



Misc. compositions.

Webster, Joseph Philbrick, 1819-1879
[s.l.]: [s.n.], [s.d.]

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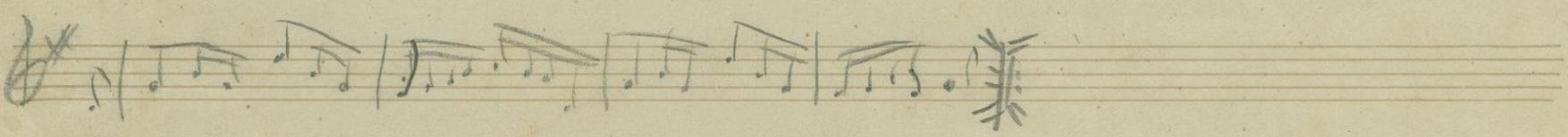
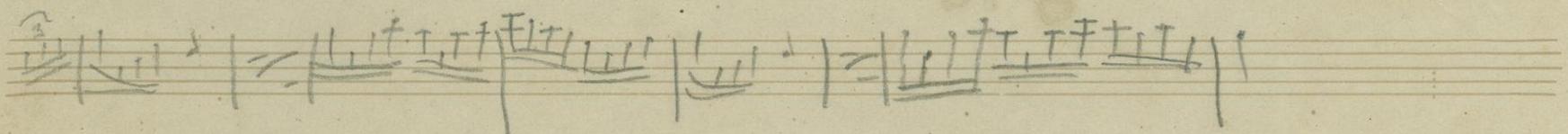
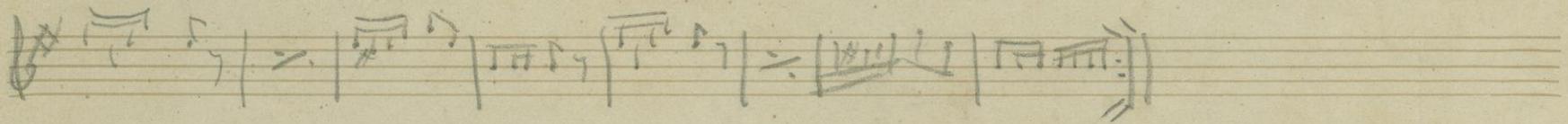
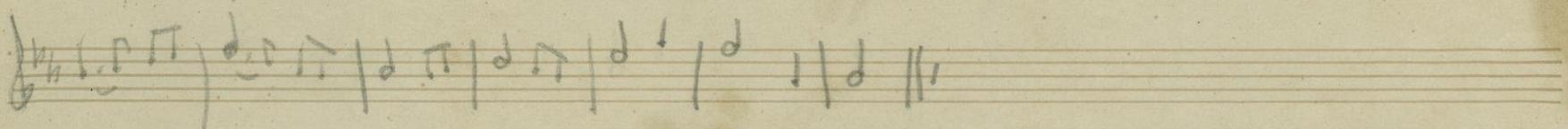
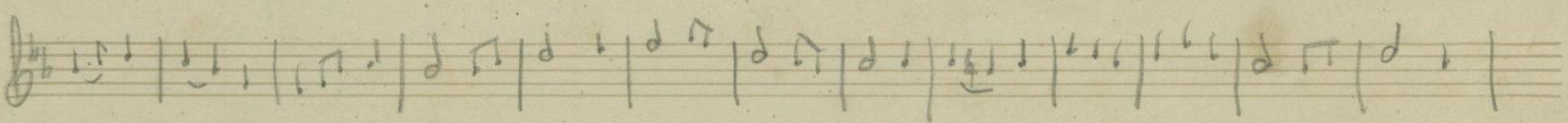
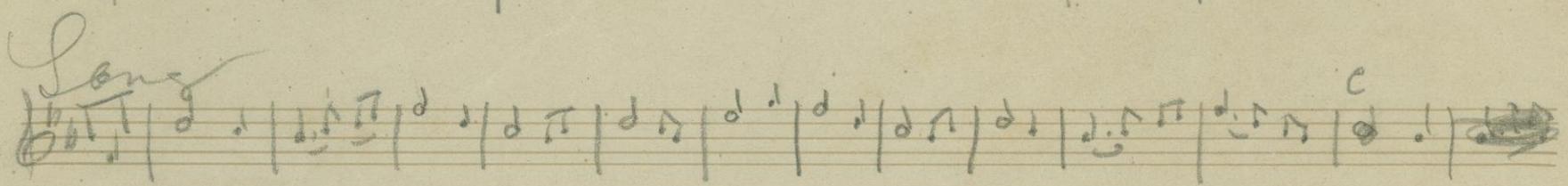
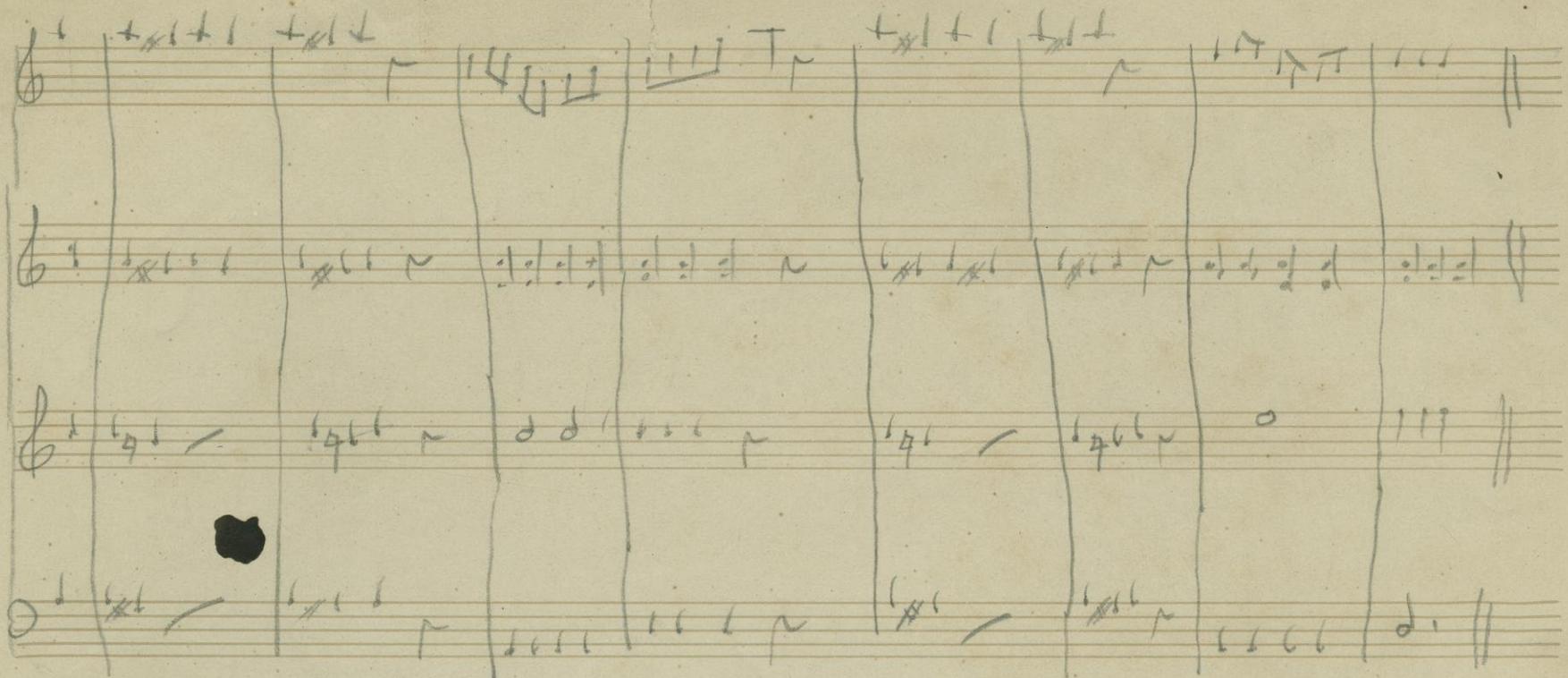
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Finim's Dance

The image shows a handwritten musical score for "Finim's Dance" across six staves. The staves are organized into three systems separated by vertical bar lines. The first system starts with a treble clef, followed by a bass clef, then a soprano clef, and ends with a soprano clef. The second system begins with a soprano clef and continues with a soprano clef. The third system begins with a soprano clef and ends with a soprano clef. Each staff uses a different set of note heads and rests, including vertical strokes, horizontal strokes, and diagonal strokes. The paper is aged and shows some staining.



Siemens Dance

91

A handwritten musical score for a folk dance, likely a Hora, consisting of six staves of music with corresponding lyrics in Hebrew and English. The score includes various dance steps indicated by markings under the notes.

Staff 1: Down the centre & down the out side (repeat)

Staff 2: (No lyrics)

Staff 3: (No lyrics)

Staff 4: Half promenade & Half right & left Lads chain

Staff 5: (No lyrics)

Staff 6: Half promenade & Half right & left

Staff 7: (No lyrics)

Staff 8: (No lyrics)

Staff 9: (No lyrics)

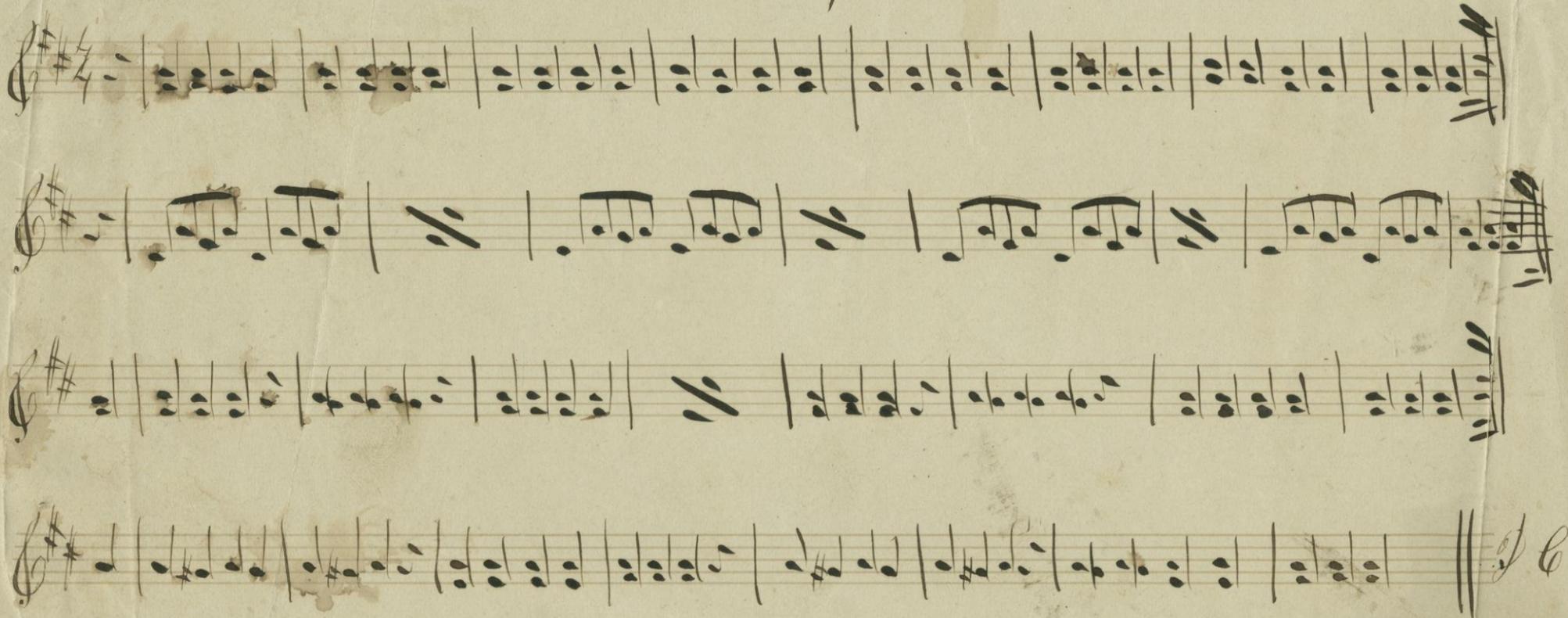
Staff 10: (No lyrics)

Staff 11: (No lyrics)

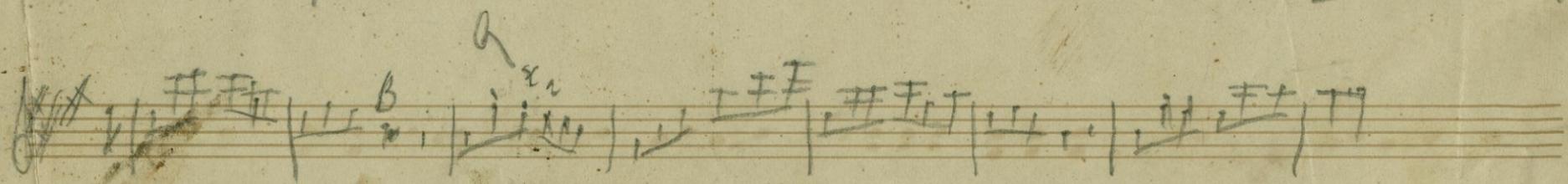
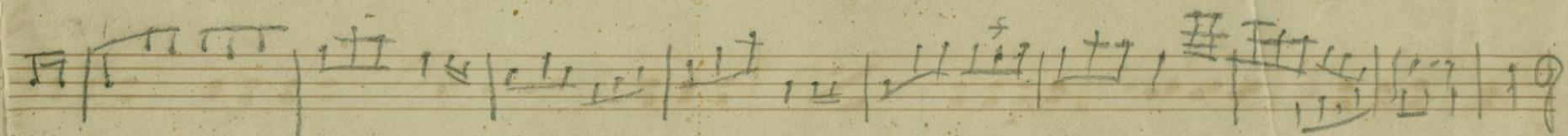
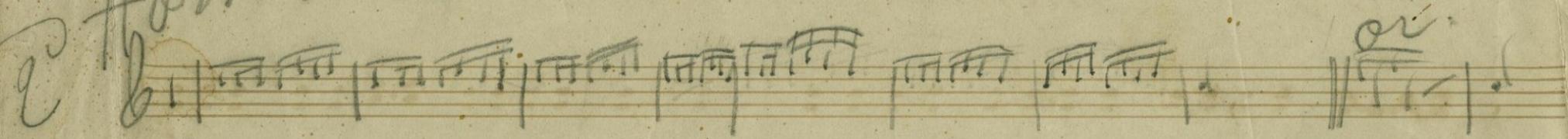
Staff 12: (No lyrics)

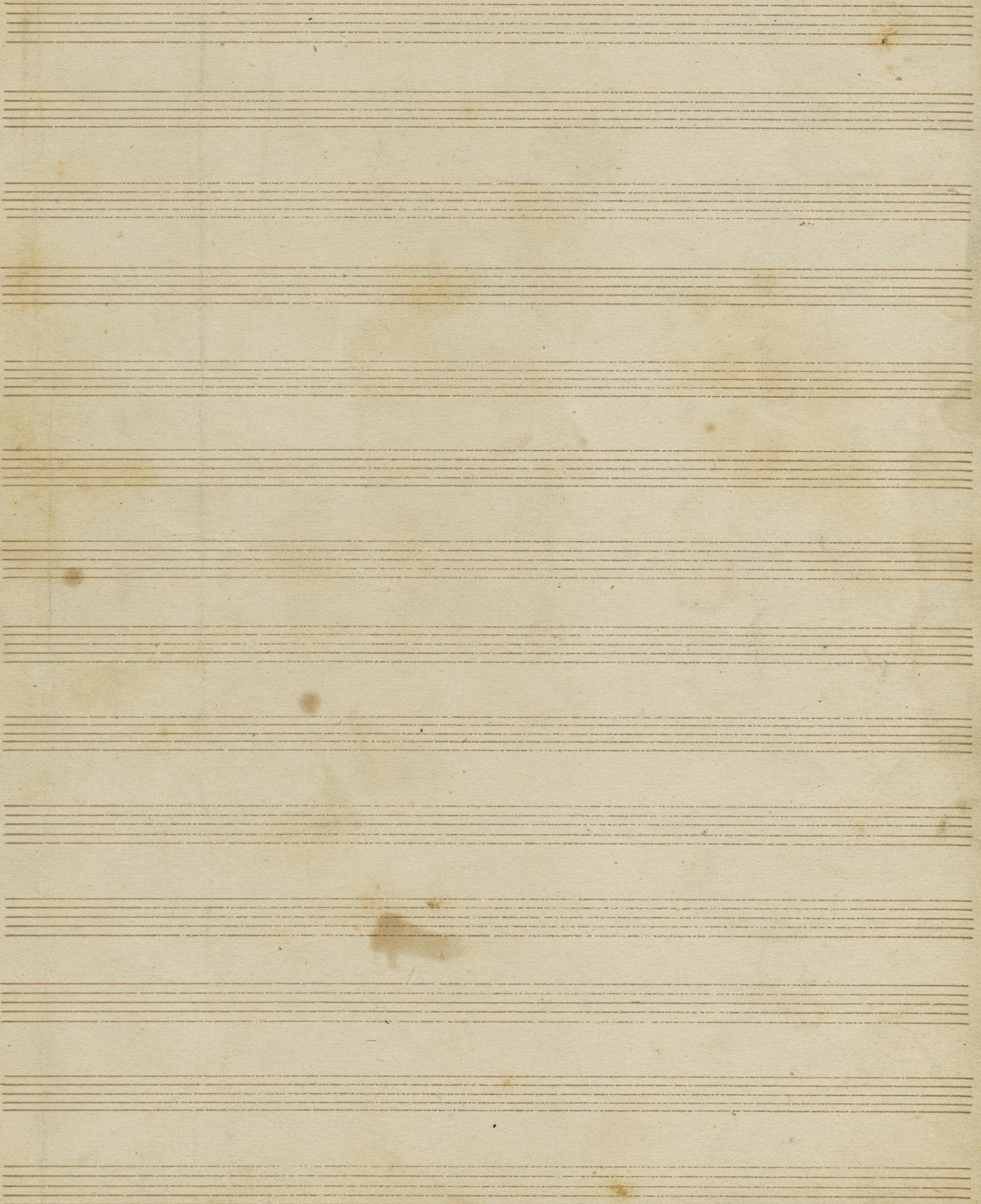
Footnote: 16 16 16 16 16 16

Wiemans Dance



Horn in G



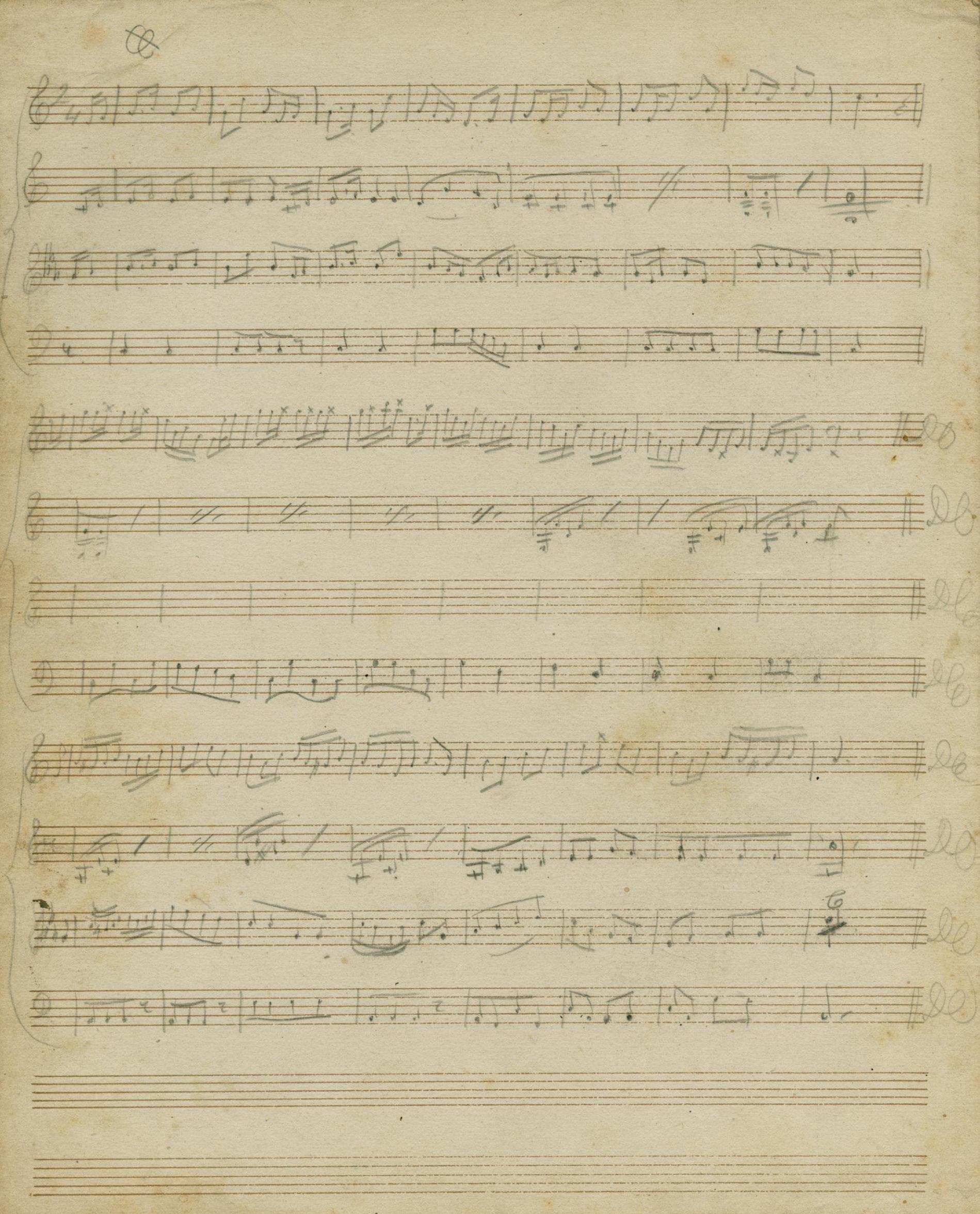


M. 3rdCh 3 Rett Sett

8

A handwritten musical score consisting of three staves of music. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. The time signature varies throughout the piece, indicated by '2' at the beginning of each measure. Measures 3 through 12 are shown, with measure 12 ending with a double bar line and repeat dots, suggesting a repeat of the section. The music features various note heads, stems, and rests, with some notes having vertical lines extending above or below them. Measure 12 also contains a prominent red ink mark, possibly a rehearsal number or a performance instruction.

A handwritten musical score for three voices. The top voice (Soprano) is in common time (indicated by 'C') and consists of a single melodic line with various slurs and grace notes. The middle voice (Alto) is also in common time and features a more rhythmic pattern with eighth and sixteenth note groups. The bottom voice (Bass) is in common time and provides harmonic support with sustained notes and simple eighth-note patterns. The score concludes with a repeat sign and the number '28'.



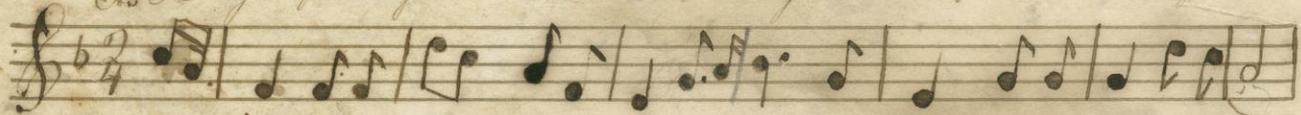
Hurst Treble. Factory Bell

Ding dong morn-ing oh morn-ing goes th bell
Ding day churi ly oh the ech-aer loudly-ly
Shall And many a heart with rea - tur beats and
Many an eye grows bright for the work is done by the set - ing
Sun & wild is the soul's delight Now pp hush'd, the sound of the
whirling wheel & pp silent the voice of grief For a
time all care is for-got - on then & from labour there's re -
lief. *Allegro* Than a way let us be happy lets be happy
While we may at that humble home so happy were but little time to
stay Thereas dear as life are waiting for their dearest ans to com of them
never was & can not be an other place like home

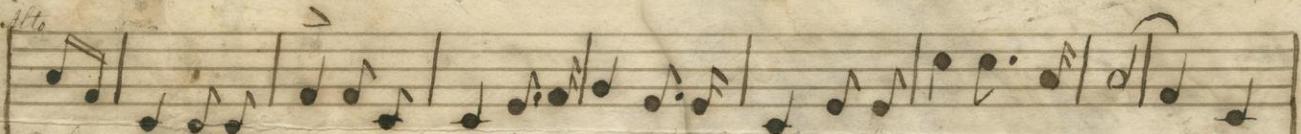
The musical score consists of ten staves of music, each with a key signature of one sharp (F#) and a common time signature. The vocal line is in soprano (Hurst Treble) range. The piano accompaniment includes chords, bass notes, and various dynamics such as pp (pianissimo), *ad lib.* (at liberty), *Allegro*, and *Adagio*. The lyrics are integrated directly onto the musical staff, with some words written above the staff and others below it. The handwriting is cursive and expressive, typical of early 20th-century musical notation.

The Silver Moon

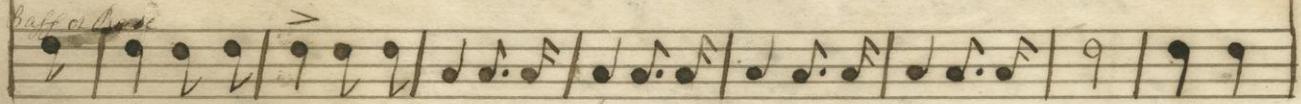
As I strayed from my cot at the close of the day To muse of the beauties of June



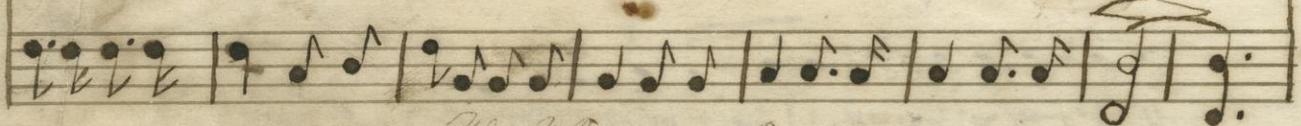
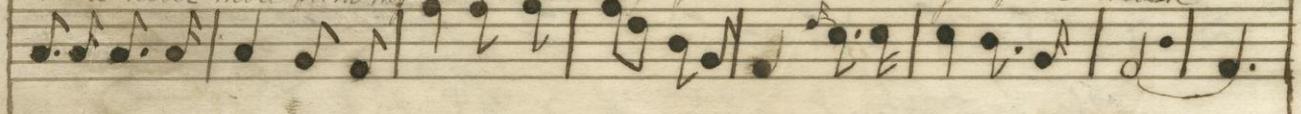
With a jessamine shade I espied a fair maid And she sadly complained to the moon



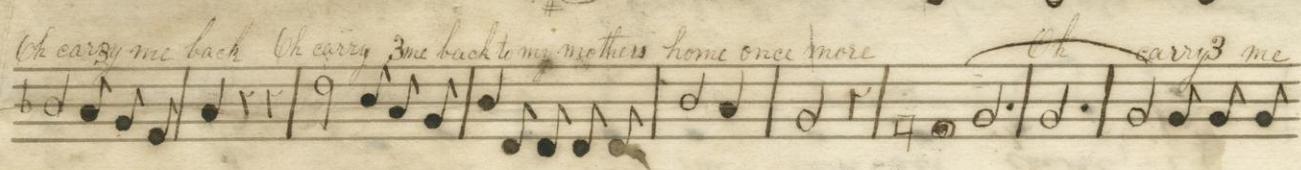
Roll on silver moon guide the traveller his way While the nightingale his song is in tune



never never more from my true love will stay By the sweet silver light of the moon



The day was gone and the night was dark and the ^{Wanderer's} Howling winds went by And the blinding sleet fell thick and fast From a stern



Mary A. Lincoln

The Guest Melodeon
Song Book

the Welcome Back Poetry by — Music by Mr Spogedan
Metis the hour that bines us from when all will come
to - e. metus when hands are strung as we come
to let them fruits to - gress when the cold hath spent its
leaving earth & can be seen long from the south to
temperate zones both & find a fusion - blossom oh
joyfully dear oh - joyfully dear is the howard
back of the last but day of a welcome back when
back to the coming back when but day of a Julian back
when the sailor boy cho 2
oh the sea is the play for me with its blues & blu and
bright I love its rooms as it breaks on the shore & its danger to me is de
light when who run -- for the brain past
run and fun from the own one fun who run for the glories sea

Music by Mr Spogedan
Metis the hour that bines us from when all will come
to - e. metus when hands are strung as we come
to let them fruits to - gress when the cold hath spent its
leaving earth & can be seen long from the south to
temperate zones both & find a fusion - blossom oh
joyfully dear oh - joyfully dear is the howard
back of the last but day of a welcome back when
back to the coming back when but day of a Julian back
when the sailor boy cho 2
oh the sea is the play for me with its blues & blu and
bright I love its rooms as it breaks on the shore & its danger to me is de
light when who run -- for the brain past
run and fun from the own one fun who run for the glories sea

The factory bell

Ding dong merrily oh merrily goes the bell

Ding dong cheerily oh the echoes land-ly swell And

many a heart with rapture beats & many an ^{eye} heat grows

bright for the work is done with the set-ing sun and

wild is the souls de-light now ^{pp} hush'd is the sound of the

whirling wheel & silent the voice of grief For ~~a~~

time all care is for-got-ten there & from labour thin's w-

lief ^{Musico} than aw-aw let us be merry lets be hap-py while we

may at that hun-ble home so hap-py were but let the time to

Stay those as dear as life are waiting for their

dear-er ones to come oh them ne'er was & can not be a

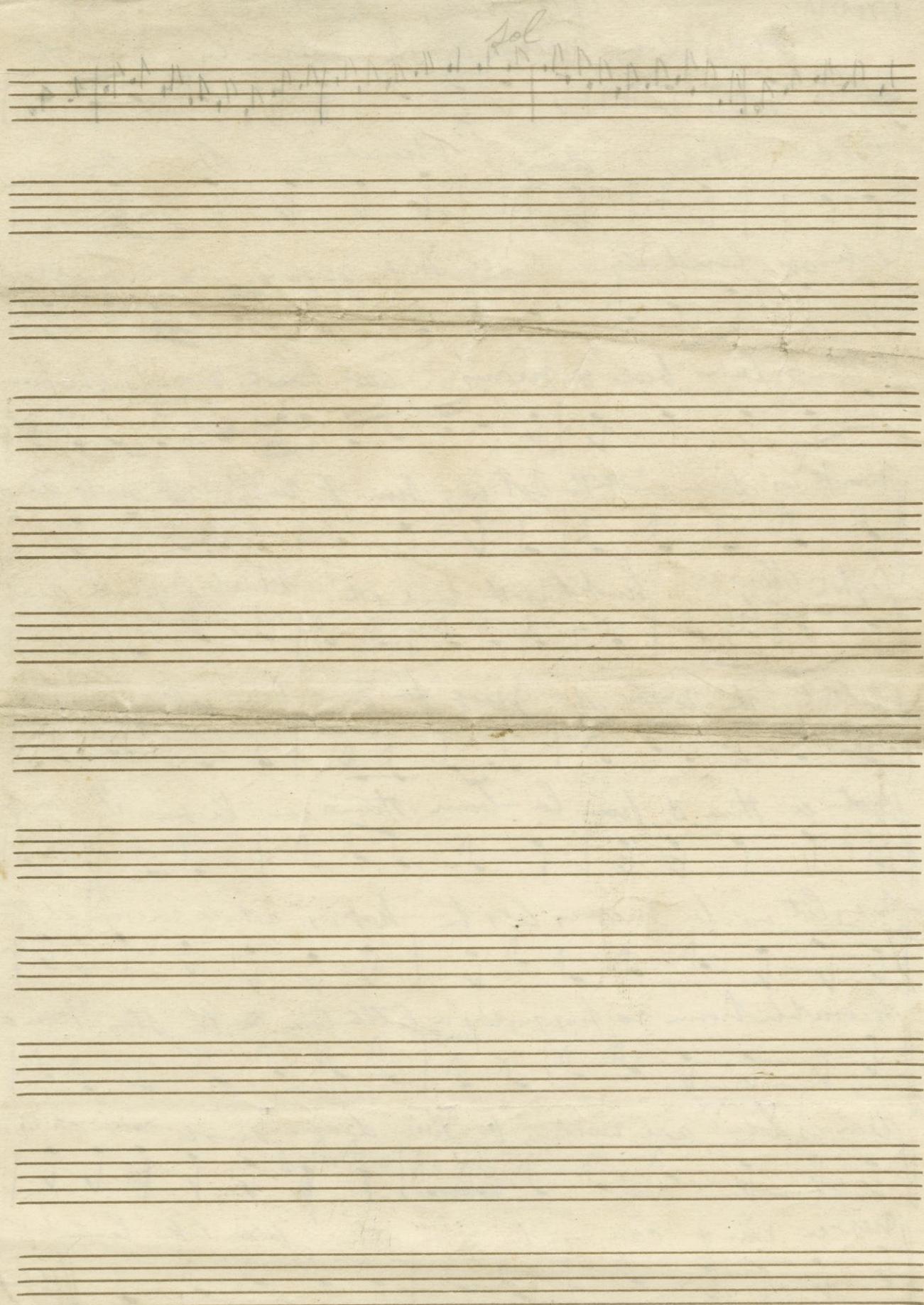
other place like home

The musical score consists of six staves of music. The first staff starts with a treble clef, a key signature of two flats, and a tempo of 66. The lyrics "Ding dong merrily oh merrily goes the bell" are written above the notes. The second staff begins with a treble clef and a key signature of one flat. The lyrics "Ding dong cheerily oh the echoes land-ly swell And" are written above the notes. The third staff starts with a bass clef and a key signature of one flat. The lyrics "many a heart with rapture beats & many an heat grows" are written above the notes. The fourth staff starts with a bass clef and a key signature of one flat. The lyrics "bright for the work is done with the set-ing sun and" are written above the notes. The fifth staff starts with a bass clef and a key signature of one flat. The lyrics "wild is the souls de-light now hush'd is the sound of the" are written above the notes. The sixth staff starts with a bass clef and a key signature of one flat. The lyrics "whirling wheel & silent the voice of grief For a" are written above the notes. The seventh staff starts with a bass clef and a key signature of one flat. The lyrics "time all care is for-got-ten there & from labour thin's w" are written above the notes. The eighth staff starts with a bass clef and a key signature of one flat. The lyrics "lief than aw-aw let us be merry lets be hap-py while we" are written above the notes. The ninth staff starts with a bass clef and a key signature of one flat. The lyrics "may at that hun-ble home so hap-py were but let the time to" are written above the notes. The tenth staff starts with a bass clef and a key signature of one flat. The lyrics "Stay those as dear as life are waiting for their" are written above the notes. The eleventh staff starts with a bass clef and a key signature of one flat. The lyrics "dear-er ones to come oh them ne'er was & can not be a" are written above the notes. The twelfth staff starts with a bass clef and a key signature of one flat. The lyrics "other place like home" are written above the notes.

Treble

Factory Bell.

Ding dong merrily oh merrily goes the
bell ding dong churchy oh the
ech-oos loud ly small And many a heart with
rap - ture beats & many ~~our heart~~ ^{ever} grows kirkie for the
work is done with the setting sun & wild is the soul's de-
light Now hastid is the sound of the blarney bell and
silent the voice of grief for a time all comes for
got-en them & from la-beau them n - ber Then a-
way let us be merry let us be happy while we may at that
humble home so happy we're little time ^{but} to stay When as
dear as life are waiting for their dream and to come oh them
never a bar & can not be a - other plan like home.



Hark! the *lark*
ding *dong* *merrily* *oh* *merrily* *goes* *the*

bell *ding* *dong* *churn-ly* *oh* *the*

ech-oes *loud-ly* *swee* and many a *heart* with

rap-tur *beats* & many an *eye* grows *bright* *for* *the*

work *is* *done* *by* *the* *setting* *sun* and *cold* *is* *the* *soul's* *de-*

light Now hush'd is the *sound* of the whirling wheel and

silent the *voice* of grief for a time all care is for-

gotten then from labour this we lief Then a-

way let us be merrily let us happy when we may at that

humbl home so happy rare but little time to stay There as

dear as life are waiting for their dearm ones to come oh there

never was & cannot be a other place like home

A handwritten musical score for 'Hark! the Lark'. The score consists of ten staves of music, each with a unique rhythm pattern. The vocal line is in common time, with a key signature of one flat. The lyrics are written in a cursive script above the music. The first staff begins with 'Hark! the lark', followed by 'ding dong merrily oh merrily goes the bell'. The second staff continues with 'ding dong churn-ly oh the ech-oes loud-ly swee'. The third staff begins with 'rap-tur beats & many an eye grows bright for the work is done by the setting sun'. The fourth staff continues with 'cold is the soul's de-light'. The fifth staff begins with 'Now hush'd is the sound of the whirling wheel and silent the voice of grief for a time all care is for-gotten'. The sixth staff continues with 'then from labour this we lief'. The seventh staff begins with 'way let us be merrily let us happy when we may at that humbl home so happy rare but little time to stay'. The eighth staff continues with 'There as dear as life are waiting for their dearm ones to come oh there'. The ninth staff begins with 'never was & cannot be a other place like home'. The tenth staff ends the piece.

Sailor boy solo

this

Meet is the hour that brings us home & when we sleep



There is when hands constraining a star come to earth



First to graces when the world hath put its brows & wrathy



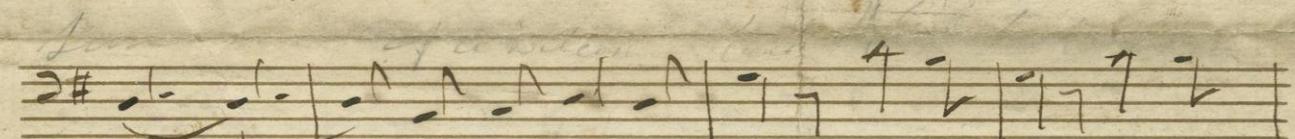
Can burn souls, know his strength by power young



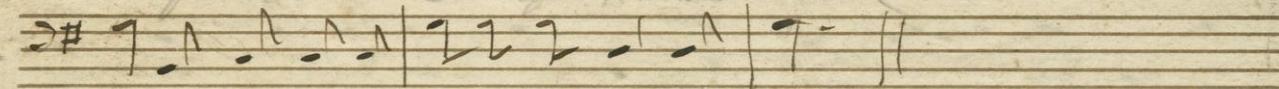
both & find a habitation & joy



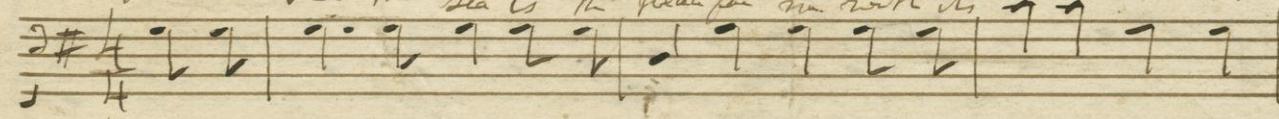
dear oh Jesu kindly draw the hand of darkness out



Look of grace but see you can look



Oh the sea the sea is the ocean with it follows blue &



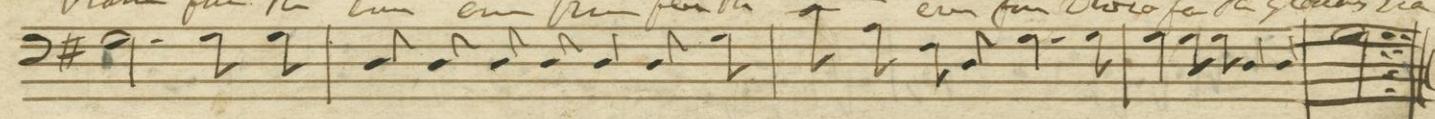
bright I love its roar & break on the shore & its dangers in de-



light There where a birth for me than who see forth bold &



brave for the sun our sun for the ocean sun for those far gloomy sea

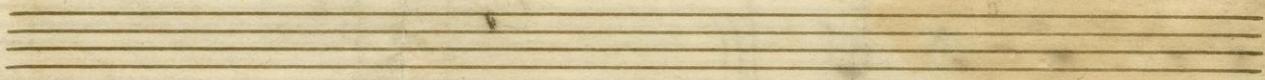
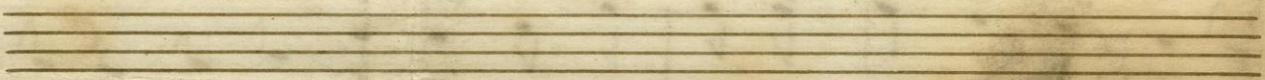
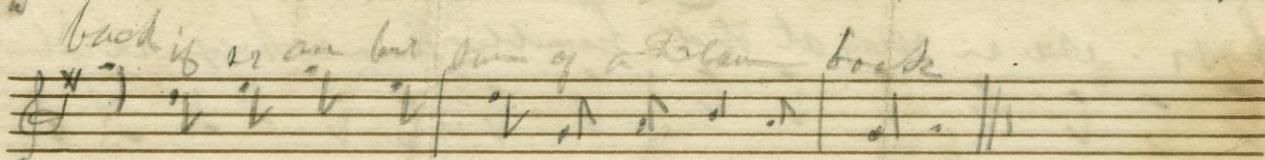
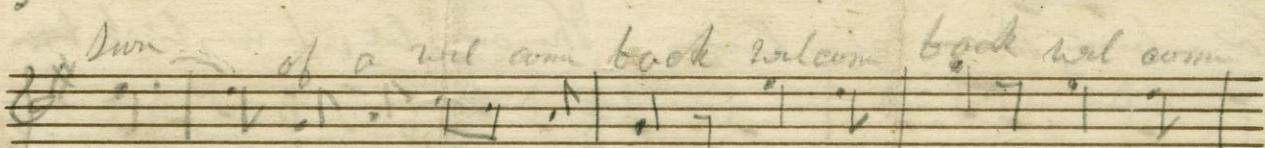
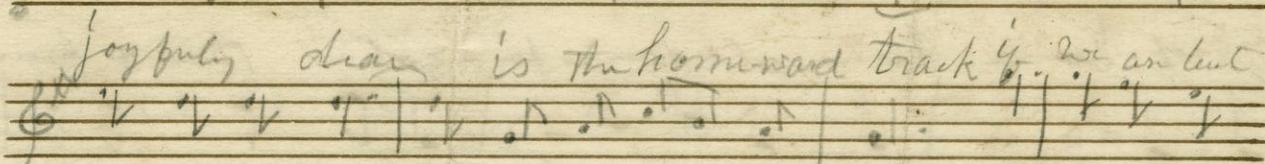
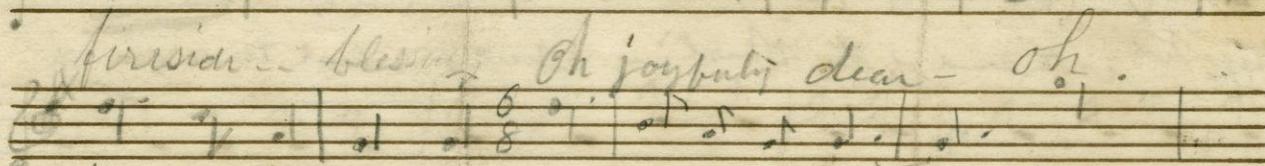
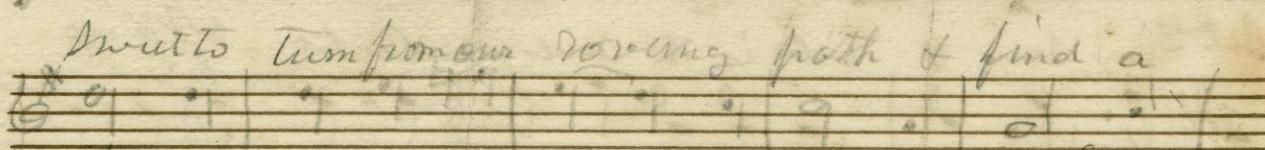
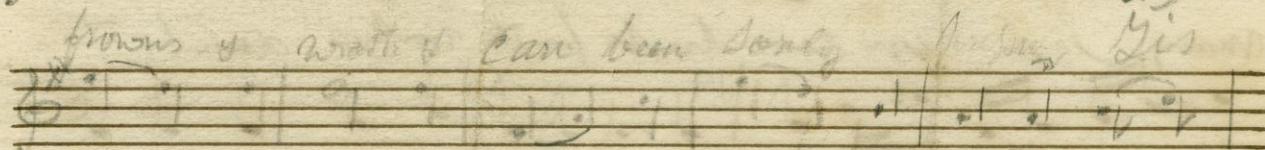
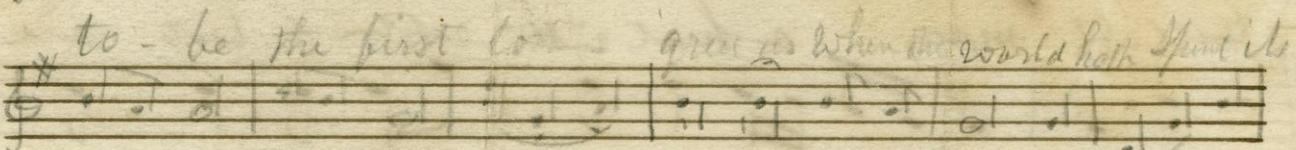
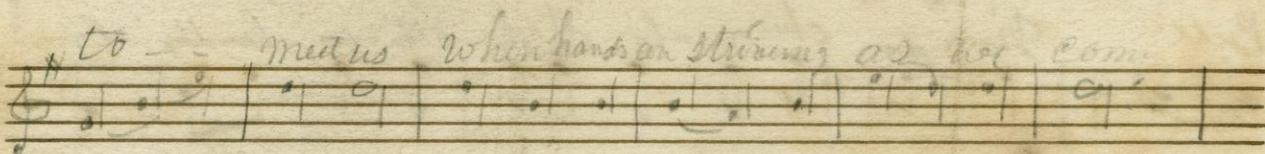
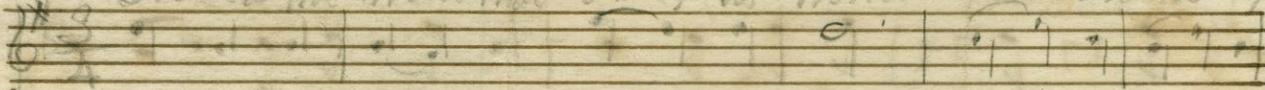


Sailor boy solo
Solo & Chorus

Wurst trubl Factory Bell

8^{b6} ding dong manu-ly oh manu-ly goes th
Bell ding dong church-ly ch^ach ech-ow loudly
hell. & many a heat with repetition beats and
many a sun goes bright for the workers done by the
set-ing sun & wild is the souls de-light ^{New} ad lib
husk is it sound of the whirling wheel & silent the room ab
grey for a time all can is for-got in them & from
far-bam there re-lief then away let us be my lets ~~lets~~
happy where may at that humble home so happy we but
little time to stay Thomas dear as like are waiting for them
dearer ones to come of their never was & can not be a
youth plan like home

Sweet is the home that brings us home when all will spring



Factories Bell

Bapt

Ding dongs merrily oh man by go the
bell ding dongs ~~merry~~ ^{shun-ge} by of the
echoes loudly swell and many a heart with
rapture beats & many an eye grows bright For the
work is done by the setting sun and wild is the sun's de-
light Now hushes the sound of the whirling wheel and
silent the voices ^{of} ~~at~~ night For a time all care is for-
got-en then and from labor-bair there is relief Then away we us
be happy let's be happy where we may ^{but} that hundred home so happy
we've ^{but} little time to stay Thomas dear as life are waiting for them
dear ones to come up there never was ~~it~~ cannot be an other
place like home

Music score details:
1. Bass clef, 1 flat, common time.
2. Treble clef, 1 flat, common time.
3. Bass clef, 1 flat, common time.
4. Treble clef, 1 flat, common time.
5. Bass clef, 1 flat, common time.
6. Treble clef, 1 flat, common time.

The Sailor boy
No 2

This Platt first tickle to the welcome back

Sweet is the hour that brings us home when all will sing to
Music when hearts are stirring as we come to be the pilot
to - - greet us when the world hath spent its hours of death &
can burn only - fearing His word to turn from our sojourning
death & find a fireside blessing Oh joyfully dear
Oh joyfully dear is the homeward track It
has an but ~~but~~ - of a welcome back welcome back welcome
back if we an but sum of a welcome back
solo oh The sea the sea is the place for me with its billows blue & bright I
love it, roar ^{as it} breaks out then it changes to me is the light Then who
ra - - who ra forth bram for the even em forth
even em pin ha ha forth glorious sea

Factory Bell

Secondo

Ding dong mer-ry oh mer-ry on the bell
ding dong mer-ry oh the echoes loud & swell and
many a heart with ~~restless~~ ^{restless} beats & many a eye grows
bright for the work is done by the setting sun &
wild is souls de-light. Now hushed is the sound of the
whirling wheel & silent the voice of grip For ~~a~~ a
time all can't ~~be~~ ^{be} forgotten then & from labour then re-
lief Then a-way let us be merr lets be
happy while we may At that humble home so happy we're bent
little time to stay Then as dear as life awaiting her this
dear ones to come oh them never was & cannot be ~~an~~
other plan like Home

The musical score consists of ten staves of handwritten music. The first staff begins with a treble clef, a key signature of one sharp (G major), and common time. The lyrics "Ding dong mer-ry oh mer-ry on the bell" are written above the notes. The second staff continues the melody. The third staff begins with a bass clef and contains the lyrics "ding dong mer-ry oh the echoes loud & swell and". The fourth staff continues. The fifth staff begins with a treble clef and contains the lyrics "many a heart with ~~restless~~ ^{restless} beats & many a eye grows". The sixth staff continues. The seventh staff begins with a bass clef and contains the lyrics "bright for the work is done by the setting sun &". The eighth staff continues. The ninth staff begins with a bass clef and contains the lyrics "wild is souls de-light. Now hushed is the sound of the". The tenth staff concludes the melody.

