the musical score consists of three staves. The top staff is the vocal line in G major, featuring a melody with some phrasing slurs. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part is primarily chordal, with some eighth-note patterns.

bright and pure the ro - ses blow, Come one and all, with foot - step gay, And hail the ear - ly day. . . .

The second system of the musical score also consists of three staves. The vocal line continues the melody from the first system, ending with a double bar line and the marking "D. c.". The piano accompaniment continues with similar chordal textures. The bottom staff concludes with a double bar line and the marking "D. c.".

Allegro.

Hail! hail! fai - ry queen! Thine, thine all the scene, True hearts a - round us, bright plan - ets a - bove.

Hail! hail! fai - ry queen! Thine, thine all the scene, True hearts a - round us, bright plan - ets a - bove.

The first system consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. It contains the vocal melody with lyrics. The middle staff is a treble clef with the same key signature and time signature, containing a second vocal line with identical lyrics. The bottom staff is a bass clef with the same key signature and time signature, containing the piano accompaniment.

Long, long may thy power Reign o'er grove and bower, Bright be thy glo - ry wher - ev - er we rove.

Long, long may thy power Reign o'er grove and bower, Bright be thy glo - ry wher - ev - er we rove.

The second system also consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. It contains the vocal melody with lyrics. The middle staff is a treble clef with the same key signature and time signature, containing a second vocal line with identical lyrics. The bottom staff is a bass clef with the same key signature and time signature, containing the piano accompaniment.

HAIL! FAIRY QUEEN! (Continued.)

101

mp Reign o'er lake and roll - ing riv - er, Thine be all the dash - ing main, Reign where
f *p*

mp Reign o'er lake and roll - ing riv - er, Thine be all the dash - ing main, Reign where
f *p*

mp *f* *p*

Detailed description: This system contains three staves of music. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment. The bottom staff is a bass line. Dynamics include *mp* (mezzo-piano), *f* (forte), and *p* (piano). The key signature has two sharps (F# and C#).

f sparkling moonbeams quiv-er, Danc-ing o - ver hill and plain, Yes! Hail! hail!
f

sparkling moonbeams quiv-er, Danc-ing o - ver hill and plain, Yes! Hail! hail!
f

f

Detailed description: This system continues the musical score with three staves. The top staff has lyrics. The middle staff is piano accompaniment. The bottom staff is bass line. Dynamics include *f* (forte). The key signature remains two sharps.

HAIL! FAIRY QUEEN! (Continued.)

This system contains three staves of music. The top staff is the vocal line in G major, 4/4 time, with lyrics: "fai - ry queen, Thine. thine all the scene, True hearts a - round us, bright plan - ets a - bove, Long, long may thy power". The middle staff is a treble clef accompaniment. The bottom staff is a bass clef accompaniment.

fai - ry queen, Thine. thine all the scene, True hearts a - round us, bright plan - ets a - bove, Long, long may thy power

fai - ry queen, Thine, thine, all the scene, True hearts a - round us, bright plan - ets a - bove, Long, long may thy power

This system contains three staves of music. The top staff is the vocal line in G major, 4/4 time, with lyrics: "Reign o'er grove and bower, Bright be thy glo - ry where - ev - er we rove. Thy glo - - - - - ry bright,". The middle staff is a treble clef accompaniment. The bottom staff is a bass clef accompaniment.

Reign o'er grove and bower, Bright be thy glo - ry where - ev - er we rove. Thy glo - - - - - ry bright,

Reign o'er grove and bower, Bright be thy glo - ry where - ev - er we rove. Thy glo - ry ev - er bright, Thy

HAIL! FAIRY QUEEN! (Concluded.)

Thy glo - ry bright, Thy glo - - - - - ry bright,
glo - ry ev - er bright, Thy glo - ry bright, Thy glo - ry ev - er bright, Thy glo - ry ev - er bright,

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment line. The key signature is one sharp (F#) and the time signature is 4/4. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and ties.

Thy glo - ry bright, Thy glo - ry ev - er bright, Thy glo - ry ev - er bright.
Thy glo - ry bright, Thy glo - ry ev - er bright, Thy glo - ry ev - er bright.

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment line. The key signature is one sharp (F#) and the time signature is 4/4. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and ties. A dynamic marking of *ff* (fortissimo) is present at the beginning of the system.

SEE OUR OARS WITH FEATHERED SPRAY.

STEVENSON.

See our oars with feathered spray Spar - kle in the beams of day, In our lit - tle bark we glide

See our oars with feathered spray Spar - kle in the beams of day, In our lit - tle bark we glide

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. It begins with a piano (*p*) dynamic marking. The middle staff is the vocal line with lyrics. The bottom staff is the piano accompaniment, starting with a bass clef, a key signature of one flat, and a 6/8 time signature, also beginning with a piano (*p*) dynamic marking.

Swift - ly o'er the si - lent tide, In our lit - tle bark we glide Swift - ly o'er the

Swift - ly o'er the si - lent tide, In our lit - tle bark we glide Swift - ly o'er the

The second system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef, a key signature of one flat, and a 6/8 time signature. The middle staff is the vocal line with lyrics. The bottom staff is the piano accompaniment, starting with a bass clef, a key signature of one flat, and a 6/8 time signature.

1st time. 2d time.

si - lent tide, Swift-ly o'er the si - lent tide; si - lent tide.

Repeat *f* Sym.

si - lent tide, Swift-ly o'er the si - lent tide; si - lent tide.

p *p*

From yon - der lone and rock - y shore, The war - rior her - mit to re - store, The

p *f*

From yon - der lone and rock - y shore, The war - rior her - mit to re - store, The

p

war - rior her - mit to re - store. *p* And sweet the morn - ing

war - rior her - mit to re - store. **Horns.** And sweet the morn - ing *p*

The first system consists of three staves. The top staff is a vocal line with lyrics "war - rior her - mit to re - store." followed by "And sweet the morn - ing" with a *p* dynamic marking. The middle staff is a horn line, labeled "Horns.", with the same lyrics. The bottom staff is a bass line. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

breezes blow, While thus in measured time we row, we row, we row, in measured time we

breezes blow, While thus in measured time we row, we row, we row, in measured time we

The second system consists of three staves. The top staff is a vocal line with lyrics "breezes blow, While thus in measured time we row, we row, we row, in measured time we". The middle staff is another vocal line with the same lyrics. The bottom staff is a bass line. The key signature and time signature are consistent with the first system.

SEE OUR OARS WITH FEATHERED SPRAY. (Concluded.)

107

row, we row, we row, in meas-ured time we row, we row, we

row, we row, we row, in meas-ured time we row, we row, we

Cres. *p* *pp*

Cres. *p* *pp*

Detailed description: This system contains three staves of music. The top staff is the vocal line, starting with a treble clef and a key signature of two flats. It features a melody with eighth and quarter notes, and rests. The middle staff is the piano accompaniment, also in treble clef, with chords and moving lines. The bottom staff is the bass line, in bass clef, providing harmonic support. Dynamics include 'Cres.' (crescendo), 'p' (piano), and 'pp' (pianissimo).

row, we row.

row, we row.

Accom.

Detailed description: This system continues the music from the first system. It consists of three staves. The top staff is the vocal line, ending with a double bar line. The middle staff is the piano accompaniment, featuring a more active melodic line with eighth notes and chords. The bottom staff is the bass line, providing a steady harmonic foundation. The word 'Accom.' is written above the middle staff.

DRAW THE SWORD, SCOTLAND.

Scotca Air

1. Draw the sword, Scot-land! Scot-land! Scot-land! O - ver moor and moun - tain hath past the war - sign; The

2. Sheathe the sword, Scot - land! Scot-land! Scot-land! Sheathe the sword, Scot - land, for dim is its shrine; Thy

The first system of music consists of three staves. The top two staves are in treble clef with a 4/4 time signature. The bottom staff is in bass clef with a 4/4 time signature. The melody is written in a lively, rhythmic style with many eighth and sixteenth notes.

pi - broch is peal - ing! peal - ing! peal - ing! Who heeds not the sum - mons is nae son o' thine, The

foe - men are flee - ing, flee - ing, flee - ing, And who kens nae mer - cy is nae son o' thine, The

The second system of music also consists of three staves. The top two staves are in treble clef with a 4/4 time signature. The bottom staff is in bass clef with a 4/4 time signature. The melody continues with a similar rhythmic pattern, ending with a final note on a higher pitch.

DRAW THE SWORD, SCOTLAND. (Continued.)

109

clans they are gath'-ring, gath'-ring, gath'-ring, The clans they are gath'-ring by lock and by lea, The
strug-gle is o - ver, o - ver, o - ver, The strug-gle is o - ver, the vic - to - ry won; There

ban-ners they are fly - ing, fly - ing, fly - ing! The ban - ner, they are fly - ing, that lead to vic - to - ry!
are tears for the fall - en, fal - len, fal - len, And glo - ry for . . . all who their du - - ty have done.

DRAW THE SWORD, SCOTLAND. (Concluded.)

Draw the sword, Scot - land, Scot - land, Scot - land, Charge as ye have charged in days o' lang syne!

Sheathe the sword, Scot - land, Scot - land, Scot - land, With thy loved this - tle new lau - rels en-twine;

The first system of musical notation consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music is in 2/4 time and features a melody with eighth and sixteenth notes, and a bass line with eighth notes.

Sound to the on - set, the on - set, the on - set, He who but fal - ters is nae son o' thine.

Time ne'er shall part them, part them, part them, But hand down the gar - land to each son o' thine.

The second system of musical notation also consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music continues the melody and bass line from the first system, ending with a double bar line.

THE BLUE BELLS OF SCOTLAND.

Scotch. 111

Moderato.

1. O where, and O where, is your high-land lad - die gone! He's gone to fight the French for King

2. O where, and O where, did your high-land lad - die dwell? He dwelt in mer - ry Scot - land, At

3. Sup - pose and sup - pose that your high-land lad should die? The bag - pipes should play o'er him, And

George up - on the throne, And it's O in my heart, I wish him safe at home.

sign of the Blue Bell, And it's O in my heart, I love my lad - die well.
I'd sit down and cry, But it's O in my heart, I hope he may not die.

Andante con Affettuoso.

1. O'er the far blue moun - tain, O'er the white sea foam, Come, thou long part - ed one, Back to thy

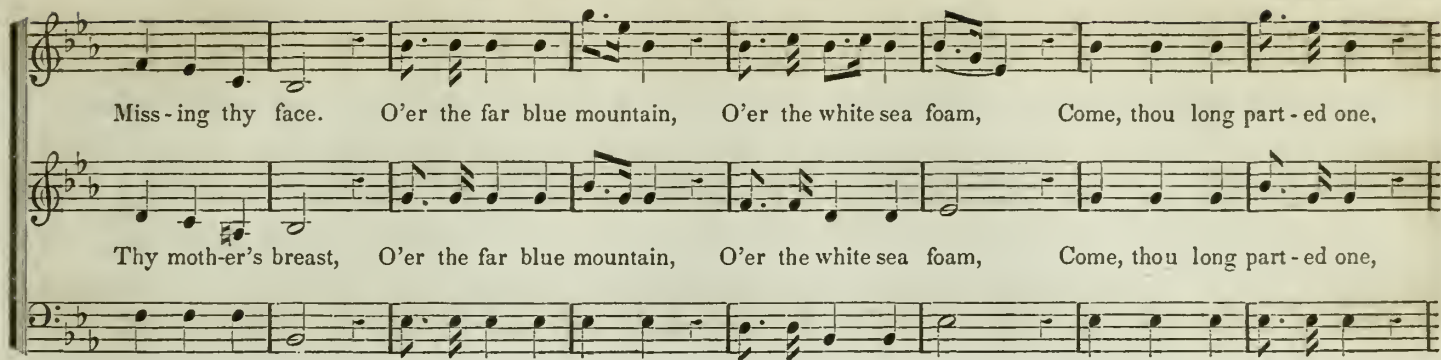
2. Mu - sic is sor-row-ful, Since thou art gone, Sis - ters art mourning thee, Come to thine .

home : When the bright fire shin - eth, Sad looks thy place, While the true heart pin - eth,

own, Hark! the lone voic-es call Back to thy rest, Come to thy fa-ther's hall,

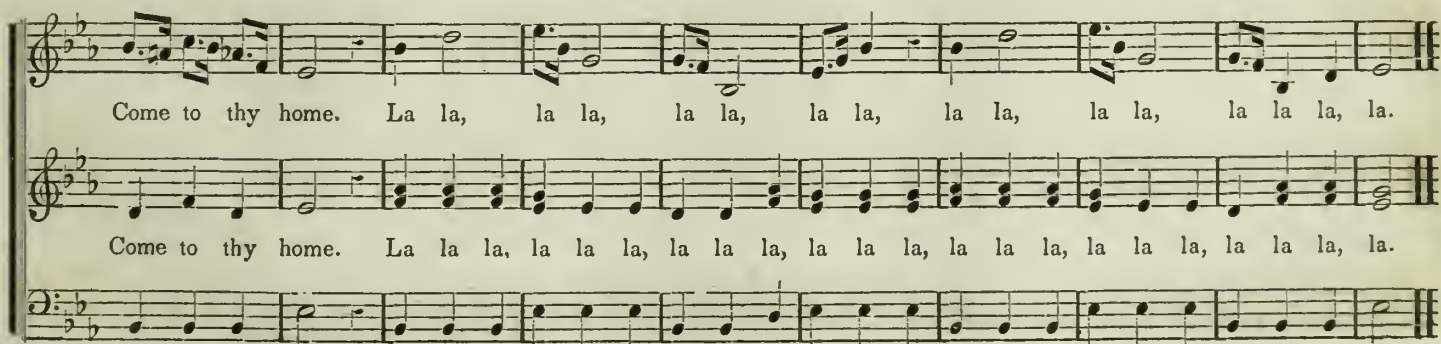
O'ER THE FAR BLUE MOUNTAIN. (Concluded.)

113



Miss-ing thy face. O'er the far blue mountain, O'er the white sea foam, Come, thou long part-ed one,
Thy moth-er's breast, O'er the far blue mountain, O'er the white sea foam, Come, thou long part-ed one,

The first system of the musical score consists of three staves. The top staff is a vocal line in G major (one flat) with lyrics. The middle staff is a vocal line in G major with lyrics. The bottom staff is a piano accompaniment line in G major.



