

TO MR ARTHUR P. SCHMIDT  
IN DEEP APPRECIATION OF HIS GREAT SERVICE TO THE CAUSE OF  
AMERICAN MUSIC

# THE ROCK OF LIBERTY

A PILGRIM ODE

POEM BY

ABBIE FARWELL BROWN

MUSIC BY

ROSSETTER G. COLE

OP. 36

PRICE \$1.00

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# THE ROCK OF LIBERTY

A PILGRIM ODE. 1620-1920

By ABBIE FARWELL BROWN

## I. VISION

### PRAYER OF THE PILGRIMS

#### Chorus

Lord God of Hosts, Defender of the weak,  
With thine Almighty arm deliver us,  
Thy suffering people, exiled and forlorn,  
Pilgrims of faith, who dream a glorious dream!  
Beyond the deep, where no man knows the way,  
To savage shores, beneath an alien sky,  
Guide us in hope to Liberty and Peace.  
Jehovah! Hearken to thy people's cry!  
Oh, grant us freedom, Lord, within thy law,  
To toil or worship, live or die for Thee,  
In Thy name building that which shall endure  
Beyond the little while we have to live.

### THE VISION

#### Bass Solo

O rolling vast of unimagined ocean,  
Dividing continents and parting men!  
Yield to the fragile sails of destiny,  
Manned by the will that conquers mighty force;  
Bow to the courage that endures to die,  
The Faith that anchors to a solid Rock.

#### Soprano Solo

O waves that do divide! The time will come  
When water shall unite the sundered lands.  
Then over sea, under the sea, and through,  
Shall fare the galleons of brotherhood,  
Bearing the freight of liberty and love  
From a great nation, heir of our desire,  
To every corner of the peopled earth.

### THE PILGRIMS

#### Chorus

O Pilgrims in a cockle frail  
Upon a perilous quest,  
Out of the old world making sail  
Into the golden west;  
Beyond the misty ocean veil  
Awaits a Vision blest!

A simple little yeoman band,  
None of the rich or great,  
But stout of heart and strong of hand,  
The pioneers of fate;  
The patient builders of a land,  
The founders of a State!

Your fragile bark adventuring  
Upon a fearful sea,—  
Awful the cargo that you bring;  
The seeds of destiny;  
Promise of future harvesting  
In sheaves of liberty.

#### Chorus of Women

The peril of the frozen wave  
Our faith cannot betray;  
Mothers and maidens, oh, be brave,  
And teach the babes to pray—  
"Jehovah! Who art strong to save,  
Guide to thy chosen Bay!"

Famine and cold and fever come  
To meet us on the shore;  
Labor and want and sorrow, dumb  
For joys we see no more.  
O Lord! give hope in a new home,  
Strength for what lies before!

Yea, though he slay with scourge forlorn,  
We trust Jehovah's will.  
Although the pitying rows of corn  
Hide many a little hill,  
Where lie our loved and newly-born;  
Our God is with us still!

#### Chorus of Men

No snarling danger in its den  
Can make our courage quail;  
No prowling savage of the fen  
Will turn our color pale;  
Nor treachery of brother men  
Make our endeavor fail.

With freedom are our furrows filled  
To blossom in the spring.  
To freedom run the roads we build;  
"Freedom!" the grey walls sing.  
For Freedom is the word we willed  
Shoud through the ages ring!

## II. STRUGGLE

### PSALM OF PRAISE

#### Chorus

The Lord is my strength; of whom shall I be  
afraid?  
He hath brought me forth into a place of Lib-  
erty.  
Oh what great and sore trouble hast Thou  
showed me,  
And yet dost Thou quicken me again,  
Yea, and shalt bring me up again out of the  
deep.  
Thou hast tried me as silver is tried.  
The Lord will give strength to His people;  
The Lord will bless His people with peace.

## THE CAPTAIN

### Tenor Solo

We who have challenged fate  
To buy the boon of peace,  
Shall we not watch and wait,  
Nor from the vigil cease?  
Pray God for strength and trust His word,  
Guarding our treasure with a sword!

We who have burned the past  
Upon an altar fire,  
Will pay our lives at last  
To win the soul's desire.  
Give us our Peace! Renew our faith,  
O Lord, to seek it unto death!

## THE ELDER

### Bass Solo

Come, let us build a temple to God,  
Here in the wilderness, made of our might,  
Set in our midst, the centre of life.  
Smite the tall pines that fall with a roar!  
Hew the great logs and heave them in place.  
Square is the meetinghouse, simple and stern,  
Farren of beauty, honestly builded,  
A shield from the arrow that flieth by day,  
A haven from storm and perils of night.  
Slender the spire that points to the sky,  
First one of many to point out a path  
Through the wild jungle, lifting men's eyes  
Out of the shadow into the light.  
Old men and maidens, young men and children,  
Enter His house with thanksgiving and praise!

### Chorus of Women

Patter, patter, in and out,  
Go the women's loyal feet.  
Hither, thither, round about,  
Late and early hear the beat.  
To the crib, the well, the hay,  
From the kitchen to the loom;  
Treading out a people's way,  
From the cradle to the tomb.

Flutter, flutter, to and fro;  
Busy hands fly out and in.  
Flaxen threads are white as snow,—  
Rough the little hands that spin.  
Drawing out the thread of life,  
Working early, winding late;  
Gentle mother, noble wife,  
Knitting firm a Nation's fate.

### Chorus

Lord of the harvest and the toil,  
Prosper the laborer on thy soil;  
Steady the shoulder to the plow,  
And let there be no faltering now.  
Our lot is in a goodly land,  
Inspire the heart and steel the hand  
To build a fabric grandly sure  
In righteousness that shall endure.

### Full Chorus

Sing to the Lord! Here there shall be  
No leading into captivity,  
And no complaining on our shore.  
But we will guard the lowly poor,  
The little children and the weak,  
And they shall find the prize they seek.

O Liberty! The corner-stone  
Of a greater hope than men have known!

## III. ACHIEVEMENT

### Chorus of Men

We have felled the forest and pierced the hill,  
We have scoured the prairie and venture still,  
Turning the torrents to our behest,  
Sons of the Pilgrims, East and West.

### Chorus of Women

We have followed our men to make a home;  
Wherever they fared we dared to come,  
From the mountain top to the river mouth,  
Daughters of Pilgrims, North and South.

### Full Chorus

We have builded well by the waterside,  
We have garnered a harvest far and wide,  
Setting our mark from sea to sea,  
Heirs of the Pilgrim Liberty.

## THE ALARUM

### Tenor Solo

Daughters of men, arise!  
Sons of the soil, awake!  
What are the hopes ye prize,  
When Freedom is at stake?  
Hark to a warning cry  
Out of the sacred dust;  
Dare all for Liberty,  
Give all to keep the trust!

### Chorus

Pray God for strength and trust His word,  
Guarding our treasure with a sword.

### Tenor Solo

Arise, O glorious Land,  
And make confusion cease!  
The foes of Freedom stand  
Across the path of Peace.  
In loyal might arrayed  
Assail the host of shame.  
Forward! Unafraid!  
In God's Almighty name!

### Chorus

Give us our Peace! Renew our Faith,  
O Lord, to seek it unto death!

### Solo

America! Be strong!  
Heir of a noble race,  
Bear the proud Flag along  
Up to the highest place.  
The road our fathers made  
Is bright as living flame.  
Forward! Unafraid!  
In God's Almighty name!

### Chorus

The road our fathers made  
Is bright as living flame.  
Forward! Unafraid!  
In God's Almighty Name!

### Soprano Solo

O waves that did divide, the time has come  
When water shall unite the Sundered lands!  
Now over sea, under the sea, and through  
Shall fare the galleons of brotherhood,  
Bearing the freight of liberty and love  
From the great Nation, heir of men's desire,  
To every corner of the peopled earth.

### THE UNION

#### Grand Chorus

Lovely is this, the Land of our abiding,  
From shore to shore across the leagues of freedom,  
From North to South in merciful abundance;  
Land of our heart, America!

The little school, the farmstead, and the chapel,  
Type of the treasure that our fathers cherished,  
Followed the feet that tramped beyond the mountains,  
Making thy ways, America.

Out of the East came men in mighty millions,  
Into the savage corners of the country,  
Scattering wide the seed of old tradition,  
Germ of thy power, America.

