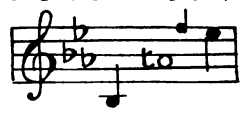


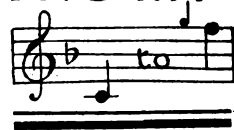
N<sup>o</sup> 1 IN D



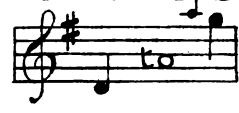
N<sup>o</sup> 2 IN E<sup>b</sup>



N<sup>o</sup> 3 IN F



N<sup>o</sup> 4 IN G



SUNG BY  
MADAME CLARA BUTT.

# THANKSGIVING

SONG

THE WORDS BY

BISHOP COTTON

The Music by

FREDERIC H. COWEN.

PRICE 60 CENTS

ORGAN ACCOMPANIMENT (AD LIB) PRICE 15 CENTS.

BOOSEY & CO

9, EAST SEVENTEENTH STREET, NEW YORK,  
AND  
295, REGENT STREET, LONDON, ENG.

COPYRIGHT 1911 BY BOOSEY & CO

## THANKSGIVING.



WE thank Thee, Lord, for this fair earth,  
The glittering sky, the silver sea ;  
For all their beauty, all their worth,  
Their light and glory, come from Thee.

Thanks for the flowers that clothe the ground,  
The trees that wave their arms above,  
The hills that gird our dwellings round,  
As Thou dost gird Thine own with love.

Yet teach us still how far more fair,  
More glorious, Father, in Thy sight,  
Is one pure deed, one holy prayer,  
One heart that holds Thy Spirit's might.

So while we gaze, with thoughtful eye,  
On all the gifts Thy love has given,  
Help us in Thee to live and die,  
By Thee to rise from earth to Heaven.

G. E. L. COTTON.

# THANKSGIVING.

Words by  
BISHOP COTTON.

Music by  
FREDERIC H. COWEN.

*Andante molto maestoso.*

PIANO.

Musical score for the piano introduction, consisting of two staves (treble and bass clef) in 3/4 time. The key signature has one flat (B-flat). The tempo is marked *Andante molto maestoso*. The score begins with a dynamic marking of *f* (forte) and includes various chords and melodic lines. A *mp* (mezzo-piano) marking appears later in the piece.

First system of the vocal and piano accompaniment. The vocal line is on a single staff with lyrics: "We thank Thee, Lord, for this fair earth,..... The glit - t'ring". The piano accompaniment consists of two staves. Dynamics include *mf* (mezzo-forte) and *mp*. There are asterisks and *ped* (pedal) markings under the piano accompaniment.

Second system of the vocal and piano accompaniment. The vocal line continues with lyrics: "sky,.... the sil - ver sea; For all their beau - ty,". The piano accompaniment continues with similar chordal textures. Dynamics and *ped* markings are present.

Third system of the vocal and piano accompaniment. The vocal line concludes with lyrics: "all.... their worth, Their light..... and glo - ry, come from Thee." The piano accompaniment features a *cresc.* (crescendo) marking and a *poco rall.* (poco rallentando) marking. Dynamics include *f* (forte) and *colla voce* (colla voce). The piece ends with an *a tempo* marking.

Piano introduction for the first system, featuring a treble and bass clef with chords and melodic lines.

*mp*  
Thanks for the flow'rs that clothe the ground,..... The

*p*

Piano accompaniment for the first system of lyrics, featuring triplets and chords.

trees.... that wave their arms a - bove, The hills that...

*p*

Piano accompaniment for the second system of lyrics, featuring triplets and chords.

*cresc.*  
gird our dwell - - ings round, As Thou..... dost gird... Thine

*f*

*cresc.*

Piano accompaniment for the third system of lyrics, featuring triplets and chords.

*poco rall.* *p*

own.... with love. Yet teach us..... still how

*colla voce.* *a tempo p*

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a melodic phrase in a minor key, marked *poco rall.* and *p*. The lyrics are "own.... with love. Yet teach us..... still how". The piano accompaniment consists of chords and moving lines in both hands, with a *colla voce.* marking and a tempo change to *a tempo p*. There are several triplet markings (3) in the piano part. A fermata is placed over the final measure of the system.

far more fair, More glo - rious, Fa - ther,

The second system continues the vocal and piano parts. The lyrics are "far more fair, More glo - rious, Fa - ther,". The piano accompaniment features more complex textures, including triplets and a fermata over the final measure.

