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 God's Blessing
 God is Infinitely Able
 Good Brethren will you receive my
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 Good Elder dear brethren...
 The Good Samaritan
 Go off, go off, you hateful stiff...
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 Gospel Kindred How I Love You
 Gospel of Mother
 Gospel Union
 The Grinding Work is Going On

 Hail, hail the beautiful morn...
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 How Long Will Zion Be Troubled
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 How pretty 'tis to see Mother's
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 I am a little dove...
 I am filled with heavenly treasure...
 I Am the True Vine...
 I feel the need of a deeper baptism...
 I have an assortment of beautiful
 flowers...
 I have brought a box of ointment...
 I have found the true vine...
 I know that I love you
 I'll Come Into the Valley (several
 versions)
 I love to play and skip around
 I Love to See the Wheels in Motion
 I love to sing and worship god...
 I'll Be No Companion (to Great Big D)
 I'm Glad I am a Shaker
 Industry Required
 I Never Did Believe
 In love and peace we will increase
 In this pleasant place I will go.
 Invitation (Millerite, not Shaker)
 I've got a little taste of the crumbs of
 heaven...
 I want freedom, I want love...
 I Want to Be Traveling Down
 I Will Bow and Be Simple (four part)
 I Will Bow and Be Simple (gift song)
 I Will Come Down in the Valley
 I Will Come Down in the Valley
 I Will Fight, Fight
 I Will Gather Unto Me
 I Will Walk With My Children
 I'll Come Into the Valley
 I'll Come Into the Valley (gamelan arr.,
 Jody Diamond)
 I've a Spiritual garden to Weed.
 I've Set My Face for Zion's Kingdom
 If Our Home Is So Beautiful
 In My Father's House
 In Wisdom's Lovely Pleasant Ways
 In yonder's valley there grows sweet
 union... (3)
 Is pure love and union?

 June (poem)

 Lay Me Low
 Learned of Angel

Let Me Have Mother's Gospel (2)
 Let us sow to the spirit of love...
 Like Pretty Birds
 The Lilies
 Little Children...
 The Little Morsel
 Little Trumpet (see O This Pretty...) (2)
 Living souls let's be marching...
 The Lord at Work
 Lord Give Me of Thy Living Bread
 Lord when I lay me down at night
 Love and Blessing
 Love is a Gospel Grace
 Love is Little
 Love is the Life of the Soul
 Love, love, love, love
 Love, love this beautiful treasure...
 Love, More Love
 Love of God
 Love that Will Endure
 Low, Low. In This Pretty Path I Will Go
 The Little Robe

 March ("O union thou cementing...")
 March ("Love, o love is sweetly
 flowing...")
 Marching Tune
 May I See As I Am Seen
 Millennial Praise
 More beautiful than precious stone...
 More Love
 More Love (David Mahler arr.)
 Morning Dawn
 Mortifying Work
 Mother
 Mother has come...
 Mother Lucy's Birthday Song
 Mother's Chair
 Mother's Love (2)
 Mother's Tongue
 Move On With the Gift
 My Carnal Life I Will Lay Down
 My Dear Companions Let's Move On
 My Gospel Relation
 My harp is not upon the willow...
 My Mother's Way's the way for me
 My Soul Loves to Walk in the Valley Low

 Narrow Path
 New Year's Greeting (poem, song)
 New Years Reflection
 Noggin of Love
 Now, my dear companions...
 Now Old Self (see Go off, go off..)

 O Brethren Ain't You Happy (2)
 O Ce le ac
 O Come O Come
 O Come come away where the fig
 tree...
 O Come Away

O Domine Deus
O Harden Not Their Hearts (2)
O Ho the Pretty Chain
O How I love to see you play
O how I love to sing and dance...
O Little Children, Come, Come and Go
O Lord Protect Thy Chosen Flock
O My Pretty Mother's Home
O my soul, o my soul...
O the Simple Gifts of God
O This Pretty Little Trumpet
O this treasure is pure love...
O Who taught you to walk when young?
O Will You Sing Another Song
Ode to Contentment
Of Mother's love I want a crumb...
Oh, My Children
One, Two, Three Steps
Only Look and See
Order (Sing Devotedly Order)
Order in Every Department
Our Watchers (poem)

Peace to Zion
Pearl of Great Price
Petition to the Angels
Pillar of Fire
Pillar of Light
Prayer for the Anointed
Prayer for the Nations (O God of
Mercy...)
Prayer Universal
The Precious Way of God
Pretty Feelings
Promised Blessing

Quick Dance

The Race
Receive a father's love...
Redeeming Love
Redeeming Love (fl. And cl. kid arr.)
Redeeming Love (two fl. kid arr.)
Revelation
The Rock
The Rose and the Lily
Rose of Sharon (2)
Round Around
Round Dance
Round in Three Parts ("The Lord will
comfort...")
Round in Three Parts ("Let us
endeavor...")

The Saviour's Universal Prayer
Self Denial
Shake off the Flesh
The Shakers
Shall We Bow Down in Sorrow
Shepherdess Song
She Sent By Me Little Carrier Dove...

Shining Ball
Simple Gift (Enfield)
Since liberty is given me...
Since we have been dismissing... (little
1)
Song: A Dream ("...gather love")
Song of the Prophet Jeremiah
Song to New Lebanon
Song #47 ("Thy words must be few...")
Square House Hymn September 1848
Star of Purity
Stone Prison Song
Stubborn Oak
Sound the trumpet of my love...
Sure Defence
Sweep, Sweep and Cleanse Your Floor
(RCS)
Sweet Communion
Sweet Music
Sweet Peace Like a River
Sweet Praises
Sweet Summer Land

There are none like unto you...
Thirst for Heaven
This gospel how precious...
To a Fullness
Today, today is my own time.
Toil On, Pray On
Tribute to Mother Ann
Turn to the Right (Canterbury)
Typical Dancing

Verdant Groves
Voice of Angels

Wake Up
Wake Up Stur About
The Way I Go
Way Down in the Valley
Welcome Song ("Without the aid of
horn or gong...")
Welcome, Welcome
We Will All Go Home With You
We Will Go Forth
Whoever Wants to be High Highest
Who Will Bow and Bend Like a Willow
Why I Wonder You Don't Laugh a Little
Wide Awake
With soul's enraptured vision I behold...
With the lamb on Mt. Zion
Woben Mesa Crehana
The Work of God is Going On
The Work of God is My Delight

Yielding and Simple
You and I (poem)

9/22/08

A Beautiful Garment

"Composed by Sarah Hammond when in her eightieth year Harvard Ch"

Musical score for the hymn "A Beautiful Garment". The score is written in treble clef with a key signature of one flat (B-flat). It consists of five staves of music, each with a corresponding line of lyrics. The lyrics are: "Mo - ther's love in the mor - ning is tru - ly a - dorn - ing A beau - ti - ful gar - ment to wear all the_ day If the cross should feel hea - vy we'll tra - vel on swift - ly in our bles - sed Mo - ther's pure cross bear - ing way. Mo - ther's love it will co - ver the faults of a - no - ther And help us to con - quer the e - vil wi - thin O I do feel thank - ful to our bles - sed Mo - ther for her beau - ti - ful way of sal - va - tion from_ sin." The score includes bar lines, repeat signs, and a double bar line at the end of the fifth staff.

Mo - ther's love in the mor - ning is tru - ly a - dorn - ing A beau - ti - ful gar - ment to

4
wear all the_ day If the cross should feel hea - vy we'll tra - vel on swift - ly in our bles - sed

8
Mo - ther's pure cross bear - ing way. Mo - ther's love it will co - ver the

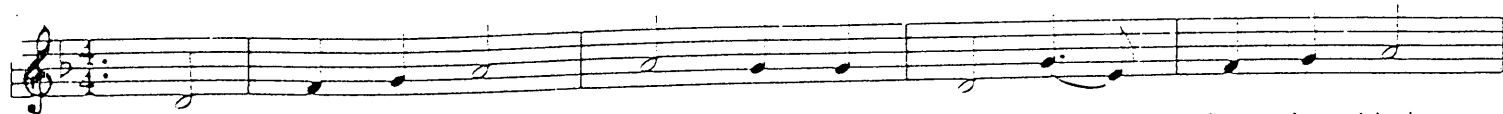
12
faults of a - no - ther And help us to con - quer the e - vil wi - thin O I do feel

16
thank - ful to our bles - sed Mo - ther for her beau - ti - ful way of sal - va - tion from_ sin.

♩ = 106 (♩³)

A Bleeding Lamb

MS CB-16, p. 41.



A bleed- ing lamb would seek thy face, O Sav- ior kind;



Thy mer- cy and thy heal- ing grace I'd al- so find. Though



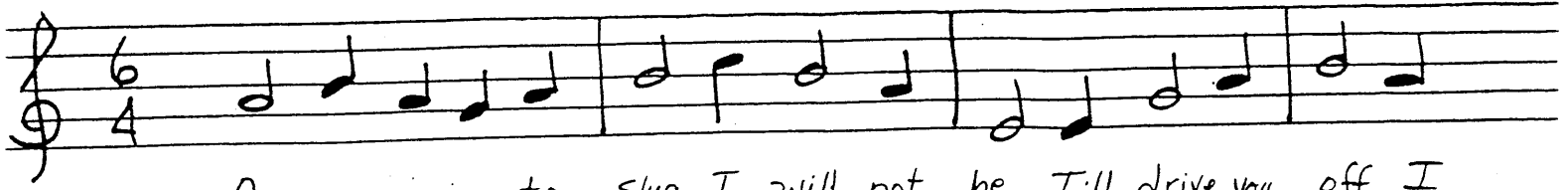
torn my fleece and deep my wounds, Thou canst re- store; —



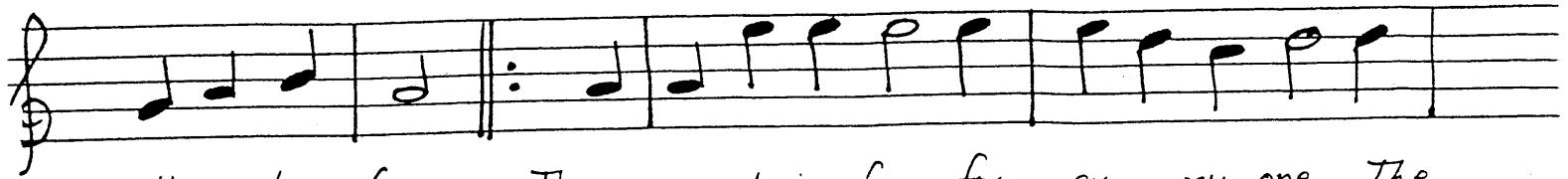
Thy mer- cy's great, thy love a- bounds, — These I im- plore.

2 And blessed Mother too, I seek Thy tender care;
O take me, take me, frail and weak,
And near despair.
Thou wilt not cast me off, I know,
Thou art too kind.
I'll weep and creep, for I'm bro't low,
Tis meet I should.

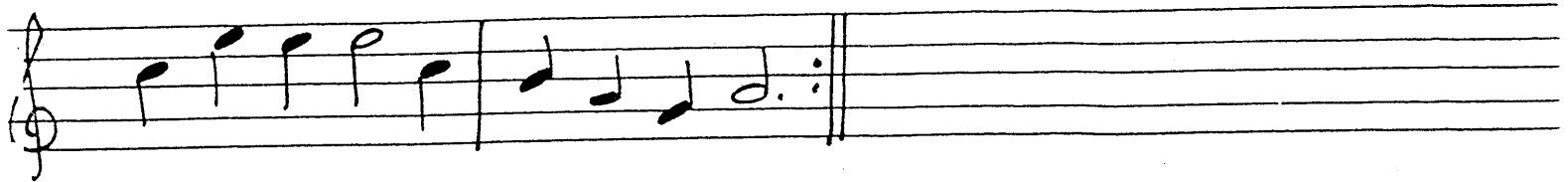
A Companion To Slug



A companion to slug I will not be. I'll drive you off I



will - be free. The gospel is free for ev - ry one. The



gospel is free for old - and young.

Adapted To Children

Hancock, MA

What a home I have in Zi - - on And a shel - ter from the
storm. Here I have both food and rai - ment for to keep me neat and warm.
While ma-ny souls are dai - ly wand-er - ing to find a place to rest their head, while
cold bleak winds a-round them howl - ing, and must starve for want of bread.

A Collection of Spiritual Songs
Collected by Rhoda Blake
New Lebanon, 1847
WRHS IX B 44

*a-gins
b.-all
a.-all*

Air

Soprano

Alto

Baritone

Lo do lo lo do lo lo do

Lo do lo lo do lo lo lo do

Lo do lo lo do lo lo do

Detailed description: This block contains the first three measures of the vocal score. It features three staves: Soprano (treble clef), Alto (treble clef), and Baritone (bass clef). The music is in 3/4 time. The lyrics are 'Lo do lo lo do lo lo do' for all parts. The Soprano part has a melodic line with a slight dip in the second measure. The Alto part has a similar melodic line. The Baritone part has a lower, more rhythmic line.

S

A

B

lo lo do lo lo do lo lo do

lo lo lo do lo lo lo do lo do

lo lo do lo lo do lo lo do

Detailed description: This block contains measures 4, 5, and 6. The Soprano part starts with a triplet of eighth notes marked with a '3' above the first measure. The lyrics are 'lo lo do lo lo do lo lo do'. The Alto part has a similar melodic line. The Baritone part has a lower, more rhythmic line.

S

A

B

lo lo do lo lo do lo

lo lo lo do lo lo lo do lo

lo lo do lo lo do lo

Detailed description: This block contains measures 7, 8, and 9. The Soprano part starts with a triplet of eighth notes marked with a '6' above the first measure. The lyrics are 'lo lo do lo lo do lo'. The Alto part has a similar melodic line. The Baritone part has a lower, more rhythmic line.

Air

2
8

S
Lo do lo lo do lo lo do

A
Lo do lo lo do lo lo lo do

B
Lo do lo lo do lo lo do

12

S
lo lo do lo lo do lo lo do

A
lo lo lo do lo lo lo do lo lo do

B
lo lo do lo lo do lo lo do

15

S
lo lo do lo lo do lo.

A
lo lo lo do lo lo lo do lo.

B
lo lo do lo lo do lo.

All At Home

Arr. David Gay

Handwritten musical notation for the first system. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 2/4. The lyrics are: "All at home. All at home. What shall be the theme of the passing hour -"

Handwritten musical notation for the second system. It consists of two staves. The lyrics are: "What shall be the measure of the song, what the strain. Once more our circle made wider and broader the"

Handwritten musical notation for the third system. It consists of two staves. The lyrics are: "house. hold of faith have all met a gain. Come the feast is ready while the table's loaded."

Handwritten musical notation for the fourth system. It consists of two staves. The lyrics are: "With the choicest fruits from a far and near. While leaders and people parents and children"

Handwritten musical notation for the fifth system. It consists of two staves. The lyrics are: "love, and affection all are here. All at home. All at home"

Not a stereo 4 part arrangement!

This is a very weird harmonization by Gay!
Bad leaps, strange crossings!!

all at home

arr: polansky

Voice 1
All at home. All at home. What shall be the theme of the

Voice 2
All at home. All at home. What shall be the theme of the

Voice 3
All at home. All at home. All at home.

I
pass - ing hour - What shall be the meas-ure of the song what the strain?

II
pas - sing hour - All at home. All at home.

III
All at home. What shall be the meas-ure of the song what the strain?

I
Once more the cir - cle grows wi - der and broad - er the house - hold of faith, is all met a -

II
Once more the cir - cle grows wi - der and all at home. Love is all a

III
All at home. All at home. All at home. All a -

20

I
gain. Come the feast is read - y, while the tab-le's load - ed, with the fin - est fruits, from a -

II
gain. Come the feast is read - y, while the tab-le's load - ed. Far

III
gain. Read - y all - load - ed, with the fi - nest fruits from a -

27

I
far and near. While lead - ers and peo - ple, pa-rents and chil - dren, love and af -

II
and near. Lead - ders and peo - ple. All at home. Love and af -

III
far and near. All at home. All at home.

34

I
fec - tion all are here. All at home. All at home.

II
fect - tion all are here. All at home. All at home.

III
All are here. All at home. All at home.

All At Home

2
4

All at home All at home. What shall be the theme of the

2
4

Detailed description: This system contains the first two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 2/4. The lyrics are written below the notes. The music consists of simple quarter and eighth notes.

Passing ho - ur What shall be the measure of the song, what the strain?

Detailed description: This system contains the third and fourth staves of music. The lyrics continue from the previous system. The musical notation remains consistent with the previous system.

Once more our circle's made wid - er and broad - er. The household of faith is all met a -

Detailed description: This system contains the fifth and sixth staves of music. The lyrics continue. The musical notation includes some beamed eighth notes.

Come the feast is ready, while the table's loaded, with the choicest fruits, from a -

Detailed description: This system contains the seventh and eighth staves of music. The lyrics continue. The musical notation includes some beamed eighth notes.

far and near. While leaders and people, parents and child - ren, love and af -

Detailed description: This system contains the ninth and tenth staves of music. The lyrics continue. The musical notation includes some beamed eighth notes.

fection all are here. All at home, all at home.

Detailed description: This system contains the eleventh and twelfth staves of music. The lyrics conclude with a double bar line and repeat dots. The musical notation includes some beamed eighth notes.

(2nd line by MAH)

All At Home

2
4

All at home All at home. What shall be the theme of the

2
4

Detailed description: This system contains the first two lines of music. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 2/4. The melody begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass line starts with a half note G3, followed by a half note F3. The lyrics are: "All at home All at home. What shall be the theme of the".

passing ho - ur What shall be the measure of the song, what the strain?

Detailed description: This system contains the third and fourth lines of music. The melody continues with a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The bass line continues with a half note E3, followed by a half note D3. The lyrics are: "passing ho - ur What shall be the measure of the song, what the strain?".

Once more our circle's made wid - er and broad - er. The household of faith is all met a - gain

Detailed description: This system contains the fifth and sixth lines of music. The melody features a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The bass line continues with a half note G3, followed by a half note F3. The lyrics are: "Once more our circle's made wid - er and broad - er. The household of faith is all met a - gain".

Come the feast is ready, while the table's loaded, with the choicest fruits, from a -

Detailed description: This system contains the seventh and eighth lines of music. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass line continues with a half note G3, followed by a half note F3. The lyrics are: "Come the feast is ready, while the table's loaded, with the choicest fruits, from a -".

far and near. While leaders and people, parents and child - ren, love and af -

Detailed description: This system contains the ninth and tenth lines of music. The melody continues with a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The bass line continues with a half note E3, followed by a half note D3. The lyrics are: "far and near. While leaders and people, parents and child - ren, love and af -".

fection all are here. All at home, all at home.

Detailed description: This system contains the eleventh and twelfth lines of music. The melody concludes with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The bass line continues with a half note G3, followed by a half note F3. The lyrics are: "fection all are here. All at home, all at home." The system ends with a double bar line and repeat dots.

ALL GLEAN WITH CARE

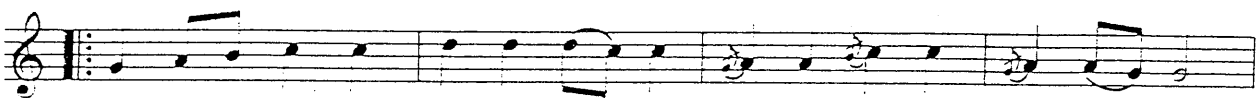
Heptatonic ionian, mode 3 A+b (I II III IV V VI VII)

SM288, p. 273¹⁷||⁺ (♩ = 128-168)
SM291, pp. 121-22)

Glean your Or - chards, glean your Gar - dens Glean, O glean in God - ly__ fear,



with a pru - dent care - ful spir - it. Save some for the com - ing__ year



For my hand, saith the Al - might - y, I shall wave from pole to__ pole,



Know ye that the time is com - ing, You'll have need to save the__ whole.

This song is found frequently in hymnals ranging in date from 1835 to 1890. The text follows Mother Ann's precept of "Hands to work, and hearts to God," and her constant admonitions while on earth to be prudent with God's gift that Shakers might have sufficient to offer the poor. Here is the musical mirroring of the Shaker religious economy upon which the Society was founded.



A lit-
tle voice is heard to say, Come fol-
low me; this
is the way. My lit-
tle flock I will con-
vey, By lit-
tle steps ad-
vanc-
ing. 'Tis Moth-
er bids her chil-
dren come, And
feeds them with the heav'n-
ly crumb; The Fath-
er greets them
wel-come home, With mus-
ic and with danc-
ing danc-
ing.

A LITTLE VOICE IS HEARD TO SAY

In March 1849 Lebanon received from Enfield, New Hampshire, a packet of songs that included this hymn. Its melody is related to that of the Irish song "Twas in the End of King James's Street." Its text alludes to the still, small voice Elijah heard, to the broken heart commended by the Psalmist, and to the rejoicing that greeted the prodigal son. All these are woven into allusions to the Believers' worship and faith—a typically Shaker conflation of sectarian stance, scripture, and folk melody.

♩ = 138 (♩⁺)

MS EC-11, p. 332.

A musical score for the hymn "A Little Voice is Heard to Say". The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked as ♩ = 138 (♩⁺). The score consists of five staves of music. The lyrics are: "A lit- tle voice is heard to say, Come fol- low me; this is the way. My lit- tle flock I will con- vey, By lit- tle steps ad- vanc- ing. Tis Moth- er bids her child- ren come, And feeds them with the heav'n- ly crumb; The Fath- er greets them wel- come home, With mus- ic & with danc- ing. danc- ing." The music features a simple, folk-like melody with some syncopation. There are repeat signs and first/second endings in the final staff.

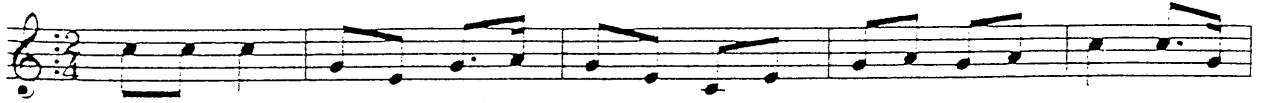
A lit- tle voice is heard to say, Come fol- low me; this
is the way. My lit- tle flock I will con- vey, By lit- tle steps ad-
vanc- ing. Tis Moth- er bids her child- ren come, And
feeds them with the heav'n- ly crumb; The Fath- er greets them
wel- come home, With mus- ic & with danc- ing. danc- ing.

A MARCH FOR INSTRUCTION

Tetratonic, cannot be classified (I - III - V VI -)

♯ (♩ = 106)

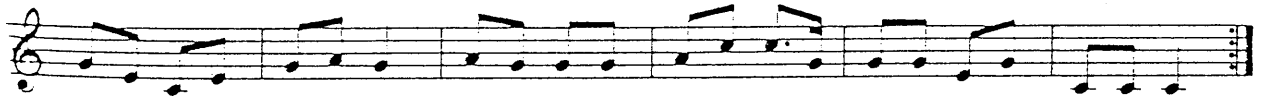
SM80, [n.p.]



Love - ly band march a - long With pro - per mo - tions, time the song Let both hands right



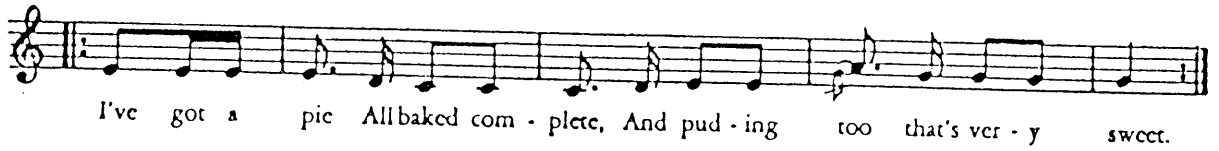
lev - el lay And from the el - bows nim - bly play. Bend your knees with gen - tle spring



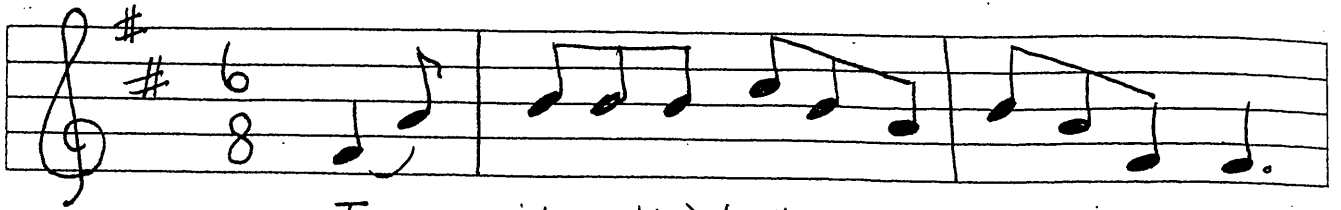
Ev - ry joint to ac - tion bring With the bod - y right e - rect Then you will have the march ex - act.

62. A MINCE PIE OR A PUDING

A cheerful little "welcome" song with a light-hearted cadence, one of many used in the Shaker families to welcome friends, especially visitors in the eldership or ministry. The Shaker speed is "sub-allegro." Source: New Lebanon.



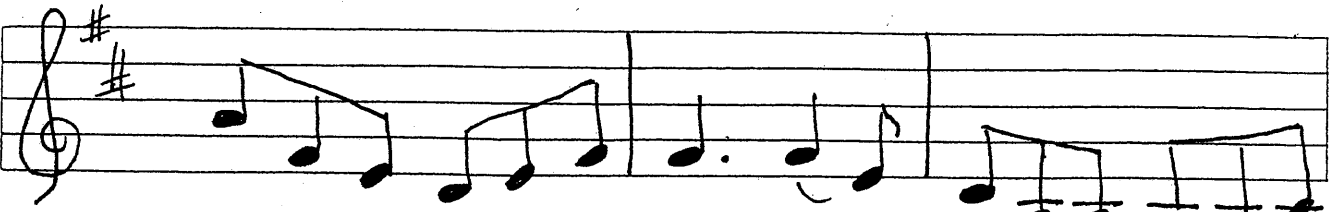
A New Year's Song from the Shepherdess



I wish you kind brethren a happy new year.



dear sisters I wish you the same. May heaven pro-



tect you while you persevere the durable riches to



gain. In love and pure union O may you increase, and

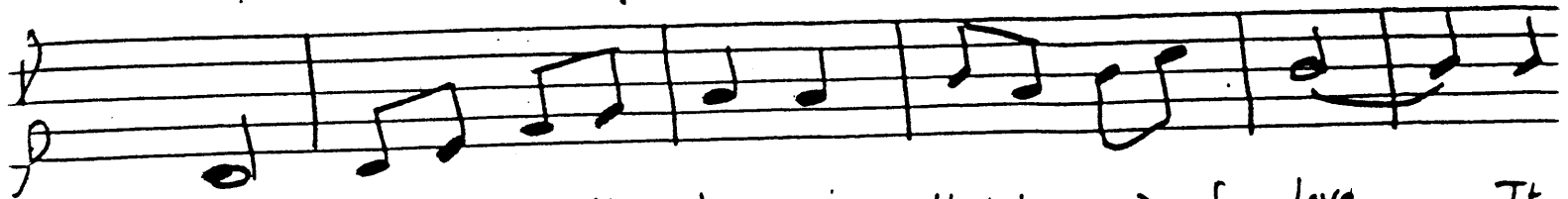


walk in true Godly fear, that you may be crowned with



blessings of peace through out the ensuing year.

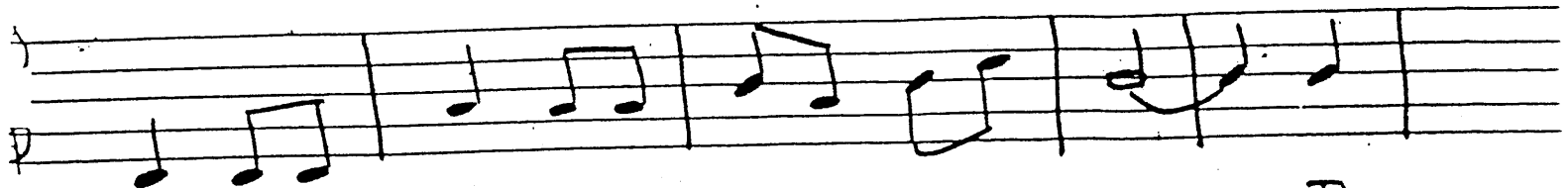
A Rich Treasure.



I have a little treasure that is made of love. It



is a pretty treasure— tis my Mother's love. I've



got it I'll keep it I'll never let it go The



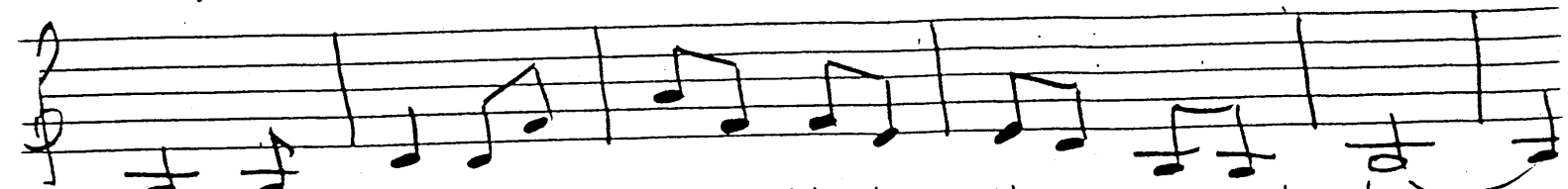
half of its beauty ye never did know.



where did you get it or how did it come? My mother gave it to n



do you want some. Tis worth more than millions or mountains of



... The my Mother's pretty blessing its my Mother's love.

Arise and Sing of Mother's Love

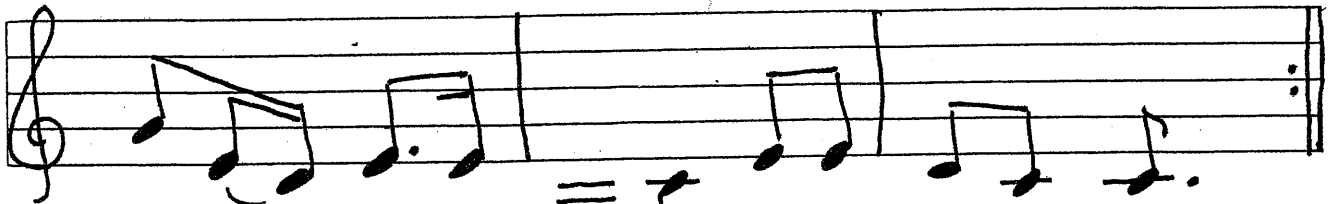
Eldest Mary Ann Gillespie
Maine



A- rise and sing of moth. er's love, the



rich. est trea. sure I know of. It fills my soul with



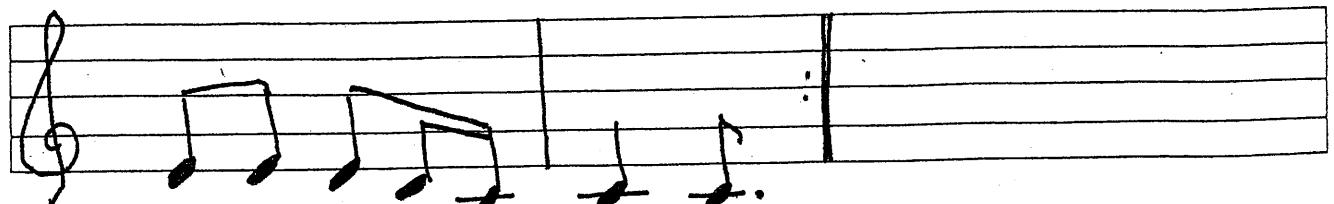
life and zeal, her ov- er com. ing power I feel.



Tis like a sun beam of pure light. It guards my spirit



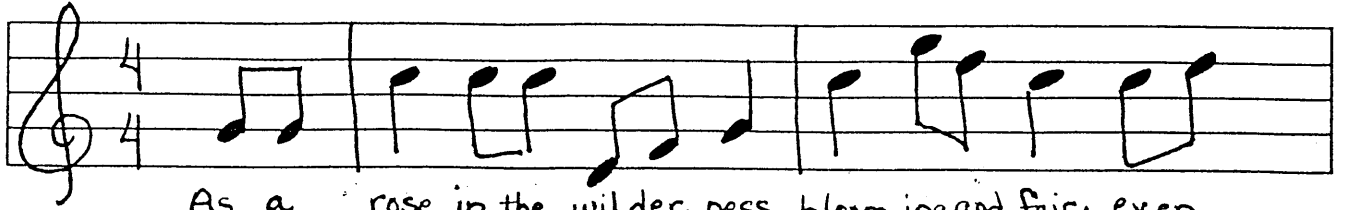
day and night. And as an an. gel robed in white, her



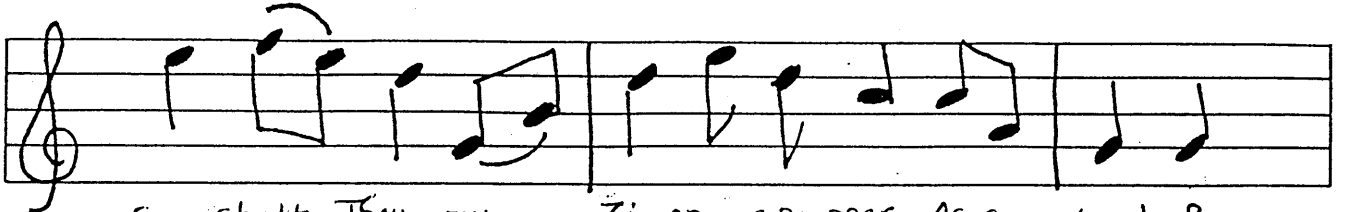
love is my pro- tec- tion.

As A Rose in the Wilderness

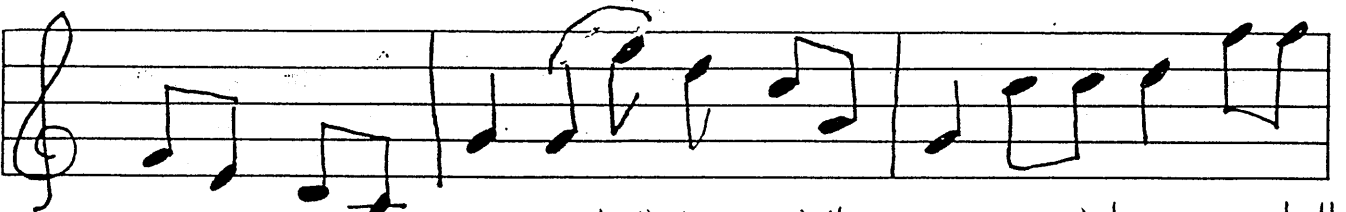
Enfield, N.H.



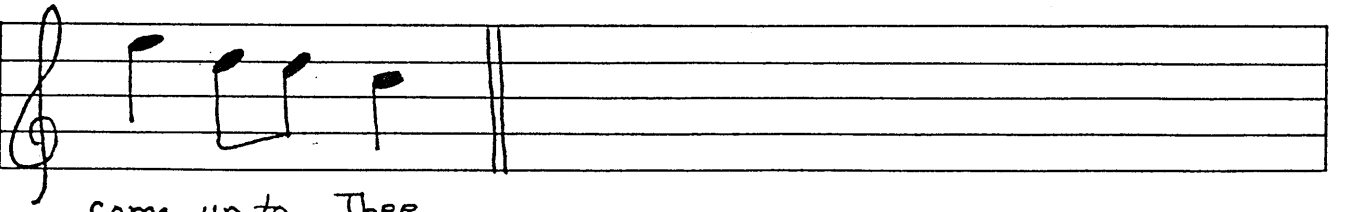
As a rose in the wilderness blooming and fair; even
As a bird in the wilderness flies to her nest, so the



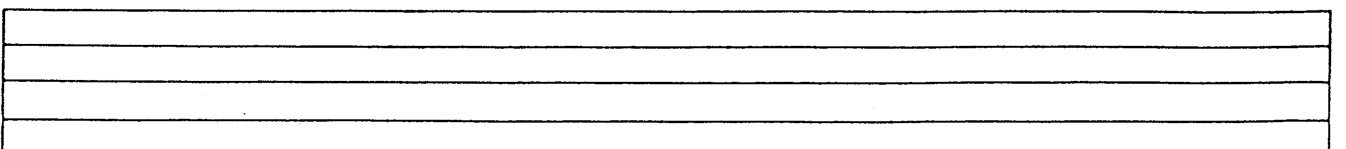
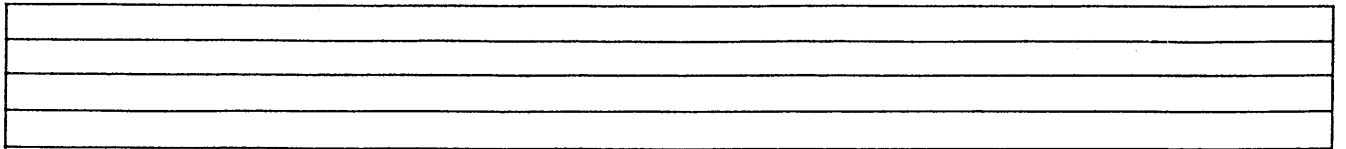
so shalt Thou my Zi-on appear. As a host from
lost and the friendless shall here find a rest. Like the gates of



Heaven Thy strength shall be, and the weary and hungry shall
Heaven these doors shall be, to gather thy lovers, O



come un-to Thee.
God, un-to Thee.



Canterbury, N. H.

Handwritten musical notation for the first system. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are: "As I go forth to battle breathe, O".

Handwritten musical notation for the second system. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with the same key signature. The lyrics are: "breathe for me a prayer; Breth-ren Kind, and sis-ters".

Handwritten musical notation for the third system. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with the same key signature. The lyrics are: "faith-ful, let me feel your trust and care." The system ends with a double bar line and repeat dots.

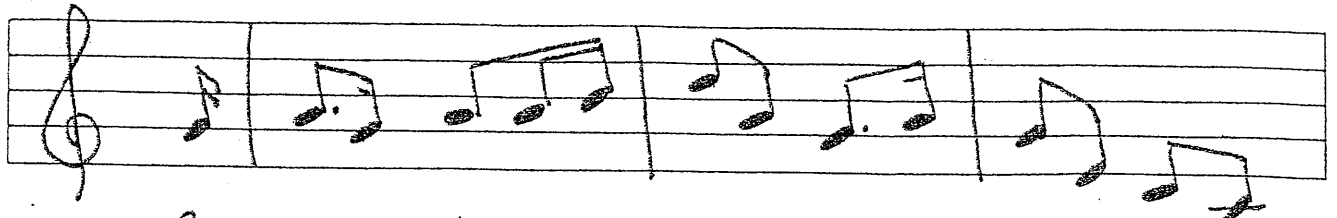
And I call up on the angels, to sus-

stain with hea-ven's pow-er; and I call up on my

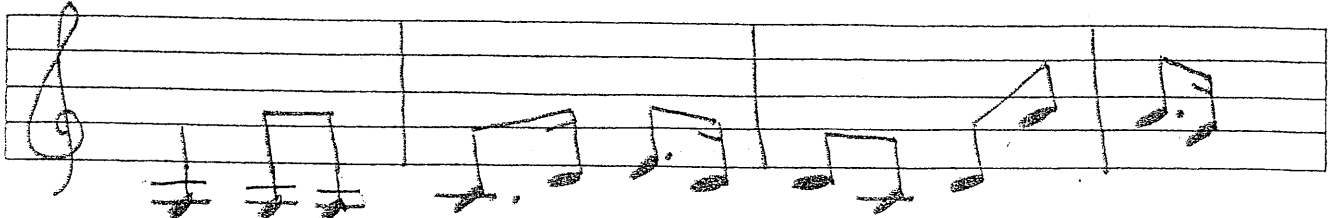
own soul to re- spond in truth each hour.

Melody taken from p. 9 "Shaker Music; D38
Organ" 2nd line by Mary Ann Haagen.
Original-key Ab major.

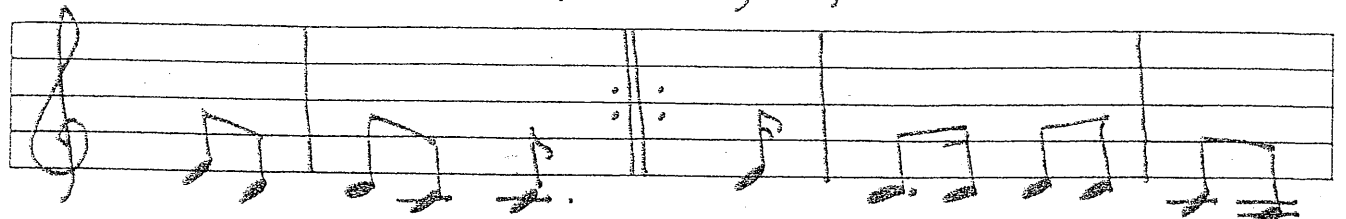
As Stars and Diamonds



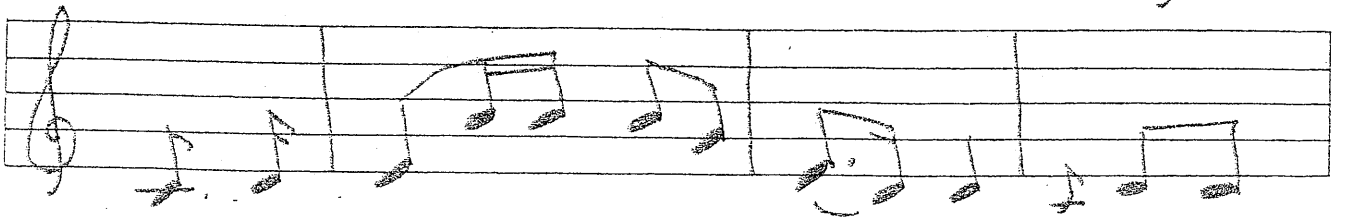
As stars and diamonds you shall be up on my crown dear



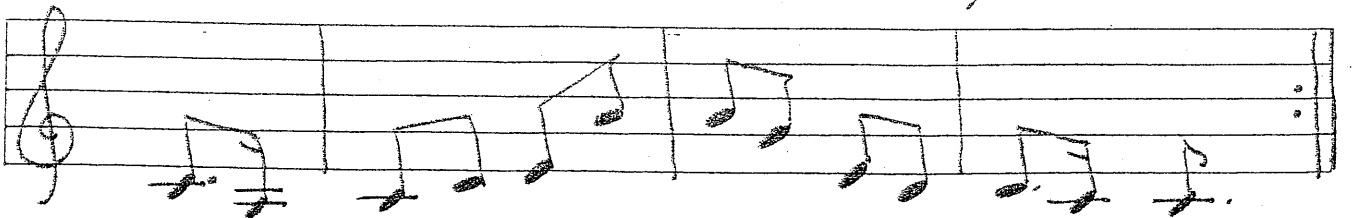
children who from your early days maintain true inno



cence and purity. The glittering of gold is



dim, the rays of the sun at noon day can not



be compared with those who wear this endless beauty.

from Holy Ground by Lucy Willard
to E. Sibley 1850

Ball of Blessing

Chosen Vale

Come all my pret - ty chil - dren who are striv - ing to be free. On a
ball of my bless - ing here's a sweet note for thee.
O re - ceive now, tis read - y, full of free - dom and love. And im -
part to the need - y Ho - ly Moth - er's love, love.

Sabbathday Lake Shaker Library
1-MU-010 Song #402, p. 204

Beautiful Brethen and Sisters Too

Elder Joseph Holden
Hancock, MA.

The musical score is written on four staves in a single system. Each staff begins with a treble clef and a key signature of one flat (B-flat). The first staff starts with a 6/8 time signature. The melody consists of eighth and quarter notes, with some beamed eighth notes. The lyrics are printed below the notes, with hyphens indicating syllables that span across notes. The piece concludes with a double bar line and repeat dots.

Beau-ti-ful breth-ren and sis-ters too. Lov-ing com-pan-ions so faith-ful and true.
On-ward my spir-it is march-ing with you, on to the realms of glo-ry.
Love that is pure u-nites us as one in bonds that noth-ing can sev-er,
grow-ing strong-er day by day as we jour-ney a-long to-geth-er

From the singing of Sister Mildred Barker
Sabbathday Lake, ME
audiotape "39 Shaker Songs" SDL Library

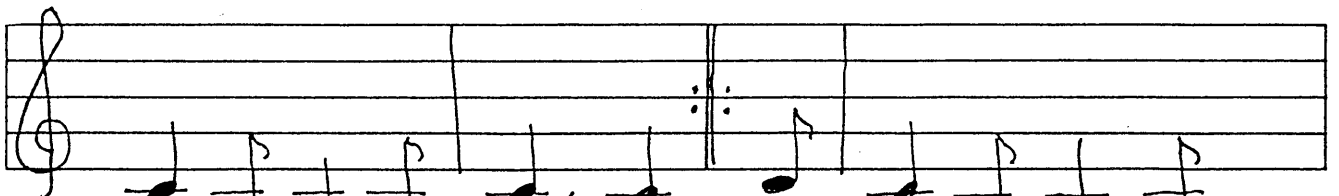
Bee Song



With great de. light we will u. nite a. round our



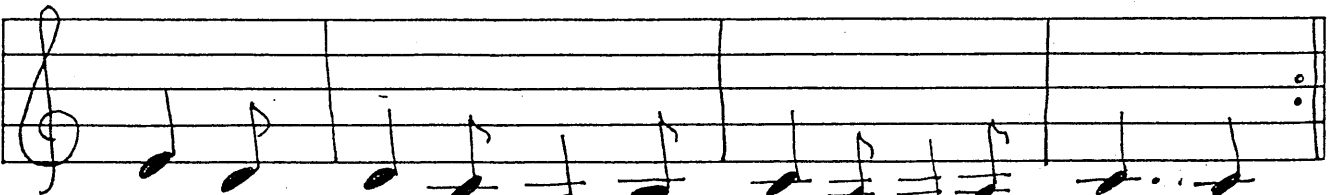
bles. ed Moth. er. Like bees a. live a. round the hive who



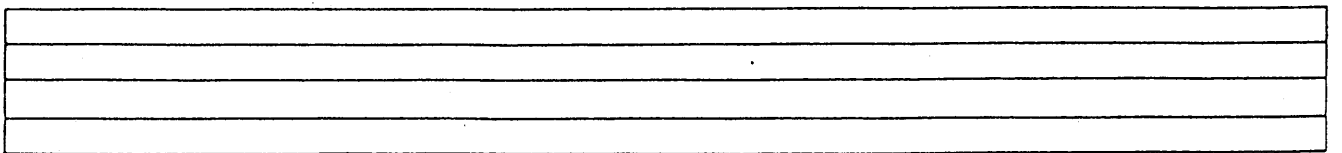
look not for an. oth. er. When she comes in, let



us be. gin with music and with dancing, and nev. er



Say now in this day, a good be. liev. er Can't sing.



Behold the children of the king

Sent to Lebanon, Sept 1834. The above words, by Joseph Myrick; Tune by Thomas H. Sept. 1834.



5 Be - hold the chil - dren of the king As - sem - bled here to dance and sing With
As we ad - vance in ho - li - ness Our pret - ty robes do clear ex - press We've



9 joy they tune their harps of gold To wor - ship God both young and old They
been re - deemed by power di - vine From all that of the car - nal mind So



13 sing and dance and shout for joy This is the an - gels sweet em - ploy While
let us sing and dance and play And wor - ship God in o - pen day Since



they sur - round the throne of love And share the joys of hea - ven - bove.
Christ's ap - peared a - gain on earth And we have found the se - cond birth.

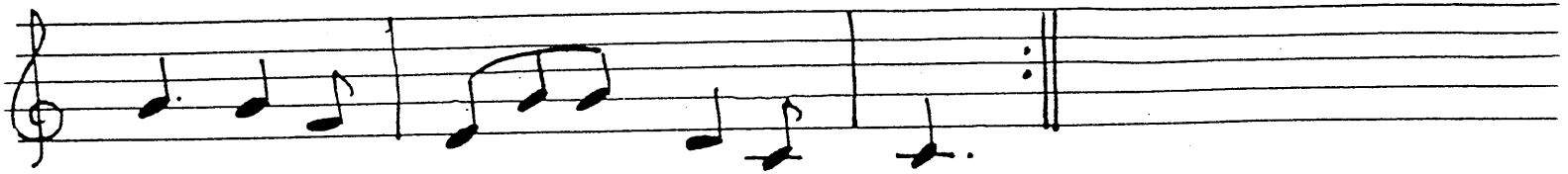
Be joyful



Be joyful, be joyful, be joyful, be joy-ful for old



ugly is go - ing. Good riddance, good riddance good riddance, we say



And dont you ev-er come here a- gain.

first sung Feb 22,
1847 at Carterbury.

Black Bill's Wonderment

Mary Hazard's journal

Why I wonder you don't laugh a little

Laugh a little and laugh a little. Why I wonder you ain't all reeling,

Backwards, forwards, sideways & downward. Why I wonder you can

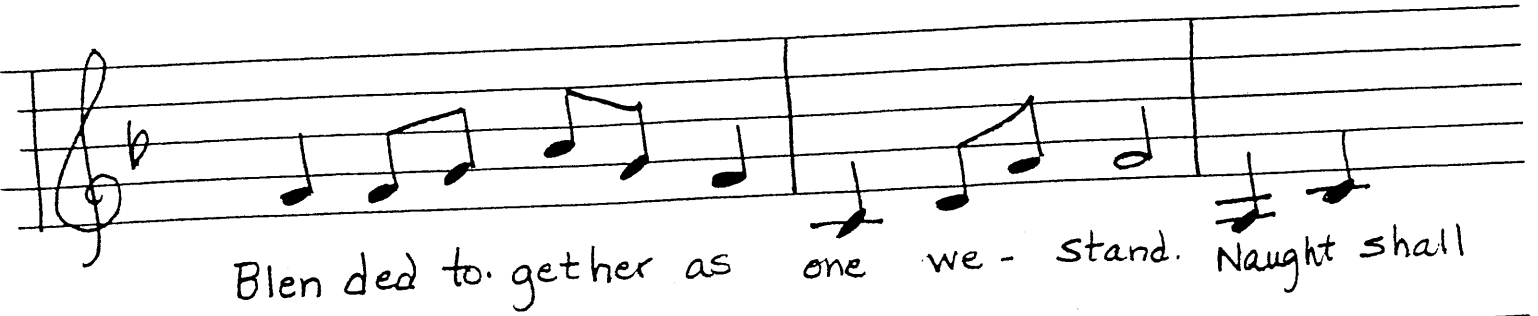
go so straight & keep such a slick & curious shape, for of Mother's wine I've

got a small portion And it sets me into a staggering motion.

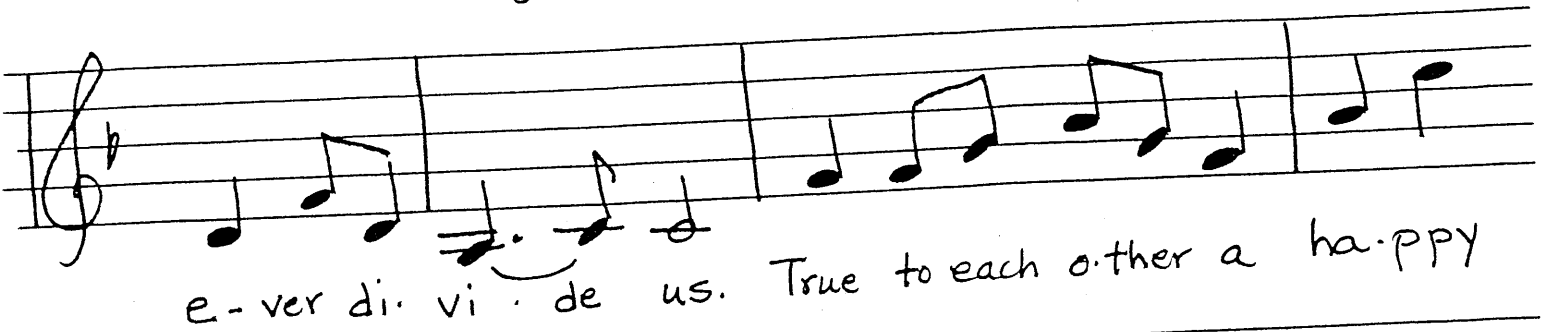
Well, well I'm willing to stagger, stagger, stagger a-way from bondage

Well, well, I'm willing to reel. Reel, reel, reel into freedom.

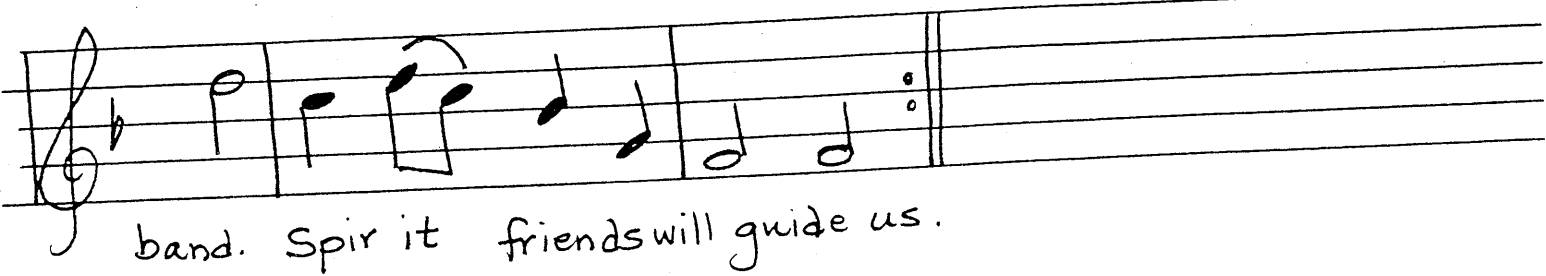
Blended Together



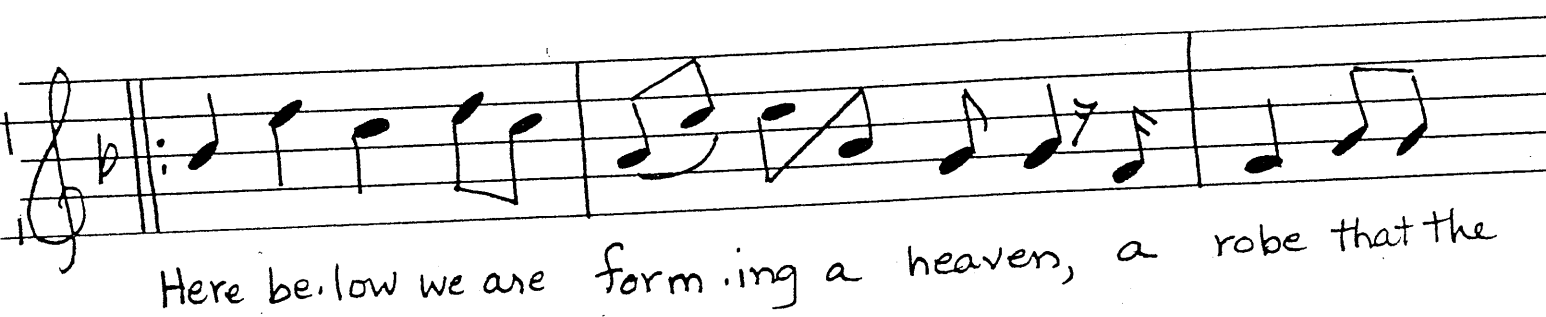
Blended together as one we stand. Naught shall



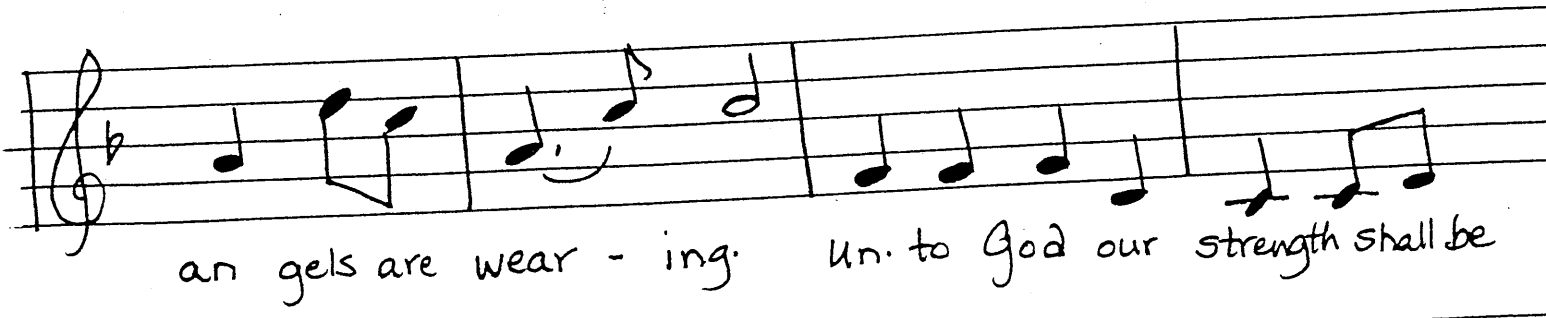
e-ver di-vi-de us. True to each other a happy



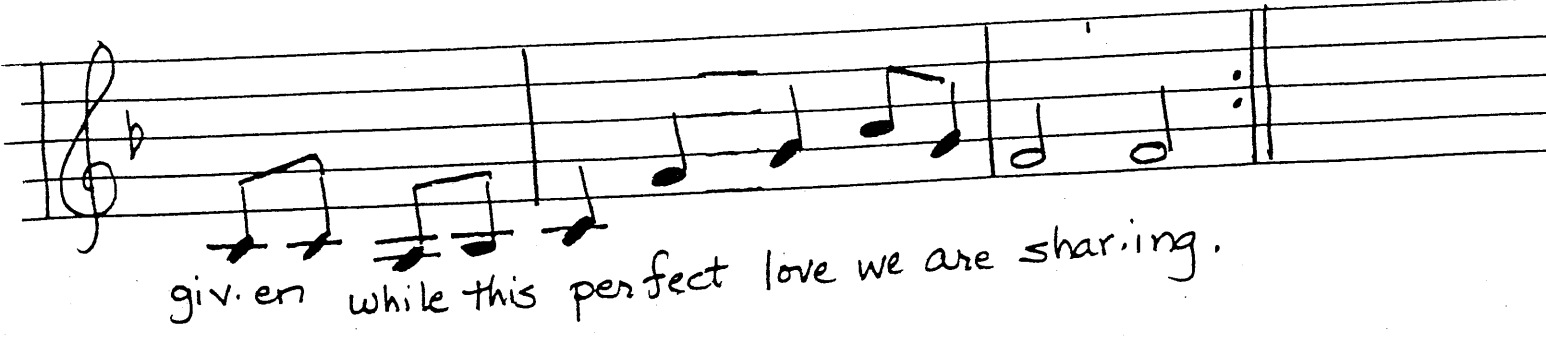
band. Spirit friends will guide us.



Here below we are forming a heaven, a robe that the



angels are wearing. Un-to God our strength shall be



given while this perfect love we are sharing.

Bow A Little Lower

Elder Benjamin's Song
Holy Land, Sept 21, 1848



Of Moth - er's love and un - ion come gath - er up a



store Don't be a - fraid of bow - ing low to gath - er from the floor.



Then lim - ber be while turn - ing round, of free - dom gath - er

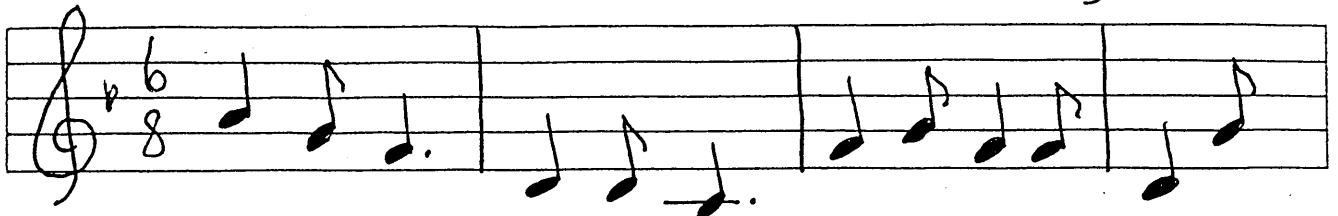


more. It never will hurt an hon - est soul to bow a lit - tle lower.

Aurelia Mace's Song Book
Elder Otis Sawyer, compiler
14-MU-040 SDL

Bow and Bend, Twist and Reel

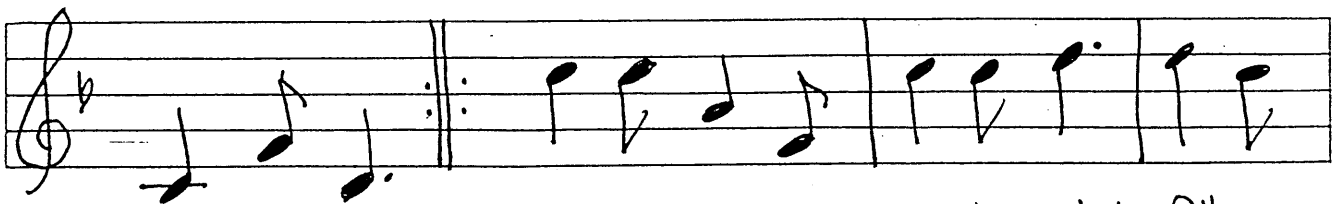
N. Family, Enfield, NH



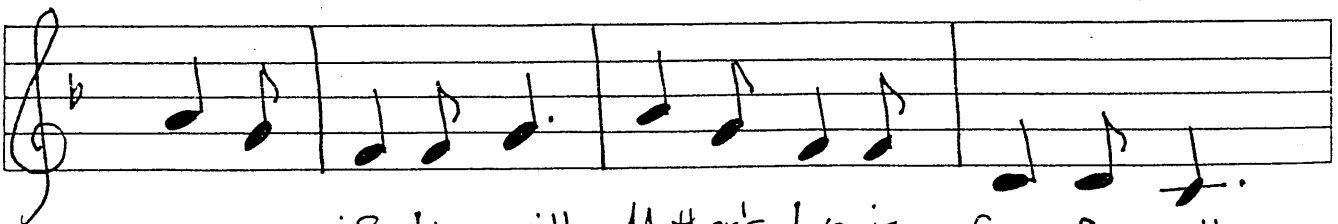
Bow and bend, twist & reel, Turn a little as you -



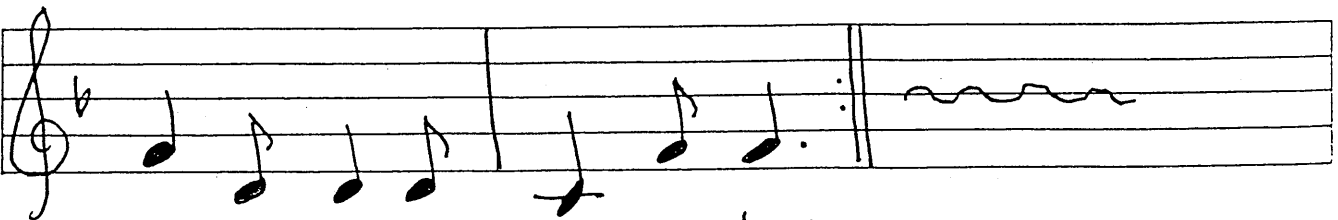
feel. Ev'ry one be on the move. Turn a round and



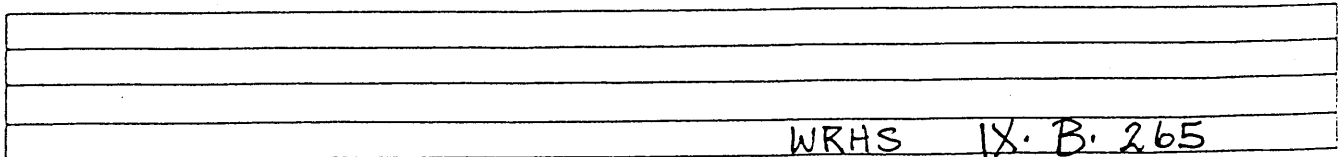
gath-er love. Let no one be standing still. All may



have it if they will. Mother's love is free for all.



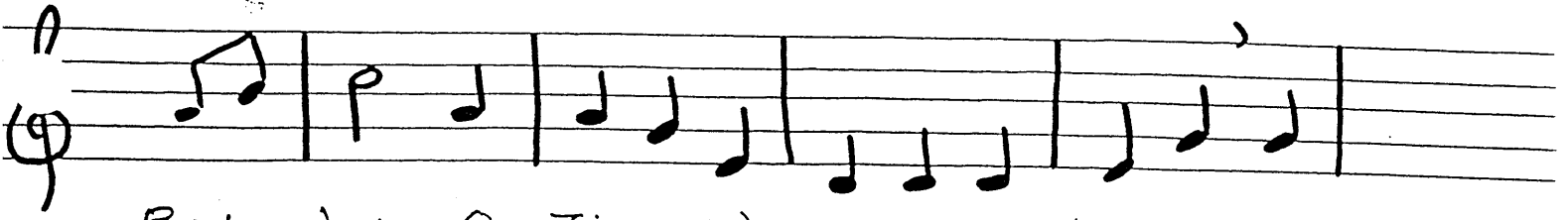
Ev'ry one may have a ball.



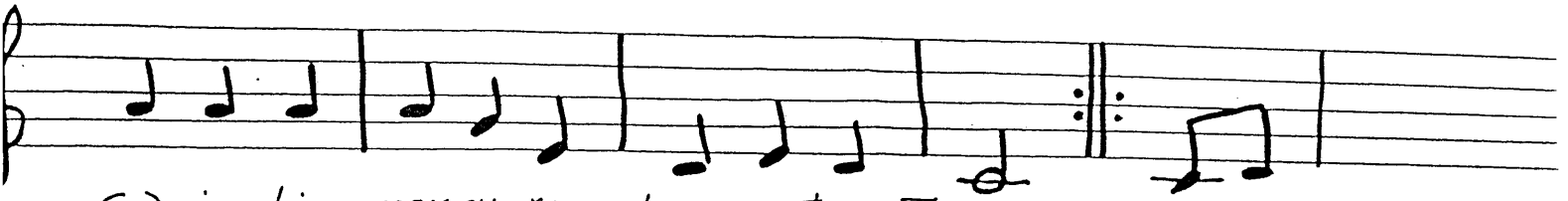
WRHS IX. B. 265

original C major E' starting pitch.

Bow Down O Zion

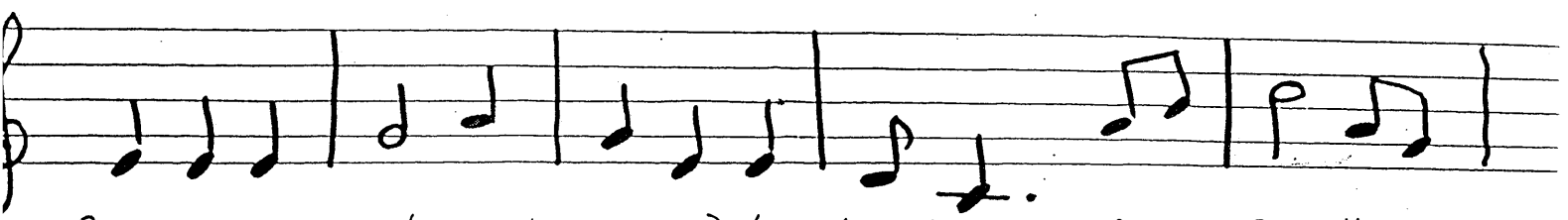


Bow-down, O Zi-on, and pray un-to Hea-ven That

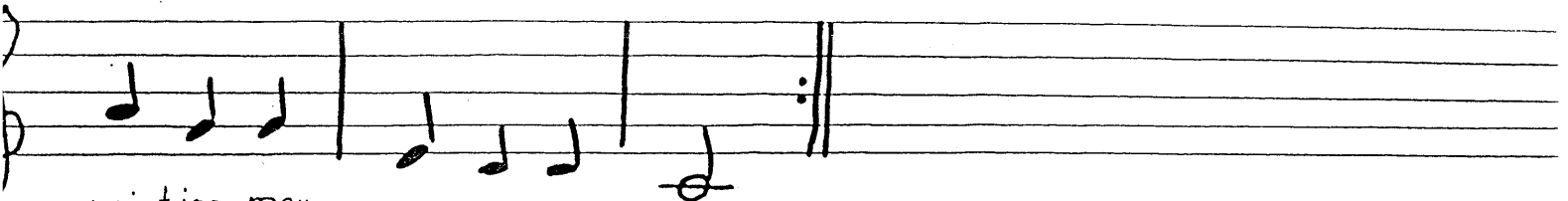


God in his mercy re-turn un-to Thee.

