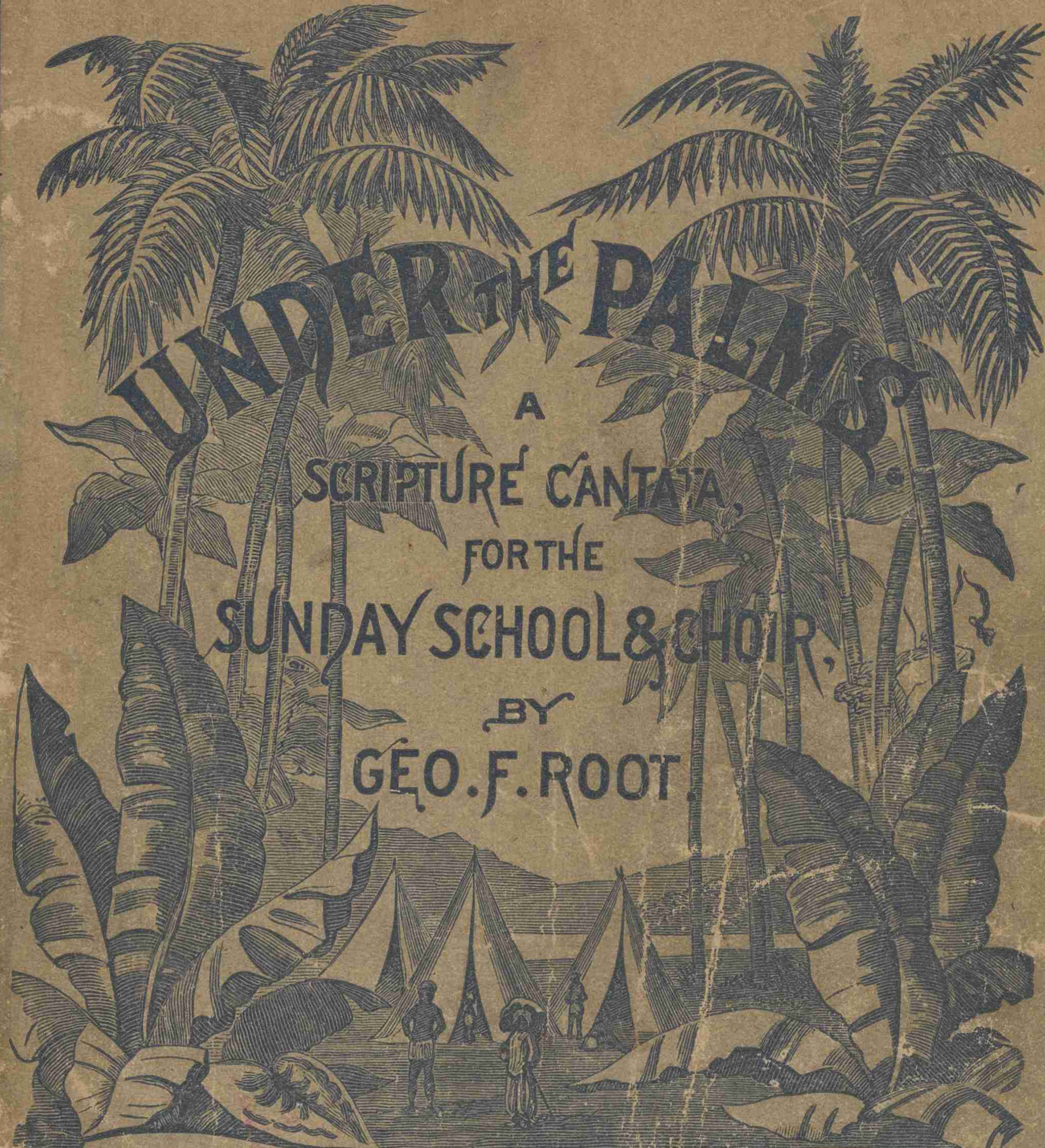




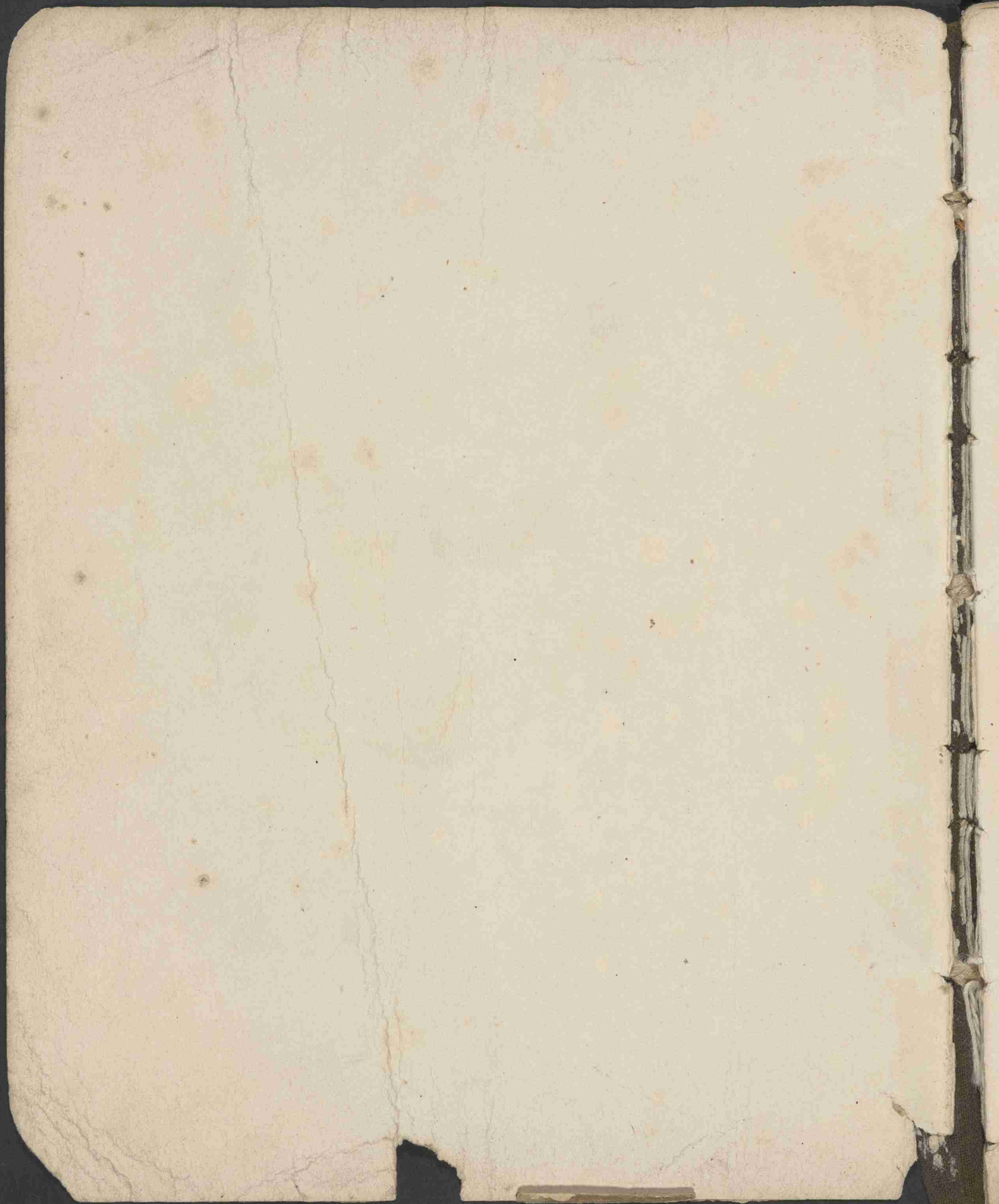
UNDER THE PALMS

A
SCRIPTURE CANTATA,
FOR THE
SUNDAY SCHOOL & CHOIR,
BY
GEO. F. ROOT.

CINCINNATI,
JOHN CHURCH & CO.

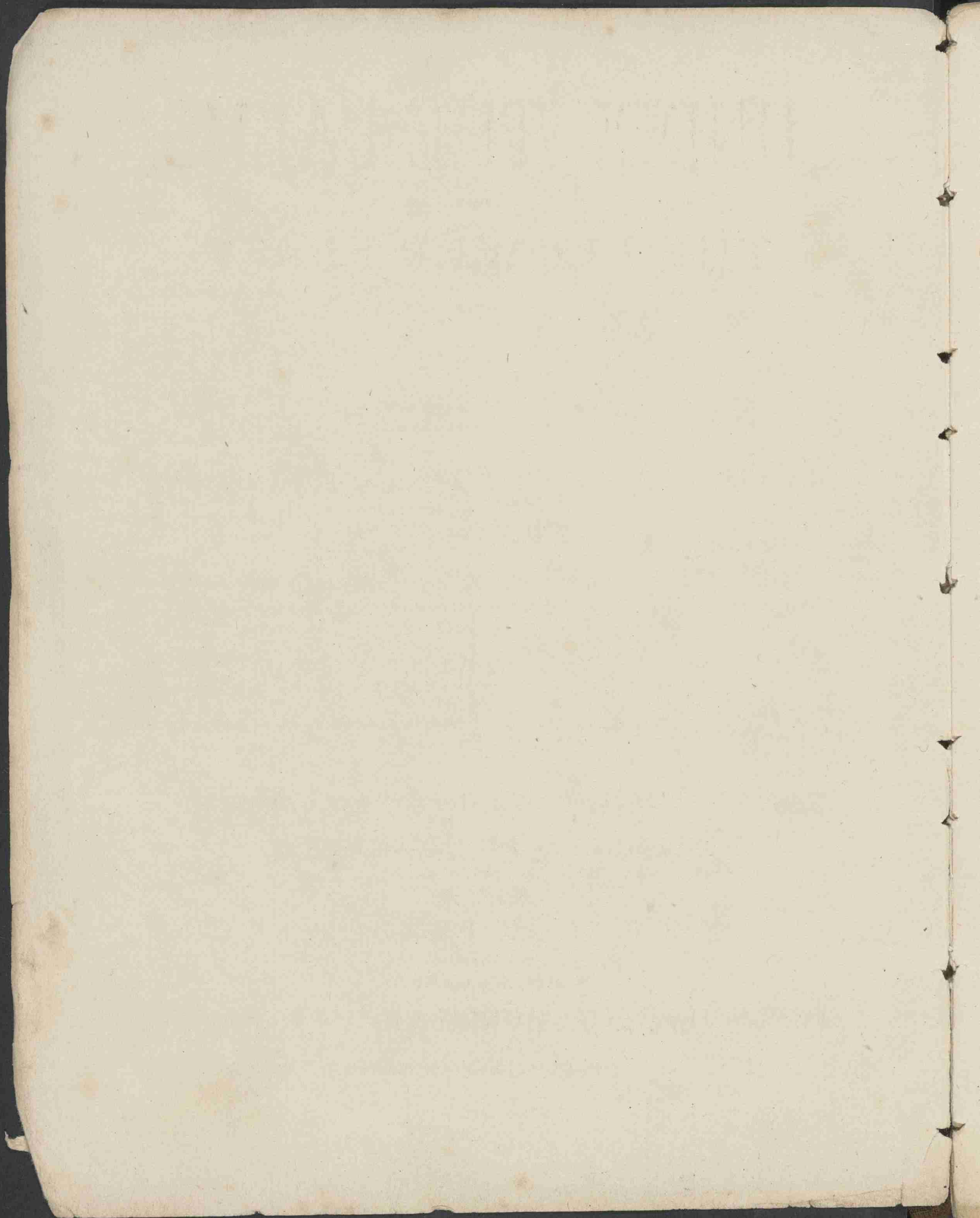
CHICAGO,
ROOT & SONS MUSIC CO.

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Jesse is passing this way today

50



UNDER THE PALMS,

—OR—

THE FLOWER FEAST.

A CANTATA

—FOR THE—

SUNDAY-SCHOOL AND CHOIR.

Illustrating the Jewish Feast of Tabernacles after the Captivity.

ESPECIALLY ADAPTED TO

*Church and Sunday-School Festivals, Floral-Sunday, Harvest-Sunday,
Christmas, Easter, the Sunday-School Concert, and Anniversary-Day.*

"Go forth unto the mount, and fetch olive branches, and pine branches, and myrtle branches, and palm branches, and branches of thick trees, to make booths, as it is written."

"And all the congregation of them that were come again out of captivity made booths, and sat under the booths; for since the days of Joshua the son of Nun unto that day had not the children of Israel done so. And there was very great gladness."

"Also day by day, from the first day unto the last day, he read in the book of the law of God."—*Nehemiah viii.*

Scriptural Arrangement, Sacred Songs, and Hymns by

HEZEKIAH BUTTERWORTH,

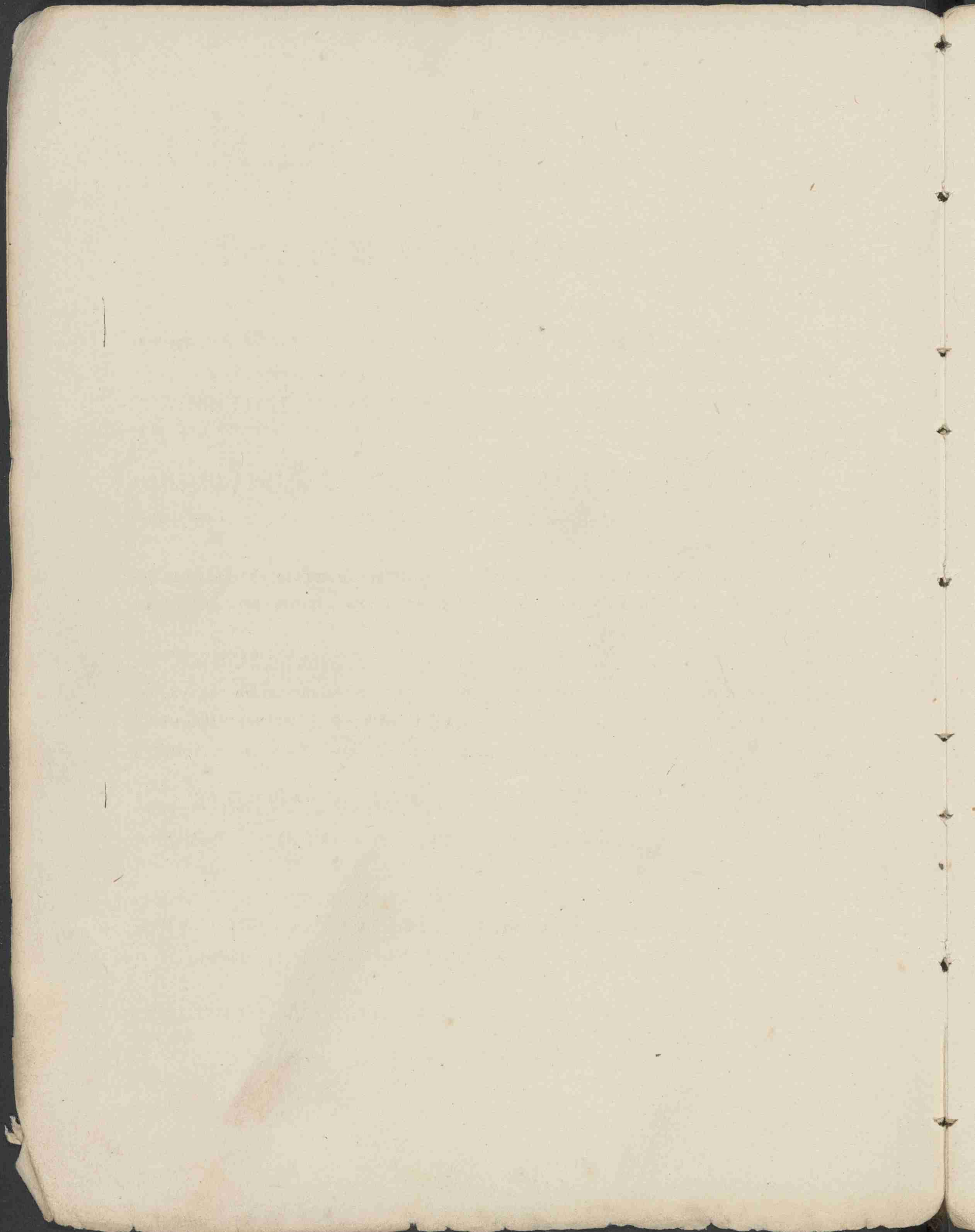
Music by

GEORGE F. ROOT.

