

BOSTON PUBLIC LIBRARY



3 9999 06385 242 8

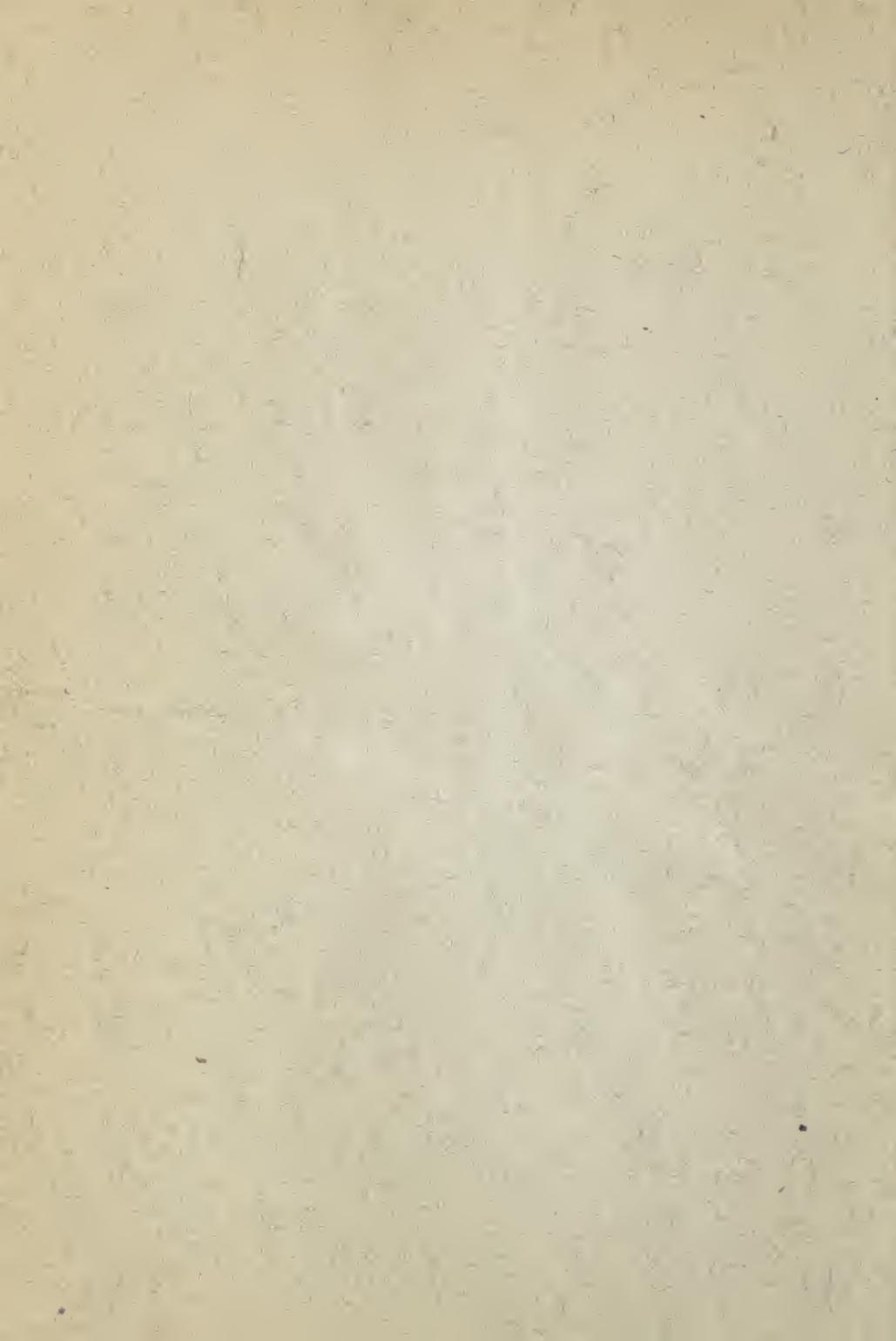
★
No. 8059-208



GIVEN BY

Miss Emmaline Cooper.







Digitized by the Internet Archive
in 2013



rational Temperance League
Mrs. Emeline C. [unclear]
Jan 9, 1908
8059.208

MANUAL OF NUMERAL MUSIC.

FIFTEEN years' experience in teaching vocal music, has convinced the writer that not more than one in a thousand fails, on due trial, to learn how to sing. The experience of teachers and physicians, testifies that singing is a healthy exercise. When properly studied, it tends, as much as any other science, to strengthen the mind; and, probably there is nothing practised by Christians that exerts so great an influence for good in a moral point of view. It has the authority of divine writ, and the approbation of all good men in its favor; and is the most innocent of all amusements.

A few elementary lessons well studied, will enable a student to sing plain church music at sight. And it is much better to study a few lessons carefully, than to skim over a volume of lessons and exercises. Moreover, as the Rev. Thos. Harrison wrote in a recent letter to the author, "Lessons in time and melody are the most that are needed."

Exercises in numeral notation are found in all the best instruction books extant. Indeed, the principles of musical science cannot be fully and fairly developed without using numerals; and, since every principle of the science may be as fully and more clearly developed by numerals, it is a waste of time, paper, and money, to study the Guidonian or round note system first. Everything belonging to the round note system of notation, except the position of the notes, is taught in numeral notation, and at least three-fourths of the time is saved. A very small part of that time thus saved, will suffice for the student to learn the position of the notes on the five-lined staff, and the round note, together with the whole tribe of patent note systems, will be understood at once.

The Christian Psalmist was first published in round notes, numerals, and patent notes. There were ten thousand copies sold; and the purchasers, having the three systems constantly before them, decided, almost unanimously, in favor of the numeral system. Since that decision, more than 120 thousand copies have been published entirely in the numeral system, and readily sold,

1206

while there is no demand whatever for those with round and patent note music.

MUSIC

Is a pleasing succession, or combination of sounds. A sound is always sustained to a certain height or pitch, while a noise varies, instantly, from one pitch to another. A cricket makes a sound, while a gnat makes a noise.

The sensation of sound is conveyed to the brain by the auditory nerve; this nerve connects with the tympanum, or drum, of the ear; and this drum is caused to vibrate and act upon the auditory nerve, by the undulations of the air. The air is caused to vibrate, is put into an undulating or wavy motion, by effort of the vocal organs, by striking a bell, the string of a violin, and things of like character. If the vibrations are less than 32 in a second of time, they do not put the tympanum of the ear into motion, and the sound is too low to be heard. If the vibrations are more than 8192 in a second of time, they strain the tympanum so that it cannot vibrate, and a sound making more than this number of vibrations, is too high to be heard.

A sound must continue at a certain height or pitch for a sensible time, so as to be, musically speaking, appreciable as a sound. To continue it longer than a sensible time, makes it more or less musical, only in relation to preceding and succeeding sounds, or to the syllable or word applied to it. Hence the first thing to be studied in music, and the first division of music, is

TIME.

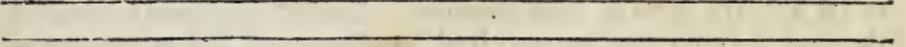
The best readers, speakers, and singers, are those who know best how to time their words. As words are signs of ideas, so numerals may be signs of sounds, and of musical ideas. The length of numerals and rests, is shown in the following table:

	Whole.	Half.	Quarter.	Eighth.	Sixteenth.	Thirty-second.	Sixty-fourth.
	:1	.1	1	1 ,	1 "	1 "	1 "
Or,	:1	.2	3	4 ,	5 "	6 "	7 "
	:R	.R	R	R ,	R "	R "	R "

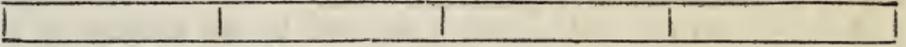
The letter R always stands for a *rest*, a suspension of the voice during the time indicated by the periods or commas prefixed or suffixed to the numerals or letters. The student will perceive that a plain numeral or letter is called a quarter; and that a period prefixed doubles it—makes it a half; and an additional period

doubles that — makes it a whole. Also, that one comma placed under a plain numeral or letter, takes from it one half its length — reducing it to an eighth ; and that an additional comma reduces an eighth to a sixteenth, and so on. By remembering this, the student can always determine the time of a note at sight.

While singing a musical exercise, time passes away : and the length of time thus passed away, is represented by the lines on which the exercise is written. Two parallel horizontal lines make a staff in numeral music, thus —

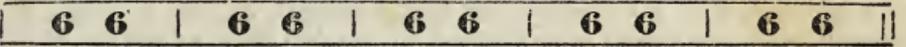


In order that many persons may sing together at once, and that correct accent may be observed, time is divided by perpendicular lines, or bars, into spaces which are called measures, thus —

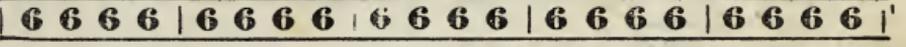


There are, in Nature, perhaps only two kinds of time. The first and most general is that in which a man walks, in which the pulse beats — in which a horse trots, and is called double time. The second is that in which a horse canters — in which a skiff is rowed, and is called triple time. Musicians have fancied that there are also quadruple, sextuple, and various kinds of compound time. The student will readily perceive that quadruple is twice double, and that sextuple is twice triple time : and he may rest assured that, to compound time, is trouble for no profit. Below is a table of the two kinds of time, with their varieties.

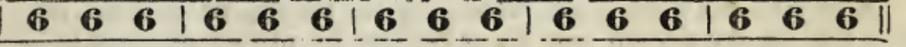
Double time.



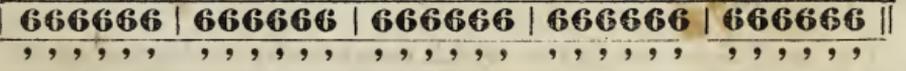
Quadruple time. 1st variety — or double double time.



Triple time.



Sextuple time. 2d variety — or double triple time.



In the above examples the numeral 6 is used, to which the syllable La should be applied in singing. Accent is always identified

with *time*; and time should always be marked by a motion of the hand or foot. The first part of every measure in all kinds and varieties of time, should always have the downward beat, and be accented, or sung loudly; while the last part should always have the upward beat, and be unaccented, or, sung softly. In triple time the second part of the measure may have a *slight* accent, and a beat horizontally to the left. In quadruple time the singer may beat down — up, down — up, in each measure, accenting the third part of the measure as the first. Singers find it most convenient in sextuple time to give only two beats to the measure, accenting the 1st and 4th parts of each measure. Facility and ease in singing this kind of time, may be acquired by counting 1 2 3 to the downward beat, and 4 5 6 to the upward beat. However, the hand should fall instantaneously when you say 1, and rise as quickly when you say 4, remaining stationary while you repeat 2 and 3, and 5 and 6. All motions of the hand or foot, in beating time, should be instantaneous, regular, and exact.

A numeral or rest is lengthened one-half by the addition of a hyphen (-) to the right of it. Thus a quarter with a hyphen

added $\mathbf{1-}$ is equal to three eighths $\overbrace{\mathbf{1}\mathbf{1}\mathbf{1}}$ — a half $\mathbf{.R-}$ becomes equal to three quarters $\overbrace{\mathbf{R}\mathbf{R}\mathbf{R}}$ — and an eighth $\mathbf{1-}$ equal to three sixteenths $\overbrace{\mathbf{1}\mathbf{1}\mathbf{1}}$ and so on. Every additional hyphen, after the first, adds

one-half the amount of the hyphen preceding it, thus $\mathbf{.1--}$ is equal to seven eighths $\overbrace{\mathbf{1}\mathbf{1}\mathbf{1}\mathbf{1}\mathbf{1}\mathbf{1}\mathbf{1}}$, and $\mathbf{.1---}$ equal to fifteen sixteenths.

A tie, or slur \frown , is used to connect all the notes to be sung to one syllable, and, while only the first numeral, or one syllable, is pronounced, the sound is continued to the full time of all the syllables thus tied together.

A triplet is three numerals sung in the time of two of the same length, thus — $\overbrace{\mathbf{666}}^2$ equal to $\mathbf{66}$.

A syncopated note is one which, by its length, or position, carries the regular accent out of, or beyond its proper place, thus —

$\overbrace{\mathbf{5}\mathbf{5}}$ or $\mathbf{666}$ |.

The small figure or figures which occur under the beginning of each lesson, and of every tune, will show the time of said lesson or tune; and the capital letter adjoined to said figures, will show whether the exercise shall be sung in slow, common, or quick

The singer will perceive that in the above examples, a quarter note has one beat, a half note has two beats, a whole note four beats, in double, triple, and quadruple time; while in sextuple time, a quarter has two-thirds of a beat. In some tunes, however, a half note has a beat, a whole note two beats, a quarter note only half a beat, &c., but why it should be so, musicians do not say. As every teacher has, or should have, his own method of teaching, he can ask questions on the above, better suited to his own plan of teaching, and to the circumstances of the class, than can the author or any other person.

MELODY

Is simply a succession of musical sounds which fall pleasantly upon the ear. It is the second grand division of the science of music, and teaches particularly the pitch of sounds. Melody is the work of genius, the effort of the imagination, and is governed by no fixed rules, except those which govern TIME. The peasants of all countries, the music-loving servants of the Southern and Western States, have originated the most pleasing and lasting tunes. The Author knew a boy to compose extemporaneous melodies at the age of three years and before he could speak plainly.

A succession of sounds regularly ascending, and regularly descending in a manner agreeable to the ear, is called a SCALE (*ladder*) of sounds. The scales most used at present, are the Grand, which is also the natural scale, and the Plaintive, which is an artificial scale. We shall consider the GRAND SCALE. To an unpractised ear, ladies and gentlemen appear to sing at the same pitch; but an attentive listener can easily perceive that a lady's voice is higher in pitch than that of a gentleman. While a string, tensely stretched over supports on a soundboard, will, on being struck, vibrate so as to chord exactly with any given sound a lady may sing: it will require a string precisely twice as long to chord exactly with the voice of the gentleman who aims to make the same sound. Suppose a string 32 inches in length to make a given sound, and a given number of vibrations, a string 16 inches in length will make just twice as many vibrations, and sound just as much higher as a lady's voice is, *naturally*, higher in pitch than a gentleman's voice. Any person can tell the difference between a male's and female's voice. It is more easily discerned in conversation than in singing. Well, this difference is the limits of the Grand or Natural Scale: and the voice may make seven steps in going from one limit to the other; which steps are agreeable to the ear, if made in a certain order, but more or less disagreeable if made in any other order.

Suppose a string 32 inches in length makes 24 vibrations in a second of time, then a string of the same size and tension, but

only 16 inches in length, will make 48 vibrations in a second of time. The sound made by the 32 inch string is called the tonic ; and as it subsides, the attentive listener may detect two other sounds, faint but still discernible. The 1st of these secondary sounds will be heard in full on striking a string 21 inches in length, and the second will be given out from a string 27 inches, provided all the strings are of the same size and tension. Thus, from nature we may derive the principal sounds of the natural scale, (viz :) 1. 3. 5. 8. Let the following lesson be practised, in quadruple time, till the principal sounds of the scale are permanently fixed in the student's ear.

1 3 5 8	3 1 5 8	5 1 3 8	8 1 3 5
1 3 8 5	3 1 8 5	5 1 8 3	8 1 5 3
1 5 3 8	3 5 1 8	5 3 1 8	8 3 1 5
1 5 8 3	3 5 8 1	5 3 8 1	8 3 5 1
1 8 3 5	3 8 1 5	5 8 1 3	8 5 1 3
1 8 5 3	3 8 5 1	5 8 3 1	8 5 3 1

To the above principal sounds, the Scotch add 2, which is about midway between 1. and 3., and which will be given from a string 30 inches long : also 6., which is a step above 5., and will be given from a string 20 inches long. Thus the Scotch Scale consists of only six numerals, making, from the lower to the upper sound of the scale, three regular steps, and two skips. This may account for the wild sweetness of Scotch airs.

Germans, Italians, Frenchmen, and all others who compose and write music, except the Scotch and Irish, unite the numerals 2. 4. 6. and 7. with the above principal sounds of the scale. Thus we have the Octave (eight notes) all of which will be given by strings of equal size and tension, but of lengths, as follows :

1 2 3 4 5 6 7 8 numerals of the scale.
 32, 30, 27, 24, 21, 20, 18, 16, lengths of the strings.

By carefully noticing and counting the vibrations made by the strings which will make the regular sounds of the natural scale, or even by listening to the sounds when sung by a correct voice ; it will be seen that the steps made between the sounds differ in size. The step between three and four, and that between 7 and 8, are less than any other steps in the scale. Hence they are called half-steps. The following table exhibits the scale, the steps and half-steps, (*or intervals,*) the scientific names, and the musical names of the numerals.

1 step.	2 step.	3 ½ step.	4 step	5 step.	6 step.	7 ½ step	8
do,	ra,	me,	fa,	sole,	la.	se,	do
Tonic.	Super-tonic.	Mediant.	Sub-dominant.	Dominant.	Sub-mediast.	Sub-tonic.	Octave.

The names do, ra, &c., should always be applied to the numerals, because, by their euphony, they lead the student to a habit of correct intonation.

1. The *Tonic* means the key-note, the numeral to which all others in a tune stand most intimately related, the note which all ears expect to hear at the close of a piece of music.

2. *Super-tonic* means next above the tonic. (*Super*, above.)

3. *Mediant*, middle or half way between the tonic and the dominant.

4. *Sub-dominant*, next below the dominant. (*Sub*, under.)

5. *Dominant*, the governing note: so called because it is oftener used in tunes than any other note, generally precedes the tonic, and leads to a cadence.

6. *Sub-mediante*, middle between the octave and sub-dominant below.

7. *Sub-tonic*, next below the tonic; and *leading note*, because it leads to the tonic.

8. *Octave* is the tonic of the next scale above; the last of one scale and the commencement of another.

After having the four principal sounds of the scale well fixed in the mind, the scale should be sung by numerals, by syllables, by using the single syllable—ah, in double time, at least an hour every day by all students.

In numeral music, the parts of a tune are shown by letters at the commencement of each part. Thus, A stands for air, B for bass, C for counter, and D for double air (*tenor*.)

The middle scale lies between the lines of the staff, the lower scale below the lines, and the upper scale above them.

GRAND SCALE.

EXAMPLE 1. First or lowest *Altitude*, or *Key*, of the Grand Scale.

1 ^g	I	I																						
	A	1	2		3	4		5	6		7	8		7		6	5		4	3		2	1	

2^c

A double bar shows the end of a strain, and the close of a lesson or tune. The figure above the letter at the commencement of a lesson or tune, shows the altitude or key; and the capital letter adjoined, shows in what scale said lesson or tune is written. The above example is written in the first key, the key once thought to be most easy for all voices. The upper note of the scale above written is exactly given by a C Tuning Fork.

EXAMPLE 2.

2 ^g	.1-	.1-																					
	A	.1	2		3	.4		5	6	7				7	6	5		4	3	2		.1-	

3^s

EXAMPLE 9.

7G

B	1 1 1	1 2 3 4 5 4 3 2 . 1 -
3c	5 6 6 7	7 6 . 5 -

The two examples above are written in the 7th key; and, for the same reasons with examples 6 and 7, on the bass staff. The key note is the last note in example 9, and is of the same pitch with the sub-tonic of the 1st key. It is six degrees higher than that key.

There are, in reality, no more than seven keys. Musicians have, for the sake of instrumentation, so mystified the science as to have no 7th key at all in round or patent notes; but, by means of what they term *incidental flats and sharps*, they have invented a number of keys which have no existence in point of fact. The student will please remember that all true principles of science are *discovered*, not invented. Many inventions are *useless*, but some are *useful*, among which we rank the

PLAINTIVE SCALE.

As woman was derived from man, so is the plaintive scale derived from the grand scale; and has a peculiar softness about it which the grand scale does not possess. By taking the sub-medi-ant 6, the 3d numeral below the tonic, as a key note, and ascending to 6 above, we find that by sharpening 5, so as to bring it within half a step of six, we have a pleasing scale. Then descending from 6 above the dominant to 6 below the tonic, we find the scale most pleasing without the sharp. In numeral music, S stands for sharp, F for flat, and N for natural. Below is the 1st key, or altitude of the Plaintive Scale.

EXAMPLE 10.

1P

A	1 2 3 4 s5 6 6 5 4 3 2 1	
2s	6 7	7 6

In the above scale, the octave, that is the upper 6, or la, has the same pitch with the sub-medi-ant in the 1st key of the grand scale. The peculiar softness of the plaintive scale arises, principally, from the fact that it is only one step and a half from the tonic, (6.) to the mediant, (1.) in the plaintive scale; while in the grand scale it is two full steps from the tonic, (1.) to the mediant, (3.) We shall see this more fully when we come to study the size of intervals which exceed the size of half steps and steps.

EXAMPLE 11.

1G

A	1 2 2 1 2 2 . 1 3 2 2 3 3 2 . 1	
2c		

EXAMPLE 12.

1g

| A 1 2 3 | 2 2 1 | 1 2 3 | .3 || 3 2 1 | 3 2 1 | .2 1 | .1 - |

3s

EXAMPLE 13.

1g

| A 1 2 3 4 | 4 3 2 1 | 1 2 3 4 | .3 .R || 3 4 3 2 | 1 3 2 4 | 1 4 3 2 | : 1 |

4c

EXAMPLE 14.

1g

| A 1 2 3 4 | 5 4 3 - | 3 4 1 4 | 3 2 1 - || 1 3 2 4 | 3 5 2 - | 5 4 3 2 | .1 - |

23s ' , ' , ' , ' , ' , ' , ' , ' , ' ,

EXAMPLE 15.

1g

| A 1 2 3 | 4 5 6 | 6 6 6 | .5 - || 5 6 5 | 6 4 6 | 6 3 2 | .1 - |

3q

EXAMPLE 16.

1g

| A 1 2 3 4 | 5 6 .7 | 7 7 6 6 | 3 2 .1 || 1 3 5 6 | 7 6 .5 | 7 5 4 2 | .1 .R |

4c

EXAMPLE 17.

1g

.1 11 11

| A 1 3 5 5 | 6 7 | 7 6 | .5 .R || 7 7 | 6 6 .5 | 7 5 4 2 | .1 - |

4c

EXAMPLE 18.

1g

1 1

| A 1 3 4 | 5 3 4 | 3 4 | .3 - || 5 3 4 | 3 4 | 3 4 5 | .1 - |

3s

EXAMPLE 19.

1g

1

| A 1 2 1 | 3 2 3 | 5 1 2 | .1 - | 1 2 | 3 1 2 | 5 1 2 | .1 - |

3c

EXAMPLE 20.

1g

1 1 1 : 1 1 1 1

| A 1 .7 | 3 .7 | 5 .7 | || 3 .7 | 5 .7 | 7 5 3 | : 1 |

4q

EXAMPLE 21.

1g 1
 A 1 5 6 | 3 5 6 | 4 5 6 | .5- || 6 5 4 | 5 6 5 | 5 6 | .1- ||

3s

EXAMPLE 22.

1g 1 1 1 1
 A 1 3 | 5 | 1 4 | 6 | 1 2 | 3 5 | || 7 | 6 5 | 6 | 4 2 | .1 ||

2q

EXAMPLE 23.

1g 1
 A 1- 2 | 3- 4 | 5 5 5 | .6 | 1 6 6- | 7 | 5 5 2- 3 | .1 ||

2s

EXAMPLE 24.

1g .1- 1
 A 1 2 3 | 3- 2 1 | .3 5 5 | || 7 6 | 5- 4 3 | 2 2 1 2 3 | .1- ||

3s

EXAMPLE 25.

.g .1 .R
 A 1 1- 2 3 3 | 2 3 2- .5 | 5 5 5 6 6 7 | ||

4c

g .1
 | 7- 6 | 5 4 .3 | 3 3 4 2 | 5 3 | :1 ||

4q

EXAMPLE 26.

1g .1-
 A 1 2 3 3 | 3 | 4 s 4 5- | 5 6 5 6 5 6 7 | ||

3q

1g 1 1
 | F 7 6 N 7 | 6 5- | 3 4 5 4 3 2 | .1- ||

23s

EXAMPLE 27

1g 1 1 1 1
 | 1 2 3 4 5 5 6 7 | " " 7 6- 6 .5 || 5 3 4 3 2 1 | 3 5 5 2 | 6 4 2 | .1 ||

2q

EXTENSION OF THE SCALE.

EXAMPLE 28

1g 1 1 2 3 5 4 :5 5 4 3 2 1
 | 1 2 3 4 | 5 6 7 | ' ' | || 7 6 5 | 5- 4 3 2- :1 ||

4c

EXAMPLE 29.

1G

B	1				:	1		132	1			:	1
---	---	--	--	--	---	---	--	-----	---	--	--	---	---

4c 765 54.3 3457 7 6.5 5-567

EXAMPLE 30.

1G 1 12.3 531

A	135			6:5		5-63-4	2-	.1	135	:	1
---	-----	--	--	-----	--	--------	----	----	-----	---	---

4c 5 7

INTERVALS.

A half step is a Minor Second. A whole step is a Major Second.

EXAMPLE 31.

1G 1 .1

A	1 2	2 3	3 4	4 5	5 6	6 7	7	
---	-----	-----	-----	-----	-----	-----	---	--

2c ma ma mi ma ma ma mi

EXAMPLE 32.

1P

A	6 5	5 4	4 3	3 2	2 1	1		
---	-----	-----	-----	-----	-----	---	--	--

2c ma ma mi ma ma mi 7 7 6 .6
ma

A whole step and a half constitute a Minor Third: two whole steps a Major Third.

EXAMPLE 33.

1G 1 2 .1

A	1 3	2 4	3 5	4 6	5 7	6	7	
---	-----	-----	-----	-----	-----	---	---	--

2c ma mi mi ma ma mi mi

EXAMPLE 34.

1P

A	1	2	1 3	2 4	3 5	4 6	6 s 5	.6
---	---	---	-----	-----	-----	-----	-------	----

2s 6 7 mi ma mi mi ma
mi

A Perfect Fourth is 2 steps and a half; a Sharp Fourth consists of 3 steps.

EXAMPLE 35.

1G 1 2 3 :1

A	1 4	2 5	3 6	4 7	5	6	7	
---	-----	-----	-----	-----	---	---	---	--

2c p p p s p p p
3 2 1

	7	6	5	7 4	6 3	5 2	4 1	:	1
--	---	---	---	-----	-----	-----	-----	---	---

2c p p p s p p p

A Perfect Fifth is 3 steps and a half; a Flat Fifth is 2 steps and 2 half steps.

EXAMPLE 36.

1g			1	2	3	4	.1	
A	15	26	37	4	5	6	7	
2c	p	p	p	p	p	p	f	
1g	51	4	3	2	1			
	7	6	5	4	73	4	.1	
2c	p	f	p	p	p	p	f	7

A Major Sixth consists of 4 steps and a half; a Minor Sixth of 3 steps and 2 half steps.

EXAMPLE 37.

1g			1	2	3	4	5	.1	
A	16	27	3	4	5	6	7		
2c	ma	ma	mi	ma	ma	mi	mi		
1g	5	4	3	2	1				
	7	6	5	4	3	72	61	.1	
2c	mi	mi	ma	ma	mi	ma	ma		

A Flat Seventh consists of 4 steps and 2 half steps; a Sharp Seventh of 5 steps and 1 half step.

EXAMPLE 38.

1g	1	2	3	4	5	.1	5	4	3	2	1			
A	17	2	3	4	5	6		6	5	4	3	271	.1	
2c	s	f	f	s	f	f		f	f	s	f	f	s	

A unison is a repetition of the same note. An Octave is a perfect interval of 5 steps and 2 half steps. Perfect intervals are such as perfectly satisfy the ear. They are the Unison, the Octave, the Fifth, and the Fourth.

- The Ninth is the Tonic (1) and the Octave of the Super-tonic. (2)
 The Tenth " " (" " " " Mediant. (3)
 The Eleventh " (" " " " Sub-dominant. (4)
 The Twelfth " (" " " " Dominant. (5)
 The Thirteenth " (" " " " Sub-mediant. (6)
 The Fourteenth " (" " " " Sub-tonic. (7)
 The Fifteenth is the double octave, &c.

There are also superfluous intervals, caused by the introduction of flats and sharps into a tune; in order to understand which, we may first notice an artificial scale called the

CHROMATIC SCALE.

EXAMPLE 39.

1c

							1 .1							
1	s 1	2	s 2	3	4	4	s 4	5	s 5	6	s 6	7		
1														
	7	F 7	6	F 6	5	F 5	4	3	3	F 3	2	F 2	.1	

2c

The letter S before a numeral raises it a half step, and changes the termination of the syllable to ee. F before a note flats or depresses it a half step, and changes the termination to a, except the syllable ra, which it changes to aw. A sharp or flat affects all the same syllables which follow in the measure; also the syllables in following measures if no other syllable intervene. A natural restores a numeral to its primitive sound and name.

- A *superfluous second* consists of a step and a *chromatic* half step.
- A *superfluous third* " " two steps " " "
- A *diminished third* " " half step " " "
- A *diminished fourth* " " one step, one half and a " "
- A *superfluous fifth* " " three steps " " "
- A *superfluous sixth* " " four steps " " "
- A *diminished sixth* " " two steps, two " " "
- A *diminished seventh* " " three steps " " "

SUPERFLUOUS INTERVALS are major intervals with the upper steps sharpened, or the lower steps flatted.

DIMINISHED INTERVALS are minor intervals with the upper steps flatted or the lower steps sharpened.

SHARPED INTERVALS have their upper steps sharpened.

FLATTED INTERVALS have their upper steps flatted.

IMPERFECT INTERVALS are such as are not entirely satisfactory to the ear.

THE SMALLEST INTERVAL lies between a sharpened step below and a flatted step next above, as from s2 to F3. It is called a quarter step.

INVERSION OF INTERVALS is transposing a note from below and placing it above any given note. Thus a unison may become an octave, a major interval may become minor, &c.

INVERSION.

Direct. unison, second, third, fourth,	Inverted. octave, seventh, sixth, fifth,	Direct. octave, seventh, sixth, fifth,	Inverted. unison, second, third, fourth.
--	--	--	--

ARTICULATION.

Singers should never perform as if they had their mouths partly filled with hot mush, but should articulate so clearly as to pronounce every word distinctly. Many there are, who, by joining the consonant of the last word with the vowel commencing the next, so make a new word that never had an existence except in their singing. Hence their singing cannot be understood. They make much sound and noise, but the listeners hear no manifestations of sense. I have listened, while these fashionable mouthing-drawing singers would go through with an entire hymn, without being able to catch a single verse. They present to the ear what the man presented to the eye, who wrote the following as an excuse, to a teacher, for a lad who missed a day from school:

“Staidathomeadiggingtaters.”

Others there are whose voices lie mostly in their noses; and, though they may pronounce distinctly, yet, with their sharp ringing nasal twang, they fail to give any expression to their pronunciation.

In order to vocalize fully, firmly, and purely, the singer should hold his head erect; standing is the best posture; take deep and full breath; exert the abdominal and dorsal muscles to expel the sound through the throat, and never begin one word till the preceding is completely articulated. Students should commence vocalizing with the teeth far enough apart to set 4 fingers, edge-wise, between them; and always have them far enough apart to admit one finger freely.

Thus the student will avoid all labial, dental, and nasal sounds. After a free, full, certain, and pure tone is acquired, the student may turn his attention to the sentiments of the words he sings. The marks, characters, words, &c., added to the tune will aid somewhat in acquiring the ELOCUTION of music, but a singer must depend mostly on his own judgment. Every singer, like every orator, should have his own STYLE in singing; and there are no two verses, perhaps, in any hymn or song, that should be sung precisely in the same style. Common sense must determine when and where the voice should be grave or cheerful in tone.

EXAMPLE 51.

1G	_____																										
A.	1	1	1	2	3	4	3	2		1	1.	R.		2	2	1	2	3	4	5	4	3		2	2.	R.	
	"	"	"	"	"	"	"	"		"	"	"		"	"	"	"	"	"	"	"	"		"	"	"	"
	"	Mark						it.		Take						all.											

	3	3	2	1	2	3	4	5	4		3	3.	R.		4	4	3	4	5	6	5	4	3		4	4.	R.
4C	"	"	"	"	"	"	"	"	"		"	"	"		"	"	"	"	"	"	"	"		"	"	"	"
		Tell						it		To						me											

EXAMPLE 53.

	7G 1		
	A .5 5 4 3 4 5 6 7 6 5 5 .R .6 6 5 6 7 " 7 6 5 6 6 .R		
	" " " " " " " " " "		" " " " " " " "
	Take	him.	Love her.
	1 2 1	.1 1	1 2 1 1 1
	.7 7 6 7 " " " 7 6 7 7 .R " 7 " " " 7 6 7 R		
	4C " " "	" "	" " " "
	Come	in.	An end.

Examples 51 and 52 are to be practised with great care, and often repeated. In the application of words to numerals, one syllable of a word, or a word of one syllable, should be applied to every numeral that is disconnected from all other numerals. But when numerals are tied together, all the numerals so tied are applied to one syllable. In the above examples, there are ten numerals and five beats to the first word, and one numeral and one beat to the second word, in each two measures. The student should articulate all the numerals on first practising the above, then articulate only the first, but sound all the rest. In applying the words, do not sing markit, but mark it; not takall, but take all, &c.

HARMONY

Is the third grand division of the science of music. It treats of the arrangement of sounds so as to form chords, and of the agreeable progression of those chords. While Melody is the gift of nature, Harmony is to be acquired by art. Any person can learn to harmonize a melody, while to originate a melody requires an effort of genius not possessed by all. Sounds which differ in pitch, when heard together, produce either an agreeable or a disagreeable effect on the ear. If agreeable, we say the sounds constitute a CHORD. If disagreeable, we call it a DISCORD. Some chords are more disagreeable than others. Hence, we have *perfect chords* and *imperfect chords*. COMMON CHORDS are those which embrace none but consonant intervals, and consist of a fundamental numeral, its third, its fifth, and usually its octave. Every numeral of the scale may have its common chord, its major chord, its minor chord, and its imperfect chord.

Perfect chords and common chords are the same.

Direct chords have the fundamental numeral the lowest.

Major chords are direct chords, whose essential interval is major

Minor chords are direct chords, whose essential interval is minor.

Imperfect chords are those which, though not discordant, do not entirely please the ear.

Inverted chords are those which have the fundamental numeral transposed into the upper parts. If the lowest numeral in the chord be the 1st numeral of the chord (*or the third*) above the fundamental numeral, it is called the 1st inversion; if the 1st numeral in the chord be the 2d numeral of the chord, (*or the fifth*) it is called the 2d inversion, and so on.

COMMON CHORDS.

EXAMPLE 53.

5 3 1	6 4 2	7 5 3	1 6 4	2 7 5	3 1 6	4 2 7	5 3 1
Tonic.	Super T.	Mediant.	Sub D.	Dom.	Sub M.	Sub T.	Tonic.

Above are given the chord of the tonic, super-tonic, and mediant, all of which lie within one scale; and the sub-dominant, dominant, sub-mediante, and sub-tonic, which last, in this arrangement, go out of the 1st scale up into the 2d. The above are called *close chords*, because they have the *fundamental* numeral lowest, the *third* in the middle, and the *fifth* the highest.

The chord of the tonic is a major chord, because its *first* or *lower* third is major. So are the chords of the sub-dominant and dominant.

