



THE  
**SOUTHERN HARP;**

CONSISTING OF  
ORIGINAL SACRED AND MORAL SONGS,

ADAPTED TO THE  
MOST POPULAR MELODIES,

FOR THE  
PIANO-FORTE AND GUITAR.

BY  
MRS. MARY S. B. DANA.

Each tuneful gem I found  
Was set to shine anew;  
And when together all were strung,  
Thus to a 'Harp' they grew.

**Boston:**  
PUBLISHED BY OLIVER DITSON,  
DEALER IN PIANO-FORTES AND MUSIC.



1922  
s

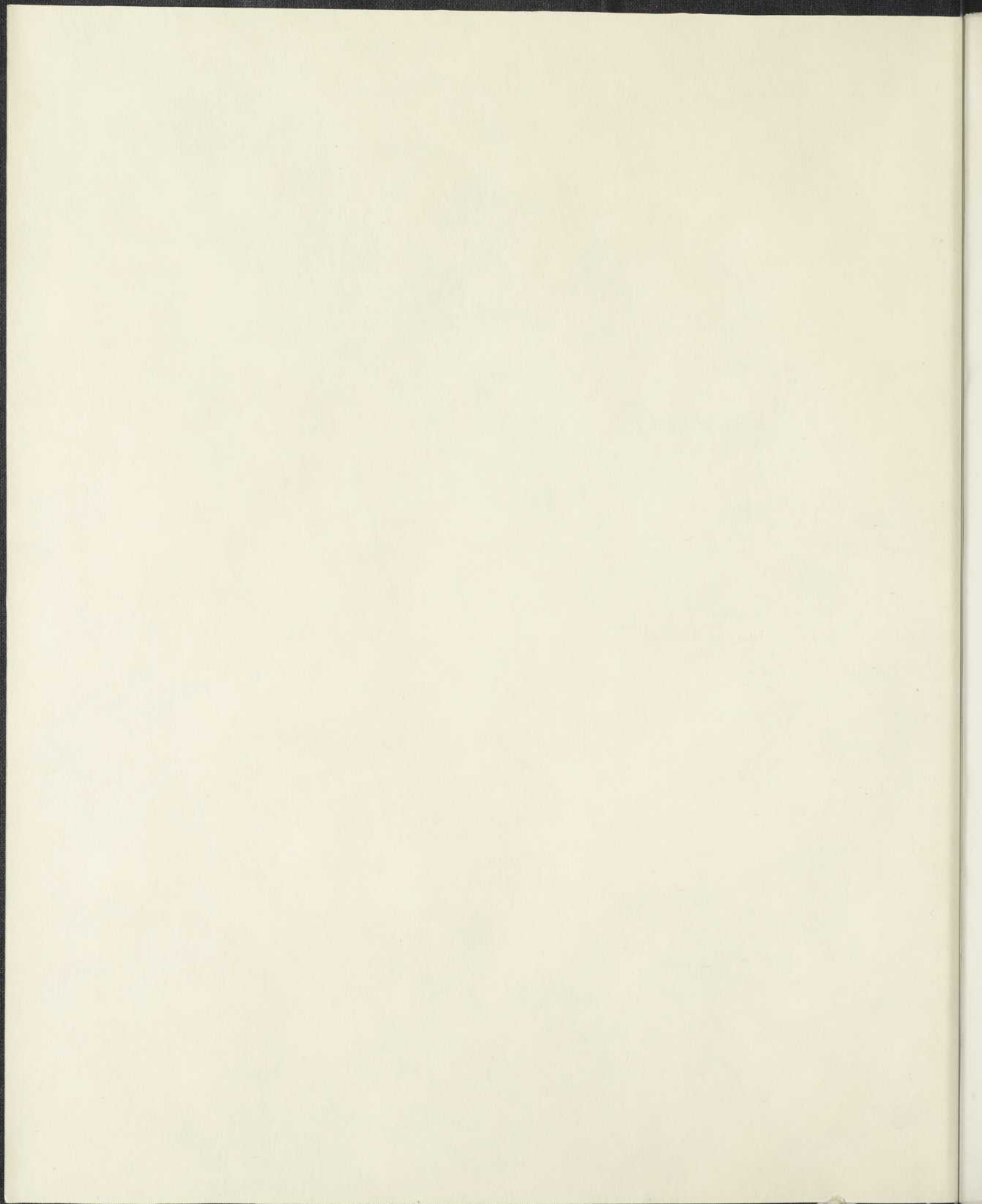
PTTR



Bibliothèque  
et Archives  
nationales

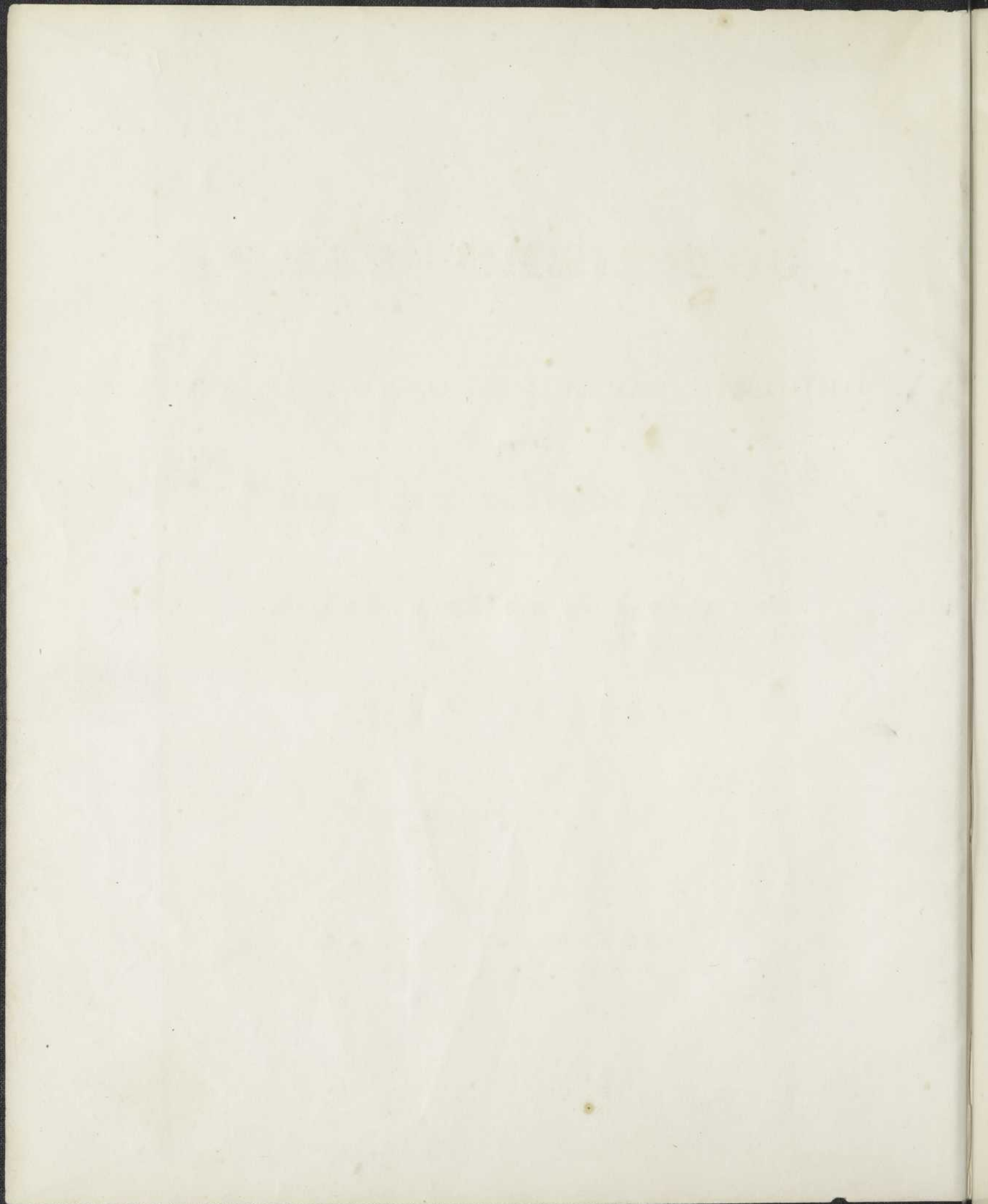
Québec 





A 64 776

BSS



THE  
**SOUTHERN HARP ;**  
CONSISTING OF  
ORIGINAL SACRED AND MORAL SONGS,  
ADAPTED TO THE  
**MOST POPULAR MELODIES.**  
FOR THE  
**PIANO-FORTE AND GUITAR.**

BY

MRS. MARY S. B. DANA.

Each tuneful gem I found  
Was set to shine anew;  
And when together all were strung,  
Thus to a 'Harp' they grew.

**Boston:**  
**PARKER AND DITSON,**  
DEALERS IN PIANO-FORTES AND MUSIC.

---

THE  
JOURNAL  
OF  
THE  
DISTRICT COURT OF THE DISTRICT OF MASSACHUSETTS  
FOR THE YEAR 1841

---

Entered according to Act of Congress, in the year 1841,  
By PARKER AND DITSON,  
In the Clerk's Office of the District Court of the District of Massachusetts.

---

MRS. MARY W. DANA,  
PLAINTIFF,  
vs.  
JAMES W. DANA,  
DEFENDANT.  
IN EQUITY.

783.11922  
S55665  
1841  
MUS-ETR

## INTRODUCTION.

---

O, CAN it be, my Muse! that you and I  
Are fairly linked before the public eye?  
Well, be it so;— we've loved each other long;  
Our union now we'll celebrate in song,  
And those who would thy simple form despise,  
Shall *listen*, and forget to criticise.  
I thought at first to show thee by my side  
Without adornment;— 'twas a thought of pride!  
Now, clothed in music's sweetest harmonies,  
How many will thy humble beauties prize!  
I think, my Muse! 'twas wisdom, on my part,  
To let thee sing thy way to every heart.  
So, (as I've introduced thee now in style,)  
Rest thee — I'll introduce myself the while.

I am the daughter of an honored sire :\*  
To speak his praise, not soon these lips would tire;  
But this is not the place, nor this the way,  
To utter all my filial love would say;  
Yet for his sake no small regard I claim;  
My passport is my much-loved father's name.

There was a time when all to me was light;  
No shadows stole across my pathway bright.

\* Rev. B. M. Palmer, D. D., of Charleston, S. C.

I had a darling sister, — but she died.  
 For many years we wandered side by side,  
 And oft these very songs she sung with me;  
 No wonder, then, if they should plaintive be!  
 I had an only brother, — and *he* died —  
 Away from home, and from his lovely bride;  
 And not long after, those I loved too well,  
 Pale — cold — and still — in death's embraces fell;  
 In two short days on me no more they smiled  
 My noble husband, and my only child!  
 'Twas sorrow made me write these plaintive lays;  
 And yet, if sad they are, they end in praise.  
 O God! I thank thee for my mother's breast,  
 Where I can lay my head, and sweetly rest!  
 I thank thee for my father's fostering arms,  
 On which I lean, and fear no rude alarms!

O ye who've reached the lofty heights of fame,  
 Remember mine is but a youthful name.  
 I pray you with benignant eyes look down,  
 Nor from your intellectual eyries frown  
 On one, whose trembling steps have just begun  
 To *climb* th' ascent your eagle flights have won.  
 No laurel wreath, to decorate my brow,  
 Held out by fame's bright goddess, lures me now.  
 May I but know I've done my humble part,  
 By poetry and song, to cheer the heart,  
 Or wake in any breast one thrilling chord,  
 'Tis all I ask — 'twill be a rich reward!

MARY S. B. DANA.