CINCINNATI:

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EXPLANATORY

THE need has long been felt of a Cantata in Oratorio form for the Sunday-school, one that includes both the scholars and the teachers who sing.

By Oratorio form is meant a somewhat connected setting of some Scripture event, to be given book in hand, and not committed to memory and performed with action.

The difference is something like that between the Oratorio and the Opera—indeed one might be called the Oratorio-Cantata, as the other is often called the Operatic-Cantata.

In the first place this Cantata takes in all the members of the Sunday-school who sing, as well as the Church Choir. It is not so written that it can only be given by a few picked voices.

Secondly, its aim is to illustrate fidelity to the Church of God, and not only to present to singers and hearers a beautiful incident in the history of the Jewish church, but to impress upon all the Christian truths therein contained, viz., the delivery from the Captivity of sin, and the Way of salvation by Jesus Christ.

Having these qualities, this Cantata is well adapted for the religious exercises of the Sunday-school and Church, whether they take place on Sunday or on any other day.

As the Scripture character of the Oratorio does not prevent its use for concert purposes when its music is attractive, there is no reason why this Cantata may not be serviceable in the same way if its music is acceptable.

THE SUBJECT.

This Cantata is intended to illustrate the Jewish Feast of Tabernacles, or Harvest Festival, and to present a view of the teachings of the prophet Ezra.

At the Feast of Tabernacles the people dwell for one week in little tents or booths made of evergreens, and ornamented with fruits and flowers. (See Nehemiah, eighth chapter.) (See Smith's "Bible Dictionary," article "Feast of Tabernacles," also D'Israeli's *Tancred*.)

The Cantata represents the return of the Jews from captivity in Babylon during the reign of Cyrus; the repose of the pilgrims on their way to Jerusalem by Ahava River, where they prayed to God for future direction for themselves and "their little ones;" and the triumphant celebration of the Feast of Tabernacles after their return, as described in Nehemiah, when the people made a vow "*Never again to forsake the house of the Lord.*"

The Feast of the Tabernacles, or Jewish Harvest Festival and Thanksgiving, celebrated the ingathering of the corn and vintage. The whole Jewish nation made tents or booths of the boughs of the olive, palm, pine, and "trees with thick foliage," and dwelt in them one week in memory of God's protection of their fathers in the wilderness. (Leviticus 23:39-44.) Several of the Psalms were written for this Feast, and were sung by the Levitical choirs of Asaph and Kora to the music of the great number of instruments made by David and Solomon. It was at this feast that Christ said, "I am the water of life," and "I am the light of the world." Psalm 107 is supposed to have been written for the Harvest Feast described in Nehemiah, which is the subject of the Cantata.

In several churches where the Cantata has been given, sermons have been preached in connection with the performance, describing the Feast of Tabernacles as celebrated by Solomon, Ezra, and Judas Maccabeas, the Psalms that were written for the Feast, and its ceremonies, music and types.

CHARACTERS.

EZRA Base.
JESHUA, *his assistant* Tenor.
MIRIAM Soprano.
ZILLAH Alto.
QUARTETT—Soprano, alto, tenor, base.
SCHOOL—The Sunday-school children.
CHOIR OF ADULT VOICES.

CHORUS—School and choir combined.
INFANT CLASS—The little ones.
TRIO OF FEMALE VOICES—First and second soprano, and alto.
QUARTETT OF MALE VOICES.
A READER FOR ONE POEM.

The solos may be taken by four voices, or may be distributed among more singers, as is often done in Oratorios. If on the other hand there are but few experienced singers, the quartetts and trio may include the soloists.

The poem (No. 12) may be read by any one appointed for that purpose, or Jeshua may take that part.

A cornet to play upper in the instrumental parts, and the melody in the school and full choruses, will be a good addition.

DECORATIONS.

Floral and other decorations seem especially appropriate where there are gatherings of children, and add very pleasantly to the interest of their musical performances.

Evergreens and flowers in the usual way would be the simplest. If to these were added fruits and grains they would in this case be especially appropriate, (brought in as hereafter described.) Another step would be to add booths or clusters of small evergreen trees or branches at the back and sides of platform, somewhat in the shape of booths.

More complete decoration, however, would consist of imitation Palm trees and floral tents. Palm trees may be made by attaching to the slender trunks, or rather the upper branches of small forest trees, (evergreen preferred) green paper leaves cut in the shape of palm leaves. A small wire run through the leaf will keep it in the proper form, if the paper will not do so of itself. To have the leaves high enough to be out of the way, and to make the trees secure on the platform, will require some ingenuity, but with a frame or other secure resting place for their trunks, and wires (which would be invisible) to fasten them from their tops, it could be managed.

In order to have the tents take up as little room as possible, the center one could be in the form of a canopy, (fastened perhaps to the palm trees.) This the singers could be under. Smaller tents, one on each side of the canopy, would not be so inhabitable, but might be used if the room is needed.

This cantata was recently given by the Baptist Sunday Schools at Hackney, (London,) and the decorations are thus described in the *Sunday School Chronicle*: "A marked feature of the service was the extensive decorations, the whole chapel being decorated with flowers and plants, the subject, 'Under the Palms,' forming the plan. The platform was partly covered by a canopy, suspended from the ceiling, formed of stripes of red and white bunting, alternating with green leaves and vines, arranged to appear like a tent. A palm tree, overshadowing this, formed the central piece, while smaller palms and ferns arranged on tables, heavily laden with fruits, flowers, and vegetables, made up the harvest display. During the interval between the parts, the superintendent, Mr. C. Churchill, informed the audience that the fruits, flowers, and vegetables, would be sent to the North-eastern Hospital for Children."

At the Ruggles Street Baptist Sunday School, in Boston, a Jewish booth was erected for the occasion of the performance, such as was used at the Feast of Tabernacles. It was beautifully decorated on the inside with flowers, and was lighted. The booth was overshadowed by palms.

At Flint, Mich., the decorations in the Presbyterian Church at the performance were as follows: "Pretty tents stood about the broad platform, among the overshadowing pines and 'palms,' decorated with flowers. At either corner of the platform stood lofty pyramids of flowers, the one of elegant white lilies, the other of a variety of flowers. A solid rank of pots of flowers barricaded the front, while depending from the verdant evergreens were numerous wreaths and balls of flowers, all of which, added to the prettily attired children grouped among them, presented a very pretty picture."

We would recommend the erection of a Jewish booth, as it best illustrates the scripture.

In the open spaces on the floor on each side of the platform or desk erect a light pine frame in the form of a pyramid, cover it with evergreens and decorate with mottoes, flowers, fruits and grains. For mottoes use selections from the old Feast of Tabernacles Psalm, 84th.

Light the booth during the Second Part. Let there be a hanging motto overhead, "We will not forsake the house of our God"—Neh. X: 39th. For the harp song, No. 36, let the singer stand by a harp, or imitation of one, decorated with flowers. At the number "Praise ye the Lord, we will not forsake him," let the chorus uplift branches of evergreens in their hands. Repeat the last chorus, the children beginning the repetitions with, "Yes, we're marching home to Zion."

ABRIDGEMENT.

The Cantata is rather too long in its present form for Sunday School Concert Exercises. When the performance should not extend beyond an hour and a quarter the following numbers may be omitted: No. 12, 19, 26, 27, 28, 29, 47. Choral societies may wish to give the work entire, as it is found to yield many numbers for subsequent use by the choir.

FOR CHURCH EXHIBITIONS.

A beautiful and unobjectionable Church Fair may be given in connection with the Cantata. Erect several booths or bowers, decorate them beautifully, and in them offer articles for sale. Let the waiters in Jewish costume sing the first five numbers of the Cantata at one end of the hall. March across the hall to booths singing No. 6, and after the sale of articles in the brilliantly lighted booths, sing numbers 21, 22, 23, 24, then march slowly from the hall singing No. 48. Let the going out be so slowly done that the chorus can be rendered twice.

THE LAST CHORUS.

Should always be repeated, and the quartette, if possible, should be conspicuously placed so as to stand above the chorus.

THE CHILDREN.

If possible the children should kneel in No. 16. They should stand in front of the chorus in the last number.

POSITIONS.

Platforms vary so much that it would be difficult to give definite directions that would apply to all. The "School," should as far as possible, be together—not divided into two wings without a connecting link. The infant class together, and so in front that they can be well seen and heard; the soloists in front center; the quartetts and choir of adult singers at their side and behind them. But each conductor must arrange according to kind of platform and number of singers.

The rising and sitting every conductor will see how to manage. The proper attitudes will be suggested by the words. The chorus should *not* be standing for Nos. 21 to 24. At No. 43 where first quartett, then choir, and then chorus rises, whatever may be held in the hand—of flowers or fruits—should be elevated on rising.

LIST OF NUMBERS.

PART FIRST.—DELIVERANCE.		PART SECOND.—REJOICING.	
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3. Base Solo. Thus saith Cyrus.....	12	27. Quartet. Up to the hills I lift mine eyes.....	44
4. School. Hear! to Jerusalem.....	13	28. Base Solo and Chorus. O bless the Lord.....	44
5. Base Solo, Choir and Chorus. Who is there among you.....	15	29. Sop. Solo and Chorus. Blessed be thy glorious	46
6. School and Chorus. We are marching home	16	30. Alto Solo. O Lord, the harvests of the year....	47
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8. Choir and Chorus. The Lord hath done.....	19	32. Quartet. O Lord, what offering shall we bring	50
9. Quartet. They that sow in tears.	19	33. School and Chorus. For us, O Lord.....	51
10. School, Choir, and Cho. With joy we leave....	21	34. Base Solo, School, and Cho. Behold the land	53
11. Base Solo. Rest, pilgrims, rest.....	22	35. Base Solo and Chorus. Recall the days.....	55
12. Recitation and Response. By Ahava River...	23	36. Alto Solo, Quartet and Quintet. By the dark	56
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14. Soprano Solo. O Shepherd, who leadest.....	25	38. Chorus. From tents of pine.....	64
15. School and Chorus. Thou art help to the.....	27	39. Duet, Solo and Chorus. I was glad.....	65
16. Infant Class. Little ones of God are we.....	28	40. Tenor Solo. The Lord is nigh.....	67
17. Tenor Solo. Lies before a hostile way.....	29	41. Infant Class and Chorus. He is help to the..	68
18. Duet, Soprano and Alto. Pray for the peace.	31	42. Base Solo. The hand of the Lord.....	69
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20. Alto Solo. Unto thee lift I up mine eyes.....	36	44. Solo and Quartet. O church of Christ.....	72
21. Chorus and Echo. We kneel by our tents.....	37	45. Chorus, with Solos. Rejoice! rejoice.....	75
22. Tenor Solo. List to the evening psalm.....	38		
23. Chorus. Neath the palms' protecting shade...	39		
24. Trio. God thy prayer now bows to hear.....	40		

APPLICATION.

46. Chorus. From bondage awake.....	78
47. Solos and Quartet. My soul, the Savior's.....	80
48. Finale. We are marching home to Zion.....	85

PART FIRST.—DELIVERANCE.

No. 1. Introduction and Chorus. WAKE! CAPTIVES, AWAKE!

