

SONGS FOR ALL WITH SUPPLEMENT.

By E. T. POUND,

BARNESVILLE, GA.

Showing Diagram of Pound's Improved System of Twelve Letter Staff, and its Comparison with the Seven Letter Staff.

	3d space above.	2 deg.	3d line above.
	2d space above.	1 deg.	2d line above
	1st space above.	2 deg.	1st line above
TREBLE	5th space.	1 deg.	5th line
AND	4th space.	1 deg.	4th line
ALTO	3d space.	2 deg.	4th line
STAFF.	2d space.	1 deg.	3d line
	1st space above, or below	2 deg.	1st line
TENOR	5th space.	1 deg.	5th line
AND	4th space.	1 deg.	4th line
BASS	3d space.	2 deg.	4th line
STAFF.	2d space.	1 deg.	3d line
	1st space below.	2 deg.	1st line
	2d space below	1 deg.	2d line below
	3d space below	1 deg.	3d line below

Time and experience have led us to believe that the science of music may be more readily learned by the above representation, hence we offer it to the public, hoping our efforts may prove beneficial to future generations.

Our grateful acknowledgements are hereby tendered to Mess. Fillmore Bros., Cincinnati, O., F. J. Hood, Philadelphia, Pa. and S. Rudolph, of Virginia, for the use of their various systems of notation, and to all friends who have kindly contributed to our pages.

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P R E F A C E .

ALTHOUGH there are many works extant which are very meritorious, yet all fail, to some extent, to meet the author's idea of a book for class-drill, social singing, etc. Hence, he has been induced, after much thought and consideration, to offer to the teacher, to the student, and to the lover of music, "*Songs for All*," the price of which will place it in reach of every one; and the music selected for its artistic beauty and simplicity, from the best compositions of many of the best writers of music and poetry, will commend itself to every one.

We are prepared to say to those in search of theory, that it may be found in "*Songs for All*," the best that can be gleaned from the works of the most prominent authorities.

Returning his sincere thanks to the many friends, whose liberal contributions and kind assistance greatly aided and encouraged the author in the preparation of this work, and hoping to receive a liberal patronage, he commits it to the tender mercies of the expectant public.

AUTHOR.

RUDIMENTAL LESSONS.

LESSON I.

1. What is Music? One of the *seven* liberal arts.
2. Why called an *art*? Because practice and repetition are essential to render pleasure to one of the most important of the *five* human senses; viz., *hearing*,
 3. How many of the human senses are brought into use in the practice and cultivation of *musical art*?
Three. To-wit: *hearing*, *seeing*, and *feeling*.
 4. Which of these three is most important?
Hearing. Because, by means of the air, sound is conveyed to the *ear*—a mechanical structure.
 5. Which is next important?
Feeling. Because, from the *ear*, the undulations of the air are conveyed to the brain and nerves, and hence the whole nervous system of mankind is affected, and participates in the pleasures derived from music.
 6. What importance is attached to *seeing*?
By this one of the human senses we derive the *science* of music principally, in learning all the characters to be observed for the scientific performance of any musical composition.
 7. From what is the name of Music derived?
From *musa*, because the invention of *this art* is to be attributed to the *Muses*. *Diodorus* derives it from an Egyptian name, intimating that music was first established as a science in Egypt after the flood; and that the reeds on the banks of the river Nile produced the first music by the wind blowing upon them. Others say the first ideas of music were received from the singing of the birds.
 8. Is it not equally as rational to attribute its origin to mankind?
Since musical intonation, in the infancy of language, must have been the natural result of passionate feeling; and that, as man has

speech, wherever there is speech there is song. Hence, we believe its origin to be more creditable to mankind.

9. How are the thoughts of mankind mostly expressed?
Sometimes by signs to be observed by *seeing*, but mostly by intonations of the voice.
10. Are not different tones used to express the various passions of mankind?
For joy, anger, fear, desire, etc., each has its peculiar tone. This is understood by all human beings naturally.
11. If there be musical pleasure to be derived from tones produced by mankind in speaking, can this be intensified by singing as an *art*?

To a large extent it can; and, by closely studying the *science* which teaches the properties, relations, and dependences of all *melodious sounds*, and their combinations by the law of nature into *harmony*, a great interest may be aroused.

12. Of all the known arts, which is the most natural to man?
It is reasonable to infer that music is the most natural and easy of performance; his structure, well studied, is found to be a complete musical instrument.

LESSON II.

13. The foregoing lesson being fully appreciated, the instructor now inquires if all present can talk?
None present that have not tongues, and we are lively talkers.
14. What language do you speak?
The English language.
15. How many letters in your language?
Twenty-six.
16. How many of them are vowels—the body of the language?
Five. A, E, I, O, U, and sometimes W and Y.

17. What are the other letters called, and what purpose do they serve?

They are consonants, and serve as the proper attire for the vowels.

18. Then how are the vowel sounds—the body of our language—formed?

By the shock of the *glottis*, and are called *enunciation*.

19. Is the tongue brought into use in forming the vowel sounds? It is not; it is kept still.

20. When the consonants are properly produced, where are they delivered?

At the end of the tongue, and are called *articulation*.

21. Which letters are the emotional elements of our language?

The vowels; and the consonants wrap thought around the emotion, and therefore properly clothe the language.

22. Are there any advantages to be obtained by practicing the vowel and consonant elements of our language?

Great advantages accrue to the vocalist who thus uses time judiciously.

23. What are some of the advantages?

The proper formation of smooth, pleasant, round, soft tones, and the acquisition of the habit of throwing off all surplus, unnecessary rough sounds, that are not resonant and unpleasant to the ear.

24. What are the advantages in articulating consonants?

The proper use of the tongue, teeth, and lips combined enable the singer to drop the tones and the words off nimbly at the end of the tongue, so as to have every thought in all the words properly conveyed to the audience, thereby rendering the exercises enjoyable and pleasant to all present.