Come to thy home. La la, la la, la la, la la, la la, la la, la la la, la.
Come to thy home. La la la, la la la, la la la, la la la, la la la, la la la, la.

The second system of the musical score also consists of three staves. The top staff is a vocal line in G major with lyrics. The middle staff is a vocal line in G major with lyrics. The bottom staff is a piano accompaniment line in G major.

Moderato.

1. Come, with thy lute, to the fountain; Sing me a song of the mountain;

2. Come, where the zephyrs are straying, Where 'mid the flower-buds playing,

Sing of the happy and free, There, while the ray is declining.

Rambles the blithe summer bee, Let the lone churl, in his sorrow,

COME, WITH THY LUTE, TO THE FOUNTAIN. (Concluded.)

While its last ro - ses are shin - - ing, Sweet shall our mel - o - dies be . . .
 He, who des - pairs of the mor - - row, Far to his sol - i - tude flee . . .

While its last ro - ses are shin - - ing, Sweet shall our mel - o - dies
 He, who des - pairs of the mor - - row, Far to his sol - i - tude

. . . Un - der the broad lin - den tree, Un - der the broad lin - den tree.
 . . . Un - der the dark cy - press tree, Un - der the dark cy - press tree.

be, Un - der the lin - den tree, Un - der the lin - den tree.
 flee, Un - der the cy - press tree, Un - der the cy - press tree.

Allegro.

mf

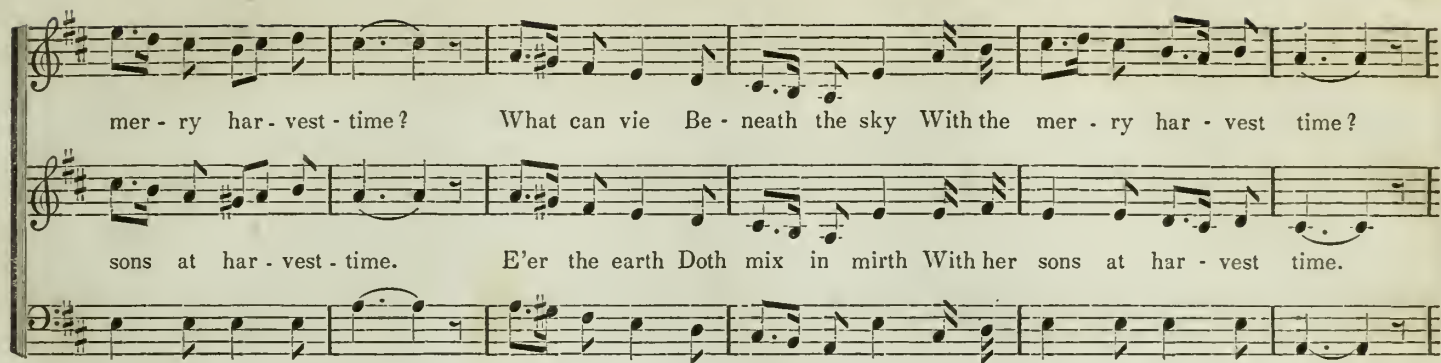
1. O, the mer - ry har - vest - time! The mer - ry, matchless har - vest-time! O, the mer - ry

2. Now's the hap - py har - vest - time! The hap - py, hon - ored har - vest-time! O, the mer - ry

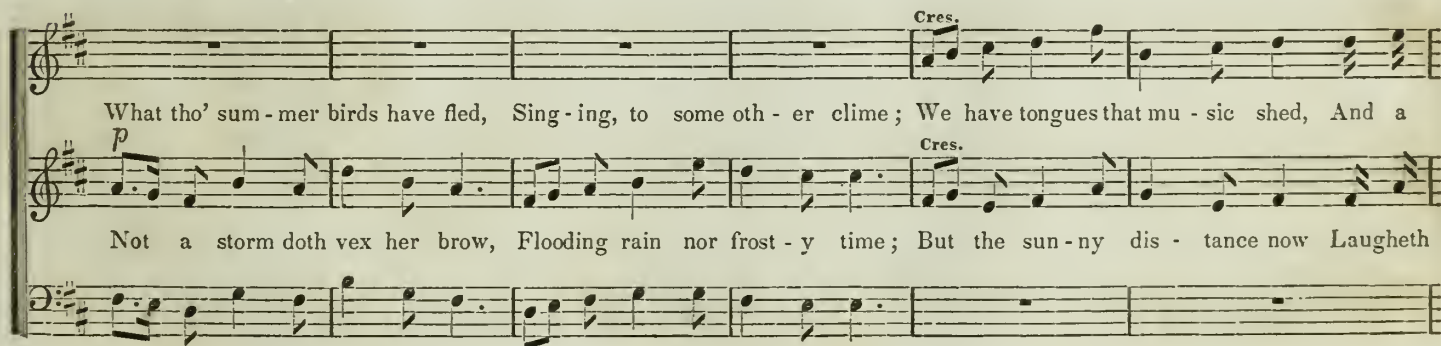
har - vest-time! The mer - ry, match-less har - vest - time! What can vie Be - neath the sky With the

har - vest-time! The hap - py, hon - ored har - vest - time! Ere the earth Doth mix in mirth With her

f



mer - ry har - vest - time? What can vie Be - neath the sky With the mer - ry har - vest time?
 sons at har - vest - time. E'er the earth Doth mix in mirth With her sons at har - vest time.



What tho' sum - mer birds have fled, Sing - ing, to some oth - er clime; We have tongues that mu - sic shed, And a
 Not a storm doth vex her brow, Flooding rain nor frost - y time; But the sun - ny dis - tance now Laugheth

song for har - vest - time. Come, come, come, come, come! Come o'er the hills, the
 out, 'TIS HAR - VEST - TIME. Come, come, come, come, come! Come o'er the hills, the

f *p*

Detailed description: This system contains three staves of music. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment line. The key signature has two sharps (F# and C#). The time signature is 4/4. The first measure of the piano part has a forte (*f*) dynamic marking. The second measure of the piano part has a piano (*p*) dynamic marking.

moon is glanc-ing, Now's the time for sing-ing and danc-ing; Come o'er the hills, the moon is glanc-ing;
 moon is glanc-ing, Now's the time for sing-ing and danc-ing; Come o'er the hills, the moon is glanc-ing;

Cres. *Cres.*

Detailed description: This system contains three staves of music. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment line. The key signature has two sharps (F# and C#). The time signature is 4/4. The piano part features a crescendo (*Cres.*) over the first two measures of the system.

O. THE MERRY HARVEST TIME. (Concluded.)

Now's the time for sing-ing and danc-ing, Now's the time, *f* Now's the time; The mer-ry, mer-ry har-vest-time;

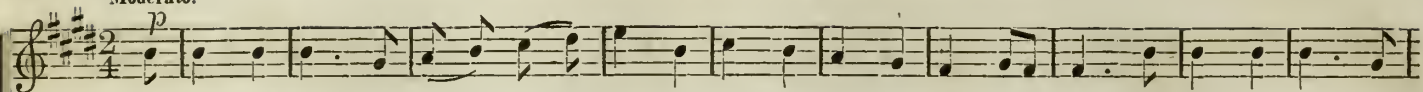
Now's the time for sing-ing and danc-ing, Now's the time, *f* Now's the time; The mer-ry, mer-ry har-vest-time;

Now's the time for sing-ing and danc-ing, Now's the time, *f* Now's the time; The mer-ry, mer-ry har-vest-time;

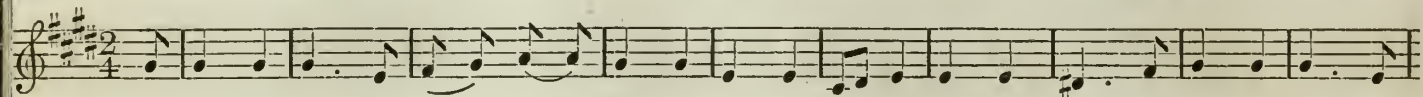
Now's the time, Now's the time; The mer-ry, mer-ry har- - - - - - vest-time.

Now's the time, Now's the time; The mer-ry, mer-ry har- - - - - - vest-time.

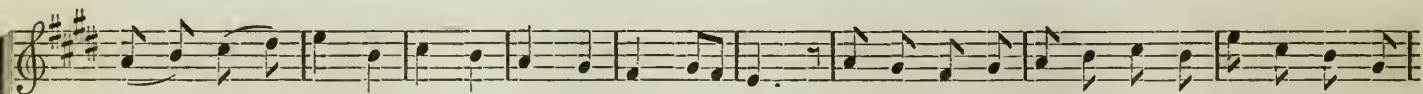
Moderato.



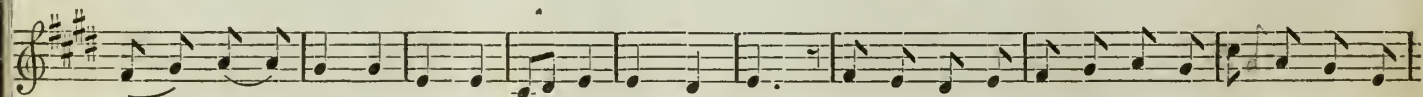
1. The ves - per bells are soft - ly, soft - ly ring - ing O'er the sil - vered, still - y lake, The night - in - gale was



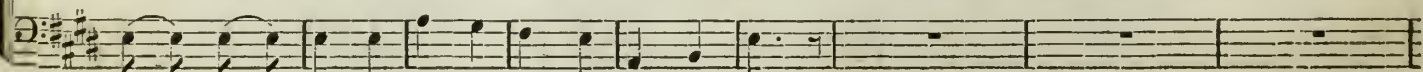
2. And bright - est moon - beams tipt the mountain, While the glow - worm crept a - long, With lit - tle light near



sweet - ly, sweetly sing - ing, Thro' the woods and tan - gled brake: O, 'twas sweet to hear her singing, While the ves - per



yon cool foun - tain, As she ca - rolled forth her song, O, 'twas sweet to hear her singing, While the ves - per



O. 'T WAS SWEET TO HEAR HER SINGING. (Concluded.)

f Chorus.

bells were ringing, O, 'twas sweet to hear her singing, While the vesper bells were ringing, O, 'twas sweet to hear her,

bells were ringing, O, 'twas sweet to hear her singing, While the vesper bells were ringing, O, 'twas sweet to hear her,

O, 'twas sweet to hear her singing That love - ly, love - ly song, To hear her sing-ing that sweet, sweet song.

O, 'twas sweet to hear her singing That love - ly, love - ly song, To hear her sing-ing that sweet, sweet song.

Animated.

1. If a bo - dy meet a bo - dy, Com - in' thro' the rye, If, if a bo - dy

2. If a bo - dy greet a bo - dy, Com - in' frae the town, If, if a bo - dy

3. Among the train there is a swain I dear - ly lo'e my - sel', But, but what's his name, or

kiss a bo - dy, Need a bo - dy cry. Ev - - ev - ery las - sie has her lad - die,

meet a bo - dy, Need a bo - dy frown? Ev - - ev - ery las - sie has her lad - die,

where's his hame, I din - na choose to tell. Ev - - ev - ery las - sie has her lad - die,

COMIN' THRO' THE RYE. (Concluded.)

123

Nane, they say, ha'e I, Yet a' the lads they smile at me, When com-in' thro' the rye.

Nane, they say, ha'e I, Yet a' the lads they smile at me, When com-in' thro' the rye.

Nane, they say, ha'e I, Yet a' the lads they smile at me, When com-in' thro' the rye.

The musical score consists of three staves. The top staff is the vocal line, the middle staff is the first piano accompaniment, and the bottom staff is the second piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piece concludes with a double bar line.

x O'ER THE WATERS GLIDING.

MOZART.

Allegretto.

1. O'er the wa - ters gli - ding, Our barque pur - sues her way, On - ward, no - bly

2. Sum - mer's breath is blow - ing Up - on our snow - white sail, The tide is sweet - ly

The musical score consists of three staves. The top staff is the vocal line, the middle staff is the first piano accompaniment, and the bottom staff is the second piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 3/4. The piece concludes with a double bar line.

O'ER THE WATERS GLIDING. (Concluded.)

ri - ding Be - neath the twi - light ray; The stars will soon shine o'er us, And
 flow - ing To - wards our na - tive vale, When day is fast a - wak - ing, A -

cast their gen - tle light Up - on the waves be - fore us, To guide us thro' the night.
 - - long the smil - ing main, We'll see the sun - light break - ing A - bove our homes a - gain.

Ad lib.

Words by J. E. CARPENTER.

THE TWO FOREST NYMPHS.

Music by STEPHEN GLOVER. 125

Allegro.

The first system of the musical score consists of three staves. The top staff is the vocal line, written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains the lyrics: "We are two for - est nymphs who dwell In the depth of the wood-land shade, There is not a mor - tal". The middle and bottom staves are the piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef, both in the same key signature and time signature. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

The second system of the musical score continues the piece. The vocal line (top staff) has the lyrics: "who can tell How bright is the bower we've made! Two for - est nymphs we dwell In the". The piano accompaniment (middle and bottom staves) continues with the same rhythmic pattern. A "Cres." (crescendo) marking is placed above the vocal line and below the piano accompaniment in the latter half of the system, indicating a gradual increase in volume.

THE TWO FOREST NYMPHS. (Continued.)

depth of the wood-land shade, No mor-tal ere can tell How bright is the bower we've made!

Decres. Cres. Decres.

Decres. Cres. Decres.

Detailed description: This system contains the first vocal line and the piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of two sharps (F# and C#). It features three phrases of music with lyrics underneath. The first phrase is marked 'Decres.' and has a hairpin decrescendo symbol. The second phrase is marked 'Cres.' and has a hairpin crescendo symbol. The third phrase is marked 'Decres.' and has a hairpin decrescendo symbol. The piano accompaniment consists of two staves, treble and bass clef, with a grand staff brace on the left. It features three phrases of music corresponding to the vocal line, with 'Decres.' markings and hairpin symbols on the first and third phrases.

Two for-est nymphs we dwell, Two for-est nymphs we dwell, we

Two for-est nymphs we dwell, Two for-est nymphs we dwell, Two for-est nymphs we

Cres.

Detailed description: This system contains the second vocal line and the piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of two sharps. It features three phrases of music with lyrics underneath. The first phrase is 'Two for-est nymphs we dwell,'. The second phrase is 'Two for-est nymphs we dwell,'. The third phrase is 'Two for-est nymphs we' followed by a 'we' on a separate line. The piano accompaniment consists of two staves, treble and bass clef, with a grand staff brace on the left. It features three phrases of music corresponding to the vocal line. The third phrase is marked 'Cres.' and has a hairpin crescendo symbol.