The chords of the super-tonic, mediant, and sub-mediante are minor chords, because their *lower* or *first* third is minor.

The chord of the sub-tonic is an *imperfect chord*, because it consists of a third and a false or flat fifth, that is, of two minor thirds. It is ranked, by some, among the discords, but not so by all musicians. However, it must always be followed by a perfect chord.

The above chords may be inverted thus:

EXAMPLE 54.

5 3 1	1 5 3	3 1 5	6 4 2	2 6 4	4 2 6
Tonic.	1st In.	2d In.	Super T.	1st In.	2d In.

They may also be dispersed, and placed in positions as follows:

EXAMPLE 55.

3 5 1	5 1 3	1 3 5	5 7 3	7 3 5	3 5 7
1st Position.	2d P.	3d P.	1st P.	2d P.	3d P.

In the 1st position of a *dispersed* chord, the fundamental is lowest, the fifth in the middle, and the third highest. In the 2d position, the 3d is lowest, the 1st is in the middle, and the 5th is highest. In the 3d position, the dominant is below, the mediant in the middle, and the tonic above.

A major chord is changed into a minor chord by flattening its lower third; and a minor chord is changed into a major chord by sharpening its lower third.

EXAMPLE 56.

$\begin{array}{c} 5 \\ 3 \\ 1 \end{array}$	F	$\begin{array}{c} 5 \\ 3 \\ 1 \end{array}$		$\begin{array}{c} 6 \\ 4 \\ 2 \end{array}$	s4	$\begin{array}{c} 6 \\ 4 \\ 2 \end{array}$		$\begin{array}{c} 2 \\ 7 \\ 5 \end{array}$	F	$\begin{array}{c} 2 \\ 7 \\ 5 \end{array}$		$\begin{array}{c} 3 \\ 1 \\ 6 \end{array}$		$\begin{array}{c} 3 \\ s1 \\ 6 \end{array}$	
major.		minor.		minor.		major.		major.		minor.		minor.		major.	

EXAMPLE 57.

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

2s. .7

EXAMPLE 58.

											.3	.2	.1	.1	.1	.3	.2	.1	.3	.4	:1
.5.6	.7	.4	.5	.7	.3	.3	.7	.6	.7	.1	.6	:1									
.3.4	.4	.5	.7		.3	.3	.7	.6	.7	.1	.6	:1									
.1.1	.2	.1	.5		.1	.3	.7	.1	.5	.1	.2	:1									

4c .5 .1 .7 .5 .5

The student should study the above chords so as to be able to tell which is perfect, which imperfect, direct, dispersed, &c.

DISCORDS

Are those chords which are, more or less, unpleasant to the ear. The chord of the 7th (sub-tonic) is least offensive, and enters most largely into musical composition. All other discords should be *prepared* by having the discordant numeral appear in the preceding concord, and all discords should be resolved by having a concord to follow immediately.

EXAMPLE 59. :1 .1 .1 .1

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

4c

The 2d, 7th and 9th are naturally discordant, and any note in the scale may be made artificially discordant, by using it in a discordant relation to any other note. The major second may be

resolved by any concord except the octave: the minor second should be resolved into the 3d.

EXAMPLE 60.

1g		1					
A	.5	.6	.5	R	7	676	s .5-
	.3	.4	.3		.5-	.4-	.3-
2c				3c			
1g							
B	R			R			
2c	5	54	.5	3c	.5	5.4	.5-

In Ex 60, the discord of the major second, which occurs in the 2d measure, is prepared by the dominant occurring in the first measure, and resolved into the full chord of the mediant in the 3d measure. In the triple measure, the minor second is prepared by the octave and 6th, and resolved by the chord of the 3d. The discord of the 9th has been treated of; the discord of the 9th is the octave of the 2d, and should be treated in like manner. Having thus spoken, briefly, of discords, we proceed to consider

COMPOSITION.

EXAMPLE 61.

1g		.2				.1	
A	.5	.5	.6	.5	.5	.5	.5
	.3	.7	.3	.3	.4	.3	.3
4c							
1g							
	.1	.5	.1	.1	.1	.1	.1
.5							

In the above example, the 5th is the fundamental numeral of the 2d chord; and each succeeding chord has 5 of the preceding chords as its fundamental numeral. Hence, any chord may be followed by a chord constituted on its *fifth*. The chord of the *fifth* is called the **DOMINANT** chord. The fundamental notes of the above chords are as follows: 1st, the tonic; 2d, the dominant, or 5th above; 3d, the tonic, or 5th below; 4th, the tonic again; 5th, the sub-dominant, or 5th below the tonic; 6th, the tonic, or 5th above the sub-dominant; 7th, the tonic again; 8th, the dominant, or 5th dispersed; 9th, the tonic, or 5th below the dominant chord. The dominant chord, or chords, always lead us to expect the chord of the tonic, and is, therefore, called the **LEADING** CHORD.

EXAMPLE 62.

1g	.1	.1 .1	:1	.3 .4	:3	.5	:3		
A	.5	:5		.5 .6	:5			.7	
	.3 .6	:3							
4c									
1g									
B	.1 .4	:1	.3 4	:3	.5 6.	:5	.3 .2	:3	
4c									

From the above succession of chords, it may be seen that any chord may be followed by a chord based on its *fourth*. The chord of the fourth is called the **RELATIVE MAJOR**, or *sub-dominant chord*.

EXAMPLE 63.

1g	.1	2g		5g		.1	4g		
A	.5	:5	.6 .7	:6	.2 .7		.1 .6	:6	
4c									
1g									
C	.3 3	:3	.4 .5	:4	.7 .5	:5	.6 .4	:4	
4c									
1g					.1				
B	.1	:1	.2	:2	.5 .3	:3	.4 .2	:1	
4c	.6		.7						

Example 63 teaches that any chord may be followed by a chord founded on its 6th. The chord of the 6th, or *sub-mediante*, is called the **RELATIVE MINOR** chord.

The *tonic*, or key note, is the most important note in the scale; and the tonic chord is the most important in writing tunes. It occurs 15 times in "Old Hundred."

The *fifth*, or dominant, is next in importance; and the dominant chord occurs more frequently in tunes than any other, except the tonic chord. It is found 9 times in "Old Hundred."

The *fourth*, or sub-dominant, is next in importance and use.

The *sixth*, or sub-mediante, the principal chord of the relative minor key, is the 3d in relative importance to the tonic.

THOROUGH BASS

Is a numeral system of music; but without any marks to denote the length of the numerals. It was invented in 1605, and was always considered, by eminent musicians, a most useful invention. And yet, after near 250 years, there are some musicians

who pretend to be too scientific to sing numeral music, and sneer at it as a trifling innovation that will soon pass away!

In 1827, Frederick Christoph Seibert, of Weisbaden, in Germany, wrote a book, for the use of the Lutherans of that country, using only one line for a staff; thus:

$\frac{2}{4}$ { -1-1- | -5s5- | -6-6- | -5- || 1 1 | b 3 2 | -6-7- | 7- | -6- ||
 $\frac{4}{4}$ { -5-5- | -3-2- | 5 5 | -r-3-1- | -5-5- | -1- ||

The upper figure to the left of the *brace* shows the key, and the lower figure shows that a quarter numeral has one beat. The plain medium figure is a quarter note, the large figure is a half numeral, and the eighth numeral is known by a stem and a dash. The letters r, s, and b, stand for *rest*, *sharp*, and *flat*.

Day and Beall, of Boston, have, within a few years past, taken out a patent for a system very similar to the above.

Pease and others have systems more like Professor T. Harrison's system; and all the above use certain marks, as commas, dashes, periods, hyphens, &c., to show the length of the notes.

I have lately received the *Phonetic Class-book*, by Alexander Hall, who writes his music on what he calls a "full staff"; thus:

G
F
E
D
C
B
A
G

In the 10th century of the Christian Era, eight and nine lines were used as a staff, so that Mr. Hall's staff is not so full as others have been. He states, in his "Defence of the Phonetic System of Music," that the idea of "open and shut figures," seems not to have suggested itself to the minds of some of the great musical reformers of modern times. Now I cannot answer for the "great musical reformers," nor do I know to whom Mr. Hall refers; but

I recollect distinctly that an old lady suggested that identical idea to me, years before the appearance of the Phonetic Class-Book. Mr. Hall is an energetic and talented christian preacher, and I doubt not that he will, both by his influence and energy, advance the cause of numeral music. And, should the phonetic system obtain generally, the paper-makers will rejoice in being required to furnish vastly more paper for musical purposes than they do at present.

SCALE S.

The first scale used in written music was the *tetrachord*, next the *pentachord*, then the *hexachord*. Seventy years before the Christian Era, the *heptachord*, or two conjunct tetrachords, came into use: and, perhaps about the year 100, two disjunct tetrachords making our present *octave*, obtained, and has been in use ever since.

Solmization means giving names to notes or numerals while singing them. The Greeks used the syllables *tah, tee, to, tay* in solmization. In the 11th century, Guido, a monk of Aretino, invented the use of the syllables *ut, re, mi, fa, sol, la* in solmization. The Italians substituted *do* in the place of *ut*, and the French added the syllable *si*, thus perfecting the solmization of the octave, which, for centuries gone by, has entirely superseded the hexachordic solmization of Guido.

CADENCE.

A *cadence* is in music what a pause is in reading. It gives rest and relief to the ear. An imperfect cadence is the chord of the dominant, often found at the end of a strain. A perfect cadence is where the tune falls from the chord of the dominant to the common or tonic chord, and there ends.

CHANT,

A kind of melody half way between talking and singing, to which either verse or prose may be applied.

CANTO,

The Italian for *song*. If the author had either time or space, and the reader were willing to pay for rubbish, a great many barbarous and useless mystifications might be translated into plain English.

For Sale by S. W. LEONARD, or MORTON & GRISWOLD, Louisville.

THE CHRISTIAN PSALMIST.

More than 500 of the best hymns in the English language, with appropriate music in Numeral notation.

PRICE:

In Sheep binding, - - - - -	\$400 00 per thousand
" " " - - - - -	45 00 per hundred.
" " " - - - - -	6 00 per dozen.
" " " - - - - -	0 75 per copy.
In Morocco, gilt and embossed, - - - - -	8 00 per dozen.
" " " " - - - - -	1 00 per copy.
" " extra " " - - - - -	10 00 per dozen.
" " " " - - - - -	1 25 per copy.

THE CHRISTIAN VOCALIST.

A book of Sacred and Secular Songs, with Numeral Music.

PRICE:

In Sheep binding, - - - - -	\$5 00 per dozen.
" " " - - - - -	50 per copy.

THE SELECT MELODIES.

A very popular Methodist Hymn Book, by WILLIAM HUNTER with Numeral Music.

PRICE:

In Roan binding, - - - - -	\$4 80 per dozen.
" " " - - - - -	60 per copy.
In Morocco, gilt and embossed, - - - - -	8 00 per dozen.
" " " - - - - -	1 00 per copy.

THE NUMERAL SINGER.

A book of Sacred and Secular Songs, Numeral and Round Note Music.

PRICE:

In boards, - - - - -	\$2 00 per dozen.
" " - - - - -	0 25 per copy.

NATIONAL TEMPERANCE SONGSTER.

PRICE:

In boards, - - - - -	\$4 00 per dozen.
" " - - - - -	0 50 per copy.

THE UNIVERSITY OF CHICAGO

PHILOSOPHY DEPARTMENT
1100 EAST 58TH STREET
CHICAGO, ILLINOIS 60637

PLEASE RETURN TO
PHILOSOPHY DEPARTMENT

1100 EAST 58TH STREET
CHICAGO, ILLINOIS 60637

UNIVERSITY OF CHICAGO
PHILOSOPHY DEPARTMENT

1100 EAST 58TH STREET
CHICAGO, ILLINOIS 60637

FAREWELL TO THE CUP.

AIR — *New Home.*

5G	♩	1ST TIME. 2D & 4TH TIME.													
A	1	3	1	1		1	1	3		1		1	1	3	
2s		'	'	6	5	5	6	'	'	REP.		5	5	'	'
				,	,							,	,		

Farewell to the cup, we have tarried too long, } And the thoughts that
 Where the juice of the grape adds its witch'ry to song, } flowed so

5G	♩	1ST TIME. 2D & 4TH TIME.												
B	1	1	1	1	1	1	1	1		1			1	
2s		'	'	'	'	4	'	'	REP.		5	5	5	6
											,	,	,	

And our brains become heavy—farewell to the bowl.
 And our brains become heavy—farewell to the bowl.

5G											REP. ls.						REP. ls.
A	5	5	5	5	3	2	1	3	R	.5	.3	3	1	.3			
2s	'	'	'	'	'	'	'										

freely are sombre and dull, Fare - well to the bowl.

5G											REP. ls.						REP. ls.
F	1	1	1	2	1				.2	.1			.1				
2s	'	'	'	'	7	6	5					6	5				
					,	,											

2 No longer the eye beams with intellect's fires,
 No longer the tongue fancy's power inspires ;
 But flushed is the brow and degraded the soul,
 And our minds have departed — farewell to the bowl.

3 Oh, tarry no longer where joy flies away,
 And the heart and the soul lose their richest array,
 Where eye mocketh eye, as unmeaning they roll,
 And the tongue whispers folly — farewell to the bowl

4 Oh, think if the maiden who smiles in thine eyes,
 Once saw thy proud mind in this shameful disguise ;
 How her heart would reject thee. how sadly her soul
 Would pity and leave thee — oh, flee from the bowl.

5 O think, ere the moment of thinking is past,
 And the chains of the mighty upon thee are cast,
 Return — ere the iron shall enter the soul,
 And thy whole life beside be — a curse on the bowl.

THE TEA PARTY.

AIR. — *Wallace. Tune on page 234.*

- 1 Friends of sweet and social glee,
Friends of true hilarity,
Friends of peace and harmony,
Join our social band.
- 2 Rude uproarious revelry
Dire and drunken deviltry.
Hence forever banish'd be
From our native land.
- 3 Sire and son together join,
Peer and peasant interwine,
Prince and people now combine,
A patriotic throng.
- 4 Feast of reason, flow of soul,
Supersede the madd'ning bowl,
While instructive precepts roll
From each gladdened tongue.
- 5 Brandish'd arm and phrenzied eye,
Loud and reckless blasphemy,
Force no more the deep-fetched sigh
From our faithful wives.
- 6 Pure, refin'd domestic bliss,
Social meetings such as *teas*,
Banish sorrow, cares dismiss,
And cheer all our lives.
- 7 The temp'rance flag is now unfurl'd;
May it float around the world,
Till the foe is headlong hurl'd
From all mortal sight.
- 8 Drive the demon from his stand,
Spurn the foe from every land,
Sink him — crush him — heart and hand,
Down to endless night.

SWEET HOME.

Tune on page 121.

- 1 From scenes of confusion, distraction, and strife,
How sweet to return to the comforts of life,
Discard dissipation, and find in its room
The sweet conversation and pleasures of home.

- 2 No longer the victim of fraud and deceit,
Nor common disturber of alley or street;
No longer deluded by bubbles and foam,
But sweetly secluded in quiet at home.
- 3 How cheering the welcome of partner or child,
No more of their daily subsistence despoiled;
Forgetting privations to others unknown,
In congratulations for present sweet home!
- 4 True temperance habits, with piety join'd,
Bring health to the body and peace to the mind,
For which to the tavern as vainly we roam,
As into a tavern, for comforts of home.
- 5 And may the enjoyments of temperance prove
A foretaste of brighter and better above,
Where through mediation the faithful shall come
And, free from temptation, make heaven their home.

MAINE LAW.

AIR — Refrain.

1g	5	1-	1	1	1	.1	1	1	1	2	1
A	5		'							7	.6-

4c
Come all ye friends of Temperance, And listen to my strain,
There's one NEAL DOW, a Portland man, With great and noble soul,

1g	1	3-	3	5	5	.1	3	3	5	6	5	2	.3-
B	1		'										

1g	2-	2	2	2	2	4	3	2	1-	1	3	2	.1-
A	6		'										

4c
I'll tell you how old Alcho' fares Down in the State of Maine.
Who framed a law without a flaw, To banish Al - co - hol.

1g	3	5-	5	5	5	5	6	5	4	3-	4	5	5	.1-
B	3		'											

4c
She leads the van of the Temperance clan, The noble State of Maine.

1g	1	1	1	2	.3	5	5	4	3	2	1	REP. 2s.
A		5										.6-

4c
Hurrah for the State of Maine, The noble State of Maine.

1g	5	5	3	5	5	.6	3	5	6	5	4	3	.2.
B	5		'										

4c
REP. 1 & 2s.

1g
REP. 1 & 2s.

4c
REP. 1s

- 2 This great Maine law, with its huge paw,
 Has laid the *rummies* low ;
 Their Brandy Kegs and Demijohns
 Do helter skelter go.
 It makes the *critter* bite the dust.
 And not the souls of men,
 And bids the vender of the stuff,
 Work for some noble end.
 Hurrah for the State of Maine, &c.
- 3 The complicated License Laws,
 We've had so long in vogue,
 Are nothing more than play things for
 The lawyer and the rogue.
 They'd twist and turn them at their will,
 To suit their wicked plan,
 And leave unwhipped of justice all
 The scoundrels in the land.
 Hurrah for the State of Maine, &c.
- 4 But this great law of which I sing,
 Has wonder working power ;
 Just get it in our statute books,
 The victory is ours.
 The lawyers, cannot quibble round
 Its language plain and clear ;
 'T will clear the track of the *rummy* pack ;
 If we adopt it here.
 Hurrah for the State of Maine, &c.
- 5 So, now good sons of Rechabite,
 And Washingtonians, too,
 Gird on the armor for the fight,
 And put the Maine law through ;
 And let all the Western daughters
 Of brave old Uncle Sam,
 Be next to back up sister Maine,
 In this new Temperance plan.
 Hurrah for the State of Maine, &c.

DRUNKARD'S APPEAL.

[From the Journal of the A. T. Union.]

AIR — Home, Sweet Home.

A way-worn inebriate an exile from home,
 O'er wretchedness brooding, asks, why do I roam ?
 My head silvered o'er, my sun nearly set,
 To reform I had thought there was time enough yet
 Time, time, — time enough yet —
 To reform I had thought there was time enough yet.

Surely never was bondage like that which I feel,
 With the demon, Strong Drink, my senses now reel,
 My brain is on fire, and no better I get;
 O! too long have I revelled on, time enough yet.
 Time, time, &c.

Once honor and virtue were my chief delight,
 Kind friends sweetly smiled, and my pathway was bright;
 But ah! the sad custom to drink when we met
 Soon beggared my child, and the wife I love yet.
 Time, time, &c.

The pledge oft presented, at last I did sign,
 Resolved on forsaking the maddening wine;
 Vile comrades surrounded, temptations beset,
 I drank — became drunken — and so I am yet.
 Time, time, &c.

O ye who have power, put away the foul drink!
 Washingtonians! press onward, O! faint not, nor shrink;
 Fresh graves daily open, with widows' tears wet!
 O say not, O think not, there 's time enough yet.
 Time, time, &c.

Till every slain brother will rise and be free,
 And earth shall re-echo the blest jubilee;
 When Alcohol's legions we 've every where met,
 Shall cease to oppose, crying time enough yet.
 Time, time, &c.

AWAY THE BOWL.

6g													REP.
A	1	1	1	1	R	4	3	R	1	2	R	1-	
2c	'	'	5	5	'	'	6	6	"	"	'	"	7
		'	'	'	'	'	'	'	"	"	"	"	"
Our youthful hearts with temperance burn, Away, away the bowl,													
From dram shops all our steps we turn, Away, away the bowl.													
6g													
B	1				R			R		R		1-	
2c	'	5	5	5	5	6	4	4	"	6	5	"	5
		'	'	'	'	'	'	'	"	"	'	"	"
Away the bowl, away the bowl, Away, away the bowl.													

6g REP. ls.
A 1 | 1 2 | 1- 2 3 1 | 1 2 | 1 2 3 ||
2c ' 7- " ' 7 ' " ' ' 7- " ' 7 ' ' ' ||

Farewell to rum and all its harms, Adieu the wine cup's boasted charms,

6g REP. ls.
B | | | 1 | | | 1 ||

2c 5 5- 5 5 5 6- 7 ' 5 5- 5 5 5 6 7 ' ||
' ' ' ' ' ' ' ' ' ' ' ' ' ' ' ' ||

2 See how that staggering drunkard reels,

Away, away the bowl;
Alas! the misery he reveals,
Away, away the bowl.
His children grieve, his wife in tears,
How sad his once bright home appears;
Away the bowl, away the bowl,
Away, away the bowl.

3 We drink no more, nor buy nor sell;

Away, away the bowl;
The drunkard's offers we repel,
Away, away the bowl.
United in a Temperance band,
We're joined in heart, we're joined in hand;
Away the bowl, away the bowl,
Away, away the bowl.

THE TEETOTAL SHIP. L.

1g 11-11 1 1-11 1 22-2 2 1 3 2 1
A 3 5 | ' " 3 5 | ' " 7 ' | ' " " " " " | 7 6 5 ||
4c ' ' ' ' ' ' ' ' ' ' ' ' ' ' ' ' ||

Our ship is afloat, on the broad flowing wave,
And the proud pennant streams as a token to save;

1g 33-4 5 1 1 3 3-4 5 5 5 5 5-5 4 4 6-5 5 5 3 1
B 1 1 | 3 3-4 5 1 1 | 3 3-4 5 5 5 | 5 5-5 4 4 6-5 | 5 5 3 1 ||
4c ' ||

1g 1 1 1 2 3 3 3 4 2 2 5-1 1 3 3 2 1
A 3 5 | 5 5 3 3 5 | ' ' ' ' | ' ' " " " | ' ' ||
4c ' ||

Our captain is truth; and while manned by the free,
What crew, and what men, are so happy as we?

1g 1-
B 1 1 | 3 1 1 1 1 1 | 3 3 4 5 5 5 | 6 7 7 5 5 | 6 5 5 1 ||
1c ' ||

- 2 To the end of the earth, then, our vessel shall go,
With light at her keel, and good will at her prow;
Her foes shall retire, as they see how she flies,
Like a bird when it spreadeth its wings to the skies.
- 3 They told us that soon, when the battle came on,
Her colors she'd strike, and her courage be gone;
They knew not how proudly the war flag she'd rear,
Nor a bosom on board her indulge in a fear.
- 4 They talked of their grape shot, so direful and dread,
They would rake fore and aft with hot shot, so they said;
But the old pirate hulk made her boasting in vain,
We fought them before, and we'll fight them again.
- 5 Though the tempest roars loud as she floats on her way,
She breasts the dread billows, though fiercely they play;
And proudly she rides o'er the wild foaming wave,
To scare the destroyer, the hopeless to save.
- 6 Come, board her to-night, there is plenty of room,
Lo! the pledge-book is hoisted, a light at her boom;
The breezes of heaven, how softly they play,
And the cheers of the brave speed our ship on her way.

THE DRUNKARD'S WIFE.

AIR— "*The Soldier's Tear.*"

4g	A	1	3-	2	3-	4	5	R	3	2-	1	2	4	3	2	R	1	3-	2	3-	4
2c	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'

Before the altar stood The bridegroom and the bride, With willing hands and

4g	B	1	1-	1-	1	R	1	1	1-	1-	2								
2c	'	'	5	7	'	'	5-	5	5	6	5	5	'	'	'	'	5	'	'

blended hearts, The holy knot was tied; And when he spoke the words So

4g	B	4	3	2	1	1	1	R	1	1-	2	2	2	1	1	1
2c	'	'	'	'	'	'	5	5-	5-	4	3	'	'	'	'	'

5G
A 5- 4 | 3 1 1 2 2 | 1 || | 1 1 4 2 | .1 ||
4c , , , 5 5 5 5 , ,

And the faggot's crack, and the clock's dull tick, Are the only sounds I hear

5G
C 3- 2 | 1 || | | | .1 ||
4c , 5 5 5 5 5 5 5 5 5 5 7 7 , ,

5G
D 1- 1 1 || | | | .3 ||
4c 7 | 5 5 7 7 | 5 5 || 3 3 | 3 5 7 5 | .3 ||
, , , , , , , ,

5G
B 1- 2 | 1 || 1 1 | 1 3 | | .1 ||
4c , 5 3 5 5 3 5 , , 5 7 , ,

5G
A .5 | 5 5 5 6 5 5 | 5 3 3 || 1 | 2 2- 3 4 2 | .5 ||
4c , , , , , , , , , ,

And over my soul in its solitude, Sweet feelings of sadness glide;

5G
C .3 | 3 3 3 4 3 3 | 3 1 1 || | 1 2 | .1 ||
4c , , , , 5 5 5- 7 , , , ,

5G
D .1 1 1 1 1 1 1 || | | | .3 ||
4c , , , , , , , , , , , ,

5G
B .1 | 1 1 1 1 | 1 1 1 || 1 | 1 2 | | .5 ||
4c , , 5 5 , , 7 7- 7 , ,

5G
A 5- 4 | 3 1 1 1 2 | 1 || | 1 1- 3- 2 | .1 ||
4c , , , 5 5 5 5 5 5 , , , ,

For my heart and eyes are full when I think Of the little boy that died.

5G
C 3- 2 | 1 || | | 1- | .1 ||
4c , 5 5 5 5 5 5 5 5 5 5 7 , , , ,

5G
D 1- 1 1 || | | | .3 ||
4c 7 | 5 5 5 7 | 5 5 5 || 3 3 | 3 3- 5- 4 | .3 ||
, , , , , , , , , , , ,

5G
B 1- 2 | 1 || 1 1 | 1 | | .1 ||
4c , 5 5 3 5 3 5 5 , , 5 5- 5- 7 , , , ,

- 2 I went one night to my father's house,
Went home to the dear ones all,
And softly I opened the garden gate,
And softly the door of the hall;
My mother came out to meet her son—
She kissed me, and then she sighed,
And her head fell on my neck, and she wept
For the little boy that died.
- 3 I shall miss him when the flowers come,
In the garden where he played;
I shall miss him more by the fireside,
When the flowers have all decayed.
I shall see his toys, and his empty chair,
And the horse he used to ride;
And they will speak, with a silent speech,
Of the little boy that died.
- 4 I shall see his little sister again,
With her playmates about the door,
And I'll watch the children in their sports,
As I never did before;
And if, in the group, I see a child
That's dimpled and laughing-eyed,
I'll look to see if it may not be
The little boy that died.
- 5 We shall all go home to our Father's house—
To our Father's house in the skies,
Where the hope of our souls shall have no blight,
Our love no broken ties;
We shall roam on the banks of the river of peace,
And bathe in its blissful tide;
And one of the joys of our heaven shall be
The little boy that died.
- 6 There's peace, and joy, and truth, and bliss,
In that blest land above;
Where pleasures never fade away,
And all is light and love.
And there we'll meet our loved and lost,
With all the glorified;
And there we'll fold to our heart again,
The little boy that died.

5g																
A		1	2	3	4		5-	4	3	3	3-	2		.1		
2q	7	7	7	'	'	'	'	'	'	'	'	'	'	'	'	
	The maiden's smiles, the lover's sighs, That lived so long ago?															
5g																
C					1	2		3-	2	1	1	1-			.1	
2q	5	5	5	6	7	'	'	'	'	'	'	7	'	'	'	
5g																
D	2	2	2	3					6	5	5	5-	4		.3	
2q	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	
5g																
B								3-	2	1	1				.1	
2q	5	5	5	6	5	5	6	'	'	'	'	5-	7	'	'	

- 2 Who peopled all the city street,
 A hundred years ago?
 Who filled the church with faces meek,
 A hundred years ago?
 The sneering tale of sister frail,
 The plot that worked a brother's hurt;
 Where, O where are the plots and sneers,
 The poor man's hopes, the rich man's fears,
 That lived so long ago?
- 3 Where are the graves where dead men slept,
 A hundred years ago?
 Who were they whom the living wept,
 A hundred years ago?
 By other men, that knew not them,
 Their lands are tilled, their graves are filled;
 And nature then was just as gay,
 And bright the sun shone as to-day,
 A hundred years ago.

3P
A 3 | 5 3 3 s5 | 6 3 3 6 | 3 2 1 2 | 3 s4 5 ||

23s ' , , , , , , , , , , , ,
3P Where countless throngs in spirit one, For ever glorious as the sun,

C 1 | 3 1 1 2 | 3 1 1 3 | 1 | 1 2 3 ||

23s ' , , , , , , 7 6 7 , ,

3P 1 1
D 5 | 5 5 5 | 6 6 6 | 5 5 4 5 | 5 4 3 ||

23s ' , , , , , , , , , , , ,

3P
B 1 | 1 1 1 | 1 1 1 1 | | 1 1 1 ||

23s ' , , 5 , , 5 5 6 5 , ,

3P
A 3 | 5 3 3 s5 | 6 3 3 6 | 3- 2- | 1- 2- | 3- 1- | ||

23s ' , , , , , , , , , 6
3P Shall live, when time has ceased to run, There is my home, There is my home.

C 1 | 3 1 1 2 | 3 1 1 3 | 1- | | 1- | ||

23s ' , , , , , , 7- 6- 7- 6- 6

3P 1 1 1
D 5 | 5 5 5 | 6 6 ' | 5- 5- | 4- 5- | 6- 4- | 3 ||

23s ' , , , , , , , , , , , ,

3P
B 1 | 1 1 1 | 1 1 1 1 | 1- | 1- 2- | 1- 1- | 1 ||

23s ' , , 5 , , 5-

2 Where peace and love the air perfume,
Where an eternal summer's bloom,
And joy, and gladness, banish gloom—
There is my home.

3 Where streams of crystal onward flow,
Where streets of gold in splendor glow,
And fadeless flowers in beauty grow—
There is my home.

4 Where lips shall never breathe farewell,
Nor tears the parting anguish tell,
Where friends united ever dwell—
There is my home.

5 Where, seated on th' eternal throne,
He shall his faithful followers own,
With gracious smile; in heaven alone—
There is my home!

Then lay down the bottle and the bowl,
 And drink not the chalice of your soul,
 Or else like poor old Uncle Bill,
 You'll go where the poor drunkards go.
 He laid down, &c.

THE TEMPERANCE FLAG.

1g	P §															
A	3	5-4	33	4-3	22	3-2	11	3s	4	5-	3	5-4	33	4-3	22	
2c	'	'	''	'	'	'	'	'	'	'	'	'	'	'	'	
The temperance flag! the temperance flag!																
It is the banner of the free! The temperance flag, the temperance flag! An																
1g	§												REP. 2s.			
B	1	1-	11			1-			1-	11	11					
2c	'	'	7	'	6-5	55	'	7	66	57	'	''	5	''	6-5	55
			''		'	''	'	''	'	'		''	''	''	'	''
That flag invites all men to come, And																

1g	REP. 2s.																									
A	3	2	1	3	5	1	1	1	1	3	2	1	3	5	1	1	1	1	3	2	1	3	5	2	2	2
2c	''	''	''	''	''	''	''	''	''	''	''	''	''	''	''	''	''	''	''	''	''	''	''	''	''	''
emblem of our liberty. That flag proclaims us free from RUM. A foe we never will																										
obey;																										
1g	REP. 2s.																									
B	6	7	5	3	5	5	6	5	6	6	5	5	5	6	5	6	6	7	7	7						
2c	''	''	''	''	''	''	''	''	''	''	''	''	''	''	''	''	''	''	''	''						

join the cause without delay.

That banner tells of sorrows past,
 Of hope, that now prevails instead;
 Of grief, when Rum did bind men fast;
 Of joy, now that their foe is fled.

No more that tyrant shall have sway,
 And ruin those who serve him best;
 Alluring men, 'till they obey
 Each fierce command, each stern behest.

It tells of comforts to the poor,
 Of peace and safety to the rich;
 It brings contentment to the door
 Where bitter strife and anguish dwelt.

Forever be that Flag displayed,
 Through all our country far and wide;
 Ne'er WASHINGTONIANS, be dismayed,
 But still uphold it side by side.

ARABY'S DAUGHTER.

AIR — *Araby's Daughter.*

6a ♪ 1st.

A	1		3-	2	1	3-	2	1		2	1	3	1	1		1	1	3		2-	1	2	3	
23c	'		'	'	'	'	'	'		'	'	'	'	'		'	'	'		'	'	'	'	REP.

Oh, when I remember the sorrow and sadness, That reigned in the hut that was
 not e'en our
 When night had no solace, and day had no gladness, For husband, and father, and
 friend we had

6a 1st.

C	1		5-	5	5	5-	4	3		5	5	5	1	3		1	4	4	3	4	5		5-	5	4	3	
23c	'		'	'	'	'	'	'		'	'	'	'	'		'	'	'	'	'	'	'	'	'	'	'	'

A husband reclaimed, and a father all tender, And friends smiling here in this
 home of our

6a 2nd REP. 1s.

A	1				1		3-	2	1		2	
23c	5	5	5	5	6	5	5	5	5	5	5	5
own;	'	'	'	'	'	'	'	'	'	'	'	'

Those dark clouds of woe are to this scene of splendor, As midnight's meridian to
 none. day's brightest noon.

own;

23c 2nd. REP. 1s.

C	3		1		1	1	4	2	2		3	3	3	1	1	1		1	1	6-	5	5		5	5	6	5	
23c	'		'	'	'	'	'	'	'		'	'	'	'	'	'		'	'	'	'	'	'	'	'	'	'	'

SOLO. — *The Wife.*

1 Oh, when I remember the sorrow and sadness
 Which reigned in the hut that was not e'en our own —
 When night had no solace, and day brought no gladness,
 For husband, and father, and friends we had none —
 Those dark clouds of woe are to this scene of splendor,
 As midnight's meridian to day's brightest noon —
 A husband reclaimed, and a father all tender,
 And friends smiling here in this home of our own.

DUETT. — *Daughters.*

2 Oh, sad is the story that mem'ry yet telling!
 It weighs on the heart, it still rings in the ear,
 Like the chill blast that howled round our desolate dwelling!
 Cold hunger within, when no succors were near!
 Our mother — at midnight — her heart almost broken —
 How often she hushed on her bosom our sighs!
 Well — well may she cherish that pledge — dearest token!
 A father reformed wipes all tears from our eyes.

Then never let us yield to rum,
 For now the flag of temp'rance waves,
 But with renewed vigor come,
 And peace shall crown our future days.

3 And we shall find that every year
 Will tell of vict'ries most sublime —
 That temperance her flag shall rear
 Over the earth's remotest clime.
 The temp'rance banner of the brave
 We now will ever hold most dear —
 Its radiant folds shall proudly wave
 Till closes time's expiring year.

THE DRUNKARD'S GRAVE. L.

4g.

A	3	3	4	3	3	1	2	1	2	3	3	5	4	2	2	2	3	3	4	3	1	2	1	2	2
23c	5	'	"	"	"	'	'	'	'	'	'	'	'	5	5	'	'	'	'	'	"	2	"	"	"

I saw a youth in his father's hall, Whose joy-lit eye and aspect gay, Showed a heart yet free from passion's thrall, Light

4g

B	1	1	2	1	1	1	2	1	1	1	2	1	1	1	2	1	1	1	2	1	1	1	1	1	1
23c	5	'	"	"	6	5	5	'	'	7	5	5	5	'	'	6	5	5	'	'	5	'	'	'	'

4g

A	3	6	5	5	4	3	2	1	5	3	2	1	2	3	4	2	5	6	7	5	3	2	1	1
23c	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'

as the billowy ocean's spray ; Generous, virtuous, fair and brave, Yet he fills a drunkard's grave.

