

*Daniel E. Peinholz*

*Troop Store, P.O.*  
THE

# JUVENILE MINSTREL.

A NEW SYSTEM OF MUSICAL NOTATION;

WITH

CHOICE COLLECTION OF MORAL AND SACRED SONGS.

DESIGNED FOR

Juvenile Singing Schools, Public Schools, Juvenile Concerts, Select Classes, and Family Circles.

BY J. B. AIKIN,

AUTHOR OF THE "CHRISTIAN MINSTREL"

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# ELEMENTS OF MUSIC.

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MUSICAL sounds have three qualities, namely, *Pitch*, *Length*, and *Force*. And upon these are founded three departments, which embrace the whole of the elementary principles of music.

*Pitch* regards a sound as *high* or *low*. *Length*, as *long* or *short*. *Force*, as *loud* or *soft*.

## FIRST DEPARTMENT.—PITCH.

At the foundation of the high and low sounds lies a series of eight sounds, called *the octave*.

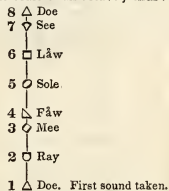
The distance between two sounds is called an *interval*.

The intervals throughout the whole variety of pitch, are always uniform, though not equal to one another.

Certain of these intervals are only half as great as others. Hence we have what are properly called the greater and the less intervals, which, for the sake of convenience, are denominated *whole-intervals* and *half-intervals*.

The voice, in producing the eight sounds ascending, naturally passes from the first sound taken, a whole-interval to the second sound; from the second sound, a whole-interval to the third; from the third sound, a half-interval to the fourth—then proceeds to the fifth, sixth, and seventh, by whole-intervals; and from the seventh, the next step is a half-interval, to the eighth, making five whole-

intervals, and two half-intervals. These eight sounds and the seven natural intervals form the scale of an octave; thus:



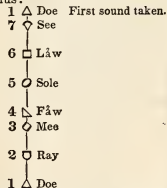
These notes, called *Doe*, *Ray*, *Mee*, *Faw*, *Sole*, *Law*, *See*, and *Doe*, represent the sounds; and the spaces between the notes represent the whole and half-intervals. From 1 to 2, from 2 to 3, from 4 to 5, from 5 to 6, and from 6 to 7, are whole-intervals—from 3 to 4, and from 7 to 8, are half-intervals.

QUESTIONS.—What three qualities belong to every musical sound? [*Ans.* Pitch, length, and force.] Into how many departments are the elements of music divided? [*Ans.* Three.] What is pitch? [*Ans.* Pitch regards a sound as high or low.] What is length? [*Ans.* Length regards a sound as long or short.] What is force? [*Ans.* Force regards a sound as loud or soft.] What does the first department embrace? [*Ans.* All the high and low sounds, or every variety of pitch.] What lies at the foundation of the high and low sounds? [*Ans.* A series of eight sounds, called the octave.] What is an interval? [*Ans.* The distance between two sounds.] Are the intervals or steps in the voice uniform and equal to one another? [*Ans.* They are uniform, but not equal.] What are the greater intervals called? [*Ans.* Whole-

intervals.] What the less? [*Ans.* Half-intervals.] In what order do the intervals occur when the voice produces the eight sounds ascending? [*Ans.* Two whole-intervals in succession, then a half-interval, then three whole-intervals in succession, then another half-interval.] Is this order natural or artificial? [*Ans.* Natural.] What is an octave? [*Ans.* Eight sounds.] What do the notes *Doe*, *Ray*, *Me*, &c., represent? [*Ans.* Musical sounds.] What interval occurs between 1 and 2, or *Doe* and *Ray*? [*Ans.* A whole-interval.] What between 2 and 3, or *Ray* and *Mee*?&c. What is the distance between 1 and 3? [*Ans.* Two whole-intervals.] What is the distance between 1 and 4? [*Ans.* Two whole-intervals and a half.] What is the distance between 1 and 8? [*Ans.* Five whole-intervals and two half-intervals.]

In descending, the voice *naturally* falls from the first sound taken a half-interval—then three whole-intervals in succession—then another half-interval—then two whole-intervals in succession—making five whole-intervals and two half-intervals.

These eight sounds and seven natural intervals form the scale of an octave descending, thus:

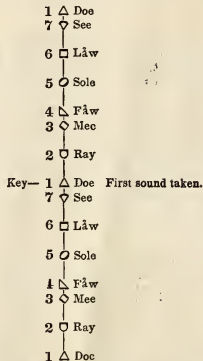


Thus it may be seen, the voice produces the same series of sounds, and passes over the same intervals, and forms the same scale, whether in ascending or descending an octave.

If the voice is extended either above or below the octave, it will naturally pass over the same gradation of sounds and intervals, as far as the compass of the voice extends. For example, take *any* sound, and raise the voice by the regular intervals an octave—then descend the octave, by the same steps, to the first sound taken—proceed an octave below—and you have a scale of two octaves in all respects similar, in each of which are eight sounds and seven natural intervals.

QUESTIONS.—By what intervals does the voice proceed in forming an octave descending? [*Ans.* First a half-interval, then three whole intervals in succession, then another half, then two whole-intervals in succession.] Is this order of sounds and intervals natural or artificial? [*Ans.* Natural.] What will be the result if the voice is extended above or below the octave? [*Ans.* It will naturally pass over the same gradation of sounds and intervals, as far as the compass of the voice extends.] What is the Key?

The voice thus *naturally* forms, upon the first sound taken, two octaves; and this sound becomes the key or governing sound in the ear and voice.



[*Ans.* The governing sound in the ear and voice.] How the governing sound? [*Ans.* It governs or determines the pitch of all the other sounds in the octave.] How does the voice form a scale of two octaves? [*Ans.* Take *any* sound and raise the voice by the regular intervals an octave—then descend the octave by the same steps to the first sound taken—proceed an octave below, and you have a scale of two octaves.] Is this gradation of sounds and intervals natural or artificial? [*Ans.* Natural.]



The figures 1, 2, 3, &c., are used to distinguish the different sounds in the octave, and designate precisely the distance of each sound from the key, and its relation to it.

The key is always called 1, and the other numbers are appropriated to the sounds of the octave ascending.

The eighth sound of the octave ascending is always the first, or key of the octave above, and is therefore called 1, and the key or 1 is always the eighth of the octave below.

The key is not any particular sound; it may be of any pitch, higher or lower, and the natural rise and fall of the voice will be the same.

Neither is 2, or 5, or any other number in the scale, a particular sound except with reference to the key. Whatever may be the pitch of the key, 2 will always be one whole-interval above the key, 3 will be two whole-intervals, and 4 will be two whole-intervals and one half-interval above the key, &c.

From the fact that the voice assumes no particular pitch as the key, and always distributes all the other sounds of the octave with reference to the key, throughout the whole range of its compass, arises the necessity of having fixed or stationary sounds by which to be governed.

The *fixed* or *stationary* sounds are obtained by means of instruments. Instruments are constructed and tuned so as to please the ear; and of

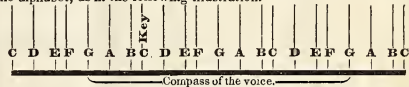
QUESTIONS.—What is the use of the figures, 1, 2, 3, &c.? [*Ans.* They are used to distinguish the different sounds in the octave.] What numeral is always applied to the key? [*Ans.* 1.] How are the other numbers appropriated? [*Ans.* To the sounds of the octave ascending.] How do you explain the connection of the octaves? [*Ans.* The eighth sound of the octave ascending is always the first or the key of the octave above, and is called 1, and the key or 1 is always the eighth of the octave below.] Do you mean by the key a sound of any particular pitch? [*Ans.* No, it may be of any pitch higher or lower, and the natural rise and fall of the voice will be the same.] Is 2, or 5, or any other number in the scale a particular sound? [*Ans.* It is not, except with reference to the key; whatever may be the pitch of the key, 2 will always be one whole-interval above the key, 3 will be two whole-intervals, &c.] Whence arises the necessity of having fixed or stationary sounds? [*Ans.* From the fact that the voice assumes no particular pitch as the key, and consequently distributes all the other sounds of the octave variously, throughout the whole range of its compass.] How are fixed or stationary sounds obtained? [*Ans.* By means of in-

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course are made to correspond with the sounds and intervals of the voice. But as the ear readily distinguishes sounds both higher and lower than the compass of the voice extends, instruments are made to embrace a much wider range, extending often to six or seven octaves.

It is found by experience, that the ordinary compass of the voice embraces about two octaves—but it is by means of instruments alone, that it is ascertained what sounds are embraced within the usual extent of its compass; and thus the sounds which the voice is capable of producing are located and specified, so that one sound may be compared with another, the instrument always being the standard of comparison.

The sounds on instruments are named after the first seven letters of the alphabet, as in the following illustration.



In this illustration, the lettered lines represent the sounds on instruments, and the spaces between the lines the whole and half-intervals.

The compass of the voice is indicated by the brace, which extends from G to G, embracing two octaves.

struments.] How are instruments made? [*Ans.* Constructed and tuned so as to please the ear.] Do the sounds and intervals on instruments correspond with the sounds and intervals of the voice? [*Ans.* They do, from the fact that nature has constituted or formed the ear so as to agree with the voice.] May instruments be made higher and lower than the compass of the voice? [*Ans.* Yes. It is found by experience that the ordinary compass of the voice embraces about two octaves, but the ear will distinguish sounds and intervals on an instrument in a range from six to seven octaves.] How is it ascertained what sounds are embraced within the compass of the voice? [*Ans.* By ascending and descending the fixed or stationary sounds on instruments.] Why study instrumental sounds, when you only desire to learn vocal music? [*Ans.* Because it is only by means of fixed or stationary sounds that music is reduced to a science.] How are the sounds on instruments named? [*Ans.* After the first seven letters of the alphabet.] What is the figure on this page designed to illustrate? [*Ans.* The sounds and intervals on instruments.]

In the application of these seven letters as names to the several sounds of the octave on instruments, it was necessary that one of the seven should be applied to the key. Any letter might have been selected; but C was the letter applied to the key.

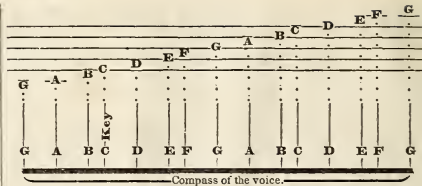
The half-intervals, therefore, on all instruments occur between E and F, and between B and C.

C is the same sound on all instruments. D is the same sound; A; and so of all the other letters.

An instrument that produces but one sound, if it produces that sound at all times without variation, (which is the case with the tone-fork,) will furnish the means of ascertaining all the other sounds. If the instrument, for example, gives C, and the sound D is required—D is obtained by rising one whole-interval above the sound given; if B is required, it is always found a half-interval below C, &c.

Thus by means of instruments we have fixed and definite sounds, so that when we speak of A, or C, or G, we speak of a sound which is known to be always and in every part of the world the same.

In order to write these sounds, a scale of letters corresponding with the letters on the instrument must be constructed, and so arranged as to indicate the pitch of any sound intended to be represented—so that upon this scale each sound upon the instrument shall have its own fixed position upon the paper, and be known by its own name. For this purpose a staff is used, which is composed of five lines and the spaces between them, thus:—



The letters or names of the sounds on instruments are thus transferred to the staff; each line and space having its corresponding name, and representing a particular sound. The first line of the staff is C; the first space is D; the second line is E, &c. These five lines with their spaces constituting the most convenient staff, furnish nine places for notes.

The compass of the voice is from G—second space below the staff, to G—second space above it; and when music is written for the full compass of the voice, the spaces immediately above and below the staff; also the short lines, called *added lines*, are used.

QUESTIONS.—What letter is applied to the key or governing sound on instruments? [*Ans.* C.] Was this arbitrary? [*Ans.* It was.] What letter should have been applied to the key? [*Ans.* A.] Why should A have been applied to the key instead of C? [*Ans.* Because A is the first letter of the alphabet, and the octave on instruments should have commenced with A, so that A on the instrument, and 1 of the voice, B and 2, &c., would have been together.] From the fact that C is applied to the key, where do the half-intervals occur on instruments? [*Ans.* Between E and F, and B and C.] Do the sounds on all correct instruments correspond? [*Ans.* They do.] Are the numbers 1, 2, 3, &c., ever appropriated as names to the sounds of instruments? [*Ans.* No. It is only when we speak of the voice that we use the numbers.] Could you arrive at the true sound of any number or letter by means of an instrument that produces invariably a given pitch? [*Ans.* Yes.]

If an instrument gives the sound C, how do you obtain the pitch D? [*Ans.* By rising one whole-interval above the sound given.] What is necessary in order to write music? [*Ans.* The staff.] What is the staff? [*Ans.* Five lines and four spaces.] Why are the lines and spaces named after the first seven letters of the alphabet? [*Ans.* Because the sounds on instruments are thus named.] How many places for notes does the staff furnish? [*Ans.* Nine.] Does the compass of the voice extend above and below the staff? [*Ans.* Yes. The ordinary compass of the voice is from G, second space below the staff, to G, second space above it.] Why is the staff constructed of five lines only? [*Ans.* It is found to be the most convenient.] What is the use of added lines? [*Ans.* They are used when music extends above or below the staff.] Why is G placed on the middle line of the staff? [*Ans.* Because the sound called G on instruments is found to be about the central sound of the compass of the voice.]

## C SCALE.

Key of C

C SCALE.

5 6 7 1 2 3 4 5 6 7 1 2 3 4 5 Voice.

G A B C D E F G A B C D E F G Instrument.

This scale of notes occupying the places of the letters on the staff, represents the fixed or stationary sounds on the instruments.

C is the key or governing sound; this is therefore called the C scale.

To assist in obtaining with accuracy and fixing in the ear each sound of the scale, seven distinct names are applied to the notes in the octave. In singing the scale, 1, (the *key*,) is called *Doe*; 2 is called *Ray*; 3 is called *Mee*; 4 is called *Faw*, (*à* as in *far*;) 5 is called *Sole*;

6 is called *Law*, (*à* as in *far*;) and 7 is called *See*. The same syllable, and the same note, being always applied to the same number of the scale.

The C scale, and the succeeding scales, should be practised first continuously and then by skips, as 1, 3, 5, octave 1; 1, 5; 1, 5, octave 1; 1, octave 1, &c., until (the key being given) the pupil can give the sound of any number required or of any note pointed out on the staff.

QUESTIONS.—How is the pitch of sounds indicated? [*Ans.* By the position of the notes on the staff.] What is this scale called? [*Ans.* The C scale.] What do you understand by the key? [*Ans.* The governing sound in the ear and voice.] What do the numerals under the staff show? [*Ans.* The natural rise and fall of the voice.] In singing the scale, how many names or syllables are applied to the notes in the octave? [*Ans.* Seven.] What names are used? [*Ans.* *Doe* is always applied to 1, *Ray* to 2, *Mee* to 3, *Faw* to 4, *Sole* to 5, *Law* to 6, and *See* to 7.] Is the same name or syllable always given to the same number?

[*Ans.* Yes, always.] On what line or space is *Doe* in this scale? [*Ans.* On the first or lower line, and fourth space.] On what is *Mee*? [*Ans.* On the second line, and first space above the staff.] On what is *Sole*? [*Ans.* On the second space below the staff, on the third or middle line of the staff, and on the second space above the staff.] To what number of the scale is *Sole* always applied? [*Ans.* To the fifth.] To what is *Mee*? [*Ans.* To the third.] To what is *Law*? [*Ans.* To the sixth.] To what is *Faw*? [*Ans.* To the fourth.] Sing the scale.

G SCALE.

Key of G

1 2 3 4 5 6 7 1 2 3 4 5 6 7 1 Voice.

G A B C D E F # G A B C D E F # G Instrument.

This is called the G scale, because G is the key or governing sound of the scale.

The natural rise and fall of the voice is the same, whatever may be the key.

Different letters or sounds are taken as the key, in order to produce a greater variety in the combination of sounds.

#### INSTRUMENTAL.

In this scale G is taken as the key; consequently the voice, which naturally produces the half-intervals between 3 and 4 and between 7 and

**QUESTIONS.**—What letter or sound is taken as the key in this scale? [*Ans.* G.] Does the voice rise and fall from G in this scale precisely as it does from C in the C scale? [*Ans.* Precisely the same.] Why take different letters or sounds as the key? [*Ans.* In order to produce a greater variety in the combination of sounds.] On what line or space is *Doe* in this scale? [*Ans.* On the second space below the staff, on the third or middle line, and on the second space above the staff.] On what line or space is *Sole*? [*Ans.* On the first space, and fifth line.] Sing the scale.

**Instrumental.**—Between what letters do the half-intervals occur in this scale?

1, will produce them between B and C, and between F and G; the half-interval between B and C on the instrument will correspond with the voice between 3 and 4, but the half-interval between E and F will not correspond with the whole-interval between 6 and 7 in the voice. Instruments, therefore, in order to perform this scale, must be constructed so as to produce an intermediate sound between F and G, conforming to the whole-interval between 6 and 7 in the voice.

A sound thus raised a half-interval is said to be *sharped*, marked thus #. Hence the rule, ♯ When G is the key, F must be played sharp to form the 7th of the scale. NOTE.—A flat 7th in the key of G is played on F.

[*Ans.* B and C, F and G.] Does the instrument ascend and descend the octave from G in this scale as it does from C in the C scale? [*Ans.* No.] What sound or sounds not introduced in the C scale are required in order to form the scale on G? [*Ans.* An intermediate sound between F and G in each octave.] What letters are performed differently? [*Ans.* F is played sharp.] Why is F played sharp? [*Ans.* To make the instrument correspond with the natural rise and fall of the voice.] What is meant by F sharp? [*Ans.* The sound is raised a half-step, or half-interval.] What is the rule for performing the G scale? [*Ans.* When G is the key, F must be played sharp.]

## D SCALE.

Key of D

Voice.

Instrument.

In this scale, D is the key or governing sound; it is therefore called the D scale.

The gradation of sounds as produced by the voice is the same whatever may be the pitch of the key.

## INSTRUMENTAL.

In this scale D is assumed as the key.

From D=1 to E=2 is a whole-interval on the instrument. From E=2 to F sharp=3 is a whole-interval. From F sharp=3 to G=4 is a half-interval. From G=4 to A=5 is a whole-interval. From

A=5 to B=6 is a whole-interval. From B=6 to C=7 is a half-interval. But the voice naturally rises a whole-interval from 6 to 7.

Instruments, therefore, in order to perform this scale, must, in addition to being capable of making F sharp, be constructed so as to make an intermediate sound between C and D called C sharp. Then from B=6 to C sharp=7 is a whole-interval, and from C sharp=7 to D is a half-interval, which completes the octave.

**RULE.**—When D is the key, F and C must be played sharp in every octave.

**QUESTIONS.**—What letter is taken as the key or governing sound in this scale? [*Ans.* D.] Does the voice produce the same gradation of sounds when it assumes D as the key, as when it assumes C? [*Ans.* Precisely the same.] What name or syllable is applied to the note on D in this scale? [*Ans.* Doe.] How often does Doe occur in this scale? [*Ans.* Twice.] How often does Faw? [*Ans.* Three times.] Sing the scale.

**Instrumental.**—What sounds different from those necessary in the C scale are required to perform this? [*Ans.* Intermediate sounds between F and G, and C and D.] What letters are required to be performed differently? [*Ans.* F and C must be played sharp.] Why? [*Ans.* To make the instrument please the ear and correspond with the natural rise and fall of the voice.] What is the rule for performing this scale? [*Ans.* When D is the key, F and C must be played sharp.]

A SCALE.

Key of A

Voice.

Instrument.

In this scale, A is the key or governing sound ; it is therefore called the A scale.

The voice ascends and descends the octave by the same steps, whatever may be the pitch of the key.

#### INSTRUMENTAL.

In this scale A is taken as *one*, or the key ; consequently, as may be seen at once, an additional intermediate sound will be required between

QUESTIONS.—Why is this called the A scale? [*Ans.* Because A is the key or governing sound of the scale.] What name do you give the note on A? [*Ans.* Doe.] Is Doe always applied to the key or governing sound? [*Ans.* Yes.] Does the voice ascend and descend the octave by the same steps or intervals, whatever may be the pitch of the key? [*Ans.* Yes.] What do you call the note on the third line? [*Ans.* See.] Sing the scale.

Instrumental.—What sounds additional to those necessary in the C scale are required in this? [*Ans.* Intermediate sounds between F and G, C and D, and G and A.] Which of these letters are performed differently? [*Ans.* F, C, and

G and A. Instruments, therefore, in order to perform this scale, must be capable of elevating G a half-interval, or of making G sharp as well as F and C.

RULE.—When A is the key, F, C, and G must be played sharp.

This scale may be performed by assuming A flat as the key or governing sound, then observe the following

RULE.—When A flat is the key, B, E, A, and D must be played flat.

G are played sharp.] What is the rule for performing this scale? [*Ans.* When A is the key, F, C, and G must be played sharp.] What is the second rule? [*Ans.* When A flat is the key, B, E, A, and D must be played flat.] How do you play a letter or sound flat? [*Ans.* The sound is lowered a half-interval.] Do the notes, syllables, and numerals occupy the same lines and spaces on the staff when this scale is performed with three sharps as with four flats? [*Ans.* They do.] What is the difference in playing this scale with four flats? [*Ans.* A<sub>b</sub> is taken as the key or governing sound, consequently the pitch of the whole scale is a half-interval lower.]

## F SCALE.

Key of F

Voice.

Instrument.

This is called the F scale, because F is the key or governing sound of the scale.

The natural rise and fall of the voice is always the same.

## INSTRUMENTAL.

In this scale F is taken as the key. F is 1. From F to G is a

QUESTIONS.—What letter is the key or governing sound in the ear and voice, in this scale? [*Ans.* F.] Does the voice rise and fall from F in this scale as it does from C in the C scale? [*Ans.* Yes. The natural rise and fall of the voice is always the same.] Where is Doe in this scale? [*Ans.* On the second space, and on the added-line above the staff.] On what line or space is Sole? [*Ans.* On the first line and fourth space.] Sing the scale.

whole-interval—from G to A is a whole-interval. From A to B is a whole-interval; but this will not correspond with the voice, which naturally rises and falls a half-interval between 3 and 4. We must therefore have an intermediate sound between A and B, called B flat—marked thus b.

RULE.—When F is the key, B must be played flat to form the 4th of the scale.

NOTE.—A sharp 4th in the key of F is played on B.

Instrumental.—What sounds besides those introduced in the C scale are required to perform this? [*Ans.* An intermediate sound between A and B in each octave.] What letter is to be performed differently? [*Ans.* B is to be played a half-interval lower.] When a letter is performed a half-interval lower, what is it called? [*Ans.* It is called flat.] What is the rule for performing this scale? [*Ans.* When F is the key, B must be played flat in every octave.]



B $\flat$  SCALE.

Key, B $\flat$

Voice.

Instrument.

In this scale, B flat is the key or governing sound; it is therefore called the B $\flat$  scale.

The voice naturally rises and falls by the same intervals, whatever may be the pitch of the key.

## INSTRUMENTAL.

In this scale B flat is taken as the key or governing sound. And to perform this scale an intermediate sound between D and E is required, called E flat.

QUESTIONS.—On what line or space is Doe in this scale? [*Ans.* On the fourth line and first space below the staff.] What note is on the second line and first space above? [*Ans.* Faw.] What is the name of the note on the added line above the staff? [*Ans.* Sole.] Sing the scale.

Instrumental.—What is the pitch of the key or governing sound in this scale? [*Ans.* B $\flat$ .] Does the instrument ascend and descend the octave by the same intervals from B $\flat$  as it does from C in the C scale? [*Ans.* No.]

RULE.—When B flat is the key or governing sound, B and E must be played flat in every octave.

[NOTE.—This scale is played with B flat and E flat as a convenience to the instrumental performer.

Take B as the key or governing sound, and it will be necessary to play five sharps, in order to make the instrument correspond with the natural rise and fall of the voice.]

What sounds different from those in the C scale are required to perform this? [*Ans.* An intermediate sound between A and B, and between D and E.] What letters are performed differently? [*Ans.* B and E are played flat. What is the rule for performing this scale? [*Ans.* When B flat is the key or governing sound, B and E must be played flat in every octave.] Why must B and E be played flat? [*Ans.* To make the instrument correspond with the natural rise and fall of the voice, or to form the scale on the sound called B flat.]

E $\flat$  SCALE.

Key, E $\flat$

Voice.

Instrument.

In this scale, E flat is the key or governing sound; this is therefore called the E $\flat$  scale.

The voice rises and falls by the same intervals, whatever may be the pitch of the key.

In the preceding scales the *key-note* Doe has been on every letter on the staff.