Oh,-



fall on the rock, each one, and be bro-ken That God His a-



nointing may pour up-on thee.

received from the spirit of
Betsey Bates by Elder Otis
Sawyer. Sabbathday Lake. Maine

transcribed by MAW from the
singing of the Sabbathday
Lake, Maine Shakers

**from the Diary of Irving Greenwood
Canterbury, NH
Friday, January 1, 1915**

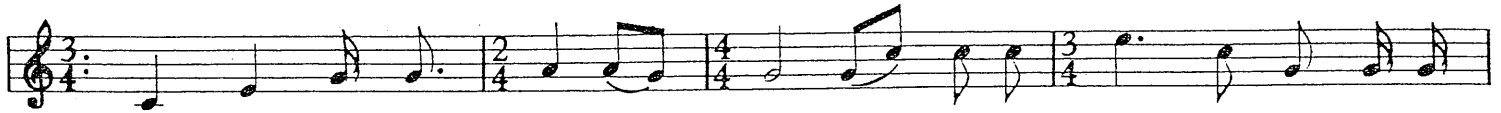
**Today I found last year's New Year
resolutions where I put them away,
packed in cotton.
They are still in tact. I put them back
for another year.
It is the only way I can possibly keep
them.**

BUSY BEE

Anna White received this song at Lebanon in the year 1860. The piece is one of the clearest illustrations of how Shakers remodeled older materials to make a song. The second half of the melody is a traditional tune that has been used with the ballad "Geordie." The first half is a free and appropriate extension of that tune. The text is indebted to print, not oral tradition. It echoes Isaac Watts's "How doth the little busy bee." Perhaps Anna also knew "Behold in the Spring," another Shaker improvisation on this theme, recorded at the North Family two decades earlier.

♩ = 128-160 (♯³)

MS HD-38, p. 55.



Like the lit- tle bus- y bee, I'll gath- er sweets con- tin- u- al-



ly from the life giv- ing love- ly flowers, which beau- ti-



fy fair Zi- on's bowers; No i- dle drone with- in her



hive, will ev- er pros- per ev- er thrive, then



seeds of in- dus- try I'll sow, that I may reap where- ere I go.

Quick Dance No. 5

BY FREEDOM INVITED

A secular dance sometimes called "The Fairhaired Boy" serves this song. While the scribe who recorded the Shaker variant gave it a tempo marking too slow for the dance, the words of the song belie him, and I believe it to have been used for the Quick Dance or the Round Dance. Elder Issachar Bates made the song about the time he was recalled to the East from Watervliet, Ohio, in 1835. He was then seventy-seven. Until only a few years before, he "could dance and play in meeting about as spry as any of them," but the services in the Lebanon Church Family taxed his strength. The Thursday he arrived they assembled in the evening at eight and sang fifteen songs, laboring ten of them. On the next Saturday they labored twelve of eighteen songs. Meetings took up the greater part of Sunday. Elder Issachar jokingly wrote of "this purgatorial order," but approved the "many warm exhortations from every quarter" in the meetings. "All is freedom," he said, "—no bondage."

MS CB-36, pp. 124-125.

(♩)

By free- dom in- vit- ed & mus- ic de- light- ed I'll
skip thro the room like a lamb on the green No
fet- ter can bind me nor hyp- o- crite find me I'll
go with the mus- ic & play out the tune I
should not have guess- ed that I could be bless- ed With
such liv- ing pleas- ures by bear- ing my cross But
now I'm so nim- ble I'll make the flesh trem- ble And
tread down the world like a hand- full of dross.

The musical score consists of eight staves of music in G major (one sharp) and 4/4 time. The tempo marking is a quarter note (♩). The lyrics are written below the notes, with hyphens indicating syllables that span across notes. The music is a simple, rhythmic melody suitable for a dance.

June 3rd 1851
Holy Land

Can't you sing and dance a lit - tle. Can't you all re - joice with me that
from the flesh we are re - deem - ed From its bond - age we are free.
Hal - le - lu - ia I am hap - py Hal - le - lu - ia I am free.
By this pu - ri - fy - ing gosp - el I have found sweet lib - er - ty

WRHS IX B 13
p. 316

Change Parts

Vocal exercise

Lo lo lo lo lo lo lo lo lo lo.

5
Lo do lo do lo do lo lo lo lo lo lo lo lo.

9
Lo lo lo lo lo lo lo lo lo lo lo

13
lo do lo do lo do lo lo lo lo lo lo lo.

The musical score is written in treble clef with a 3/4 time signature. It consists of four staves of music. The first staff begins with a treble clef and a 3/4 time signature. The lyrics are 'Lo lo lo lo lo lo lo lo lo lo.' The second staff starts with a measure rest and the lyrics 'Lo do lo do lo do lo lo lo lo lo lo lo lo.' The third staff starts with a measure rest and the lyrics 'Lo lo lo lo lo lo lo lo lo lo lo'. The fourth staff starts with a measure rest and the lyrics 'lo do lo do lo do lo lo lo lo lo lo lo.' Each staff ends with a double bar line and repeat dots.

Rosetta Cumings Hymnal
A collection of Miscellaneous Songs,
Benedictions, Valedictions
and school songs collected
in the Church Enfield, NH 1859
Shaker Museum & Library
acc # 12,762

The Charms of My Mother

White Water Village, Ohio

Though sweet is the scent of the dew blush-ing

li-ly, and sweet be the fragrance of the myr-tle at noon,

yet sweeter by far is the love of my mother, than the

myr-tle and li-ly in the pride of their bloom.

Verse 2

Though bright is the co-met and bril-liant the

met.eor, that bla-zes and shines in the bright roll-ing spheres

yet, bright-er by far is the face of my moth-er. And

sweet-er the smiles in- which she ap- pears.

verse 3

Then tell me no. long-er of brightness and

beauty. Since dia- monds and beau- ties are rus- ty and wan,

and fade like the mist mid the charms of my moth-er. And

vanish a- way in the pre- sence of Ann.

verse 4

Yea - faint are the charms and dim are the

beauties that glow in the diamond and flush in the rose.

And fee. ble the glo. ries that spar. kle the hea. vens, com-

pared with the trea- sures that mo- ther be stows.

transcribed from
"A Sacred Repository of Anthems and Hymns"
Canterbury, N.H. 1852 p. 177

[there are seven unison verses in the original.
Harmonizations added by Mary Ann Haagen]

Christmas Offering

Handwritten musical notation for the first system. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are: "Sweet est music soft - ly steal - ing".

Handwritten musical notation for the second system. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are: "O'er our hearts in tune - ful chime. Shall, in joy - ous".

Handwritten musical notation for the third system. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are: "notes re - veal - ing, swell the song of old - en time."

When the morning star was beaming

Angels sang of peace and love. Many souls a.

woke from dreaming Hailed the light from heaven a. bove.

Handwritten musical score for the first system. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has two flats (B-flat and E-flat). The lyrics are written between the staves: "glad some sound we" under the first measure, "e. cho still." under the second measure, and "Peace on earth to" under the third measure. The music includes various note values and rests.

Handwritten musical score for the second system. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has two flats. The lyrics are "all good will." written between the staves. The music includes various note values and rests, ending with a double bar line and repeat dots.

A set of three empty musical staves, consisting of three horizontal lines.

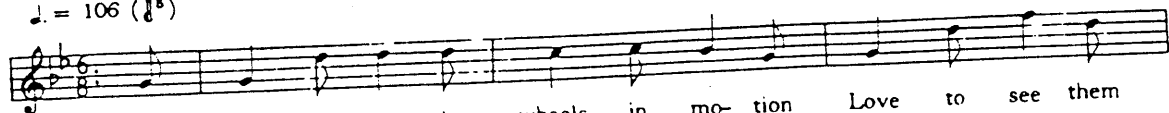
A set of three empty musical staves, consisting of three horizontal lines.

Circular March No. 3


A single manuscript from Enfield, New Hampshire, preserves this exultant march, dating it November 5, 1844.

MS ENH-11, no. 326.

$\text{♩} = 106 (\text{♩}^{\text{♩}})$



I love to see the wheels in motion Love to see them



mov- ing round Love to hear the drums a- beat- ing Love to hear the



trum- pets sound.



Stand, and dance:



$\text{♩} = 113 (\frac{3}{2})$



Circular dance; move on:



Stand:



Clap Your Hands

2
4

Clap your hands all ye people, shout and sing unto the

Lord. For he's taught you to be simple and to love his precious word.

Lo do. lo. lo. dol lo. lo. dol do do lo dol lo. lo dol

lo. lo dol lo. lo dol lo do lo dol lo.

Come and take a ride in my plea - sure boat says Moth - er.
 Sweet - ly sail a - way o the o - cean of peace.
 Come sail a - way come sail a - way.
 Sweet - ly sail a - way on the o - cean of peace.

Transcribed from the singing of Sister Mildred Barker,
 Sabbathday Lake, Maine
 Audiotape FT 8885
 SFC/20026, D. Patterson Collection
 UNC, Chapel Hill

Come, Come O My Chosen

Enfield, NH 1849

melody

Come, come O my chosen hear my cheering voice. A-bun-dant in the heav-ens stored are thy

This system of musical notation is in 2/4 time. The treble clef staff contains the melody, and the bass clef staff provides a simple accompaniment. The lyrics are written below the treble staff.

7
treasures choice, ev-er-lasting treasures. Around thee my ser-aphs loves gen-tle dews do shed like sweet re-

3

This system of musical notation continues the melody and accompaniment. It begins with a measure rest of 7 measures. The lyrics continue below the treble staff. A measure rest of 3 measures is indicated at the end of the system.

15
viv-ing showers. And the songs are of peace resting now up-on thy head. Do chant ho-ly prais-es.

This system of musical notation concludes the piece. It begins with a measure rest of 15 measures. The lyrics continue below the treble staff. The system ends with a double bar line.

Song # 178 in Isaac N. Youngs
"Collection of Marching Songs
1838-1850"
Hancock Shaker Village Library
Arranged by Mary Ann Haagen
November 2004

21. COME DANCE AND SING

A spirited round dance: the last part is in the nature of a refrain, to be sung with increased animation. This song is attributed, by the visionist who "received" in 1838, to the spirit of Issachar Bates, Sr., who had died the preceding year.

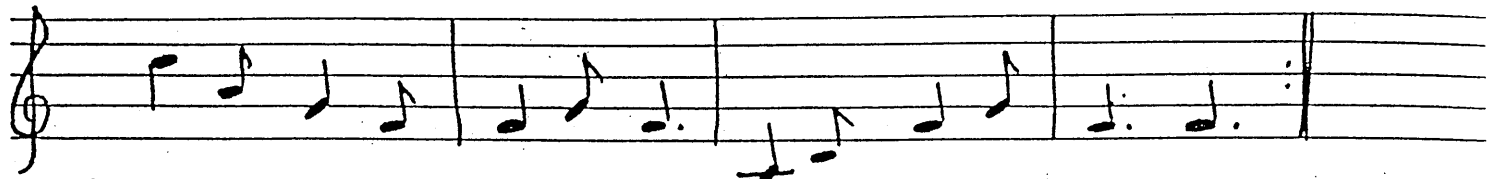
The musical score is written on three staves. The first staff begins with a treble clef and a 3/8 time signature. The melody consists of eighth and quarter notes. The lyrics are: "Come dance and sing a - round the ring, Live in love and un ion, Dance and sing a". The second staff continues the melody with lyrics: "round the ring, Live in sweet com - mun - ion Sing with life, live with life." The third staff concludes the piece with lyrics: "Sing with life and pow - er, Sing with life, live with life, Sing with life and pow er". The music ends with a double bar line.

Come Dance And Sing

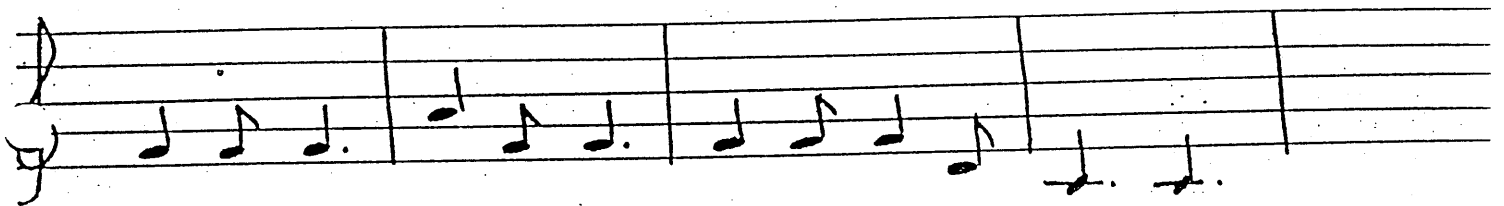
1838



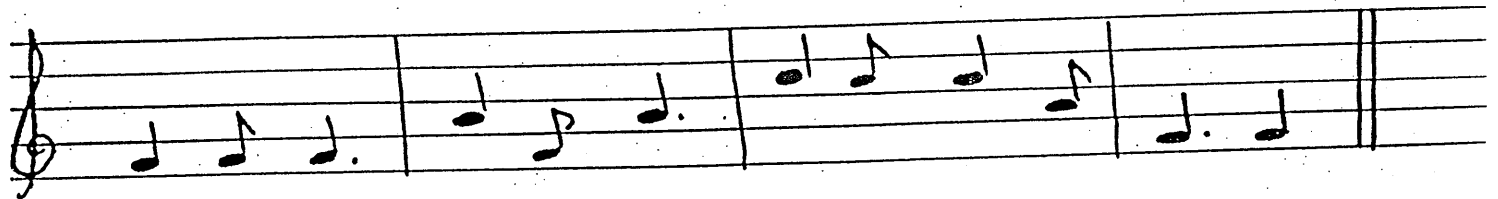
Come dance and sing a- round the ring. Live in love and un. ion.



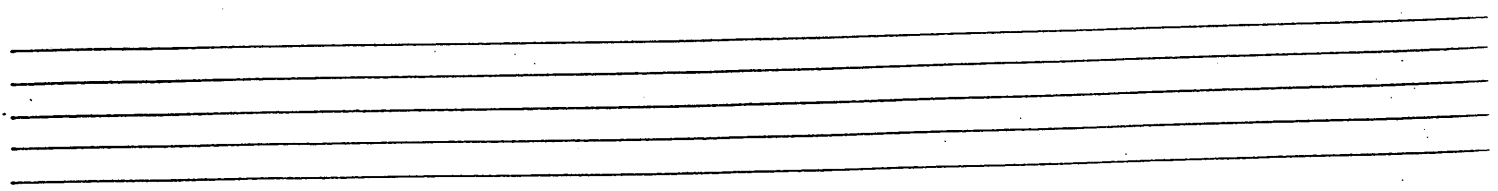
Dance and sing a- round the ring. Live in sweet com. mun. ion.



Sing with life live with life. Sing with life and pow. er.



Sing with life life with life. Sing with life and pow-er.



Eunice Wyeth's poetry
 J. Hammond's tune

A very little simple song
 For little children very small
 By little steps we move along
 By little drops great showers fall.

Come — lit-tle child-ren now you may par-
 A lit-tle faith does mighty deeds quite

take a lit-tle mor-sel. For lit-tle gifts and
 -past all my re-count-ing Faith, like a grain of

sim-ple - play A. dorns a great A- post. le.
 mus. -tard seed can move a left-y mount. ain.

A - lit-tle drop of mother's love will
 A lit-tle char-i-ty and Zeal, A

make a feast of union, and 'tis by lit-tle
 lit-tle trib-u-lation, A lit-tle patience

Steps we move in- to a strong com-mun-ion.
 makes us feel great peace and con-so-la-tion

3

**A Little cross with cheerfulness
A little self-denial
Will serve to make our feelings less
And bear the greatest trials.
The spirit like a little dove
On Jesus once descended
To show his meekness and his love
This emblem was intended.**

4

**The lowly title of a lamb
Unto our Lord was given
Such was our Savior's humble name
Though Lord of earth and heaven.
A little voice that's small & still
Can rule the New Creation.
A little stone the earth shall fill
And humble every nation.**

Quick Dance No. 6

COME LIFE SHAKER LIFE

In 1835, shortly after his return to Lebanon from the West, Elder Issachar Bates made this lively dancing song. His allusion was to the scriptural passage most often cited by Shakers in defense of their dances, 2 Sam. 6:14-16: "And David danced before the Lord with all his might. . . . And as the ark of the Lord came into the city of David, Michal Saul's daughter looked through a window, and saw king David leaping and dancing before the Lord; and she despised him in her heart." Other Shakers liked this song. It survives in a manuscript written at South Union and in oral tradition still in New Hampshire and Maine.

MS L-228, p. [32].

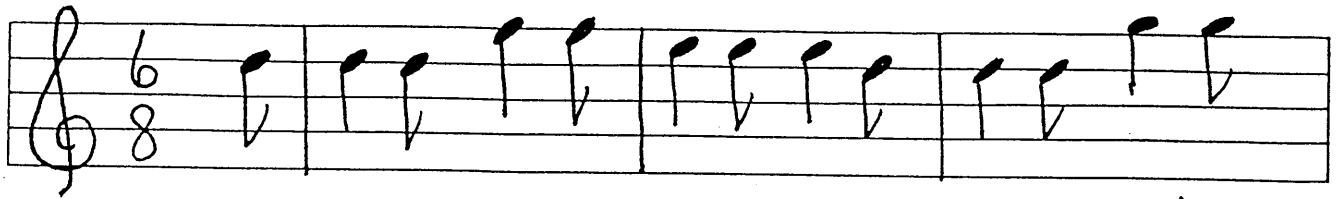
(?) [♩ = 106 (#3)]

The musical score is written on three staves in treble clef with a 2/4 time signature. The melody consists of eighth and quarter notes. The lyrics are printed below the notes.

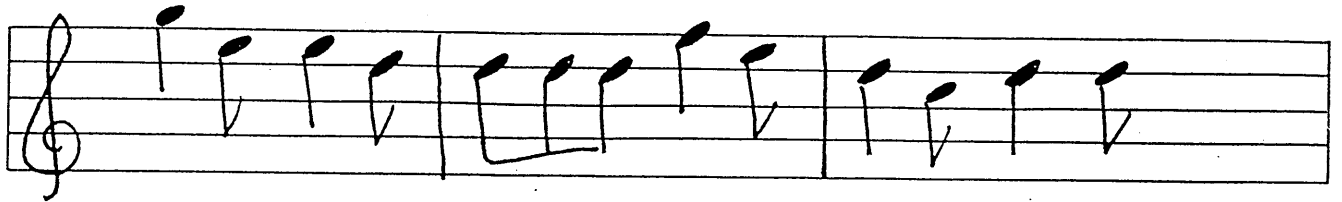
Come life Shak- er life Come life e- ter- nal Shake Shake
out of me All that is car- nal I'll take nim- ble steps
I'll be a Da- vid I'll show Mi- chael twice How he be- hav- ed

light and swiftly

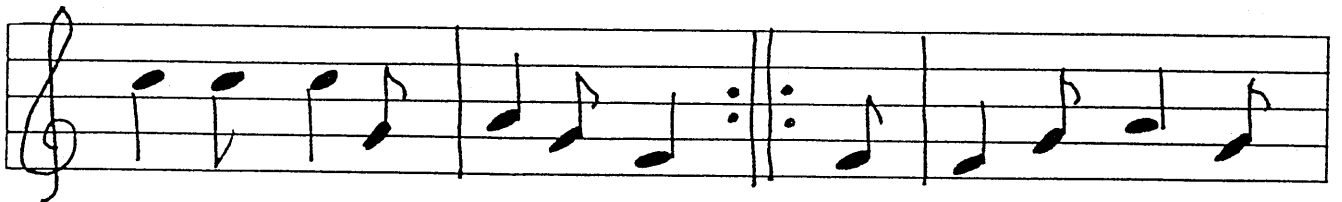
Come Old and Young



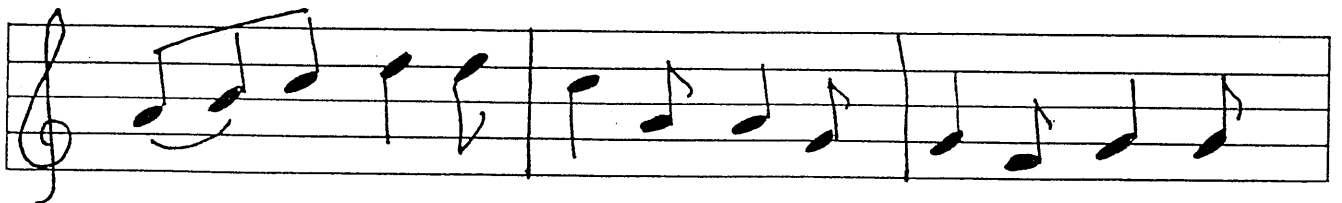
Come old and young, come great and small here's love + un-ion



free for all. And e-very one that will o-bey has



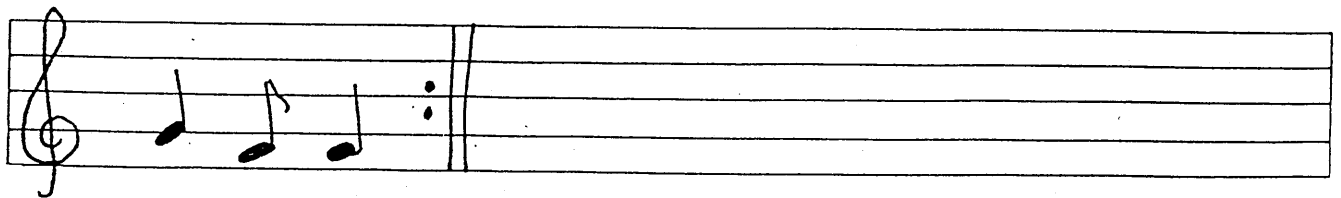
now a right to dance + play. For dancing is a



sweet em-ploy. It fills the soul with heavenly joy. It



makes our love + un-ion flow, while round + round +



round we go.

Come On My Little Dove

Pleasant Hill, 1847



Come on my lit tle Dove. Bring me Mother's love.



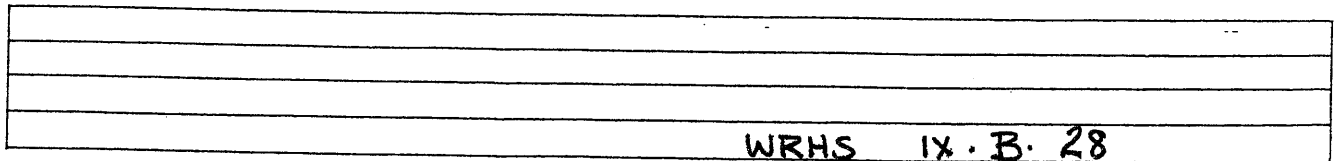
O I am hungry now. Waiting for a blessing.



lo lo lo do lo lo lo do lo. lo. lo lo

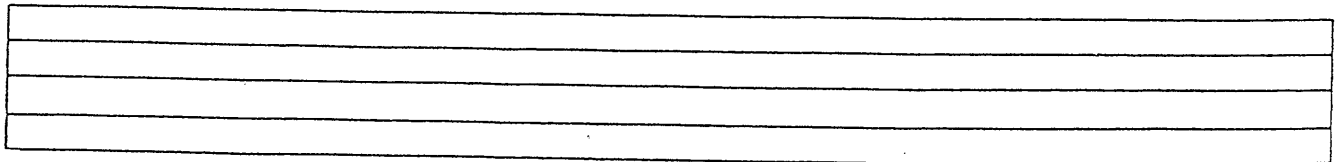


lo do lo. lo do lo do lo. lo.



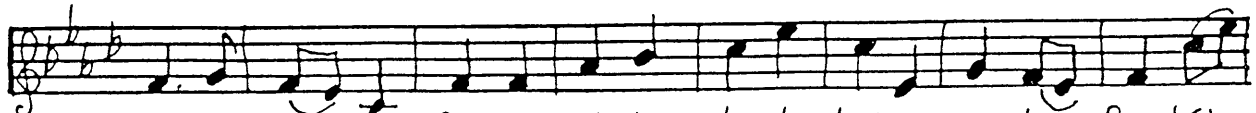
WRHS IX. B. 28

orig. starting pitch - g (Cmaj)





Come to Zi-on, Come to Zi-on, Sin sick souls in sor-row bound.



Lay your cares be-fore the al-tar where true heal-ing may be found. Shout

Div.

Soprano

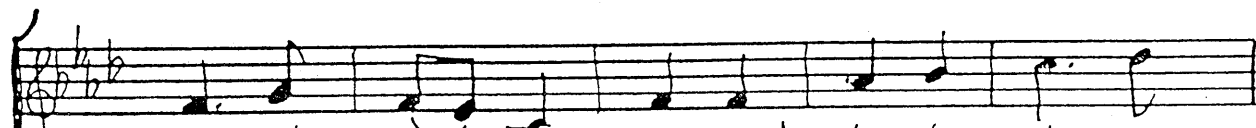
Unison



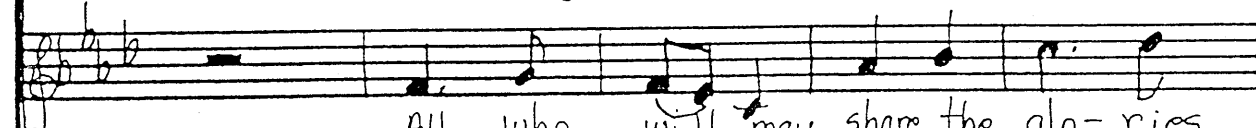
Hal-le-lu-ia! Hal-le-lu-ia! Praise re-sants o'er land and sea.



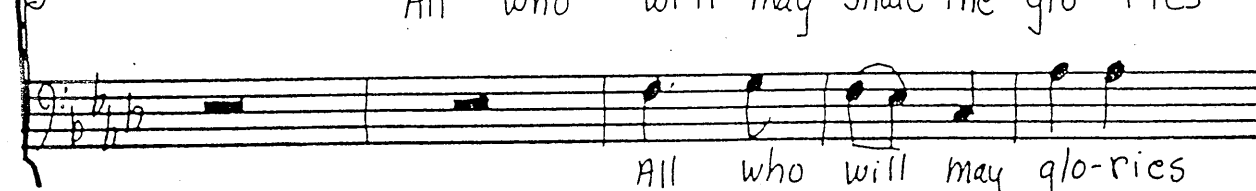
Div.



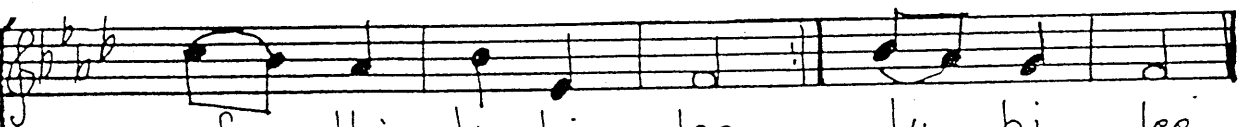
All who will may come and share the glo-ries



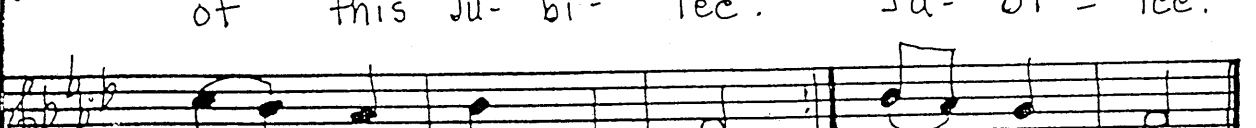
All who will may share the glo-ries



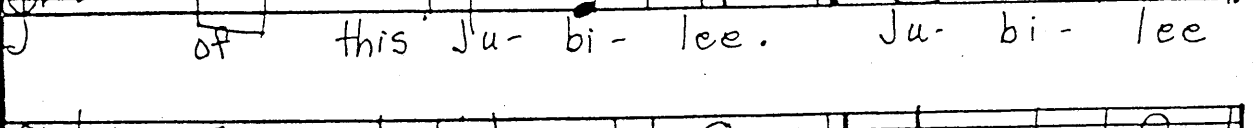
All who will may glo-ries



of this Ju-bi-lee. Ju-bi-lee.



of this Ju-bi-lee. Ju-bi-lee



of this Ju-bi-lee. Ju-bi-lee.

Harvard Church
Recorded April 9th 1854



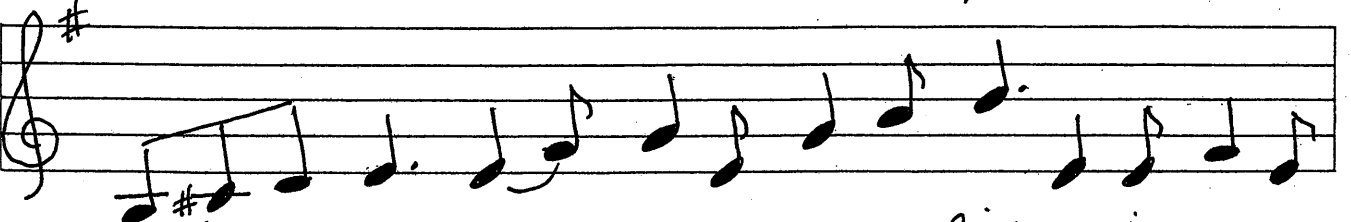
Come up and be a do-ing, the time has sure-ly



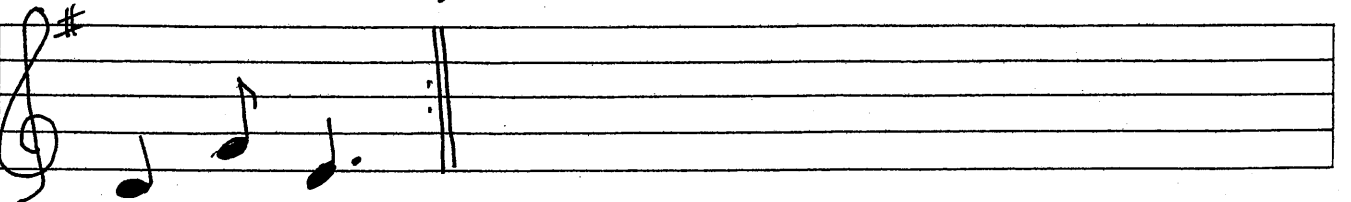
come when Zi-on's cho-sen numbers must gather in to



one. Our Moth-ers loud-ly call-ing, "My child ren



one and all you must be true and faith-ful if you would



rev-er fall.

WRHS IX B 330
transcribed one step higher
than original (Dorian)

from Eunice Bathrick
to Eliza Sharp



Come ye lit-tle love-ly seraphs, come and spread your



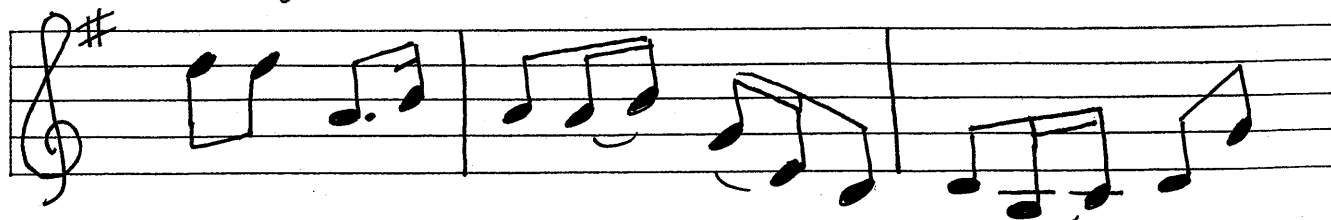
balmy wings. And hover o'er my weary spir-it



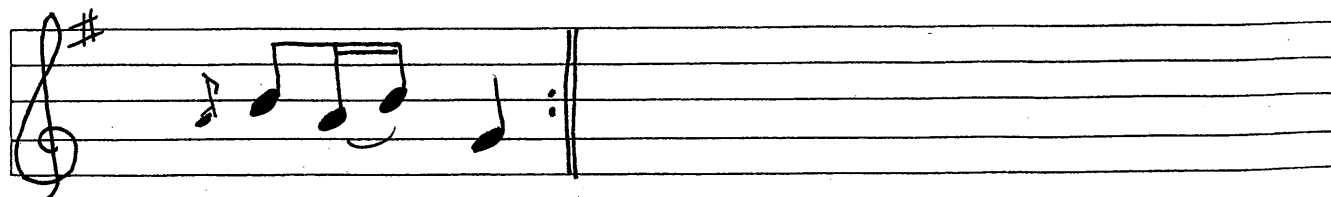
Feast my soul with heavenly things. While I'm on life's



tail some journey oft your love to me im-part



Come O come and ne-ver leave me. Take pos-session



of my heart.

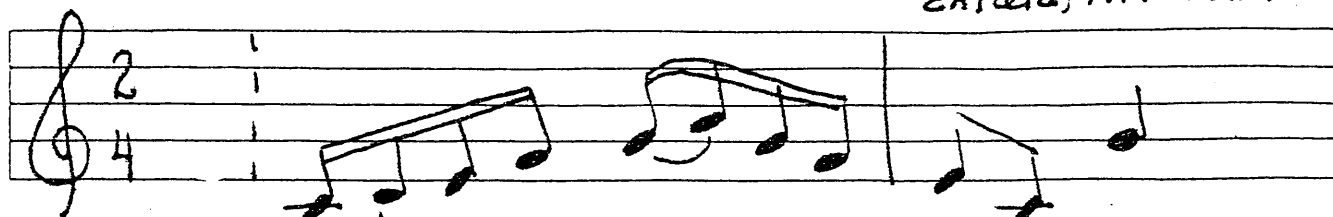
Pasantino STUDENT PAD
NO. 15 EXTRA WIDE 6 STAVES

original key C major

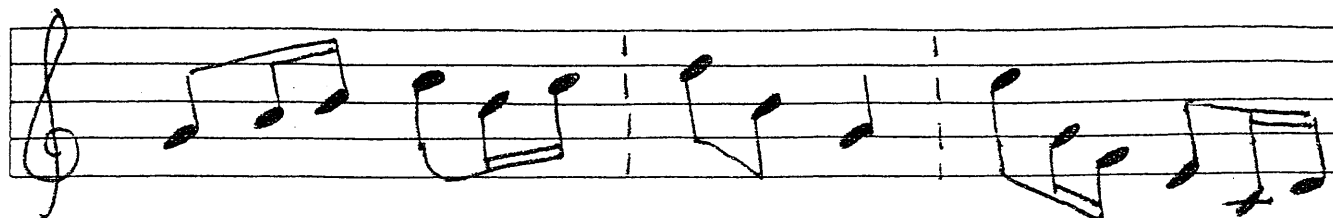
Mary Hazard's Hymnal
1847-1856 p. 162
Andrews Collection # 893
Wentworth

Comfort for the Faithful

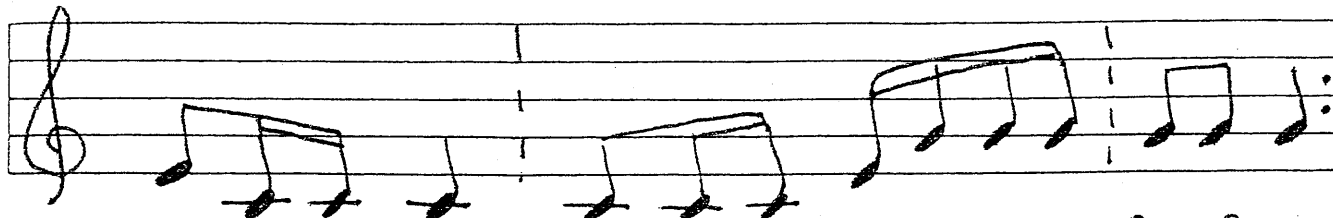
Enfield, NH 1854



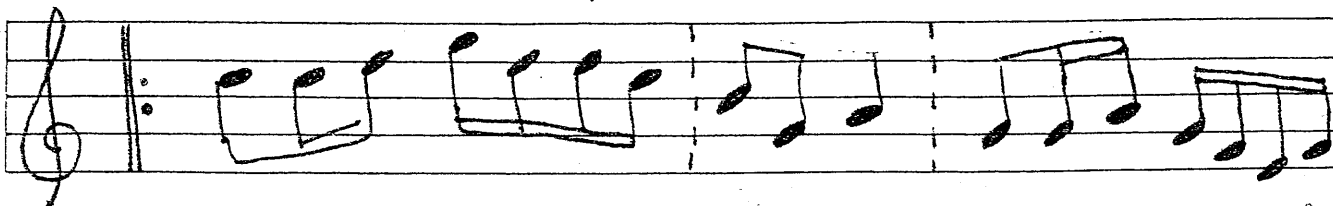
Lo tis the voice of the dove that sounds



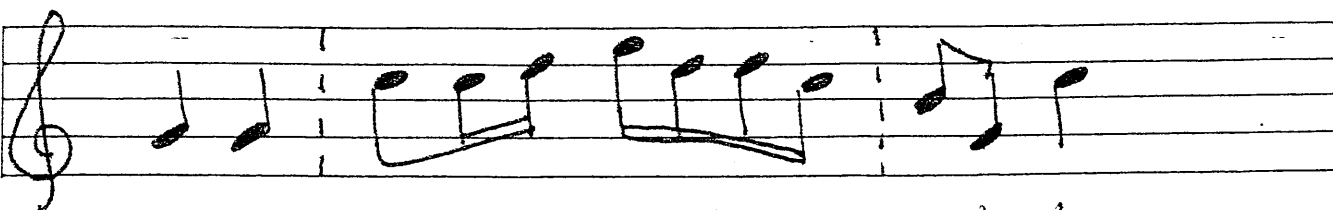
Sweet melo dy thro' the verdent groves. Peace love & blessing are



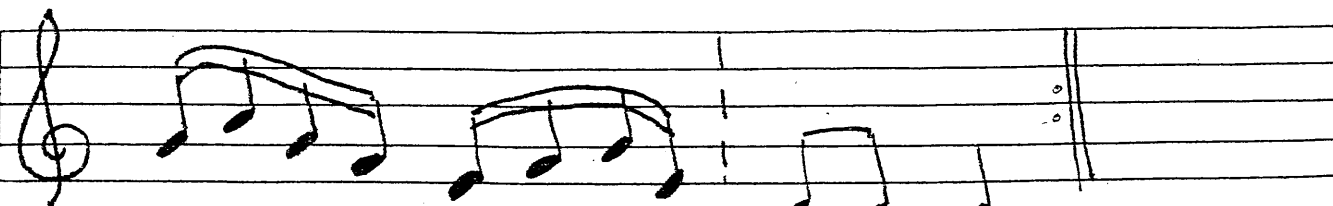
flowing a-round. Joy and sweet comfort for the faithful soul.



Lo lo do lo do lo do lo do lo lo lo do lo do lo do



lo lo lo lo do lo do lo do lo do lo



lo do lo do lo do lo do lo do lo

Comfort the Sorrowing

tune and text from a Shaker Hymn Book
Mt. Lebanon, New York, 1884

arr. David Mahler, 2005

(♩ = 48 - 60)
mf

Soprano

Com - fort the sor - row-ing, soothe the af - flict - ed,

Piano (rehearsal)

5

S

pour the balm of heal - ing in the bur - dened heart; _____

A

T

B

Pno.

Comfort the Sorrowing

9 *mf*

S All love and ten - der-ness will — the spir - it cheer and bless, 'Tis

A All love and ten - der-ness will the spir - it cheer and bless, 'Tis

T All love and ten - der-ness will the spir - it cheer and bless, 'Tis

B All love and ten - der-ness will the spir - it cheer and bless, 'Tis

Pno.

13

S joy to re - ceive and bless - ed to im - part. _____

A joy to re - ceive and _____ bless - ed to im - part. _____

T joy to re - ceive and _____ bless - ed to im - part. _____

B joy to re - ceive and bless - ed to im - part. _____

Pno.

17

S Heav'n's choic - est bless - ings min - gle with life's sor - rows;

A Heav'n's choic - est bless - - - ings min - gle with life's sor - rows; - -

T Heav'n's choic - est bless - ings, bless-ings, min - gle with life's sor - rows;

B Heav'n's choic - est bless - ings, min - gle with life's sor - rows;

Pno.

21

S God's lov - ing an - gels clouds will back - ward roll. - - -

A God's lov - ing an - gels, an - gels clouds - - will back - ward roll. - - -

T God's lov - ing an - gels, an - gels clouds - - will back - ward roll. - - -

B God's lov - ing an - gels. - - - clouds - - will back - ward roll. - - -

Pno.

Comfort the Sorrowing

25

S

A *mf*
Lo! On Mount Zi - on's height

T *mf*
Beams truth's e - ter - nal light

B *mf*
Beams truth's light

Pno.

29

S *f*
Cir - cling with glo - - - ry the res - ur - rect - ed soul.

A *f*
Cir - cling with glo - - - ry the res - ur - rect - ed soul.

T *f*
Cir - cling with glo - ry the res - ur - rect - ed soul.

B *f*
Cir - cling with glo - - - ry the res - ur - rect - ed soul.

Pno.

The Coming Day

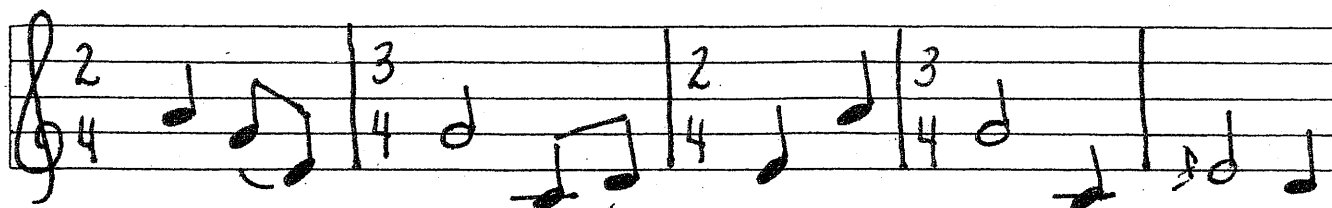
received at New Gloucester Dec. 24, 1868



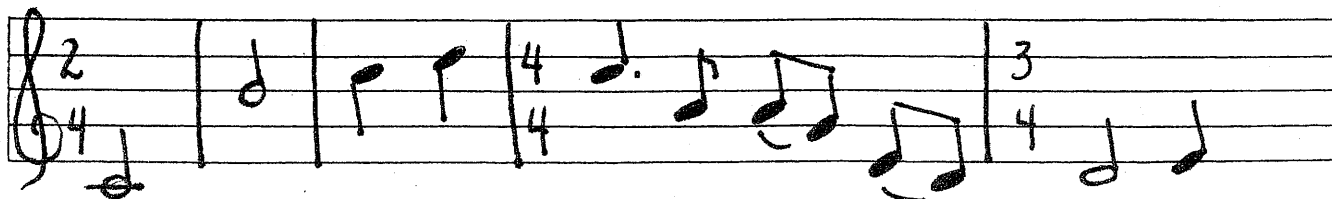
The gold-en rays of the morn-ing sun gild ev-ery



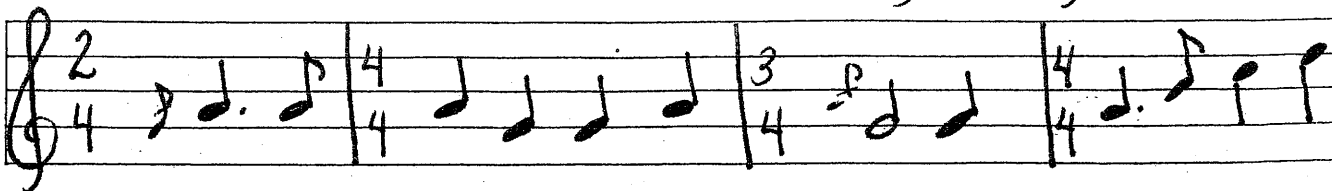
cloud o'er Mount Zi-on, and ang-el harp-ers



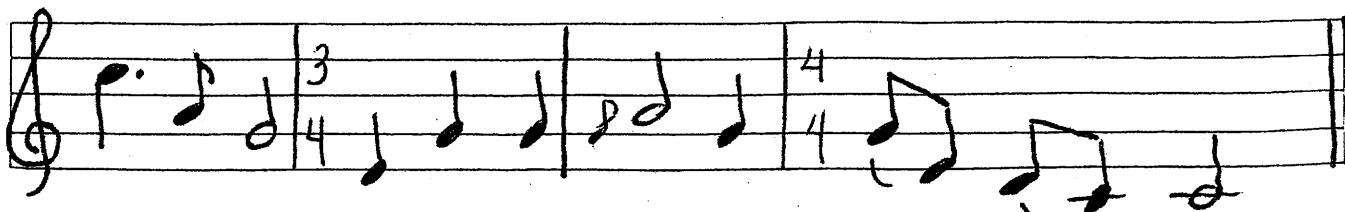
draw-ing near pro-claim with pow'r the Lord is



here. All hail, all hail the com-ing day, for



light o'er dark-ness bears the sway. Through all cre-a-tion



rolls the sound, the throne of God in Zi-on's found.

Paceantino STUDENT PAD
NO. 15 EXTRA WIDE 6 STAVES

Sabbathday Lake, Maine Shaker Library
Hymnal 1-MU-025

Coming of Jehovah

Enfield, N.H.
2nd Family

The musical score is written on a single treble clef staff in 2/4 time. It consists of eight lines of music with lyrics underneath. The lyrics are: "I'm com. ing, I'm com. ing - say. eth Je. ho. vah. I'm com. ing, I'm com. ing, to vis. it the earth. My peo. ple I'll scourge with my bright shining spi. rit, 'til noth. ing re. mains that my hand cannot bless. A light to the nations, O Zi. on, I've called thee, un cloud. ed to stand, in thy brightness to shine. Come forth cleanse thy gar. ments put off the old ward. robe, though few in thy number, yet strong is thy band." The score includes various musical notations such as eighth and sixteenth notes, rests, and repeat signs. Time signatures change from 2/4 to 3/4 and back to 2/4.

I'm com. ing, I'm com. ing - say. eth Je. ho. vah. I'm
com. ing, I'm com. ing, to vis. it the earth. My peo. ple I'll
scourge with my bright shining spi. rit, 'til noth. ing re. mains
that my hand cannot bless. A light to the nations, O
Zi. on, I've called thee, un cloud. ed to stand, in thy brightness to
shine. Come forth cleanse thy gar. ments put off the old ward.
robe, though few in thy number, yet strong is thy band.

transcribed from
Timothy Randlett's Song Book
Shaker Manuscript SM 123. WRHS
by Mary Ann Haagen

COMPASSION

arranged for Solo Electric Guitar

Larry Polansky

Musical notation for the first line of the song. The staff shows a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter notes and eighth notes. Chord diagrams are indicated by Roman numerals I, II, III, IV, V, VI above and below the staff. The lyrics are: Call the need - y chil - dren home, make a feast that they may share;

Call the need - y chil - dren home, make a feast that they may share;

Musical notation for the second line of the song. The staff shows a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody continues with quarter notes and eighth notes. Chord diagrams are indicated by Roman numerals I, II, III, IV, V, VI above and below the staff. A 'RH tap' instruction is present above the staff. The lyrics are: Not the world - ly wise and whole need the Good Phy - si - cian's care.

Not the world - ly wise and whole need the Good Phy - si - cian's care.

Musical notation for the third line of the song. The staff shows a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody continues with quarter notes and eighth notes. Chord diagrams are indicated by Roman numerals I, II, III, IV, V, VI above and below the staff. A 'RH' instruction is present above the staff. The lyrics are: 'Tis the mis - sion of God's love to re - claim, re - store, re - deem

'Tis the mis - sion of God's love to re - claim, re - store, re - deem

Musical notation for the fourth line of the song. The staff shows a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody continues with quarter notes and eighth notes. Chord diagrams are indicated by Roman numerals I, II, III, IV, V, VI above and below the staff. Instructions for 'both hands tap tap' and 'RH tap II' are present above the staff. The lyrics are: Give full in - terest, joy and love, life and la - bor to this theme.

Give full in - terest, joy and love, life and la - bor to this theme.

Compassion.

"I came not to call the righteous but sinners to repentance."— Luke v : 32.

Canterbury, N. H.

Call the need - y chil - dren home, make a feast that they may share ;

Not the world - ly wise and whole need the Good Phy - si - cian's care.

'Tis the mis - sion of God's love to re - claim, re - store, re - deem.

Give full in - terest, joy and love, life and la - bor to this theme.

Compound March No. 1.

MS EC-11, pp. 571-578.

$\text{♩} = 80 \left(\frac{3}{4}\right)$

O come let us be march-ing; why should we de- lay? Our

time is too pre-cious to squan- der. Nev- er stop to cull

flow- ers that are by the way, Nor suf- fer our spir- its to

wan- der. For to rove af- ter flow- ers, we gath- er in thorns,

Which on- ly will serve to tor- ment us; And thus we're ex-

pos- ed to tem- pests & storms, With no sol- id good to con- tent

$\text{♩} = 120 \left(\frac{3}{8}\right)$

us. us. The way is plain; we'll not be slack; We don't re-

gard the weath- er. We'll move a- long, we'll not look back; We

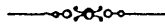
all will go to- geth- er. And should af- flic- tion ev- er

call, We will be true to bear it. If an- y bless- ing

comes at all, Then we'll be sure to share it. it.

this:

CONSOLATION.



WEST GLOUCESTER, ME.

Watching and pray - ing I' find you, O my be - lov - ed, my own,

Trust - ing a Fa - ther's rich prom - ise, I will not leave you

a - lone, I will not leave you alone. Tho' thro' the des - ert I lead,

Or a - part in the mountain ye pray For strength in the hour of need, I

nev - er will answer you nay, I nev - er will answer you nay.

Cords of Love

Holy Ground

The musical score is written on a single treble clef staff in a key signature of one flat (B-flat) and a 3/4 time signature. The melody consists of quarter and eighth notes, with some rests. The lyrics are printed below the staff, with line numbers 3, 7, 12, 17, 20, 24, and 28 indicating the start of each line. The piece concludes with a double bar line and repeat dots.

How blest are the souls who
walk in pure wis - dom, whose feet are well plant - ed in
vir - tues fair soil. Who cheer - ful - ly work in Moth - er's pure
gar - den and for her rich bless - ings do will - ing - ly toil.
Such such shall dwell in glo - ri - ous
man - sions yea - sour in bright glo - ry a - bove. There,
there sing for e - ver yea - e - ver and e - ver, en -
cir - cled with cords of the pur - est love, love.

Dangerous Journey

Gloucester, ME 1840

O thou God of my sal va tion,

poor and need y I do feel. Help, O help me

I be—seech thee. Fill my soul with heav en ly zeal.

For I'm on a dan 'grous jour ney. Foam ing

bil lows round me roll. Ho ly An gels

guide my spi rit. Do pro tect my need y soul.

Dangerous Journey, p. 2

O thou God of my sal - va - tion, poor and need - y

The first system of the musical score consists of four measures. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are: "O thou God of my sal - va - tion, poor and need - y".

I do feel. Help, O help me I be - seech thee. Fill my

The second system of the musical score consists of four measures. The top staff is in treble clef with a key signature of one sharp (F#). The time signature changes from 4/4 to 3/4 in the second measure, then back to 4/4 in the third and fourth measures. The lyrics are: "I do feel. Help, O help me I be - seech thee. Fill my".

soul with heav'n ly zeal. For I'm on a dan 'grous - jour - ney, foam-ing

The third system of the musical score consists of four measures. The top staff is in treble clef with a key signature of one sharp (F#). The time signature changes from 4/4 to 3/4 in the second measure, then back to 4/4 in the third and fourth measures. The lyrics are: "soul with heav'n ly zeal. For I'm on a dan 'grous - jour - ney, foam-ing".

15

bil - lows round me roll. Ho - ly An - gels

19

guide my spi - rit. Do pro - tect my need - y soul.

WRHS IX B 225
Arranged by Mary Ann Haagen
August, 2006


Dedication Hymn for the Second Family

Dwelling House Erected 1853



O — righ-teous Je - ho - vah the God — whom we love While saints and Arch -

7



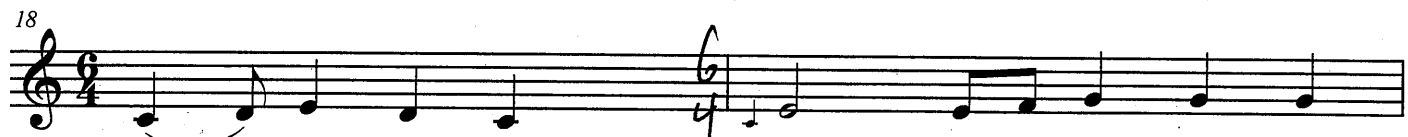
An-gels a - dore thee a - bove To set up thine — Al - tar we hi - ther re -

13




pair For oft thou hast heard us and — an - swered our prayer

18



With — thanks for thy care for those an - swer - est

20



prayer our — love we de - clare Hal - le - lu - ia a - men.

De lah de lah



De lah de lah de lah le lah Me fid-dle de did-dle de wil-li-gy quah bo. De lah de



lah de lah le lah Me fid-dle di did-dle de wil-li-gy quah bo. Ting e te ding O me de sling



Quil-i-ty O na-ty qua bo te who who who who who who Te hah hah hah hah hah.

Dismission of Great I



Alonzo Hollister's Hymnal, p. 32
Andrews Collection, Winterthur #897

10/25/05

Displeasure of the Almighty

"given by an angel of truth"

Enfield, N. H.



I'm ang·ry o Jer us a lem, I'm angry say·eth your God.



Be· cause though long I've called to thee, thou heed·est not my word.



I'm ang·ry for Mt. Zi·on's yet de· filed with many stains.



which serves to keep her peo·ple bound as with a ty rant's chains.



I'm ang·ry for I've op'ed to thee a fount of mer·cy free



Saying ev' ry soul come forth and wash and blessed you shall be.



But stiff you stand in fil thy rags un·will·ing to bow down.



For this and for your sloth·ful·ness, on thee I dark·ly frown.

And will ye yet provoke me 'til in haste I pass you o'er Till on your souls, your precious souls my burning wrath I pour.

In vain prosperity you ask, in vain ye ask for rest. Unless ye purge your sins away, your labors are not blest.

I'll blight the wheat within the sheaves, the corn upon the stalk. And all your lands, your herds and flocks shall feel a heavy shock.

Unless ye hearken to my word, receive as I shall give, but rather I would mercy show. Bow then, repent and live.

Transcribed from a manuscript hymnal.

Private Collection. P. 114. Mary Ann Hudson

Don't Fail In Your Efforts

Andrew Barrett

Don't fail in your ef - forts, don't give back at all. For the prize is

The first system of musical notation is in 2/4 time, featuring a treble and bass clef. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "Don't fail in your ef - forts, don't give back at all. For the prize is".

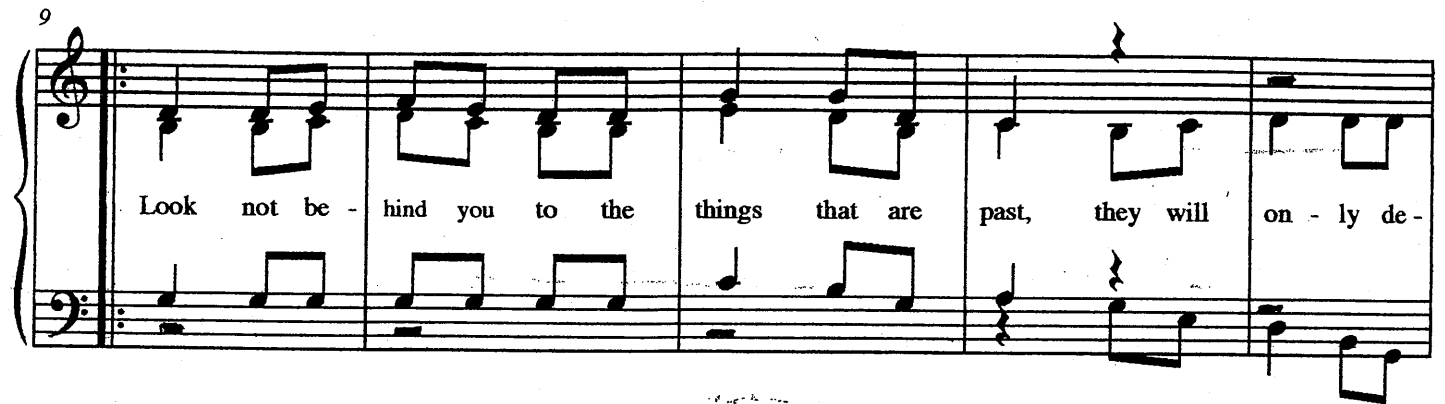
gain - ed by an in - crease of toil. O grow not dis - heart-ened but cheer up and

The second system of musical notation continues the melody and accompaniment. The lyrics are: "gain - ed by an in - crease of toil. O grow not dis - heart-ened but cheer up and".

12 sing. There is pow'r in the gos - pel, true vic - to - ry to bring. O -

The third system of musical notation concludes the piece. The lyrics are: "12 sing. There is pow'r in the gos - pel, true vic - to - ry to bring. O -".

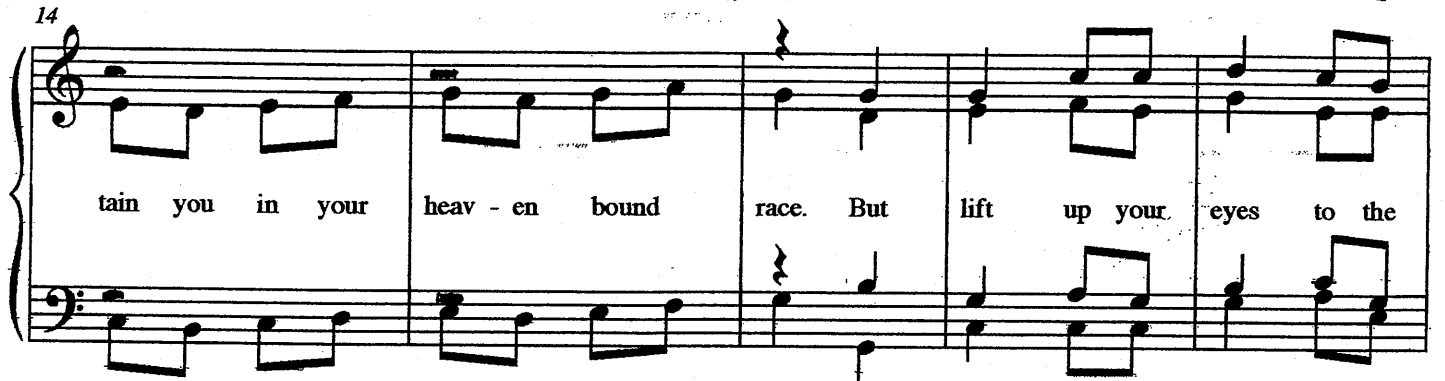
9



Look not be - hind you to the things that are past, they will on - ly de -

This system contains five measures of music. The vocal line is written in a treble clef with a key signature of one flat. The piano accompaniment is in a bass clef. The lyrics are: "Look not be - hind you to the things that are past, they will on - ly de -".

14



tain you in your heav - en bound race. But lift up your eyes to the

This system contains five measures of music. The vocal line continues in the treble clef. The piano accompaniment continues in the bass clef. The lyrics are: "tain you in your heav - en bound race. But lift up your eyes to the".

19



fu - ture and see what the glo - ry of God has in store for - thee. O

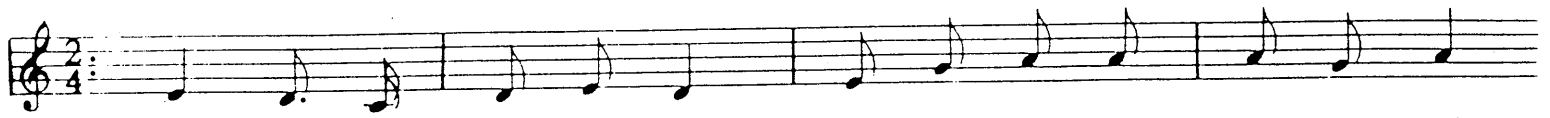
This system contains five measures of music. The vocal line continues in the treble clef. The piano accompaniment continues in the bass clef. The lyrics are: "fu - ture and see what the glo - ry of God has in store for - thee. O".

Harmonized by Mary Ann Haagen
November, 2004
WRHS IX A 4 1847-1888

Laboring Songs of the Middle Period

(#)

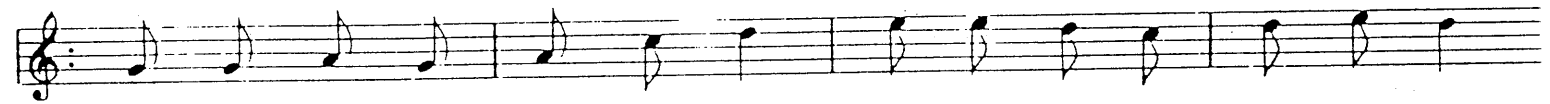
MS PH-6, p. [36]



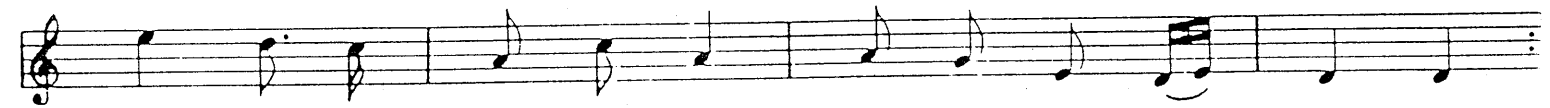
Down in the low-ly vale Liv- ing wa- ters nev- er fail



Moved by the pleas- ant gale Gen- tle breez- es blow- ing



There all earth- ly trou- bles cease And e- ter- nal joys in- crease



O O! that land of peace There I will be go- ing.

Down to The Deep and Rolling River

Down to the deep and rolling river of Jor-dan

I will go. I would be baptised a gain, I would not

stand a lone. Gospel parents can you bless me,

will you breathe for me one prayer. Ho-ly an-gels guide my spir-it.

Keep me ev-er in thy care.

Received by Eldress
Mary Ann Gillespie a
Sabbathday Lake in 187.

Drink Ye of Mother's Wine



Drink ye of Moth - er's wine. Drink, drink, drink ye free - ly.

3



Drink ye of Moth - er's wine it will make you lim - ber.

5



If it makes you reel a - round, if it makes you fall down,

7



If it lays you on the floor, rise and take a lit - tle more.

WRHS IX B 13, p. 253
original key C major

The Earth is Renewed
by Elder Otis Sawyer

2.3.4
4

Lift up your hands and your voices in praises.

2.3.4
4

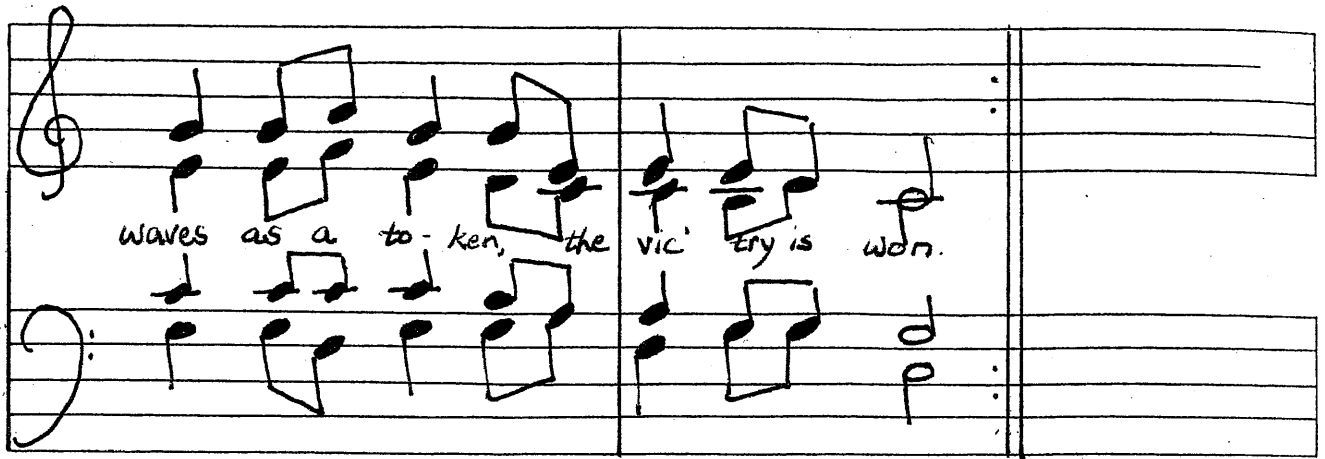
Detailed description: This system contains the first four measures of the piece. It features a treble clef staff with a 2.3.4 time signature and a 4-measure repeat sign. The melody consists of quarter and eighth notes. Below the treble staff is a bass clef staff with a 2.3.4 time signature and a 4-measure repeat sign. The lyrics are written between the two staves.

Zi-on be glad, thy Redeemer is come. The

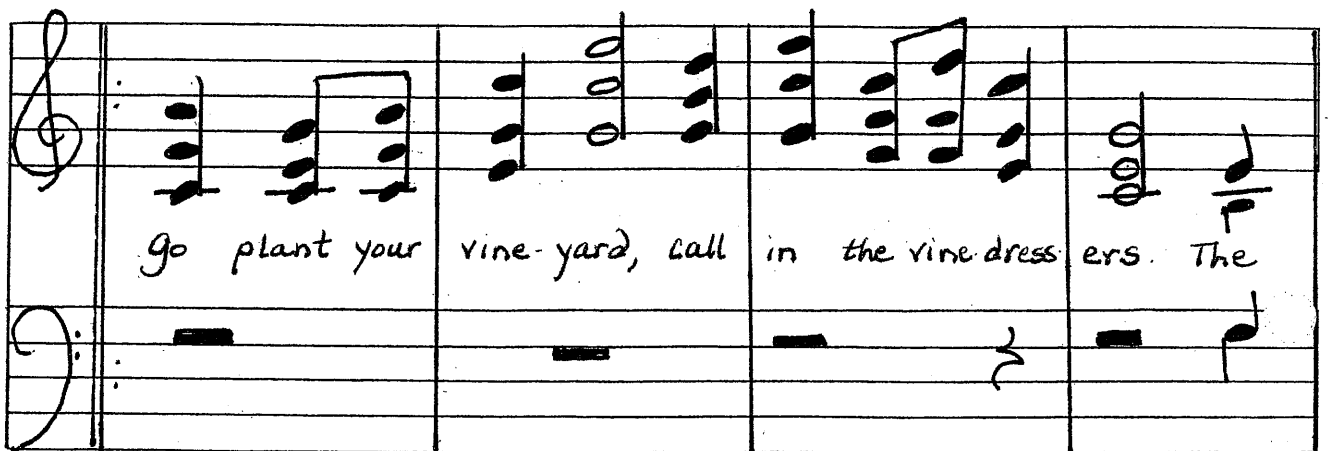
Detailed description: This system contains the next four measures. The treble staff continues the melody with quarter and eighth notes. The bass staff provides a simple accompaniment with quarter notes. The lyrics are written between the staves.

dove is re- turned, a green branch of olive she

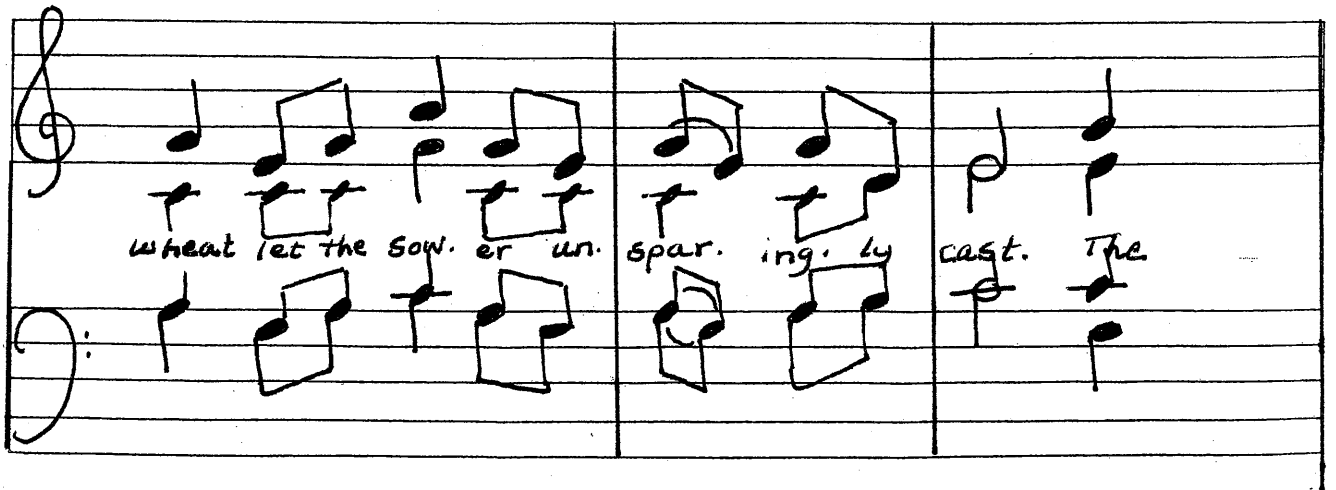
Detailed description: This system contains the final four measures. The treble staff continues the melody, ending with a half note. The bass staff continues with quarter notes. The lyrics are written between the staves.



waves as a to-ken, the vic' try is won.



go plant your vine-yard, call in the vine dress ers. The



wheat let the sow. er un. spar. ing. ly cast. The

Earth is re. new - ed. o zi. on in dwell. ers A-

wake ev' ry lab' rer the win - ter is past.

melody transcribed from manuscript
 1-MU-025 "Truth Will Stand"
 J. Bussel comp. Sabbathday Lake, Maine
 arranged by MaryAnn Haagen Jan. 2003

" A little song given on the occasion of a visit from Elder Abram and two sisters - some few years since."



