

# 101 Random Songs and Hymns in Shape Notes

In English, Japanese, and Other Languages

In the Aikin Seven-Shape System

七図形音符で書かれた 101 曲の選曲集  
唱歌や讃美歌、英語、日本語、他

Compiled by Timothy M. Cook / 編集：ティモシー M. クック

2024 年

...I think that singing together gives people some kind of a holy feeling. And it can happen whether they're atheists, or whoever. You feel like, "Gee, we're all together."

—Attributed to Pete Seeger by *The New York Times*

## PREFACE・前書き

Ever since encountering shape notes in the 1990s, I have learned what to me is no less than a miracle. That is the ability to sight-sing sheet music, to pick up a sheet of music and just start singing it cold without first hearing someone else sing it or play it on an instrument. The miracle of it isn't just being able to sing songs to myself, but to sing them with others in unaccompanied harmony.

This miracle has been displayed routinely for over 200 years in shape-note singings in the United States, where shape notes were first invented, and since the latter half of the 20th century, in other countries too. Shape notes were primarily born out the need for early American Protestant church congregations to make their own music without reliance on musical instruments, which were either unavailable or forbidden, or both. The shape-note repertoire is consequently nearly all religious. There is, however, nothing inherent in the technology of shape notes to limit their use to church music. Any tonal music that is written in notes can just as well be written in shape notes. The notation is identical to conventional notation, except that the noteheads are different shapes depending on their relative pitch.

The songs in this collection are just ones to which I took a liking. The only unifying them is that they're all old songs that I thought were worth preserving. I put them into shape notes so I myself could read them, but also so I could get others to sing them with me. Most of songs are in English, but a sizable number are in Japanese because of my Japanese heritage. Five songs are in other languages too. If you're reading this on an electronic device, click on any song and it will take you to a website where you can play it to hear how all the parts sound together. I'm making this collection freely available to read online or print out for yourselves, so share to your heart's delight!

For more information on shape notes and this collection, please visit the website below.

1990年代に図形音符と出会って以来、私は奇跡と呼んでも過言ではないものを学んできた。それは、楽譜を初見で歌う能力、つまり、他の人が歌ったり演奏したりするのを聞くことなく、確実に歌い始める能力である。その奇跡とは、単に自分が歌えるということではなく、他の人と無伴奏でハーモニーを奏でられるということだ。

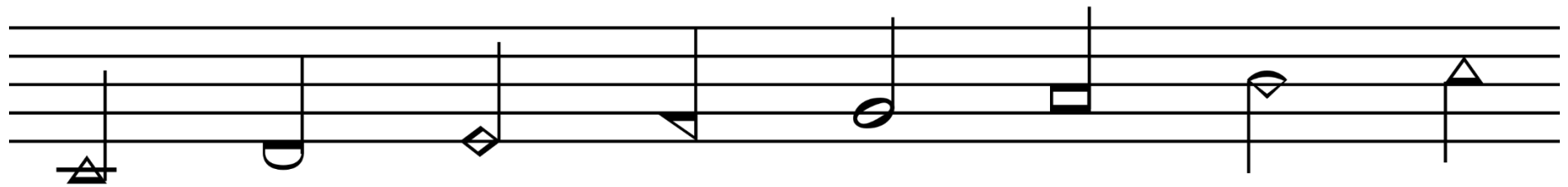
この奇跡は、図形音符が最初に発明されたアメリカでは200年以上も前から、そして20世紀後半からは他の国でも、図形音符の歌唱の会で日常的に披露されてきた。図形音符は主に、初期のアメリカのプロテスタント教会の信徒たちが、入手不可能か、禁止されているか、あるいはその両方だったかの楽器に頼らず、自分たちで音楽を奏でる必要性から生まれた。その結果、図形音符は、ほぼすべて宗教的なものとなった。しかし、図形音符の技術は、その使用を教会音楽に限定するような本質的なものではない。音符で書かれた調性音楽なら、どれも同じように図形音符でも書くことができる。記譜法は、相対音感によって音符の形が異なる以外、従来の記譜法と同じである。

この曲集に収められているのは、私が気に入った曲ばかりだ。唯一の統一テーマは、すべて保存する価値があると思った古い曲だということだ。私自身が自由に読めるように、また、他の人に一緒に歌ってもらえるように、図形音符にした。曲の大半は英語だが、私が日本人の血も引いていることから、かなりの数が日本語だ。他の言語の曲も5曲ある。もし電子機器でこれを読んでいるなら、どの曲でもクリックすればウェブサイトへ飛び、そこで全パートの響きを聴くことができる。この曲集は、自由にオンラインで読んだり、プリントアウトしたりできるようにしているので、心ゆくまで広く共有してください！

図形音符とこの選曲集の詳細は英語だが下記のウェブサイトへ。

# Shape Notes (Aikin System)

## 図形音符 (エイキン式)



A musical staff with five lines. The notes are represented by different shapes: a triangle for 'do', a circle for 're', a diamond for 'mi', a square for 'fa', an oval for 'so', a rectangle for 'la', a circle with a triangle for 'ti', and a triangle for 'do'. Each note has a vertical stem and a horizontal line indicating its pitch level.

do	re	mi	fa	so	la	ti	do
ド	レ	ミ	ファ	ソ	ラ	シ	ド

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t = top      b = bottom

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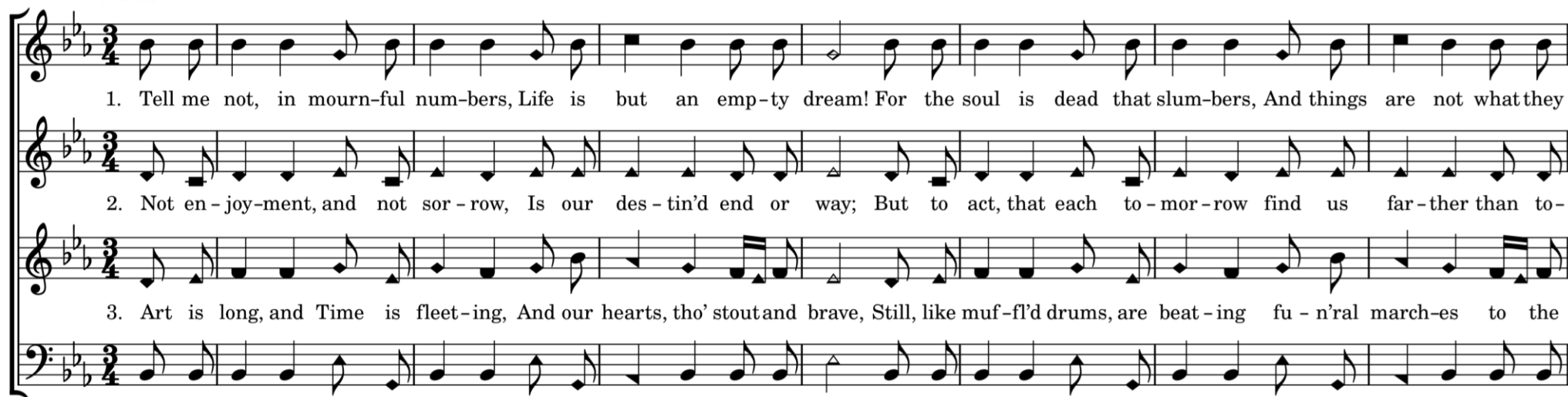
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Henry Wadsworth Longfellow, 1838

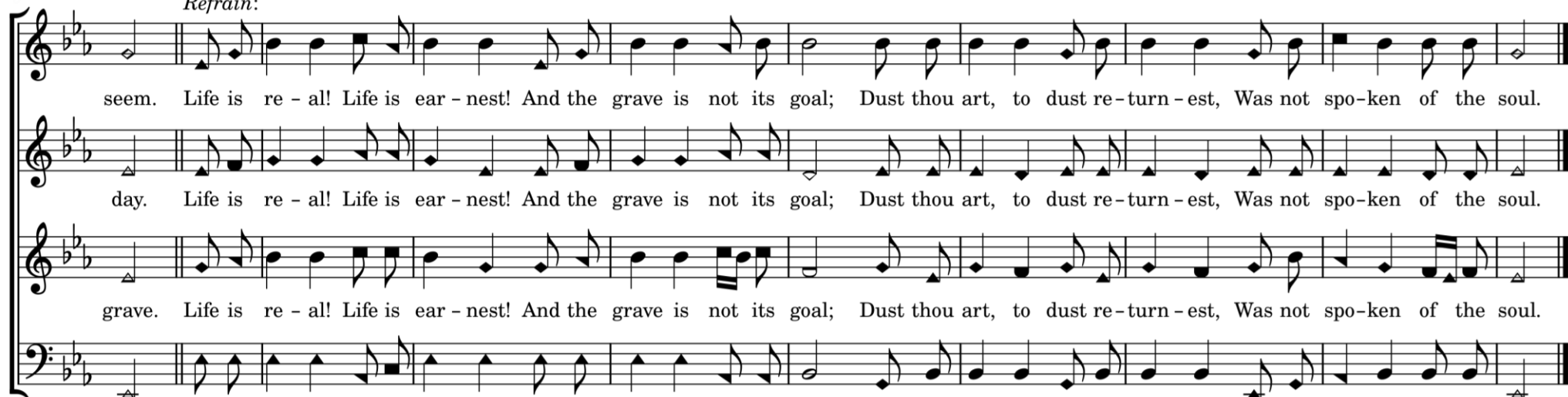
## A PSALM OF LIFE. 8s &amp; 7s D.

Traditional  
© Arr. Timothy M. Cook, 2022


1. Tell me not, in mourn-ful num-bers, Life is but an emp-ty dream! For the soul is dead that slum-bers, And things are not what they

2. Not en-joy-ment, and not sor-row, Is our des-tin'd end or way; But to act, that each to-mor-row find us far-ther than to-

3. Art is long, and Time is fleet-ing, And our hearts, tho' stout and brave, Still, like muf-fl'd drums, are beat-ing fu-n'ral march-es to the

*Refrain:*


seem. Life is re-al! Life is ear-nest! And the grave is not its goal; Dust thou art, to dust re-turn-est, Was not spo-ken of the soul.

day. Life is re-al! Life is ear-nest! And the grave is not its goal; Dust thou art, to dust re-turn-est, Was not spo-ken of the soul.

grave. Life is re-al! Life is ear-nest! And the grave is not its goal; Dust thou art, to dust re-turn-est, Was not spo-ken of the soul.

4. Lives of great ones all remind us  
We can make our lives sublime,  
And, departing, leave behind us  
Footprints on the sands of time.

*Refrain*

5. Footprints, that perhaps another,  
Sailing o'er life's solemn main,  
A forlorn and shipwrecked brother,  
Seeing, shall take heart again.

*Refrain*

6. Let us, then, be up and doing,  
With a heart for any fate;  
Still achieving, still pursuing,  
Learn to labor and to wait.

*Refrain*

"Rousseau's Dream"  
Songs That Never Die, 1894

## DAYS OF ABSENCE. 8s & 7s.

Jean-Jacques Rousseau, 1752

Fine

1. Days of ab - sence, sad and drear - y, Cloth'd in sor - row's dark ar - ray; Days of ab - sence, I am  
Hours of bliss, too quick - ly van - ish'd, When will aught like you re - turn?

2. Not till that loved voice can greet me, Which so oft has charmed mine ear, Not till those sweet eyes can  
Soon my bos - om's i - dol ban - ish Gloom, but felt when she's a - way.

3. All my love is turned to sad - ness, Ab - sence pays the ten - der vow, Hopes that filled the heart with  
An - toi - nette with kiss - es meet me, Breath - ing love and peace a - gain.

D.C. al Fine

wea - ry, She I love is far a - way. When the heav - y sigh be ban - ish'd? When this bos - om cease to mourn?  
meet me, Tell - ing that I still am dear; Days of ab - sence then will van - ish, Joy will all my pangs re - pay;  
glad - ness, Mem - ry turns to an - guish now; Love may yet re - turn to greet me, Hope may take the place of pain;



## COME AGAIN

John Dowland, 1597

1. Come a - gain, sweet love doth now in - vite Thy gra - ces, that re - frain\_ To do me due de - light; 1. To see, to  
2. I sit, I  
3. By sighs and

2. Come a - gain, that I may cease to\_ mourn Through thy un - kind dis - dain; For now, left and for - lorn, 1. To see, to  
2. I sit, I  
3. By sighs and

3. Gen - tle love, draw forth thy wound - ing dart, Thou canst not pierce her heart; For I that do ap - prove 1. To see, to hear,  
2. I sit, I sigh,  
3. By sighs and tears

1. To see, to  
2. I sit, I  
3. By sighs and

hear, to touch, to kiss, to die, to die with thee a - gain, with thee a - gain in swee - test sym - pa - thy.  
sigh, I weep, I faint, I die, I die in dead - ly pain, in dead - ly pain and end - less mi - se - ry.  
tears more hot than are thy shafts, more hot than are thy shafts, Do tempt; while she for tri - umphs laughs.

hear, to touch, to kiss, to die, with thee a - gain, a - gain, in sweet - est sym - pa - thy.  
sigh, I weep, I faint, I die, I die in dead - ly pain, and end - less mi - se - ry.  
tears more hot than are thy shafts, do tempt; while she for tri - umphs laughs, for tri - umphs laughs.

to touch, to kiss, to die, with thee a - gain, in sweet - est sym - pa - thy.  
I weep, I faint, I die, in dead - ly pain, and end - less mi - se - ry.  
more hot than are thy shafts, Do tempt; while she, while she for tri - umphs laughs.

hear, to touch, to kiss, to die, to die with thee a - gain in sweet - est sym - pa - thy.  
sigh, I weep, I faint, I die, I die in dead - ly pain, and end - less mi - se - ry.  
tears more hot than are thy shafts, Do tempt; do tempt, while she, while she for tri - umphs laughs.

## AWAKE, SWEET LOVE

John Dowland (1562-1626)

1. A-wake, sweet Love! thou art re - turn'd: My heart, which long in ab - sence mourn'd, Lives  
 Let love which ne - ver ab - sent dies, Now love for - ev - er in her eyes, Whence  
 2. If she es - teem thee now aught worth; She will not grieve thy love hence - forth, Which  
 De-spair hath prov - ed now in me, That love will not in - con - stant be, Though

1. A-wake, sweet Love! thou art re - turn'd: My heart, which long in ab - sence mourn'd, Lives now,  
 Let love which ne - ver ab - sent dies, Now love for - ev - er in her eyes, Whence came,  
 2. If she es - teem thee now aught worth; She will not grieve thy love hence - forth, Which so,  
 De-spair hath prov - ed now in me, That love will not in - con - stant be, Though long,

1. A-wake, sweet Love! thou art re - turn'd: My heart, which long in ab - sence mourn'd, Lives  
 Let love which ne - ver ab - sent dies, Now love for - ev - er in her eyes, Whence  
 2. If she es - teem thee now aught worth, She will not grieve thy love hence - forth, Which  
 De-spair hath prov - ed now in me, That love will not in - con - stant be, Though

1. A-wake, sweet Love! thou art re - turn'd: My heart, which long in ab - sence mourn'd, Lives  
 Let love which ne - ver ab - sent dies, Now love for - ev - er in her eyes, Whence  
 2. If she es - teem thee now aught worth; She will not grieve thy love hence - forth, Which  
 De-spair hath prov - ed now in me, That love will not in - con - stant be, Though

## AWAKE, SWEET LOVE, Cont'd.

The musical score consists of four staves, each with a vocal line and corresponding lyrics. The first two staves are in treble clef, and the last two are in bass clef. The music is in a minor key, indicated by one flat (Bb). The lyrics are arranged in four columns, with the first two columns of lyrics corresponding to the first two staves, and the last two columns corresponding to the last two staves. The lyrics are as follows:

now in per - fect joy. 1. On - ly her - self hath seem - ed fair, She  
 came my first an - noy. De - spair did make me wish to die, That  
 so de - spair hath proved. 2. If she at last re - ward thy love, And  
 long in vain I loved. And if that now thou wel - come be, When

lives now in per - fect joy. 1. On - ly her - self, her - self hath seem - ed fair, She on - ly  
 whence camemy first an - noy. De - spair did make, did make me wish to die, That I my  
 which so de - spair hath proved. 2. If she at last, at last re - ward thy love, And all thy  
 though long in vain I loved. And if that now, that now thou wel - come be, When thou with

now in per - fect joy. 1. On - ly her - self hath seem - ed fair, She on - ly I could  
 came my first an - noy. De - spair did make me wish to die, That I my joys might  
 so de - spair hath proved. 2. If she at last re - ward thy love, And all thy harms re -  
 long in vain I loved. And if that now thou wel - come be, When thou with her dost

now in per - fect joy. 1. On - ly her - self hath seem - ed fair, She on - ly I could  
 came my first an - noy. De - spair did make me wish to die, That I my joys might  
 so de - spair hath proved. 2. If she at last re - ward thy love, And all thy harms re -  
 long in vain I loved. And if that now thou wel - come be, When thou with her dost

## AWAKE, SWEET LOVE, Cont'd.

on - ly I could love, She drove me to de - spair, When she un - kind did prove.  
 I my joys might end, She which did make me fly, My state may now a - mend.  
 all thy harms re - pair, Thy hap - pi - ness will sweet - er prove, Rais'd up from deep de - spair.  
 thou with her dost meet, She on - ly play'd with thee to make thy joys more sweet.

I could love, She on - ly, drove me to de - spair, When she un - kind did prove.  
 joys might end, She on - ly, which did make me fly, my state may now a - mend.  
 harms re - pair, Thy hap - pi - ness will sweet - er prove, Rais'd up from deep de - spair.  
 her dost meet, She all this while but play'd with thee to make thy joys more sweet.

love; She on - ly drove me to de - spair, When she un - kind did prove.  
 end: She on - ly, which did make me fly, My state may now a - mend.  
 pair, Thy hap - pi - ness will sweet - er prove, Rais'd up from deep de - spair.  
 meet, She all this while but play'd with thee to make thy joys more sweet.

love, She on - ly drive me to de - spair, When she un - kind did prove.  
 end: She on - ly, which did make me fly, My state may now a - mend.  
 pair, Thy hap - pi - ness will sweet - er prove, Rais'd up from deep de - spair.  
 meet, She all this while just play'd with thee to make thy joys more sweet.