INTRODUCTION.

f

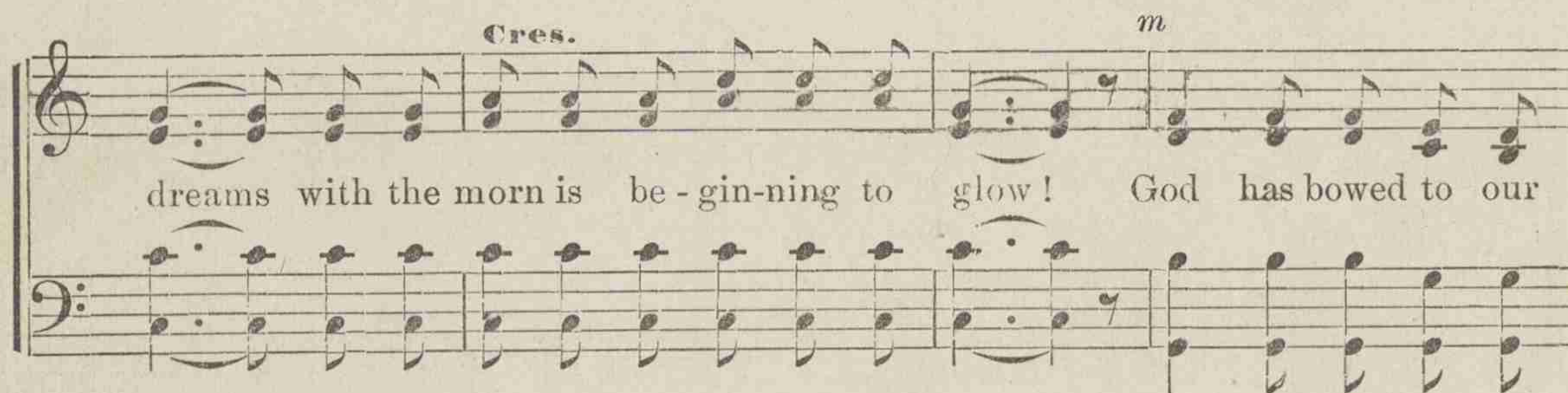
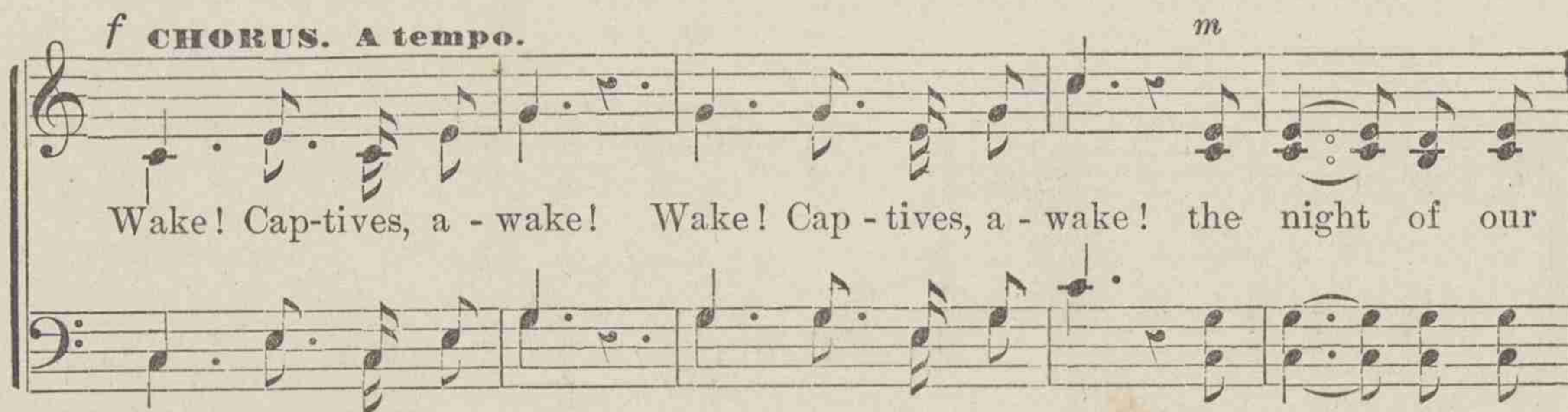
m *Cres.* *f*

Dim.

m *f*



Rise



Inst.

soon the loud trum - pet will blow!

f

A - rise! a - rise! a - rise! They will

sound with glad sur - prise; "A - rise, to Je - ru - sa - lem go! A-

DUET, slower.

rise, to Je - ru - sa - lem go!" God has an - swered our prayer, For the

CHORUS, in time.

summons prepare: Wake, Cap - tives, a - wake! Wake, Cap - tives, a - wake!

Rev am standing

No. 2. Solo Tenor (ending with Chorus). HOW DOTH THE CITY.

How doth the city sit, sol - i - ta - ry that was full of peo - ple!

Judah is gone into cap - tiv - i - ty, The ways of Zi - on do mourn be-

cause none come to her sol - emn feasts. The

joy of our heart is ceased, .. our dance is turn-ed in - to mourning, The

crown has fallen from our head. Woe! woe un-to us that we have sin -

ned. Turn thou us un - to thee, O Lord, and we shall be

turn - ed, and we shall be turn - ed.

f CHORUS.

A - rise! a - rise! a - rise! They will sound with glad sur - prise; A -

Stand

DUET, slower.

rise, to Je - ru - sa - lem go! A - rise, to Je - ru - sa - lem go! God has

CHORUS, in time.

an-swered our prayer, For the summons prepare: Wake, Cap-tives, a - wake!

Inst.

Wake, Cap-tives, a - wake!

Sutra

No. 3. Solo Base. THUS SAITH CYRUS.

Thus saith Cy - rus, king of Per-sia, the Lord God of heaven has

given me all the king-doms of the earth. Who is there among you of his

people, his God be with him, and let him go up to Je - ru - sa-lem.

No. 4. School. *only* HEAR! HEAR! TO JERUSALEM.

Allegretto. *m*

Hear! hear! to Je - ru - sa - lem, Hear! hear! to Je - ru - sa - lem, The

Cres. *m*

voice of God's mes-sen-ger says we may go, Re - joice! Re - joice! Let the

cym - bals sound and the trum - pets blow, The voice of God's mes-sen-ger

says we may go. To Je - ru - sa - lem, Je - ru - sa - lem, Ye

peo - ple hear the voice! To Je - ru - sa - lem, to Je-

CHORUS.
m

ru - sa - lem, Ye peo - ple hear the voice! Our ears have heard the

Pro - phet's call, Je - ru - sa - lem! Je - ru - sa - lem! Our

feet shall march to Zi - on's wall, O Je - ru - sa - lem!

No. 5. Solo Base, Choir and Chorus. WHO IS THERE AMONG YOU.

Who is there among you of his peo - ple, let him go up to Je - ru - sa - lem.

Let him go up to Je - ru - sa - lem. Let him go up to Je - ru - sa - lem.

His God be with him. He is God.

Human story

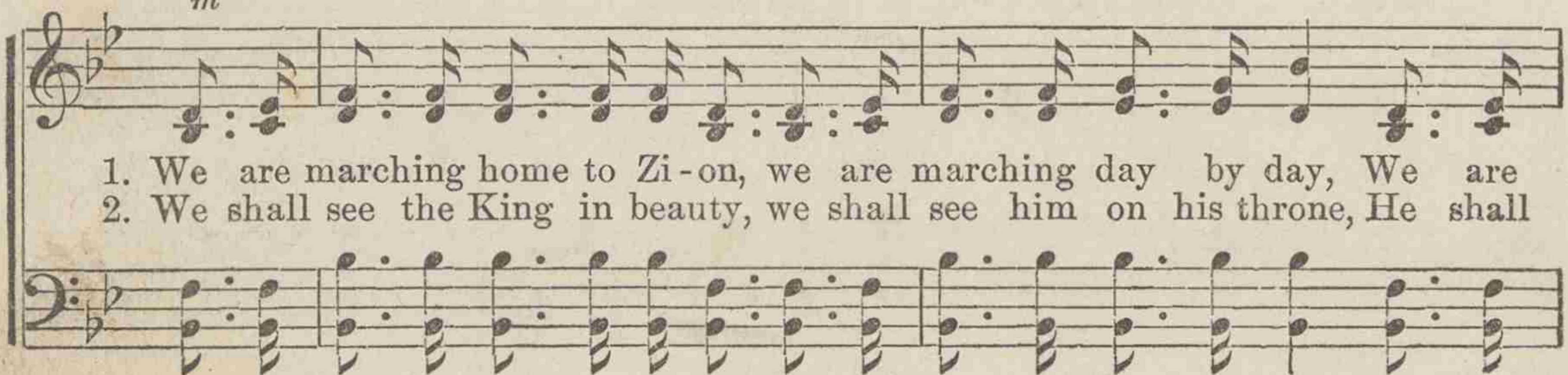
No. 6. March, School, and Chorus. WE ARE MARCHING HOME.

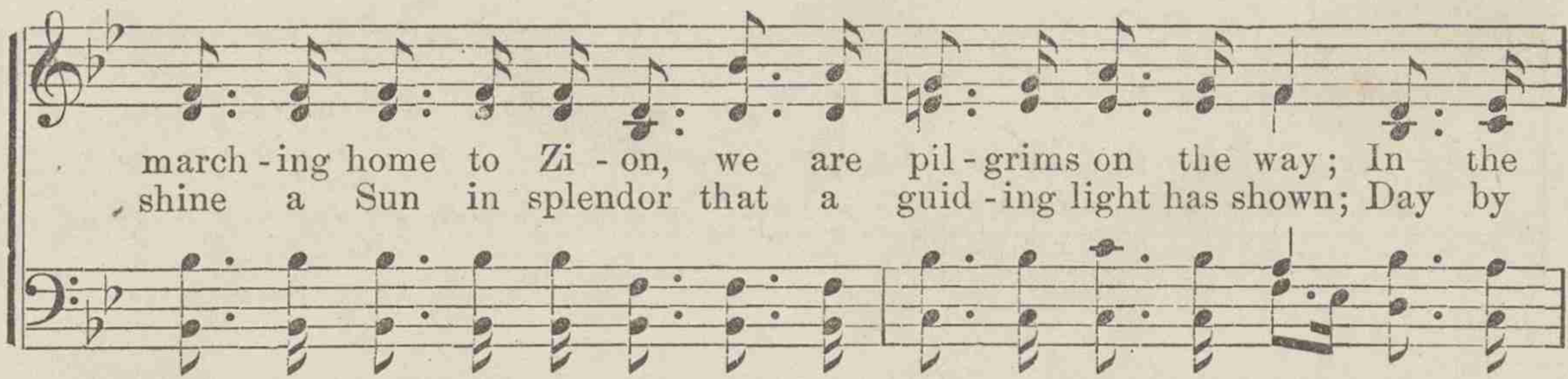
MARCH.



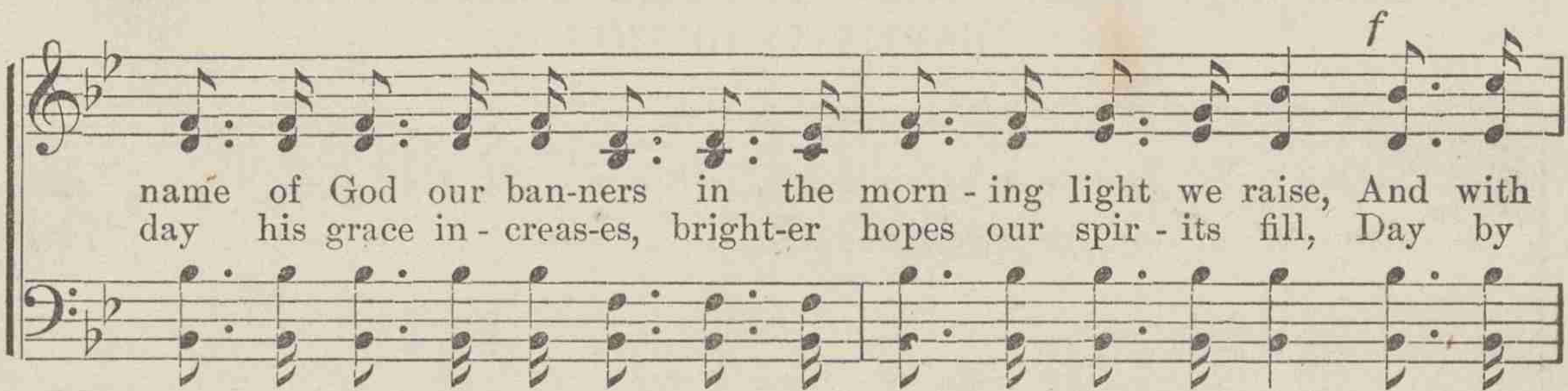
SCHOOL.

m

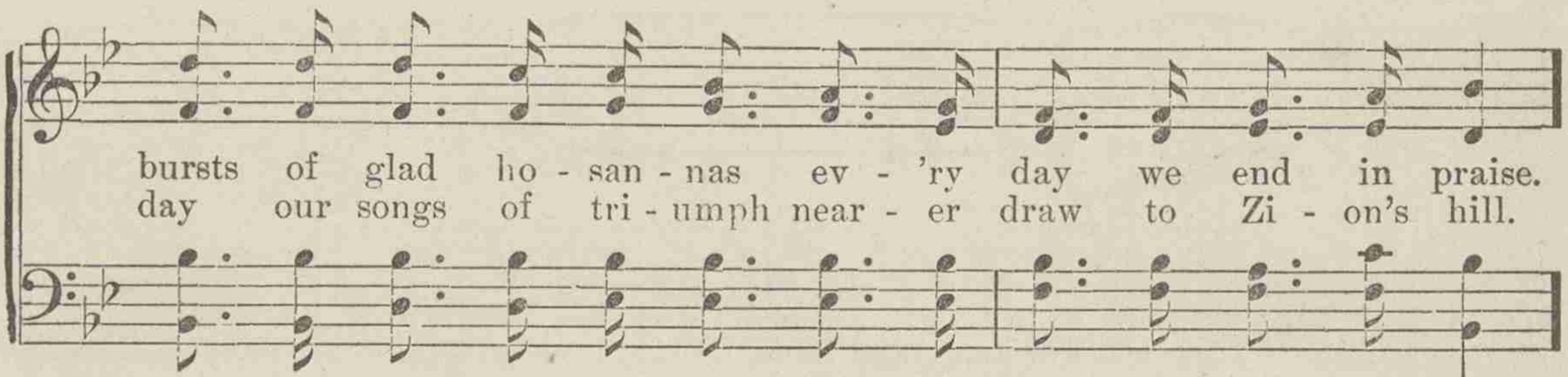




march - ing home to Zi - on, we are pil - grims on the way; In the
shine a Sun in splendor that a guid - ing light has shown; Day by



name of God our ban - ners in the morn - ing light we raise, And with
day his grace in - creas - es, bright - er hopes our spir - its fill, Day by



bursts of glad ho - san - nas ev - 'ry day we end in praise.
day our songs of tri - umph near - er draw to Zi - on's hill.

CHORUS.

Marching on - ward, marching on - ward, Marching on-ward day by



March - ing on - ward, march - ing on - ward, Marching day by



day, m
day, We are marching home to Zion, We are pilgrims on the way, We are
2 day by day, f

Interlude.

marching home to Zion, We are pilgrims on the way.

Sit down

No. 7. Solo Soprano. WHEN THE LORD TURNED AGAIN THE
CAPTIVITY OF ZION.

When the Lord turned again the captivity of Zi-on, We were like them that

dream; Then was our mouth filled with laughter, and our tongue with singing, and our

tongue with sing - ing. Then said they a - mong the hea - then:

No. 8. Choir, and Chorus in the repetition. THE LORD HATH DONE GREAT THINGS FOR US.

Allegretto.

m *f*

The Lord hath done great things for us, where - of we are glad, where-

m *p* *Cres.* *f*

of we are glad; The Lord hath done great things for us, where-of we are glad.

FULL CHORUS.

The Lord hath done great things for us, where-

The Lord hath done great things for us, where-of

of we are glad, where - of we are glad.

we are glad, we are glad, where - of we are glad.

No. 9. Quartet. THEY THAT SOW IN TEARS.

m

They that sow in tears shall reap in joy.

p *Cres.*

He that go-eth forth weep-ing, bear-ing prec-ious seed, shall

f *m*

doubt-less come a-gain with re-joic-ing, Bring-ing his sheaves with

Cres. *f*

him, . . . Bringing his sheaves with him.

He that go-eth forth

He that go-eth forth weep-ing, weep-ing,

He that go-eth forth weep-ing, shall

weep-ing,

res. *f* *m*

doubt-less come a-gain with re-joic-ing, Bringing his sheaves with him.