*dim.* *p*

in..... Thy sight, Is one.... pure deed,.... one ho - ly

*dim.* *p*

The third system continues with the lyrics "in..... Thy sight, Is one.... pure deed,.... one ho - ly". The piano accompaniment includes a *dim.* marking and a *p* dynamic. There are triplet markings in the piano part.

prayer, One heart that holds Thy Spi - rit's might;

The fourth system concludes the page with the lyrics "prayer, One heart that holds Thy Spi - rit's might;". The piano accompaniment features a triplet in the bass line and a fermata over the final measure.



*f* *poco rall.*

live... and die, By Thee... to rise... from earth... to

*poco rall.*

*sempre f*

*a tempo* *ff*

Heav'n... Help us in Thee... to live and die,...

*a tempo* *ff*

*ff* *f molto marcato*

By Thee to rise,..... by Thee to rise..... from

*ff* *molto marcato*

*ff* *rall.*

earth... to Heav'n...

*ff* *rit.*

# NEW SONGS BY CELEBRATED COMPOSERS.

PRICE 60 CENTS EACH.

Sung by Madame CLARA BUTT.

## MY AIN FOLK.

WORDS BY  
WILFRID MILLS.

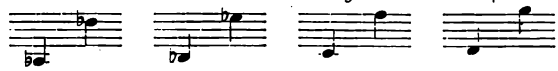
MUSIC BY  
LAURA G. LEMON.

No. 1 in D $\flat$ .

No. 2 in E $\flat$ .

No. 3 in F.

No. 4 in G.



Far frae my hame I wander; But still my thoughts re- turn To my ain folk o- wer yonder In the

(1st Verse.) Far frae my hame I wander;

But still my thoughts return

To my ain folk ower yonder,

In the shejling by the burn,

I see the cosy ingle,

And the mist abune the brae:

And joy and sadness mingle,

As I list some auld-ward lay.

And it's oh! but I'm longing for my ain folk

Tho' they be but lowly, puir, and plain folk:

I am far beyond the sea,

But my heart will ever be

At hame in dear auld Scotland, wi' my ain folk!

Copyright, 1904, by BOOSEY & Co.

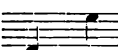
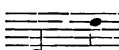
## TWO SACRED SONGS.

WORDS FROM  
42ND & 23RD PSALMS.

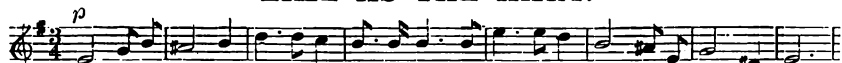
MUSIC BY  
SAMUEL LIDDLE.

No. 1 Edition.

No. 2 Edition.



### LIKE AS THE HART.



Like as the hart de- sir- eth the wa-ter-brooks: so long-eth my soul af-ter Thee, O God....

### THE LORD IS MY SHEPHERD.



The Lord is my Shepherd, I shall not want, .. I shall not want; He

Copyright, 1909, by BOOSEY & Co.

Sung by Madame ADA CROSSLEY and Miss LUCIE JOHNSTONE.

## NEARER, MY GOD, TO THEE.

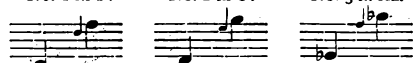
WORDS BY  
SARAH FLOWER ADAMS.

MUSIC BY  
LEWIS CAREY

No. 1 in F.

No. 2 in G.

No. 3 in A $\flat$ .



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

(1st Verse.) Nearer, my God, to Thee,

Nearer to Thee,

E'en though it be a cross

That raiseth me;

Still all my song shall be,

Nearer, my God, to Thee,

Nearer to Thee.

Copyright, 1902, by BOOSEY & Co.

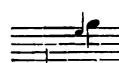
## THE SWING.

WORDS BY  
ROBERT LOUIS STEVENSON.\*

MUSIC BY  
LIZA LEHMANN.

No. 1 in C.

No. 2 in E $\flat$ .



How do you like to go up in a swing, Up in the air so blue?.. Oh, I do think it the

(1st Verse.) How do you like to go up in a swing,

Up in the air so blue?

Oh, I do think it the pleasantest thing

Ever a child can do!

\*From "A Child's Garden of Verses" by kind permission of Messrs. Longmans, Green & Co.

Copyright, 1900, by BOOSEY & Co.

Sung by Miss EDITH EVANS.