H. J. Fuller &amp; J. T. Wood, 1881

## MY BONNIE LIES OVER THE OCEAN

Scottish Folk Song

1. My Bon-nie lies o-ver the o-cean My Bon-nie lies o-ver the sea Oh, bring back my Bon-nie to me...

2. Oh blow ye winds o-ver the o-cean Oh blow ye winds o-ver the sea And bring back my Bon-nie to me

3. Last night as I lay on my pil-low Last night as I lay on my bed I dreamt that my Bon-nie was dead

4. The windshave blown o-ver the o-cean The windshave blown o-ver the sea And broughtback my Bon-nie to me

*Chorus:* Bring back, bring back, oh, bringback my Bon-nie to me, to me bringback my Bon-nie to me

*Chorus:* Bring back, bring back, oh, bringback my Bon-nie to me, to me bringback my Bon-nie to me

*Chorus:* Bring back, bring back, oh, bringback my Bon-nie to me, to me bringback my Bon-nie to me

*Chorus:* Bring back, bring back, oh, bringback my Bon-nie to me, to me bringback my Bon-nie to me

## Believe Me, If All Those Endearing Young Charms

1. Be - lieve me, if all those en - dear - ing young charms, Which I gaze on so fond - ly to - day, - Were to change by to - mor - row and

2. It - is not while beau - ty and youth are thine own, And thy cheek's un - pro - faned by a tear, - That the fer - vor and faith of a

fleet from my arms, Like - fair - y gifts fad - ing a - way! - Thou wouldst still be a - dored as this mo - ment thou art, Let thy

soul can be known, To which time will but make thee more dear! - Oh the heart that has tru - ly loved nev - er for - gets, But as

love - li - ness fade as it will; - And a - round the dear ru - in, each wish of my heart Would en - twine it - self ver - dant - ly still! -

tru - ly loves on to the close; - As the sun - flo - wer turns on her god when he sets, The same look which she turned when he rose! -

Thomas Moore, 1808

## OFT IN THE STILLY NIGHT. 7, 6, 8.

Scottish Melody  
Arr. *The American Vocalist*, 1848

Fine

1. Oft, in the stil - ly night, ere slum - ber's chain hath bound me, Fond mem' - ry brings the light of oth - er days a - round me; The  
Thus, in the stil - ly night, ere slum - ber's chain hath bound me, Sad mem' - ry brings the light of oth - er days a - round me.

D.C. al Fine

smiles, the tears, of boy-hood's years, the words of love then spo-ken; The eyes that shone, now dimm'd and gone, the cheer-ful hearts now bro-ken!  
feel like one who treads a - lone some ban-quet-hall de - sert-ed, whose lights are fled, whose gar-lands dead, and all but he de - part-ed!

*The Western Minstrel*, 1831

## THE GIFT. C.M.

Arr. Ananias Davisson, 1817

1. Ac-cept from me this ce-dar tree, And keep it ev-er-more, An em-blem true of love in you, Thou maid that I a-dore.  
 2. Its fo-liage green is al-ways seen, Nor with-ers in the frost; So con-stant love too strong will prove To be for-got or lost.

3. It grew be-side, roots were tied, To one of its own kind; And on it's found the part-ing wound, Em-blem of our torn mind.

4. The one be-hind, I'll nour-ish kind, Tho' part-ed, both shall grow; Should ei-ther die, then thou or I Have ceased to love, we'll know.  
 5. O take and save this ce-dar, gave From fond af-fec-tion's hand, A pledge to be, when thou from me Art in a dis-tant land.

Henry Wadsworth Longfellow, 1843

## STARS OF THE SUMMER NIGHT. 6s.

Isaac Baker Woodbury (1819-1858)

1. Stars of the sum-mernight! Far in yon az-ure deeps, Hide, hide your gold-en light, She sleeps, my la-dy sleeps.

2. Moon of the sum-mernight, Far down yon west-ern steep, Sink, sink in sil-ver light, She sleeps, my la-dy sleeps. She sleeps, She sleeps, my la-dy sleeps.

3. Dreams of the sum-mernight, Tell her, her lov-er keeps Watch, while in slum-ber light, She sleeps, my la-dy sleeps.



John Howard Payne, 1823

## HOME, SWEET HOME

Henry R. Bishop, 1823

1. Mid pleas-ures and pal - a - ces though we may roam, Be it ev - er so hum-ble, there's no place like home! A charm from the skies seems to hal - low us

2. An ex - ile from home, splen-dor daz-zles in vain; Oh, give me my low - ly thatched cot-tage a - gain! The birds sing-ing gai - ly that come at my

there, Which, seek thro' the world, is ne'er met with else-where.

*Chorus:*  
Home! home! sweet, sweet home! There's no place like home, there's no place like home.

call; Give me them with the peace of mind, dear-er than all.

## LOVE AT HOME

John H. McNaughton, 1860

1. There is beau-ty all a-round When there's love at home There is joy in ev' - ry sound When there's love at home

2. In the cot-tage there is joy When there's love at home Hate and en - vy ne'er an - noy When there's love at home

3. Kind-ly hea-ven smiles a - bove When there's love at home All the world is filled with love When there's love at home

Peace and plen - ty here a-bide Smil - ing sweet on ev' - ry side Time doth soft - ly sweet - ly glide When there's love at

Ros - es bloom be - neath our feet All the earth's a gar - den sweet Mak - ing life a bliss com - plete When there's love at

Sweet - er sings the brook - let by Bright - er beams the a - zure sky Oh there's One who smiles on high When there's love at

home. Love at home love at home Time doth soft - ly sweet - ly glide When there's love at home.

home. Love at home, love at home Mak - ing life a bliss com - plete When there's love at home.

home. Love at home love at home Oh there's One who smiles on high When there's love at home.

## RED RIVER VALLEY. 10s &amp; 9s.

American Folk Song  
© Arr. Timothy M. Cook, 2024

1. From this val - ley they say you are leav - ing, We will miss your bright eyes and sweet

2. For a long time, my dar - lin', I've wait - ed For the sweet words you nev - er would

Chorus: So come sit by my side if you love me. Do not has - ten to bid me a -

smile. For they say you are tak - ing the sun - shine That has bright - en'd our path - way a while.

say. Now at last all my fond hopes have van - ish'd For they say you are go - ing a - way.

dieu. Just re - mem - ber the Red Riv - er Val - ley And the cow - boy that loved you so true.

## MY GRANDFATHER'S CLOCK

Henry Clay Work, 1876

1. My grand-fa-ther's clock was too large for the shelf, So it stood nine-ty years on the floor; It was tall - er by half than the

2. In watch-ing its pen - du-lum swing to and fro, Ma - ny hours had-he spent while a boy; And in child-hood and man-hood the

3. My grand - fa - ther said that of those he could hire, Not a ser - vant so faith - ful he found; For it wast - ed no time, and had

4. It rang an a - larm in the dead of the night, An a - larm that for years had been dumb; And we knew that his spir - it was

old man him-self, Though it weighed not a pen - n-yweight more. It was bought on the morn of the day that he was born, And was

clock seemed to know And to share both his grief and his joy. For it struck twen-ty - four when he en-tered at the door, With a

but one de-sire, At the close of each week to be wound. And it kept in its place, not a frown up - on its face, And its

plum-ing for flight, That his hour of de - par-ture had come. Still the clock kept the time, with a soft and muf-fled chime, As we

## MY GRANDFATHER'S CLOCK, Continued.

al - ways his trea - sure and pride; But it stopp'd short, nev - er to go a - gain, when the old man died.

bloom - ing and beau - ti - ful bride; But it stopp'd short, nev - er to go a - gain, when the old man died. **CHORUS:** Nine - ty years with - out slum - ber - ing,

hands nev - er hung by its side. But it stopp'd short, nev - er to go a - gain, when the old man died.

si - lent - ly stood by his side; But it stopp'd short, nev - er to go a - gain, When the old man died.

Detailed description: This system contains the first four staves of music. The first staff is the vocal line with lyrics. The second staff continues the vocal line with lyrics and includes the word 'CHORUS:'. The third staff continues the vocal line with lyrics. The fourth staff is the bass line. There are three triplet markings (indicated by a '3' above the notes) in the first, second, and fourth staves.

tick, tock, tick, tock, His life's sec - onds num - ber - ing, tick, tock, tick, tock, It stopped short nev - er to go a - gain, when the old man died.

Detailed description: This system contains the next four staves of music. The first staff continues the vocal line with lyrics. The second staff continues the vocal line with lyrics. The third staff continues the vocal line with lyrics. The fourth staff is the bass line. There are two triplet markings (indicated by a '3' above the notes) in the second and third staves.

## DOWN IN THE VALLEY. 9s.

American Folk Song  
© Arr. Timothy M. Cook, 2024

1. Down in the val - ley, val - ley so low, Hang your head o - ver hear the wind blow,  
Hear the wind blow, love, hear the wind blow, Hang your head o - ver, hear the wind blow.

2. Ros - es love sun - shine, vio - lets love dew, An - gels in heav - en, know I love you,  
Know I love you, dear, know I love you, An - gels in heav - en know I love you.

3. If you don't love me, love whom you please, Put your arms round me, give my heart ease,  
Give my heart ease, love, give my heart ease, Put your arms round me, give my heart ease.

4. Write me a letter, send it by mail, Send it in care of, the Birmingham Jail,  
Birmingham Jail love, Birmingham Jail, Send it in care of, the Birmingham Jail.

5. Build me a castle, forty feet high, So I can see him, as he rides by,  
As he rides by, love, as he rides by, So I can see him, as he rides by.

Fred Mower, 1899

## TELL ME WHY

Roy L. Burtch, 1899

1. Tell me why the stars do shine, Tell me why the i - vy twines, Tell me why the sky's so blue, Then I will tell you just why I love you.

2. Be-cause God made the stars to shine, Be-cause God made the i - vy twine, Be-cause God made the sky so blue, Be-cause God made you, that's why I love you.



## HARD TIMES COME AGAIN NO MORE

Stephen C. Foster, 1854

1. Let us pause in life's pleasures and count its many tears While we all sorrow with the poor. There's a

2. While we seek mirth and beauty and music light and gay There are frail forms fainting at the door. Though their

3. There's a pale weeping maiden who toils her life away, With a worn heart whose better days are o'er: Though her

4. 'Tis a sigh that is wafted across the troubled wave, 'Tis a wail that is heard upon the shore 'Tis a

song that will linger forever in our ears, Oh Hard Times come again no more. *Chorus:*

voi - ces are silent, their pleading looks will say, Oh Hard Times come again no more. 'Tis the song, the sigh of the weary,

voice would be merry, 'tis sighing all the day, Oh! Hard times come again no more.

dirge that is murmured around the lowly grave Oh! Hard times come again no more.



## HARD TIMES COME AGAIN NO MORE, Continued.

Hard Times, Hard Times, come a-gain no more. Ma - ny days you have lin-ger'd a - round my cab-in door, Oh Hard Times, come a-gain no more.

Henry Wadsworth Longfellow, 1864  
Alt. Verse 3: Timothy M. Cook, 2023

## CHRISTMAS BELLS. L.M.

Thomas Tallis, c. 1561

Tallis' Canon

1. I heard the bells on Christ - mas day Their old fa - mil - iar car - ols play, And  
 2. Till, ring - ing, sing - ing on its way, The world re - volved from night to day A  
 3. Then in a blink the skies were red Ten thou - sand shells flew o - ver - head And  
 4. It was as if an earth - quake rent The hearth - stones of a con - ti - nent, And  
 5. And in de - spair I bowed my head: "There is no peace on earth," I said, "For  
 6. Then pealed the bells more loud and deep: "God is not dead, nor doth He sleep; The

wild and sweet the words re - peat Of peace of earth, good - will to men.  
 voice, a chime, a chant sub - lime, Of peace on earth, good - will to men.  
 with the sound The car - ols drowned Of peace on earth, good - will to men!  
 made for - lorn The house - holds born Of peace on earth, good - will to men!  
 hate is strong, and mocks the song Of peace on earth, good - will to men."  
 wrong shall fail, the right pre - vail, With peace on earth, good - will to men."

## STUDY WAR NO MORE

1. lay down my bur - den, down by the riv-er-side, down by the riv-er-side, down by the riv-er-side; lay down my bur - den,

2. lay down my sword and shield, down by the riv-er-side, down by the riv-er-side, down by the riv-er-side; lay down my sword and shield,

Gon-na 3. talk with the Prince of Peace, down by the riv-er-side, down by the riv-er-side, down by the riv-er-side; gon-na talk with the Prince of Peace,

4. shake hands a-round the world, down by the riv-er-side, down by the riv-er-side, down by the riv-er-side; shake hands a-round the world,

down by the riv-er-side, ain't gon-nastud-y warno more. I ain't gon-na stud-y warno more, ain't gon-na stud-y warno more, ain't gon-na stud-y

down by the riv-er-side, ain't gon-nastud-y warno more. I ain't gon-na stud-y warno more, ain't gon-na stud-y warno more, ain't gon-na stud-y

down by the riv-er-side, ain't gon-nastud-y warno more. I ain't gon-na stud-y warno more, ain't gon-na stud-y warno more, ain't gon-na stud-y

down by the riv-er-side, ain't gon-nastud-y warno more. I ain't gon-na stud-y warno more, I ain't gon-na stud-y warno more, I ain't gon-na stud-y

## STUDY WAR NO MORE, cont'd.

war no more, ain'tgon-na stud-y warno more, ain'tgon-na stud-y warno more, ain't gon-na stud-y war no more.

war no more, ain'tgon-na stud-y warno more, ain'tgon-na stud-y warno more, ain't gon-na stud-y war no more.

war no more, ain'tgon-na stud-y warno more, ain'tgon-na stud-y warno more, ain't gon-na stud-y war no more.

war no, stud-y warno more, I ain'tgon-na stud-y warno more, I ain'tgon-na stud-y warno more, ain't gon-na stud-y war no more.

Agnes Dei Liturgy

## DONA NOBIS PACEM

Traditional

(Round)

1 Do-na no-bis pa - cem pa-cem Do - na no - bis pa - cem. 2 Do - na no - bis pa-cem

3 Do-na no-bis pa - cem. Do - na no - bis pa-cem Do-na no-bis pa - cem.

## TENTING ON THE OLD CAMP-GROUND

Walter Kittredge, 1863

1. We're tent-ing to-night on the old camp ground, Give us a song to cheer, Our\_ wea - ry hearts a song of home And

2. We're tired of\_ war on the old camp ground, Ma-ny are dead and gone, Of the brave and true who've left their homes O -

The first system of the musical score is in 4/4 time with a key signature of two sharps (F# and C#). It contains two vocal lines and a bass line. The first line of music is for the first vocal part, and the second line is for the second vocal part. The bass line is on a separate staff below. The lyrics are printed below the vocal staves.

friends we love so dear. *Chorus:*

Ma-ny are the hearts that are wea-ry to-night, wish-ing for the war to cease; Ma-ny are the hearts look-ing

thers been wound-ed long.

The second system continues the musical score. It features a vocal line with the lyrics "friends we love so dear. Chorus:" and another vocal line with the lyrics "Ma-ny are the hearts that are wea-ry to-night, wish-ing for the war to cease; Ma-ny are the hearts look-ing thers been wound-ed long." The bass line continues below. The lyrics are printed below the vocal staves.

for the night to see the dawn of peace. Tent-ing to-night, tent-ing to-night, tent-ing on the old camp ground.

The third system concludes the musical score. It features a vocal line with the lyrics "for the night to see the dawn of peace. Tent-ing to-night, tent-ing to-night, tent-ing on the old camp ground." The bass line continues below. The lyrics are printed below the vocal staves.

Vs. 1 & 3 - Robert Lowry, 1869  
 V. 2 - Doris Plenn, ca. 1950

## HOW CAN I KEEP FROM SINGING? 8s & 7s D.

Robert Lowry, 1869

1. My life flows on in end-less song, a - bove earth's la - men - ta - tion. I catch the sweet, though far - off hymn that hails a new cre - a - tion.

2. When ty - rants trem - ble, sick with fear, And hear their death knell ring - ing, When friends re - joice both far and near, How can I keep from sing - ing?

3. What though the tem - pest loud - ly roars, I hear the truth, it liv - eth. What though the dark - ness 'round me falls, Songs in the night it giv - eth.

Through all the tu - mult and the strife, I hear its mu - sic ring - ing, It sounds an e - cho in my soul. How can I keep from sing - ing?

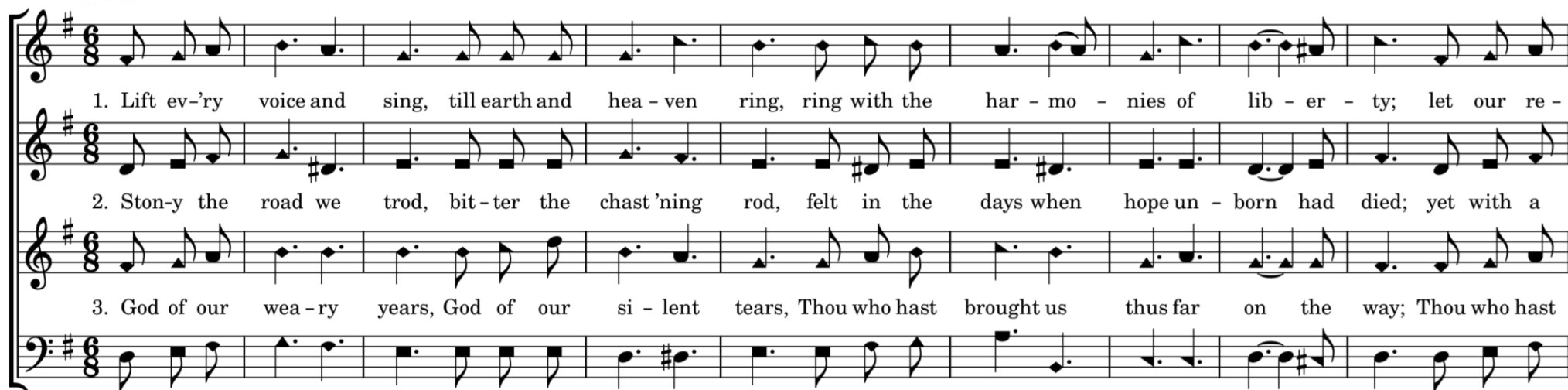
In pris - on cell and dun - geon vile, Our thoughts to them go wing - ing; When friends by shame are un - de - filed, How can I keep from sing - ing?

No storm can shake my in - most calm, While to that rock I'm cling - in. Since Love is lord of heav'n and earth, How can I keep from sing - ing?