From deep to deep, from gulf to frozen forest,  
The mountain and the plain have known their courage,  
The harbor and the town have seen their wisdom,  
Quickening thee, America.

They chained the Titan Steam to be their servant,  
They made the thunderbolt to do their bidding,  
And gave thee Light to be thy living halo,  
Glorious one, America.

The old world turned to thee in time of trouble;  
The people held their empty hands for succor;  
Thy bread and wine of love went forth to feed them,  
Strength of thy strength, America.

Thy Liberty became the hope of nations;  
To Victory thy banner crossed the ocean,  
Borne by the gallant sons of Pilgrim honor,  
Shouting thy name, "America!"

Yet are we humble, mindful of the fathers.  
Not unto us, but unto God the glory,  
Who gave them grace, and made us to inherit  
Their sacred trust,—America!

### DOXOLOGY

Praise God from whom all blessings flow;  
Praise Him all creatures here below;  
Praise Him above, ye heavenly host,  
Praise Father, Son, and Holy Ghost. Amen.

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# The Rock of Liberty

A PILGRIM ODE

## Part I. Vision

### №1 CHORUS: Prayer of the Pilgrims

ABBIE FARWELL BROWN

ROSSETTER G. COLE  
Op. 36

Slowly and solemnly (♩ = 48)

ere - seen - do

*l.h.*



SOP. *f* Lord — God of Hosts! *unis. ff* Lord —

ALTO *f* Lord — God of Hosts! *ff* Lord —

TENOR *f* Lord — God of Hosts! *ff* Lord —

BASS *f* Lord — God of Hosts! *ff* Lord —

God of Hosts! De-fend-er of the weak, With thine Al-

*unis.*

God of Hosts! De-fend-er of the weak, With thine Al-

might-y arm de - li - ver us, de - li - ver us, de -

might-y arm de - li - ver us, de - li - ver us, de -

li - ver us, thy suf - fring peo - ple, ex - iled and for - lorn,

li - ver us, thy suf - fring peo - ple, ex - iled and for - lorn,

*dim.* ex - iled and for - lorn, *mp* Pil - grims of faith, — who dream a glo - rious dream!

*dim.* ex - iled and for - lorn, *mp* Pil - grims of faith, — who dream a glo - rious dream!

*dim.* *mp*

*mf* Pil - grims of faith, — who dream a glo - rious dream! *cresc.*

*mf* Pil - grims of faith, — who dream a glo - rious dream! *cresc.*

*mf* *cresc.* *f*

*f*

Be - yond the deep, where no man knows the way, To

*f*

Be - yond the deep, where no man knows the way, To

*dim.* sa - vage shores be - neath an a - lien sky, *mp* cre - Guide us in hope to

*dim.* sa - vage shores be - neath an a - lien sky, *mp* Guide us, *cre*

*dim.* Guide, Oh,

- seen - do - *f*

Li - ber - ty and Peace, Guide us in hope to Li - ber - ty and Peace.

guide us, *scen* - do - *f*

Li - ber - ty and Peace, Guide us in hope to Li - ber - ty and Peace.

guide us in hope to

*p* Je-ho-vah, Je-ho-vah, Je-ho-vah, Je-ho-vah!

*ere* Je-ho-vah, Je-ho-vah, Je-ho-vah, Je-ho-vah!

*scen* Je-ho-vah, Je-ho-vah, Je-ho-vah, Je-ho-vah!

*p* *ere* *scen*

*do ff* Lord God of Hosts! Lord

*do ff* Lord God of Hosts! Lord

*do ff* Lord God of Hosts! Lord

*do ff* *fff*

*ff* God of Hosts! De-fend-er of the weak,

*ff* God of Hosts! De-fend-er of the

*ff* De-fend-er of the

*ff* De-fend-er of the

*Slower*

*f* — *f* *pp* *p*

Hear - en, hear - en to thy peo - ple's cry! Hear - en to our cry!

weak, Hear - en, *f* *pp* *p*

Hear - en, hear - en to thy peo - ple's cry! Hear - en to our cry!

weak, Hear - en, *f* *pp* *p*

*ff* *f* *f* *Slower*

*ff* *p a tempo* *cre -*

Oh, grant us free - dom, Lord, with - in thy law, To

*ff* *p a tempo* *cre -*

Oh, grant us free - dom, Lord, with - in thy law, To

*ff* *p a tempo* *cre -*

*scen - do* *molto rit.* *f* *a tempo* *p*

toil or wor - ship, live or die for Thee, In thy name build - ing

*scen - do* *f*

toil or wor - ship, live or die for Thee,

*scen - do* *f*

*scen - do* *molto rit.* *a tempo* *p*

*mp* that which shall en - dure Be - yond the *mf*  
*mp* In thy name build - ing that which shall en - dure Be - - *mf* In thy  
*mf* In thy name build - ing *cresc.*

*cresc.* lit - - tle while we have *dim.* to  
*cresc.* name build - ing that which shall *dim.*  
*cresc.* yond the lit *cresc.* tle while we have *dim.* to  
*dim.* that which shall en - dure Be - yond the time we

*mp* live. Oh, *f* grant us free - dom, *p* grant us free - dom,  
*mp* live. *f* Grant us free - dom, *p*  
*mp* live. Oh, *f* grant us free - dom, *p* grant us free - dom,  
*mp* have to live. *f* Grant us free - dom,

Lord God of Hosts! Lord

Lord God of Hosts! Lord

*Slower* *ff*

God of Hosts! Oh, grant us free-dom, Lord, with-in thy

God of Hosts! Oh, grant us free-dom, Lord, with-in thy

*a tempo*

*unis.*

*a tempo*

law, To toil or wor-ship, to live or

law, To toil or wor-ship, to live or

*cresc.*

die for Thee, In thy name build-ing that which shall en-dure Be-

die for Thee, In thy name build-ing that which shall en-dure Be-

*ff* *l.h.*

yond the lit - tle while we have to

yond the lit - tle while we have to

*molto cresc.* *rit.*

*molto cresc.* *rit.*

*molto cresc.* *rit.*

*molto cresc.* *rit.*

live.

live.

*a tempo*

*ff*

*a tempo*



# No 2 SOLO (BASS) THE VISION

## "O Rolling Waste of Unimagined Ocean"

Slowly, but with vigor (♩=54)

*mf* *cresc.* *dim.*

**BASS** *f*

O rol - ling waste of un - im - ag - ined o - cean,

*p* *f*

Di - vid - ing con - ti - nents and part - ing men! Yield to the fra - gile

*dim.* *mf*

*mf* *cresc.* *poco* *a*

sails of des - ti - ny, Manned by the will that con - quers migh - ty force!

*mf* *cresc.* *poco* *a*

*poco*

Manned by the will that con - quers migh - ty force!

*poco*

*ff*

Bow, bow to the cour - age that en -

dures to die, The Faith that an - chors to a sol - id Rock!

*dim.*

*dim.*

*p*

*mf*

*rit*

*dim.*

*a tempo* (♩ = 60)

*mp*

O waves that do di - vide! The time will come when waters shall u - nite the

*p a tempo*

*poco cresc.*

sun-dered lands. Then o-ver sea and un-der sea, and through,

*poco cresc.*

Shall pass the gal-le-ons of broth-er-hood, Bear-ing the

*mp*

freight of lib-er-ty and love From a great na-tion, heir of our de-

sire, To ev-ery cor-ner of the peo-pled earth.

*mf* *mp* l.h.

*mf* *dim.* *p*

# Nº 3 CHORUS—THE VOYAGE

“O Pilgrims in a Cockle Frail”

Slowly, with stately motion (♩ = 63)

mf

The piano introduction consists of two staves in 3/4 time, marked *mf*. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

mf

O

mf

O

mf

This section shows the vocal parts and piano accompaniment for the first two measures. The vocal staves (Soprano, Alto, Tenor, Bass) are mostly silent, with the word "O" appearing at the end of the first measure. The piano accompaniment continues with the same melodic and harmonic patterns as the introduction.

Pil-grims in a cock-le frail Up - on a per-il-ous quest,

Pil-grims in a cock-le frail Up - on a per-il-ous quest,

mf

This section contains the vocal melody and piano accompaniment for the chorus. The lyrics are: "Pil-grims in a cock-le frail Up - on a per-il-ous quest,". The piano accompaniment features a prominent triplet in the right hand. The piano part is marked *mf*.