THE TWO FOREST NYMPHS. (Continued.)

127

dwell, We dwell in the wood-land shade.

f Ped. *ff* *

Allegretto. 1st VOICE. Dolce.

We lie all day, Where the streamlets play, Un-der the wa-ving boughs; In a sweet day dream, By the

p

THE TWO FOREST NYMPHS. (Continued.)

whisp'ring stream, And there we breathe our vows! But whom we love, Not the birds a - bove, Nor the

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef with a key signature of one flat (B-flat) and a common time signature. It begins with a melodic phrase in the first measure, followed by a series of eighth and sixteenth notes. A fermata is placed over the eighth measure. The piano accompaniment is written in grand staff notation (treble and bass clefs) and features a steady accompaniment of eighth notes in the right hand and chords in the left hand.

stream be - low can tell, For the for - est maid, She is sore a - fraid Of the wiles that with mor-tals

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line begins with a melodic phrase, followed by a series of eighth and sixteenth notes. A fermata is placed over the eighth measure. The piano accompaniment continues with a steady accompaniment of eighth notes in the right hand and chords in the left hand.

THE TWO FOREST NYMPHS. (Continued.)

129

Ritard.

Cadenza ad lib.

. dwell, For the for - est maid, She is sore a - fraid Of the wiles that with mor - tals dwell.

This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The tempo marking 'Ritard.' is placed above the vocal line, and 'Cadenza ad lib.' is placed above the piano accompaniment.

We are two for - est sprites who float Un - seen in the sum - mer air; We hov - er a - round our

This system contains the second vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The tempo marking 'Ritard.' is placed above the piano accompaniment. The dynamic marking 'p' is placed above the first measure of the vocal line, and 'pp' is placed above the first measure of the piano accompaniment.

THE TWO FOREST NYMPHS. (Continued.)

lov - er's boat, But he lit - tle deems we're there! Two for - est sprites, we float, Un -

- - seen in the sum - mer air, A - round our lov - er's boat, But he lit - tle deems we're there!

Musical score for "The Two Forest Nymphs" (Continued). The score is in 3/4 time and G major. It features a vocal line and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand accompaniment of chords. Dynamics include Crescendos (Cres.) and Decrescendos (Decres.).

THE TWO FOREST NYMPHS. (Continued.)

Two for - est sprites, we float,

Two for - est sprites, we float,

we

Musical score for the first system. It features a vocal line at the top and a piano accompaniment below. The vocal line consists of two parts, each with lyrics: "Two for - est sprites, we float,". The piano accompaniment includes a treble and bass clef staff. A "Cres." marking is present in the bass line towards the end of the system.

float,

We float in the sum - mer air.

Musical score for the second system. It features a vocal line at the top and a piano accompaniment below. The vocal line has lyrics: "float, We float in the sum - mer air." The piano accompaniment includes a treble and bass clef staff. Dynamic markings include "Ped. f" and "ff". An asterisk "*" is placed above the final measure of the piano part.

2d Voice. Allegretto.

But, O, would he come To our for - est home, We'd lure him there to stay, He nev - er should know The

p

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. The lyrics are: "But, O, would he come To our for - est home, We'd lure him there to stay, He nev - er should know The". The piano accompaniment is written in a bass clef and features a steady eighth-note accompaniment in the left hand and chords in the right hand. A dynamic marking of *p* (piano) is placed at the beginning of the piano part.

way to go From our ma - zy path a - way, But love and song, Thro' the whole day long, Should

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are: "way to go From our ma - zy path a - way, But love and song, Thro' the whole day long, Should". The piano accompaniment continues with the same eighth-note accompaniment and chordal structure as the first system.

THE TWO FOREST NYMPHS. (Continued.)

still be his and ours, And a fade-less youth Re-ward the truth Of a love in the fai-ry

Cres. *Dim.* *Ritard.*

bowers, And a fade-less youth Re-ward the truth Of a love in the fai-ry bowers.

Ritard.

THE TWO FOREST NYMPHS. (Continued)

p

We are two for - est nymphs who dwell In the depth of the wood-land shade, But there is not a mor - tal

pp

yet can tell How bright is the bower we've made! *Cres.* Two for - est nymphs we dwell In the

Cres.

THE TWO FOREST NYMPHS. (Continued.)

Decres. Cres. Decres.

depth of the wood-land shade, No mor-tal yet can tell How bright is the bower we've made! How

Decres. Cres. Decres. *p*

bright, How bright, How bright is the bower we've made! How bright, How bright, How

How bright, How bright, How bright is the bower we've made! How bright, How bright, How

THE TWO FOREST NYMPHS. (Continued.)

Cres. *f* *Cres.*

bright is the bower we've made! Two for-est nymphs, we dwell, we dwell in the wood - land shade, Two for - est

f

nymphs, we dwell, we dwell in the wood - land shade, we dwell in the wood-land shade, we dwell

f

THE TWO FOREST NYMPHS. (Concluded.)

Dim. Ritard. *f* A Tempo.

... in the wood-land shade, in the wood-land shade, in the wood-land shade, We dwell in the

wood - - land shade.

Ped. *ff* *

Allegretto.

Come, fai - ries, trip it on the grass, With a ho, ho, ho, ho, ho! And mock dull mor - tals,

Come, fai - ries, trip it on the grass, With a ho, ho, ho, ho, ho! And mock dull mor - tals,

The first system consists of three staves of music in 4/4 time with a key signature of two flats (Bb and Eb). The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are printed below the staves.

as they pass, With a ho, ho, ho, ho, ho! Come, ho! While the stars are shi - ning bright, Let us

as they pass, With a ho, ho, ho, ho, ho! Come, ho! While the stars are shi - ning

The second system continues the piece and includes a first ending. The first ending is marked '1st time. p' and the second ending is marked '2d time.'. The lyrics are printed below the staves.

COME, FAIRIES, TRIP IT ON THE GRASS. (Continued.)

Second time Ritard.

dance by their sparkling light, With a ho, ho, ho, With a ho, ho, ho, With a ho, ho, ho, ho, ho.

bright, Let us dance by this sparkling light, With a ho, ho, ho, ho, ho.

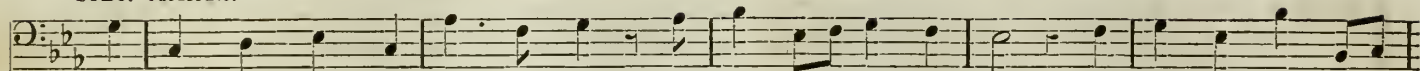
Largo.

Slow-ly ri - sing, slow-ly ri - sing, slow-ly ri - sing see the moon, By her light we'll rev - el soon.

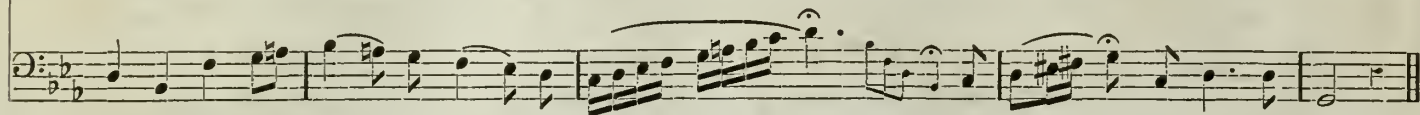
Very slowly!!! Slow-ly ri - sing see the moon, By her light we'll rev - el soon.

* Repeat first and second sections, then go to the following Solo.

SOLO. Moderato.

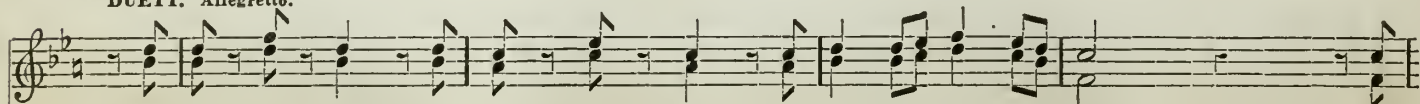


Be - hold, yon swain Steals o'er the plain, To meet a la - dy gay; Be your em - ploy To



mar their joy, And lead the youth a - stray, And lead . . the youth a - stray.

DUETT. Allegretto.



But hark! hark! hark! The war - bling lark At - tunes her ma - tin hymn; A -

8va. - - - - -



COME, FAIRIES, TRIP IT ON THE GRASS. (Continued.)

141

Slow and soft. Rall. -----

- - way, a - way, 'Twill soon be day. The stars are grow-ing dim, The stars are grow-ing

The stars are grow-ing dim, The stars are grow-ing

Allegretto.

dim; Then a - way, a - way, 'Twill soon be day, No more our freaks pur - sue; We'll meet at night By

dim; Then a - way, a - way, 'Twill soon be day, No more our freaks pur - sue; We'll meet at night By

COME, FAIRIES, TRIP IT ON THE GRASS. (Continued.)

Cyn - thia's light, And then our sports re - new. A - way, a - way, a - way, No

Cyn - thia's light, And then our sports re - new. A - way, a - way, a -

more our freaks pur - sue, We'll meet at night By Cyn - thia's light, And then our sports re -

way, No more our freaks pur - sue, By Cyn - thia's light, And then our sports re -

- - new, With a ho, ho, ho, . . . ho, ho, ho! We'll meet at night By

- - new, With a ho, ho, ho, ho, ho, ho, ho, ho! We'll meet at night By

With a ho, ho, ho, . . . ho, ho, ho!

Cyn - thia's light, And then our sports re - new, With a ho, ho, ho, . . . ho, ho,

Cyn - thia's light, And then our sports re - new, With a ho, ho ho, ho, ho,

With a ho, ho, ho, . . .

COME, FAIRIES, TRIP IT ON THE GRASS. (Concluded.)

. . . ho, ho, ho! We'll meet at night By Cyn - thia's light, And then our sports re -
 ho, ho, ho! We'll meet at night By Cyn - thia's light, And then our sports re -
 . . . ho, ho, ho!

- - new, With a ho, ho, ho, ho, ho!
 - - new, With a ho, ho, ho! With a ho, ho, ho, ho, ho! . . .
 Rit.

Allegro Moderato

HAPPY DAYS.

STEPHEN GLOVER. 145

Hap - py days! in child-hood's years, Thy joys, thy griefs were mine; Ear - ly youth a dream ap-pears, Since

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a 6/8 time signature. It begins with a dynamic marking of *p* and features several accents. The piano accompaniment is written in a grand staff (treble and bass clefs) and consists of a steady eighth-note accompaniment in the right hand and a bass line with occasional rests in the left hand.

my first thoughts were thine! Night's vis-ions still un - to me bring My home and fav'rite bowers, I hear the birds that

The second system continues the musical score. The vocal line includes dynamic markings of *Dol.* and *Cres.*. The piano accompaniment continues with the same rhythmic pattern, featuring some chordal textures in the right hand and a consistent bass line in the left hand.

HAPPY DAYS. (Continued.)

Cres - - - - - *cen* - - - - - *do*. I hear the birds that used to sing, I hear the birds that
 used to sing In those gay, hap - py hours! I hear the birds that used to sing, I hear the
De - - - - - *cres* - - - - - *cen* - - - - - *do*.

used to sing, I hear the birds, &c. Hap - py,
 birds that used to sing, the birds that used to sing In those gay, hap - py hours! Hap - py days! hap - py

HAPPY DAYS. (Concluded.)

147

hap-py, *hap-py,* *hap-py,* *Cres.*

days! Hap - py, hap-py, hap-py days! Hap - py days! hap - py days! Hap - py, hap-py, hap-py days!

The musical score for 'Happy Days' consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It features a melody of eighth and sixteenth notes with lyrics underneath. The piano accompaniment is written in grand staff notation (treble and bass clefs) with a key signature of one flat and a 2/4 time signature, providing a rhythmic and harmonic foundation for the vocal line.

Grazioso.

WHERE THE WARBLING WATERS FLOW.

BRINLEY RICHARDS.

Where the war - bling wa - ters flow, And the ze - phyr's gen - tly blow; Where the war - bling wa - ters

p

The musical score for 'Where the Warbling Waters Flow' is in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). It features a vocal line in the upper treble clef and a piano accompaniment in grand staff notation. The vocal line has a melody of eighth and sixteenth notes with lyrics underneath. The piano accompaniment includes a bass line with a dynamic marking of *p* (piano) and chordal accompaniment in the right hand.

WHERE THE WARBLING WATERS FLOW. (Continued.)

flow, And the ze - phyrs gen - tly blow, The fai - ries dwell, the fai - ries dwell, In grassy knell, In grass - y

dell, Where the fo - rest flow - ers grow, And the ze - phyrs gen - tly blow; Where the fo - rest flow - ers

WHERE THE WARBLING WATERS FLOW. (Continue...)

FIRST VOICE. *Vivace.*

grow, And the ze - phyr's gen - tly blow; And a joy - ous home is theirs, For it knows not mor - tal

Rall.

SECOND VOICE. *Piu Lento.*

cares; And the on - ly tear Is the dew - drop clear That the bend - ing li - ly bears; And the on - ly tear Is the

Tempo Primo.
ff *p*

WHERE THE WARBLING WATERS FLOW. (Concluded.)

Rall. Dim. A tempo.

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are: "dew-drop clear That the bend - - ing li - ly bears; And the on - ly tear Is the dew-drop clear That the". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The bottom staff has a simple bass line with some rests.

dew-drop clear That the bend - - ing li - ly bears; And the on - ly tear Is the dew-drop clear That the

ff> Dim. p

The second system of the musical score continues the piece. It also consists of three staves: vocal, piano, and bass. The lyrics are: "bend - ing li - ly bears, That the bend - ing li - ly bears, That the bend - ing li - ly bears." The piano accompaniment includes dynamic markings: *Cres.*, *f*, *String.*, and *Rall.*. The vocal line has a *f>* marking. The piano accompaniment features a more active rhythmic pattern with sixteenth notes. The bottom staff continues with a bass line.

bend - ing li - ly bears, That the bend - ing li - ly bears, That the bend - ing li - ly bears.

Cres. f String. Rall.

OLD WINTER IS COMING. (TRIO AND CHORUS.)

TRIO. Allegretto.