When you get to this turn over

Sweet is the hour that bards us home, a small will sing to
 music and tender strains as we come to her
 The first to sing is what words hath put its power
 with a ear been sorely tried, 'tis sweet to turn from
 pain, To find a former bliss of joyes dear
 Oh sorly days the serpent took If we let
 go of a wilcomber then back we com back again
 Son of a wilcomber

Noz Then who na - who da - who sa - open the brain for th
 own eyns true for the eyns true for the sun full gloomy sea

The Sooth Song
Sextus

Solo by [unclear]

YD

comp

Its tongue the of iron has often been heard And the slumbering



echoes from thin depths have been struck While despondent

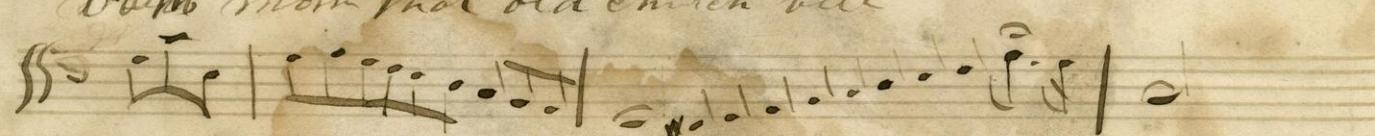
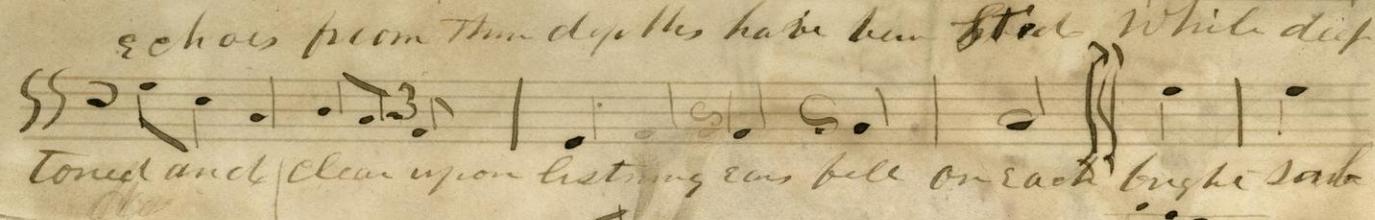
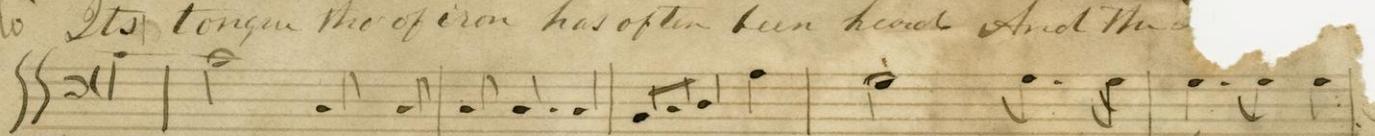
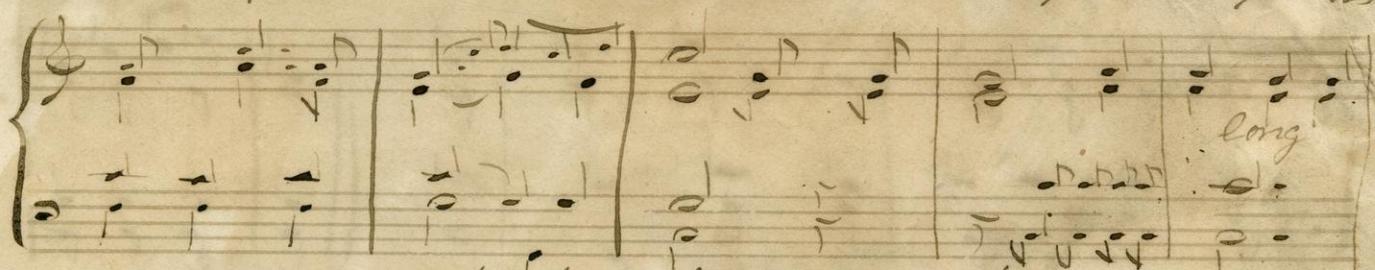


Clear upon listening ears fell on each bright Sabbath morn that

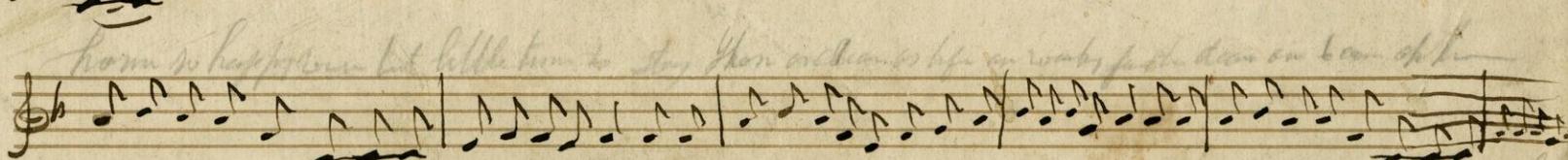
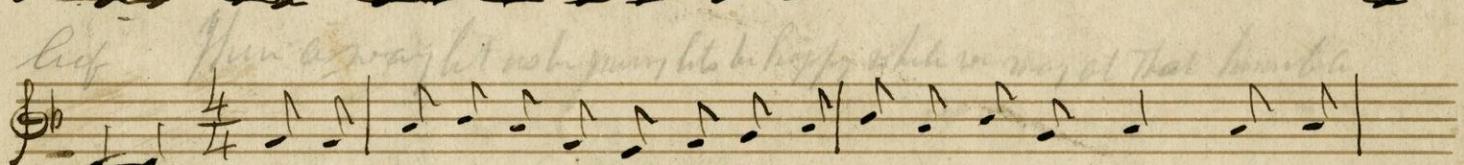
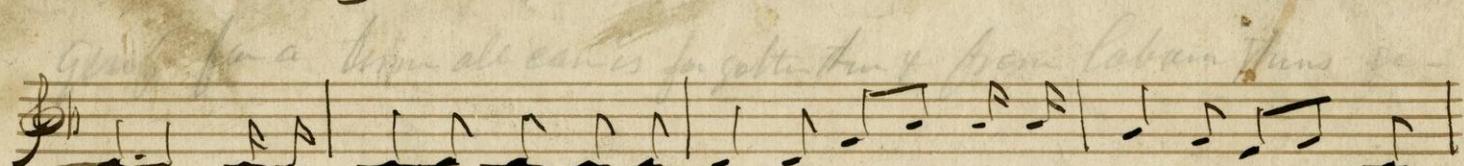
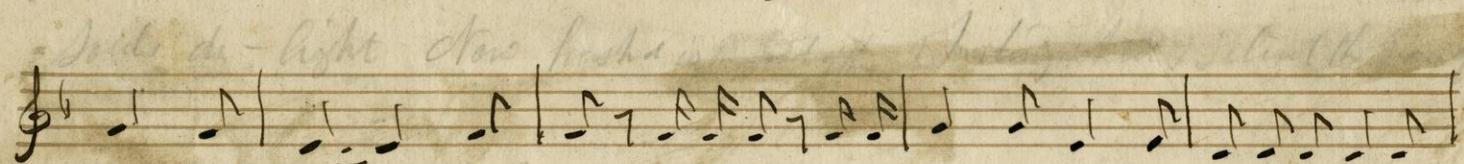
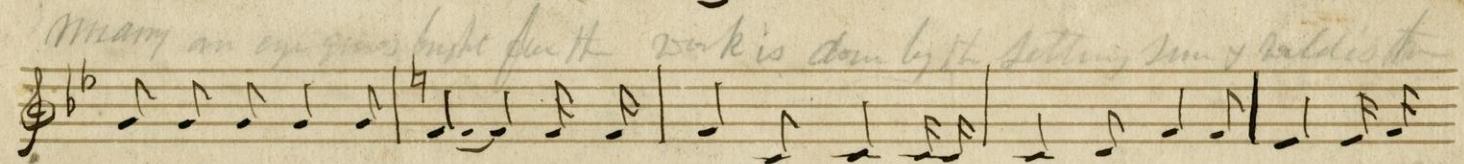
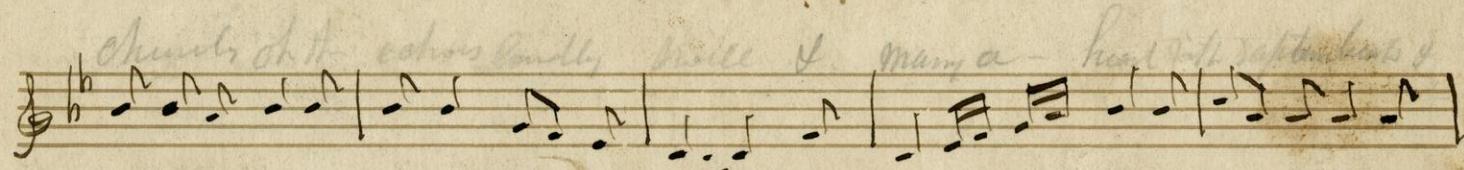
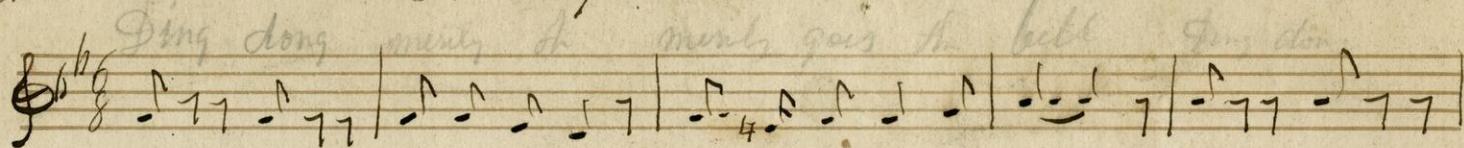


church bell





Sicendo to the Factory Bell



New ver & come to hand publ by

*Secondo
in welcome
back*

Lived is the hour that bungs us home - when all will spring to meet us
where hands are stirrings we come to be the first to greet us, when the
world hath spent its foams y wrath & care been sorely pressing Yis sweet to
turn from our loving path & find a fireside blessing Oh joyfully dear
Oh joyfully dear is the homeward track If we an but sun
of a welcome back welcome back welcome back if we an but
sun of a welcome back

The musical score is composed of six staves of music. The vocal part (soprano) starts with a dotted half note followed by eighth-note pairs. The piano part (bass) begins with a quarter note followed by eighth-note pairs. The vocal line continues with eighth-note pairs and includes several grace notes. The piano part features sustained notes and eighth-note pairs. The vocal line concludes with eighth-note pairs. The piano part ends with a final eighth-note pair.

2nd viol

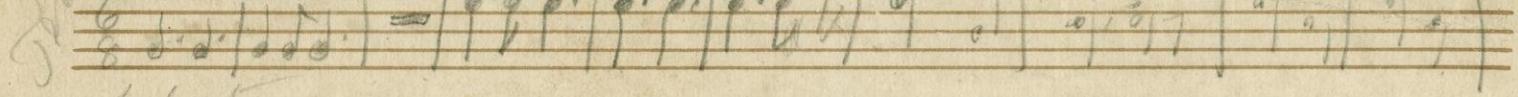
Schottisch



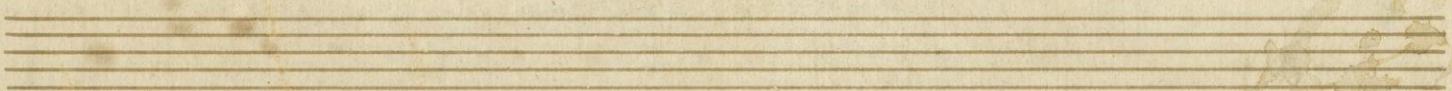


Polish War Song

We have come and let your country's home

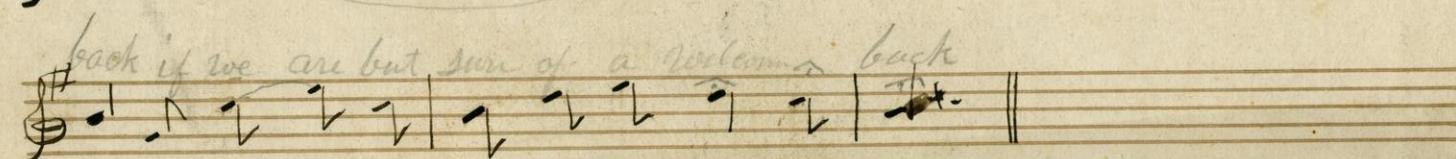
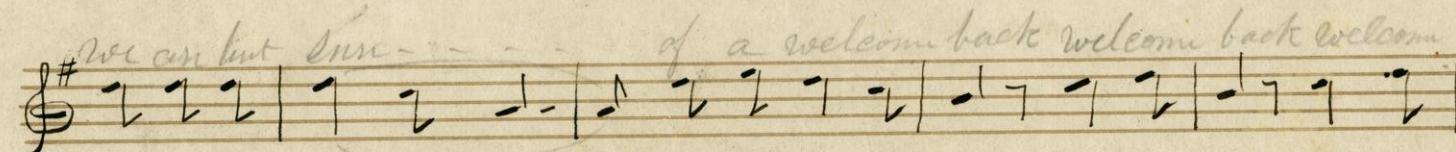
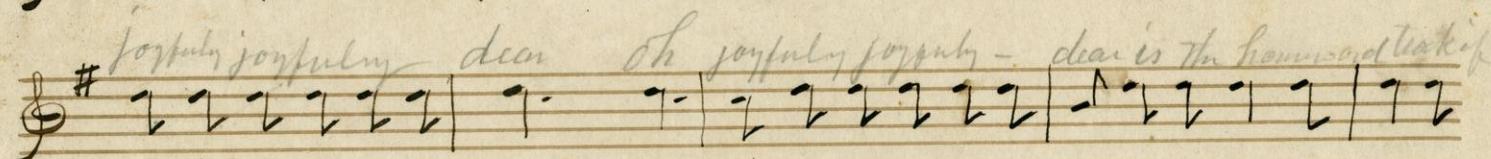
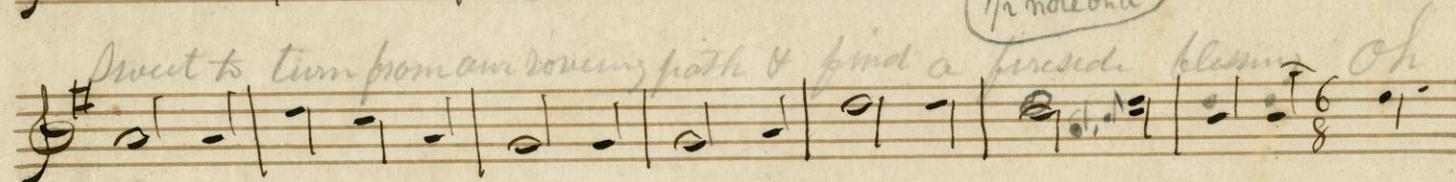
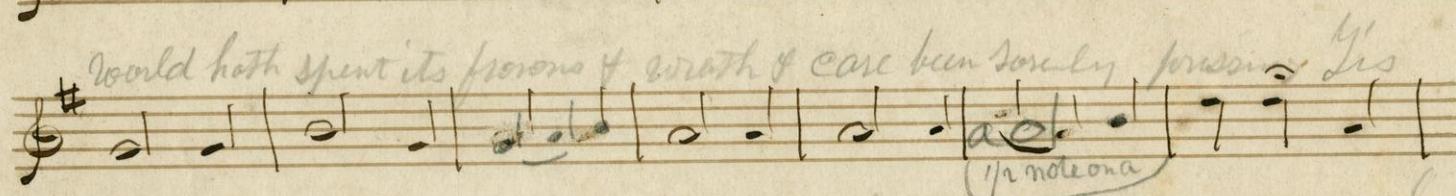
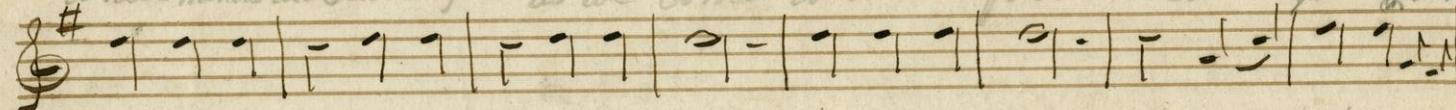
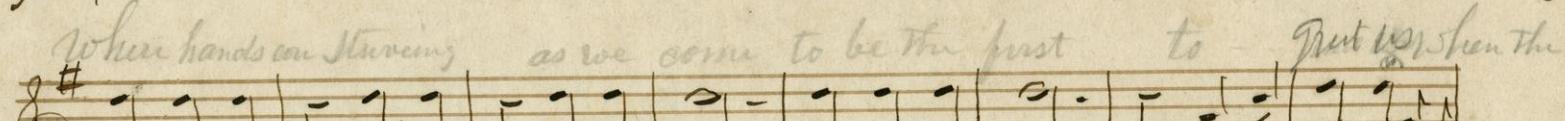
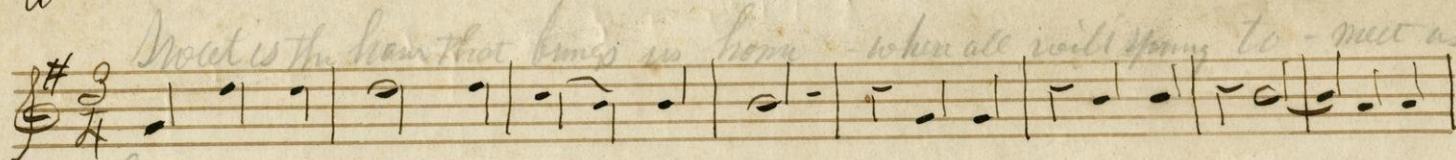


Schultz



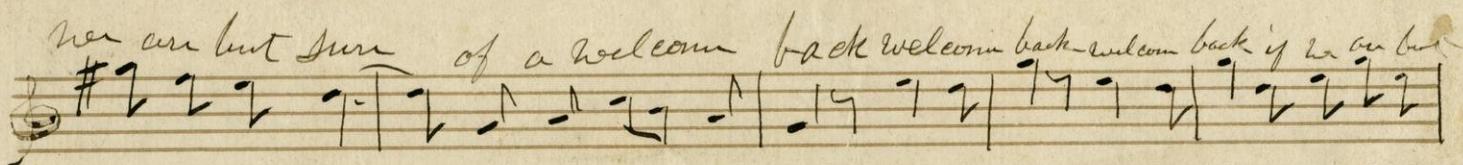
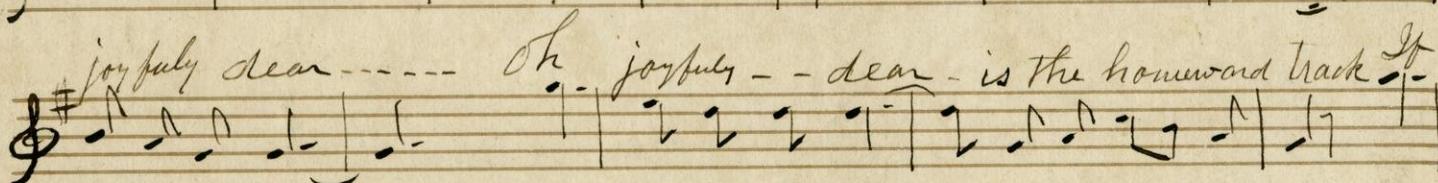
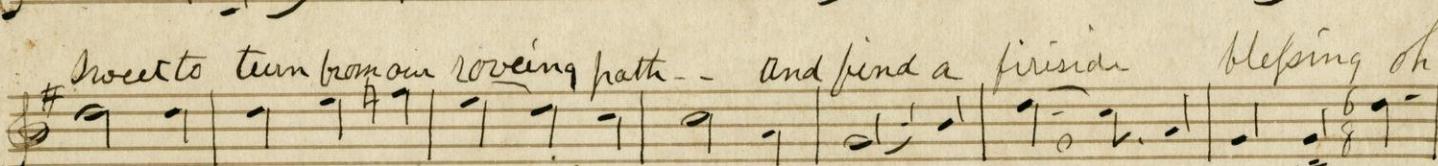
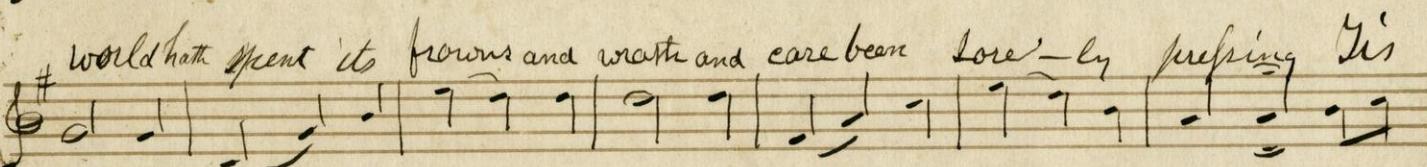
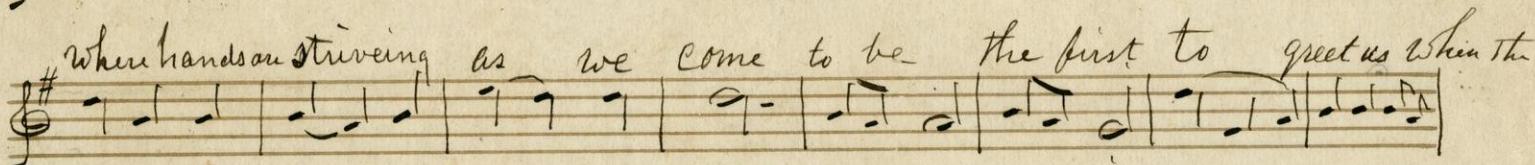
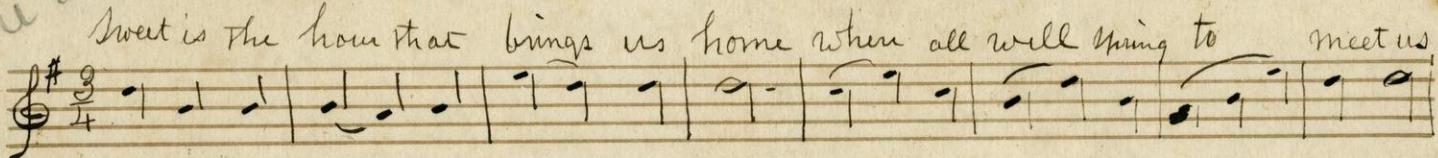
Yerse
Wm Collier Esq

to the Welcome Back. Poetry by Mr Anonymous, music by Mr Spogledon & G.



First Fiddle to The welcome back

Mrs Elizabeth Strong

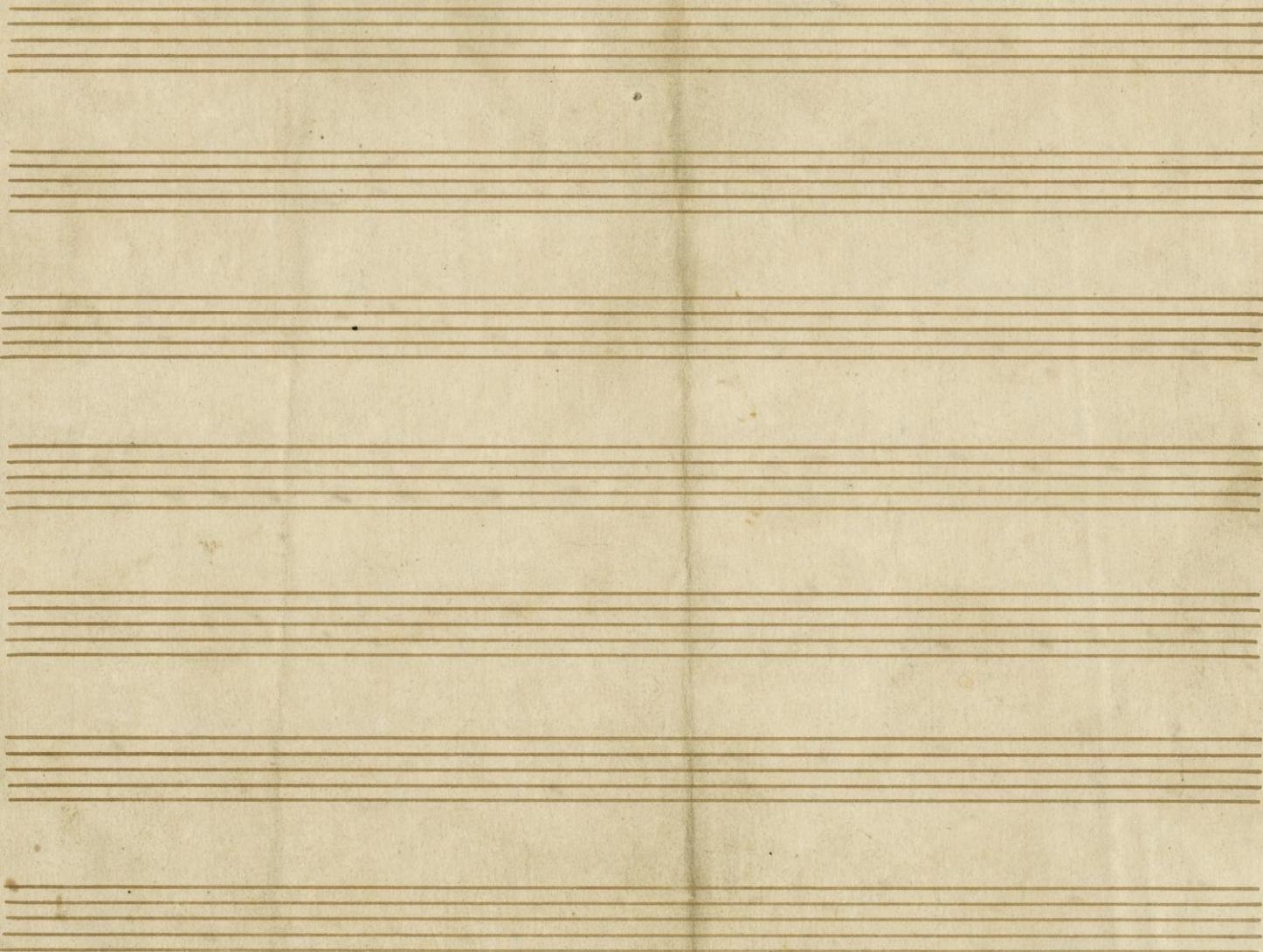




Just Winkle to the Wicken Back

Sweet is the hour that bings us winkle will Springs to - mat us
When hands are clapping as ^{joyful} we come to see the first to greet us who the
Wold hath spent its hours and death & care has done by passing his
I went to turn somer doves my hath & found a fireside blessing oh
Joyfully dear ... Oh joyfully dear is the homeward
track It we are but here - of a wicken back between
back wicken back if man but seen of a wicken back

The musical score consists of five staves of handwritten music. The first staff uses a treble clef, the second a bass clef, and the third a soprano clef. The fourth and fifth staves use a bass clef. The music is written in common time with a key signature of one sharp. The lyrics are integrated directly into the musical lines.



Hark the ves-per bell is toll-ing
On the air its sounds are borne
Sadly toll-ing time is roll-ing
And that day is past and gone

The musical score consists of four staves of handwritten notation. The top staff uses a soprano C-clef, the second staff an alto F-clef, the third staff a bass G-clef, and the bottom staff a tenor C-clef. The key signature is A major (three sharps). The time signature varies between common time and 3/4. The music is divided into measures by vertical bar lines. The lyrics are written in a cursive hand above the music, corresponding to the vocal parts.

Softly evenings dew's are falling

Softly softly evenings dew's are falling

And serenely -- lies the air

And se ~~even~~ g lies the air

And se even ly his the air

Nature's pensive voice is calling

voice is calling

Nature's pensive pensive voice is calling calling

all all to wor-ship to pray

All to worship and to pray

all all to worship and to pray

The Wanderer's Return

by Mrs. Ellen Storm

Music by Mrs. E. Storm
March 20, 1934

Duke Box

A handwritten musical score for 'The Wanderer's Return' by Mrs. Ellen Storm. The score consists of six staves of music, each with a treble clef, a key signature of one sharp (F#), and a common time signature. The music is divided into measures by vertical bar lines. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The second staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. The third staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The fourth staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. The fifth staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The sixth staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature.

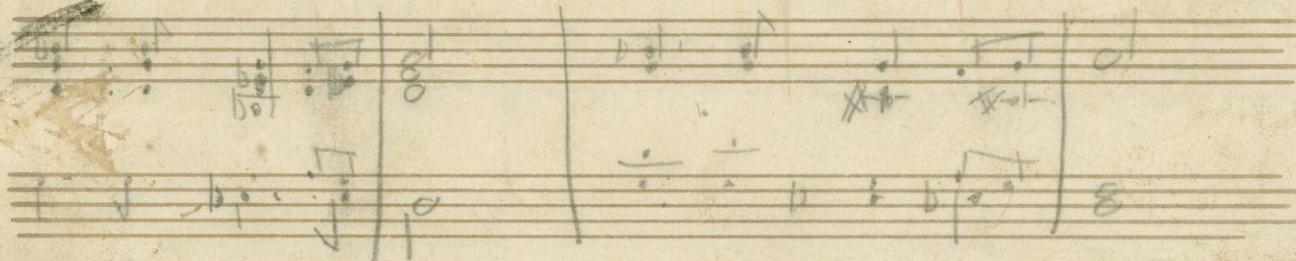
Ding Dong merrily oh you re-ly goes the

A handwritten musical score for a single melodic line, likely for a solo instrument or voice. The score consists of four staves of music. The first staff begins with a key signature of one sharp (F#) and a tempo marking of 6/8. It features various note heads, some with vertical stems and others with horizontal stems, and includes lyrics "ding dong merrily oh you re-ly goes the" and "day day". The second staff starts with a key signature of one sharp (F#) and a tempo marking of 7/8, with lyrics "bell". The third staff begins with a key signature of one sharp (F#). The fourth staff begins with a key signature of one sharp (F#).



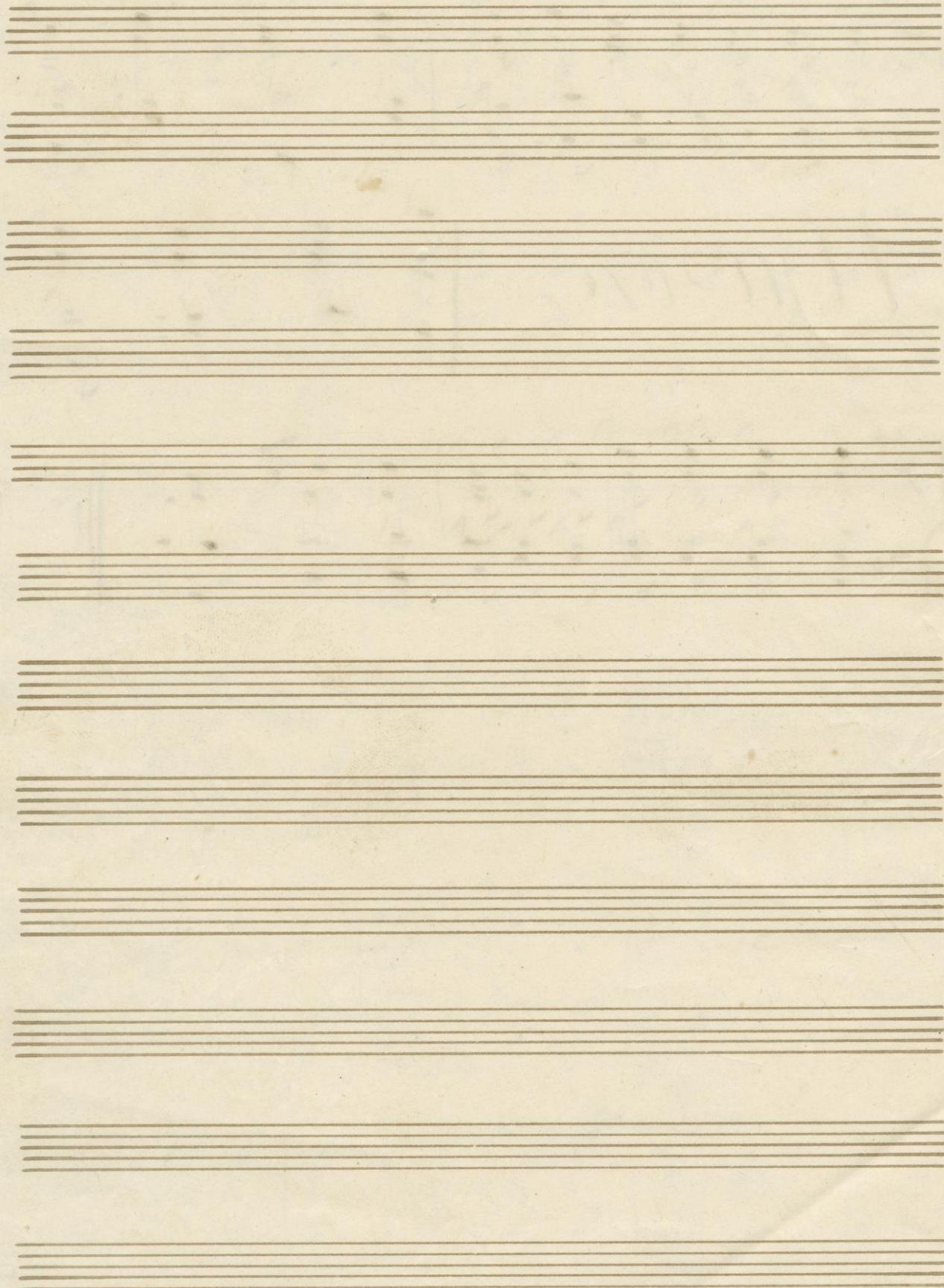
... we are one when we are

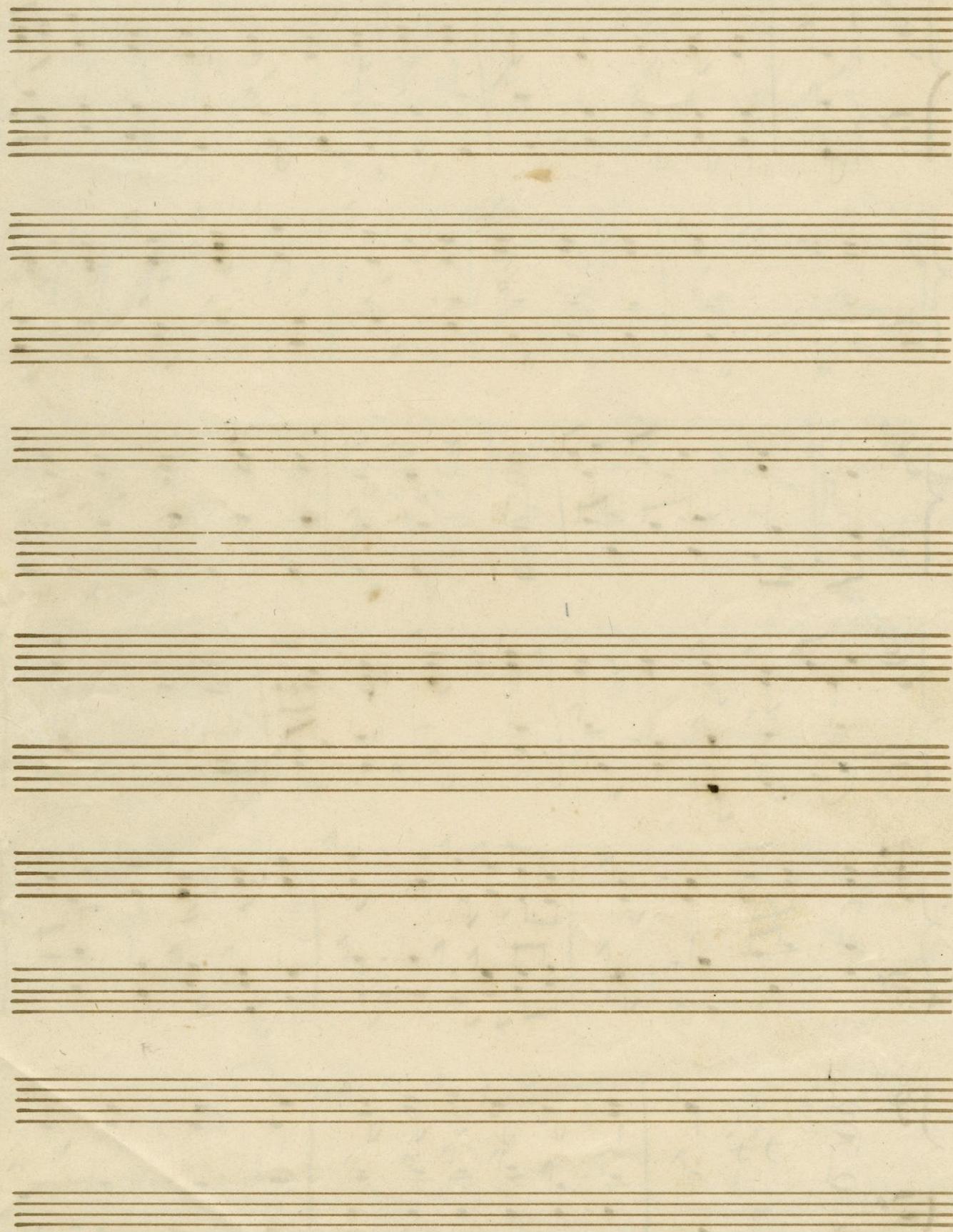
Unison

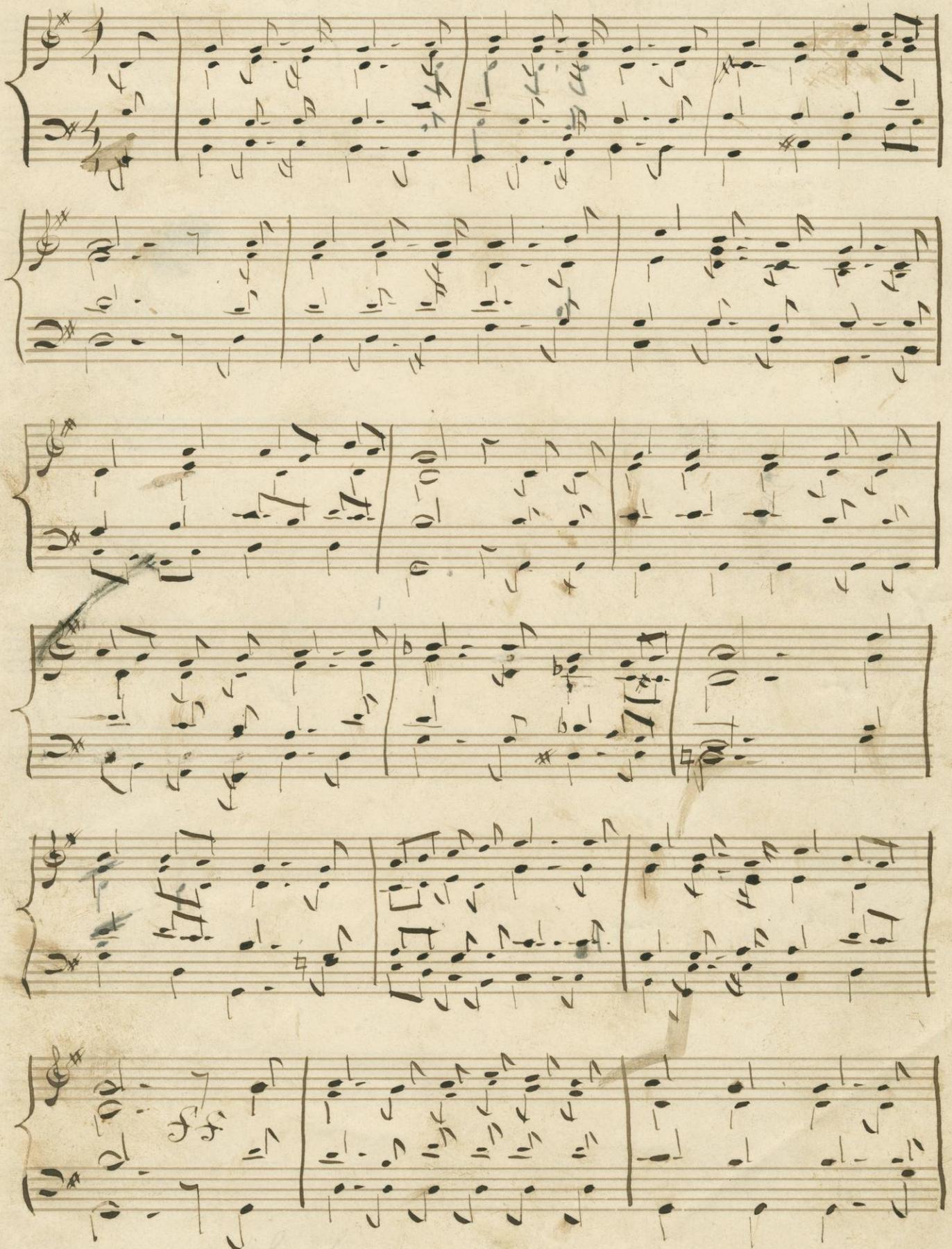


20
25
6

133
28
3







the we are not when
bold and strong to

Softly softly lightly sing Nelly breath the strain a day let it's rich melody

Softly softly lightly sing Nelly breath the strain a day let it's rich melody

Softly softly lightly sing Nelly breath the strain a day let it's rich melody

Softly softly lightly sing Nelly breath the strain a day let it's rich melody

O drowsy ^{days} echo back from plain to plain
O drowsy ^{days} echo back from plain to plain

Yrio Gracioso

With the morning like the golden
Like the golden like the golden

aduous ^{days} echo back from plain to plain
aduous ^{days} echo back from plain to plain

horns of childhood and bright hopes of youthful glo
tints of morning or the silvery rippling wave

Oh the ^{old} Like the Like the

tints of morning or the silvery rippling wave

well remembered wild woods when in wanderings wild and free
purple - hues a - donning flowers that deck thy mothers

Silky the purple hue a - donning flowers that deck thy mothers

prev. Bright hopes have been broken. Brushed the minds of early love. But kind
grace Low within thine eyes is beaming pensiveness of dear ones fled & though

grave - So within thine eye is beaming Pensive thoughts of dear ones fled

morning leaves a token that they'll meet again above them
round the lights gleaming thou art musing on the dead them

And the round the lights gleaming gleaming thou art musing on the dead them

D. C. 1849.

John Webster Woodbury Conn Feb 17th 1849.

Rest thee now weary one soft & thy pillow Rest thou &

$\text{G} \frac{3}{4}$

$\text{D} \frac{3}{4}$

$\text{D} \frac{3}{4}$

dream of thy dear native home Dream of the hearts that

$\text{G} \frac{3}{4}$

$\text{D} \frac{3}{4}$

far o'er the billow still love you & bless you when e'en you

$\text{G} \frac{3}{4}$

$\text{D} \frac{3}{4}$

roam Dream of thy mother whose prayers can rise At

$\text{G} \frac{3}{4}$

$\text{D} \frac{3}{4}$

Morning at noon & at evening for them ~~the~~ ^{ad lib} ~~had~~ have

ad.

Meet in the

dream of her rich a th

Dream of thy sister who tendon ca - resses Clung to thy form in her weeping force

Well dream of your meeting, go joyful on board & the stories of love each would

hast to till dream of thy home of its dear youthful pleasure of the

A single melodic line is written on five staves. The first four staves are in common time (indicated by a 'C') and the fifth staff is in 2/4 time (indicated by a '2'). The music consists of eighth and sixteenth note patterns, primarily in the treble clef. The manuscript is written in brown ink on aged paper.

A handwritten musical score for 'The Water of Life' by James C. H. Thompson. The score consists of two staves of music. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. The second staff begins with a bass clef, a common time signature, and a key signature of one sharp. The music features various note heads, stems, and rests, with some notes having vertical dashes through them.

rumors not even they ~~saw~~ don't like a flood

verso Rest then weary one soft is thy pillow Rest then &

Dream of the Land of the low As near nor distant nor

wide rolling bison to Paul Martin Paul Hale a

~~beaten or from~~

Flow Riverde.

A handwritten musical score for a three-part setting. The top part is for a treble clef instrument in common time, featuring a continuous eighth-note pattern. The lyrics "Flow Rio, bound in melody flow - / The burly bards to him be free" are written below the notes. The middle part is for a bass clef instrument in common time, also with an eighth-note pattern. The lyrics "Woe Bid thy wail wail roll from them - / Flow Rio Riverde" are written below. The bottom part is for a soprano clef instrument in common time, with a mix of eighth and sixteenth notes. The lyrics "flowki'd verde flowki'nd softly flow - o-o-o-o-on" are written below. The score concludes with the signature "Dearest Mag".

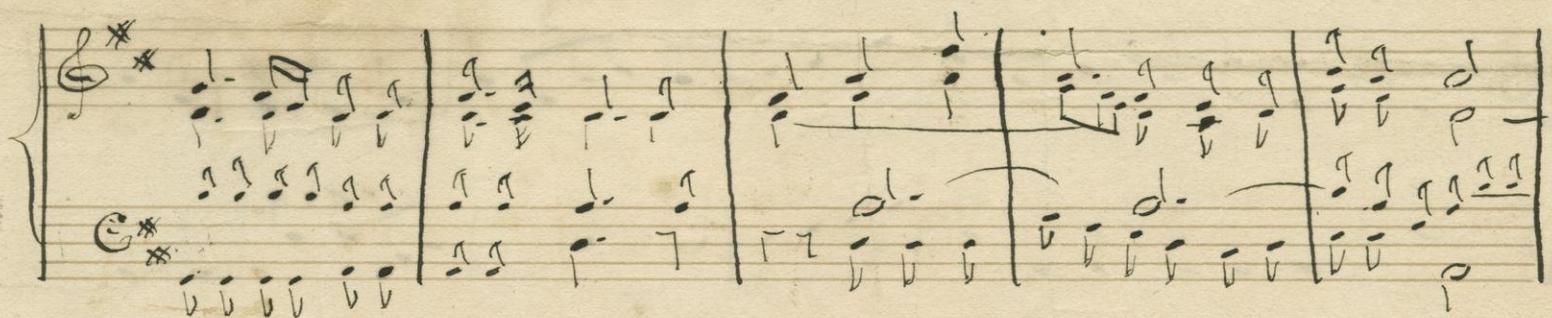
Flow Rio, bound in melody flow - / The burly bards to him be free

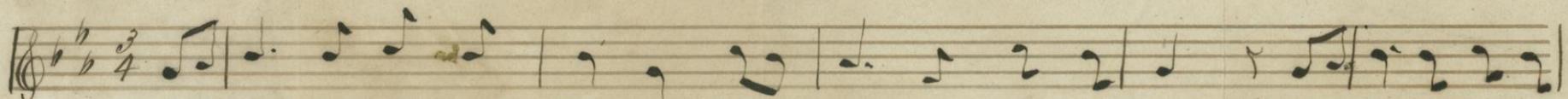
Woe Bid thy wail wail roll from them - / Flow Rio Riverde

flowki'd verde flowki'nd softly flow - o-o-o-o-on

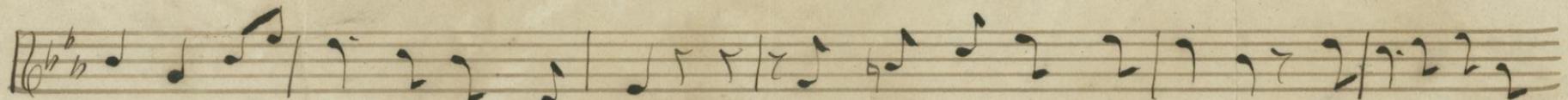
Dearest Mag

Broken Ties





We two have been like brothers, through long and weary years, One's joy has been the



others; His sadness and his tears. Though life has brought its changes, And others have grown



Chill, Our hearts no time es--tranges, We two are brothers still. Our hearts no time es-

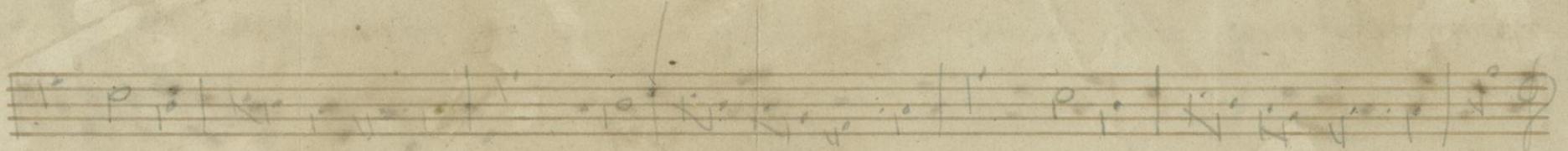
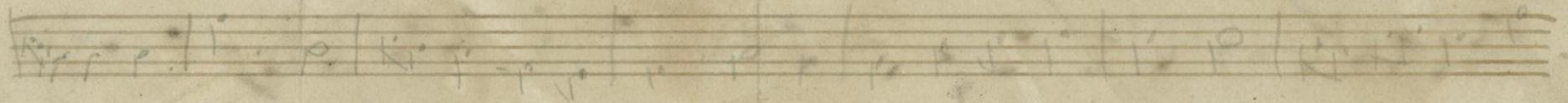
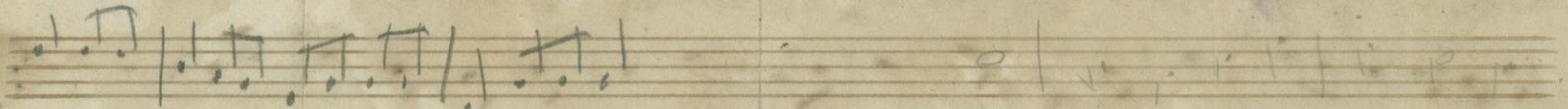
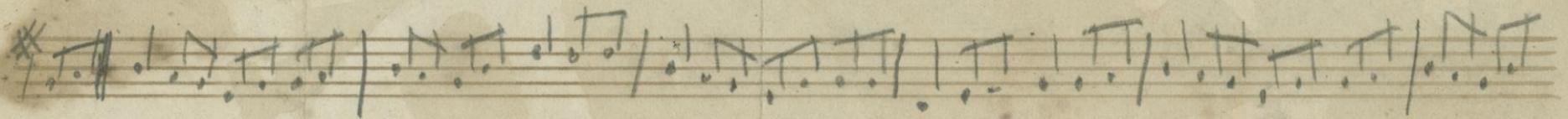


tranges, We two are brothers still.