# AT ANCHOR LAID, REMOTE FROM HOME.

Words by MRS. DANA.

SICILIAN AIR.

Moderato.

A - - - far from thy home, wanderer, why dost thou stay, For -

A - - - far from thy home, wanderer, why dost thou stay, For -

A - - - far from thy home, wanderer, why dost thou stay, For -

- get - - ting the dan - gers that brood o'er thy way? O, speed thee in

- get - - ting the dan - gers that brood o'er thy way? O, speed thee in

- get - - ting the dan - gers that brood o'er thy way? O, speed thee in

B

## AT ANCHOR LAID, REMOTE FROM HOME.

haste from a dark o - cean grave, And bid an a - dieu to the

haste from a dark o - cean grave, And bid an a - dieu to the

haste from a dark o - cean grave, And bid an a - dieu to the

*Espress.*

deep roll - ing wave. Home, home! sweet, sweet

deep roll - ing wave. Home, home! sweet, sweet

deep roll - ing wave. Home, home! sweet, sweet

*Espress.*

home! There's no place like home, There's no place like home.

home! There's no place like home, There's no place like home.

home! There's no place like home, There's no place like home.

*Ritard.*

*p*

2.

In the love of the Saviour, thy haven of rest,  
 There is gladness and hope for the grief-riven breast.  
 O, why from that shelter alone shouldst thou roam?  
 Thy sorrowing spirit needs comfort at home.  
 Home, home, &c.

3.

Come, loosen thy anchor, and spread wide thy sail,  
 Like the wind-flower\* wooing the soft-swelling gale  
 In the home of thy spirit a refuge is near,  
 To assuage every sorrow, sad child of despair  
 Home, home, &c.

\* The anemone.

# WHEN PILLOWED ON MY DOWNY COUCH.

Words by MRS. DANA.

Music by IUCHO.

ANDANTE.

When, pil - lowed on my downy couch, I woo my even - ing rest, Thou,

Sa - vior, with re - - viv - ing touch, Canst heal my wounded breast. My

Pi - lot o'er life's trou - bled sea, I raise my evening song to thee. O,

AD LIB.

lend thine ear! O, lend thine ear! O, lend thine ear!

2.

There's nought can calm my restless soul,  
 If thou depart from me;  
 The billows rage without control,  
 When I am far from thee.  
 But tranquil is my evening rest,  
 When Jesus bears me on his breast.  
 There may I be!

3.

The pity of thy gentle heart  
 I never asked in vain:  
 Then, O! remove this piercing dart,  
 And soothe my bosom's pain.  
 Then, let the mighty billows play,  
 I'll sing my every care away,  
 Nor heed the storm!



## THE STAR OF THE NATIVITY.

Words by MRS. DANA.

Music by BISHOP.

LARGHETTO.

*p* *rf* *dim.*

O, where's the lovely beaming star, Slow moving towards the west, Which, glittering bright and

shining far, Sought out a place of rest? And not o'er halls and gilded domes The

AD LIB.

The musical score consists of two systems. The first system has three staves: a vocal line in G major with lyrics, a piano accompaniment in G major, and a bass line in G major. The piano part features a melodic line in the right hand and a harmonic line in the left hand. Dynamics include *mf* and *p*. The second system continues the piano accompaniment with dynamics *mf*, *fz*, and *p*. The vocal line in the second system has a rest for the first measure, then continues with the lyrics.

2.  
 Why shone that star so brilliantly?  
 Why calmly paused it there?  
 Why gazed upon it wondering eyes,  
 With mingled hope and fear?  
 'Twas Heaven's shining messenger  
 To spread the tidings far,  
 That in Judea's land arose —  
 The glorious morning star.

3.  
 And never more that meteor's glow  
 Shall shed a sparkling light.  
 Its work is done; its beaming rays  
 Are quenched in endless night.  
 But brightly on that morn arose  
 The Sun of Righteousness,  
 To shine with gladsome, healing beams,  
 A suffering world to bless.

4.  
 A cheering ray, 'twill ever shine,  
 And gild life's darkest hour,  
 And warm the heart by sorrow chilled  
 With sweet reviving power.  
 'Twill chase the gloomiest cloud away,  
 'Twill dry the bitterest tear,  
 And when the Christian dies, 'twill stream  
 In floods of glory there.

## COME IN THE STARRY NIGHT.

Words by MRS. DANA.

Music by AUBER.

ALLEGRETTO. *Non tanto.*

## SECOND VOICE.

1. Come in the star - ry night, And gaze on the tran - quil o - cean, And think how bright is the  
 2. Come in the glad - some morn, When beau - te - ous birds are sing - ing, And learn the song of the

## FIRST VOICE.

world of light, When past this life's com - mo - tion. Yes, I'll come in the star - ry night, And  
 hap - py throng, Which high in heaven is ring - ing. Yes, I'll come in the gladsome morn, When

COME IN THE STARRY NIGHT.

gaze on the tran-quil o - - cean, And think how bright is the world of light, When past this life's com -  
 beau-te-ous birds are sing - - ing, And learn the song of the hap-py throng, Which high in heaven is

- mo - - - tion. The sun is ev - er shi - ning In the world where Je-sus reigns;  
 ring - - - ing. They sound their joy-ful prais - es To the gold-en harp and lyre;

The sun doth ev - er shine, And a  
 They sound their joy - ful praise, And each

D

## COME IN THE STARRY NIGHT.

'Twill ne'er de-cline, But gild the heaven - ly plains. I'll come in the star - ry  
Each voice shall raise The sound-ing cho - rus higher.

glo - ry ne'er de - - cli - - ning Shall gild the heaven - ly plains. Then come in the star - ry  
voice se-raph - ic rais - - - es, The sound-ing cho - rus higher.

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in bass clef with the same key signature. The music is in 4/4 time. The first vocal line has lyrics: "'Twill ne'er de-cline, But gild the heaven - ly plains. I'll come in the star - ry Each voice shall raise The sound-ing cho - rus higher." The second vocal line has lyrics: "glo - ry ne'er de - - cli - - ning Shall gild the heaven - ly plains. Then come in the star - ry voice se-raph - ic rais - - - es, The sound-ing cho - rus higher."

night, And gaze on the tran-quil o - cean, And think how bright is the world of light, When  
night, And gaze on the tran-quil o - cean, And think how bright is the world of light, When

The second system of the musical score continues the vocal and piano parts. It features two vocal staves and a piano accompaniment. The lyrics for the first vocal line are: "night, And gaze on the tran-quil o - cean, And think how bright is the world of light, When". The lyrics for the second vocal line are: "night, And gaze on the tran-quil o - cean, And think how bright is the world of light, When". The piano accompaniment provides a steady harmonic and rhythmic foundation for the vocal lines.

COME IN THE STARRY NIGHT.

*Adagio.*

past this life's com - - mo - - - tion, When past this life's com - mo - tion, this life's com

past this life's com - - mo - - - tion, When past this life's com - mo - tion, this life's com

*Adagio.*

Detailed description: This system contains three staves. The top two are vocal staves in treble clef with a key signature of two flats (B-flat and E-flat). The bottom two are piano accompaniment staves, with the right hand in treble clef and the left hand in bass clef. The tempo is marked 'Adagio'.

*Tempo Primo.*

*Adagio.*

- mo - tion, When past this life's com - - mo - - - tion, this life's com - mo - tion.

- mo - tion, When past this life's com - - mo - - - tion, this life's com - mo - tion.

*Tempo Primo.* *Adagio.*

Detailed description: This system contains three staves. The top two are vocal staves in treble clef with a key signature of two flats. The bottom two are piano accompaniment staves, with the right hand in treble clef and the left hand in bass clef. The tempo is marked 'Tempo Primo' and 'Adagio'.

## GENTLE HARP.

Words by MRS. DANA.

VENETIAN AIR.

Sound forth in tune-ful num -- bers, Gentle harp! In - vite to peaceful

slum - bers, Gentle harp! Come, bless the wea - ry soul; Sweetly, by thy soothing

Sound forth in tune-ful num -- bers, Gentle harp! In - vite to peaceful

slum - bers, Gentle harp! Come, bless the wea - ry soul; Sweetly, by thy soothing

power, Brighten every gloomy hour With soft con - trol! Come, bless the wea - ry

power, Brighten every gloomy hour With soft con - trol! Come, bless the wea - ry

soul; Sweetly, by thy soothing power, Brighten every gloomy hour With soft con - trol!

soul; Sweetly, by thy soothing power, Brighten every gloomy hour With soft con - trol!

2.

We love thy tones of sadness,  
Gentle harp!  
But more thy notes of gladness,  
Gentle harp!  
Then pour thy sweetest strain;  
With the happy sounds of heaven,  
Every morn and every even,  
Come, soothe our pain!

E



3.

The sun, that beameth brightly,  
Gentle harp!  
And moon, that shineth nightly,  
Gentle harp!  
Too soon shall be no more;  
But, when earthly things are dying,  
May thy music, round us sighing,  
Sweet joys restore!

## SOFT, SOFT, MUSIC IS STEALING.

Words by MRS. DANA.

GERMAN AIR.

Soft, soft, music is stealing; Sweet, sweet, lingers the strain;

Soft, soft, music is stealing; Sweet, sweet, lingers the strain;

Soft, soft, music is stealing; Sweet, sweet, lingers the strain;

ANDANTINO. *p*

Loud, loud, now it is peal - ing, Waking the echoes a - - gain;

Loud, loud, now it is peal - ing, Waking the echoes a - - gain;

Loud, loud, now it is peal - ing, Waking the echoes a - - gain;

*Calando.* *A Tempo.*

Yes, yes, yes, yes, Waking the echoes a - - gain.

Yes, yes, yes, yes, Waking the echoes a - - gain.

Yes, yes, yes, yes, Waking the echoes a - - gain.

*Calando.* *A Tempo.*

*ff* *p* *ff*

2.

Join, join, children of sadness;  
 Send, send, sorrow away;  
 Now, now, changing to gladness,  
 Warble a beautiful lay;  
 Yes, yes, yes, yes,  
 Warble a beautiful lay.



3.

Hope, hope, fair and enduring;  
 Joy, joy, bright as the day;  
 Love, love, heaven ensuring,  
 Sweetly invite you away;  
 Yes, yes, yes, yes,  
 Sweetly invite you away.

# WHAT SERAPH-LIKE MUSIC.

Words by MRS. DANA.

Music by J. DE PINNA.

*GRAZIOSO.*

*mf* *p*

What ser-aph - like mu - sic steals o - ver the sea, En -

*p*

tran - cing my sen - - ses with charmed mel - - - o - - - dy?

*p*

What ser - aph - like mu - sic steals o - - ver the sea, En -

What ser - aph - like mu - sic steals o - - ver the sea, En -

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "What ser - aph - like mu - sic steals o - - ver the sea, En -".

tran - cing my sen - ses with charmed mel - o - dy? 'Tis the song of the

tran - cing my sen - ses with charmed mel - o - dy? 'Tis the song of the

The second system of the musical score continues the vocal lines and piano accompaniment. The lyrics are: "tran - cing my sen - ses with charmed mel - o - dy? 'Tis the song of the". A fermata is placed over the final note of the vocal line. A dynamic marking "F" (Forte) is located below the piano accompaniment.

an - gels, borne soft on the air; 'Tis for me they are sing-ing; my  
an - gels, borne soft on the air; 'Tis for me they are sing-ing; my

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. The lyrics are: "an - gels, borne soft on the air; 'Tis for me they are sing-ing; my" repeated on two lines.

wel-come I hear; — 'Tis the song of the an - gels, borne soft on the  
wel-come I hear; — 'Tis the song of the an - gels, borne soft on the

The second system continues the musical score with two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps. The piano accompaniment is in grand staff with the same key signature. The lyrics are: "wel-come I hear; — 'Tis the song of the an - gels, borne soft on the" repeated on two lines. A "Cres." (Crescendo) marking is placed above the piano accompaniment in the second measure of the second line.

air; 'Tis for me they are sing - ing; My wel - come I hear.

air; 'Tis for me they are sing - ing; My wel - come I hear.