G. F. R.

Old win - ter is coming, old win - ter so drear, His heralds, un - wel - come, proclaim he is near, There's a

Old win - - ter is com - - - ing, His her - - - alds pro - claim he is near, There's a

INST.

wail on the blast, there are voi - ces that say, The spirit of summer is passing a - way. Sweet

wail . . . wail . . . The spirit of summer is passing a - way. Sweet

eve-ning, the balm of thy breezes is o'er, And bleak is the blast on mountain and moor, And
 eve - ning is o'er . . . And bleak . . . the blast . . . And

Detailed description: This system contains three staves of music. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). The lyrics are written below the notes. The middle staff is a vocal line in treble clef, likely for a second voice, with lyrics written below. The bottom staff is a bass line in bass clef. The music consists of chords and moving lines in a simple, folk-like style.

bleak is the blast on mountain and moor; There's shadow and gloom in the depths of the dell, And the
 bleak the blast on mountain and moor; There's shadow and gloom in the depths of the dell, And the

Detailed description: This system continues the musical score with three staves. The top staff is a vocal line in treble clef. The middle staff is a vocal line in treble clef. The bottom staff is a bass line in bass clef. The lyrics continue across the staves, with some words appearing on both the top and middle staves. The musical notation includes various note values and rests.

OLD WINTER IS COMING. (Continued.)

trees of the for-est are moaning farewell, are moaning farewell, are moaning farewell.

trees of the for-est are moaning farewell, fare-well, fare-well.

The first system consists of a treble clef staff with a melody and a piano accompaniment. The second system continues the melody and accompaniment. The third system is a bass clef staff providing a low bass line for the piano accompaniment.

CHORUS. *Maestoso.*

f Old win-ter is com-ing once more to re-joice In his ro-bings of snow and his

f Old win-ter is com-ing once more to re-joice In his ro-bings of snow and his

The chorus section is in 2/4 time and marked *Maestoso*. It features a melody in the treble clef and a piano accompaniment in the bass clef. The lyrics are repeated on two staves.

OLD WINTER IS COMING. (Continued.)

trappings of ice, The dreariest of des - pots who bends to his sway, Sweet sis - ter of

trappings of ice, The dreariest of des - pots who bends to his sway, Sweet sis - ter of

The musical score for the first system consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. The middle staff is a treble clef with a key signature of one sharp (F#) and a common time signature. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature. The lyrics are written below the staves, with the first line of lyrics under the top staff and the second line under the middle staff. The lyrics are: "trappings of ice, The dreariest of des - pots who bends to his sway, Sweet sis - ter of".

sum - mer, the beau - ti - ful day; The dreariest of des - pots who bends to his sway, Sweet

sum - mer, the beau - ti - ful day; The dreariest of des - pots who bends to his sway, Sweet

The musical score for the second system consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. The middle staff is a treble clef with a key signature of one sharp (F#) and a common time signature. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature. The lyrics are written below the staves, with the first line of lyrics under the top staff and the second line under the middle staff. The lyrics are: "sum - mer, the beau - ti - ful day; The dreariest of des - pots who bends to his sway, Sweet".

OLD WINTER IS COMING. (Concluded.)

155

Musical score for 'Old Winter is Coming' (Concluded). It consists of three staves: a vocal line, a piano accompaniment line, and a bass line. The vocal line has two parts with lyrics: 'sis - ter of summer, the beau - ti - ful day, The beau - ti - ful day, the beau - ti - ful day.' The piano accompaniment and bass line provide harmonic support.

THE HOURS ARE VIEWLESS ANGELS.

G. F. R.

Moderato.

Musical score for 'The Hours are Viewless Angels' by G. F. R. The tempo is marked 'Moderato'. The score is in 4/4 time with a key signature of one sharp (F#). It features a vocal line with four numbered verses and a piano accompaniment line. The lyrics are:

1. The hours are view - less an - gels, That still go gli - ding by, And bear each mo - ment's

2. And some fly on by pin - ions Of gor - geous gold and blue; And some fly in with

3. And we who walk a - mong them, As one by one de - parts, Think not that they are

4. And still they steal the re - cord, And bear it far a - way; Their mis - sion flight, by

THE HOURS ARE VIEWLESS ANGELS. (Concluded.)

re - cord up, To Him who sits on high; The poi - son, or the nec - tar, Our
 droop-ing wings Of sor - row's dark - er hue; And as we spend each min - ute, That

hov - er - ing For - ev - er round our hearts; Like sum - mer bees that hov - er A -
 day or night, No ma - gic powers can stay; So teach me, Heaven - ly Fa - ther! To

hearts' deep flower-cup yields, A sam - ple still they gath - er swift, And leave us in the fields.
 God to us hath given, The deeds are known be - fore his throne, The tale is told in heaven.

round the i - dle flowers, They ga - ther ev - ery act and thought, These viewless an - gel hours.
 spend each fly - ing hour, That, as they go, they may not show My heart a poi - son flower.

Andante.

WHAT ARE THE WILD WAVES SAYING?

Music by STEPHEN GLOVER. 157

1. What are the wild waves say - ing, Sis - ter, the whole day long, That
2. Yes! but the waves seem ev - er Sing - ing the same sad thing, And

ev - er, a - mid our play - ing, I hear but their low lone song?
vain is my weak en - deav - or To guess what the sur - ges sing.

WHAT ARE THE WILD WAVES SAYING? (Continued.)

Agitato. Cres. *Dolce.*

Not by the sea - side on - ly, There it sounds wild and free; But at
 What is that voice re - peat - ing, Ev - er by night and day?

Cres. *Cres.* *Dim.*

night, when 'tis dark and lone - - ly, In dreams it is still with me, But at
 Is it a friend - ly greet - - ing, Or a warn - ing that calls a - way?

p *Dim.*

WHAT ARE WILD WAVES SAYING? (Continued.)

night, when 'tis dark and lone - ly, In dreams it is still with me.
 Is it a friend - ly greet - ing, Or a warn - ing that calls a - way?

Dim.

Piu animato.

Brother, I hear no sing - ing, 'Tis but the roll - ing - wave, . . .
 Brother, the in - land moun - tain, Hath it not voice and sound? . . .

p

Ev - er its lone course wing - ing O - ver some o - cean cave. . .
Speaks not the drip - ping foun - tain, As it be - dews the ground?

Agitato.

'Tis but the noise of wa - - ter Dash - ing a - gainst the shore, And the
E'en by the house - hold in - - gle, Curtained, and closed, and warm,

Cres. *cen* *do.* *f* *Dim.*

WHAT ARE THE WILD WAVES SAYING? (Continued.)

wind from some bleak - er quar - ter Min - gling with its roar, And the
Do not our voi - ces min - gle With those of the dis - tant storm?

f

wind from some bleak - er quar - ter Ming - ling, ming - ling with its roar. . .
Do not our voi - ces min - gle With those of the dis - tant storm?

Ritard.

p *Tremolo.*

WHAT ARE THE WILD WAVES SAYING? (Continued.)

Lento. *Rall.* *A tempo.*

No! no, no, no! No, no, no! it is something great - er, That
Yes! yes, yes! Yes, yes, but there's something great - er, &c.

Lento. *p* *A tempo.*

speaks to the heart a - lone, The voice of the great Cre - a - - - tor

Cres. *Dim.*

Cres. *Dim.*

WHAT ARE THE WILD WAVES SAYING? (Concluded.)

163

Dwells in that mighty tone, The voice of the great Cre - a - - - tor

Cres. *Dim.*

Cres. *Dim.*

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in a B-flat major key signature with a common time signature. It begins with a half note G4, followed by quarter notes A4 and B4, then a dotted quarter note C5, and a half note D5. The lyrics 'Dwells in that mighty tone,' are aligned under the first four notes. The melody continues with a half note E5, a quarter note F5, and a dotted quarter note G5. The lyrics 'The voice of the great Cre - a - - - tor' are aligned under the remaining notes. The piano accompaniment consists of two staves. The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line with some chordal support. Dynamic markings include 'Cres.' and 'Dim.' for both the vocal and piano parts.

Dwells in that mighty tone.

Rall. *sf* *Cres.* *f* *8va.* *loco.* *p*

Detailed description: This system contains the next two lines of music. The vocal line starts with a half note G4, followed by quarter notes A4 and B4, then a dotted quarter note C5, and a half note D5. The lyrics 'Dwells in that mighty tone.' are aligned under these notes. The piano accompaniment continues with a similar rhythmic pattern. The right hand of the piano part features a more complex texture with sixteenth-note runs and chords. Dynamic markings include 'Rall.' (Ritardando), 'sf' (sforzando), 'Cres.' (Crescendo), 'f' (forte), '8va.' (octave), 'loco.' (loco), and 'p' (piano). The system concludes with a double bar line.

Staccato.

1. On lawn and yon meadow see merry groups play, Their shouts from the hills are resounding ; The sunbeams are glancing in

1. On lawn and yon meadow see merry groups play, Their shouts from the hills are resounding ; The sunbeams are glancing in

pp *Cres.*

pp Echo. *sf*

joyous spring day, While echoes from peak are re - bounding, While echoes from peak are re - bounding, And if you

joyous spring day, While echoes from peak are re - bounding, While echoes from peak are re - bounding, And if you

pp Echo. *sf*

ask what you there do see, 'Tis the life of hearts that are gay and are free,

ask what you there, what there you see, 'Tis the life of hearts that are gay and are free,

'Tis the life of hearts that are gay and are free.

'Tis the life of hearts that are gay and are free.

2.

Why over yon lea do they merrily bound,
And do gambol in innocent play?
Their hearts know no care, and joy reigns around,
As bright as the merry spring day.
And if you ask, &c.

3.

'Tis hearts reared like these, our country doth fill,
Who with pride her freedom proclaim;
And, while aught of life lives, we love liberty still,
And from youth to old age we're the same.
From clime to clime it will ever be,
Long life to America, land of the free.

DAYS OF CHILDHOOD.

1. Oh, there were tones in
 2. Oh, there were looks that
 3. Oh, there were friends in

child - hood, That I re - mem - ber well, And sounds of o - ther days gone by, That
 haunt me, That thrill'd my soul e'en then, And mem - 'ry still will not forget, But
 child - hood, The loved ones of my youth, And friends of la - ter days renew The

DAYS OF CHILDHOOD. (Concluded.)

167

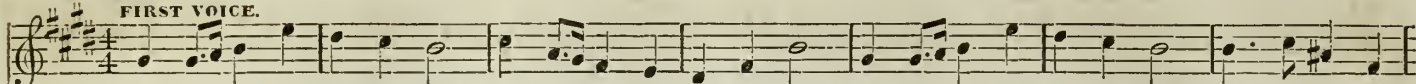
still around me dwell! But sounds that were but mirth-ful then, Now mourn-ful seem to
 paints them fresh a - gain! I nev - er see a ten - der glance Of ear - nest love and
 mem - 'ry of their worth! Ah, this heart beats ten - der - ly, When some sim - ple word I

be, And words that were but light - ly heard, Speak ten - der - ness to me.
 truth, But mem - - o - ry re - calls the looks That woke my heart in youth.
 hear, And old fa - mil - iar sounds I've loved Will of - ten force a tear!

colla voce.

Allegro Vivace.

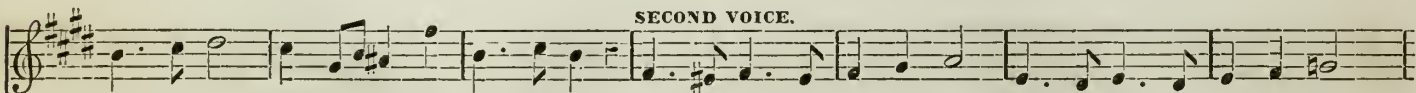
FIRST VOICE.



1. Tell me, where do fairies dwell ? Where they work each mystic spell ? Tell me where their home can be, Where they sport in
 2. Tell me, gen-tle sis - ter dear, When the moon is shin-ing clear, May not mer-ry elves be seen, Where we know their

Sempre Staccato.

SECOND VOICE.



fan - ta - sie ? Where they sport in fan - ta - sie ? Far removed from human eyes, Yet their home is 'neath the skies,
 steps have been ? Where we know their steps have been ? No, for we the spell should break, They the spot would soon forsake ;

TELL ME, WHERE DO FAIRIES DWELL? (Continued.)

On the greenwood, in the dell, There the fai - ry creatures dwell! On the greenwood, in the dell,
Some-times heard, but nev - er seen, Gen - tle spi - rits haunt the green! Sometimes heard, but nev - er seen,

p Dolce.

There the fai - ry crea-tures dwell! There the fai - ry crea - tures dwell! Sing-ing so cheer-i - ly,
Gen - tle spi - rits haunt the green! There the fai - ry crea - tures dwell! Sing-ing, &c.

Lento. Rall. A Tempo.

Ritard. Lento. Rall. pp Sempre Staccato

TELL ME, WHERE DO FAIRIES DWELL? (Continued.)

fai - ry - like song, Danc - ing so mer - ri - ly all the night long; Sing - ing so cheer - i - ly, fai - ry - like song,

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 two sharps (F# and C#). The lyrics are: "fai - ry - like song, Danc - ing so mer - ri - ly all the night long; Sing - ing so cheer - i - ly, fai - ry - like song,". The piano accompaniment is written on two staves (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes, with some chords and single notes.

Danc - ing so mer - ri - ly all the night long, Danc - ing so mer - ri - ly, Sing - ing so cheer - i - ly, Danc - ing so mer - ri - ly,

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are: "Danc - ing so mer - ri - ly all the night long, Danc - ing so mer - ri - ly, Sing - ing so cheer - i - ly, Danc - ing so mer - ri - ly,". The piano accompaniment continues with the same rhythmic pattern, featuring eighth and sixteenth notes and chords.

TELL ME, WHERE DO FAIRIES DWELL? (Concluded.)

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Sing-ing so cheeri-ly, Sing-ing, dancing, sing-ing, dancing, singing, dancing, sing-ing, danc-ing, sing-ing, danc-ing,

Cres.

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes, with a crescendo marking (*Cres.*) appearing in the latter half of the system.

Sing-ing, danc-ing, all the night long.

f sf ff

This system contains the final two staves of music. The top staff continues the vocal line with the lyrics. The bottom staff is the piano accompaniment, which includes dynamic markings of *f*, *sf*, and *ff*. The piano part concludes with a final cadence.

Andante Grazioso.

X THE MURMURING SEA.

STEPHEN GLOVER

FIRST VOICE.

