

JUVENILE



HARMONIST.

P
CLARK

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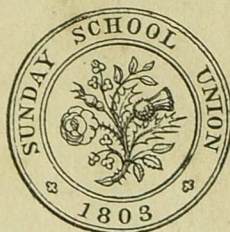
THE
JUVENILE HARMONIST,

A SELECTION OF

Tunes and Pieces for Children.

ARRANGED FOR TWO TREBLES AND A BASS

BY THOMAS CLARK OF CANTERBURY.



LONDON :
SUNDAY SCHOOL UNION,
60, PATERNOSTER ROW.

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P R E F A C E.

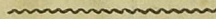
THE Committee of the SUNDAY SCHOOL UNION published the *Union Harmonist* and the *Union Tune Book* with the professed design to aid the efforts in progress for the improvement of singing in Christian Congregations and Sunday Schools. While engaged in those attempts, they were not unmindful, that children had a special claim upon them for a supply of vocal music, of a sacred and also of a cheerful character, and they have accordingly published, in a cheap and convenient form, a collection of attractive tunes and pieces, which are peculiarly adapted to youthful voices and youthful feelings.

The Committee have bestowed much time and careful attention in compiling the present work, and believing that, as a whole, it will be found well adapted to its intended object, they forbear to direct attention to any of the pieces in particular. They feel it due, however, to acknowledge the kindness of the late Dr. Mainzer, the Rev. J. Hunter, Mr. G. W. Martin, Mr. Crampton, and Mr. Soper, by whose permission they have been enabled to insert some of the pieces of music and poetry which will be found in the work; and they also express their thanks to those other friends of musical taste and acquirements who, on the present as on former occasions, have rendered the Committee very efficient service.

This collection, as now presented for the use of the young both in families and schools, consists of eighty-seven tunes and pieces intended for devotional exercises in Sunday Schools; and sixty-one tunes and pieces adapted to moral and descriptive words, and designed for familiar practice during the week; arranged for three voices—two trebles and a bass—by Mr. THOMAS CLARK, of Canterbury.

The Committee affectionately remind their young friends, for whose gratification and improvement, this little volume has been prepared, that their responsibilities increase with their advantages; for however pleasantly and harmoniously the praises of God may be sung, yet, if sincerity of heart be wanting, those praises cannot be acceptable. "God is a Spirit, and they that worship him, must worship him in spirit and in truth."

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No. 1. ALBION CHAPEL.—7.6. (260*) HAYDN.

FIRST TREBLE.

SECOND TREBLE

BASS.

From Greenland's i - cy mountains, From India's co - ral

From Greenland's i - cy mountains, From India's co - ral

strand, Where Afric's sunny fountains Roll down their golden sand ;

strand, Where Afric's sunny fountains Roll down their golden sand ;

From many an ancient ri - ver, From many a palmy

From many an ancient ri - ver, From many a palmy

plain, They call us to de - li - ver Their land from error's chain.

plain, They call us to de - li - ver Their land from error's chain.

* The numbers refer to the "Union Hymn Book."

No. 2.

TREASURE.—C.M.D. (206.)

HAYDN.

How happy is the child, who hears In-struc-tion's warning

How happy is the child, who hears In-struc-tion's warning

voice, And who, celestial wisdom makes His early, only choice.

voice, And who, celestial wisdom makes His early, only choice.

For she has treasures greater far, Than east or west unfold ; And

For she has treasures greater far, Than east or west unfold ; And

her rewards more precious are, Than all their stores of gold.

her rewards more precious are, Than all their stores of gold.

How glorious is our Lord! His pow'r no thought can reach;

How glorious is our Lord! His pow'r no thought can reach;

No tongue can well his praise re-cord, In a - ny form of speech:

No tongue can well his praise re-cord, In a - ny form of speech;

Yet let our fee - ble voi - ces try A grate - ful song to

Yet let our fee - ble voi - ces try A grate - ful song to

God most high, A grate - ful song to God most high.

God most high, A grate - ful song to God most high.

No. 4. HOSANNA TO JESUS.—P.M.

When his sal - va - tion bringing, To Zi - on Je - sus
When his sal - va - tion bringing, To Zi - on Je - sus

came, The chil - dren all stood singing, Ho - san - na to his
came, The chil - dren all stood singing, Ho - san - na to his

name; Nor did their zeal of - fend him, But
name; Nor did their zeal of - fend him, But

as he rode a - long, He let them still at - tend him Well
as he rode a - long, He let them still at - tend him, Well

HOSANNA TO JESUS.—CONTINUED.

The musical score is arranged in two systems, each with three staves (treble, alto, and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are written below the staves.

pleas'd to hear their song; Ho - san - na, Ho-san-na, Ho-

pleas'd to hear their song; Ho - san - na, Ho-san-na, Ho-

sanna, Hosanna, Ho - san - na to Jesus they sung.

sanna, Hosanna, Ho - san - na to Jesus they sung.

And, since the Lord retaineth
 His love for children still;
 Though now as King he reigneth,
 On Zion's heavenly hill;
 We'll flock around his banner,
 Who sits upon the throne,
 And raise a loud Hosanna
 To David's royal Son.
 Hosanna to Jesus we'll sing.

For should we fail proclaiming
 Our great Redeemer's praise,
 The stones, our silence shaming,
 Would their Hosannas raise:
 But, should we only render
 The tribute of our words?
 No! while our hearts are tender,
 They, too, should be the Lord's.
 Hosanna to Jesus we'll sing.

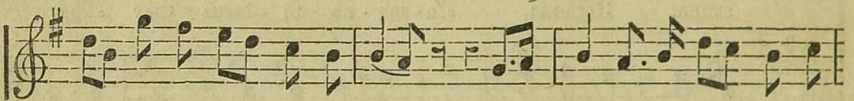
No. 5. THE CHILD'S DESIRE.—P.M. (67) GREEK AIR.



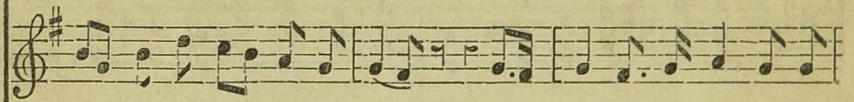
I think, when I read that sweet sto-ry of old, When
Yet still to his foot-stool in pray'r I may go, And



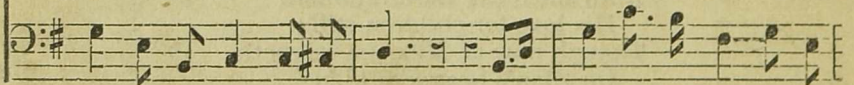
I think, when I read that sweet sto-ry of old, When
Yet still to his foot-stool in pray'r I may go, And



Je-sus was here among men, How he call'd lit-tle children as
ask for a share of his love; And if I thus ear-nest-ly



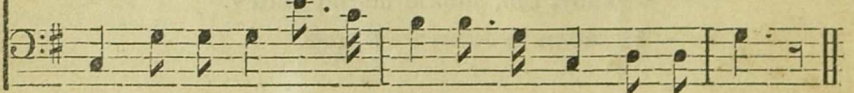
Je-sus was here among men, How he call'd lit-tle children as
ask for a share of his love; And if I thus ear-nest-ly



lambs to his fold, I should like to have been with them then.
seek him below, I shall see him and hear him a - bove.



lambs to his fold, I should like to have been with them then.
seek him below, I shall see him and hear him a - bove.



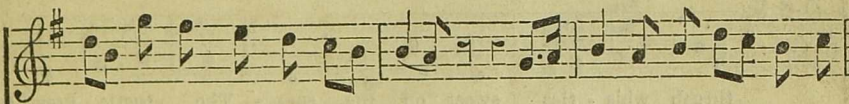
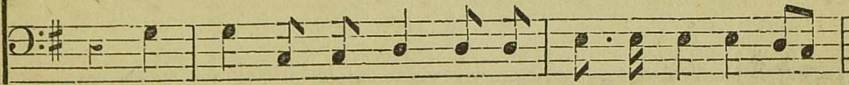
THE CHILD'S DESIRE.—CONTINUED.



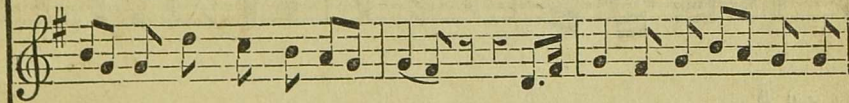
I wish that his hands had been plac'd on *my* head, That his
In that beau - ti - ful place he is gone to prepare, For



I wish that his hands had been plac'd on *my* head, That his
In that beau - ti - ful place he is gone to prepare, For



arm had been thrown a-round *me*, And that I might have seen his kind
all who are wash'd and for - giv'n; And ma - ny dear children are



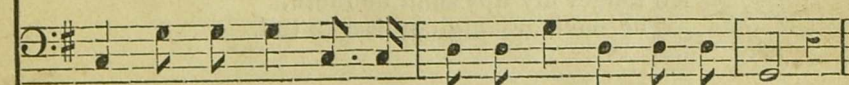
arm had been thrown a-round *me*, And that I might have seen his kind
all who are wash'd and for - giv'n; And ma - ny dear children are



look when he said, "Let the lit - tle ones come un-to *me*."
ga - ther - ing there, "For of such is the king - dom of heav'n"



look when he said, "Let the lit - tle ones come un-to *me*."
ga - ther - ing there, "For of such is the king - dom of heav'n."



No. 6.

* SPRING.—8s.

T. CLARK.

Grazioso

The win - ter is o - ver and gone, The
The win - ter is o - ver and gone, The

thrush whis - tles sweet on the spray; The turtle breathes
thrush whis - tles sweet on the spray; The turtle breathes

forth her soft moan, The lark mounts and war-bles a - way.
forth her soft moan, The lark mounts and war-bles a - way.

Shall every creature around,
Their voices in concert unite,
And I, the most favor'd, be found
In praising to take less delight?

Awake, then, my harp and my lute,
Sweet organs, your notes softly swell!
No longer my lips shall be mute,
The Saviour's high praises to tell.

The leaves a - round de - cay, Their bloom has
 The leaves a - round de - cay, Their bloom has

pass'd a - way, They now fall fast. We too, ere
 pass'd a - way, They now fall fast. We too, ere

long, must die, And in the cold earth lie, The
 long, must die, And in the cold earth lie, The

spring of life gone by, The sum - mer past.
 spring of life gone by, The sum - mer past.

No. 8. LONDON STONE.—7s. D. (288) J. SCOTLAND.

Andante

For a sea - son call'd to part, Let us now our -

For a sea - son call'd to part, Let us now our -

selves commend To the gracious eye and heart, Of our

selves commend To the gracious eye and heart, Of our

p

e - ver - pre - sent Friend. Je - sus, hear our hum - ble

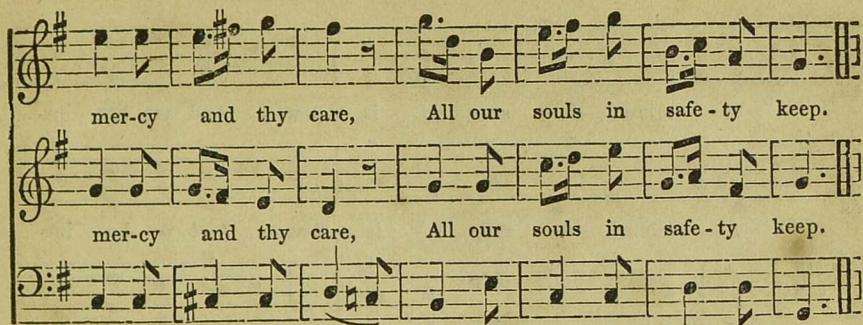
e - ver - pre - sent Friend. Je - sus, hear our hum - ble

cres *f*

pray'r, Tender Shepherd of thy sheep, Let thy

pray'r, Tender Shepherd of thy sheep, Let thy

LONDON STONE.—CONTINUED.

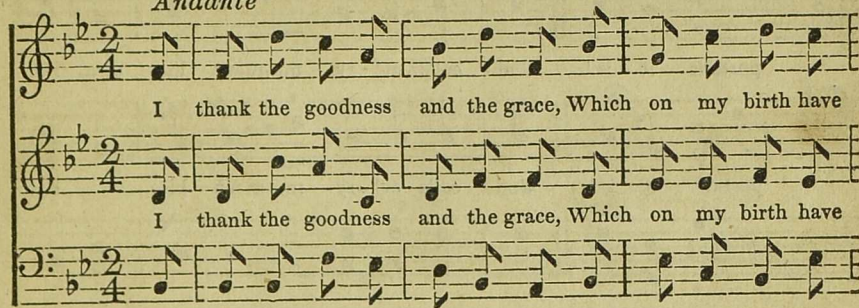


mer-cy and thy care, All our souls in safe - ty keep.

mer-cy and thy care, All our souls in safe - ty keep.


No. 9. CHERUB.—C.M. (146) CHERUBINI.

Andante



I thank the goodness and the grace, Which on my birth have

I thank the goodness and the grace, Which on my birth have



smil'd, That in this land I pass my days, A

smil'd, That in this land I pass my days, A



happy English child, A happy English child.

happy English child, A happy English child.

A minute, how soon it is flown! And yet how im-

A minute, how soon it is flown! And yet how im-

portant it is! God calls ev'-ry mo-ment his own, For

portant it is! God calls ev'-ry mo-ment his own, For

all our ex - is - tence is his; And tho' we may waste them in

all our ex - is - tence is his; And tho' we may waste them in

fol - ly and play, He no - ti - ces each that we squander a-way.

fol - ly and play, He no - ti - ces each that we squander a-way.

No. 12.

THE ROSE.—P.M.

B. JACOBS.

Siciliano

How fair is the rose! what a beau-ti-ful flow'r, The

glo-ry of A-pril and May! But the leaves are be-

Adagio

gin-ning to fade in an hour, And they wither and die in a

a tempo

day! Yet the rose has one pow-er-ful vir-tue to boast, A-

THE ROSE.—CONTINUED.

bove all the flow'rs of the field; When its leaves are all dead, and fine

bove all the flow'rs of the field; When its leaves are all dead, and fine

Detailed description: This system contains three staves of music. The top staff is the vocal line, the middle is the treble clef accompaniment, and the bottom is the bass clef accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are split across the two vocal staves.

colours are lost, Still how sweet a perfume it will yield.

colours are lost, Still how sweet a perfume it will yield.

Detailed description: This system continues the music from the first system. It also consists of three staves (vocal, treble, and bass). The lyrics are split across the two vocal staves. The musical notation includes various note values and rests.

No. 13. THE PASSING BELL.—L.M. (248) WHITAKER.

Larghetto

Oft as the bell, with solemn toll, Speaks the de-par-ture of a soul; Let

Speaks the de-par-ture of a soul; Let

Detailed description: This system contains three staves of music. The top staff is the vocal line, the middle is the treble clef accompaniment, and the bottom is the bass clef accompaniment. The key signature has one flat (Bb), and the time signature is 2/4. The lyrics are split across the two vocal staves.

each one ask himself, "Am I Prepar'd, should I be call'd to die?"

each one ask himself, "Am I Prepar'd, should I be call'd to die?"

Detailed description: This system continues the music from the first system. It also consists of three staves (vocal, treble, and bass). The lyrics are split across the two vocal staves. The musical notation includes various note values and rests.

No. 14. * DEVOTION.—7.8. (126)

J. W. BEDFORD.

Je - sus hear me! I would pray: Chil - dren

Je - sus hear me! I would pray; Chil - dren

oft hast thou be - friend - ed; Turn, oh,

oft hast thou be - friend - ed; Turn, oh,

turn me not a - way, Now thou art to heav'n as -

turn me not a - way, Now thou art to heav'n as -

cent - ed, Now thou art to heav'n as - cent - ed.

cent - ed, Now thou art to heav'n as - cent - ed.

Lord, let thy grace de-scend-ing, Not on our hearts in

Lord, let thy grace de-scend-ing, Not on our hearts in

vain, But, with each purpose blending, As-cend in love a-gain

vain, But, with each purpose blending, As-cend in love a-gain

To thee, whose breath, as showers Of spring, re-new the earth, A -

To thee, whose breath, as showers Of spring, re-new the earth, A -

wakes to glorious flow-ers, The seed of heav'nly birth.

wakes to glorious flow-ers, The seed of heav'nly birth.

Come, let us join the hosts above, Now, in our youngest

Come, let us join the hosts above, Now, in our youngest

days, Now, in our youngest days; Re-mem-ber our Cre-a-tor's love, Re-

days, Now, in our youngest days; Re-mem-ber our Cre-a-tor's love, Re-

member our Cre - a - tor's love, And sing our Father's praise, And

member our Cre - a - tor's love, And sing our Father's praise, And

And sing our Father's

sing our Fa - ther's praise, And sing our Father's praise.

sing our Fa - ther's praise, And sing our Father's praise.

praise, And sing, &c. And sing, &c.

How sweet is the Sabbath, a morning of rest, The

How sweet is the Sabbath, a morning of rest, The

day of the week I love dear-est and best; This morning my

day of the week I love dear-est and best; This morning my

Saviour a - rose from the tomb, And broke all the fet-ters of

Saviour a - rose from the tomb, And broke all the fet-ters of

death and its doom, And broke all the fetters of death and its doom.

death and its doom, And broke all the fetters of death and its doom.

No. 18. CHILD'S CONFESSION.—8. 7. D. (61)

Moderato

R. ENGLEBURT.

Jesus Christ, my Lord and Saviour, Jesus Christ, my Lord and Saviour,
Jesus Christ, my Lord and Saviour, Jesus Christ, my Lord and Saviour,

Once became a child like me; O that in my whole be-ha-viour,
Once became a child like me; O that in my whole be-ha-viour,

O that in my whole be-ha-viour, He my pattern still may be!
O that in my whole be-ha-viour, He my pattern still may be!

All my nature is un-ho-ly, Pride and passion dwell within, But the Lord,
All my nature is un-ho-ly, Pride and passion dwell within, But the Lord,

CHILD'S CONFESSION.—CONTINUED.



But the Lord, But the Lord was meek and low-ly, And was nev-er known to sin.



But the Lord, But the Lord was meek and low-ly, And was nev-er known to sin.



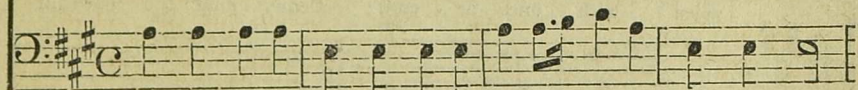
No. 19. HOLY MOUNT.—8.7. (150) PLEYEL.



Heav'nly Father! thou hast guided All the way our feet have trod;



Heav'nly Father! thou hast guided All the way our feet have trod:



Ev'-ry good has been pro - vid - ed By our kind and gracious God.



Ev'-ry good has been pro - vid - ed By our kind and gracious God.



Come, hap - py children, come and raise Your
 Come, hap - py children, come and raise Your

voice with one ac - cord, Your voice with one ac - cord, Your
 voice with one ac - cord, Your voice with one ac - cord, Your

voice with one ac - cord; Come, sing the cheerful
 voice with one ac - cord;

song of praise, Come sing the cheerful song of praise, Come,
 Come sing the cheerful song of praise, Come,

H Y T H E.—CONTINUED.

sing the cheerful song of praise, And bless your Saviour, Lord. Come,
 sing the cheerful song of praise, And bless your Saviour, Lord. Come,

sing the cheerful song of praise, And bless your Saviour, Lord.
 sing the cheerful song of praise, And bless your Saviour, Lord.

No. 21. * WROTHAM.—7s. (169.) T. CLARK.