Out of the old world mak-ing sail In-to the gold-en west;

Out of the old world mak-ing sail In-to the gold-en west;

This system contains the first system of music, featuring two vocal staves and a piano accompaniment. The vocal lines are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are: "Out of the old world mak-ing sail In-to the gold-en west;".

Be -

Be -

This system contains the second system of music. The vocal lines are mostly rests, with the word "Be -" appearing at the end of the first and third staves. The piano accompaniment continues with chords and moving lines. Dynamics include *p* (piano) and *dim.* (diminuendo).

yond the mis-ty o-cean veil A - waits a Vis - ion blest! A -

yond the mis-ty o-cean veil A - waits a Vis - ion blest! A -

This system contains the third system of music. The vocal lines have the lyrics: "yond the mis-ty o-cean veil A - waits a Vis - ion blest! A -". The piano accompaniment features chords and moving lines. Dynamics include *mf* (mezzo-forte) and *poco rit.* (poco ritardando).

*p* *pp* *a tempo*

waits a Vis-ion blest!

*p* *pp*

waits a Vis-ion blest!

*A little faster* (♩=72) *mf*

*mp* A sim-ple lit-tle yeo-man band, None of the rich or great, But

*mp* *mf*

A sim-ple lit-tle yeo-man band, None of the rich or great, But

*mp* *mf*

*A little faster* (♩=72)

stout of heart and strong of hand, The pi-o-neers of fate;

stout of heart and strong of hand, The pi-o-neers of fate;

This system contains the first two systems of music. The top two systems are vocal parts with lyrics. The bottom system is the piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 7/8. Dynamics include *ff* (fortissimo) and *sf* (sforzando).

The pa-tient build-ers of a land, The

The pa-tient build-ers of a land, The

This system contains the next two systems of music. The top two systems are vocal parts with lyrics. The bottom system is the piano accompaniment. Dynamics include *cresc.* (crescendo) and *sf* (sforzando).

found - ers of a State! The pa - tient

found - ers of a State! The pa - tient

Maestoso

This system contains the final two systems of music. The top two systems are vocal parts with lyrics. The bottom system is the piano accompaniment. Dynamics include *ff* (fortissimo) and *sf* (sforzando). The tempo marking *Maestoso* is present.

build-ers of a land, The found - ers — of a State!

build-ers of a land, The found - ers — of a State!

This system contains the first vocal entry and piano accompaniment. It features two vocal staves (Soprano and Alto) and a grand staff for piano. The lyrics are "build-ers of a land, The found - ers — of a State!". The piano part includes a complex texture with many beamed sixteenth notes.

This system contains the continuation of the vocal and piano parts from the first system. The vocal staves show rests for the first part of the system. The piano accompaniment continues with intricate rhythmic patterns. A *poco rit.* (ritardando) marking is present at the end of the system.

**Tempo primo** (♩ = 63)

Your fra-gile bark ad - ven - tur-ing Up - on a fear-ful

Your fra-gile bark ad - ven - tur-ing Up-on a fear-ful

This system begins with a **Tempo primo** (♩ = 63) marking. It features two vocal staves and a grand staff for piano. The lyrics are "Your fra-gile bark ad - ven - tur-ing Up - on a fear-ful". The piano part includes a *dim.* (diminuendo) marking.

**Tempo primo** (♩ = 63)

This system contains the piano accompaniment for the final part of the page. It features a grand staff with a *dim.* marking at the beginning and a *mp* (mezzo-piano) marking later in the system.



sea, Aw - ful the car - go, Aw - ful the

sea, Aw - ful the car - go, Aw - ful the

car-go that you bring; The seeds of -

car-go that you bring; The seeds, the seeds of -

The seeds of

*f* *A little faster* (♩=76) *cresc.*

des-ti-ny, Prom-ise of fu - ture har - vest-ing In -

ny, *f* *cresc.*

des-ti-ny, Prom-ise of fu - ture har - vest-ing In -

*A little faster* (♩=76) *cresc.*

In -

sheaves of lib-er-ty. Prom - - ise of fu - -

sheaves of lib-er-ty. Prom - - ise of fu - -

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The first vocal line starts with a fortissimo (ff) dynamic and a fermata over the first measure, then continues with a piano (f) dynamic. The lyrics are "sheaves of lib-er-ty. Prom - - ise of fu - -". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

ture har-vest-ing In sheaves, in sheaves of lib-er-ty.

ture har-vest-ing In sheaves, in sheaves of lib-er-ty.

The second system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has three sharps and the time signature is 2/4. The first vocal line starts with a piano (p) dynamic and a fermata over the first measure, then continues with a piano (p) dynamic. The lyrics are "ture har-vest-ing In sheaves, in sheaves of lib-er-ty.". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Prom - - - - - ise of fu - - - - - ture

Prom - - - - - ise of fu - - - - - ture har - - - - -

Prom - - - - - ise of fu - - - - - ture har - - - - -

Prom - - - - - ise of

The third system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has three sharps and the time signature is 2/4. The first vocal line starts with a mezzo-piano (mp) dynamic and a fermata over the first measure, then continues with a mezzo-piano (mp) dynamic. The lyrics are "Prom - - - - - ise of fu - - - - - ture". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

har - vest - ing In sheaves of li - ber - ty, In

mf mp

vest - ing In sheaves of li - ber - ty,

mf

har - vest - ing

sheaves of li - - - ber - ty.

mp

In sheaves of li - - - ber - ty.

mf

In sheaves, in sheaves of li - - - ber - ty.

mf

rit. Tempo primo

Tempo primo

rit.

mp

mf

rit. a tempo no retard

dim. p mp p pp

## No 4. WOMEN'S CHORUS

### "The Peril of the Frozen Wave"

Moderately fast, with intense feeling (♩ = 76)

*SOPRANO I* *mf*

*SOPRANO II* *The* *mf*

*ALTO* *The* *mf*

per-il of the froz-en wave Our faith can - not — be -

per-il of the froz-en wave Our faith can - not — be

per - il

*mp* tray; Moth-ers and maid - ens, Oh, be  
*mp* tray; Moth-ers and maid-ens, Oh, be  
*mp* Moth-ers and maid - ens, Oh, be

*cresc.* brave And teach the babes to pray, "Je -  
*cresc.* brave And teach the babes to pray, "Je -  
*cresc.* brave And teach the babes to pray, "Je -

*mf* ho - vah! Je - ho - vah! Who art strong  
*mf* ho - vah! Je - ho - vah! Who art strong  
*mf* ho - vah! Je - ho - vah! Who art strong  
 Who art

to save, Oh, guide us, oh,  
 to save, Oh, guide us, oh,  
 strong to save,

*f*

guide us to thy cho - sen Bay!"  
 guide us to thy cho - sen Bay!"  
 to thy cho - sen Bay!"

*dim.* *p*

*mp*

Fam - ine and cold — and fe - - ver

Fam - ine and cold — and fe - - ver

Fam - ine — and cold and fe - ver —

come To meet us on the shore;

come To meet us — on — the shore;

*mf* La - bor and want and sor - row, dumb For  
*mf* La - bor and want and sor - row, dumb For  
*mf* La - bor and want and sor - row

*dim.* joys we see no more.  
*dim.* joys we see no more.  
*dim.* joys we see no more.

Lord, oh, give hope in a  
Lord, oh, give hope in a  
Lord, oh,



new home; Strength for what lies be -

new home; Strength for what lies be -

*dim.*

fore!

fore!

*mf* Yea, tho' he slay — with scourge for -

*mf* Yea, tho' he slay — with scourge for -

*mf* Yea, tho' he slay

Iorn, We trust Je - ho - vah's will. Al-

Iorn, We trust Je - ho - vah's will. Al-

though the pi - tying rows of corn Hide

though the pi - tying rows of corn Hide

Al-though the pi - tying rows of corn

*cresc.*  
man - y a lit - tle hill Where lie our

*cresc.*  
man - y a lit - tle hill Where lie our

*cresc.*  
man - y a lit - tle hill Where lie our

loved and new ly born;  
 loved and new ly born;

*rit. dim. mp a tempo*

Our God is with us still,  
 Our God is with us still,

*f cresc. mf*

Our God is with us still.  
 Our God is with us still.  
 Our God is with us still.

