

OFFICE OF THE
GRAND MASTER OF MASONS,
IN THE STATE OF NEW YORK

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Rochester, N. Y., October 14th, 1897

MR. W. H. JANES,

DEAR SIR AND BROTHER:

I take pleasure in stating that I have carefully examined the manuscript, both words and music, of your new "Masonic Musical Manual," and am persuaded that its general distribution will prove highly advantageous to the Lodges of this jurisdiction.

The music is carefully selected and judiciously arranged, and in the main within the compass of the average singer. The words selected are of the very best, and in my opinion the Manual cannot fail to be well received.

Very cordially and fraternally yours,

W. A. SUTHERLAND,

Grand Master

1166
3

THE
New Masonic Musical Manual

CONTAINING

ODES, CHANTS, MALE QUARTETS, SOLOS AND MARCHES,

ADAPTED TO ALL THE CEREMONIES OF THE FRATERNITY,

ALSO

ORGAN SOLOS, SOCIAL SONGS AND MALE QUARTETS,

FOR REFRESHMENT AND SPECIAL OCCASIONS,

SELECTED FROM THE WORKS OF THE BEST MASTERS.

COMPOSED AND ARRANGED

BY

BRO. WILLIAM H. JANES.

OF

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OPENING.

1.
EDGE.

Glad Hearts To Thee We Bring.

AMERICA.

Moderato.

Glad hearts to Thee we bring, With joy Thy name we sing,
U - nite our souls in love, Smile on us from a - bove,

Fa - ther a - bove, Cre - a - tion prais - es Thee, Thy boun - ties
Till life is o'er, Then gath - er us to Thee, Thy king - dom

full and free, In all a - round we see em - blems of love.
Lord to see, In thine own fold to be for - ev - er more.

CLOSING.

2.

Tune AMERICA.

Hail Universal Lord,
By heaven and earth adored.
All hail! great God;
Before Thy name we bend,
To us Thy grace extend,
And to our prayer attend,
All hail! Great God.

May friendship, truth and love,
Drawn from the Light above,
Our actions rule.
So when from labor free,
We shall accepted be,
And through Eternity,
Pass nobly on.

NATIONAL.

3.

Tune AMERICA.

God bless our native land!
Firm may she ever stand,
Through storm and night;
When the wild tempests rave,
Ruler of wind and wave,
Do Thou our Country save,
By Thy great might.

For her our prayer shall rise,
To God above the skies;
On Him we wait;
Thou who art ever nigh,
Guarding with watchful eye,
To Thee aloud we cry,
God save the State.

OPENING.

4. Come, Craftsmen, Assembled Our Pleasures To Share.
LODGE.

PORTUGUESE HYMN.

Maestoso.

Come, Crafts-men, as - sem - bled our pleas-ures to share, Who walk by the
Al - migh - ty Je - ho - vah, de - scend now and fill, This Lodge with Thy

plumb, and who work by the square, While trave - ling in Love on the
glo - ry, our hearts with good will, Pre - side at our meet - ing, as -

lev - el of time, Sweet hope shall light, sweet hope shall
sist us to find, True pleas - ure in teach - ing, True pleas - ure in

light, sweet hope shall light on a far bet - ter cline.
teach - ing, True pleas - ure in teach - ing good - will to man - kind.

5.

CLOSING.

Tune PORTUGUESE HYMN.

Farewell, till again we welcome the time,
Which brings us once more to our Heav'n born shrine,
Again may we meet in this our sacred home,
May ev'ry Mason, May ev'ry Mason,
May ev'ry Mason in Heav'n find a home.

OPENING.

6.
LODGE.

Come, Brothers Of The Plumb And Square.

MASON.

Moderato.

Come, broth-ers of the plumb and square, Come join in cheer-ful song; Let
 In love we meet, in peace we part, We walk by plum-met's line; While
 ev - ery heart and voice pre - pare, The glad notes to pro - long. We're
 friend-ship dwells with - in each heart, That owns the Craft Di - vine. 'Midst
 broth - ers, by a mys - tic tie, We're broth-ers true and free, Then
 all the toils and cares of earth, We stead-y keep our way; With
 let the song as - cend on high, God speed Free Ma - son ry.
 Faith and Hope we wait the birth Of an e - ter - nal day.

7.

CLOSING.

Tune MASON.

We met in love, we part in peace,
 Our lodge's labor o'er,
 We'll pray, ere life's best days shall cease,
 To meet in time once more.
 'Mid fairest scenes to mem'ry dear,
 In change of joy or pain;
 We'll think of friends assembled here,
 And hope to meet again.

OPENING.

8.
LODGE.**Within Our Temple Met Again.**

ARLINGTON.

Moderato.

With in our tem-ple met a-gain, With hearts and pur-pose strong,
A-round our al-tars sa-cred shrine, May love's pure in-cense rise,

Well raise our notes with grateful praise. With un-ion in our song.
Bear-ing up-on its mys-tic flame, Our mu-sic to the skies.

9.

CLOSING.

Tune ARLINGTON.

Come, brothers, ere to-night we part,
Join every voice and heart;
Our solemn hymn to God we raise
Our closing song of praise.

Here, brothers, we may meet no more,
But there's a happier shore;
And there released from toil and pain
We hope to meet again.

OPENING.

10.

LODGE.

Blest Be The Tie That Binds.

DENNIS.

Moderato.

Blest be the tie that binds Our hearts in pur-est love; The
Be-fore our Fa-thers throne We pour u-ni-ted prayers; Our

fel-low-ship of kin-dred minds Is like to that a-bove.
fears, our hopes, our aims are one. Our com-forts and our cares.

11.

CLOSING.

Tune DENNIS.

Let songs of endless praise,
From every heart arise;
Let all our brothers tribute raise
To God who rules the skies.

His mercy and His love
Are as His name Divine,
And all Eternity shall prove
His Light shall ever shine.

12.

CLOSING.

MALE QUARTET.
Moderato.

Now The Day Is Over.

J. BARNBY.

Now the day is o - ver, Night is draw - ing nigh,
Fa - ther, give the wea - ry. Calm and sweet re - pose,

Shad - ows of the even - ing Steal a - cross the sky.
With Thy tender - est bless - ing May our eye - lids close.

13.

CLOSING.

MALE QUARTET.
Moderato.

Good Night! Farewell.

SOLDIERS FAREWELL.

Good night, my broth - ers all, — The part - ing hour has come, — May
Ne'er more may I be - hold thee, Or this glad heart may greet thee, But

God in his great mer - cy, Pro - tect our cher - ished home. Good
then what - e'er be - falls me, My pray'r to God is for thee. Good

night, fare - well! my — broth - ers true, Fare -
night, fare - well! my — broth - ers. true, Fare -

well! God bless each one of you
well! God bless each one of you.

CLOSING.

14.

The Level And The Square.

UNISON OR SOLO

arr. from Millard by
BRO. CH. GARDNER 320

We meet up-on the Level, And we part up-on the Square; What words of precious
Let us meet up-on the level then, While la-b'ring patiently here, Let us meet and let us

mean - ing those words Ma-son - ic are; Come let us con - tem-plate them, They in
la - bor though it — be se - vere; Al - read - y in the western sky the

wor - thy of our thought, With the highest and the ho - liest, And the rarest they are fraught.
signs bid us pre - pare — To — gather up our working tools and part up-on the square.

15.

CLOSING.

LODGE.

From East To West O'er Land And Sea.

J. B. DYKES.

Moderato.

From East to West o'er land and sea, Where broth-ers meet and friends a - gree;
Our trust re-posed on Him a - lone, Who ne'er will con-trite hearts dis - own,

Let in - cense rise from hearts sincere, The dear - est of iring gather'd here.
Our Faith shall mark that Ho - ly Light, Whose beams our high - est joys u - nite.

ENTERED APPRENTICE.
RECEPTION.

16.
LODGE IN UNISON.

Lead, Kindly Light.

J. B. DYKES.

Moderato.

Lead, Kind-ly Light! a-mid the encircling gloom, Lead Thou me on;

The night is dark and I am far from home, Lead Thou me on.

Keep Thou my feet; I do not ask to see,

The dis - tant scene, one step - nough for me

2.

I was not ever thus, nor pray'd that Thou
Shouldst lead me on;
I loved to choose and see my path, but now
Lead Thou me on.
I lov'd the garish day, and spite of fears,
Pride ruled my will; remember not past years.

3.

So long Thy power hath blest me, sure it still
Will lead me on,
O'er moor and fen, o'er crag and torrent, till
The night is gone;
And with the morn those angel faces smile
Which I have loved long since, and lost awhile.

ENTERED APPRENTICE.
RECEPTION.

17.

SOLO TEN or BAR.

O Thou, Whose Power.

R. WAGNER

Moderato. *p*

O Thou, whose power o'er worlds pre - sides, Whose voice cre-

mf

a - ted, wis - dom guides, On us in pure ef - ful - gence shine,

And lead us by Thy Light Di - vine. 'Tis Thine a - lone to calm the

mf cresc.

breast, With si - lent Con - fi - dence and ho - ly rest, — From Thee we spring, to

Thee we tend, O hear us Fa - ther, Guide, and Heav'n - ly Friend.

ENTERED APPRENTICE.

RECEPTION.

18. MALE QUARTET. While Thee We Seek, Protecting Power.

C. GOUNOD.

Con espressione.

While Thee we seek, pro- tect- ing Power, Be our fears and sor- rows stilled, and
 may this con- se - cra - ted hour with Light and Truth and Love be filled.
 Look Thou up on this stran- ger here, Grant Suc - cor! Grant Suc - cor! Give him vic - to-
 ry. Let him with Light and Truth be blest. Let him with Light and Truth be blest.

ENTERED APPRENTICE.
RECEPTION.

19.
TENOR SOLO.

If With All Your Hearts.

MENDELSSOHN.

Moderato. *mf*

If with all your hearts ye tru-ly seek me.

Ye shall ev-er sure-ly find me, Thus saith our God. Oh! that I

knew where I might find Him. If with all your

hearts ye tru-ly seek me, Ye shall ev-er sure-ly find me, Thus saith our

God. Ye shall ev-er sure-ly find me, Thus saith our God.

Ye shall ev-er sure-ly find me, Thus saith our God.

ENTERED APPRENTICE.
RECEPTION.

