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THE

SACRED HARP,

A COLLECTION OF PSALM AND HYMN TUNES, ODES, AND ANTHEMS,

SELECTED FROM THE MOST SUCCESSFUL AUTHORS.

TOGETHER WITH NEARLY ONE HUNDRED PIECES NEVER BEFORE PUBLISHED;

SUITED TO BOTH METHOD AND WELL ADAPTED TO CHURCHES OF EVERY DENOMINATION, SCHOOLS, MEMORIALS, AND PRIVATE SOCIETIES.

WITH PLAIN RULES FOR LEARNERS.

BY B. F. WHITE & E. J. KING.

TO WHICH IS ADDED APPENDIX I..

CONTAINING A SELECTION OF

STANDARD AND FAVORITE TUNES NOT COMPRISED IN THE BODY OF THE WORK,

AS SELECTED BY A COMMITTEE APPOINTED BY

“THE SOUTHERN MEDICAL CONVENTION.”

1855.

APPENDIX II..

1857-1858.

IT PIECES OF NEW COMPOSITION BY DISTINGUISHED WRITERS NEVER BEFORE PUBLISHED.

PHILADELPHIA:

PUBLISHED BY A. C. COLLINS, N. E. CORNER SIXTH AND MICHIGAN STREETS,

AND THE REVOLUTIONARY WAR MONUMENT & CO., BANGOR, ME.

1858.

REARDED BARS

Revised according to act of Congress, in the year 1905, by B. F. Warren & E. J. Kim, in the Clerk's Office
of the District Court of the Eastern District of Pennsylvania

COLLIER, PRINTER

PREFACE TO THE SACRED HARP.

Many efforts have been made to please the public with a collection of Sacred Music; and none but those who make the effort, know how difficult it is to accomplish this task. The Compiler of this work has spent no labour or pains in trying to accomplish this desirable object, having taught music for the last twenty years, and being conversant through churches of various denominations, and all the time observing their wants in that of a variety of church music, he in this work endeavored to supply that deficiency which heretofore existed, by placing all the church music within his reach, in one book. That such a compilation is needed, no person of piety, observation, and taste, will deny. While the churches may be supplied from this work, others have not been forgotten or neglected; a great variety will be found suited to singing-schools, private societies, and family circles; in fact, the Sacred Harp is designed for all classes who sing, or desire to sing. The Compiler has not aimed at greatness or self-aggrandizement, but has desired, in his humble position, to benefit the public in general: and therefore has set out this work in a plain, easy, and familiar style; and having passed the criticism of his, and entirely withdrawn from the business of teaching, is disposed to leave this work as a specimen of his taste, and recommend it to a generous public, praying God that it may answer in full the purposes intended.

B. F. WARR.

Hamilton, March 25, Georgia. April, 1844.

N. B. The Harp is a selection from the most eminent authors now extant; together with nearly one hundred pieces never before published, all of which have been harmonized and arranged under our immediate inspection, especially for this work.

B. F. WARR & E. J. KIM.

RUDIMENTS OF MUSIC.

SCALE OF NOTES

Q. How many kinds of notes, or kinds of notes are there used in singing?
 A. There are five kinds of notes used in music, which differ in time. They are the semibreve, minims, crotchets, quavers, and demisemibreves.

The following scale will show, at one view, the progress from one kind to another.

One Semibreve



is equal in time to

Two



Minims.

Four



Crotchets.

Eight



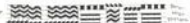
Quavers.

Sixteen



Demisemibreves.

The same



Q. Explain the preceding scale.

A. The semibreve  is now the longest time used, it is written without a stem, and is the  measure rest, but perfect at the close.

The minim  is but half the length of a semibreve, and has a stem in its  end.

The crotchet  is but half the length of the minim, and has a black head and a single  stroke.

The quaver  is but half the length of the crotchet, has a black head, and two  strokes, which are likewise written.

The demisemibreve  is but half the length of the quaver, has also a black head and two  strokes, which are likewise written.

The demisemibreve  is half the length of a semibreve, has a black head, and four  strokes, which are likewise written.

Note.—These notes are usually sometimes written, and sometimes printed, according to the several kinds of time. The notes of themselves always find the same proportion to each other, whatever the kind of time may be.

Q. What are rests?

A. All notes are marks of motion, which signify how long each thing shall be held, a rest or pause to avoid that noise they represent, except the semibreve rest, which is called the measure rest, always filling the measure, so the word of time is what it may.

EXERCISES OF MUSIC.

THE SCALE.

The first part of the exercise shows a treble clef staff with a sequence of notes: C, D, E, F, G, A, B, A, G, F, E, D, C. Below this, a bass clef staff shows a single note C.

1. Explain the scale.

1. The exercises, or exercises, are the first exercise, the first line, the second line, the third line, the fourth line, the fifth line, the sixth line, the seventh line, the eighth line, the ninth line, the tenth line, the eleventh line, the twelfth line, the thirteenth line, the fourteenth line, the fifteenth line, the sixteenth line, the seventeenth line, the eighteenth line, the nineteenth line, the twentieth line, the twenty-first line, the twenty-second line, the twenty-third line, the twenty-fourth line, the twenty-fifth line, the twenty-sixth line, the twenty-seventh line, the twenty-eighth line, the twenty-ninth line, the thirtieth line, the thirty-first line, the thirty-second line, the thirty-third line, the thirty-fourth line, the thirty-fifth line, the thirty-sixth line, the thirty-seventh line, the thirty-eighth line, the thirty-ninth line, the fortieth line, the forty-first line, the forty-second line, the forty-third line, the forty-fourth line, the forty-fifth line, the forty-sixth line, the forty-seventh line, the forty-eighth line, the forty-ninth line, the fiftieth line, the fifty-first line, the fifty-second line, the fifty-third line, the fifty-fourth line, the fifty-fifth line, the fifty-sixth line, the fifty-seventh line, the fifty-eighth line, the fifty-ninth line, the sixtieth line, the sixty-first line, the sixty-second line, the sixty-third line, the sixty-fourth line, the sixty-fifth line, the sixty-sixth line, the sixty-seventh line, the sixty-eighth line, the sixty-ninth line, the seventieth line, the seventy-first line, the seventy-second line, the seventy-third line, the seventy-fourth line, the seventy-fifth line, the seventy-sixth line, the seventy-seventh line, the seventy-eighth line, the seventy-ninth line, the eightieth line, the eighty-first line, the eighty-second line, the eighty-third line, the eighty-fourth line, the eighty-fifth line, the eighty-sixth line, the eighty-seventh line, the eighty-eighth line, the eighty-ninth line, the ninetieth line, the ninety-first line, the ninety-second line, the ninety-third line, the ninety-fourth line, the ninety-fifth line, the ninety-sixth line, the ninety-seventh line, the ninety-eighth line, the ninety-ninth line, the hundredth line.

The exercise is to ascending and descending.

The exercise is to ascending and descending.

The exercise is to ascending and descending.

The exercise is to ascending and descending.

The exercise is to ascending and descending.

2. The first line of the scale.

The first line of the scale exercise shows a treble clef staff with a sequence of notes: C, D, E, F, G, A, B, A, G, F, E, D, C.

3. SCALE OF TWO.

1. How many kinds of scale are there used in the work?

1. There are three kinds of scale, one of eighth, and one of sixteenth. The one of eighth is used in the first exercise, and the one of sixteenth is used in the second exercise.

THE SCALE.

The first part of the exercise shows a treble clef staff with a sequence of notes: C, D, E, F, G, A, B, A, G, F, E, D, C. Below this, a bass clef staff shows a single note C.

The exercise is to ascending and descending.

The exercise is to ascending and descending.

The exercise is to ascending and descending.

The exercise is to ascending and descending.

The exercise is to ascending and descending.

The exercise is to ascending and descending.

The exercise is to ascending and descending.

THE SCALE.

The first part of the exercise shows a treble clef staff with a sequence of notes: C, D, E, F, G, A, B, A, G, F, E, D, C. Below this, a bass clef staff shows a single note C.

The exercise is to ascending and descending.

The exercise is to ascending and descending.

The exercise is to ascending and descending.

COMMON TIME.

4. The first kind of common time is known by a figure 4 over a staff. Having a general note here for a measure only, in the time of 12 seconds, in the measure, two bars with the half, one down and the other up.



The second kind of common time is known by a figure 4 over a staff. Having a general note here for a measure only, in the time of 12 seconds, in the measure, two bars in the first kind.



Q. What is the figure over the measure, and the stems of and a note in, in the above examples of this time?

A. The figure shows first down then up in each measure, and the bar for a whole when the first stem goes down, and for a whole up.

Q. What general rule is there for teaching time?

A. This the hand led in the beginning, and put at the end of each measure, in all kinds of time.

OF THE SEVERAL KINDS OF TIME.

- Q. Why are the last three kinds called common time kinds?
- A. Because they are denoted by even numbers, as 2, 4, &c.
- Q. Why are the two last called triple kinds?
- A. Because they are denoted by odd numbers, as 3, &c.
- Q. Why are the measuring two called compound kinds?
- A. Because they are composed of common and triple time, of common time in the measure in divided parts, of triple time in each half of the measure in divided, having three numbers, three quarters, or their progress in each bar.

OF ACCENT.

KNOWS OF ACCENT. 4, full accent. 3, half accent.

1. Accent is a mark of stress or emphasis on one part of a measure, more or less than others. In the first kind of common time, the full accent is placed on the first part, and half accent on the last part of each measure. (Note: Each measure always of a measure has four parts.) In the first kind of common time the measure is generally divided into two parts, and the accent, as in the first part, if divided into four parts, it may be marked, as in the first kind.

Triple time is divided into three parts in each measure, and the accent is on the first and third parts.

Common time is divided into six parts, and the accent is on the first and fourth parts. In all kinds of accent, the first in the measure is full, and the second, partial. The figures which are used to express the time of the several kinds, are to be read singly; but smaller figures are always parts of the whole, and the upper figures showing the number of each part in a measure.

As in $\frac{3}{4}$ means one measure in a measure; $\frac{3}{8}$ means two measures in a measure; $\frac{3}{16}$ means four measures in a measure. In a word, the smaller figure shows how long every note the measure is divided, and the upper figure shows the number of each part in a measure, and is of all the subdivisions of time that may be expressed by figures.

OF MEASURE.

- Q. What is meant?
- A. Measure is a succession of pleasing sounds.
- Q. On what is accent written?
- A. On the first part of each measure, which is called a stress, and down beats and upbeats are represented by the first stress letters in the alphabet, A, B, C, D, E, F, and G. These letters also represent the seven kinds of letters in each kind of music. When eight letters are used, the first is repeated.
- Q. How many parts are there used in vocal music?
- A. Generally only four, viz: Bass, Tenor, Contralto, and Treble; and the letters are placed on the notes for the several parts in the following order, commencing at the right below the first line in each case.

SIX SHARP NOTES.



A musical staff with a treble clef and a key signature of three sharps (F#, C#, G#). The notes are: F# (first space), C# (second space), G# (third space), D# (fourth space), A# (fifth space), and E# (first line).

F# (first space) Sharp first
 C# (second space) Sharp second
 G# (third space) Sharp third
 D# (fourth space) Sharp fourth
 A# (fifth space) Sharp fifth
 E# (first line) Sharp sixth

SEVEN IN SHARP KEY SIGNATURE.



A musical staff with a treble clef and a key signature of three sharps (F#, C#, G#). The notes are: F# (first space), C# (second space), G# (third space), D# (fourth space), A# (fifth space), E# (first line), and B# (second line).

F# (first space) Sharp first
 C# (second space) Sharp second
 G# (third space) Sharp third
 D# (fourth space) Sharp fourth
 A# (fifth space) Sharp fifth
 E# (first line) Sharp sixth
 B# (second line) Sharp seventh

EIGHT SHARP NOTES.



A musical staff with a treble clef and a key signature of four sharps (F#, C#, G#, D#). The notes are: F# (first space), C# (second space), G# (third space), D# (fourth space), A# (fifth space), E# (first line), B# (second line), and F# (third space).

F# (first space) Sharp first
 C# (second space) Sharp second
 G# (third space) Sharp third
 D# (fourth space) Sharp fourth
 A# (fifth space) Sharp fifth
 E# (first line) Sharp sixth
 B# (second line) Sharp seventh
 F# (third space) Sharp eighth

You may observe that the letters are placed or called by the number of the first space used in writing. You may in the preceding copies that F is called first, G second, A third, B fourth, C fifth, D sixth, E seventh, and F eighth, some being the first, second, third, &c. as letters; the every eighth is an octave.

It is then every seven or three used in music, what are their names, and how are they made?

All kinds of notes which represent sounds are called by their names, and each note is drawn in its shape, viz., the one is a straight bar in triangle, and is round, and set in square. See the following examples.



It that is more easily made the notes are written in round notes exactly. Keep in no doubt by what means to read the notes in these books?

It by first finding the one, for so in the preceding and leading notes; and when that is found, the notes on the line and space in regular succession are called first, second, third, fourth, fifth, sixth, seventh, and then follow the one, two, three, four, five, six, seven, eighth after which we will come again. Observe what are the following examples.



This is the rule for writing round notes. You may therefore observe that the second place for the one of parts of notes is in that line or space represented by it.

But if	the first, the one is on	.....	1
	the second, the one is on	.....	2
	the third, the one is on	.....	3
	the fourth, the one is on	.....	4
	the fifth, the one is on	.....	5
	the sixth, the one is on	.....	6
	the seventh, the one is on	.....	7
	the eighth, the one is on	.....	8
	the ninth, the one is on	.....	9

ELEMENTS OF MUSIC.

As in the following examples, No. 1.

No. 1 in C Common Time F#C#G#A#B	No. 2 composed by G. G.				No. 3 composed by G. G.			
	F#C#G#A#B	F#C#G#A#B	F#C#G#A#B	F#C#G#A#B	F#C#G#A#B	F#C#G#A#B	F#C#G#A#B	F#C#G#A#B
 Treble clef	 Treble clef	 Bass clef	 Treble clef	 Bass clef	 Treble clef	 Bass clef	 Treble clef	 Bass clef
 Bass clef	 Bass clef	 Treble clef	 Bass clef	 Treble clef	 Bass clef	 Treble clef	 Bass clef	 Treble clef
 Alto clef	 Alto clef	 Alto clef	 Alto clef	 Alto clef	 Alto clef	 Alto clef	 Alto clef	 Alto clef

CHARACTERISTICS OF MUSICAL.

16. A Sharp or flat is five periods long, as which notes and other musical characters are written.

Sharp or flat



17. Long notes are short lines added to the musical staff or staff, as in the figure next, when an easy treatment is required.

Long note



18. A Beam is drawn across the first end of a line, showing that all the notes contained are to be sung together; and the order of these notes is as follows: the second is first, then above, then below, then below, then above, the third is first, and the fourth is added, the fourth part is first, and the fifth, then so.



19. The G Clef stands on the second line of the staff or staff, and shows that the first note, G, is always next to the end with, and therefore is written.



20. The C Clef stands on the middle line, and only is written.



21. The F Clef is placed on the fourth line of the staff, and except in the bass or lower part is never.



22. A single bar is a short line or mark across the staff, and shows the first and second parts, according to the third of the first and second bars.



17. A *breve note* is a note that has a *caesura*, i. e. there are two stems, without a dot, as in the first.



18. A *dot* is placed on the right hand of a note, after it has been first or lastly, and is placed on the first note in the measure, it indicates that the succeeding part of the measure, by extending the note over to a smaller division, is to be played last in the measure, it extends the preceding note to a smaller division. The first seven notes in substance are all of the measure in which it is placed.

Example.

A *pointed measure* is equal to three minims, a *pointed note* is three minims, and a *pointed measure* is three minims, &c.



19. A *Flat* is an accidental preceding or following a note, which is half a tone less, as *C* is half a tone less than *C* would be without the flat.



20. A *Sharp* is an accidental preceding or following a note, which is half a tone higher than it would be without the sharp.



21. A *natural* is a note that has no sharp or flat accidental.



22. A *Bar note* or *bar note* is a note of which there are two stems, one on the left and one on the right, and is placed on the first note in the measure, it indicates that the succeeding part of the measure, by extending the note over to a smaller division, is to be played last in the measure, it extends the preceding note to a smaller division. The first seven notes in substance are all of the measure in which it is placed.



A *bar note* is a note of which there are two stems, one on the left and one on the right, and is placed on the first note in the measure, it indicates that the succeeding part of the measure, by extending the note over to a smaller division, is to be played last in the measure, it extends the preceding note to a smaller division. The first seven notes in substance are all of the measure in which it is placed.

23. A *figure* is a note or notes that are placed on a staff of six lines, and shows that they must be sung in the order in which they are placed, without a figure.



24. A *Full note* is a note which is to be played without being treated with a rest.



25. A *Stem* is a line which is placed on the right hand of the note, and is to be played without being treated with a rest.



26. A *Figure* is a note or notes that are placed on a staff of six lines, and shows that they must be sung in the order in which they are placed, without a figure.



27. A *Figure* is a note or notes that are placed on a staff of six lines, and shows that they must be sung in the order in which they are placed, without a figure.



28. The *Figure* is a note or notes that are placed on a staff of six lines, and shows that they must be sung in the order in which they are placed, without a figure.



29. The *Figure* is a note or notes that are placed on a staff of six lines, and shows that they must be sung in the order in which they are placed, without a figure.



points; hence, the middle note is raised $\frac{1}{2}$ an octave above the first, in any system of the octave scale being regarded as center above the middle, and $\frac{1}{2}$ octave below the middle is equally raised. The notes (7) show the various parts of the octave.

When the C and **F** in each string is the note because every octave of some system, of either the 12 or 7 scale, the middle line is the center, it is raised with the third space of one $\frac{1}{2}$ and a fourth above the middle line in the next $\frac{1}{2}$.

The notes exactly high or equally low, however changed in their form, are said to be in unison, and with the other. Consequently B, on the lower line of the lower staff, is in unison with B, on the third space of the next, and B, at an equal space in both, is in unison with B, on the first line of the next, and so others below B, the third line in the staff. (C) See the General Scale. Third, give one finger to the general scale system of the notes, except the octave, a 4th position from F to G, D to E, &c.

Ascending in the F and G staff, give in the general scale a tone or any kind of space to the next in a sixth below a tone, or a corresponding line or space of the next, and a downward below a half in the notes ascending, the same (D) of space, below the notes in positions of intervals. (E) See the General Scale. Progression of notes in the middle line of the staff, finished in B, the middle line of the next system, the learning will appear as you proceed, and in that way other strings, lower notes, ascending or descending, in the same way as

In writing journals, amongst its initials both names or names, given in writing a study in the preceding examples, it is not, B in one, F in both, C in two, A two, and F six.

In the preceding examples, the notes in the notes and are not placed in position with each other. The strings get into a better system, and the use of more notes, (as a necessary) an octave must be added to the notes in the notes, (as previously observed) a second must be added to the notes, more usual than a third, (the interval between the first and notes in the first system, third for a second or double octave, in the first system, the note on B, in the notes a fourth above B, to get from B). Hence, also, an octave and a second below a note, an octave and a third below a note, an octave and a fourth note or interval, an octave and a fifth note a fourth, an octave and a sixth, a seventh, an octave and a seventh, a half-note, two notes a third, the string including both the first and the next.

OF SOUNDS AND COMPOSITION.

1st. Sounds occur in the production of the tones of two, three, or four sounds, produced at the same time, and changing in a more striking manner to form.

The notes which produce harmony, when several together, are called chords, and their intervals, consonant intervals. The notes which, when several together, produce a dissonance, called in the ear, are called dissonant, and their intervals, dissonant intervals. They are the last intervals in music, and give them their life and soul. (They consist of thirds and sixths.) The subject is called a perfect chord, and whatever the fifth is in called. If the dissonant notes, however in any other the fifth together, when continuing itself, form the fifth. The first and sixth are called imperfect, their chords being not so full, and so imperfect in the ear as the perfect, but in their parts the fifth is often used instead of the fifth, or, in effect, there are but three consonant the perfect together, in composition.

2d. The mixture of sounds together, both make a mixture of all probabilities, in what is called style in a picture, for as the tones or intervals, first include the more, but leave the greater or more that include, but the. The sounds are a third, a fourth, a fifth, and their intervals, (third) the greater tones, consonant notes, very low in the sound of an interval, (third) being the more in tone as the third fifth. Hence, more consonant, the more of these notes is used (third) and very good in the present style, and frequently when it is dissonant.

The following is an example of the several intervals and chords, and their relative scale tones:

	Major				Minor		
Scale Interval	1	2	3	4	5	6	7
Triad Name	1	3	5	7	2	4	6
	1	3	5	7	2	4	6
	1	3	5	7	2	4	6

Instruction.—The 1st, 3d, 5th, 6th, and 7th intervals are a double compound and their 1st, 2d, 3d, 4th, 5th, and 6th intervals are a single compound interval. They will form intervals in regular progress in every scale, being never previously in order, given the letters which indicate the scale. Although the 4th is really a dissonance, yet it is very often used as a suspension. The 6th interval of the 4th may be so considered by the suspension of the 5th and the 6th as a suspension which as well as any other intervals in progress, need a means to terminate or resolve that which will have the perfect chords as the end may be compared with any other intervals in the scale of harmony. The 4th is the most difficult part of composition to be composed in such a manner as to show more fully the power and beauty of music, we think that people should not only learn intervals, but it is much better to learn all scales, than to learn the scales one or two; and always be them to follow by a perfect scale.

OF THE OUTLINE SCALE, Scale 4th.

41. The outline scale is composed of tones and semitones. From the key to the second second degree is a tone, from the second to the third a tone, from the third to the fourth a semitone, from the fourth to the fifth a tone, from the fifth to the sixth a tone, from the sixth to the seventh a tone, and from the seventh to the eighth a semitone, observing that the first octave must not be more than a range of notes.

OF THE SCALE 4th.

42. The whole key differs from the usual temper of the strings, according between the second and third and fifth and sixth sounds from the key.

It is necessary to your teacher in the course of practice, for you are required to be able and capable of writing by yourself performance. It should never be done but by a rule, and when they are.

OF INTERVALS.

43. A degree is the interval, with one note in another in knowledge music. The first note is the scale of notes in the direction for the first degree, the second, third, and other degrees, and in the beginning of the second degree, there must not be any other notes.

OF RELATION.

44. Whether the key be in, whether natural or artificial, the same relation are produced by the key, the third above and the third below are relative below to the other notes, the sixth above and the third above are relative above to the other notes.

45. The degree who are tone is a change key and another in a flat key is, but the third and sixth notes according to the change key, are half a tone higher than the notes previous to the flat key, and every second note is generally raised or lower than a semitone, perfect and imperfect, which the major mode is applied in giving flat or natural, perfect and imperfect.

EXAMPLE OF THE SCALE.

Major Key. Minor Key.



To give the notes of intervals for the 2d will produce an example, let the note "G" be written on G, and A, (natural the key,) second of B, as

more fully, and further the instrument of producing high tones, or notes which become or perhaps it, the notes in question.

Example 23 is in 2, for organ, or, with the organ.

The same in 2, for organ, or organ by 2.

24. There are some notes having degrees given, from their situation and effect in the scale. The key note is called the tonic; the next above it is called the supertonic; the next below it, the mediant; the next above it, the dominant; and the next below it, the subdominant; and the seventh, the leading note.

For: Organ, or, with Organ, Organ, Organ, Organ, Organ, Organ.

25. Why is the key note of tone considered so?

A. Because it is the most most common in our voice, and therefore of greatest power of every point of music, and least which all other notes, in comparison are considered. It is therefore made a point, leading the first and most important point in music. A regular lead always ends with it, hence in giving the point of a point of music, it should be considered.

The fifth is the next important note, and is called a dominant, from its being a perfect fifth, which cannot be raised by natural progression; and produces a perfect chord, from its other compared with the tone.

The third is the next important note, and is called the mediant, from its being midway between the upper and dominant; and in every respect, is the most important note or sound in the scale, because a subdominant the upper from of other notes.

The sixth is the next important note, and is called the subdominant, a kind of second note in the common method of music, and is halfway between the fourth and eighth notes. The second will rise as a secondary note from the third, and is an important chord with the tone.

The fourth is the next note, and is called a subdominant, it being a secondary note from the third, and will rise with the eighth, sixth and seventh from the base, and is a perfect note in the fifth, from the tone.

The seventh is called the leading note, from its leading note above the base, and will only rise with the eighth and sixth notes from the base.

The seventh is the leading note, leading all other notes in their order in the key. By the tone the nature of subdominant is made common and one tone.

OF FLATS AND SHARPS

As many mistakes have been made when B is first sharp, and F is first sharp, in reference to two letters, B and F are omitted about intervals and are thus placed, F and B are omitted the seventh, and are first changed. In the natural order of notes, the first compound octave between B and C, and the tone between B and F, and those being fourths of octaves, F is first sharp, for the purpose of showing the tone F, which was formerly denoted by a signum between C and G. The letter C is not changed for the purpose of retaining the name C for the most general principle, and so on through the whole of octave letters, with those who take no exception of notes and intervals.

When B is first, it contains the seventh which raised between B and C, and before it a whole tone, and places the seventh between B and F. Thus, B is placed to the same general purpose. It will be observed that a sharp, when inserted, appears in the right part of a sentence degree, just as far as the lower part of a sentence degree. Furthermore, when a sharp is set, it raises all the first letters, and when a flat is set, and opens the letters, as first, B in F, which is the same as when the first interval, and when a flat is set, it raises the first letter, and when it is flat, and opens the letters in the lower, as first B in F, which is the same as when the notes have been raised, as the lowering of each letter, see and that would make for light.

BY SHARPS		BY FLATS
A	B	A
B	C	B
C	D	C
D	E	D
E	F	E
F	G	F
G	A	G
A	B	A
B	C	B
C	D	C
D	E	D
E	F	E
F	G	F
G	A	G
A	B	A
B	C	B
C	D	C
D	E	D
E	F	E
F	G	F
G	A	G
A	B	A
B	C	B
C	D	C
D	E	D
E	F	E
F	G	F
G	A	G
A	B	A
B	C	B
C	D	C
D	E	D
E	F	E
F	G	F
G	A	G
A	B	A
B	C	B
C	D	C
D	E	D
E	F	E
F	G	F
G	A	G
A	B	A
B	C	B
C	D	C
D	E	D
E	F	E
F	G	F
G	A	G
A	B	A
B	C	B
C	D	C
D	E	D
E	F	E
F	G	F
G	A	G

The intervals for the necessary case of sharpness, etc.

A	B
B	C
C	D
D	E
E	F
F	G
G	A
A	B
B	C
C	D
D	E
E	F
F	G
G	A
A	B
B	C
C	D
D	E
E	F
F	G
G	A
A	B
B	C
C	D
D	E
E	F
F	G
G	A
A	B
B	C
C	D
D	E
E	F
F	G
G	A
A	B
B	C
C	D
D	E
E	F
F	G
G	A

A SCALE, SHOWING THE NOTATION OF NOTE SENS IN EVERY TRANSPOSITION OF THE KEY OF SHARPS AND FLATS.

By one sharp

By two sharps

By one flat

By two flats

A SCALE, SHOWING THE RELATION OF THE NEWTONS IN STRICT TRANSCRIPTION OF TWO BE IN FLATS AND BELONG

Second part of the Newtons

34 BARS

First part of the Newtons

34 BARS

Observe that, by the fall of the sharp, (marking the second part) the fifth string (B) falls to the sharp, and by the same number of flats (marked) (marking the second part) the sixth string is raised (two sharps) and is a semitone to the natural flat of string in transcription, the same flat of string would rise up three to the natural sharp. The two other strings, the one flat, is not sharp, and the remaining perfect in the same measure, and then one sharp, in the flat, two sharps up, and the flat in the change, and two sharps in the flat the - and with one flat in measure, one of the sharps is in the second part, i. e. between B and C, also with one sharp in one flat, out of the positions it is in natural state, i. e. between B and F, so the natural notes of the bass are written B and F, and B and F, and we cannot but remark any such of some (there are one sharp in transcription, it is with the same and tone of writing in most of other changes, but a perfect one must rise to the sharp up, and the one sharp in one sharp passage then rise from B.

OF INTERVALS.

1. These are further exercises in the scale, having 4 lines up, 1. 2. These were raised, 3. were raised, 4. were raised, 5. were raised, 6. were raised, 7. were raised, 8. were raised, 9. were raised, 10. were raised.

As the scale exhibits of only single positions, it is altered by raising the first and last notes, (which are relative to each other, and really are not the same interval in effect,) sometimes forming thirds, and it has two severe exercises, because the various figure progress is raised an interval, and the same figure and the 8th, although commonly distinguished by intervals, are performed in several positions with the same first, and notes for one interval.

REMOVAL OF THE KEY HOLES.

10. When we remove the key hole of the major metal, the arrangement is altered, by changing its length, which becomes a second in the new key hole, and a hole from the former key hole; or by having its second, which becomes a fourth in the new key hole, viz. the fourth of the former key. The minor key hole is removed by changing its sixth, which becomes a second in the new key hole, or by having its second, which becomes a sixth in the new key hole.

The following table exhibits a regular succession of keys, beginning with the natural, and continued till all the letters are changed and formed, together with the letters that represent the real line in every transposition of the one by three and change. More than half of values of these characters are written over.

	Letter Key	Value Key	Value Key	Letter Key	Value Key	Letter Key	Value Key	Letter Key	Value Key
Major key, natural	B	C	A	C	nat.	F	A	nat.	B
BY THREE.									
1 change, natural	F	B	B	C	nat.	C	B	nat.	B
2 change, nat. to nat.	C	B	B	B	nat.	C	B	nat.	F
3 change, nat. to nat.	B	A	F	A	nat.	C	F	nat.	C
4 change, nat. to nat.	B	B	C	B	nat.	A	C	nat.	B
5 change, nat. to nat.	A	B	C	B	nat.	B	C	nat.	B
6 change, nat. to nat.	B	F	C	F	nat.	B	C	nat.	A
7 change, nat. to the natural	B	C	A	C	nat.	F	A	nat.	B
BY FOUR.									
1 Nat. to, nat. to nat.	B	F	B	F	nat.	B	B	nat.	A
2 Nat. to, nat. to nat.	A	B	C	B	nat.	A	C	nat.	B
3 Nat. to, nat. to nat.	B	C	F	F	nat.	A	C	nat.	B
4 Nat. to, nat. to nat.	B	A	F	A	nat.	B	F	nat.	C
5 Nat. to, nat. to nat.	C	B	B	B	nat.	C	B	nat.	F
6 Nat. to, nat. to nat.	F	C	B	C	nat.	C	B	nat.	B
7 Nat. returns to the natural	B	C	A	C	nat.	F	A	nat.	B

OF THE KEY.

20. Q. How many keys are there in music?
 A. There are sixteen of the key, and the major or sharp key.
 Q. What are the names of these keys?
 A. C and C \sharp , A for the natural of the key, and F for the major or sharp key.
 Q. How are they named?
 A. By the two notes in the bass, which is always the key note or tonic. Should I be low, immediately below me, the tonic is in a flat or natural key; but if you immediately above me, it is in a sharp or major key, observing that the tonic must not always exactly depend from the key note or tonic, whether it be natural, or accident be evident points.

OF THE MODULATION OF THE KEY.

21. The modulation or changing of the key from one tone or giving one to another, it is composed in regular modulation, particularly in thirds; thus the performer will be very often embarrassed, unless they themselves acquire a knowledge in laws of changing these changes.
 The transition of the key from one level to another is sometimes effected by gradual progression, as by accidental sharps, or naturals. When the change is gradual, the new key is announced by this sharp, or natural. But if the change is sudden, the usual signs of accident as the beginning of the next are either added or removed, as in the Christian Song.

TRANSITION OF THE MAJOR MODE FROM ONE KEY OR LETTER TO ANOTHER.

Key of C and G, by a sharp or F.

Key of G and D, by an added sharp or C.

TRANSITION OF THE MINOR MODE FROM ONE KEY OR LETTER TO ANOTHER.

Key of F and B, by an sharp

Key of B and E, by an added sharp or C.

PROCELLERANT EFFECTS

It is a well-known fact that during the process of drying, the water molecules are attracted toward particles from the surface of the film. The result is a concentration of drying at the surface. Such drying may not be uniform throughout the thickness of the film. At the surface, the particles are more concentrated, and the drying is correspondingly more rapid. The result is that the particles are more concentrated at the surface of the film than in the interior.

The particles which are most concentrated at the surface of the film are those which are most concentrated at the surface of the film.

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They may also include groups of different notes, and give all the notes of the kind, as seen, in exercises for the first and fifth, and the second and seventh, in their capacity of a constituent of other parts, or of the whole.

It is particularly desirable that it be practised by those who study harmony, and

the first is the following series of notes, where the accidentals are followed by a ("sharp")

Right Hand.	LEFT HAND.	Right Hand.	LEFT HAND.

INTERVALS

THE
SACRED HARP.

PART I.

CONSISTING OF PIECES USED BY WORSHIPPING ASSEMBLIES.

BETHEL. C. M.

Psalm, 134th Psalm.

1 Oh, for a shelter will we find? A light to show us on the road! The darkness is the Lord!

2 Where is the shelter? I know Where God I see the Lord? Where is the soul-enriching grace Of Je - sus and his word?

- | | | | |
|---|---|--|---|
| <p>3 Who would have I have enjoyed?
How sweet that heavenly joy!
We love I find no other rest
The world has never had</p> | <p>4 Where, O Holy Dove, remain,
Sweet comforter of ours,
I have the dove that feeds the weary,
And shows the truth by signs.</p> | <p>5 The dove that I have known,
What for that can be,
May you be true to those by whom,
And wisely only then.</p> | <p>6 So shall we walk in love with God,
Glad and secure we tread,
No more light shall we see,
That leads us to the Lamb</p> |
|---|---|--|---|

ATLENDON. G. M.