2005

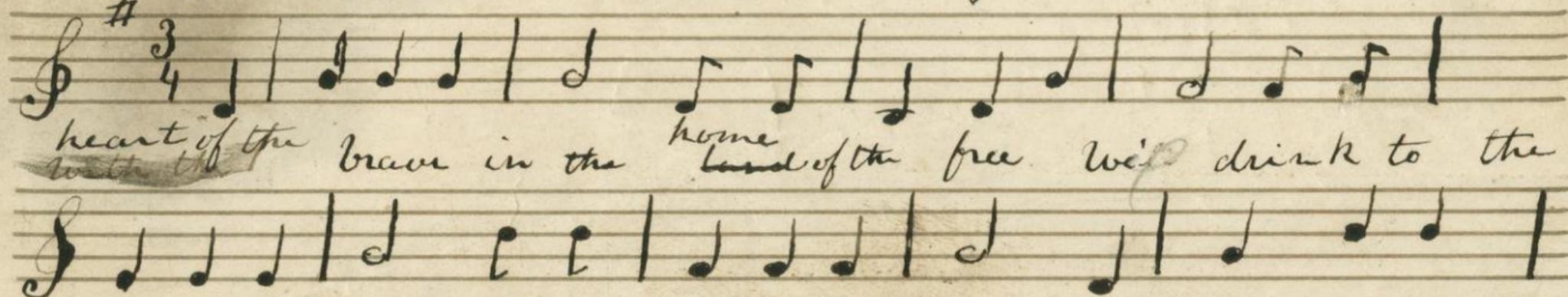
202

\$1

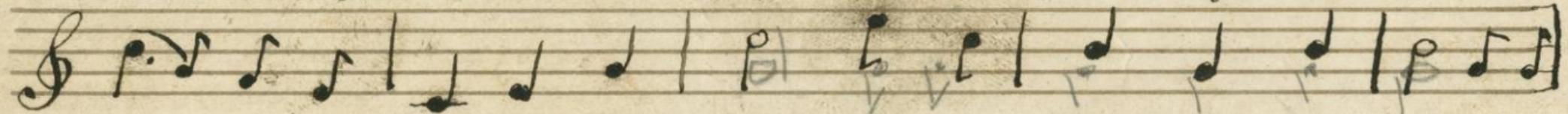


Secondo.

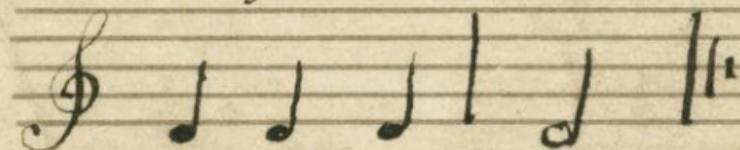
We'll drink to the hour when like us you shall be. With the



heart of the brave in the home land of the free. We'll drink to the



hour when our banner shall wave.

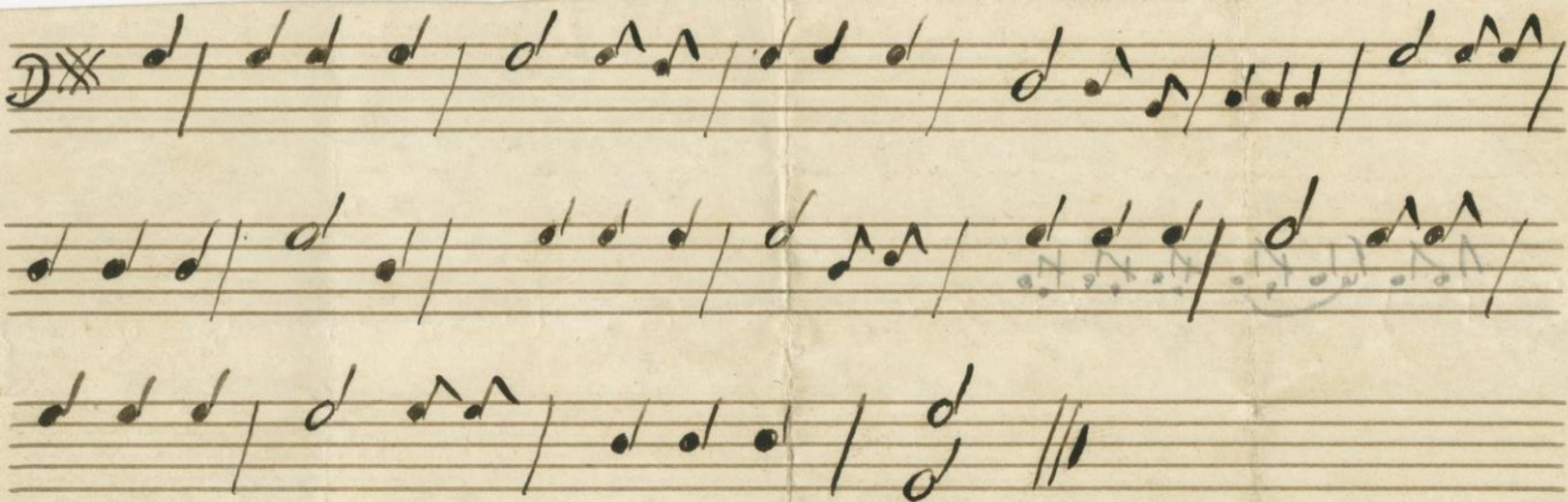


Julie C Blakeman

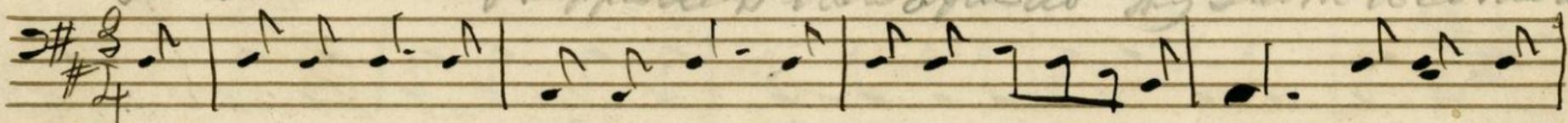
We drink to the horses, when like us, ~~we~~^{they} be with the
heart of the brave on the homes of the free.

We drink to the horses when ~~we~~^{they} be all
worship the lands of the free and the

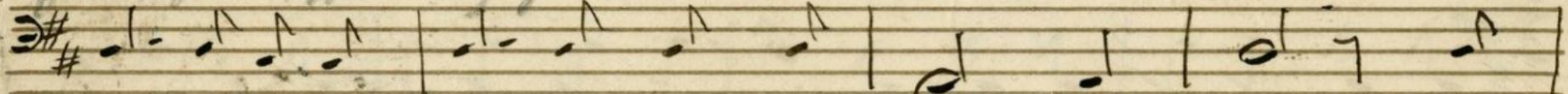
homes of the brave



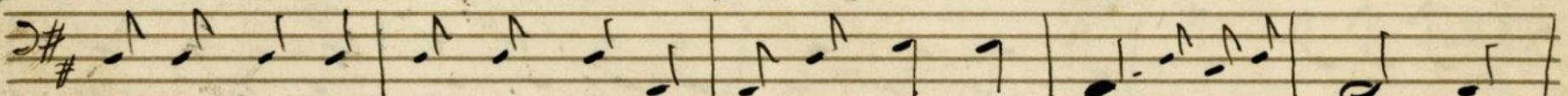
The broken ties



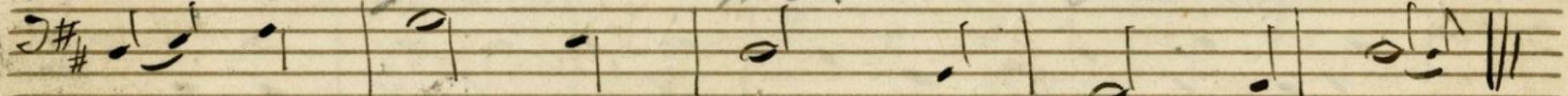
From the melancholy like a remembrance drawn at



Somewhere each disjointed chain in sparkling sun lies earthly bands are



Now a glimmer in the thin broken ties

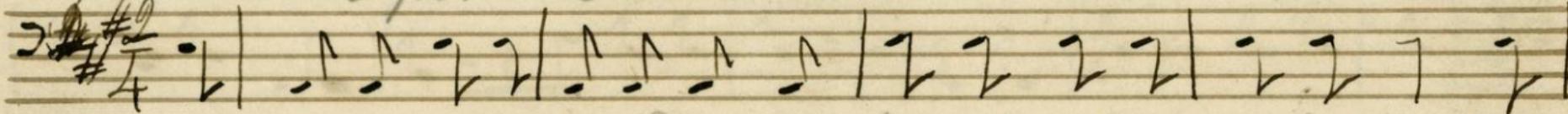


The present of our infant home

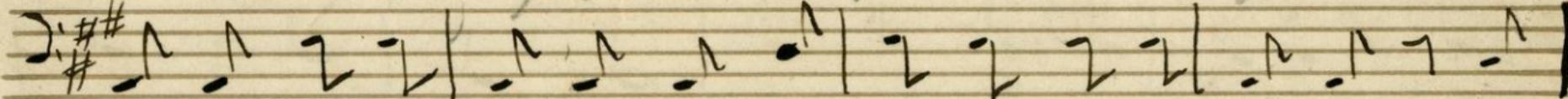
The friends the loved ones of my youth

Home and Friends

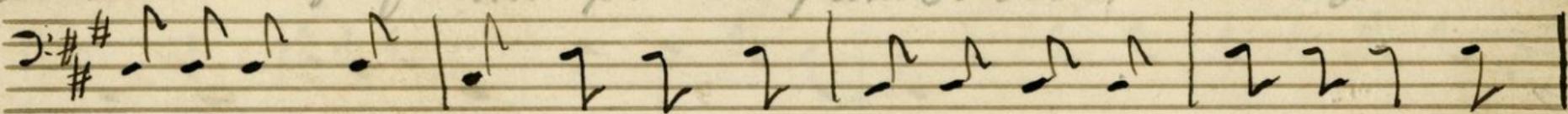
Oh there's a power to make each hour as sweet as heaven designed Nor



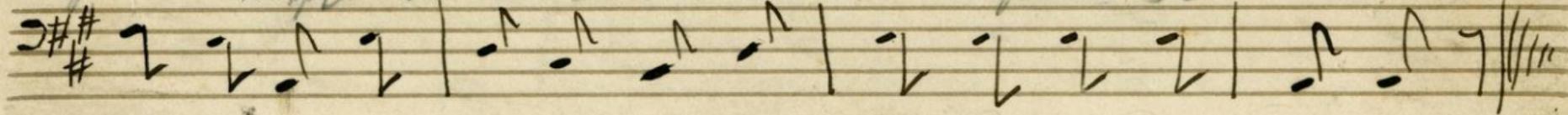
needs we roam to bring it home tho few there be who find it We



Jack too high for things clearly and low what notion fambles us You



life has little no charm so dear as home & friends around us



Home and Friends

Home and Friends

Oh there's a power to make each hour as sweet as heaven made sign'd it for
me and we so came to bring it home The few that be who find it We
seek too high for things close by Close what nature form'd us Nor
life hath him no charms so dear as home & friends a - friend less
/ / / /

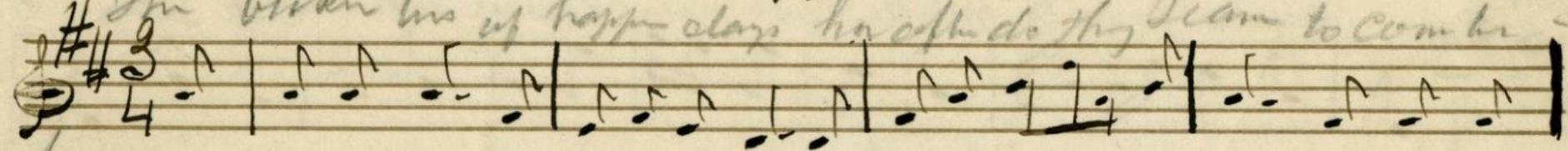
The musical score is composed of four staves of music. The first staff begins with a treble clef, a key signature of one sharp, and common time. The second staff begins with a treble clef and common time. The third staff begins with a treble clef and common time. The fourth staff begins with a treble clef and common time.

Sheet Music

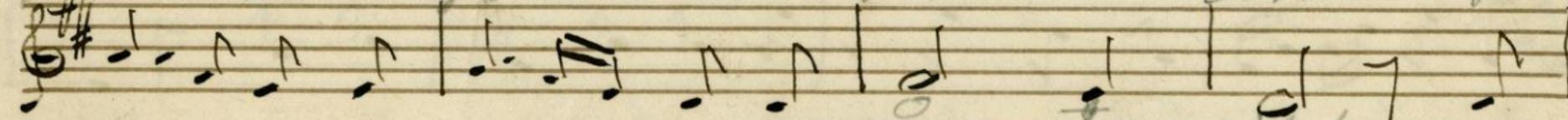
Broken Ties

You broken ties up happy days ha-oh do they seem to come to -

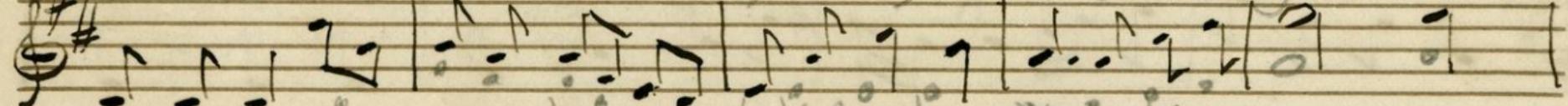
Broken Ties



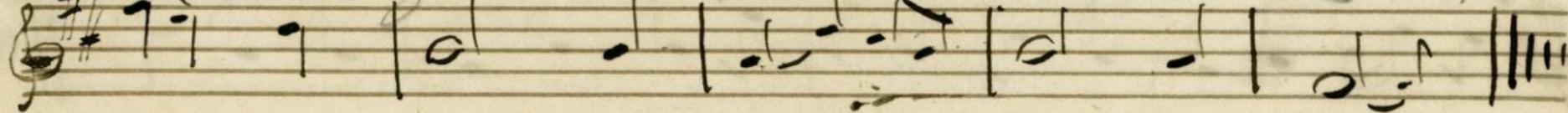
for th mortal gaze like a n - umous dream of

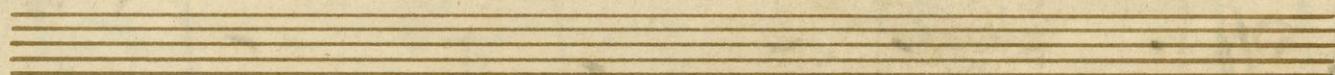
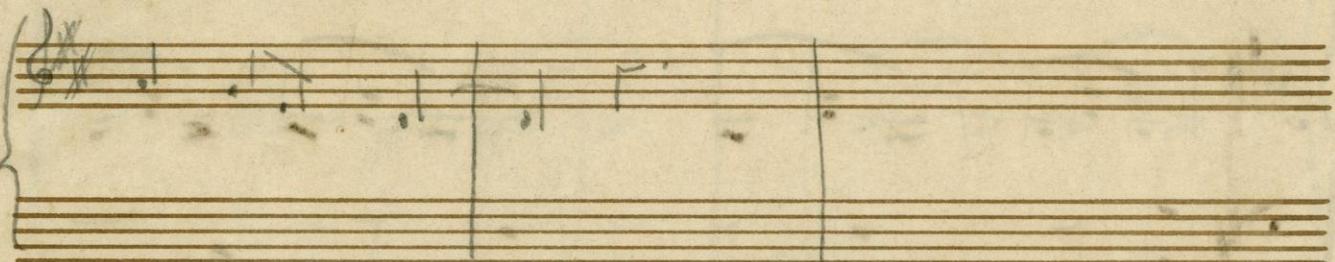
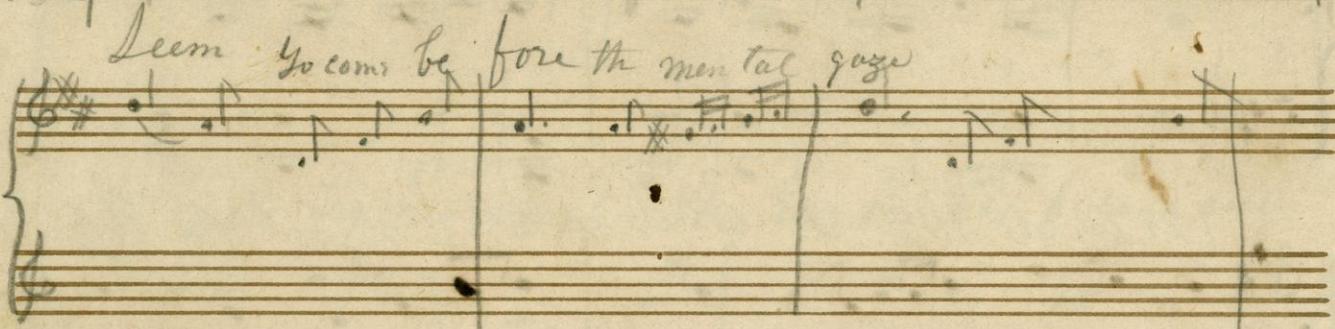
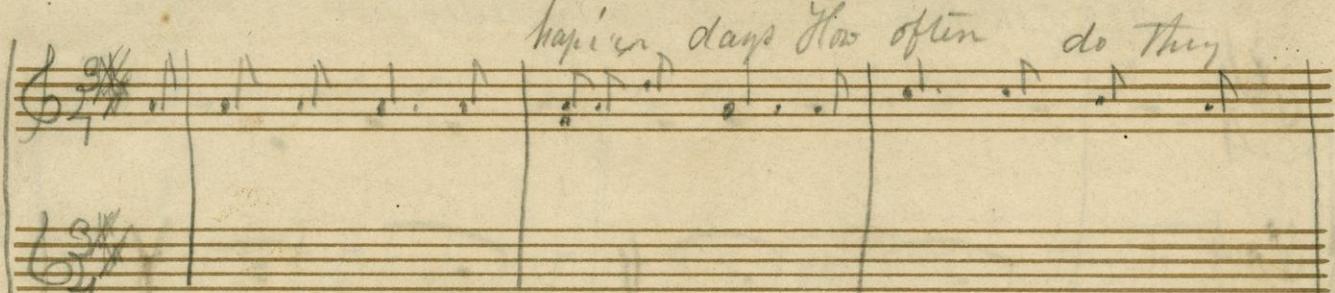


Sound in each desecration in sparkling realms & earthly hands can



mean a gain u - mto thin broken ties -





He's gone to his home like a well ripened fruit The

ear in its fullness and tear in its leaf The

angles have borne him with joy to the skies The

portals of heaven have closed on the prize

He's gone to his home like a

A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The music is in common time, with a key signature of one sharp. The vocal parts are written in soprano, alto, and tenor clefs. The piano part is on the bottom staff, featuring bass and treble clefs. The lyrics are written below the vocal parts. The score consists of six systems of music.

He's gone to his home like a
well uprooted tree The sun in its fulness and
gran in its leaf The angels have borne him with
joy to thy skies The portals of heaven have closed on the chosen

free Comm we have ~~over~~^{over} funds to meet Techm & such but with much
The try make to obtain less we com to you with an Apology
Appl with our charred mounds and lot smaller of low & few a land
Some notice save & forgoes some with regard other as we in the

The image shows a single page of handwritten musical notation. It features five horizontal staves, each with five lines. The notation is a form of rhythmic shorthand where vertical stems represent note heads and horizontal dashes indicate pitch. Vertical bar lines divide the music into measures. The paper is aged and shows significant staining, especially towards the top. At the bottom of the page, there are lyrics written in a cursive hand, corresponding to the musical lines above them.

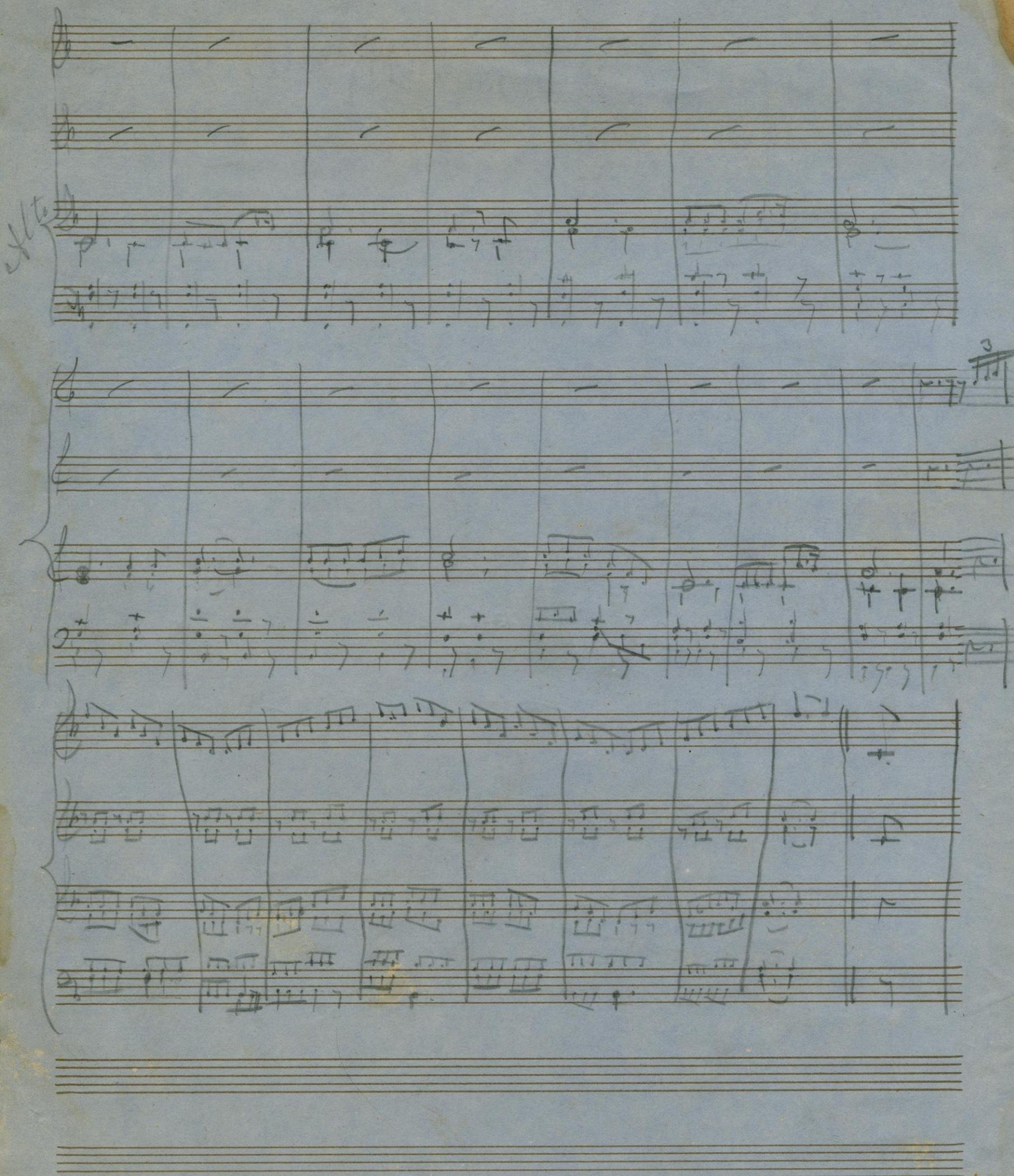
Dob.

A handwritten musical score for two instruments, Dobro and Alto. The score consists of eight staves of music, each with a key signature of one sharp (F#) and a time signature of common time (indicated by 'C'). The Dobro part (top four staves) features a mix of eighth-note and sixteenth-note patterns, often with grace notes. The Alto part (bottom four staves) includes sustained notes and eighth-note patterns. The music is divided into measures by vertical bar lines. The Dobro part starts with a series of eighth-note chords, followed by sixteenth-note patterns and grace notes. The Alto part follows with sustained notes and eighth-note chords. The score continues with more complex patterns for both instruments, including sixteenth-note figures and sustained notes.

B

alto.

9 P. D. Nester



Bethel

O Yesterday footsteps

Mus. by O. G. J.

Parley S. Smith

Handwritten musical score for 'O Yesterday footsteps' featuring two staves. The top staff uses a soprano C-clef, common time, and a key signature of one flat. The bottom staff uses an alto F-clef, common time, and a key signature of one flat. The vocal line includes lyrics: 'Cantabile con e pruincio +', 'dawn', and 'list for thy footstays when evening has come, And'. The score includes various rests, quarter notes, and eighth notes, with some notes having stems pointing up or down.

list for thy footstays when evening has come, And

shadows steal di - lently o - ver our frame; When the

air is so still the young leaves cannot play And the

P. 2

A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The score consists of six systems of music, each with a different vocal line and piano accompaniment. The vocal parts are written on treble, alto, and bass staves, respectively. The piano part is written on a single staff below the vocal parts. The music is in common time. The vocal parts are mostly unison or simple harmonies, while the piano part provides harmonic support and rhythmic patterns. The score is written in black ink on aged paper.

The vocal parts are:

- Soprano (Treble clef):
- Alto (Alto clef):
- Tenor (Bass clef):

The piano part is:

- Piano (Piano clef):

The lyrics are:

'Twas spring time as the
waves - played and danced the sun rocks over

A handwritten musical score consisting of four systems of music, each with a treble clef, common time, and a key signature of one sharp. The music is written on four-line staves.

System 1: The vocal line begins with a dynamic of F° . The lyrics are: "When Ma-ry oft at e-ven Steayed By". The piano accompaniment consists of eighth-note chords.

System 2: The vocal line begins with a dynamic of F° . The lyrics are: "Old Long Island's Shore -- Her gentle face-hu". The piano accompaniment consists of eighth-note chords.

System 3: The vocal line begins with a dynamic of F° . The lyrics are: "hazel eye en-tranced me as I stood -- Oh!". The piano accompaniment consists of eighth-note chords.

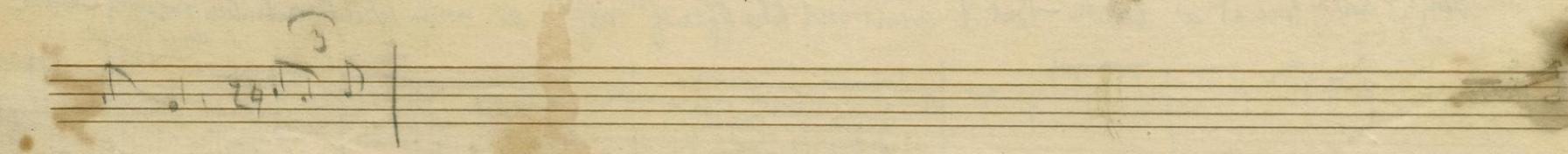
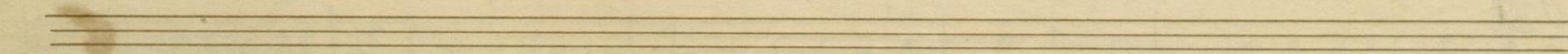
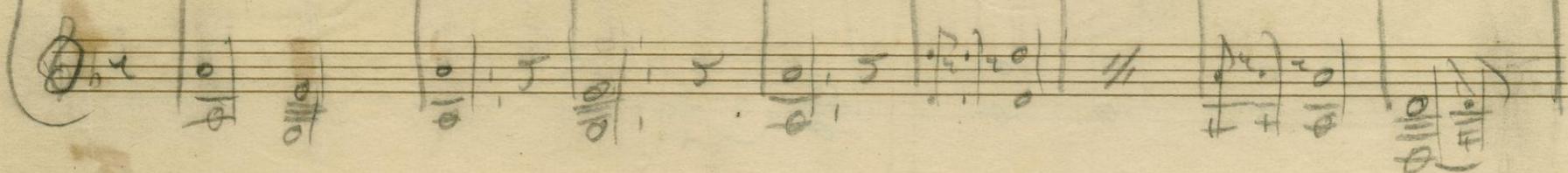
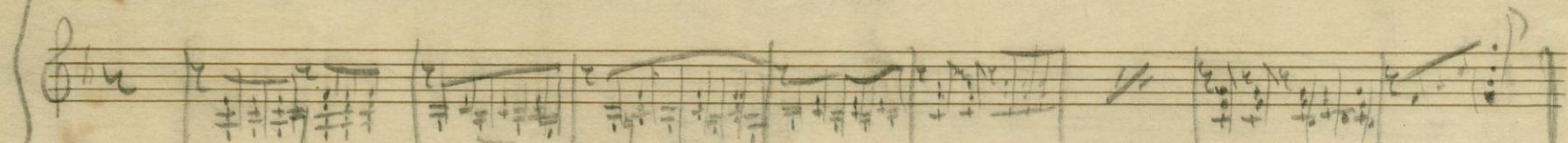
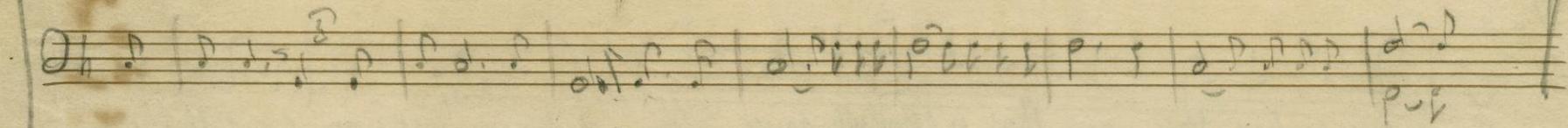
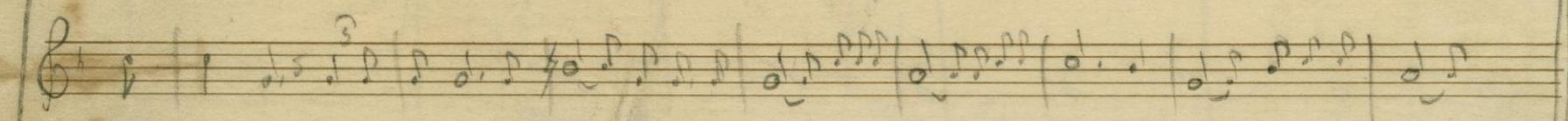
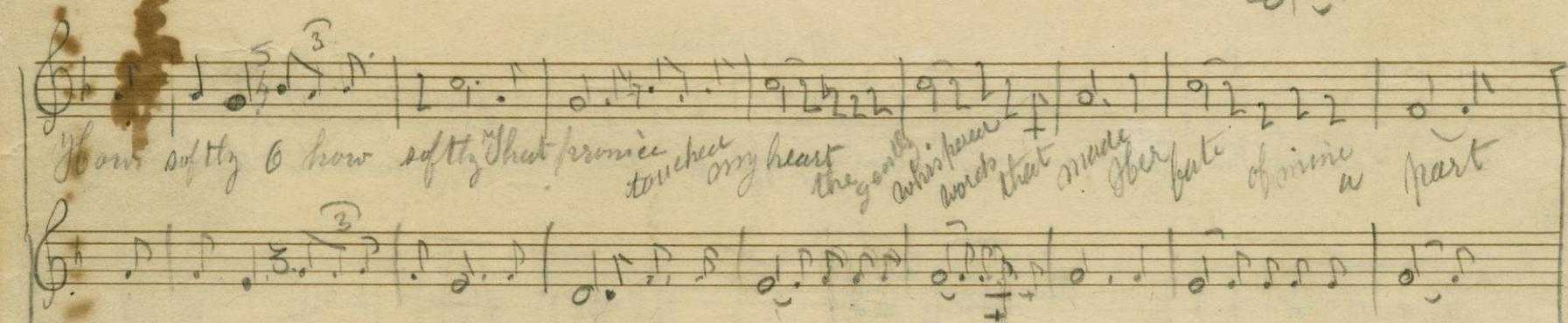
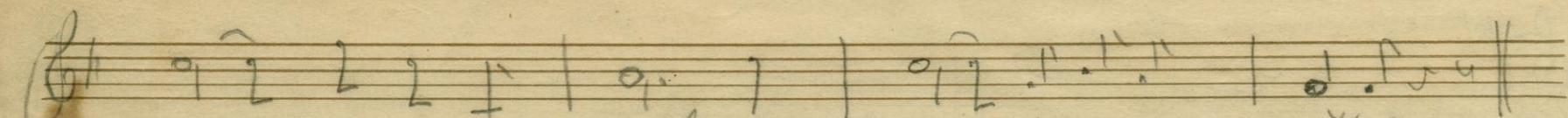
System 4: The vocal line begins with a dynamic of F° . The lyrics are: "oft-en didst thou cause loves sigh Sweet girl of Ramu". The piano accompaniment consists of eighth-note chords.

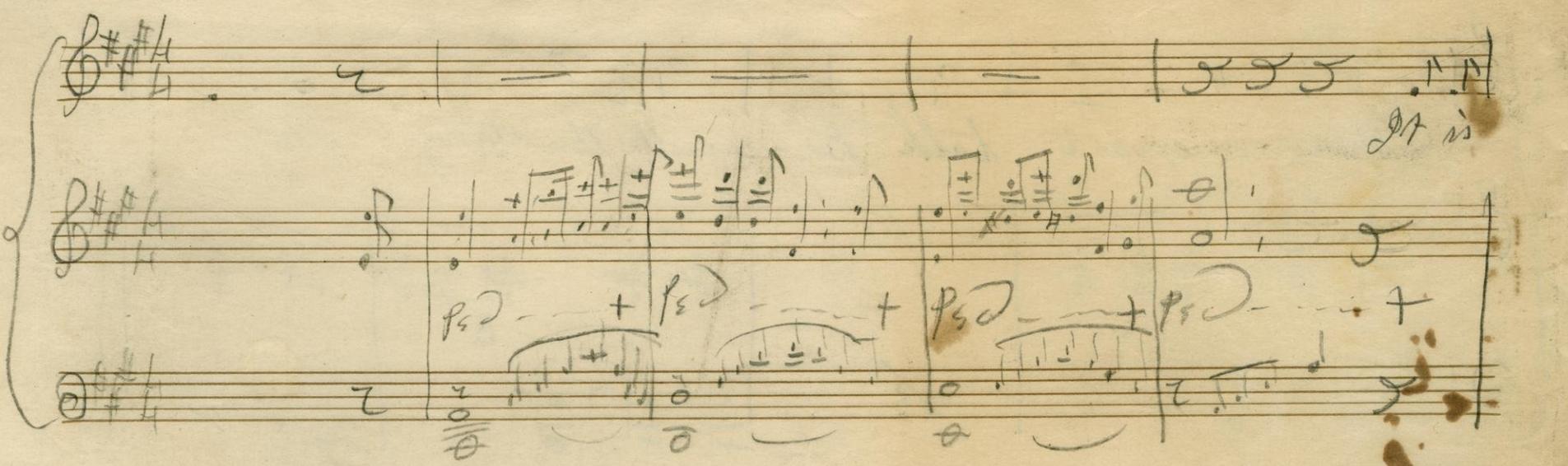
When Mary oft at even stayed By

old Long Island's shore -- Her gentle face-hu

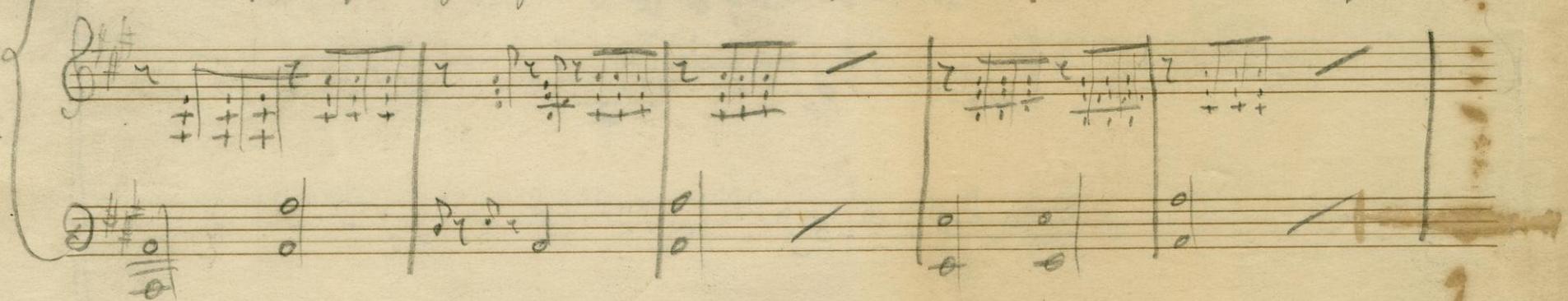
hazel eye en-tranced me as I stood -- Oh!

oft-en didst thou cause loves sigh Sweet girl of Rar-





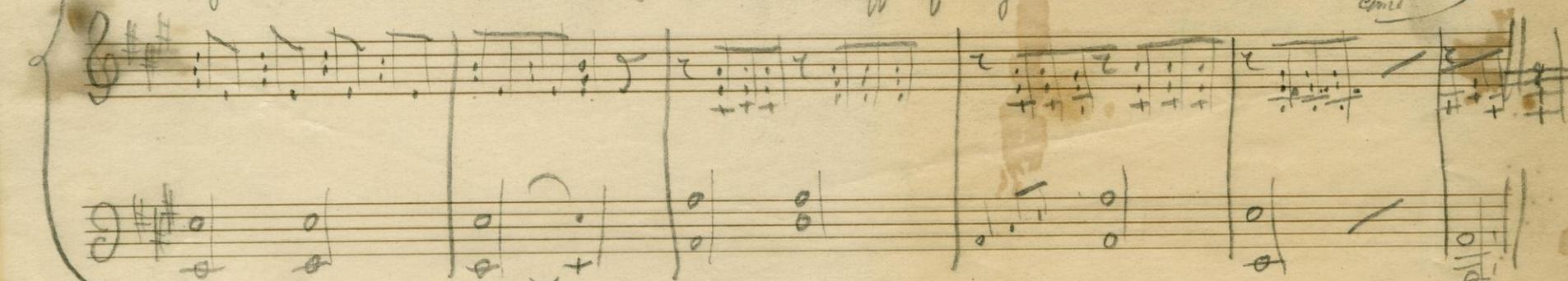
no use of talking I'm formerly resolved to scenario offer to wed as he more that th question is



viewed and resolved the more that is scornfully said The desirous heart is in love with the plan They



say I will give it a look - But I won't make the offer of any a man (ill the audience easier back come)



The gentle

8va

8va

The gentle

breeze softly slept. "She sweet rose droop'd its head And dewy

breeze softly slept. "She sweet rose droop'd its head And dewy

daisies lay and wept Upon on their grassy bed When last we

daisies lay and wept Upon on their grassy bed When last we

trod this flow'ry walk Dear Jenny Jones and I And sweet hours

trod this flow'ry walk Dear Jenny Jones and I And sweet hours

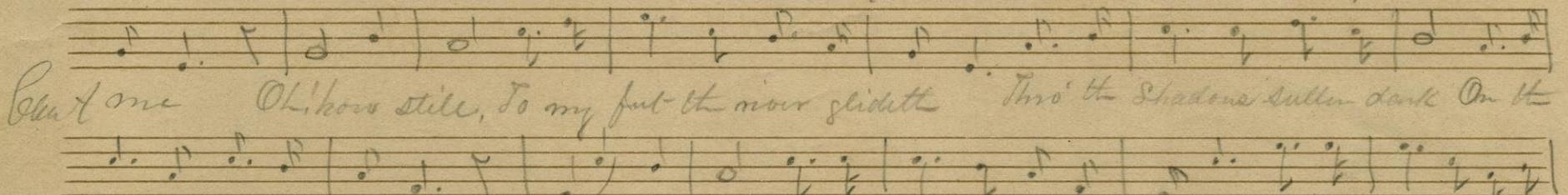
poetry by O. H. Stimpson Oh will I Remember ^{mane} by O. C. Johnson

The musical score consists of six staves of handwritten music for voice and piano. The lyrics are written below the vocal line. The music is in common time, with various key signatures (G major, F# major, E major, D major, C major, B major) indicated by sharps and flats. The vocal part uses a mix of soprano and alto clefs, while the piano part uses a bass clef.

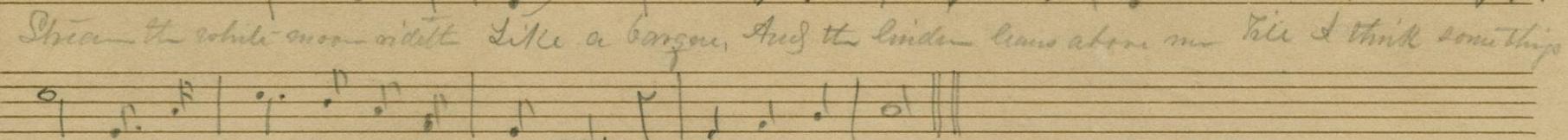
Oh will I remember How sadly I tore The
first checker'd sash I ever I wore How I brooked and I suffered All flooded with tears When my
dear mother gave me a bit on the ears Then a big piece of pie for the damage she'd done To her
dearest her darling her devil son! Then a big piece of pie for the damage she'd done To her



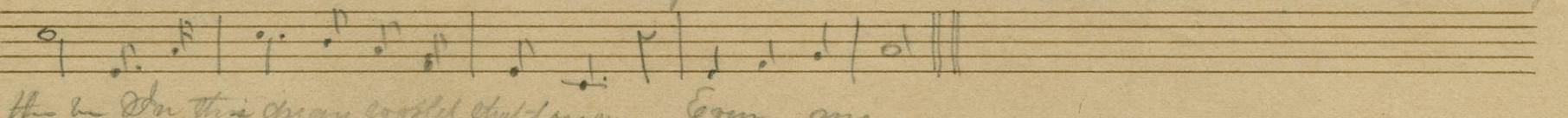
All within and all without me, Feel a melancholy thine, And the darkness hangs about



about me Oh! how still, So my feet the more glideth Thro' the shadows sullen dark On the



Shean the white moon midst like a bengon, And the linden leans above me till I think something



the in In this dreary world that loom, Even me

dearest her darling her devilsome son

My own Jenette Music by J.P. Webster

The musical score consists of eight staves of handwritten music for voice and piano. The key signature is F major (one sharp), and the time signature varies between common time and 2/4. The vocal line includes several melodic phrases with lyrics written below them. The piano accompaniment features harmonic chords and rhythmic patterns.

Lyrics:

- + I was young & you were young Ja - nette my own Ja - nette When
- + mornment was on the tongue And eyes were seldom met *etc.*
- How I loved my darling, our Red - cheeked & laughing eyed! + In

+ all the lands be -neath the sun who had a fairer bride

My white hand touch my patient wife Our bargan of youth is cracked yet
My white hand touch my patient wife Our bargan of youth is cracked is cracked yet
My white hand touch my patient wife Our bargan of youth is cracked is cracked yet
My white hand touch my patient wife Our bargan of youth is cracked is cracked yet

will I on this shoal of life Low church And pro-tect
will I on this shoal of life Low church And pro-tect
will I on this shoal of life Low church And pro-tect
will I on this shoal of life Low church And pro-tect

Music by O. G. Johnson

Written by Jimmie Johnson *Serenade*
"Wake my love" from slumbers

6/8 5 | — | — | — | — | — | — |

6/8 5 | . . . | . . . | . . . | . . . | . . . | . . . |

6/8 2 | . . . | . . . | . . . | . . . | . . . | . . . |

— | — | — | — | — | — | — |

A- wake my love from slumber, And come and roam with me; The

6/8 . . . | . . . | . . . | . . . | . . . | . . . |

6/8 . . . | . . . | . . . | . . . | . . . | . . . |

6/8 . . . | . . . | . . . | . . . | . . . | . . . |

moon her rays is throwing up— on the silvery sea The stars are brightly

6/8 . . . | . . . | . . . | . . . | . . . | . . . |

6/8 . . . | . . . | . . . | . . . | . . . | . . . |

6/8 . . . | . . . | . . . | . . . | . . . | . . . |

keeping from ant their comes a-bus And oh! it is an home made

6/8 . . . | . . . | . . . | . . . | . . . | . . . |

6/8 . . . | . . . | . . . | . . . | . . . | . . . |

6/8 . . . | . . . | . . . | . . . | . . . | . . . |

U || U U L | L T T L | U U U U |

Oh! come and let us - woman - the moon is shining

G || U U U U | ! ! F || U U U U | S T T T | S S S S |

sacred unto love

G || #F #F #F | #F #F #F | B || . B . B | B . B | B . B |

D || #F #F #F | #F #F #F | B || 1 2 1 C | B T T T | 1 2 1 C |

G || B B B / B B B / B B B /

D || . B . B | . B . B | . B . B | . B . B | . B . B |

G || T T T | U U U | T T T | T T T | T T T |

bright far I have much to tell thee which must be told to-night!

G || F F F | S S S | S S S | S S S | S S S |

G || D D D | E E E | F F F | G G G | A A A |

D || D D D | E E E | F F F | G G G | A A A |

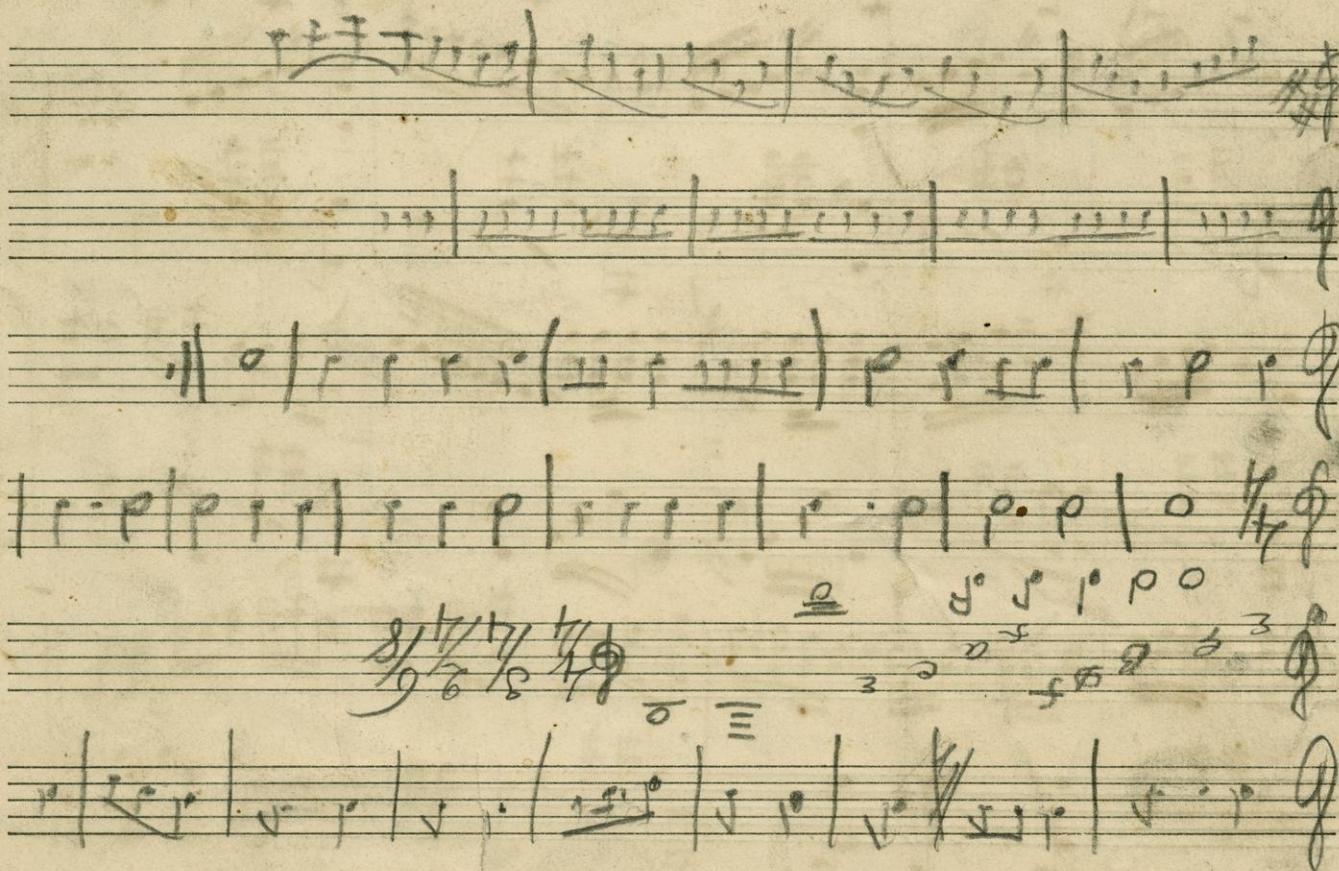
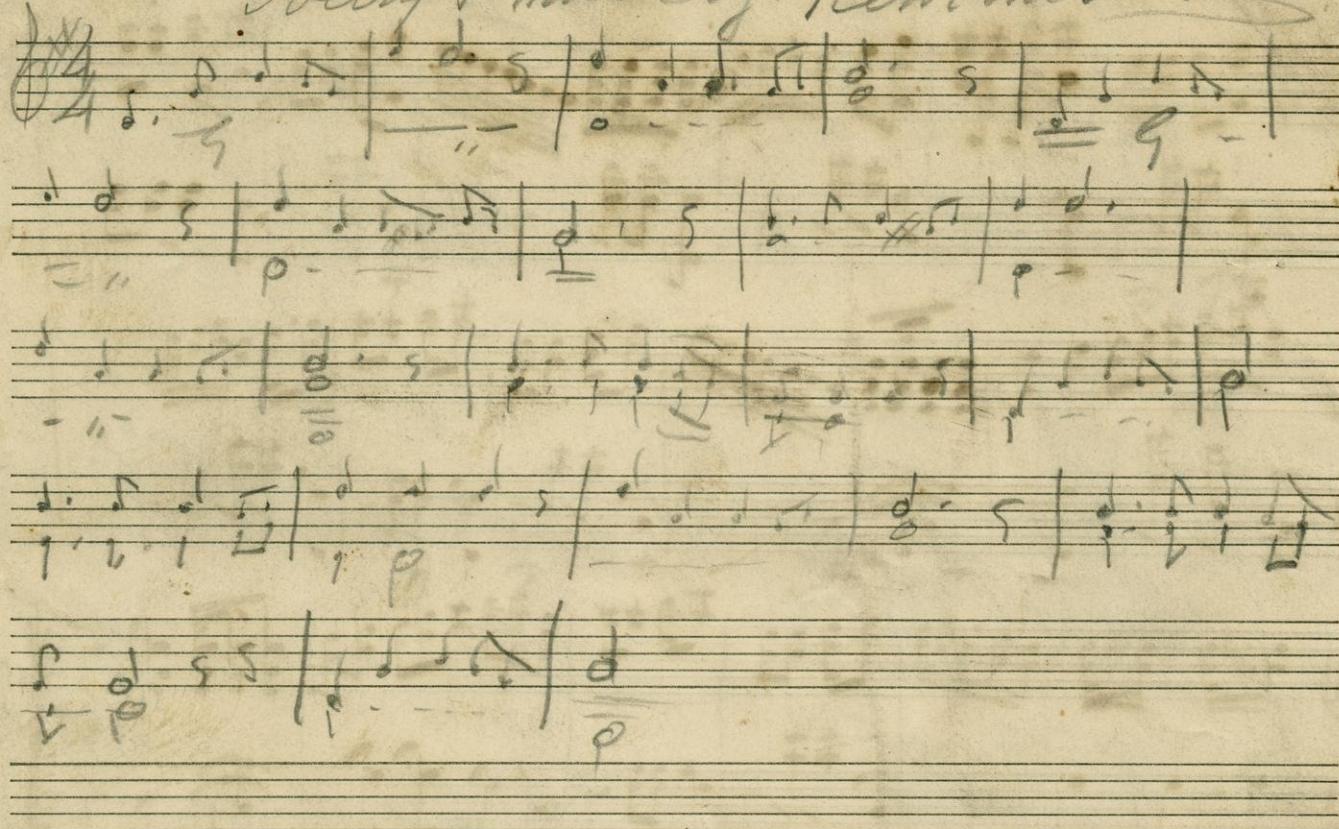
G || B B B / B B B / B B B / B B B / B B B /

D || . B . B | . B . B | . B . B | . B . B | . B . B |

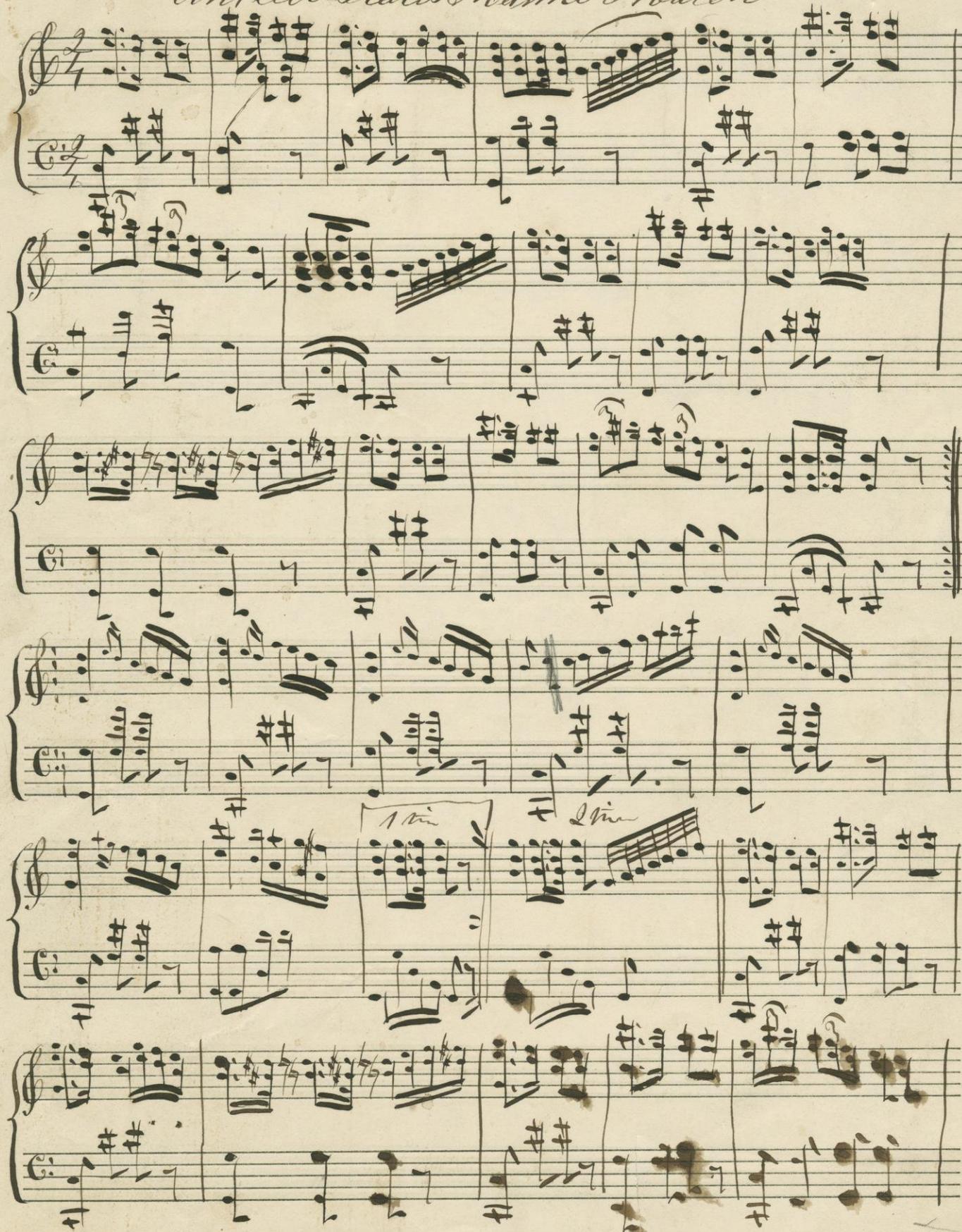
D. V. W.

