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G E M S

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OF

SACRED SONG:

A COLLECTION OF THE MOST

PLEASING COMPOSITIONS

OF

HANDEL, HAYDN, BEETHOVEN, MOZART, MENDELSSOHN, ROSSINI, ETC.

WITH AN ACCOMPANIMENT FOR THE

PIANO - FORTE.

BOSTON:

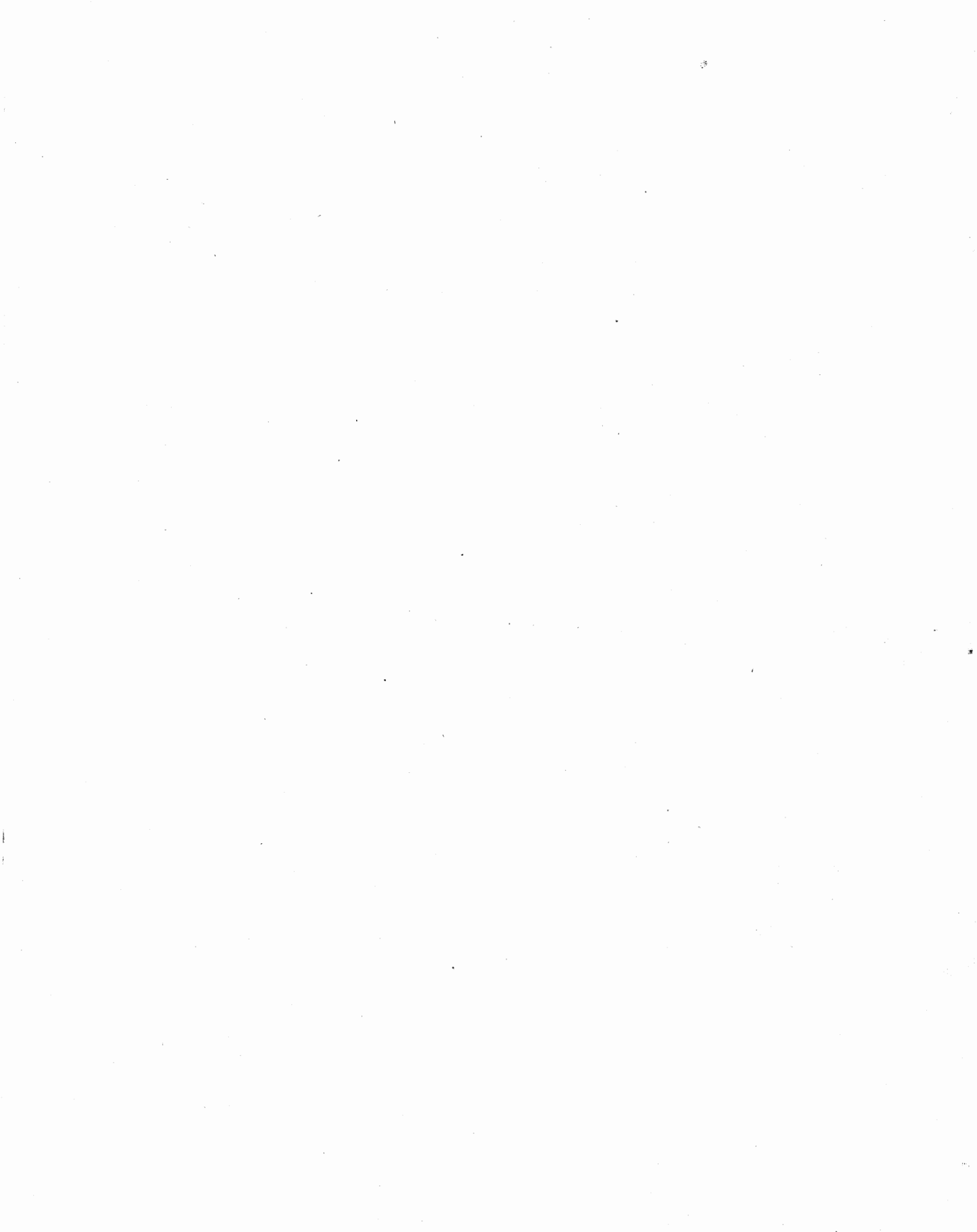
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GEMS OF SACRED SONG.

THE WINGS OF A DOVE.

Words by Jeffreys.

1. Oh! had I wings like a dove, I would fly A-way from this world of care; My soul would mount to the realms on high, And
2. Oh! is it not written, "Be-lieve and live." The heart by bright hope allured, Shall find the comfort these words can give, And
3. There is! there is! in thy holy word, Thy word which can ne'er de-part; There is a promise of mer-cy stored For the

seek for a ref-uge there; But is there no ha-ven here on earth, No hope for the wounded breast; No
be by its faith as-sured, Then why should we fear the cold world's frown, When truth to the heart has given, The
lowly and meek of heart, "My yoke is ea-sy, my bur-den light, Then come un-to me for rest," These,

favor'd spot where content has birth, In which I may find a rest?
light of re-lig-ion to guide us on, In joy to the paths of heaven?
these are the words of promise stored, For the wounded and wearied breast.

The musical score consists of three systems. Each system includes a vocal line in treble clef with a key signature of one flat and a 6/8 time signature. The piano accompaniment is written in grand staff notation (treble and bass clefs). The lyrics are placed below the vocal line, with some words in italics. The score concludes with a double bar line.

THE WANDERER.

F. Schubert.

Largo.

pp *Cres.*

The piano introduction consists of two staves. The right hand features a continuous eighth-note accompaniment, while the left hand plays a simple bass line. The music begins in a piano (*pp*) dynamic and gradually increases in volume, marked with a *Cres.* (crescendo) hairpin.

From countries far a - way I come,
 Ich kom - me vom Ge - bir - ge her,

fz *Dim.* *p* *p* *pp*

The first vocal line is on a single staff. The piano accompaniment is on two staves. The piano part features a dense texture of chords in the right hand and a steady bass line in the left hand. Dynamics include *fz* (forzando), *Dim.* (diminuendo), *p* (piano), and *pp* (pianissimo).

Where'er I go,
 es dampft das Thal,

Where'er I
 es braust das

fz

The second vocal line continues the melody. The piano accompaniment remains consistent with the previous section. A *fz* (forzando) dynamic is used in the piano part.

go, I find no home.
 Meer, es braust das Meer.

Cres. *f* *fp* *pp*

The final vocal line concludes the piece. The piano accompaniment features a *Cres.* (crescendo) leading to a *f* (forte) dynamic, followed by *fp* (fortissimo piano) and *pp* (pianissimo) dynamics.

THE WANDERER, Continued.

I wan - der on, de - void of peace,
 Ich wand - le still, bin we - - nig froh,

pp

Marcato.

My joys di - min - - ish, woes..... in - crease,
 Und im - - mer fragt der Seuf - - zer wo? woes..... in -
 im - - mer

p

ppp

- crease. The sun's warm rays to me feel cold, My life's young days seem grow - ing old; The
 wo? Die Son - - ne dünkt mich hier so kalt, die Blüe - - the welk, das Le - ben alt, und

pp

bloom - ing flow - ers dead.... and sere, I feel a stran - ger ev' - ry - where.
 was sie re - den lee - - - rer Schall; ich bin ein Fremd - ling ü - - ber - all.

Cres. *pp*

THE WANDERER, Continued.

Pia vivo.

Where art thou? where art thou? my be-lov-ed home. I turn..... to
 Wo bist du, wo bist du, mein ge-lieb-tés Land! ge--sucht,..... ge

mf

thee,..... where -- e'er..... I roam, It
 ahnt,..... und nie..... ge -- - kannt. Das

p *pp* *fp*

Vivo.

makes my ve-ry heart ex-pand, my heart ex-pand, To think of thee, my
 Land, das Land so hoff-nungs-grün, so hoff-nungs-grün, das Land, wo mei--ne

f *p*

na-tive land, Thy cliffs so white, thy hills so blue, Where blooms the rose and li-ly too, And
 rö-sen blühn, wo mei-ne Freun-de wan-deln gehn, wo mei-ne Tod-ten auf--ersteh'n, das

THE WANDERER, Concluded.

Tempo primo.

ear - ly friends with hearts so true, Oh! land.... where art thou?
 Land, das mei - ne Spra - che spricht, o Land.... wo bist du?

A spir - it's warn - - ing voice I hear, It whis - - pers
 Ich wand' - le still, bin we - - nig froh. Und im - - mer

soft - - ly in..... my ear, in..... my ear, Soon shalt thou quit life's
 fragt der Seuf - - zer wo? im - - mer wo? Im Geis - ter - hauch tou't's

troubled wave, And find thy home in the si - lent grave.
 mir zu - rück: Dort wo du nicht bist, dort ist das Glück.

CONSIDER THE LILIES.

R. Topliff.

Con - si - der the li - lies of the field! how they grow!... they toil not, neith - er do they

p Ped. *Semplicemente.* Ped. *

The first system of the musical score is in 6/8 time with a key signature of three sharps (F#, C#, G#). It features a vocal line and a piano accompaniment. The piano part includes a 'Semplicemente.' instruction and two 'Ped.' (pedal) markings with asterisks.

spin.... they toil not, neith - er do they spin..... And yet I say un - to

Cres.

The second system continues the vocal and piano parts. The piano accompaniment features a 'Cres.' (crescendo) marking.

you.... I say un - to you that e - ven' Sol - omon in all his glo - ry was not ar -

f

The third system continues the vocal and piano parts. The piano accompaniment features a '*f*' (forte) marking.

... rayed.... like one of these... Con - si - der the lilies, how they grow... Con -

p. Dim. Ped. *

The fourth system concludes the vocal and piano parts. The piano accompaniment includes a '*p.*' (piano) marking, a 'Dim.' (diminuendo) marking, and a final 'Ped.' marking with an asterisk.

si - der the li-lies, how they grow, . . . they toil not, they toil not, nei - ther do they

Ped. * Ped. *

spin, yet I say un - to you, Solomon in all his glo - ry

Cres. Dim.

was not arrayed, was not arrayed like one of these,

p
Dim.

was not ar - rayed, was not ar - rayed,

p
Ped. *8va tr* *loco.* *8va tr*

CONSIDER THE LILIES. Concluded.

like one of these, and yet I say un - to you, Sol-o-mon in all his glo - ry

loco.

Cres. Dim. *f* Dim.

was not arrayed, was not arrayed, was not arrayed like one..... of these.....

tr *tr*

p Cres. *p*

like one of these, like one..... of these.

Calando.

pp Ped.

ppp

*

LIST, TO THE CONVENT BELLS.

John Blockley.

Moderato.

1. List, 'tis mu - sic
2. Mu - sic sounds the

p *Dim.* *p*

steal - ing Over the rippling sea, Bright yon moon, is beam - ing, O - ver each tow'r and tree;
sweet - est, When on the moon-lit sea, Our bark sails the fleet - est, To a sweet melo - dy;

List, 'tis mu - sic steal - ing, O - ver the rip - pling sea, Bright yon moon is
Mu - sic sounds the sweet - est, When on the moon - lit sea, Our bark sails the

p

LIST, TO THE CONVENT BELLS, Continued.

beam - ing, O - ver each tow'r and tree, The waves seem list'ning to their sound, As
 fleet - est, To a sweet me - lo - dy, And as we're gent - ly sail - ing, We'll

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats. The piano accompaniment is written in two staves, with the right hand in the upper staff and the left hand in the lower staff. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. A 'Cres.' marking is present in the piano part.

si - lent - ly they flow, O'er cor - al groves and fai - ry ground, And sparkling caves be -
 sing that plaintive strain, Which mem'ry makes en - dear - - ing, And home re - calls a -

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line maintains the same melodic and rhythmic patterns. The piano accompaniment continues with its characteristic accompaniment, providing harmonic support for the vocal melody.

- low. List! 'tis mu - sic steal - ing, O - ver the rip - pling sea,
 - gain. List! 'tis mu - sic steal - ing, O - ver the rip - pling sea,

The third system of the musical score concludes the piece. The vocal line ends with a final note. The piano accompaniment features a 'p' (piano) marking and continues with its accompaniment until the end of the system.

Bright yon moon is beam - ing, O - ver each tow'r and tree, List!
Bright yon moon is beam - ing, O . ver each tow'r and tree, List!

mf

List! List to the Convent Bells. List! List!
List! List to the Convent Bells. List! List!

Cres.

List to the Convent Bells.
List to the Convent Bells.

Dim.

THE VACANT CHAIR.

Words by Henry S. Washburn, Esq.

Music by Harley Newcomb.

1. We shall meet, but we shall miss him, There will be one va-cant chair; We shall
 2. At our fire - side sad and lone - ly Often will the bosom swell, At re -
 3. True they tell us wreaths of glo - ry Ev - er more will deck his brow; But this

lin - ger to ca - res him, While we breathe our even - ing prayers. When a year a - go we
 mem - brance of the sto - ry, How our no - ble Wil - lie fell; How he strove to bear our
 soothes the an - guish on - ly, Sweeping o'er our heart - strings now. Sleep to - day, O ear - ly

gath - ered Joy was in his mild blue eye; But a gold - en cord is sev - ered, And our
 ban - ner Thro' the thick - est of the fight, And up - held our coun - try's hon - or, With the
 fall - en! In thy green and nar - row bed; Dirges from the pine and cy - press Min - gle

Cres. **Rit.**

lentat do.
 hopes in ru - in lie.
 strength of manhood's might.
 with the tears we shed.

f **Sempre Legato.**
Sva. *p* **Dol. pp**

THE DOVE OF NOAH.

Poetry by Charles MacKay, Esq.

Music by Henry Russell.

1. Hope on her wings and God her guide, The dove of No - ah soar'd Far thro' the dim unfathom'd space, Where
 2. So we, on life's tem-pestuous sea, Be - set with grief and pain, May seek a so - lace here be low, But

shore-less o - cean roar'd, ... Where shore-less o - cean roar'd. But ah! she found no val - ley green, No
 ah! the search is vain!..... But ah! the search is vain! A rest - ing place for wea - ry man Is

resting place, no track, Un - til the peaceful ark receiv'd The wea - ry wand'rer back. Hope on her wings and
 on - ly found a - bove, The ark to which the soul returns Is the Almighty's love! Hope on her wings, &c.

God her guide, The Dove of No - ah soar'd, Far thro' the dim un - fathom'd space, Where shoreless o - cean roar'd.

IF WITH ALL YOUR HEARTS.

From "Elijah."

Andante con Moto.

$\text{♩} = 72$

" If with all your hearts ye tru-ly seek me, ye shall ev-er sure-ly

find me." Thus saith our God. " If with all your hearts ye tru-ly

seek me, ye shall ever sure-ly find me." Thus saith our God, thus saith our God.

CRIS.

O! that I knew where I might find Him, that I might e-ven come be-fore His pres-ence!

Oh! that I knew where I might find Him, that I might even come before his pres - ence! come be - fore His

Cres. *f*

p *Cres.* *sf*

pres - ence! Oh, that I knew where I might find Him!

p *Dim.* *pp*

p *Dim.* *pp*

"If with all your hearts ye tru-ly seek me; ye shall e - ver sure-ly find me."

f *sf* *p*

Thus saith our God. "ye shall ever surely find me." Thus saith our God.

sf *p* *Ped.*

WHY DO SUMMER ROSES FADE

Written by J. E. Carpenter.

Composed by George Barker.

3. But though summer ros - es die, And love gives place to rea - son, Friendship pass without a

1. Why do summer ros - es fade? If not to show how fleet-ing, All things bright and fair are
2. Then while sum-mer ros - es last, Oh! let's be friends to - geth-er, Sum - mer time will soon be

sigh, And all on earth pass cold-ly by; 'Tis but a win - try sea - son, And

made, To bloom a-while as half a - fraid To join our sum-mer greet-ing? Or
past, When au - tumn leaves around us cast, And then comes win-try weath-er; Sure-

friendship, love, and ros - es too, The spring - time shall a - gain re - new, And friendship, love, and ro - ses too, The

do they on - ly bloom to tell, How brief a sea - son love may dwell, Or do they on - ly bloom to tell, How
ly as the sum-mer's day. Friend - ship, too, will pass a-way, Sure - ly as the sum-mer's day,

spring-time shall a - gain re - new.

brief a sea-son love may dwell?
Friendship, too, will pass a - way

(PIANO, PIANO.)

“Der Freischütz.”

pp

1. Soft - ly, soft - ly, sol - emn meas - ure, Soar a - - loft to deep - est a - -
 1. Pia - no, pia - no, can - ta pia - no, Ti sol - - le - va fi - no al Di - -
 2. To thee pray - ing, I am kneel - ing, Lord e - - ter - nal now ap - - peal - -
 2. Dio cle - - men - te, che pos - sen - te, Reg - ni in cie - lo e - ter - na - - men - -

Cres.

pp

Cres.

- zure, God a - - - dor - ing and im - plor - ing,..... Rise..... to
 - o, Deh tu pe - ne - tra tu ec - cheg - gia,..... Nel - - la
 - ing, Us to shel - ter from all dan - ger, Send, oh
 - te, Da te im - plo - re Dio die a - - do - - ro, Pel mio

Cres.

Dim.

Cres.

heav'n - ly spheres my pray - - - er.
 san - ta ec - cel - sa reg - - - gia.
 send thy hosts of an - - - gels.
 ben pa - ce e ri - - sto - - - ro.

p

Ritard.

THE OFFICER'S FUNERAL.

Words and Music by Hon. Mrs. Norton.

Alla Marcia Funebre.

Bugle.

3. But tho' hearts that now mourn for thee sad - ly, Soon joy - ous as ev - er shall

1. Hark! to the shrill trumpet call - ing, It pierc - eth the soft summer

2. Sleep, Soldier! tho' ma - ny re - gret thee, Who stand by thy cold bier to -

be, Tho' thy bright orphan boy may laugh glad - ly, As he sits on some comrade's kind knee, There is

air! Tears from each comrade are fall - ing, For the wid - ow and or - phan are there! The
day, Soon shall the kind - est for - get thee, And thy name from the earth pass a - way, The

THE OFFICER'S FUNERAL, Concluded.

one who shall still pay the du - ty, Of tears for the true and the brave, As when
 bay - o - nets earthward are turn - ing, And the drum's muf - - fled breath rolls a - round; But he
 man thou didst love as a broth - er, A friend in thy place will have gained: Thy

f Ped.

first in the bloom of her beau - ty, She wept o'er the sol - dier's
 hears not the voice of their mourn - ing, Nor a - wakes to the bu - gle's
 dog shall keep watch for an - oth - er, And thy steed by a stran - ger be

grave,..... As when first in the bloom of her beau - ty, She wept o'er the sol - dier's
 sound,..... But he hears not the voice of their mourn - ing, Nor a - wakes to the bu - gle's
 reigned,..... Thy dog shall keep watch for an - oth - er, And thy steed by a stran - ger

p

grave.
 sound.
 reigned.

pp

HOME AGAIN.

QUARTETTE.

Words and Music by M. S. Pike.

NOTE This can be used as a Duett by singing the two upper lines.

Sopr.

1. Home again, Home again, from a foreign shore, And oh, it fills my soul with joy, To

Alto.

2. Happy hearts, Happy hearts, With mine have laugh'd in glee, But oh, the friends I loved in youth, Seem

Tenor.

3. Music sweet, music soft, Lingers round the place, And oh, I feel the childhood charm, That

Bass.

meet my friends once more; Here I dropped the part - ing tear, To cross the o - cean's foam, But

hap - pi - er to me; And if my guide should be the fate, Which bids me longer roam; But

time can - not ef - face; Then give me but my homestead roof, I'll - ask no pal - ace done; For

now I'm once again with those, Who kind - ly greet me home ; Home again, Home again,
 death alone can break the tie That binds my heart to home. Home again, Home again,
 I can live a happy life With those I love at home. Home again, Home again,

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs, with lyrics written below each line. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is 7/8. The music features a mix of eighth and quarter notes, with some rests.

from a foreign shore, And oh, it fills my soul with joy, To meet my friends once more.
 from a foreign shore, And oh, it fills my soul with joy, To meet my friends once more.
 from a foreign shore, And oh, it fills my soul with joy, To meet my friends once more.

The second system of the musical score continues the vocal and piano parts. It also consists of four vocal staves and a piano accompaniment in grand staff notation. The lyrics are repeated three times across the vocal staves. The piano accompaniment continues with similar rhythmic patterns and chord structures as the first system. The system concludes with a double bar line.

DO THEY PRAY FOR ME AT HOME?

W. O. Fiske.

Piano introduction in G major, 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *p* and *Cres.*

1. Do they pray for me at home, Do they ev - er pray for me, When I ride the dark sea
 2. Do they pray for me at home, When the sum - mer birds ap - pear? Do they pray for me the
 3. Do they pray for me at home, When the winds of win - ter blow? Do they pray for me with

Vocal line with three verses of lyrics. Piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. Dynamics include *p*.

foam, When I cross the stor - my sea? O oft in for - eign lands, As I
 while, That my path may be less drear? At the al - tar of my youth Do they
 love, As they watch the win - ter snow? In the sea - son's chil - ly cold, Are their

Vocal line with lyrics. Piano accompaniment continues with chords and bass line. Dynamics include *p*.

see the bend - ed knee, Comes the thought, at twi light hour, Do they ev - er pray for me?
 place the va - cant chair, Where my heart so oft re - turns To the loved ones gath - ered there?
 hearts for me still warm, Am I cher - ished as of old, Thro' the beat - ings of the storm?

Vocal line with lyrics. Piano accompaniment continues with chords and bass line. Dynamics include *cres.* and *ad lib.*

DO THEY PRAY FOR ME AT HOME? Concluded.

CHORUS.

SOPRANO.
Do they pray for me at home? Do they ev - er pray for

ALTO.
Do they pray for me at home? Do they ev - er pray for

TENOR.
Do they pray for me at home? Do they ev - er pray for

BASS.
Do they pray for me at home? Do they ev - er pray for



mf

Cres. *Rit. ad lib.*

me, When the sun has gone to rest, Do they ev - er pray for me?

me, When the sun has gone to rest, Do they ev - er pray for me?



rit.

CHARITY.

Written by Charles Jefferys.

Composed by Stephen Glover.

MODERATO.

The first system of piano accompaniment consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The tempo is marked 'MODERATO'.

1. Meek and low - ly, pure and ho - ly, Chief a - mong the "blessed three," Turning
 2. Hop - ing ev - er, - fail - ing nev - er - Tho' de - ceived, be - liev - ing still; Long a -

The second system includes a vocal line with two parts and piano accompaniment. The piano part continues with a consistent eighth-note accompaniment. The vocal line is set in a 3/4 time signature.

sad - ness in - to glad - ness, Heav'n-born art thou, Char - i - ty! Pi - ty
 bid - ing, all con - fid - ing, To thy heaven - ly Father's will: Nev - er

Rall. A Tempo.

The third system continues the vocal and piano parts. The piano part includes dynamic markings 'Rall.' and 'A Tempo.' The vocal line concludes with the lyrics 'Pi - ty Nev - er'.

dwel - eth in thy bo - som, Kindness reigneth o'er thy heart, Gen - tle
wea - ry of well - do - ing, Nev - er fear - ful of the end ; Claim - ing

thoughts a - lone can sway thee, Judgment hath in thee no part Meek and
all man - kind as broth - ers, Thou dost all a - like be - friend. Meek and

Ritard.

low - ly, pure and ho - ly, Chief a - mong the "bless - ed three," Turning
low - ly, pure and ho - ly, Chief a - mong the "bless - ed three," Turning

sad - - ness in - to glad - ness, Heav'n-born art thou, Char - i - ty.
sad - - ness in to glad - ness, Heav'n-born art thou, Char - i - ty.

Ral.

FADING, STILL FADING.

Portuguese Melody.

Andante.

1. Fa - ding, still fa - ding, the last beam is shin - ing, Fa - ther in
 2. Fa - ther in heav - en, Oh! hear when we call,..... Hear for Christ's

heav - en, the day ... is de - clin - ing, Safe - ty and in - no - cence fly with the
 sake, who is Sa - viour of all, Fee - ble and faint - ing we trust in thy

light, Temp - ta - tion and dan - ger walk forth with the night, From the fall of the
 might, In doubt - ing and dark - ness thy love be our light; Let us sleep on thy

shade till the morn - ing bells chime, Shield me from dan - ger, and save me from crime.
 breast while the night ta - per burns, And wake in thy arms when the morning re - turns.