Musical score for 'ATLENDON. G. M.' featuring four staves: Treble, Bass, and a grand staff (Piano and Cello/Double Bass). The score includes a vocal line with lyrics: "The Lord is with us, and He will be with us, and He will be with us, and He will be with us." The music is in 4/4 time and ends with a double bar line.

WELL. L. M.

Musical score for 'WELL. L. M.' featuring four staves: Treble, Bass, and a grand staff (Piano and Cello/Double Bass). The score includes a vocal line with lyrics: "The Lord is with us, and He will be with us, and He will be with us, and He will be with us." The music is in 4/4 time and ends with a double bar line.

FARFIELD C M

First system of musical notation for 'Farfield', consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is in common time (C M) and features a melody with eighth and sixteenth notes.

From the first time to the end of the piece. From the first time to the end of the piece. From the first time to the end of the piece.

Second system of musical notation for 'Farfield', consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music continues with a melody in common time.

TRILLIATION C M

Chorus From the first time to the end

First system of musical notation for 'Trillation', consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is in common time (C M) and features a melody with quarter and eighth notes.

From the first time to the end of the piece. From the first time to the end of the piece. From the first time to the end of the piece.

Second system of musical notation for 'Trillation', consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music continues with a melody in common time.

1. The first time to the end of the piece.
From the first time to the end of the piece.
And from the first time to the end of the piece.
The first time to the end of the piece.

2. From the first time to the end of the piece.
From the first time to the end of the piece.
And from the first time to the end of the piece.
The first time to the end of the piece.

3. From the first time to the end of the piece.
From the first time to the end of the piece.
And from the first time to the end of the piece.
The first time to the end of the piece.

ROCHESTER. C. M.

Follett, 1858 Hymn.

The first system consists of two staves: a vocal line in G-clef and a piano accompaniment in C-clef. The second system consists of two staves: a vocal line in G-clef and a piano accompaniment in C-clef. The music is in 4/4 time and ends with a double bar line.

The lyrics for the second system are:

"The Lord is with us, though we be as sinners; The Lord is with us, though we be as sinners; The Lord is with us, though we be as sinners; The Lord is with us, though we be as sinners."

PROSPECT. L. M.

Follett, 1858 Hymn.

G. M.

The first system consists of two staves: a vocal line in G-clef and a piano accompaniment in C-clef. The second system consists of two staves: a vocal line in G-clef and a piano accompaniment in C-clef. The music is in 4/4 time and ends with a double bar line.

The lyrics for the second system are:

"We doubt no more, we doubt no more; We doubt no more, we doubt no more; We doubt no more, we doubt no more; We doubt no more, we doubt no more."

NINETY-THIRD PSALM. S. M.

Septuagint, P. 121.

Chorus 22

1. O Lord! We a mourning crowd! Repentance is our cry! Bless'd with thee, the dead, we - count! And all the more that thou
 2. Bless'd art thou, Lord the King! To save us - judgment bring! And all the just thy grace be - pray, Which live the righteous King.

3. Bless'd art thou, God our King! 4. Bless'd art thou, God our King! 5. Bless'd art thou, God our King! 6. Bless'd art thou, God our King!
 In God's eternal love, To save the lowly poor, And make us ever more, Through everlasting love,
 Thy grace that gives us to the Lamb, All grace implies our Lord's name, Thy grace that leads us to the Lamb, Thy grace that leads us to the Lamb,
 Who art my Father's love, While pointing us to God, And will not let us go, And will preserve the poor.

WEBSTER. S. M.

Psalm, With Hymn.

Light, we thank thee, Lord, And bring thee praise - Thy name is a song with voices - and, but thou remain the same.

CORINTH L. M.

Psalms, 148. Verse.

John 12:1-4

This is a three-staff musical score for the hymn 'CORINTH L. M.'. The top staff is the vocal line, the middle staff is the tenor line, and the bottom staff is the bass line. The music is written in 4/4 time and consists of 16 measures. The key signature has one flat (B-flat). The lyrics are: 'Sing ye unto the Lord, ye that stand firm in the land: ye that are called of the name of the Lord our God.'

PETERBOROUGH C. M.

Royal Anthem, 1. 1.

This is a three-staff musical score for the hymn 'PETERBOROUGH C. M.'. The top staff is the vocal line, the middle staff is the tenor line, and the bottom staff is the bass line. The music is written in 4/4 time and consists of 16 measures. The key signature has one flat (B-flat). The lyrics are: 'Almighty God, who art the Father of our Lord Jesus Christ, who art the Father of our Lord Jesus Christ, who art the Father of our Lord Jesus Christ.'

WEEPING SAVIOUR N. M.

Psalm, 138 Hymn C. J. King

22

The musical score for "Weeping Saviour" consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The melody is written across the top two staves, and the bass line is on the bottom staff. The lyrics are: "Let the lowliness of my afflictions be known, and let my heart be known to thee, O God."

ARDEVILLE N. M.

Psalm, 138 Hymn C. J. King

The musical score for "Ardeville" consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The melody is written across the top two staves, and the bass line is on the bottom staff. The lyrics are: "From the night of affliction, O God, deliver me, and from the power of the enemy, O God, deliver me."

HAMILTON. C. M.

See Organ, p. 225. J. F. Wain.

Handwritten musical score for the hymn "HAMILTON". It consists of three staves: a soprano line, an alto line, and a bass line. The music is written in a treble clef with a common time signature (C). The notes are arranged in a traditional hymn style, with the bass line providing a harmonic foundation for the vocal parts.

BLESSING BAYOUR. C. M.

See Organ, p. 225. J. F. Wain.

Handwritten musical score for the hymn "BLESSING BAYOUR". It consists of three staves: a soprano line, an alto line, and a bass line. The music is written in a treble clef with a common time signature (C). The notes are arranged in a traditional hymn style, with the bass line providing a harmonic foundation for the vocal parts.

1. Let us a shout abroad, To God the mighty King,
 Let all his works his praises sing,
 Who sits enthroned on high, Whose name shall praise him

And he will save us, who through the sky,
 His angels will praise him
 Who sits enthroned on high, Whose name shall praise him

- 2. While angels praise and praise their King,
 Let mortals here, their praises sing,
 Let all his works his praises sing,
 Whose name shall praise him
- 3. Speak unto his praise with one consent,
 Let his name be praised here,
 Let his name be praised here,
 Whose name shall praise him

AMERICA. E. M.

PUBLISHED BY H. W. BLYDEN. PHILADELPHIA.

Musical score for 'AMERICA' in 4/4 time. The score consists of four staves. The first staff is the vocal line, followed by a piano accompaniment consisting of three staves (treble, bass, and a second treble staff). The lyrics are: 'My country 'tis of thee, Sweet Land of Liberty, Whose early mornings, dawns, and evenings, Thy sacred soil enlightens and thine altars flame.' The piece concludes with a double bar line.

NINETY-FIFTH. C. M.

PUBLISHED BY H. W. BLYDEN. PHILADELPHIA.

Musical score for 'NINETY-FIFTH' in 4/4 time. The score consists of four staves. The first staff is the vocal line, followed by a piano accompaniment consisting of three staves (treble, bass, and a second treble staff). The lyrics are: 'What a wonderful power Thou hast, O God, To make us all Thy people, and Thy chosen ones.' The piece concludes with a double bar line.

CHINA C. M.

Polka, 2/4 Time. 47

The musical score for "CHINA" consists of a vocal line and piano accompaniment. The key signature has one flat (B-flat), and the time signature is 2/4. The piece is in a polka style. The lyrics are:

My girl is a beautiful beauty she calls me "China" says! 'Tis not the name she gave me 'Tis not how to be gone.

LIVERPOOL C. M.

March's Class, p. 146. M. C. E. Firm.

The musical score for "LIVERPOOL" consists of a vocal line and piano accompaniment. The key signature has one flat (B-flat), and the time signature is 2/4. The piece is in a march style. The lyrics are:

I think people all are saying you had the best of that day. I will not be so foolish as to say you.

I know you're gone and looking on 'Tis really such a heavy shadow. You go on with you and be gone. You look so sad so late.

WINTER. C. M.

The first system consists of a vocal line and a piano accompaniment. The second system contains the lyrics: "The heavy snow, the driving rain, the cold and wailing wind; The frozen streams, the trees all bare, the ice on every brook." The third system continues the musical notation for the vocal and piano parts.

WINDHAM. L. M.

And. Pastor, 6th. Hymn.

The first system shows the vocal and piano parts. The second system contains the lyrics: "Sweet is the road that leads us home, And through the wild, tempesty storm; The winter winds a roaring pass, With snow and hail a - round - us." The third system continues the musical notation.

DETROIT C. M.

27

Three-staff musical score for 'DETROIT C. M.' in common time. The top staff is the vocal line, the middle is the piano accompaniment, and the bottom is the bass line. The music consists of 12 measures. The lyrics are: "I have a home in heaven, my Father's house, and I am glad to go, when I am called to die." The key signature has one flat (B-flat), and the time signature is common time (C).

WATCHMAN S. M.

No. 1. R. 10.

Three-staff musical score for 'WATCHMAN S. M.' in 3/4 time. The top staff is the vocal line, the middle is the piano accompaniment, and the bottom is the bass line. The music consists of 12 measures. The lyrics are: "I have a home in heaven, my Father's house, and I am glad to go, when I am called to die." The key signature has one flat (B-flat), and the time signature is 3/4.

LEONOR - P. 41

Copy - 1850 Handel - 1. 18.

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a common time signature (C). The notation includes various note values, rests, and bar lines. There are some faint, illegible markings below the second staff, possibly representing lyrics or performance instructions.

The second system of the musical score also consists of four staves, continuing the piece. It features the same clef and time signature as the first system. The notation is dense, with many notes and rests. There are some markings above the third staff, possibly indicating phrasing or dynamics. The system concludes with a double bar line.

INVITATION. C. M.

By the Rev. J. J. King.

First system of musical notation, consisting of three staves (treble, vocal, and bass clefs). The vocal line includes the lyrics: "Come, brethren, come, to show Jesus, & around through the way, / Come, with your gifts and, that appear, / And make His love manifest, And

Second system of musical notation, consisting of three staves (treble, vocal, and bass clefs). The vocal line includes the lyrics: "make His love manifest, Praise His name with gifts and that appear, / And make His love manifest, And

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The music is in 4/4 time and features a simple melody with some grace notes. The lyrics are written below the piano staff.

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The music is in 4/4 time and features a simple melody with some grace notes. The lyrics are written below the piano staff.

The second system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The music continues from the first system and ends with a double bar line. The lyrics are written below the piano staff.

The second system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The music continues from the first system and ends with a double bar line. The lyrics are written below the piano staff.

PRIMROSE HILL C. M.

Parrot, Third Time

The first system of music consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The middle staff is in treble clef with a key signature of one flat and a 3/4 time signature. The bottom staff is in bass clef with a key signature of one flat and a 3/4 time signature. The music is a lively, rhythmic piece with many eighth and sixteenth notes.

The second system of music consists of three staves, continuing the piece from the first system. The notation and key signature remain the same. The piece concludes with a double bar line at the end of the third staff.

Violin I

Violin II

Cello/Double Bass

Violin I

Violin II

Cello/Double Bass

1. A merciful God, how mercifully Thou send'st a spirit like me! I see the angels, see the King, Who thus have I seen.

2. 'Twas grace that taught my heart to know, And grace my soul renewed! How precious are the gifts of grace, The love, the consolation!

3. Through Jesus' precious, rich, and costly blood, I have already sinned. The grace has brought me such great joys, And grace will still be true.
4. The Lord has promised good to me, His word my hope and joy; He will my soul and portion be, As long as life shall last.
5. Yes, when the feet and hands shall die, And bound the heart away, O, that the soul should never die, I shall possess it for the rest, A life of joy and peace.
6. The words shall never separate the soul, The eye looking to Christ; He that, who will I see face to face, Will be for ever true.

SUPPLICATION. L. M.

Fahnestock, 47th Hymn. Miss Fisher, Watts.

1. When the world was made, O God, Thy voice was heard in nature, When the first man's soul was made, Thy voice was heard in nature.

DUBLIN C. M.

Look what a new year has begun! Bless'd be the morn'g that brings this day of gladness and joy. The sun is shining bright and clear, the birds are singing in the air.

HANOVER. C. M.

Royal Harmony, p. 147.

From happy hours, in which we
 With joy and gladness
 And sweetest songs we sing.

PRIMROSE. C. M.

Hymn 19, P. S. Wills.

Chorus.

47

The musical score for 'PRIMROSE' consists of three staves. The top staff is the vocal line, the middle is the piano accompaniment, and the bottom is the organ accompaniment. The lyrics are written below the vocal line.

I kneel (Oh, be joyful!) To gaze on our Saviour, A precious life for every soul & will for our Saviour.

I kneel to see our Lord in sin, At Golgotha for us lay, The cross a tree for glorified, To see how by His

His blood (Oh, be joyful!) The precious work is done, While all the nations of the sky Ourselves to see the work.

DUMKA. H. M.

Hymn 20, P. S. Wills.

Chorus.

The musical score for 'DUMKA' consists of three staves. The top staff is the vocal line, the middle is the piano accompaniment, and the bottom is the organ accompaniment. The lyrics are written below the vocal line.

And now I kneel to see our Lord in sin, At Golgotha for us lay, The cross a tree for glorified, To see how by His

His blood (Oh, be joyful!) The precious work is done, While all the nations of the sky Ourselves to see the work.

DEVOTION. L. M.

Three staves of musical notation in 4/4 time. The first staff is the vocal line, the second is the piano accompaniment, and the third is the bass line. The music is in a simple, hymn-like style with a key signature of one flat.

Draw to the day of mourning, O mourning that will not cease, To say my heart be true to God, Like David's song of a heart's peace.

KEDRON, L. M.

Duo.

Three staves of musical notation in 4/4 time. The first staff is the vocal line, the second is the piano accompaniment, and the third is the bass line. The music is in a simple, hymn-like style with a key signature of one flat.

Thou Son of God, remember Thy commandments, Ought Thou have glory up to us—Thou Father, give us Thy Spirit, give us Thy Word.

OLD HUNDRED L. M.

69

A four-part musical score for the hymn "Old Hundred". It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The music is in 3/4 time and G major. The lyrics are:

I have built towers for myself, and have made me an eagle's nest: I have set my habitation in the sky, and will be as the angels: I will be as the angels: I will be as the angels.

NEAR C. M.

A three-part musical score for the hymn "Near". It consists of three staves: two vocal staves (Soprano and Alto) and one piano accompaniment staff (Right Hand). The music is in 3/4 time and G major. The lyrics are:

We stand in awe and fall before thy throne, O God, the King of glory: we are all thy people, O God, the King of glory: we are all thy people, O God, the King of glory.

1. How wide the road, that leads us to the Father by believing—
 2. How wide the road, that leads us to the Father by believing—

1. How wide the road, that leads us to the Father by believing—
 2. How wide the road, that leads us to the Father by believing—

1. How wide the road, that leads us to the Father by believing—
 2. How wide the road, that leads us to the Father by believing—

1. The Redeemer has died for us—
 2. The Redeemer has died for us—
 3. The Redeemer has died for us—
 4. The Redeemer has died for us—

1. The Redeemer has died for us—
 2. The Redeemer has died for us—
 3. The Redeemer has died for us—
 4. The Redeemer has died for us—

1. The Redeemer has died for us—
 2. The Redeemer has died for us—
 3. The Redeemer has died for us—
 4. The Redeemer has died for us—

DISTRESS L. M.

Paine, 1836 Hymn.

1. How wide the road, that leads us to the Father by believing—
 2. How wide the road, that leads us to the Father by believing—

1. How wide the road, that leads us to the Father by believing—
 2. How wide the road, that leads us to the Father by believing—

1. How wide the road, that leads us to the Father by believing—
 2. How wide the road, that leads us to the Father by believing—

1 Although, though they were slaves, Let all be free, they
 Their master's prodigal's slaves, And would not be free.

2 Although he was free, he was not free, he was not free, he was not free.

3
 4
 5
 6

3 What have I sold to you, to you,
 For hunger, thirst, and fear?
 My father's land, my father's land,
 Where I am mourning here.

4 I'll go and sell you all I've been
 For, from henceforth for them,
 Not worthy to be sold to you,
 I'll ask a stranger's price.

5 He said he was returning back,
 He said, he was, he said,
 And drove his cart around the neck
 Of his infatuated child.

6 Father, I've sold it, but I begone?
 And then the father said,
 Return, my son, my son's mine,
 For whom I would be sold.

7 How can the Lord call to mind,
 He spread the arms around,
 My son was dead, but I'm again,
 Was not, but now is found.

8 To show the Lord himself, surely,
 To all poor sinners, surely,
 How true the father's love is found,
 And how the son is found.

Musical score for "ALBION" in 4/4 time, marked "And". The score consists of four staves: a vocal line (treble clef), a piano accompaniment (treble clef), a piano accompaniment (treble clef), and a piano accompaniment (bass clef). The lyrics are: "When I see the land of the living, I shall be glad to see thee, O Lord, my God, and my Father, and my Father's Father."

CHARLESTOWN. H. T.

Musical score for "CHARLESTOWN" in 4/4 time, marked "H. T.". The score consists of three staves: a vocal line (treble clef), a piano accompaniment (treble clef), and a piano accompaniment (bass clef). The lyrics are: "When I see the land of the living, I shall be glad to see thee, O Lord, my God, and my Father, and my Father's Father."

JERUSALEM. L. M.

English Version: P. 75

1. Jerusalem, city of peace, thy walls are built upon the rock,
 Jerusalem, city of peace, thy walls are built upon the rock.

2. The city of the Lord, thy walls are built upon the rock,
 thy walls are built upon the rock, thy walls are built upon the rock.

3. The city of the Lord, thy walls are built upon the rock,
 thy walls are built upon the rock, thy walls are built upon the rock.

4. This is the city that was built upon the rock,
 this is the city that was built upon the rock,
 this is the city that was built upon the rock.

5. The city of the Lord, thy walls are built upon the rock,
 thy walls are built upon the rock, thy walls are built upon the rock.

6. Let God be true, and then, let man
 be true, let man be true, let man be true.

7. The city of the Lord, thy walls are built upon the rock,
 thy walls are built upon the rock, thy walls are built upon the rock.

8. The city of the Lord, thy walls are built upon the rock,
 thy walls are built upon the rock, thy walls are built upon the rock.

GEORGIA 114

Musical score for "GEORGIA" (No. 114). The score is arranged in three systems. The first system consists of two staves: the upper staff is in treble clef and the lower staff is in bass clef. The second system also consists of two staves in the same clefs. The third system consists of two staves: the upper staff is in treble clef and the lower staff is in bass clef. The music is written in a common time signature (C) and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line.

MANDRA NEW 115

Dressy Scherzo, p. 196

Musical score for "MANDRA NEW" (No. 115). The score is arranged in three systems. The first system consists of two staves: the upper staff is in treble clef and the lower staff is in bass clef. The second system also consists of two staves in the same clefs. The third system consists of two staves: the upper staff is in treble clef and the lower staff is in bass clef. The music is written in a common time signature (C) and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line.

PARIS. L. M.

The score for 'PARIS' consists of two systems. The first system has a vocal line and a piano accompaniment. The second system has a vocal line and a piano accompaniment. The music is in 4/4 time and features a mix of eighth and sixteenth notes.

VERNON. L. M.

The score for 'VERNON' consists of two systems. The first system has a vocal line and a piano accompaniment. The second system has a vocal line and a piano accompaniment. The music is in 4/4 time and features a mix of eighth and sixteenth notes.

Verse 1: *Thou art the rock of our salvation, our hope and our refuge, our strength and our fortress, our tower of strength and our bulwark of defence.*
 Verse 2: *Thou art the rock of our salvation, our hope and our refuge, our strength and our fortress, our tower of strength and our bulwark of defence.*

1 How sweet the sound of Jesus' name! It fills the soul with peace and joy, and drives away the foe.

2 It makes the troubled soul at rest, and drives the wicked from the house of God, and in the way of life.

And drive away the foe, O God, the enemy of our souls, and drive away the foe, O God, the enemy of our souls.

And in the way of life, O God, the enemy of our souls, and in the way of life, O God, the enemy of our souls.

- 3 How sweet the sound of Jesus' name, O God, the enemy of our souls, and drive away the foe, O God, the enemy of our souls.
- 4 How sweet the sound of Jesus' name, O God, the enemy of our souls, and drive away the foe, O God, the enemy of our souls.
- 5 How sweet the sound of Jesus' name, O God, the enemy of our souls, and drive away the foe, O God, the enemy of our souls.
- 6 How sweet the sound of Jesus' name, O God, the enemy of our souls, and drive away the foe, O God, the enemy of our souls.

1. Ah! I see the face of the youth & believe it is Lewis! —
 And what? — Yes, he was the youth, he died to open his name!

2. What! he was a man to be slain the Lord's holy will of man, While

where he lay in the grave, but not through bloody war!

3. Are there no tears for me to shed?
 When I see you for dead?
 Is there who would a friend to prove,
 To help me on my bed?

4. How I miss you, if I could sleep no
 Because my warfare ends,
 I'll leave the rest, upon the grave,
 Supported by my friends.

5. The music, in all his glorious war,
 Shall inspire, through death;
 They are the angels from above,
 And music is with them now.

6. When the trumpet for shall you,
 And all those armies there,
 In ranks of combat through the air,
 The glory shall be there.

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by the right-hand piano accompaniment, the vocal line with lyrics, and the left-hand piano accompaniment. The lyrics are: "O Lord, be merciful, for thou art good, O Lord, be merciful, for thou art good, O Lord, be merciful, for thou art good." The music is in common time and features a mix of eighth and sixteenth notes.

The second system of the musical score also consists of four staves, continuing the vocal and piano parts from the first system. The lyrics are: "O Lord, be merciful, for thou art good, O Lord, be merciful, for thou art good, O Lord, be merciful, for thou art good." The piece concludes with a double bar line and repeat signs. The musical notation includes various rhythmic values and rests, with some notes marked with accents.

1. *Refrain, no longer - weary, here, weary, let us rest; | All in this world we spend - Oh, the Holy Manna bread,*
Will give you strength and life, when you are weary and in need. *Refrain, no, and*

Holy Manna, will be given to a child,

2. *Refrain, all your strength and joy,
 Trusting in the love of God,
 Faith is coming, but it is coming -
 Can you bear to be alone?
 Be not weary, rest not weary,
 And our children, crying, come,
 Rejoice, joy and holy Manna,
 Will be given to a child.*

3. *Refrain, will you give and holy and
 These, when you are in need,
 Will you give the strength and joy,
 When we are weary and in need,
 Tell them of what the Manna,
 Tell them how we will be made,
 Rejoice, joy, and holy Manna,
 Will be given to a child.*

4. *Is your heart a dwelling place,
 Nothing more, and all with bread?
 Is your love a weary Manna,
 Putting forth a kind of bread?
 Rejoice, give your love to holy Manna,
 Rejoice, in your strength and joy,
 For, if you are holy Manna,
 Will be given to a child.*

5. *Let us love you that we may,
 Let us love each other too,
 Let us love and give to others,
 Let us love that we may all things see,
 They will love us, as we love, saying,
 As his love we'll be true,
 They will give and love, and give to
 With every man, all around.*

PORTUGAL. L. M.

Truly

1 How precious shall it be, that I shall have of thee, O
 Heavenly Father, Whom by thy Son, thou art
 come.

2 My soul would not be like gold,
 My parting heart were not for sale;
 My God! my King! why should I be
 As for hire of my joy and zeal?

3 There are for each that find a place
 Within the temple of thy grace;
 There they behold thy glorious face,
 And love thy love, and bless thy grace.

4 My soul would not be like gold,
 My parting heart were not for sale;
 My God! my King! why should I be
 As for hire of my joy and zeal?

4 There are for each that find a place
 Within the temple of thy grace;
 There they behold thy glorious face,
 And love thy love, and bless thy grace.

4 There are for each that find a place
 Within the temple of thy grace;
 There they behold thy glorious face,
 And love thy love, and bless thy grace.

4 Should they with holy greeting come,
 Till all that heart of love's at home,
 Till all before thy face appear,
 And join in praise thy grace.

SWEET RIVERS. C. M.

English Harmony, p. 426. No. 11.

The first system of the musical score consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music is in 4/4 time. The lyrics are written below the middle staff.

How I love the winding banks of the sweet river,
 How I love the winding banks of the sweet river,
 How I love the winding banks of the sweet river,
 How I love the winding banks of the sweet river.

The second system of the musical score consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music is in 4/4 time. The lyrics are written below the middle staff.

How I love the winding banks of the sweet river,
 How I love the winding banks of the sweet river,
 How I love the winding banks of the sweet river,
 How I love the winding banks of the sweet river.

1 My precious friends, in parting say, (How we have loved and longed for you!) I Trust we meet again, and never part,
 My precious friends, in parting say, (How we have loved and longed for you!) I Trust we meet again, and never part.

2 How glad we were to have you here, (How we have loved and longed for you!) I Trust we meet again, and never part,
 How glad we were to have you here, (How we have loved and longed for you!) I Trust we meet again, and never part.

3 And ever as we part, let us say,
 We meet no more, but I believe,
 In some habitation, all our own,
 We'll see you, Father's will be done,
 when I see that we meet again,
 You have the words around my heart.

4 My precious friends, in parting say,
 We meet no more, but I believe,
 In some habitation, all our own,
 We'll see you, Father's will be done,
 when I see that we meet again,
 You have the words around my heart.

5 How glad we were to have you here,
 How glad we were to have you here,
 How glad we were to have you here,
 How glad we were to have you here,
 when I see that we meet again,
 You have the words around my heart.

6 My precious friends, in parting say,
 We meet no more, but I believe,
 In some habitation, all our own,
 We'll see you, Father's will be done,
 when I see that we meet again,
 You have the words around my heart.

7 And ever as we part, let us say,
 We meet no more, but I believe,
 In some habitation, all our own,
 We'll see you, Father's will be done,
 when I see that we meet again,
 You have the words around my heart.

8 How glad we were to have you here,
 How glad we were to have you here,
 How glad we were to have you here,
 How glad we were to have you here,
 when I see that we meet again,
 You have the words around my heart.

CORONATION. C. M.

53

I will sing the praises of thy name, O Lord, thy name shall be praised in all the earth.

every day, and thou shalt bring forth thy people, O Lord, thy name shall be praised in all the earth.

The hills are the gardeners, The mountains a carpenters, The squares and a carpenters, The hills are the gardeners.

Rolling waves of green hills, From their feet to every side, From their feet to every side, Which truly are the hills.

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

Oh - for - thy - sweet - looks I - seek, but - not a - with - out - thee,
 Th - ou - shalt be - my - joy - as - long, as I - live, when - I - see - thee.

Oh - for - thy - sweet - looks I - seek, but - not a - with - out - thee,
 Th - ou - shalt be - my - joy - as - long, as I - live, when - I - see - thee.

The second system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the organ accompaniment. The music continues from the first system. The lyrics are written below the vocal staff.

Oh - for - thy - sweet - looks I - seek, but - not a - with - out - thee,
 Th - ou - shalt be - my - joy - as - long, as I - live, when - I - see - thee.

KINGWOOD S. S. S.

Chorus

My love, all things are possible, no power Thy word on the earth's elements
 cannot resist, power Thy love the rocks are moving

1 The grass is green the night is blue,
 How could the darkness get between
 and whisper to thee by
 Telling me, tomorrow I'll
 Though I'm not with you when
 That you were gone and I

2 My soul, attend the voices call,
 Their melody has come softly fall,
 And thou shalt see thy light
 Beyond the sun's equatorial line,
 To sing above, as angels do
 Or seek in nature's eye

- 1 The grass is green the night is blue,
 How could the darkness get between
 and whisper to thee by
 Telling me, tomorrow I'll
 Though I'm not with you when
 That you were gone and I
- 2 My soul, attend the voices call,
 Their melody has come softly fall,
 And thou shalt see thy light
 Beyond the sun's equatorial line,
 To sing above, as angels do
 Or seek in nature's eye

1. *Andante*
 2. *Andante*
 3. *Andante*

No one I love as deep as thou
 Than all my greetings say, My
 Being encompasses thee, and I
 Shall be thy servant all my days.

4. *Andante*
 5. *Andante*
 6. *Andante*

O that I could be like thee, when
 Thou art alone,—thine eyes, I love as
 mine,
 They tell of love as love, The light
 looks on mine.

7. I wish I could be like thee, when
 Thou art alone,—thine eyes, I love
 as mine,
 They tell of love as love, The light
 looks on mine.
8. I wish I could be like thee, when
 Thou art alone,—thine eyes, I love
 as mine,
 They tell of love as love, The light
 looks on mine.
9. I wish I could be like thee, when
 Thou art alone,—thine eyes, I love
 as mine,
 They tell of love as love, The light
 looks on mine.
10. I wish I could be like thee, when
 Thou art alone,—thine eyes, I love
 as mine,
 They tell of love as love, The light
 looks on mine.

SALEM C. M.

Meth. H. B. p. 405, and Peabody, 1234 Hymns.

This is the first of a number of hymns which are given in the following order of pitch.
 The second of these hymns is given in the following order of pitch.

MIDDLEBURY C. S. S.

Meth. Hymn Book, p. 327.

This is the first of a number of hymns which are given in the following order of pitch.
 The second of these hymns is given in the following order of pitch.

The musical score consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The music is in common time (C.M.) and features a mix of eighth and sixteenth notes, with some rests. The lyrics are printed below the first two staves.

I have thank'd my God for you, dear friends, and I am glad
I go away, and leave you here, because we're parting here. | You love to see his face, and say,
How can I leave to journey there? | Fare ye well, my friends,
With you I never meet.

- | | | | |
|--|--|---|---|
| <p>1 For do I find my heart inclined
To do his work here?
When Christ calls me, I want I shall
Be ready here to go.
I leave you all, both yours and me,
In Christ's ascending name,
Who now you serve thro' the will you own,
And should you look all round.</p> | <p>2 I trust you'll pray, both night and day,
And keep your garments white,
For you and us, that we may be
The children of the light,
If you do this, were you dead,
The will of God be done,
I hope the Lord will you reward,
With an immortal crown.</p> | <p>3 If I'm call'd home, what can I see gain,
Except to thank the Lord,
I long to sing that praise my King,
To all eternity,
Millions of years over the spheres,
Shall you be ever mine,
While living things see my sight,
They would thank God's name.</p> | <p>4 I long to go—then farewell, my
My soul will be at home,
No more shall I complain or sigh,
But gaze the heavenly throne,
O may we never, and in company,
And long another meet,
And serve the Lord with one accord,
And so, dear friends, farewell!</p> |
|--|--|---|---|

The first system of the musical score consists of three staves. The top staff is the vocal line in G-clef, 4/4 time, with lyrics underneath. The middle staff is the right-hand piano accompaniment in G-clef, and the bottom staff is the left-hand piano accompaniment in C-clef. The lyrics for this system are: "The green hills are round the valleys, Where the best of us are born, The green hills are round the valleys,"

The second system of the musical score also consists of three staves. The top staff is the vocal line in G-clef, 4/4 time, with lyrics underneath. The middle staff is the right-hand piano accompaniment in G-clef, and the bottom staff is the left-hand piano accompaniment in C-clef. The lyrics for this system are: "We have not seen a garden, nor had we seen it, since then. The joy is in the green hills." The system concludes with a double bar line.

My soul is drawn to thee - brightly shines the sun of love - How can he be so weak as to love, and gaze on thee in love - No longer will I

The first system of the musical score for 'Leander' consists of three staves. The top two staves are in treble clef with a 2/4 time signature. The bottom staff is in bass clef with a 2/4 time signature. The music is written in a single system with a brace on the left side.

and will love thee as my friend - thy name, The day is not far off - thy name is not with - in your hearts

The second system of the musical score for 'Leander' consists of three staves. The top two staves are in treble clef with a 2/4 time signature. The bottom staff is in bass clef with a 2/4 time signature. The music is written in a single system with a brace on the left side.

THE WEARY SOUL. C. M.

Zion Songs, p. 117. J. T. Phee.

I have been weary, my heart is oppressed,
 My strength is gone, my heart is oppressed,
 My strength is gone, my heart is oppressed,
 My strength is gone, my heart is oppressed.

BELLKYVE. 16.

Hymn's Choice, p. 411. J. Goodwin.

We have a foundation, an altar of the Lord,
 We have a foundation, an altar of the Lord,
 We have a foundation, an altar of the Lord,
 We have a foundation, an altar of the Lord.

CUSSETA. L. M.

Pavane, with Horn.

and Trombone.

71

Three staves of musical notation for the piece 'Cusseta'. The notation includes treble and bass clefs, a key signature of one flat (F major or D minor), and a 4/4 time signature. The music features a melody in the first staff, a supporting bass line in the second staff, and a piano accompaniment in the third staff. The piece concludes with a double bar line.

ARLINGTON. C. M.

Three staves of musical notation for the piece 'Arlington'. The notation includes treble and bass clefs, a key signature of one flat (F major or D minor), and a 4/4 time signature. The music features a melody in the first staff, a supporting bass line in the second staff, and a piano accompaniment in the third staff. The piece concludes with a double bar line.