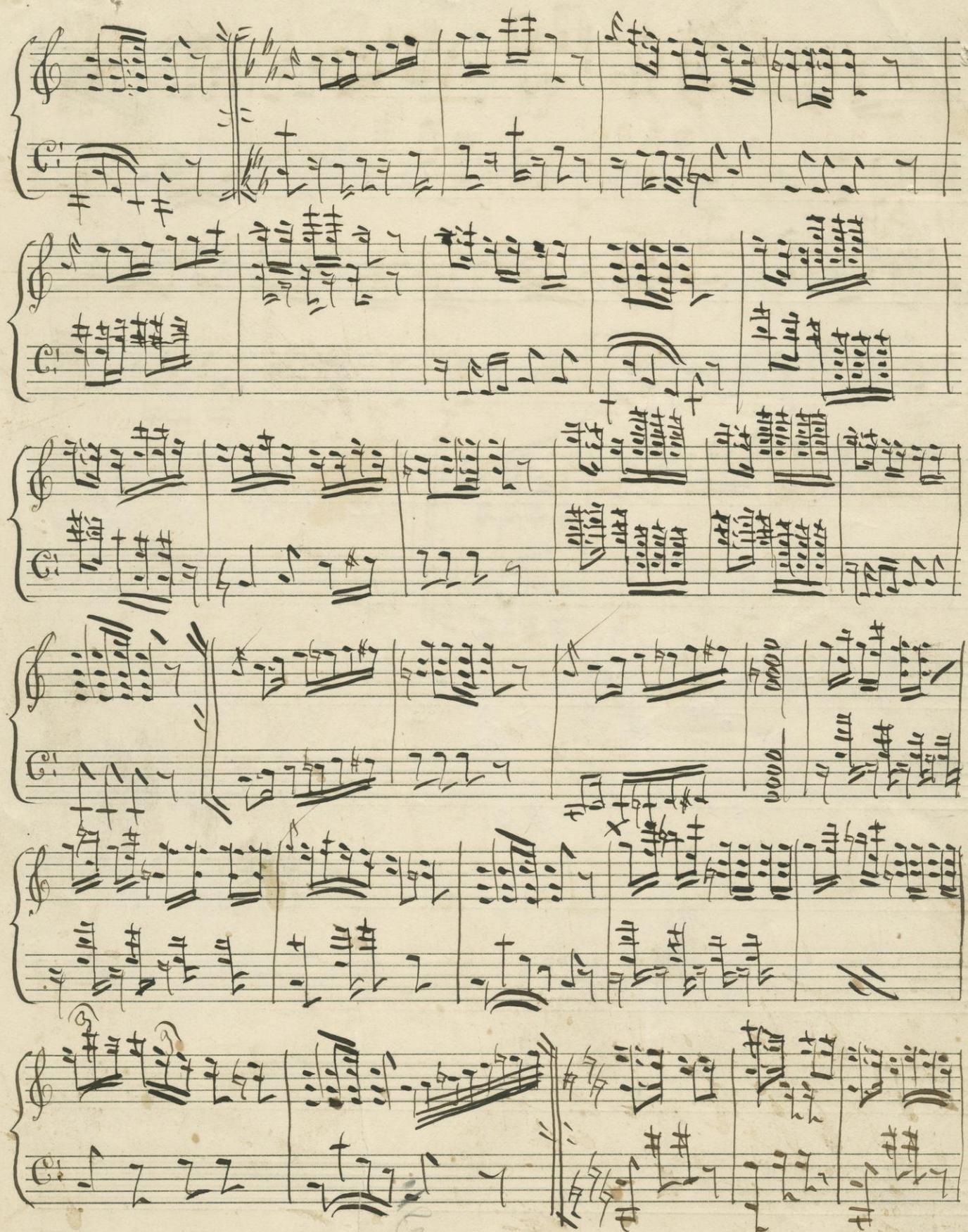
Oh! the voice of Mary!!!

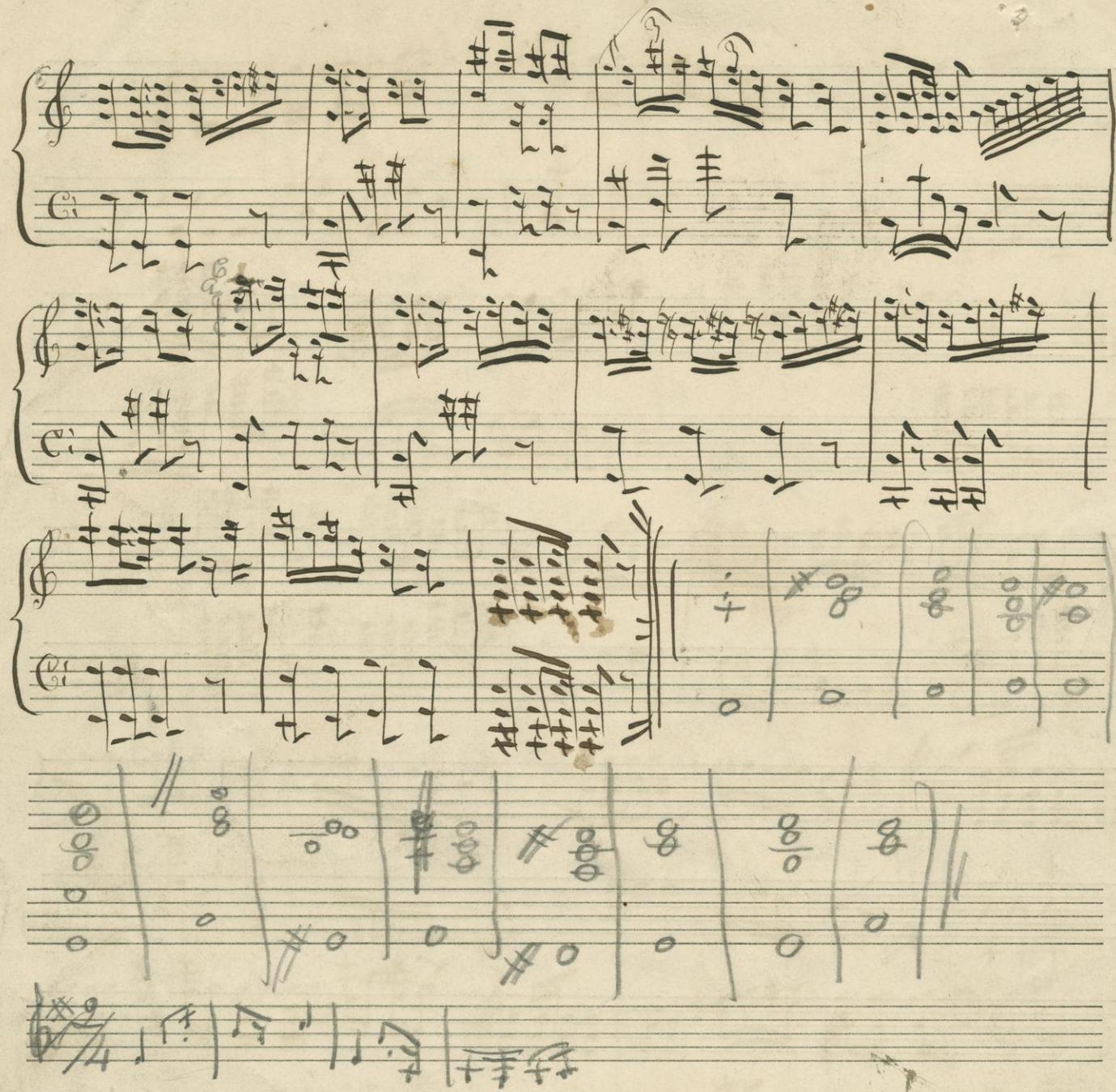
Poetry & Music by Kent the butcher



United States Marine March







my very soft and with an indistinct voice
and some who know the same from whom
water - if this be possible

Lullabye

Re

Tuba
Timo
Bass

The musical score consists of four staves of music. The first three staves are in common time and the fourth is in 2/4 time. The instrumentation includes Tuba, Timpani, Bassoon, and Trombones. The vocal part starts with a melodic line, followed by lyrics. The lyrics are:

Lullabye
Lullabye
Lullabye
f come our friends to meet yo cheer each heart with music
come we come our fe yo cheer each heart
com we com our friends to met yo cheam each ear
with music heat our weary miles and distant long
with music meet our weary miles and distant long
time to greet you with our song And while our cheerful
we come to greet you on song And while our cheerful

DE LA RUE AND CO. LONDON.

Numbers sound Let hymns of love & peace a-bound Some

Notes on sad and joyous song With band & strings we

Notes on sad and joyous song With band & strings we

Come we Come we Meet

Come come an con our friends to meet

No com st you an with long

I shall wait for you an evening for the last time

You may use it as you please

plan if you wait at all the place you can

Music

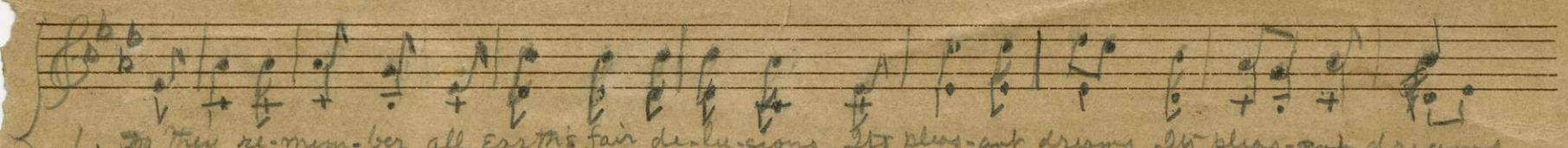
I think Sibley will get into a with good of it

Away with the melancholy sigh.

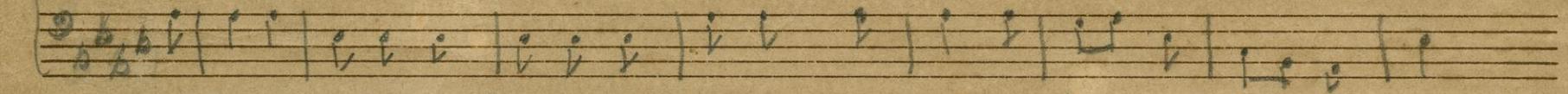
Treble
 Alto
 Tenor
 Bass

Away with the melancholy sigh, Away with the melancholy sigh, Away,
 way, away, Let us join all in music and mirth, Away with the melancholy sigh, Away,
 way, away, Let us join all in music and mirth, The birds in the forest they sing, And the
 lark warbles high in the sky, And the lark warbles high in the sky.
 wa... warbles
 warbles, warbles, warbles, warbles,
 warbles, warbles, warbles, warbles,
 warbles high in the sky, The birds in the forest they sing, they sing,
 they sing, they sing, they sing, they sing,
 they sing, they sing, they sing, they sing, they sing

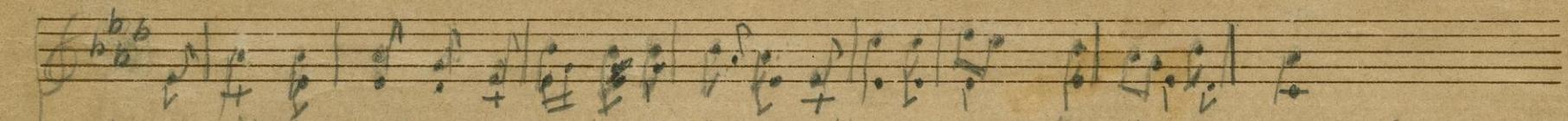
Do They Remember?



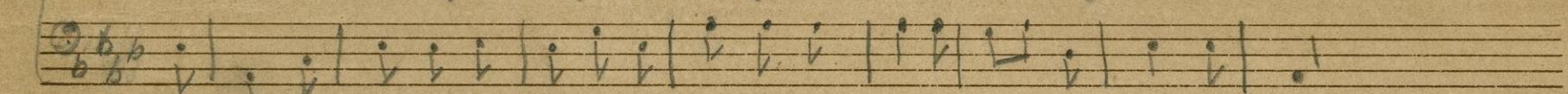
1. Do they re-mem-ber all earth's fair de-lu-sions, Its pleas-ant dreams, Its pleas-ant dreams,



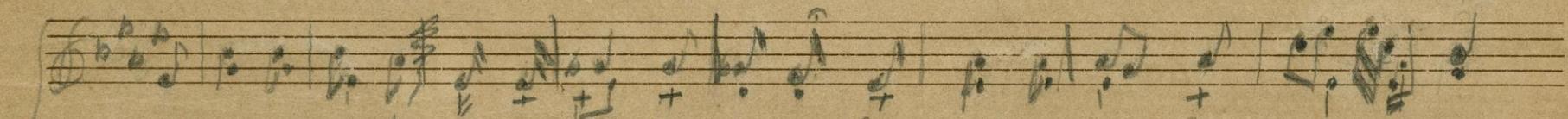
2. Vain tho'ts and quis-tions! and vain is our mourn-ing, For heaven is near, For heaven is near;



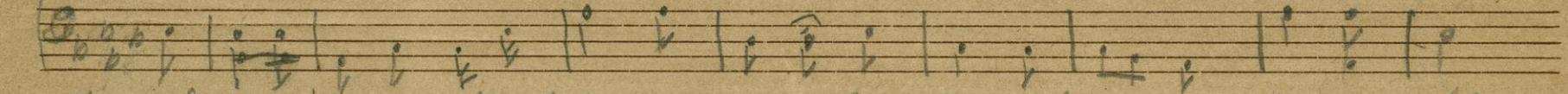
Who walk the streets of the fair golden city By sil-ver streams, By sil-ver streams?



And they, our loved ones, are gone on be-fore us, To meet us there! To meet us there!



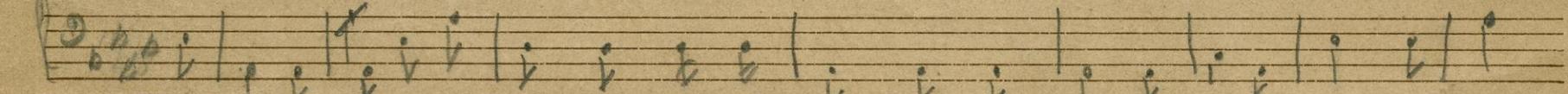
Do they re-mem-ber all the cares, the sor-rows Song put away? Song put a-way?



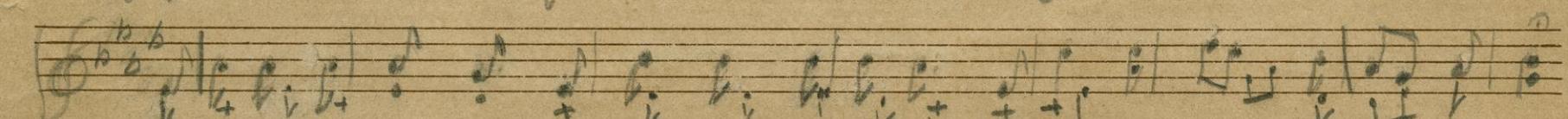
They left us in sad-ness, they left us wrap- ing, But they are blis-s, But they are blis-s.



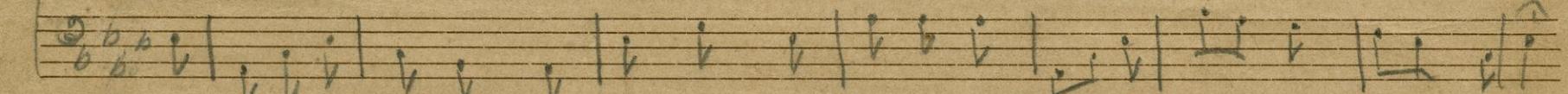
Do earthly mem-ories cloud the sol-emo'n bright-ness Of hea-ven's day? Of hea-ven's day?



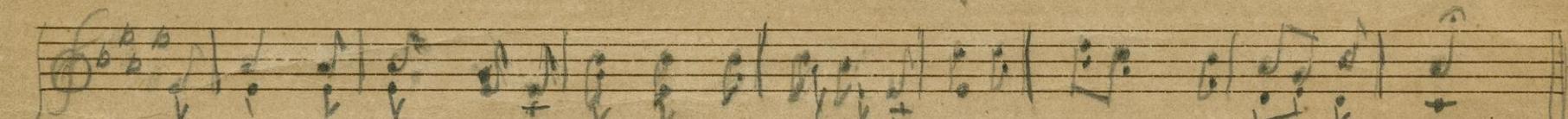
They found in the bosom of Jesus their Sav-i-or, a hea-venly rest, a hea-venly rest.



O yes! they re-mem-ber all earth's fair de-lu-sions Its pleas-ant dreams, Its pleas-ant dreams;



2. Vain are our ques-tions! and vain is our mourn-ing, For heaven is near, For heaven is near,



Who walk the streets of the fair golden city By sil-ver streams, By sil-ver streams?



And they are gone on be-fore us, To meet us there, To meet us there.

Opening Chorus of Maahtoo

Soprano Obligato

F. 3/4

Soprano Alto Tenor Basso

We come, we come with swelling heart To brother

blesting ere we part That in thy dark and deep distress The widow

brother a blesting ere we part That in thy dark and deep distress The

fast & soft

God everlong may bless, The widow God everlong may bless

widow God everlong may

honoured line with glory and help and divine Did crown thy name and honour line

honoured line with glory and help and divine

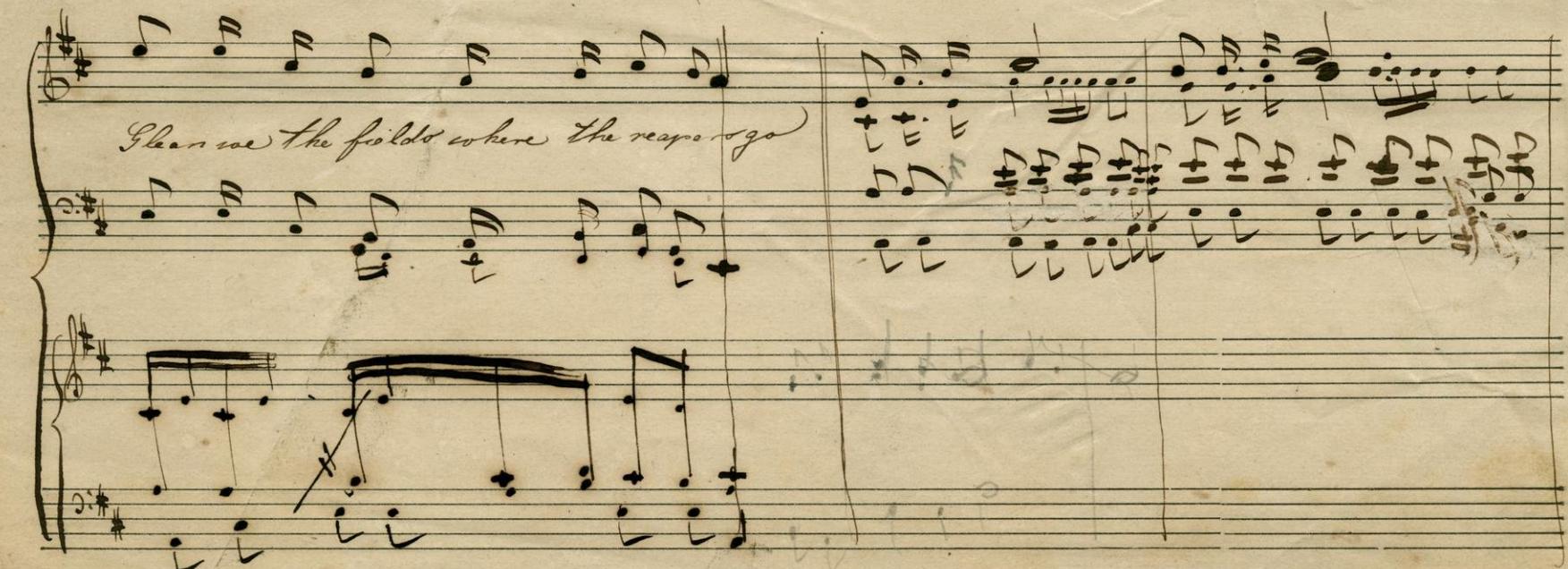
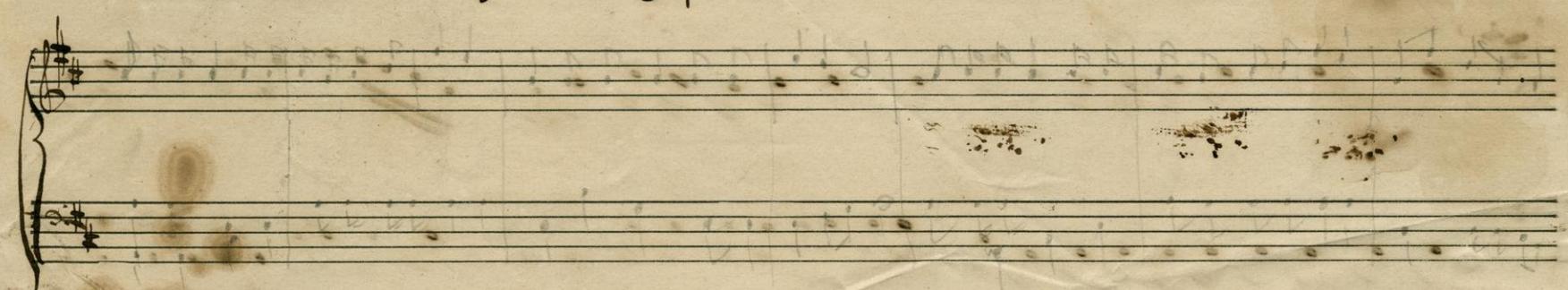
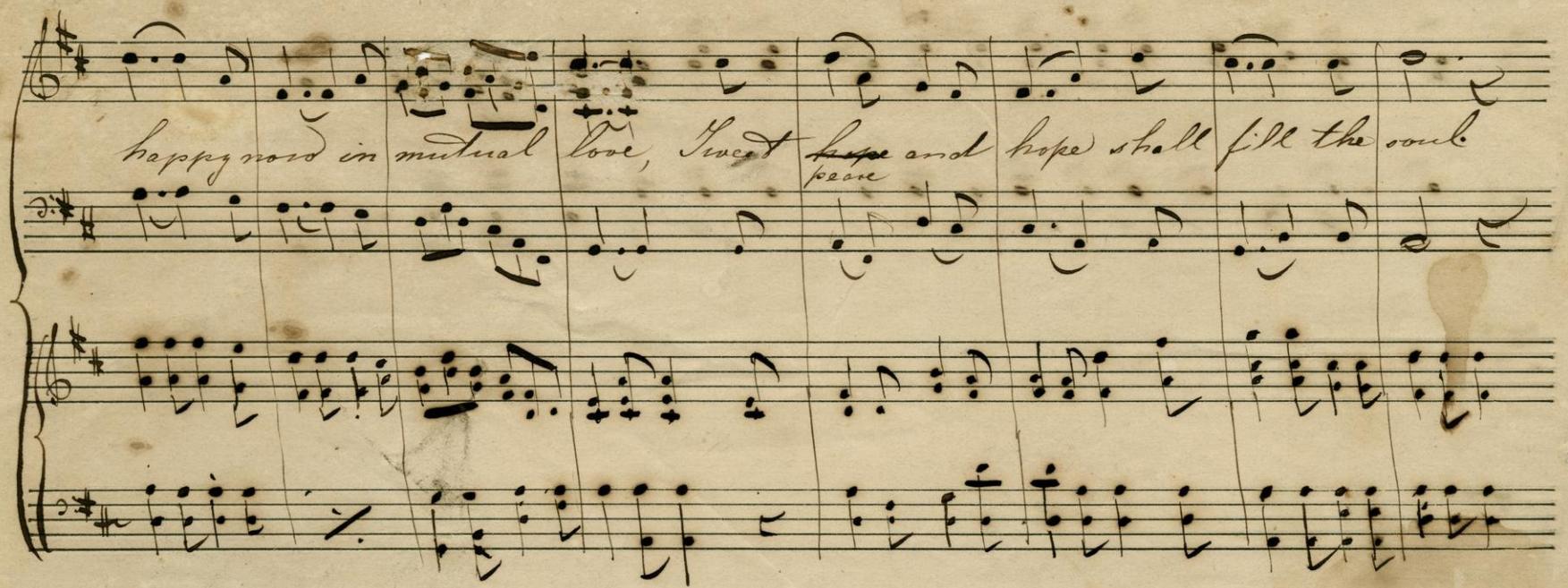
With glory and help and divine, With glory and help and divine

That age to age with joy may

That age to age with joy my lot How blessed kept No man is that

First
age to age with joy may tell, How blessed and blessed ~~old~~ ^{old} Naomi is now
told

Piano (mezzo)
Farewell Farewell Farewell Farewell Farewell Farewell Farewell
blessed how blessed Naomi is. is Farewell Farewell Farewell Farewell
Farewell Farewell Farewell Farewell Farewell Farewell Farewell Farewell
well Farewell, Farewell Farewell well
Farewell well
Farewell well
Farewell well





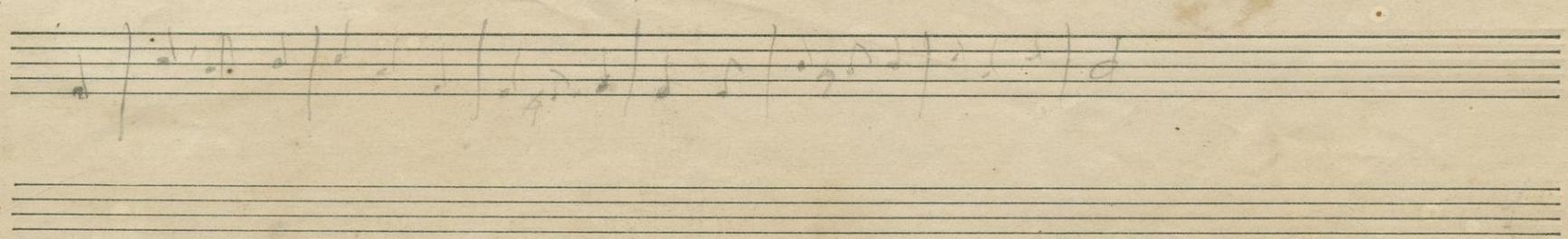
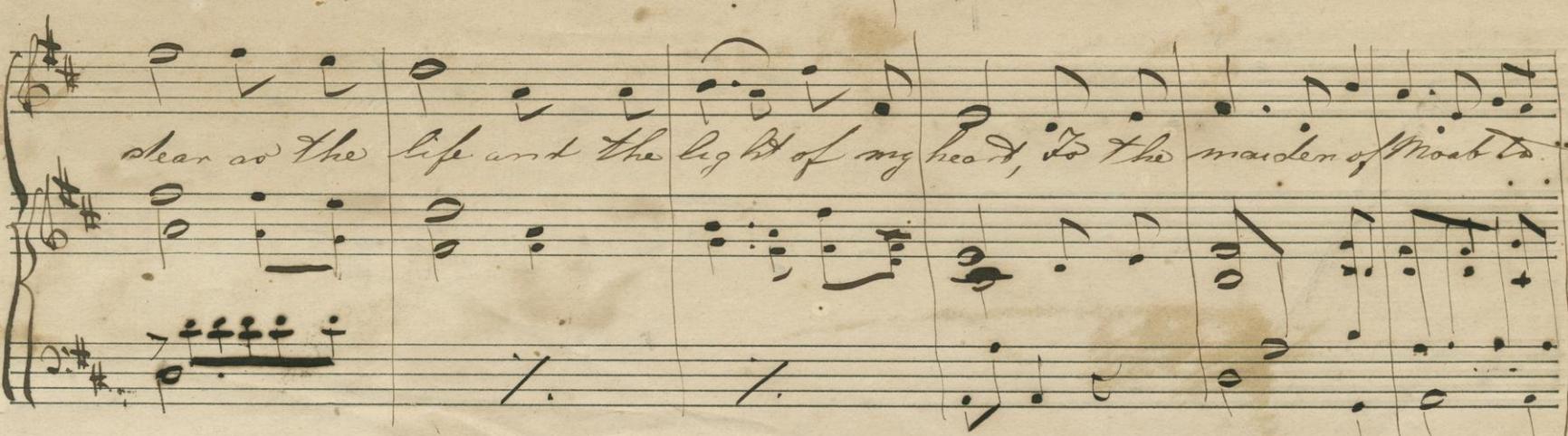
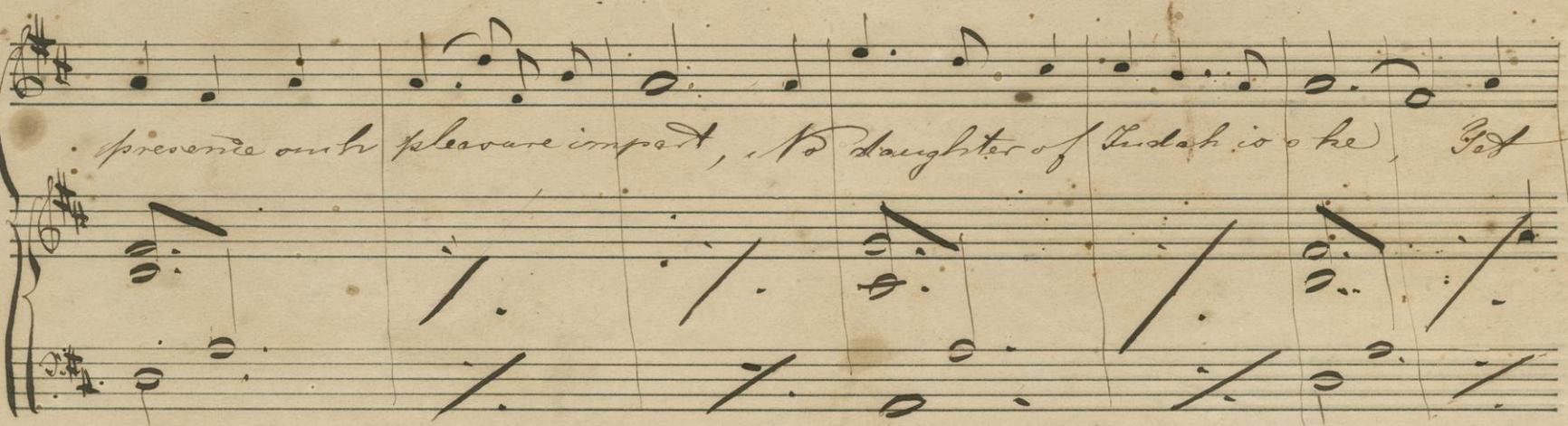
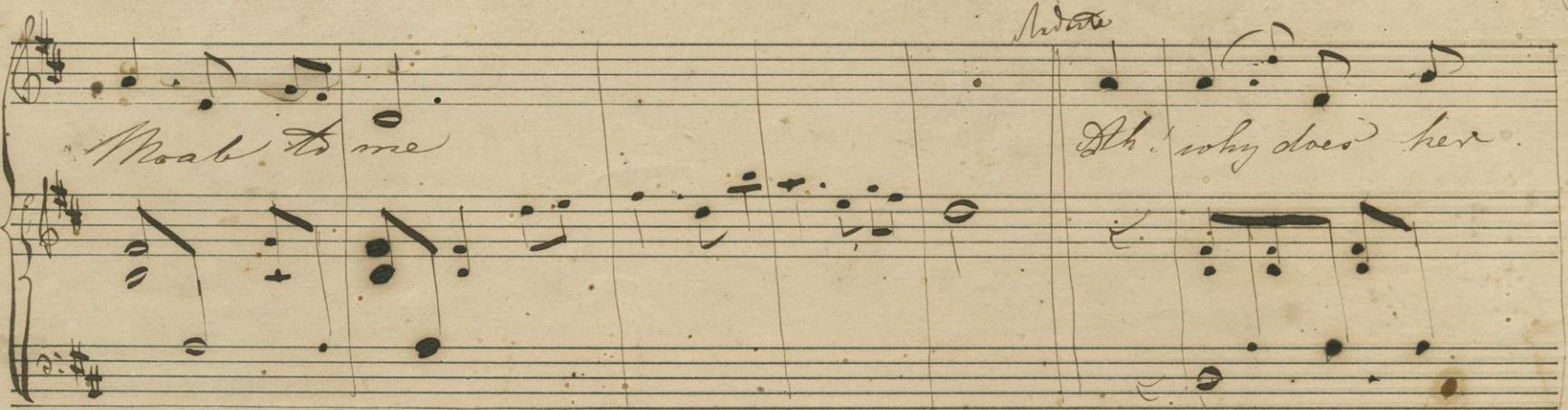
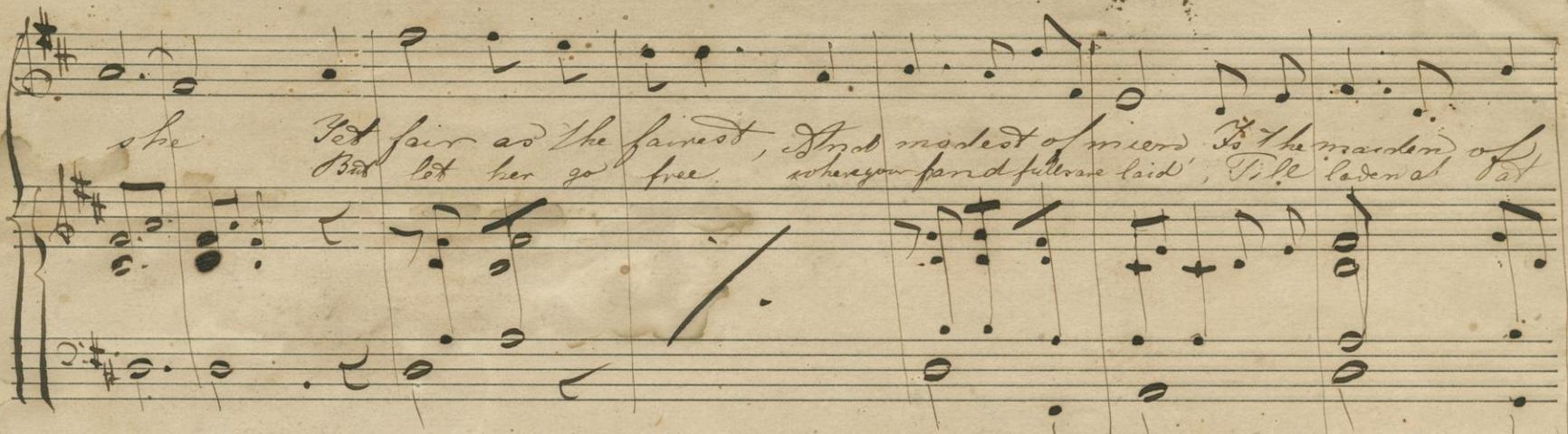
A continuation of the handwritten musical score. The soprano part begins with "Welcome, merry, merry maidens". The alto and basso continuo parts are also present, maintaining the harmonic and melodic structure established on the previous page.

The final section of the handwritten musical score. The soprano and alto parts continue their respective melodies. The basso continuo part provides harmonic depth, featuring sustained notes and rhythmic patterns typical of a harpsichord or organ basso continuo line.

friend I have none
And, modestly gleaming, a stranger looks

= lone, Some true heart of Judah is won.

What bemoan is this, coming lonely to glean, No daughter of Judah



Flora Plays This

Like the golden sun tint of morning or the silver reply
 Like the golden sun tint of morning or the silver reply
 warm like the purple dusk a-dawn then
 purple has a-down flowers that
 make the earth Lo within in the up land
 make the earth Lo within thin air is
 Pensive thoughts of drowsons bed then
 Pensive thoughts of drowsons bed then
 becoming then
 round the gleam in the west morning on the
 & the sound of lights a gleaming gleaming
 And then D C

Softly lightly sweetly sing Nella breathe that strain again

Softly lightly sweetly sing Nella breathe that strain again

Softly lightly sweetly sing Nella breath that strain again

Let its rich me-lodious ring echo back from plain to plain

Let its rich me-lodious ring echo back from plain to plain

Let its rich me-lodious ring echo back from plain to plain

Like the golden tints of morning or the silvery rippling

Like the golden tints of morning or the silvery rippling

Like the golden tints of morning or the silvery rippling

wave

like the purple hues adorning flowers that

wave like the purple hues adorning flowers that

wave like the purple hues adorning flowers that

deck thy deck thy mothers grave low within thine eye is

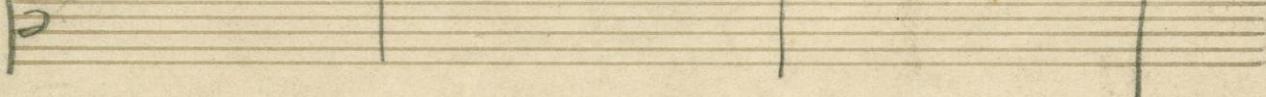
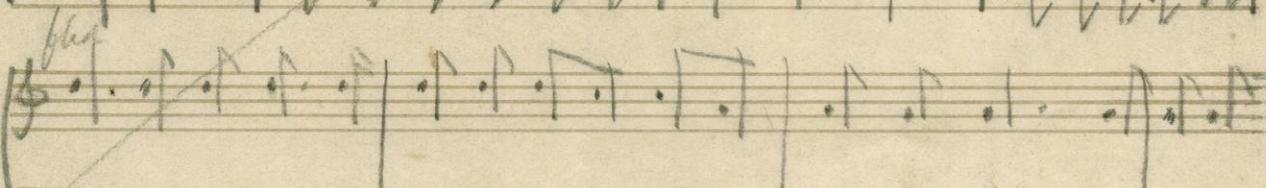
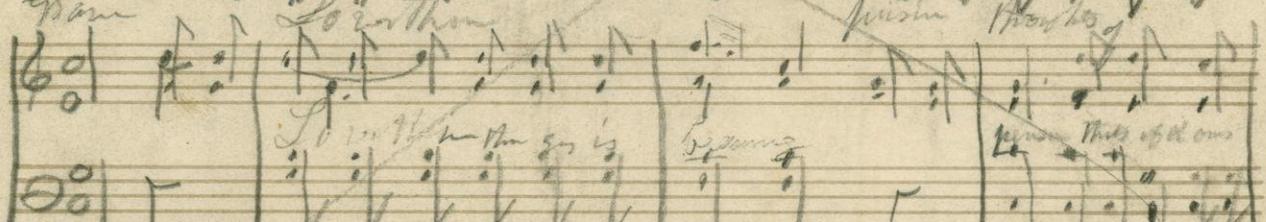
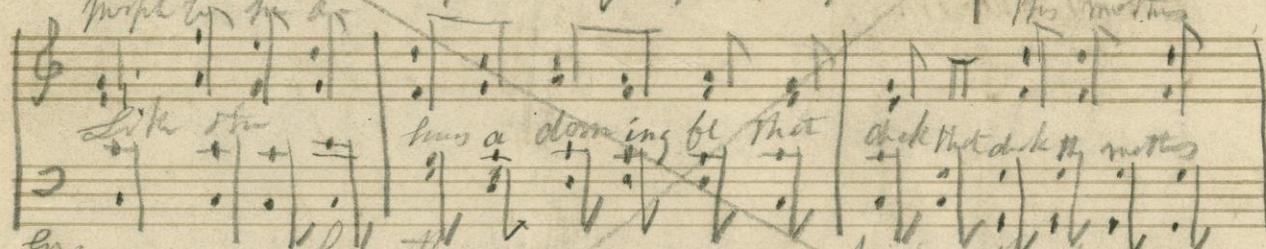
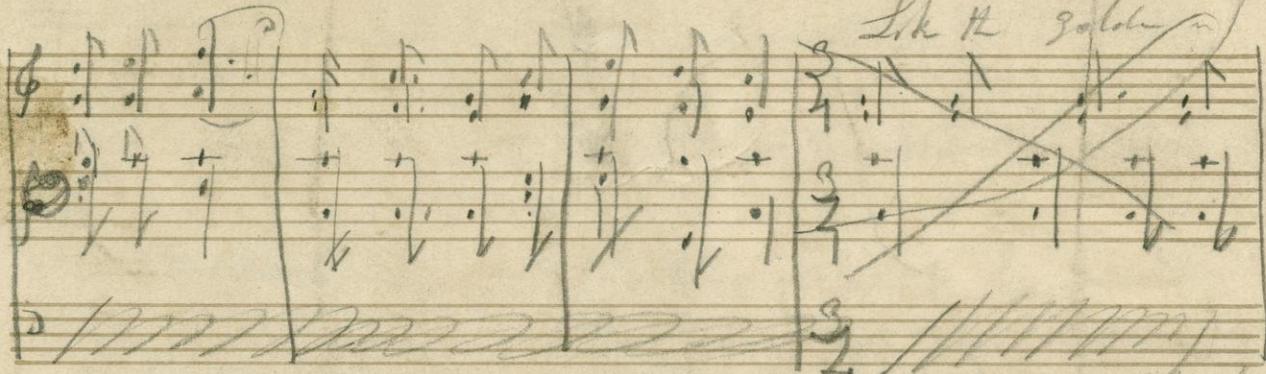
beaming Pensive thoughts of dear ones fled And tho round the lights are

~~And tho round the lights are~~ gleaming gleaming thou art singing singing on the

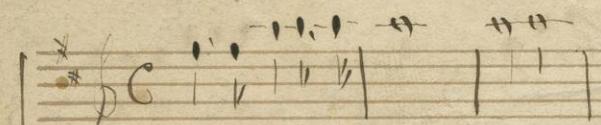
Ayed thy dead men D.G.

Softly Lights

Let us not wait -



Araf

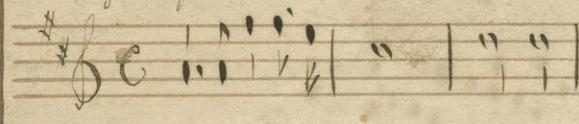


Ac ym llefain a llef uchel

Bywiog



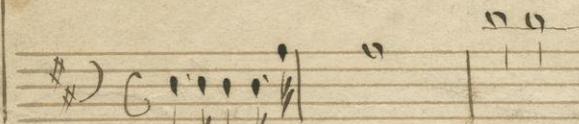
Iachawduriath



gan dywedyd



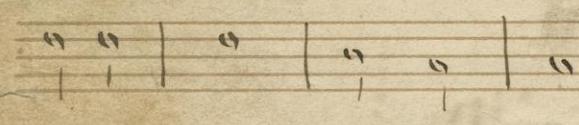
Bywiog



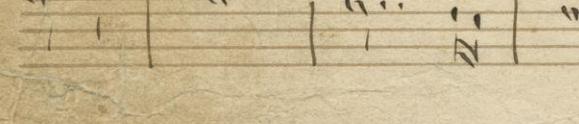
Friad



ac ir oen, ac ir oen ar holl angylion a safasant o amgylch yr orsedfainge



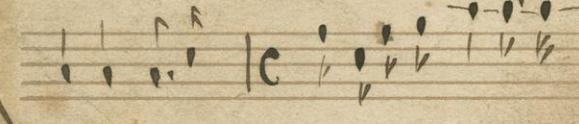
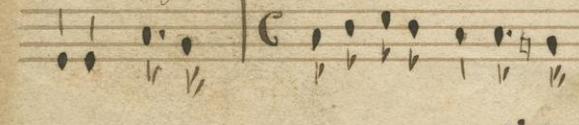
araf a Thynor



hwynneban aca adolasant Ddyw uca adolasant adolasant Ddyw aca adolasant

C

ym lglur



Araf

Llais

Handwritten musical score for organ and organum. The score consists of three staves. The top staff is for the organ, indicated by a bracket and the word "Llais". The middle staff is for organum, indicated by a bracket and the word "organ". The bottom staff is also for organum. The key signature is F major (one sharp). The time signature varies between common time and 3/4. The music features various note heads and rests, with some notes having vertical stems and others horizontal stems. The lyrics in Welsh are: "Wedi hyn mia edrychais ac wele dynfa faur yr hon ni allai neb ei rhifo. O bob cenedl a llwythau".

Handwritten musical score for organum, continuing from the previous section. The score consists of three staves. The middle staff is for organum. The lyrics in Welsh are: "a phobloes a iethoed syn seyll ger bron yr orsedfaing a cher bron yr oen wedi eu gwisgo mewn gynau". The key signature changes to D major (two sharps).

Handwritten musical score for organum, concluding the piece. The score consists of three staves. The middle staff is for organum. The lyrics in Welsh are: "gwynion a phalmwyd yn en dwy law". The key signature changes to C major (no sharps or flats).