*p* *f*

2.  
 At Jordan's lone river I eagerly stand,  
 And stretch forth my hands to yon beautiful land.  
 Send a convoy of angels, dear Saviour, I pray!  
 Let me join their sweet music; away, O, away!

3.  
 Though cold are the billows, and dark is the wave,  
 With Jesus beside me, the surges I'll brave;  
 For the heavenly music has ravished me so,  
 I must join the loud chorus; I'll go, yes, I'll go!

# THE BEST HOME AND THE BEST FRIEND.

Words by MRS. DANA.

Music by RODWELL.

ALLEGRETTO  
MODERATO.

*dol.* *f*

*p* *f* *ff* *ff*

When the

bloom is on thy maid - en cheek, And joy in the sparkling eye, There is

*p*

yet one home for the heart to seek, Where love can nev - er die. Though

beauteous flowers may with - er here, Where blighting storms de - - stroy, They are  
*SLANTANDO.*  
*COLLA VOCE.*

bloom - ing there, ev - er bright and fair, They are blooming there, ever bright and fair, The

flowers of youth and joy,---- The flowers of youth and joy;----- They are

*p* *SLENTANDO.* *COLLA VOCE.*

bloom - ing there, ev - er bright and fair, The flowers of youth and joy.

*pp* *f* *f* *f* *f* *f* *f*

*p* *f* *ff* *ff*

2.

When the cheek grows pale, and the heart grows faint,  
 And dimmed is the sparkling eye,  
 There is yet one Friend for the dying saint,  
 In nature's agony.  
 O, then, secure from all his foes,  
 All calmly may he rest,  
 And forget his woes in a long repose  
 On the Saviour's peaceful breast.

# WHERE IS THE HOME I'VE PICTURED FAIR?

Words by MRS. DANA.

GERMAN AIR.

WITH FEELING,  
BUT NOT TOO SLOW.

Piano introduction in 3/8 time, key of D major. The right hand features a melodic line with eighth notes and a final quarter note. The left hand provides a rhythmic accompaniment with eighth notes. Dynamics include piano (*p*).

Vocal entry and piano accompaniment. The vocal line begins with a rest followed by the lyrics "Where is the". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. Dynamics include piano (*p*) and pianissimo (*pp*). A "lento" marking is present.

Vocal entry and piano accompaniment. The vocal line continues with the lyrics "home I've pic-tured fair? Long should I roam, nor find it". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

## WHERE IS THE HOME I'VE PICTURED FAIR?

here. Pass - ing a - - way, Thus joys de - - cay;

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line begins with the lyrics 'here. Pass - ing a - - way, Thus joys de - - cay;'. The piano accompaniment consists of chords and moving lines in both hands, with a dynamic marking of *p* (piano) appearing in the lower staff.

Time on - ly deepens the shadows of eve.

The second system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics 'Time on - ly deepens the shadows of eve.'. The piano accompaniment features a dynamic marking of *f* (forte) in the lower staff, followed by a *p* (piano) marking.

Nev - er, be - - low, Bright - ly will glow Visions of youth, that were

The third system of music concludes the vocal line and piano accompaniment. The vocal line has the lyrics 'Nev - er, be - - low, Bright - ly will glow Visions of youth, that were'. The piano accompaniment includes a dynamic marking of *cres.* (crescendo) above the staff.

The musical score is written in G major (one sharp) and 3/4 time. It features a vocal line and a piano accompaniment. The piano part includes an 8va section and various dynamics such as *p*, *lentando*, *cres.*, and *2.* The lyrics are: "born to deceive; — Nev - - er, be - - low, Bright - ly will glow. Vis - ions of youth, that were born to de - - ceive, — Vis - - ions of youth, that were born to de - ceive."

2.  
Sparkling and clear sweet waters glide,  
Murmuring near the green hill side.  
There will I stay,  
Chasing away

H



Thoughts that intrude on my hours of rest.  
Spirit of love,  
Pure from above,  
Come, and illumine my sorrowful breast.

## THE SETTING SUN.

Words by MRS. DANA.

CANADIAN AIR.

ANDANTE.

Sweet-ly the tune - ful bird of night Is sing-ing a song in the

Sweet-ly the tune - ful bird of night Is sing-ing a song in the

Sweet-ly the tune - ful bird of night Is sing-ing a song in the

pale moon-light, — Is sing - ing a song in the pale moon - light.

pale moon-light, — Is sing - ing a song in the pale moon - light.

pale moon-light, — Is sing - ing a song in the pale moon - light.

Then let us join our grate - ful lays, And glad - ly our eve-ning an-them raise.

Then let us join our grate - ful lays, And glad - ly our eve-ning an-them raise.

Then let us join our grate - ful lays, And glad - ly our eve-ning an-them raise.

THE SETTING SUN.

Day - light is gone, our work is done; An em - blem of rest is the  
 Day - light is gone, our work is done; An em - blem of rest is the  
 Day - light is gone, our work is done; An em - blem of rest is the

set - ting sun, — An em - blem of rest is the set - ting sun.  
 set - ting sun, — An em - blem of rest is the set - ting sun.  
 set - ting sun, — An em - blem of rest is the set - ting sun.

2.

Softly the pleasing serenade  
 Is floating along over hill and glade.  
 Borne on the gentle evening air,  
 How sweet is the Christian's tuneful prayer!  
 Daylight is gone, our work is done;  
 An emblem of rest is the setting sun.



3.

So may we close our life's short day;  
 To glory and joy may we soar away,  
 And leave the world without a sigh,  
 And sing with delight when called to die!  
 Daylight is gone, our work is done;  
 An emblem of rest is the setting sun.

# DEAR HEAVENLY HOME.

Words by MRS. DANA.

SWISS AIR.

Far o'er the wave, which rolls so cold and cheer - - less,

Far o'er the wave, which rolls so cold and cheer - - less,

ANDANTE. *p*

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. The lyrics are "Far o'er the wave, which rolls so cold and cheer - - less,". The piano accompaniment is in G major and 6/8 time, starting with a piano (*p*) dynamic. It features a flowing melody in the right hand and a supporting bass line in the left hand.

There lies my home, the peaceful, heavenly shore. How swells my

There lies my home, the peaceful, heavenly shore. How swells my

The second system of the musical score continues the vocal and piano parts. The vocal staves have the lyrics "There lies my home, the peaceful, heavenly shore. How swells my". The piano accompaniment continues with the same melodic and harmonic structure as the first system, maintaining the *p* dynamic.

DEAR HEAVENLY HOME.

heart with rapture high, while, fear - less, I wait the hour to

heart with rapture high, while, fear - less, I wait the hour to

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "heart with rapture high, while, fear - less, I wait the hour to".

sail its bil - lows o'er! Heaven, my home, receive me! Faith - ful, I

sail its bil - lows o'er! Heaven, my home, receive me!

The second system continues the musical score. It features two vocal staves and a piano accompaniment. The lyrics are: "sail its bil - lows o'er! Heaven, my home, receive me! Faith - ful, I". The piano accompaniment includes a dynamic marking of *p* (piano) in the lower right section.

come, Nev - - er, O, never to leave thee, Dear heavenly home!

Faith - ful, I come, Never, O, never to leave thee, Dear heavenly home!

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (D major). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: 'come, Nev - - er, O, never to leave thee, Dear heavenly home!' and 'Faith - ful, I come, Never, O, never to leave thee, Dear heavenly home!'.

Heaven, my home, re - ceive me! Faith - - ful, I come, Nev - - er, O,

Heaven, my home, receive me! Faith - ful, I come, Nev - er, O,

The second system of the musical score continues the piece. It features two vocal staves and a piano accompaniment. The lyrics are: 'Heaven, my home, re - ceive me! Faith - - ful, I come, Nev - - er, O,' and 'Heaven, my home, receive me! Faith - ful, I come, Nev - er, O,'.

The musical score consists of three systems. The first system is a single treble clef staff with a key signature of two sharps (F# and C#) and a common time signature. It begins with a fermata over the first note, followed by a melodic line. The lyrics 'never to leave thee, Dear heavenly home!' are written below the staff. The second system is identical to the first. The third system is a grand staff (treble and bass clefs) with a key signature of two sharps and a common time signature. It features a more complex accompaniment with various musical ornaments and dynamics. The lyrics 'never to leave thee, Dear heavenly home!' are repeated below the first staff of this system. The word 'AD LIB.' is written above the first staff and below the second staff of the third system.

AD LIB.

never to leave thee, Dear heavenly home!

AD LIB.

never to leave thee, Dear heavenly home!

AD LIB.

2.

Vainly for me the siren song of pleasure  
 Sounds sweetly now;—I hear a sweeter strain:  
 Borne o'er the wave is heard the thrilling measure,—  
 "Worthy the Lamb,—the Lamb for sinners slain!"  
 Heaven, my home, receive me!  
 Faithful, I come,  
 Never, O, never to leave thee,  
 Dear heavenly home!

3.

Cease, ye who sing of earth's enchanted bowers!  
 Leave, leave me here!—No more, no more I roam.  
 Here dwells a charm to fix my noblest powers;  
 Here comes the sound of "Welcome to thy home!"  
 Heaven, my home, receive me!  
 Faithful, I come,  
 Never, O, never to leave thee,  
 Dear heavenly home!

# I LOVE TO SEE MY FATHER'S HAND.

Words by MRS. DANA.

VENETIAN AIR.

ANDANTE.

I love to see my Fa - ther's hand, Though

oft it bears a rod; 'Twill lead me to the prom - ised land, The

The musical score consists of three systems, each with a vocal line and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are: "cit - - y of my God. The strokes that wound my self - ish heart His lov - ing mer - cy show ; Come, sor - row, then, and do thy part, And kind - ly lay me low." The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

2.

When I'm a rover far from thee,  
 My best beloved Friend,  
 'Twould be a proof of love to me  
 If sorrows thou shouldst send.



Then let me tread the vale of tears  
 Till I arrive at home,  
 Come, Lord, while pass life's fleeting years,  
 In clouds or brightness, come !

# THE MORNING STAR OF THE SPIRIT.

Words by MRS. DANA.

Music by BISHOP.

ALLEGRETTO.  
MODERATO E  
SCHERZOSO.

*p*

*pp legato.*

*pp*

*dim.*

*ritando.*

When

eve - ning steals o'er me with si - lence and gloom, And night-flowers are breathing their

fra - grant per - fume, Then, soft - ly re - - tir - ing, and kneeling a - - lone, I may

ask Heav-en's mer - cy for the hours that are gone; — Then, soft - ly re - tir - ing, and

AD LIB.  
kneel - ing a - lone, I may ask Heav-en's mer - cy for the hours that are gone.

2.  
The bright stars may spangle the blue vaulted sky, —  
And dearly I love them, gay dwellers on high; —  
But the night of my soul would be starless and drear,  
If the bright "morning-star" did not shine on me there.

3.  
O star of my spirit! thy soft polar ray  
Can warm me, and cheer me, and brighten my way;  
For earth's dearest pleasures seem changeful to me,  
Like the gay-dancing sunbeams that shine on the sea.

# BLESSED SABBATH, HOW I LOVE THEE!

Words by MRS. DANA.

Music by C. S. WHITMORE.

*Sostenuto.*

LARGO  
K  
JOLIA

The piano introduction is written in a grand staff with a treble and bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). The tempo is marked 'Sostenuto'. The music features a series of chords in the left hand and a melodic line in the right hand, with a fermata over the final chord.