## INSTRUMENTAL.

In this scale the pitch assumed is E flat. To perform this scale no additional sound is required different from those in the preceding scales.

QUESTIONS.—Is the natural rise and fall of the voice always the same, whatever may be the pitch of the key? [*Ans.* Yes.] In the preceding scales has the key-note Doe been on every letter on the staff? [*Ans.* Yes.] Why are only seven letters used? [*Ans.* Because seven are all that can be used on an instrument, which limits seven to the staff.] What is the use of taking different letters as the key? [*Ans.* It produces a greater variety in the combination of sounds.] Why have such a variety of high and low sounds? [*Ans.* That a greater variety of tunes may be composed.] Is it easier or more natural to sing in one scale than another? [*Ans.* No.] Why? [*Ans.* Because the key may be of any pitch, higher or lower, and the natural rise and fall of the voice will be the same.] On what line or space is Doe in this scale? [*Ans.* On the second line and first space above the staff.] Is the syllable Doe always applied to the key or 1? [*Ans.* Yes.] What syllable is always applied to 3? [*Ans.* Mee.] What to 5? [*Ans.* Sole.] What to 7? [*Ans.* Sec.] What to 2? [*Ans.* Ray.] Sing the scale.

A must be played flat, but G sharp has been already introduced and is precisely the same sound.

RULE.—♭ When E flat is the key or governing sound, B, E, and A must be played flat.

This scale may be performed by assuming E as the key or governing sound, then observe the following

RULE.—♯ When E is the key, F, C, G, and D must be played sharp.

Instruments, in order to perform the scale based on every letter, must, it is evident, be constructed upon a scale of half-intervals. Accordingly all correct instruments are so made.

*Instrumental.*—What is the key or governing sound of this scale? [*Ans.* E flat.] Is any sound different from those already introduced necessary to perform this scale? [*Ans.* No.] Is A flat the same as G sharp? [*Ans.* Yes.] Is the sharp of any letter the same as the flat of the one next above it? [*Ans.* Yes.] What sounds different from those in the C scale are necessary to perform this? [*Ans.* An intermediate sound between A and B, D and E, G and A.] Which of these are to be performed differently? [*Ans.* B, E, and A must be played flat.] What is the rule for performing this scale? [*Ans.* When E flat is the key or governing sound, B, E, and A must be played flat.] Must an instrument be constructed upon a scale of half-intervals in order to perform the scale based on every letter? [*Ans.* Yes.] Can instruments thus made perform this scale of notes by assuming E as the key? [*Ans.* Yes.] What is the rule? [*Ans.* When E is the key, F, C, G, and D must be played sharp.] Do the numerals, notes, and syllables occupy the same lines and spaces on the staff, when this scale is performed with three flats, as with four sharps? [*Ans.* They do.]

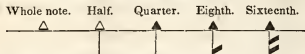
## SECOND DEPARTMENT.—LENGTH.

THE consideration of the length of sounds naturally follows that of pitch. The first question in regard to notes is, What sounds do they represent? Or what is their pitch? The second question is, How long are these sounds to be continued?

We have heretofore considered sounds in reference only to their pitch, and their relation to each other as high or low.

The pitch of sounds is not affected by their length. The same sounds, of whatever pitch, may be continued for a longer or shorter time.

The notes (Doe, Ray, Mee, Faw, Sole, Law, See) which represent *pitch*, also represent *length*, by adding a stem, filling the head of the note, &c., as in the following illustration:



These notes represent five varieties of length, each having its appropriate name expressive of its relative length.

A dot (·) adds to a note one half its length.

Thus, a dotted half-note  $\triangle \cdot$  is equal to three quarters  $\triangle \uparrow \uparrow \uparrow$  or  $\triangle \uparrow \uparrow$   
 A dotted quarter  $\blacktriangle \cdot$  is equal to three eighths  $\blacktriangle \uparrow \uparrow \uparrow$  or  $\blacktriangle \uparrow \uparrow$

QUESTIONS.—What is the first question in regard to notes? [*Ans.* What is their *pitch*?] What is the second? [*Ans.* How long are these sounds to be continued?] Does the length of sounds affect their pitch? [*Ans.* No. The same sounds, of whatever pitch, may be continued for a longer or shorter time.] Are we now to consider the same high and low sounds (embraced in the preceding scales) as long or short? [*Ans.* Yes.] Do the same notes which represent *pitch*, also represent *length*? [*Ans.* They do; by adding a stem, filling the head of the note, &c.] How many varieties of length do the notes represent. [*Ans.* Five.] What are their names? [*Ans.* Whole note, half, quarter, eighth, and sixteenth.] How do you know a whole-note? [*Ans.* It is an open note without a stem.] How do you know a half-note? [*Ans.* It is an open note with a stem.] How do you know a quarter-note? [*Ans.* The head of the note is filled.] How

It should be observed that these notes, whole, half, quarter, &c., do not indicate the positive, but only the relative length of the sounds which they represent. Thus, if the whole note be considered as representing a sound to be continued four *seconds*, the half-note must have two seconds; the quarter, one second; the eighth, half a second; the sixteenth, the fourth of a second; and the dotted whole note, six seconds; the dotted quarter, one second and a half.

Or if to the quarter be given two seconds, the half-note must be four, the whole note eight, the dotted quarter three seconds, &c., each note claiming its relative length in comparison with the others.

The time occupied in the performance of a piece of music, or of any particular passage, is governed by the nature of the music or the character of the sentiment; according to the taste, judgment, or habit of the performer.

A general idea of the movement of a tune, or of a particular passage, is suggested by the use of the following terms, viz.: Moderate—slow—very slow—lively—very lively, &c.

*Measures.*—To regulate the time, and to preserve equality throughout, written music is divided into equal portions called *measures*.

*Bars.*—The measures are marked off by straight lines drawn across the staff, which are called *bars*.

do you know an eighth-note from a sixteenth? [*Ans.* The eighth-note has one mark to the stem, and the sixteenth has two.] Why is the open note with a stem called a half-note? [*Ans.* Because it represents a sound half as long as the whole note.] What one note is equal to two halves? [*Ans.* The whole note.] What note is equal to two quarters? [*Ans.* The half-note.] How much does a dot add to the length of a note? [*Ans.* The sound is to be continued one-half longer.] Have notes any *positive* length? [*Ans.* No; only the *relative* length of the sounds which they represent.] What is to be our guide as to the time to be occupied in singing a piece of music? [*Ans.* The time occupied in the performance of a piece of music, or of any particular passage, is governed by the nature of the music or the character of the sentiment; according to the taste, judgment, or habit of the performer.] How is an idea of the time suggested? [*Ans.* A general idea of the movement of a tune, or of a particular passage, is given by the terms moderate, slow, very slow, lively, very lively, &c.] What are measures? [*Ans.* The equal portions between the bars.] What are bars? [*Ans.* Straight lines drawn across the staff, which divides the tune into the equal portions called measures.]

Each measure, or portion between the bars, must occupy the same time in the performance, whatever may be the number of the notes.

Measures are also divided into equal portions, called *parts of measures*. There are two kinds of measures, equal and unequal.

A measure with two parts is called *equal measure*.

A measure with three parts is called *unequal measure*.

Music written with equal measure is in equal time, and is marked  $\frac{2}{2}$  because two half-notes constitute a measure.

Music written with unequal measure is in unequal time, and is marked  $\frac{3}{2}$  because three half-notes constitute a measure.

The unequal measure is sometimes doubled, and forms what is called *compound time*. It is marked  $\frac{6}{4}$  because six quarter-notes constitute a measure.

To aid in the computation and equal division of the time, certain regular motions of the hand are made; this is called *beating time*.

*Equal measure* has two beats, one to each part of a measure; the first down, the second up.

*Unequal measure* has three beats, one to each part of a measure; the first down, the second horizontally to the breast, the third up.

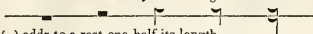
**QUESTIONS.**—For what are measures used? [*Ans.* To regulate the time, and to preserve a uniformity between different parts of the same piece of music.] Are we governed in time by the length of the measures? [*Ans.* No. By the value of the notes which fill the measures.] If one measure is filled with the whole note, the next measure with two halves, and the next with four quarters, must the time occupied in the performance be the same in each measure? [*Ans.* Yes.] How are measures divided? [*Ans.* Into equal portions, called parts of measures.] How many kinds of measures are there? [*Ans.* Two.] What are they called? [*Ans.* Equal measure and unequal measure.] What is equal measure? [*Ans.* A measure with two parts.] What is unequal measure? [*Ans.* A measure with three parts.] When music is written with equal measure what kind of time is it called? [*Ans.* Equal time.] How is it marked? [*Ans.* With a figure 2 over a 2 at the commencement of the tune.] Why is it thus marked? [*Ans.* Because two half-notes constitute a measure.] When music is written with unequal measure, what kind of time is it called? [*Ans.* Unequal time.] How is it marked? [*Ans.* With a figure 3 over a figure 2 at the commencement of the tune.] Why is it thus marked? [*Ans.* Because three half-notes constitute a measure.] When the unequal measure is doubled, what

Compound time has two beats to the measure, with three quarter-notes, or their value, to each beat.

**RULE.**— $\text{♩}$  The downward beat always begins the measure.

**RESTS.**—There are five different rests, or marks of silence, corresponding in time to the five different kinds of notes, as follows:

Whole rest. Half. Quarter. Eighth. Sixteenth.



A dot (.) adds to a rest one-half its length.

A *pause* (∩) is sometimes used. The notes over or under which it is written are to be prolonged indefinitely at the pleasure of the performer.



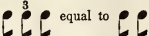

*Staccato.*—When a note or several notes are to be performed in a short, pointed and distinct manner, the *staccato* (†) is used.

*Slur.*—When one syllable of poetry is to be applied to two or more notes, a *slur* is drawn over or under them, or the stems of the notes are connected.



kind of time does it form? [*Ans.* Compound time.] How is it marked? [*Ans.* With a figure 6 over a figure 4.] Why? [*Ans.* Because six quarter-notes constitute a measure.] How are we aided in the computation and equal division of the time? [*Ans.* By regular motions of the hand, which is called beating time.] How many beats has equal measure? [*Ans.* Two; one to each part of the measure; the first down, the second up.] How many beats has unequal measure? [*Ans.* Three; one to each part of the measure: the first down, the second left, the third up.] What is the rule? [*Ans.* The downward beat always begins the measure.] What are rests? [*Ans.* Marks of silence.] How many are used? [*Ans.* Five.] How much does a dot add to a rest? [*Ans.* One-half its length.] What is said of the pause? [*Ans.* The notes over or under which it is written are to be prolonged indefinitely at the pleasure of the performer.] For what is the staccato used? [*Ans.* It is written over or under a note or several notes when they are to be performed in a short, pointed, and distinct manner.] What is the use of a slur? [*Ans.* When one syllable of poetry is to be applied to two or more notes, a slur is drawn over or under them, or the stems of the notes are connected.]


*Triplets.*—When three notes are to be performed in the time of two of the same nominal value, the figure 3 is written over or under them.

Thus  equal to  or  equal to 

*Repeat.*—A passage to be repeated is embraced between two dotted lines across the staff.

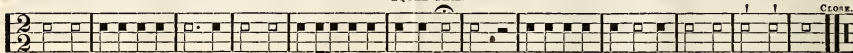
Thus:



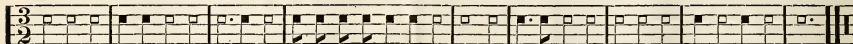
A *double bar* (  ) shows the end of a strain of the music, or of a line of the poetry.

### PRACTICAL EXERCISES.

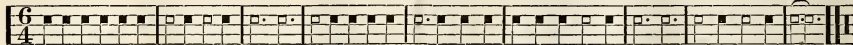
EQUAL TIME.



UNEQUAL TIME.



COMPOUND TIME.



NOTE.—The teacher may add to these exercises, by selecting measures from different tunes through the book, and writing them on the black-board.

QUESTIONS.—What effect is intended by the figure 3 over or under three notes?

[*Ans.* When three notes are to be performed in the time of two of the same nominal value, the figure 3 is written over or under them.] When a passage is to be repeated, what sign is used? [*Ans.* Two dotted lines across the staff.] What are they called? [*Ans.* Repeat marks.] What is the use of a double bar? [*Ans.* A double bar shows the end of a strain of the music, or of a line

of the poetry.] How do you know when a piece of music is written in equal time? [*Ans.* By the measures being always filled with two half-notes or their value, or by the figure 2 over 2 at the commencement of the tune.] How do you know when a tune is written in unequal time? [*Ans.* By the measures being always filled with three half-notes or their value, or by the figure 3 over 2 at the commencement of the tune.]

## THIRD DEPARTMENT.—FORCE.

MUSICAL sounds may be loud, very loud, soft, very soft, moderate, or ordinary as to force, without affecting their pitch or length.

*Medium*.—A sound produced by the ordinary action of the organs of voice or of an instrument is a medium sound, and is marked *M*.

*Piano*.—A sound produced by the vocal organs, somewhat restrained, is a soft tone; it is called *piano*, and is marked *P*.

*Pianissimo*.—A sound produced by a very slight exertion of the vocal organs, yet so as to be distinctly audible, is called *pianissimo*, and is marked *PP*.

*Forte*.—A loud sound, called *forte*, is produced by a strong and full exertion of the vocal organs. It is marked *F*.

*Fortissimo*.—A very loud sound is called *fortissimo*; it must not be attempted beyond the power of the vocal organs so as to degenerate into a scream. It is marked *FF*.

*Accent*.—General rules. 1st, The first note in every measure must be accented.

2d, When there is more than one note to a beat, the first is accented.

3d, In unequal time, when the measure is filled with two quarters and two half-notes, the first half-note is accented.

In compound time, the first note to each beat must be accented.

*Organ sounds*.—A sound which is commenced, continued, and ended with an equal degree of force is called an organ sound.

*Diminishing sound*.—A sound commencing loud, and gradually diminished until it becomes soft, is marked thus  $\triangleright$ .

*Increasing sound*.—A sound commencing soft, and gradually increased until it becomes loud, is marked thus  $\triangleleft$ .

*Swell*.—A sound commencing soft and gradually increased till it becomes loud, then diminished till it becomes soft, is marked thus  $\diamond$ .

*Pressure tone*.—A very sudden swell is marked thus  $\diamond$ .

*Explosive tone*.—When a sound is to be struck with great force, and instantly diminished, it is marked thus  $\triangleright$ .

## PRACTICAL EXERCISE.

QUESTIONS.—How are musical sounds distinguished in regard to force? [*Ans.* By the use of letters and other characters written over or under the notes which represent pitch and length.] What are these characters called? [*Ans.* Musical expression.] What letter is used to signify medium? [*Ans.* *M*.] What letter signifies soft, or *piano*? [*Ans.* *P*.] What for very soft, or *pianissimo*? [*Ans.* *PP*.] What does *F* signify? [*Ans.* Loud, or *forte*.] What does *FF* signify? [*Ans.* Very loud, or *fortissimo*.] What is the first rule in regard to accent? [*Ans.* The first note in every measure must be accented.] What is the second rule? [*Ans.* When there is more than one note to a beat, the first is accented.] What is the third rule? [*Ans.* In unequal time, when the measure

is filled with two quarters and two half-notes, the first half-note is accented.] What is an organ sound? [*Ans.* A sound which is commenced, continued, and ended with an equal degree of force.] What is a diminishing sound? [*Ans.* A sound commencing loud, and gradually diminished until it becomes soft.] What is an increasing sound? [*Ans.* A sound commencing soft, and gradually increased till it becomes loud.] What is a swell? [*Ans.* A sound commencing soft, and gradually increased till it becomes loud, then diminished till it becomes soft.] What is a pressure tone? [*Ans.* A very sudden swell.] What is an explosive tone? [*Ans.* A sound struck with very great force, and instantly diminished.]

Diagram illustrating the compass of the human voice, showing the range of notes for Treble, Alto, Tenor, and Base voices, and the corresponding notes on a staff with a key signature of one flat (B-flat).

The diagram shows four staves of music. The top staff is labeled 'TREBLE & ALTO.' and the bottom staff is labeled 'TENOR & BASE.' Both are marked 'Key of C'. The notes on the top staff are G, A, B, C, D, E, F, G, A, B, C, D, E-F, G. The notes on the bottom staff are G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G. Brackets above the staves indicate the range of each voice: 'Alto' (top two staves), 'Tenor' (middle two staves), and 'Base' (bottom two staves). A key signature of one flat (B-flat) is shown below the notes.

Compass of the male voice after the change.

Compass of the voice of females, also of boys before the change.

In the preceding scales, we have already seen that an instrument, in order to perform tunes written in all the various keys, must be constructed upon a scale of half-intervals.

But this figure in connection with the staff, &c., is introduced with a view of illustrating the relations of the different voices.

The human voice is divided into four classes. The treble or highest voice of females, the alto or lowest voice of females. The tenor or highest voice of males, and the base or lowest voice of males. The brackets above and below the staves show the range of sounds from which the different parts are ordinarily written.

The sound called G on instruments is about the centre of the compass of the voice; it is, therefore, written on the middle of the staff, and the other sounds or letters located accordingly. It must be remembered, however, that the voice of boys—which corresponds with

**QUESTIONS.**—Into how many classes of sounds is the human voice divided? Why is the letter G placed on the third or middle line of the staff? What is the relation of the male voice to that of the female? [*Ans.* The male voice after the change is an octave lower.] Does an instrument require three octaves to play two octaves of written music?

that of females, and is classed with the alto—undergoes a change before they arrive at maturity, and is depressed an entire octave. The voice after the change is on the tenor and base staff.

On referring to the tunes in this book, it will be seen that the music is written on three staves, marked *base*, *1st treble*, and *2d treble*. The G on the middle line of the base staff, representing the centre of the ordinary compass of the voice of males, is an octave lower than G on the 1st treble and 2d treble staves. Performers on the organ, piano forte, &c., should not forget that the notes written upon the base staff are to be played an octave lower than the notes written upon the 1st and 2d treble staves. Instruments must have a compass of at least three octaves, to embrace these voices, or to play two octaves of written music.

**NOTE.**—Instruments may be constructed or tuned to different sounds. For example, the German flute is based upon D, some of the clarinets upon B flat, and others upon E flat. The church organ, piano forte, and several other leading instruments are constructed or tuned to the sound called C. This key, or scale, is therefore called *natural* to instruments, and is made the universal standard of reference and comparison.



## CHROMATIC SCALE.

Key $\Delta$	$\# \Delta$	$\circ$	$\# \circ$	$\diamond$	$\triangle$	$\# \triangle$	$\circ$	$\# \circ$	$\square$	$\# \square$	$\nabla$	$\Delta$	$\triangle$	$\nabla$	$b \nabla$	$\square$	$b \square$	$\circ$	$b \circ$	$\triangle$	$\diamond$	$b \diamond$	$\circ$	$b \circ$	$\Delta$
1	$\# 1$	2	$\# 2$	3	4	$\# 4$	5	$\# 5$	6	$\# 6$	7	8	8	7	$b 7$	6	$b 6$	5	$b 5$	4	3	$b 3$	2	$b 2$	1
Doe	Dee	Ray	Ree	Mee	Faw	Fee	Sole	See	Law	Lee	See	Doe	Doe	See	Say	Law	Lay	Sole	Say	Faw	Mee	May	Ray	Raw	Doe

It is proved by instruments that the less intervals which occur between 3 and 4, and between 7 and 8, are precisely half as great as those which occur between the other sounds of the octave.

Now between the other sounds of the octave it has been found by experience that the voice, by an effort, may produce intermediate sounds. Thus intermediate sounds may be produced between 1 and 2, 2 and 3, 4 and 5, 5 and 6, and between 6 and 7; but not between 3 and 4, and 7 and 8, because the intervals between those sounds are naturally half-intervals, and no smaller interval is practicable.

The notes representing intermediate sounds may be written on the same line or space of the staff with either of the notes between which they occur. Thus, the note representing the sound between 1 and 2 may be written on the same line or space with either of those notes. 1 may be elevated a half-interval, or 2 may be depressed a half-interval, and the same sound will be produced.

If it is proposed to elevate the lower sound, a  $\#$  is used, and the sound is called a sharp 1st, a sharp 4th, &c.

If it is proposed to depress the upper sound, a  $b$ , (the sign of depression,) is used, and the sound is called a flat 3d, a flat 7th, &c.

$\#$  A sharp ( $\#$ ) elevates the pitch of a note a half-interval.

$b$  A flat ( $b$ ) depresses the pitch of a note a half-interval.

In the application of names to the intermediate sounds, the voice is

QUESTIONS.—How is it proved that the less intervals are half as great as the whole-intervals? Between what numbers of the octave may the voice produce intermediate sounds? Are the intervals thus produced natural? [*Ans.* No.] Why may we not have intermediate sounds between 3 and 4, and between 7 and 8? What is a Chromatic scale? [*Ans.* A scale of half-intervals.] How are intermediate sounds written on the staff? What character is a sign of elevation? What is the sign of depression? Where a note appears on the staff with a  $\#$  prefixed, how is it to be sung? [*Ans.* The sound is raised

assisted in producing the proper elevation or depression by changing the vowel sound of the syllable used. Thus when a sharp occurs before Doe, Ray, Faw, &c., these syllables should be pronounced Dee, Ree, Fee, &c. When a flat occurs before a note, the intermediate sound should be attempted by pronouncing See, Mee, &c., thus, Say, May, &c.

In attempting to sing this scale, it will be difficult to obtain the artificial sounds perfectly without the aid of an instrument.

In the practice, therefore, an instrument should always be introduced as a guide, that shall give the intermediate sounds with accuracy and certainty.

In the preceding scales the key has been so varied as to occupy every letter on the staff and every variety of high and low sounds exhibited, requiring only to extend the scales higher and lower in order to reach the widest range of instruments. From these scales all music is written, of whatever character, and from them every possible combination of sounds may be made.

NOTE.—A tune may be written upon two or more scales; that is, a piece of music may commence in one key, and during its progress be changed into another key, which is called *modulation*. When the change is continued several measures, the syllables should be changed, but when the change is made for one or two notes only, the  $\# 4$ th, or  $b 7$ th, &c., should be introduced; hence the necessity of singers practising the chromatic scale.

a half-interval.] How when a  $b$  is prefixed? [*Ans.* The sound is to be lowered a half-interval.] Is it any advantage in singing sharpened or flattened notes to change the pronunciation of the syllables? What change is recommended?

*Instrumental*.—When a  $\#$  is prefixed to a note, how is it to be played? [*Ans.* The sound is to be raised a half-interval in the key in which the tune is written.] When a  $b$  how? [*Ans.* The sound is to be lowered a half-interval in the key in which the tune is written.] When a  $\# 4$ th occurs in the key of F, how is it to be played? [*Ans.* On B.] When a  $b 7$ th occurs in the key of G, how is it to be played? [*Ans.* On F.]

## PRACTICAL EXERCISES.

1

Key of C

2

Key of C

3

Key of C

4

Key of C

5

Key of C

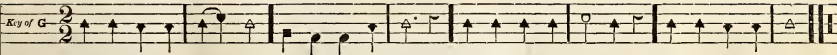
6

Key of C

# THE JUVENILE MINSTREL.

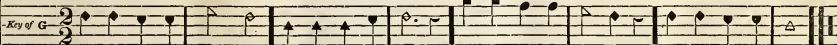
## THE SINGING SCHOOL.

2d TREBLE.



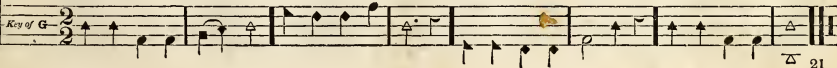
1. Children, join in sing - ing, At our mu - sic feast, Each a bo - som bringing With contentment blest.  
 2. Let your voi - ces gal - ly, Shout your mirthful song; Let the ech - oes free - ly Leap with joy a - long.

1st TREBLE.



3. Tune the song of sor - row, With the soft - est art, Ev - 'ry ac - cent bor - row Which can melt the heart.  
 4. Vir - tue's tru - est plea - sures, Let your songs u - nite, Mu - sic then hath trea - sures Bring - ing pure de - light.

BASE.



## WELCOME TO SCHOOL.

MODERATE.

Key of G

1. Come, where joy and glad - ness Make each youthful stranger a welcome guest; Come, where grief and sad - ness

Key of G

2. Thus, our days em - ploy - ing, We are al - ways learning some use - ful thing; These pursuits en - joy - ing,

Key of G

The musical score is written in G major and 2/2 time. It consists of three systems of staves. The first system has two vocal staves and a piano accompaniment staff. The second system also has two vocal staves and a piano accompaniment staff. The third system has one vocal staff and a piano accompaniment staff. The lyrics are printed below the vocal staves.