Sofie, Lightly

Softly lighter sweetly sing Breathe oh breathe that strain again Let its rich melody sing

echo back from plain to plain Like the golden tints of morning or the silvery rippling
wave Like the purple hues a. doming flowers that deck thy mother's glam
warm Like the purple hues a doming flowers that deck thy mother's glam
Lo within this eye is beginning suspense Thots of dear ones plot & tho' around the
lights are gleaming thou art gazing on the dead --- Then D C
lights are gleaming gleaming

Musing musing on the circ'd Moon

Solo Part

The musical score consists of six staves of handwritten notation on aged, yellowish-brown paper. The notation is organized into measures separated by vertical bar lines. The first two staves begin with a treble clef, a common time signature, and a key signature of one sharp (F#). The third staff begins with a bass clef and a common time signature. The fourth staff begins with a treble clef and a common time signature. The fifth staff begins with a bass clef and a common time signature. The sixth staff begins with a treble clef and a common time signature. The notation includes various note heads, stems, and rests, typical of early printed music notation. The paper shows signs of age, including discoloration and small brown spots (foxing).

Whorah for the Sea
Solo & Chorus

Handwritten musical score for "Whorah for the Sea". The score includes four staves: a treble clef piano staff, a soprano vocal staff, a basso continuo staff, and a basso continuo staff. The key signature is F major (one sharp). The tempo is indicated as 6/8.

The vocal part begins with the lyrics:

Sea the sea is the place for me With ^{its} bil-lows blue and bright I love its roar as it

breaks on the shore And it clangs to me a de-light, ~~Then the sun~~ Then the sun

The vocal line continues with a melodic line, and the piano accompaniment provides harmonic support. The score concludes with a section for Alto Chorus and Tenor Chorus, with specific dynamic markings like "P" (piano) and "F" (forte).

15

rah

Then bho rah for the brave too the

rah rah Yen who rah for the brave for the

rah who rah Then who rah for the bold & the brave for the

rah for the famby won who rah for the bold & the brave for the

Bass

ever ever see her, he never ever see her, rah for the glorious sea

em em fin for the em em fin who rah for the glorious sea
em em fin forth em em fin who rah for the glorious sea
em em fin forth em em fin who rah for the glorious sea



We will proudly sing this prime

Brave old soldiers from home

SS *L* *E* *C.* *P*

You'll be in the thick of it

now *wake with somtimes band* *day*

5

and *the* *sun* *shines*

now *you're* *in* *the* *thick* *of* *it*

When hurrah hurrah then harrah for the beau for
for the ever em free for the ean em for harrah for the

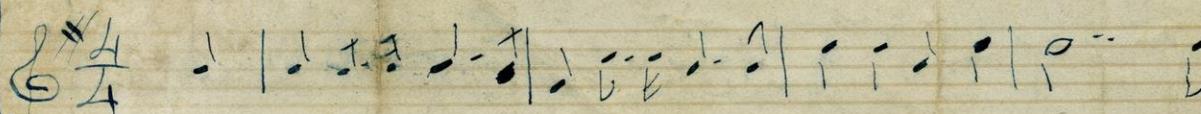
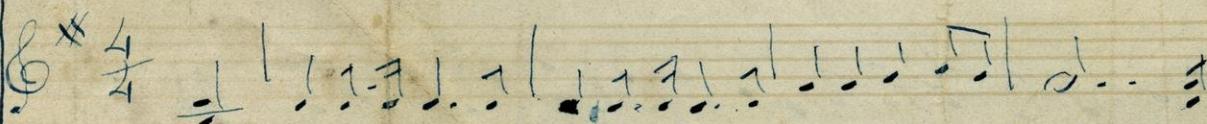
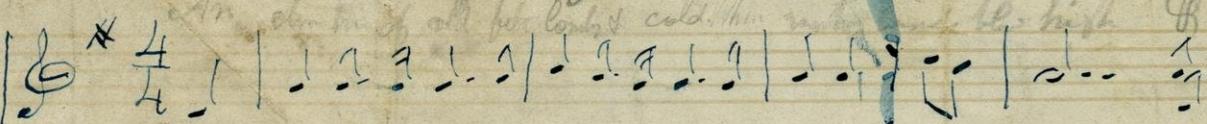
Glorious sea When give oh give me back my
mountin home its woodland ~~water~~ and muming
rills for there alone I wish to roam among its rocks
and over its hills Give oh give me back my
home my own my dear my native home
Home----- Oh Give me back my mountin home
But And then the stars them brighten too as they be
decked the dark blue sky The rainbow tints with
golden hue been ever ever
glistening gaily by \$.

The Indian summer is coming boys When the woods

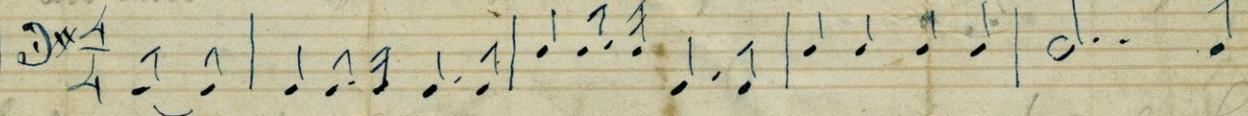
will shin like gold When the golden rays of the

Smart blaze like a month of fire unrivaled

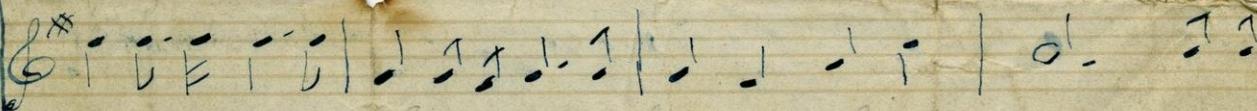
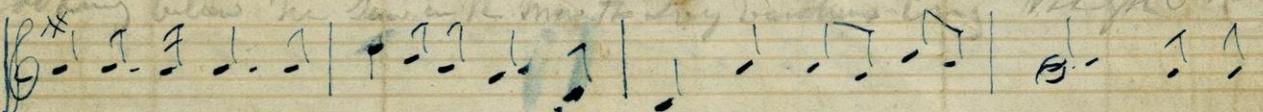
The ivy and elm



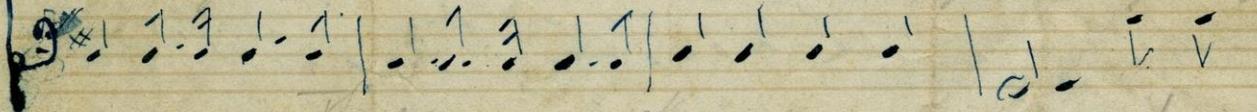
An elm tree of old fell lonely and cold - They unity and



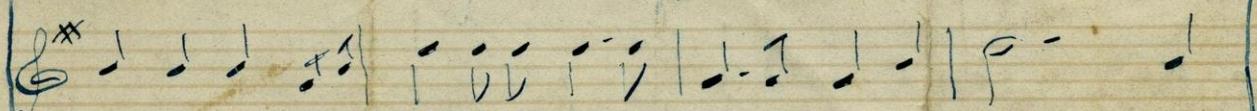
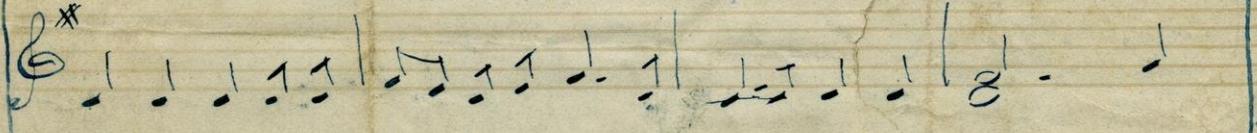
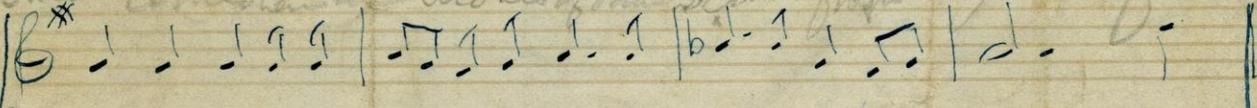
Sitting below he saw in the mist the wading birds bright



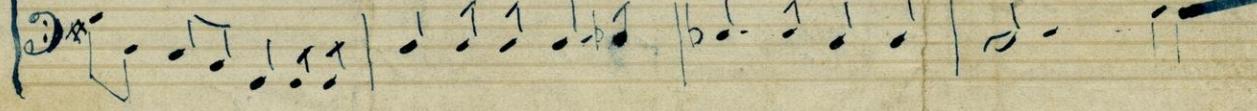
Sitting below he saw in the snow the day was long and



Sad comrade in the cold of the left for



Said some time with these tends of thine my sea hide



and much
 hand & hand (hand bad to torn) the hole too 66
 6* - 1 2 3 1 - 1 | 2 2 2 2 2 | 2 2 2 2 | d. 2 3 | 1 2 2 |

G* 1 2 3 1 - 1 | 2 2 2 2 2 | 2 2 2 2 | d. 2 3 | 1 2 2 |

G* 1 1 1 1 | 2 2 2 2 2 | 2 2 2 2 | d. 2 3 | 1 2 2 |

D* 1 1 1 1 | 2 2 2 2 2 | 2 2 2 2 | d. 2 3 | 1 2 2 |

G* 1 2 3 1 - 1 | 2 2 2 2 2 | 2 2 2 2 | d. 2 3 | 1 2 2 |

G* 1 2 3 1 - 1 | 2 2 2 2 2 | 2 2 2 2 | d. 2 3 | 1 2 2 |

D* 1 2 3 | 1 1 1 1 | 2 2 2 2 2 | 1 2 3 | 1 2 2 |

G* 1 2 3 1 - 1 | 2 2 2 2 2 | 2 2 2 2 | d. 2 3 | 1 2 2 |

G* 1 2 3 1 - 1 | 2 2 2 2 2 | 2 2 2 2 | d. 2 3 | 1 2 2 |

D* 1 2 3 | 1 1 1 1 | 2 2 2 2 2 | 1 2 3 | 1 2 2 |

Like the purple hue adorning flowers that deck thy mother's grace

Like the purple hue a dawning glow that deck thy mother's grace

Like the purple hue adorning flowers that deck thy mother's grace

Like the purple hue adorning flowers that deck thy mother's grace

So within thine eye is bearing pensive thoughts of dear ones fled And tho'

So within thine eye is bearing pensive thoughts of dear ones fled and tho'

So within thine eye is bearing pensive thoughts of dear ones fled and tho'

So within thine eye is bearing pensive thoughts of dear ones fled and tho'

round the lights are gleaming thou art missing on the dead then

round the lights are gleaming thou art missing on the dead then

round the lights are gleaming thou art missing on the dead then

And the round the lights are gleaming gleaming thou art missing missing on the dead then



Yen thousand thanks I'm say & try & wishes dear.

Yen thousand thanks
try & wishes dear & rocks

We leave with you a kind fare-well to ev'ry friend we

we leave with you a kind fare-well to ev'ry friend we

May not all come back a

May not all or may not

all

all

all

all

all

Softly lightly sweetly sing

Softly lightly sweetly sing Nelly breathe that strain again

A handwritten musical score for a single voice. It consists of four staves of music in common time (indicated by a 'C'). The lyrics are written below each staff. The first staff starts with a quarter note followed by a dotted half note. The second staff starts with a quarter note followed by a dotted half note. The third staff starts with a quarter note followed by a dotted half note. The fourth staff starts with a quarter note followed by a dotted half note.

Softly lightly sweetly sing Nelly breath that strain again
Softly lightly sweetly sing Nelly breath that strain again
Softly lightly sweetly sing Nelly breath that strain again
Softly lightly sweetly sing Nelly breath that strain again

Let its rich melodious ring ^{eres} echo back from plain to plain

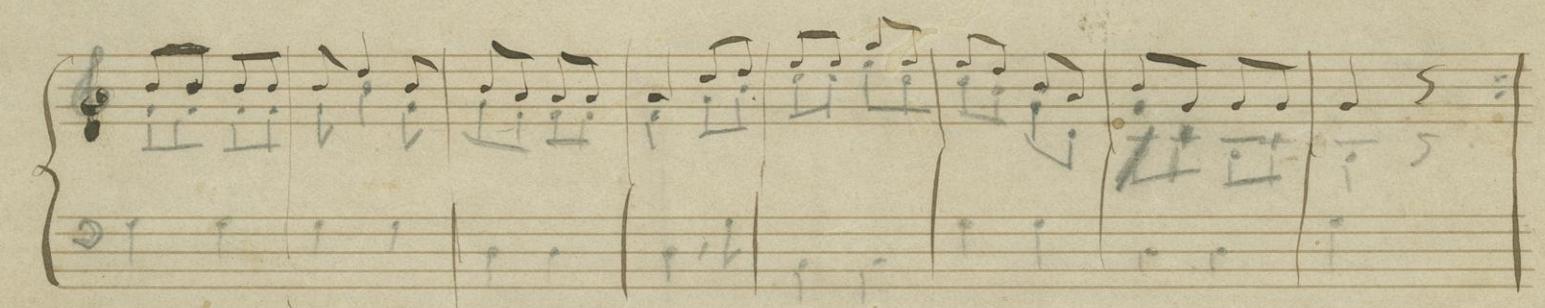
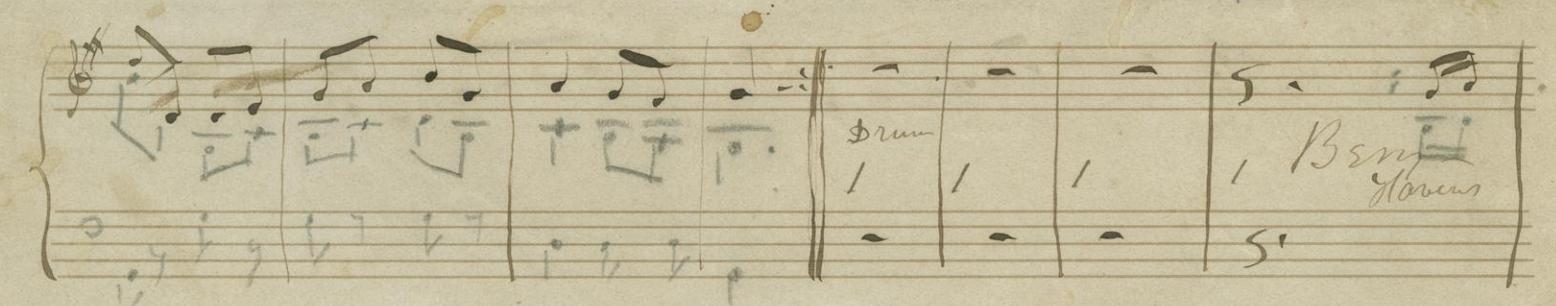
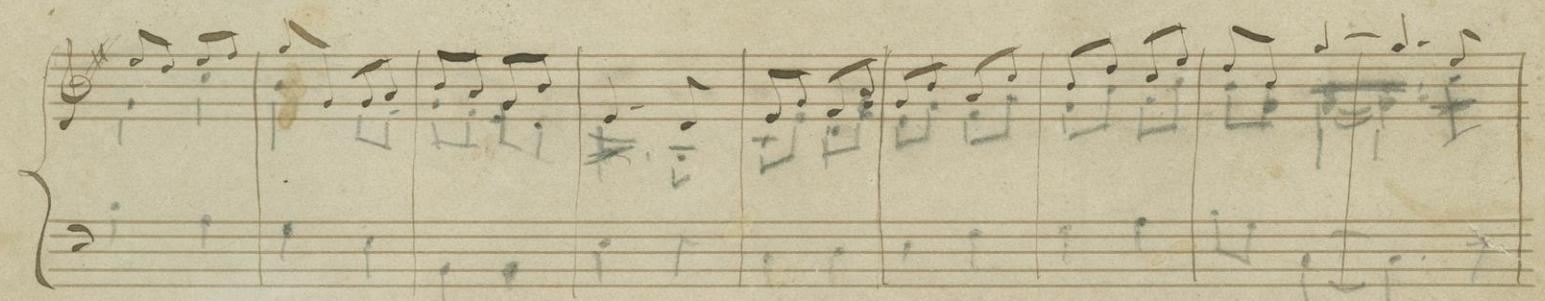
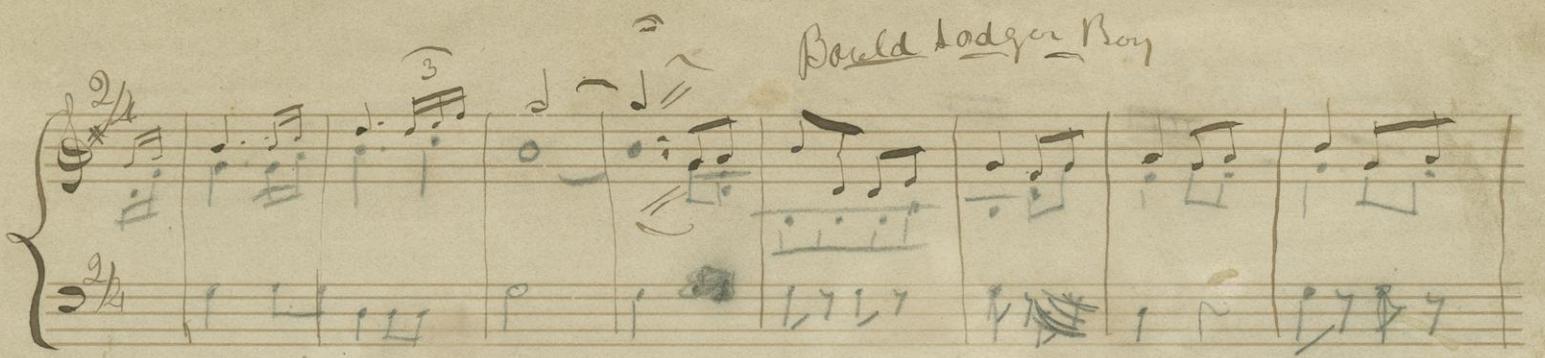
A handwritten musical score for a single voice. It consists of four staves of music in common time (indicated by a 'C'). The lyrics are written below each staff. The first staff starts with a quarter note followed by a dotted half note. The second staff starts with a quarter note followed by a dotted half note. The third staff starts with a quarter note followed by a dotted half note. The fourth staff starts with a quarter note followed by a dotted half note.

Let its rich and odious ^{eres} ring Echo back from plain to plain
Let its rich and odious ^{eres} ring Echo back from plain to plain
Let its rich and odious ^{eres} ring Echo back from plain to plain

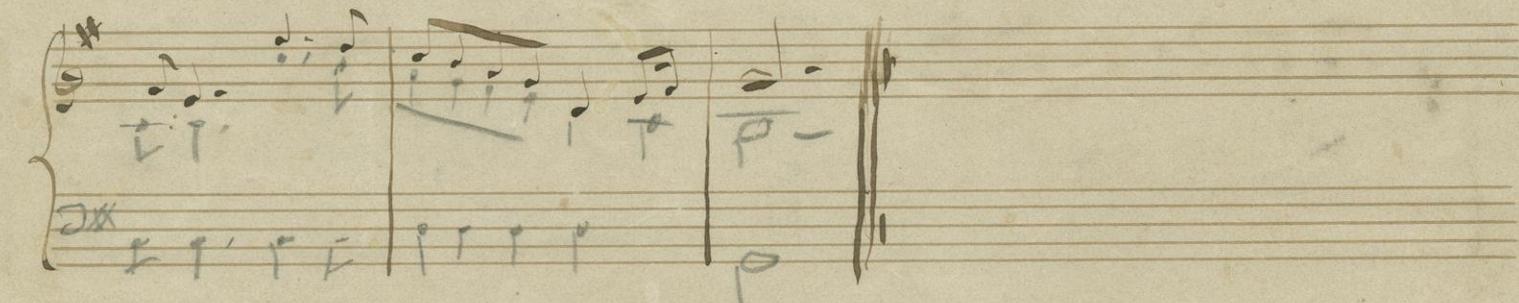
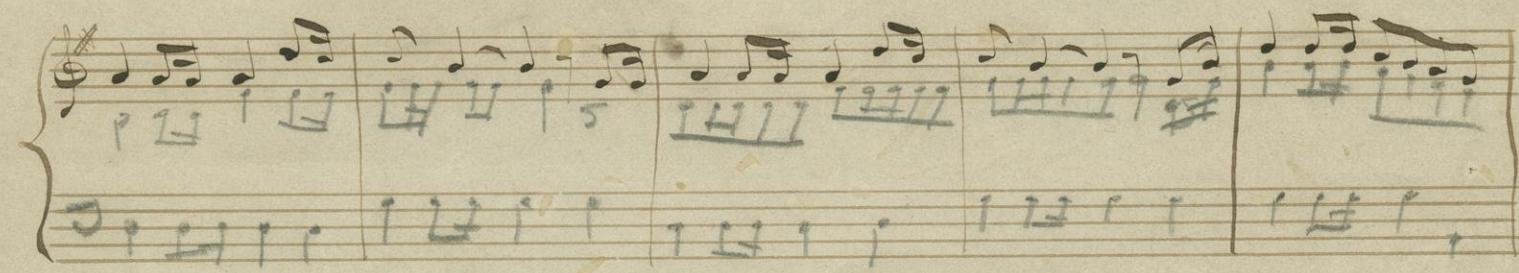
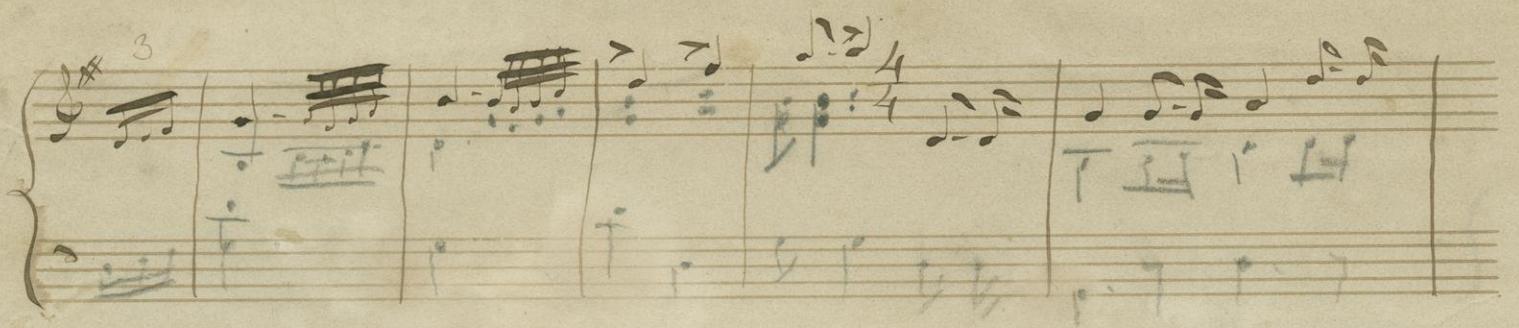
Like the golden tints of morning or the silvery rippling wave

A handwritten musical score for a single voice. It consists of four staves of music in common time (indicated by a 'C'). The lyrics are written below each staff. The first staff starts with a quarter note followed by a dotted half note. The second staff starts with a quarter note followed by a dotted half note. The third staff starts with a quarter note followed by a dotted half note. The fourth staff starts with a quarter note followed by a dotted half note.

Like the golden tints of morning or the silvery rippling wave
Like the golden tints of morning or the silvery rippling wave
Like the golden tints of morning or the silvery rippling wave



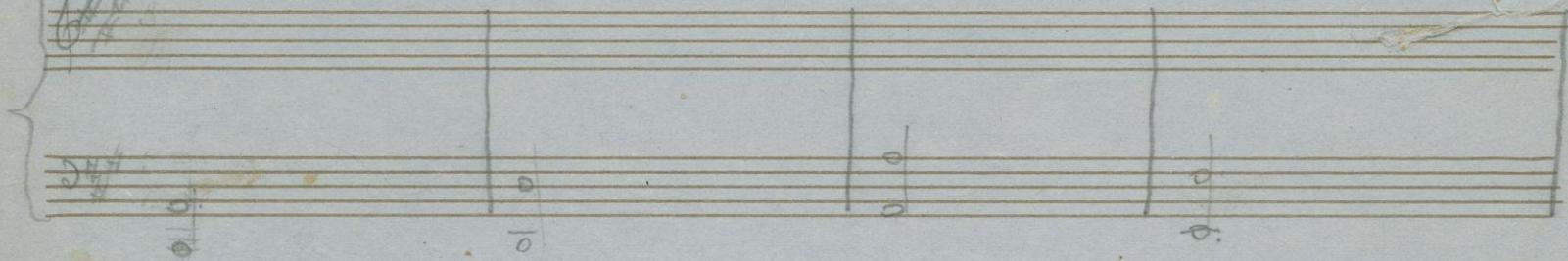
Red white & Blue



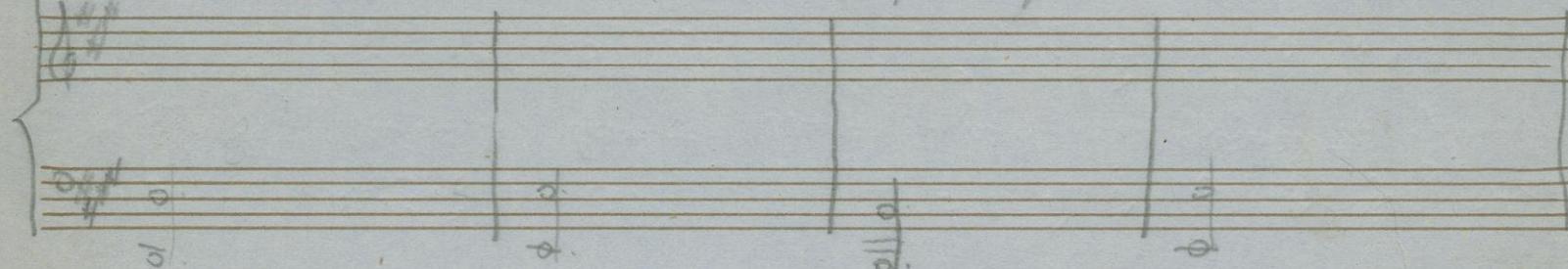
Oh! ho



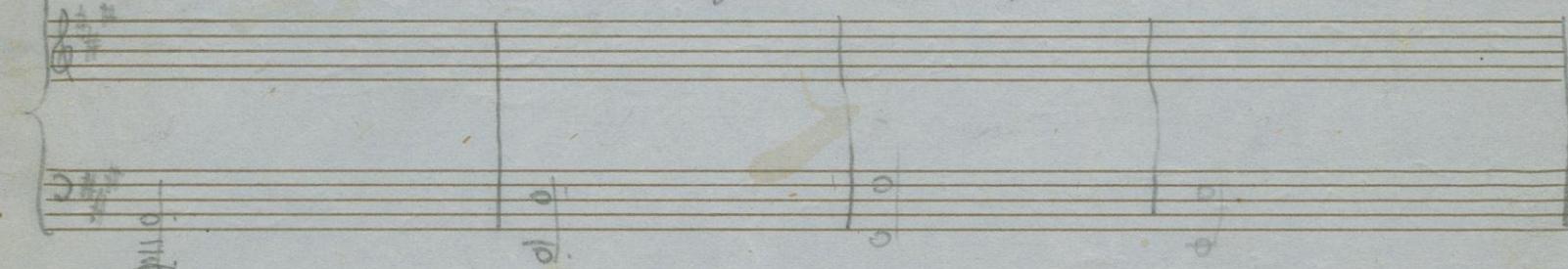
deep the gray hair. She'd been There no longer She could speak But would



smile upon her - lower ods he pressed his fading cheek. She is



Gone without a sound oh, Grateful she has passed breath. With the



autumn boughs swaying for she's wedded unto death



A young child stood by its mother's side watching the shining —

Mold of a grave bush scooped from old grave dust by a sexton

gray and old And why do they bury us mother dear son

in the grave so low She asked as she gazed the grave bush

Scraped by the sexton gray and old ||

H. A. Goss

Summer is coming

times wings have shadowed each bright June &

of & of &

8 : , : , : , : , :

D, : , : , : , : , :

fair the bright of memory still

of of of :

8 F , : , :

F F F F :

lungs thin

: , : , : , :

8 , , , :

8 , , , :

8 , , , :

8 , , , :

8 , , , :

Softly Lightly Sweetly

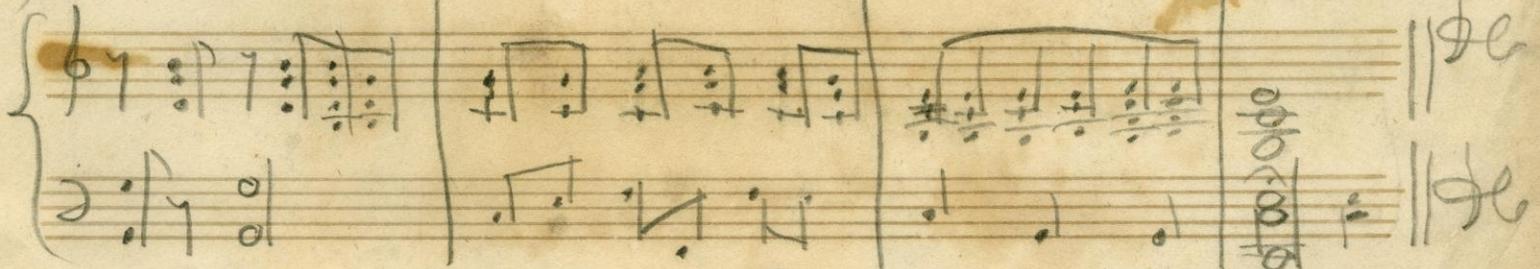
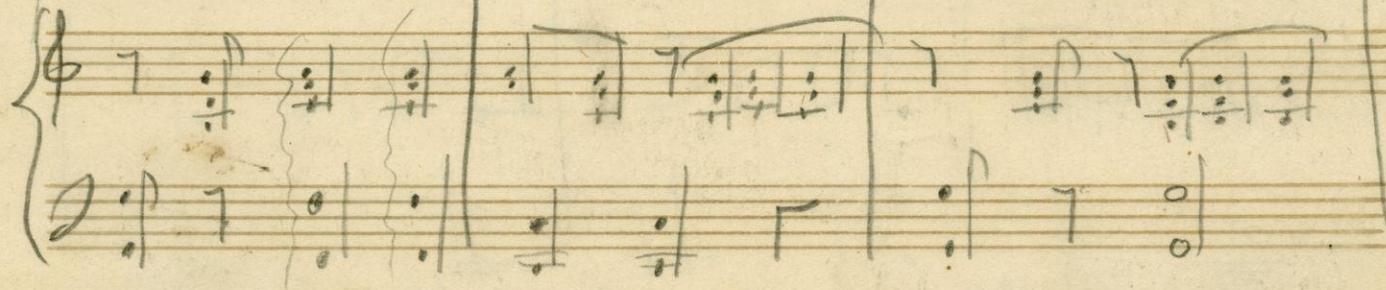
A handwritten musical score for piano, consisting of four staves. The top staff uses a treble clef and common time (indicated by a 'C'). The second staff uses a bass clef and common time. The third staff uses a treble clef and common time, with the instruction "Softly" written above it. The fourth staff uses a bass clef and common time.

The music is divided into measures by vertical bar lines. The first measure of each staff contains rests. The subsequent measures feature various note heads, stems, and rests, typical of early piano notation. The handwriting is cursive and shows some ink bleed-through from the reverse side of the paper.

low like gold has a danger flower that



dark thy mouth gran



Oh Span the old Homestead

A handwritten musical score for a four-part vocal arrangement. The score consists of eight staves of music, each with a unique key signature and time signature. The lyrics are written below the staves, corresponding to the notes. The music includes various note values such as eighth and sixteenth notes, and rests. The score is divided into measures by vertical bar lines.

Oh Span the old homestead 'tis
day to us yet 'tis home of our
childhood we never can lose yet tho'

A handwritten musical score for two staves, featuring a treble clef and a bass clef. The music is written on five-line staffs with various note heads and stems. The score includes several measures of music with some markings like '1st time' and '2nd time'. The paper has a decorative border.

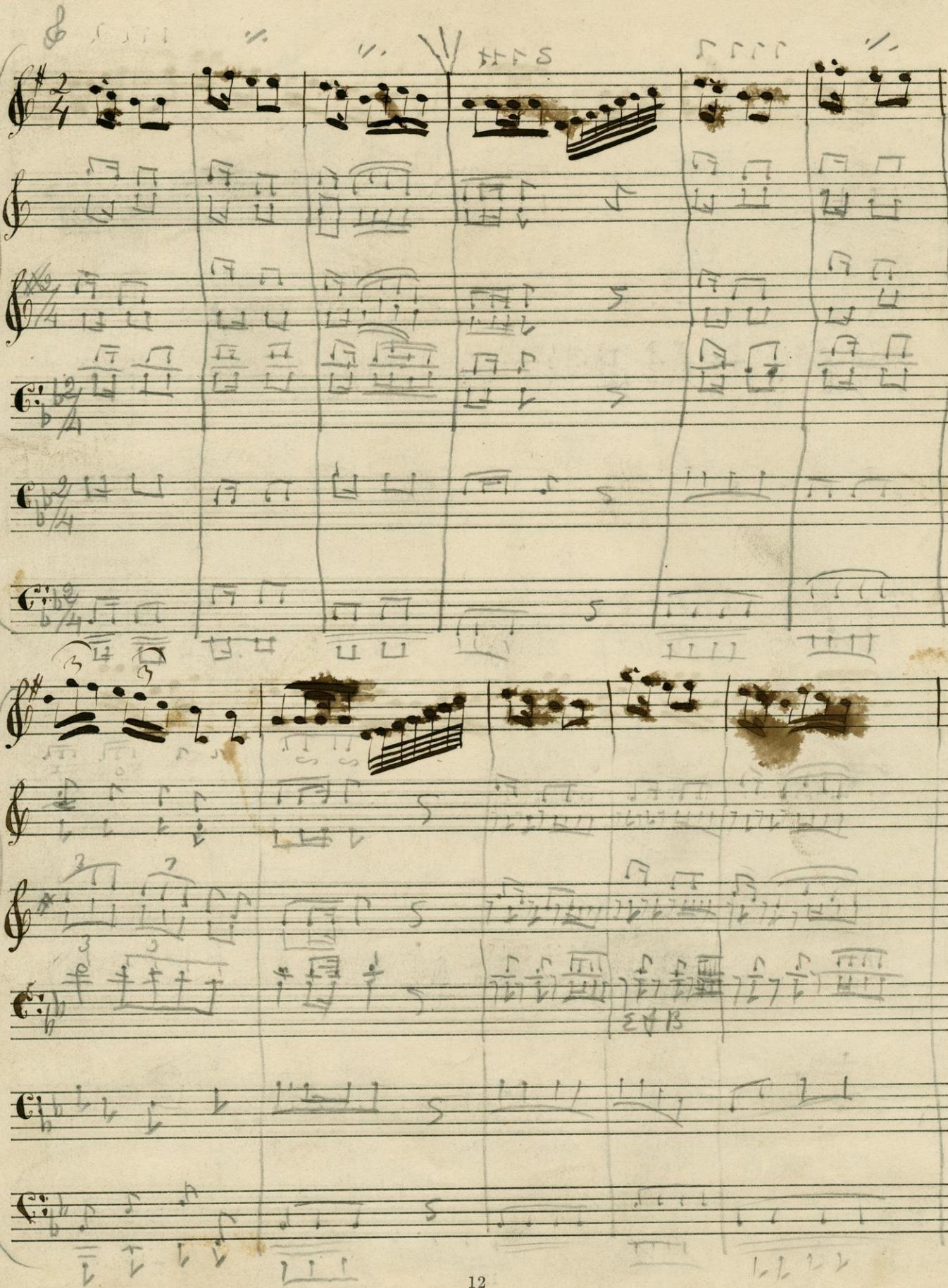
A handwritten musical score for orchestra, page 4. The score consists of ten staves of music, each with a unique key signature and time signature. The instruments represented are:

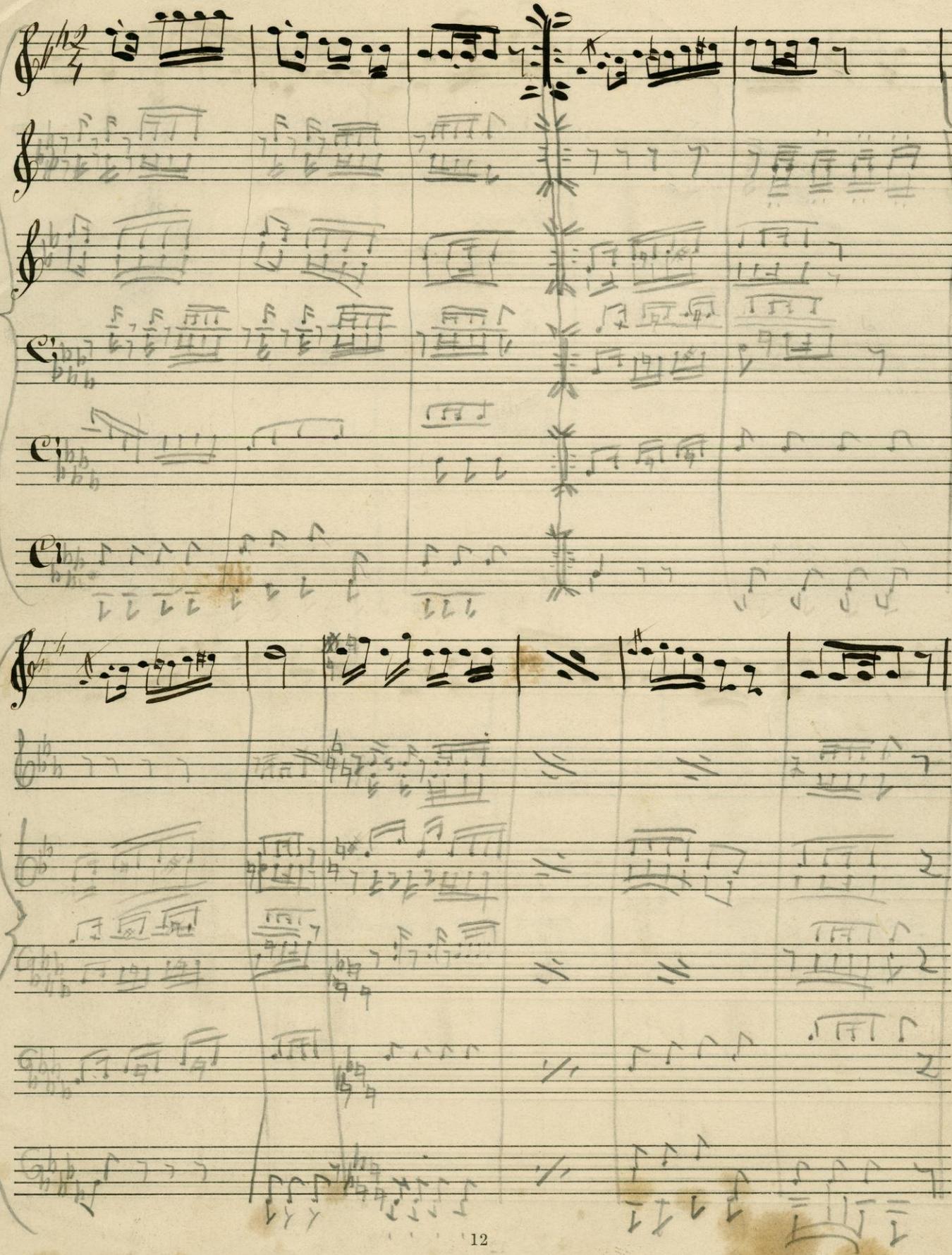
- String Bass (Bassoon) - Staff 1
- Double Bass (Cello) - Staff 2
- Double Bass (Cello) - Staff 3
- Double Bass (Cello) - Staff 4
- Double Bass (Cello) - Staff 5
- Double Bass (Cello) - Staff 6
- Double Bass (Cello) - Staff 7
- Double Bass (Cello) - Staff 8
- Double Bass (Cello) - Staff 9
- Double Bass (Cello) - Staff 10

The music features various rhythmic patterns, including eighth and sixteenth note figures, and dynamic markings such as *f* (fortissimo). The score is framed by an ornate decorative border.

March

To God

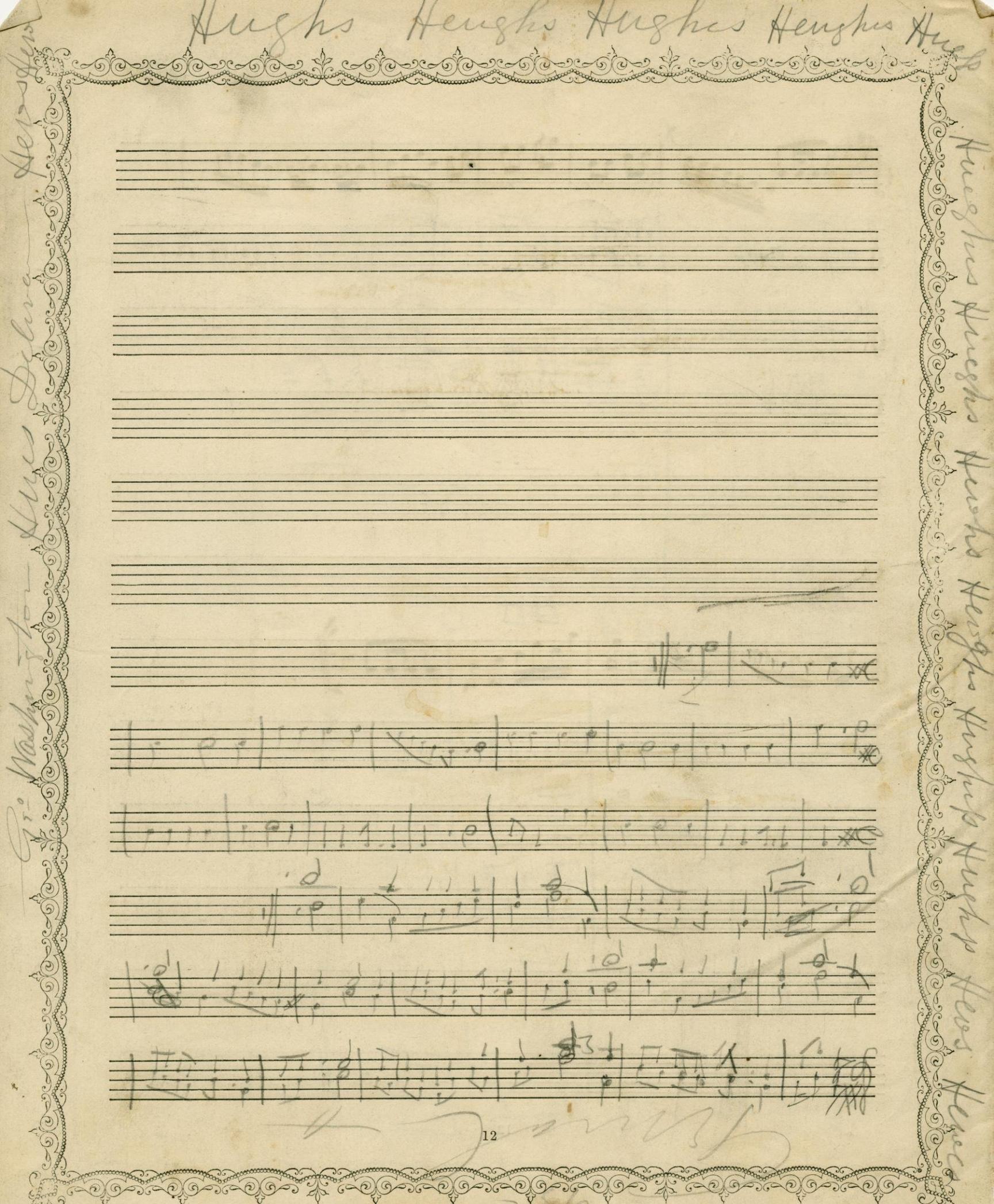




A handwritten musical score for two voices and piano, page 6. The score consists of ten staves of music. The top staff is for the soprano voice, the second staff is for the alto voice, and the bottom staff is for the piano. The piano part includes bass and treble clef staves. The music is written in common time. The vocal parts feature various rhythmic patterns, including eighth and sixteenth note groups, and rests. The piano part includes dynamic markings like 'ff' (fortissimo) and 'p' (pianissimo), as well as various hand and foot pedaling instructions. The score is framed by an ornate decorative border.

7

A handwritten musical score for a four-part ensemble, likely string quartet or similar. The score consists of eight staves of music, each with a unique key signature and time signature. The top staff uses a treble clef and has a key signature of three sharps. The second staff uses a bass clef and has a key signature of one sharp. The third staff uses a bass clef and has a key signature of one sharp. The fourth staff uses a bass clef and has a key signature of one sharp. The fifth staff uses a bass clef and has a key signature of one sharp. The sixth staff uses a bass clef and has a key signature of one sharp. The seventh staff uses a bass clef and has a key signature of one sharp. The eighth staff uses a bass clef and has a key signature of one sharp. The music features various rhythmic values, including eighth and sixteenth notes, and rests. The notation is in common time throughout.



A handwritten musical score for three voices (Soprano, Alto, Bass) in common time. The music consists of six staves of handwritten notation. The lyrics are written below the staves.

Soprano (Top Staff):

With songs of night a-gain Should thy
lady with songs of night a-gain Should thy

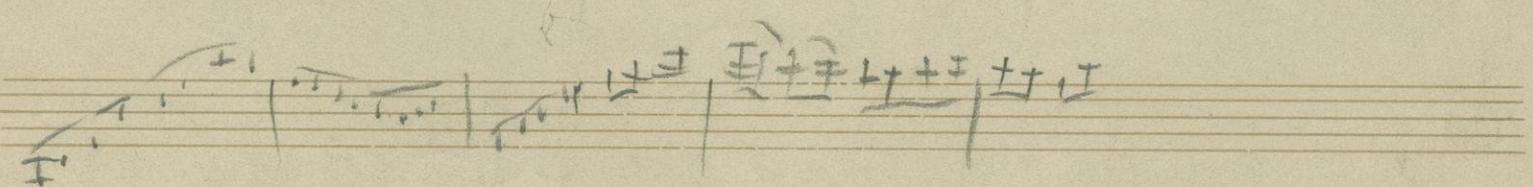
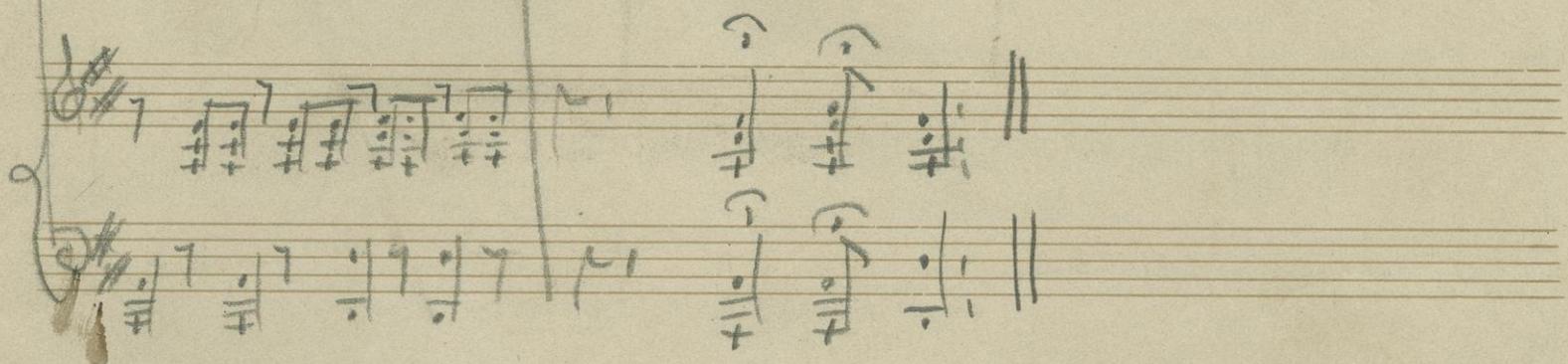
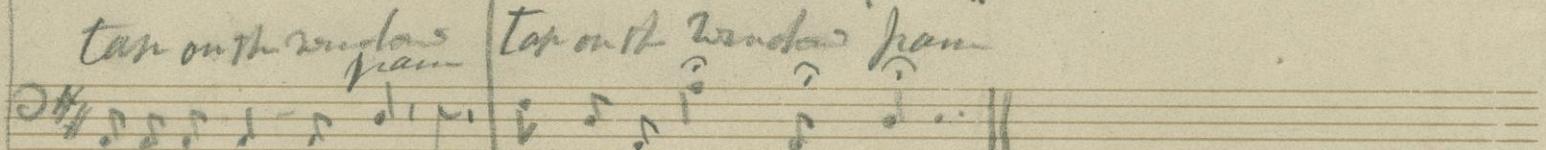
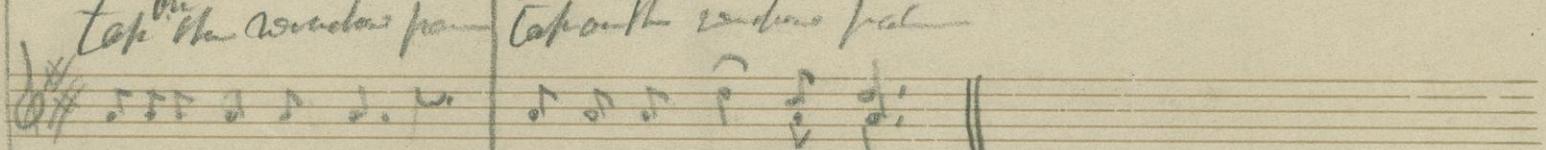
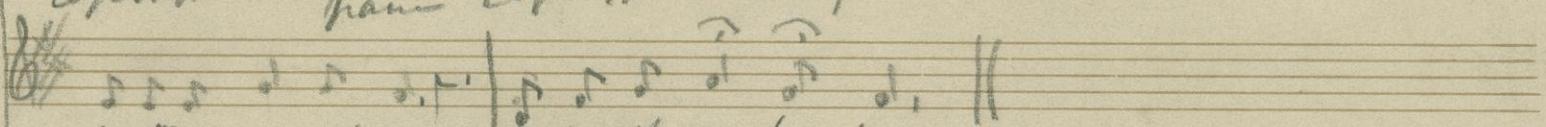
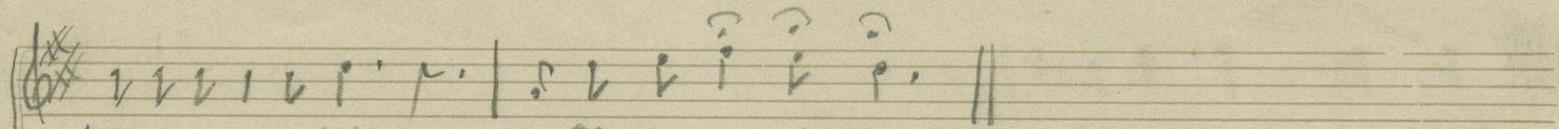
Alto (Second Staff):

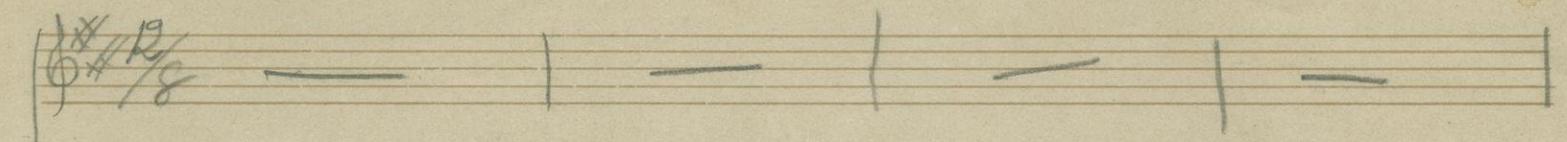
Under my chamber window at night a-gain
Under my chamber window at night a-gain

Bass (Bottom Staff):

Touch thy chamber lady Oh! tap on the window-pane
touch thy chamber lady Oh! tap on the window-pane

The score includes various musical markings such as fermatas, slurs, and dynamic changes. The handwriting is cursive and expressive, typical of early printed music notation.