James Weldon Johnson, 1900

## LIFT EVERY VOICE AND SING

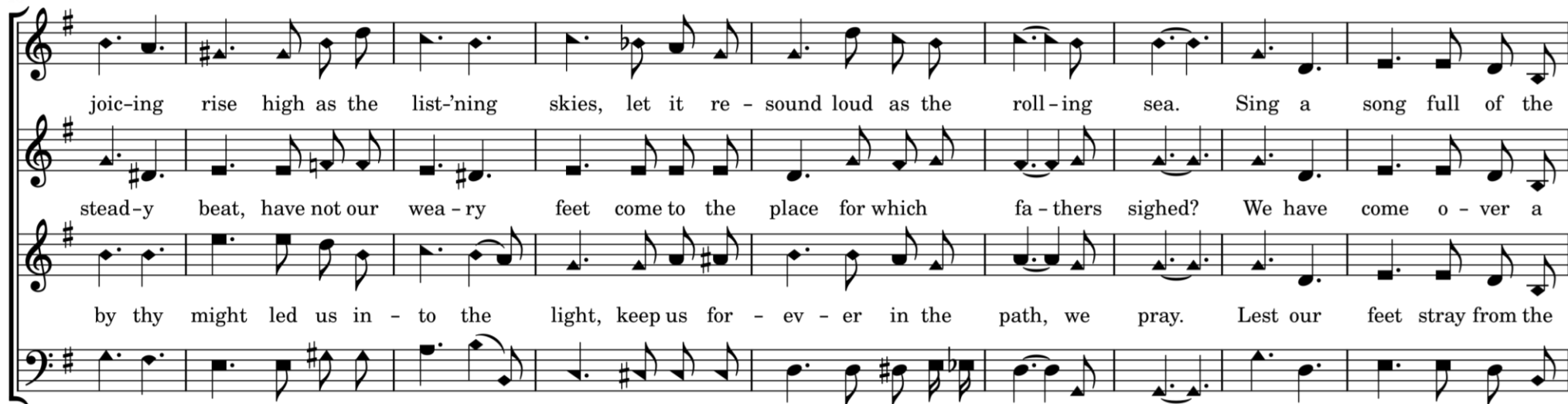
J. Rosamond Johnson, 1905



1. Lift ev-'ry voice and sing, till earth and hea - ven ring, ring with the har - mo - nies of lib - er - ty; let our re -

2. Ston-y the road we trod, bit - ter the chast'ning rod, felt in the days when hope un - born had died; yet with a

3. God of our wea - ry years, God of our si - lent tears, Thou who hast brought us thus far on the way; Thou who hast



joic-ing rise high as the list'ning skies, let it re - sound loud as the roll - ing sea. Sing a song full of the

stead-y beat, have not our wea - ry feet come to the place for which fa - thers sighed? We have come o - ver a

by thy might led us in - to the light, keep us for - ev - er in the path, we pray. Lest our feet stray from the

## LIFT EVERY VOICE AND SING, Continued.

faith that the dark past has taught us; sing a song full of the hope that the present has brought us; facing the way that with tears has been watered; we have come, treading our path through the blood of the slaughtered, out from the places, our God, where we met thee; lest our hearts drunk with the wine of the world, we forget Thee; shadowed be-

This system consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor) and the bottom staff is the bass line. The music is in G major and 4/4 time. The lyrics are: "faith that the dark past has taught us; sing a song full of the hope that the present has brought us; facing the way that with tears has been watered; we have come, treading our path through the blood of the slaughtered, out from the places, our God, where we met thee; lest our hearts drunk with the wine of the world, we forget Thee; shadowed be-

rising sun of our new day begun, let us march on till victory is won. gloomy past, till now we stand at last where the white gleam of our bright star is cast. neath Thy hand, may we forever stand, true to our God, true to our native land.

This system consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor) and the bottom staff is the bass line. The music is in G major and 4/4 time. The lyrics are: "rising sun of our new day begun, let us march on till victory is won. gloomy past, till now we stand at last where the white gleam of our bright star is cast. neath Thy hand, may we forever stand, true to our God, true to our native land."

## WHICH SIDE ARE YOU ON?

Florence Reece, 1931

## A Harlan County War Song

1. Come all of you poor work - ers, good news to you I'll tell Of how the good old  
 2. We're start - ing our good bat - tle We know we're sure to win Be - cause we've got the  
 3. If you go to Har - lan Coun - ty There is no neu - tral there You'll ei - ther be a

4. They say they have to guard us To ed - u - cate their child Their chil - dren live in  
 5. Gentle-man can you stand it? Oh, tell me how you can! Will you be a  
 6. My dad - dy was a min - er He's now in the air and sun He'll be with you fel - low

un - ion Has come in here to dwell.  
 gun thugs a - look - in' ver - y thin. Which side are you on? Which side are you on?  
 union man Or a thug for J. H. Blair.

lux' - ry Our chil - dren al - most wild.  
 gun thug Or will you be a man? Which side are you on? Which side are you on?  
 work - ers Till ev' - ry bat - tle's won.



“John Brown’s Body,” traditional

# SOLIDARITY FOREVER

Ralph Chaplin, 1915

Written for the Industrial Workers of the World (IWW)

1. When the un - ion's in - spi - ra - tion through the work - ers' blood shall run, There can be no pow - er great - er an - y -  
 2. Is there aught we hold in com - mon with the greed - y par - a - site, Who would lash us in - to serf - dom and would

3. It is we who plowed the prai - ries; built the cit - ies where they trade, Dug the mines and built the work - shops, end - less  
 4. All the world that's owned by i - dle drones is ours and ours a - lone. We have laid the wide foun - da - tions; built it

5. They have tak - en un - told mil - lions that they nev - er toiled to earn. But with - out our brain and mus - cle not a  
 6. In our hands is placed a pow - er great - er than their hoard - ed gold; Great - er than the might of ar - mies, mag - ni -

where be - neath the sun; Yet what force on earth is weak - er than the fee - ble strength of one? But the un - ion makes us strong.  
 crush us with his might? Is there an - y - thing left to us but to or - gan - ize and fight? For the un - ion makes us strong.

miles of rail - road laid. Now we stand out - cast and starv - ing midst the won - ders we have made; But the un - ion makes us strong.  
 sky - ward stone by stone. It is ours, — not to slave in, but to mas - ter and to own, While the un - ion makes us strong.

sin - gle wheel can turn. We can break their haugh - ty pow - er, gain our free - dom when we learn That the un - ion makes us strong.  
 fied a thou - sand - fold. We can bring to birth a new world from the ash - es of the old, For the un - ion makes us strong.

## SOLIDARITY FOREVER, cont'd.

*Chorus:*

Sol - i - dar - i - ty for - ev - er! Sol - i - dar - i - ty for - ev - er! Sol - i - dar - i - ty for - ev - er! For the un - ion makes us strong.

Sol - i - dar - i - ty for - ev - er! Sol - i - dar - i - ty for - ev - er! Sol - i - dar - i - ty for - ev - er! For the un - ion makes us strong.

Sol - i - dar - i - ty for - ev - er! Sol - i - dar - i - ty for - ev - er! Sol - i - dar - i - ty for - ev - er! For the un - ion makes us strong.

## THE STRANGEST DREAM

Words and music by Ed McCurdy, 1950

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1. Last night I had the strang - est dream I'd ev - er dreamed be - fore. I dreamed the  
2. And when the pa - pers all were signed and a mil - lion cop - ies made, they all joined

1. Last night I had the strang - est dream I ev - er dreamed be - fore. I dreamed the  
2. And when the pa - pers all were signed and a mil - lion cop - ies made, they all joined

1. Last night I had the strang - est dream I ev - er dreamed be - fore. I dreamed the  
2. And when the pa - pers all were signed and a mil - lion cop - ies made, they all joined

## THE STRANGEST DREAM, cont'd.

Fine

world had all a - greed to put an end to war. I dreamed I saw a might - y room, the hands and bowed their heads, and grate - ful prayers were prayed. And the peo - ple in the streets be - low were

world had all a - greed to put an end to war. I dreamed I saw a might - y room, the hands and bowed their heads, and grate - ful prayers were prayed. And the peo - ple in the streets be - low were

world had all a - greed to put an end to war. I dreamed I saw a might - y room, the hands and bowed their heads, and grate - ful prayers were prayed. And the peo - ple in the streets be - low were

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by three piano accompaniment staves. The lyrics are written below the vocal staff. The word 'Fine' is written above the end of the first staff.

D.C. al Fine from v. 2 to v. 1

room was filled with men, and the pa - per they were sign - ing said they'd ne - ver fight a - gain. danc - ing round and round, and guns and swords and u - ni - forms were scat - tered on the ground.

room was filled with men, and the pa - per. they were sign - ing said they'd nev - er fight a - gain. danc - ing round and round, and guns and swords and u - ni - forms were scat - tered on the ground.

room was filled with men, and the pa - per. they were sign - ing said they'd nev - er fight. a - gain. danc - ing round and round, and guns and swords and u - ni - forms were scat - tered on the ground.

The second system of the musical score consists of four staves. The top staff is the vocal line, followed by three piano accompaniment staves. The lyrics are written below the vocal staff. The instruction 'D.C. al Fine from v. 2 to v. 1' is written above the end of the first staff.

## PSALM 42

1. As the hart, a - bout to fal - ter, In its trem-bling ag - o - ny, Longs for flow-ing streams of wa - ter, So, O God, I long for Thee.

2. From the land be - yond the Jor - dan, With my soul cast down in me, From Mount Mi-zar and Mount Her - mon, I will yet re-mem-ber Thee.

3. But the Lord will send sal - va - tion, And by day His love pro - vide. He shall be my ex - ul - ta - tion, And my song at e - ven - tide.

Yes, a - thirst for Thee I cry; God of life, O when shall I come a - gain to stand be - fore Thee in Thy tem - ple and a - dore Thee?

As the wa - ters plunge and leap Deep re - ech - oes un - to deep; All Thy waves and bil - lows roar - ing O'er my trou - bled soul are pour - ing.

On His praise e'en in the night I will pon - der with de - light, And in prayer, tran - scend - ing dis - tance, Seek the God of my ex - ist - ence.

Isaac Watts, 1719

## LUTZEN. C.M.

Nikolaus Herman, 1554  
Carmina Sacra: or, Boston Collection of Church Music, 1841

1. To our al-might-y Ma-ker, God, New hon-ors be ad - dressed; His great sal-va-tion shines a-broad, And makes the na-tions best.

2. Let all the earth his love pro-claim, With all her dif-f'rent tongues, And spread the hon-or of his name, In mel - o-dy and songs.

Psalm 16  
trans. Thomas Sternhold, 1500–1549

## BRISTOL. C.M.

Ravenscroft's Psalter, 1621

1. Lord keep me, for I trust in thee, and do con - fess in - deed; Thou art my God, and of my good, O Lord thou hast no need.

2. But wilt me show the way to life, where there is joy in store; And where at thy right hand there are pleas - ures for ev - er - more.

## LEIGHTON. L.M.

1. We are a gar - den wall'd a - round, Cho - sen and made pe - cu - liar ground;

2. Like trees of myrrh and spice we stand, Plant - ed by God the Fa - ther's hand;

3. Eat of the tree of life, my friends, The bless - ings that my Fa - ther sends;

4. Je - sus, we will fre - quent thy board, And sing the boun - ties of our Lord;

A lit - tle spot en - clos'd by grace Out of the world's wide wil - der - ness.

And all his springs in Zi - on flow, To make the young plan - ta - tion grow.

Your taste shall all my dain - ties prove, And drink a - bun - dance of my love.

But the rich food on which we live De - mands more praise than tongues can give.

Psalm 100  
Trans. William Kethe, 1592

# OLD HUNDREDTH. L.M.

Louis Bourgeois, 1560  
Arr. John Dowland, 1621

1. All peo - ple that on earth do dwell, Sing to the Lord with cheer - ful voice:

2. The Lord ye know is God in - deed, With - out our aid he did us make;

3. O en - ter then his gates with praise, Ap - proach with joy his courts un - to:

4. For why? the Lord our God is good, His mer - cy is for ev - er sure;

Him serve with fear, his praise forth tell, Come ye be - fore him and re - joice.

We are his flock, he doth us feed, And for his sheep he doth us take.

Praise, laud, and bless his Name al - ways, For it is seem - ly so to do.

His truth at all times firm - ly stood, And shall from age to age en - dure.

Isaac Watts, 1719

## MORNINGTON. S.M.

Garrett Wellesley, Earl of Mornington, 1760

Arr. by Lowell Mason, 1822

1. O bless the Lord, my soul! Let all with - in me join, And aid my tongue to bless His Name, Whose fa-vors are di - vine.

2. O bless the Lord, my soul, nor let his mer-cies be for-got-ten in un - thank-ful - ness, un - sung by you, by me.

Scottish Paraphrases, 1781

## GLASGOW. C.M.

Moore's Psalm Singer's Pocket Companion, 1756

1. Be - hold! the moun-tain of the Lord In lat - ter days shall rise On moun-tain tops a-bove the hills, And draw the won-d'ring eyes.

2. To this the joy - ful na - tions round, All tribes and tongues, shall flow; Up to the hill of God, they'll say, And to His house we'll go.

3. The beam that shines from Zi - on hill Shall light-en ev' - ry land; The King who reigns in Sa - lem's tow'rs Shall all the world com-mand.

4. Among the nations He shall judge;  
His judgments truth shall guide;  
His scepter shall protect the just,  
And quell the sinner's pride.

5. No strife shall vex Messiah's reign  
Or mar the peaceful years;  
To plowshares soon they beat their swords  
To pruning hooks their spears.

6. No longer hosts encount'ring hosts,  
Their millions slain deplore;  
They hang the trumpets in the hall  
And study war no more.

7. Come then, O house of Jacob, come  
To worship at His shrine;  
And, walking in the light of God,  
With holy beauties shine.



Philip Doddridge, 1735

## ST. MARTIN'S. C.M.

William Tans'ur, 1735

1. Re - jice, re - jice! The Sav - ior comes, The Sav - ior prom - ised long;  
 2. He comes the pris' - ners to re - lease, In Sa - tan's bond - age held;

3. He comes the bro - ken heart to bind, The bleed - ing soul to cure,  
 4. Our glad ho - san - nas, Prince of Peace, Thy wel - come shall pro - claim;

Let ev' - ry heart pre - pare a throne, And ev' - ry voice a song,  
 The gates of brass be - fore Him burst, The i - ron fet - ters yield.

And with the treas - ures of His grace, To bless the - hum - ble poor.  
 And heav'n's e - ter - nal arch - es ring, With Thy be - lov - ed name.

1. O God our Lord, how won - der - ful are thy works ev' - ry where!

2. And when I see the heav'ns a - bove, the work of thine own hand,

3. Lord what is man, that thou of him tak'st such a - bun - dant care!

4. O God our Lord, how ex - cel - lent is thy most glo - rious Name

1. Thy fame sur - mounts in dig - ni - ty, Thy  
 2. The sun, the moon, and all the stars, The  
 3. Or what the son of man, whom thou, Or  
 4. In all the earth! There - fore do we, In

fame sur - mounts in dig - ni - ty the high - est heav'ns that are. are.  
 sun, the moon, and all the stars, in or - der as they stand; stand;  
 what the son of all man, whom thou, to vis - it dost not spare! spare!  
 all the earth! There - fore do we praise and a - dore the same. same.

1. Thy fame sur - mounts in dig - ni - ty the high - est heav'ns that are. are.  
 2. The sun, the moon, and all the stars, in or - der as they stand; stand;  
 3. Or what the son of man, whom thou, to vis - it dost not spare! spare!  
 4. In all the earth! There - fore do we praise and a - dore the same. same.

dig - ni - ty, Thy fame sur - mounts in dig - ni - ty the high - est heav'ns that are. are.  
 all the stars, The sun, the moon, and all the stars, in or - der as they stand; stand;  
 man, whom thou, Or what the son of all man, whom thou, to vis - it dost not spare! spare!  
 fore do we, In all the earth! There - fore do we praise and a - dore the same. same.

fame sur - mounts in dig - ni - ty the high - est heav'ns that are. are.  
 sun, the moon, and all the stars, in or - der as they stand; stand;  
 what the son of all man, whom thou, to vis - it dost not spare! spare!  
 all the earth! There - fore do we praise and a - dore the same. same.

Trans. Jane Taylor, 1783-1824,  
& Kurt Schindler, 1882-1935

## ST. PETERSBURG. 9.8.9.8.9.9

Dmitry Bortniansky, 1794

Коль Сла́вен (How Great In Zion)

1. How great in Zi-on Thou art prais-ed, No mor-tal tongue, O Lord, can tell. A-bove the sky Thy throne is rais-ed

2. O God un-to Thy heav'n-ly dwell-ing Send we our voic-es e'er a-new! Our hearts deep yearn-ing ev-er tell-ing,

All of earth's crea-tures laud Thee well. O Lord, Thy great-ness ev-ver reign-eth, All things Thy heav'n-ly might or-dain-eth.

Flow forth our tears like morn-ing dew. An al-tar in our hearts we raise Thee, Ev-er O Lord we sing and praise Thee.

Isaac Watts, 1706

## MILES' LANE. C.M.

William Shrubsole, 1779  
Hymn and Tune Book of the  
Methodist Episcopal Church, South, 1902

1. Be - hold the glo - ries of the Lamb, A - midst his Fa - ther's throne; Pre - pare new ho - nors  
 2. Let ed - ders wor - ship at his feet, The Church a - dore a - round; With vi - als full of  
 3. Those are the prayers of all the saints, And these the hymns they raise: Je - sus is kind to  
 4. Now to the Lamb that once was slain Be end - less bless - ings paid: Sal - va - tion, glo - ry,  
 5. Thou has re - deemed our souls with blood, Has set the pris - ner free; Has made us kings and

for his name, And songs be - fore un - known, And songs be - fore un - known.  
 o - dors sweet, And harps of sweet - est sound, And harps of sweet - est sound.  
 our com - plaints, He loves to hear our praise, He loves to hear our praise.  
 joy, re - main For - ev - er, on thy head, For - ev - er on thy head.  
 priest to God; And we shall reign with thee, And we shall reign with thee.

Philip Doddridge, 1735

## CREDITON. C.M.

Thomas Clark, 1807

1. Hark the glad sound! The Sav-ior comes, the Sav - ior prom-ised long; let ev' - ry heart pre-pare a throne and ev'-ry voice a song.  
 2. He comes the pris'-ners to re-lease, in Sa - tan's bond-age held; the gates of brass be-fore him burst, the i - ron fet-ters yield.

3. He comes the bro - ken heart to bind, the bleed-ing soul to cure, and with the treas-ures of his grace, t'en-rich the hum-ble poor.  
 4. Our glad ho - san - nas, Prince of Peace, your wel - come shall pro-claim, and heav'n's e - ter - nal arch-es ring, with your be - lov - ed name.

William Bengo Collyer, 1805

## STELLO. C.M.

Anonymous

1. When, bend-ing o'er the brink of life, My trem-bling soul shall stand, Wait-ing to pass death's aw - ful flood, Great God, at thy com-mand!  
 2. When weep-ing friends sur-round my bed, And close my sight-less eyes; When shat-ter'd by the weight of years This bro - ken bod - y lies:

3. When ev' - ry long-lov'd scene of life Stands read - y to de - part; When the last sigh that shakes the frame Shall rend this burst-ing heart:

4. O, thou great Source of joy su-preme, Whose arm a - lone can save, Dis - pel the dark-ness that sur-rounds The en-trance to the grave!  
 5. Lay thy sup - port-ing gen-tle hand Be - neath my sink-ing head; And, with a ray of love di - vine, Il - lume my dy - ing bed!

R. T. P. Pope, 1824

## COMMUNION. C.M.

Stephen Jenks, 1772-1856

1. In trou-ble and in grief, O God, Thy smile hath cheered my way; And joy hath bud-ded from each thorn That round my foot-steps lay.

2. The hours of pain have yield-ed good Which pros-p'rous days re-fused; As herbs, though scent-less when en-tire, Spread fra-grance when they're bruised.

3. The oak strikes deep-er as its boughs By fu-rious blasts are driv'n; So life's tem-pes-tuous storms the more Have fixed my heart in heav'n.

4. All-gra-cious Lord, what-e'er my lot In oth-er times may be, I'll wel-come still the heav-iest grief That brings me near to thee.