Key of G

Will not find a dwell - ing in your breast. Time with us will pass a - way, With books, or work, or

Key of G

Mer - ri - ly to - geth - er we will sing. Though in sports we take de - light, We al - so love to

Key of G

*p*

This section continues the musical score from the previous system. It features two vocal staves and a piano accompaniment staff. The lyrics are printed below the vocal staves. A piano (*p*) dynamic marking is placed above the first staff of this section.

*Key of G*

health-ful play; Sometimes with a cheer-ful song, The hap-py hours will glide a-long. Come, where joy and glad-ness

*Key of G*

read and write; Those who teach us, too, we prize, Who strive to make us good and wise. Come, where joy and glad-ness

*Key of G*

*M*

*Key of G*

Make each youthful stranger a welcome guest! Come, where grief and sad-ness Will not find a dwelling in your breast.

*Key of G*

Make each youthful stranger a welcome guest! Come, where grief and sad-ness Will not find a dwelling in your breast.

*Key of G*

Key of G  $\frac{3}{2}$

1. My coun-try, 'tis of thee, Sweet land of li - ber - ty, Of thee I sing; Land where my  
 2. My na - tive coun-try, thee— Land of the no - ble free— Thy name I love; I love thy

Key of G  $\frac{3}{2}$

3. Let mu - sic swell the breeze, And ring from all the trees Sweet freedom's song; Let mor - tal  
 4. Our fa - thers' God, to thee, Au - thor of li - ber - ty, To thee we sing; Long may our

Key of G  $\frac{3}{2}$

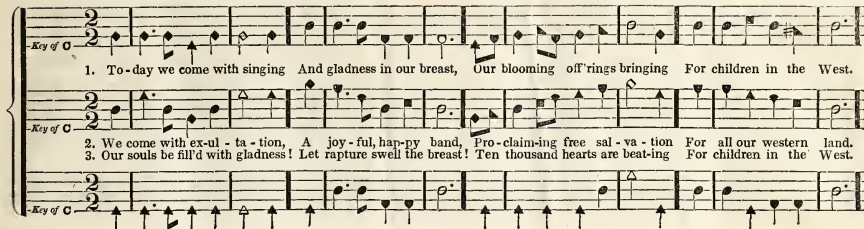
Key of G

fa - thers died, Land of the pil - grim's pride, From ev' - ry moun - tain side Let free - dom ring.  
 rocks and rills, Thy woods and tem - pled hills; My heart with rap - ture thrills Like that a - - bove.

Key of G

tongues awake; Let all that breathe par - take; Let rocks their si - lence break, The sound pro - long.  
 land be bright With freedom's ho - ly light; Pro - tect us by thy might, Great God, our King.

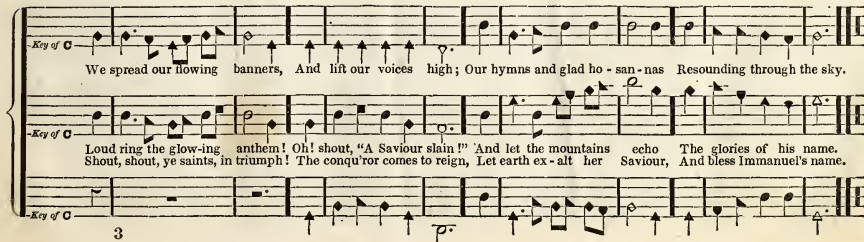
Key of G



1. To-day we come with singing And gladness in our breast, Our blooming off'rings bringing For children in the West.

2. We come with ex-ul - ta - tion, A joy - ful, hap - py band, Pro - claim - ing free sal - va - tion For all our western land.

3. Our souls be fill'd with gladness! Let rapture swell the breast! Ten thousand hearts are beat - ing For children in the West.



We spread our flowing banners, And lift our voices high; Our hymns and glad ho - san - nas Resounding through the sky.

Loud ring the glow - ing anthem! Oh! shout, "A Saviour slain!" And let the mountains echo The glories of his name.

Shout, shout, ye saints, in triumph! The conqu'ror comes to reign, Let earth ex - alt her Saviour, And bless Immanuel's name.

3



Key of C

1. 'Tis a les-son you should heed, Try, try a - gain; If at first you don't succeed, Try, try a - gain; Then your courage

Key of C

2. Once or twice though you should fail, Try, try a - gain; If at last you would prevail, Try, try a - gain; If we strive, 'tis

3. If you find your task is hard, Try, try a - gain; Time will bring you your reward, Try, try a - gain; All that o - ther

Key of C

Detailed description: This system contains three staves of music. The top staff is the vocal line, the middle is the piano accompaniment, and the bottom is a bass line. The music is in 2/2 time and the key of C. The lyrics are arranged in three numbered lines corresponding to the staves.

Key of C

should ap-pear; For if you will per - se - vere, You will con-quer, nev - er fear, Try, try a - gain.

Key of C

no dis-grace, Though we may not win the race; What should you do in that case? Try, try a - gain.  
folks can do, Why, with pa - tience, may not you? On - ly keep this rule in view, Try, try a - gain.

Key of C

Detailed description: This system continues the musical score with three staves. The top staff is the vocal line, the middle is the piano accompaniment, and the bottom is a bass line. The lyrics are arranged in two lines. The music concludes with a double bar line.

# THEY ARE GONE, ALL GONE FROM THE MOUNTAIN HOME.

W. Kirby. 27

1. They are gone, all gone from the mountain home, Where the wild bees hum and the bright birds roam, Where the

2. They are gone, all gone from the mountain home, And their song's not heard o'er the hills to roam, And the

heath flow'rs wave 'neath the scent - ed breeze, And the war-blers sing 'mid the tall green trees.

ech - oing notes of the hun - ter's horn, Have all pass'd a - way like a sum - mer's morn.

Key, E♭

They are gone, all gone from the moun-tain home, Where the wa - ters glide, and the moon-beams roam, Where the

Key, E♭

They are gone, all gone, both the young and gay, And the wild bees hum, and the bright birds play, But the

Key, E♭

Key, E♭

li - ly bell blooms like a star o'er the wave, And the wil - low bough bends its leaves to lave.

Key, E♭

glen is lone where the young deer roam, They are gone, all gone from the moun-tain home.

Key, E♭

Key, E♭

They are gone, all gone from the moun-tain home, Where the wild bees hum and the bright birds roam, Where the

Key, E♭

They are gone, all gone from the moun - tain home, And their song's not heard o'er the hills to roam, And the

Key, E♭

Key, E♭

heath flow'rs wave 'neath the scent - ed breeze, And the war-blers sing 'mid the tall green trees.

Key, E♭

ech - oing notes of the hun - ter's horn Have all pass'd a - way like a sum-mer's morn.

Key, E♭

3\*

Key, B♭ 6/4

1. We come, we come, a lit - tle band, As children of the na - tion; We're joined in heart, we're joined in hand, To  
 2. We come, we come, with joy - ful eyes, We fear no u - sur - pa - tion; Our fa - thers fought to win the prize, And

Key, B♭ 6/4

3. We come, we come, so free, so brave, We're fill'd with ex - ul - ta - tion; Our stripes and stars they proudly wave, To  
 4. We come, we come, 'tis freedom's cause Ex - cites our ad - mi - ra - tion: Co - lum - bia's sons maintain her laws, And

Key, B♭ 6/4

Key, B♭

keep the De - cla - ra - tion, To keep, to keep, To keep the De - cla - ra - tion.  
 keep the De - cla - ra - tion, And keep, and keep, And keep the De - cla - ra - tion.

Key, B♭

keep the De - cla - ra - tion, To keep, to keep, To keep the De - cla - ra - tion.  
 keep the De - cla - ra - tion, And keep, and keep, And keep the De - cla - ra - tion.

Key, B♭

5. We come, we come, with garlands bright,  
 To crown with approbation  
 Our land, which marches in her might,  
 To keep the Declaration.

6. We come, we come, to God be praise,  
 For our exalted station;  
 We thank him for such happy days,  
 And keep the Declaration.

7. We come, we come, we soon must die,  
 And so must all our nation;  
 We'll not forget the prize on high,  
 Yet keep the Declaration.

6  
-Key of E 4

1. On Alpine heights, the love of God is shed, He paints the morn-ing red, The flow'rets white and blue,  
2. On Alpine heights, o'er ma-n-y a fra-grant heath, The loveliest breezes breathe; So free and pure the air,  
3. On Alpine heights, be-neath his mild blue eye, Still vales and meadows lie; The soar-ing gla-cier's ice

6  
-Key of E 4

4. Down Alpine heights the sil-very streamlets flow, There the bold chamois go; On gid-dy crags they stand,  
5. On Alpine heights, in troops all white as snow, The sheep and wild goats go; There in the so-li-tude,  
6. On Alpine heights the herdsman tends his herds; His Shepherd is the Lord; For he who feeds the sheep

6  
-Key of E 4

-Key of E

And feeds them with his dew. On Alpine heights, On Alpine heights a lov-ing Fa-ther dwells.  
His breath seems floating there. On Alpine heights, On Alpine heights a lov-ing Fa-ther dwells.  
Gleams like a Pa-ra-dise. On Alpine heights, On Alpine heights a lov-ing Fa-ther dwells.

-Key of E

And drink from his own hand. On Alpine heights, On Alpine heights a lov-ing Fa-ther dwells.  
He fills their hearts with food. On Alpine heights, On Alpine heights a lov-ing Fa-ther dwells.  
Will sure his off-spring keep. On Alpine heights, On Alpine heights a lov-ing Fa-ther dwells.

-Key of E

## LET THE SMILES OF YOUTH APPEARING.

Key of G

Let the smiles of youth appearing, Let the smiles of youth appearing, Let the rays of beauty cheering,

Let the smiles of youth appearing,

Key of G

. Drive the gloom of care away, Drive the gloom of care away. Cheerful singing, Lively measure, Voices ringing, Joy and pleasure,

Cheerful sing . . . . .



Key of G

Lengthen out the happy day, Lengthen out the happy day. Live - ly measure, Joy and pleasure,

Key of G

Cheerful singing, Voices ringing,

Key of G

Key of G

Cheerful singing, Lively measure, Voices ring-ing, Joy and pleasure, Lengthen out the happy day, Lengthen out the happy day.

Key of G

Key of G

C

## PLEASURES OF EVENING.

GENTLY.

Key of G 3/2

1. When night's shadow, O'er the meadow, O'er the vale and woodland falls; When the ruddy twilight's  
 2. And when o - ver Brake and clo - ver Trips the timid hare a - long, When the hart with light re-

Key of G 3/2

3. When day clo - ses, And with ro - ses, Pluck'd from summer meadow's bloom, Peasants, glad that toil is  
 4. Then my plea - sure Knows no measure, All my feelings' charm to tell; Yes, this simple twilight

Key of G 3/2

Inst. 0.

Key of G

glow - ing, With the streamlet's gen - tle flow - ing, Man to balm - y sleep re - - calls;  
 bound - ing, 'Midst the covert night's sur - round - ing, Sal - lies forth in nim - ble throng;

Key of G

end - ed, And with pealing voices blend - ed, Seek a - gain their hap - py home;  
 sea - son, Though despised by boasted rea - son, Bids my pu - rest plea - sures swell.

Key of G

Key of G  $\frac{3}{2}$

1. He com-eth, he com-eth, the glo - ri - ous May! The sky is so clear, and the earth is so gay;

2. The night-in-gale flutes all night long in the wood, And songs of all birds tell us God is most good;

3. Oh wel-come, oh welcome, thou bring-er of mirth! Our songs shall break forth, like the streams from the earth.

Key of G

The flow-ers smell sweet-ly, all blink ing with dew. The stream-lets flow free-ly, the grass grows a - new.

Key of G

The fish-es glide un-der the wa-ter's blue dome, The bees round the sweet blossoms bu - si - ly hum.  
A - way, then, O sor-row, and dul-ness, de - part! We'll meet the good May with a mer-ry light heart.

Key of G

## DEPARTURE OF WINTER.

F CHORUS.

P

F



Key of A 3/2

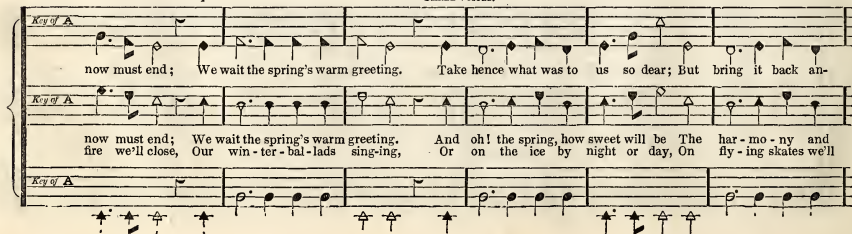
1. Old win-ter! now fare-well, my friend! Full many a mer-ry meet-ing Which thou hast brought us

2. Old win-ter! now fare-well, my friend! Full many a mer-ry meeting, Which thou hast brought us

3. When wearied na-ture needs re- pose, Thou'lt come, thy pleasures bringing; Then round the crackling

P

THREE VOICES.



Key of A 3/2

now must end; We wait the spring's warm greeting. Take hence what was to us so dear; But bring it back an-

now must end; We wait the spring's warm greeting. And oh! the spring, how sweet will be The har-mo-ny and fire we'll close, Our win-ter-bal-lads sing-ing, Or on the ice by night or day, On fly-ing skates we'll

CHORUS. THREE VOICES. CHORUS.

Key of A

oth-er year: We'll not be sighing, Thou art not dying; A - dieu! we meet a - gain, We'll not be sighing, Thou art not

me - lo - dy Of birds in chorus, Rejoicing o'er us: But we shall meet a - gain. Of birds in chorus, Rejoicing glide away. So I'll not sorrow, 'Tis but to - mor - row, And we shall meet a - gain. So I'll not sorrow, 'Tis but to -

Key of A

THREE VOICES. CHORUS. P

Key of A

dy - ing; A - dieu! we meet a - gain! A - dieu! we meet a - gain! A - dieu! we meet a - gain.

o'er us; But we shall meet a - gain, But we shall meet a - gain, But we shall meet a - gain. morrow, And we shall meet a - gain, And we shall meet a - gain, And we shall meet a - gain.

Key of A

4

1. Oft in the stil - ly night, Ere slum - ber's chain hath bound me, Fond mem' - ry brings the light Of

2. When I re - mem - ber all The friends so link'd to - geth - er I've seen a - round me fall, Like

oth - er days a - round me. The smiles, the tears of boyhood's years, The words of love then spo - ken, The

leaves in win - try weath - er, I feel like one who treads a - lone Some ban - quet hall, de - sert - ed; Whose

Key, B  $\flat$

eyes that shone, now dimm'd and gone, The cheer - ful hearts now bro - ken. Thus, in the stil - ly night, Ere

lights are fled, whose gar - lands dead, And all but he de - part - ed. Thus, in the stil - ly night, Ere

The first system of the musical score consists of three staves. The top staff is the vocal line, with lyrics written below it. The middle staff is the piano accompaniment, and the bottom staff is the bass line. The key signature is B-flat major, and the time signature is 3/4. The lyrics are: "eyes that shone, now dimm'd and gone, The cheer - ful hearts now bro - ken. Thus, in the stil - ly night, Ere lights are fled, whose gar - lands dead, And all but he de - part - ed. Thus, in the stil - ly night, Ere".

Key, B  $\flat$

slum - ber's chain hath bound me, Sad mem' - ry brings the light Of oth - er days a - round me.

slum - ber's chain hath bound me, Sad mem' - ry brings the light Of oth - er days a - round me.

The second system of the musical score consists of three staves. The top staff is the vocal line, with lyrics written below it. The middle staff is the piano accompaniment, and the bottom staff is the bass line. The key signature is B-flat major, and the time signature is 3/4. The lyrics are: "slum - ber's chain hath bound me, Sad mem' - ry brings the light Of oth - er days a - round me.".




## FRIENDS OF FREEDOM, SWELL THE SONG.

Key of A  $\frac{6}{4}$



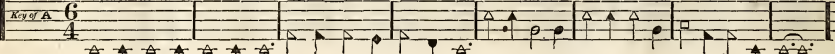
1. Friends of Freedom, swell the song; Young and old, the strain prolong, Make the temp'rance army strong, And on to vic-to - ry!  
2. Shrink not when the foe appears; Spurn the coward's guil-ty fears, Hear the shrieks, behold the tears, Of ruin'd fa - mi - lies!

Key of A  $\frac{6}{4}$

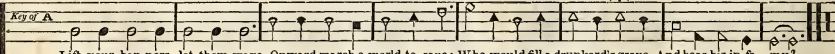


3. Give the ach-ing bosom rest, Car-ry joy to ev'-ry breast; Make the wretched drunkard blest, By living so-ber - ly.  
4. God of mer-cy, hear us plead, For thy help we in - ter-cede: See how many bosoms bleed, And heal them speed-i-ly.

Key of A  $\frac{6}{4}$

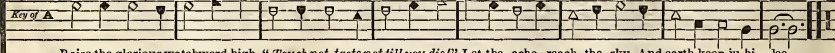


Key of A



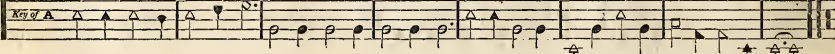
Lift your ban-ners, let them wave, Onward march a world to save; Who would fill a drunkard's grave, And bear his in-fa - my?  
Raise the cry in ev'-ry spot, "Touch not, taste not, handle not;" Who would be a drunken sot, The worst of mis-e - ries?

Key of A



Raise the glorious watchword high, "Touch not, taste not till you die!" Let the echo reach the sky, And earth keep ju-bi - lee.  
Has - ten, Lord, the hap - py day, When, beneath thy gen-tle ray, Temperance all the world shall sway, And reign triumphantly.

Key of A



Key of C 6/4

1. Oh, blest art thou, whose steps may rove Through the green paths of vale and grove, Or, leaving all their

Key of C 6/4

2. And gaze a - far o'er cultured plains, And cities with their state-ly fanes, And forests that be-

Key of C 6/4

Key of C 6/4

charms be - low, Climb the wild mountain's airy brow!

Key of C 6/4

neath them lie, And ocean mingling with the sky.

Key of C 6/4

4\*

3. But happier far, if then thy soul  
Can soar to Him who made the whole;  
If to thine eye the simplest flower  
Portray his bounty and his power.
4. If heaven and earth, with beauty fraught,  
Lead to his throne thy raptured thought,  
If there thou lov'dst his love to read,  
Then, wanderer, thou art blest indeed.

## LOUD RAISE THE PEAL OF GLADNESS!

Key of C

1. Loud raise the peal of gladness! 'Tis Freedom's natal day! Our land that once, in sadness, Groan'd 'neath a tyrant's sway,

Key of C

2. 'Twas He, whose wisdom guided The councils of our sires, He o'er our arms pre-sid-ed, And He the praise requires.

Key of C

3. How rich the thought in pleasure, No despot can control; But rich-er far than treasure,—The freedom of the soul!

The image shows three stanzas of a hymn, each with its own musical notation on a five-line staff. The key signature is C major, and the time signature is common time (C). The first stanza has two lines of music, the second has two lines, and the third has two lines. The lyrics are printed below the notes, with some words hyphenated across lines. The notes are mostly quarter and eighth notes, with some rests and a final double bar line at the end of each stanza.

Key of C

In lib-er-ty re-joice, Awed by no monarch's rod; Lift high our joyous voices, Aye, lift them up to God.

Key of C

We give to thee the glo-ry, Father, for all pos-sess'd, That gilds our country's sto-ry, That makes our country blest.

Key of C

The yoke of Satan broken, Whom God's own Son hath freed, His blood the price and token, They are the free in-deed.

The image shows the final three stanzas of the hymn, each with its own musical notation on a five-line staff. The key signature is C major, and the time signature is common time (C). The first stanza has two lines of music, the second has two lines, and the third has two lines. The lyrics are printed below the notes, with some words hyphenated across lines. The notes are mostly quarter and eighth notes, with some rests and a final double bar line at the end of each stanza.

Key of G

1. Haste thee, win - ter, haste a - way, Far too long has been thy stay—Far too long thy winds have roar'd,

Key of G

2. Haste thee, win - ter, haste a - way, Let me feel the spring-tide ray; Let the fields be green a - gain;

Key of G

3. Haste thee, win - ter, haste a - way, Let the spring come, bright and gay; Let thy chill - ing breez - es flee,

Key of G

Snows have beat, and rains have pour'd. Haste thee, win - ter, haste a - way, Far too long has been thy stay.

Key of G

Quick - ly end thy drea - ry reign. Haste thee, win - ter, haste a - way, Far too long has been thy stay.

Key of G

Drea - ry win - ter, haste from me. Haste thee, win - ter, haste a - way, Far too long has been thy stay.

## THE RISING SUN.

Key of C

6/4

1. Ar - ray'd in robes of morning, His dai - ly course to run; The world with light a-

Key of C

6/4

2. With grate - ful hearts and voi - ces, We hail thy kind - ly rays; All na - ture now re-

Key of C

6/4

Key of C

6/4

dorn - ing, Be - hold the ris - ing sun.

Key of C

6/4

joi - ces, And sings thy Ma - ker's praise.

Key of C


6/4

3. O shed thy radiance o'er us,  
And cheer each youthful mind:  
Like thee, our God is glorious,  
Like thee, our God is kind.
4. Then let our hearts with gladness,  
Now celebrate his praise;  
Whose light from sin and darkness,  
Our every heart can raise.
5. O God of our Salvation,  
Send thy rich grace abroad!  
Till every tribe and nation,  
Shall know and serve the Lord.



1. Bliss is hovering, smiling ev' - ry where, Hovering o'er the ver-dant mountain, Smiling in the

2. In - no - cence un - seen is ev - er near; In the tall tree - top it lin-gers, In the nest of

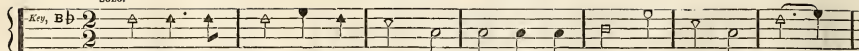


glas - sy fountain, Bliss is hovering, smiling ev' - ry where.

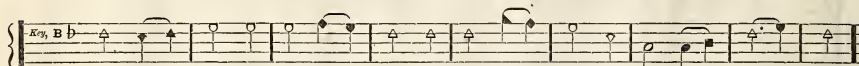
feather'd singers; In-no-cence un-seen is ev - er near.

3. Pleasure echoes, echoes far and near:  
From the green bank deck'd with flowers,  
Sunny hills and pleasant bowers,  
Pleasure echoes, echoes far and near.
4. Up, and weave us now a flow'ry crown;  
See the blossoms all unfolding,  
Each its beauteous station holding;  
Up, and weave us now a flow'ry crown.
5. Go ye forth and join the May-day throng;  
Sings the cuckoo by the river,  
In the breeze the young leaves quiver;  
Go ye forth and join the May-day throng.

## Solo.

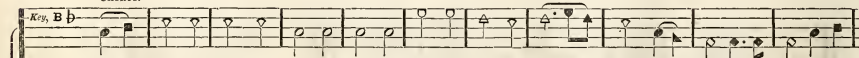


1. Spark-ling and bright in its li - quid light, Is the wa - ter in our glass-  
 2. Bet - ter than gold is the wa - ter cold, From the liv - ing foun - tain flow-  
 3. Sor - rows de - part from the bleed - ing heart Of the weep - ing wife or mo-

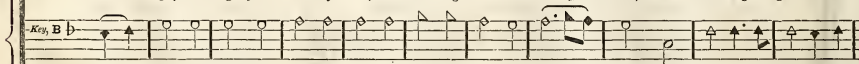


es, 'Twill give you health, 'twill give you wealth, Ye lads and ro - sy lass - - es.  
 ing; A calm de - light both day and night To hap - py homes be - - stow - ing.  
 ther, As the poi - son'd cup is giv - en up By hus - band, son, or bro - ther.

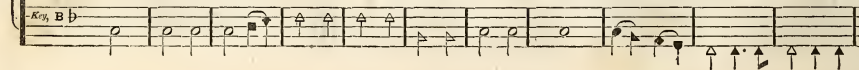
## Chorus.



Re - sign, re - sign your ru - by wine, Each smil - ing son and daugh - ter, There's nothing so good for the



Re - sign, re - sign your ru - by wine, Each smil - ing son and daugh - ter, There's nothing so good for the





Key, B  $\flat$

youthful blood, Or sweet as the sparkling wa - ter. Oh then re - sign your ru - by wine, Each smil - ing son and

Key, B  $\flat$

youthful blood, Or sweet as the sparkling wa - ter. Oh then re - sign your ru - by wine, Each smil - ing son and

Key, B  $\flat$

Key, B  $\flat$

daugh - ter, There's no - thing so good for the youth - ful blood, Or sweet as the sparkling wa - ter.

Key, B  $\flat$

daugh - ter, There's no - thing so good for the youth - ful blood, Or sweet as the sparkling wa - ter.