CHORUS.

Fa - ther have mer - cy, Fa - ther have mer - cy, Fa - ther have mer - cy thro' Je - sus Christ our Lord.

Fa - ther have mer - cy, Fa - ther have mer - cy, Fa - ther have mer - cy thro' Je - sus Christ our Lord.

Fa - ther have mer - cy, Fa - ther have mer - cy, Fa - ther have mer - cy thro' Je - sus Christ our Lord.

HARK! I HEAR AN ANGEL SING.

R. G Shrivall.

Andante.

1. Hark! I hear an An - gel sing,
 2. Just beyond yon cliff of snow.
 3. Look, oh look, the southern sky,

HARK! I HEAR AN ANGEL SING. Concluded.

Angels now are on the wing,
Sil-ver riv-ers brightly flow;
Mirrors flow'rs of ev'ry die,

And their voices singing clear,
Smiling woods and fields are seen,
Children tripping o'er the plain,

Tell us that the spring is near,
Mantled in a robe of green;
Spring is coming back a - gain,

Dost thou hear them, gentle one,
Birds and bees and brooks and flow'rs,
Spring is coming, shouts of glee,

Dost thou see the glo - rious sun,
Tell us all of ver - nal hours,
Sing-ing birds onbush and tree,

Ris - ing high-er in the
There the birds are weaving
And bees with their merry

sky,
lays,
hums,

rall. As each day, as each day it pass-es by.....
For the hap - py, the hap - py spring-time days.....
For the spring - time comes, it comes, it comes . . .

A tempo. Hark, I hear an an - gel sing,
Just be-yond yon cliff of snow,
Hark, I hear an an - gel sing,

Angels now are on the wing,
Sil-ver riv-ers brightly flow;
Angels now are on the wing;

And their voices singing clear,
Smiling woods and fields are seen,
And their voices singing clear,

Tell us that the spring is near.
Man - tled in a robe of green.
Tell us that the spring is near.

COME THIS WAY MY FATHER.

33

Wm. Martin.

NOTE.—A Father and Son with a party of friends, among whom was a young lady of his family, went out on a fishing excursion. Having gone a short distance, the lad wished to go on shore from fear. Soon after, a dense fog enshrouded the party. They would doubtless have been lost had it not been for the boy who stood on a high rock, calling, "Come this way, my father—I am waiting for thee." Through the efforts of the child, they soon were safe on shore. Two weeks subsequently, the young lady and the little boy rested in one grave; but the father continued to hear the voice of his child, as it comes from the land of spirits; "Come this way my father, I am waiting for thee."

Affettuoso.

1. I re - member a voice which once guided my way, When toss'd on the sea, fog enshrouded I lay ; 'Twas the
 2 I re - member that voice, as it led our lone way. 'Mid 'st rocks and thro' breakers and high dashing spray ; How
 3. I re - member my joy, when I held to my breast The form of that dear one, and sooth'd it to rest ; For the

voice of a child, as he stood on the shore. It sounded like music o'er the dark bil - low's roar, " Come
 sweet to my heart did it sound from the shore, As it echoed so clear - ly o'er the dark bil - low's roar, " Come
 tones of my child whispered soft to my ear, " I called you dear father, and knew you would hear, The

this way my fa - ther, steer straight for me ! Here, safe on the shore I'm wait - ing for thee."
 this way my fa - ther, steer straight for me ! Here, safe on the shore I'm wait - ing for thee."
 voice of your dar - ling far o'er the dark sea, While safe on the shore I was wait - ing for thee."

4.

That voice is now hushed which then guided my way,
 The form I then pressed is now mingling with clay ;
 But the tones of my child still sound in my ear,
 " I am calling you father, oh ! can you not hear
 The voice of your darling as you toss on life's sea ?
 For on a bright shore I am waiting for thee."

5.

I remember that voice, in many a lone hour,
 It speaks to my heart with fresh beauty and power,
 And still echoes far out o'er life's troubled wave,
 And sounds from the loved lips that lie in the grave,
 " Come this way, my father—oh, steer straight for me !
 Here, safely in heaven, I'm waiting for thee."

THERE'S NOTHING TRUE BUT HEAVEN.

O. Shaw.

Andante pastorale.

1. This world is all a fleet-ing show, For man's il-lu-sion giv'n, . . . This world is all a fleet-ing show, For
 2. And false the light on glo-ry's plume, As fa-ding hues of even; . . . And false the light on glo-ry's plume, As
 3. Poor wand'ers of a storm-y day, From wave to wave we're driv'n; . . . Poor wand'ers of a storm-y day, From

man's il-lu-sion giv'n; The smiles of joy, the tears of woe, De-
 fad-ing hues of even; And love, and hope, and beau-ty's bloom Are
 wave to wave we're driv'n; And fan-cy's flash, and rea-son's ray, Serve

- ceit-ful shine, de- ceit-ful flow, There's noth-ing true but
 blos-soms gathered for the tomb, There's noth-ing bright but
 but to light the trou-bled way— There's noth-ing calm but

heav'n, There's noth-ing true but heav'n, There's noth-ing true but heav'n!
 heav'n, There's noth-ing bright but heav'n, There's noth-ing bright but heav'n!
 heav'n, There's noth-ing calm but heav'n, There's noth-ing calm but heav'n!

Dim.

THE WILLOW SONG.

Words by J. W. Hanson.

Music by I. N. Metcalf.

Andante Espressivo.

1. 'Twas a cold and starry eve - ning, Moon-light fell in sil-ver lines, Airy voi - ces sad were
 2. "Oh! hush thee, hush thy sobbings, Lean thy head up-on my breast, Mother! how thy heart's low
 3. 'Mong its dark-ly wav-ing branches, Murmur'd voi - ces sweet, and clear, Like an or - gan, when it

griev - ing, In the mu - sic haunted pines. Pale a Mother watch'd her dear - est, Wept she
 throb - bings Seem to whis - per me to rest! As I slept up - on my pil - low, I
 launch - es Sil - ver mu - sic on the ear! On that ver-dant, wide sa - van - nah, There

o'er her dar-ling boy,— "O Mother! Mother! hear - est Thou those dis - tant sounds of joy?"
 saw be - fore me stand A broad and waving wil - low, Leaning o'er a si - lent land.
 stood no oth - er tree, Its dark-ly wav-ing ban - ner, Was all that I could see.

4.

As I gazed upon its brightness,
 Forth a lovely creature flew;
 She was dressed in snow-bright whiteness,
 As she caught my startled view,
 Took my hand in her cold fingers,—
 Leaned my brow upon her heart;—
 Oh! like ice her cold touch lingers,—
 Will it nevermore depart?

5.

"See the willow now is swinging!
 Slow its music cometh near;—
 Now grows faint,—now softly singing,
 Dies upon my listening ear!"
 Bowed the Mother in deep sorrow,—
 Fell her tears like April rain;
 Sadly drooped she on the morrow,—
 For the child ne'er spake again!

THERE'S REST FOR ALL IN HEAVEN.

Poetry by Finley Johnson.

E. P. Chase.

Andantino espressivo.

1. Should som - bre clouds of sor - rows rise, And sha - dows o'er us fling; And
 2. If life's pathway should seem to us A dull and beat - en track, And
 3. Should sick - ness pale the ro - sy cheek, And dim the ra - diant eye, And

hopes that once have tak - en root, Die in their ear - ly spring; Should ev - 'ry joy and
 all our deep and ho - ly love By grief be driv - en back; If we are like the
 ev - 'ry pulse that faint - ly throbs, Tell of a time to die; O then in - deed un -

bliss of life Fade like the hues of even, We still have this sweet so - lace left, There's
 wea - ried dove, O'er shore - less o - cean driv'n, O let us raise our eyes a - bove, There's
 - to the world Our thoughts should not be giv'n, For we must ne'er for - get the truth, There's

rest for all in heav'n.
 rest for all in heav'n.
 rest for all in heav'n.

dim.

OUR OWN SWEET THOUGHTS.

Words by J. S. Adams.

Air Du Simplon.

1. Our own sweet thoughts they come and go, Like an-gel vis-its to the soul; They
 2. Our own sweet thoughts we on-ly share With those we love and love to bless; We

round our hearts in glad-ness flow, And all our acts con-trol; They mem'ries bring of
 breathe them on-ly when and where They fall on ten-der-ness; They are to us of

ear-ly days, Of childhood's lov'd and gen-tle hours, When life was young, and all our ways Were
 far more worth Than glit-ter'ing gems of pur-est ray; The dear-est things of all on earth, Our
 8va. --- :

strewn with buds and flowers;
 own sweet thoughts to-day.

p

OH! BOATMAN ROW ME O'ER THE STREAM.

DUET.

Words and Melody by Mrs. Marion Dix Sullivan.

Arr. by Edward L. White.

SVA

Piano introduction for the first system, featuring a treble and bass clef with a key signature of one sharp (F#) and a 6/8 time signature. The music consists of a flowing melody in the treble and a supporting bass line.

1. Oh! boat-man row me o'er the stream, The cloud is ris-ing near; And I must cross to
 2. Oh! boat-man row me o'er the stream, The gale, I fear it not; My gen-tle moth-er
 3. Oh! boat-man row me o'er the stream, And swift our boat shall glide; My fa-ther holds the

Vocal and piano accompaniment for the first system of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are aligned with the vocal notes.

2d voice.

yon-der point, Be-fore the storm is here. You can-not cross to yon-der point, The lightnings fierce-ly
 waits for me With-in our low-ly cot. Thy moth-er long shall watch for thee In vain, thou dar-ling
 rag-ing storm, And calms the an-gry tide. Then I will row thee o'er the stream, If God will be thy

Vocal and piano accompaniment for the second system of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are aligned with the vocal notes.

gleam; The wind is strong, no mor-tal arm can row a-cross the stream.
 child, If thou should'st tempt the rap-id stream A-mid a storm so wild.
 stay, We'll bold-ly ride be-fore the storm, Oh! haste thee, child, a-way.

Vocal and piano accompaniment for the third system of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are aligned with the vocal notes.

The sun is set, the wind is strong, The light - nings fierce - ly gleam, And
 The sun is set, the wind is strong, The light - nings fierce - ly gleam, And

The sun is set, the tide is strong, The light - nings fierce - ly gleam, We

brave the heart, and strong the arm, that rows a - cross the stream.
 brave the heart, and strong the arm, that rows a - cross the stream.

trust in heav'n and bold - ly dare, The deep and roll - ing stream.

THE SONG OF SPRING.

(FRÜHLING'S-LIED.)

Mendelssohn.

The spring in wrath com - men - ces, With storm - y wind and rain, He
 Der Früh - ling naht mit Brau - sen, er rü - - - stet sich zur That, und

For - get thy win - ter sor - row, With joy receive thy guest, He
 Thu' ab - - - die Win - ter sor - gen: em - - - pfan - - ge frisch den Gast; er

breaks thro' winter's fen - ces, And green comes o'er the plain, He breaks thro' winter's
 un - - - ter Sturm und Sau - sen keimt still die grü - ne Saat; und un - ter Sturm und

flies like dawning mor - row, Nor stays he long to rest, He flies like dawning
 fliegt wie jun - ger Mor - gen; er hält nicht lan - ge Rast; er fliegt wie jun - ger

fen - ces, And green, and green comes o'er the plain, Then wake, O man, thy vi - gils
 Sau - sen keimt still, keimt still die grü - ne Saat; drum wach, er - wach', du Men - schen.

mor - row, Nor stays he long, not long to rest. The bud it swells, the flower
 Mor - gen; er hält nicht lan - - ge, nicht lange Rast. Die Knospe schwellt, die Blu - me

THE SONG OF SPRING. Continued.

Sf keep,.... And let not spring find thee a - sleep. Then wake, O man.....
kind,..... dass dich der Lenz nicht schlafend find! Drum wach', er - wach',.....

blows,... The moments haste, and spring-time flows, O there - fore wake....
blüht,..... die Stunde eilt, der Frühling flieht.

Sf Dim. *pp* Ped. Cres - - - - - cen -

thy vi - gils keep..... And let not spring find thee a - -
du Men - - - - - schen - kind..... dass dich der Lenz nicht schla - - - - - fend

f *dim.* *p*

- - - sleep. And let not spring find thee..... a -
find! *dass dich der Lenz nicht schla - - - - - fend*

sleep.
find!

Sf *Sf* *f Sf* *p*

poco piu lento.

Cast, Son of earth, be - hind thee The bonds which round thee cling, Break, break the chains that bin' thee, And
 Dir ar - men Menschen - kin - de ist wund und weh uns Herz? auf, spreng' ge - trost die Rin - ß, schau

p *Cres.*

look towards the spring. The ice will melt.... the streams will flow..... Thy troubles
 mu - thig Frühling - wärts! Es schmilzt das Eis die Quel - le rinnt dir thaut der

Sf *pp* *pp*

Sf *pp* *pp*

Ped.

pp *poco a poco.* *Cres.* *cen*

o'er, thy joys will grow, Then as the lark up - ris - ing, Pours forth his joy a - loud, Let
 Schmerz und löst sich lind. Und wie die Vög - lein lei - se an - stim - men ih - ren Chor, so -

pp *pp* *poco a poco* *Cres.* *cen*

do. *Sf* *al* *tempo 1o. f* *Sf*

be thy heart's re-joic - ing, A - mong the mirth-ful crowd. Thou art not lone, art not be -
 schall' auch dei - ne Wei - se aus tief - ster Brust her - vor. Bist nicht ver - armt, bist nicht al -

do. *Sf* *al* *tempo 1o. f* *Sf*

Sf *Cres.*

ref, . . . While yet there's song and sun - shine left, Thou art not lone,
 lein, umringt von Sang und Son - nen schein! Bist nicht ver - armt,

Sf *pp* *Cres - cen - do.*

f

art not be - reft, While yet there's song and sun - - shine
 bist nicht al - lein, um - ringt von Sang und Son - - nen - -

f *dim.* *p*

left, While yet there's song and sun - - shine
 schein' um - - ringt von Sang und Son - - - - - rien -

left, there's song and sun - - shine left.
 schein, von Sang und Son - - - - - nen - schein.

Sf *Sf* *Sf rit.* *p* *Ped.*

FAR AWAY.

Words by Mrs. Hemans.

Music by C. S. Crossman.

Andantino Espressivo.

1. Far a - way, my soul is far a -
 2. Far a - way, my dreams are far a -
 3. Far a - way, my hope is far a -

way,
 way,
 way,

Where the blue sea laves a mountain shore;
 When at mid - night stars and shadows reign;
 Where love's voice young glad - ness may re - store;

In the woods I see my broth - er
 Gen - tle child, my moth - er seems to
 Oh thou dove, now soar - ing through the

play,
 say,
 day,

Midst the flow - ers my sister sings once more.
 Follow me where home shall smile a - gain.
 Lend me wings to reach that bright - er shore.

Far a - way!
 Far a - way!
 Far a - way!

Far a -
 Far a -
 Far a -

way, My soul is far a - way.
 way, My dreams are far away.
 way, My hope is far a - way.

(DAS BETTELNDE KIND.)

F. Gumbert.

Audantino. ♩

1. O you who hur - - - ry by, un - heed - ing The beggar child's..... demure ap - peal, Unmindful
 1. Erhört des ar - - - men Kin - des Bit - - te, und ge - bet mir..... ein Stückchen Brod, auf mich ihr
 2. birds above are sing - ing; They know no care or want on earth, I hear their
 2. weh'n die Vöglein sin - - gen zu Gott hin - auf,..... mit fro - hem Sinn, die Wol - ken

of..... my earnest plead - - ing. Could you but know the pangs I feel, As here for
 Rei - - - chen lenkt die Schrit - - te, und lin - dert ach - - - die bitt - re Noth, da - heim in
 mer - - - ry notes now ring - - ing So full of hap - - - piness and mirth; The clouds a -
 lu - - - stig vorwärts drin - - - gen zum dunklen blau - - - en Him - mel hin, mögt ihr dort

aid..... I'm in - ter - ced - - ing, Crushed down with hunger's, with hunger's heavy seal : You would not
 mei - - - ner nie - dern Hüt - - - te, dort liegt die Mut - ter, die Mutter bleich und todt, o hel - fet
 - bove..... are calmly wing - - ing To where all love..... all love and peace have birth; Bid birds and
 o - - - ben Kun - de brin - - gen wie ich so ganz, so ganz ver - las - sen bin, o grüsst mein

pass me by so cold, Great la - dies glit - ter - ing with gold ! O Father,
 mir, dem ar - - - men Kind, ich bin er - starrt von Frost und Wind, Du gu - ter
 clouds my mes - - - sage bear, I soon shall be a - far from care : O Father, &c.
 lie - bes El - - tern paar, das mei - nes Le - bens Füh - - rer war, Du gu - ter, &c.
 Cres.

from a world like this, Take me to thy sweet realms of
 Gott send 'Ret - - - tung mir nimm' mich hin - auf, hin - auf zu

Rit. 3 *Rit.*

Colla parte.

bliss! Oh take..... me to thy sweet
 Dir, nimm' mich..... mich..... hin - auf, hin - -

Legato.

realms of bliss.
 auf zu Dir.

1st.

The hap - py bliss.
 Die Lü - fte Dir.

2nd.

8 var.

AVE MARIA.

47

LARGHETTO. $\text{♩} = 50$

Cherubini.

1. Bless - - - ed, Bless - - - ed Ma - ri - - - a!
A - - - ve, A - - - ve Ma - ri - - - a!

Grace in its full - ness, Bless - - ed Ma - ri - - a, thine through all
Gra - - ti - a ple - na, Do - - - mi - nus te - - - cum, do - - mi - - nus

a - - - ges. Thou shalt be, thou
te - - - cum. Be - ne - dic - - ta

shalt be through all a - - - ges blest, bless - - ed for - ev - er, Moth - er of our
tu in mu - li - e - - - ri - bus, et be - ne - dic - tus, fruc - - tus ven - tris

AVE MARIA. Continued

Lord, Je - - sus, Je - - - - sus, Mother of the ho - ly child, Je - -
 tu - i Je - - su Je - - - - su fruc-trus ven - tris tu - i Je - - - -

sus,
 su, Bless - ed Ma - ri - - a,
 Sanc - ta Ma - ri - - a

pp

Hap - - - - py Moth - er of our Re - deem - er and our Saviour, fair 'mid th' an -
 Ma - - - - - ter de - - - - i O - ra pro no - bis pec - ca - to - ri - bus nunc et in

gel - ic host thou dwell - - - - est, Bless - ed,
 ho - - ra mortis nos - - - - tra, Sanc - ta,

f pp

Bless - - - ed Ma - ri - - - a, Hap - - py Moth-er,
sanc - - - ta Ma - ri a, Ma - - - ter de - i

of him who saves us from our sins and woes, Now glorious 'mid th' ador - ing
o - ra pro no - - bis pec - ca - to - - - ri - - - bus, nunc et in ho - ra mor - tis

f *p*

host of heaven, art thou ev - - - er, ev - - -
nos - - - trae, A - - - men, A - - - men, A - - -

er more.
men.

Cres.

OVER THE RIVER.

A. Whitney.

*Andante.
Dolce e legato.*

1. O - ver the riv - er they beckon to me, Lov'd ones who've cross'd to the fur - ther side, The gleam of their
2. O - ver the riv - er the boat - man pale, Carried an - oth - er, the house - hold pet, Her brown curls

snow - y robes I see, But their voi - ces are lost in the dash - ing tide. There's one with ring - lets of sun - ny
wav'd in the gen - tle gale, Dar - ling Min - nie, I see her yet. She cross'd on her bo - som her dimpled

gold, And eyes, the re - flection of Heav'n's own blue. He cross'd in the twi - light gray and cold, And the pale mist
hands, And fear - less - ly entered the phantom bark, We felt it glide from the sil - ver sands, And all our

Con espress.

hid him from mor - tal view; We saw not the an - gels who met him there, The gates of the ci - ty we could not see,
sunshine grew strangely dark: We know she is safe on the fur - ther side, Where all the ran - som'd an - gels be,

Over the riv-er, O-ver the river, My broth - er stands wait - ing to wel - come me.
 Over the riv-er, the mys - tic riv-er, My child - hood's i - dol is wait - ing for me.

pp

Sempre Legato.

3. And I sit and think when the sun - set's gold, Is flush - ing riv - er, and hill, and shore, I shall one day

pp

stand by the wa - ter cold, And list for the sound of the boat - man's oar; I shall watch for a

gleam of the flap - ping sail, I shall hear the boat as it gains the strand, I shall pass from

sight with the boat - man pale, To the bet - ter shore of the spir - it land. I shall know the

lov'd who have gone be - fore, And joy - ful - ly sweet will the meet - ing be, When

o - ver the riv - er, the peace - ful riv - er, The An - gel of Death shall car - ry me.

ANGELS EVER BRIGHT AND FAIR.

Handel.

Larghetto.
mf

1. An - gels ev - er bright and fair, Angels ev - er bright and

Cres. *p*

fair, Take, O take me, Take, O take me to your care ; Take me, Take, O,

p

take me, An - gels ev - er bright and fair, Take, O take me to your care ; Take, O take me to your

Ral.

care. Speed to your own courts my flight, Clad in robes of Virgin

mf Tempo. *p* Cres.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line starting with a rest, followed by the lyrics 'Speed to your own courts my flight, Clad in robes of Virgin'. The bottom two staves are piano accompaniment. The first piano staff begins with a dynamic marking of *mf* and the instruction 'Tempo.'. The second piano staff has a dynamic marking of *p* and a 'Cres.' (crescendo) marking.

white; Clad in robes of Vir-gin white, Clad in robes of Virgin white; Take me, An-gels ev - er bright and

mf *p*

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with the lyrics 'white; Clad in robes of Vir-gin white, Clad in robes of Virgin white; Take me, An-gels ev - er bright and'. The piano accompaniment continues. The third piano staff has a dynamic marking of *mf*. The fourth piano staff has a dynamic marking of *p* and a hairpin crescendo symbol.

fair, Take, O take me, Take, O take me to your care; Take me, Take, O take me, An - gels

p *mf*

Detailed description: This system contains the fifth and sixth staves of music. The vocal line continues with the lyrics 'fair, Take, O take me, Take, O take me to your care; Take me, Take, O take me, An - gels'. The piano accompaniment continues. The fifth piano staff has dynamic markings of *p* and *mf*. The sixth piano staff has dynamic markings of *p* and *mf*.

ever bright and fair, Take, O take me to your care: Take, O take me to your care. TEMPO.

Cres. Colla voce. *mf*

Detailed description: This system contains the seventh and eighth staves of music. The vocal line concludes with the lyrics 'ever bright and fair, Take, O take me to your care: Take, O take me to your care. TEMPO.'. The piano accompaniment concludes. The seventh piano staff has a dynamic marking of *Cres.* and the instruction 'Colla voce.'. The eighth piano staff has a dynamic marking of *mf*. Above the vocal line, there is a 'Rallent.' (rallentando) marking with a hairpin decrescendo symbol.

THE FAMILY BIBLE.

Words by Geo. P. Morris, Esq.

Music by T. Rickard.

Andante con Espressione.

1. This book is all that's left me now! Tears will un-bid-den start; With
 2. Ah! well do I re-mem-ber those, Whose names these re-cords bear; Who
 3. My fa-ther read this ho-ly book, To broth-ers, sis-ters, dear; How

falt-ring lip and throbbing brow, I press it to my heart. For many gen-e-ra-tions pass'd, Here
 round the hearth-stone used to close, Af-ter the eve-ning prayer, And speak of what these pa-ges said, In
 calm was my poor mother's look, Who lean'd God's word to hear, Her an-gel face, I see it yet! What

is our fami-ly tree; My mother's hands this Bi-ble clasp'd; She, dy-ing, gave it me.
 tones my heart would thrill! Though they are with the si-lent dead, Here are they liv-ing still.
 throng-ing memories come! A-gain that lit-tle group is met With-in the walls of home.

4.