20.
BASS SOLO.

Jehovah, Lead Us.

MOZART.

Moderato.

Je - ho - vah
great, our Fa - ther, lead us, with light e'er
guide us on our way. Let Thy good Spir - it
stand be - side us, To keep us through each try - ing
day, To keep us through each try - ing day.

The musical score is written for a bass solo and piano accompaniment. It consists of six systems of music. Each system includes a vocal line (bass clef) and a piano accompaniment (treble and bass clefs). The tempo is marked 'Moderato'. The key signature has one flat (B-flat). The lyrics are: 'Je - ho - vah great, our Fa - ther, lead us, with light e'er guide us on our way. Let Thy good Spir - it stand be - side us, To keep us through each try - ing day, To keep us through each try - ing day.' The score includes dynamic markings such as *p* (piano) and *mf* (mezzo-forte). The piano accompaniment features a steady bass line and chords that support the vocal melody.

ENTERED APPRENTICE.
RECEPTION.

21.
DUET TENOR AND BASS
AND MALE QUARTET.

Seek Ye The Light.

arr. by W.H.J.

TENOR.

Seek ye the Light — While it may be found,

BASS.

Moderato.

Call ye up - on the Lord — While he is near.

MALE QUARTET.

Fear not, O stran - ger, Put thy trust in God,

He will — guide you by His great great Light.

The musical score is written in 2/2 time with a key signature of one flat (B-flat). It consists of four systems of music. The first system features a Tenor and Bass vocal line with lyrics 'Seek ye the Light — While it may be found,' and a piano accompaniment. The second system continues the vocal lines with lyrics 'Call ye up - on the Lord — While he is near.' and piano accompaniment. The third system is for the Male Quartet, with lyrics 'Fear not, O stran - ger, Put thy trust in God,' and piano accompaniment. The final system concludes with lyrics 'He will — guide you by His great great Light.' and piano accompaniment. Dynamics include piano (p), mezzo-forte (mf), and fortissimo (ff). The tempo is marked 'Moderato'.

MALE QUARTET.

Moderato.

Brothers, Now Behold.

J. B. DYKES.

Broth - ers, now be - hold a stran - ger here,
Migh - ty Fa - ther, God of Truth and Love,

Knock - ing at our out - er door. May his trust in God
Help him in this sol - emn hour, Ev - er look - ing up - ward

know no fear, But sus - tain him with its power.
and a - bove; Con - stant bless - ing on him shower.

23.

MALE QUARTET.

Moderato.

O Lead Me.

arr. by W. H. J.

O lead me to Thy ho - ly hill, where
He lead - eth me, He lead - eth me, By

I may learn Thy bless - ed will; Trusting in God where'er I
His great Light He lead - eth me; His faith - ful ser - vant I would

be, Still 'tis His hand that lead - eth me.
be, For by His hand He lead - eth me.

ENTERED APPRENTICE.

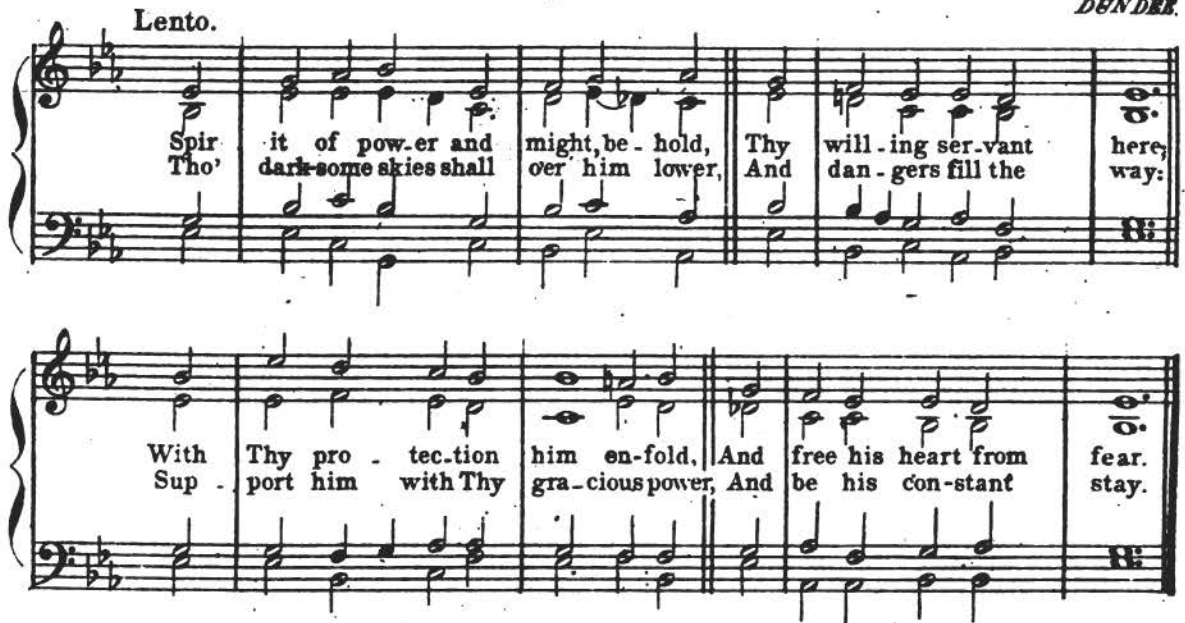
24.

LODGE.

Spirit Of Power And Might, Behold.

DUNDEE.

Lento.



Spir- it of pow-er and might, be- hold, Thy will- ing ser- vant here,
Tho' dark- some skies shall o'er him lower, And dan- gers fill the way:

With Thy pro- tec- tion him en- fold, And free his heart from fear.
Sup- port him with Thy gra- cious power, And be his con- stant stay.

25.

LODGE.

Far From The World's Cold Strife And Pride.

HAMBURG.

Moderato.



Far from the worlds cold strife and pride, Come join our
Al- though in un- tried paths you tread, And filled per-

peace- ful hap- py band; Come stran- ger we your
haps with anx- ious fear; A Broth-ers faith-ful

feet will guide, where Truth and e shall hold c- mand.
hand shall lead, where doubt and dark- ness dis- ap- pear.

ENTERED APPRENTICE.

26.
MALE QUARTET.

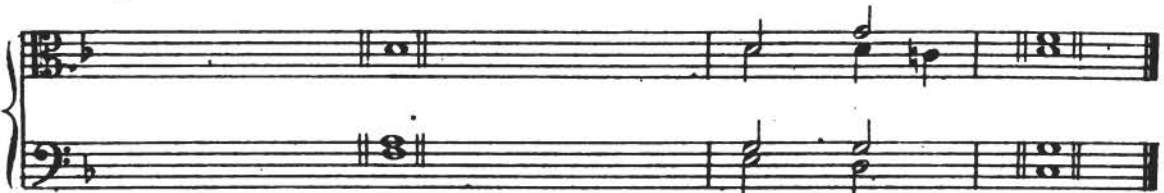
Chant—Behold How Good.

arr. by W. H. J.



<p>1. { Behold how good and how</p>	<p>pleasant it is</p>	<p>2. { For brethren to dwell to - -</p>	<p>geth - er in - - - unity.</p>
<p>3. { 'Tis like the precious oint-ment up</p>	<p>on the head,</p>	<p>4. { That ran down upon the beard, even Aaron's beard, that went down to the</p>	<p>skirts of his - - - garment.</p>
<p>5. { As the dew of Hermon, and as the dew that descended upon the</p>	<p>mountains of Zion;</p>	<p>6. { For there the Lord com - manded the blessing, even</p>	<p>life for - ev - er more.</p>

27.
MALE QUARTET.



<p>1. Behold how good and how</p>	<p>pleasant it is,</p>
<p>3. 'Tis like the precious ointment up</p>	<p>on the head,</p>
<p>5. { As the dew of Hermon, and as the dew that descended upon the</p>	<p>mountains of Zion;</p>



<p>2. For brethren to</p>	<p>dwell to - gether in unity.</p>
<p>4. { That ran down upon the beard, even Aaron's beard, that went down to the</p>	<p>skirts of his - - - garment.</p>
<p>6. { For there the Lord commanded the blessing, even</p>	<p>life for - ev - er more.</p>

ENTERED APPRENTICE.

28.

BASS SOLO.

In The Beginning.

arr. by W. H. J.

Recitativo.

In the be - gin - ning, God - cre -

- a - ted the Heaven And the Earth. And the Earth was with - out

form and void, and dark - ness was up - on the face of the deep.

And the spir - it of God mov - ed up - on the face of the wa - ters.

And God said: Let there be Light, and there was Light.

ENTERED APPENTICE

Response—O Holy Light.

29

TENOR SOLO.

ADOLPHE ADAM.

O Ho.ly Light, thy beams are brightly shining, bring us from darkness and the

gloom. A thrill of hope the wea.ry world rejoy.ces For yon, der breaks a

new and glorious morn. Help us O Lord— we hum . bly cry to

Thee— O Light di . vine— Shine on us from a . bove O

Light— di . vine, lead us for ev . er . more.

30 Response—Send Out Thy Light.

MALE QUARTET.

CH. GOUNOD.

Maestoso.

Send out Thy Light O Lord our God.

31 Response—Glory To Thee, O Lord.

MALE QUARTET.

R. WAGNER.

Glo-ry be to Thee, O Lord most high.

32 Response—Lord Have Mercy.

MALE QUARTET.

Arr. by W. H. J.

Lord have mercy up on us and in, cline our hearts to keep this law.

33 Response—Lord Have Mercy.

UNISON.

Arr. by W. H. J.

Lord have mer - cy up - on us and
write all these, Thy laws, in our hearts, we be - sech Thee.

34

Response - O Lord, Have Mercy.

MALE QUARTET.
Moderato.

PINSUTI.

O Lord have mercy, mer - cy, have mer - cy up - on us, have
 mer - cy up - on us, have mer - cy up - on us; have mer - cy up - on
 us. We be - seech thee, we be - seech thee, To hear us good Lord; We be -
 seech Thee, we be - seech Thee, in - cline our hearts to Thee; in - cline, in -
 cline, in - cline our hearts to Thee - O Lord have mercy, mer - cy, have
 mer - cy up - on us, have mer - cy up - on us up - on us.

ENTERED APPRENTICE.