Bless - ed Sabbath, how I love thee! Sa - - cred pledge of com - ing rest;

*p legato.*

The first system of the song features a vocal line in the treble clef and piano accompaniment in the grand staff. The lyrics are 'Bless - ed Sabbath, how I love thee! Sa - - cred pledge of com - ing rest;'. The piano part is marked 'p legato'.

Sweet - est sol - ace may I prove thee, For a heart with woes op - pressed.

The second system of the song features a vocal line in the treble clef and piano accompaniment in the grand staff. The lyrics are 'Sweet - est sol - ace may I prove thee, For a heart with woes op - pressed.'.

Surg - - ing billows, roll - - ing o'er me, Seek to whelm my trem - bling soul;

*cres.* *ritard. dim.*

But thy to - kens pass be - fore me, And the wa - ters back - ward roll.

*a tempo.*

2.

Pealing anthems, loud resounding,  
 Seem like blissful songs above;  
 In thy temple, joys abounding  
 Bathe my soul in seas of love.  
 Prayerful odors, upward stealing  
 From the altars of the heart,  
 Heavenly glories there revealing,  
 Call my spirit to depart.



3.

Faith's bright visions thus unfolding,  
 Here would I my sorrows bring,  
 Till my raptured soul, beholding,  
 Soars aloft on steady wing.  
 Then, forgetting all my sadness,  
 Gloom and doubt will pass away;  
 Drooping sorrow change to gladness.  
 Cheerless night, to glorious day.

## MEMORIES OF A BURIED FRIEND.

Words by MRS. DANA.

Music by T. MOORE.

IN MODERATE  
TIME.

I love the silent vesper hour, When daylight sighs, "Farewell." It breathes around a

softening power, A tender, dreamy spell. On mossy banks where spreads the rose, All laden with per -

- - fume, My weary spirit seeks re - pose, A - mid the fra - grant bloom. I love the silent

AD LIB.  
vesper hour, When daylight sighs, "Farewell." It breathes around a softening power, A tender, dreamy spell.

*mf p p*

2.

I yield my heart to hours like these,  
When shadowy forms draw near,  
And, whispered on the balmy breeze,  
Thy spirit tones I hear;—  
When buried joys forsake their graves,  
And, from oblivion's sea,  
Come gliding on the rolling waves  
Sweet memories of thee.  
I love, &c.



3.

And where thou art, my sainted one,  
O, how I long to come!  
Where soon, my toilsome journey done,  
I'll gladly rest *at home*.  
Till then, I'll woo each soothing power,  
And lose myself in love,  
And calmly wait the joyful hour  
Which calls my soul above.  
I love, &c.

## THE MISSIONARY'S FAREWELL.

Words by MRS. DANA.

Music by T. WILLIAMS.

ANDANTINO  
ESPRESSIVO.

*Legato.* Fare - well, mother!

Je - - - sus calls me Far a - - - way from home and thee.

Earth - ly love no more en - thralls me, When the blood - - y

*dol.*

The musical score is written for voice and piano. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo and mood are marked 'ANDANTINO ESPRESSIVO'. The first system shows the vocal line starting with a rest, followed by the lyrics 'Fare - well, mother!'. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The second system continues the vocal line with the lyrics 'Je - - - sus calls me Far a - - - way from home and thee.' The piano accompaniment continues with the same rhythmic pattern. The third system shows the vocal line with the lyrics 'Earth - ly love no more en - thralls me, When the blood - - y'. The piano accompaniment continues with the same rhythmic pattern. The score includes various musical notations such as rests, notes, slurs, and dynamic markings like 'dol.' (dolente).

cross I see. Fare - well, mother! do not pain me

By thine ag - - o - - ni - - zing woe. Those fond arms can - -

- - - not de - tain me. Dear - est mother, I must go.

2.  
Farewell, father! O, how tender  
Are the chords that bind me here!  
Jesus! aid me to surrender  
All I love without a tear.  
No, my Saviour! Wert *thou* tearless,  
Bending o'er the buried dead?  
At this hour, so sad and cheerless,  
May not burning tears be shed?

L

3.  
Farewell, sister! Do not press me  
To thy young and throbbing heart.  
O, no longer now distress me!  
Sister, sister, we must part!  
Farewell, pale and silent brother!  
How I grieve to pain thee so!  
Father — mother — sister — brother —  
Jesus calls: — O, let me go!

# O, JOY TO THEE, JOY TO THEE.

Words by MRS. DANA.

Music by G. KIALLMARK.

SOAVE.

*mf* *sf* SMORZ.

Detailed description: This system shows the beginning of the piece. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat) and the time signature is 6/8. The piano part starts with a *mf* (mezzo-forte) dynamic and includes a *sf* (sforzando) marking. The tempo is marked *SMORZ.* (Ad libitum).

O, joy to thee, joy to thee, daughter of sorrow! Attune thy sweet voice to a

*a tempo.*

Detailed description: This system contains the first line of lyrics. The vocal line continues with the melody, and the piano accompaniment provides harmonic support. The tempo marking *a tempo.* is placed below the piano part.

rapturous lay. The bright Sun is rising to cheer thee to-morrow, And night's gloomy darkness is

Detailed description: This system contains the second line of lyrics. The musical notation continues for both the vocal and piano parts, maintaining the 6/8 time signature and B-flat key signature.

flee - ing a - way. *p*  
The Friend of the friendless, the

life of the dying, The joy of the heart-broken mourner is he. Now praises for weeping, and

glad - ness for sigh - ing, And gar - ments of praise, he is of - f'ring to thee.

2.

Come, mourners, and bathe in the life-giving waters,  
Which ever are springing exhaustless and pure.  
Now banish your sorrows, Jerusalem's daughters;  
Here, peaceful and safe, you may dwell evermore.



Here's beauty and glory, all glory, excelling,  
The Father's bright image expressed in the Son!  
All mercy and peace in the Saviour is dwelling,  
And they must be blest whom he claims as his own.

# WHEN THY FORM IS HUMBLY BENDING.

Words by MRS. DANA.

Music by GEO. O. FARMER.

ANDANTE  
ESPRESS.

When thy form is hum - bly bend - ing A - lone in prayer, O,

may my vows, as - cend - - ing, Then min - - gle there. 'Tis sweet when thus u -

*cres.*

AD LIB.

- nit-ing, The heart's best love ex - - citing, The world's dark pathway lighting, We

meet in prayer.

2.

When the early birds are singing,  
 I love to pray :  
 When humble souls are winging  
 Their heavenward way ;  
 While slothful ones are sleeping,  
 And morning dews are weeping,  
 May we, our matins keeping,  
 Then kneel to pray.

## THE BOW IN THE CLOUD.

Words by MRS. DANA.

Music by A. LEE.

ANDANTE.

When I gaze on the rainbow that spans the wide heaven, I think of his mercy who

rul-eth on high: 'Tis a beau-ti-ful token our Father has given, The bright bow of promise that

AD LIB.

glows on the sky. I fear not the cloud that is gath-er--ing o'er me, Nor

low - muttered thunder that sounds on mine ear; The clear-tint - ed rain - bow is

spreading be - fore me, — 'Tis a si - - lent re - prov - er to trembling and fear.

*pp*

*pp*  
AD LIB.

*pp*

The musical score consists of three systems. Each system includes a vocal line and a piano accompaniment. The piano part features a prominent arpeggiated figure in the right hand. Dynamics include *pp* and *pp AD LIB.*

2.

There's a bow in the cloud, when the Saviour is near us,  
 More beautiful far, and eternally bright:  
 'Tis a bow uncreated, which ever will cheer us  
 Through clouds and through sunshine, through darkness and light.  
 Like dews of the morning, or gentle spring showers,  
 He waters the soul with his plentiful grace;  
 And sure the rapt spirit may welcome the hours,  
 When beauty celestial beams bright from his face.

## PEACE—BE STILL!

Words by MRS. DANA.

Music by MOZART.

MUSETTE  
CON  
ESPRESSIVO.

The introduction consists of two staves. The upper staff is in treble clef with a key signature of two sharps (D major) and a 2/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music is marked 'MUSSETTE CON ESPRESSIVO' and features a rhythmic pattern of eighth and sixteenth notes.

Once, up-on the heav - ing o - cean, Rode a bark at eve - ning tide,

The first line of the song features a vocal melody in the upper staff and piano accompaniment in the lower two staves. The lyrics are: "Once, up-on the heav - ing o - cean, Rode a bark at eve - ning tide,". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

While the waves, in wild com-mo - tion, Dashed a - - gainst the ves - sel's side.

*mf*

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "While the waves, in wild com-mo - tion, Dashed a - - gainst the ves - sel's side." The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) at the beginning of the line.

Je - - sus, sleeping on a pil-low, Heed-ed not the ra-ging billow ;

While the winds were all a-broad, Calm-ly slept the Son of God.

*f*

2.  
 In that dark and stormy hour,  
 Fearful ones awaked their Lord.  
 Jesus, by his sovereign power,  
 Calmed the tempest with a word.  
 On life's dark and restless ocean,  
 Mid the billows' wild commotion,  
 Trembling soul, your Lord is there;  
 He will make you still his care.

N

3.  
 Jesus knows your silent weeping,  
 When before his throne you bow ;  
 Never, never is he sleeping,  
 Where he reigns in glory now.  
 If the world is dark before thee,—  
 If the billows, rolling o'er thee,  
 All thy soul with terror fill,—  
 Hear him saying, "Peace—be still!"

## ROSE OF SHARON AND LILY OF THE VALLEY.

Words by MRS. DANA.

Music by WILLIAM CLIFTON.

1. The  
2. And

1. The  
2. And

**AFFETUOSO.**  
*p* *cres.*

rose is the sweet - est and fair - est of flowers, And the lil - - y per - fum - eth the  
give me the lil - - y that blooms in the vale, So stain - less and love - ly, so

rose is the sweet - est and fair - est of flowers, And the lil - - y per - fum - eth the  
give me the lil - - y that blooms in the vale, So stain - less and love - ly, so

*p* *cres.*

beau - ti - ful bowers; But sweet - er and fair - er is Sha - ron's bright rose, Which  
mod - est and pale. It tells me of Him who was sin - less and pure, Who

beau - ti - ful bowers; But sweet - er and fair - er is Sha - ron's bright rose, Which  
mod - est and pale. It tells me of Him who was sin - less and pure, Who

*rf*

o - - ver cre - a - tion its fra - - grancy throws.  
left his own hea - ven our griefs to en - dure.

o - - ver cre - a - - tion its fra - - grancy throws.  
left his own hea - - ven our griefs to en - dure.

*cres.* *f*

O, 'tis sweet when the heart is o'er-bur-dened with care, And sweet in the  
O, I love in all na-ture his em-blems to see, To gath-er and

And sweet in the  
To gath-er and

*mf*

mo-ments of hap-pi-est cheer. Then give me, O, give me the beau-ti-ful  
use them wher-ev-er they be. Then give me the lil-y, and give me the

mo-ments of hap-pi-est cheer. Then give me, O, give me the beau-ti-ful  
use them wher-ev-er they be. Then give me the lil-y, and give me the

*p*

rose, Which can sweet - en a - like all my joys and my woes; Then give me, O,  
 rose, Which can sweet - en a - like all my joys and my woes; Then give me the

rose, Which can sweet - en a - like all my joys and my woes; Then give me, O,  
 rose, Which can sweet - en a - like all my joys and my woes; Then give me the

*cres.* *rf*

give me the beau - ti - ful rose, Which can sweeten a - like all my joys and my woes.  
 lil - - y, and give me the rose, Which can sweeten a - like all my joys and my woes.

give me the beau - ti - ful rose, Which can sweeten a - like all my joys and my woes.  
 lil - - y, and give me the rose, Which can sweeten a - like all my joys and my woes.