A handwritten musical score for a piece in 12/8 time. The score consists of two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. The lyrics "All the stars shone to night with a" are written below the notes. The score includes various dynamic markings such as "P" (piano), "F" (forte), and "D" (diminuendo).

A handwritten musical score for a piece in 12/8 time. The score consists of two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. The lyrics "All the stars shone to night with a" are written below the notes. The score includes various dynamic markings such as "P" (piano), "F" (forte), and "D" (diminuendo).

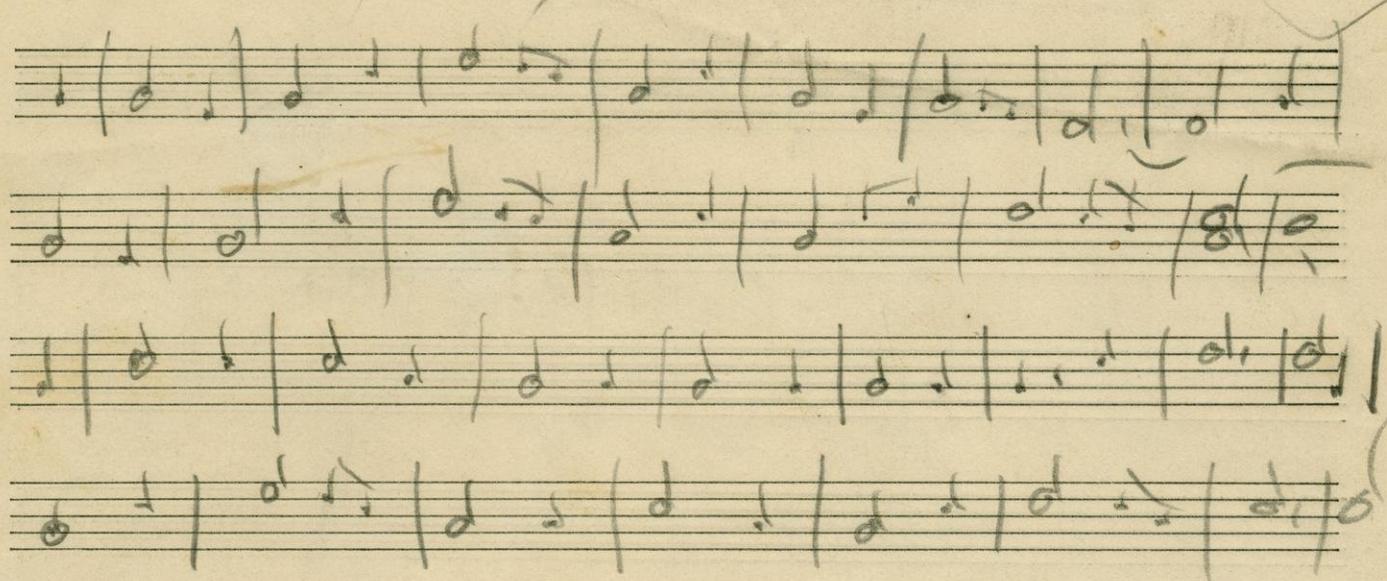
A handwritten musical score for a piece in 12/8 time. The score consists of two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. The lyrics "All the stars shone to night with a" are written below the notes. The score includes various dynamic markings such as "P" (piano), "F" (forte), and "D" (diminuendo).

A handwritten musical score for a piece in 12/8 time. The score consists of two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. The lyrics "quiet mellow light And the moon hangs low on the hill All the" are written below the notes. The score includes various dynamic markings such as "P" (piano), "F" (forte), and "D" (diminuendo).

A handwritten musical score for a piece in 12/8 time. The score consists of two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. The lyrics "quiet mellow light And the moon hangs low on the hill All the" are written below the notes. The score includes various dynamic markings such as "P" (piano), "F" (forte), and "D" (diminuendo).

A handwritten musical score for a piece in 12/8 time. The score consists of two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. The lyrics "Louds are asleep in the trees the deep the new day are" are written below the notes. The score includes various dynamic markings such as "P" (piano), "F" (forte), and "D" (diminuendo).

A handwritten musical score for a piece in 12/8 time. The score consists of two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. The lyrics "Louds are asleep in the trees the deep the new day are" are written below the notes. The score includes various dynamic markings such as "P" (piano), "F" (forte), and "D" (diminuendo).



"A dream of the past".

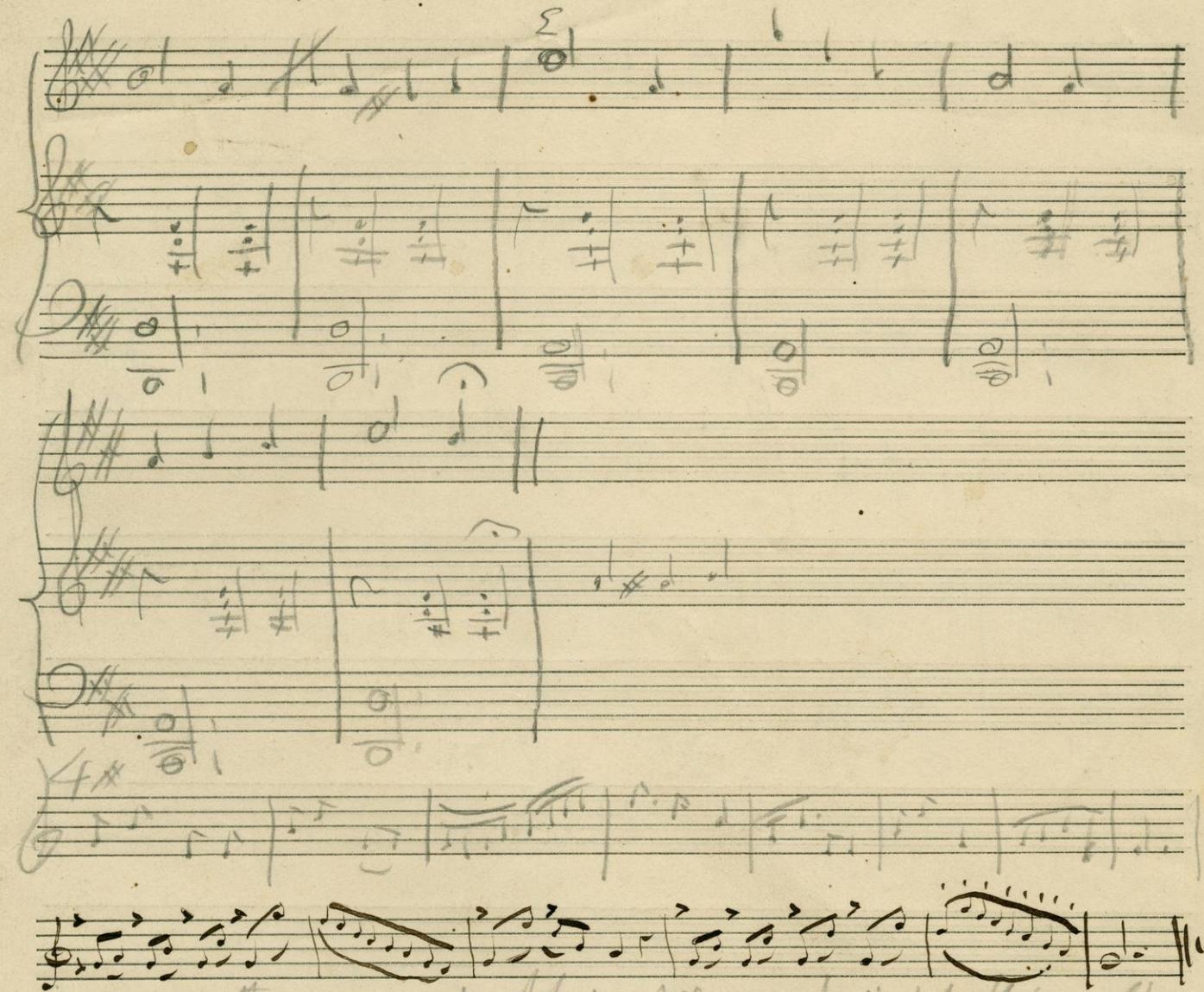
A handwritten musical score for a piece titled "A dream of the past". The score consists of eight staves of music, each with a treble clef and a key signature of one sharp. The time signature varies between common time and 12/8. The vocal line includes lyrics such as "A dream of the past confused and dim do often a-round me". The score is framed by an ornate decorative border.

"A dream of the past
confused and dim do often a-round me"

A A "A dream of the past"

A handwritten musical score for a single instrument, likely a piano or harp, featuring ten staves of music. The score is framed by an ornate decorative border. The music consists of ten measures, each starting with a clef (F, C, G) and a key signature (F major). The notes are written in a cursive, expressive style. The lyrics, written in Korean, are placed below each staff. The score concludes with a page number '12' at the bottom center.

1. 희수 희수 희수 희수 희수
2. 애인 애인 애인 애인 애인
3. d. d. d. d. d.
4. 희수 희수 희수 희수 희수
5. 애인 애인 애인 애인 애인
6. d. d. d. d. d.
7. 희수 희수 희수 희수 희수
8. 애인 애인 애인 애인 애인
9. d. d. d. d. d.
10. 희수 희수 희수 희수 희수
11. 애인 애인 애인 애인 애인
12. d. d. d. d. d.



Mother with thee we go
while my childhood hours pass away

~~Blessed are the poor in heart~~

We shall see him very Chapel see him very very happy from above

We shall see him way back again in a trice


A handwritten musical score for soprano and piano. The vocal part is in soprano clef, common time, with lyrics in English. The piano part is in bass clef, common time. The lyrics describe a vision of heaven and the resurrection of Jesus Christ.

We shall see his glory. In our faces he'll come
glory

We shall sit in blessed store Of the bounties of his love

Trachten Um

Jackson

M. 79

Intramolecular

Myrtillinae

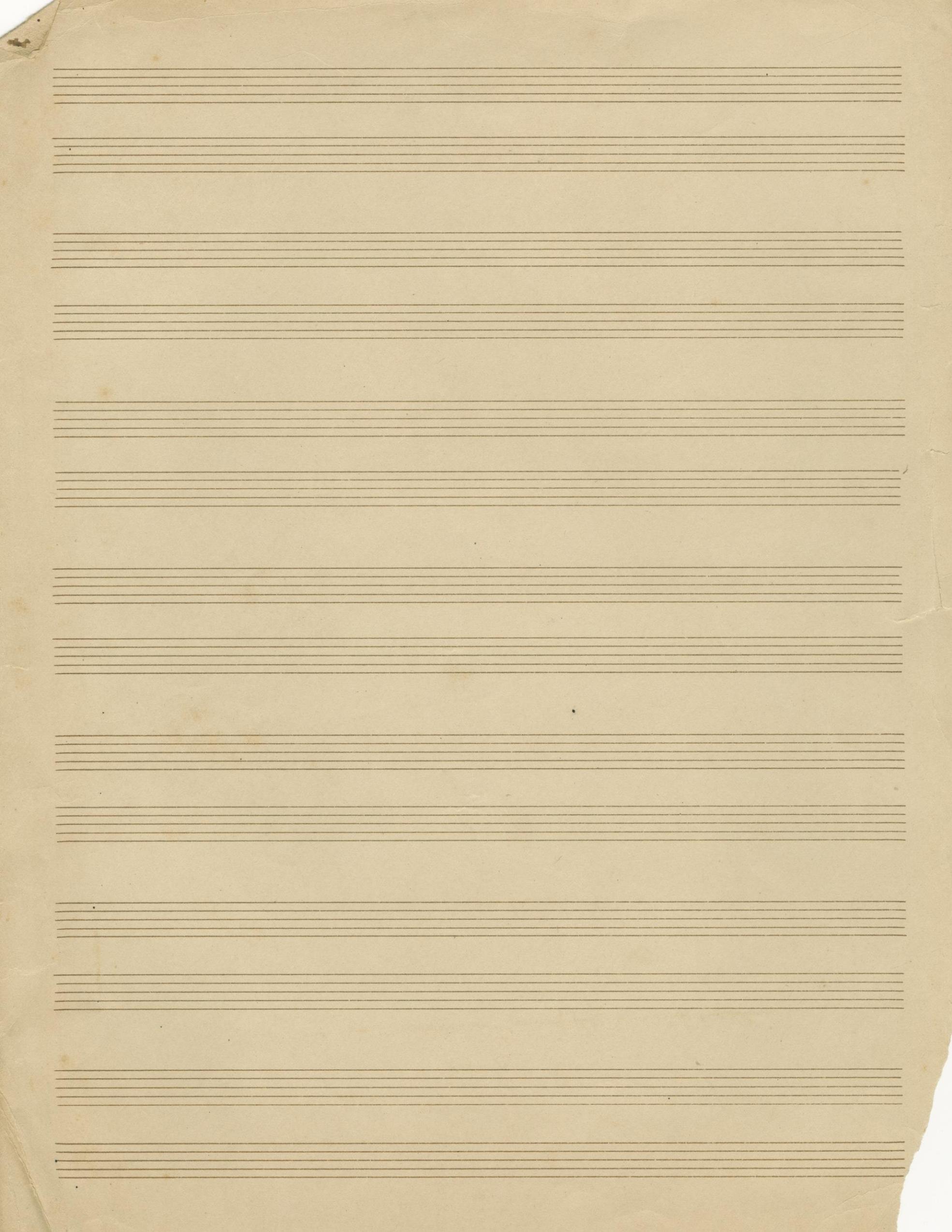
The function of neighborhood is to hold and always to fill it with life going forward.

卷之三

A handwritten musical score for voice and piano. The vocal line consists of soprano clef notes on five-line staves. The piano accompaniment is written below, with bass clef notes on a single staff. The lyrics are written in cursive script below the notes. Measures 11-16 are shown, ending with a double bar line.

We shall find the Philanthropist in our happy home about
Mod. 8 " d 1st 8 8 7 7 7 7 7 7 7 7 7 7

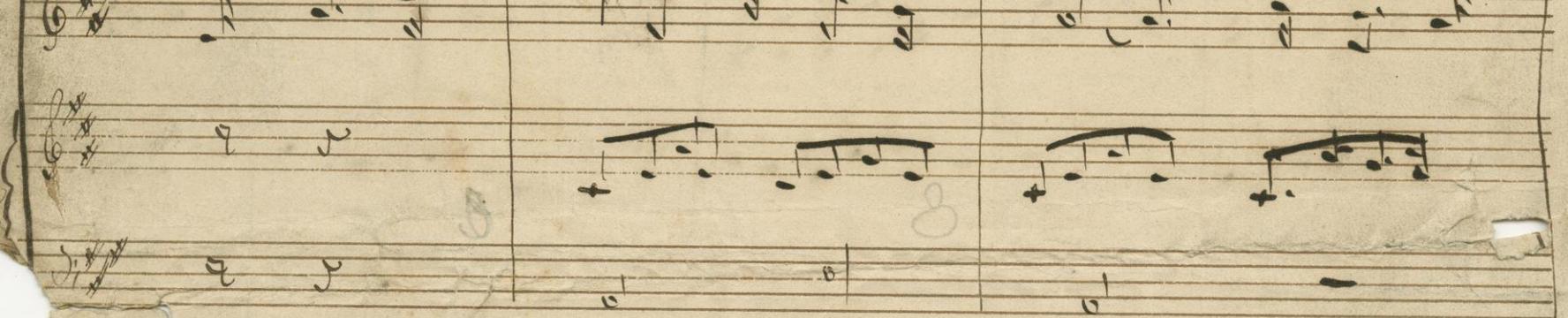
We shall see how we shall do here in our happy land



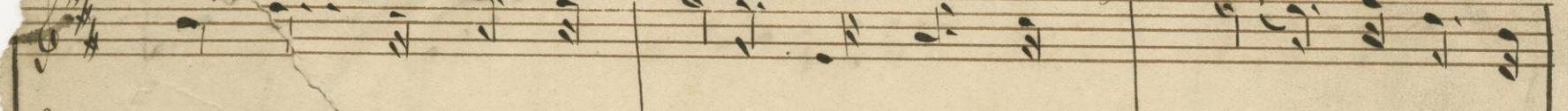
I song
I will & throuws
O How I love my Mountain home



O how I love my Mountain home Its woodland



hills & muring rills 'twas there my infant feet did



rouin along its paths and ore its hills

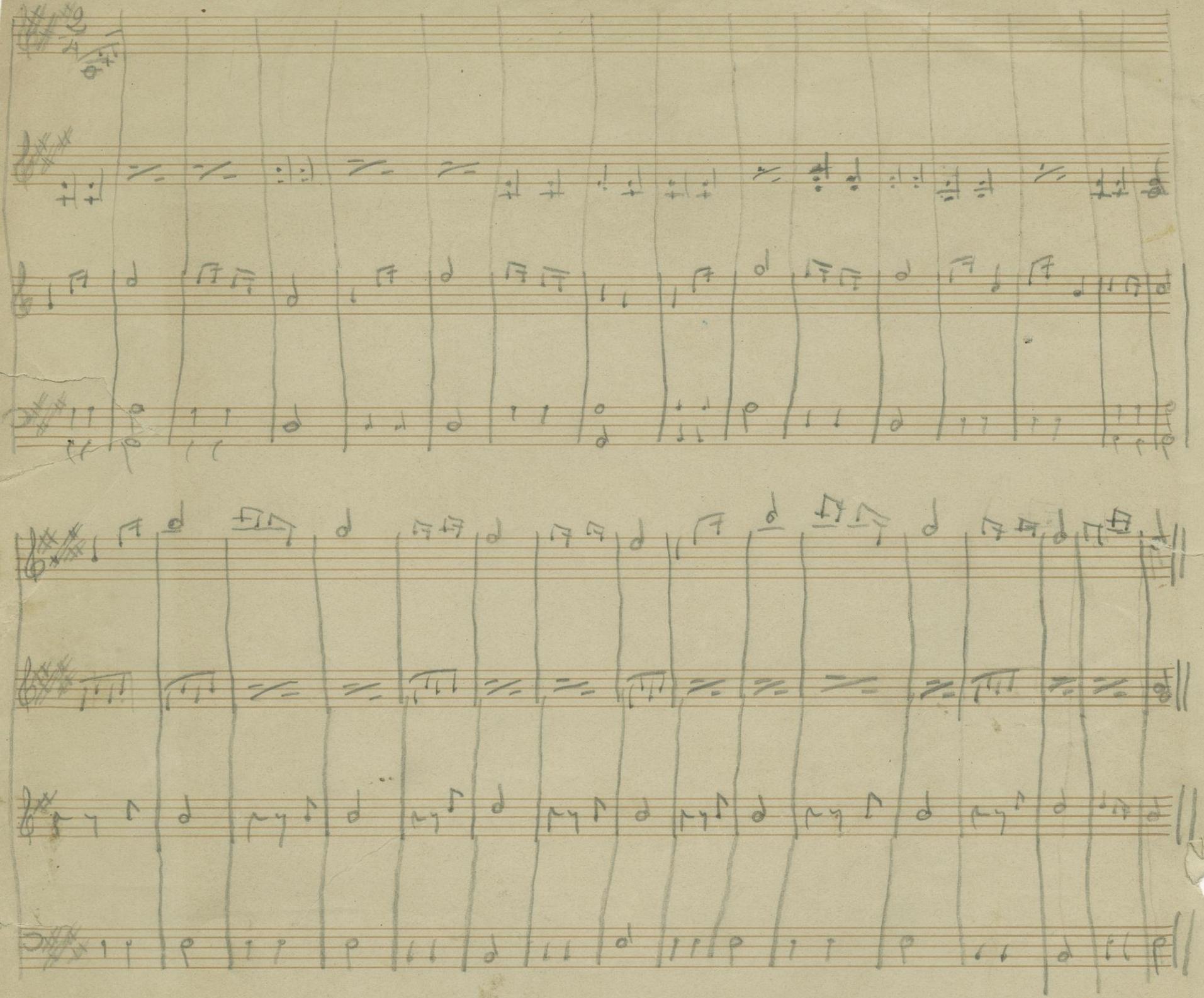


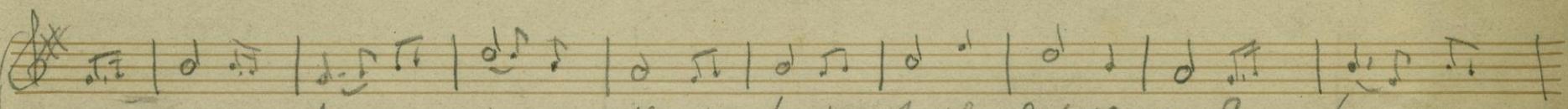
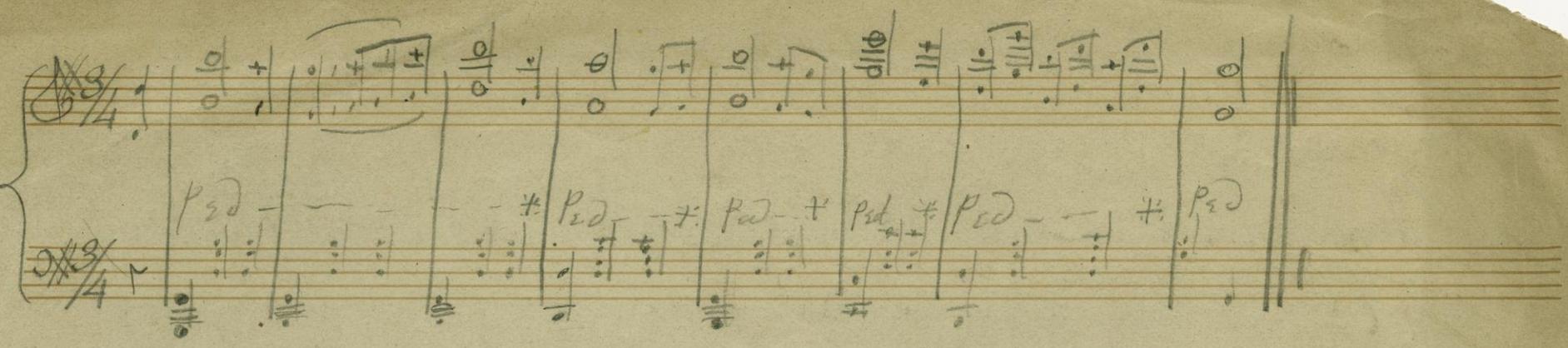
treble
alto
kern
bass
piano

woodland hills & murmuring rills ^{for} there alone ^{to} I can roam among its rocks and ^{over its hill}

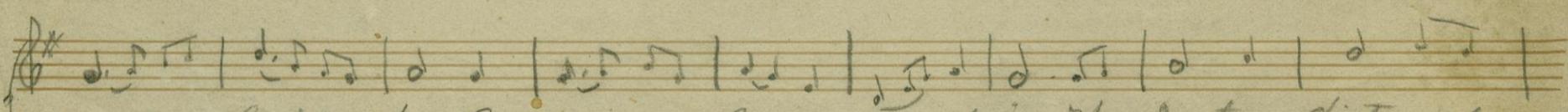
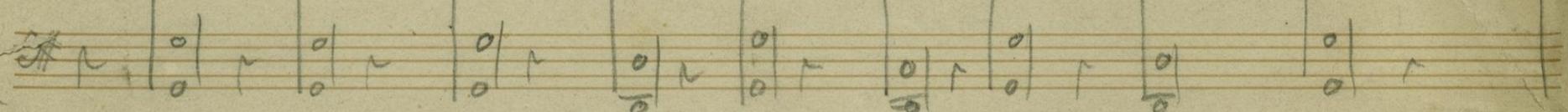
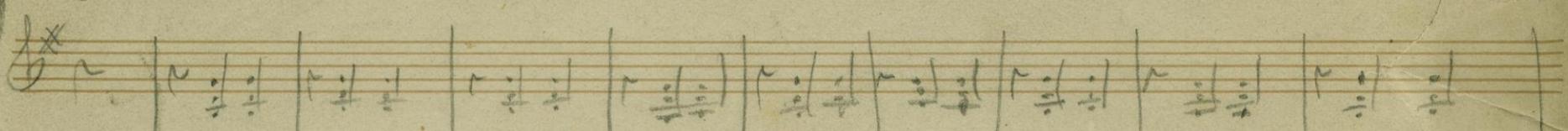
Give or give back my home my own my native home | home my mountain home
my dear home | O give me back

Schutische No 2 Scholastica

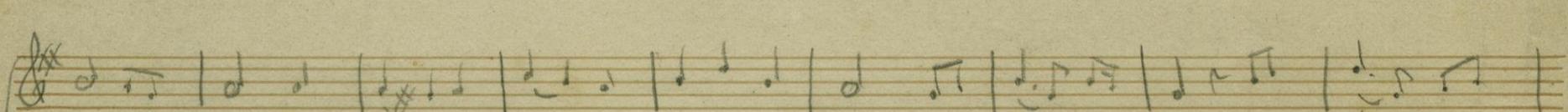
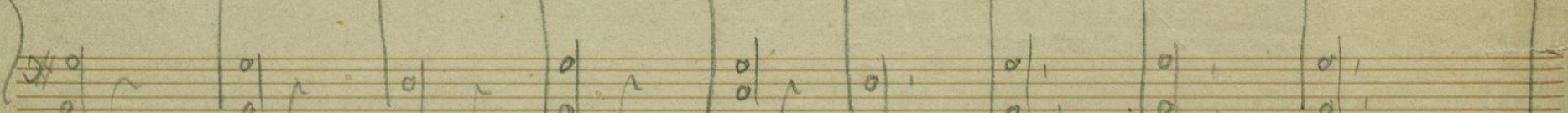
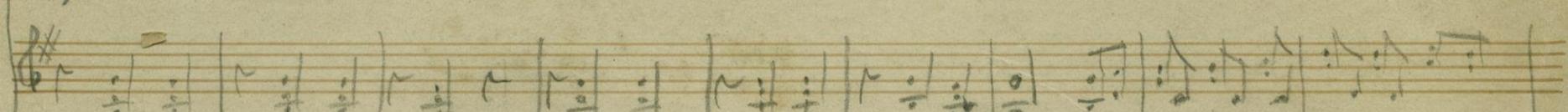




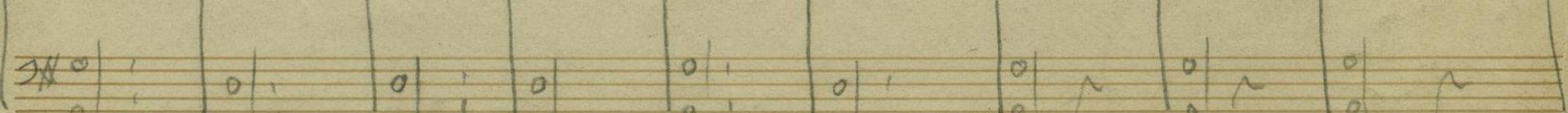
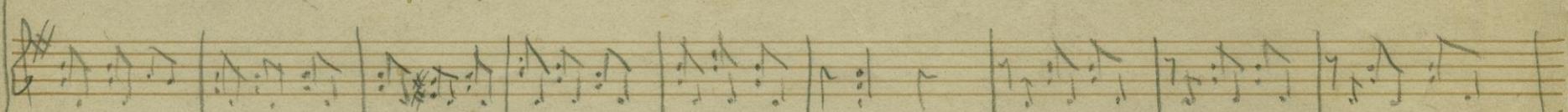
A-diana heart worn fond a-dieu dear brothers of the mistic tie ge found -



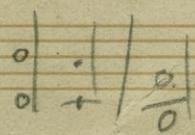
Ye in lighted few Companions - of my soul joy th' d to distant



land yet his passing fortune slipp'g ba' with melting heart and bounful



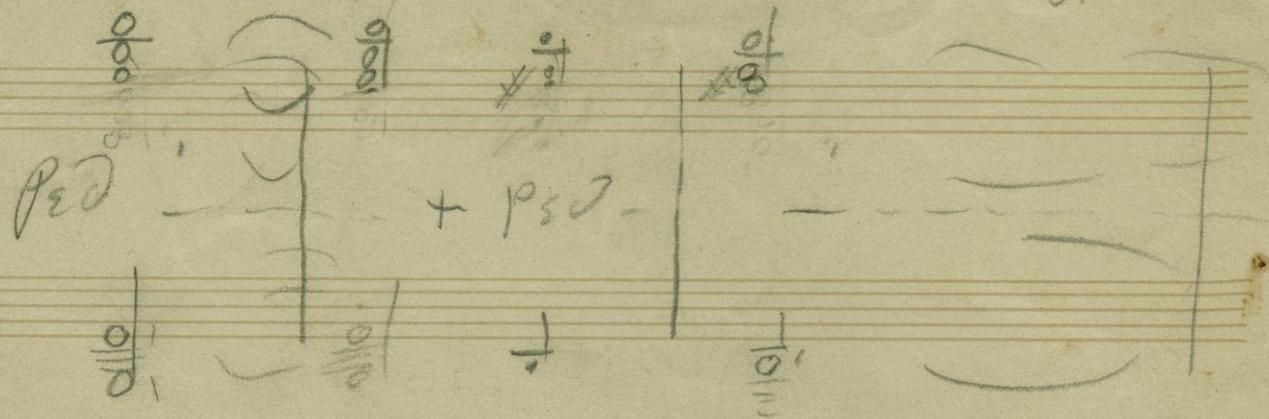
313/0



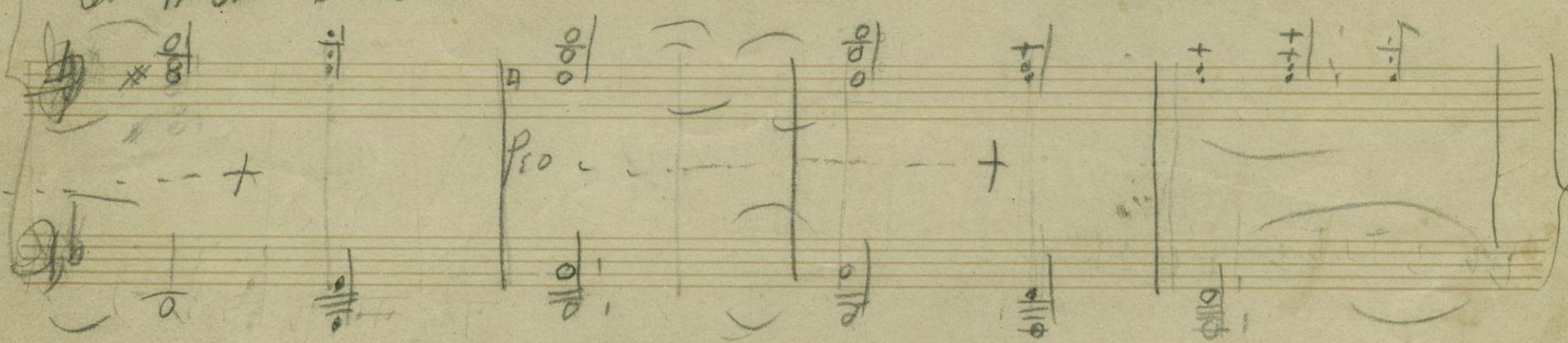
16'''/2 91 76(8)
115-4 14 18

Morn the Snow

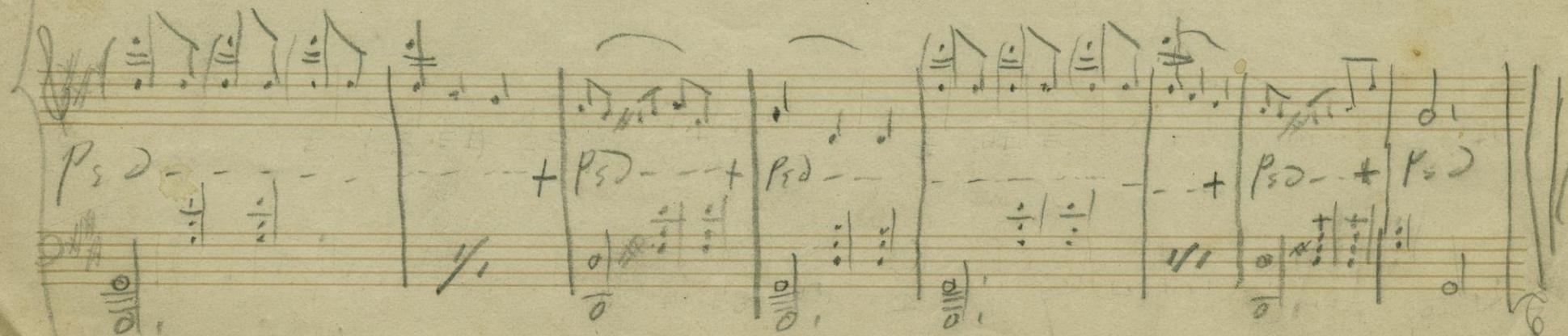
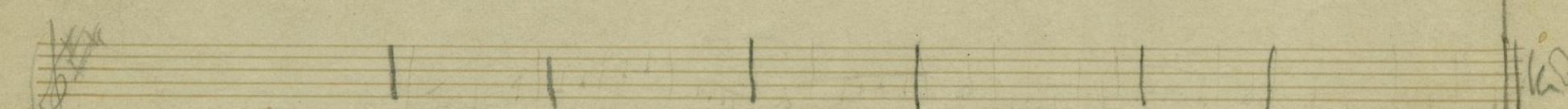
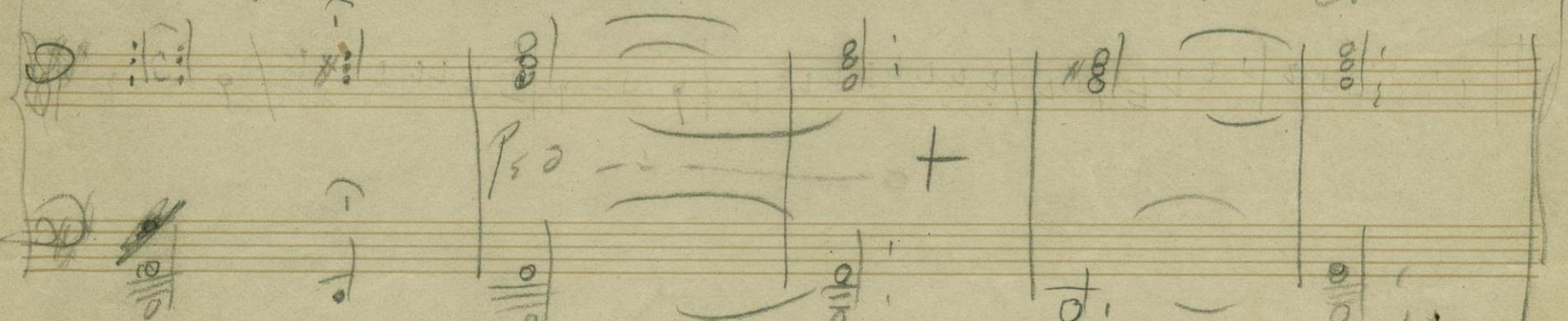
Walking and dole, hand the roads toingle the blackest clouds. Short



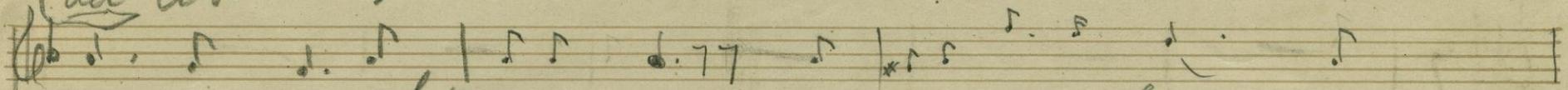
are the snows that lie on earth had shone so chilly white like the cold clay up -



on the copper bin under the snow under the snow



(ad lib)



all to one Oh! winter winds, if ever as ye blow, you

find, in some ^{wild} place a - part from joy / at shining head, head with

64

Ped + *Ped* — #

Ped — #

Ped — #

Oh winter days be

Oh winter days be

Ped — #

Ped — #

Ped — # + *Ped agitato* — #

not so cold so cold And if my little houseless boy you see *Guilt*

Ped — #

Ped — #

Ped — #

all your iron shadows thick ^{with} gold And cap them round him *#2* is

resilient

Ped — #

bb

bb

C

bb

b

Handwritten musical score for four voices. The top system starts with a treble clef, two flats key signature, and common time. It consists of four measures of eighth-note patterns: measure 1 (F, E), measure 2 (G, F, E, D), measure 3 (F, E, D, C), and measure 4 (G, F, E, D). The second system starts with a bass clef, one flat key signature, and common time. It consists of four measures of sixteenth-note patterns: measure 1 (D, C, B, A), measure 2 (E, D, C, B), measure 3 (D, C, B, A), and measure 4 (E, D, C, B). The third system starts with a soprano clef, no key signature, and common time. It consists of four measures of eighth-note patterns: measure 1 (A, G, F, E), measure 2 (B, A, G, F), measure 3 (A, G, F, E), and measure 4 (B, A, G, F). The fourth system starts with a bass clef, one flat key signature, and common time. It consists of four measures of eighth-note patterns: measure 1 (D, C, B, A), measure 2 (E, D, C, B), measure 3 (D, C, B, A), and measure 4 (E, D, C, B).

bb

bb

b

b

b

b

Handwritten musical score for four voices. The top system starts with a treble clef, two flats key signature, and common time. It consists of four measures of eighth-note patterns: measure 1 (F, E), measure 2 (G, F, E, D), measure 3 (F, E, D, C), and measure 4 (G, F, E, D). The second system starts with a bass clef, one flat key signature, and common time. It consists of four measures of sixteenth-note patterns: measure 1 (D, C, B, A), measure 2 (E, D, C, B), measure 3 (D, C, B, A), and measure 4 (E, D, C, B). The third system starts with a soprano clef, no key signature, and common time. It consists of four measures of eighth-note patterns: measure 1 (A, G, F, E), measure 2 (B, A, G, F), measure 3 (A, G, F, E), and measure 4 (B, A, G, F). The fourth system starts with a bass clef, one flat key signature, and common time. It consists of four measures of eighth-note patterns: measure 1 (D, C, B, A), measure 2 (E, D, C, B), measure 3 (D, C, B, A), and measure 4 (E, D, C, B). There is a large, stylized drawing of a plant or flower at the bottom left.

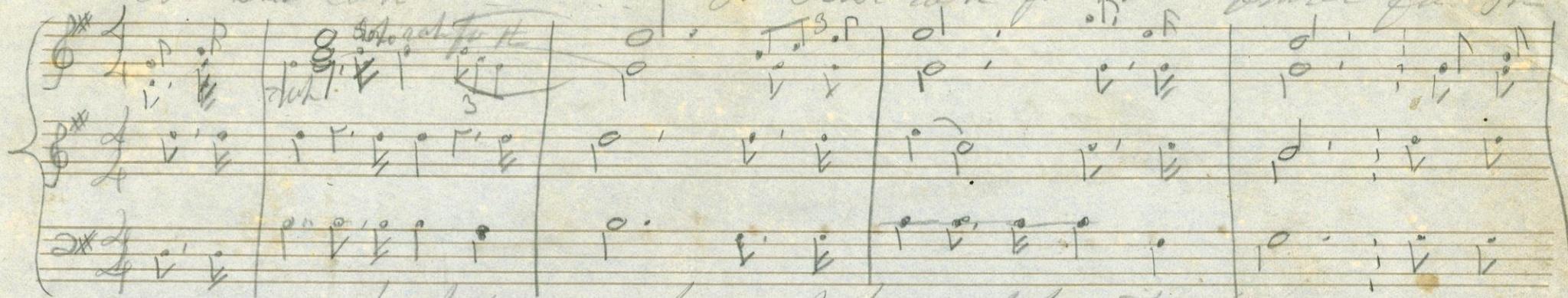
Stars of the Summer night

1st feno
 2d feno
 1st Bass
 2d Bass
 1st feno
 2d feno
 1st Bass
 2d Bass

Stars of the summer night, pass in you azure deeps, hide, hide your golden lights
 She sleeps my lady sleeps

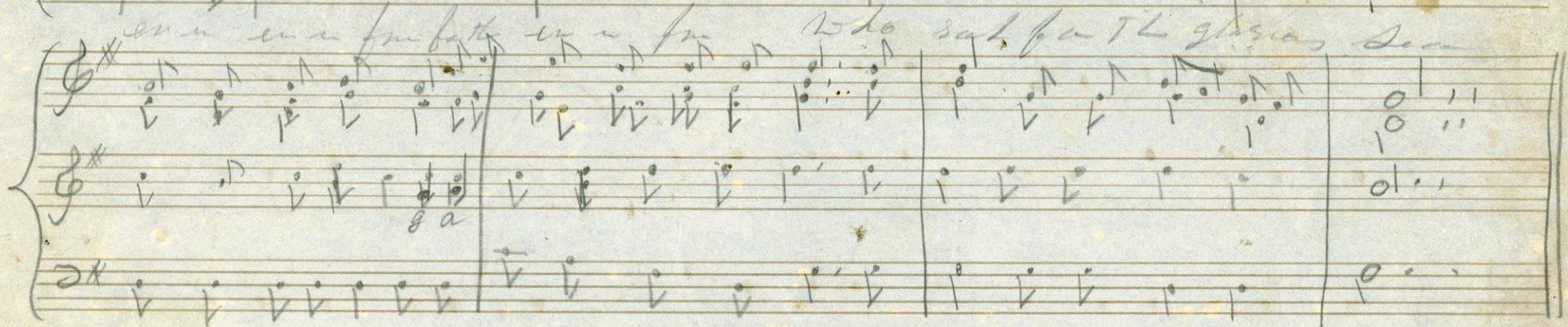
pp *rollentando*
 pp *sleeps*
 pp *rare pp*

Yn Gharach

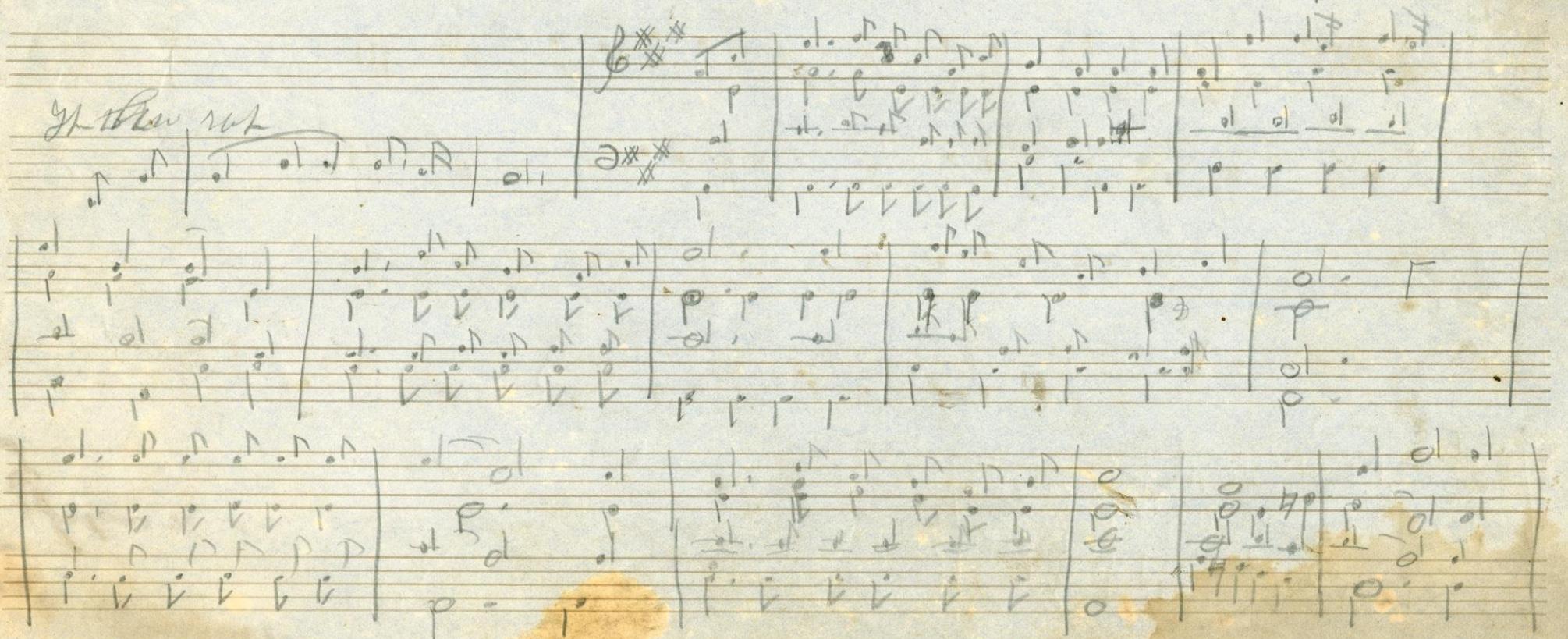


The Other rath for Th

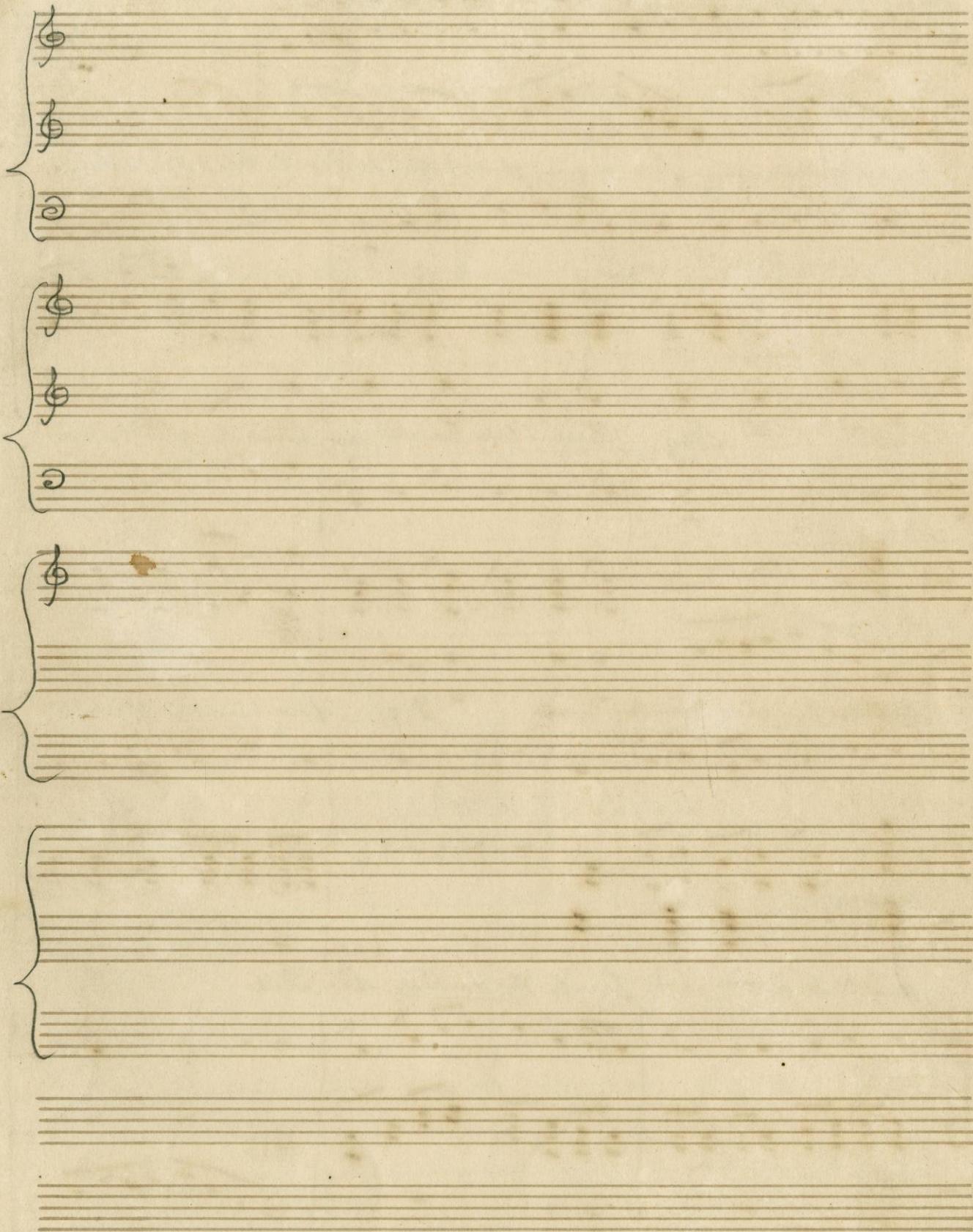
Lanner for Th



Yn Gharach



The scenes of many days may fade



Symphony Strawnunto
graceoso affilago ha ha Lee danc & so forte

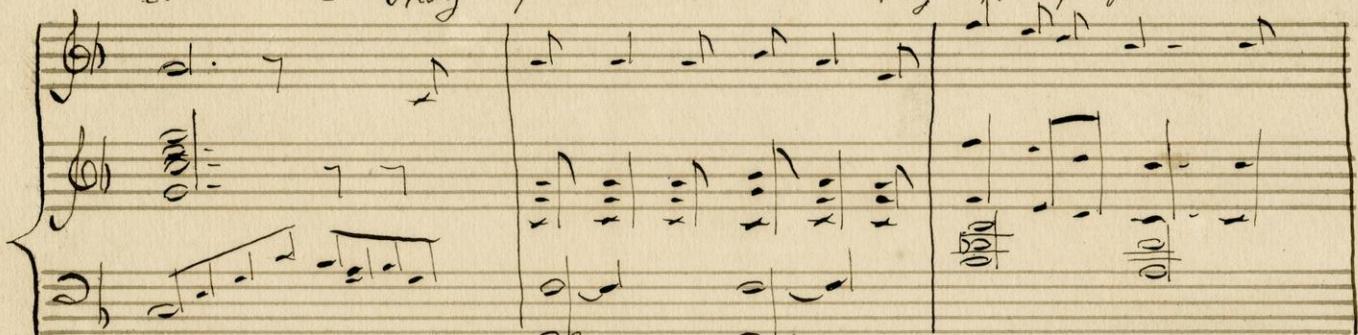
Joy



(wait on thy mornin when morning shall beam And smile thro its tears on thee)



(earth May pleasure like sunshin may happiness gleam And



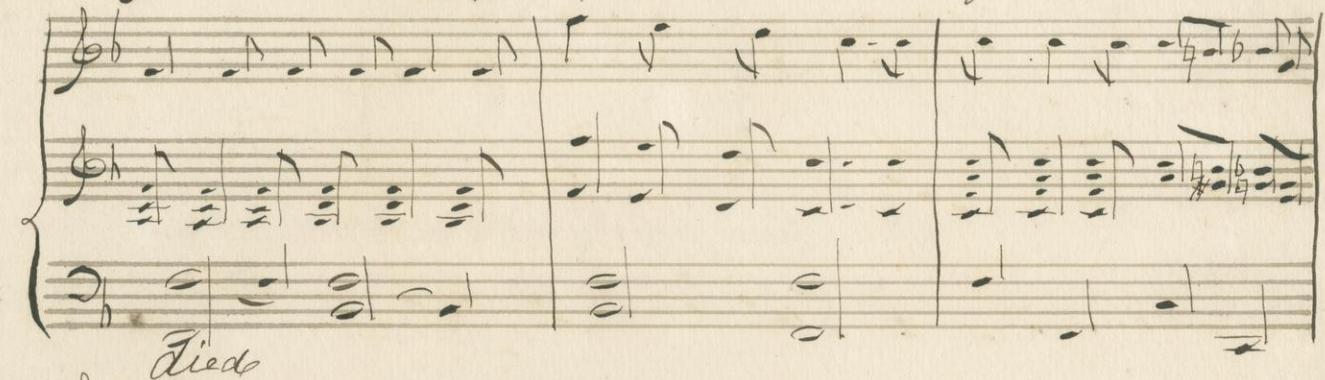
Scatter the gloom from thy hearth "Joy" love-missioned spirits that



give to the flowers A beauty thy darkness de-nieds Re-



Move to thy bosom those hopes which in hours of sorrow have wither'd



II — Oh scorn not thy brothers

A handwritten musical score for a three-part setting (SATB or similar) in common time. The key signature changes between G major (two sharps), F major (one sharp), and C major (no sharps). The vocal parts are written on five-line staves, and the piano accompaniment is on a single staff below them.