1. Murmur-ing sea! beau-ti-ful sea! How I love to list to thy mel-o-dy, When the winds are still in thy
 2. Murmur-ing sea! beau-ti-ful sea! I no more shall sail o'er thy wa-ters free; But I watch the ships till they

SECOND VOICE.

rock-y caves, And the sweet stars glance on thy pur-ple waves; And the sweet stars glance on thy pur-ple waves. 'Tis
 fade from sight, And my fan-cy fol-lows their trackless flight, And my fan-cy fol-lows their trackless flight,

then I dream of the dis-tant land, Where I left a lov-ing and joy-ous band; Oh! dearer than ev-er they
Bounding a-way to their des-tined mart, To the land so dear to my lone-Iy heart; Oh! dearer than ev-er, &c.

The first system of the musical score consists of three staves. The top staff is a single treble clef line containing the vocal melody. The bottom two staves are a grand staff (treble and bass clefs) containing the piano accompaniment. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. A dynamic marking of *p* (piano) is present at the beginning of the piano part.

seem to be, As I muse on the shore of the mur-mur-ing sea! As I muse on the shore of the

The second system of the musical score also consists of three staves. The top staff is a single treble clef line containing the vocal melody. The bottom two staves are a grand staff (treble and bass clefs) containing the piano accompaniment. The piano part continues with the same accompaniment style as the first system.

THE MURMURING SEA. (Concluded)

Beau - ii - ful sea! *Cres.* beau - ti - ful sea! *Decres.* mur - mur - ing, *p*

sea. Beau - ti - ful sea! beau - ti - ful sea! Oh! mur-mur-ing, mur-mur-ing,

Beau - ti - ful sea! *Cres.* mur - mur-ing sea! *Decres.* Beau - ti - ful, *Cres.* *f*

sea. Beau - ti - ful sea! mur-mur-ing sea! Beau - ti - ful, beau-ti - ful sea!

Andante.

THE EVENING BREEZE.

STEPHEN GLOVER.

Gently, gen-tly sighs the breeze, . Like a whisper thro' the trees, Like a voice of se - raph

sf *p*

Detailed description: This system contains the first two staves of the musical score. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The music is in 4/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Andante'. The lyrics are written below the vocal line. The piano accompaniment features a steady eighth-note pattern in the right hand and a more melodic line in the left hand. Dynamic markings include *sf* (sforzando) and *p* (piano).

bright, . Singing to the world "good night." Gently, gen - tly sighs . the breeze, Like a

sf *p*

Detailed description: This system contains the second two staves of the musical score. It continues the vocal line and piano accompaniment from the first system. The lyrics are written below the vocal line. The piano accompaniment continues with similar textures. Dynamic markings include *sf* (sforzando) and *p* (piano).

THE EVENING BREEZE. (Continued.)

Like a voice of se - raph bright, Singing to the world "good night," "good
Cres.
 whisper through the trees, Like a voice of se - raph bright, Singing to the world "good

night, Singing to the world "good night, good night, good night, good night." Ev - ry hill and ev - ery

FIRST VOICE.

glade, In the twi - light seems to fade, While the whis - p'ring bree - zes say O - ri -

The first system of the musical score consists of three staves. The top staff is the vocal line, written in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "glade, In the twi - light seems to fade, While the whis - p'ring bree - zes say O - ri -". The middle and bottom staves are the piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features a steady accompaniment of chords and moving lines.

SECOND VOICE.

- - sons for close of day. Hush! the birds are gone to rest ; . . . O'er the earth night's sa - ble

The second system of the musical score also consists of three staves. The top staff is the second voice line, written in treble clef with a key signature of two sharps. The lyrics are: "- - sons for close of day. Hush! the birds are gone to rest ; . . . O'er the earth night's sa - ble". The middle and bottom staves are the piano accompaniment, continuing from the first system. The piano part includes various musical notations such as slurs and accents.

THE EVENING BREEZE. (Continued.)

Rall.

vest Hides her beau - ties from our sight ; . . . We, sweet friend, we, sweet friend, must breathe good

A Tempo.

night. Good night, good night, good night, good night, good night, . . . good

A Tempo.

Dim. *A Tempo.*

Dim.

night, the even - ing breeze, . Seems to whis - per thro' the trees, Now the wood - land mur - murs

p
A Tempo. *sf* *p*

Detailed description: This system contains the first two staves of music. The upper staff is the vocal line, and the lower staff is the piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part begins with a piano (*p*) dynamic and includes a tempo marking *A Tempo.* followed by a fortissimo (*sf*) section and another piano (*p*) section.

cease, . . All is sweet re - pose and peace; Now, the wood - land mur - murs cease, . All is

p *pp*
sf *p*

Detailed description: This system contains the second two staves of music. The upper staff is the vocal line, and the lower staff is the piano accompaniment. The piano part continues with a fortissimo (*sf*) section, a piano (*p*) section, and ends with a pianissimo (*pp*) section.

THE EVENING BREEZE. (Continued.)

We must whis-per now good night, We must whis- per now good night, good
 sweet re - pose and peace, We must whisper now good night, We must whis- per now good

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps (F# and C#). It begins with a piano (*p*) dynamic marking. The lyrics are: "We must whis-per now good night, We must whis- per now good night, good sweet re - pose and peace, We must whisper now good night, We must whis- per now good". The piano accompaniment is written in a grand staff (treble and bass clefs) and also begins with a piano (*p*) dynamic marking. It features a steady eighth-note accompaniment in the right hand and a more melodic line in the left hand.

good night, good night, good
 night, We must whis-per now good night, must whis - per now good night, good night, good

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line includes the lyrics: "good night, good night, good night, We must whis-per now good night, must whis - per now good night, good night, good". Above the first "good night," there is a *Dolce.* marking. Above the second "good night, good" there is a *>* marking. The piano accompaniment includes a *sf* (sforzando) marking and a *p* (piano) marking. The music concludes with a final chord in the piano part.

THE EVENING BREEZE. (Concluded.)

good night, good night, *Dim.* *Ritard.*

night, good night, good night, good night, good night. . . .

Words by H. A. POND.
Gayly.

HOLIDAY SONG.

Music arranged from AUBER, by H. A. POND.

Come, sing with me, Come, sing with me, And as we sing the hours a - way, So full of glee, We'll

Come, sing with me, Come, sing with me, And as we sing the hours a - way, So full of glee, We'll

HOLIDAY SONG. (Continued.)

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Fine. DUETT.

hap - py be, And chant our mer - ry roun - de - lay. Those who sing the mer - ri - est,
 hap - py be, And chant our mer - ry roun - de - lay.

Those whose eyes are bright - - est, All . . join with voi - ces sweet, All . . sing in

HOLIDAY SONG. (Concluded.)

First time. Second time.

meas-ure meet. meas-ure meet. We'll gay-ly sing to meas-ure light, So cheer-i-ly, So

We'll gay-ly sing to meas-ure light, So cheer-i-ly, So

Da Capo al Fine.

cheer-i-ly, What can we feel but pleas-ure bright, So mer-ri-ly, So mer-ri-ly.

cheer-i-ly, What can we feel but pleas-ure bright, So mer-ri-ly, So mer-ri-ly.

Da Capo al Fine.

TELL ME, WHERE IS BEAUTY FOUND?

STEPHEN GLOVER 185

Andante Grazioso. FIRST VOICE.

1. Tell me, where is beau - ty found? Does it dwell on earth - ly ground,
 2. Tell me, if the heart should stray From this love - ly world a - way,

SECOND VOICE.

Or, a - lone, beneath the skies, Is the home where beauty lies? Beau - ty dwells with
 Has not beau - ty high - er powers, Than with-in this world of ours? Yes, the beau - ty

TELL ME, WHERE IS BEAUTY FOUND? (Continued.)

us on earth, Where the love - ly flowers have birth, On the mountain,
of the mind Is not to the earth con - fined; That may shine in

The first system of the musical score consists of three staves. The top staff is the vocal line in G major (one flat), with lyrics underneath. The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The music is in 4/4 time and features a simple harmonic accompaniment with chords and moving lines.

Dim. Ritard. A Tempo.

in the dells, There's the home where beau - ty dwells. Yes, there's beau - ty on the earth,
realms a - bove, Where love is beau - ty! beau - ty, love. Yes, the beau - ty of the mind

Dim. Ritard. A Tempo.

The second system of the musical score continues the piece. It also consists of three staves. The vocal line includes the lyrics and a dynamic marking of *p* (piano) at the start of the final phrase. The piano accompaniment continues with similar harmonic support. The system concludes with a double bar line.

TELL ME, WHERE IS BEAUTY FOUND? (Concluded.)

Where the spring re - news its youth; Where the love - ly flowers have birth, Truth is beauty,
 Wafts the soul to realms a - bove; On its star - ry throne en - shrined, Love is beauty,

beau - ty, truth, Truth is beauty, beau - ty, truth, Truth is beauty, beau - ty, truth.
 beau - ty, love. Love is beauty, beau - ty, love, Love is beauty, beau - ty, love.

Ritard. *Lento.*

Ritard. *Lento.*

1. The breaking waves dash'd high On a stern and rock-bound coast, The woods against a storm-y sky Their
 2. Not as the conqueror comes, They, the true-hearted, came; Not with the roll of stir-ring drums, Or

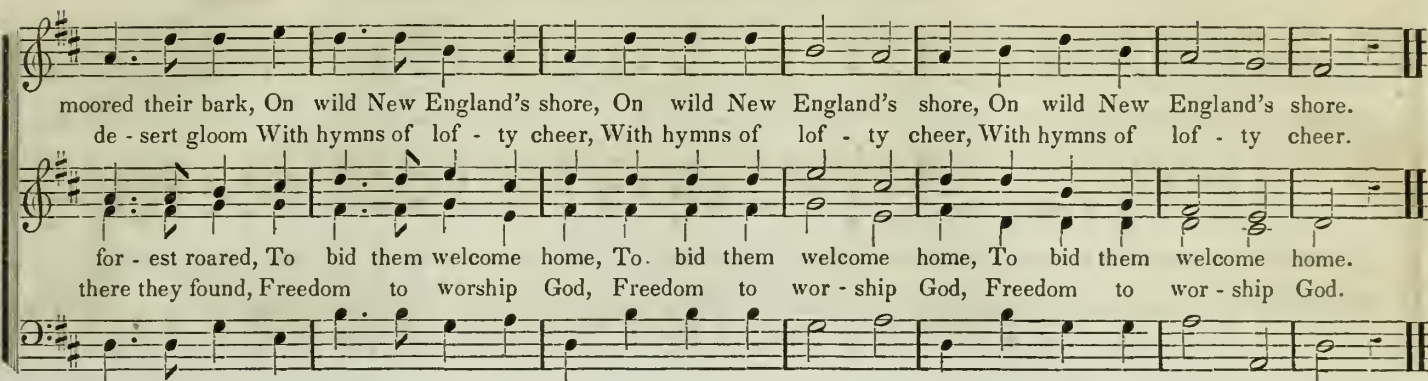
3. A - mid the storm they sang, The stars heard, and the sea! The sounding isles of woodland rang With
 4. What sought they thus a - far? Bright jewels of the mine? The wealth of seas, the spoils of war—They

gi - ant branches tossed; The hea - vy night hung dark, The hills and waters o'er, When a band of ex - iles
 trump, that sings of fame; Nor as the fly - ing come, In silence and in fear, They shook the depths of

anthems of the free. The o - cean ea - gle soared O'er rolling wave's white foam, The rocking pines in
 sought a faith's pure shrine! Ay, call it ho - ly ground, The soil where first they trod, They left unstained what

THE BREAKING WAVES DASHED HIGH. (Concluded.)

189



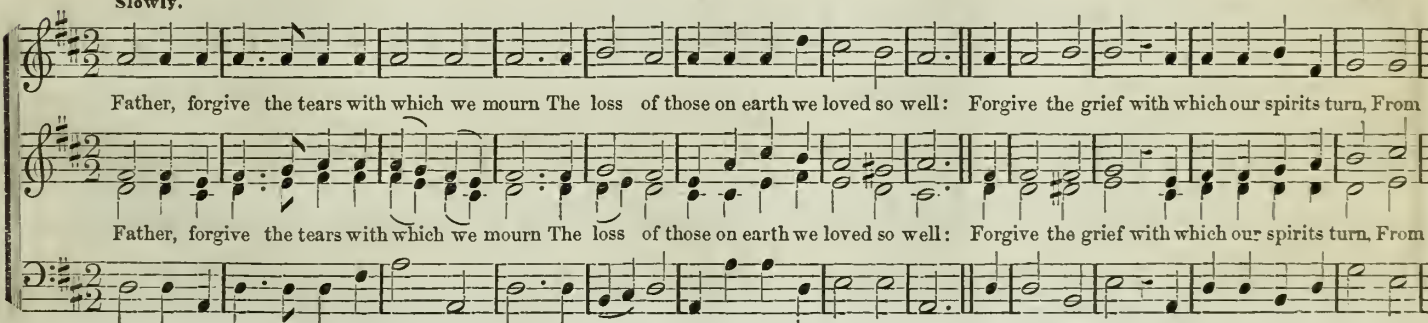
moored their bark, On wild New England's shore, On wild New England's shore, On wild New England's shore.
de - sert gloom With hymns of lof - ty cheer, With hymns of lof - ty cheer, With hymns of lof - ty cheer.

for - est roared, To bid them welcome home, To bid them welcome home, To bid them welcome home.
there they found, Freedom to worship God, Freedom to wor - ship God, Freedom to wor - ship God.

Slowly.

FATHER, FORGIVE THE TEARS WITH WHICH WE MOURN.

L. MASON



Father, forgive the tears with which we mourn The loss of those on earth we loved so well: Forgive the grief with which our spirits turn, From

Father, forgive the tears with which we mourn The loss of those on earth we loved so well: Forgive the grief with which our spirits turn, From

FATHER FORGIVE THE TEARS WITH WHICH WE MOURN. (Concluded.)

scenes endeared, where they no longer dwell. 2. Fain would we rise, and with the eye of faith Gaze on the glo - ries of that blest a - bode, Where

scenes endeared, where they no longer dwell. 2. Fain would we rise, and with the eye of faith Gaze on the glo - ries of that blest a - bode, Where

now, be - yond the reach of sin and death, They reign forev - er Kings and Priests to God, Kings and Priests to God, Kings and Priests to God.

now, be - yond the reach of sin and death, They reign forev - er Kings and Priests to God, Kings and Priests to God, Kings and Priests to God.