Thou truest friend man ever know,
 Thy constancy I've tried;
 When all were false, I've found thee true,
 My counsellor and guide.
 The mines of earth no treasure give
 That could this volume buy:
 In teaching me the way to live,
 It taught me how to die.

THE BATTLE PRAYER.

Words by Walter Maurie.

Music by Himmel

Adagio.

f *Marcia.* *p* *fz* *fz*

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

3. All I give back to thee! When at thy call, I my Life then shall yield, When in the cold tomb, my

1. Fa - ther! I bend to thee, Life, it was thy gift, Thou now can'st shield it, From thee it came, and to
 2. Fa - ther! I trust in thee, When mid'st the Battle's strife, Death did surround me, E'en at the cannon's mouth,

p

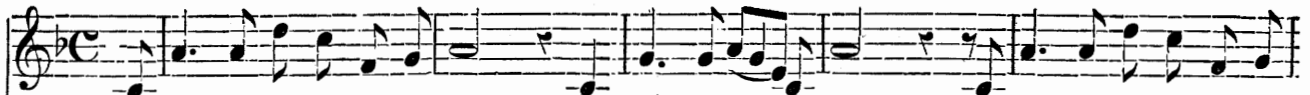
fate shall be seal'd, Father my soul take un - to thee! Fa - ther forsake not me.

thee I yield it, In life or death, for - sake not me, Fa - ther I bend to thee.
 Death has not found me, Father 'twas thy will! I trust in thee, Fa - ther still guide thou me.

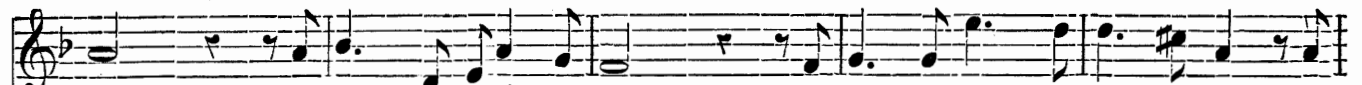
pp *p*

SPEAK GENTLY.

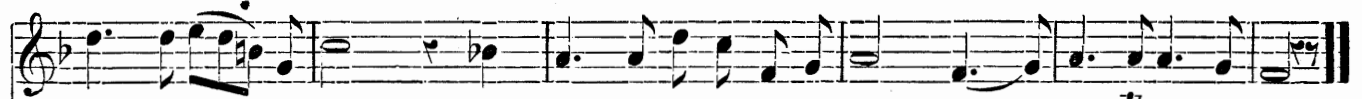
W. V. Wallace.



1. Speak gently! it is better far, To rule by love than fear. Speak gently! let not harsh words
 2. Speak gently to the little child, Its love be sure to gain; Teach it in accents soft and
 3. Speak gently to the aged one, Grieve not the care-worn heart; The sands of life are nearly



mar The good we might do here. Speak gently! love doth whisper low The
 mild; It may not long re-main. Speak gently to the young, for they Will
 run, Let such in peace de-part. Speak gently, kindly, to the poor, Let



vows that true hearts bind; And gently friendship's accents flow, Af - - fection's voice is kind.
 have e-nough to bear; Pass through this life as best they may, 'Tis full of anx-ious care.
 no harsh tone be heard; They have enough they must en-dure With - out an un-kind word.



4 Speak gently to the erring—know
 They may have toiled in vain;
 Perhaps unkindness made them so,
 Oh, win them back again.

Speak gently!—He who gave his life
 To bend man's stubborn will,
 When elements were in fierce strife,
 Said to them, "Peace, be still!"

5 Speak gently!—'tis a little thing
 Dropped in the heart's deep well;
 The good, the joy which it may bring,
 Eternity shall tell.

HE WIPES THE TEAR FROM EVERY EYE. 57

• A. Lee.

Larghetto.

1. When sore af - fic - tions crush the soul, . . . And riven is ev' - ry earth - ly tie, . . . The heart must
 2. A few short years and all is o'er! . . . Your sor - row, pain, will soon pass by; . . . Then lean in

Cres.

cling to God a - lone; He wipes the tear from ev' - ry eye. Through wakeful nights, when rack'd with
 faith on God's dear Son, He'll wipe the tear from ev' - ry eye. Oh! nev - er be your soul cast

Cres.

pain, "On bed of lan - guish - ing" you lie, Re - mem - ber still, your God is near, To wipe the
 down, Nor let your heart despond - ing sigh, Assur'd that God, whose name is Love, Will wipe the

tear from ev' - ry eye.
 tear from ev' - ry eye.

Cres. *f* *p*

LET ME KISS HIM FOR HIS MOTHER.

John P. Ordway.

The incident which prompted this Ballad is explained in the following ; During the ravages of the Yellow Fever in New Orleans, a young man from the State of Maine was attacked with that dreadful disease and soon died, with no relative to watch by his bedside, or soothe him with that sympathy which none but those of our own "dear kindred blood" can feel or manifest. He died among strangers, and was buried by them. When the funeral service was over, and the strange friends who had ministered to him were about to close the coffin, an old lady who stood by stopped them, and said, "Let me kiss him for his Mother."

Dolce e Legato.

1. Let me kiss him for his Mother, Let me kiss his dear youthful brow ; I will love him for his
 2. Let me kiss him for his Mother, What tho' left a lone stranger here ; She has loved him as none
 3. Let me kiss him for his Mother, Or perchance a fond sis - ter dear ; If a fa - ther or a

Mother, And seek her blessing now. Kind friends have sooth'd his pil - low, Have
 other, I feel her blessing near. Though cold that form lies sleep - ing, Sweet
 brother, I know their blessing's here. Then kiss him for his Mother, 'Twill

watched his ev - - ry care ; Be - neath the weep - ing wil - low, O lay him gently there.
 an - gels watch a - round ; Dear friends are near thee weeping, O lay him gently down.
 soothe her af - ter years ; Fare - well, dear stran - ger brother, Our re - qui - em, our tears.

LET ME KISS HIM FOR HIS MOTHER. Concluded.

CHORUS.

SOPRANO



Musical staff for Soprano part of the chorus, showing the melody line.

Sleep dear - est, sleep, I love you as a broth - er ;

ALTO.



Musical staff for Alto part of the chorus, showing the melody line.

TENOR.



Musical staff for Tenor part of the chorus, showing the melody line.

Sleep dear - est, sleep, I love you as a broth - er ;

BASS.



Musical staff for Bass part of the chorus, showing the melody line.

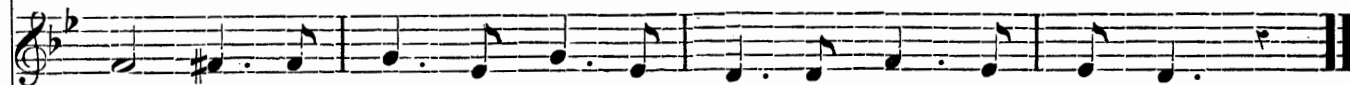


Piano accompaniment for the chorus, consisting of two staves (treble and bass clef).




Musical staff for Soprano part of the second section, showing the melody line.

Kind friends a - round you weep, I've kissed you for your moth - er.

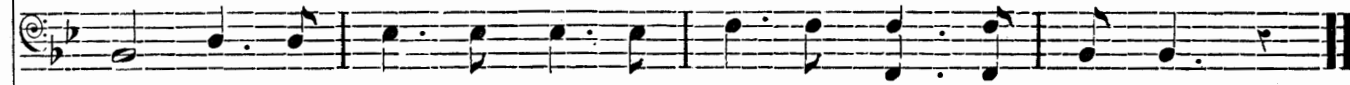


Musical staff for Alto part of the second section, showing the melody line.



Musical staff for Tenor part of the second section, showing the melody line.

Kind friends a - round you weep, I've kissed you for your moth - er.



Musical staff for Bass part of the second section, showing the melody line.



Piano accompaniment for the second section, top staff of the piano part.



Piano accompaniment for the second section, bottom staff of the piano part.



Piano accompaniment for the second section, top staff of the piano part.

Dolce e Legato.



Piano accompaniment for the second section, bottom staff of the piano part.

I'M LONELY SINCE MY MOTHER DIED.

H. S. Thompson.

1. I'm lone - ly since my moth - er died, Tho' friends and kindred gath - er near, I
 2. You may not deem it brave or strong, To let these tears so oft - en flow, But
 3. Oh, you who have a moth - er dear, Let not a word, or act give pain, But

can - - not check the ris - ing sigh, Or stay the si - lent, heartfelt tear; Of
 those who've lost a moth - er's love, Can tell the pain of my sad woe. Could
 cher - - ish, love her with your life, You ne'er can have her like a - gain. Then

earth - - ly friends she was the best, My er - ring youthful steps to guide; Oh,
 I but call her back a - gain, And kneel once more down by her side, I'd
 when she's called from you a - way, A - cross death's dark and troubled tide, In

do not smile be - cause I weep, I'm lone - ly since my moth - er died.
 love her bet - ter than be - fore, I'm lone - ly since my moth - er died.
 pain with me you need not say, I'm lone - ly since my moth - er died.

CHORUS.

I'm lone - ly since my moth - er died, Tho' friends and kin - dred gath - er

I'm lone - ly since my moth - er died, Tho' friends and kin - dred gath - er

Detailed description: This system contains the first two vocal lines and the piano accompaniment for the first part of the chorus. The music is in 4/4 time with a key signature of one sharp (F#). The piano accompaniment consists of a treble and bass clef part with chords and moving lines.

near, I can - not check the ris - ing sigh, Or stay the heart - felt, si - lent tear.

near, I can - not check the ris - ing sigh, Or stay the heart - felt, si - lent tear.

Detailed description: This system contains the second two vocal lines and the piano accompaniment for the second part of the chorus. The music continues in 4/4 time with a key signature of one sharp (F#). The piano accompaniment continues with chords and moving lines, ending with a double bar line.

THE ORPHAN'S PRAYER.

Mercadante.

CANTO.
Andante. Espressivo.

'Mid life's sor-rows, lone, neg - lect-ed, Dearest mother, hast thou left me, Like a

pil - grim, worn, de - ject - ed, And of ev - ry joy be - rept me.

espressivo. Ah! what grief, what grief my bo-som rendeth, See'st thou from thy heav'n - ly

dwel - ling; Then of Him, of Him who mer-cy lend-eth, Ask..... for aid, my vows dis -

affrett.

smorz.
 - - - pel - - - - - ing,..... Should'st thou fa - vor with thy blessing, This fierce
un poco più animato.
pp *Cres.*

animandosi a piena voce. *smorz. e rall.*
 flame 'neath which I pine, Freed from ev'-ry pain dis - tress - ing, Ah! what joy shall then be
pp

affret. *Cres.*
 mine, Freed from ev'-ry pain dis - tress - ing, Ah! what joy shall then be mine,..... Ah! what joy..... shall then be
affrett. *trattenuto.*

pp *Cres.*
 mine,..... Ah! what joy..... shall then be mine, Freed from ev'-ry pain dis - tress - ing, Ah! what joy shall then be
affrett.

THE ORPHAN'S PRAYER. Concluded.

mine,..... Ah! what joy..... shall then be mine,..... Ah! what joy..... shall then be

trattenuto.

A piacere. *Cres.* mine, hear me, hear me, Should'st thou grant it, then, thy blessing, Ah! what joy shall then be mine.

The musical score consists of two systems. The first system features a vocal line with lyrics and a piano accompaniment. The piano part includes a *trattenuto* marking. The second system continues the vocal line with lyrics and piano accompaniment, including *A piacere* and *Cres.* markings.

RESIGNATION.

Words by H. W. Longfellow.
With tender expression.

Music by J. E. Gould.

1. There
2. Let
3. She

mp

is no flock, how-ev-er watch'd and tended, But one dead lamb is there!..... There
us be pa-tient! these se-vere af-flic-tions Not from the ground a-rise;..... But
is not dead, the child of our af-fec-tion, But gone un-to that school,.... Where

The musical score for 'RESIGNATION.' is in 4/4 time with a key signature of three sharps (F#, C#, G#). It includes a vocal line with lyrics and a piano accompaniment. The piano part starts with a *mp* marking. There are three numbered endings for the vocal line.

The musical score consists of three systems, each with a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are as follows:

is no fire - side, how-so-e'er de - fended, But has one va - cant chair!..... The
of - ten - times ce - les - tial ben - e - dic - tions As - sume this dark dis - - guise,..... We
she no lon - ger needs our poor pro - tect - ion, And Christ him - self doth rule..... In

air is full of farewells to the dy - ing, And mourn - ings for the *Rit.* dead;..... *Tempo.* The
see but dim - ly thro' the mists and va - pors; A - mid these earth - ly damp,.... What
that great cloister's stillness and se - clu - sion, By guar - dian an - gels led,..... Safe

heart of Ra - chel for her chil - dren cry - ing, Will not be com - fort - ed!.....
seem to us but dim fu - ne - real ta - pers, - May be Heaven's dis - tant lamps....
from temp - ta - tion, safe from sin's pol - lu - tion, She lives, whom we call dead.....

4 Day after day we think what she is doing
In those bright realms of air;
Year after year her tender steps pursuing,
Behold her grown more fair.
Thus we do walk with her, and keep unbroken
The bond which nature gives,
Thinking that our remembrance, tho' unspoken,
May reach her where she lives.

5 Not as a child shall we again behold her;
For when with rapture wild
In our embraces we again enfold her,
She will not be a child;
But a fair maiden in her Father's mansion,
Clothed with celestial grace;

And beautiful, with all the soul's expansion,
Shall we behold her face.

6 And tho', at times, impetuous with emotion,
And anguish long suppressed,
The swelling heart heaves moaning like the ocean,
That cannot be at rest,
We will be patient, and assuage the feeling
We cannot wholly stay;
By silence sanctifying, not concealing,
The grief that must have way.

* There is no death! what seems so is transition;
This life of mortal breath
Is but a suburb of the life elysian,
Whose portal we call death!

* This is omitted in singing, there being an irregular number of verses.

BURIAL OF MRS. JUDSON.

Words by H. S. Washburne.

L. Heath.

Legato.

1. Mournfully, ten - der - ly,
2. Mournfully, ten - der - ly,
3. Mournfully, ten - der - ly,

Ritard.

Bear on the dead, Where the War - rior has lain Let the Christian be laid : No place more be - fit - ting—O
Sol - emn and slow, Tears are be - dewing The path as ye go ; Kin - dred and strangers Are
Gaze on that brow, Beau - ti - ful is it In qui - e - tude now : One look ! and then set - tle The

Rock of the sea! Nev - er such treasure Was hid - den in thee. Nev - er such treasure Was hid - den in thee.
mourners to - day, Gently, so gent - ly, O ! bear her a - way. Gently, so gent - ly, O bear her a - way.
lov'd to her rest, The o - cean beneath her, The turf on her breast. The ocean beneath her, The turf on her breast.

4.

So have ye buried her—
Up! and depart,
To life and to duty
With undismayed heart:
Fear not—for the love
Of the stranger will keep,
The casket that lies
In the Rock of the deep.

5.

Peace! peace to thy bosom,
Thou Servant of God!
The vale thou art treading
Thou hast before trod:
Precious dust thou hast laid
By the Hopia tree,
And treasure as precious
In the Rock of the sea!

MARY'S TEARS.

O. Shaw.

Larghetto.

1. Were not the sin - ful Ma - ry's tears An off' - ring wor - thy heav'n, An off' - ring wor - thy
 2. When bringing ev' - ry balm - y sweet, Her day of lux' - ry stored, Her day of lux' - ry
 3. And wiped them with that gold - en hair, Where once the diamond shone, Where once the dia - mond
 4. Thou that hast slept in er - ror's sleep, Oh! would'st thou wake in heaven, Oh! would'st thou wake in

heav'n,
 stored,
 shone,
 heaven,

When o'er the faults of for-mer years, She wept and was for - giv'n!
 She o'er her Sa-viour's hallowed feet, The pre - cious perfume poured,
 Though now those gems of grief were there Which shine for God a-lone!
 Like Ma - ry kneel, like Mary weep, "Love much," and be forgiven!

She wept, and was forgiv'n!
 The pre - cious perfume poured.
 Which.... shine for God a-lone!
 "Love.....much," and be forgiven!

THE MOTHER'S VOW.

Words by E. Bradford.

Music by H. Waters.

1. I saw a lit-tle sufferer lie Up-on its cra-dle bed; Dis-ease had stamp'd with early
 2. Oh God, in pity spare my boy, Take not my on-ly son; I can-not live up-on the
 3. A fren-zied gleam lit up hereye, Des-pair came o'er her heart; She caught her darling to her

blight. The rose of health hath fled; And, bend-ing o'er that infant couch, A fair young mo-ther
 earth, With-out my dar-ling one! I can-not, cannot give thee up, My heart's love and de-
 breast, To shield him from Death's dart, And as the breath came slow and short, And eyes of blue grew

wept; Her heart flowed out in anguished words, While she her vi-gil kept, While she her vi-gil kept.
 light! How can I give thee to the tomb, And death's long cheerless night? And death's long cheerless night?
 dim, That mother's voice went up to God, And thus she vowed to him, And thus she vowed to him.

4.

"Oh God, if in this heart enshrined,—
 The object of each thought,—
 I've made thy gift an idol there,
 The Giver quite forgot; —
 Forgive the sin—Oh spare my child! —
 Henceforth my aim shall be
 To take this idol from its throne,
 And give my heart to thee."

5.

God heard her prayer of agony —
 In mercy on her smiled;
 He gave him back to life once more,
 In pity spared her child.
 Like some chilled plant the boy rev-ved—
 The rose-bud of her love;
 But O, remembered she the vow
 She made to God above?

TWILIGHT HOUR.

O. Shaw.

Slow and expressive.

1. I love to steal a - while a - way, From eve - ry cumb'ring care, And spend the hours of
 2. I love to think on mer - cies past, And fu - ture good im - plore, And all my cares and

set - ting day, In hum - ble, grate - - - ful prayer. I love in sol - i - -
 sor - rows cast On Him whom I a - dore. I love by faith to
 3. Thus, when life's toil - some

- tude to shed, The pen - i - ten - tial tear, . . . And all his prom - i - ses to plead, Where none but God can
 take a view, Of bright - er scenes in heaven; . . . The prospect doth my strength renew, While here by tempests
 day is o'er, May its de - part - ing rays, . . . Be calm as this im - pres - sive hour, And lead to end - less

hear, And all his prom - i - ses to plead, Where none but God . . . can hear.
 driven, The pros - pect doth my strength renew, While here by tem - pests driven.
 days. Be calm as this im - pres - sive hour, And lead to end - - less days.

EVENING. (GUTE NACHT.)

Franz Abt.

Rather slow.

1. In the west the sun de - clin - ing, Sinks be - neath the
 1. Son - ne nei - get sich und sin - ket hin - ter Ber - ges -
 2. In the wind the grass is bend - ing, Flow'rs now slum - ber
 2. Häl - lein in dem Win - de schwan - ken, Blüm - lein nick - en

Legato.

Cres.

mountain height, Tints the clouds with gold - en lin - ing, Sets the hills with ru - bies
 höh'n zur Ruh, Rein im Fei - er - glanz sie bli - net, ihr - er lie - - ben Er - - de
 in the shade; Birds to seek their nests are wend - ing, Flocks in fold the shep - herds
 schlummer - voll, Bäu - me mit den Ep - feu - ran - - ken, Al - - le grüs - sen sich und

mf

shin - ing, Then bids all the world good - night! Good - night, good -
 win - ket still den A - bend - gruss sie zu: Gu - te nacht, gu - te
 tend - ing, Home - ward hies the moun - tain maid. Good - night, good -
 dan - - ken Freud - er - füllt und kum - mer voll: Gu - te nacht, gu - te

Rall e Dim.

- night!
 nacht, Good - night, good - night!
 gu - te Nacht, gu - te Nacht!

Dim.

(DAS ERSTE VEILCHEN.)

Mendelssohn.

When the first vi - o - let spread its soft
 Als ich das er - - ste Veil - chen er -

Andante.

mf

bloom, How fair was its beau - ty, how sweet..... its per - fume : It breath'd but of
 - blickt, Wie war ich von far - - ben und duft..... ent - zückt ! Die bo - - tin des

spring - time, calm - ness and rest; Glad - ly I placed it with hope, on my
 len - - zes drückt ich voll lust an mei - ne schwel - len - de, hof - - fen - - de

breast; It breath'd but of spring - time, calm - ness and rest,..... And
 Brust, die bo - - tin des lenz - - es drückt ich voll lust,..... an

glad - - ly I placed it with hope on my breast.
 mei - - ne schwel - len - de, hof - - - fen - - - de Brust.

The spring-time hath vanish'd, the vi - o - let lies
 Der lenz ist vo - ru - ber, das veil - chen ist

pp A Tempo.

Dim. Ritard. *pp*

dead,..... the vi - o - let lies dead, Buds far more bright deck its cold
 todt,..... das veil - chen ist todt, rings stehn viel blu - - men, blau und

bed; I heed not their beauty, in dreams still I see, I heed not their beauty, in dreams still I
 roth, ich ste - he in mitten, und se - he sie kaum, ich ste - he in mitten, und se - he sie

Sf *p* Cres. *f*

Sf *Sf* *f*

Sf

see The vi - - - o - let, the vi - o - let, sweet
kaum, das veil - - - chen, das veil - chen er -

hope - flow'r, that bloom'd then for me ; The vi - - - o - let, sweet
 - scheint mir in Früh - lings - traum. das veil - - - chen er -

hope - flow'r, that bloom'd then, that bloom'd then for me.
 - scheint mir er - - - scheint mir in früh - lings - traum.

Ad lib.

Dim. e Ritard.

SLOW AND SADLY TOLLING.

Rather Slow.

H. R. Bishop.

Piano introduction in G major, 2/4 time. The music is marked 'Rather Slow' and 'pp' (pianissimo). It features a simple, somber melody in the right hand and a supporting bass line in the left hand.

FIRST VOICE.

1. Slow and sad - ly toll - ing, Hark, the Convent bell; On the night breeze roll - ing, Hark, the dirge notes swell.

SECOND VOICE.

Slow and sad - ly toll - ing, Hark, the Convent bell; On the night breeze roll - ing, Hark, the dirge notes swell.

BASS.

Vocal and piano accompaniment for the first section. It includes staves for First Voice, Second Voice, Bass, and Piano. The lyrics are: "1. Slow and sad - ly toll - ing, Hark, the Convent bell; On the night breeze roll - ing, Hark, the dirge notes swell." The piano accompaniment continues from the introduction.

Vocal line for the second section. The lyrics are: "Man is but a flow - er, Springing up to - day; He blooms for one brief hour, Then fades and dies a - way." The music is marked 'Dim.' (diminuendo).

Second vocal line for the second section. The lyrics are: "Man is but a flow - er, Springing up to - day; He blooms for one brief hour, Then fades and dies a - way." The music is marked 'Dim.' (diminuendo).

Bass line for the second section. The lyrics are: "Man is but a flow - er, Springing up to - day; He blooms for one brief hour, Then fades and dies a - way." The music is marked 'Dim.' (diminuendo).

Piano accompaniment for the second section. The music is marked 'Dim.' (diminuendo). It features a simple, somber melody in the right hand and a supporting bass line in the left hand.

pp

Cres.

Now in full-ness blend-ing, The chorus swells a - gain.

p

Soft like snows de - scend-ing, Now a sin-gle strain: Now in full-ness blend-ing, The chorus swells a - gain.

Cres.

Cres.

Dim. p

Man is but a flower, Springing up, Springing up to-day, to-day ; He Blooms for one brief hour. Then fades and dies a - way.

Man is but a flower, Springing up, Springing up to-day, to-day ; He Blooms for one brief hour, Then fades and dies a - way.

p Dim.

p Dim.

THE PILGRIM FATHERS.

Words by Mrs. Hemans.

Music by Miss Brown, Sister of Mrs. Hemans.

Maestoso.

The breaking waves dash'd high, On a stern and rock-bound coast; And the woods a - gainst a

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features a rhythmic pattern of eighth and sixteenth notes.

storm - y sky, Their gi - ant branch - es toss'd. And the heavy night hung dark, The

This system continues the musical score. The vocal line and piano accompaniment maintain the same key signature and time signature. The piano part includes some triplet markings and dynamic markings.

hills and wa-ters o'er, When a Band of Ex - iles moor'd their Bark, On the wild New England shore.