*cres.* *pp*

# THE FADED FLOWER AND THE CRUSHED HEART.

Words by MRS. DANA.

Music by HOOK.

The musical score is written in a 2/4 time signature with a key signature of two flats (B-flat and E-flat). It consists of three systems, each with a vocal line and a piano accompaniment. The piano accompaniment is divided into two staves: the right hand (treble clef) and the left hand (bass clef). The lyrics are as follows:

I have seen a fra - grant flow - - er All im -  
 - pearled with morn - ing dew; I have plucked it from the  
 bow - - er, Where in love - - li - - ness it grew. O, 'twas

sweet, when gay - - ly vy - ing With the gar - - - den's rich - est

bloom; But when fa - - ded, with - ered, dy - ing, Sweet - er

far its choice per-fume, — Sweet - er far its choice per - - - fume.

2.

So the heart, when crushed by sorrow,  
Sends its richest streams abroad,  
While it learns sweet balm to borrow  
From th' uplifted hand of God.



Not in sunny days of gladness  
Will the heart be fixed on Heaven;  
When 'tis wounded, clothed in sadness,  
Oft its richest love is given.

# THE MOON THAT SHINES SO BRIGHTLY.

Words by MRS. DANA.

PORTUGUESE AIR.

**SECOND VOICE.**

1. The moon, that shines so  
2. Just so the child of

**FIRST VOICE.**

1. The moon, that shines so  
2. Just so the child of

**Moderato con Espress.**

bright - ly Has borrowed all its beams, And yet it cheers us night - - ly Be -  
heav - - en Reflects a glo - rious light, And sil - v'ry rays are giv - - - en To

bright - ly Has borrowed all its beams, And yet it cheers us night - - ly Be -  
heav - - en Reflects a glo - rious light, And sil - v'ry rays are giv - - - en To



side the sil - ver streams.  
gild life's cheerless night.

We wander there, where wa - ters glide, To  
And gentle moon and murm'ring stream Shall



side the sil - ver streams.  
gild life's cheerless night.

We wander there, where waters glide, To raise our tune - ful  
And gentle moon and murm'ring stream Shall lose their soft re -



raise our song,  
lose their ray,

while ech - o dies, The streamlet flows a - long.  
the Christian's light Shall nev - er pass a - way.



even - ing song, And, while the pleasing ech - o dies, The streamlet flows a - long.  
flect - ed ray; But that pure beam, the Christian's light, Shall nev - er pass a - way.



P

## O THOU WHO LOV'ST TO HEAR MY PRAYER.

Words by MRS. DANA.

Music by R. E. R., Esq.

Moderato.

*mf*

O Thou who lov'st to hear my prayer, I cast my-self on thee; And

*p* *f*

I will glad-ly lin - - ger here, For thou hast died for me. I

*p*

know thy power will nev - - er fail; I know thy mer - cy too. Thy

love will cheer death's gloom - y vale, Thy hand will guide me through.

2.

O Thou who once didst bend the knee  
 In agonizing prayer,  
 Now hear me when I cry to thee,—  
 My only Saviour, hear!  
 When storms and darkness gather round,  
 To fill me with despair,  
 Then Saviour, let thy smiles abound,  
 And glory shall be there.

## THE BLEST, ETERNAL HOME.

Words by MRS. DANA.

Music by T. V. WIESENTHAL.

There's

PLAINTIVE,  
BUT NOT  
TOO SLOW.

The first system of the musical score. It features a vocal line on a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The vocal line begins with a rest followed by a quarter note G4. Below it is a piano accompaniment consisting of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The piano part starts with a series of chords and moving lines in both hands.

not a bright and beaming smile, Which in this world I see, But turns my heart to

The second system of the musical score. The vocal line continues with the lyrics "not a bright and beaming smile, Which in this world I see, But turns my heart to". The piano accompaniment continues with a steady rhythmic pattern of eighth notes in the right hand and chords in the left hand.

fu - ture joy, And whispers 'heav'n' to me. Though of - ten here my soul is sad, And

The third system of the musical score. The vocal line concludes with the lyrics "fu - ture joy, And whispers 'heav'n' to me. Though of - ten here my soul is sad, And". The piano accompaniment continues with the same rhythmic pattern as the previous systems.

falls the si - - lent tear,      There is a world of smiles and love, And

sorrow dwells not there.

2.

I never clasp a friendly hand,  
 In greeting or farewell,  
 But thoughts of my eternal home  
 Within my bosom swell.  
 There, when we meet with holy joy,  
 No thoughts of parting come,  
 But never-ending ages still  
 Shall find us *all at home*.

# THE CHARIOT OF MERCY.

Words by MRS. DANA.

Music by T. MOORE.

WITH FEELING.

The first system of music is a piano introduction. It consists of two staves: a treble staff and a bass staff. The key signature has one flat (B-flat) and the time signature is 6/8. The music begins with a series of chords in the bass staff, followed by a melodic line in the treble staff. The piece concludes with a final chord in the bass staff.

The second system of music features a vocal line and piano accompaniment. The vocal line is on a single treble staff, and the piano accompaniment is on two staves (treble and bass). The lyrics are: "The chariot of mer-cy is speeding its way, Far, far through the shad-ow - y gloom, Where the".

The third system of music continues the vocal line and piano accompaniment. The vocal line is on a single treble staff, and the piano accompaniment is on two staves (treble and bass). The lyrics are: "lands, that in death's dark ob - scu-ri-ty lay, Are burstung the bars of their tomb. I see where 'tis shedding its".

luminous ray, Dis - pers - ing the shadows of night; And the wondering nations are hailing the day, And re -

- joice in its glori-ous light.

2.

Hallelujahs are sounding melodiously clear,  
 Borne sweet from the Isles of the Sea,  
 And the lands of the East send the echo afar,  
 And the long-fettered Pagan is free.  
 And the Indian, that roams through the green-prairied West,  
 Now raises his tear-moistened eye,  
 As he welcomes with joy the glad tidings of rest,  
 In a home far away in the sky.



3.

And the dark-visaged son of the African wild  
 Has tasted Immanuel's love,  
 And his lion-like nature grows tenderly mild,  
 As he hears the sweet "news" from above.  
 O, chariot of mercy, roll gloriously on,  
 And fly over mountain and sea.  
 Till the last gloomy shadow of darkness is gone,  
 And the last fettered spirit is free!

## WE SHALL MEET, NO MORE TO PART.

Words by MRS. DANA.

Music by ROSSINI.

Moderato.

We shall meet, no

more to part. Cease thy sorrows, mourning heart! Wea-ry days will soon de-part: Then we may rest for -

ey - - er! When the work of life is done, When the victor's crown is won, Then, im-mor - tal

*cres.*

WE SHALL MEET, NO MORE TO PART.

life be-gun, We no more shall sev - - - er. We shall meet, no more to part.

*Slentando. p*

Cease thy sorrows, mourn-ing heart! Wea - ry days will soon de - part: Then we may rest for -

*sf sf*

ev - - - er.

*mf*

2.  
 In the home of peace and bliss,  
 In the world where Jesus is,  
 When we bid adieu to this,  
 Then we may love forever!  
 R



Purified from every stain,  
 Through the Lamb that once was slain,  
 Dearest, we shall meet again,  
 And be parted never!  
 We shall meet, &c.

# EMBOSOMED DEEP WITHIN.

Words by MRS. DANA.

Music by ALEXANDER LEE.

LARGHETTO. *pp* Trombo. Corni.

Em-bo-somed deep with-in, I feel a ris-ing bliss; But I dare not whis-per,

EMBOSOMED DEEP WITHIN.

71

e - ven now, My dawn of hap - pi-ness. My weep-ing may be o'er, My

*p*

sigh - ings all be past, But clouds may gath - er when I die ; I

*mf*

may not smile at last.

*f*

2.

But why affrighted pause?  
 And why this rising fear?  
 If angels guard the gates of death,  
 No danger shall be there.



Forsaken can I be,  
 If Jesus is my friend?  
 If he has brought me safe thus far,  
 He'll save me at the end.

# THE QUIVERING ASPEN TREMBLES.

Words by MRS. DANA.

IRISH MELODY.

TENDERLY.

The piano introduction consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The lower staff is in bass clef with the same key signature and time signature. The music is characterized by a gentle, flowing melody with many slurs and grace notes, creating a soft and tender atmosphere.

The first system of the song features a vocal line on a single treble clef staff and piano accompaniment on two staves (treble and bass clefs). The lyrics are: "The quiv-er-ing as-pen". The music is in 6/8 time with a key signature of one sharp. The piano accompaniment provides a steady, rhythmic accompaniment to the vocal line.

The second system continues the vocal line and piano accompaniment. The lyrics are: "trembles When touch'd by the zephyr's breath ; For faintly its coming re-sembles The". The musical notation includes various note values, rests, and slurs, maintaining the tender and lyrical quality of the piece.

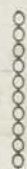
wither - ing blast of death; And mournfully soft and sighing The sounds of the pass - ing

breeze, Like the ech-oes of mu - sic dy - ing, Far, far o'er the swelling seas.

2.

So surely the heart remembers  
The darkness of sorrow's night,  
When, sadly, hope's flickering embers  
Are losing their cheerful light;

S



Yet mournfully sweet is sorrow,  
As breezes that moan in spring,  
When the heart a bright hope can borrow,  
And joy from its sadness bring.

# HARK! THE MIDNIGHT BELL IS CHIMING.

Words by MRS. DANA.

SCOTCH MELODY.

**TREBLE.**

Hark! the midnight bell is chiming. See! the moon her steep is climbing. All is still, save yon-der rill, Where

**TENOR.**

Hark! the midnight bell is chiming. See! the moon her steep is climbing. All is still, save yon-der rill, Where

*Andante.*

fairies dance to that sweet timing. Come, let us rise, and gaze a-broad. Thoughts come in crowds at this lone hour.

fairies dance to that sweet timing. Come, let us rise, and gaze a-broad. Thoughts come in crowds at this lone hour.

The musical score consists of three systems. The first system includes a Treble staff with a key signature of two flats and a 2/4 time signature, and a Tenor staff with the same key signature and time signature. The piano accompaniment is shown in grand staff notation (treble and bass clefs) with a key signature of two flats and a 2/4 time signature. The tempo is marked 'Andante.' The lyrics are written below the vocal staves. The second system continues the vocal lines and piano accompaniment. The third system concludes the piece with the same instrumental accompaniment.

Yes, we will sing the love, the love of God, While still-ness lends its sol-ern pow-er. Hark! the mid-night

Yes, we will sing the love, the love of God, While still-ness lends its sol-ern pow-er. Hark! the mid-night

AD LIB. *tr*

bell is chiming. See! the moon her steep is climbing. All is still, save yonder rill, Where fairies dance to that sweet timing.

bell is chiming. See! the moon her steep is climbing. All is still, save yonder rill, Where fairies dance to that sweet timing.

2.  
 Balmy dews, from heaven distilling,  
 Drooping flowers with moisture filling,  
 Silent fall, reviving all,  
 That morn may rise in beauty thrilling.



O, what a world our Father gives,  
 Smiling in loveliness to cheer us!  
 Come, let us sing, while :||: memory :||: lives,  
 To Him who ever loves to hear us.  
 Hark! &c.

## SHED NOT A TEAR.

Words by MRS. DANA.

Music by T. H. BAYLY.

WITH  
FEELING.

*dolce*

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a slur over the first six notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The tempo and mood are indicated as 'WITH FEELING' and 'dolce'.

The first phrase of the lyrics is set to a vocal line with a simple melody. The piano accompaniment continues with the same eighth-note pattern.