Songs of praise the angels sang, Heav'n with hal-le-lu-jahs rang,
 Songs of praise the angels sang, Heav'n with hal-le-lu-jahs rang,

When Jehovah's work be-gun, When he spake, and it was done.
 When Jehovah's work be-gun, When he spake, and it was done.

No. 22. HITCHIN.—S.M. D. (54)

PIEYEL.

Andantino

My Saviour and my Friend, Thou art my constant guard, Be
 My Saviour and my Friend, Thou art my constant guard, Be

thou my refuge and defence, My shield and great re - ward.
 thou my refuge and defence, My shield and great re - ward.

I am a helpless child, An heir of woe and shame, And
 I am a helpless child, An heir of woe and shame, And

but for thy re-deem-ing blood, Can nothing bet - ter claim.
 but for thy re-deem-ing blood, Can nothing bet - ter claim.

To God, who reigns a-bove the sky, Our Father and our Friend, To

To God, who reigns a-bove the sky, Our Father and our Friend, To

him let all our vows be paid, And all our pray'rs as-cend.

him let all our vows be paid, And all our pray'rs as-cend,

'Tis he who claims our youthful hearts, He loves to hear us pray; By

'Tis he who claims our youthful hearts, He loves to hear us pray; By

night we'll think up - on his love, And praise him ev'ry day.

night we'll think up - on his love, And praise him ev'ry day.

No. 24.

* 95th PSALM.

J. I. COBBIN.

Moderato

O come, let us sing un-to the Lord; let us sing un-to the

O come, let us sing un-to the Lord; let us sing un-to the

Lord; let us make a joy-ful noise to the rock of our sal-va-tion, to the

Lord; let us make a joy-ful noise to the rock of our sal-va-tion, to the

rock of our sal-va-tion. Let us come before his presence with thanks-

rock of our sal-va-tion. Let us come before his presence with thanks-

giving, and make a joy-ful noise un-to him with psalms. *Fine.*

giving, and make a joy-ful noise un-to him with psalms. *Fine.*

95th P S A L M.—CONTINUED.

For the Lord is a great God, and a great King a - bove

For the Lord is a great God, and a great King a - bove

p all gods; In his hand are the deep places of the earth, the *f*

all gods; In his hand are the deep places of the earth, the

mez p

strength of the hills, the strength of the hills is his al - so; The

strength of the hills, the strength of the hills is his al - so; The

cres

sea is his, and he made it, and his hands formed the dry land.

sea is his, and he made it, and his hands formed the dry land.

95th PSALM.—CONTINUED.

p

O come, let us worship, let us worship and bow down: Let us

O come, let us worship, let us worship and bow down: Let us

cres

kneel, Let us kneel, Let us kneel be-fore the Lord our

kneel, Let us kneel, Let us kneel be-fore the Lord our

p

Let us kneel, Let us kneel, Let us kneel,

f *dim*

Ma - ker; For he is our God; and we are the people of his

Ma - ker; For he is our God; and we are the people of his

p

pasture, the people of his pasture, and the sheep of his hand.

pasture, the people of his pasture, and the sheep of his hand.

Da Capo.

No. 25. HENSTRIDGE.—C.M. D. (6) GIARDINI.

Andante

How glorious is our heav'nly King, Who reigns above the sky; How
How glorious is our heav'nly King, Who reigns above the sky; How

shall a child presume to sing His dread - ful ma - jes - ty!
shall a child presume to sing His dread - ful ma - jes - ty!

How great his pow'r is, none can tell, Nor think how large his grace; Not
How great his pow'r is, none can tell, Nor think how large his grace; Not

men below, nor saints that dwell On high before his face.
men below, nor saints that dwell On high before his face.

I was glad when they said, when they said un-to me, Let us

I was glad when they said, when they said un-to me, Let us

go in - to the house of the Lord. I was glad when they said, when they

go in - to the house of the Lord. I was glad when they said, when they

said un-to me, Let us go in-to the house of the Lord. Our

said un-to me, Let us go in-to the house of the Lord. Our

feet shall stand with - in thy gates, O Je - ru - sa - lem. Our

feet shall stand with - in thy gates, O Je - ru - sa - lem. Our

TEMPLE.—CONTINUED.



feet shall stand with - in thy gates, O Je - ru - sa - lem.

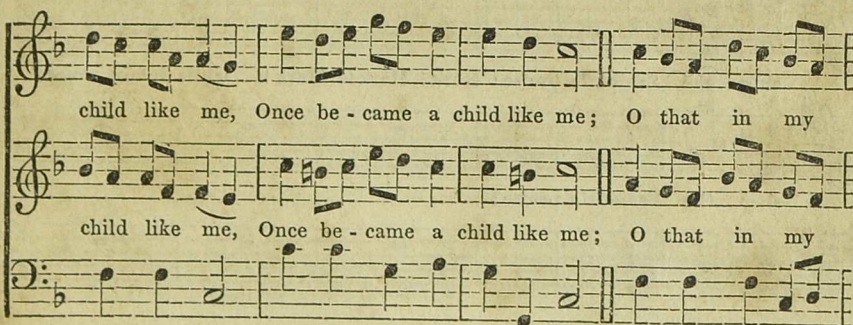
feet shall stand with - in thy gates, O Je - ru - sa - lem.

No. 27. * NUNHEAD.—8.7. (61) J. I. COBBIN.



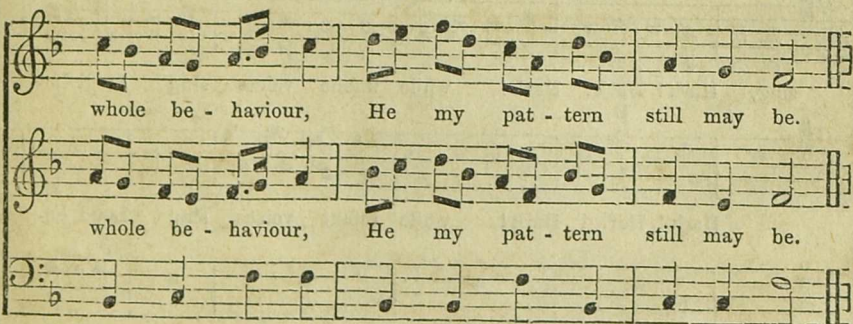
Je - sus Christ, my Lord and Saviour, Once be - came a

Je - sus Christ, my Lord and Saviour, Once be - came a



child like me, Once be - came a child like me; O that in my

child like me, Once be - came a child like me; O that in my



whole be - haviour, He my pat - tern still may be.

whole be - haviour, He my pat - tern still may be.

No. 28. INFANT PRAISE.—7s.

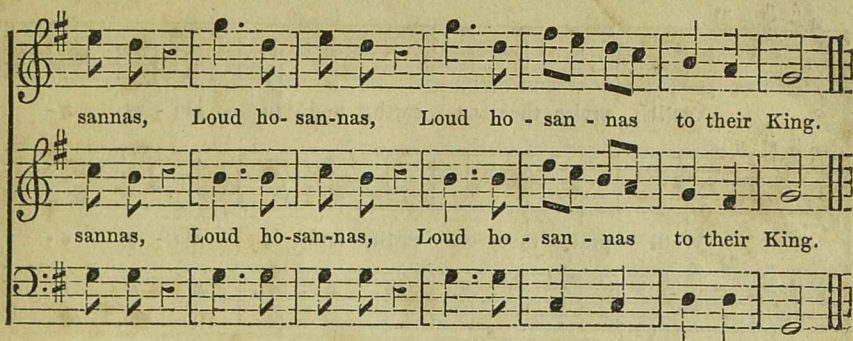
Children of Je - ru - sa - lem Sang the praise of
 Children of Je - ru - sa - lem Sang the praise of

Je - sus' name; Children, too, of modern days, Join to
 Je - sus' name; Children, too, of modern days, Join to

p
 sing the Saviour's praise: Hark! Hark! Hark! while infant voices
 sing the Saviour's praise:

sing, Hark! Hark! Hark! while infant voices sing Loud ho-
p
 Hark! Hark! Hark! while infant voices sing Loud ho-
f

INFANT PRAISE.—CONTINUED.



sannas, Loud ho-san-nas, Loud ho-san-nas to their King.

sannas, Loud ho-san-nas, Loud ho-san-nas to their King.

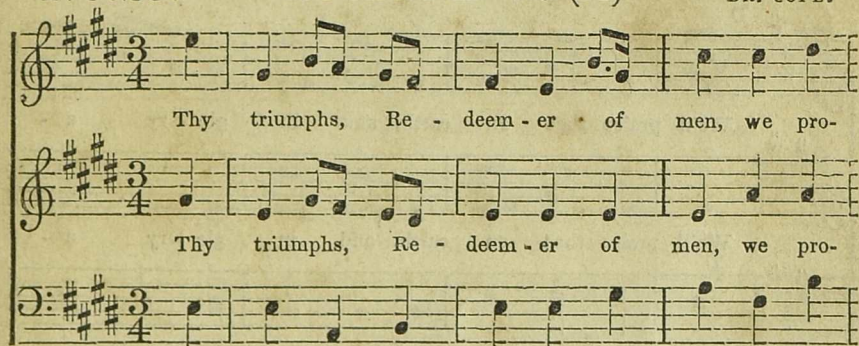
Have you not in Scripture read,
 What the royal Psalmist said,
 Telling of Messiah's days,
 "Babes shall give him perfect praise?"
 Hark! while infant voices sing
 Loud hosannas to their King.

Parents, teachers, old and young,
 All unite to swell the song;
 Higher and still higher rise,
 Loud hosannas fill the skies.
 Hark! while all unite to sing
 Loud hosannas to our King.

No. 29.

* HOSANNA.—11s. (94)

DR. COPE.



Thy triumphs, Re-deem-er of men, we pro-

Thy triumphs, Re-deem-er of men, we pro-



claim, Be bound-less thine empire, e-ter-nal thy fame;

claim, Be bound-less thine empire, e-ter-nal thy fame;

HOSANNA.—CONTINUED.

p
We'll praise thee on earth, and in glo - ry a -

We'll praise thee on earth, and in glo - ry a -

f
gain; Sing loud hal - le - lujahs for e - ver, A - men.

gain; Sing loud hal - le - lujahs for e - ver, A - men.

p
We'll praise thee on earth, and in glo - ry a -

We'll praise thee on earth, and in glo - ry a -

f *slow*
gain; Sing loud hal - le - lu-jahs for ever, A - men.

gain; Sing loud hal - le - lu-jahs for ever, A - men.

No. 30.

CHORAL SONG.

J. WILLIAMS.

p

Ho - sanna, Christ is here, Ho - sanna, Christ, is here, Ho - sanna, Christ is here, Ho -

f

here, Ho - sanna, Christ is here, With - san - na, Christ, is here, Christ, is here, With - Ho - san - na,

in these hal-low'd walls, Where the hymn of praise, the in these hal-low'd walls, Where the hymn of praise, the

p

cry of pray'r, On the great Je - ho - vah calls, And cry of pray'r, On the great Je - ho - vah calls, And

CHORAL SONG.—CONTINUED.

lisp - ing childhood's will - ing tongue Lifts high to heav'n the

lisp - ing childhood's will - ing tongue Lifts high to heav'n the

f *pp. ad lib.*

choral song, Ho - san - na, Ho - san - na, Christ is here.

choral song Ho - san - na, Ho - san - na, Christ is here.

Engl No. 31.

CHARLESTOWN.

AMERICAN.

When shall we meet a - gain, Meet ne'er to sever? When will

When shall we meet a - gain, Meet ne'er to sever? When will

peace wreath her chain Round us for e - ver? Our

peace wreath her chain Round us for e - ver? Our

CHARLESTOWN.—CONTINUED

hearts will ne'er re - pose, Safe from each blast that blows, In

this dark vale of woes: Ne-ver; no, never.

When shall love freely flow
 Pure as life's river?
 When shall sweet friendship glow,
 Changeless for ever?
 Where joys celestial thrill,
 Where bliss each heart shall fill,
 And fears of parting chill,
 Never; no, never.

Up to that world of light,
 Take us, dear Saviour;
 May we all there unite,
 Happy for ever;
 Where kindred spirits dwell,
 There may our music swell,
 And time our joys dispel,
 Never; no, never

Soon shall we meet again,
 Meet, ne'er to sever;
 Soon shall peace wreath her chain
 Round us for ever.
 Our hearts will then repose,
 Secure from worldly woes;
 Our songs of praise shall close,
 Never; no, never.

No. 32. INVITATION.—C.M. (65)

See Israel's gentle Shepherd stands, With all - en - gaging

See Israel's gentle Shepherd stands, With all - en - gaging

charms; Hark, how he calls the ten - der lambs, And folds them

charms; Hark, how he calls the ten - der lambs, And folds them

Chorus

in his arms. Hal - le - lu - jah to the Lamb that died on Mount

in his arms. Hal - le - lu - jah to the Lamb that died on Mount

Cal - va - ry, Hal - le - lujah, Hal - le - lujah, Hal - le - lujah, A - men.

Cal - va - ry, Hal - le - lujah, Hal - le - lujah, Hal - le - lujah, A - men.

No. 33. THE BUSY BEE. (193)

T. CRAMPTON.

Moderato

How doth the little bu-sy bee Improve each shining hour, And
 How doth the little bu-sy bee Improve each shining hour, And

Fine.

gath-er ho-ney all the day From ev'-ry op'ning flow'r.
 gath-er ho-ney all the day From ev'-ry op'ning flow'r.

Fine.

p How skil-ful - ly she builds her cell, How neat she spreads the wax! And *f*
 How skil-ful - ly she builds her cell, How neat she spreads the wax! And *f*

Da Capo

labours hard to store it well With the sweet food she makes.
 labours hard to store it well With the sweet food she makes.

Da Capo.

'Tis re - li - gion that can give Sweet - est

pleasures while we live; 'Tis re - li - gion must supply

So - lid com - fort when we die, *p* 'Tis re - li - gion

must sup - ply *f* So - lid com - fort when we die.
ligion must sup - ply So - lid com - fort when we die.

No. 35. TRAFALGAR.—C. M. D. (77) RADIGER.

All hail the pow'r of Je-sus' name; Let an-gels pros - trate

fall: Bring forth the roy-al di-a-dem, And crown him Lord of all.

Ye saints redeem'd of Adam's race, Ye ransom'd from the fall; Hail

him, who saves you by his grace, And crown him Lord of all.

No. 36. MORNING SONG.—C.M.D. (217) B. JACOBS.

Spiritoso

My God, who makes the sun to know His proper hour to rise, And, to give light to
the sun to know His proper hour to rise, And, to give light to

all below, Doth send him round the skies. When from the chambers,
all below, Doth send him round the skies. When from the chambers

of the east, His morning race begins, He never tires, nor stops to rest, He
of the east, His morning race begins, He never tires, nor stops to rest, He

ne-ver tires, nor stops to rest, But round the world he shines.
ne-ver tires, nor stops to rest, But round the world he shines.

p *Affettuoso* *cres*

Re - turn, O wand'rer, to thy home, Thy Fa - ther

calls for thee: No lon - ger now an ex - ile

Slow *pp*

roam, In sin and mi - se - ry. Re - turn, re - turn.

Return, O wand'rer, to thy home,
'Tis Jesus calls for thee;
The Spirit and the bride, say come,
O, then, for refuge flee.
Return, return.

Return, O wand'rer, to thy home,
'Tis madness to delay;
There are no pardons in the tomb,
And brief is mercy's day.
Return, return.

No. 38. HOSANNA TO CHRIST.

J. STONE

Though in the temple some are found, Who bid us hold our

Though in the temple some are found, Who bid us hold our

peace, Ho - san-na, loud our lips resound, To Christ the God of grace :

peace, Ho - san-na, loud our lips resound, To Christ the God of grace ;

Chorus

p Hosanna, Hosanna, to Christ, to Christ, the God of grace, *f* Hosanna, Hosanna, *p* Hosanna, Hosanna, *f*

Hosanna, Hosanna, to Christ, to Christ, the God of grace, Hosanna, Hosanna,

Hosanna, Hosanna, to Christ, to Christ, the God of grace, Hosanna, Hosanna,

Out of the mouths of very babes
 Thou hast ordained praise :
 To sing thy pow'r, thy grace, and love,
 We now our voices raise.

Hosanna! still we'll cry aloud,
 To Christ enthron'd on high,
 May we at last surround the throne,
 And hallelujah cry.

HOSANNA TO CHRIST.—CONTINUED.

Chorus after the last verse.

slow

Hal - le - lu-jah, hal - le - lu-jah, To Christ, the God of grace.

Hal - le - lu-jah, hal - le - lu-jah, To Christ, the God of grace.

Vivace

Hal - le - lu-jah, hal - le - lu-jah, hal-le-lujah, hal - le - lujah,

Hal - le - lu-jah, hal - le - lu-jah, hal-le-lujah, hal - le - lujah,

p hal - le - lu - jah, hal - le - lu-jah, hal - le - lu-jah, hal - le - lujah,

f hal - le - lu - jah, hal - le - lu-jah, hal - le - lu-jah, hal - le - lujah,

p hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah,

hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah,

HOSANNA TO CHRIST.—CONTINUED.

hal - le - lujah, hal - le - lujah, hal - le - lujah, hal-le-lu-jah,
 hal - le - lujah, hal - le - lujah, hal - le - lujah, hal-le-lu-jah,

hal - le - lu-jah, Amen, Amen, A - men, A - men.
 hal - le - lu-jah, Amen, Amen, A - men, A - men.

No. 39. * PROCLAMATION.—P.M. T. CLARK.

We in thy house will praise thy name, For blessings ev' - ry
 We in thy house will praise thy name, For blessings ev' - ry

day; We'll thank thee for the tribute, too, Our be - ne - factors pay.
 day; We'll thank thee for the tribute, too, Our be - ne - factors pay.

PROCLAMATION.—CONTINUED.

The mouths of children shall thy works proclaim, And sing loud hallelujahs, And

sing loud hallelujahs, And sing loud halle - lu - jahs to thy name.

sing loud hallelujahs, And sing loud halle - lu - jahs to thy name.

We see thy bounty in the light,
 We taste it in our food ;
 We smell it in the flow'ry mead,
 We hear it in the wood.

The mouths of children shall thy works proclaim,
 And sing loud hallelujahs to thy name.

To thee all angels cry aloud ;
 The heav'ns, and pow'rs therein ;
 Shall man alone, then basely make
 Ingratitude his sin.

The mouths of children shall thy works proclaim,
 And sing loud hallelujahs to thy name

The poor are thy receivers made,
 The tribute is to Thee ,
 And blessed are the merciful,
 For they shall mercy see.

The mouths of children shall thy works proclaim,
 And sing loud hallelujahs to thy name.

This is the day the Lord hath made, He calls the hours his

This is the day the Lord hath made, He calls the hours his

own: He calls the hours his own; Let heav'n re-joice, let

own; He calls the hours his own; Let heav'n re-joice, let

earth be glad, And praise surround the throne. And

earth be glad, And praise surround the throne. And

And praise surround the

praise surround the throne, And praise sur-round the throne.

praise surround the throne, And praise sur-round the throne.

throne And praise surround the throne, And praise

No. 41.

GENTLENESS.

MOZART.

Dolce

Gently, Lord, O gently lead us, Through this low-ly vale of tears;

Gently, Lord, O gently lead us, Through this low-ly vale of tears;

And, O Lord, in mer-cy give us Thy rich grace in all our fears.

And, O Lord, in mer-cy give us Thy rich grace in all our fears.

O refresh us with thy blessing, O refresh us with thy grace.

O refresh us with thy blessing, O refresh us with thy grace.

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - men.

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - men.

