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W. G. PERKINS.

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THE

ZION.

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CHOIRS, SCHOOLS and CONVENTIONS.

BY

W. O. PERKINS,

AUTHOR OF

"THE CHORISTER," "CHURCH WELCOME," "STARRY CROWN," "SEMINARY ALBUM," "MOCKING BIRD," &c., &c.

BOSTON:

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P R E F A C E .

THE advent of a new Church Music Book now-a-days is no novelty, and the saying of the wise man, that "of making many books there is no end," seems literally true. This is well; for the people require new music as well as new literature, new fashions, or novelty in anything.

The growth of musical taste requires a corresponding change in the character of the music presented to the public; and the author has endeavored to supply the demand in this respect. Whether he has succeeded or not, those into whose hands the ZION may fall must decide.

The growing demand for Anthems with Solos, especially "Hymn-Anthems," has induced the author to devote an unusual amount of space to this Department. Nearly all the music of the ZION is new, and it is hoped that it may be found sufficiently interesting to repay a careful study.

W. O. PERKINS.

MUSICAL NOTATION.

CHAPTER I.

Music, as a SCIENCE, treats of the various Signs and Characters which are the symbols of musical thought, passion or emotion, and includes a knowledge of the principles of constructing a Melody with regard to symmetry and form, and of the successive combination of tones to produce Harmony.

As an **ART,** it teaches the proper use and application of all these characters and principles, in accordance with prescribed rules, so as to give a truthful and consistent interpretation to musical ideas.

A **Tone** is a musical sound, which is produced by the even and uninterrupted vibration of some sonorous or elastic body in the air. In singing, a tone is *breath made vocal*; consequently, the more breath—other things being equal—the more tone or voice.

NOTE.—*Tone* and *Noise* are specific terms; the former meaning a *musical sound*, and the latter an *unmusical sound*. *Sound* is a general term applied to either.

Singing consists in a prescribed utterance of tones, combined with a clear and distinct enunciation and pronunciation of syllables and words, and in a consistent rendering of the music, called expression.

TO THE TEACHER. In presenting the subject of Musical Notation, in any of the departments, the teacher should give oral instruction, together with suitable examples for the pupils to imitate. The principles should be clearly presented to the understanding, (making every explanation short and to the point), before illustrating them upon the blackboard, or referring to the book.

In presenting the Scale, it is suggested to proceed somewhat after the following order: First sing a tone at any convenient pitch, to the syllable *LA*, and ask the pupils to repeat, or imitate; after which add another tone, and so on. Then apply the names to the tones, as *ONE, TWO, THREE, &c.* After this has been thoroughly done, make use of the syllables *Do, Re, Mi, &c.*

It is recommended that much time be spent in practising by applying the syllable *la* to each note, and by letter; also, sing the words when there are any set to the exercises. Intervals should be appreciated by the relative position of notes rather than by the association of the names of syllables.

THE SCALE.

The Scale is a series of eight Tones arranged in a prescribed order.

DIAGRAM OF THE SCALE.

8.....	♩.....	Do
7.....	♩.....	Si
6.....	♩.....	LA
5.....	♩.....	SOL
4.....	♩.....	FA
3.....	♩.....	MI
2.....	♩.....	RE
1.....	♩.....	Do

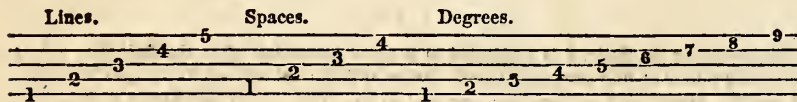
CHAPTER II.

THE STAFF.

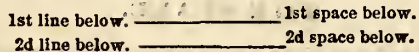
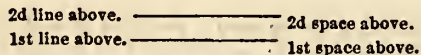
The Pitch of tones is represented upon what is called the Staff.

The Staff consists of five parallel horizontal lines and the spaces between the lines. Each line and space is called a Degree, making nine Degrees, which are numbered from the lowest upward.

THE STAFF ILLUSTRATED.



If more Degrees are needed, short lines are added above or below the Staff, thus:

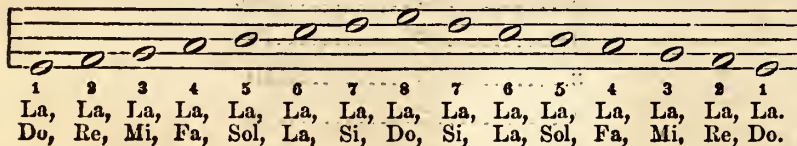


In representing the Scale upon the Staff, as many Degrees will be used, consecutively, as there are Tones in the Scale; viz: eight.

PRACTICAL EXAMPLES.

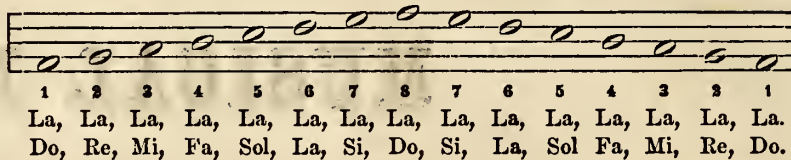
The Scale commencing upon the first line.

No. 1. Ascending. Descending.



The Scale commencing upon the first space.

No. 2.



It will be observed that ONE of the Scale may be represented upon any Degree of the Staff, while the other Tones must follow in regular order; also, that notes written upon lower Degrees represent lower Tones, and notes written upon higher Degrees represent higher Tones.

CHAPTER III.


LETTERS. CLEFS. ABSOLUTE PITCH.

The Degrees of the Staff are named from the first seven letters of the Alphabet:—A, B, C, D, E, F, G.

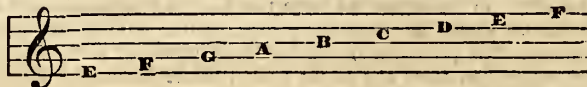
These are the LITERAL names of the Degrees of the Staff.


Characters called Clefs are placed upon the Staff to determine the literal name of each Degree.

Then, notes written upon the Staff have an absolute or *positive* Pitch.

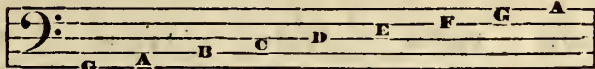
There are two Clefs in common use, viz: the G or Treble Clef,  which fixes the name of each Degree, as follows:

G OR TREBLE CLEF.

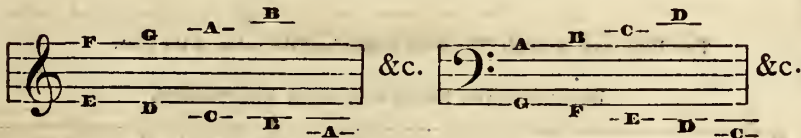



And the F or Bass Clef  which fixes the literal name of each Degree, follows.

F OR BASS CLEF.



NOTE.—These literal names must be committed to memory, Lines and Spaces above or below the Staff are named in the same order, thus;



The Tenor Clef,  which is adopted in this work to assist the Tenor in more readily finding his part, fixes the letters in the same position as the Treble or G Clef.

CHAPTER IV. INTERVALS.

The difference in Pitch between any two tones, as from 1 to 2, 2 to 3, 3 to 5, &c., is called an INTERVAL.

The Interval between two consecutive tones of the Scale is called a SECOND, as from 1 to 2, 4 to 5, 7 to 8, &c.

NOTE.—INTERVAL is a general term, while SECOND is specific.

Some of the Seconds are large and some small. The large Seconds are called MAJOR, and the small ones MINOR.

The Minor Seconds occur between 3 and 4, and 7 and 8, in the Major Scale, (the Scale which has thus far been sung,) and the remaining five are Major.

THE MAJOR SCALE UNDER THE G CLEF. SECONDS ILLUSTRATED

Major Second. Major Second. Minor Second. Major Second. Major Second. Minor Second. Minor Second. Major Second. Major Second. Major Second. Major Second. Minor Second. Major Second. Major Second.

1 2 3 4 5 6 7 8 7 6 5 4 3 2 1.
C D E F G A B C B A G F E D C.
Do, Re, Mi, Fa, Sol, La, Si, Do, Si, La, Sol, Fa, Mi, Re, Do.

THE MAJOR SCALE UNDER THE F CLEF. SECONDS ILLUSTRATED.

Major Second. Major Second. Minor Second. Major Second. Major Second. Major Second. Minor Second. Minor Second. Major Second. Major Second. Major Second. Minor Second. Major Second. Major Second.

1 2 3 4 5 6 7 8 7 6 5 4 3 2 1.
C D E F G A B C B A G F E D C.
Do, Re, Mi, Fa, Sol, La, Si, Do, Si, La, Sol Fa, Mi, Re, Do.

OTHER INTERVALS.


3d 4th 5th 6th 7th 8th 7th 6th.


When an Exercise commences upon C for ONE of the Scale, it is said to be in the KEY of C. If D is taken for ONE, it is in the KEY of D, and so on. Therefore, a piece of music is in the Key of that letter which is taken as ONE.

CHAPTER V.

NOTES AND RESTS.

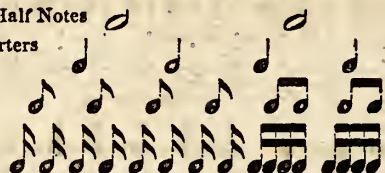
Notes represent tones, and Rests indicate silence.
It will be readily understood that

A Whole note  is equal in value to

two Half Notes 
or four Quarters

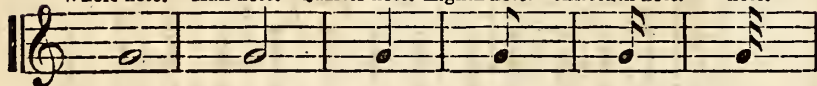
or eight Eighths

or sixteen Sixteenths

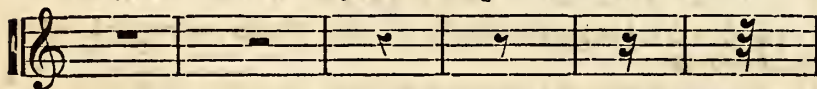


NOTES AND RESTS OF THE SAME NAME AND VALUE.

Whole note. Half note. Quarter note. Eighth note. Sixteenth note. Thirty Second note.



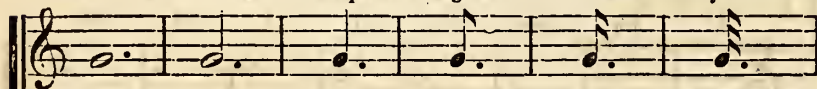
Whole rest. Half rest. Quarter rest. Eighth rest. Sixteenth rest. Thirty second rest.



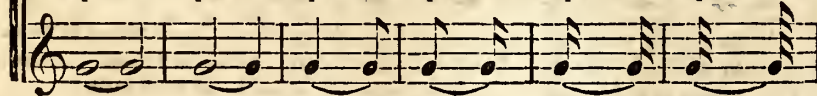
A Dot after a Note or Rest, adds one half to the value of the Note or Rest.

DOTTED NOTES AND THEIR EQUIVALENTS.

Dotted whole. Dotted half. Dotted quarter. Dotted eighth. Dotted sixteenth. Thirty-second.

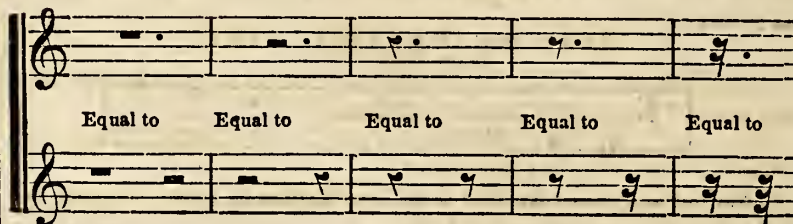


Equal to Equal to Equal to Equal to Equal to Equal to



DOTTED RESTS AND THEIR EQUIVALENTS.

Dotted whole. Dotted half. Dotted quarter. Dotted eighth. Dotted sixteenth.



Equal to Equal to Equal to Equal to Equal to

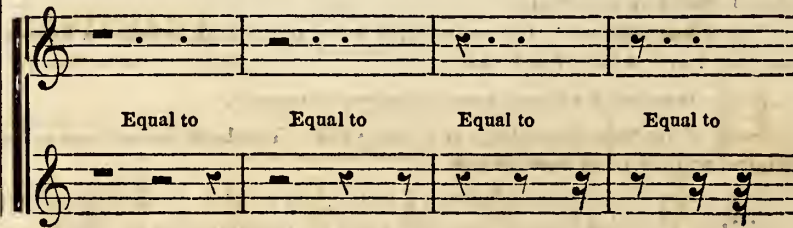
Two Dots may be used. The second adds half the value of the first.

DOUBLE-DOTTED NOTES AND THEIR EQUIVALENTS.



Equal to Equal to Equal to Equal to

DOUBLE-DOTTED RESTS AND THEIR EQUIVALENTS.



Equal to Equal to Equal to Equal to

CHAPTEE VI.

MEASURE. RHYTHM, TIME.

In the performance of music some tones are given louder, or with more force than others. This is called ACCENT or RHYTHM.

NOTE.—In Music, Rhythm is the accentuation of tones, while in Poetry It is the accentuation of syllables, usually in a regular order.

In the following Scale Exercise there is no Rhythm or Accent indicated, but each tone is to be sung with equal force,

1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1
La, la, la, la, la, la, la, la, la, la, la, la, la, la, la.

To indicate the Accent, and for convenience, music is divided into sections called MEASURES, by the use of lines drawn vertically across the Staff, called BARS.

EXAMPLE.

Measure, Bar, Measure, Bar, Measure, Bar, Measure, Bar. Double Bar.

A Measure is a Rhythmical Division of the music.

There are several kinds and varieties of Measure, which are indicated by the use of figures in the form of a fraction, placed at the beginning of a piece of music.

The upper figure indicates the number of parts into which the Measure is divided, or the *kind of Measure*; and the lower figure the kind of Notes, or their equivalents, required to fill the Measure.

EXAMPLES.

Double Measure illustrated,—the Accent occurring on the first part.

1st part. 2d part. 1st. 2d.
Loud, Soft. Loud, Soft.

BEATING TIME.

The parts of the Measure are usually indicated by motions of the hand, called BEATING TIME.

In DOUBLE MEASURE the motions of the hand, or BEATS, are down and up. The down beat, (or count ONE) is the first part of every Measure.

No. 1.

PRACTICAL EXERCISES.

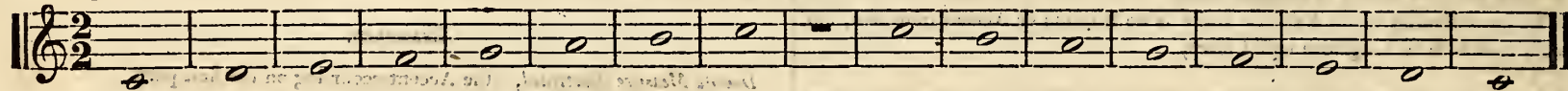
Sing by Syllable, Number, and Letter, beating the Time

1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1.
Do re mi fa sol la si do, do si la sol fa mi re do.
La la la la la la la la, la la la la la la la.

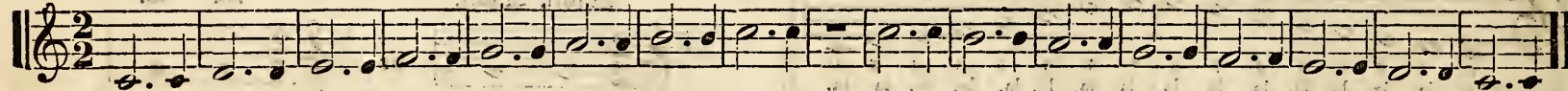
No. 2.



NO. 3.



No. 4.



TIME.—Time in Music is the duration of tones, and includes the intervals of silence, (Rests) which may occur between tones. It also refers to the Movement, as Fast or Slow.

Italian words are used to indicate the different kinds of Time or Movement, as: *Adagio*, *Largo*, *Lento*, (very slow,) *Andante*, *Andantino*, (slow;) *Moderato*, (moderate;) *Allegro*, (fast;) *Presto*, *Vivace*, (very fast;) &c. If no Time is indicated, it will in all cases be *ad libitum*. If words are sung, their character will usually suggest the Time.

The following Exercises, in the different kinds of Measure and Time, should be sung until they are thoroughly understood and readily performed.

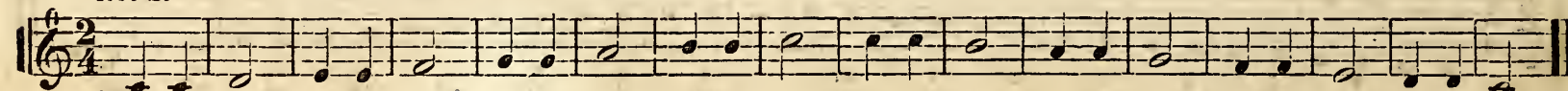
No. 5.

What kind of Measure? What kind of Notes? Sing by Number, Syllable, and La, before singing the words.



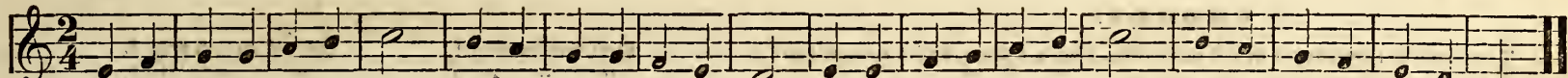
Sing we now with cheerful voice, Beating, singing as we go: How our cheerful hearts re-joice, Singing mi, mi, re, re, do.

No. 6.



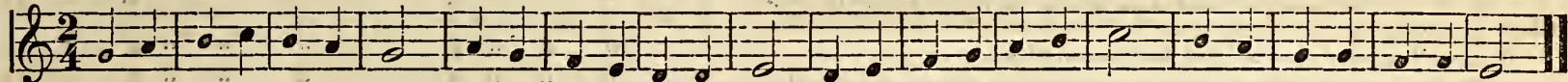
Come with me, sing with glee. Up the scale, do not fail, Now de-scend to the end, Fa, fa, mi, D, D, C

No. 7.

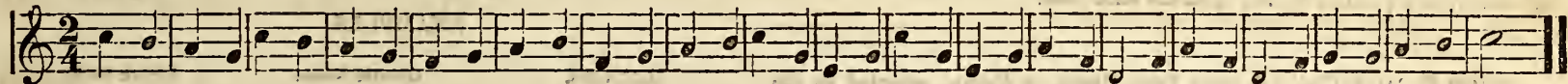


Now be - gin with num - ber three, Down we go to let - ter D, Keeping time as up we go, And de - scend to C be - low

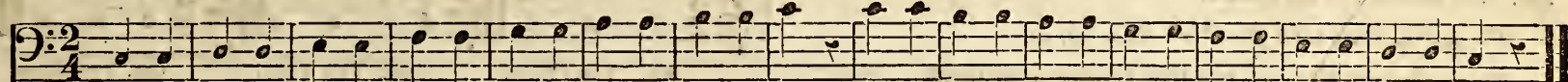
No. 8.



No. 9.

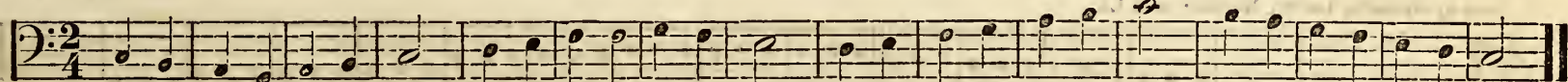


No. 10.



1	2	3	4	5	6	7	8	8	7	6	5	4	3	2	1.
Do	re	mi	fa	sol	la	si	do	do	si	la	sol	fa	mi	re	do.
La	la	la	la	la	la	la	la	la	la	la	la	la	la	la	la.

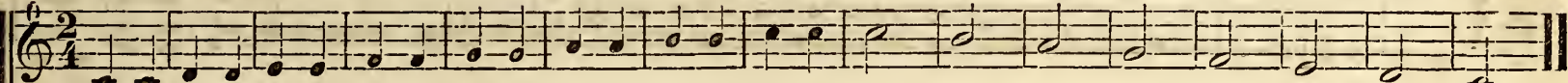
No. 11.



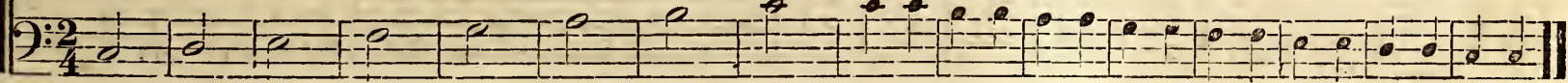
Do si la sol la si do re mi fa fa sol fa mi re mi fa sol la si do si la sol fa mi re do.

No. 12.

(Ladies.)



(Gentlemen.)



CHORDS.

Two or more Tones heard at the same time, form a CHORD, and a succession of Chords constitute Harmony.

Let the two sections of the school sing the following Chords:

NOTE.—Divide the school also into three or four sections, and practice together the numbers, 1, 3, 5, or 1, 3, 5, 8.

This combination of tones is called the Common Chord.

In Harmony, the notes that are to be sung together are written over or under each other, on separate Staves, or on the same Staff.

First section sing 1,

“ “ “ 3,

“ “ “ 3,

“ “ “ 5,

“ “ “ 8,

“ “ “ 5,

“ “ “ 3,

Second section sing 3.

“ “ “ 5.

“ “ “ 8.

“ “ “ 3.

“ “ “ 5.

“ “ “ 3.

“ “ “ 1.

EXAMPLES.

TRIPLE MEASURE has three Parts, Beats, or Counts, accented on the first. It is indicated by the figure 3.

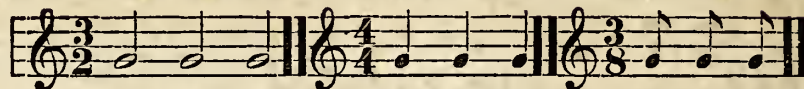
The motions of the hand [beats] are *down, left, up*.

The unit, or beat note, may be a Half, Quarter, or an Eighth.

Half Notes.

Quarter Notes.

Eighth Notes.



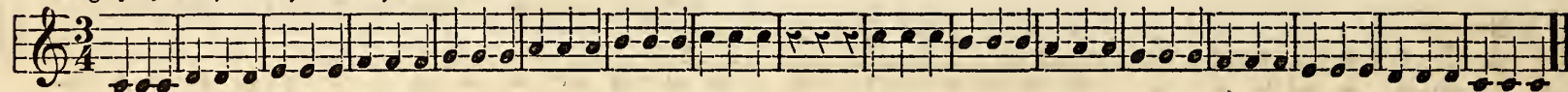
One, Two, Three.
Ac. Unac. Unac.
Down, Left, Up.

One, Two, Three.
Ac. Unac. Unac.
Down, Left, Up.

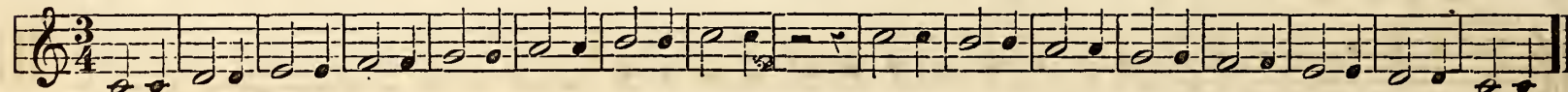
One, Two, Three.
Ac. Unac. Unac.
Down, Left, Up.

No. 13.

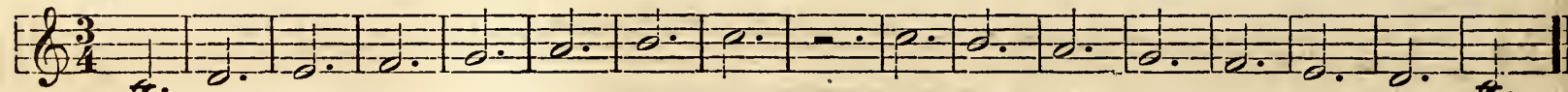
Sing by Syllable, Letter, Number, and La.



No. 14.



No. 15.



No. 16.

No. 17.

No. 18.

QUADRUPLE MEASURE has four parts, accented on the first and third.

It is indicated by the figure 4

EXAMPLES.

1 3 3 4.	1 3 3 4.	1 2 3 4.
Ac. Unac. Ac. Unac.	Ac. Unac. Ac. Unac.	Ac. Unac. Ac. Unac.
Down, Left, Right, Up.	Down, Left, Right, Up.	Down, Left, Right, Up.

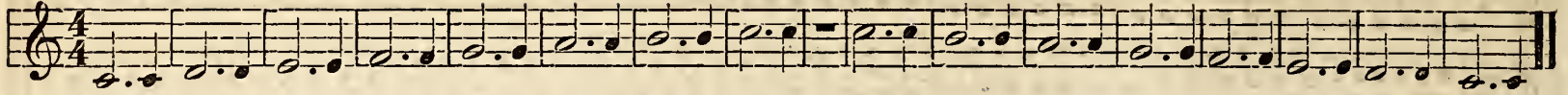
No. 19.

No. 20.

* A whole rest is sufficient to fill any measure.

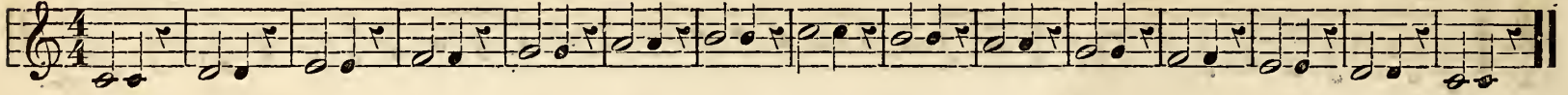
No. 21.

Dotted Notes.



No. 22.

Quarter Rests.

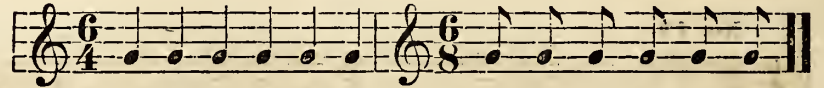


No. 23.



SEXTUPLE MEASURE has six parts, accented on the first and fourth. It is indicated by the figure 6. When the Time is slow, the *beats* may be, two *down*, one *left*, one *right*, and two *up*; or, two Measures of TRIPLE MEASURE. When the Time is fast, it is better to beat *down* and *up*—two *beats*.

EXAMPLES.



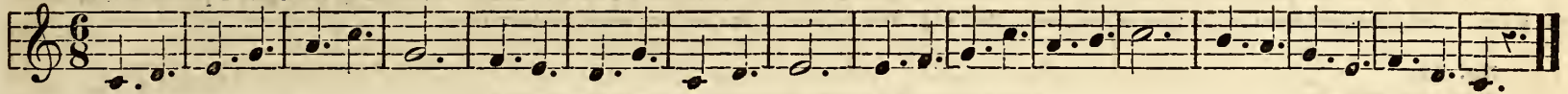
1 2 3 4 5 6 1 2 3 4 5 6
Ac. Unac. Unac. Ac. Unac. Unac. Ac. Unac. Unac. Ac. Unac. Unac.

No. 24.



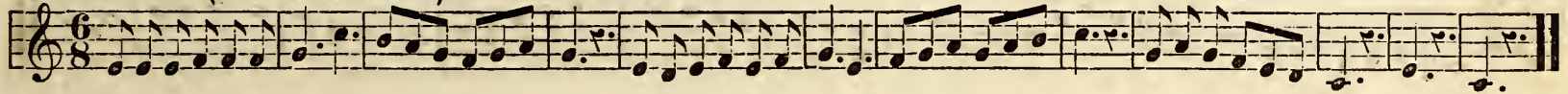
No. 25.

Allegro. Always beat the time. (Two beats in a Measure.)



No. 26.

Moderato. (Six beats in a Measure.)

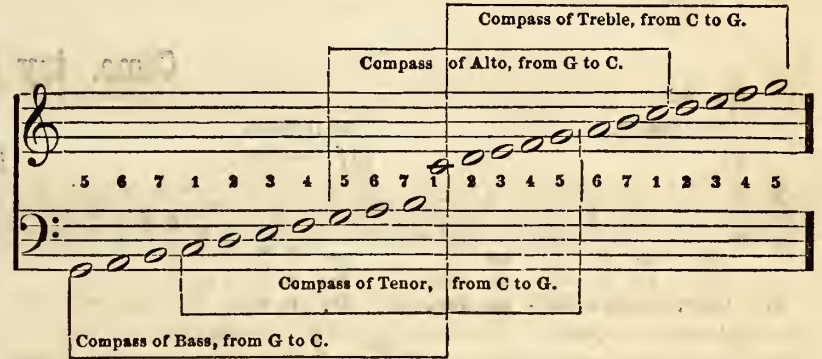


CHAPTER VII.

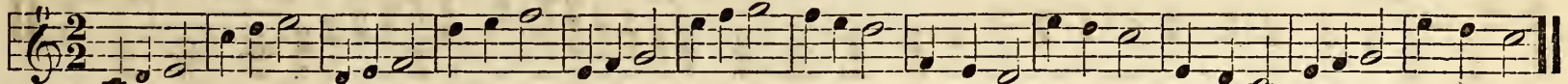
EXTENSION OF THE SCALE, CLASSIFICATION OF VOICES, EXPRESSION, &c.

When tones higher than Eight are sung, Eight is to be regarded as One; and when tones lower than One are sung, One is to be regarded as Eight.

The Compass or Pitch of voices is classified as follows: low male voices, Bass; high male voices, Tenor; low female voices, Alto; high female voices, Treble or Soprano.



No. 27.



Do, re, mi, 1, 2, 3, la, la, la, now sing high E F G, as you see, now we go down be-low. E, D, C, sing with glee, ho, ho, ho, mi, re, do.

A LEGATO, or connected style, is often indicated by a curved line. Dots placed over or under notes indicate a somewhat detached style of performance, called DEMI-STACCATO, or HALF-STACCATO. Points denote a very detached, or abrupt style, called STACCATO.

No. 28.

Legato.

Demi-Staccato.

Legato.

Demi-Staccato.

Staccato.



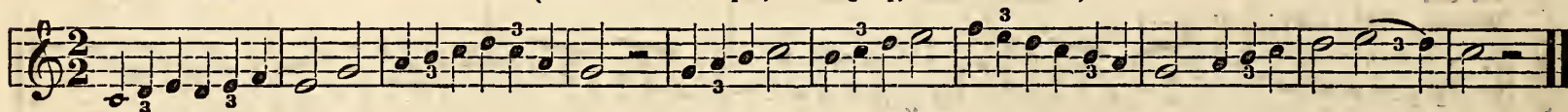
Ah.....

When three notes are performed in the usual time of two of the same kind, they are called a **TRIPLET**, usually indicated by the figure 3 placed over or under the notes. Five notes performed in the time of four, are called a **QUINTOLET**; six, a **SEXTOLET**; seven, a **SEPTOLET**.

No. 29.

What kind of Measure?

(The first note of a Triplet, or other group, should be accented.)

**Come, try the Scale.****No. 30.**

1st Division.

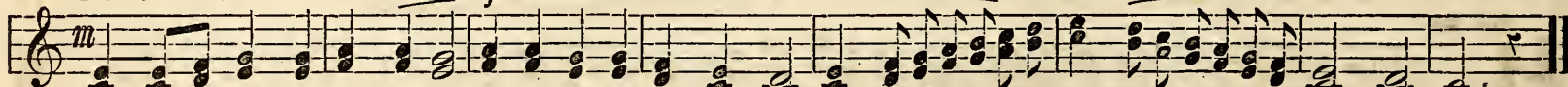
2d Division.

1st Division.

2d Division.

*m**mf**f**ff*

1. Come, try the scale to sing, Do re mi fa sol la si do. Lond let your voi - ces ring, Do si la sol fa mi re do.
 2. Come, sing with voi - ces free, Do re, &c. And beat the time with me, Do si, &c.

Both. *cres.* *f* *dim.*

Let us sing with o - pen sonnd, With our voi - ces full and round, Mi fa sol la si do re mi Re do si la sol fa mi re do.
 First as - cend in ac - cents true, Then de - scend in or - der too, Do re mi fa sol la si do Si la sol fa mi re do si do.

The following words, or their abbreviations and signs, indicate different degrees of force. *Pianissimo*, or *pp*, very soft. *Piano*, or *p*, soft. *Mezzo Piano*, or *mp*, middling soft. *Mezzo*, or *m*, medium. *Mezzo forte*, or *mf*, middling loud. *Forte*, or *f*, loud. *Fortissimo*, or *ff*, very loud. *Crescendo*, *Cres.*, or \lt , commence soft and increase gradually. *Diminuendo*, *Dim.*, or \gt , commence loud, and diminish gradually. *SWELL*, $\lt \gt$ increase and diminish. *Sforzando*, or *sfz.*, *Forzando* or *fz.*, \vee , \wedge , explosive,—strong accent. *Dolce*, soft, and with delicate expression. *Rallentando*, *Rall*, *Ritard* or *Rit.*, signify slower and slower, gradually. *Ad lib.*, signifies, at the pleasure of the performer. *A Tempo*, in the original time.

A hold (\smile) denotes the prolongation of the Time of the note or rest, at pleasure.

CHAPTER VIII.

No. 31. Exercise in Intervals. Thirds, as from 1 to 3, 2 to 4, &c.

Two staves of music in 2/4 time. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth-note intervals of thirds, starting on C4 and moving up to G4. The second staff continues the exercise with similar intervals, including some descending and chromatic movements.

No. 32. Fourths.

Two staves of music in 2/4 time. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth-note intervals of fourths, starting on C4 and moving up to F4. The second staff continues the exercise with similar intervals, including some descending and chromatic movements.

No. 33. Fifths. Which clef?

Two staves of music in 2/4 time. The first staff begins with a bass clef and a key signature of one flat (B-flat). The melody consists of eighth-note intervals of fifths, starting on C3 and moving up to G3. The second staff continues the exercise with similar intervals, including some descending and chromatic movements.

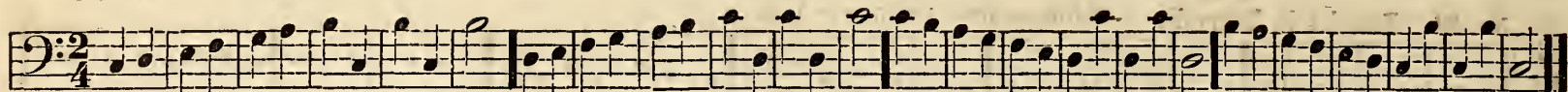
No. 34.

One staff of music in 2/4 time. The staff begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth-note intervals of fourths, starting on C4 and moving up to F4.

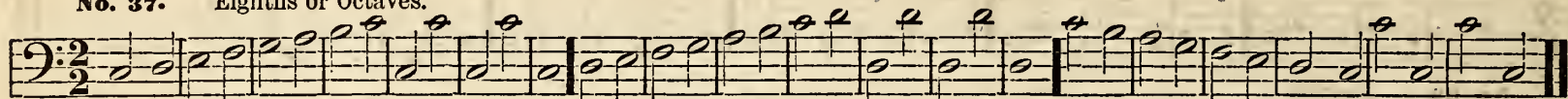
No. 35. Sixths.

Two staves of music in 2/2 time. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody consists of quarter-note intervals of sixths, starting on C4 and moving up to G4. The second staff continues the exercise with similar intervals, including some descending and chromatic movements.

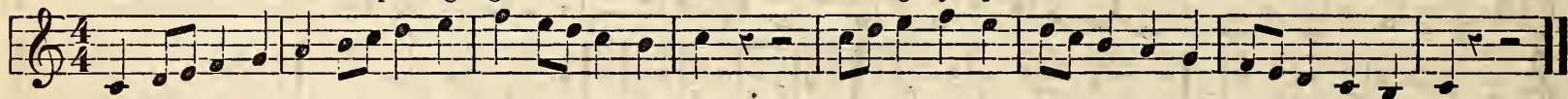
No. 36. Sevenths



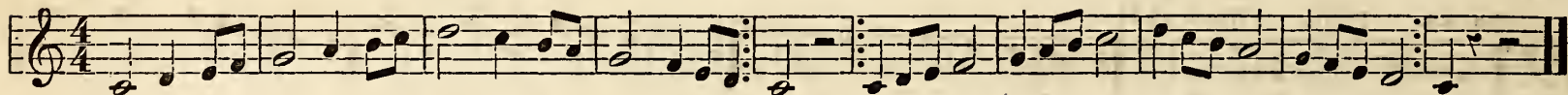
No. 37. Eighths or Octaves.



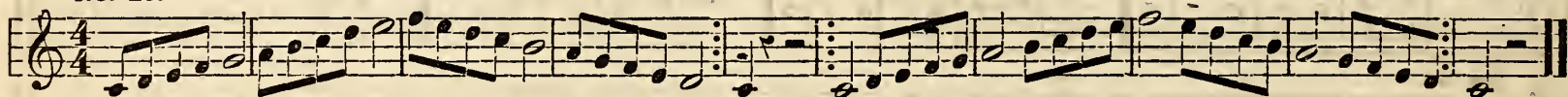
No. 38. Exercise interspersing Eighth notes. Dots across the Staff signify repetition



No. 39.



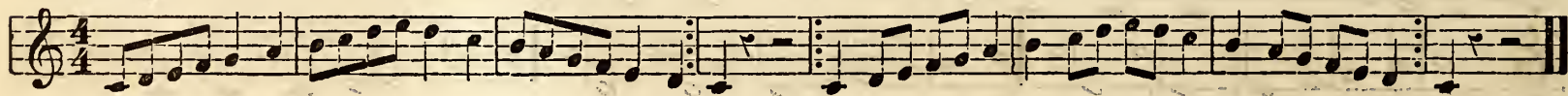
No. 40.



No. 41.



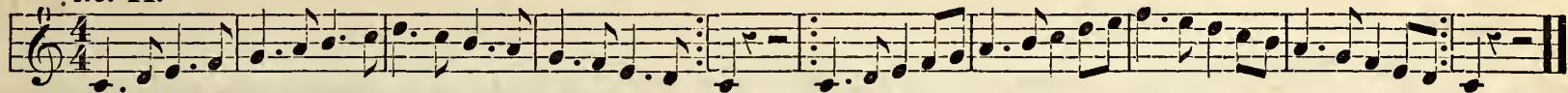
No. 42.



No. 43.

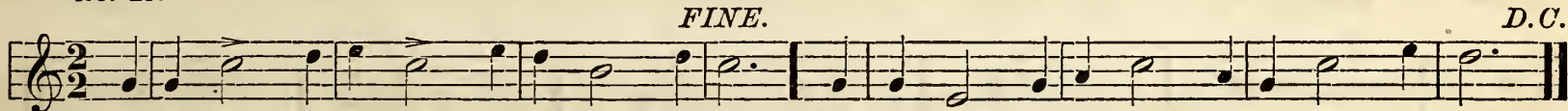


No. 44.



SYNCOPIATION is irregular accent—the accentuation of the weak part of the Measure. *DA CAPO*, or *D. C.*, signifies repeat from the beginning. *FINE*, signifies the close.

No. 45.



DAL SEGNO, or *D. S.*, signifies repeat to the Sign (♯), and end at the word *FINE*.

CHAPTER IX.

CHROMATIC SCALE AND INTERVALS.

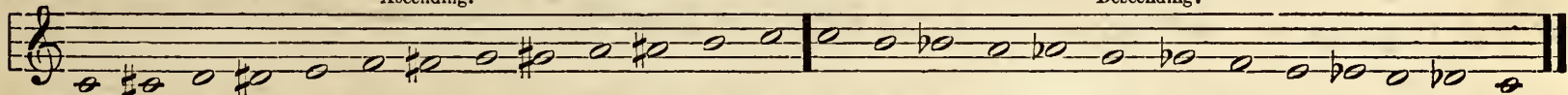
Between those tones of the Scale which form the interval of a Major Second, an intermediate tone may be introduced, as between 1 and 2, 4 and 5. No tone can occur between 3 and 4, or 7 and 8, the Minor Second being the smallest practical Interval.

The Chromatic Scale is composed of thirteen tones. A *Chromatic Interval* implies a difference of Pitch between two notes written upon the same degree of the Staff. As there are no more degrees than have already been used, the intermediate tones must be represented upon the same by prefixing a SHARP (♯) or NATURAL (♮) in ascending, and a FLAT (♭) or NATURAL (♮) in descending. The intermediate tone is named from the tone of the Scale which precedes it, with the word Sharp or Flat prefixed : as, SHARP ONE, SHARP TWO, &c., ascending: FLAT SEVEN, FLAT SIX, &c., descending.

CHROMATIC SCALE, NAMES, LETTERS, AND SYLLABLES.

Ascending.

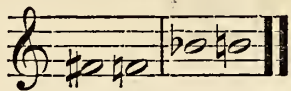
Descending.



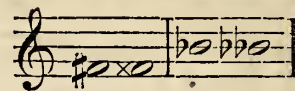
1.	$\text{♯}1$	2,	$\text{♯}2$	3,	4,	$\text{♯}4$	5,	$\text{♯}5$	6,	$\text{♯}6$	7,	8,	8,	7,	$\text{♭}7$	6,	$\text{♭}6$	5,	$\text{♭}5$	4,	3,	$\text{♭}3$	2,	$\text{♭}2$	1.
C,	$\text{C}\text{♯}$	D,	$\text{D}\text{♯}$	E,	F,	$\text{F}\text{♯}$	G,	$\text{G}\text{♯}$	A,	$\text{A}\text{♯}$	B,	C,	C,	B,	$\text{B}\text{♭}$	A,	$\text{A}\text{♭}$	G,	$\text{G}\text{♭}$	F,	E,	$\text{E}\text{♭}$	D,	$\text{D}\text{♭}$	C.
Do,	Di,	Re,	Ri,	Mi,	Fa,	Fi,	Sol,	Si,	La,	Li,	Si,	Do,	Do,	Si,	Se,	La,	Le,	Sol,	Se,	Fa,	Mi,	Me,	Re,	Re,	Do.

NOTE.—The syllables ascending, are pronounced Doe, Dee, Ray, Ree, &c.; and those descending, Doe, See, Say, Lah, Lay, &c. It should be distinctly understood that C \sharp is not C ELEVATED, and that B \flat is not B DEPRESSED, but that each tone is absolute and independent.

The *Natural* cancels the effect of a Sharp or Flat, thus :—



The double Sharp (X) or Double Flat (bb) is used to sharp or flat a note which has been previously sharped or flatted, thus :



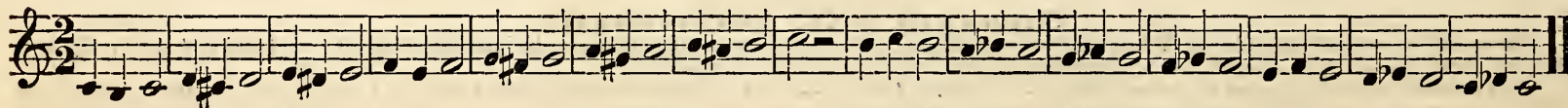
NOTE.—The teacher may sing two measures, (excepting where the Minor Second occurs,) and the class repeat.

No. 46.

Sing by Syllable, Name, and Letter.



No. 47.



No. 48.

Teacher sing a phrase, and pupil repeat; by Syllable, Number, and Letter.



CHAPTER X. THE MINOR SCALE.

Two Scales, the MAJOR and the CHROMATIC, have already been explained. There is still another, differing from them with respect to the kind and order of Intervals. It is called the MINOR SCALE, and SIX of the MAJOR, syllable *la*, is taken for ONE, and is called the RELATIVE MINOR of (related to) the MAJOR, and *vice versa*, as they both have the same Signature. There are two forms of this Scale in general use, which, with the order and kind of Intervals is illustrated by the following Scale of A Minor. The letter which is taken for One is called the Key.

Harmonic Form.	EXAMPLES.	Minor Scale, Melodic Form.
Major. Minor. Major. Major. Minor. Aug. Minor. Minor. Aug. Minor. Major. Major. Minor. Major.	Major. Minor. Major. Major. Major. Major. Minor. Major.	Major. Major. Minor. Major. Major. Minor. Major.
1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1 A B C D E F G# A A G# F E D C B A La Si Do Re Mi Fa Si La La Si Fa Mi Re Do Si La.	1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1 A B C D E F# G# A A G# F E D C B A La Si Do Re Mi Fi Si La La Sol Fa Mi Re Do Si La.	1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1 A G F E D C B A La Sol Fa Mi Re Do Si La.

In the Harmonic Form the Minor Seconds occur between 2 and 3, 5 and 6, 7 and 8. The Second from 6 to 7 is greater than a Major, and is called AUGMENTED. In the Melodic Form ascending, the Minor Seconds occur between 2 and 3, and 7 and 8, and descending, between 5 and 6, and 2 and 3.

CHAPTER XI.

TRANSPOSITION.

When any other letter than C for the MAJOR and A for the MINOR SCALE is taken for ONE, the Scale is said to be TRANSPOSED. Hence, to Transpose the Scale is to change its position upon the staff,—pitch it higher or lower. The Scale may be written in any Key, or any letter taken for ONE.

The order of intervals, (Seconds) as heretofore learned,—viz: Minor between 3 and 4, and 7 and 8, (Major Scale) must, of course, be preserved: and as the Minor Seconds occur between the tones (or degrees) E and F, and B and C, it will be found necessary to make use of SHARPS or FLATS to effect this agreement with the letters when the Scale is transposed; in other words, to make use of some of the intermediate tones which are found in the Chromatic Scale.

The first transposition is to take G, (which is a fifth above C,) as ONE.

ILLUSTRATION.

Key of C Major, transposed to the Key of G Major. (First Transposition forward by Sharps.)

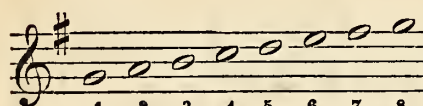
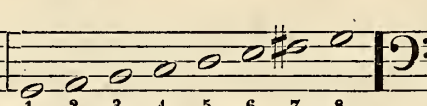
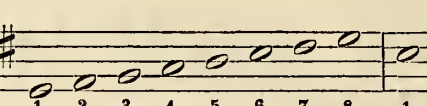
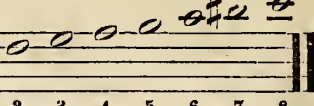
1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8
 Do Re Mi Fa Sol La Si Do Do Re Mi Fa Sol La Sa Do.

It will be observed that in the above example the tone F Sharp is used instead of the tone F. This is done because the SECOND from F to G is MAJOR, and to make it a MINOR, as from 7 to 8, (as it must be,) F \sharp is substituted.

In each succeeding transposition by Sharps, an additional Sharp will be required for 7 of the Scale, for the reason above stated.

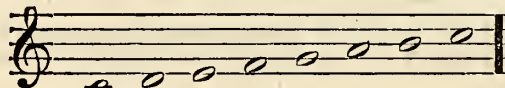
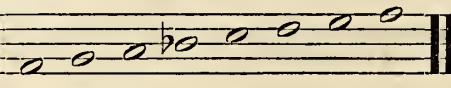
The number of Sharps or Flats used, are placed at the beginning of a piece of music, immediately after the Clefs, and are called the SIGNATURE, (Sign of the Key.)

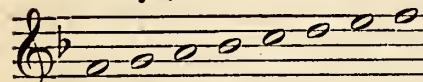
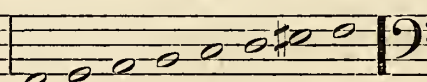
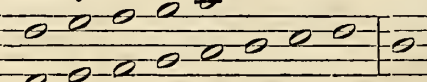
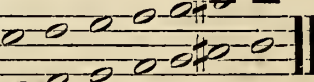
KEY OF G MAJOR, AND (RELATIVE) E MINOR. SIGNATURE, ONE \sharp .

G Major.	E Minor.	G Major.	E Minor.
			
1 2 3 4 5 6 7 8 G A B C D E F \sharp G	1 2 3 4 5 6 7 8 E F \sharp G A B C D \sharp E	1 2 3 4 5 6 7 8 G A B C D E F \sharp G	1 2 3 4 5 6 7 8. E F \sharp G A B C D \sharp E.
Do Re Mi Fa Sol La Si Do	La Si Do Re Mi Fa Si La	Do Re Mi Fa Sol La Si Do	La Si Do Re Mi Fa Si La.

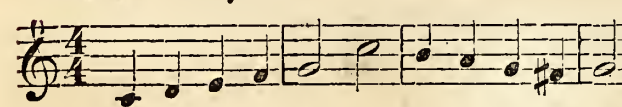
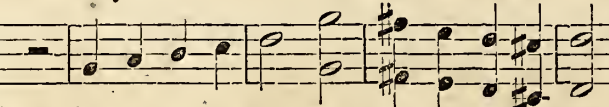
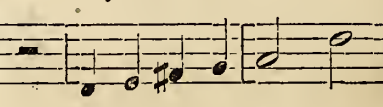
First transposition (backward) by flats, a fourth from C to F.

ILLUSTRATION.

	
1 2 3 4 5 6 7 8 Do Re Mi Fa Sol La Si Do	1 2 3 4 5 6 7 8 Do Re Mi Fa Sol La Si Do.

F Major.	Relative D minor.	F Major.	Relative D Minor.
			
1 2 3 4 5 6 7 8 Do Re Mi Fa Sol La Si Do	1 2 3 4 5 6 7 8 La Si Do Re Mi Fa Si La	1 2 3 4 5 6 7 8 Do Re Mi Fa Sol La Si Do	1 2 3 4 5 6 7 8 La Si Do Be Mi Fa Si La.

PRACTICAL EXERCISE IN TRANSPOSITION BY SHARPS.

No. 49. Key of C.	Key of G.	Key of D.
		
Do re mi fa sol do si la sol fi sol.	Do re mi fa sol do si la sol fi sol.	Do re mi fa sol do

Key of A. Key of E.

si la sol fi sol. Do re mi fa sol do si la sol fi sol. Do re mi fa sol do si la sol fi

Key of B. Key of F#.

sol. Do re mi fa sol do si la sol fi sol. Do re mi fa sol do si la sol fi sol.

PRACTICAL EXERCISE IN TRANSPOSITION BY FLATS.

No. 50. Key of C. Key of F. Key of B \flat . Key of E \flat .

Do si do se la sol fa. Do si do se la sol fa. Do si do se la sol fa Do si

Key of A \flat . Key of D \flat . Key of G \flat .

do se la sol fa. Do si do se la sol fa. Do si do se la sol fa. Do si do se la sol fa.

Carry in thy Heart a Song.

A hold (\frown) prolongs the time of a note or rest, *ad lib.*

1. Car - ry in thy heart a song, On life's path to cheer thee! Keep it ring - ing all day long When a cloud comes near thee!

2. Let the spir - it's sun - shine dwell, As thy con - stant guest, Oth - er hearts shall cwn the spell, And by thine be blest.

3. On this jour - ney long and strange Pil - grims oft are wea - ry, Gloom - y hours will have their range, Bright - est views grow drea - ry.

4. But the cheer - ful trav - eler goes Light - ened by his sing - ing! Des - erts blos - som like the rose, Where its notes are ring - ing.

Over the Billow.

1. O - ver the bil - low Morn - ing is danc - ing; See, on the hill - top Now it is glancing, Now it is glancing
2. O - ver the moun - tain Sun - light is flow - ing, While cool - ing bree - zes Onward are blowing, Onward are blowing,

The Little Brook.

1. I love to climb the green hill - side, Or wan - der in the vale; For c'en the sim - plest flow - er there, To me con - veys some talc.
2. And dear - ly do I love to stand Up - on the rock - y shore, And watch the foam - ing, dash - ing wave, And hear the o - cean's roar.
3. But most of all, I love to find, In some se - ques - tered nook, Leap - ing a - long so joy - ful - ly, A glad - some lit - tle brook.

Mrs. M. A. KIDDER.

Going Home at Dark.

1. Through each street and high - way, Through each lane and park, Watch the crowds of ear - nest peo - ple, Go - ing home at dark.
2. Some are clad in broad - cloth, Some in mean - er stuff; Some are gen - tle, some are sim - ple, Some are rude and rough.
3. Though the meal be fru - gal, Though the home be poor, Some one watch - es for their com - ing, Some onc's love is surc.
3. Rail - road cars and sta - ges— Hear the clat - ter! Hark! Work - ing peo - ple, gen - tle, sim - ple, Go - ing home at dark.

1. What shall I wish you? riches unnumber'd, Pearls from the ocean and gems from the mine? All of life's glory, its sweetness and perfume, If wishes could make it, should ever be thine.

2. What shall I wish you? where is the fairy Gifted with power my wish to bestow? Tell me her dwelling, in mountain or woodland, And when I have found her my wish you shall know.

3. What shall I wish you? so that forever Youth shall be lasting and pleasure be sweet? Fears shall not daunt you and care shall not haunt you; Life's roses and lilies be spread 'neath [your feet.

4. What shall I wish you? hope for the future, Faith and endurance, a heart that is true? These are the truest, the dearest and fairest, Of all the fond wishes my heart longs for you.

Fading Away. (Minor.)

1. All things, thou say - est, Are born - to de - cay, The bright - est and gay - est Are "fad - ing a - way."

2. Trees, birds, and flow - ers, All whis - per de - cay, The wind, as it pas - ses, Is "fad - ing a - way."

Oh, Summer Sweet.

1. Oh, Summer sweet! oh, Summer rare! She clothes, she clothes the meadows, And checkers with the sun - shine fair, The som - bre, som - bre shad - ows!

2. She tints the bar - ley and the corn, With deepest, deep - est yellows, And with the ar - dor of her fires, The young, the young fruit mel - lows.

3. She hush - es all the streams and rills To soft - er, soft - er flowing, And trans - forms in - to zeph - yrs faint, The south, the south winds blow - ing.

4. Oh, Summer sweet! oh, Summer fair, With ro - sy, ro - sy beau - ty! At thy com - mand we cease from care, And toil - some, toil - some au - ty!

Flag of our Nation.

1. Beau-ti-ful flag, our country's pride, Long may thy stars and stripes float wide, O-ver land and o-ver sea, Beau-ti-ful flag of the no-ble free.
 2. Bought by our fathers' blood and toil, Planted on freedom's ho-ly soil, Float-ing now o'er hill and crag, Travellers hail thee our country's flag.

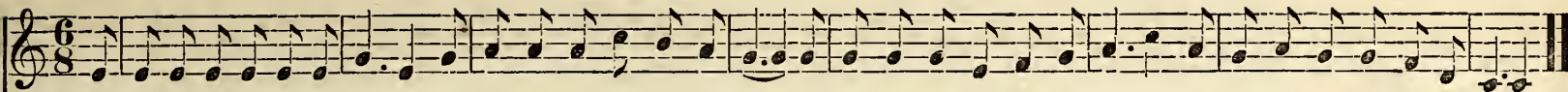
CHORUS.

Beau-ti-ful, beau-ti-ful flag! Beau-ti-ful, beau-ti-ful flag! Flag, flag of the na-tion, Beau-ti-ful, beau-ti-ful flag!
 Beau-ti-ful flag! Beau-ti-ful flag! Flag of the na-tion,

Beau-ti-ful, beau-ti-ful flag! Beau-ti-ful, beau-ti-ful flag! Flag, flag of the na-tion, Beau-ti-ful, beau-ti-ful flag!

Harvest Hymn.

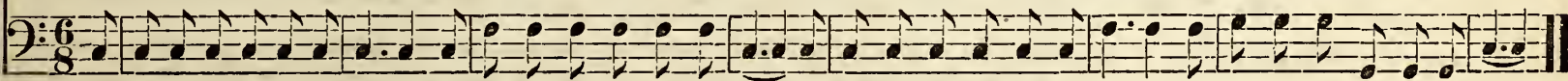
1. We gath-er them in, the bright green leaves, With our scythes and rakes to-day, The mow grows big, as the pitcher heaves His load of the sweltering hay.
 2. We gath-er them in, the nodding plumes Of the yel-low, beard-ed grain, The bright sun warms, and its light illumines, Our march o'er the broad green plain.



1. Tho' ro- sy may be the beginning, Tho' Hope may her bright fancies lend, Tho' sun-light shine on us un -clouded, 'Tis best to look well to the end!
 2. The ro -si-est morning may darken, The sun -ni -est day will go down, The cross we must bear, light or hea -vy, Be -fore we can hope for the crown.



3. Look well to the end, thro' the va -por Of er -ror and fol - ly and sin; And look to the goal in the distance, And stu -dy the compass with -in.

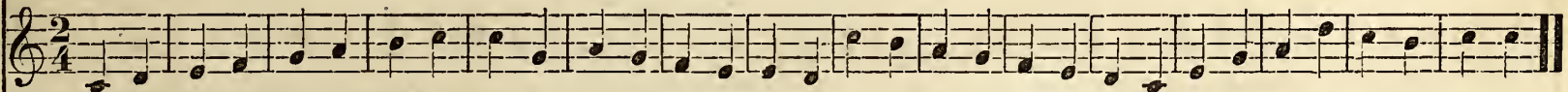
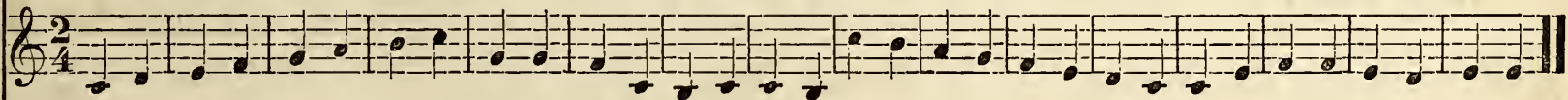


Now we Sing.

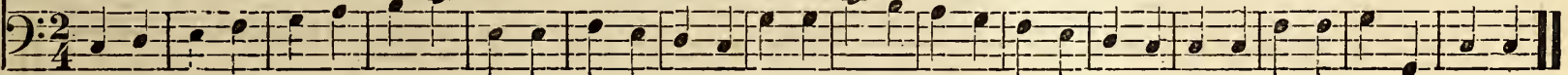
Sing the syllables, beating the time, before singing the words.



1. Now we sing the scale as - cend-ing, Now in har-mo-ny we're blending, Keep the time as we're de-scending, Till we reach the fi - nal end -ing.



2. O what joy! what va -ried pleasre, As we sing in dou-ble measure; Pleasant is the hour of singing, Gladness to each bo -som bringing.



Bells are Ringing.

1. Bells are ring - ing, Maids are sing - ing By the vil - lage tree; Cold de - fy - ing, Banners fly - ing, Joy is wild and free.

Mi ri mi fa sol fi sol si la si la fa re re di re mi fa mi fa la si li si sol do.

2. Fleet - ly glanc - ing, Light - ly danc - ing, All is mirth and song; Nought of sad - ness, All is gladness As we whirl a - long.

The musical score for "Bells are Ringing" is written in 2/4 time. It features a piano accompaniment and two vocal parts. The first system includes the first line of music and the first line of lyrics. The second system includes the second line of music and the second line of lyrics. The third system includes the third line of music and the second line of lyrics. The fourth system includes the fourth line of music and the third line of lyrics.

Who's for a Flight.

Who's for a flight? I, I, O-ver the sea? Oh, for a fro-lie to-night.

Who's for a flight? I, I, Where shall it be?

Who's for a flight? I, I, Where shall it be? Oh, for a fro-lie to-night.

Who's for a flight? I, I, O - ver the sea?

The musical score for "Who's for a Flight" is written in 4/4 time. It features a piano accompaniment and two vocal parts. The first system includes the first line of music and the first line of lyrics. The second system includes the second line of music and the second line of lyrics. The third system includes the third line of music and the third line of lyrics. The fourth system includes the fourth line of music and the fourth line of lyrics.

1. My Coun - try! My Coun - try! The Land of the Free, With pride and e - mo - tion, My heart turns to thee! No
 2. We serve thee, and bless thee, Where ev - er we roam We boast our proud na - tion, Co - lum - bia, our home! We
 3. The young - est of na - tions! The bright West - ern Star, Thro' gloom of the fu - ture, Beam bright - ly a - far, The

CHORUS.

strife in thy bor - ders, No slave in the land, No trea - son shall harm thee; The Un - ion shall stand.
 love its bold mountians, Its streams glad and free, Which on - ward are rushing, To join with the sea. God bless our Un - ion
 down - trod - den ex - ile, Despised and op - prest, Shall find 'neath thy banner The home he loves best.

God bless our Un - ion,

may it stand, And naught its bonds dis - sev - er, Pre - serve our glo - rious na - tive land To free - dom, now, for - ev - er.
 may it stand, And naught its bonds dis - sev - er, Pre - serve our glo - rious na - tive land To free - dom, now, for - ev - er.

The Snow Storm.

1. 'Tis snow - ing! 'tis snow - ing! The air quick - ly fills, With soft, dow - ny snow flakes That whit - en the hills; They
 2. Hur - rah! boys, hur - rah! boys, A snow storm is here, Hur - rah for old Win - ter, A bold, hear - ty cheer; Come,

cov - er the house - tops They hang from the trees, Like feath - ers they float, On the wings of the breeze.
 get out the hors - es And bring out the sleighs, For win - ter has come With the bright, joy - ous day.

CHORUS.

Tra la la la la la la la la, Tra la la la la la la la la la la la la la la la la.
 Tra la..... la la..... Tra la..... la la..... la la

Tra la la la la la la la la, Tra la la la la la la la la la la la la la la la la.

Key of G Major. Signature of one Sharp.

1. Sing we in the key of G, Af-ter trans-po - si - tion; Strange e - nough Do seems to be, In its new po - si - tion.

2. F is sharp, and G is one, As we here may men - tion; Soon the syl - la - bles we'll learn, If we give at - ten - tion.