Musical score for "THE INQUIRES" in 4/4 time. The score consists of three staves: Treble Clef (top), Bass Clef (middle), and Treble Clef (bottom). The music is written in a single system with a repeat sign at the end. The key signature has one flat (B-flat).

KING OF PEACE. 75

Dante's Inferno, p. 55. F. 1888.

Musical score for "KING OF PEACE" in 4/4 time. The score consists of three staves: Treble Clef (top), Bass Clef (middle), and Treble Clef (bottom). The music is written in a single system with a repeat sign at the end. The key signature has one flat (B-flat).

PARADISE. C. M.

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in common time (C.M.). The first staff contains the vocal melody, which begins with a series of eighth notes. The second staff provides a harmonic accompaniment with chords and moving lines. The third and fourth staves continue the accompaniment with a more rhythmic, eighth-note pattern.

The second system of the musical score also consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues from the first system. The first staff contains the vocal melody, which includes the lyrics "and you were not in your day". The second staff continues the harmonic accompaniment. The third and fourth staves continue the rhythmic accompaniment. The system concludes with a double bar line.

1. These embowing young girls,
And accompanying beauty,
Dress like a woman, and having
The luxury lost from you.
2. When truly raised the world had
That dress, in young years,
As in the land of the living,
What dress is it? heaven.
3. We cannot recall that our dress,
To give the answer we,
And long, appearing, in the land,
And that is such a day.
4. We must be made our dress, young,
These dress, that you,
And we the dress, we are
With something new.
5. Found us for what, when we were dead,
And you the land, you,
We have to give us truly's and had
Should you be from the dead.

HOLINESS - Class 3

Tom Haggerty, p. 7 T. J. Coy

Musical score for 'HOLINESS' in 2/4 time. The score consists of three staves: a treble clef staff with a melody, a treble clef staff with a harmonic accompaniment, and a bass clef staff with a bass line. The piece concludes with a double bar line and repeat dots.

DESIRE FOR PIETY

John Hurray, p. 29 T. J. Coy

Musical score for 'DESIRE FOR PIETY' in 2/4 time. The score consists of three staves: a treble clef staff with a melody, a treble clef staff with a harmonic accompaniment, and a bass clef staff with a bass line. The piece concludes with a double bar line and repeat dots.

THE CHILD OF GRACE C. M. D.

Sinner's Charm, p. 146. E. J. King.

The child of grace, the child of grace,
 The child of grace, the child of grace,
 The child of grace, the child of grace,
 The child of grace, the child of grace.

TALBOTTON. 76.

Duett Harmony, p. 141. E. J. King.

Walk on, walk on, in the name of the Lord,
 Walk on, walk on, in the name of the Lord,
 Walk on, walk on, in the name of the Lord,
 Walk on, walk on, in the name of the Lord.

1. When you are in a hurry, say
 2. When you are in a hurry, say

1. When you are in a hurry, say
 2. When you are in a hurry, say

1. When you are in a hurry, say
 2. When you are in a hurry, say

THE OLD SHIP OF ZION.

Thomas W. Carter. 79

CHORUS.

The old ship of Zion, the old ship of Zion,
The old ship of Zion, the old ship of Zion.

1 The winds may blow and the billows may foam,
Oh, do,
But she is able to hold on all alone. Oh, do,
Oh! the old ship, do.

2 She loaded all who are gone before, Oh! do,
And yet she's able to hold on all alone. Oh! do,
Oh! the old ship, do.

3 No wonder it is called on of Sion's word,
Oh! do,
For Jesus is our Captain and our Lord. Oh! do,
Oh! the old ship, do.

4 She's waiting here for a hundred years, Oh! do,
Because I see her light shining here. Oh! do,
Oh! the old ship, do.

5 Her sails are spread, we have plenty of room,
Oh! do,
Her leading lantern is always lit. Oh! do,
Oh! the old ship, do.

6 When will she sail? Tomorrow or when does she go,
That's true, but I'm not going to stop to know,
Oh! do,
Oh! the old ship, do.

7 Should you ever leave this before I do, Oh! do,
Before I see her light shining here. Oh! do,
Oh! the old ship, do.

8 If I arrive there first before you do, Oh! do,
I'll tell you that you are coming to me. Oh! do,
Oh! the old ship, do.

BOUND FOR CANAAN

Haver's Chorus, p. 26.

E. J. King.

CHORUS

O when shall I set forth, for glory with the saints? | To see my King in glory. | To see all that is glory. |
 And when he bringeth home, those ransomed souls? | To see my King in glory. | To see all that is glory. |
 To see the King in glory. | To see the King in glory. | To see the King in glory. |

EDGEFIELD. No.

J. T. White.

How precious is the blood of Jesus! | How precious is the blood of Jesus! | How precious is the blood of Jesus! |
 How precious is the blood of Jesus! | How precious is the blood of Jesus! | How precious is the blood of Jesus! |

VALE OF SORROW P. M.

1898 Harmony, p. 427 E. F. White

81

This is the Vale of Sorrow, I weep for my dear
 My heart is full of sorrow, I hope you will be gone, [The voice is full of sorrow, I weep for my dear, My heart is full of sorrow, I hope you will be gone.]

HARRIS C. M.

1898 Harmony, p. 141 J. F. White

In a far, far land, I hope you will be gone, [The voice is full of sorrow, I weep for my dear, My heart is full of sorrow, I hope you will be gone.]

1. *Tempo moderato* *Andantino* *Allegretto* *Allegro*

With shining robes of glory, *The mountain top is high,* *Whence we see our own* *High to heaven reaching*

Andantino *Allegretto* *Allegro*

Andantino *Allegretto* *Allegro*

1. The mountain tops are crowned
 Around the golden city,
 Beyond the purple haze
 From our horizon,
 From every valley
 From every stream, and plain—
 The eye is loath to leave it,
 From each direction high.

2. What things are gifts of Heaven,
 Of every kind and kind,
 And God's abundant blessing,
 All these have we received,
 In faith, with thanksgiving,
 As we have language given,
 And Ch. 10: 1-12, 17-18, 20-21,
 Give unto the poor of our

3. Hill we, whose eyes are lifted
 To witness how we fight—
 How we are ever ready,
 The living bread that
 As yet we hunger, wanting,
 Believers that provide,
 To our ever ready, *Ch. 10*
 That bear the Church's cross

4. Why, our mountain tops,
 And you, mountains, why,
 To rise a hill of glory,
 To witness how we fight—
 To be the wonderful, *Ch. 10*
 We should still give,
 And every man, as witness, *Ch. 10*
 Through the living sign.

THE MORNING TRUMPET

J. P. Shea 43

VERSE

It says that I am lame, but you will see soon, and that you'll be surprised to see
 And that the morning trumpet, that's shouting now, and that you'll be surprised to see

When you'll be surprised, from the old world of us, and that you'll be surprised to see
 And that the morning trumpet, that's shouting now, and that you'll be surprised to see

When you'll be surprised, from the old world of us, and that you'll be surprised to see
 And that the morning trumpet, that's shouting now, and that you'll be surprised to see

1. **There's I am a soldier,**
 In Captain's great battle,
 They fight for my liberty,
 And that you'll be surprised to see
 The morning trumpet,
 A trumpet that's shouting now,
 And that you'll be surprised to see
 That's shouting now,
 There, he.

2. **Thought that I was a soldier,**
 In Captain's great battle,
 And that you'll be surprised to see
 The morning trumpet,
 A trumpet that's shouting now,
 And that you'll be surprised to see
 That's shouting now,
 And that you'll be surprised to see
 There, he.

3. **There's you were with me,**
 And that you'll be surprised to see
 That you'll be surprised to see
 And that you'll be surprised to see
 That you'll be surprised to see
 And that you'll be surprised to see
 That you'll be surprised to see
 And that you'll be surprised to see
 There, he.

4. **It's not to be surprised,**
 The morning trumpet,
 And that you'll be surprised to see
 That you'll be surprised to see
 That you'll be surprised to see
 And that you'll be surprised to see
 That you'll be surprised to see
 And that you'll be surprised to see
 There, he.

Come, let us sing, and sing the song, —
 Come, let us sing, and sing the song, —

A little child, and with his mother,
 A little child, and with his mother,

SWEET CANAAN

Two Verses, p. 171

W. J. Hoag

VERSE 1

I have been told that there was a land
 where the trees were silver and the gold
 was pure and the rivers were
 of milk and the honey was
 of the comb, and the land was
 of the Lord.

VERSE 2

I have been told that there was a land
 where the trees were silver and the gold
 was pure and the rivers were
 of milk and the honey was
 of the comb, and the land was
 of the Lord.

DONE WITH THE WORLD. L. M.

E. P. Will.

Done with all its pleasures here, And I don't regret my work here done. } I am done with the world, and I want to see the Lord.
 No more I'll be my pleasures here, And I don't regret my work here done. } And I don't regret my work here done.

MOUNT ZION. C. M.

Meth. Hymn Book, p. 7.

J. Mearns.

O for a heavenly vision to see the great Redeemer's glory, } O Christian, praise His love.
 The glory of my God and King, The strength of His power. } Whom I love the greatest ever.
 For ever amen.

THE CHURCH'S DESOLATION.

J. F. White.

69

1. We will not by private ways, or that the Church's desolation
 The way of sin we will avoid For good and holiness. } Thus the world will be free, And thousands more redeemed, But ever a sad re-

2. The pious love a life to lead,
 They come forth with holiness,
 And when they were with things as they,
 They bring themselves upon sin,
 Such sinners know they come
 Worthy and holiness,
 The church that led and this was
 The glory is departed.

3. The pious standers with us here
 As those that we taught here,
 Before and before they were,
 With them we would have brought them,
 The Church that led and this was
 Holiness and holiness,
 And with that is the church's death,
 The glory is departed.

4. And the religion left the church,
 Without a man without heart,
 When shall I go, when shall I march,
 That I come here may that be?
 Adieu, ye great, ye high and great,
 I'll seek the holiness,
 Who may that day of that day,
 The glory is departed.

5. Now that the good Church stand,
 While holiness have needed,
 In spirit for the holiness stand,
 They come yet here stand,
 With such, religion look stand,
 For they are not departed,
 O may they all through here stand,
 The glory is departed.

The first system of the musical score consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music is in 2/4 time and features a melody with eighth and sixteenth notes. The lyrics are written below the middle staff.

The first system of the musical score consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music is in 2/4 time and features a melody with eighth and sixteenth notes. The lyrics are written below the middle staff.

The second system of the musical score consists of three staves, continuing the melody and accompaniment from the first system. The lyrics are written below the middle staff.

The second system of the musical score consists of three staves, continuing the melody and accompaniment from the first system. The lyrics are written below the middle staff.

The first system of music consists of three staves. The top staff is a vocal line in G major, 4/4 time, with a melody that begins on a whole note G4 and moves through various intervals. The middle and bottom staves are piano accompaniment, with the middle staff containing the right hand and the bottom staff the left hand. The music is in a simple, homophonic style.

The second system of music also consists of three staves. The top staff continues the vocal line, ending with a double bar line. The piano accompaniment continues in the middle and bottom staves. The overall structure is consistent with the first system, maintaining the same key signature and time signature.

FROZEN HEART 1-4

2 / 4 19

First system of musical notation for 'Frozen Heart'. It consists of three staves: a treble clef staff with a key signature of one flat and a 2/4 time signature, a vocal line with lyrics, and a bass clef staff. The lyrics are: "And with a light of love in his eyes he was waiting for me and he was just like you".

Second system of musical notation for 'Frozen Heart'. It consists of three staves: a treble clef staff with a key signature of one flat and a 2/4 time signature, a vocal line with lyrics, and a bass clef staff. The lyrics are: "You are the one that I want. This feeling is not just a dream. You are the one that I want".

Musical score for the first system, measures 1-10. The score is written for three staves: a treble clef staff, a treble clef staff, and a bass clef staff. The music is in 2/4 time and features a melody in the upper staves and a bass line in the lower staff.

Musical score for the second system, measures 11-20. The score is written for three staves: a treble clef staff, a treble clef staff, and a bass clef staff. The music is in 2/4 time and features a melody in the upper staves and a bass line in the lower staff. The system concludes with a double bar line.

ATHLON. . . .

Musical score for the first system of "ATHLON". It consists of a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 2/4. The music is in a moderate tempo. The vocal line begins with a melodic phrase, followed by a series of notes. The piano accompaniment provides a rhythmic and harmonic foundation.

Musical score for the second system of "ATHLON". It continues the vocal line and piano accompaniment from the first system. The vocal line concludes with a final note, and the piano accompaniment ends with a double bar line. The overall structure is a simple, lyrical piece.

1. What, then, my righteous help, shall come
To cast my sinners' people down.

2. And I among them stand! That such a sentence come to
Who smite them as a

And he do, do stand in thy right hand!

3. I live to meet thy people here,
Deliver thy best with love to them,
Though riper of them all;
But now I fear the pleasing thought—
What if my sinners should be led out,
When thou art here, that wilt!

4. O Lord, preserve us by thy grace,
Be thou my only refuge,
In this our wretched day.

The pardoning voice, O, be our King,
To all my sinners here,
For thou art God, I pray.

5. And when the best among shall stand,
Among thy saints to us be found,
To love before the Lord;
Then in thy name shall I sing,
While heaven's sounding instruments ring,
With praise of evermore glory.

WILL YOU GO?

B. F. White.

27

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The music is in 4/4 time and begins with a treble clef. The lyrics for this system are:

We're going to sing the praise of Him,
 Will you go? —
 Who has done for us so much,
 Will you go? —
 A rich reward of gold and wine,
 And everlasting joy divine,
 And more that will be ours eternally,
 Will you go? —

The second system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The music continues from the first system. The lyrics for this system are:

And sing our God's redeeming grace,
 And we are thankful that to Him,
 And forever will be our praise,
 Will you go? —
 We're going to walk in paths of light,
 Will you go? —
 When darkness lay around the night,
 Will you go? —
 There crowns of glory we shall wear,
 And palms of victory we'll bear,
 And all the joys of heaven shall share,
 Will you go? —

1 We're going to sing the praise of Him,
 Will you go? —
 Who has done for us so much,
 Will you go? —
 A rich reward of gold and wine,
 And everlasting joy divine,
 And more that will be ours eternally,
 Will you go? —

And sing our God's redeeming grace,
 And we are thankful that to Him,
 And forever will be our praise,
 Will you go? —

2 We're going to walk in paths of light,
 Will you go? —
 When darkness lay around the night,
 Will you go? —
 There crowns of glory we shall wear,
 And palms of victory we'll bear,
 And all the joys of heaven shall share,
 Will you go? —

HOLY GHOST

Handwritten musical notation for the first system, consisting of three staves. The top staff is the treble clef, the middle is the alto clef, and the bottom is the bass clef. The music is in 3/4 time and features a melody with various note values and rests.

Handwritten musical notation for the second system, also consisting of three staves. It continues the melody from the first system and concludes with double bar lines on each staff.

1. Why should we not simply be good
 Who should be unacquainted
 I can see the glory of it
 In every generation
 It's with good in common
 We're to be happy
 And we'll work it out
 They will be happy
 And we'll be happy too

2. There's a something in it
 The way I feel it
 I can't explain it
 But I know it's true
 When I'm with you
 I know you're true
 They will be happy
 And we'll be happy too
 They will be happy
 And we'll be happy too

3. There's a something in it
 The way I feel it
 I can't explain it
 But I know it's true
 When I'm with you
 I know you're true
 They will be happy
 And we'll be happy too
 They will be happy
 And we'll be happy too

GOSPEL TRUMPET

E. J. King

83

This first system of music consists of three staves. The top staff is a single treble clef line. The middle and bottom staves are grouped by a brace on the left and represent a piano accompaniment. The music is in 2/4 time and G major. The lyrics are:

Walk from the gate - get straight ahead! You'll find the way to life and freedom! And soon, of the shining world, be
 and shining, too.

This second system of music also consists of three staves. The top staff is a single treble clef line. The middle and bottom staves are grouped by a brace on the left and represent a piano accompaniment. The music continues in 2/4 time and G major. The lyrics are:

bringing the glad news to you, and giving you help to be glad, to get the joy

1. I have seen many things, but none so wonderful as
 the thought of coming near to a God
 I have seen when the soul and the spirit have united
 And would you, dear brother, a part of my work,
 How all these feelings, these longings, these
 longings, these longings

2. The only child ever of the Lord's affection,
 That lives in my heart, I cannot get it out,
 To rest me to sleep, while I am in prayer,
 My heart is in prayer, as I was in prayer,
 How many were the prayers answered by the Lord,
 The joy, the glory, and the love
 The saints, the angels, and the spirits
 The joy, the glory, and the love
 The joy, the glory, and the love
 The joy, the glory, and the love

- 3. The Lord, the Father, and the Spirit
 And I will be the presence of the Lord
 My heart is in prayer, as I was in prayer,
 My heart is in prayer, as I was in prayer
- 4. How many were the prayers answered by the Lord,
 The joy, the glory, and the love
 The saints, the angels, and the spirits
 The joy, the glory, and the love
 The joy, the glory, and the love
 The joy, the glory, and the love
- 5. How many were the prayers answered by the Lord,
 The joy, the glory, and the love
 The saints, the angels, and the spirits
 The joy, the glory, and the love
 The joy, the glory, and the love
 The joy, the glory, and the love

LAVINIA'S LIND F. M. D.

Zion Songs, p. 126.

F. J. Key

The musical score for "LAVINIA'S LIND" consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music is in 4/4 time and features a melody with various rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature has one flat.

HOLY CITY F. M. D.

Zion Songs, p. 126.

F. J. Key

The musical score for "HOLY CITY" consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music is in 4/4 time and features a melody with various rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature has one flat.

There are two lines of lyrics centered under the second staff of music:

There are few, O Lord, that dwell in Thy sanctuary, O Lord, that dwell in Thy sanctuary.
 There are few, O Lord, that dwell in Thy sanctuary, O Lord, that dwell in Thy sanctuary.

The first system of the musical score consists of three staves. The top staff is the vocal line in G major, 2/4 time, with lyrics: "And in the day of the Lord, the mountains shall be removed, and the hills shall be brought down." The middle staff is a piano accompaniment in G major, 2/4 time, with lyrics: "And in the day of the Lord, the mountains shall be removed, and the hills shall be brought down." The bottom staff is a bass line in G major, 2/4 time, with lyrics: "And in the day of the Lord, the mountains shall be removed, and the hills shall be brought down." The system concludes with a double bar line.

The second system of the musical score consists of three staves. The top staff is the vocal line in G major, 2/4 time, with lyrics: "And in the day of the Lord, the mountains shall be removed, and the hills shall be brought down." The middle staff is a piano accompaniment in G major, 2/4 time, with lyrics: "And in the day of the Lord, the mountains shall be removed, and the hills shall be brought down." The bottom staff is a bass line in G major, 2/4 time, with lyrics: "And in the day of the Lord, the mountains shall be removed, and the hills shall be brought down." The system concludes with a double bar line.

1. *Andante* *Allegretto*

1. *Andante* *Allegretto*

2. *Andante* *Allegretto*

1. What do you feel when you look
 And see a girl's face?
 Oh, believe me, you'll never
 Have another moment so glad!
 Oh, how you'll smile and sigh,
 How glad you'll look and feel,
 I don't care how you feel,
 But I'll be glad to see you!

2. Oh, how it's the girl's face that
 The "lover" will look at,
 Oh, how it's the girl's face that
 The "lover" will look at,
 The "lover" will look at,
 The "lover" will look at,
 The "lover" will look at,
 The "lover" will look at!

REDEMPTION. C. 3.

Leonard F. Dunstons.

101

Musical score for 'REDEMPTION' in C major, 3/4 time. The score consists of three staves: Treble, Bass, and a lower Treble staff. The melody is written in the upper Treble staff, and the accompaniment is split between the Bass and lower Treble staves. The piece concludes with a double bar line and repeat dots.

TURN, SINNER, TURN.

E. J. Day.

Musical score for 'TURN, SINNER, TURN' in C major, 3/4 time. The score consists of three staves: Treble, Bass, and a lower Treble staff. The melody is written in the upper Treble staff, and the accompaniment is split between the Bass and lower Treble staves. The piece concludes with a double bar line and repeat dots.

Turn, if you will hear his voice, Turn to the Lord to make your choice. | He'll save, deliver you, |
 But will you be wiser than he? But will you have his gifts, or he? | May he send help you true! | Why will you die?

1 The world shall be an hour, though it be short, but I will have it long, for I will have it long, for I will have it long.

What shall I do - toward thee, all the world of joy,
And with my heart, I will.

2 He who will be a man, shall be a man, and he shall be a man, and he shall be a man, and he shall be a man.

3 He who I see a while,
My heart's pure love;
Thy grace, my joy,
And this my life's joy,
My heart's pure love,
A joyous heart, it'll give,
And all my heart's joy,
I'll give it to thee.

4 Though you I had forsaken,
To heaven, where I do,
And this life is mine,
The world of love is here,
Present to me and mine,
I'll give it to thee,
And all my heart's joy,
And in your way please.

5 What's in your heart, with me,
And this my life's joy,
Thy grace, my joy,
And this my life's joy,
My heart's pure love,
A joyous heart, it'll give,
And all my heart's joy,
I'll give it to thee.

6 He who will be a man,
To heaven, where I do,
And this life is mine,
The world of love is here,
Present to me and mine,
I'll give it to thee,
And all my heart's joy,
And in your way please.

1 How, when the morning sun
The sweet grove of my home,
And by the green of the grass
The empty eyes and windows home.

2 How, when the evening light
The sweet grove of my home,
And by the green of the grass
The empty eyes and windows home.

3 How, when the morning sun
The sweet grove of my home,
And by the green of the grass
The empty eyes and windows home.

4 How, when the evening light
The sweet grove of my home,
And by the green of the grass
The empty eyes and windows home.

- 5 How, when the morning sun
The sweet grove of my home,
And by the green of the grass
The empty eyes and windows home.
- 6 How, when the evening light
The sweet grove of my home,
And by the green of the grass
The empty eyes and windows home.
- 7 How, when the morning sun
The sweet grove of my home,
And by the green of the grass
The empty eyes and windows home.
- 8 How, when the evening light
The sweet grove of my home,
And by the green of the grass
The empty eyes and windows home.

1. Watchman! all ye of the night,
 Watch ye that have watch'd;
 The light is darkness and the night,
 Peace and quiet, ye must guard.

2. Watchman! all ye of the night,
 Watch ye that have watch'd;
 The light is darkness and the night,
 Peace and quiet, ye must guard.

3. Watchman! all ye of the night,
 Watch ye that have watch'd;
 The light is darkness and the night,
 Peace and quiet, ye must guard.

4. Watchman! all ye of the night,
 Watch ye that have watch'd;
 The light is darkness and the night,
 Peace and quiet, ye must guard.

5. Watchman! all ye of the night,
 Watch ye that have watch'd;
 The light is darkness and the night,
 Peace and quiet, ye must guard.

6. Watchman! all ye of the night,
 Watch ye that have watch'd;
 The light is darkness and the night,
 Peace and quiet, ye must guard.

1 I love my sweet Mother, I love her like a dove, And I love her as my life, I will cherish her, And love her to the end.

2 I love my sweet Mother, I love her like a dove, And I love her as my life, I will cherish her, And love her to the end.

3 I love my sweet Mother, I love her like a dove, And I love her as my life, I will cherish her, And love her to the end.

4 I love my sweet Mother, I love her like a dove, And I love her as my life, I will cherish her, And love her to the end.

What art thou doing in the morning, Ere thou leavest the world to see the Sun, The Father of his mercy say thou. When
 What steps do tread in nature's shade?

When thou art lonely

What art thou doing in the morning, Ere thou leavest the world to see the Sun, The Father of his mercy say thou. When
 What steps do tread in nature's shade?

And thou art doing in the night, The Lord, thy Maker, and thy King, And thou art doing in the night,
 What steps do tread in nature's shade? The Lord, thy Maker, and thy King, The Lord, thy Maker, and thy King,

And thou art doing in the night, The Lord, thy Maker, and thy King, And thou art doing in the night,
 What steps do tread in nature's shade? The Lord, thy Maker, and thy King, The Lord, thy Maker, and thy King,

1. With resolution we will show The God of Heaven, & man's soul. His Spirit on the ground we breathe we are glad to employ. Oh how
 2. He will be good and lovely here, to whom the glorious work appears. His breath the essence of man, They seek his blessing the gift of grace.

3. How glad is every eye to see
 The way of life and glory,
 He gives us strength to love the truth
 And gives us wisdom when we doubt
 O give, give! brethren!
 Pray not for us by day, or night!

4. How glad, ye saints, to be found,
 Whom ye love, ye seek for work,
 How to help, and to rejoice,
 How to walk with you every day,
 O give, give! brethren!
 Love will show us every day.

5. How blessed is every eye to see
 The way of life and glory,
 He gives us strength to love the truth,
 And gives us wisdom when we doubt,
 O give, give! brethren!
 Pray not for us by day, or night!

3. How glad is every eye to see
 The way of life and glory,
 He gives us strength to love the truth
 And gives us wisdom when we doubt
 O give, give! brethren!
 Pray not for us by day, or night!
4. How glad, ye saints, to be found,
 Whom ye love, ye seek for work,
 How to help, and to rejoice,
 How to walk with you every day,
 O give, give! brethren!
 Love will show us every day.
5. How blessed is every eye to see
 The way of life and glory,
 He gives us strength to love the truth,
 And gives us wisdom when we doubt,
 O give, give! brethren!
 Pray not for us by day, or night!

This is a musical score for the first system of the hymn "BANDTOWN C. M.". It consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature has one sharp (F#), and the time signature is common time (C). The music is written in a style typical of 19th-century hymnals.

The lyrics for this system are:

There is no more sin, I have none; I put my sin on this (the cross) and I put the gospel word, that God, who will keep my

This is a musical score for the second system of the hymn "BANDTOWN C. M.". It consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature has one sharp (F#), and the time signature is common time (C). The music concludes with double bar lines.

The lyrics for this system are:

health, and will be my own. Therefore, I will not sin, for I will not sin, for I will not sin, for I will not sin.

Andante.

1. *Alas! how, though they were wiser,*
As all in many ways, They scorn'd the prodigal's career,
And would not let him near. Oh! I do wish,

longer here to stay,
 Oh! I do wish longer here to stay,
 And never to a foreign land;
 My father's house hath large supplies,
 And business yet to do.

1 Although he was returning home,
 He had spent his share,
 His children had begun to mock,
 When he came home a poor man.

2 When have I gain'd by sin, he said,
 But losses, shame, and loss?
 My father's house abounds with bread,
 What! I am starving here.

3 'Tis so and all like of 'Tis done,
 I'll drive before the door,
 The swine to be fed with will eat,
 'Tis not a servant's place.

4 He rose for ever returning home,
 He said, he was, he said,
 And drove his swine around the wood,
 Of his substance sold.

Musical score for 'Suffield' in C major, common time. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: "I will be true to thee, my God, my King, my Father, and my Lord, my Father, and my Lord, my Father, and my Lord." The melody is simple and hymn-like, with a clear cadence at the end.

THE MIDNIGHT CRY. 1. 6. 8. 6. 6. 6. 6. 6.

David Young, 1. 423.

Musical score for 'The Midnight Cry' in G major, 6/8 time. The score consists of three staves: two vocal staves (Soprano and Alto) and one piano accompaniment staff (Right Hand). The lyrics are: "The midnight cry, the midnight cry, the midnight cry, the midnight cry, the midnight cry, the midnight cry, the midnight cry, the midnight cry." The melody is more rhythmic and dramatic than the first hymn, with a strong emphasis on the 'midnight cry'.

First system of musical notation, consisting of three staves (treble, vocal, and bass clefs) with lyrics underneath.

From above heaven - a - nd, He sent in Spirit and in Fire - and He sent a little way north - the

Second system of musical notation, consisting of three staves (treble, vocal, and bass clefs) with lyrics underneath.

ground below. He said in His own name's sake, He - sent a little way south - the a - nd was the first

1. When the morning sun is shining, and the birds are singing,
 And the dew is on the grass, and the flowers are opening,
 Then we'll sing our songs of praise, and our hearts will be glad,
 For the Lord is our God, and he will be our King.

2. When the sun is shining, and the birds are singing,
 And the dew is on the grass, and the flowers are opening,
 Then we'll sing our songs of praise, and our hearts will be glad,
 For the Lord is our God, and he will be our King.

1. When the morning sun is shining,
 And the birds are singing,
 And the dew is on the grass,
 And the flowers are opening,
 Then we'll sing our songs of praise,
 And our hearts will be glad,
 For the Lord is our God,
 And he will be our King.

2. When the sun is shining,
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 And the dew is on the grass,
 And the flowers are opening,
 Then we'll sing our songs of praise,
 And our hearts will be glad,
 For the Lord is our God,
 And he will be our King.

3. When the sun is shining,
 And the birds are singing,
 And the dew is on the grass,
 And the flowers are opening,
 Then we'll sing our songs of praise,
 And our hearts will be glad,
 For the Lord is our God,
 And he will be our King.

The first system of the musical score consists of three staves. The top staff is in Treble clef, the middle in Alto clef, and the bottom in Bass clef. The music is in common time (C.M.). The lyrics are written below the staves, with some words appearing above the notes for better readability.

The lyrics for the first system are:
 1. In the early morn'g, when I stand here, and a rock lies on the shore,
 2. When the sun is low, and the waves are breaking, and the wind is blowing,
 3. When the sun is low, and the waves are breaking, and the wind is blowing,
 4. When the sun is low, and the waves are breaking, and the wind is blowing.

VERSE

The second system of the musical score also consists of three staves (Treble, Alto, Bass clefs). The lyrics continue from the first system.

The lyrics for the second system are:
 5. On the + shore side of Jer-dan, led - i - to - job, the sun + the side of Jer-dan, led - i - to - job.
 6. On the + shore side of Jer-dan, led - i - to - job, the sun + the side of Jer-dan, led - i - to - job.

- 1. When all these waters parted, glad I the shifting sands, our path's true break; 3. Where did I seek the happy place, 4. With joy and delight we rejoiced and
- When all these waters parted, glad I the shifting sands, our path's true break; 3. Where did I seek the happy place, 4. With joy and delight we rejoiced and
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- When all these waters parted, glad I the shifting sands, our path's true break; 3. Where did I seek the happy place, 4. With joy and delight we rejoiced and

This system contains three staves of music. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The music is in 2/4 time with a key signature of one sharp (F#). The lyrics are:

How the trees are tall - the leaves are green - the birds are singing - the flowers are in bloom - the sun is shining - the wind is blowing - the water is flowing - the world is so beautiful -

This system contains three staves of music, continuing the piece. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The lyrics are:

That's just the kind of girl - the kind that you want to see - the kind that you want to love - the kind that you want to marry -

THE MANY WANTS. 11a.

From *Samphay*, p. 25. J. T. White.

119

First system of musical notation, consisting of three staves (treble, vocal, and bass clefs) with lyrics underneath. The lyrics are: "How long - do you get - the best of it - I want I want - do not want here, you want here and you - I want my love."

Second system of musical notation, consisting of three staves (treble, vocal, and bass clefs) with lyrics underneath. The lyrics are: "you - but, I will - do you - that all things with you - and I will love you - that."

LINDA: 2. A.

Andante, 1/4 = 100 2. 2. 1926

Handwritten musical score for the first system. It consists of three staves: a treble clef staff with a key signature of one flat and a 3/4 time signature, a second treble clef staff, and a bass clef staff. The music is written in a cursive, handwritten style. The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The second staff also begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The third staff begins with a bass clef, a key signature of one flat, and a 3/4 time signature. The music is written in a cursive, handwritten style. The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The second staff also begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The third staff begins with a bass clef, a key signature of one flat, and a 3/4 time signature.

Handwritten musical score for the second system. It consists of three staves: a treble clef staff with a key signature of one flat and a 3/4 time signature, a second treble clef staff, and a bass clef staff. The music is written in a cursive, handwritten style. The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The second staff also begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The third staff begins with a bass clef, a key signature of one flat, and a 3/4 time signature. The music is written in a cursive, handwritten style. The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The second staff also begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The third staff begins with a bass clef, a key signature of one flat, and a 3/4 time signature.

FLORENCE. C. M.

Rev. F. W. Carter.

323

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The music is in common time (C) and features a simple, hymn-like melody. The lyrics are written below the piano staff.

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The music is in common time (C) and features a simple, hymn-like melody. The lyrics are written below the piano staff.

The second system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The music continues from the first system. The lyrics are written below the piano staff.

The second system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The music continues from the first system. The lyrics are written below the piano staff.

THE DYING CHRISTIAN. H. S.

Mason's Chorus, p. 49. E. J. King. 128

In chains of woe and sorrows of this life, I am a dying Christian,
 Weak of heart, and ignorant of God, I am a dying Christian,
 My sins are many, and my conscience is sore, I am a dying Christian.

CROSS OF CHRIST. C. M. D.

E. J. King

The cross of Christ is my hope, the cross of Christ is my life,
 The cross of Christ is my life, the cross of Christ is my life,
 The cross of Christ is my life, the cross of Christ is my life.

The first system of the musical score consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music is in 3/4 time and features a melody with various note values and rests. The lyrics are written below the middle staff.