No. 42. JUBAL'S LYRE.—S.M.D. (42) HANDEL.

The praises of my tongue I of - fer to the Lord, That

The praises of my tongue I of - fer to the Lord, That

I was taught and learnt so young To read his ho - ly word.

I was taught and learnt so young To read his ho - ly word.

That I am brought to know The dan - ger I was in; By

That I am brought to know The dan - ger I was in; By

nature, and by practice too, A wretched slave to sin.

nature, and by practice too, A wretched slave to sin.

No. 43. GLADNESS.—C.M.D.

Andante

All nature shows, in various views, Her great Creator's praise, The

All nature shows, in various views, Her great Creator's praise, The

birds, they sing, while on the wing, In soft and pleasing lays.

birds, they sing, while on the wing, In soft and pleasing lays.

The trees look gay, and seem to say, There is a God a - bove; The

The trees look gay, and seem to say, There is a God a - bove; The

sun's bright beams, and liquid streams, Say—we are rul'd by love.

sun's bright beams, and liquid streams, Say—we are rul'd by love.

Glo - ry to the Father give, God, in whom we move and

Glo - ry to the Father give, God, in whom we move and

live, God, in whom we move and live; Children's prayers he deigns to

live, God, in whom we move and live; Children's prayers he deigns to

hear, Children's songs de - light his ear, Children's songs de -

hear, Children's songs de - light his ear, Children's songs de -

light his ear, Children's songs de-light his ear.

light his ear, Children's songs de-light his ear.

No. 45.

INVITATION.

J. DURTNALL.

Moderato

Jesus said, Jesus said, Jesus said, Suffer little children to
 Jesus said, Jesus said, Jesus said, Suffer little children to

come unto me, Suffer little children to come unto me, and for-
 come unto me, Suffer little children to come unto me, and for-

bid them not, for of such is the kingdom of heav'n. Ve-ri-ly I
 bid them not, for of such is the kingdom of heav'n. Ve-ri-ly I

say un-to you, who-so - ev - er shall not re - ceive the kingdom of
 say un-to you, who-so - ev - er shall not re - ceive the kingdom of

INVITATION.—CONTINUED.

God as a little child, shall in no wise en-ter therein.

But Jesus said, Suffer little children to come unto me,

Suffer little children to come unto me, and for-bid them not, for of

such is the kingdom of heav'n. And he took them up in his arms,

INVITATION—CONTINUED.

put his hands up - on them, and blessed them, blessed them, and said,
 put his hands up - on them, and blessed them, blessed them, and said,

Suffer lit-tle children to come un-to me, Suffer lit-tle
 Suffer lit-tle children to come un-to me, Suffer lit-tle

children to come unto me, and for-bid them not, for of such is the
 children to come unto me, and for-bid them not, for of such is the

slow

kingdom of heav'n, for of such is the kingdom of heav'n.
 kingdom of heav'n, for of such is the kingdom of heav'n.

p

Oh, hap - py day, when God's dear Son, From heav'n to
 Oh, hap - py day, when God's dear Son, From heav'n to

earth came down; Assum'd our na - ture, bore our sin, To
 earth came down; Assum'd our na - ture, bore our sin, To

Allegro

raise us to his throne. Happy, happy, happy,
 raise us to his throne. Happy, happy, happy,

p slow

day, Happy, happy, happy day. Oh! hap - py day.
 day, Happy, happy, happy day. Oh! hap - py day.

HAPPY DAY.—CONTINUED.

Chorus after the last verse.

Hal - le - lu-jah, Hal - le - lu-jah, Hal - le - lu-jah, A - men.

p
A - men, A - men, A - men, A - men, A - men, A - men.

Oh! happy day, when first our feet
To Sabbath schools were led;
Where we such kind instructors meet,
And feed on heav'nly bread.
Happy, &c.

Oh! happy day, when by thy grace,
Of sin convinc'd we stood;
And pray'd for pardon and for peace,
Through Jesus' precious blood.
Happy, &c.

Oh! happy day, the Sabbath day,
When we, thy people, meet
Within thy courts, to praise and pray,
And worship at thy feet,
Happy, &c.

Oh! happy day, when Christ shall see
The travail of his soul;
When Jew and Gentile, bond and free,
Shall yield to his control.
Happy, &c.

Oh! happy day, Oh! glorious day,
When with the saints above,
We and our teachers join the lay,
To praise redeeming love.
Happy, &c.

No. 47.

ECHO.—148th M.

p

Shall hymns of grate - ful love Thro' heav'n's high arches

Shall hymns of grate - ful love Thro' heav'n's high arches

ring, And all the hosts a - bove, Their songs of

ring, And all the hosts a - bove, Their songs of

f

tri - umph sing? And shall not we take

tri - umph sing? And shall not we take

p *f*

up the strain, And send the echo, echo, And

up the strain, And send the echo, echo, And

ECHO.—CONTINUED.

send the e-cho, e-cho, And shall not we take
 send the e-cho, e-cho, And shall not we take

The first system of the musical score consists of three staves. The top two staves are treble clefs with a key signature of one sharp (F#). The bottom staff is a bass clef with the same key signature. The music is in 4/4 time. The first two staves have lyrics underneath. The first staff has a dynamic marking 'p' above the first measure and 'f' above the second measure. The lyrics are: 'send the e-cho, e-cho, And shall not we take'.

up the strain, And send the e - cho back a - gain?
 up the strain, And send the e - cho back a - gain?
 And send the e-cho

The second system of the musical score consists of three staves. The top two staves are treble clefs with a key signature of one sharp (F#). The bottom staff is a bass clef with the same key signature. The music is in 4/4 time. The first two staves have lyrics underneath. The lyrics are: 'up the strain, And send the e - cho back a - gain?'.

Shall ev'ry ransom'd tribe,
 Of Adam's scatter'd race,
 To Ch rist all pow'r ascribe,
 Who sav'd them by his grace?
 And shall not we take up the strain,
 And send the echo back again?

Shall they adore the Lord,
 Who bought them with his blood,
 And all the love record,
 That led them home to God?
 And shall not we take up the strain,
 And send the echo back again?

O spread the joyful sound,
 The Saviour's love proclaim,
 And publish all around
 Salvation through his name,
 Till the whole world take up the strain,
 And send the echo back again.

No. 48. DRESDEN.—C.M.D. (196)

Siciliano

While children would approach thy throne, Great Parent of mankind!

While children would approach thy throne, Great Parent of mankind!

Let youthful songs and ear - ly pray'rs, Di - vine ac - ceptance find.

Let youthful songs and ear - ly pray'rs, Di - vine ac - ceptance find.

Thy gracious hand, to diff'rent ranks, Has diff'rent tasks assign'd;

Thy gracious hand to diff'rent ranks, Has diff'rent tasks assign'd;

'Tis ours to tread the lower path, And bear a hum - ble mind.

'Tis ours to tread the lower path, And bear a hum - ble mind.

No. 49. WASHINGTON.—C.M.D. (2) W. E. MILLER.

Moderato

I sing th'almighty pow'r of God, That made the mountains rise, That

I sing th'almighty pow'r of God, That made the mountains rise, That

spread the flowing seas abroad, And built the lof-ty skies.

spread the flowing seas abroad, And built the lof-ty skies.

I sing the wisdom that ordain'd The sun to rule the day: The

I sing the wisdom that ordain'd The sun to rule the day: The

moon shines full at his command, And all the stars o - bey.

moon shines full at his command, And all the stars o - bey.

No. 50. NATIONAL ANTHEM.—6. 4.

Maestoso

God save our gracious Queen, Long live our no - ble Queen,
 God save our gracious Queen, Long live our no - ble Queen,

God save the Queen; Send her vic - to - ri - ous, Happy and
 God save the Queen; Send her vic - to - ri - ous, Happy and

glori - ous, Long to reign o - ver us; God save the Queen.
 glori - ous, Long to reign o - ver us; God save the Queen.

No. 51. BRIDGPORT.—L.M.D.

As when the weary trav'ler gains The height of some commanding hill,
 As when the weary trav'ler gains The height of some commanding hill,

BRIDGPORT.—CONTINUED.

His heart revives, if, o'er the plain, He sees his home, though distant still ;

His heart revives, if, o'er the plain, He sees his home, though distant still ;

So, when the Christian pilgrim views, By faith, his mansion in the skies,

So, when the Christian pilgrim views, By faith, his mansion in the skies,

The sight his fainting strength renews, And wings his speed to reach the prize.

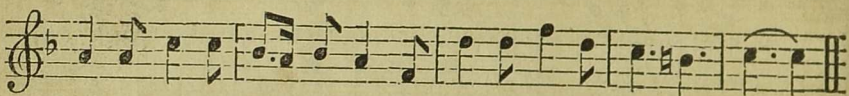
The sight his fainting strength renews, And wings his speed to reach the prize.

The hope of heav'n his spirit cheers,
 No more he grieves for troubles past,
 Nor any future trial fears,
 So he may safe arrive at last.

"'Tis there," he says, "I am to dwell,
 With Jesus, in the realms of day ;
 Then I shall bid my cares farewell,
 And he shall wipe my tears away."

Solo. Moderato. INFANT SCHOOL.

The Saviour suffers us to come, And infant lips may sing his praise, Ye



friends of Jesus, give us room, And listen to the song we raise.

SABBATH SCHOOL.

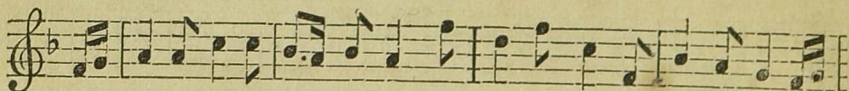


The Sabbath school his grace receive, And children now be - hold his charms ;



Parents and teachers, O! believe, And bring us to the Saviour's arms.

ORPHAN SCHOOL.

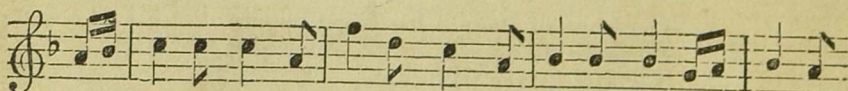


We have no parents, but the Lord, Since they are dead, may take us up ; O!

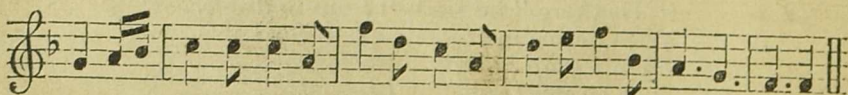


tell us of that gracious word Which fills us with the orphan's hope.

TEACHERS.



The orphan's sigh, the children's pray'r, The infant's songs, the teacher's



lays, The Lord will con-de-scend to hear, He will accept our joyful praise.

HAPPY UNION.—CONTINUED.

Chorus

Then let us all in chorus join, The triumphs of the cross to tell, And

Then let us all in chorus join, The triumphs of the cross to tell, And

Fine

ce-levrate, in strains divine, The glories of Im-man-u-el.

ce-levrate, in strains divine, The glories of Im-man-u-el.

INFANT SCHOOL.

And who is our Im-man-u-el, And what the triumphs of his cross?

SABBATH SCHOOL.

'Twas he that came on earth to dwell, He died—he lives to save the lost.

ORPHAN SCHOOL.

And will not he our cause defend? May we not humbly trust his grace?

TEACHERS.

Yes, he will be the orphan's friend, A Father to the father-less.

Chorus.

In him we live, in him we move,
 From him alone our blessings flow ;
 Then let us all the Saviour love,
 And in his grace and knowledge grow.

No. 53. PRAISE FOR THE GOSPEL. WELSH MELODY.

To thee we offer, kind and bounteous Lord, Praise for the
 To us, who once in mo - ral darkness sat, Light hath a -

Gospel, Praise for the Gospel, Praise for the Gospel e - ver :
 ris-en, Light hath a - ris-en, Light hath a - ris-en, freely.

Gospel, Praise for the Gospel, Praise for the Gospel e - ver :
 ris-en, Light hath a - ris-en, Light hath a - ris-en, freely.

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - men.

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - men.

No. 54. GUARDIAN.—C.M. (184) MOZART.

Our feeble voices, Lord, we raise Be - fore thy gracious

Our feeble voices, Lord, we raise Be - fore thy gracious

G U A R D I A N.—CONTINUED.

throne; Oh, tune our hearts to sing thy praise, For

all thy mercies shown, For all thy mercies shown.

No. 55.

INCENSE.—7s.

HANDEL.

Allegretto

Let my pray'rs as incense rise, As an ev'ning sa - cri - fice.

Watch my lips, and guard them, Lord; Check each sin-ful, i - dle word.

No. 56.

MIRIAM.

AVISON.

p Moderato

Praise the Redeemer, almighty to save; Immanuel has triumph'd o'er

Praise the Redeemer, almighty to save; Immanuel has triumph'd o'er

Repeat f

p

death and the grave. Sing, for the door of the dungeon is open, The

death and the grave. Sing, for the door of the dungeon is open, The

Captive came forth at the dawn of the day; How vain the precautions, the

Captive came forth at the dawn of the day; How vain the precautions, the

signet is broken; The watchmen, in terror, have fled far a - way.

signet is broken; The watchmen, in terror, have fled far a - way.

MIRIAM.—CONTINUED.

p

Praise the Redeemer, almighty to save: Immanuel has triumph'd o'er
 Praise the Redeemer, almighty to save; Immanuel has triumph'd o'er

1st time. *Rept. f* 2nd time.

death and the grave, death and the grave, o'er death and the grave, ::
 death and the grave, death and the grave, o'er death and the grave, ::

No. 57. NATIONS' PRAISE.—C.M.

MOZART.

O all ye nations praise the Lord, Each with a diff'rent tongue, In
 His mercy reigns thro' ev'-ry land; Proclaim his name abroad; For

O all ye nations praise the Lord, Each with a diff'rent tongue, In
 His mercy reigns thro' ev'-ry land; Proclaim his name abroad; For

ev'-ry language learn his word, And let his name be sung.
 ever firm his truth shall stand; Praise ye the faithful God.

ev'-ry language learn his word, And let his name be sung.
 ever firm his truth shall stand, Praise ye the faithful God.

No. 58. * SYMPATHY.—148th M. (261)

T. CLARK.

Can I, a little child, Do a-ny thing for those Who

are by sin defil'd, To lighten their sad woes? I

can-not see a rea-son why I should not if I really try.

No. 59. OUR SHEPHERD.—104th M.

Our Shepherd a - lone, The Lord let us bless, Who reigns on his

The Lord let us bless, Who reigns on his

OUR SHEPHERD.—CONTINUED.

throne The Prince of our peace; Who e - ver - more saves us, By
 throne The Prince of our peace; Who e - ver - more saves us, By

shedding his blood; All hail, holy Je - sus, Our Lord and our God!
 shedding his blood; All hail, holy Je - sus, Our Lord and our God;

No. 60. ENDLESS PRAISE.

Endless praises To our Lord, Ever be his name ador'd.
 Endless praises To our Lord, Ever be his name ador'd.

Ever be his name a - dor'd.
 Ever be his name a - dor'd.

Angels, crown him,
 Crown the Lamb;
 He is worthy, praise his name.

Now adore him,
 For his grace
 To our guilty, fallen race.

Come, then, children,
 Join to sing
 Glory to our God and King.

No. 61. HAPPY LAND.—P.M. INDIAN MELODY.

There is a happy land, Far, far a - way, Where saints in glory stand,

There is a happy land, Far, far a - way, Where saints in glory stand,

Musical notation for the first system, including treble and bass staves.

Bright, bright as day. O how they sweetly sing, Worthy is our

Bright, bright as day. O how they sweetly sing, Worthy is our

Musical notation for the second system, including treble and bass staves.

Saviour King: Loud let his praises ring, Praise, praise for aye.

Saviour King; Loud let his praises ring, Praise, praise for aye.

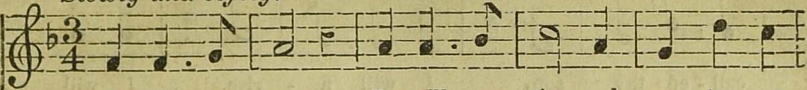
Musical notation for the third system, including treble and bass staves.

Come to that happy land,
 Come, come away;
 Why will ye doubting stand,
 Why still delay?
 Oh, we shall happy be,
 When from sin and sorrow free!
 Lord, we shall live with thee,
 Blest, blest for aye.

Bright, in that happy land,
 Beams ev'ry eye;
 Kept by a Father's hand,
 Love cannot die.
 Oh, then, to glory run;
 Be a crown and kingdom won;
 And bright, above the sun,
 We reign for aye.

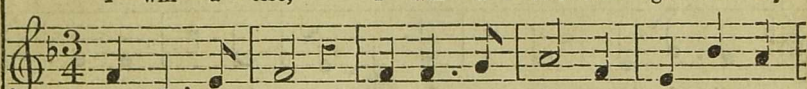
Slowly and softly.

FIRST TREBLE.



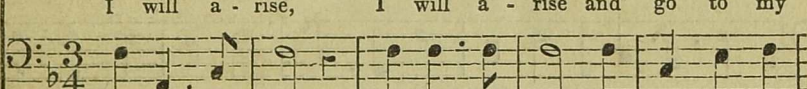

I will a - rise, I will a - rise and go to my

SECOND TREBLE.




I will a - rise, I will a - rise and go to my

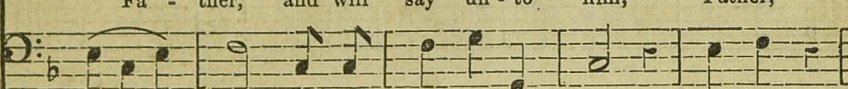

BASS.

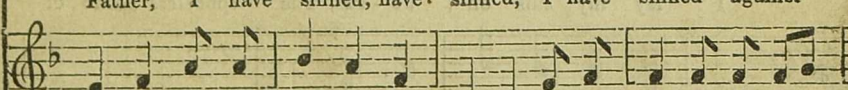
Fa - ther, and will say un - to him, Father,



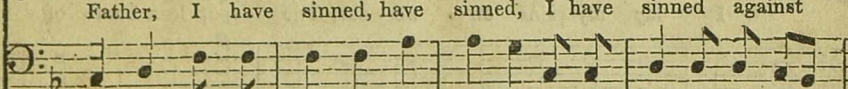
Fa - ther, and will say un - to him, Father,

Father, I have sinned, have sinned, I have sinned against



Father, I have sinned, have sinned, I have sinned against




heav'n and be - fore thee, and am no more worthy to be



heav'n and be - fore thee, and am no more worthy to be



I WILL ARISE.—CONTINUED.

call - ed thy son. I will a - rise, I will a -
call - ed thy son. I will a - rise, I will a -

This system contains three staves of music. The top two staves are vocal lines in G major, and the bottom staff is a piano accompaniment in G major. The lyrics are: 'call - ed thy son. I will a - rise, I will a -' on the first line and 'call - ed thy son. I will a - rise, I will a -' on the second line.

rise, and go to my Fa - ther, my Fa - ther.
rise, and go to my Fa - ther, my Fa - ther.

This system contains three staves of music. The top two staves are vocal lines in G major, and the bottom staff is a piano accompaniment in G major. The lyrics are: 'rise, and go to my Fa - ther, my Fa - ther.' on the first line and 'rise, and go to my Fa - ther, my Fa - ther.' on the second line. A piano (*p*) dynamic marking is present above the first staff.

No. 63.

THE FULNESS OF JESUS.