3. Do is on the se- cond line, Ten- or, Al - to, Tre - ble, In the Bass, I think, you'll find Do, if you are a - ble.

Do do si si la la sol, do do re do do do si, mi mi fa fa sol fa mi, sol sol sol fa fa mi.
 Do do si si la la sol, fa fa sol sol sol sol, do do re re mi re do, si si do si si do.
 Do do si si la la sol, la si do mi mi re, mi mi fa fa sol fa mi, re re mi re re do.
 Do do si si la la sol, fa fa mi do sol sol, do do re re mi re do, sol, sol do sol sol do.

Evening Star.

1. Evening star in beau-ty shining, O'er the earth when all is still; Hap - py that's of friends de - part - ed, Now my wea - ry spir - it fill.

2. I have fan- cied in thy lus- tre, I could see their beaming eyes, Looking on me from the por - tals Of a world be - yond the skies.

1. The trees are green, the sky is bright, The turf with flow'rs is spring-ing, For gentle Spring, with footsteps light, Her bounteous gifts is bringing, A-
 2. A - gain we hail her with our praise, And greet her with sweet sing - ing, She brings us golden summer days, And fairest gifts is fling-ing, A-

gain we see her on the hills, She lin - gers, yet ad - van - ces, And love and mirth, and smiles and tears, Are min - gled in her glances.
 gain we see her on the hills, With buds and blossoms la - den, So bright and sweet, so fresh and fair, The love - ly mountain mai - den.

CHORUS.

Spring is com-ing! Spring is coming! We will greet her like a Queen; Birds are singing, Bees are humming, All the fields are clad in green.
 Spring is com-ing! Spring is coming! We will greet her like a Queen; Birds are singing, Bees are humming, All the fields are clad in green.

1. The morn- ing stars be - gan it, A har - mo - ny di - vine, And glo - rious mu - sic sound - ed A-down the aisles of

2. The list- 'ning an- gels heard it, And told it to the breeze, The breeze the se - cret mur - mur'd, A- mong the for - est

3. The brook with rap - ture lis - ten'd, To hear the mer - ry bird, Then swift a - way it rip - pled, To sing the song it

4. And we have learn'd its sweet - ness, Its hal - low'd, sa - cred pow'r; 'Twill soothe and cheer the spir - it, In sad and mirth - ful

time; A - mid the heav'n-ly pla - ces, Thro' all the mist of years, The morning stars to - geth - er, Made music of the spheres.

trees; The birds caught up the cho - rus, And bore the strains a - long, And fill'd the mos-sy wood- land, With glad and joyful song.

heard; The migh- ty riv - ers heard it, And shouted to the sea, The bounding billows roar'd it In wildest mel - o - dy.

hour; We join the migh- ty cho - rus, The u - ni - ver - sal song, With bird, and breeze and o - cean, We bear the strains a-long.

Two Sharps.

Key of D Major. Sing *Moderato*, then *Allegretto*, then *Allegro*.

Do do si si la la sol, la la sol sol fa fa mi, sol sol sol sol sol sol fa, ni mi la la sol fa mi.
 1. Two sharps is the sig-na-ture For the ma-jor key of D; Fourth line, tre-ble, third line, bass, Do is found, we all a-gree.

Do do si si la la sol, fa fa mi mi re re do, si si do do si do do, do do re re do si do.

Do do si si la la sol, la la sol sol fa fa mi, re re mi mi fa sol la, sol sol fa fa mi re do.
 2. First in u-ni-son we sing, Then in thirds we move a-long; In full har-mo-ny we bring To a close our measured song.

Do do si si la la sol, fa fa mi mi re re do, sol sol do do re mi fa, do do fa fa sol sol do.

Parting Song.

1. We met in love, we part in peace; these pleas-ant greet-ings o'er, We'll ask, e'er life's best days shall cease, To meet in time once more.

2. And as we pass life's jour-ney o'er, Tho' trou-ble's waves may rise, Our faith shall rest on that bright shore, Be-yond these chang-ing skies.

Syncopated notes must be accented.

1. The fountains are spark-ling with pure liq - uid light, While the moonbeams are dancing, so radiant and bright, The flow'rs are re - pos-ing, the

2. The stars now keep watch from their homes in the sky, And will tell when the foot-fall of mor-tal is nigh, Then haste, fai-ry sis-ters, the

Words by HELEN W. CROSS.

The Drummer Boy.

world is a - sleep, 'Tis time, fai - ry sis-ters, our rev-el to keep.

hours wing a - long, And join in our rev-el of dance and of song.

1. In the morn-ing ear - ly, Up at break of day,

2. Drumming, drumming, gai - ly, Bold and steadfast eye,

Drumming bold and gai - ly, Ready for the fray; Fearless of all dan-ger, Heart that nev-er quails, When in deadly bat-tle, Others' courage fails.

Shot around him rat - tle. Still he will not fly; Gal-lant lit-tle drummer, His should be the name I would link with glory Crown with wreaths of fame.

Key of A Major. Signature of three Sharps.



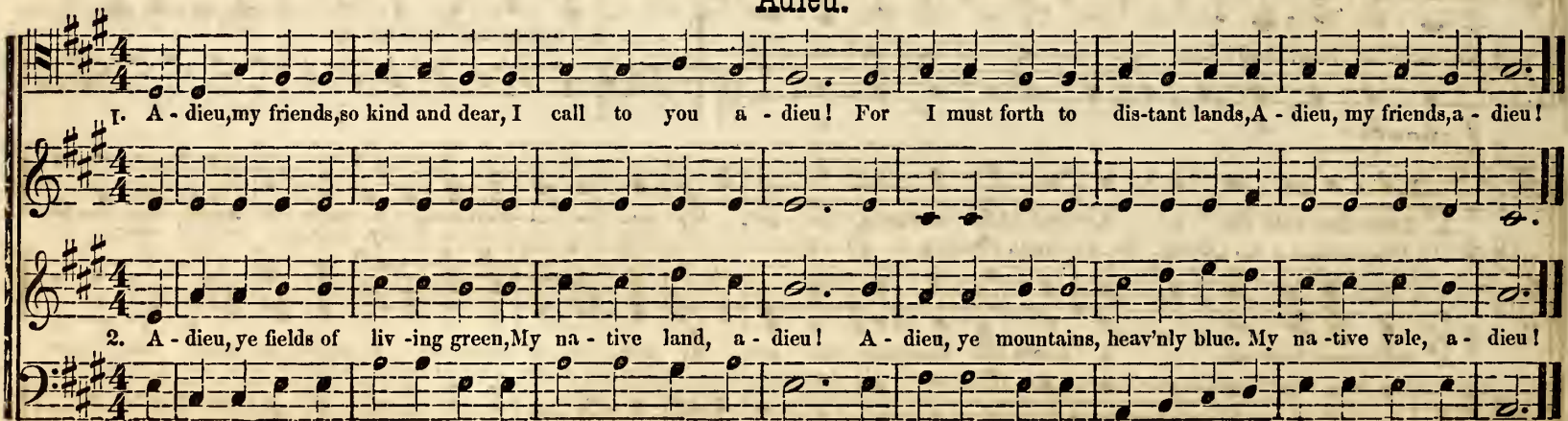
Do do si si la la sol, sol do si si do do si, re re do do si si do, do do do do si si do.

Do do si si la la sol, sol sol sol sol sol sol, sol sol sol sol sol sol, la la sol sol fa fa mi.
Three sharps, ma-jor key of A, F sharp mi-nor, too, you know, Do, fifth line and se - cond space, La you'll find a third be - low.

Do do si si la la sol, do do re re mi mi re, si si do do re re mi, fa fa mi mi re re do.

Do do si si la la sol, mi mi sol sol do do sol, fa fa mi mi sol sol do, fa fa sol sol sol sol do.

Adieu.



1. A - dieu, my friends, so kind and dear, I call to you a - dieu! For I must forth to dis-tant lands, A - dieu, my friends, a - dieu!

2. A - dieu, ye fields of liv - ing green, My na - tive land, a - dieu! A - dieu, ye mountains, heav'nly blue. My na - tive vale, a - dieu!

The Mountain Ranger.

Lively.

1. Let those who will in cit - ies live, I love the woods and mountains, The free fresh air that nature gives, 'Mid streams and vales and fountains; When

2. My trus - ty ri - fle by my side, I roam the woodland o - ver, I know where fox and deer will hide, And chase them from their cover; When

morn - ing breaks o'er dis - tant hills, My feet are light - ly roam - ing, O'er hill and dale, I take my way, And lin - ger till the gloaming.

sun - set lights its crim - son fires Up - on the hills a - bove me, I hie me to the qui - et vale, Where dwell the ones who love me.

CHORUS.

A hunts - man bold am I, A fear - less mountain ran - ger, My aim is al - ways sure, I smile at death and danger.

A hunts - man bold am I, A fear - less mountain ran - ger, My aim is al - ways sure, I smile at death and danger.

The Mariner's Song.

1. Un-furl the sail be-fore the gale Which down the bay is rush-ing, The day is bright, our hearts are light, And dawn is faintly flush-ing; A-
 2. The world is wide, what e'er be-tide We love a life of dan-ger, Where'er we roam, we find a home, O'er all the world a ran-ger; Sing,

3. Give me a life whose man-ly strife Is full of wild commo-tion, So bold and free, so full of glee, A life up-on, the o-cean; And

way we go where soft winds blow, Where groves of palm are grow-ing, Where skies are fair, and spi-ces rare And fragrant flow'rs are blowing.
 gai-ly sing our, par-ting song, For-get the wild to-mor-row, Sing while we may, an-oth-er day May bring enough of sor-row.

make my grave, beneath the wave, Whose ceaseless mu-sic sound-ing, Shall sing the song, I loved so long, When o'er the bil-lows bounding.

CHORUS.

Rock-ing, rock-ing, rock-ing, rock-ing with un-ceas-ing mo-tion, Rock-ing, rock-ing, rock-ing, rock-ing on the storm-y o-cean.
 Rock-ing, rock-ing, rock-ing, rock-ing with un-ceas-ing mo-tion, Rock-ing, rock-ing, rock-ing, rock-ing on the storm-y o-cean.

Key of E Major. Signature of Four Sharps.



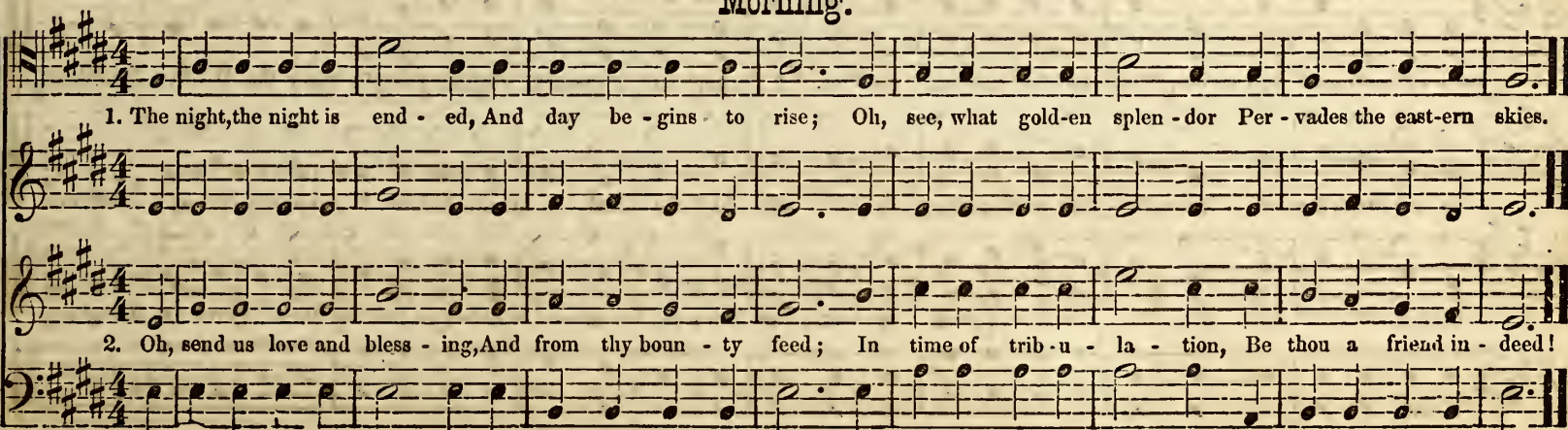
Do do si si la la sol, sol sol sol sol sol sol sol, sol sol sol sol sol sol fa, la do do la sol fa mi.

Do do si si la la sol, do do re re do do si, do do si si do do do, fa fa mi re do si do.
Join with me and we will sing, Key of E, the Ma-jor Scale; Sing in tune, make no mis-take, Keep the time and do not fail.

Do do si si la la sol, mi mi fa fa mi mi re, mi mi fa fa sol sol la, la la sol fa mi re do.

Do do si si la la sol, do do si si do do sol, do do re re mi mi fa, fa fa do fa sol sol do.

Morning.



1. The night, the night is end-ed, And day be-gins to rise; Oh, see, what gold-en splen-dor Per-vades the east-ern skies.

2. Oh, send us love and bless-ing, And from thy boun-ty feed; In time of trib-u-la-tion, Be thou a friend in-deed!

The Miller's Daughter.

1. Be yond the flow - 'ry mea-dow, Be - neath a lof - ty hill, With-in its shel-ter-ing sha-dow, There stands a grey old mill ; And

2. We cross the bridge so nar - row, That spans the spark-ling stream, And wan - der thro' the meadow, Lost in a hap-py dream ; We

3. Her brow is like the li - lies Be - side her na - tive brook, Her eyes are like the vio - lets, With-in a mos-sy nook ; I

there when sun-set's splen - dor, Plays on the rip-pling wa - ter, I go, on pleas-ant sum-mer eves, To meet the Mil-ler's Daugh-ter.

do not break the si - lence, Be - side us sings the wa - ter, As in the leaf - y month of June, I woo the Mil-ler's Daugh-ter.

dear-ly love to meet her, Be - side the rip-pling wa - ter, The hap - py, laugh-ing, bright-eyed girl, The Mil-ler's love - ly Daugh-ter.

When we first Transpose.

Key of F Major. Signature of one Flat.



Do do si si la la sol, sol sol sol sol sol sol sol, sol sol sol sol sol sol fa, sol la sol sol fa fa mi.

Do do si si la la sol, do do si si do do si, do do si si do do do, do re do do si si do.
When we first transpose by flats, To the Ma-jor Key of F, Do is on the fourth line, Bass, First space, fifth line, Treble Clef.

Do do si si la la sol, sol sol fa fa mi mi re, mi mi fa fa sol sol la, sol fa mi mi re re do.

Do do si si la la sol, mi mi re re do do sol, do do re re mi mi fa, mi fa sol sol sol sol do.

We'll sing a Merry Song.



1. We'll sing a mer-ry song to day, With voi - ces full and strong; Our hearts are gay and we are glad When we can join in song.

2. The brook that down the mountain leaps, Sings as it flows a - long; Where'er I go, from morn till night, The world is full of song.

Oh! could I be a Sailor.

1. Oh, could I be a sail - or, And roam the wide sea c'er, I'd fear not toil or dan - ger, Nor long to see the shore; My

2. Oh, could I be a sail - or, What glorious sights I'd see, O'er all the world a ran - ger, A sai - lor bold and free; I'd

ship should be of stout - est oak, And strong should be my sails, I'd nev - er shun the boisterous wave, Nor fear the fiercest gales.

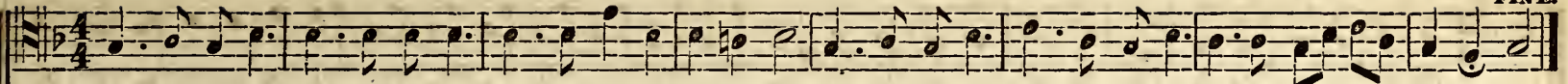
flaunt my Country's star - ry flag, I'd roam the wide world o'er And fling my sail to ev' - ry gale, Nor wish to see the shore.

CHORUS.

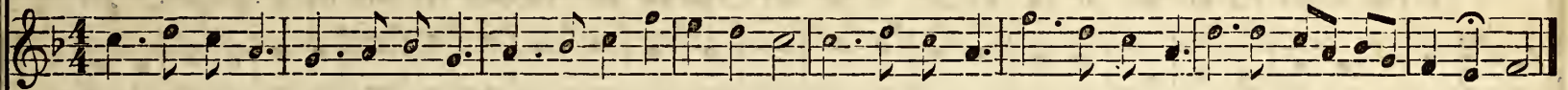
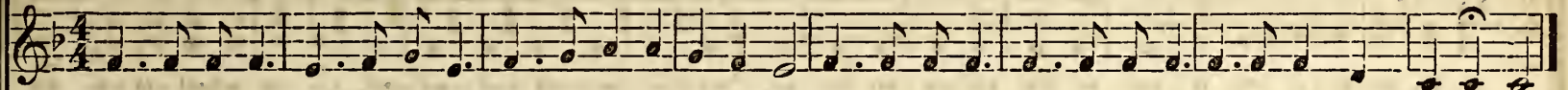
I love the sea, I love its wild com - mo - tion; So wild and free, I love the storm - y o - cean.

I love the sea, I love its wild com - mo - tion; So wild and free, I love the storm - y o - cean.

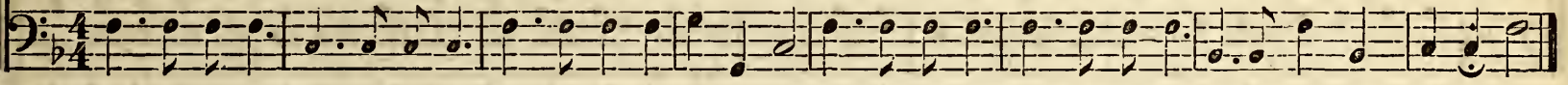
FINE.



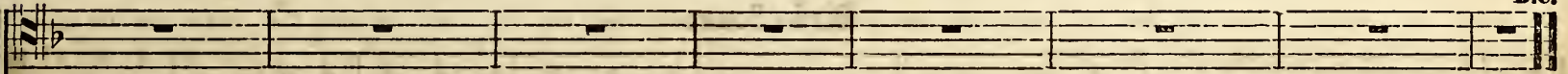
1. Gol - den Summer ! gol - den Summer ! Ev - er stored with fruit and flow'rs, Let thy sun - ny rays of pleasure, Brightly weathe the passing hours,



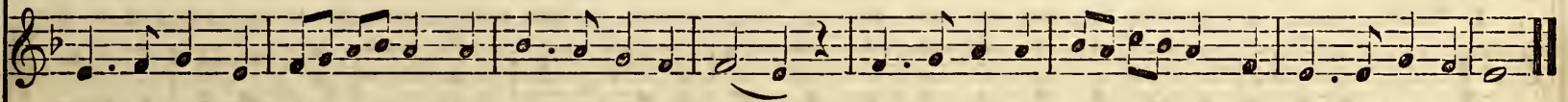
2. Gol - den Summer ! gol - den Summer ! Now we welcome thee a - gain With thy breath of sweetest perfume ; Oh, how hap - py is thy reign.



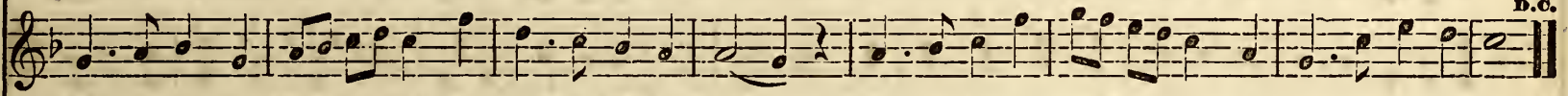
D.C.



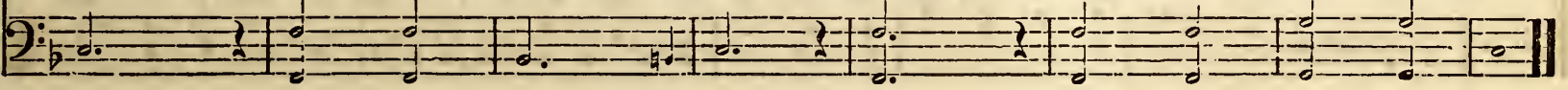
Now each heart is glad - ly bounding, Thy sweet face to see, Oh, had I but wings to fol - low, O'er the earth with thee.



D.C.



Watch - ful Na - ture loves to see thee, Hast'ning to her shore, Whilst the earth, from ve - ry glad - ness, Yields its rich - est stores.



Key of B flat Major. Signature of two Flats.

Two Flats is the Signature.

Do do si si la la sol, sol do si si do do si, si si do do re re do, fa fa mi mi re re do.

Do do si si la la sol, sol sol sol sol sol sol sol, sol sol sol sol sol sol, la la sol sol fa fa mi.
Two Flats is the Sig-na-ture, B flat Ma-jor is the Key; Bass has Do the space a-bove, Tre-ble, third line, as you see.

Do do si si la la sol, do do re re mi mi re, re re mi mi fa fa mi, re re do do si si do.

Do do si si la la sol, mi mi sol sol do do sol, sol sol do do si si do, fa fa sol sol sol sol do.

Bird Song.

1. Twitter, twitter, lit-tle birds, Sing and pipe your mer-ry lay, Sweeter far than sweetest words Are the notes you sing in May.

2. We are hap-py, lit-tle birds, When you sing your cheer-y lays, For we're learning such good words As will glad-den all our days.

1. When golden Summer comes a - long, With skies so fair and bright, And scatters leaf and bud and bloom, With fingers soft and light, How

2. They build their nest a - mong the leaves, They chatter all day long, And 'mid the snowy tufts of bloom, They sing their merry song; They

CHORUS.

sweet in yon-der apple tree, We hear the bright birds sing, Gay harbin - gers of sunny hours, The heralds of the Spring. They twitter and chatter, and

swing up - on the top - most boughs, And trill their joyous lays, And fill the radiant summer hours, With joyous bursts of praise. They twitter and chatter, and

make such a clat - ter, They're fear - less, glad and free; On the boughs they swing while they merri - ly sing, Our birds in the old ap - ple tree.

make such a clat - ter, They're fear - less, glad and free; On the boughs they swing while they merri - ly sing, Our birds in the old ap - ple tree.

Sleighting Song.

1. Be - yond the eas - tern hills a - far, Appears a glow - ing light, The fair, soft moon be - fore our view Is ris - ing, clear and bright; The

2. The mer - ry sound of ringing bells Is mak - ing joy - ful chime And with their charming mel - o - dy, Our voi - ces all keep time; No

snow - clad earth is ra - di - ant With gems and jew - els rare, The glo - ries of the bend - ing boughs, Are gleam - ing thro' the air.

tho't of la - bor or of care, Shall dim the charm - ing hour, But youth, and joy, and mer - ri - ment, All lend their witch - ing pow'r.

CHORUS.

Jingle, jingle, jing hear the sleigh - bells ring, Free and happy are our songs to - night, Jingle jingle, jing hear the sleigh - bells ring, So clear in the soft moonlight.

Jingie, jingie, jing hear the sleigh - bells ring, Free and happy are our songs to - night, Jingle, jingle jing hear the sleigh - bells ring, So clear in the soft moonlight.

The Parting Hour.

1. Still let our voi - ces The part - ing hour pro - long, And breathe o'er the wa - ters Our last sad fare - well song; For

2. Now o'er the wa - ters, Sweet drea - my ech - oes swell: Like far dis - tant voi - ces, Re - peat - ing our "fare-well;" And

rit. ad lib. a tempo.

gen - tle mu - sic lulls each grief, And brings the weary heart relief: Then let our voi - ces, The part - ing hour prolong, Yes, let our voices the hour pro -

tho' the cadence dies away, Its tones shall still in mem'ry stay: Then let our voi - ces The parting hour prolong, Yes, let our voices the hour pro -

long: Yes, let our voi - ces the hour pro - long, While thus we breathe o'er the wa - ters Our last sad farewell song, our fare - well song.

long: Yes, let our voi - ces the hour pro - long, While thus we breathe o'er the wa - ters Our last sad farewell song, our fare - well song.

Night Song.

1. The night her veil is throw-ing O'er valley, mount and stream, The crescent moon is glow-ing With soft re-ful-gent beam: Our

2. The vil-lage seems re-pos-sing In calm and tran-quil sleep, A-bove, with light im-pos-sing, The stars in si-lence peep: Yet

voices soft-ly blending, Float on the balmy air, With fervent tones ascend-ing, To heav'n our evening pray'r. To heav'n our evening pray'r,

still our voi-ces blending, Float on the balmy air, With fervent tones ascend-ing, To heav'n our evening pray'r. To heav'n our evening pray'r.

1. There is no spot on all the earth More beau - ti - ful, more grand Than this fair home we love so well, New England's sunny land; 'Twas
 2. We love thy rag - gy sea - beat shore, Thy charm - ing streams and rills, Thy valleys, and a - bove them all, Thy dear old granite hills; Thy

3. O home of beau - ty, home of love, Be - neath thy ge - nial sky Our hearts shall rest in sweet content, And ev - 'ry ill de - fy; New

here our fath - ers sought for peace, So long, so long a - go, And found in thee a calm re - treat, And rest from ev - 'ry foe.
 hills that, crown'd with for - est trees Of green, and red, and gold, Tow'r grandly o - ver all the land, With rapture we be - hold.

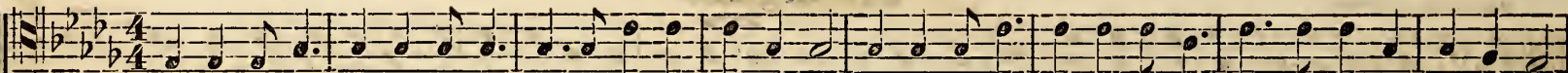
England, land of peace, we look Up - on thy wave-washed shore, And own thee as our joy and pride, And love thee more and more.

CHORUS.

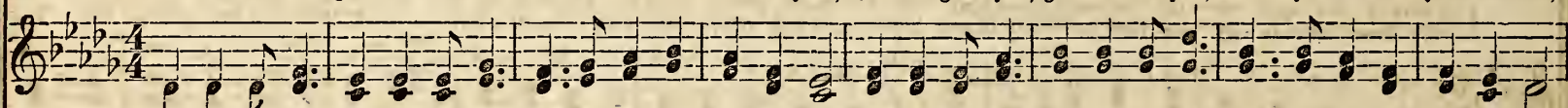
O, beau - ti - ful, beau - ti - ful land, Home of the brave and the free, With glad and fer - vent hearts, Our songs we raise to thee.
 O beau - ti - ful land,

O, beau - ti - ful, beau - ti - ful land, Home of the brave and the free, With glad and fer - vent hearts, Our songs we raise to thee.

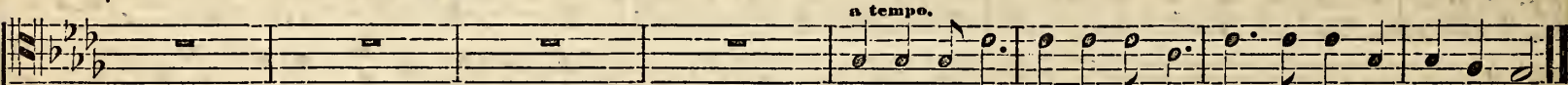
Summertime.



1. Radiant comer! glorious Summer! Fairest sea - son of the year, Quick to greet you, glad to meet you, Hard -ly conscious you are here;



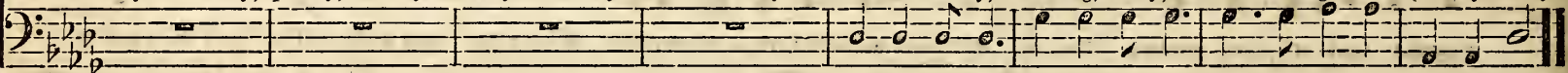
2. Beauteous maiden! blossom laden, Tell me now from whence you come; Where reposes, 'mid the ro-ses, The fair dell you call your home?



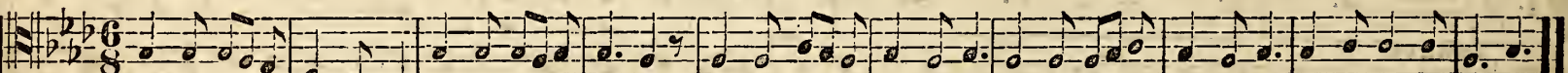
For so soft -ly, swift-ly, light-ly Fell your footsteps on the earth, That in seeming we were dreaming Of your sun-ny hours of mirth.



Why so sweetly, quickly, fleet -ly Pass your sun-ny hours a - way? Gen-tle Fai -ry, charming, ai -ry, Where's the bright land where you stay?



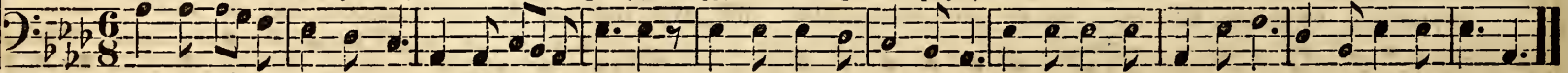
Autumn Leaves.



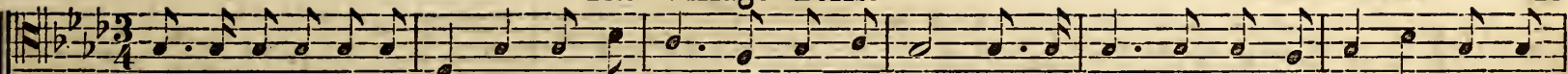
1. Downward fall the Autumn leaves, Withered, sere and yellow; Have they grown in sun and shade, On-ly thus to droop, and fade, When the skies are mel-low?
2. How we watch'd in ear-ly Spring, Watch'd each leaflet tender; Long-ing for the Sum-mer time, Longing for their wealth and prime, For the Summer's splendor.



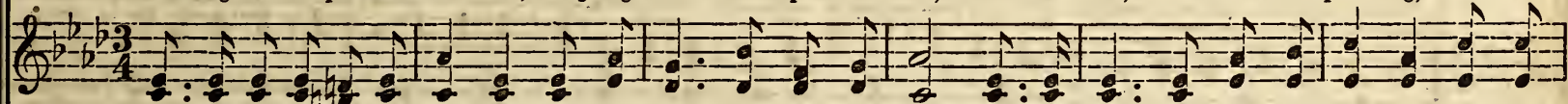
3. Birds with-in their lea - fy walls, Built their nests so gai-ly; Happy children laugh'd and play'd, Safe within their welcome shade, Growing deep-er dai - ly.



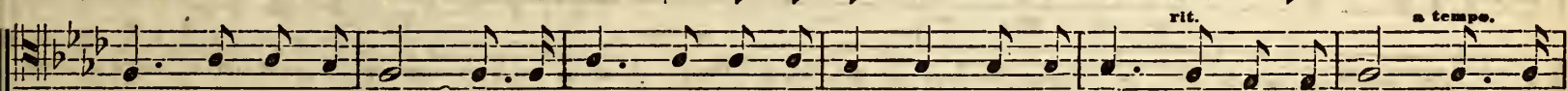
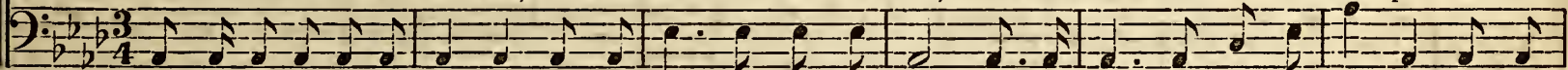
The Village Bells.



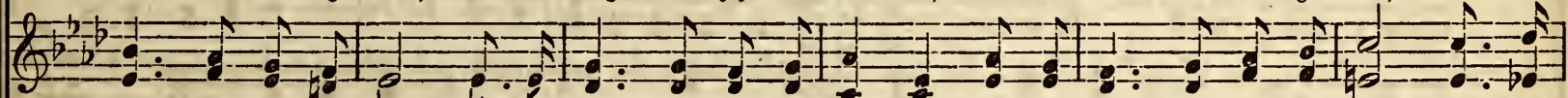
1. Mellow chimes, whose silver sweet-ness, All the depths of mem-'ry wakes, As up-on the Sab-bath si-lence On the
 2. Sounding thro' the pleasant mead-ows, Ling'ring in the qui-et dells, 'Till the hills, the sounds re-peat-ing, Wake a



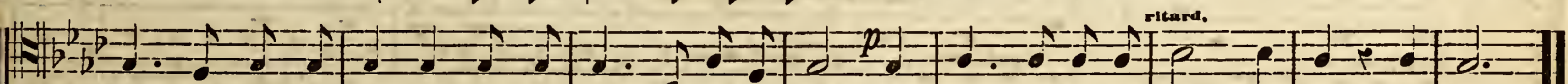
3. I have wander'd o'er the o-ccean, I have heard in oth-er climes, From cathedral tow-er and stee-ple Glo-rious



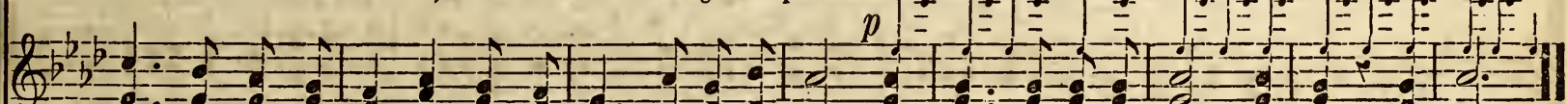
ear your mu-sic breaks; I have heard you in my childhood, Down thro' all the mist of years, I can
 chime of vil-lage bells; You have rung in joy and sor-row, Funeral toll and wedding chime, Thro' the



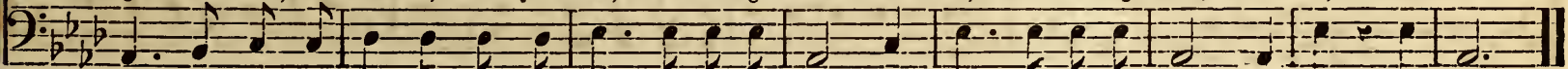
peals and sil-ver chimes; But I love to list-en bet-ter, To the tale your mu-sic tells, To the



hear your soft chimes peal-ing, Full of min-gled smiles and tears. Chime on, sweet vil-lage bells, Chime on, chime on.
 frost and snows of win-ter, Thro' the sum-mer's golden prime.



thoughts of home, and childhood, That you wake, sweet vil-lage bells. Chime on, sweet vil-lage bells, Chime on, chime on.



Aim High.

1. Comrades on life's stormy o - cean, 'Mid its struggles and its strife,.... Longing in the wild com - mo - tion For a pure and noble life;
 2. Comrades thro' the rough world marching, Wea - ry, worn and full of care,.... Where the des - ert's heat is parch - ing, Or at rest in valleys fair;
 3. Fear not toil or strong endeav - or, Bat - tle ev - er for the right,.... Still aspir - ing, still ad - vanc - ing, Keep your noble aim in sight;

Keep your eyes up - on the Heav - ens, Bright with manv a shin - ing star, They shall guide your frail bark safe - ly Tho' you sometimes sail a - far.
 Keep your eyes up - on the hill - tops, Towering o'er the low - ly valc, Keep their sun - crowned peaks before you, Nev - er let your courage fail.
 Love not ease, or aim - less qui - et, Though you wander oft a - far, Ev - er keep the goal be - fore you Marching ev - er by the star.

CHORUS.

Marching, marching ev - er on - ward, With a heart that's brave and true, Still a - spir - ing, still ad - vanc - ing, Keep your no - ble aim in view.
 Marching, marching ev - er on - ward, With a heart that's brave and true, Still a - spir - ing, still ad - vanc - ing, Keep your no - ble aim in view.

Andante.

Ev - 'ry hill and dell
Soft re - pose to try

Night's enchant - ing spell;
Sounds its lul - la - by;

1. Gen - tle Peace is crown - ing Ev - 'ry hill and dell; Na - ture slum - bers, own - ing Night's en - chant - ing spell;
2. Ne'er doth Night al - lure it Soft re - pose to try; Nor the tink - ling ves - pers Sound its lul - la - by;

Ev - 'ry hill and dell;
Soft re - pose to try;

Night's enchant - ing spell;
Sound its lul - la by;

Falls the stream be - low,
None but God be - side,

With un - ceasing flow. With en - deav - or,
Rest at e - ven tide. In thy long - ings,

rit. a tempo.

Still, with wild endeavor, Falls the stream be - low, Gurgling onward ev - er, With unceas - ing flow. Still, with wild endeav - or, Falls the
So, in all thy longings, None but God be - side, Hath the pow'r to give thee Rest at e - ven tide. So, in all thy longings, None but

rit.

Falls the stream be - low,
None but God be - side,

With un - ceasing flow. With en - deav - or,
Rest at e - ven - tide. In thy long - ings.

Evening. Concluded.

rallentando.

Falls the stream be - low, Gur - gling on - ward With un - ceas - ing flow, With un - ceas - ing flow, un - ceas - ing flow.
None but God be - side, E'er can give thee Rest at e - ven - tide, Rest at e - ven - tide, at e - ven - tide.

rallentando.

stream be - low, Gurgling on - ward ev - er, With un - ceas - ing flow, With un - ceas - ing flow, un - ceas - ing flow.
God be - side, Hath the pow'r to give thee Rest at e - ven - tide, Rest at e - ven - tide, at e - ven - tide.

Falls the stream be - low, Gurg - ling on - ward with un - ceas - ing flow, un - ceas - ing flow, un - ceas - ing flow.
None but God be - side, E'er can give thee Rest at e - ven - tide, at e - ven - tide at e - ven - tide.

When Twilight Dews.

W. O. PERKINS.

Andante.

p *mf*

1. When twi - light dews are fall - ing soft Up - on the ro - sy sea, I watch the star whose beam so oft, Has

p *mf*

2. There's not a gar - den walk I tread, There's not a flow'r I see, But brings to mind some hope that's fled, Some

I watch..... the star
But brings..... to mind

When Twilight Dews. Concluded.

p *f* *rall.* *p* *a tempo.*

light - ed me to thee: And thou, too, on that orb so dear, Ah, dost thou gaze at ev'n, And think, though lost for-
 And still I wish that hour was near,

p *f* *rall.* *p* *a tempo.*

And thou too, on that orb,
 joy I've lost with thee: And still I wish that hour was near, When, friends and foes for- giv'n, The pains, the ills we've

m *dim. e rit.*

ev - er here, Thou'lt yet be mine in heav'n? And think, though lost for - ev - er here, Thou'lt yet be mine in heav'n?

m *dim. e rit.*

wept thro' here, May turn to smiles in heav'n, The pains, tho ills we've wept thro' here, May turn to smiles in heav'n.

Mark the Merry Elves.

Allegretto.

Mark the mer - ry elves of fai - ry land, Mark the mer - ry elves of fai - ry land, In the cold moon's gleamy glance,

Mark the mer - ry elves of fai - ry land, Mark the mer - ry elves of fai - ry land, In the cold moon's gleamy glance,

This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'Allegretto'.

They with shadow-y mor - rice dance, Soft mu - sic dies a - long the des - ert land,..... Soft mu - sic

They with shad - ovy mor - rice dance, Soft mu - sic dies a - long the land,.....

This system contains the second two staves of music. The vocal line continues with the lyrics 'They with shadow-y mor - rice dance, Soft mu - sic dies a - long the des - ert land,..... Soft mu - sic'. The piano accompaniment features a prominent melody in the right hand. The dynamic marking 'p' (piano) is indicated above the vocal line.

dies a - long the land, the des - ert land. *mf*

..... a - long the des - ert land. Soon at peep of cool - ey'd day, all the num - 'rous lights de - cay,

This system contains the final two staves of music. The vocal line continues with the lyrics 'dies a - long the land, the des - ert land. *mf* a - long the des - ert land. Soon at peep of cool - ey'd day, all the num - 'rous lights de - cay,'. The piano accompaniment continues with the same melodic line. The dynamic marking 'mf' (mezzo-forte) is indicated above the vocal line.

Mark the Merry Elves. Concluded.

rit e dim.

Tempo primo.

Soon at peep of cool-ey'd day, All the num-rous lights de-cay.

Soon at peep of cool-ey'd day, All the num-rous lights de-cay. *p* Mer-ri-ly, now mer-ri-ly,

Af-ter the dew-y moon they fly: Mer-ri-ly, now mer-ri-ly, mer-ri-ly, now mer-ri-ly,

mer-ri-ly, now mer-ri-ly, Af-ter the dew-y moon they fly: Mer-ri-ly, now mer-ri-ly, mer-ri-ly, now mer-ri-ly,

Af-ter the dew-y moon they fly: Mer-ri-ly, mer-ri-ly, mer-ri-ly they fly, they fly, they fly, they fly.

Af-ter the dew-y moon they fly: Mer-ri-ly, mer-ri-ly, mer-ri-ly they fly, they fly, they fly, they fly.

Zephyrs Soft.

mp *mp poco cres.*

1. Zeph - yrs soft their fra - grance, Round my pathway fling,..... Ah, what deep de - sir - ing, Wafts to me the Spring,
 2. Peace from pain and sor - row, Peace from love and hate,..... Peace from vain re - pin - ings That up - on thee wait,

mp *f* *p* *rall.*

Heart, why wild - ly beat - ing? Greet'st thou not the Spring,..... Cease thy sad re - peat - ing, "Peace it will not bring."
 These from off thy spir - it, Nev - er shalt thou fling,..... Yet O heart, for - get..... them, In the smile of Spring.

Colla voce.

Zephyrs Soft. Concluded.

mf

Zeph - yrs soft their balm - y fra - grance Round my flow - 'ry path - way fling: Ah, what deep, what deep de -

CHORUS. Sostenuato.

p Zeph - yrs soft their balm - y fra - grance Round my flow - 'ry path - way fling: Ah, what deep, what deep de -

rit. p a tempo. rit. mp

sir - ing Wafts to me the gen - tle Spring, Wafts to me the gen - tle Spring, the gen - tle Spring, the gen - tle Spring, the gen - tle Spring.

rit. p a tempo. rit. mp

sir - ing Wafts to me the gen - tle Spring, Wafts to me the gen - tle Spring, the gen - tle Spring, the gen - tle Spring.

1. Land of the Beau - ti - ful, fair - est and best, A gem on the bo - som of earth,..... With your mountains and mead - ows by
 2. Land of the Beau - ti - ful, on thy bright shore, So soft - ly the waves of the sea..... Kiss thy shell - girdled strand, and then
 3. Land of the Beau - ti - ful, fair - est and best, By sil - ver - y riv - er and stream, Where the heart finds its sweet - est e -

S mf

sun - light ca - ress'd, And scenes of con - tent - ment and mirth..... Where flow - er - ets blos - som in spen - dor un - told, And
 sink - lys - lum of rest, To mur - murs of sweet mel - o - dy; While birds of bright plum - age sing all the day long Their
 - And time wan - ders by like a dream; In mem - o - ry ev - er I wan - der a - gain

f *cres.*

soft - est of breezes float by, The val - leys of em - e - rald, tint - ed with gold 'Neath the ro - se - ate smiles of the sky.
 car - ools in mer - ri - est tone,.... And wood - land and val - ley re - peat the sweet song, Till the glim - mer of day light is flown.
 same as in bright other days,.... While the heart in its glad - ness for - gets ev' - ry pain, As you lin - ger once more in my gaze.

f *cres.*

Land of the Beautiful. Concluded.

mp

Land of the beau - ti - ful, fair - est and best, fair - est and best fair - est and best,
 Land..... of the beau - ti - ful, fair - est and best..... For -

mp

Land of the beau - ti - ful, fair - est and best, fair - est and best, fair - est and best,

ev - er to thee, will we cling, will we cling, to thee will we cling, The pride of our hearts, sweet e - ly - sium of rest, How
 ev - er to thee,..... will we cling..... The pride..... of our hearts,..... sweet e -

cres. *dim.*

ev - er to thee, will we cling, will we cling, to thee will we cling, The pride of our hearts, sweet e - ly - sium of rest, How

rall.

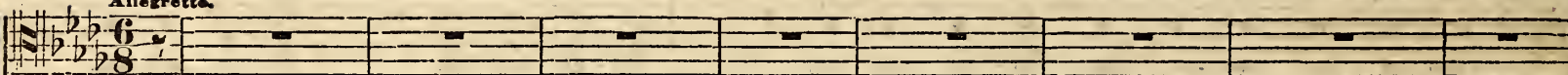
glad - ly thy prais - es we sing, How glad - ly thy prais - es we sing, How glad - ly thy prais - es we sing, thy prais - es we sing.
 ly - sium of rest..... How glad - ly thy prais - es we sing.....

cres.

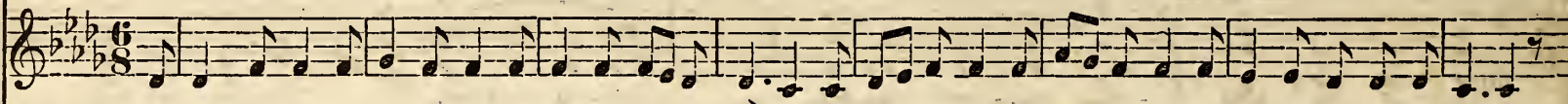
glad - ly thy prais - es we sing, How glad - ly thy prais - es we sing, How glad - ly thy prais - es we sing, thy prais - es we sing.

In Summer Time.

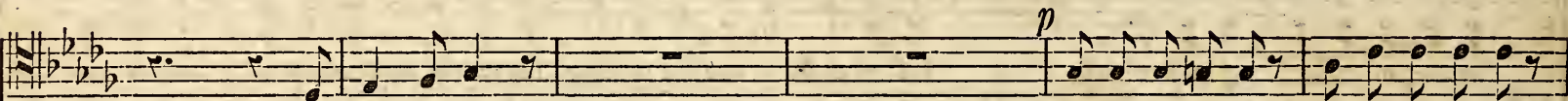
Allegretto.



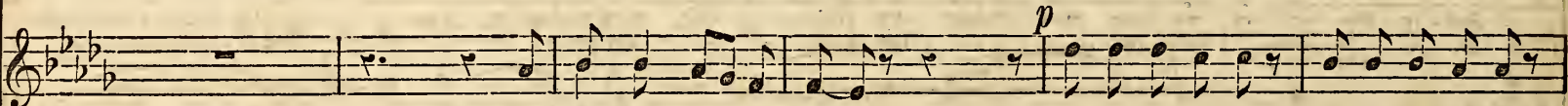
1. In Summer time, when flows do spring, And birds sit on each tree, Let lords and knights say what they will, There's none so merry as we. There's



2. With mirth and music all a-round, Up-on the green we play, And sing and play with hearts so gay, From morn till closes the day. When



Tom and Nell, and John and Belle, With Nel-lie, Jane and Betty, We skip it, and Oh, how we skip it, Ca-per and trip it,



day is spent, with one consent, A game we all a-gree, To trample, to tram-ple and trip it, Ca-per and skip it,



In Summer Time. Concluded.

Musical staff 1 with lyrics: Un- der the greenwood tree, the green - wood tree,..... Un - der the greenwood tree. Oh, how we skip it,

Musical staff 2 with lyrics: Under the green - wood tree,.....

Musical staff 3 with lyrics: Un- der the green-wood tree. Oh, how we skip it, Ca-per and trip it, Un-der the greenwood tree.

Musical staff 4 with lyrics: The green-wood tree,..... Oh, how we skip it,

Musical staff 5 with dynamics: *p*, *poco cres.*, *dim. e ritard.* Lyrics: Ca-per and trip it, Under the greenwood tree, Under the greenwood tree,..... Un- der the greenwood tree.

Musical staff 6 with dynamics: *p*, *poco cres.*, *dim. e ritard.* Lyrics: Un-der the green-wood tree, Un- der the green-wood tree,.... Un- der the green-wood tree.

Musical staff 7 with dynamics: *poco cres.*, *dim. e ritard.* Lyrics: Un-der the green-wood tree, Un- der the green-wood tree,.... Un- der the green-wood tree.

Musical staff 8 with lyrics: Ca-per and trip it, Under the greenwood tree. The greenwood tree, Under the green - wood tree.

Beautiful Streamlet.

SOLO, OR A FEW VOICES.

Andante.

1. Beau - ti - ful stream - let, glid - ing a - long, Murmur - ing ev - er a joy - ous song, Flo - ra at - tends while
 2. Beau - ti - ful stream - let, seek not to fly, Far from thy flow - ers and ge - nial sky; Sigh not 'mid rocks and

on - ward ye stray,..... Wreathing thy banks with flow - 'rets gay; Green wa - vy trees thy mar - gin lave,
 voi - ces to roam,.... Far from thy tran - quil, qui - et home; Peaceful and calm thy course must be

rall. *a tempo.* *Alto.*

Grace - ful - ly bend - ing to kiss the wave; Oh, may thy cur - rent smooth - ly glide, 'Mid the bright sunshine up - on the tide.
 'Till thou art lost in the migh - ty sea; Oh, may thy cur - rent smooth - ly glide, 'Mid the bright sunshine up - on the tide.

rall. *a tempo.* *Colla voce.*

Beautiful Streamlet. Concluded.

CHORUS. *Con Spirito.*

Mer-ri-ly o-ver the foam-y spray, Dancing and singing the hours away, Mer-ri-ly o-ver the foamy spray, Dancing the hours away, Danc-ing o-ver the spray,

Mer-ri-ly o-ver the foamy spray, Dancing and singing the hours away, Mer-ri-ly o-ver the foamy spray, Dancing the hours away, Danc-ing o-ver the spray,

Sing-ing all the long day, Singing, sing-ing gol-den hours a-way,..... Mer-ri-ly o-ver the foam-y spray, Dancing and singing the hours away,

Sing-ing all the long day, Singing, sing-ing go-den hours a-way,..... Mer-ri-ly o-ver the foam-y spray, Dancing and singing the hours away,

Mer-ri-ly o-ver the foam-y spray, Danc-ing the hours a-way, Danc-ing the hours a-way, a-way,..... a-way.

Mer-ri-ly o-ver the foam-y spray, Danc-ing the hours a-way, Danc-ing the hours a-way, a-way,..... a-way.

f

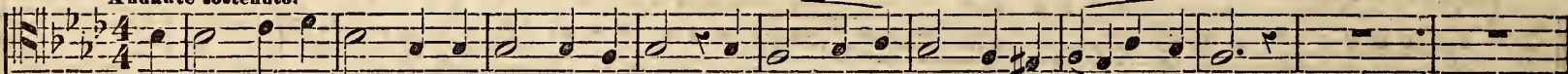
rall. a tempo.

f

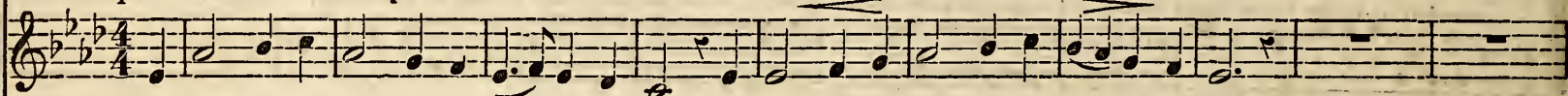
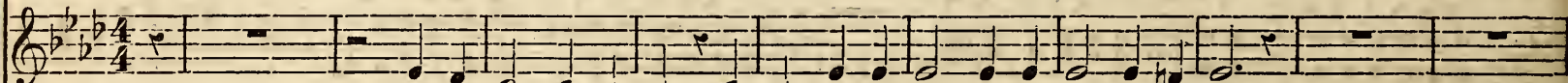
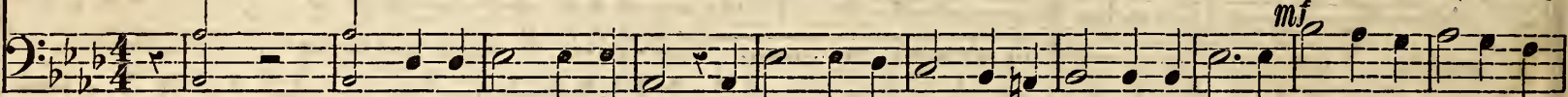
rall.

a tempo.

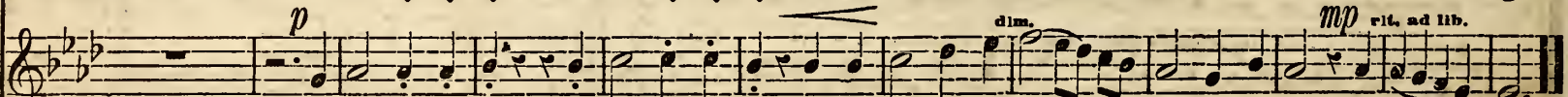
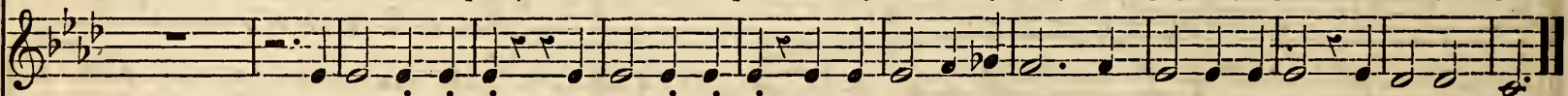
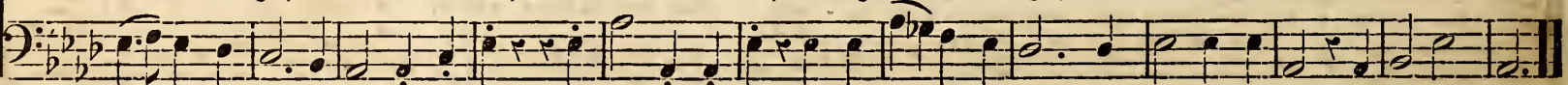
Andante sostenuto.



1. O Night, lovely Night, Thou art ho - ly and calm, Thy cool dew - y breath To the worn brow is balm;

2. O night, gentle Night, With thy twi - light so soft, The moon's grateful ray, Bright stars peeping a - loft: The day with its heat, And o'er-
Thy soul-breathing air, Stealing

Toils onward and pants, Toils onward and pants That thy rest he may share, O night, lovely night, O love - ly night.

lad - en with care,
o'er us so light, A rich boon art thou, A rich boon art thou, Stealing o'er us so light, O Night, love-ly Night, O love - ly Night.

SUMMER MORNING.

FOR MALE VOICES.

p *Andante.*

cres.

cres.

f

rit.

mp *tempo.*

cres.

1. Sweet summer morn! how cheering Is thine am-bro-sial face, What joys, pure and en-dear - ing Thy smil-ing features grace. How beau-teous thine adorning, How

2. O'er head the sun's a - wak - ing Fair na-ture from her dreams; The herds, the shade forsaking, Bask in his genial beams. Sweet flow'rs the glades adorning, Their

3. The tree-tops seem com - muning With nodding boughs above; While ev - 'ry songster's tun - ing The chord of praise or love; Save night, who's day-break scorning, All

fragrant, fair, and new, Thy breath, sweet summer morning, Thy breath, sweet summer morning, Refreshed by ear - ly dew, Refreshed by ear - ly dew

fragrant joys re - new, And sip, each summer morning, And sip, each summer morning, Its dainty nectar'd dew, Its dainty nectar'd dew.

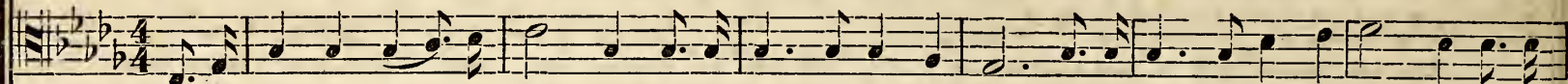
yield the trib - ute due, Sweet breath of summer morning, Sweet breath of summer morning, Dis - tilled from fal - ry dew, Dis - tilled from fal - ry dew.

Land of Freedom.

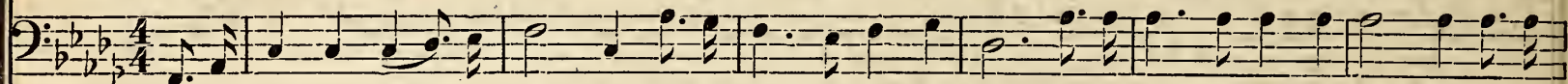
FOR MALE VOICES.

Moderato.

1. Land of free - dom! Queen of na - tions! Fling your ban - ner wide and free; You have made your firm foun - da - tion On the



2. Swift and deep your streams are flow - ing; Ships are sail - ing on their breast; Mighty for - ests, proudly grow - ing, High your



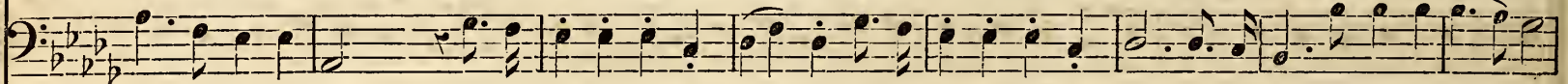
3. Star - ry ban - ner! proud - ly wav - ing, Fling your folds out, broad and free; Heroes' blood its stripes were lav - ing In the



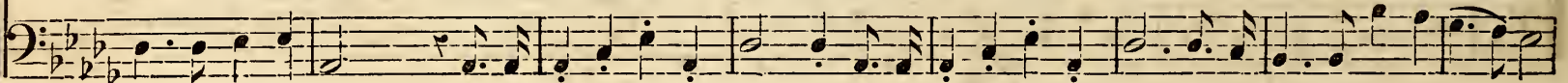
rock of lib - er - ty: Broad and strong shall grow your tow - ers; Sun and storm shall they de - fy; When the cloud of treason low - ers,



mount - ains loft - y crest: Far and wide..... your arms are reach - ing; Flies your fame from land to land; Truth and jus - tice you are teach - ing,



strife of lib - er - ty: Ev - 'ry star shall shine the clear - er, Bath'd in battle's dead - ly dew; Ev - 'ry heart shall hold thee dear - er,



Land of Freedom. Concluded.

67

Firm they greet the an - gry sky, When the cloud of trea - son low - ers, low - ers, Firm they greet the an - gry sky.

Right and Free - dom hand in hand, Truth and Jus - tice you are teach - ing, teach - ing, Right and Freedom hand in hand.

Star - ry flag of white and blue, Eve'ry heart shall hold thee dear - er, dear - er, Star - ry flag of white and blue!

Song of the Lark.

MENDELSSOHN.

Allegro vivace.

How love - ly thy lay, Sweet minstrel of day, When heav'nward at morning thou springest, In - spir'd by thy mirth While darting from earth, I

Song of the Lark. Continued.

How lovely thy lay, Sweet minstrel of day, When heav'nward at morning thou
 join in the car-ol thou sing - est, I join in the carol thou singest; How lovely thy lay, Sweet minstrel of day, When heav'nward thou
 Sweet
 How lovely thy lay, Sweet minstrel of day, When heav'nward at morning thou

spring - est, Inspir'd by thy mirth, While darting from earth, I join in the car - ol thou sing - est, I join in the car - ol thou sing - est.
 spring - est, Inspir'd by thy mirth While darting from earth, I join in the car - ol, the car - ol thou sing - est. How
 spring - est, Inspir'd by thy mirth While darting from earth, I join in the carol thou sing - est, I join in the car - ol thou sing - est.

Song of the Lark. Concluded.

How lovely thy lay, Sweet minstrel of day, Sweet min - strel. Inspir'd by thy mirth While darting from earth, I join in the
 lovely thy lay, Sweet minstrel of day, When heav'nward at morning thou spring - est, Inspir'd by thy mirth While darting from earth, I join in the carol thou
 How love - ly thy lay, Sweet minstrel of day, When heav'nward thou springest, Inspir'd by thy mirth While darting from earth, - I join in the

(The repeat may be observed or omitted, at pleasure.)

car - - ol, the car - ol thou sing - est: Sweet minstrel, Sweet min - strel, I join in the car - ol thou sing - est.
 sing - est, I join in the car - ol thou singest: *f* Sweet minstrel, Sweet min - strel, I join in the car - - - ol thou sing - est.
 car - ol, the car - ol thou sing - est: Sweet minstrel, Sweet min - strel, the carol thou sing - est.

The Morning Wind.

p *f* *p*

1. Lisp, lisp in sweetest numbers, Along the streamlet's bank; Wake the scent that sweetly slumbers 'Neath the dew by ro-ses drank : Lisp, lisp, lisp, Sigh, sigh, sigh,

p *f* *p*

2. Sigh, sigh around the willows, The nodding reeds among; Rouse the larks from mos-sy pillows, 'Till they emu-late your song : Lisp, lisp, lisp, Sigh, sigh, sigh,

f *p*

lisp in sweetest numbers, Along the streamlet's bank; Wake the scent that sweet-ly slumbers 'Neath the dew by ro-ses drank : Kiss,

f *p*

sigh around the wil-lows, The nodding reeds a-mong; Rouse the larks from mos-sy pil-lows 'Till they em-u-late your song : Dance,

The Morning Wind. Concluded

rit. *a tempo. poco cres.* *mf*

kiss the blue-eyed flowers, The daisy's humble head, Chase away the trembling showers, Lest they lay the violet dead ; Kiss, kiss the blue-eyed

rit. *a tempo. poco cres.* *mf*

dance a-cross the meadow, Among the waving grass ; Run to catch the passing shadow, Cast by cloudlets as they pass. Dance, dance across the

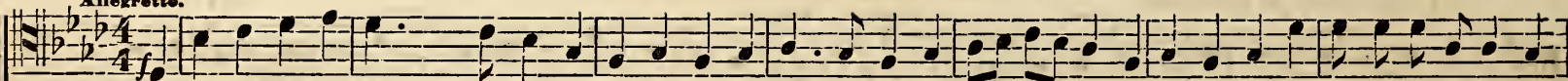
poco dim. *rallentando.*

flow -ers, The dai -sy's humble head, Chase away the trembling showers, Lest they lay the violet dead ; Kiss, kiss, kiss, kiss, kiss, kiss.....