4g

B	1	4	3	2	1	1	1	1	1	2	4	4	3	1	5	1	1	1	1	1	1	1	1	1
23c	'	'	'	'	'	7	'	'	5	6	7	'	'	'	7	5	'	'	'	'	'	'	'	'

2 I saw by the midnight taper's gleam,
 A tireless student, pensive, pore
 O'er hist'ry's page, or some noble theme,
 That poets have sung in classic lore.
 Yet the green willow doth o'er him wave,
 Alas! he sleeps in *the drunkard's grave*.

3 I saw an old man, whose locks were gray,
 Silver'd by care and the length of years;
 Unmoved by these signs of speedy decay,
 And by his children's frequent tears.
 Ah! they may weep, but cannot save
 That erring man from *a drunkard's grave*.

5g	1														
A	6	6	6	6	6	s5	5	5	6-	4	3	2	s5	6	3-
23s	,	,	,	,	,	,	,	,	,	,	,	,	,	,	,
	This is the lay of the Sexton grey, King of the Church-yard he—														
5g															
C	3	3	3	5	3	3	2	2	2	3-	2	1	1	3	1-
23s	,	,	,	,	,	,	,	,	,	,	,	,	7	,	,

5g	P																	
A	3	3	6	3	3	2	1	2	2	3	1	1	1					
23s	,	,	,	,	,	,	,	6	,	,	,	7	7	7	6-			
	While the mournful knell of the tolling bell, Chimes in with his burden of glee.																	
5g	P																	
C	1	1	3	1	1													
28s	,	,	,	,	,	7	6	5	5	6	6	6	6	6	5	5	5	6-

- 2 He dons a doublet of sober brown,
 And a hat of slouching felt;
 The mattock is over his shoulder thrown,
 And heavy keys clank at his belt.
 The dark damp vault now echoes his tread,
 While his song rings merrily out;
 With a cob-web canopy over his head,
 And coffins falling about.
- 3 His foot may crush the full-fed worms,
 His hand may grasp a shroud,
 His gaze may rest on skeleton forms,
 Yet his tones are light and loud.
 He digs the grave, and his chant will break
 As he gains a fathom deep—
 "Whoever lies in the bed I make,
 I warrant will soundly sleep."
- 4 He piles the sod, he raises the stone,
 He clips the cypress tree;
 But, whate'er his task, 'tis plied alone,
 No fellowship holds he;
 For the Sexton grey is a scaring loon,
 His name is linked with death:
 The children at play, should he cross their way,
 Will pause with fluttering breath.

- 5 They herd together, a frightened host,
 And whisper with lips all white—
 See! See! 'tis he, who sends the ghost,
 To walk the world at night.
 The old men mark him, with fear in their eye,
 At his labor 'mid skulls and dust;
 They hear him chant, "The young *may* die,
 But we know the aged *must*."
- 6 The rich will frown, as his ditty goes on—
 "Though broad your lands may be,
 Six narrow feet to the beggar I mete,
 And the same shall serve for ye."
 The ear of the strong will turn from his song,
 And beauty's cheek will pale;
 "Out! Out!" cry they, "What mortal would stay,
 To list thy croaking tale?"
- 7 Oh! the Sexton gray is a mortal of dread;
 None like to see him come near:
 The orphan thinks on a father dead,
 The widow wipes a tear.
 By night or by day, this is his lay:
 "Mine is the goodliest trade;
 Never was banner so wide as the pall,
 Nor sceptre so feared as the spade."

THE OLD SEXTON.—No. 2. L.

WORDS BY P. K. KILLBOURNE.

4g															
A	3-	4		5	5	5	5-	4		3	3	3	2	3	
4c		,					,	"				,			
	Through	the		live-long	day	at	the	Church-yard		gate,					
4g				1	1	1	1-							1	
D	5-	7					,	7		6	6	6	7	,	
4c		,						"					,		
4g															
B				1	1	1									
	5-	5						6-	5		4	4	4	5	5
		,						,	"					,	

4g																			
A	3	3	3	3	2	3		4	4	5	5	4		3	1	1	1		
4c	,	,	,	,	,	,		,	,	,	,	,		,	,	,	,		
	trembling and pale, Had told them many a marvellous tale.																		
4g																			
D	6	6	6	6	7	'								6	5	5	5	5	
4c	,	,	,	,	,	,		,	,	,	,	,		,	,	,	,	,	
4g																			
B																			
4c	4	4	4	4	5			6	6	6	5	4		3	3	5		1	
	,	,	,	,	,			,	,	,	,	,		,	,	,			

2 How he summoned the ghosts from their graves at night,
 And danced with them 'neath the pale moonlight:
 And of fearful lights that were seen to glide
 Around the grave of the murdered bride:
 And ominous sounds, on the ear that fell,
 Like the wail of spirits released from hell;
 And amid those shrieks that the brave heart stirred,
 Was the voice of that hoary Sexton heard.

3 I remember a youth full of fancy and song,
 And I noted him oft, as he passed along:
 For he shrunk away from the haughty and proud,
 And his heart seemed sad 'mid the jovial crowd.
 He had sought for fame, there was none for him,
 And his cheek grew pale and his eye grew dim:
 His disease crept on, and his peace was o'er,
 And I'll warrant he'll sorrow and sigh no more.

4 I saw a fair lady go rustling by,
 With a curling lip and a scornful eye;
 And deep in her heart she silently said,
 "I fear thee not, thou man of the dead."
 But they brought her to me all despoiled of her bloom,
 And I laid her down in the damps of the tomb;
 And the greedy worms are rioting now,
 On her withered form and her faded brow.

5 A titled 'squire dwelt over the way,
 And loudly he talked of his wealth and renown;
 And he rolled in his gay calash by day,
 And he rested at night on his bed of down.
 But they stripped him of all his costly array,
 In his death-cap and shroud they arrayed him;
 And he never slept so sound before,
 As he sleeps in the bed where I laid him.

2P
A 1 2 3- || 3 | 6 6 6 3 4 | 5 5 3 2 2 1 |
4s 6 , , , , , , , , , , , ,
earth-worn spade; His work was done, and he paused to wait,
3P
C 4 5 4 3- || 1 | 3 3 3 1 2 | 3 2 1 5 5 5 |
4s , , , , , , , , , , , ,
3P
B
4s 6 6s 5 6- 6 6 6 6 5 6 7 6 5 5 5

3P
A 1 2 3 3 1 | | 6 6s 5 6 6 7 | 1 1 1 2 3 3 4 |
4s 7 , , , , , 6 6s 5 6 6 7 , , , , , , ,
The funeral train through the open gate. A relic of by-gone
3P
C 5 5 4 5 6 5 | 3 3 2 3 || 1 2 | 3 3 3 2 1 5 4 |
4s , , , , , , , , , , , , , , , , ,
3P
B 1 1 | | 6 6s 5 6 s5 6 6s 5 5 6 6 6
4s 5 , 7 , 3s 5 6 6s 5 6 s5 6 6s 5 5 6 6 6

8P
A 5 5 3 2 | 1 1 2 3 3 5 | 7 6- || 6 | 6 6 6 3 4 |
4s , , 6 7 , , , , , , , , , , , ,
days was he, And his locks were white as the foaming sea; And these words came from
3P
C 3 1 3 5 1 2 | 3 3 2 1 5 3 | 6 5 3- || 3 | 4 4 4 5 4 |
4s , , , , , , , , , , , , , , , , ,
3P
B 1 1 | | 1 2 3- || 1 | 2 2 2 2 1 |
4s , 6 5 3s 5 6 6 6 6 5 5 , , , , , , ,

COMPOSED BY L. D. MARTIN. — ARRANGED BY G. MERANDA.

5g											P. REP													
A	5	.5	4	3	.2	4	5	.6	5	4	.3		5	.5	4	3	2	3	4	3	4	2	.1	
3c		,	,		,	,		,	,					,	,									

5g											P. REP.														
B	1	.1	2 2			.2	1	1	.1		1	.1	1 1												
3c			7	5	.5	,	,		,	,			7	5	5	4	5	5	.1						

5g	SOFT					SOFT.					REP. ls. LOUD.														
A	2	.2	5	2	.2	1	1	.1	3	3	.3		2	.2	5	2	.2	1	1	.1	3	3	.3		
3c			,	,			,	,						,	,		,	,							
5g	SOFT.					SOFT.					REP. ls. LOUD.														
B				1 1		.1 1 1		.1					1 1		.1 1 1		.1								
3c	5	.5	7	5	.5	,	,		,	,	5	.5	7	5	.5	,	,		,	,					

- 1 Oh! had I the wings of a dove I would fly,
 Away to my home, and for ever reside
 With angels and purified spirits on high,
 Who fast by the throne of my Saviour abide;
 The days of my sorrowing then should be past,
 My warfare and pilgrimage both should be o'er
 Safe, safe in the climes of bright glory at last,
 Where sin and where suffering are heard of no more.
- 2 Oh! there I should range, with the saints in pure white,
 The banks of the river that flows from the throne:
 But ever return from each feebler delight,
 To feast on the smile of my Saviour alone:
 If here, in the gloom of this dungeon below,
 The light of that smile pierce the gross walls of clay
 What triumphs of rapture incessantly flow
 From that blessed smile in the regions of day!
- 3 The fields of that land may for ever be green,
 Its flowers ne'er wither, nor fruitage decay,
 And autumn and spring hand in hand may be seen,
 Like beauty and wealth in their bridal array:
 Each sight may be charming, ecstatic each sound,
 Each odor be fragrant as gales of the spring;
 But all beauties mingle, and all joys are found
 Alone in the smile of my Saviour and King.
- 4 With patriarchs, prophets, and sages of old,
 Who walked with their God in this valley of tears,—
 With saints and with martyrs in life's book enrolled,
 Methinks I might joyfully spend the long years:

With angels how happily could I unite—
 They watched o'er my pathway with dangers bestrown;
 But still I would turn, with increasing delight,
 To feast on the smile of my Saviour alone.

TRUEMAN. C. M. A. LANE.

2g .1 1
 A 5 | .5 5 | .1 6 | 4- 5 6 | .5 || 5 | | .6 s4 | .5 ||

3c
 O thou who driest the mourner's tear, How dark this world would be,

2g
 B 1 | .1 1 | .1 3 | .2 2 | .1 || 1 | .3 3 | .5 2 | .2 ||

3c

2g 3 .3 1 .1 1- 2 3 .4 2 .1
 A | | | 6 | .4 s4 | .5 | 5 | | | | |

3c
 If, when deceived and wounded here, We could not fly to thee.

2g
 B 5 | .5 3 | .1 4 | .2 s2 | .3 || 1 | 3- 2 1 | .4 5 | .1 ||

3c

- 2 The friends, who in our sunshine live,
 When winter comes are flown;
 And he who has but tears to give,
 Must weep those tears alone.
- 3 But thou wilt heal the broken heart,
 Which, like the plants that throw
 Their fragrance from the wounded part,
 Breathes sweetness out of woe.
- 4 When joy no longer soothes or cheers,
 And e'en the hope that threw
 A moment's sparkle o'er our tears,
 Is dimmed and vanished too:
- 5 O who could bear life's stormy doom,
 Did not thy wing of love
 Come brightly wafting, through the gloom,
 Our peace-branch from above!
- 6 Then sorrow, touched by thee, grows bright,
 With more than rapture's ray;
 As darkness shows us worlds of light
 We never saw by day.

2G 1- 1 1 2- 1

A 1 3 5 | ' 7 ' | 7 ' 6 | 5- 3 4 6 | 2- ||

3C , , , , , , , , ,

The deep blue sea! how fair it seems, When gleaming in the morning beams,

2G 1- 1 2 1 1 1 1-

D 5 5 7 | ' ' ' | 7- 5 ' ' | 6 7 6 | 5- ||

3C , , , , , , , , ,

2G

B 1 1 2 | 3- 1 | 1 1 | | ||

3C , , , , 5 5 5- 5 ' ' 5- 3 4 4 5-

2G 1- 1 1 2- 1 P.

A 1 3 5 | ' 7 ' | 7 ' 6 | .5 s4 | 5- ||

3C , , , , , , , , ,

And silver clouds like sunny dreams, Roll o'er its placid breast.

2G 1- 1 3 1 1 1 .1 1-

B 5 5 7 | ' ' ' | 7- 5 ' ' | 7 | |

3C , , , , , , , , ,

2G P.

B 1 1 2 | 3- 1 | 1 1 | .1 2 | 1- ||

3C , , , , 5 5 5- 5 ' ' , , ,

2G 1 2 3- 1 1 2- 1

A 5 ' ' | ' 7 ' | 7 ' 6 | 5- 3 4 6 | 2- ||

3C , , , , , , , , ,

The breeze sighs softly o'er the wave, As silent as the banks they lave,

2G 1- 1 2 1 1 1 1-

D 5 5 7 | ' ' ' | 7- 5 ' ' | 6 7 6 | 5- ||

3C , , , , , , , , ,

2G

B 1 1 3 | 5- 1 | 1 1 | 1- | | ||

3C , , , , 5 5 5- 5 ' ' 3 4 4 5-

2G 1- 1 1 2- 1 1-

A 1 3 5 | ' 7 ' | 7 ' 6 | .5 7 | | ||

3C , , , , , , , , ,

For every wind sleeps in its cave, Each billow is at rest

2G 1- 1 2 1 1 1 .1

D 5 5 7 | ' ' ' | 7- 5 ' ' | 5 | 3- ||

3C , , , , , , , , ,

2G

B 1 1 2 | 3- 1 | 1 1 | | 1- ||

3C , , , , 5 5 5- 5 ' ' .5 5

4g .1
A | 5 5 7 6 | 5 s4 5 1 | 5- 4 3 2 | .1 ||
4s
And night's ten thousand harmonies, Were harmonies of woe;
4g
C .6 | 3 3 5 4 | 3 2 3 | 3- 2 1 | .1 ||
4g 6 ' 7
4g .1 1 1 2 1 1
D | | 6 5 5 | 5- 6 5 5 | .3 ||
4s
4g
B .1 | 1 1 1 | 1- 1 2 | ||
4s 7 5 s4 5 5 7 .5
4g 1
A .1 | 3 3 2 2 | 4 4 3 4 | 5 5- 4 | 3 2 .1 ||
4s P. '
A voice of grief was on the gale, It came from Kedron's gloomy vale.
4g P.
C .1 | 1 1 | 2 2 1 2 | 3 6 3- 2' | 1 .1 ||
4s 7 7 ' 7
4g 1 1 1-
D .3 | 5 5 5 5 | 6 6 6 6 | 6 | 5 4 .3 ||
4s P. '
4g P.
B .1 | 1 1 | 1 1- | .1 ||
4s 5 5 6 4 4 6 5 6 5 7

2 It was the Saviour's prayer
That on the silence broke, [bear
Imploring heaven for strength to
The sin-avenging stroke:
As in Gethsemane he knelt,
And pangs unknown his bosom felt.

3 The fitful starlight shone
In dim and misty gleams;
Deep was his agonizing groan,
And large the vital streams
That trickled to the dewy sod,
While Jesus raised his voice to God.

4 The chosen three that staid,
Their nightly watch to keep, [wade.
Left him through sorrows deep to
And gave themselves to sleep:

Meekly and sad he prayed alone,
Strangely forgotten by his own.

5 Along the streamlet's banks
The reckless traitor came,
And heavy on his bosom sank,
The load of guilt and shame:
Yet unto them that waited nigh
He gave the Lamb of God to die.

6 Among the mountain trees
The winds were whispering low,
And night's ten thousand harmonies
Were harmonies of woe:
For cruel voices filled the gale
That came from Kedron's gloomy vale.

3 "The seasons come, the seasons go,
 And with them many a sigh;
 The old bell peals a note of woe, [Repeat.]
 For loved ones when they die.
 And soon, full soon, the winding sheet,
 May wrap my senseless clay,
 And that old bell with cadence sweet, [Repeat.]
 May toll a solemn lay."

L.

THE OLD CHURCH BELL.—No. 2.

L.

4c 1

A .3 | 5 5 5 3 | 7 6 5 3 3 | 4 4 4 3 4 | .5 ||

4c , , , , , , , ,

4g For full five hundred years I've swung, In my ancient tower high;

C .1 | 3 3 3 1 | 4 4 3 1 1 | 2 2 2 1 2 | .3 ||

4c , , , ,

4g 1 1 1 1

D .5 | 5 | 6 5 5 5 | 6 6 6 7 6 | .5 ||

4c , , , ,

4g

B .1 | 1 1 1 1 | 1 2 3 1 1 | | .1 ||

4c , , 6 6 6 5

4g 1

A .3 | 5 5 5 5 4 3 | 7 6 5 6 | 5 5 4 3 3 2 | .1 ||

4c , , , , , , , ,

4g Of many a different theme I've sung, As time went stealing by.

C .1 | 3 3 3 3 2 1 | 4 4 3 3 | 2 2 1 1 2 | .3 ||

4c , , , , , , , ,

4g 1 1 1 1 1 1

D .5 | , , 7 6 | 6 6 | 7 7 6 6 s5 | .6 ||

4c , , , , , ,

4g

B .1 | 1 1 1 1 2 1 | 1 2 3 1 | | .1 ||

4c , , , , 5 5 4 5

4 For full five hundred years I've swung,
 In my old grey turret high,
 And many a different song I've sung,
 As time went gliding by.
 I've swelled the joy of my country's pride,
 For a victory far off won,
 Then changed to grief for the brave who died,
 Ere my mirth had well begun.
 Ding, dong, my changeful song,
 Lively or slow, but never long.
 Ding, dong, ding dong bell;
 Ding, dong, bell; ding, dong, bell.

3 For full five hundred years I've swung,
 In my crumbling turret high;
 'Tis time my own death song were sung,
 And with truth before I die:
 I never could love the themes they gave,
 My tyrvanized tongue to tell.
 One moment for cradle, the next for grave,
 They've worn out the old Church Bell.
 Ding, dong, my farewell song:
 Farewell now, and farewell long.
 Ding, dong, ding dong bell:
 Ding, dong, bell; ding, dong, bell.

THE OLD ARM CHAIR.—No. 1. L.

3g	A	3	3	5	1	3		.2	R	3	3		4	4	4	4	6		.5	R	3	3	
4c		,	,	,	,	,		,	,	,	,		,	,	,	,	,		,	,	,	,	
	Scorn not that old arm chair, For it tells of the by-gone time, When my																						
3g																							
	D	5	5	5	5	5		.5	R	5	5		6	6	6	6		.7	R	5	5		
4c		,	,	,	,	,		,	,	,	,		,	,	,	,		,	,	,	,		
3g																							
	B	1	1	1	1	1		R	1	1		2	3	2	1	1		.2	R	1	1		
4c		,	,	,	,	,																	
								.5															

- 4 He sleeps not alone in his early grave,
 The fair bride sleeps with the bridegroom brave.
 She heard of his fate with many a sad tear,
 And her young heart broke on her husband's bier,
 Oh, sad was their fate — but destructive wine,
 No tongue can recount what evils are thine;
 Thou hurriedst off in their joy and their bloom
 The maiden and youth to their early tomb.
 Oh, what a bridal feast.

THE DRUNKARD IS FREE.

AIR — “*King of the Wind.*” Tune on page 117.

- 1 I'm at home ! I'm at home ! in my peace and my pride,
 My wife and my child smile in joy by my side,
 From the haunts of the vicious where e'er they may be,
 I have burst in my strength, and the drunkard is free.
 No man e'er extended his sceptre to save,
 No actions of law snatched me forth from the grave,
 And ne'er shall I blush for the glorious hour,
 While the pen boasts its strength, or the pledge boasts its power
 Come ! come ! rally round us, the flag is unfurled,
 And it floats forth in beauty the pride of the world ;
 Quick spread the sound o'er the land, o'er the sea,
 Joy, joy to the world, for the drunkard is free.
- 2 Away, then, away from the charms of the bowl.
 From the fires that have withered the light of the soul,
 'Tis here, friends, 'tis here, in the reign of peace,
 We seek our true pleasures and joys to increase,
 We need not the fires that flash o'er the brain,
 We need not the pleasures that lead but to pain.
 Here, here, do we seek true emotion to find,
 And boast of the triumphs of love and of mind.
 Up, up with the banner, the trumpet is heard,
 It streams forth aloft like the wing of a bird ;
 Quick, quick, spread the sound, o'er the land, o'er the sea,
 Joy, joy to the world, for the *drunkard is free.*

THE MOTHER'S APPEAL.

2g	A	1	3-234	.555	4-345	.3 R 1	3-234	.55
4c			,		,		,	
	Oh ! spare my son, Rum-seller ! Before it is too late ; Urge him not on in madness,							
2g	C	1	1-12	.333	2-123	.1 R 1	1-12	(33)
4c			7		,		7	
			,				,	

2G § 1
A 5 | 4- 3 4 2 | .1 || R 1 | 1 6 6 6 | .6 6 6 | 6 7 6 | .5 ||

4C '
To meet the drunkard's fate. It is I fear already Almost too late to save,

2G §
C 3 | 2- 1 2 | .1 || R 1 | 1 4 4 4 | .4 4 4 | 4 6 5 4 | .3 ||

4C ' 7

2G 1- REP. 3s. & 5th and 6th lines.

A R 5 | 3 3 3 | .5 5 5 | 4- 3 4 2 | .3 ||

4C ' '
For even now he neareth, The drunkard's awful grave.

2G
C R 3 | 3- 1 1 1 | .3 3 3 | 2- 1 2 | .1 ||

4C ' ' 7

2G 1-
A R 5 | 3 3 3 | .5 5 5 | 4- 3 4 2 | .1- ||

4C ' '
For even now he neareth, The drunkard's awful grave.

2G
C R 3 | 5- 6 6 6 | .3 3 3 | 6- 5 6 5 | .3- ||

4C ' ' 7

2 O spare my son, Rum-seller ;
A mother asks the boon ;
Will you not hear her prayer ?
Will you not grant it soon ?
Or shall a mother's pleadings —
A mother's tears be vain ?
Will you not, ere he dieth,
Give me him back again ?

3 He was the sweetest flower,
Our little flock among —
The pride of his fond father.
Who died when he was young.
He bore his father's image,
But does not bear it now ;
Yourcruelhand, Rum-seller,
Has torn it from his brow.

4 Oh! spare my son, Rum-seller !
For a dear sister's sake ;
If you with Rum destroy him,
Her tender heart will break ;

She prays you spare her brother —
 She has a sister's love ;
 Will you for gain that's paltry,
 Too, her destroyer prove ?

5 He hath a soul, Rum-seller !
 A soul of wond'rous cost !
 If he should die a drunkard,
 'Twill be for ever lost.
 You know the truth most solemn,
 Which God to man has given ;
 No drunkard ever goeth,
 To dwell with him in Heaven.

INNOCENCE. S. WAKEFIELD.

4G	A 1 2 3 3 3 3 2 3 5 6 5- 5 5											
4C	' ' , , , , , , , , , , , ,											
	I think, when I read that sweet story of old,											
4G	C 1 1 1 1 1 1 3 4 3- 3 3											
4C	, , , , , 7 , , , , ,											
4G	B 1 1 1 1 1 1 1 1 1- 1 1											
4C	, , , , , , , , , , , ,											

4G	A 3- 2 2 1 2 6 5 s4 .5 R 3- 4 5 7 6 5 3- 4											
4C	' ' 7 , , , , , , , , , , , , , , , ,											
	When Jesus 'was here among men, How he called little children, as											
4G	C 1- 2 1 R 1- 2 3 6 5 4 3 1- 2											
4C	' 7 7 5 6 7 , , 6 .5 , , , , , ,											
	" , , , , , , , , , , , ,											
4G	B 1- 1 2 2 2 R 1- 1 1 1 1-											
4C	' 5 5 5 , , , .5 , 7 , , , , ,											
	" , , , , , , , , , , , , , , ,											

4g	1																		
A	5	'	7	6	5		5-	5		6	5	3	5	4	3	2		.1	
4c	'	'	'	'	'		'	'		'	'	'	'	'	'	'			
4g	lamb																		
4g	to																		
4g	his																		
4g	fold,																		
4g	I																		
4g	should																		
4g	like																		
4g	to																		
4g	have																		
4g	been																		
4g	with																		
4g	him																		
4g	then.																		
C	3	6	5	4	3		3-	3		4	3	1	3	2	1		.1		
4c	'	'	'	'	'		'	'		'	'	'	'	'	'		'		
4g	7																		
B	1	1	1	1		1-	1		1	1	1		.1						
4c	'	'	'	'		'	'		'	'	5	5	5						

2 I wish that his hands had been placed on my head,
 That his arms had been thrown around me,
 That I might have seen his kind look when he said,
 "Let the little ones come unto me."

3 Yet still to his footstool in prayer I may go,
 And ask for a share in his love;
 And if I thus earnestly seek him below,
 I shall see him and hear him above:

4 In that beautiful place he has gone to prepare,
 For all who are washed and forgiven;
 And many dear children are gathering there,
 "For of such is the kingdom of Heaven."

SPARKLING AND BRIGHT.

7g §													REP.						
A	1	1	1	2	1								2		.1	1			
4c	5	'	'	7	5	5-	5		6	7	5								
Sparkling and bright in its liquid light, Is the water in our glasses; 'Twill give you health — 'twill give you wealth, Ye lads and rosy lassies!																			
7g §													REP.						
B	5	1	1	1	1		3	3	3-	1		4	4	5	5		.1	1	
4c	5	'	'	'	'		'	'	'	'		'	'	'	'		'		
7g													P						
A	1	2	2	2-	2		3	3	3-	1		4	4	3	3		.3	2	
4c	7	'	'	'	'		'	'	'	'		'	'	'	'		'		
G, then resign your ruby wine, Each smiling son and daughter;																			
7g													P						
B	1	1	1-	1												.1			
4c	5	5	5	5-	5		'	6	6	5	5		5						

3G	1-									
A	'	6		5 5 5		5 .3 5		.4 2 2		3 5-
3s	"	"		"		"		"		"
3G										
C	6-	4		3 3 3		3 .1 3		.2		1 3-
3s	"	"		"		"		"		"
								7 7		
3G										
B	3-	2		1 1 1		1 1				
3s	"	"		"		"		.5		.7 5 5 .5
3G										
A	5 5		5 5 5		5 .3 5		6 6 7			.1
3s	"	"	"	"	"	"	"	"	"	"
3G										
C	3 3		3 3 3		3 .1 3		4 4 s5			.6
3s	"	"	"	"	"	"	"	"	"	"
3G										
B	1 1		1 1 1		1 1		2 2 3			.4
3s	"	"	"	"	"	"	"	"	"	"
3G										
A	'	6		.5 6 4		3 .5 3		.4 2 2		3 5-
3s	"	"		"		"		"		"
3G										
C	6-	4		.3 4 2		3 .1 1		.2		1 3-
3s	"	"		"		"		"		"
								7 7		
3G										
B	3-	2		.1 2		.1 1				
3s	"	"		"		"		.5		.7 5 5 .5
3G										
A	'	6		.5 6 4		3 .5 3		.4 2 2		.1
3s	"	"		"		"		"		"
3G										
C	6-	4		.3 4 2		3 .1 1		.2		.1
3s	"	"		"		"		"		"
								7 7		
3G										
B	3-	2		.1 2		.1 1				.1
3s	"	"		"		"		.5		.6 .7 5 5

2 Through memory's chambers the forms of the past,
The joys of my childhood come forth on the blast;
And the lost ones, whose beauty I used to adore,
To my heart seems to murmur, No more, Never more.

3 The trees of the forest shall blossom again;
And the song-bird shall carol a soul-thrilling strain;
But the heart fate has wasted, no bloom shall restore:
And its songs will be joyous, No more, Never more.

I LOVE TO SING.

L.

WORDS BY G. W. BETHUNE.

6G	§														
A		1	1	1	1	2	2	2	3	4-	3	2	5		
8c		5	,	,	7	,	,	,	,	,	,				
I love to sing when I am glad, Song is the echo of I love to sing when I am sad, Till song makes sweet															
6G	§														
C		1	3	3	3	5	1	2-	1	1					
8c		,	,	,	,	7	7	7	,	,	7				
6G	§														
D		3	5	5	5	5	5	5	5	5	6-	5	5	5	
8c		,	,	,	,	,	,	,	,	,	,	,			
6G	§														
B															
8c		5	5	5	5	5	5	5	5	5	4-	5	5	5	
6G		1ST TIME.	REP. 1s.	2ND TIME.											
A		3	1	2	R	4	2	3	1		3	5	5	5	3
8c		,	,	7	,	,	,	,	,	,	,				
my gladness. 'Tis pleasant time, when my - - - - - very sadness.															
6G		1ST TIME.	REP. 1s.	2ND TIME.											
C		R			1		1	3	3	3	1				
8c		6	5	5	5	6	5	5	,	,	,				
6G		1ST TIME.	REP. 1s.	2ND TIME.											
D		5	5	5	5	R	6	5	5	3		5	,	,	
8c		,	,	,	,	,	,	,	,	,	,	,			
6G		1ST TIME.	REP. 1s.	2ND TIME.											
B		1	1	R		1	1		1	1	1	1	1	1	1
8c		,	,	5	5	5	5	,	,	,	,				

6a	A	6	5	5	3		5	5	5	3		6	5	4	2								
3c		,	,				,	,				,	,	,	,								
6g		voices	chime,	To	some		sweet	rhyme	in	concert		only,											
6g	C	4	2	3	1		3	3	3	1		4	2										
3c		,	,				,	,				,	,	7	5								
6g				1	1			1	1	1		1											
6g	D	6	7				,	,				6	5	5	5								
3c		,	,									,	,	,	,								
6g	B			1	1		1	1	1														
3c		4	5				,	,		5		4	5	5	5								
6g				1																			
6g	A	3		5	5	5		7	6	5	3		4-	3	2	5		4	2	3	1		
3c		,		,	,			,	,				,	,	,			,	,	,			
6g		And	song,	to	me,	is	company,	Good	company	when	I	am	lonely.										
6g	C	1		3	3	3	6		5	4	3	1		2-	1	1					1		
3c		,		,	,				,	,				,	"	7		6	5	5	,		
6g				1	1	1	1		2	1													
6g	D	5		,	,				,	,	7	5		6-	5	4	3		2	5	5	3	
3c									,	,				,	"				,	,	,		
6g	B	1		1	1	1	1				1											1	
3c		,		,					5	5	5			7-	5	5	5		4	5	5	,	

2 Whene'er I greet the morning light,
 My song goes forth in thankful numbers,
 And 'mid the shadows of the night,
 I sing me to my welcome slumbers.
 My heart is stirred by each glad bird,
 Whose notes are heard in summer bowers;
 And song gives birth to friendly mirth,
 Around the hearth in wintry hours.

3 Man first learned song in Paradise,
 From the bright angels o'er him singing
 And in our home above the skies,
 Glad anthems are for ever ringing;
 God lends his ear, well pleased to hear;
 The songs that cheer his children's sorrow
 Till day shall break, and we shall wake,
 Where love will make unfading morrow

4g					1	1				P												
D	5	6	5		.5		5		5	1	5		5	6	5		.1					
3c																						
4g										P												
C	1	2	1				1	2		3	4	3		3	1		1	2		.1		
3c					.7		'							7						7		
	runs cool and clear; To thee it is offered, for thee it is free.																					
4g										P												
A	3	4	3		.2		3	4		5	6	5		5	1	2		3	4	2		.1
3c							'															
4g										P												
B	1	2	1							1	1	1		1								.1
3c					.5		5							5	6			5	4	5		

- 2 Delay not an hour — why longer abuse
 Thy mental and physical powers with wine?
 The fountain is open — O canst thou refuse,
 When health bids thee welcome to bow at her shrine?
- 3 Delay not a moment — for near is the day
 In which the steeled rumseller's business will cease,
 On the health and the pockets of tipplers to prey,
 Or to rob wives and children of comfort and peace.
- 4 Delay not, delay not — thy tremulous frame
 Will, if longer abused, fill a suicide's grave:
 Be a man — leave behind thee a virtuous fame —
 Embrace *Total Abstinence* — naught else will thee save.

LIFT NOT THE WINE CUP.

AIR — "*Delay Not.*"

- 1 Oh! soft sleep the hills in their sunny repose,
 In the lands of the south where the vine gaily grows,
 And blithesome the hearts of the vintagers be,
 In the grape purple vales, in the isles of the sea.
- 2 And fair is the wine when its splendor is poured
 'Mid silver and gold round the festival board,
 When the magic of music awakes in its power,
 And wit gilds the fast falling sands of the hour.
- 3 Yet lift not the wine cup, though pleasure may swim
 'Mid the bubbles that flash round its roseate brim;
 For dark in the depths of the fountain below,
 Lurk the sirens that lure to the vortex of woe.
- 4 They have led the gay spirit of childhood astray,
 While it dreamed not of wiles on its radiant way;
 And the soft cheek of beauty they've robbed of its bloom,
 And quenched her bright eyes in the damps of the tomb.

5 They have torn the live wreath from the brow of the brave,
 And changed his proud heart to the heart of a slave;
 And e'en the fair fame of the good and the just,
 With the gray hairs of age they have trod to the dust.

6 Then lift not the wine cup, though pleasure may swim
 Like an angel of light round its roseate brim;
 For dark in the depths of the fountain below,
 Lurks the sirens that lure to the vortex of woe.

LAND OF COLUMBIA.

TUNE — "*Daughter of Zion.*"

5g	C	.R=		.R=		.R=		.R				
3q										5	5=	5 5
5g	D	1=	2 3	2 1	1=	1	1	1		1=	2 3	
3q		'		7	'	7	7	7		'		
	Land of Columbia! awake from thy slumbers, A - wake for thy											
5g	A	3=	4 5	4 3 2	1=	1 2	3 2		2	3=	4 5	
3q		'			'					'		
5g	B	1=	1 1				1				1=	1 1
3q		'		5 5 6	3=	3 5	5	5		5		'

5g	C					.R=		.R=		.R=	
3q	5 5 5	3 5 4	.3=								
5g	D	2 1	1 1	.1=		1	.2	7=	7	1 1 2	
3q		7	7	7 7				'	'		
	foe is oppressing thee sore; Down the dark stream of Intemp'rance what										
5g	A	4 3 2	1 3 2	.1=	2 2 3	.4	2=	2	3 3 4		
3q								'	'		
5g	B					.R=		.R=		.R	
3q	5 5 5	5 5 5	.1=								

5g
 C .R || | | | | | | | |
 3q 5 5- 5 5 5 5 5 5 5 5 .5-

5g
 D 3- 2 1 || 1 | 1 | 2 1 | 1 2 1 | | | |
 3q ' " 7- 7 7 7 .7-

numbers, Are urging their way to e - ter - nity's shore!

5g
 A 5- 4 3 || 3 | 2- 2 3 | 4 3 2 | 3 4 3 | .2- ||
 3q ' " ?