Isaac Watts, 1740

## STEPHENS. C.M.

William Jones, 1789

1. To our Al-might-y Ma-ker, God, New hon-ors be ad-dressed; His great sal-va-tion shines a-broad, And makes the na-tions blest.

2. He spake the word to Abr'am first; His truth-ful-fils his grace; The Gen-tiles make his name their trust, And learn his right-eous-ness.

3. Let all the earth his love pro-claim, With all her diff'rent tongues, And spread the hon-or of his name In mel-o-dy and songs.

Isaac Watts, 1706

## DEVOTION. L.M.

Alexander Johnson, 1818  
Arr. Hymn & Tunebook of the Methodist Episcopal Church,  
South (Round Note Ed.), 1902

1. Show pit - y, Lord, O Lord, for - give, Let a re - pent - ing re - bel live:

2. My crimes are great, but not sur - pass The pow'r and glo - ry of Thy grace:

3. O wash my soul from ev' - ry sin, And make my guilt - y con - science clean;

Are not Thy <sup>3</sup>mer - cies large and free? May not a sin - ner trust in Thee?

Great God, Thy na - ture hath no bound, So let Thy pard' - ning love be found.

Here on my <sup>3</sup>heart the bur - den lies, And past of - fens - es pain my eyes.

## NATIVITY. C.M.

1. While shep - herds watched their flocks by night, All seat - ed

2. "Fear not," said he for might - y dread Had seized their

3. All glo - ry be to God on high, And to the earth be peace, And to the

on the ground, The an - gel of the Lord came down,

trou - bled mind, "Glad tid - ings of great joy I bring

earth be peace; Good - will hence - forth from heav'n to men, And To Be -

And glo - ry shone a -  
To you and all man -  
Be - gin and nev - er



## NATIVITY. Continued.

1. 2.

And glo - ry shone a - round, And glo - ry shone a - round. round.  
 To you and all man - kind, To you and all man - kind. kind.  
 Be - gin and nev - er cease, Be - gin and nev - er cease. cease.

And glo - ry shone a - round, And glo - ry shone a - round. round.  
 To you and all man - kind, To you and all man - kind. kind.  
 Be - gin and nev - er cease, Be - gin and nev - er cease. cease.

glo - ry shone a - round, And glo - ry shone a - round, And glo - ry shone a - round round.  
 you and all man - kind, To you and all man - kind, To you and all man - kind. kind.  
 gin and nev - er cease, Be - gin and nev - er cease, Be - gin and nev - er cease. cease.

round, And glo - ry shone a - round, And glo, And glo - ry shone a - round. round.  
 kind, To you and all man - kind, To you, To you and all man - kind. kind.  
 cease, Be - gin and nev - er cease, Be - gin, Be - gin and nev - er cease. cease.

Isaac Watts, 1719

## ELMHURST. L.M.

George F. Rosche  
*The Peacemaker*, 1894

1. Now be my heart in-spired to sing The glo - ries of my Sav-ior King, Je - sus the Lord; how heav'n-ly fair His form, how bright His beau-ties are!

2. O'er all the sons of hu-man race, He shines with a su-pe-rior grace; Love from His lips di - vine-ly flows, And bless-ings all His state com-pose.

3. Thy throne, O God, for ev - er stands, Grace is the scep-ter in thy hands; Thy laws and works are just and right, But grace and jus-tice thy de-light.

Isaac Watts, 1706

## NORTH PROVIDENCE. C.M.D.

William Billings, 1746-1800  
Arr. H. L. Hastings, 1880

1. Shep - herds re - joice, lift up your eyes, And send your fears a - way; News from the re - gions of the skies,

2. No gold nor pur - ple swadd - ling bands, Nor roy - al shin - ing things; A man - ger for his cra - dle stands,

3. Thus Ga - briel sung, and straight a - round The heav'n - ly ar - mies throng, They tune their harps to loft - y sound,

The first system of the musical score consists of four staves. The top staff is the vocal line, and the bottom staff is the bass line. The music is in 4/4 time and B-flat major. It features three verses of lyrics, each with its own melodic line. The lyrics are: 1. Shep - herds re - joice, lift up your eyes, And send your fears a - way; News from the re - gions of the skies, 2. No gold nor pur - ple swadd - ling bands, Nor roy - al shin - ing things; A man - ger for his cra - dle stands, 3. Thus Ga - briel sung, and straight a - round The heav'n - ly ar - mies throng, They tune their harps to loft - y sound,

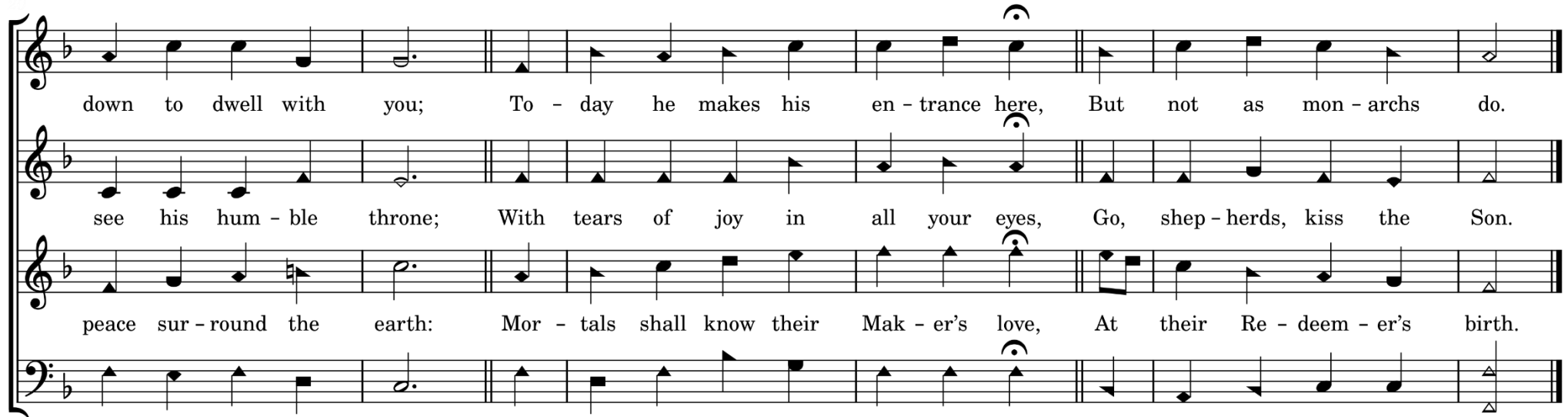
Sal - va - tion's born to - day, Sal - va - tion's born to - day: Je - sus, the Lord whom an - gels fear, Comes

And holds the King of kings, And holds the King of kings. Go, shep - herds, where the in - fant lies, And

And thus con - clude the song, And thus con - clude the song: Glo - ry to God that reigns a - bove, Let

The second system of the musical score consists of four staves. The top staff is the vocal line, and the bottom staff is the bass line. The music is in 4/4 time and B-flat major. It continues the lyrics from the first system. The lyrics are: Sal - va - tion's born to - day, Sal - va - tion's born to - day: Je - sus, the Lord whom an - gels fear, Comes And holds the King of kings, And holds the King of kings. Go, shep - herds, where the in - fant lies, And And thus con - clude the song, And thus con - clude the song: Glo - ry to God that reigns a - bove, Let

## NORTH PROVIDENCE. Cont'd.

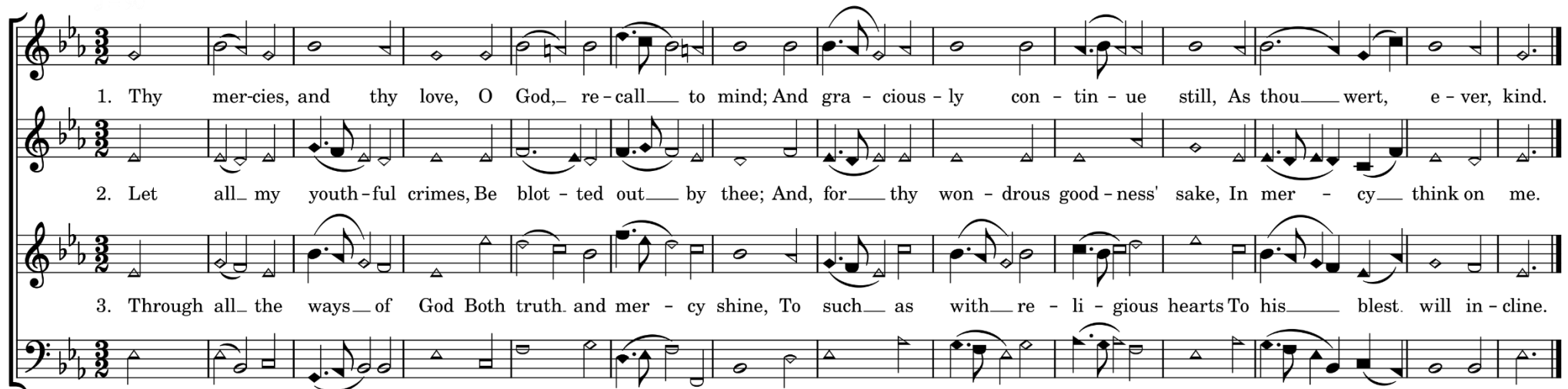


down to dwell with you; To - day he makes his en - trance here, But not as mon - archs do.  
see his hum - ble throne; With tears of joy in all your eyes, Go, shep - herds, kiss the Son.  
peace sur - round the earth: Mor - tals shall know their Mak - er's love, At their Re - deem - er's birth.

Tate &amp; Brady, 1696

## MOUNT EPHRAIM. S.M.

Benjamin Milgrove (1731-1810)



1. Thy mer-cies, and thy love, O God, re-call to mind; And gra - cious - ly con - tin - ue still, As thou wert, e - ver, kind.  
2. Let all my youth - ful crimes, Be blot - ted out by thee; And, for thy won - drous good - ness' sake, In mer - cy think on me.  
3. Through all the ways of God Both truth and mer - cy shine, To such as with re - li - gious hearts To his blest. will in - cline.

## CLARENDON. C.M.

1. O God, our help in a - ges past, Our hope for years to come,  
 2. Un - der the shad - ow of thy throne Still may we dwell se - cure;

3. Be - fore the hills in or - der stood, Or earth re - ceived its frame,  
 4. A thou - sand a - ges in thy sight Are like an eve - ning gone;

5. Time, like an ev - er - roll - ing stream, Bears all its sons a - way;  
 6. O God, our help in a - ges past, Our hope for years to come:

Our shel - ter from the storm - y blast, And our e - ter - nal home!  
 Suf - fi - cient is thine arm a - lone, And our de - fense is sure.

From ev - er - last - ing thou art the God, To end - less years the same.  
 Short as the watch that ends the night Be - fore the ris - ing sun.

They fly, for - got - ten as a dream dies at the op' - ning day.  
 Be thou our guard while life shall last, And our per - pe - tual home!

Elizabeth Mills, 1805-1829

## WE'LL WORK TILL JESUS COMES

William Miller, 1782-1849

O Land of Rest, for Thee I Sigh

1. O land of rest, for thee I sigh! When will the moment come When I shall lay my armor by And

2. To Je - sus Christ I fled for rest; He bade me cease to roam; And lean for com - fort on His breast Till

3. I sought at once my Sa - vior's side, No more my steps to roam; With Him, I'll brave death's chill - ing tide, And

*Chorus:*

dwell in peace at home? We'll work till Je - sus comes, We'll work till Je - sus comes, And we'll be gath - ered home.

He con - ducts me home. We'll work till Je - sus comes, We'll work till Je - sus comes, And we'll be gath - ered home.

reach my heav'n - ly home. We'll work till Je - sus comes, We'll work till Je - sus comes, And we'll be gath - ered home.

We'll work till Je - sus comes, We'll work till Je - sus comes, And we'll be gath - ered home

## HERMON. C.M.

1. My faith - ful Shep-herd is the Lord, Sup-ply-ing all my needs; In pas-tures green He makes me rest, By qui-et wa-ters leads.

2. He ten - der-ly re-stores my soul When I am in dis-tress, And for His Name's sake guides my feet In paths of right-eous-ness.

3. Through death's dark val - ley though I walk, No e - vil will I fear; Thy rod and staff will com-fort me, For Thou art ev - er near.

4. A table Thou dost spread for me  
In presence of my foes;  
Thou hast anointed me with oil,  
My cup of joy o'erflows.

5. Through life Thy goodness and Thy grace  
Shall daily follow me;  
And I, within Thy house, O Lord,  
Shall ever dwell with Thee.

## HARMONY GROVE. L.M.

See the good shep-herd gen-tly leads, His wand'ring flock to ver-dant meads; Where wind-ing riv-ers, soft and slow, A-mid the flow'ry land-scape flow.

H. W. Baker, 1861

## MISSIONARY CHANT. L.M.

Heinrich C. Zeuner, 1832

1. O God of love, O King of peace, Make wars through-out the world to

2. Re - mem - ber, Lord, your works of old, The won - ders that your peo - ple

3. Whom shall we trust but you, O Lord? Where rest but on your faith - ful

4. Where saints and an - gels dwell a - bove All hearts are joined in ho - ly

cease; Our greed and vio - lent ways re - strain. Give peace, O God, give peace a - gain.

told; Re - mem - ber not our sins' deep stain. Give peace, O God, give peace a - gain.

word? None ev - er called on you in vain. Give peace, O God, give peace a - gain.

love; Oh, bind us in that heav'n - ly chain. Give peace, O God, give peace a - gain.

Isaac Watts, 1719

## NASHVILLE. L.P.M.

Arranged from a Gregorian Chant  
by Lowell Mason, 1835

1. I love the vol - ume of thy word; What light and joy these leaves af - ford To souls be-night - ed

2. Who knows the er - rors of his thoughts? My God, for-give my se - cret faults, And from pre-sump - tuous

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by three accompaniment staves (two treble clefs and one bass clef). The music is in 3/8 time and B-flat major. The lyrics are split between two verses, with the first verse on the top staff and the second verse on the bottom staff.

and dis-tress'd! Thy pre-cepts guide my doubt-ful way;  
Thy fear for - bids my feet to stray; Thy prom-ise leads my heart to rest.


sins re-strain; Ac - cept my poor at - tempts of praise,  
That I have read thy book of grace And book of na - ture not in vain.

The second system of the musical score consists of four staves. The top staff is the vocal line, followed by three accompaniment staves. The music continues from the first system. The lyrics are split between two verses, with the first verse on the top staff and the second verse on the bottom staff.

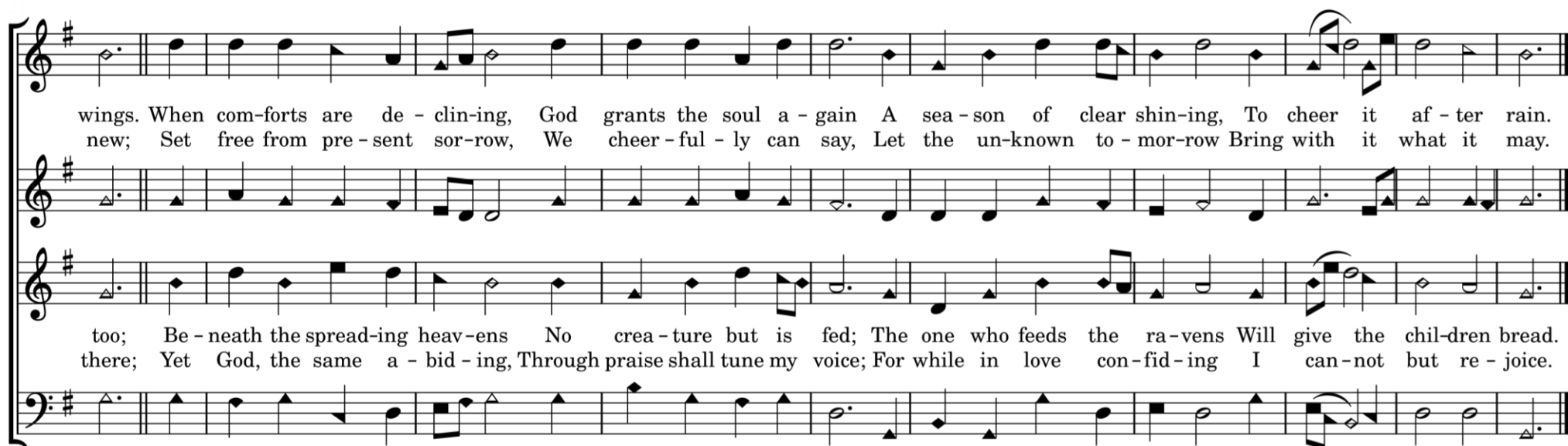


William Cowper, 1779

## RHYDDID. 7s &amp; 6s D.

J. Parry's *Peroriaeth Hyfryd*, 1837


1. Some - times a light sur - pris - es The child of God who sings; The light of one who ris - es With gen - tle, heal - ing  
2. In ho - ly con - tem - pla - tion We sweet - ly then pur - sue The theme of God's sal - va - tion, And find it ev - er  
3. It can bring with it noth - ing But God will bear us through; Who gives the lil - ies cloth - ing Will clothe the peo - ple,  
4. Though vine and fig tree nei - ther Their year - ly fruit should bear, Though all the fields should with - er, Nor flocks nor herds be



wings. When com-forts are de - clin - ing, God grants the soul a - gain A sea - son of clear shin - ing, To cheer it af - ter rain.  
new; Set free from pre - sent sor - row, We cheer - ful - ly can say, Let the un - known to - mor - row Bring with it what it may.  
too; Be - neath the spread - ing heav - ens No crea - ture but is fed; The one who feeds the ra - vens Will give the chil - dren bread.  
there; Yet God, the same a - bid - ing, Through praise shall tune my voice; For while in love con - fid - ing I can - not but re - joice.

Isaac Watts, 1707

## BYEFIELD. C.M.

Thomas Hastings, 1840

1. Teach me the measure of my days, Thou Mak - er of my frame! I would sur - vey life's nar - row space, And learn how frail I am.

2. A span is all that we can boast; A fleet - ing hour of time; Man is but van - i - ty and dust, In all His flow'ring prime.

3. What should I wish or wait for then, From crea - tures, earth, and dust? They make our ex - pec - ta - tions vain, And dis - ap - point our trust.

4. Now I re - sign my earth - ly hope, My fond de - sires re - call; I give my mor - tal in - t'rest up, And make my God my all.

Charles Wesley, 1707-1788

## BEMERTON. C.M.

Henry W. Greatorex, 1849

1. O for that ten - der - ness of heart, That bows be - fore the Lord; That owns how just and good thou art, And trem - bles at thy word.

2. O for those hum - ble con - trite tears Which from re - pent - ance flow, That con - scious - ness of guilt, which fears The long - sus - pend - ed blow!

3. Sav - ior, to me in pit - y give The sen - si - ble dis - tress; The pledge Thou wilt, at last, re - ceive And bid me die in peace.

John Mason, 1774

## OLD INDIAN HYMN.\* C.M.D.

Thomas Commuck  
*Indian Melodies*, 1845

1. Glo - ry to God the Fa - ther be, Glo - ry to God the Son,  
Glo - ry to God the Ho - ly Ghost, Glo - ry to God a - lone.