Shed not a tear o'er your friend's early bier,    When I am gone,    When I am gone ;

*p*

The piano accompaniment for the first phrase consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The dynamic is marked 'p' (piano).

The second phrase of the lyrics is set to a vocal line with a simple melody. The piano accompaniment continues with the same eighth-note pattern.

Smile if the slow-tolling bell you should hear,    When I am gone, I am gone.

The piano accompaniment for the second phrase consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.



## THE WOMAN OF CANAAN.

Words by MRS. DANA.

Music by HAYDN.

ANDANTE.

With meek, up - lift - ed eye, She fol - lowed near the Lord, And

prayed him, lest her child should die, To speak one healing word. Sad tears were on her cheek, Yet

did she not de - spair, For he, whose power she came to seek, A love - ly smile did wear; And

*p*

though he answered not, His mercy still she sought; And though he answered

not, His mercy still she sought.

AD LIB.

2.

And those who heard her pray,  
Besought the Lord to hear,  
And send the suppliant thence away,  
For still she followed near.  
But onward still he went,  
While no kind answer fell;  
He told them he was only sent  
To save lost Israel.  
So he, whose power she sought,  
O, still he answered not.

3.

"Lord, help me!" then she said;  
But quickly answered he,  
"I cannot take the children's bread  
To give it unto thee."  
"Tis true," she meekly sighed,  
"Yet, Lord, once more I call;  
The crumbs I may not be denied,  
Which from thy table fall."  
Her faith was thus revealed,  
Her daughter then was healed.

# THE SWEET FIRESIDE.

Words by MRS. DANA.

SCOTCH MELODY.

Moderato.

*p* *f*

Come around the cheerful hearth, when the fire burns bright. 'Tis the sweetest place on

*p* *cres.*

earth, on a win-ter's night. Shut the doors on every care; Bring your smiles with right good

*p*

cheer. Hap - py fa - ces brighten here ; eve - ry heart is light ! See the fa - ther gaze a -

*f* *p*

round on his dear - est ones, While the child, with playful bound, to its moth - er

*f* *p* *f*

runs. Brothers, bring the merry flute ; Sisters, tune the plain - tive lute ; Let not one dear voice be

*p* *cres.* *f* *p*

mute ; bring your sweet-est tones. Let not one dear voice be mute ; bring your sweetest tones.

*f* *fp*

*f*

The musical score consists of two systems. The first system has a vocal line and a piano accompaniment. The piano part has two staves. The second system also has a vocal line and a piano accompaniment with two staves. The key signature is two sharps (F# and C#), and the time signature is common time (C). Dynamics include *f* (forte) and *fp* (fortissimo piano).

## 2.

Now the song is rising high ; 'tis a song of praise,  
 Heaven's love to magnify with melodious lays.

Angels, hear the pleasing strain !

Catch, and echo it again !

To the Lamb, who once was slain, loud the chorus raise !

Now around the altar kneel ; 'tis the hour for prayer.

Jesus, hear the heart's appeal ! Jesus, bow thine ear !

See ! they all are bending low !

O, 'tis sweet to worship so,

Where the heart's best feelings flow, banished every care !

# MY BELOVED, WILT THOU OWN ME.

809

Words by MRS. DANA.

ENGLISH MELODY.

ANDANTE.

My Beloved, wilt thou own me, When my heart is all de - filed ? Though thy dy - ing

My Beloved, wilt thou own me, When my heart is all de - filed ? Though thy dy - ing

love has won me, Though thy dying love has won me, Can I deem thee rec - on - ciled ?

love has won me, Though thy dying love has won me, Can I deem thee rec - on - ciled ?

2.

My Beloved, pass before me ;  
 Never from my sight remove.  
 Many waters, flowing o'er me,  
 Cannot quench my burning love.

3.

My Beloved, now endue me  
 With thine own attractive charms ;  
 May thy spirit sweetly woo me ;  
 Fold me in thy sheltering arms.

4.

My Beloved, safely hide me  
 In the drear and cloudy day ;  
 Ere the windy storm has tried me,  
 Hide my trembling soul, I pray.

5.

My Beloved, kindly take me  
 To thy sympathizing breast ;  
 Never, never more forsake me ;  
 Guide me to the land of rest.

## OF SUCH IS THE KINGDOM OF HEAVEN.

Words by MRS. DANA.

SCOTCH MELODY.

ANDANTE.

SECOND VOICE.

I dear-ly love a lit - - tle child, And Je - - sus loved young chil - dren too; He

FIRST VOICE.

I dear - ly love a lit - - tle child, And Je - - sus loved young chil - dren too; He

ev - er sweetly on them smiled, And placed them with his cho - - sen few. When,

ev - er sweetly on them smiled, And placed them with his cho - - sen few. When,

cra - - - dled on its moth - - er's breast, A babe was brought to

Je - - - sus' feet, He laid his hand up - on its head, And blessed it with a

prom - ise sweet.

2.  
 "Forbid them not," the Saviour said:  
 "O suffer them to come to me!  
 Of such my heavenly kingdom is;  
 Like them may all my followers be."  
 v



Young children are the gems of earth,  
 The brightest jewels mothers have;  
 They sparkle on the throbbing breast,  
 But brighter shine beyond the grave.

# FATHER IN HEAVEN.

Words by the late JANE KEITH PALMER.

Arranged by G. KIALLMARK.

CON ESPRESS.

*pp*      *mf*

*Ped.*      \*

*pp*

Fa - - - ther in heav - - en, as we bow be - fore thee, Look down in mer - cy,

lend a listening ear! Par - - don we crave, while humbly we a - dore thee.

Art thou not pledged the prayer of faith to hear? Art thou not pledged the

prayer of faith to hear?

2.  
 Jesus, thou Saviour! be our mediator;  
 Cleanse us from sin, and make us wholly thine;  
 Thus may we bend before the great Creator,  
 Clothing his Son in attributes divine.

3.  
 Spirit of God! thy influence we desire,  
 Sealed with the impress of redeeming love;  
 O, raise our thoughts, our warm affections, higher,  
 Nor let us from our ten'er Shepherd rove!

## THE RULER'S DAUGHTER.

812

Words by MRS. DANA.

FRENCH MELODY.

8va. ----- loco.

6

ANDANTE.

A fa - - ther is pray - - ing The Sav - iour to hear, For his daugh - ter is

dy - - ing, With no help - er near. Be - seech - ing him great - - ly, He

falls at his feet; And his sto - - ry of sor - - row, O, hear him re -

- peat.

2.  
 "My dear little daughter,  
 I fear she will die!  
 O, thou merciful Saviour,  
 Attend to my cry!  
 If thou wilt but touch her,  
 She surely will live:  
 Then to thee all the glory,  
 O Jesus, I'll give."

3.  
 And Jesus went with him;—  
 But soon it was said  
 To the heart-stricken father,  
 "Thy daughter is dead!  
 Why trouble the Master  
 Thy woes to relieve?"  
 But the kind Saviour whispered,  
 "Now only believe."

W

4.  
 They came to the house;  
 And the mourners were there,  
 Who with weeping and wailing  
 Were rending the air;  
 But Jesus reproved them;—  
 "Why thus do ye weep?  
 For the maid is not dead;  
 She is only asleep."

5.  
 O, see! with a touch  
 How the maiden awakes,  
 When the mighty Physician  
 Her hand gently takes!  
 And, see! from her features  
 Pale death quickly flies,  
 At the voice of the Saviour,  
 "O damsel, arise!"

# LIKE A DREAM WHEN ONE AWAKETH.

Words by MRS. DANA.

SOUTHERN MELODY.

ANDANTE  
ESPRESSIVO.

*p*

Like a dream when one a-wak-eth, Van - - - - ished a - -

- way, Earth - ly joy the heart for-sak-eth, Doomed to de - cay;

But when flesh and spir - it fail-eth, Heaven grows more dear ;

And when grief the heart as - sail-eth, O, shed no tear !

2.  
 Dearest hopes and joys may perish,  
 Lost in an hour ;  
 All the love the heart can cherish  
 May lose its power.  
 When the storm is gathering o'er thee,  
 Do not despair ;  
 Heaven can every joy restore thee,  
 More pure and fair.



3.  
 Mid thy gloom and desolation,  
 Whene'er they come,  
 For thy peace and consolation  
 Think of thy home.  
 There thy joys shall last forever,  
 Changeless and bright ;  
 Clouds shall dim, O never, never,  
 That world of light.

# I HAVE SEEN, I HAVE HEARD, I HAVE KNOWN.

Words by MRS. DANA.

SWISS AIR.

ANDANTINO. *p*

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The time signature is 2/4. The tempo is marked 'ANDANTINO' and the dynamics are 'p'. The vocal line begins with a melodic phrase that includes a triplet of eighth notes. The piano accompaniment consists of chords and single notes.

I have seen, I have seen, in the sweet spring time, All the flowers op'ning bright to the sun ; I have

The second system continues the vocal line and piano accompaniment. The lyrics are: "I have seen, I have seen, in the sweet spring time, All the flowers op'ning bright to the sun ; I have". The piano accompaniment provides harmonic support with chords and moving lines.

seen, I have seen, in the sweet spring time, All the flowers op'ning bright to the sun ; And

The third system continues the vocal line and piano accompaniment. The lyrics are: "seen, I have seen, in the sweet spring time, All the flowers op'ning bright to the sun ; And". The piano accompaniment continues with chords and moving lines.

then my heart was full of praise To Him who gave those bless - ed rays. O, I

love, yes, I love, in the sweet spring time, All the flowers op'ning bright to the sun.

*f*

The musical score consists of three systems. Each system includes a vocal line and a piano accompaniment. The piano part is written in treble and bass clefs. The first system has lyrics: 'then my heart was full of praise To Him who gave those bless - ed rays. O, I'. The second system has lyrics: 'love, yes, I love, in the sweet spring time, All the flowers op'ning bright to the sun.'. The third system begins with a forte (*f*) dynamic marking.

2.

I have heard, I have heard, on a sweet May morn,  
 All the birds singing blithe on the tree;  
 And then I've raised my cheerful voice,  
 And called all nature to rejoice.  
 O, I love, yes, I love, on a bright May morn,  
 All the birds singing blithe on the tree.

X

3.

I have known, I have known, in the sweet moonlight,  
 All the thoughts such a scene would inspire;  
 And then what visions came to me,  
 While I have prayed, O God, to thee!  
 O, I love, yes, I love, in the sweet moonlight,  
 All the thoughts such a scene would inspire.

# THE LOVELY MOON IS WANING.

ARRANGED FOR THE GUITAR.

Words by MRS. DANA.

SCOTCH MELODY.

Poco  
ALLEGRETTO  
E  
DELICATEZZA.

The love - ly moon is waning, And darkness steals around; Yet I am here complaining, For

Thee I have not found. My bless-ed Sav-iour, hear me! I mourn the live-long night; May

*Ritard.* *A Tempo.*

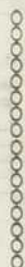
thy sweet presence cheer me, And make this darkness light. Then my soul, with rapture springing, Shall

joy - ful soar a - way, And, my flight from sor - row wing - ing, I shall

find e - - ter - nal day.

2.

'Tis well that mournful weeping  
Endureth but a night;  
And I my watch am keeping  
For morning's faintest light.  
O, by thy dying merit,  
Now hear my broken prayer!



'Tis morning with my spirit  
When, Saviour, thou art near.  
And when morning paints in splendor  
The glorious eastern sky,  
While to thee my soul I render,  
I would lay me down — to die

# IF SORROW'S HOUR HAS COME TO THEE.

ARRANGED FOR THE GUITAR.

Words by MRS. DANA.

Music by J. T. NORTON.