*mf dim. pp*

## Nº 5. MEN'S CHORUS

"No snarling danger in its den"

Quite fast, boldly (♩ = 112)

Piano introduction in B-flat major, 4/4 time. The music is marked *f* (forte). It features a rhythmic pattern of eighth and sixteenth notes in both the treble and bass staves.

Piano accompaniment for the first system of the chorus. It continues the rhythmic pattern from the introduction, with a mix of eighth and sixteenth notes and some chords.

**CHORUS**

*TENOR I* *f*

Musical staff for Tenor I, starting with a rest followed by the melody for the first line of the chorus.

No snarl - ing dan - ger in its den Can

*TENOR II* *f*

Musical staff for Tenor II, starting with a rest followed by the melody for the first line of the chorus.

No snarl - ing dan - ger in its den Can

*BASS I* *f*

Musical staff for Bass I, starting with a rest followed by the melody for the first line of the chorus.

No snarl - ing dan - ger in its den Can

*BASS II* *f*

Musical staff for Bass II, starting with a rest followed by the melody for the first line of the chorus.

No snarl - ing dan - ger in its den Can

Piano accompaniment for the second system of the chorus. It features a dynamic range from *ff* (fortissimo) to *sf* (sforzando), with a mix of eighth and sixteenth notes.

make our cour-age quail; No prowl-ing sav-age

make our cour-age quail; No prowl-ing sav-age

The first system consists of four staves. The top two staves are vocal parts (Soprano and Alto) with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Dynamics include *mf* and *f*.

of the fen Will turn our col-or pale, Nor

of the fen Will turn our col-or pale,

The second system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature remains two flats, and the time signature is 4/4. Dynamics include *mf* and *f*.

treach-er-y of bro-ther men Make our en-deav-or

Nor treach-er-y of bro-ther men Make our en-deav-or

The third system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature remains two flats, and the time signature is 4/4. Dynamics include *mf* and *f*.

*poco rit.* **ff** With

fail.

*poco rit.* **ff** With

*poco rit.* **ff** With

*cresc.* *poco rit.*

With marching swing (♩ = 96 - 100)

free-dom are our fur - rows filled, To blos-som in the spring. To

free-dom are our fur - rows filled, To blos-som in the spring. To

With marching swing (♩ = 96 - 100)

**ff**

free - dom run the roads we build; "Free - dom" the grey walls

free - dom run the roads we build; "Free - dom" the grey walls

*v*

sing. For Free-dom is the word we willed Should thro' the a - ges  
 sing. For Free-dom is the word we willed Should thro' the a - ges

*broadly* ring! For *ten.* Free - dom is the word we willed Should  
*a tempo*  
 ring! For *ten.* Free - dom is the word we willed Should

thro' the a - ges ring!  
 thro' the a - ges ring!

SOPRANOS

*f*

ALTOS

With

free - dom are our

*f*

TENORS

*ff*

BASSES

With

free - dom are our

*ff*

fur - rows filled, To blos - som in the spring To free - dom run the

fur - rows filled, To blos - som in the spring. To free - dom run the

roads we build; "Free - dom" the grey walls sing. For Free - dom is the

roads we build; "Free - dom" the grey walls sing. For Free - dom is the



word we willed Should thro' the a - ges ring, For Free-dom is the

word we willed Should thro' the a - ges ring, For Free-dom is the

word we willed Should thro' the a - ges ring, Should through

word we willed Should thro' the a - ges ring, Should through

*mf* *cresc. poco*

*mf* *cresc. poco*

*mf* *cresc. poco*

*mf* *cresc. poco*

*a poco* the a - - - ges ring, For Free-dom is the

*a poco* through the a - ges ring,

*a poco* the a - ges ring, For Free-dom is the

*cresc. poco* *a poco*

(2 or 3 1st Sopranos)

word we willed Should thro' the a-ges ring.

word we willed Should thro' the a-ges ring.

*ff* *rit.*

*ff* *rit.* *a tempo*

*poco rit.* *Slower (♩ = 80)*

*ff*

# Part II. Struggle

## Nº 6. CHORUS: Psalm of Praise

Quietly and reverently (♩ = 66)

SOPRANOS

ALTOS

TENORS

BASSES

The Lord is my strength; of

*p*

The Lord is my strength; of

whom shall I be a - - fraid?

*p*

whom shall I be a - fraid?

He hath brought me forth in - to a

He hath brought me forth in - to a

He hath brought me forth in - to a place of

place of Lib - er - ty.

place of Lib - er - ty.

Lib - er - ty. Oh what

Oh what great and sore troub - les hast Thou show - ed me,

Oh what great and sore troub - les hast Thou show - ed me,

Oh what great and sore troub - les hast Thou show - ed me,

*accel.* *rit.* *a tempo* *mp*

great and sore trou-les hast Thou show-ed me, And yet dost Thou

And yet dost Thou quick-en me a -

*accel.* *rit.* *a tempo*

*mf* *mp* *mp* *cresc.*

quick-en me a - gain, Yea, and shalt bring me up a -

gain, Yea, and shalt bring me up a - gain out of the

*mf* *cresc.* *3*

*mf* *cresc.*

*cresc.* *f* *Faster* (♩ = 84)

gain out of the deep. For Thou, O Lord, hast tried me, Thou hast

deep. For Thou, O Lord, hast tried me, Thou hast

*f* *Faster* (♩ = 84)

tried me as sil - ver is tried, Thou hast tried me as sil - ver is

tried me as sil - ver is tried, Thou hast tried me as sil - ver is

The first system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music is in a minor key and 4/4 time. The lyrics are: "tried me as sil - ver is tried, Thou hast tried me as sil - ver is".

tried.

tried. The Lord will give

The second system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "tried." and "tried. The Lord will give". The piano accompaniment includes dynamic markings: *mp*, *poco cresc.*, and *mf*.

The Lord will give

strength, He will give strength un-to his peo - ple.

The third system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "The Lord will give" and "strength, He will give strength un-to his peo - ple.". The piano accompaniment includes a dynamic marking: *cresc.*

strength, He will give strength un-to his peo-ple.

*rit.* *mf* **Tempo primo**  
 The Lord will bless his peo-ple with  
 The Lord will bless his peo-ple with

*rit.* *mf* **Tempo primo**

peace. *mp* The Lord will bless his peo-ple with *dim.*  
 peace. *mp* The Lord will bless his peo-ple with *dim.*  
 The

*dim.* *mp* *dim.*

peace, — with peace, — will  
 will bless them with peace, —  
 peace, — The Lord  
 Lord will bless his peo - ple with peace, — will

bless them, will bless them, will bless  
 will bless them with peace, —  
 bless them, will bless them, will bless

his peo - ple with peace.  
 his peo - ple with peace.  
 his peo - ple with peace.  
 poco rit.



NO 7 SOLO (TENOR)  
 "We who have challenged fate"

Slowly and intensely (♩ = 54)

mf

f

cresc. ff

f mp

A little faster (♩ = 66)

mf THE CAPTAIN

We who have chal-lenged fate To buy the boon of peace,—

mf

*cresc.* 3

Shall we not watch and wait, — Nor from the vi - - gil

cease? Pray God for strength and trust — his

*dim.* *mp*

word, Guard - ing our hope with a loy - - al

*cresc.*

sword.

*ff* *f* *dim.*

*mf*  
We who have burned the past Up -

*mp* *mf*

*cresc.*  
on an al - tar fire, — Will pay our lives at last —

*cresc.*

— To win the soul's de - sire. Give us our

*dim.* *cresc.*

*cresc.*  
peace! Re - new — our faith, O Lord, to

*cresc.*

seek it un - - to death! Give us our

*f*

peace! Re - new - our faith, O Lord, to

seek it un - - to death!