This system continues the musical score. The piano part includes a dynamic marking of *p* (piano).

Not as the Conqueror comes,

This system concludes the musical score. The piano part includes dynamic markings of *pp* (pianissimo) and *Espress.* (Espressivo).

They the true-hearted came, Not with the roll of the stir - ring Drum, Or the Trum - pet that sings of

p *f*

Fame. Not as the fly - ing come, In si - lence, and in fear, They

p *pp* *f*

shook the depths of the desert's gloom, With their Hymns of lofty cheer.

f *Animato.* *f*

A - midst the storm they sang! And the stars heard, and the sea! And the

f

sound - ing aisles of the dim woods rang, To the An - them of the Free!

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 7/8. The lyrics are: "sound - ing aisles of the dim woods rang, To the An - them of the Free!". The piano accompaniment includes dynamic markings like *f* and *ff*, and some notes are marked with a cross (1x).

The O - cean Ea - gle soar'd From his nest by the white wave's foam, And the

The second system continues the music with the same vocal and piano parts. The lyrics are: "The O - cean Ea - gle soar'd From his nest by the white wave's foam, And the".

rock - ing Pines of the For - est roar'd - This was their wel - come home!

The third system continues the music. The lyrics are: "rock - ing Pines of the For - est roar'd - This was their wel - come home!".

The fourth system shows the continuation of the piano accompaniment, ending with a double bar line. It features a grand staff with treble and bass clefs.

What sought they thus a - far? Bright Jew - els, Bright Jew - els, Bright Jew - els of the

Espress.

Mine! The wealth of seas, the spoils of war! They sought a Faith's pure

Dim.

Espress.

shrine. Aye! call it ho - ly ground, The spot where first they trod, They have

Poco piu Lento.

p

left un - stain'd what there they found, Free - dom to wor - ship God!

THE RULER'S DAUGHTER.

Written and adapted by Mrs. M. S. B. Dana.

Andante.

1. A fa - - ther is pray - ing The Sa - viour to hear, For his
 2. My dear lit - tle daugh - ter, I fear she will die! O, thou
 3. And Je - - sus went with him; But soon it was said To the

daugh - ter is dy - ing, With no help - er near. Be - seech - ing him great - ly, He
 mer - ci - ful Sa - viour, At - tend to my cry! If thou wilt but touch her, She
 heart strick - en fa - ther, "Thy daugh - ter is dead! Why trou - ble the Mas - ter Thy

falls at his feet; And his sto - ry of sor - row, O, hear him re - peat.
 sure - ly will live: Then to thee all the glo - - ry, O Je - - sus, I'll give."
 woes to re - lieve?" But the kind Sa - viour whis - per'd, "Now on - - ly be - lieve."

4.

They came to the house;
 And the mourners were there,
 Who with weeping and wailing
 Were rending the air;
 But Jesus reprov'd them;—
 "Why thus do ye weep?
 For the maid is not dead;
 She is only asleep."

5.

O, see! with a touch
 How the maiden awakes,
 When the mighty Physician
 Her hand gently takes!
 And, see! from her features
 Pale death quickly flies,
 At the voice of the Saviour,
 "O damsel, arise!"

ARRAYED IN CLOUDS OF GOLDEN LIGHT.

Words by Thomas Moore.

Oliver Shaw.

Allegro Moderato.

The piano introduction consists of two staves, treble and bass clef, in the key of D major and common time. It features a series of chords and moving lines, starting with a D major triad and moving through various harmonic textures.

1st voice.
Ar - rayed in clouds of gold - - en

3d voice.
Ar - rayed in clouds of gold - - en

tr
Dim.

The vocal parts (1st and 3rd voices) enter with the lyrics 'Ar - rayed in clouds of gold - - en'. The piano accompaniment continues with a melodic line in the treble clef and a supporting bass line, including a trill (tr) and a dynamic marking of Dim. (diminuendo).

light, More bright, More bright than heaven's re - splen - dent bow, More bright than

light, More bright, more bright than heaven's re - splen - dent bow,

Cres.

The vocal parts continue with the lyrics 'light, More bright, More bright than heaven's re - splen - dent bow, More bright than light, More bright, more bright than heaven's re - splen - dent bow,'. The piano accompaniment features a more active melodic line in the treble clef and a steady bass line, with a dynamic marking of Cres. (crescendo).

ARRAYED IN CLOUDS OF GOLDEN LIGHT, Continued.

heaven's re - splen - - dent bow. Je - ho - vah's An - gel
than heaven's re - splen - dent bow. Je - ho - vah's An - gel

f

p came by night, To bless the sleep - ing world... be - low;
p came by night, To bless the sleep - ing world... be low;

p *pp* *Dim.* *pp*

pp How soft the mu - sic of his tongue, How sweet the hal - lowed
pp How soft the mu - sic of his tongue, How sweet the hal - lowed

pp

strains he sung, How soft the music of his tongue, How sweet... the hal - lowed
 strains he sung, How soft the music of his tongue, How sweet the hal - lowed

strains he sung,..... the hallowed strains he sung, How strains he
 strains he sung,..... the hallowed strains he sung, strains he
 Omit 2d time.
 Omit 2d time.
 Omit 2d time.

sung.
 sung.
tr
 Dim.

2.
 "Good will henceforth to men be given,"
 The light of glory beams on earth;
 Let Angels tune the harps of heaven,
 And saints below re - jice with mirth.
 On Bethlehem's plains the shepherds sing.
 And Judah's children hail their King.

KEEP THIS BIBLE NEAR YOUR HEART.

H. S. Thompson.

1. "Go forth, my darling, to the
2. "Go! for your country's voice is
3. Fore-most among the ranks in
4. But soon the fa - tal ball came

con - flict," Thus spoke a mother to her boy, "Ne'er let me hear you turn'd a - way, When trai - tors
call - ing All stout of heart and strong of hand, How could you nobler die, than fight - ing brave - ly
bat - tle, Stood forth the patriot mother's joy, Clear o'er the din of muskets' rat - tle, Rung the
swift - ly, Slow - ly he sank up - on the sod, Faint - ly he whisper'd, "Dearest moth - er! Comrades,

threaten our lov'd country to des - troy; Take with you a mother's bless - ing, Keep this bi - ble near your
For your God and honor'd na - tive land? And if this is our last part - ing, If death breaks the lov - ing
cheering words of that brave soldier boy; Eyes lit up with strangest beau - ty, Soul that knew no danger
I shall soon be o'er be - yond the flood; Take from out my vest my bi - ble, Place the treasure in my

heart, Nev - er for - get a mother's prayers are ev - er with you, And her love for you will ne'er de - part.
spell, Trust him who watcheth e'en the sparrow when it fall - eth, All is well, "He do - eth all things well."
near, Firm - ly he stood a - mid the harvest death was reaping, With a heart that knew no trembling fear.
hand," One lov - ing look, one gen - tle quiv - er, And his spir - it took its flight, Home to the heavenly land.

CHORUS.

AIR.

All's well, he sleeps, the or - ange flow - ers bloom on his grave,

ALTO.

TENOR.

All's well, he sleeps, the or - ange flow - ers bloom on his grave,

BASS.

Sad - ly she weeps for him who died up - on the bat - tle - field, Her own lov'd soldier boy so brave.

Sad - ly she weeps for him who died up - on the bat - tle - field, Her own lov'd soldier boy so brave.

DO THEY THINK OF ME AT HOME?

Words by J. E. Carpenter.

Music by C. W. Glover

3. Do they think of how I loved In my happy ear-ly days? Do they think of him who
 1. Do they think of me at home, Do they ev-er think of me? I who shared their ev'ry
 2. Do they think of me at eve? Of the songs I used to sing? Is the harp I struck un-

came, But could nev-er win their praise? I am hap-py by his side, And from mine he'll never
 grief, I who mingled in their glee; Have their hearts grown cold and strange To the one now doom'd to
 touch'd, Does a stranger wake the string? Will no kind for-giving word Come a-cross the raging

roam; But my heart will sad-ly ask, "Do they think of me at home?" But my heart will sad-ly
 roam, I would give the world to know,— Do they think of me at home? I would give the world to
 foam? Shall I nev-er cease to sigh "Do they think of me at home?" Shall I nev-er cease to

ask, "Do they think of me at home?"
 know,— Do they think of me at home?
 sigh, "Do they think of me at home?"

Cres.

FLEE, AS A BIRD.

1. Flee as a bird to your moun - - tain, Thou who art wea - ry of
 2. He will pro-tect thee for ev - - - er, Wipe ev'-ry fall - ing

Moderato Espressivo.

sin - - - - - Go to the clear flow-ing foun - - tain, Where you may wash and be clean ;
 tear ; - - - - - He will forsake thee, O nev - - - er, Sheltered so ten - der - ly there ;

Fly, for th'aven - ger is near thee ; Call and the Saviour will hear thee, He on his bo - som will
 Haste, then, the hours are fly - - ing, Spend not the moments in sigh - ing, Cease from your sorrow and

bear.... thee, Thou who art wea - ry of sin, O thou who art wea - ry of sin.
 cry - - - ing, The Sa - viour will wipe ev'-ry tear, The Sa - viour will wipe ev'-ry tear.

Un poco ritenuto.

HOW CHEERING THE THOUGHT.

Words by Cunningham.

Geo. J. Webb.

Andante. Cantabile.

How cheer - ing the thought, that the spir - its in

bliss, Will bow their bright wings to a world such as this; Will leave the sweet joys of the

man - sions a - bove, To breathe o'er our bo - soms some message of love.

ad lib.

colla voce.

Calendo. They come, on the wings of the morn - ing they come, Im -

pa - tient to lead some poor wan - der-er home; Some pil - grim to snatch from this storm - y a -

This system contains the first two staves of music. The vocal line is in G major, 3/4 time, with lyrics: "pa - tient to lead some poor wan - der-er home; Some pil - grim to snatch from this storm - y a -". The piano accompaniment consists of a right-hand part with eighth-note chords and a left-hand part with a simple bass line.

ad lib.
- bode, And lay him to rest in the arms of his God.

colla voce. Calendo.

This system contains the second two staves of music. The vocal line continues with lyrics: "- bode, And lay him to rest in the arms of his God." Above the staff is the marking "ad lib." and below it is "colla voce." The piano accompaniment features a more active right-hand part with sixteenth-note patterns and a left-hand part with a steady bass line. The system concludes with a double bar line and the marking "Calendo."

THE WIDOW OF NAIN.

Words by Bishop Heber.

Wake not, oh moth - er, sounds of lam-en-ta - tion, Weep not, oh wid - ow, weep not hope-less-ly,

This system contains the first two staves of music for "The Widow of Nain." The vocal line is in G major, 3/4 time, with lyrics: "Wake not, oh moth - er, sounds of lam-en-ta - tion, Weep not, oh wid - ow, weep not hope-less-ly,". The piano accompaniment features a right-hand part with a rhythmic pattern of eighth notes and a left-hand part with a simple bass line. There are triplets marked with a '3' over the notes.

Strong is his arm, the bringer of sal-va - tion, Strong is the word of God to suc - cor thee,

This system contains the second two staves of music. The vocal line continues with lyrics: "Strong is his arm, the bringer of sal-va - tion, Strong is the word of God to suc - cor thee,". The piano accompaniment continues with the same rhythmic pattern as the first system. There are triplets marked with a '3' over the notes.

f
Strong is the word of God to suc-cor thee.

lento.
2. Bring forth the cold corpse, slow-ly, slow-ly bear him, Hide his pale fea- tures with the sa- ble pall ;

tempo.
Chide not the sad one wild-ly weep-ing near him, Wid-owed and child- - - less,

she has lost her all, Wid-owed and child- less, she has lost her all.

lento.
3. Why pause the mourners, who for-bids our weep-ing, Who, the dark pomp of sor-row has de-layed ?

with energy.
Set down the bier, He is not dead, but sleep- - - ing, Young man, a-rise! He

spake and was o-beyed, Young man, a-rise!..... He spake and was o-beyed.

A little faster.
4. Change then, Oh sad one, grief to ex - ul - ta - tion, Wor-ship and fall be - fore Messiah's knee,

Strong was his arm, the bring-er of sal-va-tion, Strong was the word of

God to suc-cor thee, Strong was the word of God to suc - - - cor thee.

WEEP NOT FOR ME.

Words by Dale.

Music by Geo. J. Webb.

Andante con Affettuoso. Legato.

1. When the spark of
2. When the pangs of

p *Dim.*

life is wan - ing, Weep not for me, When the lan - guid eye is steel - ing, Weep not for
death as - sail me, Weep not for me, Christ is mine; he can - not fail me. Weep not for

Ral. *Tempo.*

me. When the fee - ble pulse is ceas - ing, Start not at its swift de - creas - ing, 'Tis the fettered
me. Yes, though sin and doubt endeavour From his love my soul to sev - er, Je - sus is my

p *Ral.* *f*

Ad Lib

soul's re - leas - ing; Weep, weep not for me.
strength for - ev - er; Weep, weep not for me.

Smorz.

OH GOD, THY GOODNESS.

Translated by John Ring.

(BITTEN.)

Composed by Beethoven.

Maestoso.
p

Oh God! thy good - ness spreads a - round, A - like o'er all ex - -

- - tend - ed, By Thee we are with mer - - cy crown'd, In dan - ger's

hour de - fend - ed. Oh Lord! my tow'r, my

Cres.

ref - uge hear! re - ceive my tears, re - ceive my pray'r! For.

Cres.

This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are written below the vocal line. A 'Cres.' (Crescendo) marking is placed above the piano accompaniment.

I will pray be - fore Thee, For I will pray be - fore Thee.

p *Cres.* *Sf* *decres.* *p* *decres.* *pp*

This system contains the second vocal line and piano accompaniment. The vocal line is in treble clef with the same key signature and time signature. The piano accompaniment is in grand staff with the same key signature and time signature. The lyrics are written below the vocal line. Dynamic markings include *p* (piano), *Cres.* (Crescendo), *Sf* (Sforzando), *decres.* (Decrescendo), *p* (piano), *decres.* (Decrescendo), and *pp* (Pianissimo).

EVENING SONG TO THE VIRGIN.

Poetry by Mrs. Hemans.

Music by her Sister.

A - - - ve sanc-tis - si - ma, We lift our souls to thee,

A - - - ve sanc-tis - si - ma, We lift our souls to thee,

p

This system contains two vocal lines and piano accompaniment. The vocal lines are in treble clef with a key signature of two flats (Bb, Eb) and a 6/8 time signature. The piano accompaniment is in grand staff with the same key signature and time signature. The lyrics are written below the vocal lines. A dynamic marking of *p* (piano) is placed above the piano accompaniment.

O - - ra pro no - - bis, 'Tis night - fall on the sea.

O - - ra pro no - - bis, 'Tis night - fall on the sea.

p

Watch us while shad - ows lie, Far o'er the wa - ters spread.

Watch us while shad - ows lie, Far o'er the wa - ters spread.

Hear the heart's lone - ly sigh, Thine too hath bled.

Hear the heart's lone - ly sigh, Thine too hath bled.

Thou that hast look on Death, Aid us when Death is near. Whis - - per of
 Thou that hast look'd on Death, Aid us when Death is near. Whis - - per of

p

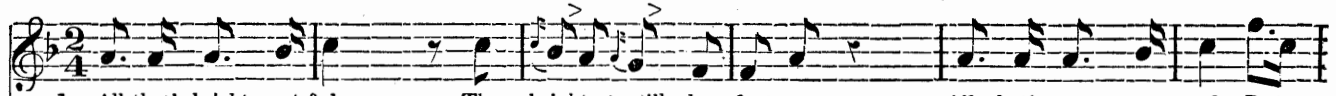
Heav'n to Faith, Sweet Mother, sweet moth - er, hear! O - - - ra pro no - - bis, The
 Heav'n to Faith, Sweet Mother, sweet moth - er, hear! O - - - ra pro no - - bis, The

p

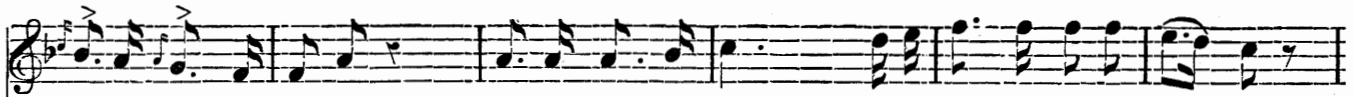
wave must rock our sleep, O - ra Ma - ter o - ra, Star of the Deep.
 wave must rock our sleep, O - ra Ma - ter o - ra, Star of the Deep.

ALL THAT'S BRIGHT MUST FADE.

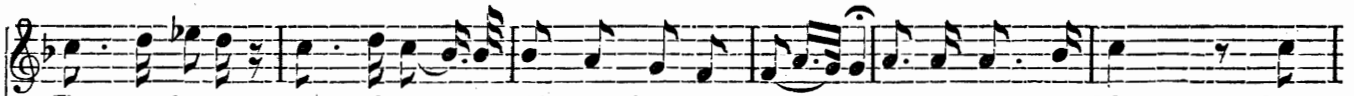
From Moore's National Melodies, Arranged by Sir John Stevenson.



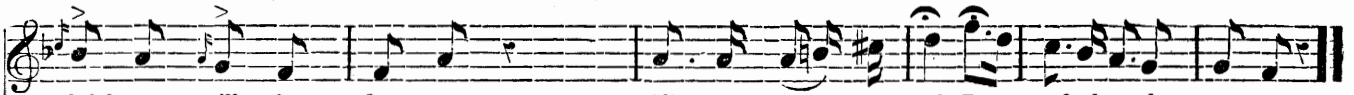
1. All that's bright must fade, The brightest still the fleetest; All that's sweet was made But
 2. Who would seek to prize De - lights that end in aching? Who would trust to ties That



to be lost when sweetest: Stars that shine and fall, The flow'r that drops in spring-ing,
 eve-ry hour are breaking? Bet - ter far to be In ut - ter darkness ly - ing,



These a - las are types of all To which our hearts are cling - ing. All that's bright must fade, The
 Than be blest with light, and see That light for - ev - er fly - ing! All that's bright, &c.



bright-est still the fleet - est, All that's sweet was made But to be lost when sweet-est.



I WOULD NOT LIVE ALWAYS.

97

Words by Muhlenburg.

Geo. Kingsley.

TENOR.



1. I would not live al-way; I ask not to stay Where storm af-ter storm ris-es dark o'er the way.

2d. TREBLE.



2. I would not live al-way, no, welcome the tomb, Since Je-sus hath lain there, I dread not its gloom.

1st TREBLE.




3. Who, who would live al-way a - way from his God, A - way from you heav - en, that bliss-ful a - bode.


BASS.



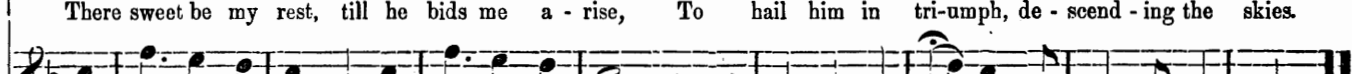
4. Where the saints of all a - ges in har-mony meet, Their Saviour and breth - ren transport - ed to greet;



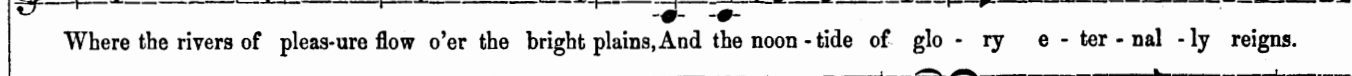
The few lu - rid mornings that dawn on us here, Are e-nough for life's woes, full e - nough for its cheer.



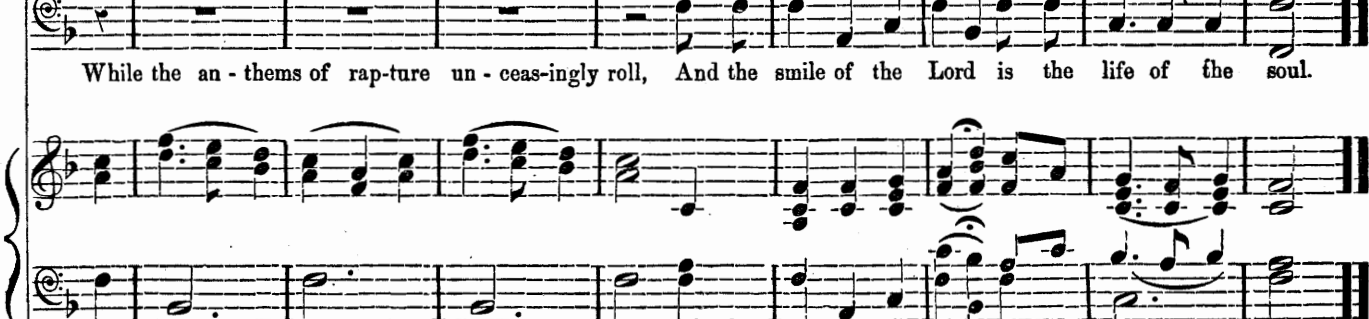
There sweet be my rest, till he bids me a - rise, To hail him in tri-umph, de - scend - ing the skies.



Where the rivers of pleas-ure flow o'er the bright plains, And the noon - tide of glo - ry e - ter - nal - ly reigns.



While the an - thems of rap-ture un - ceas-ingly roll, And the smile of the Lord is the life of the soul.



HYMN TO THE VIRGIN.

Song from the Lady of the Lake.

Fr. Schubert.

Very slow.

m col Ped.

1. A - - - - ve Ma - ri - - - - a! mai - - - - den
 1. A - - - - ve Ma - ri - - - - a! Jung - - - - frau
 2. A - - - - ve Ma - ri - - - - a! un - - - - de -
 2. A - - - - ve Ma - ri - - - - a! un - - - - be -

mild,
 mild, er - - Lis - - ten to a mai - den's pray - - - er ;
 - filed ! re ei - ner Jung - frau Fle - - - hen, aus
 - fleckt ! the fin - - ty couch we now must share, shall
 - Wenn wir auf die - sem Fels hin - sin - - - ken zum

Thou canst hear, tho' from the wild, Thou canst save... thou canst save a
 die sem Fel - sen, starr und wild, soll mein Ge - bet zu dir hin -
 seem with down of ei - der piled, If thy pro - tec - tion hov - er
 Schlaf, und uns dein Schutz be - deckt, wird weich der har - te Fels uns

mid... .. des pair. Safe may we sleep beneath thy
 we there. there. hen. Wir schla - - - fen si - - cher bis zum
 dün ken. Du mur - - ky cavern's hea - vy
 chelst, Ro - sendüf - te

care, Though ban - - - ished, out - cast, and re - viled. O
 Mor - - gen, ob Men - - - schen noch so grausam sind. then,
 air..... shall breathe of balm if thou hast smiled; O
 we - - - hen in die - - - ser dump - fen Fel - sen - kluft,

Mai - den! hear a mai - den's prayer, Moth - er, hear a suppliant child!
 Jung - frau, sieh der Jungfrau Sor - gen, O Mut - ter, hör ein bit - tend Kind!
 Mai - den! hear a mai - den's prayer, Moth - er, list a suppliant child!
 Mut - ter, hör' des Kin - des Fle - hen, O Jung - frau, ei - ne Jungfrau ruft!

fp *pp*

A - - - ve Ma - ri - - - al
 A - - - ve Ma - ri - - - al
 A - - - ve Ma - ri - - - al
 A - - - ve Ma - ri - - - al

Dim.

ROCK'D IN THE CRADLE OF THE DEEP.

Words by Mrs. Willard, of Troy.

Music by J. P. Knight.

The musical score is written for piano and voice. It begins with a piano introduction in the key of B-flat major, 2/4 time, marked *p* and *ped.*. The introduction features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. The first system of piano accompaniment includes a *mf* dynamic marking and a trill in the treble. The vocal melody enters in the second system with the lyrics: "Rock'd in the cradle of the deep..... I lay me down... .. in peace to sleep; Se -". The piano accompaniment continues with a consistent eighth-note pattern, marked *pp*. The lyrics continue: "cure I rest up - on the wave..... For thou, oh Lord!... .. hast power to save. I". The piano accompaniment includes a trill in the treble. The lyrics continue: "know thou wilt not slight my call, For thou dost mark the sparrow's fall! And". The piano accompaniment concludes with a trill in the treble.

calm and peaceful is my sleep,..... Rock'd in the cradle of the deep, And

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a piano (*p*) dynamic and includes the lyrics "calm and peaceful is my sleep,..... Rock'd in the cradle of the deep, And". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand, with a forte (*f*) dynamic. The key signature has two flats and the time signature is 4/4.

calm and peaceful is my sleep,..... Rock'd in the cradle of the deep.