The lyrics are as follows:

Oh! Scorn not thy brother tho' poor he may be
He's bound to another a bright world with thee Should sorrow assaile him ~~if~~ ^{if} win

Keen to his sight should ~~should~~ Struck with strength can face him Oh help him to rise

Accompaniment markings include 'a', 'd', 'e', 'f', 'g', 'h', 'i', 'j', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z', and '6/4'.

Mary

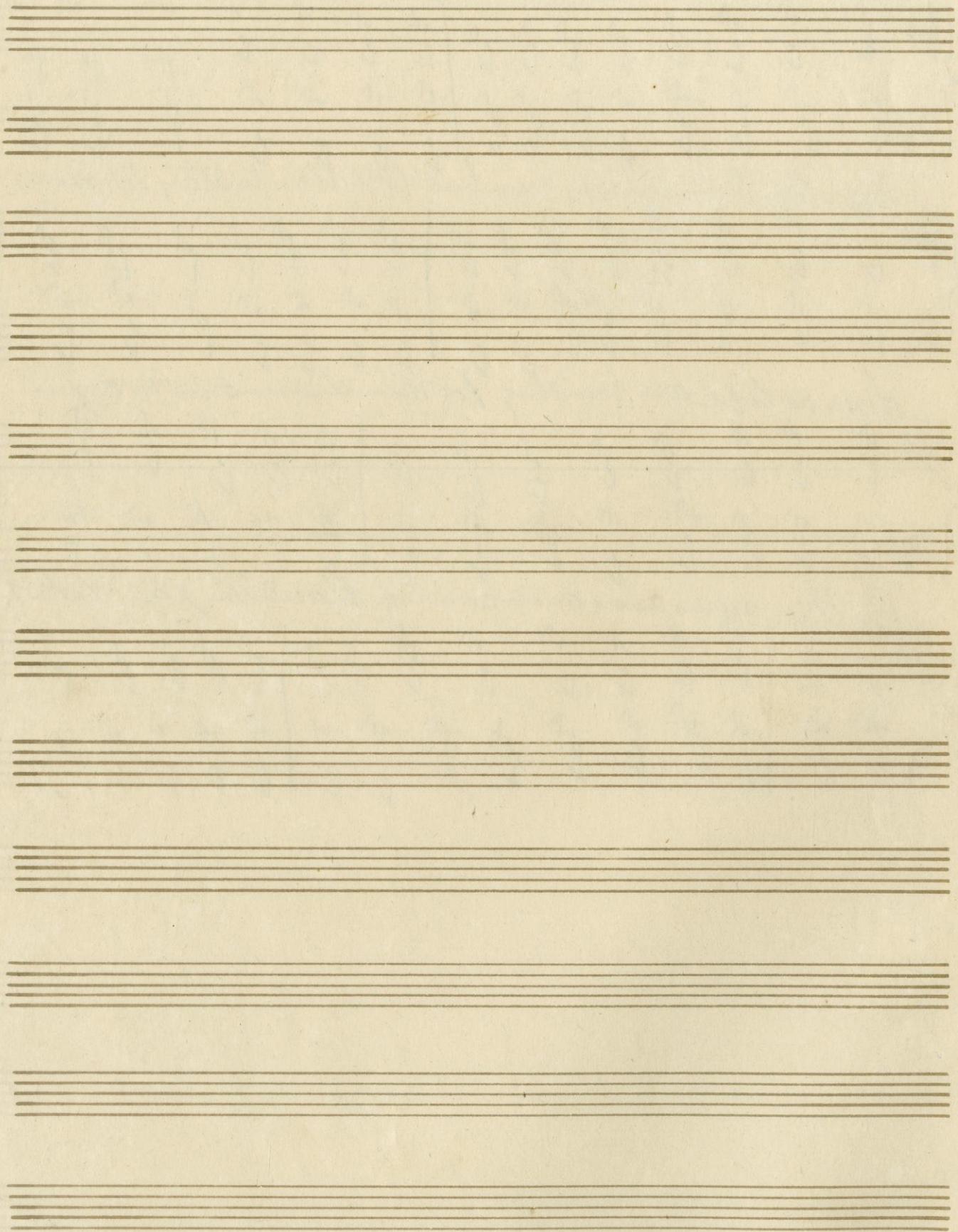
way let us be ~~happy~~^{happier} lets be happy while we may At that

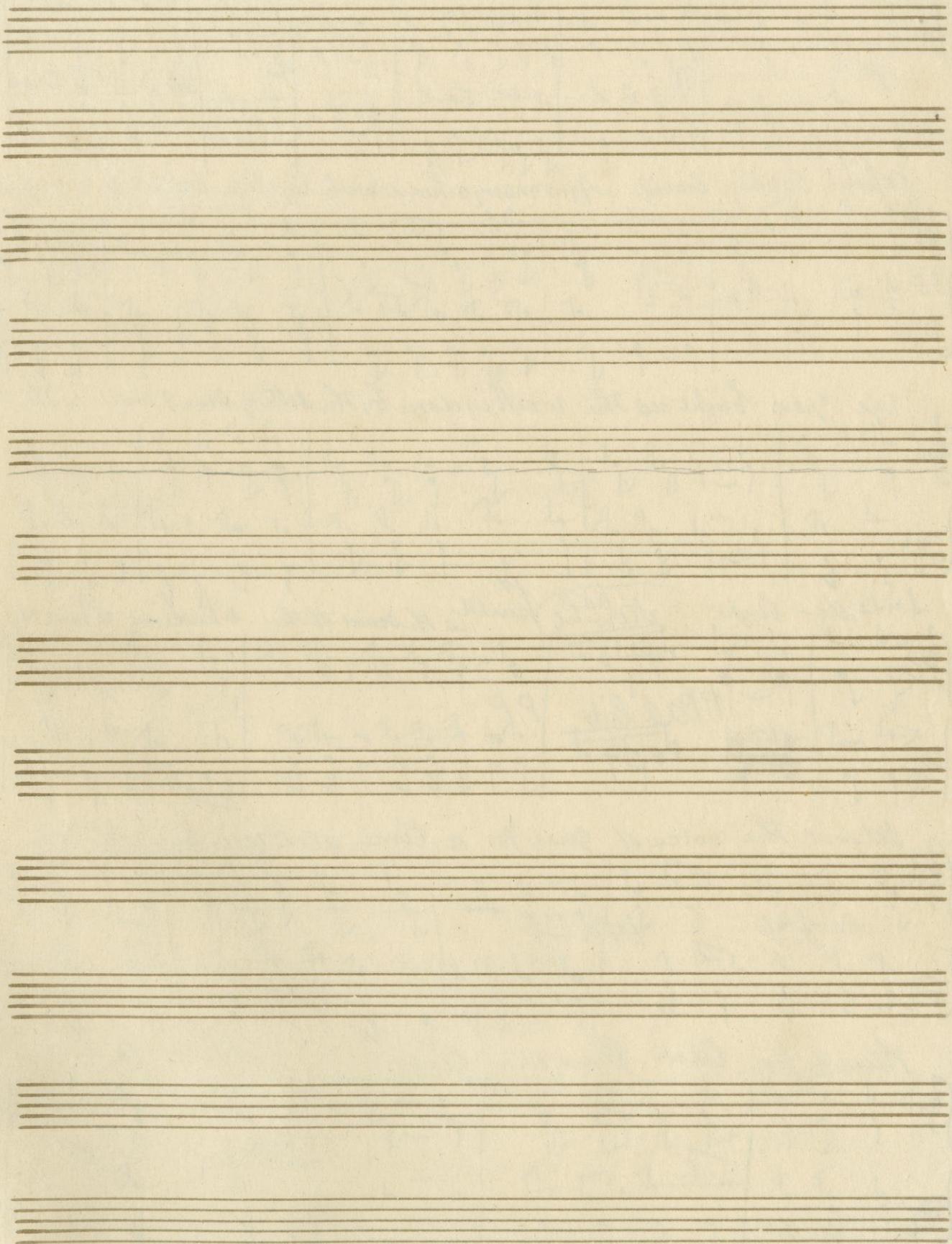
humble home so happy now but one time to stay Those as

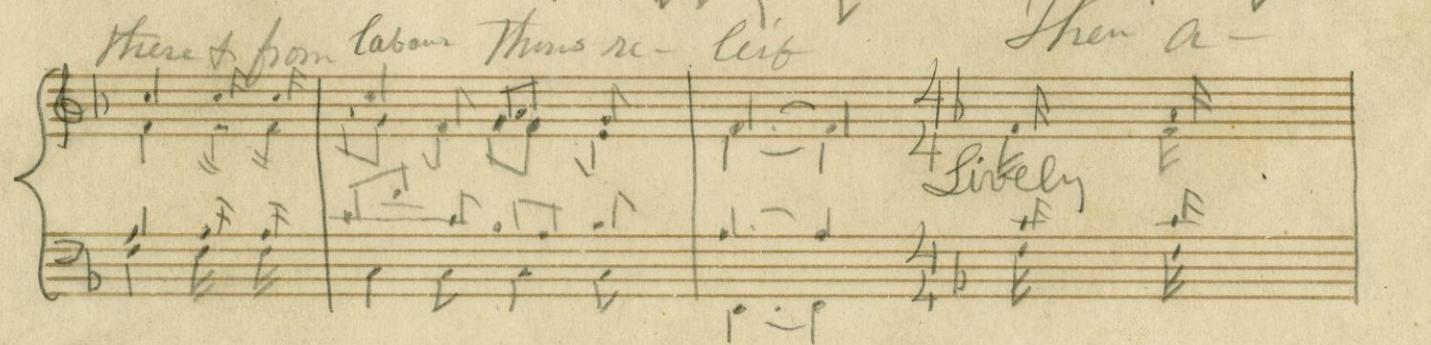
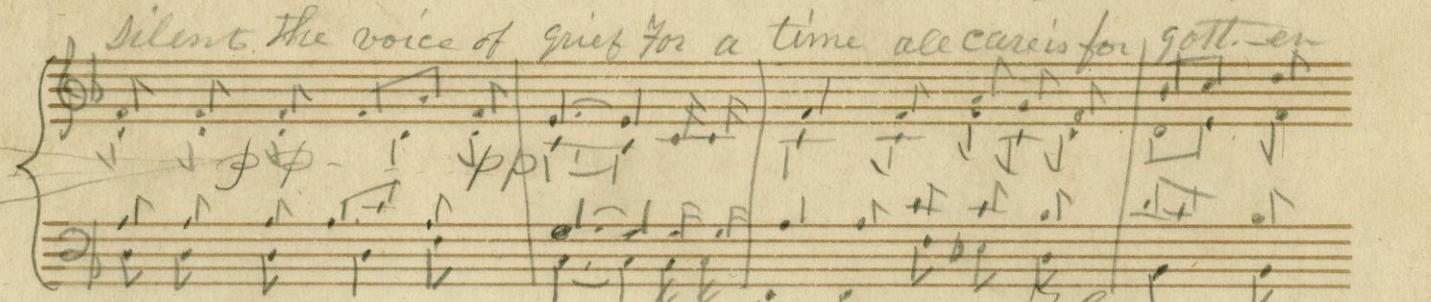
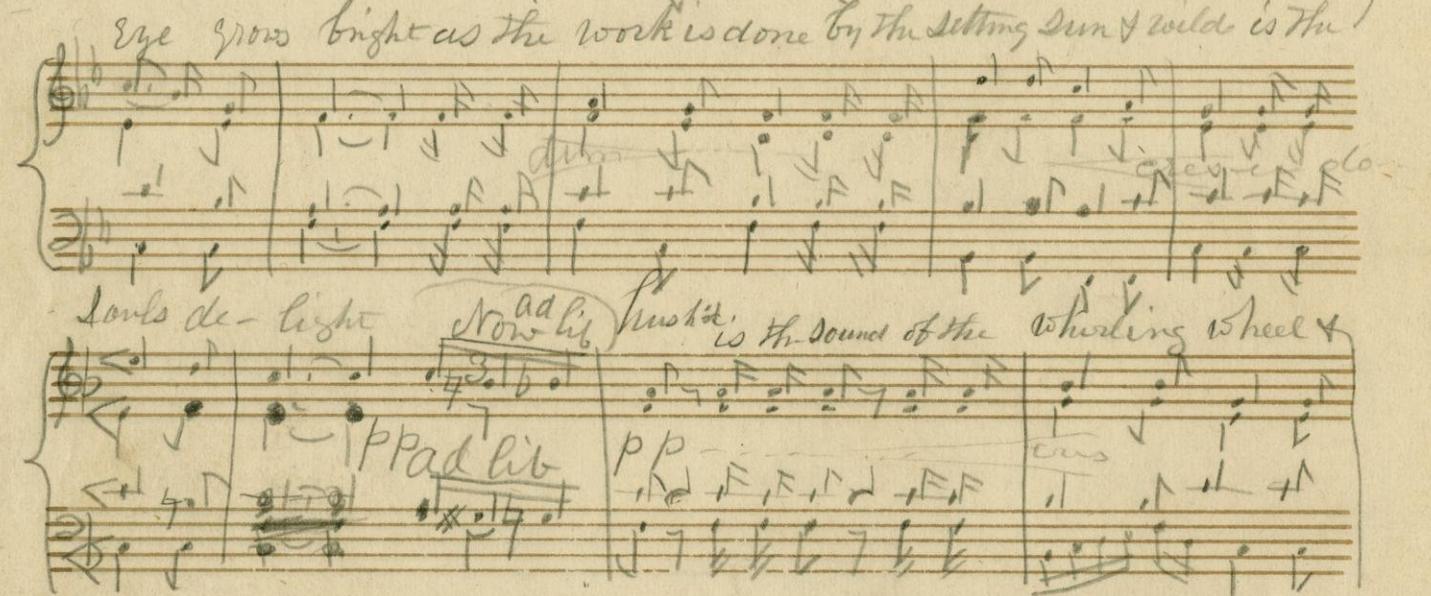
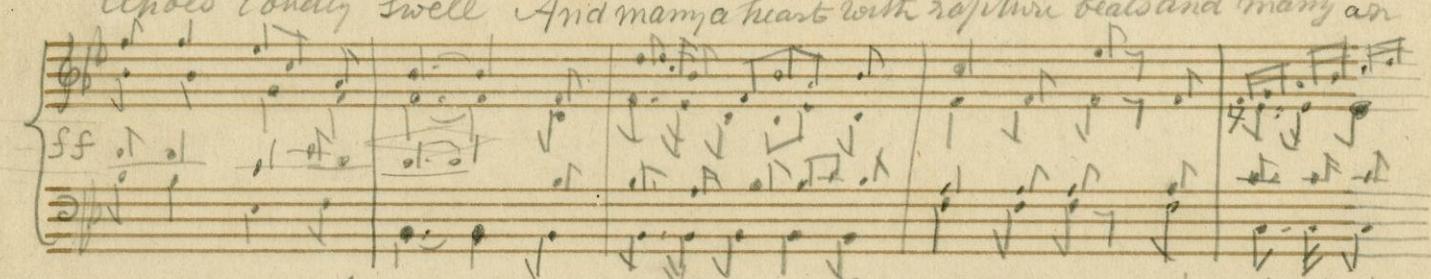
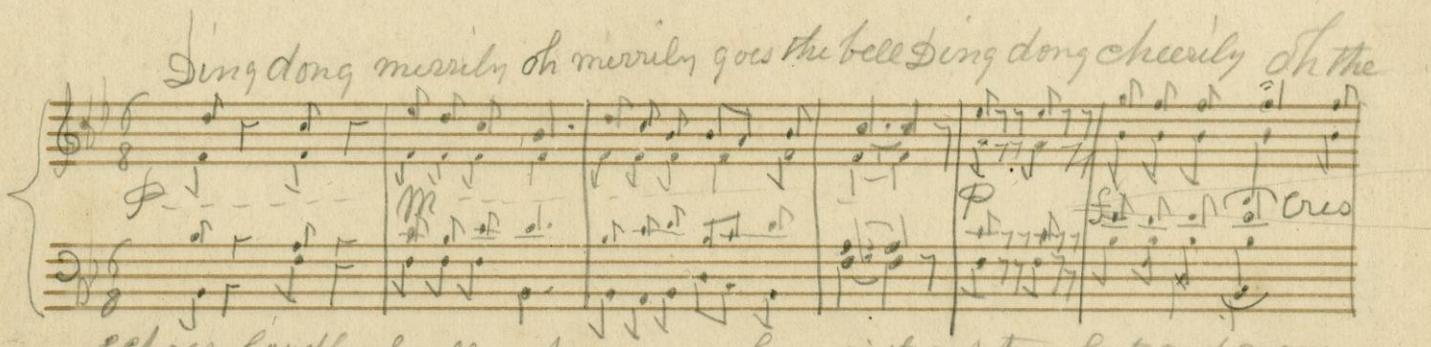
dear as life are waiting for their charms ones to come

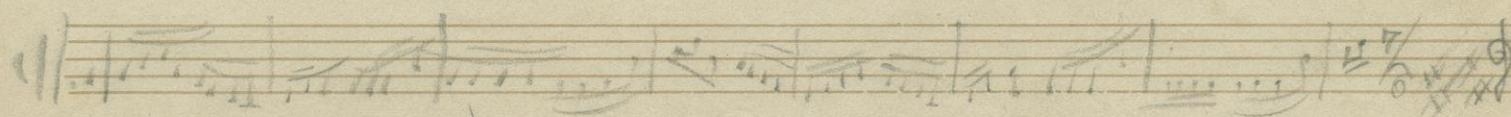
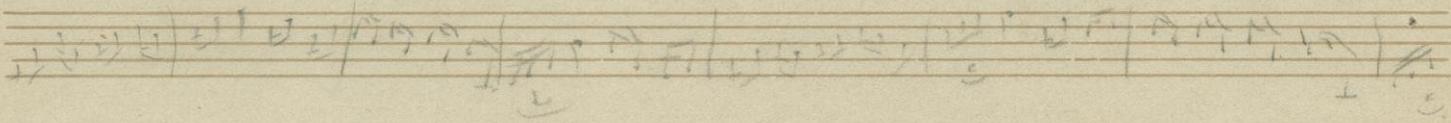
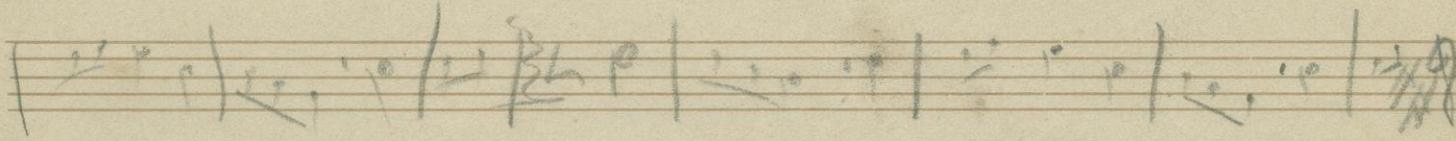
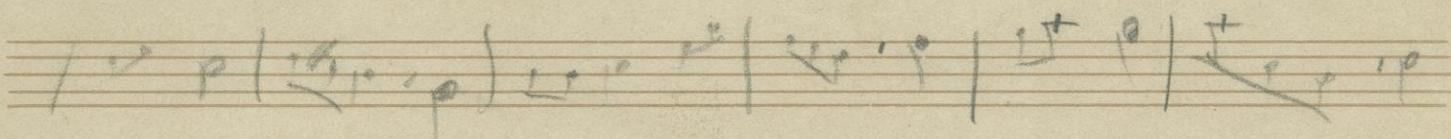
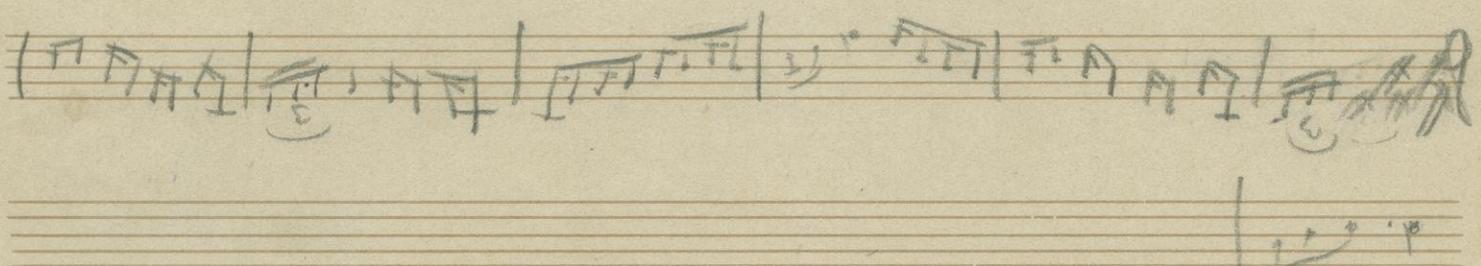
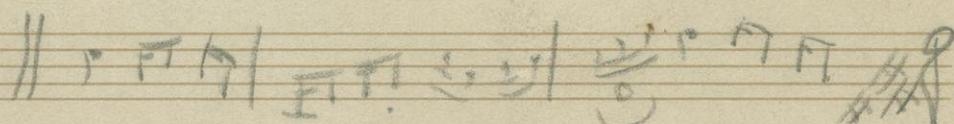
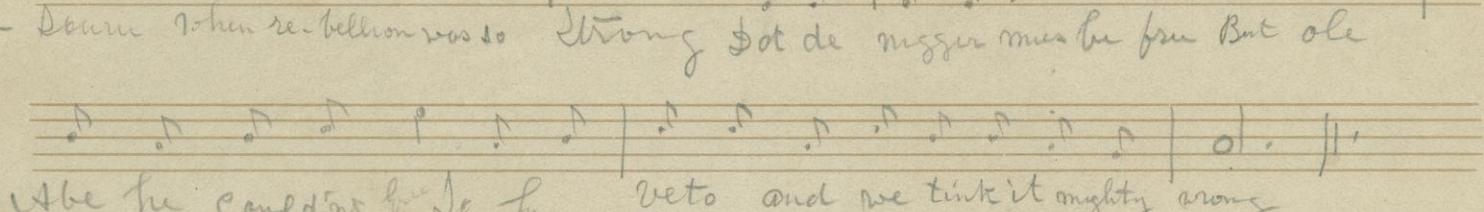
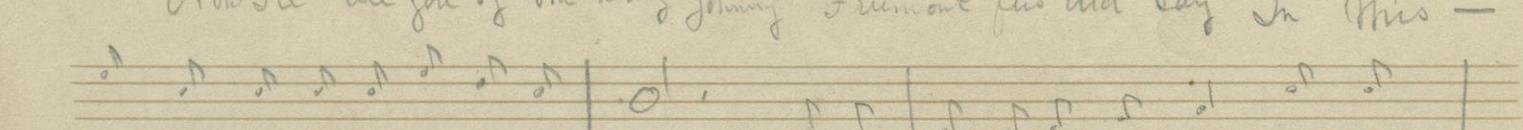
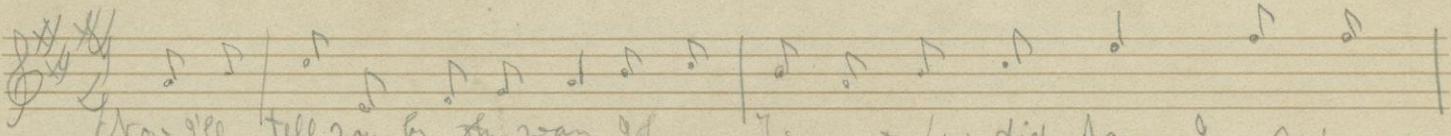
Oh their sum was and cannot be another place like home

16









David Hunter did contend
Dat de government deserved
on de pick de spade and shovel of de slave
And unless dey did come in
Dat son nubber could begin

Air

Treble staff: G A B C D E F G | A B C D E F G A | B C D E F G A B | C D E F G A B C | D E F G A B C D | E F G A B C D E | F G A B C D E F | G A B C D E F G |

Bass staff: D E F G A B C D | E F G A B C D E | F G A B C D E F | G A B C D E F G | A B C D E F G A | B C D E F G A B | C D E F G A B C | D E F G A B C D |

Alto staff: C D E F G A B C | D E F G A B C D | E F G A B C D E | F G A B C D E F | G A B C D E F G | A B C D E F G A | B C D E F G A B | C D E F G A B C |

Air

Treble staff: G A B C D E F G | A B C D E F G A | B C D E F G A B | C D E F G A B C | D E F G A B C D | E F G A B C D E | F G A B C D E F | G A B C D E F G |

Bass staff: D E F G A B C D | E F G A B C D E | F G A B C D E F | G A B C D E F G | A B C D E F G A | B C D E F G A B | C D E F G A B C | D E F G A B C D |

Alto staff: C D E F G A B C | D E F G A B C D | E F G A B C D E | F G A B C D E F | G A B C D E F G | A B C D E F G A | B C D E F G A B | C D E F G A B C |

Air

Treble staff: G A B C D E F G | A B C D E F G A | B C D E F G A B | C D E F G A B C | D E F G A B C D | E F G A B C D E | F G A B C D E F | G A B C D E F G |

Bass staff: D E F G A B C D | E F G A B C D E | F G A B C D E F | G A B C D E F G | A B C D E F G A | B C D E F G A B | C D E F G A B C | D E F G A B C D |

Alto staff: C D E F G A B C | D E F G A B C D | E F G A B C D E | F G A B C D E F | G A B C D E F G | A B C D E F G A | B C D E F G A B | C D E F G A B C |

Dearest never love another

L.B. Doni

A handwritten musical score for voice and piano. The music is written on five staves. The top two staves are for the voice, and the bottom three staves are for the piano. The key signature is A major (no sharps or flats). The time signature varies between common time and 6/8. The lyrics are written below the vocal parts. The piano part includes various chords, octaves, and sixteenth-note patterns.

Dearest never love another
I could hear to see the change
till thine eye had lost its brightness
And thy voice was cold and strange I could
hear to see thee meet me with the feelings of a brother But

A handwritten musical score for voice and piano. The score consists of four staves, each with a treble clef, a key signature of one sharp (F#), and a common time signature. The vocal line is in the top staff, and the piano accompaniment is in the bottom staff. The lyrics are written in cursive ink below the vocal line. The first two staves contain the following lyrics:

Oh! I could not live to see the doating on an-
other But Oh! I could not live to see - the doating

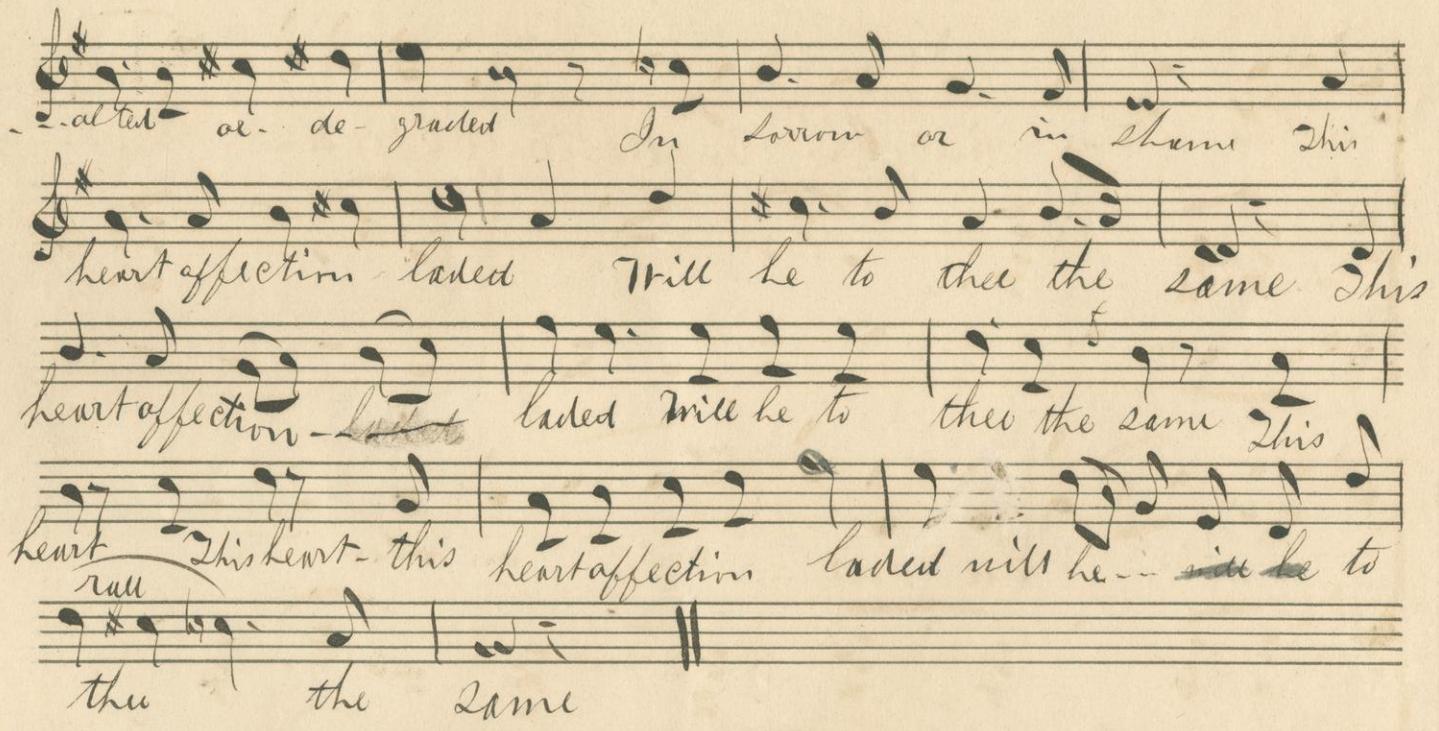
The next two staves contain the following lyrics:

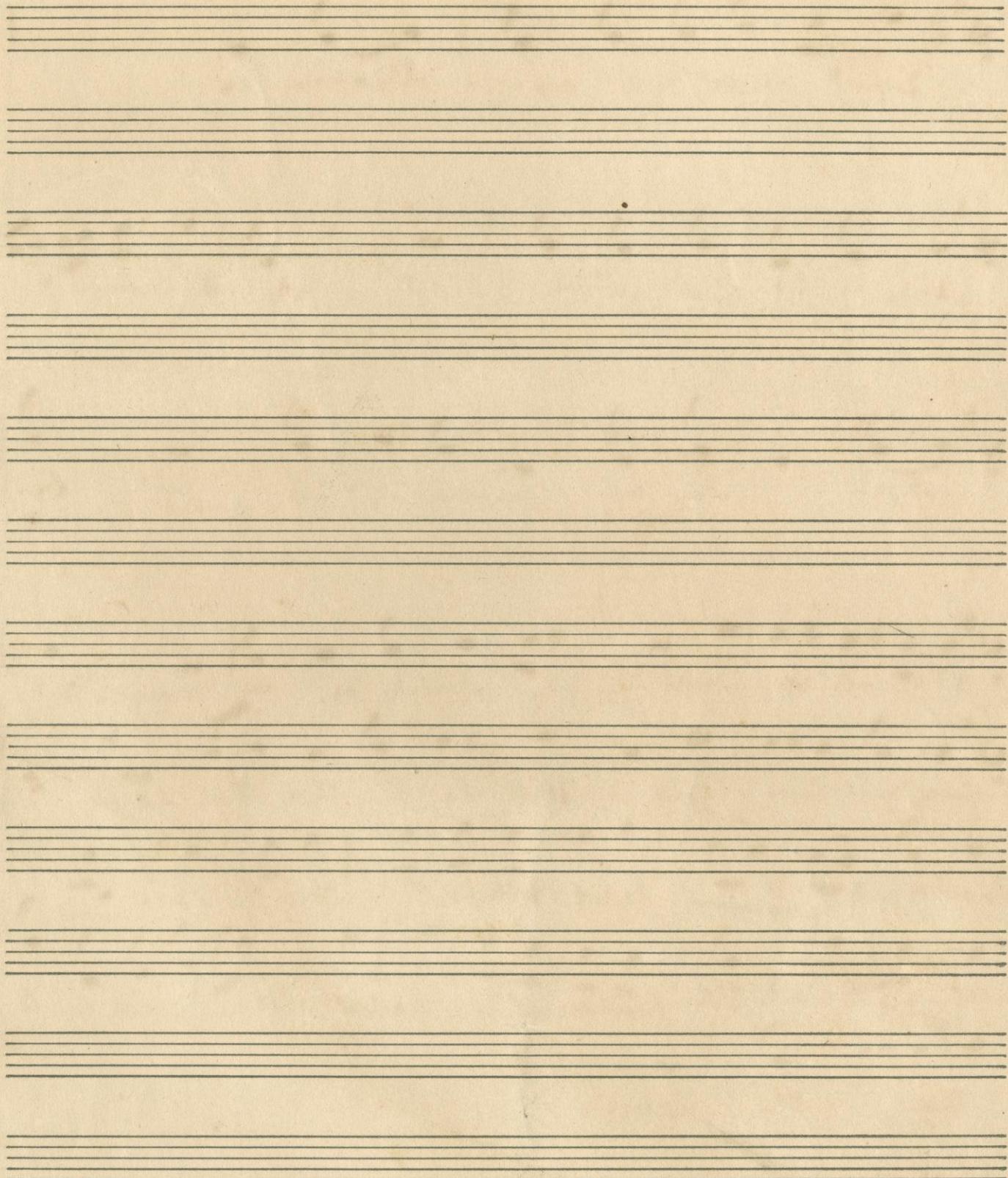
on an-ather But Oh! But Oh! But Oh! I could not live -
- to see the doating on an-other


Darest never love an--- other--- er


Never let the future cast a shad---ow over the


future--- And the brightness of the past ex---


scattered or de-graded In sorrow or in shame this
heart affection laded will be to thee the same This
heart affection - Laded will be to thee the same This
heart - this heart affection laded will be to thee the same
rue this heart - this heart affection laded will be to thee the same
thu the same



Dolo tenor agitato
vocal accom planter & sustained in perfect time

4

all
all
you
man

Pulseless thy quench'd heart that throb'd for his people silent the lips that have consol'd & pray'd

all
all
you
man

Pia

all
all
you
man

P Reveleth the arm that unfasten'd in shackles giv'ning his heritage

all
all
you
man

all
all
you
man

back to the glam

all
all
you
man

Lugubrie

Cliche -

Rol - ion-tan - do dim-in-u-en-do

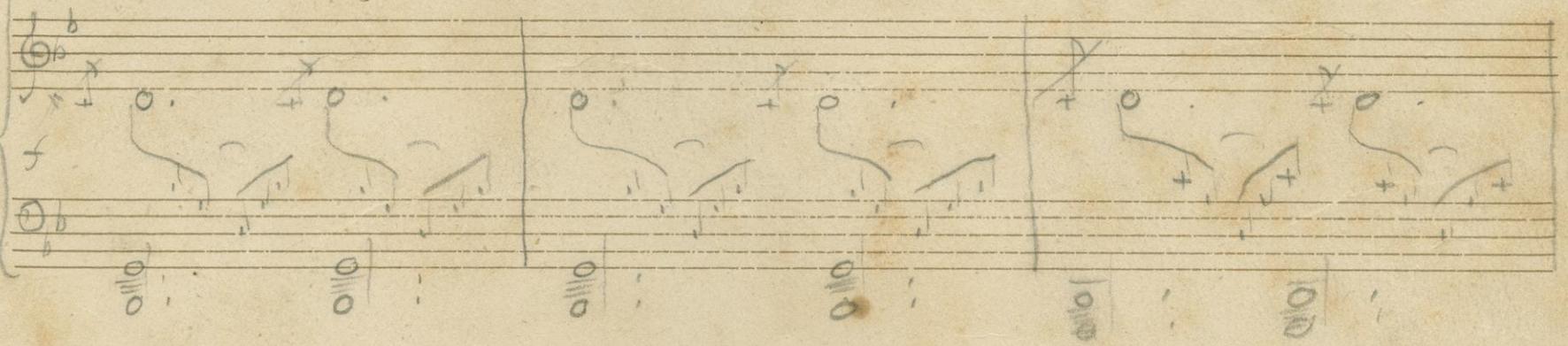
Bells of the nation, toll deep toned and

solemn, giv-ing sad voice to our

ter - - - rible grief! Chil - - dren of



+ Lib - er - ty! speech - less your sorrow!



Low in the grave lies your pa - - triot Chief!



Low in the grave lies your pa - - triot Chief!



affection

3

Silent in death

2nd

Silent in death lies the patient father! Wrap the dear banner, and ramble the drum!

Bass

Precious the blood that has spunkled this altar. Priceless the life that for ever is gone

Alto

Precious the life that you can't go on

Soprano

rit P

Music details: The score consists of three staves. The top staff is for Soprano, the middle for Alto, and the bottom for Bass. The key signature changes from common time to B-flat major and back to common time. The bass staff includes dynamic markings like ff , f , mf , mfp , p , and pp . The vocal parts have lyrics written above them.

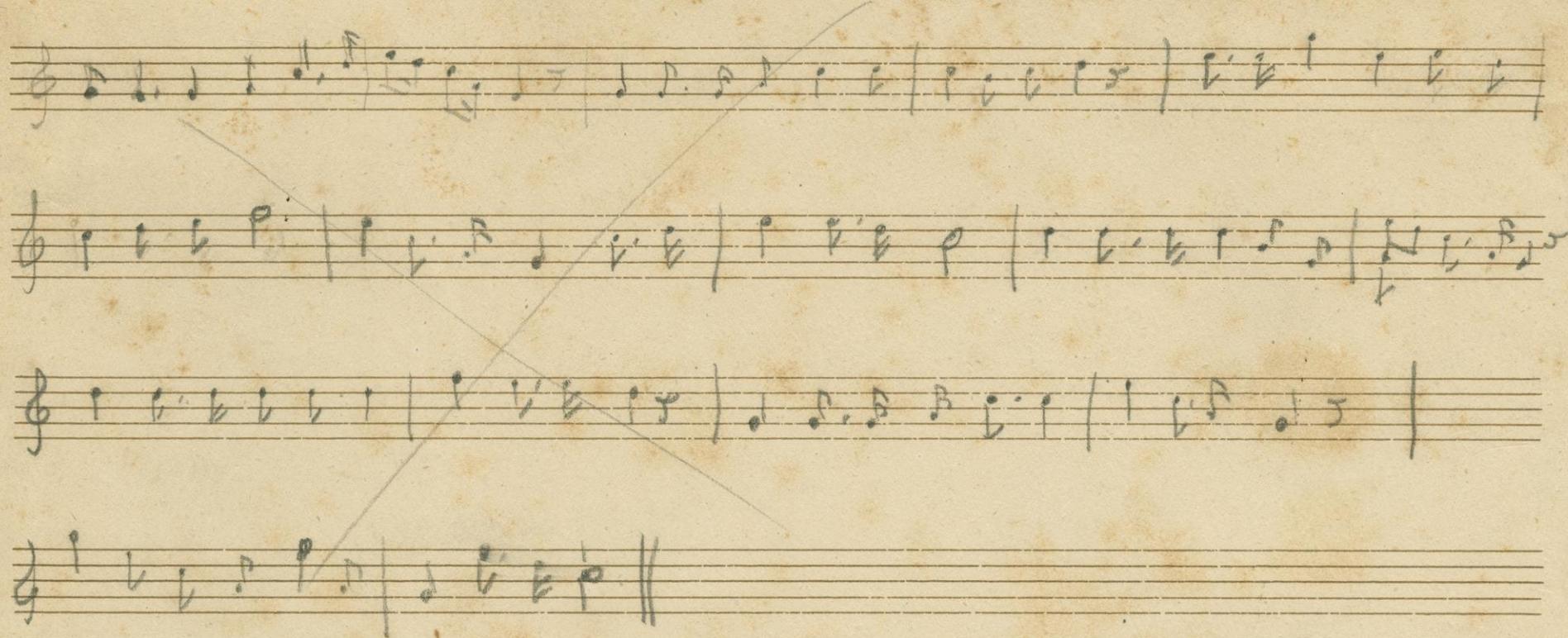
Still when the trumpet is raging most high, the eagle of

Still when the trumpet is raging most high the eagle of

Liberty gleams on the eye gleams on the eye gleams

Liberty gleams on the eye the eagle of liberty gleams on the eye gleams

gleams on the eye gleams



6

A handwritten musical score consisting of four staves. The top staff uses a soprano C-clef, the second staff an alto F-clef, the third staff a bass G-clef, and the bottom staff a tenor D-clef. The music is written in common time. The notation includes various note heads (circles, squares, triangles) and rests, with some notes having vertical stems and others horizontal stems pointing to the right. Measures are separated by vertical bar lines. The score is written on aged, yellowish paper. Below the first staff, the lyrics "comes on the eye" are written. Below the third staff, the lyrics "gleams on the eye" are written. The bottom staff has a different key signature, indicated by a circle with a double sharp symbol (F# major or C# minor).



What in this our great af - fliction

P.S.D.

Go in - sue thy be-ne-diction to insur thy be-ne

diction Can we borrowing say Oh! what can we

Borrowing say

No. 30

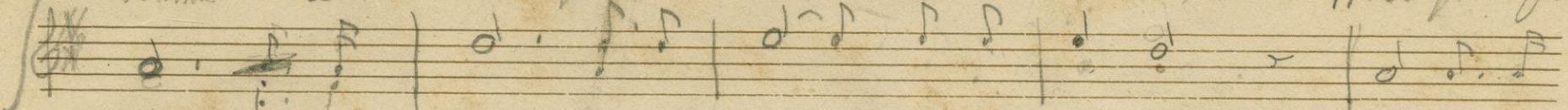
When with grec thy heart is breaking From thy dream of anguish
 Do not wond'r that I do not come ^{for} to you that is blighted. It may
 now bloom again

waking On thy lips thy story taking knell - Oh

Kneel to God and pray Oh --- Kneel to God & pray

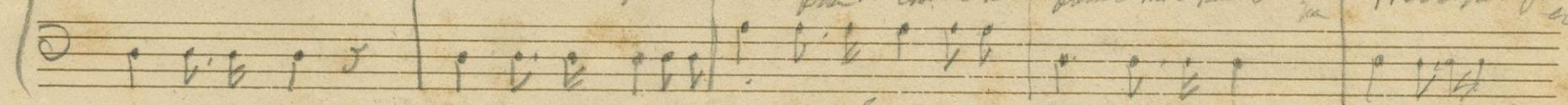
Prayer

Faith a waken from the chains that have bound you Will you for



Faith awake

Faith awake from the chains that have bound you Will you for



Faith

Say you and hear

Look on your

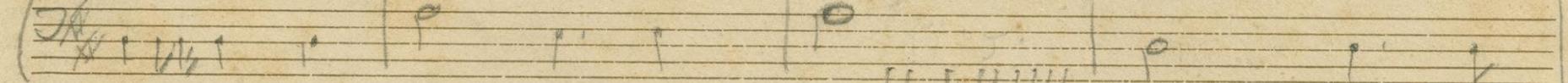


Willing we

Int.

hear.

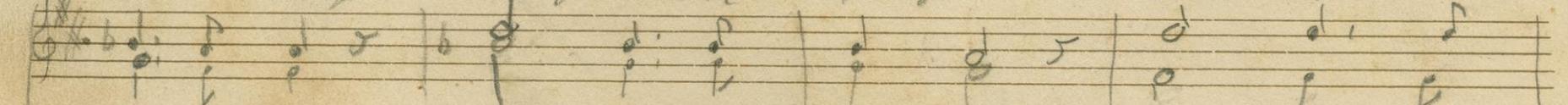
the



Wounded chaps

bleeding and dying

Shout by his



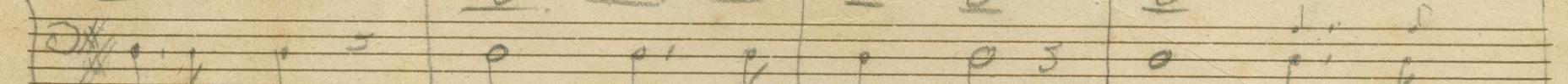
Memories

Earnestly

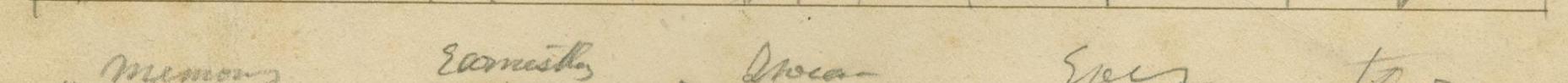
Prayer

Sure

to



(tutti)



Strike

for the

flag

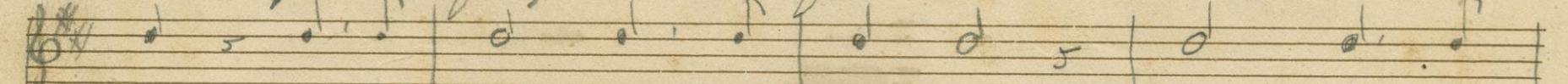
sure

to



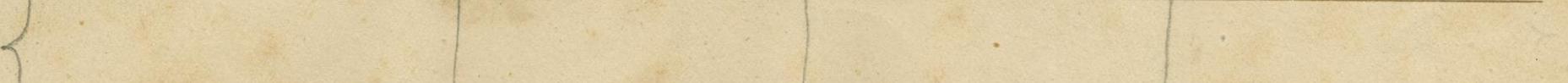
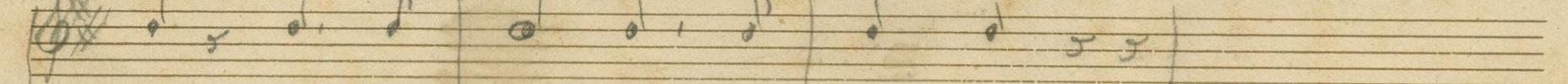
Strike for the flag he de fended

sure



...