No. 10. School, Choir, and Chorus. WITH JOY WE LEAVE OUR
CAPTIVE STATE.

SCHOOL.
Andantino.

1. { With joy we leave our cap - tive state, Je - ru - sa - lem! Je -
With joy shall Zi - on's al - tar burn, Je - ru - sa - lem! Je -

m *f*
ru - salem! Our feet shall stand with-in thy gate, O Je - ru - sa - lem! }
ru - salem! When to thy hills our feet re - turn, O Je - ru - sa - lem! }

CHOIR.

2. Our voic - es in the song u - nite, Je - ru - salem! Je - ru - salem! We

Cres.
bear to thee our ban - ners bright, O Je - ru - sa - lem!

CHORUS.

m
3. Our voic - es all with joy u - nite, Je - ru - sa - lem! Je - ru - salem! With

*repeat
School*

*X
Chorus
use*

m joy we bear our ban - ners bright, *f* O Je - ru - sa - lem!

Sitting

No. 11. Solo Base. REST, PILGRIMS, REST.

Rest, pil - grims, rest, Rest, pil - grims, rest, the

shades of eve are soft - ly draw - ing nigh, While

burns the sun like a far gate of heav'n Be-tween the sea and sky.

Rest, pil-grims, rest, Rest, pil-grims, rest.

No. 12. Recitation and Response. BY AHAVA RIVER.

1 From the long captivity
Turn we still by foes oppressed;
Through the fronded palms I see
The veiled splendors of the West,
And I lay me down to rest
By Ahava River. (*Response.*)

2 But Jerusalem is far,
City that I long to see;
There the courts of Zion are,
But I bow the suppliant knee
'Neath the evening's silver star,
By Ahava River. (*Response.*)

Response after each verse.
CHORUS.

By A - ha - va Riv - er.

3 Prayers that God will guide our feet,
All our journey shall arise:—
Dreams of Hebron's clusters sweet,
Dreams of Carmel's rosy skies,
All the night shall bless our eyes,
By Ahava River. (*Response.*)

4 Dreams of fair Jerusalem,
Dreams of viol and of flute,
Bells upon the Ephod's hem,
Dulcimer and airy lute,
Bless our ears while all is mute,
By Ahava River. (*Response.*)

No. 13. Solo Base. PROCLAIM A FAST.

Pro - claim, pro - claim a

fast by the riv - er A - ha - va, That we may af -

flict our - selves be - fore God, To ask of him a

right way for us, for us and our lit - tle ones.

The musical score is written for a solo bass and piano. It consists of five systems of music. Each system has a bass staff with a vocal line and a piano accompaniment, and a grand staff (treble and bass) for the piano accompaniment. The time signature is 4/4. The key signature has one sharp (F#). The lyrics are: 'Pro - claim, pro - claim a fast by the riv - er A - ha - va, That we may afflict our - selves be - fore God, To ask of him a right way for us, for us and our lit - tle ones.'

No. 14. Solo Soprano. O SHEPHERD, WHO LEADEST.

Andantino. *p* *Cres.*

O Shep-herd, who

Dim. *p* *Cres.*

lead - est our souls to thee, From the des - ert and rock - y

m *Dim.*

steep, Thy rod and thy staff in the shad - ow we

m

see, And thou wilt our lit - tle ones keep. . . . Thou art

The musical score is written for a solo soprano and piano accompaniment. It consists of four systems of three staves each (Soprano, Treble, and Bass). The key signature has one sharp (F#) and the time signature is 3/4. The tempo is marked 'Andantino.' The dynamics include 'p' (piano), 'Cres.' (crescendo), 'Dim.' (diminuendo), and 'm' (mezzo-forte). The lyrics are: 'O Shep-herd, who lead - est our souls to thee, From the des - ert and rock - y steep, Thy rod and thy staff in the shad - ow we see, And thou wilt our lit - tle ones keep. . . . Thou art'.

p *Cres.* *p*

help to the help-less who seek thy care, Thou art

Cres. *m*

com-fort to those who weep; Thou lead-est us

gen-tly, oh, hear our prayer, That thou wilt our

lit-tle ones keep, That thou wilt our lit-tle ones keep. ...

No. 15. School and Chorus. THOU ART HELP TO THE HELPLESS.

SCHOOL.

Musical score for a song. The top staff is in treble clef, 3/4 time, marked *m* (moderato). The bottom staff is in bass clef, 3/4 time. The lyrics are: "Thou art help to the help-less who seek thy care, Thou lead-est to the". The score includes a crescendo marking (*Cres.*) at the end.

val - leys thy sheep; . . . And the lambs in thy bo - som dost

p **Cres.** - - - **Dim.** - -

ten - der - ly bear, O Fa - ther, thy lit - tle ones keep. . .

The musical score is written on two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The tempo is marked 'p' (piano). The dynamics are marked 'Cres.' (crescendo) and 'Dim.' (diminuendo). The lyrics are 'ten - der - ly bear, O Fa - ther, thy lit - tle ones keep. . .'. The melody is in the upper staff, and the bass line is in the lower staff. The music is in 4/4 time.

CHORUS.

f **Dim.** - - - - **Cres.** - -

O Shepherd, who lead-est our souls to thee, From the des-ert and

rock - y steep, . . Thy rod and thy staff in the shad - ow we

m *Cres.*

see, Our lit - tle ones near to thee keep. . .

No. 16. Infant Class. LITTLE ONES OF GOD ARE WE.

(Two or three voices may be substituted where single voices are indicated, if preferred. If a prelude is desired, play first eight measures.)

ALL.

1. Lit - tle ones of God are we, Yet we will his praise re - peat;
2. Lit - tle lambs of God are we, He the Shep-herd leads his sheep,

We will pray on bend - ed knee, Him to guide our feet.
And the lambs most ten - der - ly, He from harm will keep.

First Voice. **Second Voice.**

Lead me, lead me, lest I stray, Lead me, lead me by thy hand;
Keep me, keep me, lest I stray, Keep me, keep me by thy hand;

Third Voice.

Lead me in the bless - ed way, To the Bet - ter Land.
 Keep me in the bless - ed way, To the Bet - ter Land.

ALL.

Lead us, lead us, lest we stray, Lead us, lead us by thy hand;
 Keep us, keep us, lest we stray, Keep us, keep us by thy hand;

Lead us in the bless - ed way, To the Bet - ter Land.
 Keep us in the bless - ed way, To the Bet - ter Land.

No. 17. Solo Tenor. LIES BEFORE A HOSTILE WAY.

1. Lies be-
 2. Pray that

fore a hos-tile way, Thro' what dan-gers must I go! But my
we may live to light Zi - on's al - tar fires, and rain Songs of

(Key of C.)

hope of help I stay On One strong-er than the foe;
glad - ness and de - light, At the feast of har - vest days,

(Key of A flat.)

Let us pray, the winds breathe low, By A - ha - va
Pray that God will guard our ways, From A - ha - va

Riv - - - er.
Riv - - - er.

(After the 2d verse.)

No. 18. Duet, Soprano and Alto. PRAY FOR THE PEACE OF
JERUSALEM.

m *p*

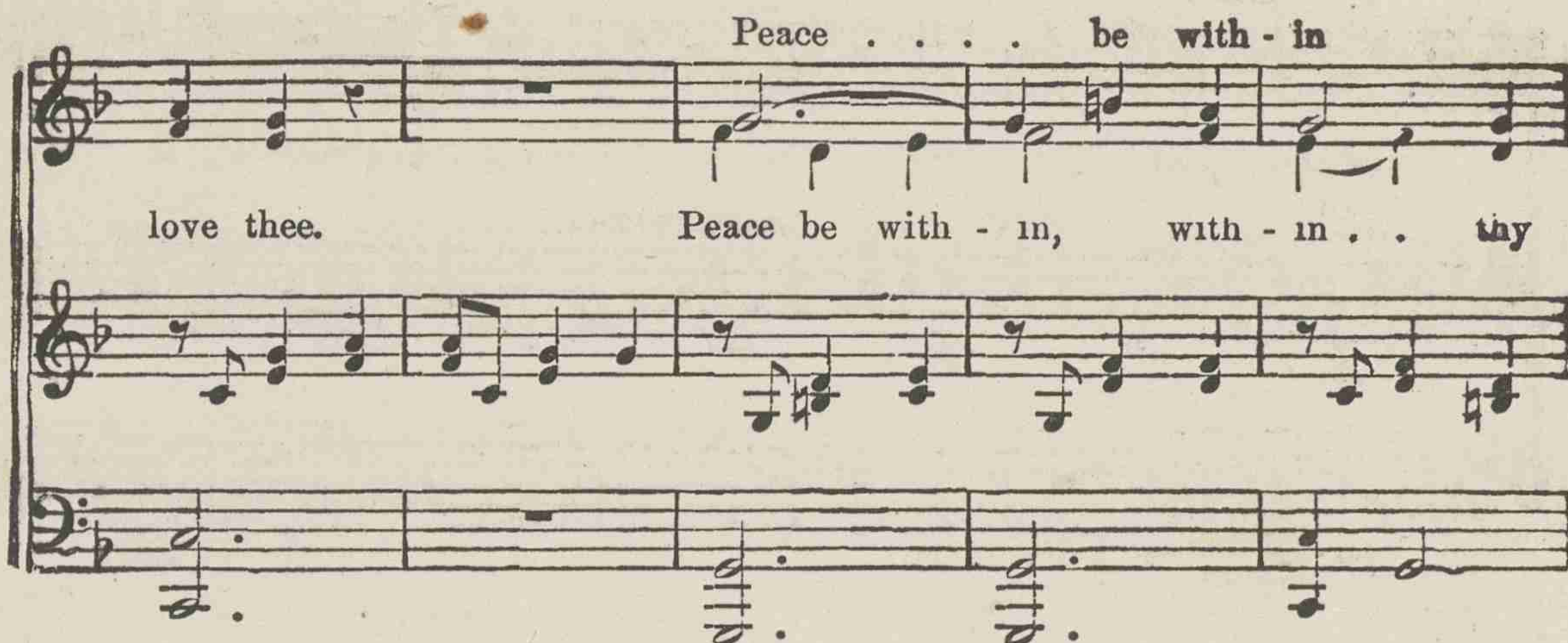
Pray, Pray for the

Cres.

peace of Je - ru - sa - lem, They shall pros - per that

Peace be with - in

love thee. Peace be with - in, with - in . . thy



The first system of music consists of three staves. The top staff is a vocal line in G major, starting with a half rest, followed by a half note G, a quarter note A, a half note B, a quarter note C, a half note D, a quarter note E, a half note F, and a quarter note G. The middle staff is a piano accompaniment in G major, starting with a half rest, followed by a half note G, a quarter note A, a half note B, a quarter note C, a half note D, a quarter note E, a half note F, and a quarter note G. The bottom staff is a piano accompaniment in G major, starting with a half rest, followed by a half note G, a quarter note A, a half note B, a quarter note C, a half note D, a quarter note E, a half note F, and a quarter note G.

walls, and pros - per - i - ty with - in . . thy pal - a - ces.



The second system of music consists of three staves. The top staff is a vocal line in G major, starting with a half rest, followed by a half note G, a quarter note A, a half note B, a quarter note C, a half note D, a quarter note E, a half note F, and a quarter note G. The middle staff is a piano accompaniment in G major, starting with a half rest, followed by a half note G, a quarter note A, a half note B, a quarter note C, a half note D, a quarter note E, a half note F, and a quarter note G. The bottom staff is a piano accompaniment in G major, starting with a half rest, followed by a half note G, a quarter note A, a half note B, a quarter note C, a half note D, a quarter note E, a half note F, and a quarter note G.

Pray for Je - ru - sa - lem,

Pray for the peace of Je - ru - sa - lem, They shall



The third system of music consists of three staves. The top staff is a vocal line in G major, starting with a half rest, followed by a half note G, a quarter note A, a half note B, a quarter note C, a half note D, a quarter note E, a half note F, and a quarter note G. The middle staff is a piano accompaniment in G major, starting with a half rest, followed by a half note G, a quarter note A, a half note B, a quarter note C, a half note D, a quarter note E, a half note F, and a quarter note G. The bottom staff is a piano accompaniment in G major, starting with a half rest, followed by a half note G, a quarter note A, a half note B, a quarter note C, a half note D, a quarter note E, a half note F, and a quarter note G.

pros - per that love thee. Peace be with - in . . thy

walls,

walls, in thy walls, and pros-per-i - ty with - in thy pal - a - ces. Pros-

per - i - ty, pros-per - i - ty, pros-per - i - ty with-

3

in thy pal - a - ces.

No. 19. Solo Tenor, and Quartet. WHEN THE SOUL DRAWS
NEAR TO GOD.