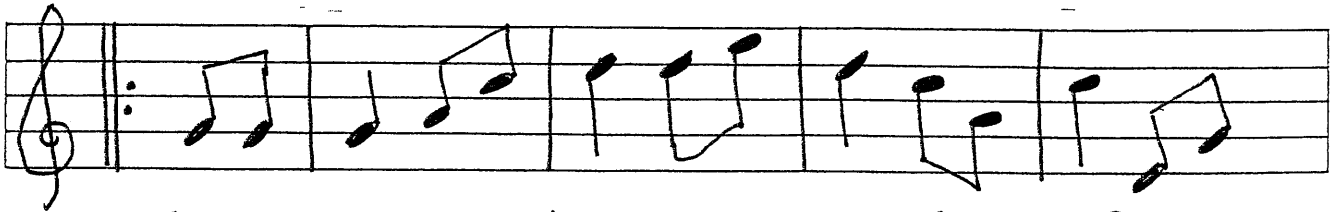
Fare - well, fare. well, our dear gospel friends. In the



warmest af-fect:ion fare. well. Your sweet love and un-ion and



this tender parting our hearts with e-mot:ion doth swell.



In your own quiet home will you think of us here? May your



prayers for our in-crease as-cend. And we, in re-turn, will



ev-er hold dear the re-mem-brance of our lov-ing friends.

Fare - well my good friends march for - ward in peace. We
 pray that your soul may for - ev - er in - crease. Fare -
 well my good friends, we'll part for the night. We'll
 meet in the morn - ing with love and de - light.
 We pray that good an - gels will guide you through sleep. We
 pray that the Lord your spir - it will keep.

Transcribed from the singing of Olive Austin
 former Hancock Shaker Sister
 Audiotape FT 8882
 SFC 20026 D. Patterson Collection
 UNC Chapel Hill

"Sister Emma Strowbridge used to tell me about living at the West Family, and she'd tell me about their spinning out late in the evening. And when it was retiring time, they would all arise and sing this little song. They sang it as they blew their candles out."

Olive Austin, speaking to Daniel Patterson, 1963

For What Came We Together

Ruth Landon, August 1814

For what came we to - geth-er to do, but to sing the love of Moth-er to you? For

5
this will all our spir - its re - new, and bring new earth and heav - en to view.

9
Pure love so fresh from Moth-er to me, it makes me feel so hap - py and free. I

14
nev - er did feel so pret - ty be fore. O I want more love, Moth-er's love more.

The musical score is written on a single staff in treble clef with a 6/8 time signature. It consists of four lines of music. The first line starts with a treble clef and a 6/8 time signature. The second line begins with a measure rest and a measure rest, followed by the lyrics. The third line begins with a repeat sign and a measure rest. The fourth line begins with a measure rest and a measure rest, followed by the lyrics. The score ends with a double bar line and repeat dots.

"Sung by Sister Ruth Landon, when she was here with Mother Lucy, in August 1814. We had never heard it before."

Library of Congress
Russel Haskell's Hymnal, p. 21

M 2131 S4E5

Four Little Angels

[Composer]

The musical score is written on three staves in a 2/4 time signature with a key signature of one flat (B-flat). The melody is simple and consists of eighth and quarter notes. The lyrics are printed below the notes.

Four lit-tle ang - els stand in a ring say - ing say - ing sing, sing sing.

5
O yea, pret - ty child - ren for we've moth - er's love. And we've

8
bro't it to you - from the man - sions a - bove.

From "A Collection of songs given mostly
by Inspiration. Written down by Rhoda Blake
beginning May 28, 1843.
This is the first song in the collection.
WRHS IX B 14 p. 1

1st Reading

Honor John S. Wells, Counsel for the petitioners.
Addressing the Judiciary Committee of the New Hampshire Legislature
Fall Term, 1848

Among the Society called Shakers in this State, there exist many gross and inconsistent practices, subversive of the public good, which require prompt and rigid legislative interference. Some of the petitioners, who will appear as witnesses, have lived with the Shakers. They will tell you of their years of unrewarded toil and they will exhibit the wrecks of domestic happiness caused by this religious society. What is required is an act for the better protection of married women and children. We cannot permit this people called Shakers to continue their ravages upon Society without check or restraint.

[Reader hands a letter to Shaker Singer]

To David Parker of Canterbury and Caleb M. Dyer of Enfield

By virtue of the authority of the House of Representatives you are required to appear in the Hall of said House at Concord, the 25th day of November 1848. Have with you your Holy Laws, and all other manuscript orders or laws, and also the Covenant of the Society of Shakers.
Fail not at your peril.

Way Down In the Valley My lambs be Ye Found

2nd Reading

From the New Hampshire Shakers to their leaders at New Lebanon, NY
Monday Dec. 18th 1848

Affectionate Friends

Mary Marshall Dyer, and other seceders from our Societies are attempting to raise an excitement in this State. With hundreds of petitioners, she prays for the enactment of certain laws for the special restraint of Shakers.

Their grand purpose has been to bring forward against us, everything that could be raked and scraped to stigmatize us: our meetings, our spiritual gifts, and our regulations and management, especially where there has anything unwisely been done. They set forth our faith in the most ridiculous manner, accusing individuals of abuses, cruelties and crimes, from smaller offences to the black deed of murder. With malicious lies they testify to the tyranny of our government. All this to influence the feelings of the Legislative Body against us, in order to get unconstitutional laws passed.

Shall We Bow Down in Sorrow (men)
I'll Come into the Valley

3rd Reading

From the Shaker leaders at New Lebanon to the Societies at Canterbury and Enfield, NH

In your present struggles in the Legislature you are called to be as innocent lambs among ravenous wolves. But fear not, for God will protect his poor and needy children who put their trust in him and cry to him day and night. May you be blest with that true wisdom that will give you victory over your enemies.

*Watching and Praying I find You
Yielding and simple may I be.*

4th Reading

The New Hampshire Ministry to the Ministry at New Lebanon
December 18, 1848

The names of our Council are Franklin Pierce, Concord, NH one of the Brigadier Generals in the American Army at Mexico and Josiah Quincy, of Rumney, NH. They are both interested in our behalf and appear affected at the remarkable spiritual power that has been displayed amongst us. General Pierce was evidently inspired in a speech he made in our favor before the Committee and House of Representatives last week. He was never known to speak like that before and observations were made to that effect by his hearers. He said if we had got religious intolerance to combat, he thanked God he had lived to see the day to help battle it.

***As I Go Forth To Battle
Let Me Have Mother's Gospel***

5th Reading

Franklin Pierce speaking before the House and Senate
Dec. 28, 1848

This assault on the Shakers is no new thing. It goes back 30 years. 1817, 1818, 1828, 1846 – each time the Shakers have been investigated on nearly the same charges. Again and again, and always the same results. The Statute of limitation is a statute of repose. But no statute of limitation gives rest to the Shakers.

At Manchester in England vs 1 & 2

Suppose the Shakers were the legislature and we were arraigned before them as fanatics – should we not claim the right to be heard; should we not ask to reason together and be judged, not by the impulse of passion but by the sober dictates of sound judgement?

I conjure you in God's name to allow these men, these Shakers to be as free in the worship of God as you are, or claim to be.

vs 3 & 4

What is complained of here? And what do your petitioners ask for? They ask you to declare a person joining the Shakers to be civilly dead. You may cut them off from your number; you may deprive them of their rights, but you cannot cut them off from their faith. It has been tried in New York and in Kentucky and in other places, but it has always been tried in vain.

vs 5

The Shaker is a Shaker still; a Shaker in adversity as well as in prosperity. Persecution but increases his zeal and brightens his hope of heaven.

vs 6.

Come My Children Walk Together

6th Reading Franklin Pierce, cont

The Shakers do not shrink from this investigation. They have been here, are here today, and if called upon will be here the next and the next and to the end of time. They are here, now, to answer to all the violence and malice which those who have been with them and left, have treasured up against them. Here, now, they humbly but firmly await their fate. They meet opposition and prosecution and persecution as Christians should meet them, trusting in the Christian's God to overrule for good.

May I See as I am Seen

7th Reading

Franklin Pierce, cont

Supposing that, instead of being peaceable, quiet men engaged in honest labor and practical business, that they were politicians by trade, and had acquired the art of making great men little and little men great.

Would not their importance be felt and acknowledge?

We would, in that case, consider the Society among the dispensers of place and power, and treat them with profound respect, and be courteous, polite and civil to all, from the youth entering into manhood to my friend Caleb Dyer at the head of the family in Enfield.

I'll Be No Companion to Great Big I

8th Reading

[One of Shaker Singers reads the following newspaper account]

The New Hampshire Statesman

Dec. 22, 1848

The last session this week was on Friday evening. So great had become the public interest that the two galleries and nearly the entire space below were occupied.

The entire testimony this week has been offered by those who lived longer or shorter periods amongst the Shakers. Those upon the stand when we were present appeared to testify under feelings far from friendly towards the Shakers.

So boisterous became the conduct of a considerable portion of the audience – manifested in laughter, clapping and huzzas that several of the Committee remonstrated; and one gentleman stated that he should insist that if further hearings were had they be in a more private room.

O Harden Not Their Hearts (women)

9th Reading
Franklin Pierce Continued

The petitioners charge that the Shakers teach their children to hate their father and mothers and brothers sisters, and endeavor to eradicate from their hearts the affections which the God of nature has implanted there. The Shakers have explained what they mean and what they teach. They do teach that if a man come to the Savior and "hate not his father and mother and wife and children and brother and sisters, yea and his own life also, he cannot be a true disciple." So taught the head of the church, and so teach the Shakers. They so read in the scriptures, and so they believe. Are the Scriptures arraigned? or are the Shakers arraigned for believing them? They hold the same doctrines of Christian love and Christian hate which Christ held and communicated to his disciples when he taught them upon the earth. And what he meant he also taught when he said:

"Who is my mother, and who are my brethren? And he stretched forth his hand toward his disciples and said, 'Behold my mother and my brethren. For whosoever shall do the will of my Father which is in heaven, the same is my brother and sister and mother.'"

I read, you perceive from an old book, which looks as if it had been used more than some of our Bibles in our houses at home. And what do these people hold to or teach more than this? From all these witnesses, what else? They are in what they believe is a true church. They are lifted above the things of the world, above earthly connections, above the ties of blood and nature. They are holding communion with the Father of mercies and the God of Love. What to them are the ties of blood? They have no father but their God.

*Good Brethren will you receive my love
Of Mother's Love I want a crumb*

10th Reading

Franklin Pierce continued

The petitioners have asked that a bill be enacted stating that Whenever a man having a family shall connect himself with any religious sect or society which professes that cohabitation between husband and wife is sinful, the right of such husband over his property shall be suspended.

I remind this august body of the following article of the Constitution of the United States

“Every individual has a natural and unalienable right to worship God according to the dictates of his own conscience and reason; no one shall be hurt, molested or restrained in his person, liberty or ESTATE for worshipping God in the manner and season most agreeable to the dictates of his own conscience – or for his religious professions, sentiments or persuasion; provided he doth not disturb the public peace, or disturb others in their religious worship.

I Never Did Believe

11th Reading

Brother David Parker, Canterbury, writing to the Trustees at New Lebanon
January 9, 1849

I presume you have heard something of the great and unprecedented investigation in the Legislature of this State, just closed.

I now know what it is to see our religion, our sacred writings and our orders reviled and trampled upon. I know what it is to see our members most shamefully vilified and abused. If they distilled 10,000 evil spirits into one person and then reduced that one to fourth proof he would not be so vile a wretch as the Petitioners counsel attempted to make me and others. But thankful I am that all their charges were false, and they did not prove anything against the Society. I hope and pray we may never be compelled to pass through such an ordeal again.

Redeeming Love

12th Reading

The Ministry at New Lebanon writing to the Communities at Canterbury and Enfield, NH.

We feel thankful to learn that the enemies of God and his people failed of glutting their cruel and revengeful spirits in the last session of the legislature. We also feel great union with your saying, "We think it wisest not to exult in triumph or to make much talk about it. It will be most to our interest not to lay ourselves open to the wicked by unwise speeches and exultation in victory.

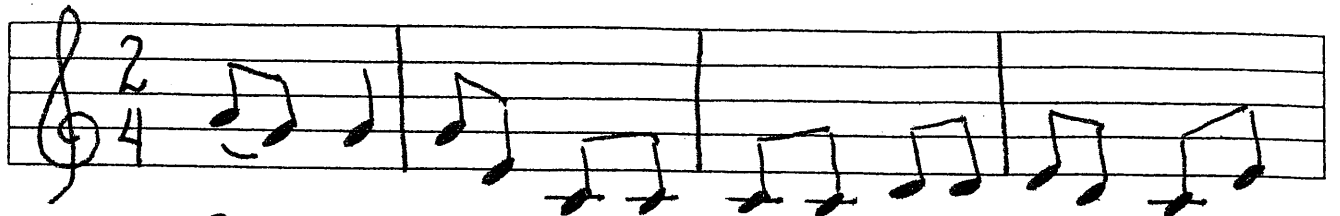
*The work of God is lowering
I Am Filled with Heavenly Treasure
With the Lamb on Mt Zion*

13th Reading

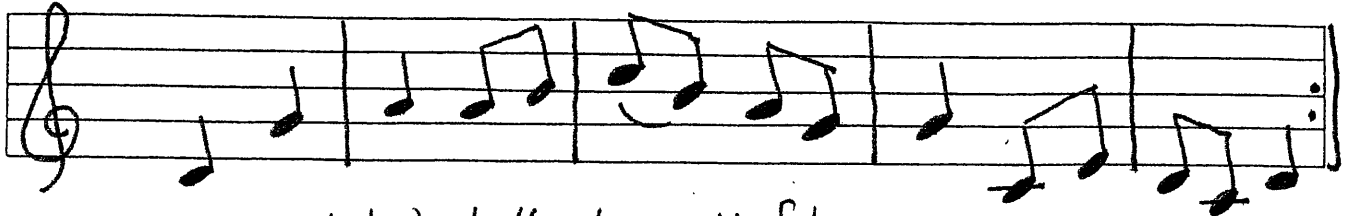
Some said that during this session of the Legislature the BIG GUN was to be fired. But they have closed and not so much as snapped a pistol.

My Harp is Not Upon the Willow

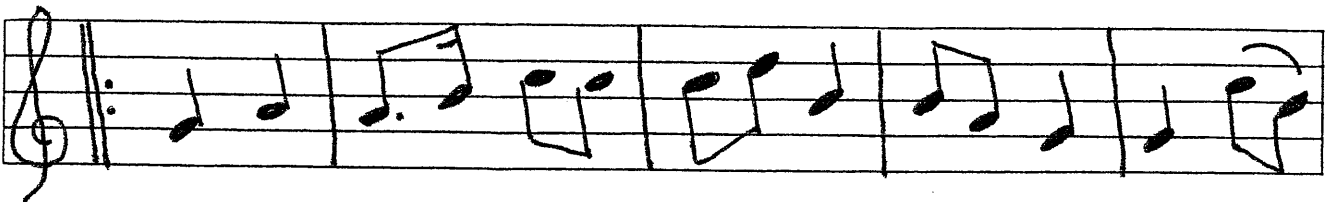
The Garden of Paradise



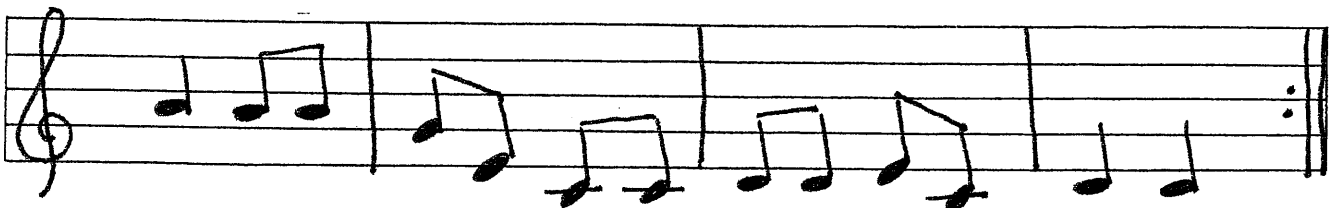
O come come my blessed children. Keep ye in the path of



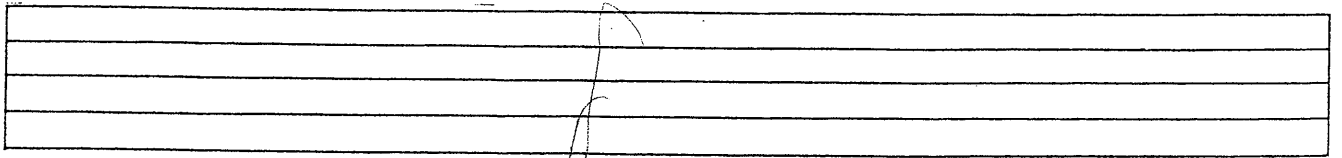
life, which leads to the beau. ti. ful Gar. den of Par. a. dize.



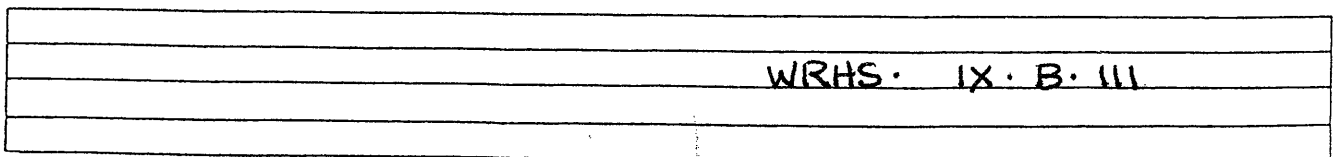
O come pluck the beauti ful and sweet smelling flow ers. And



eat of the precious fruit that groweth in the gar. den.



South Union, Ky.
Aug. 2, 1849



WRHS. IX. B. III

Give Good Gifts

Mt Lebanon, NY

Handwritten musical notation for the first system. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are: "give good gifts one to a-noth-er".

Handwritten musical notation for the second system. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are: "Peace, joy and com-fort glad-ly be-stow.".

Handwritten musical notation for the third system. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are: "Har. bor no ill 'gainst sis-ter or broth-er.".

Smooth life's Journey as you on-ward go.

Broad as the sun-shine, free as the showers, So shed an

in - flu-ence, bless-ing to prove; Give for the no - blest of

ef - forts your pow'rs; Blest and be blest, is the law of love.

Glory and Honor

David Austin Buckingham,
Watervliet, NY, 1873

Soprano

Alto

Glo - ry, hon - or, wis - dom, pow - er, be un - to our

7

S

A

God for - ev - er - more. For all His ways are ways of pleas-ant -

13

S

A

ness and all His paths are peace. Praise Him, hal - le - lu - jah.

18

S

A

Praise Him, ha - le - lu - jia. Give Him glo - ry, hal - le - lu - jah.

S

Give him glo - ry Hal - le - lu jah! Glo - ry be to God.

A

SHAKER HYMNAL.

Give Thanks.

"Oh give thanks unto the Lord, for he is good." — Psalm cvii : 1.

Canterbury, N. H.

O give thanks, give thanks un - to the Lord, For He is good, and His
For He is good

mer - cy en - dur - eth for ev - er. To Him which led His peo - ple thro' the
To Him which led His peo - ple

wil - der - ness, For He is good, and His mer - cy en - dur - eth for
thro' the wilder - ness, For He is good,

ev - er. He turn - ed the wil - der - ness in - to a stand - ing wa - ter,

and dry ground in - to wa - ter springs. Strengthen ye the weak hands and con - firm the

fee - ble knees, say to them that are of a fear - ful heart, Be strong, fear not, be -

hold your God will come, will come with a rec - om - pense. Then shall the

eyes of the blind be o - pened and the ears of the deaf, of the

deaf un - stop - ped. And a high - way shall be there, and it shall be call - ed the

way, the way of ho - li - ness, The unclean shall not pass o - ver it, the

un - clean shall not pass o - ver it, But the re - deem - ed of the Lord shall walk there -

in; And the ran - somed of the Lord shall re - turn and come to Zi - on,

To Zi - on with songs and ev - er - last - ing joy up - on their heads, they shall ob -

tain joy and gladness, and sor - row and sigh - ing shall flee a - way.

Glories Immortal

Canterbury, NH.
1858



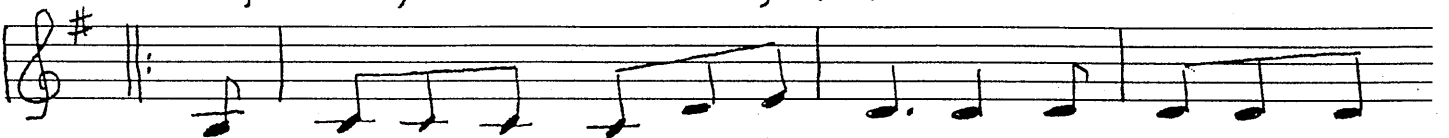
The heavens are with us I know. Rich treasures like



ri vers do flow. I feel all that's earthly is



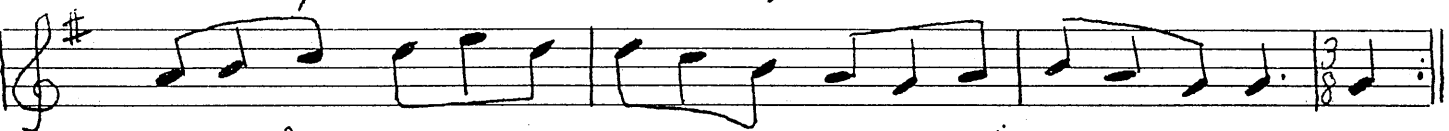
Passing a way and I'm tasting of glories im. mortal.



Bright an gels a. round us do hov. er. With healing our



wounds they would cov er. And they would waft, waft, waft our



Spirits from toil and vex. a. tion to live in their union for. ev. er.

transcribed by Daniel Patterson
on page 447, The Shaker Spiritual

Arranged by
Mary Ann Haagen

God's Blessing

Canterbury, NH

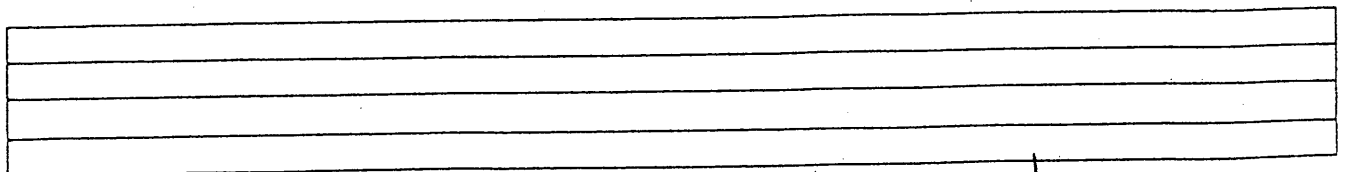
As the dew of the morn·ing, or as bright ri·vers

run, so, so does God's blessing flow in - to

my soul. I'll walk in his pres·ence, As

one great·ly blessed. On whose soul the love of

his work is im·pressed.



(This was a 4-part arrangement in
the song book, but this is a new
arrangement by MAH)

Handwritten musical notation for the first system. The key signature is one sharp (F#) and the time signature is 3/4. The music is written on a grand staff (treble and bass clefs). The lyrics are: "As the dawn of the morning, or a heavenly"

Handwritten musical notation for the second system. The key signature is one sharp (F#) and the time signature is 3/4. The music is written on a grand staff. The lyrics are: "ray, His glorious brightness illumines my"

Handwritten musical notation for the third system. The key signature is one sharp (F#) and the time signature is 3/4. The music is written on a grand staff. The lyrics are: "way. I'll sing of His favor, I'll"

mer. it his love. By honest en. deav. or, my

loy al ty prove. As the dew of the morn. ing, or as

bright riv. ers roll, So, so does God's blessing flow

in - to my Soul. I'll walk in His pres -

ence, As one great. ly blessed. On whose Soul the

love of his work is im. pressed.

God Is Infinitely Able

Abraham Perkins
Enfield, N. H.
1860



God is in-fin-ite-ly ab-le to sus-tain the weak and feeble,



and to meet the de-mands of the nee-dy and poor. Tho' they



wade in deep water, yet by fasting, prayer and watching, He will



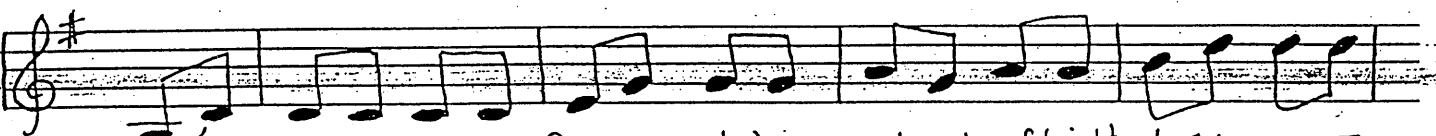
safely, safe-ly lead them to an un-bro-k-en shore.



Oh Canaan, fair Ca-naan, golden days be-speak thy



future. I be-hold the thousand hills where on graze thy flocks and herds.



All Is-ra-el is be-fore me, clad in vestments of bright glory. And I



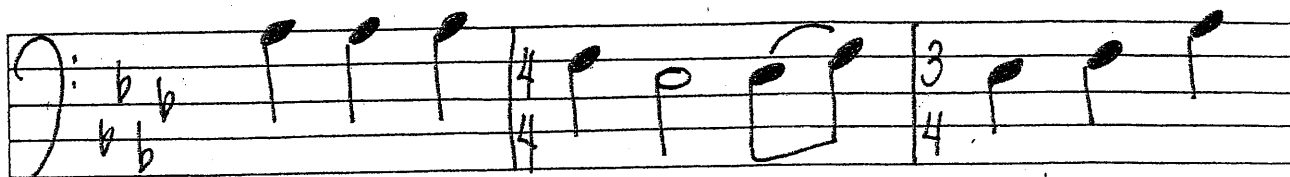
hear their songs of vic-t'ry, I feel pow'r from their word.

Transcribed from
Mary Maria Basford's
song book. 1860-1862
NYPL.

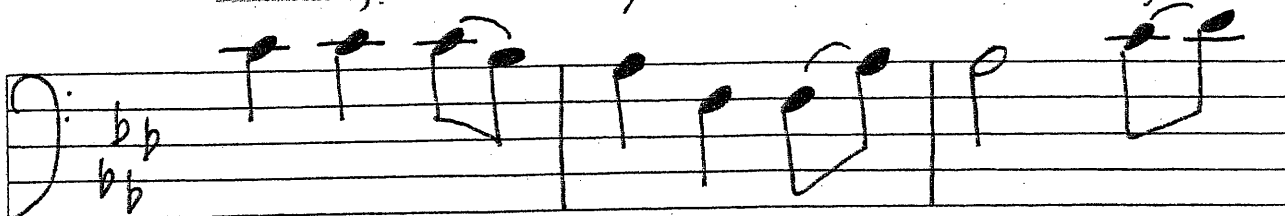
by Mary Ann Haagen



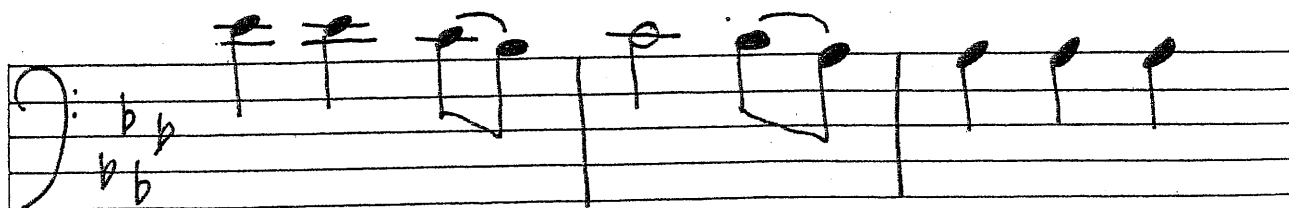
Good Elder dear Brethren and



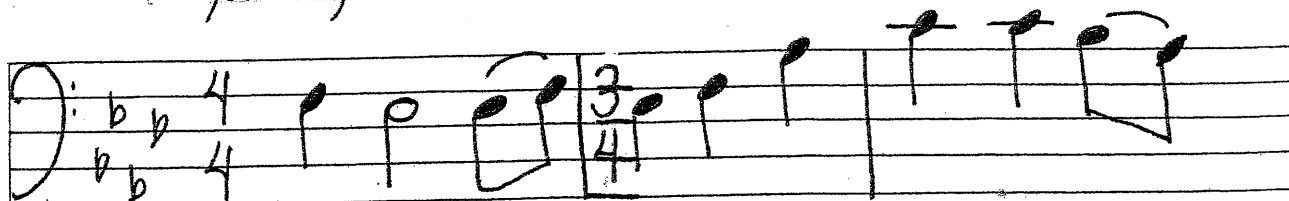
Sisters, I love you. I'll share in your



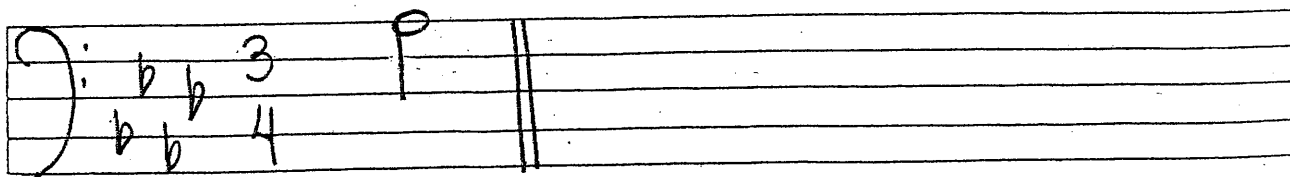
com. fort, your sor-rows are mine. With



You my whole soul is bound in af-



fection. A tie which is stronger than



death.

Handwritten musical notation for the first system. The treble clef staff has a key signature of two flats (Bb, Eb) and a 3/4 time signature. The bass clef staff has a key signature of two flats (Bb, Eb) and a 4/4 time signature. The lyrics are: "Good Elder, dear Brethren and Sisters I".

Handwritten musical notation for the second system. The treble clef staff has a key signature of two flats (Bb, Eb) and a 4/4 time signature. The bass clef staff has a key signature of two flats (Bb, Eb) and a 4/4 time signature. The lyrics are: "love you. I'll share in your comfort your".

Handwritten musical notation for the third system. The treble clef staff has a key signature of two flats (Bb, Eb) and a 4/4 time signature. The bass clef staff has a key signature of two flats (Bb, Eb) and a 4/4 time signature. The lyrics are: "sorrows are mine. With you my whole".

soul is bound in af- fec. tion, A

tie which is stronger than death.

New Lebanon, N.H. Hymnal
 1860-62 # 948
 Andrews Collection, Winterthur

harmonization by Mary Ann Haagen
 April 2003

Canterbury, 1847

good brethren will you re-ceive my love. Good

sisters will you re-ceive my love. Place it in a cup and

you may drink it up. 'Tis my best and kindest love. I

give it to you on the wings of freedom, I

give it to you on the wings of joy. I give it to you to

strengthen union, pride and bondage to destroy.

 Pasientino STUDENT PAD
NO. 15 EXTRA WIDE 6 STAVES

Harvard Hymnal # 892
Winterthur, Andrews Collection

THE GOOD SAMARITAN.

"Inasmuch as ye have done it unto the least of these, my brethren, ye have done it unto me."—Matt. xxv., 40.

CANTERBURY, N. H.

I will walk with you, when the shadows fall, When err-ing steps ye

would re-call, When seem-ing-ly ye are by all Earth-ly friends for-got-ten.

The Priest and Le-vite may pass by, And leave the wounded one

to die; The good Samar-i-tan com-ing nigh Brings mercy and for-bear-ance.

Go Off, Go Off

Go off, go off you hate-ful stiff and old big I be gone, be gone. You
can-not share in an-y gift with the pur-i fy ing throng. You bind the soul, it
can't be free where you have took pos-
ses-sion. Be gone, be gone from me, I hate your big sen-sa-tion.

The musical score for "Go Off, Go Off" is written in treble clef with a key signature of one flat (B-flat). It consists of four staves of music. The first staff begins with a treble clef and a key signature of one flat. The second staff continues the melody. The third staff continues the melody. The fourth staff concludes the piece with a double bar line and repeat dots. The lyrics are printed below the notes.

Thomas Hammond's Hymnal "The Rolling Deep"
Song # 102
Sabbathday Lake, ME Library 8-MU-005

Now Old Self

Now old self comes next in view. He is the worst of all the crew. He al-ways has some
self-ish plan to save a part for the old man. But as his doom is now de-creed and
now his help we no more need, come let us all now raise the shout and cast the old de- ceiv-er out.

The musical score for "Now Old Self" is written in treble clef with a key signature of one flat (B-flat). It consists of three staves of music. The first staff begins with a treble clef and a key signature of one flat. The second staff continues the melody. The third staff concludes the piece with a double bar line and repeat dots. The lyrics are printed below the notes.

Thomas Hammond's Hymnal, "The Rolling Deep"
Song # 109
Sabbathday Lake, ME Library 8-MU-005

Original tonic: A

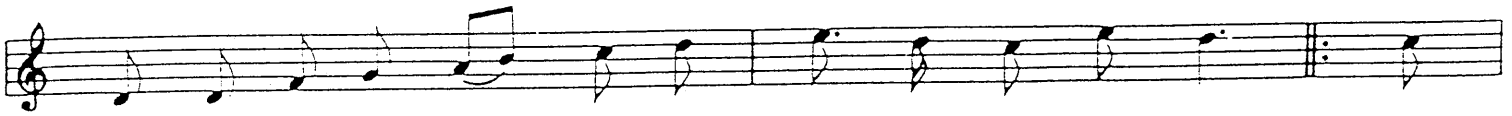
♩ = 92

Text: MeSL, MS, f. t., "True Thankfulness," p. 64.

Tune: From the singing of R. Mildred Barker.



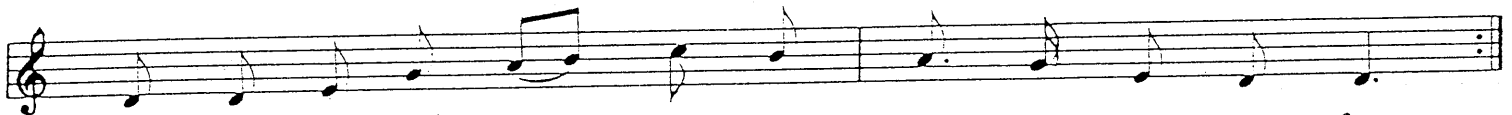
The gos- pel is ad- vanc- ing And free- dom is com- menc- ing With



leap- ing and with danc- ing We'll hail the ju- bi- lee The



fire is in- creas- ing The flame is nev- er ceas- ing I



feel I am re- leas- ing, And now I will be free.

2 Now in the strength of union
Subdue the great apolyon
Believers in communion
Proclaim the jubilee
And while the trump is sounding
And antichrist confounding
Our love and zeal abounding
Determined to be free

4 And now each true believer
Will bind the old deceiver
And keep him bound forever
Throughout the jubilee
This work of tribulation
Is free from condemnation
And brings complete salvation
To all who will be free

3 With freedom I'm delighted
I will not feel affrighted
Come let us be united
And sound the jubilee
The bands of sin are breaking
The devel's kingdom shaking
And his foundation quaking
Because we will be free

5 The gopell fire is blazing
The world with wonder gazing
They say it is amazing
Is this your jubilee
But we will shout like thunder
And fill the world with wonder
We'll break our bands asunder
And then we will be free.

Gospel Kindred How I Love You

Received by
Eldress Anna
White
1865



Gos-pel kin-dred, how I lo-ve you. Tongue or pen can not por-tray the



ve-ry feel-ings of- af-fec-tion growing stronger day by day.



Bind - these sacred ties to-geth-er. Seal with friendship ev-er true and



show to all that Christ our Savior, is cre-at-ing things a-new.

Gospel of Mother

Canterbury, 1858

O the gosp - el of Mo - ther what bless - ing it brings A
sub - stance ob - tained not in all earth - ly things, But rich - er and bet - ter by far. O I
will make it mine I will la - bor and pray. It is a rich har - vest it
is am - ple pay for all we may suf - fer in time.

The image shows a musical score for the hymn "Gospel of Mother". It consists of four staves of music in G major, 8/6 time. The lyrics are written below the notes. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is simple and hymn-like, with a final note on the first staff that has a fermata. The lyrics are: "O the gosp - el of Mo - ther what bless - ing it brings A sub - stance ob - tained not in all earth - ly things, But rich - er and bet - ter by far. O I will make it mine I will la - bor and pray. It is a rich har - vest it is am - ple pay for all we may suf - fer in time." The second staff continues the melody, and the third and fourth staves complete the piece. The final note of the fourth staff has a fermata.

Elder Otis Sawyer's Song Book
J. Bussell, compiler
song #79
1-MU-025 SDL

Gospel Union

1

Gos - pel un - ion O how sac - red, pur - i - ty the bright est gem

2

Gos - pel un - ion O how sac - red, pur - i - ty the bright - est gem.

3

3

Shin-ing pearls of heav-enly grac-es, O my soul does co-vet them. It shall be my con-stant la - bor

Shin-ing pearls of heav-enly grac-es, O my soul does co-vet them. It shall be my con-stant la - bor

6

to pos-sess those gifts sub-lime. Beau-ties those un-earth - ly beau-ties I will - make them ev - er mine.

to pos-sess those gifts sub-lime Beau-ties those un-earth - ly beau-ties I will make them ev - er mine.

33. THE GRINDING WORK IS GOING ON

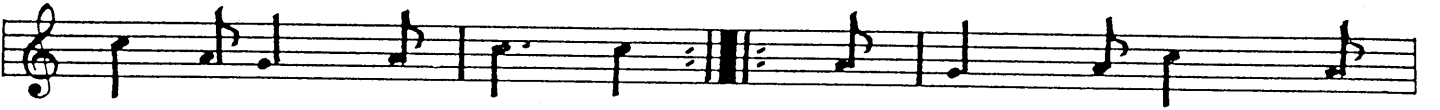
[♩. = 86-106]



The grind-ing work is go-ing on, It is the work of



Moth - er, And when we've ground up ev - ery wrong, Then



We shall love each oth - er We'll lab - or for more



life and zeal And we will be more sim - ple Then



we shall al-ways know and feel that we are Moth-er's children.

Hammond, HD-17, no. 1038
Sears, p. 217 (words only)

"Harvard"

1 Hail, hail the beautiful morn

CHRISTMAS HYMN

Elmina Phillip

North Union, Ohio ca 1860

Manuscript: XW-1

Original key: C

Transcribed by Roger Hal



1 Hail, hail the beau-ti-ful morn hath dawned The joy of an-gels and



men; The star of the east, with beau-ty be-yond All oth-ers has ris-en a -



gain A - wake, dis-ci-ples of Christ, and sing, Your robes of glad-ness put



on, And pre-cious gifts and of-fer-ings bring Our loved Re-deem-er to crown.



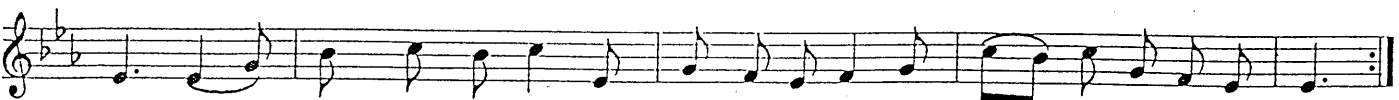
Re - joice, re-joice, ye An-gels a - bove, U - nite ye child-ren of Earth, But



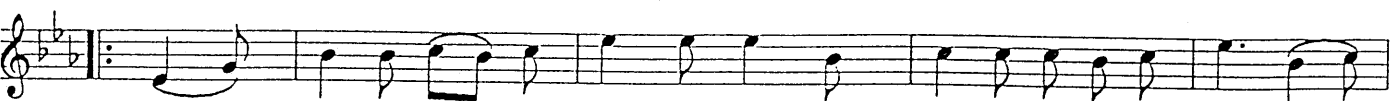
sweet-est and loud - est pro - claim his love Ye heirs of the se - cond birth.



2 Not gold nor myrrh nor frank-in-cense sweet Our Sav- iour ask'd from our



hands, But hearts that with love and ten-der-ness beat To bless and com-fort his lambs.



Go seek and feed my wan-d'ring sheep, For - give the err - ing and lost, Thus



prove your love for me, and thus reap The pre - cious fruits of the cross.

ker)

The Hallelujah Hymn

What could mean the solemn sound Hal·le,

hal·le lu jah. On the old en - camping ground.

Hal·le ha le lu jah.

Fields and for-ests all a·bound. Hal·le ha - le.

lu jah. Voc·al with the praise of God.

Glo ry ha le lu jah!

HAPPY HOME

This song originated at Harvard about the year 1845 and was widely known by Believers. It was first brought from Maine to Kentucky set it down in their notebooks. In 1847 the Connecticut Shakers brought it to Adventists at a joint meeting. It was also one of four Shaker songs included in *Pilgrim Songster*, a collection printed in Concord, New Hampshire, in 1853. But the Shakers borrowed as well as loaned; though cast into duple time and the major, their tunes are indebted to the Scottish song "Tom Bolynn."

♩ = 106 (♯⁹)

MS PH-7, p. 185.



I'm march- ing on to my hap- py home And I'll leave this world be-



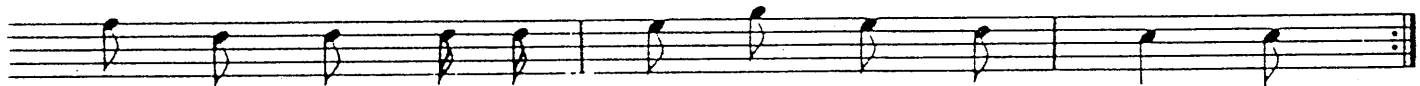
hind me On that bright shore I shall weep no more For



sor- row can- not find me The way I go is the nar- row way And it



leads to man- sions ho- ly Tis a shin- ing way it is



clear as day And it leads to end- less glo- ry.

The Happy Journey

O the happy jour. ney that we are pur. su. ing. Come
 The light of the gos. pel that we have re. ceiv. ed, Dis
 All those who are faith. ful to tra. vel in Zi. on. Do

breth. ren and sis. ters let's all strip to run. let
 col. ers to us the foun. da. tion of sin. And
 free. ly par take of the mis. sions a. bore. They're

all be a. waken'd and up and be do. ing. That
 those that walk in it can. not be de. ceiv. ed. This
 peace like a ri. ver, they're bold as a li- on. They're

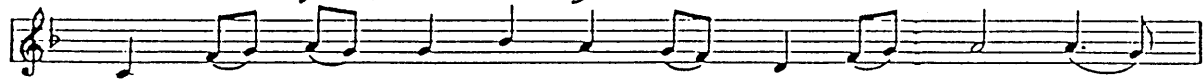
we may a. ttain to our des. tin. ed home.
 un. err. ing light shines with out and with. in.
 clothed with the spir. it of meek. ness and love.

Heavenly Feast

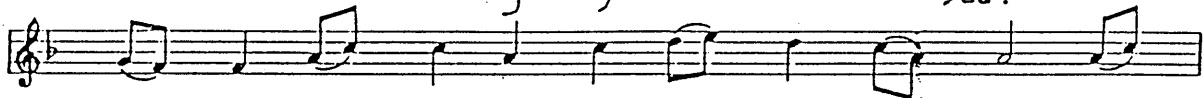
MS P11-1, p. 237.



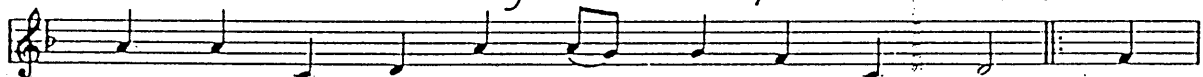
O Zi- on thou beau- ti- ful Cit- y of peace Where
The ban- quet is read- y the tab- le is spread. And



truth love and un- ion for- ev- er in- crease, Thy
all who are will- ing may come and be fed. The



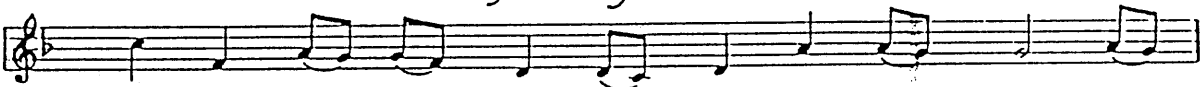
glo- ry shall rise and e- ter- nal- ly blaze And
Lord in his mer- cy hath o- pen'd the door. His



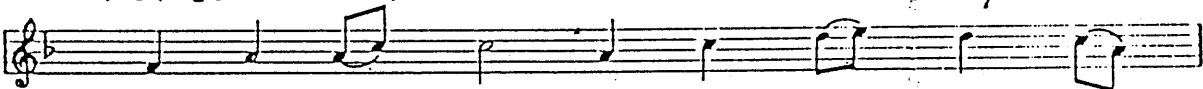
cause the dark na- tions to won- der and gaze. The
ser- vants are call- ing the rich and the poor. The



tid- ings are spread- ing the har- vest is come The
Soul that is need- y may come and se- cure The



trum- pet is sound- ing Ye cap- tives come home. The
rich- es of heav- en a robe that is pure. With



bride hath ap- pear'd and the vir- gins un-
glo- ry and com- fort the feast doth a-



ite, The mu- sic and danc- ing my soul doth de- light.
bound. No lack of one bless- ing hath e- ver been found.

The Harmony of Angels

Sound, sound, sound a-loud your ho ly trumpets of praise.

Sound, sound, sound ye your ho ly trum-pets new

in songs of joy and glad-ness un-to him

who was and is and is to come.

Yea, un-to him who liv-eth for-ever and ever

e-ven the great I AM, the e-ter-nal two in one.

Harmony of Angels p. 2

un.to whom ber long-eth hon.or, praise and

glory for e.ver and e- ver. lo. lo. lo.

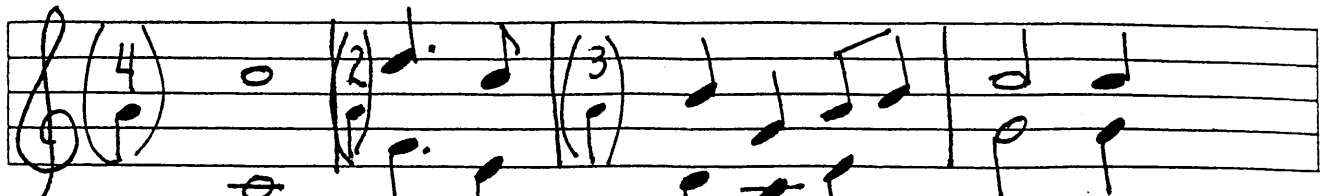
lo lo lo do lo do lo. do lo. lo lo. lo

let the sound of praise and thanks-giv.ing roll,

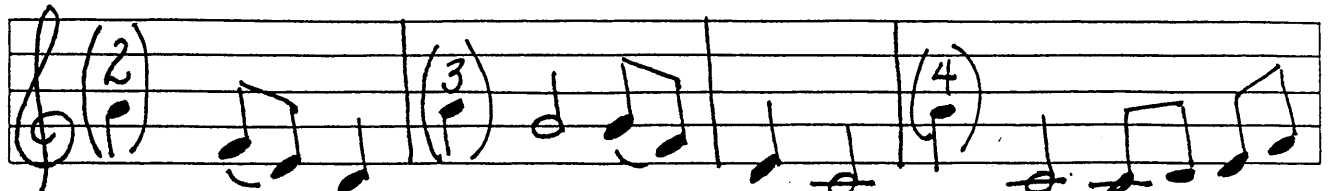
roll ro - - - - ll thro' the hea.vens

of hea.vens, to the e-ternal throne of the most high

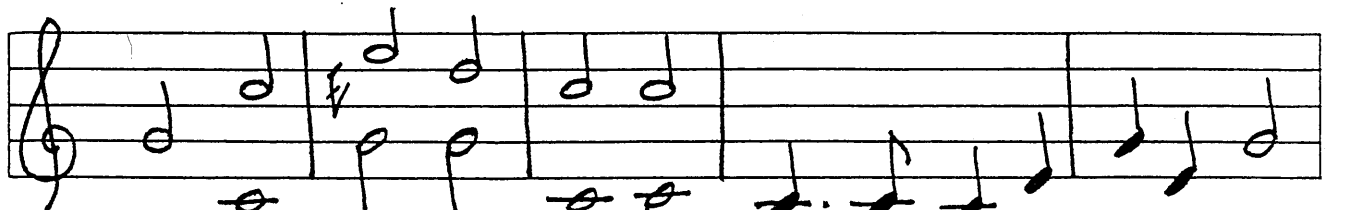
Harmony of Angels p. 3



God, for his mercy en- dur- eth




for. e. ver and e. ver. Lo, lo do lo do



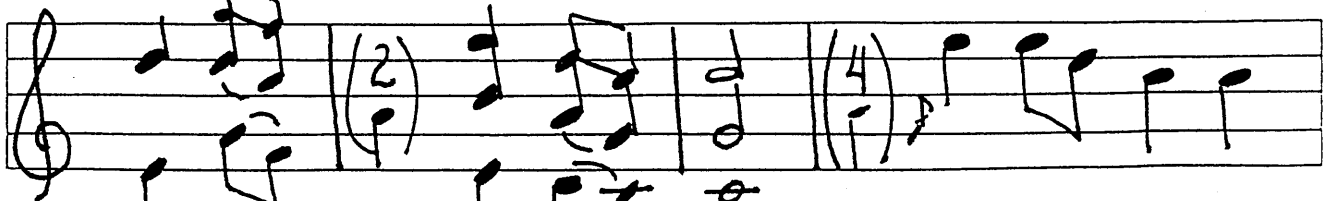
lo, lo lo, lo, lo. lo. Bow be. fore his holy throne



all ye holy saints and an- gels. Come and sound his praise a-



loud. Join the con- cert all ye ser- a- phs. Join in

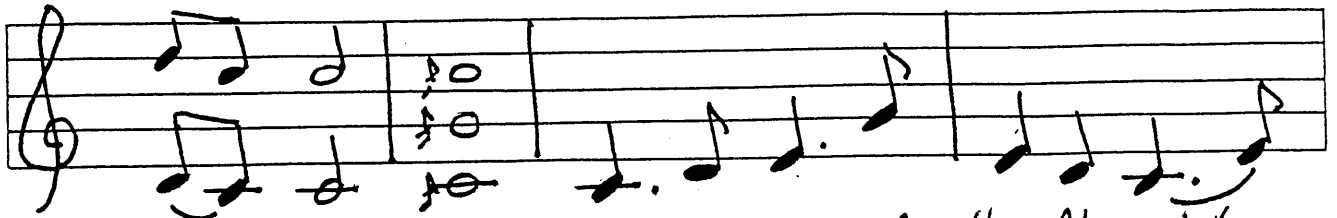


one har. mon ious sound. Let the e. ter. nal

Harmony of Angels p. 4



realms of glory echo and re. ec.



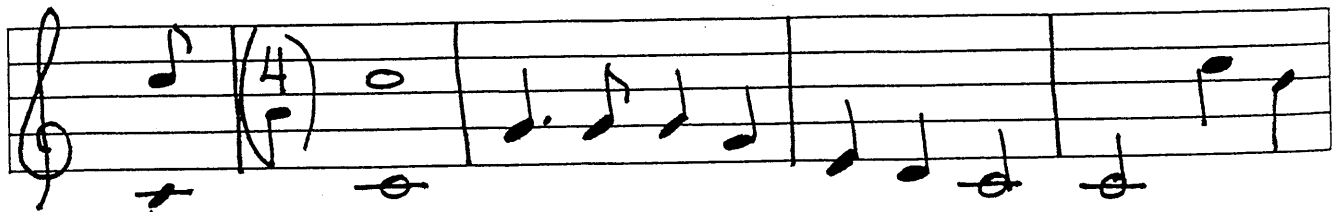
ho round. Lo, lo the voice of the Al. migh-



ty is pro-claimed un to all. Hear, o



hear ye hosts of heaven. Hear, o hear the sol.

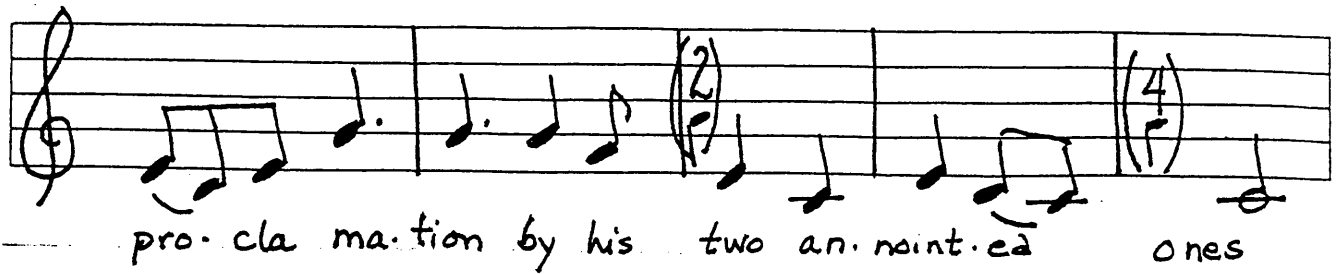


emn call. For behold the great Je. ho-vah hath sent

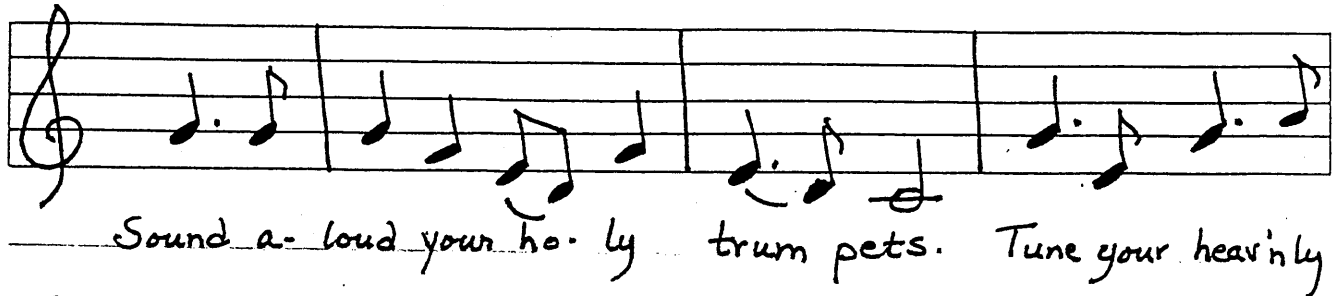


forth un. to the earth His e-ver last.ing

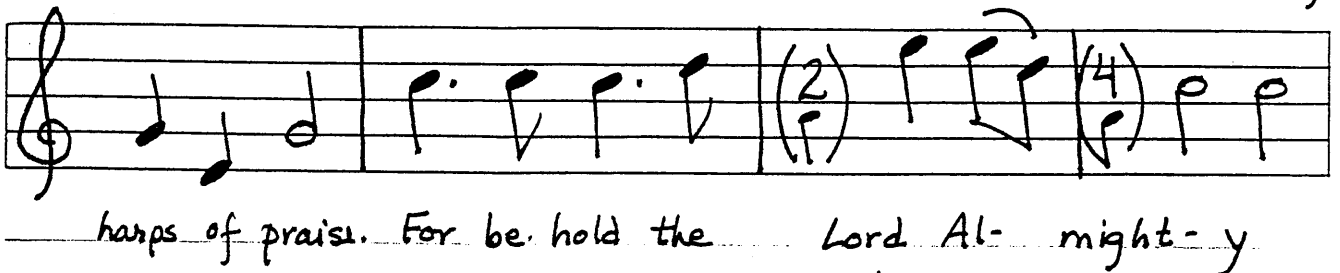
Harmony of Angels p. 5



pro·cla ma·tion by his two an·oint·ed ones



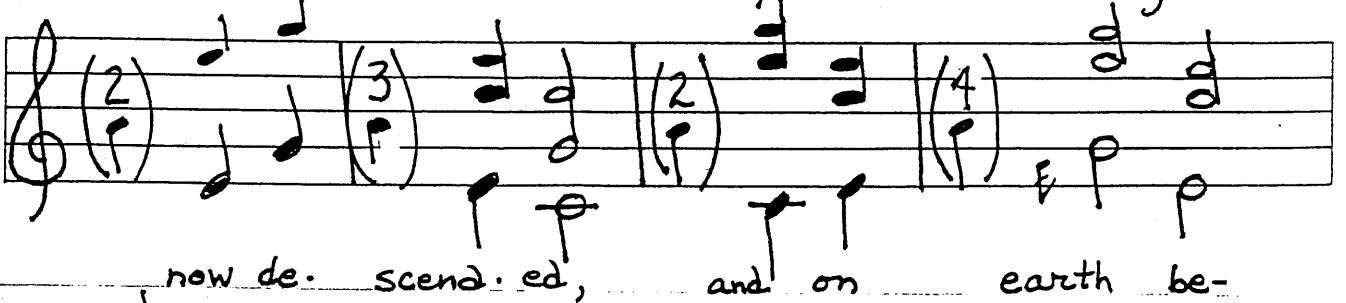
Sound a·loud your ho·ly trum pets. Tune your hear·in·ly



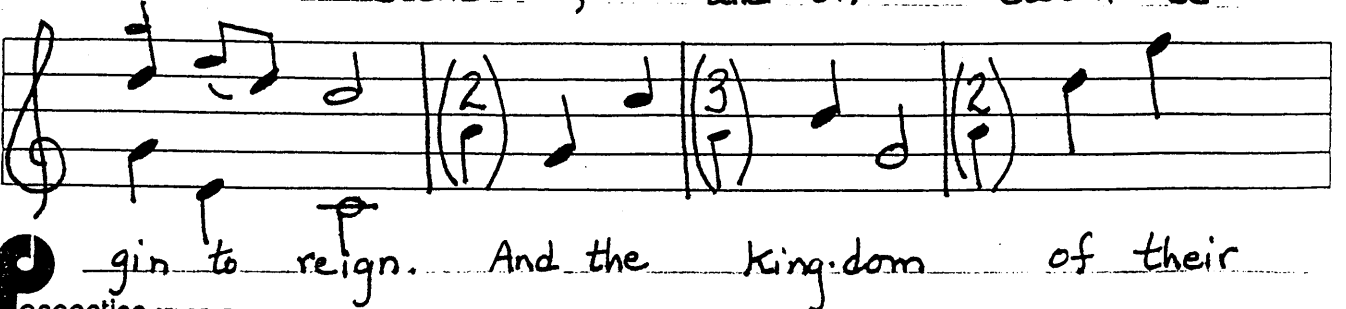
harps of praise. For be·hold the Lord Al·might·y



hath de·clared the lat·ter day. The bride and groom have



now de·scend·ed, and on earth be-

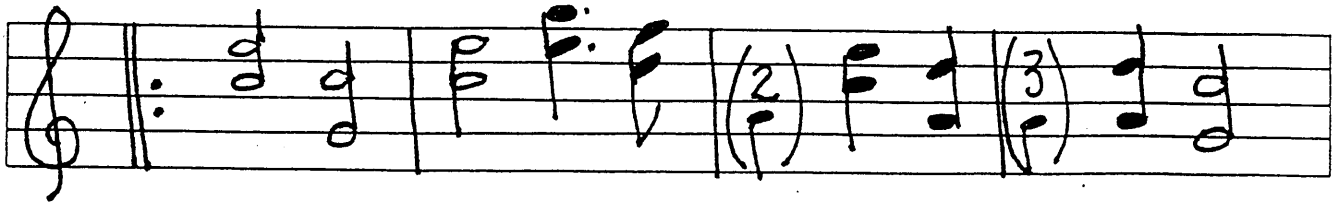


gin to reign. And the king·dom of their

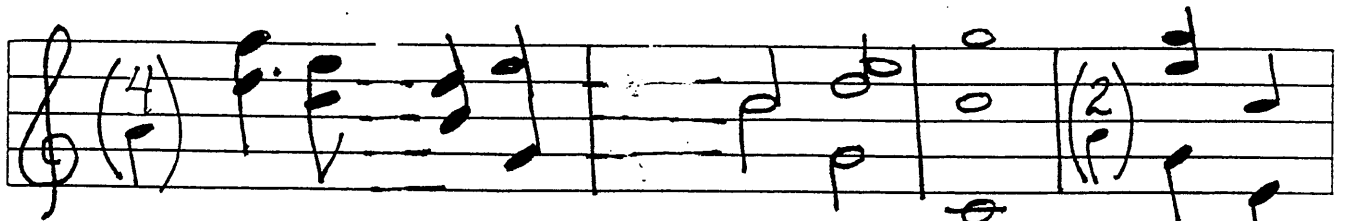
Harmony of Angels p. 6



father in true righteousness pro-claim.



The glo-ry of the two an-noun-ced



now be-gin to shine a-broad. Liv-ing



truth rolls on like thun-der to a-



wake the sleep-ing crowd. The veil of death

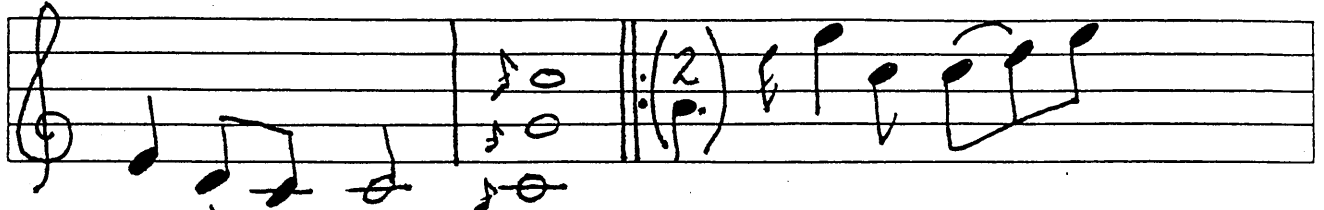


is rent assun-der. And the dead be-gin to rise.

Harmony of Angels p. 7



and the true and faithful num-ber now press on ward



for the prize. lo- Shout a-loud in



songs of glo-ry. The Millen-ni-al day has come. Saints on



earth, and saints in heaven now com-bine in




praise as one. Join the cho-rus bright arch an-gels.



Join ye ser-aphs swell the sound. Join in one har-


Harmony of Angels p. 8




mon ious con - cert Thro' the hea - vens all a - round.



Hon - or, praise, and true thanksgiv - ing to Je ho - vah




doth be - long. Praise him, all ye hosts of hea - ven.



praise the e - ter - nal two in one. Lo. Ho - ly



ho - ly is the Lord God Al - might - ty who



was and is and is to come, and holy is 'i

Harmony of Angels p. 9

name for - e - ver more. For e - ver more a -

men.

The Harvest

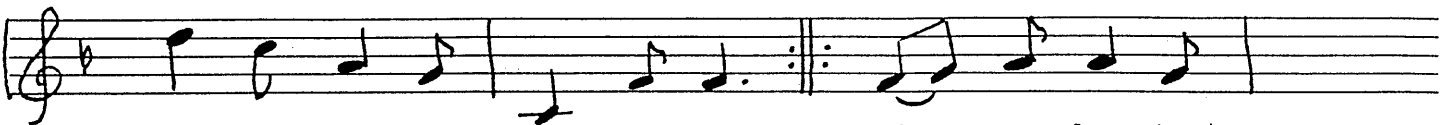
Enfield, N.H.



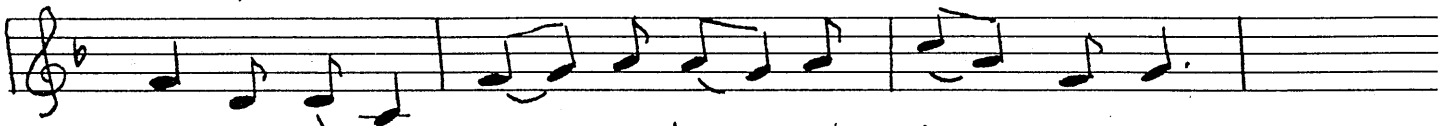
Our sup. port we'll gath. er in. For the har vest



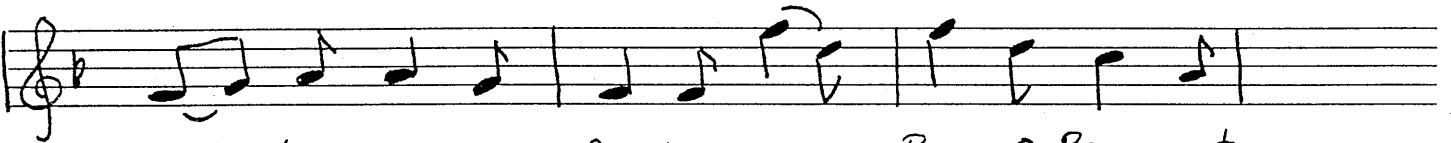
time is come. Now to reap we will be. gin.



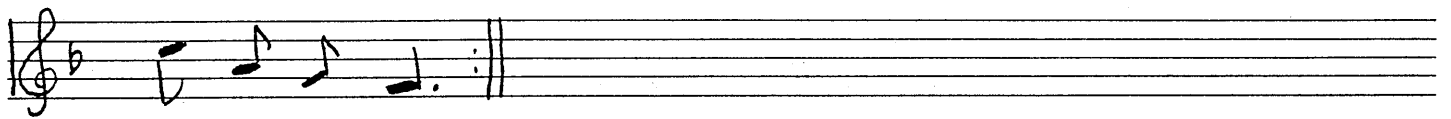
Will you all now help us on. Twas by Christ the



seed was sown. Now the har- vest does ap. pear.