ANDANTE.

If sorrow's hour has come to thee, And thou dost weep in ag - ony ; When

thou hast told the last fare-well, And floods of grief thy bo - som swell ;

O, sufferer, then thy Sa - viour see! Re - mem - ber Him who wept for thee !

O, sufferer, then thy Sav-iour see! Re-mem-ber Him who wept for thee!

2.

In languid hours and painful days,  
When faintly beam life's flickering rays,  
And dimly burns its taper light,  
Where once its lamp was shining bright,  
O, sufferer, then thy Saviour see!  
Remember Him who shines on thee!

3.

When weary nature sinks, oppressed,  
And death's cold hands are on thy breast;  
When life's warm tide is ebbing fast,  
And joys, and hopes, and cares are past;  
O, sufferer, then thy Saviour see!  
Remember Him who died for thee!

WHILE RADIANT HOPE.

812

ARRANGED FOR THE GUITAR.\*

Words by MRS. DANA.

FRENCH MELODY.

ANDANTE.

When ra - dant hope is smil - ing o'er My ear - - ly, hap - py days, I'll

\* With an accompaniment written in C, to be played in E b, with the *Capo de Astro* on the third fret.

raise my cheer-ful voice on high In a song of grate-ful praise. And,

O, 'tis sweet to think how soon, My errors all for-given, A pu- rer, bright-er

hope shall rise, The glorious hope of heaven.

*lento. ppp*

## 2.

When sorrow's tear is stealing down  
 My cheek, all pale and sad,  
 There is a faithful bosom, where  
 I'll rest my aching head.  
 When, from the dark and howling storm,  
 To this dear refuge driven,  
 While every tear is wiped away,  
 I'll wait the rest of heaven.

## O, DAUGHTER OF ZION.

818

ARRANGED FOR THE GUITAR.

Words by MRS. DANA.

IRISH AIR.

ANDANTINO  
ESPRESSIVO.

O, daughter of Zi - on, why sor - row - est thou, With thy

beau - ti - ful harp on the green wil - low bough? O, cease from thy weeping; thy

Sa - viour is call - ing Thy spi - - - rit to joy!

2.

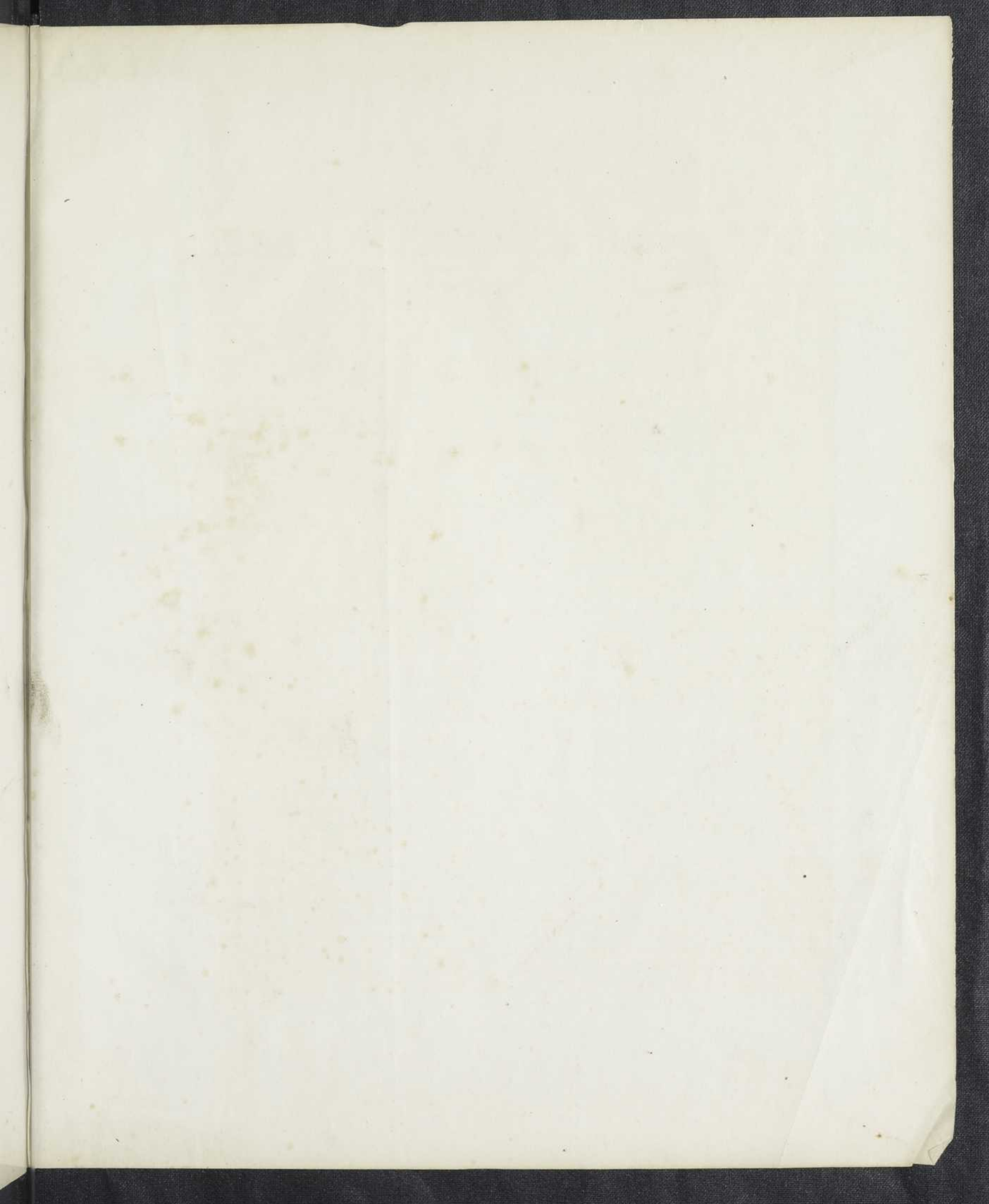
Why, drooping and sad, dost thou languish forlorn,  
Forgetting the day-star that gladdens thy morn?  
That star is thy Saviour: — O, hear him inviting  
Thy spirit to love!

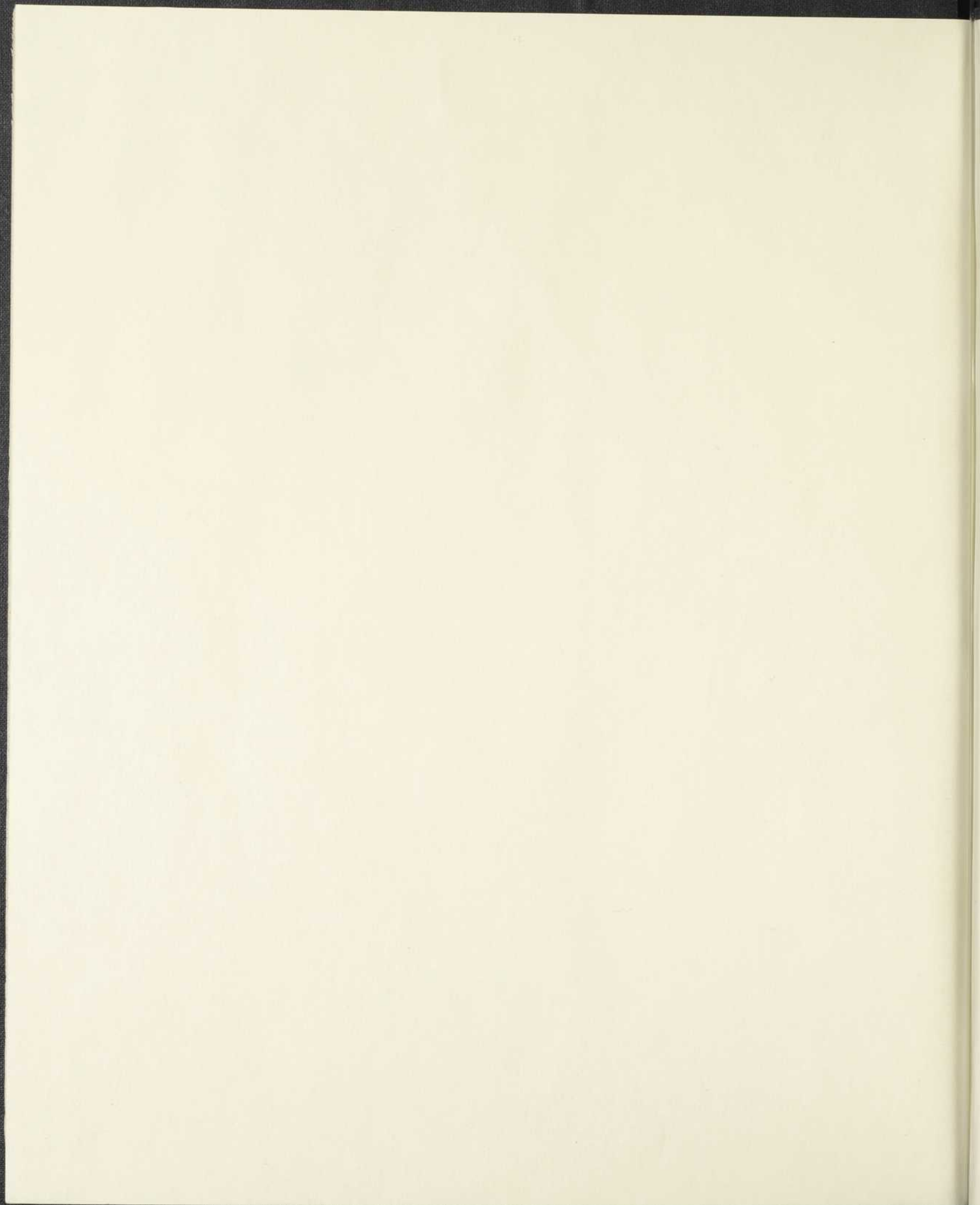
3.