THE STAR OF BETHLEHEM.

1. { When marshalled on the nightly plain, The glittering host be-stud the sky, }
 { One star a-lone, of all the train, Can fix the sin-ner's wandering eye. } 2. Hark! hark! to God the chorus breaks, From ev-ery

3. { Once on the ra-ging seas I rode, The storm was loud, the night was dark, }
 { The ocean yawned, and rude-ly blowed The wind that tossed my foundering bark. } 4. Deep hor-ror then my vitals froze; Death-struck I

5. { It was my guide, my life, my all; It bade my dark fore-bodings cease; }
 { And through the storm and danger's thrall, It led me to the port of peace. } 6. Now, safely moored, my per-ils o'er, I'll sing, first

host, from ev-ery gem; But one alone the Saviours speaks—It is the Star, It is the Star, It is the Star of Beth-le-hem!

ceased the tide to stem, When sud-den-ly a star a-rose,—It was the Star, It was the Star, It was the Star of Beth-le-hem!
 in night's di-a-dem, For-ev-er, and for-ev-ermore,—The Star, the Star, the Star, I'll sing the Star of Beth-le-hem!

1. Let every heart re-joice and sing, Let cho-ral anthems rise; Ye reverend men and children, bring To God your sa - cri - fice;

2. He bids the sun to rise and set; In heaven his power is known; And earth, subdued to him, shall yet Bow low be - fore his throne;

For he is good, the Lord is good, And kind are all his ways: With songs and hon - ors sounding loud, The

For he is good, the Lord is good, And kind are all his ways: With songs and hon - ors sounding loud, The

LET EVERY HEART REJOICE AND SING. (Concluded.)

193

Lord Je - ho - vah praise, While the rocks and the rills, While the vales and the hills, A glo-rious an - them raise: Let

Lord Je - ho - vah praise, While the rocks and the rills, While the vales and the hills, A glo-rious an - them raise: Let

each pro - long The grate - ful song, And the God of our fa - thers praise, And the God of our fa - thers praise.

each pro - long The grate - ful song, And the God of our fa - thers praise, And the God of our fa - thers praise.

Andante.

He shall come down like rain up-on the mown grass, He shall come down like rain upon the mown grass, As showers that

He shall come down like rain up-on the mown grass, He shall come down like rain upon the mown grass, As showers that

wa - ter, that wa - ter the earth. In his days shall the righteous flou - rish, In his days shall the righteous flou - rish, And his

wa - ter, that wa - ter the earth. In his days shall the righteous flou - rish, In his days shall the righteous flou - rish, And his

HE SHALL COME DOWN LIKE RAIN. (Concluded.)

195

name shall en-dure, shall en-dure for-ev-er, And his name shall en-dure, shall en-dure for-ev-er, for-ev-er.

name shall en-dure, shall en-dure for-ev-er, And his name shall en-dure, shall en-dure for-ev-er, for-ev-er.

The musical score consists of three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The key signature is one sharp (F#) and the time signature is 3/4. The piece concludes with a double bar line and repeat dots.

Slowly.

THE LORD IS MERCIFUL.

S. STANLEY.

The Lord is mer-ci-ful, and mer-ci-ful and gra-cious, Slow to an-ger, and plenteous in

The Lord is mer-ci-ful, and mer-ci-ful and gra-cious, Slow to an-ger, and plenteous in

The musical score consists of three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The key signature is two flats (Bb, Eb) and the time signature is 3/2. The piece concludes with a double bar line and repeat dots.

mer - cy. He will not al - ways chide: Nei-ther will he keep his an - ger for-

mer - cy. He will not al - ways chide; He will not al - ways chide: Nei-ther will he keep his an - ger for-

He will not al - ways chide:

Detailed description: This system contains three staves of music. The top staff is a vocal line in G major with lyrics: 'mer - cy. He will not al - ways chide: Nei-ther will he keep his an - ger for-'. The middle staff is a piano accompaniment with chords and melodic lines. The bottom staff is a bass line. The key signature has one flat (F major/D minor) and the time signature is 4/4. There are dynamic markings like '>' above the first and third measures of the vocal line.

- - ev - er. He . . . bath not dealt with us af - ter our sins; Nor re - ward - ed us ac - cord - ing to

- - ev - er. He hath not dealt with us af - ter our sins; Nor re - ward - ed us ac - cord - ing to

He . . . bath not dealt

Detailed description: This system contains three staves of music. The top staff is a vocal line in G major with lyrics: '- - ev - er. He . . . bath not dealt with us af - ter our sins; Nor re - ward - ed us ac - cord - ing to'. The middle staff is a piano accompaniment. The bottom staff is a bass line. The key signature has one flat and the time signature is 4/4. There are dynamic markings like '>' above the first and third measures of the vocal line.

THE LORD IS MERCIFUL. (Concluded.)

our in - i - qui - ties. For as the heaven is high, is high a - bove the earth,

our in - i - qui - ties. For as the heaven . . . is high a - bove . . . the earth, So great is his

The first system of the musical score consists of three staves. The top staff is a vocal line in G major (one flat) and 2/4 time, with lyrics: "our in - i - qui - ties. For as the heaven is high, is high a - bove the earth,". The middle staff is a piano accompaniment with chords and some melodic lines. The bottom staff is a bass line. The system concludes with a double bar line.

So great is his mer - cy toward them that fear him. Hal - le - lu - jah!

mer - cy toward them that fear him, So great is his mer - cy toward them that fear him. Hal - le - lu - jah.

The second system of the musical score also consists of three staves. The top staff is a vocal line with lyrics: "So great is his mer - cy toward them that fear him. Hal - le - lu - jah!". The middle staff is a piano accompaniment. The bottom staff is a bass line. The system concludes with a double bar line.

1. From Greenland's i - cy moun-tains, From In - dia's co - ral strand, Where A - fric's sun - ny foun - tains Roll down their gold-en sand;
 2. What tho' the spi - cy bree - zes Blow soft o'er Cey - lon's isle— Tho' ev - ery prospect pleases, And on - ly man is vile?

3. Shall we, whose souls are light - ed By wis - dom from on high— Shall we to man be - night - ed The lamp of life de - ny?
 4. Waft—waft, ye winds, his sto - ry; And you, ye wa - ters, roll, Till, like a sea of glo - ry, It spreads from pole to pole;

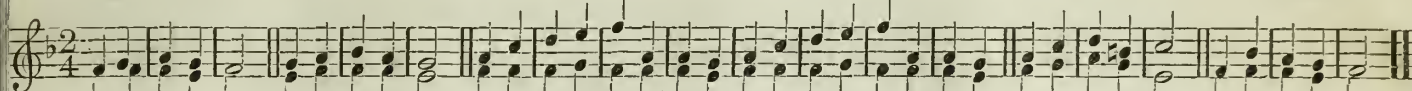
From many an an - cient riv - er, From many a palm-y plain, They call us to de - liv - er Their land from er - ror's chain.
 In vain, with lav - ish kind - ness, The gifts of God are strown; The heathen, in his blindness, Bows down to wood and stone.

Sal - va - tion!—O, sal - va - tion! The joy - ful sound proclaim, Till earth's re - mo - test na - tion Has learnt Mes - si - ah's name.
 Till o'er our ran - somed na - ture, The Lamb for sin - ners slain, Re - deem - er, King, Cre - a - tor, Re - turns in bliss to reign.

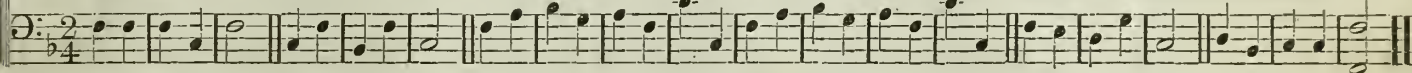
MARBLE.



1. Blessed be thy name, Jesus Christ! the same Yesterday, to-day, for-ever; What from thee, my Lord, shall sever, While I hear thy voice, And in thee re-joice.
 2. Guide me with thine eye, Warn to fight or fly, When the foe, a li-on raging, Or with serpent guile as-suaging, Comes in wrath to tear, Or by fraud en-snare



3. Hold me with thine hand, For by faith I stand; On thy strength my sole reliance, In thy truth my whole affiance, Then, where'er I roam, I am traveling home.
 4. Lord, thy word is light; Led by it a-right, When a pilgrim like my fathers, Life's last shadow round me gathers, May its brightening ray Shine to perfect day.



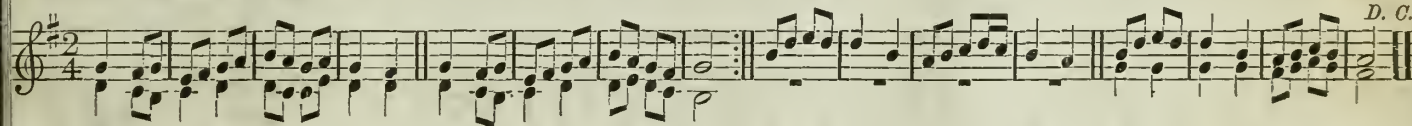
Slowly, Gently.

SELMA.

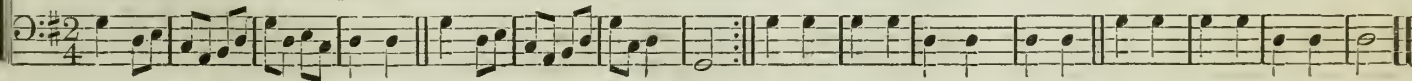
D. C.



1. { When the world my heart is rending With its heaviest storm of carc, }
 { My glad thoughts to God as-cending, Find a re-fuge from de-spair. } This there's a band of mer-cy near me, Tho' the waves of trouble roar,
D. C. There's an hour of rest to cheer me, When the toils of life are o'er.

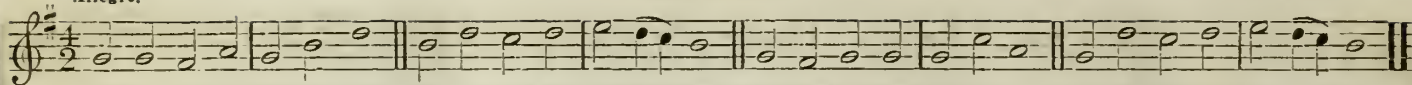


2. { Oh! to rest in peace for-ev-er, Join'd with hap-py souls a-bove, }
 { Where no foe my heart can sev-er From the Sa-viour whom I love! } This the hope that shall sus-tain me Till life's pil-grimage be past;
D. C. Fears may vex, and troubles pain me: I shall reach my home at last.

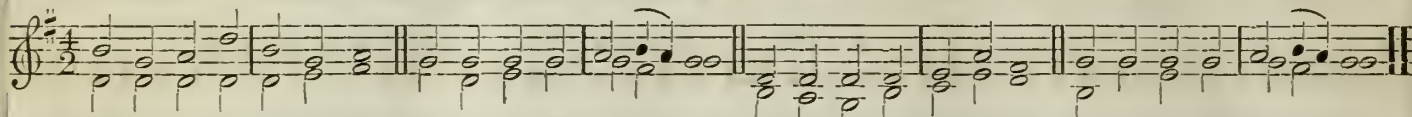


NUREMBURG.

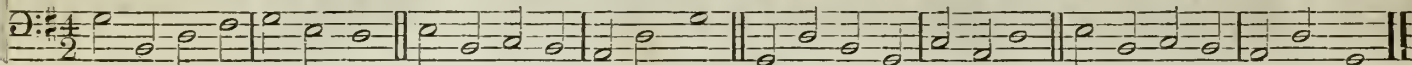
From a German Tune.



1. Praise to God! im-mor-tal praise, For the love that crowns our days: Bounteous Source of ev-ery joy, Let thy praise our tongues employ.

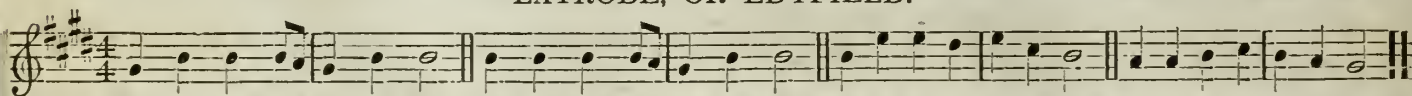


2. All that spring, with bounteous hand. Scat-ters o'er the smil-ing land; All that lib-eral au-tumn pours From her rich, o'er-flow-ing stores,—
3. These, to that dear Source we owe. Wheace our sweetest com-forts flow; These, thro' all my hap-py days, Claim my cheer-ful songs of praise.

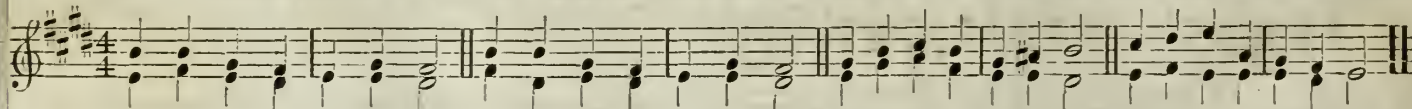


LATROBE, OR EDYFIELD.

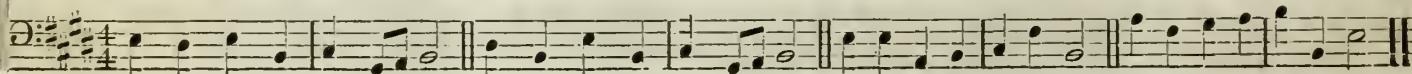
German Tune.



1. Who, O Lord, when life is o'er, Shall to heaven's blest man-sions soar; Who, an ev-er-welcome guest, In thy ho-ly place shall rest?



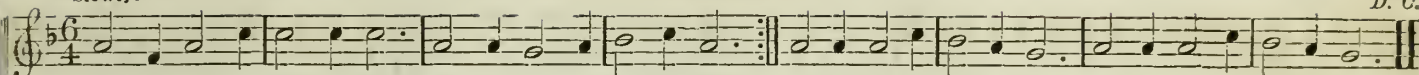
2. He, who shuns the sin-ner's road, Lov-ing those who love their God; Who, with hope and faith unfeigned, Treads the path by thee ordained.