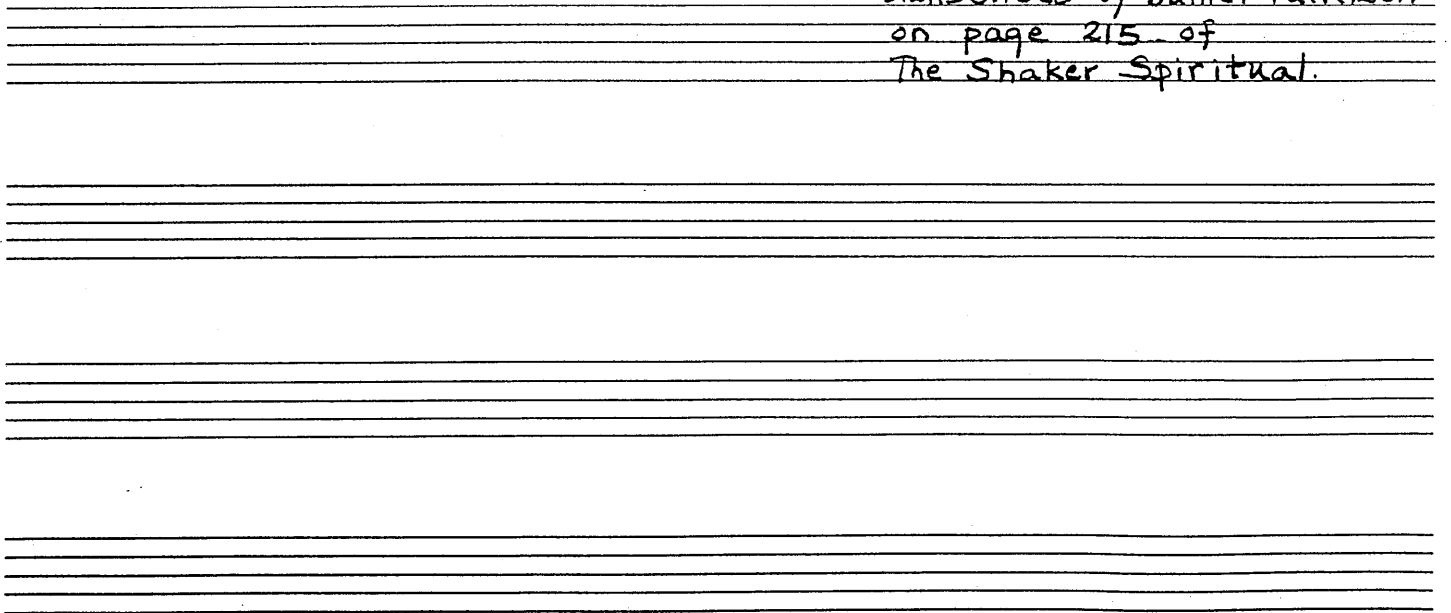


Now the crops are ful. ly grown. Reap, O Reap, get



ev- er- y spear.

transcribed by Daniel Patterson
on page 215 of
The Shaker Spiritual.



Heavenly Feast

MS PH-1, p. 237.



O Zi- on thou beau- ti- ful Cit- y of peace Where
The banquet is read- y the tab- le is spread. And



truth love and un- ion for- ev- er in- crease, Thy
all who are will- ing may come and be fed. The



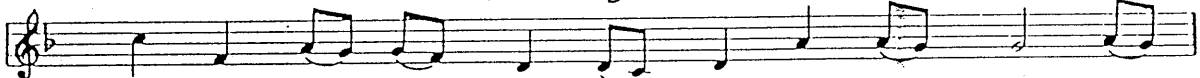
glo- ry shall rise and e- ter- nal- ly blaze And
Lord in his mercy hath o- pen'd the door. His



cause the dark na- tions to won- der and gaze. The
ser- vants are call- ing the rich and the poor. The



tid- ings are spread- ing the har- vest is come The
Soul that is need- y may come and se- cure The



trum- pet is sound- ing Ye cap- tives come home. The
rich- es of heav- en a robe that is pure. With



bride hath ap- pear'd and the vir- gins un-
glo- ry and com- fort the feast doth a-



ite, The mu- sic and danc- ing my soul doth de- light.
bound. No lack of one bless- ing hath e- ver been found.

Heavenly Music

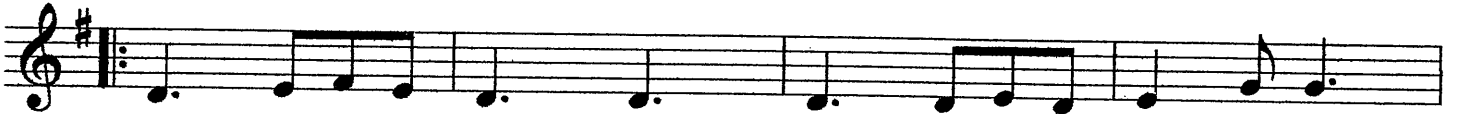
Ohio



Let the mu - sic now be - gin for heaven - ly love as - pi - re. Quick - ly join the



love - ly scene for Ho - ly An - gels gath - er in, the imps of hell re ti - re.



lo lo - do - lo lo lo lo - do - lo lo - do lo.



lo lo - do - lo lo lo lo - do - lo - do - lo lo lo.

Elder Otis Sawyer's Song Book
dance tune #76
1-MU-025 SDL

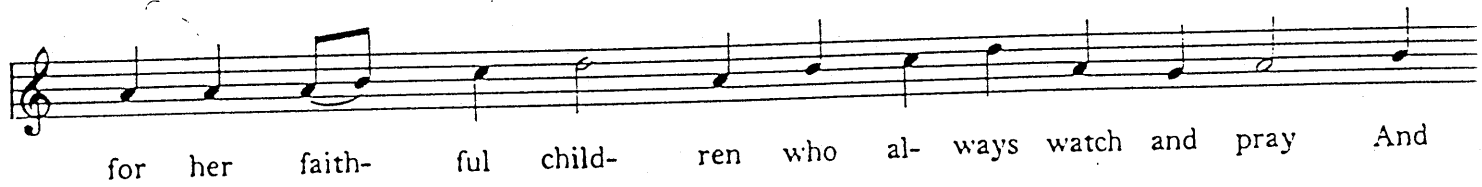
♩ = 138 (♩⁴)



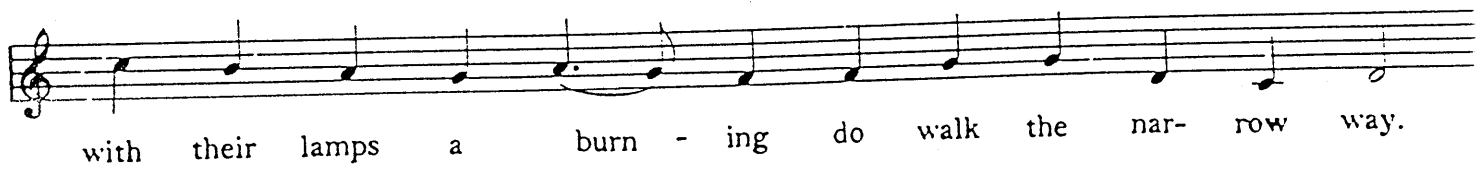
Here is a pret- ty feast that our bless- ed Moth- ers made It



is sweet love & un - ion and on it we will feed It's



for her faith- ful child- ren who al- ways watch and pray And



with their lamps a burn - ing do walk the nar- row way.

$\text{♩} = 106 (\text{♯}^3)$

Here's some pret- ty lit- tle bas- kets Fill'd with love, And

man- y pre- cious treas- ures, Says Moth- er's lit- tle Dove. Here are

jew- els and dia- monds, And man- y pret- ty rings, I have

borne them to you on my sil- ver Wings. my sil- ver Wings.

$\text{♩} = 128-160 (\text{♯}^4)$

So good breth- ren and sis- ters I'm not

bound, If. you will re- ceive them, I will throw them round.

16. HOLY ORDER

The forward-and-backward, square order dance devised by Father Joseph Meacham is demonstrated in this product of a "chain" of inspiration. "The above song," the MS. reads, "is one that Mother Ann sang to Father Joseph when he had the gift of labouring in square order. Elder Sister Olive [a beloved eldress who had died some years before] sang it to Semantha F. [Semantha Fairbanks, an instrument] for she knew that we had wanted to know how Father got the gift of Labouring. July 12th, 1839." A slow, solemn song typical of the early mode of worship.

Step on, turn a - round, Back and turn in or - der, Step on se len ven ve In
ho - ly or - der. For-ward go se len ven vo, Back in ho - ly or - der.

The image shows two staves of musical notation in treble clef with a 3/4 time signature. The melody is a simple, slow progression of eighth and quarter notes. The lyrics are written below the notes, with hyphens indicating syllables that span across multiple notes. The first staff ends with a double bar line, and the second staff begins with a repeat sign. The overall mood is solemn and traditional.

The Holy Savior's Blessing: A March

North Enfield, 1852

My peace and my blessing on you I'll dis - till. My — ,

5 strength and pro - tec - tion ye may have — if ye will.

9 Re - ceive this pure trea - sure while I strew it a - mong you. Re -

14 - ceive this rich pres - ent and there's none can take it from you.

WRHS IX B 414

Holy Savior's Blessing, p. 2

My— peace and my bless - ing on you I'll dis - till. My—

5

strength and pro - tec - tion ye may have— if ye will. Re -

9

ceive this pure trea - sure while I strew it a - mong you. Re -

13

- ceive this rich pres - ent and there's none can take it from you.

The Holy Savior's Lamb

The shepherd gently call-eth me. I hear his voice. Can an, Can an. I skip and bound to fol-low him and bleating loud-ly bah-bah. He feeds me from his hand. He leads me to his living fount. I bow and drink there from. And then my shep-herd says to me, My pret-ty lamb come come. lamb come, come. Play a-round on this pretty green. Skip and bound in my love be seen. In my fold I will ev-er lead you. From my hand I will ever feed you.

Taken from the neck of a very pretty Lamb. Given by the Holy Savior. May 1851



32. HOP UP AND JUMP UP

A popular revival song from Pleasant Garden (Shirley) about 1847. Rather lively, and originally accompanied by the motions and gestures indicated. From one of Mary Hazzard's hymnals, New Lebanon.

Hop up and jump up and whirl round, whirl round,

Gath-er love, here it is, all round, all round. Here is love flow-ing round,

catch it as you whirl round, Reach up and reach down, here it is all round.

(3)

How great is the pleas- ure how sweet the de- light O
what a rich treas- ure to serve God a- right My
soul feels de- light- ed what pleas- ure I see May
each be u- nit- ed for love's flow- ing free.

How Long Will Zion Be Troubled

How long will Zi - on be troub - led with

6

those who do not hon - or her. her. The

11

fan is a blowing, the fan is a - blow - ing Blow blow and sev-er the wheat. The

20

fan is a - blow-ing, the fan is a - blow - ing Blow, blow and sev-er the wheat.

NYPL Shaker Collection
A Book of Spirit Songs, 1840
Reel 4, item 1
original key C major

HOW PEACEFUL AND HAPPY

8 part round

How peace-ful and hap-py are Moth-er's good child-ren. All mov-ing to-geth-er in
4 love and sweet un - ion, bright orn - a - ments tru - ly in God's bless - ed king - dom Re -
7 mote from the world and its slav-ish do-min-ion. They're ris-ing in tri-umph in glo-ry and beau-ty with
11 cheer-ful-ness dai-ly pro - gress-ing in du-ty there's noth-ing can eq-ual the prize they are gain-ing Full
15 vic - tory o'er sin and re - demp - tion ob - tain - ing.

The musical score is written on five staves in G major and 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody is simple and repetitive, suitable for an 8-part round. The lyrics are printed below the notes, with line numbers 4, 7, 11, and 15 indicating the start of each line of music.

Rosetta Cumings Hymnal
A collection of Miscellaneous Songs,
Benedictions, Valedictions
and school songs collected
in the Church Enfield, NH 1859
Shaker Museum & Library
acc # 12,762

New Endfield
1861

Handwritten musical notation for the first system. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (Bb) and the time signature is 2/4. The lyrics are: "How peace-ful-ly we're sail-ing for-ward". The melody is written in the treble staff, and the bass line is in the bass staff.

Handwritten musical notation for the second system. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (Bb) and the time signature is 2/4. The lyrics are: "waft-ed by the gen-tle bre-zes. On-ward, up-ward". The melody is written in the treble staff, and the bass line is in the bass staff.

Handwritten musical notation for the third system. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (Bb) and the time signature is 2/4. The lyrics are: "we are mov-ing yet for the fruit-ful val-ley we are bound!". The melody is written in the treble staff, and the bass line is in the bass staff.

High o'er the bil-lows, brightly an-gels car-ry us. We've no fear or

dread on the wave calmly re-buk-ing the winds and tem-pest

We have strength ac-cord-ing to our day.



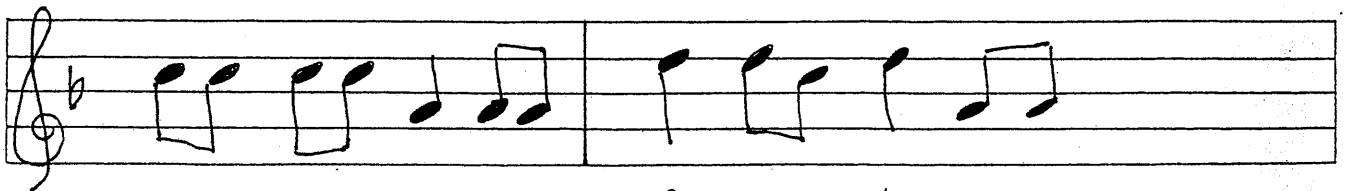
How pretty 'tis to see Mother's children all a-gree, all



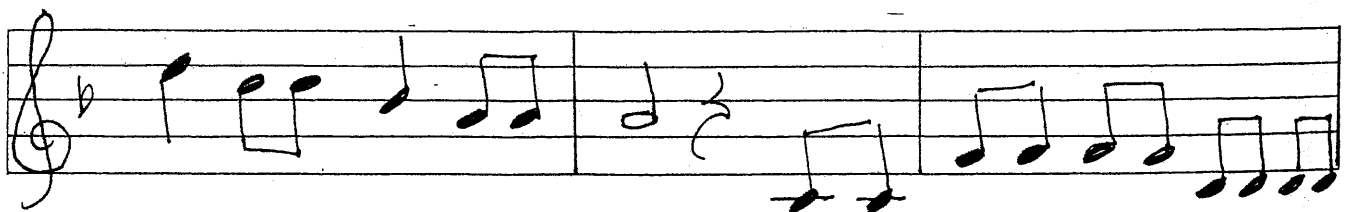
working to-gether in un-ion. All pulling one way by



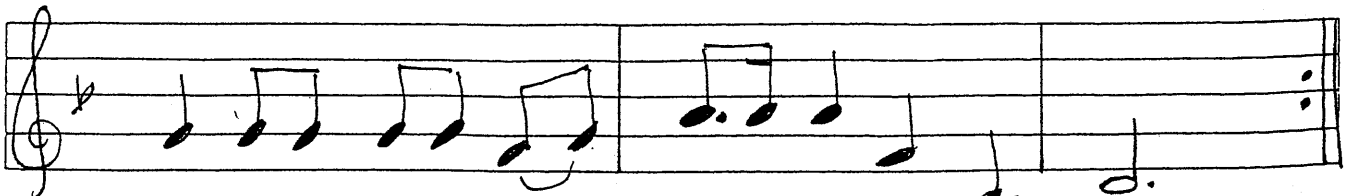
night and by day, 'tis the way to help one an-oth-er. If you



Ever would be blest, you must first learn to bless. This was



taught by our par-ents be-low. If you'd have the love of Mother you mu



first love each other, for love be-gets love you know.

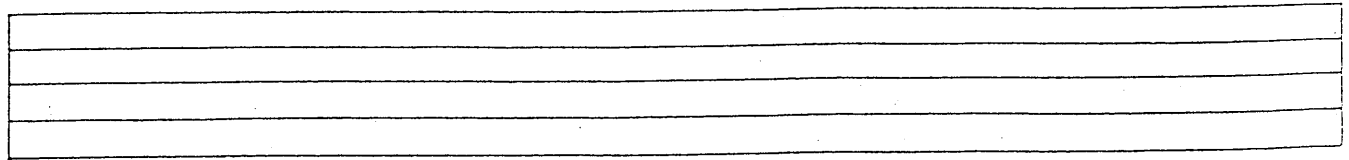
given at the Second Family
Watervliet. Aug. 20, 1843

I am a lit·tle dove and my wing's white and clean. My

head it is blue and my breast it is green. I've brought

love in my mouth and peace on my wings. It is

swift·ly I fly and sweet·ly I sing.



Mary Hazard's Hymnal
10. MU. 040
Sabbathday Lake, Maine Library

Hymn 9
Typical Dancing
Millennial Praises 1813

1. The Israelites, when they got free, From Pharaoh's land in haste did flee
And on the banks of the Red Sea A joyful scene commenced.
An Elder sister led the band, with sounding timbrel in her hand
While virgins move by her command, and after her they danced.
2. At Shiloh was a yearly feast, where virgins met from west to east
These virgins were a type, at least of those that follow Jesus.
If they went forth in dances then, why should our dancing now offend
Since from the filthy lusts of men our blessed Savior frees us?
3. A place was found in Canaan's land whereon the ark of God should stand
And David, by the Lord's command brought up th'appointed Savior.
Before this type of gospel light the Monarch danced with all his might
But see the haughty Michal slight this noble king's behaviour.
4. The joyful news that Christ did bring made all the land of Canaan ring
And thousands hail'd him as their king who by his grace were saved.
The mount of Olives felt their feet while moving on with music sweet
And loud hosannas they repeat unto the Son of David.
5. That dispensation passed away and all the world soon went astray
And Satan turn'd the Christian play all over to his favour.
But now the gospel's come to light which sets the true believers right
See how they dance with all their might, in honour to their Savior.
6. Salvation to the woman's seed from bondage and corruption free'd
They shall possess the earth indeed, and every gift recover.
Cemented by the purest love they on their way to Canaan move
And soon will join the host above and praise the Lord forever.

Sung by Jack through Abram P.
on the holy Mount, Aug. 30th

I am filled with heavenly treasures. lo do lo do lo

1. 2. lo do lo lo. lo. Praise, praise, praise, praise

1. 2. lo do lo do lo lo do lo. lo. lo.

I am the true vine which my Father hath set In
his love-ly king- dom fair Ev- ery branch found in me Which
bring- eth forth fruit He purg- eth it with care. But the
vine that is bar- ren He will re- ject And from him he
will cast a- way With- ered branch- es he'll shake off And
cast in the fire That in me there be found no de- cay.

♩ = 61 ($\frac{6}{8}$)

I feel the need of a deep-er bap-tism, In- to the work of the



Lord, The Ho- ly Ghost and fire from Heav- en, The sharp and



quicken- ing word; I want to eat from my Fath- er's ta- ble, The



bread that per- ish- eth not, And drink of the wa- ters



pure & ho- ly, That flow from the Cit- y of God.

GROVELAND, N. Y.

1. If our home is so beau-ti-ful here What must be our

fi - nal home? If things that per-ish so love-ly ap-pear,

What must it be in the world to come? When the shadows have

passed a-way, And scenes ce-les-tial meet our view, Joys of one e -

ter-nal day Will be for the faith-ful and the true

$\text{♩} = 61 \left(\frac{11}{8}\right)$

I have an as- sort- ment of beau- ti- ful flow- ers; And

now of my choic- est take some. I dwell in Moth- er's

gar- den, a- mong her green bow- ers; And with her sweet

song- sters I've come. O here are some ros- es, O

here are some lil- ies, And here are some sweet pinks too.

Still on- ward with man- na & fruits I sup- ply you, O

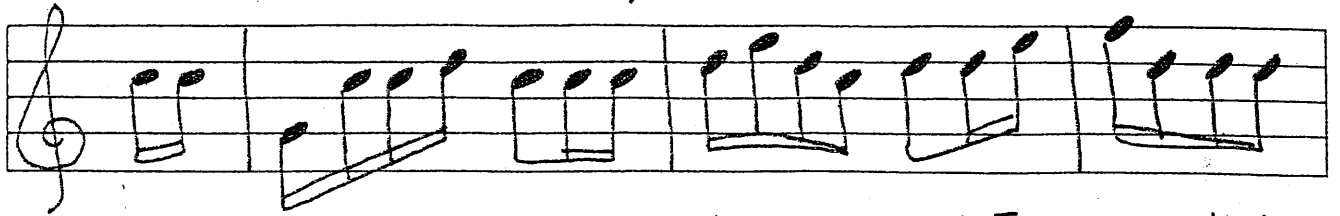
$\text{♩} = 138 \left(\frac{4}{2}\right)$

with a great quan- ti- ty too. My Moth- er sent me with

them, With her love and her choic- est of gems.

Box of Ointment

from Poland



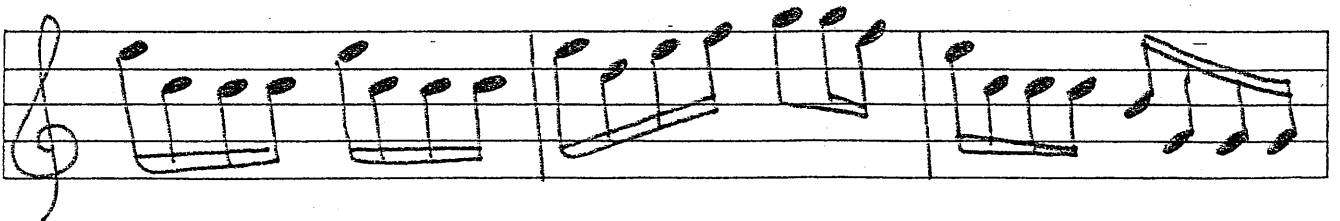
I have brought a box of ointment with which you may a-point. It is called limber



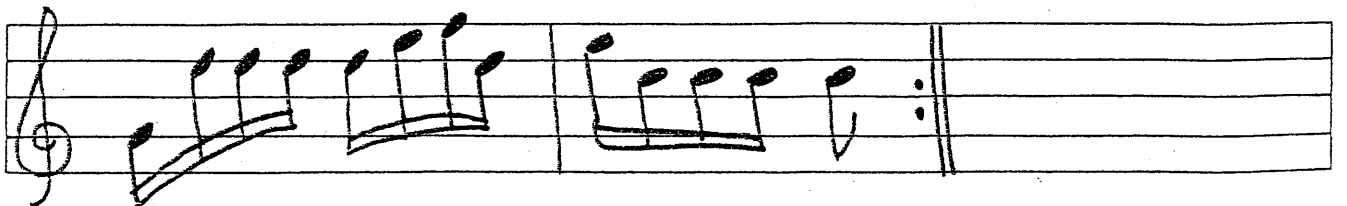
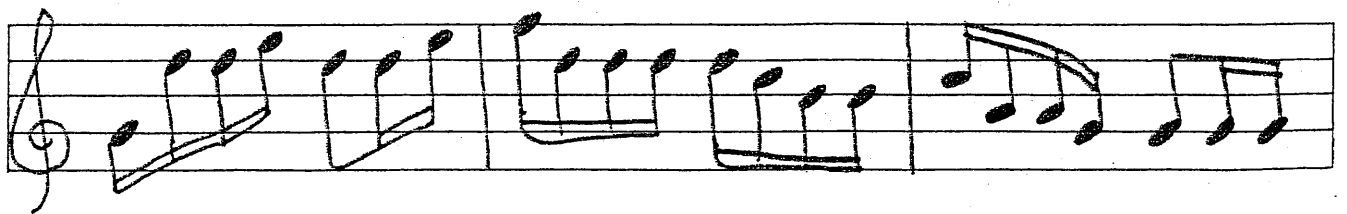
ointment, 'twill limber ev'ry joint. And help the soul to break ev'ry band of sin a-



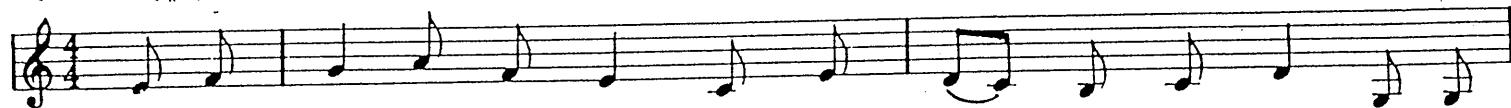
way, and worship God with freedom & sweet simplicity. Lo do



Lo



♩ = 96 (||²)



I have found the true vine, and have tasted its wine Which has



made me to stagger and reel; And to such it belongs to break



forth into songs, To express how delightful they feel; By a



bountiful use of this heavenly juice, I for-



get all my sorrows and woes; Give me plenty of this, I want



no other bliss, And I care not much how the world goes goes



goes, And I care not much how the world goes.

I know that I love you

Chh Canterbury, NH Sept. 1857

4 I know that I love you O my
7 gos pel re - la - tions; my trea - sure my
10 join - ing all cen - ter with you.
13 To build up the gos - pel to
16 hon - or Mt Zi - on Is my fer - vent
prayer, Tis what I live for.

The musical score is written on a single staff in treble clef. It begins with a key signature of one flat (Bb) and a 2/4 time signature. The melody consists of eighth and quarter notes, with some phrases spanning across bar lines. The lyrics are placed below the staff, with hyphens indicating syllables that span multiple notes. The score ends with a double bar line and repeat dots.

Marcia Hastings Hymnal
#12,770
Original key C major
Shaker Museum & Library

COME INTO THE VALLEY

Shaker Song arr. by Jody Diamond
vocal harmony by Mary Ann Haagen

for Bill Colvig, March 2000

A	A	A A BB	CC DD	E	CCD	D
voice 1 only	voice and slenthem	instruments only	voice 1 and 2 instruments	garap Jawa	voices only	instruments and all voices

^a
slenthem

gong/kenong

A 1 6 3 ⁶ 6 1 $\overline{32}$ $\hat{1}$ }

B 1 6 ⁵ ² 3 6 $\overline{23}$ $\hat{1}$ }

C 3 1 3 ⁶ 3 1 $\overline{32}$ $\hat{1}$ }

D 3 6 5 ² 3 6 $\overline{23}$ $\hat{1}$ }

gender panerus

A/C 1 6 3 ⁶ 6 1 $\overline{32}$ $\hat{1}$ }

..11 6656 1123 3216 ..66 5561 .233 2211

B/D 1 6 ⁵ ² 3 6 $\overline{23}$ $\hat{1}$ }

..11 2356 .615 $\overline{33212}$.2.3 6656 .1.12 3321

E . 1 . ⁶ . 1 $\overline{32}$ $\hat{1}$ } . 6 . ² . 6 $\overline{23}$ $\hat{1}$ }

saron

A 1 6 3 6̂ 6 1 32̄ 1̂}

.2.1 .2.6̂ .1.2 .1.6̂ .5.6̂ .2.1 ..5.3 .2.1

B 1 6 5̂ 2 3 6 23̄ 1̂}

.2.1 .5.6̂ .1.5̂ .3.2 .3.2.1.6̂ .2.3 .2.1

E 1̂ . 6̂ . 1 32̄ 1̂} 6̂ . 2̂ . 6̂ 23̄ 1̂}

text

1 1 6̂ 6̂ 5̂ 6̂1 1 2 3 3 2 1 6̂

I'll come in-to the val-ley and seek the strength I need

6̂ 6̂ 5̂ 5̂ 6̂ 1 2 3 3 2 2 1 1

A spir-it proud and haugh-ty before the truth shall yield

1 1 2 3 5̂ 6̂ 6̂ 1̂ 5̂ 3 32̄ 1 2

Oh ho-ly an-gels aid me to bow 'neath Jor-dan's wave

2 3 6̂ 6̂ 5̂ 6̂ 1 1 2 3 3 2 1

And wres-tle for that pow'r which a-lone the soul will save

I'll come into the valley and seek the strength I need

A spirit proud and haughty before the truth shall yield

Oh holy angels aid me to bow 'neath Jordan's wave

And wrestle for that pow'r which alone the soul will save

26 I love to play and skip around LABORING SONG

Manuscript: L-226

Mount Lebanon, New York ca 1837

Original key: a-minor (begins on B)

Transcribed by Mitzie Collins



I love to play and skip a-round I love to be in wis-dom, I love the love-ly



power of God I love to have a por-tion. I por-tion I love the sim-ple



gifts of God I love to be par - ta - ker, I love the pret - ty way of God I

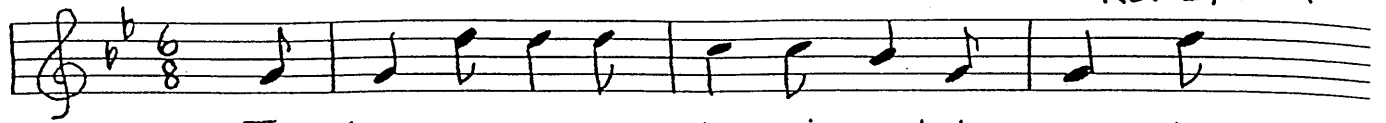


love to be a Sha - ker. I Sha - ker.

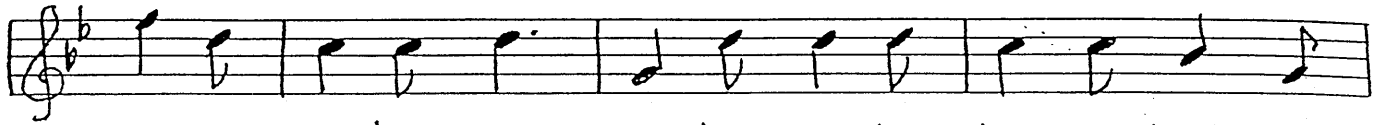


I Love to See the Wheels in Motion

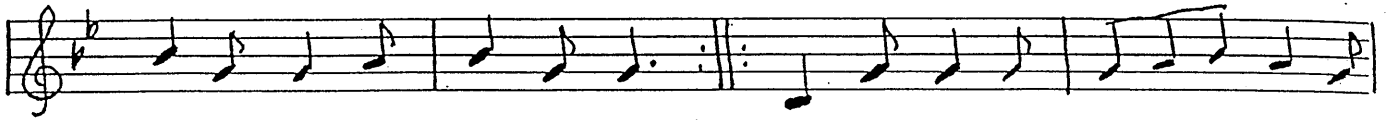
Enfield, N.H.
Nov. 5, 1844



I love to see the wheels in motion. Love to



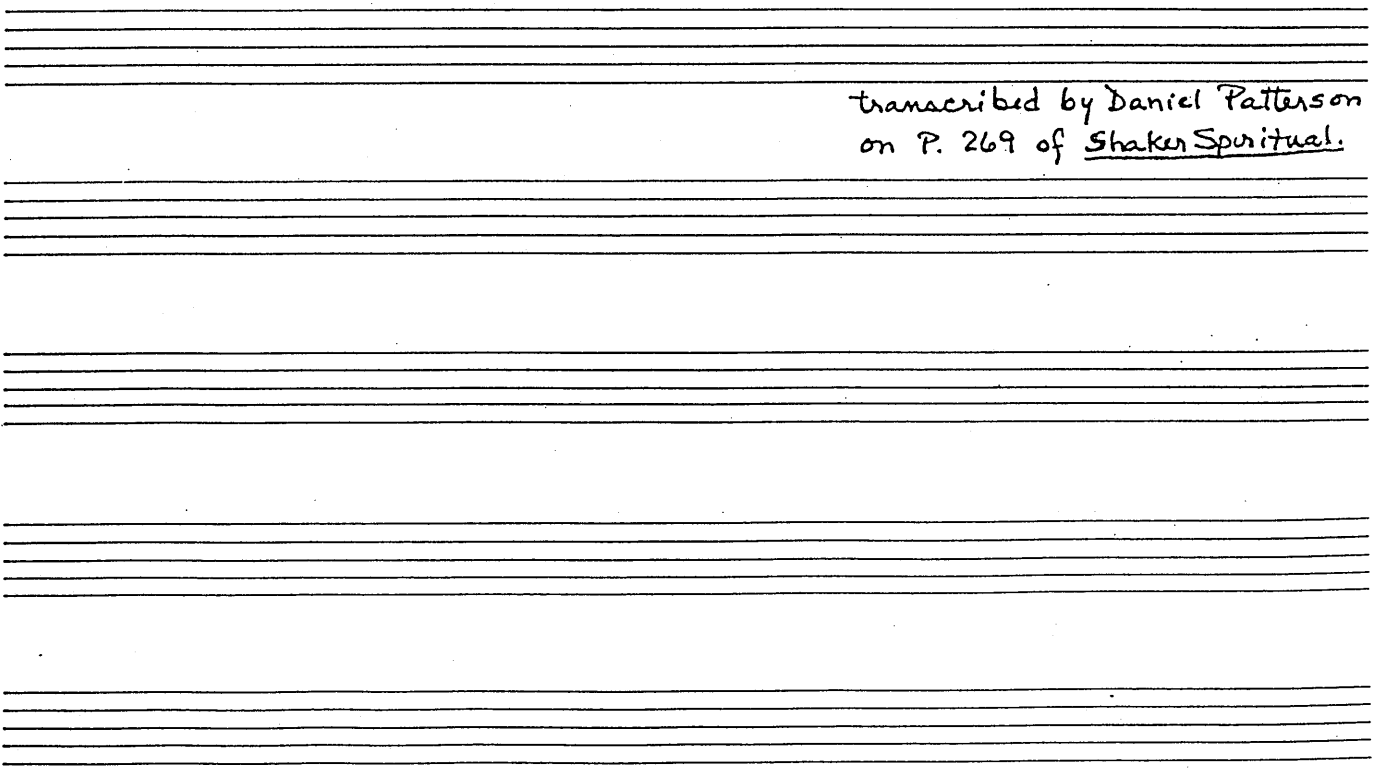
see them moving round. Love to hear the drums a beating,



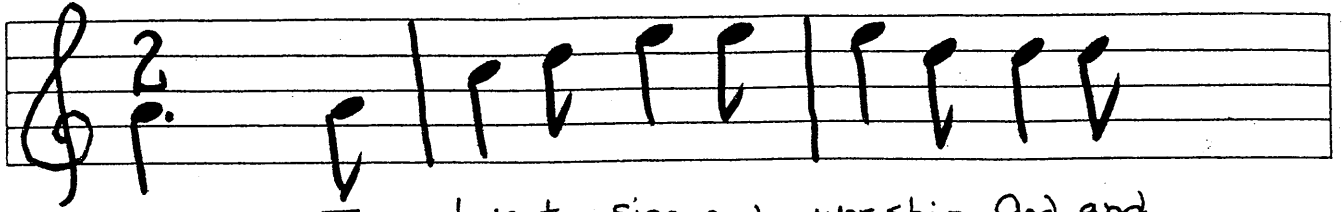
love to hear the trumpets sound.



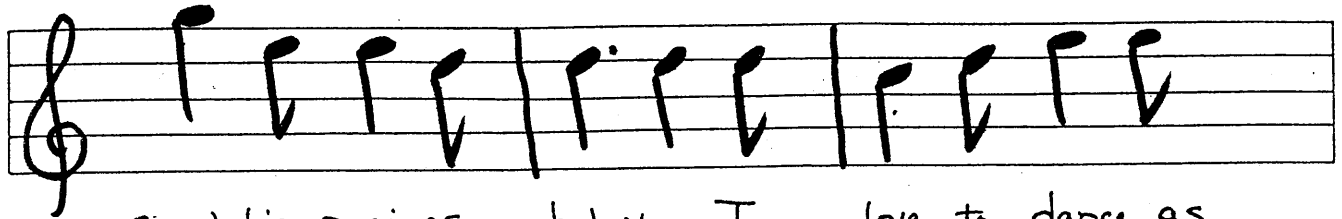
transcribed by Daniel Patterson
on P. 269 of Shaker Spiritual.



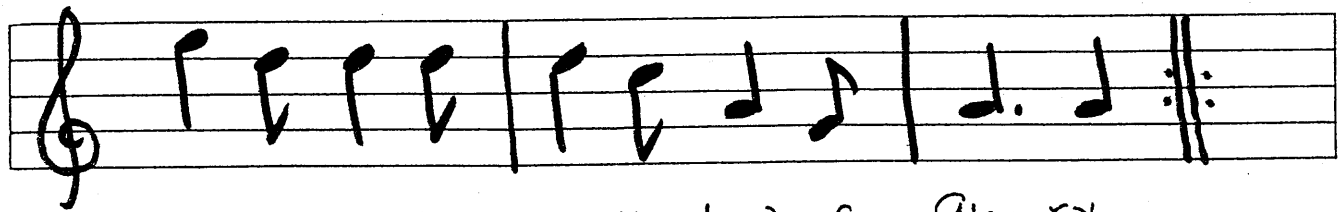
from Brother Chase Allard
Enfield, NH.
to the Elders.



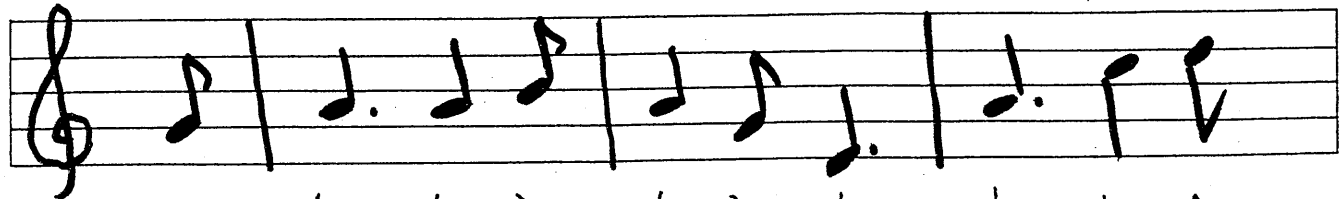
I love to sing and worship God and



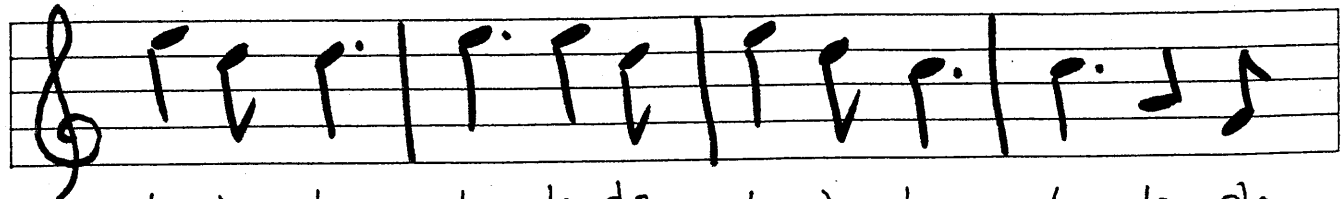
sound his praises hol.y. I love to dance as



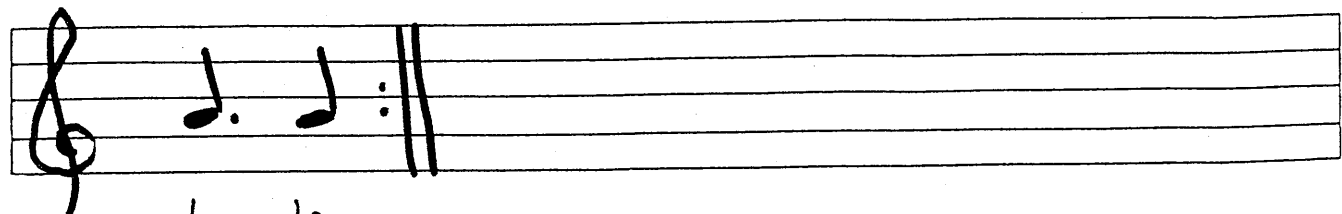
Dav. id did be. fore the Lord of glo. ry.



lo lo lo do lo do lo. lo, lo do



lo do lo. lo, lo do lo do lo. lo, lo do



lo. lo.

I'll Be No Companion

Enfield, N.H.



I'll be no com - pan-ion to Great I for I am de-ter-mined old big shall die.



O how I do love, O how I do love lit - tle, sim - ple pret - ty I.

Thomas Hammond's Hymnal: "The Rolling Deep"

Song # 50

Sabbathday Lake, ME Library 8-MU 005

Dismission of Great I



Go off Great I and come not nigh but quit my hab - i - ta - tion and



come no more with - in my door, cor - rupt - ing my sen - sa - tion. De - part I



say, - flee far a way. Your ways no more I'll prac - tice. For all who try to be Great



I are vi - cious, proud and frac - - tious.

Alonzo Hollister's Hymnal, p. 32
Andrews Collection, Winterthur #897

I'll Come Into The Valley

I'll come in. to the val - ley, And seek the strength I

need. A spir. it proud and haugh - ty be fore the truth shall yield

o ho - ly an gels aid me to bow neath Jor. dan's wave. And

wres - tle for that pow'r. Which a. lone the soul will save.

from the singing of Marguerite Frost
second voice MHW

This is one of the nicest "modern" arrangements, reminiscent of shape note voice leading/harmony. Second part put in by M.A. Haagen.
R. 12/22/99

I'm Glad I am a Shaker

The musical score is written on four staves of music in G major, 4/4 time. The melody is simple and hymn-like, with lyrics written below the notes. The first staff starts with a treble clef and a key signature of one sharp (F#). The lyrics are: "I'm glad I am a Shak - er and numb - ered with the flock. Who". The second staff continues with: "are the true par - tak - ers, and found - ed on the rock." The third staff begins with a repeat sign and continues with: "My thank - ful - ness I can't ex - press for this bless - ed day; that". The fourth staff concludes with: "I have found such peace and rest and com - fort in the way." The piece ends with a double bar line and repeat dots.

5
I'm glad I am a Shak - er and numb - ered with the flock. Who
are the true par - tak - ers, and found - ed on the rock.
9
My thank - ful - ness I can't ex - press for this bless - ed day; that
14
I have found such peace and rest and com - fort in the way.

Russel Haskell
Book of Spiritual Songs p. 361
Library of Congress
M2131 S4E5

Industry Required

Given by the Heavenly
Father. April 21
Enfield. N.H.

Where my hand hath spread a round Blessings on my ho. ly ground
Let no slothful hand be found Wasting what is giv - en.
Hands to work and hearts to me. Oft in prayer O bow
the knee. Un. to such my bless. ings free. As the dew
of heav. en.

The musical score is written on five staves in treble clef, 4/4 time. The melody consists of quarter and eighth notes, with some rests. The lyrics are written below the notes. The score ends with a double bar line and repeat dots.

from A Collection of Spiritual Songs
Received at the Chh. Enfield. NH
written for Elder Otis Sawyer
from the Elders Orville Dyer,
Chase Allard, Hannah Taylor and
Susan Robinson. 1851

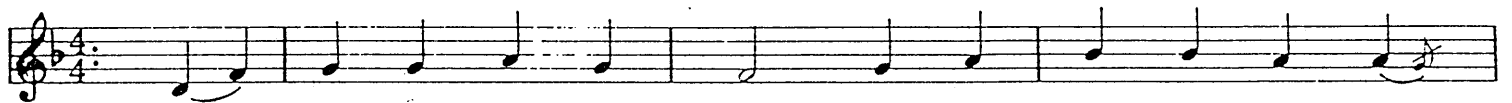
transcribed by Mary Ann Haagen
manuscript in Sabbath day Lake
Shaker Library.

I Never Did Believe

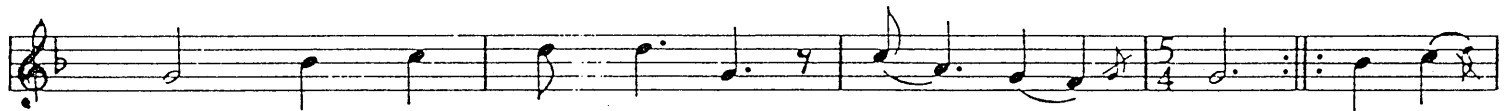
Original tonic: D

♩ = 76 [♩ = 120 ($\frac{3}{4}$)]

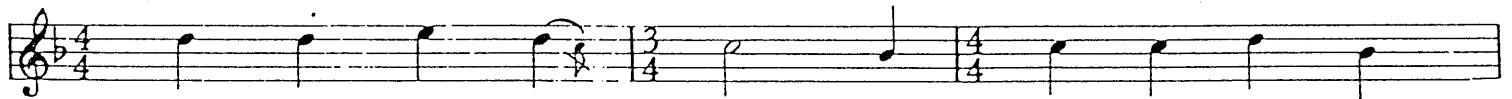
From the singing of R. Mildred Barker.



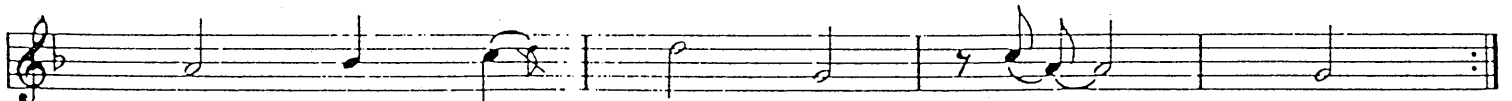
I nev- er did be- lieve That I ev- er could be



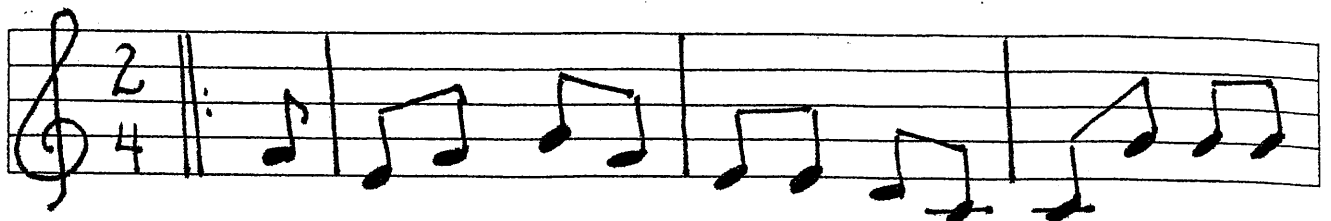
saved With- out giv- ing up all to God So I



free- ly give the whole, My bod- y and my



soul To the Lord God A- men.



In love and peace we will in-crease, in un-ion we're ad-



vanc-ing. With features bright we will u-nite; we



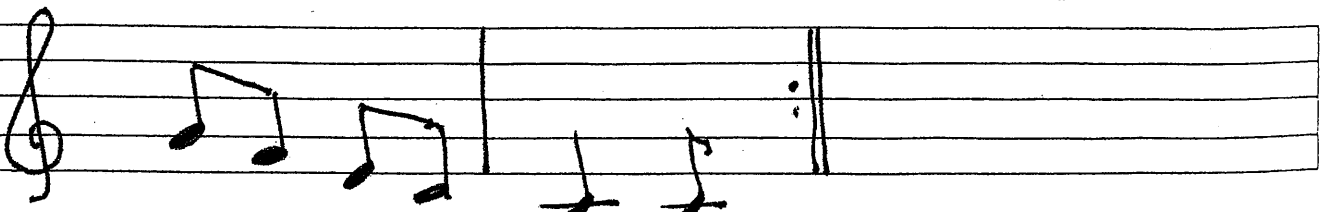
find no harm in dance-ing.



This pleas-ant play and love-ly way be-longs to our com-



mun-ion. Come dance a long up on the song in



peace and love and un-ion.

Canterbury 1811

♩ = 69 (♩²)



I want to be trav- el- ing down down, Down in the val- ley of



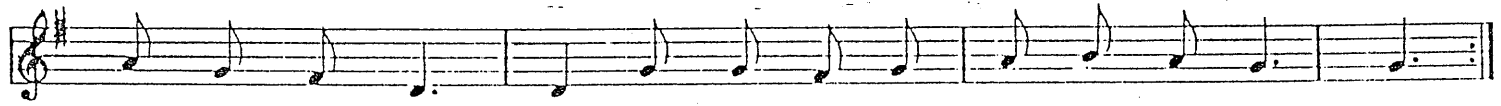
hu- mi- li- a- tion, Where dwell all the meek & the low-



ly; These are a love- ly re- la- tion. I -tion. O how



good & how pleas- ent The wa- ters of life are a- flow- ing! Pure love &



un- ion are pres- ent, And heav- en- ly lil- ies are grow- ing.

Wonderful mixed mode example

1. In my Father's house there are ma - ny mansions Prepared for

those who tru - ly fol - low me, They will shine like stars in the

fir - ma - ment of glo - ry, Yea, they shall for - e - ver a - bide with me.

Then be ye com - fort - ed, my chos - en people, Tho' dark seems the

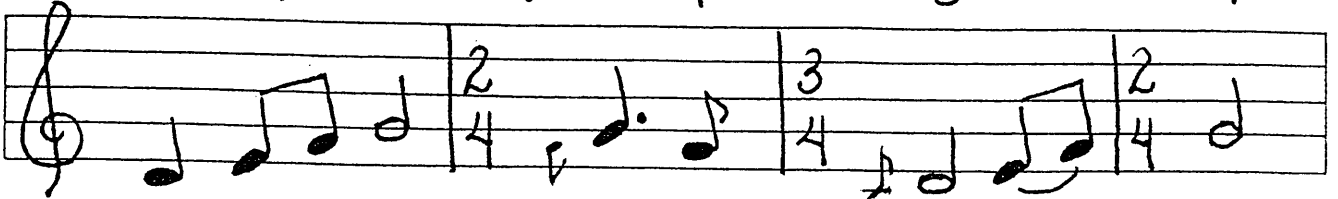
day, and the vis - ion tar - ry long, For lo! in the east a

golden light is beaming Then with songs of rejoicing sweet praise pro - long.

Enfield, N. H



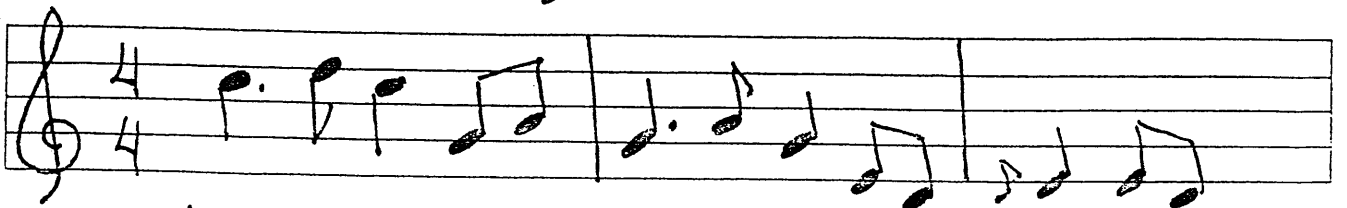
In this pleasant place I will go. In this spacious



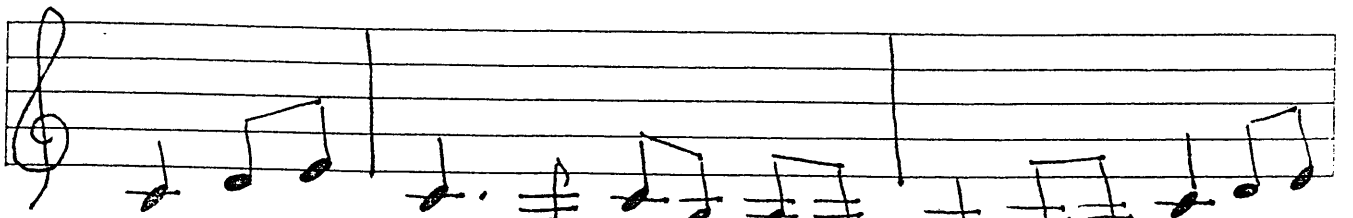
field I will reap. Love. ly love and ho.



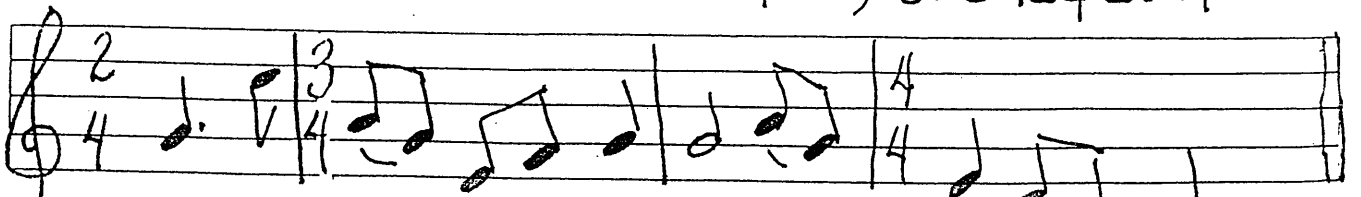
ly sim. pli. ci. ty Here the flowir of the morn.



ing is e. ver in bloom, unfolding its leaves with the



sweet. est per. fume. And mother's pretty dove keepst up her car.



ol. to cheer and en. liv. en the low humble Soul.

Millerite Hymn
Now the 7th Day Adventists

Invitation

World wide and March, 1843 ^{for the} world to end

5 Million Millerites

We're To Sing the Saviors love on the road. And mil-lions now are trav'ling home to heav'n a-bove. Will you go? Will you go?

Mill-er-ites? Millerites converted to stehanism (William Miller)

Mill-ions have reached this blest a-bode A. noint-ed

THIS IS NOT A SAKER SONG,
BUT A MILLERITE INSERT

D.C.

Ye weary, heavy laden, come. Will you go?
In the blest house there still is room, Will you go?
The Lord is waiting to receive
If thou wilt on him now believe,
He'll give thy troubled concience ease,
Come believe, come believe.
The way to Heaven is strait and plain, Will you go?
Repent, believe, be born again Will you go?
The Savior cries aloud to thee
"Take up thy cross and follow me
And thou shalt my salvation see,
Come to me, come to me."

Is pure love and union?

Is pure love and un - ion, is pure love and un - ion, is
pure love and un - ion my on - ly de - light?
Then la - bor and la - bor and la - bor and la - bor and
la - bor and la - bor to do what is right.

The musical score is written on a single treble clef staff in 4/4 time with a key signature of one flat (Bb). The melody consists of quarter and eighth notes, with some phrases marked with slurs. The lyrics are placed below the staff, with measure numbers 3, 5, and 8 indicated at the beginning of their respective lines.

Russel Haskell
Book of Spiritual Songs, p. 374
Library of Congress
M2131 S5E4
original key C major

IN WISDOM'S LOVELY PLEASANT WAYS.



In wis-dom's lovely pleas-ant ways, I 'll spend my days, I 'll spend my days,



I'll learn to watch, to pray and praise, And thus I'll learn pure wisdom's ways.



In Yonder's Valley

Father James

In — yon-der's — val-ley there grows sweet un - ion. Let — us a - rise and — take our fill.

The first system of musical notation for the hymn. It consists of a grand staff with a treble clef and a bass clef, both in 4/4 time. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the treble staff.

7
The win-ter's past, and — the spring ap-pear - eth; the tur-tle dove is — in — our — land. In —

The second system of musical notation, starting at measure 7. It continues the melody and accompaniment from the first system. The lyrics are written below the treble staff.

14
yon-der's — val - ley there grows sweet un - ion. Let us a-rise and take our fill.

The third system of musical notation, starting at measure 14. It concludes the hymn with a double bar line. The lyrics are written below the treble staff.

Russell Haskins Hymnal
"A Record of Spiritual Songs 1845"
Library of Congress
Arranged by Mary Ann Haagen
November, 2004.

Arranged
by David Gay

Father James Whittaker
1750-178

5

In yon-ders val-ley there grows sweet un-ion Let us a-rise and drink our fill.

10

The win-ter's past and the spring a-peareth The tur-tle dove is in our land; in.

15

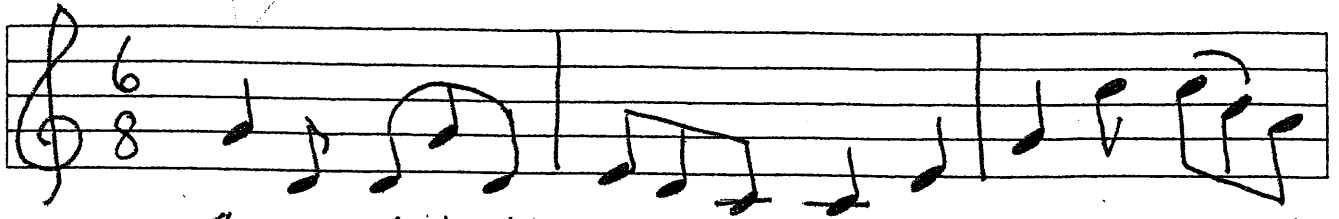
1.1.

20

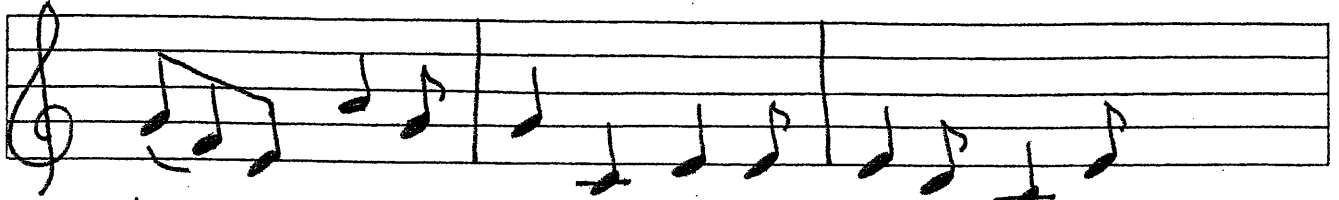
22.

yon-ders val-ley there ^{Grows} sweet un-ion Let us a-rise and drink our fill. and drink our fill.

I've A Spiritual Garden to Weed



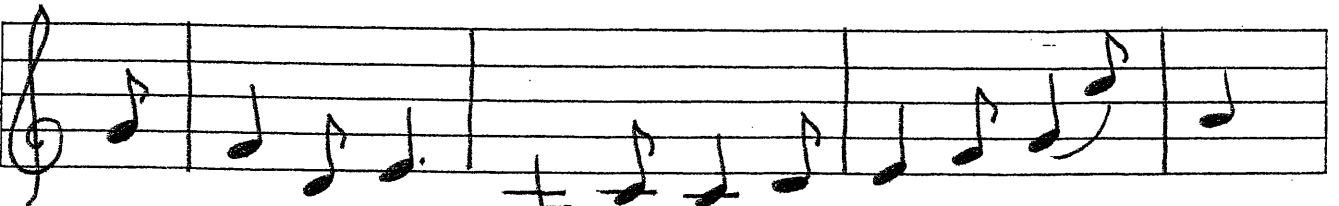
I've a spiritual garden to weed. It needs a care ful



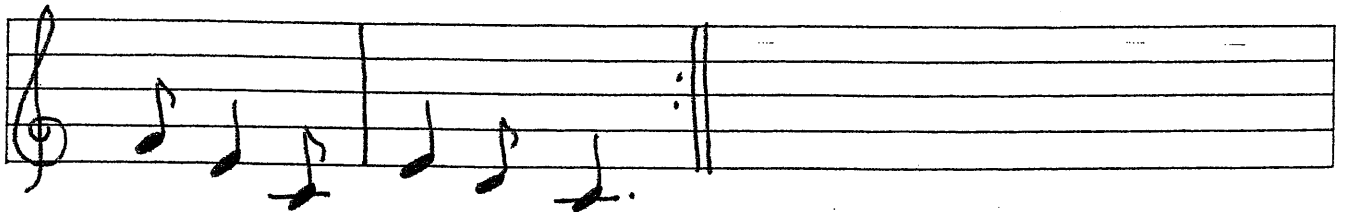
hand to rightly sow the precious seed, and till the



gas - pel land. Then I will toil in earn - est, the nox -



ious weeds destroy. And in the time of har - vest



I'll reap true peace and joy.

M E N. F.

WRHS IX B. 341

Sung b Jack
March 1st, 1847
Holy Grown.



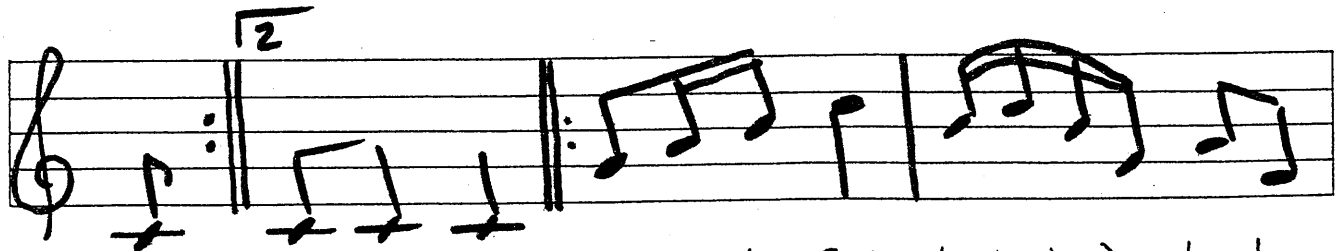
I've got a little taste of the crumbs of heaven



lo . do lo do lo do lo do lo . lo . lo lo do . lo . do



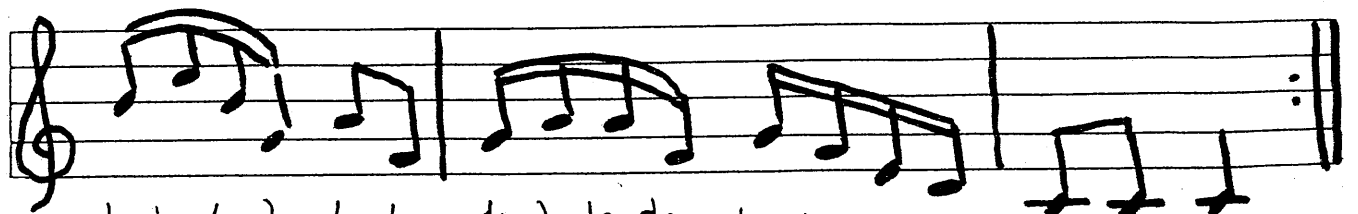
lo . lo do lo . lo . do lo . do . lo do lo do lo do . lo lo



lo lo lo lo lo Prais:ed be God, lo . do . lo . do . lo . lo



lo . do lo do . lo do . lo do lo . lo . lo . Prais:ed be God!



lo . do . lo . do lo . lo lo do . lo . do lo . do lo do lo . lo . lo

18. I'VE SET MY FACE FOR ZION'S KINGDOM

A brisk marching song, to be sung with a will. The manuscript gives the date as January, 1850, but not the source. Probably New Lebanon.



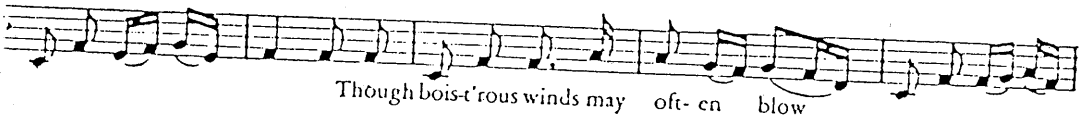
I've set my face for Zi-on's king-dom, Ho-ly, bright and glo-rious.



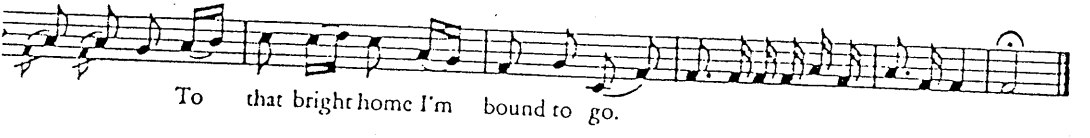
I've set my face for



Zi-on's king-dom, Ho-ly, bright and glo-rious.



Though boi-st'rous winds may oft-en blow



To that bright home I'm bound to go.

Shirley 1850



I want free-dom, I want love. I want the pret-ty gifts that come from a-bove.



I hate bond-age and I'll not be bound. Come pret-ty free-dom and love flow a-round.

WRHS IX B.13 p. 263
original key C major

29. I WILL BOW AND BE SIMPLE

A "bowing song" from the North family, New Lebanon, recorded by Mary Hazzard in 1847. The tune sounds well when sung in the key of E flat. Suggested speed, $\text{♩} = 91$.

In Shaker speech, "yea" is pronounced "ye" (ē as in greet).

The musical score is written on three staves in a treble clef with a 3/4 time signature. The melody consists of eighth and quarter notes. The lyrics are: "I will bow and be simple, I will bow and be free, I will bow and be humble, Yea bow like the wil-low tree. I will bow this is the to-ken, I will wear the eas-y yoke, I will bow and be bro-ken, Yea I'll fall up-on the rock."

I Will Bow and Be Simple

arranged by Marleen Montgomery
for SATB
with optional violin, flute, guitar,
double bass, organ or piano

Serenely legato (don't drag) ♩ = 72

The musical score is arranged for SATB voices and piano/organ. It consists of two systems of staves. The first system includes staves for Soprano Violin or Flute, Tenor, Bass, Double Bass, and Piano or Organ optional. The lyrics for the first system are: "I will bow and be sim - ple, I will bow and be free, I will". The second system includes staves for Soprano, Tenor, Bass, and Piano or Organ optional. The lyrics for the second system are: "bow and be hum - ble, yea, bow like the wil - low tree. tree." The score includes various musical notations such as clefs, time signatures, and dynamic markings. Chord symbols (F, D, Bb, Ab, F) are placed above the vocal staves. A first and second ending are indicated at the end of the piece.

Mary Hazard wrote down this "gift song" in 1847. It is referred to as a "bowing song."

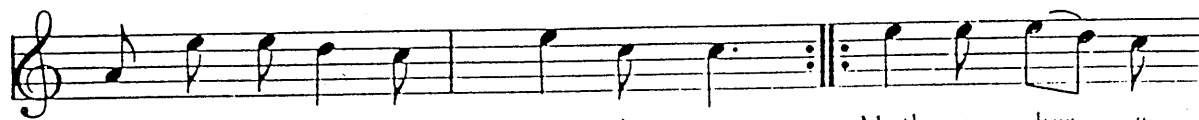
I Will Come Down In The Valley



I will come down in the val- ley, I will be low,



I will be low, I will come down where the an- gels



Free- ly their gifts of love be- stow. Moth- er has a



bles- ing free, For the meek and low- ly,



In o- be- di- ence I will walk, To her tes- ti- mon- y.

When asked which was her favorite song, Sister Marie named this one!
(from MATH, LP 9/29/99)

I WILL FIGHT, FIGHT

This song was received by one "p. b." at South Union in 1842. The text implies its use in "warring," an exercise recurrent in Shaker worship from the earliest days until at least the late 1860s. The ritual was "calculated to manifest the war between Michael and his Angels, and the dragon and his Angels" described in the twelfth chapter of Revelation. The Believers warred "each and every one against HIM AND HERSELF EXCLUSIVELY," fighting "every evil and impurity" within them. The exercise was characterized by "many displays of strong muscular exercise, such as stamping, shaking, vociferating and shouting." O. C.

Hampton wrote that after "one of those meetings, the spirit was raised for the time being, above the rudimental influences of our common nature . . . nearer to the Throne of higher perfections."

(c)

MS SU-19, p. 5.

The musical score is written on five staves in G major (one sharp) and 2/2 time. The lyrics are: "I will fight fight & nev- er slack un- til I o - ver- come the en- e- my — I will fight fight & nev- er slack un- til I o- ver- come the en- e- my — I have got a lit- tle sword which Moth- er Ann has give to me — I will fight fight fight fight — fight & slay the en - e - my". A triplet of eighth notes is marked above the third staff.

I will fight fight & nev- er slack un- til I o - ver-

come the en- e- my — I will fight fight & nev- er slack un-

til I o- ver- come the en- e- my — I have got a lit- tle

sword which Moth- er Ann has give to me — I will fight fight

fight fight — fight & slay the en - e - my

I Will Gather Unto Me

Canterbury

Soprano
I will gath - er un - to me saith the Sav - ior of men, the—

Alto
I will gath - er un - to me saith the Sav - ior of men, the

Tenor
I will gath - er un - to me saith the Sav - ior of men, the

S
3
poor and de-spised of the earth. They who hun - ger— thirst from my

A
poor and de-spised of the earth. They who hun - ger and thirst from my

T
poor and de-spised of the earth. They who hun - ger and thirst from my

S
6
hand shall be fed, and their mourn - ing I'll turn in - to mirth.

A
hand shall be fed, and their mourn - ing I'll turn in - to mirth.

T
hand shall be fed. and their mourn - ing I'll turn in - to mirth.

9

S I will call home the wan - der - ing and hush

A I will call home the wan - der - ing and hush

T

and hush

13

S their sigh - - - ing. To my fold

A their sigh - - - ing. To my fold

T

their sigh - - - ing. To my fold

16

S they shall come and mourn no more.

A they shall come and mourn no more.

T

they shall come and mourn no more.

WRHS IX B 61
 Harmonization is original to the manuscript

I WILL WALK WITH MY CHILDREN

This song is recorded in a manuscript which notes that it was learned at Enfield, New Hampshire, from the spirit of Father Joseph Meacham, a Baptist preacher who became the first American-born Shaker leader.