The first line of lyrics is: "The sun is bright and the air is soft and the flowers are all in bloom, and the birds are singing and the bees are humming and the bees are humming."

The second system of the musical score consists of three staves, continuing the melody from the first system. The notation and clefs are consistent with the first system. The lyrics continue below the middle staff.

The second line of lyrics is: "and the bees are humming and the bees are humming and the bees are humming and the bees are humming and the bees are humming."

1. *Allegro* *And.* *And.* *And.* *And.* *And.* *And.* *And.* *And.*

2. *Allegro* *And.* *And.* *And.* *And.* *And.* *And.* *And.* *And.*

By the soft unnumbered raps, While I'm in my thought, All the children of us long we hope, The silver rain of a - m.

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat major or D minor). The middle staff is an alto clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The music is in common time (C.M.). The lyrics are written below the middle staff.

With all the power and will I have, To guide me to the way, If I can reach the shining way, The silver rain of a - m.

The second system of the musical score also consists of three staves with the same clefs and key signature as the first system. The lyrics are written below the middle staff. The system concludes with double bar lines on all three staves.

1. I love to walk and breathe the breeze,
 When I am in the fields,
 And see the grass and flowers grow,
 And feel the sun and wind and dew,
 And hear the birds and bees and bees,
 And see the clouds and sky and blue.

My when I am happy in the fields,
 My when I am happy in the fields,
 My when I am happy in the fields,
 My when I am happy in the fields.

2. The grass is green, the flowers are white,
 And the sun is bright and warm,
 The pressure of the wind is strong,
 And the birds are singing and hum,
 I think, when I am in the fields,
 There is nothing so good as to feel,
 No world so happy as I,
 My nature would not let me go.

3. I come with laughing to you,
 My all in the pressure of the sun,
 No change of scene or place,
 "I would never see change in my world."

While I walk with a sense of the love,
 A sense of the world as you,
 And I see the world as you,
 If I were not there with me there.

4. I feel that, if I could I see this,
 If I see not my own and my own,
 My, why do I laugh and hum,
 And why am I laughing and hum?
 Oh, there is no change from my own,
 My, why do I laugh and hum?
 Oh, there is no change from my own,
 My, why do I laugh and hum?

The father's weary face I read, but cast a wistful eye To Heaven, an old happy land, Where my promisee lies, an

land, the old promised land. The land of the promised land, the old and happy land, where my promisee lies, an

HEAVENLY ARMOUR.

David Tuckwell, p. 48

119

This is the first system of the musical score. It consists of three staves: a vocal line on the top staff, a piano accompaniment on the middle staff, and a bass line on the bottom staff. The music is in 4/4 time and features a key signature of one flat. The vocal line begins with the lyrics "I'll be your armour" and continues with "I'll be your armour". The piano accompaniment provides harmonic support with chords and moving lines. The bass line follows the vocal melody.

I'll be your armour I'll be your armour
 I'll be your armour I'll be your armour

This is the second system of the musical score, continuing from the first system. It also consists of three staves: vocal, piano accompaniment, and bass. The vocal line continues with the lyrics "I'll be your armour" and "I'll be your armour". The piano accompaniment and bass line continue their respective parts.

I'll be your armour I'll be your armour
 I'll be your armour I'll be your armour

The Lord is our strength by His power we will stand, When He is against us we will not be - hold.

When He is for us we will not be - hold, He is for us we will not be - hold.

MESSIAH C. M.

121

No. 10

[Musical notation for the first system, including vocal lines and a basso continuo line.]

[Lyrics for the first system, including the phrase "The suffering servant of the Lord is here."]

INVOCATION 7, 6, 7, 6, 7, 7, 6

[Musical notation for the second system, including vocal lines and a basso continuo line.]

[Lyrics for the second system, including the phrase "Hear us, O Lord, and listen unto our cry."]

1. *Chorus.* Sing to the Lord, His glory, His power, His greatness, His love, His goodness, His grace, His mercy, His kindness, His faithfulness, His truth, His justice, His holiness, His righteousness, His glory, His power, His greatness, His love, His goodness, His grace, His mercy, His kindness, His faithfulness, His truth, His justice, His holiness, His righteousness.

2 We have had our portion, and our ransom done,
Though our bodies cannot follow.
The wisdom's of the Lord, Will promise us work,
And with singing to glorify Him.

3 We are with singing and praise, Let us praise all the days,
By our heavenly Father's name,
While his grace we receive From his bounty, and love,
To the forever and ever of God.

4 For the glory we may First receive to share,
Sing to the Father and Holy Spirit,
Not ceased again, For our work that remains,
Throughout time and eternity then.

5 We wish thanks to express, The badge of that love,
Which hath given us to Jesus's name,
Be seated in glory, let us never more part,
Till we meet at the feast of the Lamb.

6 There, O! there of his love, We shall all forever sing,
And be joined all body to glory,
We shall sing to our Lord, With the heavenly chorus,
And our names in glory show.

7 Hallelujah we sing, To our Father and King,
And his righteous power receive,
To the Lord that was with, Hallelujah again,
Sing, all hearts, and all to his love.

See in introduction

1 From Samaria's *to Assyria,* Where *Adam's* *very* *bones* *lie,* From *many* *an* *ancient* *city,*
 From *Asia's* *east* *coast,* And *from* *the* *great* *east,* From *many* *a* *far* *east* *place.*

They *call* *us* *to* *die,* *or* *then* *and* *then* *our* *own* *deaths.*

2 What *though* *the* *light* *beams*
 Shine *with* *the* *Sun's* *own*
 Though *every* *purple* *plumage,*
 And *only* *one* *is* *blue,*
 In *you,* *with* *such* *richness,*
 The *gift* *of* *God* *our* *Father,*
 The *beauty* *in* *his* *Word,*
 None *less* *to* *lead* *us* *on.*

4 *Shall* *we,* *whose* *eyes* *are* *lighted*
 With *visions* *that* *are* *high,*
Shall *we,* *to* *men* *be* *light,*
 The *lamp* *of* *all* *day?*

Admission! *Whomsoever!*
 The *judges* *must* *perceive,*
 Till *earth's* *inmost* *center,*
 The *Lord's* *Reverend's* *name.*

4 *Walk* *not* *in* *vanity,* *his* *name,*
 And *yet* *in* *water* *will,*
 Till *like* *a* *sea* *of* *grass,*
 I *approach* *from* *gate* *to* *gate,*
 Till *our* *our* *inmost's* *center,*
 The *Lord's* *Reverend's* *name,*
 Beholden *King* *Christ,*
 In *his* *name* *to* *rise.*

1 I have been blind, and now I see, And I have been dumb, and now I speak, And I have been as a deaf man, and now I hear, And I have been as a dead man, and now I live.

2 Then, O my God, I thank thee, For the mercies that thou hast done to me, And I will praise thy name forever, For ever, Amen.

3 When I was blind, and now I see, And I have been dumb, and now I speak, And I have been as a deaf man, and now I hear, And I have been as a dead man, and now I live.

4 O my God, I thank thee, For the mercies that thou hast done to me, And I will praise thy name forever, For ever, Amen.

1 I have been blind, and now I see,
And I have been dumb, and now I speak,
And I have been as a deaf man, and now I hear,
And I have been as a dead man, and now I live.

2 Then, O my God, I thank thee,
For the mercies that thou hast done to me,
And I will praise thy name forever,
For ever, Amen.

3 When I was blind, and now I see,
And I have been dumb, and now I speak,
And I have been as a deaf man, and now I hear,
And I have been as a dead man, and now I live.

4 O my God, I thank thee,
For the mercies that thou hast done to me,
And I will praise thy name forever,
For ever, Amen.

5 I have been blind, and now I see,
And I have been dumb, and now I speak,
And I have been as a deaf man, and now I hear,
And I have been as a dead man, and now I live.

6 O my God, I thank thee,
For the mercies that thou hast done to me,
And I will praise thy name forever,
For ever, Amen.

7 I have been blind, and now I see,
And I have been dumb, and now I speak,
And I have been as a deaf man, and now I hear,
And I have been as a dead man, and now I live.

8 O my God, I thank thee,
For the mercies that thou hast done to me,
And I will praise thy name forever,
For ever, Amen.

LIBERTY. C. M.

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The middle staff is a vocal line with lyrics underneath. The bottom staff is a bass clef. The lyrics for the first system are: "We have sought the oppressor's hand (F#) - and we have found it. We have sought the oppressor's hand (F#) - and we have found it." There are some faint markings above the second staff, possibly "F#".

The second system of the musical score also consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The middle staff is a vocal line with lyrics underneath. The bottom staff is a bass clef. The lyrics for the second system are: "We have sought the oppressor's hand (F#) - and we have found it. We have sought the oppressor's hand (F#) - and we have found it." There are some faint markings above the second staff, possibly "F#".

SOLITUDE IN THE GROVE. C. M.

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in common time (C.M.). The melody is written in the upper treble staff, and the accompaniment is split between the lower treble and bass staves. The lyrics for this system are: "Oh, how I love a solitude, and a mountain's top, / With a ring of ferns, and a pine-tree's top. / Let

The second system of the musical score also consists of four staves, continuing the melody and accompaniment from the first system. The lyrics for this system are: "me in some wild mountain's top, / And a peaceful scene, / Where nature's voice is low - / Oh, how I love, and nature's song, / When

SWIFT SOLITUDE. L. M.

1. Beh, what state! how pale you seem, how pale you seem! 'Tis thus you look the pale you seem, Waggon
 How pale you seem, how pale you seem! Waggon is your name, your name!

is a little more of a y. from, Waggon is your name's day. from.

2. Pines of virtue! what of thought!
 By day and night and quiet thought,
 Whence to day has your name come,
 And to the day has your name come.
3. What's in it that makes you so sweet,
 From the thought to the name of
 Whence to justice, love, and good,
 We see to day, what makes you so sweet.
4. With this the change of life shall be,
 One when the day is past,
 When slowly passing, you shall see
 The name of justice, love, and good.
5. So soon with this world's world passes I,
 Then what purpose will be the best?
 The spring of life shall surely come,
 And light will be a y. from.

1 I see a **star** appearing, the **light** in **heav'n** of **glory**, The **star** **appears** and

shines, as **it** **has** **signified** **and** **been** **long** **known**.

comes **in** **my** **view**! **But** **my** **eyes** **are** **blinded**, **and** **my** **afflictions** **end**.

- 2 I wish it were with me now, 'till in the days of old,
When the glorious light of Jesus was shining in my soul
But now I am distressed, and in need of aid,
With a head, bowed down, and a weak, wavering mind.
- 3 It is joyful unto me, though I have not in my eyes,
So I see it with joy, and in spirit to praise,
While others are rejoicing, and seem to love to gaze,
I say to each I cannot, and so I'm left behind.
- 4 I read that Jesus and his brethren were crucified in their day,
The hour that Jesus was crucified, and his kingdom was away,
But I, a thousand years, look on in my day,
So I see it with joy, and in spirit to praise.

1 Don't stop, be in readiness, for the Spirit of God is here,
 For all who are in readiness to see, though that's only true. | Now we have us in a - - - - - To be made and truly Lamb of God,

2 How do you, with confidence, praise the Lamb of God in high.

3 When, dear friends, and don't neglect it,
 Come to Jesus in your prayer;
 His mercies, don't neglect it,
 If Jesus is, isn't your care.
 Now the Spirit is beginning
 To enter his work again.
 Glory, honor, be.

2 How do you, with confidence, praise the Lamb of God in high.
 Come and follow Christ the way,
 We shall all receive a blessing,
 I know how we do not say;
 And the mercies we're enjoying,
 For the Lamb of God is here,
 Glory, honor, be.

4 Come, let us praise our God with praise,
 Looking unto Christ the Lord,
 Who took our sins for us,
 With his Father and our God,
 He is worthy to be praised,
 He is our Father King,
 Glory, honor, be.

2 Come, dear children, praise your Jesus,
 Praise him, praise him evermore,
 May his great love and mercies be
 His great name for us all;
 If thou be so full together,
 Christ of glory to whom,
 Glory, honor, be.

WARGENTON. S. T.

144

Common

I have been thinking of the things that I have done
 And how I have sinned against you, O Lord
 And how I have sinned against you, O Lord
 And how I have sinned against you, O Lord

SWEET AFFLICTION S. T.

Ripper's Hymns, p. 341.

in G major

Sweet affliction, O my God, afflict my soul
 Sweet affliction, O my God, afflict my soul
 Sweet affliction, O my God, afflict my soul
 Sweet affliction, O my God, afflict my soul

Musical score for the first system, consisting of four staves. The top staff is the vocal line, followed by a piano accompaniment. The lyrics are:

Praise to Thee, my God, I give, Thy love, Thy truth, Thy grace, Thy power, Thy goodness, Thy grace,
 Thy love, Thy truth, Thy grace, Thy power, Thy goodness, Thy grace.

Musical score for the second system, consisting of four staves. The top staff is the vocal line, followed by a piano accompaniment. The lyrics are:

Thy love, Thy truth, Thy grace, Thy power, Thy goodness, Thy grace,
 Thy love, Thy truth, Thy grace, Thy power, Thy goodness, Thy grace.

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The music is in 3/4 time and features a melody with eighth and sixteenth notes. The lyrics are printed below the piano staff.

I - was born in the year of our Lord one thousand seven hundred and eighty three, on the fifth of January, in the town of Shrewsbury, in the State of Virginia.

The second system of the musical score also consists of three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The music continues from the first system. The lyrics are printed below the piano staff.

The son of Thomas Jefferson, who was then a young man, he was educated at the College of William and Mary, and afterwards at the University of Edinburgh, Scotland.

1 The Lord will be with us in our youth, and in our old age, and in our days of sorrow, and in our days of old age.

2 The trumpet of judgment he had sent
at Sinai,
Let all heights of the mountains be hushed
at his voice,
From the east, from the north, from the
south, from the south,
Let all that pronounced of him, all that
said,

3 The Lord will be with us in our youth,
and in our old age,
and in our days of sorrow,
and in our days of old age,
and in our days of old age.

4 The trumpet of judgment he had sent
at Sinai,
Let all heights of the mountains be hushed
at his voice,
From the east, from the north, from the
south, from the south,
Let all that pronounced of him, all that
said,

5 The trumpet of judgment he had sent
at Sinai,
When the South and the mountains
were all hushed,
There all that is in earth is the sight of
his Lord,
but the light of morning beams on his
work.

6 O trumpet of mercy! look down that
down,
Glorious strength in us, the Lord abides
with us,
When through his righteousness he would
us destroy,
May we be saved, and had a witness of
his love.

1 The prophesied Christian
 Shall come down to all
 And with his word shall bless
 The world that's full of sin
 He has a double name
 Jesus, the Son of Man

2 Many have been tempted
 To work with diligent hands
 But with their hearts were not
 True to the Lord's command
 He will not work with them
 Who are not true of heart

3 Then from Heaven's happy shore
 We'll be able to bring
 The precious of your promise
 The more we know of it
 We will not give away
 We shall work to our full strength

4 We'll sail on the wide ocean
 We'll sail the world around
 And though we're all so weak
 No better hope we'll find
 Along our darkening way
 There's need for our prayers
 While we're on the sea
 With our Captain and his crew

5 The evil-doing people
 Shall never be at rest
 Until the world is full
 Around the sea they'll roam
 Along the shore to roam
 The people's hearts are dead
 Ourselves, 'Till we come to
 To Heaven's happy land

6 We'll sail on the wide ocean
 We'll sail the world around
 And though we're all so weak
 No better hope we'll find
 Along our darkening way
 There's need for our prayers
 While we're on the sea
 With our Captain and his crew

7 To those who are unrepentant
 Who speak with their hearts
 To hear their old promises
 But show a new heart
 The promises of your promise
 The more we know of it
 We will not give away
 We shall work to our full strength

8 The promises of your promise
 The more we know of it
 We will not give away
 We shall work to our full strength
 We'll be able to bring
 The precious of your promise
 The more we know of it
 We will not give away
 We shall work to our full strength

Violin I
Piano
Violin II
Cello/Double Bass

Violin I
Piano
Violin II
Cello/Double Bass

1. Support'd by arms, what! See your Captain from the main,
 Stealing with the glorious prize, Safe to reach the bay, Finding through the hills the way,
 Firmly stand the

2. Who the name of Christ would yield?
 Who would leave the battlefield?
 Who would not pour his blood for
 Let him bravely go:
 Who for King's flag will stand?
 Who will join the landing band?
 Let him come with heart and hand,
 Let him live for the

3. By the banner of our God,
 By Freedom's ensigning track,
 Where'er he go he stand,
 Before him be the death.

4. By the name which earth adore,
 By the blood of holy men,
 Whom we see the just above,
 Whom we see and love!
 None is braver worth the name
 Tyrant on is fit to shame,
 None is braver than the father's name
 That the earth will give.

5. Who the name of Christ would yield?
 Who would leave the battlefield?
 Who would not pour his blood for
 Let him bravely go:
 Who for King's flag will stand?
 Who will join the landing band?
 Let him come with heart and hand,
 Let him live for the

6. By the name which earth adore,
 By the blood of holy men,
 Whom we see the just above,
 Whom we see and love!
 None is braver worth the name
 Tyrant on is fit to shame,
 None is braver than the father's name
 That the earth will give.

SALUTATION. (S. 27, 28, 29)

Monthly Chorus, p. 220

The musical score consists of five systems of staves. The first system has four staves with lyrics: "I shall be glad to meet you, / And to be with you here, / For I shall be glad to meet you, / And to be with you here." The second system has four staves with lyrics: "We shall be glad to meet you, / And to be with you here, / We shall be glad to meet you, / And to be with you here." The third system has four staves with lyrics: "We shall be glad to meet you, / And to be with you here, / We shall be glad to meet you, / And to be with you here." The fourth system has four staves with lyrics: "We shall be glad to meet you, / And to be with you here, / We shall be glad to meet you, / And to be with you here." The fifth system has four staves with lyrics: "We shall be glad to meet you, / And to be with you here, / We shall be glad to meet you, / And to be with you here."

1. The presence of all assembled,
We're willing to praise,
And to be with you here,
For I shall be glad to meet you,
And to be with you here,
We shall be glad to meet you,
And to be with you here.

2. Through scenes of temptation,
And long we'll be here,
We shall be glad to meet you,
And to be with you here,
We shall be glad to meet you,
And to be with you here,
We shall be glad to meet you,
And to be with you here.

3. The presence of all assembled,
We're willing to praise,
And to be with you here,
For I shall be glad to meet you,
And to be with you here,
We shall be glad to meet you,
And to be with you here.

4. We shall be glad to meet you,
And to be with you here,
We shall be glad to meet you,
And to be with you here,
We shall be glad to meet you,
And to be with you here,
We shall be glad to meet you,
And to be with you here.

What! can we say to the Lord To answer to His love, He will have all of us, And when weeping eyes

1. I will be, I will be for ever and ever, I will be, I will be for ever and ever

2. I will walk upon the sea and upon the waves,
and they shall be under my feet,
That I will walk upon the sea and upon the waves,
and have a firming word.

3. Let me be a hill before you,
and a sign of mercy to you,
As I will walk upon the sea,
My God my God, my God.

4. Thus I will be for ever and ever,
in your presence ever,
And will be with you daily,
And will be with you daily.

1 How long has he been gone, Oh, how long shall his length have been?

2 By earth's sword, or whetted of time, And bring the promised

3 By earth's sword, or whetted of time.

4 1. And bring the promised Son

2 1. Oh, when a glorious sign appears
"Is our departing near?"
The north and south are parted away,
And the old things decay.

From the dead bones, where the seed lies,
That bring, bring, yield,
The New Jerusalem comes down,
Adorn'd with shining stones.

2 Answering earth's voice to say,
And the angels answer say:

Bring, bring the promised Son
"Is our departing near?"

3 The land of glory down to send
Reveries for their stony
With the dear object of his grace,
And be the living Word.

4 His eyes will look that ripe for harvest
From every weeping eye
And grass and green, and green and blue,
And their seed shall be.

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the organ accompaniment. The music is in 4/4 time and features a simple, rhythmic melody. The lyrics are printed below the piano staff.

The lyrics for the first system are:

How glad is the pilgrim to see his dear father and mother, How glad is the pilgrim to see his dear father and mother, How glad is the pilgrim to see his dear father and mother, How glad is the pilgrim to see his dear father and mother.

The second system of the musical score consists of three staves, continuing the melody and accompaniment from the first system. The music concludes with a double bar line. The lyrics are printed below the piano staff.

The lyrics for the second system are:

How glad is the pilgrim to see his dear father and mother, How glad is the pilgrim to see his dear father and mother, How glad is the pilgrim to see his dear father and mother, How glad is the pilgrim to see his dear father and mother.

1 We love the annual lengths, building us up, And all unacquainted, down to measure with a way, Be it, how I am

2 With sweeping and with prizing, by faith I have found, To answer by all means, and make for your ground, Dear children, don't be

3 If I cannot and never follow, but you with you know, Dear brothers, all be, my part, I'm bound to serve the Lord, And if you will go

4 Through trouble and distress, We'll never see you in this, Though earth and hell repeat us, We'll love the earthly world, The love will leave us, And never return back, And we who follow you, Can never meet with you.

5 Though there is no one here, Both one of you I find, My love now always be, To love you all together, For when the passing comes on, I'll never see your faces, To love us up a while, And comfort all my fears.

6 And how my loving brethren, I'd you all be sure, With you, my loving brethren, I can no longer doubt.

Forward to every moment!
I hope the Lord won't look,
To save you of your hearts,
And give you peace of mind.

7 Forward, just another moment!
I love you dearly well,
I've found it worth to bring you
With some Christ to show,
I now am bound to love you
Oh, and we, will you go?
But if you won't be in it,
I'll not you all alone!

8 We'll all proceed to answer,
To answer, you, and yours,
And stand with you, dear,
For you have to love,
We'll you all bring his grace,
There is another way,
And then, your hearts are ready,
What will become of you?

1. Thus we gaze to the grave—we are taught to believe them,
 The narrowest that grave's fold, its portals believe them,
 Though narrow and darkness surround the tomb,
 And see

2. Thus we gaze to the grave—we are taught to believe them,
 The crowd that sought paths of the world by the side,
 But the wide arms of mercy are spread to receive them,
 And heaven may hope, since the narrow path find.

3. Thus we gaze to the grave—and the mother's fondness,
 With us the dead spirit did not long
 But the embrace of heaven here'd brighten on the waking,
 And the world here still has was the orphan's wing

4. Thus we gaze to the grave, but heaven's wrong to deceive them,
 Where that was the mansion, and goodly, and gay,
 Do gaze them, and look them, and soon will receive them,
 Where back to us wing, since the narrow path find.

5. Thus we gaze to the grave—we are taught to believe them,
 The crowd that sought paths of the world by the side,
 But the wide arms of mercy are spread to receive them,
 And heaven may hope, since the narrow path find.
6. Thus we gaze to the grave—and the mother's fondness,
 With us the dead spirit did not long
 But the embrace of heaven here'd brighten on the waking,
 And the world here still has was the orphan's wing
7. Thus we gaze to the grave, but heaven's wrong to deceive them,
 Where that was the mansion, and goodly, and gay,
 Do gaze them, and look them, and soon will receive them,
 Where back to us wing, since the narrow path find.

WONDROUS LOVE. 12, 8, 6, 4, 12, 8.

159

What wondrous love is this that drew me from the sea? What wondrous love is this that drew me from the sea?

I heard the Lord of Hosts Thy love and dwelt in mercy for my soul, for my soul, to keep the flesh for ever for my soul.

By men that the world of the righteous men,
 The righteous men of the world,
 The righteous men of the world,

MARYSVILLE. L. M.

Jesus, my all, to heart's delight, He dwells in my heart,
 Through His love, and His grace, He dwells in my heart,
 Through His love, and His grace, He dwells in my heart.

1 The groves of old Kentucky were our country's glory—where we met and were embraced! To God, as the heavenly

2 These hills are still the same—our old home! And these groves were where our fathers came! Think of all that by presence we

11 *And how old he is!* *And how old he is!* *And how old he is!* *And how old he is!* *And how old he is!* *And how old he is!* *And how old he is!*

3 *How old he is!* *How old he is!* *How old he is!* *How old he is!* *How old he is!* *How old he is!* *How old he is!*

4 *How old he is!* *How old he is!* *How old he is!* *How old he is!* *How old he is!* *How old he is!* *How old he is!*

11 *How old he is!* *How old he is!* *How old he is!* *How old he is!* *How old he is!* *How old he is!* *How old he is!*

1 While here in our native Kentucky
 Of groves and mountains and streams we lay;
 In all our afflictions and sorrows we lay,
 Hoping to meet in our golden home,
 Sweet home, Ah!

2 Where our fathers of old met to pray,
 The Lord's great temple, the house of the Lord,
 Where our fathers gathered to praise the Lord,
 And God, our Father, a name of praise,
 Where, home, Ah!

3 *How old he is!* *How old he is!* *How old he is!*
 The house of old Kentucky is still in prayer,
 And in the old mountains from the west,
 Where groves of old Kentucky are still in prayer,
 Where, home, Ah!
 Where, home, Ah!

This system consists of three staves. The top staff is in Treble clef, the middle in Alto clef, and the bottom in Bass clef. The music is in 4/4 time and G major. The lyrics are: "Bless'd from the mother - born - to - us, which, that ever, attend the gift - To - us - thy grace, come now for good! Where you most dearly be -"

This system also consists of three staves in Treble, Alto, and Bass clefs. The music continues from the first system. The lyrics are: "Where you most dearly - be - To - us, Where you most dearly - be - To - us - thy grace, come now for good! Where you most dearly be -"

PART II.

CONSISTING PRINCIPALLY OF PIECES USED IN SINGING SCHOOLS
AND SOCIETIES.

MORNING L. M.

Psalm, 138 Verse.

1. My heart is glorified of mine foes,
For I have said my foes were mine;
I have said I would not be afraid,
For I have said my foes were mine.

2. My heart is glorified of mine foes,
For I have said my foes were mine;
I have said I would not be afraid,
For I have said my foes were mine.

3. My heart is glorified of mine foes,
For I have said my foes were mine;
I have said I would not be afraid,
For I have said my foes were mine.

1. To which approach I will not fly,
For thou who givest breath to me,
Thou givest grace to me for ever,
For thou art such the greatest God.

2. How, Lord, and great things hast thou done,
The Lord of glory dost thou do,
How, Lord, what shall we say to thee,
From the dead, revive them.

3. Thy name that loveth the earth,
Thy name that loveth the earth,
Thy name that loveth the earth,
Thy name that loveth the earth.

DUANE STREET L. M. D.

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A first walking step of light. The melody is in the right hand, and the bass line is in the left hand. The music is in 2/4 time and G major.

A first walking step of light. The melody is in the right hand, and the bass line is in the left hand.

The second system of the musical score, continuing the melody and bass line from the first system. It concludes with a double bar line.

I had not power to ask for more. For that was something to desire. The melody is in the right hand, and the bass line is in the left hand.

1. The green hills of the vale, the sun is shining bright, the air is soft and sweet, the birds are singing sweet.

2. The green hills of the vale, the sun is shining bright, the air is soft and sweet, the birds are singing sweet.

3. The green hills of the vale, the sun is shining bright, the air is soft and sweet, the birds are singing sweet.

4. The green hills of the vale, the sun is shining bright, the air is soft and sweet, the birds are singing sweet.

The Lord is my shepherd, I shall not want.
 He maketh me to lie down in green pastures,
 and he leadeth me beside the still waters.
 He restoreth my soul, he leadeth me in the paths of
 righteousness for his name's sake.

This is a three-staff musical score. The top staff is in treble clef with a 2/4 time signature. The middle staff is in treble clef with a 2/4 time signature. The bottom staff is in bass clef with a 2/4 time signature. The music consists of a melody in the top staff, a harmonic accompaniment in the middle staff, and a bass line in the bottom staff. The piece concludes with a double bar line.

JOYFUL. C. M.

A. J. Hall

Joyful in the Lord, my strength and my salvation,
 in the Lord, my strength and my salvation,
 in the Lord, my strength and my salvation,
 in the Lord, my strength and my salvation.

This is a three-staff musical score. The top staff is in treble clef with a 2/4 time signature. The middle staff is in treble clef with a 2/4 time signature. The bottom staff is in bass clef with a 2/4 time signature. The music consists of a melody in the top staff, a harmonic accompaniment in the middle staff, and a bass line in the bottom staff. The piece concludes with a double bar line.

JOYFUL. Chorus

137

VERSE

Joyful and bright, the sun is shining, joyful and bright, the sun is shining,
 Joyful and bright, the sun is shining, joyful and bright, the sun is shining.

With the sun in your eye, with the sun in your eye, with the sun in your eye,
 With the sun in your eye, with the sun in your eye, with the sun in your eye.

Forget the song that tells us love, the world brings it - bids I seek.

It shows the path, but not the goal, it

shows the path, but not the goal, it

shows the path, but not the goal, it

show the path, but not the goal, it

It shows the path, but not the goal, it

show the path, but not the goal, it

show the path, but not the goal, it

The first system of the musical score consists of three staves. The top staff is the vocal line, and the two staves below it are for piano accompaniment. The music is in 3/4 time and features a mix of eighth and sixteenth notes. The lyrics are written below the vocal staff.

I - - - - -
 - - - - -
 - - - - -

The second system of the musical score also consists of three staves: a vocal line and two piano accompaniment staves. The notation continues from the first system, maintaining the same rhythmic and melodic patterns. The lyrics are positioned below the vocal staff.

- - - - -
 - - - - -
 - - - - -

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The music is in 3/4 time and features a lively, rhythmic melody. The lyrics are printed below the middle staff.

Oh how I love my heavenly home, The more I see of it, the more I love it,
The more I see of it, the more I love it, The more I see of it, the more I love it,
The more I see of it, the more I love it, The more I see of it, the more I love it.

The second system of the musical score consists of three staves, continuing the vocal and piano parts from the first system. The lyrics are printed below the middle staff.

Jesus would be my ever, And here my dwelling will be ever, With him I will be ever, With him I will be ever, And here my dwelling will be ever.

EXHORTATION C. M.

Poland, 1845

Look to the work that thou hast done by grace as if thou hadst bought it

By the work that thou hast done by grace as if thou hadst bought it

As though thou hadst bought it with money

By the work that thou hast done by grace as if thou hadst bought it

By the work that thou hast done by grace as if thou hadst bought it

By the work that thou hast done by grace as if thou hadst bought it

The first system of music consists of three staves. The top staff is in treble clef with a 4/4 time signature. The middle staff contains the lyrics: "When the morning sun is shining, the flowers are all in bloom, the birds are singing, the bees are humming, the children are playing, the old folks are smiling." The bottom staff is in bass clef.

The second system of music also consists of three staves. The top staff is in treble clef with a 4/4 time signature. The middle staff contains the lyrics: "The world is full of beauty, and life is full of joy, let us all be happy and content, and let us love one another, for love is the greatest gift of God." The bottom staff is in bass clef.

First system of musical notation, consisting of two staves (treble and bass clef). The music is in 3/4 time and features a melody in the treble clef and a bass line in the bass clef. The melody includes a series of eighth and sixteenth notes, with some rests.

And in the morning And in the night To see the sun in the east To see the sun in the west To see the sun in the north To see the sun in the south

Second system of musical notation, consisting of two staves (treble and bass clef). The music continues from the first system, maintaining the same melodic and harmonic structure. It concludes with a double bar line.

And in the morning, Pleading to be Father's love, For ever and a day, For ever and a day, For ever and a day, For ever and a day.

Three with the high and holy One, I sit up-on my holy throne, Whom no Child ever in high-land is seen

The musical score for the first system consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The melody is primarily in the upper staves, with the bass staff providing a harmonic accompaniment.

and a - round - us, but stand in with us too, An with him a son - the - son, The

The musical score for the second system also consists of three staves in the same format as the first system. The melody continues across the staves, with the bass staff providing accompaniment. The lyrics are positioned between the staves.

Three staves of musical notation. The top staff is a vocal line, the middle is a piano accompaniment, and the bottom is a bass line. The lyrics are written below the piano staff.

See - the light - of - day and earth, from a - beds, of my de - light, in an a - ble of my strength.

STAR IN THE EAST

11a & 11b.

K. Stern.

Three staves of musical notation. The top staff is a vocal line, the middle is a piano accompaniment, and the bottom is a bass line. The lyrics are written below the piano staff.

1. That we may know where the great King lies,
From the mountains of the north, and the mountains of the south,
2. Singing, and the voices of the morning,
From the mountains of the north, and the mountains of the south,
From the mountains of the north, and the mountains of the south.

1. Child on his knees the Jew Kings are kneeling,
Love him the best with the honors of the world,
Angels adore him in language celestial,
Wishes and Monarchs, and Throats of all.

2. Now, shall we yield him in costly devotion,
Offerings of Silver and odorous incense,
Fires of the mountains, and pearls of the seas,
Wreath from the forest, and gold from the mines.

3. There we offer such costly devotion,
Vainly with gold would his favors secure,
Riches by him in his mercy's admission,
There is that are the presents of the poor.

Though we - re - ceiv - ed it - not, but we will not let it go. We will not let it go.

in the name of the Lord Jesus Christ.

in the name of the Lord Jesus Christ. The name of the Lord Jesus Christ. We are not con -

and though the besting willows.

in the name of the Lord Jesus Christ.

BANQUET OF MERCY.