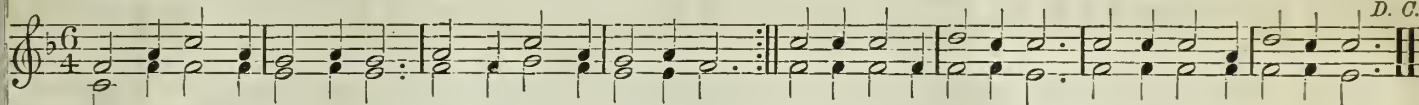
Slowly.

VERNON.

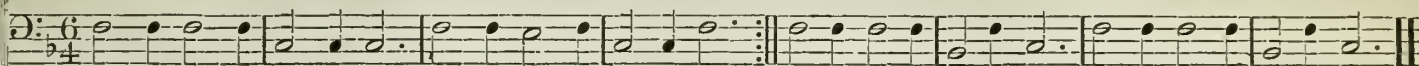
201
D. C.



1. { Fount of ev - er - last - ing love! Rich thy streams of mer - cy are, }
{ Flow - ing pure - ly from a - bove, Beau - ty marks their course a - far. } Lo! thy church, thy garden, now, Bloom be - neath thy heavenly shower,
D. C. While we feel, and melt, and bow, Mild, yet might - y in thy power.

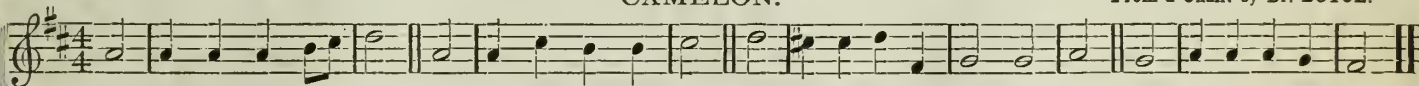


2. { God of grace, be - fore thy throne, Here our warm - est thanks we bring; }
{ Thine the glo - ry, thine a - lone, Loud - est praise to thee we sing; } Hear, O hear our grateful song, Let thy spi - rit still de - scend;
D. C. Roll the tide of grace a - long, Widen - ing, deep'ning to the end.

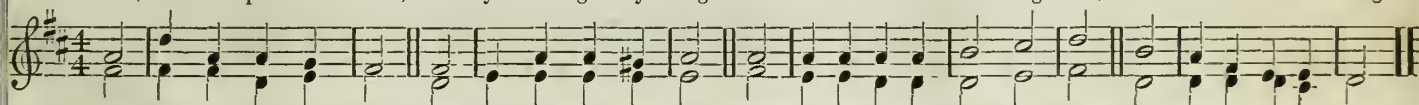


CAMELON.

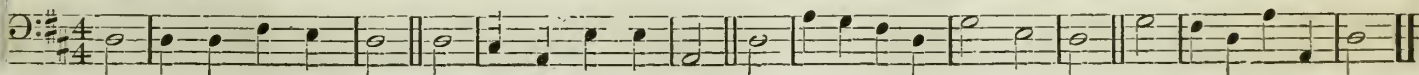
From a Chant by Dr. BOYCE.



1. Come, sound his praise a - broad, And hymns of glo - ry sing: Je - ho - vah is the sove - reign God, The u - ni - ver - sal King.



2. Come, wor - ship at his throne, Come, bow be - fore the Lord; We are his work, and not our own; He formed us by his word.
3. To - day at - tend his voice, Nor dare pro - voke his rod; Come, like the peo - ple of his choice, And own your gracious Lord.



1. I lift my soul to God; My trust is in his name: Let not my foes, that seek my blood, Still triumph in my shame.

2. Re - mem - ber all thy grace, And lead me in thy truth; For - give the sins of ri - per days, And fol - lies of my youth.

3. The Lord is just and kind; The meek shall learn his ways; And ev - ery hum - ble sin - ner find The bless - ings of his grace.

SUNTER.

1. O Thou, to whom all creatures bow, With - in this earthly frame, Thro' all the world, how great art thou! How glo - rious is thy name!

2. When heaven, thy glorious work on high, Employs my wondering sight; The moon that night - ly rules the sky, With stars of feebler light;—

3. Lord! what is man! that thou shouldst choose To keep him in thy mind! Or what his race, that thou shouldst prove To them so wondrous kind!

4. O Thou, to whom all creatures bow, With - in this earthly frame, Thro' all the world, how great art thou! How glo - rious is thy name!

Slowly, Gently.

EVAN.

From "Cantica Laudis." 203

1. In mer - cy, Lord, re - mem - ber me, Thro' all the hours of night; And grant to me most gra - cious - ly The safeguard of thy might.

2. With cheerful heart I close my eyes, Since thou wilt not re - move: Oh! in the morn - ing let me rise, Re - joic - ing in thy love.

3. Or, if this night should prove the last, And end my tran - sient days; Oh! take me to thy promised rest! Where I may sing thy praise.

NEW YORK TUNE.

Words from JONES' Versification of the Psalms.

1. To yon - der hills I raise my sight, Where all my suc - cor lies; My help is in that arm of might, That made the earth and skies.

2. He shall thy soul in safe - ty keep, Thy foot from ev - ery snare; His eyes shall slumber not nor sleep, While Is - rael needs his care.

3. His arm shall ev - er be thy stay, A shade up - on thy right; The sun shall nei - ther smite by day, Nor changing moon by night.

4. Thy head from e - vil he shall screen, Thy soul pre - serve in peace; Thy go - ing out or com - ing in, Till time and na - ture cease.

1. O God, our help in a - ges past, Our hope for years to come, Our shel-ter from the stormy blast, And our e - ter-nal home.

2. Be - neath the sha-dow of thy throne Thy saints have dwelt secure; Suf-fi - cient is thine arm a - lone, And our de-fence is sure.

3. Be - fore the hills in or - der stood, Or earth re-ceived her frame; From ev - er - last - ing thou art God, To end-less years the same.

Gently, Softly.

ERNAN.

LOWELL MASON, 1850.

1. Breathe, Holy Spi-rit, from a - bove, Un-til our hearts with fervor glow; Oh, kindle there a Saviour's love, True sympathy with hu-man wo.

2. Bid our con-flict-ing passions cease, And terror from each conscience flee; Oh, speak to every bo - som peace, Unknown to all who know not thee.

3. Give us to taste thy heavenly joy, Our hopes to brightest glo-ry raise: Guide us to bliss without al - loy, And tune our hearts to endless praise.

THE OLD HUNDREDTH.

W. FRANCO. 205

1. From all that dwell below the skies, Let the Cre-a-tor's praise a - rise: Let the Redeemer's name be sung, Thro' every land—by every tongue.

2. E - ter-nal are thy mercies, Lord; Eternal truth attends thy word; Thy praise shall sound from shore to shore, Till suns shall rise and set no more.

The musical score for 'The Old Hundredth' consists of three staves. The top staff is the vocal line in G major (one sharp) and 2/2 time, with lyrics for two verses. The middle staff is the piano accompaniment in G major and 2/2 time. The bottom staff is the bass line in G major and 2/2 time.

IOSCO, OR PRAGUE.

1. The heavens declare thy glory, Lord, In ev-ery star thy wisdom shines; But when our eyes behold thy word, We read thy name in fairer lines.

2. The rolling sun—the changing light, And nights, and days, thy power confess; But that blest volume thou hast writ Reveals thy justice and thy grace.

3. Great Sun of Righteousness, arise! Oh bless the world with heavenly light! Thy gospel makes the simple wise: Thy laws are pure—thy judgments right.

The musical score for 'Iosco, or Prague' consists of three staves. The top staff is the vocal line in D major (two sharps) and 4/4 time, with lyrics for three verses. The middle staff is the piano accompaniment in D major and 4/4 time. The bottom staff is the bass line in D major and 4/4 time.

SELECTION 1.

1. Blessed is the man that walketh not in the counsel of the ungodly, nor standeth in the way of sinners; Nor sitteth in the seat of the scornful.
2. But his delight is in the law of the Lord. And in his law doth he meditate day and night.
3. And he shall be like a tree planted by the rivers of water, That bringeth forth his fruit in his season.
4. His leaf also shall not wither. And whatsoever he doeth shall prosper.
5. The ungodly are not so, But are like the chaff which the wind driveth away.
6. Therefore the ungodly shall not stand in the judgment, Nor sinners in the congregation of the righteous.
7. For the Lord knoweth the way of the righteous. But the way of the ungodly shall perish.

[Ps. 1.]

SELECTION 2.

1. Give ear to my words, O Lord; Consider my meditation.
2. Hearken unto the voice of my cry, my King, and my God; For unto thee will I pray.
3. My voice shalt thou hear in the morning, O Lord; In the morning will I direct my prayer unto thee, and I will look up.
4. For thou art not a God that hath pleasure in wickedness. Neither shall evil dwell with thee.
5. The foolish shall not stand in thy sight. Thou hatest all workers of iniquity.
6. Thou shalt destroy them that speak falsehood; The Lord will abhor the bloody and deceitful man.
7. But as for me, I will come unto thy house in the multitude of thy mercy; And in thy fear will I worship toward thy holy temple.
8. Lead me, O Lord, in thy righteousness, because of mine enemies; Make thy way straight before my face.
9. Let all those that put their trust in thee rejoice, let them ever shout for joy, because thou defendest them; Let them also that love thy name be joyful in thee.
10. For thou, Lord, wilt bless the righteous; With favor wilt thou compass him as with a shield.

[Ps. v.]

SELECTION 3.

1. The heavens declare the glory of God; And the firmament sheweth his handy work.
2. Day unto day uttereth speech, and night unto night sheweth knowledge. There is no speech nor language, where their voice is not heard.
3. Their line is gone out through all the earth, And their words to the end of the world.
4. In them hath he set a tabernacle for the sun, Which is as a bridegroom coming out of his chamber, and rejoiceth as a strong man to run a race.
5. His going forth is from the end of the heaven, and his circuit unto the ends of it: And there is nothing hid from the heat thereof.
6. The law of the Lord is perfect, converting the soul: The testimony of the Lord is sure, making wise the simple.
7. The statutes of the Lord are right, rejoicing the heart: The commandment of the Lord is pure, enlightening the eyes.
8. The fear of the Lord is clean, enduring forever: The judgments of the Lord are true and righteous altogether.
9. More to be desired are they than gold, yea, than much fine gold: Sweeter also than honey, and the honeycomb.
10. Moreover by them is thy servant warned: And in keeping of them there is great reward.
11. Who can understand his errors? Cleanse thou me from secret faults.
12. Keep back thy servant also from presumptuous sins; let them not have dominion over me: Then shall I be upright, and I shall be innocent from the great transgression.
13. Let the words of my mouth, and the meditation of my heart, be acceptable in thy sight, O Lord, my strength and my Redeemer.

[Ps. 19.]

SELECTION 4.

1. God be merciful unto us, and bless us :
And cause his face to shine upon us.
2. That thy way may be known upon earth,
Thy saving health among all nations.
3. Let the people praise thee, O God :
Let all the people praise thee.
4. O let the nations be glad, and sing for joy :
For thou shalt judge the people righteously, and govern
the nations upon the earth.
5. Let the people praise thee, O God ;
Let all the people praise thee.
6. Then shall the earth yield her increase,
And God, even our own God shall bless us.
7. God shall bless us,
And all the ends of the earth shall fear him.
[Ps. LXVII.]

SELECTION 5.

1. God is our refuge and strength,
A very present help in trouble.
2. Therefore we will not fear, though the earth be removed.
And though the mountains be carried into the midst of
the sea.
3. Though the waters thereof roar, and be troubled,
Though the mountains shake with the swelling there-
of.
4. There is a river, the streams whereof shall make glad
the city of God ;
The holy place of the tabernacles of the Most High.
5. God is in the midst of her, she shall not be moved,
God shall help her, and that right early.
6. The heathen ragged, the kingdoms were moved,
He uttered his voice, the earth melted.
7. The Lord of Hosts is with us ;
The God of Jacob is our refuge.
8. Come, behold the works of the Lord,
What desolations he hath made in the earth.

5. GREGORIAN V.

6. MONK.

7. MONK.

8. MONK.

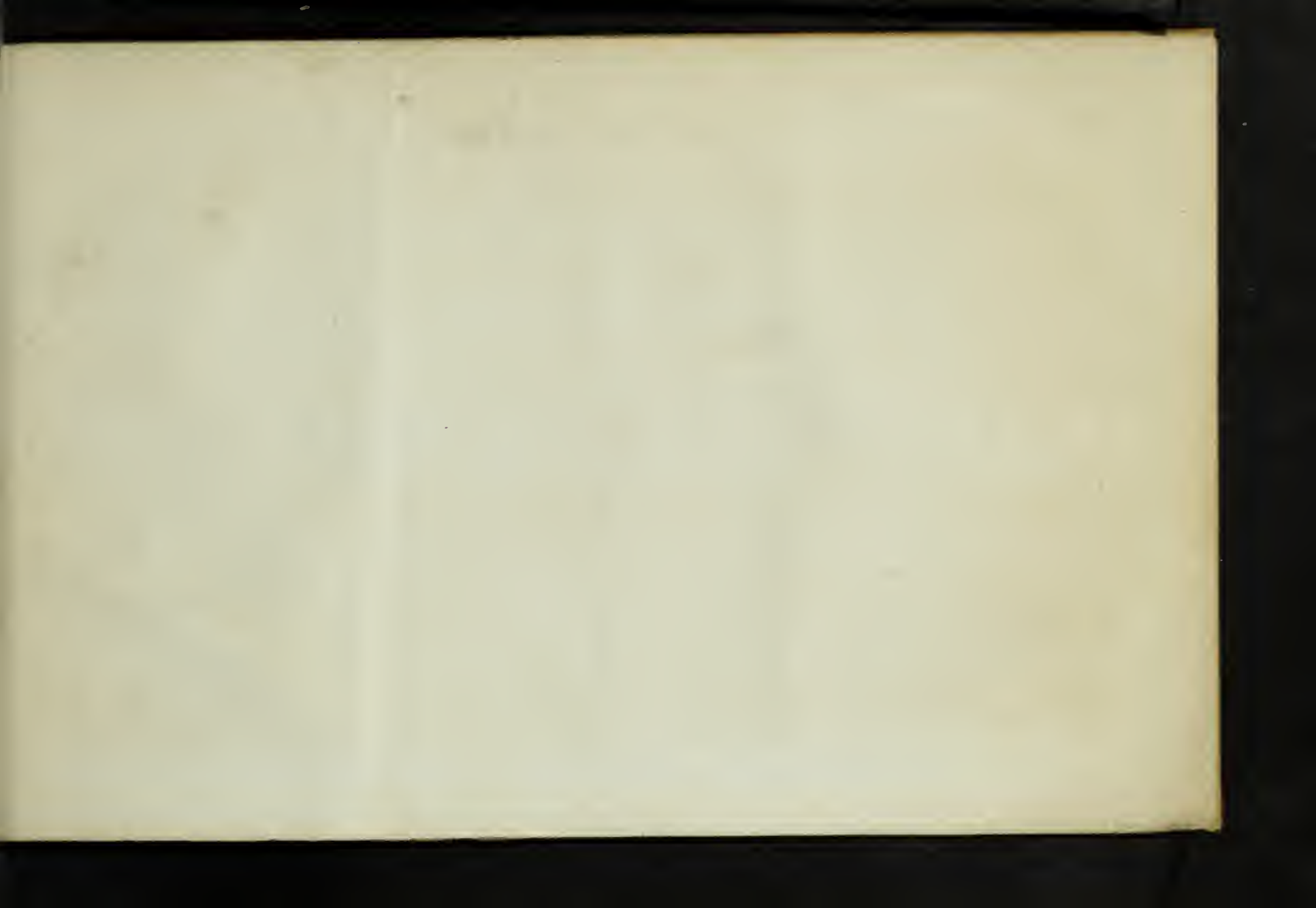
9. He maketh wars to cease unto the end of the earth :
He breaketh the bow, and cutteth the spear in sunder
he burneth the chariot in the fire.
10. Be still, and know that I am God ;
I will be exalted among the heathen, and I will be ex-
alted in the earth.
11. The Lord of hosts is with us :
The God of Jacob is our refuge. [Ps. XLVI.]