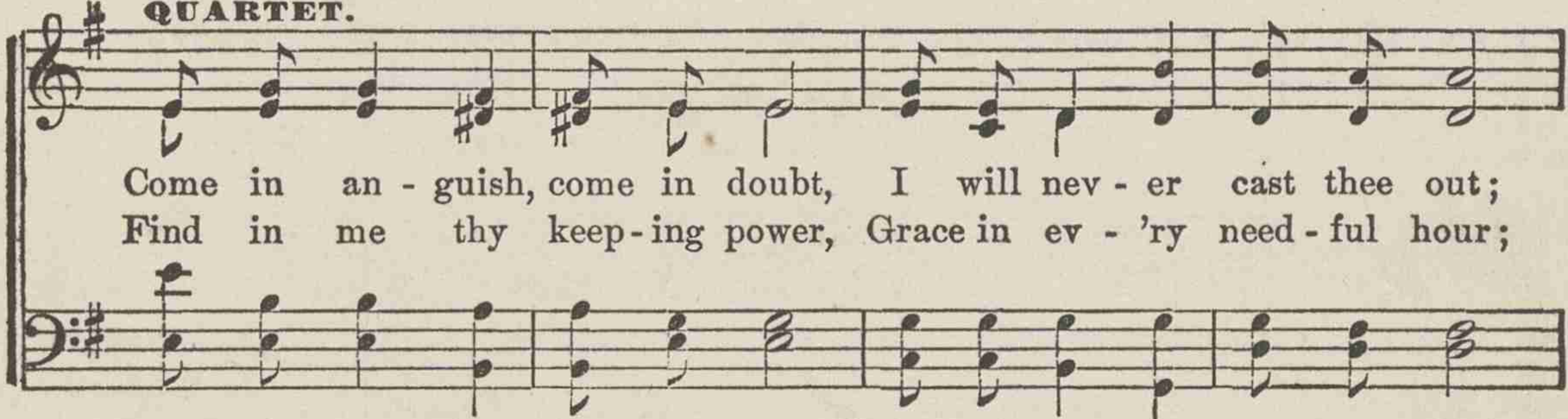
1. When the
2. When the

soul draws near to God, All its dark sins leav - ing, Then how
soul draws near to God, In tempta - tions griev - ing, Then how

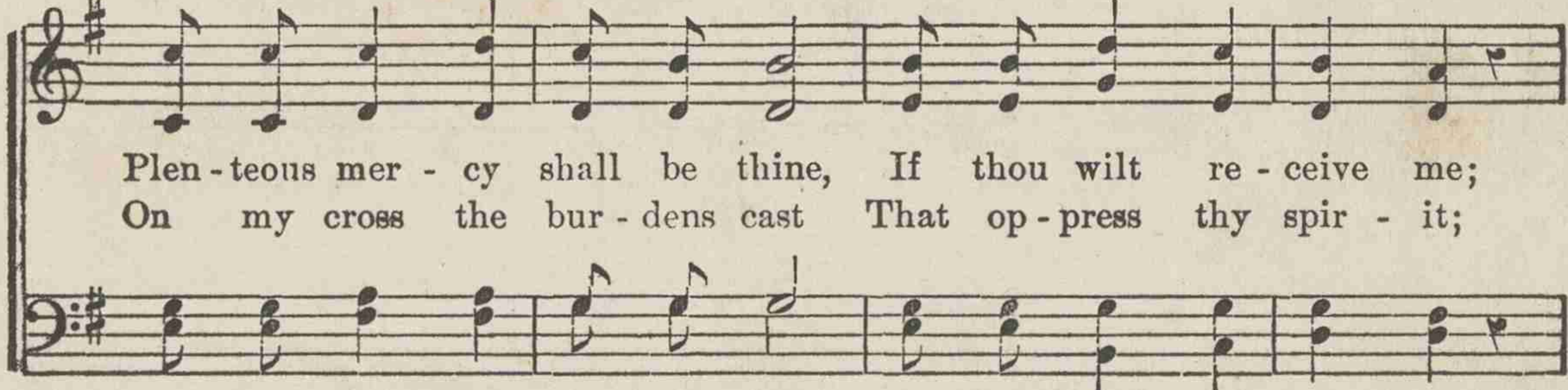


sweet is Je - sus' word, Peace and com - fort breath - ing :
 sweet is Je - sus' word, To its sor - rows breath - ing :

QUARTET.

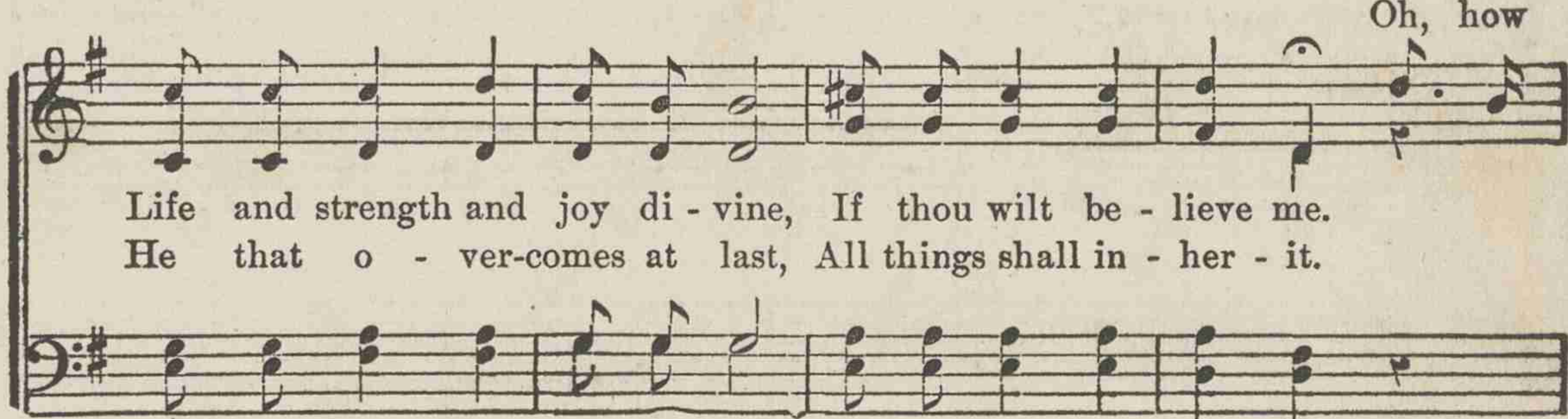


Come in an - guish, come in doubt, I will nev - er cast thee out;
 Find in me thy keep - ing power, Grace in ev - 'ry need - ful hour;



Plen - teous mer - cy shall be thine, If thou wilt re - ceive me;
 On my cross the bur - dens cast That op - press thy spir - it;

Oh, how



Life and strength and joy di - vine, If thou wilt be - lieve me.
 He that o - ver-comes at last, All things shall in - her - it.

sweet is Je - sus' word,

How sweet is Je - sus' word, When the soul draws near to God.

the soul

No. 20. Solo Alto (or Soprano). UNTO THEE LIFT I UP MINE EYES.

Un - to

thee lift I up mine eyes, O thou who dwellest in the heavens. Be-

hold, as the eyes of serv - ants look unto the hand of their mas - ters,

and as the eyes of a maiden unto the hand of her mis - tress, so our

eyes wait up-on the Lord our God, un - til that he have mercy up - on us.

Sitting
No. 21. Chorus and Echo. WE KNEEL BY OUR TENTS.

1. We kneel by our tents and with fold - ed hands ren - der Our
2. But though we are pil - grims, his eye . . never sleep-ing, Shall

prais - es to God ev - er blest, Who dwells in pa - vil - lions of
guide us wher - ev - er we dwell; We rest on his bo - som se -

Cres. **Dim.**

shadow - less splen - dor, While we are but pil - grims, and rest
cure in his keep - ing, While an - gels are whisp'ring, 'tis well,

m **f** **Echo. ***

Un - der the shad - ow - y palms, the shad - ow - y palms, the shad - ow - y palms.
Un - der, etc.

* The four voices singing the echo (the Quartet) should be in another room, so shut up, or so distant as to sound like an echo. If "echo" is not used, make last note of chorus a dotted half.

No. 22. Solo Tenor. LIST TO THE EVENING PSALM.

List to the ev'n - ing psalm, How soft it fills the

air, . . From all the hosts bowed down in low - ly prayer.

Sitting
No. 23. Chorus. 'NEATH THE PALMS' PROTECTING SHADE.

Sing the verse first as soft as possible, then hum the tune through,—mouths closed. Let every voice join in the humming. It is only by many voices, and the parts well balanced, that the beautiful effect of this kind of singing can be realized.

'Neath the palms' pro - tect - ing shade, Let our grate - ful

vows be paid; Soft - ly on the qui - et air, Breathe a-

gain our ev'n - ing prayer; For the day his love has

blessed, For the night of hal - lowed rest, For his

guid - ance on our way, To our God in si - lence pray.

No. 24. Trio of Ladies' Voices (Invisible Chorus). GOD THY PRAYER
NOW BOWS TO HEAR.

Andantino.

The musical score is written for three voices (Soprano, Alto, and Tenor) in 2/4 time. The tempo is marked 'Andantino'. The lyrics are: 'God thy prayer now bows to hear, Sweet - ly slum - ber in his arms; Guard - ian an - gels draw - ing near, Watch thy rest be - neath the palms; They thy slum - ber soft will keep, Pil - grims sleep, Sweet - ly sleep.' The score consists of four systems, each with a vocal line and a piano accompaniment line. The piano part is a simple harmonic accompaniment using chords and single notes.

God thy prayer now bows to hear, Sweet - ly slum - ber

in his arms; Guard - ian an - gels draw - ing near,

Watch thy rest be - neath the palms; They thy slum - ber

soft will keep, Pil - grims sleep, Sweet - ly sleep.

END OF PART FIRST.

PART SECOND.—REJOICING.

No. 25. COME, LET US REJOICE.

CHORUS.

Come, let us re-joice! Great things the Lord has done; Ye trumpets lift your

voice, For the vict'-ries pray'r has won. When Is-ra-el was shel-ter-less God

gave them tents of palm, And gladden'd was the wil-der-ness As rose their glo-rious

psalm, And gladden'd was the wil-der-ness As rose their glo-rious psalm.

p *Cres.* *p*

We make our tents of palm and pine, And gar - land them with flow'rs. The

m

God of cloud, the God of flame, Is now as yes - ter - day the same; Our

Cres. *m* *f*

fa - thers' God is ours; Our fa - thers' God is ours. Come, let us re -

joice, For the vict' - ries pray'r has won. Great things the Lord has

done for us, Great things the Lord has done for us, Our fa - thers' God is ours.

repeated

No. 26. Solo Tenor. UPLIFT YOUR THANKFUL EYES.

f *m*

Up - lift your thank-ful eyes and hands, Sing, sing to God on high; Fair

(The effect of an accidental does not continue beyond the bar.)

Cres. *f* *p*

on the hills the cit - y stands, Sing, Je - ru - sa - lem; There, there the hills we

m *f* *m*

saw in pray'r, O sing to God on high, Now for the feast your

Cres. *f*

hearts pre-pare, Sing, sing, Je - ru - sa - lem, O sing, Je - ru - sa - lem.

No. 27. Quartett. UP TO THE HILLS I LIFT MINE EYES.

(If a prelude is desired play four measures.)

m *p*

1. Up to the hills I lift mine eyes, There all my hopes are laid; The
2. Thy foot un-moved he ev - er keeps, And all thy ways will guard; He

m *f*

Lord who built the earth and skies, The Lord who built the earth and skies Is
slum-bers not, and nev - er sleeps, He slum-bers not, and nev - er sleeps, Thy

Dim. *p*

my per - pet - ual aid, Is my per - pet - ual aid.
keep - er is the Lord, Thy keep - er is the Lord.

No. 28. Solo Base and Chorus. O BLESS, O BLESS THE LORD.

SOLO.

Oh, bless, oh, bless the Lord, the great God, Let all the peo - ple an-swer

Chorus remain seated

45

CHORUS.

SOLO.

A - men. A - men and A - men. This day is
A - men and A - men.

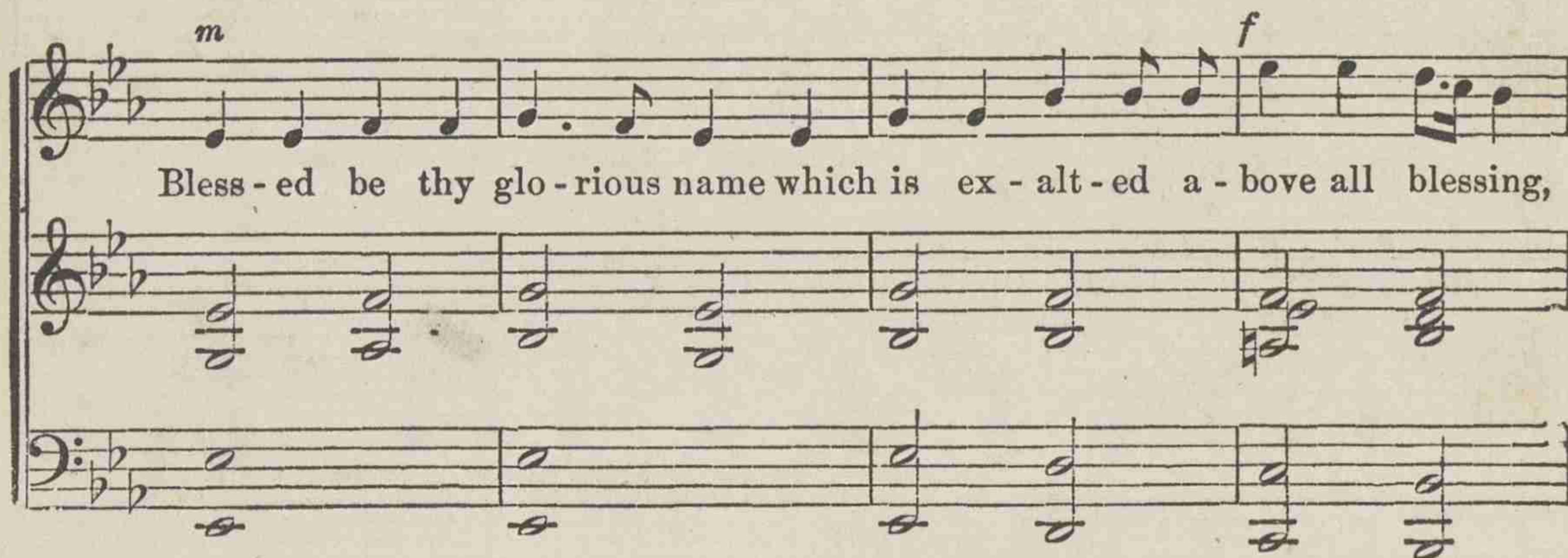
ho - ly un - to the Lord, for the joy of the Lord is your

strength. Stand up and bless the Lord for - ev - er and

CHORUS.

ev - - er. A - men and A - men.
A - men and A - men.

No. 29. Solo Soprano and Chorus. BLESSED BE THY GLORIOUS NAME.

Allegretto.

Chorus remain seated.

47

Sitting

CHORUS.



Bless-ed be thy glo-rious name which is ex-alt-ed a-bove all bless-ing,



Bless-ed be thy glo-rious name which is ex-alt-ed a-bove all bless-ing,



is ex-alt-ed a-bove all praise. A-men. A-men.

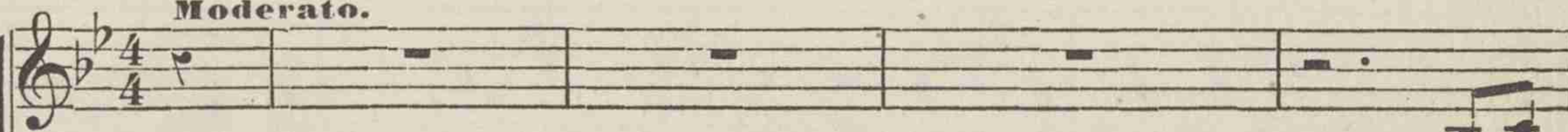


is ex-alt-ed a-bove all praise. A-men. A-men.