Key, B  $\flat$

## OH! HAD I WINGS LIKE A DOVE.

Key, B♭ 3/2

1. Oh! had I wings like a dove, I would fly A - way from this world of care;

Key, B♭ 3/2

2. Oh! is it not writ - ten, "Be - lieve and live?" The heart by bright hope al - lured,  
3. There is! there is! - in thy ho - - - ly word, Thy word which can ne'er de - part;

Key, B♭ 3/2

Key, B♭

My soul would mount to the realms' on high, And seek for a re - fuge there!

Key, B♭

Shall find the com - fort these words can give, And be by its faith as - sured.  
There is a pro - mise of mer - - cy stored, For the low - ly and meek of heart.

Key, B♭





Key of C

1. The sweet birds are wing - ing From ar - bor to spray, From ar - bor to spray, }  
And cheer - i - ly sing - ing Of spring time and May: Merry May, mer - ry May! }

Key of C

2. Our sis - ters to meet us Are now on their way, Are now on their way, }  
With gar - lands to greet us, And songs of the May, Merry May, mer - ry May! }  
3. The cat - tle are low - ing, Come, up from your hay: Come, up from your hay: }  
Then let us be go - ing; The morn - ing is May, Merry May, mer - ry May! }

Key of C

Key of C

Sing, shepherds! sing with me, Cheer - i - ly, cheer - i - ly; Sing, shepherds! sing with me, Merry, merry May!

Key of C

SLOW.

Key of G 6/4

1. Home, home, can I for - get thee? Dear, dear, dear - ly loved home; No, no, still I re - gret thee,

Key of G 6/4

2. Home, home, why did I leave thee? Dear, dear friends do not mourn: Home, home, once more re - ceive me,

Key of G 6/4

Key of G

Though I may far from thee roam. Home, home, home, home, Dear - est and hap - pi - est home.

Key of G

Quick - ly to thee I'll re - turn. Home, home, home, home, Dear - est and hap - pi - est home.

Key of G

Key of F

6/4

1. O - ver the mountain and o - ver the moor, Hun - gry and wea - ry I wan - der for - lorn. }  
 Fa - ther is dead, and my mo - ther is poor; And she grieves for the days that will nev - er re - turn. }

Key of F

6/4

2. Call me not in - do - lent, beg - gar and bold enough, Fain would I learn both to knit and to sew; }  
 I've two lit - tle bro - thers at home; when they're old enough, They will work hard for the gifts you be - stow. }

Key of F

6/4

Key of F

Pi - ty, kind gen - tle - men, friends of hu - man - i - ty, Cold blows the wind, and the night's com - ing on;

Key of F

Pi - ty, kind gen - tle - men, friends of hu - man - i - ty, Cold blows the wind, and the night's com - ing on;

Key of F

Key of F

Give me some food for my mo - ther in char - i - ty, Give me some food, and then I will be gone.

Key of F

Give me some food for my mo - ther in char - i - ty, Give me some food, and then I will be gone.

Key of F

## THE SETTING SUN. 6s &amp; 5s.

Nageli.

Key of G

1. How I love to see thee, Gold-en evening sun! How I love to see thee, When the day is done.  
2. Sweet-ly thou re - call - est Childhood's joy-ous days; Hours when I so fond - ly Watch'd thy evening blaze.

Key of G

3. When in tranquil glo - ry, Thou didst sink to rest, Then what heav'nly rap - ture, Fill'd my burning breast.  
4. Were it mine thus bright-ly, Vir - tue's race to run; Mine to sleep so sweet - ly When my work is done.

Key of G

5\*



Key of G  $\frac{6}{4}$

1. Now haste ye, friends, while hope is dawning, Leave the wine - - cup's rud-dy glow;

2. Oh! come, the voice of love be heed-ing, Take the warn - - ing, ere too late;

3. Then join the host who now are fight-ing, O'er whom the temp' - - rance ban-ners wave;

Key of G

Take af - fec-tion's kind - ly warning, Turn ye from the path of wo.

And Wo - man's voice is warm - ly pleading, Why not shun the drunkard's fate?  
who to vic - to - ry is lighting, The star of hope to cheer the brave.

Key of G

Take heed! take heed! though bright the wine, It leaves a deadly sting; Away! away! the pledge now sign, And join the songs we

Key of G

Take heed! take heed! though bright the wine, It leaves a deadly sting; Away! away! the pledge now sign, And join the songs we

Key of G

Take heed! take heed! though bright the wine, It leaves a deadly sting; Away! away! the pledge now sign, And join the songs we

Key of G

sing: No songs so sweet, so sweet as those we sing, No songs so sweet, so sweet as those we sing.

Key of G

sing: No songs so sweet, so sweet as those we sing, No songs so sweet, so sweet as those we sing.

Key of G

sing: No songs so sweet, so sweet as those we sing, No songs so sweet, so sweet as those we sing.

Key of C  $\frac{6}{4}$

1. A - cross the lake, Through bush and brake, Re - sounds the bu - gle horn; O'er

2. The sky is clear, The flow'rs ap - pear On ev' - ry side so gay; The

3. The ech - oes flow, As on we go, Through for - est, vale and lawn; And

Key of C  $\frac{6}{4}$

Key of C

hill and vale, The ech - oes sail, And through the wav - ing corn, And

brook flows by So mer - ri - ly A - long its peb - bly way. A -

far and near, A - - gain we hear The wind - ing bu - - gle horn. The

Key of C

Key of C

through the wav - ing corn, The bu - gle horn, The bu - gle horn. tra la la la, tra la la la la

Key of C

long its peb - bly way. The bu - gle horn, The bu - gle horn, The wind - ing bu - gle  
wind-ing bu - gle horn. The, &c.

Key of C

Key of C

la. tra la la la, tra la la la la la.

Key of C

horn, The bu - gle horn, The bu - gle horn, The wind - ing bu - gle horn.

Key of C

Key of A 2/2

1. Land of our Fa - thers! where - so - e'er we roam, Land of our birth! to us thou still art home;

Key of A 2/2

2. Though oth - er climes may bright - er hopes ful - fil, Land of our birth! we ev - er love thee still!

Key of A

Peace and pros - per - i - ty on thy sons at - tend, Down to pos - ter - i - ty their in - flu - ence de - scend.

Key of A

Heav'n shield our hap - py home, from each hos - tile band, Freedom and plen - ty ev - er crown our na - tive land.

*F*  
Key of *A*

All then in - vit - ing, hearts and voi - ces join - ing, Sing we in har - mo - ny our na - tive land, our

*F*  
Key of *A*

All then in - vit - ing, hearts and voi - ces join - ing, Sing we in har - mo - ny our na - tive land, our

*F*  
Key of *A*

Key of *A*

na - tive land, our na - tive land, our na - tive land, our na - tive land.

Key of *A*

na - tive land, our na - tive land, our na - tive land, our na - tive land.

Key of *A*

## HARK! 'TIS THE BELLS.

LIVELY. *P*

Key of D

Hark! 'tis the bells of a vil-lage church, How pleasantly they strike on the ear, And how merri-ly they ring.

Key of D

Key of D

Hark! Hark! tis the bells, Hark! Hark! and how merri-ly they ring.

*F* REPEAT IN CHORUS.

Key of D

Come let us join and we'll im-i-tate their mel-o-dy, Let each take a part in the har-mo-ny and sing.

Key of D

Key of D

Come, Come, let us join, Come join in the har-mo-ny and sing.

*F P P P F P F*

*Key of D*

I love a merry peal of bells, Of hope and joy their music tells; When trav'ling homewards merri - ly, They greet us ev - er

*F P F P F P F*

*Key of D*

*F P P P F P F P*

*Key of D*

*P P P P P*

*Key of D*

cheeri - ly. Hark! 'tis the bells of a village church, How pleasantly they strike on the ear, And how merri - ly they ring.

*P P P P P*

*Key of D*

*P P P P P*

*Key of D*

cheeri - ly. Hark! Hark! 'tis the bells, Hark! Hark! and how merri - ly they ring.

6

REPEAT IN CHORUS.



Key of A  $\frac{2}{2}$

1. How sweet is the pleasure on May's love-ly morn - - ing, To rove o'er the meadows all

Key of A  $\frac{2}{2}$

2. Oh let us this May-day dis - pel all our sad - - ness, And give to the winds ev' - ry

3. All na - ture in beau-ty and splen-dour is shin - - ing, The hill and the val - ley - are

Key of A  $\frac{2}{2}$

blithesome and free! With gar - lards of flowers our tem - ples a - dorn - - ing, And dan - cing and

Key of A  $\frac{2}{2}$

sor - row - ing cloud; Let's fill up our pleasure, and pour forth our glad - - ness, In songs that shall

love - ly and bright; From ear - li - est morning to even-ing's de - clin - - ing, There's naught that ap-

Key of A  $\frac{2}{2}$

Key of A

sing - ing with high mer - ry glee. There's plea - sure in free - dom, what - ev - er the

Key of A

ech - o them loud gives and more loud. There's plea - sure in free - dom, what - ev - er the  
 pears, but it gives us de - light. There's, &c.

Key of A

Key of A

sea - son, That makes ev' - ry ob - ject look love - ly and fair; Then sure - ly for plea - sure we

Key of A

sea - son, That makes ev' - ry ob - ject look love - ly and fair; Then sure - ly for plea - sure we

Key of A





Key of F 6/4

1. See where the ris - ing sun In splen - dour decks the skies, His dai - ly course begun, Haste, and a - rise.

Key of F 6/4

2. Fair is the face of morn; Why should your eye - lids keep Closed when the night is gone? Wake from your sleep!

Key of F 6/4

Key of F

Oh, come with me where violets bloom, And fill the air with sweet perfume, And where, like diamonds to the sight, Dew-drops sparkle bright.

Key of F

Oh, who would slumber in his bed When darkness from his couch has fled; And when the lark ascends on high, Warbling songs of joy!

Key of F

Key of F

See where the ris - ing sun In splen - dour decks the skies, His dai - ly course begun, Haste, and a - rise.

Key of F

Fair is the face of morn; Why should your eye - lids keep Closed when the night is gone! Wake from your sleep!

Key of F

Musical notation for three parts in F major, 4/4 time. The first part has lyrics, the second part has lyrics, and the third part is a vocal line without lyrics.

A GLASS, BUT NOT OF SHERRY. (*Round in three Parts.*)

Key of F

1 2 3

A glass, a glass, but not of sher - ry, For we with - out it can be mer - ry. Cold wa - ter makes us hap - py, ve - ry.

Musical notation for a round in F major, 6/4 time, consisting of three parts. The first part has lyrics, the second part has lyrics, and the third part has lyrics.

YOUTH IS BRIEF. (*Round in four Parts.*)

Key of G

1 2 3 4

Youth is brief. Hours of glee. Time's a thief, and Steals from me.

Musical notation for a round in G major, 2/2 time, consisting of four parts. The first part has lyrics, the second part has lyrics, the third part has lyrics, and the fourth part has lyrics.

## FRIENDSHIP.

Key of A

1. A - wake, a - wake, the tune - ful voice, And strike the joy - ful strings; We'll pour the mel - low

Key of A

2. 'Tis not the cold and formal drawl, That wakes the in - ward flame, But 'tis the song that

Key of A

Key of A

notes a - long, And raise a peal - ing, glad - 'ning song, Till heav'n with mu - sic rings.

Key of A

glows like fire, The song that feel - ing hearts in - spire, A mu - sic worth the name.

Key of A

## MOWER'S SONG.

German Melody.

69

Key of G 6/4

1. When ear-ly morn-ing's rud-dy light Bids man to la-bour go, } We mowers, dal de ral dey! We  
 We haste with scythes all sharp and bright, The meadow's grass to mow. }

Key of G 6/4

2. The cheer-ful lark sings sweet and clear, The blackbird chirps a-way, } We mowers, dal de ral dey! We  
 And all is live-ly, spright-ly here, Like mer-ry, mer-ry May. }

3. The maid-ens come in gladsome train, And skip a-long their way, } The maidens, dal de ral dey! They  
 Re-joiced to tread the grassy plain, And toss the new-mown hay. }

Key of G 6/4

Key of G

cut the li-lies and—ha ha ha ha ha ha hay; Hey-day! yes, hay—hey-day; We cut the li-lies and hay.

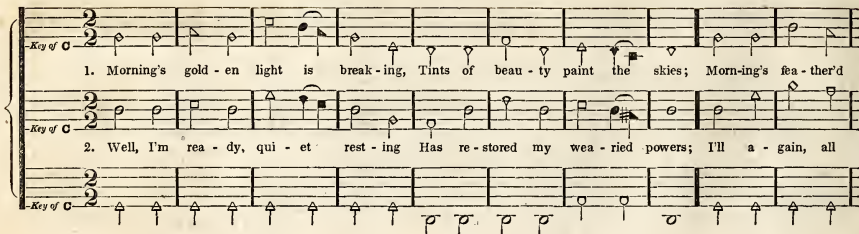
Key of G

roll the swaths of green—ha ha ha ha ha ha hay; Hey-day! yes, hay—hey-day; We roll the swaths of green hay.  
 rake the li-lies and—ha ha ha ha ha ha hay; Hey-day! yes, hay—hey-day; They rake the li-lies and hay.

Key of G



## MORNING SONG



Key of C

1. Morning's gold-en light is break-ing, Tints of beau-ty paint the skies; Morn-ing's fea-ther'd

Key of C

2. Well, I'm rea-dy, qui-et rest-ing Has re-stored my wea-ried powers; I'll a-gain, all

Key of C



Key of C

choir are wak-ing, Bid-ding me from sleep a-rise.

Key of C

sloth re-sist-ing, La-bour through the day's bright hours.

Key of C

3. But with thanks let me remember,  
Him who gave me quiet sleep;  
Let me all his mercies number,  
And his precepts gladly keep.
4. When I leave the downy pillow,  
Which so oft has borne my head,  
Sure it's right a time to hallow  
To the Hand that kept my bed.
5. Let me never prove ungrateful,  
Let me never thankless be;  
From a sin so base and hateful,  
May I be for ever free.

Key of C

1. Lit - tle bird, with bo - som red, Welcome to my hum - ble shed; } Proud and self - ish, fic - kle throng,  
Worldly domes of high de - gree, Have no joys for thee and me; }

Key of C

2. Dai - ly to my cot - tage come, To par - take thy wel - come crumb; } Well re - ward - ed should I spy  
Doubt not, though thou lit - tle be, I will kind - ly no - tice thee— }

Key of C

Key of C

They'll not heed thy sweet - est song. Then, lit - tle bird, with bo - som red, Welcome to my humble shed.

Key of C

Plea - sure in thy sparkling eye. Then, lit - tle bird, with bo - som red, Welcome to my humble shed.

Key of C

1. May ev' - ry year but draw more near The time when strife shall cease, And truth and love all hearts shall move, To

1. May ev' - ty year but draw more near The time when strife shall cease, And truth and love all hearts shall move, To

live in joy and peace. Now sorrow reigns, and earth complains, For folly still her power maintains: But the day shall yet appear,

live in joy and peace, Now sorrow reigns, and earth complains, For folly still her power maintains: But the day shall yet appear,

Key of G

When the might with the right and the truth shall be, When the might with the right and the truth shall be. And

Key of G

When the might with the right and the truth shall be, When the right - - - - - And

Key of G

When the might with the right and the truth shall be. And

Key of G

come what there may, To stand in the way, That day the world shall see.

Key of G

come what there may, To stand in the way, That day the world shall see.

Key of G

come what there may, To stand in the way, That day the world shall see.

2. Let good men ne'er of truth despair,  
 Though humble efforts fail;  
 Oh! give not o'er, until once more  
 The righteous cause prevail.  
 In vain, and long, enduring wrong,  
 The weak may strive against the strong:  
 But the day shall yet appear,  
 When the night, &c.
3. Though interest pleads that noble deeds  
 The world will not regard;  
 To noble minds, that duty binds,  
 No sacrifice is hard.  
 The brave and true may seem but few,  
 But hope has better things in view;  
 And the day will yet appear,  
 When the night, &c.

LIVELY.

Key of G  $\frac{2}{2}$

1. Will you come where the wild bee is humming, 'Mid the blossoms and flowers so gay, 'Tis her song that the spring-time is

Key of G  $\frac{2}{2}$

2. Will you come when the sun gilds the morning With the love-li - est tints of the rose, All the hills and the val-leys a-

Key of G  $\frac{2}{2}$

Key of G

coming, 'Tis her constant and beau-ti-ful lay. Will you come to the woodland and mountain, Where the flocks feed on meadows so

Key of G

dorning, While in radiance and splendour it glows. Will you come when the daylight advancing, Calleth man to his la - bour and

Key of G

-Key of G

green, Where they sip from the clear crystal fountain, 'Tis a prospect most lovely, I ween. Will you come where the brook gently

-Key of G

toil, Ev'ry pleasure its val-ue enhancing, As we gath-er our wealth from the soil. Will you come when the shadow of

-Key of G

-Key of G

gliding, Murmurs soft in the cool silent shade, Where the violet is mo-dest-ly hid-ing In its low-ly but beau-ti-ful bed.

-Key of G

evening Round our cottage her mantle has thrown, Fresh enjoyment and happiness breathing, Ev-er thus when our labour is done.

-Key of G

Slow.

1. Shades of ev - ning, close not o'er us, Leave our lone - ly bark a - while; Morn, a - las! will not re -

2. 'Tis the hour when hap - py fa - ces Smile a - round the ta - per's light; Who will fill our va - cant

3. When the waves are round us breaking, As I pace the deck a - lone, And my eye in vain is

store us yon - der dim and dis - tant isle. Still my fan - cy can dis - co - ver Sun - ny

pla - ces! Who will sing our songs to - night! Through the mist that floats a - bove us, Faint - ly

seek - ing Some green leaf to rest up - on, What would I not give to wan - der Where my

The musical score is written for three voices (Soprano, Alto, and Tenor/Bass) and piano accompaniment. It is in the key of F major and 2/2 time. The tempo is marked 'Slow'. The score consists of three systems of music. Each system has three staves: the top staff is for the Soprano voice, the middle for the Alto voice, and the bottom for the Tenor/Bass voice. The piano accompaniment is shown on a grand staff (treble and bass clefs) below the vocal staves. The lyrics are printed below the vocal staves, with some words appearing on two lines. The music features various note values, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The lyrics describe a scene of a ship at sea at night, with a focus on the beauty of the island and the longing of the sailors.

P

spots where friends may dwell; Darker shadows round us ho - ver, Isle of beau - ty, Fare thee well!

sounds the ves - per bell, Like a voice from those that love us, Breathing fond - ly, Fare thee well!

old com - pan - ions dwell! Absence makes the heart grow fon - der, Isle of beau - ty, Fare thee well!

"HOW SWEET TO BE ROAMING." (Round in three Parts.)

1 How sweet to be roaming, When sum - mer is blooming, Thro' woodland and grove, Thro' woodland and grove.

2 How sweet to be roaming, When sum - mer is blooming, Thro' woodland and grove, Thro' woodland and grove.

3 How sweet, how sweet, how sweet to be roaming, When sum - mer is blooming, Thro' woodland and grove.



LIVELY.

Key of G  $\frac{3}{2}$

1. We can - not re - main so for ev - er, Here un - der the changea - ble moon; The flow - ers that

2. Then since we must sure - ly be part - ed, We'll cleave to what's purest and best; For this will for  
3. And when we are far from each oth - er, Our hearts, they shall ev - er be near! The bless - ing that

Key of G  $\frac{3}{2}$

Key of G  $\frac{3}{2}$

Key of G

bloom sweetly round us, Are destined to with - er full soon. Are destined to with - er full soon.

ev - er u - nite us, Though far in the east or the west. Though far in the east or the west.  
lights on a bro - ther, To all, yes, to all shall be dear. To all, yes, to all shall be dear.

Key of G

Key of D

1. Oh swiftly glides the bon-ny boat, Just part-ed from the shore; And to the fisher's chorus note, Soft moves the dipping oar:

Key of D

2. We cast our lines in Largo bay, Our nets are floating wide; Our bonny boat, with yielding sway, Rocks lightly on the tide:

Key of D

Key of D

These toils are borne with happy cheer, And ever may they speed; That feeble age and helpmate dear, And tender bairnies feed.

Key of D

And hap-py prove our dai-ly lot, Up - on the sum-mer sea; And blest on land our kindly cot, Where all our treasures be.

Key of D

## HOME, FARE THEE WELL.

SLOW.

Key of A 6/4

1. Home, fare thee well! the o - cean storm is o'er, The wea - ry pen - non

1. Home, fare thee well! the o - cean storm is o'er, The wea - ry pen - non

Key of A

woes the sea - ward wind; Fast speeds the bark, and now the less' - ning shore

woes the sea - ward wind; Fast speeds the bark, and now the less' - ning shore

Key of A

Sinks in the wave, with those we leave be - hind. Fare, fare thee well! Land of the

Key of A

Sinks in the wave, with those we leave be - hind. Fare, fare thee well! Land of the free!

Key of A

↑ ↑ ↑

Key of A

free! No tongue can tell the love I bear to thee.

Key of A

No tongue can tell the love I bear to thee.

Key of A

No tongue can tell the love I bear to thee.

F

2. See where yon star its diamond light displays,  
 Now seen, now hid behind the swelling sail!  
 Hope rides in gladness on its streaming rays,  
 And bids us on, and bribes the fav'ring gale.  
 Then, Hope, we bend  
 In joy to thee;  
 And careless wend  
 Our way across the sea.

## THE SINGER'S SONG.

CHEERFUL.

Key of G

1. Were it not for cheer-ful song, Life would lose its plea - sure; }  
 We could not en - dure it long, Should we lose this trea - sure. } Say what is it soothes the soul,

2. When the hea - vy hours drag, Hea - vier hours bring - ing, }  
 When our spi - rits faint and flag, Then we fly to sing - ing. } Cheer - i - ly the while we sing,

3. When by vile vex - a - tions cross'd, And in nought take plea - sure, }  
 When our com - fort we have lost, Try a spright - ly mea - sure. } This shall charm back all our powers,

Key of G

Key of G

And the heart re - joi - ces, 'Tis the swell of joy - ful song, Blending hap - py voi - ces.

Key of G

Flies the bright-en'd hour, Dull - ness lifts her droop - ing wing, Charm'd by mu - sic's pow - er.  
 While we fond - ly hear it; What the dew is to the flow'rs, Songs are to the spi - rit.

Key of G

Key of E

1. Gen - tle Peace, from heav'n de - scend - ed, We would the live be - neath thy and law:  
 2. Thou hast thrown a smile of beau - ty O'er the mea - dow, hill, and grove;

Key of E

3. Ours is now each smi - ling flow - er, Ours the lof - ty moun - tain with pine,  
 4. Still stay with us, still re - plen - ish Fields with fruit, our - selves with love;

Key of E

Key of E

Thou hast home and life be - friend - ed, Nurse of no - bler deeds than war.  
 Thou hast quick - en'd us to du - ty, Thou hast warm'd our hearts to love.

Key of E

Ours the fruit - tree's gold - en show - er, And the close en - twi - ning vine.  
 Dis - cord and dis - sen - sion ban - ish, Peace - ful spi - rit from a - bove.

Key of E

1. O pi - lot, 'tis a fear - ful night, There's dan - ger on the deep; I'll come and

2. Ah! pi - lot, dan - gers of - ten met, We all are apt to slight: And thou hast

3. "On such a night the sea en - gulphed My fa - ther's life - less form: My on - ly

pace the deck with thee, I do not dare to sleep: "Go down," the sai - lor cried, "go down, This

known the rag - ing waves, But to sub - due their might. "Oh! 'tis not ap - a - thy," he cried, "That

bro - ther's boat went down In just so wild a storm; And such, per - haps, may be my fate, But

Key of G

is no place for thee, Fear not, but trust in Prov-i-dence, Wher-ev-er thou may'st ' be."

Key of G

gives this strength to me; Fear not, but trust in Prov-i-dence, Wher-ev-er thou may'st be."

Key of G

still I say to thee, Fear not, but trust in Prov-i-dence, Wher-ev-er thou may'st be."

I AM HAPPY. (Round, in three parts.)

1

Key of D

I am hap - py, Hap - py wilt thou be with me. Thou art hap - py,

2

Key of D

Hap - py will . I be with thee. We are hap - py, Hap - py will we ev - er be.

3

8



Key of F 6/4

1. Come, May! thou lovely ling'rer! And deck the groves a - gain, And let thy silv'ry streamlets, Me - an - der through the

Key of F 6/4

2. True, win - ter days have ma - ny And many a dear de - light: We fro - lic in the snow - drifts, And then—the win - ter  
3. But oh, when comes the season For mer - ry birds to sing, How sweet to roam the meadows, And drink the breeze of

Key of F 6/4

Key of F

plain; We long once more to gather The flow'rets fresh and fair; Sweet May! Once more to wander, And breathe the balmy air.