The musical score is written in treble clef with a key signature of two sharps (F# and C#). The time signature is 4/4. The melody is simple and consists of quarter and eighth notes. Chords are indicated by letters above the staff. The lyrics are written below the notes, with hyphens indicating syllables that span across multiple notes.

D D/C# Bm Asus
I will walk with my chil - dren in

G D/F# G A D/F# G A
ho - (ho) - ly gar - ments un - spot - ted un spot - ted with

D D D/C# D/B D/A
sin I will dwell - with the Ho - ly I will -

G D/F# Em7 A D/F# G F#m/A
dwell with the low - ly and - they with my spi - rit and

G/B A/C# D
po - wer - shall be - filled

June

by Sister M.J. Anderson

from the collection, Mt. Lebanon Cedar Boughs
Published by the North Family, Mt. Lebanon, 1895

Fair June is here, she has not overslept,
Or dreamed too long 'neath the magnolia's shade,
But tripping through the southland everglade,
To northern clime with blithesome spirit stepped.

With cheek of ruddy bloom her youth hath kept,
Her lips are wreathed in smiles like pearls inlaid,
She wears a garland of sweet rose-buds made,
And in her path by odorous breezes swept
The wild flowers nod, and o'er the waving grass
A welcome murmur seems to gently pass.
The wood-nymphs all in leafy bowers convene,
A happy chant the songsters swell en masse,
The hills and vales in gala robes are seen,
Glad festival for summer's beauteous queen.

A "gift song" received by Addah Z. Potter of the New Lebanon Church order on April 15, 1838. One of many songs of humility and "mortification"



Lay me low, Lay me low, Lay me low, low Where
Moth-er can find me, Where Moth-er can own me, Where Moth-er can bless me.

The image shows two staves of musical notation in treble clef. The first staff contains the melody for the first line of the hymn, with lyrics written below it. The second staff contains the melody for the second line, also with lyrics below it. The music is written in a simple, folk-like style with various time signatures (3/4, 2/4, 3/4, 2/4, 3/4, 2/4, 3/4, 2/4) indicated by the number of flags on the stems.

Learned of Angel

American Shaker (Sabbathday Lake, Maine)

Notated by Elder Otis

Lo-dle lo lo -dle lo -dle lo -dle lo -dle lo, lo lo -dle lo -dle
Lo lo lo -dle lo -dle lo -dle lo -dle lo -dle lo, lo lo lo -dle lo -dle
Lo lo lo -dle lo -dle lo -dle lo lo -dle lo, lo lo lo -dle lo -dle lo -dle

lo lo -dle lo, lo -dle lo lo -dle lo lo -dle lo -dle lo, lo
lo lo -dle lo, lo lo lo -dle lo lo -dle lo -dle lo, lo
lo lo -dle lo, lo lo lo -dle lo -dle lo lo -dle lo, lo

lo -dle lo -dle lo -dle lo -dle lo lo -dle lo. Lo lo lo -dle lo lo -dle
lo -dle lo -dle lo -dle lo -dle lo lo -dle lo. Lo lo lo -dle lo lo -dle
lo -dle lo -dle lo -dle lo -dle lo lo -dle lo. Lo lo lo -dle lo lo -dle

lo lo - dle lo, lo lo lo - dle lo lo - dle lo - dle lo - dle lo, lo

lo lo - dle lo, lo lo lo - dle lo lo - dle lo - dle lo, lo

lo lo - dle lo, lo lo lo - dle lo lo - dle lo - dle lo - dle lo, lo

lo lo - dle lo lo - dle lo lo - dle lo, lo lo lo - dle lo - dle lo - dle lo lo - dle lo, lo lo lo - dle lo - dle lo - dle

lo lo - dle lo lo - dle lo - dle lo, lo lo lo lo - dle lo - dle lo - dle

lo lo - dle lo lo - dle lo lo - dle lo, lo lo lo - dle lo - dle lo - dle lo - dle

lo lo - dle lo.

lo lo - dle lo.

lo lo - dle lo.

The religious sect of the Shakers, established by Mother Ann Lee, is renowned for its ingenuity, simplicity, and deep spiritual belief. Through the mid 19th century, 18 Shaker communities prospered from Maine to Kentucky, with a membership of 5,000 Believers. Of the many "gifts" received from the Divine, music was a consistent contribution; the Shaker archives contain an astonishing 10,000 songs composed or "received" by Shakers. Members of the sole remaining Shaker community in Sabbathday Lake, Maine, write, "We may be few in numbers, but we look with hope to the future knowing that God will provide; She always has."

Most Shaker music was sung simply and in unison. This song is a rare example of a Shaker song in 3 parts and was originally notated in 3 colors of ink to distinguish each harmony line.

TUNES AND MUSIC

70. LET ME HAVE MOTHER'S GOSPEL

A favorite song at the Hancock community, found in one of the early hymnals of that society. (n.d.) The late Sister Alice Smith documented the song as follows: "The above was often used when we 'faced in;' all would sing and walk around, imparting love by waving hands and clasping hands." It is a cheerful ditty, with a fairly fast tempo.

Let me have Moth-er's gos-pel, Moth-er's soul sav-ing gos-pel, The same life
that she taught, that she lived in her day. Free from all that is car-nal, breath-ing life,
life e-ter-nal, From the world, from the flesh 'tis a-way, far a-way.

The musical score is written on three staves in G major (one sharp) and 2/4 time. The melody is simple and rhythmic, with a key signature of one sharp (F#) and a time signature of 2/4. The lyrics are written below the notes, with hyphens indicating syllables across notes. The score ends with a double bar line and repeat dots.

Let Me Have Mother's Gospel



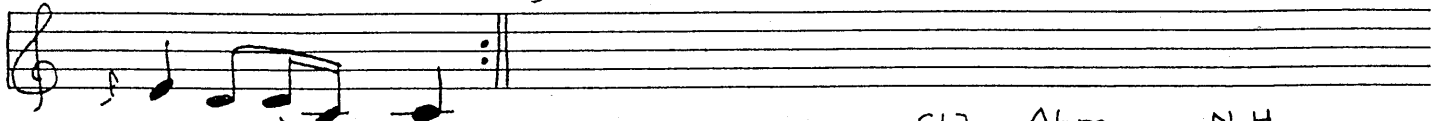
Let me have mother's gospel mother's soul saving gospel the same



life that she taught, that she lived in her day. Free from all



that is carnal breathing life, life eternal. From the world from the flesh, tis a



way, far a way.

Elder Abm. N.H.

WRHS. IX. B. 127 . II

Transcribed by Mary Ann Haagen

also:

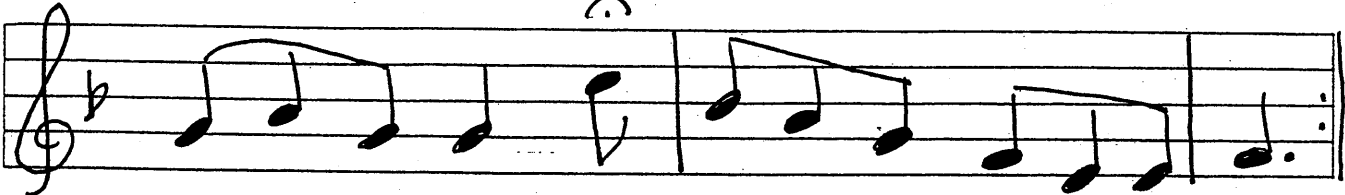
IX. B. 121 : : WP-S



Let us sow to the spi-rit of love. The



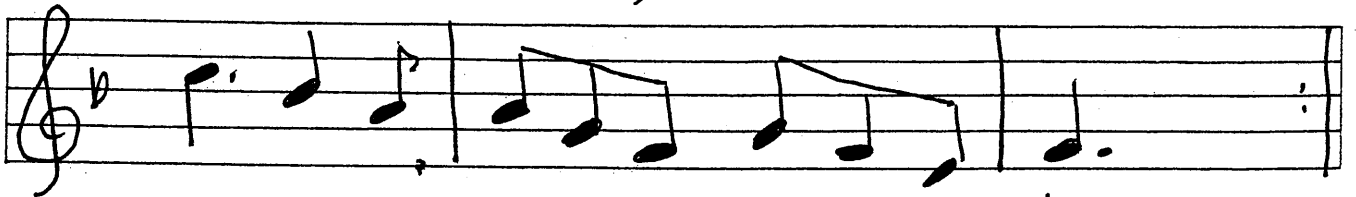
faults of each o·ther for·give. And for-get the sorrow and



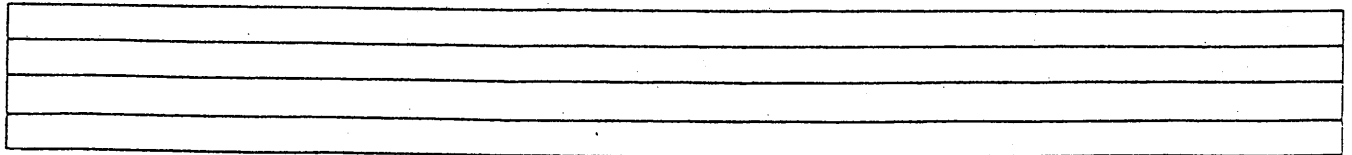
woes of the past, that nearer to God we may live.



Un- do ev-ry burden and let the op·pressed Go



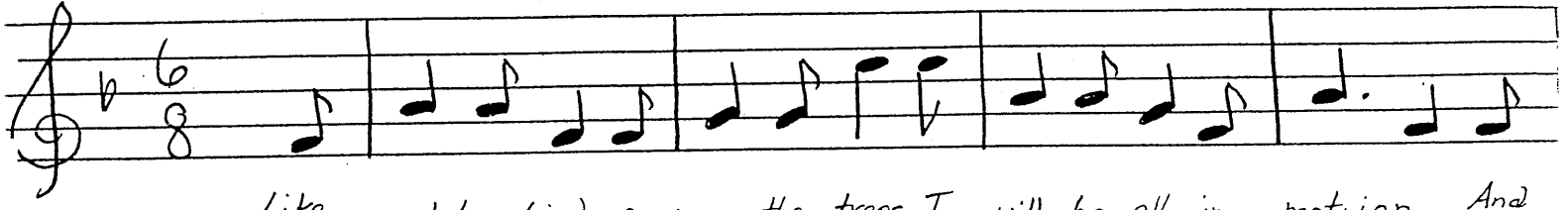
free. Thus in blessing our souls may be blest.



Preserved in Mary Hazzard's
Hymnal. 1840's

Like Pretty Birds

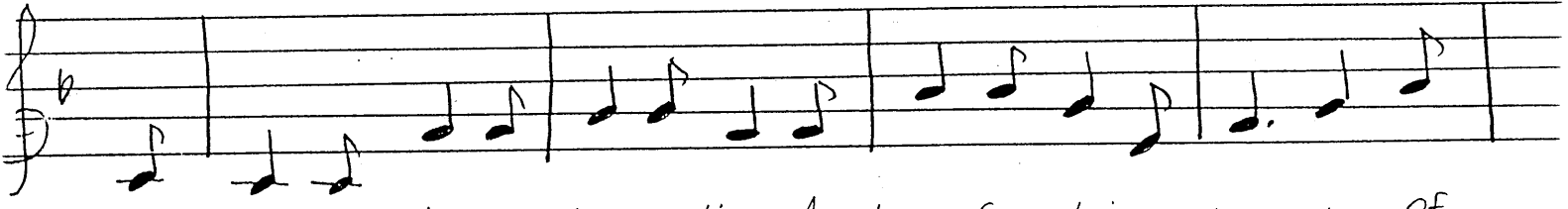
"from the West"



Like pretty birds a-mong the trees I will be all in motion, And



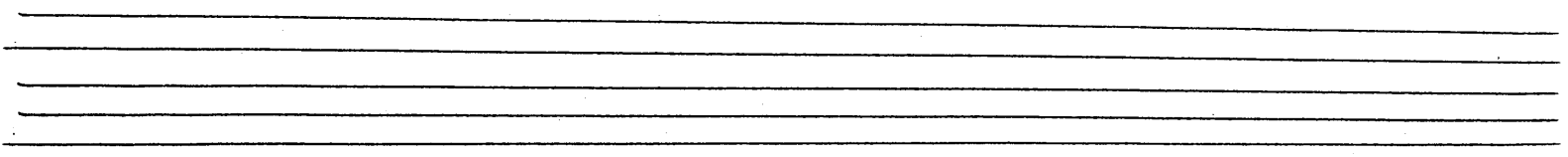
sing and skip up. on the breeze of love and sweet de-votion.



For to it is a happy time, A time of making merr-y, of



heavenly comforts all di-vine and very-cheering ve-ry.



The Lilies

A Shaker instruction book
for teaching good singing.
WRHS IX B 102 p. 37

Soprano
Con - si-der the lil-ies of the field, how they grow. They toil not,

Alto
Con - sider the lil-ies of the field how they grow. They toil not,

Baritone
Con - sider the lil-ies of the field how they grow. They toil not,

7
S
nei-ther do they spin. Yet, Sol - o-mon in all his glo - ry was not ar-

A
nei-ther do they spin. Yet Sol - o-mon in all his glo - ry was not ar-

B
nei-ther do they spin. Yet Sol - o-mon in all his glo - ry was not ar-

15
S
rayed like one of these, like one of these.

A
rayed like one of these, like one of these.

B
rayed like one of these, like one of these.

Original tonic: E
♩ = 66 [♩ = 106 (♯³)]

From the singing of R. Mildred Barker.



Lit- tle child- ren, says Ho- ly Moth- er, Soothe and com- fort



one an- oth- er Lo lo- dle lo- dle lo- dle lo- dle lo- dle



lo- dle lo- dle lo- dle lo lum. Draw the cords of



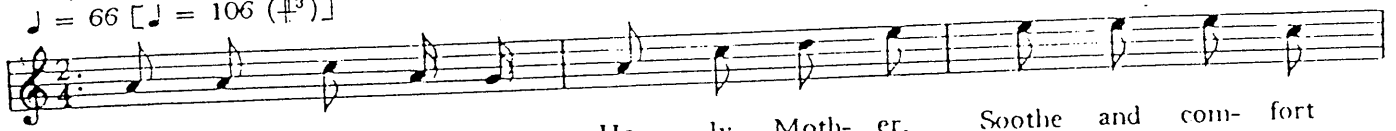
un- ion strong- er, Wind and bind them a- round each oth- er



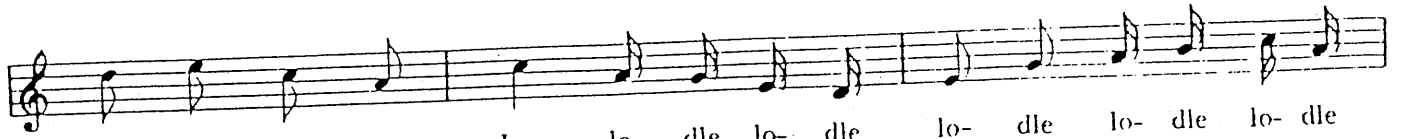
Make them feel your love and bless- ing.

Original tonic: E
♩ = 66 [♩ = 106 (♯³)]

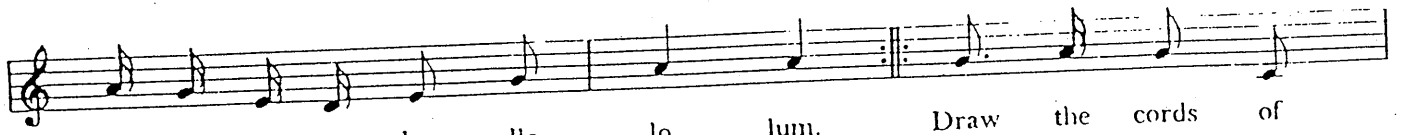
From the singing of R. Mildred Barker.



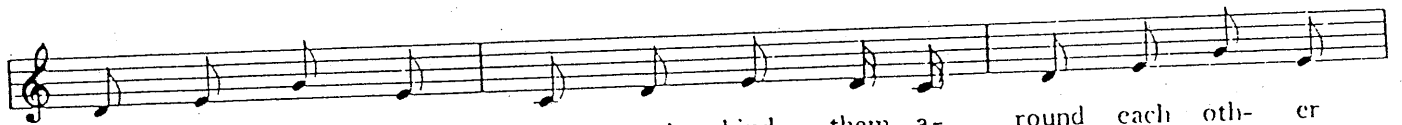
Lit- tle child- ren, says Ho- ly Moth- er, Soothe and com- fort



one an- oth- er Lo lo- dle lo- dle lo- dle lo- dle lo- dle



lo- dle lo- dle lo- dle lo lum. Draw the cords of

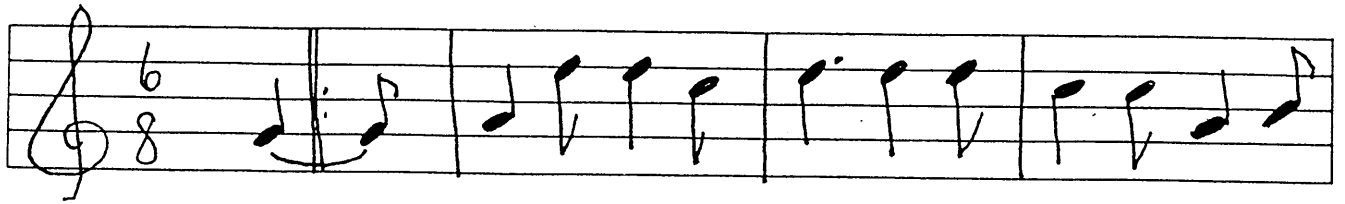


un- ion strong- er, Wind and bind them a- round each oth- er



Make them feel your love and bless- ing.

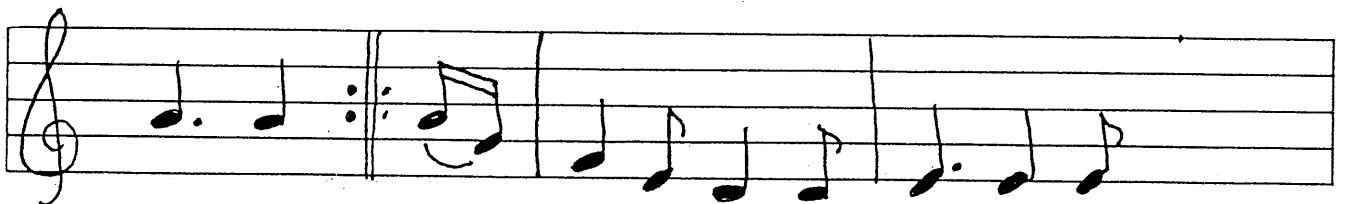
The Little Robe



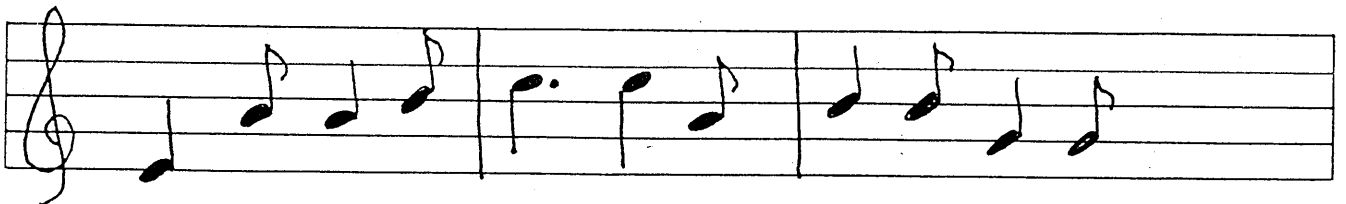
This lit-tle robe is pleas-ing To ev'-ry. one that



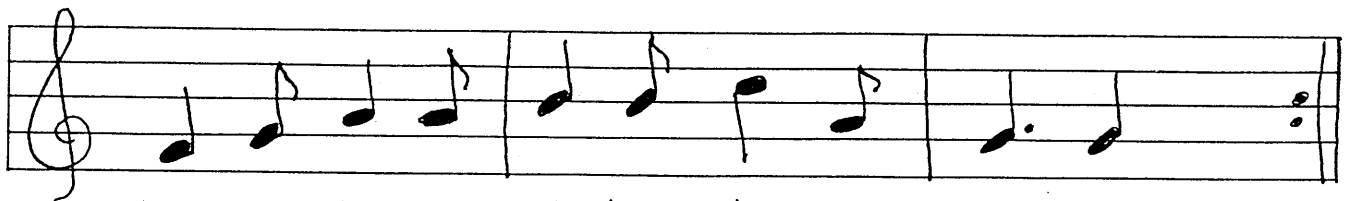
loves it, tho very much de-bas-ing to all that feel a-



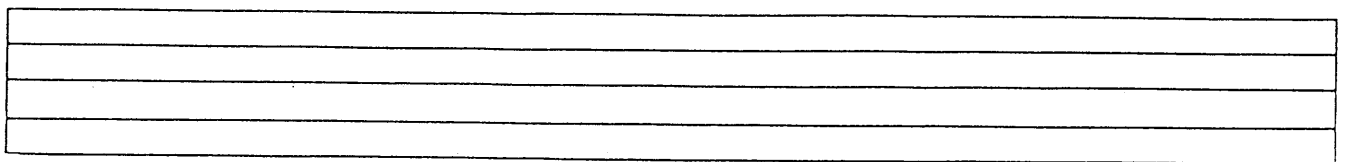
bove it. Let's la-bor to be sim-ple e-



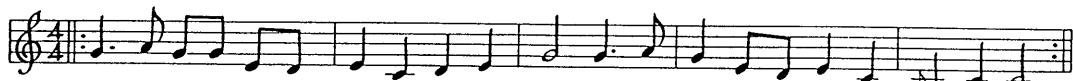
nough that we may wear it, and al-ways keep it



neat and clean, as Mother did pre-pare it.



Sometimes in meeting, Caleb and the children were given pretend toys. Caleb imagined balls, boats, horns, and drums. Each came with a little song.



O this pret-ty lit-tle trum-pet I will blow, O it is from the heav-ens I do know.



I'll blow, blow my trum-pet, toot, toot, toot, I'll blow my trum-pet, toot, toot.

The Little Morsel

Tune: Elsa Parsons, Enfield, CT
Words by Eunice Wyeth
(1756-1830)

5
Come lit - tle child - ren, now you may par - take a lit - tle mor - sel for

9
lit - tle gifts and sim - ple play a - dorns the great A - post - le

14
A lit - tle drop of Moth - er's love will make a feast of un - ion. It is by

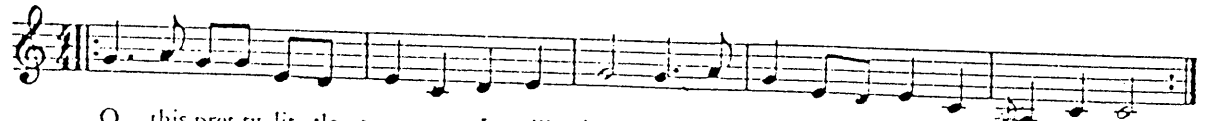
lit - tle steps we move in - to a strong com - mun - ion.

Detailed description: The image shows a musical score for the hymn 'The Little Morsel'. It consists of four staves of music in a single system, all written in a treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The lyrics are written below the notes. The first staff begins with a measure number '5' and the lyrics 'Come lit - tle child - ren, now you may par - take a lit - tle mor - sel for'. The second staff begins with a measure number '9' and the lyrics 'lit - tle gifts and sim - ple play a - dorns the great A - post - le'. The third staff begins with a measure number '14' and the lyrics 'A lit - tle drop of Moth - er's love will make a feast of un - ion. It is by'. The fourth staff continues the lyrics 'lit - tle steps we move in - to a strong com - mun - ion.' The music features various note values including quarter, eighth, and sixteenth notes, with some notes beamed together. There are also rests and dynamic markings like 'p' (piano) and 'f' (forte) throughout the piece.

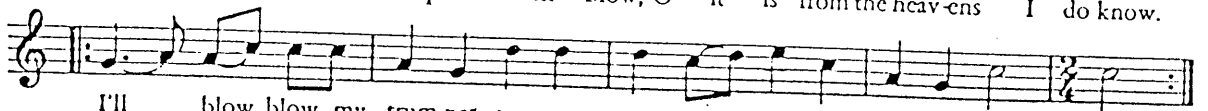
Russel Haskell
Book of Spiritual Songs, p. 259
Library of Congress
M2131 S4E5

68. LITTLE TRUMPET

“Little Trumpet” was brought east from the Union Village, Ohio, community, where it was written in November, 1840. From the Henry DeWitt collection. Like the “Bugle” songs and the White Water piece which begins—“Blow ye, blow ye, blow ye the trumpet, toot, toot, toot”—it apparently attempts to simulate a musical instrument. A moderate speed, such as the Shaker Largo ($J=91$) is fitting.



O this pret-ty lit-tle trum-pet I will blow, O it is from the heav-ens I do know.



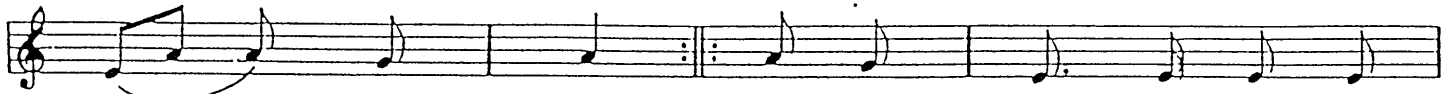
I'll blow, blow my trum-pet, toot, toot, toot, I'll blow my trum-pet, toot, toot.



Liv- ing souls lets be march- ing on our jour- ney to



heav- en, With our lamps trim'd & burn- ing with the



Oil of Truth, Let us join the heaven- ly



cho- rus And u- nite with our Par- ents, They will



lead us on to glo- ry In the path of right- eous- ness.



The Lord At Work

New Lebanon

Let your hearts re-joice and your

souls be comforted. For the Lord is at

work with the children of men.

Handwritten musical notation on a six-staff system. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The music is divided into two measures. The first measure contains a whole note chord in the treble and a whole note chord in the bass. The second measure contains a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The lyrics are: "Know. Then to Zion they will".

Handwritten musical notation on a six-staff system. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The music is divided into two measures. The first measure contains a whole note chord in the treble and a whole note chord in the bass. The second measure contains a whole note chord in the treble and a whole note chord in the bass. The lyrics are: "Come, seeking for a home. So".

Handwritten musical notation on a six-staff system. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The music is divided into two measures. The first measure contains a whole note chord in the treble and a whole note chord in the bass. The second measure contains a whole note chord in the treble and a whole note chord in the bass. The lyrics are: "Be ye ready my dear child- ren".

Handwritten musical notation for the first system. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "be ye ready for that day will surely". The music features a melody in the treble staff and a bass line in the bass staff. There are some handwritten annotations, including a '3' above the second measure of the treble staff and a '4' below the first measure of the bass staff.

Handwritten musical notation for the second system. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "Come. let your hearts rejoice and your". The music features a melody in the treble staff and a bass line in the bass staff. There are some handwritten annotations, including a '2' above the second measure of the treble staff and a '4' below the first measure of the bass staff.

Handwritten musical notation for the third system. It consists of a single treble clef staff. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "souls be comforted, for the Lord is at". The music features a melody in the treble staff. There are some handwritten annotations, including a '2' above the second measure and a '4' below the first measure.

Handwritten musical notation for the fourth system. It consists of a single treble clef staff. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "work with the children of men." The music features a melody in the treble staff. There are some handwritten annotations, including a '3' above the first measure and a '4' below the first measure.

Lord Give Me Of Thy Living Bread

MS L-207, p. 197.

(♩)

The musical score is written on five staves in 4/4 time. The melody is in G major. The lyrics are: Lord give me of Thy living bread On man-na may my soul be fed That heaven-ly man-na from a-bove The gifts of God and Moth-ers love Give me that liv- ing wa-ter too Re- fresh my soul with heaven-ly dew I want an ev-er- last- ing store That I may drink and thirst no more.

Lord give me of Thy liv- ing bread On man- na may
my soul be fed That heaven- ly man- na from a- bove The
gifts of God and Moth- ers love Give me that liv-
ing wa- ter too Re- fresh my soul with heaven- ly dew I
want an ev- er- last- ing store That I may drink and thirst no more.

Patterson p. 218

Lord when I lay me down at night

WRHS IX B 351 p. 101
harmonized by Mary Ann Haagen, 2008

Lord, when I lay me down at night, let ang - els watch o'er me. And

This system contains the first five measures of the piece. It is written in a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "Lord, when I lay me down at night, let ang - els watch o'er me. And"

5
guard me safe 'til morn - ing light to serve and hon - or thee.

This system contains measures 5 through 8. It begins with a measure rest for the first measure. The lyrics are: "guard me safe 'til morn - ing light to serve and hon - or thee."

9
And in the morn - ing - when I rise pro - tect and guide me still. May

This system contains measures 9 through 13. It begins with a measure rest for the first measure. The lyrics are: "And in the morn - ing - when I rise pro - tect and guide me still. May"

14
I be pat - ient, meek and wise and do thy ho - ly will.

This system contains measures 14 through 17. It begins with a measure rest for the first measure. The lyrics are: "I be pat - ient, meek and wise and do thy ho - ly will."

69. LOVE AND BLESSING

A "spelling-out" song. From the DeWitt MS. we learn that the piece was sent "from Mother Lucy to the Elders brethren and sisters, for their being willing to pray for the Believers at Watervliet and elsewhere. Oct. 19th, 1839." To be sung at a moderately slow tempo. Suggested key for singing, F, starting with F above middle C.

The musical score consists of three staves of music in treble clef, 4/4 time. The melody is a simple, repetitive pattern of eighth and quarter notes. The lyrics are written below the notes, with some words appearing above the notes in the first two staves. The final staff includes a key signature change to one flat (F major) and a double bar line.

M o t h e r s e n d s h e r l o v e a n d b l e
 s s i n g T o c o m f o r t a n d s t r e n g t
 h e n a l l. Moth-er sends her love and bles-sing To com-fort and strength-enall.

Jody

Love is a Gospel grace

5 Love is a gos-pel grace, I want more: Of prec ious Moth er's

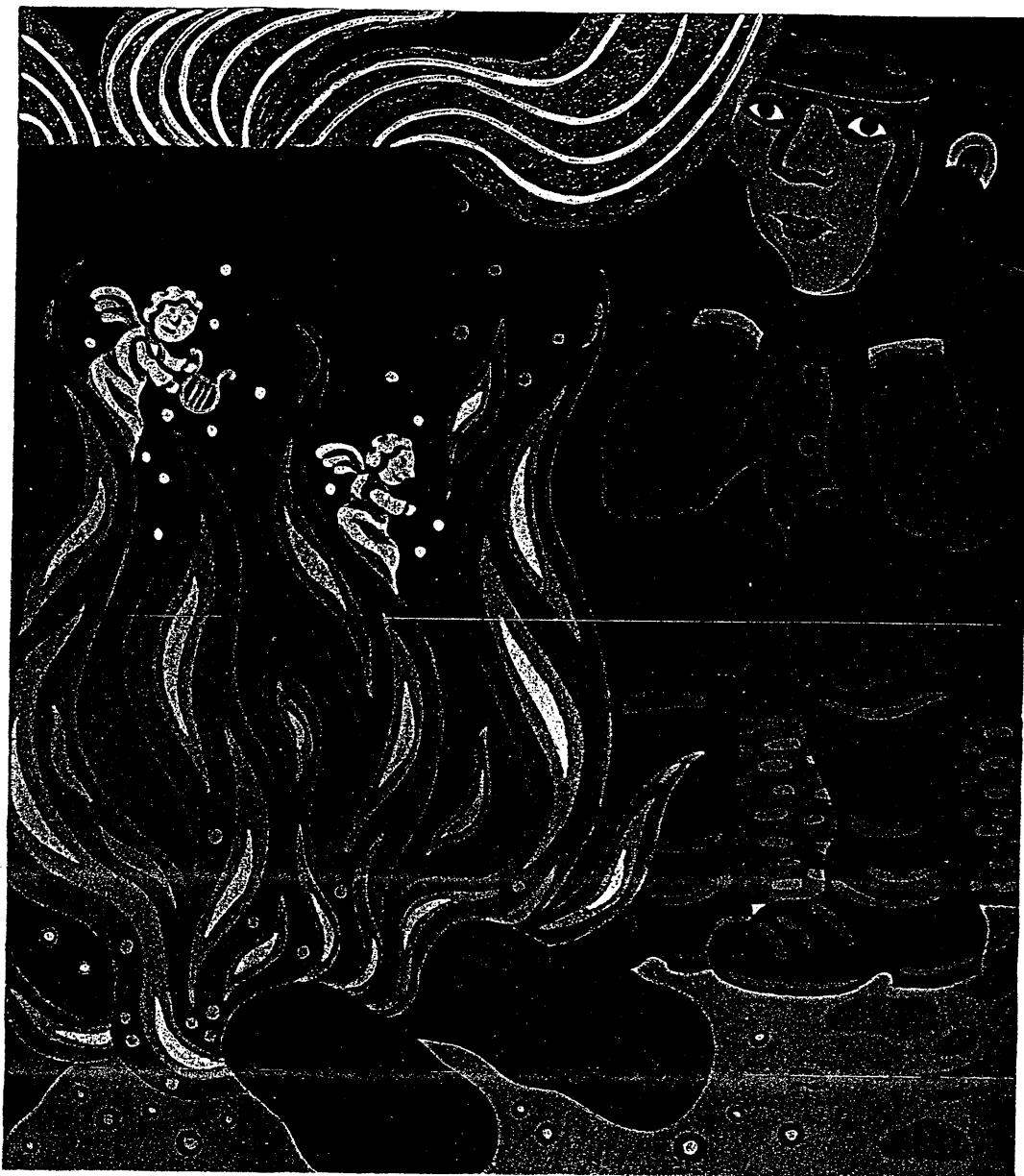
10 love I want a store. That when my soul is tried, I may a -

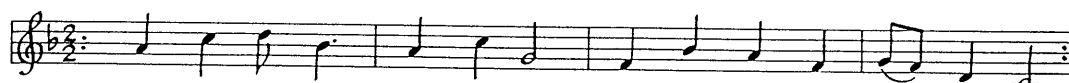
bide, till I am pur - i fied, a hap - py soul.

The musical score is written on three staves. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The second staff starts with a measure rest labeled '5' and continues with the melody. The third staff starts with a measure rest labeled '10' and continues with the melody. The piece concludes with a double bar line and repeat dots.

Russel Haskell
Book of Spiritual Songs, p. 368
Library of Congress
M2131 S4E5

Only Caleb heard songs in the flickering coals.




Love is lit~ tle, love is low Love will make my spir~ it grow.


Grow in peace, grow in light Love will do the thing that's right

Love is the Life of the Soul

From Harvard, about 1814

O I will have love, for love is the life of the
4 soul. Love is the life of the gos - pel
7 I love the gos - pel and I will have love for Love is my
10 trea - sure, a pure gos - pel un - ion I will keep for -
13 ev - er with all moth - er's lov - - ing child - - ren.
16 O prec - ious good love, O prec - ious good un - - -
19 ion, which is a flow - ing through Moth - er's child - ren.

Love, love, love, love

Elder Timothy Randlett
Enfield, NH Second Family



Here it goes, O take it free. Moth-er's pret-ty love sweet-ly flow-ing round and round.



Here, o here do take some more. Moth - er gave it me from her store.

Dearly beloved Br. Giles,
Will you be so kind as to receive this little notice of love and remembrance which flows without measure from one who has never forgotten you? O that I could just take hold of your hand, and enjoy a sweet smack upon that lovely cheek of yours, what could describe the feeling that would arise. I want you to receive a ten fold portion of my never-ceasing but ever increasing gospel love. Here it goes.

WRHS IX A 1
Original key A minor

Love, love this beau - ti - ful trea - sure with -
out weight or mea - sure is flow - ing from hea - ven a - bove.
O love one an - oth - er, each sis - ter and
broth - er, and live in pure un - ion and love.

From the singing of Sister Mildred Barker
audiotape: Shaker Library
Sabbathday Lake, Maine

Love, More Love.

Canterbury
1860



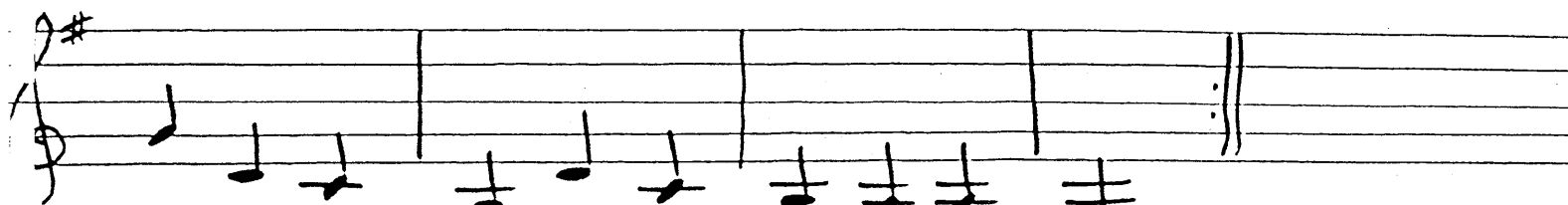
Love, more love, the spir. it of blessing I would be pas. sess. ing



For this is the call of our parents a- bove.



We will plant it and sow it and ev- ry day grow it, and



thus we will build up an ar. bor of love.

Love of God

Abijah Worster's 1842
From Harvard

The musical score is written on three staves in treble clef. The first staff begins with a 3/4 time signature, followed by 2/4, 3/4, 2/4, 3/4, and ends with a common time signature (C). The second staff begins with a common time signature (C), followed by 2/4, 3/4, 2/4, and ends with 2/4. The third staff begins with 2/4, followed by 3/4, 2/4, common time (C), and ends with 2/4. The lyrics are printed below the notes.

O I love God with all my heart, with all my
soul, my strength and mind. Yea I do love Christ and
Moth - er Ann and all their cho - sen faith-ful child - ren

Henry DeWitt's Hymnal #882
p. 211
E.D. Andrews Shaker Collection
Winterthur, DE

Love that Will Endure

Enfield, NH.



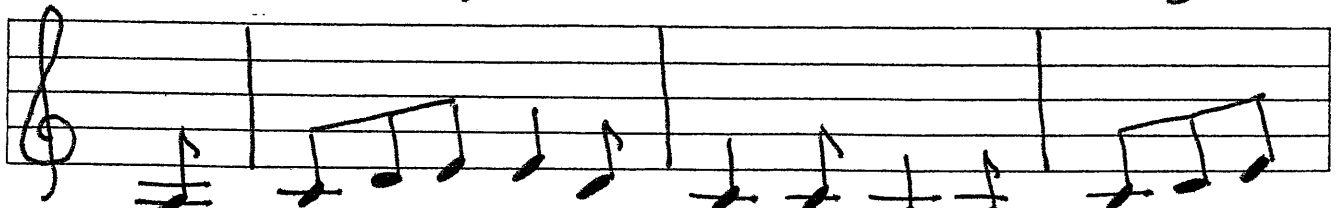
I want to be wound all o-ver with love, my



vessel quite full to o'er flow - ing. While Mother is giving, and



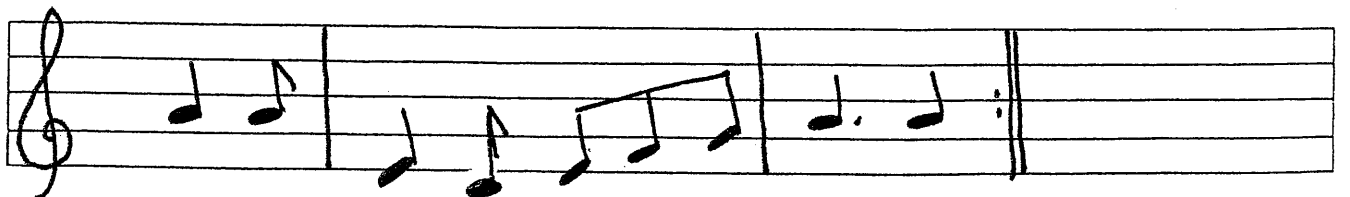
angels are show'ring, tis time to be up and a do- ing.



I'll gather her love to feast up on, and give to each



sister and brother. That no angry words may fall from my



tongue to wound the soul of a- noth. er.

Low, low. In This Pretty Path I Will Go



Low, low. Low low. In this pretty path I will go



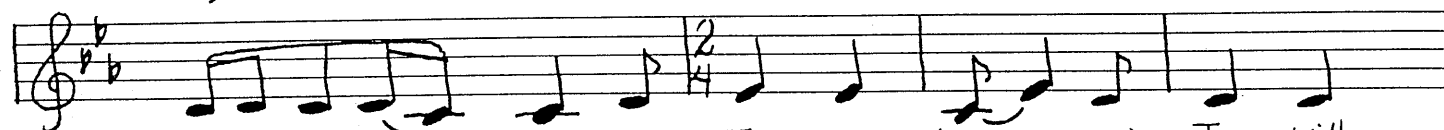
for here Mother leads me, and I know it is right. I will sweep as I



go, I will sweep as I go, for this Mother bids me and it is my de-



light. And the sword I will wield, and the sword I will wield, for



mother bids me so. And I will hold, and I will



hold. For this is my work while here be low.

Abraham Perkins
Enfield, N.H. 1840

transcribed from the
singing of Sister Mildred
Barker, Sabbathday Lake, Me.

by Mary Ann Haagen

March

New Lebanon, North Family



Love, O love is sweet - ly flow - ing. On its banks are lil - ies grow - ing.



These our Moth - er is be - stow - ing. Love, love, heav - en - ly love.



Come ye child - ren free - ly gath - er. Learn to love and bless each oth - er.



This will bind our hearts to - geth - er in love, love, heav - en - ly love.

WRHS IX B 414
P. 34-35

March

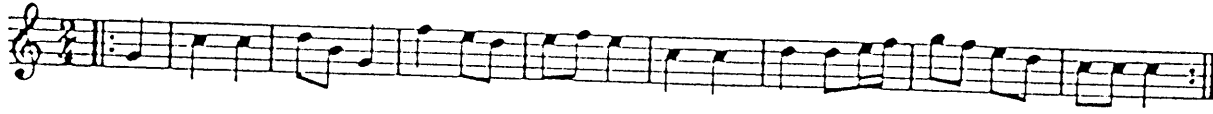
Harvard

O un - ion thou ce - ment - ing band that makes love free - ly
flow while on our way to Can - nan land, hal - le - lu - ia here we go.
Un - ion is a shin - ing light O let it free - ly flow to
guide us on - ward day and night. Hal - le - lu - ia here we go.

Winterthur Shaker Collection
Harvard Hymnal # 892

17. MARCHING TUNE

From Isaac N. Youngs' "A Short Abridgement of the Rules of Music," p. 37.
A tune with more shape and form than many Shaker pieces: note that the 4th,
8th, 12th and 16th are cadence measures giving a rhythmic balance to the
melody. Allegro ($\text{♩} = 106$).



Arranged by
Mary Ann Haagen

Church Family
Enfield, N.H.

2
4

May I see as I am seen and know as I am

Known, by them who judgeth all in righteousness. for the

light of his countenance in my soul hath shown and left me no

cause of my du.ty to guess. Tis to watch with care

and pray without ceasing well im- proving each moment

as it pass-es a. long. To keep the sword in motion

which will slay ev'ry passion, bringing perfect victory

o-ver all that is wrong.

WRHS. IX B 341
reel 110

A Collection of Songs of Various
Kinds Mostly Received by
Inspiration.

written down by Mary A Ayers
Wisdom's Lovely Vale 1853

ENFIELD, N. H.

1. Break forth into singing, Break forth in-to singing, ye virgin sons and

daughters of the New Cre - a - tion. For now is come salvation, for

now is come salvation, the great and glo - rious day of the Lord.

This day hath the God of Heav-en set up a kingdom which shall

never be destroyed— A Kingdom wherea shall dwell righteousness and peace.

Where the li - on and the lamb shall lie down to-geth-er, and a lit - tle child shall lead them, and a lit - tle child shall lead them.

All hail, all hail the glo - ri - ous day; Its brightness is in -

creasing, and Zi - on, fair Zi - on is its cen - tre of light and

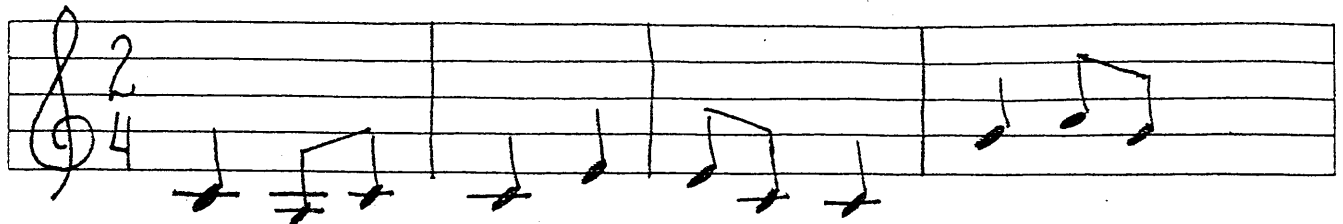
full - ness of pow - er. Ma - ny shall come to Zi - on, to Zi - on to

hear and to know of the word of the Lord. The lame who would

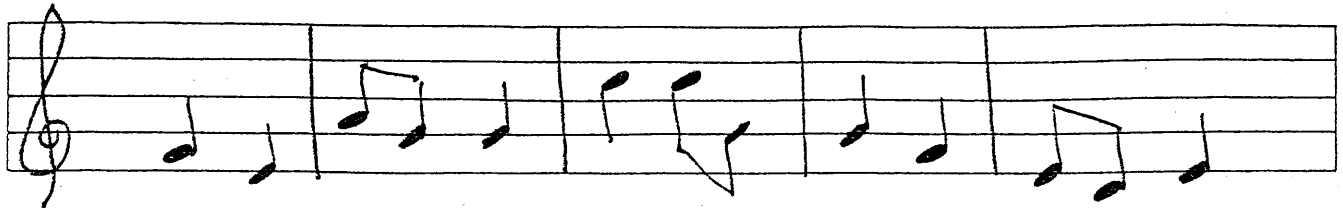
walk, the blind who would see, the deaf and the dumb who re-

stored would be, Shall come un-to Zi-on, blest Cit-y of

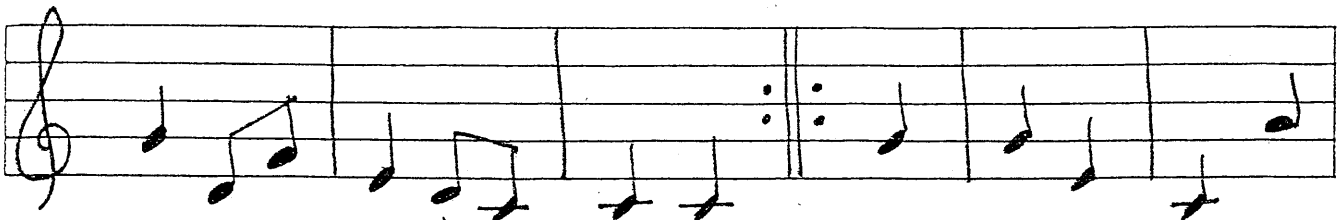
God, re-joice in their calling and prom-ised re-ward.



More beauti ful than precious stone, brighter than



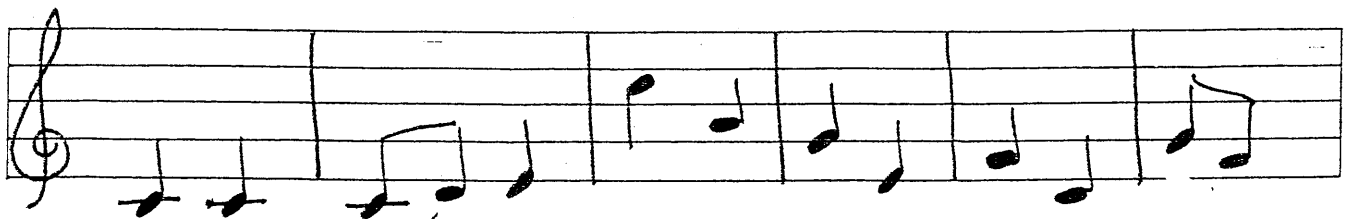
gems have e-ver shone, are those who bow be-fore the throne



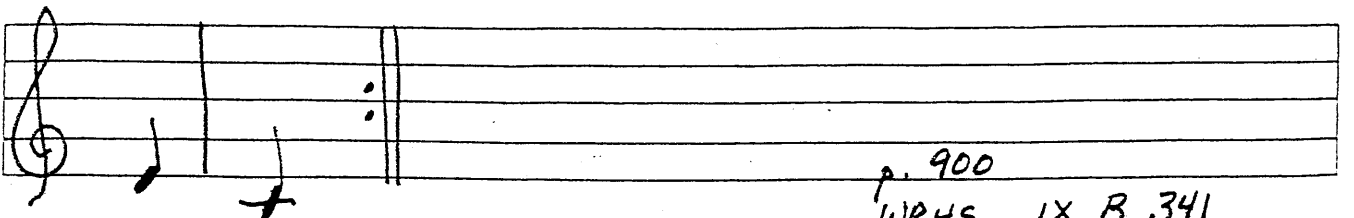
of puri-ty and vir-tue. Their garments gleam like



li-lies white. They dwell in floods of heav'nly light. And



an gel hosts with them u-nite In songs of life e-



ter-nal.

p. 900
WRHS IX B 341

More Love (SAB)

Shaker, Anon. 1876

Amazing Grace: v.1 text by John Newton; v.2, anon.

ar. David Mahler 2002

Soprano

Alto

Baritone

5

Bar.

10

Bar.

15

S

A

Bar.

see.

A - maz - ing grace! how sweet the
sound, That saved a wretch like me! I once was
lost, but now am found, Was blind, but now I
More love, more love; The heav - ens are bless - ing, The
More love, More love, The heav - ens are bless - ing, The
see.

20

S an - gels are call - ing, O Zi - on, more love. More

A an - gels are call - ing, are call - ing, O Zi - on, more love. More

Bar.

More

24

S love, more love; The heav - ens are bless - ing, The

A love, More love, More love, More love

Bar.

love, more love; The heav - ens are bless - ing, The

28

S an - gels are call - ing, O Zi - on, more love. If ye

A More love, More love, More love, More love. If

Bar.

an - gels are call - ing O Zi - on, more love.

32

S love not each oth - er In dai - ly com -

A ye love not each oth - er, each oth - - - er, in dai - ly

Bar. (2nd time only) we've been there ten thous - - - and

35

S mun - ion, How can ye love God, Whom

A com - mun - ion, How can ye love God, How can ye love God, Whom

Bar. years, Bright shin - - - ing as the

38

S ye have not seen? If ye seen? More love, more

A ye have not seen? If seen? More love more

Bar. sun, When We've no few - er

42

S love; The heav - ens are bless - ing the

A love; The heav - ens, the heav - ens are bless - ing the an - gels,

Bar. days to sing God's praise than

45

S an - gels are call - ing, O Zi - on, more love.

A an - gels call - ing, O more love. More

Bar. when we first be - gun. More

49

S slowing More love.

A slowing love, More love.

Bar. slowing love, More love.

Canterbury 1870

MORE LOVE

More love, more love; The heavens are blessing, the an-
gels are calling O Zi-on more love.
If ye love not each oth-er in dai-ly com-mun-ion how
can ye love God Whom ye have not Seen.

2.

More love, more love, Alone by its power
The world we will conquer For true love is God.
If ye love one another, then God dwelleth in you
And ye are made strong, to live by his word.

from a leaflet printing of
this hymn. Canterbury Shaker
Village Archives.

Morning Dawn

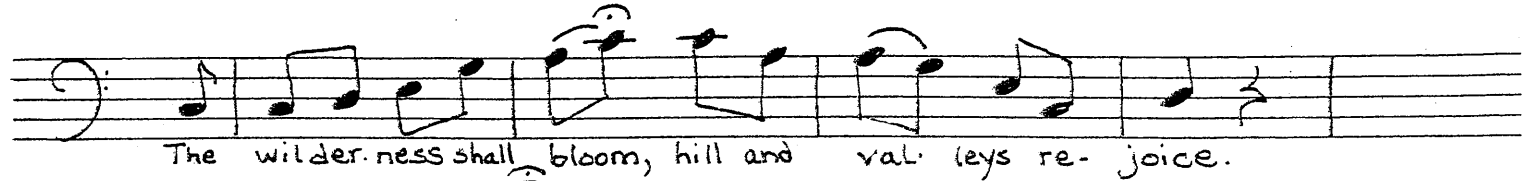
Mt Lebanon, NY



Zi-on shall a- rise and blos-som like a rose. Her glor i-ous light shine



forth to the is-lands a- far, as when the Star of Beth-le-hem a- rose.



The wilder-ness shall bloom, hill and val-leys re-joice.



Woodlands sing for joy, and the barren desert smile to hear the savior's voice.



Thus sa' th the Lord, it shall yet come to pass. Many peo-ple & strong



na-tions shall come to Je-ru-sa-lem to- seek and pray be-fore the Lord.

Handwritten musical score for the first system. The treble clef staff contains the melody with lyrics: "Hail! All Hail, the com- ing day." The bass clef staff contains the accompaniment. Below the staves are handwritten chord symbols: iii, $\frac{V}{3}$, I, I_6 , $\frac{V}{4}$, I_7 (with $\frac{ii_4}{2}$ in parentheses), and Vi.

Handwritten musical score for the second system. The treble clef staff contains the melody with lyrics: "Hail, all hail the com- ing day." The bass clef staff contains the accompaniment. Below the staves are handwritten chord symbols: IV, IV, I, I_6 , $\frac{ii_7}{7}$, $\frac{ii_7}{7}$, I_6 , $\frac{iii_6}{4}$, and I.

Jessie Evans collection of
Tunes printed at Canterbury
between 1875 and 1892

[many for inclusion in The Manifesto]

counter melody in section 3 by
Mary Ann Haagen

sharps added "Hail, all hail..." later...

Mortifying Work

2nd Order 1848 (a.s.)

The musical score is written on a single treble clef staff in the key of A major (indicated by three sharps: F#, C#, G#). The time signature is 2/4. The melody consists of quarter and eighth notes, with some notes beamed together. The lyrics are printed below the staff, aligned with the notes. The score is divided into four systems, with measure numbers 5, 10, and 15 indicated at the beginning of each system. The final measure of the fourth system contains a double bar line.

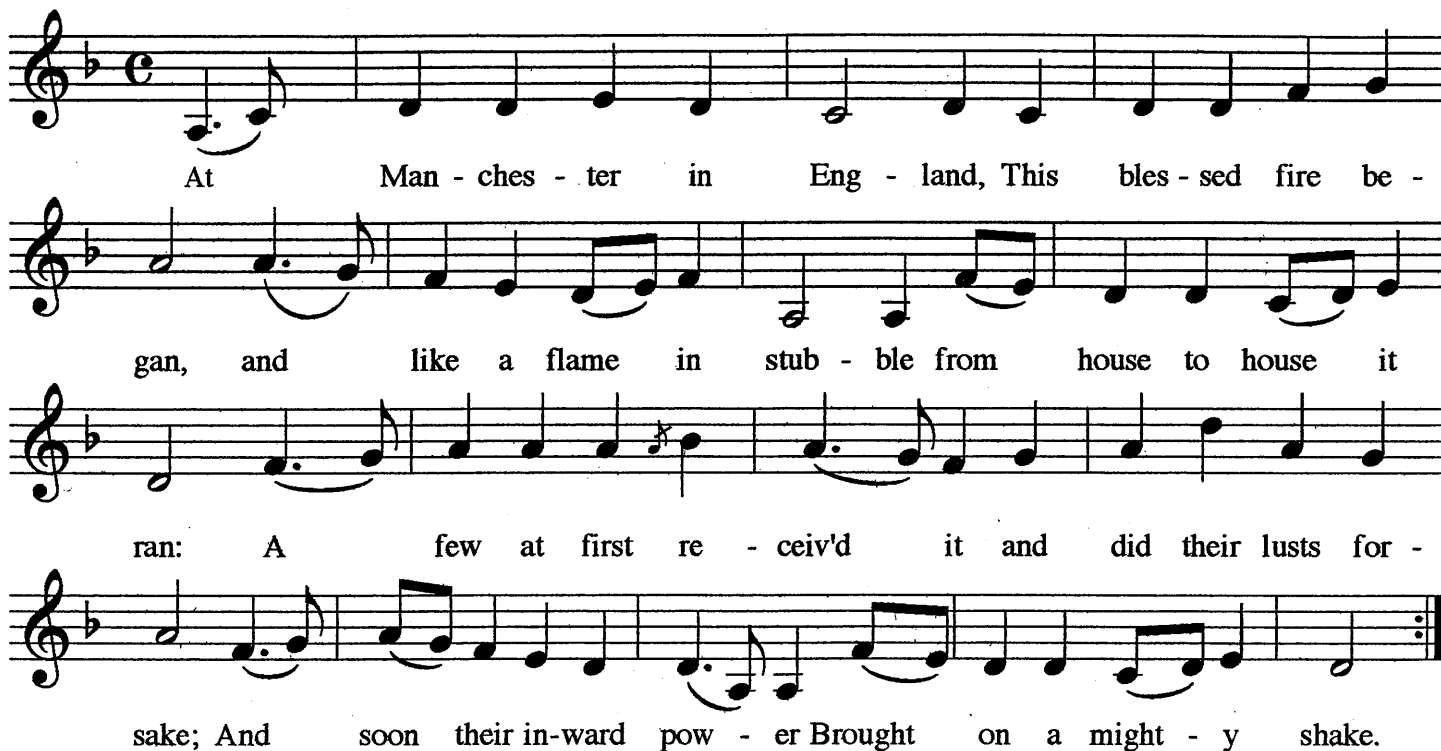
I want to shake shake and war a - gainst the slick de - ceiv - er
5 that is sly - ly creep - ing round feign - ing to be sim - ple. Shame, shame on
10 lust and pride that vain - ly seeks it - self to hide by put - ting on a slick out - side
15 But look with - in. Shame on such pride.

WRHS IX B 44
p. 72

Mother

Millennial Praises, Part 2
Hymn II, p. 78
verses 6,7,11,5, 14,16

Elder Richard McNemar
Union Village, Ohio, ca 1813



At Man - ches - ter in Eng - land, This bles - sed fire be -
gan, and like a flame in stub - ble from house to house it
ran: A few at first re - ceiv'd it and did their lusts for -
sake; And soon their in - ward pow - er Brought on a might - y shake.

The rulers cried, 'Delusion! Who can these Shakers be?
Are these the wild fanatics bewitched by Ann Lee?
We'll stop this noise and shaking. It never shall prevail
We'll seize the grand deceiver and thrust her into jail.

Near Albany they settled and waited for a while
Until a mighty shaking made all the desert smile.
At length a gentle whisper, the tidings did convey
And many flocked to Mother to learn the living way.

The way of God is holy, marked with Immanuel's feet;
Lust cannot reach Mount Zion, nor stain the golden street.
If you will have salvation you first must count the cost
And sacrifice that nature in which the world is lost.

How much are they deceived who think that Mother's dead!
She lives among her offspring who just begin to spread.
And in her outward order there's one supplies her room,
And still the name of Mother is like a sweet perfume.

I love that testimony that shows me what to do.
I love my precious Mother, I love the Elders too.
The Brethren and the Sisters, I love them and their ways,
And in this loving spirit I mean to spend my days.



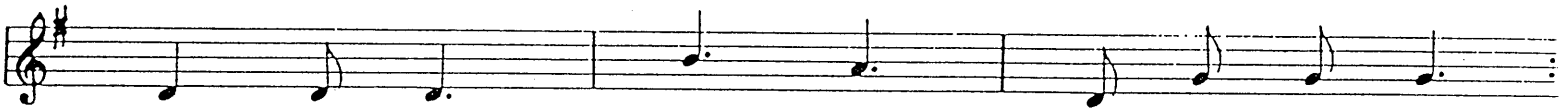
Moth- er has come with her beau- ti- ful song, Ho ho



tal- la me ho. She's come to bless her child- ren dear



Ho ho tal- la me ho, And Christ your Sav- ior



will be near, Ho ho tal- la me ho.


71. MOTHER LUCY'S BIRTHDAY SONG

"Sung by Mother Lucy [i.e. her spirit] to the Elder Sisters Feby 5th 1841."
DeWitt MS. Had she lived, Mother Ann's successor "in the female line" would
have been eighty-one years old on the above date. A cheerful song, to be sung
at a spirited pace.

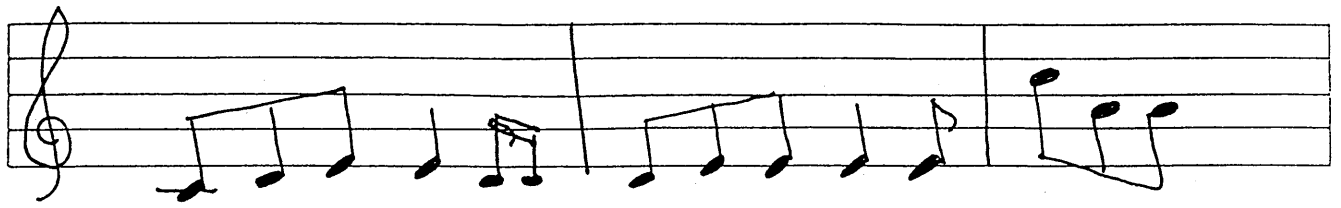
O my be - lov - ed Ka - re - ne - va - ne, Will ye re - ceive this
love to - day, For I have love and so have you And we will mix it through and through. For
tru - ly 'tis the love of Moth - er And I do know you want no oth - er, And
when this day is past and gone, It then will leave me eight - y one!

Mother's Chair

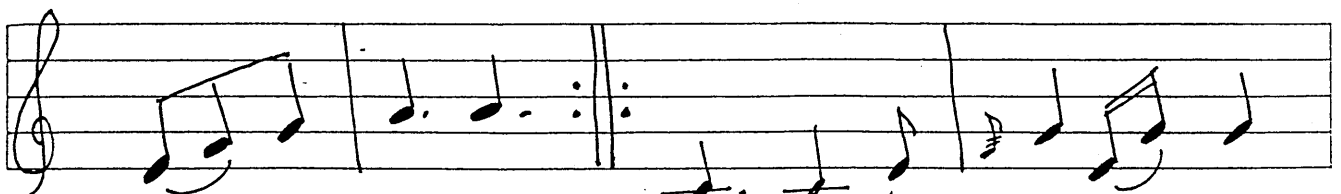
Sung by Rosetta.
Thurs. evening in
meeting, Aug 28, 1843



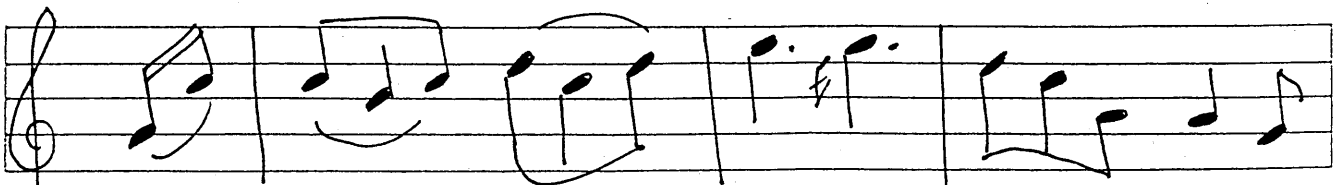
Lo, lo come down, come down. My children come down. Come



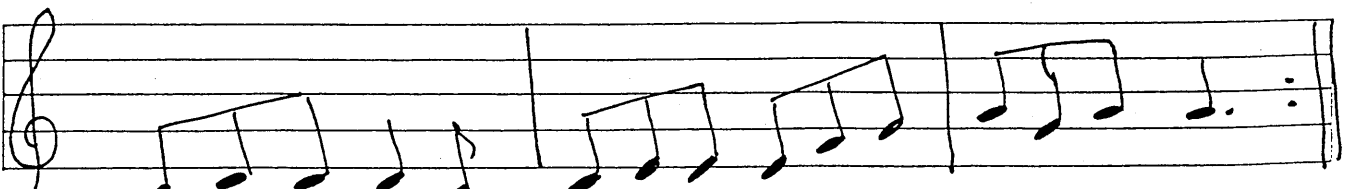
rock in my chair, I'll attend you with care, my pretty my



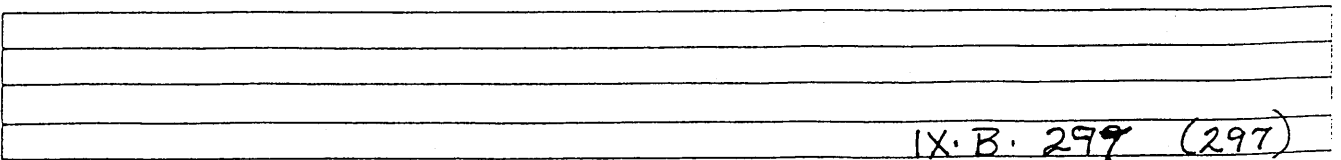
sim-ple child ren. Now a- rise, a- rise



a- r- i - se Step on in my path of



un ion and peace, let love and sim- pli- ci- ty grow and in- crease.



IX. B. 297 (297)

p. 75 WRHS

[This was at a time when Orville
Dyer + John Lyon were visiting + also
received

Mother's Love



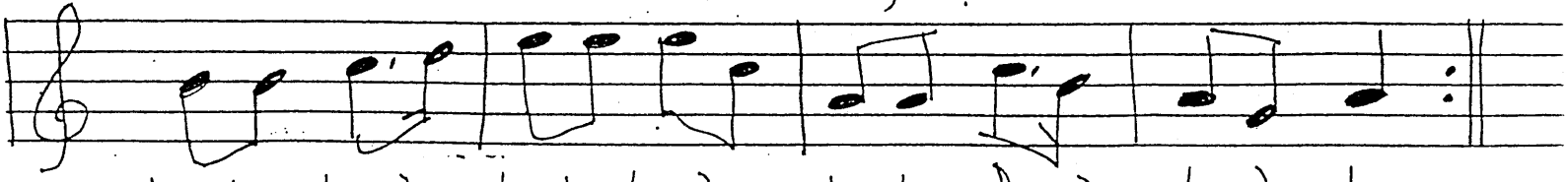
Come my children walk to. gether. Be as one in heart and han.



Love the work and bless each o.ther. This. is heaven's pure command.



Lo lo lo do lo do lo do lo lo, lo do lo do lo do lo



lo do lo do lo lo lo do lo do do do lo do lo.

Learned of Sister Miriam Curtis
while she gave mother's love.

A Collection of Spiritual Songs
Received at the Chh. Chosen Vale.

Written for Brother Otis Sawyer, 1851
transcribed by Mary Ann Haagen
Collection in the library of the
Sabbathday Lake, Maine Shakers.

Mother's Love



Come my children walk to- gether Be as one in heart and hand love the work and



bless each o ther. This is heaven's pure com- mend.



Learned of Dr. Miriam Curtis
while she gave Mother's love.

MOTHER'S TONGUE

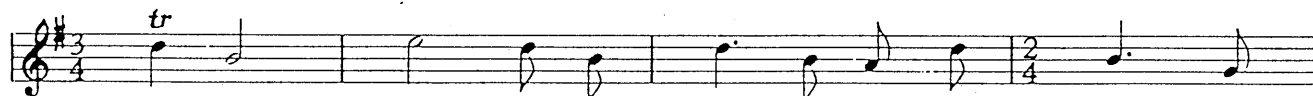
Nearly ten manuscripts hold this song. Several date it November 6, 1845, and one ascribes it to D. A. Buckingham, the leading musician at Watervliet, New York. None gives a hint that singers ever performed it with motions, yet Sister Mildred Barker recalls a set used with the song. With palms turned upwards she gently beats time throughout the song, except when performing the following pantomime. When she sings the word *cross* she simultaneously gives a shake of the head, stamps her right foot, and makes a downward gesture to her right with both hands. On *crabbed* she repeats the actions, turning leftward. On *shun* and *ugly* she gestures again as she did for *cross*, but with greater emphasis. On the word *speak* she lays her right forefinger on her lower lip, keeping it there through the word *tongue*, then crosses her hands upon her bosom and bows slightly on *snugly*. In the Shakers' close-knit communities, every such reminder must have helped the members to adhere to the rule of speaking only with the tongues of angels.