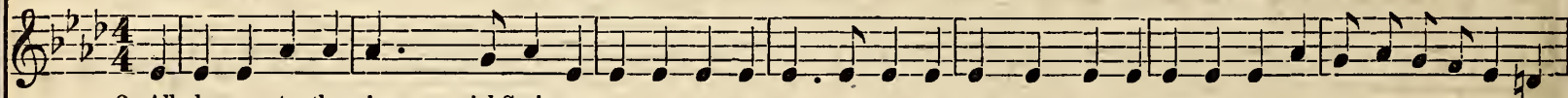
poco dim. *rallentando.*

meadow, Among the waving grass ; Run to catch the passing shadow, Cast by cloudlets as they pass. Sigh, sigh, sigh, sigh, sigh, sigh.....

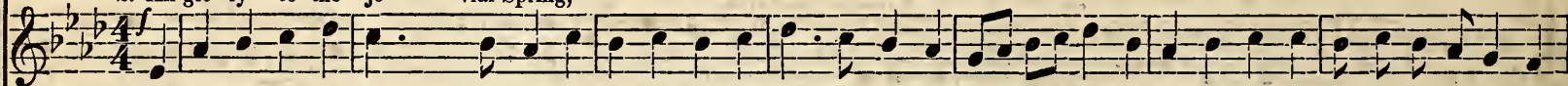
kiss, kiss, kiss, kiss, kiss, kiss, kiss, kiss.
sigh, sigh, sigh, sigh, sigh, sigh, sigh, sigh.

Allegretto.

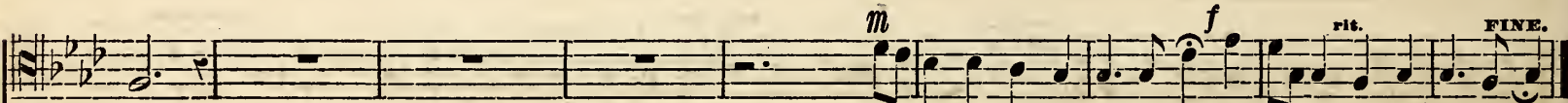
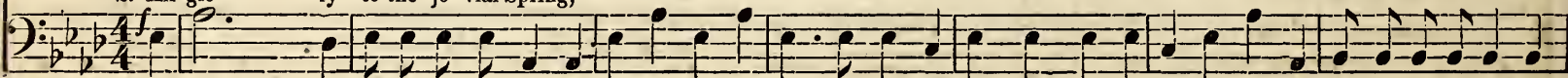
1. A glee for jo-vial, hap - py Spring, The season when the nightingale In rap-ture doth her heart outfling, Rejoicing ev-'ry hill and



2. All glo-ry to the jo - - vial Spring,

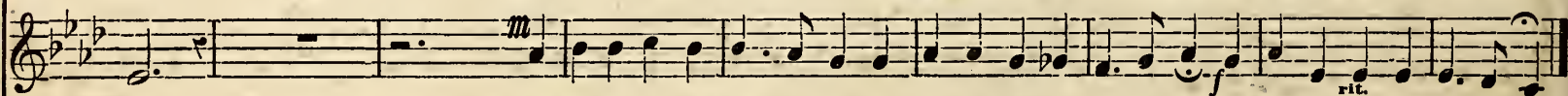


1. A glee for jo - vial, hap - py Spring, The season of the nightin - gale; Like her its prais - es will we sing, And greet it with a loud "All
2. All glo - - - ry to the jo - vial Spring,

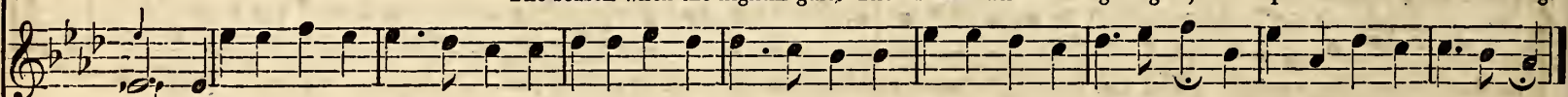


dale.

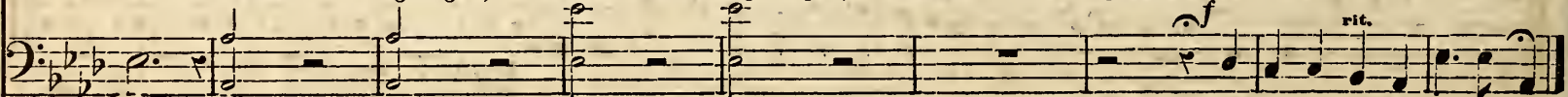
The sea-son when the nightingale In rapture doth her heart outfling.



The season when the nightin-gale, The season when the nightingale, In rapture doth her heart outfling.



hail!" The season of the nightingale, The season of the nightin-gale, The season of the nightingale, We'll greet it with a loud "All hail!"



Spring. Concluded.

The Tenor should be prominent.

Allegro.



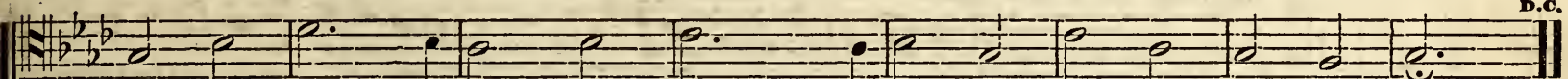
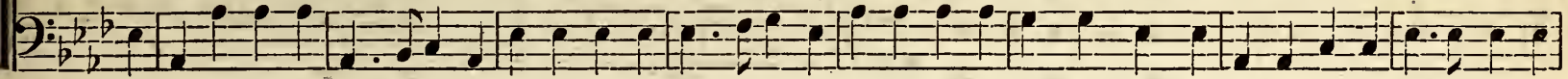
1. With song we'll laud the jo - vial Spring, As doth the voice - ful night - in - gale; We'll
 2. With song we'll laud the jo - vial Spring, As doth the voice - ful night - in - gale; Like



1. With song we'll laud the jovial Spring, With song we'll laud the jovial Spring, As doth the voiceful nightingale, As doth the voiceful nightingale; We'll

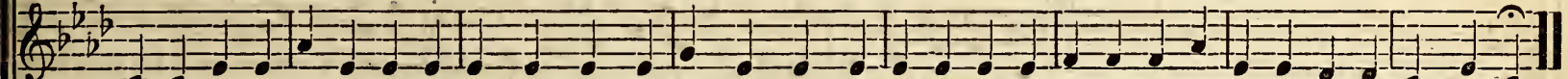


2. With song we'll laud the jovial Spring, With song we'll laud the jovial Spring, As doth the tuneful nightingale, As doth the tuneful nightingale; Like

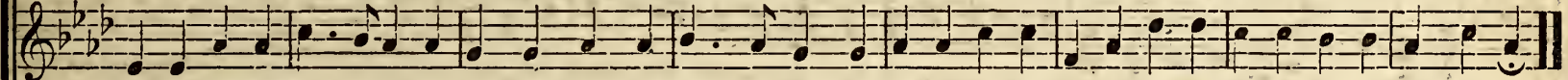


D.C.

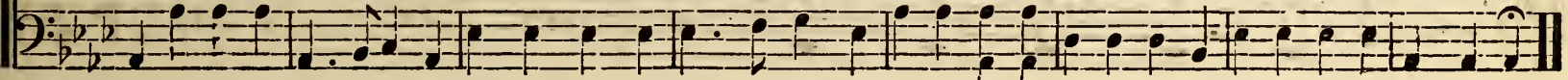
let our voi - - ces cheer - - ful ring, And tune - ful make the wood - land vale.
 her its prais - - es will we sing, And greet it with a loud "All hail!"



let our voi-ces cheerful ring, We'll let our voi - ces cheerful ring, And tuneful make the woodland vale, And tuneful make the woodland vale.



her its praises will we sing, Like her its prais - es will we sing, And greet it with a loud "All hail!" And greet it with a loud "All hail!"



*mp Andante**tempo.*

1. Summer, with your genial noons; O Summer, with your golden moons; Summer, with your skies of blue; Summer, with your skies with your
 2. Summer, with your lea-fy bow'rs; O Summer, with your fragrant flow'rs; Softest show'rs and fragrant flow'rs; Charming, sunny hours, sunny

mp *rit.* *tempo.* *colla voce.* *colla voce.*

mf Joyfully, and a little faster. *cres.* *rit.*

skies of blue; Gladly we welcome you, Gladly we welcome you, Gladly we welcome, we welcome you, Gladly we welcome, we welcome you.
 happy hours; Gladly we welcome you, Gladly we welcome you, Gladly we welcome, we welcome you, Gladly we welcome, we welcome you.

mf *colla voce*

Summer. Concluded.

mp CHORUS.

rall. tempo.

ritard e dim.

1. Summer, with your genial noons; O Summer, with your golden moons; Summer with your skies of blue; Sun-mer, with your
Summer with your skies, with your

2. Summer, with your leafy bow'rs; O Summer, with your fragrant flow'rs; Softest showers and fragrant flowers; Charm-ing, sun-ny hours, sunny,
Charm-ing, sun-ny hours, sunny, sun-ny,

mf Joyfully, and in faster time.

mf

mf

skies of blue; Gladly we wel-come you, Gladly we welcome you, Gladly we welcome, welcome you, Gladly we welcome you,

happy hours; Gladly we welcome you, Gladly we welcome you, Gladly welcome, welcome you; Gladly we welcome you,

f Glad-ly we welcome you, Gladly welcome, welcome you; Wel-come, we wel-come, we welcome you, we welcome you.
Gladly we welcome, we welcome you.

f Glad-ly we welcome you, Gladly we welcome, welcome you; Gladly we welcome, gladly we welcome, welcome, welcome you, we welcome you.

Autumn.

W. O. PERKINS.

1 & 2. Thy prais - es, Au - tumn, will we sing, Thy prais - es will we
Thy prais - es, Au - tumn, will we sing, Thy prais - es will we
1 & 2. Thy prais - es Au - tumn will we sing.

sing, Thou rud - dy as thy ru - by wine, Thou, rud - dy as thy ru - by wine, Thou rud - dy as thy
sing, Thou, rud - dy as thy ru - by wine, Thou rud - dy as thy

wine, Compared with thee how pale the Spring, Compared with thee how pale the Spring, how pale the Spring! Thy
wine, Compared with thee how pale the Spring, how pale the Spring! Thy

p *rit.* *a tempo.*

col - ors rare, how bright they shine, Thy col - ors rare how bright they shine, Thy col - ors rare, how bright they shine, how bright they shine.

col - ors rare, how bright they shine, Thy col - ors rare, how bright they shine, Thy col - ors rare, how bright they shine, how bright they shine.
How bright they shine,.....

Allegro con spirito.

1. Ripe gold - en corn and pur - ple grapes, With peach and ap - ple's ro - sy cheek ; Com - bin - ing here with grace and shape ;

2. The eye and taste, thou dost re - joice, To thee our love and thanks be - long ; Then let us pledge thee, heart and voice,

Who shall their beauties fit - ly speak ? Who shall their beauties fit - ly speak ? Who shall their beau - ties fit - ly speak, Their beauties speak ?

And sing thy praise in joy - ous song ; And sing thy praise in joy - ous song. And sing thy praise in joy - ous song, In joy - ous song.

1. Win - ter, win - ter, win-ter hath its mer - its too; Nev - er, nev-er think that they are few,

2. Win - ter, win - ter, win-ter with its frost and snow, Ev - er, ev - er shall its prais - es flow

Win-ter with its blazing
From our voi-ces clear and

Winter with its blazing fires,
From our voi-ces clear and strong,

Right good cheer at hearths of sires,
While we chant our joy-ful song,

at hearths of sires;
our joy - ful song,

Win - ter hath its

fires,
strong,

its fires, Right good cheer at hearths of sires,
and strong, While we chant our joyful, joy - - - ful song,

of sires, at hearths of sires.
our joy - ful song.

Win - ter hath its

fros - ty stars, While with-in its house - hold Lars,
Shine with ten - fold spark - ling,
Shine with ten - fold sparkling, sparkling light,

fros - ty stars, While with-in its house - hold Lars,
Shine with
Shine with ten - fold
ten - fold spark - ling

Winter. Concluded

spark - - - ling light, Near the hol - ly, glos - sy bright; Sing with voice and heart so light, For we have his Christmas night,

ten - fold spark - ling light,

spark - - ling light, Near the hol - ly, glos - sy bright: Sing with voice and heart so light, For we have his Christmas night:

Sing with voice and heart so light, For we have his Christmas night, For we have his Christmas night, his Christ-mas night, his Christ-mas night.

Sing with voice and heart so light, For we have his Christmas night, For we have his Christmas night, his Christmas night, his Christmas night.

Now the Dance inviting.

p Allegretto. *mf* *f*

Now the dance in - vit - ing, Mu - sic's spell in - cit - ing, Wreathe the hours with blooming flow'rs, And waken, and wa-ken the song;

Now the dance in - vit - ing, Mn - sic's spell in - cit - ing, Wreathe the hours with blooming flow'rs, And waken, and wa-ken the song;

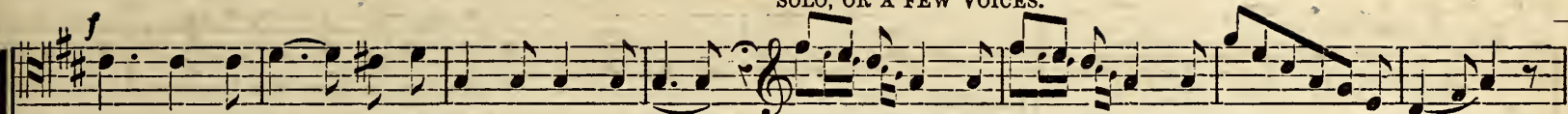
mf

Birds with glad - ness wing - ing, Joy - ous cho - rus sing - ing, Breathe the sweet lay, the sweet lay from ev - 'ry spray,

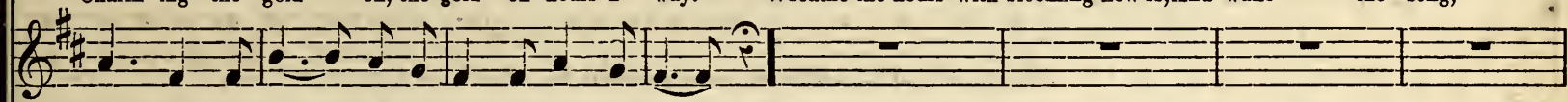
Birds with glad - ness wing - ing, Joy - ous cho - rus sing - ing, Breathe the sweet lay, the sweet lay from ev - 'ry spray,

Now the Dance inviting. Continued.

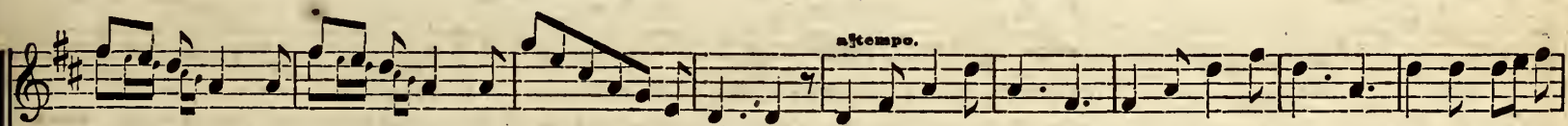
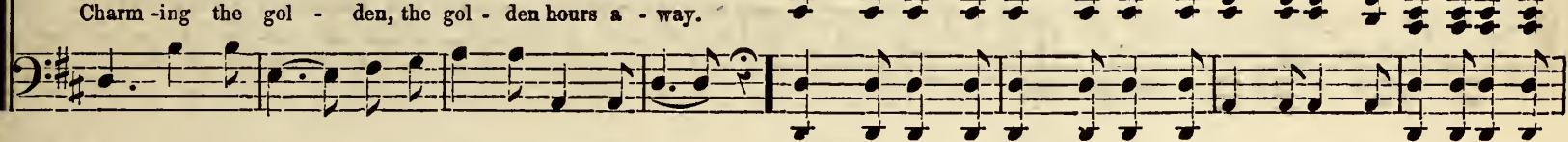
SOLO, OR A FEW VOICES.



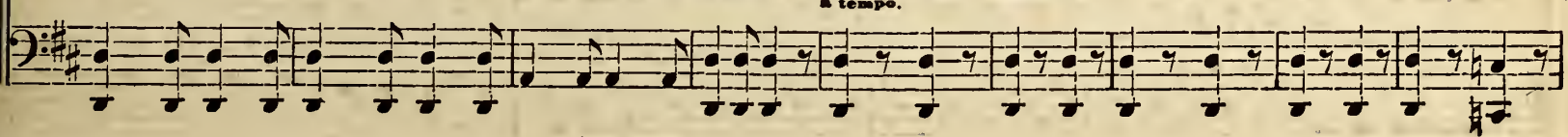
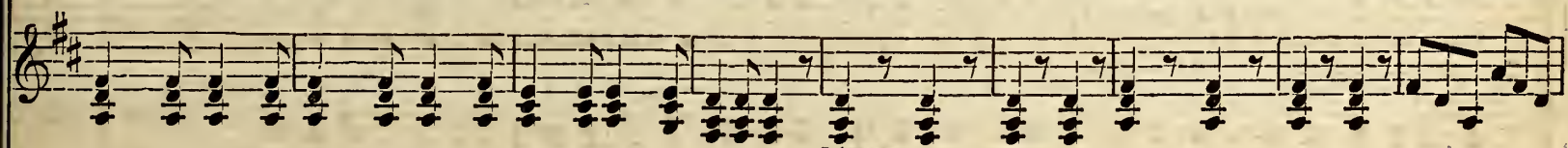
Charm - ing the gold - en, the gold - en hours a - way. Wreathe the hours with blooming flow'rs, And wake the song,



Charm - ing the gol - den, the gol - den hours a - way.



Wreathe the hours with blooming flow'rs, And wake the song. Now the dance in - vit - ing, Music's spell in - citing, Wreathe the hours with



Now the Dance inviting. Continued.

blooming flow'rs, And wake the song. Wreathe the hours with bloom - ing flow'rs, And

CHORUS.

mp Wreathe the glad hours with fresh blooming flow'rs, yes, Wreathe the glad hours with fresh blooming flow'rs, And

Wreathe the glad hours with fresh blooming flow'rs, yes Wreathe the glad hours with fresh blooming flow'rs, And

mp

wake the song, Wreathe the hours with bloom - ing flow'rs, And wake the song In -

waken the song, And waken the song, Wreathe the glad hours with fresh blooming flow'rs, And waken the song, and waken the song. In -

waken the song, And waken the song, Wreathe the glad hours with fresh blooming flow'rs, And waken the song, and waken the song. *mf* Now the dance in -

Now the Dance inviting. Concluded.

vi - ting, de - light - ing, Wreathe the glad hours with blooming flow'rs, And wake the song, Wreathe the hours and

vi - ting, Music's spell de - light - ing, Wreathe the glad hours and a -

dance in-vit-ing, spell delighting, Wreathe the glad hours with blooming flow'rs, And wake the song, Let us Wreathe the glad hours and a -

wa - ken the song, Wreathe the hours and wa - ken the song, And wake the song, and wako the song.

wa - ken the song, Let us wreathe the glad hours and a-wa - ken the song, Wreathe the glad hours and awaken the song, Wreathe the glad hours and awaken the song.

wa - ken the song, Let us wreathe the glad hours and a-wa - ken the song, And wake the song, and wake the song.

Swiftly Winging.

UNISON CHORUS.

Swift-ly winging, on bright, golden pin-ions, Fly our thot's from thie dark, dreary strand, To the mountains and green, flow'ry vil-leys, That still

smile in our dear native land, When at eve-ning the sea- breeze is swell-ing, Wafting o'er us the spray as we roam;..... O it

ad lib. a tempo.

colla voce.

seems like the sad tears of friendship, Borne on sighs from our once happy home. Now our harps hang unstrung on the wil - lows, And the

f FULL CHORUS.

Now our harps hang unstrung on the wil - lows, And our

Swiftly Winging. Concluded.

f *mp*

voi - ces are mute in the grove; While in ex - ile far o - ver the bil - lows, We must mourn for the land that we love; Would kind

f *p* *mp*

voi - ces are mute in the grove; While in ex - ile far o - ver the bil - lows, We must mourn for the land that we love; Would kind

mf

heav'n now in pi - ty re-store us, To the home of our youth's happy day, Ah! then the clouds that now darken be - fore us, 'Mid bright

mf

heav'n now in pi - ty re-store us, To the home of our youth's happy day, Ah! then the clouds that now darken be - fore us, 'Mid bright

p *rit.*

sunshine would soon fade a-way, 'Mid bright sunshine would soon fade a-way, 'Mid bright sunshine would soon fade away, Yes, would soon fade away, fade away.

p

sunshine would soon fade a-way, 'Mid bright sunshine would soon fade a-way, 'Mid bright sunshine would soon fade away, Yes, would soon fade away, fade away.

Come where the Blue-bells spring.

Arr. from ROSSINI.

Allegro moderato.

Come where the blue-bells spring, Down in the haunt - ed dell, And as we flit, we'll ring Sounds

The first system of the musical score is in 4/4 time with a key signature of one flat (B-flat). It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "Come where the blue-bells spring, Down in the haunt - ed dell, And as we flit, we'll ring Sounds". The piano part consists of chords and moving lines in both hands.

from each pur - ple bell; Come where the blue - bells spring,.... Down in the haunt - ed dell,

The second system continues the vocal line and piano accompaniment. The lyrics are: "from each pur - ple bell; Come where the blue - bells spring,.... Down in the haunt - ed dell,". The piano part continues with harmonic support for the vocal line.

Come where the blue - bells spring, Come where the blue - bells spring,.... Down in the haunt - ed dell,.....

The third system concludes the piece. The lyrics are: "Come where the blue - bells spring, Come where the blue - bells spring,.... Down in the haunt - ed dell,.....". The piano accompaniment provides a final harmonic setting for the vocal line.

Come where the Blue-bells spring. Continued.

rit. *a tempo.*

Come where the blue-bells spring,..... Down in the haunt-ed dell. Sweeter than earthly

Colla voce.

lute,..... Is the flow'rets song,..... Tho' mor-tals deem them mute,.... Each one owns a tongue;

CHORUS.

Sweet-er than earth-ly lute,..... Is the flow'-ret's song, Is the flow' - ret's song, Yes sweeter than the lute....

Sweet-er than earth-ly lute,..... Is the flow'-ret's song, Is the flow' - ret's song, Yes sweeter than the lute....

Come where the Blue-bells spring. Concluded.

rall. *a tempo.*

The musical score is arranged in three systems, each with a vocal line and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 3/4. The score includes various musical notations such as slurs, accents, and dynamic markings like *f* and *rit.*. The lyrics are written below the vocal lines.

Is the flow' - rets' song,..... Come, fai - ry sis - ters, come, Come where the blue - bells spring, And
 Is the flow' - rets' song,..... Come, fai - ry sis - ters, come, Come where the blue - bells spring, And

while we gai - ly roam, Their pur - ple bells we'll ring, And while we gai - ly roam, Their
 while we gai - ly roam, Their pur - ple bells we'll ring, And while we gai - ly roam, Their

pur - ple bells we'll ring, And while we gai - ly roam, Their pur - ple bells we'll ring.
 pur - ple bells we'll ring, And while we gai - ly roam, Their pur - ple bells we'll ring.

All things are Beautiful.

Moderato.

1 & 2. All things are beau-ti-ful, are beau-ti-ful! All things are beau-ti-ful, are beau-ti-ful, are beau-ti-ful!

1 & 2. All things are beau-ti-ful, Yes, all things are beau-ti-ful! All things are beau-ti-ful, are beau-ti-ful!

1 & 2. All things are beau-ti-ful, are beau-ti-ful! All things are beau-ti-ful, are beau-ti-ful, are beau-ti-ful!

1. The diamond stars That deck the brow of night, Look down with love, And yield intense de-light. The
 2. The for-est shade, The sunny meadows bright, The wild-wood glade, The snow-y mountain height. The

1. The diamond stars a - bove, That deck the brow of night, Look down with eyes of love, And yield in - tense de-light. The
 2. The for - est depth of shade, The sun-ny meadows bright, The ver - dant wild-wood glade, The snow - y mountain height. The

1. The diamond stars That deck the brow of night, Look down with love, And yield intense de-light. The
 2. The for - est shade, The sunny meadows bright, The wild-wood glade, The snow - y mountain height. The

All Things are Beautiful. Continued.

purple flush, the flush of dawn, The sunset's ro-sy, rosy light; The golden gates, the gates of morn, The tranquil dome of night; The rainbow's smiling, ocean's mighty, mighty flow, The tinkling, rippling, rippling rill; The ocean waves that come and go, The placid lakelet still; The stream that decks the

pur - ple flush of dawn, The sun - set's ro-sy light; The gold - den gates of morn, The tranquil dome of night; The rainbow's smiling
o - cean's mighty flow, The tink - ling, rippling rill, The waves that come and go, The placid lak elet still; The stream that decks the

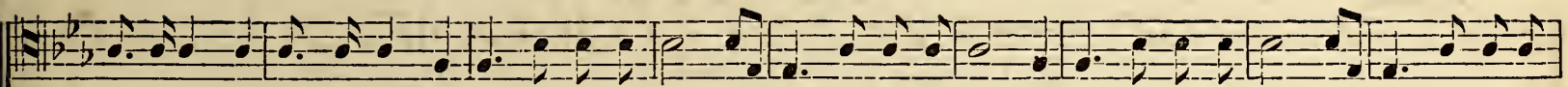
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ocean's mighty, mighty flow, The tinkling, rippling, rippling rill; The ocean waves that come and go, The placid lakelet still; The stream that decks the

smiling arch, The lightning's flashing, flashing eye; The countless stars, the stars that march Across the wondrous sky. 1 & 2. All things are
flow'ry main, The rolling wave that laves the strand; The rill that winds across the plain, The mighty torrent grand.

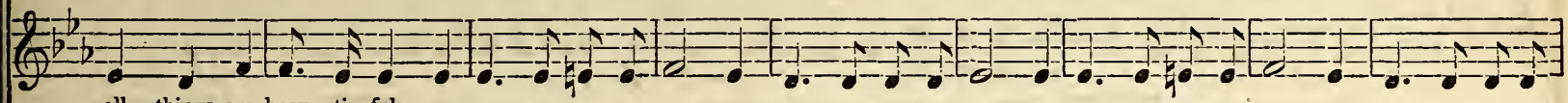
arch, The light - ning's flashing eye, The countless stars that march A - cross the wondrous sky. 1 & 2 All things are beautiful, yes
main, The wave that laves the strand, The rill across the plain, The mighty tor - rent grand.

smiling arch, The lightning's flashing, flashing eye; The countless stars, the stars that march Across the wondrous sky.
flow'ry main, The rolling wave that laves the strand; The rill that winds across the plain, The mighty torrent grand. 1 & 2. All things are

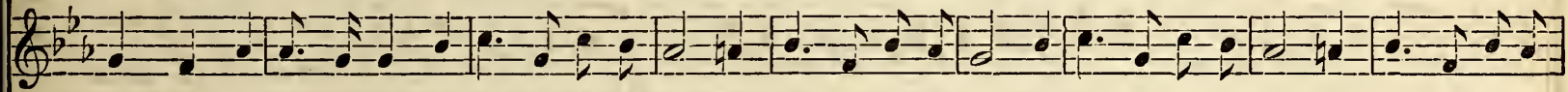
All things are Beautiful. Concluded.



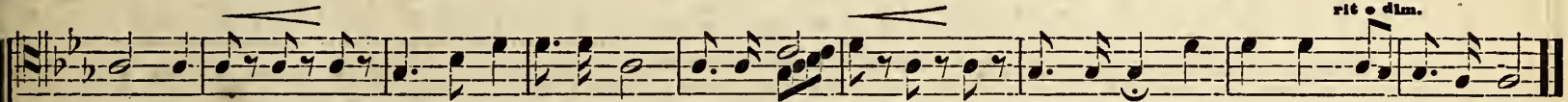
beau-ti-ful, are beau - ti - ful. 1 The tempest's wrathful pow'r; The gen - tle gales of Spring; The soft sweet summer shower, They all this sto-ry



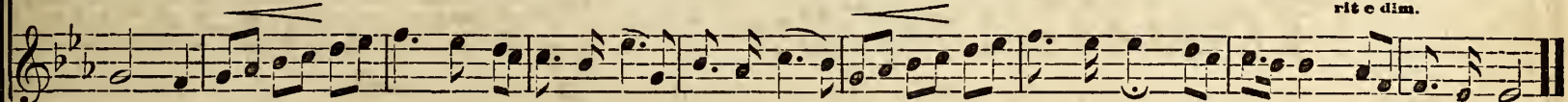
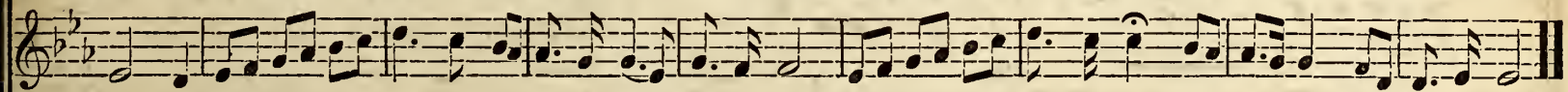
all things are beau - ti - ful.



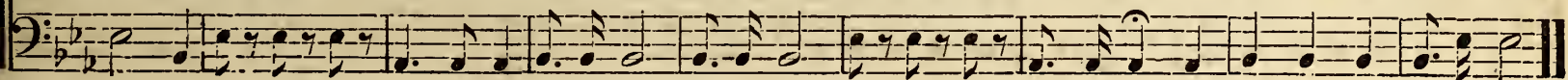
beau-ti-ful, are beau - ti - ful. 2 O lov - ing hearts, rejoice, Fair na - ture's praises swell! With one u - nit - ed voice The wondrous sto-ry



sing; Yes, all things are beau - ti - ful, beau-ti - ful, beau-ti - iul All things are beau - ti - ful, Yes, all things are beau-ti - ful.



tell; Yes, all things are beau - ti - ful, beau-ti - ful, beau-ti - ful All things are beau - ti - ful, Yes, all things are beau-ti - ful.



Come Away.

W. O. PERKINS.

For FEMALE VOICES. *mf*

Allegretto.

1. Come a - way, the sun - ny hours Woo thee to the founts and bow'rs: O'er the sparkling waters now In their play, in their
 2. In the skies the sapphire blue Now hath won its rich - est hue;..... In the woods the breath of song Night and day, in their night and
 In their play,
 Night and day,

p *mf*

play, Flow'rs in mod - est beauty grow, Flow'rs in mod - est beauty grow. Come a-way,..... come a-way..... come a-way come a - way, a -
 day, Floats with fragrance sweet along, Floats with fragrance sweet a - long. Come a-way, &c.

In their play, night and day, Come a - way! come a - way!

cres. *f* *p* *crescendo poco a poco.* *f* *rit. e dim.* *colla voce.*

Come Away. Concluded.

mf *a tempo.* *cres.*

- way,..... Where the li - ly's ten - der gleam Quivers on the glanc - ing stream,.... Come a - way, come a - way, come a - way,.....
- way,..... Where the boughs with dew - y gloom Darken each bright bed of bloom,.... Come a - way, come a - way, come a - way,.....

mf

mf *a tempo.* *cres.*

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

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

With sighs, Sweet Rose.

Moderato.

With sighs, sweet rose, With sighs, sweet rose, sweet rose, So late be-deck'd with many a flow'-ret gay, Thy ten - der frame has shrunk beneath the

I mark thy faded form,

With sighs, sweet rose, sweet rose, So late be-deck'd with many a flow'-ret gay, Thy ten - der frame has shrunk beneath the

mf *p*

p *mf* *p*

storm, And all thy charms are verg-ing to de - cay. Poor hap - less vic tim of the

storm, And all thy charms, and all thy charms are verg-ing to de - cay. Yet while I mourn, lov'd plant, thy ear-ly doom, Poor hap - less vic - tim of the

dim. e rit. *p*

poco cres. *dim. e rit.* *a tempo.* *p*

With sighs, Sweet Rose. Continued.

molto cres. *Con Spirito*

ruthless show'r, Reflection whispers, reflection whispers, thou a - gain shalt bloom, And joy - ful feel the pow'r, the sun's reviv-ing

And joy - ful feel, And joy - ful feel the and joyful feel the

molto cres.

ruthless show'r, Reflection whispers, reflection whispers, thou a - gain shalt bloom, And joy - ful feel the sun's re - viv - ing pow'r, the sun's reviv-ing

rit. *Andante.*

pow'r, And joy - ful feel the sun's re - viv-ing pow'r; Re - turn - ing Spring thy beauties shall re - new, A - gain the breeze shall waft thy sweets along;

rit.

pow'r, And joy - ful feel the sun's re - viv-ing pow'r, Re - turn - ing Spring thy beauties shall re - new, A - gain the breeze shall waft thy sweets along; Thy

With sighs, Sweet Rose. Concluded.

Allegretto. *Crescendo poco a poco!*

Shall live for - ev - er, shall live for - ev - er, Shall live..... in the po - et's song, Shall live, shall live,

poco crescendo. *p*

fragrant flow'rs, enchanting to the view, Shall live, shall live forever, shall live, shall live forever, Shall live forever in the po - et's song, Shall live, shall live,

shall live for - ev - er, Shall live for - ev - er in the po - et's song, Shall live for - ev - er, shall live for - ever, Shall live for - ever in the po - et's song.

live for - ev - er, Shall live for - ev - er in the

shall live for - ev - er, Shall live for - ev - er in the po - et's song, Shall live for - ev - er, shall live for - ever, Shall live for - ev - er in the po - et's song.

Sea Spirit.

1. Hark! bark! to the cry "Land ho, land ho!" It ech - oes from the gale, Down from the top, "Land ho, land ho!" the lookout's cheer-ful

2. Now the glad cry "Land ho, land ho!" It means no co - ral strand, Long has the cry, we know, we know, Hail'd fair but for - eign

hail, The look - out's cheer-ful hail; "Land ho, land ho, land ho, hur-rah! Land ho, land ho, land ho, hur-rah!" It broadens o'er the foam, It

land, Hail'd fair but for - eign land; "Land ho, land ho, land ho, hur-rah! Land ho, land ho, land ho, hur-rah!" White cliffs rise from the foam, White

Land Ho! Continued.

f *p*

broad-ens o'er the foam, "Land ho, land ho, land ho! Land ho, land ho, land ho! Land ho, land ho, land ho, land ho, land

f *p*

cliffs rise from the foam, "Land ho, land ho, land ho! Land ho, land ho, land ho! Land ho, land ho, land ho, land ho, land

Detailed description: This system contains the first two staves of music. The top staff is for the vocal line, and the bottom staff is for the piano accompaniment. Both staves begin with a forte (*f*) dynamic and a piano (*p*) dynamic marking. The music is in 2/4 time and features a melody with eighth and sixteenth notes, often beamed together. The lyrics are printed below each staff.

f *rallentando.* *ff* *a tempo.*

ho, land ho, land ho, land ho!" Give one cheer more for the dear old shore, For Conn - try, hearth and home! Give

f *rallentando.* *ff* *a tempo.*

ho, land ho, land ho, land ho!" And loud and clear ring-eth out our cheer, For Coun - try, hearth and home! And

Detailed description: This system contains the second two staves of music. The top staff is for the vocal line, and the bottom staff is for the piano accompaniment. Both staves begin with a forte (*f*) dynamic and a piano (*p*) dynamic marking. The music is in 2/4 time and features a melody with eighth and sixteenth notes, often beamed together. The lyrics are printed below each staff.

Land Ho! Concluded.

one cheer more for the dear old shore, For Coun - try, hearth and home. "Land ho, land ho, land ho, hur-rah! Land
 loud and clear ring - eth ont our cheer, For Coun - try, hearth and home. "Land ho, land ho, land ho, hur-rah! Land

p *f* *p* *f* *p*

ho, land ho, land ho, hur - rah! Land ho, land ho, land ho, hur - rah!..... hur - rah!

ho, land ho, land ho, hur - rah! Land ho, land ho, land ho, hur - rah!..... hur - rah!

f *ff* *f* *ff*

There's One that I love dearly.

(MAY BE SUNG AS A QUARTETTE WITHOUT ACCOMPANIMENT.)

F. KUCKEN.

mf *Andante con moto.*

1. There's one that I love dear - ly, And I can tell you this, There's one that I love dear - ly, And I can tell you this, If

2. Be - lieve me that I love her, Be - yond all oth - ers far, Be - lieve me that I love her, Be - yond all oth - ers far, Her

3. I feel my face a - glow - ing, When she ad - van - ces nigh, I feel my face a - glow - ing, When she ad - van - ces nigh. Her And

p

I could own that mai - den sweet, With face so love - ly form so neat, If I could own that maid - en sweet, My heart would burst with bliss.

Sop.

p cheek is like the li - ly, yet, The red - dest ros - es there are set..... Her cheek is like the lil - y yet, The eye is like a star. when at me her glance - es dart, With sudden pleasing pain I start, And when at me her glances dart, Be - side my - self am I. *ritard.*

pp

Mai - den sweet
Li - ly yet,
Glan - ces dart,

f *pp* *f*

La la la..... la la la la la..... la la..... la la My heart would burst with bliss.

Pale Autumn Flow'rs.

p Andante.

1. Pale An - tumn flow'rs now deck the earth, The Summer leaves are dead, And gen - tle winds that gave them birth, To oth - er climes have fled; But,

2. Thns child - ish mem'ries still will cling A - ronn'd this heart of mine, E'en like the love-ly, creeping thing, That decks a ru - in'd shrine, And

bending in the wintry blast, Frail, trembling and a - lone, These fair ones, faith-ful to the last, Still fond-ly lin - ger on, Still linger on, still linger on.

Still fondly lin - ger on.
It learns to love the more.
rit. ad lib.

ev - ry haunt of childhood wears Its greeting face of yore, For tho' my heart may fail with years, It learns to love the more, It learns to love, to love the more.

The Rover's Joy.

ABT.

(MAY BE SUNG AS A QUARTETTE WITHOUT ACCOMPANIMENT.)

In March Time.

1. To dis - tant lands are fly - ing, The birds now on the wing, And when with Spring, re - turn - ing, New

2. True life is ev - er rov - ing, East, West or South or North, All na - ture now keeps mov - ing, And
joys and songs they bring, New joy and songs they sing; Thro' val - ley and o'er monn - tains, They seek their old em -
e'en our moth - er earth, And e'en our moth - er earth; She nev - er ceas - es rov - ing A - ronnd the sun's de -

The Rover's Joy. Concluded.

f - ploy, To sing to mur-m'ring fount - ains, *p* To sing to mur-m'ring fount - ains, Of nought, of nought but

nought sing but of

f - coy, Each new de - light pro - duc - ing, *p* Each new de - light pro - duc - ing, To sing, to sing of

mf ro - ver's joy, Of nought but *mf* ro - ver's joy, Of nought, of nought but *f* ro - ver's joy, of ro - ver's joy.

ro ro - ver's joy, Of nought but ro - ver's joy, Of nought but of ro - ver's ro - ver's

mf ro - ver's joy, To sing of *mf* ro - ver's joy, To sing, to sing of ro - ver's joy, of ro - ver's joy.

(QUARTETTE WITHOUT ACCOMPANIMENT.)

p Allegretto. *mf*

1. Wood - bird, wood - bird, say, why dost thou sing so loud? Say why, say why, say why, say why, Why dost thou sing thus so

2. Wood - bird, wood - bird, to whom dost thou cheer - fully sing? To whom, to whom, to whom, to whom, Why dost thou cheer - ful - ly

3. Wood - bird, wood - bird, why sing - est the whole day long? Wherefore, wherefore, wherefore, wherefore sing - est thou all the day

sing - est

dost where -

loud? Is it thy bride or thy mate thou art calling so proud? Say why, say why, say why, say why, why....

sing? Songs thro' the woodlands so mer - ri - ly, mer - ri - ly sing? To whom, to whom, to whom, to whom

long? List - eth, say list - eth but one to thy end - less song? Wherefore, wherefore, wherefore, wherefore,

Wherefore, wherefore, wherefore, wherefore,

Woodbird. Concluded.

rit. f A little slower.

Faster.

dost thou sing so loud? I've neith - er mate nor bride avow'd, But in the woods I must sing loud, Why not,

dost thou so cheer - ful - ly sing? My heart is full, but not with care, But that's as light as light as air, Knows - not,

rit. f

where - fore thus end - less thy song? I sing a - way my whole life long, Not car - ing who may hear my song, Wood - birds,

pp *p*

why not? I know not why I'm sing - ing, Aye sing - - - ing, aye sing - - - ing.

accl. *pece rit.*

knows not? It knows not why 'tis sing - ing, Aye sing - - - - - ing, sing - - - ing.

pp *p*

wood - birds? They ev - er must be sing - ing, Sing - - - - - ing, aye sing - - - ing.

The Sea King.

Maestoso.

1. Come sing, come sing of the great Sea King, And the fame that now hangs o'er him, Who once did sweep o'er the

2. He sprang from birth like a god on earth, And he soar'd on vic - tor pin - ions; He rode the sea, as the

van - quish'd deep, And drove the world be - fore him; His deck a throne on the o - cean lone, And the sea was his park of plea - sure, Where he

ea - gles fies, In heav - en's blue do - min - ions; And all his life was a conqu'ring strife, And he liv'd till his beard grew hoar - y, And he

The Sea King. Concluded.

107

rit. e dim. *f* a tempo.

rode in pride on the foam - y tide, And rest - ed when he had lei - sure. Come, shout and sing of the great Sea - King, And

rit. e dim. *f* a tempo.

died at last by his blood-red mast, In all of his fame and glo - ry. So shout and sing of the great Sea - King, And

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has one sharp (F#). The first staff begins with a 'rit. e dim.' marking, followed by a 'f a tempo.' marking. The lyrics are: 'rode in pride on the foam - y tide, And rest - ed when he had lei - sure. Come, shout and sing of the great Sea - King, And'. The second staff continues the music with the lyrics: 'died at last by his blood-red mast, In all of his fame and glo - ry. So shout and sing of the great Sea - King, And'.

ritard.

ride in the track he rode in, He sits at the head of the migh - ty dead, On the red right hand of O - din.

ritard.

ride in the track he rode in, He sits at the head of the migh - ty dead, On the red right hand of O - din.

Detailed description: This system contains the third and fourth staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has one sharp (F#). The third staff begins with a 'ritard.' marking. The lyrics are: 'ride in the track he rode in, He sits at the head of the migh - ty dead, On the red right hand of O - din.'. The fourth staff continues the music with the lyrics: 'ride in the track he rode in, He sits at the head of the migh - ty dead, On the red right hand of O - din.'. The system ends with a double bar line.

Cheerfully.

1. A-way, a-way, my bark, my home is o'er the sea; Tho' winds and billows roar, fling forth the canvas free; Fling forth.... the

1. A-way..... my bark, my home is o'er the sea; Tho' winds..... and billows roar, fling forth the canvas free, Fling forth the canvas
2. Then hie..... thee on, and gain the dis-tant shore, What-ev - - er winds may blow, fear not the breakers' roar; Fear not the breakers'

2. Then hie thee on, my bark, and gain the distant shore, Whatever winds may blow, fear not the breakers' roar; Fear not the

My home is o'er the sea.

canvas free, and dash aside the foam; Fly swiftly o'er the deep, and proudly bear me home, Fly swiftly o'er the deep, and proudly bear me home.

free, and dash aside the foam; Fly switly o'er the deep, and proudly bear me home, Fly swiftly o'er the deep, and proudly bear me home.
roar, tho' fierce the gale may be; Then speed, ye winds, my bark, with swiftness o'er the sea, Then speed, ye winds, my bark, with swiftness o'er the sea.

breakers' roar, tho' fierce the gale may be; Then speed, ye winds, my bark, with swiftness o'er the sea, Then speed, ye winds, my bark, with swiftness o'er the sea.

Away, my Bark. Continued.

m

f

I know thy snow-y wings, and this, thy noble form: 'Tis fresh in mem'ry yet, thy bat- tle with the storm; Thy battle with the storm—the

m

f

Un- furl thy snowy wings beneath the glancing ray, Sail on.... thou fearless bark, dash onward thro' the spray; Dash onward thro' the spray, like

rous'd and boist'rous sea, When loud-ly rang the tempest o'er the dis- tant lea, When loudly rang the tempest o'er the dis- tant lea.

war-horse freed from rein, And cleave the wave with pride—the enpress of the main, And cleave the wave with pride—the enpress of the main.

Away, my Bark. Continued.

Away, my bark, my home, my home is o'er the sea, Tho' winds and billows roar, fling forth, fling forth the canvas free ; Fling forth the
 A - way..... my bark, my home is o'er the sea, Tho' winds and billows roar, fling forth the canvas free; Fling forth the canvas
 Away, my bark, my home is o'er the sea, Tho' winds and billows roar, fling forth, fling forth the canvas free; Fling forth, fling forth the

cres.

cres.

can-vas free, and dash aside the foam, Fly swiftly o'er the deep, and proudly bear me home, Fly swiftly o'er the deep, and proudly bear me home.
 free, and dash.... aside the foam, Fly swiftly o'er the deep, and proudly bear me home, Fly swiftly o'er the deep, and proudly bear me home.
 can-vas free, and dash aside the foam, Fly swiftly o'er the deep, and prondly bear me home, Fly swiftly o'er the deep, and proudly bear me home.

accl.

accl.

Away. my Bark. Concluded.

accel. *f*
 Away, away, my home is o'er the sea, Away, away, my home is o'er the sea A-way a-way, my
 A - way.... a - way, my home is o'er the sea, A - way,.... a - way, my home is o'er the sea, A - way,.... a - way, a - way, a - way, my
accel.
 Away, away, my home is o'er the sea, Away, away, my home is o'er the sea, A-way a-way, my

home is o'er the sea, A - way, a - way, a - way, a - way, my home is o'er the sea, A - way, a - way, a - way, a - way.
 home is o'er the sea, *ff* A - way, a - way, my home is o'er the sea, A - way, a - way, a - way, a - way.
 home is o'er the sea, A - way, a - way, a - way, a - way, my home is o'er the sea, A - way, a - way, a - way, a - way.

f Allegro con spirito. *mp*

Arise, a - rise, the sunbeams hail! And bid thee God's wide world sur - vey; Go, wander o - ver hill and dale, Go, wan - der o - ver

Arise, a - rise, the sunbeams hail! And bid thee God's wide world sur - vey. Go, wander o - ver hill and dale, Go, wan - der o - ver

mf *f*

hill and dale, E'er cheerful - ly up - on thy way, E'er cheer - ful - ly, e'er cheer - ful - ly, E'er cheer - ful - ly up - on thy way. Arise, a -

hill and dale, E'er cheerful - ly up - on thy way, E'er cheer - ful - ly, e'er cheer - ful - ly, E'er cheer - ful - ly up - on thy way. Arise, a -

-rise, the sunbeams hail! Go, wan-der o-ver hill and dale, E'er cheer-fully, e'er cheerfully, e'er cheerfully up-on thy
 -rise, the sunbeams hail! Go, wan-der o-ver hill and dale, E'er cheer-fully, e'er cheerfully, o'er cheerfully up-on thy

Detailed description: This system contains two systems of music. The top system has a vocal line with lyrics and a piano accompaniment. The bottom system has a vocal line with lyrics and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: '-rise, the sunbeams hail! Go, wan-der o-ver hill and dale, E'er cheer-fully, e'er cheerfully, e'er cheerfully up-on thy'.

way. Arise, a-rise, the sunbeams hail! Arise, a-rise, the sunbeams hail! A-rise, a-rise,....
 way. Arise, a-rise, the sunbeams hail! Arise, a-rise, the sunbeams hail! A-rise, a-rise,.... The

Detailed description: This system contains two systems of music. The top system has a vocal line with lyrics and a piano accompaniment. The bottom system has a vocal line with lyrics and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: 'way. Arise, a-rise, the sunbeams hail! Arise, a-rise, the sunbeams hail! A-rise, a-rise,....'.

A little slower. *Faster.*

And hear the winds that laugh so shrill, They rush from place to place, They rush from place to place, They

tor-rent's course ne'er standeth still, It gai-ly runs its race ; They rush, they rush from place to

rush from place to place, They rush from place to place, They rush from place to place, from place to place ; And hear the winds that

place, They rush from place to place, They rush from place to place, They rush from place to place ; And hear the winds that

DUETT. Andante.

laugh so shrill, They rush, they rush from place to place, They rush from place to place.

The moon she
CHORUS.

laugh so shrill, They rush, they rush from place to place, They rush from place to place.

The moon

p The moon

jour - neys to and fro,.... The sun..... doth dai - ly, dai - ly flee Un - wea - ried o'er the mountain's brow, Then

she journeys, journeys to and fro, The sun doth dai - ly, dai - ly flee, Un - wea - ried o'er the mountain's brow, Then

she journeys, journeys to and fro, The sun doth dai - ly, dai - ly flee, Un - wea - ried o'er the mountain's brow, Then

down... in - to, in - to the sea.

down in - to, in - to the sea.

down in - to, in - to the sea. *Moderato.*

down in - to, in - to the sea. *mf* And man, thou sit - test e'er at home, And long - est to be

Allegro con spirito.

Arise, a - rise, a - rise, arise, a - rise, arise, and o'er the val - ley roam, And seek the distant, distant zone! Who *mp*

A - rise, arise, a - rise, arise, and o'er the val - ley roam, And seek the distant, distant zone! Who *mf*

free..... Arise, a - rise,..... And seek the distant, distant zone! Who

mf Cres.

knows where fortune blooms for thee, Who knows where fortune blooms for thee! Go seek her, seek her, would'st thou win, Go seek her, go seek her, go

mf Cres.

knows where fortune blooms for thee, Who knows where fortune blooms for thee! Go seek her, seek her, wouldst thou win, Go seek her, go seek her, go

mf Cres.

ff rit. tempo.

seek her, seek her, would'st thou win! Arise, and seek in distant zone, A - rise, and seek her, would'st thou win! A - rise, a - rise!....

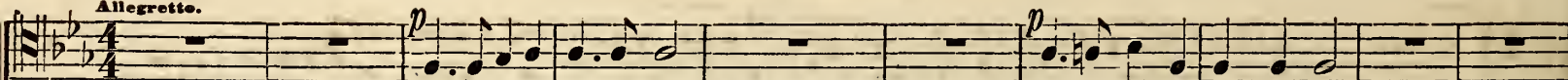
ff rit. tempo.

seek her, seek her, would'st thou win! Arise, and seek in distant zone, A - rise, and seek her, would'st thou win! A - rise, a - rise!....

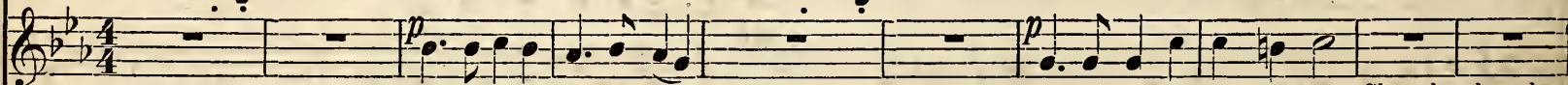
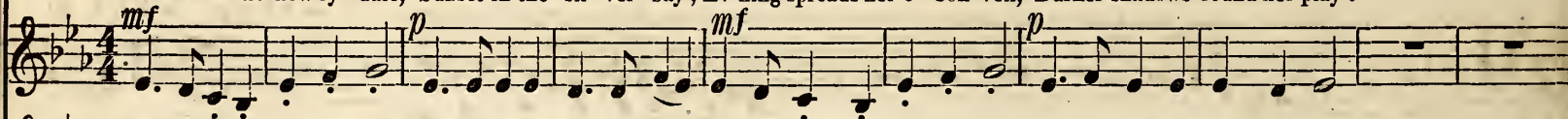
ff rit. tempo.

Sunset.

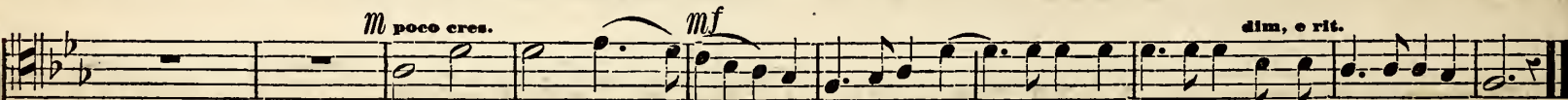
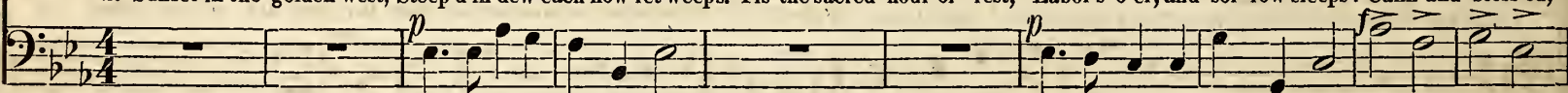
Allegretto.



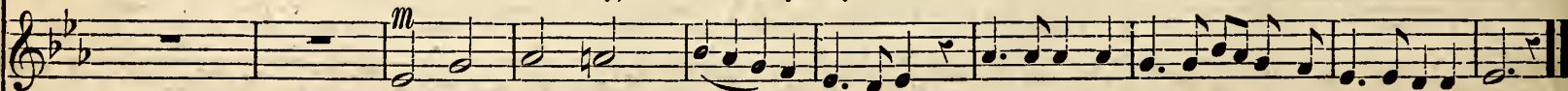
1. Sunset in the flow'ry dale, Sunset in the sil-ver bay; Ev'ning spreads her e-bon veil, Darker shadows 'round her play:



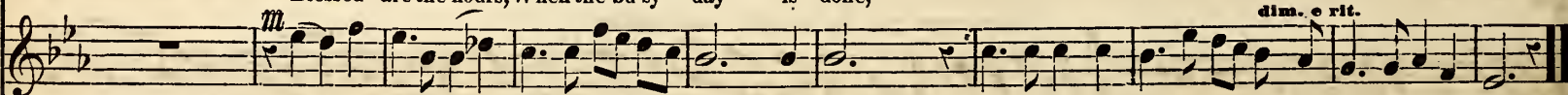
2. Sunset in the golden west, Steep'd in dew each flow'ret weeps: 'Tis the sacred hour of rest, Labor's o'er, and sor-row sleeps: Calm and bless-ed, Slow - ly, slow - ly



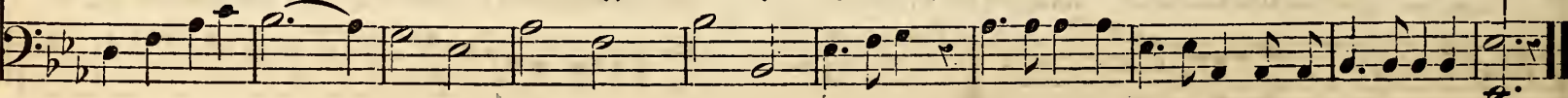
Falls the glo - rious, glo - rious setting sun; Who can tell what he hath seen, Since the bu - sy day be - gun?
When the bu - sy, bu - sy day is done.



O'er the distant scene Falls the glorious set - ting sun;
Blessed are the hours, When the bu - sy day is done,



o'er the distant scene,.... Falls the glo - rious set - ting, setting sun;
blessed are the hours,.... When the bu - sy, bu - sy day is done, Peace and sweet repose is ours, Tranquil as the setting sun.



When Winds Breathe Soft.

W. O. PEERKINS.

119

Andante.

poco cres.

When winds breathe soft a - long the si - lent deep, The wa - ters curl, the bil - lows sleep, the peaceful billows sleep.

p

poco cres.

The bil - lows sleep, the bil - lows sleep.

When winds breathe soft

a - long the si - lent deep, The wa - ters curl, the peaceful billows sleep, the bil - lows sleep. A

Allegretto.

A strong-er gale the troubled wave awakes, a - wakes, The sur - face roughens and the

A stronger gale the troubled wave awakes,

strong - er gale the troubled wave a - wakes,

the troubled wave a - wakes, The sur - face roughens and the

When Winds Breathe Soft. Continued.

o - cean shakes, the o - cean shakes,..... the o - cean shakes; More dread-ful still when furious storms arise, The mounting bil - lows bel - low

the o - cean, the o - cean

A - rise, The mounting billows bel - low

o - cean shakes, the o - cean shakes,..... the o - cean shakes; More dread-ful still when furious storms a-rise, The mounting bil - lows, bel - low

the o - cean,

to the skies, the tott'ring vessel's toss'd, Unnumber'd surges lash the foaming coast, The ra - ging waves, ex - cit-ed by the blast,

to the skies, On liquid rocks the tott'ring vessel's toss'd, Unnumber'd surges, lash the foaming coast,.....

to the skies, the tott'ring vessel's toss'd, Unnumber'd surges lash the foaming coast, The ra - ging waves, ex - cit-ed by the blast,

f
Whit - en with wrath, whit - en with wrath, and split the stur - dy mast, the stur - dy mast.

f
Whit - en with wrath, whit - en with wrath, and split the stur - dy mast, the stur - dy mast. When in an instant he who rules the

Divide the Tenors.
f *Adagio.* *a tempo.* *m* *mf* *p* *rit.*

Je - ho - vah, God of Gods! speaks his sov'reign will, And bids the wa - ters, and the winds be still, be still.

f *p poco cres.* *m* *mf* *p* *rit.* be still.....

floods, Earth air and fire, Je - ho - vah, God of Gods! In pleasing accents speaks his sov'reign will, And bids the wa - ters, and the winds be still. be still.

When Winds Breathe Soft. Continued.

Larghetto. DUETT.

Hush'd, hush'd, hush'd are the winds, hush'd, hush'd hush'd are the winds, the wa-ters cease to roar, Safe are the seas, and silent as the

rit.

colla voce.

Allegretto. DUETT.

First time Duett, second time Chorus.

shore.

Now say what joy e - lates the sai - lor's breast, With prosp'rous gale so unexpect - ed blest.

CHORUS.

Now say what joy e - lates the sailor's breast, With prosp'rous, prosp'rous gale so unexpect - ed blest.

When Winds Breathe Soft. Concluded.

DUETT with CHORUS.

What ease, what trans-
port in each face is seen, The heav'n's look bright, the sea se-
rene.

What ease, what trans-
port is seen, The heav'n's look bright, the sea se-
rene. From ev'ry voice we hear a joyful strain, To

What ease, what trans-
port is seen, The heav'n's look bright, the sea se-
rene. From ev- 'ry voice we hear a joyful strain, To

To him whose pow'r rules the main, To him whose pow'r rules the main, who rules the main, unbounded rules the main.

him whose pow'r unbounded rules the main, To him who rules the main, To him whose pow'r unbounded rules the main, un bounded rules the main, unbounded rules the main.

him whose pow'r unbounded rules the main, To him who rules the main, To him whose pow'r unbounded rules the main, who rules the main, unbounded rules the main.
main, unbounded

Oh, Silver Streamlet.

W. O. P.

MAY BE SUNG WITHOUT ACCOMPANIMENT.

Moderate.

m *crescendo poco a poco.* *rit. p tempo*

1. Oh, sil - ver streamlet of the field, That flowest full and free, For thee the rains of Spring re - turn, The Summer dew's for thee; . . . And

m *crescendo poco a poco.* *rit. p tempo*

2. Oh, stream of life, the vio - let springs But once be - side thy bed; But one brief Sum - - - mer on thy path, The dew's of heav'n are shed; Thy

For thee the rains of Spring re - turn, But one brief Sum - - - mer on thy path, The dew's of heav'n are shed; Thy

The musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of two systems of three staves each. The first system contains the first two lines of the lyrics. The second system contains the remaining lyrics. The music features a variety of dynamics and tempo markings, including 'Moderate', 'crescendo poco a poco', 'rit.', 'p tempo', 'mf', and 'rall'. The lyrics are printed below the staves, with some words in italics to match the musical notation.

rit. tempo. *mf* *tempo.* *rall.*

when thy latest blos - soms die, In Autumn's chilly showers, The Win - ter fountains gush for thee Till May brings back the flow'rs, Till May brings back the flow'rs.

rit. mf

rit. tempo *mf* *tempo mf rall*

pa - rent fountains shriek away And close their crystal veins, And where the glitt'ring current flowed, The dust a - lone re - mains, The dust a - lone re - mains.

The musical score continues from the previous system. It consists of two systems of three staves each. The first system contains the lyrics starting with 'when thy latest blos - soms die'. The second system contains the lyrics starting with 'pa - rent fountains shriek away'. The music features a variety of dynamics and tempo markings, including 'rit.', 'tempo.', 'mf', and 'rall'. The lyrics are printed below the staves, with some words in italics to match the musical notation.

Pit, Pat, falls the Rain.

pp Lively. *mf* *p cres.* *pp*

1. Pit, pat, pit, pat, There falls the rain. With a mel-an-chol-y drip, Pit, pat, pit, pat,
2. Pit, pat, pit, pat, pit, pat, pit, pat, With gen-tle sound, Where the grass is tall and rank, pit, pat, pit, pat, pit pat, pit, pat,

pp *mf* *p cres.* *pp*

mf *dim.* *pp* *mf* *f* *pp* *f*

There falls the rain, From the roof's o'erhang-ing lip. Pit, pat, pit, pat, There falls the rain, There falls the rain, Pit, pat, pit, pat, There falls the
With gentle sound, Where the for-est glades are dank, Pit, pat, pit, pat, pit, pat, pit, pat, With gentle sound, With gentle sound, Pit, pat, With gen-tle

mf *dim.* *pp* *mf* *f* *pp* *f*

Theme borrowed.