L. MASON.

I lay my sins on Je - sus, The spot - less Lamb of
I lay my sins on Je - sus, The spot - less Lamb of

This system contains three staves of music. The top two staves are vocal lines in C major, and the bottom staff is a piano accompaniment in C major. The lyrics are: 'I lay my sins on Je - sus, The spot - less Lamb of' on the first line and 'I lay my sins on Je - sus, The spot - less Lamb of' on the second line.

God, He bears them all, and frees us From the ac - cur - sed load.
God, He bears them all, and frees us From the ac - cur - sed load.

This system contains three staves of music. The top two staves are vocal lines in C major, and the bottom staff is a piano accompaniment in C major. The lyrics are: 'God, He bears them all, and frees us From the ac - cur - sed load.' on the first line and 'God, He bears them all, and frees us From the ac - cur - sed load.' on the second line.

THE FULNESS OF JESUS.—CONTINUED.

I bring my guilt to Je-sus, To wash a-way my stains, White

in his blood most precious, Till not a spot re - mains.

I lay my wants on Jesus,
 All fulness dwells in him;
 He heals all my diseases,
 He doth my soul redeem.
 I lay my griefs on Jesus,
 My sorrows and my cares;
 He from them all releases,
 He all my burdens bears.

I rest my soul on Jesus,
 This weary soul of mine;
 His right hand me embraces,
 I on his breast recline.
 I love the name of Jesus,
 Immanuel, Christ, the Lord;
 Like fragrance on the breezes,
 His name abroad is pour'd.

I long to be like Jesus,
 Meek, loving, lowly, mild,
 I long to be like Jesus,
 The Father's holy child.
 I long to be with Jesus,
 Amid the heavenly throng,
 To sing with saints his praises,
 To learn the angels' song.

Allegretto.

FIRST TREBLE *mf* 7

SECOND TREBLE *Sym.* 7

How fine has the day been, how

bright was the sun, How love - ly and joy - ful the

Calando. A tempo.

course that he run, Tho' he rose in a mist when his race he be-

gun, And there follow'd some droppings of rain. But

now the fair tra-vel-ler comes to the west, His rays are all gold, His

But now the fair tra-vel-ler comes to the west,

SUNSHINE.—CONTINUED.

rays are all gold and his beauties are best. He paints the sky gay as he

Calando. *A tempo.*

sinks to his rest, as he sinks to his rest, and foretells A bright rising a -

And fore-

gain, And foretells a bright rising a - gain.

tells a bright rising, fore-tells a bright rising a - gain.

Just such is the Christian, his course he be-gins, Like the

Calando. *A tempo.*

sun in a mist while he mourns for his sins, And melts in-to tears, then he

SUNSHINE.—CONTINUED.

breaks out and shines, And travels his heaven - ly way. But

when he comes nearer to fi - nish his race, Like a fine setting sun, Like a

But when he comes nearer to fi - nish his race,

fine setting sun, he looks richer in grace, And gives a sure hope at the

Calando. *Atempo.*

end of his days, at the end of his days, Of ri - sing in brighter ar -

Of ri - sing, Of

ray, Of rising in brighter ar - ray.

rising in brighter,

No. 65. MY FAITH LOOKS UP TO THEE.

My faith looks up to thee, Thou Lamb of Cal - va - ry,

My faith looks up to thee, Thou Lamb of Cal - va - ry,

Saviour di - vine, Now hear me while I pray; Take all my

Saviour di - vine, Now hear me while I pray; Take all my

guilt a - way, O let me from this day Be whol - ly thine.

guilt a - way, O let me from this day Be whol - ly thine.

May thy rich grace impart
Strength to my fainting heart,
My zeal inspire;
As thou hast died for me,
O may my love to thee,
Pure, warm, and changeless be,
A living fire.

When life's dark maze I tread,
And griefs around me spread,
Be thou my guide;
Bid darkness turn to day,
Wipe sorrow's tears away,
Nor let me ever stray
From thee aside.

When ends life's transient dream,
When death's cold sullen stream,
Shall o'er me roll,
Blest Saviour, then in love,
Fear and distrust remove,
O bear me safe above,
A ransom'd soul.

No.66.

ERE I SLEEP.

JOWITT.

Ere I sleep, for every fa-vour, This day shown

Ere I sleep, for every fa-vour, This day shown

Detailed description: This system contains three staves of music. The top staff is a vocal line in G major, C major, and G major, with lyrics 'Ere I sleep, for every fa-vour, This day shown' and a piano (p) dynamic marking. The middle staff is a vocal line with the same lyrics. The bottom staff is a bass line in G major, C major, and G major, also with a piano (p) dynamic marking.

By my God, I will bless my Sa - viour.

By my God, I will bless my Sa - viour.

Detailed description: This system contains three staves of music. The top staff is a vocal line in G major, C major, and G major, with lyrics 'By my God, I will bless my Sa - viour.' and a forte (f) dynamic marking. The middle staff is a vocal line with the same lyrics. The bottom staff is a bass line in G major, C major, and G major, also with a forte (f) dynamic marking.

Leave me not, but ever love me ;
 Let thy peace
 Be my bliss
 Till thou hence remove me

Thou, my rock, my guard, my tower,
 Safely keep,
 While I sleep,
 Me, with all thy power.

And whene'er in death I slumber,
 Let me rise,
 With the wise,
 Counted in their number.

No.67.

WHY THAT LOOK OF SADNESS ?

Why that look of sadness? Why that downcast eye?

Why that look of sadness? Why that downcast eye?

Detailed description: This system contains three staves of music. The top staff is a vocal line in B-flat major, 3/4 time, with lyrics 'Why that look of sadness? Why that downcast eye?'. The middle staff is a vocal line with the same lyrics. The bottom staff is a bass line in B-flat major, 3/4 time.

WHY THAT LOOK OF SADNESS?—CONTINUED.

Can no thought of gladness Lift thy soul on high?

Can no thought of gladness Lift thy soul on high?

Oh thou heir of heaven, Think of Je - sus' love,

Oh thou heir of heaven, Think of Je - sus' love,

While to thee is giv - en All his grace to prove.

While to thee is giv - en All his grace to prove.

Is thy burden'd spirit
 Agonized for sin?
 Think of Jesus' merit,
 He can make thee clean;
 Think of Calvary's mountain,
 Where his blood was spilt;
 In that precious fountain,
 Wash away thy guilt.

Is thy spirit drooping?
 Is the tempter near?
 Still in Jesus hoping,
 What hast thou to fear?
 Set the prize before thee,
 Gird thy armour on,
 Heir of grace and glory,
 Struggle for thy crown.

Daughter of Zi-on, a-wake from thy sadness, A-wake, for thy

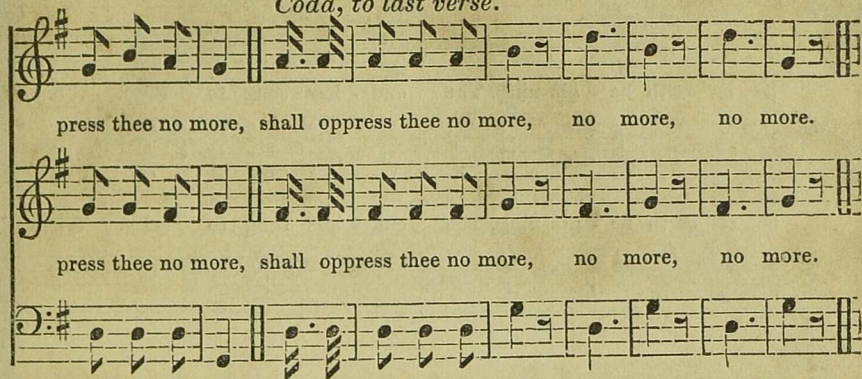
foes shall oppress thee no more; Bright o'er the hills dawns the day-star of

gladness, A-rise, for the night of thy sorrow is o'er. Daughter of

Zi-on, a-wake from thy sadness, A-wake, for thy foes shall op-

HEBREW MELODY.—CONTINUED.

Coda, to last verse.



press thee no more, shall oppress thee no more, no more, no more.

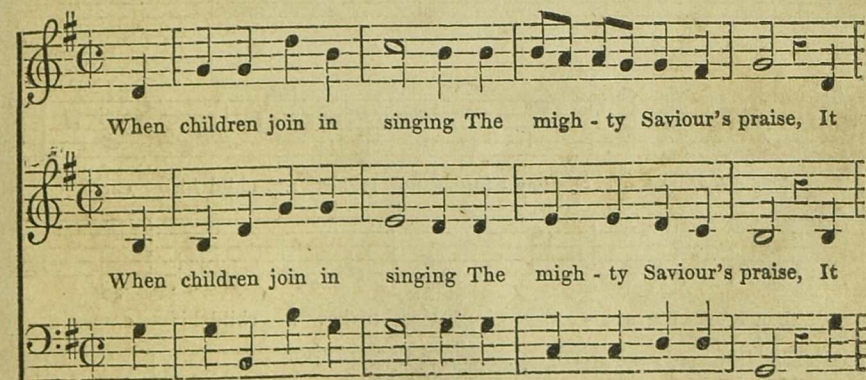
press thee no more, shall oppress thee no more, no more, no more.

Strong were thy foes, but the arm that subdued them,
 And scatter'd their legions, was mightier far,
 Vain were their steeds, for the scourge that pursued them
 O'ertook and destroy'd all their chariots of-war.
 Daughter of Zion, awake from thy sadness,
 Awake! for thy foes shall oppress thee no more.

Daughter of Zion, the power that hath saved thee,
 Extoll'd with the harp and the timbrel should be;
 Shout; for the foe is destroyed that enslaved thee,
 The oppressor is vanquish'd, and Zion is free;
 Daughter of Zion, awake from thy sadness,
 Awake! for thy foes shall oppress thee no more.

No. 69.

DUNKIRK.



When children join in singing The mighty Saviour's praise, It

When children join in singing The mighty Saviour's praise, It

DUNKIRK.—CONTINUED.

is on earth be - gin-ning, The end - less song to raise. When
 is on earth be - gin-ning, The end - less song to raise. When

Children join in praying, To him who hear - eth prayer; They
 Children join in praying, To him who hear - eth prayer; They

then are Christ o - bey - ing, They then are Christ o - bey - ing, They
 They then are Christ o - bey - ing, They

then are Christ o - bey - ing, Who makes a child his care.
 then are Christ o - bey - ing, Who makes a child his care.

No. 70.

* THOUGHTS OF GOD.

Moderato

From SOPER'S Melodies

Will God, who made the earth and sea, The night and shining

Will God, who made the earth and sea, The night and shining

day, Re - gard a lit - tle child like me, And listen when I

day, Re - gard a lit - tle child like me, And listen when I

dolce.

pray? If I am hungry, poor, and cold, Then will he hear my

pray? If I am hungry, poor, and cold, Then will he hear my

dolce.

cres.

cry? And when I shall be sick and old, Oh, then will God be nigh?

cry? And when I shall be sick and old, Oh, then will God be nigh?

cres.

No. 71.

* RESOLUTION.

We won't give up the Bi-ble, God's ho-ly book of truth, God's
 We won't give up the Bi-ble, God's ho-ly book of truth, God's

ho - ly book of truth; The blessed staff of hoary age, The
 ho - ly book of truth; The blessed staff of hoary age, The

guide of ear - ly youth. The lamp that sheds a glorious light O'er
 guide of ear - ly youth. The lamp that sheds a glorious light O'er

p eve - ry drea - ry road, The voice that speaks a Saviour's love, And *cres.*
 eve - ry drea - ry road, The voice that speaks a Saviour's love, And *cres.*
p

RESOLUTION.—CONTINUED.

leads us home to God, And leads us home to God.

leads us home to God, And leads us home to God.

We won't give up the Bible,
 For it alone can tell,
 The way to save our ruin'd souls
 From being sent to hell;
 And it alone can tell us how
 We can have hopes of heaven,
 That through the Saviour's precious blood,
 Our sins may be forgiven.

We won't give up the Bible,
 Nor heed the crafty tongue
 That would this treasure take away:—
 Ye wicked ones, begone!
 For ye would fain condemn our minds
 To glooms of moral night,
 But we defy your hateful power—
 And God defend the right!

We won't give up the Bible,
 But could ye force away
 That which is as our life-blood dear—
 Yet hear us joyful say,
 The words that we have learnt while young,
 Shall follow all our days;
 And those engraven on our hearts
 Ye never can erase.

We won't give up the Bible,
 We'll shout it far and wide,
 Until the echo shall be heard
 Beyond the rolling tide:
 Till all shall know that we, though young,
 Withstand your treach'rous art,
 And that from God's own sacred word
 We'll never, never part.

Je - sus, we love to meet, On this thy

ho - ly day; We wor-ship round thy seat, On

this thy ho - ly day. Thou ten-der, heav'nly Friend,

To thee our prayers as - cend, O'er our young

SPANISH CHANT.—CONTINUED.

spi - rits bend, On this thy ho - ly day.

spi - rits bend, On this thy ho - ly day.

We dare not trifle now,
 On this thy holy day,
 In silent awe we bow,
 On this thy holy day.
 Check every wandering thought,
 And let us all be taught,
 To serve thee as we ought,
 On this thy holy day.

We listen to thy word,
 On this thy holy day,
 Bless all that we have heard,
 On this thy holy day,
 Go with us when we part,
 And to each youthful heart,
 Thy saving grace impart,
 On this thy holy day.

No. 73.

FORGIVENESS.

Not too fast.

Though we are young, our sins are great, In
 Though we are young, our sins are great, In

sin we dai - ly live; O Lord our souls a -
 sin we dai - ly live; O Lord our souls a -

new cre - ate, Our youth - ful sins for - give.
 new cre - ate, Our youth - ful sins for - give.

We do not love thee as we ought,
 For favours we receive;
 We sin in word, and deed, and thought,
 Our sins, O Lord, forgive.

Oft to bad tempers we give way,
 And ill designs conceive;
 And often we neglect to pray—
 These youthful sins forgive.

The Saviour died our guilt to bear,
 That we to him might live;
 Hence we with hope present this prayer
 Our youthful sins forgive.

No. 74. HEBER'S MISSIONARY HYMN.

From Dr. CALLCOTT.

From Greenland's i - cy mountains, From India's co - ral

From Greenland's i - cy mountains, From India's co - ral

strand, Where Afric's sunny fountains Roll down their gol - den

strand, Where Afric's sunny fountains Roll down their gol - den

p

sand, From many an an - cient ri - ver, From many a palmy

sand, From many an an - cient ri - ver, From many a palmy

p

f

plain, From many a palmy plain, They call us to de -

plain, From many a palmy plain, They call us to de -

f

HEBER'S MISSIONARY HYMN.—CONTINUED.

liv - er, - - - They call us
 liv - er, They call us to de - liv - er, They call us

f
p
f

to de - li - ver, Their land from er - ror's chain.
 to de - li - ver, Their land from er - ror's chain.

No. 75.

GLORY.

A - round the throne of God in heav'n, Thous-
 A - round the throne of God in heav'n, Thous-

ands of chil - dren stand; Chil - dren whose sins are
 ands of chil - dren stand; Chil - dren whose sins are

G L O R Y.—CONTINUED.

all forgiv'n, A ho - ly, hap - py band; Singing

all forgiv'n, A ho - ly, hap - py band; Singing

glo - ry, glo - ry, glo - ry, Singing glo-ry, glo-ry, glo-ry.

glo - ry, glo - ry, glo - ry, Singing glo-ry, glo-ry, glo-ry.

What brought them to that world above,
 That heaven so bright and fair,
 Where all is peace, and joy, and love?—
 How came those children there?
 Singing glory, glory, glory.

Because the Saviour shed his blood
 To wash away their sin;
 Bathed in that pure and precious flood,
 Behold them white and clean;
 Singing glory, glory, glory.

On earth they sought their Saviour's grace,
 On earth they loved his name;
 So now they see his blessed face,
 And stand before the Lamb,
 Singing glory, glory, glory.

No. 76.

WELSH AIR.

God, who madest earth and heaven, Darkness and

light, Who the day for toil hast giv - en,

For rest the night, May thine an-gel guard de - fend us,

Slumber sweet thy mer - cy send us, Ho - ly dreams and

WELSH AIR.—CONTINUED.

hopes at - tend us, The live - long night.

hopes at - tend us, The live - long night.

And when morn awakes, renewing
 The busy day,
 May we still, in all we're doing,
 Thy will obey.
 May thy love protect and guide us,
 May we feel—whate'er betide us,
 Joy or sorrow,—Thou'rt beside us,
 The live-long day.

Guard us waking, guard us sleeping,
 And when we die
 May we in Thy mighty keeping,
 All safely lie.
 When the last dread trump shall wake us,
 Do not Thou, O Lord, forsake us,
 But to dwell in glory take us,
 With Thee on high.

No. 77. LIFE EVERLASTING.

Every morning the red sun Rises warm and bright, But the evening

Every morning the red sun Rises warm and bright, But the evening

cometh on And the dark cold night. There's a bright land far away

cometh on And the dark cold night. There's a bright land far away

Where 'tis never ending day, There's, &c. Where, &c.

Where 'tis never ending day, There's, &c. Where, &c.

2 Every spring the sweet young flowers
 Open bright and gay,
 Till the chilly Autumn hours
 Wither them away.
 There's a land we have not seen
 Where the trees are always green.

3 Little birds sing songs of praise
 All the summer long,
 But in colder shorter days
 They forget their song.
 There's a place where angels sing
 Ceaseless praises to their King.

4 Christ our Lord is ever near
 Those who follow Him,
 But we cannot see him here,
 For our eyes are dim.
 There is a most happy place
 Where men always see his face.

5 Who shall go to that bright land?
 All who love the right;
 Ransomed children there shall stand
 In their robes of white;
 For that Heaven so bright and blest
 Is our everlasting rest.

No. 78.

* THE DOVE.

Pathetically and softly.

J. I. COBBIN.

There was a lone-ly ark, That sail'd o'er wa-ters

There was a lone-ly ark, That sail'd o'er wa-ters

dark, And wide a - round; Not one tall tree was seen,

dark, And wide a - round; Not one tall tree was seen,

pp

Nor flower nor leaf of green, All, all were drown'd.

Nor flower nor leaf of green, All, all were drown'd.

pp

Then a soft wing was spread,
And o'er the billows dread,
A meek dove flew;
But on that shoreless tide
No living thing she spied
To cheer her view.

There was no chirping sound
O'er that wide watery bound,
To sooth her woe;
But the cold surges spread
Their covering o'er the dead,
That slept below.

So to the ark she fled,
With weary, drooping, head,
To seek for rest:
Christ is thy Ark, my love,
Thou art the timid dove,
Fly to his breast.

Vivace.

WALKER.

Now un - to Him that is a - ble to keep us from

Now un - to Him that is a - ble to keep us from

fall - ing, and to pre - sent us faultless be - fore the

fall - ing, and to pre - sent us faultless be - fore the

pre - sence of his glo - ry with ex - ceed - ing joy,

pre - sence of his glo - ry with ex - ceed - ing joy,

Slow.

To the on - ly wise God our Saviour, the on - ly wise

To the on - ly wise God our Saviour, the on - ly wise

ADORATION.—CONTINUED

Vivace.

God our Saviour, Be glo - ry and ma - jes - ty, do-

God our Saviour, Be glo - ry and ma - jes - ty, do-

Detailed description: This system contains the first two lines of music. The top staff is a treble clef with a key signature of one flat (B-flat). The bottom staff is a bass clef with the same key signature. The music is in a 4/4 time signature. The lyrics are printed below each staff.

min - ion and pow'r, both now and e - ver, A - men. *p* Be

min - ion and pow'r, both now and e - ver, A - men. *p* Be

Detailed description: This system contains the second two lines of music. It continues the melody from the first system. A piano (*p*) dynamic marking is placed above the first staff and below the second staff. The lyrics are printed below each staff.

glo - ry and ma - jes - ty, do - minion and pow'r, both now and *f*

glo - ry and ma - jes - ty, do - minion and pow'r, both now and *f*

Detailed description: This system contains the third two lines of music. A forte (*f*) dynamic marking is placed above the first staff and below the second staff. The lyrics are printed below each staff.

slow.

e - ver, A - men, A - men, A - men, A - men.

e - ver, A - men, A - men, A - men, A - men.