25. At this point the class, at the discretion of the instructor, will be required to practice vowel sounds a considerable number of times, endeavoring to form pure, sonorous, resonant, reverberating tones, which are musical and pleasant to the ear.

A, E, I, O, U repeated first slowly, and increased to rapidity. Then use such words as: blame, blast, blithe, blow, blue, black; claim, clean, clime, close, clew, clay, cleff, cliff, clot, cloud; flane, flee, fly, flow, flew, flab, flit, flute, flood, flown, flock; glare, gleam, glide, glow, gloom, glad, glim, gloss, glut, glimpse, grain. Let care be taken that the vowel sound stands prominent to itself. The instructor using whatever pitch he may prefer for this exercise.

LESSON III.

26. How many positions of the lips and mouth must be assumed in talking or singing to utter all of the consonants properly?

Three positions.

27. What is the first position?

The lips must be pressed together, and break them apart with the force of the breath, as follows: in words commencing with B, P, F.

B. *Bright boys, blue birds, blow, bloom, blow.*

P. *Pindars by the peck are sold for forty pennies.*

28. What is the second position?

The tongue must be pressed against the roof of the mouth, and force the breath forward with power, as in words beginning with D, T, S.

D. *Duty demands that day-time be well devised.*

T. *There are those who think truthfully.*

S. *Soar, silvery sounds, soothe the savage soul.*

29. What is the third position?

In the third position, the tongue in the center is forced against the roof of the mouth, and broken away by the force of the breath, as in words commencing with C, G, and K, as—

C. *Cheese is curdled from cream.*

K. *Cats are kind to the children.*

G. *Goats climb without claws.*

LESSON IV.

30. Into how many departments is music divided?

Musical science is generally said to be divided into three departments; but, if we will connect *art* with the *science*, and render the exercises pleasing, there should be four departments.

31. What is the first department?

Rhythmics.

32. Of what does Rhythmics treat?

It treats of and relates to all musical characters that pertain to length in time or movements whether fast or slow. It is the outline and measure of motion.

33. What is the second department?

Melodies.

34. What does Melodics teach?

It explains every thing that pertains to the *pitch* of musical tones, and deals chiefly with the first seven letters of the English alphabet, and their marks of elevation and depression, to-wit: Sharps and Flats.

35. What is the third department?

Dynamics.

36. Of what does Dynamics treat, and from what derived?

It is derived from the Greek word *dunamis*—*power*—and relates particularly to the *strength* or *power* of musical tones.

37. What are we to infer from the idea of the *power* of tones, etc.?

From this department we are taught all of the beauties in expression—the performing of *loud* or *soft* tones.

38. Do we understand from *loud* and *soft* tones, the life and spirit that is given to musical performance?

The *soul-inspiring* part comes from this department, and teaches the art of breathing *soul* into *song*.

39. What would the fourth department teach?

Quality of Tone is the fourth department, and teaches the use and management of the voice.

40. In the use of the voice when and how are the tones formed?

By the *vocal apparatus*, in which respiration or breathing is the first operation in the production of sound.

41. How is the operation of tone formation commenced?

The *lungs*, receiving the air, exhale through the bronchial tubes, several in number, meeting gradually on rising until they are resolved into two large tubes, which form the divisions of the wind-pipe or *Trachea*.

42. With what does the *Trachea* connect?

It communicates immediately with the *Larynx*, composed of four parts, and have the power of playing into each other, and moving together in the gradual raising or lowering of the voice.

43. What are those four parts called?

Cartilages—the *thyroid*, *circoid*, and two *arytenoids*.

44. What are the *vocal chords*?

The *Larynx*, on the fore part of the throat, is sometimes called the *Adam's-apple*, and has one horizontal membrane on each side of it, which are called the *vocal chords*.

45. What is the form of these membranes or vocal chords?

The opening between them is of a triangular form, near half an inch wide, and is called the *Glottis*.

46. What other name do these vocal chords bear?

They are called the lips of the *Glottis*; and are, in the formation of musical tones, what the lips are to the mouth, and are the only aperture through which the air passes to and from the lungs.

47. What comes next above the vocal chords?

Immediately above is the superior *Glottis*, as the *Larynx* ends in a wide opening, formed by two folds of the mucous membrane, which is covered by a small tongue called the *Epiglottis*, just at the root of the tongue.

48. What is the cavity called which is just at the back of the throat, and extends as far forward as the root of the mouth?

The *Pharynx*.

49. Where does the voice first strike in formation?

By the shock of the vocal chords around the *Larynx* the tone is formed, and, in passing out, impinges upon the *Pharynx*, which modifies it.

50. With what does the *Pharynx* connect?

It communicates above with the nasal apparatus.

51. How is the palate of the mouth situated with the above?

The upper part of the mouth is furnished with a soft, fleshy curtain, from the center of which hangs the conical part called the *Uvula*—the *palate*—thus forming a double arch.

52. What is suspended from the *uvula* or *palate*?

From this are two fibers, called the posterior props; and in front of them, also pendant from the *palate*, are two smaller fibers, forming a triangular space, between which are the tonsils.

53. What advantages are to be derived from this lesson?

From the study of the vocal apparatus, respiration, exhalation of breath, the anatomical structure of the general music-making department, the vocalist may derive much information of importance to aid in making pleasant musical tones.

LESSON V.

54. It has been ascertained that all present can talk, and we suppose they can also sing. Is the talking voice the singing voice?

It certainly is, to a great extent.

55. If you can talk, please count.

One, two, three, four, five, six.

56. If counting one, two, be a measure in music, how many measures would the counting of one, two, three, four, five, six, be?

Three measures.

57. In your counting six in three measures, you should assume an erect position, eyes to the front, face upon a level, shoulders thrown slightly back. Will you all do this?

We will, assuredly.