Pit, Pat, falls the Rain. Continued.

rain, pit, pat, pit, pat, Back to stream - ing earth a - gain; There falls the rain, Back to stream - ing earth a - gain.
 sound, pat, pat, While the sky is black a - round; With gen - tle sound, While the sky is black a - round.

pp *mf* *f* *cres.*

FINE. *p* *A little slower.*

1. Where the yel - low leaves are ly - ing, Where the au - tumn flow'rs are dy - ing,
 2. Mark the for - tress high and lead - en, Which the muf - fled sun - beams red - den;

rit.

1. Pit, pat, pit, pat, pit, pat, yel - low leaves are ly - ing, Pit, pat, pit, pat, pit, pat, autumn flow'rs are dying.
 2. Pit, pat, pit, pat, pit, pat, for - tress high and lead - en, Pit, pat, pit, pat, pit, pat, muffled sunbeams rodden,

Pit, Pat, falls the Rain. Concluded.

D. C.

Where the gen - tle winds are sigh - ing, Grief notes in a sol - emn strain, Pit, pat, pit, pat, pit, pat, falls the rain.
 Mark the leaves' bright col - or dead - en; All a - round the cheer - less strain, Pit, pat, pit, pat, pit, pat, falls the rain.

Pit, pat, pit, pat, pit, pat, gen - tle winds are sigh - ing, Grief notes in a sol - emn strain, Pit, pat, pit, pat, pit, pat, pit, pat, falls the rain.
 Pit, pat, pit, pat, pit, pat, brightest col - ors dead - en, All a - round the cheer - less strain, pit, pat,

The Song of the Triton.

J. L. MOLLOY.

1. Once on a time so I've been told, There liv'd a fish - er's daught - er, Who lov'd, they said, a Trit - on bold, Who

2. Come dwell with me, the Trit - on said, And laugh'd a smile so sun - ny, Yes, I will come, the maid re - piled, For

The Song of the Triton. Continued.

came up from the wa - ter; Oft in his hands a net he'd hold, In ris - ing and in sink - ing, Shining with cor - al, pearl, and gold, Which he kept ev - er clink - ing.

love, and not for mon - ey; Then she leapt in, and of her fate No one amongst her kin knows, Thus was the fish girl married to The Triton, 'mongst the min - nows.

This system contains five staves of music. The top staff is the vocal line with lyrics. The second staff is the treble clef accompaniment. The third staff is the bass clef accompaniment. The fourth and fifth staves are piano accompaniment, with the fourth staff in treble clef and the fifth in bass clef.

clink, clink, clink, clink, clink, clink,

Clink - e ty clink, clink, clink - e - ty clink, Which he kept ev - er clink - ing, clink, clink - e - ty clink, clink, clink - e - ty clink, Which he kept ev - er clink - ing.

And he &c. And he

clink - e - ty clink, clink, clink - e - ty clink, clink, clink - ing, clink - ing, clink - ing, clink, clink - e - ty clink, clink, clink - e - ty, clink, clink, clink, clink, clink, clink, clink,

This system contains five staves of music. The top staff is the vocal line with lyrics. The second staff is the treble clef accompaniment. The third staff is the bass clef accompaniment. The fourth and fifth staves are piano accompaniment, with the fourth staff in treble clef and the fifth in bass clef.

A; an Italian preposition, meaning to, in, by, at, &c.
Accelerando; accelerating the time, gradually faster and faster.
Adagio, or **Adasio**; slow.
Adagio, Assai, or **Molto**; very slow.
Ad Libitum; at pleasure.
Affettuoso; tender and affecting.
Agitato; with agitation.
Alla Capella; in church style.
Allegretto; less quick than **Allegro**.
Allegro; quick.
Allegro Assai; very quick.
Allegro ma non troppo; quick, but not too quick.
Amabile; in a gentle and tender style.
Amateur; a lover but not a professor of music.
Amoroso, or **Con Amore**; affectionately, tenderly.
Andante; gentle, distinct, and rather slow, yet connected.
Andantino; somewhat quicker than **Andante**.
Animato, or **Con Anima**; with fervent, animated expression.
Antiphone; music sung in alternate parts.
Arioso; in a light, airy, singing manner.
A Tempo; in time.
A tempo Giusto; in strict and exact time.
Ben Marcato; in a pointed and well-marked manner.
Bis; twice.
Brillante; brilliant, gay, shining, sparkling.
Cadence; closing, or ending; also, an ornamental embellishment at the close of a song.
Cadenza; same as the second use of a Cadence.
Calando; softer and slower, by degrees.
Cantabile; graceful, singing style; a pleasing, flowing melody.
Canto; the treble part in chorus.
Choir; a company or band of singers; also, that part of a church appropriated to the singers.
Chorist, or **Chorister**; a leader of a choir of singers.
Col, or **Con**; with. **Col Arco**; with the bow.
Comodo, or **Commodo**; in an easy and unrestrained manner.
Con Affetto; with expression. **Affettuoso**: emotion and feeling.
Con Dolcezza; with delicacy.
Con Dolore, or **Con Duolo**; with mournful expression.
Conductor; one who superintends a musical performance; same as Music Director.
Con Energico; with energy.
Con Espressione; with expression.
Con Fuoco; with ardor, fire.
Con Grazia; with grace and elegance.
Con Imperio; with force, energy.
Con Justo; with chaste exactness.
Con Moto; with emotion.
Con Spirito; with spirit, animation.
Coro; chorus.

Da; for, from, of.
Duet; for two voices or instruments.
Diminuendo; gradually diminishing the tone.
Da Capo; from the beginning. **Dal Segno**; from the sign. (♯)
Declamando; in the style of declamation.
Decrescendo; diminishing, decreasing.
Devozione; devotional.
Dilettante; a lover of the arts in general, or a lover of music.
Di Molto; much or very.
Divoto; devotedly, devoutly.
Dolce; soft, sweet, tender, delicate.
Dolente, or **Dolorosa**; mournfully.
Doloroso; in a plaintive, mournful style.
E; and.
Elegante; elegance;
Energico, or **Con Energia**; with energy.
Espressivo; expressive.
Fine, **Fin**, or **Finale**; the end.
Forzando, **Forza**, or **Fz**; sudden increase of power.
Fugue, or **Fuga**; a particular composition, where one part leads off, and seems to fly (hence its name) from the others, which pursue at certain distances and according to certain rules.
Giusto; in exact and steady time.
Grazioso; smoothly, gracefully.
Grave; a slow and solemn movement.
Impresario; the conductor of a concert.
Lamentoso, or **Lacrimoso**; mournful and pathetic.
Larghissimo; extremely slow.
Larghetto; slow, but not so slow as **Largo**.
Largo; slow.
Legato; close, gliding, connected style.
Lentando; gradually slower, and softer.
Lento, or **Lentamente**; slow.
Ma; but.
Maestoso; majestic, majestically.
Maestro; master, instructor, one skilled in art.
Maestro di Capella; chapel-master, or conductor of church music.
Marcato; in a strong and marked style.
Messa di Voce; moderate swell.
Moderato; moderately, in moderate time.
Molto; much or very.
Molto Voce; with a full voice.
Morendo; gradually dying away.
Mordente; a transient shake, with two or more notes preceding the principal one.
Motivo; a subject or theme.
Moto; motion. **Andante con Moto**; quicker than **Andante**.
Non; not; as, **Non Troppo**; not too much.

Orchestra; a company or band of instrumental performers.
Pastoral; applied to graceful movements in sextuple measure.
Pin; more. **Pin Mosso**; with more motion, faster.
Pizzicato; snapping the violin-string with the fingers.
Poco; a little. **Poco Adagio**; a little slow.
Poco a Poco; by degrees, gradually.
Portamento; the manner of sustaining and conducting the voice from one tone to another.
Precentor; conductor, leader of a choir.
Presto; quick.
Prestissimo; very quick.
Rallentando, **Allentando**, or **Slentando**; slower and softer by degrees.
Recitando; a speaking manner of performance.
Recitante; in the style of recitative.
Recitativo; musical declamation, or recitation.
Rinforzando, **Rinf.**, or **Rinforzo**; suddenly increasing in power.
Ritardando; gradually retarding and diminishing.
Semplice; chaste, simple.
Scherzando; light, playful, sportive manner.
Sempre; throughout, always; as, **Sempre Forte**; loud throughout.
Senza; without; as, **Senza Organo**; without the organ.
Sforzando, or **Sfz.**; with strong force or emphasis, rapidly diminishing.
Sicilian; a movement of light, graceful character.
Smorendo, **Smorzando**; dying away.
Soave, **Soavemente**; sweet, sweetly. See **Dolce**.
Solfeggio; a vocal exercise.
Solo; for a single voice or instrument.
Sostenuto; sustained.
Sotto; under, below. **Sotto Voce**; with subdued voice.
Spiritoso, **Con Spirito**; with spirit and animation.
Staccato; short, detached, distinct.
Subito; quick, sudden, passionate.
Tace, or **Tacet**; silent, or be silent.
Tasto Solo; without chords.
Tempo; time. **Tempo a Piacere**; time at pleasure.
Tempo Giusto; in exact time.
Ten, **Tenuto**; hold on. See **Sostenuto**.
Tutti; the whole, full chorus.
Un; as; **Un Poco**; a little.
Va; go on; as, **Va Crescendo**; continue to increase.
Verse; same as **Solo**.
Vigoroso; bold, energetic.
Vivace; quick and cheerful.
Virtuoso; a proficient in art.
Voce; voice. **Voce Solo**; voice above.
Volti Subito; turn over quickly.

ZION. L. M.

W. O. PERKINS.

1. What are those soul-reviving strains Which ech-o thus from Salem's plains? What anthems loud, and louder still, So sweetly sound from Zi - on's hill?

2. Proclaim ho-san-nas loud and clear; See David's Son and Lord ap-pear! All praise on earth to him be giv'n, And glo-ry shout thro' highest heav'n!

The musical score for 'Zion. L. M.' consists of three staves. The top staff is the vocal line in 2/2 time, with lyrics. The middle staff is the piano accompaniment in treble clef, and the bottom staff is the piano accompaniment in bass clef. The music is in 2/2 time and features a simple, hymn-like melody.

Antona. L. M.

1. The Sa - viour lives, no more to die: He lives, the Lord, enthron'd on high: He lives, triumphant o'er the grave: He lives, e - ter - nal - ly to save!

2. His saints ho loves, and nev-er leaves; The con-trite sin-ner he receives: A - bund-ant grace he will af-ford, Till all are present with the Lord!

The musical score for 'Antona. L. M.' consists of three staves. The top staff is the vocal line in 3/4 time, with lyrics. The middle staff is the piano accompaniment in treble clef, and the bottom staff is the piano accompaniment in bass clef. The music is in 3/4 time and features a simple, hymn-like melody.

LANDER. L. M.

1. With one consent, let all the earth To God their cheerful voi - ces raise; Glad ho - mage pay with aw - ful mirth, And sing be - fore him songs of praise.

2. Oh, en - ter ye his tem - ple gate, Thence to his courts de - vout - ly press: And still your grateful hymns re - peat, And still his name with prais - es bless.

3. For he's the Lord, su - preme - ly good, His mercy is for ev - er sure; His truth, which always firm - ly stood, To endless a - ges shall en - dure.

CARROLL. L. M.

1. Thee we a - dore, e - ter - nal Lord! We praise thy name with one ac - cord; Thy saints, who here thy goodness see, Through all the world do worship thee.

2. To thee a - loud all an - gels cry, The heav'n's and all the pow'rs on high: Thee, ho - ly, ho - ly, ho - ly King, Lord God of hosts, they ev - er sing.

3. From day to day, O Lord, do we High - ly ex - alt and hon - or thee! Thy name we wor - ship and a - dore, World without end, for - ev - er - more.

BRANDON. L. M.

1. Arm of the Lord, awake, awake! Put on thy strength, the nations shake, And let the world, adoring, see Triumphs of mercy wrought by thee, Triumphs of mercy wrought by thee.

f *mp* *f* *ff*

2. Almighty God, thy grace proclaim In ev'-ry land, of ev'-ry name; Let ev'ry pow'r before thee fall, And crown the Saviour Lord of all, And crown the Saviour Lord of all.

RED-BANK. L. M.

WILLIAM W. BENTLEY.

1. Be-hold a Stran-ger at the door: He gent-ly knocks, has knock'd be-fore; Has wait-ed long, is wait-ing still: You treat no oth-er friend so ill.

2. Oh, wel-come him, the Prince of Peace! Now may his gen-tle reign increase! Throw wide the door, each will-ing mind, And be his em-pire all man-kind.

ANDREWS. L. M.

1. My precious Lord, for thy dear name I bear the cross, de-spise the shame: Nor do I faint while thou art near; I lean on thee; how can I fear?

2. No oth-er name but thine is giv'n To cheer my soul in earth or heav'n; No oth-er wealth will I re-quire; No oth-er friend can I de-sire.

3. Yea, in-to noth-ing would I fall For thee a-lone, my All in all; To feel thy love my on-ly joy; To tell thy love my sole em-ploy.

1. Why will ye waste on trifling cares That life which God's compassion spares? While, in the va-rious range of thought, The one thing needful is for-got?

2. Shall God invite you from a-bove? Shall Je-sus urge his dy-ing love? Shall troubled conscience give you pain, And all these pleas unite in vain?

3. Almighty God! thy grace im-part; Fix deep con-vic-tion in each heart; Nor let us waste on tri-ving cares That life which thy compassion spares.

HANLON. L. M.

1. Return, my soul, and sweet-ly rest On thy almigh-ty Father's breast; The bounties of his grace a-dore, And count his wondrous mercies o'er.

2. What shall I ren-der to the Lord? Or how his wondrous grace re-cord? To him my grateful voice I'll raise, With just thanksgiving to his praise.

3. O Zi-on! in thy sacred courts, Where glory dwells, and joy re-sorts, To notes divine I'll tune the song, And praise shall flow from ev'ry tongue.

HARLEM. L. M.

Maestoso.

1. Now be my heart in-spired to sing The glo-ries of my Saviour King; Je-sus, the Lord, how heav'nly fair His form! how bright his beauties are.

2. Thy throne, O God, for - ever stands! Grace is the sceptre in thy hands: Thy laws and works are just and right; Justice and grace are thy de-light.

DANVILLE. L. M.

W. O. PERKINS.

Not too slow.

1. In sleep's serene ob - liv - ion laid, I safe - ly passed the si - lent night; A - gain I see the breaking shade, And drink again the morning light.

2. New-born, I bless the waking hour, Once more with awe re - joice to be; My conscious soul resumes her pow'r, And springs, my guardian God, to thee.

MENDON. L. M.

1. O sin - ner, why so tho'tless grown? Why in such dreadful haste to die? Dar - ing to leap to worlds unknown! Heedless against thy God to fly!

2. Stay, sin - ner, on the gos - pel plains, And hear the Lord of life un - fold The glo - ries of his dy - ing pains, For - ev - er tell - ing, yet un - told.

1. A-rise in all thy splendor, Lord ; Let pow'r attend thy gracious word ; Un-veil the beau-ties of thy face, And show the glo-ries of thy grace.

2. Dif-fuse thy light and truth abroad, And be thou known th'almighty God ; Make bare thine arm, thy pow'r display, While truth and grace thy sceptre sway.

3. Send forth thy messen-gers of peace ; Make Satan's reign and empire cease ; Let thy sal-vation, Lord, be known, That all the world thy pow'r may own.

ROLAND. L. M.

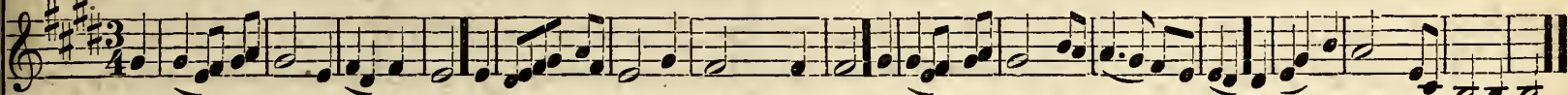
1. High in the heav'ns, e-ter-nal God, Thy goodness in full glory shines ; Thy truth shall break thro' ev'ry cloud That veils thy just and wise de-signs.

2. For-ev-er firm thy justice stands, As mountains their foundations keep ; Wise are the wonders of thy hands, Thy judgments are a migh-ty deep

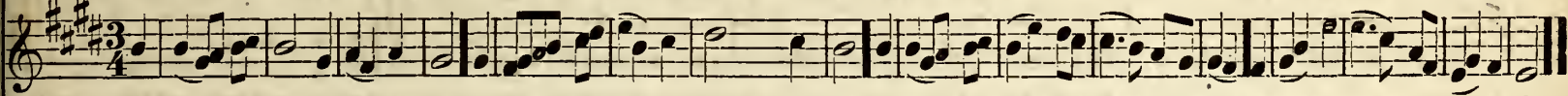
3. Lite, like a fountain, rich and free, Springs from the presence of my Lord ; And in thy light our souls shall see 'The glo-ries prom-ised in thy word.



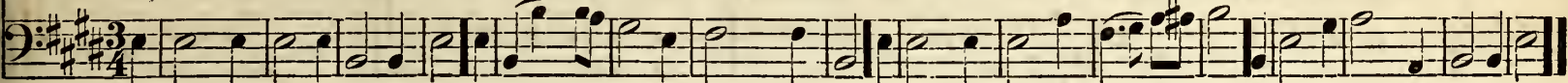
1. Come, gra - cious Spi - rit, heavenly Dove, With light and com - fort from a - bove: Be thou our guar - dian, thou our guide, O'er ev' - ry tho't and step preside.



2. The light of truth to us dis - play, And make us know and choose thy way: Plant ho - ly fear in ev' - ry heart, That we from God may ne'er depart.

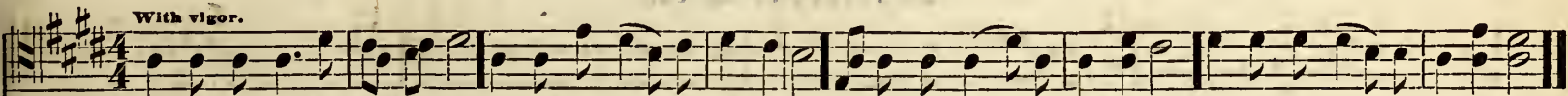


3. Lead us to God, our fi - nal rest, To be... with him for - ev - er blest: Lead us to heav'n, its bliss to share, Fulness of joy for - ev - er there.

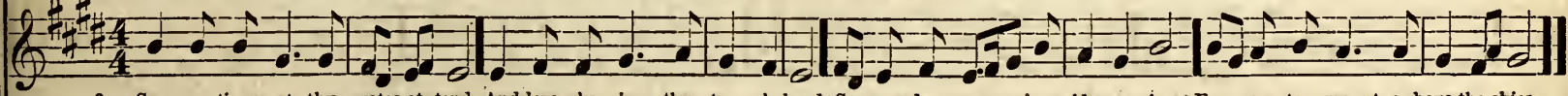


SALEM. L. M.

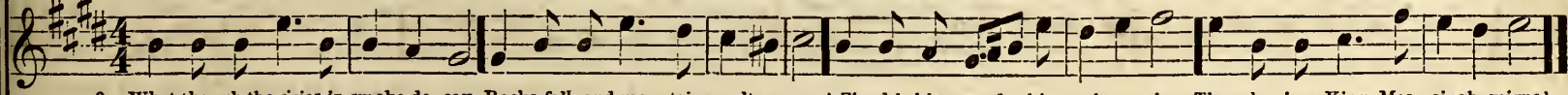
With vigor.



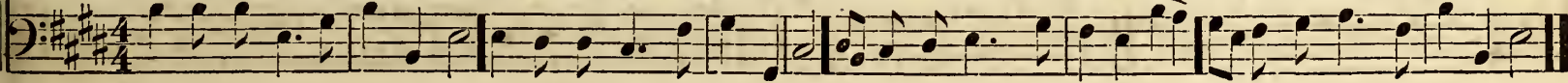
1. Rise, crown'd with light: great Salem, rise! Ex - alt thy head and lift thine eyes; See a long race thy courts a - dorn, Of sons and daughters yet un - born.



2. See na - tions at thy gates at - tend, And low - ly in thy tem - ple bend: See crowds on ev - 'ry side a - rise, Ea - ger to mount a - bove the skies.



3. What though the s'cies in smoke de - cay, Rocks fall, and mountains melt a - way! Fixed is his word, his pow'r remains: Thy glo - rious King, Mes - si - ah, reigns!



1. See - a poor sinner, dearest Lord, Whose soul, encouraged by thy word, At mer - cy's footstool would remain, And then would look, and look again.

2. Ah ! bring a wretched wand'rer home, Now to thy foot - stool let me come, And tell thee all my grief and pain, And wait and look, and look a - gain.

3. Take courage, then, my trembling soul; One look from Christ will make thee whole: Trust thou in him, 'tis not in vain, And wait and look, and look a - gain.

.BOYNTON. L. M.

1. The heav'ns declare thy glo - ry, Lord, In ev' - ry star thy wisdom shines; But when our eyes behold thy word, We read thy name in fair - er lines.

2. The roll - ing sun, the changing light, And nights, and days, thy pow'r confess, But that blest volume thou hast writ, Reveals thy jus - tice and thy grace.

3. Sun, moon, and stars convey thy praise Round all the earth, and nev - er stand; So when thy truth began its race, It touch'd and glanc'd on ev' - ry land.

1. From ev - 'ry storm-y wind that blows, From ev - 'ry swell-ing tide of woes, There is a calm, a sure re-treat; 'Tis found be -neath the mer-cy-seat.

2. There is a place where Je - sus sheds The oil of glad-ness on our heads, A place than all besides more sweet, It is the blood-bought mercy-seat.

3. There, there, on ea - gle wings we soar, And sense and sin mo - lest no more, And heav'n comes down our souls to greet, And glo - ry crowns the mer-cy - seat.

CONFIDENCE. L. M.

1. While foes are strong, and dan-ger near, A voice falls gent-ly on my ear, My Sav-iour speaks, he says to me, That "as my days, my strength shall be."

2. With such a prom-ise need I fear For all that now I hold most dear? No: I will nev - er anx - ious be, For "as my days, my strength shall be."

3. When storms of trouble on me fall, And when my cup is mixed with gall, This promise will be sweet to me, That "as my days, my strength shall be."

1. "Tis finished!" so the Sav-our cried, And meek-ly bowed his head and died;" 'Tis finished!" yes, the race is run, The bat-tle fought, the vic-t'ry won.

2. "Tis finished!" all that heav'n foretold By prophets in the days of old; And truths are o-pen to our view, That kings and prophets nev-er knew.

2d. Hymn. 1. He dies! the Friend of sin-ners dies! Lo! Salem's daughters weep a-round; A sol-emn darkness veils the skies, A sud-den trembling shakes the ground.

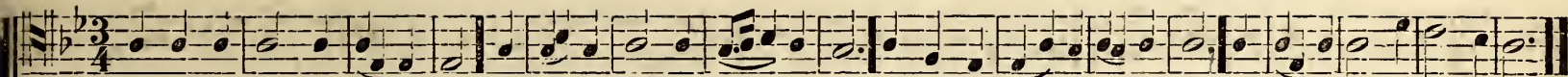
CARMEL. L. M.

Adagio.

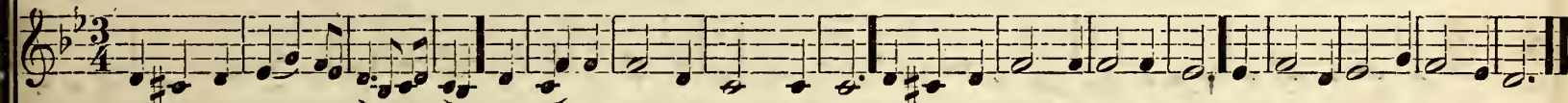
1. Come, gracious Spir-it, heav'nly dove, With light and comfort from a-bove; Be thou our guardian, thou our guide, O'er ev-'ry tho't and step pre-side.

2. The light of truth to us dis-play, And make us know and choose thy way; Plant ho-ly fear in ev-'ry heart, That we from God may ne'er de-part.

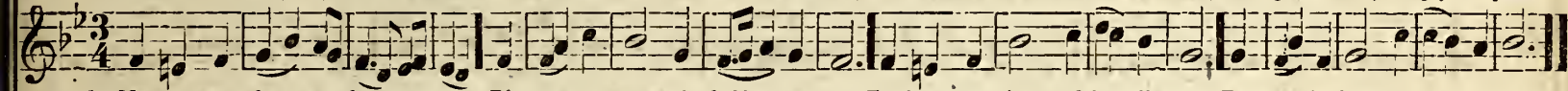
3. Lead us to God, our fi-nal rest, To be with him for-ev-er blest; Lead us to heav'n, its bliss to share. Fullness of joy for-ev-er there.



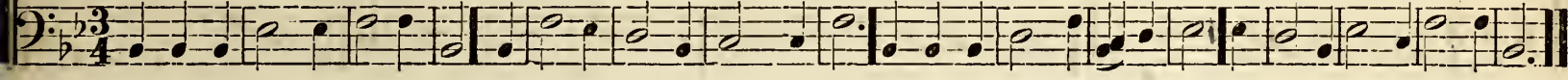
1. Come, thou e - ter - nal Spir - it, come From heaven, thy glorious dwell - ing place; Oh, make my sin - ful heart thy home, And con - se - crate it by thy grace.



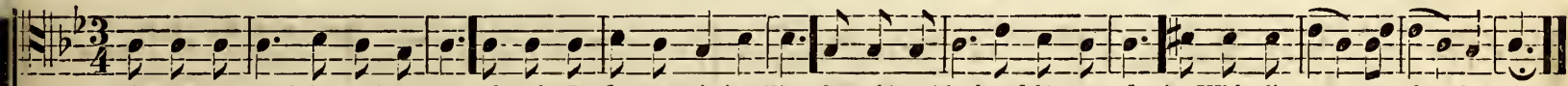
2. There fix, O Lord, thy blest a - bodie, And drive thy foes for - ev - er thence; There shed a Sav - ionr's love a - broad, And light, and life, and joy dispense.



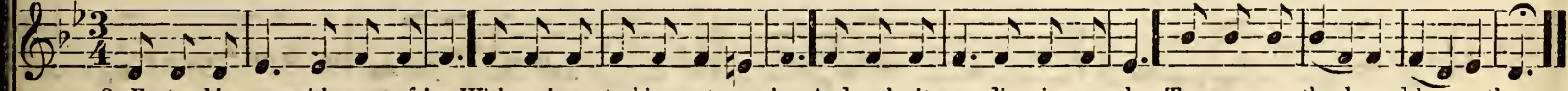
3. My wants sup - ply, my fears suppress, Di - rect my way, and hold me up; Teach me in times of deep distress, To pray in faith, and wait in hope.



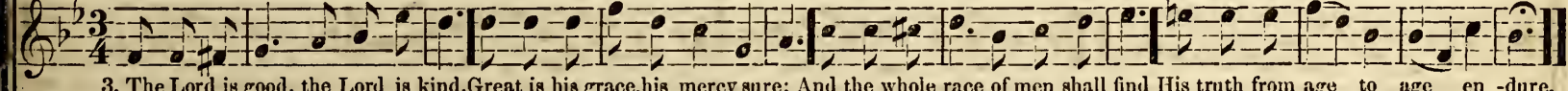
PASSMORE. L. M.



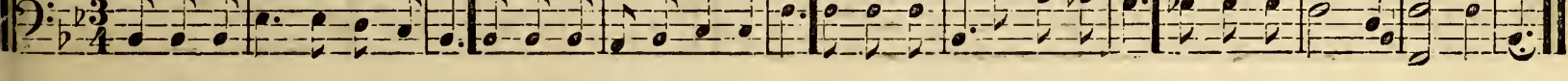
1. Ye nations round the earth, rejoice Before the Lord, your sov'reign King; Serve him with cheerful heart and voice, With all your tongues his glory sing.

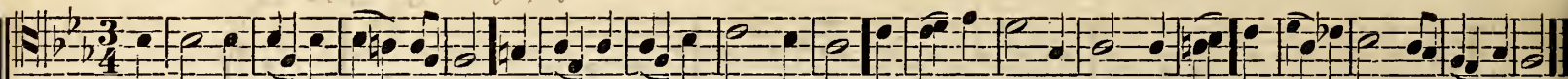


2. En - ter his gates with songs of joy, With praises to his courts repair; And make it your di - vine employ To pay your thanks and honors there.

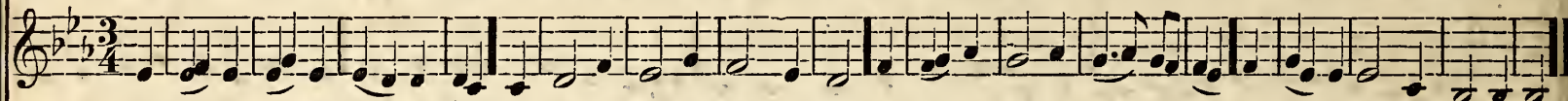


3. The Lord is good, the Lord is kind, Great is his grace, his mercy sure; And the whole race of men shall find His truth from age to age en - dure.

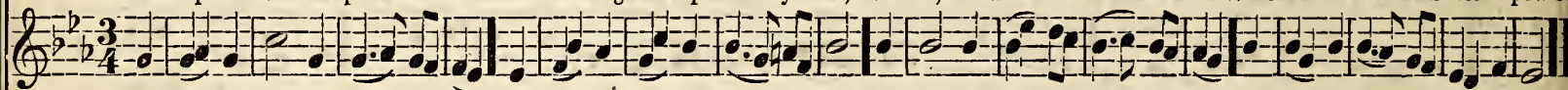




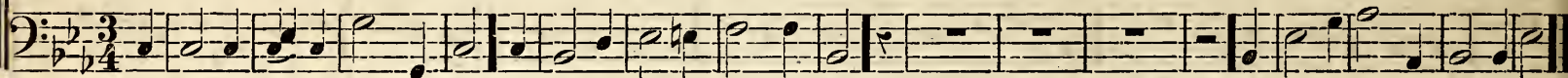
1. A-sleep in Je-sus! bless-ed sleep! From which none ever wake to weep; A calm and un-dis-turbed repose, Un-broken by the last of foes.



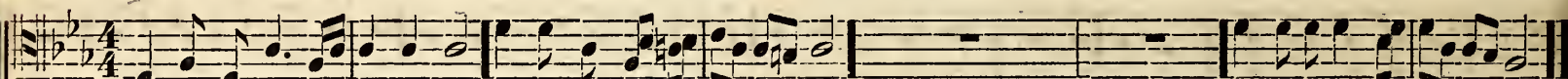
2. A-sleep in Je-sus! peaceful rest! Whose waking is supreme-ly blest; No fear, no woe shall dim that hour Which manifests the Savior's pow'r.



3. A-sleep in Je-sus! oh, for me May such a peaceful re-fuge be! Se-cure-ly shall my ash-es lie, And wait the summons from on high.



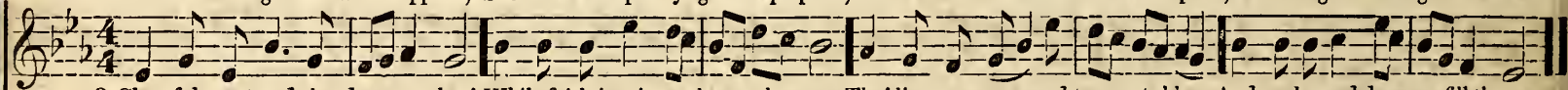
BANFIELD. L. M.



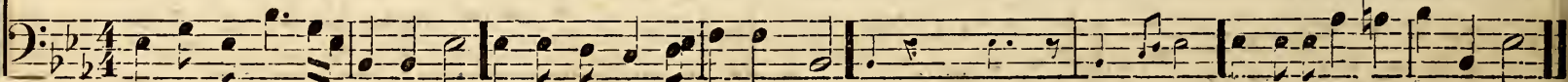
1. 'Tis by the faith of joys to come We walk thro' deserts dark as night; Till we arrive at heaven our home, Faith is our guide, and faith our light.



2. The want of sight she well supplies, She makes the pearly gates ap-pear; Far in-to dis-tant worlds she pries, And brings eternal glo-ries near.



3. Cheerful we tread the des-ert thro', While faith inspires a heavenly ray, Tho' li-ons roar, and tempests blow, And rocks and dangers fill the way.



1. This day the Lord hath called his own, Oh, let us, then, his praise de - clare, Fix our de - sires on him a - lone, And seek his face with fer - vent pray'r.

2. Lord, in thy love we would re - joice, Which bids the burdened soul be free, And with u - nit - ed heart and voice, De - vote thes sa - cred hours to thee.

COLMER. L. M.

1. Come hi - ther, all ye wea - ry souls, Ye heav - y la - den sin - ners come! I'll give you rest from all your toils, And raise you to my heav'nly home.

2. They shall find rest, who learn of me, I'm of a meek and low - ly mind; But passion ra - ges like the sea, And pride is rest - less as the wind.

LOVING KINDNESS. L. M.

E. S. REED.

1. A - wake, my soul, to joy - ful lays, And sing the great Redeem - er's praise, He just - ly claims a song from me, His lov - ing - kindness, oh, how free.

2. Tho' numerous hosts of migh - ty foes, Thro' earth and hell my way op - pose, He safe - ly leads my soul a - long, His lov - ing - kindness, oh, how strong.

Feb 10th Sunday

1. Je - sns, the sin - ner's Friend, to thee, Lost and undone, for aid I flee; Wea - ry of earth, my - self and sin, Op - en thine arms, and let me in.

2. Pi - ty and save my ruin - ed soul; 'Tis thou a - lone canst make me whole; Dark, till in me thine im - age shine, And lost I am till thou art mine.

3. What can I say thy grace to move? Lord, I am sin, - but thou art love, I give' np ev' - ry plea be - side, Lord, I am lost, bnt thou hast died.

CAMDEN. L. M.

Cantabile.

1. My God, my king, thy va - rious praise Shall fill the rem - nant of my days; Thy grace em - ploy my hum - ble tongue, Till death and glo - ry raise the song.

2. Thy works with boundless glo - ry shine, And speak thy maj - es - ty di - vine; Let ev' - ry realm with joy proclaim The sonnd and hon - or of thy name.

3. Let dis - tant times and na - tions raise, The long succes - sion of thy praise, And nn - born a - ges make my song The joy and triumph of their tongue.

Maestoso.

1. The Lord is King! lift up thy voice, O earth, and all ye heavens, rejoice! From world to world the joy shall ring: "The Lord omnipotent is King!"

2. The Lord is King! who then shall dare Resist his will, dis-trust his care? Ho-ly and true are all his ways: Let every creature speak his praise.

3. The Lord is King! exalt your strains; Ye saints, your God, your Father reigns; One Lord one empire all secures: He reigns, and life and death are yours.

CONOVER. L. M.

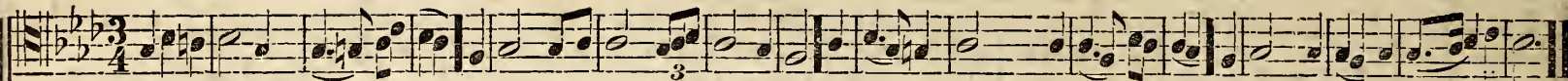
W. O. P.

Chanting Style.

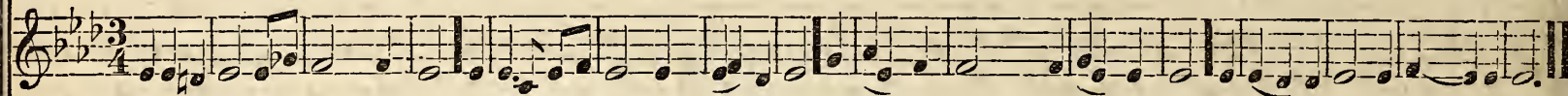
1. Thou on-ly Sovereign of my heart, My refuge, my Almighty Friend! And can my soul from thee depart, On whom a-lone my hopes depend?

2. E-ternal life thy words impart; On thee my fainting spirit lives: Here sweeter comforts cheer my heart, Than all the round of nature gives.

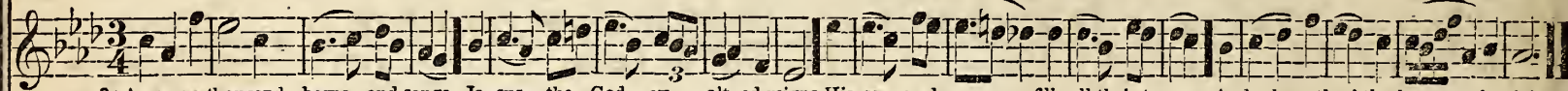
3. Low at thy feet my soul would lie; Here safety dwells, and peace divine: Still let me live beneath thine eye, For life, e-ternal life is thine.



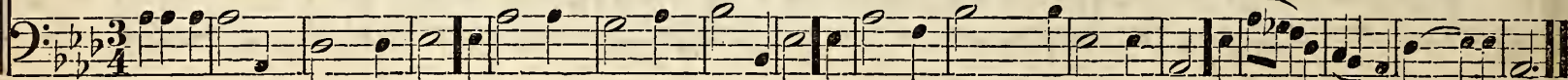
1. Now for a tune of loft - y praise, To great Je - ho - vah's e - qual Son! Awake, my voic, in heav'nly lays; Tell the loud wonders he hath done.



2. Sing how he left the worlds of light, And the bright robes he wore above; How swift and joy - ful was his flight, On wings of ev - er - last - ing love.

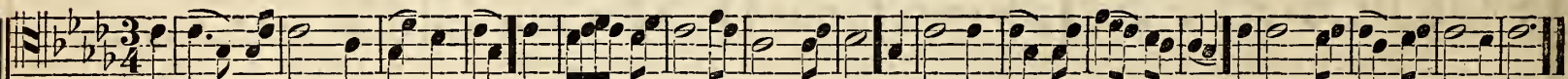


3. Among a thousand harps and songs, Je - sus, the God, ex - alt - ed reigns, His sa - cred name fills all their tongues, And echoes thro' the heav - en - ly plains.



ANTHROP. L. M.

W. O. P.



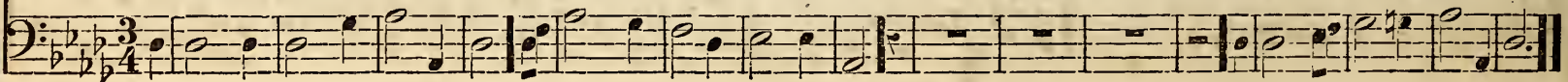
1. My God, how end - less is thy love, Thy gifts are ev - ry eve - ning new; And morning mercies from a - bove, Gent - ly dis - til like ear - ly dew.



2. Thou spreadst the cur - tains of the night, Great Guardian of my sleep - ing hours, Thy sovereign word restores the light, And quickens all my drowsy pow'rs.



3. I yield my pow'rs to thy command, To thee I con - se - crate my days, Per - pet - ual blessings from thy hand, Demand per - pet - ual songs of praise.



PETTINGELL. L. M. No. 1.

W. O. P.
Small notes for 4th verse.

f

1. God of my life! thro' all my days My grateful pow'rs shall sound thy praise; The song shall wake with opening light, And warble to the si - lent night.

4. But oh! when that last conflict's o'er, And I am chain'd to flesh no more, With what glad accents shall I rise To join the mu - sic of the skies!

PETTINGELL. L. M. No. 2.

Slower

rit. Faster.

2. When anxious care would break my rest, And grief would tear my throbbing breast, Thy tuneful praises raised on high, Shall check the mur - mur and the sigh.

3. When death o'er na - ture shall pre - vail, And all my pow'rs of language fail, Joy thro' my swimming eyes shall break, And mean the thanks I can - not speak.

mp

rit. ff

1. When gath'ring clouds around I view, And days are dark, and friends are few, On him I lean, who not in vain Experienced ev-'ry human pain:

2. If aught should tempt my soul to stray From heav'nly wisdom's narrow way, To fly the good I would pur - sue, Or do the ill I would not do,

May be sung or played, ad lib.

OAKDALE. L. M. 6 lines.

He sees my wants, allays my fears, And counts and treasures up my tears.

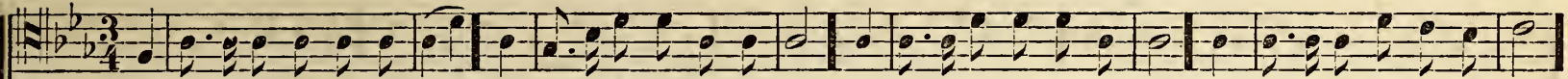
Still he who felt temptation's pow'r Will guard me me in that dang'rous hour.

1. Jesus! thy boundless love to me No tho't can reach, no tongue declare!

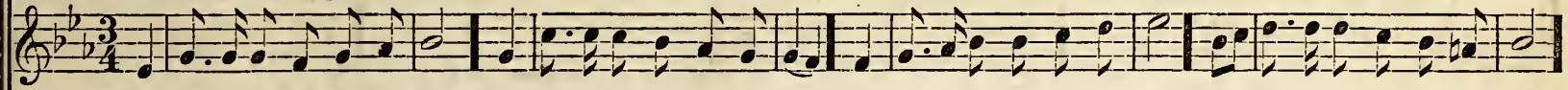
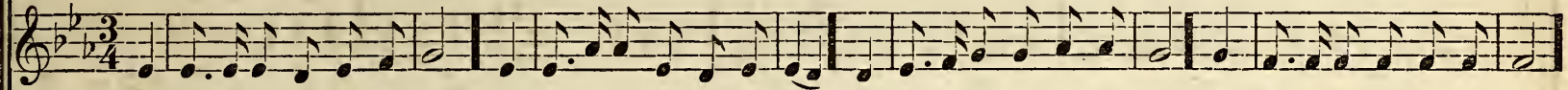
2. O Love! how cheering is thy ray! All pain before thy presence flies;

Oh, kuit my thankful heart to thee, And reign without a ri - val there! Thine wholly, thine alone, I live; Thyself to me, my Saviour, give!

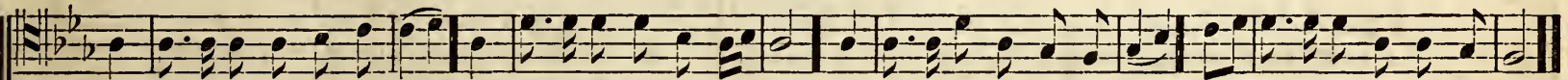
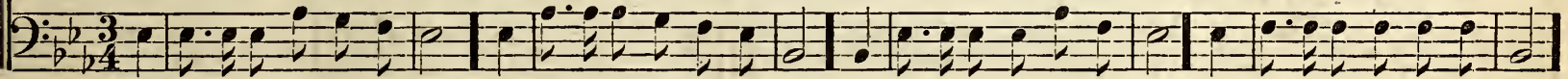
Care, anguish, sorrow, melt a - way, Where'er thy healing beams a - rise: Oh Jesus! nothing may I see, Nothing desire or seek, but thee!



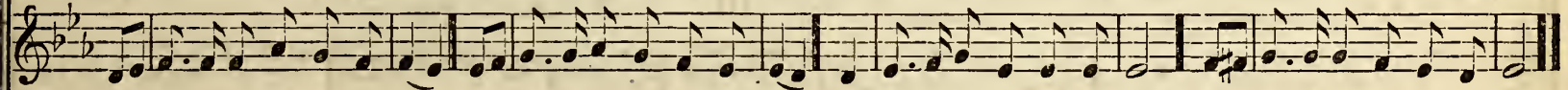
1. My God, all nature owns thy sway, Thou giv'st the night, and thou the day; When all thy lov'd creation wakes, When morning, rich in lustre, breaks,



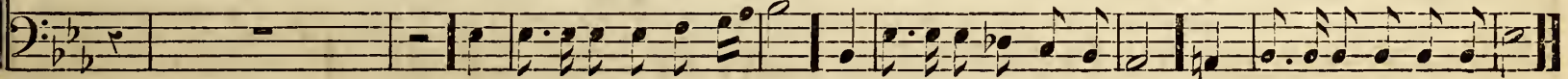
2. As o'er thy work the seasons roll, And soothe, with change of bliss, the soul, Oh, nev-er may their smiling train Pass o'er the human scene in vain ;



And bathes in dew the opening flow'r, To thee we owe her fragrant hour ; And when she pours her choral song, Her mel - odies to thee be - long.



But, oft as on their charms we gaze, Attune the wond'ring soul to praise ; And be the joys that most we prize, The joys that from thy fa- vor rise.



1. I love the Lord: he heard my cries And pit - ied ev - 'ry groan; Long as I live, when troubles rise, I'll hast - en to his throne.

2. I love the Lord: he bowed his ear, And chased my grief a - way: Oh, let my heart no more de - spair, While I have breath to pray.

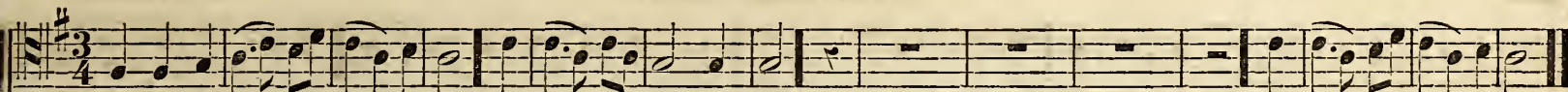
3. The Lord be - held me sore dis - tressed; He bade my pains re - move; Re - turn, my soul, to God, thy rest, For thou hast known his love.

SWAIN. C. M.

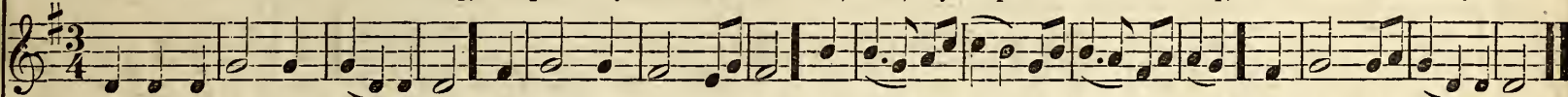
1. How sweet, how heav'nly is the sight, When those that love the Lord In one an - oth - er's peace de - light, And thus ful - fil his word!

2. When each can feel his brother's sigh, And with him bear a part; When sor - row flows from eye to eye, And joy from heart to heart!

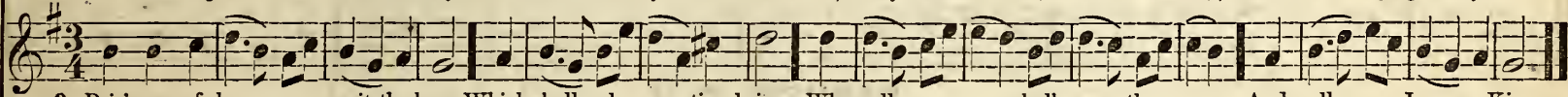
3. Love is the gold - en chain that binds The hap - py souls a - bove; And he's an heir of heaven that finds His bo - som glow with love.



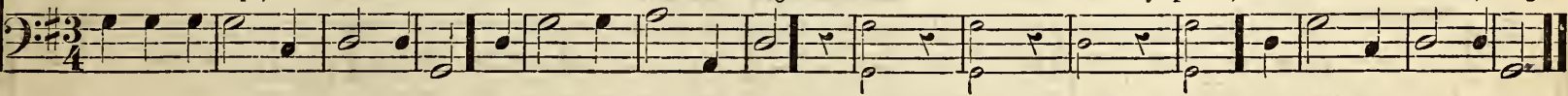
1. Giv-er and Guardian of our sleep, To praise thy name we wake: Still, Lord, thy help-less servants keep, For thine own mer-cy's sake.



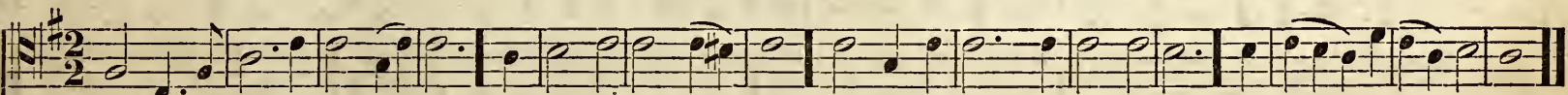
2. The blessing of an-oth-er day We thank-ful-ly re-ceive: Oh, may we on-ly thee o-bey, And to thy glo-ry live.



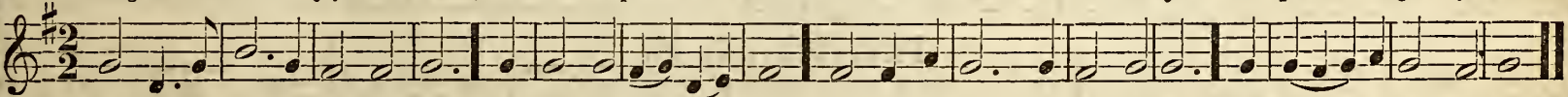
3. Pris'ners of hope, we wait the hour Which shall sal-va-tion bring: When all we are shall own thy power, And call our Je-sus, King.



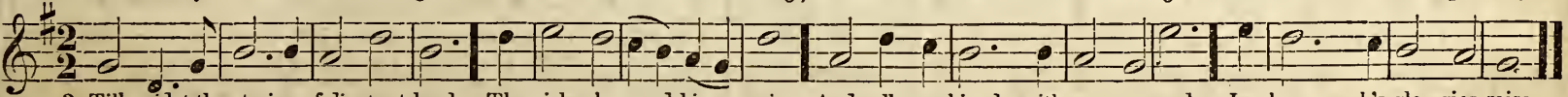
DANFIELD. C. M.



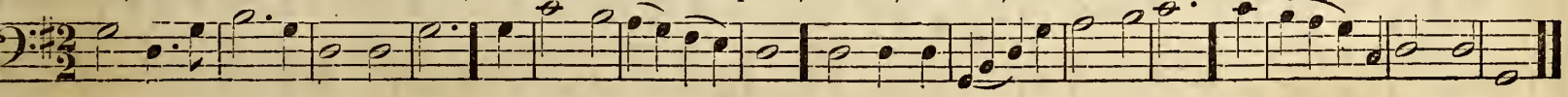
1. Sing to the Lord in joy-ful strains, Let earth his praise re-sound: Let all the cheer-ful na-tions join To spread his glo-ry round.



2. Thou ci-ty of the Lord! be-gin The u-ni-ver-sal song; And let the scat-tered vil-la-ges The cheer-ful notes pro-long.



3. Till, midst the strains of dis-tant lands, The islands sound his praise; And all, combined, with one ac-cord, Je-ho-vali's glo-ries raise.



1. By cool Si - lo - am's sha - dy rill How fair the li - ly grows! How sweet the breath, beneath the hill, Of Sharon's dew - y rose.

2. By cool Si - lo - am's sha - dy rill The li - ly must de - cay; The rose that blooms beneath the hill Must short - ly fade a - way.

BARNET. C. M.

Declamatory style.

1. Lord, teach thy servants how to pray With reverence and with fear; Though dust and ash - es, yet we may, We must, to thee draw near.

2. Give patience, still to wait and weep, Tho' mer - cy long de - lay; Cour - age, our fainting souls to keep, And trust thee though thou slay.

PETITION. C. M.

W. O. P.

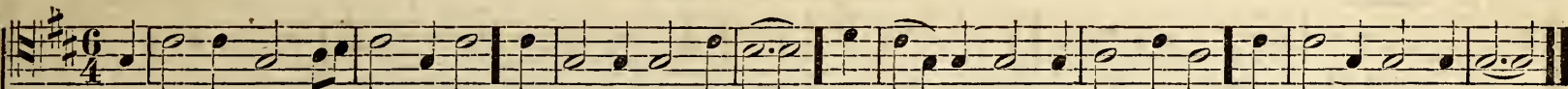
1. Father! whate'er of earth - ly bliss Thy sovereign hand de - nies, Accept - ed at thy throne of grace, Let this pe - ti - tion rise.

2. Give me a calm, a thankful heart, From ev'ry mur - mur free; The blessings of thy grace im - part, And make me live to thee.

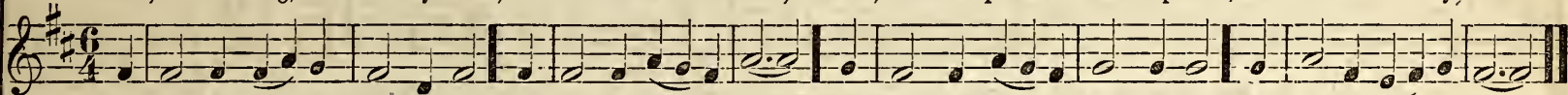
MESTON. C. M.

W. O. PERKINS.

153



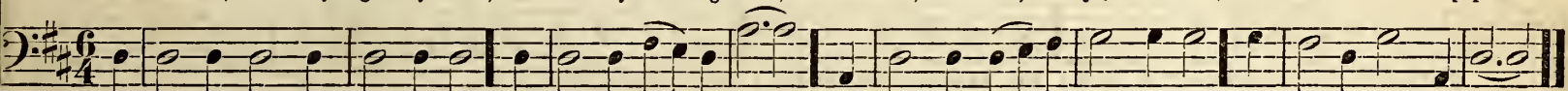
1. Come, O thou King, of all thy saints, Our hum-ble trib-ute own; While, with our praises and complaints, We bow be-fore thy throne.



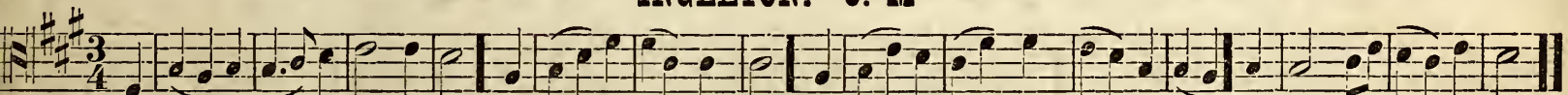
2. How should our songs, like those a-bove, With warm de-vo-tion rise! How should our souls, on wings of love, Mount upward to the skies!



3. Dear Saviour, let thy glo-ry shine, And fill thy dwellings here, Till life, and love, and joy di-vine, A heaven on earth ap-pear.



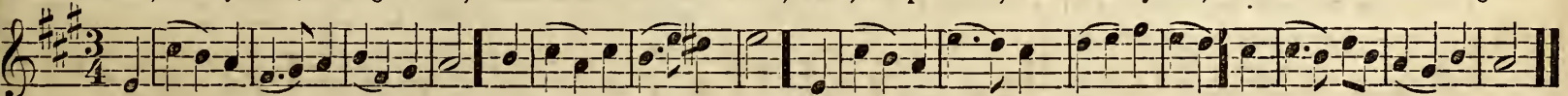
INGLETON. C. M



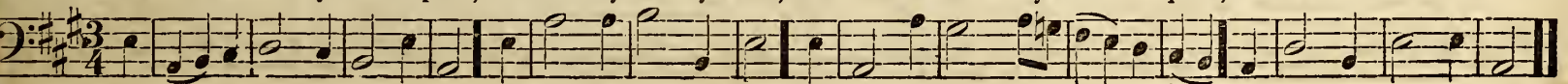
1. Thou Fount of blessing, God of love, To thee our hearts we raise; Thine all-sus-tain-ing power we prove, And glad-ly sing thy praise.



2. Thine, whol-ly thine, we long to be; Our sac-ri-fice re-ceive; Made, and preserved, and saved by thee, To thee ourselves we give.



3. To thee our eve-ry wish aspires; For all thy mer-cy's store, The sole re-turn thy love re-quires, Is that we ask for more.



Maestoso.

1. Sing to the Lord in joy - ful strains, Let earth his praise re - sound : Let all the cheerful nations join To spread his glo - ry round.

2. Thou ci - ty of the Lord, be - gin The u - ni - ver - sal song ; And let the scattered vil - la - ges The cheer - ful notes pro - long.

SPARTA. C. M.

1. Sweet is the prayer whose holy stream In earnest pleading flows ; De - vo - tion dwells up - on the theme, And warm and warmer glows.

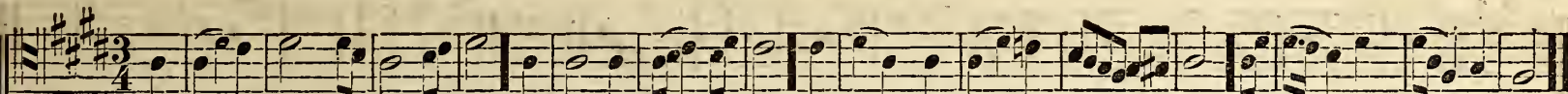
2. But sweeter far the still, small voice, Un - heard by hu - man ear, When God has made the heart re - joice, And dried the bit - ter tear.

OAKLAND. C. M.

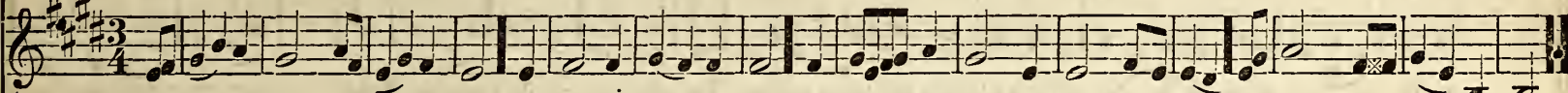
Con Espressione.

1. When, as re - turns this solemn day, Man comes to meet his God, What rites, what hon - ors shall he pay ? How spread his praise a - broad ?

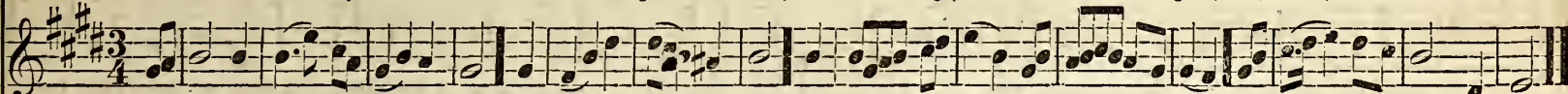
2. From marble domes and gild - ed spires Shall clouds of in - cense rise ? And gems, and gold, and garlands deck The cost - ly sac - ri - fice ?



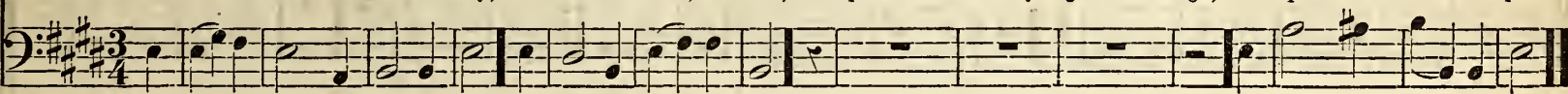
1. Come, let us join our cheerful songs With angels round the throne; Ten thousand thousand are their tongues, But all their joys are one.



2. Je - sus is wor - thy to receive Hon - or and power di - vine; And bless - ings, more than we can give, Be, Lord, for - ev - er thine.



3. Let all that dwell a - bove the sky, And air, and earth, and seas, Con - spire to lift thy glo - ries high, And speak thine end - less praise.



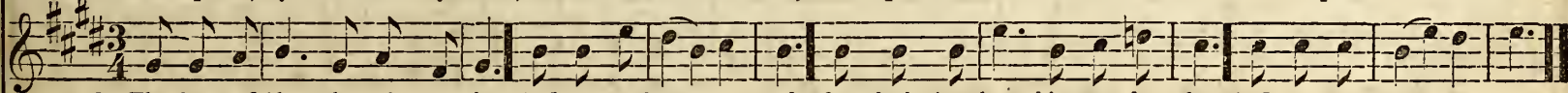
JOLLIETT. C. M.



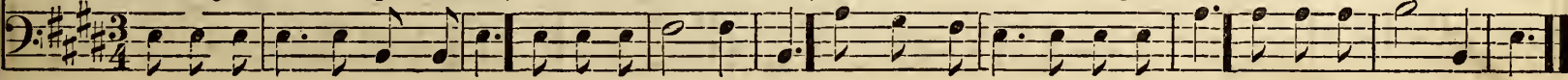
1. Come, Ho - ly Spir - it, from a - bove, With thy ce - les - tial fire; Come, and with flames of zeal and love Our hearts and tongues in - spire.

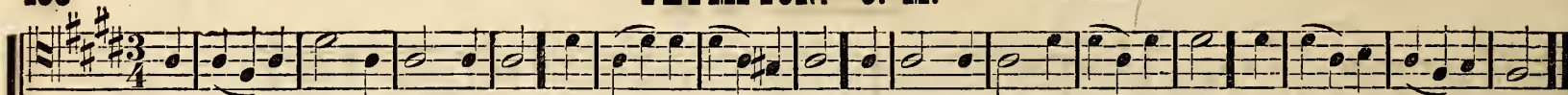


2. The Spir - it, by his heavenly breath, New life ere - ates with - in; He quickens sin - ners from the death Of trespass - es and sin.

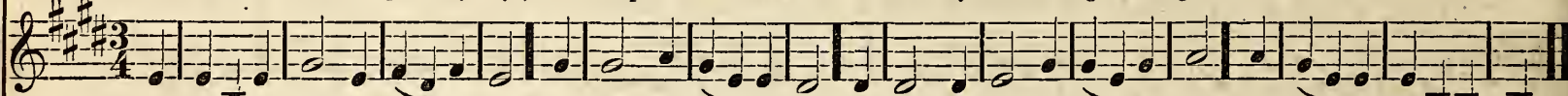


3. The things of Christ the Spir - it takes, And to our hearts re - veals; Our bod - ies he his tem - ple makes, And our re - demp - tion seals.