2. My soul doth mag - ni - fy the Lord, My spi - rit doth re - joice  
In God my Sa - viour, and my God: I hear a joy - ful voice. Hal - le - lu - jah, Hal -

3. I need not go a - broad for joy, I have a feast at home;  
My sighs are turn - ed in to songs, The Com - fort - er is come.

4. Down from a - bove the bless - ed Dove, Is come in - to my breast,  
To wit - ness God's e - ter - nal love, This is my heav'n - ly feast.

le - lu - jah, Ho - san - na, Ho - san - na, Hal - le - lu - jah, Hal - le - lu - jah, Ho - san - na, Ho - san - na.

\* The Narragansett Indians have a tradition, that the following tune was heard in the air by them, and other tribes bordering on the Atlantic coast, many years before the arrival of the whites in America; and that on their first visiting a church in Plymouth Colony, after the settlement of that place by the whites, the same tune was sung while performing divine service, and the Indians knew it as well as the whites. The tune therefore is preserved among them to this day, and is sung to the words here set.

PEREZ. 8s & 7s  
Praise the Lord

1. Praise the Lord! ye heav'ns, a-dore him; Praise him an-gels, in the height; 1. Sun and moon, re-joyce be-fore him;  
 2. Laws which nev-er shall be bro-ken  
 3. God has made his saints vic-to-rious;  
 4. Heav'n, and earth, and all cre-a-tion,

2. Praise the Lord! for he hath spo-ken; Worlds his might-y voice o-beyed; 1. Sun and moon, re-joyce be-fore him;  
 2. Laws which nev-er shall be bro-ken  
 3. God has made his saints vic-to-rious;  
 4. Heav'n, and earth, and all cre-a-tion,

3. Praise the Lord! for he is glo-rious; Nev-er shall his pro-mise fail;  
 4. Praise the God of our sal-va-tion! Host on high his pow'r pro-claim;

Praise him, all ye stars of light. A - men, Hal - le - lu - jah! A - men, A - men, A - men.  
 For their guid-ance he has made.  
 Sin and death shall not pre - vail.  
 Laud and mag - ni - fy his name.

Praise him, all ye stars of light. Hal - le - lu - jah! A - men, A - men, A - men.  
 For their guid-ance he has made.  
 Sin and death shall not pre - vail.  
 Laud and mag - ni - fy his name.

Psalm 17  
1912 Psalter

## AGAWAM. C.M.

William B. Bradbury, 1858

1. Lord, hear the right, at - tend my cry, And to my pray'r give ear, My pray'r that ris - eth un - to Thee From heart and lips sin - cere.  
2. I shunned the ways of wick - ed men, For I Thy word o - bey; Up - on Thy paths my stephold fast, My feet slipped not a - way.

3. On Thee, O God, a - gain I call, For Thou wilt an - swer me; In - cline Thy ear and hear the prayer That I di - rect to Thee.

4. Thy won - drous lov - ing kind - ness show, Thou Who by Thy right hand De - fend - est those who trust in Thee From all who them with - stand.  
5. Soon I in glo - rious right - eous - ness Shall see Thee as Thou art; Thy like - ness, Lord, when I a - wake Shall sat - is - fy my heart.

H.R. Palmer

## FATHER, SAVIOR, SPIRIT, TAKE ME. 8s & 7s. *Sunshine for Sunday Schools, 1873*

Very slowly and prayerfully

1. O, my Fa - ther! take me, make me Pure and ho - ly, all thine own, May each chang - ing mo - ment find me At thy foot - stool near thy throne.

2. O, my Sav - ior! cleanse me, fill me With thy pre - cious love di - vine, May no earth - ly i - dol turn me From that sa - cred cross of thine.

3. Ho - ly Spir - it! woo me, draw me By the gen - tle cords of love, Guide me, guard me, safe - ly lead me To my heav'n - ly home a - bove.

## STREAM OF DEATH. 8,8,4,8,8,4

Harmonia Sacra, 1851

1. There is a stream whose nar - row tide The known and un-known worlds di - vide, Where all must go; Its wave-less wa - ters

2. I saw where at that drea - ry flood, A smi - ling in - fant pratt - ling stood Whose hour was come; Un - taught of ill it

3. Fol - low'd with lan - guid eye a - non, A youth dis - eased, and pale, and wan, And there a - lone; He gazed up - on the

4. And then a form in man - hood's strength, Came bust - ling on till there at length He saw life's bound; He shrank and raised the

dark and deep, 'Mid sul - len si - lence down - ward sweep, With moan - less flow.

near'd the tide, Sunk as to cra - dle rest and died, Like go - ing home.

lead - en stream, And fear'd to plunge, I heard a scream, And he was gone.

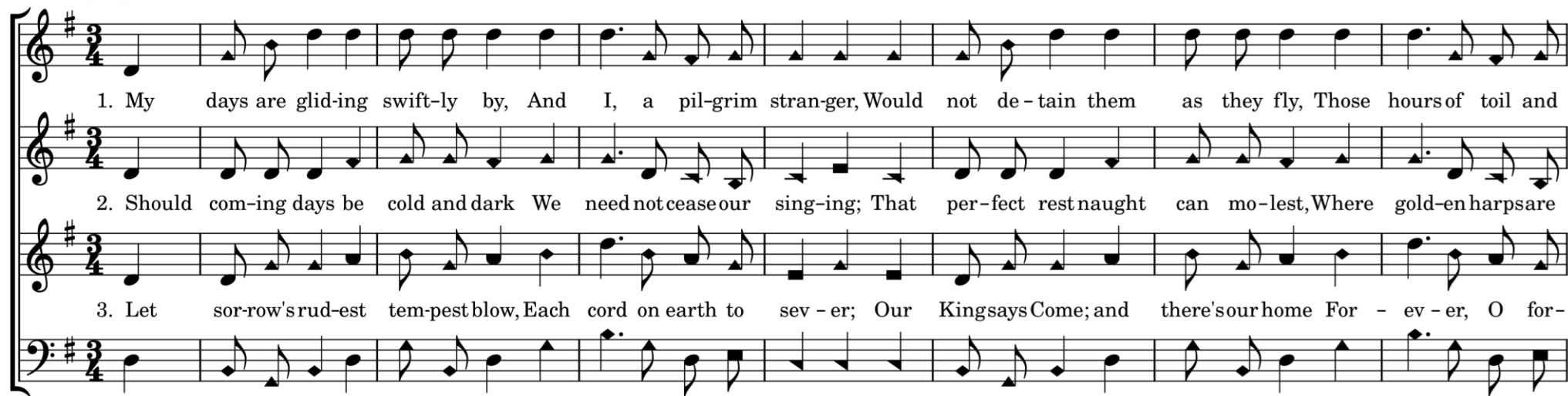
bit - ter pray'r, "Too late" — his shriek of wild de - spair The wa - ters drowned.

5. Next stood upon the surgeless shore  
A being bowed by many a score  
Of toilsome years;  
Earth-bound and sad he left the bank  
Back turned his dimming eyes, and sank,  
Ah, full of tears.
6. How bitter must thy waters be,  
O death! how hard a thing, ah me!  
It is to die;  
I mused, when to that stream again,  
Another form of mortal men,  
With smiles drew nigh.
7. "Tis the last pang," he calmly said,  
"To me, O death! thou hast no dread;  
Savior I come!  
Spread not thine arms on yonder shore,  
I see, ye waters, bear me o'er,  
There is my home."

David Nelson, 1835

## SHINING SHORE. 8s, 7s D.

George F. Root, 1855



1. My days are glid-ing swift-ly by, And I, a pil-grim stran-ger, Would not de-tain them as they fly, Those hours of toil and

2. Should com-ing days be cold and dark We need not cease our sing-ing; That per-fect rest naught can mo-lest, Where gold-en harps are

3. Let sor-row's rud-est tem-pest blow, Each cord on earth to sev-er; Our King says Come; and there's our home For - ev - er, O for-



dan-ger. For, O we stand on Jor-dan's strand; Our friends are pass-ing o-ver; And just be-fore, the shin-ing shore We may al-most dis-cov-er.

ring-ing. For, O we stand on Jor-dan's strand; Our friends are pass-ing o-ver; And just be-fore, the shin-ing shore We may al-most dis-cov-er.

ev - er! For, O we stand on Jor-dan's strand; Our friends are pass-ing o-ver; And just be-fore, the shin-ing shore We may al-most dis-cov-er.

## BETHANY. 6s &amp; 4s

## Nearer My God To Thee

1. Near - er my God, to Thee, Near - er to Thee! E'en tho' it be a cross That rais - eth me;

2. Tho' like a wan - der - er, Day - light all gone, Dark - ness be o - ver me, My rest a stone;

3. There let the way ap - pear, Steps un - to heav'n, All that Thou send - est me, In mer - cy giv'n:

4. Or if on joy - ful wing, Cleav - ing the sky; Sun, moon and stars for - got, Up - ward I fly,

Still all my song shall be, Near - er, my God, to Thee, Near - er, my God, to Thee, Near - er to Thee.

Yet in my dreams I'd be, Near - er, my God, to Thee, Near - er, my God, to Thee, Near - er to Thee.

An - gels to beck - on me, Near - er, my God, to Thee, Near - er, my God, to Thee, Near - er to Thee.

Still all my song shall be, Near - er, my God, to Thee, Near - er, my God, to Thee, Near - er to Thee.



Simon Browne, 1680-1732

## BACA. L.M.

William B. Bradbury, 1858

1. Come, gra - cious Spir - it, heav'n - ly Dove, with light and com - fort from a - bove. Come, be our

2. The light of truth to us dis - play, And make us know and choose Thy way; Plant ho - ly

3. Lead us to Christ, the liv - ing Way, nor let us from his pas - tures stray. Lead us to

4. Lead us to heav'n, that we may share full - ness of joy for - ev - er there. Lead us to

guard - ian and our guide; o'er ev' - ry thought and step pre - side, O'er ev' - ry thought and step pre - side.

fear in ev' - ry heart, That we from God may ne'er de - part. That we from God may ne'er de - part.

ho - li - ness, the road that we must take to dwell with God, that we must take to dwell with God.

our e - ter - nal rest, to be with God for - ev - er bless'd, to be with God for - ev - er bless'd.

## TROYTE NO. 1

1. Abide with me: fast falls the e - ven - tide, The darkness deepens, Lord, with me a - bide;  
2. Swift to its close ebbs out life's lit - tle day; Earth's joys grow dim, its glories pass a - way.

3. I need thy presence ev'ry pass - ing hour. What but thy grace can foil the tempt - er's pow'r? -

4. I fear no foe with thee at hand to bless; Ills have no weight, and tears no bit - ter - ness;  
5. Hold thou thy cross before my clos - ing eyes; Shine through the gloom and point me to the skies.

When other helpers fail and com - forts flee, Help of the helpless, O a - bide with me.  
Change and decay in all a - round I see. O thou who changest not, a - bide with me.

Who like thyself my guide and stay can be? Through cloud and sunshine, Lord a - bide with me.

Where is death's sting? Where, grave, thy vic - to - ry? I triumph still, if thou a - bide with me.  
Heav'n's morning breaks and earth's vain shad - ows flee: In life, in death, O Lord, a - bide with me. A - men.

Caroline L. Smith, 1853

## TARRY WITH ME. 8s, 7s, D.

Knowles Shaw, 1858

1. Tar - ry with me, O my Sav - ior! For the day is pass - ing by; See! the shades of eve - ning gath - er, And the night is draw - ing

2. Deep - er, deep - er grow the shad - ows, Pal - er now the glow - ing west, Swift the night of death ad - vanc - es; Shall it be the night of

3. Tar - ry with me, O my Sav - ior! Lay my head up - on Thy breast Till the morn - ing; then a - wake me! Morn - ing of e - ter - nal

nigh. *CHORUS*

rest? Tar - ry with me, bless - ed Sav - ior; Leave me not till morn - ing light; For I'm lone - ly here with - out Thee: Tar - ry with me thru the night.

rest.

# GRATITUDE. C.M.

I Owe the Lord a Morning Song

Amos F. Herr, 1890

1. I owe the Lord a morn-ing song Of grat - i - tude and praise, For the kind mer - cy he has shown In length-ning out my days.

2. He kept me safe an - oth - er night; I see an - oth - er day, Now may his Spir - it as the light Di - rect me in his way.

3. Keep me from dan - ger and from sin; Help me thy will to do, So that my heart be pure with - in; And I thy good-ness know.

4. Keep me til thou will call me hence, Where nev - er night can be, And save me Lord, for Je - sus' sake, He shed his blood for me.

Mary S.B. Dana, 1840

# O SING TO ME OF HEAVEN. S.M.

Anonymous

1. O, sing to me of heav'n, When I am called to die, Sing songs of ho - ly ec - sta - cy, To waft my soul on high.

2. When cold and slug-gish drops, Roll off my mar-ble brow, Break forth in song of joy-ful-ness, Let heav'n be-gin be - low.

3. Then to my rap-tured soul, Let one sweet song be giv'n, Let mu-sic cheer me last on earth, And greet me first in heav'n.

*D.C.*

Chorus: There'll be no sor - row there, There'll be no sor - row there, In heav'n a - bove where all is love, There'll be no sor - row there.

C. A. Tindley, 1905

## STAND BY ME

C. A. Tindley; arr. by F. A. Clark, 1905

When the Storms of Life are Raging

1. When the storms of life are rag - ing, Stand by me (by me); When the storms of life are rag - ing, Stand by me (stand by me); When the  
 2. In the midst of trib - u - la - tions, Stand by me In the midst of trib - u - la - tions, Stand by me When the

3. In the midst of faults and fail - ures, Stand by me (stand by me); In the midst of faults and fail - ures, Stand by me (stand by me); When I

4. In the midst of per - se - cu - tion, Stand by me; In the midst of per - se - cu - tion, Stand by me; When my  
 5. When I'm grow - ing old and fee - ble, Stand by me; When I'm grow - ing old and fee - ble, Stand by me; When my

(stand by me)

world is toss - ing me Like a ship up - on the sea; Thou who rul - est wind and wa - ter, Stand by me (by me).  
 hosts of hell as - sai, And my strength be - gins to fail, Thou who nev - er lost a bat - tle, Stand by me

do the best I can, And my friends mis - un - der - stand, Thou who know - est all a - bout me, Stand by me (stand by me).

foes in bat - tle ar - ray Un - der - take to stop my way, Thou who saved Paul and Silas, Stand by me.  
 life be - comes a bur - den, And I'm near - ing chill - y Jordan, O Thou "Li - ly of the Val - ley," Stand by me.

## BROTHER JAMES' AIR. C.M.

1. The Lord's my Shep-herd, I'll not want; he makes me down to lie in pas-tures green; he lead-eth me the  
 2. My soul he doth re - store a - gain, and me to walk doth make With - in the paths of right-eous-ness, e'en

3. Yea, tho' I walk thro' death's dark vale, yet will I fear no ill; For thou art with me, and thy rod and  
 4. My ta - ble thou has fur - nish-ed in pres-ence of my foes; My head thou dost with oil a - noint, and  
 5. Good - ness and mer - cy all my life shall sure - ly fol - low me, And in God's house for - ev - er - more my

qui - et wa - ters by. He lead-eth me, he lead-eth me the qui - et wa - ters by.  
 for his own name's sake. With - in the paths of right-eous-ness, e'en for his own name's sake.

staff me com - fort still. For thou art with me, and thy rod and staff me com - fort still.

my cup o - ver - flows. My hea thou dost with oil a - noint, and my cup o - ver - flows.  
 dwell-ing place shall be. And in God's house for - ev - er - more my dwell-ing place shall be.

高野 辰之

## 故郷

岡野 貞一、大正3年 (1914年)

## Furusato (My Country Home)

1. u sa gi o i shi ka no ya ma ko bu na tsu ri shi ka no ka wa yu me wa i ma mo me gu ri te wa su re ga ta ki fu ru sa to  
うきぎ おいし かのや ま こぶな つりし かのか わ ゆめは いまも めぐ りて わすれ がたき ふるさと

2. i ka ni i ma su chi chi ha ha tsu tsu ga na shi ya to mo ga ki a me ni ka ze ni tsu ke te mo o mo i i zu ru fu ru sa to  
いかに います ちちは は つつが なしや ともが き あめに かぜに つけ ても おもい いずる ふるさと

3. ko ko ro za shi o ha ta shi te i tsu no hi ni ka ka e ra n ya ma wa a o ki fu ru sa to mi zu wa ki yo ki fu ru sa to  
こころ ざしを はたし て いつの ひにか かえら ん やまは あおき ふる さと みずは きよき ふるさと

1. 兎追いし 彼の山  
小鮒釣りし 彼の川  
夢は今も 巡りて  
忘れ難き 故郷

2. 如何にいます 父母  
恙無しや 友がき  
雨に風に つけても  
思い出づる 故郷

3. 志を 果たして  
いつの日にか 帰らん  
山は青き 故郷  
水は清き 故郷

English Translation:

1. I chased after rabbits on that mountain.  
I fished for minnow in that river.  
I still dream of those days even now  
Oh, how I miss my old country home.

2. Father and mother—are they doing well?  
Is everything well with my old friends?  
When the rain falls, when the wind blows,  
I stop and recall of my old country home.

3. Some day when I have done what I set out to do,  
I'll return home one of these days  
Where the mountains are green, my old country home,  
Where the waters are clear, my old country home.

三木露風、大正10年（1921年）

# 赤とんぼ

## Akatombo (Red Dragonfly)

山田耕筰、昭和2年（1927年）

1. yu u ya ke ko ya ke no a ka to m bo o wa re te mi ta no wa i tsu no hi ka  
 ゆ う や け こ や け の あ か と ん ぼ お わ れ て み た の は い つ の ひ か

2. ya ma no ha ta ke no ku wa no mi o ko ka go ni tsu n da wa ma bo ro shi ka  
 や ま の は た け の く わ の み を こ か ご に つ ん だ は ま ぼ ろ し か

3. ju u go de ne e ya wa yo me ni yu ki o sa to no ta yo ri mo ta e ha te ta  
 じゅう ご で ね え や は よ め に ゆ き お さ と の た よ り も た え は て た

4. yu u ya ke ko ya ke no a ka to m bo to ma tte i ru yo sa o no sa ki  
 ゆ う や け こ や け の あ か と ん ぼ と ま っ て い る よ さ お の さ き

1. 夕焼、小焼の、  
あかとんぼ、  
負われて見たのは、  
いつの日か。
2. 山の畑の、  
桑の実を、  
小籠に、つんだは、  
まぼろしか。
3. 十五で、姐やは、  
嫁にゆき、  
お里の、たよりも、  
たえはてた。
4. 夕やけ、小やけの、  
赤とんぼ。  
とまっているよ、  
竿の先

## English translation:

1. Red dragonflies in the sunset. When was it that I watched them on someone's back?
2. In mountain fields we gathered mulberries in small baskets. Or was it just a dream?
3. At fifteen my big sister left home to get married. Her letters have long since ceased to come.
4. A red dragonfly in the sunset, stopping on the tip of a bamboo pole.