*poco rit.* *a tempo*

*ff a tempo*

*poco rit.*

*f dim.* *mp* *p* *pp*

8

# Nº 8 SOLO (BASS)

"Come, let us build a temple to God"

Sturdily, in straight forward manner (♩=84)

THE ELDER *f*

Come, let us  
 build a tem-ple to God, Here in the wild-er-ness,  
 made by our might, Set in our midst, the cen-tre of  
 life. Smite the tall

*f*  
*f*  
*mf*  
*poco rit.*  
*f*  
*poco rit.*  
*a tempo*  
*a tempo*  
*mp*  
*f*

Musical score for "Come, let us build a temple to God" featuring a bass solo and piano accompaniment. The score is in 3/4 time with a tempo of ♩=84. It consists of four systems of music. The first system shows the bass line and piano accompaniment. The second system includes the vocal line and piano accompaniment. The third system continues the vocal line and piano accompaniment. The fourth system concludes the piece with a final vocal note and piano accompaniment. Dynamics include *f*, *mf*, *poco rit.*, *a tempo*, and *mp*.

pines that fall with a roar! Hew the great logs and

*poco rit.* heave them in place! *a tempo*

*rit.* Square is the meet - ing house, sim - ple and stern, — *ffa tempo*

Bar - ren of beau - ty, hon - est - ly build - ed; *cresc.* *ff*

*rit.* *mf* Tranquilly (♩ = 72)

*rit.* *dim.* *mp*

A shield from the ar - row that

fli - eth by day, A hav - en from storm and per - il of

night.

*mp*

*p*

Slender the spire that points to the sky,

*p*

*cresc.*

First one of man - y to blaze out a path Thro' the

*p* *cresc.*

*f.* *slower* *b.*

wild jun - gle, lift - ing men's eyes

*f* *cresc.* *slower*

*dim.* *rit.* *p a tempo* (♩=96)

Out of the sha - dow in - to the light.

*dim.* *rit.* *p* *cresc.* *poco*

*a tempo* (♩=96)

*a poco*



Somewhat pompously (♩ = 72)

*rit.* ***ff***

Old men and maid - ens, young men and

The first system of music features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The tempo is marked 'Somewhat pompously' with a quarter note equal to 72 beats per minute. The system begins with a 'rit.' (ritardando) marking and a 'ff' (fortissimo) dynamic. The lyrics 'Old men and maid - ens, young men and' are written below the vocal line.

child - ren, En - ter his house with thanks - giv - ing and

The second system continues the vocal line and piano accompaniment. The lyrics 'child - ren, En - ter his house with thanks - giv - ing and' are written below the vocal line. The piano accompaniment consists of chords and moving lines in both hands.

*rit.* ***broadly***

praise! En - ter his house with thanks - giv - ing and

The third system continues the vocal line and piano accompaniment. The lyrics 'praise! En - ter his house with thanks - giv - ing and' are written below the vocal line. The system begins with a 'rit.' marking and a 'broadly' (larghetto) dynamic. The piano accompaniment features a 'broadly' dynamic.

**Tempo primo** (♩ = 84)

praise!

The fourth system concludes the vocal line and piano accompaniment. The lyrics 'praise!' are written below the vocal line. The tempo is marked 'Tempo primo' with a quarter note equal to 84 beats per minute. The piano accompaniment continues with chords and moving lines.

# Nº 9 WOMEN'S CHORUS

## "Patter, patter, in and out"

Moderately fast and lightly (♩ = 96)

mp

The first system of the piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth notes with chords, while the left hand plays a simple eighth-note accompaniment. The tempo is marked as 'Moderately fast and lightly' with a quarter note equal to 96 beats per minute. The dynamic is mezzo-piano (mp).

poco cresc. e accel. rit. e dim.

The second system of the piano introduction continues the rhythmic pattern. The right hand has more complex chordal textures. The dynamic markings are 'poco cresc. e accel.' (slightly increasing and accelerating) and 'rit. e dim.' (ritardando and decrescendo).

### CHORUS

#### SOPRANO I

The Soprano I staff is mostly empty, indicating that this part is silent for the first few measures of the chorus.

#### SOPRANO II

(with light, half staccato tone throughout)

p

The Soprano II staff begins with a melodic line of eighth notes. A plus sign (+) is placed above the first note, indicating a breathing place. The dynamic is piano (p).

Pat - ter, pat - ter, pat - ter, pat - ter, Pat - ter, pat - ter,

#### ALTO I

p

The Alto I staff begins with a melodic line of eighth notes. A plus sign (+) is placed above the first note, indicating a breathing place. The dynamic is piano (p).

Pat - ter, pat - ter, pat - ter, pat - ter, Pat - ter, pat - ter,

#### ALTO II

p

The Alto II staff begins with a melodic line of eighth notes. A plus sign (+) is placed above the first note, indicating a breathing place. The dynamic is piano (p).

p a tempo

The piano accompaniment for the chorus consists of two staves. The right hand plays chords in a rhythmic pattern, and the left hand plays a simple accompaniment. The dynamic is piano (p) and the tempo is 'a tempo'.

+ ) Breathing places ad libitum

*mp (with gentle tone)*

Pat - ter, pat - ter, in and out, —  
 in and out, Pat - ter, pat - ter, pat - ter, pat - ter, Pat - ter, pat - ter,  
 in and out, Pat - ter, pat - ter, pat - ter, pat - ter, Pat - ter, pat - ter,

*staccato throughout*

— Go the wom - - en's loy - al feet. —  
 in and out, Pat - ter, pat - ter, in and out, Go the wom-en's  
 in and out, Pat - ter, pat - ter, in and out, Go the wom-en's

— Hith - er, thith - er, round a - bout, —  
 loy - al feet. Hith - er, thith - er, hith - er, thith - er, Hith - er, thith - er,  
 loy - al feet. Hith - er, thith - er, hith - er, thith - er, Hith - er, thith - er,

Late and ear - - ly hear the beat.  
 round a - bout, Hith-er, thith-er, round a - bout, Late and ear - ly  
 round a - bout, Hith-er, thith-er, round a - bout, Late and ear - ly

*mp poco cresc.*

To the crib, the well, the hay,  
 hear the beat. Pat - ter, pat - ter, pat - ter, pat - ter, Pat - ter, pat - ter,  
 hear the beat. Pat - ter, pat - ter, pat - ter, pat - ter, Pat - ter, pat - ter,

*dim.*

From the kitch-en to the loom;  
 in and out, Hith-er, thith-er, hith-er, thith-er, Hith-er, thith-er,  
 in and out, Hith-er, thith-er, hith-er, thith-er, Hith-er, thith-er,

*mf*

Tread - ing out a peo - ple's way

round a - bout.

*mf*

round a - bout. Tread - ing out a peo - ple's way

*mf*

Tread - ing out

From the cra - dle to the tomb.

From the cra - dle to the tomb.

*mp*

*l.h.*

*mf poco cresc.*

*p* Flut-ter, flut-ter, flut-ter, flut-ter,  
*p* Flut-ter, flut-ter, flut-ter, flut-ter,  
*dim.* *p* *l.h.*

*mp*  
 Flut-ter, flut-ter,  
 Flut-ter, flut-ter, to and fro, Flut-ter, flut-ter, flut-ter, flut-ter,  
 Flut-ter, flut-ter, to and fro, Flut-ter, flut-ter, flut-ter, flut-ter,

to and fro, Bus-y hands fly out and  
 Flut-ter, flut-ter, to and fro, Flut-ter, flut-ter, to and fro,  
 Flut-ter, flut-ter, to and fro, Flut-ter, flut-ter, to and fro,

in. Flax-en threads are  
 Bus-y hands fly out and in. Flut-ter, flut-ter, flut-ter, flut-ter,  
 Bus-y hands fly out and in. Flut-ter, flut-ter, flut-ter, flut-ter,

white as snow, Rough the lit-tle hands that  
 Flut-ter, flut-ter, to and fro, Flut-ter, flut-ter, to and fro,  
 Flut-ter, flut-ter, to and fro, Flut-ter, flut-ter, to and fro,

spin. Draw-ing out the thread of  
 Bus-y hands fly out and in. Draw-ing out the thread of life,  
 Bus-y hands fly out and in. Draw-ing out the thread of life.

*mp* *poco cresc.*  
*p* *poco* *cresc.*

*dim.*

life, Work - ing ear - ly, wind - ing  
 Work - ing ear - ly, wind - ing late, work - ing, work - ing, work - ing ear - ly,  
 Work - ing ear - ly, wind - ing late, work - ing, work - ing, work - ing ear - ly,

*mp A little slower*

late; Gen - - tle mo - ther, no - ble  
 wind - ing, wind - ing, wind - ing late; *mp*  
 wind - ing, wind - ing, wind - ing late; *mp* Gen - - tle mo - ther, no - ble  
 Gen - tle mo - ther,

*mf* *a tempo*

wife, Knit - ting firm the na - -  
 wife, Knit - ting firm the na - -  
 wife, Knit - ting firm the na - -  
*mf* *a tempo* *cresc.*



tion's fate.

tion's fate.