March—Bridal.

35

Maestoso.

Arr. from
"LOHENGRIN" R. WAGNER.

mf

March—Wedding.

36

MENDELSSOHN.

Maestoso.

f ff

37

March-Belgian.

SCOTSON CLARK.

Maestoso.

Musical score for 'March-Belgian' by Scotson Clark, measures 1-12. The score is in 2/4 time and consists of two staves: a treble staff and a bass staff. The tempo is marked 'Maestoso'. The music features a melody in the treble staff and a bass line in the bass staff. The key signature has one flat (B-flat). The piece concludes with a double bar line and repeat dots.

March.

38

MEYERBEER.

Moderato.

Musical score for 'March' by Meyerbeer, measures 1-8. The score is in 4/4 time and consists of two staves: a treble staff and a bass staff. The tempo is marked 'Moderato'. The music features a melody in the treble staff and a bass line in the bass staff. The key signature has two flats (B-flat and E-flat). The piece concludes with a double bar line and repeat dots.

FELLOW CRAFT.
RECEPTION.

39

Abide With Me.

LODGE.

W. H. MONK.

1. A - bide with me! Fast falls the ev - en - tide;
The dark - ness deep - ens; Lord, with me a - bide!
When oth - er help - ers fail, and com - forts flee,
Help of the help - less, O a - bide with me.

2.

I need Thy presence every passing hour;
What but Thy grace can foil the tempter's power?
Who like Thyself my guide and stay can be?
Through cloud and sunshine, Lord, abide with me.

3.

I fear no foe with Thee at hand to bless;
Ills have no weight, and tears no bitterness;
Where is death's sting? Where, Grave, thy victory?
I triumph still, if Thou abide with me.

FELLOW CRAFT
RECEPTION.
O Rest In The Lord.

40

BASS SOLO.

MENDELSSOHN.

Moderato.

mf Oh rest in the Lord, wait pa-tient.ly for Him, and He shall

give thee thy heart's de . sires, and He shall give thee thy heart's de .

sires, and He shall give thee thy heart's de . sires. O rest in the

Lord, O rest in the Lord, and wait ——— wait pa-tient.ly for Him.

FELLOW CRAFT.
RECEPTION.

41

Grant, Lord, Thy Blessing.

BARITONE SOLO.

FAURE.

Grant, Lord, Thy blessing on our broth - er now —

As he in faith and trust ad - van - ces on - ward. Pour Thou the oil of gladness

on his brow — While hope and love e'er draw him up - ward.

Join all and sing, God's praise de - clare. Let eve - ry voice resound with

The music is written for a baritone solo and piano. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The score consists of four systems, each with a vocal line and a piano accompaniment. The piano part features a rhythmic accompaniment of eighth and sixteenth notes, often in a triplet or sixteenth-note pattern. The vocal line is a simple melody with lyrics underneath. The lyrics are: "Grant, Lord, Thy blessing on our brother now — As he in faith and trust advances onward. Pour Thou the oil of gladness on his brow — While hope and love e'er draw him upward. Join all and sing, God's praise declare. Let every voice resound with".

GRANT LORD THY BLESSING.(Continued.)

25

ac - cla - ma - tion. To God _____ be all the praise,

For He hath sent His Light to all na - tions.

42

Bless Now, O Father.

MALE QUARTET.

W.H. JAMES.

1. Bless now, O Fa - ther, Thy ser - vant here. O - pen his

2. Thou art the Way, the Truth, the Light. Grant us, O

ear Thy law to hear. Loos - en his tongue

Lord, that way to know, that Truth to keep,

to sing Thy praise, His faith - ful breast to keep Thy ways.

that Light to see, whose joy shall cheer us here be - low.

FELLOW CRAFT.
RECEPTION.

43

Then Shall The Righteous Shine.

TENOR SOLO.
Andantino.

MENDELSSOHN.

mf Then, then shall the right . eous shine forth as the

The first system of the musical score for the Tenor Solo. It consists of a vocal line and a piano accompaniment. The vocal line begins with a half rest followed by a quarter note G4, then a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a series of chords in the right hand and a bass line in the left hand.

sun in their heav' nly Fa . ther's realm. Shine forth. Shine in their

The second system continues the vocal line with a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The piano accompaniment continues with chords and a bass line.

heav' nly Fa . ther's realm. Shine forth as the

The third system continues the vocal line with a quarter note A5, a quarter note B5, and a quarter note C6. The piano accompaniment continues with chords and a bass line.

f Sun in their heav' nly Fa . ther's realm; then

The fourth system continues the vocal line with a quarter note D6, a quarter note E6, a quarter note F6, and a quarter note G6. The piano accompaniment continues with chords and a bass line.

Then Shall The Righteous Shine. (Cont)

shall the right - eous shine in their heav - 'nly Fa - ther's realm.

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat. The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of one flat. The lyrics are: "shall the right - eous shine in their heav - 'nly Fa - ther's realm."

44 Deign Thou This Covenant.

MALE QUARTET.
Moderato.

E. J. HOPKINS.

Deign Thou this cov - e - nant to ap - prove,
In life's vi - cis - si - tudes be near,

And con - firm it, God of Truth and Love;
To keep him in Thy ho - ly love and fear;

Send Thou Thy rich - est gifts up - on his head;
In life, in death, Oh aid him by Thy might;

For - ev - er be the oil of glad - ness shed.
Lead him, O Lord, by Thy most gra - cious Light.

The musical score is for a male quartet and piano accompaniment. It is in 4/4 time and has a key signature of one flat. The score is divided into four systems, each with a vocal line and a piano accompaniment. The lyrics are: "Deign Thou this cov - e - nant to ap - prove, In life's vi - cis - si - tudes be near, And con - firm it, God of Truth and Love; To keep him in Thy ho - ly love and fear; Send Thou Thy rich - est gifts up - on his head; In life, in death, Oh aid him by Thy might; For - ev - er be the oil of glad - ness shed. Lead him, O Lord, by Thy most gra - cious Light."

O Welcome, Brother, To Our Band.

LODGE.

(AULD LANG SYNE.)

1. O wel - come, broth - er, to our band, Though strong its numbers now
 2. Now let our soul - ful pray'r a - rise, For blessings on his brow

And high its lof - ty pil - lars stand, And no - ble arch - es bow,
 And bear our of - frings to the skies, For him who joins us now.

O wel - come if thy heart be true, Thou'lt find with us a home,
 O wel - come, free thy heart from fear, Thou'lt find with us a home,

We're dai - ly ad - ding num - bers now, Un - der our glo - rious dome.
 We're dai - ly ad - ding col - umns here, With - in our glo - rious dome.

46

ANNIVERSARY.

(Auld Lang Syne.)

1.

Should Auld acquaintance be forgot,
 And never brought to mind,
 Should Auld acquaintance be forgot;
 And days of Auld Lang Syne,
 For Auld, for Auld Lang Syne, my boys,
 For Auld, for Auld Lang Syne;
 We'll take a cup of kindness yet
 For Auld Lang Syne.

2.

Then here's a hand, my trusty friend,
 And gie's a hand of thine;
 We'll take a right gude wulie waught,
 For Auld, for Auld Lang Syne.
 For Auld, for Auld Lang Syne, my boys,
 For Auld, for Auld Lang Syne;
 We'll take a cup of kindness yet
 For Auld Lang Syne.

Thus He Shewed Me, And Behold.

47

BASS SOLO or UNISON.

Maestoso.

W. H. JANES.

mf Thus he shew'd me

and be - hold! The Lord stood up - on a wall made by a plumb-line, with a

plumb-line in his hand. Then said the Lord un - to me A - mos! What see - est

mf thou? And I said a plumb - line Then said the Lord be - hold! I will

Thus He Shewed Me And Behold. (CONT.)

set a plumb— line in the midst of my peo - ple

Is - ra - el. I will not a-gain pass by them an - y more.

48

Chant— Thus He Shewed Me.

MALE QUARTET.

J. BARNBY.

1 { Thus he shewed me, and be hold!

3 { And the Lord said unto me: Amos, what seest thou,

5 { Then said the Lord, Behold, I will } set a plumb-line in the midst of my } peo - ple Israel.

2 { The Lord stood upon a wall } made by a plumb-line, with a } plumb-line in his hand.

4 { And I said a plumb— line.

6 { I will not again pass by them an - y more.

Response-Praise The Lord Our God.

49

MALE QUARTET

Arr. by W.H.J.

Praise the Lord our God. Praise now and for ev - er - more.

50

MALE QUARTET.

Response-Glory Be To God.

SPOHR.

Glo - ry be to God. Glo - ry be to God for ev - er - more.

51

MALE QUARTET.

Response-Let Thine Hand Help Me.

HANDEL.

Let Thine hand help me, help me O Lord. Let Thine hand help me, help me O Lord.

52

UNISON.

Response-Grant That I May Keep.

W.H.JANES.

Grant that I may keep — Grant that I may keep — all
these Thy ho - ly pre - cepts, O Lord, my God.

FELLOW CRAFT.
INITIATION.

March-Le Prophete.

53

Molto Maestoso.

MEYERBEER.

The first system of musical notation for 'March-Le Prophete' consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music features a series of chords and triplets in the right hand, while the left hand plays a steady eighth-note accompaniment.

The second system continues the piece. The right hand has more complex rhythmic patterns, including triplets and slurs. The left hand maintains its accompaniment with some rests.

The third system shows the right hand with long, flowing lines and slurs. The left hand continues with its accompaniment.

The fourth system concludes the piece. The right hand features several triplets and slurs. The left hand accompaniment ends with a final chord.

54

March-Of The Men of Harlech.

WELSH.

The first system of 'March-Of The Men of Harlech' consists of two staves. The key signature has two sharps (F# and C#), and the time signature is common time (C). The right hand has a simple melody, and the left hand provides a steady accompaniment.

The second system continues the piece. The right hand melody is simple and rhythmic. The left hand accompaniment is consistent with the first system.

55

March.

RUBINSTEIN.

Andantino.

Musical score for 'March' by Rubinstein, measures 55-58. The score is in 2/4 time and consists of three systems of piano accompaniment. The first system begins with a piano (*p*) dynamic. The second system includes a mezzo-forte (*mf*) dynamic. The third system concludes with a piano (*p*) dynamic. The music features a mix of eighth and sixteenth notes in the right hand, with block chords and moving bass lines in the left hand.