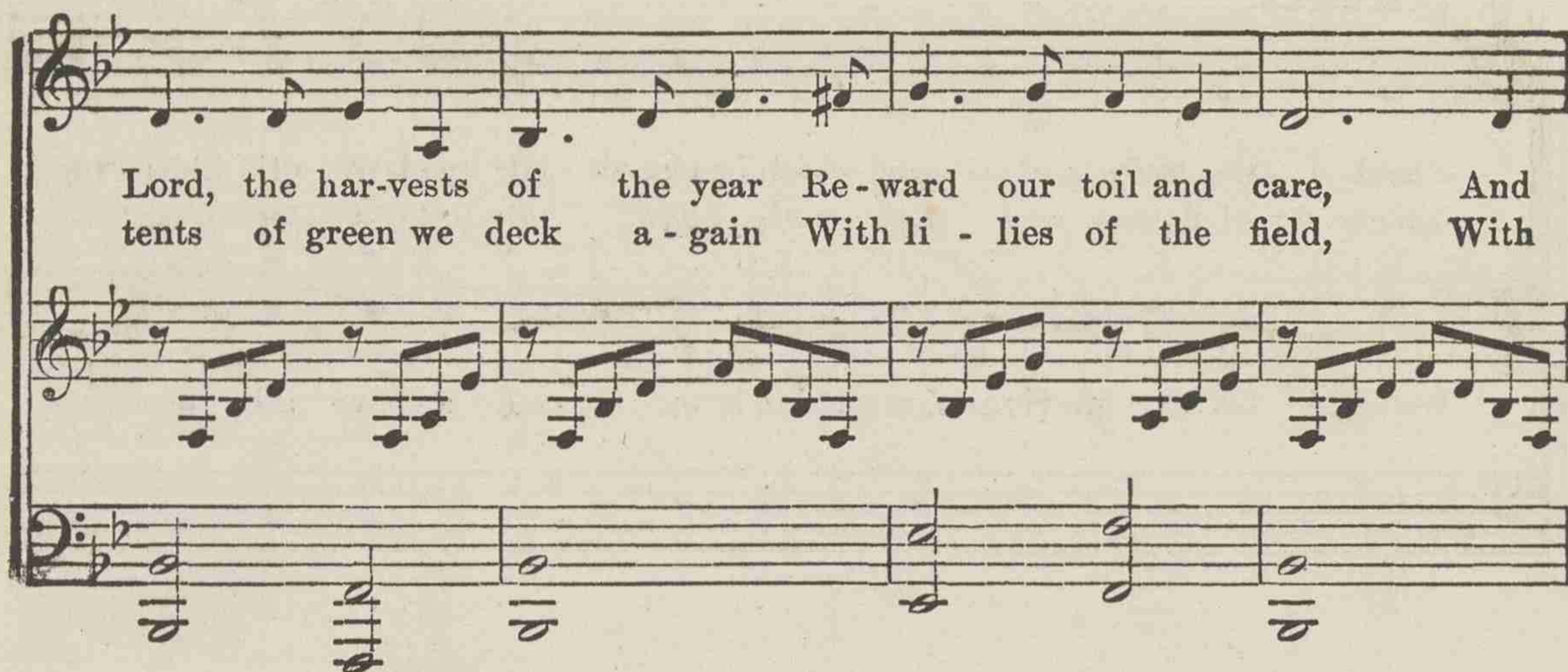
No. 30. Solo Alto. O LORD, THE HARVESTS OF THE YEAR.

Moderato.



1. Oh,
2. Our





Lord, the har-vests of the year Re-ward our toil and care, And
tents of green we deck a - gain With li - lies of the field, With



beauteous to our eyes ap - pear The tents of praise and pray'r; Our
pur - ple grapes and gold-en grain And all the har - vests yield; Our



fa - thers trust-ed in thine arm In hos - tile lands, and we . . . A -
fa - thers trust-ed in thine arm In des - ert lands, and we . . . In

mid the tents of pine and palm, De-light to worship thee.
tents of flowers and pine and palm, De-light to worship thee.

No. 31. Solo Base and Chorus. STAND UP TO-DAY.

Stand up to-day, and bless the Lord for-ever. Be-

hold, be-hold the beau-teous tents of palm. Be-

hold the gifts of heav'n's All bounteous Giv - er, And

sing your thankful psalm, your thank-ful psalm. . . .

CHORUS.

Stand up to - day, and bless the Lord for - ev - er. A - men and A - men.

Stand up to - day, and bless the Lord for - ev - er. A - men and A - men.

No. 32. Quartet. O LORD, WHAT OFFERING SHALL WE BRING.

(If a prelude is desired, play four measures.)

p **Andantino.** *Cres.* *Dim.* *p*

1. O Lord, what off'r - ing shall we bring, What gift for thee is meet? The

2. The glo-rious psalm of a - ges past, The hap - py choirs re - new, "God's

Cres. *m*

an - gel hosts a - dor - ing swing Their cen - sers 'round thy feet; They
love and mer - cies ev - er last, His prom - is - es are true; The

Cres.

sing with rapt'rous love a - flame, The Name a - dored of heav'n; While
an - gels sing Je - ho - vah's praise, Be - fore his throne in heav'n; While

m

we re - peat the sweet - est Name, While we re - peat the sweet - est Name To
we re - peat the sweet - est Name, While we re - peat the sweet - est Name To

f **Dim.** - - - **Cres.** - - -

earthly music given, While we repeat the sweetest Name To earthly mu - sic giv'n.
earthly music given, While we repeat the sweetest Name To earthly mu - sic giv'n.

No. 33. School and Chorus. FOR US, O LORD.

SCHOOL.

For

us, O Lord, the year has brought Its bloom and har-vest glo - ry, To

us he's all the sea - sons taught Of changeless love the sto - ry. From

tents of pine, from tents of palm, We come, our off'-rings bring-ing, And

one in heart we praise the Lord, And one in voice of sing - ing,

mel

CHORUS.

We come, we come,
We come, we come, Our glad thank-off'ring's bring-ing, And

m one in heart we *f* bless the Lord, And one in voice of sing - ing.

X Stand

No. 34. Solo Base, School, and Chorus. BEHOLD THE LAND.

Be-hold the land in peace and plenty growing, Where rolls the Jordan 'mid the pastures

fair, And call to mind the Fiery Pillar glowing, Amid the dreary waste and desert air.

SCHOOL.

m

The flow'r-crown'd tents a - round us rise, And speak our glad thanksgiv-ing To

f

thee whom ev - ry good sup - plies, To thee, the ev - er - liv - ing;

f *m* *f* *m*

From tents of pine, from tents of palm, We come, our off'r-ings bring-ing, And

f

one in heart we praise the Lord, And one in voice of sing - ing.

CHORUS.

We come, we come,

We come, we come, Our glad thank-off'ring's bring-ing, And

one in heart, we praise the Lord, And one in voice of sing - ing.

X stand No. 35. Solo Base and Chorus. RECALL THE DAYS.

Re - call the days when we as pil - grims rest - ed, In

tents of glowing green upon the sod, And sing of boundless goodness man - i -

fest - ed, In all his wond - rous ways, our fa - thers' God.

No. 36. Solo Alto, Quartet of Mens' Voices and Quintet. BY THE DARK
EUPHRATES STREAM.

Andantino.

Use soft pedal.

(Imitation harp accompaniment. Play the tones almost together, like arpeggio chords.)

1. By the
2. Then the
3. But the

dark Eu - phra - tes stream, By the
shrine of Bel - us blazed, In the
an - cient faith I kept, Tho' a

Tig - ris, sad and lone, I wander'd a cap-tive
torch il - lum-ined air, Th' As-syr-i - an stood and
poor lone Hebrew child, The promis-es of the

(These arpeggio chords are played almost like the small notes above.)

maid, And the cru - el As - sy - rian said, "A - wake the harp's sweet
gazed, On the lights to the heav - ens raised, Then bowed his head in
Lord, They a - wakened a sweet - er chord, And hope up - on us

tone."
prayer.
smiled.

I had
Then they
I re-

heard of my fa - thers' glo - ry, From the lips of ho - ly
bade me bow to the i - dol, These dark and cru - el
mem - bered Je - ru - sa - lem's glo - ry, When Je - ho - vah dwelt with

men, And I thought of the land of my fa - thers, I
 men, But I thought of the graves of my fa - thers, I
 men, And I looked to the God of my fa - thers, I

thought of my fathers' land then; And I thought of the land of my
 thought of my fathers' graves then; But I thought of the graves of my
 looked to my fathers' God then; And I looked to the God of my

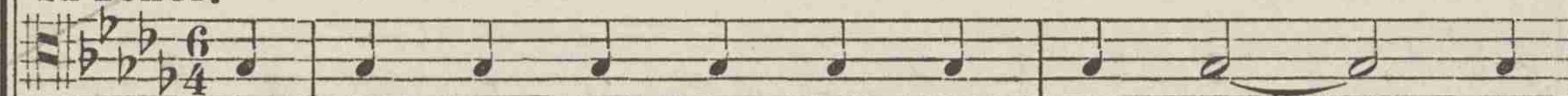
fa - thers, I thought of my fa - thers' land then.
 fa - thers, I thought of my fa - thers' graves then.
 fa - thers, I looked to my fa - thers' God then.

MEN'S VOICES.

1st Tenor. *mf*

We thought of the land of our fa - thers, We
 We thought of the graves of our fa - thers, We

2d Tenor.

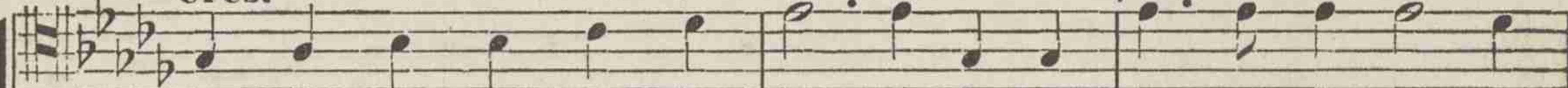


We looked to the God of our fa - thers, We

1st and 2d Base.



Cres.



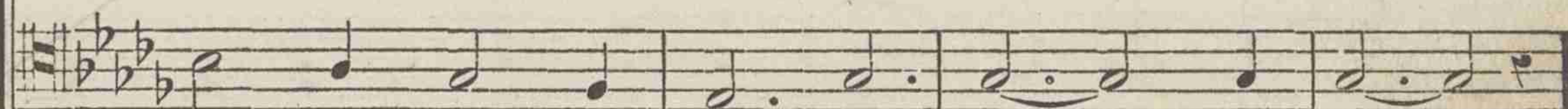
thought of our fa - thers' land then, We had heard of their days of
 thought of our fa - thers' graves then, And we bowed not be - fore the



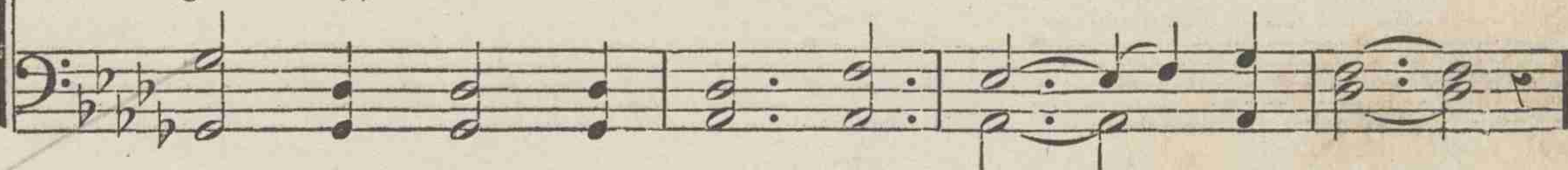
looked to our fa - thers' God, then, We re - membered fair Zi - on's



glo - ry, From the lips of ho - - ly men.
 i - dol, Of those dark and cru - - el men.



glo - ry, When Je - ho - vah dwelt with men.



(Observe this is the fourth verse,—sing only after the other three are finished.)

QUINTET. *mf*



4. Then sweet was the song I sung Be - neath the moon's pale

1st and 2d Tenor.



4. Then sweet was the song she sung Be - neath the moon's pale

1st and 2d Base.



beam, When I wan-dered, a cap - tive child, By the



beam, When she wan-dered, a cap - tive child, By the



dark Eu - phra - tes stream, When I wan-dered, a cap - tive



dark Eu - phra - tes stream, When she wan-dered a cap - tive



p

child by the dark Eu - phra - - tes stream.

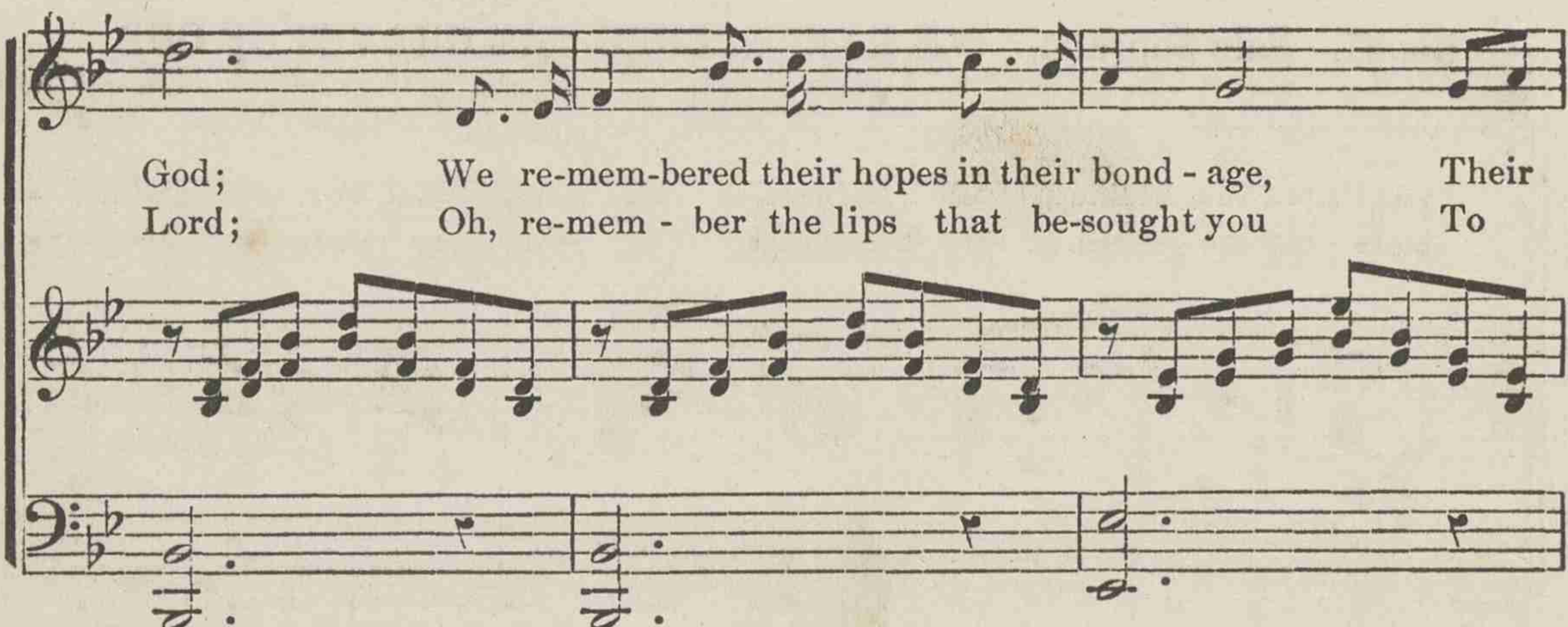
child by the dark Eu - phra - - tes stream.