5g
 B .R || | | | | | | | |
 3q 5 5- 5 5 5 5 5 5 5 5 .5-

5g
 C 1- 1 1 | 1 1 1 | 1- 1 | | | | | |
 3q ' ' 5 5 5 5 5- 5 5 5 5 5 4

5g
 D 3- 4 3 | 6 5 4 | 3- 4 3 | 2 1 || 1- 2 3 | 2 1 |
 3q ' ' 7 ' 7

Land of Columbia! awake from thy slumbers, Awake, e'er thou fall to re-

5g
 1
 A 5- 6 5 | 7 6 | 5- 6 5 | 4 3 || 2 | 3- 4 5 | 4 3 2 |
 3q ' ' ?

5g
 B 1- 1 1 | 1 1 1 | 1- 1 1 | | | | 1- 1 1 | |
 3q ' ' 5 5 5 ' 5 5 5

5g
 C | | || | | | | R | | .1 R | | R ||
 3q 3 5 4 .3 5- 5 5 5 5 .5 .7- .2- .3

5g
 D 1 1 | .1 || | | | | .1 R | .2- | .1 R | .1 R ||
 3q 7 7- 7 7 7 7 .7-

cover no more, to re - cover no more, no more, no more

5g
 A 1 3 2 | .1 || 2- 2 | 2 2 2 | .3 R | .5- | .3 R | .5- | .1 R ||
 3q ' "

5g
 B | | || | | | | .1 R | | .1 R | | .1 R ||
 3q 5 5 5 .1 5- 5 5 5 5 .5- .5-

- 2 Land of Columbia! thy sons are enslaved,
 A tyrant infernal has bound them in chains;
 Arise in thy might, let thy children be saved,
 Expel the dread foe from thy mountains and plains.
 Land of Columbia! thy sons are enslaved,
 Awake, e'er they sink where despair ever reigns.
- 3 Land of Columbia! the morning hath gleamed,
 The day-star of temp'rance ascendeth the skies;
 Awake to the light that from heaven hath beamed,
 No more let the darkness o'ershadow thine eyes.
 Land of Columbia! the morning hath gleamed,
 Now, hail its bright rays with soul-cheering cries.
- 4 Land of Columbia! awake to thy glory!
 And let thy blest influence be felt the world o'er;
 Awake, till intemp'rance be known but in story,
 Awake, till its foes shall oppress thee no more!
 Land of Columbia! awake to thy glory!
Awake!! and the foe shall oppress thee no more!

REPOSE.

6P	A	1 2	3 3=	2 1	3 3= s5	6 6= 3	.2	
3s		' ,	' ,	' ,	' ,	' ,		
		My	rest	is	in	heaven—my	home	is not here,
6B	D	5	5 5=	5	5 5= 7	' 6	.5	
3s		'	'	'	'	'		
6P	B	1	1 1=	1	1 1= 2	3 3= 1		
3s		'	'	'	'	'	.5	

6P	A	1 2	3 3=	2 1	3 3= s5	6 6= s5	.6	
3s		' ,	' ,	' ,	' ,	' ,		
		Then	why	should	I	murmur	when	trials ap - pear;
6P	D	5	5 5=	5	5 5= 7	' 7	.6	
3s		'	'	'	'	'		
6P	B	1	1 1=	1	1 1= 2	3 3= 3		
3s		'	'	'	'	'	.6	

2g					1	1	1			1	2		1-		
A	1-	3	5	5	6	5	'	'	'	7	'	7			
23c		,	,	,	,	,	,	,	,	,	,	,			
2g	Since first beneath the chestnut trees, In infancy we played.														
C	1-	1	3	3	4	3	6	6	6	5	6	7	s5	6-	
23c		,	,	,	,	,	,	,	,	,	,	,	,		

2g	1-	3	1	1	1	2								
A		'	'	'	'	7	5	3	4	4	6	5	3-	
23c		,	,	,	,	,	,	,	,	,	,	,		
2g	But coldness dwells within thy heart, A cloud is on thy brow;													
C	6-	6	6	6	7	5	3	1	3	2	4	2	3-	
23c		,	,	,	,	,	,	,	,	,	,	,		

2g					1	1								
A	1-	3	5	5	6	5	6	5	3	4	2	1-		
23c		,	,	,	,	,	,	,	,	,	,			
2g	We have been friends together, Shall a light word part us now?													
C	1-	1	3	3	4	3	6	6	4	3	1	2	1-	
23c		,	,	,	,	,	,	,	,	,	,	7		

2 We have been gay together;
 We have laughed at little jests;
 For the fount of hope was gushing
 Warm and joyous in our breasts.
 But laughter now hath fled thy lip,
 And sullen glooms thy brow;
 We have been gay together—
 Shall a light word part us now?

3 We have been sad together,
 We have wept with bitter tears,
 O'er the grass-grown graves where slumbered
 The hopes of early years.
 The voices which are silent there,
 Would bid thee clear thy brow;
 We have been sad together—
 Oh! what shall part us now?

- 2 Her tears fell with the dews at even,
 Her tears fell e'er the dews were dried;
 She could not look on the sweet heaven,
 Either at morn or eventide.
 After the flitting of the bats,
 When thickest dark did trance the sky,
 She drew her casement curtain by,
 And glanced athwart the gloomy flats.
 She only said, "The night is dreary,
 He cometh not," she said;
 She said, "I am aweary, weary—
 I would that I were dead!"
- 3 About a stone-cast from the wall,
 A sluice with blackened waters slept,
 And o'er it many, round and small,
 The clustered marishmosses crept.
 Hard by a poplar shook alway,
 All silver green with gnarled bark,
 For leagues no other tree did dark
 The level waste, the rounding gray.
 She only said, "My life is dreary,
 He cometh not," she said;
 She said, "I am aweary, weary—
 I would that I were dead!"
- 4 And ever when the moon was low,
 And the shrill winds were up and away,
 In the white curtain, to and fro,
 She saw the gusty shadow sway.
 But when the moon was very low,
 And wild winds bound within their cell,
 The shadow of the poplar fell
 Upon her bed, across her brow.
 She only said, "The night is dreary,
 He cometh not," she said;
 She said, "I am aweary, weary—
 I would that I were dead!"
- 5 All day within the dreamy house,
 The doors upon their hinges creaked;
 The blue fly sung in the pane; the mouse
 Behind the mouldering wainscot shrieked,
 Or from the crevice peered about,
 Old faces glimmered through the doors,
 Old footsteps trod the upper floors,
 Old voices called her from without.
 She only said, "My life is dreary,
 He cometh not," she said;
 She said, "I am aweary, weary
 I would that I were dead!"

LOOK ALOFT.

From "Harp of the West," by permission.

5G SOFT.

A	1	1-	1	1	1	2	2-	2	2	1	2	2-	2	2
2Q	5	5	'	"	7	'	'	"	7-	"	'	"	'	"

In the tempest of life, when the wave and the gale Are around and above,

5G	D	5	4	3	3-	3	3	4	3	5	5-	5	5	5-	5	5	5-	5	5	
2Q	'	'	'	"	'	'	'	"	'	"	'	"	'	"	'	"	'	"	'	"

5G	C	2-	1	2Q	5	5	5	5-	5	5	5	7	7-	7	7	'	"	7	7-	7	7	
2Q	'	'	"	'	'	"	'	'	'	'	'	'	'	"	'	"	'	"	'	"	'	"

5G	B	1	1-	1	1	2Q	5	5	'	"	7	'	5	5-	5	5	5-	5	5	5-	5	5	
2Q	'	'	'	"	'	"	'	"	'	"	'	"	'	"	'	"	'	"	'	"	'	"	'

5G SOFT	A	1	2	3	3-	3	3	5	5	5	3-	3	3	3	3-	2	3-	2	1	
2Q	'	'	'	"	'	"	'	'	'	"	'	"	'	"	'	"	'	"	'	"

if thy footing should fail, If thine eye should grow dim, and thy caution depart,

5G	D	5	4	3	3-	3	1	1	1	5-	5	5	5	5	4	4-	4	3	
2Q	'	'	'	"	'	"	'	"	'	"	'	"	'	"	'	"	'	"	'

5G	C	1	1-	1	1	1	1	1	1	1	1	1	1	1	6	7-	7	1
2Q	5	7	'	"	'	"	'	"	'	"	'	"	'	"	6	7-	7	1

5G	B	1	3	3	3	1-	1	1	1	1	1	1	1	1			
2Q	5	5	5	5-	5	'	"	'	"	'	"	'	"	4	5-	5	5

5GS LOUD	P	A	6-	6	6	6-	6	6	6	5	5	5	5	5	5	5	5	5	1	3-	3	3	
2Q	'	"	'	"	'	"	'	"	'	"	'	"	'	"	'	"	'	"	'	"	'	"	'

"Look aloft! Look aloft!" and be firm, and be fearless of heart. "Look aloft!"

5G	D	4-	4	4	4-	4	4	4	4	3	3	3	3	3	2	4	4-	4	4	3	5-	5	5	
2Q	'	"	'	"	'	"	'	"	'	"	'	"	'	"	'	"	'	"	'	"	'	"	'	"

5G	U	1-	1	1	1-	1	1	1	1	1	1	1	1	1	1	1	1	1	1		
2Q	'	"	'	"	'	"	'	"	'	"	'	"	'	"	7	5	5-	5	5	'	"

5G	B	4-	4	4	1-	1	1	1	1	1	1	1	1	1	1	1	1	1			
2Q	'	"	'	"	'	"	'	"	'	"	'	"	'	"	5	5	5	5	1	'	"

- 2 If the friend who embraced in prosperity's glow,
With a smile for each joy, and a tear for each woe,
Should betray thee, when sorrow-like clouds are arrayed,
"Look aloft!" to the friendship which never will fade.
- 3 Should the visions which hope spreads in light to thine eye,
Like the tints of the rainbow, but brighten to fly,
Then turn, and in tears of repentant regret,
"Look aloft!" to the sun that is never to set.
- 4 Should they who are dearest—the son of thy heart,
The wife of thy bosom, in sorrow depart
To that soil where affection is ever in bloom
"Look aloft!" from the darkness and dust of the tomb.

WASHINGTON.

Arranged by L. W. Denny.

3a	1-																
A	1	1	3	5-	5	6	7	3	4	3	4-	5	6	5	5-		
3q	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'		
3g	Amer - i - ca, my native clime, The happiest land beneath the sun,																
B	1	1	1	1-	1	2	2	1	1		4-	1	1	2			
3q	'	'	'	'	'	'	5-	'	6	'	'	'	'	'	'	5-	
3g	2	1- 2 3						P	REP. 2s.								
A	5	5	7	'	'	5	5-	4	3	1	6-	5	5	3	1-		
3q	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'		
3g	Thy children thro' all coming time, Shall bless the name of Washington.																
B	1	1		1-	5	5	3	1-	1	1	1	4-	3	2	1	1-	
3q	'	'	5	'	'	'	'	'	'	'	'	'	'	'	'		

- 2 The conquerors of other days,
Fought well for glory and renown:
Yet not for honor or for praise,
For liberty, fought Washington.
- 3 The loud-mouthed cannon's awful roar,
The shock of host encountering host:
The field of carnage died in gore,
The loved ones mourning for the lost.
- 4 Were scenes that tried men's souls, but those
He heeded not, but still pressed on,
'Till victory o'er freedom's foes,
Was nobly gained by Washington. L.

1g					1	1										
A	3	5	5	5	5		'	3	3	5	5	4	4	3-	R	
23c	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	
There's freedom in the glorious light, That playeth in mid-air,																
1g															2	
B	1	1	1	1	1	5	3	1	1	2	1				1-	R
23c	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'

1g	2					1	1	^P 3	1	2					1-	
A	1	5	5	5	5	'	'			5	5	6	7		R	
23c	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	
And in the wild winds that delight To hold their revels there;																
And in the mer - ry, merry call, Of birds upon the wing,																
1g								^P								
B	1	1	1	1	1	3	3	5	3	5	3	2	3	4	3-	R
23c	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'

1g	1									^P					REP.	
A	'	7	7	7	7	6	6	5	5	3	4	4	5	4	3-	
23c	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'
There's free - dom in the water - fall, And in the gushing spring.																
1g										^P					REP.	
B	1	5	5	5	5	4	4	3	3	1	2	2	1		1-	
23c	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'

2 There's freedom in the deep wild wood,
 And in the lonely glen,
 And freedom in vast solitude,
 Far from the haunts of men.
 But in the city and the town,
 The Tyrant, Fashion, reigns
 With iron sway, and fools have grown,
 To love the Despot's chains.

L.

THE SILVER CORD.

By O. B. Leshar.

4g			4	3	2	1					1					^P 1-
A	5	5-	"	'	'		3-	5	5-	"	7	7				
2s	'	'	'	'	'	'	'	"	'	'	'	'	'	'	'	'
The sil - ver cord is loosened, That held the immortal part,																
4g																^P
B	1	1-	2	3	5	5	1-	2	3-	1	5	5	3-			
2s	'	'	"	'	'	'	'	"	'	"	'	"	'	'	'	'

4G		5	4	3	2	2	1						
A	5	5-	"	"	"	"	"	7	6	5	s4	5-	
2s	"	"	"	"	"	"	"	"	"	"	"	"	"
4G	And coldness wraps the bosom, And stillness chains the heart;												
B	1	1-	3	2	1	5	5	5	4	3	2	2	3-
2s	"	"	"	"	"	"	"	"	"	"	"	"	"

4G	1	1	1	2	2-	1	1			1				
A	"	"	7	"	"	"	7	6-	7	"	6	5-		
2s	"	"	"	"	"	"	"	"	"	"	"	"		
4G	But yet, where'er the spir - it May wander on its way,													
B	1	5	5	5	5	5-	3	5	5	4-	3	5	4	3-
2s	"	"	"	"	"	"	"	"	"	"	"	"	"	"

4G			1	3	3	2	2-	1	1	1	4	3-		
A	4	3	5	"	"	"	"	"	7	"	"			
2s	"	"	"	"	"	"	"	"	"	"	"	"		
4G	God's promise we in - her - it, 'Twill live in endless day:													
B	2	1	3	5	5	5	4	4-	3	5	5	4	4	3-
2s	"	"	"	"	"	"	"	"	"	"	"	"	"	"

4G			1	2	3	4-	3	2-	1		3-	2	1-			
A	5	4	3	5	"	"	"	"	7	6	"	"				
2s	"	"	"	"	"	"	"	"	"	"	"	"	"			
4G	Tho' the silver cord is loos - ened, The spirit lives al - way.															
B	3	2	3	3	5	4	3	6-	6	5-	3	5	4	6-	5	1-
2s	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"

2 The golden bowl is broken,
 That held the vital spark,
 The lips which oft have spoken
 Are still, the eyes are dark:
 The soul, to God who gave it
 Has winged its rapid way,
 With him who died to save it,
 To dwell in light for aye:—
 Tho' the golden bowl is broken,
 The spirit lives alway.

- 3 The cistern wheel is broken,
 Checked is the fount of life,
 Silent is every token
 Of nature's jarring strife.
 The promise we inherit,
 That there will come a day,
 When each immortal spirit,
 Shall seek its kindred clay :
 Though the cistern wheel be broken,
 Yet man shall live alway. L

LONG, LONG AGO.

- 1 .Where are the friends that to me were so dear,
 Long, long ago — long, long ago ?
 Where are the hopes that my heart used to cheer,
 Long, long ago — long ago ?
 Friends that I loved in their graves are laid low,
 Hopes that I cherished are fled from me now,
 I am degraded, for rum was my foe,
 Long, long ago — long ago.
- 2 Sadly my wife bowed her beautiful head,
 Long, long ago — long, long ago.
 Oh, how I wept when I found she was dead !
 Long, long ago — long ago.
 She was my angel, my love and my guide ;
 Vainly to save me from ruin she tried,
 Poor broken hearted ! — 'twas well that she died,
 Long, long ago — long ago.
- 3 Let me look back on the days of my youth,
 Long, long ago — long, long ago.
 I was no stranger to virtue and truth,
 Long, long ago — long ago.
 Oh, for the hopes that were pure as the day !
 Oh, for the joys that were purer than they !
 Oh, for the hours that I've squandered away !
 Long, long ago — long ago.

TOUCH NOT THE CUP.

TUNE — "Farewell."

4G
 A 1 1 2 3 3 4 | 5 6 5 3 R | 5 4 3 2 R |
 4C , , , , , , , , , ,

Touch not the cup; it is death to thy soul; Touch not the cup,

4G
 B 1 1 1 | R | 1 R |
 4C , , 5 5 5 4 5 5 5 6 6 5 ,

4G §
 A 4 3 2 1 R || 1 1 2 3 3 4 | 5 6 5 3 R ||
 4C , , , , , , , , , ,

touch not the cup! Many I know who have quaffed from the bowl:

4G §
 B 1 R | 1 1 1 | R |
 4C 6 5 5 6 , , 7 , 5 5 6 5 4 2 5 , , , ,

Blindly they drank and were caught in the snare,

4G P P § REP. 5s & 3 & 4s.
 A 5 4 3 2 3 2 | .1 .R || 5 4 3 2 | 3 3 2 1 R ||
 4C , , , , , , , , , , 5 5 , ,

Touch not the cup, touch it not. Then of that death-dealing bowl O beware!

4G P P § REP. 5s. & 3 & 4s.
 B 1 | .R || | 1 R ||
 4C 6 4 6 5 5 .1 5 6 5 5 3 3 5 5 5 , , , , , , , , , ,

Touch not the cup, touch it not. Little they thought that the demon was there,

- 2 Touch not the cup when the wine glistens bright;
 Touch not the cup, touch not the cup,
 Though like the ruby it shines in the light,
 Touch not the cup, touch it not.
 The fangs of the serpent are hid in the bowl;
 Deeply the poison will enter thy soul;
 Soon it will plunge thee beyond thy control,
 Touch not the cup, touch it not.
- 3 Touch not the cup, young man, in thy pride;
 Touch not the cup, touch not the cup.
 Hark to the warning of thousands who've died;
 Touch not the cup, touch it not.
 Go to their lonely and desolate tomb,
 Think of their death, of their sorrow and gloom;
 Think that perhaps thou may'st share in their doom!
 Touch not the cup, touch it not.

- 4 Touch not the cup; drink not a drop;
 Touch not the cup, touch not the cup;
 All that thou lovest entreat thee to stop;
 Touch not the cup, touch it not.
 Stop for the home, that to thee is so near;
 Stop for thy friends, that to thee are so dear;
 Stop for thy country, the God that you fear;
 Touch not the cup, touch it not.

THE MUSIC OF TEMPERANCE.

TUNE — "*Resplendence.*"

6G	()	()	()	()	()	()	()	()	()
A	1 2	3 3 4 3	3 2 2 3 2	1 2	1		1 2	3 3 4 3	
3Q	' '	' '	' '	' '	7	5	' '	' '	' '
	What fairy like music steals over the sea, En - trancing the								
6G									
B	1	1 1 1					1	1 1 1	
3G			5 5 5	6 4 5	.1				
6G	()	()	()	()	()	()	()	()	()
A	3 2 2 3 2	1 3 2 4	2	.1		1	2 2 1 2	3 3 2 3	
3Q	' '	' '	' '	' '	7	' '	' '	' '	' '
	senses with charmed melody, 'Tis the sweet song of temp'rance that								
6G									
B									
3Q	5 5 5	6 4 5	.1	5	5 5 5	5 5 5			
6G	()	()	()	()	()	()	()	()	()
A	4 4 3 4	6 5		1 2	3 3 4 3	3 2 2 3 2	1 3 2 4	2	.1
3Q	' '	' '	' '	' '	' '	' '	' '	' '	' '
	floats o'er the main, In - viting in - ebriates to join in the strain.								
6G									
B		.1		1	1 1 1				
3Q	5 5 5				5 5 5	6 4 5	.1		

- 2 Oh, come, beloved brother! we are waiting for thee,
 Come, throw off the yoke, and resolve to be free;
 And make glad the heart of thy mother once more,
 Who has long wept in silence, thy loss to deplore.
- 3 Oh, come to thy sister! you'll find her the same,
 Although you have caused her much anguish and shame;
 Oh, come, take the pledge! and resolve to be wise,
 While songs of devotion ascend to the skies.
- 4 What fairy like music steals over the sea,
 Entrancing the senses with charmed melody?
 'Tis the sweet song of temp'rance that floats on the air,
 Inviting all classes its comforts to share.

NEW HAIL COLUMBIA.

- 1 Hail Columbia, happy land ; —
 Hail ye Washingtonian band,
 Who struggle in fair Freedom's cause,
 With sterner foes than British laws ;
 And when the moral strife is done,
 What glorious trophies will be won ;
 A nation saved, will be your boast —
 How rich the prize — how light the cost ;
 Gladness lights each mother's eyes —
 Grateful prayers reach to the skies.
 Firm, united, let us be,
 Rallying round our liberty ;
 We, a band of brothers joined,
 Glorious peace and plenty find.
- 2 Sound — sound the trump of fame,
 Lo ! Washington's great name,
 Again connected with our cause,
 Rings through the world with loud applause ;
 His name — to ancient freemen dear,
 With purer pleasure fills each ear,
 Than when from old Britain's power
 It wrested Freedom, Heaven's dower ; —
 Now, linked with temperance on each breeze
 It floats the messenger of peace.
 Firm, united, let us be,
 Rallying round our liberty ;
 We, a band of brothers joined,
 Glorious peace and plenty find.

WHERE DOES THE BLAME LIE ?

TUNE — " *New Home.* "

- 1 O pity me, lady ; I'm hungry and cold ;
 Should I all my sorrows unto you unfold,
 I'm sure your kind breast with compassion would flame :
 My father's a drunkard — *but I'm not to blame.*
- 2 My mother's consumptive, and soon will depart,
 Her sorrows and trials have broken her heart ;
 My poor little sisters are starving ! O, shame !
 Our father's a drunkard — *but we're not to blame,*
- 3 Time was, we were happy, with plenty and peace,
 And every day saw our pleasures increase ;
 O, then with what kindness we'd lisp forth his name !
 But now he's a drunkard — *yet we're not to blame.*

- 2 The farmers want good times again,
To sell their wheat and pork ;
And to get rid of Alcohol,
They're going right to work.
They'll plow, and reap, and sow, and mow,
And gather their crops next fall,
And thrash, and thrash, and thrash, and thrash,
And thrash old Alcohol.
- 3 The laboring men they want more work,
And higher wages too ;
They'll help to roll the temperance ball,
With better times in view ;
They'll saw, and chop, and grub, and dig ;
And shovel, and shovel away,
Without a drop of Alcohol,
By night or yet by day.
- 4 The tailors, too, they're on the spot,
To roll the temperance ball ;
They know they never got a job
From old King Alcohol ;
They'll cut, and baste, and cabbage, and sponge,
And press, and sew, and hem,
And stitch, and stitch, and stitch, and stitch,
For all the temperance men.
- 5 Shoemakers, too, with right good will,
Will join the working throng,
And what they do for temperance,
They'll do both neat and strong ;
They'll cut, and crimp, and last, and stitch,
And peg, and black, and ball ;
And peg, and peg, and peg, and peg,
And peg old Alcohol.
- 6 The hatters do not want to see
Their kettle standing dry ;
Just give them room to sign the pledge.
And then the fur will fly ;
They'll nap, and block, and collar, and bind,
Together one and all,
And finish, and finish, and finish, and finish,
And finish old Alcohol.
- 7 The blacksmiths they will roll up sleeves,
And make their sledges swing,
And in the cause of temperance,
They'll make their anvils ring ;
They'll blow, and strike, and forge, and weld,
And make the cinders fly,
And hammer, and hammer, and hammer, and hammer,
For Alcohol must die.

1g	1	2	3	2	1		1	2	1	1	1	1	2
A	'	'		'	'	6	7	'		'	'		'
2c													
1g	And we're		passing	a way,		We are		passing	a way,		We are		
D	3	5		'	'		'	'	7	5	5	3	3
2c	'	'							'	'		'	'
1g													
B	1		1	2	6	6	5	5	5	3	3	1	1
2c	'	7		'	'		'	'	'	'		'	7

1g	3	2	1		1	s1		2	1			1
A	'	'			6	'	'		'	7		
2c												
1g	pass - ing		a -	way	To	the	great		judg ^{ment}			day.
D	'	'		'	'			5	5			
2c								'	'			
1g												
B	1	2	6		6	5	5	5	3	3		1
2c	'	'			'	'		'	'			'

- 2 We're passing from the earth, as falls
The grass before the blade;
Our wealth, our fame, our honors, all
Will soon be lowly laid.
- 3 "Our fathers, where are they? and do
The prophets live away?"
Ah! no! How mournful 'tis, how true.
They all have passed away.
- 4 We're passing from the earth, as flax
Is by the fire consumed,
Or high, or low, death's scythe attacks,
And brings *all* to the tomb.
- 5 We're passing down the stream of life,
Swift as the weaver's thread;
Soon there will be an end of strife,
Soon we shall join the dead.
- 6 Then let us hear and heed the word,
To us in mercy given,
Believe, repent, obey the Lord
And seek the bliss of Heaven.

MY OWN TEMPERANCE HOME

TUNE — "Swiss."

3g	A	5-	5	5	5	6	5		5	4	4	R	4		4-	3	2	3	4	5		.3	R	5	
4c		,	,	,	,	,	,		,	,	,	,			,	,	,	,							

Why, O why my heart this sadness ! Why 'mid scenes like this repine ?

3g	B	3-	3	3	3	4	3		3	2	2	R	2		2-	1	1	3		.1	R	1		
4c		,	,	,	,	,	,		,	,	,	,			,	7	,	,						

3g	1-	A	7	6	5	4	3		2	6	.6	R	5		5-	6	5	5	4		.1	.R		
4c		,	,	,	,	,	,		,	,	,	,			,	,	,	,						

When those I love are filled with gladness, Because I've left the sparkling wine.
 Because I've left the sparkling wine.

3g	B	5-	5	4	3	2	1		4	.4	R	5		3-	4	3	3	2	4		.3	.R	
4c		,	,	,	,	,			7	,	,				,	,	,						

- 2 Oh ! I've injured those that loved me,
 Bound by nature's dearest ties ;
 The voice of " Father, do not leave me,
 Oh ! leave your cups, be wise, be wise."
 Oh ! leave your cups, be wise, be wise.
- 3 These are the sounds that still are ringing,
 Through this care worn frame of mine :
 But hark ! I hear the voice of singing,
 " Oh ! Father's left the sparkling wine !"
 Oh ! Father's left the sparkling wine !
- 4 Give me joys — I ask no other —
 Joys that bless my humble dome,
 Where dwell my daughter and her mother,
 Oh give me back my temp'rance home,
 Oh give me back my temp'rance home.
- 5 Joyful tidings still are swelling,
 Where long such greetings were unknown ;
 The pledge brought them to every dwelling,
 Oh give me back my temp'rance home,
 My own, my own, dear temp'rance home.

GOD SAVE THE DRUNKARD.

TUNE — "Columbia."

5g P
 C 1 1 | | 1 1 1 | 1- 1 1 | | || 1 1 1 | 1- 1 |
 3q 6 7- 6 5 | | | | 6 5 5 .5- | | | | |

5g P
 D 3 3 2 | 2- 5 5 | 5 5 6 | 5- 4 3 | 4 3 2 | .1- || 3 3 3 | 3- 2 |
 3q | | | | | | | | | | |

Lord, from thy glorious throne, God save the poor. Teach them true liber-
 Drunkards look down upon,—

5g P
 A 1 1 2 | | 1 2 | 3 3 4 | 3- 2 1 | 2 1 | | .1- || 5 5 5 | 5- 4 |
 3q 7- ' | | | | | | 7 | | | | |

5g P
 B | | | 1 | | | | | | | | | | 1- 1 |
 3q 1 3 4 | 5- 6 7 | 6 4 | 5- 5 6 | 4 5 5 .1- | 1 3 5 | | |

5g P
 C 1 | | | | 1 1 1 | 1- 1 1 | 1 | | | | |
 3q 7 7 7 | 7- 7 7 | | | | | | | | 5 5 .5- | | | | |

5g P
 D 1 | 2 2 2 | 2- 1 | 5 5 5 | 5- 5 5 | 4 6 5 4 | .3- ||
 3q | | | | | | | | | | | | |

ty, Make them from custom free, Let their homes happy be ; God save the poor.

5g P
 A 3 | 4 4 4 | 4- 3 2 | 3 4 3 2 1 | 3- 4 5 | 6 5 4 3 2 | .1- ||
 3q | | | | | | | | | | | | |

5g P
 B 1 | 2 | | | | 1 2 1 | | | | | | | | | | 1- ||
 3q 5 7 | 5- 5 5 | | | 7 6 | 5- 4 3 | 4 5 5 | | |

2 The arms of wicked men
 Do thou with might restrain,—
 God save the poor.
 Raise thou their lowliness,
 Succor thou their distress,
 Thou whom the meanest bless,—
 God save the poor.

4G F	1- 1											REP. 1s.					
A	2	3	4	5	5	5	3	6	7	'	7	6	5	4	3	2	1
2c	tone; We speak to praise, we pause to hear, But yet, oh! yet, 'tis not our own.																
4G P	1	1	1	1	1	1	2	3-	1	REP. 1s.							
D	5					6				'	5	4	3	6	5	4	3
2c																	
4G P	REP. 1s.																
B	2	1	3	1	1	3	4	s5	6-	4	3	2	1	2			1
2c	, 5 7																

- 2 The one who bears the felon's brand,
 With moody brow and darken'd name,
 Thrust meanly from his father-land,
 To languish out a life of shame!
 Oh! let him hear some simple strain,
 Some lay his mother taught her boy—
 He'll feel the charm, and dream again
 Of home, of innocence, and joy!
 The sigh will burst, the drops will start,
 And all of virtue, buried long,
 The best, and purest in his heart,
 Is waken'd by his native song.
- 3 Self-exiled from our place of birth,
 To climes more fragrant, bright, and gay,
 The memory of our own fair earth
 May chance awhile to fade away:
 But should some minstrel echo fall,
 Or chords that breathe *our country's* fame,
 Our souls will burn, our spirits yearn,
 True to the land we love and claim.
 The high! the low! in weal or woe,
 Be sure there's something coldly wrong
 About the heart that does not glow
 To hear its own, its native song. E. COOK

4 Then come, ye teetotallers, both aged and youth,
 Stand firm to your pledge, a phalanx undivided;
 Your conquest is certain, you're fighting for truth,
 The victory is ours, the enemy's routed:
 Then farewell to wine,
 See the pure water shine,
 The beverage of Eden when man was in prime;
 The temperance banner, O long may it wave,
 The emblem of virtue, the drunkard to save.

THE CUP FOR ME. BY W. DENTON. MUSIC BY L.

6G	§		§		REP. 1s.		REP. 1s
A	1		1		1 2 2 2 1 3- 2- 1- 3- 5 3 1 3 4 3 2		
23s	'		6 6 6	'	5 5 5	'	'

There is a cup which drunkards fill, With drink that demons vile distill,
 A gleaming smile it wears, but oh! The sting of death lies hid below:
 'Tis full of grief and misery.

6G	§		§		REP. 1s		REP. 2s.
D	1		3 3 3 1		1 1 1 3 5 5 5 5 6- 5- 3- 3- 5 5 5 5 6 6 5		
23s	'		'	'	'	'	'

But that is not the cup for me.

6G	§		§		REP. 1s.		REP. 2s.
B	1				1		1- 1- 1 1 1 1 1
23s	'		6 4 4 6	'	5 5 5	'	7 7 7 5

2 There is a cup by temperance filled,
 With nectar from the clouds distilled;
 There's knowledge, pleasure, life, and wit;
 Health, love and joy and peace in it:—
 Our FATHER made it for the free,
 And that's the cup, dear friends, for me.

6G	?															
A	5	4	3	3	3	3	5	3	2	2	2	2	1	2		
23c	"	"	"	"	"	"	"	"	"	"	"	"	"	"		
6G	Oh, it is not while riches and splen- dor sur - round us, That friend- 'Tis but when af - flic - tion's cold pres - ence has bound us, We find															
C	2	1	1	1	1	1	1									
23c	7	"	"	"	"	"	"	7	7	7	7	6	7			
"	"	"	"	"	"	"	"	"	"	"	"	"	"	"		
6G	But if sor - row o'ertakes us, each false one for - sakes us, And															
D	5	5	5	5	5	5	5	5	5	5	5	5	5	5		
23c	"	"	"	"	"	"	"	"	"	"	"	"	"	"		
6G	?															
B		1	1	1	1	3	1									
23c	5	5	"	"	"	"	"	"	5	5	5	5	5	5		
"	"	"	"	"	"	"	"	"	"	"	"	"	"	"		
6G	REP. 1															
A	3	4	3	2	1	2	1-	1	1	1		5		5	6	5
23c	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"
6G	ship and friends can be put to the test; which the hearts are that love us the best; For friends will fawn at															
C	1	1	1		1		1-	1				1	3	1	1	1
23c	"	"	"	"	7	7	"	"	6	5	"	"	"	"	"	"
6G	leaves us to sink or to strug - gle a - lone, REP.															
D	5	6	5	4	2	4	3-	3	4	3		3	5	3	4	3
23c	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"
6G	REP.															
B	1	1	1				1-	1	1	1		1	1	1	1	1
23c	"	"	"	5	5	5	"	"	"	"	"	"	"	"	"	"
6G	1 REP. 1s.															
A		5	6	5	5		"	7	6	5	4	3	2-	2	2	2
23c	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"
6G	fortune's dawn, While the breeze and the tide waft us stead - i - ly on;															
C	3	1	1	1	1		1	1	1	1	1	1				
23c	"	"	"	"	"	"	"	"	"	"	"	"	7-	7	7	7
6G	REP. 1s.															
D	5	3	4	3	3		3	5	4	3	6	5	5-	5	5	5
23c	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"
6G	REP. 1s.															
B	1	1	1	1	1		1	1	1	1	1	1				
23c	"	"	"	"	"	"	"	"	"	"	"	"	5-	5	5	5

SWEET HOME.

3G **ANDANTE.**

A	1	3	4	5	5=	4	3	4=	3	4	2	3	1	1
2C	,	,	,	,	,	,	,	,	,	,	,	,	,	,
	'Mid pleasures and pal - a - ces, though we may roam, Be it													

C	1	2	3	3=	2	1	2=	1	2	1				
2C	5	,	,	,	,	,	,	,	7	,	5	5		
3G														

D	3	5	5	5	5=	5	5	5	5	5	5	3	3		
2C	,	,	,	,	,	,	,	,	,	,	,	,	,		
3G															

B	1	1	1	1	1=	1	1						1	1	1
2C	,	,	,	,	,	,	5	5	5	,	,	,	,		
3G															

3G 1

A	3	4	5	5	3	5	4=	3	4	2	1 R	5	6	5
2C	,	,	,	,	,	,	,	,	,	,	,	,	,	,
	ev - er so humble, there's no place like home, A charm from the													

C	1	2	3	3	1	3	2=	1	2	1 R	1	1	1	1
2C	,	,	,	,	,	,	,	,	7	,	,	,	,	,
3G														

D	5	5	5	5	5	5	6	5	5	3 R	3	3	4	3
2C	,	,	,	,	,	,	,	,	,	,	,	,	,	,
3G														

B	1	1	1	1	1	1						1 R	1	1	1	1
2C	,	,	,	,	,	5	5	5	,	,	,	,	,	,	,	,
3G																

3G 1

A	5	3	5	4=	3	4	2	3=	5	6	5	5	3	5
2C	,	,	,	,	,	,	,	,	,	,	,	,	,	,
	skies seems to hal - low us there, Which, seek thro' the world, is ne'er													

C	1	1	3	2=	1	2	1=	1	1	1	1	1	1	1
2C	,	,	,	,	,	7	,	,	,	,	,	,	,	,
3G														

D	3	5	5	5	5	5	5=	3	3	4	3	3	5	3
2C	,	,	,	,	,	,	,	,	,	,	,	,	,	,
3G														

B	1	1	1				1=	1	1	1	1	1	1	1
2C	,	,	5	5	5	,	,	,	,	,	,	,	,	,
3G														

REP. Is.