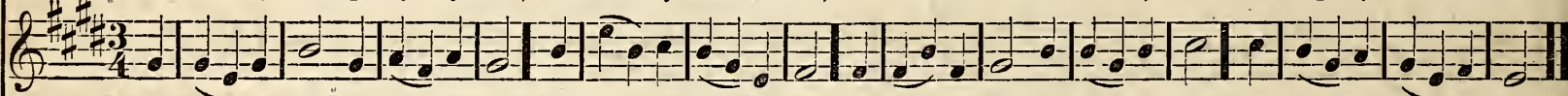




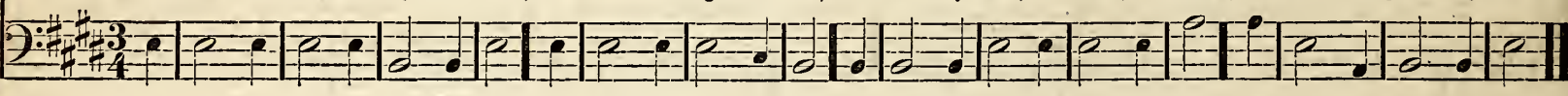
1. Oh that the Lord would guide my ways, To keep his statutes still! Oh that my God would grant me grace To know and do his will!



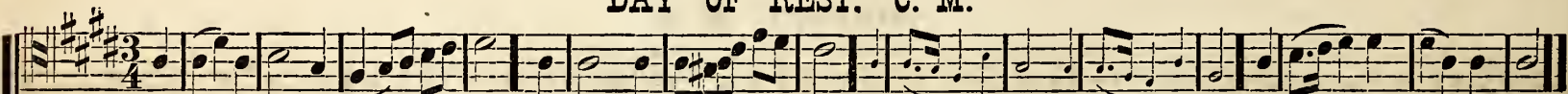
2. Di-rect my footsteps by thy word, And make my heart sincere; Let sin have no do-minion, Lord! But keep my conscience clear.



3. Make me to walk in thy commands, 'Tis a de-lightful road, Nor let my head, nor heart, nor hands, Of-fend a-against my God.



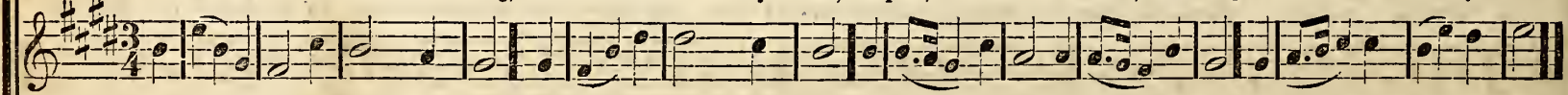
DAY OF REST. C. M.



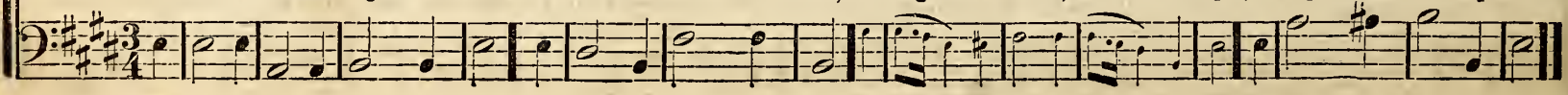
1. This is the day the Lord hath made; He calls the hours his own; Let heav'n rejoice, let earth be glad, And praise surround the throne.

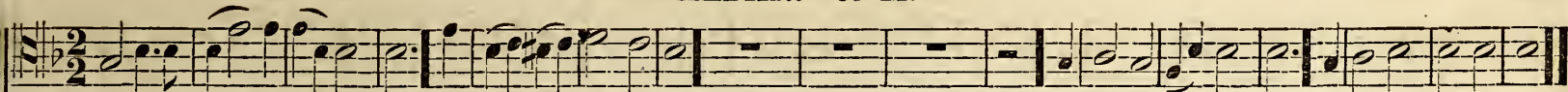


2. Ho-san-na to th'anoint-ed King, To Da-vid's ho-ly son; Help us, O Lord! descend, and bring Sal-va-tion from thy throne.

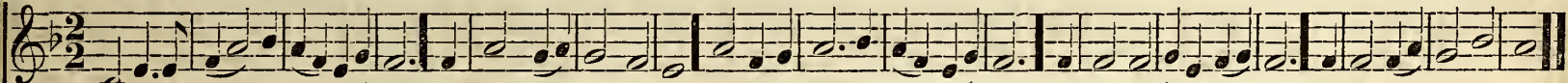


3. Ho-sanna in the high-est strains The church on earth can raise; The high-est heav'ns, in which he reigns, Shall give him nobler praise.

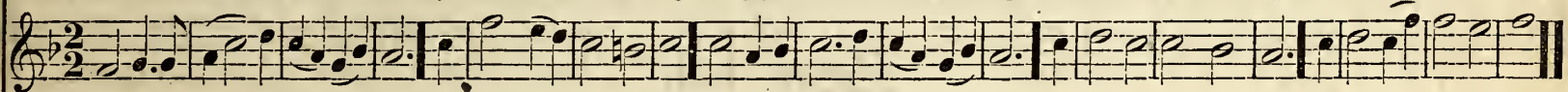




1. Sing to the Lord in joyful strains, Let earth his praise resound! Ye, too, who on the ocean dwell, And fill the isles around, And fill the isles around.



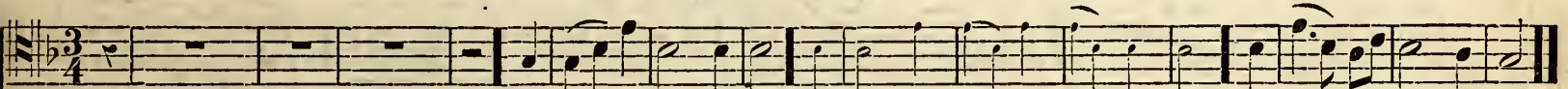
2. Oh, from the streams of distant lands, Un-to Je-hovah sing! And joyful from the mountain tops Shout to the Lord, the King, Shout to the Lord, the King.



3. Let all combined, with one ac-cord, Je-hovah's glories raise, Till in remotest bounds of earth The nations sound his praise, The nations sound his praise.



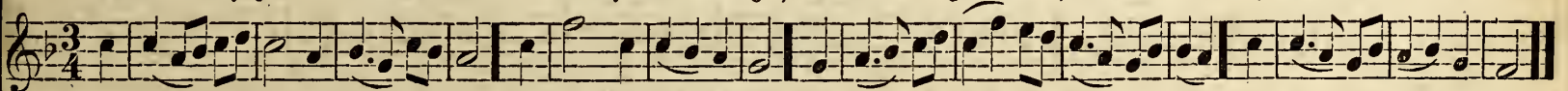
ARNO. C. M.



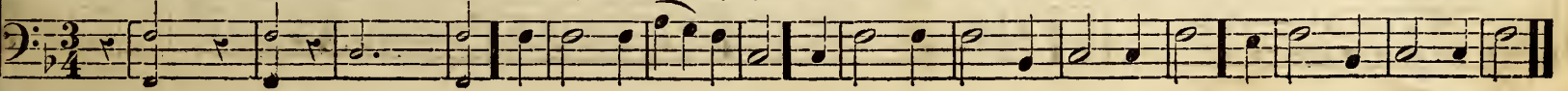
1. My God, my Father, bliss-ful name! Oh, may I call thee mine? May I with sweet as-surance claim A por-tion so di-vine!



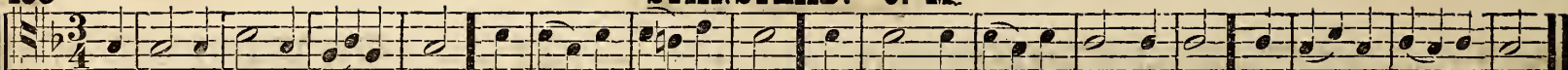
2. Whate'er thy prov-i-dence de-nies I calm-ly would re-sign; For thou art good and just and wise: Oh, bend my will to thine!



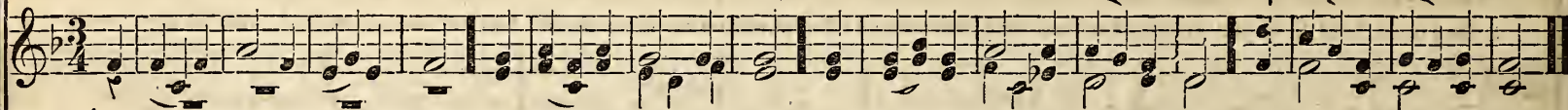
3. Thy sovereign ways are all unknown To my weak, err-ing sight; Yet let my soul a-dor-ing own That all thy ways are right.



STANSTEAD. C. M.



1. I love to steal a - while a - way From ev - 'ry cumbering care, And spend the hours of set - ting day In hum - ble, grateful prayer.

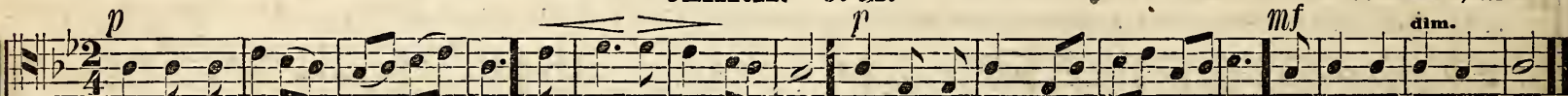


2. I love in sol - i - tude to shed The pen - i - ten - tial tear, And all his prom - is - es to plead Where none but God can hear.



CLARK. C. M.

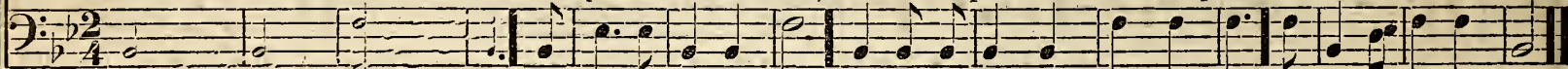
T. L. WOOD. March, 1874.



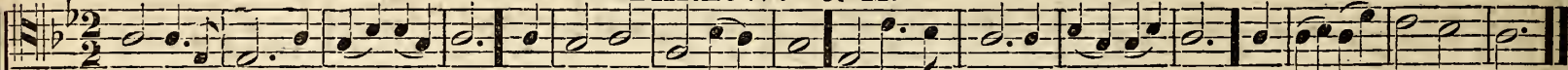
1. I love to steal a - while a - way From ev - 'ry cumb'ring care, And spend the hours of set - ting day In humble, grateful prayer.



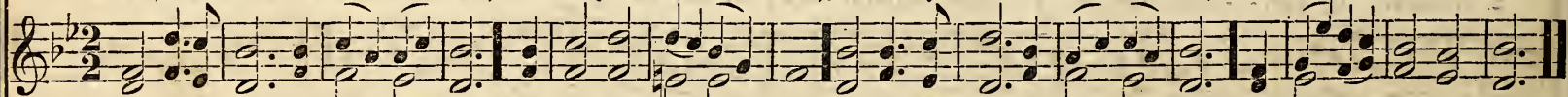
2. I love in sol - i - tude to shed The pen - i - ten - tial tear, And all his prom - is - es to plead Where none but God can hear.



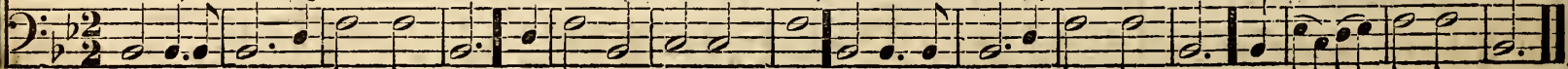
BARLOW. C. M.



1. Come, ye that know and fear the Lord, And lift your souls a - bove; Let ev - 'ry heart and voice ac - cord, To sing that God is love.



2. Behold, his lov - ing - kind - ness waits For those who from him rove; And calls of mer - cy reach their hearts, To teach them, God is love,



1. It is a faith sub-lime and sure, That ev-er round our head Are hov-er-ing, on noise-less wing, The spir-its of the dead.

2. It is a faith sub-lime and sure, When end-ed our ca-reer, That it will be our min-is-try To watch o'er oth-ers here.

3. To bid the mourners cease to mourn, The trembling be for-given; To bear a-way from ills of clay The deathless soul to heav'n.

BETHEL. C. M.

1. See Israel's gentle Shepherd stand, With all engaging charms; Hark! how he calls the tender lambs, And folds them in his arms, And folds them in his arms.

And folds them in his arms.
The Lord of angels came."

2. "Permit them to approach," he cries, "Nor scorn their humble name, For 'twas to bless such souls as these, The Lord of angels came, The Lord of angels came."

1. Calm on the lis - tening ear of night, Come heav'n's melodious strains, Where wild Ju - de - a stretches far Her sil - ver - mantled plains.

2. The ans'ring hills of Pal - es - tine Send back the glad re - ply; And greet, from all their ho - ly heights, The dayspring from on high.

3. "Glo - ry to God!" the sounding skies Loud with their anthems ring; "Peace to the earth—good will to men, From heav'n's e - ter - nal King."

DUREN. C. M.

1. Long as I live, I'll bless thy name, My King, my God of love; My work and joy shall be the same In the bright world a - bove.

2. Great is the Lord, his pow'r unknown; Oh, let his praise be great! I'll sing the hon - ors of thy throne; Thy works of grace re - peat.

3. Thy graces shall dwell upon my tongue; And while my lips re - joice, The men who hear my sacred song, Shall join their cheerful voice.

STANHOPE. C. M.

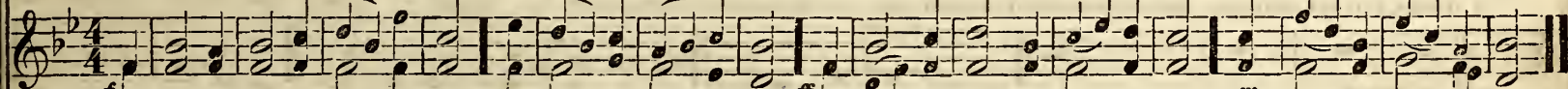
J. S. BUCK.

161

Moderato.



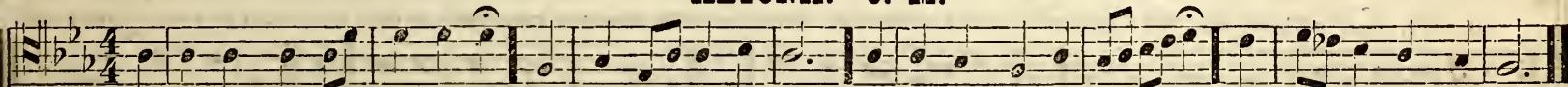
1. And now an - oth - er week be - gins; This day we call the Lord's; This day he rose who bore our sins, For so his word re - cords.



2. Hark! how the an - gels sweet - ly sing! Their voic - es fill the sky; They hail their great, vic - to - rious King, And welcome him on high.



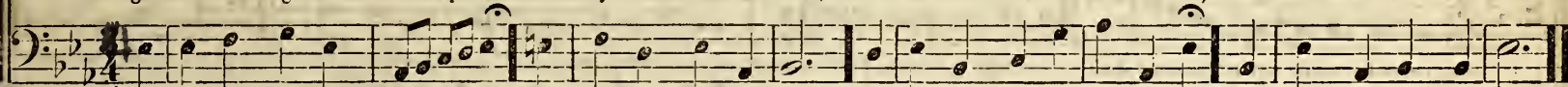
ALTONA. C. M.



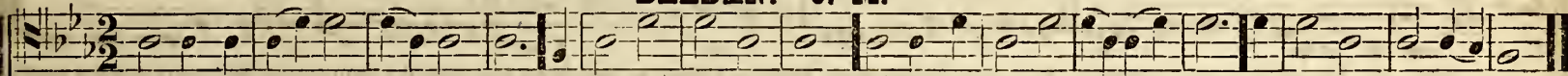
1. Once more, my soul, the ris - ing day Sa - lutes thy waking eyes; Once more, my voice, thy tri - bute pay To Him who rules the skies.



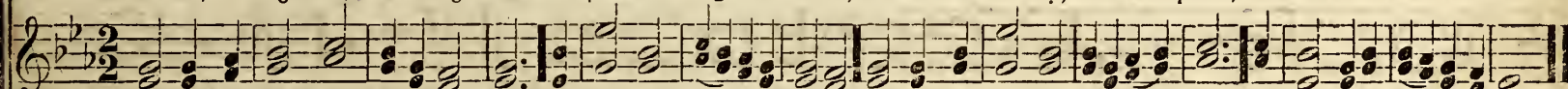
2. Night un - to night his name repeats; The day re - news the sound, Wide as the heav'n's on which he sits, To turn the sea - sons round.



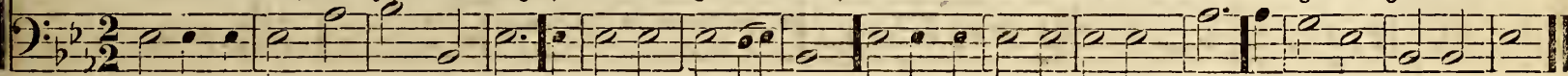
BELDEN. C. M.



1. Je - sus, de - light - ful, charming name! It spreads a fragrance round; Justice and mer - cy, truth and peace, In union here are found.



2. He is our life, our joy, our strength; In him all glories meet; He is a shade a - bove our heads. A light to guide our feet.



1. Come, hap - py souls, ap - proach your God With new, me - lo - dious songs; Come, render to almight - y grace The tribute of your tongues.

2. So strange, so boundless was the love That pit - ied dy - ing men, The Fa - ther sent his e - qual Son To give them life a - gain.

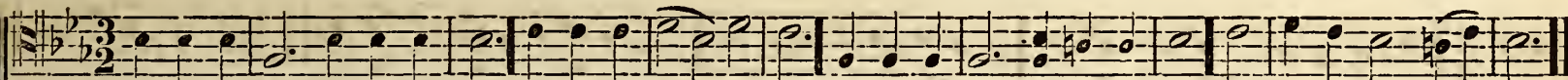
3. See, dear - est Lord, our wil - ling souls Ac - cept thine of - fered grace; We bless the great Redeem - er's love, And give the Father praise.

STEELE. C. M.

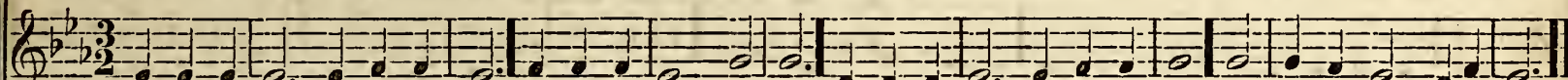
1. Come, ye that love the Saviour's name, And joy to make it known, The Sov'reign of your hearts proclaim, And bow before his throne, And bow before his throne.

2. When in his earthly courts we view The glories of our King, We long to love as angels do, And wish like them to sing, And wish like them to sing.

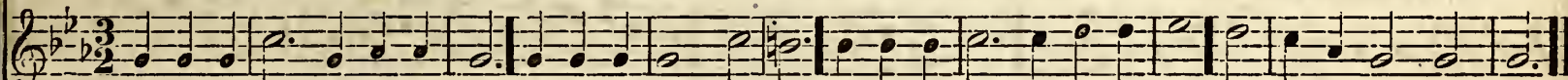
3. Oh, hap - py period! glo - rious day! When heav'n and earth shall raise, With all their pow'rs, their raptur'd lay, To celebrate thy praise, To celebrate thy praise.



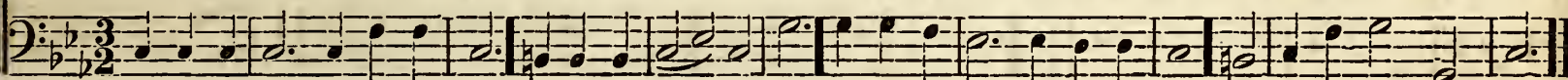
1. How oft, a - las! this wretched heart, Has wandered from the Lord! How oft my rov - ing tho'ts de - part, For - get - ful of his word.



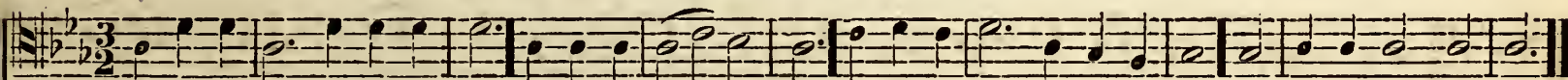
2. Yet sovereign mer - cy calls, "Re - turn," Dear Lord, and may I come? My vile in - grat - i - tude I mourn, Oh, take the wan - der - er home.



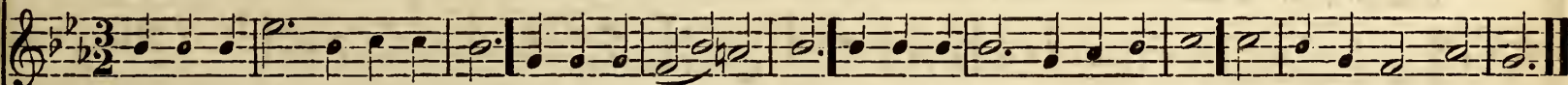
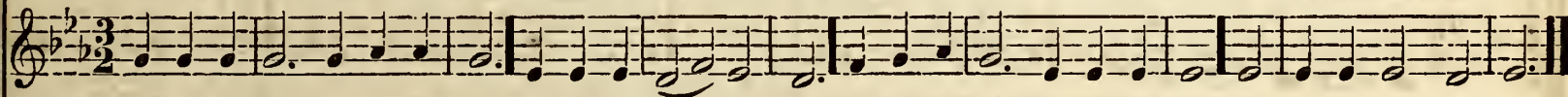
3. And canst thou, wilt thou yet for - give, And bid my crimes re - move: And shall a par - doned reb - el live, To speak thy won - drous love.



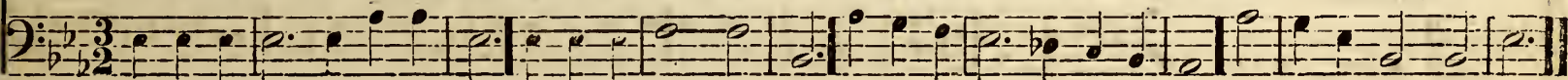
FENTON. C. M. No. 2.



4. Al - migh - ty grace, thy heal - ing pow'r, How glorious, how di - vine, That can to life and bliss re - store, A heart so vile as mine.



5. Thy pard'ning love, so free, so sweet, Dear Sav - iour, I a - dore, Oh, keep me at thy sa - cred feet, And let me rove no more.



1. Fa - ther of mer - cies, in thy word What end - less glo - ry shines! For - ev - er be thy name a - dored For these ce - les - tial lines.

2. Here my Re - deem - er's wel - come voice Spreads heav'nly peace a - round; And life and ev - er - last - ing joys At - tend the bliss - ful sound.

3. Oh, may these heav'nly pa - ges be My ev - er dear - de - light; And still new beau - ties may I see, And still in - creas - ing light!

COLBY. C. M.

1. Re - turn, O wanderer, now return, And seek thy Father's face! Those new desires which in thee burn Were kindled by his grace.

2. Re - turn, O wanderer, now return! He hears thy hum - ble sigh; He sees thy softened spir - it mourn, When no one else is nigh.

3. Re - turn, O wanderer, now return! Thy Sav - iour bids thee live: Go to his bleeding feet, and learn How free - ly he'll for - give.

VARONA. C. M.

W. O. P.
rit.

165

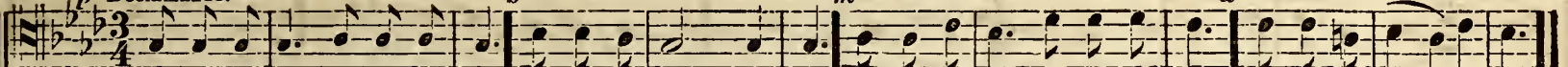
ff **Declamando.**

p

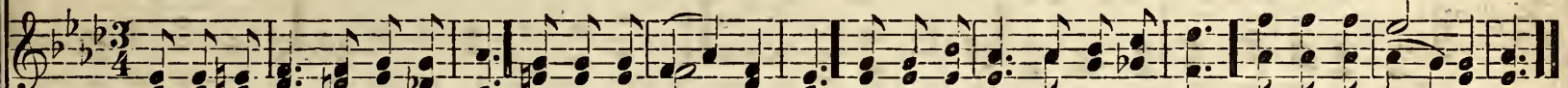
m

ff

rit.



1. Oh, for a clos - er walk with God, A calm and heav'n - ly frame, — A light to shine up - on the road That leads me to the Lamb.

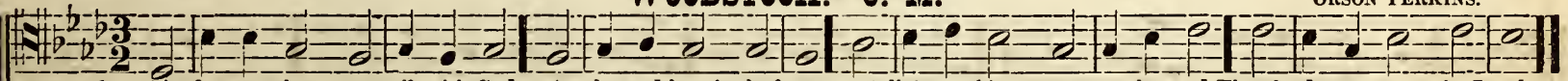


2. Where is the bless - ed - ness I knew, When first I saw the Lord? Where is the soul - re - freshing view Of Je - sus and his word?

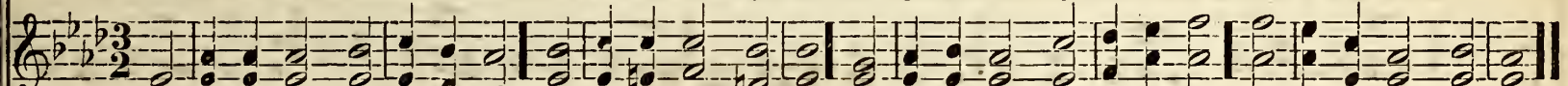


WOODSTOCK. C. M.

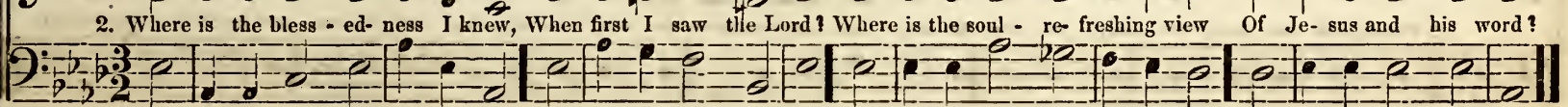
ORSON PERKINS.



1. Oh, for a clos - er walk with God, A calm and heav'n - ly frame, — A light to shine up - on the road That leads me to the Lamb.



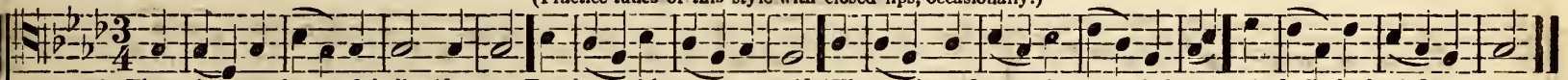
2. Where is the bless - ed - ness I knew, When first I saw the Lord? Where is the soul - re - freshing view Of Je - sus and his word?



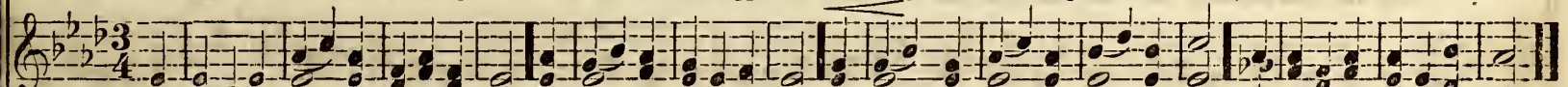
HYDE PARK. C. M.

(Practice tunes of this style with closed lips, occasionally.)

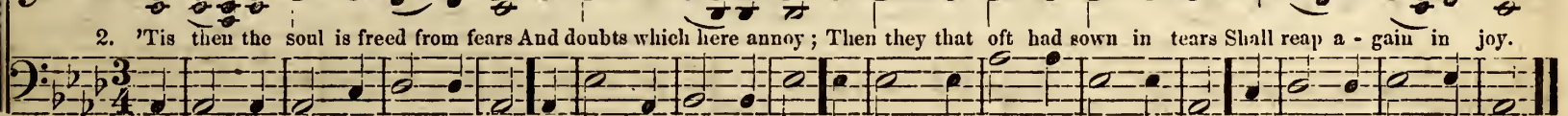
W. O. P.



1. There is an hour of hallow'd peace For those with cares oppress'd, When sighs and sorrowing tears shall cease, And all be lush'd to rest.



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



LUDLOW. C. M. (Minor.)

1. Why is my heart so far from thee, My God, my chief de-light? Why are my thot's no more by day With thee, no more by night?

2. When my for-get-ful soul re-news, The sav-or of thy grace, My heart presnimes I can-not lose The rel-ish all my days.

CORINNA. C. M.

E. H. PACKARD.

1. Oh, how di-vine, how sweet the joy, When but one sin-ner turns, And with an hum-ble, bro-ken heart, His sins and er-rors mourn!

2. Pleased with the news, the saints be-low In songs their tongues employ, Be-yond the skies the tid-ings go, And heav'n is fill'd with joy.

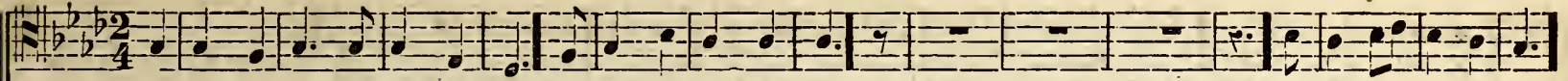
CONCORD. C. M.

W. O. P.

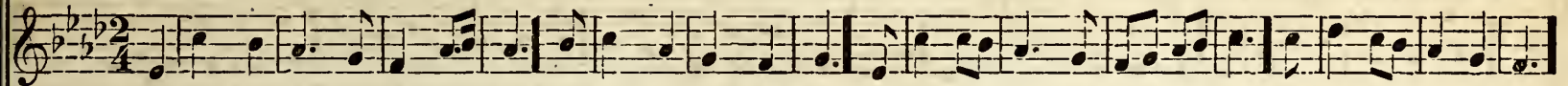
1. See, the kind Shep-herd, Je-sus, stands, And call his sheep by name; Gathers the fee-ble in his arms, And feeds each ten-der lamb.

2. He leads them to the gen-tle stream Where liv-ing wa-ter flows; And guides them to the ver-dant nelds, Where sweetest herb-age grows.

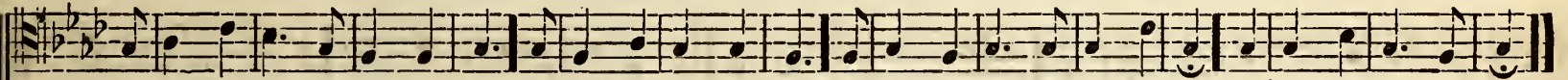
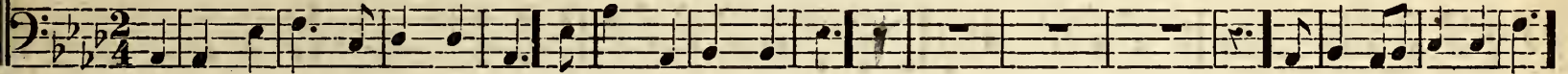
REMEMBER ME. C. M. Double.



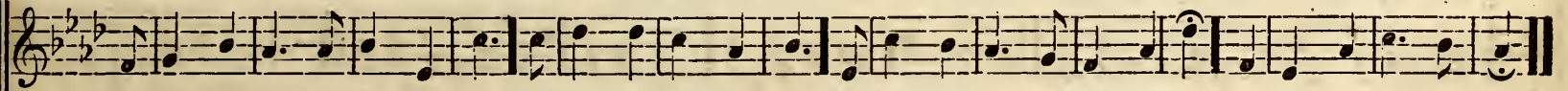
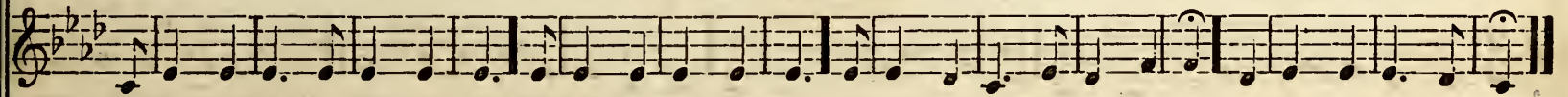
1. "Re-mem-ber me," my Sav-iour God, Whilst here on earth I stay; Give strength to bear af-flic-tion's rod, And faith to watch and pray:



2. "Re-mem-ber me." thy voice I'll greet In all thy deal-ings here, Oh, let thy Spir-it guide my feet, And I shall nev-er fear:



"Re-mem-ber me" when for-tune smiles, And scenes are bright and fair, Lest I should fall, thro' Sa-tan's wiles, Be-neath his bane-ful snare.



"Re-mem-ber me;" stand near my side, Where'er my lot may be; And when by Jor-dan's swell-ing tide, Oh Lord, "re-mem-ber me."



1. It is thy hand, my God; My sor-row comes from thee; I bow beneath thy chast'ning rod, 'Tis love that bruises me, 'Tis love that bruises me.

2. I would not mur-mur Lord, Before thee I am dumb; Lest I should breathe one murmuring word, To thee for help I come, To thee for help I come.

3. My God, thy name is love, A Father's hand is thine; With tearful eyes I look a - bove, And cry "thy will be mine," And cry "thy will be mine."

HENDON. C. M.

*

1. No change of time shall ev - er shock My trust, O Lord, in thee; For thou hast al-ways been my Rock, A sure de-fense to me.

2. Thou my de-liv - erer art, O God, My trust is in thy pow'r: Thou art my shield from foes a-broad, My safeguard and my tower.

3. To thee will I ad-dress my pray'r, To whom all praise I owe; So shall I, by thy watchful care, Be saved from ev - 'ry foe.

REST. S. M.

J. S. BUCK

(MAY BE SUNG AS A QUARTETTE.)

With feeling:

1. Oh, where shall rest be found, Rest for the wea - ry soul? 'Twere vain the o - cean's depths to sound, Or pierce to ei - ther pole.

2. The world can nev - er give The bliss for which we sigh, 'Tis not the whole of life to live, Nor all all death to die.

3. Be - yond this vale of tears There is a life a - bove, Un - meas - ured by the flight of years, And all that life is love.

PRAISE. S. M.

1. Raise your tri - umphant songs, To an im - mor - tal tune, Wide let the earth re - sound the deeds, Ce - les - tial grace has done, Ce - les - tial grace has done.

2. Sing how e - ter - nal love Its chief Be - lov - ed chose, And bade him raise our ruin - cd race, From their a - byss of woes, From their a - byss of woes.

3. Lord, we o - bey thy call, We lay a hum - ble claim To the sal - va - tion thou hast brought, And love and praise thy name, And love and praise thy name.

1. Be - hold the throne of grace! The prom - ise calls me near; There Je - sus shows a smil - ing face, And waits to an - swer pray'r.

2. That rich, a - ton - ing blood, Which sprink - led round I see, Provides for those who come to God, An - all - pre - vail - ing plea.

3. Teach me to live by faith, Con - form my will to thine, Let me vic - to - rious be in death, And then in glo - ry shine.

HAMMOND. S. M.

1. Ye an - gels, bless the Lord, And praise his sa - cred name; Dif - fuse his glo - ries all a - broad, His gra - cious acts proclaim.

2. Praise him, ye heav'nly pow'rs, And make his goodness known; Christ is your head as well as ours, And ye sur-round his throne.

3. The loft - y song be - gin, And tune your harps a - new; While we in sa - cred con - cert join, And strive to vie with you.

1. How sweet the melt-ing lay, Which breaks up - on the car, When, at the hour of ris - ing day, Christ - ians u - nite in pray'r.

2. The bree-zes waft their cries Up to Je - ho - vah's throne; He lis - tens to their hum - ble sighs, And sends his bless - ings down.

3. Glo - ry to God on high, Who sends his bless - ings down To res - cue souls con - demned to die, And make his peo - ple one.

ALDEN. S. M. (Minor.)

Feb 12

1. Did Christ o'er sin - ners weep, And shall our cheeks be dry? Let floods of pen - i - ten - tial grief Burst forth from ev - 'ry eye.

2. The Son of God in tears The wan - 'dring an - gels 'see; Be thou a - ston - ished, O my soul! He shed those tears for thee.

3. He wept that we might weep; Each sin de - mands a tear: In heav'n a - lone no sin is found, And weep - ing is not there.

FOLSOM. S. M.

1. Behold, the morning sun Be-gins his glo - rious way; His beams through all the na-tions run, And life and light con-vey, And life and light con - vey.

2. My gra-cious God, how plain Are thy di-rec-tions giv'n! Oh, may I nev-cr read in vain, But find the path to heav'n But find the path to heav'n.

PRENTISS. S. M.

1. Ex - alt the Lord our God, And wor-ship at his feet; His na-ture is all ho-li-ness, And mer-cy is his seat, And mercy is his seat.

2. When Is - rael was his church, When Aar-on was his priest, When Mos-es cried, when Samuel pray'd, He gave his peo - ple rest, He gave his peo - ple rest.

RICHLAND. S. M.

1. I love thy king - dom, Lord,— The house of thine a - bode, The church our blest Re - deem-cr saved With his own prec-ious blood.

2. I love thy church, O God! Her walls be - fore thee stand, Dear as the ap - ple of thine eye, And grav-en on thy hand.

Musical staff for the first system of the hymn 'CORNELL. S. M.', featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, and continues with a series of eighth and quarter notes.

1. A-rise, and bless the Lord, Ye peo-ple of his choice; A-rise, and bless the Lord your God, With heart, and soul, and voice, With heart, and soul and voice.

Musical staff for the second system of the hymn, continuing the melody from the first system. It includes a 'rit.' (ritardando) marking above the final measure.

2. God is our strength and song, And his sal - va - tion ours; Then be his love in Christ pro - claimed With all our ransomed pow'rs, With all our ran - somed pow'rs.

Musical staff for the third system of the hymn, continuing the melody. It includes a 'rit.' (ritardando) marking above the final measure.

3. A-rise, and bless the Lord; The Lord your God a - dore; A - rise, and bless his glorious name, Hence-forth for - ev - er - more, Hence-forth for - ev - er - more.

Musical staff for the fourth system of the hymn, featuring a bass clef and continuing the melody.

VICTORY. S. M.

Musical staff for the first system of the hymn 'VICTORY. S. M.', featuring a treble clef, a key signature of three sharps, and a 4/4 time signature. The tempo marking 'Spirited, but not too fast.' is written above the staff.

1. A - rise, ye saints, a - rise! The Lord our lead-er is; For vic - to - ry is his, For vic - to - ry is his.

Musical staff for the second system of the hymn, continuing the melody.

The foe before his ban - ner flies,..... For vic - to - ry is his.
En - couraged by the bright re - ward,..... With joy we'll fol - low thee.

Musical staff for the third system of the hymn, continuing the melody.

2. Lead on, al - might-y Lord, Lead on to vic - to - ry! With joy we'll fol - low thee, With joy we'll fol - low thee.

Musical staff for the fourth system of the hymn, featuring a bass clef and continuing the melody.



1. O Lord our God! a - rise; The cause of truth main - tain; And wide o'er all the peopled world Ex - tend her bless - sed reign.

2. Thou Prince of life! a - rise, Nor let thy glo - ry cease; Far spread the con - quests of thy grace, And bless the earth with peace.

3. O all ye na - tions! rise, - To God the Sav - our sing; From shore to shore, from earth to heav'n, Let ech - oing an - thems ring!

FORMOSA. S. M.

The Tenor may be sung or omitted at pleasure.

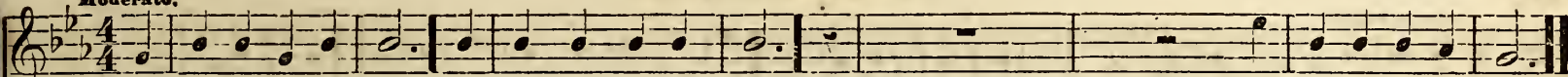


1. We lift our hearts to thee, Thou Day - star from on high; The sun it - self is bnt thy shade, Yet cheers both earth and sky.

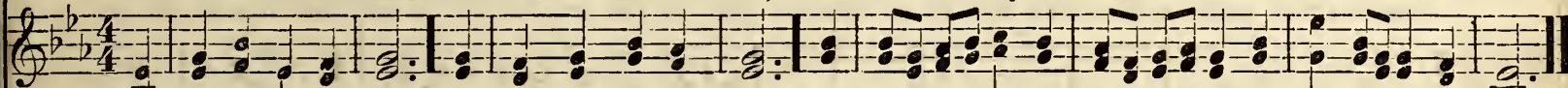
2. Oh, let thy ris - ing beams Dis - pel the shades of night; And let the glo - ries of thy love Come like the morn - ing light.

3. How beauteous na - ture now! How dark and sad be - fore! With joy we view the pleas - ing change, And na - ture's God a - dore.

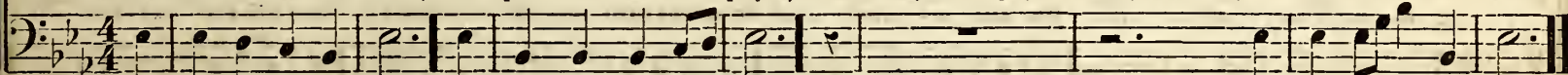
Moderato.



1. Blest be the tie that binds Our hearts in Christ-ian love; The fel-low-ship of kin-dred minds Is like to heav'n a-bove.

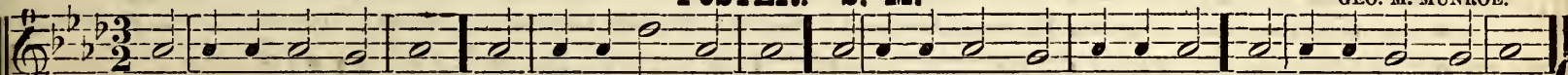


2. Be-fore our Fath-er's throne, We pour our ar-dent pray'r's, Our fears, our hopes, our aims, are one, Our com-forts and our cares.



FOSTER. S. M.

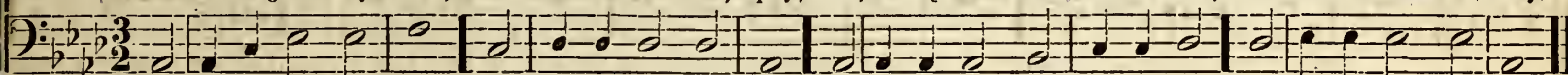
GEO. M. MUNROE.



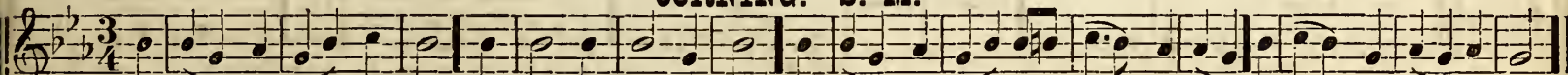
1. Come to the morn-ing pray'r, Come, let us kneel and pray; Pray'r is the Christ-ian pil-grim's staff To walk with God all day.



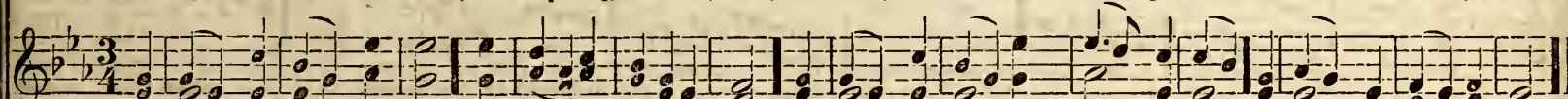
2. At eve-ning in thy home, A-round its al-tar, pray; And, find-ing there the house of God, With heav'n then close the day.



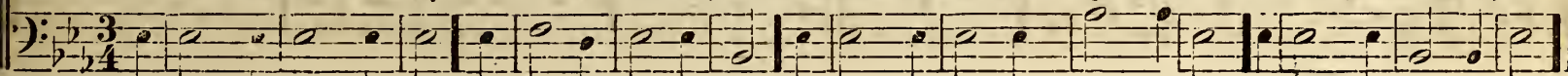
CORNING. S. M.

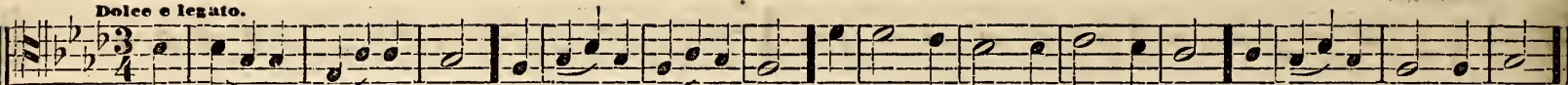


1. The Spir-it, in our hearts, Is whisp'-ring, "sin-ner, come;" The bride, the church of Christ, pro-claims To all his children, "Come!"



2. Let him that hear-eth say To all a-bout him, "Come;" Let him that thirsts for right-eous-ness, To Christ, the fount-ain, come.



Dolce e legato.

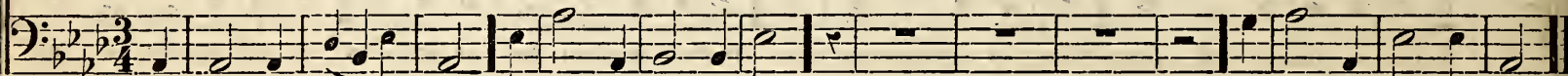
1. How gen - tle God's com - mands! How kind his pre - cepts are! Come, cast your bur - dens on the Lord, And trust his con - stant care.



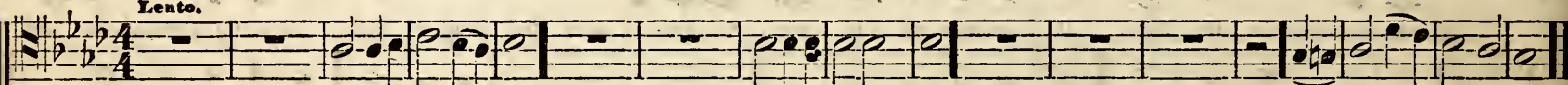
2. Be - neath his watch - ful eye His saints se - cure - ly dwell; That hand which bears all na - ture up, Shall guard his chil - dren well.



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



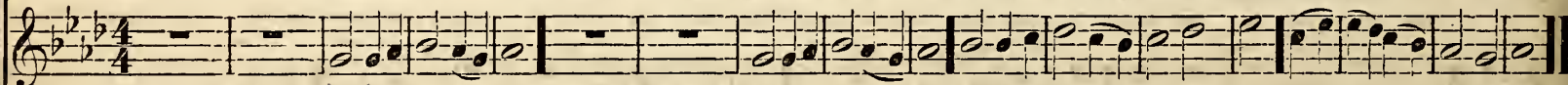
MATTISON. S. M.

Lento.

1. Blest are the pure in heart, For they shall see our God: The secret of the Lord is theirs; Their soul is Christ's a - bode.

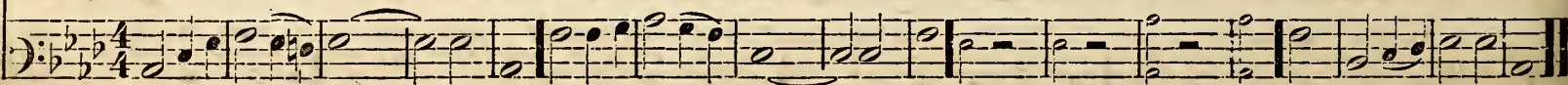


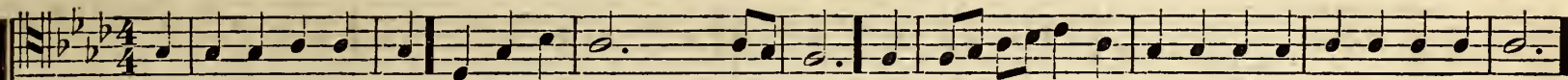
2. He to the low - ly soul Doth still himself im - part, And for his dwelling and his throne, Chooseth the pure in heart



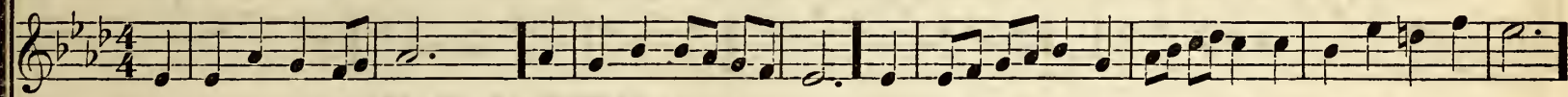
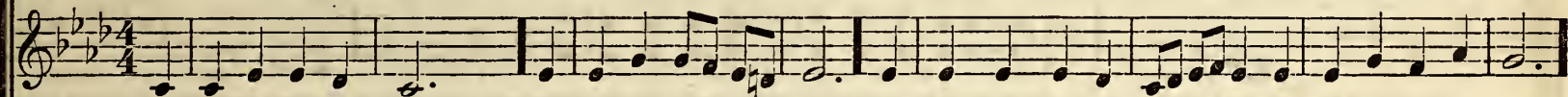
1. Blest are the pure in heart,..... in heart, For they shall see our God:..... our God; The secret of the Lord is theirs; Their soul is Christ's a - bode.

2. He to the low - ly soul,..... the soul, Doth still himself im - part,..... im - part, And for his dwelling and his throne, Chooseth the pure in heart.

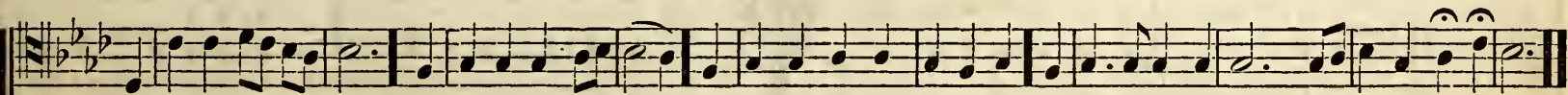
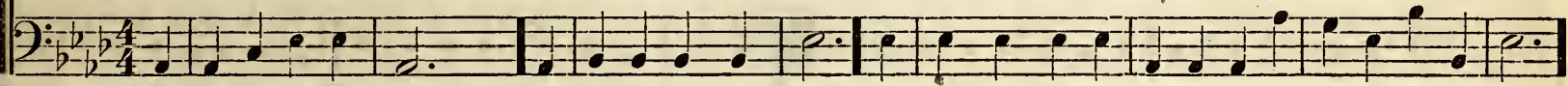




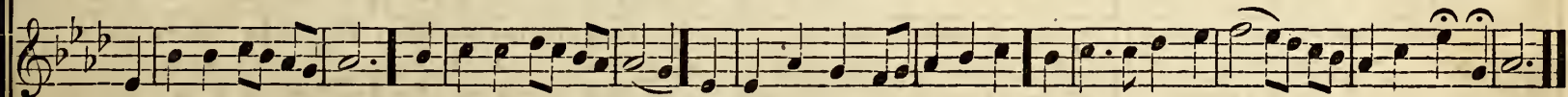
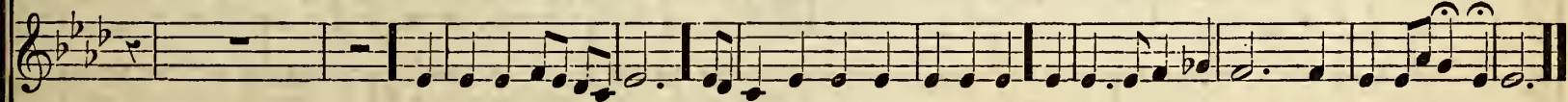
1. The Lord my Shepherd is,— I shall be well sup - plied : Since he is mine, and I am his, What can I want be - side ?



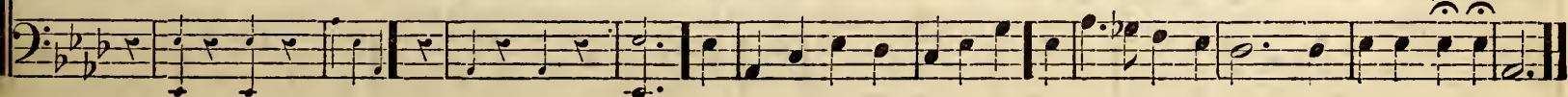
3. If e'er I go a - stray, He doth my soul re - claim ; He guides me, in his own right way, For his most ho - ly name.



2. He leads me to the place Where heav'nly pasture grows ; Where living wa - ters gent - ly pass, And full sal - vation flows, And full sal - vation flows.



4. The bounties of thy love Shall crown my fu - ture days ; Nor from thy house will I remove, Nor cease to speak thy praise, Nor cease to speak thy praise.



1. Let all the earth their voices raise. To sing the choicest psalm of praise : To sing and bless Je - hovah's name : His glo - ry let the heathen know ;

2. He framed the globe, he built the sky, He made the shining worlds on high, And reigns complete in glo - ry there : His beams are majes - ty and light ;

OLNEZ. L. P. M.

His wonders to the nations show ; And all his saving works proclaim.

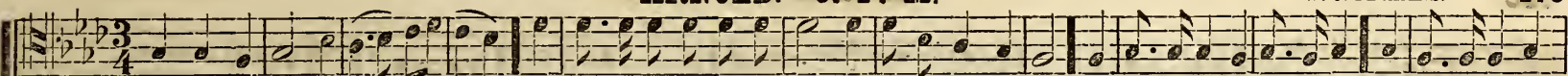
His beauties, how divinely bright ! His temple, how di - vine - ly fair !

1. I love the volume of thy word ; What light and joy those leaves afford

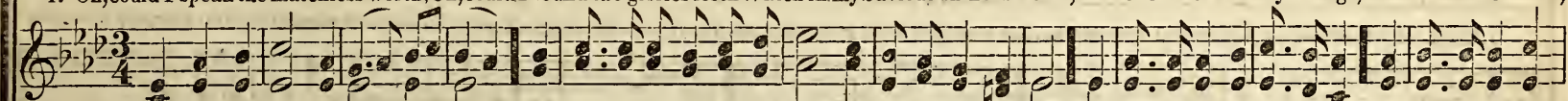
2. Who knows the errors of his tho'ts ? My God ! forgive my secret faults,

To souls benighted and distressed ! Thy precepts guide my doubtful way, Thy fear forbids my feet to stray, Thy promise leads my heart to rest.

And from presumptuous sins restrain : Accept my poor attempts at praise, That I have read thy book of grace, And book of nature not in vain.



1. Oh, could I speak the matchless worth, Oh, could I sound the glories forth Which in my Saviour shine! I'd soar, and touch the heav'nly strings, And vie with Gabriel,



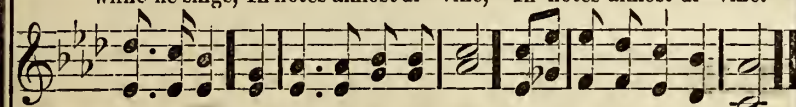
2. I'd sing the precious blood he spilt, My ransom from the dreadful guilt Of sin and wrath divine: I'd sing his glorious righteousness, In which all-perfect,



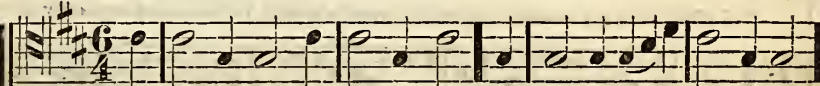
ANTHON. C. P. M.



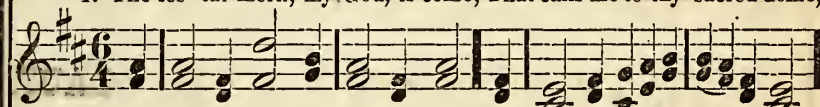
while he sings, In notes almost di - vine, In notes almost di - vine.



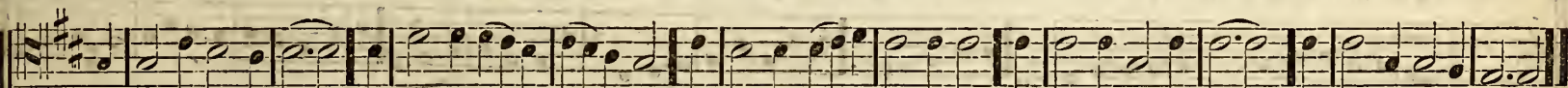
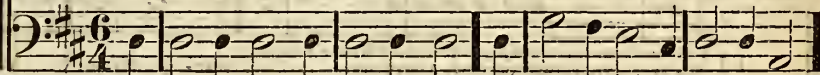
heav'nly dress, My soul shall ever shine, My soul shall ev-cr shine.



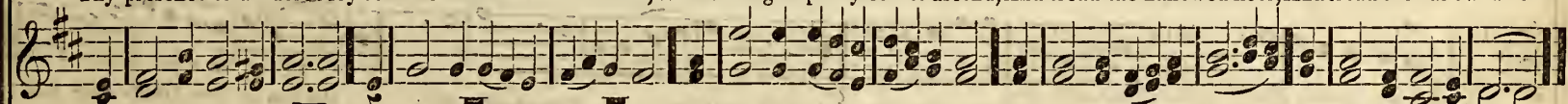
1. The fes - tal morn, my God, is come, That calls me to thy sacred dome,



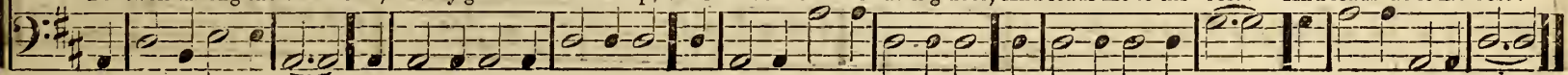
2. With ho - ly joy I hail the day That warns my thirsting soul away



Thy presence to a - dore: My feet the summons shall attend, With willing steps thy courts ascend, And tread the hallowed floor, And tread the hallowed floor.



To dwell among the blest! For, lo! my great Redeemer's pow'r Unfolds the ev - er - lasting door, And leads me to his rest! And leads me to his rest!



1. The Lord Jehovah reigns, And royal state maintains, His head with awful glory crowned, Arrayed in robes of light, Begirt with sov'reign might, And rays of majesty a-round.

2. Upheld by thy commands, The world securely stands, And skies and stars obey thy word; Thy throne was fixed on high, Ere stars adorned the sky; Eternal is thy kingdom, Lord.

The musical score consists of four staves. The top staff is the vocal line in 4/4 time, with lyrics. The second and third staves are the treble clef accompaniment, and the bottom staff is the bass clef accompaniment. The music is in a major key and features a steady, hymn-like melody.

LAUS. H. M.

1. { Ye boundless realms of joy Exalt your Maker's name,
His praise your songs employ, Above the..... star-ry frame: } Your voices raise, Ye cheru-bim And ser-a-phim, To sing his praise.

2. { Let all adore the Lord, And praise his holy name,
By whose almighty word They all from.....noth-ing came; } And all shall last, From changes free; His firm de- cree Stands ev-er fast.

The musical score consists of four staves. The top staff is the vocal line in 4/4 time, with lyrics. The second and third staves are the treble clef accompaniment, and the bottom staff is the bass clef accompaniment. The music is in a minor key and features a more expressive, flowing melody.

1. A-wake our drowsy souls, And burst the slothful hand ; The wonders of this day Our noblest songs demand : Auspicious morn, auspicious

2. All hail, triumphant Lord ; Heav'n with hosannas rings ; While earth, in humbler strains, Thy praise responsive sings: "Worthy art thou, worthy art

ANTWERP. H. M.

morn, thy blissful rays, thy blissful rays Bright seraphs hail, in songs of praise.

thou who once was slain, who once was slain, Thro' endless years to live and reign."

1. Awake, ye saints, a-wake! And hail this sacred day ;

2. On this auspicious morn The Lord of life a - rose ;

In loftiest songs of praise Your joy - ful homage pay : Come, bless the day that God hath blest, The type of heaven's e - ter - nal rest.

He bursts the bars of death, And vanquished all our foes ; And now he pleads our cause above, And reaps the fruit of all his love.

Cheerfully.

1. How pleasing is the voice Of God, our heav'nly King, Who bids the frosts re - tire, And wakes the lovely spring ! Bright suns a-rise,

Bright suns a-rise,
The evening breeze

2. The morn, with glo-ry crowned, His hand arrays in smiles : He bids the eve de - cline, Re - joic-ing o'er the hills ; The evening breeze

VERSALIA. H. M.

W. O. P.

The mild wind blows, And beauty glows Thro' earth and skies.

The mild wind blows,
His breath perfumes ;

His breath perfumes ; His beauty blooms in flowers and trees.

1. Hark ! hark ! the notes of joy Roll o'er the heav'nly plains, And seraphs find em-joy

2. Hark ! hark ! the sound draws nigh, The joyful hosts descend ; Je - sus forsakes the sky,

3. Strike, strike the harps again, To great Immanuel's name ! A - rise, ye sons of men,

For their sublimest strains: Some new delight in heav'n is known, Loud sound the harps around the throne, Loud sound the harps around the throne.

To earth his footsteps bend: He comes to bless our fall-en race; He comes with mes-sa-ges of grace, He comes with mes-sa-ges of grace.

And all his grace pro-claim; An-gels and men, wake ev-'ry string, 'Tis God the Saviour's praise we sing, 'Tis God the Saviour's praise we sing.

WARNER. H. M.

1. Welcome, delightful morn, Thou day of sacred rest! I hail thy kind return; Lord, make these moments blest; From the low train of mortal toys I soar to reach immortal joys,

molto. cres. *ff*

2. Descend, celestial Dove, With all thy quickening pow'rs; Disclose a Saviour's love, And bless the sacred hours; Then shall my soul new life obtain, Nor Sabbaths be enjoyed in vain.