Key of F

night; Around the fire we cluster, Nor heed the whistling storm; When all without is dreary, Our hearts are bright and warm.  
spring; Then come, sweet May! and bring us The flow'ret fresh and fair; We long once more to wander, And breathe the balmy air.

Key of F



VERY LIVELY. *P**F*

Key of G

1. Pull away, pull away, pull away, brave boys, Pull away, pull away, the vict'ry's ours; Pull away, pull away to the distant mark, To the

2. Pull away, pull away, pull away, brave boys, Pull away, pull away, the vict'ry's ours; Pull away, pull away to the distant mark, To the

Key of G

Key of G

*F*

Key of G

prize, our bon - ny bark. Pull a - way, pull away, mid the waters foaming, sparkling, dashing all around; Pull a-

prize, our bon - ny bark. Pull a - way, pull away, like the lightning, darting, flashing, now we speed our way. Pull a-

Key of G

Key of G

way, pull away, mid the wild con-fu-sion, onward to the wish'd for bound. Pull a - way, pull a-way, pull away, brave boys, Pull a-

Key of G

way, pull away, mid the shouting, cheering, bravely we have won the day. Pull a - way, pull a-way, pull away, brave boys, Pull a-

Key of G

Key of G

way, pull away, the vic-t'ry's ours; Pull a - way, pull away to the distant mark, To the prize, our bonny bark.

Key of G

way, pull away, the vic-t'ry's ours; Pull a - way, pull away to the distant mark, To the prize, our bonny bark.

Key of G

LIVELY.

Key of F

1. Wake, ye bells, from ev'ry echoing stee-ple! Bro - ther voi - ces, wake! with loud re - ply; Greet the hearts of  
2. Wake, while thousand hearts, as one, are beating, Far and wide proclaim their ju - bi - lee; Speed thro' hill and

Key of F

3. Say, we've fought the bat - tle for o - pin - ion; Say, we dare to look around, a - bove: All we feel, we  
4. Wake, ye bells! your chimes are blithe as morning, When its breath makes all the world seem new: Yet a sound of

Key of F

Key of F

all the peo - ple, Freedom's flame is blaz - ing high—Freedom's flame is blaz - ing high, is blaz - ing high.  
vale our greet - ing, Tell to all the world, We're free—Tell to all the world, We're free, We're free.

Key of F

speak: do - min - ion—There is none we own, but love—There is none we own, but love, but love, but love.  
Sab - bath - warn - ing, Blending with them, says: Be true! Blending with them says: Be true, Be true, Be true!

Key of F

# PLEASURES OF CHILDHOOD.

LIVELY. *f*

*p*

Key of E  $\frac{3}{2}$

1. Come, let us, singing, speak out those pleasures Which crown our childhood, those days so dear : } Our days are May-days, without a cloud,  
 We prize them highly above all treasures: How bright our sunshine! How sweet, how clear! }

Key of E  $\frac{3}{2}$

2. Oh, how we're favour'd, to live so cheerful, So free from sorrow, and free from care : } Then we'll be happy while yet we can,  
 While many 'round us are sad and tearful: For, sad misfortune does not them spare : }

Key of E  $\frac{3}{2}$

*f*

Key of E

Then let us, singing, rejoice a - loud. Our childhood's pleasures are like the rivers Whose onward flowing is deep and free.

Key of E

While days of childhood shall yet remain. Our childhood's pleasures are like the rivers Whose onward flowing is deep and free.

Key of E

CHEERFUL.

Key of G

1. Hark! ye neighbours, and hear me tell— Ten now strikes on the bel-fry bell! Ten are the ho-ly com-

Key of G

2. Hark! ye neighbours, and hear me tell— Elev-en sounds on the bel-fry bell! Elev-en a-pos-tles of

Key of G

Key of G

mand-ments giv'n, To man be-low, from God in heav'n. Hu-man watch from harm can't ward us,

Key of G

ho-ly mind, Taught the gos-pel to man-kind. Hu-man watch from harm can't ward us,

Key of G

\* Among the watchmen in Germany, a singular custom prevails of chanting devotional hymns during the night. The above is a specimen; the several stanzas being chanted, as the hours of the night are successively announced.

Key of G

God will watch and God will guard us, He, through his e - ter - nal might, Grant us all a bless-ed night.

Key of G

God will watch and God will guard us, He, through his e - ter - nal might, Grant us all a bless-ed night.

Key of G

3.

Hark! ye neighbours, and hear me tell—  
*Twelve* resounds from the belfry bell!  
 Twelve disciples to Jesus came,  
 Who suffer'd for their SAVIOUR'S name.  
 Human watch, &c.

4.

Hark! ye neighbours, and hear me tell—  
*One* has peal'd on the belfry bell!  
 One GOD above, one LORD indeed,  
 Who bears us forth in hour of need.  
 Human watch, &c.

5.

Hark! ye neighbours, and hear me tell—  
*Two* resounds from the belfry bell!  
 Two paths before mankind are free,  
 Neighbour, choose the best for thee.  
 Human watch, &c.

6.

Hark! ye neighbours, and hear me tell—  
*Three* now sounds on the belfry bell!  
 Threefold reigns the heav'nly host,  
 FATHER, SON, and HOLY GHOST!  
 Human watch, &c.



Key of G

1. See, brothers, see, how the night comes on, Slow-ly sinks the set-ting sun; Hark! how the solemn vesper's sound, Sweetly

Key of G

2. See how the tints of daylight die, Soon we'll hear the ten-der sigh; For when the toil of labour's o'er, We shall

Key of G

Key of G

falls up - on the ear; Then haste, let us work till the day-light is o'er, And fold our nets as we

Key of G

meet our friends on shore; Then haste, let us work till the day-light is o'er, And fold our nets as we

Key of G

*-Key of G*

row to the shore; Our toil and la-bour be-ing o'er, How sweet the boatman's welcome home, Home, home, home, the

*-Key of G*

row to the shore; Our toil and la-bour be-ing o'er, How sweet the boatman's welcome home, Home, home, home, the

*-Key of G*

row to the shore; Our toil and la-bour be-ing o'er, How sweet the boatman's welcome home, Home, home, home, the

To be sung at the end of the 2d verse.

*-Key of G*

boatman's welcome home, Sweet, oh sweet the boatman's welcome home.

*-Key of G*

boatman's welcome home, Sweet, oh sweet the boatman's welcome home; Welcome home, welcome home, welcome home.

*-Key of G*

boatman's welcome home, Sweet, oh sweet the boatman's welcome home; Welcome home, welcome home, welcome home.

LIVELY.

Key of F

1. There's much good cheer in youthful age, When fair scenes the heart engage; When all is merry,

Key of F

2. The summer's smile we ever greet, We love its berries fresh and sweet; And autumn comes with  
3. Pray tell why should our hearts be sad? Yes, yes, why should we not be glad? We've food and drink, and

Key of F

Key of F

clear, and bright, And pleasure reigns from morn till night. Oh, who like us is free from care, Oh, who in sports has

Key of F

welcome glee, Oh, yes, its fruits I long to see. And all the year 'tis fill'd with good To us who sail on  
clothes to wear, And all for which we need to care: Come on, then, let us merry be, There's none so happy,

Key of F

Key of F

half our share; We bound like roe-bucks o'er the plain, And ev - er fresh and free re - main.

Key of F

youth's bright flood; We let our plea - sures take the wing, And ev - er, ev - er, ev - er sing.  
none, as we; Come, let us shout, and let us sing, Till ech - oes make the wel - kin ring.

Key of F

## MY NATIVE LAND.

Key of C

1. Oh land of good that gave me birth, My lovely, native land; Enroll'd amidst the great of earth, Thy name shall ever stand.

Key of C

2. I love the stream of mental light, That flows amidst thy hills; I love the spire of tow'ring height, That says, "Here Zion dwells."

Key of C

9 G

*Repeat. F*

Key of F  $\frac{3}{2}$

1. A - way with pout-ing and with pin-ing! Why should the brow be wrapt in gloom; When morning's gold-en sun is

Key of F  $\frac{3}{2}$

2. The streamlet purls and plays as lightly As when it danced on E-den's breeze; The love-ly moon still beams as

Key of F  $\frac{3}{2}$

Key of F  $\frac{3}{2}$

shin-ing, And life's young year is in its bloom; The smile of joy each moment meets us, While through this pilgrimage we

Key of F  $\frac{3}{2}$

brightly, As when she shone through Adam's trees. The smile of joy each moment meets us, While through this pilgrimage we

Key of F  $\frac{3}{2}$

Key of F

roam, At ev-ry turn her pre-sence greets us, To cheer us on our jour-ney home.

Key of F

roam, At ev-ry turn her pre-sence greets us, To cheer us on our jour-ney home.

Key of F

SABBATH MORNING. (*Round, in three parts.*)

1

Key of D

6/4

Awake, for the daylight is breaking fast, 'Tis a beautiful Sabbath morning; Delay not, I pray you, or you'll be last, The church bells are giving us warning.

2

Key of D

6/4

We'll joy-fully join in the song Of praise to our heavenly King; Let earth the glad echo prolong, And all nature with ecstasy ring.

3

Key of D

6/4

Haste! haste! quickly, for we long to unite in the hymn, Haste! haste! quickly, for we long to unite in the hymn.

## CHORUS. LIVELY.

Key of G

1. Wake, and sing! brothers, sing! Virtue's sons should ever Happy, happy be, Naught should them dis sever From their merry glee.

2. Dear this place, sweet this day, Hail, ye smiles of being, Tinged with golden light, Clouds of sorrow fleeing, Leave our sunbeams bright.

3. Wake, and sing! brothers, sing! Ev-er let us cherish Deeds of love and truth: So when time shall perish, Fresh shall be our youth.

Key of G

Key of G

## Three voices.

## CHORUS.

Key of G

Wake, and sing! brothers, sing! Heav'n itself, with kindest pleasure, Lists to hear our joyful measure. Wake, and sing! brothers, sing!

Key of G

Wake, and sing! brothers, sing! Sing, oh sing, a day is near us When e-ter-nal joys shall cheer us. Dear this place, sweet this day. Wake, and sing! brothers, sing! Heav'n with watchful care shall guard us, Heav'n with boundless good reward us. Wake, and sing, &c.

Key of G

Key of G

Virtue's sons should ever Happy, happy be, Naught should them disserve From their merry glee. Wake, and sing! brothers, sing

Key of G

Hail, ye smiles of being, Ting'd with golden light, Clouds of sorrow fleeing, Leave our sunbeams bright. Wake, and sing! brothers, sing.  
Ev - er let us cherish Deeds of love and truth: So when time shall perish, Fresh shall be our youth. Wake, and sing! brothers, sing.

Key of G

## SENTENCE.

Key of G

Firm, with heart and hand, Wov - en be the band For thee, for thee, our Fa - ther - land.

Key of G

Firm, with heart and hand, Wov - en be the band For thee, for thee, our Fa - ther - land.

Key of G

9\*



Key of G  $\frac{6}{4}$

1. A - way o - ver mountain, a-way o-ver plain! Va-ca-tion has come with its pleasures again; Where young steps are bounding, And

Key of G

young hearts are gay, To the fun and the frolic, a - way, boys, a - way! A - way! a - way! To the

young hearts are gay, To the fun and the frolic, a - way, boys, a - way! A - way! a - way! To the

Key of G

fun and the frolic, away, boys, away! To the fun and the frolic, away, boys, away!

Key of G

fun and the frolic, away, boys, away! To the fun and the frolic, away, boys, away!

Key of G

2.

We've sought your approval with hearty good will,  
 We "old ones" have spoken, we young ones sat still;  
 But now 'tis all over, we're off to our play,  
 Nor will think of a school-book for three weeks to-day.  
     Away, away!  
 Nor will think of a school-book for three weeks to-day.

3.

The fresh breezes revel the branches between;  
 The bird springs aloft, from her covert of green;  
 Our dog waits our whistle, the fleet steed our call;  
 Our boat safely rocks where we moor'd her last fall.  
     Our boat, our boat!  
 Our boat safely rocks where we moor'd her last fall.

4.

Where the clustering grapes hang purple, we know,  
 The pastures and woods where the ripe berries grow,  
 The broad trees we'll climb where the sunny fruits rest,  
 And bring down their stores for the lips we love best.  
     Love best, love best!  
 And bring down their stores for the lips we love best.

5.

Dear comrades, farewell! ye, who join us no more,  
 Think life is a school, and till term-time is o'er,  
 Oh! meet unrepining each task that is given,  
 Till our time of probation is ended in heaven.  
     In heaven, in heaven!  
 Till our time of probation is ended in heaven.

1. A - way o - ver mountain, a - way o - ver plain; Va - ca-tion has come with its pleasures a-gain; Where young steps are bounding and

2. Where the clus-ter - ing grape hangs in purple we know, The pastures and woods where the red berries grow; The broad trees we'll climb where the

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef, a key signature of one flat (B-flat), and a 6/4 time signature. The lyrics are: "1. A - way o - ver mountain, a - way o - ver plain; Va - ca-tion has come with its pleasures a-gain; Where young steps are bounding and". The middle staff is the piano accompaniment, starting with a bass clef, a key signature of one flat, and a 6/4 time signature. The lyrics are: "2. Where the clus-ter - ing grape hangs in purple we know, The pastures and woods where the red berries grow; The broad trees we'll climb where the". The bottom staff continues the piano accompaniment with various rhythmic patterns and accidentals.

young hearts are gay, To the fun and the frolic a - way, boys, a-way! A - way, a - - way, a - way, a - way! To the

sun - ny fruits rest, And bring down their stores for the lips we love best. A - way, a - - way, a - way, a - way! To the

The second system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef, a key signature of one flat, and a 6/4 time signature. The lyrics are: "young hearts are gay, To the fun and the frolic a - way, boys, a-way! A - way, a - - way, a - way, a - way! To the". The middle staff is the piano accompaniment, starting with a bass clef, a key signature of one flat, and a 6/4 time signature. The lyrics are: "sun - ny fruits rest, And bring down their stores for the lips we love best. A - way, a - - way, a - way, a - way! To the". The bottom staff continues the piano accompaniment with various rhythmic patterns and accidentals.

fun and the frolic a-way, boys, a-way, To the fun and the frolic away, boys, a-way. The fresh breezes revel the branches between, The

fun and the frolic a-way, boys, a-way, To the fun and the frolic away, boys, a-way. Dear comrades, farewell, ye who join us no more, Think

The first system of the musical score consists of three staves. Each staff begins with the key signature 'Key, Bb' and a common time signature 'C'. The top staff contains the first line of lyrics: 'fun and the frolic a-way, boys, a-way, To the fun and the frolic away, boys, a-way. The fresh breezes revel the branches between, The'. The middle staff contains the second line of lyrics: 'fun and the frolic a-way, boys, a-way, To the fun and the frolic away, boys, a-way. Dear comrades, farewell, ye who join us no more, Think'. The bottom staff contains musical notation, including eighth and sixteenth notes, rests, and a fermata over a final note. The system concludes with a double bar line.

bird springs aloft from her covert of green; Our dog waits our whistle, the fleet steed our call, The boat safely rocks where we moor'd her last fall.

life is a school, and till term-time is o'er, Oh, meet un-re-pin-ing each task that is given, Till our time of pro-ba-tion is end-ed in heav'n.

The second system of the musical score also consists of three staves, each starting with 'Key, Bb' and 'C'. The top staff contains the lyrics: 'bird springs aloft from her covert of green; Our dog waits our whistle, the fleet steed our call, The boat safely rocks where we moor'd her last fall.'. The middle staff contains the lyrics: 'life is a school, and till term-time is o'er, Oh, meet un-re-pin-ing each task that is given, Till our time of pro-ba-tion is end-ed in heav'n.'. The bottom staff contains musical notation, including eighth and sixteenth notes, rests, and a fermata over a final note. The system concludes with a double bar line.

Key of G 6/4

Solo.

Key of G 6/4

1. 'Tis winter, winter far and wide, And i-cy winds are blowing; And thick, and thick on ev'ry side 'Tis ever, ev - er snowing:

Key of G 6/4

Inst.

LIVELY.

Key of E

Well, let the storm beat dark and wild, The spring will come so soft and mild, The earth with buds bloom brightly,

Key of E

Well, let the storm beat dark and wild, The spring will come so soft and mild, The earth with buds bloom brightly,

Key of E

Key of E

brightly, And sum - mer's breeze blow light - ly, light - ly, light - ly, And sum - mer's breeze blow light-ly.

Key of E

brightly, And sum - mer's breeze blow light - ly, light - ly, light - ly, And sum - mer's breeze blow light-ly.

Key of E

2.

How desolate the hill and field,  
 Away the flowers have hasted;  
 To winter's blast their beauties yield,  
 And all their charms are wasted:—  
 The trees will soon again be green,  
 The beauteous flowers again be seen,  
 The earth with buds, &c.

3.

The stream is frozen in the vale,  
 And still the insect's thrumming;  
 Oh, where is now the nightingale,  
 And where the bee, soft humming?  
 The waterfall will wake again,  
 And bird and bee renew their strain;  
 The earth with buds, &c.

4.

Oh, dark and chilly is the night,  
 And long before the dawning;  
 As if it were the sun's delight,  
 To rob us of the morning:—  
 We care not for the night so long,  
 For soon will come the days of song,  
 The earth with buds, &c.

5.

The chilling frost conceals the ground,  
 And snow so deep is lying;  
 Without a pleasant sight or sound,  
 The day of life is flying:  
 The stormy wind will pass away,  
 And warm will be the spring-tide ray,  
 The earth with buds, &c.

6  
4  
Key of C

1. Cheer - i - ly, Cheer - i - ly sound the strain, Hap - pi - ly, Hap - pi - ly met a - gain, Here we stand;

6  
4  
Key of C

2. Mer - ri - ly, Mer - ri - ly sound the strain, Hap - pi - ly, Hap - pi - ly met a - gain, All are here;

6  
4  
Key of C

Detailed description: This system contains three staves. The top staff is a vocal line in 6/4 time, key of C, with lyrics: "1. Cheer - i - ly, Cheer - i - ly sound the strain, Hap - pi - ly, Hap - pi - ly met a - gain, Here we stand;". The middle staff is a piano accompaniment line with notes and rests. The bottom staff is a piano accompaniment line with rhythmic stems and flags.

6  
4  
Key of C

Who at home has dared to stay? Who has loi - ter'd on the way? And who for i - dle play, Do we

6  
4  
Key of C

All who love the morn - ing's prime, All who feel the worth of time; So we'll sound the mer - ry chime, All are

6  
4  
Key of C

Detailed description: This system contains three staves. The top staff is a vocal line in 6/4 time, key of C, with lyrics: "Who at home has dared to stay? Who has loi - ter'd on the way? And who for i - dle play, Do we". The middle staff is a piano accompaniment line with notes and rests. The bottom staff is a piano accompaniment line with rhythmic stems and flags.

-Key of C

miss from our band? Cheeri - ly, Cheeri - ly sound the strain, Hap - pi - ly, Happi - ly met a - gain, Here we stand.

-Key of C

here, All are here, Merri - ly, Mer - ri - ly sound the strain, Hap - pi - ly, Happi - ly met a - gain, All are here.

-Key of C

## SINGING AND STUDY.

-Key of E

2/4

1. Let us, glad - ly sing - ing, Pour our joys a - long; Let us, danc - ing, spring - ing, Be a hap - py throng.

-Key of E

2/4

2. Mu - sic! 'tis a trea - sure, Rich as E - den's bloom; Fill'd with all that's plea - sure, Free from all that's gloom.

-Key of E

2/4

3. Let us all be cheer - ly, Let us all re - joice; Love our stud - ies dear - ly, Mak - ing them our choice.



## THE LOVE OF TRUTH.

Key of G 6/4

1. My days of youth, though not from fol - ly free, I prize the truth, the more the world I see.  
 2. My foot-steps lead, oh truth, and mould my will, In word and deed, my du - ty to ful - fil:

Key of G 6/4

3. The strength of youth, we see it soon de - cay, But strong is truth, and strong-er ev' - ry day:  
 4. My days of youth, though not from fol - ly free, I prize the truth, the more the world I see.

Key of G 6/4

I'll keep the straight and narrow path, and lead where'er it may, The voice of truth I'll fol - low and o - bey.  
 Dis - hon - est arts, and selfish aims to truth can ne'er be - long, No deed of mine shall be a deed of wrong.

Key of G 6/4

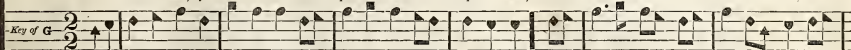
Though falsehood seem a mighty pow'r, which we in vain as - sail, The pow'r of truth will in the end pre - vail.  
 I'll keep the straight and narrow path, and lead where'er it may, The voice of truth I'll fol - low and o - bey.

## ANNIVERSARY SONG.

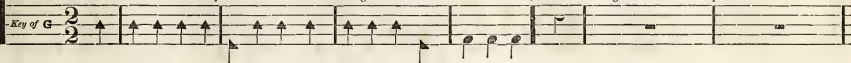
G. Combs. 111



1. Oh welcome, welcome, festal day, That marks our years and cheers our way; Kind friends and teach - ers, pa - rents dear, Our  
 2. Our teachers dear, by whose kind hand We're pointed to the spir-it-land, If there one note to mor - tals rise, We'll



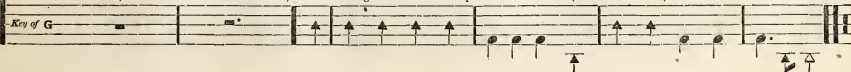
3. The Sabbath bell we love to hear, That calls us to the house of pray'r; Our pas-tor there we love to see, Who  
 4. We bless our God for parents dear, We mourn for those who have none here; We join the or - phan's plain-tive air, For  
 5. We know these earthly ties must end: We're taught to seek in Christ a friend, Whose changeless love no pow'r can move: O



hearts re - joi - ce to see you here, Kind friends and teach - ers, parents dear, Our hearts re - joi - ce to see you here.  
 thank you in those up - per skies, If there one note to mortals rise, We'll thank you in those up - per skies.



points us up - ward, Lord, to thee, Our pas - tor there we love to see, Who points us up - ward, Lord, to thee.  
 them we raise the fer - vent pray'r, We join the or - phan's plaintive air, For them we raise the fer - vent pray'r.  
 Sa - viour, shed on us that love, Whose changeless love no power can move: O, Sa - viour, shed on us that love.



Key of G

1. Up the hills on a bright sunny morn, Voices clear as the bu-gle horn; List to the echoes as they flow, Here we go, we  
 2. Now by stream-lets pearl - y pure, Here we wan-der free, se-cure; See how the rippling wa - ters flow, On they go, they

Key of G

3. Now through shady vale and grove, Joyous, hap - py, here we rove; List to the songster's cheerful lay— Happy day, happy  
 4. Happy schoolboy, cease to roam, Turn thee to thy joy-ful home; Smiles shall cheer the close of day, Home away, a-

Key of G

*PP Echo.*

Key of G

go— we go! Come, follow, fol - low me; We'll come, we'll come with glee, Hurrah! hurrah! we're free, We'll follow, follow thee.  
 go— they go! Come, follow, fol - low me, &c.

*PP Echo.*

Key of G

day, happy day! Come, follow, fol - low me: We'll come, we'll come with glee, Hurrah! hurrah! We're free, We'll follow, follow thee.  
 way, a - way! Come, follow, fol - low me, &c.

Key of G

Key of G

Up the hills on a bright sunny morn, Voices clear as the bugle horn, List to the echoes as they flow, Here we go, we go, we go.  
Now by streamlets pearl - y, pure, Here we wander free, se-cure: See how the rippling wa-ters flow, On they go, they go, they go.

Key of G

Now through shady vale and grove, Joyous, hap-py, here we rove; List to the songster's cheerful lay, happy day, happy day, happy day.  
Happy schoolboy, cease to, roam, Turn thee to thy joy-ful home; Smiles shall cheer the close of day, Home away, a - way, a - way.

Key of G

## SENTENCE.

Key, B  $\frac{2}{2}$

Be to others kind and true, As you'd have them be to you; Nev-er do nor say to men, That which you'd not take again.

Key, B  $\frac{2}{2}$

Be to others kind and true, As you'd have them be to you; Nev-er do nor say to men, That which you'd not take again.

Key, B  $\frac{2}{2}$

10\* ↑ ↑ ↑ ↑

H ↑

Slow.

Key of A

Let us love the Lord our God with all our heart, with all our mind, and soul, and strength;

Let us love the Lord our God with all our heart, with all our mind, and soul, and strength;

Let us love the Lord our God with all our heart, with all our mind, and soul, and strength;

Key of A

Let us love our neighbour, love our neighbour, love our neighbour as our - selves.