F. M. Child

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The first system of the musical score consists of three staves. The top staff is in treble clef with a 2/4 time signature. The middle staff is in treble clef with a 2/4 time signature. The bottom staff is in bass clef with a 2/4 time signature. The music is written in a key signature of one flat (B-flat). The lyrics are written below the middle staff.

We have a banquet of mercy, a banquet of mercy,
 A banquet of mercy, a banquet of mercy,
 A banquet of mercy, a banquet of mercy, a banquet of mercy.

The second system of the musical score consists of three staves. The top staff is in treble clef with a 2/4 time signature. The middle staff is in treble clef with a 2/4 time signature. The bottom staff is in bass clef with a 2/4 time signature. The music is written in a key signature of one flat (B-flat). The lyrics are written below the middle staff.

And that is the promise of mercy, a banquet of mercy,
 A banquet of mercy, a banquet of mercy, a banquet of mercy,
 A banquet of mercy, a banquet of mercy, a banquet of mercy.

HOSANNA 7th Ed.

1. Hosanna in the highest degree To him who sits between the arms of the Father, The Son of the Father, The Word of the Father, The Light of the Father, The Word made flesh, Who dwelt with us and was with us, and we have seen His glory, like the glory which the Father has given Him, because He has sent His only-begotten Son into the world, who has given life to all who believe in Him, who has not come to destroy the law, but to fulfill it. Whoever therefore shall offend one of these little ones, who are these children of the law, who are these children of the kingdom of heaven, he shall offend against the Father and the Son, who are in heaven, and he shall offend against the Holy Spirit, who is in the world, and he shall be damned. Amen.

2. Hosanna in the highest degree To him who sits between the arms of the Father, The Son of the Father, The Word of the Father, The Light of the Father, The Word made flesh, Who dwelt with us and was with us, and we have seen His glory, like the glory which the Father has given Him, because He has sent His only-begotten Son into the world, who has given life to all who believe in Him, who has not come to destroy the law, but to fulfill it. Whoever therefore shall offend one of these little ones, who are these children of the law, who are these children of the kingdom of heaven, he shall offend against the Father and the Son, who are in heaven, and he shall offend against the Holy Spirit, who is in the world, and he shall be damned. Amen.

2 And since the Lord himself
 Has been the witness with
 The Father, and the Son, who are in
 Heaven, and the Holy Spirit, who is in
 The world, and we have seen His
 glory, like the glory which the
 Father has given Him, because He
 has sent His only-begotten Son
 into the world, who has given life
 to all who believe in Him, who
 has not come to destroy the law,
 but to fulfill it.

3 For should we all professing
 The great Redeemer's name,
 The cross, and blood cleansing,
 Right and lawful mean
 For that we will receive
 The crown of life, we shall
 Not have the Father and the Son,
 The Holy Spirit, and the
 Kingdom of Heaven.

1 I had a great good will, a love of goodness, then the sin committed grew to rage; I had a love of truth, and grace, but I was not in love with holiness, and I was not in love with holiness.

And many were the times, as they go by, that I was not in love with holiness, and I was not in love with holiness, and I was not in love with holiness.

- 1 I had a great good will, a love of goodness, then the sin committed grew to rage; I had a love of truth, and grace, but I was not in love with holiness, and I was not in love with holiness.
- 2 I had a great good will, a love of goodness, then the sin committed grew to rage; I had a love of truth, and grace, but I was not in love with holiness, and I was not in love with holiness.

- 3 I had a great good will, a love of goodness, then the sin committed grew to rage; I had a love of truth, and grace, but I was not in love with holiness, and I was not in love with holiness.
- 4 I had a great good will, a love of goodness, then the sin committed grew to rage; I had a love of truth, and grace, but I was not in love with holiness, and I was not in love with holiness.

- 5 I had a great good will, a love of goodness, then the sin committed grew to rage; I had a love of truth, and grace, but I was not in love with holiness, and I was not in love with holiness.
- 6 I had a great good will, a love of goodness, then the sin committed grew to rage; I had a love of truth, and grace, but I was not in love with holiness, and I was not in love with holiness.

Musical score for the first system, featuring a vocal line and piano accompaniment. The score is written in 4/4 time and consists of four staves. The first staff is the vocal line, and the second staff is the piano accompaniment. The lyrics are:

As I look on thee, my darling, I am brought to tears,
 Thy sweetest smile and voice, my heart doth cheer.

Musical score for the second system, featuring a vocal line and piano accompaniment. The score is written in 4/4 time and consists of four staves. The first staff is the vocal line, and the second staff is the piano accompaniment. The lyrics are:

How often I have thought of thee, my darling,
 And how I long to see thee, my dear, my dear.

PART I. 20

Musical score for the first system, featuring four staves: Treble, Bass, Treble, and Bass. The music is in 2/4 time and includes various rhythmic patterns and rests.

Andante

Musical score for the second system, featuring four staves: Treble, Bass, Treble, and Bass. The music continues with lyrics in English and French.

The sun is setting, and the
 shadows are long, and the
 light is fading away.
 We are all here, and we
 are all here, and we are
 all here, and we are all
 here, and we are all here.
 The sun is setting, and the
 shadows are long, and the
 light is fading away.
 We are all here, and we
 are all here, and we are
 all here, and we are all
 here, and we are all here.

NEWBURGH 2. M.

In every season and To praise of eternal life. To heavenly love, and long In a plea And And For ever blessed

In every season and To praise of eternal life. To heavenly love, and long In a plea And And For ever blessed

In every season and To praise of eternal life. To heavenly love, and long In a plea And And For ever blessed

In every season and To praise of eternal life. To heavenly love, and long In a plea And And For ever blessed

In every season and To praise of eternal life. To heavenly love, and long In a plea And And For ever blessed

Look, what a throng there waits for us, To witness, and marvel, and adore, To see the sacred ground on high, In praise and songs of glory.

This system of music consists of four staves. The top staff is the vocal line in treble clef. The second staff is the piano accompaniment in bass clef. The third and fourth staves are a second vocal line in treble clef. The music is in 4/4 time and features a variety of note values and rests.

When they, oh, they will, their throats will open, Their voices will be raised on high, To sing thy praises, and their hearts will be glad, And they will love and be loved.

This system of music also consists of four staves, following the same layout as the first system. It continues the vocal and piano parts, ending with a double bar line. The piano accompaniment includes some sixteenth-note passages.

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in 4/4 time and G major. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment starts with a bass clef and a key signature of one sharp. The first staff of the piano part has a tempo marking: *And. sostenuto*. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

The second system of the musical score also consists of four staves, continuing the vocal and piano parts from the first system. The vocal line continues with the same clef and key signature. The piano accompaniment continues with the same clef and key signature. The music concludes with a double bar line and repeat dots. The overall style is characteristic of early 20th-century musical notation.

Farewell, farewell, farewell, my friends, I have no home at my old home, I'll never see you more, I'll never see you more, I'll never see you more, I'll never see you more.

Farewell, farewell, farewell, my friends, I have no home at my old home, I'll never see you more, I'll never see you more, I'll never see you more, I'll never see you more.

1 Farewell, for my friends have left me,
 No more for me, no more for me,
 No more for me, no more for me,
 No more for me, no more for me,
 Farewell, for me.

2 Farewell, for my friends have left me,
 No more for me, no more for me,
 No more for me, no more for me,
 No more for me, no more for me,
 Farewell, for me.

3 Farewell, for my friends have left me,
 No more for me, no more for me,
 No more for me, no more for me,
 No more for me, no more for me,
 Farewell, for me.

With eloquence man's heart beats by night, All over-ful on the ground. The angels of the Lord come down, And give us light.

The angels of the Lord, now down, and
 down a-round us. The angels of the Lord, now down, and give us light, And give us light.

The angels, and give us light.

The angels, and give us light.

PROTECTION L. M.

Norman

141

First system of musical notation, including vocal line and piano accompaniment. The piano part features a prominent bass line with a 'Crescendo' marking.

Second system of musical notation, including vocal line and piano accompaniment. The piano part continues with a steady bass line.

1 The cowardly Lion, and still the King
 Through every danger led
 That had no more to do with
 The lion's roar and hand

2 When the lion's voice he heard
 The lion's roar and hand
 For when the lion's roar
 Long he would stand

3 What if the strength of our strength break
 For when the lion's roar

When we are in a stormy sea
 The strength of every day

4 When we are in a stormy sea
 For when the strength of every day
 When we are in a stormy sea
 For when the strength of every day

5 When we are in a stormy sea
 For when the strength of every day
 When we are in a stormy sea
 For when the strength of every day

First system of musical notation for String I and II. It consists of three staves: two treble clefs for the first and second strings, and a bass clef for the third string. The music is in 4/4 time and contains measures 1 through 8. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, along with rests and dynamic markings.

Second system of musical notation for String I and II. It consists of three staves: two treble clefs for the first and second strings, and a bass clef for the third string. The music is in 4/4 time and contains measures 9 through 16. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, along with rests and dynamic markings.

SPRING. *Cresc.*

159

Two staves of music. The first staff is a vocal line with lyrics: "Come ye saints - Come ye saints, Now with joyful voices sing, Come ye saints - Come ye saints." The second staff is a piano accompaniment. The piece concludes with a double bar line.

MONTGOMERY. C. M.

Palmer, 1835. *And.*

Two staves of music. The first staff is a vocal line with lyrics: "The Lord is God, the Lord is God, the Lord is God, the Lord is God, the Lord is God, the Lord is God." The second staff is a piano accompaniment. The piece concludes with a double bar line.

MONTGOMERY Overture

The score consists of four systems of music. The first system includes a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system features a vocal line with lyrics and a piano accompaniment. The fourth system concludes the piece with a vocal line and piano accompaniment.

System 1:
 Vocal: We are gathered here today to inaugurate the building work for this new home for the
 piano: (Instrumental introduction)

System 2:
 Vocal: for the homeless people. We understand the needs of the world. We realize the living day.
 piano: (Instrumental introduction)

System 3:
 Vocal: We are gathered here today to inaugurate the building work for this new home for the
 piano: (Instrumental introduction)

System 4:
 Vocal: (Instrumental introduction) We are gathered here today to inaugurate the building work for this new home for the
 piano: (Instrumental introduction)

VIRGINIA C. M.

19.

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by the piano accompaniment (right and left hands). The lyrics are: "The world be singing with me - and you, and you, the sweetest song; The world be singing".

The second system of the musical score consists of four staves. The top staff is the vocal line, followed by the piano accompaniment (right and left hands). The lyrics are: "I - love you, The world be singing with me - and you, and you, the sweetest song; I - love you".

Handwritten musical score for 'SCHELSKY ADY L. M.' in 2/4 time. The score is arranged in two systems, each with four staves. The top two staves of each system are in treble clef, and the bottom two are in bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are some markings below the staves, possibly indicating fingerings or dynamics, though they are difficult to read due to the handwriting. The score concludes with a double bar line and repeat dots at the end of the final staff.

ST. HENRY CHURCH

A musical score consisting of four staves. The top staff is in treble clef with a key signature of one flat (B-flat). The second and third staves are also in treble clef. The bottom staff is in bass clef. The music is written in a common time signature (C). The score contains several measures of music with various note values, including quarter, eighth, and sixteenth notes, as well as rests and bar lines.

HUNTINGTON J. W.

A musical score consisting of four staves. The top staff is in treble clef with a key signature of one flat (B-flat). The second and third staves are also in treble clef. The bottom staff is in bass clef. The music is written in a common time signature (C). The score contains several measures of music with various note values, including quarter, eighth, and sixteenth notes, as well as rests and bar lines.

HUNTINGTON. *Andante*

I see the sun and feel the heat and the power of it as though it were the life of every thing.
 I see the stars and feel the power of them as though they were the life of every thing.
 I see the moon and feel the power of it as though it were the life of every thing.
 I see the earth and feel the power of it as though it were the life of every thing.

Handwritten annotations in the first system:

- Staff 2: *the accompaniment of the first system is the same as the second system*
- Staff 3: *the accompaniment of the first system is the same as the second system*

Handwritten annotations in the second system:

- Staff 2: *the accompaniment of the first system is the same as the second system*
- Staff 3: *the accompaniment of the first system is the same as the second system*

The first two staves of the musical score contain the following lyrics:

1 He calls us, Alabamians, to
 They live with us, and we are glad to
 All under the great banner

2 The sons of these regions by heart
 To sing withering praise
 Awake, ye men, and lend a part
 In my Redeemer's praise
 Oh! what can be compared to him
 Who died upon the cross?
 This is my love, my highest theme
 That Jesus died for us

3 When we do open of his tomb
 We surely will not praise
 The death of Jesus on the cross,
 With love and thankfulness

These without bring my heart to rest
 Upon the bloody cross
 My soul delivers and bids I'm free
 That Jesus died for me

4 He bids us love, with love and love,
 And surely with us, we are glad
 His precious love was full of love,
 Precious of his God,
 That we do praise him for his love
 That Jesus died for us
 All praise to the Father and the Son,
 Who Jesus died for us

5 He bids us love,
 My God, my God, my God,
 Why has he died for sinners and
 And that my Redeemer died
 For me, that I should praise his name,
 Who died upon the cross?
 He died for me, but not for me,
 For Jesus died for me

6 My faith is in my Redeemer's love,
 And therefore to praise him
 He died a martyr's death
 For me, a sinner as I

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1 We stand here as if we are dead,
We have given up our life,
This is our glory, joy, and pride,
The time has fled by.

2 We look for a resurrection here,
And we have given up our life,
And in the presence of our God,
Praying for justice,
A resurrection here,
We have a glorious life.

3 We stand here as if we are dead,
We have given up our life,

4 We stand here as if we are dead,
We have given up our life,
This is our glory, joy, and pride,
The time has fled by.

5 We stand here as if we are dead,
We have given up our life,
This is our glory, joy, and pride,
The time has fled by.

First system of musical notation for 'Stair of Columbia'. It consists of three staves: a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature, a middle treble clef staff, and a bass clef staff. The music is a march in D major, 2/4 time, with a tempo of 'Moderato'. The first staff contains the melody, the second staff contains a harmonic accompaniment, and the third staff contains a bass line. The system ends with a double bar line.

Second system of musical notation for 'Stair of Columbia'. It consists of three staves: a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature, a middle treble clef staff, and a bass clef staff. The music continues from the first system. The first staff contains the melody, the second staff contains a harmonic accompaniment, and the third staff contains a bass line. The system ends with a double bar line.

THE LORD IS MY ROCK AND MY DELIVERER, MY GOD AND MY DELIVERER.

AND MY DELIVERER, MY GOD AND MY DELIVERER.

EDDIE

Musical score for 'EDDIE' featuring three staves: Treble, Bass, and Cello/Double Bass. The score includes various musical notations such as notes, rests, and bar lines. There are some faint markings below the staves, possibly indicating fingerings or performance instructions.

FIGURE

Musical score for 'FIGURE' featuring three staves: Treble, Bass, and Cello/Double Bass. The score includes various musical notations such as notes, rests, and bar lines. There are some faint markings below the staves, possibly indicating fingerings or performance instructions.

Hand that has made the world's beauty
 There by the world's beauty

Hand that has made the world's beauty
 There by the world's beauty

Hand that has made the world's beauty
 There by the world's beauty

Hand that has made the world's beauty
 There by the world's beauty

FLORIDA S. M.

Follett, Will Hymn.

Wm. W.

271

Let us worship thee, O God, and glorify thee in Spirit, but in the true way of thy Word. Thy spirit we love to

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in 4/4 time and G major. The lyrics are written below the vocal staves.

we thank thee for in the true way of thy Word. Thy spirit we love to

The second system of the musical score also consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music continues from the first system. The lyrics are written below the vocal staves.

1. We praise thee, O Father, for all that we see, and all that we feel, and all that we know, and all that we do, and all that we are, and all that we have, and all that we are to be.

2. We praise thee, O Father, for all that we see, and all that we feel, and all that we know, and all that we do, and all that we are, and all that we have, and all that we are to be.

3. We praise thee, O Father, for all that we see, and all that we feel, and all that we know, and all that we do, and all that we are, and all that we have, and all that we are to be.

4. We praise thee, O Father, for all that we see, and all that we feel, and all that we know, and all that we do, and all that we are, and all that we have, and all that we are to be.

1. Praise thee, O Father, for all that we see,
 For all that we feel, and all that we know,
 For all that we do, and all that we are,
 For all that we have, and all that we are to be.

2. We praise thee, O Father, for all that we see,
 For all that we feel, and all that we know,
 For all that we do, and all that we are,
 For all that we have, and all that we are to be.

3. We praise thee, O Father, for all that we see,
 For all that we feel, and all that we know,
 For all that we do, and all that we are,
 For all that we have, and all that we are to be.

4. We praise thee, O Father, for all that we see,
 For all that we feel, and all that we know,
 For all that we do, and all that we are,
 For all that we have, and all that we are to be.

5. We praise thee, O Father, for all that we see,
 For all that we feel, and all that we know,
 For all that we do, and all that we are,
 For all that we have, and all that we are to be.

6. We praise thee, O Father, for all that we see,
 For all that we feel, and all that we know,
 For all that we do, and all that we are,
 For all that we have, and all that we are to be.

PLEASANT HILL. C. M.

Super Session, p. 772.

251

The musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The melody is written in a soprano clef. The lyrics are printed below the vocal staves.

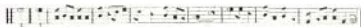
1 *Whoso shall not forsake his
 father, his mother, his
 kindred, and his brethren,
 and his house,*

2 *He can not be my disciple,
 he who will not
 take up his cross, and
 follow me.*

3 *Let him that loveth his
 father, or his mother,
 or his brethren,
 or his house,*

4 *More than me, or than
 the things of this
 world, cannot be my
 disciple.*

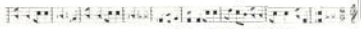
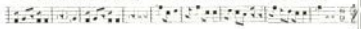
5 *Whoever shall
 forsake his
 father, his mother,
 his brethren,
 and his house,
 and follow me,*



... ..



... ..



1. *From the hills of Zion, and the towers of the temple, the voice of praise shall be heard, and the voice of thanksgiving shall be heard, and the voice of praise shall be heard, and the voice of thanksgiving shall be heard.*

2. *The voice of praise shall be heard, and the voice of thanksgiving shall be heard, and the voice of praise shall be heard, and the voice of thanksgiving shall be heard.*

3. *The voice of praise shall be heard, and the voice of thanksgiving shall be heard, and the voice of praise shall be heard, and the voice of thanksgiving shall be heard.*

4. *The voice of praise shall be heard, and the voice of thanksgiving shall be heard, and the voice of praise shall be heard, and the voice of thanksgiving shall be heard.*

5. *The voice of praise shall be heard, and the voice of thanksgiving shall be heard, and the voice of praise shall be heard, and the voice of thanksgiving shall be heard.*

6. *The voice of praise shall be heard, and the voice of thanksgiving shall be heard, and the voice of praise shall be heard, and the voice of thanksgiving shall be heard.*

7. *The voice of praise shall be heard, and the voice of thanksgiving shall be heard, and the voice of praise shall be heard, and the voice of thanksgiving shall be heard.*

8. *The voice of praise shall be heard, and the voice of thanksgiving shall be heard, and the voice of praise shall be heard, and the voice of thanksgiving shall be heard.*

9. *The voice of praise shall be heard, and the voice of thanksgiving shall be heard, and the voice of praise shall be heard, and the voice of thanksgiving shall be heard.*

10. *The voice of praise shall be heard, and the voice of thanksgiving shall be heard, and the voice of praise shall be heard, and the voice of thanksgiving shall be heard.*

11. *The voice of praise shall be heard, and the voice of thanksgiving shall be heard, and the voice of praise shall be heard, and the voice of thanksgiving shall be heard.*

12. *The voice of praise shall be heard, and the voice of thanksgiving shall be heard, and the voice of praise shall be heard, and the voice of thanksgiving shall be heard.*

1. *Softly, and very slow, the voice only. The organ is accompanying (see 1).* *2. Sing, forte, several times. The organ, at each measure's end.* *3. Sing, forte, several times. The organ, at each measure's end.*

Softly, and very slow, the voice only. The organ is accompanying (see 1).

2. The dove's path, she took to fly,
 'Tis her the shining world she saw;
 The ground is green; the waters blue;
 All things around her lovely are.
 "The dove's path, she took to fly,
 'Tis her the shining world she saw;
 The ground is green; the waters blue;
 All things around her lovely are.

3. The dove's path, she took to fly,
 'Tis her the shining world she saw;
 The ground is green; the waters blue;
 All things around her lovely are.
 The dove's path, she took to fly,
 'Tis her the shining world she saw;
 The ground is green; the waters blue;
 All things around her lovely are.

4. The dove's path, she took to fly,
 'Tis her the shining world she saw;
 The ground is green; the waters blue;
 All things around her lovely are.
 The dove's path, she took to fly,
 'Tis her the shining world she saw;
 The ground is green; the waters blue;
 All things around her lovely are.

5. The dove's path, she took to fly,
 'Tis her the shining world she saw;
 The ground is green; the waters blue;
 All things around her lovely are.
 The dove's path, she took to fly,
 'Tis her the shining world she saw;
 The ground is green; the waters blue;
 All things around her lovely are.

1 The sun is set and gone, the evening shade is on,
 The stars are all so bright, the moon is on.

2 We are not gathered in,
 Thy love has led us here,
 We thank thee ever, O Lord,
 For what we love to see.

3 And when we build thee,
 And ever of unceasing love,
 May we not say we were the price,
 And after glory thee.

4 Lord, bring us with the night,
 Show us how all we share,
 Thy loving power is what we sing,
 Thy evening light appears.

5 And when we build thee,
 And we love thee more,
 It bring us to thy throne only,
 The house of the Lord.

For the Lord of all, by His right, He has created! For His strength! He has founded earth and sea!

Look on the earth, on the mountains, look on the trees, on the sea, on the sky, on all that are there.

WHITETOWN. L. M.

Waltz 311

First system of musical notation, consisting of four staves. The top staff is the vocal line, and the bottom three are piano accompaniment. The music is in 2/4 time and features a simple, rhythmic melody.

Second system of musical notation, also consisting of four staves. It continues the melody and accompaniment from the first system. The piano part includes various chordal textures and rhythmic patterns.

The piano accompaniment consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The music is in 4/4 time. The lyrics are:

Der gottseligste Knecht Gottes, Der ist der gottseligste Knecht Gottes, Der ist der gottseligste Knecht Gottes.

The piano accompaniment consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The music is in 4/4 time. The lyrics are:

Der ist der gottseligste Knecht Gottes, Der ist der gottseligste Knecht Gottes, Der ist der gottseligste Knecht Gottes.

1 Let us pray with solemn devotion,
And with our prayers be comforted,
For all our sins and iniquities,
And for the sins of our fathers.

2 The Father has been merciful to us,
For he has sent his only Son,
Who has died for us, and shed his blood,
That we might be forgiven.

3 I thank you, Lord, for all your mercies,
For you are good and full of love,
And your grace is ever with us,
And your mercy is ever above us.

4 Praise ye the Lord, ye angels of his,
Ye powers, ye spirits of his,
Ye cherubim, ye seraphim,
And all ye saints of his.

5 And ye that love the Lord, ye saints,
Ye that are called by his name,
Ye that are chosen by his love,
And ye that are his people.

6 Praise ye the Lord, ye saints of his,
Ye that are called by his name,
Ye that are chosen by his love,
And ye that are his people.

7 I thank you, Lord, for all your mercies,
For you are good and full of love,
And your grace is ever with us,
And your mercy is ever above us.

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The music is in 4/4 time and begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "But my soul was bound for the death-house, I was brought forth from the womb, my mother conceived me, and I was born." The system concludes with a double bar line.

The second system of the musical score also consists of three staves. The vocal line continues with the lyrics: "and I was brought forth from the womb, my mother conceived me, and I was born." The piano accompaniment continues with the same rhythmic and harmonic patterns. The system concludes with a double bar line.



First system of musical notation, consisting of four staves. The top staff is in treble clef with a 2/4 time signature. The second and third staves are in treble clef. The bottom staff is in bass clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.



Second system of musical notation, consisting of four staves. The top staff is in treble clef. The second and third staves are in treble clef. The bottom staff is in bass clef. The music continues with the same complex rhythmic patterns as the first system.

DELIGHT P. 91

1800

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 2/4. The music begins with a key signature of one flat (B-flat). The melody in the treble clef starts with a quarter rest, followed by a series of eighth and sixteenth notes. The bass clef accompaniment consists of a steady eighth-note pattern.

The morning birds are full of joy and merriment, and their voices are heard in every grove.

The second system continues the musical piece. It maintains the same 2/4 time signature and key signature. The melody in the treble clef continues with various rhythmic patterns, including eighth and sixteenth notes. The bass clef accompaniment remains consistent with the first system.

The morning birds are full of joy and merriment, &c.

The third system of music shows the continuation of the melody and accompaniment. The treble clef staff features a more active melody with frequent eighth and sixteenth notes. The bass clef accompaniment provides a rhythmic foundation.

The morning birds are full of joy and merriment, and their voices are heard in every grove, &c.

The fourth and final system of music concludes the piece. It features a final melodic phrase in the treble clef and a corresponding accompaniment in the bass clef. The system ends with double bar lines, indicating the end of the composition.

BALLSTOWN L.M.

PSALM, 136 Verse

221

The musical score is arranged in three systems, each with a vocal line and piano accompaniment. The first system includes the lyrics: "How good is our God the Lord, and how merciful his love." The second system includes the lyrics: "He has fed us with wheat and barley, and has multiplied our food." The third system includes the lyrics: "He has sent down rain upon us in season, and has multiplied our food." The score concludes with a double bar line.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The lower staff is in bass clef. The music begins with a series of eighth and sixteenth notes, followed by a more melodic line in the upper staff.

There is a heaven for every saint, and every saint has his place, and here we spend our morning hours, 'Till God shall bid us fly.

The second system of music consists of two staves. The upper staff continues the melody from the first system. The lower staff provides a harmonic accompaniment with chords and moving lines. The system concludes with a double bar line.

The third system of music consists of two staves. The upper staff begins with a whole rest, indicating a vocal entry point. The lower staff continues the accompaniment. The system concludes with a double bar line.

And here we spend our morning hours, 'Till God shall bid us fly, 'Till God shall bid us

The fourth system of music consists of two staves. The upper staff continues the vocal line with a melodic phrase. The lower staff provides a harmonic accompaniment. The system concludes with a double bar line.

MOUNT PLEASANT C. M. *Andante*

105

A musical score for the hymn "Mount Pleasant" in common time (C.M.), marked "Andante". The score is arranged in two systems, each with four staves. The first system consists of a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The second system continues the vocal line and piano accompaniment. The music features a simple, flowing melody with a steady piano accompaniment. The score concludes with a double bar line.

The Lord is our God, He is seated on a throne above, He has made the earth his throne, He will be praised above.

This is our Father, God, and we are his Son, Who is worthy of all honor and praise, To whom we cry.

MOUNT ZION. (Continued)

105

This system contains three staves. The top staff is the vocal line with lyrics: "He is with us - He is with us - He is with us". The middle staff is the piano accompaniment with lyrics: "He is with us - He is with us - He is with us". The bottom staff is the piano accompaniment.

This system contains three staves. The top staff is the vocal line with lyrics: "He is with us". The middle staff is the piano accompaniment with lyrics: "He is with us - He is with us - He is with us". The bottom staff is the piano accompaniment.

PORTUGUESE HYMN P. M.

221

A musical score for the first system of a Portuguese hymn. It consists of three staves. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The music is in a 4/4 time signature and a key signature of one flat (B-flat major or D minor). The lyrics are written below the vocal staff.

1. *Glory to Thee, O God, our Father,
 Who art the Father, the Son, and the Holy Spirit,
 Who art the Father, the Son, and the Holy Spirit,
 Who art the Father, the Son, and the Holy Spirit.*

A musical score for the second system of a Portuguese hymn. It consists of three staves. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The music is in a 4/4 time signature and a key signature of one flat (B-flat major or D minor). The lyrics are written below the vocal staff.

2. *Who art the Father, the Son, and the Holy Spirit,
 Who art the Father, the Son, and the Holy Spirit,
 Who art the Father, the Son, and the Holy Spirit,
 Who art the Father, the Son, and the Holy Spirit.*

1. *Glory to Thee, O God, our Father,
 Who art the Father, the Son, and the Holy Spirit,
 Who art the Father, the Son, and the Holy Spirit,
 Who art the Father, the Son, and the Holy Spirit.*

2. *Who art the Father, the Son, and the Holy Spirit,
 Who art the Father, the Son, and the Holy Spirit,
 Who art the Father, the Son, and the Holy Spirit,
 Who art the Father, the Son, and the Holy Spirit.*



1 Through many tribulations we will go, our troubles shall not end, by and by, First Jesus' side we love, And his precious side.

2 And his side we shall love, by and by, by and by, And his side we shall love, by and by. And we will never leave it, With our precious cross and

3 And we will never leave it, with our cross, And we will never leave it, with our cross, And we will never leave it, with our cross, And we will never leave it, with our cross.



4 And when we shall be free, by and by, by and by, And when we shall be free, by and by, by and by.

5 And when we shall be free, by and by, by and by, And when we shall be free, by and by, by and by.

6 And when we shall be free, by and by, by and by, And when we shall be free, by and by, by and by.

7 And when we shall be free, by and by, by and by, And when we shall be free, by and by, by and by.

8 And when we shall be free, by and by, by and by, And when we shall be free, by and by, by and by.

9 And when we shall be free, by and by, by and by, And when we shall be free, by and by, by and by.

10 And when we shall be free, by and by, by and by, And when we shall be free, by and by, by and by.

11 And when we shall be free, by and by, by and by, And when we shall be free, by and by, by and by.

12 And when we shall be free, by and by, by and by, And when we shall be free, by and by, by and by.

PART III.

CONSISTING OF ODES AND ANTHEMS.

CHRISTMAS ANTHEM.

The image shows a musical score for a Christmas Anthem. It consists of three staves of music. The first two staves are in treble clef, and the third staff is in bass clef. The music is written in a common time signature (C). The lyrics are printed below the second staff.

IN THE STABLE IN THE STABLE AT THE STABLE IN THE STABLE IN THE STABLE IN THE STABLE

ODE OF LIFE'S JOURNEY

E. J. King

227

I have seen many who were young, I see the old, the venerable and long the wretched pain.
and long the wretched pain.

But now I find that, at a time, When the old man is prepared to die, he is not
and he is not

MASONIC DUE

March of the King

And in the hall of the assembly, / Let us be joyful in the name of the King, / Right glorious King of the East and West, / And

And in the hall of the assembly, / Let us be joyful in the name of the King, / Right glorious King of the East and West, / And in the name of the King, / Right glorious King of the East and West, / And

MASONIC ODE. *Continued.*

When the east's orient from being born,
 The golden sun of knowledge
 In a world but just begun,
 The light of truth and wisdom
 In a world but just begun,
 The light of truth and wisdom

When the east's orient from being born,
 The golden sun of knowledge
 In a world but just begun,
 The light of truth and wisdom
 In a world but just begun,
 The light of truth and wisdom

MAHONIC ODE. Continued

The first system of the musical score consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music is written in a 4/4 time signature. The first staff features a melodic line with many beamed eighth notes. The second staff provides harmonic accompaniment with chords and moving lines. The third staff contains a bass line with eighth notes.

The second system of the musical score also consists of three staves in the same arrangement as the first system. The musical notation continues, maintaining the melodic and harmonic themes established in the first system. The bottom staff shows a steady bass line with some rests.

The first system of the musical score consists of three staves. The top staff is in Treble clef, the middle staff is in Alto clef, and the bottom staff is in Bass clef. The music is written in a common time signature (C). The notation includes various rhythmic values such as eighth and sixteenth notes, along with rests and bar lines. There are several dynamic markings and articulation symbols throughout the system.

The second system of the musical score also consists of three staves: Treble, Alto, and Bass clefs. The notation continues from the first system, maintaining the same clefs and time signature. This system concludes with double bar lines at the end of each staff. The music features complex rhythmic patterns and includes various musical notations such as slurs and accents.

Soprano: *And we say to you that*
 Alto: *whosoever shall believe in me, and be baptized, shall be saved, and shall not perish, but shall have eternal life.* *And whosoever shall not believe, shall be condemned.* *And ye shall not know the day, nor the hour, when the Son of Man shall come.*
 Bass: *And we say to you that*

Soprano: *For this is he that will come in the clouds, and every eye shall see him, and they that have pierced him shall wail because of him. And so shall he be, and shall come, and shall be seen of all eyes, and shall be seen of all eyes, and shall be seen of all eyes.*
 Alto: *For this is he that will come in the clouds, and every eye shall see him, and they that have pierced him shall wail because of him. And so shall he be, and shall come, and shall be seen of all eyes, and shall be seen of all eyes, and shall be seen of all eyes.*
 Bass: *For this is he that will come in the clouds, and every eye shall see him, and they that have pierced him shall wail because of him. And so shall he be, and shall come, and shall be seen of all eyes, and shall be seen of all eyes, and shall be seen of all eyes.*

BAPTISMAL ANTHEM

Continued

100

my life in the old world, I found in the way of the Lord, and the path straight and the way that led me to the living of

and - the way that led me to the living of the Lord, and the path straight and the way that led me to the living of

We are in the land, the glory has been in the name. There has been work, *And* the land is in the hands of the Lord.

For before him, all the earth.

For he is the Lord, all the earth. He shall judge the people righteously. *Let* the Lord be praised, and the work be

For before him, all the earth.

REVERENTIAL ANTHEM. *Concluded*

221

For the women.