♩ = 106 (♯³)

MS L-70, pp. 53-54.



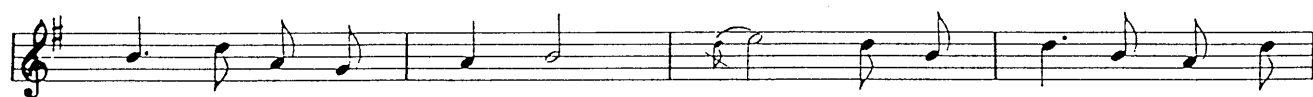
With a New tongue I now will speak And keep the val- ley



low- ly I'll watch my thoughts & words this week And



have them pure and ho- ly. Old Cross and Crab- bed I will shun They

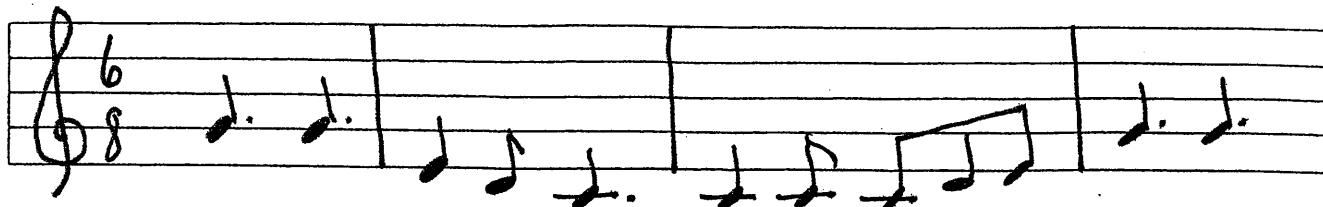


make one feel so ug- ly; I'd rath- er speak with Moth- ers

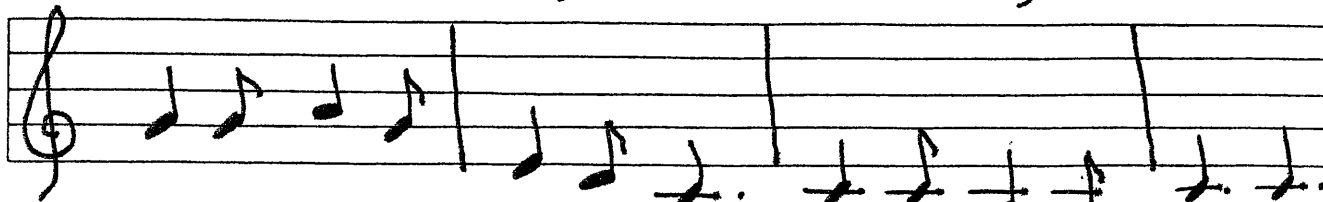


Tongue, And keep her Bless- ing snug- ly.

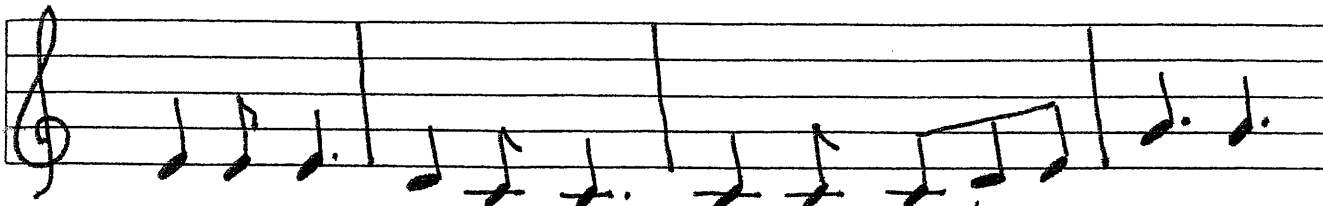
Move On With The Gift



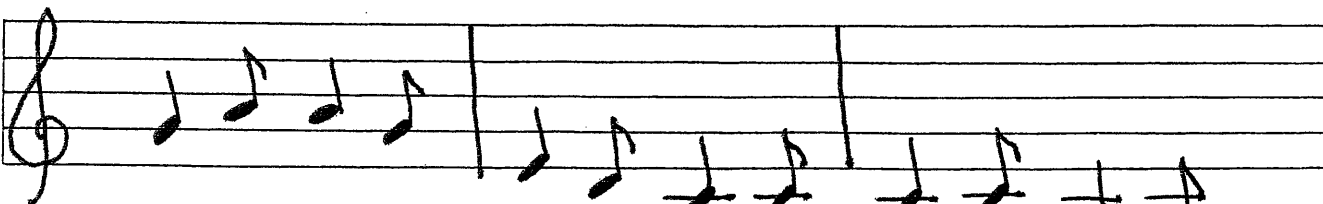
Move on with the gift. Join the heavenly motion.



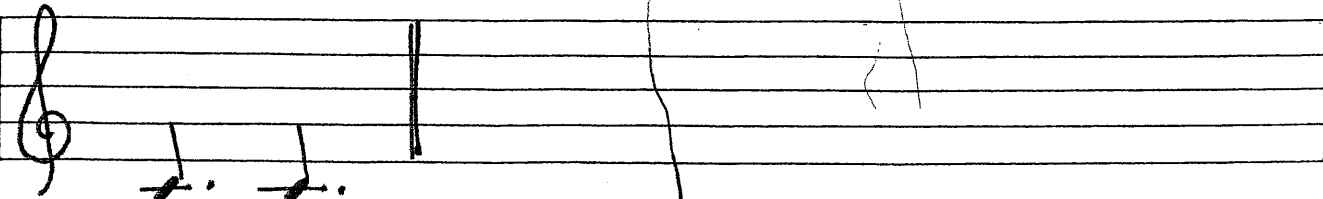
This will give us all a lift if we get our portion



Don't be slack, move a-head. Break the bands a sun-der.



This is rising from the dead to keep old nature



un-der.

From Enfield, NH. 1835

WRHS. IX. B. 28 p. 57

63. MY CARNAL LIFE I WILL LAY DOWN

This song, from South Union, Ky., dated June, 1838, appears to have been confined chiefly to the western Shakers; it has come to light only once in the hymnals of the northeast. Differing from the uni-tonality of most Shaker tunes, "My carnal life" shows signs of a modulation to C major in the first two bars of the second part, shifting thereafter back to the original A minor. To be sung at a moderate speed. Suggested key for singing: F minor, starting with F.

My car - nal life I will lay down Be - cause it is de - prav - ed, I'm
sure on an - y oth - er ground I nev - er can be sav - ed.
My haugh - ty spir - it I'll sub - due, I'll - seek hu - mil - i - a - tion, And
if I'm true my work to do I know I'll find sal - va - tion.

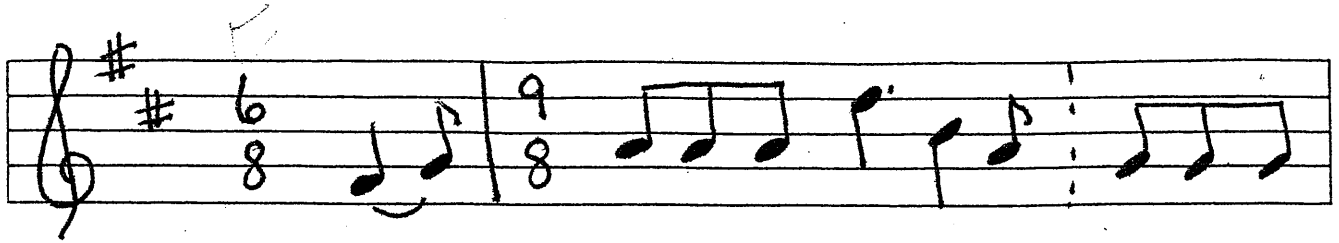
The musical score consists of four staves of music in treble clef. The first staff begins with a treble clef and a key signature of one flat (F minor). The melody is written in a simple, folk-like style with quarter and eighth notes. The lyrics are printed below the notes. The second staff continues the melody and lyrics. The third staff continues the melody and lyrics. The fourth staff concludes the melody and lyrics. The music is set in a 4/4 time signature.

My Dear Companions Let's Move On

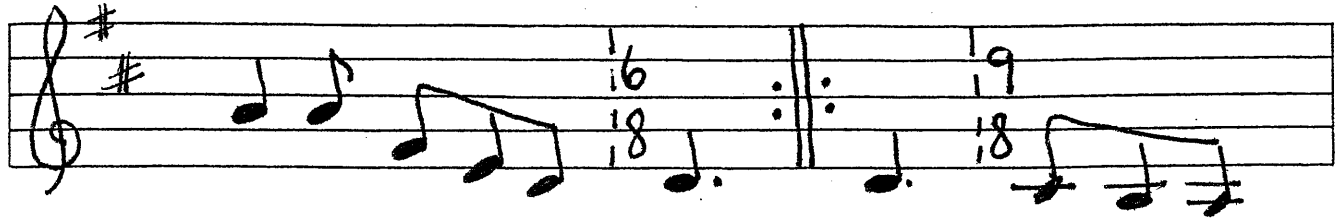
My dear com-pan - ions lets move on. The strong shall help the weak a-long we'll
join our hearts in a cheer - ful song and all move on to - geth - er.
We'll bear and bear, and yet for - bear, and in each oth - ers bur - dens share. We'll
give and give, and a - gain for - give as we would be for - giv - en.

The musical score is written on four staves in G major (one flat) and common time. The melody is simple and repetitive, with lyrics written below each staff. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The lyrics are: "My dear com-pan - ions lets move on. The strong shall help the weak a-long we'll". The second staff continues the melody with lyrics: "join our hearts in a cheer - ful song and all move on to - geth - er.". The third staff has a repeat sign at the beginning and lyrics: "We'll bear and bear, and yet for - bear, and in each oth - ers bur - dens share. We'll". The fourth staff concludes the piece with lyrics: "give and give, and a - gain for - give as we would be for - giv - en.".

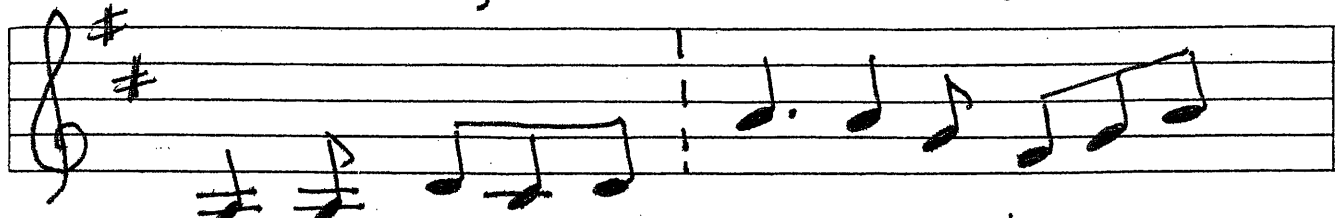
From the Singing of Sister Mildred Barker
Sabbathday Lake, ME
audiotape "39 Shaker Songs"
SDL Library



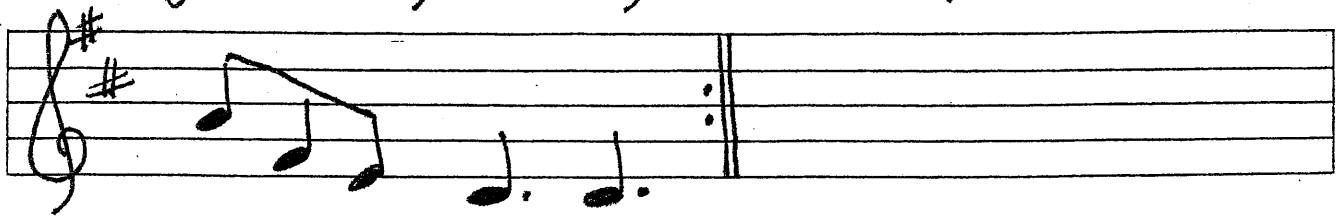
My gospel re. lation, how pretty you



look, how lovely you feel. To you I am



joined for you are my treasure, my joy and de-



light and my pleasure.

The above was given by Eldress Ruth, shortly after her decease, who was seen walking by the brethren and sisters who were engaged in prayer, while in a feeling manner she sung the same.

Recorded in this book Aug. 7, 1853

IX-B-330

1 2 3 4

My harp is not up-on the wil-low but at -tuned - to -a joy - ful

8

Detailed description: This system contains the first four measures of the piece. The top staff is in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. Measure 1 has a single chord. Measures 2-4 contain a complex accompaniment with multiple voices and beams. The bottom staff is in bass clef with the same key signature and time signature, providing a harmonic foundation for the melody.

5 6 7 8

lay. For the Bride and the Bride-groom com-eth, and old deeds are put far a -

8

Detailed description: This system contains measures 5 through 8. The musical notation continues with similar complexity in both staves, featuring various rhythmic patterns and chordal textures. The lyrics continue across the measures.

9 10 11 12

way. O sing in the bright strains of free-dom, Ye to

8

Detailed description: This system contains the final four measures (9-12) of the piece. Measure 9 is a simple chord. Measure 10 has a repeat sign. Measures 11 and 12 feature more intricate accompaniment. The piece concludes with a fermata over the final note in measure 12. The bottom staff also concludes with a fermata.

Musical notation for measures 13 through 16. The top staff is in treble clef and the bottom staff is in bass clef. The music is in a 4/4 time signature with a key signature of one flat (B-flat). Measures 13 and 15 contain complex chordal textures with multiple notes per measure. Measures 14 and 16 are simpler, featuring fewer notes per measure. The lyrics are positioned below the staves.

13 14 15 16

whom the Com-fort - er has come. Ye who're come up through deep tri-bu - la-tion to

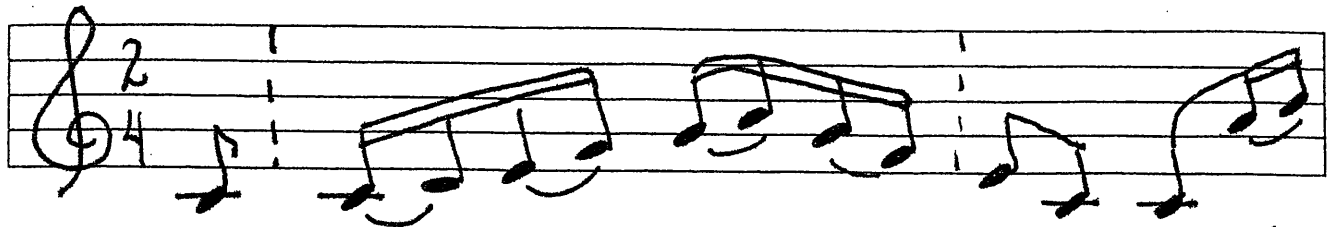
Musical notation for measures 17 and 18. The top staff is in treble clef and the bottom staff is in bass clef. The music continues in the same 4/4 time signature and one-flat key signature. Measure 17 features a complex chordal texture, while measure 18 is simpler. The lyrics are positioned below the staves.

17 18

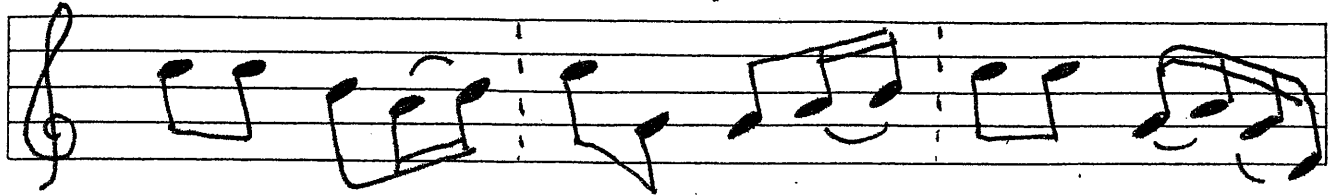
live the New Life with the Lamb.

Hymnal # 402
Song 28, P. 108
Andrews Collection
Winterthur, DE

Arranged by Mary Ann Haagen
January, 2003



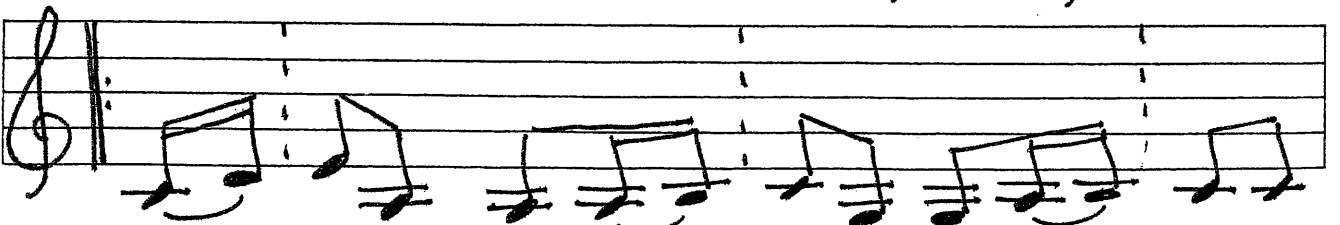
My moth-er's way's the way for me. For



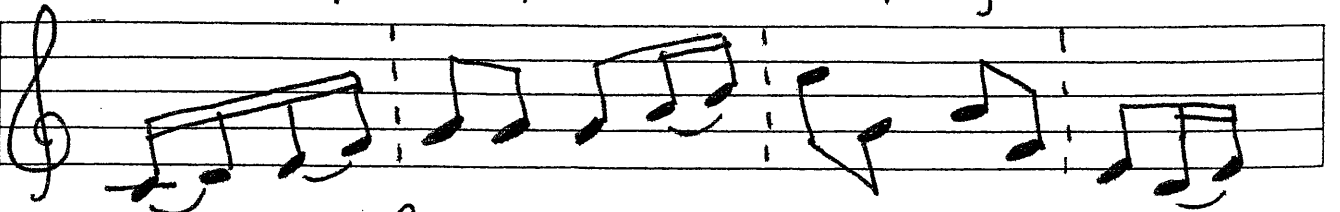
I no o-ther way can see, where love & simple



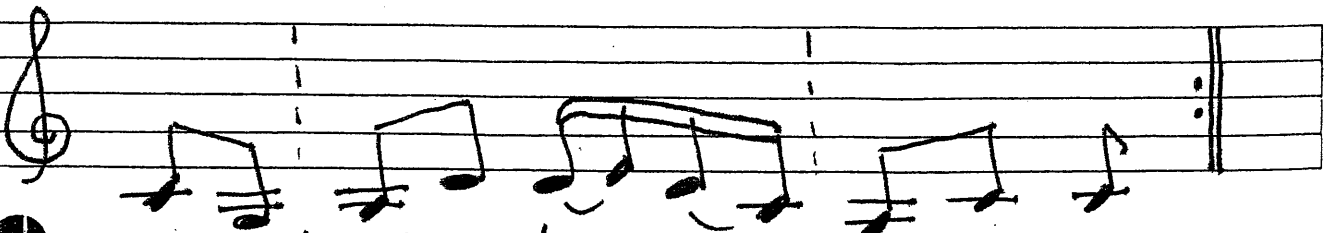
freedom flows. So in her pret-ty way I'll go.



I'll leap and skip I'll dance & sing. I'll make the



fields and forest ring. While Angels join, her praise to



sound thro' out the dis tant regions round.

Slow March No. 6

MY SOUL LOVES TO WALK IN THE VALLEY LOW

Eldress Marguerite Frost of Canterbury learned this gentle song in 1914, during a time when old songs were being renewed, and she sang it lovingly. She remembered that in performing it, "we simply walked around in a circle keeping step with the music, with no hand motions, stepping slow." She had never heard that the song was received by Serena Douglas at Gloucester in March 1871. Those at Gloucester who remember Sister Serena did not know the piece and were a little surprised to learn that she had ever had a gift of song.

The facts preserved of her life are few. She was born in Green or Lewiston, Maine, in 1853 and entered the Poland Hill Family in 1862 with her parents and younger sister. The family later moved to Gloucester, and when she died in 1924 the church journalist recorded that for more than twenty years she had "worked constantly in the Office kitchen carrying that burden faithfully." That she was felt a presence in the family is implied in his comment that "she is *one* more landmark removed." But the real record of Sister Serena is contained in his quiet phrase that she "lived the Shaker life"—and in her own song.

Original key

 $(\frac{2}{4}) [\text{♩} = 72 (\frac{1}{2_s})]$

MS CB-13, p. 201.



My soul loves to walk in the val- ley low, Where the



beau- ti- ful fruits of the gos- pel grow, Where all dis- cord- ant



feel- ings flee, And the still small voice reigns tri- um- phant- ly



This is Wis- dom's vale where is joy and de- light Her



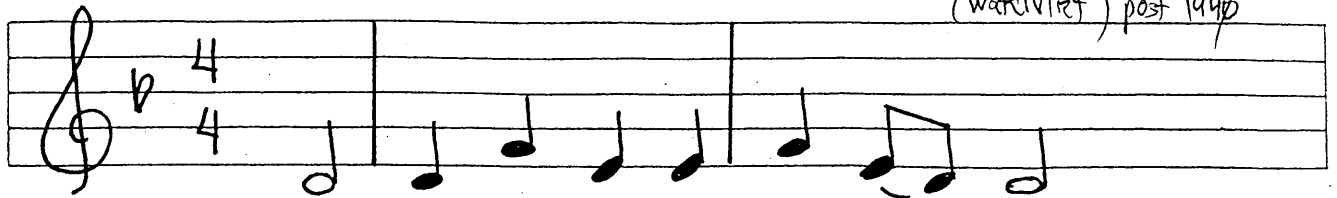
paths are peace and her bur- dens light And though heav- y winds and



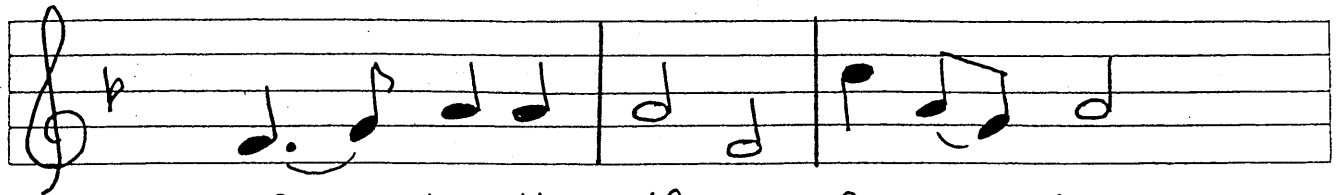
tem- pests as- sail They can- not lay waste this beau- ti- ful vale.

Narrow Path

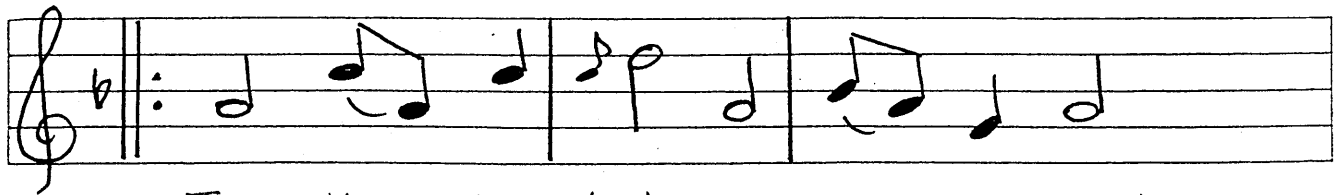
Wisdom's Valley
(water/lit) post 1946



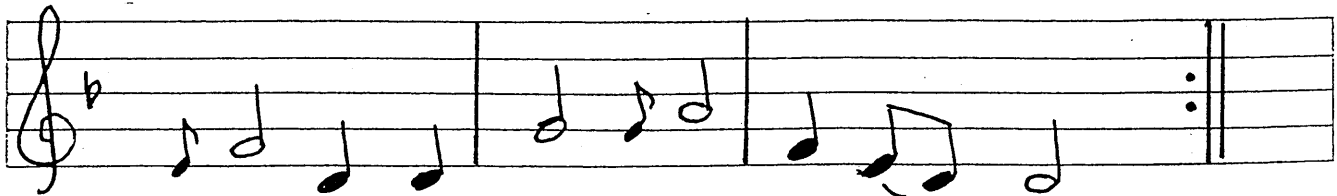
To you, says Mother, I have come



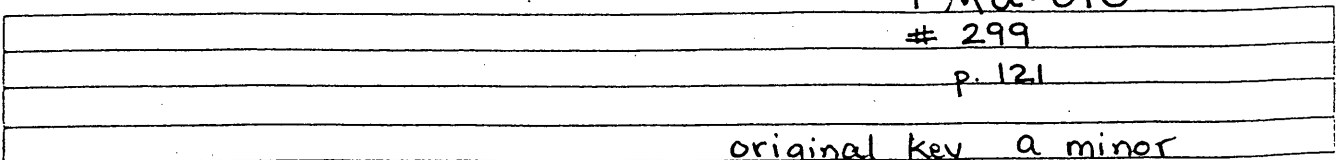
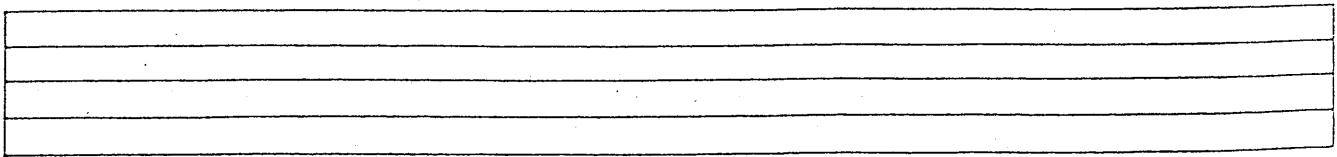
and brought a gift, yea, for your tongue.



'Tis this to think be-fore you speak.

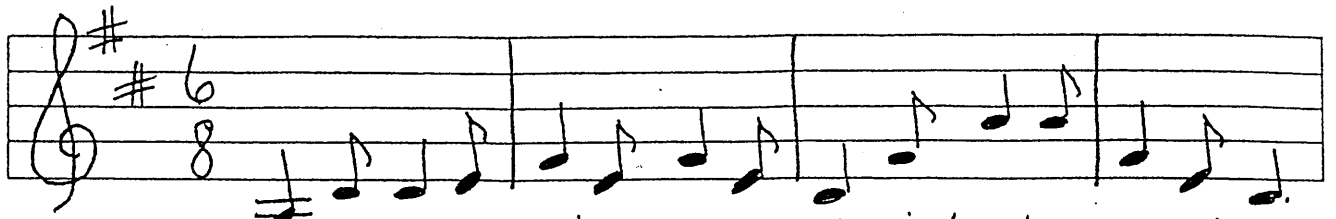


my children dear O this do keep.

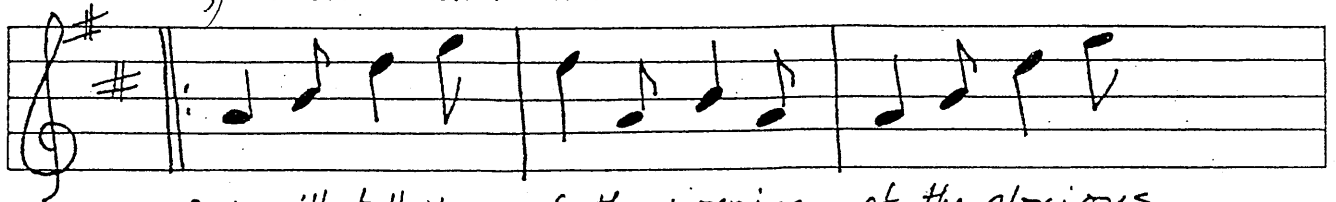


New Year's Greeting

Mt Lebanon, NY.



1) Listen while we join with angels Who in love have gathered here.
3) And we'll touch the muse to waken those who are to us so dear.



And we'll tell you of the morning, of the glorious
Wishing all a happy morning. Happy weeks and



day that's dawning. of the new and coming year.
months are dawning. And withal a happy year.

2) Clean shall be our future pages,
Stamped upon our mem'ry clear;
Free from sin, and void of sadness,
Fraught with joy and full of gladness
Record of the coming year.

New Year's Greeting

**Peace be with you faithful brethren
Constant as the rising sun.
Toil with patience, loving sisters
In the mission now begun.
Let us mingle hearts and voices
In a sweet harmonious strain.
Bring our gifts, the purest, choicest,
All by earnest labor gained.**

**Now the old year fast is dying.
Let us welcome in the new.
Onward, let us e'er be plying
for the good, the pure, the true.
Our redemption draweth nearer
As the heavenly race we run—
To our vision, brighter, clearer,
To our pure eternal home.**

[Shaker manuscript #107, reel 8, NYPL 65-M-93; 18 loose items, miscellaneous songs, poems, notes.]

New Years Reflection

January 1st, 1860

The musical score is written on five staves in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The melody consists of quarter and eighth notes, with some rests. The lyrics are printed below the notes, with hyphens indicating syllables that span across multiple notes. The score is divided into measures by bar lines, with measure numbers 5, 9, 14, and 19 marked at the beginning of their respective lines.

I am bound to hon - or God as God has hon - ored me with His
5
ho - ly work and word, to set my spir - it free.
9
I will praise Him in the song, I will praise him in the dance. In each
14
du - ty req - ui - site for good. Ev - ery act shall be to glo - ri - fy His ho - ly
19
cause. To re - spect Him in His or - der and ob - serve His righ - teous laws.

Mary Maria Basford's
Manuscript Hymnal p. 1
NYPL Shaker Collection,
item 55, reel 5
original key A minor

NOGGIN OF LOVE

The Canterbury ministry was honored with the gift of this song while visiting the Holy Mount at Lebanon on September 2, 1847. A native spirit brought it, acting as a messenger for Mother Ann.

$\text{♩} = 106 (\text{♯}^3)$ *Adults*

MS GME-3, no. 422.



I have a lit- tle nog- gin full of Love sweet Love Love

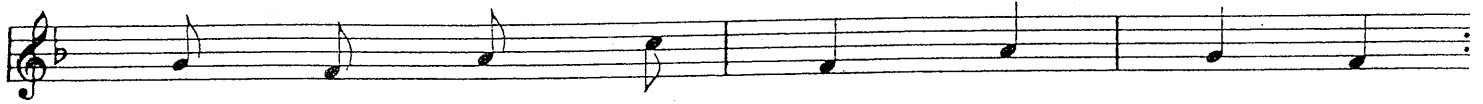


Moth- er sent me here with it To feed her sim- ple Doves.

Kids



It is sweet it is sweet It is ver- y sweet Chick, chick



chick chick pret- ty chicks come & eat

~~THE GIFT TO BE SIMPLE~~

Now, my dear companions,

Treble

1. Now, my dear com - pan - ions, is the time to start a - new, A - new,

Tenor

Bass

a - new, for the king-dom of Heav - en. With faith and zeal and cour-age strong,

we will ev - er be march-ing on, Toil-ing on, strug-gling on, for a per-fect Heav-en.

2. We will not be hindered while we walk the narrow way,
Narrow way, narrow way, with our gospel kindred.
But every foe that comes in view, in ourselves we will subdue,
And be true to subdue the way that leads to glory.

plus or

"O Brethren ain't you happy" and "Take my hands in brotherly love" (p. 151) are exceptional in the fact that they stem directly from, or are closely related in structure to early American religious or revival folk-songs. Examples of songs with the first line repeated three times and followed by a one-line variant are common among the negro and white spirituals. Though Shaker songs constructed with a recurrent fourth line or "chorus" are rare, many pieces, especially the one-line repeated songs, indicate revival origin.

1. O Breth-ren ain't you hap-py, O Breth-ren ain't you hap-py, O
 Brethren ain't you hap-py, Ye fol-low-ers of the Lamb. . Sing on, dance on,
 fol-low-ers of E-man-u-el, Sing on, dance on, ye fol-low-ers of the Lamb.

2. O Sisters ain't you happy,
 O Sisters ain't you happy,
 O Sisters ain't you happy,
 Ye followers of the Lamb.

Chorus:

Sing on, dance on, etc.

3. I'm glad I am a shaker,
 I'm glad I am a shaker,
 I'm glad I am a shaker,
 Ye followers of the Lamb.

Chorus:

Sing on, dance on, etc.

4. I mean to be obedient,
 I mean to be obedient,
 I mean to be obedient,
 Ye followers of the Lamb.

Chorus:

Sing on, dance on, etc.

1. O Breth-ren ain't you hap - py, O Breth-ren ain't you hap - py, O
 Breth-ren ain't you hap - py, Ye fol-low-ers of the Lamb. Sing on, dance on,
 fol-low-ers of E - man - u - el, Sing on, dance on, ye fol-low-ers of the Lamb.

2. O Sisters ain't you happy,
 O Sisters ain't you happy,
 O Sisters ain't you happy,
 Ye followers of the Lamb.

Chorus:
 Sing on, dance on, etc.

3. I'm glad I am a shaker,
 I'm glad I am a shaker,
 I'm glad I am a shaker,
 Ye followers of the Lamb.

Chorus:
 Sing on, dance on, etc.

4. I mean to be obedient,
 I mean to be obedient,
 I mean to be obedient,
 Ye followers of the Lamb.

Chorus:
 Sing on, dance on, etc.

→ 5. I'll cross my ugly name...
 (6. I love to attend to order... shakers don't buy that out)

O Ce le ac

Given by divine Inspiration
At North Union Ohio

O ce le ac ne voo na vi na, O ce le ac ne voo na vi. My
6
love - ly child - ren I'll not leave thee, but un - to you I will draw nigh. I
11
will pro - tect in times of trou - ble, when sore af - flic - tions roll and roll And
16
earth - ly tri - als like a bub - ble, shall flee from thy im - mor - tal soul.

To Isaac N. Young,
Beloved Brother Isaac, in order to let you know that you are remembered and loved in this place I kindly thank you for your notice in sending me those little books, and I sometimes feel the need of a larger work and I do not know who to look to by yourself to accommodate us with the same. Be so kind as to receive this as a token of love and remembrance from your friend and brother in Mother's gospel.
Jeremiah Ingalls

WRHS IX A 3

O ce la, verse 2

With gen-tle show'rs I'll ev - er bless you, and give you an - gel's food to eat. With

The first system of musical notation for the first system of the piece. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat). The time signature is 4/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the treble staff.

6 my pure love I will car - ess you, and you shall taste my bless - ings sweet. While

The second system of musical notation, starting at measure 6. It follows the same grand staff format as the first system. The lyrics continue from the previous system.

11 judg-ments fill the land a - round you, and earth-quakes shake from pole to pole. With

The third system of musical notation, starting at measure 11. It follows the same grand staff format. The lyrics continue.

16 my pro - tec - tion I'll sur - round you. So trust with me your need - y soul.

The fourth and final system of musical notation, starting at measure 16. It follows the same grand staff format and concludes the piece with a double bar line. The lyrics continue.

O Ce La, verse 3

O my dear child - ren be en - cour-aged and la - bor for a heaven ly prize. For

This system of music is written for piano and voice. It begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "O my dear child - ren be en - cour-aged and la - bor for a heaven ly prize. For". The system ends with a double bar line.

I will cause your souls to flour - ish, and to e - ter - nal glo - ry rise. There

This system of music continues the melody and accompaniment from the first system. It begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The lyrics are: "I will cause your souls to flour - ish, and to e - ter - nal glo - ry rise. There". The system ends with a double bar line.

in my pure and heaven - ly king - dom you'll chant your ho - ly songs of praise. With

This system of music continues the melody and accompaniment. It begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The lyrics are: "in my pure and heaven - ly king - dom you'll chant your ho - ly songs of praise. With". The system ends with a double bar line.

ho - ly saints you'll take do - min - ion. Shout tri - umph o'er your trou - bled days.

This system of music concludes the piece. It begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The lyrics are: "ho - ly saints you'll take do - min - ion. Shout tri - umph o'er your trou - bled days." The system ends with a double bar line.

Union Village, Ohio
1840



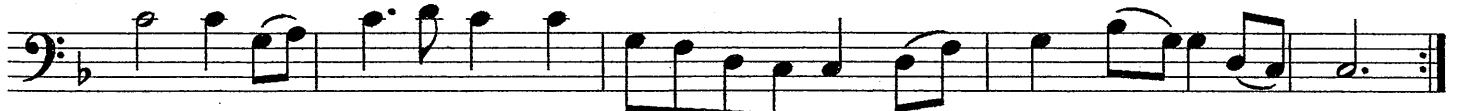
O Come come a-way where the fig tree for-ev - er is bear - ing. Where the



flocks and the herds are so pleas - ant and gay, and the des-ert a sweet smile is wear - ing.



And the wil-der-ness re-stored to her glo - ry, the tongue of the dumb sweet-ly



sing - ing O grave, o grave where is thy vic-to-ry? O death where is thy sting?

Hymnal #976, p. 76
Song # 104
Andrews Shaker Collection
Winterthur, Delaware

Original Key C Major

O Come come a-way where the fig tree for-ev-er is

bear - ing. Where the flocks and the herds are so pleas - ant and gay and the

des - ert a sweet smile is wear - ing.

And the wil - der - ness re - stored to her glo - ry the

tongue of the dumb sweet - ly sing - ing O grave, o grave, where

is thy vic - to - ry? O death where is thy sting?

Harmonization by Mary Ann Haagen
February, 2004

O Come Away

Shaker trad.
Based on a harmonization by Mary Ann Haagen
David Mahler, arr.

$\text{♩} = 96$

1

O Come a - way, come a-way, where the fig tree for-ev - er is

2

O Come _____ come a-way, where the fig tree for-ev - er is

4

bear - ing, where the flocks and the herds are so pleas-ant and gay, and the

bear - ing, where the flocks and the herds are so pleas - ant and gay, and the

7

des - ert a sweet smile is wear - ing. wear - ing. And the

des - ert a sweet smile is wear - ing. wear - ing. And the

10

wil-der-ness re-stored to her glo - ry, the tongue of the dumb sweet-ly sing -

wil-der-ness re-stored to her glo - ry, the tongue of the dumb sweet-ly

13

ing. O grave, O where is thy vic-to-ry? O

sing - ing. O grave, O grave, where is thy vic-to-ry? O

16

death where is thy sting? And the sting?

1 2

1 2

death where is thy sting? And the sting?

O Come O Come

WhiteWater Ohio

The musical score is written on a single treble clef staff in a 3/4 time signature. The key signature has one flat (B-flat). The melody consists of quarter and eighth notes. The lyrics are printed below the staff, with measure numbers 4, 9, and 13 indicated at the start of their respective lines. The piece concludes with a double bar line and repeat dots.

O come, O come here's a bot - tle of Moth - er's wine.

O come and drink some, it is pure, ho - ly and di - vine.

O it will make you twist and reel and stag - ger all a -

bout. No mat - ter if it should so it keeps the dev - il out.

WRHS IX B 44
original key C

ODE TO CONTENTMENT

SM198, pp. 37-38

Come con - tent - ment love - ly guest Reign un - ri - val'd in my breast

This system contains the first four measures of the piece. It features a vocal line in the upper staff, a piano accompaniment in the middle staff, and a bass line in the lower staff. The lyrics are: "Come con - tent - ment love - ly guest Reign un - ri - val'd in my breast".

Thou a - lone wilt do Thou a - lone canst fill the soul — Ev - 'ry pas - sion canst con -

This system contains the next four measures. It features a vocal line in the upper staff, a piano accompaniment in the middle staff, and a bass line in the lower staff. The lyrics are: "Thou a - lone wilt do Thou a - lone canst fill the soul — Ev - 'ry pas - sion canst con -".


trol When the storm - y bil - lows roll Thou canst bear me through.

This system contains the final four measures of the piece. It features a vocal line in the upper staff, a piano accompaniment in the middle staff, and a bass line in the lower staff. The lyrics are: "trol When the storm - y bil - lows roll Thou canst bear me through."

O Domine Deus

Abraham Perkins

Soprano



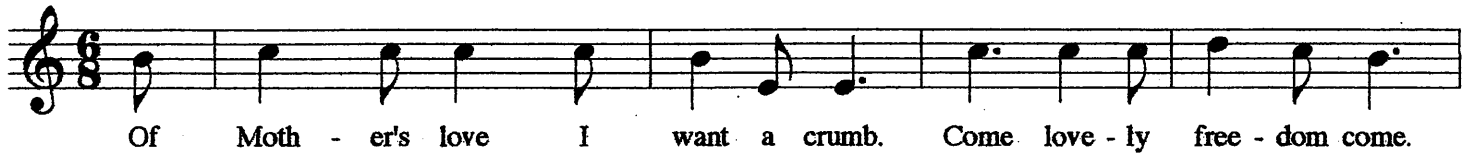
O dom-i - ne de-us spir - a - vi - en ta O car - ry me Je su nunce lib er a me.
5 In du ra ca te ne mus er a po e ne dis id der ___ te.
9 Lan guen do gem en do a do ro im plor a let li ber us me.

Interpretation:


O God my Creator, I've trusted in thee
O Jesus my Saviour, now liberate me.
In fetters I languish, in sorrow and anguish
I still look to thee.
In the depths of affliction I worship and pray
that I yet may be free.

Sung by Queen Elizabeth while in Prison

WRHS IX B 13 p. 118
"Taken from a news print by A. Perkir



Of Mother's love I want a crumb. Come love-ly free-dom come.



O let me gather some. Roll on power.



Here are the holy throng with whom we will move a-long.



Joy and glad-ness is our song. Hap-py ho-ur.

O hard-en not their hearts, let not their eyes be
 blind, Let them not turn a- gainst the
 work- ings of Thy hand. Their souls must writhe in
 an- guish, their tongues they'll gnaw for pain; — O
 save them kind Fa- ther, let them not curse Thy name.

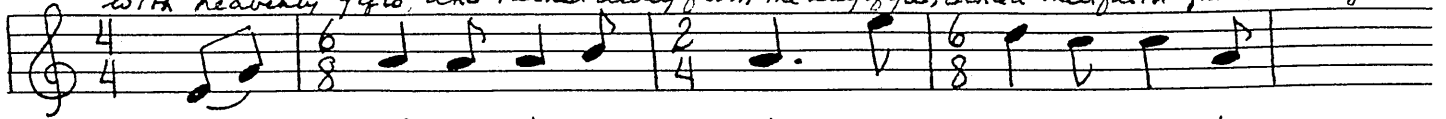
$\text{♩} = 71 \left(\frac{11}{8}\right)$

2 They've heard Thy calling voice, Thy warnings
 they have known,
 And oft have uttered forth predictions from Thy
 throne;
 Shall these now be their daggers, for them to
 fall upon?
 Restrain them, kind Father!—sufficient they have
 done.

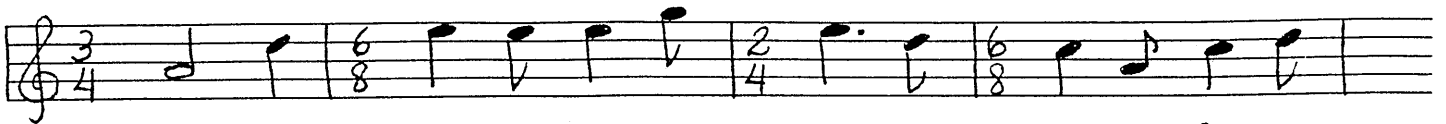
O Harden Not Their Hearts

Marcia Hastings
Canterbury, N.H.

1845 "This song was breathed in deep anguish of soul, while contemplating the inevitable sad condition of souls who had been enlightened, & inspired with heavenly gifts, and turned away from the way of God, denied their faith & fallen from grace."



O harden not their hearts, let not their eyes be



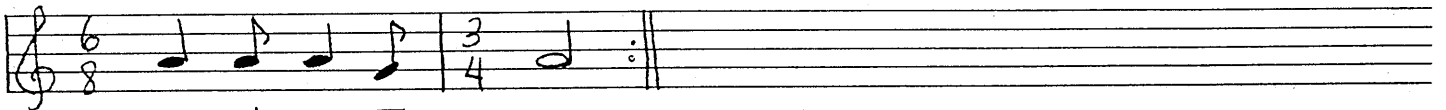
blind. Let them not turn a- gainst the workings of Thy



hand. Their souls must writhe in anguish, their tongues they'll



gnaw for pain. O save them kind fa- ther. Let



them not curse Thy name.

transcribed by Daniel Patterson
p. 403 Shaker Spiritual

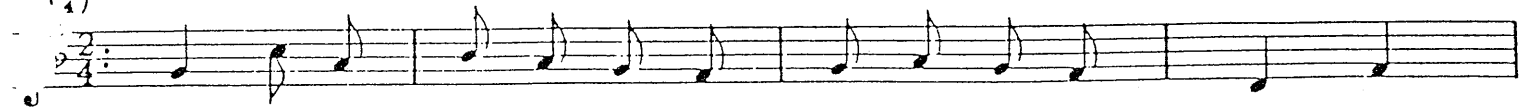
2. They've heard thy calling voice. Thy warnings they have known.
And oft have uttered forth predictions from Thy throne.
Shall these now be the daggers for them to fall upon?

Restrain them, kind father, sufficient they have done.

O HO THE PRETTY CHAIN

MS SU-20, p. [106].

(2)
4



O ho the pret- ty chain That binds us all to- geth- er



O · ho its links are love Thats wrought by faith- ful , la- bor And



while this love we do main- tain Our spir- its flow to- geth- er With-



in this chain we will re- main Its linked in pret- ty Moth- er's.

O How I love to see you play

O how I love to see you play and hear you dance and sing. And—

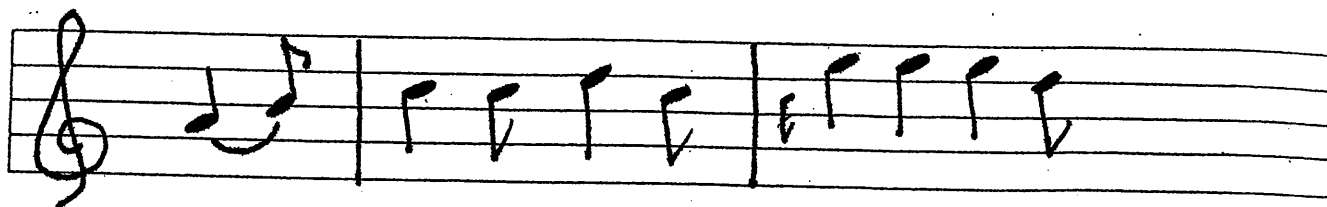
5
try to keep the nar - row way and praise the heav - en - ly King.

9
For— lo it is the nar - row way, in it I've made my choice. The

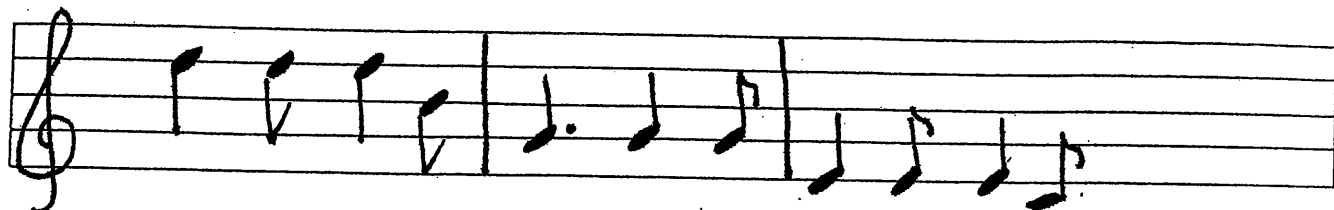
14
Lord doth watch a - round the tents, Re - joice and say re - joice.

The image shows a musical score for a hymn. It consists of four staves of music in G major, 4/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The lyrics are: 'O how I love to see you play and hear you dance and sing. And—'. The second staff starts at measure 5 and continues: 'try to keep the nar - row way and praise the heav - en - ly King.'. The third staff starts at measure 9 and continues: 'For— lo it is the nar - row way, in it I've made my choice. The'. The fourth staff starts at measure 14 and concludes: 'Lord doth watch a - round the tents, Re - joice and say re - joice.'. The music features various note values including quarter, eighth, and sixteenth notes, with some notes beamed together. The score ends with a double bar line and repeat dots.

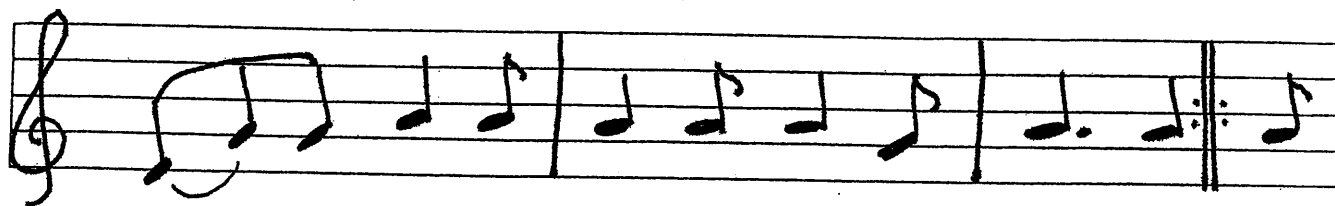
Lebanon, 1814



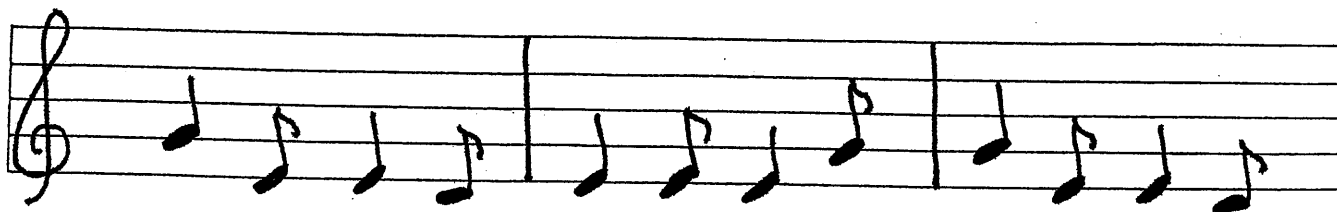
O. how I love to sing and dance and



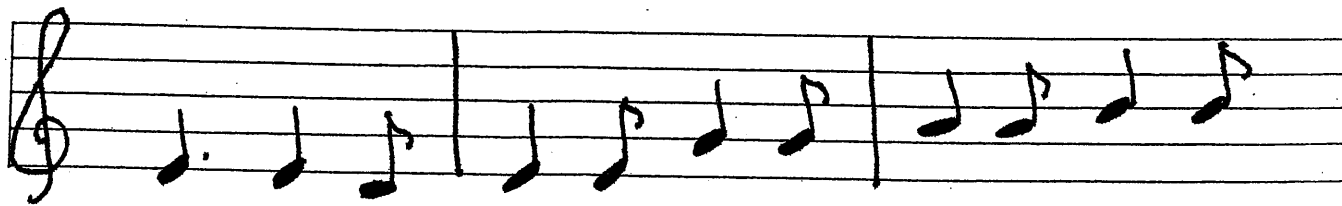
join the sacred motion. To see the virgin



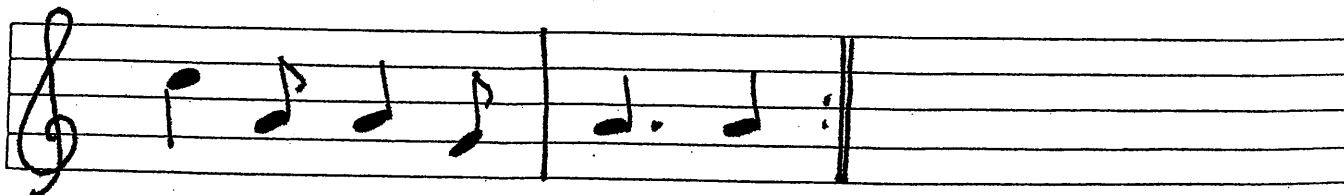
souls ad-vance in the di-vine de-vo-tion. I



love to praise and serve the lord with cheer-ful-ness and

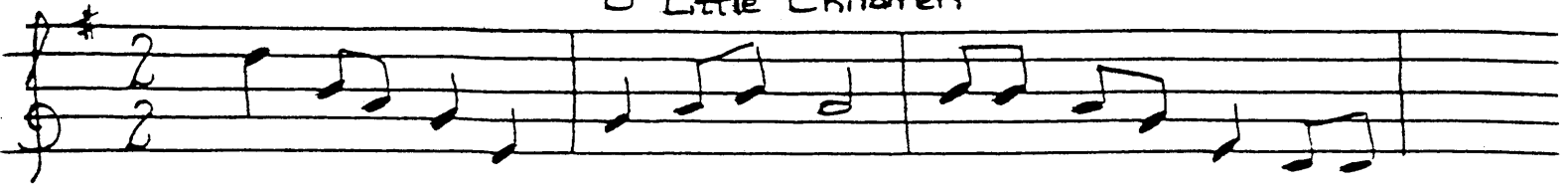


plea-sure. Then let us join with one ac-cord and

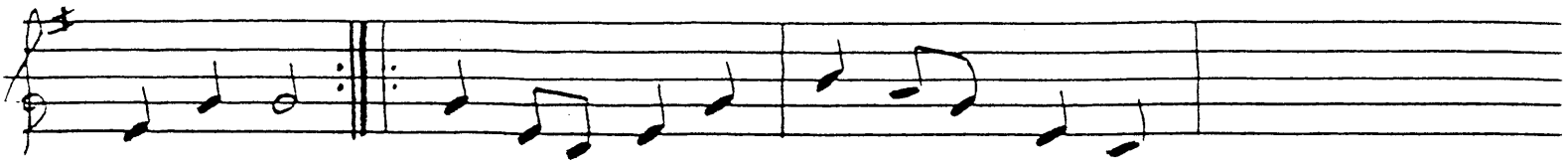


gain a heaven-ly trea-sure.

O Little Children



O little children, come come and go in the pretty val·ley that



is down low. There I can reach you, there I can help you



in the pretty val·ley that is down low.



Extra Song No. 13

O LORD PROTECT THY CHOSEN FLOCK

At the close of evening meetings at Gloucester—and probably other societies as well—the people would often kneel together and sometimes sing a prayer song. Aurelia Mace says that until the late 1850s when anyone started a prayer song all would “put out their hands at right angles with the elbows, palms down.” During a particularly moving song many would weep. As it ended, they would drop their hands to their sides, then “fold them very solemnly” and all rise together. The present prayer song would have been appropriate for such a moment, for its use of a plagal hexatonic scale has an effect peculiarly soulful.

MS L-207, p. 139.

(c)

The musical score is written on five staves in a single system. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/2. The melody is written in a plagal hexatonic scale. The lyrics are printed below the notes, with hyphens indicating syllables that span across two notes. The score concludes with a double bar line and repeat dots.

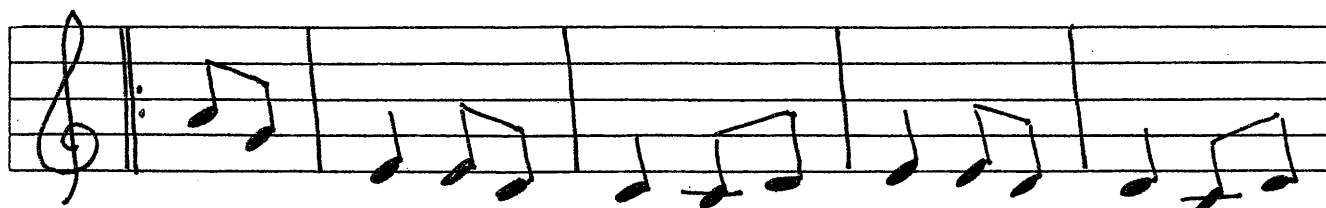
O Lord pro- tect thy cho- sen flock And lead us to the
ho- ly rock Where storm- y winds do cease to
blow And heaven- ly fruits in clus- ters grow O let us put our
trust in God He'll lead us to that safe a- bode Where love- ly
an- gels do - u- nite In songs of prais- es day and night



O my soul, o my soul, a- rise and be pressing for the



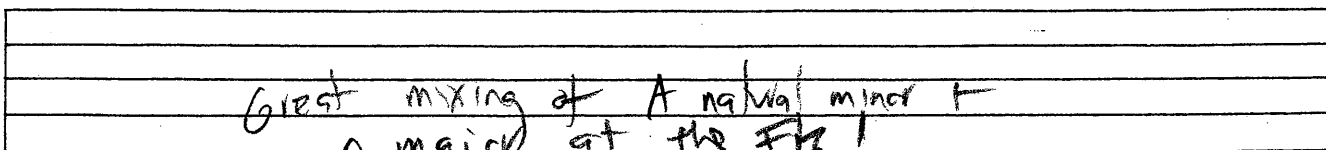
Kingdom we are bound. Then let us travel through.



For the gospel is here, and its treasures are near. And the



ho-ly, ho-ly word of the Lord we'll o- bey.



Great mixing of A natural minor +
C major at the F#!

IX. B. 28 WRHS.

(#)

O my pret- ty Moth- er's home sweet- er than the
hon- ey in the comb, Come love pret- ty love
Come come come Come love pret- ty love I want some.

Oh, My Children

Eldress Gertrude Soule
Sabbathday Lake Maine
& Canterbury, NH

The musical score is written on a single treble clef staff in E minor (one flat). It consists of four lines of music. The first line starts with a 3/4 time signature and contains the first five measures. The second line starts with a measure number '6' and contains measures 6 through 11, with a 2/4 time signature change at measure 10. The third line starts with a measure number '12' and contains measures 12 through 17, with a 3/4 time signature change at measure 15. The fourth line starts with a measure number '18' and contains measures 18 through 23, ending with a double bar line. The lyrics are printed below the notes.

Oh child-ren of the gos-pel take my hand and learn of me. I will guide thee
and pro-tect thee when the light is hard to see. Take cour-age and lift up thy voi-ces
un-to God and Moth-er, from which com-eth thy strength. Oh my child-ren. oh my child-ren,
I will bless thee in thy self - de - ny - ing way, in thy self - de - ny - ing way.

This gift song was received by Eldress Gertrude Soule after a dream in which she saw Elder Otis Sawyer of Sabbathday Lake, Maine, and angels floating all around her. Ca. 1945.
Angela Robinson transcribed it in 1988 from the singing of Eldress Gertrude.
Her transcription was in E minor.

One, Two, Three Steps

Spirited with a 2 beat feeling

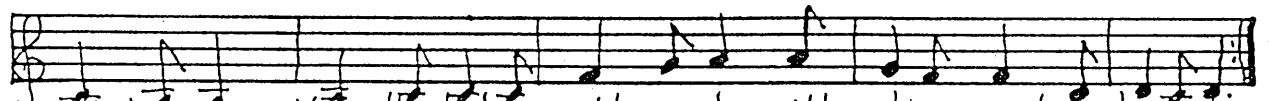
Enfield, Conn.



One, two, three steps, foot straight at the turn, One, two,



three steps, e-qual length, sd-id pats. Strike the shuf-ple, littleback, Make the sd-id



sound, Keep the bod-y right e-rect with ev-ry joint un-bound.

*Note: According to Daniel Patterson the syllables, "lo-lo-lo" or "Lo-dle-lo" were sung in certain songs, therefore these syllables might be appropriate on the beginning eighth notes. The entire first phrase may be sung on these syllables as an introduction to the song. This song is an aid in dancing the square order shuffle.

Sing Devotedly Order

Solo



Or - der O the beau - ti - ful or - der of God. Who will love them?



Who will keep them? Breth - ren and Sis - ters, who will it be?

Tutti



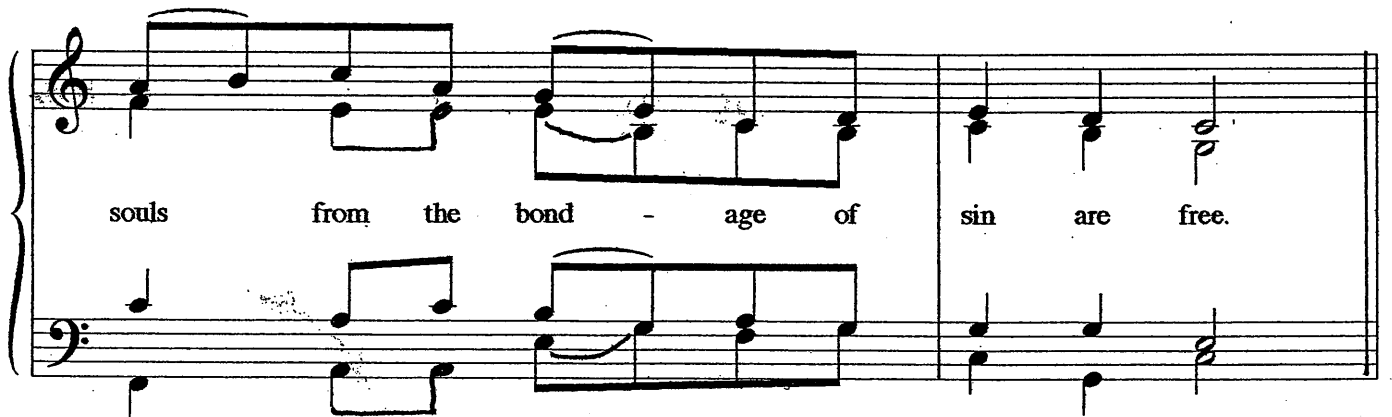
O it will be those who are bound for the king - dom whose



souls from the bond - age of sin are free.



O it will be those who are bound for the king - dom whose



souls from the bond - age of sin are free.

Order In Every Department

Elder Abraham Perkins
Church Family, Enfield, NH

Soprano

O Zi-on O Zi-on my home, my home.

Bass

5

S

Where the or - ders of God in per - fec - tion's es - tab - lished a place

B

10

S

for all things and all things in their place. Ev - ery - one in their du - ty their

B

15

S

sen - ses ab - sorbed in the hon - or and in - ter - est of thy ho - ly

B

20

S

cause. In the house, in the barn, in the shop or on the farm, so be -

B

25

S

hold the true prin - ci - ple of or - der spring - ing up. Where — neat - ness a -

B

30

S

bound - eth love ev' - ry ac - tion crown - eth. These are marks of true Is - ra - el the

B

35

S

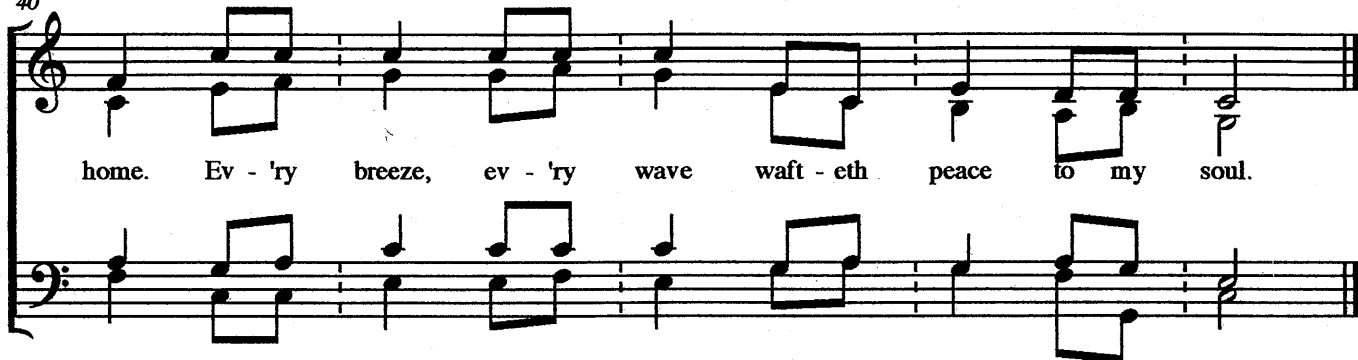


Zi - on of God. This is my pre - ty home, this is my pret - ty

B

40

S



home. Ev - 'ry breeze, ev - 'ry wave waft - eth peace to my soul.

B

Andrews Shaker Collection
Hymnal # 947 p. 66
Winterthur, DE

Arranged by Mary Ann Haagen
January, 2005

from "Our Watchers"

by Leila S. Taylor, N.F. Mount Lebanon 1904

Ye spirits - great in faith
That hover yet upon these mountain heights
And brood above this valley
Ye men and women, plain of garb and speech
Exact, sincere, true to your heavenly vision

Ye who centered in your souls
Throbbing life currents of the Infinite-
Watch and wait. Leave us not yet!
Your echoing songs
Your warnings, and your beckonings divine
We need
We feel them still.
Stand not aloof on hill tops far
But here, amid our gardens and our fields
Here, in our rooms and halls, kitchens and barns -
Pass and repass; touch us in passing

And may weak wills grow strong
Eyes lose their world glitter
Faithless hearts their ache
As we touch, haply unknowing
But your garments' hem.

15. O THE SIMPLE GIFTS OF GOD

Probably a square order shuffle song. It was sent by Polly Champlain, of North Union, Ohio—where it originated—to Luther C. (Copley) of New Lebanon, and recorded by Mary Hazzard in one of her hymnals. (n.d.) The time is in modal minor, like the old English or Scotch folk-songs. The speed, Allegro Vivace ($\text{♩}=\text{c. } 108$). Suggested key for singing, F minor, starting on middle C.



O the sim - ple gifts of God, They're flow - ing like an o - cean, And I will strive with



all my might To gath - er in my por - tion. I love, I love the gifts of God, I



love to be par - tak - er, And I will la - bor day and night To be an hon - est Shak - er.

Harvard 1849
 Sung by Joseph Parker and Company



O this treasure is pure love. Will you give to



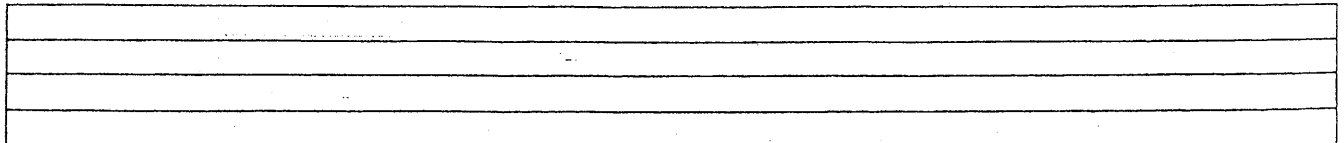
me a drop in a tight and pure vessel I will treasure it



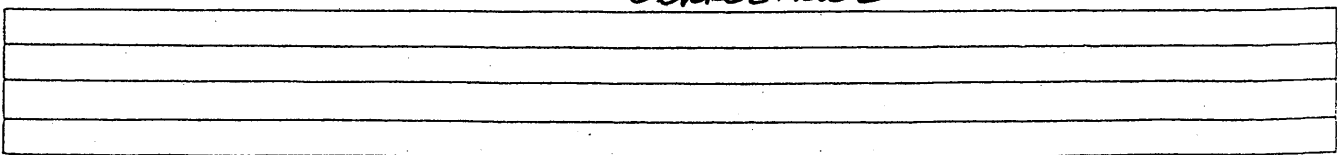
up. Here, here I'll cul-ti-vate it and make it grow and



thrive. Pray do give a lit-tle mor-sel to keep me a-live.



Alongo Hollister's Hymnal
 # 898 Andrews Collection
 Winterthur



O Who taught you to walk when young?

Question:



O who taught you to walk, when young? Who fed you with milk, un -

4



til you was strong. And put the words up - on your tongue, to sing, Ho-sa-na, sal - va-tion from sin, sal -

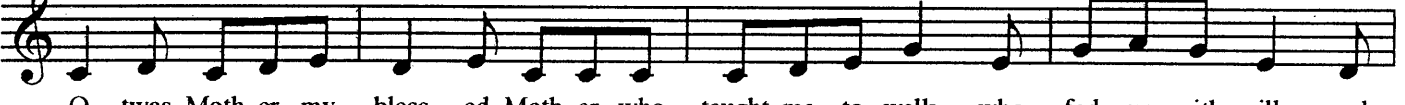
9



va-tion from sin; And - put the words up - on your tongue, to sing, Ho-san-na, sal - va-tion from sin.