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "calm and peaceful is my sleep,..... Rock'd in the cradle of the deep." and features trills (*tr*) on several notes. The piano accompaniment maintains the eighth-note pattern, with a piano (*pp*) dynamic. The key signature and time signature remain the same.

And

The third system shows the vocal line with a rest and the piano accompaniment. The piano part includes a mezzo-forte (*mf*) dynamic, a pedal (*Ped.*) marking, a piano (*pp*) dynamic, and a diminuendo (*Dim.*) marking. Trills (*tr*) are present in the upper staff. The key signature and time signature are consistent.

such the trust that still were mine,..... Tho' stormy winds..... swept o'er the brine, Or

The fourth system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "such the trust that still were mine,..... Tho' stormy winds..... swept o'er the brine, Or". The piano accompaniment features a piano (*p*) dynamic and a piano-piano (*pp*) dynamic. The key signature and time signature are consistent.

though the tempest's fire-ry breath . . . Rous'd me from sleep . . . to wreck and death! In

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "though the tempest's fire-ry breath . . . Rous'd me from sleep . . . to wreck and death! In". The piano accompaniment is marked with a forte dynamic (*ff*) and includes several octaves (8) indicated by the number '8' below the notes.

o - cean cave still safe with thee, The germ of im-mor-tal - i - ty; And

The second system continues the vocal line with the lyrics "o - cean cave still safe with thee, The germ of im-mor-tal - i - ty; And". The piano accompaniment is marked with a piano dynamic (*p*) and includes several octaves (8) indicated by the number '8' below the notes.

calm and peaceful is my sleep, Rocked in the cra-dle of the deep, And

The third system continues the vocal line with the lyrics "calm and peaceful is my sleep, Rocked in the cra-dle of the deep, And". The piano accompaniment is marked with a piano dynamic (*p*) and includes several octaves (8) indicated by the number '8' below the notes.

calm and peaceful is my sleep, Rocked in the cra-dle of the deep.

The fourth system concludes the vocal line with the lyrics "calm and peaceful is my sleep, Rocked in the cra-dle of the deep." The piano accompaniment is marked with a mezzo-piano dynamic (*mp*) and includes several octaves (8) indicated by the number '8' below the notes. The system ends with a double bar line.

A PILGRIM AND A STRANGER.

Words from the Southern Harp.

Italian Me.ody.

Allegro Con Amore.

1. I'm a
2. There the
3. Of that

pil - grim, and I'm a stran - ger, I can tar - ry, I can tarry but a night; I'm a pil - grim, and I'm a
sun - beams, are ev - er shin - ing, I am long - ing, I am long - ing for the sight; There the sun - beams, are ev - er
coun - try to which I'm go - ing, My Re - deemer, my Re - deemer is the light; Of that coun - try to which I'm

stran - ger, I can tar - ry, I can tar - ry but a night; Do not de - tain me, For I am go - ing To where the
shin - ing, I am long - ing, I am long - ing for the sight; With - in a coun - try unknown and drea - ry, I have been
go - ing, My Re - deemer, my Redeemer is the light; There no sor - row, nor a - ny sigh - ing, Nor a - ny

streamlets are ev - er flow - ing, I'm a pil - grim, and I'm a stran - ger, I can tarry, I can tarry but a night.
wand'ring forlorn and wea - ry; I'm a pil - grim, and I'm a stran - ger, I can tarry, I can tarry but a night.
sin there, nor a - ny dy - ing; I'm a pil - grim, &c.

OH! THAT I HAD WINGS.

Words by W. E. Staito, Esq.

TRIO.

Music by E. L. White.

Andante.

p

Oh! that I had wings, Oh! that I had wings, Oh! that I had wings, Had wings like a

Oh! that I had wings, Oh! that I had wings, Oh! that I had wings, Had wings like a

Oh! that I had wings, Oh! that I had wings,..... Had wings like a

p *Cres.*

dove! How swiftly then I'd fly, How swift-ly then I'd fly,..... To my pal-ace in the sky.

dove! How swift-ly then I'd fly, How swiftly then I'd fly To my pal-ace in the sky,

dove! How swift-ly then I'd fly,..... To my pal-ace in the sky,

Cres.

Far a - way! far a - way! to the re - gions of the blest, Far a - way! far a - way! to the
 Far a - way! far a - way! to the re - gions of the blest, Far a - way! far a - way! to the
 Far a - way! far a - way! Far a - way! far a - way!

f

This system contains three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one flat and a 4/4 time signature. The piano accompaniment is in bass clef. The lyrics are repeated across the staves.

regions of the blest, Oh! oh! that I had wings, Had wings like a dove, Oh! that I had
 regions of the blest, Oh! oh! that I had wings, Had wings like a dove, Oh! that I had
 Oh! oh! that I had wings, Had wings like a dove, Oh! that I had

This system continues the musical score with three vocal staves and a piano accompaniment. The lyrics are repeated across the staves. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

OH! THAT I HAD WINGS. Concluded.

wings, Had wings like a dove, To be at rest, To be at
wings, Had wings like a dove, To be at rest, To be at

Dim. *p* Rall.

Dim. *p* Rall.

Detailed description: This system contains the first two systems of music. The first system has two vocal staves and a piano accompaniment. The vocal lines are in G major and 4/4 time. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Performance markings include 'Dim.' and '*p* Rall.'.

rest, To be at rest, To be at rest.
rest, To be at rest, To be at rest.

pp Adagio.

Adagio.

pp *p*

Detailed description: This system contains the second and third systems of music. The vocal lines continue with the lyrics 'rest, To be at rest, To be at rest.' and 'rest, To be at rest, To be at rest.'. The piano accompaniment continues with the same eighth-note pattern. Performance markings include '*pp* Adagio.', 'Adagio.', and '*pp* *p*'.

Ad lib.

pp

Detailed description: This system contains the final system of music. It features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The right hand has a more active, flowing line. Performance markings include 'Ad lib.' and '*pp*'.

BE KIND TO THE LOVED ONES AT HOME. 107

I. B. Woodbury.

Andante espressivo.

1. Be kind to thy father, for
 2. Be kind to thy mother, for
 3. Be kind to thy brother, his
 4. Be kind to thy sister, not

when thou wert young, Who lov'd thee so fond - ly as he?
 lo! on her brow May tra - ces of sor - row be seen;
 heart will have dearth, If the smile of thy joy be withdrawn;
 ma - ny may know The depth of true sis - ter - ly love;

He caught the first ac - cents that fell from thy tongue, And
 Oh well may'st thou cherish and com - fort her now, For
 The flow - ers of feel - ing will fade at their birth, If the
 The wealth of the o - cean lies fath - oms be - low The

joined in thy in - no - cent glee,
 lov - ing and kind hath she been,
 dew of affec - tion be gone.
 sur - face that sparkles a - bove.

Be kind to thy father, for now he is old,
 Re - mem - ber thy mother, for thee she will pray,
 Be kind to thy brother, wher - ev - er you are,
 Be kind to thy father, once fear - less and bold,

His locks in - termin - gled with
 As long as God giv - eth her
 The love of a broth - er shall
 Be kind to thy moth - er so

gray;
 breath;
 be
 near;

His foot - steps are feeble, once fear - less and bold,
 With ac - cents of kindness then cheer her lone way,
 An or - nament purer and rich - er by far
 Be kind to thy brother, nor show thy heart cold,

Thy fa - ther is pass - ing a - way.
 E'en to the dark valley of death.
 Than pearls from the depths of the sea.
 Be kind to thy sis - ter so dear.

WELCOME AGAIN, SWEET SABBATH MORN.

Words by Charles Jefferys.

S. Nelson.

1. Wel - come a - gain, sweet Sab - bath morn! Type of a pur - er rest to come -
 2. Say, shall the heart, re - leas'd from toil, But scat - ter gloom where Peace should be?

p Colla voce.

Off-spring of Heav'n, by mer - - cy born, Im - age of man's e - ter - nal home!
 prais - ing God, let joy..... the while But make our praise more wor - thy Thee!

Cres. Dim. Cres.

Thinking of Him, whose heav'n - ly love Or - dain'd for Man the Sab - bath
 Wel - come a - gain, sweet Sab - - bath morn! Type of a pur - er rest to

Dim.

rest..... Shall not our souls be turn'd a - bove, And ho - - ly glad - ness fill each breast?
 come,..... Off-spring of Heav'n, by mer - cy born, Im - age of man's e - - ter - - nal home.

tr

COME YE DISCONSOLATE.

D. Dutton.

1. Come ye dis - con - so - late, where - ere ye lan - guish, Come at the mer - cy seat, fer - vently kneel;
 2. Joy of the des - o - late, light of the stray - ing, Hope when all oth - ers die, fade - less and pure;

Here bring your wounded hearts, here tell your an - guish, Earth hath no sor - row that heav'n cannot heal.
 Here speaks the Com - fort - er, in mer - cy say - - ing, Earth hath no sor - row that heav'n cannot heal.

TRIO.
AIR.

Here bring your wounded hearts, here tell your an - guish, Earth hath no sor - row that heav'n cannot heal.

TENOR.

Here bring your wounded hearts, here tell your an - guish, Earth hath no sor - row that heav'n cannot heal.

BASS.

Here bring your wounded hearts, here tell your an - guish, Earth hath no sor - row that heav'n cannot heal.

MOTHER, OH! SING ME TO REST.

(MUTTER, O SING' MICH ZUR RUH!)

R. Franz.

Andantino Smplice.

1. Moth-er! oh, sing me to rest, As in my bright days de-part-ed.
1. Mut-ter, o sing' mich zur Ruh', Wie auch in schö-ne-ren Stun-den,

Ped. * 8 8

Sing to thy child, the sick-heart-ed, Songs for a spir-it op-press'd
Sing' meinem Her-zen, dem wun-den, Trö-sten-de Lie-der sing' Du.

mf

Cres. *mf*

Ped. * Ped. * Ped. * 8 8 8 8

Lay this tired head on thy breast!
Drü-cke die Au-gen mir zu!

p

ten.

Ped. * p Ped. * 8 8

Flowers from the night-dew are clos-ing, Pil-grims and mourners re-
Blu-men die Häup-ter jetzt nei-gen; Trau-ern-de ras-ten und

Ped. * 8

MOTHER, OH! SING ME TO REST, Concluded.

- pos - ing, Moth - er, oh! sing me to rest!
 schwei - gen, Mut - ter, o sing mich zur Ruh!

mf

Ped. * Ped. * *mf* Ped. * Dim.

Take back thy bird to its nest!
 Bet - te dein Vö - gel - chen Du!

p

Ped. *

Wea - ry is young life when blight - ed, Heav - y this love un - re -
 Stür - me, ach! ha - ben's ent - fiedert: Lie - be, sie drückt un - er -

mf

Ped. * *mf* Ped. *

quit - ed, Moth - er, oh! sing me to rest!
 wie - dert; Mut - ter, o sing mich zur Ruh!.....

pp Poco riten. *Un poco riten.*

Dim. *pp*

Ped. * Ped. * Ped. * Ped. * Ped. *

I KNOW THAT MY REDEEMER LIVETH.

"Messiah."

Larghetto. *tr* *tr* *tr* *tr*

p
mf

I know that my Re - deem - er liv - eth,

pp *f*

And that he shall stand..... at the lat - - - - - ter day.....

p *tr*

..... up-on the earth; I

f *mp*

know that my Re-deem-er liv-eth, and that he shall stand. at the

p *tr*

lat - - ter day upon the earth..... upon the earth, I know.....

.... that my Re-deem-er liv-eth, and that he shall stand at the lat - - - - - ter day

up - on the earth,..... up - on the earth.

f *tr* *tr*

This system contains the first vocal line and piano accompaniment. The vocal line begins with the lyrics "up - on the earth,..... up - on the earth." The piano accompaniment features a melody in the right hand with trills and a bass line in the left hand. Dynamics include *f* and trills are marked with *tr*.

And tho' worms de - stroy this body,

p

This system contains the second vocal line and piano accompaniment. The vocal line begins with the lyrics "And tho' worms de - stroy this body,". The piano accompaniment includes triplets in the right hand and a bass line in the left hand. Dynamics include *p*.

Yet in my flesh shall I see God, yet in my flesh shall

This system contains the third vocal line and piano accompaniment. The vocal line begins with the lyrics "Yet in my flesh shall I see God, yet in my flesh shall". The piano accompaniment features a busy right hand with sixteenth notes and a bass line in the left hand.

I see God. I know that my Re - deem - er

f *p*

This system contains the fourth vocal line and piano accompaniment. The vocal line begins with the lyrics "I see God. I know that my Re - deem - er". The piano accompaniment features a melody in the right hand with dynamics *f* and *p*, and a bass line in the left hand.

liveth, And tho' worms de - stroy this bod - y, yet in my flesh shall I see

God, yet in my flesh..... shall I see God, shall I see God, I know that

my Re - deem - er liv - eth. For now is Christ ris - en

from the dead, the first fruits of them that sleep,.....

..... of them that sleep, the first fruits of them that sleep.

For now is Christ ris-en, for now is Christ ris-en from the

Adagio.
dead, the first..... fruits of them that sleep.

Adagio.
f p f A Tempo.

tr tr

I HEAR THE ANGELS CALLING.

Words by J. S. Adams.

L. O. Emerson.

With feeling.

1. I hear the an - gels call - ing, They're calling me a - way ;
 2. There're pains that I can soft - en, And burdens I may share, And
 3. Then when the day is clos - ing, The wea - ry will have rest, The

must be up and la - bor, Must work while it is day ; No more I wait, but
 hopes with which to brighten, The shad - ows of des - pair ; No more I wait, but
 mourners cease to languish, Peace reign in ev' - ry breast : And I, my la - bors

ear - nest, Be - gin at ear - ly morn, For angels now are call - ing, And
 ear - nest, Be - gin at ear - ly morn, For angels now are call - ing, And
 finished, On earth no more shall roam, For angels who are call - ing, Will

I shall soon be gone.
 I shall soon be gone.
 take me to their home.

COME UNTO HIM.

Handel's "Messiah."

Larghetto.

SOPRANO.

Come un - to him, all ye that la - - bour, Come
un - to him, ye that are hea - vy la - den, and he will give you rest. Come
un - to him, all ye that la - bour, Come un - to him, ye that are hea - vy la - den, and
he will give you rest. Take his yoke upon you, and learn of him, for

p *Cres.* *p*

he is meek, and low - ly of heart, and ye shall find rest, and ye shall find rest un -

This system contains the first two lines of the musical score. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "he is meek, and low - ly of heart, and ye shall find rest, and ye shall find rest un -".

to your souls. Take his yoke up - on you, and learn of him, for

Cres. *p*

This system contains the second two lines of the musical score. The vocal line continues with the lyrics: "to your souls. Take his yoke up - on you, and learn of him, for". The piano accompaniment includes dynamic markings: "Cres." and "p".

he is meek and low - ly of heart, and ye shall find rest, and ye shall find rest un -

This system contains the third two lines of the musical score. The vocal line continues with the lyrics: "he is meek and low - ly of heart, and ye shall find rest, and ye shall find rest un -".

to your souls.

mf *p*

This system contains the final two lines of the musical score. The vocal line concludes with the lyrics: "to your souls.". The piano accompaniment includes dynamic markings: "mf" and "p".

PEACE OF MIND.

(SEELENFRIEDE.)

H. A. Sponholts.

Lento.

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It begins with a piano (*p*) dynamic and features a series of chords and moving lines. The left hand starts with a bass clef and provides a harmonic accompaniment with chords and single notes.

Dolce.

Peace - ful, si - lent, hap - py hour, O'er me throw thy spells of pow'r! In the wood, the birds at
 Stil - le, stü - sse, sel' - ge Ruh', schliess du mir die Au - gen zu, Wie im Wald das Vö - ge -

The first system of the vocal and piano accompaniment. The vocal line is on a single staff with a treble clef, starting with a *Dolce* marking. The piano accompaniment is on two staves (treble and bass clefs) with a piano (*p*) dynamic. The lyrics are written below the vocal staff.

rest, Gently rock me on thy breast! Gently rock me on thy breast,
 - - lein, wie - ge du mich se - lig ein, wie - ge du mich se - lig ein.

The second system of the vocal and piano accompaniment. The vocal line continues with the same treble clef. The piano accompaniment continues with the same two-staff format. The lyrics are written below the vocal staff.

mf

Glad - ly day has shed its light, Glad - ly comes the peaceful night; And the
 Hei - - ter ist der Tag voll - bracht, hei - ter kommt die kla - re Nacht, und die

The third system of the vocal and piano accompaniment. The vocal line continues with the same treble clef. The piano accompaniment continues with the same two-staff format, marked with a mezzo-forte (*mf*) dynamic. The lyrics are written below the vocal staff.

PEACE OF MIND. Concluded.

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

might - y star - ry world, Has its ma - jes - ty, un - furl'd, Has its
 gro - sse Ster - nen - schaar, glänzt am Him - mel wun - der - bar, glänzt am

Cres. *f* *Ped.* ** Ped.* ** Ped.* ** Ped.* ** Ped.*

Piu animato.

ma - jes - ty un - furl'd. O'er the planets, as they roll,
 Him - mel wun - der - bar. Ü - ber Sterne, ü - ber'm Mond,

p *f*

Dolce.

Rules the God who rules the soul, O'er me, Lord, thy vi - gils keep! Let thy
 Gott, der mir im Her - zen wohnt, hal - te du, Herr, die - se Nacht, ü - ber

Ped. *p*

child in safe - ty sleep! Let thy child in safe - ty sleep!

dei - nem Kind die Wacht, ü - ber dei - nem Kind die Wacht,

mp

VERDURE CLAD.

Haydn's "Creation."

RECITATIVE

And God said : Let the earth bring forth grass, the herb yielding seed, and the fruit tree yielding

The first system of the recitative section features a vocal line in treble clef with a common time signature. The lyrics are: "And God said : Let the earth bring forth grass, the herb yielding seed, and the fruit tree yielding". Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs) with a dynamic marking of *mf*. The piano part uses block chords and simple harmonic textures.

fruit, af - ter its kind, whose seed is in it - self up - on the earth. And it was so.

The second system continues the recitative. The vocal line concludes with the lyrics: "fruit, af - ter its kind, whose seed is in it - self up - on the earth. And it was so." The piano accompaniment continues with similar harmonic support, ending with a double bar line.

A I R.

With ver - dure clad, the

Andante.

The air section begins with a vocal line in treble clef, marked *Andante.* The lyrics are: "With ver - dure clad, the". The piano accompaniment is in 6/8 time and features a more active, flowing texture with sixteenth and thirty-second notes.

fields ap - pear, de - light - ful to the rav - ish'd sense; By flow - ers sweet and gay,

The second system of the air section continues the vocal line with the lyrics: "fields ap - pear, de - light - ful to the rav - ish'd sense; By flow - ers sweet and gay,". The piano accompaniment continues with its characteristic flowing texture.

en - hanc - ed is the charming sight, en - hanc - - - - ed is the charming

fz *f* *p*

sight. Here fra-grant herbs their o-dors shed; here

fz

shoots the heal - ing plant, here shoots the heal - ing plant.....

..... here shoots the

p

heal-ing plant..... the heal-ing plant..... Here shoots the

f2 *f2* *p*

heal - - - ing plant. With co - pious fruit th'ex -

f *f2* *f2* *p* *f2*

- pand - ed boughs are hung; In lea - fy ar - ches twine the sha - dy

f *f* *p*

groves; O'er lof - ty hills ma - jes - tic for - - ests wave, ma - jes - tic for - ests

f2 *p* *Piu. f* *f2*

wave. With ver - dure clad the

f *tr* *fz* *p*

This system contains the first two staves of music. The vocal line is on a single treble clef staff, and the piano accompaniment is on a grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 7/8. The piano part features a complex texture with many sixteenth and thirty-second notes. Dynamics include *f* (forte), *tr* (trill), *fz* (forzando), and *p* (piano).

fields ap - pear, de - light - ful to the rav - ish'd sense; By flow - ers sweet and gay,

This system contains the third and fourth staves of music. The vocal line continues with the lyrics "fields ap - pear, de - light - ful to the rav - ish'd sense; By flow - ers sweet and gay,". The piano accompaniment continues with similar rhythmic patterns. Dynamics include *f* and *p*.

en - hanc - ed is the charming sight, en - hanc - - - - ed is the charming

fz *f* *p*

This system contains the fifth and sixth staves of music. The vocal line continues with the lyrics "en - hanc - ed is the charming sight, en - hanc - - - - ed is the charming". The piano accompaniment features a prominent *fz* (forzando) dynamic in the first half of the system. Dynamics include *fz*, *f*, and *p*.

sight. Here fra - grant herbs their o - dors shed; here

fz *p*

This system contains the seventh and eighth staves of music. The vocal line concludes with the lyrics "sight. Here fra - grant herbs their o - dors shed; here". The piano accompaniment continues with a *fz* dynamic in the first half of the system. Dynamics include *fz* and *p*.

shoots the heal - ing plant,.....

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics "shoots the heal - ing plant,....." are written below the notes. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

..... here shoots the heal - - - ing plant, here fra-grant herbs their o - dors

The second system continues the musical piece. The vocal line has lyrics "..... here shoots the heal - - - ing plant, here fra-grant herbs their o - dors". The piano accompaniment continues with similar rhythmic patterns, including some triplet figures.

shed; here shoots the heal - ing plant..... the heal - ing plant, the heal - ing plant.....

The third system features the vocal line with lyrics "shed; here shoots the heal - ing plant..... the heal - ing plant, the heal - ing plant.....". The piano accompaniment includes dynamic markings such as *fz* (forzando) in the right hand.

..... here shoots the heal - - ing plant.

The final system on the page shows the vocal line with lyrics "..... here shoots the heal - - ing plant." The piano accompaniment concludes with dynamic markings *pp* (pianissimo) in the left hand and *fz* in the right hand.

OH LOVELY PEACE.

"Judas Maccabæus."

Allegro.

mp

The piano introduction is in 6/8 time with a key signature of one sharp (F#). The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Allegro' and the dynamic is 'mp'.

1st Voice.

O love-ly Peace with plen-ty crown'd,

p

The first vocal entry begins with a whole rest in the right hand. The piano accompaniment continues with the same rhythmic pattern as the introduction. The lyrics 'O love-ly Peace with plen-ty crown'd,' are written below the vocal line. The dynamic is marked 'p'.

2d Voice.

O love-ly, love-ly peace, Come spread thy blessings, thy blessings all around; O lovely Peace, with

The second vocal entry begins with a whole rest in the right hand. The piano accompaniment continues. The lyrics 'O love-ly, love-ly peace, Come spread thy blessings, thy blessings all around; O lovely Peace, with' are written below the vocal line.

plen-ty crown'd, O love-ly, love-ly peace, Come spread thy blessings, thy blessings all around;

The piano accompaniment continues with the same rhythmic pattern, providing a steady accompaniment for the vocal lines.

O love - ly, love - ly peace, O.... love - ly peace, O love - ly, love - ly peace,
O..... O love - ly, love - ly peace, O.... love - ly peace,

mf

This system contains the first two systems of music. The first system features two vocal staves and a piano accompaniment. The lyrics are: "O love - ly, love - ly peace, O.... love - ly peace, O love - ly, love - ly peace,". The second system continues with: "O..... O love - ly, love - ly peace, O.... love - ly peace,". The piano accompaniment includes a dynamic marking of *mf*.

Let fleecy flocks the hills a - dorn,.... And valleys smile with wa - vy corn,
Let fleecy flocks the hills a - dorn,.... And valleys smile with wa - vy corn,

mf

This system contains the third and fourth systems of music. The lyrics are: "Let fleecy flocks the hills a - dorn,.... And valleys smile with wa - vy corn,". The piano accompaniment includes a dynamic marking of *mf*.