56

March-Russian Hymn.

LVOFF.

Maestoso.

Musical score for 'March-Russian Hymn' by Lvoff, measures 56-59. The score is in common time (C) and consists of three systems of piano accompaniment. The first system begins with a mezzo-forte (*mf*) dynamic. The music is characterized by a slow, grand (*Maestoso*) tempo, featuring wide intervals and a rich harmonic texture with many chords and sustained notes in both hands.

FELLOW CRAFT.

57

MALE QUARTET.

Star Spangled Banner.

arr. by W. H. J.

Maestoso.

mf O say can you see by the dawn's ear-ly light, What so proud-ly we
O thus be it ev - er when freemen shall stand, Be - tween their loved

hail at the twi-lights last gleaming, Whose stripes and bright stars through the
home and the war's des-o - la-tion, Blest with vic-tory and peace may the

per - il - ous fight, O'er the ram-parts we watch'd were so gallantly streaming And the
heav'n res-cued land, Praise the God that hath made and pre-served us a na-tion. Then

rock-ets red glare the bombs burst-ing in air, Gave proof through the
con-quer we must when our cause it is just, And this be our

night that our flag was still there. O say does that star spangled ban-
mot - to "In God is our trust." And the star spangled ban-ner in tri -

ner yet wave, O'er the land of the free and the home of the brave.
umph shall wave, O'er the land of the free and the home of the brave.

MALE QUARTET.

Home Sweet Home.

Moderato con espressione.

arr. by W. H. J.

'Mid plea - sures and pal - a - ces though we may
 An ex - ile from home, splen - der daz - zles in -
 roam, Be it ev - er so hum - ble there's no place like
 vain, Oh! give me my low - ly thatch'd cot - tage a -
 home. A charm from the skies seems to hal - low us
 gain. The birds sing - ing gai - ly that came at my
 there, Which, seek thro' the world is ne'er met with else -
 call; Give me them and peace of mind dear - er than
 where, Home! home! Sweet, sweet home; Be it
 all. Home! home! Sweet, sweet home; Be it
 ev - er so hum - ble there's no place like home.
 ev - er so hum - ble there's no place like home.

Doxology.

OLD HUNDRED.

Be Thou O God ex - al - ted high, And as thy glo - ry fills the sky,
So let it be on earth dis - play'd, Till Thou art here as there o - bey'd.

CONSECRATION.

1.

Master Supreme accept our praise;
Still bless this consecrated band;
Father of Light! illumine our ways,
And guide us by Thy mighty hand.

2.

May Faith, and Hope and Love divine,
Here hold their undivided reign;
Friendship and Harmony combine,
To soothe our cares and banish pain.

3.

May Pity dwell within each breast,
Relief attend the suffering poor;
Thus many by our Lodge be blest,
Till we in Heaven with Thee shall rest.

4.

When death shall close our earthly songs
And seal in silence mortal tongues,
O Thou, in whom we put our trust,
Receive us to Thyself at last.

CONSTITUTING LODGE.

1.

O with due reverence ~~let us all~~
To this our temple ~~now repair~~;
And prostrate at God's foot stool fall,
To breathe to Him our fervent pray'r.

2.

Arise, O Lord, and now possess
This Lodge and with us ever rest;
Shine Thou upon each brother here,
And bring us to Thy presence blest.

PRAISE.

1.

With one consent let all the earth,
To God their cheerful voices raise;
Glad homage pay with joyful mirth,
And sing to Him our songs of praise.

2.

For He's the Lord supremely good,
His mercy is for ever sure;
His truth which always firmly stood,
To endless time shall endure.

MASTER MASON.
RECEPTION.

63
UNISON.

Holy! Holy! Holy!

J. R. DYKES.

Ho - ly, Ho - ly, Ho - ly, though the dark - ness hide Thee,
Ho - ly, Ho - ly, Ho - ly, Lord God Al migh - ty!

The first system of the hymn, featuring a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "Ho - ly, Ho - ly, Ho - ly, though the dark - ness hide Thee, Ho - ly, Ho - ly, Ho - ly, Lord God Al migh - ty!"

Though the eye of sinful man, Thy glo - ry may not see.
Look up - on this broth - er who comes with faith in Thee.

The second system of the hymn, continuing the vocal line and piano accompaniment. The lyrics are: "Though the eye of sinful man, Thy glo - ry may not see. Look up - on this broth - er who comes with faith in Thee."

On - ly Thou art Ho - ly, there is none be - side Thee;
Ho - ly, Ho - ly, Ho - ly, mer - ci - ful and migh - ty,

The third system of the hymn, continuing the vocal line and piano accompaniment. The lyrics are: "On - ly Thou art Ho - ly, there is none be - side Thee; Ho - ly, Ho - ly, Ho - ly, mer - ci - ful and migh - ty,"

Per - fect in power, in love and pu - ri - ty,
Which wert, and art, and ev - er more shall be.

The fourth system of the hymn, concluding the vocal line and piano accompaniment. The lyrics are: "Per - fect in power, in love and pu - ri - ty, Which wert, and art, and ev - er more shall be."

MASTER MASON.
RECEPTION.
Holy, Lord God.

CH. GOUNOD.

Moderato con espressione.

Ho - ly, Ho - ly, Ho - ly Lord God

Ho - ly, Ho - ly, Ho ly Lord God of

Hosts, Lord God, Lord God of Hosts

Heav'n and earth are full, heav'n and

earth are full of Thy glo - ry; heav - en and

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a melodic phrase, followed by a rest. The piano accompaniment consists of chords and moving lines in both hands.

earth, heav - en and earth, heav - en and

The second system continues the musical piece. The vocal line has a melodic line with some rests. The piano accompaniment includes dynamic markings such as *p* and *f*.

mf earth are full of Thy glo - ry, heav - en and

The third system shows the vocal line and piano accompaniment. The piano accompaniment features a dynamic marking of *f*.

earth are full of Thy glo - ry.

The final system on the page. The piano accompaniment starts with a dynamic marking of *ff* and ends with a double bar line.

MASTER MASON.
RECEPTION.

65

BARITONE SOLO.

Be Thou With Me.

J. B. CALKINS.

Moderato con espressione.

Be Thou with me a - mid the fear and gloom, Be

The first system of music features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is common time (C). The tempo is 'Moderato con espressione'. The vocal line begins with a half note 'Be' followed by quarter notes 'Thou with me a - mid the fear and gloom, Be'. The piano accompaniment consists of chords and moving lines in both hands, with dynamics markings of *p* and *mf*.

Thou with me, O Lord, with me. The way is

The second system continues the vocal line with 'Thou with me, O Lord, with me. The way is'. The piano accompaniment provides harmonic support with chords and moving lines. Dynamics markings include *p* and *mf*.

dark, and I am far from home, Be Thou with me, O

The third system continues the vocal line with 'dark, and I am far from home, Be Thou with me, O'. The piano accompaniment continues with chords and moving lines. Dynamics markings include *p* and *mf*.

Lord, with me. Keep Thou my feet, I leave all else to

The fourth system continues the vocal line with 'Lord, with me. Keep Thou my feet, I leave all else to'. The piano accompaniment continues with chords and moving lines. Dynamics markings include *mf*.

Thee. Be Thou with me, O Lord, be Thou with me.

The fifth system concludes the vocal line with 'Thee. Be Thou with me, O Lord, be Thou with me.'. The piano accompaniment concludes with chords and moving lines. Dynamics markings include *mf*.

66

LODGE.

Dangers Of Every Form Attend.

HEBRON.

Dan-gers of eve-ry form at-tend Your steps, as on-ward you pro-ceed,
Con-fide your trust in Him a-lone, Who rules all things a-bove, be-low.

No earth-ly pow'r can now be-friend, Or aid you in this time of need.
Send your pe-ti-tions to His throne, For He a-lone can aid you now.

67

MALE QUARTET.

My God, My Father.

A. H. D. TROYTE.

1. { My God my Father, while I stray, 1. { Far from my home on life's rough way;
2. { Though dark my path, and sad my lot, 2. { Let me be still and mur-mur not;

1. { O teach me from my heart to say, Thy will be done.
2. { But breathe the prayer di-vinely taught, Thy will be done.

68

UNISON.

Remember Now Thy Creator.

CH. STEGGALL.

Tempo di Marcia.

Re - mem - ber now thy Cre - a - tor in the days of thy

youth. While the e - vil days come not, nor the

years draw nigh, when thou shalt say I have no pleas - ure in them.

While the sun, or the light, or the moon, or the stars be not

REMEMBER NOW THY CREATOR. (Con.)

43

dark-en-ed, nor the clouds re-turn af-ter the rain; In the day when the

The first system of the musical score consists of a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The vocal line begins with a half rest followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A dynamic marking of *mf* is present in the piano part.

Keep-ers of the house shall trem-ble, and the strong men shall bow them-selves, and the

The second system continues the vocal line and piano accompaniment. The vocal line has a half rest followed by eighth and quarter notes. The piano accompaniment includes a key signature change to one sharp (F#) in the right hand. A dynamic marking of *p* is visible in the piano part.

grind-ers cease be-cause they are few, and

The third system continues the vocal line and piano accompaniment. The vocal line has a half rest followed by eighth and quarter notes. The piano accompaniment features a key signature change to one flat (Bb) in the right hand. A dynamic marking of *p* is visible in the piano part.

those that look out of the win-dows be dark-en-ed And

The fourth system continues the vocal line and piano accompaniment. The vocal line has a half rest followed by eighth and quarter notes. The piano accompaniment features a key signature change to two flats (Bb, Eb) in the right hand. A dynamic marking of *p* is visible in the piano part.

when they shall be a-fraid of that which is high, and

The fifth system continues the vocal line and piano accompaniment. The vocal line has a half rest followed by eighth and quarter notes. The piano accompaniment features a key signature change to two sharps (F#, C#) in the right hand. A dynamic marking of *p* is visible in the piano part.

REMEMBER NOW THY CREATOR (CON.)

fears shall be in the way. Be - cause man go - eth to his

This system contains the first two staves of music. The top staff is the vocal line in bass clef, and the bottom staff is the piano accompaniment in bass clef. The piano part includes a treble clef staff above the bass clef staff. The lyrics are: "fears shall be in the way. Be - cause man go - eth to his".

long home, and the mourn - ers go a - bout the streets.