58. Will you now count one, two, six times?

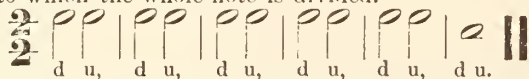
We will. One, two; one, two; one, two; one, two; one, two; one, two.

59. How many measures would that be?

Six measures.

60. When there are two counts to the measure, what kind of time or movement is it called?

Double time, and is indicated by a figure 2 over the upper part of the music, and serves as a numerator to number the notes in a measure. If there be a figure beneath the first, it serves as a denominator, and names the part into which the whole note is divided.

EXERCISE No. 1. $\frac{2}{2}$ 

61. In Exercise No. 1 what rhythmical characters are introduced?
Figures, the fraction, two-halves, single bars, measures, notes, and close.

62. What does the under figure, the denominator, indicate?

That the whole note, or longest note used, is divided into two parts, and it names these parts *halves*.

63. What does the upper figure denote?

It is the numerator, and numbers two half notes, and locates that number, or their equivalent, in a measure

64. What is a *measure*?

The space between two *bars*.

65. What is a *bar*?

An upright or vertical mark to divide musical exercises into measures.

66. What do those large bars at the *close* of Exercise No. 1 indicate?

They are placed at end of that exercise, and are called the *close*.

67. What are notes?

Marks of musical tone.

68. In Exercise No. 1 how many notes, and their names?

There are ten half notes and one whole note, filling six measures?

69. In order to perform accurately the exercises above, how shall we proceed to keep the performers together?

Let each note have tone applied to it as the singer moves the hand down or up, as marked d and u.

70. What is the rule for marking time?

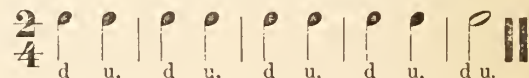
That the hand goes down at the beginning and rise at the end of each measure.

71. What else is to be observed that will enable the performer to be accurate in all exercises?

Be exceedingly careful to see that the hand, in getting from one measure to another, seems to climb over the bar.

72. Suppose we place a 2 over a 4 at the first, as a movement indicator, then how will we proceed?

This will signify two quarter notes in a measure, and the hand will go down as you sing the first and up to the second, then over the bar to get into the next measure, and so on throughout the entire exercise.

EXERCISE No. 2. $\frac{2}{4}$ 

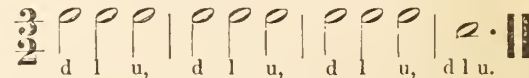
73. What kind of time or movement where a 2 is the upper figure? Double time, and has two motions to the measure.

74. In Exercise No. 2 we have a different kind of note from those in Exercise No. 1. What are they called?

They are quarter notes; have a filled head and stem.

75. Suppose we introduce a figure 3 as the upper number, and a figure 2 the lower number at the beginning, what will they indicate?

The *denominator* 2 will divide the whole note into halves, and the *numerator* 3 will number these halves or their equivalent in every measure.

EXERCISE No. 3. $\frac{3}{2}$ 

76. In Exercise No. 3 we observe in the last measure a whole note with a dot to the right of it. What does that indicate?

That it is equivalent to three halves, the dot adding half its length in time.

LESSON VI.

77. Suppose we use a 4 over a 2, or a 4 over a 4, then how will we indicate the movement by the hand?

The under figure 2, in the first place, divides the whole note into two parts; and the upper figure 4—the numerator—numbers and places four half notes, or their equivalent, in every measure, unless the music in the first measure does not begin on the first part of the measure; in that event, the first and last measures will both be fractions of a measure, and will contain just enough notes to fill one whole measure.

EXERCISE No. 4. $\frac{4}{2}$ $\frac{4}{4}$

78. In Exercise No. 3 how many motions to the measure, and how performed?

Three motions, and performed *down, left, up*, and is called *triple measure*, and indicated by a figure 3.

79. In Exercise No. 4 how are the motions performed, how indicated, and what is its name?

Performed with four motions to the measure—down, left, right, up—hand moving over the bars to every succeeding measure; the upper number (4) is the indicator, and its name is *quadruple measure*.

80. If there be at the first a figure 6 over a 4, or six over 8, then how do we perform?

If there be 6 over a 4, there are six quarter notes in a measure; if six over 8, there are six eighth notes in a measure, or their equivalent; and, to omit trouble, we will perform two motions to the measure, the hand moving downward as the first note is used, remaining still for the second and third, and moving upward for the use of the fourth, and remaining still until the fifth and sixth are performed. This is called *sextuple measure*.

EXERCISE No. 5. $\frac{6}{4}$ $\frac{6}{8}$

81. In Exercise No. 5 we find notes having turns to their stems. What shall we call these notes?

They are eighth notes, two being equal to one fourth note in time; four equal to one half, and eight equal to one whole note.

82. If 9 over 8 be used as indicating time or movement, what will it be called?

Compound Triple, having nine counts in the measure, and one motion to three counts, making three motions to the measure.

EXERCISE No. 6. $\frac{9}{8}$

83. If 12 over 8 occurs, how is the measure divided and how performed?

It will be *compound quadruple*, performing four motions in a measure, as in *quadruple*, and one motion to every three notes or their equivalent.

EXERCISE No. 7. $\frac{12}{8}$

84. What do the rests indicate, and how many used? Silence, five used, whole rest — , half rest — , quarter rest z or v , eighth rest v , sixteenth rest z .

LESSON VII.

MELODICS.

85. From what is the name of this department derived? From *melos*, a Greek term, which the ancients applied to the sweetness of any melody or leading part of a tune, and it literally treats of all characters that pertain to *pitch* in music—high or low tones.

86. EXERCISE No. 8. What character is this.

Some would call this a musical staff; but we call it a fence five rails or five planks high, with one panel or one measure.

87. Why is it not a staff? Because it neither represents *Length*, *Pitch*, or *Power*, having no figures for time, or *rhythmic* representation; no *clef* to fix any *lettering*, and only one measure.