*dim.*

*mp*

This system contains the first two vocal staves and the first two staves of the piano accompaniment. The vocal parts are in a B-flat major key signature and feature a melodic line with a fermata over the word "fate." The piano accompaniment includes a right-hand part with a melodic line and a left-hand part with a rhythmic accompaniment. Dynamic markings include *dim.* and *mp*.

*l.h.*

This system shows the second system of the piano accompaniment. The right hand features a complex, rhythmic pattern with many beamed notes and accents. The left hand provides a steady accompaniment. A dynamic marking of *l.h.* is present.

*mf poco cresc.*

This system continues the piano accompaniment. The right hand has a melodic line with many beamed notes and accents. The left hand has a rhythmic accompaniment. A dynamic marking of *mf poco cresc.* is present.

*dim.*

*p*

*pp*

This system concludes the piano accompaniment. The right hand has a melodic line with many beamed notes and accents. The left hand has a rhythmic accompaniment. Dynamic markings include *dim.*, *p*, and *pp*.

## No 10. CHORUS

"Lord of the harvest and the toil"

Moderately fast. Very smooth and sustained (♩ = 80)

TENORS *p*

Lord of the har-vest

BASSES *p*

*poco cresc.*

and the toil, Oh, pros-per the la - ūrer on thy soil.

*mp*

*cresc.* Stead - y the shoul - der to the plow, And let there be no *dim.*

*cresc.* *dim.*

fal - 'ring now.

*p* *mp*

**SOPRANOS**  
*pp*

Lord of the har - vest and the toil, Oh, pros - per the la - b'rer

**ALTOS**

**pp TENORS**  
(1<sup>st</sup> Tenor slightly prominent)

Lord of the har - vest and the toil, Oh, pros - per the la - b'rer

**pp BASSES**

*pp*

*p cresc.*

on thy soil. Stead-y the shoul - der to the plow, And

*p cresc.*

on thy soil. Stead-y the shoul - der to the plow, And

*p cresc.*

*dim.*

let there be no fal - 'tring now.

*dim.*

let there be no fal - 'tring now.

*dim.*

*mp*

*rit.* *mp* *a tempo*

Our lot is in a good - ly land; In -

*mp*

Our lot is in a good - ly land; In -

*mp* *a tempo*

*rit.* *mp*

spire the heart and steel the hand To build a fab-ric

*mp*

*mp*

*mp*

build a fab-ric grand - ly sure, grand - ly sure In

*cresc.* *f ten.*

*cresc.* *ten.*

*cresc.* *f ten.*

*mf* *cresc.* *f ten.*

To build a fab-ric grand - ly sure In

right - eous-ness that shall en - dure, in right - eous-ness that

*mf* *cresc.* *f ten.*

right - eous-ness that shall en - dure, in right - eous-ness that

right - eous-ness

*poco dim.*

shall en - dure, that shall en - - dure!

*poco dim.*

shall en - dure, that shall en - dure!

*poco dim.*

en - - dure!

*mf*

*cresc.*

*f*

$\text{♩} = \text{♩}$  but faster ( $\text{♩} = 108$ )

*f*

Joyously

Sing, sing, sing to the Lord,  
 Sing to the Lord, sing to the Lord, sing to the  
 Sing to the Lord, sing to the Lord, sing to the

*ff*

sing to the Lord, sing, sing, sing to the Lord, oh,  
 Lord, sing to the Lord, sing,  
 Lord, sing to the Lord, sing, sing, oh,  
 sing, oh, sing,

*ff*

sing, oh, sing,  
 sing, oh, sing,  
 oh, sing,

*ff*

*cresc.* sing — to the Lord! Here there shall be no

*cresc.* sing — to the Lord!

*cresc.* to the Lord! A little slower ( $\text{♩} = 96$ )

*cresc.*

lead - ing in - to cap - tiv - i - ty, And no com - plain - ing

*f* (with decision) Here there shall be no lead - ing in - to cap - tiv - i - ty, And

on our shore. But *mf* we will guard the

no com - plain - ing on our shore. But *mf* we will guard the

But *mf* we will guard the



low-ly poor, The lit - tle child - ren and the weak,

low-ly poor, The lit - tle child - ren and the weak,

*cresc.*

And they shall find the peace they seek,

And they shall find the peace they seek,

*dim.*

*dim.*

*dim.*

*dim.*

*poco rit.* the peace they seek. *mp*

the *mp*

the peace they seek. *mp*

*poco rit.*

*a tempo* (♩=92)

O Lib-er-ty! The cor-ner-stone of a great-er

*a tempo* (♩=92)

*cresc.* *f*

O Lib-er-ty! The cor-ner - stone of a great-er  
hope than men have known! The cor - ner - stone of a

hope than men have known! The cor - ner - stone  
great - er hope than men have known, O

of a great - er hope, the cor - ner - stone of a great - er  
 a great - er hope than men have  
 Lib - er - ty! The cor - ner - stone of a great - er hope than men have

Lib - er - ty! The cor - ner - stone of a great - er hope than  
 hope than men have known!  
 known, the cor - ner - stone of a great - er  
 known, the cor - ner - stone of a

men have known!  
 Lib - er - ty! The cor - ner -  
 hope than men have known!  
 great - er hope than men have known!

stone of a great-er hope than men have known!

*f* 0

0 Lib-er-ty! The cor-ner-stone of a great-er

*f* 0 Lib-er-ty! The cor-ner-stone of a great-er

*broadly ff* 0 Lib-er-ty! The cor-ner-

Lib-er-ty! The cor-ner-stone of a great-er hope than

hope than men have known! 0 Lib-er-ty! The

*a tempo*

hope than men have known,

stone of a great-er hope than men have

men have known, than men have

cor-ner-stone of a

the cor - - ner - stone of a  
 known, the cor - - ner - stone of a  
 known, the cor - ner -  
 great - er hope, of a

great - - er hope than men have  
 great - - er hope than men have  
 stone of a great - er hope than men have  
 great - - er hope than

*rit.*  
 known, than men have known!  
 known, than men have known!  
 known, than men have known!  
 men have known, have known!  
*rit.*

## Part III. Achievement

## No 11. CHORUS

"We have felled the forest and pierced the hill"

With vigor and decision (♩ = 112)

*TENORS*

*BASSES*

*f*

We have felled the for-est and pierced the hill; We have

*cresc.*

*f*

scour-ed the prai-rie and ven-ture still, Turn-ing the tor-rent to

*cresc.*

*f*

our be - hest, Sons of the Pil - grims,

*mf*

*mf*

*mf*

*cresc.*

sons of the Pil-grims, East and West.

*f*

*ff*

*f*

*ff*

*ff*

*SOPRANOS* *mf* Slower (♩ = 92)

We have fol-lowed our men to make a home; Wher-

*ALTOS* *mf*

*poco rit.*

*mf*

ev - er they fared we dared *sf* to come, *mp* From the

moun-tain top to the ri - ver mouth, *poco accel.* Daugh-ters of Pil-grims,

daugh-ters of Pil-grims, *mf* North and South. *f*



*poco rit.* **SOPRANO** Firmly and with dignity (♩ = 92)

**ALTO** We have build-ed well by the wat-er-side, We have

**TENOR** We have build-ed well by the wat-er-side, We have

**BASS** We have build-ed well by the wat-er-side, We have

*poco rit.*

gar-nered a har-vest far and wide, Set-ting our mark from sea to sea,

gar-nered a har-vest far and wide, Set-ting our mark from sea to sea,

*mf*

*mf*

*cresc. poco a poco*

Set-ting our mark from sea to sea, Heirs of the Pil-grim

*cresc. poco a poco*

Set-ting our mark from sea to sea, Heirs of the Pil-grim

*cresc. poco a poco*

*cresc.*

*ff* *broadly* *a tempo*

li - ber - ty, Heirs of the Pil - grim li - - ber - ty.

*ff*

li - ber - ty, Heirs of the Pil - grim li - - ber - ty.

*broadly*

*ff* *a tempo*

(animated)

*l. h.*

№ 12 SOLO (*TENOR*) and CHORUS - THE ALARUM

"Daughters of men, arise!"