高野辰之、明治45年（1912年）

# 春の小川

## Haru no Ogawa (Spring Brook)

岡野貞一、明治45年（1912年）

1. ha ru no o ga wa wa sa ra sa ra i ku yo ki shi no su mi re ya re n ge no ha na ni  
 1. は ー る の お が わ は さ ら さ ら い く よ き ー し の す み れ や れ ん げ の は な に

2. ha ru no o ga wa wa sa ra sa ra i ku yo e bi ya me da ka ya ko bu na no mu re ni  
 2. は ー る の お が わ は さ ら さ ら い く よ え ー び や め だ か や こ ぶ な の む れ に

su ga ta ya sa shi ku i ro u tsu ku shi ku sa ke yo sa ke yo to sa sa ya ki na ga ra  
 す ー が た や さ し く い ろ う つ く し く さ ー け よ さ け よ と さ さ や き な が ら

kyo o mo i chi ni chi hi na ta de o yo gi a so be a so be to sa sa ya ki na ga ra  
 きょ ー う も い ち に ち ひ な た で お よ ぎ あ そ べ あ そ べ と さ さ や き な が ら

一、春の小川は、サラサラ行くよ。  
 岸のすみれや、レンゲの花に、  
 姿優しく、色美しく  
 咲けよ咲けよと、ささやきながら。

二、春の小川は、サラサラ行くよ。  
 エビやメダカや、コブナの群れに、  
 今日も一日日なたで泳ぎ、  
 遊べ遊べと、ささやきながら。

1. In the spring, the brook murmurs  
 To the violets and milk vetch flowers  
 Be elegant in figure and vivid in color  
 Bloom, flowers, bloom

2. In the spring, the brook murmurs  
 To the shrimp, ricefish, and little carp  
 Swim in the sunlight all day  
 Play, fish, play

もみじ  
Momiji

岡野貞一、明治44年（1911年）

1. a ki no yu u hi ni te ru ya ma mo mi ji ko i mo u su i mo ka zu a ru na ka ni  
あきのゆうひにてる-やまもみ-じこいもうすいもかず-あるなかに

2. ta ni no na ga re ni chi ri u ku mo mi ji na mi ni yu ra re te ha na re te yo t te  
たにのながれにちり-うくもみ-じなみにゆられてはな-れてよって

ma tsu o i ro do ru ka e de ya tsu ta wa ya ma no fu mo to no su so mo yo o  
まつをいろどるかえ-でや-つたはやまのふもとのおすそ-もよう

a ka ya ki i ro no i ro sa ma za ma ni mi zu no u e ni mo o ru ni shi ki  
あかやきいろのいろ-さま-ざまにみずのうえにもおる-にしき

1. 秋の夕日に 照る山紅葉もみじ 2. 溪の流れに 散り浮く紅葉  
濃いも薄いも 数ある中に 波に揺られて 離れて寄って  
松をいろどる 楓や蔦は 赤や黄色の 色さまざまに  
山のふもとの 裾模様 水の上にも 織る錦
1. Autumn colors on the mountain lit by the sunset, 2. In the valley stream, scattered autumn leaves  
Deep colors and pale ones, Tremble on the waves alone and together,  
A kimono skirt pattern of pine, maple and ivy trees Various shades of red and yellow  
Decorating the mountain's base. Forming a woven brocade on the water's surface.

文部省歌唱、大正2年（1913年）

## 冬景色

作曲：不詳

## Fuyu-geshiki (Winter Scenery)

1. sa gi ri ki yu ru mi na to e no fu ne ni shi ro shi a sa no shi mo ta da mi zu to ri no ko e wa shi te i ma da sa me zu ki shi no i e  
さぎり きゆる みなとえ の ふねに しろし あさのし も ただ みずとりの こえはし て いまだ さめず きしの い え

2. ka ra su na ki te ki ni ta ka ku hi to wa ha ta ni mu gi o fu mu ge ni ko ha ru bi no no do ke shi ya ka e ri za ki no ha na mo mi yu  
からす なきて きにたか く ひと は はたに むぎをふ む げに こはるびの のどけし や かえり ざきの はなもみ ゆ

3. a ra shi fu ki te ku mo wa o chi shi gu re fu ri te hi wa ku re nu mo shi to mo shi bi no mo re ko zu wa so re to wa ka ji no be no sa to  
あらし ふきて くもは お ち しぐれ ふりて ひはくれ ぬ もしともしびの もれこず は それと わかじ のべのさと

1. 霧消ゆる湊江の 舟に白し朝の霜  
ただ水鳥の声はして  
いまだ覚めず 岸の家
2. 鳥啼きて木に高く  
人は畑に麦を踏む  
げに小春日のどけしや  
かえり咲の花も見ゆ
3. 嵐吹きて雲は落ち  
時雨降りて日は暮れぬ  
若し燈火のもれ来ずば  
それと分かじ野辺の里
- English translation:  
1. The fog has lifted from the port  
Boats are white with morning frost  
One hears only the cries of water birds  
The family living by the shore  
has yet to awake
2. Crows are crying high in a tree  
People in a field are  
tamping down barley seeds  
It's a peaceful, balmy day in early winter  
Even some flowers are  
blooming out of season
3. Strong winds begin to blow,  
the clouds are hanging low  
A cold shower bursts  
and the sun goes down  
If lamplights weren't  
seeping out of the houses  
One couldn't tell the village from the fields

作詞：林柳波

## 海

作曲：井上武士（文部省歌唱、1913年）

## Umi (The Sea)

1. u mi wa hi ro i na o o ki i na tsu ki ga no bo ru shi hi ga shi zu mu  
う み は ひろい な おおき い な つ き が のぼる し ひがし ず む

2. u mi wa o o na mi a o i na mi yu re te do ko ma de tsu zu ku ya ra  
う み は おおな み あおい な み ゆ れ て ど こ ま で つ づ く や ら

3. u mi ni o fu ne o u ka ba shi te i t te mi ta i na yo so no ku ni  
う み に おふね を うかば し て い っ て み た い な よ そ の く に

1. 海は広いな 大きいな  
月がのぼるし 日が沈む
2. 海は大波 青い波  
ゆれてどこまで続くやら
3. 海にお舟を浮かばして  
行ってみたいな よその国
- English translation:  
1. The sea is big, the sea is wide  
The moon rises and the sun sets
2. The sea has big waves, blue waves  
They sway, who knows how far they extend?
3. Setting a boat afloat on the sea  
I want to go and visit foreign lands

## 茶摘み

文部省唱歌、大正元年（1912年）

## Chatsumi (The Tea-picking Song)

1. na tsu mo chi ka zu ku ha chi ju u ha chi ya no ni mo ya ma ni mo wa ka ba ga shi ge ru a re ni  
な つ も ち か づ く は ち じ ゅ う は ち や の に も や ま に も わ か ば が し げ る あ れ に

2. hi yo ri tsu zu ki no kyo o ko no go ro o ko ko ro no do ka ni tsu mi tsu tsu u ta u tsu me yo  
ひ よ り つ づ き の き ょ う こ の ご ろ を こ こ ろ の ど か に つ み つ つ う た う つ め よ

ban ban ban ban

mi e ru wa cha tsu mi ja na i ka a ka ne da su ki ni su ge no ka sa  
み え る は ち ゃ つ み じゃ な い か あ か ね だ す き に す げ の か さ

tsu me tsu me tsu ma ne ba na ra nu tsu ma nya ni ho n no cha ni na ra nu  
つ め つ め つ ま ね ば な ら ぬ つ ま に や に ほ ん の ち ゃ に な ら ぬ

ban ban ban ban ban ban

## English translation

1. 夏も近づくと八十八夜  
野にも山にも若葉が茂る  
あれに見えるは茶摘みぢやないか  
あかねだすきに菅の笠

2. 日和つづきの今日このごろを  
心のどかに摘みつつ歌う  
摘めよ摘め摘め摘まねばならぬ  
摘まにゃ日本の茶にならぬ

1. Summer is drawing near on the eighty-eighth night  
Fresh leaves in every field and mountain too  
Look over there, they're picking tea  
Wearing red sashes and straw hats

2. In these nice sunny days  
With easy hearts we sing while picking tea  
We pick and pick and pick some more  
If we don't pick, it won't be good Japanese tea

昭憲皇太后、明治20年(1887年)

## 金剛石の歌

## Kongōseki no Uta (The Diamond Song)

1. kon go o se ki mo mi ga ka zu ba ta mano hi ka ri wa so wa za ra n hi to mo mana bi te no chi ni ko so mako to no to ku wa a ra wa ru re to ke i no  
 1. こんごう せ きも みがかず ば たまの ひかりは そわざら ん ひとも まなべて のちにこ そ まことの とくは あらわる れ とけいの

2. mi zu wa u tsu wa ni shi ta ga i te sono sa ma za ma ni na ri nu na ri hi to wa ma ji wa ru to mo ni yo ri yoshi ni a shi ki ni na ri nu na ri o no re ni  
 2. み ずは うつわに したが い て そのさま ぎ まに なりぬ なり ひとは まじわる ともにより よしにあ しきに なりぬ なり おのれに

ha ri no ta e ma na ku me gu ru ga go to ku to ki no ma no hi ka ge o shi mi te ha ge mi na ba i ka na ru wa za ka na ra za ra n  
 はりの たえまなく めぐるが ご とく ときのま の ひ かげ おしみて はげみな ば いかなる わざか かなざら ん

ma sa ru yo ki to mo o e ra bi mo to me te mo ro to mo ni ko ko ro no ko ma ni mu chi u chi te ma na bi no mi chi ni su su mu be shi  
 まさる よきとも を えらびも て めて もろとも に こころの こ まに むちうち て まなびの みちに すすむべ し

1. 金剛石も磨かずば  
 珠の光は添わざらん  
 人も学びてのちにこそ  
 まことの徳はあらわるれ  
 時計の針の絶え間なく  
 めぐるがごとく時の間の  
 日陰措しみて励みなば  
 いかなる業かならざらん

1. 水は器にしたがいて  
 そのさまぎまになりぬなり  
 人は交わる友により  
 よきにあしきになりぬなり  
 己に優さるよき友を  
 えらび求めて、もろともに  
 心の駒に鞭うちて  
 学びの道に進むべし

English translation: 1. Even diamonds must be polished  
 Before the light of the pearl will be with you  
 Only after learning  
 Will true virtue be revealed  
 Just as the hands of a clock move ceaselessly  
 As time goes by  
 Sparring nothing for shadows and working hard  
 What deeds we can do

2. As water follows its vessel  
 And becomes its various forms  
 By the friends we keep  
 We become better or worse people  
 Seek good friends who are your better  
 And together  
 Whip your hearts  
 Onto the path of learning

## 野菊

## Nogiku (Wild Daisies)

石森延男  
文部省唱歌、昭和17年 (1942年)

1. と お い や ま か ら ふ い て く る こ さ む い か ぜ に ゆ れ な が ら  
a ki no hi za shi o a bi te to bu to n bo o ka ra ku ya su ma se te te  
shi mo ga o ri te mo ma ka na i de no ha ra ya ya ma ni mu re te sa ki ki

け だ か く き よ く に お う は な き れ い な の ぎ く う す む ら さ き よ  
shi zu ka ni sa i ta no be no ha na ya sa shi ku no gi ku u su mu ra sa ki yo  
a ki no na go ri o o shi mu ha na a ka ru i no gi ku u su mu ra sa ki yo

1. 遠い山から 吹いて来る  
小寒い風に ゆれながら  
けだかくきよく 匂う花  
きれいな野菊 うすむらさきよ
2. 秋の日ざしを あびてとぶ  
とんぼをかるく 休ませて  
しずかに咲いた 野辺の花  
やさしい野菊 うすむらさきよ

3. 霜が降りても まけないで  
野原や山に むれて咲き  
秋のなごりを おしむ花  
あかるい野菊 うすむらさきよ

## English translation:

1. Blowing in from faraway mountains  
Bending in the chilly wind  
Their noble and sublime fragrance  
Beautiful wild daisies in pastel purple
2. Flying in the autumn sun  
Letting the dragonfly rest a moment  
Flowers in the field blooming calmly  
Gentle wild daisies in pastel purple
3. Even in frost, it doesn't stop  
Blooming in fields and mountains  
Flowers that regret the last of autumn  
Bright wild daisies in pastel purple

島村抱月 (1番)、相馬御風 (2番以降)

カチューシャの唄  
(Song of Katyusha)

中山晋平、1914年 (大正3年)

ka chuu sha ka wa i ya wa ka re no tsu ra sa se me te a wa yu ki to ke nu ma to ka mi ni ne ga i o ra ra ka ke ma sho ka  
 1. カチューシャかわいやわかれのつらさせめてあわゆきと - けぬまとかみにねがいを(ララ)かけましょうか  
 ka chuu sha ka wa i ya wa ka re no tsu ra sa ko yo i hi to yo ni fu ru yu ki no a su wa no ya ma no ra ra mi chi ka ku se  
 2. カチューシャかわいやわかれのつらさこよいひとよにふ - るゆきのあすはのやまの(ララ)みちかくせ  
 ka chuu sha ka wa i ya wa ka re no tsu ra sa se me te ma ta a u so re ma de wa o na ji su ga to de ra ra i te ta mo re  
 3. カチューシャかわいやわかれのつらさせめてまたあうそ - れまではおなじすがたで(ララ)いてたもれ  
 ka chuu sha ka wa i ya wa ka re no tsu ra sa tsu ra i wa ka re no na mi da no hi ma ni ka ze wa no o fu ku ra ra hi wa ku re ru  
 4. カチューシャかわいやわかれのつらさつらいわかれのなみだのひまにかぜはのをふく(ララ)ひはくれる  
 ka chuu sha ka wa i ya wa ka re no tsu ra sa hi ro i no ha ra o to bo to bo to hi to ri de te yu ku ra ra a su no ta bi  
 5. カチューシャかわいやわかれのつらさひろいはらをと - ぼとぼとひとりでてゆく(ララ)あすのたび

- |  |   |  |  |
|--|---|--|--|
| 1. カチューシャかわいやわかれのつらさ<br>せめて淡雪とけぬ間と<br>神に願いを(ララ)かけましょうか | 4. カチューシャかわいやわかれのつらさ<br>つらいわかれの涙のひまに<br>風は野を吹く(ララ)日はくれる | 1. Katyusha, you're so cute it's hard to say good-bye<br>At least before the dusting of snow melts<br>Shall we make a wish to God?       | 4. Katyusha, you're so cute it's hard to say good-bye<br>In between tears of painful parting<br>The wind blows the fields and the sun sets |
| 2. カチューシャかわいやわかれのつらさ<br>今宵ひと夜に降る雪の<br>あすは野山の(ララ)路かくせ   | 5. カチューシャかわいやわかれのつらさ<br>ひろい野原をとぼとぼと<br>独り出て行く(ララ)あすの旅   | 2. Katyusha, you're so cute it's hard to say good-bye<br>The snow that falls tonight<br>Will by tomorrow hide the roads of hill and dale | 5. Katyusha, you're so cute it's hard to say good-bye<br>Trudging across the wide open fields<br>The trip I take tomorrow alone            |
| 3. カチューシャかわいやわかれのつらさ<br>せめて又逢うそれまでは<br>同じ姿で(ララ)いてたもれ   |   | 3. Katyusha, you're so cute it's hard to say good-bye<br>At least until we meet again<br>I hope you stay the same                        |  |

## 里の秋

## Sato no Aki (Hometown In Autumn)

1. shi zu ka na shi zu ka na sa to no a ki o se do ni ki no mi no o chi ru yo wa a a ka a  
1. し ず か な し ず か な さ と の あ き お せ ど に き の み の お ち る よ は あ あ か あ

2. a ka ru i a ka ru i ho shi no so ra na ki na ki yo ga mo no wa ta ru yo wa a a to o  
2. あ か る い あ か る い ほ し の そ ら な き な き よ が も の わ た る よ は あ あ と う

3. sa yo na ra sa yo na ra ya shi no shi ma o fu ne ni yu ra re te ka e ra re ru a a to o  
3. さ よ な ら さ よ な ら や し の し ま お ふ ね に ゆ ら れ て か え ら れ る あ あ と う

sa n to ta da fu ta ri ku ri no mi ni te ma su i ro ri ba ta  
さ ん と た だ ふ た り く り の み に て ま す い ろ り ば た

sa n no a no e ga o ku ri no mi ta be te wa o mo i da su  
さ ん の あ の え が お く り の み た べ て は お も い だ す

sa n yo go bu ji de to ko n ya mo ka a san to i no ri ma su  
さ ん よ ご ぶ じ で と こ ん や も か あ さ ん と い の り ま す

1. 静かな静かな 里の秋  
お背戸に木の実の 落ちる夜は  
ああ 母さんとただ二人  
栗の実煮てます いろりばた
2. 明るい明るい 里の空  
鳴き鳴き夜鴨の 渡る夜は  
ああ 父さんのあの笑顔  
栗の実 食べては 思い出す
3. さよなら さよなら 椰子の島  
お舟にゆられて 帰られる  
ああ 父さんよ 御無事で  
今夜も 母さんと 祈ります

## English translation:

1. Silent, silent autumn in the village  
At night fall the fruits of the backyard trees  
Ah, with Mom, just the two of us  
Simmering chestnuts in the hearth

2. Shiny, shiny is the starry sky  
Ducks quacking as they fly through the night  
Ah, the smile of Dad  
I remember while eating nuts
3. Good bye, goodbye, islands of palms  
Returning home on a shaky boat  
Ah, dad, stay safe  
Tonight with Mom I hold you in my prayers



野口雨情、大正9年 (1920年)

## 十五夜お月さん

本居長世

## Juugoya Otsukisan (Harvest Moon)

♩ = 80

1., 2. 3.

1. ju u go ya o tsu ki san go ki ge n san ba a ya wa o i to ma to ri ma shi ta  
じゅうごやおつきさんごきげんさんばあやはおいとまとりまして  
2. ju u go ya o tsu ki san i mo o to wa i na ka e mo ra re te yu ki ma shi ta  
じゅうごやおつきさんいもうとはいなかへもられてゆきました  
3. ju u go ya o tsu ki san ka ka san ni mo i chi do wa ta shi wa a i ta i na  
じゅうごやおつきさんかかさんにもいちどわたしはあいたいな

1. 十五夜 お月さん、御機嫌さん  
婆やはおいとま 取りました  
2. 十五夜 お月さん、妹は  
田舎へ 貰られて ゆきました

3. 十五夜 お月さん、母さんに  
も一度 わたしは 逢いたいな

English  
translation:

1. Dear Harvest moon, how are you?  
My nanny has taken a holiday  
2. Dear Harvest moon,  
My sister was adopted into the countryside

3. Dear Harvest moon,  
I want to see my mom once again

## 草切節

## Kusakiri-bushi (The Grass Cutter's Song)

種子島民謡

編曲：西之表市合唱団コールわかさ

1. yu ko ya yu ko yu ko ku sa ki ri yu u ko o o ya ma n pa ba ta ke no mi gi hi da ri  
ゆこや ゆこ ゆこ くさきり ゆうこおーおーやまんぱばたけのみぎひだり  
2. a ne jo nan ba ka yo o ra i ma ku u wa a a yo wa a mo ku wa ka yo o re mo ku wa  
あねじょなんばかーよおらーいまくうわアアーよわあもくわかよおれもくわ

1. 行こや行こ行こ  
草切り行こや  
万波(まんば)畑の右左  
2. あねじょ何(なん)ばかよ  
俺(おら)今九把(くわ)よ  
わあも九把かよ俺(おれ)も九把

3. 草は切れども  
東(たば)りが悪(わる)か  
背負(い)のて帰るが恥(か)ずかしか  
4. 雨の降る夜と  
日ぐらし時は  
生まれ在(ざい)所(しよ)を思い出す

English translation:

1. Let's go, let's go  
Let's go cut grass  
Left and right in the field  
2. Sister, what are you doing?  
I've cut nine sheaves  
I've cut nine too, and so have you.