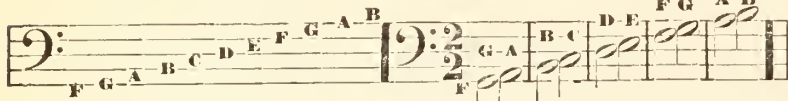
88. Suppose notes were placed on the five lines above, would we know how *high* or *low*, and how *long* or how *short* to sing them?

We would not, until a rhythmic character is placed at the first to denote a relative *length*, and a melodic character to denote a relative *pitch* of high or low tones.

EXERCISE No. 9. *F* Clef Staff—Bass Voice.

Melodic Character.

Melodic and Rhythmic.



89. In Exercise No. 9 why is the first part called a melodic character?

Because a character like an inverted C is inserted in the fourth line. It is the old Roman *F*, and locates *F* on that line, and *G* on the space next above its line, then *A* on the next line; coming below the fourth line, *E* will be on the next space, and so on in regular succession until the first *seven* letters of the *English alphabet* are placed upon the staff of five lines as representatives of pitch.

90. Why is the latter part of Exercise No. 9 both melodic and rhythmic?

Because it has both a clef, representative of pitch; and figures, representatives of relative length, upon it.

91. How many degrees does a musical staff contain?

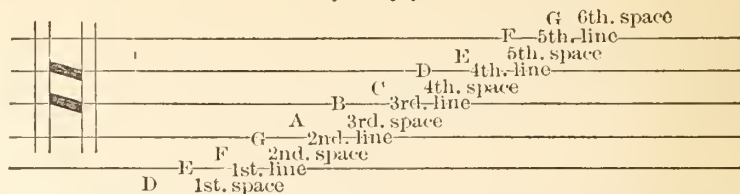
Eleven. Five lines and six spaces. The space below the lowest line should be called the *first space*; space between the first and second line, the *second space*; space between the second and third line, the *third space*; space between the third and fourth line, the *fourth space*; space between the fourth and fifth line, the *fifth space*; and space above the fifth line, the *sixth space*.

92. Is not this a different order of naming the degrees of the staff *lines* and *spaces* from what has been in use the last century?

It is; but, nevertheless, we believe it to be the *simplest*, the most *correct*, and shows conclusively that one clef may represent one staff fully, with all of its degrees; and counting them in this way would give to each voice eleven sounds, which are precisely half of the octaves which are on a general score for male and female voices—half of the human voice on each staff represented. [We give Mr. T. W.

Dennington, of Texas, credit for suggesting the idea of six spaces, in an article on *practical views* and common-sense thoughts on musical characters, in March, 1882, for the Pike County (Ga.) *News*.]

EXERCISE No. 10. *C* Clef Staff for Tenor Voice.



93. When does the *C* Clef stand on the fourth space, next degree above the third line, and locate *C* there, and the remainder of the first seven letters of the alphabet in regular succession above or below?

When used for the high male or tenor voice.

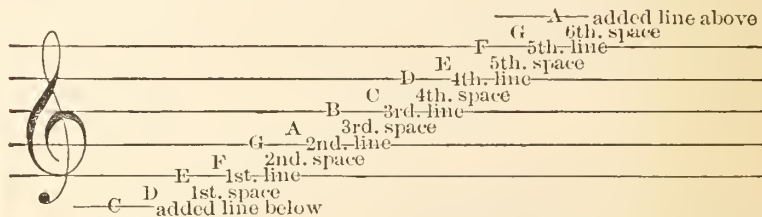
94. Where is the lowest degree of the *C* Clef Staff?

On the space below the first line, which is the first space, and the letter *D*, and gets the same pitch that *D*, the third or middle line of the *F* Clef Staff or Bass voice gets. We may also have added lines below the first space, and above the sixth space, to embrace notes that transcend the boundary of any staff.

95. What observation can easily be made that impresses the mind more favorably with this arrangement than with the old arrangement?

That the middle line (*D*) of the Bass voice (*F* Clef Staff) is just at the center of that staff, and is the first space of the Tenor voice or *C* Clef Staff.

EXERCISE No. 11. *G* Clef Staff for Female Voices.



96. How does the *G* Clef locate the lettering on the staff for female voices?

It locates G on the second line, is an octave higher than G the second line in the C Clef Staff, and its letters are placed in regular succession, like the other two clefs place them.

97. How much higher is G, sixth space, or space above fifth line, in the C Clef Staff, for female voices, than in the C Clef Staff for Tenor or male voices?

Precisely one octave higher; and by this we fully understand the

female voice to be naturally more acute than the male voice, and for this reason we prefer a G Clef for their staff, and a C Clef for the Tenor voice.

G Clef Staff—Contralto and Soprano Voices.

added line above—A—
 G 6th. space
 F 5th. line
 E 5th. space
 D 4th. line
 C 4th. space
 B 3rd. line
 A 3rd. space
 G 2nd. line
 F 2nd. space
 E 1st. line
 D 1st. space

C Clef Staff—Tenor Voice.

G 6th. space
 F 5th. line
 E 5th. space
 D 4th. line
 C 4th. space
 B 3rd. line
 A 3rd. space
 G 2nd. line
 F 2nd. space
 E 1st. line
 D 1st. space

EXERCISE No. 12.

F Clef Staff—Bass Voice.

B 6th. space
 A 5th. line
 G 5th. space
 F 4th. line
 E 4th. space
 D 3rd. line
 C 3rd. space
 B 2nd. line
 A 2nd. space
 G 1st. line
 F 1st. space
 E added line below

103. What is that voice called that can produce C, 2d added line below the F Clef Staff?

Basso. Notes running this low belong to instrumental music. It is a rare thing to find a good Basso voice.

104. What voice is it that sings from E, 1st added line below F Clef Staff, to E, 5th space of C Clef Staff?

The low Baritone.