1. When I can trust my all with God, In tri - al's fear - ful hour, Bow, all resigned, be - neath his rod, And bless his spar - ing pow'r, A joy springs

2. Oh, to be brought to Je - sus' feet, Though tri - als fix me there, Is still a priv - i - lege most sweet, For he will hear my pray'r; Tho' sighs and

HARTWELL. S. H. M.

W. O. P.

up a - mid distress, A fountain in the wil - der - ness.

tears its language be, The Lord is nigh to an - swer me.

1. This place is ho - ly ground, World, with its cares, a - way,

2. Be - hold the bed of death, The pale and mor - tal clay;

A ho - ly, sol - emn still - ness round, This life - less, mouldering clay, Nor pain, nor grief, nor anx - ious fear, Can reach the peace - ful sleep - er here.

Heard ye the sob of part - ing breath, Mark'd ye the eye's last ray? No; life so sweet - ly ceased to be, It lapsed in im - mor - tal - i - ty.

Vigorous.

1. Swell the an- them, raise the song ; Prais-es to our God be-long ; Saints and an- gels! join to sing Praises to the heav'nly King !

2. Blessings from his lib - 'ral hand Flow a-round this hap - py land: Kept by him, no foes an- noy ; Peace and free-dom we en- joy.

3. Hark! the voice of na- ture sings Praises to the King of kings! Let us join the cho - ral song, And the grate-ful notes prolong.

MANLEY. 7s.

1. Praise the Lord ; his glo - ry bless ; Praise him in his ho - li - ness ; Praise him as the theme inspires ; Praise him as his fame requires.

2. Let the trumpet's lof - ty sound Spread its loud- est notes a- round ; Let the harp u- nite, in praise ; With the sa- cred minstrel's lays.

3. Let the or - gan join to bless God the Lord, our Righteous- ness ; Tune your voice to spread the fame Of the great Je- ho-vah's name.

1. Soft - ly now the light of day, Fades up - on my sight a - way, Free from care, from la - bor free, Lord, I would commune with thee.

2. Thou, whose all - per - vad - ing eye, Nought es - capes, without, with - in, Par - don each in - firm - i - ty, O - pen fault, and se - cret sin.

3. Soon for me the light of day, Shall for - ev - er pass a - way, Then, from sin and sor - row free, Take me, Lord, to dwell with thee.

REVERIE. 7s.

G. W. FOSTER.

p *Cantabile.* *m* *mf* *f* *mp*

1. Death-less spir - it, now a - rise, Soar, thou na - tive of the skies, Pearl of price, by Je - sus bought, To his glo - rious likeness wrought.

2. Go to shine be - fore the throne, Deck the Med - i - a - tor's crown; Go, his tri - umphs to adorn, Made for God, to God re - turn.

3. An - gels joy - ful to at - tend, Hov'ring round thy pil - low bend, Wait to catch the sig - nal giv'n, And con - vey thee quick to heav'n.

1. Ho - ly Ghost, with light di - vine, Shine up - on this heart of mine, Chase the shades of night a - way, Turn my darkness in - to day.

2. Ho - ly Ghost, with joy di - vine, Cheer this saddened heart of mine, Bid - my ma - ny woes de - part, Heal my wounded bleeding heart.

4. Ho - ly Spir - it, all di - vine, Dwell with - in this heart of mine; Cast down ev - 'ry i - dol - throne; Reign su - preme, and reign a - lone.

INVITATION. 7s.

W. O. P.

1. Come, said Je - sus' sa - cred voice, Come, and make my paths your choice, I will guide you to your home, Wea - ry wan - derer, hi - ther come!

2. Thou, who, home - less and for - lorn, Long hast borne the proud world's scorn, Long hast roam'd the bar - ren waste, Wea - ry wan - derer, hi - ther haste.

3. Hi - ther come! for here is found Balm that flows for ev - 'ry wound, Peace that ev - er shall en - dure, Rest, e - ter - nal, sa - cred sure.

Good

1. Sup- pliant, lo! thy children bend, Fath- er, for thy bless- ing now; Thou canst teach us, guide, de- fend; We are weak, almigh- ty thou.

2. With the peace thy word imparts Be the taught and teach-ers blest; In our lives and in our hearts, Father, be thy laws impressed.

3. Shed a- broad in ev - 'ry mind Light and par - don from a-bove, Char - i - ty for all our kind, Trusting faith, and ho - ly love.

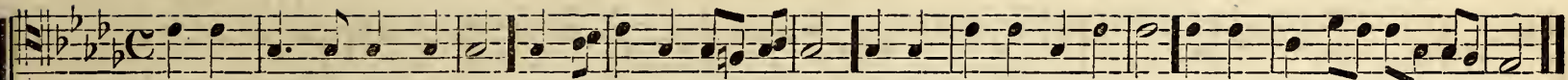
SCOVILL.

G. W. FOSTER.

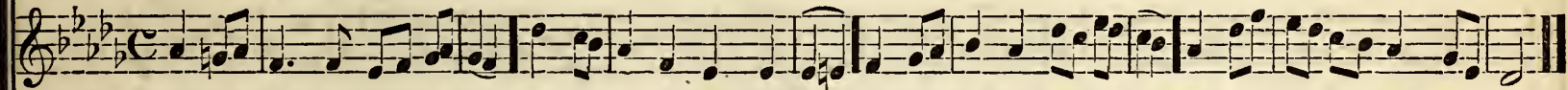
1. Now may he who from the dead Brought the Shepherd of the sheep, Je- sus Christ, our King and Head, All our souls in safe- ty keep.

2. May he teach us to ful - fil What is pleasing in his sight; Make us per- fect in his will, And preserve us day and night.

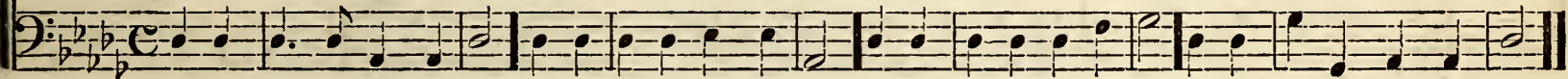
3. To that great Redeem-er's praise, Who the cov'nant seal'd with blood, Let our hearts and voices raise Loud thanksgivings to our God.



1. Soft-ly now the light of day Fades up-on our sight a-way; Free from care, from la-bor free, Lord, we would commune with thee.

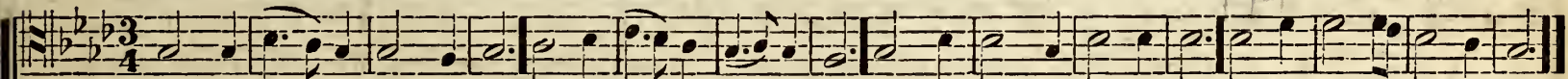


2. Soon for us the light of day Shall for-ev-er pass a-way, Then, from sin and sor-row free, Take us, Lord, to dwell with thee.

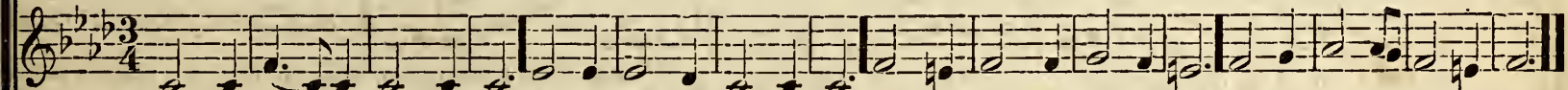


BENTON. 7s. (Minor.)

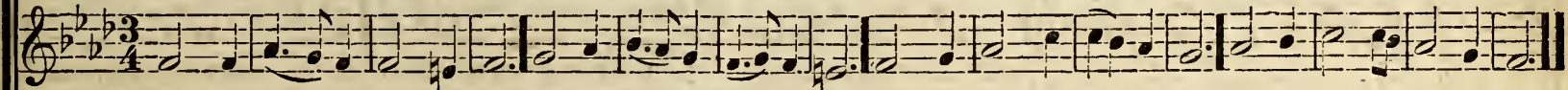
W. O. P.



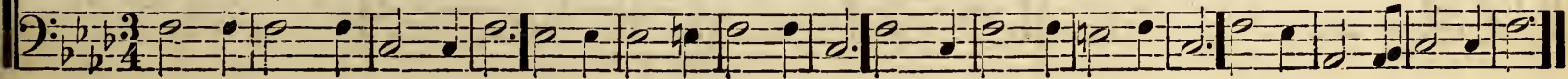
1. God of mer-cy! God of love! Hear our sad, re-pen-tant song; Sor-row dwells on ev-'ry face, Pen-i-tence on ev-'ry tongue.



2. Fool-ish fears and fond de-sires, Vain re-grets for things as vain; Lips too sel-dom taught to praise, Oft to mur-mur and complain.



3. These, and ev-'ry se-cret fault, Filled with grief and shame, we own, Hum-bled at thy feet we lie, Seek-ing par-don from thy throne.



Andante.

1. Come, said Je - sus' sacred voice, Come, and make my paths your choice; I will guide you to your home, Weary wanderer, hither come!

2. Thou who, home-less and for - lorn, Long hast borne the proud world's scorn, Long hast roamed the barren waste, Weary wanderer, hither haste!

3. Hith - er come! for here is found Balm that flows for eve - ry wound; Peace that ev - er shall endure, Rest e - ter - nal, sa - cred, sure.

OTTO. 7s.

1. Shep - herd of the ransomed flock, Lead us to the shadowing rock, Where the cooling waters flow, Where the fresh'ning pastures grow.

2. Grant O Lord, that we may be Ev - er glad to follow thee; And with thankful hearts rejoice, When we hear thy gracious voice.

3. Sa - viour, when thy loved ones stray From the new and living way, Gently call thine own by - name; All our wandering steps re-claim.

AVALIA. 7s.

J. S. BUCK.

191

Con espressione.

1. Lord, for - ev - er at thy side Let my place and por - tion be; Strip me of the robe of pride, Clothe me with hu - mil - i - ty.

2. Is - racl, now and ev - er - more In the Lord Je - ho - vah trust; Him in all his ways a - dore, Wise, and won - der - ful, and just.

HILDRETH. 7s.

1. An - gels, roll the rock a - way; Death, yield up thy migh - ty prey: See! he ris - es from the tomb, Ris - es with im - mor - tal bloom.

2. Praise him, all ye heav'nly choirs, Praise him with your gol - den lyres; Praise him in your no - blest songs, Praise him from ten thousand tongues.

LEONARD. 7s.

E. S. REED.

1. Come, said Je - sus' sacred voice, Come, and make my paths your choice; I will guide you to your home, Wea - ry wand'r'er, hither come.

2. Thou who, home - less and forlorn, Long hast borne the proud world's scorn, Long hast roam'd the bar - ren waste, Wea - ry wand'r'er, hither haste!

Maestoso.

1. Glo - ry, glo ry to our King! Crowns unfading wreath his head; Je - sus is the name we sing, Je - sus, ris - en from the dead; Jesus, Conqu'ror o'er the grave;

1. Je - sus, on thy people shine; Warm our hearts and tune our tongues, That with angels we may join, Share their bliss and swell their songs; Glory, honor, praise and power,

MATILDA. 7s. 6 lines.

W. F. SUDDS.

Earnestly.

Je - sus, migh - ty now to save.
Lord, be thine for - ev - er - more.

1. Am I called, and can it be? Has my Sav - iour cho - sen me? Guilt - y,
2. Am I called? what shall I bring As an of - f'ring to my King? Poor, and
wretch - ed as I am? Has he named my worthless name? Vil - est of the vile am I,—Dare I raise my hopes so high?
blind, and na - ked, I Trembling at thy foot - stool lie; Nought but sin I call my own, Nor for sin can sin a - tone.

WILLOWDALE. 7s.

WARREN OSGOOD.

193

1. Softly now the light of day Fades up - on our sight a - way; Free from care, from la - bor free, Lord, we would commune with thee.

2. Soon for us the light of day Shall for - ev - er pass a - way; Then, from sin and sorrow free, Take us, Lord, to dwell with thee.

RIVERSIDE. 7s. Double.

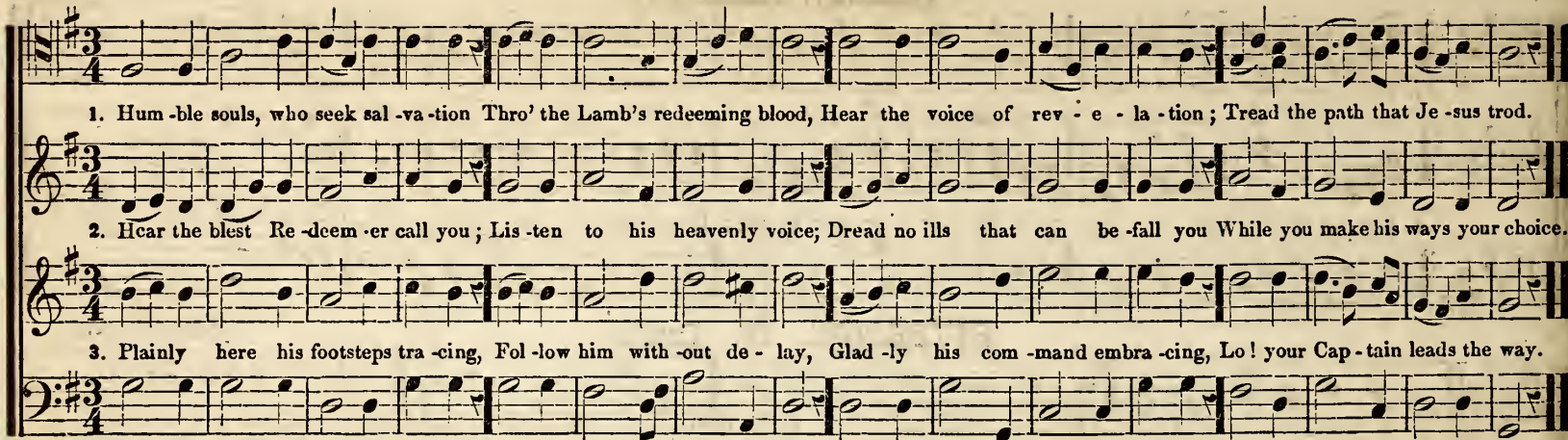
WARREN OSGOOD.

1. Je - sus, lov - er of my soul, Let me to thy bo - som fly, While the wa - ters near me roll, While the tempest still is nigh.

2. Oth - er re - fuge have I none; Hangs my helpless soul on thee; Leave, ah! leave me not a - lone; Still sup - port and comfort me:
May be sung or played ad lib.

Hide me, O my Sav - iour, hide, Till the storm of life is past; Safe in - to the ha - ven guide: Oh, re - ceive my soul at last.

All my trust on thee is stayed, All my help from thee I bring; Cov - er my defenseless head With the sha - dow of thy wing.

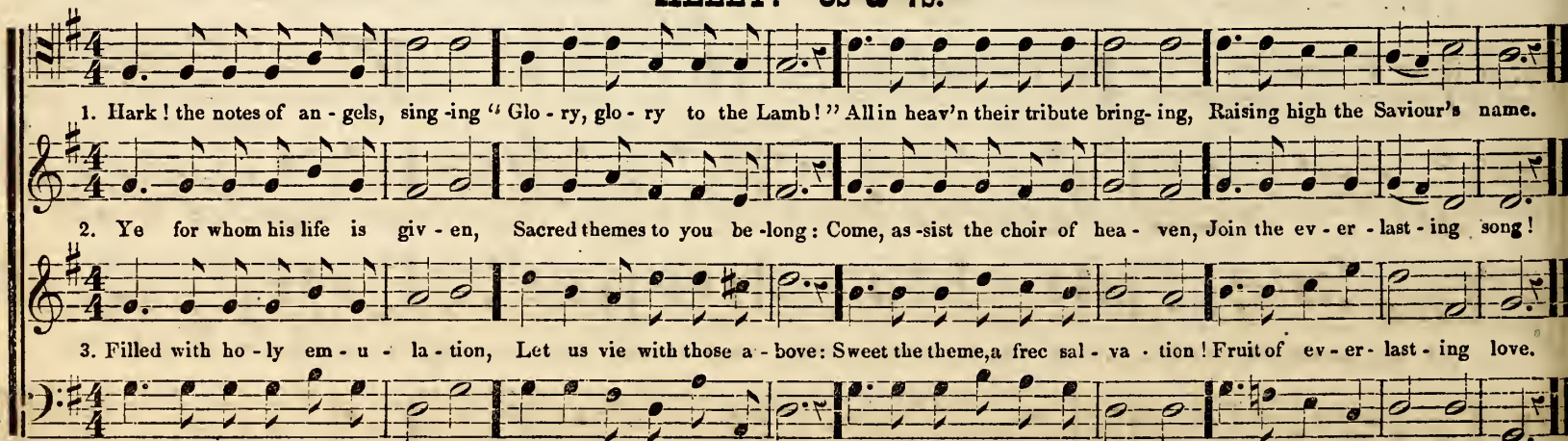


1. Hum-ble souls, who seek sal-va-tion Thro' the Lamb's redeeming blood, Hear the voice of rev-e-la-tion; Tread the path that Je-sus trod.

2. Hear the blest Re-deem-er call you; Lis-ten to his heavenly voice; Dread no ills that can be-fall you While you make his ways your choice.

3. Plainly here his footsteps tra-cing, Fol-low him with-out de-lay, Glad-ly his com-mand embra-cing, Lo! your Cap-tain leads the way.

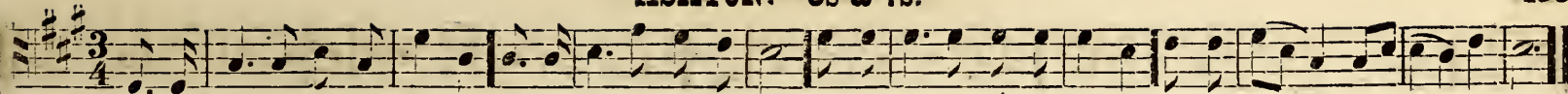
KELLY. 8s & 7s.



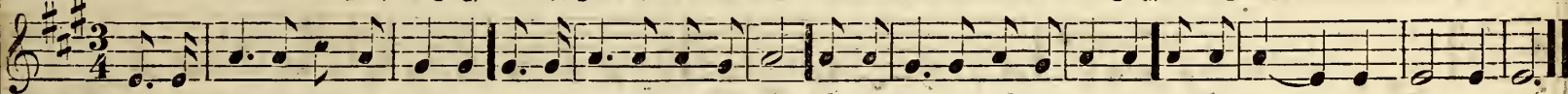
1. Hark! the notes of an-gels, sing-ing "Glo-ry, glo-ry to the Lamb!" All in heav'n their tribute bring-ing, Raising high the Saviour's name.

2. Ye for whom his life is giv-en, Sacred themes to you be-long: Come, as-sist the choir of hea-ven, Join the ev-er-last-ing song!

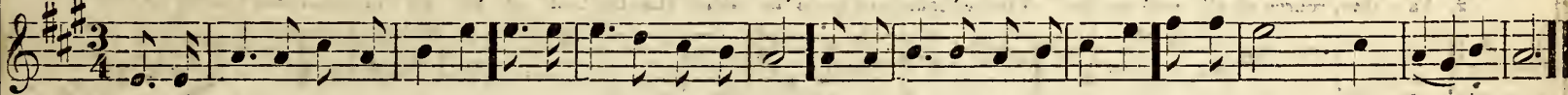
3. Filled with ho-ly em-u-la-tion, Let us vie with those a-bove: Sweet the theme, a free sal-va-tion! Fruit of ev-er-last-ing love.



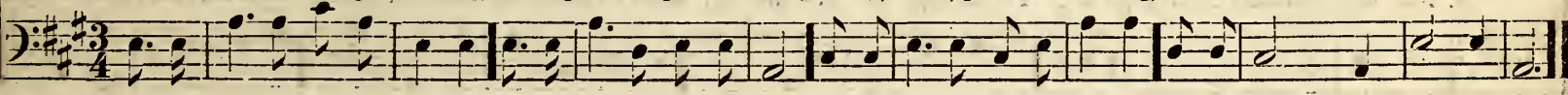
1. Hark! the notes of an-gels, singing, "Glo-ry, glo-ry to the Lamb!" All in heav'n their tribute bringing, Raising high.... the Saviour's name.



2. Fill'd with ho-ly em-u-la-tion, Let us vie with those a-bove; Sweet the theme, a free sal-va-tion, Fruit of ev-er-last-ing love.

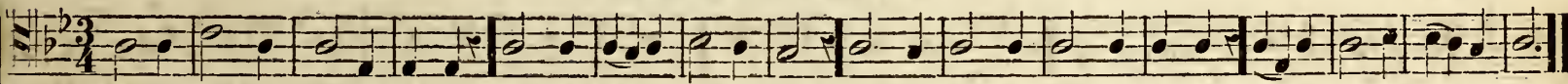


3. Endless life in him pos-sessing, Let us praise his precious name, Glo-ry, honor, pow'r and blessing, Be for-ev-er to the Lamb.

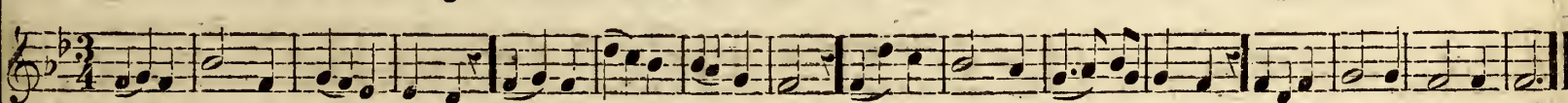
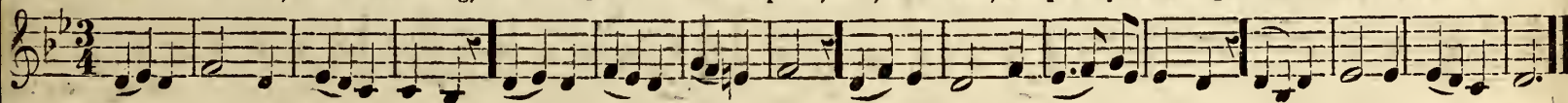


BOWRING. 8s & 7s.

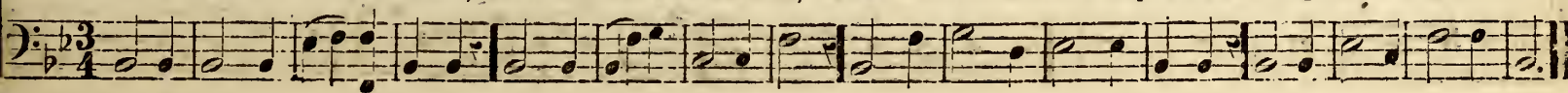
W. O. P.

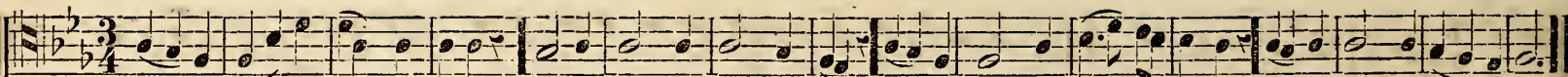


1. Sweet the moments, rich in bless-ing, Which be-fore the cross I spend; Life, and health, and peace possess-ing From the sinner's dying-Friend.

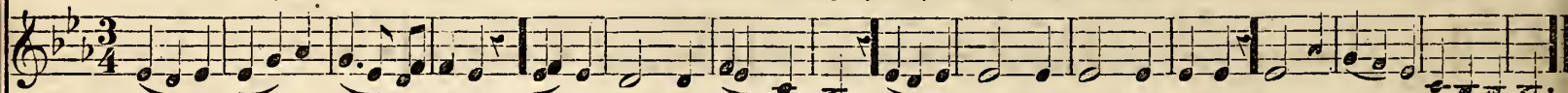


2. Tru-ly bless-ed is this sta-tion, Low be-fore his cross to lie; While I see di-vine compas-sion Beaming in his gra-cious eye.

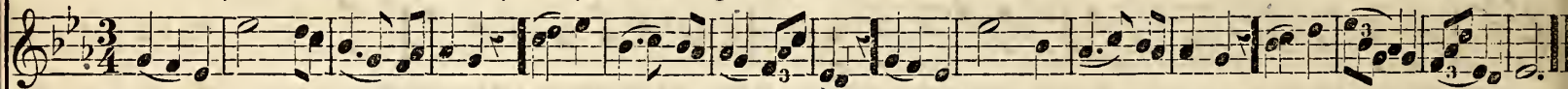




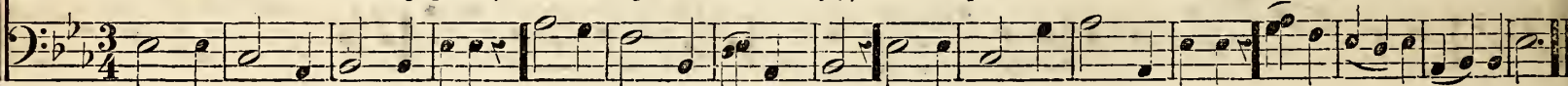
1. Praise to thee, thou great Cre - a - tor ; Praise be thine from ev - 'ry tongue ; Join, my soul, with ev - 'ry creature, Join the ev - er - last - ing song.



2. Fa - ther, source of all com - passion, Free, unbound - ed grace is thine : Hail the God of our sal - va - tion, Praise him for his love divine.

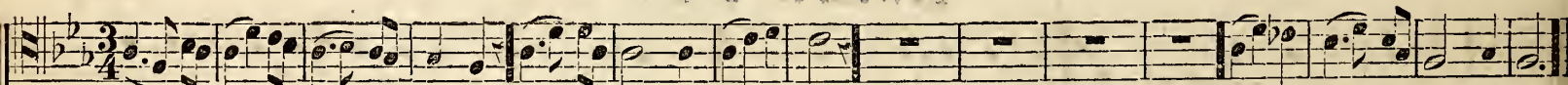


3. For ten thou - sand blessings giv - en, For the hope of fu - ture joy, Sound his praise thro' earth and heaven, Sound Jeho - vah's praise on high.

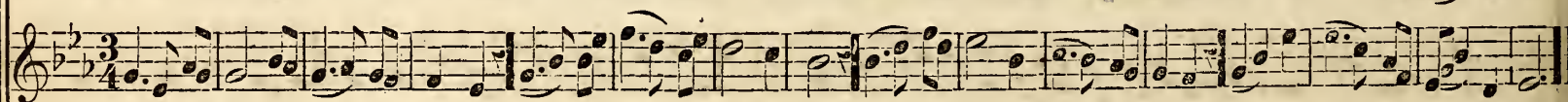
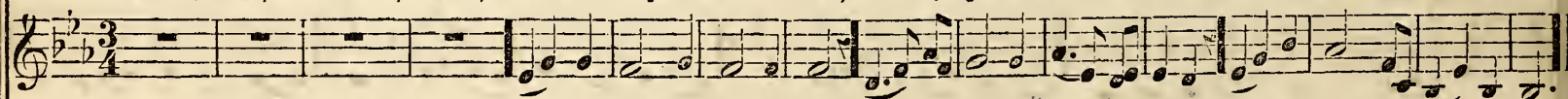


JOHNSON. 8s & 7s.

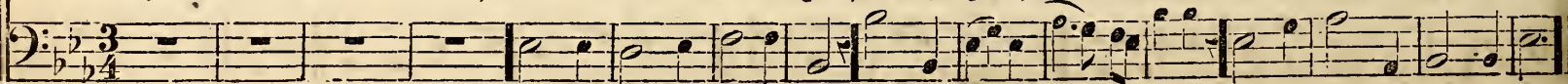
W. O. P.

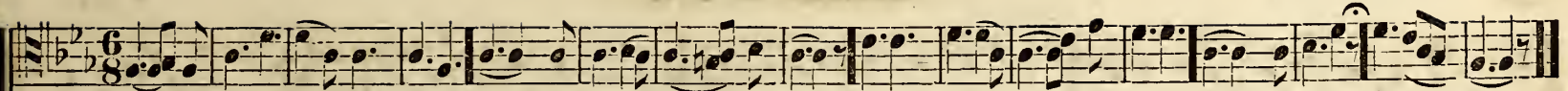


1. Take my heart, O Fa - ther, take it, Make and keep it all thine own ; Let thy Spir - it melt and break it, This proud heart of sin and stone.



2. May the blood of Je - sus heal it, And its sins be all for - giv'n ; Ho - ly Spir - it, take and seal it, Guide it in the path to heav'n.

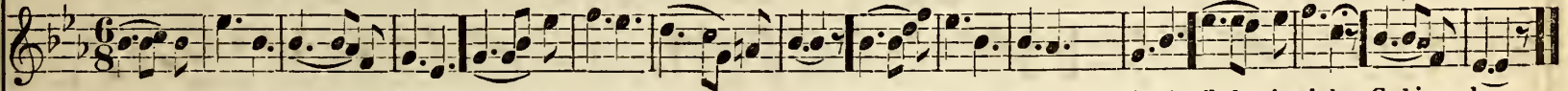




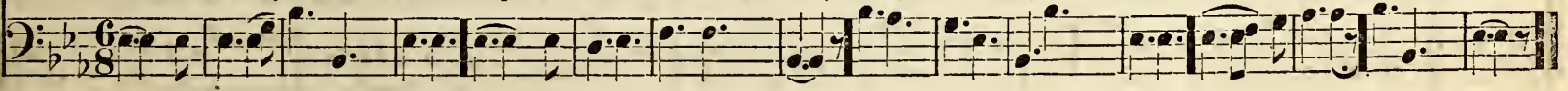
1. God is love: his mer-cy brightens All the path in which we rove; Bliss he wakes, and woe he lightens; God is wisdom, God is love.



2. Chance and change are busy ever; Man de-cays, and a-ges move; But his mercy wan-eth never, God is wisdom, God is love.

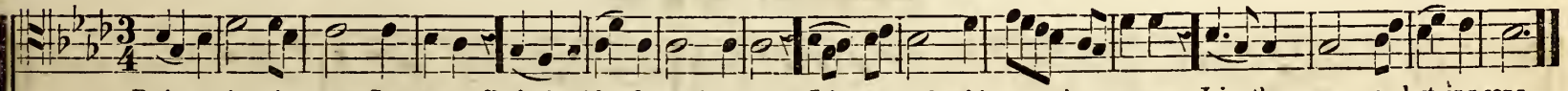


3. He with earthly cares en-twineth Hope and comfort from a-bove; Ev'ry-where his glo-ry shineth: God is wisdom, God is love.



GREENWICH. 8s & 7s.

W. O. P.



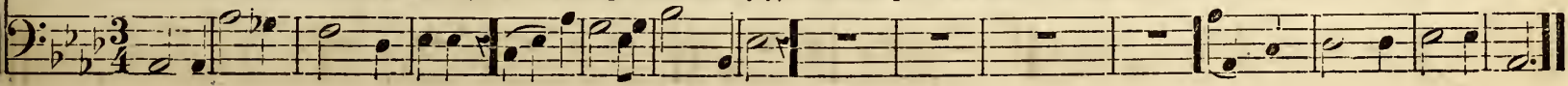
1. Praise to thee, thou great Cre-a-tor; Praise be thine from ev'ry tongue; Join, my soul, with ev-ry creature, Join the ev-er-last-ing song.



2. Father, source of all com-passion, Free, unbounded grace is thine: Hail the God of our sal-vation, Praise him for his love di-vine.



3. For ten thousand blessings giv-en, For the hope of fu-ture joy, Sound his praise thro' earth and heaven, Sound Je-ho-vah's praise on high.



1. Take my heart, O Fa-ther take it, Make and keep it all thine own; Let thy Spir-it melt and break it, This prond heart of sin and stone.

2. Fa-ther make it pure and lowly, Fond of peace and far from strife; Turn-ing from the paths nn-ho-ly, Of this vain and sin-ful life.

3. Ev-er let thy grace sur-round it; Strengthen it with pow'r di-vine, Till thy cords of love have bound it, Make it to be whol-ly thine.

AMMOND. 8s & 7s.

1. O thou Sun of glo-ri-ous splendor, Shine with heal-ing in thy wing; Chase a-way these shades of darkness, Ho-ly light and comfort bring.

2. Let the her-alds of sal-va-tion, Round the world with joy proclaim, "Death and hell are spoiled and vanquished. Thro' the great Immanuel's name."

3. Take thy pow'r, al-migh-ty Saviour, Claim the na-tions for thine own; Reign, thou Lord of life and glo-ry, Till each heart becom-es thy throne.

CHESTNUT. 8s & 7s. Double.

D. S. JOHNSTON.

199

1. { Mighty God while angels bless thee, May a mor-tal, lip thy name?
 Lord of men as well as an-gels,..... Thou art ev'ry creature's theme, Lord of ev- 'ry land and nation, Ancient of e-ter - nal days,
 D.C. Sounded thro' the wide ere-a - tion,..... Be thy just and ho - ly praise.

2. { From the high-est throne of glo - ry, To the cross of deepest woe,
 Come to ransom guilty cap - tives,..... Flow, my praise for-ev-er flow, Re-as-cend immortal Saviour, Leave thy footstool, take thy throne,
 D.C. Hence re - turn and reign for - ev - er,..... Be the kingdom all thine own.

TRAVI. 8s & 7s.

W. O. PERKINS.
 Rome, Italy, Feb. 1873.

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

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

3. Should swift death this night o'er-take us, And command us to the tomb, May the morn in heav'n a - wake us, Clad in bright, e - ter - nal bloom.

BALLSTON. 8s & 7s. Double.

1. Love di-vine, all love ex-cell - ing, Joy of heav'n, to earth come down! Fix in us thy humble dwell-ing, All thy faith-ful mercies crown.

2. Come, almight - y to de-liv - er, Let us all thy grace re-ceive, Hasten thy re-turn, and nev - er, Nev-er more thy temples leave.

Je-sus thou art all com-pas-sion, Pure, un-bound-ed love thou art; Vis - it us with thy sal - va - tion, En - ter ev -'ry long - ing heart.

Dwell in us, with thy rich blessing, Dwell in us with all thy love, We will praisethee without ceas - ing; Serve thee as thy hosts a - bove.

HYMN. 8s & 7s.

W. O. P.

Piano e legato.

1. Sis - ter, thou wast mild and love - ly, Gentle as the sum-mer breeze; Pleasant as the air of evening When it floats among the trees.

2. Peaceful be thy si-lent slum-ber, Peaceful in the grave so low; Thou no more wilt join our number, Thou no more our songs shalt know.

EVENING HYMN. 8s & 7s. Double.

J. E. PERKINS.

201

(MAY BE SUNG AS A QUARTETTE.)

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

2. Tho' the night be dark and drear - y, Darkness can - not hide from thee, Thou art he who, nev - er wea - ry, Watcheth where thy peo - ple be.

Soprano or Tenor Solo.

a tempo.

Tho' de - struc - tion walk a - round us, Tho' the ar - rows near us fly, Angel guards from thee surround us; We are safe, if thou art nigh.
Should swift death this night o'er - take us, And command us to the tomb.

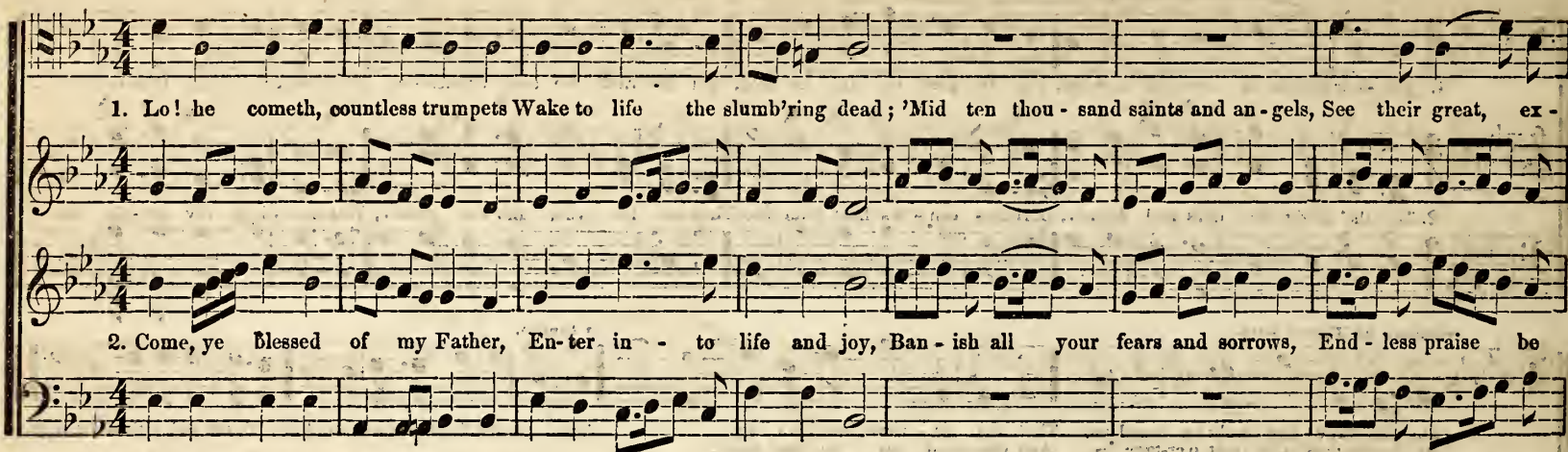
ad lib. May the morn in heav'n awake us, Clad in light and deathless bloom.

MILTON. 8s & 7s.

GEO. M. MONROE.

1. On the tree of life e - ter - nal, Oh, let all our hopes be laid; This a - lone, for - ev - er ver - nal, Bears a leaf that can - not fade.

1. On the tree of life e - ter - nal, Oh, let all our hopes be laid; This a - lone, for - ev - er ver - nal, Bears a leaf that can - not fade.



1. Lo! he cometh, countless trumpets Wake to life the slumb'ring dead; 'Mid ten thousand saints and an-gels, See their great, ex -

2. Come, ye Blessed of my Father, En-ter in - to life and joy, Ban-ish all your fears and sorrows, End-less praise be



- alt-ed Head! Hal - - le-lu - jah! hal - - le-lu - jah! Wel - come, wel - come, Son of God.

Hallelu - jah! hallelujah! Hallelu - jah! hallelu - jah!

your em - ploy; Hal - - le-lu - jah! hal - - - le-lu - jah! Wel - come, wel - come to the skies.

1. Guide me, O thou great Je - hovah, Pilgrim thro' this bar - ren land ; I am weak, but thou art mighty ; Hold me with thy powerful hand : Bread of

2. Op - en thou the crystal fountain Whence the healing streams do flow ; Let the fie - ry, cloudy pil - lar Lead me all my journey thro' : Strong De -

ZELTON. 8s, 7s & 4s.

heaven ! bread of heaven ! Feed me till I want no more.

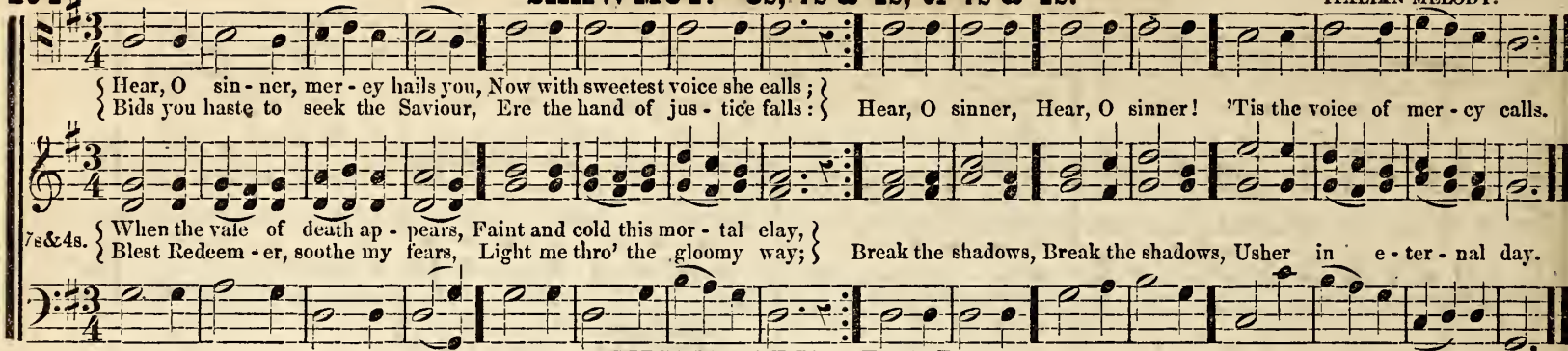
1. Shepherd of thine Israel ! lead us ! Pilgrims o'er this barren sand :

2. When we come to death's dark river, Bid the swelling stream divide :

- liverer ! strong Deliverer ! Be thou still my strength and shield.

Thou who hast from bondage freed us, Guard us by thine outreach'd hand ; Guide thy chosen, Guide thy chos - en, Safe - ly to the promised land.

Thou who canst our life de - liv - er, Bear us thro' the sundered tide ; Prais - es, prais - es, Prais - es, prais - es, Will we sing on Canaan's side.




Hear, O sinner, mer - cy hails you, Now with sweetest voice she calls ; }
 { Bids you haste to seek the Saviour, Ere the hand of jus - tice falls ; } Hear, O sinner, Hear, O sinner! 'Tis the voice of mer - cy calls.

When the vale of death ap - pears, Faint and cold this mor - tal lay, }
 { Blest Redeem - er, soothe my fears, Light me thro' the gloomy way ; } Break the shadows, Break the shadows, Usher in e - ter - nal day.

MISSIONARY. 7s & 5s.

W. O. PERKINS.



Maestoso.

1. On - ward speed thy conquering flight, An - gels, onward speed! Cast a - broad thy ra - dianc light, Bid the shades re - cede ;

2. On - ward speed thy conquering flight, An - gels, onward speed! Morning bursts up - on our sight, Lo! the time de - creed :

Tread the i - dols in the dust, Heathen fane de - stroy ; Spread the gos - pel's ho - ly trust, Spread the gos - pel's joy.

Now the Lord his kingdom takes, Thrones and em - pires fall ; Now the joy - ous song a - wakes, "God is All in All!"

Con forza. *rit. e cres.* *tempo.*

"MOTHER, THOU ART GONE TO REST." 7s, 6s & 8s.

205

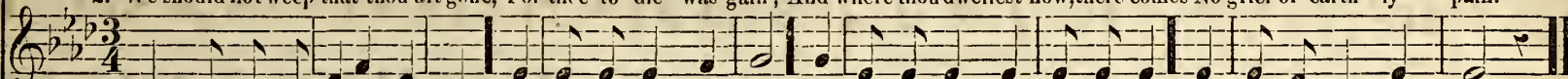
Words and Music by J. S. BUCK.

(FUNERAL HYMN.)

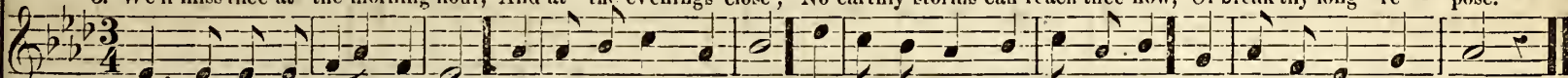
Legato



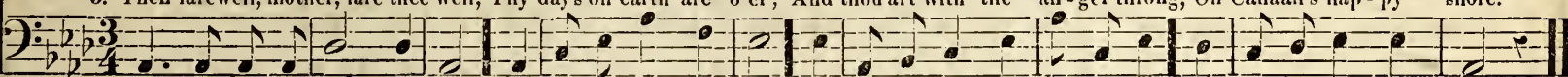
1. Moth - er, thou art gone to rest, Thy days on earth are o'er; And thou art with the angel throng, On Canaan's hap - py shore.
2. We should not weep that thou art gone, For thee to die was gain; And where thou dwellest now, there comes No grief or earth - ly pain.



3. We'll miss thee at the morning hour, And at the evenings close; No earthly storms can reach thee now, Or break thy long re - pose.



4. We lay thee in the silent tomb; We'll see thy face no more, Un - til we, too, are called to stand Up - on that bliss - ful shore.
5. Then farewell, mother, fare thee well, Thy days on earth are o'er; And thou art with the an - gel throng, On Canaan's hap - py shore.



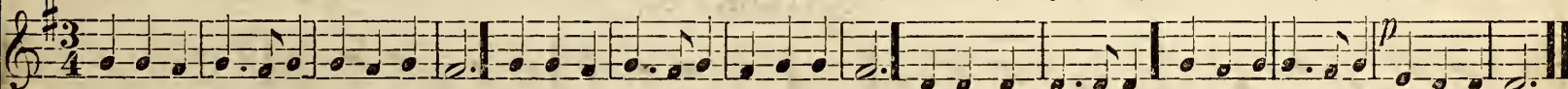
Composed for and sung at the funeral of the Author's Mother, Feb. 3d, 1875.

NEARER TO THEE. 6s & 4s.

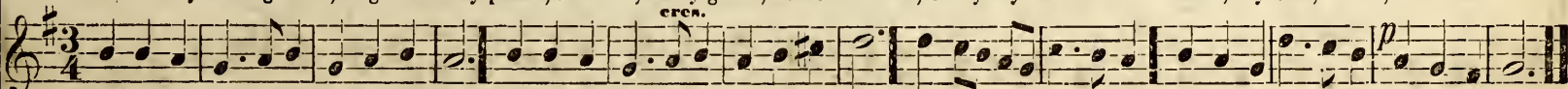
cres.



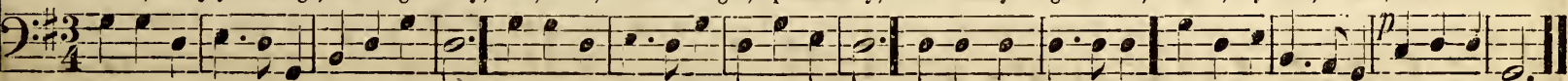
1. Nearer, my God, to thee, Nearer to thee: Ev'n tho' it be a cross That raiseth me, Still all my song shall be, Nearer, my God, to thee, Nearer to thee.



2. Tho' like a wanderer, Daylight all gone, Darkness be ov - er me, My rest a stone, Yet in my dreams, I'd be Nearer, my God, to thee, Nearer to thee.
3. Then, with my waking tho'ts, Bright with thy praise, Out of my stony griefs, Bethel I'll raise; So by my woes to be Nearer, my God, to thee, Nearer to thee.



4. Or if, on joyful wings, Cleaving the sky, Sun, moon, and stars forgot, Upward I fly, Still all my song shall be, Nearer, my God, to thee, Nearer to thee.



LENTON. 6s. Double.

1. My Je - sus as thou wilt! Oh, may thy will be mine In - to thy hand of love, I would my all re - sign;

2. My Je - sus as thou wilt! Though seen through many a tear, Let not my star of hope Grow dim or dis - ap - pear;

Through sor - row or through joy, Con - duct me as thine own, And help me still to say, My Lord, thy will be done.

Since thou on earth hast wept, And sor - row'd oft a - lone, If I must weep for thee, My Lord, thy will be done.

ANTLER. 6s.

1. My soul doth long for thee To dwell with-in my breast; Un - worth - y tho' I be Of so di - vine a guest, Of so di - vine a guest.

2. Un - til it come to thee, In vain I look a - round; In all that I can see, No rest is to be found, No rest is to be found

1. Thro' the night air steal - ing, Hark, the bell is peal - ing Mourn - ful - ly and slow; Rest to the soul de - part - ed,

2. Say for whom thou ring - est If to him thou bring - est Hopes be - yond the tomb; Or if the sound ap - pals him,

ORLAND. 5s & 8s.

BEETHOVEN.

Peace to the bro - ken heart - ed, In this vale of woe.

When sad death's summons calls him, To un - cer - tain doom.

1. Our Sav - iour a - lone, The Lord, let us bless, Who reigns on his throne.

2. We thank - ful - ly sing, Thy glo - ry and praise, Thou mer - ci - ful Spring

The Repeat may be omitted, if preferred.

The Prince of our peace; Who ev - er more saves us, By shedding his blood, All hail, ho - ly Je - sus, Our Lord and our God.

Of pi - ty and grace; Thy kind - ness for - ev - er To men we will tell, And say our dear Saviour Redcemed us from hell.

1. Go when the morn - ing shin - eth, Go when the moon is bright, Go when the eve de - clin - eth, Go in the hush of night;

2. Re - mem - ber all who love thee, All who are lov'd by thee; Pray, too, for those who hate thee, If a - ny such there be;

Go with pure mind and feel - ing, Put earth - ly that's a - way, And in God's pres - ence kneel - ing, Do thou in se - cret pray.

Then for thy - self in meek - ness, A bless - ing hum - bly claim, And blend with each pe - ti - tion, Thy great Re - deem - er's name.

HAVEN. 8s & 4s.

E. S. REED.

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

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

IN HEAVENLY LOVE ABIDING. 7s & 6s.

Arr. from A.B.T.

209

(SUITABLE FOR A QUARTETTE.)

Moderate.

1. In heavenly love a - bid - ing, No change my heart shall fear, And safe is such con - fid - ing, For nothing changes here, For noth - ing changes here;

2. Where - er he may guide me, No want shall turn me back, My Shepherd is be - side me, And nothing can I lack, And noth - ing can I lack;

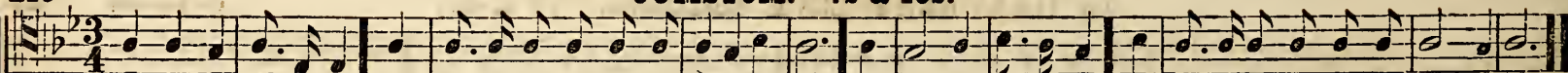
3. Green pastures are be - fore me, Which yet I have not seen, Bright skies will soon be o'er me, Where darkest clouds have been, Where darkest clouds have been;

The storm may roar without me. My heart may low be laid, But God is round about me, But God is round about me, And can I be dismayed? And can I be dismayed?

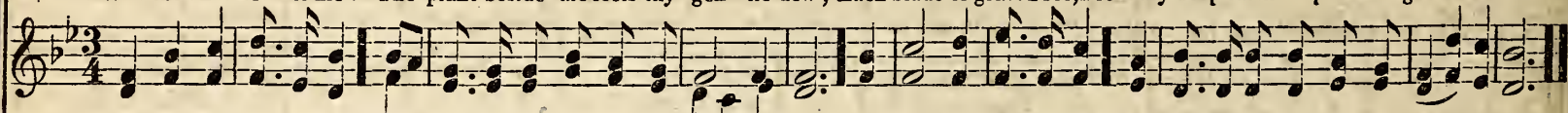
His wisdom ever waketh, His sight is nev - er dim, He knows the way he taketh, He knows the way he taketh, And I will walk with him, And I will walk with him.

My hope I cannot measure, My path to life is free, My Saviour has my treasure, My Saviour has my treasure, And he will walk with me, And he will walk with me.

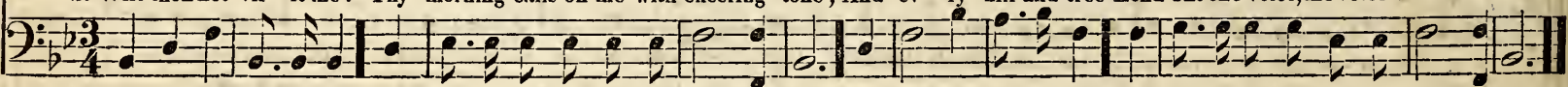
CUMSTOM. 7s & 10s.



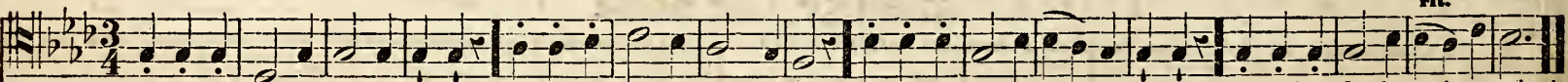
1. Wilt thou not vis - it me? The plant beside me feels thy gen - tle dew; Each blade of grass I see, From thy deep earth its quickening moisture drew.



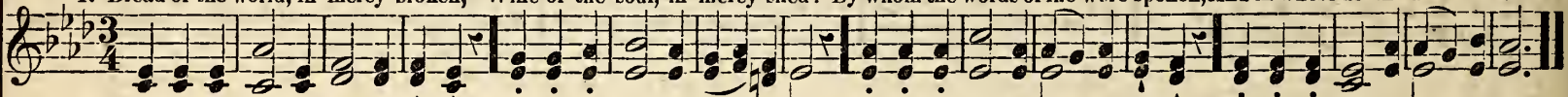
2. Wilt thou not vis - it me? Thy morning calls on me with cheering tone; And ev - 'ry hill and tree Lend but one voice, the voice of thee a - lone.



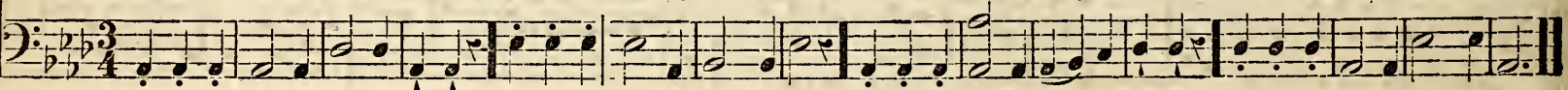
COMMUNION. 9s & 8s.

W. O. P.
rit.

1. Bread of the world, in merey broken, Wine of the soul, in merey shed! By whom the words of life were spoken, And in whose death our sins are dead.

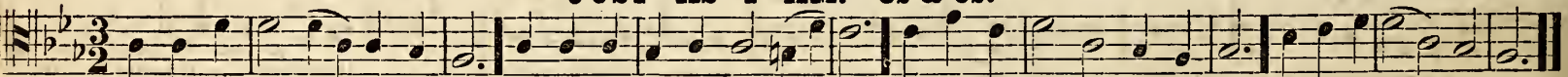


2. Look on the heart of sorrow, broken, Look on the tears by sinners shed! And be the feast to us a token, That by thy grace our souls are fed.

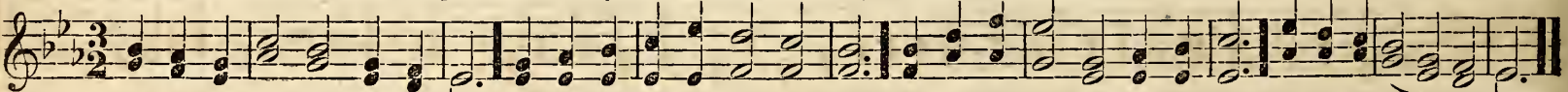


JUST AS I AM. 8s & 6s.

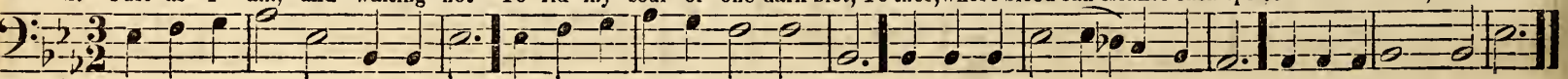
H. L. HAWLEY.



1. Just as I am, with - out one plea But that thy blood was shed for me, And that thou bid'st me come to thee, O Lamb of God, I come!



2. Just as I am, and waiting not To rid my soul of one dark blot, To thee, whose blood can cleanse each spot, O Lamb of God, I come!



1. Ye angels, who stand round the throne, And view my Immanuel's face, In rapturous songs make him known; Oh, tune your soft harps to his praise.

2. Ye saints, who stand nearer than they, And cast your bright crowns at his feet, His grace and his glo - ry dis - play, And all his rich mer - cy re - peat.

STANLEY. 8s. Double.

1. How tedious and tasteless the hour When Jesus no longer I see! Sweet prospects, sweet birds, and sweet flow'rs, Have all lost their sweetness to me; —

2. His name yields the richest perfume, And sweeter than mu - sic his voice; His presence dis - perses my gloom, And makes all within me rejoice;

The midsummer sun shines but dim, The fields strive in vain to look gay; But when I am hap - py in him, December's as pleasant as May.

I should, were he al - ways thus nigh, Have nothing to wish or to fear; No mor - tal so hap - py as I, — My summer would last all the year.

1. Rise, crown'd with light, imperial Salem, rise; Exalt thy towering head, and lift thine eyes; See heav'n its sparkling portals wide display, And break upon thee in a flood of day.

2. See barbarous nations at thy gates attend, Walk in thy light, and in thy temple bend; See thy bright altars throng'd with prostrate kings, While ev'ry land its joyous tribute brings.

LINDSEY. 10 & 11s, or 5s & 6s.

10s & 11s. Oh, praise ye the Lord, prepare a new song, And let all his saints in full concert join; With voices united, the anthem prolong; And show forth his praises in music di-vino.

5s & 6s. Ye servants of God, Your Master proclaim, And publish abroad His wonderful name; The name all victorious, Of Jesus extol, His kingdom is glorious, And rules over all.

FAIRFIELD. 11s & 10s.

1. Brightest and best of the sons of the morning! Dawn on our darkness, and lend us thine aid; Star of the East, the horizon adorning, Guide where our infant Redeemer is laid.

2. Cold on his cradle the dew-drops are shining, Low lies his head with the beasts of the stall; Angels adore him, in slumber reclining, Monarch, Redeemer, Restorer of all.

1. I would not live al - way; I ask not to stay Where storm af - ter storm ris - es dark o'er the way; I would not live al - way, thus

2. I would not live al - way; no, wel - come the tomb, Since, Je - sns has been there, I dread not its gloom; There sweet be my rest - till he

MINIAODA. (Quartette.) 11s & 10s. S. W. HOLDREDGE.

Sempre adagio.

fettered by sin, Tempta - tion with - out, and cor - rup - tion with - in.

bid me a - rise, To hail him in tri - umph de - scending the skies.

1. Come, ye dis - con - so - late, where o'er ye lan - guish,

2. Joy of the des - o - late, Light of the stray - ing,

Come, at the mer - cy - seat fer - vent - ly kneel; Here bring your wounded hearts, here tell your an - guish; Earth has no sorrows that Heav'n cannot heal.

Hope when all oth - ers fail, fade - less and pure; Here speaks the Com - for - ter in God's name say - ing; Earth has no sorrows that Heav'n cannot cure.

1. Daughter of Zi - on! a - wake from thy sad - ness! A - wake, for thy foes shall op - press thee no more! Bright o'er thy hills dawns the day - star of glad - ness,

2. Strong were thy foes, but the arm that subdued them And scat - tered their le - gions was might - i - er far, They fled, like the chaff, from the scourge that pursn'd them,

KEDRON. 11s, or 12s & 11s.

A - rise, for the night of thy sor - row is o'er.

For vain were their steeds and their char - iots of war.

11s. 1. Thou sweet glid - ing Ke - dron, by thy sil - ver stream, Our Sav - iour would

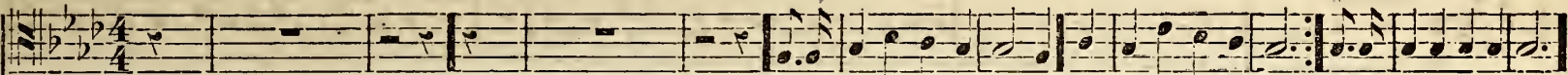
12s & 11s 2. See day - light is fad - ing o'er earth and o'er ocean; The sun has gone

rit. *tempo.*

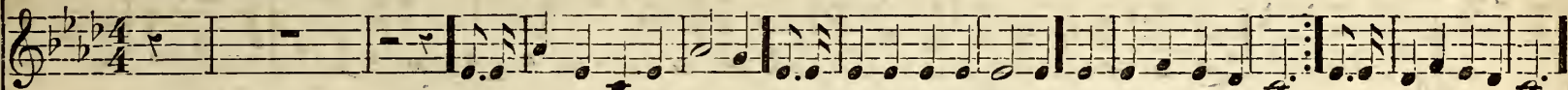
lin - ger in moonlight's soft beam, And by thy bright wa - ters till mid - night would stay, And lose in thy mur - murs the foils of the day.

rit.

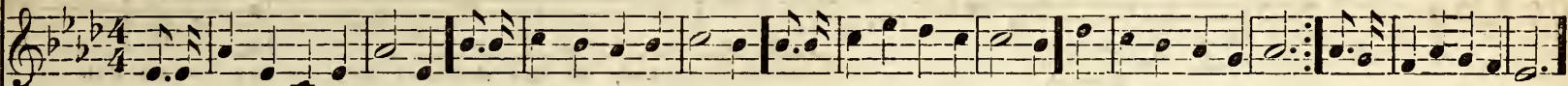
down on the far dis - tant sea, Oh, now, in the hush of life's fit - ful commotion, We lift our tir'd spir - its, blest Sav - iour, to thee.



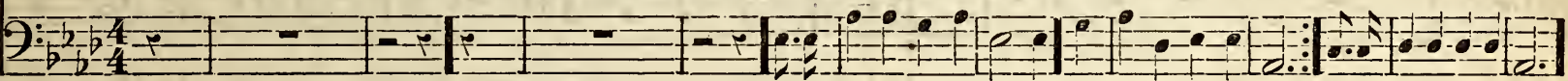
1. We are marching on to Zi - on, We are marching on to Zi - on, We are marching on to Zi - on, A hap - py pilgrim band,
Jesus Christ shall be our lead - er, Jesus Christ shall be our lead - er, Jesus Christ shall be our lead - er, To lead us to that land. He will be our strength and guide,



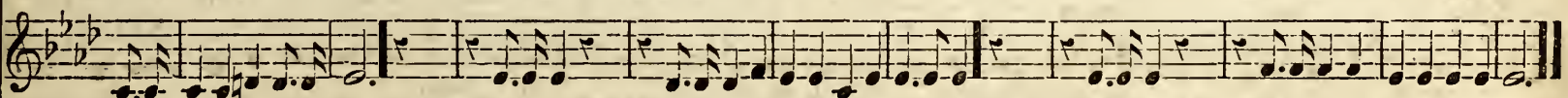
2. We shall see the blessed Zi - on, We shall see the bless - ed Zi - on, We shall see the blessed Zi - on, When all our toil is o'er.
We shall hear the glad ho - san - nas, We shall hear the glad ho - san - nas, We shall here the glad ho - sannas, When on that heavenly shore.