Let flee - cy flocks the hills adorn, And valleys smile
And valleys smile with wa - vy corn, And valleys smile

tr tr
p

This system contains the fifth and sixth systems of music. The lyrics are: "Let flee - cy flocks the hills adorn, And valleys smile" and "And valleys smile with wa - vy corn, And valleys smile". The piano accompaniment includes trills (*tr tr*) and a dynamic marking of *p*.

..... with wa - vy corn, And smile..... with wa - - vy corn, with

..... with wa - vy corn, And smile.....

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "..... with wa - vy corn, And smile..... with wa - - vy corn, with" on the top vocal staff and "..... with wa - vy corn, And smile....." on the bottom vocal staff.

wa - - vy corn, with wa - - vy corn, with wa - vy

with wa - - vy corn, with wa - - vy corn, with wa - - vy corn,

The second system continues the musical score. The vocal staves have lyrics: "wa - - vy corn, with wa - - vy corn, with wa - vy" on the top staff and "with wa - - vy corn, with wa - - vy corn, with wa - - vy corn," on the bottom staff. The piano accompaniment continues with similar accompaniment.

corn, Let flee - cy flocks the hills a - - dorn, the

with wa - vy corn, Let flee - cy flocks the hills adorn, the

The third system concludes the musical score. The vocal staves have lyrics: "corn, Let flee - cy flocks the hills a - - dorn, the" on the top staff and "with wa - vy corn, Let flee - cy flocks the hills adorn, the" on the bottom staff. The piano accompaniment includes dynamic markings *mf* and *p*.

OH LOVELY PEACE. Continued.

hills a - dorn, And smile. with wa - vy corn.

hills a - dorn, And smile with wa - vy corn.

Adagio. tr tr tr

Adagio. tr tr tr

mf

p

Tempo primo.

mf

Let the shrill trum - pet cease, nor oth - er sound, But nature's

Let the shrill trum - pet cease, nor oth - er sound,

p

song - sters wake the cheer - ful morn, nor oth - er sound, nor oth - er sound wake the

But nature's song - sters wake the cheer - ful morn, the

This system contains the first system of music. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#). The lyrics are: "song - sters wake the cheer - ful morn, nor oth - er sound, nor oth - er sound wake the" and "But nature's song - sters wake the cheer - ful morn, the".

cheer - - ful morn, But na - - ture's songsters wake the cheer - ful morn, nor

cheer - - ful morn, But na - - ture's songsters wake the cheer - ful morn, nor oth - er sound,

This system contains the second system of music. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The lyrics are: "cheer - - ful morn, But na - - ture's songsters wake the cheer - ful morn, nor" and "cheer - - ful morn, But na - - ture's songsters wake the cheer - ful morn, nor oth - er sound,".

oth - er sound, But nature's song - sters, nature's song - sters wake the cheerful

But nature's song - sters, nature's song - sters wake

This system contains the third system of music. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The lyrics are: "oth - er sound, But nature's song - sters, nature's song - sters wake the cheerful" and "But nature's song - sters, nature's song - sters wake". There are trills (tr) indicated above several notes in the vocal line.

O, LOVELY PEACE. Concluded.

musical score for 'O, LOVELY PEACE. Concluded.' featuring two vocal staves and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'morn, But nature's songsters wake the cheer - - - - - ful, wake the cheer - ful morn' and 'the cheerful morn, But nature's songsters wake the cheer - ful, wake the cheer - ful morn.' The score concludes with a 'D.C.' (Da Capo) instruction.

HARK, THE VESPER HYMN.

Written by Thomas Moore.

Sir John Stevenson.

musical score for 'HARK, THE VESPER HYMN.' featuring a piano accompaniment. The tempo is marked 'Moderato.' and the key signature is one flat (Bb). The score begins with a piano (p) dynamic marking.

2. Now like moon-light waves re - treat - ing, To the shore it dies a-long.

1. Hark, the ves - per hymn is steal - ing O'er the wa - ters soft and clear,

musical score for 'HARK, THE VESPER HYMN.' featuring two vocal staves and a piano accompaniment. The key signature is one flat (Bb) and the time signature is common time (C). The score includes two verses of lyrics and concludes with a piano (p) dynamic marking.

Now like angry surges meeting, Breaks the mingled tide of song,

TREBLE.



Nearer yet, and nearer pealing, Now it bursts up - on the ear, Ju - bi - la - te, Ju - bi - la - te, Ju - bi - la - te, A - men.

ALTO. 8va lower.



Ju - bi - la - te, A - men, A - men, Ju - bi - la - te, Ju - bi - la - te, Ju - bi - la - te, A - men.

TENOR.



Ju - bi - la - te, A - men, A - men, Ju - bi - la - te, Ju - bi - la - te, Ju - bi - la - te, A - men.

BASS.



Ju - bi - la - te, A - men, A - men, Ju - bi - la - te, Ju - bi - la - te, Ju - bi - la - te, A - men.



p *f* *pp*

Hush, again like waves retreating, To the shore it dies along, Hush, again like waves retreating, To the shore it dies along.



Farther now, now farther stealing, Soft it fades up - on the ear, Farther now, now farther stealing, Soft it fades up - on the ear.



Ju - bi - la - te, A - men, A - men, Ju - bi - la - te, A - men, A - men.



Ju - bi - la - te, A - - men, A - men, Ju - bi - la - te, A - - men, A - men.



Ju - bi - la - te, A - men, A - men, Ju - bi - la - te, A - men, A - men.



THE STAR OF BETHLEHEM.

Words by Henry Kirke White.

F. Granger.

1. When marshall'd on the night-ly plain, The glitt'ring host be - stud the sky; One star alone, of
 2. Hark, hark! to God the chorus breaks, From every host, from ev - ry gem; But one alone the
 3. Once on the ra - ging seas I rode, The storm was loud,—the night was dark; The ocean yawn'd, and

all the train, Can fix the sin - ner's wand' - ring eye. One
 Saviour speaks, It is the Star of Beth - le - hem. But
 rudely blow'd The wind that toss'd my found - 'ring bark. The

star a - lone, of all the train, Can fix the sin - ner's wand' - ring eye, Can fix the sin - ner's
 one a - lone the Sa - viour speaks, It is the Star of Beth - le - hem, It is the Star of
 o - cean yawn'd, and rude - ly blow'd The wind that toss'd my found - 'ring bark, The wind that toss'd my

wand' - ring eye; Can fix, Can fix the sinner's wand'ring eye, Can fix the sin - ner's wand'ring eye.
 Beth - le - hem; It is, It is the Star of Bethle - hem, It is the Star of Beth - le - hem.
 found - 'ring bark; The wind, The wind that toss'd my found'ring bark, The wind that toss'd my found'ring bark.

5 It was my guide, my light, my all;
 It bade my dark forebodings cease;
 And, through the storm and dangers' thrall,
 It led me to the port of peace.

6 Now safely moor'd—my perils o'er;
 I'll sing, first in night's diadem,
 Forever and for evermore,
 The Star,—the Star of Bethlehem!

Fourth Verse.

ADAGIO.

4. Deep hor - ror then my vi - tals froze, Death - struck I ceas'd the tide to stem; When

ALLEGRETTO.

sud - den - ly a Star a - rose, When sudden - ly a Star a - rose, When sudden - ly a Star a - rose, It

Tempo 1mo.

was the Star of Bethle - hem.

D.C.

THE MESSENGER BIRD.

Poetry by Mrs. Hemans.

Music by her Sister.

Thou art come from the spirit's land, thou bird ! Thou art come from the spirit's land, Thro' the

Thou art come from the spirit's land, thou bird ! Thou art come from the spirit's land, Thro' the

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are printed below the vocal staves.

dark pine grove let thy voice be heard, And tell of the shadowy band, tell of the shad-ow-y band.

dark pine grove let thy voice be heard, And tell of the shadowy band, tell of the shad-ow-y band.

The second system of the musical score continues the vocal and piano parts. It features the same notation as the first system, with lyrics printed below the vocal staves.

Sym.

p

The third system of the musical score is a piano solo section. It is marked with a dynamic of *p* (piano) and includes the instruction "Sym." (Symphony). The notation is in grand staff with a key signature of two flats and a common time signature.

We know that the bow'rs are green and fair, In the light of that sum - mer shore, And we

We know that the bow'rs are green and fair, In the light of that sum - mer shore, And we

Espr.

know that the friends we have lost are there, they are there, they are there, And they weep no more.

know that the friends we have lost are there, they are there, And they weep no more.

D.C. Sym.

Molto Espress.

But tell us, but tell us, Tell us thou bird of the sol - emn strain, Can those who have lov'd forget? We call and they

But tell us, but tell us, Tell us thou bird of the sol - emn strain, Can those who have lov'd forget? We call and they

Sf pp

answer not again, We call and they answer not again, Oh! say do they love us yet? do they love us yet? do they love us yet?

answer not again, We call and they answer not again, Oh! say do they love us yet? do they love us yet? do they love us yet?

pp

f

Minor. We call them far through the si - lent night, And they speak not from cave nor hill, *Major.* We know thou bird, that their

We call them far through the si - lent night, And they speak not from cave nor hill, We know thou bird, that their

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

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

O LORD HAVE MERCY ON ME.

Pergolesi.

The piano introduction for the first system is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It begins with a forte (*f*) dynamic and features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a steady bass line in the left hand. The piece concludes with a piano (*p*) dynamic and a trill (*tr*) in the right hand.

The first system of lyrics is accompanied by vocal and piano parts. The vocal line is in the soprano register, with lyrics: "O! Lord have mer-cy, have mer-cy, O! Lord up - - on me,". The piano accompaniment continues with the same rhythmic pattern as the introduction, maintaining a steady accompaniment for the vocal line.

The second system of lyrics is accompanied by vocal and piano parts. The vocal line is in the soprano register, with lyrics: "For I am in trouble, my strength fail - - - eth me,". The piano accompaniment features a more active texture with sixteenth-note patterns in the right hand. A piano (*p*) dynamic marking is present above the vocal line and below the piano accompaniment.

The third system of lyrics is accompanied by vocal and piano parts. The vocal line is in the soprano register, with lyrics: "O!... O! Lord!... have mer-cy, O! Lord up - - on me,". The piano accompaniment continues with the active sixteenth-note texture. A piano (*p*) dynamic marking is present below the piano accompaniment.

for I am in trou-ble for I am in trou-ble, my

p

strength fail - - - - - eth me, my strength fail - - -

pianissimo.

pianissimo.

- - - eth me, *f* But my hope hath been in thee,

Allegretto.

f

but my hope hath been in thee, hath been in thee, O Lord, I have

p *mf* *p*

said..... have said thou art my God, have said thou art my

This system contains the first two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The lyrics are: "said..... have said thou art my God, have said thou art my".

God.

f

This system contains the next two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The lyrics are: "God.". The piano part begins with a forte (*f*) dynamic and includes a trill (*tr*) in the right hand.

But my hope hath been in thee, I have said thou art my God; but

p e sostenuto.

This system contains the next two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The lyrics are: "But my hope hath been in thee, I have said thou art my God; but". The piano part begins with a piano (*p*) dynamic and is marked "e sostenuto".

my hope hath been in thee, O..... Lord, in thee I have said.....

This system contains the final two staves of music on the page. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The lyrics are: "my hope hath been in thee, O..... Lord, in thee I have said.....".

have said thou art my God, have said thou art my God, thou art

The first system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "have said thou art my God, have said thou art my God, thou art". The middle and bottom staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. A dynamic marking of *f* (forte) is present in the piano part.

Ad lib.
..... my God.

The second system of the musical score also consists of three staves. The top staff is the vocal line, with lyrics: "..... my God." and a dynamic marking of *Ad lib.* (Ad libitum). The middle and bottom staves are piano accompaniment. The key signature remains two flats, and the time signature is 4/4. The piano part continues with the eighth-note accompaniment in the left hand and a melodic line in the right hand, which includes a trill (tr) in the final measure.

GUIDE ME, O THOU GREAT JEHOVAH.

L. O. Emerson.

Guide me, Guide me, Guide me, Oh! Thou

The first system of the musical score for "GUIDE ME, O THOU GREAT JEHOVAH." consists of three staves. The top staff is the vocal line, with lyrics: "Guide me, Guide me, Guide me, Oh! Thou". The middle and bottom staves are piano accompaniment. The key signature has three flats (B-flat, E-flat, and A-flat), and the time signature is 3/4. The piano part features a steady eighth-note accompaniment in the left hand and a melodic line in the right hand. There are dynamic markings of *f* (forte) and *ff* (fortissimo) in the piano part.

great Je - ho - vah, Pil - grim through this bar - ren land; I am

The second system of the musical score for "GUIDE ME, O THOU GREAT JEHOVAH." consists of three staves. The top staff is the vocal line, with lyrics: "great Je - ho - vah, Pil - grim through this bar - ren land; I am". The middle and bottom staves are piano accompaniment. The key signature remains three flats, and the time signature is 3/4. The piano part continues with the eighth-note accompaniment in the left hand and a melodic line in the right hand. There are dynamic markings of *f* (forte) and *ff* (fortissimo) in the piano part.

Cres.
weak, but thou art migh - ty, Hold me with thy power - ful hand:
Ped. *ped.*

Bread of Heaven, bread of Heaven, Feed me till I want no more.

Dim. Rall. **SOPRANO.**
Feed me till I want no more. O - pen now the crys - tial fountain,
ALTO.
TENOR.
O - pen now the crys - tal fountain,
BASS.

Rall. Dim.

Whence the heal - ing streams do flow; Let the fie - - - ry clou - - - dy

Whence the heal - ing streams do flow; Let the fie - - - ry clou - - - dy

8

This system contains two vocal staves and a piano accompaniment. The piano part features a flowing eighth-note accompaniment in the right hand and a more rhythmic bass line in the left hand. The lyrics are split across the two vocal staves.

pillar, Lead me all my jour - - ney through.

pillar, Lead me all my jour - - ney through. Strong De - liverer, Strong De -

Rall.

This system continues the musical score with two vocal staves and piano accompaniment. The piano part has a similar texture to the first system. The lyrics continue across the vocal staves. A 'Rall.' (Ritardando) marking is placed above the piano accompaniment in the final measures of this system.

cres.
Be thou still my strength and shield.

liverer. Be thou still my strength and shield. *Ad lib.* Be thou still my strength and shield.

This system contains the first vocal entry and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Be thou still my strength and shield." The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

SOLO. SOPRANO or TENOR.

Ral. dim.
When I tread the verge of Jor - dan, Bid my anx - ious fears sub - side;

Ral. dim.

8 8 8 8 8 8 8

This system features a solo vocal line for soprano or tenor. The lyrics are "When I tread the verge of Jor - dan, Bid my anx - ious fears sub - side;". The piano accompaniment consists of a flowing eighth-note melody in the right hand and a supporting bass line in the left hand. The tempo and dynamics are marked "Rit. dim.".

Cres.
Bear me through the swell - ing cur - rent. Land me safe on Canaan's side.

Cres.

This system continues the solo vocal line with the lyrics "Bear me through the swell - ing cur - rent. Land me safe on Canaan's side." The piano accompaniment continues with a similar eighth-note texture. The tempo and dynamics are marked "Cres.".

Cres.
f
Bear me through the swell - ing cur - rent, Land me safe on Canaan's side ;

f
Bear me through the swell - ing cur - rent, Land me safe on Ca - naan's side ;

f
ped.

Detailed description: This system contains the first two vocal staves and the piano accompaniment. The vocal staves are in G major with two flats in the key signature. The first vocal staff has a dynamic of *f* and a *Cres.* marking. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Songs of prais-es, songs of prais-es I will ev - - - er give to Thee.

f
I will ev - - - er give to Thee.

f
Cres. *Rit.*

Rit.

Detailed description: This system contains the second two vocal staves and the piano accompaniment. The vocal staves continue the lyrics. The piano accompaniment features a more active eighth-note pattern in the right hand. The system concludes with a *Rit.* marking.

COME, HOLY SPIRIT.

G. W. Warren.

Larghetto sostenuto e cantabile.

Soprano.

1. Come, Ho - ly Spir - it, Heav'n - ly Dove, With all thy quick'ning pow - ers; Kin - dle a
 4. Come, Ho - ly Spir - it, Heav'n - ly Dove, With all thy quick'ning pow - ers; Come, shed a -

Alto.

Tenor.

1. Come, Ho - ly Spir - it, Heav'n - ly Dove, With all thy quick'ning pow - ers; Kin - dle a
 4. Come, Ho - ly Spir - it, Heav'n - ly Dove, With all thy quick'ning pow - ers; Come, shed a -

Bass.

1. & 4. Come, Ho - ly Spir - it, Heav'n - ly Dove, With all thy quick'ning pow - ers;

Meno mosso.

Rall.

Ad lib.

Fine.

flame of Sa - - cred love, In these cold hearts of ours, In these cold hearts of ours.
 - broad a Sa - - viour's love, And that shall kin - dle ours, And that shall kin - dle ours.

flame of Sa - - cred love, In these cold hearts of ours, In these cold hearts of ours.
 - broad a Sa - - viour's love, And that shall kin - dle ours, And that shall kin - dle ours.

COME, HOLY SPIRIT, Continued.

TENOR or SOPRANO SOLO.

Assai Espress.

2. See how we grov - - el here..... be -

Legato.

Portamento.

- low,..... Fond of these earth - ly toys; Fond of these earth - ly toys,.....

Rall.

A Tempo. Rall. Ad lib. A Tempo.

Our souls how heavi - ly they go to reach, to reach e - ter - nal joys, Our souls how

A Tempo. Rall. Colla voce. Ad lib. A Tempo.

A Tempo. Rall. A Tempo.

heavi - ly they go, To reach, to reach e - ter - - - - - nal joys.

Rall. A Tempo.

3. In vain we tune our life - - less songs, In vain we strive to rise, In vain we strive to

3. In vain we tune our life - - less songs, In vain we strive to rise, In vain we strive to

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Dynamics include *pp* (pianissimo) and *f* (forte).

rise. Ho - sannas lan - guish on our tongues, And our de - vo - tion dies.

rise. Ho - sannas lan - guish on our tongues, And our de - vo - tion dies.

The second system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats, and the time signature is 4/4. Dynamics include *f* (forte) and *ppp* (pianississimo). The system ends with a *D.C.* (Da Capo) instruction.

The third system consists of two staves for piano accompaniment. The key signature has two flats, and the time signature is 4/4. Dynamics include *f* (forte) and *ppp* (pianississimo). The system ends with a *D.C.* (Da Capo) instruction.

"JESUS, SAVIOUR OF MY SOUL."

Arr. by Albert H. Wood.

Con espressione.

1. Je - sus, Sa - viour of my soul, Let me to..... thy bo - som fly; While the
 2. Oth - er ref - uge have I none, Hangs my help - less soul on Thee; Leave, ah!
 3. Plenteous grace with thee is found, Grace to par - don all my sin; Let the

bil - lows near me roll, While the tem - pest still..... is high!
 leave me not a - lone, Still sup - port and com - fort me;
 heal - ing streams a - bound, Make and keep me pure..... with - in;

Tenor or Soprano Solo.

Hide me, O my Sa - viour, hide, Till the storm of life is past!
 All my trust on thee is staid, All my help from thee I bring,
 Thou of life the foun - tain art, Free - ly let me take of thee;

Espressione.

rit. - - - - - po - - - - - co - - - - - a - - - - - po - - - - - co.

*Ped. **

Soprano.
1. Safe in - to the ha - ven guide, Oh, re - ceive my

Alto.
2. Cov - er my de - fence - less head, With the shad - ow

Tenor.
3. Spring thou up with - in..... my heart, Rise to all e -

Bass.

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are Soprano, Alto, Tenor, and Bass. The piano accompaniment is written for the right and left hands. The music is in 3/4 time and B-flat major. The lyrics for the Soprano part are: "1. Safe in - to the ha - ven guide, Oh, re - ceive my". The lyrics for the Alto part are: "2. Cov - er my de - fence - less head, With the shad - ow". The lyrics for the Tenor part are: "3. Spring thou up with - in..... my heart, Rise to all e -". The piano accompaniment provides harmonic support for the vocal lines.

soul at last! Oh, re - ceive my soul at last!

Ten.
of thy wing, With the shad - ow of thy wing.

Ten.
- ter - ni - ty, Rise to all e - ter - ni - ty!

The second system of the musical score continues the vocal parts and piano accompaniment. The lyrics for the Soprano part are: "soul at last! Oh, re - ceive my soul at last!". The lyrics for the Alto part are: "of thy wing, With the shad - ow of thy wing.". The lyrics for the Tenor part are: "- ter - ni - ty, Rise to all e - ter - ni - ty!". The piano accompaniment continues to provide harmonic support for the vocal lines.

AVE MARIA.

R. Franz.

Andante con moto tranquillo.

mf

1. A - ve Ma - ri - a! Sea and air are still, The sweet bells sound from many a
 1. A - ve Ma - ri - a! Meer und Him - mel ruh'n, Von al - len Thür - men halt der

p legato.

Ped. *

dis - tant tow'r, A - ve Ma - ri - a! Safe from world - ly ill, Thou dwellest where the ransomed
 Glo - cken - ton; A - ve Ma - ri - a! Lasst vom ird - schen Thun, Zur Jungfrau be - tet, zu der

Ped. *

reign in pow'r. There heaven - ly le - gions wait to do God's will, And
 Jung - frau Sohn; Des Him - mels Schaa - ren sel - ber knie - en nun, Mit

1st time.

crown with prai - ses ev' - ry rap - tured hour, And down thro' evening clouds descends the
 Li - - - lien stä - ben vor des Va - - - ters Thron, Und durch die Ro - sen - wol - ken weh'n die

Ped. *

cho - rus Of ser - aphs, watch - ing, and rejoic - ing o'er us.
 Lie - der Der sel - 'gen Gei - ster. fei - er - lich her - nie - - der.

2d time.
 num - ber - less, A - ve Ma - ri - - a! ves - per - bells are
 sanf - - - ter klingt. A - - ve Ma - ri - - a! Wenn die Glo - - cke

ring - ing, Sweet hymns on earth, in heaven the Saints are sing - ing.
 tö - - net, So lä - cheln Erd' und Him - - - mel mild ver - - söh - - net.

2.

2.

Hour of sweet musing! Heart and soul repose,
 And dream of joys to come, in tranquil bliss.
 O Faith! the heav'n-born, up through sunset glow,
 On prayer's white wings to fairer worlds than this,
 There dost thou mount, while tears assuage our woes.
 For sorrow's brief, but joys are numberless.

Ave Maria, &c.

O heil'ge Andacht, welche jedes Herz
 Mit leisen Schauern wunderbar durchdringt.
 O heil'ger Glaube,—der sich himmelwärts
 Auf des Gebetes weissem Fittig schwingt!
 In milde Thränen löst sich da der Schmerz,
 Indess der Freude Jubel sanfter klingt.—

Ave Maria! &c.

THE BETTER LAND.

Poetry by Mrs. Hemans.

Geo. Kingsley.

Andante Espressiono.
2d. Treble

1. I hear thee speak of the bet - ter land, Thou call'st its children a hap - py band. Mother! oh, where is that

1st. Treble.

1. I hear thee speak of the bet - ter land, Thou call'st its children a hap - py band. Mother! oh, where is that

radiant shore? Shall we not seek it, and weep no more?

radiant shore? Shall we not seek it, and weep no more?

Is it where the flower of the orange blows, And the fire-flies glance

Is it where the flower of the orange blows, And the fire-flies glance

through the myr - tle boughs? Is it where the flow'r of the or - ange blows, thro' the
 through the myr - tle boughs? Is it where the flow'r of the or - ange blows, and the fire - flies' glance thro' the

Cres.

myr - tle boughs? Not there my child! not there my child!
 myr - tle boughs? Not there my child! not there my child!

Adagio con espressione.

p *Adagio con espressione.* *pp* *Dolce.*

Cres. *f*

2 "Is it far away, in some region old,
 Where the rivers wander o'er sands of gold?—
 Where the burning rays of the ruby shine,
 And the diamond lights up the secret mine,
 And the pearl gleams forth from the coral strand,—
 Is it there, sweet mother, that better land?"
 —"Not there, not there, my child!"