105. What voice sings from G, 1st line of F Clef Staff, to G, 6th space of C Clef Staff?

The high Baritone.

106. What voice sings from C, added line below C Clef Staff, to C, 4th space of G Clef Staff?

The Tenor (male) voice.

107. What voice ranges from E, 1st line of the C Clef Staff, to E, 5th space of the G Clef Staff?

The Contralto (female) voice.

108. What voice will sing from G, 2d line of C Clef Staff, to G, 6th space of G Clef Staff?

The low Mezzo Soprano (female) voice.

109. What voice will sing from C, added line below the C Clef Staff, to C, 2d added line above the G Clef Staff?

The high Mezzo Soprano (female) voice.

98. What is the leading or characteristic feature of the Clef?

It is to locate the letters on the staff.

99. What do the letters signify, and what do they represent?

They signify that every degree of the staff has an absolute pitch, and each letter has its own pitch to represent.

100. How many letters are used?

The first seven of the English alphabet: A, B, C, D, E, F, and G.

101. When we go higher than the seventh, then what occurs?

Repeat the first, and call it 8, to complete a scale, if we go no higher; but if we go higher than 8, the eighth becomes 1, and next above it 2, and so on.

102. What is a Scale in Music?

It is derived from the Latin word *Scala*—a ladder—and signifies any series of tones rising or falling from any given pitch to the greatest practicable distance through such intermediate degrees as render the exercise the most agreeable to the ear, and in which all harmonical as well as melodial divisions may be most commodiously divided.

110. What voice would sing from E, 1st line of G Clef Staff, to E, 3d added line above the G Clef Staff?

None but a strictly Soprano (female) voice, and Soprano voices are as often to be found in females as Bassos are in the male voices.

111. What voices are most commonly found now in our midst among the males?

Those in males that range from G, 1st line of F Clef Staff, to G, 6th space of C Clef Staff, are high Baritones. A strictly first-class Tenor voice is seldom found.

C Scale.

C Scale.

C Scale.

High-Baritone from G-1st. line in F Clef to G 2nd. line in G Clef

Low Baritone from E 1st. added line F Clef to E 5th. space C Clef

Rasso from C 2nd. added line to C 4th. space in Tenor Clef

Low-Mezzo-Soprano from G 2nd. line C Clef to G 6th. space G Clef

Contralto from E 1st. line C Clef to E 5th. space G Clef

Tenor from C added line C Clef to C 4th. space G Clef

* High Mezzo Soprano from C, added line below G Clef, to C, 2nd added line above G Clef Staff.

† Soprano from E, 1st line G Clef, to E, 3d added line above G Clef Staff.

LESSON VIII.

113. What is a Sharp?

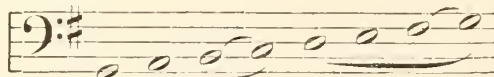
A melodic character, and is a mark of elevation, thus: ♯, and has four crosses.

114. What does each cross in the Sharp represent?

The four crosses represent each point in every Tetrachord.

115. What is a Tetrachord?

EXERCISE No. 14.



A string of four notes, and is the exact half of every scale of eight notes, each string of four having two large and one small interval.

116. What is a Flat?

112. What voices are most numerous among the females?
Contraltos and low Mezzo Sopranos.

EXERCISE No. 13.—Example showing the compass of all voices.

C Scale.

High-Baritone from G-1st. line in F Clef to G 2nd. line in G Clef

Low Baritone from E 1st. added line F Clef to E 5th. space C Clef

Rasso from C 2nd. added line to C 4th. space in Tenor Clef

Low-Mezzo-Soprano from G 2nd. line C Clef to G 6th. space G Clef

Contralto from E 1st. line C Clef to E 5th. space G Clef

Tenor from C added line C Clef to C 4th. space G Clef

A Flat is a melodic character, and denotes depression. Made thus: ♭.

117. What is a Restoral?

A character made thus: ♮, melodic in its nature, and its office is to restore from a previous Sharp or Flat to the original tone belonging to the degree on which it is placed.

118. What is a sound?

Any thing that can be heard.

119. What are musical tones?

All sounds that have appreciable pitch; that can be classed as strictly of a melodic character.

120. What is a Key Note?

The last note that can be seen in every correctly written Bass, and the fundamental note in every piece of music.

121. What is a Key Tone?

That tone which, when sounded, is to the ear what the key note is to the eye.

LESSON IX.

122. What is the Diatonic Scale?

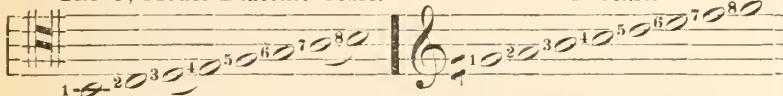
Any scale that proceeds from one, its key note or tonic, to eight, its duplicate, and containing five large and two small intervals.

123. Give an example of the Diatonic Scale in C.

EXERCISE No. 15.

The C, Model Diatonic Scale.

G Scale.



124. What are the proper divisions of the Model Diatonic Scale in C in Exercise No. 15?

From one to two is a wide interval, and is called a major second. From two to three, wide interval, and is called a major second. From three to four is a narrow interval; they are tied together, and indicate a nearer proximity to each other, and the interval is called a minor second. From four to five, a major second; from six to seven a major second, and from seven to eight, a minor second.

125. How many major and minor seconds in the Diatonic Scale of C?

Five major seconds and two minor seconds.

126. Where do the minor seconds always occur?

Between three and four and between seven and eight.

127. What is the difference between the Scale of C above and the Scale of G?

No difference as to the distribution of the major and minor seconds. They are precisely the same, only the keys are located on different letters, and therefore the G Scale looks higher to the eye, and sounds higher to the ear.

LESSON X.

128. Why are figures or numbers from one to eight used in Exercise No. 15?

Merely to teach pitch relation. From three to four is always a small interval, and also from seven to eight.