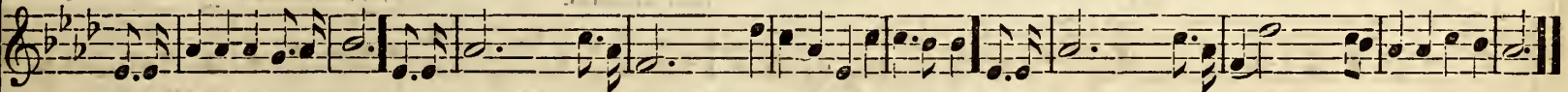
3. Dearest friends, won't you go with us, Dearest friends, won't you go with us, Dearest friends, won't you go with us, And join this pilgrim band?
Let us all march on to Zi - on, Let us all march on to Zi - on, Let us all march on to Zi - on, That glorious, sh'ning land. He will be our strength and guide,



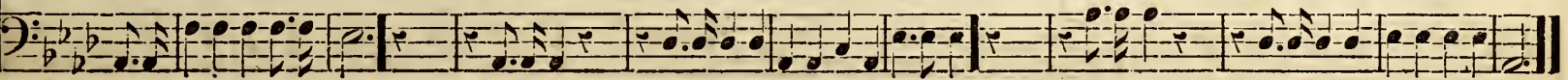
Whatsoe'er we want he'll provide, Let us sing as we march, For we're a happy pilgrim band, Let us sing as we march, For we're a happy band



Let us sing as we march, Let us sing as we march,



Whatsoe'er we want he'll provide, Let us sing as we march, For we're a happy pilgrim band, Let us sing as we march, For we're a happy band.



SENTENCE. "Blessed are the Pure in Heart."

W. O. F.

Larghetto. *mp*

Bless-ed, Bless-ed, for they shall see God, for they shall see God; Blessed

mp Blessed are the pure in heart, *mf* Bless-ed are the pure in heart,

Bless-ed, Bless-ed, for they shall see God, for they shall see God,

mf *poco crescendo.* *poco diminuendo.* *Slower.*

are the pure, are the pure in heart, Bless-ed are the pure in heart, for they shall see God, they shall see God.

Bless-ed are the pure, are the pure in heart, Bless-ed are the pure in heart,

mp *mf* *poco crescendo.* *poco diminuendo.*

Bless-ed are the pure, are the pure in heart, Bless-ed are the pure in heart, for they shall see God, they shall see God.

HYMN. "God is Love."

Moderate.

(The First verse may be sung by an Alto, and the Third verse by a Bass voice when practicable.)

1. God is love; his mer - cy bright - ens All the path in which we rove. Bliss he wakes, and
 3. Ev'n the hour that dark - est seem - eth, Will his change - less good - ness prove. From the gloom, his

ad lib. CHORUS.
 woe he light - ens, God is wis - dom, God is love. 2. Chanco and change are bu - sy ev - er; Man do -
 bright - ness stream - eth, God is wis - dom, God is love.
 4. He with earth - ly cares en - twin - eth, Hope and

cays, and a - ges move, Bnt his mer - cy wa - neth nev - er; God is wis - dom, God is love.
 com - fort from a - bove, Ev - ry where his glo - ry shin - eth; God is wis - dom, God is love.

HYMN. "Thou Dear Redeemer."

(The First verse may be sung by a Soprano, and the Third verse by a Tenor voice.)

Allegretto.

1. Thou dear Re-deem-er, dy-ing my Lamb, I love to hear..... of thee, No mu-sic's
3. My Je-sus still, shall be my theme, While on this earth..... I stay; I'll sing my

rit ad lib. **CHORUS. a tempo.**

like thy charm-ing name, Nor half so sweet can be. 2. Oh, may I ev-er hear thy
Je-sus' love-ly name, When all things else can de-cay.

colla voce. 4. When I ap-pear in yon-der

ritard.

voice, In mer-cy to me speak; In thee, my Priest, will I re-joice, And thy sal-va-tion seek.
cloud, With all his fa-vored throng, Then will I sing more sweet, more loud, And Christ shall be my song.

ANTHEM. "O Come let us Sing."

W. O. P.

219

mf Allegretto Moderato. *f* FINE.

O come, let us sing un-to the Lord, O come let us sing un-to the Lord; Let us hear-ti-ly re-joice in the God of our sal-va-tion.

mf *f*

O come, let us sing un-to the Lord, O come let us sing un-to the Lord; Let us hear-ti-ly re-joice in the God of our sal-va-tion.

mf

O come, let us sing un-to to the Lord, Let us hear-ti-ly re-joice in the strength of our sal-va-tion.

f

O come, let us sing un-to the Lord;

f

O come, let us sing, un-to to the Lord, Let us hear-ti-ly re-joice in the strength of our sal-va-tion.

mf **Moderate.**

Bless - ed, be the Lord God, the God of Is - rael, Bless - ed, bless - ed be the Lord God of Is - rael, Who on - ly doth

Bless - ed be the Lord God, the God of Is - rael, Bless - ed, bless - ed be the Lord God of Is - rael, Who on - ly doth

mp **Crescendo poco a poco. ritard. f D.C.**

won - drous things. O wor - ship the Lord in the beau - ty of ho - li-ness, and let the whole earth be fill - ed with his glo - ry.

won - drous things. O wor - ship the Lord in the beau - ty of ho - li-ness, and let the whole earth be fill - ed with his glo - ry.

Crescendo poco a poco. ritard. f

ANTHEM. "Enter ye in at the Strait Gate."

mp poco cres. *cres.* *mf* *poco rit.*

En - ter ye in at the strait gate, En - ter ye in at the strait gate, For wide is the gate and broad is the way that leadeth to de -

mp poco cres. *cres.* *mf* *poco rit.*

En - ter ye in at the strait gate, En - ter ye in at the strait gate, For wide is the gate and broad is the way that leadeth to de -

rit. **DUETT or CHORUS. a tempo.**

- struction, *A little slower.* And many there be that go in there-at. But strait is the gate and narrow is the way that

And many there be that go in there-at, *rit.* And many there be that go in there-at. But strait is the gate and narrow is the way that

- struction, And many there be that go in there-at. But strait is the gate and narrow is the way that

"Enter ye in at the Strait Gate." Concluded.

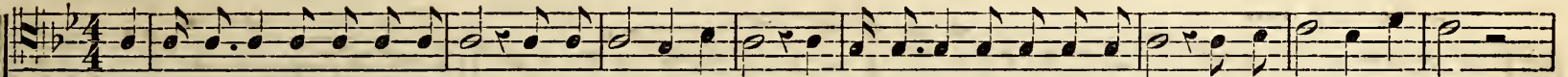
mp poco cres. *cres.*
 leadeth un - to life, and few there be that find it. En - ter ye in at the strait gate, En - ter ye in at the strait gate, For
mp poco cres. *cres.*
 leadeth un - to life, and few there be that find it. En - ter ye in at the strait gate, En - ter ye in at the strait gate, For

mf *poco rit.*
 strait is the gate and narrow is the way which lead - eth un - to life, and few there be that find it, and few there be that find it.
mf *poco rit.*
 strait is the gate and narrow is the way which lead - eth un - to life, and few there be that find it, and few there be that find it.

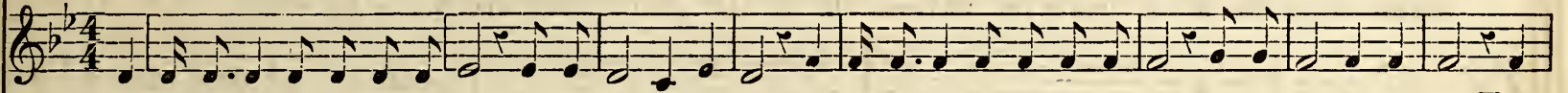
ANTHEM. "Consider the Lilies."

W. O. P.

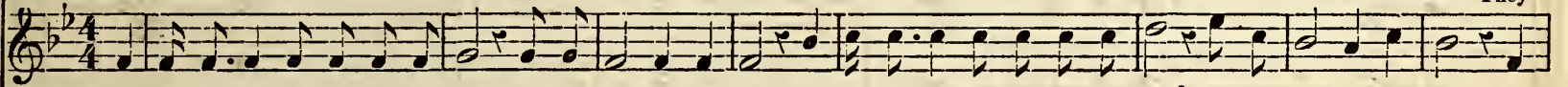
223



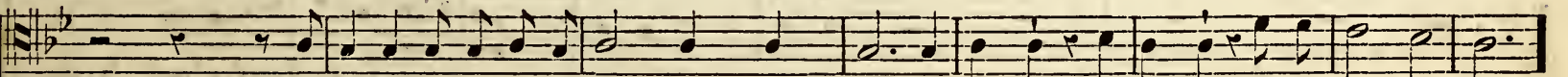
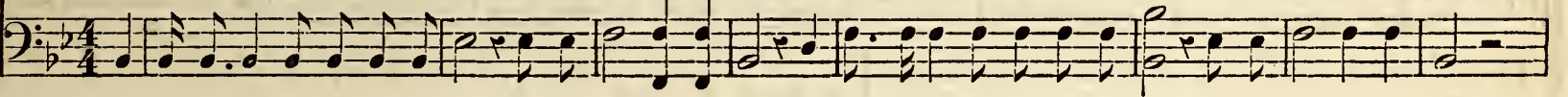
Con-sid-er the li-lies of the field, how they grow, how they grow, Con-sid-er the li-lies of the field, how they grow, how they grow,



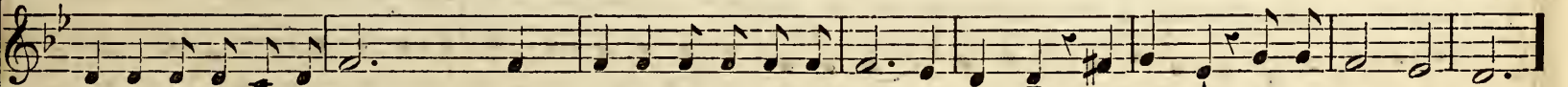
They



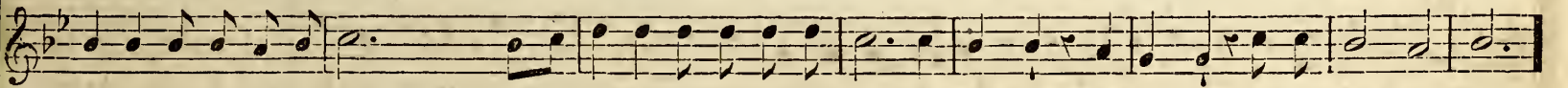
Con-sid-er the li-lies of the field, how they grow, how they grow, Con-sid-er the li-lies of the field, how they grow, how they grow,



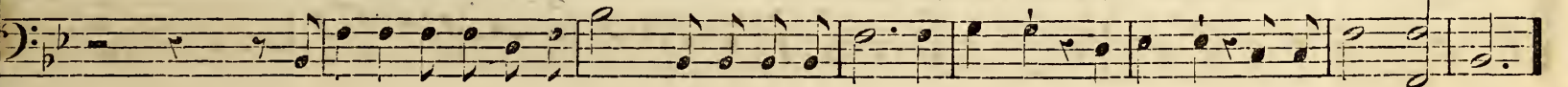
They toil not, neither do they spin, do they spin, they toil not, they toil not, neither do they spin,



toil not, neither do they spin, They toil not, neither do they spin, they toil not, they toil not, neither do they spin,



They toil not, neither do they spin, neither do they spin, they toil not, they toil not, neither do they spin,



RECITATIVE. Bass.

And yet I say un-to you that ev-en Sol-omon in all his glo-ry was not arrayed, was not arrayed like one of these.

The first system consists of three staves. The top staff is a bass line with a recitative melody. The middle and bottom staves provide piano accompaniment with chords and moving lines.

If God so clothe the grass, which to-day is in the field, will he not much more clothe you, O ye of lit-tle faith? A-men, A-men.

The second system also consists of three staves. The top staff is a bass line with a recitative melody. The middle and bottom staves provide piano accompaniment.

HYMN. "As pants the Hart."

W. O. P.

225

SOLO. Bass. Moderato.

ad lib.

As pants the hart for cooling streams, When heated in the chase; So longs my soul, O God, for thee, And thy re-freshing grace.

colla voce.

DUETT. Soprano & Alto.

For thee, my God, the liv - ing God, My thirs - ty soul doth pine; Oh, when shall I be-hold thy face, Thou

"As pants the Hart." Concluded.

tempo ad lib.

CHORUS. a tempo.

Maj - es - ty di - vine? For thee, my God, the liv - ing God, My thirsty soul doth pine; Oh, when shall I behold thy

Oh, when shall I behold thy

For thee, my God, the liv - ing God, My thirsty soul doth pine; Oh, when shall I behold thy

face, Thou Maj - es - ty di - vine? Oh, when shall I behold thy face, Thou Maj - es - ty di - vine? Thou Maj - es - ty di - vine?

Thou Maj - es - ty di - vine?

face, Thou Maj - es - ty di - vine? Oh, when shall I behold thy face, Thou Maj - es - ty di - vine? Thou Maj - es - ty di - vine?

ANTHEM. "O Praise the Lord."

O praise the Lord, all ye nations! praise him, praise him, all ye people, praise him, praise him, all ye people, praise him,

O praise the Lord, all ye nations! praise him, praise him, all ye people, praise him, praise him, all ye people, praise him,

praise him, all ye people! For his mer-ci-ful kindness is great.... toward us, and the truth of the Lord en-dur-eth for-ev-er.

praise him, all ye people! For his mer-ci-ful kindness is great.... toward us, and the truth of the Lord en-dur-eth for-ev-er.

"O Praise the Lord." Concluded.

O praise the Lord, all ye na-tions! praise him, praise him, all ye peo-ple! For his mer-ci-ful kind-ness is great

O praise the Lord, all ye na-tions! praise him, praise him, all ye peo-ple! For his mer-ci-ful kind-ness is great

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, starting with a treble clef, a key signature of one flat (B-flat), and a dynamic marking of *f*. The lyrics are written below the notes. The bottom staff is the piano accompaniment, starting with a bass clef and a key signature of one flat. The music consists of several measures of music, including quarter, eighth, and sixteenth notes, and rests.

f *alov.*
toward us, and the truth of the Lord en-dur-eth for-ev-er, and the truth of the Lord en-dur-eth for-ev-er. Praise ye the Lord.

f *alov.*
toward us, and the truth of the Lord en-dur-eth for-ev-er, and the truth of the Lord en-dur-eth for-ev-er. Praise ye the Lord.

Detailed description: This system contains the second two staves of music. The top staff is the vocal line, starting with a treble clef, a key signature of one flat, and a dynamic marking of *f* with the tempo marking *alov.* (ad libitum). The lyrics are written below the notes. The bottom staff is the piano accompaniment, starting with a bass clef and a key signature of one flat, and a dynamic marking of *f* with the tempo marking *alov.* The music concludes with a double bar line.

ANTHEM. "I was glad."

Moderate.

glad when they said uu - to me, Let us go in - to the house.the house of the

I was glad when they said uu - to me,..... Let us go in - to the house, in - to the house of the

glad when they said uu - to me, Let us go in - to the house,the house of the

Lord, let us go iu - to the house, let us go iu - to the house, let us go iu - to the house, the house of the Lord.

Lord, let us go iu - to the house, let us go in - to the house, let us go in - to the house, the house of the Lord.

Lord, let us go iu - to the house of the Lord, iu - to the house of the Lord, in - to the house, the house of the Lord.

QUARTETTE. Andante.

Oh, pray for the peace, the peace of Je - ru - sa - lem; They shall pros - per that love thee;

Oh, pray for the peace, the peace of Je - ru - sa - lem; They shall pros - per that love thee;

mp **Crescendo poco a poco.** **Repeat in Chorus.**

Peace be with - in, with - in thy walls, and pros - per - i - ty, pros - per - i - ty with - in thy pal - a - ces.

mp **Crescendo poco a poco.**

Peace be with - in, with - in thy walls, and pros - per - i - ty, pros - per - i - ty with - in thy pal - a - ces.

CHORUS.

poco rit e dim.

Repeat. pp

Peace be with - in thee, peace be with - in thee, peace, peace peace be with - in thee.

poco rit e dim.

Peace be with - in thee, peace be with - in thee, peace, peace peace be with - in thee.

HYMN-ANTHEM. "Jesus, Lover of my Soul."

W. O. P.

SOLO. Soprano or Tenor.

Je - sus, lov - er of my soul, Let me to thy bo - som fly, While the wa - ters near me

"Jesus, Lover of my Soul." Continued.

rall. tempo. rall. CHORUS.

roll,..... While the tem - pest still is high: Hide me, O my Sav - iour, hide, Till the storm of life is past!

colla voce. colla voce. Hide me, O my Sav - iour, hide, Till the storm of life is past!

Safe in - to the ha - ven guide, Oh, re - ceive my soul at last.

SOLO. Alto or Bass.

Oth - er re - fuge have I none; Hangs my

Safe in - to the ha - ven guide, Oh, re - ceive my soul at last.



help - less soul on thee; Leave, ah, leave me not a - lone; Still sup - port and com - fort me.



All my trust on thee is stay'd, All my help from thee I bring! Cov - er my defence - less head With the sha - dow of thy wing.

All my trust on thee is stay'd, All my help from thee I bring! Cov - er my defence - less head With the sha - dow of thy wing.

SENTENCE. "The Lord in his Holy Temple."

Moderato.

The Lord is in his ho - ly tem - ple, the Lord is in his ho - ly tem - ple, Let all the earth keep si - lence, let

The Lord is in his ho - ly tem - ple. the Lord is in his ho - ly tem - ple, Let all the earth keep si - lence, let

A little slower.

Mf a tempo.

all the earth keep si - lence, keep si - lence, keep si - lence be - fore him! Let the words of my mouth, and the

all the earth keep si - lence, keep si - lence, keep si - lence be - fore him! Let the words of my mouth, and the

poco dim e rit.

med - i - ta - tions of my heart, be ac - cept - a - ble, be ac - cept - a - ble, O Lord, in thy sight, O Lord my strength, O Lord my strength, and my Re - deemcr.

med - i - ta - tions of my heart, be ac - cept - a - ble, be ac - cept - a - ble, O Lord, in thy sight, O Lord my strength, O Lord my strength, and my Re - deemcr.

ANTHEM. "I will Praise Thee."

W. O. P.

UNISON CHORUS.
Maestoso.

I will praise thee, O Lord, will praise thee with a song, and will mag-ni-fy thy name, thy name with thanks-giv-ing.

Andante.

rit.

For the Lord.... re-membereth, re-member-eth his chil-dren, he hear-eth the cry, the cry of the nee-dy.

colla voce.

"I will Praise Thee." Continued.

f FULL CHORUS.
Allegro Moderato.

Let the heav'ns and the earth, and all that is there - in, praise his ho - ly name, his ho - ly

Let the heav'ns and the earth, and all that is there - in, praise his ho - ly name, his ho - ly

name; For the Lord will save Zi - on, and build up the cit - ies, the cit - ies of

name; For the Lord will save Zi - on, and build up the cit - ies, the cit - ies of

"I will Praise Thee." Concluded.

m *crescendo poco a poco.*

Ju - dah, That they may dwell there for ev - er, may dwell there for ev - er - more,

m *crescendo poco a poco.*

for ev - er -

ff

Ju - dah, That they may dwell there for ev - er, may dwell there for ev - er - more,

poco accelerando.

ritard.

for ev - er - more, for ev - er - more, for ev - er - more, for ev - er - more.

- more, for ev - er - more, for ev - er - more, for ev - er - more.

ritard.

for ev - er - more, for ev - er - more, for ev - er - more, for ev - er - more.

ANTHEM. "Give unto the Lord."

mf *Moderato.* *f*

Give un-to the Lord, ye kin-dred and peo-ple, O give un-to the Lord glo-ry and strength, give un-to the Lord the

Give un-to the Lord, ye kin-dred and peo-ple, give un-to the Lord glo-ry and strength, give un-to the Lord the

rit. *a tempo.*

glo-ry due unto his name; Bring a n of-fering with praise, and come into his courts, his courts with praise.

His courts with praise, and come into his courts, his courts with praise.

rit. *a tempo.*

glo-ry due un-to his name; Bring an offer-ing and come in-to his courts

Bring an offer-ing, an offer-ing with praise, and come into his courts, his courts with praise.

"Give unto the Lord." Concluded.

Oh, wor-ship the Lord in the beau - ty of ho - li - ness, and let the whole earth fear be - fore him ! Oh, worship the

Oh, wor-ship the Lord in the beau - ty of ho - li - ness, and let the whole earth fear be - fore him ! Oh, worship the

Lord in the beau-ty of ho -liness, and let the whole earth fear be - fore him, and let the whole earth fear be - fore him.

Lord in the beau-ty of ho -liness, and let the whole earth fear be - fore him, and let the whole earth fear be - fore him.

mf *cres.* *dim.* *p* *ritard poco a poco.*

mf *cres.* *dim.* *p* *ritard poco a poco.*

DUETT. *Moderato.**m* CHORUS.

Teach me, O Lord, the way of thy statutes, and I shall keep it, shall keep it to the end; Teach me, O Lord, the

Teach me, O Lord the

way of thy statutes, and I shall keep it un - to the end.

And I shall keep it un - to the end.

way of thy statutes, And I shall keep it un - to the end. Give me un-der-standing, and I shall keep thy law,

f Allegro.

Yea, I shall ob-serve it with all my heart; Lead me in the way, the way of thy truth, and I will glo-ri-fy thy name, and I will

Yea, I shall ob-serve it with all my heart; Lead me in the way, the way of thy truth, and I will glo-ri-fy thy name, and I will

glo-ri-fy thy name for - ev - er - more, for - ev - er more..... for - ev - er more, for - ev - er - more.....

For - ev - er - more, for - ev - er - more, for - ev - er - more.....
For - ev - er - more,.....

glo-ri-fy thy name for - ev - er - more, for - ev - er more, for - ev - er - more, for - ev - er - more.....

DUETT or CHORUS.
Moderato.

O love the Lord; he keep - eth his faith - ful children, he keep - eth his faith - ful children :

O love the Lord; O love the Lord; he keep - eth his faith - ful children, he keep - eth his faith - ful children .

The score consists of four staves. The top staff is a blank five-line staff. The second staff is a vocal line in treble clef with lyrics. The third staff is a piano accompaniment in treble clef. The bottom staff is a piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Moderato'. Dynamics include 'm' (mezzo-forte) and 'rit.' (ritardando).

CHORUS, a tempo. **FINE.**

O love the Lord; he keepeth his children, he keep - eth his chil - dren for - ev - er - more, for - ev - er - more.

a tempo.

O love the Lord; he keepeth his children, he keep - eth his chil - dren for - ev - er - more, for - ev - er - more.

The score consists of four staves. The top staff is a vocal line in treble clef with lyrics. The second staff is a piano accompaniment in treble clef. The third staff is a piano accompaniment in treble clef. The bottom staff is a piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'a tempo'. The section ends with a 'FINE' marking.

"O Love the Lord." Concluded.

Allegro moderato.

Be strong in the Lord, and he shall es - tab - lish, and he shall es - tab - lish, and he shall es - tab - lish your heart;

Be strong in the Lord, the Lord, Be

Be strong in the Lord, and he shall es - tab - lish, and he shall es - tab - lish, and he shall es - tab - lish your heart;

Be strong in the Lord, Be strong in the Lord, and he shall es - tab - lish, es - tab - lish your heart. D.C.

strong,..... be - strong,.....

Be strong in the Lord, Be strong in the Lord, and he shall es - tab - lish, es - tab - lish your heart. rit. D.C.

HYMN. "When, as returns this solemn day."

Largo, e Religioso.

When, as returns this solemn day, Man comes to meet his God, What rites, what honors shall he pay? How spread his praise a -

How spread his praise a -

When, as returns this solemn day, Man comes to meet his God, What rites, what honors shall he pay? How spread his praise a -

How spread his praise a -

m *eres. e rit.* *f* *a tempo.*

- broad? From marble domes, and gilded spires, Shall clouds of incense rise? And gems, and gold, and

- broad? From marble domes, and gilded spires, Shall clouds of incense rise, shall clouds of incense rise?

- broad? From marble domes, and gilded spires, Shall clouds of incense rise? And gems, and gold, and

"When, as returns this solemn day." Concluded.

poco dim. *m* *a tempo. f*

garlands deck the cost - ly sac - ri - fice ? Thine off'rings well may spare ; But give thy heart, and thou shalt

poco dim. *tempo ad lib.* *m* *a tempo. f*

garlands deck the cost - ly sac - ri - fice ? Vain, sinful man !—creation's Lord Thine off'rings well may spare ; But give thy heart, and thou shalt

dim. *f* *dim. e rit.*

find, Thy God will hear thy pray'r, But give thy heart, and thou shalt find, Thy God will hear thy pray'r, thy God will hear thy pray'r.

dim. *f* *dim. e rit.*

find, Thy God will hear thy pray'r, But give thy heart, and thou shalt find, Thy God will hear thy pray'r, thy God will hear thy pray'r.

ANTHEM. "God is a Spirit."

W. O. F. by per.

SOLO. Soprano or Tenor. Andante.

tempo. ad lib.

God is a Spir - it, God is a Spir - it, and they that wor - ship him, and they that worship him, must worship him in spir - it and in truth.

sempre staccato.

colla voce.

mp CHORUS.*mf*

God is a Spir - it, God is a Spir - it, and they that wor - ship him, and they that wor - ship him must

mp *mf*

God is a Spir - it, God is a Spir - it, and they that wor - ship him, and they that wor - ship him must

mf and they that wor - ship him, and they

"God is a Spirit." Continued.

tempo ad lib. *mp a tempo.*

wor-ship him in spir - it and in truth, For the Fa - ther seeketh such to wor - ship him, he seek - eth such to wor - ship him;

tempo ad lib. *mp a tempo.*

wor-ship him in spir - it and in truth, For the Fa - ther seeketh such to wor - ship him, he seek - eth such to wor - ship him; And

mf *rit.* *a tempo.* *mp*

And they that wor - ship him, must wor - ship him in spir - it and in truth, For the Fa - ther seek-eth such to wor - ship him, he

mf *rit.* *a tempo.* *mp*

they..... that wor - ship him, must wor - ship him in spir - it and in truth, For the Fa - ther seek-eth such to wor - ship him, he

And they that wor - ship him, must wor - - - ship him in truth, For the Fa - - - ther seek - eth such,

"God is a Spirit." Concluded.

seek - eth such to wor-ship him, For the Fa - - ther seek - eth such, he seek - eth such to wor - ship him in spir - it and in truth.

the Fa - ther seek - eth such,

seek - eth such to wor - ship him, For the Fa - - ther seek - eth such, he seek - eth such to wor - ship him in spir - it and in truth.

the Fa - ther seek - eth such, in spir - it and in truth.

SENTENCE. "And be ye kind."

W. O. P.

DUETT. Lento.

And be ye kind..... one to an - oth - er, ten - der - heart - ed; for - giv - ing, ten - der - heart - ed, for - giv - ing one an - oth - er.

"And be ye kind." Concluded.

CHORUS.

Ev'n as God for Christ's sake hath for - giv - en you, Ev'n as God for Christ's sake hath for - giv - en you; And be ye kind,

Ev'n as God for Christ's sake hath for - giv - en you, Ev'n as God for Christ's sake hath for - giv - en you; And be ye kind,

mf *f* *mp*

one to an - oth - er, ten - der - heart - ed, for - giv - ing, E'vn as God for Christ's sake, E'vn as God for Christ's sake hath for - giv - en you.

one to an - oth - er, ten - der - heart - ed, for - giv - ing, E'vn as God for Christ's sake, E'vn as God for Christ's sake hath for - giv - en you.

p

ANTHEM.—"Rejoice the Heart of thy Servant."

W. O. PERKINS.

SOPRANO SOLO.

Moderato.

Re - joice the heart of thy ser - vant, for un - to thee do I lift up my soul; For thou art good and

tempo ad lib. *a tempo.*

gra - cious, and rea - dy to for - give. Rejoice the heart of thy ser - vant, and I will praise thy name with

Rejoice the heart of thy ser - vant, I will praise thee with

colla voce.

poco rit. *tempo.*

all my heart. I will praise thee O God, with all my heart, and I will glo - ri - fy thy name, for ev - er more.

Colla voce.

Allegro.

f

Sing praise to - God, Sing praise to God, sing prais - es to his name, his ho - ly

Sing praise to God, Sing praise to God,.... Sing.... prais - es to his ho - ly

Allegro.

Sing praise to God, Sing praise to God, Sing prais es to his name, his ho - ly

"Rejoice the Heart of thy Servant." Concluded.

name. Sing praise to God, Sing praise to God, sing praises to his name, his ho - ly

name. Sing praise to God, Sing praise to God, Sing prais - es to his ho - ly

name. Sing praise to God, Sing praise to God, Sing praises, to his name, his ho - ly

name, Sing praise to God, Sing praise to God, Sing prais - es to his name, his ho - ly name, A - men, A - men. *Slow.*

name, Amen, Amen, Sing prait es to his name, his ho - ly name, his ho - ly name, A - men, A - men.

name, Sing praise to God, sing praise to God, Sing prais - es to his name, his ho - ly name, A - men, Amen. *Slow.*

SENTENCE. "Heavenly Father."

From BEETHOVEN.

253

Andante Religioso.

Heavenly Fa - ther, gra - cious - ly hear us; Hear the pe - ti - tions we of - fer be - fore thee, Let thy mer - cy

Heavenly Fa - ther, gra - cious - ly hear us; Hear the pe - ti - tions we of - fer be - fore thee, Let thy mer - cy

Detailed description: This system contains the first two staves of the musical score. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The music is in 2/2 time with a key signature of one flat (B-flat). The tempo is marked 'Andante Religioso'. The lyrics are printed below the vocal staff. The piano part features a steady eighth-note accompaniment with some dynamic markings like *p* and *f*.

piu lento.

Adagio.

rest up - on us! Heaven - ly Fa - ther, gra - cious - ly hear us, Hear our pray'r, Hear our pray'r.

rest up - on us! . Heaven - ly Fa - ther, gra - cious - ly hear us, Hear our pray'r, Hear our pray'r.

Detailed description: This system contains the second two staves of the musical score. The tempo is marked 'piu lento.' and 'Adagio.'. The lyrics are printed below the vocal staff. The piano part continues with the accompaniment, ending with a double bar line. There are dynamic markings like *mp* and *f* in the piano part.

ANTHEM. "Open ye the Gates."

mf Allegretto.

Open ye the gates, o - pen ye the gates that the righteous nation which keepeth truth may en - ter there - in; Open ye the

O - pen ye the gates,

Open ye the gates, o - pen ye the gates that the righteous nation which keepeth truth may en - ter there - in; Open ye the

f *poco dim.*

gates, o - pen ye the gates, o - pen ye the gates that the na - tion which keep - eth truth may en - ter, may en - ter there-in.

o - pen ye the gates, o - pen ye the gates that the righteous na - tion which keep - eth truth may en - ter, may en - ter there-in.

gates, o - pen ye the gates, o - pen ye the gates that the na - tion which keep - eth truth may en - ter, may en - ter there-in.

"Open ye the Gates." Continued.

QUARTETT or CHORUS. Andante,

Thou wilt keep him in per - fect peace, whose mind is stay'd, is stay'd on thee, be - cause he trusteth.

Thou wilt keep him in per - fect peace, whose mind is stay'd, is stay'd on thee, be - cause he trusteth

in thee, because he trusteth in thee, because he trusteth in thee, thou wilt keep him in per - fect peace.....

in thee, because he trusteth in thee, because he trusteth in thee, thou wilt keep him in per - fect, per - fect peace.

p

"Open ye the Gates." Concluded.

Allergro.

Trust in the Lord for - ev - er, trust in the Lord for - ev - er, for in the Lord Je - ho - vah is ev - er - last - ing strength. Trust, oh,

Trust in the Lord for -

mf *f* Trust in the

Trust in the Lord for - ev - er, trust in the Lord for - ev - er, for in the Lord Je - ho - vah is ev - er - last - ing strength. Trust in the Lord for -

rit.

trust in the Lord, trust, oh, trust in the Lord, For in the Lord Je - ho - vah is ev - er - last - ing strength, is ev - er - last - ing strength.

- ev - - er, trust in the Lord for - ev - - er,

Lord, trust in the Lord,

rit.

- ev - - er, trust in the Lord for - ev - - er, For in the Lord Je - ho - vah is ev - er - last - ing strength, is ev - er - last - ing strength.

ANTHEM. "What shall I render?"

SOLO. Alto or Bass. Moderato.

What shall I ren - der un - to the Lord for all his ben - e - fits tow - ard me? What shall I ren - der

Allegro Moderato.

I will take the cup of sal - va - tion, and call on the name of the
 un - to the Lord..... for all his benefits, his ben - e - fits toward me?
 I will take the cup of sal - va - tion, and call on the name of the

"What shall I render?" Continued.

Lord, I will take the cup of sal - va - tion, and call on the name of the Lord, And call on the name of the

And call on the name of the

Lord, I will take the cup of sal - va - tion, and call on the name of the Lord, And call on the name of the Lord,..... the

Detailed description: This system contains four staves of music. The first staff is the vocal line, starting with a treble clef and a key signature of one flat. The lyrics are: "Lord, I will take the cup of sal - va - tion, and call on the name of the Lord, And call on the name of the". The second staff is a piano accompaniment in treble clef. The third staff is another piano accompaniment in treble clef. The fourth staff is a piano accompaniment in bass clef. The music is in a 4/4 time signature and features a mix of eighth and quarter notes.

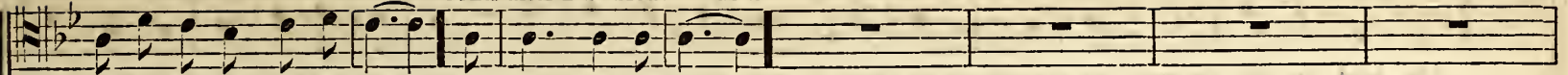
Lord, And call on the name of the Lord; the name of the Lord, I will take the cup of sal - va - tion, and

And call on the name of the Lord;

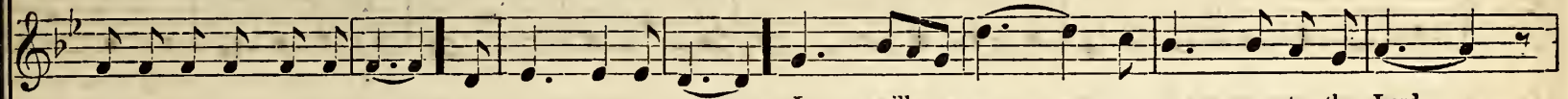
Lord, And call on the name of the Lord,..... the Lord, the name of the Lord; I will take the cup of sal - va - tion, and

Detailed description: This system continues the musical score with four staves. The first staff is the vocal line, with lyrics: "Lord, And call on the name of the Lord; the name of the Lord, I will take the cup of sal - va - tion, and". The second staff is a piano accompaniment in treble clef. The third staff is another piano accompaniment in treble clef. The fourth staff is a piano accompaniment in bass clef. The lyrics continue: "And call on the name of the Lord;" and "Lord, And call on the name of the Lord,..... the Lord, the name of the Lord; I will take the cup of sal - va - tion, and".

CODA after D.S. Slow. Fine.

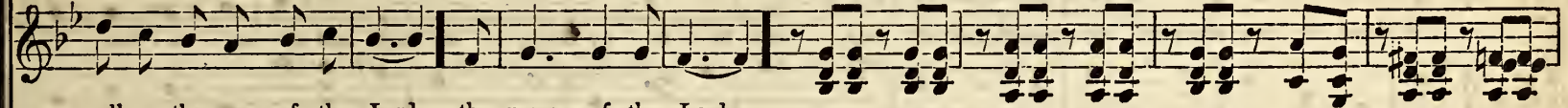


call on the name of the Lord. the name of the Lord.

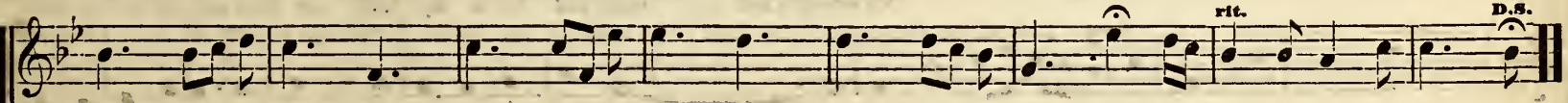


I will pay my vows un-to the Lord,....

SOLO. Soprano or Tenor. Andante.



call on the name of the Lord. the name of the Lord.



now, in the pres - ence, now, in the pres - ence, now, in the pres - ence, the pres - ence of the peo - ple.

rit.

D.S.



colla voce.



ANTHEM. "The Lord is my Strength."

T. P. RYDER.

With spirit.

The Lord is my strength, my strength and my song, and he is my hope, my hope and my sal - va - tion,

The Lord is my strength, my strength and my song, and he is my hope, my hope and my sal - va - tion, The

My strength and my song, and he is my hope, my hope and my sal - va - tion.

My strength and my song, my song.....

Lord is my strength, my strength and my song, my song..... and he is my hope, my hope and my sal - va - tion.

My strength and my song.

"The Lord is my Strength." Continued.

The

The voice..... of joy, of joy..... and health is in..... the dwell-ings of the right-eous;

The

Detailed description: This system contains the first four measures of the piece. It features a vocal line in G major (one flat) and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, and then a quarter note G4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

voice of joy, of joy and health is in the dwellings, the dwellings of the righteous.

rit. dim.

voice..... of joy, of joy..... and health is in..... the dwellings, the dwellings of the right-eous.

rit. dim.

Detailed description: This system contains the next four measures. The vocal line continues with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note G4. The piano accompaniment continues with the same eighth-note pattern. The system includes dynamic markings 'rit.' and 'dim.' above the vocal line. The lyrics are split across two lines of text.

"The Lord is my Strength." Concluded.

Moderate. *Faster.*

This is the day the Lord hath made, This is the day the Lord hath made And we will re-joice and be glad in his name,

This is the day the Lord hath made, This is the day the Lord hath made, And we will re-joice and be glad in his name,

cres.

f *f* *Slower.* *cres. e rit.*

And we will re-joice and be glad in his name, We will re-joice and be glad in his name, We will re-joice and be glad in his name.

f *Slower.* *cres. e rit.*

And we will re-joice and be glad in his name, We will re-joice and be glad in his name, We will re-joice and be glad in his name.

Jan 1872

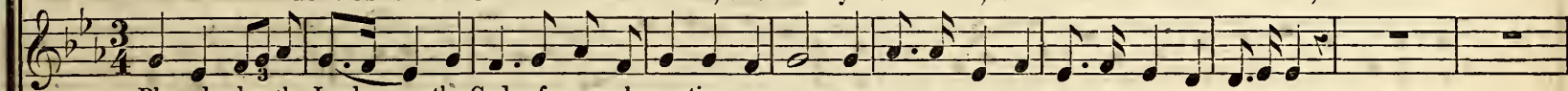
ANTHEM. "Blessed be the Lord."

W. O. PERRINS.

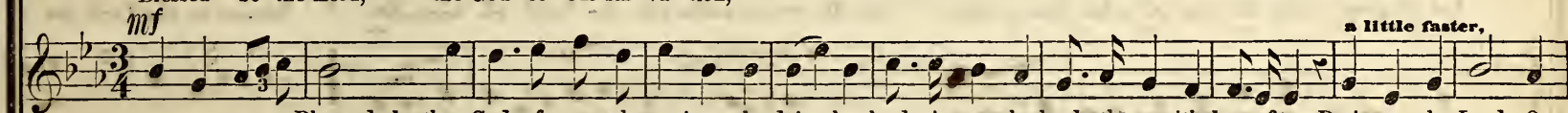
Moderato e maestoso.



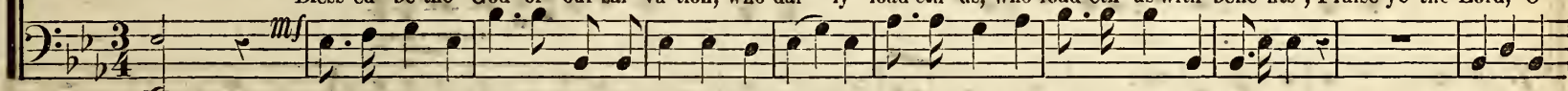
Bless-ed be the God of our sal-va-tion, who dai-ly load-eth us, who load-eth us with bene-fits ;



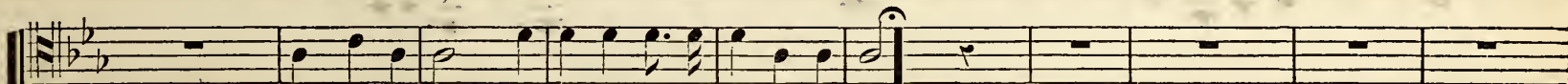
Blessed be the Lord, the God of our sal-va-tion,



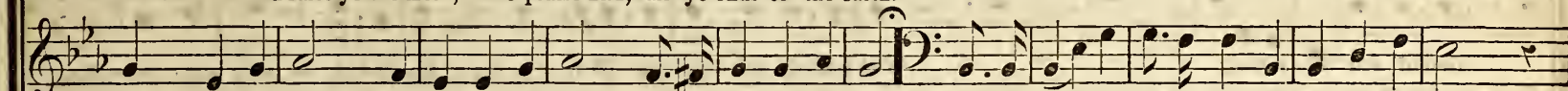
Bless-ed be the God of our sal-va-tion, who dai-ly load-eth us, who load-eth us with bene-fits ; Praise ye the Lord, O



Praise ye the

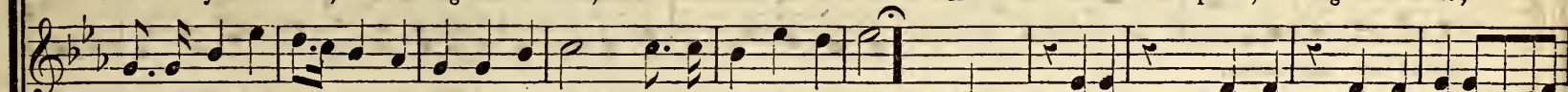


Praise ye the Lord, O praise him, all ye ends of the earth.

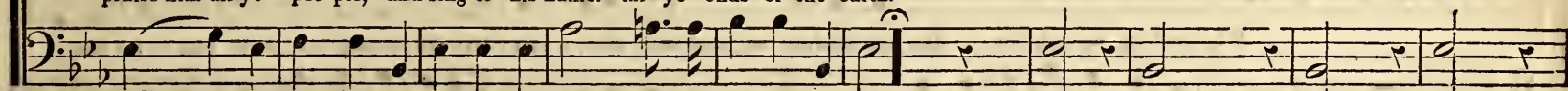


Praise ye the Lord, and sing to his name,

All the earth shall worship him, and sing to his name ;



praise him all ye peo-ple, and sing to his name. all ye ends of the earth.



Lord..... O praise him.

"Blessed be the Lord." Continued.

CHORUS,

Let the people praise him for all his ben - e - fits, Let the people praise him for all his ben - e - fits. Blessed be the Lord, the

rit.

Colla voce.

Detailed description: This block contains the first system of the musical score. It features four staves. The top staff is a vocal line with lyrics. The second staff is a bass line. The third staff is a piano accompaniment with chords. The fourth staff is a bass line. The lyrics are: "Let the people praise him for all his ben - e - fits, Let the people praise him for all his ben - e - fits. Blessed be the Lord, the". There are musical markings: "rit." above the second staff and "Colla voce." above the fourth staff.

God of our sal - vation, Who loadeth us with ben - e - fits, who dai - ly loadeth us with ben - e - fits,

God of our sal - vation,

Who loadeth us with ben - e - fits, who loadeth us with ben - e - fits, who dai - ly loadeth us with ben - e - fits,

Detailed description: This block contains the second system of the musical score. It features four staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment with chords. The third staff is a piano accompaniment with chords. The fourth staff is a bass line. The lyrics are: "God of our sal - vation, Who loadeth us with ben - e - fits, who dai - ly loadeth us with ben - e - fits, God of our sal - vation, Who loadeth us with ben - e - fits, who loadeth us with ben - e - fits, who dai - ly loadeth us with ben - e - fits,".

"Blessed be the Lord." Concluded.

Allegretto.

Praise ye the Lord, O praise ye the Lord, and sing to his name, all ye ends of the earth, Sing, sing, sing,

Sing, sing, sing,

Praise ye the Lord, O praise ye the Lord, and sing to his name, all ye ends of the earth, O sing to the Lord, O sing to the

sing, O sing to the Lord, all ye ends of the earth, earth, Praise the Lord for-ev-er, ev-er-more, praise the Lord for-ev-er, ev-er-more.

sing, Praise.... him for-ev-er-more, praise.... him for-ev-er-more.

Lord, O sing to the Lord, all ye ends of the earth, earth, Praise the Lord for-ev-er, ev-er-more, praise the Lord for-ev-er, ev-er-more.

ANTHEM "Show me thy way."

Show me thy way, O Lord, thy way, and lead me in - to thy truth, in - to thy truth ; Lead me,

Show me thy way, O Lord, Show me thy way, Lead me, O Lord, in-

Show me thy way, O Lord, and lead me in - to thy truth, in - to thy truth ; Lead me,

lead me, lead me O Lord, in - to thy truth ! For thou art the God, the God of my sal- vation, In thee will I trust all the days of my life.

- to thy truth,

lead me, lead me, O Lord, in- to thy truth ! For thou art the God, the God of my sal- vation, In thee will I trust all the days of my life.

"Show me thy way." Continued.

DUETT. Andante.

Remem - ber, O Lord, thy ten - der mercies and thy lov - - ing kindness which hath been of old ; Ac - cording to thy mer - cy, ac -

- cording to thy mer - cy, ac - cording to thy mer - cy, re - member me, O Lord, ac - cord - ing to thy mer - cy, re - member me, O Lord.

rall.

colla voce.

"Show me thy way." Concluded.

CHORUS.

Re - mem - ber, O Lord, thy ten - der mer - cies, and thy lov - ing - kind - ness which hath been of old; Ac -

Re - mem - ber, O Lord, thy ten - der mer - cies, and thy lov - ing - kind - ness which hath been of old; Ac -

- cord - ing to thy mer - cy, ac - cord - ing to thy mer - cy, ac - cord - ing to thy mer - cy re - mem - ber me, O Lord!

Crescendo poco a poco, ad lib.

- cord - ing to thy mer - cy, ac - cord - ing to thy mer - cy, ac - cord - ing to thy mer - cy re - mem - ber me, - O Lord!

ANTHEM. "Sing to the Lord."

SUITABLE FOR CHRISTMAS.

Allegretto.

Sing to the Lord a new song, sing, sing, sing to the Lord, Sound forth his praises, sound forth his prais - es, sound forth his praises to the

Sing to the Lord a new song, sing, sing, sing to the Lord, Sound forth his praises, sound forth his prais - es, sound forth his praises to the

ends of the earth ; Sing to the Lord, sing to the Lord, Sound forth his praises to the ends of the earth.

ends of the earth ; Sing to the Lord, sing to the Lord, Sound forth his praises to the ends of the earth.

"Sing to the Lord." Continued.

SOLO. Soprano. Andante.

For be - hold! be - hold! I bring you glad tid - ings of great..... joy, which shall

be to all peo - ple; For un - - to you is born this day in the ci - ty of

Da - vid, a Sav - iour, which is Christ the Lord.

"Sing to the Lord." Concluded.

Allegretto.

Sing to the Lord a new song, sing, sing, sing to the Lord, Sound forth his prais-es, Sound forth his praises to the ends of the earth!

Sound his prais-es, sound his prais-es.

Sing to the Lord a new song, sing, sing, sing to the Lord, Sound forth his prais-es, Sound forth his prais-es, to the ends of the earth!

pp Peace on earth, *p* Good-will toward men, *pp* Peace on earth, good-will toward men. *rit.*

f Glo-ry to God in the high-est! *f* Good-will toward men,

f *f* *p* *pp* *rit.*

Peace on earth, Good-will toward men, Peace on earth, good-will toward men.

ANTHEM. "When the Lord turned again."

mf Allegro. *p*

When the Lord turn'd a-gain the cap-tiv - i - ty, the cap-tiv - i - ty of Zi on, then were we like them, like

mf *p*

When the Lord turn'd a-gain the cap-tiv - i - ty, the cap-tiv - i - ty of Zi - on, then were we like them, like

rit. *f* *>* *>*

them that dream; Then was our mouth fill'd with laugh - - ter, with laugh-ter, and our tongue with

rit. *f a tempo.* *>* *>*

Then was our mouth, was our mouth fill'd with laugh-ter, and our tongue with

them that dream; Then was our mouth fill'd with laugh - - ter, with laugh - - ter, with laugh-ter, and our tongue with

Then was our mouth - fill'd with laugh-ter,

sing - ing, with laughter and with sing - ing, Then was our mouth fill'd with laughter, and our tongue with sing - ing ;

sing - ing, with sing - ing, with sing - ing,

sing - ing, with laughter and with sing - ing, Then was our mouth fill'd with laughter, and our tongue with sing - ing ; Then said they among the

A little slower.

rit.

Then said they among the hea - then, the Lord hath done great things for them, the Lord hath done great things for them.

Then said they among the hea - then,

rit.

heathen,..... the Lord hath done great things for them, the Lord hath done great things for them.

SOLO. Alto or Bass.
Andante.

He that go - eth forth and weep - eth, bear - ing pre - cious seed, he that go - eth forth and

Soprano or Tenor. Allegretto.

weep - - eth, bear - ing pre - cious seed, Shall doubt - less come a - gain with re -

- joic - - - ing, re - joic - - - ing, bring - - ing his sheaves, his sheaves with him.

"When the Lord turned again." Concluded.

f CHORUS.
Allegro.

Shall doubtless come a - gain with re - joic - ing, shall doubtless come a - gain with re - joic - ing, bringing his sheaves, bringing his sheaves, bringing his sheaves, bringing his sheaves,

Shall doubtless come a - gain with re - joic - ing, shall doubtless come a - gain with re - joic - ing, bringing his sheaves, bringing his sheaves,

sheaves, with him, bring - ing his sheaves, bring - ing his sheaves with him.

bring - ing his sheaves with him, bringing his sheaves, bring - ing his sheaves, his sheaves with him.

sheaves with him, bringing his sheaves with him.

rit.

SENTENCE. "God, hear our voice."

Arr. from HAUPTMANN.

SUITABLE FOR QUARTETTE.

Andante.

mf God, hear our voice and be mer - ci - ful, and hide not thy face be - fore us, be mer - - ci - ful, and

mf God, hear our voice and be mer - ci - ful, and hide not thy face be - fore..... us, be mer - - ci - ful, and

hide not thy face be - fore..... us. Be mer - ci - ful, O God, be gra - - - cious, and

be - fore us, thy face not be - fore us. be gracious, be gra - cious, and

hide not thy face be - fore us, be - fore us, Be mer - ci - ful, O God, be gra - - - cious, and

"God hear our voice." Concluded.

hide not thy face be - fore us, be - fore us; God be gra - cious, and hear us. A - men. A - men.

hide not, hide... not thy face..... be - fore us; be - fore us, be - fore us;

hide not thy face be - fore us, be - fore us; God be gra - cious, and hear us. A - men. A men.

f *dim.* *mf*

QUARTETTE. "God, my help."

Arr. from M. HAUPTMANN.

God, my help,..... hear my pray'r, O Lord, my pray'r, hear my pray'r, God, my

p Un-to thee I lift mine eyes, Hear, O hear, O Lord, my pray'r, Un - to thee I lift mine eyes, God, my

Un-to thee I lift mine eyes, Hear, O hear, O Lord, my pray'r, God, my

Larghetto. *poco cres.* *mf*

help, un - to thee I lift mine eyes! Hear, O hear my pray'r, leave me not in trou - ble, God my help,

help,..... Hear,..... O hear my pray'r, leave..... me, not in trou - - - ble,

help, leave me not in trou - ble, God my help,

cres.

dolce. Hear my pray'r, leave me not. *mf* O leave me not in days of grief, O leave me not in trouble, *cres.* O leave me not in

Hear my pray'r,.... leave me not, *mf* O leave me not in days of grief, in trouble, *cres.* O.... leave me
 Hear my pray'r, O Lord, and leave me not, O leave me not, O leave me not in days of trouble,

dolce. Hear my pray'r, O leave me not, *mf* O leave me not in days of grief, O

mf

"God, my help." Concluded.

f *dolce.* *mf*

grief, not in days of grief. O leave me not in trou - ble, in days of grief, O God, O

not, leave me not in grief. O leave me not in trou - ble, in days of grief, God,.... O God, my
O leave me not in grief. O God, my

f *dolce.* *mf*

leave me not in days of grief. O leave me not in trou - ble, in days of grief, O God, my

cres. *f* *dolce.* *ritard e dim.*

leave me not in trouble, O God! Hear my pray'r, and shew thy mer - cy, O God,.... O God, my help.

help, O God, my help!
help! Hear my pray'r, O God, Hear my pray'r, and shew thy mer - cy, hear,.... O God, my help.....

cres. *f*

help, O God, my help! Hear my pray'r, and shew thy mer - cy, O God, my help.....

ANTHEM. "Praise the Lord."

W O. P.

f Allegro.

Praise the Lord, praise the Lord, O my soul, and all that is with - in me praise his ho - ly name!

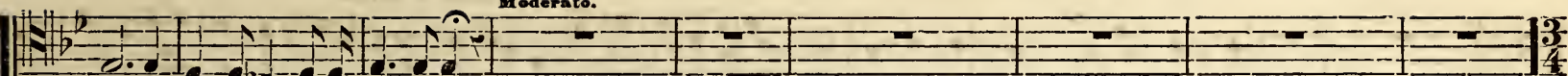
Praise the Lord, praise the Lord, O my soul, and all that is with - in me praise his ho - ly name!

Slower.

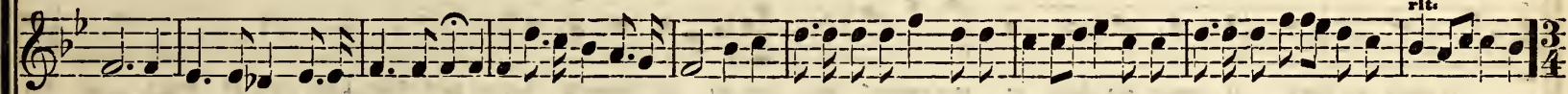
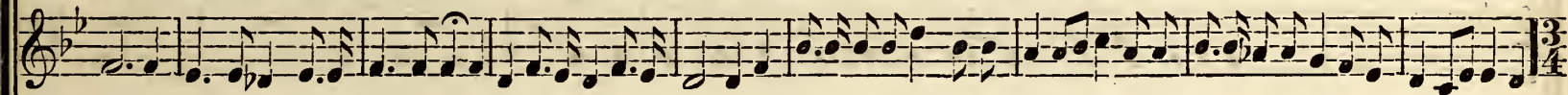
Praise the Lord, praise the Lord, O my soul, and for - get not all his ben - e - fits; Who for - giv - eth all thy

Praise the Lord, praise the Lord, O my soul, and for - get not all his ben - e - fits; Who for - giv - eth all thy

Moderato.



sins, and healeth all thy infirmities, Who saveth thy life from destruction, and crowneth thee with mercy and loving-kindness, and crowneth thee with mercy and loving-kindness.



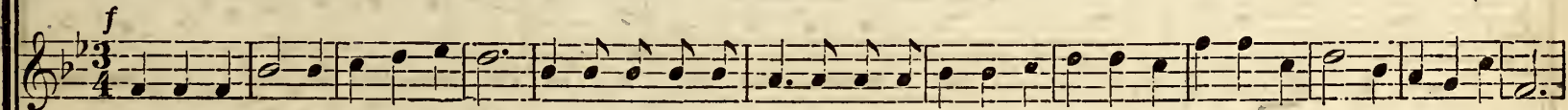
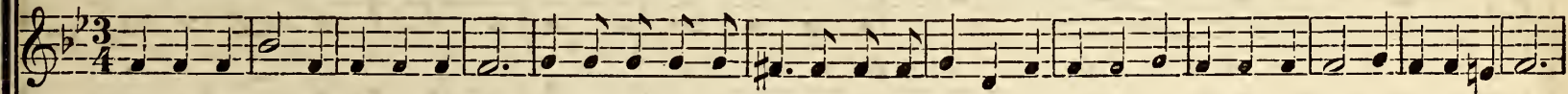
sins, and healeth all thy infirmities, Who saveth thy life from destruction, and crowneth thee with mercy and loving-kindness, and crowneth thee with mercy and loving-kindness.



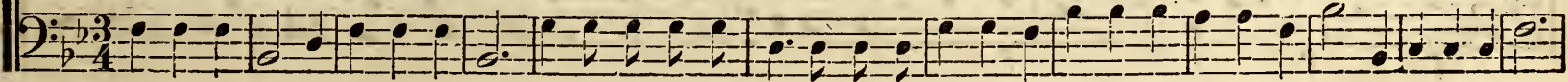
f Allegro.



O praise the Lord, ye an - gels of his; Ye that ex - cell in strength, ye that ful - fil his commandments, and hearken un - to the voice of his word!



O praise the Lord, ye an - gels of his; Ye that ex - cell in strength, ye that ful - fil his commandments, and hearken un - to the voice of his word!



"Praise the Lord." Continued.

mf Allegro Moderato,

O praise the Lord, ye ser - vants of his that do his pleasure, O speak good of the Lord, all ye works of his,

O praise the Lord, O praise the Lord, ye ser - vants of his that do his pleasure, O speak good of the Lord, all ye works of his,

f rit.

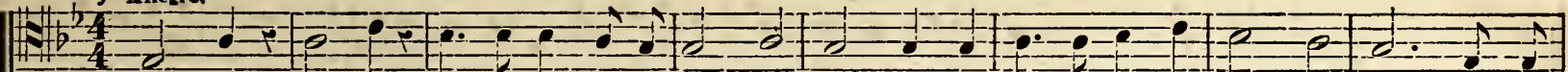
in all pla - ces of his do - min - ion. Praise thou the Lord, O my soul, Praise thou the Lord, O my soul.

f rit.

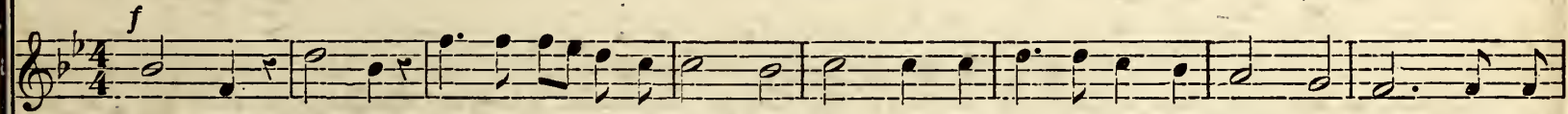
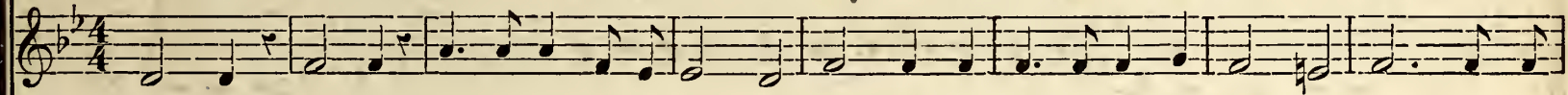
in all pla - ces of his do - min - ion. Praise thou the Lord, O my soul, Praise thou the Lord, O my soul.

"Praise the Lord." Concluded.

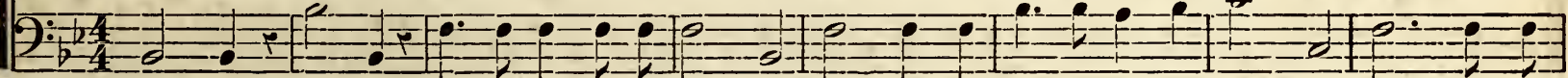
f Allegro.