Let us love our neighbour, love our neighbour, love our neighbour as our - selves.

Let us love our neighbour, love our neighbour, love our neighbour as our - selves.

Key of C

1. I am con-tent-ed, be it known, By this, my mer-ry strain; And many a man who wears a crown, Has  
 2. The sul-tan and the grand mo-gul, And, what's his name? \* who soon, Though lord of earth, grew ve-ry dull, And

Key of C

3. For pleasure, fame, and rich-es too, Are but as brit-tle glass; Things in mys-te-rious or-der move, And  
 4. With man-ly pur-pose do what's right, Nor care for fame or gold; So shalt thou find thy spi-rits light And

Key of C

Key of C

tried to be in vain; Or should he chance to love his lot, Pray what has he that I have not.  
 wist-ful eyed the moon: I en-vy not such men as these, But laugh at them with per-fect ease.

Key of C

oft it comes to pass, The poor man's mite be-comes a pound, The rich man finds he has a bound.  
 fresh when thou art old: With glow-ing heart, and conscience clear, There's not a thing on earth to fear.

Key of C

\* Alexander the Great.



-Key, B♭

bre - ze's sigh, And hear the fea-ther'd songs-ters cry, Cuck-oo, cuck-oo, cuck - oo.

-Key, B♭

else is nigh, I hear the cuck-oo's cheer-ful cry, Cuck - oo, cuck - oo, cuck - oo.  
then as I, In hear - ing oft the cheer-ful cry, Cuck - oo, cuck - oo, cuck - oo.

-Key, B♭

## THE WISH.

-Key of G

1. Were I a bird, I'd fly O'er sea, and through the sky How would I roam! But since this cannot be, Here I will wander free, Fields of my home!

-Key of G

2. Yet ah! how sweet 'twould be Under the orange tree; Deep shady grove! Might I but wander there, Breathing thy balmy air, Region of love!  
3. But 'twas not meet, I know, We should be birds, and so I'll not repine: Thine I will ev-er be, Home of my in-fan-cy! Ev - er be thine!

-Key of G



## AWAKE THE SONG OF MERRY GREETING.

VERY LIVELY.

Key, E $\flat$  3/2

1. A - wake the song of mer - ry greet-ing, Sing tra la la la la la la, The joy in - spir - ing

2. 'Tis well for thought to have a sea - son, Sing tra la la la la la la, For stu - dy al - ways

3. And if the day we give to la - bour, Sing tra la la la la la la, The ev'n - ing's dear to

Key, E $\flat$  3/2

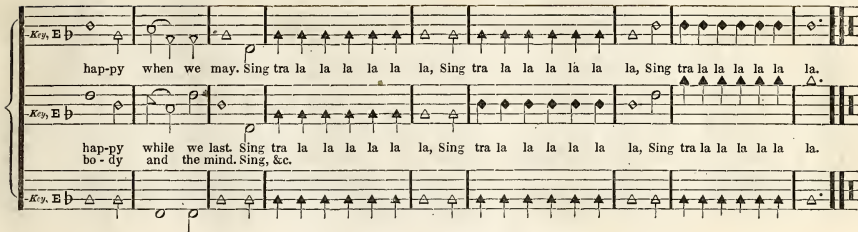
Key, E $\flat$  3/2

notes re - peat - ing, Sing tra la la la la la la; Let mirth to wis-dom tri - bute pay, But yet be

there's no rea - son, Sing tra la la la la la la; We gath - er knowledge from the past, To make life

friend and neighbour, Sing tra la la la la la la; When na - ture needful rest de - sign'd, To strengthen

Key, E $\flat$  3/2



Key, E $\flat$

hap-py when we may. Sing tra la la la la la la, Sing tra la la la la la la, Sing tra la la la la la la.

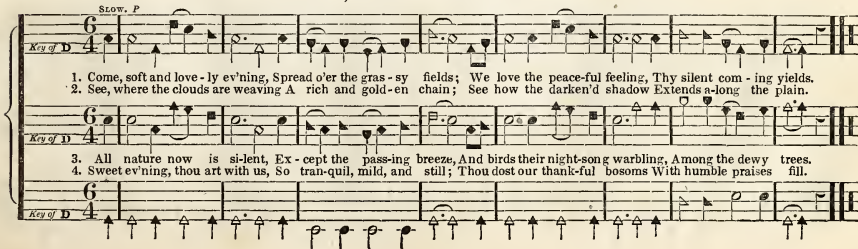
hap-py while we last. Sing tra la la la la la la, Sing tra la la la la la la, Sing tra la la la la la la.  
bo-dy and the mind. Sing, &c.

Key, E $\flat$

Key, E $\flat$

### COME, SOFT AND LOVELY EVENING.

Slow. P



Key of D

1. Come, soft and love-ly ev'ning, Spread o'er the gras-sy fields; We love the peace-ful feeling, Thy silent com-ing yields.  
2. See, where the clouds are weaving A rich and gold-en chain; See how the darken'd shadow Extends a-long the plain.

Key of D

3. All nature now is si-lent, Ex-cept the pass-ing breeze, And birds their night-song warbling, Among the dewy trees.  
4. Sweet ev'ning, thou art with us, So tran-quil, mild, and still; Thou dost our thank-ful bosoms With humble praises fill.

Key of D

Key of A  $\frac{2}{2}$

1. We come with hearts of gladness, To breathe our songs of praise, Let not a note of sad-ness Be blended in the lays; For  
2. The sound is waxing stronger, And thrones and nations hear, Kings may oppress no lon-ger, For freedom's reign is near; Her

Key of A  $\frac{2}{2}$

3. And thou shalt sink the mountains, Where pride and pow'r were crown'd, And peace, like gentle fountains, Shall shed its pureness round; And  
4. Soon freedom's loud ho-san-nas Shall burst from ev'ry voice, Till mountains and sa-van-nas Roll back the sound—rejoice; Then

Key of A  $\frac{2}{2}$

Key of A

'tis a hallow'd sto-ry, The theme of freedom's birth, Our fa-thers' deeds of glo-ry Are echo'd round the earth.  
reign will crush op-pres-sion, And raise the humble mind, And give the earth's pos-ses-sion A-mong the good and kind.

Key of A

then the world will hear us, And join our glorious lay, And songs of mil-lions cheer us, On this our na-tion's day.  
raise the song of free-dom, The loudest, sweetest strain, The cap-tive's chains are riv-en, And Li-ber-ty shall reign.

Key of A

Key of C

1. I dwelt in climes where flow - ers bloom, And knew no chill, no win - try tomb; A joy - ous land, where one might

Key of C

2. I sat up - on the top - most bough At peep of dawn, as I do now; And tried to sing a cheerful  
3. I loved that land of fruit and flowers, Where spring and summer twine their bowers, And gentle zephyrs round them

Key of C

Key of C

stay, But home, sweet home was "far a - - way."

Key of C

lay, But no—'twas ev - er "far a - - way."  
play, But my birth tree was "far a - - way."

Key of C

11

4. Far north, where I was born and bred,  
My winged thoughts were ever fled;  
And spurning joys that round me lay,  
I sigh'd for pleasures "far away."
5. Gay birds around sang many a song,  
And cheerful notes rang loud and long;  
But oh, my heart turned every lay  
To plaintive airs of "far away."
6. The brook came laughing down the dell,  
Yet sad to me its joyous swell;  
And though its chime made others gay,  
I only thought of "far away."
7. And now return'd, how dear the hours!  
Though chill the wind and bare the bowers:  
Yet this is home—and that sad lay  
I sing no more of "far away."

1. 'Tis a les - son you should heed, Try, try, try a - gain, If at first you don't suc - ceed, Try, try, try a - gain;

2. Once or twice if you should fail, Try, try, try a - gain, If at first you don't pre - vail, Try, try, try a - gain;

Then your courage should ap - pear, For if you will per - se - vere, You will conquer, nev - er fear, Try, try, try a - gain.

If we strive 'tis no dis - grace, Though we may not win the race; What should you do in that case? Try, try, try a - gain.

# THE LOVELY MAY IS COMING.

Paisiello. 123

Key of G  $\frac{6}{4}$

1. The love-ly May is com-ing, All deck'd in glittering green, Ye flowers from grove and mea-dow,  
 2. My friendly staff I've tak-en, My lit-tle bun-dle tied, And now I'm free to wan-der,

Key of G  $\frac{6}{4}$

3. The birds are float-ing o'er me, In cir-cles light and gay; They soar and sing a-bove me,  
 4. The love-ly May is com-ing, All deck'd in glittering green, Ye flow'rs from grove and mea-dow,

Key of G  $\frac{6}{4}$

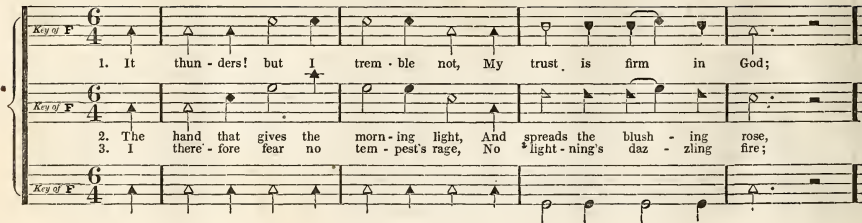
Key of G

Come to meet your queen, Ye flowers from grove and mea-dow, Come to meet your queen.  
 Where the road may guide, And now I'm free to wan-der, Where the road may guide.

Key of G

High and far a-way, They soar and sing a-bove me, High and far a-way.  
 Come to meet your queen! Ye flow'rs from grove and mea-dow, Come to meet your queen.

Key of G

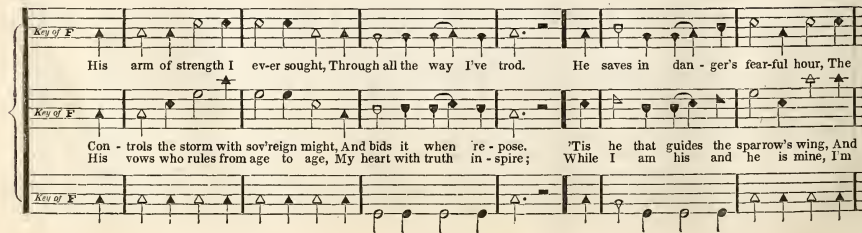


Key of F 6/4

1. It thunders! but I tremble not, My trust is firm in God;

2. The hand that gives the morning light, And spreads the blushing rose,

3. I therefore fear no tempest's rage, No lightning's dazzling fire;

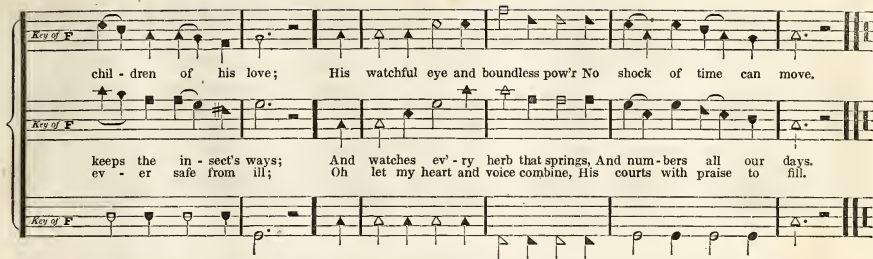


Key of F 6/4

His arm of strength I ever sought, Through all the way I've trod. He saves in danger's fearful hour, The

controls the storm with sov'reign might, And bids it when repose. 'Tis he that guides the sparrow's wing, And

His vows who rules from age to age, My heart with truth inspire; While I am his and he is mine, I'm



Key of F

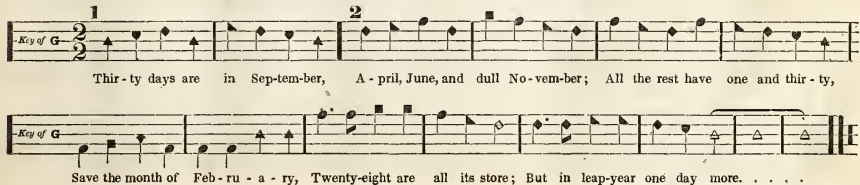
chil - dren of his love; His watchful eye and boundless pow'r No shock of time can move.

Key of F

keeps the in - sect's ways; And watches ev' - ry herb that springs, And num - bers all our days.  
ev - er safe from ill; Oh let my heart and voice combine, His courts with praise to fill.

Key of F

DAYS OF THE MONTH. (*Round, in two parts.*)



1

2

Key of G

Thir - ty days are in Sep - tem - ber, A - pril, June, and dull No - vem - ber; All the rest have one and thir - ty,

Key of G

Save the month of Feb - ru - a - ry, Twenty-eight are all its store; But in leap-year one day more. . . .



## SHALL WE, OPPRESSED WITH SADNESS.

Key of G

1. Shall we, oppress'd with sadness, Strike me-lan-cho-ly's string; Oh no, we'll tune to glad-ness, And

Key of G

2. In sweet har-mo-nious measures, Our joy-ful songs we'll bring, And hap-py in our plea-sures, We'll

Key of G

Key of G

*P* mer-ri-ly, mer-ri-ly sing, la la. *M* Bright val-leys crown'd with flow-ers, Gay birds on soar-ing wing,

Key of G

mer-ri-ly, mer-ri-ly sing, la la. While val-leys crown'd with flow-ers, And birds on soar-ing wing,

Key of G

Key of G

In - cite our tune-ful pow - ers, Then cheer-i - ly, cheer-i - ly sing, la la. Bright val-leys crown'd with flowers, Gay

Key of G

In - cite our tune-ful pow - ers, We'll cheer-i - ly, cheer-i - ly sing, la la. While val-leys crown'd with flowers, And

Key of G

birds on soar-ing wing, In - cite our tune-ful pow - ers, Then cheer-i - ly, cheer-i - ly sing, la la.

Key of G

birds on soar-ing wing, In - cite our tune-ful pow - ers, We'll cheer-i - ly, cheer-i - ly sing, la la.

Key of G

MODERATE.

Key of G

See, see, our bark scuds o'er the main, Glides smooth and skims across the li-liquid plain, And while we sing, we

Key of G

See, see, our bark scuds o'er the main, Glides smooth and skims across the li-liquid plain, And while we sing, we

Key of G

Key of G

sing and speed a - long, Our oars thus mov'd keep measure to our song. And while we sing and speed a - long,

Key of G

sing and speed a - long, Our oars thus mov'd keep measure to our song. And while we sing and speed a - long,

Key of G

Key of G

Our oars thus mov'd keep measure to our song. And while we sing and speed a-long, Our oars thus mov'd keep

Key of G

Our oars thus mov'd keep measure to our song. And while we sing and speed a-long, Our oars thus mov'd keep

Key of G

Key of G

measure to our song. Oh spi-rit of the wind and roar-ing seas, Breathe gentle gales midst skies se-rene as these,

Key of G

measure to our song. Oh spi-rit of the wind and roar-ing seas, Breathe gentle gales midst skies se-rene as these,

Key of G

*f*

I

Key of G

Breathe gentle gales midst skies se-rene as these; Calm, oh calm the o-ccean's heaving breast, Whose billows pan-ting

Key of G

Breathe gentle gales midst skies se-rene as these; Calm, oh calm the o-ccean's heaving breast, Whose billows pan-ting

Key of G

Key of G

sigh for rest, Whose bil-lows pan-ting sigh for rest, sigh for rest,

Key of G

sigh for rest, Whose bil-lows pan-ting sigh for rest, sigh for rest, sigh for rest,

Key of G

sigh for, rest,

*Key of G*

*P*

Whose bil - lows pan - ting sigh for rest, sigh for rest, Whose bil - lows pan - ting

*Key of G*

Whose bil - lows pan - ting sigh for rest, sigh for rest, sigh for rest, Whose bil - lows pan - ting

*Key of G*

sigh for rest,

*P*

*P* *PP*

*Key of G*

sigh for rest, for rest, for rest, for rest, for rest. . . . .

*Key of G*

sigh for rest, for rest, for rest, for rest, for rest. . . . .

*Key of G*



*P* *P*

Key of G

Sigh, gentle gales, Sigh, gentle gales, Sigh, gentle gales, a - round our leafy dwelling,

Key of G

Sigh, gentle gales, Sigh, gentle gales, Sigh, gentle gales, Sigh, gentle gales, Sigh, gentle gales, a - round our leafy dwelling,

BASE. TENOR. BASE. TENOR.

Key of G

Key of G

Sigh, gen - tle gales, a - round our lea - fy dwell - ing,

Key of G

Sigh, gen - tle gales, a - round our lea - fy dwell - ing, Sigh, Sigh, Sigh, Sigh,

BASE.

Key of G

12

Sigh, gen - tle gales, Sigh, gen - tle gales.



*P*

Key of G

Sigh, gen - tle gales, a - round our lea - fy dwelling, Sigh, gen - tle gales, Sigh,

Key of G

Sigh, gen - tle gales, a - round our lea - fy dwelling, Sigh, gen - tle gales, Sigh, gen - tle gales, Sigh,

Key of G

BASE.

*PP*

Key of G

Sigh, Sigh, gen - tle gales, Sigh, Sigh, Sigh, gen - tle gales. . . . .

Key of G

Sigh, Sigh, gen - tle gales, Sigh, Sigh, Sigh, gen - tle gales. . . . .

Key of G

# THE WAY TO CONTENTMENT.

LIVELY. THREE VOICES.

1. Let us with a cheerful mind, Lead our life up - right - ly; Vir-tue's paths e'er tak - ing, All that's ill for - sak - ing.  
 2. Let us ban-ish lust and pride, Living pure and hum-ble; Giv'n to all well - do - ing, Ev' - ry vice es - chew - ing.

3. Let us ev - er cherish truth, Truth is worth pos-sess-ing; Let us live up - right - ly, Hour-ly, dai - ly, night - ly.  
 4. Let us seek, in all we do, So - lid, lasting trea - sure; Good we e'er may cher - ish, Good that will not per - ish.

CHORUS.

Come, let us all u - nite in this, And so contentment we'll possess, And then we'll all be glad, glad, glad, And then we'll all be glad.

NOTE.—At the words *glad, glad, glad*, the hands are to be clapped.

6  
Key of D 4

1. Mo - ther! mo - ther! soft is morn - ing dew, Soft the cloud of sil - ver hue: But  
2. Mo - ther! mo - ther! beau - ti - ful is spring, Sun - shine gilds the blos - som - ing; But

6  
Key of D 4

3. Mo - ther! mo - ther! sweet the taste of flow'rs, To the bee that sips for hours; But  
4. Mo - ther! mo - ther! pri - zes more than one, Greet us when our du - ty's done; But

6  
Key of D 4

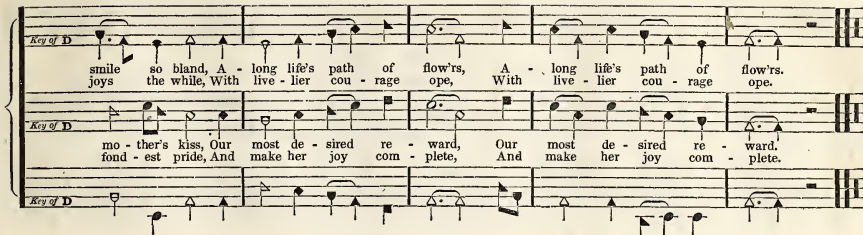
Key of D

soft - er is the mo - ther's hand, That still hath hold of ours, And leads us with a  
far more beau - ti - ful her smile, That lights our eyes with hope, That bids our bud - ding

Key of D

sweet - er far the rap - turous bliss, It thrills through ev' - ry chord, When comes to us a  
all of them are naught be - side The plea - sure pure and sweet, To be a mo - ther's

Key of D



Key of D

smile so bland, A - long life's path of flow'rs, A - long life's path of flow'rs.  
joys the while, With live - lier cou - rage ope, With live - lier cou - rage ope.

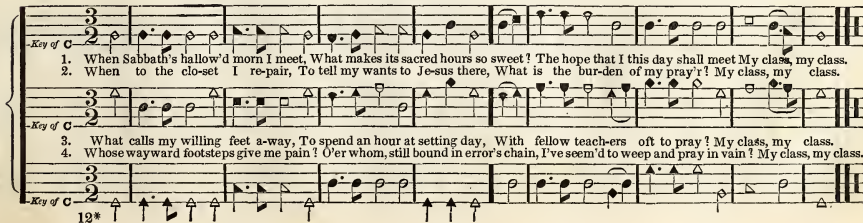
Key of D

mo - ther's kiss, Our most de - sired re - ward, Our most de - sired re - ward.  
fond - est pride, And make her joy com - plete, And make her joy com - plete.

Key of D

## MY CLASS.

From the German.



Key of C

1. When Sabbath's hallow'd morn I meet, What makes its sacred hours so sweet? The hope that I this day shall meet My class, my class.  
2. When to the clo-set I re-pair, To tell my wants to Je-sus there, What is the bur-den of my pray'r? My class, my class.

Key of C

3. What calls my willing feet a-way, To spend an hour at setting day, With fellow teach-ers oft to pray? My class, my class.  
4. Whose wayward footsteps give me pain? O'er whom, still bound in error's chain, I've seem'd to weep and pray in vain? My class, my class.

Key of C

12\*

## THE FOUNT OF JOY.

LIVELY.

1. Joy, yes, joy's the quick'ning stream, Which the whole earth wa-ters, } What in val-ley blow-eth,  
 Gladd'ning with its crys-tal gleam All her sons and daugh-ters. }

2. Ev'-ry one, in his own way, Ea-ger-ly pur-sues it; } Hap-py he who know-eth,  
 But to seek, is oft the way Cer-tain-ly to lose it. }

CHORUS.

What the hill-side show-eth, Full of joy it glow-eth. There are stores of joy to bless;

Where the true joy grow-eth, And the false fore-go-eth! Yes, we've stores of joy to bless,

Key, B  $\flat$

And our dan - ger is ex - cess, And our dan - ger is ex - cess, And our dan - ger is ex - cess!

And our dan - ger is ex - cess, And our dan - ger is ex - cess, And our dan - ger is ex - cess!

Key, B  $\flat$

WHEN TO SING A TASK YOU FIND IT. (*Round in four parts.*)

Key of A

1 2 3 4

When to sing a task you find it, Per-se-vere and nev-er mind it, Nev-er mind it, Nev-er mind it.

'Twas Well Begun. (*Round in three parts.*)

Key of C

1 2 3

'Twas well be - gun, 'Twill soon be done. Yes, Yes.

## COME, SEEK THE BOWER.

1st Voice.

2d Voice.

Key of G 6/4

1. Come, seek the bow'r, the ro - sy bow'r, I love its cool re - treat; The sun is high, and

Key of G 6/4

2. Ye youths and maid - ens, join the song, I love a cheer - ful glee; The ech - oes shall our

Key of G 6/4

Key of G

great his pow'r, And wea - ry are our feet.

Key of G

notes pro-long, Then, come, and sing with me. { 1st Voice. Then Edward, and Em-ma, and Jo-seph, and Sa - rah, and  
2d Voice. And William, and Ma-ry, and Ro-ber't, and El - len, and

Key of G

Inst.

## CHORUS.

-Key of G

-Key of G

*2d Voice Repeat.*

Kit - ty, the beau - ti - ful maid; } Then Ed - ward, and Em - ma, and Jo - seph, and Sa - rah, And Kit - ty, the beau - ti - ful  
 Richard the call o - - bey'd; }

-Key of G

-Key of G

-Key of G

maid, And Wil - liam, and Ma - ry, and Rob - ert, and El - len, And Rich - ard the call o - bey'd, the call o - bey'd, . . .

-Key of G



Key of G

They sought the bow'r, the ro - sy bow'r, And sat in the plea - sant

Key of G

..... the call o - bey'd, ..... They sung a song, a cheer - ful song, And sat in the plea - sant

Key of G

Key of G

shade, They sought the bow'r, the ro - sy bow'r, And sat in the plea - sant shade.

Key of G

shade, They sung a song, a cheer - ful song, And sat in the plea - sant shade.

Key of G

# THE HOBBY-HORSE.

LIVELY.

Key of G

1. Hop, hop, hop! Go and nev - er stop: Where 'tis smooth and where 'tis sto - ny,

2. Hey, hey, hey! Go a - long, I say: Don't you kick, and don't you stum - ble,  
3. Jump, jump, jump! Don't you hit that stump! Nev - er will I cease to ride you,

Key of G

Trudge a - long, my lit - tle po - ny, Go, and nev - er stop. Hop, hop, hop, hop, hop.

Don't you tire, and don't you grum - ble, Go a - long, I say. Hey, hey, hey, hey, hey.  
Till I far - ther yet have tried you: Shun, I say, that stump. Jump, jump, jump, jump, jump.

1st TREBLE. SLOW.