## HOW LOVELY ARE THY DWELLINGS.

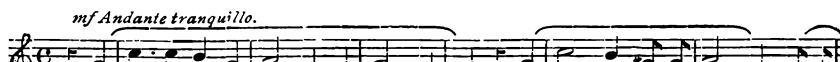
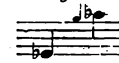
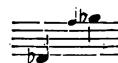
(SACRED SONG.)

MUSIC BY  
SAMUEL LIDDLE.

No. 1 in C.

No. 2 in D $\flat$ .

No. 3 in E $\flat$ .



How love- ly are Thy dwell- ings, O Lord of hosts; My soul long- eth, yea, faint- eth, for the

How lovely are Thy dwellings, O Lord of hosts!

My soul longeth, yea, fainteth, for the courts of the Lord: my heart and my flesh cry out for the living

God. Yea, the sparrow hath found her a house, and the swallow a nest, where she may lay her young, even

Thine altars, O Lord of hosts, my King and my God.

O Lord God of hosts, hear my prayer.

I would rather be a doorkeeper in the house of my God, than to dwell in the tents of wickedness.

For a day in Thy courts is better than a thousand.—From PSALM LXXXIV.

Copyright, 1908, by BOOSEY & Co.

Sung by Madame C. SEYGARD.

## NOW SLEEPS THE CRIMSON PETAL.

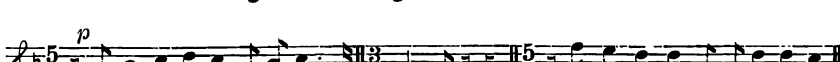
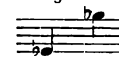
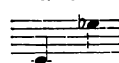
WORDS BY  
TENNYSON.

MUSIC BY  
ROGER QUILTER.

No. 1 in E $\flat$ .

No. 2 in F.

No. 3 in G $\flat$ .



Now s. eeps the crimson petal, now the white; Nor waves the cypress in the pa- lace

(1st Verse.) Now sleeps the crimson petal, now the white;

Nor waves the cypress in the palace walk;

Nor winks the gold fin in the porphyry font:

The fire-fly wakens: waken thou with me.

Copyright, 1904, by BOOSEY & Co.

Sung by Madame CLARA BUTT and Miss VERENA FANCOURT.

## MY DEAR SOUL.

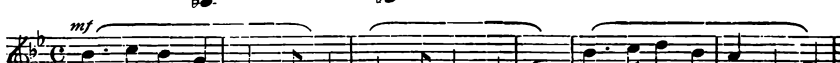
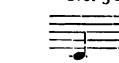
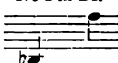
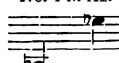
WORDS BY  
MAY BYRON.

MUSIC BY  
WILFRID SANDERSON.

No. 1 in A $\flat$ .

No. 2 in B $\flat$ .

No. 3 in C.



Hast thou heard the tur- tle- dove, When the woods are green, Sing- ing to his mate of love,

(1st Verse.) Hast thou heard the turtle-dove,

When the woods are green,

Singing to his mate of love,

All his heart may mean?

So, with words as sweet as birds,

Softly I'd condole,

Sing for thee, sigh for thee,

My dear soul!

Copyright, 1906, (and "New Edition," 1907,) by BOOSEY & Co.

Sung by Madame CLARA BUTT.

## A COTTAGE SONG.

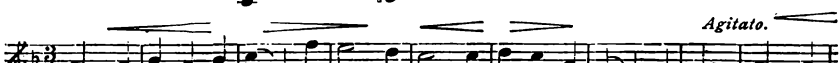
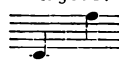
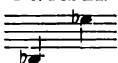
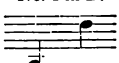
WORDS BY  
AUSTIN FLEMING.

MUSIC BY  
LAURA G. LEMON.

No. 1 in D.

No. 2 in E $\flat$ .

No. 3 in F.



Hold me safe in thine arms, dear mo- ther, Close, ah close to thy lov- ing breast, Let thy

(1st Verse.) Hold me safe in thine arms, dear mother,

Close, ah close, to thy loving breast,

Let thy tender arms enfold me,

Like a little child at rest.

Bitter tears I've shed, dear mother,

Wand'ring through the world so drear,

{ Life } so diff' rent would have been,

{ All } If only thou could'st have been near.

Copyright, 1908, by BOOSEY & Co.