This system contains the second two staves of music. The top staff is the vocal line in bass clef, and the bottom staff is the piano accompaniment in bass clef. The piano part includes a treble clef staff above the bass clef staff. The lyrics are: "long home, and the mourn - ers go a - bout the streets.".

Then shall the dust re - turn to the earth as it was,

This system contains the third two staves of music. The top staff is the vocal line in bass clef, and the bottom staff is the piano accompaniment in bass clef. The piano part includes a treble clef staff above the bass clef staff. The lyrics are: "Then shall the dust re - turn to the earth as it was,".

and the spir - it shall re - turn un - to God who gave it.

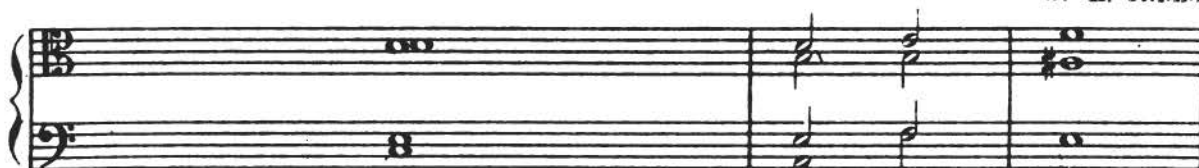
This system contains the final two staves of music. The top staff is the vocal line in bass clef, and the bottom staff is the piano accompaniment in bass clef. The piano part includes a treble clef staff above the bass clef staff. The lyrics are: "and the spir - it shall re - turn un - to God who gave it.".

69

MALE QUARTET.

Chant-Remember Now Thy Creator.

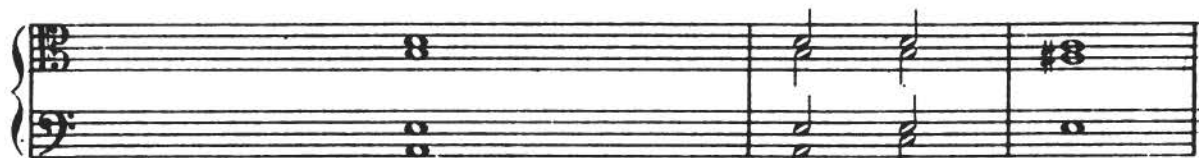
W. H. JAMES.



1. Remember now thy Creator in the days of thy youth, while the evil days come not,
 5. In the day when the keepers of the house shall tremble, and the strong men shall bow them - - selves,
 9. And when they shall be afraid of that which is high,
 13. Or ever the silver cord be loosed, or the golden bowl be broken,



2. Nor the years draw nigh when thou shalt say, I have no pleas - ure in them,
 6. And the grinders cease because they are few, and those that look out of the windows be dark - en - ed,
 10. And fears shall be in the way,
 14. Or the pitcher be broken at the fountain, or the wheel brok - en at the cistern.



3. While the sun or the light, or the moon, or the stars be not dark - en - ed,
 7. And the doors shall be shut in the streets, when the sound of the grind - ing is low,
 11. And the almond tree shall flourish; and the grasshopper shall be a burden, and de - - sire shall fail.
 15. Then shall the dust return to the earth as it was;



4. Nor the clouds return af - ter the rain.
 8. And he shall rise up at the voice of the bird, and all the daughters of music shall be brought low.
 12. Because man goeth to his long home, and the mourners go a - bout the streets.
 16. And the spirit shall return unto God who gave it.

70

MALE QUARTET.

The Lord Thy Prayer Attend.

HIMMEL.

Moderato.

The Lord thy prayr at - tend, In dan - ger's fate - ful hour, Thy God, thy life de -

mf

fend, And shield thee, shield thee, shield thee by His power.

mf

71

Lord Of My Life, Thou Guardian Dear.

MALE QUARTET.

W. H. JAMES.

Moderato.

Lord of my life, Thou guard - ian dear, It is not night if
A - bide with me from morn - till eve, For with - out Thee I

Thou be near; O may no earth - born cloud a -
can - not live, A - bide with me in dan - ger's

rise, To hide Thee from Thy ser - vant's eyes.
hour, And save me by Thy might - y power.

72

TENOR SOLO.

Be Thou Faithful Unto Death.

MENDELSSOHN.

Moderato.

Be thou faith-ful un - to death, And I will give to thee a crown of

life; Be thou faith-ful un - to death, — And I will give to

thee a crown, a crown of life, And I will give to thee, to thee a crown of

life. Be thou faith - ful un - to death.

73

Nearer My God To Thee.

LODGE.

L. MASON.

Near-er, my God, to Thee. The sun gone down, Darkness comes o-ver me,
There let my way ap-pear Steps un-to Heav'n All that thou send-est me,

My rest a stone, Still all my song shall be Near-er, my God, to thee,
in mer-cy given, An-gels to beck-on me Near-er, my God, to thee,

Near-er, my God, to Thee, Near-er, to Thee.
Near-er, my God, to Thee, Near-er, to Thee.

MALE QUARTET.

Far From My Heavenly Home.

74

arr. by W. H. J.

Far from my heav-enly home, Far from my Fath-er's heart,
To thee, to Thee I press, A dark and toil-some road;
God of my life be near, On Thee my hopes I cast;

Faint-ling I cry—Blest Spir-it come, And speed me to my rest
When shall I pass the mid-stream, And reach that blest a-bode.
O, guide me through the des-ert here, And bring me home at last

MASTER MASON.

49

75

BASS SOLO.

Look Down On Him.

MENDELSSOHN.

Moderato.

mf Look down on him from heav - en, O Lord; re -
mf
 gard now, O Lord, the prayer of Thy ser - vant. Dark - ness and dan - ger sur -
 round him, O Lord, help, help Thy ser - vant now, O God.

76

MALE QUARTET.

Art Thou Weary.

SIR H. W. BAKER.

Moderato.

p Art thou wea - ry, art thou lan - guid, Art thou sore dis - tressed;
 If I still hold close - ly to Him, What hath He at last;
 Come to me, saith One, and com - ing be at rest.
 sor - row van - quished, la - bor end - ed, Heavn at last.

77
MARCH.

"Tannhauser."

R. WAGNER.

Maestoso.

This musical score consists of four systems of piano accompaniment. The first system is marked *Maestoso.* and begins with a dynamic of *f*. The second system continues the piece. The third system is marked *ff*. The fourth system concludes the piece with a final chord. The music is written in 2/4 time and features a mix of chords and melodic lines in both hands.

78
MARCH.

"Festal."

SCOTSON CLARK.

Moderato.

This musical score consists of two systems of piano accompaniment. The first system is marked *Moderato.* and begins with a dynamic of *mf*. It features several triplet markings (indicated by a '3' over the notes) in both the treble and bass staves. The second system continues the piece and is marked *ff*. The music is written in 2/4 time and includes various rhythmic patterns and chordal textures.

MASTER MASON.

80
MARCH.

“Aux Flambeaux.”

SCOTSON CLARK.

Maestoso.

The first system of musical notation consists of a grand staff with a treble and bass clef. The treble clef part begins with a *mf* dynamic marking and a triplet of eighth notes. The bass clef part provides a harmonic accompaniment with chords and single notes.

The second system continues the piece, featuring a triplet of eighth notes in the treble clef and a *f* dynamic marking. The bass clef part continues with a steady accompaniment.

The third system shows a melodic line in the treble clef with a *mf* dynamic marking. The bass clef part continues with a consistent accompaniment.

The fourth system continues the musical piece with a melodic line in the treble clef and a steady accompaniment in the bass clef.

The fifth system features a melodic line in the treble clef and a steady accompaniment in the bass clef.

The sixth system concludes the piece with a melodic line in the treble clef and a steady accompaniment in the bass clef.

81
MARCH.

"Funeral March."

CHOPIN.

Andante.

pp mf

Legato.

D.C.

The image shows a page of musical notation for Chopin's 'Funeral March'. It consists of five systems of music, each with a treble and bass clef staff. The first system is marked 'Andante.' and includes dynamic markings 'pp' and 'mf'. The second system continues the piece. The third system is marked 'Legato.' and features a repeat sign. The fourth system continues the piece. The fifth system ends with a double bar line and the marking 'D.C.'. The music is in a minor key and features a somber, slow tempo.

FUNERAL.

82

LODGE.

Solemn Strikes The Funeral Chime.

PLEYEL.

Sol - emn strikes the fune - ral chime, Notes of our de - part - ing time,
Mor - tals now in - dulse a tear, For mor - tal - i - ty is here.

As we jour - ney here be - low, Through a pil - grim - age of woe.
See how wide her tro - phies wave, O'er the slum - ber of the grave.

3.

Here another guest we bring,
Seraphs of celestial wing.
To our funeral altar come,
Waft our friend and Brother home.

4.

Lord of all below, above,
Fill our souls with Truth and Love;
As dissolves our earthly ties,
Take us to Thy Lodge on high.

83

LODGE.

Lord, The Saviour Of My Soul.

S. B. MARSH.

Fine.

1. Lord, the Sav - iour of my Soul, Let me to thy bo - som fly,
(While the near - er wa - ters roll, While the temp - est still is high,
1. Safe un - to the ha - ven guide, O re - ceive my Soul at last.

D.C.

1. Hide me, O my Sav - iour, hide, Till the storm of life is past,

2.

Other refuge have I none,
Hangs my helpless soul on Thee;
Leave, oh leave me not alone,
Still support and comfort me.
All my trust on Thee is stay'd,
All my help from Thee I bring;
Cover my defenceless head
With the Shadow of Thy wing.

FUNERAL.

84

MALE QUARTET.

No Shadows Yonder.

A. R. GAUL.

Moderato.

No shad - ows yon - der! All light and song

Each day I won - der and Say how long shall

time me sev - er from that dear throng.

No weep - ing yon - der, All fled a - way,

NO SHADOWS YONDER.(Con.)

While here I wan - der Each wea - ry day——

p

And sigh as I pon - der my long, long stay

rall.

mf

QUARTET.

p No part - ings yon - der, Time and space nev - er a -
gain Shall sun - der hearts can - not sev - er
Dear - er and fond - er hands clasp for - ev - er

rall.