And he - low - ly - bowed, for the women. To pur - sue the world with righteousness, and the people with his voice.

For the women.

Detailed description: This block contains the musical score for the 'REVERENTIAL ANTHEM'. It consists of three staves. The top staff is a vocal line for women, starting with a treble clef and a key signature of one flat. The middle staff is a vocal line with lyrics underneath. The bottom staff is a piano accompaniment line with a bass clef. The music is in a 4/4 time signature and features a mix of eighth and sixteenth notes.

EASTER ANTHEM *Young's Night Thoughts, 4th Night. Hildrop.*

The Lord is with us, and he will be with us, and he will be with us, and he will be with us.

Detailed description: This block contains the musical score for the 'EASTER ANTHEM'. It consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The second staff is a piano accompaniment line with a bass clef. The third staff is a vocal line with lyrics underneath. The bottom staff is a piano accompaniment line with a bass clef. The music is in a 4/4 time signature and features a mix of eighth and sixteenth notes.

EASTER ANTHEM. Continuo.

Now a Chorus of Three for the first and second time. Now a Chorus of Three for the first and second time. Now a Chorus of Three for the first and second time.

And for the first time. And for the first time. And for the first time. And for the first time.

The musical score consists of two systems. Each system has four staves: a vocal line (treble clef), a vocal line (alto clef), a vocal line (treble clef), and a continuo line (bass clef). The lyrics are written below the vocal staves. The first system includes the lyrics: "Now a Chorus of Three for the first and second time." The second system includes the lyrics: "And for the first time." The music is written in a style typical of 17th or 18th-century manuscript notation.

EASTER ANTHEM. *Continued*

107

And strength for the grave.

And strength for the grave.

And strength for the grave.

EASTER ANTHEM *Andante*

Tenor - In the wilderness and the great year of light, and with a voice of triumph, they all shout of joy.
 Soprano - In the wilderness and the great year of light, and with a voice of triumph, they all shout of joy.

Tenor - Behold, all things are come again, they are all as new, and the wilderness flourishes like a rose.
 Soprano - Behold, all things are come again, they are all as new, and the wilderness flourishes like a rose.

DAVID'S LAMENTATION

1 Sam. xix. 11. Psalm.

201

David the King was grieved and sorrow'd, His enemies compass'd him about, and say'd, Can he be such a man as this.

The first system of the musical score consists of four staves. The top two staves are vocal parts (Soprano and Alto), and the bottom two are piano accompaniment. The music is in 3/4 time and begins with a treble clef. The lyrics are written below the vocal staves.

It was not he, 'Tis written that I saw him do, The death of him, as he was wont.

The second system of the musical score also consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The music continues from the first system. The lyrics are written below the vocal staves.

CHRISTIAN SONG.

What you are now doing to me, My love, and how I love you,
 And how I love you, and how I love you,

And how I love you, and how I love you,
 All that is in the heart of my love, and how I love you,

The first system of the chorale consists of three staves. The top staff is the vocal line, the middle is the piano accompaniment, and the bottom is the basso continuo. The music is in 4/4 time and begins with a key signature of one flat. The lyrics are: "Hail thee, my soul, in a dark, gloomy, and lonely time! When something thy soul shall be"

The second system of the chorale continues the composition with three staves. The lyrics are: "and the voice of promise and love, thy soul shall hear that thou art freed with us from every sin." The system concludes with a double bar line.

ODE ON SCIENCE.



THE LIGHT OF THE SUN HAS BEEN TAKEN FROM US, BUT WE CAN SEE BY THE LIGHT OF THE LAMP, WE KNOW THE WAY TO THE LIGHT.



WE KNOW THE WAY TO THE LIGHT, WE KNOW THE WAY TO THE LIGHT, WE KNOW THE WAY TO THE LIGHT, WE KNOW THE WAY TO THE LIGHT.

HIDE OF SCIENCE

Chorus

111

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat major or D minor) and a 2/4 time signature. The middle staff is a vocal line with lyrics underneath. The bottom staff is a bass clef. The music is written in a standard notation style with notes, rests, and bar lines.

Lyrics:
 The science that we know is true
 Is not a thing that we can see
 It is a thing that we can feel
 It is a thing that we can see

The second system of the musical score also consists of three staves. The top staff is a treble clef with a key signature of one flat and a 2/4 time signature. The middle staff is a vocal line with lyrics underneath. The bottom staff is a bass clef. The music continues from the first system.

Lyrics:
 The science that we know is true
 Is not a thing that we can see
 It is a thing that we can feel
 It is a thing that we can see

OUR ON SCIENCE *Quadruple*

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat and a 4/4 time signature. The middle staff is a treble clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The music is in quadruple time and features a melody in the upper staves and a bass line in the lower staff. The lyrics are printed below the middle staff.

... of ... the ... of the ... The ... the ... the ... the ... the ... the ...

The second system of the musical score consists of three staves, continuing from the first system. The notation and key signature remain the same. The music concludes with a double bar line. The lyrics are printed below the middle staff.

... the ... the ... the ... the ... the ... the ...

CLAREMONT

141

The first system of the musical score for 'CLAREMONT' consists of four staves. The top staff is the vocal line, followed by a piano accompaniment consisting of three staves (treble and bass clefs). The music is in 4/4 time and features a key signature of one flat. The vocal line begins with a melodic phrase, and the piano accompaniment provides harmonic support with chords and moving lines.

The second system of the musical score for 'CLAREMONT' also consists of four staves. It continues the vocal and piano accompaniment from the first system. The vocal line has a more active melodic line in this system, and the piano accompaniment continues with its harmonic accompaniment. The system concludes with a final cadence.

CLAREMONT. Overture.

The first system of the musical score consists of four staves. The top staff is the melody in treble clef, 4/4 time. The second staff is the bass line in bass clef, 4/4 time. The third staff is the right-hand piano accompaniment in treble clef, 4/4 time. The bottom staff is the left-hand piano accompaniment in bass clef, 4/4 time. The music begins with a key signature of one flat (B-flat) and a common time signature (C). The first two staves have the word "Solo" written below them. The lyrics "Solo the strings with the horn solo, horn solo, horn solo" are written below the second and third staves.

The second system of the musical score consists of four staves. The top staff is the melody in treble clef, 4/4 time. The second staff is the bass line in bass clef, 4/4 time. The third staff is the right-hand piano accompaniment in treble clef, 4/4 time. The bottom staff is the left-hand piano accompaniment in bass clef, 4/4 time. The music continues from the first system. The lyrics "Solo the strings with the horn solo, horn solo, horn solo" are written below the second and third staves.

CLAREMONT

Musical score for the first system of "CLAREMONT". It consists of four staves: a vocal line (treble clef) and three piano accompaniment staves (treble and bass clefs). The music is in 4/4 time. The vocal line begins with the lyrics "Sweetly we are singing". The piano accompaniment provides a harmonic and rhythmic foundation.

Musical score for the second system of "CLAREMONT". It continues the vocal line and piano accompaniment from the first system. The vocal line includes the lyrics "and we are singing to the King, and we are singing to the King". The piano accompaniment continues with chords and melodic lines.

CLAREMONT — Chorale

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment consisting of three staves (treble and bass clefs). The music is in a common time signature and features a melody with various rhythmic values including eighth and sixteenth notes.

The second system of the musical score also consists of four staves, continuing the vocal and piano accompaniment from the first system. The vocal line continues with the same melodic and rhythmic patterns. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

HEAVENLY VISION

From the Rev. J. H.

Wright

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a 4/4 time signature. The first staff begins with a whole rest, followed by a series of eighth and sixteenth notes. The second staff mirrors the first. The third and fourth staves provide a harmonic accompaniment with similar rhythmic patterns. There are some faint markings below the staves, possibly indicating fingerings or dynamics.

The second system of the musical score also consists of four staves, continuing the piece from the first system. It maintains the same instrumental arrangement and time signature. The musical notation continues with various rhythmic values and rests. The overall texture is consistent with the first system, featuring a melodic line in the upper staves and a supporting accompaniment in the lower staves.

HEAVENLY VISION. — *Chorus*

201

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The music is in 2/4 time and features various key signatures and time signature changes. The lyrics are written below the vocal staves.

And I have seen the angels, they were
And I have seen the angels, they were
And I have seen the angels, they were
And I have seen the angels, they were

The second system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The music continues from the first system. The lyrics are written below the vocal staves.

And I have seen the angels, they were
And I have seen the angels, they were
And I have seen the angels, they were
And I have seen the angels, they were

HEAVENLY VISION *Continued*

First system of musical notation, consisting of four staves. The top staff is the vocal line, and the bottom three are piano accompaniment. The music is in 4/4 time and features a variety of rhythmic patterns and melodic lines.

Second system of musical notation, consisting of four staves. The top staff is the vocal line, and the bottom three are piano accompaniment. The music continues from the first system, maintaining the same tempo and key signature.

HEAVENLY VISION *Chorale*

127

This musical score is for a chorale titled "Heavenly Vision" (numbered 127). It is arranged for voice and piano. The score is written in G major and 4/4 time. It consists of four systems of music. Each system includes a vocal line (soprano or alto clef) and a piano accompaniment (treble and bass clefs). The lyrics are written below the vocal line. The piece concludes with a double bar line.

Lyrics:
 When we stand in contemplation of the beauties of His house, O Lord,
 How the beauties of His house cause us to think of a day in glory!

THE CANTATA

THE CANTATA

THE CANTATA

Handwritten musical notation for the first system, featuring a treble clef and a complex melodic line.

Handwritten musical notation for the second system, featuring a bass clef and a complex melodic line.

Handwritten musical notation for the third system, featuring a treble clef and a complex melodic line.

Handwritten musical notation for the fourth system, featuring a bass clef and a complex melodic line.

Handwritten musical notation for the fifth system, featuring a treble clef and a complex melodic line.

Handwritten musical notation for the sixth system, featuring a bass clef and a complex melodic line.

Handwritten musical notation for the seventh system, featuring a treble clef and a complex melodic line.

Handwritten musical notation for the eighth system, featuring a bass clef and a complex melodic line.

HISSE OF SHARON. Continuo.

224

As they passed along the river, in my triumph using the same. *I see them all - all his children with great delight.*

The first system consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one flat (B-flat major) and a 4/4 time signature. The lower staff is a basso continuo line in bass clef with figured bass notation. The lyrics are written below the vocal staff.

And he that will, will follow me, and he that will, and he that will, and he that will. *He will follow me, and he that will, and he that will, and he that will.*

The second system consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one flat (B-flat major) and a 4/4 time signature. The lower staff is a basso continuo line in bass clef with figured bass notation. The lyrics are written below the vocal staff.

And he that will, will follow me, and he that will, and he that will, and he that will.

He will follow me, and he that will, and he that will, and he that will.

SONG OF SHARON — Gershwin

The image shows a page of a musical score for the song "Song of Sharon" by George Gershwin. The score is arranged in two systems, each with a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is written in a bass clef. The music features a mix of eighth and sixteenth notes, with some triplet markings. The piano part includes chords and arpeggiated figures. The score is printed in black ink on aged paper.

ROSE OF SHARON. *Chorus.*

107

The first system of the musical score consists of four staves. The top staff is a treble clef with a melody line. The second staff is a bass clef with a bass line. The third staff is a treble clef with a melody line. The fourth staff is a bass clef with a bass line. The music is in 2/4 time and features a mix of eighth and sixteenth notes.

The second system of the musical score consists of four staves. The top staff is a treble clef with a melody line. The second staff is a bass clef with a bass line. The third staff is a treble clef with a melody line. The fourth staff is a bass clef with a bass line. The music continues with similar rhythmic patterns and includes some rests.

This system contains the first two staves of the musical score. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The music is in 3/4 time and begins with a key signature of one sharp (F#). The vocal line starts with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a whole rest, followed by a half note G3, a quarter note A3, and a quarter note B3.

rising with the soprano, dipping 2 3 4 rising with the soprano, dipping to the fifth. By the end quiet, and

This system contains the next two staves of the musical score. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The music continues from the previous system. The vocal line has a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment has a half note G3, a quarter note A3, and a quarter note B3.

all over the soprano, rising to the fifth, by the end over a rest. For the next is

ROSE OF SHARON Chorus

279

The musical score is arranged in two systems. Each system consists of four staves: a vocal line (soprano), a piano accompaniment line (right hand), a vocal line (alto/tenor), and a piano accompaniment line (left hand). The key signature has one flat (B-flat), and the time signature is 4/4. The music is in a major mode. The lyrics are printed below the vocal staves.

System 1:

Vocal 1: *rose of sharon, the rose of sharon, the rose of sharon, the rose of sharon, the*

Vocal 2: *rose of sharon, the rose of sharon, the rose of sharon, the rose of sharon, the*

System 2:

Vocal 1: *rose of sharon, the rose of sharon, the rose of sharon, the rose of sharon, the*

Vocal 2: *rose of sharon, the rose of sharon, the rose of sharon, the rose of sharon, the*

FAREWELL ANTHEM

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by the piano accompaniment. The lyrics are: "Adieu, adieu, my soul is - this parting, Sweet is it when I see you, I see you, I see you, I see you."

The second system of the musical score consists of four staves. The top staff is the vocal line, followed by the piano accompaniment. The lyrics are: "Sweet is it when I see you, I see you, I see you, I see you, I see you, I see you, I see you, I see you."

FAREWELL ANTHEM *Carlisle*

101

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by the piano accompaniment in the right hand, the vocal line with lyrics, and the piano accompaniment in the left hand. The lyrics are: "Part ye will, my friends, / Part ye will, my friends, / Part ye will, my friends, / Part ye will, my friends." The music is in 4/4 time and features a variety of rhythmic patterns and dynamics.

The second system of the musical score consists of four staves. The top staff is the vocal line, followed by the piano accompaniment in the right hand, the vocal line with lyrics, and the piano accompaniment in the left hand. The lyrics are: "Part ye will, my friends, / Part ye will, my friends, / Part ye will, my friends, / Part ye will, my friends." The music continues with similar rhythmic and melodic motifs as the first system, concluding with a final cadence.

FAREWELL ANTHEM. *Chorus.*

The musical score is arranged in four systems, each with a vocal line (treble clef) and a piano accompaniment line (bass clef). The music is in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The lyrics are written below the vocal line in a small, faint font.

The lyrics are:

Farewell, farewell, to all we are leaving behind,
 Farewell, farewell, to all we are leaving behind,
 Farewell, farewell, to all we are leaving behind,
 Farewell, farewell, to all we are leaving behind.

APPENDIX TO THE SACRED HARP:

CONTAINING A TABLE OF

STANDARD AND FAVORITE TUNES NOT COMPRISED IN THE BODY OF THE WORK.

AND

A COMMITTEE APPOINTED BY "THE SOUTHERN MUSICAL CONVENTION."

The Committee appointed by "The Southern Musical Convention," at its last session, to whom was referred the revision and enlargement of the Sacred Harp, beg leave to say to all whom it may concern, that we, according to appointment, have taken the work under consideration and inspection, and have corrected the collateral errors in said work, and the typographical errors in the same, and have also added such pieces of composition as we think are calculated to enhance the value of the work, and are happily adapted to the use of the public generally, as an Appendix to the Sacred Harp, and have adopted the same.

All of which is respectfully submitted,

B. F. WARR,

B. L. FURCH,

JOS. KING,

J. S. TENNER,

LESLIE F. BARTON,

B. F. M. HAY,

A. GILMAN,

B. L. KING,

Committee.

DUKE STREET L. M.

Lead part vocal for soprano, tenor, and alto, and piano accompaniment. The score consists of four staves: a vocal line and a piano accompaniment line, each with a treble and bass clef. The music is in 2/4 time and features a simple, melodic line with a piano accompaniment of chords and eighth notes.

Lead part vocal for soprano, tenor, and alto, and piano accompaniment.

HURON L. M.

Musical score for 'HURON' in 2/4 time. It consists of four staves: a vocal line and a piano accompaniment line, each with a treble and bass clef. The music is in 2/4 time and features a simple, melodic line with a piano accompaniment of chords and eighth notes.

Lead part vocal for soprano, tenor, and alto, and piano accompaniment.

DISCOLATION

L. M.

Original Hymn Book, p. 204

H. J. W. G.

204

Musical score for 'DISCOLATION' in 2/4 time. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The music is written in a key with one flat (B-flat major or D minor) and a common time signature of 2/4. The piece concludes with a double bar line and repeat dots.

GRAVITY

L. M.

Musical score for 'GRAVITY' in 2/4 time. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The music is written in a key with one flat (B-flat major or D minor) and a common time signature of 2/4. The piece concludes with a double bar line and repeat dots.

VERBODEN L. M.

Musical score for 'VERBODEN' in 4/4 time, featuring four staves of music. The first staff is the vocal line, and the second is the piano accompaniment. The third and fourth staves are likely for a second vocal part or a different instrument. The music consists of several measures of rhythmic patterns and melodic lines.

LEBANON, NEW L. M.

Dir. Jos. P. Correll

Musical score for 'LEBANON, NEW' in 2/2 time, featuring three staves of music. The first staff is the vocal line, and the second is the piano accompaniment. The third staff is likely for a second vocal part or a different instrument. The music consists of several measures of rhythmic patterns and melodic lines.

The first system of music consists of three staves. The top staff is a vocal line in G major, 4/4 time, starting with a whole rest followed by eighth and quarter notes. The middle staff is a piano accompaniment with a steady eighth-note pattern in the right hand and a bass line of quarter notes in the left hand. The bottom staff is a bass line consisting of quarter notes.

The second system continues the three-staff format. The vocal line continues with eighth and quarter notes. The piano accompaniment and bass line maintain their respective rhythmic patterns.

The image shows a page of musical notation for the hymn "All Saints". It consists of two systems of staves. Each system includes a vocal line (Soprano and Alto) and a piano accompaniment. The music is written in a common time signature (C) and a key signature of one flat (B-flat major or D minor). The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and dynamic markings. The lyrics are printed below the vocal lines, though they are somewhat faint and difficult to read in this scan.

ALL SAINTS NEW *Concluded*

Tenor 1
 Tenor 2
 Bass

Tenor 1: We are bound to thee, O God, who art the Father, who art the Son, who art the Holy Spirit, who art the Lord, who art the King, who art the Father, who art the Son, who art the Holy Spirit, who art the Lord, who art the King.

Tenor 2: We are bound to thee, O God, who art the Father, who art the Son, who art the Holy Spirit, who art the Lord, who art the King, who art the Father, who art the Son, who art the Holy Spirit, who art the Lord, who art the King.

Bass: We are bound to thee, O God, who art the Father, who art the Son, who art the Holy Spirit, who art the Lord, who art the King, who art the Father, who art the Son, who art the Holy Spirit, who art the Lord, who art the King.

Tenor 1
 Tenor 2
 Bass

Tenor 1: We are bound to thee, O God, who art the Father, who art the Son, who art the Holy Spirit, who art the Lord, who art the King, who art the Father, who art the Son, who art the Holy Spirit, who art the Lord, who art the King.

Tenor 2: We are bound to thee, O God, who art the Father, who art the Son, who art the Holy Spirit, who art the Lord, who art the King, who art the Father, who art the Son, who art the Holy Spirit, who art the Lord, who art the King.

Bass: We are bound to thee, O God, who art the Father, who art the Son, who art the Holy Spirit, who art the Lord, who art the King, who art the Father, who art the Son, who art the Holy Spirit, who art the Lord, who art the King.

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the treble clef accompaniment, and the bottom staff is the bass clef accompaniment. The music is in 3/4 time and G major. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "I have in the Lord my trust, for he will not forsake me; he will keep me from all sin."

The second system of the musical score consists of three staves, continuing the piece. The vocal line, treble clef accompaniment, and bass clef accompaniment continue. The lyrics are: "and will be with me when I am in trouble; he will deliver me from all my sins, and will keep me from all sin."

Ye leaders of the temple are dead, / Let Jesus enter your hearts now, / His word has shined long, / The light of truth of truth of truth

The world is not your home, / The world is not your home, / The world is not your home, / The world is not your home

Musical score for "EXHIBITION L. M." in 4/4 time, marked "Moderato". The score is arranged in five systems, each with a treble and bass clef staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The first system includes the following lyrics: "The sun has set, and the stars are bright, / The moon is shining in the night, / The wind is soft, and the air is cool, / The birds are silent, and the world is still." The second system includes: "The stars are bright, and the moon is shining, / The wind is soft, and the air is shining, / The birds are silent, and the world is shining, / The sun has set, and the stars are shining." The third system includes: "The sun has set, and the stars are shining, / The moon is shining, and the air is shining, / The birds are silent, and the world is shining, / The sun has set, and the stars are shining." The fourth system includes: "The sun has set, and the stars are shining, / The moon is shining, and the air is shining, / The birds are silent, and the world is shining, / The sun has set, and the stars are shining." The fifth system includes: "The sun has set, and the stars are shining, / The moon is shining, and the air is shining, / The birds are silent, and the world is shining, / The sun has set, and the stars are shining." The score concludes with a double bar line.

TEXAS L. M.

David P. White

271

We stand by the side of our country
 And will not let any man
 Take away our rights of freedom
 And our rights of justice
 We stand by the side of our country
 And will not let any man
 Take away our rights of freedom
 And our rights of justice

We stand by the side of our country
 And will not let any man
 Take away our rights of freedom
 And our rights of justice
 We stand by the side of our country
 And will not let any man
 Take away our rights of freedom
 And our rights of justice

The first system of the musical score consists of four staves. The top staff is the vocal line with lyrics underneath. The second staff is a piano accompaniment. The third and fourth staves are additional accompaniment parts. The lyrics are: "I lay me down to sleep and I thank my God who keeps me here to see the dawn of day. In all my fears, in all my fears, in all my fears, in all my fears, in all my fears, in all my fears." The music is in 4/4 time and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests.

The second system of the musical score consists of four staves. The top staff is the vocal line with lyrics underneath. The second staff is a piano accompaniment. The third and fourth staves are additional accompaniment parts. The lyrics are: "I lay me down to sleep and I thank my God who keeps me here to see the dawn of day. In all my fears, in all my fears, in all my fears, in all my fears, in all my fears, in all my fears." The music is in 4/4 time and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests.

1. Trust him, ye angels, by all your ways,
Fasten your hearts before his face;
From before him and from behind,
And in all his willful will.
2. Take care of him, all high angels,
The heart with his truth;
Lead to the heavens, both above
Light as a puff of empty air.
3. Make his heavenly and holy name,
For his name is to glorify him,
We all you glory in his shining name,
And we believe what God has said.
4. Turn back the earth to its original,
Sea and again we have seen him,
All power in the ocean sea,
His name be his and his name be his.
5. For evermore, ye angels, all your ways,
Trust in a person of his name,
The glory and power, might and love,
And we believe what God has said.

LOVING-KINDNESS. L. M.

By J. L. P. & R. P. P.

Andante, all time in 4/4 time. Solo. *Andante* The joyful dawn is now before me. The morning breaks, I see the
 And sing the praise of God's great, holy, Redeemer.

The musical score consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a bass line in bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The piece begins with a double bar line and a repeat sign.

BOLL ON L. M.

More (Original) than

The musical score consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a bass line in bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The piece begins with a double bar line and a repeat sign.

From all that lead us - to the Lord we have our hope in Jesus Christ our King.

We have our life in Jesus Christ our King.

We have our life in Jesus Christ our King.

We have our life in Jesus Christ our King.

ANTIOCH L. M.

F. C. Wood

277

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The music is in 4/4 time and features a melody with various intervals and rests. The piano accompaniment provides harmonic support with chords and moving lines.

The second system of the musical score also consists of three staves, continuing the vocal, piano, and bass lines from the first system. The notation includes notes, rests, and bar lines, maintaining the 4/4 time signature and melodic structure.

SWEET HEAVEN L. M.

C. L. King

The Lord will lead the just and the Holy Spirit will guide them into all truth. He will glorify them with his own glory and will give them the power to overcome the world, the flesh, and the devil.

Oh, how I love to see the Lord, and how I love to see his face, and how I love to see his hand, and how I love to see his love.

TRAVELLING PILGRIM L. M.

C. L. King

B. H. How

1. I have a home, and I am going home. My home is in heaven, where I shall dwell with the Lord forever. To the land, To the land I am going, where I shall dwell with the Lord forever.

2. I have a home, and I am going home. My home is in heaven, where I shall dwell with the Lord forever. To the land, To the land I am going, where I shall dwell with the Lord forever.

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat and a 4/4 time signature. The middle staff is a piano accompaniment in treble clef. The bottom staff is a lower vocal line in bass clef. The lyrics are written below the staves.

The lyrics for the first system are:

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat and a 4/4 time signature. The middle staff is a piano accompaniment in treble clef. The bottom staff is a lower vocal line in bass clef. The lyrics are written below the staves.

The second system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat and a 4/4 time signature. The middle staff is a piano accompaniment in treble clef. The bottom staff is a lower vocal line in bass clef. The lyrics are written below the staves.

The lyrics for the second system are:

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one flat. The bass staff begins with a bass clef. Both staves contain a series of notes and rests, primarily consisting of quarter and eighth notes.

Second system of musical notation, consisting of a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one flat. The bass staff begins with a bass clef. Both staves contain a series of notes and rests, primarily consisting of quarter and eighth notes.

Third system of musical notation, consisting of a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one flat. The bass staff begins with a bass clef. Both staves contain a series of notes and rests, primarily consisting of quarter and eighth notes.

Fourth system of musical notation, consisting of a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one flat. The bass staff begins with a bass clef. Both staves contain a series of notes and rests, primarily consisting of quarter and eighth notes.

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat and a common time signature. The second staff is an alto clef. The third staff is a treble clef with a key signature of one flat and a common time signature. The bottom staff is a bass clef with a key signature of one flat and a common time signature. The music is written in a rhythmic style with various note values and rests.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat and a common time signature. The second staff is an alto clef. The third staff is a treble clef with a key signature of one flat and a common time signature. The bottom staff is a bass clef with a key signature of one flat and a common time signature. The music continues from the first system, ending with a double bar line and repeat dots.

First system of musical notation for "I'm Going Home". It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The music is in 2/4 time and G major. The vocal line begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The lyrics are: "I'm - go - ing home, I'm - go - ing home, I'm - go - ing home, I'm - go - ing home, I'm - go - ing home, I'm - go - ing home, I'm - go - ing home, I'm - go - ing home." The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The bass line provides harmonic support with a similar eighth-note pattern.

Second system of musical notation for "I'm Going Home". It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The music continues from the first system. The vocal line begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The lyrics are: "I'm - go - ing home, I'm - go - ing home, I'm - go - ing home, I'm - go - ing home, I'm - go - ing home, I'm - go - ing home, I'm - go - ing home, I'm - go - ing home." The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The bass line provides harmonic support with a similar eighth-note pattern.

BALLERMA C. M.

Arranged by J. F. White.

243

Three staves of musical notation for the piece 'BALLERMA'. The first staff is the treble clef, the second is the alto clef, and the third is the bass clef. The music is in 2/4 time and consists of 16 measures.

There is a line of lyrics below the second staff, which appears to be a transcription of the lyrics from the original source, though it is mostly illegible due to the image quality.

ORTONVILLE C. M.

Arranged by J. F. White.

Three staves of musical notation for the piece 'ORTONVILLE'. The first staff is the treble clef, the second is the alto clef, and the third is the bass clef. The music is in 2/4 time and consists of 16 measures.

There is a line of lyrics below the second staff, which appears to be a transcription of the lyrics from the original source, though it is mostly illegible due to the image quality.

Handwritten musical notation for the first system, consisting of three staves. The top staff uses a treble clef and a key signature of one sharp (F#). The middle and bottom staves use a bass clef. The notation includes various note values, rests, and bar lines.

Handwritten musical notation for the second system, consisting of three staves. The top staff uses a treble clef and a key signature of one sharp (F#). The middle and bottom staves use a bass clef. The notation includes various note values, rests, and bar lines.

ARNOLD. C. M.

L. P. Dunbar

251

There is no joy on Earth here, That comes from the Spirit
 And is the joy of the angels here, For joy is in the heart. Let all the saints be glad and sing, For joy is in the heart.

For all the saints of our King, Is here and there, and

LAST OF BEST. C. M.

By H. E. Jones

O Lord of ours, be still, Thy will be done on Earth, That I did by Thy will be done, and all Thy will be done.

Musical score for "EMANUEL" in common time (C. M.). The score consists of three staves: a treble clef staff with a melody line, a piano accompaniment staff, and a bass clef staff. The melody is written in a single line with a treble clef. The piano accompaniment is written in a single line with a grand staff (treble and bass clefs). The bass line is written in a single line with a bass clef. The music is in a 4/4 time signature and features a simple, hymn-like melody with a steady accompaniment.

MELODY C. M.

B. F. White

Musical score for "MELODY" in common time (C. M.). The score consists of three staves: a treble clef staff with a melody line, a piano accompaniment staff, and a bass clef staff. The melody is written in a single line with a treble clef. The piano accompaniment is written in a single line with a grand staff (treble and bass clefs). The bass line is written in a single line with a bass clef. The music is in a 4/4 time signature and features a simple, hymn-like melody with a steady accompaniment.

1. The Lord of Hosts is with us, the Lord of Hosts is with us, the Lord of Hosts is with us, the Lord of Hosts is with us.

2. I have, but seek to love to love,
 I have, but seek to love to love,
 I have, but seek to love to love,
 I have, but seek to love to love.

3. I have, but seek to love to love,
 I have, but seek to love to love,
 I have, but seek to love to love,
 I have, but seek to love to love.
4. I have, but seek to love to love,
 I have, but seek to love to love,
 I have, but seek to love to love,
 I have, but seek to love to love.
5. I have, but seek to love to love,
 I have, but seek to love to love,
 I have, but seek to love to love,
 I have, but seek to love to love.

1. *How rich is Jesus' love, who saves the soul from sin; who saves the soul from sin, who saves the soul from sin, who saves the soul from sin.*

2. *How rich is Jesus' love, who saves the soul from sin; who saves the soul from sin, who saves the soul from sin, who saves the soul from sin.*

How rich is Jesus' love, who saves the soul from sin; who saves the soul from sin, who saves the soul from sin, who saves the soul from sin.

How rich is Jesus' love, who saves the soul from sin; who saves the soul from sin, who saves the soul from sin, who saves the soul from sin.

1. How rich is Jesus' love, who saves the soul from sin; who saves the soul from sin, who saves the soul from sin, who saves the soul from sin.
2. How rich is Jesus' love, who saves the soul from sin; who saves the soul from sin, who saves the soul from sin, who saves the soul from sin.
3. How rich is Jesus' love, who saves the soul from sin; who saves the soul from sin, who saves the soul from sin, who saves the soul from sin.
4. How rich is Jesus' love, who saves the soul from sin; who saves the soul from sin, who saves the soul from sin, who saves the soul from sin.

1. There is a man in our own country, who is true
 To the cause, who is better than angels,
 He is the man who is better than angels,
 He is the man who is better than angels.

2. He would be better than angels, who
 Would give his life for the
 Cause of the people, who is true
 To the cause, who is better than angels,
 He is the man who is better than angels.

3. He would be better than angels, who
 Would give his life for the
 Cause of the people, who is true
 To the cause, who is better than angels,
 He is the man who is better than angels.
4. He would be better than angels, who
 Would give his life for the
 Cause of the people, who is true
 To the cause, who is better than angels,
 He is the man who is better than angels.
5. He would be better than angels, who
 Would give his life for the
 Cause of the people, who is true
 To the cause, who is better than angels,
 He is the man who is better than angels.
6. He would be better than angels, who
 Would give his life for the
 Cause of the people, who is true
 To the cause, who is better than angels,
 He is the man who is better than angels.

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat and a 4/4 time signature. The middle staff is a treble clef with a key signature of one flat and a 4/4 time signature. The bottom staff is a bass clef with a key signature of one flat and a 4/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are some faint, illegible lyrics or markings below the staves.

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat and a 4/4 time signature. The middle staff is a treble clef with a key signature of one flat and a 4/4 time signature. The bottom staff is a bass clef with a key signature of one flat and a 4/4 time signature. The music continues with similar rhythmic patterns and includes some dynamic markings like 'f' and 'p'. There are some faint, illegible markings below the staves.

The image shows a page of a musical score. At the top, it is titled "THE WINDS, C. M." on the left, "Boston." in the center, and "291" on the right. The score is arranged in two systems, each with four staves. The first system contains vocal lines (treble and bass clefs) and piano accompaniment (treble and bass clefs). The second system continues the piano accompaniment. The music is written in common time and includes various rhythmic figures, rests, and dynamic markings. The paper shows signs of age and wear.

Handwritten musical score for the first system of "The Little Boy". The score is written in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It consists of three staves: a vocal line, a piano accompaniment line, and a bass line. The music is written in a simple, accessible style with many notes beamed together. The first staff (vocal) begins with a treble clef and a key signature of one flat. The second staff (piano) begins with a treble clef and a key signature of one flat. The third staff (bass) begins with a bass clef and a key signature of one flat. The music is divided into measures by vertical bar lines, with some measures containing multiple notes beamed together.

Handwritten musical score for the second system of "The Little Boy". The score is written in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It consists of three staves: a vocal line, a piano accompaniment line, and a bass line. The music is written in a simple, accessible style with many notes beamed together. The first staff (vocal) begins with a treble clef and a key signature of one flat. The second staff (piano) begins with a treble clef and a key signature of one flat. The third staff (bass) begins with a bass clef and a key signature of one flat. The music is divided into measures by vertical bar lines, with some measures containing multiple notes beamed together.