3 "Eye hath not seen it, my gentle boy!
 Ear hath not heard its deep songs of joy;
 Dreams cannot picture a world so fair—
 Sorrow and death may not enter there;
 Time doth not breathe on its fadeless bloom,
 Far beyond the clouds, and beyond the tomb,
 —It is there, it is there, my child!"

THE BIRD LET LOOSE.

Oliver Shaw.

1st voice.

1. The Bird let loose in East - ern skies, When hast'ning, hast'ning
 2. So grant me, God, from ev' - - ry care, And stain, and stain of

2nd voice.

fond - ly home, Ne'er stoops to earth her wing, nor flies Where i - dle
 pass - ion free, A - loft, through Vir - - tue's pur - er air, To hold my

warb - lers roam, Where i - - - dle warblers roam.
 course to thee! To hold my course to thee!

1st Voice.

But high She shoots thro' air and light Above all
 No sin to cloud, no lure to stay My soul, as

2nd Voice.

But high she shoots thro' air and light Above all
 No sin to cloud, no lure to stay My soul, as

low de - lay, Where nothing earthly bounds her flight ; Where
home she springs : Thy sun-shine on her joy - ful way, Thy

low de - lay, Nor sha - - - - - dow dims her way,
home she springs : Thy sun - - - - - shine on her way,

noth - ing earth - - ly bounds - - - - - her flight, Nor shadow
sun - shine on her joy - - - - - ful way, Thy freedom

Where noth - - ing earth - - ly bounds her flight, Nor shadow
Thy sun - - shine on her joy - - - - - ful way, Thy freedom

dims her way, Nor sha-dow dims her way, dims her way.
in her wings, Thy free-dom in her wings, in her wings.

dims her way, Nor sha-dow dims her way, dims - - - her way.
in her wings, Thy free-dom in her wings, in - - - her wings.

A PSALM OF LIFE.

Written by H. W. Longfellow.

John Blockley.

mf

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The music is in a major key with one sharp (F#) and common time.

1. Tell me not, in mourn - ful num - bers, Life is but an emp - ty dream!
 2. Lives of great men all remind us, We can make our lives sublime,

mf

The vocal line begins with a melodic phrase that carries the lyrics. The piano accompaniment continues with a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

For the soul is dead that slumbers, And things are not what they seem.
 And, de-part - ing, leave behind us, Foot - prints on the sands of time.

Cres.

The vocal line continues with the lyrics. The piano accompaniment features a crescendo in both hands, with the right hand playing a more active eighth-note pattern.

Life is re - al! Life is ear - nest! And the grave is not the goal;
 Foot - prints, that per - - haps an - oth - er, Sail - ing o'er life's sol - emn main,

mf

The final vocal phrase concludes the piece. The piano accompaniment ends with a melodic flourish in the right hand and a final chord in the left hand.

con anima. *dim e rall.*

Dust thou art, to dust re - turn - est, Was not spok - en of the soul. In the world's broad
 A forlorn and ship - wreck'd brother, Seeing, shall take heart a - gain. Let us then be

Cres. *mf*

Cres.

field of battle, In the bivou - - - ac of Life, Be not like dumb
 up and doing, With a heart for a - - - ny fate; Still a - chieving,

driv - en cat - tle! Be a he - ro in the strife! Be a he - ro in the strife!
 still pursu - ing, Learn to la - bor and to wait, Learn to la - bor and to wait.

mf *Cres.* *SZ* *mf*

mf *f*

CRADLE SONG.

Composed by MENDELSSOHN

Allarghetto non troppo.

1 Slum - - - - ber! Slum- ber and dream in the
 2 Slum - - - - ber! Slum- ber and dream of the

pp

morning of life, Dream of the pathway be - fore thee, Let not each hour with
 fresh smil - ing spring, Bear - ing her man - tle of flow - ers, Night-in - gales woo their

Cres.

sor - row be rife Hap - pi - ness too ho - vers o'er thee, Happiness
 Mis - tress and sing Strains thro' the star spangled hours, Strains thro' the

p

Cres *Espressivo.* *sf*

too hovers o'er thee, Life thus is checker'd with sunshine and sorrow, Dark may the day be but brighter the
 star spangled hours Time with a gentle wing, by thee is glancing, Spring like the morning of life is ad-

p

mor - row ; Then never be impatient ! Then never be impatient !
 - - van - cing ; Then never be impatient ! &c.

pp

f *Ritard un Poco. Dim.* *p*

ne - - - ver, then never be im - pa - - - tient!

f *Ritard un Poco. p* *pp* *A tempo.*

1st time. 2nd time.

Slum - - - ber !

Ritard. *Ritard.* *A tempo*

THE TYROLESE EVENING HYMN.

Words by Mrs. Hemans.

Composed and arranged by Miss Browne.

1. Come, come, come, Come to the sun - set tree, The day is past and
 2. Come, come, come, Sweet is the hour of rest, Pleas - ant the wood's low
 3. Come, come, come, Yes, tune - ful is the sound, That dwells in whisp'ring
 4. Come, come, come, There shall no tempests blow, No scorching noontide

gone; The woodman's axe lies free, And the reaper's work is done; The twilight star to
 sigh, And the gleaming of the west, And the turf whereon we lie; When the burthen and the
 boughs; Welcome the freshness round, And the gale that fans our brows; But rest more sweet and
 heat, There shall be no more snow, No wea - ry wand'ring feet; So we lift our trusting

heav'n, And the summer dew to flow'rs, And rest to us is giv'n, By the cool soft evening hours.
 heat Of labor's task are o'er, And kind - ly voices greet The tird one at his door.
 still, Than ev - er nightfall gave, Our yearning hearts shall fill, In the world beyond the grave.
 eyes, From the hills our fathers trod, To the qui - et of the skies, To the sabbath of our God.

Come, come, come, Come to the sun - set tree, The day is past and gone; The

woodman's axe lies free, And the reaper's work is done.

CAST THY BURDEN UPON THE LORD.

QUARTETTE.

From "Elijah."

PIU ADAGIO. $\text{♩} = 52$.

Soprano 1mo.

Cast thy bur - den up - on the Lord; And He shall sus - tain thee; He

Soprano 2do.

Cast thy bur - den up - on the Lord; And He shall sus - tain thee; He

Tenor.

Cast thy bur - den up - on the Lord; And He shall sus - tain thee; He

Bass.

Cast thy bur - den up - on the Lord; And He shall sus - tain thee; He

mp

Ped.

*

CAST THY BURDEN UPON THE LORD, Concluded.

Cres. *p* Cres. *p*
 never will suf - fer the right - eous to fall; He is at thy right hand. Thy mercy, Lord, is great, and far above the
 Cres. *p* Cres. *p*
 never will suf - fer the right - eous to fall; He is at thy right hand. Thy mercy, Lord, is great, and far above the
 Cres. *p* Cres. *p*
 never will suf - fer the right - eous to fall; He is at thy right hand. Thy mercy, Lord, is great, and far above the
 Cres. *p* Cres. *p*

pp Ped. * Ped. *

Dim. *p*
 heav'ns. Let none be made a - sham - ed, that wait up-on Thee!
 Dim. *p*
 heav'ns. Let none be made a - sham - ed, that wait up-on Thee!
 Dim. *p*
 heav'ns. Let none be made a - sham - ed, that wait up-on Thee!
 Dim. *p*

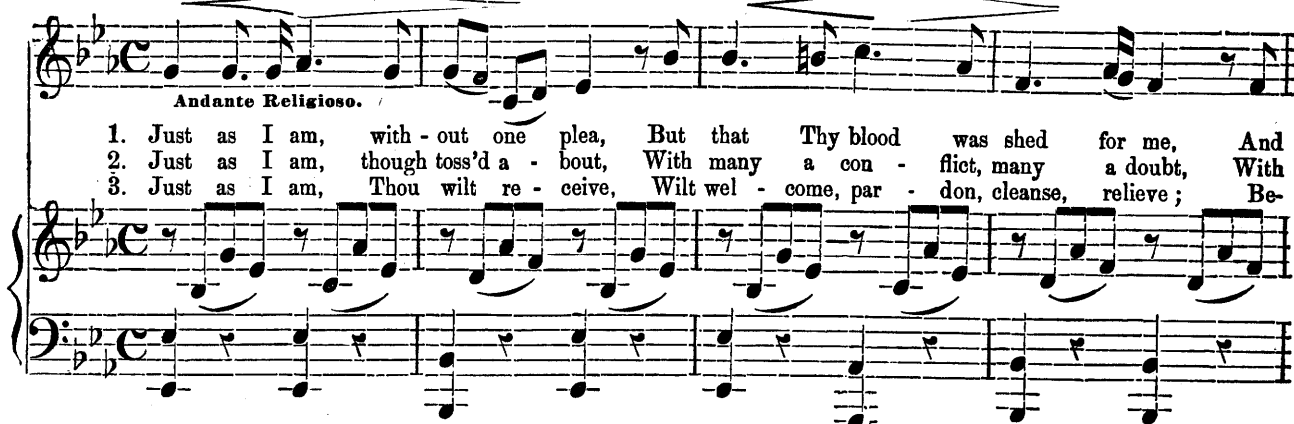
Ped. * Ped. Cres. * *pp* Ped. *

JUST AS I AM.

G. R. W. Harding.

Andante Religioso.

1. Just as I am, with - out one plea, But that Thy blood was shed for me, And
2. Just as I am, though toss'd a - bout, With many a con - flict, many a doubt, With
3. Just as I am, Thou wilt re - ceive, Wilt wel - come, par - don, cleanse, relieve; Be-



that Thou bid'st me come to Thee— O Lamb of God, I come,.....
fears with-in, and foes with - out— O Lamb of God, I come,.....
cause Thy pro - mise I be - lieve; O Lamb of God, I come,.....

Cres.



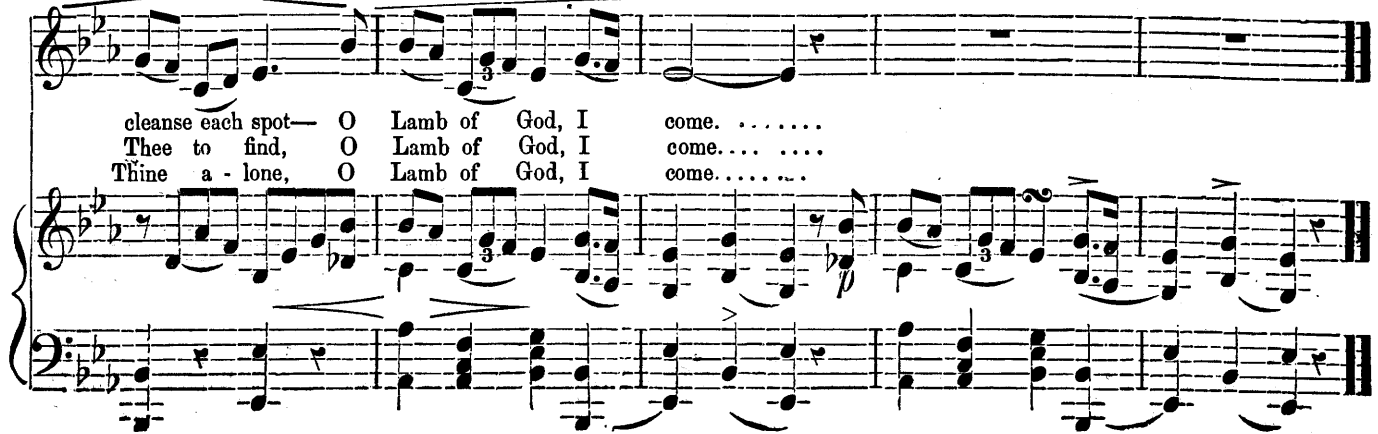
Dolce.

Just as I am, and wait - ing not To rid my soul of one dark blot, To Thee, whose blood can
Just as I am, poor, wretch - ed, blind; Sight, rich - es, heal - ing of the mind, Yea, all I need in
Just as I am, Thy love unknown Has brok - en ev - 'ry bar - rier down; Now to be Thine, yea,

mf



cleanse each spot— O Lamb of God, I come.
Thee to find, O Lamb of God, I come.
Thine a - lone, O Lamb of God, I come.



Composed by KÜCKEN.

mf
Lento.

Marcato II canto.

1 My harp now lies brok - en, its mu - sic has fled, My
 2 O where are the sons of the ra - ces of old, In
 3 The hea - vy chains rat - tle that fet - ter the arms Of

p

Marcato II Basso.

heart like its strains in my bo - som lies dead; The anxious bird
 bat - tle they've fall - en and lie stiff and cold; The town smokes in
 Ju - dah's fair daughters, once famed for their charms, The days pass on

mf

Ped.

flut - ters by toils when be - set, And dies while its strug - gling when
 ru - ins the vale is laid waste The blood of the slain has its
 slow - ly and drea - ry the nights, While still in our bon - dage the

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line contains the lyrics: "flut - ters by toils when be - set, And dies while its strug - gling when ru - ins the vale is laid waste The blood of the slain has its slow - ly and drea - ry the nights, While still in our bon - dage the". The piano accompaniment includes a "sf" (sforzando) dynamic marking and a "Ped." (pedal) marking with an asterisk.

caught in the net. Oh! land of my fathers Oh! land dear to
 ver - dure de - faced. Oh! land of my fathers Oh! land dear to
 foe - man de - light. Oh! land of my fathers Oh! land dear to

Ritardando *A poco ritenuto.*

The second system continues the musical score. The vocal line lyrics are: "caught in the net. Oh! land of my fathers Oh! land dear to ver - dure de - faced. Oh! land of my fathers Oh! land dear to foe - man de - light. Oh! land of my fathers Oh! land dear to". Above the vocal line is the instruction "Con espressione.". Below the vocal line are the tempo markings "Ritardando" and "A poco ritenuto.". The piano accompaniment includes dynamic markings "mf" (mezzo-forte), "uf" (ultra-forte), and "f" (forte), along with a "Ped." (pedal) marking and an asterisk.

me, Thou ne - ver a - gain shalt my rest - ing place be; Oh!
 me, Say when will Je - ho - vah our veng - ing God be; Oh!
 me, Might I in death be u - ni - ted to thee! Oh!

The third system concludes the musical score. The vocal line lyrics are: "me, Thou ne - ver a - gain shalt my rest - ing place be; Oh! me, Say when will Je - ho - vah our veng - ing God be; Oh! me, Might I in death be u - ni - ted to thee! Oh!". The piano accompaniment includes a "Ped." (pedal) marking, a "p" (piano) dynamic marking, and a "Cres." (crescendo) marking.

THE MAID OF JUDAH. Concluded.

land of my fa - thers, oh! land dear to me,
 land of my fa - thers, oh! land dear to me,
 land of my fa - thers, oh! land dear to me,

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line contains three lines of lyrics. The piano accompaniment includes dynamic markings: *Ped. mf*, *f*, *Cres.*, *ff*, *f*, and *Dim.*

Ne - ver more shalt thou my rest - - - - ing place
 When will Je - ho - vah, our veng - - - - ing God
 Might I in death be u - - - - ni - - - - ted to

The second system continues the musical score. The vocal line has three lines of lyrics. The piano accompaniment includes dynamic markings: *p*, *Poco ritenuto.*, and *A tempo.*

be.
 be.
 thee.

The third system shows the final part of the musical score. The vocal line has three lines of lyrics. The piano accompaniment includes dynamic markings: *Fed.*, *mf*, and *sf*. There is an asterisk (*) above the piano part in the second measure of this system.

THE CHILD'S WISH.

169

H. D. Munson.

1. Oh! I long to lie, dear Mother, On the cool and fragrant grass, With the
 calm blue sky a - bove my head, And the shadowy clouds that pass; And I want the bright, bright sun - shine All
 round a - bout my bed, I'll close my eyes, and God will think Your lit - tle boy is dead.

2 Then Christ will send an angel
 To take me up to Him;
 He will bear me slow and steadily,
 Far through the ether dim;
 He will gently, gently lay me
 Close by the Saviour's side:
 And when I'm sure that I'm in Heav'n,
 My eyes I'll open wide.

3 And I'll look among the angels
 Who stand around the throne,
 'Till I find my sister Mary,
 For I know she must be one;
 And when I find her, mother,
 We will go away alone;
 I will tell her how we've mourn'd for her,
 All the while that she's been gone

4 Oh! I shall be delighted,
 To hear her speak again,
 Though I know she'll not return to us,
 To ask her would be vain;
 So I'll put my arms around her,
 And look into her eyes.
 And remember all I say to her,
 And all her sweet replies.

5 And then I'll ask the angel
 To take me back to you;
 He will bear me slow and steadily,
 Down through the ether blue;
 And you'll only think, dear mother,
 That I've been out to play,
 And have gone to sleep beneath the tree
 This sultry summer day.

NEARER, MY GOD, TO THEE.

T. Wood.

Piano introduction in G minor, 6/8 time. The music features a melodic line in the right hand and a supporting bass line in the left hand, both in a somber and contemplative mood.

Larghetto e cantabile.

Vocal line for the first system, starting with the tempo and mood marking 'Larghetto e cantabile'. The melody is simple and expressive, fitting the solemn nature of the hymn.

1. Near - er, my God, to Thee, Nearer, near - er to Thee! E'en tho' it be a cross That
 2. Though like the wan - der - er, The sun, the sun gone down, Dark-ness be o - ver me, My
 3. Then let my way ap - pear, Steps un - to heav'n; All that thou send - est me, In
 4. And if on joy - ful wing, Cleaving, cleav - ing the sky, Sun, moon, and stars for - got, Up -

Piano accompaniment for the first system, featuring a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

Vocal line for the second system, continuing the melody from the first system.

rais - eth me;..... Still all my song shall be..... Near - er, my God, to
 rest a stone;..... Yet in my dreams I'd be..... Near - er, my God, to
 mer - cy giv'n;..... An - gels to beck - on me..... Near - er, my God, to
 ward I fly;..... Still all my song shall be..... Near - er, my God, to

Piano accompaniment for the second system, maintaining the rhythmic accompaniment for the vocal line.

Vocal line for the third system, concluding the phrase with a final cadence.

Thee!.... Near-er, near - er to Thee!.... Near - er to Thee!.....

Piano accompaniment for the third system, ending with a final chord in the right hand and a sustained bass note in the left hand.

Espressivo.
SOPRANO.

Nearer, my God, to Thee, Nearer, nearer to Thee! E'en tho' it be a cross That raiseth me; Still all my song shall

ALTO.

Nearer, my God, to Thee, Nearer, nearer to Thee! E'en tho' it be a cross That raiseth me; Still all my song shall

TENOR.

Nearer, my God, to Thee, Nearer, nearer to Thee! E'en tho' it be a cross That raiseth me; Still all my song shall

BASS.

Nearer, my God, to Thee, Nearer, nearer to Thee! E'en tho' it be a cross That raiseth me; Still all my song shall

Unison.
PIANO.

be,..... Nearer, my God, to Thee Nearer, nearer to Thee! Near - er to Thee!

be, shall be, Nearer, my God, to Thee, to Thee! Near - - er to Thee! Near - er to Thee!

Nearer, nearer to Thee!

rit. dim.

THERE'S A GOOD TIME COMING.

BY HENRY RUSSELL

ALLEGRO

mf

The piano introduction consists of two staves. The right hand features a rhythmic melody of eighth notes, while the left hand provides a steady accompaniment of chords and single notes.

1 There's a good time coming, friends, A good time coming; We may not live to see the day But earth shall
 2 There's a good time coming, friends, A good time coming; War in all men's eyes shall be A mon - ster

The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves, continuing the rhythmic pattern from the introduction.

Ritardando.

glis - ten in the ray Of the good time coming, Can - on balls may aid the truth, But
 of in - i - qui - ty, In the good time coming, Nations shall not quarrel then, To

The final section is marked 'Ritardando'. The vocal line concludes with the lyrics. The piano accompaniment features a more complex harmonic structure, including some chromaticism in the right hand.

thought's a weap - on strong - er; We'll win our bat - tle by its aid, Wait a lit - tle long - er!
 prove which is the strong - er; Nor slaugh - ter men for glor - y's sake, Wait a lit - tle long - er!

CHORUS. (Repeat after each verse.)

ANIMATO.

There's a good time com-ing friends, a good time com-ing; There's a good time com-ing friends, Wait a lit - tle lon - ger.
 There's a good time com-ing friends, a good time com-ing; There's a good time com-ing friends, Wait a lit - tle lon - ger.

3 There's a good time com-ing, friends, a good time com-ing; When a poor man's fam - i - ly Shall not
 4 There's a good time com-ing, friends, a good time com-ing; Lit - tle child - ren shall not toil Un - der
 5 There's a good time com-ing, friends, a good time com-ing; Let us aid it all we can, Ev - 'ry

be his mis - e - ry In the good time coming, Ev - 'ry child shall be a help To
 or a - bove the soil In the good time coming, But shall play in health - ful fields 'Till
 wo - man ev - 'ry man, The good time coming, Small - est help, if right - ly given,

make his right arm strong - er, The hap - pier he the more he has, Wait a lit - tle long - er.
 limbs and mind grow strong - er And ev' - ry one shall read and write, Wait a lit - tle long - er.
 Makes the im - pulse strong - er It will be strong e - nough one day; Wait a lit - tle long - er

EVE'S LAMENTATION.

From the "Intercession," by M. P. King.

Andante Affettoso.

Must I leave thee, must I leave thee, must I leave thee,

Pa-ra-dise! Thus leave thee, leave thee, na-tive

soil; these hap-py hap-py walks, these walks and shades.....

Yet must I leave thee, must I leave thee, must I leave thee,

p *p* Cres. Dim.

Pa - ra - dise. O flow'rs that never will in oth - er climate

Dol. *fp* *fp*

grow, Who now shall rear ye to the sun; From thee, from thee

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

how shall I part, how shall I part. Yet must I

fp *fp* *p*

leave thee, must I leave thee, must I leave.....thee, Par - - a - - dise.....

p *rf* *Cres.* *rf*

..... must leave thee, Pa - ra - dise.

rf *Cres.* *f*

O THAT I HAD WINGS.

Theodore T. Barker.

Andante. *Tenor Solo.*

Oh, that I had wings, had wings like a dove, Oh, that I had wings, had

p

wings like a dove, Then would I fly a - way, would fly a - way, and be at

Lento. *pp* *Lento.*

O THAT I HAD WINGS. Concluded.

Tempo primo.

SOPRANO.
Oh, that I had wings, had wings like a dove, Oh, that I had wings, had wings like a dove,

TENOR.
rest. Oh that I had wings like a dove, that I had wings like a dove,
Oh, that I had wings like a dove, Oh, that I had wings, that I had wings like a dove,

Tempo primo.

Then would I fly a - way, would fly a - way, *pp* And be at rest, be at rest. *ppp*

Would fly a - way, &c.

Then would I fly a - way, would fly a - way, would fly a - way, *pp* And be at rest, be at rest. *ppp Lento.*

And be at rest, be at rest.

HOLY MOTHER, GUIDE HIS FOOTSTEPS.

From Maritana.

Piano introduction in G major, 2/4 time. The right hand features a melodic line with a fermata on the first measure, while the left hand plays a rhythmic accompaniment of eighth notes.

MARITANA.

Ho - - - ly Moth - er, guide . . . his foot - steps, Guide them at a

Vocal line with lyrics: "Ho - - - ly Moth - er, guide . . . his foot - steps, Guide them at a". The piano accompaniment continues with a steady eighth-note pattern.

LAZARILLO.

mo - ment, guide them at a mo - ment sure . . . Ho - - - ly Moth - er,

Vocal line with lyrics: "mo - ment, guide them at a mo - ment sure . . . Ho - - - ly Moth - er,". The piano accompaniment features a more active eighth-note accompaniment.

guide . . . his foot - - steps, guide them at a mo - - ment, at a mo - ment, a moment

Vocal line with lyrics: "guide . . . his foot - - steps, guide them at a mo - - ment, at a mo - ment, a moment". The piano accompaniment includes a triplet figure in the right hand.

Let this wick - - ed heart then per - ish, And the good, the good remains se -
sure. Let this wick - - ed heart then per - ish, And the good, the good remains se -

pp *Cres.*

cure; Saint - ed Moth - er, oh, be - friend him, And thy gentlest pi - ty lend him.
cure; Samt - ed Moth - er, oh, be - friend him, And thy gentlest pi - ty lend him.