MALE QUARTET. **Asleep! O Brother, Blessed Sleep.**

BRADBURY.

A - sleep! O broth-er, bless - ed sleep! From which none ev - er wakes to weep.
A - sleep! My broth-er, peace - ful rest, Whose wak - ing is - su - pre - mely blest.

A calm and un - dis - turbed re - pose, Un - brok - en by the last of foes.
No fear, no woe shall dim the hour, That man - i - fests the Fa - ther's pow'r.

86

MALE QUARTET.

Rock Of Ages.

arr. by W. H. JANES.

Moderato.

Rock of A - ges, cleft for me, Let me hide my - self in Thee,
While I draw this fleet - ing breath, When my eye - lids close in death,

Let Thy pow - er and Thy love, Rest on me from Heav'n a - bove,
When I rise to a world un - known, And be - hold Thee on Thy throne,

Be of sin a dou - ble cure, Save from wrath and make me pure.
Rock of A - ges, cleft for me, Let me hide my - self in Thee.

FUNERAL.

87

MALE QUARTET.

Come Unto Me.

A. R. GAUL.

Moderato.

Come un - to me, saith One, and be at
I came to Him so wea - ry, worn and

rest, All ye that la - bor and are
sad, I found in Him a bless - ed

hea - vy la - den, and ye shall
rest - ing place, a rest - ing

find, Shall find rest un - to your souls, rest un - to your
place of the Fa - ther ev - er blest, and hath made me

souls, for ev - er, and for ev - er more.
glad, for ev - er, and for ev - er more.

FUNERAL.

88

MALE QUARTET.

Blest Are The Departed.

SPOHR.

p
Blest are the de - part - ed, Who in the Lord are
sleep - ing, from hence - forth, from hence - forth, from
hence - forth, for ev - er - more. *pp* Blest are the de - part - ed, from
hence - forth for ev - er more, *mf* from hence - forth for - ev - er -
more, for - ev - er - more, for - ev - er *pp* for ev - er *rall.* er more.

FUNERAL.

89

MALE QUARTET.

Chant—Out Of The Deep.

arr. by W. H. JAMES.

1. Out of the deep have I called unto Thee, O Lord;
 3. If Thou, Lord, wilt be extreme to mark what is done a . . . miss,
 5. I look for the Lord; my soul doth wait for Him;
 7. O Israel, trust in the Lord; for with the Lord there is mercy,

1. Lord, hear my voice.
 3. O Lord, who may a bide it?
 5. In his word is my trust.
 7. And with Him is plenteous re demption.

2. O, let Thine ears consider well
 4. For there is mercy with Thee
 6. My soul fleeth unto the Lord,
 8. And He shall redeem Isra el

2. The voice of my com plaint.
 4. Therefore shall Thou be feared.
 6. Before the morning watch; I say, before the morning watch.
 8. From all his sins.

90
LUDGE.

DEDICATION.

61

Thou Who Art God Alone.

ITALIAN HYMN.

Thou Who art God a - lone, Ac - cept, be - fore Thy throne,
- Spir - it of truth and love, De - scend - ing from a - bove.

Our fer - vent prayer. To fill with light and grace, This house, Thy
Our hearts in - flame. Till Ma - son - ry's con - trol, Shall build from

dwel - ling place, And bless the hu - man race, O God, draw near.
pole to pole, A tem - ple of the Soul, To Thy great name.

91
MALE QUARTET.

ANNIVERSARY.

As Days And Years.

ST. ANN'S.

As days and years roll si - lent by, As times sad changes rise,
Come, brothers, bound by kind - ly ties, Your notes har - mon - ious bring,
To Him who rules, be hom - age paid, Where hearts with voice u - nite,

No doubt shall dim the trust - ing eye, For He Who rules is wise,
On this our An - ni - ver - sa - ry, Glad thanks and praise we sing,
Till life shall cease and time shall fade, We'll bring our sol - emn plight.

INSTALLATION.

Behold In The East.

PORTUGUESE HYMN

1. Be hold, in the East our new Mas - ter ap - pears, Come,
 2. In the West see the War - den with lev - el in hand, The
 3. In the South see the War - den by plumb stand up right, Who

broth - ers, we'll greet him with hearts all sin - cere; We'll serve him with
 Mas - ter to aid and o - bey his com - mand. We'll aid him with
 watch - es the sun and takes note of his flight. We'll aid him with

free - dom, with fer - vor, and zeal, And aid him, his du - ties, And
 free - dom, with fer - vor, and zeal, And help him, his du - ties, And
 free - dom, with fer - vor, and zeal, And help him, his du - ties, And

aid him, his du - ties, And aid him, his du - ties, and trust to ful - fil.
 help him, his du - ties, And help him, his du - ties, and trust to ful - fil.
 help him, his du - ties, And help him, his du - ties, and trust to ful - fil.

LAYING CORNER STONE
PLACED IN FORM.

TUNE No. 83-PAGE 54.

1.

Placed in form, the corner stone
 True and trusty brothers own,
 Marked with love the Master's will,
 Kindly proved the work of skill.
 Beauteous forms in grace shall rise,
 'Neath the arch of favoring skies,
 Come and bring in thought sincere,
 Hands to help and hearts to cheer.

2.

Join we now in our offering true.
 While our homage we renew;
 Bear to Him whose praise we sing,
 Thanks that from each bosom spring.
 When on earth our work is o'er,
 Be a better life in store.
 Each in form, in heart upright,
 Rest in God's most gracious light.

94
ORGAN SOLO.

Intermezzo-Cavallerie Rusticana.

MASCAGNI.
arr. by W. H. J.

Moderato.

The musical score is presented in five systems, each consisting of a grand staff with a treble and bass clef. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The piece begins with a piano (*p*) dynamic. The first system includes a *ped.* marking in the bass line. The second system features a *mf* dynamic marking. The third system includes a *ped.* marking. The fourth system includes a *mf* dynamic marking. The fifth system includes a *ped.* marking. The score contains various musical notations including eighth and sixteenth notes, rests, and chordal textures.

INSTRUMENTAL.
Intermezzo (CONTINUED.)

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including a phrase with a slur. The lower staff is in bass clef and contains a harmonic accompaniment of chords and single notes.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with eighth and sixteenth notes. The lower staff continues the harmonic accompaniment with chords and single notes.

The third system of musical notation consists of two staves. The upper staff features a more active melodic line with sixteenth-note patterns. The lower staff continues the harmonic accompaniment.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic line with sixteenth-note patterns. The lower staff continues the harmonic accompaniment.

The fifth system of musical notation consists of two staves. The upper staff begins with the instruction *rall.* and contains a melodic line that ends with a fermata. The lower staff continues the harmonic accompaniment. Dynamic markings *p*, *pp*, and *ppp* are present in the lower staff.

INSTRUMENTAL.

95

ORGAN SOLO.

Cavatina.

J. RAFF.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The lower staff is in bass clef with the same key signature and time signature, starting with a half note chord of G2 and B2, followed by a half note chord of D2 and F#2.

The second system continues the piece. The upper staff features a melodic line with eighth and sixteenth notes, including a grace note. The lower staff provides harmonic support with chords and a bass line.

The third system shows a continuation of the melodic and harmonic themes. The upper staff has a more active melodic line, while the lower staff maintains a steady harmonic accompaniment.

The fourth system features a more complex melodic passage in the upper staff with sixteenth-note runs. The lower staff continues with a consistent harmonic accompaniment.

The fifth system concludes the piece. The upper staff has a melodic line that ends with a final chord. The lower staff provides a final harmonic accompaniment.

96

The Holy City.

ORGAN SOLO.

A. R. GAUL.

Moderato.

The musical score is written for organ and consists of six systems of two staves each. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The tempo is marked 'Moderato'. The score features several triplet markings (indicated by a '3' over a group of notes) and various articulations such as slurs and accents. The first system includes a triplet in the right hand and a triplet in the left hand. The second system shows a change in the bass line. The third system features a long, sustained note in the bass. The fourth system has a slur over a sequence of notes in the right hand. The fifth system includes a triplet in the right hand. The sixth system concludes with a final chord in the right hand and a sustained note in the left hand.

INSTRUMENTAL.

97

Largo.

ORGAN SOLO.

HANDEL

The first system of the organ solo consists of two staves. The upper staff is in treble clef and contains a melodic line with a long slur over the first two measures. The lower staff is in bass clef and contains a harmonic accompaniment of chords.

The second system of the organ solo consists of two staves. The upper staff continues the melodic line with slurs. The lower staff continues the harmonic accompaniment. A dynamic marking of *mf* is present in the fourth measure of the lower staff.

The third system of the organ solo consists of two staves. The upper staff continues the melodic line. The lower staff continues the harmonic accompaniment.

The fourth system of the organ solo consists of two staves. The upper staff continues the melodic line. The lower staff continues the harmonic accompaniment. A dynamic marking of *pp* is present in the first measure of the lower staff.

The fifth system of the organ solo consists of two staves. The upper staff continues the melodic line. The lower staff continues the harmonic accompaniment.

INSTRUMENTAL. Largo (CONTINUED.)

First system of musical notation. The treble clef staff contains a melodic line with a half note, a quarter note, and a half note. The bass clef staff contains a series of chords. Dynamics markings include *p*, *cresc.*, and *f*.

Second system of musical notation. The treble clef staff continues the melodic line with a half note, a quarter note, and a half note. The bass clef staff contains a series of chords. Dynamics markings include *p*, *cresc.*, and *f*.

Third system of musical notation. The treble clef staff continues the melodic line with a half note, a quarter note, and a half note. The bass clef staff contains a series of chords. Dynamics markings include *p*, *cresc.*, and *f*.

Fourth system of musical notation. The treble clef staff continues the melodic line with a half note, a quarter note, and a half note. The bass clef staff contains a series of chords. Dynamics markings include *mf* and *p*.

Fifth system of musical notation. The treble clef staff continues the melodic line with a half note, a quarter note, and a half note. The bass clef staff contains a series of chords. Dynamics markings include *f*.

INSTRUMENTAL.

98

ORGAN SOLO.

Andante.

(Op. 26)

BEETHOVEN.

The first system of musical notation consists of two staves. The upper staff begins with a piano (*p*) dynamic marking. The lower staff includes a *cresc.* marking. The music is in a 3/4 time signature and a key signature of two flats.