129. Why have we a Sharp written on the second space of the G Scale in G Clef Staff?

Simply to show that there is one tone in this scale that is not in the C scale, and that is F#.

130. What is the use of a # being placed on the space where F is located?

If it were not placed there, we would have the upper tetrachord of one C Scale first, and then the lower tetrachord of another higher C Scale following in succession above, and it would not be a scale built upon the Tonic or Key Note G.

131. Do we infer from this Sharp on the second space that wherever F occurs that we must sing or play higher than F?

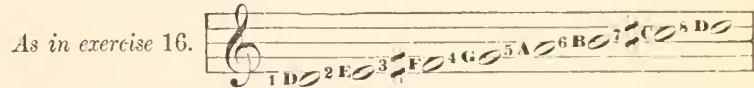
That is exactly what we do. A minor second higher than F will be F#, and that will make our G Scale sing precisely like the C or Model Scale.

132. Are all scales built in this manner?

All Diatonic Scales are built by commencing upon any degree, line, or space you please, and proceeding by Major and Minor Seconds, as in the C or Model Scale.

LESSON XI.

133. In building a Diatonic Scale on D, taken as one, a key, or tonic, how would you proceed?



134. Now read the D Scale.

D is one, E is two, F# is three, G is four, A is five, B is six, C# is seven, and D is eight as well as one.

135. Now explain why F# and C# are taken in this scale, and F and C dropped.

Because, if F# had not been taken instead of F, we would have had a minor second from two to three—E to F; and hence F does not answer our purpose, so we let F alone, and take F#, which is a minor second higher, and our scale thus far is correctly built. We then pass from F#, three, to G, four, a minor second, which is correct, and like three to four in Model Scale. From G, four, to A, five, is a major second. Correct. From A, five, to B, six, is a major second,

and is what we want. From B, six, to C \sharp , seven, is a major second, and is right. C would not do, because it would spoil our scale. Then from C \sharp , seven, to D, eight, would be a minor second, and that would be correct. And now this D Scale all through is precisely like the Scale of C. The only difference, it is one degree more elevated in pitch.

LESSON XII.

136. Are all Diatonic Scales built as in the C, G, and D Scales as in the foregoing Lessons?

They are. All we have to do is to keep the intervals right with Sharps or Flats.

137. When a Second is spoken of, what is meant?

Any tone that is one degree above or below another.

138. What is a Third?

Any note or tone two degrees higher or lower than another.

139. What is a Fourth?

Any note or tone three degrees higher or lower.

140. What is a Fifth?

Any note or tone four degrees higher or lower.

141. What is a Sixth?

Any note or tone five degrees higher or lower.

142. What is a Seventh?

Any note or tone six degrees above or below another.

143. What is an Eighth?

Any note seven degrees higher or lower than its comparative note.

144. Are all Seconds, Thirds, and Fourths, etc., of the same size?

They are not. There are Major Seconds and Minor Seconds, Major Thirds and Minor Thirds, and so on all through.

145. If the entire scale were subdivided into Minor Seconds, how many would there be?

Twelve.

LESSON XIII.

DYNAMICS.

146. What does Dynamics teach?

The different force or power of sounds as used in music.

147. How many different degrees of power are used in music?

Five.

148. What are they?

Very Soft, indicated by *pp*, which is the abbreviation for *pianissimo*, and is in the superlative degree—the very softest expression to be made above a whisper.


Soft, indicated by *p*, abbreviation for *piano*.

Medium, denoted by *m*.

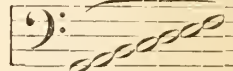
Loud, indicated by *f*, abbreviation for *forte*.

Very Loud, indicated by *ff*, abbreviation for *fortissimo*, and is the superlative degree in power—the loudest expression to be made.

149. What other signs for Dynamical terms?

We have the Legato Mark, which is a slur, thus: . We have the Staccato \uparrow , and the Marcato \bullet —a dot over or under notes.

150. What is the use of the Legato, as in



Exercise No. 17?

We are taught to glide smoothly from one tone to another in either ascending or descending.

151. What do the Staccato and Marcato marks teach?

The Staccato, to sound very pointed, distinct, and emphatical. The Marcato or dot, half Staccato.

LESSON XIV.

THE SCALE AND ITS INTERVALS.

152. Of what is the Scale composed?

Of eight notes or degrees.

153. How many sounds in Nature?

There are said to be seven.

154. Why do we use eight to complete an Octave or Scale?

While the eighth completes an octave, it is the *first* one, or the foundation for the same scale an octave higher in pitch; thus eight becomes one, and next above eight or one is two.

155. If eight notes constitute a scale, how is this scale built?

As its name is derived from *Scala*—signifying a ladder—it proceeds something after the order of a ladder, only having its intervals larger or smaller, according to the place they occupy.

156. If the lowest degree in the scale is called one—the Tonic or Key Note—what would the next above it be called?

Two—Supertonic—from its being next above the Tonic; and the interval from one to two would be called a Whole Step, or, more properly, a Major Second.

157. What is the next above two called?

Three is its relative name. Mediant is the name for its position, because it is midway between one and five—the two most important degrees in the scale—and there is a major second above two (especially in a Major Scale).

158. What is next above three called?

Four. The relative name *Subdominant*, from its position, being next below five, the Dominant, and it is a minor second higher than three in the Major Scale.

159. What is the name for the fifth in the Major Scale?

Five is the relative name, and Dominant its position name, because it occupies the most important position of any in the scale, except one, the key or tonic, and is a major second higher than four.

160. What is next above five or the Dominant?

Six, relatively, and for position is called the Submediant. It is midway between five and eight—two of the most important points in the scale—but is of minor importance compared with the mediant or third for position. It is a major second higher than five.

161. Next above six, what is its name?

Seven, for its relative name. Is called the leading note by many, because it is next below the tonic. It may be called the Subtonic, particularly in the *Minor Scale*, and is the characteristic note of the Harmonic form of *Minor Scale* by being sharpened. In the Major Scale, it is a major second higher than six.