1. De - sert - ed by the wan - ing moon, When skies pro - claim night's cheer - less noon,

2d TREBLE.

2. Or sail - ing on the mid - night deep, While wea - ry mess - mates sound - ly sleep,

On tow - er, fort, or tent - ed ground, The sen - try walks his lone - ly round, The sen - try walks his

The care - ful watch pa - trols the deck, To guard the ship from foe or wreck, To guard the ship from

LIVELY.

lone - ly round, The sen - try walks his lone - ly round. And should a foot - step hap - ly stray Where

foe or wreck, To guard the ship from foe or wreck. And while his thoughts oft homeward veer, Some

cau-tion marks the guarded way, Where cau-tion marks the guarded way, the guard - ed way— Who goes there?  
 friend-ly voice sa - lutes his ear, Some friend-ly voice sa - lutes his ear, sa - lutes his ear— What cheer?

Stran - ger, quick - ly tell!— A friend!— The word!— Good - night!— All's  
 Bro - ther, quick - ly tell!— A - bove!— Be - low!— Good - night!— All's

Slow.

well! All's well! The word!— Good - night!— All's well!  
 well! All's well! A - bove!— Be - low!— All's well!

Key of A  $\frac{2}{2}$

1. Let the song of praise and glad-ness, Ring to earth's re - mo - test bound; See the vail of gloom and sad-ness,  
 2. Freedom's banner floats a - bove us, Peace and plen - ty crown our land; Learning spreads her stores a - round us,

Key of A  $\frac{2}{2}$

3. Favour'd youth of ev' - ry na-tion, Come, o - bey the sol - emn call, Let the tid - ings of sal - va - tion,  
 4. And to us the trust be giv - en, Child - ren of a ran - som'd land; To send the min - is - try of heav'n,

Key of A  $\frac{2}{2}$

Key of A

Yield - ing at the gos - pel's sound. Thanks to Heav'n for ev' - ry blessing Shower'd upon us through the year;  
 Com - forts rise on ev' - ry hand. O'er be - night - ed souls is breaking Dai - ly now the light di - vine;

Key of A

You have heard - be known to all. Be our hap pi - ness ex - tend - ed To each re - gion of the earth;  
 To mountain height and de - sert sand. Let no year that pass - es o'er us, E'er be - hold our la - bours cease;

Key of A

Key of A

Heath and com - pe - tence pos - sess - ing, Can we wish for great - er here? Let the song of praise and glad - ness,  
 Hea - then minds, from slum - ber wak - ing, Feel re - li - gion's in - fluence shine. Freedom's banner floats a - bove us,

Key of A

Till their songs with praise are blended, At a blest Re - deem - er's birth! Favour'd youth of ev' - ry na - tion,  
 Till we see our dis - tant is - lands Wave the gos - pel flag of peace. And to us the trust be giv - en,

Key of A

Key of A

Ring to earth's re - mo - test bound; See the vail of gloom and sadness, Yield - ing at the gos - pel's sound.  
 Peace and plen - ty crown our land; Learning spreads her stores a - round us, Com - forts rise on ev' - ry hand.

Key of A

Come, o - bey the sol - emn call; Let the tid - ings of sal - va - tion, You have heard—be known to all.  
 Children of a ransom'd land, To send the min - is - try of heav'n, To mountain height and de - sert sand.

Key of A

## COME O'ER THE MOONLIT SEA.

The musical score is arranged in three systems, each with three staves. The top staff of each system is for the vocal line, the middle for piano accompaniment, and the bottom for a second piano accompaniment. The key signature is D major and the time signature is 2/2. The lyrics are printed below the vocal line of each system.

*Key of D*

Come o'er the moon-lit sea, The waves are bright-ly glowing; The winds have sunk to their ev'n-ing rest, And the

*Key of D*

Come o'er the moon-lit sea, The waves are bright-ly glowing; The winds have sunk to their ev'n-ing rest, And the

*Key of D*

tide is gen-tly flow-ing. Yes I'll roam o'er the moon-lit sea, For the waves are bright-ly glow-ing,

*Key of D*

tide is gen-tly flow-ing. Yes I'll roam o'er the moon-lit sea, For the waves are bright-ly glow-ing,

*Key of D*

*Key of D*

The winds are sunk to their ev'n - ing rest, And the tide is gen - tly flowing; Thy barque is in the bay, And it

*Key of D*

The winds are sunk to their ev'n - ing rest, And the tide is gen - tly flowing; Thy barque is in the bay, And it

*Key of D*

*Key of D*

on - ly waits for me, When its silk - en sails will throw Their sha - dows o'er the sea. I'll

*Key of D*

on - ly waits for me, When its silk - en sails will throw Their sha - dows o'er the sea. I'll

*Key of D*

13\*



Key of D

come o'er the moon-lit sea, The waves are bright-ly glowing; The winds have sunk to their ev'n-ing rest, And the

Key of D

come o'er the moon-lit sea, The waves are bright-ly glowing; The winds have sunk to their ev'n-ing rest, And the

Key of D

Slow

Key of D

tide is gen - tly flow - ing, And the tide is gen - tly flow - ing, is gen - tly flow - ing.

Key of D

tide is gen - tly flow - ing, And the tide is gen - tly flow - ing, is gen - tly flow - ing.

Key of D

Key of A

1. With your sing - ing, Plea - sure bring - ing, Come, sweet love - ly bird a - gain. Win - ter's sigh - ing,

Key of A

2. Fruits and ber - ries, plums and cher - ries, Now shall be your wel - come meat, Come to cheer us,

Key of A

Key of A

Off is hie - ing, Joy a - gain with you shall reign.

Key of A

Do not fear us, Glad in - deed your songs we'll greet.

Key of A

3. None shall harm you,  
None alarm you—  
Sacred be your dear retreat!  
Love shall guard you,  
Love reward you,  
For your music, pure, and sweet.

4. Oh how hateful!  
How ungrateful  
He who would disturb your rest!  
No—dear treasure,  
Wake your measure,  
Safely may you cheer my breast.

ALTO.

Key of G

1. A - rise, ye peo - ple, clap your hands, Ex - ult - ing strike the chord, Let ev' - ry isle and ev' - ry

TREBLE.

Key of G

2. Sing to our God in loud - est strains, Per - pet - ual prais - es sing, O'er earth's wide bounds extends his

TENOR.

Key of G

BASE.

Key of G

land, Con - fess th' Almigh - ty Lord, Con - fess th'Al - migh - ty Lord. How aw - ful

Key of G

reign, O praise our God and King, O praise our God and King. His sway the

Key of G

Unison.

Key of G

His mys - te - rious name, How high ad - vanc'd his seat, Who bids the na - tions

Key of G

sons of hu - man kind, With hum - blest hom - age own, And sanc - ti - ty with

Key of G

Key of G

own his claim, Who bids the na - tions own his claim And casts them at his feet, And

Key of G

pow'r com - bin'd, And sanc - ti - ty with pow'r com - bin'd, Sup - ports his last - ing throne, Sup -

Key of G

*Unison.*

Key of G

casts them at his feet. He to our lot a land as - sign'd, His fa - vour'd people's

Key of G

ports his last - ing throne. For he whose hand a - mid the skies Th'e - ter - nal scep - tre

Key of G

Key of G

boast, And blest with gifts of va - rious kind Her health en - cir - cled coast.

Key of G

wields, To earth's whole race his care ap - plies, And o'er them spreads the shield.

Key of G

1. A - cross the lake, Thro' bush and brake, Re-sounds the bu - gle - horn; O'er hill and vale, The ech - oes sail, And

2. The sky is clear, The flow'rs appear On ev' - ry side so gay, The brook flows by So mer - ri - ly, A -  
 3. The ech-oes flow As on we go Thro' for-est, vale, and lawn! And far and near A - gain we hear The

through the wav - ing corn, And through the wav - ing corn, And through the wav - ing corn.

long its peb - bly way, A - long its peb - bly way, A - long its peb - bly way.  
 wind - ing bu - gle horn, The wind - ing bu - gle horn, The wind - ing bu - gle horn.

Key of A 6/4

1. A-wake! awake! your bed forsake, To God your praises pay; The morning sun is clear and bright, How precious is the

Key of A 6/4

2. Be - fore the morn Awaked the dawn, The blessed Saviour rose; He conquer'd death and left the grave, While soft across the  
3. The an-gels bright, From worlds of light, To greet his rising came; The Prince of Life with joy they view, While heav'n its glories

Key of A 6/4

Key of A

sa - cred light; With songs of love Praise God a - bove, It is the Sab - bath day, It is the Sab - bath day.

Key of A

pla - cid wave, The morning star Shone forth a - far, And vanquish'd all his foes, And vanquish'd all his foes.  
o'er him threw; Then haste to fly A - bove the sky, Their raptures to pro - claim, Their raptures to pro - claim.

Key of A

# O COME, COME AWAY.

German Song.

157

*Key of D*

1. O, come, come a - way, from la - bour now re - pos - ing, Let bu - sy care a - while forbear, O come, come a - way; Come,  
2. From toil and from care on which the day is clos - ing, The hour of eve brings sweet reprieve, O come, come a - way; O

*Key of D*

3. While sweet Philo - mel, the wea - ry trav' - ler cheer - ing, With evening song her notes pro - long, O come, come a - way: In  
4. The bright day is gone, the moon and stars ap - pear - ing, With sil - v'ry light il - lumes the night, O come, come a - way: We'll

*Key of D*

*Key of D*

come our so - cial joys re - new, And then with trust and friend - ship too, Let true hearts welcome you, O come, come a - way.  
come where love will smile on thee, And round the hearth will glad - ness be, And time fly mer - ri - ly, O come, come a - way.

*Key of D*

an - sw'ring song of sym - pa - thy, We'll sing in tune - ful har - mo - ny, Of hope, joy, li - ber - ty, O come, come a - way.  
join in grate - ful songs of praise To Him who crowns our peaceful days With health, hope, happi - ness, O come, come a - way.

*Key of D*



*f*

Key of A

2/2

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

Key of A

2/2

2. Immor-tal pa-triots! rise once more; Defend your rights, de-fend your shore; Let no rude foe, with im-pious hand, Let

Key of A

2/2

Key of A

fought and bled in Free-dom's cause, And when the storm of war was gone, En-joy'd the peace your

Key of A

no rude foe, with im-pious hand, In-vade the shrine where sa-cred lies, Of toil and blood, the

Key of A

*Key of A*

va - lour won. Let in - de - pen - dence be our boast, Ev - er mind - ful what it cost;

*Key of A*

well - earn'd prize. While off - 'ring peace sin - cere and just, In Heav'n we place a man - ly trust,

*Key of A*

*Key of A*

Ev - er grate - ful for the prize, Let its al - tar reach the skies. Firm - u - ni - ted - let us be,

*Key of A*

That truth and jus - tice will pre - vail, And ev' - ry scheme of bondage fail. Firm - u - ni - ted - let us be,

*Key of A*

Key of A

Rallying round our Lib - er - ty; As a band of bro - thers join'd, Peace and safe - ty we shall find.

Key of A

Rallying round our Lib - er - ty; As a band of bro - thers join'd, Peace and safe - ty we shall find.

Key of A

3.

Sound, sound the trump of Fame!  
 Let WASHINGTON'S great name  
     Ring through the world with loud applause,  
     Ring through the world with loud applause:  
 Let every clime to freedom dear  
 Listen with a joyful ear.  
     With equal skill, and godlike power,  
     He governs in the fearful hour  
     Of horrid war; or guides, with ease,  
     The happier times of honest peace.  
     Firm—united, &c.

4.

Behold the chief who now commands,  
 Once more to serve his country, stands—  
     The rock on which the storm will beat,  
     The rock on which the storm will beat;  
 But, arm'd in virtue firm and true,  
 His hopes are fix'd on Heaven and you.  
     When Hope was sinking in dismay,  
     And glooms obscured Columbia's day,  
     His steady mind from changes free,  
     Resolved on death or liberty.  
     Firm—united, &c.

-Key of G

1. See the northern light! the north - ern light! To the ze - nith of the skies, How the glowing  
 2. See the northern light! the north - ern light! See the dark cloud round the base, Brill-iant streaks from

-Key of G

3. See the northern light! the north - ern light! Like the dawning day it shines, Shoot-ing stream with  
 4. See the northern light! the north - ern light! Plain-ly telling he is great, Who did all its

-Key of G

-Key of G

col-umns rise: Bright-ly gleaming, Bright-ly gleam - ing, Bright-ly gleaming Through the veil of night.  
 place to place, Ev - er changing, Ev - er chang - ing, Ev - er changing, Now 'tis dim, now bright.

-Key of G

stream combining, Bright-ly gleaming! Bright-ly gleam - ing, Bright-ly gleaming Through the veil of night.  
 beams cre - ate; Nev - er changing! Nev - er chang - ing! Nev - er changing, Source of life and light.

-Key of G

## THOU SWEET GLIDING KEDRON.

Key of A  $\frac{3}{2}$

1. Thou sweet glid - ing Ke - dron, by thy sil - ver stream Our Sa - viour would lin - ger in moonlight's soft

Key of A  $\frac{3}{2}$

2. Oh gar - den of Ol - ives, thou dear honour'd spot, The fame of thy won - ders shall ne'er be for -

Key of A  $\frac{3}{2}$

Key of A  $\frac{3}{2}$

beam ; And by thy bright wa - ters till midnight would stay, And lose in thy murmurs the toils of the day. How

Key of A  $\frac{3}{2}$

got ; The theme most trans - port - ing to ser - aphs a - bove, The triumph of sor - row, the triumph of love. Come,

Key of A  $\frac{3}{2}$

*Key of A*

damp were the vapours that fell on his head; How hard was his pil - low, how hum - ble his bed; The

*Key of A*

saints, and a - dore him; come bow at his feet: Oh give him the glo - ry, the praise that is meet; Let

*Key of A*

*Key of A*

an - gels be - hold - ing, a - mazed at the sight, At - tend - ed their Mas - ter with sol - emn de - light.

*Key of A*

joy - ful ho - san - nas un - ceas - ing a - rise, And join the full cho - rus that glad - dens the skies.

*Key of A*

SLOW.

Key of G

1. Wood-man, spare that tree! Touch not a sin - gle bough: In youth it shel - ter'd  
 2. That old, fa - mil - iar tree, Whose glo - - ry and re - nown Are spread o'er land and

Key of G

3. When but an i - dle boy I sought its grate - ful shade; In all their gush - ing  
 4. My heart-strings round thee cling, Close as thy bark, old friend; Here shall the wild - bird

Key of G

Key of G

me, And I'll pro - tect it now; 'Twas my fore - fa - ther's hand That placed it near his  
 sea, And would'st thou hack it down? Wood-man, for - bear thy stroke! Cut not its earth-bound

Key of G

joy, Here, too, my sis - ters play'd. My mo - ther kiss'd me here; My fa - ther press'd my  
 sing, And still thy branches bend. Old tree, the storm me still brave! And, wood-man, leave the

Key of G

The image shows a musical score for three voices, all in the key of G. The score consists of three staves. The lyrics are written below the notes. The first staff has lyrics: "cot, ties; There, wood-man, let it stand, Thine Now axe shall harm it not. skies." The second staff has lyrics: "hand-spot; For-give this fool-ish tear, save, But Thine axe shall harm it stand. not." The third staff has lyrics: "hand-spot; While I've a hand to tear, save, But Thine axe shall harm it stand. not." The music is written in a style typical of 19th-century sheet music, with various note values and rests.

### SKEPTIC, SPARE THAT BOOK!

1.

Skeptic, spare that book!  
 Touch not a single leaf,  
 Nor on its pages look  
 With eye of unbelief;  
 'Twas my forefather's stay  
 In the hour of agony;  
 Skeptic, go thy way,  
 And let that old book be.

2.

That good old book of life,  
 For centuries has stood  
 Unharm'd amid the strife,  
 When earth was drunk with blood;  
 And would'st thou harm it now,  
 And have its truths forgot?  
 Skeptic, forbear thy blow,  
 Thy hand shall harm it not.

3.

Its very name recalls  
 The happy hours of youth,  
 When in my grandsire's halls  
 I heard its tales of truth.  
 I've seen his white hair flow  
 O'er that volume as he read;  
 But that was long ago,  
 And the good old man is dead.

4.

My dear grandmother too,  
 When I was but a boy,—  
 I've seen her eyes of blue  
 Weep o'er it tears of joy.  
 Their traces linger still,  
 And dear they are to me:  
 Skeptic, forego thy will,  
 Go, let that old book be.



## THE PEARL OF GREAT PRICE.

6  
Key of F  
4

1. The pearl that world - lings co - vet, Is not the pearl for for me; Its beau - ty fades but as  
2. The crown that decks the mon - arch, Is not the crown for for me; It jaz - zles but as

6  
Key of F  
4

3. The road that ma - ny trav - el, Is not the the road for for me; It leads to death and  
4. The hope that sin - ners cher - ish Is not the hope for for me; Most sure - ly will they

6  
Key of F  
4

Key of F

quick - ly As sun - shine on the sea; But there's a pearl sought by the wise, 'Tis  
mo - ment, Its bright - ness soon will flee; But there's a crown pre - pared a - bove, For

Key of F

sor - row, In it I would not be. But there's a road that leads to God, It's  
per - ish, Un - less from sin made free. But there's a hope which rests in God, And

Key of F

Key of F

called the pearl of great - est price; Though few its va - lue see, Oh that's the pearl for  
 all who walk in hum - ble love; For ev - er bright will be. Oh that's the crown for

Key of F

marked by Christ's most pre - cious blood; The pass - age here is free, Oh that's the road for  
 leads the soul to keep his word, And sin - ful plea - sures flee. Oh that's the hope for

Key of F

Key of F

me, Oh that's the pearl for me, Oh that's the pearl for me.  
 me, Oh that's the crown for me, Oh that's the crown for me.

Key of F

me, Oh that's the road for me, Oh that's the road for me.  
 me, Oh that's the hope for me, Oh that's the hope for me.

Key of F

## ALL IS WELL.

SLOW.

Key of A 6/4

1. What's this that steals, that steals up - on my frame! Is it death? Is it death?

2. Weep not, my friends, my friends, weep not for me, All is well—All is well.  
3. Tune, tune your harps, your harps, ye saints in glory All is well—All is well.

Key of A 6/4

Key of A 6/4

Key of A

That soon will quench, will quench this vi - tal flame? Is it death? Is it death?

My sins are par - don'd, pardon'd, I am free, All is well—All is well.  
I will re - hearse, re - hearse the pleas - ing story, All is well—All is well.

Key of A

Key of A

If this be death, I soon shall be From ev - ry pain and sor - row free; I shall the King of

Key of A

There's not a cloud that doth a - rise, To hide my Sa - viour from my eyes; I soon shall mount the  
Bright an - gels are from glo - ry come, They're round my bed, They're in my room, They wait to waft my

Key of A

Key of A

glo - ry see, All is well—All is well.

Key of A

up - per skies, All is well—All is well.  
spi - rit home, All is well—All is well.

Key of A

4. Hark! hark! my Lord, my Lord and Master calls me,  
All is well—All is well.  
I soon shall see, shall see his face in glory,  
All is well—All is well.  
Farewell, dear friends, adieu, adieu!  
I can no longer stay with you,  
My glitt'ring crown appears in view,  
All is well—All is well.
5. Hail, hail, all hail! all hail! ye blood-wash'd throng;  
Saved by grace—Saved by grace.  
I've come to join, to join your rapturous song,  
Saved by grace—Saved by grace,  
All, all is peace and joy divine,  
And heaven and glory now are mine;  
Oh, hallelujah to the Lamb,  
All is well—All is well.



Key of A

ther he went, or whence he came; Yet there was something in his eye That won my love, I knew not why.  
was an an-gel's por-tion then; And while I fed with ea-ger haste, The crust was man-na to my taste.

Key of A

from the stream he drain'd my cup; Dipp'd, and re-turn'd it run-ning o'er. I drank, and nev-er thirst-ed more.  
him on mine own couch to rest; Then made the earth my bed, and seem'd In E-den's gar-den while I dream'd.

Key of A

5. Stripp'd, wounded, beaten nigh to death,  
I found him by the highway side;  
I roused his pulse, brought back his breath,  
Reviv'd his spirit, and supplied  
Wine, oil, refreshment; he was heal'd.  
I had, myself, a wound conceal'd;  
But from that hour, forgot the smart,  
And peace bound up my broken heart.

6. In prison I saw him next, condemn'd  
To meet a traitor's doom at morn;  
The tide of lying tongues I stemm'd,  
And honour'd him 'mid shame and scorn.

My friendship's utmost zeal to try,  
He ask'd if I for him would die.  
The flesh was weak, my blood ran chill,  
But the free spirit cried, "I will!"

7. Then, in a moment, to my view  
The stranger started from disguise;  
The tokens in his hands I knew;  
My Saviour stood before my eyes!  
He spake, and my poor name he named;  
"Of me thou hast not been ashamed;  
These deeds shall thy memorial be;  
Fear not; thou didst it unto me."

Key, B♭ 3/2

1. Brightest and best of the sons of the morning, Dawn on our darkness and lend us thine aid; }  
 Star of the east, the ho - ri - zon a - dorn-ing, Guide where our in - fant Re - deem-er is laid. }

3. Say, shall we yield him, in cost-ly de - vo - tion, O - dours of E - den, and off'rings di - vine? }  
 Gems of the mountain, and pearls of the o - cean, Myrrh from the for - est, or gold from the mine? }

Key, B♭

2. Cold on his cra - dle the dew-drops are shining, Low lies his head with the heasts of the stall;

4. Vain-ly we of - fer each am-ple oh - la - tion; Vain-ly with gifts would his fa - vour se - cure!

-Key, B

An-gels, a - dore him, in slumber re - clin-ing, Ma - ker, and Monarch, and Sa - viour of all.

-Key, B

Rich-er by far is the heart's a - do - ra - tion, Dear-er to God are the prayers of the poor.

-Key, B

## SING, SISTERS, AS TO WALK YOU GO.

Key of A

1. Sing, sis-ters, as to walk you go, Of nature's bounty sing; How great is God, how good, and oh! How beautiful is spring!  
2. To nature's ju - bi - lee of joy, Add, brothers, your full tone; God made for song each girl and boy, And not the birds a-lone.

Key of A

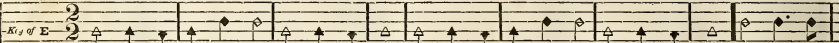
3. The winter deck'd the ground with snow, The waterfall was still; But murmurs now so soft and low Thro' meadow banks, the rill.  
4. Let him be sad who thinks of wrong Which he, alas, has done; The happy hours of pleasant song, All such for ev - er shun.

Key of A

15\*

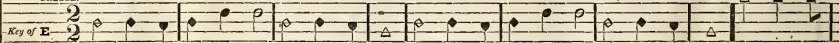


ALTO.



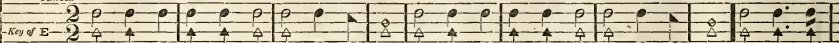
1. There is a hap - py land, Far, far a - way, Where saints in glo - ry stand, Bright, bright as day; Oh, how they

TREBLE.

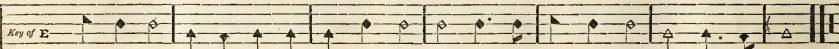


2. Come to the hap - py land, Come, come a - way; Why will ye doubt - ing stand? Why yet de - lay? Oh, we shall  
3. Bright in that hap - py land Beams ev' - ry eye; Kept by a Fa - ther's hand, Love can - not die: Then shall his

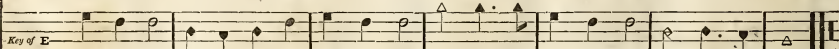
TENOR.



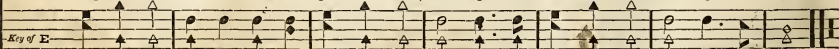
BASE.



sweet - ly sing, Wor - thy is our Sa - viour King, Loud let his prais - es ring, Praise, praise for aye.



hap - py be, When from sin and sor - row free; Lord, we shall live with thee, Blest, blest for aye.  
king - dom come, Saints shall share a glo - rious home, And bright a - bove the sun We reign for aye.



*Abraham Baylis*

## I WOULD NOT LIVE ALWAYS.

G. Kingsley.

175

Key of F

1. I would not live al-way: I ask not to stay Where storm af-ter storm ri-ses dark o'er the way;  
 2. I would not live al-way: no—wel-come the tomb, Since Je-sus hath lain there, I dread not its gloom.

Key of F

3. Who, who would live al-way, a-way from his God, A-way from yon heav'n, that bliss-ful a-bode,  
 4. Where the saints of all a-ges in har-mo-ny meet, Their Sa-viour and brethren trans-ported to greet.