1P 2
A 3 | 5 5 | 5 3 | 6 6 | 3 3 | 4 3 | 2- 2 | 3 s4 | 5 ||

2s
With one black shad-ow at its feet, The house thro' all the lev - el shines.
Close-latticed to the brooding heat, And silent in its dus - ty vines.

1P 2
C 1 | 3 3 | 3 1 | 2 2 | 1 1 | 2 1 | | 1 2 | 3 ||

2s
7- 7

1P
A s5 | 6 6 | 7 | 6 6 | ' | 7 7 | 6 6 | 5 4 | 3 ||

2s
A faint blue ridge up - on the right, An empty flower - bed be - fore,

1P
C 3 | 3 3 | 5- 5 | 3 3 | 5- 5 | 5 5 | 4 4 | 3 2 | 3 ||

2s
,

1P
A 3 | 5 5 | 5- 3 | 6 6 | 3- 3 | 6 3 | 5 3 | 1 | | P

2s
And shallows on a distant shore, In glaring sand and inlets bright.

1P
C 1 | 3 3 | 3- 1 | 3 3 | 1- 1 | 2 1 | 2 1 | | | P

2s
, , 6 s5 6-

1P
A | | | | 1- | | | 1 1 | 2- ||

2s
6 6 6- s5 6 7 6 6 6- 7
, , , , , , , ,
She ev - er breathed a weary moan, And murmuring both at night and morn,

1P
C | | | | | | | | | |

2s
6 6 6- s5 6 5 5- 6 6 6- s5 6 6 5-

1P
A 1 | | 1 1 | 2 2 | .3 | 6 3 | 5 5 3 | 1 | |

2s
, 6 6 6 , , , , , 7 .6
She thought, "My spirit is here a - lone, Walks forgotten, and is for - lorn."

1P
C | | | | .1 | 3 1 | 2 2 1 | | |

2s
6 6 6 6 6 6 7 7 , , 5 s5 .6

- 2 She, as her carol sadder grew,
From brow and bosom slowly down
Through rosy tapers fingers drew
Her streaming curls of deepest brown
To left and right, and made appear,
Still-lighted in a secret shrine
Her melancholy eyes divine,
The home of woe without a tear.
She ever breathed a weary moan,
And murmuring, both at night and morn,
She said, "My Spirit is here alone,
Walks forgotten, and is forlorn."
- 3 Nor bird would sing, nor lamb would bleat,
Nor any cloud would cross the vault,
But day increased from heat to heat,
On stony drought and steaming salt;
Till now at noon she slept again,
And seemed knee-deep in mountain grass,
And heard her native breezes pass,
And runlets babbling down the glen.
She breathed in sleep a lower moan,
And murmuring, as at night and morn,
She thought, "My Spirit is here alone,
Walks forgotten, and is forlorn."
- 4 Dreaming, she knew it was a dream:
She felt he was and was not there.
She woke: the babble of the stream
Fell, and without the steady glare
Shrank the sick olive sere and small.
The river-bed was dusty white;
And all the furnace of the light
Struck up against the blinding wall.
She whispered, with a stifled moan
More inward than at night or morn,
"Leave me, Oh! leave me not alone,
To live forgotten, and die forlorn."
- 5 And, rising, from her bosom drew
Old letters, breathing of her worth,
For "Love," they said, "must needs be true,
To what is loveliest upon earth."
An image seemed to pass the door,
To look at her with slight and say,
"But now thy beauty flies away,
So be alone forevermore."

"O cruel heart," she changed her tone,
 "And cruel love, whose end is scorn,
 Is this the end to be left alone,
 To live forgotten, and die forlorn."

6 But sometimes in the falling day,
 An image seemed to pass the door,
 To look into her eyes and say,
 "But thou shalt be alone no more."
 And flaming downward over all
 From heat to heat the day decreased,
 And slowly rounded to the east
 The one black shadow from the wall.
 "The day to night," she made her moan,
 "The day to night, the night to morn,
 And day and night I am left alone,
 To live forgotten, and love forlorn."

7 At eve a dry cicala sung,
 There came a sound as of the sea,
 Backward the lattice-blind she flung
 And leaned upon the balcony.
 There all in spaces rosy bright
 Large Hesper glittered on her tears,
 And deepening through the silent spheres,
 Heaven over heaven rose the night.
 And weeping then she made her moan,
 "The night comes on that knows not morn,
 When I shall cease to be alone,
 To live forgotten, and love forlorn."

TENNYSON.

THE DRUNKARD'S RESOLVE.

TUNE — "*Felicity*."

5a	D	1- 1-	1-	1 3 2				1-		1- 1-		1-	1 3 2	
23c		'	'	'	'	7-	7-	7-	6	7		'	'	'
				"				"	"	"		"	"	"
5c	A	3- 3-	3-	2 3 5 4		2- 2-	2-	1 2 3-		3- 3-		3-	2 3 5 4	
23c		'	"	"	'	'	"	"	"	"		'	"	"
		Go, go, thou that enslavest me,												
		Now, now, thy power is o'er; Long, long, have I obeyed												
5g	B	1- 1-	1-	1 1 1				1-		1- 1-		1-	1 1 1	
23c		'	5	'	'	5-	5-	5-	5	5		'	5	'
			"	"	"			"	"	"		"	"	"

- 3 See parents unite, and children combine,
 To wipe off the scourge that degrades our fair nation ;
 Their "lives, sacred honor, and fortunes," resign,
 To secure their country from base degradation.
 Devotion's pure streams incessantly rise,
 From woman's kind bosom, to God in the skies ;
 To lead on to conquest the hosts of the free,
 And save the "asylum of sweet liberty."
- 4 Our cause still goes on, we'll be undismayed,
 The fountains of mis'ry will soon cease their flowing,
 While heaven directs us, we'll not be afraid,
 For cold water armies to millions are growing :
 In Israel's God we'll still put our trust,
 And boldly march onward ; "our cause it is just ;"
 Soon the white flag of temperance "in triumph shall wave,
 O'er the land of the free and the home of the brave."

OUR NATIVE COUNTRY. L.

W. G. Pabodie.

7c	A	1	1	3-	2	1	1	2	3	4-	2		
----	---	---	---	----	---	---	---	---	---	----	---	--	--

2c	5				6	6	7				7	5	5-
----	---	--	--	--	---	---	---	--	--	--	---	---	----

Our country! 'tis a glorious land!

7c	C			1-					1	2-			
----	---	--	--	----	--	--	--	--	---	----	--	--	--

2c	5	5	5		7	6	6	6	5	5		7	5	5	5-
----	---	---	---	--	---	---	---	---	---	---	--	---	---	---	----

7c	D	3	3	1	5-	4	3	3	3	3	5	5	6-	5	4	2	3-
----	---	---	---	---	----	---	---	---	---	---	---	---	----	---	---	---	----

2c																	
----	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

7c	B	1	1	1	1-			1	1	1	1						1-
----	---	---	---	---	----	--	--	---	---	---	---	--	--	--	--	--	----

2c					7	6	6						6-	5	4	5	
----	--	--	--	--	---	---	---	--	--	--	--	--	----	---	---	---	--

7c	A	1	1	3-	1	2	3	4-	2	3	4	5-	4	3	1	1-
----	---	---	---	----	---	---	---	----	---	---	---	----	---	---	---	----

2c	5															
----	---	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

The proud Pa - cif - ic chafes her strand, She hears the dark At - lantic roar ;
 In nature's wildest grandeur drest, Enamell'd with her loveliest dyes.

7c	C			1-	1	1	2-	1	2	3-	2	1	1-
----	---	--	--	----	---	---	----	---	---	----	---	---	----

2c	5	5	5		7								5
----	---	---	---	--	---	--	--	--	--	--	--	--	---

7c	D	1	3	3	5-	5	4	5	6-	5	5	6	5-	4	6	5	3-
----	---	---	---	---	----	---	---	---	----	---	---	---	----	---	---	---	----

2c																	
----	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

7c	B	1	1	1					1	1-							1-
----	---	---	---	---	--	--	--	--	---	----	--	--	--	--	--	--	----

2c					5-	5	7	5	6-	5	6		7	6	5		
----	--	--	--	--	----	---	---	---	----	---	---	--	---	---	---	--	--

7G												REP. 2s.					
A	3	5	1	1	3	4	2	2	3	4	5	3	4	2	3	1	
2c												5-					
	And nurtured on her ample breast, How many a good - ly prospect lies,																
7G												REP. 2s					
C	1	3	1	1	1	2		1	2	3	1	2		1			
2c												5-					
	7 7 ' ' 7 5																
7G												REP. 2s.					
	1 1																
D	5	5	5	5	5	6	5	5	6			7	6	5	5	3-	
2c																	
7G												REP. 2s.					
B	1	1	1	1	1	4	5	5	4	3	1	2	2			1-	
2c												5 5					

- 2 Rich prairies, deck'd with flowers of gold,
 Like sunlit oceans roll afar;
 Broad lakes her azure heavens behold,
 Reflecting clear each trembling star,
 And mighty rivers, mountain-born,
 Go sweeping onward dark and deep,
 Through forests where the bounding fawn
 Beneath their sheltering branches leap.
- 3 And, cradled 'mid her clustering hills,
 Sweet vales in dream-like beauty hide,
 Where love the air with music fills,
 And calm content and peace abide;
 For plenty here her fullness pours,
 In rich profusion o'er the land,
 And sent to seize her generous stores,
 There prowls no tyrant's hireling band.
- 4 Great God! we thank thee for this home—
 This bounteous birth-land of the free;
 Where wanderers from afar may come,
 And breathe the air of liberty! —
 Still may her flowers untrampled spring,
 Her harvests wave, her cities rise:
 And yet, till Time shall fold his wing,
 Remain earth's loveliest paradise!

OUR HOMESTEAD. L.

WORDS BY MISS PHOEBE CARY.

3P REP.

A	1 1 1 2 2 1- 2 3 1									
2s	6- 7 6 7 ' " 6- 7 7 6									

Our old brown homestead reared its walls, From the wayside dust aloof,

3P

B	6- s5 6 6 3 6 5 5 5 6- 7 1 1- 6 s5 6									
2s	' " ' " ' " ' " ' " ' " ' " ' "									

Where the apple boughs could almost cast, Their fruit - age on its roof;

3P

A	3- 4 5 5 4 2 1 2 3- s4 5 5 3 s5 6									
2s	' " ' " ' " ' " ' " ' " ' " ' "									

And the cherry trees so near it grew, That when awake I've lain

3P

B	1- 2 3 3 2 1 1 1 2 3									
2s	' " ' " ' " ' " ' " ' " ' " ' "									

3P

A	3 s5 6 3 3 1 2 3 4- 2 2 3 1									
2s	' ' ' " ' " ' " ' " ' " ' " ' "									

In the lonesome nights, I've heard the limbs, As they creaked against the

3P

B	3 3 4 3 1 1 2- 1 1- 6 s5									
2s	' ' ' " ' " ' " ' " ' " ' " ' "									

3P P P P

A	1 1 1- 1 2 2									
2s	6 6- 7 .6 ' 7									

pane; And those orchard trees — Oh those orchard trees —

3P P P P

B	6 6- s5 6 6 .3 6- 6 7 7 5									
2s	' " ' " ' " ' " ' " ' " ' " ' "									

3P															
A	3	s5	6	3	3	1	2	3	4-	2	2	3	1		
2s	'	'							"	"		6-	7	7	.6
	I've seen my little brothers rocked, In their tops by the summer breeze.														
3P															
B	3	3	4	3	1	1	2-	1	1-						
2s	'	'			6	5		7	7	'	7	6	s5	.6	
							"	"		"					

2 The sweetbrier under the window sill,
 Which the early birds made glad,
 And the damask-rose by the garden fence,
 Were all the flowers we had.
 I've looked at many a flower since then,
 Exotics rich and rare,
 That in other eyes were lovelier,
 But not to me so fair;
 And those roses bright — Oh, those roses bright —
 I've twined them with my sister's locks,
 That are lain in the dust from sight.

3 We had a well — a deep old well,
 Where the spring was never dry,
 And the cool drops down from the mossy stones
 Were falling constantly;
 And there never was water half so sweet
 As that in my little cup,
 Drawn from the curb, by the rude old sweep
 Which my father's hand set up;
 And that deep old well — Oh, that deep old well! —
 I remember yet the plashing sound
 Of the bucket as it fell.

4 Our homestead had an ample hearth,
 Where at night we loved to meet;
 Where my mother's voice was always kind,
 And her smile was always sweet;
 And there I've sat on my father's knee,
 And watched his thoughtful brow,
 With my childish hand in his raven hair —
 That hair is silver now!
 But that broad hearth's light — O, that broad hearth's light!
 And my father's look, and my mother's smile,
 They are in my heart to-night.

DO NOT DRINK AGAIN.

1g	1-							1-	1	2- 1																
A	5		'	5	5	5		3	5	5	5		6	5	6	7			'		'	'	7	6		
2c	'		'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'

O, do not drink again, papa, O, do not drink again!

You know 'twill grieve my

1g		1	2- 1					1-	1	1	1		1	3	3	1									
A	5	6	7	'		'	'	7	6		5-		5		'	'	'	'		'	'	'	'	'	'
2c	'	'	'			'	'				'		'		'	'	'	'	'	'	'	'	'	'	'

poor mamma, Then do not drink again. O, come with me, my dear papa, O

1g	2-	1		1	2-	2	2-	2	2	2	4	2		1-	1	3	2	1-							
A	'	'	7	'			'	'	'	'	'	7	5		'	'	'	'							
2c	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'

leave your drink and come, For I have told my poor mamma

That I would bring you home.

- 2 The people here are swearing so,
I do not like to stay;
And poor mamma is sick, you know,
Oh come with me, I pray!
I'm choking with the smoke, papa,
Oh, see those cruel men
Are fighting! let us go, papa —
I would not drink again.
- 3 The house is cold at home, papa,
And we have had no bread;
And little Charlie, too, papa;
I fear is almost dead.
Then do not drink again, papa,
Oh, do not drink again!
You know 't will grieve my poor mamma,
Oh, do not drink again.

FREEDOM'S CALL.

TUNE — "Wallace." p. 234.

- 1 Friends of freedom! swell the song,
Young and old, the strain prolong,
Make the temp'rance army strong,
And on to victory.
- 2 Lift your banners, let them wave,
Onward march a world to save;
Who would fill a drunkard's grave,
And bear his infamy?

- 3 Shrink not when the foe appears;
Spurn the coward's guilty fears;
Hear the shrieks, behold the tears
Of ruined families!
- 4 Raise the cry in every spot—
"Touch not — Taste not — Handle not,"
Who would be a drunken sot,
The worst of miseries?
- 5 Give the aching bosom rest,
Carry joy to every breast;
Make the wretched drunkard blest.
By living soberly.
- 6 Raise the glorious watchword high—
"Touch not — Taste not — lest you die!"
Let the echo reach the sky,
And earth keep jubilee
- 7 God of Mercy! hear us plead;
For thy help we intercede,
See, how many bosoms bleed,
And heal them speedily.
- 8 Hasten, Lord, the happy day,
When, beneath thy genial ray;
Temp'rance all the world shall sway,
And reign triumphantly.

SONG OF OLD TIME. L.

4g	()																	
A	3	5	5	5	5	5	1	2	3	1	1	3	4	5	5	5	3	s5
23s	'	'	'	'	'	'	"	"	'	"	"	"	"	'	'	'	'	'
	I wear not the purple of earth-born kings, Nor the stately ermine of																	
4g																		
C	1	3	3	3	3	3	1	1	1	1	2	3	3	3	1	3		
23s	'	'	'	'	'	'	5	5	'	"	"	'	'	'	'	'	'	'
	" "																	
4g																		
B	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
23s	'	'	'	'	'	'	5	5	5	5	5	5	5	5	'	'	'	'
	" "																	

4G													1									
A	6	5	5	3		5	5	5	5	5	1	2		3	5	5	6	1				
23s	'	'	'	'		'	'	'	'	'	"	"		'	'	'	'					
4G	lordly things; But monarch and courtier												tho'	great they may be, Must								
C	4	2	2	1		3	3	3	3	3		1	2	2	3	6						
23s	'	'	'	'		'	'	'	'	'	5		'	'	'	'						
4G																						
B	2									1	1	1	1	1				1	4			
23s	'	7	5	5		'	'	'	'	'	5		5	5	5	5	'					
4G																						
A	7	6	5	4	3	2		6	5	1		3	6	6	6	5	5	5		6	7	3
23s	'	'	'	'	'	'		'	'	'			'	'	'	'	'	'		'	'	'
4G	bend from their glory and bow to me, My scepter is gemless; yet who can say, They																					
C	5	4	3	2	1		4	2	3		1	4	4	4	2	2	2		3	4	5	1
23s	'	'	'	'	'		7	'	'		'	'	'	'	'	'	'		'	'	'	'
4G																						
B	3	2	1					2	1		1	1	1	1				1	1	1		
23s	'	'	'	7	6	5		7	'	'		7	7	7	7	'	'	'				
4G																						
A							1	2	3				1	2	1	2	3	2	3			
A	6	6	6	5	5	5		'	7	"		"	"	'	"							
23s	'	'	'	'	'	'		'	"	"		"	"	'	"							
4G	will not come under its												mighty sway? Ye may know who I am, there's the									
C	4	4	4	2	2	2		6	7	1		5	5		7	5	5	7	"	1	1	
23s	'	'	'	'	'	'		'	"	"	"	"		"	"	"	"	"	"	"		
4G																						
B	1	1	1					4	2	3	3	3		4	3	2	5	5	5			
23s	'	'	'	7	7	7		'	"	"	"	"		"	"	"	"	"	"	"		
4G																						
A	4	3	2	1	1	1							1									
A	'	'	'	"	"	"		7	6	5	6	7	'		5	3	1					
23s	'	'	'	"	"	"		'	'	'	'	'	'		'	'	'					
4G	pass - ing chime, And the												di - al	to	herald	me—Old King Time.						
C	'	'	7	6	6	6		5	4	3	4	5	6		2	5	3					
23s	'	'	"	"	"	"		'	'	'	'	'	'		'	'	'					
4G																						
B	7	6	5	4	4	4		3	2	1	1	2	3		5	1						
23s	'	'	'	"	"	"		'	'	'	'	'	'		5							

2 Softly I creep, like a thief in the night,
 After cheeks all blooming and eyes all light,
 My steps are seen on the patriarch's brow.
 In the deep-worn furrows and locks of snow.
 Who laughs at my power? the young and the gay;
 But they deem not how closely I track their way,
 Wait till their first bright sands have run,
 And they will not smile at what Time hath done.

3 I eat through treasures with moth and rust;
 I lay the gorgeous palace in dust;
 I make the shell-proof tower my own,
 And break the battlement stone by stone.
 Work on at your cities and temples, proud man,
 Build high as ye may, and strong as ye can;
 But the marble shall crumble, the pillar shall fall,
 And Time, old Time, will be king after all.

ELIZA COOK.

THE CALL.

TUNE—"Christian Warfare."

7G	§											REP.				
A		1	1	1	1	3	2	1	1	2	2			1-	R	
23c		5	,	,	,	,	,	,	,	5	6	7				

Come, join the gallant Temperance host, Ye young men bold and strong:
 And with a proud and cheerful zeal, Come, help the cause along:

7G	§											REP.		
B		1	1	1	1	1	1	1	1	1			R	
23c		,	,	,	,	,	,	,	,	5	5	5	5	1-

And with a proud and cheerful zeal, Come, help the cause along:

7G												R		
B		1					1	2			R			
23c		,	5	5	5	5	5	5	5	5	7	6	,	5-

And with a proud and cheerful zeal, Come, help the cause a - long.

7G												R		
B		1					1			R				
23c		,	5	5	3	5	5	3	5	5	5	5	5	1-

7G CHORUS.

A	1-	1	1	1	3-	1	1	2	2	2	3	4	5	3	1
23c	,	,	,	,	,	,	,	,	,	,	,	,	,	,	,

O, that will be joy - ful, joy - ful, joy - ful.

B	1-	1	1	1	1-	1	1							1	1	1
23c	,	,	,	,	,	,	,	5	5	5	5	,	,	,	,	,

7G

A	R	1	1	1	1	3	2	1	1	2	2			1-	R
23c	,	,	,	,	,	,	,	,	,	,	,	5	6	7	,

O that will be joy - ful, When young men drink no more.

B	R	1	1	1	1	1	1	1	1						R
23c	,	,	,	,	,	7	,	,	,	5	5	5	5	1-	,

7G

A	1	2	2	2	2	2	3	4	3	2	3	2	3	s4	5-	R
23c	,	,	,	,	,	,	,	,	,	,	,	,	,	,	,	,

When young men drink no more, - When young men drink no more,

B										1	2				R
23c	1	5	5	5	5	5-	5	5	5	7	6	,	5-	,	,

7G

A	4	3	2	1	4	3	2	1	1	2	2			1-
23c	,	,	,	,	,	,	,	,	,	,	,	5	6	7

'Tis then we'll sing, and offerings bring, When young men drink no more.

B		1			1									
23c	5	5	3	5	5	3	3	5	5	5	5	5	5	1-

2 Come, join the brave, the noble Sons,

Ye men of riper years,

And save your wives and children dear.

From want and bitter tears :

O, that will be joyful, joyful, joyful,

O, that will be joyful, when strong men drink no more,

When strong men drink no more :

'Tis then we'll sing, and offerings bring,

When strong men drink no more.

- 3 Come, join the social temperance host,
 Ye men of hoary heads,
 And end your days where temperance
 Its peaceful influence sheds :
 O, that will be joyful, joyful, joyful ;
 O, that will be joyful, when old men drink no more,
 When old men drink no more :
 'Tis then we'll sing, and offerings bring,
 When old men drink no more.
- 4 Come, join the noble temperance host,
 Ye dames and maidens fair,
 And breathe around us, in our path,
 Affection's hallowed air :
 O, that will be joyful, joyful, joyful ;
 O, that will be joyful, when woman cheers us on,
 When woman cheers us on, to conquests not yet won ;
 'Tis then we'll sing, and offerings bring,
 When woman cheers us on.
- 5 Come, join the cheerful temperance host,
 Ye who distill and sell
 The poison that destroys the health
 And brings the fatal spell :
 O, that will be joyful, joyful, joyful ;
 O, that will be joyful, when the STILL is worked no more ;
 When the STILL is worked no more, in all our happy shore ;
 'Tis then we'll sing, and offerings bring,
 When the STILL is worked no more.
- 6 Come, join the gallant temperance host,
 Ye sons and daughters, all,
 Of this our own America,
 Come, at the friendly call :
 O, that will be joyful, joyful, joyful ;
 O, that will be joyful, when all shall proudly say,
 When all shall proudly say, " Away the bowl, away ;"
 'Tis then we'll sing, and offerings bring,
 When all shall own our sway.

THE TEMPERANCE ARMY.

BY E. WILLIAMSON.

- 1 We come, we come, in bright array,
 And in procession grand ;
 The good, the generous, and the great,
 Compose our countless band.
- 2 Against King Alcohol we come,
 Our banner we've unfurled,
 Resolved we are to drive the foe
 Forever from our world.

- 3 Upon its folds we have inscribed,
Eternal hate to rum,
And hope to march to victory,
For this we come, we come.
- 4 Unhappy wives, and drunkards sad,
Whose hearts were filled with pain,
With beaming eyes and buoyant hopes
Now join our happy train.
- 5 Delightful music cheers us on,
It sweetly greets the ear,
It falls from grateful cheerful lips,
Attended by a tear.
- 6 Upon our efforts angels smile,
And gaze with sweet delight,
Whilst in this cause we are engaged,
Against the powers of night.

THE SONG OF STEAM. L.

Words by G. W. Cutler.

2g		1	1	1				1	1	1	1	1	1					
A	5	5	'	'	'	4	5	6	5	3	1	"	"	'	'	7	'	
23q	"	"				'	'	'										
You may harness me down with your iron bands, And be sure of your curb and																		
2g								1										
D	5	5	5	5	5	6	'	6	5	5	5	5	5	5	5	5	6	
23q	"	"	'	'	'	'		'				"	"	'	'	'	'	
2g																		
B	1	1	1	1	2	3	2	1	1	1	1	1	1	3	3	3	2	3
23q	"	"	'	'	'	'	'	'				"	"	'	'	'	'	
2g	2-							1	1					1	1			
A	R	5	5	'	4	5	6	5	3	1	"	"	5	6	4	5		
23q	"	"			'	'	'						'					
rein; For I scorn the strength of your puny hands, As the tempest scorns a																		
2g								1						1	1			
D	7-	R	5	5	5	5	6	'	6	5	5	5	5	5	5	'	6	5
23q	"	"	'	'	'	'	'		'				"	"		'		
2g																		
B	5-	R	1	1	1	1	2	3	4	3	1	1	1	1	1	1	2	3
23q	"	"	'	'	'	'	'	'	'	'			"	"		'	'	

- 4 In the darksome depths of the fathomless mine
 My tireless arm doth play,
 Where the rocks ne'er saw the sun's decline,
 Or the dawn of the glorious day.
 I bring earth's glittering jewels up
 From the hidden caves below,
 And I make the fountain's granite cup
 With a crystal gush o'erflow!
- 5 I blow the bellows, I forge the steel,
 In all the shops of trade ;
 I hammer the ore, and turn the wheel,
 Where my arms of strength are made.
 I manage the furnace, the mill, the mint —
 I carry, I spin, I weave ;
 And all my doings I put in print,
 On every Saturday eve.
- 6 I've no muscle to weary, no breast to decay,
 No bones to be "laid on the shelf,"
 And soon I intend you may "go and play,"
 While I manage the world by myself.
 But harness me down with your iron bands,
 Be sure of your curb and rein ;
 For I scorn the strength of your puny hands,
 As the tempest scorns a chain!

WATER. A TEMPERANCE SONG.

Words by Eliza Cook.

3g

A	5	5	5	3	2		1	1	1	s5		6	6	6	6	4	3		2	2	2	5	
---	---	---	---	---	---	--	---	---	---	----	--	---	---	---	---	---	---	--	---	---	---	---	--

23c	,	,	,	,	,		,	,	,	,		,	,	,	,	,	,		,	,	,	,		
-----	---	---	---	---	---	--	---	---	---	---	--	---	---	---	---	---	---	--	---	---	---	---	--	--

Wine, O wine, thy power and praise Have ever been echoed in minstrel's lays: But

3g

C	3	3	3	2					3		4	4	4	2	2	1							3	
---	---	---	---	---	--	--	--	--	---	--	---	---	---	---	---	---	--	--	--	--	--	--	---	--

23c	,						5	5	5	,	,	,	,	,	,	,			7	7	7	,		
-----	---	--	--	--	--	--	---	---	---	---	---	---	---	---	---	---	--	--	---	---	---	---	--	--

3g

1 1

A	5	5	5	5	3	s5		6	6	7	,		7	6	5	4	3	2		1	1	1	1-	
---	---	---	---	---	---	----	--	---	---	---	---	--	---	---	---	---	---	---	--	---	---	---	----	--

23c	,	,	,	,	,	,		,	,	,			,	,	,	,	,	,		,	,	,		
-----	---	---	---	---	---	---	--	---	---	---	--	--	---	---	---	---	---	---	--	---	---	---	--	--

water, I deem hath a mightier claim, To fill up a niche in the temple of Fame.

3g

C	3	3	3	3	1	3		4	4	4	5	5		5	4	3	2	1						1-	
---	---	---	---	---	---	---	--	---	---	---	---	---	--	---	---	---	---	---	--	--	--	--	--	----	--

23c	,	,	,	,	,	,		,	,	,	,	,		,	,	,	,	,			7				
-----	---	---	---	---	---	---	--	---	---	---	---	---	--	---	---	---	---	---	--	--	---	--	--	--	--

7G
A 5- 5 4 3 | 4 5 6 4 2 R | 2 2 3 3 | 2 2 2 R

4Q , , , ,
In - dependence be your boast, Ever mindful what it cost;

7G
C 2 s1 | 2 2 2 R | 1 1 | R

4Q 7- 7 , 7 7 7 7 7

7G
D | R | R

4Q 7- 7 6 6 6 6 5 5 5 5 5 5 5

7G
B | R | R

4Q 3- 3 6 6 2 2 2 5 5 1 1 5 5 5

7G
A 4- 4 3 2 | 3 4 5 3 1 R | 1 1 2 2 | 1 1 1 R

4Q , , , ,
Ev - er grateful for the prize, Let its altar reach the skies.

7G
C | R | R

4Q 6- 6 5 5 5 5 3 3 3 5 5 3 3 3

7G
D 1 | 1 1 1 R | 1 1 | 1 1 1 R

4Q 6- 6 7 7 7

7G
B | R | R

4Q 2- 2 5 5 1 1 1 1 1 5 5 1 1 1

7G CHORUS.
A 1- 1 1 3 | 2 1 2 3 1 R | 3- 3 3 5 | 4 3 4 5 3 R

4Q , , , , , , , , , ,
Firm, u - nited let us be, Rallying round our lib - er - ty,

7G
C | R | R

4Q 6- 6 5 5 4 3 4 5 3 5- 5 5 5 5 5 1

7G
D 1 | 1 R | 1- 1 1 3 | 2 1 2 3 1 R

4Q 5- 5 5 7 7 , , , ,

7G
B | R | R

4Q 1- 1 1 1 5 5 1 1- 1 1 1 5 5 1

7g																					
A	4	2		1	2	3	4	.5		3	2	3	4	3	2	1		1-	1	.1	
4q	6	6	,	7	,	,	,	,	,	,	,	,	,	,	7	,					
	As a band of brothers joined, Peace and safety we shall find.																				
7g																					
C																					
4q	6	6	6	5	3	5		5	6	5	5	5-	5	.5							
7g																					
D	1	1	3	2		1	1	2	.3		1	1	2	3	4		3-	3	.3		
4q																					
7g																					
B																					
4q	4	4	2	5	1	1	.1						4	5	5	1-	1	.1			

- 2 Immortal Patriots! rise once more!
 Defend your rights, defend your shore;
 Let no rude foe, with impious hand,
 Let no rude foe, with impious hand,
 Invade the shrine, where sacred lies,
 Of toil and blood, the well-earned prize;
 While offering peace, sincere and just,
 In heaven we place a manly trust,
 That truth and justice may prevail,
 And every scheme of bondage fail!
 CHORUS.— Firm, united let us be, &c.
- 3 Sound, sound the trump of fame!
 Let *Washington's* great name
 Ring through the world with loud applause!
 Ring through the world with loud applause!
 Let every clime to freedom dear,
 Now listen with a joyful ear;
 With equal skill, with steady power,
 He governs in the fearful hour
 Of horrid war, or guides with ease
 The happier time of honest peace.
 CHORUS.— Firm, united let us be, &c.
- 4 Behold the chief, who now commands,
 Once more to serve his country, stands,
 The rock on which the storm will beat!
 The rock on which the storm will beat!
 But armed in virtue, firm and true,
 His hopes are fixed on heaven and you;

When hope was sinking in dismay,
 When gloom obscured Columbia's day,
 His steady mind from changes free,
 Resolved on death or *Liberty*.

CHORUS.— Firm, united let us be, &c.

MEET ME IN HEAVEN. L.

1P		1	1	1	2	1	3	3	1					
A	3	6	6	6	'	'			6	.5				
3s		'	'											
1P	A	child	lay	on	her	lit - tle	couch,	her	slight	form	rack'd	with	pain,	
C	3	3	3	5	3	5	5	5	s5	6	6	6	4	.3
3s		'	'		'	'			'	'				

1P		1	1	1	2	1	3	3	1					
A	3	6	6	6	'	'			7	.6				
3s		'	'											
1P	She	tried	to	smile	and	pleasant	be,	but	tried	and	tried	in	vain;	
C	3	3	3	5	3	5	5	5	s5	6	6	5	5	.3
3s		'	'		'	'			'	'				

1P	1	3	3	5	2	3	3	5	5	3	3	1	
A		'	'			'	'			'	'	6	.5
3s		'	'										
1P	"Moth - er,	my	lips	are	hot,"	she	said,	"give	me	the	i - cy	drink,	
C	s5	6	6	5	'	'			'	'	5	3	.3
3s		'	'						'	'			

1P		1	1	1	2	1	3	3	1					
A	3	6	6	6	'	'			7	.6				
3s		'	'											
1P	And	come	and	sit	be - side	me,	ere	to	slumber's	chains	I	sink.		
C	3	3	3	5	3	5	5	5	s5	6	6	5	5	.3
3s		'	'		'	'			'	'				

2 "And try to keep me 'wake, for now my strength is almost gone,
 I am so worn and restless, when my burning fever's on.
 And lay your gentle hand upon my hot and throbbing brow;
 Ah! that is sweet, mother! — and I am better — better now.