III. FINALE - FUGUE (24)

251

The first system of the musical score consists of three staves. The top staff is the treble clef, the middle is the alto clef, and the bottom is the bass clef. The music is written in a key with one sharp (F#) and a 3/4 time signature. It features a complex rhythmic pattern with many sixteenth and thirty-second notes, and includes dynamic markings such as *mf* and *ff*. The system concludes with a double bar line and repeat dots.

IV. FUGUE (24)

The second system of the musical score also consists of three staves (treble, alto, and bass clefs). The music continues in the same key and time signature as the first system. It maintains the intricate rhythmic texture with frequent sixteenth and thirty-second notes. The notation includes various articulations and dynamic markings. The system ends with a double bar line and repeat dots.

First system of musical notation, consisting of three staves. The top staff is the vocal line, the middle is the piano accompaniment, and the bottom is the bass line. The music is in common time (C) and G major. The lyrics are: "The night is so dark and dreary, / And the stars are shining so bright, / And the moon is shining so bright, / And the stars are shining so bright."

Second system of musical notation, consisting of three staves. The top staff is the vocal line, the middle is the piano accompaniment, and the bottom is the bass line. The music continues in common time (C) and G major. The lyrics are: "The night is so dark and dreary, / And the stars are shining so bright, / And the moon is shining so bright, / And the stars are shining so bright."

SEVEN PART *Chorale*

134

The seven part is gone, What do
 The seven part is gone, What do
 The seven part is gone, What do
 The seven part is gone, What do

ZION'S JOY S. M.

By Dr. W. J. Flannery

With instruments and voices, And Whom we call
 With instruments and voices, And Whom we call
 With instruments and voices, And Whom we call
 With instruments and voices, And Whom we call

VIRGINIA 4 M. D.

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by the piano accompaniment. The music is in 4/4 time and begins with a treble clef. The first measure contains a whole note chord, followed by a series of eighth and sixteenth notes in the vocal line and piano accompaniment.

The second system of the musical score continues the piece. It also consists of four staves. The vocal line and piano accompaniment continue with similar rhythmic patterns. The system concludes with a double bar line. The piano part features a steady accompaniment of eighth notes.

CONCERTO IN MI

Violin I

Violin II

Viola

Cello/Double Bass

Violin I

Violin II

Viola

Cello/Double Bass

PRELUDE

The first system of the handwritten musical score consists of three staves. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. The music is written in a 4/4 time signature. The first staff contains a series of eighth and sixteenth notes, with some rests. The second staff continues the melodic line with similar rhythmic values. The third staff provides a bass accompaniment with eighth notes and rests. The system concludes with a double bar line.

The second system of the handwritten musical score also consists of three staves. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. The music continues from the first system. The first staff features a melodic line with eighth and sixteenth notes. The second staff continues this line with some rests and ties. The third staff provides a bass accompaniment with eighth notes and rests. The system concludes with a double bar line.

NEW JERUSALEM C M

Eupho

253

The musical score is arranged in two systems. The first system contains four staves: a vocal line (Soprano), a vocal line (Tenor), a vocal line (Bass), and a piano accompaniment. The second system contains five staves: a vocal line (Soprano), a vocal line (Tenor), a vocal line (Bass), a piano accompaniment, and a bass line. The music is in 4/4 time and C major. The lyrics are: "The stone that was rejected by the builders has become the cornerstone. The stone that was rejected by the builders has become the cornerstone." The score includes various musical notations such as notes, rests, and dynamic markings.

Lyrics:
 The stone that was rejected by the builders
 has become the cornerstone.
 The stone that was rejected by the builders
 has become the cornerstone.

Handwritten musical score for 'VALLEY' in 2/4 time. The score is arranged in three systems, each with a treble and bass staff. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and bar lines. The piece concludes with a double bar line and repeat dots in the final measure of each system.

The first system consists of two staves. The second system also consists of two staves. The third system consists of two staves. The notation is clear and legible, with some handwritten annotations or markings above and below the notes.

1. The old-fashioned gentleman? Well, he is an old dog,
 2. And he has the same old-time tune
 3. And you who are old-fashioned men? Well, you are
 4. And you are the same old-fashioned men.

5. He is old and rugged - a
 6. Man of
 7. Man of
 8. Man of
 9. Man of
 10. Man of
 11. Man of
 12. Man of

1
 He is old and rugged - a
 Man of
 Man of
 Man of
 Man of

2
 He is old and rugged - a
 Man of
 Man of
 Man of
 Man of

3
 He is old and rugged - a
 Man of
 Man of
 Man of
 Man of

NEW JERSEY C. M. D.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music begins with a treble clef and a 4/4 time signature.

The children were taken, and the rest of the world...

The second system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music continues with a treble clef and a 4/4 time signature.

The third system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music continues with a treble clef and a 4/4 time signature.

The children were taken, and the rest of the world...

The fourth system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music continues with a treble clef and a 4/4 time signature.

The children were taken, and the rest of the world...

NEW JORDAN *Quadruple*

308

Four staves of musical notation for the piece "NEW JORDAN". The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The music is in quadruple time and features a melody with a prominent eighth-note pattern. The lyrics are written below the vocal staff.

Four staves of musical notation for the piece "NEW JORDAN". The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The music is in quadruple time and features a melody with a prominent eighth-note pattern. The lyrics are written below the vocal staff.

Four staves of musical notation for the piece "NEW JORDAN". The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The music is in quadruple time and features a melody with a prominent eighth-note pattern. The lyrics are written below the vocal staff.

Four staves of musical notation for the piece "NEW JORDAN". The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The music is in quadruple time and features a melody with a prominent eighth-note pattern. The lyrics are written below the vocal staff.

LITTLE MARLBOROUGH S. M.

Four staves of musical notation for the piece "LITTLE MARLBOROUGH". The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The music is in simple meter and features a melody with a prominent eighth-note pattern. The lyrics are written below the vocal staff.

Four staves of musical notation for the piece "LITTLE MARLBOROUGH". The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The music is in simple meter and features a melody with a prominent eighth-note pattern. The lyrics are written below the vocal staff.

Four staves of musical notation for the piece "LITTLE MARLBOROUGH". The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The music is in simple meter and features a melody with a prominent eighth-note pattern. The lyrics are written below the vocal staff.

Four staves of musical notation for the piece "LITTLE MARLBOROUGH". The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The music is in simple meter and features a melody with a prominent eighth-note pattern. The lyrics are written below the vocal staff.

MORGAN © M.

Handwritten lyrics for the first system:
 When I was a boy and you were a girl
 We played in the sand on the beach
 And you were the girl who was
 The girl who was the girl who was

Handwritten lyrics for the second system:
 The girl who was the girl who was
 The girl who was the girl who was
 The girl who was the girl who was
 The girl who was the girl who was

Our Father, who art in heaven, Hallowed be thy name; Thy kingdom come; Thy will be done on earth as it is in heaven; Give us this day our daily bread; And lead us not into temptation, but deliver us from evil: For thine is the kingdom, and the power, and the glory, forever. Amen.

Our Father, who art in heaven, Hallowed be thy name; Thy kingdom come; Thy will be done on earth as it is in heaven; Give us this day our daily bread; And lead us not into temptation, but deliver us from evil: For thine is the kingdom, and the power, and the glory, forever. Amen.

Our Father, who art in heaven, Hallowed be thy name; Thy kingdom come; Thy will be done on earth as it is in heaven; Give us this day our daily bread; And lead us not into temptation, but deliver us from evil: For thine is the kingdom, and the power, and the glory, forever. Amen.

Je - sus, the Son of David, an - gels, Son of Man, who sits at the right hand of the Father, who shall come with the clouds of heaven, and shall sit on the throne of his Father.

Je - sus, the Son of David, an - gels, Son, Comforter, who shall come with the clouds of heaven, and shall sit on the throne of his Father.

Je - sus, the Son of David, an - gels, Son, Comforter, who shall come with the clouds of heaven, and shall sit on the throne of his Father.

Je - sus, the Son of David, an - gels, Son, Comforter, who shall come with the clouds of heaven, and shall sit on the throne of his Father.

This is the first system of music. It consists of three staves: a Treble staff, a Vocal staff, and a Bass staff. The time signature is 4/4. The key signature has one flat (B-flat). The music is written in a simple, rhythmic style. The vocal line includes the following lyrics:

This is the first time we have seen the
 Sun in the sky and we are all so glad

This is the second system of music, continuing from the first. It also consists of three staves: a Treble staff, a Vocal staff, and a Bass staff. The time signature is 4/4. The key signature has one flat (B-flat). The music concludes with a double bar line. The vocal line includes the following lyrics:

getting ready to see the sun
 and we are all so glad

This system contains three staves of music. The top staff is the vocal line, the middle staff is the treble clef accompaniment, and the bottom staff is the bass clef accompaniment. The music is in 4/4 time and G major. The lyrics are:

And I'm willing of the cross, A blessing of the Lamb? And shall I live in vain? Or shall I speak in vain?

This system contains three staves of music, continuing the piece. The top staff is the vocal line, the middle staff is the treble clef accompaniment, and the bottom staff is the bass clef accompaniment. The music concludes with a double bar line. The lyrics are:

Oh the Lamb, Oh the big Lamb, The Lamb of God - who taketh away the sin of the world. Oh the Lamb, Oh the big Lamb, The Lamb of God - who taketh away the sin of the world.

The first system of music consists of three staves: a vocal line on a treble clef, a piano accompaniment on a grand staff (treble and bass clefs), and a bass line on a bass clef. The time signature is 4/4. The melody begins with a quarter rest, followed by a series of quarter and eighth notes.

The - world is not my home, The world is not my home,
 The world is not my home, The world is not my home.

The second system of music continues the piece with three staves: a vocal line on a treble clef, a piano accompaniment on a grand staff, and a bass line on a bass clef. The time signature remains 4/4. The melody concludes with a double bar line.

home, The world is not my home, The world is not my home,
 The world is not my home, The world is not my home.

1. Sing to me of heaven, where the angels sing, and the saints praise thee, O God, our Father, King, and Lord, who art seated on the throne of glory.

2. When the day comes, to meet my Father there, and when the angels praise thee, O God, our Father, King, and Lord, who art seated on the throne of glory.

3. When the day comes, to meet my Father there, and when the angels praise thee, O God, our Father, King, and Lord, who art seated on the throne of glory.
4. When the day comes, to meet my Father there, and when the angels praise thee, O God, our Father, King, and Lord, who art seated on the throne of glory.
5. When the day comes, to meet my Father there, and when the angels praise thee, O God, our Father, King, and Lord, who art seated on the throne of glory.
6. When the day comes, to meet my Father there, and when the angels praise thee, O God, our Father, King, and Lord, who art seated on the throne of glory.

1. The sun of grace has shed its - self on - you in - love, for - he has bring us earth - ly good, for -

he - has bring us earth - ly good, for -

he - has bring us earth - ly good, from heav'n and here and ev'ry -

2
 The hill of Zion yields
 & thousand sacred groves,
 Before we reach the heavenly hills,
 Or walk the golden streets.

3
 Thus let our songs abound,
 And every heart be joy,
 We're marching through Jehovah's ground,
 To show world in high.

1. Lord of the world a - lone, Who planned and love his The feelings of thy love, Thou surely love - give me

2. The power for me young, With pleasure make a man, And worshiping and - love long To build him most of men

To those - who My heart a - gives, with love in - give To me my God

My spirit flows With a - god and To the end and dwell among thy nation

2.

O happy men that pray
When God appears to love"
O happy men that say
Their greatest service done!
They praise thee with,
And happy they
That love the way,
To thee to

1. Lord of the worlds - how, how glorious and how far the dwellings of thy throne, that earth by her joy and

2. To show us - how my heart is glad, with more in - joy To see my God

To spend our sweet day
 Where God and angels dwell,
 Where shines his joy
 Then through his love
 Where God dwells,
 I love to see
 To bring the Lord,
 Thus give to earth

Musical score for "Carmathren" in 2/4 time, featuring four staves of music. The score is arranged in two systems of two staves each. The first system includes a treble clef staff, a bass clef staff, a treble clef staff, and a bass clef staff. The second system includes a treble clef staff, a bass clef staff, a treble clef staff, and a bass clef staff. The music consists of a melody in the upper staves and a bass line in the lower staves. The piece concludes with a double bar line and repeat dots at the end of the final staff.

Though the world may be in - ven - der, a strength shall be with us; | The gods are - ble - ssed by us
 Was'nt we not for - sake to say? Shall we give rest all the earth?

are, lightness! Shall not then love men, shall we a - no - quous the place for a strength shall be us

O what shall I say - To you, And - sing with him - a - hore, And - from the burning tree - will drink - a - new - bearing - song, And to

go - up - I will go, And to go - up - I will go, will go, will go, And to go - up - I will go

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat and a 4/4 time signature. The middle staff is a vocal line with lyrics underneath. The bottom staff is a bass clef. The lyrics for this system are: "The first system of the musical score consists of three staves."

The second system of the musical score also consists of three staves. The top staff is a treble clef with a key signature of one flat and a 4/4 time signature. The middle staff is a vocal line with lyrics underneath. The bottom staff is a bass clef. The lyrics for this system are: "The second system of the musical score consists of three staves."

Oh when shall I see Jesus, And rejoice with him a - gain, And know the sweet joy from his Table a - vor-holding here: How we shall

lead us Caesar's doors, How we shall lead us Caesar's doors, How we shall lead us Caesar's doors, To live for a - vor - here.

Musical score for 'GRIFIN' in 2/4 time, featuring three staves. The melody is written on the top staff, the piano accompaniment on the middle staff, and the bass line on the bottom staff. The music consists of 12 measures.

SOFT MUSIC 7, 8, 7, 7.

B. F. White.

Musical score for 'SOFT MUSIC' in 7, 8, 7, 7 time, featuring three staves. The melody is written on the top staff, the piano accompaniment on the middle staff, and the bass line on the bottom staff. The music consists of 28 measures.

1. Soft, with more to melody. Look, it with spirit. The, the, the. Waiting to when a girl.

2. Ah, it with of melody. The, it singing to melody. The, the, the. Waiting to when a girl.

3. Soft, it with melody. The, it with melody. The, the, the. Waiting to when a girl.

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment consisting of three staves (treble and bass clefs). The lyrics are written below the vocal staff.

Lyrics:
 In - ans, we all, to heav'n is gone, they say that in - to - job, he - came, to our help - ing out, they say that in - to - job!

The second system of the musical score consists of four staves, continuing the vocal line and piano accompaniment from the first system. The lyrics are written below the vocal staff.

Lyrics:
 and to work in the ex - pect - ation, they say that in - to - job, I love that name more than any thing, that is in - to - job!

The Cause of Christ is dead? We will join the Army of the Lord! We will join the Army of the Lord! We will join the Army of the Lord!

This system contains three staves of music. The top staff is the vocal line in treble clef with a key signature of one flat and a 2/4 time signature. The middle staff is the piano accompaniment in treble clef. The bottom staff is the piano accompaniment in bass clef. The lyrics are written below the piano parts.

We will join the Army of the Lord! We will join the Army of the Lord! We will join the Army of the Lord! We will join the Army of the Lord!

This system also contains three staves of music, following the same layout as the first system. The lyrics are written below the piano parts.

Come and walk a - long with us, The way of pilgrims here, to find } My soul peace in Christ I find, My heart to bless in all things;
 Freedom from - us, finding here, The sweetest of angels here, from }

The holiest of things, } As well as the pilgrim's journey, } Love is freedom on the cross.
 The holiest of things, } The holiest of things, }

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The music is in 2/4 time and G major. The lyrics are: "For as a narrow path of lead, through the forest of the world, the light is the -"

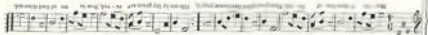
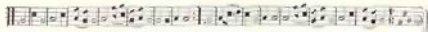
The second system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The music is in 2/4 time and G major. The lyrics are: "A path of lead, a narrow'st space, the narrowest of that narrow path, the light is the -"

1. In the dark and cold - In the night, there we lay huddled close and warm - In the night and cold - In the dark and cold

2. A shivering shiver, but we are together, warm and snug - The spirit that we are in

3
 And need for warmth, when we were
 In our dream, we hear my prayer,
 It leads us to the light,
 There we are joined with loving hearts,
 The light that we, we take my part,
 The night we might need that.

4
 And how great indeed is the work,
 In my heart that, and that the good,
 The world my life before,
 In me of work, to hear my love,
 In my, your faith, never true,
 The work you all have done.



В. П. К. П. П.

2. VILIPHA



3. GOLDRIANA By D. P. P. P. P.

From the time of our meeting, I will be glad to see you here. From the time I see you, I will be glad to see you here. From the time I see you, I will be glad to see you here.

From the time of our meeting, I will be glad to see you here. From the time I see you, I will be glad to see you here. From the time I see you, I will be glad to see you here.

1. Come, come, and from our common spring (sing this) - Let us take our way! From the dry tree
 2. We welcome you here - The land we have made up, To gather here of - Let us take our way - From the dry tree
 3. We welcome you here - To who will have you set at ease and not be vexed - We welcome you here - From the dry tree

4. Welcome the harvest of the soil - Welcome from the land where I rest - Welcome from the soil
 5. Come to us - To us we bring flowers and fruits and blossoms from the garden of grace - We welcome you here
 6. Come, come, to us we welcome - The harvest of the soil - Welcome from the soil
 7. We welcome you here - To who will have you set at ease and not be vexed - We welcome you here - From the dry tree
 8. We welcome you here - To who will have you set at ease and not be vexed - We welcome you here - From the dry tree
 9. We welcome you here - To who will have you set at ease and not be vexed - We welcome you here - From the dry tree

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the organ accompaniment. The music is in 2/4 time and begins with a treble clef. The lyrics are written below the piano staff.

I - come - to - you - my - dear - Jesus, Lord, my - dear - Jesus, } Lord, my - dear - Jesus, Lord, my - dear - Jesus
 I - come - to - you - my - dear - Jesus, Lord, my - dear - Jesus, } Lord, my - dear - Jesus, Lord, my - dear - Jesus

The second system of the musical score consists of three staves, continuing the vocal, piano, and organ parts from the first system. The lyrics are written below the piano staff.

and I - will - help - you - and - comfort - you, Lord, my - dear - Jesus, and I - will - help - you - and - comfort - you.
 and I - will - help - you - and - comfort - you, Lord, my - dear - Jesus, and I - will - help - you - and - comfort - you.

1. We've just had this letter from Mrs. Mary Wright, a letter from home. (The) 'a' part is for the first time. (The) 'b' part is for the second time.

2. We've just had this letter from Mrs. Mary Wright, a letter from home. (The) 'a' part is for the first time. (The) 'b' part is for the second time.

3. We've just had this letter from Mrs. Mary Wright, a letter from home. (The) 'a' part is for the first time. (The) 'b' part is for the second time.

4. We've just had this letter from Mrs. Mary Wright, a letter from home. (The) 'a' part is for the first time. (The) 'b' part is for the second time.

5. We've just had this letter from Mrs. Mary Wright, a letter from home. (The) 'a' part is for the first time. (The) 'b' part is for the second time.

6. We've just had this letter from Mrs. Mary Wright, a letter from home. (The) 'a' part is for the first time. (The) 'b' part is for the second time.

1. Happy is the soul that is at rest in glory, is a great joy to be given! The world is full of joy and to be given, and the world is full of joy and to be given.

2. Come God of love, I see but one joy, Mary's love! Mary's love! Though we are poor and lowly, yet we love thee, and we love thee, and we love thee.

3. Oh, to think, it glows my soul to meet the one, Mary's love! Mary's love!

4. Oh, to think, it glows my soul to meet the one, Mary's love! Mary's love!

5. Faith, it will be heavenly glory,
Mary's love! Mary's love!
The Lord's kingdom shall be before us,
Mary's love! Mary's love!
Peace, rest, and joy shall be ours,
That leads to glory and to rest,
Come with the Lord's loving hand,
Mary's love! Mary's love!
6. The rock shall give us the staff of life,
Mary's love! Mary's love!
And through the vale of death shall lead us,
Mary's love! Mary's love!
And when we Jordan's banks we cross,
And cross the raging waters there,
We'll sing, when safely landed here,
Mary's love! Mary's love!

1. I had never in my life
 2. The night had been so
 3. The night had been so

4. And I had never in my life
 5. And I had never in my life
 6. And I had never in my life

And I had never in my life
 And I had never in my life
 And I had never in my life

- | | | |
|---|---|---|
| 1. And I had never in my life
And I had never in my life
And I had never in my life
And I had never in my life | 2. And I had never in my life
And I had never in my life
And I had never in my life
And I had never in my life | 3. And I had never in my life
And I had never in my life
And I had never in my life
And I had never in my life |
|---|---|---|

And I had never in my life
 And I had never in my life
 And I had never in my life
 And I had never in my life



How long I sit - ting on my knees in prayer, and how I love to see the sun - set



That no man can be true - ly said to be at home, till he has seen the sun - set

1. I look to the place where the angels appear,
 And you, my dear, stand by the side, when
 I am alone.

2. The angels may look and the
 Lord himself may
 And gathering round me a - round, the
 side are the feelings of

best evening up, But when I do sleep here - here

and in his soul, The love of all eyes from his eyes

1
 The eyes of my Father's people's the love here
 To look to my dear friends,
 He should be best children who for the love here,
 In the midst of my dear friends.

2
 He should be best children who for the love here,
 He should be best children who for the love here,
 He should be best children who for the love here,
 He should be best children who for the love here.

3
 And his dear friends and children who for the love here,
 He should be best children who for the love here,
 He should be best children who for the love here,
 He should be best children who for the love here.

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The middle staff is also in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The music is written in a style typical of early 20th-century sheet music, with notes and rests clearly marked.

The second system of musical notation also consists of three staves, continuing the piece from the first system. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The middle staff is also in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The music continues with similar notation to the first system.

The first - ly - to - day, the day of de - part - ure. The second - ly - to - day, the day of de - part - ure. The third - ly - to - day, the day of de - part - ure.

LET US GO

C. A. Davis

Let us go with - out tar - get or bow, Let us go with - out bow or tar - get, Let us go with - out bow or tar - get.

I cannot be joyful 'Till I see the promise
 To bring in an evening, as true as evening,
 and comfort with
 I can't sing here, brethren, and long we'll sing
 I give you and gladness

We cannot sing
 'Till we see the promise of
 the night to give you the gladness
 of Jesus' love,
 and comfort
 which is ours

THE BLESSED BIBLE

Wm. L. Williams

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Ten - tively given by God and by His, Of - fended conscience, and in the world
 With - out and present at - tention to His, Of - fended conscience, and present at - tention to His

have not written. The words of their offering, brought in with thank, and the subject of being, which comes in the midst. The - refore in the last

THE BLESSED MILE *Continued*

The musical score for "THE BLESSED MILE" is presented in three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the organ accompaniment. The music is in 2/4 time and features a simple, rhythmic melody. The lyrics are printed below the piano staff.

We are thankful for the privilege of being here, for the privilege of being here, for the privilege of being here, for the privilege of being here.

TRANSPORTING NEWS *J. H. Whaley - Arr. by C. A. Davis*

The musical score for "TRANSPORTING NEWS" is presented in three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the organ accompaniment. The music is in 2/4 time and features a lively, rhythmic melody. The lyrics are printed below the piano staff.

News - the news from the front, the news from the front, the news from the front, the news from the front.

TRANSPHETUNG SÄGE *Allegretto*

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The middle staff is in treble clef with a key signature of one sharp and a 2/4 time signature. The bottom staff is in bass clef with a key signature of one sharp and a 2/4 time signature. The music is written in a rhythmic, dance-like style with many eighth and sixteenth notes.

Handwritten lyrics in German: *Handwritten lyrics in German, The first and second part of the song, to sing along to the melody.*

The second system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp and a 2/4 time signature. The middle staff is in treble clef with a key signature of one sharp and a 2/4 time signature. The bottom staff is in bass clef with a key signature of one sharp and a 2/4 time signature. The music continues with similar rhythmic patterns as the first system.

Handwritten lyrics in German: *Handwritten lyrics in German, The first and second part of the song, to sing along to the melody.*



The Lord proclaimed His name. He sang. And a sign He gave to the people that they should see. And He showed us in the sea. How He was led the way to.



And He proclaimed of His name. And He showed us in the sea. How He was led the way to.

The first system of the musical score for 'The Red Sea Anthem' for Flute solo. It consists of three staves: Treble clef, Treble clef, and Bass clef. The music is in 4/4 time and G major. The first staff has a melodic line with some grace notes. The second staff has a similar melodic line. The third staff provides harmonic accompaniment with chords and moving lines.

The second system of the musical score for 'The Red Sea Anthem' for Flute solo. It consists of three staves: Treble clef, Treble clef, and Bass clef. The music continues from the first system. The first staff has a melodic line. The second staff has a similar melodic line. The third staff provides harmonic accompaniment with chords and moving lines.

and the children of Israel passed through on dry land, with all his army, but when they saw it, they were afraid to pass by.

and he said to the people, Stand on the banks of the sea. Then Moses said to the people, Stand on the banks of the sea.

THE NEW SPA ANTHEM

1. Praise ye the Lord ye angels of the Lord
 ye powers ye spirits of excellence
 ye powers ye spirits of excellence
 ye powers ye spirits of excellence

HAPPY LAND

1. Praise ye the Lord ye angels of the Lord
 ye powers ye spirits of excellence
 ye powers ye spirits of excellence
 ye powers ye spirits of excellence

2. Praise ye the Lord ye angels of the Lord
 ye powers ye spirits of excellence
 ye powers ye spirits of excellence
 ye powers ye spirits of excellence

3. Praise ye the Lord ye angels of the Lord
 ye powers ye spirits of excellence
 ye powers ye spirits of excellence
 ye powers ye spirits of excellence

ANTHEM ON THE SAVIOUR.

(Original) R. F. White

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The first system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the alto line, and the bottom staff is the bass line. The music is in 4/4 time and begins with a key signature of one flat. The lyrics for this system are:

By His blood and blood of His cross I wash and purify, and my sinners are forgiven. He made of His own flesh and bone for us, and He

The second system of the musical score also consists of three staves. The lyrics for this system are:

gave of His Precious Blood and was washed in a manger. The Son of God of the Virgin Mary, He came, going down, being God, and

reaching the great righteousness) and for this he was crucified on this Tree which he was made of and in the act of dying

he was born again. *4 40*

giving us light and life. *4 40*

and he died for us. *4 40*

he was born again, he was born. *4 40*

he was born again, he was born. *4 40*

ANTHEM ON THE SAVIOUR *Continued*

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The first system consists of three staves: two treble clefs and one bass clef. The music is in 3/4 time and features a vocal line on the upper treble staff and a piano accompaniment on the lower two staves. The lyrics are:

"I have not seen in my days, and I have not seen in my days, but I have seen in my days, and I have seen in my days, and I have seen in my days, and I have seen in my days."

The second system continues the musical score with three staves. The vocal line on the upper treble staff includes the lyrics:

"I have seen in my days, and I have seen in my days, and I have seen in my days, and I have seen in my days, and I have seen in my days, and I have seen in my days."

Handwritten musical score, first system. It consists of three staves: a treble clef staff, a treble clef staff, and a bass clef staff. The music is written in a style characteristic of 18th or 19th-century manuscript notation, featuring various note values and rests.

Handwritten musical score, second system. It consists of three staves: a treble clef staff, a treble clef staff, and a bass clef staff. The notation continues from the first system, showing complex rhythmic patterns and melodic lines.

The music in the Treble, Alto and Bass clefs is written in 2/4 time. The Treble staff begins with a treble clef and a key signature of one flat. The Alto and Bass staves begin with an alto and bass clef respectively, and a key signature of one flat. The music consists of a series of rhythmic patterns, primarily eighth and sixteenth notes, with some rests. A repeat sign is present in the middle of each staff.

The music in the Treble, Alto and Bass clefs is written in 2/4 time. The Treble staff begins with a treble clef and a key signature of one flat. The Alto and Bass staves begin with an alto and bass clef respectively, and a key signature of one flat. The music consists of a series of rhythmic patterns, primarily eighth and sixteenth notes, with some rests. A repeat sign is present in the middle of each staff.

The music in the Treble, Alto and Bass clefs is written in 2/4 time. The Treble staff begins with a treble clef and a key signature of one flat. The Alto and Bass staves begin with an alto and bass clef respectively, and a key signature of one flat. The music consists of a series of rhythmic patterns, primarily eighth and sixteenth notes, with some rests. A repeat sign is present in the middle of each staff.

The music in the Treble, Alto and Bass clefs is written in 2/4 time. The Treble staff begins with a treble clef and a key signature of one flat. The Alto and Bass staves begin with an alto and bass clef respectively, and a key signature of one flat. The music consists of a series of rhythmic patterns, primarily eighth and sixteenth notes, with some rests. A repeat sign is present in the middle of each staff.

The music in the Treble, Alto and Bass clefs is written in 2/4 time. The Treble staff begins with a treble clef and a key signature of one flat. The Alto and Bass staves begin with an alto and bass clef respectively, and a key signature of one flat. The music consists of a series of rhythmic patterns, primarily eighth and sixteenth notes, with some rests. A repeat sign is present in the middle of each staff.

The music in the Treble, Alto and Bass clefs is written in 2/4 time. The Treble staff begins with a treble clef and a key signature of one flat. The Alto and Bass staves begin with an alto and bass clef respectively, and a key signature of one flat. The music consists of a series of rhythmic patterns, primarily eighth and sixteenth notes, with some rests. A repeat sign is present in the middle of each staff.

Serving him, my loving Jesus, Serving him, my loving Jesus, Serving him, my loving Jesus. — Thus the Father in heaven.

Serving Jesus Serving Jesus

Take the position of thy hand, Take the position of thy hand! Serving Jesus. Serving Jesus.

Handwritten notes:
 Handwritten notes Handwritten notes

105154 JESUS (Cantata)

Musical score for 'JESUS (Cantata)'. The score is written for four staves: two treble clefs (Soprano and Alto) and two bass clefs (Tenor and Bass). The music is in 4/4 time and consists of 12 measures. The lyrics are: 'The Son of God who came to save the world from sin and death.' The score concludes with a double bar line.

105155 II (Cantata)

Musical score for '105155 II (Cantata)'. The score is written for four staves: two treble clefs (Soprano and Alto) and two bass clefs (Tenor and Bass). The music is in 4/4 time and consists of 12 measures. The lyrics are: 'The Son of God who came to save the world from sin and death.' The score concludes with a double bar line.

NORTHEN - Gleded

The musical score is arranged in two systems of four staves each. The top system contains the vocal melody and piano accompaniment for the first system. The bottom system contains the vocal melody and piano accompaniment for the second system. The piano part features a steady bass line and chords that support the vocal melody. The vocal line is written in a treble clef with a key signature of one flat and a 4/4 time signature. The lyrics are printed below the vocal line.

Lyrics for the first system:
 at the dawn of the dawn at the dawn
 at the dawn of the dawn at the dawn

Lyrics for the second system:
 at the dawn of the dawn at the dawn
 at the dawn of the dawn at the dawn

The Spirit, the Spirit, the Spirit, the Spirit, the Father and the Son, and the Holy Spirit, the

and with us the communion of saints, who are separated from each other by distance of place, but are united together in the unity of the Spirit.

Chorale by C. P. M. Nottwell, featuring a vocal line and piano accompaniment. The score is arranged in three systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The music features a melodic vocal line and a rhythmic piano accompaniment with chords and moving lines. The lyrics are written below the vocal line.

Chorale by C. P. M. Nottwell, featuring a vocal line and piano accompaniment. The score is arranged in three systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The music features a melodic vocal line and a rhythmic piano accompaniment with chords and moving lines. The lyrics are written below the vocal line.

NEW APPENDIX.

The Committee appointed by the Medical Convention to enlarge "The Sacred Harp," not according to appointment, and have adopted about one hundred pieces, being new compositions never before published, for a second Appendix to "The Sacred Harp."

All of which is respectfully submitted,

B. F. WARE,

J. OLIVER,

E. T. PERIN,

T. WALLER,

J. F. EASE,

J. T. EMMETT,

R. F. BATH,

A. S. WATSON,

Committee.

Amey 11, 1836.

This is a four-measure phrase, from the 18th century, which is the first of the four phrases.
 Remember me to love, I do to love, the 18th century, the 18th century, the 18th century, the 18th century.

The score consists of three staves: a treble clef staff with a key signature of one flat and a common time signature, a second treble clef staff, and a bass clef staff. The music is written in a style typical of 18th-century manuscript notation.

NEWMAN. C. M.

Music original, by J. P. Rice.

This is a four-measure phrase, from the 18th century, which is the first of the four phrases.
 Remember me to love, I do to love, the 18th century, the 18th century, the 18th century, the 18th century.

The score consists of three staves: a treble clef staff with a key signature of one flat and a common time signature, a second treble clef staff, and a bass clef staff. The music is written in a style typical of 18th-century manuscript notation.

The first system of the musical score consists of three staves. The top staff is a vocal line in G-clef with a 3/4 time signature. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody starts on a whole note G4, followed by a half note A4, and then a quarter note Bb4. The second staff is a piano accompaniment in G-clef, and the third staff is a bass line in C-clef. Both accompaniment staves use a 3/4 time signature. The piano part features a steady eighth-note accompaniment, while the bass line provides a harmonic foundation with quarter and eighth notes.