No. 37. Solo Soprano. WE REMEMBERED THE GRAVES OF OUR FATHERS.

1. We re -
2. Oh, re -



mem-bered the graves of our fa - thers, When cap - tives we wan-dered from
 mem - ber the graves of the household, When tempt-ed to turn from the



God; We re-mem-bered their hopes in their bond - age, Their
 Lord; Oh, re-mem - ber the lips that be-sought you To



faith when the des - ert they trod, We re-solved in our day of af -
 gain life's e - ter - nal re - ward, And re-solve in your hour of temp -



fic - tion, To be true to those faith-guid-ed men, We re-
 ta - tion, To be true to those loved ones a - gain, Oh, re-



membered the graves of our fa-thers, We remembered our fa-thers' graves
 mem - ber the graves of the household, Oh, remem-ber your fa-thers' graves



then.
 then.

msl

No. 88. Chorus. FROM TENTS OF PINE.

From tents of pine, from tents of palm, We come, our off'r-ings bring-ing, And

one in heart we praise the Lord, And one in voice of sing - ing.

We come, we come,
We come, we come, Our glad thank-off'r-ings vring-ing, And

one in heart we bless the Lord, And one in voice of sing - ing.

S.F.

No. 39. Duet Soprano and Alto, Solo and Chorus. I WAS GLAD.

DUET. *m* **Cres.** *m*

I was glad when they said un-to me, Let us

go in - to the house of the Lord; I was glad when they

I was glad,

said, Let us go in - to the house of the Lord.

when they said,

5

The musical score is written for Soprano and Alto voices, with piano accompaniment. It is in the key of D major (two sharps) and 4/4 time. The score consists of four systems of staves. The first system shows the vocal entries with lyrics 'I was glad when they said un-to me, Let us'. The second system continues the vocal lines with lyrics 'go in - to the house of the house of the Lord; I was glad when they'. The third system features a piano solo with a melodic line in the right hand and a harmonic line in the left hand, with lyrics 'I was glad,'. The fourth system shows the vocal lines re-entering with lyrics 'said, Let us go in - to the house of the Lord. when they said,'. The score includes dynamic markings such as *m* (mezzo-forte), **Cres.** (crescendo), and *m* (mezzo-forte). There are also crescendo hairpins and a fermata over a measure in the second system.

SOLO. Soprano.

If I for-get thee, O Je - ru - sa - lem, Let my right hand for - get her

cunning, If I pre-fer not Je - ru - sa - lem a - bove my chief joy.

Chorus remain seated

CHORUS.

I was
I was glad when they said unto me, Let us go in - to the house of the Lord.

glad when they said, **Repeat pp**
I was glad when they said, Let us go in - to the house of the Lord.

No. 40. Solo Tenor. THE LORD IS NIGH.

m

The Lord is nigh un-to all that call up-on him, He will ful-

Cres.

fill the de-sire of those that fear him. He will al-so

f

hear their cry, and will save . . . them.

m

Let the chil-dren of Zi-on be joy-ful in their

Cres.

King, . . be joy - ful, be joy - ful in their King.

No. 41. Infant Class and Chorus. HE IS HELP TO THE HELPLESS.

m

He is help to the help-less who seek his care, He leads to the

val - leys his sheep, . . . And the lambs on his bo - som does

p **Cres.**

ten - der - ly bear, And he will his lit - tle ones keep. . .

CHORUS. *f* **Dim.** . . . **Cres.** . . .

O Shep-herd, who lead-est our souls to thee, From the des - ert and

Chorus remain seated.

p **Cres.**

rock - y steep; . . Thy rod and thy staff in the

m **Cres.**

shad - ow we see, Our lit - tle ones near to thee keep. . .

No. 42. Solo Base. THE HAND OF THE LORD.

The hand of the Lord is upon them that seek him, but those that for-sake him

he will de-stroy, he will de-stroy. Here let us make our

vow un - to the Lord, That we nev - er will for - sake him, We

fast - ed and be-sought God for us, And he was en-treat - ed of

Ad lib.

us, Un - der the Palms, Un - der the Palms.

No. 43. Quartet, Choir, and Chorus. PRAISE YE THE LORD.

QUARTET.

f Praise ye the Lord, We will not for - sake him; *m*

rise

Cres. - - - - - **Dim.** - - - - -

We will not for - sake the Lord our fa - thers' God.

CHOIR.

f **m**

Praise ye the Lord, We will not for - sake him;

Cres. - - - - - **Dim.** - - - - -

We will not for - sake the Lord our fa - thers' God;

CHORUS.

f **m**

Praise ye the Lord, We will not for - sake him;

Cres. - - - - - **Dim.** - - - - -

We will not for - sake the Lord our fa - thers' God.

Sitting

No. 44. Solo, Quartet, and Quartet with Soprano Obligato. O CHURCH OF CHRIST.

1st and 2d verses, Solo Soprano, the other parts played as accompaniment. 3d verse, Quartet. Four measures for Prelude.

1. O Church of Christ, our blest a - bode, Ce - les - tial grace is thine, Thou
 2. Je - ru - sa - lem, Je - ru - sa - lem, I came to thee for rest, And
 3. When-e'er I come to thee in joy, Whene'er I come in tears, Still

art the dwell - ing - place of God, The gate of joys di - vine.
 found it more than earth - ly peace To be Im - man - uel's guest.
 at the gate called Beau - ti - ful, My ris - en Lord ap - pears.

Where'er for me the sun may set, Wher-ev - er I may dwell, My

heart shall nev - er more for - get Thy courts, Im - man - u - el.

SOPRANO SOLO Obligato.



Je - ru - sa - lem, Je - ru - sa - lem, The Church of our a - bode, What

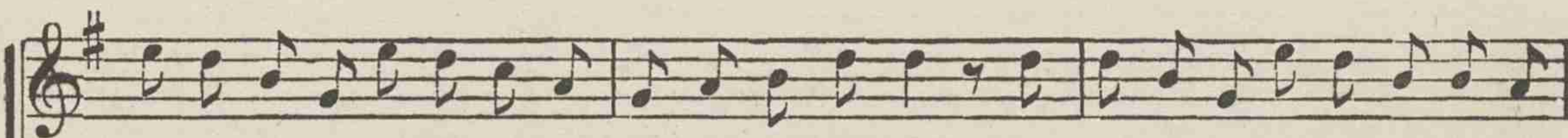
QUARTET.



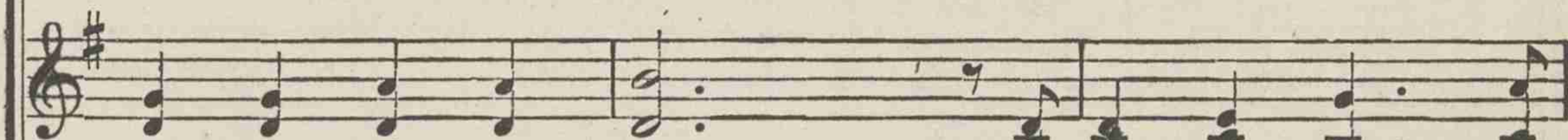
O Church of Christ, our blest a - bode, What



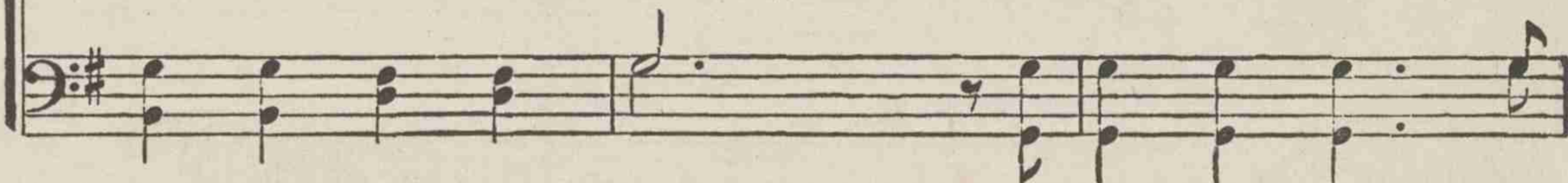
What grace



grace and beauty to thy glorious walls thy King hath given; Thou art the habi-ta-tion, yea, the



grace to thee is given; Thou art the dwell - ing-



dwelling-place of God, The cit-y of his ho-li-ness, the ver-y gate of heav'n, Wher-



place of God, The ver - y gate of heav'n, Wher-



Thou art The



e'er for me the day de-clines, wher-e'er the sun may set, . . Wher-

e'er for me the sun may set, Wher-



ev-er I may wander or wherev-er I may dwell, My grateful heart shall ne'er forget, shall

ev - er I may dwell, . . . My heart shall nev - er-



nevermore forget Thy courts of heav'nly beauty, O my King Imman-u - el.

more for - get Thy courts, Im - man - u - el.

thy courts,

No. 45. Chorus, with Solos. REJOICE! REJOICE!

CHORUS.

f *m* *f*

Re - joice! re - joice! Great things the Lord has done; Re - joice! re-

m

joice! For the vic-t'ries prayer has won. Our grateful vows we make, At the

Cres. *f*

feast of fruits and flow'rs, To nev - er-more for-sake Our fathers' God and ours.

SOLO TENOR.

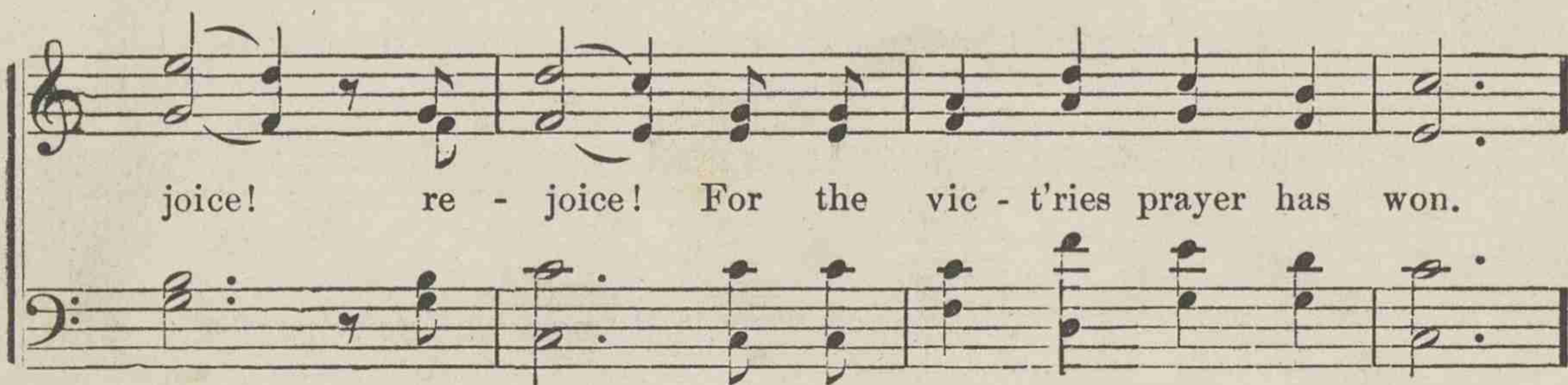
By Babel's streams we could but weep, O Je - ru - sa - lem! We



prayed for thee with sor - row deep, O Je - ru - sa - lem!

CHORUS.


f Re - joice! *m* re - joice! Great things the Lord has done; *f* Re-



joice! re - joice! For the vic - t'ries prayer has won.

SOLO BASE.


Be-neath the palms in hos-tile lands, O Je - ru - sa - lem! We

prayed for thee with lift - ed hands, O Je - ru - sa - lem!

CHORUS.

f Re - joice! *m* re - joice! Great things the Lord has done; *f* Re - joice! re -

m joice! For the vic-t'ries prayer has won. Let trum - pets sound and

Cres. cym - bals ring, Let all the host the tri-umph sing, In God we will re -

joyce, Our fa - thers' God and ours. *f* Re - joice! *m* re -

Re - joice! re - joice!

Re - joyce, re - joyce in Him, Our fa-thers' God and ours.

Remain Standing

APPLICATION.

No. 46. Chorus. FROM BONDAGE AWAKE.

From bond-age a - wake! From bond-age a - wake! Sin's

cap - tives to free Christ came in the midst of our woe, From por - tals ce-

les - tial he brought the de - cree, From por - tals ce - les - tial he

brought the de - cree, A - rise, to Je - ru - sa - lem go! . . A-

rise, to Je - ru - sa - lem go!

f
A - rise! a - rise! a - rise! To his

throne lift up thine eyes, To the heav'n-ly Je - ru - sa - lem

m
go, To the heav'nly Je - ru - sa - lem go; He sends his de - cree Sin's

f
cap-tives to free, Wake! captives, a - wake! Wake! captives, a - wake!

Set

No. 47. Solos, (Base, Alto, Tenor, Soprano,) and Quartet. MY SOUL, THE SAVIOR'S MESSAGE HEAR.

The musical score is written for a solo base and a quartet. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into four systems, each with a solo base line and a quartet accompaniment consisting of two staves (treble and bass clef).

System 1: The solo base line begins with a melodic phrase. The quartet accompaniment provides a harmonic foundation with chords and moving lines.

System 2: Labeled "SOLO BASE." and "Cres." (Crescendo). The solo base line has lyrics: "My soul, the Savior's message hear, And joy-ful-ly o-bey, 'Who". The quartet accompaniment continues with harmonic support.

System 3: The solo base line has lyrics: "comes to me my pierc-ed hand Will nev-er cast a-way." The quartet accompaniment continues with harmonic support.

System 4: The solo base line has lyrics: "Power to be-come the child of God A-waits him at his call, . . For". The quartet accompaniment continues with harmonic support.

Dynamic markings include *m* (mezzo-forte), *f* (forte), and *Cres.* (Crescendo). The score includes various musical notations such as notes, rests, and accidentals.

O Je-ru - sa - lem a - bove is free, And moth - er of us all.

QUARTET.

For O Je-ru - sa - lem a - bove is free, And moth - er of us all.

For O Je-ru - sa - lem a - bove is free, And moth - er of us all.

SOLO ALTO.

p The doors of earth may close to me, *Cres.* Warm hearts to me grow cold, And

p sym - pa - thy be lost to me, *Cres.* When life is long and old; *m* Or

Key of F sharp.

well, or ill, a - far I see Fair Zi-on's love-lit hall,—

Key of D.

m. **Cres.**

For O Je - ru - sa - lem a - bove is free, And moth-er of us all.