The second system of musical notation consists of two staves. The upper staff begins with a piano (*p*) dynamic marking. The lower staff includes a *cresc.* marking. The music continues in the same 3/4 time signature and key signature.

The third system of musical notation consists of two staves. The upper staff begins with a piano (*p*) dynamic marking. The lower staff includes a *cresc.* marking. The music continues in the same 3/4 time signature and key signature.

The fourth system of musical notation consists of two staves. The upper staff includes a *tr* (trill) marking. The lower staff includes a piano (*p*) dynamic marking. The music continues in the same 3/4 time signature and key signature.

The fifth system of musical notation consists of two staves. The upper staff includes a *tr* (trill) marking. The lower staff includes a piano (*p*) dynamic marking. The music continues in the same 3/4 time signature and key signature.

The sixth system of musical notation consists of two staves. The lower staff includes a *cresc.* marking. The music concludes in the same 3/4 time signature and key signature.

INSTRUMENTAL.

99
ORGAN SOLO.

SELECTION FROM
Semiramide.

ROSSINI.

LARGO.

The first system of musical notation consists of two staves. The treble staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The bass staff begins with a bass clef and the same key signature and time signature. The music is marked 'LARGO'.

The second system of musical notation continues the piece with two staves in the same key signature and time signature as the first system.

The third system of musical notation continues the piece with two staves in the same key signature and time signature as the first system.

The fourth system of musical notation continues the piece with two staves in the same key signature and time signature as the first system.

The fifth system of musical notation continues the piece with two staves in the same key signature and time signature as the first system.

The sixth system of musical notation concludes the piece with two staves in the same key signature and time signature as the first system, ending with a double bar line.

INSTRUMENTAL.

100
ORGAN SOLO.

SELECTION FROM
Faust.

605702.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef and features a rhythmic accompaniment with chords and moving lines.

The second system continues the piece with similar melodic and accompanimental textures. The upper staff shows a continuation of the melodic theme, while the lower staff provides harmonic support with chords and bass lines.

The third system introduces some changes in the accompaniment, with more complex chordal structures in the lower staff. The upper staff continues with the melodic development.

The fourth system shows further melodic and harmonic progression. The upper staff has a more active melodic line, and the lower staff continues with its accompaniment.

The fifth system concludes the selection with a final melodic phrase in the upper staff and a corresponding accompaniment in the lower staff.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is three flats (B-flat, E-flat, A-flat). The music consists of chords and melodic lines in both hands.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature is three flats. The music includes various chordal textures and melodic fragments.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature is three flats. The music includes various chordal textures and melodic fragments.

Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature is three flats. The music includes various chordal textures and melodic fragments.

Fifth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature is three flats. The music includes various chordal textures and melodic fragments.

Sixth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature is three flats. The music includes various chordal textures and melodic fragments.

101

Nocturne.

ORGAN SOLO.

CHOPIN.

Larghetto.

The musical score is presented in six systems, each with a treble and bass staff. The key signature is one flat (B-flat major), and the time signature is 3/4. The tempo is marked 'Larghetto'. The score includes various musical notations such as slurs, ornaments, and dynamic markings. The piece concludes with a final cadence in the sixth system.

SOCIAL.
Annie Laurie.

102

MALE QUARTET.

Arr. by W.H.J.

1. Max - wel - ton's braes are bon - nie where ear - ly falls the
2. Her brow is like a snow-drift, her throat is like the

dew. And 'twas there that An - nie Lau - rie gave
swan. Her face it is the fair - est that

me her prom - ise true. Gave me her prom - ise
e'er the sun shone on. Her voice is low and

true. And ne'er for - get will I. But for
sweet. And she's the world to me. And for

bon - nie An - nie Lau - rie I wid lay me down and dee.
bon - nie An - nie Lau - rie I wid lay me down and dee.

103.

The Old Oaken Bucket.

MALE QUARTET.

Arr. by W. H. J.

1. How dear to this heart are the scenes of my childhood, Where fond re-col-lection pre-
2. The moss-cover'd buck-et I hail as a treas-ure, For of-ten at noon, when re-

sents them to view, The or-ward, the mead-ow, the deep-tan-gled wild-wood, and
turned from the field, I found it the source of an ex-qui-site pleas-ure, the

ev'-ry lov'd spot that my in-fan-cy knew: The wide-spread-ing stream, the
pur-est and sweet-est that na-ture can yield. How ar-dent I seized it, with

mill that stood by it, The bridge, and the rock where the cat-a-act fell; The
hands that were glowing! And quaffed its sweet contents that came from the well. The-
Chorus.

old oaken bucket, the i-ron-bound bucket, the moss-cover'd bucket that hung in the well.

SOCIAL.
Ben Bolt.

104.

MALE QUARTET.

Arr. by W. H. J.

1. Oh don't you remember sweet Alice, Ben Bolt, Sweet Alice with hair so
 2. Oh don't you remember the woods in the dell, Near the green sunny slope of the

brown? She wept with delight when you gave her a smile and trembled with fear at your
 hill. When oft we have sung 'neath its wide spreading shade and kept time to the click of the
 so brown

frown. In the old churchyard in the valley, Ben Bolt, In a corner obscure and a-
 mill. The mill has gone to decay, Ben Bolt, And a quiet now reigns all a-

lone, They have fitted a slab of granite so gray, and sweet Alice lies un- der the
 round, See the old rustic porch with its roses so sweet, Lies scatter'd and fallen to the

stone. They have fitted a slab of granite so gray, and sweet Alice lies un- der the stone.
 ground. See the old rustic porch with its roses so sweet, Lies scatter'd and fallen to the ground.

The Old, Old Home.

105.

MALE QUARTET.

Arr. by W.H.J.

1. When I long for saint.ed mem.o.ries like an - gel troops they come, If I
 2. Like a wreath of scented flow.er.ets close en - twined each lov - ing heart, But

fold my arms and pon - der on the old, old home. The
 time and change* in con - cert, 'blew the wreath a - part. Yet

heart has ma - ny pass - a - ges through which the feel - ings roam; But its
 still those saint.ed mem . o - ries like an - gels ev - er come, If I

Chorus.
 mid.dle aisle is sa.cred to the old, old home. Oh the old old, home. Oh the
 fold my arms and pon.der on the old, old home.

old, old home, I fold my arms and pon.der on the old, old home.

SOCIAL.
Lost Chord.

106.

TEN. OR BAR. SOLO.

SIR ARTHUR SULLIVAN.

Andante Moderato.

Seated one day at the organ, I was weary and ill at ease, And my

fingers wander'd idly Over the noisy keys; I know not what I was

playing, Or what I was dreaming then, But I struck one chord of music, Like the

Lost Chord. (Continued.)

poco rall. dim. 79

cresc.

sound of a great A - men, Like the sound of a great A -

cresc. *dim.*

men. It

cresc.

flood.ed the crim.son twi.light, Like the close of an An.gel's Psalm, And it

cresc. *cresc.*

dim.

lay on my fev-er'd spir - it, With a touch of in-fi-nite calm, It

dim.

cresc. *dim.*

qui - et . ed pain and sor.row, Like love oy-er.com- ing strife, It

cresc. *dim.*

Lost Chord. (Continued.)

seem'd the har-mo-nious e-cho From our dis-cord-ant life, It

p *tranquillo.*

tranquillo sempre.

link'd all per-plex-ed mean-ings, In-to one per-fect peace, And

poco a poco animato. *f* *agitato.*

trembled a-way in-to si-lence, As if it were loth to cease; I have

sought, but I seek it vain-ly, That one lost chord di-vine, Which

came from the soul of the or-gan, And en-ter'd in-to

Lost Chord. (Continued.)

f grazioso.

mine. It may be that Death's bright An-gel, Will

cresc. - molto - ritard. *f* *ff*

This system contains the first two lines of music. The vocal line begins with the lyrics 'mine. It may be that Death's bright An-gel, Will'. The piano accompaniment features a complex texture with many sixteenth notes and chords. Performance markings include 'cresc. - molto - ritard.', 'f', and 'ff'. There are also some 'Tea' markings in the piano part.

speak in that chord a - gain; It may be that on - ly in Heav'n, I shall

sempre ff

This system contains the next two lines of music. The vocal line continues with 'speak in that chord a - gain; It may be that on - ly in Heav'n, I shall'. The piano accompaniment continues with similar rhythmic patterns. A marking of 'sempre ff' is present.

hear that grand A - men. It may be that Death's bright An - gel, will

This system contains the next two lines of music. The vocal line begins with 'hear that grand A - men. It may be that Death's bright An - gel, will'. The piano accompaniment continues with the same texture.

speak in that chord a - gain, It may be that on - ly in Heav'n I shall

ritard. *con gran forza.*

fff *ritard.* *con gran forza colla voce.*

This system contains the next two lines of music. The vocal line continues with 'speak in that chord a - gain, It may be that on - ly in Heav'n I shall'. The piano accompaniment includes markings for 'ritard.', 'con gran forza.', 'fff', 'ritard.', and 'con gran forza colla voce.'.

hear that grand A - men.

a tempo. *rallentando.*

This system contains the final two lines of music. The vocal line concludes with 'hear that grand A - men.'. The piano accompaniment ends with a 'rallentando' marking.

SOCIAL.

HARM SOLO.
107

Rock'd In The Cradle Of The Deep.

Composed by J. P. KNIGHT.
arranged by W. H. J.

Moderato.

Rock'd in the cradle of the
And such the trust that still were

deep, I lay me down in peace to
mine, Tho' storm-y winds swept o'er the

sleep, Se - cure, I rest up - on the wave, For Thou, O
As - sure, Or though the tempest's fire - ry breath, Could me from

I know Thou wilt not slight my
own wave still safe with

ROCK'D IN THE CRADLE OF THE DEEP. (Cont.)

call, *mf* For Thou dost mark the spar - row's
Thee, *The* *germ* *of* *im - mor - tal - i -*

fall, *p* And calm and peace - ful is my sleep, —
fy, *And* *calm* *and* *peace - ful* *etc.*

Rock'd in the cra-dle of the deep, *pp* And calm and peace-ful is my

sleep, — Rock'd in the cra - dle of the deep. —

The Sailor's Farewell.