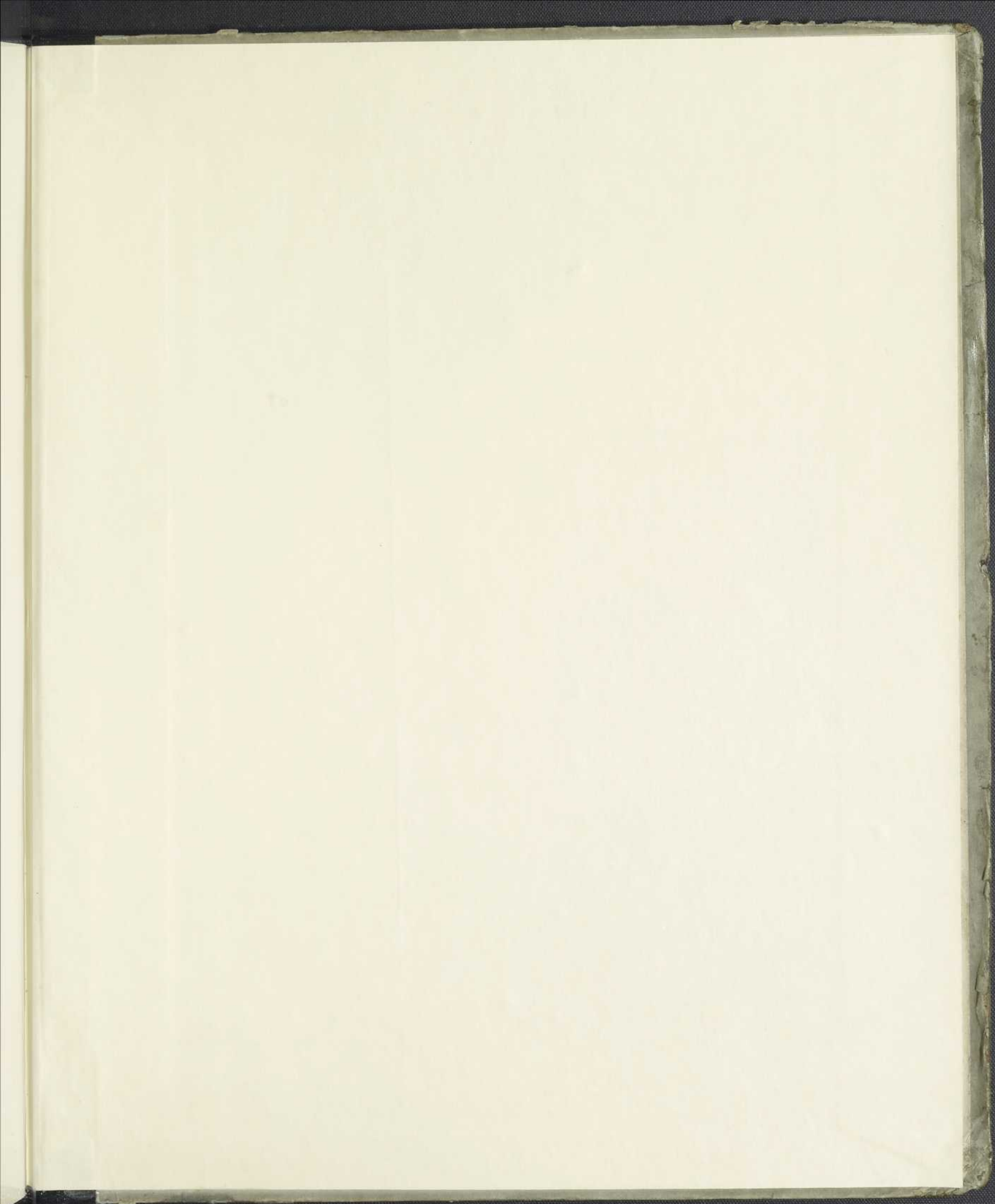
Come, tune thy sweet harp, sing an anthem of praise,  
And join its full chords to melodious lays;  
Thy Saviour from heaven is gently enticing  
Thy spirit to bliss.

## CONTENTS.

Titles.	Melodies.	Page.
AFAR FROM THY HOME.....	<i>Home, sweet Home.....</i>	TRIO.....5
BLESSED SABBATH! HOW I LOVE THEE.....	<i>Isle of Beauty.....</i>	SONG.....40
COME IN THE STARRY NIGHT.....	<i>Come o'er the moonlit Sea.....</i>	DUET.....12
DEAR HEAVENLY HOME.....	<i>Our Way across the Sea.....</i>	DUET.....32
EMBOSOMED DEEP WITHIN.....	<i>Soldier's Tear.....</i>	SONG.....70
FATHER IN HEAVEN.....	<i>Waters of Elle.....</i>	SONG.....86
GENTLE HARP.....	<i>O Pescator dell Onda.....</i>	DUET.....16
HARK! THE MIDNIGHT BELL IS CHIMING.....	<i>Roy's Wife.....</i>	DUET.....74
I LOVE TO SEE MY FATHER'S HAND.....	<i>Sul Margine d'un Rio.....</i>	SONG.....36
I HAVE SEEN, I HAVE HEARD, I HAVE KNOWN.....	<i>Swiss Boy.....</i>	SONG.....92
IF SORROW'S HOUR HAS COME TO THEE.....	<i>Pensez à moi.....</i>	SONG.....96
LIKE A DREAM WHEN ONE AWAKETH.....	<i>Near the Lake where drooped a Willow.....</i>	SONG.....90
MEMORIES OF A BURIED FRIEND.....	<i>My Heart and Lute.....</i>	SONG.....42
MISSIONARY'S FAREWELL.....	<i>Bride's Farewell.....</i>	SONG.....44
MY BELOVED, WILT THOU OWN ME.....	<i>Bounding Billows.....</i>	TRIO.....83
O DAUGHTER OF ZION.....	<i>Kathleen O'More.....</i>	SONG.....99
OF SUCH IS THE KINGDOM OF HEAVEN.....	<i>Bonnie Doon.....</i>	DUET.....84
O THOU WHO LOV'ST TO HEAR MY PRAYER.....	<i>O gaze on me.....</i>	SONG.....62
O JOY TO THEE, JOY TO THEE.....	<i>Araby's Daughter.....</i>	SONG.....46
PEACE—BE STILL.....	<i>Go, forget me; why should Sorrow.....</i>	SONG.....52
ROSE OF SHARON AND LILY OF THE VALLEY.....	<i>Last Link is broken.....</i>	DUET.....54
SHED NOT A TEAR.....	<i>Long, long ago.....</i>	SONG.....76
SOFT, SOFT, MUSIC IS STEALING.....	<i>Am I not fondly thine own.....</i>	TRIO.....18
THE STAR OF THE NATIVITY.....	<i>O no, we never mention her.....</i>	SONG.....10
THE BEST HOME AND THE BEST FRIEND.....	<i>Banks of the blue Moselle.....</i>	SONG.....24
THE SETTING SUN.....	<i>Canadian Boat Song.....</i>	TRIO.....30
THE MORNING-STAR OF THE SPIRIT.....	<i>In happier Hours.....</i>	SONG.....38
THE BOW IN THE CLOUD.....	<i>Young Ellen Lorraine.....</i>	SONG.....50
THE FADED FLOWER AND THE CRUSHED HEART.....	<i>I have loved thee, dearly loved thee.....</i>	SONG.....58
THE MOON THAT SHINES SO BRIGHTLY.....	<i>Flow on, thou shining River.....</i>	DUET.....60
THE BLEST ETERNAL HOME.....	<i>Ingle Side.....</i>	SONG.....64
THE CHARIOT OF MERCY.....	<i>My Lodging is on the cold Ground.....</i>	SONG.....66
THE QUIVERING ASPEN TREMBLES.....	<i>Has Sorrow thy young Days shaded.....</i>	SONG.....72
THE WOMAN OF CANAAN.....	<i>To sigh, yet feel no Pain.....</i>	SONG.....78
THE SWEET FIRESIDE.....	<i>Kelvin Grove.....</i>	SONG.....80
THE RULER'S DAUGHTER.....	<i>Come, rest in this Bosom.....</i>	SONG.....88
THE LOVELY MOON IS WANING.....	<i>Mary of Argyle.....</i>	SONG.....94
WHEN PILLOWED ON MY DOWNY COUCH.....	<i>When mid the festive Scene we meet.....</i>	SONG.....8
WHAT SERAPH-LIKE MUSIC.....	<i>What Fairy-like Music.....</i>	DUET.....20
WHERE IS THE HOME I'VE PICTURED FAIR.....	<i>I'll watch for thee.....</i>	SONG.....27
WHEN THY FORM IS HUMBLY BENDING.....	<i>Forget not me.....</i>	SONG.....48
WE SHALL MEET, NO MORE TO PART.....	<i>Di tanti palpiti.....</i>	SONG.....68
WHILE RADIANT HOPE.....	<i>Twilight Dews.....</i>	SONG.....97







# IMPORTANT MUSICAL WORKS

PUBLISHED BY

OLIVER DITSON

PIANO-FORTE AND MUSIC DEALER,

115 WASHINGTON STREET,

AND FOR SALE BY CHARLES C. CLAPP & CO.,

Corner of Court and Cornhill Streets, Boston.



- BERTINI'S METHOD FOR THE PIANO-FORTE, a New and Improved Edition.  
HUNTEN'S CELEBRATED INSTRUCTIONS FOR THE PIANO-FORTE.  
HUNTEN'S ABRIDGMENT do. do. do.  
CZERNY'S ONE HUNDRED PREPARATORY LESSONS FOR THE PIANO-FORTE.  
LOGIER'S FIRST COMPANION FOR THE PIANO-FORTE.  
——— SEQUEL TO FIRST COMPANION.  
CHILD'S FIRST MUSIC BOOK, or EASY INSTRUCTIONS FOR LEARNING THE PIANO-FORTE.  
CRAMER'S CELEBRATED STUDIES FOR THE PIANO-FORTE.  
LABLACHE'S COMPLETE METHOD OF SINGING.  
CRIVELLI'S INSTRUCTIONS IN THE ART OF SINGING.  
VOCAL EXERCISES AND SOLFEGGIOS, adapted to the Wants of private Pupils or Classes in Vocal Music.  
By LOWELL MASON. A Cheap and Valuable Work.  
AN IMPROVED INSTRUCTION BOOK FOR THE ORGAN, by RINCK, CALLCOT, and WARREN.  
ZEUNER'S ORGAN MUSIC; IN TWO PARTS. PART I. contains One Hundred and Sixty-Five Interludes and Short Preludes. PART II., Practical Voluntaries.  
BEAUTIES FOR THE ORGAN, by different Authors.  
SHORT VOLUNTARIES FOR THE ORGAN, selected from the Works of the great Masters, by JOHN HILES.  
INSTRUCTIONS FOR PLAYING THE SERAPHINE AND MELODEON, by E. L. WHITE.  
OLE BULL'S VIOLIN PRECEPTOR; KENDALL'S CLARINET do.; ACCORDEON do.; FLUTE do.;  
VIOLONCELLO do.; SAX-HORN AND SAX-TUBA do.; CORNET A PISTON do.  
BURROWE'S PIANO-FORTE PRIMER.  
JOUSSE'S CATECHISM OF MUSIC.  
FIRST STEPS IN THOROUGH BASS.  
CZERNY'S TREATISE ON THOROUGH BASS, OR, HARMONY MADE EASY.  
WOODBURY'S ELEMENTS OF MUSICAL COMPOSITION, THOROUGH BASS, AND METHOD OF ARRANGING FOR MILITARY BANDS, &c.  
KUREK'S MILITARY MUSIC FOR FULL BAND.  
CALLCOT'S MUSICAL GRAMMAR.  
CATEL'S TREATISE ON HARMONY.  
A COLLECTION OF MUSIC, ARRANGED FOR THE BRASS BAND.  
THE SOUTHERN HARP; A Selection of Sacred and Moral Songs, by MRS. DANA.  
THE BEAUTIES OF CALEDONIA, or GEMS OF SCOTTISH SONG; containing fifty of the most favorite Scotch Ballads, set to Music.  
THE ORPHEAN LYRE; a Collection of the choicest English Glees extant.  
THE MUSICAL LIBRARY; a Cheap Collection of Music, edited by MASON and WEBB.  
THE OPERA OF SEMIRAMIDE, arranged for the Piano-Forte, by CALLCOT.  
A COLLECTION OF CHANTS FOR THE EPISCOPAL CHURCH, by A. U. HAYTER.  
THE ORATORIO OF DAVID, by NEUKOMM.  
THE NATIONAL GLEE-BOOK, containing a great variety of choice Glees, &c., arranged for three and four Voices.  
THE GLEE-SINGER'S POCKET COMPANION.  
THE BOSTON COLLECTION OF INSTRUMENTAL MUSIC, arranged for Flute, Violin, etc.  
THE ANTIQUARIAN; a Collection of Ancient Church Music, containing the Gems of BILLINGS, HOLDEN, KIMBALL, REED, SWAN, and others. COVERT, DODGE, and GOUGH'S Collection of Temperance Songs.  
THE BOSTON SACRED HARMONY, OF NEW ENGLAND COLLECTION OF CHURCH MUSIC, ANTHEMS, etc. etc.  
N. B. A liberal discount made to Music and Book Sellers, Seminaries, Singing Choirs, and Professors of Music.

PIANOS, NEW AND SECOND-HAND. FOR SALE AND TO LET.