Detailed description: This system contains the final two lines of music. The tempo is marked as *slow*. The music consists of sustained notes, likely for a final organ or piano accompaniment. The lyrics are printed below each staff.

Allegro

Lit - tle chil - dren, praise the Saviour, He regards you

Lit - tle chil - dren, praise the Saviour, He regards you

from a - bove. Praise him for his great sal - va - tion!

from a - bove. Praise him for his great sal - va - tion!

Praise him for his precious love! Sweet ho - san - nahs, Sweet ho -

Praise him for his precious love! Sweet ho - san - nahs, Sweet ho -

san - nahs, To the name of Je - sus sing! Sweet ho - san - nahs,

san - nahs, To the name of Je - sus sing! Sweet ho - san - nahs,

THE CHILDREN'S HOSANNAH.—CONTINUED.

The image shows a musical score for three parts: two vocal parts (Soprano and Alto) and a piano accompaniment. The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The lyrics are: "Sweet ho - san - nahs, To the name of Je - sus sing!"

When he left his home in glory,
 When he lived with mortals here,
 Little children sang his praises,
 And it pleased his gracious ear.
 Sweet hosannahs,
 To the name of Jesus sing.

When the anxious mothers round him,
 With their tender infants, prest,
 He with open arms received them,
 And the little ones he blest,
 Sweet hosannahs,
 To the name of Jesus sing.

Up in yonder spirit-regions,
 Angels sound the chorus high ;
 Twice ten thousand times ten thousand
 Send his praises through the sky.
 Sweet hosannahs,
 To the name of Jesus sing.

Yet, from all those lofty carols,
 He, the King of heaven, descends,
 And with smiling approbation
 Children's lispings notes attends.
 Sweet hosannahs,
 To the name of Jesus sing.

Little children, praise the Saviour ;
 Praise him, your undying Friend ;
 Praise him, till in heaven you meet him .
 There to praise him without end !
 Sweet hosannahs,
 To the name of Jesus sing.

No. 81. * THANKFULNESS.—8.7.4. (81.)

T. CLARK.

Lord, we raise our fee - ble voi - ces In ho - san - nas

Lord, we raise our fee - ble voi - ces In ho - san - nas

to thy name; While each heart and tongue re -

to thy name; While each heart and tongue re -

joic - es, We thy wondrous love pro - claim:

joic - es, We thy wondrous love pro - claim:

p Thou art wor - thy, *f* Thou art wor - thy, Je - sus, of e -

p Thou art wor - thy, *f* Je - sus, of e

THANKFULNESS.—CONTINUED.

ter - nal fame, Je - sus, of e - ter - nal fame.
 ter - nal fame, Je - sus, of e - ter - nal fame.

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

No. 82.

LITTLE ONES.

Jesus, when he left the sky, And for sinners came to die, In his mercy
 Jesus, when he left the sky, And for sinners came to die, In his mercy

The musical score consists of three staves. The top two staves are in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the first two staves.

pass'd not by Little ones like me, like me, Little ones like me.
 pas 'd not by Little ones like me, like me, Little ones like me.

The musical score consists of three staves. The top two staves are in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the first two staves.

Mothers then the Saviour sought
 In the places where he taught,
 And to him their children brought;
 Little ones like me.

Did the Saviour say them nay?
 No, he kindly bid them stay,
 Suffer'd none to turn away
 Little ones like me.

'Twas for them his life he gave,
 To redeem them from the grave—
 Jesus died from hell to save
 Little ones like me.

Children, then, should love him now
 Strive his holy will to do,
 Pray to him, and praise him too,
 Little ones like me.

No. 83. GLORY TO GOD.—6.4. (161.)

ITALIAN HYMN.

Glo - ry to God on high! Let heav'n and
 Glo - ry to God on high! Let heav'n and

earth re - ply, "Praise ye his name,"
 earth re - ply, "Praise ye his name,"

An - gels his love a - dore, Who all our sor-rows bore.
 An - gels his love a - dore, Who all our sor-rows bore.

And saints cry é - ver - more, "Wor - thy the Lamb!"
 And saints cry e - ver - more, "Wor - thy the Lamb!"

Time is winging us a - way, To our e - ter - nal home;
Life is but a winter's day, A journey to the tomb;

Time is winging us a - way, To our e - ter - nal home;
Life is but a winter's day, A journey to the tomb;

Youth and vigour soon will flee, Blooming beauty lose its charms,

Youth and vigour soon will flee, Blooming beauty lose its charms,

All that's mor - tal soon will be Enclosed in death's cold arms.

All that's mor - tal soon will be Enclosed in death's cold arms.

Time is winging us away,
To our eternal home;
Life is but a winter's day,
A journey to the tomb:
But the Christian shall enjoy
Health and beauty soon above,
Far beyond the world's alloy,
Secure in Jesus' love.

No. 85.

EVENING HYMN.

FROM THE GERMAN.

p *cres.*

Dark shades of night, Above, below, around us, hover; O Lord of
 Dark shades of night, Above, below, around us, hover; O Lord of
cres.

Above, be - low,

f *p*

light, Be thy blest wings our cover. Be thy ho - ly arm Our
 light, Be thy blest wings our cover. Be thy ho - ly arm Our
f *p*
 Be thy ho - ly arm

f *dim.*

shield from harm, Till night is over, Till night is over, Till night is over.
 shield from harm, Till night is over, Till night is over, Till night is over.
f *dim.*

Lo! we bend down
 In humble penitence before Thee;
 For mercies shown
 Our grateful hearts adore Thee;
 For help and grace,
 In future days,
 Still we implore Thee.

Bless those we love,
 This night with us Thy throne addressing,
 Send from above
 The peace beyond expressing,
 Through Christ our Lord
 Th' Eternal Word,
 Give us thy blessing.

No. 86. * THE CHILDREN'S FRIEND.

Allegretto.

B. F. FLINT.

Thou Guardian of our youthful days, To thee our prayers as-

Thou Guardian of our youthful days, To thee our prayers as-

pend, To thee we'll tune our song of praise, Je - sus the

pend, To thee we'll tune our song of praise, Je - sus the

children's Friend, Je - sus the children's Friend.

children's Friend, Je - sus the children's Friend.

From thee our daily mercies flow,
Our life and health descend;
Oh! save our souls from sin and woe;
Thou art the children's Friend.

Oh! may we feel a Saviour's love,
To him our souls commend,
Who left his glorious throne above
To be the children's Friend.

Teach us to prize thy holy word,
And to its truths attend;
Thus shall we learn to fear the Lord,
And love the children's Friend.

Lord, draw our youthful hearts to thee,
And when this life shall end,
Raise us to live above the sky,
With THEE—the children's Friend.

How sweet is the Sabbath, a morn - ing of rest,
This morn-ing my Saviour a - rose from the tomb,

How sweet is the Sabbath, a morn - ing of rest,
This morn-ing my Saviour a - rose from the tomb,

The day of the week I love dear - est and best ;
And broke all the fet - ters of death and its doom.

The day of the week I love dear - est and best ;
And broke all the fet - ters of death and its doom.


O let me be thoughtful and good all the day,
Nor spend e'en a minute in trifling or play
O let me reme.nber these hours were given
To meeten, instruct, and prepare me for heaven.


In the house of my God, in his presence and fear,
When I worship to-day, may it all be sincere ;
In the school where I learn, may I do it with care,
And be grateful to those who watch over me there.


Instruct me, Great God! though a child I may be
I am not too young to be pitied by thee ;
Renew all my heart, keep me firm in thy ways
I would love thee, and serve thee, and give thee the praise.

No. 1. * UP IN THE MORNING. P. YNE.


Allegretto


FIRST TREBLE.  Up in the morning's cheerful light, Up in the morning


SECOND TREBLE.  Up in the morning's cheerful light, Up in the morning

BASS. 


Fine.


 early, The sun is shining warm and bright, And the birds are singing cheerily.


 early, The sun is shining warm and bright, And the birds are singing cheerily.




Fine.


 Now summer dews are on the grass, Hanging pure and pearl-y; And
Have you not heard the blackbird's song, Loud he sings and cheerily; I


 Now summer dews are on the grass, Hanging pure and pearl-y; And
Have you not heard the blackbird's song, Loud he sings and cheerily; I



Da Capo.

 morning moments quickly pass, Up in the morning ear - ly.
shall be with you ere 'tis long, Tripping light and merrily.

 morning moments quickly pass, Up in the morning ear - ly.
shall be with you ere 'tis long, Tripping light and merrily.



Da Capo.

No. 2.

* THE BEE.

J. CRAMPTON.

Lively

Gaily, gaily flies the bee Over summer flowers, Sipping sweets from
 Gaily, gaily flies the bee Over summer flowers, Sipping sweets from

Fine.

ev'ry tree, Rock'd in ro-sy bowers. Oh how pleasant 'tis to roam, When
 ev'ry tree, Rock'd in ro-sy bowers. Oh how pleasant 'tis to roam, When
Fine.

Da Capo.

days are bright and sunny, Making li-ly-cups a home, Sipping all their honey.
 days are bright and sunny, Making li-ly-cups a home, Sipping all their honey.
Da Capo.

Thus may we, from day to day,
 While our time is flying,
 Gather knowledge carefully,
 To improve, keep trying.
 May we, then, in youth or age,
 From vice and sloth keep turning,
 And from wisdom's pleasant page
 Sip the sweets of learning

No. 3. INTERROGATION.—7s. W. TURNER.

Grazioso

Pretty bee, pray tell me why, Thus from flow'r to
 Pretty bee, pray tell me why, Thus from flow'r to

flow'r ye fly, Cul-ling sweets the live-long day,
 flow'r ye fly, Cul-ling sweets the live-long day,

Never leav-ing off to play, Never leav-ing off to play.
 Never leav-ing off to play, Never leav-ing off to play.

Little child, I'll tell you why
 Thus from flow'r to flow'r I fly;
 Let the cause thy thoughts engage,
 From thy youth, to riper age.

Summer's flowers will soon be o'er,
 Winter comes—they bloom no more;
 Finest days will soon be past,
 Brightest suns will set at last.

Little child, come, learn of me,
 Let thy youth thy seed-time be;
 So, when wint'ry age shall come,
 Shalt thou bear thy harvest home.

No.4. * THE FLOWERS ARE BLOOMING. PYNE

The flow'rs are blooming ev'ry-where, On ev'ry hill and

The flow'rs are blooming ev'ry-where, On ev'ry hill and

The flow'rs are blooming ev'ry-where, On ev'ry hill and

dell; And Oh! how beauti - ful they are, How sweetly, too, they smell.

dell; And Oh! how beauti - ful they are, How sweetly, too, they smell.

dell; And Oh! how beauti - ful they are, How sweetly, too, they smell.

The little birds, they spring along, And look so glad and gay; I

The little birds, they spring along, And look so glad and gay; I

The little birds, they spring along, And look so glad and gay; I

love to hear their pleasant song; I feel as glad as they.

love to hear their pleasant song; I feel as glad as they.

love to hear their pleasant song; I feel as glad as they.

THE FLOWERS ARE BLOOMING.—CONTINUED.

The flow'rs are blooming ev'rywhere, On ev'ry hill and dell; And

The flow'rs are blooming ev'rywhere, On ev'ry hill and dell: And

oh! how beauti - ful they are, How sweetly, too, they smell.

oh! how beauti - ful they are, How sweetly, too, they smell.

The young lambs bleat and frisk about,
 The bees hum round their hive;
 The butterflies are coming out—
 'Tis good to be alive!
 The trees that look'd so stiff and grey,
 With green wreaths now are hung,
 O mother! let us laugh and play,
 I cannot hold my tongue.

Go forth, my child, and laugh and play,
 And let your cheerful voice,
 With birds and brooks, and merry May,
 Cry out, Rejoice, rejoice!
 I would not check your bounding mirth,
 My happy little boy;
 For He who made this blooming earth,
 Smiles on an infant's joy.

No. 5. THE POOR MAN'S GARDEN. T. CRAMPTON.

I love the poor man's garden, It gives great joy to

I love the poor man's garden, It gives great joy to

me, That lit-tle precious plot of ground Be - fore his door to see.

me, That lit-tle precious plot of ground Be - fore his door to see.

All day, upon some weary task, He toileth with good will, And

All day, upon some weary task, He toileth with good will, And

back he comes at set of sun, His garden plot to till, And

back he comes at set of sun, His garden plot to till, And

THE POOR MAN'S GARDEN.—CONTINUED

back he comes at set of sun, His gar - den plot to till.

back he comes at set of sun, His gar - den plot to till.

Musical score for 'The Poor Man's Garden' featuring a treble clef and a bass clef. The melody is in 4/4 time and includes a repeat sign at the end of each line.

No. 6. FOLLOW ME.—(ROUND FOR THREE VOICES.) HILTON.

1 Come, fol - low, fol - low, fol - low,

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

3 To the greenwood, To the greenwood,

Musical score for 'Follow Me' for three voices. It is in common time (C) and features three staves. The first staff is marked with a '1', the second with a '2', and the third with a '3'. The music is a round and includes a repeat sign at the end of the first staff.

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

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

1 To the greenwood, greenwood tree.

Continuation of the musical score for 'Follow Me'. It features three staves. The first staff is marked with a '2', the second with a '3', and the third with a '1'. The music includes a repeat sign at the end of the first staff.

No.7. SONG FOR PLAY-HOURS.

Children go, to and fro, In a mer-ry pret-ty row:

Children go, to and fro, In a mer-ry pret-ty row:

Footsteps light, fa - ces bright, 'Tis a happy, happy sight,

Footsteps light, fa - ces bright, 'Tis a happy, happy sight,

Swiftly turning round and round, Do not look up - on the ground,

Swiftly turning round and round, Do not look up - on the ground,

Chorus

Follow me, full of glee, Singing mer - ri - ly. Singing mer - ri - ly,

Follow me, full of glee, Singing mer - ri - ly. Singing mer - ri - ly,

SONG FOR PLAY-HOURS.—CONTINUED.

mer-ri-ly, mer-ri-ly, Singing mer-ri-ly, mer-ri-ly mer-ri-ly.

mer-ri-ly, mer-ri-ly, Singing mer-ri-ly, mer-ri-ly mer-ri-ly.

Fol-low me, full of glee, Sing-ing mer-ri-ly.

Fol-low me, full of glee, Sing-ing mer-ri-ly.

Birds are free, so are we,
 And we live as happily;
 Work we do, study too,
 Learning daily something new.
 Then we laugh, and dance, and sing,
 Gay as birds or anything.
 Follow me, full of glee,
 Singing merrily.

Work is done, play's begun;
 Now we have our laugh and fun:
 Happy days, pretty plays,
 And no naughty, naughty ways.
 Holding fast each other's hand,
 We're a happy, cheerful band.
 Follow me, full of glee,
 Singing merrily.

Vic - to - ri - a! Vic - to - ri - a! We hail thy gentle rule; Vic -
 Vic - to - ri - a! Vic - to - ri - a! We hail thy gentle rule; Vic -

to - ri - a, the patroness of ev' - ry infant school. The
 to - ri - a, the patroness of ev' - ry infant school. The

kings of old their people led To bat - tles fierce and wild; 'Tis
 kings of old their people led To bat - tles fierce and wild; 'Tis

nobler, far, with fost'ring care, To train each little child.
 nobler, far, with fost'ring care, To train each little child.

No. 9.

PLEASING SPRING.

ROSSINI.

Andante

Pleas-ing spring a - gain is here, Trees and fields in bloom ap-pear;

Pleas-ing spring a - gain is here, Trees and fields in bloom ap-pear;

Fine

Hark the birds, with art-less lays, War-ble their Creator's praise.

Hark the birds, with art-less lays, War-ble their Creator's praise.

Fine

Where, in winter all was snow, Now the flow'rs in clusters grow; And the corn in

Where, in winter all was snow, Now the flow'rs in clusters grow; And the corn in

Da Capo

green array, Promises a harvest day.

green array, Promises a harvest day.

Da Capo

Lord, I long to be at home,
 Where these changes never come
 Where the saints no winter fear,
 Where 'tis spring throughout the year.
 How unlike this state below!
 There the flow'rs unwith'ring blow;
 There no chilling blasts annoy;
 All is light, and bloom, and joy.

No. 10. THE EVENING SKY.—(4)

MOZART.

I have seen the ev'ning sky Deck'd with many a twinkling

I have seen the ev'ning sky Deck'd with many a twinkling

star; Nothing else is half so high As those little sparklers are!

star; Nothing else is half so high As those little sparklers are!

I have seen the dazzling sun, Shine with glorious beams of

I have seen the dazzling sun, Shine with glorious beams of

light, Far a-bove my head at noon; Nothing else is half so bright.

light, Far a-bove my head at noon; Nothing else is half so bright.

No. 11.

THE STAR.—7s. D.

Twinkle, twinkle, lit-tle star, How I wonder what you are!

Twinkle, twinkle, lit-tle star, How I wonder what you are!

Up above the world so high, Like a diamond in the sky:

Up above the world so high, Like a diamond in the sky:

When the blazing sun is gone, When he nothing shines up-on;

When the blazing sun is gone, When he nothing shines up-on;

Then you show your lit - tle light: Twinkle, twinkle, all the night.

Then you show your lit - tle light: Twinkle, twinkle, all the night.

c

No. 12. * MARCHING SONG.

PYNE.

A - way with needless sor - row, Tho' trouble may be-fall ; A

A - way with needless sor - row, Tho' trouble may befall ; A

bright-er day to - mor - row, May shine up - on us all.

brighter day to - mor - row, May shine up - on us all.

We still may march to - ge - ther, When rain is falling fast ; And

We still may march to - ge - ther, When rain is falling fast : And

wet and windy weather, Will turn to fair at last ; Then a -

wet and windy weather, Will turn to fair at last ; Then a -

MARCHING SONG.—CONTINUED.

way with needless sor - row, Tho' trouble may be - fall; A

way with needless sor - row, Tho' trouble may be - fall; A

brighter day, to - mor - row, May shine up - on us all.

brighter day, to - mor - row, May shine up - on us all.

We cannot tell the reason
 For all the clouds we see
 Yet ev'ry time and season
 Must wisely ordered be :
 Let us but do our duty,
 In sun-shine and in rain,
 And heav'n, all bright with beauty,
 Will bring us joy again.
 Then away with needless sorrow, &c.

Though evening skies shall lower,
 The morning may be fine ;
 For He who sends the shower
 Can cause his sun to shine.
 And, Oh ! how sweet and pleasant
 Is sun-shine after rain ;
 All is more fresh and fragrant,
 When he beams forth again.
 Then away with needless sorrow, &c.

No. 13. THE VIOLET.—C.M.D.

Andante

Down in a green and shady bed, A modest violet grew; Its
 Down in a green and shady bed, A modest violet grew; Its

stalk was bent, it hung its head, As if to hide from view. And
 stalk was bent, it hung its head, As if to hide from view. And

yet it was a lovely flow'r, Its colours bright and fair; It might have grac'd a
 yet it was a lovely flow'r, Its colours bright and fair; It might have grac'd a

rosy bow'r, Instead of hiding there.
 rosy bow'r, Instead of hiding there.