Robust and impetuous, yet steady ( $\text{♩} = 120$  at first)

The musical score is written for piano and consists of five systems of music. Each system contains 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 4/4 with a 2/2 feel. The score begins with a piano (*p*) dynamic and a tempo of 120 beats per minute. The first system includes a *p* dynamic marking. The second system features a *cresc. poco a poco* instruction. The third system includes a *f* dynamic marking. The fourth system includes a *ff* dynamic marking. The fifth system includes a *dim.* (diminuendo) instruction. The score is characterized by a steady, rhythmic accompaniment in the bass line, often using triplets, and a more melodic and harmonic line in the treble. The overall mood is robust and impetuous, as indicated by the tempo and dynamic markings.

*f* ( $\text{♩} = 72 - 80$ )

Daugh - ters of men, a - rise!

*cresc.*

*f* *not legato*

*sva ad lib.*

(with marked, insistent bass)

Sons of the soil, a - wake! a -

wake! What are the

*mf*

*mp*

hopes ye prize When free-dom is at stake?

*cresc.*

*f*

*cresc.*

*f*

*mp*

Hark to a warn - ing

cry ———— Out of the sa - cred dust; ————

*f*

Dare all for Lib - er - ty, ————

Give all to keep the trust! ————

*sf sf sf ff*

*SOPRANO*

*ALTO*

*TENOR*

*BASS*

*p*

"Pray God for

*p*

"Pray God for

strength and trust his

strength and trust his

word, Guard - - ing our

word, Guard - - ing our

*poco cresc.*

hope — with a loy - - al sword!

hope — with a loy - - al sword!

The first system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are "hope — with a loy - - al sword!".

*f* *cresc.*  
Pray God for strength — and

*f* *cresc.*  
Pray God for strength — and

*f* *cresc.* *cresc.*

The second system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The lyrics are "Pray God for strength — and". Dynamic markings include *f* and *cresc.*.

trust his word, — Guard - -

trust his word, — Guard - -

The third system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The lyrics are "trust his word, — Guard - -".

ing our hope with a loy - - al

ing our hope with a loy - - al

*cresc.* *rit.*

*cresc.* *rit.*

*cresc.* *rit.*

Broadly (♩ = 69)

*ff*

sword!"

*ff*

sword!"

*ff*

Broadly (♩ = 69)

*ff*

TENOR

*f* with fervor (♩ = 69-72)

A - rise, O glo-rious

*f*

*molto rit.*

*a tempo*



Land, \_\_\_\_\_ And make con - fu - sion cease! \_\_\_\_\_ The

foes of Free-dom stand A - cross the path \_\_\_\_\_ of

*A little faster* ( $\text{♩} = 84$ )  
*(with enthusiasm)*

peace. \_\_\_\_\_ In loy - al might ar - rayed \_\_\_\_\_ As - sail the

*ff* ( $\text{♩} = 96$ )

host of shame. \_\_\_\_\_ For - ward! \_\_\_\_\_

*poco accel.*

Un - a - fraid! — in God's Al - might-y name, —

*broadly* In God's Al - might-y name! — *a tempo*

*broadly*

*a tempo*

(♩ = 84)

"Give us our

*f*

"Give us our

*f*

(♩ = 84)

*f*

peace! Re - new our faith, *cresc.*

peace! Re - new our faith, *cresc.*

peace! Re - new our faith, *cresc.*

O Lord, to seek it un - -

O Lord, to seek it un - -

O Lord, to seek it un - -

(with marching swing)  $\text{♩} = 96-100$

to death!" In loy - al might ar -

to death!" In loy - al might ar -

to death!" In loy - al might ar -

rayed As - sail the host of shame.

rayed As - sail the host of shame.

For - ward! Un - a - fraid!

For - ward! Un - a - fraid!

In God's Al - might - y name,

In God's Al - might - y name,

*broadly* *a tempo* (♩ = 84)

In God's Al - might-y name!

In God's Al - might-y name!

*broadly* *rit.* *Slower (impressively)* *ff*

A - mer - i - ca!

*a tempo*

Be strong!

Heir of a no - ble

race, Bear the proud Flag a-long

Up to the high - est place. The road our

fa - thers made Is bright as liv - ing

flame, *ff* triumphantly For - ward!

Un - a - fraid! In God's Al - might - y

name, In God's Al - might - y *broadly*

*CHORUS* *with fiery ardor* *f*  
The road our  
*a tempo* name! *f* The road our *f*

fa - thers made Is bright as

fa - thers made Is bright as

liv - ing flame. For - ward!

liv - ing flame. For - ward!

Un - a - fraid! In

Un - a - fraid! In

The musical score is written in G major (one sharp) and 4/4 time. It features two vocal parts (Soprano and Alto) and a piano accompaniment. The piano part includes a prominent triplet in the right hand during the 'For - ward!' and 'Un - a - fraid!' sections. Dynamics include *ff* (fortissimo) and accents (*>*). The lyrics are: 'fa - thers made Is bright as liv - ing flame. For - ward! Un - a - fraid! In'.



*broadly*

God's Al - might - y name, In God's Al -

God's Al - might - y name, In God's Al -

*a tempo*

might - y name!

might - y name!

*a tempo*

*rit.*

# N<sup>o</sup> 13. SOLO (*SOPRANO*) VISION FULFILLED

"O waves that did divide"

Slowly ( $\text{♩} = 60$ )

The musical score is written for piano and features a soprano line. It is set in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Slowly' with a quarter note equal to 60 beats per minute. The score is divided into five systems, each with a grand staff (treble and bass clefs). The first system begins with a mezzo-forte (*mf*) dynamic and includes a 'cresc.' (crescendo) marking. The second system continues the melodic and harmonic development. The third system features a fortissimo (*ff*) dynamic and a 'rit.' (ritardando) marking. The fourth system is marked 'mf a tempo' and includes a fermata over the first measure. The fifth system concludes with a fortissimo (*f*) dynamic, followed by 'dim.' (diminuendo) and 'poco rit.' (poco ritardando) markings.

*mf* *cresc.*

*ff* *rit.*

*mf a tempo*

*f* *dim.* *poco rit.*

*mf*  
O waves that did di - vide! The time has

*mp a tempo* *poco cresc.*

come when wa - ter shall u - nite the sun - dered lands! Now o - ver

*cresc.* *cresc.*

sea and un - der sea, and through,

*f*

Shall pass the gal - le - ons of broth - er - hood,

*dim.* *mp*

Bear - ing the freight of li - ber - ty and

love From the great Na - tion, heir of men's de -

*broadly* cor - ner of the peo-pled earth! *a tempo*  
sires, To ev'-ry cor - ner of the peo-pled earth!  
*l.h.*

*mf*

# № 14. CHORUS-HYMN OF THE UNION

“Lovely is this, the land of our abiding”

Moderately fast, with buoyant feeling (♩ = 88)

The piano accompaniment consists of three systems of music. The first system begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It features a melody in the right hand and a bass line in the left hand. The second system continues the piece with various musical notations including slurs, accents, and triplets. The third system includes a *cresc.* (crescendo) marking and continues the melodic and harmonic development.

This section contains the vocal melody and piano accompaniment for the lyrics. It is arranged in four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The lyrics are: "Love - ly is this, the land of our abiding". The music is in the same key signature and time signature as the piano introduction. The piano accompaniment includes a *f* (forte) dynamic marking and features a melodic line in the right hand and a bass line in the left hand.

land of our a - bid - ing, From shore to shore a -

land of our a - bid - ing, From shore to shore a -

cross the leagues of free - dom, From North to South in

cross the leagues of free - dom, From North to South in

mer - ci - ful a - bun - dance; Land of our heart,

mer - ci - ful a - bun - dance; Land of our heart,

Land of our

land of our heart, A - mer - i - ca! A -

land of our heart, A - mer - i - ca! A -

heart, land of our heart,

*f* *mf* *cresc.*

*f* *mf* *cresc.*

*f* *mf* *cresc.*

mer - i - ca!

mer - i - ca!