SOLO TENOR.

m. **Cres.** *m.*

The out-cast there may find a rest, The lost may there be found; Com-

p

pas - sion is Immanuel's breast, And love Im-man-uel's ground; When

m *Cres.* *f* *m*

hu - man lips reject the plea, A Prince will hear thy call, For

f

O Je - ru - sa - lem is free, And moth - er of us all.

QUARTET.

For O Je - ru - sa - lem a - bove is free, And moth - er of us all.

For O Je - ru - sa - lem a - bove is free, And moth - er of us all.

SOLO SOPRANO.

m

The ru - by from the rose may fade, The crys - tal from the stream, And

Dim.

ro - seate sunsets sink in shade, Like glo - ries of a dream, But

m

from thy ra-diant walls no gem Shall ev - er fade or fall, . . For

f m

thou art free, Je - ru - sa - lem, And moth - er of us all.

QUARTET.

Sop.

Je - ru - sa - lem, the moth - er of us all.

Alto.

Je - ru - sa - lem a - bove is free, is free, And moth - er of us all.

Ten.

Base.



No. 48. FINALE. Infant Class, School, Choir, Chorus, and Quartet.
WE ARE MARCHING HOME TO ZION.

INFANT CLASS.

1. We are marching home to Zi-on, We are marching day by day, We are
2. Yes, we're marching home to Zi-on, For di-rec-tion we will pray, By the

marching home to Zi-on, We are pil-grims on the way; In our
still A-ha-va riv-ers, In the palm groves by the way; We shall

Sav-ior's word con-fid-ing, To his cross our eyes we raise, In his
be by God pro-ect-ed, If in Him our trust we place, An-gel-

prom-is-es a-bid-ing, On-ward march with songs of praise.
guard-ed and di-rect-ed, We shall tri-umph in His grace.

CHOIR.

Marching on - ward, marching on - ward, Marching on-ward day by

March-ing on - ward, march-ing on - ward, Marching day by

day.

FULL CHORUS.

day. We are march-ing home to Zi - on, We are day by day.

Cres.

pil - grims on the way; Yes, we're marching home to Zi - on, Christian

QUARTET.

March-ing on - ward, ev - er on - ward, We are

March-ing on-ward, ev - er on - ward, We are

CHORUS.

pil - grims on the way.

Cres.

pil - grims on the way. Pil - grims, pil - grims

We are marching home to Zi - on, We are

on the way, Ev-er on the way. Marching

pilgrims on the way, Ev-er marching home to Zion, Christian pilgrims on the way.

home, marching home, *f* Marching home, Marching

m Marching home, *f* marching home, Christian pilgrims, marching home, Marching

The musical score is written for a four-part setting (Soprano, Alto, Tenor, Bass) in G major and 4/4 time. It consists of 16 measures. The first system (measures 1-4) features a vocal melody in the Soprano part with lyrics 'pil - grims on the way. Pil - grims, pil - grims'. The second system (measures 5-8) continues the melody with 'We are marching home to Zi - on, We are'. The third system (measures 9-12) has 'on the way, Ev-er on the way. Marching'. The fourth system (measures 13-16) concludes with 'pilgrims on the way, Ev-er marching home to Zion, Christian pilgrims on the way.' The score includes dynamic markings: 'Cres.' at the beginning, 'f' (forte) at measure 14, and 'm' (mezzo-forte) at measure 15. The bass line provides a steady accompaniment of eighth notes throughout.

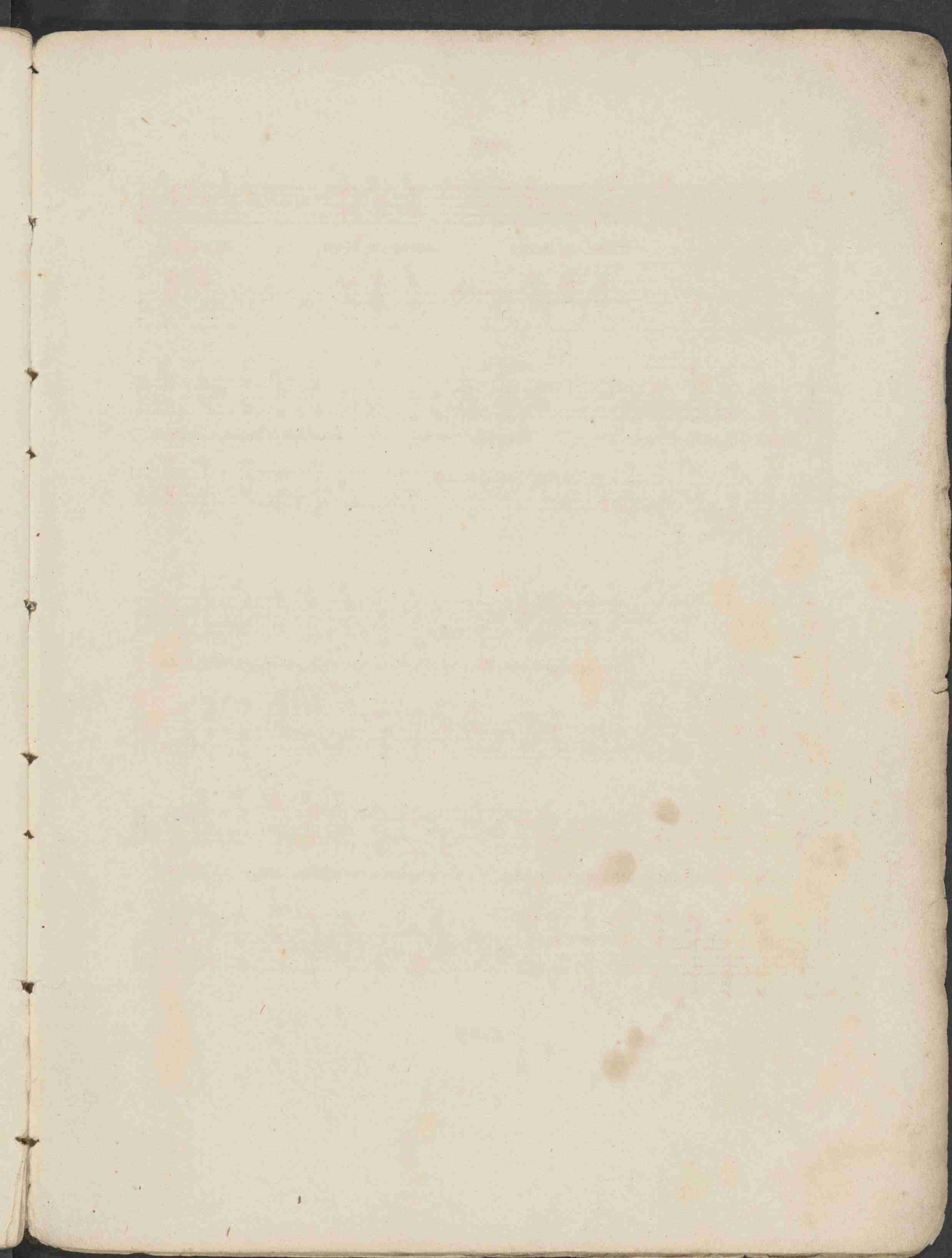
home, Marching home, marching home, Marching

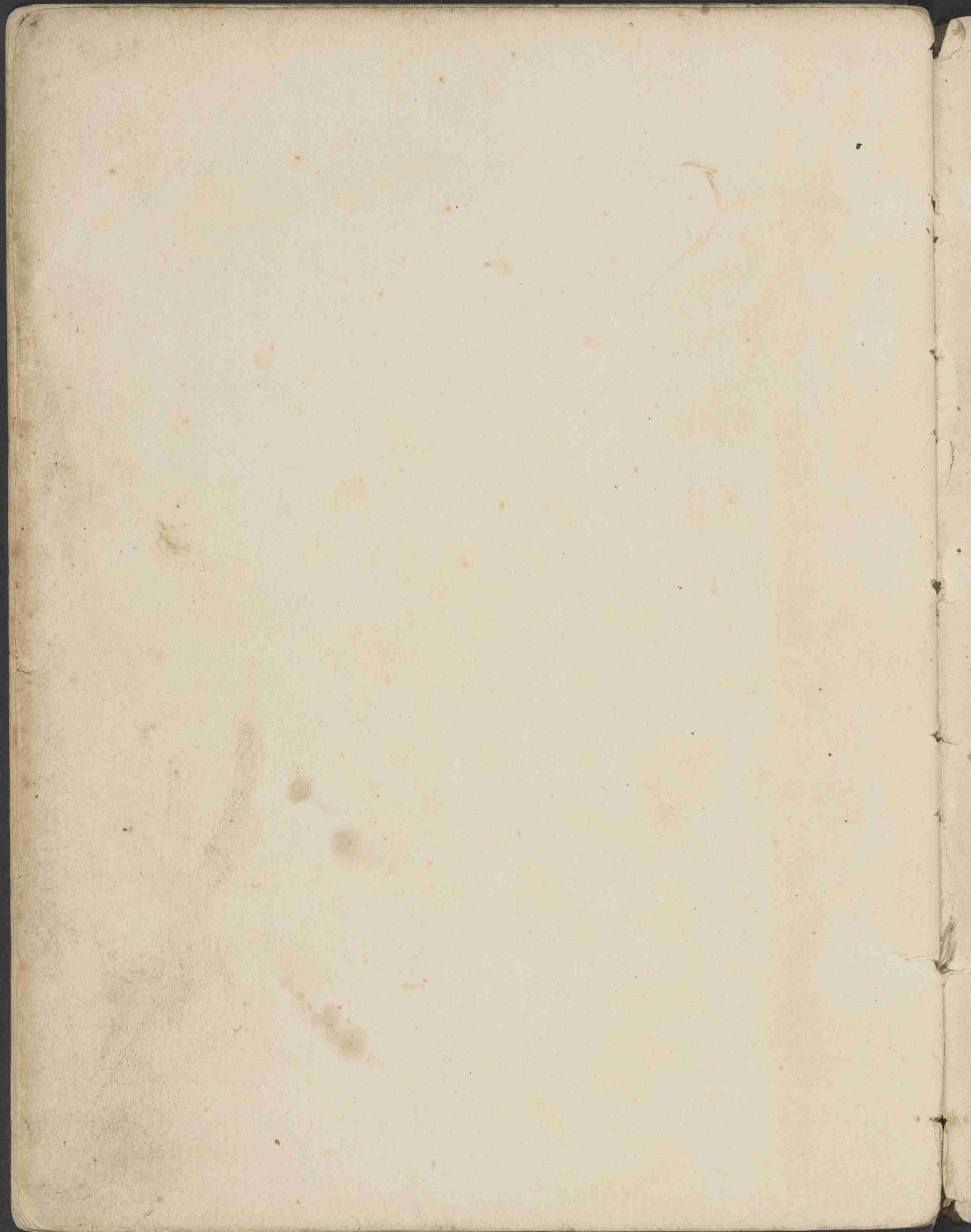
home, yes, marching home, Marching home, marching home, Christian

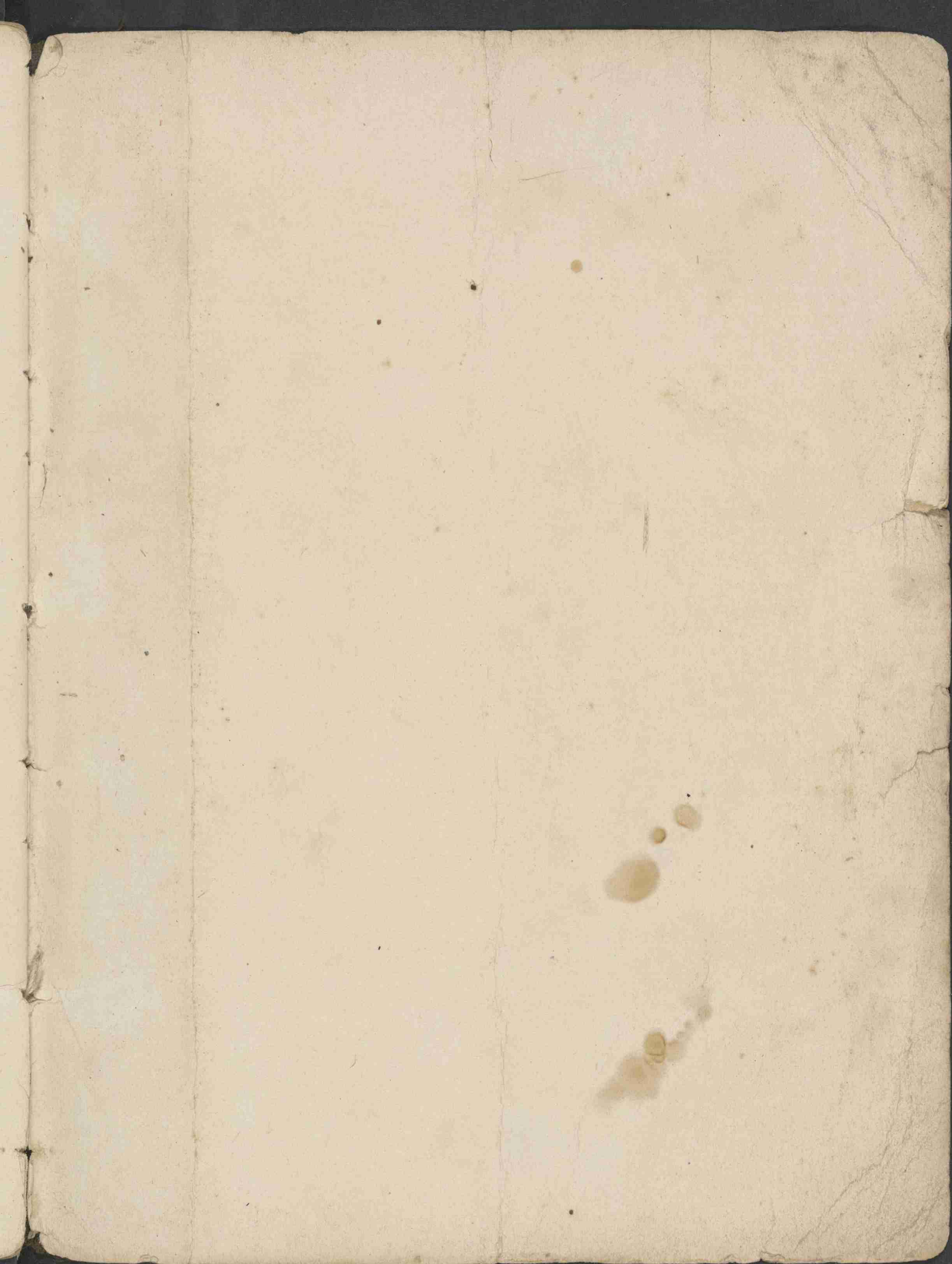
home, . marching home, We are pilgrims, marching home, marching home.

pilgrims, marching home, marching home, We are pilgrims, marching home, marching home.

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