Yet there it was content to bloom,
 In modest tints array'd;
 And there diffus'd a sweet perfume,
 Within the silent shade.
 Then let me to the valley go,
 This pretty flow'r to see;
 That I may also learn to grow
 In sweet humility.

No. 14. THE GAUDY FLOWER.—C.M. D.

Moderato

High on a bright and sunny bed, A scarlet pop-py grew, And
 High on a bright and sunny bed, A scarlet pop-py grew, And

up it held its staring head, And thrust it full in view. Yet
 up it held its staring head, And thrust it full in view. Yet

no attention did it win, By all those efforts made; And less unwelcome
 no attention did it win, By all those efforts made; And less unwelcome

had it been In some re-ti-red shade.
 had it been In some re-ti-red shade.

Although within its scarlet breast,
 No sweet perfume was found,
 It seem'd to think itself the best
 Of all the flow'rs around.
 From this may I a hint obtain,
 And take great care indeed,
 Lest I appear as pert and vain,
 As does this gaudy weed.

No. 15.

BRITAIN'S ISLE.

MOZART.

Andante

Say, should we search the globe around, Where can such hap - pi -

Say, should we search the globe around, Where can such hap - pi -

ness be found, As dwells in Britain's isle, in Britain's isle.

ness be found, As dwells in Britain's isle, in Britain's isle.

Fine.

Fine.

Here plen-ty reigns; here freedom sheds Her choicest blessings

Here plen-ty reigns; here freedom sheds Her choicest blessings

Da Capo.

on our heads, And bids, And bids our bleakest mountains smile.

on our heads, And bids our bleak - est mountains smile.

And bids our bleakest

Da Capo.

BRITAIN'S ISLE.—CONTINUED.

Long as the moon her course shall run,
 Or men behold the rising sun,
 May God in Britain reign;
 Still crown her counsels with success,
 With peace and joy her borders bless,
 And all her sacred rights maintain.

No. 16. THE ROSY MORN.—8.7.

When the ro-sy morn appearing, Paints with gold the verdant lawn;
 When the ro-sy morn appearing, Paints with gold the verdant lawn;

The first system of music consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The middle staff is a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below the middle staff.

Bees on banks of thyme disporting, Sip the sweets and hail the dawn.
 Bees on banks of thyme disporting, Sip the sweets and hail the dawn.

The second system of music also consists of three staves with the same musical notation as the first system. The lyrics are written below the middle staff.

Warbling birds, the day proclaiming,
 Carol sweet their lively strain;
 They forsake their leafy dwelling,
 To procure the golden grain.

See, content, the humble gleaner,
 Take the scatter'd ears that fall.
 God, his children ever viewing,
 Kindly bounteous cares for all.

No. 17.

THE RIVULET.—C.M.

Allegretto

I love the lit-tle laughing rill, That all the livelong day, Goes

I love the lit-tle laughing rill, That all the livelong day, Goes

Musical notation for the first system, including treble and bass staves.

sparkling, singing, dancing still, Thro' meadows far a - way, Goes

sparkling, singing, dancing still, Thro' meadows far a - way, Goes

Musical notation for the second system, including treble and bass staves.

sparkling, singing, dancing still, Thro' meadows far a - way.

sparkling, singing, dancing still, Thro' meadows far a - way.

Musical notation for the third system, including treble and bass staves.

Oh, oft I've chas'd that sportive stream,
 In summer's sunny hours,
 And watch'd each silv'ry ripple gleam,
 Or pluck'd the bord'ring flow'rs.

And still I love to stand and gaze
 Along its winding shore,
 And sing of happy, happy days,
 That will return no more.

But life, like thee, flows on, sweet rill,
 And I, like thee, must haste
 Each day to do my Father's will,
 Nor turn one hour to waste.



Come, child, and now behold the earth In varied beauty stand; The
Come, then, behold them all, and say, How come these things to be, Which



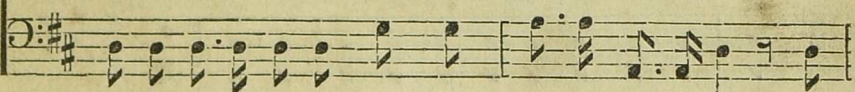
Come, child, and now behold the earth In varied beauty stand; The
Come, then, behold them all, and say, How come these things to be, Which



product view of six days' birth, How wondrous, and how grand! The
stand before, whichever way I turn myself to see? 'Twas



product view of six days' birth, How wondrous, and how grand! The
stand before, whichever way I turn myself to see? 'Twas



fields, the meadows, and the plain, The lit - tle laughing hills, The
God who made the earth and sea, To whom the angels bow: That



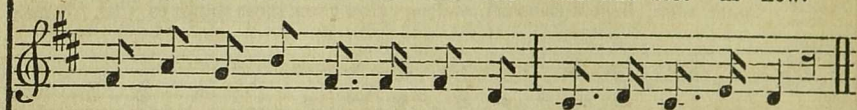
fields, the meadows, and the plain, The lit - tle laughing hills, The
God who made the earth and sea, To whom the angels bow: That



CREATION.—CONTINUED.



waters, too, the mighty main, The riv-ers and the rills.
God who made both thee and me—The God who sees us now.



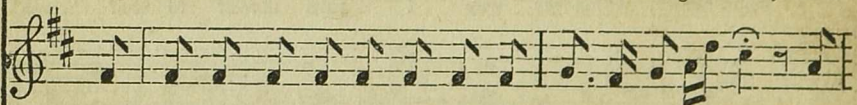
waters, too, the mighty main, The riv-ers and the rills.
God who made both thee and me—The God who sees us now.



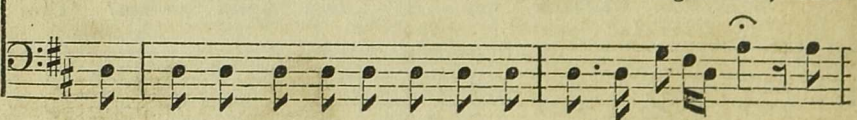
Chorus



The fields, the meadows, and the plain, The lit - tle laughing hills, The
'Twas God who made the earth and sea, To whom the angels bow; That



The fields, the meadows, and the plain, The lit - tle laughing hills, The
'Twas God who made the earth and sea, To whom the angels bow; That



waters, too, the mighty main, The riv-ers and the rills.
God who made both thee and me—The God who sees us now.



waters, too, the mighty main, The riv-ers and the rills.
God who made both thee and me—The God who sees us now.



No. 19. THE MORNING CALL.

L. MASON.

f *p*

Friends, awake! awake! awake! From its slumbers now awaking, Thro' the
 Friends, awake! awake! awake! From its slumbers now awaking, Thro' the

cres. *f* *p*

eastern darkness breaking, See the morn - ing star, See the morning
 eastern darkness breaking, See the morn - ing star, See the morning

f *p* *dim.* *pp*

star! Friends, awake! awake! awake! Friends, awake! awake! awake.
 star! Friends, awake! awake! awake! Friends, awake! awake! awake.

Brother, wake, awake! awake!
 Hark, the cheerful lark is singing,
 And the hills and dales are ringing,
 With her joyful song!
 Brother, wake, awake! awake!

Sister, wake, awake! awake!
 Ev'ry thing is now reviving,
 Ev'ry one around is striving
 For some new delight.
 Sister, wake! awake! awake!

All, awake! awake! awake!
 See the sun with splendour beaming,
 O'er the distant waters streaming,
 With his glorious light.
 All, awake! awake! awake!

No. 20.

AWAY TO SCHOOL.—P.M.

Allegro

Our youthful hearts with learning burn, A - way, a - way to school ; To
 Our youthful hearts with learning burn, A - way, a - way to school ; To

science now our steps we turn, A-way, away to school. Farewell to home and
 science now our steps we turn, A-way, away to school. Farewell to home and

all its charms, Farewell to love's pa - ter-nal arms, A-way to school, a-
 all its charms, Farewell to love's pa - ter-nal arms, A-way to school, a-

way to school, A-way, away to school.
 way to school, A-way, away to school.

No more we walk, no more we play,
 Away, away to school ;
 In study now we spend the day,
 Away, away to school.
 United in a peaceful band,
 We're join'd in heart, we're join'd in hand ;
 Away, away to school.

No. 21.

* WELCOME.

F. X. EISENHOFER.

From HICKSON'S "Singing Master."

f

Welcome, welcome, welcome is this meeting, Which with

p

joy has fill'd our breast; Friends, accept our honest

f

greet-ing, Wel-come here be eve-ry guest.

p

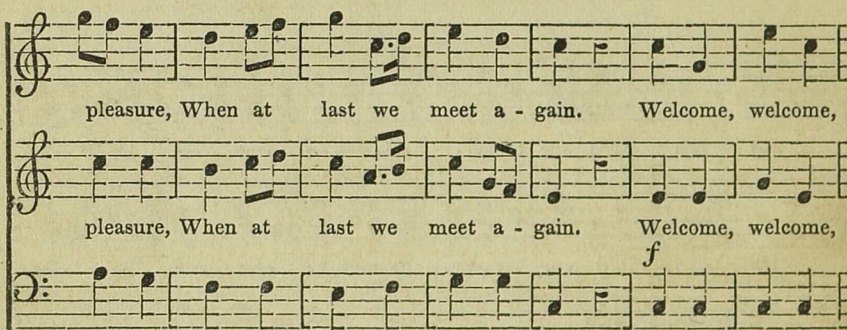
Life has not a great-er treasure, Than the

d

WELCOME.—CONTINUED.



friend whose love we gain; Absence pains, but sweeter is the



pleasure, When at last we meet a - gain. Welcome, welcome,

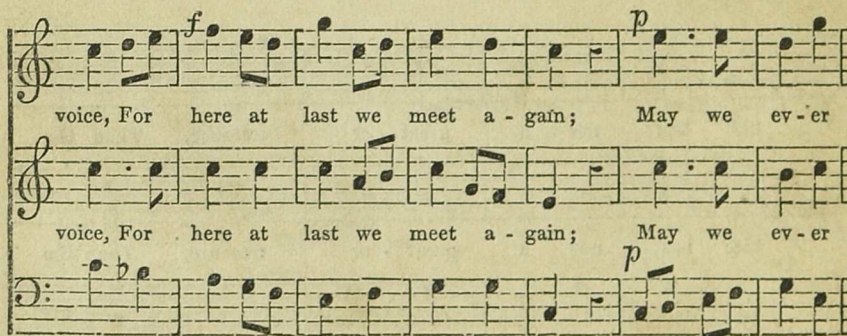
pleasure, When at last we meet a - gain. Welcome, welcome, *f*



ff
wel - come, We will all re - joice with cheerful hearts and

wel - come, We will all re - joice with cheerful hearts and

ff



f voice, For here at last we meet a - gain; *p* May we ev - er

voice, For here at last we meet a - gain; *p* May we ev - er

WELCOME.—CONTINUED.

join to - gether, and on - ly part to meet a - gain.

thus u - nite to - gether, and on - ly part to meet a - gain.

No. 22. MORN AMID THE MOUNTAINS.

From "Pleasant Pages."

Morn amid the mountains, Lovely so - li - tude! Gushing streams and

Morn amid the mountains, Lovely so - li - tude! Gushing streams and

fountains, Murmur, "God is good," "God is good."

fountains, Murmur, "God is good," "God is good."

Now the glad sun breaking,
Pours a golden flood;
Deepest vales awaking,
Echo "God is good."

Hymns of praise are ringing
Through the leafy wood;
Songsters sweetly singing,
Warble "God is good."

Wake and join the Chorus,
Man, with soul endued!
He whose smile is o'er us,
God, our God, is good!

No. 23.

* ARISE, ARISE.

From Dr. MAINZER'S, "Music Book for the Young."

With spirit.

Rise, rise, my boy, yon splendid ray Fore-tells a long and
 Rise, rise, my boy, yon splendid ray Fore-tells a long and

love-ly day; The world's a - wake and all the wise Im-
 love-ly day; The world's a - wake and all the wise Im-
p

prove this hour, a - rise, a - rise! The world's a - wake, and
 prove this hour, a - rise, a - rise! The world's a - wake, and
f

all the wise Im-prove this hour, a - rise, a - rise, a - rise, a -
 all the wise Im-prove this hour, a - rise, a - rise, a - rise, a -
p *f*

ARISE, ARISE.—CONTINUED.

The musical score consists of three staves. The first two staves are in treble clef with a key signature of one flat (B-flat). The first staff contains the melody with lyrics: "rise, a - rise, a - rise, a rise, a - rise." The second staff continues the melody with lyrics: "rise, a - rise, a - rise, a - rise, a - rise, a - rise." The third staff is in bass clef and provides a bass line accompaniment for the first two staves.

Rise, rise, my boy ; the woodman's gone
 To range the woodland wilds along ;
 And o'er the hill and mountain's height
 He trudges on with heart so light.
 The world's awake, and all the wise
 Improve this hour, arise, arise.

Rise, rise, my boy ; the busy bee
 Flies round and round the lilac tree ;
 The lark, the thrush, each bird's awake,
 And flutters o'er the mountain lake.
 The world's awake, and all the wise
 Improve this hour, arise, arise.

Rise, rise, my boy ; nor longer keep
 Thy senses lock'd in slothful sleep ;
 O yield not thus to slumber's power,
 Nor waste the day's most precious hour.
 The world's awake, and all the wise
 Improve this hour, arise, arise.

No. 24. * NOW THE SUN HIS JOURNEY ENDING.

From SOPER'S Melodies.

Not too slow.

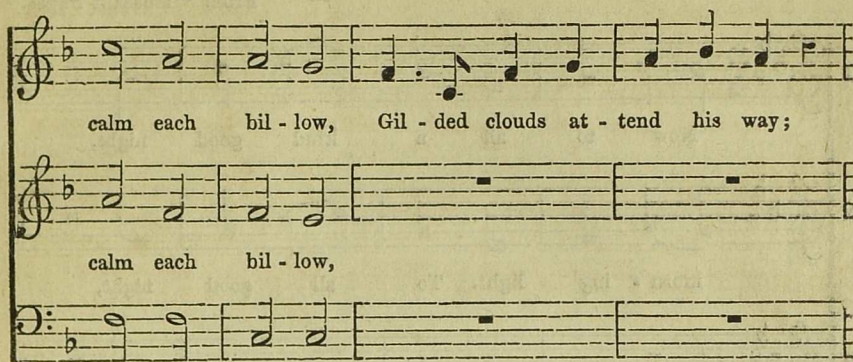
Now the sun, his journey ending, Sinks his burning
Sinks his burning

brow to lave; How he lin-gers, still de - scend - ing,
brow to lave; How he lin-gers, still de - scend - ing,

lin - gers, How he lin - gers, still de - scend - ing,
lin - gers, How he lin - gers, still de - scend - ing,

To the tranquil western wave. Hush'd each breeze, and
To the tranquil western wave. Hush'd each breeze, and

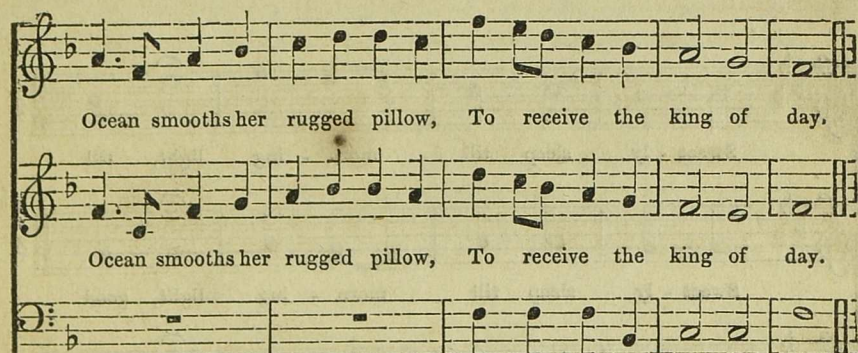
NOW THE SUN HIS JOURNEY ENDING.—CONTINUED.



calm each bil - low, Gil - ded clouds at - tend his way;

calm each bil - low,

The first system of music consists of three staves. The top staff is a vocal line in G major (one flat) with a treble clef. The second staff is a vocal line in G major with a treble clef. The third staff is a piano accompaniment in G major with a bass clef. The lyrics are: "calm each bil - low, Gil - ded clouds at - tend his way;" on the first line, and "calm each bil - low," on the second line.



Ocean smooths her rugged pillow, To receive the king of day.

Ocean smooths her rugged pillow, To receive the king of day.

The second system of music consists of three staves. The top staff is a vocal line in G major with a treble clef. The second staff is a vocal line in G major with a treble clef. The third staff is a piano accompaniment in G major with a bass clef. The lyrics are: "Ocean smooths her rugged pillow, To receive the king of day." on the first line, and "Ocean smooths her rugged pillow, To receive the king of day." on the second line.

Silence comes with ev'ning shadows,
On the mountain and the plain,
Only in the darkling meadows,
Still the quail prolongs her strain,
And the lark goes singing, soaring
Upwards from the fragrant dell,
To the last faint sunbeam pouring
Gratefully her fond farewell.

No. 25. GOOD NIGHT.—(ROUND.)

From "Pleasant Pages."

1 Now to all a kind good night,
2 morn - ing light. To all good night,
3 night, good night, good night,

The first system of music for 'Good Night' consists of three staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The melody is written in treble clef. The lyrics are: '1 Now to all a kind good night, 2 morn - ing light. To all good night, 3 night, good night, good night,'.

Sweet - ly sleep till morn - ing light, till
Sweet - ly sleep till morn - ing light, good
good night, good night, good night.

The second system of music continues the melody. It consists of three staves. The lyrics are: 'Sweet - ly sleep till morn - ing light, till 2 Sweet - ly sleep till morn - ing light, good 3 good night, good night, good night.'.

No. 26. BUTTERCUPS AND DAISIES. T. CRAMPTON.

Lively.

But - ter - cups and dai - sies! oh the pret - ty flowers,
But - ter - cups and dai - sies! oh the pret - ty flowers,

The music for 'Buttercups and Daisies' is written in three staves. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The melody is written in treble clef. The lyrics are: 'But - ter - cups and dai - sies! oh the pret - ty flowers, But - ter - cups and dai - sies! oh the pret - ty flowers,'.

BUTTERCUPS AND DAISIES.—CONTINUED.

Fine.

Coming ere the spring-time to tell of summer hours.

Coming ere the spring-time to tell of summer hours.

Fine

While the trees are leaf-less, while the fields are bare,

While the trees are leaf-less, while the fields are bare,

Da Capo.

But-ter-cups and dai-sies spring up here and there.

But-ter-cups and dai-sies spring up here and there.

Da Capo.

Little hardy flowers, like to children poor,
 Playing in their sturdy health, by their cottage door,
 Purple with the north wind, yet alert and bold,
 Fearing not and caring not, though they be a-cold.

What to them is weather, what are stormy showers!
 Buttercups and daisies are these human flowers;
 He who gave them hardship, and a life of care,
 Gave them likewise hardy strength, and patient hearts to bear.

No.27.

SPRING SONG.

From SOPEE'S Melodies.

With spirit.

To the woods a - way, Come let us stray; Oh

To the woods a - way, Come let us stray; Oh

stay not, De - lay not: Old win - ter hides his ho - ry

stay not, De - lay not: Old win - ter hides his ho - ry

head, The daz - zling snow no more can lie, The

head, The daz - zling snow no more can lie, The

crys - tal stream flows in its bed, The

crys - tal stream flows in its bed, The

SPRING SONG.—CONTINUED.

glow - ing sun is seen on high.

glow - ing sun is seen on high.