Key of F

The few lu-rid morn-ings that dawn on us here, Are enough for life's woes—full e-nough for its cheer.  
 There, sweet be my rest, till he bid me a-rise, To hail him in triumph de-scend-ing the skies.

Key of F

Where the riv-ers of plea-sure flow o'er the bright plains, And the noontide of glory e-ter-nal-ly reigns.  
 While the an-thems of rap-ture un-ceas-ing-ly roll. And the smile of the Lord is the feast of the soul.

Key of F

Key of A 6/4

1. How pleasant thus to dwell be - low, In fel - low - ship of love; The good shall meet a -  
 And though we part, 'tis bliss to know The good shall meet a - - bove. bove.

2. Yes, hap - py thought! when we are free From earth - ly grief and pain, And nev - er part a -  
 In heav'n we shall each oth - er see, And nev - er part a - gain.

Key of A 6/4

3. The chil - dren who have loved the Lord Shall hail their teach - ers there; Of all their toil and  
 And teachers gain the rich re - ward Of all their toil and care. care.

4. Then let us each, in strength di - vine, Still walk in wis - dom's ways; In nev - er end - ing  
 That we, with those we love, may join In nev - er end - ing praise. praise.

Key of A 6/4

bove, . . . The good shall meet a - bove; And though we part, 'tis bliss to know The good shall meet a -  
 gain, . . . And nev - er part a - gain; In heav'n we shall each oth - er see, And nev - er part a - gain.

Key of A 6/4

care, . . . Of all their toil and care; And teacher's gain the rich re - ward Of all their toil and care.  
 praise, . . . In nev - er end - ing praise; That we, with those we love, may join In nev - er end - ing praise.

Key of A 6/4

## CHORUS.

Key of A

Oh! that will be joy - ful, joy - ful, joy - ful! Oh! that will be joy - ful, To meet to part no more.

Key of A

Oh! that will be joy - ful, joy - ful, joy - ful! Oh! that will be joy - ful, To meet to part no more.

Key of A

Key of A

To meet to part no more, On Canaan's hap - py shore, And sing the ev - er - last - ing song, With those who've gone before.

Key of A

To meet to part no more, On Canaan's hap - py shore, And sing the ev - er - last - ing song, With those who've gone before.

Key of A

M

Key of G

1. Sing, my soul, his wondrous love, Who from yon bright world a - bove, Ev - er watch - ful  
 2. Heav'n and earth by him were made, He by all must be o - bey'd; What are we, that

Key of G

3. God, thus mer - ci - ful and good, Bought us - with a Sa - viour's blood, And, to make our  
 4. Sing, my soul, a - dore his name, Let his glo - ry be thy theme; Praise him till he

Key of G

Inst.

Key of G


o'er our race, Still to man ex - tends his grace: Sing, my soul, his wondrous love.  
 he should show So much love to us be - low! Sing, my soul, his wondrous love.

Key of G

safe - ty sure, Guides us by his spi - rit pure: Sing, my soul, his wondrous love.  
 calls thee home, Trust his love for all to come: Praise, oh praise the God of love.

Key of G

Key of F



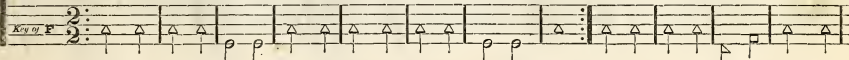
1. Far from mor-tal cares re - treat - ing, Sor - did hopes and vain de - sires, } From the fount of glo - ry beam - ing,  
Here, our wil - ling foot - steps meet - ing, Ev' - ry heart to heav'n as - pires. }

Key of F

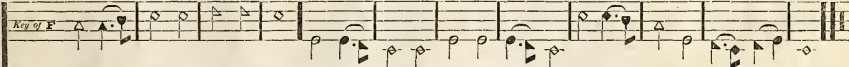


2. Who may share this great sal - va - tion? Ev' - ry pure and hum - ble mind, } Bless - ings all a - round be - stow - ing,  
Ev' - ry kindred, tongue, and na - tion, From the stains of guilt re - fined. }

Key of F

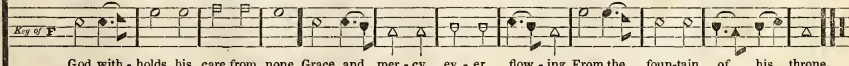


Key of F



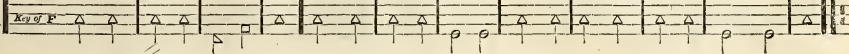
Light ce - les - tial cheers our eyes, Mer - cy from a - bove pro - claim - ing Peace and par - don from the skies.

Key of F



God with - holds his care from none, Grace and mer - cy ev - er flow - ing From the foun - tain of his throne.

Key of F



Key of A  $\frac{3}{2}$

1. Ye Christian heralds, go, proclaim Sal - va - tion in Immanuel's name; To distant climes the tidings bear, And plant the rose of Sharon there.

Key of A  $\frac{3}{2}$

2. He'll shield you with a wall of fire, With flaming zeal your breasts inspire; Bid raging winds their fury cease, And calm the savage breast to peace.

3. And when our labours are all o'er, Then we shall meet to part no more; Meet with the blood-bought throng to fall, And crown our Jesus Lord of all.

Key of A  $\frac{3}{2}$

## SAINTS' HOME.

Key of F  $\frac{2}{2}$

1. 'Mid scenes of con - fu - sion and crea - ture com - plaints, How sweet to my soul is com - mu - nion with saints:

Key of F  $\frac{2}{2}$

2. Sweet bonds that u - nite all the chil - dren of peace! And thrice precious Je - sus, whose love can - not cease!

Key of F  $\frac{2}{2}$

Key of F

To find at the ban-quet of mer - cy there's room, And feel in the presence of Je - sus at home.

Key of F

Though oft from thy presence in sad - ness I roam, I long to be - hold thee in glo - ry at home.

Key of F

Key of F

Home, home, sweet, sweet home; Prepare me, dear Saviour, for glory, my home.

Key of F

Home, home, sweet, sweet home; Prepare me, dear Saviour, for glory, my home.

Key of F

3. I sigh from this body of sin to be free,  
Which hinders my joy and communion with thee;  
Though now my temptations like billows may foam,  
All, all will be peace when I'm with thee at home.  
Home, home, &c.
4. While here in the valley of conflict I stay,  
Oh give me submission, and strength as my day;  
In all my afflictions to thee would I come,  
Rejoicing in hope of my glorious home.  
Home, home, &c.
5. Whate'er thou deniest, oh give me thy grace,  
The Spirit's sure witness, and smiles of thy face;  
Indulge me with patience to wait at thy throne,  
And find, even now, a sweet foretaste of home.  
Home, home, &c.
6. I long, dearest Lord, in thy beauties to shine;  
No more, as an exile, in sorrow to pine;  
And in thy dear image arise from the tomb,  
With glorified millions to praise thee at home.  
Home, home, &c.



## STAR OF BETHLEHEM.

Key of G 6/4

1. When, marshall'd on the night - ly plain, The glit - t'ring host be - stud the sky, One star a - lone, of

Key of G 6/4

3. Once on the rag - ing seas I rode— The storm was loud, the night was dark; The o - cean yawn'd—and  
5. It was my guide, my light, my all; It bade my dark fore - bod - ings cease; And through the storm, and

Key of G 6/4

all the train, Can fix the sin - ner's wand'ring eye. 2. Hark! hark! to God the cho - rus breaks, From

Key of G 6/4

rude - ly blow'd The wind that toss'd my found'ring bark. 4. Deep hor - ror then my vi - tal's froze; Death -  
dan - ger's thrall, It led me to the port of peace. 6. Now safe - ly moor'd, my per - ils o'er, I'll

Key of G 6/4

Key of G

ev' - ry host, from ev' - ry gem; But one a - lone the Sa - viour speaks, It is the Star of Beth - le - hem.

Key of G

struck I ceased the tide to stem, When sud - den - ly a star a - rose, It was the Star of Beth - le - hem.  
sing, first in night's di - a - dem, For ev - er and for ev - er - more, The Star—the Star of Beth - le - hem.

Key of G

NUREMBURG. 7s.

Key of A

2/2

1. Praise to God! im - mor - tal praise, For the love that crowns our days: Bounteous source of ev' - ry joy, Let thy praise our tongues employ.  
2. All that spring, with bounteous hand, Scatters o'er the smiling land; All that lib' - ral autumn pours From her rich, o'erflowing stores;

Key of A

2/2

3. These, to that dear Source we owe Whence our sweetest comforts flow; These, through all my happy days, Claim my cheerful songs of praise.  
4. Lord, to thee my soul should raise Grateful, nev - er end - ing praise; And, when ev' - ry blessing's flown, Love thee for Thyself a - lone.

Key of A

2/2

SLOW.

Key, B  $\flat$  2/2

1. What is life? 'tis but a va-pour; Soon it van-ish - es a-way: Life is but a dy-ing ta-per;  
 2. See that glo-ry, how re-splen-dent! Bright-er far than fan-cy paints; There, in ma-jes - ty transcendent,

Key, B  $\flat$  2/2

3. Joy-ful crowds his throne sur-round-ing, Sing with rap-ture of his love; Thro' the heav'n's his praises sounding,  
 4. Go and share his peo-ple's glo-ry, Mid the ransom'd crowd ap-pear; Thine's a joy-ful wondrous sto-ry,

Key, B  $\flat$  2/2

CHORUS.

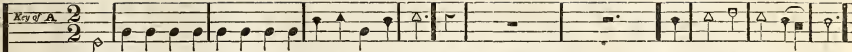
Key, B  $\flat$  2/2

Oh, my soul, why wish to stay! Why not spread thy wings and fly Straight to yon-der world of joy!  
 Je - sus reigns the King of saints: Spread thy wings, my soul, and fly Straight to yon-der world of joy.

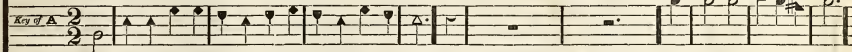
Key, B  $\flat$  2/2

Fill - ing all the courts a - bove: Spread thy wings, my soul, and fly Straight to yon-der world of joy.  
 One that an - gels love to hear: Spread thy wings, &c.

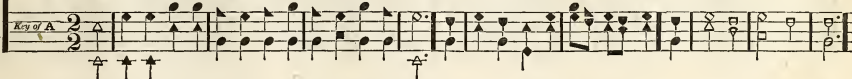
Key, B  $\flat$  2/2

Key of A 

1. All hail the pow'r of Je-sus' name! Let angels prostrate fall; Bring forth the royal di - a - dem, And crown him Lord of all,

Key of A 

2. Crown him, ye martyrs of our God, Who from his altar call; Ex - tol the stem of Jes - se's rod, And crown him Lord of all,

Key of A 

Key of A 

Bring forth the roy-al di - a - dem, And crown him Lord of all.

Key of A 

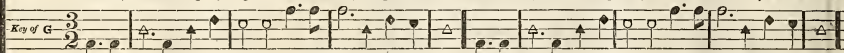
Ex - tol the stem of Jes - se's rod, And crown him Lord of all.

Key of A 

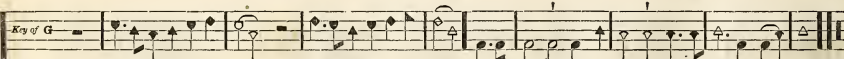
3. Ye chosen seed of Israel's race,  
Ye ransom'd from the fall—  
Hail him who saves you by his grace,  
And crown him Lord of all.
4. Ye Gentile sinners, ne'er forget  
The wormwood and the gall;  
Go spread your trophies at his feet,  
And crown him Lord of all.
5. Let every kindred, every tribe  
On this terrestrial ball,  
To him all majesty ascribe,  
And crown him Lord of all.
6. Oh that with yonder sacred throng  
We at his feet may fall,  
We'll join the everlasting song,  
And crown him Lord of all.



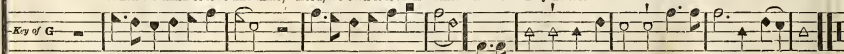
1. Hark, ten thousand harps and voices, Sound the note of praise a - bove; Je - sus reigns, and heav'n rejoices: Je - sus reigns the God of love :  
 2. Je - sus, hail! whose glory brightens All a - bove, and gives it worth; Lord of life, thy smile enlightens, Cheers and charms thy saints on earth:



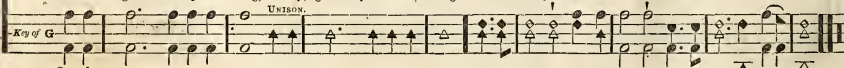
3. King of glo-ry, reign for ev - er, Thine an ev - er-last - ing crown: Nothing from thy love shall sever Those whom thou hast made thine own:  
 4. Saviour, hasten thine ap - pear - ing; Bring, oh bring the glorious day, When, the gos - pel summons hearing, Heathen nations will o - bey;



See, he sits on yonder throne; Jesus rules the world alone. Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! A - men.  
 When we think of love like thine, Lord, we own it love di - vine. Hal - le - lu - jah! &c.



Hap - py objects of thy grace, Destined to behold thy face. Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! A - men.  
 Then with gold - en harps we'll sing, Glory, glo - ry to our King. Hal - le - lu - jah! &c.



See, he

Jesus

Key of G

1. Hail! sweetest, dearest tie that binds Our glowing hearts in one; Hail, sacred hope, that tunes our minds To harmony di-vine;  
 2. What though the northern wintry blast Shall howl around thy cõt, What though beneath an eastern sun, Be cast our dis-tant lot;

Key of G

3. From Burmah's shores, from Afric's strand, From India's burning plain, From Europe, from Columbia's land, We hope to meet again;  
 4. No ling'ring hope, no parting sigh, Our future meeting knows; The friendship beams from ev'ry eye, And hope immortal grows.

Key of G

Key of G

It is the hope, the blissful hope Which Jesus' grace has giv'n; The hope when days and years are pass'd, We all shall meet in heav'n.  
 Yet still we share the blissful hope, &c.

Key of G

It is the hope, the blissful hope Which Jesus' grace has giv'n; The hope when days and years are pass'd, We all shall meet in heav'n.  
 Oh sacred hope! Oh blissful hope, &c.

Key of G

## FEED MY LAMBS.

Key of G  $\frac{3}{2}$

1. "Feed my lambs!"—how condescending; How compassionate the grace Of the Sa-viour, just as-cend-ing, Thus to bless our in-fant race!

Key of G  $\frac{3}{2}$

2. Who, without that word of bless-ing, Could our dark estate have told? Sin and wo our souls distressing, Lost and wand'ring from his fold.

Key of G  $\frac{3}{2}$

Key of G

Richest treasure, dearest to-ken, From his stores of love to give; Kept from age to age un-bro-ken, Till its bounty we receive.

Key of G

"Feed my lambs!" ye pastors, bear it; Feed the flock of his own hand: Oh, for him, for us re-vere it; Keep the Shepherd's last command.

Key of G

# WHEN SHALL WE MEET AGAIN?

Key of F

1. When shall we meet a - gain— Meet ne'er to sev - er? When will peace wreathe her chain Round us for ev - er? Our hearts will  
 2. When will love free - ly flow, Pure as life's riv - er? When will sweet friendship glow, Changeless for ev - er? Where joys ce -

Key of F

3. Up to that world of light Take us, dear Sa - viour; May we all there u - nite, Hap - py for ev - er: Where kindred  
 4. Soon shall we meet a - gain— Meet ne'er to sev - er; Soon will peace wreathe her chain Round us for ev - er. Our hearts will

Key of F

Key of F

ne'er re - pose, Safe from each blast that blows, In this dark vale of woes— Nev - er— no, nev - er.  
 les - tial thrill, Where bliss each heart shall fill, And fears of part - ing chill Nev - er— no, nev - er.

Key of F

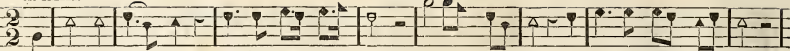
spi - rits dwell, There may our mu - sic swell, And tume our joys dis - pel Nev - er— no, nev - er.  
 then re - pose Se - cure from world - ly woes; Our songs of praise shall close Nev - er— no, nev - er.

Key of F



## 1st TREBLE.

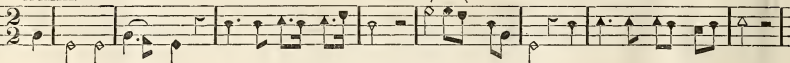
Key of A



O wand'ers, tell me, tell me, will you come, will you come, And seek the Sa - viour's face:

## 2d TREBLE.

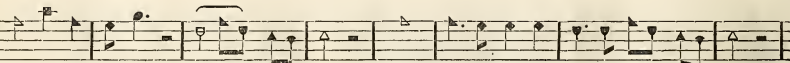
Key of A



Key of A

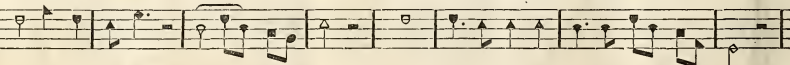


Key of A



He will em - brace you in his arms, And make your heart, and make your heart re - joice.

Key of A



Key of A



## CHORUS. 2d TREBLE.

Key of A

Wand'ers, tell me, tell me, tell me, will you come, tell me, will you come, And seek the Saviour's face;

1st TREBLE.

will you come, And seek, &c.

BASE.

Key of A

will you come, will you come, And, &c.

See Pages 192, 193.

SLOW.

CLOSE.

Key of A

Wand - 'ers tell me, will you come, tell me, will you come, And seek the Sa-viour's face.

Key of A

will you come, tell me, wand'ers, will you come, &c.

Key of A

CLOSE.

CLOSE.

## 1st TREBLE.

Key of A

His hand will dry the tear, will dry the tear of grief, And soothe the trou-bled, trou - bled breast;

## 2d TREBLE.

Key of A

Key of A

Repeat the Chorus.

Key of A

Come, come to Him and find re - lief, Have faith, have faith, he'll give you rest.

Key of A

Key of A



1. Sound the trum-pet, but not to bat-tle: Joy-ful tid-ings, joy-ful tid-ings, but of peace. Sound the trum-pet, but not to

2. Now the can-non no more shall rat-tle, Nor the dy-ing, nor the dy-ing strew the field, Now the can-non no more shall

3. Sound the trum-pet, the time is com-ing, By the prophet, by the prophet long foretold, Sound the trum-pet, the time is

bat-tle, Joyful tidings, joyful tidings, but of peace. The war is over, and in the val-ley No more shall echo the murd'ring

rat-tle, Nor the dying, nor the dying strew the field, But to each other our mercy showing, And acts of kindness and love be-

com-ing, By the prophet, by the prophet long foretold, When all the weapons of war shall per-ish, And men no longer their ha-tred

Key of G

vol - ley. Sound the trum - pet, but not to bat - tle, Joy - ful tid - ings, joy - ful tid - ings, but of peace.

Key of G

stow - ing. Sound the trum - pet, but not to bat - tle, Joy - ful tid - ings, joy - ful tid - ings, but of peace.  
cher-ish. Sound the trum - pet, but not to bat - tle, Joy - ful tid - ings, joy - ful tid - ings, war shall cease.

Key of G

## OLD HUNDRED. L. M.

Martin Luther.

Key of A

2/2

Key of A

2/2

Key of A

2/2

Be thou, O God, ex - alt - ed high, And as thy glo - ry fills the sky, So let it be on earth display'd, Till thou art here as there o - bey'd.

Key of E

1. Grieve not! grieve not! the pure and pear - ly drop That is ex-haled by morn-ing's ear - ly ray,

2. Grieve not! grieve not! when, like the ear - ly dew, An - gels to bliss thy child may bear a - way.

3. Grieve not! grieve not! that God re - claims his own, Ere by the tempter's wiles to sin be - guiled—

Key of E

With - in the beam that drunk its beau - ty up Rich - er and

Key of E

He on - ly bids this dark - some world a - dieu, Bright - er to his  
Ere it has pain, or toil, or trou - ble known— And in his

Key of E

Key of E

bright - er tints shall yet dis - play, Rich - er and bright - er tints shall

Key of E

bla - zen in e - - ter - - - nal day, Bright - er to his bla - zen in e -  
bo - som safe - ly keeps thy child, And in his bo - som safe - ly

Key of E

Key of E

yet dis - - play. Grieve not! grieve not! Oh, grieve not!

Key of E

ter - - - nal day. Grieve not! grieve not! Oh, grieve grieve not!  
keeps thy child. Grieve not! grieve not! Oh, grieve grieve not!

Key of E

17\*



SLOW.

Key of D

2/2

1. I love to steal a while a-way From ev'-ry cumb'ring care; And spend the hours of set-ting day In

Key of D

2/2

3. I love by faith to take a view Of bright-er scenes in heav'n; The pros-pect doth my strength re-new, While

Key of D

2/2

Key of D

2/2

hum - ble, grate-ful pray'r. 2. I love to think on mer-cies past, And fu - ture good im - plore; And

Key of D

2/2

here by tem-pests driven. 4. Thus when life's toil - some day is o'er, May its de - part - ing ray Be

Key of D

2/2

Key of D

all my cares and sor - rows cast On him whom I a - dore. I love to steal a while a - way From

Key of D

calm as this im - pres - sive hour, And lead to end - less day. I love to steal a while a - way From

Key of D

Key of D

ev - ry cumb'ring care; And spend the hours of set - ting day In hum - ble, grate - ful pray'r.

Key of D

ev - ry cumb'ring care; And spend the hours of set - ting day In hum - ble, grate - ful pray'r.

Key of D

## THE MINUTE GUN AT SEA.

2d Voice.

Key of G

1st Voice.

Key of G

Key of G

What heav'nly sounds are these I hear? What being  
 Let him who sighs in sad-ness here, Re-joice and know a friend is near.

Key of G

Key of G

Key of G

comes the gloom to cheer? When in the storm on Al-bion's coast, The night-watch guards his wea - - ry

Key of G

post, From thoughts of dan - ger free,

Key of G

He marks some ves - sel's dusk - y form, And hears a - mid the howl - ing

Key of G

Key of G

The min - ute gun at sea, And hears a - mid the howl - ing

Key of G

storm, The min - ute gun at sea,

Key of G

*f*

Key of G

storm, The min-ute gun at sea. Swift on the shore, a har - dy few, The life - boat mann'd with a

Key of G

Key of G

Key of G

gal-lant, gal-lant crew, And dare the dang'rous wave;

Key of G

Through the wild surf they cleave their way: Lost in the foam, nor

Key of G

Key of G

For they go the crew to save; Lost in the foam nor know dis-

Key of G

know dis - may, For they go the crew to save;

Key of G

Key of G

may, For they go the crew to save.

LIVELY.

Key of G

But oh, what rap - ture fills each breast,

TENOR SOLO.

Key of G

Of the hapless crew of the ship dis-

Key of G

Then land - ed safe, what joys to tell, Of all the dan - gers that be - fell:

Key of G

Then is heard no more,

BASE.

Key of G

tress'd,

Slow.

Key of G

Then is heard no more, By the watch on the shore, The min - ute gun at sea.

Key of G

TENOR. SLOW.

Key of G

By the watch on the shore,

P

# GOD IS LOVE.

Slow.

1. Lo! the heav'ns are break-ing, Pure and bright a - bove; Life and light a - - wak - - - ing,

2. Round yon pine-clad mountain Flows a gold-en . flood: Hear the spark - ling foun - - - tain,

Mur - mur "God is love!" "God is love!"

Whis-per "God is good!" "God is good!"

3. See the streamlet bounding,  
Through the vale and wood,  
Hear its ripples sounding,  
Murmur "God is good!"
4. Music now is ringing  
Through the shady grove,  
Feather'd songsters singing,  
Warble "God is love!"
5. Wake my heart, and springing  
Spread thy wings abroad,  
Soaring still and singing,  
God is ever good!



SLOW.

1. How sweet to be al-low'd to pray To God, the ho-ly One; With fil-ial love and trust to say, O God! *thy* will be done.  
 2. We in these sacred words can find A cure for ev-'ry ill; They calm and soothe the troubled mind, And bid all care be still.

3. Oh let that will, which gave me breath, And an immortal soul, In joy or grief, in life or death, My ev-'ry wish control.  
 4. Oh could my heart thus ever pray, Thus im-i-tate thy Son! Teach me, O God, with truth to say, "THY will, not mine, be done."

## TO-DAY. 6s &amp; 4s. (PECULIAR.)

1. To-day the Sa-viour calls: Ye wand'rers, come; Oh ye be-night-ed souls, Why lon-ger roam?  
 2. To-day the Sa-viour calls: Oh, hear him now; With-in these sa-cred walls To Je-sus bow.

3. To-day the Sa-viour calls: For re-fuge fly; The storm of jus-tice falls, And death is nigh.  
 4. The Spi-rit calls to-day: Yield to his pow'r: Oh, grieve him not a-way; 'Tis mer-cy's hour.

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