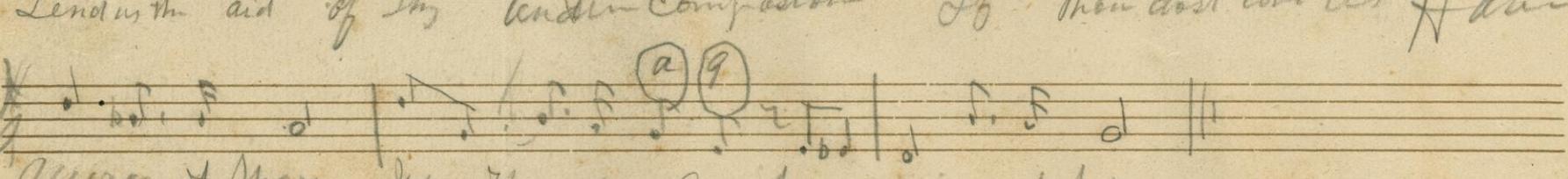
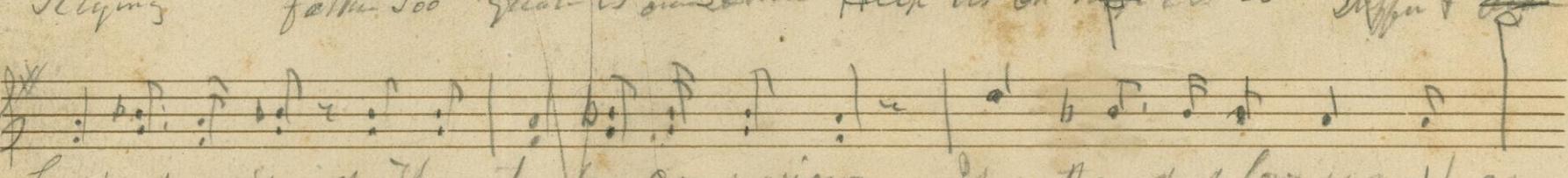
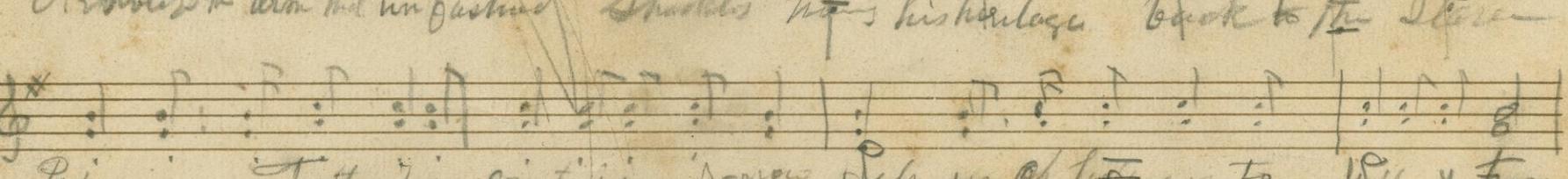
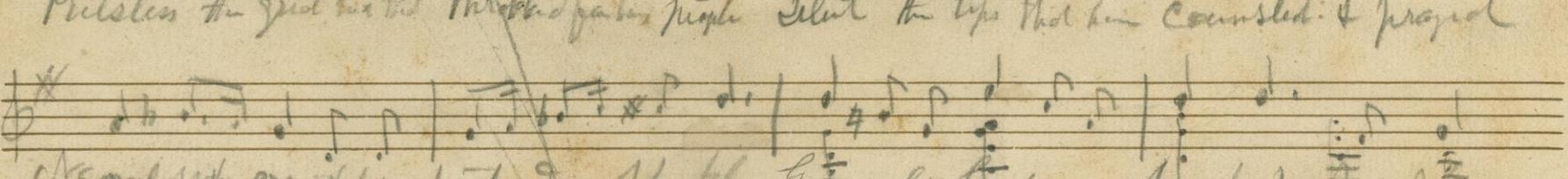
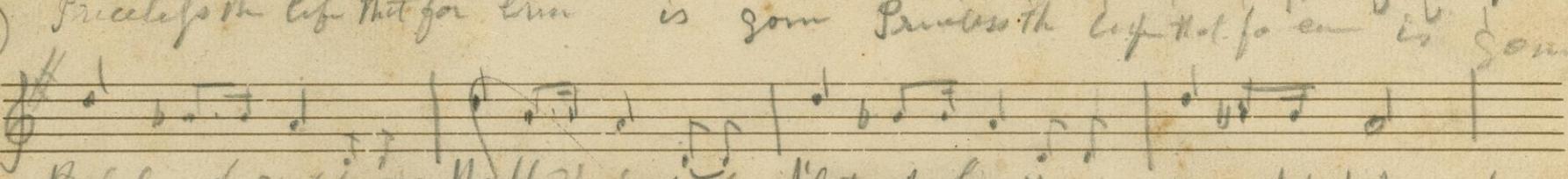
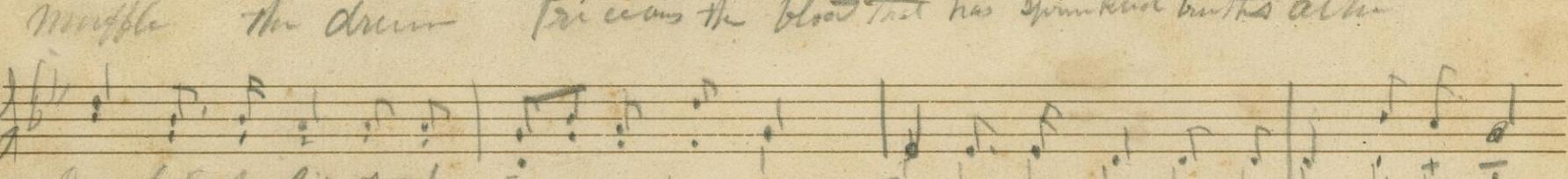
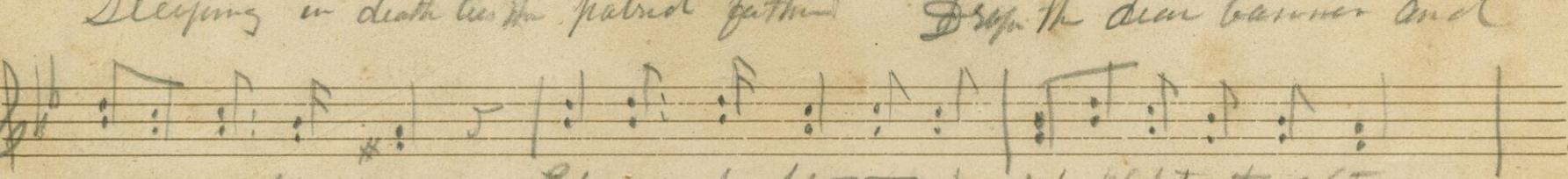
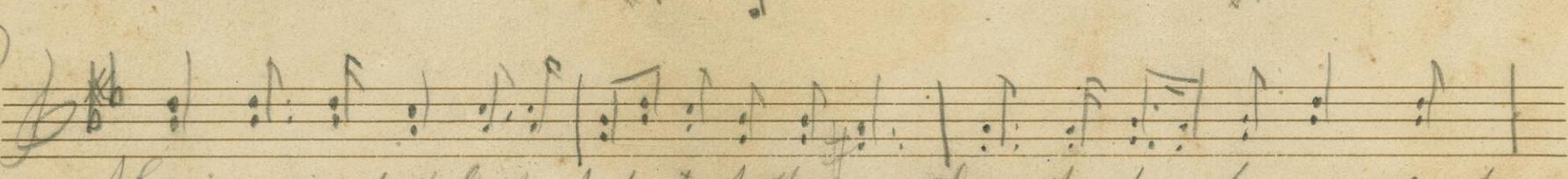
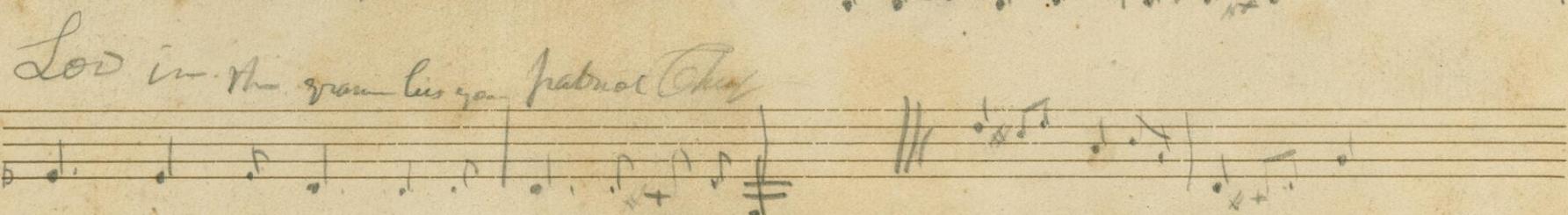
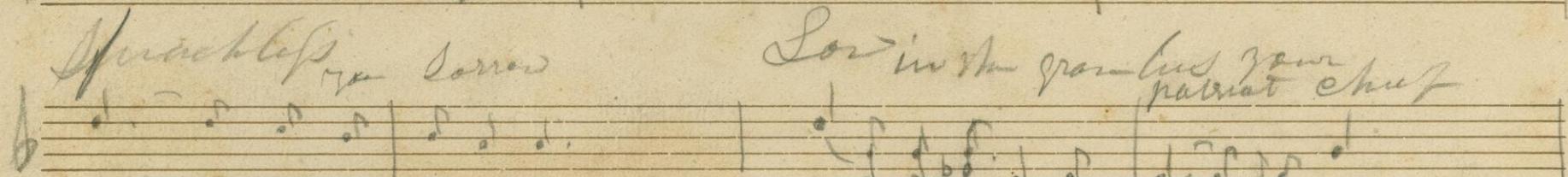
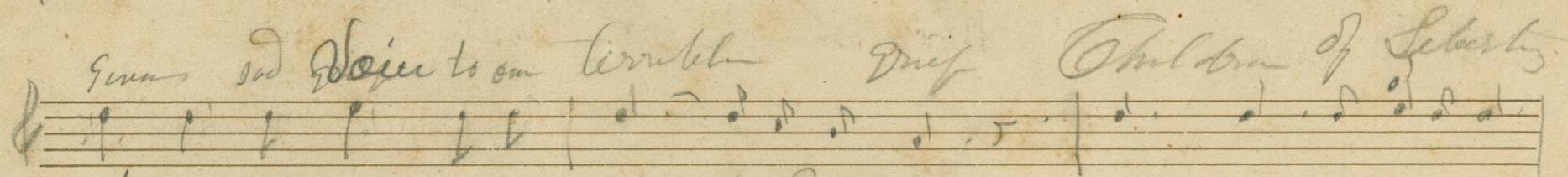
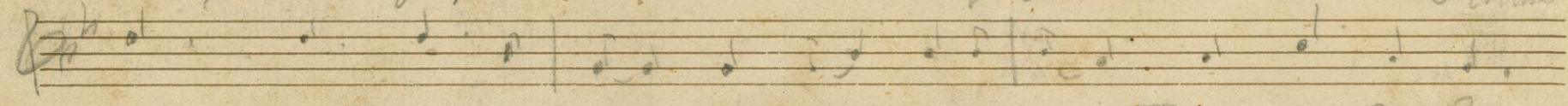
Seize till the combat is ended

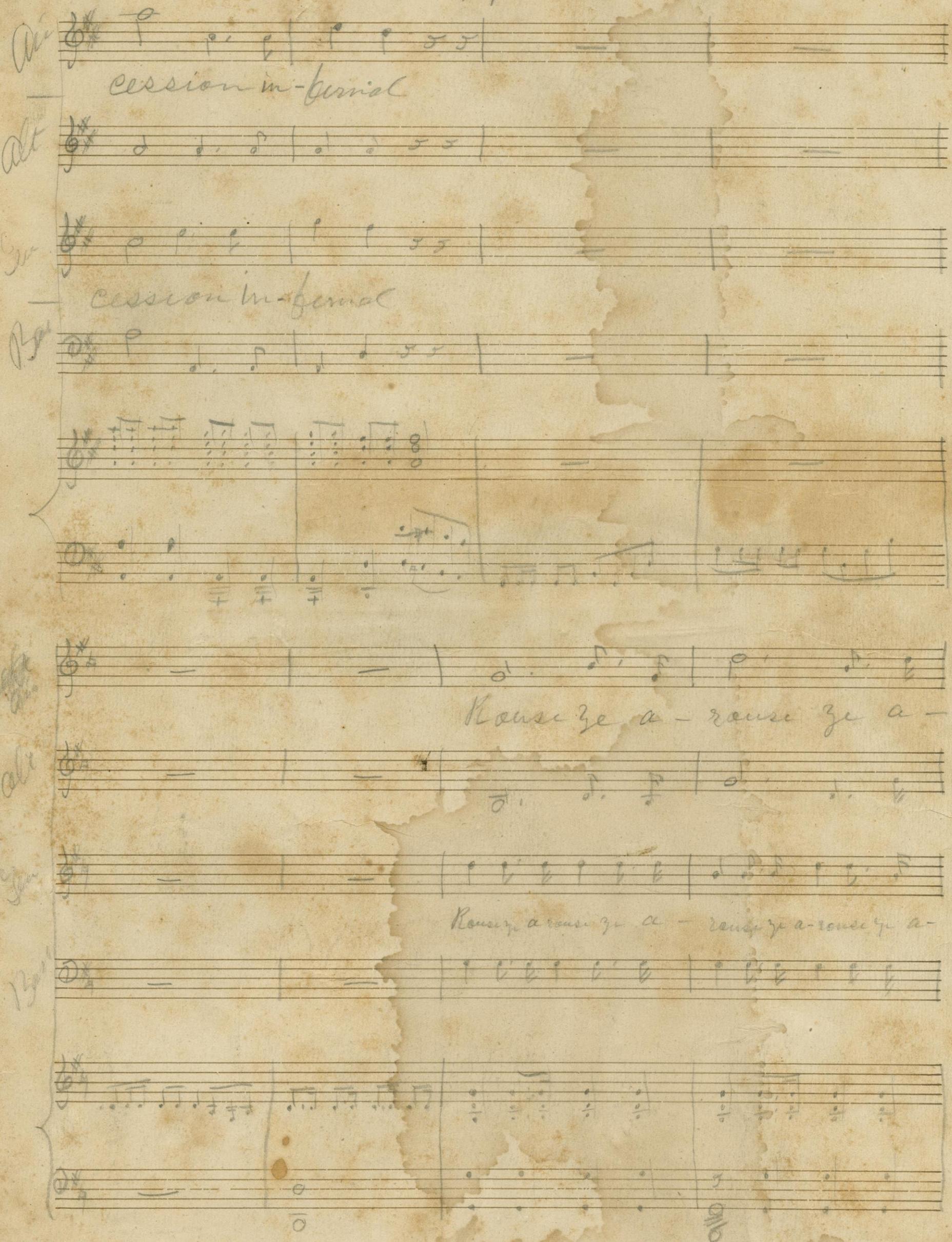


Bells

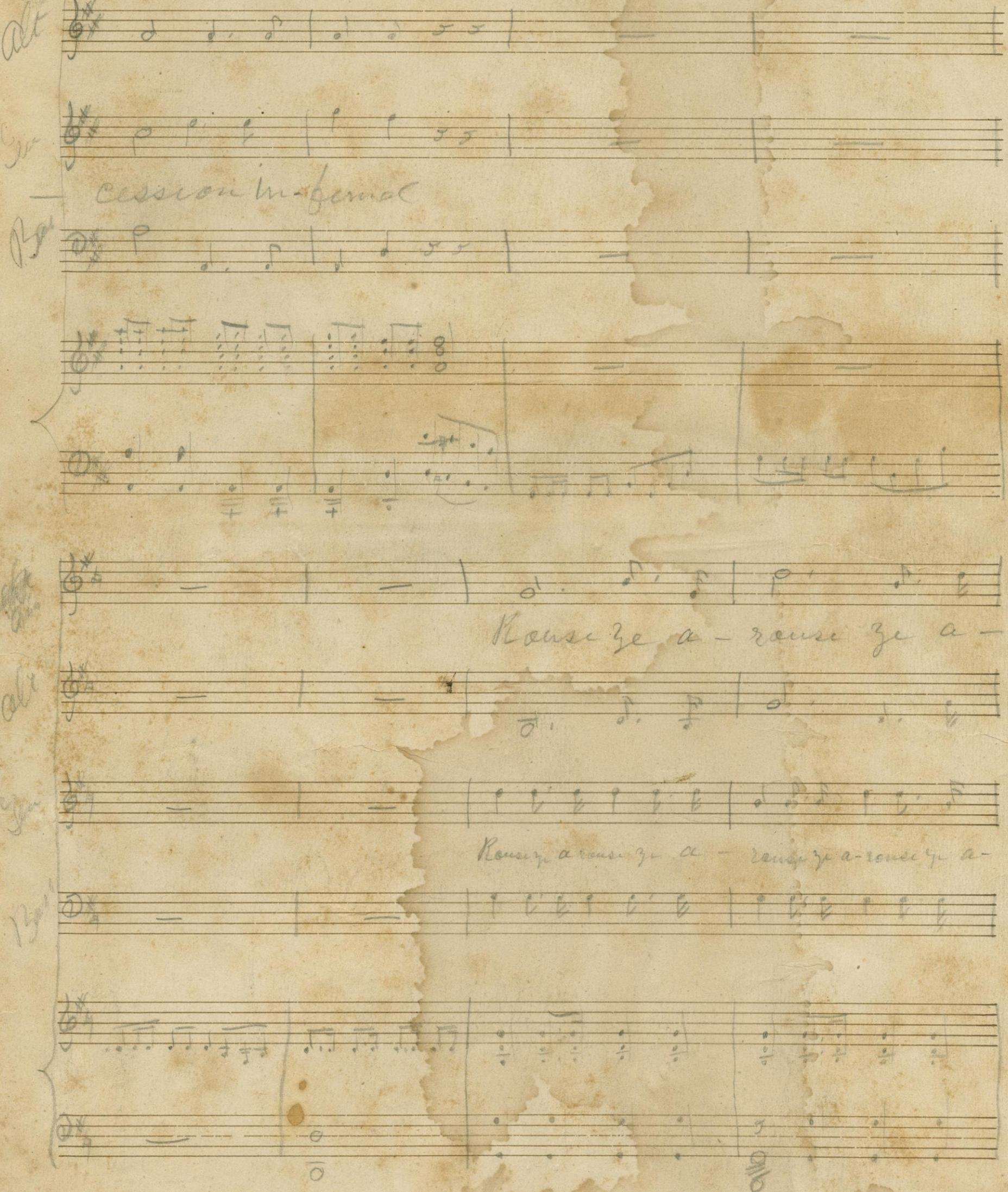
of the nation toll deep tones of solemn

Solenn

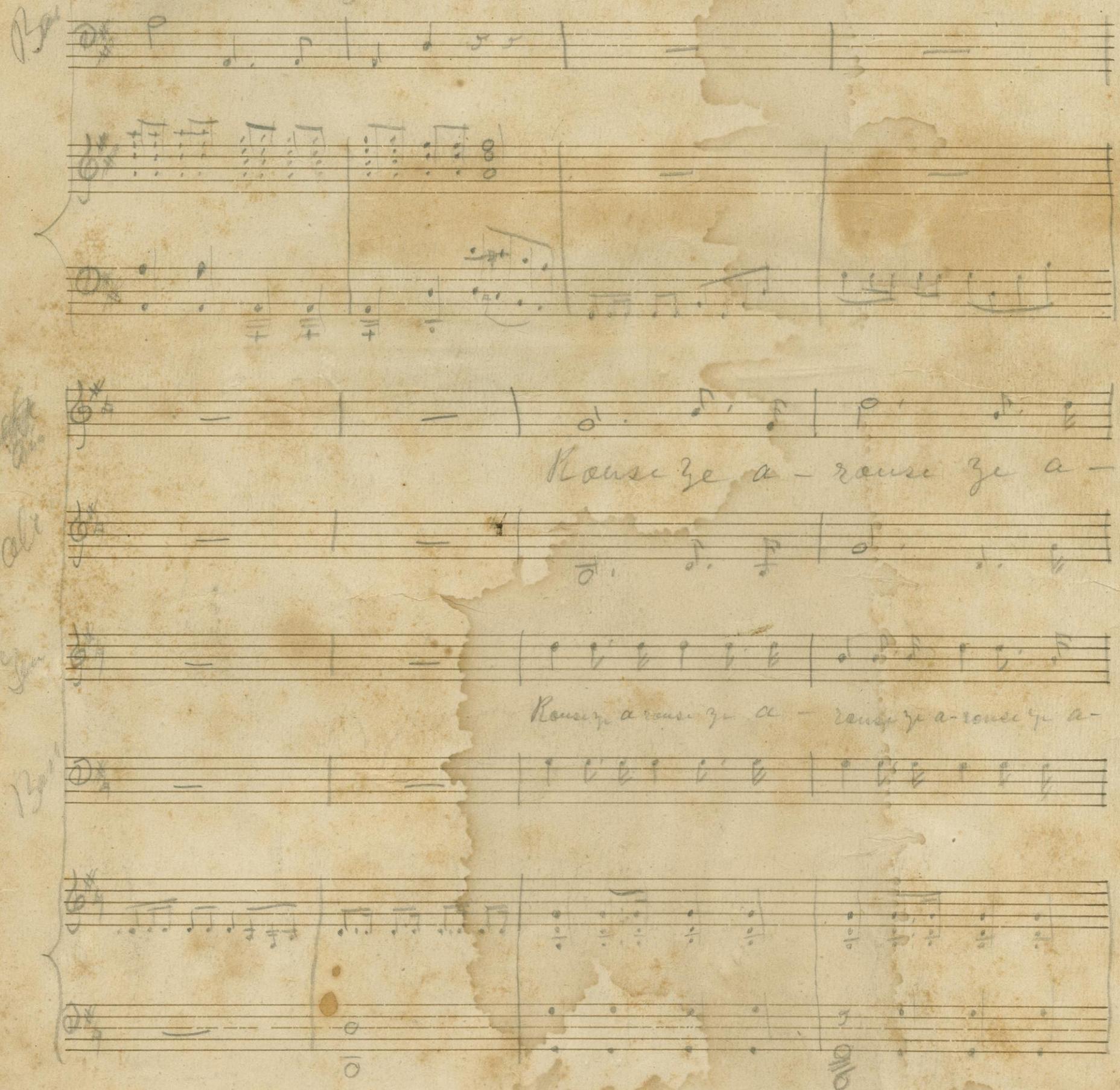


Alto 

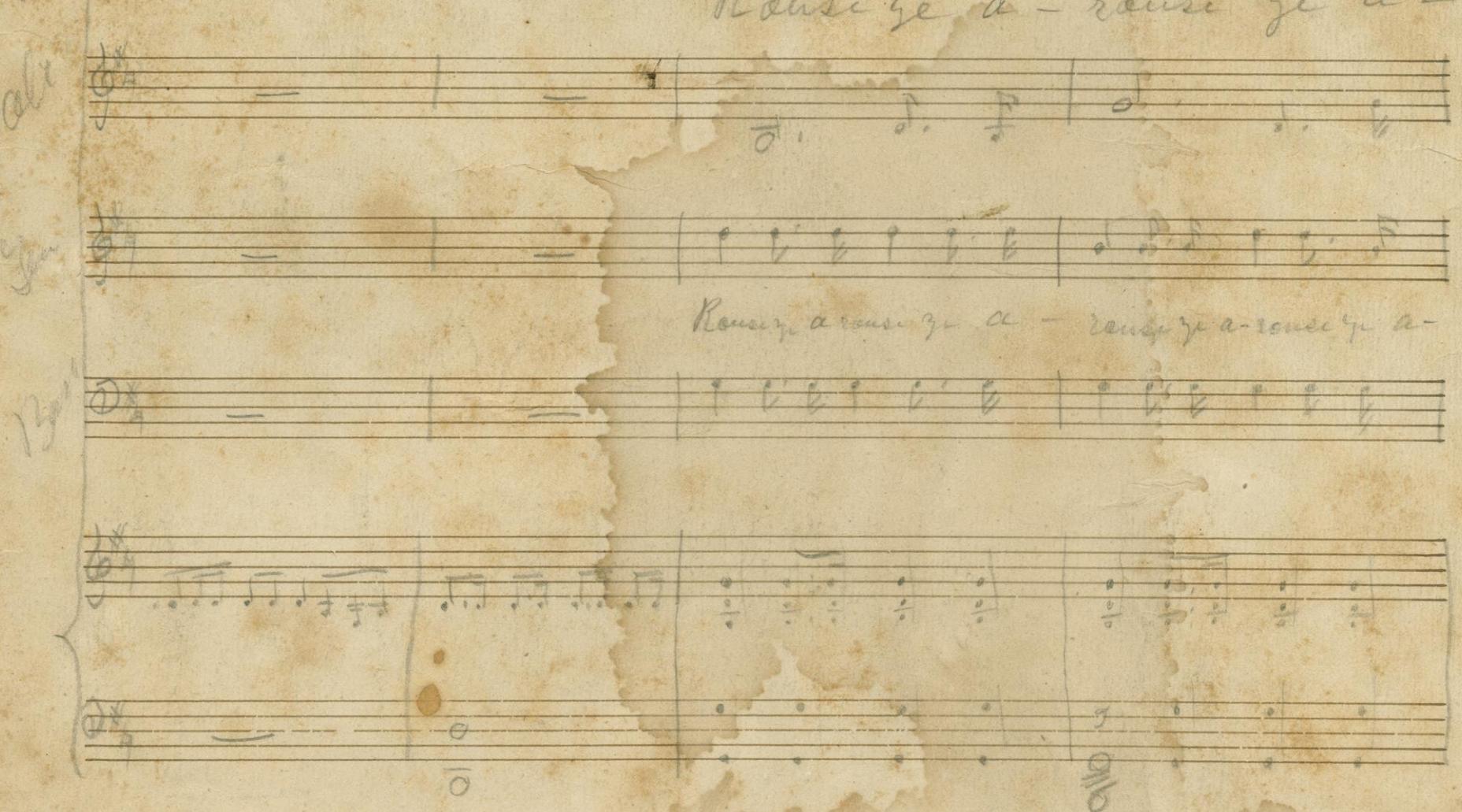
 cession in - formal

Alto 

 cession in - formal

Alto 

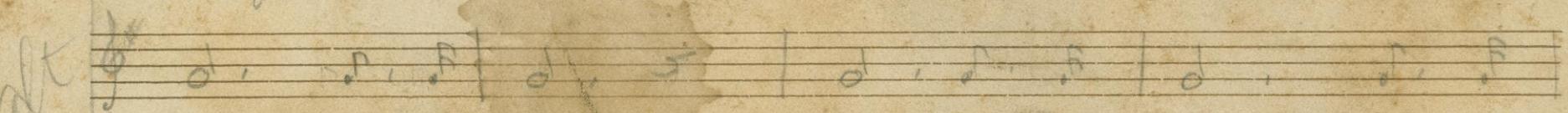
 Rause ze a - rause ze a -

Alto 

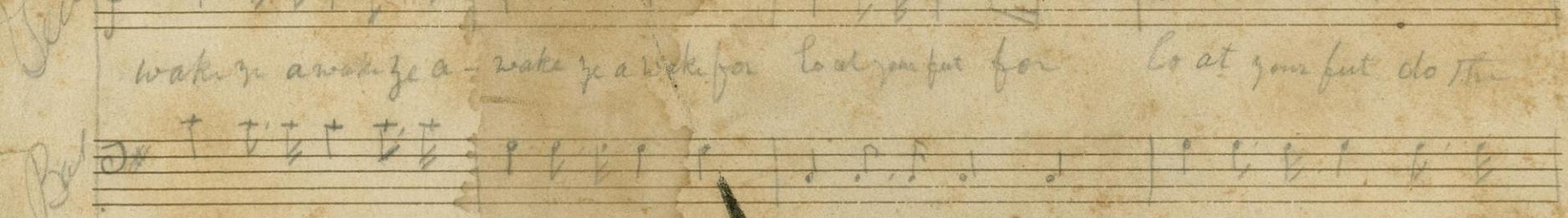
 Rause ze a rause ze a - rause ze a - rause ze a -



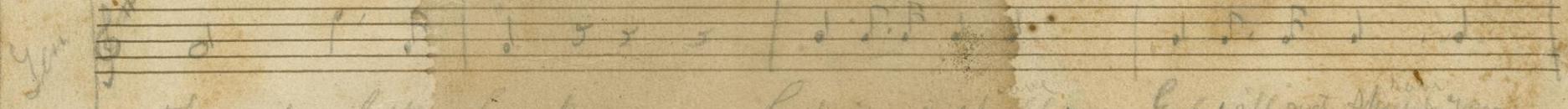
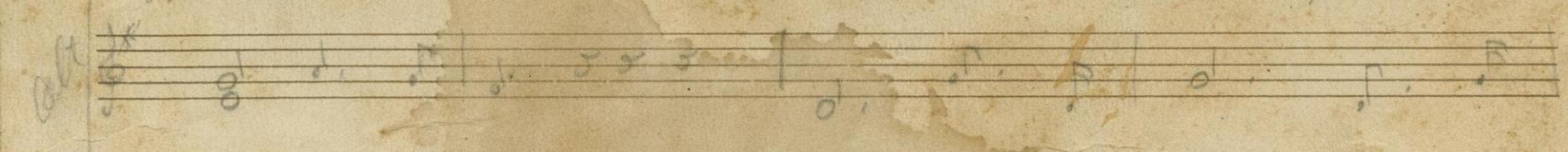
wake ge a - wake Lo! at your feet do the



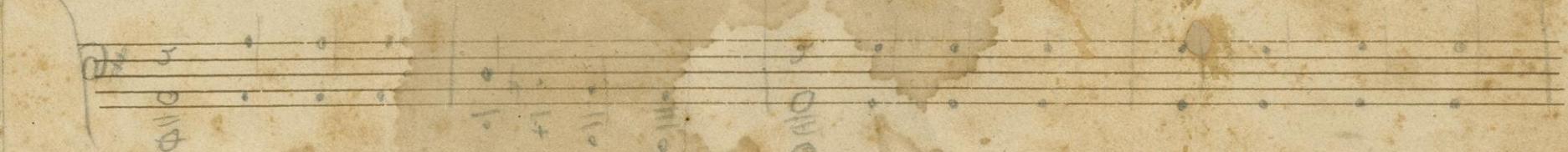
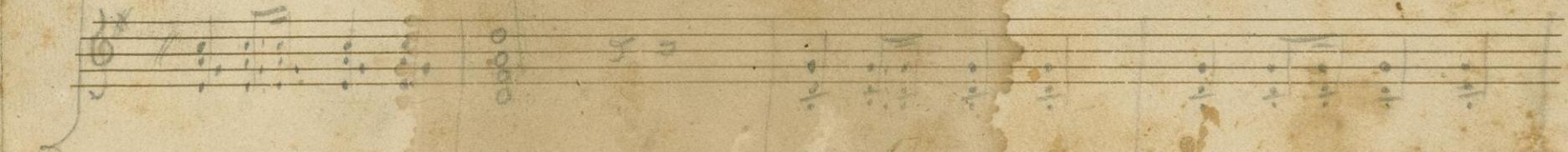
wake ge a - wake Lo! at your feet do the



Thunder bolts break God will not ^{leave} shield you with —



Thunder bolts break God will not shield you God will not shield you



air ♫ p i p o | p i p o | p i p o |
 - out your en- deavor Strike and his arm will up-
 ♫ d . d . d | d . d . d | p i p o | d . d . d |

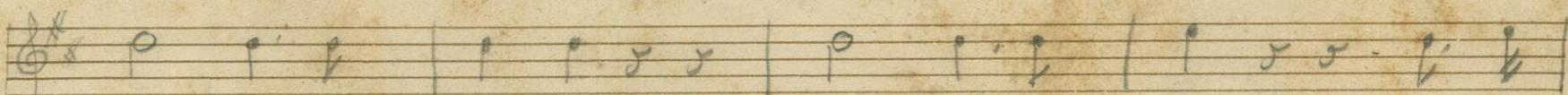
 ♫ p v b p v b p d | p v b p | p v b p |
 God will not dan-yan with out your endeaor Strike & his arm Strike & his arm will up-
 ♫ x . p p . p p | p v b p | p v b p | p v b p |

 ♫ : : : : | : : : : | : : : : | : : : : |
 0 : : : : | : : : : | : : : : | : : : : |
 ♫ + + + + | + + + + | + + + + | + + + + |
 0 + + + + | + + + + | + + + + | + + + + |

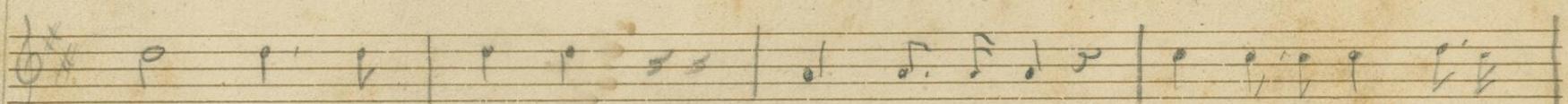
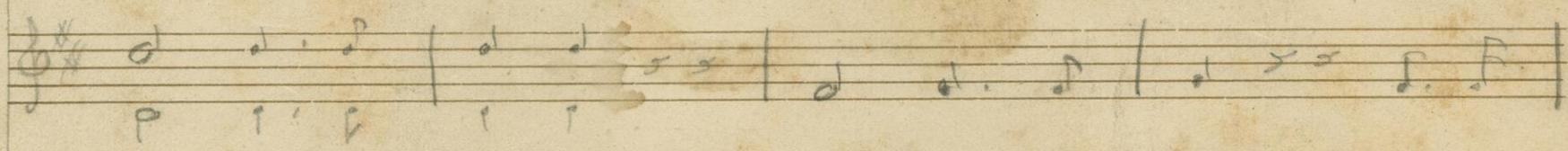
 ♫ p i p | + p - |
 hold you for- ever |
 ♫ p i p | p p |

 ♫ p i p | p p |
 hold you for ever |
 ♫ p p | p p |

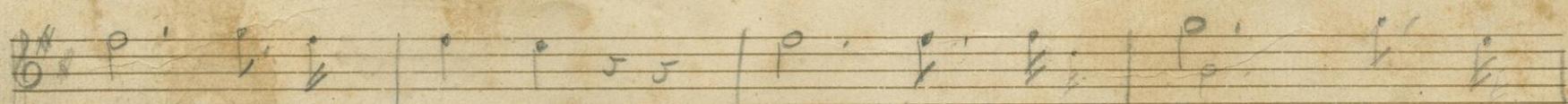
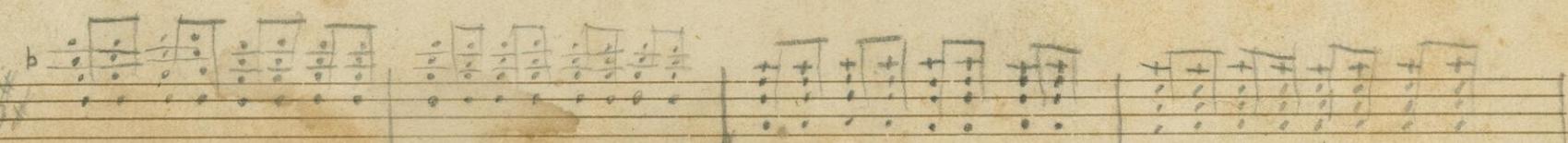
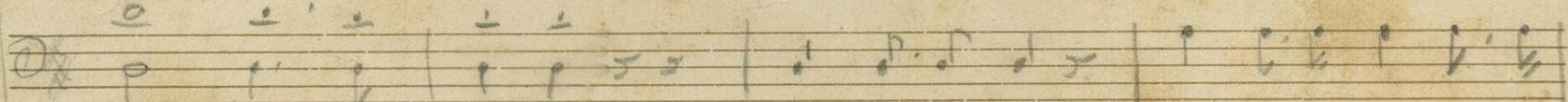
 ♫ : : : : | : : : : | : : : : | : : : : |
 0 : : : : | : : : : | : : : : | : : : : |
 ♫ x x x x | x x x x | x x x x | x x x x |
 0 x x x x | x x x x | x x x x | x x x x |



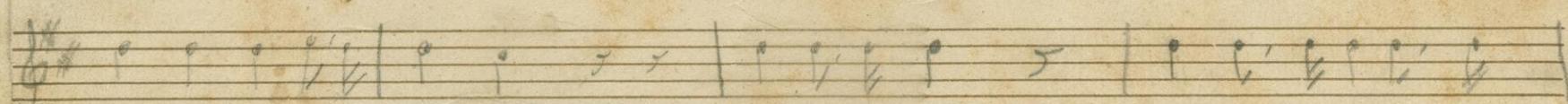
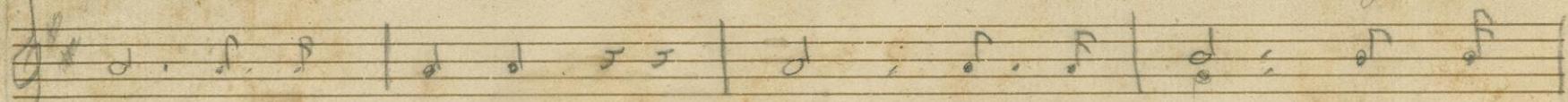
combat is ended ever to strike 'till that



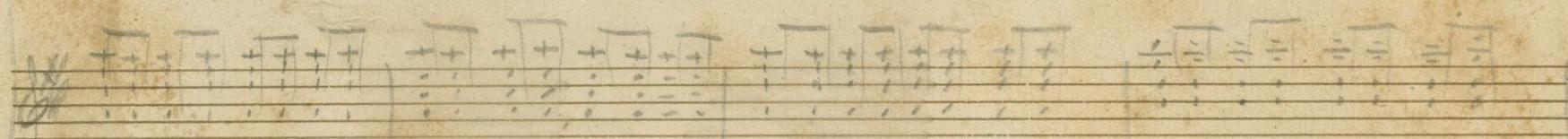
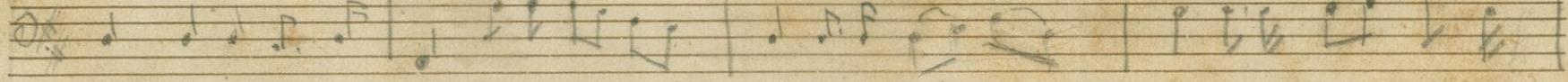
combat is ended ever to strike ever to strike 'till that



banner e-ternal float o'er the grave of se-



banner banner e-ternal eternal float o'er the grave of float o'er the grave of se-



air

Soprano: I found you Will you for- ev- er thou
Alto: I found you have bound you Will you forever Will you forever thou
Bass: (partially visible)

air

Soprano: Suf-fer and bear - - Look on your
Alto: Suf-fer And bear - - Look on your
Bass: (partially visible)

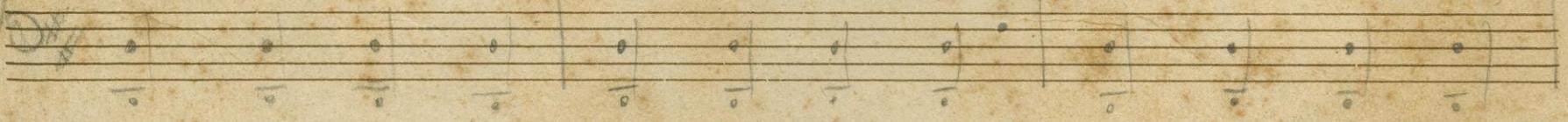
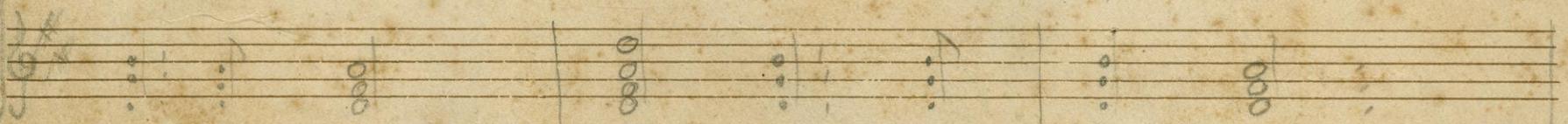
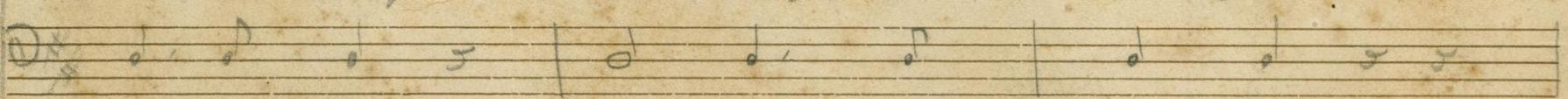
11



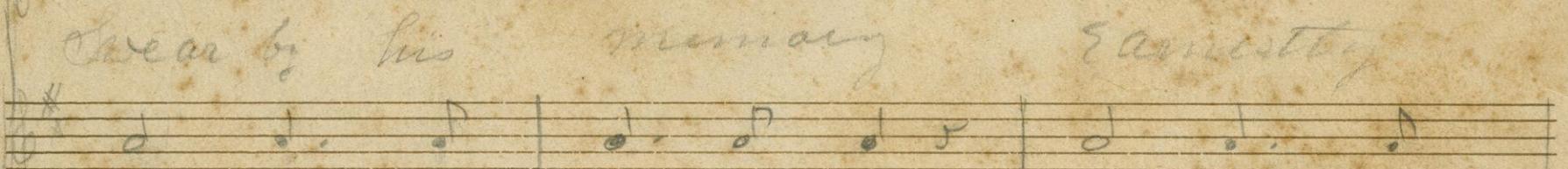
Murdered Chief - bleeding and dying



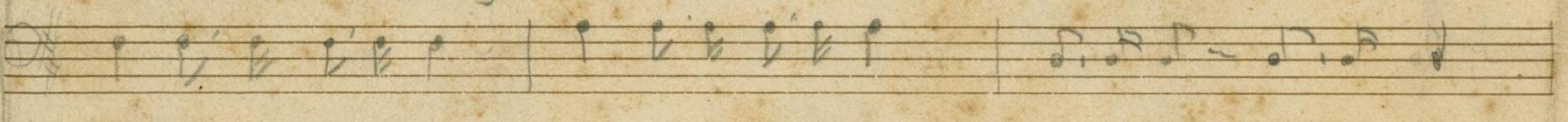
Murdered Chief bleeding and dying



I swear by his memory Earnestly



I swear by his memory I swear by his memory Earnestly Earnestly



12

A handwritten musical score for a four-part choir (Soprano, Alto, Tenor, Bass) and piano. The score consists of six staves. The top three staves represent the vocal parts: Soprano (S), Alto (Alt), and Tenor (Ten). The bottom three staves represent the bass part (Bass). The piano part is located at the very bottom. The music is written in common time, with various dynamics like *p*, *f*, and *ff*. The vocal parts sing in unison throughout the piece. The lyrics are as follows:

Soprano: I swear ever to strike for the
Alto: I swear ever to strike for the
Tenor: I swear ever to strike for the
Bass: I swear ever to strike for the

Air: flag he de-fended never to leave till the
Alto: flag he de-fended never to leave till the
Tenor: flag he de-fended never to leave till the
Bass: flag he de-fended never to leave till the

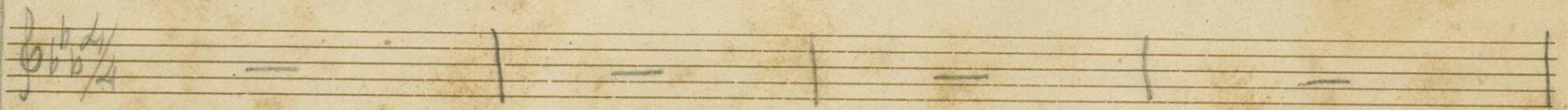
Air



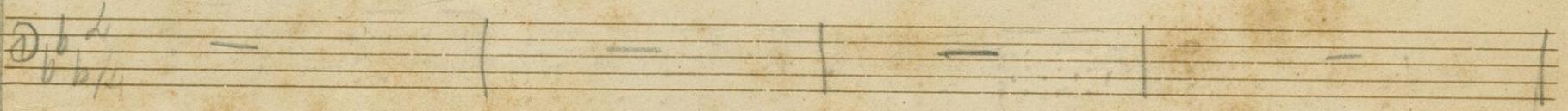
Alt



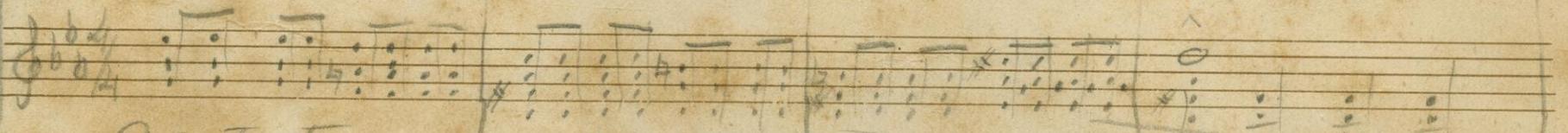
Soprano



Alto



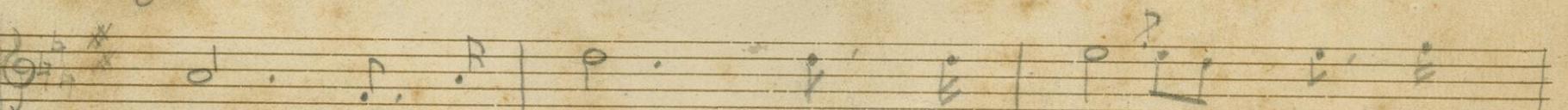
Air



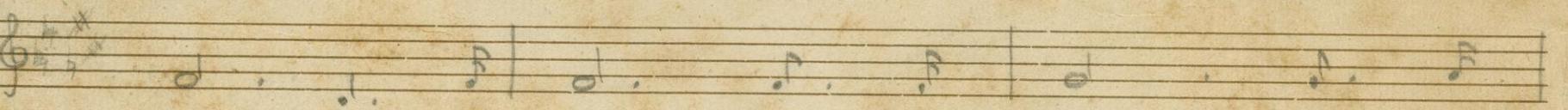
Agitato canz dyn marcato marcia



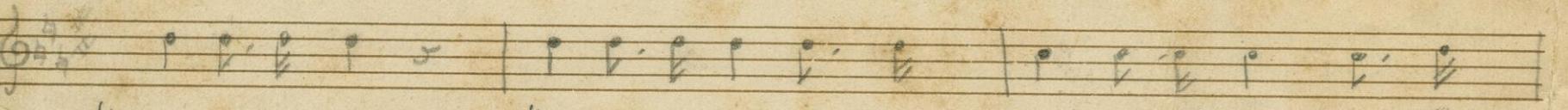
Alt



"Free - men a - wake from the chains that have



Alto



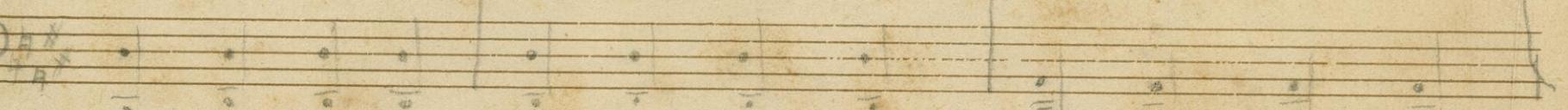
"Freemen awake! Freeman a wake from the chains from the chains that have



Tenor



P. 10



Quarbletto supplem
au

5-

A handwritten musical score for a six-part setting of "Quarbletto supplem". The score consists of six staves, each with a different vocal line and a corresponding basso continuo staff below it. The vocal parts are labeled: Alto (A), Tenor (T), Bass (B), Alto (A), Tenor (T), and Bass (B). The basso continuo parts are labeled: Organ (O) and Double Bass (D). The music is written in common time, with various note heads and stems indicating pitch and rhythm. The lyrics are written in a mix of French and English, with some words underlined. The score includes a title page at the top left and a page number "5-" at the top right.

Pitying Father too Great is our sorrow Help us oh help us to suffer & bear! Lend us the aid of thy

Alto Pitying Father

Bass Pitying Father

Alto Pitying Father

Tenor tender compassion If thou dost loan us haue mercy & spare If thou dost loan us haue mercy and spare

Alto

Bass

Organ

Double Bass

What in this our greate affliction

Slow.

To avert thy malediction And insure thy beni - diction

Can we sorrowing say — — — Oh what can we sorrowing say

John 13:33

John 13:33

John 13:33

Musica *Chorus*

Allegro *ff*

When with grief thy heart is breaking, From thy dream of anguish

looking, On thy lips thy story -- taking, Oh, - - Kneel to thy

God and pray! Oh! kneel to God and pray

ad lib

— Prayer —

8

an
alt
you
Bapt

Merciful Father! Pitying Jesus! Righteous God,
who in thy mercy
forgettest not

8 8 8 8

8 8 8 8 8

Justice! Hear the voice of our supplication,
and answer us according as
there are God!

8 8 8

8 8 8 8 8

In this our peril speak, that we may know thy will!

8 8 8 8 8

8 8 8 8 8

Direct us in all we do, by thy wisdom!

8 8 8 8 8

8 8 8 8 8

Speak, oh, God! that we may obey! Speak, oh, God! that we may obey!

8 8 8 8 8

8 8 8 8 8

a tempo

8 8 8 8 8

What is that flash that
illuminates the night

Is the warning gun signals the fight

What is that flash that
illuminates the night

What is that flash that
illuminates the night

Is the warning gun signals the fight

Ped - 25

Signal time

Crack go the shot on the far line fall in quick time forward

Crack go the shot on the far skinned line fall in double quick forward charge

Crack go the shot on the far skinned line fall in fall in forward

Double quick double quick charge gun forward

or

Steady boys steady then come the men fire now take aim and fire low

But they who conquer'd glory shall gain immortality as deeds that are written above us blessing soul and body.

Dear freely given the blood of his heart for it paid off his love And we who are blessed by it

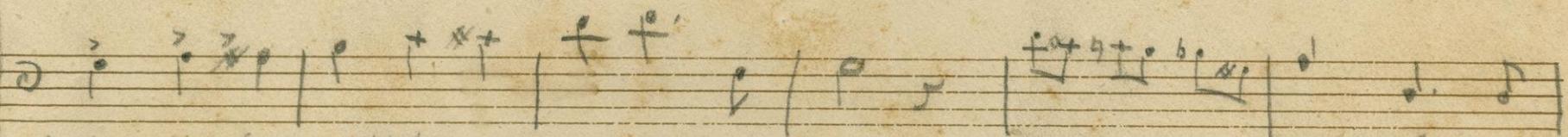
a ♫ Gal

price of their toil so grand of the glories that sacrifice brings So grand of the promises of

Liberator's sole will join all the chosen to be emphatically rings

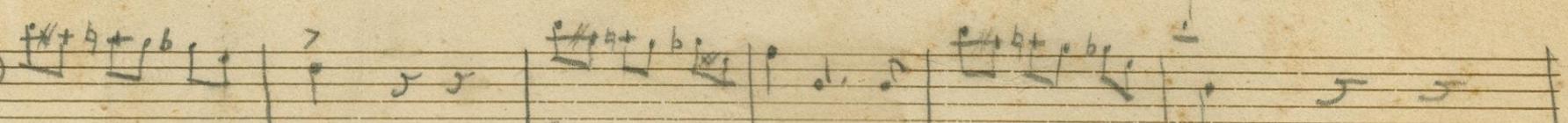
and here we are and here we are

and here we are and here we are



Under the sulphurous war cloud of Hell

Surge upward surge tears the



billows of death Lashed like the sea by the dread tempest brothe

Unison

11

11

11

11

11

11