MALE QUARTET.
Con espressione.

W. H. JAMES.

Dear - est one, we're doom'd to part, Deem not 'tis for -
 Hope and faith in heav'n we have, God is ev - er

ev - er; Love that's cher - ished in the heart,
 near - est, He can bid the wind and wave,

Death a - lone can sev - er; 'Tis the sad fare -
 Bear me to the dear - est. Fold me to thy

wells that chill, Make the part - ing sad - der still,
 heart once more, Then a - dieu my na - tive shore,

Say "we'll meet to mor - row," Hope will les - sen, les - sen sor - row.
 Say "we'll meet to - mor - row," Hope will les - sen, sor - row.

SOCIAL.
Sweet And Low.

109

MALE QUARTET.
Moderato.

J. RARNBY.

Sweet and low, *p* Sleep and rest, *p* sweet and low, *mf* sleep and rest, *mf* Wind of the west - ern Dreams come to thee

sea. *p* soop, *p* Low, low, *p* breathe and blow, *mf* Rest, rest, on moth - ers breast, *mf* Wind of the west - ern Fa - ther will come here

sea. *s* soon. *s* O - ver the roll - ing wa - ters go, *s* Fa - ther will come to his babe in the nest, *s*

Come from the dy - ing moon and blow, Blow him a - gain to me, Sil - ver sails out of the west, Un - der the sil - ver moon,

p While my lit - tle one, *p* Sleep, my hit - tle one, *p* While my pret - ty one, *pp* sleeps. *pp* Sleep, my hit - tle one, *pp* Sleep, my pret - ty one, *pp* sleep.

My Old Kentucky Home.

110

MALE QUARTET.

Arr. by W. H. J.

The sun - shines bright in the Old Ken-tuck - y Home, 'Tis
The head must bow and the back will have to bend, Wher-

sum-mer, the dark-ies are gay; The corn - tops. ripe and the
ev - er the dark - y may go; A few more years and the

meadows are in bloom, and the birds make mu-sic all the day. The
trou-ble all will end, in the field where the sug-ar - canes grow. A

young folks roll on the lit-tle cab-in floor, All mer-ry, all hap-py, all
few more days for to tote the wea-ry load, No - mat-ter they nev-er is

bright, By'n bye hard times comes a knock-ing at the door, Then, my
light, A few more years till we tot - ter on the road, Then, my

My Old Kentucky Home. (CON.)

Chorus.

old Kentuck-y home, good night. Weep no more, my la - dy, Oh
 old Kentuck-y home, good night.

weep no more. for me, We will sing one song for the
 old Ken-tuck - y home, For the old Ken-tuck - y home far a - way.

Detailed description: This is a musical score for a chorus in 3/4 time, key of D major. It consists of three systems of music. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are: 'old Kentuck-y home, good night. Weep no more, my la - dy, Oh' (first system); 'weep no more. for me, We will sing one song for the' (second system); and 'old Ken-tuck - y home, For the old Ken-tuck - y home far a - way.' (third system). The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Sleep, Gentle Darling.

111

MALE QUARTET.

Arr. by W. H. J.

Sleep gentle darling whilst I am singing to thee, my lov ed one, peaceful thy rest,
 God guard thee, dearest, sleeping or waking and shed His richest gifts on thy dear heart,

Calm be thy slum-bers an-gels are wait-ing their sweetest in-cense from re-gions blest.
 O, thou be- lov'd one, day-light is beaming, fain would I, love, from thee ne'er de-part

Detailed description: This is a musical score for a male quartet in 3/4 time, key of D major. It consists of two systems of music. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are: 'Sleep gentle darling whilst I am singing to thee, my lov ed one, peaceful thy rest, God guard thee, dearest, sleeping or waking and shed His richest gifts on thy dear heart,' (first system); and 'Calm be thy slum-bers an-gels are wait-ing their sweetest in-cense from re-gions blest. O, thou be- lov'd one, day-light is beaming, fain would I, love, from thee ne'er de-part' (second system). The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

112

Then You'll Remember Me.

Andante Cantabile.

M. W. BALFE.

The piano introduction consists of two systems of music. The first system begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass line features a steady eighth-note accompaniment. The second system begins with a double bar line and a repeat sign. The melody continues with a quarter note C5, a quarter note D5, and a quarter note E5. The bass line continues with eighth notes. Dynamics include a piano (*p*) marking and a *dol.* (dolando) marking.

The first two lines of the song are set in a 4/4 time signature. The vocal line is written in a treble clef with a key signature of two flats. The piano accompaniment is in a bass clef with a key signature of two flats. The lyrics are:

1. When oth - er lips and oth - er hearts Their

2. When cold - ness or de - ceit shall slight The

The piano accompaniment features a consistent eighth-note pattern in the bass line and a more melodic line in the treble. A piano (*pp*) dynamic marking is present.

The next two lines of the song continue the vocal and piano accompaniment. The lyrics are:

tales of love shall tell; In lan - guage whose ex -

beau - ty now they prize, And deem it but a

The piano accompaniment maintains the same rhythmic structure as the previous section.

The final two lines of the song conclude the vocal and piano accompaniment. The lyrics are:

cess im - parts The pow'r they feel so well, There

fa - ded light Which beams with - in your eyes, When

The piano accompaniment ends with a final chord in the bass line and a melodic flourish in the treble line.

THEN YOU'LL REMEMBER ME. (Cont.)

may per - haps, in such a scene, Some rec - ol - lec - tion
 hol - low hearts shall wear a mask, 'Twill break your own to

be, Of days that have as hap - py been, And
 see: In such a mo - ment I but ask That

you'll re - mem - ber me, ——— And you'll re - member, you'll re - mem - ber
 you'll re - mem - ber me, ——— That you'll re -

me mem - ber, you'll re - mem - - - ber me.

SOCIAL.
Nancy Lee.

113

Words by F. E. WEATHERLY, M.A.

Music by STEPHEN ADAMS.

With spirit.

Of all — the wives as e'er you
The har - bor's past the breez - es

know, Yeo ho! — lads! ho! Yeo ho! — Yeo ho! There's
blow, Yeo ho! — lads! ho! Yeo ho! — Yeo ho! 'Tis

none like Nan - cy Lee, I trow, Yeo ho! — lads! ho! — Yeo
long ere we come back I know, Yeo ho! — lads! ho! — Yeo

ho! See there she stands, an' waves her hands, up - on the quay, An'
ho! But true an' bright from morn till night my home will be, An'

NANCY LEE. (Cont.)

ev - ry day when I'm a - way, she'll watch — for me, An' whis - per low when
all so near, an' snug an' sweet, for Jack — at sea, An' Nan - cy's face to

tem - pests blow, for Jack at sea, Yeo ho! — lads! ho! — Yeo ho!
bless the place, an' wel - come me; Yeo ho! — lads! ho! — Yeo ho!

rall.

The sai - - lor's wife the sai - lor's star — shall be, Yeo

tempo.

ho! — we go a - - cross the sea, The sai - lor's wife the sai - lor's

star shall be, The sai - lor's wife his star shall be. —

The Heart Bow'd Down.

Larghetto.

M. W. BALFE.

mf

Musical notation for the piano introduction, featuring a treble and bass clef with a key signature of one sharp (F#) and a common time signature (C). The piece begins with a melody in the treble clef and a supporting accompaniment in the bass clef. A dynamic marking of *mf* (mezzo-forte) is present. The introduction concludes with a triplet of eighth notes in the treble clef.

1. The heart, bow'd down by weight of woe, To
 2. The mind, will in its worst de-spair, Still

Musical notation for the first system of the vocal and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are printed below the vocal line. The piano part features a steady accompaniment of eighth notes.

weak-est hopes will cling; To thought and im-pulse,
 pon-der o'er the past; On mo-ments of de-

Musical notation for the second system of the vocal and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment maintains its accompaniment pattern.

while they flow, That can no com-fort bring, that can, That
 light that were Too beau-ti-ful to last, that were Too

stringendo.

Musical notation for the third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics. The piano accompaniment ends with a *stringendo* marking, indicating a slight increase in tempo. The piano part features a final flourish of eighth notes.

THE HEART BOW'D DOWN.

rall

can no com - - - fort bring. With those ex - cit - ing
beau-ti-ful, too beau - ti - ful to last. To long de - part - ed

colla parte.

pp

scenes will blend, O'er pleas - ure's path - way thrown; But
years ex - tend, its vis - ions with them flown, For

con

espress di dolore.

mem-ry is the on - ly friend That grief can call its own, That

grief can call its own, — That grief can call its own.

stringendo.

Old Folks At Home.

115

Written and Composed by S. C. FOSTER.

Piano introduction in G major, 2/4 time. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a simple harmonic accompaniment with chords and single notes.

Way down up - on de Swa - nee rib - ber, Far, far a -
All round de lit - tle farm I wan - der'd When I was

way, Dere's wha my heart is turn - ing eb - ber,
young, Den ma - ny hap - py days I squan - der'd,

Dere's wha de old folks stay. All up and down de
Ma - ny de songs I sung. When I was play - ing



whole cre - a - tion, Sad - ly I roam, Still long - ing for de
wid my brud - der, Hap - py was I. Oh! take me to my



old plan - ta - tion, And for de old folks at home.
kind old mud - der, Dere let me live and die.



Chorus.



All de world am sad and drea - ry, Eb - ry - where I roam,



Oh! darkies how my heart grows wea - ry, Far from de old folks at home.



SOCIAL.
Massa's In De Cold Ground.

MALE QUARTET.

Arr. by W. H. .

Round de mead-ows, am a - ring - ing De dark-ies mourn-ful song,
When de au-tumn leaves were fall - ing, When de days were cold; 'Twa

While de mock-ing bird am sing - ing Hap-py as the day am
hard to hear old mas-sa call - ing Cause he was too weak and

long. Where de i - vy am a - creep - ing O'er de gras - sy
old. Now de o - range trees am bloom - ing On de sand - y

mound, Dare old massa am a sleep - ing, Sleeping in de cold, cold ground.
shore, Now de summer days am com - ing, Mas-sa neb-ber calls no more.

Chorus:

Down in de corn - field Hear dat mourn-ful sound,

All de dark-ies am a weep - ing, Mas-sa's in de cold, cold ground.

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