- 3 "You are so good and beautiful! — ah! mother, I half-long
To linger in this happy world, although I know it's wrong;
You say I must not murmur, and you say that it is best,
Ah! mother, will you miss me, when I am gone unto my rest?"
- 4 "You must not let them breathe my name, I know 't will make you weep
To think how coldly in the grave, all by myself I sleep;
You'll miss me, too, around the hearth at close of winter's ev'n,
You must not, must not weep, but think I'm waiting you in heaven.
- 5 "And when they close my eyes, and fold my hands so white and still,
You'll come and sit beside me then? — ah! yes, I know you will,
And place within my fingers, too, the roses sweet and pale,
They're growing wild beside the rill, far down this happy vale.
- 6 "I feel your tears upon my hand — don't weep — don't weep for me,
You've told me in that far-off home how happy I should be,
And *you* must think of this, and take my Bible from the shelf,
And read those words I learned to say — you taught me them yourself.
- 7 "And let the violets, purple, on my grave in summer grow,
They look so sweet and modest, and I always loved them so;
But you must not think that I am there — my spirit free will rise,
And ever watch the coming of your own sweet 'saint-like eyes.'
- 8 "I feel you're weeping, mother, and you must not, must not weep,
But try, as you have taught me oft, a trusting heart to keep:
You see you have not taught in vain, my years are only seven,
And yet I feel I'm old enough to look for you in heaven.
- 9 "'T is turning darker, darker now — you say 't is morn without,
Just mid-day, and the sun is bright, the wild birds all about;
I can not see a ray of light — how quick and short my breath,
Oh, tell me, mother, tell me! do you think that this is death?"
- 10 "I can not bear these shadows o'er my closing eyelids cast,
I want to have my sight, and see your sweet face to the last;
I tried to hush my murmuring, oh, how long and hard I've striven,
And now I'm free! oh, mother dear, meet me, meet me, in heaven."

lg	1-											.1-	3
A	R	5-	6	5	4	3	5	6	5	6	7		
4Q	'	'											
	Speed,	speed	the	temp'rance	ship,	Ye	winds	fill	ev	-	'ry	sail;	
lg	1-												
C	R	5-	6	5	4	3	3	4	3	4	2	.3-	5
4Q	'	'											
lg	1-						1	1	1	1			1
D	R	5-	6	5	4	3					5	.5-	
4Q	'	'											
lg	1-												
B	R	5-	6	5	4	3	1	1	3	1	5	.1-	1
4Q	'	'											

lg	2-	1	2	3	2-								
A	'					7	5	5	7	6	5	s4	.5-
4Q	'												
	Behold	her	sail	-	ing	on	the	deep,	Out-	rid	-	ing	ev
lg													
C	5-	5	5	5	5-	5	5	5	s4	4	2	2	.2-
4Q	'	'	'	'	'	'	'	'	'	'	'	'	'
lg	1		1		2	2	3		2	1			
D	7-	'	7		7-	'				7	6		.7-
4Q	'	'	'	'	'	'	'	'	'	'	'	'	'
lg													
B	5-	5	5	1	5-	5	5	5	2	2	2	2	1
4Q	'	'	'	'	'	'	'	'	'	'	'	'	.5-

lg	1					1	1	1	1		1	2	3	2	1	
A	5	6	5	6	7				7		'	'	7	6	5	
4Q	'	'	'	'	'						'	'	'	'	'	
	The	tempest's	fury	she	outbraves,	And	hosts	of	deathless	be	-	ings	saves.			
lg																
C	3	3	4	3	4	5	3	3	3	5	5	6	5	5	s4	
4Q	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	
lg	1	1	1				1	2	1	1						
D	5						5	5	5		7		7	6	5	
4Q	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	
lg																
B	3	1	4	3	4	2	1	1	1	1	5	4	2	1	2	
4Q	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	

1g	1 2 3 2	-1 2 3	.4	.4-	3	4 3 2 1	1-	1-	:1
A	5	7 ' ' '				' ' ' ' ' 7 ' 6	.5 .7		
4q		'				'	'		
	The tempest's fury she out-braves, And hosts of deathless beings saves.								
1g									
C	3 3 4 5 3	3 4 5	.6 .6-	5	4	5 6 4	.3 .2	:3	
4q		' '							
1g									
D	5 5 5 5 5	5				' 7 6 5	.5 .5	:5	
4q						'			
1g									
B	1 1 1 1	3 1	.4 .4-	1	1	4 2	.5 .	:1	
4q		7			7		.5		

- 2 Speed, speed the temp'rance ship!
 Who joined us in the cry?
 Mothers and children cease to weep,
 Our ship is passing by:
 We wish to take you all on board,
 A freight of mercy to the Lord.
- 3 Speed, speed the temp'rance ship!
 For her we'll ever pray;
 'T is Israel's God alone can keep
 In safety, night and day:
 On him we'll evermore depend,
 Who is the contrite sinner's friend.
- 4 Speed, speed the temp'rance ship!
 Ye young and aged shout;
 Behold her sailing o'er the deep,
 With all her streamers out,
 Bound for the true tee-total shore,
 Where streams of death are known no more.
-
- 1 Praise to the Lord on high,
 Who spreads his triumphs wide,
 While temp'rance (ever blessed cause)
 Is urged on every side:
 Balmy and rich its odors rise,
 To fill each realm beneath the skies.

4g	.1		.1 1																	
A	5-	7	6-	7	7	5-	5	5	6-	5	s4	5	.6	s4	.5					
3s	'	"	'	"	'	"	'	"	'	"	'	"	'	"	'	"				
4g	But weep for him who pineth, On a far land's hateful shore																			
B	1	.3	4	.5	1	1	1	.1	1	.1	2									
3s																				
	5 5- ' ' .5																			

4g																						
A	3-	4	.5	3-	4	.5	5	3	1-	2-	3	4-2	3-4	5-3	4-	2	.1					
3s	'	"	'	"	'	"	'	"	'	"	'	"	'	"	'	"	'	"				
4g	Who wear - i - ly de - clineth, Where you see his face no more.																					
B	1	.1	1	.3	3	1	1-															
3s																						
	' 5- 5 .6 5 .5 5																					

2 "Weep not for him that dieth,"
 For friends are round his bed,
 And many a young lip sigheth,
 When they name the early dead;
 But weep for him that liveth,
 Where none may know or care,
 When the sigh his faint heart giveth,
 Is the last sigh of despair.

3 "Weep not for him that dieth,"
 For his struggling soul is free,
 And the world from which it flieth,
 Is a world of misery;
 But weep for him that weareth,
 The captive's galling chain;
 To the agony he beareth,
 Death were but little pain.

4 "Weep not for him that dieth,"
 For *he* hath ceased from tears,
 And a voice to *his* replieth,
 Which *he* hath not heard for years;
 But weep for him that weepeth,
 On that cold land's cruel shore --
 Blest, blest is he who sleepeth,
 Weep for the dead no more.

ZION.

HASTINGS.

2G	1-	1	1	1	1	1									
D	'	"	5	5-	"	5-	5	6	6 5 5	.5					
3c			'		'	"	'	'							
2G	§									REP.					
C	3-	3	3	1	3-	3	4	3	5-	5	4	4	3	2	.3
3c	'	"	'	"	'	"	'	"	'	"	'	"			
From the mountain top and valley, See the banner streaming high,															
2G				1-				1-	1		2	2	1		.1
A	5-	5	5	3	'	5	6	5	'	"	'	'	7		
3c	'	"		"		"		"	"	"	"	"	5		
While the Sons of Temp'rance rally, To the widow's lonely cry.															
2G	§														REP.
B	1-	1	1	1	1-	1	4	1	3-	3	4	4	5		.1
3c	'	"	'	"	'	"	'	"	'	"	'	"	5		

2G	1-	1	1	P							
D	'	"	5	5-	5	6-	6	5	5	.5	
3c			'	"	'	"	'	"			
2G	§			P						REP.	
C	3-	3	3	1	1-	1	2-	2	1	.1	
3c	'	"	'	"	'	"	'	"	7		
2G	§			P						REP.	
A	5-	5	5	3	5-	5	4-	4	3	2	.3
3c	'	"	'	"	'	"	'	"			
Sis - ters weep - ing, Bid us to the res - cue fly.											
2G	§			P						REP.	
B	1-	1	1	1	3-	3	4-	4	5	.1	
3c	'	"	'	"	'	"	'	"	5		

2 Could we hear the mothers pleading,
 Heaven relief would quickly send,
 Can we see our country bleeding,
 Still refuse our aid to lend ?
 No, dread monster,
 Here thy triumph soon shall end.

3 Hear the tramp of Temp'rance sounding;
 Rouse ye, freemen, why delay ?
 Let your voices, all resounding,
 Welcome in the happy day,
 When the tyrant
 Must resign his cruel sway.

2g													SOFT.											
A	5	4	4	R	4	6	5		5	3	R	3	3		5	4	4	R	2	4	3		.1-	
4c	'	'	'	'	'	'	'		'	'	'	'	'		'	'	'	'	'	'	'			
	tid - ings												from the grave,			But no			tid - ings			from the grave.		
2g																								
C	3	2	2	R	2	4	3		3	1	R	1	1		3	2	2	R	2	1				
4c	'	'	'	'	'	'	'		'	'	'	'	'		'	'	'	'	'	'	'		.5-	
2g																								
D	5	5	R	5	5		.5	R	5	5		5	5	R	5	5		.3-						
4c	'	'	'	'	'		'	'	'	'		'	'	'	'									
2g																								
B	5	5	R				.1	R	1	1		5	5	R				.1-						
4c	'	'	'	'	'		'	'	'	'		'	'	'	'									

2 Do not ask me why I hasten
 To each vessel that appears;
 Why so anxious and so wildly
 I wait the cherished hope of years.
 No, no, no;
 Though my search prove unavailing,
 What have I to do with tears,
 What have I to do with tears.

3 Do not blame me when I seek him
 With these worn and weary eyes;
 Can you tell me where he perished?
 Can you show me where he lies?
 No, no, no;
 Yet there surely is some record
 When a youthful sailor dies,
 When a youthful sailor dies.

4 Had I watched him by his pillow,
 Had I seen him on his bier;
 Had my grief been drowned in weeping
 But I can not shed a tear.
 No, no, no;
 Let me still think I shall see him --
 Let me still think he is near.
 Let me still think he is near.

- 2 When sparkleth the wine,
When reddeneth the color,
Then lift not up the fatal cup,
 But turn, turn away.
Look not upon it then, forsooth,
It biteth like a serpent's tooth,
Old age and blooming youth,
 O, come, come away.
- 3 When sweet Temperance,
Wife, husband, children blessing,
With evening songs her notes prolongs,
 O, come, come away.
For surer far is he to cure
His ill, where drink is water pure,
And life's toil well endure,
 Then, come, come away.
- 4 Away to the polls,
Old men and young advancing,
With nerves of steel, and hearts that feel,
 O, come, come away;
Like freemen take a noble stand,
A true and faithful temperance band,
And vote Rum from the land,
 O come, come away.

ODE FOR THE FOURTH OF JULY, 1846.

Dedicated to the Morning Star Division, No. 66, Sons of Temperance,
BY R. M. FOUST.

AIR— "*The Star Spangled Banner.*" p. 163.

- 1 Hail Liberty's birth-day! approaching in light,
Which soon will in beauty and splendor be gleaming;
With banners and emblems of Temperance bright,
And Pledge to the breeze all gloriously streaming,
We come to your stars, and stripes red, white and blue,
To Purity, Love, and Fidelity true;
And plant our proud banner beside it to wave,
 "O'er the land of the free and the home of the brave."
- 2 What are those who in thousands with badges of white,
Come proclaiming to drunkards there's mercy still flowing?
Who are routing intemperance with o'erwhelming might,
And the blessings of health in their pathway strewing?
Whose souls beat with ardor, whose arms nerved in truth,
Bring days to the aged, and years to the youth?
'Tis the true *Sons of Temperance*, may their banner e'er wave
 "O'er the land of the free and the home of the brave."

5G	A	1	1	2	1-	2	3	1	2-	3	4	2		
2s	'	7-	"	'	7	'	"	'	'	"	'	'		
5G	D	3	2-	3	4	4	3-	4	5	3	5-	5	6	4
2s	'	'	"	'	'	'	"	'	'	'	"	'	'	'
5G	B	1			1-			1						
2s	'	5-	5	6	7	'	6	5	'	5-	5	4	6	
		'	"	'	'	'	"	'	'	'	"	'	'	

3G	A	1	3-	2	1	1	2	1	1	3	2	1-					
2s	'	7	5	'	"	'	'	6-	6	5-	"	'					
		'	'	'	'	'	'	"	"	'	'	'					
5G	D	4	2	1	6-	5	5	5	5	4	3-	3	2-	1	5	5	3-
2s	'	'	'	'	"	'	'	'	'	'	"	'	'	"	'	'	'
5G	B				1												1-
2s	5-	5	4-	4	5	'	7	6	4-	6	5-	5	5	7			
	'	'	'	"	'	'	'	'	'	"	'	"	'	'			

2 Ah! well do I remember those,
 Whose names these records bear;
 Who round the hearthstone used to close
 After the evening prayer,
 And speak of what these pages said,
 In tones my heart would thrill!
 Though they are with the silent dead,
 Here are they living still.

3 My father read this holy book,
 To brothers, sisters, dear;
 How calm was my poor mother's look,
 Who lean'd God's word to hear.
 Her angel-face — I see it yet?
 What thronging memories come!
 Again that little group is met
 Within the halls of home.

4g	1																			
A	5	4	4	4		3	R		5	6	4		5	2	2		1			
2q	'	'	'	'					'	'	'		'	'	'					
	come				to the grove,				Will you, will you				come to the grove?							
4g																				
C						1	R		1	1	1	1							1	
2q	7		7	7					'	'	'	'		7	7	7				
4g																				
D	2	5	5	5		5	R		5	5	5	5		5	5	4		3		
2q	'	'	'	'					'	'	'	'		'	'					
4g																				
B						1	R		1	1	1	1							1	
2q	5		5	5					'	'	'	'		5	5	5				

2 Will you come to the place, where the evergreens grow,
 Whose leaves drink the dew, and decay never know?
 Will you, will you, will you, will you come to the place,
 Will you, will you come to the place?

3 We will sportively chat, and will merrily sing,
 While we drink of the water that flows from the spring;
 Will you, will you, will you, will you come to the spring?
 Will you, will you come to the spring?

THE CARRIER-DOVE.

7g																						
A	1	2	3-	2	3	4	3		3	2	1		1-	1	1	1		1				
23c	"	"	"	"	"	"	"						5	5	"	"	"	7				
	Fly a - way to my native land, sweet dove, Fly a - way to my na - tive																					
7g																						
C						1-	1	2	1		1											
23c	3	3	'	7	'	'						5	3	3	3		3-	3	3	3	5	6
	"	"	"	"	"	"						'	"	"	"		'	"	"	"	"	"
7g																						
B	1	1	1-	1	1	1	1		1	1	1	1	1		1-	1	1					
23c	"	"	"	"	"	"	"				"	"	"		"	"	"	6	6			

7G	A	2-	R	1	2	3-	2	3	4	3	3	3	2	1	1	2	3-	2	1	2	3	2		
23C		"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	
7G																								
	C		R			1-		1	2	1	1	1					1-							
23C	7-			3	5	"		7	"	"	"	"	5	3	3	5	"		7	6	5	4		
				"	"	"		"	"	"	"	"	"	"	"	"	"		"	"	"	"	"	

land, And bear these lines to my lady-love, That I've traced with a fee - ble

7G	A	1-	R										1			1-	1	2	1					
23C		5		6-	5	5	5-	6	5	5	6	7	5	5	"	7	"	"	"	"	"	6		
7G																								
	C		R																					
23C	3-			3	4-	3	3	3-	4	3	3	4	5	6	3	3	3-	2	3	5	6	4		
				"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	
7G																								
	B		R																					
23C	1-			1	1-	1	1	1-	1	1	5	5	5	1	1	1	1-	2	3	2	2	2		
				"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	

hand, She marvels much at my long de - lay, A rumor of death she has

7G	A		R	1	2	3-	2	3	4	3	3	3	2	1	1	5-	3	1	5-		1-	R	
23C	5-			"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"
7G																							
	C		R			1-		1	2	1	1	1				3-	1					R	
23C	3-			3	5	"		7	"	"	"	"	5	3	3	"	"	6	5	3	3-		
				"	"	"		"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	
7G																							
	B		R	1	1	1-	1	1	1	1				1	1-							R	
23C	5-			"	"	"	"	"	"	"	3	3	5	5	1	"	"	5	3	2	5	1-	
				"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	

heard, Or she thinks, perhaps, I falsely stray, Then fly to her bower, sweet bird.

2 O! fly to her bower and say, the chain
 Of the tyrant is on me now;
 That I never shall mount my steed again,
 With helmet on my brow;
 No friend to my lattice a solace brings,
 Except when your voice is heard;
 When you beat the bars with your snowy wings,
 Then fly to her bower, sweet bird.

3 I shall miss thy visit at dawn, sweet dove,
 I shall miss thy visit at eve;
 But bring me a line from my lady-love,
 And then I shall cease to grieve;
 I can bear in a dungeon to waste away youth,
 I can fall by the conqueror's sword,
 But I can not endure she should doubt my truth,
 Then fly to her bower, sweet bird.

THE SPIRIT-BIRD.

1 FLY away to the promised land, sweet dove,
 Fly away to the promised land,
 And bear these sighs to the friends I love,
 The happy, the beautiful band.
 Deep gloom hath saddened my weary breast,
 With sorrow my heart is stirred,
 I long to hear from the land of the blest;
 O! fly to their bowers, sweet bird!

2 O! fly to their bowers sweet dove, and say
 The light of hope's on me now;
 I long to list to a Seraph's lay,
 With bright glory upon my brow;
 I feel that this world is not my home,
 An angel's sweet voice I have heard,
 It comes from beyond the dark, lone tomb—
 O! fly to their bowers, sweet bird!

3 I will wait thy coming at dawn, sweet dove,
 I will wait thy coming at eve;
 But bear some news from the friends I love,
 And then I will cease to grieve;
 I could spring from this prison on wings of love,
 I could fall by death's conquering sword;
 But I can not stay from my friends above,
 O! fly to their bowers, sweet bird!

J. N. MAFFIE.

THE STAR-SPANGLED BANNER.

BOLD, ENERGETIC.

1g	2	.1	3	2	1								
A	1	1	3	5		,	,	3	4	.5	5	5	
3Q											,	,	
	O!	say	can	you	see	from	the	dawn's	ear - ly	light,	What	so	
1g	Whose	stripes	and	bright	stars	thro' the	per - il - ous	flight,	O'er	the			
					.1		1						
B	1	1	3	5		5	5	1	1	2	.5	5	5
3Q						,	,				,	,	

1g	3-	2	1				1	1				REP.
A	'			7-	6	7			5		3	1
3q												
1g	proud - ly	we	hailed, at	the	twi - light's last	gleaming;						
	ram - parts	we	watched, were.	so	gal - lant - ly	streaming:						
B	1-	1	1	5-	5	5	1	3	5	1	1	
3q	'			'								

1g	3	3	3	3	4	.5	4	3	2	2	3	.4	4	4
A	'	'					'	'					'	'
3q														
1g	And the	rock - et's	red	glare,	the bombs	bursting	in	air,	Gave					
B	'	'					5	5	5	5	5	.4	6	7
3q							'	'					'	'

1g	3-	2	1				1					
A	'			7-	6	7		3	s4		.5	
3q												
1g	proof thro' the		night that	our	flag was	still	there.					
B	1-	5	1	5-	5	5	1	2		.5		
3q	'			'								

CHORUS.

1g	1	1	1			2	3	4	3	2	1	1-			
A	5			6	6	6	'	'	'	'	'	7	5	5	
3q													'	'	
1g	O!	say, does that	star - spangled	ban - ner	still	wave, O'er the									
C	5	5	5	5	4	4	4	4	6	5	4	3	2	5	5
3q									'	'				'	'
1g	1	1	1	1	1	1	2								
D	7							6	6		.5	7	7		
3q														'	'
1g															
B	5	3	3	3	4	4	4	3	2	2	3	4	.5	5	5
3q								'	'	'	'			'	'

1g					2	1												
A	7	5	6	s4	5	7	'	'	6	5	5	5	6	7	7	7	6	7
23c	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'
1g																		
B	5	5	2	2	5	5	2	2	5	R=	R							R=
23c	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'

ev - er free! the ever, ev - er free! Without a mark, without a

1g	1	1	1															
A	'	'	6	s4	s2	2	3	s4	5	s4=	R	7	7=	7	6	7		
23c	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'
1g																		
B			R=					R=		R=	R	5	5=	5	5	5		
23c	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'

bound, It runneth the earth's wide re - gions round. It plays with the

1g	2=	2	1	1=	1	2	1											
A	'	'	7	'	'	'	'	7=	R	5	5	s4	3	s2	2			
23c	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'
1g																		
B	5=	5	5	5	2=	2	2	5=	R	5	5	s4	3	s2	2			
23c	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'

clouds, it mocks the skies, Or, like a cradled

1g					1=										1=	1	1	
A	3	2	1	7	'	7	6	5	4	3	6=	7=	3=	R=		'		
23c	'	'	'	7	'	'	'	'	'	'	'	'	'	'	'	'	'	'
1g																		
B	3	2	1	7	'	7	6	5	4	3	6=	7=	3=	R=	1=	1	1	
23c	'	'	'	7	'	'	'	'	'	'	'	'	'	'	'	'	'	'

creature, lies; Or, like a cradled creature, lies. I'm on the

1g	1=														1	1	1=	
A	R=	5=	5	5	5=	R	5	'	'	7	6	5	3	3	4	5		
23c	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'
1g																		
B	1=	R=	5=	5	5=	R	1	1	1	1	1	1	1	1	1	1		
23c	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'

sea! I'm on the sea! I am where I would ever be, With the

1g																		
A	6	6	6	5	4	3	1	1	5	7=	6=	7	6	s5=	s4	5		
23c	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'
1g																		
B	1	1	1	1	1	1	1	1	1	3=	4=	2	2	3=	3	3		
23c	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'

blue above, and the blue below, And si - lence reigns where'er I

OLD HODGE.

4G	1 1					
A	1	5 5 5 1	6 6	7 6 5 5	6 s4 5	
3c		, ,	, ,	, ,	, ,	
	Old Hodge one night, at Carlo's bar, Had got, in classic parlance, "tight,"					
4G						
B	1	1 1 1 1	4 4 4 4	3 2 1 1	2 2	
3c		, ,	, ,	, ,	, , 5	
4G						
A	5	3 3 3 5	4 2 2 2	3 s4 5 5	6 7	
3c		, ,	, ,	, ,	, ,	
	When, as he homeward made his tracks, He heard the "Voices of the Night."					
4G						
B		1 1 1		1	1 1	4 2 1
3c	5	, ,	5	6 5 5 5	, 7	, ,
4G						
A	5	5 5 5 1	1 1 .1	.5 3	.3 3	.1=
3c		, ,	, ,			
	"Old Hodge got drunk! Old Hodge got drunk! Drunk, drunk, drunk!"					
4G						
B	1	1 1		.1	.1 3	.1=
3c		, ,	5 5	, ,		.5 3

- 2 As with a quite uncertain step,
 Unto a mill pond's brink he came,
 Where old king Bullfrog held his court,
 He thought he heard one call his name:
- 3 "Old Hodge, old Hodge!" he stopped and gazed,
 Till goblins seemed to fill the dark;
 And Hodge, though brave, was rather scared,
 "What's that?" he said. "what's that? O hark!"
 "Old Hodge got drunk!
 Old Hodge got drunk!
 Drunk, drunk, drunk!"
- 4 "You lie, you lie!" said Hodge, "*you lie!*"
 A deep voice answered, "Never more!"
 And Hodge thought Nick himself was near,
 Among the bushes on the shore.
- 5 So thinking it was best to run,
 He started like a railroad car;
 But horrid shapes now thronged his path,
 And voices shouted near and far.
 "Old Hodge got drunk!
 Old Hodge got drunk!
 Drunk, drunk, drunk!"

1P																		
A	1-	3	3	5	3	3	1	2	1	3	3	5	3	6-				
23s		,	,	,	,	,	,	,	,	,	,	,	,					
12	Oh, Je - sus, I have come to thee, My wanderings to de - plore;																	
B	1-			1								1						
23s		6	6	,	6	,	5	5	,	5	5	,	6	6	,	7	,	6-

1P													P					
A	1-	3	3	5	3	3	1	2	6	3	2	1						
23s		,	,	,	,	,	,	,	,	,	,	,	7	,	6-			
1P	Wilt thou not set my spir - it free? My fall - en soul re - store?																	
B	1-			1						1								
23s		6	6	,	6	,	5	5	,	5	6	,	7	,	6	s5	,	6-

1P														
A		1	1	2	3	5-	6-	3	3	1				
23s	6-	,	,	,	,	,	,	,	,	,	7	,	6-	
1P	I weep, I mourn, I pray, Oh, Je - sus, now for - give.													
B						1-	3-	1	1					
23s	6-	5	5	,	5	5	,	,	,	,	6	s5	,	6-

2 My sins are more than I can bear,
 Oh speak them all forgiven:
 My soul away from earth I tear,
 To seek a place in heaven.
 CHORUS.—I weep, I mourn, I pray, &c.

3 Pity, O Lord, my helpless grief;
 My soul's deep anguish see:
 And grant me now that sweet relief,
 Which none can give but thee.
 CHORUS.—I weep, I mourn, I pray, &c.

4 Didst thou not die, that I might live,
 Might live thy love to know;
 Oh, let me now thy love receive,
 And in thy favor grow.
 CHORUS.—I weep, I mourn, I pray, &c.

SUMMER MORN.

WORDS BY S. W. L.

1g	1-									1-				
A	5	'	5	5	5	3	5	5	5	6	5	6	7	
2c	'		"	"	"	"	"	"	"	"	"	"	"	

The streamlet on the mountain side, how sweet its gushing spring.

1g														
B	1	1-	1	1	1	1	1	1	1	2	3	2	1-	
2c	'	'	"	"	"	"	"	"	"	"	"	"	5	

1g	1	2-	1			1	2-	1						
A	'	'	"	7	6	5	6	7	'	'	"	7	6	5-
2c	'		"	"	"	"	"	"	"	"	"	"	"	"

Around it sail gay butterflies, of every hue and wing;

1g														
B	1	5-	5	5	4	3	1	1	5-	5	3	1		
2c	'	'	"	"	"	"	"	5	"	"	"	"	5-	

1g	1-	1	1	1	1	3-	3	1	2-	1	1	2-		
A	5	'	"	"	"	"	"	"	'	"	7	'		
2c	'		"	"	"	"	"	"	"	"	"	"		

There honey-bees and humming-birds, their solos sweetly sing.

1g														
B	1	5-	5	3	5	5	5-	5	5	5-	5	5	5	5-
2c	'	'	"	"	"	"	"	"	"	"	"	"	"	"

1g	2	2-	2	2	2	4	2	1-	1	1	1	1		
A	'	'	"	"	"	'	7	5	'	"	"	"		
2c	'		"	"	"	"	"	"	"	"	"	"		

Ac - com - panied by ti - ny waves so softly murmur - ing.

1g														
B	5	7-	5	2	5	6	4	3	2	1-	1	1	1	
2c	'	'	"	"	"	"	"	"	"	"	"	5	5	

1g														
A	3-	4	5-	4	3	2	1	1		R	5-	4	3	2
2c	'	"	'	"	"	"	"	"	"	"	"	"	"	"

There's mu - sic in the wild - wood, Mu - sic on the breeze,

1g	§													
B	1-	2	3-	2	1	1	1		R	3-	2	1	1	
2c	'	"	'	"	"	7	"	"	"	"	"	"	7	

1g LOUD. 4 2 1- 1 1 1 1-

A	R	5	6-	6	6	6	'	'	7	5	'	"	'	'	
2c	'	'	'	"	'	'	'	'	'	'	'	'	'	'	'

And shouts of joyous childhood, Ringing 'mong the leafy trees.

1g

B	R	1	4-	4	4	4	2	1-	1	1-				
2c	'	'	'	"	'	'	'	7	5	7	'	"	5	5

2 There's music in the waterfall, as singing on its way,
 In chorus with the mocking-bird, its sparkling waters play,
 The black-bird on the hawthorn bush, trills forth his notes so gay;
 And mournfully the whippoorwill, chants out a solemn lay.
 Oh, there's music in the wildwood, &c.

3 The bayings of the staunch bloodhound, among the golden corn;
 The deep and plaintive windings, of the mellow, mellow horn;
 The tollings of the distant bell, upon the soft winds borne;
 Are blending with the echoes of the early summer morn.
 Oh, there's music in the wildwood, &c.

TEMPERANCE HYMN.

6g

A	.1	.1	R	1	1	R	.1	2	2	
---	----	----	---	---	---	---	----	---	---	--

4s Stay, father, stay: the night is wild; Oh! leave not

6g

B	R	R									
4s	.1	3	5	5	5	5	4	3	.3	5	5

6g

A	.5-	2	3	3	1	1	R		.1	2	2	.5-	2	
---	-----	---	---	---	---	---	---	--	----	---	---	-----	---	--

4s now your dy - ing child; I feel the i - cy

6g

B	.1-	R		.1-					
4s	5	6	6	5	3	.3	5	5	5

6g

A	3	3	1	1	R	1	1-	1	3-	2	.1	
---	---	---	---	---	---	---	----	---	----	---	----	--

4s hand of death, And shorter, shorter, grows my breath.

6g

B	R												
4s	6	6	5	3	'	3	5-	4	3-	5	5-	5	.1

2g	—2—	—2—	—2—	1 3	—2—	2	—2—	
C	3 3 3	3 3 3	3 3 3	3 3 3	3 3 3	7	5 5 5	.3=
3q	,	,	,	,	,	,	,	
2g	—2—	—2—	—2—	3 5	—2—	2 4	—2—	.1=
A	,	,	,	,	,	7	7 7 7	
3q							,	
Merrily, merrily, merrily O! merrily O! merrily O!								
2g	—2—	—2—	—2—	1	—2—	—2—	—2—	
B	1 1 1	1 1 1	1 1 1	1	1 1 1	5	5 5 5 5	.1=
3q	,	,	,	,	,	5	,	

- 2 Wearily every bosom pineth,
 Wearily O! wearily O!
 Where'er the weed Intemp'rance twineth,
 Wearily O! wearily O!
 Here the parents' smile dies in sadness,
 Here the youthful heart hath no gladness;
 Every flower of life declineth.
 Wearily O! wearily O!
 Wearily, wearily, wearily O!
 Wearily O! wearily O!
- 3 Cheerily then awake the chorus,
 Cheerily O! cheerily O!
 All our way is light before us,
 Cheerily O! cheerily O!
 If a virtuous life hath more pleasure
 Than where care and strife fill each measure,
 Why not join the temp'rance chorus?
 Cheerily O! cheerily O!
 Cheerily, cheerily, cheerily O!
 Cheerily O! cheerily O!

MAINE LAW FLAG.*

BY R. E. H. LEVERING.

TUNE — "Temperance Flag." p. 50.

- 1 Our Flag is true! Our Flag is true!
 The Maine Law Flag of bright renown!
 Our Flag is true! Our Flag is true!
 The Standard Flag the work to crown!
 That glorious Banneret is waved
 By patriot hands with patriot aim,
 And shall be till our race is saved
 Of every land and every name!

* From the "Temperance Musician."

- 2 Our Flag is bright! Our Flag is bright!
 Its radiance is the heavenly flame!
 Our Flag is bright! Our Flag is bright!
 And shows the source from whence it came!
 It waves in mercy o'er the world,
 To save from sin and save from crime,
 And never shall its charms be furled,
 'Till comes the heaven-appointed time!
- 3 Our Flag is pure! Our Flag is pure!
 No party stain obscures its white!
 Our Flag is pure! Our Flag is pure!
 No lucre shall its glories blight!
 'T is waved by men of every name,
 For general bliss and general good;
 And not for earthly gold or fame,
 But for the higher praise of God!
- 4 Our Flag is strong! Our Flag is strong!
 The RIGHT and TRUTH shall never fail!
 Our Flag is strong! Our Flag is strong!
 Its heavenly mission must prevail!
 'T is blest by heaven and blest by earth,
 And doubly blest shall bless again,
 And GOD shall help its goings forth
 To triumph over hill and plain!
- 5 Our Flag is free! Our Flag is free!
 The SONS OF FREEDOM wave it high!
 Our Flag is free! Our Flag is free!
 And FREEDOM is its destiny!
 To free the body, soul, and mind.
 From alcohol's black sin and death;
 To raise the free to joys refined,
 And grace them with the conqueror's wreath!
- 6 Our Flag shall spread! Our Flag shall spread!
 'Till EVERY STATE the MAINE LAW OWN!
 Our Flag shall spread! Our Flag shall spread!
 'Till ALCOHOL is dead and gone!
 'Till all the Union, happier still,
 Completely freed from RUM's cursed power,
 Shall every glorious trait reveal
 To glory rise to sin no more!

2g	2	3	.1																
A	5			3-	3	3	5	5	3-	3	2	3	4	5					
2c				"	"	"	"	"	"	"	"	"	"	"					
2g	Love! love! love! Love for the fallen weak! From realms of joy he																		
B	1	1	.1	1-	1	1	1	1	1-	1									
2c				"	"	"	"	"	"	"	5	5	5	5					

2g				3	3	2	1-	1			2	1		1-					
A	3-	5	5	'	'	'	"	7	6	'	'	7							
2c	'	'	'	'	'	'	"	"	"	"	"	"							
2g	fled, The lost in sin to seek, And to bring to life the dead;																		
B	1-	1	3	5	5	4	3-	3	3	1				1-					
2c	'	'	'	'	'	'	"	"	'	5	5	5							

2g																			
A	3	2	5	5	s4	5	5	5	7	6	5	s4	6	5	5				
2c	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'				
2g	He left his glorious throne, And his angel hosts a - bove, And																		
B	1					1	1	1	4	3	2	1			1				
2c	'	5	5	5	7	'	'	'	'	'	'	'			5				

2g																				REP. ls.
A	4-	4	4	4	3	3	3	2	'	'	7									.1
2c	'	"	'	'	'	'	'	'	'	'	'									
2g	claimed us for his own, It was love, un - bounded love.																			
B					1	1	1								.1					REP. ls.
2c	6-	6	6	6	'	'	5	5	5	5										

2 Love! love! love!
 Love for the sick and faint!—
 'T was love his footsteps moved:
 Where sorrow dwelt he went,
 And the poor his friendship proved;
 The haunts of grief he sought,
 And the dungeons of despair;
 And oh! what deeds he wrought
 For the sick and dying there.

3 Love! love! love!
 Love on the cross displayed!
 The Prince of Life to bleed!
 In death's damp prison laid!—
 It was love, pure love indeed!
 For us from death arose!—
 He arose and went on high—
 He triumphed o'er our foes,
 And he lives no more to die.

4 Love! love! love!
 Love on the throne of heaven!
 He changes not his name;
 All power to him is given.
 And his love is still the same;
 And we shall share his throne,
 For he died and lived for this;
 Bright heaven shall be our own—
 An eternity of bliss!

W. H.

THE TEMPERANCE STATE.

6c
 C 1 1 | 1 1 1 1 | 2- 1 1 | | 1- 1 ||
 23q " " | ' ' 7 ' | ' 7 7 7 7 |
 , , , , , , , ,

6c
 A 1 2 | 3 3 3 2 3 | 4- 3 3 | 2 2 2 1 2 | 3- 1 ||
 23q " " | ' ' ' ' | ' , , , , | ' , , , ,

We have come from hill and valley, We've come from hill and valley,

6c
 B 1 1 | 1 1 1 1 | 1 1 | | 1- 1 ||
 23q " " | ' ' ' ' | 7- ' | 5 5 5 5 |
 , , , , , , , ,

6c §
 C 1 1 | 1 1 1 1 | 2- 1 1 | | R ||
 23q " " | ' ' 7 ' | ' 5 5 5 3 4 | 3- |
 , , , , , , , , , ,

6c §
 A 1 2 | 3 3 3 2 3 | 4- 3 3 | 2 2 2 1 2 | 1- R ||
 23q " " | ' ' ' ' | ' , , , , | ' , , , ,

For a glorious Temperance rally, From the old Temperance State;
 And we'll swell the mighty chorus, Throughout the Temperance State.

6c §
 B 1 1 | 1 1 1 1 | 1 | | 1- R ||
 23q " " | ' ' ' ' | 7- 5 | 5 5 5 5 |
 , , , , , , , , , ,

2g CHORUS.