3. Even if you've cut the grass  
Aren't your sheaves bad?  
Would you be ashamed to take them home?  
4. When it rains at night  
When it's clear in the day  
I remember the place where I was born

## 遥かな友に

## Haruka na Tomo ni (To a Faraway Friend)

1. shi zu ka na yo fu - ke ni i - tsu mo i tsu mo o mo - i da su no wa o ma e - no ko  
しずかなよふけにい - つもいつもおも - いだすのはおまえ - のこ

2. a ka ru i ho shi no yo wa ha ru ka na so ra ni o mo - i da su - no wa o ma e - no ko  
あかるいほしのよははるかなそらにおも - いだす - のはおまえ - のこ

3. sa bi shi i yu ki no yo wa i ro ri no ha ta de o mo - i da su - no wa o ma e - no ko  
さびしいゆきのよはいろりのはたでおも - いだす - のはおまえ - のこ

to o ya su mi ya su ra ka ni ta do re yu me ji o ya su mi ta no shi ku ko yo i mo ma ta  
とおやすみやすらかにたどれゆめじおやすみたのしくこよいもまた

to o ya su mi ya su ra ka ni ta do re yu me ji o ya su mi ta no shi ku ko yo i mo ma ta  
とおやすみやすらかにたどれゆめじおやすみたのしくこよいもまた

to o ya su mi ya su ra ka ni ta do re yu me ji o ya su mi ta no shi ku ko yo i mo ma ta  
とおやすみやすらかにたどれゆめじおやすみたのしくこよいもまた

1. 静かな夜ふけにいつもいつも  
思い出すのは おまえのこと  
おやすみやすらかに たどれ夢路  
おやすみ楽しく こよいもまた
2. 明るい星の夜は 遥かな空に  
思い出すのは おまえのこと  
おやすみやすらかに たどれ夢路  
おやすみ楽しく こよいもまた

3. 寂しい雪の夜は いろりのはたで  
思い出すのは おまえのこと  
おやすみやすらかに たどれ夢路  
おやすみ楽しく こよいもまた

1. In the silence and the dark of night, always  
I think of you  
Rest peacefully, dream sweetly  
Sleep happily again tonight
2. In the bright starry night of the distant sky  
I think of you  
Rest peacefully, dream sweetly  
Sleep happily again tonight

3. By the edge of the hearth on a lonely snowy night  
I think of you  
Rest peacefully, dream sweetly  
Sleep happily again tonight

犬童球溪、明治40年（1907年）

## 旅愁

John P. Ordway, 1868

## Ryoshuu (Loneliness On A Journey)

Fine

1. fu ke yu ku a ki no yo ta bi o so ra — no wa bi shi ki o mo i ni hi to ri na ya mu  
 1. ふ け ゆ く あ き の よ た び の そ ら — の わ び し き お も い に ひ と り な や む

2. ma do u tsu a ra shi ni yu me mo ya bu — re ha ru ke ki ka na ta ni ko ko ro ma yo u  
 2. ま ど う つ あ ら し に ゆ め も や ぶ — れ は る け き か な た に こ こ ろ ま よ う

D.C. al Fine

ko i shi ya fu ru sa to na tsu ka shi chi — chi ha ha yu me ji ni ta do ru wa sa to no i e ji  
 こ い し や ふ る さ と な つ か し ち — ち は は ゆ め じ に た ど る は さ と の い え じ

ko i shi ya fu ru sa to na tsu ka shi chi — chi ha ha o mo i ni u ka bu wa mo ri no ko zu e  
 こ い し や ふ る さ と な つ か し ち — ち は は お も い に う か ぶ は も り の こ ず え

## English translation:

- |  |  |  |  |
|--|--|--|--|
| <p>1. 更け行く秋の夜 旅の空の<br/>         わびしき思いにひとりなやむ<br/>         恋しやふるさと なつかし父母<br/>         夢路にたどるは 故郷の家路</p> | <p>2. 窓うつ嵐に 夢もやぶれ<br/>         遙けきかなたに 心まよう<br/>         恋しやふるさと なつかし父母<br/>         思いに浮かぶは 杜のこずえ</p> | <p>1. Late on an autumn night during my trip alone,<br/>         I'm troubled by a feeling of empty sadness<br/>         I miss home and mom and dad<br/>         My dreams are of roads back to my home</p> | <p>2. The stormy rain hits the windows and my dreams too<br/>         My heart wanders far off in the distance<br/>         I miss home and mom and dad<br/>         What comes to mind are the treetops of the forest</p> |
|--|--|--|--|

三角錫子、明治43年（1910年）

## 七里ヶ浜の哀歌（真白き富士の嶺）

Jeremiah Ingalls, 1804  
("Garden Hymn")

## An Elegy of Shichirigahama (The Pure White Summit of Mount Fuji)

The musical score is written in a 3/8 time signature with a key signature of one flat (B-flat). It consists of three systems of vocal lines, each with a corresponding bass line. The lyrics are written in both Japanese and Romanized Japanese (Kana) below the notes.

1. ましろきふじのねみどりのえのしまあおぎみるもいまはなみだ  
 2. ボートはしずみぬちひろのうなばらかぜもなみもちさきうでに  
 3. みゆきはむせびぬかぜさえさわぎてつきもほしもかげをひそめ  
 かえらぬじゅうにのおおしきみたまにささげまつるむねとこころ  
 ちからもつきはてよぶなわちちははうらみはふかししちりがはまべ  
 みたまよいずこにまよいておわすかかえれはやくおやのむねに

1. 真白き富士の嶺 緑の江の島 2. ボートは沈みぬ 千尋の海原 3. み雪は咽びぬ 風さえ騒ぎて  
 仰ぎ見るも 今は涙 風も浪も小さき腕に 月も星も 影を潜め  
 帰らぬ十二の雄々しきみたまに 力も尽き果て 呼ぶ名は父母 みたまよ何処に迷いておわすか  
 捧げまつる 胸と心 恨みは深し 七里ヶ浜辺 帰れ早く 親の胸に
1. The pure white summit of Mt. Fuji, the green of Enoshima Island 2. Their boats sunk to the bottomless depths of the endless ocean 3. The snow is sobbing and the wind howling  
 As we look up at them, tears now fill our eyes The moon and the stars have disappeared  
 To the twelve brave spirits who would never return The bitterness is deep at Shichirigahama  
 We offer our heart and soul  
 As we pray for their quick return  
 to their parents' breast
- Their tiny arms before the wind and waves  
 Their strength exhausted, to their mothers and fathers they called

T. H. Brosnan

作詞：大槻文彦・里見義・加部巖夫の合議、  
明治17年（1884年）

## 仰げば尊し

(Aogeba tōtoshi)

*The Song Echo*, 1871  
("Song for the Close of School")

The musical score is presented in two systems. Each system consists of four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a vocal line (treble clef), and a piano accompaniment line (bass clef). The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The lyrics are written in hiragana and katakana below the vocal lines.

あ お げ ば と う と し わ が し の お ん お し え の に わ に も は や い く と せ お  
 mo e ba i to to shi ko no to shi tsu ki i ma ko so wa ka re me i za sa ra a ba

仰げば 尊し、我が師の恩。  
 教への庭にも、はや 幾年。  
 思えば いと疾し、この年月。  
 今こそ 別れめ、いざさらば。

Original English: We part today to meet per chance, Till God shall call us home;  
 And from this room we wander forth, Alone, alone to roam.  
 And friends we've known in childhood's days, May live but in the past.  
 But in the realm of light and love, May we all meet at last.

夕べの鐘  
Yuube no Kane (Evening Bell)

スティーヴン・フォスター (1852年)

1. mu ka shi no - hi to i ma wa i zu ko o to zu re - ki te ta ta zu me ba ta so ga re - yu ku so ra o ta do ri  
むかし - の - ひと い まはいず こ おとずれ - きて た - た - ずめ ば たそが - れ - ゆくそ らをたど り

2. mi do ri no - ka ze ki shi o so yo gu ka wa no ho - to ri sa ma yo e ba to so ga re - yu ku no ji o ko e te te  
みどり - の - かぜ き しをそよ ぐ かわの - ほ - とり き - ま - よえ ば たそが - れ - ゆく の じをこえ て

ka yo i te - ku ru ka ne no ko e i e ba to no ha ba ta ki ni mi da re te - ki yu no ki no tsu ma  
か よい - て - くる か - ね - の こ え い え ば と の はばたき に み だ れ - て - き ゆ の - き - の つ ま

o to na i - ku ru ka ne no ko e ma ki no ko ga fu e no ne ni ki e te wa - yu ku mu ra ha zu re  
お と な - い - くる か - ね - の こ え ま き の こ が ふ え の ね に き え て - は - ゆ く む - ら - は ず れ

1. 昔の人 今やいずこ  
訪れ来て たたずめば  
黄昏ゆく 空をたどり  
通いて来る 鐘の声  
家鳩の羽ばたきに  
乱れて消ゆ 軒の妻

2. みどりの風 岸をそよぐ  
川のほとり さまよえば  
黄昏ゆく 路地を越えて  
おとない来る 鐘の声  
牧の童が 笛の音に  
消えては行く 村はずれ

English translation:

1. People of the past, Where are you now?  
To come and visit  
Follow the twilight sky  
The sound of the bell  
House pigeons flap their wings  
Disappear in disarray under the gables

2. A verdant breeze blows on the shore  
If you wander by the river  
Crossing the alley into the twilight  
You hear the sound of the bell  
Children in the pasture, to the sound of a flute  
Disappear into the outskirts of the village

ドイツ民謡・堀内敬三訳詞

まこと  
真実の愛

作曲：Friedrich Wilhelm Kücken (1810-1882)

## Treue Liebe/How Can I Leave Thee?

1. i ka de ki mi to wa ka re yu ka n fu ka ku shi ta u ko no mi no a tsu ki o mo i ki mi ni ka yo i ko ko ro to wa ni ka wa ra ji  
 1. いかで きみと わかれ ゆかん ふかく したう この身 の あつき おも い きみに かよい ところ とわに かわら じ

2. a o ki ha na no wa su re na gu sa ki mi yo mu ne ni hi me ma se ha na wa chi re do ki mi ga a i wa to ko shi na e ni ku chi se ji  
 2. あおき はなの わすれ なぐさ きみよ むねに ひめま せ はなは ちれ ど きみが あいは とこし なえに くちせ じ

3. wa ga mi to ri to na ra ba ki mi o a me ni ka ze ni to wa ma shi tsu ba sa o re te ki mi ga ma e ni shi su to mo wa re na ge ka ji  
 3. わが身 とりと ならば きみを あめに かぜに とわまし つばさ おれ て きみが まえに 死すと もわれ なげか じ

1. いかで君と 別れゆかん  
 ふかく慕う この身の  
 熱き思い 君に通い  
 ところ永遠 (とわ) にかわらじ

2. 青き花の わすれなぐさ  
 君よ胸に 秘めませ  
 花は散れど 君が愛は  
 とこしなえに 朽ちせじ

3. 我が身鳥と ならば君を  
 雨に風に 訪(と)わまし  
 翼折れて 君が前に  
 死すとも我 嘆かじ

1. How can I leave thee!  
 How can I from thee part!  
 That thou hast all my heart,  
 Sister, believe;  
 Thou hast this soul of mine,  
 So closely bound to thine,  
 No other can I love,  
 Save thee alone.

2. Blue is a flow'ret,  
 Called the "Forget-me-not;"  
 Wear it upon thy heart,  
 And think of me;  
 Flow'ret and hope may die,  
 Yet love with us shall stay,  
 That cannot pass away,  
 Sister, believe.

3. Would I a bird were,  
 Soon at thy side to be!  
 Falcon nor hawk would fear,  
 Speeding to thee;  
 When by the fowler slain,  
 I at thy feet should lie,  
 Thou sadly shouldst complain,  
 Joyful I'd die.

訳詞：保富 康午

## 大きな古時計

作詞作曲：ヘンリー・クレイ・ワークで (1876年)

## Ōkina Furudokei (My Grandfather's Clock)

1. お お き な の っ ぽ の ふ る ど け い お じ い さ ん の と け い ひゃく ねん い つ も う ご  
 2. な ん で も し っ て る ふ る ど け い お じ い さ ん の と け い き れ い な は な よ め  
 3. ま よ な か に ベ ル が - な っ た お じ い さ ん の と け い お わ か れ の と き が

chik tak  
チク タク

i - te i ta go ji ma n no to ke i sa o ji i sa n no u ma re ta a sa ni ka t te ki ta to ke i  
 い - て い た ご じ ま ん の と け い さ お じ い さ ん の う ま れ た あ さ に か っ て き た と け い  
 yat te ki ta so no hi mo u go i te ta u re shii ko to mo ka na shi i ko to mo mi na shit te ru to ke i  
 や っ て き た そ の ひ も う ご い て た う れ し い こ と も か な し い こ と も み な し っ て る と け い  
 ki ta no o mi na ni o shi e ta no sa te n go ku e no bo ru o ji i sa n to ke i to mo o wa ka  
 き た の を み な に お し え た の さ て ん ご く へ の ぼ る お じ い さ ん と け い と も お わ か

chik tak  
チクタク



## 大きな古時 (続き)

sa - i ma wa mo u go ka na i so no to ke i hya ku nen ya su ma zu ni  
 さ - いまはもう うごかない そのとけい ひゃくねん やすまずに

sa i ma wa mo u go ka na i so no to ke - i hya ku nen ya su ma zu ni  
 さ いまはもう うごかない そのとけい ひゃくねん やすまずに

re i ma wa mo u go ka na i so no to ke i hya ku nen ya su ma zu ni  
 れ いまはもう うごかない そのとけい ひゃくねん やすまずに

chik tak chik tak o jii san to ish sho ni chik tak chik tak i ma wa mo u go ka na i so no to ke i  
 チク タク チク タクお じい さんといっ しょに チク タク チク タクい まはもう うごかない そのとけい

chik tak chik tak o jii san to ish sho ni chik tak chik tak i ma wa mo u go ka na i so no to ke - i  
 チク タク チク タクお じい さんといっ しょに チク タク チク タクい まはもう うごかない そのとけい

chik tak chik tak o jii san to ish sho ni chik tak chik tak i ma wa mo u go ka na i so no to ke i  
 チク タク チク タクお じい さんといっ しょに チク タク チク タクい まはもう うごかない そのとけい

## 蛍の光

スコットランド民謡

## Hotaru no Hikari (Light of the Fireflies)

1. ho ta ru no hi ka ri ma do no yu ki fu mi yo mu tsu ki hi a sa ne tsu tsu i  
ほ た る の ひ か り ま どの ゆ き ふ み よ む つ き ひ か さ ね つ つ い

2. to ma ru mo yu ku mo ka gi ri to te ka ta mi ni o mo u chi yo ro zu no ko  
と ま る も ゆ く も か ぎ り と て か た み に お も う ち よ ろ ず の こ

tsu shi ka to shi mo su gi no to o a ke te zo ke sa wa wa ka re yu ku  
つ し か と し も す ぎ の と を あ け て ぞ け さ は わ か れ ゆ く

ko ro no ha shi o hi to ko to ni sa ki ku to ba ka ri u to u na ri  
こ ろ の は し を ひ と こ と に さ き く と ば か り う と う な り

## 1. 蛍の光 窓の雪

書（ふみ）読む月日 重ねつつ  
何時（いつ）しか年も すぎの戸を  
開けてぞ今朝は 別れ行く

2. 止まるも行くも 限りとして  
互（かたみ）に思ふ 千万（ちよろず）の  
心の端（はし）を 一言に  
幸（さき）くと許（ばか）り 歌ふなり

## Translation

1. Light of fireflies, (moonlight reflected off) snow by the window.  
Many days and months spent reading.  
Before one knows it, years have passed. The door  
we resolutely open; this morning, we part ways.
2. Stay or leave, either an end  
Mutually, countless thoughts  
from the bottom of the heart, expressed in one word  
a wish for peace, we sing.

作詞：川路柳虹、昭和27年（1952年）

## 星の世界

Hoshi no Sekai (World of Stars)

Charles Crozat Converse, 1868  
("What A Friend We Have In Jesus")

1. ka ga ya ku yo zo ra no ho shi no hi ka ri yo ma ba ta ku a ma ta no to o i se ka i yo  
か が や く よ ぞ ら の ほ し の ひ か り よ ま ば た く あ ま た の と お い せ か い よ

ki ra me ku hi ka ri wa ta ma ka ko ga ne ka u chu u no hi ro sa o shi mi ji mi o mo u  
き ら め く ひ か り は た ま か こ が ね か う ち ゅ う の ひ ろ さ を し み じ み お も う

fu ke yu ku a ki no yo su mi wa ta ru so ra no zo me ba fu shi gi na ho shi no se ka i yo  
ふ け ゆ く あ き の よ す み わ た る そ ら の ぞ め ば ふ し ぎ な ほ し の せ か い よ

ya sa shi i hi ka ri ni ma ba ta ku se i za no zo me ba fu shi gi na ho shi no se ka i yo  
や さ し い ひ か り に ま ば た く せ い ぎ の ぞ め ば ふ し ぎ な ほ し の せ か い よ

1. かがやく夜空の 星の光よ  
まばたく数多の 遠い世界よ  
ふけゆく秋の夜 すみわたる空  
のぞめば不思議な 星の世界よ

2. きらめく光は 玉か黄金か  
宇宙の広さを しみじみ思う  
やさしい光に まばたく星座  
のぞめば不思議な 星の世界よ

English translation:

1. Starlight in the bright night sky.  
The dazzling multitude of distant worlds.  
A waning autumn night, a clear sky.  
If you look, it's a world of mysterious stars.

2. Is the twinkling light jade or gold?  
I wonder at the vastness of the universe.  
The constellations dazzle in a gentle light.  
If you look, it's a world of mysterious stars.