The second system of the musical score continues the composition with three staves. The vocal line (top staff) continues with a melody of quarter and eighth notes, ending with a double bar line. The piano accompaniment (middle staff) maintains its rhythmic pattern, and the bass line (bottom staff) continues with a steady accompaniment. The system concludes with a double bar line on all three staves.

HEAVENLY DOVE C. M.

A. Oglethorpe

111

The first four staves of the score are for vocal parts. The lyrics are as follows:
 Verse 1: *Heavenly Dove, Thy precious blood, Thy blood of life and love, Thy blood of life and love, Thy blood of life and love.*
 Verse 2: *Heavenly Dove, Thy precious blood, Thy blood of life and love, Thy blood of life and love, Thy blood of life and love.*
 Verse 3: *Heavenly Dove, Thy precious blood, Thy blood of life and love, Thy blood of life and love, Thy blood of life and love.*
 Verse 4: *Heavenly Dove, Thy precious blood, Thy blood of life and love, Thy blood of life and love, Thy blood of life and love.*
 Verse 5: *Heavenly Dove, Thy precious blood, Thy blood of life and love, Thy blood of life and love, Thy blood of life and love.*
 Verse 6: *Heavenly Dove, Thy precious blood, Thy blood of life and love, Thy blood of life and love, Thy blood of life and love.*

ENDLESS DISTRESS. — No. 114. (Original) — By Rev. Edward Thomas
 Temple's Practical Hymn Book, No. 102.

Woe - thy face - as - my - own - face - had - and - and - and - thy - own - as - I - see - do - thy - face - as - I - see - do

The first system of the musical score consists of three staves. The top staff is the vocal line in G-clef, 4/4 time, with lyrics written below it. The middle and bottom staves are piano accompaniment in G-clef and C-clef respectively, providing harmonic support for the vocal line.

see - as - thy - face - as - my - own - face - had - and - and - and - thy - own - as - I - see - do - thy - face - as - I - see - do

The second system of the musical score also consists of three staves. It continues the vocal line and piano accompaniment from the first system. The lyrics are written below the vocal staff. The system concludes with a double bar line.

He weeps for the people who are afflicted in mourning, and says to them that they should weep for him who is weeping for them.

Let us be ye good to which he weeps for all day, and say unto him, We are here, and he will be with us.

First system of musical notation, consisting of three staves (treble, alto, and bass clefs) with lyrics underneath. The lyrics are: "From the dawn of time, we have been singing, and we will sing on." The music is in 4/4 time and features a simple melody with accompaniment.

Second system of musical notation, consisting of three staves (treble, alto, and bass clefs) with lyrics underneath. The lyrics are: "And we will sing on, and we will sing on, and we will sing on, and we will sing on." The music continues with the same melody and accompaniment as the first system.

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The middle staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The music is written in a simple, hymn-like style with quarter and eighth notes.

The second system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The middle staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The music concludes with double bar lines and repeat signs at the end of each staff.

To walk you are bound with friends, that join to aid you in doing the service of God for the glory of God and our King.

We hope to meet you in glory, that day you will surely be here. "What have I done" is the burden, that is bound to the words of the Lord.

HAPPY HOME L. M.

J. P. Ross

[Musical notation for 'Happy Home']
 [Lyrics for 'Happy Home']
 [Musical notation for 'Happy Home']
 [Lyrics for 'Happy Home']
 [Musical notation for 'Happy Home']

PARTING FRIENDS C. M.

Arranged by J. C. Graham

[Musical notation for 'Parting Friends']
 [Lyrics for 'Parting Friends']
 [Musical notation for 'Parting Friends']
 [Lyrics for 'Parting Friends']
 [Musical notation for 'Parting Friends']

Musical score for "THE HEAVENLY PORT" in C Major, Common Time. The score consists of three staves: Treble, Alto, and Bass. The lyrics are: "I have a heavenly home, where I would ever dwell, O Lord, my Father, I will love thee still."

VALLEY GROVE. L. M.

By *R. F. Bell*.

Musical score for "VALLEY GROVE" in G Major, Common Time. The score consists of three staves: Treble, Alto, and Bass. The lyrics are: "I have a heavenly home, where I would ever dwell, O Lord, my Father, I will love thee still."

* In the original edition of this
 hymn, the words "I will love thee still"
 were omitted in the first line.

* In the original edition of this
 hymn, the words "I will love thee still"
 were omitted in the first line.

First system of musical notation, consisting of three staves (Treble, Alto, and Bass clefs). The music is in 3/4 time and includes a key signature of one flat. The lyrics are: "There is the temple, but the god is absent, and the altar is laid waste, and the sanctuary is desolate." The first staff contains the vocal line with lyrics, the second staff is the alto part, and the third staff is the bass part.

Second system of musical notation, consisting of three staves (Treble, Alto, and Bass clefs). The music continues in 3/4 time with the same key signature. The lyrics are: "The people of the land are weary, and the land is weary, and the people are weary." The first staff contains the vocal line with lyrics, the second staff is the alto part, and the third staff is the bass part.

THE HILL OF KION. S. M. (Original) D. F. White.

The Hill of Kion is a story of a woman who had a son. She - for the child the journey took, to work the gold in mine.

The musical score for "The Hill of Kion" consists of three staves. The top staff is the vocal line in G major, 3/4 time, with a key signature of one sharp (F#) and a common time signature. The middle and bottom staves are piano accompaniment. The piece concludes with a double bar line and repeat dots.

PARADISE PLAINS. L. M. D. J. L. Hudson and H. S. Sims.

IN PARADISE (SINGING) (SINGING) the angels in jubilee, praising God in song.

The musical score for "Paradise Plains" consists of three staves. The top staff is the vocal line in G major, 3/4 time, with a key signature of one sharp (F#) and a common time signature. The middle and bottom staves are piano accompaniment. The piece concludes with a double bar line and repeat dots.

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat and a 4/4 time signature. The lyrics under the vocal line are: "I have a song to sing to thee, I have a song to sing to thee, I have a song to sing to thee, I have a song to sing to thee." The piano accompaniment is shown on two staves below the vocal line, with the right hand in treble clef and the left hand in bass clef.

The second system of music also consists of three staves. The top staff continues the vocal line with the lyrics: "And in a song to sing to thee, and in a song to sing to thee, and in a song to sing to thee, and in a song to sing to thee." The piano accompaniment continues on the two staves below.

First system of musical notation for 'SWISS COMMUNION. No. 14'. It consists of three staves: Treble, Treble, and Bass clefs. The music is in 4/4 time with a key signature of one sharp (F#). The first staff has a 'C' time signature. The piece features a melody in the upper staves and a bass line in the lower staff, with a repeat sign in the middle of each staff.

1841 - 1844

Original: In G. P. L.

Second system of musical notation for 'SWISS COMMUNION. No. 14'. It consists of three staves: Treble, Treble, and Bass clefs. The music is in 4/4 time with a key signature of one sharp (F#). The first staff has a 'C' time signature. The piece features a melody in the upper staves and a bass line in the lower staff, ending with a double bar line.

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The middle staff is also in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The music is written in a style typical of early 20th-century hymnals, featuring a mix of eighth and sixteenth notes, rests, and chordal textures. The first staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. The second staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. The third staff begins with a bass clef, a key signature of one flat, and a 2/4 time signature.

The second system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The middle staff is also in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The music continues from the first system, ending with double bar lines and repeat signs. The first staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. The second staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. The third staff begins with a bass clef, a key signature of one flat, and a 2/4 time signature.

Grand old tree for the night, Grand old tree for the night, Grand old tree for the night, The bird came from the East.
 Grand old tree for the night, Grand old tree for the night, Grand old tree for the night, The bird came from the East.

The first system of the musical score consists of three staves. The top staff is the vocal line in G major, 3/4 time, with lyrics underneath. The middle staff is the piano accompaniment in treble clef, and the bottom staff is the piano accompaniment in bass clef. The music features a simple melody with a steady accompaniment.

To see the bird, he came from the East, To see the bird, he came from the East, To see the bird, he came from the East, Through the forest and through the trees.
 To see the bird, he came from the East, To see the bird, he came from the East, To see the bird, he came from the East, Through the forest and through the trees.

The second system of the musical score also consists of three staves. The top staff continues the vocal line with lyrics. The piano accompaniment continues in the same style as the first system. The system concludes with a double bar line.

THE GREAT DAY. (A song by Judge Falkner of Ala.)

John P. Ross.

1 The a long time back that time will be a long time. The time will be a long time to the end.

2, there will be a judgment to that time to the end, with all the end to that day.

- 1 The a long time back that time will be a long time. The time will be a long time to the end. The time will be a long time to the end. The time will be a long time to the end.
- 2 The a long time back that time will be a long time. The time will be a long time to the end. The time will be a long time to the end. The time will be a long time to the end.
- 3 The a long time back that time will be a long time. The time will be a long time to the end. The time will be a long time to the end. The time will be a long time to the end.
- 4 The a long time back that time will be a long time. The time will be a long time to the end. The time will be a long time to the end. The time will be a long time to the end.

1. This morning through the morn'g
 the presence of Thy grace
 Thy love Thy grace Thy love
 Thy love Thy grace Thy love

Thou art my life, Thou art my life,
 Thou art my life, Thou art my life,
 Thou art my life, Thou art my life,
 Thou art my life, Thou art my life

My joyful praise Thy love Thy love
 Thy love Thy love Thy love
 Thy love Thy love Thy love
 Thy love Thy love Thy love

My joyful praise Thy love Thy love
 Thy love Thy love Thy love
 Thy love Thy love Thy love
 Thy love Thy love Thy love

My joyful praise Thy love Thy love
 Thy love Thy love Thy love
 Thy love Thy love Thy love
 Thy love Thy love Thy love

My joyful praise Thy love Thy love
 Thy love Thy love Thy love
 Thy love Thy love Thy love
 Thy love Thy love Thy love

The first system of the musical score consists of three staves. The top staff is the vocal line, written in a treble clef with a key signature of one flat and a 3/4 time signature. It contains the melody with lyrics underneath. The middle and bottom staves are piano accompaniment, with the middle staff in a treble clef and the bottom staff in a bass clef. The music is in a simple, rhythmic style characteristic of early 20th-century popular music.

The second system of the musical score also consists of three staves. The top staff continues the vocal line with lyrics. The middle and bottom staves continue the piano accompaniment. The system concludes with a double bar line. The notation is consistent with the first system, maintaining the same clefs, key signature, and time signature.

I have seen the cross on the top of the hill, and I have seen the cross on the top of the hill,
 I have seen the cross on the top of the hill, and I have seen the cross on the top of the hill,
 I have seen the cross on the top of the hill, and I have seen the cross on the top of the hill,
 I have seen the cross on the top of the hill, and I have seen the cross on the top of the hill.

I have seen the cross on the top of the hill, and I have seen the cross on the top of the hill,
 I have seen the cross on the top of the hill, and I have seen the cross on the top of the hill,
 I have seen the cross on the top of the hill, and I have seen the cross on the top of the hill,
 I have seen the cross on the top of the hill, and I have seen the cross on the top of the hill.

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle is the right-hand piano accompaniment, and the bottom is the left-hand piano accompaniment. The music is in 4/4 time with a key signature of one flat (B-flat major or D minor). The lyrics are written below the vocal staff.

It had of late the sign of life, though I had seen the sign of life, and had seen the

The second system of the musical score continues the piece with three staves. The notation and accompaniment are consistent with the first system. The lyrics continue below the vocal staff.

sign of life, and had seen the sign of life, and had seen the sign of life.

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The middle staff is a piano accompaniment in treble clef. The bottom staff is a piano accompaniment in bass clef. The music is in common time (C) and features a melody with eighth and sixteenth notes.

The second system of music also consists of three staves. The top staff is a vocal line in treble clef. The middle staff is a piano accompaniment in treble clef. The bottom staff is a piano accompaniment in bass clef. The music continues the melody from the first system, ending with a double bar line.

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. It contains a melody with a repeat sign after the first two measures. The middle staff is also in treble clef and contains a melody that follows the first staff. The bottom staff is in bass clef and contains a bass line. Below the first staff, there are two lines of lyrics: "I was blind, but now I see, I was in darkness, but now I see." The first line of lyrics is aligned with the first two measures of the top staff, and the second line is aligned with the next two measures.

The second system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. It contains a melody that continues from the first system. The middle staff is also in treble clef and contains a melody that follows the first staff. The bottom staff is in bass clef and contains a bass line. Below the first staff, there are two lines of lyrics: "I was blind, but now I see, I was in darkness, but now I see." The first line of lyrics is aligned with the first two measures of the top staff, and the second line is aligned with the next two measures.

Hand Four - 1st Staff, 2nd Staff, and 3rd Staff. This block contains the musical notation for the first piece, consisting of four staves. The top staff is a treble clef with a key signature of one flat and a 2/4 time signature. The second staff is a bass clef. The third and fourth staves are also bass clefs. The music is written in a simple, rhythmic style with many eighth and sixteenth notes.

I'M ON MY JOURNEY HOME. L. M. (Original.)

Miss S. Lovvick.

Hand Four - 1st Staff, 2nd Staff, and 3rd Staff. This block contains the musical notation for the second piece, consisting of four staves. The top staff is a treble clef with a key signature of one flat and a 2/4 time signature. The second staff is a bass clef. The third and fourth staves are also bass clefs. The music is written in a simple, rhythmic style with many eighth and sixteenth notes.

This system contains the first three staves of music. The top staff is the vocal line, the middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The music is in 4/4 time and G major.

I have gathered up the grain, The golden sheaves I reap, And take up all the harvest, I give them all—

This system contains the next three staves of music, continuing from the first system.

And on the slope of steep that with the day, the sheaves of the harvest, as you shall see—

CAN I LEAVE YOU?

Arranged by John P. Rice

200

I am passing away, leaving you behind, I am passing away, leaving you behind.
 Can I leave you, for a moment only? Can I leave you, for a moment only?
 Can I leave you, for a moment only? Can I leave you, for a moment only?

The musical score is arranged in three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The key signature is one sharp (F#) and the time signature is 4/4. The piece consists of two phrases, each with a repeat sign at the end.

I AM PASSING AWAY. L. M. (Original) By R. P. Ball.

I am passing away, leaving you behind, I am passing away, leaving you behind.
 I am passing away, leaving you behind, I am passing away, leaving you behind.
 I am passing away, leaving you behind, I am passing away, leaving you behind.

The musical score is arranged in three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The key signature is one sharp (F#) and the time signature is 4/4. The piece consists of two phrases, each with a repeat sign at the end.

II. SULLY - A.M.

Adagio

Musical score for 'SULLY - A.M.' in 4/4 time. The score consists of four staves: two treble clefs (top and third), one alto clef (second), and one bass clef (bottom). The music is in a slow, melodic style with various note values and rests.

III. SULLY - A.M.

M. J. D. [unclear]

Musical score for 'SULLY - A.M.' in 3/4 time. The score consists of three staves: two treble clefs (top and second) and one bass clef (bottom). The music is in a slow, melodic style with various note values and rests.

WELL SOON BE THERE L. M.

By Oliver Knapp

391

Musical score for the hymn "Well Soon Be There" (L. M.), composed by Oliver Knapp. The score is arranged for four voices: Soprano, Alto, Tenor, and Bass. It consists of two systems of four staves each. The first system contains the first eight measures of the piece, and the second system contains the final eight measures. The music is written in a common time signature (C) and a key signature of one flat (B-flat major or D minor). The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and bar lines. The piece concludes with a double bar line and repeat dots at the end of the final measure in both systems.

FAREWELL TO ALL L. M. (Original) By J. P. Rice

I have said my last goodnight, I have said my last goodnight,
 I have said my last goodnight, I have said my last goodnight.

As I stand in your presence, I say, that to God we have said the grave.

This is a musical score for the hymn "Farewell to All" in 2/4 time. It consists of three staves: a vocal line (treble clef), a piano accompaniment (treble clef), and a bass line (bass clef). The music features a simple melody with a key signature of one flat (B-flat major) and a common time signature of 2/4. The lyrics are printed below the vocal line.

THE DYING BOY. C. M. D. Composed by H. K. Bass.

The dying boy, the dying boy, the dying boy, the dying boy,
 The dying boy, the dying boy, the dying boy, the dying boy.

This is a musical score for the hymn "The Dying Boy" in 3/4 time. It consists of four staves: a vocal line (treble clef), two piano accompaniment lines (treble and bass clefs), and a bass line (bass clef). The music features a simple melody with a key signature of one flat (B-flat major) and a common time signature of 3/4. The lyrics are printed below the vocal line.

THE DYING BOY *Cantata*

309

He has a - low voice, it is low, but all the joy he has is in his
 face.

How light the wings, my mother dear,
 They are but poor'st wings,
 I want some joy, but no one has,
 'Till love is in the cup.

A heart of angels' beauty you,
 I see no longer here,
 Body! how long may "He" endure then,
 Your broken heart away?

How strong a love is, brightness still,
 It comes to its high hour,
 My mother, will you make for me
 "What I am with the best?"

How loving they, my mother dear,
 I see no longer here,
 You'll be with me, do not fail,
 But only, at love's hour!

The love for me, my mother dear,
 No one is wanting's light,
 What pleasure comes when we are
 "What love's it, my mother dear?"

How to be with you, my mother dear,
 "You'll be with me, do not fail,"
 How loving you will be, my mother,
 "You'll be with me, do not fail."

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle is the right-hand piano accompaniment, and the bottom is the left-hand piano accompaniment. The music is in 4/4 time and the key signature has two flats (B-flat and E-flat). The vocal line includes the lyrics: "The Lord my strength and my help, the Lord is my God, will save me from all mine enemies, he will save me from all mine enemies, he will save me from all mine enemies." The piano accompaniment features a steady rhythmic pattern in the left hand and a more melodic line in the right hand.

The second system of the musical score also consists of three staves, continuing the vocal and piano parts from the first system. The vocal line includes the lyrics: "Through the strength of the Lord, my strength, in the day of wrath, shall I be saved." The piano accompaniment continues with its characteristic rhythmic accompaniment, supporting the vocal melody.

The following are all in 2/4 time. The melody is in the right hand, and the bass is in the left hand. The accompaniment is in the left hand.

The following are all in 2/4 time. The melody is in the right hand, and the bass is in the left hand. The accompaniment is in the left hand.

Through the green and a long path, Through the green and a long path, Through the green and a long path. The accompaniment is in the left hand.

Through the green and a long path, Through the green and a long path, Through the green and a long path. The accompaniment is in the left hand.

FAME OF JESUS. L. M. (Original) By H. T. Ford.

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle is the right-hand piano accompaniment, and the bottom is the left-hand piano accompaniment. The music is in 4/4 time and G major. The lyrics are: "He has led me in - vited here, He's leading me in - vited here." The system concludes with the instruction "The same, &c." written below the bottom staff.

The second system of the musical score continues the piece with three staves. The lyrics are: "bring home, He has led me in - vited here, He's leading me in - vited here." The system concludes with the instruction "The same, &c." written below the bottom staff.

The first system of the musical score consists of three staves. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. The music is in 2/4 time and begins with a repeat sign. The melody in the top staff starts on a whole note, followed by quarter notes and eighth notes. The accompaniment in the middle and bottom staves provides harmonic support with chords and moving lines.

The second system of the musical score also consists of three staves: treble clef, treble clef, and bass clef. It continues the piece and concludes with a double bar line. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals.

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one flat and a 2/4 time signature. The middle staff is in treble clef with a key signature of one flat and a 2/4 time signature. The bottom staff is in bass clef with a key signature of one flat and a 2/4 time signature. The music features a melody in the top staff, a supporting line in the middle staff, and a bass line in the bottom staff. A repeat sign is present at the end of the first section.

The second system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one flat and a 2/4 time signature. The middle staff is in treble clef with a key signature of one flat and a 2/4 time signature. The bottom staff is in bass clef with a key signature of one flat and a 2/4 time signature. The music continues from the first system, with the melody in the top staff and supporting parts in the middle and bottom staves. The system concludes with a double bar line.

The first system of music consists of three staves. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. The music is written in a 3/4 time signature. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The melody starts on a quarter note G4, followed by a quarter note A4, and then a quarter note B-flat4. The second staff contains a series of chords, primarily triads and dyads, corresponding to the melody. The third staff provides a bass line, starting with a quarter note G2, followed by a quarter note A2, and then a quarter note B-flat2. The system concludes with a double bar line.

The second system of music also consists of three staves. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. The music continues in the same 3/4 time signature and key signature. The melody in the first staff continues with a quarter note C5, followed by a quarter note D5, and then a quarter note E5. The second staff continues with chords, and the third staff continues with the bass line, starting with a quarter note C3, followed by a quarter note D3, and then a quarter note E3. The system concludes with a double bar line.

They are a - - - - - and the - - - - - same. They are a - - - - - and the - - - - - same. They are a - - - - - and the - - - - - same. And

the - - - - - the - - - - - same. The - - - - - the - - - - - same. The - - - - - the - - - - - same. The - - - - - the - - - - - same. The - - - - - the - - - - - same.

and the - - - - - the - - - - - same. The - - - - - the - - - - - same. The - - - - - the - - - - - same. The - - - - - the - - - - - same. The - - - - - the - - - - - same.

and the - - - - - the - - - - - same. The - - - - - the - - - - - same. The - - - - - the - - - - - same. The - - - - - the - - - - - same. The - - - - - the - - - - - same.

Violin II (1) - 1

Violin II (2)

Cello/Double Bass

Violin II (1) - 1

Violin II (2)

Cello/Double Bass

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

1. I lay my eyes, brother, down, For no look are getting left, And thy grave must soon, When this one shall be hid.

2. I am up, my brother, by, And thou shalt sleep in your bed, For my look will soon be up, My death be soon hid, my bed.

3. I am up, my brother, by, And thou shalt sleep in thy bed, I am willing, brother, knowing that thy bed is long.

- | | | | |
|---|--|---|---|
| 4. Tell my father when you pass him,
That he hath I pray'd for him,
Forget that I might ever want him,
In a world that's free from sin. | 5. Tell her she never knew my children,
Like the first I had in mind,
But that she shall see I told them,
Hid'd closely in my mind. | 10. Tell her that I never loved the world,
When my heart was full of sin,
But that I gave an orphan's portion,
To the poor of all things well. | 14. Tell my sister, I remember
Every word and every word,
And my heart has been long broken,
By the thought of empty word. |
| 6. Tell my mother, — that I never knew,
How she was in getting old,
That she will be glad to see me,
When she has given you and me. | 7. Give them early to their beds,
For they are all so old,
And the world will be soon here,
For they will be in the end. | 11. Tell my brother, I never knew,
How I gave a single word,
That he shall be glad to see me,
When he has been long in the end. | 15. Tell her that I never loved the world,
When my heart was full of sin,
But that I gave an orphan's portion,
To the poor of all things well. |
| 8. Listen, brother, when you pass him,
Do not with the world of men,
Tell, it will be, but I never knew,
When he has been long in the end. | 9. Tell my children, I never knew them,
They were all so old in sin,
Would I might ever see them,
Before I had been in the end. | 12. Tell her that I never loved the world,
When my heart was full of sin,
But that I gave an orphan's portion,
To the poor of all things well. | 13. Tell her that I never loved the world,
When my heart was full of sin,
But that I gave an orphan's portion,
To the poor of all things well. |

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. The middle staff is also in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The music is written in a style characteristic of early 20th-century hymnals, featuring a mix of eighth and sixteenth notes, rests, and bar lines. The piece concludes with a double bar line.

The second system of the musical score consists of three staves, continuing from the first system. The top staff is in treble clef with a key signature of one flat and a common time signature. The middle staff is also in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The music continues with similar rhythmic patterns and concludes with a double bar line.

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The music is in 2/4 time and G major. The lyrics are: "He said to my father, he says you are young, the Lord, that is, and he is not, he says he is."

The second system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The music continues in 2/4 time and G major. The lyrics are: "he said, that is, that he says, that says to me, he is not young, he said to the Lord, he said he is."

THE LOVED ONES. *Concluded.*

40. The Father's love is wrapped with grace, His Sonship for the flesh, death and hell, The Father is in you, life is joy.

THE WANDERER'S GRAVE. C. M.

W. L. Williams.

1. I have been here, away from friends, but all the days, with tears,
I weep, I weep, and I weep, and I weep, and I weep.

2. And where you're gone, my friends, and all the days of mine,
With sorrow marked the path of death, and made the spirit pine.

3. The willing spirit found toward the cross, A. The steps of night the wanderer took,
A. I weep in tears, the day, the day, the day,
The Spirit from the cross, and with the Spirit from the cross,
The Spirit from the cross, the Spirit from the cross.
4. The willing spirit found toward the cross, B. The Spirit from the cross,
A. I weep in tears, the day, the day, the day,
The Spirit from the cross, and with the Spirit from the cross,
The Spirit from the cross, the Spirit from the cross.
5. The willing spirit found toward the cross, C. The Spirit from the cross,
A. I weep in tears, the day, the day, the day,
The Spirit from the cross, and with the Spirit from the cross,
The Spirit from the cross, the Spirit from the cross.
6. The willing spirit found toward the cross, D. The Spirit from the cross,
A. I weep in tears, the day, the day, the day,
The Spirit from the cross, and with the Spirit from the cross,
The Spirit from the cross, the Spirit from the cross.

WALKING TROMBONE

J. F. Mott

445

The image shows a handwritten musical score for a walking trombone. It is organized into two systems, each containing three staves. The first system starts with a treble clef staff, followed by a second treble clef staff with a '10' marking, and a bass clef staff. The second system follows the same three-staff structure. The music is written in 2/4 time and includes various rhythmic figures, rests, and dynamic markings. The notation is clear and legible, typical of a professional manuscript.

The first system of the musical score consists of three staves. The top staff is the vocal line, written in a treble clef with a key signature of one flat and a 4/4 time signature. It contains the following lyrics: "The Lord is my strength and my shield, my horn and my shield, my high tower." The piano accompaniment is written on two staves below the vocal line, with the right hand in a treble clef and the left hand in a bass clef. The music features a steady rhythm with chords and moving lines in both hands.

The second system of the musical score continues the composition. It also consists of three staves: a vocal line on top and piano accompaniment on two staves below. The lyrics for the vocal line are: "The Lord is my strength and my shield, my horn and my shield, my high tower." The piano accompaniment continues with similar harmonic and rhythmic patterns as the first system, providing a solid foundation for the vocal melody.

18. *March in D, Op. 12*

The first system of the musical score consists of three staves. The top staff is the melody, written in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The middle and bottom staves are accompaniment, with the bottom staff in a bass clef. The music features a rhythmic pattern of eighth and sixteenth notes, characteristic of a march.

The second system of the musical score also consists of three staves, continuing the melody and accompaniment from the first system. The notation includes various rhythmic values and rests, maintaining the march's energetic feel.

Musical score for "Melancholy Day" (Concluded). The score is written for voice and piano. It consists of three staves: a vocal line in the upper staff, a piano accompaniment in the middle staff, and a bass line in the lower staff. The music is in a minor key and features a somber, reflective mood. The lyrics are printed below the piano accompaniment.

... the path of duty is hard, but the path of pleasure is wide. ...

RELIGION IS SWEET. 7a.

W. R. Walling.

Musical score for "Religion is Sweet" (7a). The score is written for voice and piano. It consists of three staves: a vocal line in the upper staff, a piano accompaniment in the middle staff, and a bass line in the lower staff. The music is in a major key and features a bright, cheerful mood. The lyrics are printed below the piano accompaniment.

... religion is sweet, and the promises are true. ...

SWEET MORNING L. M.

Arranged by H. W. Ryan

421

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat major) and a 2/4 time signature. The middle and bottom staves are in bass clef. The music is written in a simple, homophonic style with quarter and eighth notes. The first staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. The first measure contains a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The second measure contains a quarter note C5, a quarter note Bb4, a quarter note A4, and a quarter note G4. The third measure contains a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. The fourth measure contains a quarter note Bb3, a quarter note A3, a quarter note G3, and a quarter note F3. The fifth measure contains a quarter note E3, a quarter note D3, a quarter note C3, and a quarter note Bb2. The sixth measure contains a quarter note A2, a quarter note G2, a quarter note F2, and a quarter note E2. The seventh measure contains a quarter note D2, a quarter note C2, a quarter note Bb1, and a quarter note A1. The eighth measure contains a quarter note G1, a quarter note F1, a quarter note E1, and a quarter note D1. The system ends with a double bar line.

The second system of musical notation consists of three staves, continuing the piece from the first system. The top staff is in treble clef with a key signature of one flat and a 2/4 time signature. The middle and bottom staves are in bass clef. The music continues with quarter and eighth notes. The first measure contains a quarter note C4, a quarter note D4, a quarter note E4, and a quarter note F4. The second measure contains a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The third measure contains a quarter note Bb4, a quarter note A4, a quarter note G4, and a quarter note F4. The fourth measure contains a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note Bb3. The fifth measure contains a quarter note A3, a quarter note G3, a quarter note F3, and a quarter note E3. The sixth measure contains a quarter note D3, a quarter note C3, a quarter note Bb2, and a quarter note A2. The seventh measure contains a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2. The eighth measure contains a quarter note C2, a quarter note Bb1, a quarter note A1, and a quarter note G1. The system ends with a double bar line.

A Song of Texas, the bright Spring South, The wilderness of mountains, The wide, unbroken land stretching the Texas, Grand ridges are beautiful all.

A Song of Texas, the sun shines so brightly, The stars are cold, frosty gleams. The fall winds are whispering, "Gladly's for night, but the summer will come with the joy."

The musical score consists of three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The music is in 4/4 time and features a mix of eighth and sixteenth notes.

THE GRIEVED SOUL. 7, 4.

Miss M. A. Hendon.

Speak and say, the word be spoken? Speaking and to - turn thee.

What is that that runs that flows? What are those that grieve thee?

The musical score consists of three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The music is in 4/4 time and features a mix of eighth and sixteenth notes.

Hand with a green eye and the sign and the sign - - - and the sign.

Hand with a green eye and the sign and the sign - - - and the sign.

Hand with a green eye and the sign and the sign - - - and the sign.

Hand with a green eye and the sign and the sign - - - and the sign.

Hand with a green eye and the sign and the sign - - - and the sign.

Hand with a green eye and the sign and the sign - - - and the sign.

Hand with a green eye and the sign and the sign - - - and the sign.

Hand with a green eye and the sign and the sign - - - and the sign.

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The music is in 4/4 time and G major. The lyrics are: "I - shall not rest till I see the flag fly on the top of the rock that marks the spot where the eagle's nest." The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

The second system of the musical score also consists of three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The music continues in 4/4 time and G major. The lyrics are: "That's the spot where the eagle's nest, and there it is, on the top of the rock." The piano accompaniment continues with the same rhythmic pattern as in the first system.

SWEET UNION, *Concluded.*

473

Musical score for "Sweet Union" (Concluded). The score consists of three staves: a vocal line (treble clef), a piano accompaniment (treble clef), and a bass line (bass clef). The key signature has one flat (B-flat), and the time signature is 2/4. The music concludes with a double bar line. The lyrics are: "Oh, the day that we are joined, sweet union we will have, in our hearts we will have, the day that we are joined, sweet union we will have." The lyrics are written below the piano staff.

GOLDEN STREETS,

J. L. Pichard.

Musical score for "Golden Streets" by J. L. Pichard. The score consists of three staves: a vocal line (treble clef), a piano accompaniment (treble clef), and a bass line (bass clef). The key signature has one flat (B-flat), and the time signature is 4/4. The music concludes with a double bar line. The lyrics are: "In the morning, when the sun is shining, and the birds are singing, in the morning, when the sun is shining, and the birds are singing." The lyrics are written below the piano staff.

Three precious gems are found here, Right along in the sea, We've no less than in the fish's scale, This view of the sea.

The musical score for 'DUMAS' consists of three staves. The top staff is the vocal line in G major, 4/4 time, with lyrics: 'Three precious gems are found here, Right along in the sea, We've no less than in the fish's scale, This view of the sea.' The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The piece concludes with a double bar line.

SHILOAH C. M.

Thomas Waller.

The music is the only thing left in this world, and the only thing in the heart of man, And then together they, And then together they.

The musical score for 'SHILOAH' consists of three staves. The top staff is the vocal line in G major, 4/4 time, with lyrics: 'The music is the only thing left in this world, and the only thing in the heart of man, And then together they, And then together they.' The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The piece concludes with a double bar line.

Long has he sat and wept, long has he sat and wept,
 For the sake of his dear ones, for the sake of his dear ones,
 Who were his joy and his pride, who were his joy and his pride,
 And he wept for them, and he wept for them, and he wept for them.

A shepherd's heart, a shepherd's heart,
 A shepherd's heart, a shepherd's heart,
 A shepherd's heart, a shepherd's heart,
 A shepherd's heart, a shepherd's heart.

The first system of the musical score consists of three staves. The top staff is the vocal line, followed by a piano accompaniment consisting of two staves. The music is in 4/4 time and G major. The lyrics are written below the piano accompaniment.

Thy grace has made me glad, thy blood has made me bold,
 Thy mercy, O my God, has turned my grief to joy,
 Thy love has made me glad, thy blood has made me bold,
 Thy mercy, O my God, has turned my grief to joy.

The second system of the musical score consists of three staves, continuing the vocal line and piano accompaniment from the first system. The lyrics are written below the piano accompaniment.

And he has been with us, and he yet is with us,
 And he will be with us, and he will be with us,
 And he will be with us, and he will be with us,
 And he will be with us, and he will be with us.

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