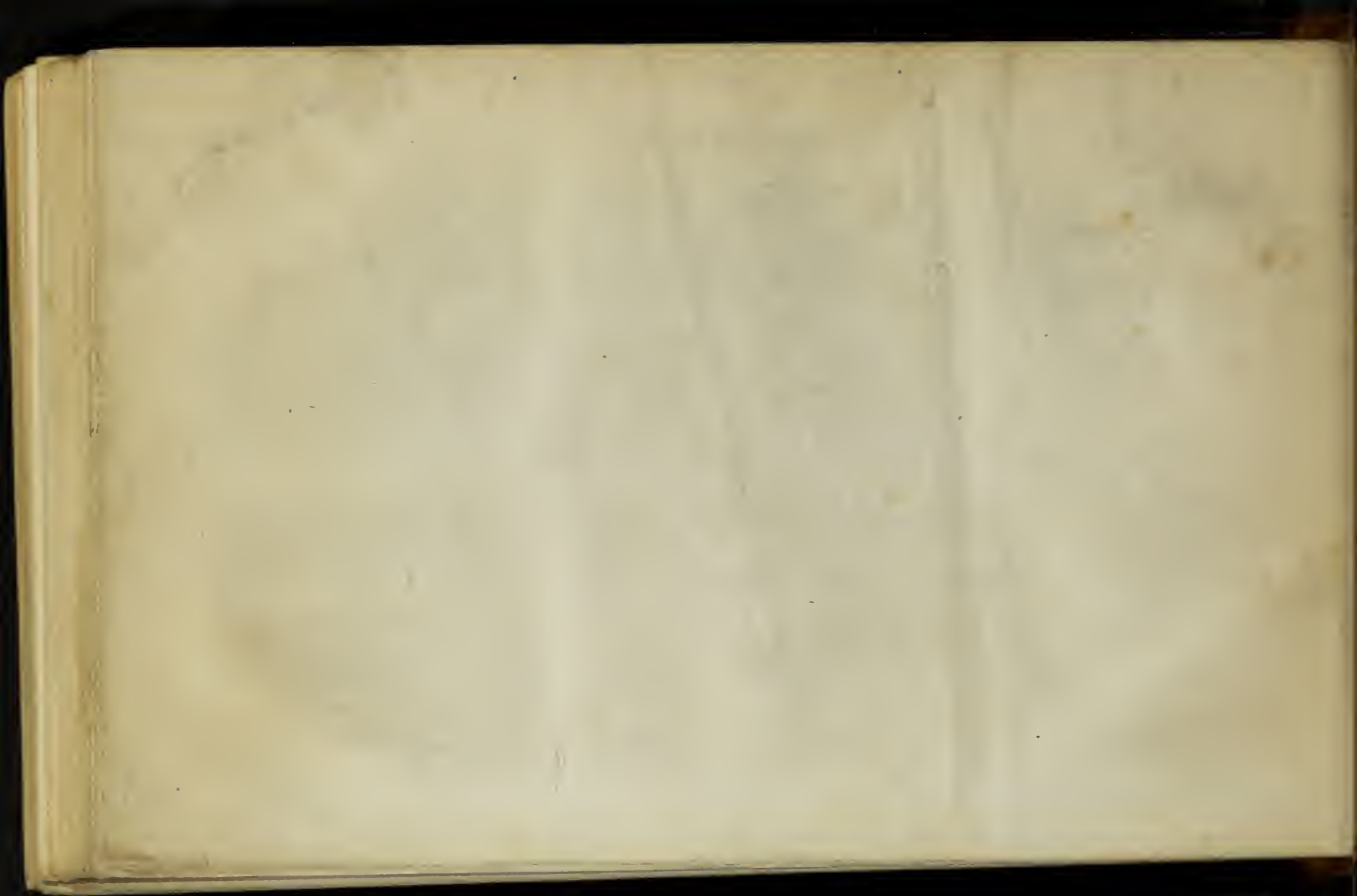
SELECTION 6.

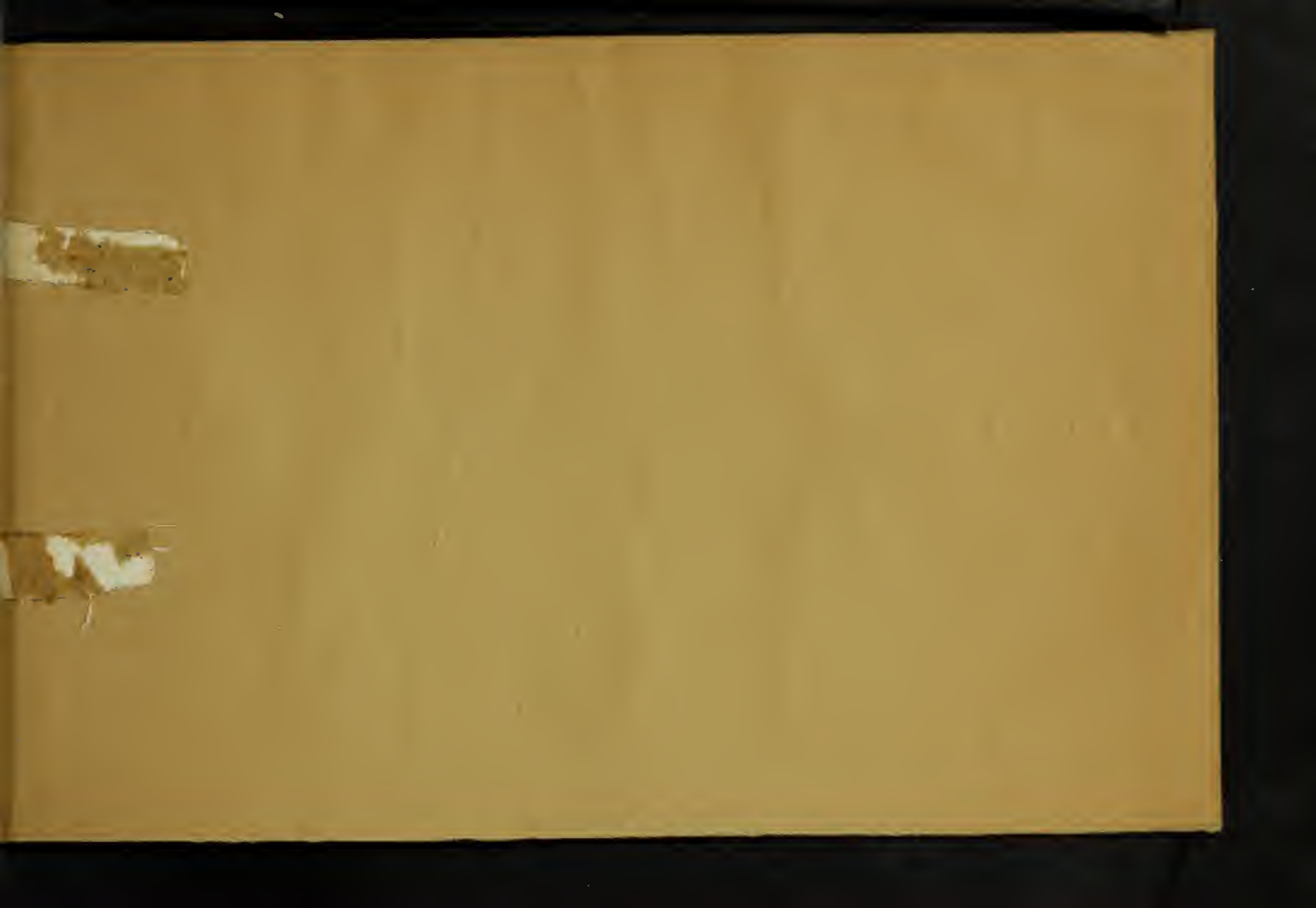
1. Lord, thou hast been our dwelling place,
In all generations.
2. Before the mountains were brought forth, or even the
earth and the world ;
Even from everlasting to everlasting, Thou art
God.
3. Thou turnest man to destruction ;
And sayest, Return ye, children of men.
4. For a thousand years in thy sight are but as yesterday,
when it is past,
And as a watch in the night.
5. Thou carriest them away as with a flood ;
They are as a sleep.
6. In the morning they are like grass which groweth up ;
In the morning it flourisheth, and groweth up ; in the
evening it is cut down, and withereth.
7. For we are consumed by thine anger ;
And by thy wrath are we troubled.
8. Thou hast set our iniquities before thee ;
Our secret sins in the light of thy countenance.
9. For all our days are passed away in thy wrath :
We spend our years as a tale that is told.
10. The days of our years are three-score years and ten, and
if by reason of strength they be four-score years,
Yet is their strength labor and sorrow ; for it is soon cut
off, and we fly away.
11. Who knoweth the power of thine anger :
Even according to thy fear, so is thy wrath.
12. So teach us to number our days :
That we may apply our hearts unto wisdom. [Ps. xc.]

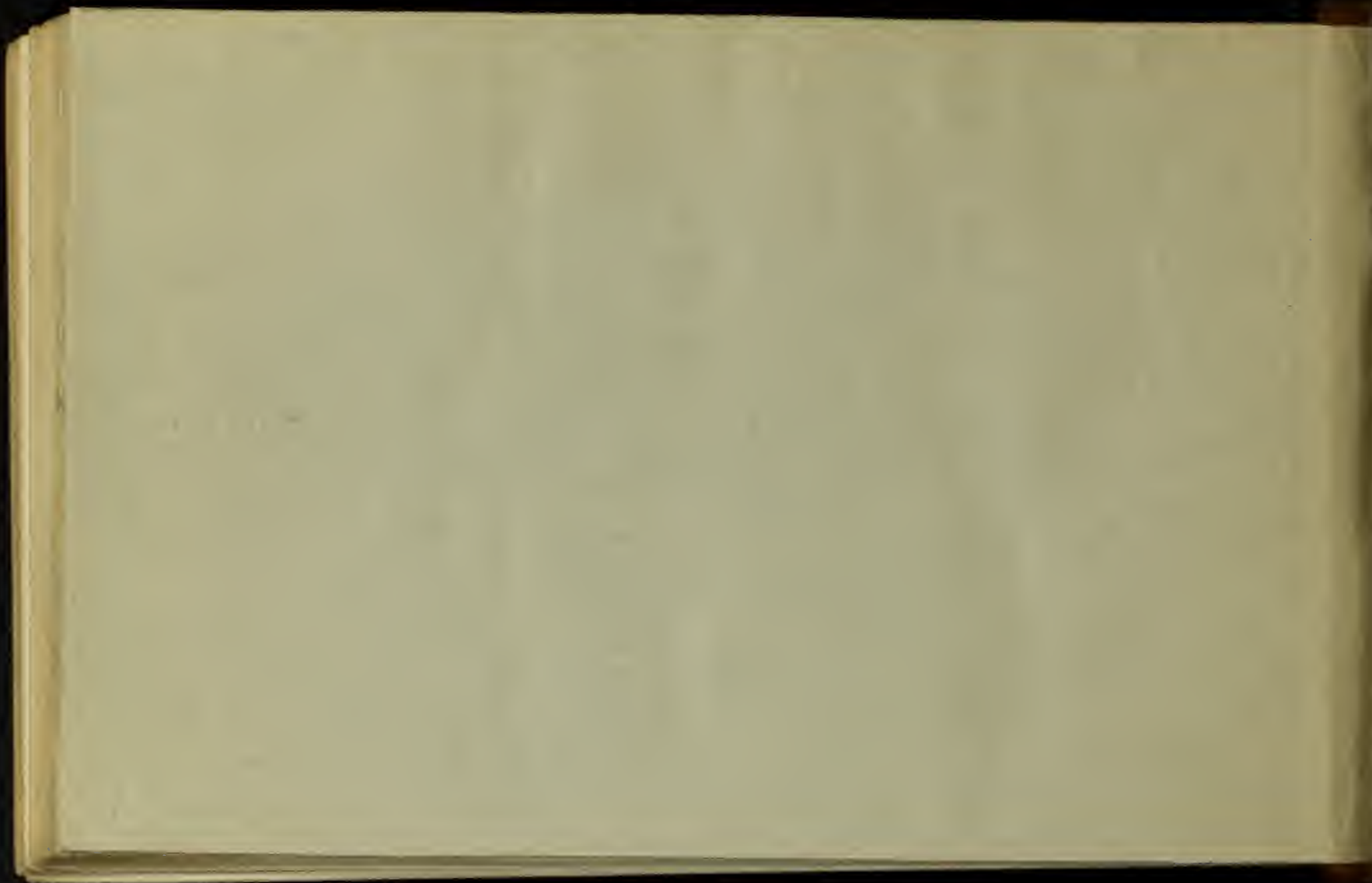
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Ms. A. 1. 1. 1.