A	1	2	3=	3	5	3	2	1	2=	2	3	2	1	2
2q	'	'	'	'	'	'	'	'	'	'	'	'	'	'
We're a band of freemen, We're a band of freemen, We're a														
B	1	1=	1	1	1	1	1	1	1	1	1	1	1	1
2q	'	5	'	'	'	7	6	5=	5	5	5	5	'	5
		'				'	'	'	'	'	'	'	'	'

A	3=	3	5	3	2	1	6=	6	6=	6	6	P
2q	'	'	'	'	'	'	'	"	"	"	"	
band of freemen, And we'll sound it through the												P
B	1=	1	1	1	1	1	1	1	1	1	1	P
2q	'	'	'	'	7	6	6=	"	6=	"	6	
					'	'	'	"	'	"		

2 We have alcohol forsaken,
 We will all the land awaken,
 Standing firmly and unshaken,
 To the cold water pledge.
 We're a band, &c.

3 We will save our sisters, brothers,
 Our fathers, sons, and mothers,
 Our neighbors and all others,
 With our cold water pledge.
 We're a band, &c.

4 We will stop the curse of 'stiling
 Alcoholic drink for killing,
 And all fermented swilling,
 With the cold water pledge.
 We're a band, &c.

5 Then come, ye jolly tillers,
 Preachers, doctors, lawyers, 'stillers,
 Come, ye jug and bottle fillers,
 Take the cold water pledge.
 We're a band, &c.

6 Then hurrah for reformation,
 Yes, by all in every station,
 Through all the wide creation,
 With the cold water pledge.
 We're a band, &c.

- 7 Now the cause of peace promoting,
Where the people all are voting,
With the "Maine Law" banners floating
And the cold water pledge.
We're a band, &c.
- 8 May no evil e'er betide us,
Which can sever or divide us,
But the God of mercy guide us,
With the cold water pledge.
We're a band, &c.

SIGNING THE PLEDGE.

BY PHOEBE CAREY.

TUNE — "New Home." p. 33.

1. Nay, come not to me with your pledges, before
You have pledged yourself never to drink any more;
For I care not what else you may think or may do,
You must turn from the wine-cup, or I will from you.
- 2 You can "love me as well and as truly," you say:
If you can, I can't "honor, respect and obey:"
I might think all your words and your wishes a joke,
If in sober earnest not always you spoke.
- 3 If my eyes are not brighter to you than the foam
Of the wine cup, I never can gladden your home;
And the lip that to me its devotion would prove
Must only be sweet with the red wine of love.
- 4 And you smile, do you, Harry? You'll come to repent,
For I tell you it is n't like me to relent;
I never will like you, I'll never forgive,
And I never will have you so long as I live!
- 5 You may do almost anything else that you please;
You may even get angry, may scold, or may tease;
You may smoke till you're lost in the clouds, if you won't;
You may chew if you choose, and I'll never say don't.
- 6 You may go out and spend pleasant evenings from home,
And I'll never look sullen nor cross when you come;
Only always remember I'm waiting -- and then
I'd rather you'd be back as early as ten.
- 7 And you won't sign the pledge, Harry! what shall I do?
For I think you love me, and I know I love you.
"You are right, but, dear Mary, you urge me in vain;
For I signed the pledge last night, and shan't do it again!"

WHO'D 'A THOUGHT OF SEEING YOU?

6G ♪ REP. 1s.

A	5	3 3 3 2	1 1 1		1	1 2 1	
23s	,	,	,	,	6	,	7 6 5

Sup - pose a man makes up his mind, To take a walk out on the street,
I'd like to know which way he'd go,

6G REP. 1s.

B	1	1 1	1 1		1	1	
23s	,	6 7	,	5	,	4 6 5	4 s4 5

6G

A	1	1 2	1 1 1		5	3 5 3 5	4 3 4 2 5	3 5 3 5	4 3 4 2
23s	6	7	,	,	,	,	,	,	,

And not with drunken loafers meet. They are so common everywhere;
Up street, down street, across and through,

6G

B	1	1	1 1 1 1 1		1	1 1 1 1	
23s	4 6 5 5	5 5	,	,	6 6 6 5	,	6 6 5

6G

A	5	3 3 3 2	1 1 1 1		4 3	2 2 2 2	1 2	1 1 1
23s	,	,	,	6 6	,	,	7	5 6 7

They meet you with an idiot stare, "Why who'd 'a thought
of seeing you! Why who'd 'a thought of seeing you!"

6G

B	1	1 1 1		1	1 1 1 1	
23s	6 6 6 7	5	4 4 6	5 5 5 5	4 s4 5 5	

2 In old "Kentuck" the other day,
While traveling over dale and hill,
I found a Christian elder, gray,
Who made and sold by jug and gill.
I took him rather unawares,
Is this the way that Christians do?
He answered, (savage as a bear.)
"Why, Mister, what is that to
you —
Why, who'd 'a thought of seeing
you?"

2 The devil's tea-kettle you boil,
Six-sevenths of each blessed week
And then in sanctimonious style,
You tell poor souls the Lord to
seek.
And when you're charged with
pouring out

The devil's tea for black and blue;
You answer with a sneering flout,
"Why, who'd 'a thought of seeing
you?
Why who'd 'a thought of seeing
you?"

4 While on my rounds, sirs, not
long since,
I met a politician brave;
Said I, good sir, now do not wince,
But let us try the land to save.
Let's have a prohibition law,
The only thing, sir, that will do;
So bring the rummies up to taw;
Said he, "Why, neighbor, is that
you?
Why, who'd 'a thought of seeing
you?"

THE DRINK OF THE FREE.

- 1 Give sparkling cold water, the drink of the free,
Give sparkling cold water — cold water to me ;
The waters that gush from the steep mountain side,
Dash onward with music a silvery tide,
The roe of the forest oft comes to the brink
Of the smooth gliding rill, its waters to drink.
- 2 There is health in the drops as they fall from the skies,
And life in the springs, in the valleys that rise ;
And the pure sparkling water was graciously given,
For life and for health, by our Father in heaven :
Then come, ye intemperate, leave brandy and wine ;
Drink only the beverage that is all divine.
- 3 The broad noble river, gliding on to the sea,
Bears health on its bosom — and ever is free ;
It sings, as it hastens through valleys along,
A charming, a beautiful, soul-stirring song ;
And this is its lay as it glides to the sea,
“ Cold water, cold water's the drink of the free.”
- 4 How welcome, reviving to bud and to flower,
Is the health-imparting, warm April shower ;
And glitters the rain-drop, like some sea-washed gem,
On floweret expanding, on bud and on stem ;
And night-dews that fall at the still hour of even,
Are welcome to earth-land as rain drops from heaven.
- 5 Give sparkling cold water, cold water to me,
’Twas made by the Maker as drink for the free ;
“ The floweret drinks with its neat little cup,
The warm shower falleth — the fields drink it up ; ”
Then huzza ! for cold water, the drink of the free —
Give sparkling cold water, cold water to me.

SONG OF JOY.

TUNE — “ *Beacon Light.* ”

- 1 From morning's golden portals,
To evening's setting sun,
Columbia's erring mortals,
Have bowed the knee to rum ;
From the Atlantic ocean,
Across the western plain,
There's been a great devotion
To hug the drunkard's chain.

2 What though the summer breezes
 Blow soft o'er southern lands,
 Though northern prospect pleases,
 And cheers the heart of man;
 In vain with lavish kindness,
 The gifts of God are strown,
 So long as men, in blindness,
 Bow down to Demon Rum.

3 Can we who've seen the evil
 Of drinking wine and beer,
 Can we, for drunkards fearful,
 Restrain the falling tear?
 Cold water, Oh, cold water!
 The joyful words proclaim,
 Till tipplers all have sought her,
 And washed away their shame.

4 Waft, waft, ye winds, the story
 And you proclaimers go;
 Let none be left abiding
 The drunkard's deeper woe.
 Oh, make the soul now joyful,
 That has been sad so long;
 Till drunkard's break the bottle,
 And join the Temperance song.

CITY LOAFER.

^{4g}	A	1	1	1	1	1	1	1	1	2-	1	1	2-
2q	'	'	'	'	'	'	'	'	'	'	'	'	'

I'll sing you a modern ballad, made by a modern pate,

^{4g}	A	2	2	2	2	2	2	2	2	2	2	2	3-	2	1	2
2q	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'

Of a ragged, rum-nosed vagabond, Whose clothes were his es-

^{4g}	A	3-	3	3	3	3	3	3	3	3	3	3	3	4-	3	2	3
2q	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'

tate; He swaggered through the market house at an in - dependent

4G	A	4-	4		4	4	4	4		4	4	4	4		5-	4	3	4		5-		
2Q		,	,		,	,	,	,		,	,	,	,		,	,	,	,		,	,	

rate, And often asked for charity, at the wealthy merchant's gate,

4G	A	1	1		1	7	6		6-	5	5		5	3	4	3	2		1-		
2Q		,	,		,	,	,		,	,	,		,	,	,	,	,		,	,	

Like a ragged, rum-nosed vagabond, all of the modern time.

- 2 His rags so thick, hung all around, like ribbons from a pole ;
 His hat it lacked a rim and crown, his shoes they lacked a sole.
 He lingered round the butchers' stalls, with tattered vest and hose ,
 Or at a kitchen door he stood, and snuffed his rum-red nose,
 Like a hungry, loafer vagabond, all of the modern time.
- 3 When winter cold brought Christmas old, he left the butcher's stall ;
 He liked the smell of beef — but cold he could not bear at all.
 At night he was a wanderer, and joined the midnight brawl
 Of restless spirits, black and white, who graced the watch-house hall --
 Like a homeless, shivering vagabond, all of the modern time.

COME, COME, COME.

- 1 Come, come, come,
 Come to the Temp'rance Hall,
 The pledge of freedom sign ;
 Come, banish alcohol,
 Rum, brandy, beer and wine,
 From the dens of drunken mirth,
 The dark abodes of rum.
 Where sorrow has its birth,
 Come forth, ye rummies, come.
- 2 Ye that the brandy red
 Are mighty to consume,
 Come, let it ne'er be said,
 Ye fear the temp'rance room.
 Ye toppers, leave your beer,
 Brightly although it foam ;
 To the water cold and clear,
 Ye red nosed driukers, come
 Come, come, &c.
- 3 Ye boys that quaff the wine,
 With faces all in bloom,
 March up in goodly line —
 Room for the wine-boys, room.
 Come one, come all, and flee
 The drunkard's awful doom ;
 Awake, arise, be free !
 To health, wealth, honor come.
 Come, come, &c.

- 2 Ah, yes, I remember the wood and the hill,
 And the songs which we sang with such glee,
 The farmer's old homestead, the porch and the mill,
 And the silvery sycamore tree.
 You say that "a quiet now reigns all around,"
 I wish it would reign in my breast,
 Where sorrow and troubles and trials abound
 With anguish, and grief, and unrest.
- 3 Ah, yes, I remember the lovely and pure
 "Sweet Alice, with hair so brown:"
 It is well she lies 'neath the granite, secure
 From sin and the cold world's frown.
 She is happier far than the few who remain
 On this sin-stained and cruel shore;
 Then let us hope on till we meet her again,
 Where sighing and tears are no more. L.

THE ORPHAN'S APPEAL.

WORDS BY F. A. B. SIMKINS.

TUNE — "*Jeannette and Jeannot.*" p. 32.

- 1 My father once was bold and strong,
 And braved life's voyage well;
 How much he loved, how much beloved,
 No human tongue can tell.
 They came, kind friends, though strangers,
 To win my father o'er
 To temp'rance, and he promised
 He would touch the bowl no more.
 Then my mother was so happy,
 And my own heart leaped for joy;
 My own dear father smiled again,
 Upon his darling boy.
 But evil hands held to his lips
 The blasting "curse of soul;"
 And, tempted over-much, he fell
 A victim to the bowl.
- 2 Our cup of happiness was full —
 Alas! too full to last:
 Those blissful hours of beaming joy
 Like visions flitted past.
 Where'er my father traced his steps,
 The guileful cup was there:
 Temptation overcame —
 He drank "the chalice of despair."

THE STAR OF TEMPERANCE. L.

3G	§	1										1	REP.		
A	R	3-	4	5	5	6	'	7	5	R	5	6	7	R	
2C		'	'	'	'	'	'	'	'	'	'	'	'	'	'

Shine thou forth in matchless glory, Bright Temp'rance Star;
 O'er cor - ruption old and hoary, Bright Temp'rance Star.

3G												REP				
B	R	1-	1	1	1	3	s4	5	5	R	5	4	2	1	R	
2C		'	'	'	'	'	'	'	'	'	'	'	'	'	'	'

Banish death, disease and madness, Bright Temp'rance Star

3G		1	2	1	2	3	1	3	3	3	1	2	1	REP.	ls.		
A	R	7-	'	'	5	'	'	'	'	'	'	'	'	7	5	R	
2C		'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'

Shed a - broad thy rays of gladness, O'er the haunts of woe and sadness,

3G												REP	ls.									
B	R	3-	4	5	5	6	4	3	5	5	5	5	5	5	3	6	5	5	3	R		
2C		'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'

2 Shine upon the captive's prison,
 Bright Temp'rance Star;
 Tell him of the power new risen,
 Bright Temp'rance Star;
 And the realms that sit in sorrow,
 From thy rays a charm shall borrow,
 Telling of a glorious morrow,
 Bright Temp'rance Star.

3 Shine upon the cleaving billow,
 Bright Temp'rance Star;
 O'er the sailor's lonely pillow,
 Bright Temp'rance Star;
 Brighten every distant nation,
 Banish care and tribulation,
 Preach the tidings of salvation,
 Bright Temp'rance Star.

4 And the mists that hover o'er thee,
 Bright Temperance Star;
 Trembling, soon shall fly before thee,
 Bright Temperance Star;
 Hail! all hail! thy lustre flowing,
 From the founts of glory glowing,
 Life, and health, and beauty showing,
 Bright Temp'rance Star.

EVENING BELLS. W. H. BUNTIN.

5g
 A 1 1 | 1- 1 2 3 | 2- 2 3 2 | 1- ||
 3q 5 , , , , , , , , , 6 5 3 5-

Those evening bells, those evening bells, How many a tale their music tells,

5g
 B 1 1 1 | 1- 1 | | | 1- | | ||
 3q , , , , 5 5 5- 5 6 5 4 5 5 1-

5g P
 A 1 1 | 1- 1 2 3 | 2- 2 3 1 | 5- 1 3 2 | 1- ||
 3q 5 , , , , , , , , , , , , , , ,

Of youth and home, and that sweet time, When last I heard their soothing chime,

5g
 B 1 1 1 | 1- 1 | | | 1- | | ||
 3q , , , , 5 5 5- 5 6 5 6 5 5 1-

2 Those joyous hours have passed away ;
 And many a heart that then was gay,
 Within the tomb now darkly dwells,
 And hears no more those evening bells.

3 And so 't will be when I am gone,
 Those tuneful peals will still ring on ;
 When other bards shall walk these dells,
 And sing thy praise, sweet evening bells.

T. MOORE

SOME LOVE STRONG BEER.

TUNE — " *Some Love to Roam.*" p. 55.

- 1 Some love strong drink, and the maniac's cheer,
 And the bacchanalian's glee ;
 But the gurgling rill, from the rock-bound hill,
 And a peaceful home for me.
 The sot may laugh, and the poison quaff,
 And boast he's chainless, free ;
 But a healthy brain, free from mania's pain,
 Is the liberty for me.
- 2 No more disgrace, with a rum-blotch face,
 The bright image of your God !
 But look behind, with a sober mind,
 Closely scan the ground you've trod ;
 Then count the cost of pleasure's lost
 In drunken revelry ;
 And say to the world, with your pledge unfurled
 Give no more strong drink to me.

4g	C	1	1	1		1	1		1	3	1							
23c		'	'	7		7-	'	'	7	7	6	7						
4g	D	5	5	5	4		4-	3	3		5	5	5	5				
23c		'	'	'	'		'	'	'	'	'	'	'	'				
		measures large and free, Oh, that's the drink for me; Oh,																
4g	A	3	3	3	2		2-	1	1		2	2	2	1	2			
23c		'	'	'	'		'	'	'	'	'	'	'	'	'			
4g	B	1	1	1			1	1			1-	1	1					
23c		'	'	5			5-	'			5	5	5	5				
4g	C	3	1	3	1		3-	3	3		3	1	1		1-	1		
23c		'	'	'	'		'	'	'	'	'	7	6	7	'	'		
4g	D	5	5				5-	5	'		5	5	5		3-	3		
23c		'	'	'	'		'	'	'	'	'	'	'	'	'	'		
		that's the drink for me; Oh, that's the drink for me.																
4g	A	5	3	5	3		5-	P	5		5	3	1	2	1	2		
23c		'	'	'	'		'	'	'	'	'	'	'	'	'	'	'	
4g	B	1	1	1	1		1-	1	1		1	3	5		1-	1		
23c		'	'	'	'		'	'	'	'	'	'	'	'	'	'	'	

- 2 The stream that many prize so high,
 Is not the stream for me;
 For he who drinks it still is dry,
 Forever dry he'll be:
 But there's a stream so cold and clear,
 The thirsty traveler lingers near,
 Refreshed and glad is he.
 Oh, that's the stream for me. &c.
- 3 The wine-cup that so many prize,
 Is not the cup for me:
 The aching head, the bloated face,
 In its sad train I see.
 But there's a cup of water pure,
 And he who drinks it may be sure
 Of health, and length of days.
 Oh, that's the cup for me. &c.

DESCRIPTION OF RUM'S DOINGS.

"Oh, thou invisible spirit of Rum! if thou had'st not name by which to know thee, we would call thee DEVIL."—SHAKESPEARE.

- 1 Let thy devotee extol thee,
And thy wond'rous virtues sum;
But the worst of names I'll call thee,
Oh! thou hydra-monster RUM!
- 2 Pimple maker — visage bloater,
Health corrupter — idler's mate;
Mischief breeder — vice promoter,
Credit spoiler — devil's bait.
- 3 Alms house builder — pauper
maker,
Trust betrayer — sorrow's source;
Pocket emptier — Sabbath-breaker,
Conscience stifler — guilt's re-
course.
- 4 Nerve-enfeebler — system shat-
terer,
Thirst-increaser — vagrant thief;
Cough producer — treacherous flat-
terer,
Mud-bedauber — mock relief.
- 5 Business-hinderer — spleen dis-
tiller,
Woe-begetter — friendship's bane;
Anger heater — Bridewell filler,
Debt involver — toper's chain.
- 6 Memory-drowner — honor wrecker,
Judgment-warper — blue faced
quack;
Feud beginner — rags bedecker,
Strife enkindler — fortune's wreck.
- 7 Summer's heater — winter's cooler,
Blood polluter — specious snare:
Mob collector — man's transformer,
Bond undoer — gambler's fare.
- 8 Speech bewrangler — headlong
bringer,
Vitals burner — deadly fire;
Riot mover — firebrand flinger,
Discord kindler — misery's sire.
- 9 Sinew's robber — worth depriver,
Strength subduer — hideous foe,
Reason thwarter — fraud contriver,
Money waster — nation's woe.
- 10 Vile seducer — joy dispeller,
Peace disturber — blackguard's
guest;
Sloth planter — liver sweller,
Brain disturber — hateful pest.
- 11 Utterance boggler — stench
emitter,
Strong men's sprawler — fatal drop;
Tumult raiser — venom spitter,
Wrath inspirer — coward's prop.
- 12 Pain inflicter — eyes inflamer,
Heart corrupter — folly's nurse;
Secret babbler — body maimer,
Thirst defeater — loathsome curse.
- 13 Wit destroyer — joy impairer,
Scandal dealer — foul-mouthed
scourge;
Senses blunter — youth ensnarer,
Crime inventor — ruin's verge.
- 14 Virtue blaster — base deceiver,
Rage displayer — sot's delight;
Noise exciter — stomach heaver,
Falsehood spreader — scorpion's
bite.
- 15 Quarrel plotter — rage discharger,
Giant conqueror — wasteful sway;
Chin caruncler — tongue enlarger,
Malice venter — *Death's broad
way.*
- 16 Tempest scatterer — window
smasher,
Death's forerunner — hell's dire
drink;
Ravenous murderer — wind pipe
slasher,
Drunkard's *lodging, meat, and
drink.*

THE TEMPERANCE BRIDE.

BY CHARLES M. MEE.

TUNE—"The Soldier's Tear."

- 1 From the haunts of sin he turned,
 With a glad and lightsome bound,
 His soul with fearful horrors spurned
 Its dark unhallowed ground.
 His heart with sorrow bled,
 To hear the drunkard's cries,
 And prayed that time might quickly shed
 Reform before their eyes.
- 2 O'er a temperance fireside,
 A female pensive stood,
 A blooming, blushing bride,
 But shortly won and wooed.
 Oh! who would wish to spurn
 The look of joy and pride,
 That greets a husband's safe return
 To his temperance fireside.
- 3 Sure, none could leave a spot
 Where temperance loves to dwell,
 To drink, carouse and sot
 Within some drunkard's hell.
 The most misguided man,
 Whose life must quickly end,
 By drink shorn to a span,
 Says woman's his best friend.

I D A. L.

WORDS BY C. A. S.

2g	.1	3	1	1		1	3	1	1	1	2	3	.4	
A				5	6	5	5							
2c	Fill high the cup, and let it flow, With purest drink that earth can yield ;													
2g		1					1							
C	.5		5	5	3	4	3	3	5	5	5	5	s5	.6
2c														
2g														
B	.1	1	1	1	1	2	1	1	1	1	1	1	.2	
2c														
							5							7

AMANDA. *Continued.*

LOUD
P

lp	F5	5	3	1		1	2	3	4	5-	3	2	1
A	,	,	,	7	6	,	,	,	,	,	,	7	6-
23s													

tential grief Burst forth from every eye—Burst forth from every eye.

lp				P						1-					
C	F7	7	6	5	5	3	3	s5	6-		5	5	3	s5	6-
23s	,	,	,	,	,	,	,	,	,	,	,	,	,	,	

2 The Son of God in tears;
The wondering angels see;
Be thou astonished, O my soul
He shed those tears for thee—He shed, &c.

3 He wept that we might weep;
Each sin demands a tear;
In heaven alone no sin is found,
And there's no weeping there—And there's, &c.

SING TO ME OF HEAVEN.

lp		1		1				3-	5	3	3	2	1	2	3-
A	6-	,	7	,	6	s5	6-		,	,	,	,	,	,	
23s															

O sing to me of heaven, When I am called to die;

lp									1	1				
C	3-	6	s4	5	3	3	3-	6-	,	5	5	3	2	3-
23s		,	,	,	,	,								
pp														
B	6-	3	2	3	1	1	1-	5	5	3	2	1-		
23z		,	,	,	,	,	6-							

SING TO ME OF HEAVEN. *Continued.*

1p	3-	5	3	3	2	1									1	
A	'	'	'	'	'	7	6	5	3	s5	6	'	3	s5	6-	
23s						'		'		'				'		
Sing songs of ho - ly ec - sta - cy, To waft my soul on high.																
1p		1	1													
C	6-	'	5	5	4	2	3	3	5	5	3	2	3-			
23s			'		'		'		'		'		'			
1p																
B	1-	5	5	3	2	1			1	2	1					
23s		'		'		7	6	6		'		7	6-			

- 2 When cold and sluggish drops,
Roll off my dying brow ;
Break forth in songs of joyfulness,
Let Heaven begin below.

- 3 When my last moments come,
Oh ! smooth my dying face ;
And catch the bright seraphic gleam
That on my features plays.

- 4 Assembled round my bed,—
Let one loud song be given,
Let music cheer me last on earth
And greet me first in Heaven.

- 5 Then close my sightless eyes,
And lay me down to rest,
And clasp my cold and clammy hands
Upon my lifeless breast.

- 6 Around my lifeless clay
Assemble those I love,
And sing of Heaven—delightful Heaven,
My glorious home above.

LAND OF REST. AUSTIN LANE.

2G 1- 3 2 1 1-

A	5- 6 5	3 2 3 1	1-	' ' ' 6 5	5-
23c	,	,	,	,	

Oh, land of rest, for thee I sigh, When will the moment come? When

2G

B	1- 1 1	1 2	1- 1-	5 6 3 5	1- 1-
23c	,	,	5 6	,	,

2G 3 2 1 VERY SOFT.

A	' ' ' 6 5	6 5 3 1	2 1 2 3 1	1- 3 -
23c	,	,	,	,

I shall lay my armor by, And dwell in peace at home — And

2G

B	5 5 3 3	4 2 1 1	1- R-
23c	,	,	5 5 6 5

2G SOFT. LOUD.

A	5 5 6 5	5- R 5	6 5 5 6 7	1- 1-
23	,	,	,	,

dwell in peace at home, And dwell in peace at home, When

23c

B	.R-	R- R 5	4 2 2 3 4	5- 5-
23c		,	,	,

2G 3 2 1

A	' ' ' 6 5	6 5 3 1	2 1 2 3 1	1
23c	,	,	,	,

I shall lay my armor by, And dwell in peace at home.

2G

B	5 5 3 3	4 2 1 1	1-
23c	,	,	5 5 6 5

2 No tranquil joys on earth I know,
 No peaceful sheltering dome;
 This world's a wilderness of woe,
 This world is not my home.

3p	P	1	2	3	6	5	5	5	3	6	3	5	3	1	P	
A	6	'	'	'	'	'	'	'	'	'	'	'	'	'	7	6
2s															'	'
And there he pledged unceasing love, While pulse shall beat or passion move.																
3p	P	1	1							1	1					P
C	6	6	6	'	'	7	7	7	6	'	6	'	6	3	s5	6
2s		'	'			'	'	'	'	'	'	'	'	'	'	'

2 A care shade gloomed the mother's brow —
 Her heart beat heavily,
 With plaintive tone, like sorrow's moan,
 She sang her lullaby;
 At midnight, when the storm was wild,
 While anxious deep concern
 Her bosom filled, and coldness chilled,
 She waited his return.
 He came, was yet the cherished one,
 Though whom his fellow man would shun,
 A drunkard, and his lips now move
 To curse the one he pledged to love.

3 She lay upon her dying bed,
 And felt upon her heart
 The hand of death, while struggling breath
 Told her she must soon depart;
 Yet he, to whom affections clung,
 Came not, nor stood beside;
 Her heart, though young, with woe was wrung,
 When she 'mong strangers died.
Rum drove the poisoned barbed dart,
 That pierced that warm devoted heart:
Rum made the man a demon prove —
 'Twas this that broke the pledge of love.

WHAT WE HATE.

AIR — "Old Arm Chair."

1 We hate it, we hate it, and who shall dare,
 To chide us for hating the whisky and beer;
 We've hated it long — we've hated it well,
 And the reasons we hate it, we freely can tell.
 We hate it, because it has injured our health;
 We hate it, because it has stolen our wealth;
 We hate it, because it has stolen our peace,
 Has marred all our friendship, and robbed us of ease.

- 2 We hate it, we hate it, and hope you may join
 Us in hating the brandy, in hating the wine ;
 In hating it as an unprincipled thief,
 The cause of our losses, our sorrow, and grief.
 We hate it, because 't was our father's foe ;
 We hate it, because 't was our mother's woe ;
 Because it has left on our relative's face,
 The deep burning lines of eternal disgrace.
- 3 We hate it, because many fond hearts it breaks ;
 We hate it, because many orphans it makes ;
 We hate it, because it makes rich men to fail ;
 We hate it, because it sends poor men to jail.
 Because 't is the curse of our free happy land ;
 We *do* hate it, therefore, and here take our stand,
 Not to use it, nor drink it, nor buy it, nor sell,
 While there's water in river, or cistern, or well.

WHAT WE LOVE.

AIR— "*Rockaway.*"

- 1 We love the clear cold water spring,
 We love the bright and sparkling wave ;
 It is a healthy blessed thing,
 The drink our great Creator gave.
 No ! give us not the wine or beer,
 The whisky, brandy, or the gin ;
 But give to us the water clear,
 In drinking it there is no sin.
 Oh ! we love, &c.
- 2 Oh ! how delightful 't is to stroll
 Upon the golden sanded shore ;
 To mark the billows as they roll,
 To hear the dashing waters roar.
 It is a soul-inspiring sight,
 A token of our Father's love,
 And brings to our remembrance, bright,
 Sweet thoughts of that glad stream above.
 Oh ! we love, &c.

STRONG RUM.

TUNE — “*Some Love to Roam.*” p. 55.

- 1 Some love strong rum, or ale's white foam,
 As it rises to be free ;
 And for right good cheer, some whistle beer,
 But the limpid stream for me.
 To the forest shade, or the mountain glade,
 So cheerily forth I go,
 To drink my fill at the gurgling rill,
 When the sun is shining low.

- 2 In the stream I dip my burning lip,
 And the cooling draught pour in ;
 I ask no spring of brandy sling,
 Or of toddy made of gin.
 For what nature gave I only crave,
 The fount that gurgles free ;
 The greenwood trees, a cooling breeze,
 And a limpid stream for me.

CHARLESTOWN.

L.

4g	A	1	3	2		1	2	3	s4		5		5		6	5	3	1		4	3	2				
2s		,	,	,		,	,	,	,		,				,	,	,	,		,	,	,				
	We praise thee, Lord, if but one soul, While the past year prolonged its flight.																									
4g	D	3	5	5		3	5	6	6		5		3		3	3	5	5		6	6	5				
2s		,	,	,		,	,	,	,		,				,	,	,	,		,	,	,				
4g	B	1	1										1		1	1	1	1		2	1					
2s		,	7			,	6	4	3	2		5		,	,	,	,		,	,	7					
			,			,	,	,	,																	
4g			1	1																						
4g	A	5		6	7	,	,				7	6	5		5	3	1			4	3	2	2		1	
2s		,		,	,			,	,		,	,			,	,	,	,		,	,	,	,			
	Turn shudd'ring from the poisonous bowl, To health, and liberty, and light.																									
4g	D	3		4	4	3	3			4	s4	5		3	5	5			6	5	5	5		3		
2s		,		,	,	,		,		,	,			,	,	,	,		,	,	,	,				
4g	B	1		2	2	1	1			2	s2	3		1	1	1									1	
2s		,		,	,	,		,		,	,			,	,				,	,	6	3	2	5		
																					,	,	,	,		

- 2 We praise thee if one clouded home,
Where broken hearts despairing pined,
Behold the sire and husband come,
Erect, and in his perfect mind.
- 3 No more a weeping wife to mock,
Till all her hopes in anguish end ;
No more the trembling mind to shock,
And sink the father in the fiend.
- 4 Still give us grace, Almighty King,
Unwavering at our posts to stand ;
Till grateful at thy shrine we bring
The tribute of a ransomed laud.

THE STARS SINK ONE BY ONE FROM SIGHT. L

1P
A .6 | 1 2 | 3 s4 5 s5 | 6 6 5 s4 | .3 || .6 | 1 2 |
4s 6 7 6 7

The stars sink one by one from sight, No trace of them we find, They vanish
from the

1P
C .6 | 3 3 3 s5 | 6 6 3 3 | 4 4 2 s2 | .3 || .6 | 3 3 3 s5 |
4s

1P
B | 1 1 1 1 | 2 1 | || |
4s .6 6 s5 6 7 7 s5 .6 .6 6 s5 6 7

1P P P
A 3 s4 5 s5 | 6 3 4 2 | 3 1 | 1 3- 1 | ||
4s 6 6 , 7 .6

brow of night, And none is left behind Alone, And none is left behind.

1P P P
C 6 6 5 3 | 6 6 6 s5 | 6 3 4 2 | 3 6- 5 s4 | .3 ||
4s ,

1P P P
B 1 1 1 1 | 2 1 | 1 1 | 1- | ||
4s 6 7 6 s5 6 , 7 s5 .6

- 2 The sun goes to his ocean bed,
 In all his rays enshrined;
 He wraps them round his crimson head,
 And leaveth none behind
 To mourn,—
 And leaveth none behind.
- 3 The beautified and gifted dead,
 The noblest of our kind,
 Have cast their works aside, and fled,
 And we are left behind,
 Alone,
 And we are left behind.
- 4 The dear old friends of early times,
 Hearts round our hearts entwined,
 Have faded from us in their prime,
 And we are left behind
 To mourn,
 And we are left behind.
- 5 O! dear ones, teach us so to run
 Our race in sun and wind,
 That we may win when ye have won,
 Though we be left behind
 Awhile,
 Though we be left behind.

THE IVY GREEN.

*g																					
A	5-	3	1	1	1	2	3	4	4	4	3	s4	5	5	5	7	6	.5			
4c	,					,	,				,	,	,	,							
	A dainty plant is the ivy green, That creepeth o'er ruins old,																				
4g															1	1	1	1			
D	5-	5	5	5	5	5	5	6	6	6	6	7	'	'			s4	.5			
4c	,					,	,				,	,									
4g																					
B	1-	1	1	1	1	1	2	2	2	1	2	3	3	5	5	2	.3				
4c	,					,	,			,	,	,	,								

4g 1 1 2 3- 2 .1
 A R 1 1 R | 5-- 3 5-- 3 | 5- 3 1 3 | 5 6 7 ' ' | ' ||
 4c 6 6 ' ' " " ' ' ' ' ||

Creeping, Creeping, Creeping where no life is seen, A rare old plant is the ivy green.

4g 1 2 2
 D 4 4 R 5 5 R | 7 7 | 6 5 5 | ' ' 5 5 5 | 5- 4 .3 ||
 4c ' ' ' ' " " ' ' ' ' ' ||

4g
 B R R | | | 1 2 3 5 5 | 1- .1 ||
 4c 6 6 5 5 5-- 5 5-- 5 5- 4 3 5 5 ' ' ' ' ' ||

2 Fast he stealeth, though he wears no wings,
 And a staunch old heart has he,
 How closely he twineth, how tight he clings
 To his friend, the huge oak tree!
 And slyly he traileth along the ground,
 And his leaves he gently waves,
 As he joyously hugs and crawleth around
 The mould of dead men's graves:
 Creeping where grim death has been,
 A curious plant is the ivy green.

3 Ages have fled, and their works decayed,
 And nations have scattered been;
 But the stout old ivy shall never fade,
 From his hale and hearty green.
 The brave old plant, in his lonely days,
 Shall fatten upon the past;
 For the stateliest building man can raise,
 Is the ivy's food at last:
 Creeping on where time hath been,
 A very-strange plant is the ivy green.

2g 1

A	1	2	3	3	4	5	6	7	7	6	5	3	4	4	6	5	4	2	2	1	2	
2c	,	,	,	,	,	,	,	,	,	,	,	,	,	,	,	,	,	,	,	,	,	,

And joyously she tuned her lay, "The dark dark night has passed away, The

2g

D	3	5	5	5	4	3	3	3	1	6	6	4	2	6	5	5	3
3c																	
2g																	
B	1	1	1	1	1	1	1	1	1	2	1			1	2		
2c										7	7			7	7		

2c 1

A	3	3	4	5	6	7	7	6	5	3	4	4	6	5	4	3	1	1	1
2c	,	,	,	,	,	,	,	,	,	,	,	,	,	,	,	,	,	,	,

glorious day of hope has come, I hail again the light of home.

2g

D	5	5	5	4	3	3	3	1	6	6	4	2	6	5	3
2c															
2g															
B	1	2	3	2	1	1	1	1	2	2			1	1	1
2c													7	7	

2 The wild sweet briars on either side,
 Like old familiar friends appear;
 The old farm gate is swinging wide,
 A welcome to the traveler.
 The queenly rose, the lily white,
 The clematis and eglantine,
 And thousand sights and sounds combine,
 To fill her bosom with delight;
 Then merrily she tuned her lay,
 "The gloomy night has passed away,
 I hail again the light of home,
 When I no more shall live forlorn."