162. What would next above seven be called?

Eight, completing the scale. If you go higher, it becomes one; and hence would establish fully the idea that there are only seven primary sounds in Nature, and is a minor second higher than seven.

163. Now, how many intervals have we observed in passing over the foregoing scale?

Seven. From one to two, a major second; from two to three, a major second; three to four, a minor second; four to five, a major second; five to six, a major second; six to seven, a major second; and from seven to eight, a minor second. This is for the Major Scale Intervals. (The instructor will show the Minor Scale on blackboard at the proper time.)

LESSON XV.

SHARPS, FLATS, AND RESTORALS.

164. What is a Sharp?

A double cross, made thus: ♯, and signifies an elevation of a Minor Second more than the same degree would have in pitch if it were not used.

165. What is a Flat?

A character like this: ♭, and informs us that we sing or play a Minor Second lower than the same line or space upon which it is located would be performed without it.

166. What is a Restoral?

A character after this order: ♮, and informs the performer that the tone previously performed—Sharp or Flat—now goes back to its original representative by line or space of the staff.

167. How many different tones may be sung or played to any line or space of the staff?

Three. We may play or sing *A* Sharp or Flat by having its line or space represented by those characters, *if* proper to do so, in the composition. This is to be judged of by the composer.

168. We often hear performers speak of natural tones. Is one tone more natural to the voice than another?

All are the same to the voice or instrument. Each one taken separate and alone, with relation or in connection with the balance of its scale, or, in other words, seven, which seems the most difficult to produce by the voice in some scales, by taking its pitch for *one* in a *new scale*, would apparently become easier. This should be studied closely.

LESSON XVI.

DYNAMICS.

169. What department in music is Dynamics?

It is the life-giving department, and has five degrees of power.

170. What are those five degrees?

Very Soft, abbreviated *pp*, for *pianissimo*, in its superlative degree.

Soft, abbreviated *p*, for *piano*.

Medium, abbreviated *m*, for *Mezzo* or *Metzo*.

Loud, indicated by *f*, for *forte*.

Very Loud, indicated by *ff*, for *fortissimo*.

171. What use have we for these different degrees of *soft* or *loud* tones?

Without them there would be a monotony of performance in all exercises; words expressing different sentiment would fail to accomplish the desired result.

LESSON XVII.

TRANSPOSITION OF KEYS.

172. What does *transpose* in the changing of position of keys mean?

To locate the *Tonic*, *one*, or the foundation of a scale on a different degree from that of C, or the key of the *Model Scale*, or to change from any other position.

173. What is the *Model Scale*?

A scale commencing with its *key note*, *tonic*, or *one* with the letter C.

174. When C is taken as the *Tonic* or key, then what is the order of the intervals in the scale?

From *one* to *two*, *two* to *three*, *four* to *five*, *five* to *six*, *six* to *seven* are major seconds or large intervals; and from *three* to *four* and from *seven* to *eight* are Minor Seconds or small intervals.

175. Will you give an example of the C or Model Scale with its large and small intervals?

EXERCISE No. 18.—C or Model Scale.

G Scale.

We observe, in the above scale, that the notes for *three* and *four* are tied together, and those for *seven* and *eight* are tied together, representing the minor seconds as being smaller than the other intervals, which are major seconds.

176. Suppose we wished to write a scale commencing on G—say, take G as *one*—how would that scale be written?

(See example above under G Scale.) From G, one, to A, two, is a major second; and from A, two, to B, three, is a major second, and thus far is written like the Model Scale of C; from B, three, to C, four, is a minor second (and is also a minor second in the Model Scale from B to C); from C, four, to D, five, is a major second; from D, five, to E, six, a major second, like the same intervals in the C Scale; and, now, from E, six, to F# would be a major second, and that would be correct to make the intervals like the Model-Scale intervals; and for this reason we drop F that was used in the Model Scale, and substitute F sharp for seven of the G Scale; then from F sharp, seven, to G, eight, would be a minor second, precisely like the interval from B to C in the C or Model Scale.

177. Suppose we were to count five or a fifth from G to D, as in the distance or interval from C to G counted in the foregoing, what would be the result?

We would find, to take D as the Tonic, and draw the scale on a blackboard or paper, that a second sharp would be introduced, and that two sharps would be the signature to the D Scale, the tone C being dropped, and C sharp being substituted for seven of the D Scale.

178. As long as we continue to move by fifths from a former key, what will be the result?

One additional sharp will be introduced every time to preserve the proper order of intervals from six to seven and from seven to eight, and this is the *seven to eight regulator*.

179. If we move from the Model or C Scale by counting four from C, thus: C, one; D, two; E, three; and F, four, and then take F as the Tonic, key, or one, what would be the signature?

One flat, and this would be brought in on the fourth degree of the F Scale, to make the interval from A, three, to B flat, four, a minor second, in order to be a picture of from three to four in the C Scale.

180. Could we not proceed to build the Scale of F farther than A, three, without the use of one flat on the line represented by B?

We could not. The principal use of flats in musical scales is to keep the intervals from three to four in every instance like the Model Scale, and this is the *three to four regulator*.

181. If we count a fourth from F to get a new key, to what point would we attain?

Counting thus: F, one; G, two; A, three; B flat, four, we would

be compelled to start out with one upon the line or space represented by B, with a flat upon it, and that would then be called key of B flat; or, if the scale is written from one to eight, the B flat Scale; and in writing this scale a second flat will become necessary in use from B flat, and that will be on its fourth degree, and E flat, and so on, introducing a new flat when you move by fourths.

EXERCISE NO. 19.

C or Model Scale. F Scale. B \flat Scale. E \flat Scale. A \flat Scale.