## 春の日の花と輝く

Haru no hi no hana to kagayaku (Believe Me, If All Those Endearing Young Charms)

ha ru no hi no ha na to ka ga ya ku u ru wa shi ki su ga ta no i tsu shi ka ni a se te u tsu ro o yo no fu yu wa ku ru to  
 1. はる の ひの はな と か が や く う る わ し き す が た の い つ し か に あ せ て う つ ろ う よ の ふ ゆ は く る と

wa ka ki hi no ho o wa ki yo ra ni wa zu ra i no ka ge na ku o n mi i ma a de ni u ru wa shi sa re do o mo a se te  
 2. わ か き ひの ほ お は き よ ら に わ す ら い の か げ な く お ん み い ま あ で に う る わ し さ れ ど お も あ せ て

mo wa ga ko ko ro wa ka wa ru hi na ku o n mi o ba shi ta i te a i wa na o mi do ri i ro ko ku wa ga mu ne ni i ku be shi  
 も わ が こ こ ろ は か わ る ひ な く お ん み を ば し た い て あ い は な お み ど り い ろ こ く わ が む ね に い く べ し

mo wa ga ko ko ro wa ka wa ru hi na ku o n mi o ba shi ta i te hi ma wa ri no hi o ba ko o go to to ko shi e ni o mo wa n  
 も わ が こ こ ろ は か わ る ひ な く お ん み を ば し た い て ひ ま わ り の ひ を ば こ う ご と と こ し え に お も わ ん

1 春の日の花と輝く うるわしき姿の  
 いつしかにあせてうつろう 世の冬は来るとも  
 わが心は変わる日なく 御身をば慕いて  
 愛はなお緑いろ濃く わが胸に生くべし

2 若き日の頬は清らに 煩いの影なく  
 御身今艶にうるわし されど面あせても  
 わが心は変わる日なく おん身をば慕いて  
 向日葵の陽をば恋うごと とこしえに思わん

## バイカル湖のほとり

## Baikaru-ko no hotori (By the Shores of Lake Baikal)

作者不詳

訳: 井上頼豊、1956年

1. *yu ta ka na ru za bai karu no ha te shi na ki no ya ma o ya tsu re shi ta bi bi to ga a te mo na ku sa ma yō*  
 ゆ たかなるザバイカルの 果てしなきのやまを やつれしたび - びと があてもなくさまよう

2. *ta ta ka i ya bu - re te tsu na ga re shi hi to ya o ku ra i yo ru no ga re i de ko no mi chi o a yu mu*  
 た たかいやぶ - れて つながれしひとやを くらいよるのがれいでこのみちをあゆむ

3. *bai ka ru no ho to - ri ni ta ta zu - mu ta bi bi to ku ra i yo o no - ro i te ka na shi u ta u ta u*  
 バイカルのほと - りに たたず - むたびびと くらいよをの - ろいてかなしうたうたう

- 1 豊かなるザバイカルの 果てしなき野山を やつれし旅人が あてもなくさまよう  
 2 戦い敗れて つながれし獄舎を 暗い夜のがれ出で この道を歩む
- 3 バイカルのほとりに たたずむ旅人 暗い世を呪いて 悲し歌うたう

## English translation:

1. A haggard traveler wanders aimlessly through the endless fields and mountains of the abundant Transbaikial.
2. He walks this path in the darkness of the night, leaving the prison where he was tied up after losing the battle.
3. A traveler standing on the shores of Lake Baikal curses the dark world and sings a sad song.

## 故郷を離るる歌

## Kokyō o Hanaruru Uta (Leaving Home Song)

so no no sa yu ri na de shi ko ka ki ne no chi gu sa kyo o wa na re o na ga mu ru o wa ri no hi na ri o mo  
 1. その のさゆーり なでしこ かき ねのちぐ さきょう はなれ—を な がむる おわ りのひな りおも

tsu ku shi tsu mi shi o ka be yo ya shi ro no mo ri yo ko bu na tsu ri shi o ga wa yo ya na gi no do te yo wa ka  
 2. つく しつみ—し お—かべよ—やし ろのもり— よこぶ なつり—し お—がわよ—やな ぎのどて—よわか

ko ko ni ta chi te sa ra ba to wa ka re o tsu ge n ya ma no ka ge no fu ru sa to shi zu ka ni ne mu re yu u  
 3. ここ にたち—て さ—らばと—わか れをつげ—ん やま のかげ—の ふ—るさと—しずか にねむ—れゆう

e be na mi da hi za o hi ta su sa ra ba fu ru sa to sa ra ba fu ru sa to sa ra ba fu ru sa to fu ru sa to sa ra ba sa ra ba  
 1. えばなみだひざ を—ひたすさら ばふるさ とさら ばふるさとさら ばふるさとふる さと さら—ばさら ば

ru ru wa re o a wa re to mi yo sa ra ba fu ru sa to sa ra ba fu ru sa to sa ra ba fu ru sa to fu ru sa to sa ra ba sa ra ba  
 2. るるわれをあわ れ—とみよさら ばふるさ—とさら ばふるさとさら ばふるさとふる さと さら—ばさら ば

hi wa o chi te ta so ga re ta ri sa ra ba fu ru sa to sa ra ba fu ru sa to sa ra ba fu ru sa to fu ru sa to sa ra ba sa ra ba  
 3. ひはおちてたそ が—れたりさら ばふるさ とさら ばふるさとさら ばふるさとふる さと—さら—ばさら ば

1. 園の小百合、撫子、垣根の千草  
 今日汝をながむる最終の日なり  
 おもえば涙、膝をひたす、さらば故郷  
 さらば故郷、さらば故郷、故郷さらば  
 さらば故郷、さらば故郷、故郷さらば

2. つくし摘みし岡辺よ、社の森よ  
 小鮒釣りし小川よ、柳の土手よ  
 別るる我を憐と見よ、さらば故郷  
 3. 此処に立ちて、さらばと、別を告げん  
 山の蔭の故郷、静に眠れ  
 夕日は落ちて、たそがれたり、さらば故郷

English  
 translation:

1. Flowers in the garden.  
 Today is the last day I will look at you.  
 I remember crying, kneeling down, and saying goodbye to my hometown.  
 Farewell to my town, farewell, farewell.

2. Picking the silver leaf in the hills, in the forest of the shrine.  
 The stream where I fished, by the bank of willow trees.  
 Look at me with pity as we part, farewell to my town.

3. I'll stand here and say goodbye.  
 Sleep peacefully, little town, in the shadow of the mountains.  
 The sun sets, it's twilight, and I say goodbye to my hometown.

西村清雄1903年

# 山路こえて

## Yamaji Koete (Over the Mountain Road)

Aaron Chapin, 1805年  
("Golden Hill")

1. ya ma ji ko e te hi to ri yu ke do shu no te ni su ga re ru mi wa ya su ke shi  
 や ま じ こ え て ひ と り ゆ け ど 主 の て に す が れ る み は や す け し

2. ma tsu no a ra shi ta ni no na ga re mi tsu ka i no u ta mo ka ku ya a ri nan  
 ま つ の あ ら し た に の な が れ み つ か い の う た も か く や あ り な ん

3. mi ne no yu ki to ko ko ro ki yo ku ku mo na ki mi so ra to mu ne wa su mi nu  
 み ね の ゆ き と こ こ ろ き よ く く も な き み そ ら と む ね は す み ぬ

1. 山路こえてひとりゆけど  
主の手にすがれる身はやすけし
2. 松のあらし谷のながれ  
みつかいの歌もかくやありなん
3. 峰の雪とこころきよく  
雲なきみ空とむねは澄みぬ

4. みちけわしくゆくてとおし  
こころぎすかたにいつか着くらん
5. されども主よわれいのらじ  
旅路のおわりのちかかれとは
6. 日もくれなば石のまくら  
かりねの夢にもみ国しのばん

## English translation:

1. Though I go alone over the mountain path, I am at ease in the Lord's hands.
2. The storms of the pines, the streams of the valley, the songs of angels,  
how can there be such things?
3. Snow on the mountain peaks and the heart is pure, a cloudless sky and the heart is clear.
4. The road is steep and far, but the person who aspires will someday reach there.
5. Even so, O Lord, for me, the end of the journey is near.
6. If the sun goes down, I'll stop to sleep with a stone for my pillow  
and recall Thy land in my dreams.

# 아리랑

アリラン Arirang

朝鮮民謡  
Korean Folk Song

1. 아 리 랑 아 리 랑 아 라 리 요 - 아 리 랑 고 개 로 녀 머 간 다 나 를  
ア リ ラン ア リ ラン ア ラ 리 ヨ - ア リ ラン 고포 로 노 모간 다 나 룰  
a ri rang a ri rang a ra ri yo - a ri rang go gae ro neom eo gan da na reul

2. 아 리 랑 아 리 랑 아 라 리 요 아 리 랑 고 개 로 녀 머 간 다 청 천  
ア リ ラン 아 리 랑 아 라 리 ヨ 아 리 랑 고포 로 노 모간 다 초쵸ン 초쵸ン  
a ri rang a ri rang a ra ri yo a ri rang go gae ro neom eo gan da cheong cheon

3. 아 리 랑 아 리 랑 아 라 리 요 아 리 랑 고 개 로 녀 머 간 다 저 기  
ア リ ラン 아 리 랑 아 라 리 ヨ 아 리 랑 고포 로 노 모간 다 조기  
a ri rang a ri rang a ra ri yo a ri rang go gae ro neom eo gan da jeo gi

버 리 고 가 시 는 녀 은 십 리 도 못 가 서 발 병 난 다  
보 리 고포 가 시 님 니 ム 쉼 리 도 모트 카 소 발 뵤쵸ン 난 다  
beo ri go ga shi neun nim eun shim ri do mot ga seo bal byeong nan da

하 늘 엔 별 도 많 고 우 리 네 가 슴 엔 꿈 도 많 도  
하 뉴얼 엔 뵤도 만 고포 우 리 네 가 슴 엔 쿠름 도 만 타  
ha neul en byeol do man ko u ri ne ga seum en kum do man ta

저 산 이 백 두 산 이 라 지 동 지 설 달 에 도 꽃 만 핀 다  
조 사 니 뵤트 두 사 니 라 지 동 지 쉼 달 레 도트 콤 만 핀 다  
jeo san i baek du san i ra ji dong ji seot dal e do kkot man pin da

1. アリラン アリラン ア拉里よ  
アリラン峠を越えて行く  
私を捨てて行かれる方は、  
十里も行けずに足が痛む

2. 靑い空には小さな星も多く、  
我々の胸には夢も多い  
3. あそこのあの山が白頭山なんだね、  
冬至師走でも花ばかり咲く。

1. Arirang, arirang, arariyo...  
You are going over Arirang hill.  
My love, if you abandon me  
Your feet will be sore before you go ten leagues.

2. Just as there are many stars in the clear sky,  
There are many dreams in our heart.  
3. There, over there, that mountain is Baekdu Mountain  
Where, even in the middle of winter days, flowers bloom.



## DOBAR VEČER

Croatian Folksong

To Coda

1. Do - bar ve-čer do - bri lju - di, Da. bi nam svi zdra - vi bi - li. U\_ o\_ voj no-voj. go - di-ni, Da bi - li bi u ra-do-sti,

2. Do - bar ti ve-čer go-spo-dar, Do - šlo je no-vo lje to k'vam, Da\_\_ bi\_\_ vam pol-je ro - di-lo, Pče - nič-ko žar-ko da-va - lo,

3. Da bi vam go-re ro-di - le, Da ruj-no vin-ce da-va - le. Dje\_\_voj - ke mi da - ru - je-mo, Čr - le-nim le-pim ven-če-kom. (3)

D.C. al Coda ⊕

Da bi nam svi zdra - vi bi-li. 3. Dje - ča - ke mi da - ru - je-mo, Ze - le - nim le-pim puš-ma-nom. Da bi nam svi zdra - vi bi-li. *rit.*

Da bi nam svi zdra - vi bi-li. ča - ke mi da - ru - je-mo, Ze - le - nim le-pim puš-ma-nom. Da bi nam svi zdra - vi bi-li.

ča - ke mi da - ru - je-mo, Ze le - nim le-pim puš-ma-nom. Da bi nam svi zdra - vi bi-li.

## English translation

1. Good evening, good people  
We wish you good health  
In this New Year.  
We wish you joy  
We wish you good health!

2. Good evening, Landlord  
The New Year has come to you  
May your fields produce  
May they give you golden wheat  
We wish you good health!

3. May the hillsides produce  
And give you red wine  
We give gifts to the girls  
Pretty red wreaths  
We give to the boys  
Handsome green boughs  
We wish you good health!

Makua Laiana (Lorenzo Lyons), 1807-1886

## HAWAI'I ALOHA

James McGranahan, 1840-1907

1. E Ha - wai-'i e ku'u o - ne hā-nau e, (hā-nau e) Ku 'u ho - me ku-la - ī - wi nei, (ī - wi nei) 'O - li

2. E ha'i ma - i kou mau ki - ni la - ni e, (la - ni e) Kou mau ku - pa alo-ha, e Ha - wai'i, (e Ha - wai'i) Nā mea

3. Nā ke A - ku - a e mā-la-ma mai iā 'oe, (mai iā 'oe) Kou mau ku - a - lo-na alo-ha nei, (alo-ha nei) Kou mau

nō au i nā po - no la - ni ou, (la - ni ou) E Ha - wai-'i, a lo - ha ē.

'oli - no ka - ma - ha'ō no lu - na mai (lu - na mai) E Ha - wai-'i, a - lo - ha ē. *Chorus:*

ka - ha - wai 'ō - li - no - li - no mau (li - no mau) Kou mau mā - la pu na - ni ē.

## HAWAI'I ALOHA, Cont'd.

'o - li e nā 'ō - pi - o o Ha-wa-i-i ne - i, 'O-li ē! 'O-li ē! Mai nā  
 ('O-li ē!) ('O-li 'O-li ē!)  
 a - he - a - he ma-ka - ni e pā mai nei Mau ke a - lo - ha, no Ha - wai-i wai-i  
 (pā mai nei)

If only the first verse is sung, the chorus is usually repeated.

English translation:

1. O Hawai'i, O sands of my birth  
 My native home  
 I rejoice in the blessings of heaven  
 O Hawai'i, aloha

2. May your divine throngs speak  
 Your loving people, O Hawai'i  
 The holy light from above  
 O Hawai'i, aloha.

3. God protects you  
 Your beloved ridges  
 Your ever glistening streams  
 Your beautiful flower gardens.

Chorus: Happy youth of Hawai'i  
 Rejoice! Rejoice!  
 Gentle breezes blow  
 Love always for Hawai'i.

## Херувимская песнь

Аноним, VI век.

(Anonymous, 16th cent./作詞者不詳、6世紀) Kheruvimskaya pesen (Hymn of the Cherubim/ヘルヴィムの歌)

Григорий Львовский, 1830-1894

И - же хе-ру - ви - мы тай - но о - бра -  
 I zhe khye ru vi mui tai na a bra

И же хе-ру - ви - мы тай - но о - бра -  
 I zhe khye ru vi mui tai na a bra

И же хе-ру - ви - мы тай - но о - бра -  
 I zhe khye ru vi mui tai na a bra

И же хе-ру - ви - мы тай - но о - бра -  
 I zhe khye ru vi mui tai na a bra

зу - ю - ще. И жи - во - тво - ря - щей Тро - и - це Три - свя -  
 zu yu sshye i zhi va tva rya sshi tro i tse tri svya

зу - ю - ще. И жи - во - тво - ря - щей Тро - и - це Три - свя -  
 zu yu sshye i zhi va tva rya sshi tro i tse tri svya tu yu

зу - ю - ще. И жи - во - тво - ря - щей Тро - и - це  
 zu yu sshye i zhi va tva rya sshi tro i tse

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ю  
yu

ту - ю песнь при-пе - ва - ю - ще. Вся - ко-е ны-не жи - тей - ско -  
tu yu pyes tri pe va yu sshye vsya ka ye nui nye zhi tye ska

песнь при-пе - ва - ю - ще. Вся - ко е ны-не жи - тей - ско -  
pyes tri pe va yu sshye vsya ka ye nui nye zhi tye ska

8 Три-свя-ту-ю песнь при-пе - ва - ю - ще. Вся - ко-е ны-не жи - тей - ско -  
tri svya tu yu pyes tri pe va yu sshye vsya ka ye nui nye zhi tye ska

при-пе - ва - ю - ще. Вся - ко - е ны - не жи - тей - ско -  
pri pe va yu sshye vsya ka ye nui nye zhi tye ska

*rit.*

е от - ло ЖИМ по - пе - че - ни - е.  
ye at lo zhim pa pi chyе ni ye

е от - ло ЖИМ по пе - че - ни - е.  
ye at lo zhim pa pi chyе ni ye

е от - ло ЖИМ по - пе - че - ни - е.  
ye at lo zhim pa pi chyе ni ye

English: We who mystically represent the Cherubim,  
and who sing to the Life-Giving Trinity the thrice-holy hymn,  
let us now lay aside all earthly cares.

われらおうみつ 我等奥密にしてヘルヴィムを像り、  
せいさん いのち せいさん  
聖三の歌を生命を施す三者に歌ひて、  
いまこ おもんばりことごとしりを べ  
今此の世の慮を悉く退く可し。

## JISAS YU HOLEM HAN BLONG MI

1. Ji - sas yu ho - lem han blong mi Yu te - kem haat blong mi Haat blong mi krae - aot fo yu \_\_\_\_\_

2. Bam-bae mi tok teng - kiu long yu Fo sen - dem san blong yu Fo dae fo sins \_\_\_\_\_ blong mi \_\_\_\_\_

Mi no faen-dem eni gud sam - ting long dis - fa - la wol Haat blong mi krae-out fo yu. Ji-sas mi kam long yu

Was-we yu re - re - di fo hem Bam-bae he - mi kam \_\_\_\_\_ mek tu \_\_\_\_\_ taem moa Ji-sas mi kam long yu

nao, u \_\_\_\_\_ Yu te - kem mi \_\_\_\_\_ dis - taem, u \_\_\_\_\_ San Ji-sas mi kam long yu nao, u \_\_\_\_\_ Yu te - kem mi \_\_\_\_\_ dis - taem.

nao, u \_\_\_\_\_ Yu te - kem mi \_\_\_\_\_ dis - taem, u \_\_\_\_\_ San Ji-sas mi kam long yu nao, u \_\_\_\_\_ Yu te - kem mi \_\_\_\_\_ dis - taem.

## English translation:

1. Jesus, hold my hand, take my heart  
My heart cries out for you  
I don't find anything good in this world  
My heart cries out for you  
Jesus, I come to you now, take me now  
Son Jesus, I come to you now, take me now

2. I give you thanks for sending your son  
To die for my sins  
So get ready for him  
For he will come again  
Jesus, I come to you now, take me now  
Son Jesus, I come to you now, take me now

## 和訳

1. イエス様 私の手をお取りたまえ 私の心を  
わが心が貴方に叫び呼ばわる  
この世に良いものは何も見つからない  
わが心が貴方に叫び呼ばわる  
イエス様 私は貴方様のもとへ行く  
お受け入れたまえ  
神の子イエス様 私は貴方様のもとへ行く  
お受け入れたまえ

2. 私は謹んで感謝致します  
貴方様のお子を 我々の罪をあながうために  
イエス様のために備えよ  
再臨されるだろうから  
イエス様 私は貴方様のもとへ行く  
お受け入れたまえ  
神の子イエス様 私は貴方様のもとへ行く  
お受け入れたまえ

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