To the woods away,
 Come let us stray ;
 Oh stay not,
 Delay not :
 The trees put on their vernal hue,
 The birds prepare their warbling strains,
 The flow'rs begin to drink the dew,
 And spring's fresh verdure decks the plains.

To the woods away,
 Come let us stray ;
 Oh stay not,
 Delay not :
 The cuckoo seeks a new abode,
 And cheerful calls it long-lost mate ;
 The bleating flocks in merry mood,
 Now welcome spring with joy elate.

To the woods away,
 Come let us stray ;
 Oh stay not,
 Delay not :
 Reviving nature calls us out,
 Invites with tuneful birds to sing ;
 With merry dance and joyous shout,
 We'll hail and welcome in the spring.

No. 28. MY FATHER'S AT THE HELM.

f *Risoluto.*

The curling waves, with aw-ful roar, A lit-tle boat as-

The curling waves, with aw-ful roar, A lit-tle boat as-

sail'd; And pal-lid fear's dis-tract-ing pow'r O'er

sail'd; And pal-lid fear's dis-tract-ing pow'r O'er

p

all on board pre-vail'd, Save one, the captain's

all on board pre-vail'd, Save one, the captain's

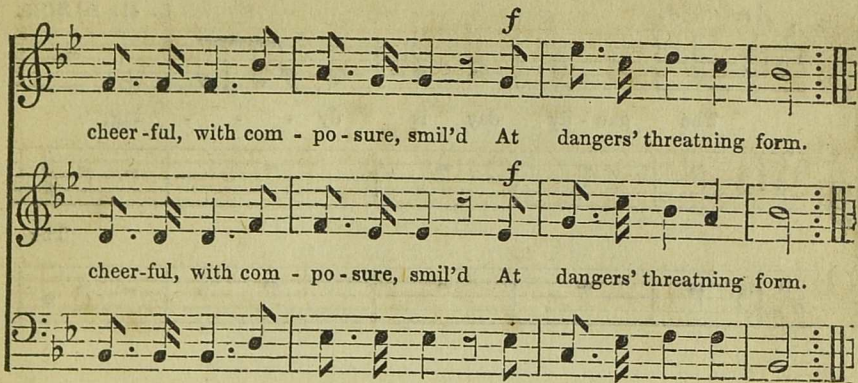
p

cres.

dar-ling child, Who stead-fast view'd the storm; And

dar-ling child, Who stead-fast view'd the storm; And *cres.*

MY FATHER'S AT THE HELM.—CONTINUED.



cheer-ful, with com - po - sure, smil'd At dangers' threatning form.

cheer-ful, with com - po - sure, smil'd At dangers' threatning form.

“And sport's thou thus,” a seaman cried,
“While terrors overwhelm.”
“Why should I fear,” the boy replied,
“My father's at the helm.”

So when our worldly all is left,
Our earthly helper gone,
We still have one true anchor left—
God helps, and He alone.

He to our prayers will bend an ear.
He gives our pangs relief;
He turns to smiles each trembling tear,
To joy each torturing grief.

Then turn to Him, 'mid sorrows wild,
When want and woes o'erwhelm,
Rememb'ring, like the fearless child,
Your Father's at the helm.

No. 29. THE EVENING SONG.

Andante.

C. H. RINCK.

The gau - dy day is dy - - - ing,

The

Chase household cares a - way, A-
 hours of ev' - ning fly - ing, Chase household cares a - way, A-
p

while soft twilight lin - gers, Till night, with gentle fin - gers, Shall
 while soft twilight lin - gers, Till night, with gentle fin - gers, Shall
f

close the wea - ry eye of day.
 close the wea - ry eye of day.

THE EVENING SONG.—CONTINUED.

O let us, ere we slumber,
 Heav'n's bounties try to number;
 Too great for tongue to tell.
 Our grateful hearts confessing,
 With each recounted blessing,
 That God hath order'd all things well.

Lord: 'tis thy hand that guides us,
 And with all good provides us,
 In this our pilgrimage.
 O be our praise unceasing,
 Our love each day increasing,
 To life's remote and latest stage;

No fears disturb us sleeping,
 Our souls are in thy keeping;
 Our hearts repose on thee.
 For thou wilt ne'er forsake us,
 Whether the morning wake us
 Here, or in blest eternity.

No. 30.

* THE SPACIOUS FIELDS.

Moderato.

SOPR.

As I range the spa - cious fields, Feast on all that
 As I range the spa - cious fields, Feast on all that

na - ture yields, Ev - 'ry thing in - spires de - light,
 na - ture yields, Ev - 'ry thing in - spires de - light,

THE SPACIOUS FIELDS.—CONTINUED.

Charms *my* smell, my taste, my sight; Ev-'ry ru-ral sound I hear,

Charms my smell, my taste, my sight; Ev-'ry ru-ral sound I hear,

Soothes my soul, and tunes my ear, Soothes my soul, and tunes my ear.

Soothes my soul, and tunes my ear, Soothes my soul, and tunes my ear.

No. 31. * THE SPARROW.

From Dr. MAINZER'S, "Music Book for the Young."

Moderately animated.

p The sparrow builds her clev-er nest Of wool, and hay, and

The sparrow builds her clev-er nest Of wool, and hay, and

f moss; Who taught her how to weave it best, And lay the twigs a-cross? Who

moss; Who taught her how to weave it best, And lay the twigs a-cross? Who

THE SPARROW.—CONTINUED.

taught her how to weave it best, And lay the twigs a - cross? Who

taught her how to weave it best, And lay the twigs a - cross? Who

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

taught her how to weave it best, And lay the twigs a - cross?

taught her how to weave it best, And lay the twigs a - cross?

Musical notation for the second system, including treble and bass staves with lyrics and dynamic markings *p* and *f*.

Who taught the busy bee to fly,
 Among the sweetest flowers ;
 And lay her stores of honey by,
 To last in winter's hours ?

Who taught the little ant the way
 Its narrow hole to bore,
 And through the pleasant summer day,
 To gather up its store ?

'Twas God who taught them all the way,
 And gave their little skill,
 And teaches children when they pray,
 To do his holy will.

Moderato.

Lo, the blithesome lark is soar-ing Far a - loft thro' morning

skies, Songs of grateful gladness pouring, High-er,

high - er, see him rise. Thousand warblers now are

spring - ing Up to meet the wel - come morn;

THE LARK.—CONTINUED.

Sky and grove with joy are ringing; Hark, the wild entrancing horn!

Sky and grove with joy are ringing; Hark, the wild entrancing horn!

Ev'ry mountain altar blazes,
 Incense sweet to heav'n ascends;
 Meadows waft their silent praises,
 Ev'ry flower adoring bends.

Man, awake from heavy slumbers,
 Morning breaks serenely bright,
 Songs of praise, in tuneful numbers,
 Raise to Him who rules the night.

No. 33. THE COOLING FOUNTAIN.

From "The Training School Song Book."

Where the cooling fountain gushes, Overhung by reeds and rushes,

Where the cooling fountain gushes, Overhung by reeds and rushes,

And the fragrant wild-rose blushes, Thither let us rove.

And the fragrant wild-rose blushes, Thither let us rove.

THE COOLING FOUNTAIN.—CONTINUED.

There the modest blue-bells nod, Star-like dai-sies gem the sod;

There the modest blue-bells nod, Star-like dai-sies gem the sod;

Flow'rs of richest hues are growing, To the sun their beauties showing;

Flow'rs of richest hues are growing, To the sun their beauties showing;

And the summer winds are blowing, Thro' the lea - fy grove.

And the summer winds are blowing, Thro' the lea - fy grove.

No. 34. * BE KIND TO EACH OTHER. T. CLARK.

Moderato.

Be kind to each o - ther! For lit - tle ye know How

Be kind to each o - ther! For lit - tle ye know How

BE KIND TO EACH OTHER.—CONTINUED.

soon ye may weep The sad tears of woe, For a brother, or sister, or
soon ye may weep The sad tears of woe, For a brother, or sister, or
friend lov'd and dear, Re - posing in stillness in death's sa-ble bier.
friend lov'd and dear, Re - posing in stillness in death's sa-ble bier.

The image shows a musical score for a song. It consists of two systems of three staves each. The first system has two vocal staves (treble clef) and one bass staff (bass clef). The second system also has two vocal staves and one bass staff. The lyrics are written below the vocal staves. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The lyrics are: 'soon ye may weep The sad tears of woe, For a brother, or sister, or' on the first line; 'soon ye may weep The sad tears of woe, For a brother, or sister, or' on the second line; 'friend lov'd and dear, Re - posing in stillness in death's sa-ble bier.' on the third line; and 'friend lov'd and dear, Re - posing in stillness in death's sa-ble bier.' on the fourth line.

Be kind to each other !
For little ye know,
How soon ye may weep
O'er a desolate home,
Or yearn for the forms that have passed away,
To dwell in the light of a happier day.

Be kind to each other !
And strive, day by day,
To render some kindness
To soften life's way ;
And remember that friends the last ones should be
To sneer at the faults which in others they see.

Be kind to each other !
For short is life's span ;
We must crowd in its compass
All the good acts we can.
Each hour should recall, as it passes away,
Some being made happy by love's kindly sway.

No. 35.

PERSEVERANCE.

From HICKSON'S "Singing Master."

'Tis a lesson you should heed, Try, Try, Try, Try,

Try a - gain. If, at first, you don't succeed, Try, Try, Try a - gain. Try, Try,

Try a - gain. Then your courage should ap-pear, Try a - gain. Then your courage should ap-pear,

For if you will per - se - vere, You will conquer, For if you will per - se - vere, You will conquer,

PERSEVERANCE—CONTINUED.

The image shows a musical score for three parts: two vocal staves and one bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is simple and repetitive. The lyrics are: "ne - ver fear, Try, Try, Try a - gain." The first two vocal staves are identical. The bass staff begins with a rest for the first two measures, then enters with a forte (f) dynamic. The music concludes with a double bar line.

Once, or twice, though you should fail,
Try again.

If you would at last prevail,
Try again.

If we strive, 'tis no disgrace,
 Though we may not win the race;
 What should you do in that case?
Try again.

If you find your task is hard,
Try again.

Time will bring you your reward,
Try again.

All that other folks can do,
 Why, with patience, should not you?
 Only keep this rule in view,
Try again

No. 36. * THE MIGHTY OCEAN.

From SOFER'S Melodies.

Rather slow.

E - ver flow - ing, migh - ty o - cean, 'T were as

E - ver flow - ing, migh - ty o - cean, 'T were as

ea - sy to con - troul, In the storm thy

ea - sy to con - troul, In the storm thy

rest - less motion, As thy wonders to un - roll.

rest - less motion, As thy wonders to un - roll.

Whether morning's splendour steep thee
 With the rainbow's glowing grace,
 Tempests rouse, or navies sweep thee,
 'Tis but for a moment's space.

Earth, her valleys and her mountains,
 Mortal man's commands obey,
 Thy unfathomable fountains,
 Scoff his search and scan his sway.

Such art thou, stupendous ocean!
 But if overwhelm'd by thee,
 Can we think without emotion,
 What must thy Creator be?

No.37.

* THE FLOWING RILL.

SOPR.

I love the lit - tle laugh - ing rill, That

all the live-long day Goes spark - ling, sing-ing,

danc - ing still, Through meadows far a - way.

Oh! oft I've chased that sportive stream,
 In summer's sunny hours,
 And watch'd each silv'ry ripple gleam,
 Or pluck'd the bordering flowers.

And still I long to stand and gaze
 Along its winding shore,
 And dream of happy, happy days,
 That will return no more.

But life, like thee, flows on, sweet rill,
 And I, like thee, must haste,
 Each day to do my Father's will,
 Nor turn one hour to waste.

No. 38.

* BELLS RINGING.

From HICKSON'S Singing Master.

f
Hark! 'tis the bells of a village church, How pleasant-ly they
Hark! 'tis the bells of a village church, How pleasant-ly they
Hark! hark! 'tis the bells;

strike on the ear, How mer - ri - ly they ring.
strike on the ear, How mer - ri - ly they ring.
hark! hark!

p
Come let us join and im - i - tate their me - lo - dy, Let
Come let us join and im - i - tate their me - lo - dy, Let
p
Come come let us join

each take a part in har - mo - ny and sing.
each take a part in har - mo - ny and sing.
come, join in har - mo - ny and sing.

BELLS RINGING.—CONTINUED.

f

I love a mer-ry peal of bells; Of hope and joy their

I love a mer-ry peal of bells; Of hope and joy their

f

p

music tells; When trav'ling homewards wear-i - ly, They greet us

music tells; When trav'ling homewards wear-i - ly, They greet us

p

They greet us

f

cheer-i - ly. Hark! 'tis the bells of a vil-lage church, How

cheer-i - ly. Hark! 'tis the bells of a vil-lage church, How

f

cheer-i - ly. Hark! Hark! 'tis the

pleasantly they strike on the ear, How mer-ri - ly they ring.

pleasantly they strike on the ear, How mer-ri - ly they ring.

bells, Hark! hark!

No. 39. THE FAMILY BIBLE.

Andante

SCOTCH MELODY.

How pain-ful - ly pleasing the fond re - col - lec - tion Of

How pain-ful - ly pleasing the fond re - col - lec - tion Of

youthful e - mo - tion and in - nocent joy; When blest with pa - ter - nal ad -

youthful e - mo - tion and in - nocent joy; When blest with pa - ter - nal ad -

vice and protection, Surrounded by mercies, with grace from on high : I

vice and protection, Surrounded by mercies, with grace from on high : I

still view the chairs of my father and mother, The seats of their offspring as

still view the chairs of my father and mother, The seats of their offspring as

THE FAMILY BIBLE.—CONTINUED.

rang'd on each hand, And that blessed book, which ex - cels ev'ry other, The

rang'd on each hand, And that blessed book, which ex - cels ev'ry other, The

fa - mi - ly Bible that lay on the stand: The old-fashioned Bible, The

fa - mi - ly Bible that lay on the stand: The old-fashioned Bible, The

dear blessed Bible, The fam-i - ly Bi-ble that lay on the stand.

dear blessed Bible, The fam-i - ly Bi-ble that lay on the stand.

That Bible, the volume of God's inspiration,
 At morn and at evening would yield us delight;
 The prayer of our sire was a sweet invocation
 For mercies by day and for safety through night;
 The hymn of thanksgiving with harmony swelling,
 All warm from the heart of the family band,
 Half raised us to heaven, that rapturous dwelling
 Described in the Bible that lay on the stand:
 The old-fashioned Bible, &c.

Ye scenes of tranquillity, long have we parted;
 My friends almost gone, and my parents no more;
 In sorrow and sadness I've lived broken hearted,
 And wander'd unknown on a far-distant shore.
 Yet how can I doubt of a Saviour's protection?
 Forgetful of gifts from his bountiful hand;
 Oh, let me with patience receive his correction,
 And think of the Bible that lay on the stand:
 The old-fashioned Bible, &c.

No.40.

COME AWAY.

GERMAN AIR.

O come, come a - way, from la - bour now re -

po-sing! Let bu - sy care a - while for-bear; O

come, come a - way! Come, come our so - cial

joys re-new, And share our trust and friendship too, While

COME AWAY.—CONTINUED.

Three staves of music in G major (one sharp). The first two staves are vocal lines with lyrics: "true hearts welcome you; O come, come a - way!". The third staff is a piano accompaniment.

From toil and the cares on which the day is closing,
 The hour of eve brings sweet reprieve; O come, come away!
 Come, come where love wilt smile on thee,
 And round the hearth will gladness be,
 And time fly merrily; O come, come away!

No. 41.

FIRMAMENT.

Grazioso

T. CLARK.

Three staves of music in C major, 2/4 time. The first two staves are vocal lines with lyrics: "The moon is ve-ry fair and bright, And al - so ve - ry". The third staff is a piano accompaniment.

Three staves of music in C major, 2/4 time. The first two staves are vocal lines with lyrics: "high: I think it is a pret-ty sight To see it in the". The third staff is a piano accompaniment.

FIRMAMENT.—CONTINUED.

sky: It shone up-on me where I lay, And seem'd almost as

sky: It shone up-on me where I lay, And seem'd almost as

Detailed description: This system contains three staves of music. The top two staves are vocal lines in treble clef with a key signature of one flat (B-flat). The bottom staff is a bass line in bass clef. The lyrics are split across the two vocal staves.

bright as day, And seem'd almost as bright as day.

bright as day, And seem'd almost as bright as day.

Detailed description: This system continues the music from the first system. It consists of three staves: two vocal staves in treble clef and one bass staff in bass clef. The lyrics are split across the two vocal staves.

No. 42.

* THE NORTH WIND.

W. TURNER.

The north wind doth blow, And we shall have snow, And

The north wind doth blow, And we shall have snow, And

Detailed description: This system contains three staves of music. The top two staves are vocal lines in treble clef with a key signature of two sharps (D major) and a 6/4 time signature. The bottom staff is a bass line in bass clef. The lyrics are split across the two vocal staves.

what will the Ro-bin do then, poor thing? He'll sit in a barn, And

what will the Ro-bin do then, poor thing? He'll sit in a barn, And

Detailed description: This system continues the music for 'THE NORTH WIND'. It consists of three staves: two vocal staves in treble clef and one bass staff in bass clef. The lyrics are split across the two vocal staves.

THE NORTH WIND.—CONTINUED.

keep himself warm, And hide his head un - der his wing, poor thing.

keep himself warm, And hide his head un - der his wing, poor thing.

The north wind doth blow,
 And we shall have snow ;
 And what will the Swallow do then, poor thing ?
 Oh ! do you not know ?
 He is gone long ago,
 To a country much warmer than ours, poor thing !

The north wind doth blow,
 And we shall have snow ;
 And what will the Honey-bee do, poor thing ?
 In his hive he will stay,
 Till the cold's pass'd away,
 And then he'll come out in the spring, poor thing !

The north wind doth blow,
 And we shall have snow ;
 And what will the Dormouse do then, poor thing ?
 Rolled up like a ball,
 In his nest snug and small,
 He'll sleep till warm weather comes back, poor thing !

The north wind doth blow.
 And we shall have snow ;
 And what will the Children do then, poor things ?
 When lessons are done,
 They'll jump, skip, and run,
 And play till they make themselves warm, poor things !

No. 43.

* WORK AWAY.

From HICKSON'S Singing Master.

I re - mem - ber a les - son which was
I re - mem - ber a les - son which was

not thrown a - way, Learn be - times to be of
not thrown a - way, Learn be - times to be of

use, don't lose too much time in play: Work a -
use, don't lose too much time in play: Work a -

way while you're a - ble, work a - way, work a - way.
way while you're a - ble, work a - way, work a - way.

WORK AWAY.—CONTINUED.

Hands were made to be useful, if you teach them the way,
Therefore, for yourself or neighbour, make them useful every day :
Work away while you're able, work away, work away.

And to speed with your labour make the most of to-day,
What may hinder you to-morrow it's impossible to say :
Work away while you're able, work away, work away.

As for grief and vexation, let them come when they may,
When your heart is in your labour, it will soon be light and gay :
Work away while you're able, work away, work away.

In the world would you prosper, then this counsel obey,
Out of debt is out of danger, and your creditors to pay :
Work away while you're able, work away, work away.

Let your own hands support you till your strength shall decay,
And your heart should never fail you, even when your hair is grey :
Work away while you're able, work away, work away.

No. 44. * ALL'S FOR THE BEST.