14

Answer:



O twas Moth-er my bless - ed Moth-er who taught me to walk, who fed me with milk, and

18



taught my soul to tra - vel on, to sing ho-san-na sal - va-tion from sin, sal - va-tion from sin; and

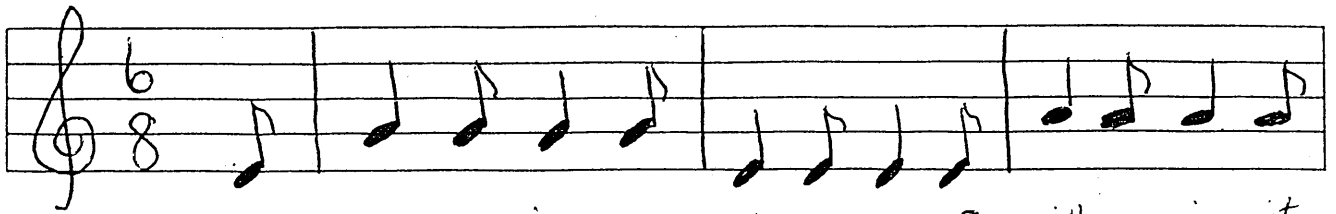
23



put the words up - on my tongue, to sing Ho - san - na, sal - va - tion from sin.

Russel Haskell
Book of Spiritual Songs
p. 243
Library of Congress
M2131 S4E5

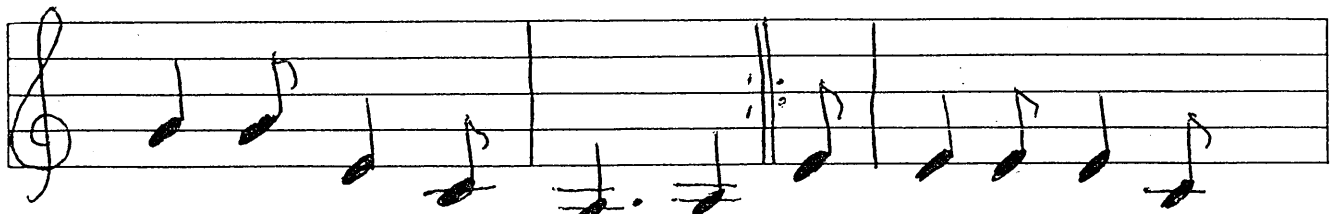
O Will You Sing Another Song



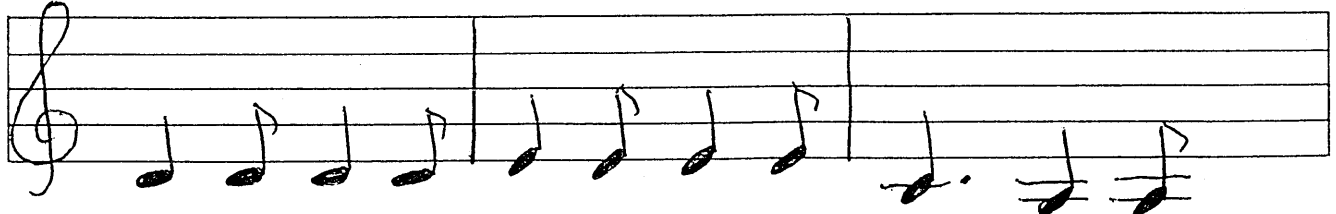
O will you sing an- other song, O will you sing it



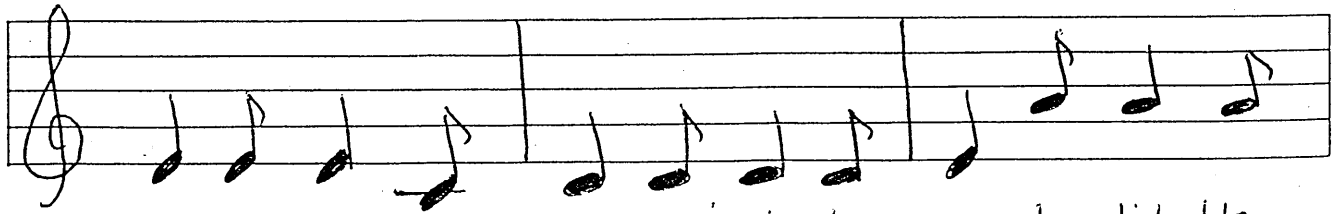
free- ly, if we will la- bor for more love, and



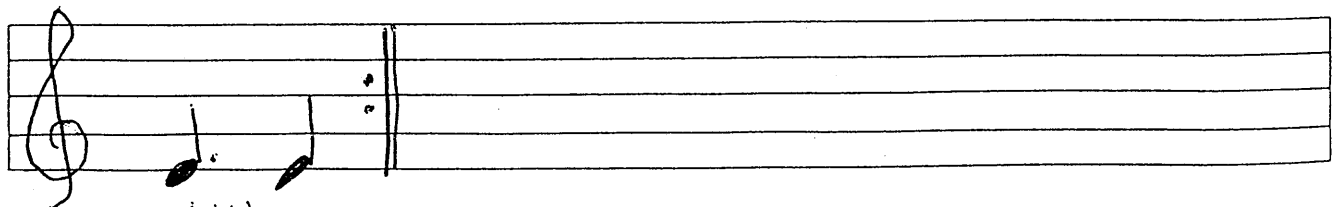
step it light and ea- sy? Yea, la bor light, and



la: bor quick, and la: bor spry and nim- ble, and

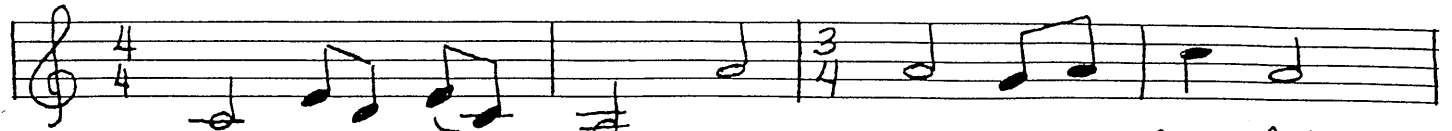


every ev- il way re- ject; be simple, lit tle



child ren.

Peace to Zion



Peace unto Zi - on. Peace, Peace to the faith-ful



and a crown of re. joic - ing, and a crown of re. joic. ing



from your heav. en ly Fath. er. When Zi on shall be cleansed, she shall



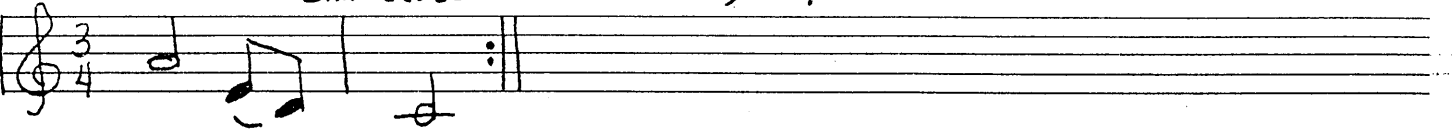
flourish as a rose. I will walk in her midst



and will bless all those with a ten fold bless. ing. And their



Sor. rows shall cease. For I'll cry up. on her walls. Peace,



peace, sweet peace.

transcribed from
A Collection of Spiritual
Songs Received in the Chh. at
Chosen Vale
1851

Sabbathday Lake Library
by Mary Ann Haagen

Pearl of Great Price.

"When he had found one pearl of great price, he went and sold all that he had, and bought it." — Matt. xiii: 46.

Enfield, N. H.

I've sought thee, I've found thee, thou pearl of great price! I val - ue thee

more than the cost of my life; Thou art dear - er, more glo - rious, more

pre - cious to me, Than gems of the earth, or pearls of the sea.

Thou cloth - est my soul and thou giv - est a crown, My heart with joy

fill - est as life I lay down, While au - gels at - tend as the

keep - ers in trust, And towers of strength in the heart of the just.

Petition to the Angels

Church Canterbury 1857

Bright spir - its from a - bove come and
fill our souls with love; give us ho - ly an - gels
food, pure ce - ment - ing un - - - ion.
Help the weak and bless the strong that we
all may move a - long and with cour - age en - ter
in and pos - sess the cit - - - y.

The musical score is written on a single treble clef staff in G major (one sharp) and 2/4 time. It consists of six lines of music. The first line begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is simple and hymn-like, with lyrics placed below the notes. The lyrics are: 'Bright spir - its from a - bove come and fill our souls with love; give us ho - ly an - gels food, pure ce - ment - ing un - - - ion. Help the weak and bless the strong that we all may move a - long and with cour - age en - ter in and pos - sess the cit - - - y.' The score ends with a double bar line and repeat dots.

Marcia Hastings Hymnal
p. 171
Original Key C major
Shaker Museum & Library
#12,770

PILLAR OF FIRE.

SHIRLEY, MASS.

1. O hail the bright morning whose heav-en-ly rays On earth are
 2. We wel - come the dawning, thou morning di-vine; Blest har - bin -
 3. Blest morning di - vine, may thy rays still in-crease, En - cir - cling

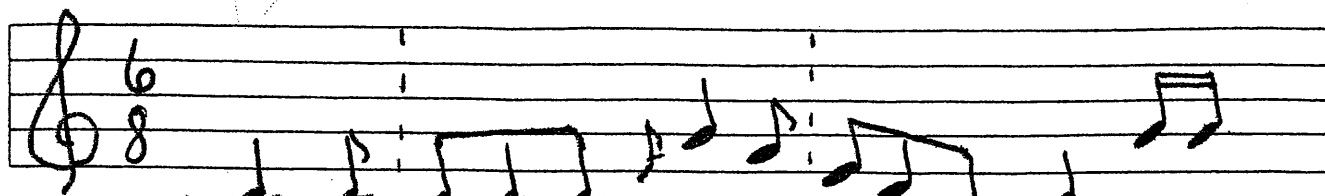
be - gin - ning to shine. In songs of thanks - giv - ing O - God, we will
 ger of that great day When God will of mer - cy and right - eous - ness
 the u - ni - verse round, Till na - tions shall bow to that scep - tre of

praise Thy name for this glo - ry di - vine. Brightem - blens of heav -
 make His last and his fi - nal dis - play. For souls can no long -
 peace, Which now in Mt. Zi - on is found. May they by thy bright -

en, O let thy pure beams Our souls with new vig - or in - spire, To fol -
 er in darkness re - main, Con - cern - ing what He doth re - quire; His word
 ness be - gin to dis - cern The king - dom of Christ, the Messiah, When sub -

low thy bright - ness as Is - ra - el did, When led by the Pillar of Fire.
 has gone forth, it is Yea, and A - men; Re - vealed in a Pillar of Fire.
 jects at all times, by night and by day, Are led by a Pillar of Fire.

Pillar of Light



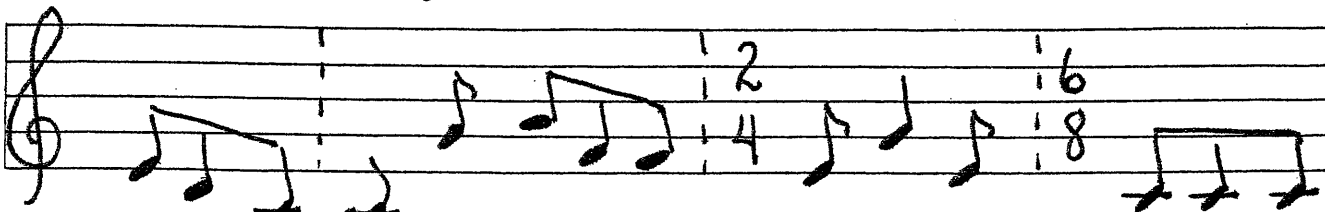
As a pillar of light by night & by day I will



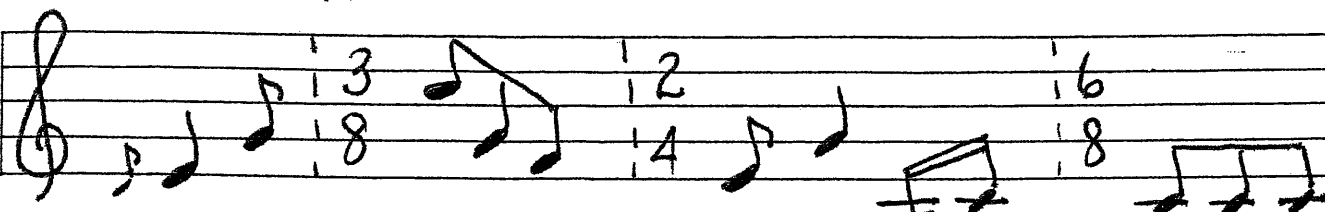
lead you on in my pretty way. Nothing to fear, Nothing to



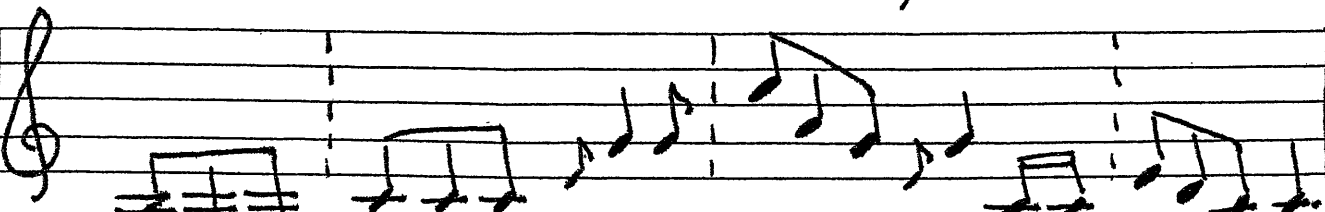
fear. So love by and pleasant the way does appear. In this



little low path so strait & so narrow, Tho' oft it is



paved with grief and with sor. row, yet still a kind



parent will ever be near, with soft gentle tones bidding be of good cheer.

Pasentino STUDENT PAD
NO. 15 EXTRA WIDE 6 STAVES

IX. B. 330
PP. 123-124

Gathering Order, Holy Mount
Recorded April 8th, 1855

Prayer for the Anointed

"This is just the pray'r we often like to sing for the Ministry when suffering under affliction of sickness or otherwise, and I was much pleased with the sentiment of it. I altered the position of it a little, as you will see, if you kept a copy, but I thot 4 lines, or 8, was all we should sing on the knees. Accept my love again & again- farwell from H.B. To Elder Sister Olive C."

The musical score is written in treble clef with a key signature of one sharp (F#). It consists of five staves of music. The first staff begins with a 4/4 time signature and a repeat sign. The second staff starts at measure 5 and includes a 3/4 time signature change. The third staff starts at measure 9 and includes a 2/4 time signature change and a repeat sign. The fourth staff starts at measure 13 and includes a 3/4 time signature change. The fifth staff starts at measure 17 and ends with a double bar line. The lyrics are printed below the notes, with hyphens indicating syllables that span across multiple notes.

O God for the Lead in thy Zi - on_ we pray While that ho - ly Lead with de - light_ we o -
5 bey, Our Fa - ther in Hea - ven, whose love is our joy, In deep sup - pli -
9 ca - tion our hearts we em - ploy. Yea_ those who the Ark of the Co - ven -
13 ant bear, Who love thee and serve thee & watch_ un - to pray'r, We pray_
17 thee con - tin - ue their life & their aid, Whose strength in the work of the Lord is ar - ray'd.

A Prayer for the Captive

Cecelia Devyr

Verse 1

Dark is the cloud that rests o - ver the na - tion. Wild is the war - cry that

7

pier - ces the air. God's heav - y judg - ments spread wide de - so - la - tion.

13

Verse 2

Lord may the bonds of the

Strong hearts are bowed in the depths of de - spair.

19

cap - tive be bro - ken. O may this strug - gle bring sweet li - ber - ty

25

Teach man that love is a hea-ven-born to-ken. And that the truth can a-

31

Verse 3

lone make him free. Guide Zi-on's child-ren in this try-ing ho-ur. Keep us de-

38

pend-ant on thy love and care. Down in the val-ley we find thy true po-wer.

45

Lord, in thy mer-cy O guard us still there.

"The above prayer was sung three times over by a young sister at New Lebanon, North Family 1862, while asleep, and learned by another Sister in company with her".
 WRHS IX B 18, p. 41 Orig. key A minor
 Also titled " Supplication in a Nation's Calamity."

Prayer for the Nations.

"The earth shall be filled with the knowledge of the glory of the Lord, as the waters cover the sea."—
Habak. ii: 14.

Canterbury, N. H.

1. O God of mer - cy, truth and love, We hum - bly ask of
2. For the heal - ing of the na - - tions Most fer - vent - ly we

Thee, To turn each heart from sin and strife, To set the na - tions
pray That peace on earth, good - will to men O'er all the earth bear

free. Cause peace to rule and wars to cease, Which do so sore op -
sway. In - spire each heart with liv - ing faith, Thy pre - cepts to o -

press, For the heal - ing of the na - tions, O God, draw nigh to bless:
bey, For the heal - ing of the na - tions, Lord, has - ten Thou the day.

Prayer Universal.

"For my house shall be called an house of prayer for all people." — Isa. lvi: 7.

Canterbury, N. H.

1. The Spir - it is call - ing, ear - nest - ly call - ing, O Zi - on un -
 2. O Spir - it most ho - ly, ear - nest - ly call - ing, So ten - der - ly

fold in deep prayer; O pray for the fa - thers, the sis - ters, and
 plead - ing for all, In prayer - ful de - vo - tion we bow at Thy

broth - ers, O pray for the whole house - hold, O pray for the
 bid - ding, To ask Thy rich mer - cies may fall Till house - hold and

moth - ers, re - mem - ber all oth - ers; O pray for the whole, whole world.
 na - tion shall see Thy sal - va - tion, Thy power reach the whole, whole world.

No. 21

THE PRECIOUS WAY OF GOD

Heptatonic ionian, mode 3 A+b (I II III IV V VI VII)

[♩ = 128-168]

Tune SM314, p. 227

Words: *Millennial Praises*, pp. 118-21



How pre-cious is the way of God, now in the new cre - a -



tion. Since our blest Moth-er taught the road, Which leads to full sal - va -



tion! So pre-cious is the way of God. To walk in



That we will keep the heav'n - ly road, Yes we will.

Pretty Feelings

William Seely
February, 1818

How beau - ti - - ful it is to
wor - ship the God of my sal - va - - tion in the
danc - es of them that make mer - ry. O how I love, O how I
love these in - no - cent de - vo - tions. Yea, be - cause they
are a joy and a re - joic - ing un - to my spir - it
and fill me with pret - ty feel - ings.
Wel - come gos - pel bless - ings Wel - come sweet - est life.

WRHS IX B 363
p. 222
original key a minor

PROMISED BLESSING.

A - wake, a - wake, stand up, O Je - ru - sa - lem, and all who seek the

Lord and His glo - ri - ous righteousness; be strong, be strong and fear

not. Behold your God will come and meet you with a re - com - pense, Yea,

He will come and save you. Hark - en and give ear, for His law

will go forth, and His judg - ment be made to rest for a light of the people.

Lift up your eyes to the heav-ens, for earth-ly things shall

rit. van-ish a-way; but sal-va-tion, sal-va-tion and ho-li-ness shall

be for-ev-er. The Lord will be with Zi-on, The

Lord will be with Zi-on; He will make her wil-der-ness like

E-den, and her des-ert like a gar-den of full bloom; true

gladness and the voice of heav-enly har-mon - y will be heard therein.

m *f* *ff*
Sing a-loud, Sing aloud! sing unto the Lord, sing praise, ev-'ry hab - 1 -

ff

rit.
tant of Zi-ou, for great is the holy One of Isra-el in the midst of thee.

28. QUICK DANCE

A typical quick dance tune, such as the worshippers hummed or otherwise articulated in their fast-paced circular dances. Vivace. The manuscript hymnals of the sect include many "noted" (wordless) songs: quick dances, step tunes, standing songs, marches, round dances, etc. etc. This particular number is from the first bishopric (New Lebanon, Watervliet and Groveland) about 1848.



The Race

Canterbury, NH 1847

The musical score is written on a single treble clef staff in G major (one sharp) and 2/4 time. It consists of six lines of music with lyrics underneath. The lyrics are: "We have start - ed the race to the king - dom we're ad - vanc - ing, lo do lo, lo do lo do lo do lo lo lo Let God be prais-ed with mu-sic and with danc-ing lo do lo, lo do lo do lo do lo lo lo. Hal-le lu - ia to his name Hal-le - lu - ia to the Lamb, Hal - le lu - ia we will sing to our blest Moth - er Ann while we safe - ly jour - ney home - ward to free-dom's port we will raise man-y long and glor - i - ous shouts." The score includes measure numbers 4, 9, 17, 23, and 27. The piece concludes with a double bar line and repeat dots.

We have start - ed the race to the king - dom we're ad -
vanc - ing, lo do lo, lo do lo do lo do lo lo lo Let
God be prais-ed with mu-sic and with danc-ing lo do lo, lo do lo do lo do lo lo lo.
Hal-le lu - ia to his name Hal-le - lu - ia to the Lamb, Hal - le lu - ia we will
sing to our blest Moth - er Ann while we safe - ly jour - ney
home - ward to free-dom's port we will raise man-y long and glor - i - ous shouts.

WRHS IX B 226

Received at the Chh. Family
Canterbury, Aug. 1856

Re— ceive a Father's love ye tender plants

in Zion, Be en- courage'd to be faithful

and the perfect work en- dure. And you shall

be Oh — — — you shall be the

glo-ry of hea-ven the de- light of your parents

and the un- folding flow- ers of Par- a- dise.

transcribed from Mary Hazard's
hymnal, by Mary Ann Haagen.

REDEEMING LOVE.

ALFRED, ME.



1. The dark-ness of the night is pass'd, The morn-ing light is break - ing,
- 2 The wa - ters of re - deem-ing love Are flow - ing as a riv - er,
3. The veil of darkness now is rent, And migh - ty truths are roll - ing,



And saints a-bove, in songs of love To mu - sic now are wak - ing.
 Deep fountains of the heart are stirred; Oh, praise the Lord for - ev - er!
 As we approach the mer - cy - seat God's glo - ry is un - fold - ing.

Lift up your voices kindred souls the heav'n's + earth are blending.

I see the angel of the Lord in clouds of light de-scending.

Clarinet in Bb

Clarinet in Bb

This system contains the first four measures of the piece. Both staves are in treble clef with a key signature of one sharp (F#). The music begins with a whole rest in both parts. In measure 2, the upper staff plays a quarter note G4, followed by quarter notes A4, B4, and C5. The lower staff plays a quarter note G3, followed by quarter notes A3, B3, and C4. This pattern of intervals continues through measures 3 and 4.

5

Cl.

Cl.

This system contains measures 5 through 8. The upper staff (Cl.) plays a half note G4, followed by quarter notes A4, B4, and C5. The lower staff (Cl.) plays a half note G3, followed by quarter notes A3, B3, and C4. The music continues with similar rhythmic patterns.

10

Cl.

Cl.

This system contains measures 9 through 13. The upper staff (Cl.) plays a half note G4, followed by quarter notes A4, B4, and C5. The lower staff (Cl.) plays a half note G3, followed by quarter notes A3, B3, and C4. The music continues with similar rhythmic patterns.

14

Cl.

Cl.

This system contains measures 14 through 17. The upper staff (Cl.) plays a half note G4, followed by quarter notes A4, B4, and C5. The lower staff (Cl.) plays a half note G3, followed by quarter notes A3, B3, and C4. The music concludes with a final whole rest in both parts.

♥, for Anna + Van, by Van

Redeeming Love

Alfred, ME
arr. Polansky

Flute

Clarinet in Bb

Musical notation for measures 1-4. The Flute part (treble clef, B-flat key signature) begins with a whole rest, followed by quarter notes G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The Clarinet in Bb part (treble clef, B key signature) begins with a whole rest, followed by quarter notes G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.

5

Fl.

Cl.

Musical notation for measures 5-8. The Flute part (treble clef, B-flat key signature) begins with a quarter note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The Clarinet in Bb part (treble clef, B key signature) begins with a quarter note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.

10

Fl.

Cl.

Musical notation for measures 9-12. The Flute part (treble clef, B-flat key signature) begins with a quarter note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The Clarinet in Bb part (treble clef, B key signature) begins with a quarter note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.

14

Fl.

Cl.

Musical notation for measures 13-16. The Flute part (treble clef, B-flat key signature) begins with a quarter note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The Clarinet in Bb part (treble clef, B key signature) begins with a quarter note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.

for Annat-Dan

Anthem No. 3

REVELATION

When the Era of Spirit Manifestations closed, Shaker anthems resumed their original form, becoming once again settings of scriptural passages. To make the present example in 1869, some singer at Canterbury in fact took words that had by 1814 served for one of the first Shaker anthems. The text itself, Rev. 14: 1-4, was always central to the Shakers' understanding of their role in the millennium, as virgin followers of the Lamb. It had provided the rationale for their singing of wordless Solemn Songs in the 1780s. Their responsiveness to the text would keep the Canterbury anthem alive in oral tradition. In August 1974 it would be one of the songs chosen by the community at Sabbathday Lake for use in services commemorating the bicentennial of Mother Ann's arrival on American shores.

(||) [♩ = 106 (||³)]

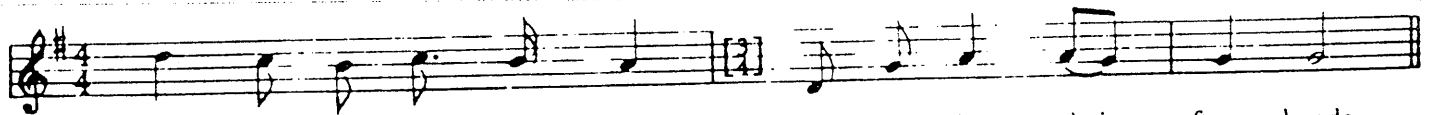
GME-4, pp. [106-107].



I looked and lo a lamb stood on Mt. Zi- on And



with him an hun- dred for- ty and four thou- sand



hav- ing his Fa- ther's name writ- ten in their fore- heads



And I heard a voice from heav- en as the voice of man- y



wa- ters As the voice of a great thun- der And I



heard the voice of harp- ers harp- ing with their harps

The Rock

Caty DeWitt's Hymnal p. 61
Andrews Shaker Collection, # 881
Winterthur, DE

*
Come let us flock up to the rock where waters pure are spring - ing. In un - ion

6
strong we'll move a - long with danc - ing and with sing - ing. And

10
as the cur - rent gent - ly flows we'll drink the liv - ing wat - ers which

14
will re - vive and keep a - live all Moth - er's sons and daugh - ters.

* indicates men's entrance for a two part round.

VERSE
2

Tis not the mind that lags be - hind that will re - ceive the bless - ing, but those who

This system contains measures 1 through 5. It features a treble and bass clef with a key signature of one flat and a common time signature. The melody is primarily in the treble clef, with accompaniment in the bass clef. The lyrics are: "Tis not the mind that lags be - hind that will re - ceive the bless - ing, but those who".

6
feel a fer - vent — zeal while heav - en ward pro - gress - ing. Their —

This system contains measures 6 through 9. It features a treble and bass clef with a key signature of one flat and a common time signature. The melody continues in the treble clef. At the end of measure 9, there is a time signature change to 2/4. The lyrics are: "feel a fer - vent — zeal while heav - en ward pro - gress - ing. Their —".

10
lamps are e - ver — burn - ing — bright. Of — course they — do not stum - ble. They're —

This system contains measures 10 through 13. It features a treble and bass clef with a key signature of one flat and a common time signature. The melody continues in the treble clef. The lyrics are: "lamps are e - ver — burn - ing — bright. Of — course they — do not stum - ble. They're —".

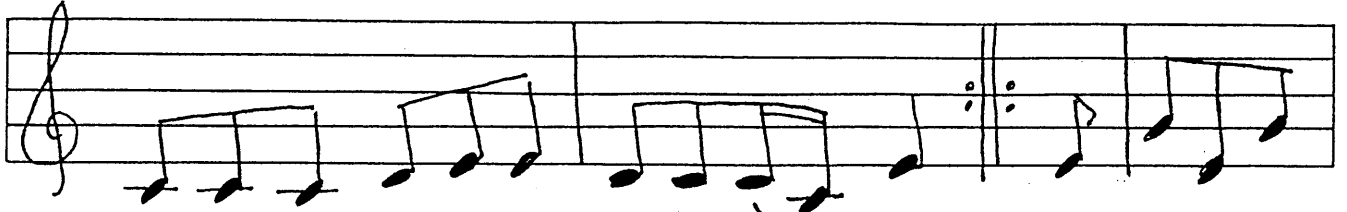
14
trav - 'ling swift - ly — day and — night, nor at the way do — grum - ble.

This system contains measures 14 through 17. It features a treble and bass clef with a key signature of one flat and a common time signature. The melody continues in the treble clef. The lyrics are: "trav - 'ling swift - ly — day and — night, nor at the way do — grum - ble."

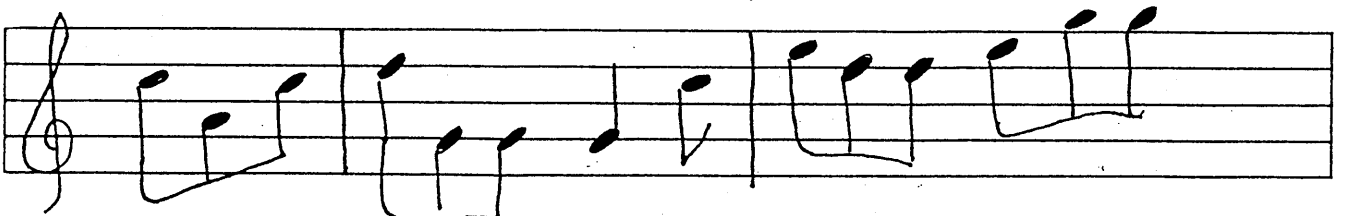
The Rose and the Lily



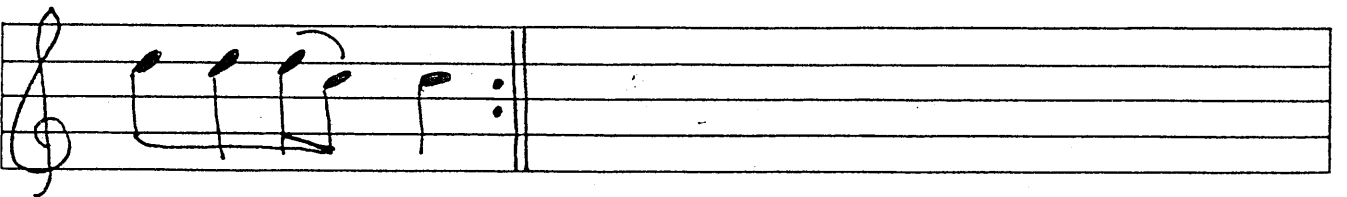
The rose and the lily are now in full bloom and



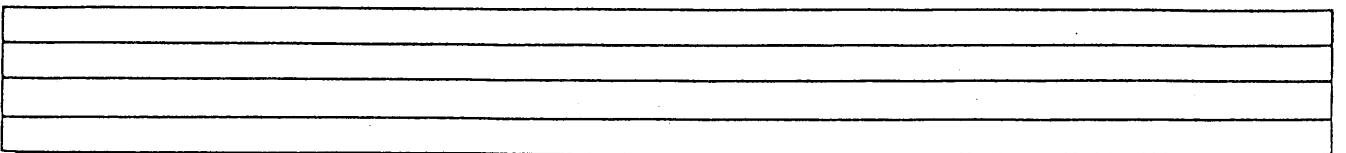
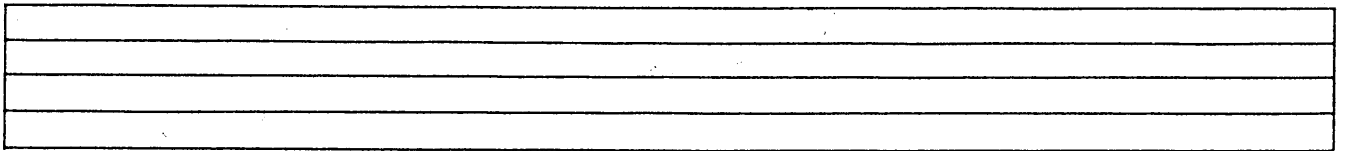
from them I'll gather the sweetest per. fume. I'll gather sweet



flowers and lay up in store to feast and sup. port me when



time is no- more.



ROSE OF SHARON.

MT. LEBANON, N. Y.

O . . come un - to Zi - on ye hea - vy lad - en souls! Ye who are

wea - ry with watching for the coming of our Lord, Lift up your

eyes, for the des-ert is smiling, And the rose of Sharon has

blossomed a-gain. The night has passed away, The morning light has

come, The night has passed a - way, The morn - ing light has come.

The Bridegroom is with us, and the voice of the Bride like the

mu - sic of the spheres is heard throughout our bor - ders.

Praise God! Let the saints be joy - ful in

Him. Praise Him in the song; praise Him in the dance,

in His ho - ly Sanc - tu - a - ry Praise Him ev - er - more!



Round a. round, our moth-ers blessing goes round, round the world a-



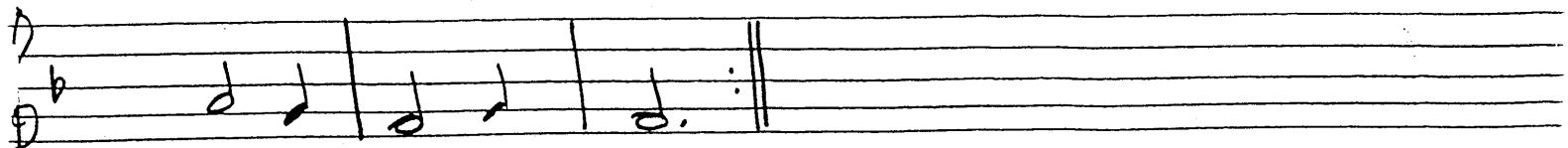
round. Round a. round, our moth-ers blessing goes round, round, the world a. round



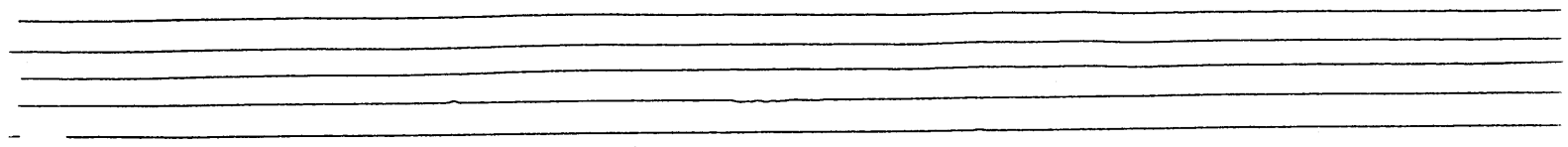
Twisting strands of love and un-ion in. to life-e.



ternal blest. Mother's hand is on the spin dle Turning



us to peace and rest.

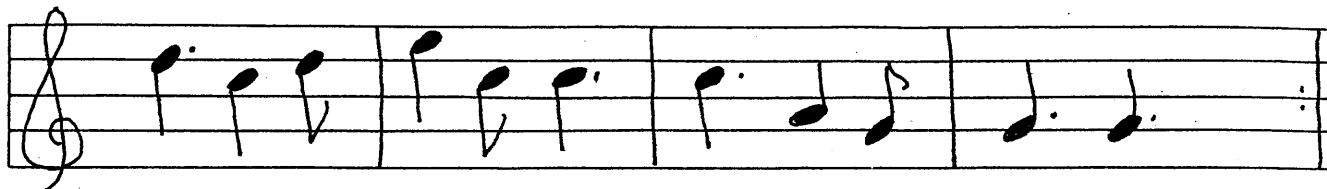


Round Dance

Second Family
Chosen Vale



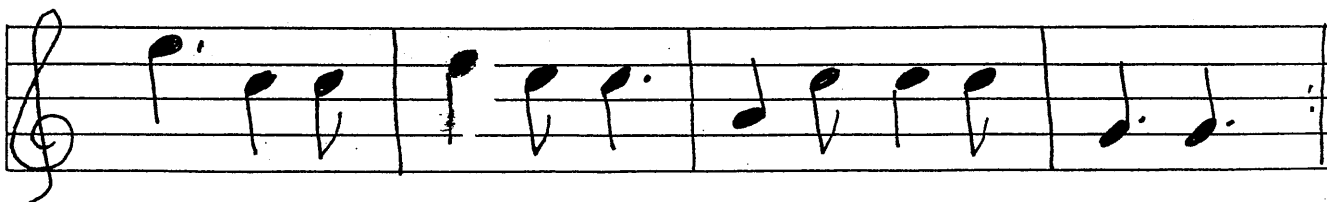
Ev-ery day we'll strive to gain More love and union



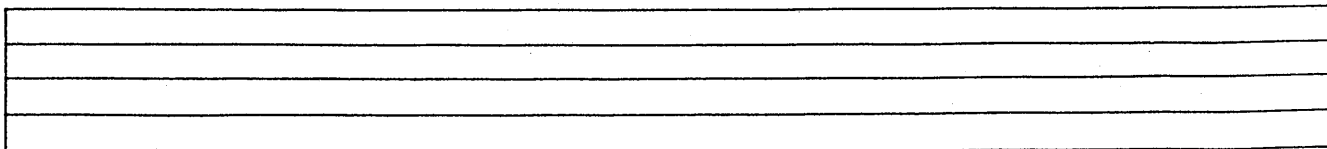
And in de-vo'tions hour find sweet com-mun-ion



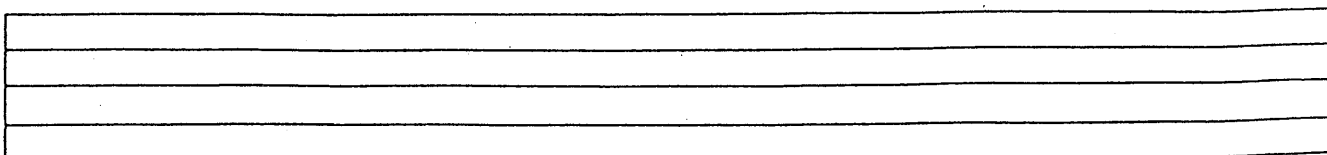
Love will our ac-tion crown, peace in our midst a-bound



Then we can turn a-round in the gale of free-dom.



P. 112 Hymnal # 947
Andrews Collection, Winterthur



Round in Three Parts

1st

The Lord will com-fort will com-fort Zi-on.

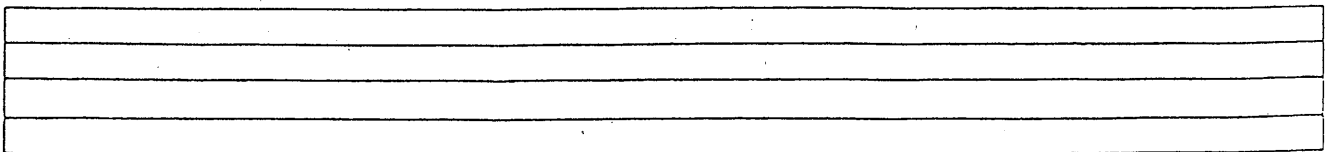
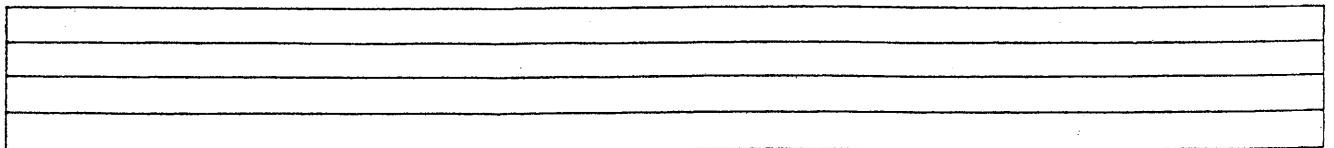
2nd

The Lord will com-fort will com-fort Zi-on

3rd

will com-fort, will com-fort, will comfort Zi-on.

from undated manuscript in the collection of Hancock Shaker Village cited in "Shaker Songs" compiled by Christian Goodwillie.



Round in Three Parts

1873

Let us en - deav or to see that when - ev - er we
5
join in the song we can keep time to - geth - er, O

a singing exercise from David
Buckingham's manuscript music book.
p. 18 exercise No 5
WRHS IX B 102

The Saviour's Universal Prayer

"To be sung Sept. 22, 1845 by all the believers"

Our Fa - ther who art in heaven hal - low-ed be Thy name. Thy

5 king - dom come, thy will be done on - earth as it is done in

10 heav-en. Give us this day our dai - ly bread and for-give

15 us our debts, as we for-give our deb - tors. Leave us not in-temp - ta-tion but de-

20 li - ver us from e - vil, for thine is the king - dom the glo - ry and pow -

24 er for ev - er more. A - - - men

The musical score is written on a single treble clef staff in A minor. It begins with a 4/4 time signature and changes to 3/4, 4/4, and 3/4 throughout. The lyrics are placed below the notes, with measure numbers 5, 10, 15, 20, and 24 marked at the start of their respective lines. The piece concludes with a double bar line at the end of the final line.

WRHS IX B 227 p.106
original key A minor

Self Denial



5 There is joy in self - de - ni - al, Joy ap - proved by saints a - bove;
Through the fur - nace of af - flic - tion We may tru - ly have to go,



9 And though strong may be our tri - al, Self - de - ny - ing souls they love.
While we bring to cru - ci - fi - xion Ev - ery vile de - lu - sive foe;



13 Here we find the pur - est plea - sure, Yea, by far the grea - test joy,
Yet the word of God as - sures us, This af - flic - tion is but light;



Who re - ject each car - nal mea - sure Which the temp - ter does em - ploy.
But the glo - ry it se - cures us! Crowns of gold, and robes of white.

31. SHAKE OFF THE FLESH

A typical shaking and warring-against-the-flesh song of the great Shaker revival. Source and exact date unknown. Moderato.

The musical score is written on four staves in G major (one sharp) and 2/4 time. The melody is simple and rhythmic, with lyrics printed below the notes. The first staff begins with a double bar line and a repeat sign. The second and third staves continue the melody. The fourth staff ends with a double bar line and two first/second endings.

Come, let us all u-nite To purge out this filth-y, flesh-y, car-nal sense, And
la-bor for the pow-er of God To mor-ti-fy and stain our pride.
We'll raise our glitt'-ring swords and fight. And war the flesh with all our might, All
car-nal ties we now will break And in the pow'r of God we'll shake. God we'll shake.

THE SHAKERS

When The Lord in ancient days,
Set Mount Sinai in a blaze,
O, the trumpet's awful sound!
How it shook the solid ground!

Chorus

Shaking, here, and shaking there,
People shaking everywhere,
Since I have my sins confessed,
I can shake among the rest.

When the burning flames appeared,
Guilty rebels shook and feared;
Now we see a hotter blaze,
Kindled in these latter days.

Chorus

Now the flame begins to run,
Now the shaking is begun,
He that gave creation birth,
Shakes the heavens and the earth.

Chorus

Tho' the wicked stand and mock,
They shall not escape the shock;
All the world will have to say,
Shaking is no foolish play.

Chorus

We'll be shaken to and fro,
Till we let old Adam go;
When our souls are born again,
We unshaken shall remain.

Chorus

Some will boldly try to stand,
But the Lord will shake the land;
Sinners who shall dare rebel,
Will be shaken into hell.

Chorus

Shall We Bow Down In Sorrow

Elder William W. Shirley, MA

Shall we bow down in sor - row and yield to de - spair When ad - ver - si - ties gath - er and
tri - als ap - pear. Shall we lin - ger in sad - ness and pine at our lot When we
find with af - flic - tion life's jour - ney is fraught. A voice an - swers
ne - ver but this ve - ry ho - ur with strength and with cour - age with
might and with power. Di - spel all the dark - ness and work with a will. Per -
form ev - ery du - ty and all shall be well.

The musical score is written on six staves in treble clef. The first five staves are in 6/8 time, and the sixth staff is in common time (C). The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and dynamic markings. The lyrics are printed below the notes, with hyphens indicating syllables that span across multiple notes.

64. SHEPHERDESS SONG

"Brought by the shepherdess to the Second Order (New Lebanon) Feb. 8, 1844." In the first two months of this year many songs were received from a mythical keeper of sheep in the celestial pastures. New Lebanon hymnal. The tune is very rhythmical, with a noticeably strong accent on the down beat of every measure. The Shaker "allegro" for this song should be rendered as $\text{♩} = 91$. The key of A, beginning on A, is suggested for singing.

How beau-ti-ful are those, and how bless-ed they be, Who in deep trib-u-la-tion
dai-ly fol-low me. I have a robe di-vine-ly fair for such chil-dren to wear, And a crown
shin-ing bright they shall wear with de-light, When done with the fad-ing things of time.



She sent by me lit- tle car- rier Dove This treas- ure from the



heav- ens, a- bove It is to thee her com- fort- ing love Your



Ho- ly Ho- ly Moth- er And when this treas- ure



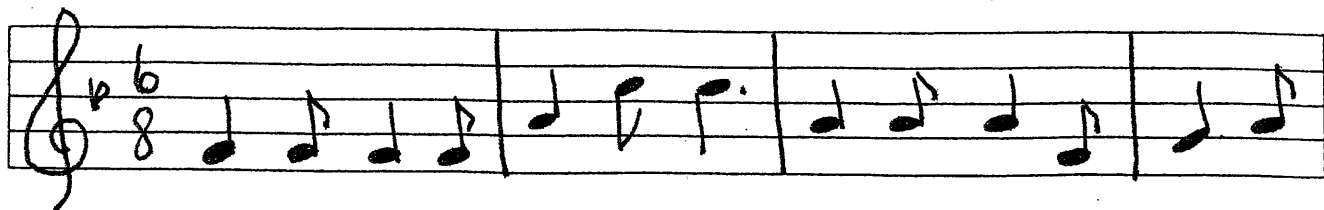
you re- ceive O do not doubt but do be- lieve That



God his peo- ple yet will save So com- fort one a- noth- er.

Shining Ball

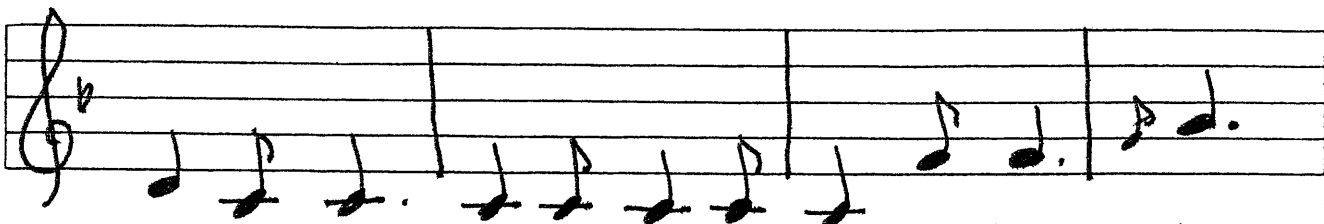
Enfield, N.H.



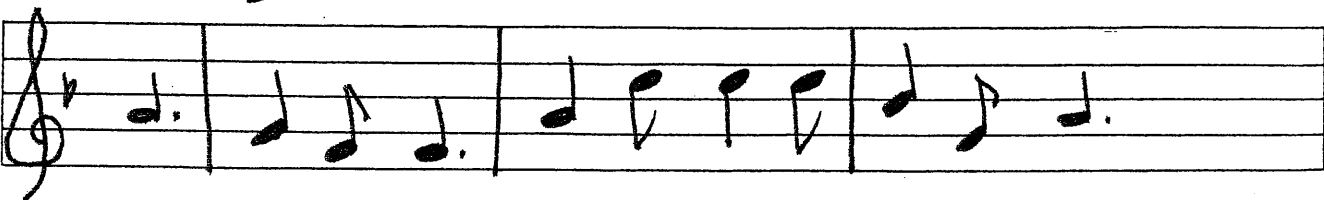
Here is ho.ly Mother's love. Take it free.ly, take it



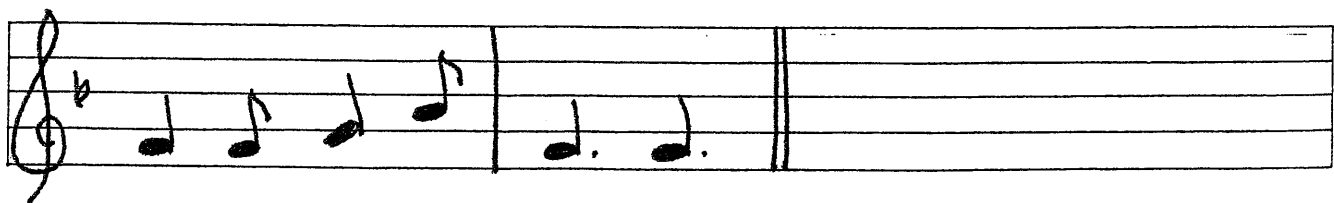
all. I have brought it in my bill. 'Tis a little



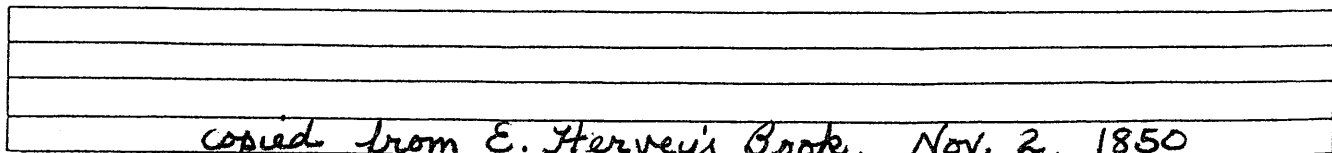
shin.ing ball. On it is en. grav. en bright, Love.



love, purest love. O it is a pretty sight.



To those who be. hold it.



copied from E. Hervey's Book, Nov. 2, 1850

[Elder Hervey Eades, S. Union, Ky]

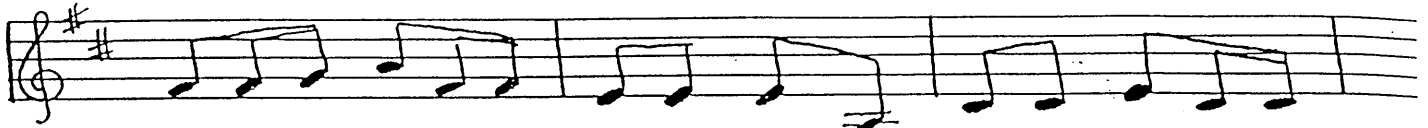
IX. B. III WRHS. reel 95

original written in C maj. letteral

Simple Gift



With every simple gift I will freely unite, I'll



twist and I'll turn 'til I come round right. I'll come right down where I



ought to be in the low vale of love and simplicity.



lo . dol. lo do lo do lo . lo lo do lo do lo lo lo do lo do



lo do lo do lo lo lo do lo do lo do lo lo do lo lo



lo lo do lo do lo do lo lo do lo lo lo.

from the Manuscript: "A Present from
Timothy Randlett to Matthew Van Deuson
April 25, 1852

transcribed by Mary Ann Haagen
WRHS. Shaker Manuscript SM 123



Since lib - er - ty is giv - en me to gath - er to my kin - dred I

6



have de - creed to own my lead and why should I be hin - dered

10



To say I'm bound on Shak - er ground it is a shame - ful slan - der. I

15



feel as free as I can be to fol - low my com - mand - er.

"Regular Songs of Jonathan Wood"
WRHS IX B 403

Sal - va - tion from sin; and put the words up - on 1 your tongue, to 2 my

4

4
sing ho - san - na, sal - va - tion from sin.

Since we have been dis - miss - ing old great im - port - ant I and giv - ing
no ad - mit - tance to lit - tle mean big I. We've gained some love and un -
ion which al - ways makes us strong. Our Moth - er's love and un - ion will lead us safe - ly
on. O Come love and un - ion, O come lit - tle I. I
love love and un - ion I love lit - tle I. O come love and un - ion, O
come lit - tle I. I love love and un - ion I love lit - tle I.

Thomas Hammond's Hymnal "The Rolling Deep"
Song # 112
Sabbathday Lake, ME Library 8-MU-005


10. Song: A Dream

Hervey L. Eades (1807-1892)
Union Village, Ohio, 1860

[♩. = 62]




O now I'll gath-er love, gath-er love and un - ion.



Here's the tree of heav'n-ly love, here's the type of un - ion.



O see the un - ion tree, gath-er firm the bran - ches;



Sweet, sweet the li - ber-ty u - nit-ing in the dan - ces.

Song to New Lebanon

1845 by L.D.G. [ms. note]
Harvard, Mass. [Sac. Rep. 1852]



O___ Le - ba - non, Le - ba - non! land of the blest! No lan - guage thy glo - ry hath
4 Thou___ home of the just, thou a - bode of the meek, Thy chil - dren so hap - py, thine



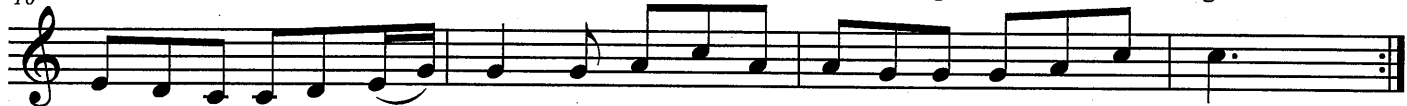
8 ev - er ex - pressed; The___ moun - tain of Zi - on, so love - ly and pure, Thy name shall for
ho - nor be - speak; The___ true light of Zi - on in thee shall ap - pear, Thy fame and thy



13 a - ges on a - ges en - dure. Thou___ joy and de - light of the an - gel - ic throng, The___
glo - ry shall spread far and near. All___ na - tions and king - doms their trea - sures shall bring, And___



16 breeze from thy moun - tains flows gent - ly a - long, For___ thou art the
thy love - ly man - sions with tri - umph shall ring; The___ great and the



E - den of Is - ra - el's___ band, And in thee the ark of Je - ho - vah shall stand.
wise for the fa - vor shall plead, And own that Je - ho - vah is with thee in - deed.

thy

No. 59

SONG OF THE PROPHET JEREMIAH

Heptatonic ionian, mode 3 A+b (I II III IV V VI VII)

\sharp^4 (♩ = 128-160)

SM99 [n.p.]

The musical score is written on four staves. The first two staves are in treble clef with a 2/4 time signature. The third staff is in bass clef with a 2/4 time signature. The fourth staff is in treble clef with a 2/4 time signature. The melody is simple and consists of eighth and quarter notes. The lyrics are printed below the notes.

Be - hold! Up-on this ho - ly_ Mount The Lord has placed a liv - ing_

fount Where crys - tal wa - ters nev - er_ dry Al - tho' up - on the moun-tain high

Come vir - gin_ souls your Pitch-ers_ fill In_ faith go_ forth these wa-ters_ spill But

let each one mark well_ the_ lot, They sprink-le on, yea ev - 'ry spot.

Song # 47

Poland, ME

Thy words must be— few, — ve- ry few. Thy words must be few, ve - ry—

7
few. But full of grace, full of truth, full of meek - ness and love.

from Otis Sawyer's Song Book
the first of the kind ever written
either at Alfred or New Gloucester.
"A Collection of Sacred and Divine Songs
most of which were received in vision by
inspiration or revelation, and which have
been sung 'with the spirit and the understanding
also. Book I
Commenced November 1842

Sound the trum - pet of my love saith the Prince of
Peace. Swell the tid - ings of truth for my work must in -
crease. O cease not your la - bor till the per - fect light shall
dawn. Not the blind lame or fee - ble, nor the beg - gar shall ye scorn. For a
know - ledge of my way un - to all I will give that
those who will may re - pent and live. Yea,
all who seek their rag - ged gar - ments to lay by may be
clothed in fine lin - en with - out a spot or dye.

Star of Purity.

"Blessed are the pure in heart; for they shall see God."—Matt. v: 8

Canterbury, N. H.

1. O bright - er than the morn - ing star Is the heart that's pure and
2. The gems with - in the o - cean deep, And the wealth her cav - erns

free; And the light that's ev - er glow - ing there,—The Star of Pu - ri - ty.
bear. Let the o - cean and her cav - erns keep, In dark - ness hid - den there.

The sun shall wane, the stars go down, And reign of time be o'er; But the
But O, al - might - y Fa - ther, send Thine an - gels from a - bove, To .

liv - ing light in the heart that's pure Shall shine for - ev - er more.
kin - dle in . . my heart a fire Of pu - ri - ty and love.

Square House Hymn September 1848

And is this the man - sion where Mo - ther re - si - ded In days when our Zi - on its

4
in - fan - cy saw When God's cho - sen peo - ple so scorned and de - ri - ded Knew

7
not the sweet bles - sings of or - der and law This then was a wil - der - ness

10
how - ling and drea - ry When shown to our Mo - ther from Al - bi - on's seat But

13
when first she en - ters so toil spent and wea - ry It

15
was to her soul a de - light - ful re - treat.

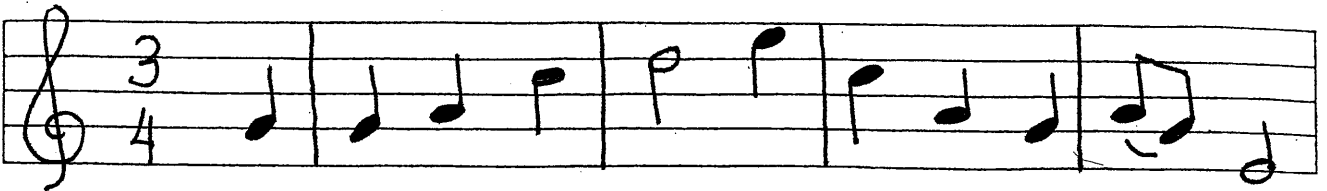
Tune by Eunice Bathrick, September 1845

"Will our well beloved Elder Richard accept this hymn as a token of our esteem, friendship and affection. It is one that Elder Br Wm is never weary in singing or hearing sung. It seems to transport him to the habitation of angels and he almost forgets that he is still in his earthly house. But this is not surprising as he has such an affinity for the ancients, and so often holds sweet communion with them. And if he should be absent for a short season I should understand his retreat and not be alarmed. Received our love without measure and mine in particular. Olive Chandler.

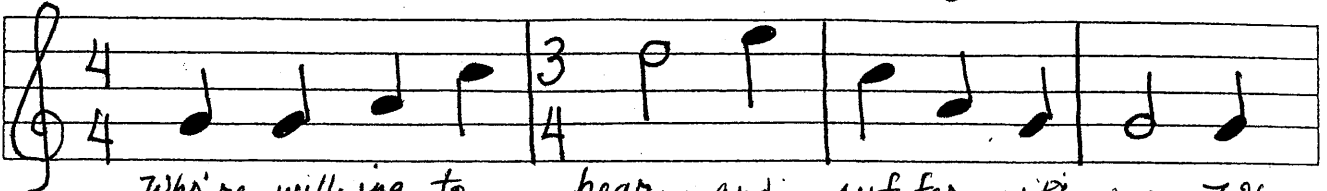
Stone Prison Song

from
Harvard
1842

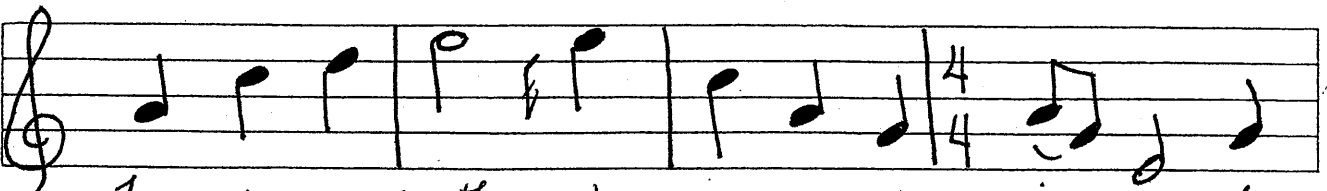
3
6



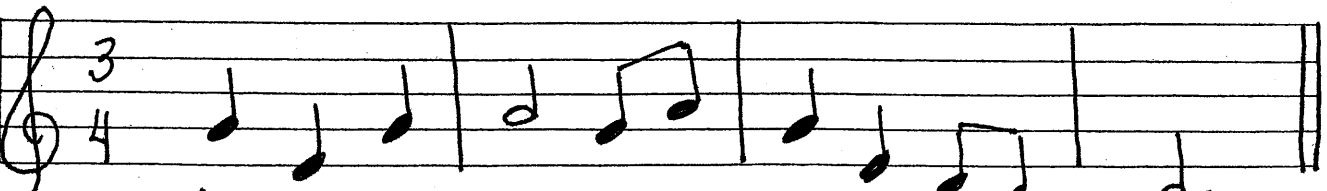
How can I but love my dear faith-ful child- ren
I prayed to God to pro- tect my dear child- ren



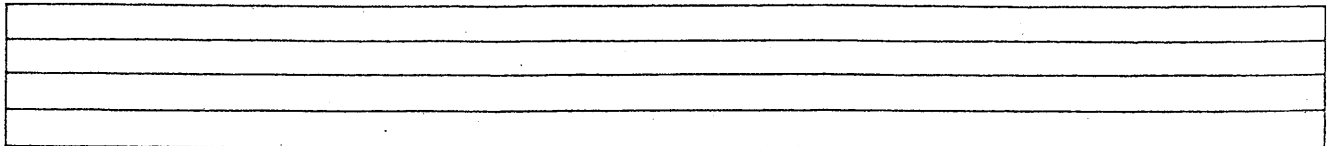
Who're will- ing to bear and suf- fer with me. When
To strength- en the weak and com- fort the strong. For



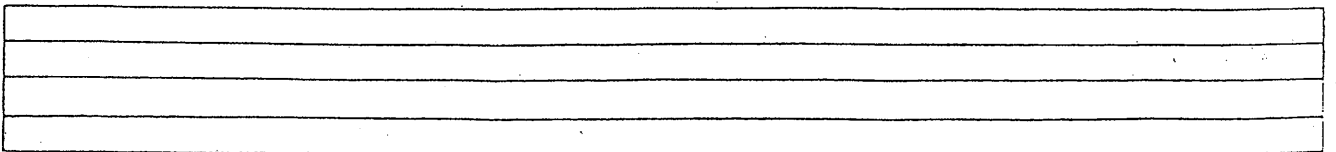
I was on earth and in a cold pri- son I
I was dis- tressed and in a stone pri- son, and



cried to my God to re- mem- ber poor me.
none but my God to pro- tect me from harm.

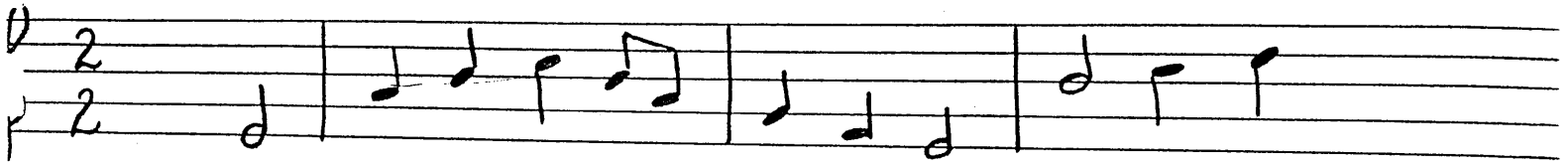


Henry Delwitt's Hymnal 1837-1863
Andrews Collection # 882 p. 212
Winterthur

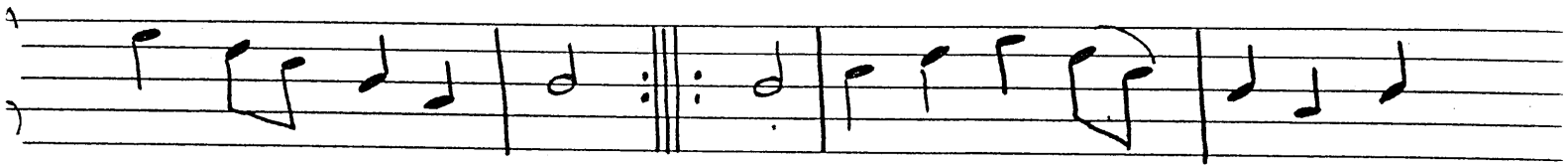


Stubborn Oak

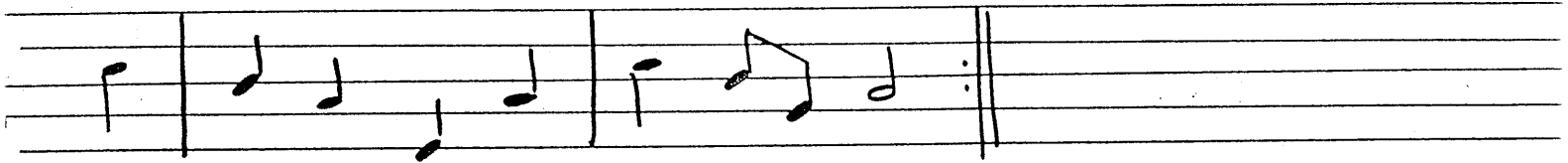
1827



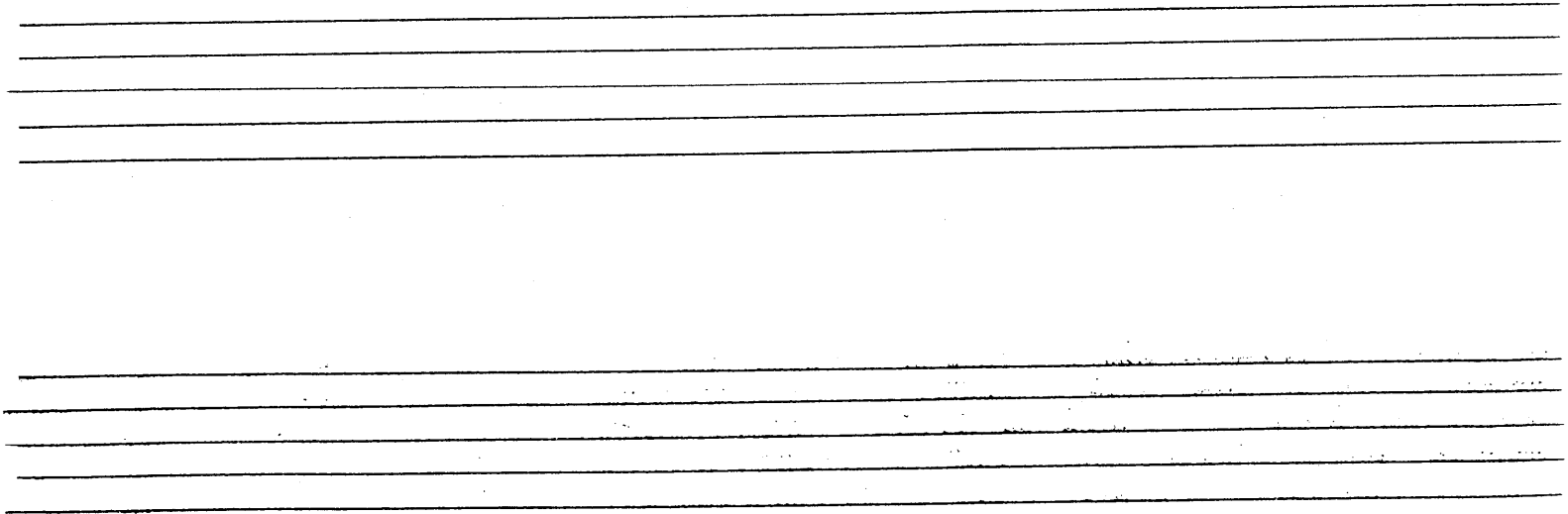
I will not be like the stubborn oak, But I will



be like the willow tree. I'll bow and bend un - to God's will

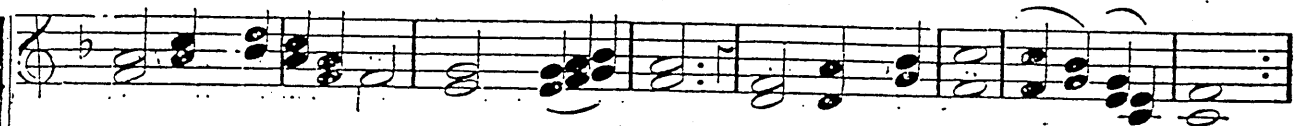
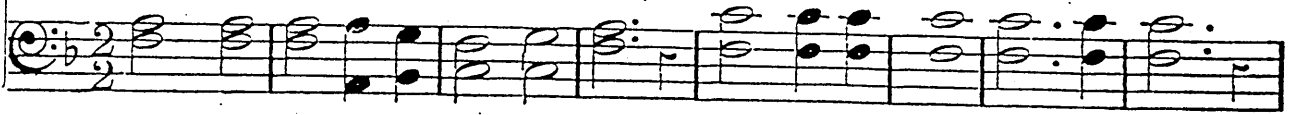


And I will seek His mer cy - still.