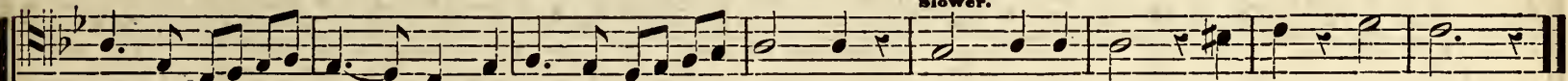
Glo - ry, glo - ry, glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly Ghost; As it



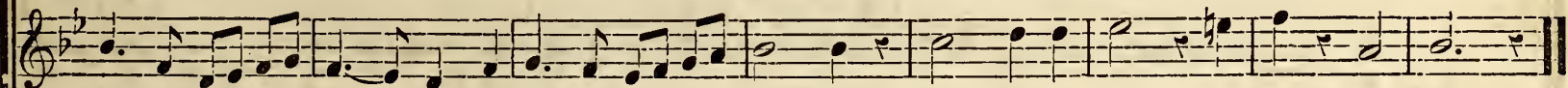
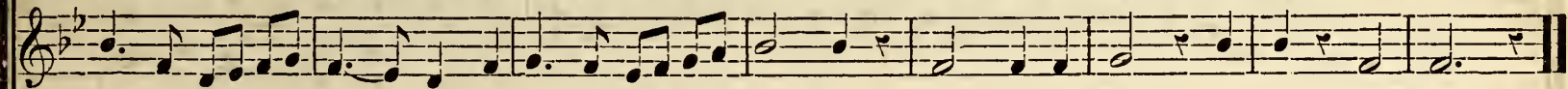
Glo - ry, glo - ry, glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly Ghost; As it



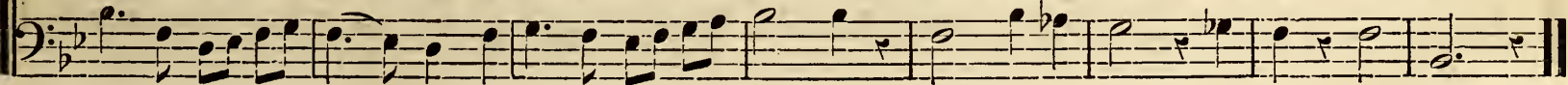
Slower.



was in the be - gin - ning, is now and ev - er shall be, World without end, A - men, A - men.



was in the be - gin - ning, is now and ev - er shall be, World without end, A - men, A - men.



ANTHEM. "Heavenly Father, graciously hear us."

H. F. WIGHT.

DUETT.

Heav'n - ly Fath - er, gra - cious - ly hear us, - - hear the pe - ti - tion we of - fer to thee,

Let thy mer - cy rest up - on us, hear our pray'r, - Oh, hear our pray'r,

CHORUS.

Hear our pray'r, gra-cious-ly hear us, hear the pe - ti - tions we of - fer to thee, Let thy mer - cy rest up -

Hear our pray'r, gra-cious-ly hear us, hear the pe - ti - tions we of - fer to thee, Let thy mer - cy rest up -

- on us, Oh, hear our pray'r, give ear to our sup-pli - ca - tions, Hear us, hear our pray'r.

Let thy mer-cy rest up - on us. *p*

- on us, Oh, hear our pray'r, O Lord, give ear to our sup-pli - ca - tions, Hear us, hear our pray'r.

The Solo may be sung or omitted, at pleasure.

FOR FUNERAL OCCASIONS.

SOLO. Bass. Adagio moderato assai.

Blessed are the dead who die in the Lord, Blessed are the dead who die in the Lord; E - ven so, saith the

Chorus

mp *cres.*
Blessed are the dead who die in the Lord, blessed are the

tempo ad lib.
Spir - it, for they rest from their la - bors.

mp *cres.*
Blessed are the dead who die in the Lord, blessed are the

colla voce.

"Blessed are the dead." Concluded.

dim. e rit. *mf a tempo.* *mp*

dead who die in the Lord; Yea, saith the Spirit, that they rest from their labors, they rest from their labors, and their

dim. e rit. *mf a tempo.* *mp*

dead who die in the Lord; Yea, saith the Spirit, that they rest from their labors, they rest from their labors, and their

mf *dim.* *p*

works do follow them; they rest, rest, they rest from their labors, and their works do follow them, do follow them.

mp

mf *dim.*

works do follow them; they rest, rest, they rest from their labors, and their works do follow them, do follow them.

mp

Moderato, con espressione.

Je - ru - sa - lem, Je - ru - sa - lem, my glo - - - rious home, Name ev - er dear to

This system contains the first three staves of music. The top staff is the vocal line, the middle is the piano accompaniment, and the bottom is the bass line. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "Je - ru - sa - lem, Je - ru - sa - lem, my glo - - - rious home, Name ev - er dear to".

me! When shall my la - bors have an end, In joy and peace, in joy and

rit. a tempo.

colla voce.

This system contains the next three staves. The vocal line includes the lyrics: "me! When shall my la - bors have an end, In joy and peace, in joy and". There are performance markings: "rit." (ritardando) and "a tempo." (return to tempo). The piano accompaniment has the marking "colla voce." (with voice).

peace, in joy and peace in thee, in joy and peace,..... in joy and peace,..... in joy,..... and peace in thee?

rallentando. a tempo. ad lib.

colla voce.

CHORUS.

-in joy and peace, In joy and peace, in joy in thee?

This system contains the final three staves. The vocal line continues with: "peace, in joy and peace in thee, in joy and peace,..... in joy and peace,..... in joy,..... and peace in thee?". Performance markings include "rallentando." (rhythmic slowing), "a tempo." (return to tempo), and "ad lib." (ad libitum). The piano accompaniment has the marking "colla voce." and the section is labeled "CHORUS." The lyrics conclude with: "-in joy and peace, In joy and peace, in joy in thee?".

"Jerusalem, my Glorious Home." Continued.

mf CHORUS. Allegretto

f

Oh! when, thou ci - ty of my God, Shall I thy courts as - cend, Where an - gels sing for - ev - er - more, And Sabbath's have no end, Where

Oh! when, thou ci - ty of my God, Shall I thy courts as - cend, Where angels sing for - ev - er - more, And Sabbath's have no end,

rit.

Andante.

an - gels sing for - ev - er - more, And Sabbath's have no end.

There hap - pi - er bow'rs, than E - den's bloom, No

Where angels sing forevermore, And Sabbath's have no end.

rit.

a very little faster.

accelerando.

sin nor sor - row know;

Blest seats! thro' rude and storm - y scenes,

Blest seats! thro' rude and stormy scenes,

I on - ward press to

"Jerusalem, my Glorious Home." Continued.

you, I on - ward press to you.

lento. *rall.*

colla voce. *rit.*

*Adagio con espressione.**Allegretto.*

Why should I shrink from pain and woe, Or feel at death dis - may? I've Ca - naan's good - ly land in view, And

8 8 8 8 8 8

realms of end - less day, I've Ca - naan's good - ly land in view, And realms of end - less day.

slentando. *a tempo.* *con energico.* *rit ad lib.*

colla voce.

"Jerusalem, my Glorious Home." Continued.

mf CHORUS. Allegretto

Je - ru - sa - lem, my glo - rious home! name ev - er dear to me, Then shall my la - bors have an end, When

mf

Je - ru - sa - lem, my glo - rious home! name ev - er dear to me, Then shall my la - bors have an end, When

I thy joys shall see, When I thy joys thy joys shall see, Then shall my la - bors

When I thy joys, thy joys shall see,

I thy joys shall see, When I thy joys thy joys shall see, Then shall my la - bors

"Jerusalem my Glorious Home." Concluded.

1st. 2d. A little faster.

have an end, When I thy joys shall see. see. Then shall my la - bors have an end, When I thy joys, thy joys shall

con forza.

have an end, When I thy joys shall see. see. Then shall my la - bors have an end, When I thy joys, thy joys shall

f

f poco accelerando.

see, When I thy joys shall see, thy joys shall see, When I thy joys shall see, thy joys shall see.....

f poco accelerando.

see, When I thy joys shall see, thy joys shall see, When I thy joys shall see, thy joys shall see.....

ANTHEM. "O how amiable."

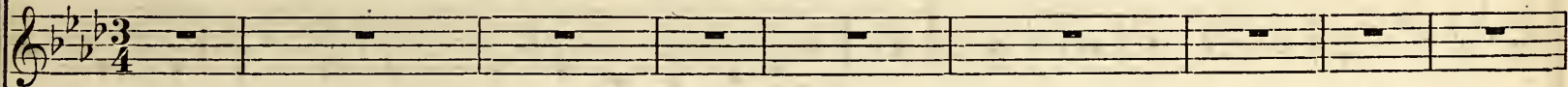
W. O. P.

293

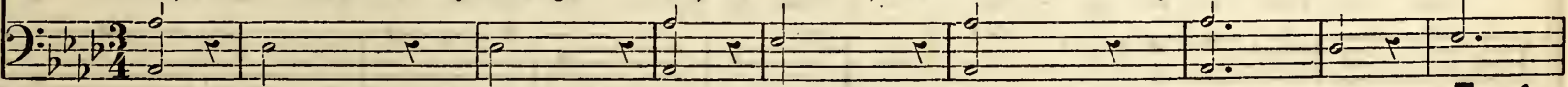
DUETT or CHORUS.
Moderato.



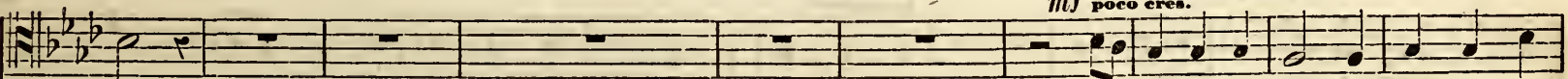
Oh, how a - miable are thy dwellings, O Lord, how a - miable, how a - miable are thy dwellings, O Lord, thou Lord of



Oh, how a - miable are thy dwellings, O Lord, how a - miable, how a - miable are thy dwellings, O Lord, thou Lord of



mf CHORUS. Allegretto.
poco cres.



Hosts!

SOLO or CHORUS, ad lib.

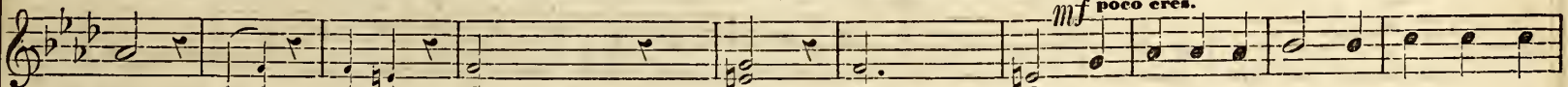
rit.

My heart and my flesh, my heart and my



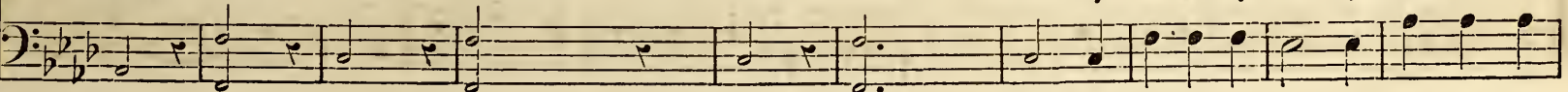
My soul.... longeth, yea, e - ven fainteth for the courts, the courts of the Lord,

mf poco cres.



Hosts!

My heart and my flesh, my heart and my



QUARTETTE or CHORUS.
Andante.

f

flesh re - joice in the liv - ing God. Yea, the spar - row hath found her a house, the swal - low a

f *mp*

flesh re - joice in the liv - ing God. Yea, the spar - row hath found her a house, the swal - low a

CHORUS.
Allegretto.

nest where she may lay her young, — Ev - en thy al - tars, ev - en thy al - tars, my God, my King.

mf

nest where she may lay her young, — Ev - en thy al - tars, ev - en thy al - tars, my God, my King.

Tempo primo.

Oh, how a - miable are thy dwellings, O Lord, how a - miable, how a - miable are thy dwell - ings, O

Oh, how a - miable are thy dwellings, O Lord, how a - miable, how a - miable are thy dwell - ings, O

poco cres.

f A very little faster.

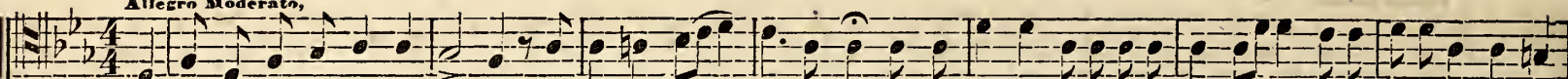
Lord, thou Lord of Hosts! O Lord of Hosts! O Lord of Hosts!

Lord, thou Lord of Hosts! O Lord of Hosts! O Lord of Hosts!

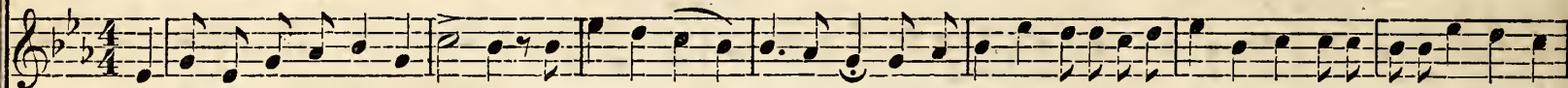
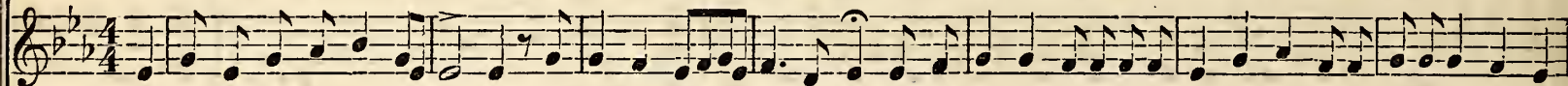
poco dim.

ANTHEM. "O Sing unto the Lord."

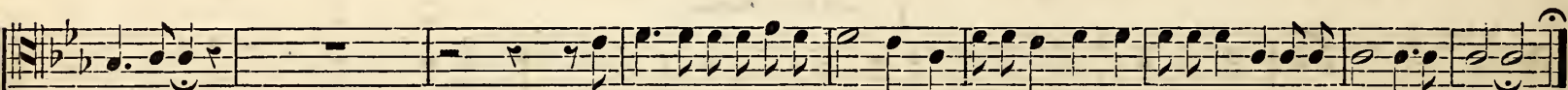
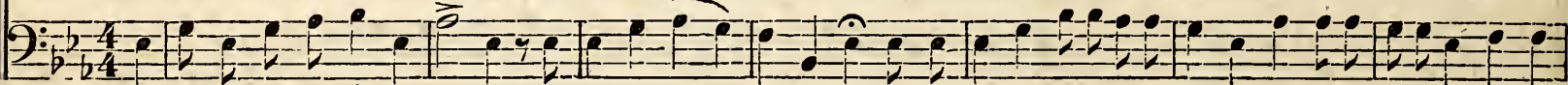
W. O. PERKINS.

Allegro Moderato,

O sing un - to the Lord, a new song; For he hath done marv'lous things; With his own right hand, and with his holy arm, hath he gotten himself the

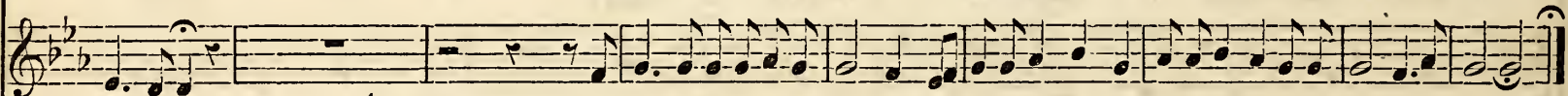


O sing un - to the Lord, a new song; For he hath done marv'lous things; With his own right hand, and with his holy arm, hath he gotten himself the

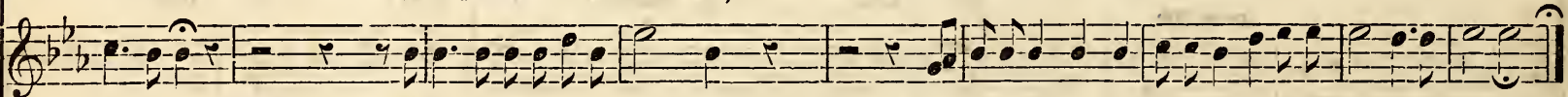


vic - to - ry.

The Lord de - clar - ed his sal - va - tion, His righteousness hath he o - pen - ly show'd in the sight of the heathen.

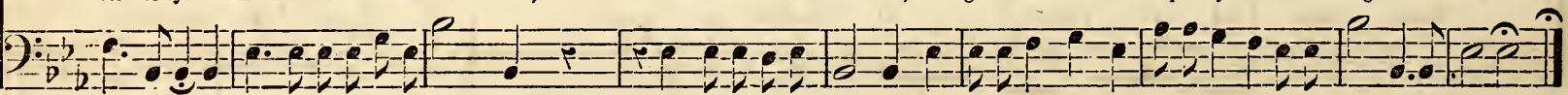


The Lord de - clar - ed his sal - va - tion,



vic - to - ry. The Lord de - clar - ed his sal - va - tion,

de - clar - ed his sal - va - tion, His righteousness hath he o - pen - ly show'd in the sight of the heathen.



"O sing unto the Lord." Continued.

SOLO. Soprano. Andante.

He hath re-mem-ber'd his mer-cy and truth toward the house of Is-ra-el, toward the house of Is-ra-el, And all the

ends of the earth have seen the sal-va-tion of our God. Show yourselves joy-ful un-to the Lord, all ye
Show yourselves joy-ful un-to the Lord, all ye

lands, all ye lands; Sing, sing, sing, sing, sing, re-joice..... and give thanks.

"O sing unto the Lord." Continued.

mf *a tempo.*

Praise the Lord up - on the harp; Sing to the harp with a psalm of thanksgiving, With trumpets al - so and shawms, oh, show yourselves joyful be - fore the

mf

With trumpets al - so and shawms, oh, show yourselves joyful be - fore the

a tempo.

f *Allegro maestoso.*

Lord, the King. Let the sea make a noise, and all that therein is, the round world, and they that dwell there-in; Let the floods clap their

Lord, the King. Let the sea make a noise, and all that therein is, the round world and they that dwell there-in; Let the floods clap their

M Adagio.

hands, and let the hills be joy - ful to - geth - er be - fore the Lord; For he com - eth, he com - eth to judge the earth, with

hands, and let the hills be joy - ful to - geth - er be - fore the Lord; For he com - eth, he com - eth to judge the earth, with

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in a soprano or alto clef, and the bottom staff is a piano accompaniment in a bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo marking is 'M Adagio'. The lyrics are: 'hands, and let the hills be joy - ful to - geth - er be - fore the Lord; For he com - eth, he com - eth to judge the earth, with'. The music is in a slow, solemn style.

f Tempo primo.

righteousness shall he judge the world, and the peo - ple with his truth. Glo - ry be to the Fa - ther, and to the Son, and to the

righteousness shall he judge the world, and the peo - ple with his truth. Glo - ry be to the Fa - ther, and to the Son, and to the

Detailed description: This system contains the second two staves of music. The top staff is a vocal line in a soprano or alto clef, and the bottom staff is a piano accompaniment in a bass clef. The key signature remains two flats, and the time signature is 4/4. The tempo marking is 'f Tempo primo'. The lyrics are: 'righteousness shall he judge the world, and the peo - ple with his truth. Glo - ry be to the Fa - ther, and to the Son, and to the'. The music is in a faster, more energetic style.

"O Sing unto the Lord." Concluded.

A little slower.

Ho - ly Ghost; As it was in the be - gin - ning, is now and ev - er shall be, world with - out end, A - men, A - men.

Ho - ly Ghost; As it was in the be - gin - ning, is now and ev - er shall be, world with - out end, A - men, A - men.

HYMN. "When I can read my title clear."

SOLO. Alto or Baritone.

When I..... can read my ti - tle clear, To man - sions in the skies, I'll bid fare -

CHORUS.

Let cares like a wild deluge
- well to ev'ry fear, and wipe my weeping eyes.

Let cares like a wild deluge

The musical score consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a piano accompaniment line. The bottom staff is a bass line. The key signature is B-flat major (two flats). The time signature is 4/4. The chorus begins with the lyrics "Let cares like a wild deluge" and continues with "- well to ev'ry fear, and wipe my weeping eyes." The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

come, And storms of sorrow fall; May I but safely reach my home, My God, my heav'n, my all;

May I but

come, And storms of sorrow fall; May I but safely reach my home, My God, my heav'n, my all;

The musical score consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a piano accompaniment line. The bottom staff is a bass line. The key signature is B-flat major (two flats). The time signature is 4/4. The music continues with the lyrics "come, And storms of sorrow fall; May I but safely reach my home, My God, my heav'n, my all;". The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics markings include *f* (forte) above the first and third staves.

"When I can read my title clear." Concluded.

DUETT.

CHORUS.

There shall I bathe my wea - ry soul In seas of heav'n - ly rest, And not a wave of

There shall I bathe my wea - ry soul In seas of heav'n - ly rest, And not a wave of

trou - ble roll a - cross my peace - ful breast, A - cross my peace - ful breast.

A - cross my peace - ful breast, *p* rit.

trou - ble roll a - cross my peace - ful breast, A - cross my peace - ful breast.

HYMN ANTHEM. "Guide me, O thou great Jehovah."

SOLO. Soprano. Moderato con espressione.

dim. *p*

Guide me, O thou great Je-ho-vah, Pil-grim thro' this bar-ren land; I am

f *sosten.* *rit.* *a tempo.*

weak, but thou art migh-ty; Hold me with thy pow'r-ful hand; Bread of heav-en!

m *Ped.* *mf* *Colla voce,* *ad lib.*

Bread of heaven! Feed me till I want no more, Feed me till I want no more,

"Guide me, O thou great Jehovah." Continued.

p CHORUS. *m* *mf* *f* *rit.*

Bread of heav- en! Bread of heav- en! Feed me till I want no more, Feed me till I want no more.

p *m* *mf* *f* *rit.*

Bread of heav- en! Bread of heav- en! Feed me till I want no more, Feed me till I want no more.

SOLO. Tenor. Andante.

O - pen thou the crys - tal foun - tain Whence the

Andante. *rit.*

"Guide me, O thou great Jehovah." Continued.

poco agitato. *sostenuto.*

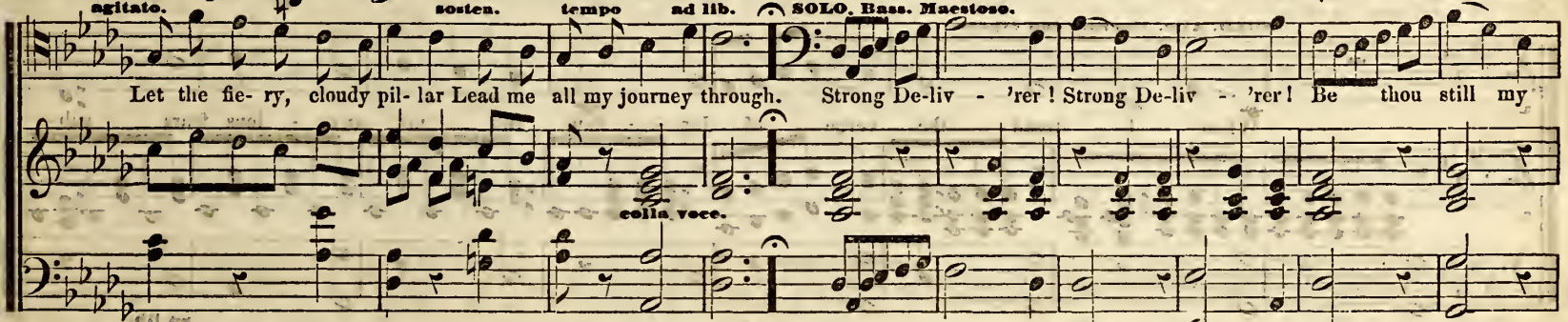
heal - - ing streams do flow; Let the fie - ry, cloudy pil - lar Lead me all my jour - ney through,



agitato. *sosten.* *tempo* *ad lib.* **SOLO. Bass. Maestoso.**

Let the fie - ry, cloudy pil - lar Lead me all my journey through. Strong De - liv - 'rer! Strong De - liv - 'rer! Be thou still my

colla voce.



ad lib.

strength and shield, Strong De - liv - 'rer! Strong De - liv - 'rer! Be thou still my strength and shield.

colla voce.



"Guide me, O thou great Jehovah." Continued.

f CHORUS. *mf* molto cres.

Strong De-liv-'rer! Strong De-liv-'rer! Be thou still my strength and shield.

f *mf* molto cres.

SOLO. Alto. Moderato con espress.

When I tread the verge of Jor - dan, Bid my anx - ious fears sub -

ad lib.

- side; Death of death! and hell's de- struc - tion! Land me safe on Ca - naan's side.

colla voce.

"Guide me, O thou great Jehovah." Concluded.

Allegro Moderato.

A little faster.

Songs of praises, Songs of praises, I will ev - er give to thee, Songs of prais - es,
 Songs of praises, Songs of praises, I will ev - er give to thee, Songs of

Songs of prais - es,
 prais - es, prais - es I will ev - er give to thee, Songs of praises, Songs of praises I will ev - er give to thee.
 Songs of prais - es, Songs of prais - es I will give to thee.
 prais - es, prais - es, prais - es I will ev - er give to thee, Songs of praises, Songs of praises I will ev - er give to thee.

Adagio.

I will ev - er give to thee, Songs of prais - es I will ev - er give to thee.
 Songs of prais - es I will ev - er give to thee, Songs of prais - es I will ev - er give to thee.

ANTHEM. "Blessed are the People."

A. KREISSMANN.

mf Allegro.

Blessed are the peo - ple that know the joy - ful sound, Blessed are the peo - ple that know, that know the joy - ful sound; They shall walk, O

mf *f* *p*

Lord, in the light of thy coun - te - nance, they shall walk, O Lord, in the light of thy coun - te - nance, And in thy name shall they re -

Lord, in the light of thy coun - te - nance, they shall walk, O Lord, in the light of thy coun - te - nance, And in thy name shall they re -

Blessed are the People. Continued.

re-joice all day, re-joice all day, and in thy name shall they re-joice..... all day,
And in thy name shall they re-joice all day, in thy name shall they re-joice..... all day,
re-joice all day, re-joice all day, and in thy name shall they re-joice..... all day, And in thy

mf
And in thy right-eousness, and in thy right-eousness shall they
mf
right-eousness, and in thy right-eousness shall they be ex-ult-ed, and in thy right-eousness, and in thy right-eousness shall they
mf

Blessed are the People. Concluded.

be ex - alt - ed, And in thy right-ousness, and in thy

be ex - alt - ed, And in thy right-ousness, and in thy right-ousness shall they be ex - alt - ed, and in thy right-ousness, and in thy

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics 'be ex - alt - ed, ... And in thy right-ousness, and in thy'. The second staff is a vocal line with lyrics '... And in thy right-ousness, and in thy'. The third staff is a vocal line with lyrics 'be ex - alt - ed, And in thy right-ousness, and in thy right-ousness shall they be ex - alt - ed, and in thy right-ousness, and in thy'. The bottom staff is a piano accompaniment line. Dynamics include a forte 'f' marking at the beginning and another 'f' marking later in the system.

right-ous-ness shall they be ex - alt - ed, shall they be ex - alt - ed.

right-ous-ness, shall they be ex - alt - ed, shall they be ex - alt - ed.

right-ous-ness shall they be, shall they be ex - alt - ed, shall they be, shall they be, shall they be ex - alt - ed.

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics 'right-ous-ness shall they be ex - alt - ed, shall they be ex - alt - ed.' The second staff is a vocal line with lyrics 'right-ous-ness, shall they be ex - alt - ed, shall they be ex - alt - ed.' The third staff is a vocal line with lyrics 'right-ous-ness shall they be, shall they be ex - alt - ed, shall they be, shall they be, shall they be ex - alt - ed.' The bottom staff is a piano accompaniment line. Dynamics include a 'rit.' (ritardando) marking above the top staff and another 'rit.' marking above the third staff.

ANTHEM. "O Lord, how manifold."

SUITABLE FOR THANKSGIVING.

W. O. PERKINS.
By permission.

Moderate. *f*

O Lord, how man - i - fold, how man - i - fold are thy works ; in wis - dom, in wis - dom hast thou made them all.

in wis - dom, in wis - dom

O Lord, how man - i - fold, how mani - fold are thy works ; in wisdom hast thou made, hast thou made them all.

O Lord, how man - ifold, how mani - fold are thy works, in wisdom hast thou made them, hast thou made them all.

The

in wisdom, in wisdom

O Lord, how man - ifold, how mani - fold are thy works, in wisdom, in wisdom hast thou made them all. The earth is full of thy riches ;

"O Lord, how manifold." Continued.

Allegretto con spirito.

eres.

1st.

2d.

valleys are covered with corn; they laugh and they sing, they laugh and they sing, they laugh and they sing. sing. sing.

they laugh and they sing, they laugh and they sing,

they laugh and sing, they laugh and sing, they laugh and they sing. sing.

Allegretto Moderato.

f FULL CHORUS.

Praise thou the Lord, O my soul, and forget not all his ben - e - fits.

M SOPRANOS.
Praise thou the Lord, O my soul, and forget not all his ben - e - fits.

Praise thou the Lord, O my soul, and forget not all his ben - e - fits.

FULL CHORUS.

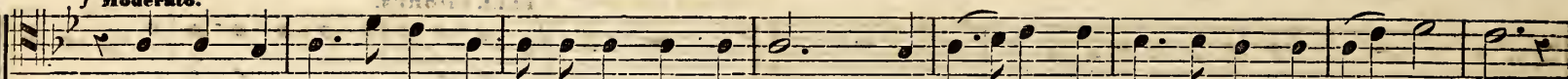
M SOPRANOS.
Praise thou the Lord, O my soul, and forget not all his ben - e - fits.

Praise thou the Lord, O my soul, and forget not all his

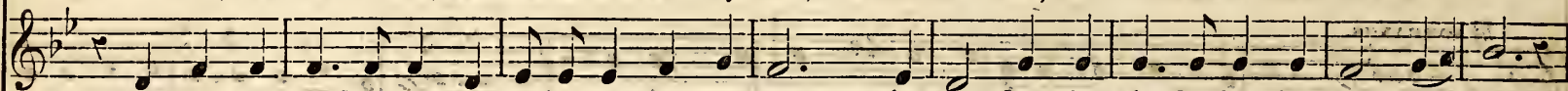
ben - e - fits. Praise thou the Lord, Praise thou the Lord, and for - get not all his ben - e - fits.

m *f* *m* *f* *poco dim.*
ben - e - fits. Praise thou the Lord, praise thou the Lord, praise thou the Lord, praise thou the Lord, and for - get not all his ben - e - fits.

"O Lord, how manifold." Continued.

f Moderato.

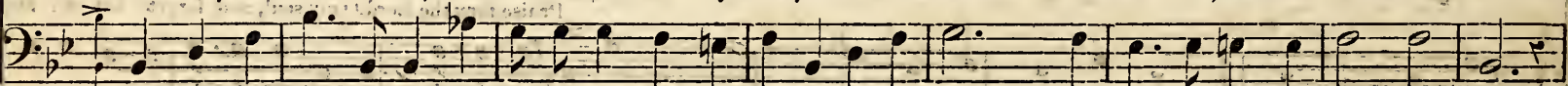
O Lord, how man - i - fold, how man - i - fold are thy works, in wis - dom, in wis - dom hast thou made them all!



in wis - dom, in - wis - dom hast thou made them all!

f Moderato.

O Lord, how man - i - fold, how man - i - fold are thy works, in wisdom hast thou made them, hast thou made them all!

*Allegro con spirito.*

Praise thou the Lord, and mag - ni - fy, and mag - ni - fy his name, and magni - fy his ho - ly name.



Praise thou the Lord, O praise . . . thou the Lord, Praise thou the Lord,



Praise thou the Lord, praise the Lord, Praise thou the Lord, and mag - ni - fy his name, and magni - fy his ho - ly name.



Praise thou the Lord, O praise him and mag - ni - fy his name, Praise thou the Lord,

f Allegro con fuoco

Praise the Lord, praise the Lord, and let all flesh magni - fy his name. Praise thou the Lord, praise thou the Lord, praise the Lord, all
 Praise the Lord, praise thou the Lord, all
 Praise thou the Lord, praisethou the Lord, and let all flesh magni - fy his name. Praise thou the Lord, praise thou the Lord, and let all
 Praise the Lord, O praise thou the Lord, praise the Lord, O praise thou the Lord, praise the Lord, all

crea. *ff* 1st. 2d.
 flesh magni - fy his name, his ho - ly name. name. Praise the Lord, and magnify his name, and magni - fy his name.
 flesh magni - fy his name, his ho - ly name. name. Praise the Lord, and magnify his name, and magni - fy..... his name.
crea. *ff*
 flesh magni - fy his name, his ho - - - ly name. name. Praise the Lord, and magnify his name, and magnify..... his name.
 magnify his name.

LARGHETTO.

First system of musical notation, featuring a treble and bass clef. The music is in 4/4 time. The treble clef part begins with a piano (*p*) dynamic and includes a trill (*tr*) on a note. The bass clef part provides a harmonic accompaniment.

Second system of musical notation, including vocal lines and piano accompaniment. The vocal line is in the treble clef and includes the lyrics: "Thou art our Fa - ther, thou our Re - deem - er! Let thy". The piano accompaniment is in the bass clef.

Third system of musical notation, including vocal lines and piano accompaniment. The vocal line is in the treble clef and includes the lyrics: "Spir - it, let thy Spir - it guide us! Thou art our Fa - ther,". The piano accompaniment is in the bass clef.

"Thou art our Father."

Thou our Re - deem - er, Let thy Spir - it, thy Spir - it guide us, thy Spir - it guide us on our

way, Till we reach the realms of glo - ry, Till we reach the realms of

CHORUS. *Alto. Allegro.*

glo - ry, There to dwell with thee for - ever. Hal - le - lu - jah!

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

Ø Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

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 music is in 3/4 time and D minor.

SOLO.

-lu - jah. An - gels there thy throne surrounding, Sing tri - umph - ant, Hal - le - lu - jah.

Obec. rall. 3 3 3 3

Colla voce. f

This system contains the second two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The music is in 3/4 time and D minor. The second staff includes performance instructions: 'SOLO.', 'Obec.', 'rall.', and 'Colla voce. f'. There are also triplets indicated by the number '3' above the notes.

CHORUS. A tempo.

Hal - - le - lu - jah, Hal - le - - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah! An - gels

Hal - - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah! An - gels

-jah.
Hal - - lo - lu - jah, Hal - - le - lu - jah, Hal - le - lu - jah, Hal - lu - lu - jah, Hal - le - lu - jah! An - gels

Inst. 8 coll.

there the throne surrounding, Sing tri - umphant, Hal - le - lu - jah, sing tri - umph - ant, Hal - le - lu - jah, sing tri - umphant, Hal - le - lu - jah, sing tri -

there the throne surrounding, Sing triumphant, Hal - le - lu - jah, Hal - le - lu - jah, sing tri - umphant, Hal - le - lu - jah, sing tri -

there the throne surrounding, Sing tri - umphant, Hal - le - lu - jah, Hal - le - lu - jah, sing tri - umphant, Hal - le - lu - jah,, sing tri -

"Thou art our Father." Concluded.

-umphant, Hal - le - lujah; Hal - le - lujah; sing tri - umphant, Hal - le - lujah, Hal - le - lujah, Hal - le - lu - jah, Hal - le -
 -umphant, Hal - le - lujah, Hal - le - lujah, sing tri - umphant, Hal - le - lujah, Hal - le - lujah, Hal - le - lu - jah, Hal - le -
 -umphant, Hal - le - lujah, Hal - le - lujah, sing tri - umphant, Hal - le - lujah, Hal - le - lujah, Hal - le - lu - jah, Hal - le -

lu - jah, Sing tri - umphant, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,
 lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,
 lu - jah, Sing triumphant Hal - le - lu - jah, Hal - le - lu - jah, *Inst. 8 coll.*

CHORUS. "O Sing to the Name of Jehovah."

SUITABLE FOR THANKSGIVING AND OTHER NATIONAL OCCASIONS.

Basses in unison.

O sing to the name of Je - ho - vah, And ex - alt him with timbrel and voice,..... For his goodness, at - tend - ing us

Allegro Maestoso.

Basses & Tenors.

cres.

ev - er, Let the nation be glad and rejoice. O sing to the name of Je - ho - vah, And exalt him with timbrel and

voice,..... For his goodness, at - tend - ing us ev - er, Let the nation be glad and rejoice. We praise thee, the Lord of cre-

voice,..... For his goodness, at - tend - ing us ev - er, Let the nation be glad and rejoice. We praise thee, the Lord of cre-

Marcato.

voice,..... For his goodness, at - tend - ing us ev - er, Let the nation be glad and rejoice. We praise thee, the Lord of cre-

Sya

"O sing to the name of Jehovah." Continued.

- a - - tion, For thy boun - ti - ful mer - cies in store,..... And for blessings untold to the na - - tion, We thy

prais - es will sing ev - er - more, ev - er - more,..... We praise thee, thou Lord of cre - a - - tion, For thy

boun - ti - ful mer - cies in store,..... And for blessings un - told to the na - - tion, We thy prais - es will sing ev - er - more.

"O sing to the name of Jehovah." Continued.

1st Soprano. *crec.*

While our hearts and our voi - ces are blend - ing, In a song of thankgiv - ing and praise,..... May our tho'ts un - to thee be as-

2d, 3d & 4th Sopranos.

p

soffo voce.

-cend - ing, As now our pe - ti - tions we raise. While our hearts and our voi - ces are blend - ing, In a song of thankgiving and

soffo voce. Tenors.

While our hearts and our voi - ces are blend - ing, In a song of thanksgiving and

"O sing to the Name of Jehovah." Continued.

praise,..... May our thoughts un - to thee be as-cend - - ing, As now our pe-ti - tions we raise.

This system contains the vocal line and piano accompaniment for the first part of the piece. The vocal line is in a soprano or alto register, and the piano accompaniment consists of two staves: the right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment.

f **Sopranos & Altos.**

O sing to the name of Je - ho - - yah, And ex - alt him with tim - brel and voice;..... For his good - ness at-tend - ing us

Basses & Tenors.

f

This system continues the musical score with two vocal parts and piano accompaniment. The vocal parts are for Sopranos & Altos (top staff) and Basses & Tenors (middle staff). The piano accompaniment is split between two staves at the bottom. The bass line features a prominent, rhythmic pattern of chords.

ev - er, Let the na - tion be glad and re-joice. We praise thee, thou Lord of cre-a - - tion, For thy boun-ti-ful mer - cies in

store,..... And for blessings un - told to the na - tion, We thy prais - es will sing ev-er - more, ev - er - more,.... We

"O sing to the Name of Jehovah." Continued.

praise thee, thou Lord of cre - a - tion, For thy boun - ti - ful mer - cies in store,.... And for blessings un - told to the na - tion, We thy

Sva

Sva

piu mosso. Tenor. praises will sing ev - er - more, Praises, praises we'll sing ever - more,.... praises sing evermore, Praise shall sound from shore to

Alto. more. Praises, praises, we'll sing evermore, we'll sing evermore, Praise shall sound from shore to

piu mosso. Soprano. *f* more. Prais - es,..... prais - es,..... prais - es... we'll sing evermore, Praise shall sound from shore to

Bass. *f* more, Praises, prais - es we'll sing ev - er - more,.... praises sing ever - more.

Sva

"O Sing to the Name of Jehovah." Concluded.

Do not hurry.

ff

shore, from shore to shore, Praises, praises we'll sing ev - er - more, praises sing ev-ermore, Praise shall sound from shore to shore, from shore to shore, from shore to shore, Praises, praises we'll sing ev-ermore, we'll sing ev-ermore, Praise shall sound from shore to shore, from shore to shore, from shore to shore, Prais - - es, prais - - es, prais - - es..... we'll sing evermore, Praise shall sound from shore to shore, from shore to shore, Praises, praises we'll sing ev - er - more, praises sing ev-er-more,

poco accelerando.

cres.

shore, We will sing to thy name ev - er - more, We will sing to thy name ev - er - more, We will sing to thy ho - ly name ev - er - more. shore, We will sing to thy name ev - er - more, We will sing to thy name ev - er - more, We will sing to thy ho - ly name ev - er - more. shore, We will sing to thy name ev - er - more, We will sing to thy name ev - er - more, We will sing to thy ho - ly name ev - er - more.

HYMN CHANT. "Rest, Weary Heart."

W. O. PERKINS.

SUITABLE FOR FUNERALS.

1. Rest, wea-ry heart,
 2. Rest, wea-ry head,
 3. Rest, spir-it free!

{ From all thy silent griefs and secret pain; thy profit-
 less re-
 { Lie down to slumber in the peaceful tomb; light
 from above has
 { In the green pastures of the heavenly shore, Where
 sin and sorrow

grets and long-ings vain;
 bro-ken thro' its gloom.
 can ap-proach no more;

Wisdom and love have ordered all the past, All shall be
 Here in the place where once the Saviour lay, Where he
 shall
 { With all thy flocks by Christ, the Shepherd fed, Be-
 side the

bles-sed-ness and light at last;
 wake thee on a fu-ture day;
 streams of life o-ter-nal led;

Cast off the cares that have so
 Like a tired child upon its
 Forever with thy God and

long-
 moth-er's
 Sav-our

pressed;
 breast;
 blest:

Rest, sweet-ly rest!
 Rest, sweet-ly rest!
 Rest, sweet-ly rest!

HYMN CHANT. "Thy Will be Done."

1. "Thy will be done!"
 2. "Thy will be done!"
 3. "Thy will be done!"

In devious way the hurrying stream of life may run;
 If o'er us shine a gladdening and a prosperous sun,
 Though shrouded o'er our path with gloom, one comfort, one

Yet still our grateful hearts shall say, "Thy will be done!"
 This prayer will make it more divine, "Thy will be done!"
 Is ours;—to breathe, while we adore, "Thy will be done!"

Close by repeating the first two measures, "Thy will be done!"

CHANT. "The Reaper and the Flowers."

W. O. P.

329

Words by H. W. LONGFELLOW.

1. There is a reaper, whose name is Death, And with his... sick - le keen, He reaps the beard'd grain at a breath, And the flow'rs that grow be - tween.

2. "Shall I have nought that is fair," said he, " have nought but the beard - ed grain? Tho' the breath of these flowers is sweet to me, I will give them back a - gain.

3. He gazed at the flowers with tearful eyes, He kissed their... droop - ing leaves, It was for the Lord of Paradise He... bonnd them in his sheaves.

4. " My Lord has need of these flowerets gay," The reaper... said and smiled; " Dear tokens of the earth are they, Where he - was once a child.

5. They shall all bloom in fields of light, Transplanted... by my care; And saints, upon their garments white, These sa - cred blos - soms wear.

6. And the mother gave, in tears and pain, 'The flowers she... most did love; She knew she should find them all again, In the fields of light a - bove.

7. O, not in cruelty, not in wrath, The reaper... came that day; 'Twas an angel visited the green earth, And took the flowers a - way.

CHANT. "The Lord's prayer."

1. Our Father who art in heaven, hallowed... be thy name, Thy kingdom come, thy will be done in... earth as it is in heaven.

2. Give us this day our... dai - ly bread. And forgive us our trespasses as we forgive... those who trespass a - gainst us.

3. And lead us not into temptation, but de - liver.. us from evil. For thine is the kingdom, and the pow'r, and the glory, for - ever and ever. A - men.

CHANT. "I am the door."

W. O. P.

Words by REV. D. WILLIAMS.

1. " I am the door," Come... in, Come in, And leave with - out thy load of sin. The night is dark, the storm is wild; O venture in, thou strang - er child.

2. I am the door, Come... gen - tly knock, And I will loose the heav - y lock That guards thy pre - cious fold; Come in from dark - ness and from cold.

3. " I am the door," No... long - er roam; Here are thy treasures, here thy home; I purchased them for thee and thine, And paid the price in blood di - vine.

4. " I am the door," My... Fa - ther waits To make thee rich es - tates; Come dwell with him and dwell with me, And thou my Fa - thers child shalt be.

5. " I am the door," Come... in, Come in, And everlasting treas - ures win; My Father's house was built for thee; And thou shalt share that home with me.

HYMN CHANT. "The Shadow of the Rock."

1. The Shadow of the Rock! Stay, Pil - grim, stay;
 2. The Shadow of the Rock! Night veils, the land;
 3. The Shadow of the Rock! To wea - ry feet;
 4. The Shadow of the Rock! Pilgrim, sleep soun d;
 5. The Shadow of the Rock! One day of pain,

Night treads upon the heels of day; there is no other resting - - place thro' this way;
 How the palms whisper as they stand, How the well tinkles faintly sand;
 They have been diligent and fleet, The sleep is deeper and the shade the more sweet;
 In night's swift hours, with silent bound, The Rock will put thee over leagues of ground;
 Thou scarce wilt hope the Rock to gain, Yet there wilt sleep thy last sleep on the plain,

CHANT. "From the Recesses of a lowly Spirit."

The Rock is near, The well is clear Rest in the Shadow of the Rock!
 Cool water take, Thy thirst to slake. Rest, &c.
 O weary, rest, Thou art sore pressed..... Rest, &c.
 Gaining more way By night than day. Rest, &c.
 And only wake in heaven's daybreak Rest, &c.

1. From the recesses of a low - ly spirit,
 2. We see thy hand; it leads us, it sup - ports us;
 3. O, how long suffering, Lord! but thou de - light est
 4. Father and Saviour! plant with - - in each bosom
 5. Then place them in thine ever - - last - ing gardens,

Our humble prayer ascends, O..... Fath - er, hear it!
 We hear thy voice; it counsels and it courts us;
 To win with love the wandering;..... thou in - vitest,
 The seeds of holiness, and..... bid them blossom
 Where angels walk, and seraphs..... are the wardens;

Upsoaring on the wings of awe and meekness; For - give its weakness.
 And then we turn away; and still thy.. kindness For - gives our blindness.
 By smiles of mercy, not by frowns or.. terrors, For - Man from his errors.
 In fragrance and in beauty bright and .. vernal, And spring e - ternal.
 Where every flower, escaped through death's dark..... portal, Be - comes im - mortal.

HYMN CHANT. "Come to Me."

1. With tearful eyes I look around, life seems a dark and storm - y sea, Yet, 'midst the gloom, I hear a sound, a heavenly whis - per: "Come to me!"
 2. It tells me of a place of rest—it tells me where my soul may flee; Oh, to the weary, faint, oppressed, how sweet the bid - ding: "Come to me!"
 3. When nature shudders, loth to part from all I love, en - joy and sec; When a faint chill steals o'er my heart, a sweet voice ut - ters: "Come to me!"
 4. "Come, for all else must fade and die, earth is no resting place for thee; Heavenward direct thy weeping eye, I am thy.... por - tion: Come to me!"
 5. O voice of mercy! voice of love! in conflict, grief and.. a - go - ny, Support me, cheer me from above! and gently whis - per: "Come to me!"

CHANT. "Another fleeting Day is Past."

E. D. CLEMANS.

1. Another fleeting day is gone; Slow o'er the west the sha - dows rise; Swift the soft-stealing hours have flown, And }
 2. Another fleeting day is gone Swift from the records of the year; And still, with each successive sun, Life's fading }
 3. Another fleeting day is gone, But soon a fairer day shall rise; A day whose never-setting sun, Shall pour its... }
 4. Another fleeting day is gone; In solemn silence..... rest, my soul; Bow down before his gracious throne Who }
 bids the } morn and eve - ning roll.
 man - tle veils the skies.
 vis - ions dis - ap - pear.
 light o'er cloud - less skies.
 bids the } morn and eve - ning roll.

HYMN CHANT. "The Voyage of Life."

W. O. PERKINS.

1. Launch thy bark! launch thy bark on the swell - ing tide, But, oh, look up and lean on heav'n, a - on you glide;
 2. Hoist thy flag! hoist thy flag! nail it to the mast; The flag of justice and of truth upon the breeze - cast;
 3. Speed thee on! speed thee on o'er the trou - bled sea; But oh, let wisdom thy bark, and truth thy com - pass be
 For perils all a - round thee lie, like rocks up - on the sea;
 And 'neath that banner's glorious folds spread out thy flow - ing sail;
 Unloose thy sail; God speed thee now, thy vigil nev - er cease,
 And he who slumbers on the watch a shape - less wreck may be.
 Press onward to the destined port be - fore the fav - 'ring gale.
 Till, anchored in the heavenly port, thou find e - ter - nal peace.

CHANT. "Calm me my God."

1. Calm me, my God, and keep me calm while these hot breez - es blow; Be like the night dew's cooling balm, Up - - - on earth's fev - er'd brow;
 2. Calm me, my God, and keep me calm Soft resting on thy breast; Soothe me with thy word divine, And bid my spir - it rest.
 3. Calm in the hour of buoyant health, Calm in the hour of pain; Calm in my poverty or wealth, Calm in my loss or gain;
 4. Calm as the ray of sun or star, Which storms as - - sail in vain; Moving unruffled thro' earth's war E - - - ter - nal calm to gain.

CHANT. "I cling to thee."

1. O holy Saviour, Friend unseen! Since on thine arm thou bid'st me lean; Help me thro'out life's varying scene; By faith I cling to thee.
 2. Blest with this fellow ship divine, Take what thou wilt, I'll ne'er re - pine; E'en as the branches to the vine, My soul would cling to thee.
 3. Tho' faith and hope may long be tried, I ask not, need not aught be - side; How safe, how calm, how satisfied Thee. .. soul that clings to thee.
 4. They fear not Satan, nor the grave, They feel thee near and strong to save; Nor dread to cross o'er Jordan's wave, Be - cause they cling to thee.
 5. Blest is my lot whate'er befall; What can disturb me, who ap - pall? While, as my strength, my rock, my all, Saviour, I cling to thee.

CHANT. "'Tis I, be not afraid."

1. Toss'd with rough winds, and faint with fear, Above the tempest. soft and clear; What still small accents greet mine ear, 'Tis I, be not afraid.
 2. 'Tis I who led thy steps aright, 'Tis I who gave thy blind eyes sight; 'Tis I thy Lord, thy life, thy sight, 'Tis I, be not afraid.
 3. Mine eyes are watching by thy bed, Mine arms are under neath thy head; My blessing is around thee shed, 'Tis . . . I, be not afraid.
 4. When on the other side thy feet Shall rest 'mid thousand wel - comes sweet; One well-known voice thy heart shall greet, 'Tis I, be not afraid.

CHANT. "The Other Side"

1. We dwell this side of Jordan's stream, Yet oft there comes a
 2. The other side! no sin is there, To stain the robes the....
 3. The other side! its shore so bright, Is radiant with the
 4. The other side! the other side! Who would not brave the.

shin - ing beam, A cross from yon - der shore;
 an - gels wear, Made white in Je - sus' blood,
 gol - den light Of Zi - on's cl - ty fair;
 swell - ing tide, Of earth - ly toil and care;

While visions of a holy throng, And sound of harp, and
 No cry of grief, no voice of woe, To mar the peace their
 And many dear ones gone before, Already tread the....
 To wake one day when life is past, Over the stream, safe

Words by H. BONAR. HYMN CHANT. "Beyond the Stars." W. O. P.

ser - aph song, Seem gent - ly wait - ed o'er.
 spir - its know - The constant peace with God.
 hap - py shore: I seem to see them there.
 home at last, With all the bless'd ones there!

1. Beyond the stars that shine in golden glory, Beyond the calm, sweet moon,
 2. Oh it is sweet to watch the word's night wearing, The Sabbath morn come on!
 3. Patience, then patience! for sorrow, pain, and dying Shall soon for - got - ten be,

Up the bright ladder saints have trod before thee,
 And sweet it were, the vineyard labor sharing—
 And thou, thro' rolling spheres rejoicing, flying Be

Soul! thou shalt ven - ture soon. Secure with him who sees thy heart-sick yearning, Safe in his arms of love;
 Sweeter the la - bor done. All finished! all the conflict and the sor - row, Earth's dream of an - guish o'er;
 - yond the wave-less sea, Shalt know hereafter where thy Lord doth lead thee, His darkest deal - ing trace;

Thou shalt exchange the midnight for the morning And thy fair home a - bove.
 Deathless there draws for thee a night - less morrow On E - den's bliss - ful shore.
 And by those fountains wherc his love will feed thee Be - hold him face to face.

ALPHABETICAL INDEX.

Alden	171	Cambria	137	Evening Hymn	201	Invitation	187	Newton.....	171	Rossini	202
Allison	178	Camden	144					Newbern	196		
Altona	161	Campbell	138	Fairfield	212	Jolliett.....	155	Norton	181	Sabbath	143
Amsden	184	Carmel	140	Fenton, Nos. 1. & 2	163	Johnson	196	Nearer to thee	205	Salem	137
Ammond	198	Carroll	132	Fifield	152	Just as I am	210			Scovill	188
Andrews	133	Chesnut	199	Folsom	172					Shawmut	204
Antler	206	Clark	158	Formosa	174					Sherman	211
Anthrop	146	Colby	164	Foster	175			Oakdale	148	Sparta	154
Anthon	179	Colmer	143			Kedar	157	Olney	178	Sponda	151
Antona	131	Communion	210	Garfield	142	Kenyon	154	Orland	207	Stanhope	161
Antwerp	181	Compton	136	Glenham	164	Kempton	149	Ormund	170	Stanstead	158
Arno	157	Comstock	190	Greenwich	197	Kelley	194	Osborne	186	Stanley	211
Arnold	179	Confidenee	139	Guide me	203	Kedron	214	Otto	190	Steele	162
Ashland	144	Concord	166			Lander	132			Swain	150
Ashton	195	Conrad	180	Hale	212	Laus	180				
Athol	198	Conover	145	Hamilton	134	Leonard	191	Palmer	168		
Atwell	187	Conway	145	Hammond	170	Lenton	206	Passmore	141	Travi.....	199
Avalia	191	Cornell	173	Hanlon	136	Lindsey	212	Pettingell No. 1	147		
		Corning	175	Hanover	144	Lossing.....	155	" No. 2	147	Varona	165
Ballston	200	Corwin	140	Harlem	135	Loving-kindness	143	Plympton	156	Versalia	182
Bamfield	142	Corinna	166	Harmon	194	Ludlow	166	Praise	169	Victory	173
Bamford	150	Covington	182	Hartwell	184			Prentiss	172		
Barlow	158	Cumstom	210	Haven	208	Manly	185			Warner	183
Barnet	152	Danville	135	Hendon	168	Marten	148	Red Bank	133	Watts	162
Belmont	177	Danfield	151	Hildreth	191	Mattison	176	Remember Me	167	We are marching on	
Belden	161	Day of Rest	156	Hingham	208	Matilda	192	Requiem	207	to Zion	215
Belknap	175	Denton	188	Hyde Park	165	Mendon	135	Rest	169	Woodstock	165
Benton	189	Denver	139	Hymn	200	Meston	153	Resignation	213	Willowdale	193
Bethel	159	Derby	185	In heavenly love	209	Milton	201	Reverie	186		
Blackstone	160	Derby	185	Ingleton	153	Miniaoda	213	Riehlard	172	Zebulon	174
Bonney	141	Drew	189	Imitation	159	Missionary	204	Riverside	193	Zelton	203
Bowring	195	Duren	160			Mother, thou art gone		Roland	136	Zion	131
Bowker	197					to rest	205				
Boynton	138	Erie	214			Moncton	192				
Brandon	133	Erwin	176								

METRICAL INDEX

L. M.	Oakdale	148	Swain	150	H. M.	Ammond	198	6s, 5s & 7s.	
Antola	L. M. Double.		Varona	165	Antwerp	181	Bowring	195	Requiem
Andrews	Kempton	149	Watts	162	Covington	182	Bowker	197	7s & 6s.
Anthrop	C. M.		Woodstock	165	Laus	180	Greenwich	197	Hingham
Ashland	Altona	161	Remember Me	167	Norton	181	Harmon	194	In heavenly love
Bonney	Arno	157			Versalia	182	Johnson	196	7s & 10s.
Bamfield	Barlow	158			Warner	183	Kelley	194	Cumstom
Boynton	Barnet	152	Alden	171			Newbern	196	8s & 4s.
Brandon	Barnford	150	Belknap	175	C. H. M.	Amsden	184	Hymn	200
Carroll	Bethel	159	Cornell	173	S. H. M.				
Campbell	Belden	161	Corning	175	Hartwell	184	8s & 7s. Double.		
Cambria	Blackstone	160	Erwin	176			Ballston	200	Sherman
Carmel	Concord	166	Folsom	172	7s.		Chesnut	199	8s. Double.
Camden	Coriuna	166	Formosa	174	Atwell	187	Evening Hymn	200	Stanley
Compton	Clark	158	Foster	175	Avalia	191	Milton	201	8s & 6s.
Confidence	Colby	164	Hammond	170	Benton	189			8s & 6s.
Corwin	Danfield	151	Hendon	168	Comstock	190	8s, 7s & 4s.		Just as I am
Colmer	Day of Rest	156	Mattison	176	Denton	188	Guide me	203	8s, 7s & 6s.
Conover	Duren	160	Newton	171	Derby	185	Rossini	202	We are marching on
Conway	Fenton, Nos. 1. & 2	163	Ormund	170	Drew	189	Shawmut	204	9s & 8s.
Danville	Fifield	152	Palmer	168	Hildreth	191	Zelton	203	Communion
Denver	Glantham	164	Praise	169	Invitation	187			10s.
Garfield	Hyde Park	165	Prentiss	172	Leonard	191	7s & 4s.		Hale
Hamilton	Imitation	159	Rest	169	Manly	185	Shawmut	204	10s & 11s, or 5s & 6s.
Hanlon	Ingleton	153	Richland	172	Osborne	186	Missionary	204	Lindsey
Hanover	Jollett	155	Victory	173	Otto	190	7s, 6s & 8s.		11s & 10s.
Harlem	Kedar	157	Zebulon	174	Reverie	186	Mother, thou art gone		Fairfield
Lander	Kenyon	154			Scovill	188	to rest	205	11s.
Loving-kindness	Lossing	155	S. M. Double.		Willowdale	193	5s & 8s.		Eric
Mendon	Ludlow	166	Belmont	177			Orland	207	Resignation
Passmore	Meston	153	L. P. M.		7s. 6 lines.		6s & 4s.		Kedron
Pettingell No. 1	Oakland	154	Allison	178	Matilda	192	Nearer to thee	205	6s.
" No. 2	Petition	152	Olney	178	Moncton	192	Antler	206	6s. Double
Red Bank	Plympton	156					Lenton	206	8s & 7s.
Roland	Sparta	154	C. P. M.		Riverside	193			11s & 10s.
Sabbath	Sponda	151	Anthion	179					Miuaoda
Salem	Stanhope	161	Arnold	179					12s & 11s.
Zion	Stanstead	158							Kedron
L. M. 6 lines.	Steele	162	S. P. M.		Ashton	195			214
Marten			Conrad	180	Athol	198			213

INDEX OF GLEES, ANTHEMS AND CHANTS.

GLEES.

Adieu	34	Night, lovely Night.....	64	Who's for a flight?	26	Oh, how amiable.....	293
Autumn leaves.....	48	Now the dance inviting.....	80	When twilight dews	52	Open ye the gates	254
Aim high	50	Now we sing	25	When winds breathe soft	119	Praise the Lord	280
Autumn	76	O silver streamlet	124	Winter	78	Rejoice the heart of thy servant.	250
All things are beautiful	89	O Summer sweet	23	With sighs, sweet rose	94	Show me thy way	266
Away, my bark.....	108	Oh, could I be a sailor.....	40	Woodbird.....	104	Sing to the Lord	269
Bells are ringing	26	Over the billow	22	Zephyrs soft	56	Teach me, O Lord	240
Bird song	42	Pale Autumn flowers	101	ANTHEMS.			
Beautiful streamlet.....	62	Pit, pat falls the rain	125	As pants the hart	225	The Lord is my strength.....	260
Carry in thy heart a song	21	Parting song	32	And be ye kind.....	248	The Lord is in his holy temple..	234
Come where the blue-bells spring	86	Sleighting song	44	Blessed are the people	308	Thou art our Father	316
Come away	92	Song of the lark	67	Blessed are the pure in heart ..	216	Thou dear Redeemer.....	218
Evening star.....	29	Spring	72	Blessed are the dead	286	What shall I render?	257
Evening	51	Summer	74	Blessed be the Lord	263	When, as returns this solemn day	244
Fading away	23	Summer morning	65	Consider the lilies	223	When the Lord turned again ..	272
Flag of our nation	24	Summer time.....	48	Enter ye in at the strait gate ..	221	When I can read my title clear.	300
Going home at dark	22	Sunrise	112	God is love	217	CHANTS.	
Golden Summer	41	Sunset.....	118	Give unto the Lord	238	Another fleeting day is past....	331
Harvest Hymn	24	Swiftly winging	84	God is a Spirit.....	246	Beyond the stars	333
In Summer time	60	The birds	43	God, hear our voice	276	Calm me, my God	332
Key of G	29	The drummer-boy	33	God, my help	277	Come unto me.....	331
Look well to the end	25	The fairy revel	33	Guide me, O thou great Jehovah	303	From the recesses of a lowly ...	330
Land of the beautiful.....	58	The little brook	22	Heavenly Father	253	I am the door	329
Land of Freedom.....	66	The morning wind	70	Heavenly Father, graciously hear	284	I cling to thee	332
Land ho!	97	The mariner's song	36	I was glad	229	Rest, weary heart	328
My country	27	The miller's daughter.....	38	I will praise thee	235	The Lord's Prayer	329
May	30	The mountain ranger.....	35	Jesus, lover of my soul	231	The other side	333
Music	31	There's one that I love dearly ..	100	Jerusalem, my glorious home...	288	The reaper and the flowers	329
Morning	37	The parting nour	45	O love the Lord	242	The Shadow of the Rock	330
Mark the merry elves.....	54	The rover's joy	102	O praise the Lord	227	The voyage of life	331
New England	47	The sea-king	106	O Lord, how manifold	311	Thy will be done	328
Night song.....	46	The song of the Triton	127	O sing to the name of Jehovah..	321	"Tis I; be not afraid!"	332
		The snow-storm	28	O sing unto the Lord	296		
		The village bells.....	49	Oh, come, let us sing	219		
		We'll sing a merry song	39				
		What shall I wish you?	23				

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