T. CRAMPTON.

All's for the best, be sanguine and cheerful, Trouble and sor-row are
All's for the best, then fly a-way terrors, Meet all your fears and your

The first system of the musical score consists of three staves. The top staff is a treble clef with a 6/8 time signature. The middle staff is a vocal line with lyrics. The bottom staff is a bass clef accompaniment. The lyrics are: "All's for the best, be sanguine and cheerful, Trouble and sor-row are All's for the best, then fly a-way terrors, Meet all your fears and your".

friends in disguise, Nothing but fol - ly goes faithless and fearful,
foes in the van, And in the midst of your dangers or er-rors

The second system of the musical score consists of three staves. The top staff is a treble clef with a 6/8 time signature. The middle staff is a vocal line with lyrics. The bottom staff is a bass clef accompaniment. The lyrics are: "friends in disguise, Nothing but fol - ly goes faithless and fearful, foes in the van, And in the midst of your dangers or er-rors".

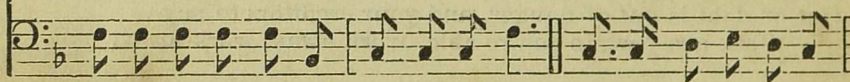
ALL'S FOR THE BEST.—CONTINUED.



Courage for e - ver is hap - py and wise. All's for the best if a
Trust like a child while you strive like a man. All's for the best, for un-



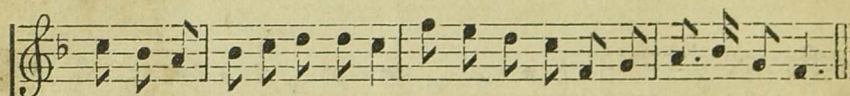
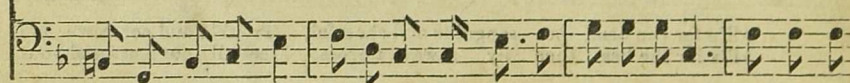
Courage for e - ver is hap - py and wise. All's for the best if a
Trust like a child while you strive like a man. All's for the best, for un-



man would but know it, Providence wish - es us all to be blest, This is no
bi - as'd unbounded, Providence reigns from the east to the west, Therefore by



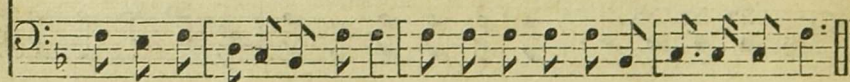
man would but know it, Providence wish - es us all to be blest, This is no
bi - as'd unbounded, Providence reigns from the east to the west, Therefore by



dream of the pundit or po-et, Heaven is gracious, and all's for the best.
wisdom and mercy surrounded, Hope and be hap-py that all's for the best.



dream of the pundit or po-et, Heaven is gracious, and all's for the best.
wisdom and mercy surrounded, Hope and be hap-py that all's for the best.



T. CLARK.

Oh! the sun is bright-ly beaming, Cloudless is the clear blue sky;

Oh! the sun is bright-ly beaming, Cloudless is the clear blue sky;

And on earth, warm rays are streaming, From that glorious orb on high.

And on earth, warm rays are streaming, From that glorious orb on high.

Roses red are now unfolding
 Every leaf of varied hue ;
 And each pretty bluebell's holding
 Pure and sparkling drops of dew.

Insects bright are swiftly flying
 Over valley, hill, and brook ;
 And for sweets, the bees are trying
 Every flowery sunny nook.

Little birds are gaily singing ;
 Notes of love their voices raise ;
 And the groves are loudly ringing
 With the great Creator's praise.

Gladness all around is blending ;
 Everywhere rich beauties glow !
 God his blessings down is sending
 On his creatures here below.

I must up to school be hasting.
 And in bed no longer stay,
 Nor the precious hours be wasting,
 Of this bright and cheerful day.

Moderato.

How cheer-ful a - long the gay mead, The

dai - sy and cow - slip ap - pear. The flocks as they

care - less - ly feed, Re - joice in the spring of the

year; The myrtles that bloom in the bow'rs, The

H Y M N O F E V E.—CONTINUED.

herbage that springs from the clod, Trees, plants, cool-ing

herbage that springs from the clod, Trees, plants, cool-ing

fruits, and sweet flow'rs, All rise to the praise of my God.

fruits, and sweet flow'rs, All rise to the praise of my God.

Shall man, the possessor of all,
 The only insensible prove?
 Forbid it, at Gratitude's call,
 Forbid it, religion and love,
 Thee, Lord, who such wonders canst raise,
 And still canst destroy with a nod,
 My lips shall incessantly praise,
 My soul shall be wrapt in my God.

No.47.

* MY MOTHER.

Moderato.

W. TURNER.

I must not tease my mo - ther, For she is ve - ry

I must not tease my mo - ther, For she is ve - ry

kind; And ev-ery thing she says to me, I must di-rect-ly

kind; And ev-ery thing she says to me, I must di-rect-ly

mind: For when I was a ba - by, And could not

mind: For when I was a ba - by, And could not

speak or walk, She let me in her bosom sleep, And

speak or walk, She let me in her bosom sleep, And

MY MOTHER.—CONTINUED.

Slow. *p*

taught me how to talk. My mother dear, My mother dear.

taught me how to talk. My mother dear, My mother dear.

I must not tease my mother ;
 And when she likes to read,
 Or has the headache, I will step
 Most silently indeed.
 I will not choose a noisy play,
 Nor trifling troubles tell ;
 But sit down quiet by her side,
 And try to make her well.
My mother dear.

I must not tease my mother ;
 I've heard dear father say,
 When I was in my cradle sick,
 She nursed me night and day.
 She lays me in my little bed,
 She gives me clothes and food,
 And I have nothing else to pay,
 But trying to be good.
My mother dear.

I must not tease my mother ;
 She loves me all the day,
 And she has patience with my faults,
 And teaches me to pray.
 How much I'll strive to please her,
 She every hour shall see ;
 For, should she go away, or die,
 What would become of me ?
My mother dear.

f *Allegretto.*

Why should I deprive my neighbour Of his goods against his will?

Why should I deprive my neighbour Of his goods against his will?

Hands were made for honest labour, Not to plun-der, or to steal.

Hands were made for honest labour, Not to plun-der, or to steal.

By such tricks to hope for gain:

'Tis a foolish self-de-ceiving, By such tricks to hope for gain:

dim. *p*

All that's e-ver got by thieving, Turns to sorrow, Turns to sorrow,

dim. *p*

All that's e-ver got by thieving, Turns to sorrow, Turns to sorrow,

HONESTY.—CONTINUED.

pp Turns to sorrow, shame, and pain. *f* Why should I deprive my neighbour

Of his goods against his will? Hands were made for hon-est labour,
Of his goods against his will? Hands were made for hon-est labour,

Not to plun-der, or to steal, Not to plun-der, or to steal.
Not to plun-der, or to steal, Not to plun-der, or to steal.

Have not Eve and Adam taught us
 Their sad profit to compute?
 To what dismal state they brought us,
 When they stole forbidden fruit!
 Theft will not be always hidden,
 Though we fancy none can spy:
 When we take a thing forbidden,
 God beholds it with his eye.

Why should I deprive my neighbour, &c.

The Spring is come, the time for flow'rs, My Father makes them

grow; He sends from heav'n the gen - tle show'rs, He

bids the bree-zes blow. The Spring is come, the

buds be - gin To show up - on the trees; The

SPRING TIME.—CONTINUED.

leaves ap-pear in liv-ing green, And na-ture lives to please.

leaves ap-pear in liv-ing green, And na-ture lives to please.

‘Tis Spring with me; I am a child,
 My youth is as a flower;
 Thy goodness on my days has smil’d,
 Thy kindness every hour.
 Lord, breathe upon my infant heart,
 That buds of hope may grow!
 The light and showers of grace impart;
 Make me a flower below!

No. 50.

DANIEL.

Good Daniel would not cease to pray With all his foes in

Good Daniel would not cease to pray With all his foes in

view; He call'd on God three times a day, As he was used to do.

view; He call'd on God three times a day, As he was used to do.

DANIEL.—CONTINUED.

Nor fear'd the pow'r of wick-ed men, Who put him in the

Nor fear'd the pow'r of wick-ed men, Who put him in the

Musical notation for the first system, including treble and bass staves with lyrics.

li - ons' den, Who put him in the li - ons' den.

li - ons' den, Who put him in the li - ons' den.

Musical notation for the second system, including treble and bass staves with lyrics.

No.51. THE SNOWDROP.

Now the spring is coming on, Now the snow and ice are gone,

Now the spring is coming on, Now the snow and ice are gone,

Musical notation for the first system, including treble and bass staves with lyrics.

Come, my lit - tle snowdrop root, Will you not be - gin to shoot?

Come, my lit - tle snowdrop root, Will you not be - gin to shoot?

Musical notation for the second system, including treble and bass staves with lyrics.

THE SNOWDROP.—CONTINUED.

Ah! I see your lit-tle head, Peeping on my flower - bed,

Ah! I see your lit-tle head, Peeping on my flower - bed,

The first line shows a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody consists of eighth and quarter notes. The second line is identical to the first. Below the second line, a bass clef part begins with a similar rhythmic pattern.

Looking all so green and gay, On this fine and pleasant day.

Looking all so green and gay, On this fine and pleasant day.

The first line continues the treble clef melody. The second line is identical to the first. Below the second line, the bass clef part continues with a similar rhythmic pattern.

For the mild south wind doth blow,
 And hath melted all the snow,
 And the sun shines out so warm,
 Do not fear another storm.
 So your pretty flower show,
 And your petals white undo,
 Then you'll hang your modest head
 Down upon my flower-bed.

No. 52.

THE KINE.

(ROUND FOR THREE VOICES.)

1 The kine, the kine, are on - ward go - ing,

2 Where o'er the ford the stream is flow-ing,

3 They drink and wan - der on - ward low - ing.

The piece is in 3/4 time with a key signature of one sharp (F#). It features three staves, each with a treble clef. The first staff is labeled '1', the second '2', and the third '3'. Each staff ends with a repeat sign and a first ending number (1, 2, or 1 respectively). The lyrics are placed below the corresponding staves.

No.53. THE CRYSTAL SPRING.

From HASTINGS' "Juvenile Songs."

Give me a draught from the crystal spring, When the burning sun is

high; When the rocks and the woods their shadows fling, Where the
high; When the rocks and the woods their shadows fling, Where the

pearls and the peb-bles lie, Where the pearls and the pebbles lie.
pearls and the peb-bles lie, Where the pearls and the pebbles lie.

Give me a draught from the crystal spring,
When the cooling breezes blow;
When the leaves of the trees are withering
From the frost or the fleecy snow.

Give me a draught from the crystal spring,
When the wintry winds are gone;
When the flow'rs are in bloom and the echoes ring
From the woods o'er the verdant lawn.

Give me a draught from the crystal spring,
When the rip'ning fruits appear;
When the reapers the song of harvest sing,
And plenty has crown'd the year

To deal in blows and bruises, Is surely ve - ry wrong,

To deal in blows and bruises, Is surely ve - ry wrong,

And he who rail - ing u - ses, Will not es - cape them long,

And he who rail - ing u - ses, Will not es - cape them long,

Will not es - cape them long, Will not es - cape them long.

Will not es - cape them long, Will not es - cape them long.

And he who rail - ing u - ses Will not es - cape them long.

And he who rail - ing u - ses Will not es - cape them long.

h

No. 55.

* LIFE'S SPRING TIME.

From MARTIN'S School and Family Book of Part Music.
Words by Rev. J. Hunter, A.M., Uxbridge.

Not too slow.

With thankfulness here let our hearts be af - fect - ed, For
With thankfulness here let our hearts be af - fect - ed, For

blessings that make us both useful and wise; For learning, by which our young
 blessings that make us both useful and wise; For learning, by which our young

minds are di - rect-ed To love what is right, and all wrong to des - pise.
 minds are di - rect-ed To love what is right, and all wrong to des - pise.

A time will ar-rive, when we'll look back with gladness, On hours well im -
A time will ar-rive, when we'll look back with gladness, On hours well im -

LIFE'S SPRING TIME.—CONTINUED.

proved in our youth's precious day; And minds that were careless, shall

proved in our youth's precious day; And minds that were careless, shall

think then with sadness, Of life's spring de-part-ed, and folly's de - lay.

think then with sadness, Of life's spring de-part-ed, and folly's de - lay.

For a great future harvest the seeds we are sowing

And such as we sow will the harvest be found ;

Then let us in youth now all due care bestowing,

Provide that our life may with virtue abound.

A time will arrive, when we'll look back with gladness,

On hours well improved in our youth's precious day ;

And minds that were carelsss, shall think then with sadness,

Of life's spring departed, and folly's delay.

No. 56.

* OMNIPOTENCE.

Andante, Expressivo.

ARTHUR HENRY BROWN.

The simplest weed, the lofty tree, Pro-claim a-

like thy pow'r; The thunder and the avalanche, The

con energia.
dew descending show'r. Yes! all things have a

voice, And speak with loud acclaim, The earth, the air, the

OMNIPOTENCE.—CONTINUED.

flow-ing sea, They mag-ni-fy thy name, 'The earth, the

flow-ing sea, They mag-ni-fy thy name, The earth, the

air, the flow-ing sea, They mag-ni-fy thy name.

air, the flow-ing sea, They mag-ni-fy thy name,

Can Man, the image of his God,
 Alone then silent be,
 (Form'd from the valley's humble clod,
 The impress stamp'd by thee.)
 No! Man shall sing thy praise,
 And own thy wondrous pow'r,
 'Till Heav'n, and earth, shall pass away,
 And time shall be no more.
 'Till Heav'n, and earth, shall pass away,
 And time shall be no more.

No. 57.

AUTUMN SONG.

Shall we go to the wood, where the e - ver-greens grow? Whose

Shall we go to the wood, where the e - ver-greens grow? Whose

leaves drink the dew, and de - cay ne-ver know! We will

leaves drink the dew, and de - cay ne-ver know! We will

spor-tive-ly chat, and we'll mer - ri-ly sing, And drink of the

spor-tive-ly chat, and we'll mer - ri-ly sing, And drink of the

water that flows from the spring. Will you come, will you, will you

water that flows from the spring. Will you come, will you, will you

AUTUMN SONG.—CONTINUED.

come to the wood? Will you come, will you, will you come to the wood?

come to the wood? Will you come, will you, will you come to the wood?

We will sit by the rill as it joyously gleams,
 Like jewels that shine in the bright sunny beams.
 No wonder it dances with joy on its way,
 'Twill surely find welcome where'er it may stray.
 Will you come to the wood?

No. 58. BEAUTIFUL SPRING.

From MARTIN'S School and Family Book of Part Music.

f Allegretto.

Spring! Spring! beau-ti-ful spring! Hitherward cometh the

Spring! Spring! beau-ti-ful spring! Hitherward cometh the

hope on the wing; Plea-sant-ly looketh on streamlet and flood,

hope on the wing; Plea-sant-ly looketh on streamlet and flood,

BEAUTIFUL SPRING.—CONTINUED.

cres. *Fine. mf*

Raiseth a chorus of joy in the wood; Toucheth the bud, and it

Raiseth a chorus of joy in the wood; Toucheth the bud, and it

cres. *Fine. mf*

bursts in - to bloom, Biddeth the beau - ti - ful rise from the tomb ;

bursts in - to bloom, Biddeth the beau - ti - ful rise from the tomb ;

Bless - eth the heart like a heav'nly thing. Spring! Spring!

Bless - eth the heart like a heav'nly thing. Spring! Spring!

p *Da capo.*

beau - ti - ful Spring, Spring! Spring! beau - ti - ful Spring.

beau - ti - ful Spring, Spring! Spring! beau - ti - ful Spring

p *Da Capo.*

No. 59.

HOME.

From the GERMAN.

Home, home, can I for - get thee? Dear, dear,
 Home, home, why did I leave thee? Dear, dear,

Home, home, can I for - get thee? Dear, dear,
 Home, home, why did I leave thee? Dear, dear,

Musical notation for the first system, including treble and bass staves with dynamic markings *p* and *f*.

dear-ly loved home; No, no, still I re - gret thee,
 friends, do not mourn: Home, home, once more re - ceive me,

dear-ly loved home; No, no, still I re - gret thee,
 friends, do not mourn: Home, home, once more re - ceive me,

Musical notation for the second system, including treble and bass staves with dynamic markings *p*.

Far, far, though I may roam. Home, home,
 Soon, soon, I will re - turn. Home, home,

Far, far, though I may roam. Home, home,
 Soon, soon, I will re - turn. Home, home,

Musical notation for the third system, including treble and bass staves with dynamic markings *f* and *p*.

H O M E.—CONTINUED.

there would I be, Dear, dear art thou to me.
quickly I come, Dear, dear, dear - ly loved home.

there would I be, Dear, dear art thou to me.
quickly I come, Dear, dear, dear - ly loved home.

f

No.60.

* CHILDISH FANCY.

From MARTIN'S School and Family Book of Part Music.
Words by Rev. J. Hunter, A.M., Uxbridge.

One summer's day, a child at play, With pebbles counted

One summer's day, a child at play, With pebbles counted

treasure, And as he told each stone for gold, His bright eye beam'd with

treasure, And as he told each stone for gold, His bright eye beam'd with

pleasure; Ah! simple child! Than they whom gold be-

pleasure; thou'rt less beguil'd Than they whom gold be-

CHILDISH FANCY.—CONTINUED.

witches; Who place their worth in stores of earth, And

seek not wisdom's riches, And seek not wis-dom's riches.

seek not wisdom's riches, And seek not wis-dom's riches.

One summer's night, when slumber light
 His little sports had ended,
 The fond child dream'd his dwelling seem'd
 A palace rich and splendid.
 Ah! simple child, thou'rt less beguil'd
 Than they whose eyes are straying
 In quest of joys, that prove but toys,
 The blinded heart betraying,
 The blinded heart betraying.

No. 61.

CHEERFULNESS.

STEVENSON

p
Come and see how hap - pi - ly We spend each day,
Come and see how hap - pi - ly We spend each day,
p

f Always joining cheerfully In work or play; In our books and
Always joining cheerfully In work or play; In our books and
f *Fine. p*

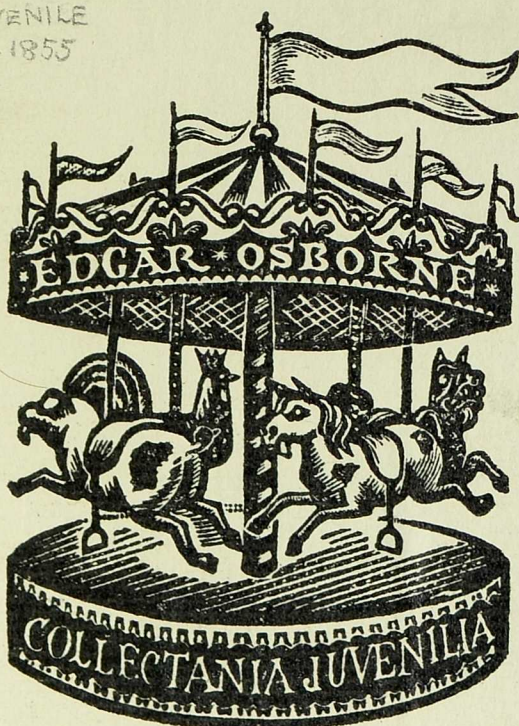
sports combined, Ma - ny are the charms we find, In our books and
sports combined, Ma - ny are the charms we find, In our books and

Da capo.

sports combined, What charms we find.
2nd verse, Time glides a - long.
sports combined, What charms we find.
2nd verse, Time glides a - long.

We improve the present hour,
For swift it flies:
Youth is but a passing flower,
Which blooms and dies.
But with harmless mirth and song,
Time with us still glides along.
Come and see how happily
We spend each day,
Always joining cheerfully
In work or play.

A
CLARK
JUVENILE
ca. 1855



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P III