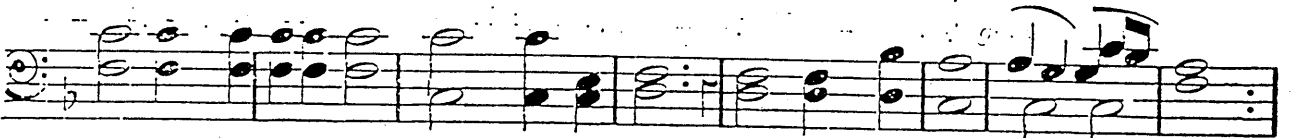




Thou, O Lord art my sure De-fence. Thou art my strong-hold and Tower.



Thy Arm is able for strength to uphold, For Thou art Al-migh-ty Power.



Fiercely the stormy winds may sweep o'er my way. Thou art in the tempest and



Thy law beareth sway. Elements in turbulence may clash at Thy will, Back rolls



the tempest at Thy "Peace be Still." Then will I trust Thee, trust
Then will I trust

The O Lord I will lean up-on Thy arm for safe-ty. Glo-ry be to
trust Thee O Lord,

Thee, Glory be to Thee, Glory be to Thee O righteous Lord I will sing -
I will

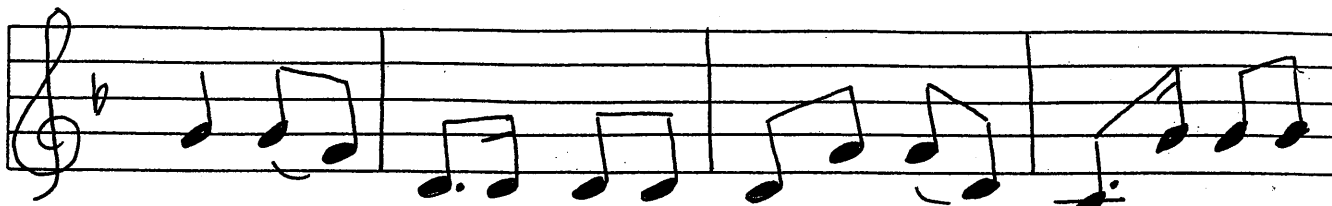
Thy praise in the tabernacle of Thy saints, I will praise,
sing Thy praise I will

Thy name for-ey-er more, for-ev-er more. A-men. A-men.
praise Thy name,

Sure Promise



The gospel of sal. va. tion has been given un to



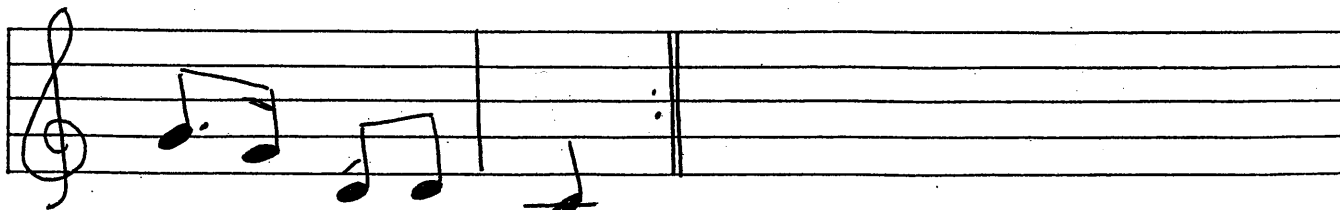
you and if you will be faithful you will be carried



through. In the deepest of af. fliction in the



darkest hour of night God will sus. tain and keep you in the



Cause of truth and right.

from the singing of Sister Mildred Barker
Sabbath Day Lake, Maine. She notes, "This was
Elder Otis Sawyer's, for Elder Joseph Brackett
in 1852. at New Gloucester."

Sweep, Sweep and Cleanse Your Floor

G Dm Am G Em

Sweep, sweep and cleanse your floor, Mother's stand-ing at the door, She'll

G C E6 Am D G

give us good and pre-cious wheat, with which there is no chaff nor cheat. I'll

G Em G Em Dm G A⁶

sow my wheat up-on the ground That's plough'd and till'd and where is found A

Em Am D Em

faith-ful la-bor-er of the field That it a rich in-crease may yield.

RCS, from Andrews, for Xmas songs

Sweet Communion

Holy Mount, South Family
March 31, 1850

Fare - - well - in, love dear gos - pel - friends,

The first system of music consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef with a common time signature (C). The melody is written in a simple, hymn-like style with dotted rhythms and rests. The lyrics are placed below the notes, with hyphens indicating syllables that span across multiple notes.

4
fare - - - well in gos - pel - un - ion. May

The second system of music continues the melody from the first system. It begins with a measure rest marked with the number '4'. The notation and lyrics follow the same pattern as the first system, with the lower staff providing a simple harmonic accompaniment.

7
ho - ly an - gels you at - tend till we join in sweet com - mun - ion.

The third system of music continues the melody. It begins with a measure rest marked with the number '7'. The melody and accompaniment are consistent with the previous systems, maintaining the hymn's simple and reverent character.

11
O take our love where ere you - go Take our love and - bless - ing.

The fourth and final system of music on this page. It begins with a measure rest marked with the number '11'. The melody concludes with a final cadence, and the accompaniment provides a steady, supportive background.

2
14

Musical notation for measures 14 and 15. The system consists of a grand staff with a treble clef and a bass clef. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "We are lab' ring to be Moth - ers child - ren." A vertical dashed line separates measure 14 from measure 15. The music features a mix of eighth and quarter notes, with some notes beamed together. The accompaniment consists of simple chords and single notes.

16

Musical notation for measures 16 and 17. The system consists of a grand staff with a treble clef and a bass clef. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "Take our love if it's worth pos - sess - - ing." A vertical dashed line separates measure 16 from measure 17. The music features a mix of eighth and quarter notes, with some notes beamed together. The accompaniment consists of simple chords and single notes. The piece concludes with a double bar line and repeat dots.

Sweet Music

Church, Chosen Vale

Voice

Let sweet mus - ic ro - ll O ye child-ren of Zi - on.

5
Lo lo lo do lo do lo lo do lo lo lo do lo lo lo.

9
Ho - ly an - gels now do play. Lo lo lo do lo lo lo. Be

13
fore the Lord both night and day ——— Lo lo lo do lo lo.

Detailed description: This is a musical score for a voice part. It consists of four staves of music in a 4/4 time signature with a key signature of one flat (B-flat). The lyrics are: 'Let sweet music roll O ye children of Zion. Lo lo lo do lo do lo lo do lo lo lo do lo lo lo. Holy angels now do play. Lo lo lo do lo lo lo. Be fore the Lord both night and day ——— Lo lo lo do lo lo.' The score includes measure numbers 5, 9, and 13. The music features a mix of eighth and quarter notes, with some measures containing rests. The piece concludes with a double bar line and repeat dots.

WRHS IX B 44

Sweet peace, like a ri-ver shall

hence-forth, for- ev er a- bide with the low-ly the

up-right and pure. Though the furnace be try-ing yet by

faith still re- ly-ing on the promise of Je- ho-vah all

Yea, each faith-ful cross- bear-er shall

things will en-dure.

yet be a shar. er in bless. ings un. num. ber: 2 more

pre. cious than gold. It is God that hath spo. ken and his

word cant be bro. ken. It will add to their glo. ry, rich. est

Sweet Peace Like a River

things will en - dure. Yea, each faith - ful cross - bear - er shall

The first system of music consists of two staves, treble and bass clef, in 6/8 time. The melody is in the treble clef. The lyrics are: "things will en - dure. Yea, each faith - ful cross - bear - er shall".

3 yet be a shar - er in bless - ings un - num - ber'd more

The second system of music consists of two staves, treble and bass clef, in 6/8 time. The melody is in the treble clef. The lyrics are: "yet be a shar - er in bless - ings un - num - ber'd more".

5 pre - cious than gold. It is God that hath spo - ken and his

The third system of music consists of two staves, treble and bass clef, in 6/8 time. The melody is in the treble clef. The lyrics are: "pre - cious than gold. It is God that hath spo - ken and his".

Sweet Peace Like a River

7

word can't be bro - ken. It will

Musical notation for measures 7-8, including vocal line and piano accompaniment.

8

add to their — glo - ry, rich - est trea - sures un - told.

Musical notation for measures 9-10, including vocal line and piano accompaniment.

Sweet Praises

Enfield, NH August, 1854

Ye ver-dant for-ests let your branch-es spread forth. Let

your rich fo-li-age be seen and your balm-y bre-ezes send forth their sweet fra-grance,

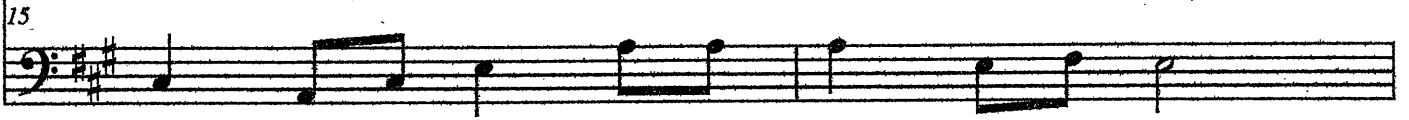
while I sit in your bow-ers so se-rene. O ye ho-ly, ho-ly song-sters of this love-ly

grove, swell your notes of sweet praise un-to Him who

Sweet Praises



smil - eth with plea - sure on what he hath formed.



Yea, give glo - ry and hon - or to His name.



Marcia Hastings Hymnal
12,770 p. 89
Shaker Museum & Library
Original Key C major
harmonization of last phrase added
by Mary Ann Haagen 9/2005

Sweet Summer Land

2/4

Sweet summer land, O land of bright glory thy beautiful

fields are spread out before me. Thy verdant groves and thy

vine yards fair. And my soul exclaims,

how wonderful they are. How wonderful they are. Wonderful

wonderful Beautiful and glorious. Unto a soul who has come off vic-

torious. O, ver the world of sin and strife, and come in to pas-



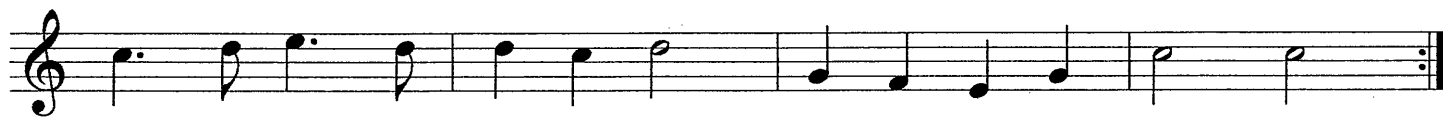
There are none like un - to you, mid the joys and sea - sons new.



For I've proved and found you true. Here I'll keep my sta - tion.



Here my a - ged par - ents dwell. Here the friends I love so well.



While the youth and child - ren fill out the home re - la - tion. "

Thirst For Heaven

Elias Smith

Had I the wings of a dove how soon I'd soar a
way be - yond the tran - sient - things - of earth to - realms of end - less
day, to realms of end less day Be yond the tran - sient
things of earth to realms of end less day.

Elias Smith sent this tune to
Luther Copley from Canterbury.
Wentworth Shaker Archive
Mary Hazard's Hymnal # 894
p. 203

Elias Smith lived at both Enfield and Canterbury.
He was photographed at Enfield with his
clarinet.

Soprano
Alto

What joy ce - les - tial, pure, se - rene in hea - vens land we

S
A

find. Sweet songs of mirth re - ech - o there to cheer the wea ry

S
A

mind, to cheer the wea - ry mind. Sweet songs of mirth re -

S
A

ech - o there to cheer the wea - ry mind.

Detailed description: This is a musical score for two voices, Soprano (S) and Alto (A). The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. The lyrics are: "What joy ce - les - tial, pure, se - rene in hea - vens land we find. Sweet songs of mirth re - ech - o there to cheer the wea ry mind, to cheer the wea - ry mind. Sweet songs of mirth re - ech - o there to cheer the wea - ry mind." The score consists of five systems of music. Each system has a Soprano line and an Alto line. The lyrics are placed below the corresponding vocal lines. The music features various note values, rests, and phrasing slurs. The final measure of each system ends with a double bar line.

Handwritten musical score for the first system. The key signature is B-flat major (two flats) and the time signature is 6/8. The lyrics are: "Then - o my soul press on with zeal. The vic to:"

Handwritten musical score for the second system. The key signature is B-flat major (two flats). The time signature changes from 6/8 to 2/4 and then back to 6/8. The lyrics are: "ry - to win, tri - ump - ing in the"

Handwritten musical score for the third system. The key signature is B-flat major (two flats). The time signature is 6/8. The lyrics are: "Sa - voir's love and con - quer ing all sin, and con - quer"

Handwritten musical score for the first system. The treble clef staff has a key signature of two flats (Bb, Eb) and a 3/8 time signature. The bass clef staff has the same key signature and time signature. The lyrics are: "ing - all sin. Tri: umph - ing in the". The music includes various note values and rests, with some notes beamed together.

Handwritten musical score for the second system. The treble clef staff has a key signature of two flats (Bb, Eb) and a 3/8 time signature. The bass clef staff has the same key signature and time signature. The lyrics are: "Savi. 1or's love, and con.quer.ing all sin.". The music includes various note values and rests, with some notes beamed together.

A set of three empty musical staves, consisting of three horizontal lines.

A set of three empty musical staves, consisting of three horizontal lines.

Original tonic: C

♩ = 66

From the singing of R. Mildred Barke



This gos- pel how pre- cious to my thirst- y soul! O I



drink at the riv- er of life eve- ry day For



which I give thanks to my God I will pray. I know how to pray, I know



how to be thank- ful, For God he has blest me with



a bro- ken heart And true God- ly sor- row for sin.

Original key
[♩ = 92 (♯²)]

Shaker Music, p. 41.



To a full-ness I will serve Thee, To a full-ness O my



God, For my soul this day re-joices In the



power of thy word. 'Tis re-fin- ing O I



want it, Let the mighty deep break up, And I

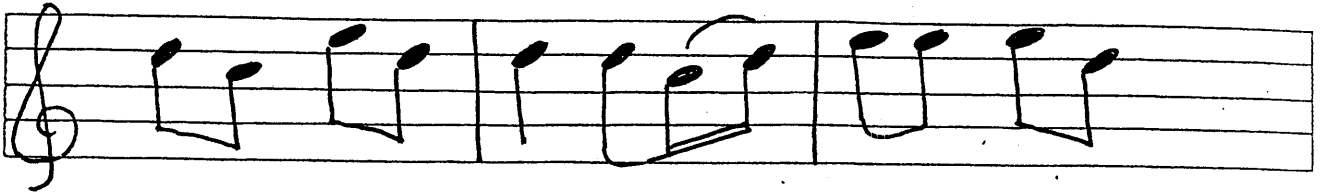


will, I'll bear the wash- ing Till I'm ho- ly in thy sight.

Canterbury



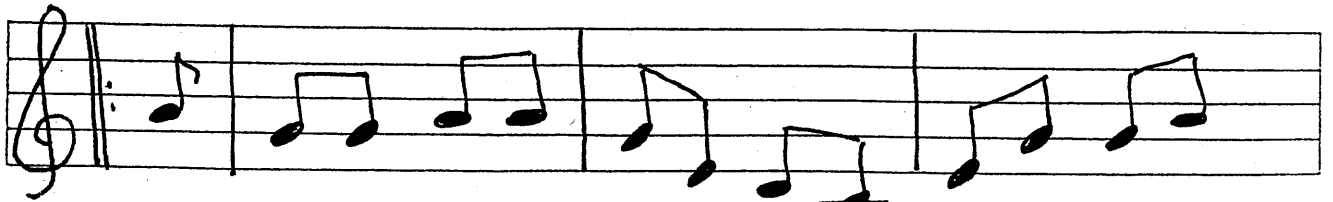
To - day, to-day is my own time, To -



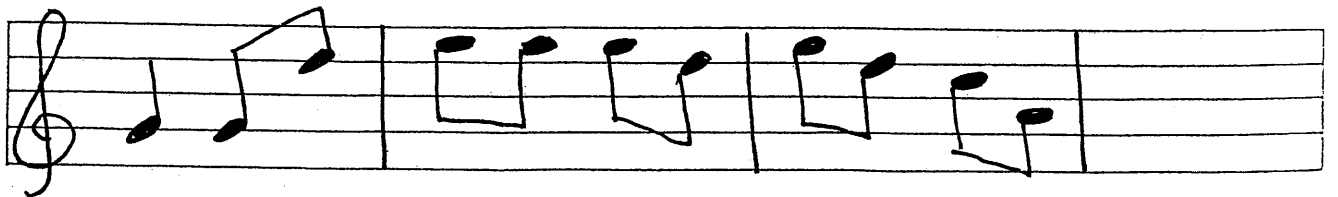
morr.ow can't be reck.oned. And what is past can



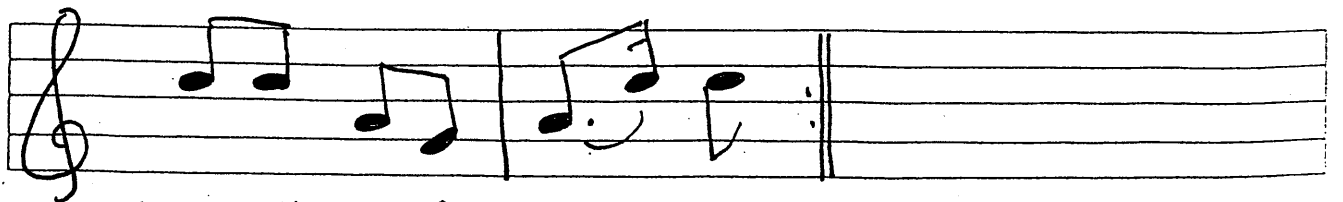
not re.turn, though much to be re-gret-ted.



Then let me well im-prove each day and lay me up a



trea-sure which will not rust nor wear a-way, but



dwell with me for. ev. er.

Toil On, Pray On

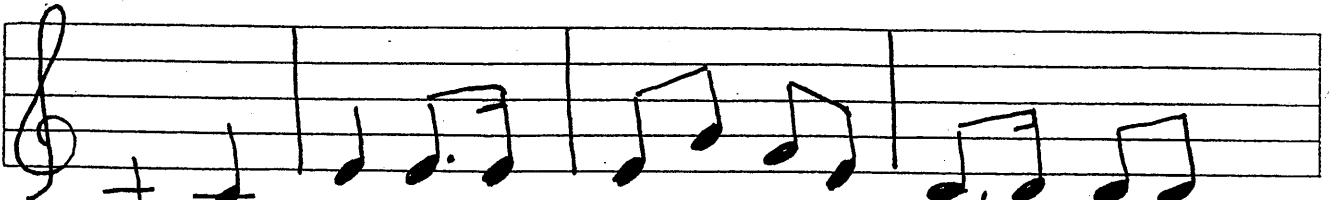
Chh. Chosen Vale



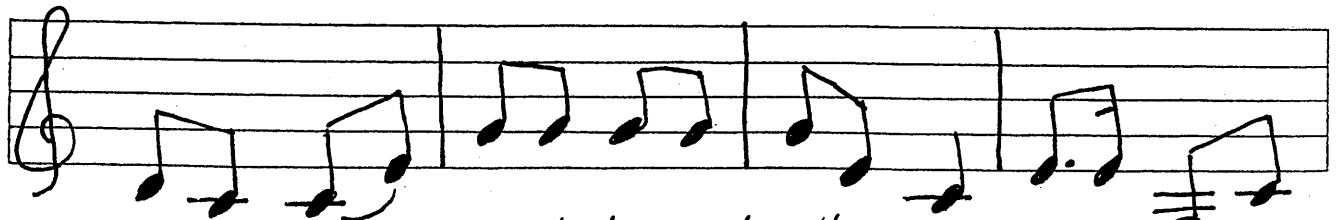
Let us toil on, pray on, Brethren we can o-ver-come.



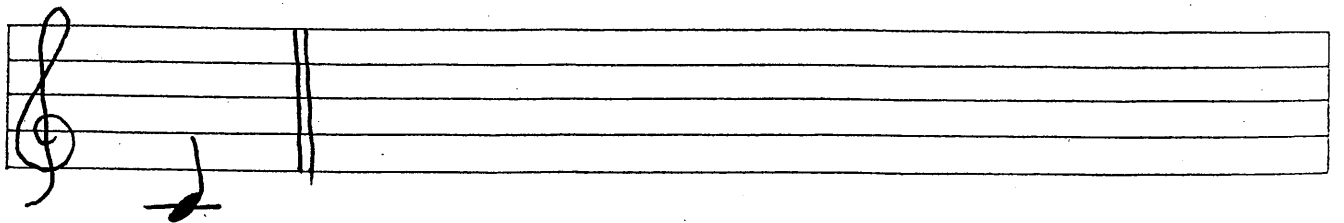
Let us toil on, pray on. Sis-ters we can all be free.



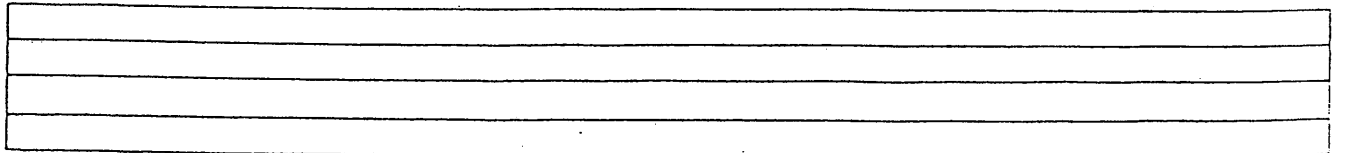
So we'll all work to-geth-er in the love of blessed



moth-er And seek to help each other To gain the vic-to.



ry.



P. 171 Hymnal # 947
Andrews Collection, Winterthur

Tribute to Mother Ann

Harvard Church Family



May our_ Mo - ther's name be soun - ded Through the earth from end to_ end



5 May her go - spel yet be prea - ched To the lost Mo - ham - med - an



9 'Tis the pearl the great pos - ses - sion Tis re - dem - tion from all_ sin




13 Come ye souls that want sal - va - tion You_ the heav - en - ly prize may_ win

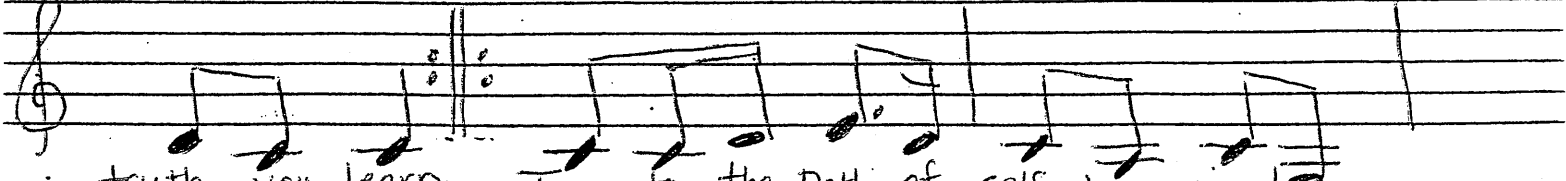
Turn To The Right



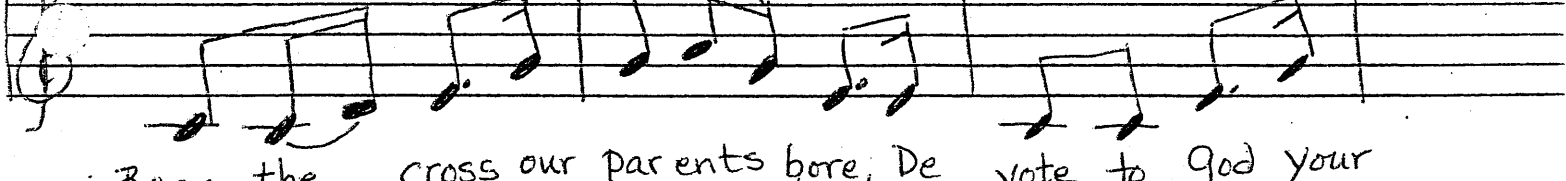
Turn to the right ye double minded, Turn to the right at



every turn. Turn to the right your wrongs be righting. Til the way of



truth you learn. Turn to the path of self de-ni-al



Bear the cross our parents bore, De-vote to God your



time and talent. Come and enter at the door.


from the Manuscript hymnal
of Dorothy Durgin.

a South Family, Canterbury song.
transcribed by Mary Ann Haagen

Typical Dancing


Millennial Praises, 1813

Verse 1



The Is - rael - ites when they got free, from Pha - roah's land in haste did flee; and

5



on the banks of the Red Sea, a joy - ful scene com - menc - ed. An

9



El - der sis - ter led the band with sound - ing tim - brel in her hand. While

13



vir - gins move by her com - mand, and af - ter her they danc - ed.

17

2.



At Shi - loh was a year - ly feast where vir - gins met from west to east; these

22



vir - gins were a type, at least of those that fol - low Je - sus. If

26



they went forth in danc - es then, why should our danc - ing now of - fend. Since

30



from the fil - thy lusts of men Our bles - sed Sav - iour frees us?

34 6.

Sal - va - tion to the wo-man's seed, from bond-age and cor - rup-tion free'd They

39

shall pos - sess the earth, in - deed and ev - ery gift re - cov - er. Ce -

43

ment - ed in the pur - est love they on their way to Can - aan move, and

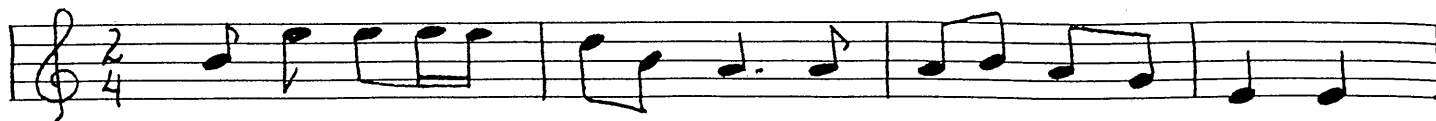
47

soon will join the host a - bove and praise the Lord for - ev - er.

Verses 1, 2 and 6 of the six
verse Millennial Praises
Hymn "Typical Dancing"

Verdant Groves

Enfield, N.H.
1846



Here we walk in the verdant grove where lilies fair are grow-ing



Here in love and sweet re- pose, and gentle ri vers flow-ing.



lo . lo . dol lo . do lo do . lo lo do lo do lo lo



lo . lo . dol lo . do lo . do lo lo . do lo . do lo . lo .

transcribed from a Pleasant Hill
manuscript "Virgin Daughter"
WRHS. SM. 381
by Daniel Patterson

Voice of Angels

[Composer]



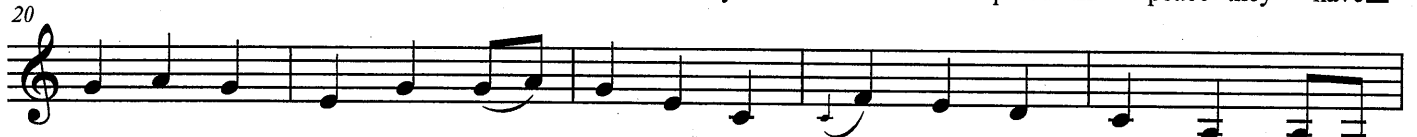
I___ hear kin-dred voi-ces they___ wa-ken my spi-rit These words they re - peat in sweet



ac-cents of love Be___ true to your___ trust or you___ can-not in - her-it A home in the



hea-vens a trea-sure a - bove They have whi-spered in peace they have___



spo - ken in pow - er They___ fill me with com - fort with rev - erence and___



fear In toils of the___ day and the___ still mid - night



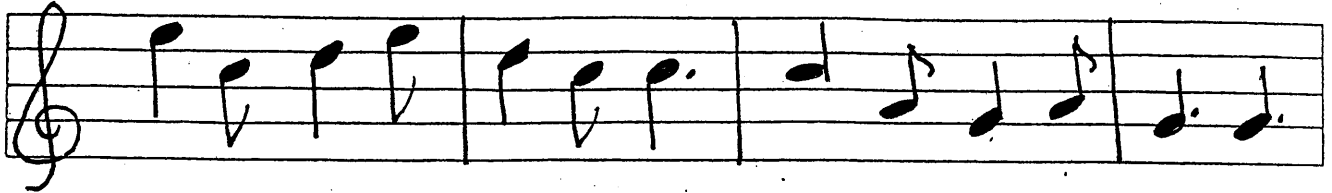
ho - ur These___ hea - ven - ly voi - ces ser - ene - ly I___ hear.

Wake Up

Cynthia Annis
Enfield, NH.



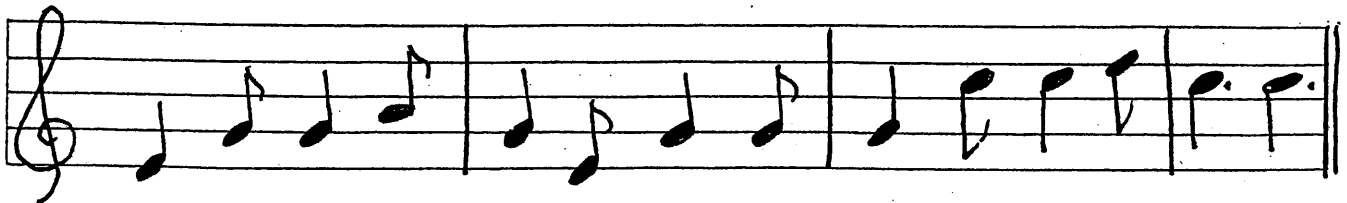
Wake up be a-live. Step the tune with pow-er



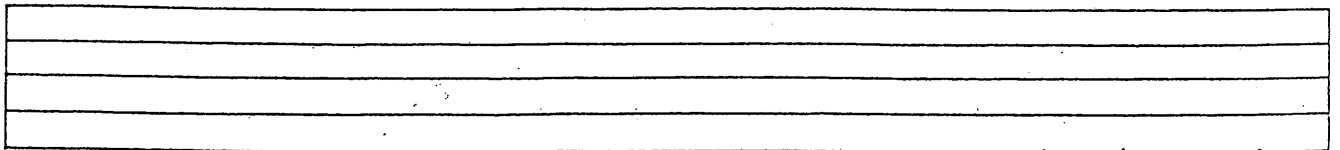
Zealous be to grow and thrive ev'ry day and ho-ur.



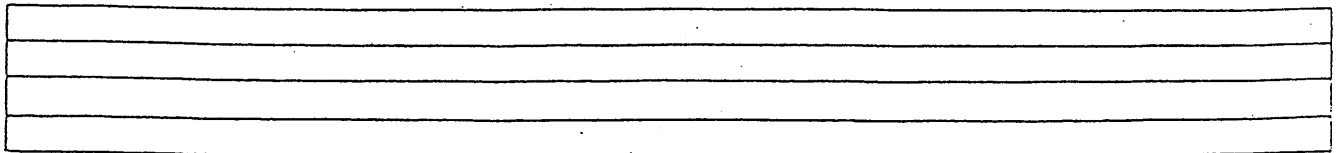
Shuf-ple sol-id firm and strong. Ev'ry mo-tion lim-ber.



While you time the ho-ly song of Zi-ons chosen number.



P. 223 *Mary Hazard's Hymnal*
893 *Andrews Collection, Winterthur*



19. WAKE UP STUR ABOUT

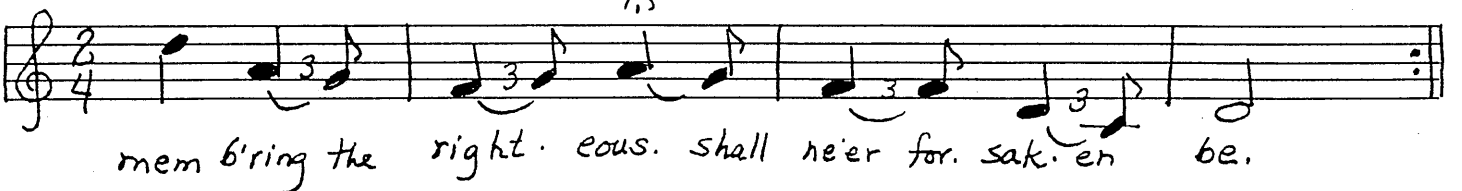
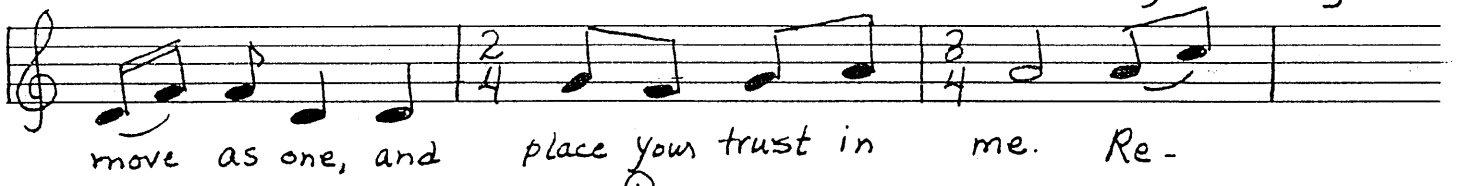
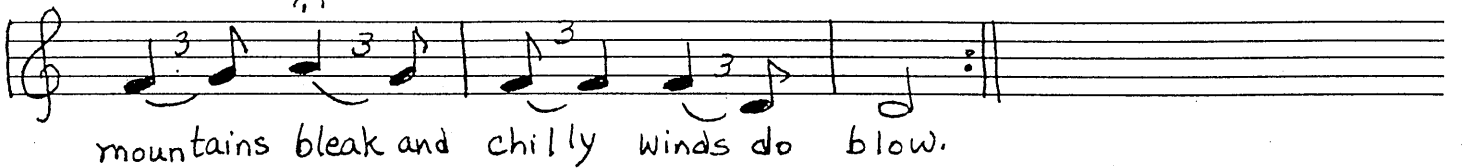
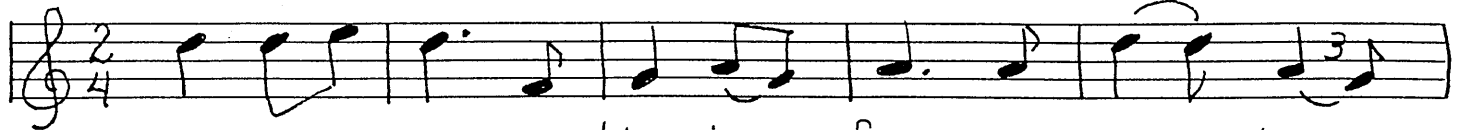
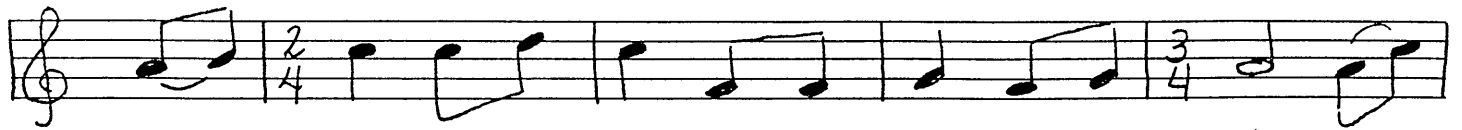
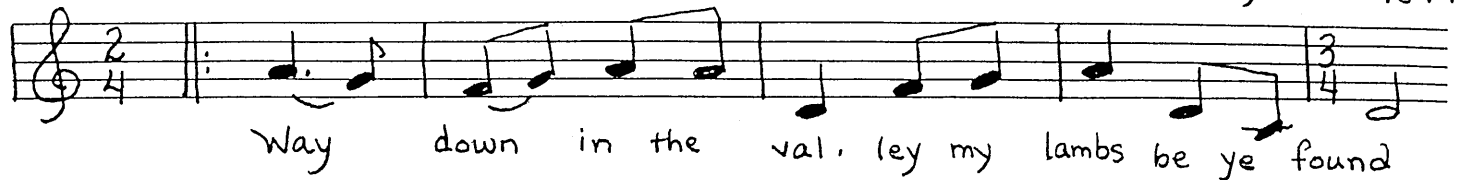
A lively round dance composed by Sarah Ann Van Vyke at the New Lebanon East (or Hill) family on Jan. 2, 1847. From a New Lebanon hymnal. The Shaker "allegro" should be designated in this case as $\text{♩} = \text{about } 106$.

Wake up, .stur a - bout, Be more s pry and nim - ble, Brush off this nas - ty pride That binds moth - er's chil - dren.

The image shows two staves of musical notation in 8/8 time. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes. The lyrics are written below the notes. The second staff continues the melody and includes a double bar line with repeat dots. The lyrics continue below the notes.

Way Down in the Valley

Marcia E. Hastings
Canterbury, NH. 1849



transcribed by Daniel Patterson
P. 362, The Shaker Spiritual.

The Way I Go

The way I go is plain and ea
sy for ev - ery soul there - in to go.
Tis for the poor, like - wise the need -
y. Tis for the meek, al - - so the low.

The musical score is written in a single system with four staves. Each staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of quarter and eighth notes, with some notes beamed together. The lyrics are placed below the notes, with hyphens indicating syllables that span across multiple notes. The first staff ends with a double bar line. The second staff begins with a measure rest (marked '4') and ends with a double bar line. The third staff begins with a measure rest (marked '7') and ends with a double bar line. The fourth staff begins with a measure rest (marked '10') and ends with a double bar line.

NYPL Shaker Collection
A Book of Spirit Songs, 1840
Reel 4, item 1 p. 76

Welcome, Welcome

Text + Tune Enfield, NH. 1869

1. 2.

Wel. come wel. Come, precious gos pel Kin dred

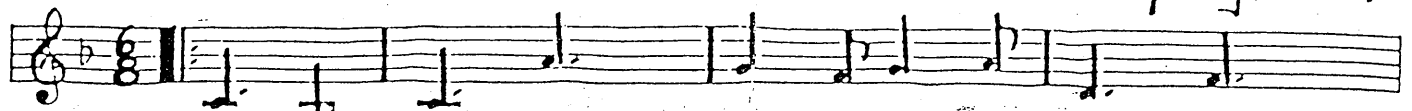
3. 4.

We are hap.py you to meet and make you free - ly Wel. come.

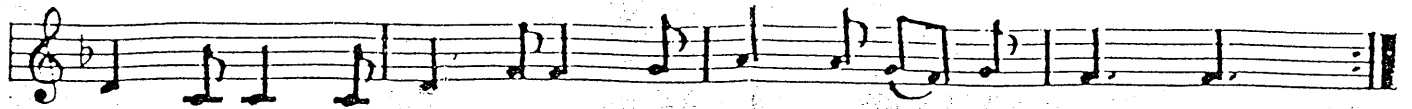
By the cords of union pure our hearts are bound to. geth. er.

And the love we bear to you No friendship e'er can sev. er.

Welcome Song Transcribed by Roger Hall



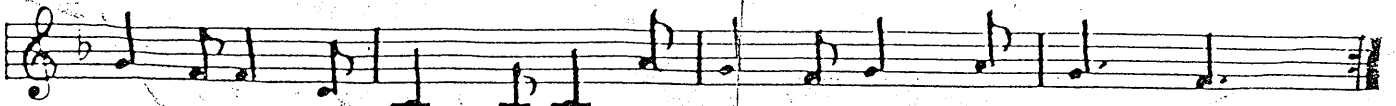
Wel-come, wel-come, pre-cious gos-pel kin-dred



We are hap-py you to meet And make you free-ly wel-come.



By the cords of un-ion pure Our hearts are bound to-geth-er

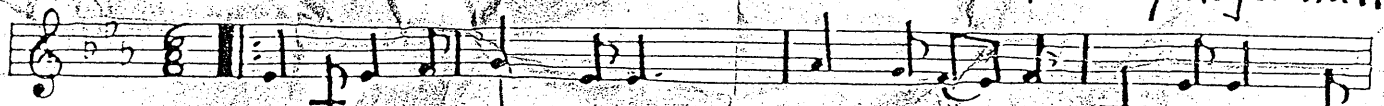


And the love we bear to you No friend-ship e'er can sev-er.

"Sung by Elder A (braham Perkins) & Co. at Dinner Table."

SOURCE: Manuscript music book compiled by Sister Rosetta Cummings, Enfield, N.H., 1869 (Old Chatham, N.Y. Shaker Library)

Farewell Song Transcribed by Roger Hall



We will all go home with you, home to worlds of glo-ry where



an e-ter-nal in-ter-view a-waits the pure and ho-ly-



Bless the soul-con-nect-ing bond, which the cross en-sur-eth,



We may nev-er meet in time, but our love en-dur-eth.

From the singing of the Sabbathday Lake Shakers on "Early Shaker Spirituals," Rounder Records No. 0078 (1976).

WELCOME SONG²⁹

Heptatonic ionian, mode 3 A+b (I II III IV V VI VII)

\sharp^3 ($\text{♩} = 106$)



With - out the aid of horn or gong, But sim - ply with our voic - es We - sing a - gain the



wel - come song While ev - 'ry heart re - joic - es Come wel - come wel - come one and all From Ho - ly Mount the

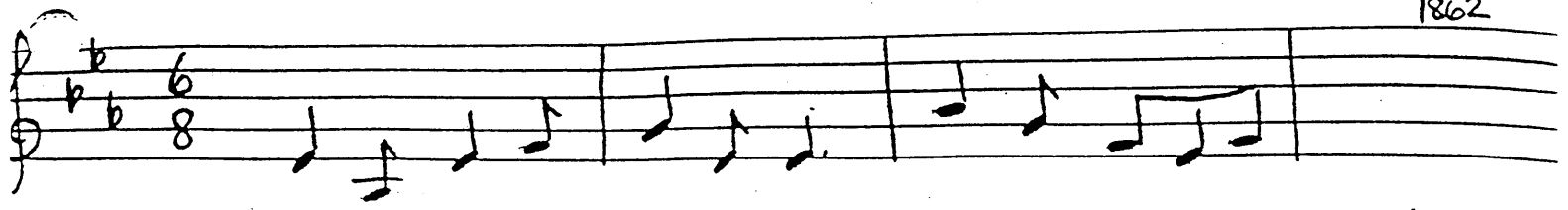


Cen - tre Let wel - come sound through - room and hall and greet them as they en - ter.

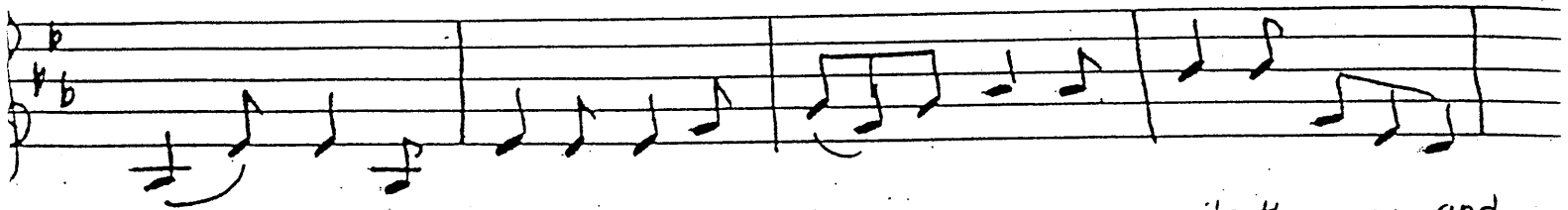


We Will All Go Home With You

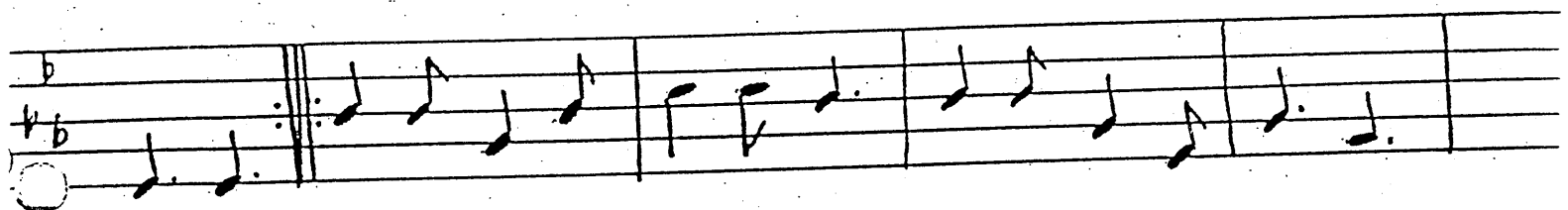
Canterbury, NH
1862



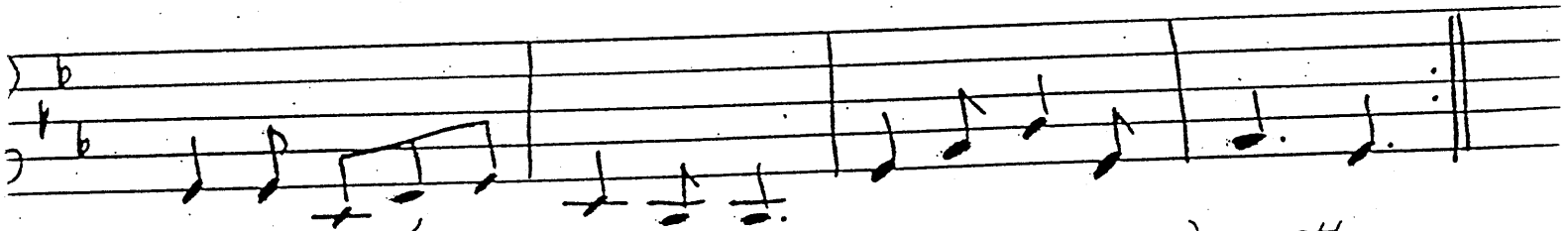
We will all go home with you. Home to worlds of



glo-ry. Where an e-ter-nal in-ter view a-wards the pure and

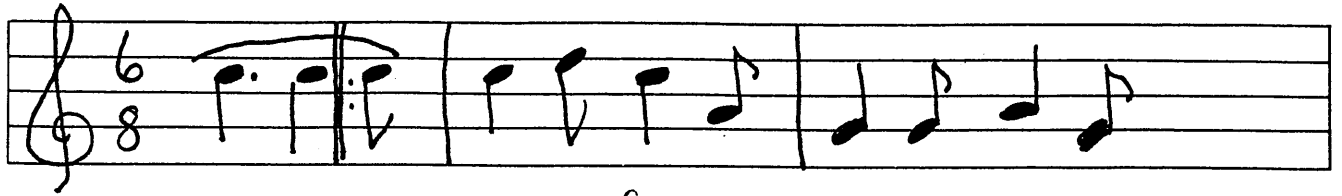


ho-ly. Bless the souls con-nect-ing bond, which the cross as-sur-eth

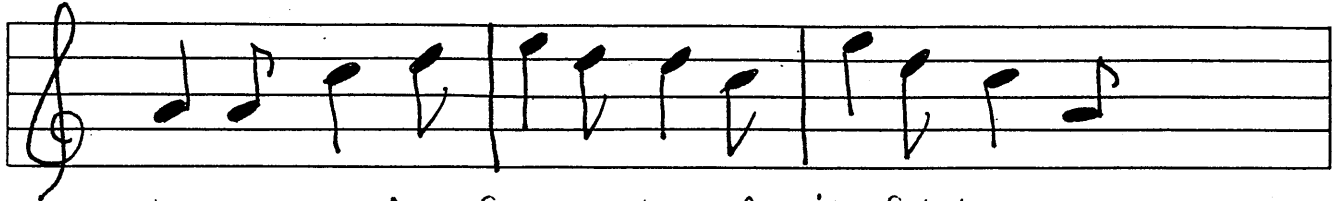


We may ne-ver meet in time. But our love en-dur-eth.

We Will Go Forth



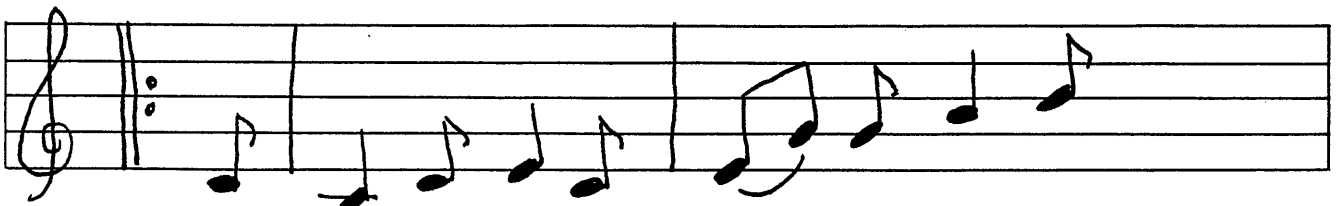
We will go forth with one ac-cord, In



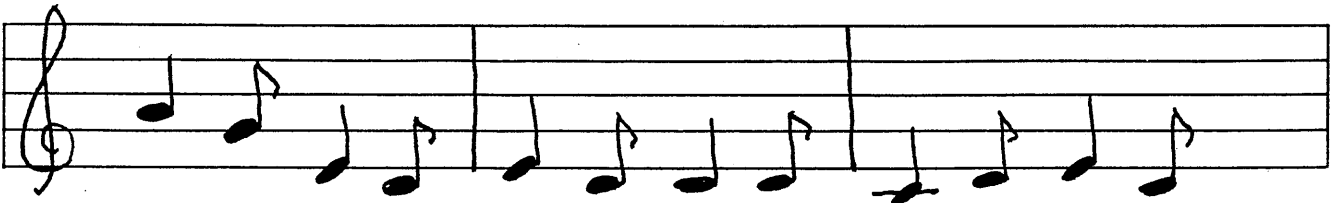
solemn play be-fore the Lord. And joy-ful-ly we



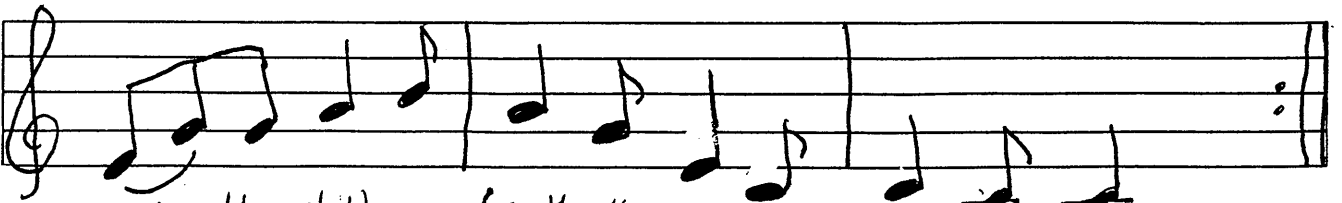
will ad-vance, In love and un-ion in the dance.



For dancing is the soul's de-light, and



here the spir-it takes its flight; the youth, the aged



and the child may breathe the spir-it un-de-filed.

Who ever Wants to be High. Highest



Who ev-er wants to be high, highest must



first come down to low, low lowest and then as-cend to



high, high highest by keeping down at low, low lowest.

Andrews "The Gift to Be Simple"
p. 81

30. WHO WILL BOW AND BEND LIKE A WILLOW

Originating about 1843 at the Canterbury community, this song appears to have spread to many other societies. It is included, sometimes under the title of "Laughing John's Interrogatory," in several New Lebanon hymnals. "Laughing John" was a "simple-minded" spirit manifested in a medium who, strangely, "was not especially of a mirthful turn of mind. . . The laugh, however, as silly as it may have been, was passed from one to another, till the whole body, young and old, would burst out with one merry peal of laughter." (Blinn: The Manifestation of Spiritualism among the Shakers, p. 51.) The tune has something of the quality of a negro spiritual.

The piece is fairly brisk, sub-allegro ($\text{♩} = 106$) in the Shaker designation.

The musical score is written on a single staff in treble clef, with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The melody is simple and rhythmic, with a tempo marking of sub-allegro and a quarter note equal to 106 beats per minute. The lyrics are printed below the notes, with hyphens indicating syllables that span across notes.

Who will bow and bend like a wil - low, Who will turn and twist and reel
 In the gale of sim - ple free - dom, From the bower of un - ion flow - ing.
 Who will drink the wine of pow - er, Drop - ping down like a show - er,
 Pride and bond - age all for - get - ting, Moth - er's wine is free - ly work - ing.
 Oh ho! I will have it, I will bow and bend to get it,
 I'll be reel - ing, turn - ing, twist - ing, Shake out all the starch and stiff - ning!



With soul's en - rap - tured vi - sion I be - hold a state e - ly - sian where
Then sip the crys - tal foun - tain pure — from its na - tive moun - tain



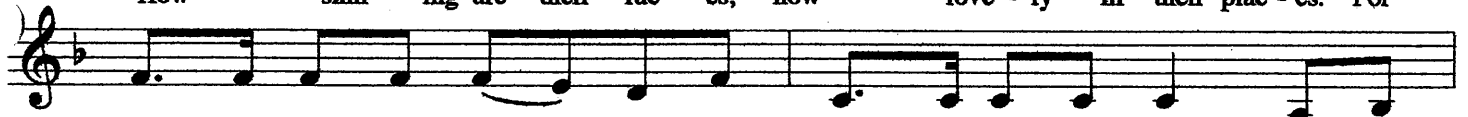
peo - ple dwell in or - der and spot - less in - no - cence. On banks of fade - less ver - dure they
seek no more nar - co - tics the cof - fee and the tea. Nor with the vile to - bac - co their



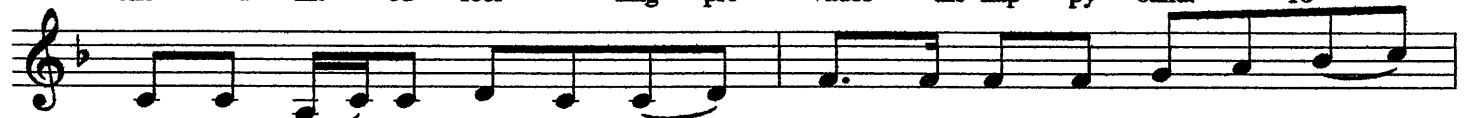
praise the Lord Je - ho - vah in strains of match - less mu - sic and an - i - mat - ing dance.
mouths or clothes be - spat - ter. Such dain - ties are for gen - tiles, but Is - rael must go free.



They pluck the fruit most whole - some from wis - dom's plea - sant gar - den, the
How smil - ing are their fac - es, how love - ly in their plac - es. For



pear, the peach, the ap - ple and ripe de - li - cious plum. No
one u - nit - ed feel - ling pre - vades the hap - py band. To



more the form to nour - ish up - on the beasts that per - ish. On
trav - el home to Moth - er by bless - ing one an - oth - er and



no more fat - lings ri - ot in the new Je - ru - sa - lem.
build - ing up the gos - pel in spir - it, heart, and hand.

WRHS IX B 120

verdure: greenness of growing vegetation;
a condition of health and vigor.
fatlings: young animals fattened for slaughter.

perkins

first sung Feb 22,
1847 at Canterbury.

Black Bill's Wonderment

Mary Hazard's journal

Why I wonder you don't laugh a little. Laugh a

little and laugh a little. Why I wonder you ain't all reeling,

Backwards, forwards, sideways & downward. Why I wonder you can

go so straight & keeps such a slick & curious shape, for of Mother's wine I've

got a small portion And it sets me into a staggering motion.

Well, well I'm willing to stagger, stagger, stagger a-way from bondage

Well, well, I'm willing to reel. Reel, reel, reel into freedom.

Wide Awake

Enfield, NH.

I love to see all wide a. wake, all active in de.
vo tion. In e. very gift of God par. take, A.
live in ev. ry mo. tion. With souls de. vot ed
un to God with hearts that's pure and clean. Tread solid on the
ser pents head re. joice in vic. to. ry.

transcribed from SM 123, WRHS
"A Present from Timothy Randlett
to Mathew Van Deuson, Apr. 1852"

by Mary Ann Haagen

Enfield, NH.



With the lamb on Mt Zi on the Re. deem. ed shall



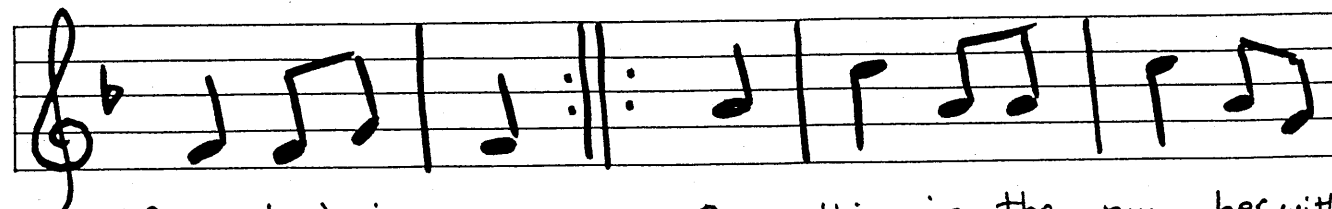
stand. With crowns of brite glo. ry and



palms in their hands. With hea- ven-ly grac- es they



shine as the sun, and their Fathers name in their



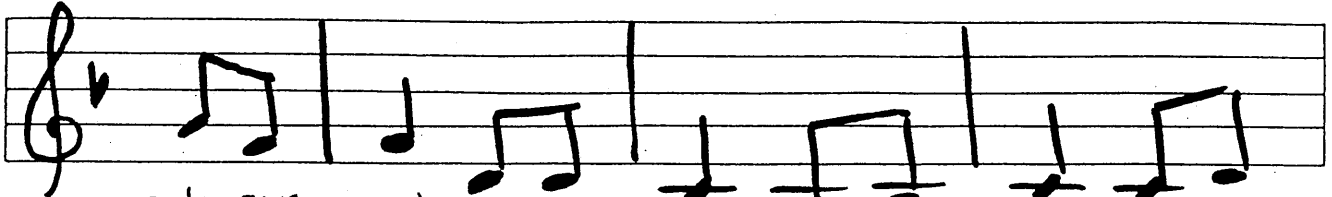
fore- heads is seen. O this is the num. ber with



whom I'll re- pair to the ho- ho- ly ci- ty which



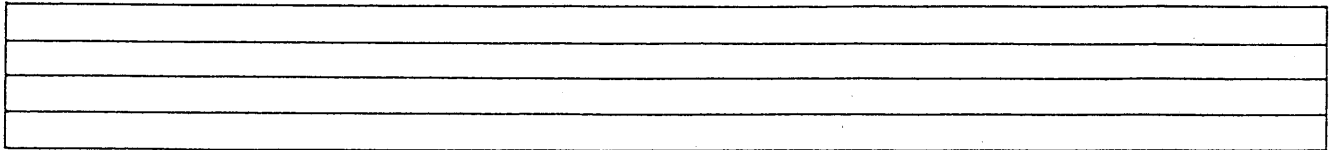
li- eth four square. Where my. ri. oads of An-



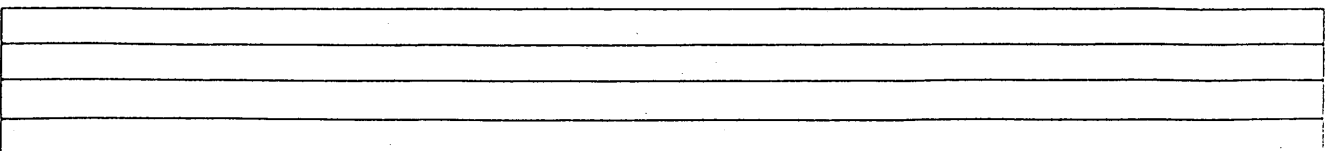
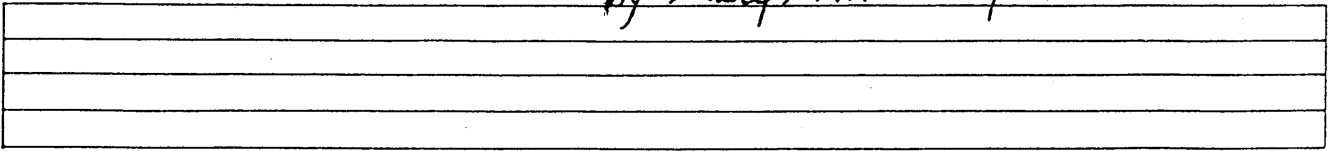
gels sur- round the brite throne. And prais- es to



god do e- ter. nal. ly sound.



transcribed from Mary Hazard's
hymnal. p. 134-135
by Mary Ann Haagen



Woben Mesa

Enfield, NH.
1838

Wo. ben me. sa cre. la. na, plo ra. da. se

le. Mec. la. na pre. da. le, plo ra. da. se

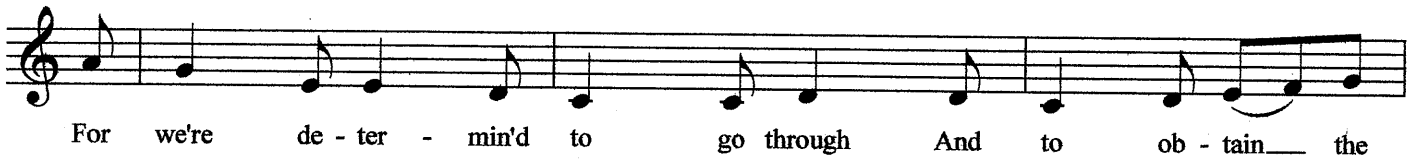
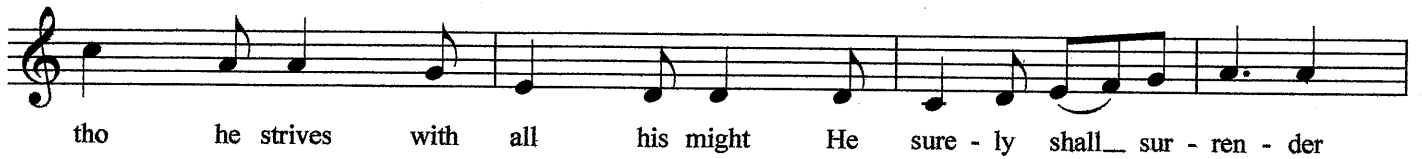
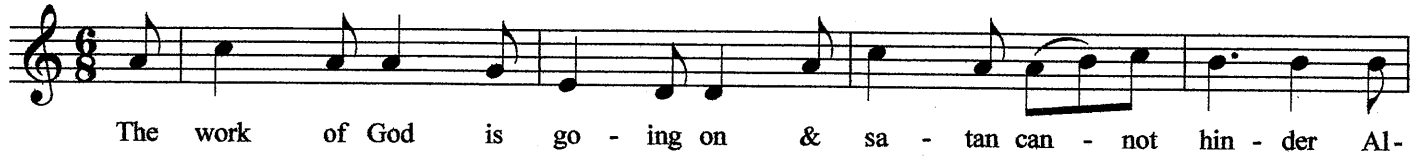
le. Wo. ben le. Mec. la na pre

da. le plo - ran da se. le. Mec

la. na pre da. la, plo ra me. da se. le.

The work of God is going on

"A song the Shirley Elders got on their journey to Lebanon & c. 1837."
[Thomas Hammond ms. Fruitlands]



From Mother Ann, February 27, 1841

"I want to have you labor for the power and gift of God to speak in tongues. Heaven is loudly calling upon you to break every band and speak in the vi-lan-sa-va-rum unknown languages unto God and the Lamb. This gift of heaven has been offered to you, but you have not received it as you ought to. The promise of God to you was, if you will labor for the gift of tongues you will have it."

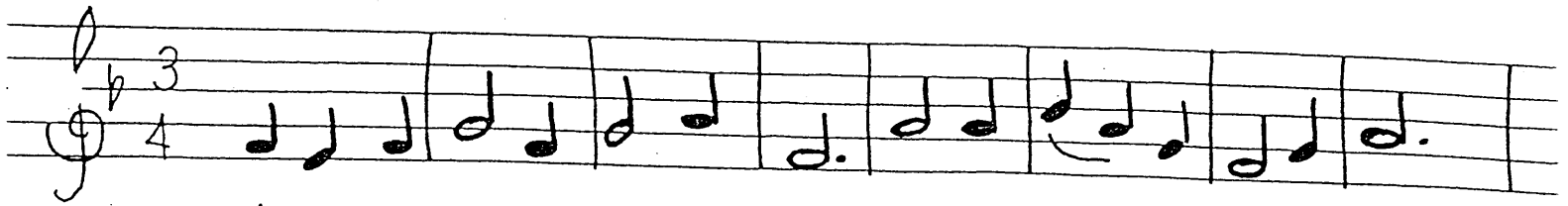
The Work of God is My Delight

The work of God is my de - light, and
5 the in crease my joy. It is my la - bor day and
10 night, all e - vil to de - - - stroy.
14 In this I feel the power of God; My -
19 spi - rit is a - - live. And when con - vic - tion
23 spreads a - - broad it does my soul re - - vive.

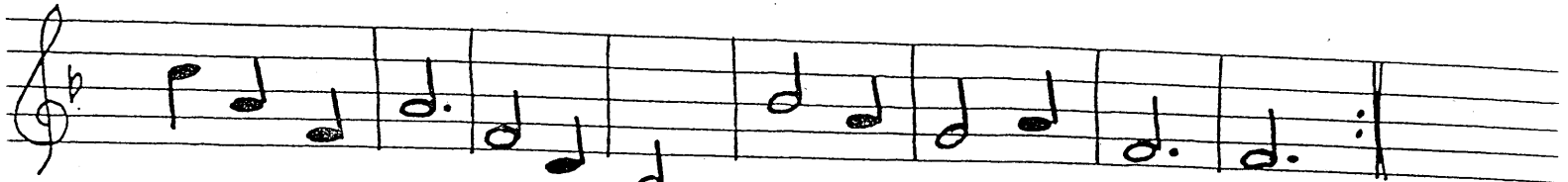
The musical score is written in treble clef with a key signature of one sharp (F#). The piece is in 4/4 time. The melody consists of six lines of music, each with a measure number (5, 10, 14, 19, 23) at the beginning. The lyrics are placed below the notes, with hyphens indicating syllables that span across multiple notes. The score ends with a double bar line and repeat dots.

Russel Haskell
A Record of Spiritual Songs, p. 394
Library of Congress M2131 S4E5

Yielding and Simple



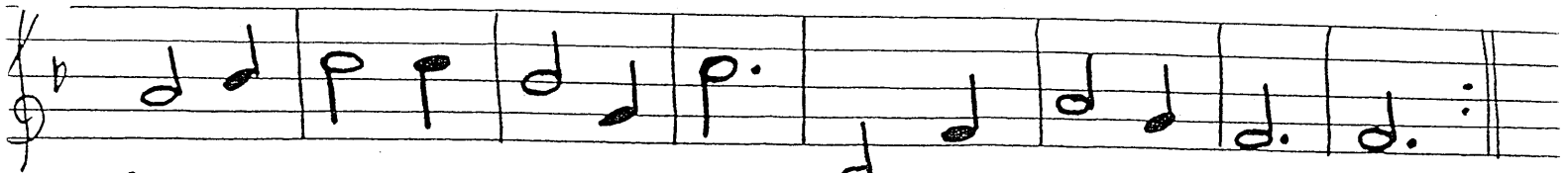
Yielding and simple may I be. Like a pliant willow tree



Humble in heart, pure and free. Pride and bondage spurning.



Heavenly zephyrs around me blow. Bend and sway me to and fro.



Cause my soul in truth to grow. And from wrong be turning.

Received by
Malissa Soule,
Lebanon, N.Y. ca 1864

notated from the singing of
Sister Mildred Barker
by MAH.

Baker Library, Special Collections
Codex # 002489
Mary Ella Briggs, July 4th 1890
Rosetta Cummings, March, 1908
Commonplace book

"Sent to me by Sister Jessie Evans. Jan. 1921 R. Cummings "

You and I

Just to be a friend of yours,
And to know you're one of mine,
With a friendship that endures
And grows sweeter like old wine
Just to clasp you by the hand
In a friendly sort of way,
And to know you understand
All the things I want to say.

Just to link your arm with mine
And go singing to the task
In a comradeship so fine.
This and only this I ask
If the day be gray and sad,
Just to fight on and go through
Trusting, each in each, and glad
You for Me and I for You.