3 She heard the lark at heaven's gate,
 Her matin song devoutly sing,
 And chattering to his dark-eyed mate,
 She heard the swallow on the wing.
 Zephyr was redolent of sweet,
 And music dwelt in every sound:
 All things on earth, in air, around,
 Conspired to make her bliss complete.
 O merrily she tuned her lay,
 "The night is pass'd, and comes the day,
 And I shall cease to be alone,
 To walk forgotten, and live forlorn."

- 2 The gravel walk, so white and straight,
 With flowery banks beside,
 That led down to the wicket gate
 Where Willie used to ride.
 The locusts o'er the path that grew,
 The willow boughs that swayed,
 All told me with a tale most true,
 That there my Mary played.
- 3 The silver lake, so calm and clear,
 Along whose bank I've strayed
 So often with my Lucy dear,
 To watch the sunlight fade.
 The murmuring streams that sweetly ran
 The garden's foot along,
 And sparkling fount as bright as then,
 All sang the mournful song.
- 4 Now, that loved wife has gone to rest,
 In death her heart is bound
 Her babes are sleeping on her breast,
 Beneath yon grassy mound:
 And I am wandering lone and strange—
 No master of my will;
 My home, my happy home is changed,
 To a hut behind the still.
 Oh! rumseller, &c.

THE CAPTIVE KNIGHT.

6g	P																		
A	3-	4	5	5	5	4	.3	R				1	3						
4s	'	"							5-	5	5	5	5	5-	5	5	5-	5	
									,	"				,	"			,	"

'Twas a trumpet's pealing sound, And the knight looked down from the Paynim's
 tower, And a

6g	P																			
D	1-	2	3	3	3	6	.5	R	3-	3	3	1	3	3-	3	3	5	5	3-	3
4s	'	"							'	"				'	"				'	"
6g	P																			
B	1-		1	1	1	2	.1	R												
4s	'	7							5-	5	1	1	1	1-	1	5	5	5	1-	1
		"							,	"				,	"				,	"

THE CAPTIVE KNIGHT. *Continued.*

6g
A | 2 4 | 1 1 1 | .1 .R | 5- 3 .3 |
4s 5 5 5 5- 5 5 | 5- 5 | 7 | ,

Christian host, in its pride and power, Through the pass beneath him wound.
Cease awhile,

6g
D 3 1 3 3- 3 | 1 4 6 3- 3 | 5 5 5 4 | .3 .R | 3- 1 .1 |
4s , , , , ,

6g
B | | | .R | 1- 1 .1 |
4s 1 1 1 1- 1 | 5 7 6 1- 1 | 5 5 4 2 .1 | ,

6g
A .3 .1 | 4 3 2 1 | .5 .R | 5 1- 1 1 2 | 3 3 3 R 2 | .1 | .1 ||
4s , , , , , .7

clarion, clarion wild and shrill, Cease, let them hear the captive's voice, be
still, be still!

6g
D .1 .5 | 6 5 4 3 | .2 .R | 1 3- 3 3 s5 | 6 6 6 R 5 | .5 .5 | .3 ||
4s , , , , ,

6g
B | 1 | .R | | 1 R 1 | | .1 ||
4s .5 .5 6 5 7 .5 | 1 5- 5 5 7 6 6 | , , .5 .5

2 I knew 'twas a trumpet's note,
And I see my brethren's lances gleam,
And their pennons wave by the mountain stream,
And their plumes to the glad wind float.
Cease awhile, &c.

3 I am here with my heavy chain!
And I see a torrent sweeping by,
And an eagle rushing to the sky,
And a host to its battle plain.
Cease awhile, &c.

4 Must I pine in my fetters here,
With the wild wave's foam, and the free bird's flight,
And the tall spears glancing on my sight,
And the trumpet in my ear?
Cease awhile, &c.

6g
 D | | | | | || | | | 1 | ||
 2q 7̣ , 5- 5̣ , 5- 4̣ , 4- 3̣ , 3- 4̣ , 3- 3̣ , 3̣ 5̣ , 7- ||

6g
 A 5̣ | 5- | 2 | 2- 1 | 1- || | | 1 | 2 3 | 2- ||
 2q , , 7̣ , 7- , , , 6̣ 5- , , , ||

From shop to shop they beckon me, They hope they'll get me yet;

6g
 B | | | | | || | | | | |
 2q 5̣ , 5- 5̣ , 5- 5̣ , 5- 1̣ , 1- 4̣ , 1- 1̣ , 1- 1̣ , 5- ||

6g
 D | | | | 1- 1 | 3- || | | | | | P
 2q 3̣ , 3- 2̣ , 3- 5̣ , , , 5̣ 4- 4̣ , 4- 4̣ , 3- ||

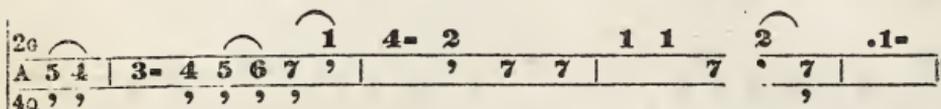
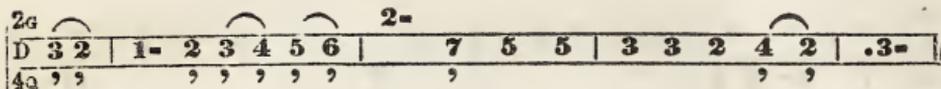
6g
 A | 1- | 1- 2 | 3- 3 | 5- || 3 | 2- 2 | 5- | 1- || P
 2q 5̣ , 7̣ , , , , , , 7̣ , ||

And brandy freely offer me, They think that I'll for - get.

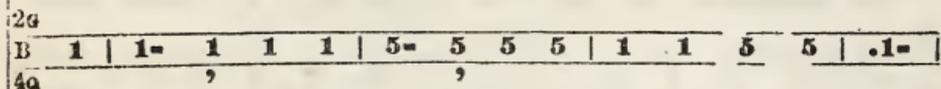
6g
 B | 1 | 1- | 1- | 1- 1 | 1- || 1 | | | | | P
 2q , , 5̣ , 7̣ , , , , 5- 5̣ , 5- 5̣ , 1- ||

2 With shame I blush to view the scene,
 That I so oft did see;
 As with the tippler I have been —
 But they'll find a change in me.
 'Tis time that I have drunk my last —
 My cheeks with tears are wet;
 To think of follies of the past,
 Oh, how can I forget!

3 They tell me I'm unhappy now —
 I never was so gay;
 And hint that I'll forget my vow,
 But I heed not what they say.
 Through life I now will press my course,
 Until my sun is set,
 And bless the hour I took the pledge —
 Oh, how can I forget!

THE SONG OF FREEDOM. *Continued.*

And everywhere in boundless love, Mad'st all things all things, free.



2 The stars are free: 'tis freedom's light
 They pour upon the sod:
 'Tis falsely said that by golden chains
 They're bound to the throne of God.
 Heav'n will not, and earth cannot check
 Their march of liberty:
 So they shine and gleam forever on:
 O, the glorious stars are free.

3 Free are the clouds: they frown in wrath,
 And thunder as in ire,
 When for one moment round them gleams
 The lightning's chain of fire.
 And free the wind: it speedeth on
 With none to stay or bind:
 The very soul of liberty
 Thou art, O cheering wind!

4 And free the trees—the forest trees:
 They tower in freedom high,
 And stretch their long, unfettered arms,
 In freedom to the sky.
 And freely spring and freely bloom
 The sisterhood of flowers:
 They print the name of liberty
 All o'er this world of ours.

5 They freely send their perfumed praise
 To Him who formed them thus:
 They meekly bow their heads to heaven,
 But never bow to us.

O, they would shrink, and gasp, and die,
 As at the breath of storms,
 Should we throw the shadow of a chain
 Around their fragile forms.

- 6 Forever free, in calm and storms,
 Is ocean, strong and wild:
 Should all the fetters—all the chains
 Of the world be on him piled,
 One single throb of his mighty breast—
 One toss of his snowy main,
 They'd break like threads of gossamer,
 And he is free again.
- 7 And free the stream—the silver stream,
 That laugheth in the sun:
 It foams, it sparkles, then it gleams,
 As it rolls in freedom on.
 And free the birds: on freedom's wing
 They speed the wide world o'er,
 And joyfully on freedom's air
 Their songs of freedom pour.
- 8 The soul is free—the heaven-formed soul:
 All triumph as 'tis heard!
 The soul! life, God, eternity,
 Are in that fearful word!
 The soul, unto whose winged thoughts,
 O wonderful! 'tis given
 To roam through nature's vast domains,
 And upward mount to heaven.
- 9 And free the heart—the human heart:
 Let its throbbing pulse be heard,
 How it beateth, beateth, beateth free,
 Like to a mountain bird.
 And free are all its hopes and fears,
 Its faith that points above,
 And free its holy gratitude,
 And, freer than all, its love.

- 2 I oft have been where the wine flowed high,
 And laughing mirth and the song passed by ;
 Where men grew wild, and their bosoms beat
 With angry thoughts from the red wine's heat.
 Oh, water ! cool water !
 Drink water all ye,
 And then you 'll be merry
 And happy like me.
- 3 My brow is cool and my limbs are strong,
 And all is well as it erst was wrong ;
 My wife now smiles, and my babes will run
 To greet me back, whom they once would shun
 Oh, water ! pure water !
 Give water to me,
 For now I am merry
 And happy and free.
- 4 How bright is home since the change came o'er,
 Where grief had dwelt in its weeds before
 The spell is broke and the tempter fled,
 And sorrow gone in the way he sped.
 Oh, water ! blest water !
 The fountain for me,
 That I may be merry
 And happy and free.
- 5 A sweeter joy is around me there,
 Than can be here, though wine is fair ;
 Their tones are swift, and the winning smile
 Of love at ease will each care beguile.
 Oh, water ! pure water !
 Give water to me,
 And I will be merry,
 And happy and free.
- 6 Oh, pledge no more with the foaming wine,
 Nor bow again at old Bacchus's shrine ;
 For serpents lurk in that golden bowl.
 Whose sting is death to the heart and soul :
 But water ! pure water !
 Pledge water with me,
 And let us be merry,
 And happy and free.

TRUTH.

L.

Song of the Despoiled

6a ♪											REP.					
A	5-	4	3	1	1	1	1	1	1	3	2-	1	2	3	1	
2c	'	'	'	'	'	'	'	6	'	'	'	'	'	'	'	

Now, Nancy dear, look down my throat, And tell me if you see
My wagons and my teams, my love, And my plantations three.

6g ♪											REP.				
D	5	5	5	5	5	4	6	5	5	5-	6	5	5	3	
2c	'	'	'	'	'	'	'	'	'	'	'	'	'	'	

And oh! I hope you will not ask Me to look there a - gain.

6g ♪											REP.				
B	1	1	1	1	1	1	1	1	1	1	1	1	1	1	
2c	'	'	'	'	'	'	6	6	5	'	7-	6	5	5	

6g											REP. 1s.					
A	3	5	3	1	3	4	3	2	5	4	3	1				
2c	'	'	'	'	'	'	'	'	'	'	'	'	7	6	5	

No, no, dear John, I nothing see, But a red, scorched, seething lane;

6g											REP. 1s.					
D	5	5	5	5	5	6	5	5	3	4	5	5	5	4	3	
2c	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'	

6g											REP. 1s.					
B	1	1	1	1	1	1	1	1	1	1	1	1	1	1		
2c	'	'	'	'	'	'	'	7	5	7	'	'	5	6	5	

2 Why, Nancy love, my cattle, hogs,
And sheep have all gone down
That same red lane, and I believe
I could drink up a town.
But as I've nothing more to drink,
Of course I'll drink no more;
Better stop now than never, love,
I wish I'd stopped before.

3 The Maine Law men have come
to town,
And asked of me to sign
The prohibition law pledge, love,
'Gainst brandy, beer, and wine.

And as I love my darling babes,
And wife, and neighbors too:
I've joined this moral army, love,
Of faithful men, and true.

4 Oh, John, dear John, you give me
joy,
You've done a noble deed;
I have no fears of misery,
Of violence and need.
May choicest blessings ever rest
On you, and on the men
Who framed a law to give poor wives
Their husbands back again.

LOVE.

5g	5	REP.										1										
A	1	3	5	5	6	5	3	1	1	2	2	3	2	1- R	5	6	5	6	5	3	1	5
23q	,	,	,	,	,	,	,	,	,	,	,	,	,	,	,	,	,	,	,	,	,	,
5g	5	REP.										1										
B	1	1	1	1		1	1			R	1	3	4	3	4	3	1	1	1	1		
23q	,	,	,	,	,	,	,	,	,	,	,	,	,	,	,	,	,	,	,	,	,	,

5g	1											1					
A	6	7	5	6- R	5	6	5	6	5	3	1	1	2	2	3	2	1- R
23q	,	,	,	,	,	,	,	,	,	,	,	,	,	,	,	,	,
5g	3	4	5	3	R	1	1	1	1	1	1						R
23q	,	,	,	,	,	,	,	,	,	,	,	,	,	,	,	,	,

GOOD NIGHT.

1 Good night, good night to every one,
 Be each heart free from care,
 May every brother seek his home,
 And find contentment there.
 May joy beam with to-morrow's sun,
 And every prospect shine —
 While wife and friends laugh merrily,
 Without the aid of wine.

2 May heaven defend the righteous cause
 In which we are engaged,
 And give us strength, against the foe
 Unceasing war to wage.
 Let "*Prohibition*" be the word,
 From Georgia unto Maine,
 And "*persevere*" our motto be,
 'Till we the law obtain.

3 Part we in friendship; as we meet,
 Each hour cements our band;
 Soon pleased, again we here will greet,
 And grasp fraternal hand.
 As through life's treach'rous sea we sail,
 May fortune's smiles increase;
 In honor's bark, love swells the gale
 And wafts to ports of peace.

WALLACE. *Continued.*

lg						1	1	1		1	2	3-						
D	6	4	4	3	3-	R-		'	7	'		7	7	7	6			
23c	'	'							'			'	'					
lg	1							3	3	3	2	3	4	5-	2	2	2	1
A	6	6	5	5-	R-		'	'	'	'	'	'	'	'	'	'	'	'
23c	'	'																

All that's glorious gained : Holy men for thee have prayed, Truth with thee her

lg						1	1	1		1	1	1-			
B	4	4	4	2	1-	R-		'	5	'		5	5	5	5
23c	'	'							'			'	'		

lg		1	2-		3	1		1							
D	7	'		'	7	'	3	4	5-	6	4	4	3	3-	R-
23c															
lg	2	3	4-		5	3	2	3		1	2	3-	1		
A	'	'	'	'	'	'	'	'	'	6	6	5	5-	R-	
23c															

home has made, Peace her charms has wide displayed, Right has proudly reigned.

lg						1	1								
B	5	5	5-	'	5	5	6	5	3-	4	4	4	1	1-	R-
23c	'	'	'	'	'	'	'	'	'	'	'	'	'	'	'

2 Crownless Judah mourns in gloom—
 Greece lies slumbering in the tomb—
 Rome hath shorn her eagle plume,
 Lost her conquering name :
 Youthful Nation of the West,
 Rise ! with truer greatness blest,
 Sainted bands from realms of rest,
 Watch thy brightening fame.

3 Empire of the brave and free !
 Stretch thy sway from sea to sea :
 Who shall bid thee bend the knee
 To a tyrant's throne ?
 Knowledge is thine armor bright,
 Liberty thy beacon light,
 God himself thy shield of might,
 Bow to Him alone.

DOMESTIC BLISS.

4g
D 1 2 | 3 3 3 4 | 3- 1 3 | 3 2 2 1 2 | 4- 3
23q " " , , , , , , , , ,

4g
A 3 4 | 5 5 5 ' 6 | 5- 3 5 | 5 4 4 2 3 4 | 6- 5
23q " " , , , , , , , , ,

Where burns the fireside brightest, Cheer - ing the so - cial breast?

4g
B 1 | 1 1 1 1 | 1- 1 1 | 5 5 5 5 | 1- 1
23q , , , , , , 5 5 5 5 ,

4g
D 1 2 | 3 3 3 4 | 3- 1 1 | 2 2 | 1- R
23q " " , , , , , , 7 7 ,

4g
A 3 4 | 5 5 5 ' 6 | 5- 3 3 | 4 4 2 2 | 1- R
23q " " , , , , , , , , ,

Where beats the fond heart lightest, Its humble hopes possessed?

4g
B 1 | 1 1 1 1 | 1- 1 1 | 5 5 5 5 | 1- R
23q , , , , , , 5 5 5 5 ,

5g
D 1 | 1 2 1 2 | 3- 1 1 | 1 2 1 2 | 3- R
23q , 7 , , 7 , , , , 7 , , 7 , , ,

4g
A 3 | 2 3 4 2 3 4 | 5- 3 3 | 2 3 4 2 3 4 | 5- R
23q , , , , , , , , , , , , , , ,

Where is the hour of sadness, With meek-eyed patience borne,

4g
B 1 | 1- 1 1 | 5 5 5 5 | 1- R
23q , 5 5 5 5 , , 5 5 5 5 ,

DOMESTIC BLISS. *Continued.*

4g
 D 1 2 | 3 3 3 4 | 3- 1 1 | 2 2 | 1- R ||
 23q " " , , , , , 7 7

4g
 A 3 4 | 5 5 5 1 6 | 5- 3 3 | 4 4 2 2 | 1- R ||
 23q " " , , , , , , , ,

Worth more than those of gladness, Which mirth's gay cheeks adorn?

4g
 B 1 | 1 1 1 1 | 1- 1 1 | 1- R ||
 23q , , , , , 5 5 5 5

4g
 D 1 | 1 2 1 2 | 3- 1 1 | 1 2 1 2 | 3- R ||
 23q , 7 , , 7 , , , 7 , , 7 , ,

4g
 A 3 | 2 3 4 2 3 4 | 5- 3 3 | 2 3 4 2 3 4 | 5- R ||
 23q , , , , , , , , , , , , ,

Plea - sure is marked by fleetness, To those who ev - er roam,

4g
 B 1 | 1- 1 1 | 1- R ||
 23q , 5 5 5 5 , 5 5 5 5

4g
 D 1 2 | 3 3 3 4 | 3- 3 3 | 4 4 2 2 | 3- R ||
 23q " " , , , , , , , ,

4g
 A 3 4 | 5 5 5 1 6 | 5- 1 1 2 2 1- | R ||
 23q " " , , , , , , 7 7

While grief it - self has sweetness, At home, at home, sweet home.

4g
 B 1 | 1 1 1 1 | 1- 1 1 | 1- R ||
 23q , , , , , , 5 5 5 5

2 There blend the ties that strengthen
 Our hearts in hours of grief—
 The silver links that lengthen
 Joy's visits when most brief:

There eyes, in all their splendor,
 Are vocal to the heart;
 And glances, bright and tender,
 Fresh eloquence impart:
 Then, dost thou sigh for pleasure?
 O, do not widely roam;
 But seek that hidden treasure
 At home, at home, sweet home.

- 3 Does pure religion charm thee
 Far more than aught below?
 Wouldst thou that she should arm thee
 Against the hour of woe?
 Her dwelling is not only
 In temples built for prayer;
 For home itself is lonely
 Unless her smiles be there:
 Wherever we may wander,
 'Tis all in vain we roam,
 If worshipless, her altar,
 At home, at home, sweet home.

Tune on page 159.

- 1 WHEN the heart is dejected,
 And pleasure is flown,
 And passed the bright moments
 So fondly our own,
 And stilled is the music
 Of nature and birds,
 How sweet to the bosom
 Are smiles and kind words.
- 2 The fond heart is breaking
 In burning despair,
 While clothed in broad sackcloth
 Are skies that are fair,
 O, save ere it perish,
 The sorrowful mind,
 By smiles that are pleasant,
 And words that are kind.

• 5 There stiff constraint and custom's round,
 And heartless smiles are never found:
 There life from vicious arts kept free,
 Is fraught with worth I love to see
 The country is, &c.

TRUE BLISS.

F7G

D							1- 1	R=
4Q	3	5- 6	5- 4	3- 4	4- 4	3- 3	' .7	
	,	,	,	,	,	,		

F7G

A	3- 4	3- 2	1-			3- 1	.2 R=
4Q	5	'	'	6	6- 6	5- 5	'
	,			,	,	,	

A blooming rose in summer time, Is beautiful to me,

F7G

B	1	1- 1	1-					R=
4Q	'	'	5	6-	4	4- 4	1- 1	1- 1
			,	,	,	,	,	,

F7G

D							P	R=
4Q	3	5- 6	5- 4	3- 4	4- 4	3- 3	7- 5	.3
	,	,	,	,	,	,	,	

F7G

A	3- 4	3- 2	1-			1-	5- 3	.1 R=
4Q	5	'	'	6	6- 7	5	'	
	,			,	,	,		

And glorious are the many stars That glitter on the sea,

F7G

B	1	1- 1	1-				P	R=
4Q	'	'	5	6-	4	4- 4	1- 1	5- 5
			,	,	,	,	,	,

TRUE BLISS. *Continued.*

F7G	D	1	1	2-	1-	1	R=					
4q	'	7-	6	7-	'	4	4-	4	3-	3	'	.7

F7G	A	3	2-	1	2-	3	4-	1	3-	1	.2	R=
4q	'	'	'	'	'	6	6-	6	5-	'	'	

But gentle words and lov - ing hearts, And hands to clasp my own,

F7G	B										R=				
4q	'	1	5-	5	5-	5	4-	4	4-	4	1-	1	1-	1	.5

F7F	D	1	3-	2	1-							R=	
4q	'	'	'	5	3-	4	4-	4	3-	3	7-	5	.3

F7G	A	3	5-	4	3-	2	1-	4-	5-	3	.1	R=
4q	'	'	'	'	'	6	6	5-	5	'		

. Are better than the brightest flowers, Or stars that ever shone.

F7G	B	1	1-	1-							R=		
4q	'	'	7	5	5-	4	4-	4	1-	1	5-	5	.1

- 2 The sun may warm the grass to life,
 The dew the drooping flower,
 The eyes grow bright, and watch the light,
 Of Autumn's opening hour.
 But words that breathe of tenderness
 And smiles we know are true,
 Are warmer than the summer time,
 And brighter than the dew.

- 2 It is not much the world can give,
 With all its subtle art,
 And gold and gems are not the things
 To satisfy the heart;
 But, O, if those who cluster round
 The altar and the hearth,
 Have gentle words and loving smiles,
 How beautiful is earth!

A DIRGE.

L.

BY ELIZABETH M. ROBERTS.

4g	A	5	3	1	1	1	2	2	2	3	4	4	4	2	6	5	5	5	3	1	6	5
3s		,	,	,	,	,	,	,	,	,	,	,	,	,	,	,	,	,	,	,	,	,
	Sweetly unbroken be thy rest, No troubled dreams disturb thy breast; No shadowy thought ma																					
4g	C	3	1	1	1	1	1	2	2	2	3	3	3	3	1	1	4	5				
3s		,	,	,	,	7	7	7	,	,	7	,	,	,	,	,	,	,	,	,	,	,
4g	B	1	1	1	1	1	1	6	6	6	5	6	1	1	1	1	1	1	1	1	1	1
3s		,	,	,	,	5	5	5	,	,	6	6	6	5	6	,	,	,	,	6	,	,
4g	A	6	7	1	1	7	6	5	5	6	s4	5	5	3	1	1						
3s		,	,	,	,	,	,	,	,	,	,	,	,	,	,	,	,	,	,	,	,	,
	darken now, The marble stillness of thy brow,—Sweet be thy rest,																					
4g	C	4	s4	5	6	5	4	3	3	4	2	3	3	1	1	1						
3s		,	,	,	,	,	,	,	,	,	,	,	,	,	,	,	,	,	,	,	,	,
4g	B	2	2	3	1	2	1	1	1	2	1	1	1	1	1	1						
3s		,	,	,	,	,	,	,	,	,	7	,	,	,	,	6	,	,	,	,	,	,

- 2 Soft be thy sleep!—the evening air,
Plays not amid thy sunny hair—
Thy pale hands, like a moonlight-cloud—
Folded amid thy snowy shroud—
So pale and fair.
- 3 No sound of grief is round thy bed,
But when at eve, with gentle tread,
A pensive step thy pillow nears,
The little mound is bathed in tears
Above thy head.
- 4 And oft the wind harps on the bough,
In troubled murmurs sad and low,
Steals out o'er midnight's shadows deep,
'Plaining above thy lonely sleep,
A requiem low.

- 5 Peace to thy slumbers, gentle one,
 And till life's wearied course is run,
 Thy voice shall guide me, when I pray,
 Teaching my burthened heart to say,
 "Thy will be done!"

THE TEE-TOTALLER'S WAR WHOOP.

AIR — "*Wallace.*" p. 234.

- 1 Tee-tot'lers now make a stand,
 Be united hand in hand,
 Form your ranks, and do demand
 The grog-sellers should flee.
- 2 Let them know 'twas made to kill,
 Let them know 'twill cure no ill,
 Let them know the murdering still
 Shall pay the debt it owes.
- 3 Hear the orphan children cry,
 Fight on, fight on, through them we die
 Weeping mothers screaming high,
 Save! Oh save! Oh save!
- 4 Now we'll take them in their might,
 Let us one and all unite,
 And sign the deed this very night,
 To put the rum-shops down.
- 5 From the house the demon turn,
 They sink, they fire, destroy and burn,
 Fight on, my boys, 'tis now our turn
 To give them back their change.
- 6 Who has not laid within the grave
 Some kind relation, good and brave,
 Murdered by a poisonous knave,
 Who kept a rummery?
- 7 Two masters ever we despise,
 The devil's one before your eyes,
 Friends of temperance, all, arise,
 God and the temperance cause.
- 8 Every strife and every woe,
 From intemperance mostly flow;
 And to the cause the world do owe,
 The source of every crime.

'TIS BUT A DROP.

'Tis but a drop, the father said,
 And gave it to his son ;
 But little did he think a work
 Of death was thus begun.
 The drop that lured when the babe
 Scarce lisped his father's name,
 Planted a fatal appetite
 Deep in his infant frame.

2 'Tis but a drop, the comrades cried,
 In truant school-boy tone ;
 It did not hurt us in our robes,
 It will not now we're grown.
 And so they drank the mixture up,
 That reeling, youthful band ;
 For each had learned to love the taste
 From his own father's hand.

3 'Tis but a drop, the husband said,
 While his poor wife stood by,
 In famine, grief, and loneliness.
 And raised the piercing cry.
 'Tis but a drop — I'll drink it still —
 'Twill never injure me ;
 I always drank — so madam, hush,
 We never can agree.

4 'Tis but a drop — I need it now,
 The staggering drunkard said ;
 It was my food in infancy,
 My meat — my drink — and bread.
 A drop — a drop ! oh ! let me have !
 'Twill so refresh my soul !
 He took it — trembled — drank — and died,
 Grasping the fatal bowl.

THANKFULNESS. D. L. M.

5G	D	R	3- 4		5 5	4 3	4 4	5 4 3 4		5 5
2Q	§		, ,					, , , ,		
			There		seems a	voice in	every	gale, A		tongue in
5G	A	R	1- 2		3 3	2 1	2 2	3 2 1 2		3 3
2Q	§		, ,					, , , ,		
			Which		tells, O	Lord, the	wondrous	tale, Of		thy in-
5G	B	R	1		1 1			1 1		1 1
2Q	§					5 6	5 5			
			And		all the	mingling sounds of	spring. To			thee

THANKFULNESS. *Continued.*

5g	P REP.									
D	4 3 5		5 4 3 2		3	1- 2	3 3- 4	3 1- 2		
2q	, ,		, , ,			, "	, "	, "	, "	
	ev - ery ope - ning flower,									
5o	P									
A	2 1 3	3 2 1	1	3- 4	5 5- 6	5 3- 4				
2q	, ,	, , ,	,	, "	, "	, "				
	dul - gence, love, and power, The birds that rise on									
5g	P									
B	5 6	4 5	1	1	1 1	1 1				
2q	gene - ral pe - an raise.									
5g										
D	3 3- 4	3 1- 2	3 1 2 3	4 3 6 5	4 3 2 1	1	REP. 1 & 2s.			
2q	, "	, "	, , ,	, , ,	, , ,	, , ,	, , ,			
5g	1									
A	5 5- 6	5 3- 4	5 3 4 5	6 5	7	6 5 4 3	3 2			
2q	, "	, "	, , ,	, , ,	, , ,	, , ,				
	quivering wing, Ap - pear to hymn their Ma - ker's praise,									
5g	REP. 1 & 2s.									
B	1 1	1 1	1 1	1 1	1 1					
2q	4 4 .5									

- 2 And shall my voice, Great God, alone,
 Be mute 'midst nature's loud acclaim?
 No, let my heart with answering tone,
 Breathe forth in praise thy holy name.
 And nature's debt is small to mine,
 Thou bad'st her being bounded be,
 But—matchless proof of love divine—
 Thou gav'st immortal life to me.
- 3 The Saviour left his heavenly throne,
 A ransom for my soul to give;
 Man's suffering state he made his own,
 And deigned to die that I might live.
 But thanks and praise for love so great,
 No mortal tongue can e'er express;
 Then let me, bowed before thy feet,
 In silence love thee, Lord, and bless.

- 2 Voices of wailing tell of hopeless anguish,
 While sorrowing mothers bid us on onward go;
 Hark to their accents — they, the broken hearted;
 Who weep for youth and beauty, in the grave laid low
- 3 Hear how they bid us sound the timely warning,
 While yet there's hope to shun the cup of woe;
 For is it nothing, ye who see no danger,
 To weep for youth and beauty, in the grave laid low.
- 4 Weep for the fallen! but, in all your sorrow,
 Point to the LAW that freedom can bestow;
 Rescue the nation from the fell destroyer,
 Oh, why should youth and beauty in the grave lie low?

MRS. DANA.

COME, TO THE SUNSET TREE.

Tune on page 177.

- | | |
|--|--|
| <p>1 COME, to the sunset tree,
 The day is past and gone,
 The woodman's ax lies low,
 And the reaper's work is done.
 The twilight star to heaven,
 And the summer dew to flowers.
 And rest to us is given
 By the cool soft evening hours.
 Come, come, &c.</p> <p>2 Sweet is the hour of rest!
 Pleasant the heart's low sigh,
 And the gleaming of the west,
 And the turf whereon we lie.
 When the burden and the heat
 Of labor's task are o'er,
 And kindly voices greet
 The tired one at his door.
 Come, come, &c.</p> | <p>3 Yes: tuneful is the sound
 That dwells in whispering boughs,
 Welcome the freshness round,
 And the gale that fans our brows.
 But rest more sweet and still
 Than ever night-fall gave,
 Our longing hearts shall fill
 In the world beyond the grave.
 Come, come, &c.</p> <p>4 There shall no tempest blow,
 No scorching noon-tide heat;
 There shall be no more snow,
 No weary wandering feet.
 And we lift our trusting eyes,
 From the hills our fathers trod,
 To the quiet of the skies,
 To the Sabbath of our God.
 Come, come, &c.</p> |
|--|--|

INDEX TO FIRST LINES.

A baby was sleeping, its mother, . . .	214	Hail Columbia, happy land, . . .	142
A beacon has been lighted, . . .	187	Hail liberty's birth-day, . . .	156
A child lay on her little couch, . . .	145	Hail the temperance reformation, . . .	87
A dainty plant is the ivy green, . . .	209	Hurrah for the pledge, . . .	107
America! my native clime, . . .	98		
Among the mountain trees, . . .	66	I'm all alone in my chamber now, . . .	42
Are there tidings in yon vessel, . . .	228	I'm at home, I'm at home, . . .	76
Away, away with the sparkling, . . .	153	Idler! why lie down to die, . . .	48
A way-worn inebriate, an exile, . . .	37	I had a dream the other night, . . .	217
		I love it, I love it, and who shall dare, . . .	73
Be firm and be faithful, . . .	239	I love to sing when I am glad, . . .	83
Before the altar stood, . . .	40	In the tempest of life, . . .	97
Bird of the greenwood, . . .	151	I saw a youth in his father's hall, . . .	53
Bury him there, . . .	173	I think when I read that sweet story, . . .	78
		I've been a slave full long enough, . . .	86
Clime! beneath whose genial sun, . . .	234	I was tossed by the winds, . . .	54
Come all ye friends of temperance, . . .	36	I wear not the purple, . . .	133
Come join the gallant, . . .	135	I'll sing you a modern ballad, . . .	185
Come to the sunset tree, . . .	252		
Come to the temperance hall, . . .	186	Land of Columbia, awake! . . .	90
		Let thy devotee extol thee, . . .	197
Delay not, delay not, O drunkard, . . .	88	Life let us cherish, . . .	116
Did Christ o'er sinner's weep, . . .	199	Long may the temperance banner, . . .	52
		Long time before my pledge, . . .	180
Farewell mother, tears are streaming, . . .	152	Lord, from thy glorious throne, . . .	113
Farewell to the cup, we have, . . .	33	Love for the fallen weak, . . .	177
Fill high the cup, and let it flow, . . .	198		
Fly away to my native land, . . .	161	Merrily every bosom boundeth, . . .	174
Fly away to the promised land, . . .	163	'Mid pleasures and palaces, . . .	121
Flow gently, sweet Croton, . . .	223	Mine is the fame most blazoned, . . .	55
Flow gently, thou tear drop, . . .	102	My father once was bold and strong, . . .	190
For full five hundred years, . . .	69	My rest is in heaven my home, . . .	92
Friends of freedom swell the song, . . .	132		
Friends of sweet and social glee, . . .	35	Nay, come not to me, . . .	182
From morning's golden portals, . . .	184	Nigh to a grave that was newly made, . . .	90
From scenes of confusion, . . .	35		
From the mountain-top and valley, . . .	151	O come, come away, . . .	155
From the haunts of sin he turned, . . .	198	O dear, what can the matter be, . . .	191
From the north to the south, . . .	249	O don't you remember, sweet Alice, . . .	188
		O do not drink again, papa, . . .	132
Give sparkling cold water, . . .	183	O, it is not while riches and splendor, . . .	120
Go, go, thou that enslavest me, . . .	125	O Jesus, I have come to thee, . . .	169
Good night, good night to every one, . . .	231	O land of rest, for thee I sigh, . . .	203

The bird at sea,	151	The Mistletoe bough,	55
The brave old oak,	107	The mother's appeal,	76
The bride's farewell,	152	The mountain spring,	215
The broken pledge,	204	The night wind,	81
The call,	135	The old arm chair, No. 1,	71
The captive Knight,	218	" " " No. 2,	73
The carrier dove,	161	The old church bell, No. 1,	68
The country,	241	" " " No. 2,	69
The crooked-necked gourd,	80	The old house at home,	129
The deep blue sea,	65	The old Sexton, No 1,	55
The departed,	107	" " No. 2,	57
The drink for me,	195	" " No. 3,	60
The drink of the free,	183	The poisonous bowl,	222
The drunkard's grave,	53	The rum pauper's burial,	173
The ivy green,	209	The sea,	165
The last link is broken,	85	The silver cord,	99
The last rose of summer,	169	The soldier's tear,	40
The little boy that died,	42		

X
16

B. F. L. Bindery

Dec 7 1912