*f poco rit.* *mf a tempo*

*f* *mf*

*f poco rit.* *a tempo mp*

*dim.* *p*

*mf* Out of the East came men in migh-ty mil - lions, *f*

*mf* Out of the East came men in migh-ty mil - lions, *f*

The first system of the score consists of four staves. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment. The music is in a key with two flats (B-flat major or D minor) and a common time signature. The vocal parts start with a mezzo-forte (*mf*) dynamic and end with a forte (*f*) dynamic. The piano accompaniment starts at a mezzo-piano (*mp*) dynamic and ends at a forte (*f*) dynamic.

In - to the sav - age cor - ners of the coun - try,

In - to the sav - age cor - ners of the coun - try,

The second system of the score consists of four staves. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment. The music continues in the same key and time signature. The vocal parts continue with the lyrics. The piano accompaniment features a more active melodic line in the right hand.

*mf* Scat - ter - ing wide the seed of old tra - di - tion,

*mf* Scat - ter - ing wide the seed of old tra - di - tion,

The third system of the score consists of four staves. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment. The music continues in the same key and time signature. The vocal parts continue with the lyrics. The piano accompaniment features a more active melodic line in the right hand, ending with a mezzo-forte (*mf*) dynamic.



*mf cresc.* Germ of thy power, germ of thy power, *f* A -

*mf cresc.* Germ of thy power, germ of thy power, *f* A -

Germ of thy power, germ of thy

*cresc.*

mer - i - ca! A - mer - - - i - ca!

mer - i - ca! A - mer - - - i - ca!

power,

*poco rit.* *a tempo*

*poco rit.* *a tempo*

*A little slower* (♩ = 76)  
*mp*

From deep to

From deep to

*A little slower* (♩ = 76)  
*mp*

deep, from gulf to fro - zen for - est, The moun - tain and the

deep, from gulf to fro - zen for - est, The moun - tain and the

plain have known their cour - age, The har - bor and the

plain have known their cour - age, The har - bor and the

town have seen their wis - dom, Quick - en - ing thee,

town have seen their wis dom, Quick - en - ing thee,

Quick - en - ing

*mf* ( $\text{♩} = 88$ ) *cresc.*

*mf* *cresc.*

*mf* ( $\text{♩} = 88$ ) *cresc.*

quick - en - ing thee, A - mer - i - ca, A -

quick - en - ing thee, A - mer - i - ca, A -

thee, quick - en - ing thee,

*f*

*f*

*f*

mer - i - ca.

mer - i - ca.

*mf*

*A little faster* (♩=100)

They chained the Ti-tan, Steam, to

They chained the Ti-tan, Steam, to

*A little faster* (♩=100)

be their serv - ant; They made the

be their serv - ant; They made the

thun-der-bolt to do their bid - ding, And

thun-der-bolt to do their bid - ding, And

And

*very sustained* *cresc.*

gave thee Light to be thy

gave thee Light to be thy

*cresc.*

*cresc.*

*ff rapturously*

liv - ing ha - lo, Glo - rious one,

liv - ing ha - lo, Glo - rious one,

*fff broadly* *ff*

glo rious one, A - mer - i - ca, A -

glo - rious one, A - mer - i - ca, A -

*fff* *ff*

*broadly*

mer - - - i - ca.

mer - - - i - ca.

*ff* *l.h.*

Detailed description: This system contains the first vocal entry. The vocal parts (Soprano, Alto, and Tenor) sing the word 'mer' followed by a long rest, then 'i - ca.' with a long note. The piano accompaniment features a melodic line in the right hand and a more rhythmic line in the left hand, marked with *ff* and *l.h.* (left hand).

Detailed description: This system is primarily piano accompaniment. It features a complex texture with multiple voices in both hands, including chords and moving lines. The dynamics are not explicitly marked in this section.

*mf* *A little slower* (♩=76)

The old world turned to

*mf*

The old world turned to

*mf*

Detailed description: This system contains the second vocal entry. The vocal parts sing 'The old world turned to' with a long note. The piano accompaniment is marked *mf* and includes the instruction *A little slower* with a tempo marking of ♩=76.

*dim.* *poco rit.* *A little slower* (♩=76)

*mf*

Detailed description: This system is primarily piano accompaniment. It features a melodic line in the right hand and a more rhythmic line in the left hand. The dynamics are marked *dim.*, *poco rit.*, and *mf*. It includes the instruction *A little slower* with a tempo marking of ♩=76.

thee in time of trou - ble, The peo - ple held their

thee in time of trou - ble, The peo - ple held their

emp - ty hands for suc - cor; Thy bread and wine of love

emp - ty hands for suc - cor; Thy bread and wine of

went forth to feed them, Strength of thy strength,

love went forth to feed them, Strength of thy strength,

Strength of thy

*mf cresc.*

*mf cresc.*

*mf cresc.*

strength of thy strength, A - mer - i - ca, A -

strength of thy strength, A - mer - i - ca, A -

strength, strength of thy strength,

mer - - i ca.

mer - - i ca.

Thy Li - ber - ty be - came the hope of

Thy Li - ber - ty be - came the hope of



*ff* with animation (♩ = 112)

na - tions; To Vic - to - ry thy ban - ner crossed the  
 na - tions; To Vic - to - ry thy ban - ner crossed the

*ff* with animation

o - cean, Borne by the gall - - ant  
 o - cean, Borne by the gall - - ant

Borne by the

sons of Pil-grim hon - or, Shout - ing thy name,  
 sons of Pil-grim hon - or, Shout - ing thy name,

*broadly*

shout-ing thy name, "A - mer - i - ca, A -

shout-ing thy name, "A - mer - i - ca, A -

*broadly*

shout - ing thy name, 3

*fff* *poco rit.*

mer - i - ca, A - mer - i - ca, A -

mer - i - ca, *fff* mer - i - ca, A -

*fff* *poco rit.*

*f* *cresc.* *poco rit.*

mer -

*f* *cresc.*

mer -

*ff* *poco rit.*

(♩ = 84)

ca." \_\_\_\_\_

ca." \_\_\_\_\_

(♩ = 84)

*f* *dim.* *mp* *rit.*

*mp* Slower (♩ = 72)

Yet are we hum - ble, mind - ful of the fa - thers,

*mp*

Yet are we hum - ble, mind - ful of the fa - thers,

*mp*

Slower (♩ = 72)

*p*

*mf*  
 Not un - to us, but un - to God be the glo - ry, Who  
*mf*  
 Not un - to us, but un - to God be the glo - ry, Who  
*mf*  
 Not un - to

*cresc.*  
 gave — them grace, — and made us to in - her - it  
*cresc.*  
 gave — them grace, and made us to in - her - it  
*cresc.*  
*mf*

*f*  
 Their sa - cred trust, their sa - cred trust, A -  
*f*  
 Their sa - cred trust, their sa - cred trust, A -  
*f*  
 Their sa - cred trust, their sa - cred

*cresc.*

*firmly*

mer-i-ca, ————— A - mer - - - i - ca!

mer-i-ca, ————— A - mer - - - i - ca!

trust, —————

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, both with lyrics. The third staff is a bass line in bass clef with the lyric 'trust,'. The fourth staff is a grand staff (treble and bass clefs) for piano accompaniment. The tempo/mood is marked 'firmly'. The lyrics are 'mer-i-ca, ————— A - mer - - - i - ca!'.

The second system of the musical score is a grand staff for piano accompaniment, continuing from the first system. It features a complex texture with many beamed notes and chords in both the treble and bass staves.

The third system of the musical score is a grand staff for piano accompaniment. It continues the piano part with various chordal textures. A 'rit.' (ritardando) marking is present towards the end of the system.

The fourth system of the musical score is a grand staff for piano accompaniment. It includes dynamic markings: 'ff' (fortissimo), 'dim.' (diminuendo), and 'f' (forte). The system concludes with a fermata over the final notes.

➔ It is suggested that the Doxology be sung only when the audience is invited to join in the singing, in which case skip to ♪ on page 116.

## DOXOLOGY

(Chorus and Audience)

*SOP.  
ALTO*

*TENOR*

*BASS*

Praise God from whom all bless-ings flow. Praise Him all crea-tures

Praise God from whom all bless-ings flow. Praise Him all crea-tures

here be - low; Praise Him a - bove, An - gel - ic host; Praise Fa - ther, Son, and

here be - low; Praise Him a - bove, An - gel - ic host; Praise Fa - ther, Son, and

Ho - ly Ghost. A - - - - men.

Ho - ly Ghost. A - - - - men.







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