Ritard. *mf* *pp*

Ah! Ho - ly Moth - - er, guide his . . . foot - steps, Ah!

Dolce. *pp*

guide them at a mo - - ment, at a mo - ment sure; Ah! Ho - ly

Moth - - er, guide his foot - steps, Ah! guide them at a

Let the wick - ed heart then
mo - - ment, guide them at a mo - ment sure. Let the

HOLY MOTHER, GUIDE HIS FOOTSTEPS, Concluded.

The musical score is written for voice and piano. It features a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The score is divided into several systems, each with a vocal line and a piano accompaniment. The lyrics are: "per - ish, Let the wick - - ed heart then per - ish; Saint-ed Moth - er oh! be wick - ed.....Let the wick - - ed heart then per - ish; Saint-ed Moth - er oh! be friend him.... And thy gentlest, and thy gent - lest pi - ty lend him, Let the friend him..... And thy gentlest, and thy gent - lest pi - ty lend him, lend him, And thy gentlest, thy gent - lest pi - - - ty lend... him. lend him, And thy gentlest, thy gent - lest pi - - - ty lend..... him." The score includes various musical notations such as triplets, sixteenth notes, and dynamic markings like *mf*, *pp*, *f*, and *Dim.*. There are also performance instructions like "1st. time." and "2nd. time." and a trill marking "tr".

per - ish, Let the wick - - ed heart then per - ish; Saint-ed Moth - er oh! be
wick - ed.....Let the wick - - ed heart then per - ish; Saint-ed Moth - er oh! be
friend him.... And thy gentlest, and thy gent - lest pi - ty lend him, Let the
friend him..... And thy gentlest, and thy gent - lest pi - ty lend him,
lend him, And thy gentlest, thy gent - lest pi - - - ty lend... him.
lend him, And thy gentlest, thy gent - lest pi - - - ty lend..... him.

HOME.

English Version by W. BALL.

Music by F. ABT.

Moderato con espressione.

1st voice.

1. Guardian moth-er! Pa-rent land! Nurse of all our kindred band!
 1. Mut-ter - er - de, hei - lig land! wo - der Freu - den Wie - ge stand!

2d voice.

1. Guardian moth-er! Pa-rent land! Nurse of all our kindred band!

Still of treasured thoughts the near - est, Ev - er honored, ev - er dear - est,
 Dei - ner denk' ich nah' und fer - ne, theure Heimath e - wig ger - ne,

Still of treasured thoughts the near - est, Ev - er honored, ev - er dear - est,

Where I first (O sacred earth!) Looked on her who gave me birth,
 wo zu - erst ich froh beglückt nach der Mut - ter hin - ge - blickt!

Where I first (O sacred earth!) Looked on her who gave me birth,

Nurse of all our pa - triot band! Guardian Moth - er! Pa - rent Land!
Mut - ter - er de, hei - lig Land, wo - der Freu - den Wie - ge stand!

Nurse of all our pa - triot band! Guardian Moth - er! Pa - rent Land!

Dim. *f*

2

Home of all my best beloved!
Where, untouched by care, I roved;
Where, 'mid smiles and play, seemed given
To my heart a daily heaven.
How, ah! how, methinks I see
Childhood's day again with thee;
Where, untouched by care, I roved,
Home of all my best beloved!

3

Guardian Mother! Eden blest!
Holy shelter! lap of rest!
Long as aught of life I cherish,
Till its last fond pulses perish,
Joys that all to thee belong
Still shall be my duteous song
Nurse of all our kindred band!
Guardian Mother! Parent land

2

Heimath, Heimath, lieb und traut!
Wo ich einst mir aufgebaut
Unter Lust und Spiel und Scherzen
Einen Himmel meinem Herzen.
Taglich schau' ich gern zuruck
Nach der Kindheit reichem Gluck!
Heimath, Heimath, lieb und traut!
Theure Heimath lieb und traut!

3

Muttererde, Paradies!
Welch' ein Laut so lieb und süss!
Will, so lang mir Blumen blühen,
Rosig meine Wangen glühen,
Singen oft aus froher Brust,
Freuen mich der Heimath Lust!
Muttererde, Paradies!
Welch ein Laut so lieb und süss!

JESUS, SAVIOUR OF MY SOUL.

Henry Wilson.

Soprano.
Je - sus, Sa - viour of my soul, Let me to thy bo - som fly, While the

Alto.

Tenor.
Je - sus, Sa - viour of my soul, Let me to thy bo - som fly, While the

Bass.

The first system of the score features four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: "Je - sus, Sa - viour of my soul, Let me to thy bo - som fly, While the". The piano part includes dynamic markings such as *p* and *f*.

waves of troub - le roll, While the tempest still is high. Till the

Cres. *f* *p* SOLO or DUET.

waves of trouble roll, While the tempest still is high. Hide me, O my Sa - viour, hide, Till the

The second system continues the vocal parts and piano accompaniment. The lyrics are: "waves of troub - le roll, While the tempest still is high. Till the". The piano part includes dynamic markings such as *Cres.*, *f*, and *pp*. The instruction "SOLO or DUET." is placed above the piano part. The third system continues the lyrics: "waves of trouble roll, While the tempest still is high. Hide me, O my Sa - viour, hide, Till the". The piano part includes dynamic markings such as *Cres.*, *f*, and *pp*.

storm of life is past ; Safe in to the ha - ven guide, O re - ceive my soul at last.

storm of life is past ; O re - ceive my soul at last.

The first system of the musical score consists of four staves. The top two staves are vocal lines in G major, with lyrics: "storm of life is past ; Safe in to the ha - ven guide, O re - ceive my soul at last." The third staff is a vocal line in G major with lyrics: "storm of life is past ; O re - ceive my soul at last." The bottom two staves are piano accompaniment in G major, featuring a flowing eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

Leave, ah ! leave me not a - lone, Still sup - port and com - fort me.

Other refuge have I none, Hangs my helpless soul on Thee.

The second system of the musical score consists of four staves. The top two staves are vocal lines in G major, with lyrics: "Leave, ah ! leave me not a - lone, Still sup - port and com - fort me." The third staff is a vocal line in G major with lyrics: "Other refuge have I none, Hangs my helpless soul on Thee." The bottom two staves are piano accompaniment in G major, starting with a *pp* (pianissimo) dynamic marking. The piano part continues with a similar eighth-note accompaniment pattern.

All my trust on Thee is stay'd, Cover my de-fenceless head, With the shadow of thy wing.

All my trust on Thee is stay'd, All my hope from Thee I bring; With the shadow of thy wing.

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

RUTH AND NAOMI.

S. Toplift.

RECITATIVE.

Ruth, Chap. 1. verses 11 to 19.

And they lift - ed up their voice

.... and wept a - gain: and Or - pah kissed her mother in - law; but Ruth clave un -

Ped. *pp* *ppp* *

fz

- to her. And she said, be - hold, thy sis - ter hath gone back un - to her

f *p Cres.*

peo - ple, and un - to her gods : re - turn thou af - ter thy sis - ter, re - turn, return, re -

f *Dim.* *p* *ff*

- turn thou af - ter thy sis - ter, re - turn, return, re - turn. And Ruth said,

Dim. *ppp* *p Rall.* *Ped.* *

A I R .

Grazioso.

En - treat me not to leave thee, or to re - turn from follow - ing af - ter thee For

whither thou go - est, I will go, and where thou lodgest, I will lodge.

Thy peo - ple shall be my peo - ple, and thy God, my God,

Cres. *Dim.* *f* *Dim.*

Thy peo - ple shall be my peo - ple, and thy God, my God.

p *fz* *f*

Where thou diest will I die, where thou diest will I die, and there will I be buried. En -

pp *ppp* *Cres.* *Dim.*

- treat me not to leave thee, or to re - turn from follow - ing af - ter thee, for whither thou go - est,

p *Cres.* *Dim.* *Cres.* *fz* *Dim.*

I will go, and where thou lodgest, I will lodge. The Lord do so to me and

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

more al - so, the Lord do so to me, and more al - so, if aught but death

Dim. *p* *Cres.* *Dim.*

part thee and me,..... En - treat me not to leave thee, or to re - turn from

pp Calando. A tempo.

follow - ing af - ter thee, for whither thou go - est, I will go, and where thou lodgest,

fz *pp*

I will lodge. En - treat me not to leave thee, en - treat me not to leave thee, en - treat.... me

fz Dim.

not,.... en - treat.... me not,.... en - treat..... me not.

Cres. Calando. *ppp*

(IL SUON DELL' ARPA.)

"I Martiri."

Allegro Vivace.
PAOLINA.

The sound of harps an - gel - i - cal Seems now to hov - er o'er me; A hundred suns re -
 Il suon dell' ar pa an - ge - li - che in torno a me già sen - - to, La lu - ce io veg - go

- splen - dently Are shining out be - fore me: A gen - tle voice is whis - pering, Behold that blessed
 splen - de - re di cen - to - so - li a cen - - to: Di me non ho che l'a - ni - ma già son dei nume al

shore..... Where joy will beam e - ter - nal - ly, And we shall meet, shall
 piè..... E - ter - na - men - te vi - - ve - re mie da - to in ciel con
 POLIUTO.

Ah!..... Where joy will beam e - ter - nal - ly, And we shall meet, shall
 Ah!..... E - ter - na - men - te vi - - ve - re mie da - to in ciel con

8va

meet to part no more, to part no more, we shall..... meet to part no
te, in ciel con te, in ciel con te si m'è..... da - - to in ciel con

meet, Where we shall meet, Where we shall meet, shall..... meet to part no
te, in ciel con te, in ciel con te si m'è da - - to in ciel con

more, Where we shall meet, meet to part no more, meet to part no
te, Si, si con te, Si, si, si con te, ah! in ciel con

more, Where we shall meet to part no more, to part no more, to part no
te, Si, si con te, Si, si con te, in ciel con

1st.
 more. Hark thee! A - - gain, love,
te. Spo - so M'ab - brac - - cia.

more. Hark thee! 'Tis
te. Spo - so M'ab -

The sound of harps an - gel - i - cal Seems
 Il suon dell' ar - pa an - ge - li - che in -
 sound - ing!
 brac - - cia. The sound of harps an - gel - i - cal Seems
 Il suon dell' ar - pa an - ge - li - che in -

now to hov - er o'er me, A hun - dred suns re - splen - dently Are shin - ing out be -
 tor - no a me già sen - - to, La lu - ce veg - go splen - de - re di cen - to so - - li e
 now to hov - er o'er me, A hun - dred suns re - splen - dently Are shin - ing out be -
 tor - no a me già sen - - to, La lu - ce veg - go splen - de - re di cen - to so - - li e

- fore me: A gen - tle voice is whis - pering, Behold that blessed shore..... Where
 cen - - to Di me non hò che l'a - ni - ma, Gia son del nu - me al piè..... E -
 - fore me: A gen - tle voice is whis - pering, Behold that blessed shore..... Where
 cen - - to Di me non hò che l'a - ni - ma, Gia son del nu - me al piè..... E -

2nd.

more, Our sor - rows now are o'er, and we shall part no more,
te. In ciel con te, in ciel con te,

more, No more, we shall meet to part no more,
te, In ciel con te, in ciel con te,

The first system of the musical score. It features two vocal staves at the top and a piano accompaniment consisting of a grand staff (treble and bass clefs). The vocal staves contain lyrics in French. The piano accompaniment includes a complex arpeggiated figure in the right hand and a more rhythmic bass line in the left hand. A '2nd' marking is present at the beginning of the first vocal line.

we shall part no more.
ahl..... si, con te.

we shall part no more.
ahl..... si, con te.

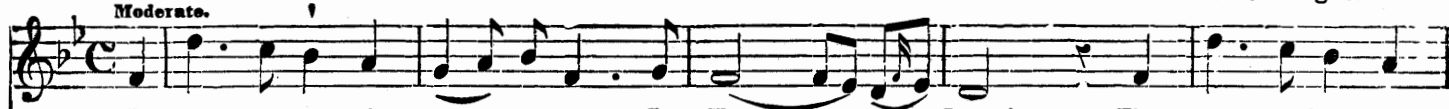
The second system of the musical score. It continues with two vocal staves and piano accompaniment. The lyrics are: 'we shall part no more. ahl..... si, con te.' The piano accompaniment features a similar arpeggiated texture in the right hand and a steady bass line in the left hand.

The third system of the musical score, which appears to be the concluding section. It consists of a grand staff for piano accompaniment. The right hand features a dense, arpeggiated texture that leads to a final cadence. The left hand provides a harmonic foundation with chords and moving lines.

THE DEAREST SPOT OF EARTH IS HOME.

W. T. Wrighton.

Moderate.



1. The dear - est spot of earth to me, Is Home,..... sweet Home! The fai - ry land I
 2. I've taught my heart the way to prize My Home,..... sweet Home! I've learned to look with



Fiu Mosso.



long to see, Is Home,.... sweet Home! There, how charm'd the sense of hear - ing! There, where love is
 lov - er's eyes, On Home,.... sweet Home! There, where vows are tru - ly plight - ed! There, where hearts are



Dim E Rall.

A Tempo.



so en - dear - ing! All the world is not so cheering As Home!.... sweet Home! The dear - est spot of
 so u - nit - ed! All the world be - sides I've slighted For Home,.... sweet Home! The dear - est spot of



Ad lib.



earth to me, Is Home, . . . sweet Home! The fai - ry land I long to see, Is Home! sweet Home!



TENOR.

1. A-rise! a - rise! with joy survey, The glory of the lat-ter day; Al - rea-dy has the dawn be - gun, Which marks at hand the rising sun.

1st and 2d TREBLE.

2. Ye migh-ty rul-ers of the land, Give praise and glory to the Lord; And while before his throne ye stand, His great and powerful acts record.

BASS.

LUTHER'S CHANT. L. M.

Ch. Zeuner.
From American Harp, by permission.

ALLEGRO.

1. Great God we sing thy mighty hand, By that supported still we stand; The opening year thy mercy shows, Let mercy crown it till it close.

2. By day, by night, at home, abroad, Still we are guarded by our God; By his in - cessant bounty fed, By his un - err-ing counsel led.

3. In scenes exalt-ed or depressed, Be thou our joy and thou our rest; Thy goodness all our hopes shall raise, Adored thro' all our changing days.

MISSIONARY CHANT. L. M.

Ch. Zeuner.
From American Harp, by permission.

VIVACE.

1. Ye Christian heroes, go proclaim, Sal-va-tion in Immanuel's name; To distant climes the tidings bear, And plant the rose of Sharon there.

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

OLD HUNDRED. L. M.

M. Luther.

1. Be thou, O God! ex alt-ed high; And as thy glo - ry fills the sky; So let it be on earth displayed, Till thou art here as there obeyed.

2. From all that dwell below the skies, Let the Cre - a-tor's praise a-rise; Let the Redeemer's name be sung, Thro' every land, by every tongue.

3. E - ter - nal are thy mer-cies, Lord; E - ternal truth attends thy word; Thy praise shall sound from shore to shore, Till suns shall rise and set no more.

ANTIOCH. C. M.

From Handel.
From Carmina Sacra, by permission.

Allegretto Risoluto.

Joy to the world, the Lord is come! Let earth re - ceive her King;

Joy to the world, the Lord has come! Let earth re - ceive her King; Let ev - 'ry heart pre - pare him room,

2
Joy to the world, the Saviour reigns,
Let men their songs employ;
While fields and floods, rocks, hills and plains,
REPEAT the sounding joy.

3
No more let sin and sorrow grow,
Nor thorns infest the ground;
He comes to make his blessings flow
Far as the curse is found.

4
He rules the world with truth and grace,
And makes the nations prove
The glories of his righteousness,
And WONDERS of his love.

And heav'n and nature sing, And heav'n and nature sing.

And heav'n and nature sing, And heav'n and nature sing, And heav'n, and heav'n and nature sing.

And heav'n and nature sing, And heav'n and nature sing, And heav'n and nature sing.

PETERBOROUGH. C. M.

1. Once more, my soul, the rising day, Salutes thy wak - ing eyes: Once more, my voice, thy tribute pay To him who rules the skies.

2. Night unto night his name repeats; The day renews the sound, Wide as the heavens on which he sits, To turn the sea - sons round.

YDOLEM. C. M.

Ch. Zeuner.
From Ancient Lyre, by permission.

Allegro Vivace.

1. Let heath-ens to their i-dols haste, And worship wood or stone; But my delight-ful lot is cast, Where God is truly known.

2. His hand provides my constant food; He fills my dai - ly cup: Much am I pleased with present good, But more rejoice in hope

1. The Lord my shep-herd is; I shall be well supplied; Since he is mine, and I am his, What can I want be-side?
2. He leads me to the place Where heavenly pas-ture grows, Where liv-ing wa-ters gent-ly pass, And full sal-va-tion flows.

LEBANON. S. M. Double.

J. Zundel.
By permission.

1. I was a wandering sheep, I did not love the fold; I did not love my Shepherd's voice, I would not be con-
2. The Shepherd sought his sheep, The Fa-ther sought his child; They followed me o'er vale and hill, O'er deserts waste and
3. They spoke in ten-der love, They raised my drooping head; They gent-ly closed my bleeding wounds, My fainting soul they

trolled: I was a wayward child, I did not love my home, I did not love my Father's voice, I loved afar to roam.
wild: They found me nigh to death, Famished, and faint, and lone: They bound me with the bands of love, They sav'd the wand'ring one.
fed; They washed my filth a-way, They made me clean and fair; They brought me to my home in peace, The long-sought wanderer.

SHIRLAND. S. M.

Stanley.

Allegro Moderato.

1. Be-hold the morning sun, Be-gins his glorious way; His beams through all the nations run, And life and light convey.
2. But where the gospel comes, It spreads di-vin-er light, It calls dead sinners from their tombs, And gives the blind their sight.

PLEYEL'S HYMN. 7s.

Pleyel.

1. To thy pastures, fair and large, Heav'nly Shepherd, lead thy charge; And my couch, with tenderest care, Midst the springing grass prepare.
2. When I faint, with summer's heat, Thou shalt guide my weary feet To the streams, that, still and slow, Thro' the verdant meadows flow.

Ad. Treble.

1. Gent - ly Lord, O gently lead us, Thro' this lonely vale of tears; And, O Lord, in mercy give us, Thy rich grace in all our fears.
O re - fresh us, O re - fresh us, O re - fresh us with thy grace. Fine.

2. Though ten thousand ills be - set us, From with - out and from with - in, Je - sus says he'll ne'er forget us, But will save from every sin.
Therefore praise him, Therefore praise him, Praise the great Redeem - er's name.

AMERICA. 6s & 4s.

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

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

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

MISSIONARY HYMN. 7s & 6s.

L. Mason.

1. From Greenland's i - cy mountains, From India's co - ral strand, Where Afric's sun - ny fountains, Roll down their golden sand ;

2. What tho' the spi - cy breez - es, Blow soft o'er Cey - lon's isle— Though every prospect pleas - es, And on - ly man is vile ?

3. Waft— waft, ye winds, his sto - ry ; And you, ye wa - ters roll, Till, like a sea of glo - ry, It spreads from pole to pole.

From many an ancient riv - er, From many a palm - y plain, They call us to de - liv - er, Their land from er - ror's chain.
In vain, with lav - ish kindness, The gifts of God are strown ; The heathen in his blind - ness, Bows down to wood and stone.

Till o'er our ransomed nature, The Lamb for sin - ners slain ; Re - deem - er, King, Cre - a - tor, Re - turns in bliss to reign.

1. The Lord is our shepherd, our guardian and guide : What-ev-er we want, he will kind-ly pro-vide. To sheep of his

2. Thro' the val-ley and stad-ow of death tho, I stray, Since thou art my Guard-ian, no e-vil I fear, Thy rod shall de-

pasture his mercies a-bound, His care and pro-tection, His care and pro-tection, His care and pro-tection his flock will surround.

fend me, thy staff be my stay; No harm can be-fall, No harm can be-fall, No harm can be-fall with my Com-fort-er ear.

THE EDEN ABOVE.

Chorus. End with the 2nd strain. *Sf*

1. We're bound for the land of the pure and the ho-ly, The home of the hap-py, the king-dom of love, } Will you go, will you go, will you go, will you go?
 Ye wanderers from God in the broad road of fol-ly, O say, will you go to the E-den a-bove? }

2. In that bless-ed land, neither sigh-ing nor an-guish, Can breathe in the fields where the glo-ri-fied rove: } Will you go, will you go, will you go, will you go?
 Ye heart-burdened ones who in mis-e-ry languish, O say, will you go to the E-den a-bove? }

JOYFULLY, JOYFULLY.

1. Joy-ful-ly, joy-ful-ly, on-ward we move, bound to the land of bright spir-its a-bove: } { Soon will our
 Je-sus, our Saviour, in mer-cy says, come. Joy-ful-ly, joy-ful-ly haste to your home. } { Soon to the

2. Death with his ar-row may soon lay us low, Safe in our Saviour, we fear not the blow, } { Bright will the
 Je-sus hath broken the bars of the tomb, Joy-ful-ly, joy-ful-ly, will we go home. } { Death shall be

pil-grimage end here be-low, }
 presence of God we will bow: } Then, if to Je-sus our hearts have been given, Joy-ful-ly, joy-ful-ly rest we in heaven.
 morn of e-ter-ni-ty dawn, }
 con-quer'd his scep-tre be gone, } O-ver the plains of sweet Ca-naan we'll roam, Joy-ful-ly, joy-ful-ly, safe-ly at home.

HEAVEN IS MY HOME.

1. I'm but a trav'ler here, Heaven is my home, }
 Earth is a desert drear, Heaven is my home; } Danger and sorrow stand, Round me on every hand, Heaven is my Fatherland, Heaven is my home.
 2. What tho' the tempest rage, Heaven is my home, }
 Short is my pilgrimage, Heaven is my home: } Time's cold and wintry blast, Soon will be over, past, I shall reach home at last, Heaven is my home
 3. There at my Saviour's side, Heaven is my home, }
 I shall be glo-ri - fied, Heaven is my home: } There are the good and blest, Those I loved most and best, There too, I soon shall rest, Heaven is my home.

HOMeward BOUND.

Rev. J. W. Dadmun.

Allegro. *Fine.* *D.C.*

1. Out on an ocean all boundless we ride, We're homeward bound, homeward bound, }
 Tossed on the waves of a rough, restless tide, We're homeward bound, homeward bound, } Far from the safe, quiet harbor we've rode, Seeking our Father's ce-les-tial abode,
 Promise of which on us each he bestows, We'er homeward bound, homeward bound.
 2. Wildly the storm sweeps us on as it roars, We're homeward bound, homeward bound, }
 Look' yonder lie the bright heavenly shores, We're homeward bound, homeward bound, } Steady, O pilot! stand firm at the wheel, Steady! we soon shall outweather the gale,
 O how we fly 'neath the loud creaking sail, We're homeward bound, homeward bound.

WILL YOU GO?

Fine. *D.C.*

1. We're trav'ling home to heaven above, Will you go? Will you go? }
 To sing the Saviour's dy-ing love, Will you go? Will you go? } Millions have reach'd that blest abode, Anointed kings and priests to God;
 And millions more are on the road, Will you go? Will you go?

O, THAT BEAUTIFUL WORLD.

1. We're go - ing home, we've had vis - ions bright, Of that ho - ly land, that world of light, } Where the wea - ry saint no
 Where the long, dark night of time is past, And the morn of e - ter - ni - ty dawns at last; } Where the brow with spark - ling
 2. We're go - ing home, we soon shall be Where the sky is clear, and all are free, } Where the sun rolls down its
 Where the vic - tor's song floats o'er the plains, And its seraph's an - thems blend with its strains, } Where stars, once dimmed at

more shall roam, But dwell in a hap - py, peaceful home, }
 gems is crown'd, And the waves of bliss are flowing round } O, that beau - ti - ful world, O, that beau - ti - ful world.
 brilliant flood, And beams on a world that is fair and good: }
 nature's doom, Will ev - er shine o'er the new earth bloom. } O, that beau - ti - ful world, O that beau - ti - ful world.

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