182. In the above examples from the C or Model Scale, what has been the order of moving?

From C to F a fourth. Then one flat becomes essential to preserve the order of intervals from three to four and from four to five. Then from F to B flat another fourth, and a second flat a fourth from F or B flat was obliged to come in to preserve the order of intervals again, and so on, every time a move of a fourth is made, adding one new flat to operate particularly on *four* of the scale, and the balance of the scale kept right without any further help.

LESSON XVIII.

183. What is a Diatonic Scale?

A scale of eight notes, representatives of tone, having seven in-

tervals, five of these intervals being major and two minor seconds. So called, literally, from *dia*, through, and *tonus*, tones—a scale chiefly of wide intervals, or five wide and two narrow.

184. What other scale besides the Diatonic Scale should be explained?

The Chromatic Scale should be understood at an early period by every student.

185. What is the Chromatic Scale?

It is a scale composed entirely of minor seconds.

186. If we start out with C as the foundation in this scale, as we have formerly in the Model C or Diatonic Scale, how would we proceed to produce a Chromatic Scale?

EXERCISE NO. 20.

Chromatic Scale Illustrated.

Names.	One,	sharp one,	two,	sharp two,	three,	four,	sharp four,	five,	sharp five,	six,	sharp six,	seven,	eight.
Pitch.	C,	C \sharp ,	D,	D \sharp ,	E,	F,	F \sharp ,	G,	G \sharp ,	A,	A \sharp ,	B,	C.
Syllables.	Do,	di,	re,	ri,	mi,	fa,	fe,	sol,	ti,	la,	le,	si,	do.

Descending by Flats.

Eight,	seven,	flat seven,	six,	flat six,	five,	flat five,	four,	three,	flat three,	two,	flat two,	one.
C,	B,	B \flat ,	A,	A \flat ,	G,	G \flat ,	F,	E,	E \flat ,	D,	D \flat ,	C.
Do,	si,	se,	la,	le,	sol,	se,	fa,	mi,	me,	re,	ra,	do.

Easy Exercise in Chromatic Scale.

LESSON XIX.

187. How many forms of the Minor Scale are in use?

Three, to some extent: Natural, Harmonic, and Melodic.

188. Which one of these forms are mostly used?

The Harmonic. The Natural (so called) is no more natural to the performer, to the ear, or in any other way easy of performance; and the Harmonic now stands as the generally acceptable form of Minor Scale in use. The Melodic differs from the Harmonic by having sharp six and sharp seven in ascending, and by taking off those sharps in descending.

189. How does the Minor Scale differ from the Major Scale?

By having its first *minor second* between two and three in the *Natural*, in the *Harmonic*, and *Melodic*; and its second *minor second* between five and six in the *Natural*, between seven and eight in the *Harmonic* form by sharpening seven and having an augmented second from six to seven in *Harmonic*, and the second *minor second* between seven and eight in *Melodic* by sharpening six and seven in the ascending scale.

190. How are Minor Scales produced?

Every Major Scale has a relative Minor which commences on its third below or six above, and if we wish to pass from major to minor mode, *sharp five* of its scale, which is seven of the minor, and this causes an immediate modulation from major to minor mode.

191. How do you know when you are in a major or minor mode?

Cast the eye at the signature at the first of the score and to the last note in the Bass.

LESSON XX.

192. Why is one scale called a Major Scale and the other a Minor Scale?

Because the third from one to three in the Major Scale is composed of two major seconds, while the third in the Minor Scale from one to three is composed of one major and one minor seconds, and called a *minor third* from one to three, while the third in the Major Scale is a *major third* higher than one.

193. From what we have thus far learned about the different scales, what is the distinguishing feature in the Minor Scale?

The *minor third* from one to three, from *la* to *do*, and *sharp seven*, or *sol sharp*, in the Harmonic form of the Minor Scale.

194. If *C* is *one* in the Major Scale, what is its relative minor?

A—a *minor third* below or a *major sixth* above.

195. If *G* is *one*, by one sharp *major*, what is the minor?

E—a *minor third* below or a *major sixth* above G.

196. When is a second, third, or fourth, major intervals, and when are they minor intervals?

They are major intervals when there is no *minor second* in the interval; and minor when there is one *minor second* in each one.

NOTE.—Instructors should not fail to impress forcibly upon the minds of their pupils the importance of every department being well understood; and at an early period in teaching classes, these different departments should be blended together with the proper *quality of tone*, in order that all musical exercises should be conducive to pleasure to the performers and their audience, and, in worship, that they offer not unto their *Maker* an indifferent performance, but that it be of the best possible to be given of their talent.

I'LL WORK FOR JESUS.

EMMA PITT.
KEY OF C.

EMMA PITT, by per.

1. What have I ev - er done for Je - sus, Who did so much to res - cue me? With His own arm brought my sal -
 2. With cords of ten - der love He drew me, While deep in wretch - ed - ness I lay. Oh, for His bound - less love and
 3. From sin's dark slum - ber He a - roused me, Up - on the rock He placed my feet; His own new song of love He
 4. Then let me ev - er work for Je - sus, This friend so lov - ing and so true; Point sin - ners to their dear Re -

CHORUS.

va - tion, With His own blood He set me free.
 mer - cy, I'll speak His good - ness ev - 'ry day. I'll work for Je - sus, I'll work for Je - sus,
 gave me, To Him a - lone are prais - es meet.
 deem - er, My home e - ter - nal keep in view.

Work for Je - sus till I die; I'll work for Je - sus, I'll work for Je - sus, Then I'll dwell with Him on high.

CHRISTMAS BELLS.

E. T. P.

1. Joy - ful, joy - ful now the Christmas bells, Ring - ing, clear - ly ring - ing o'er the earth, Sweet - ly, sweet - ly wondrous sto - ry tells,
 2. Hark! how sweet the chiming Christmas bells, Hon - or, glo - ry in the bo - som swells; Glo - ry! glo - ry! heav'nly arch - es rang,
 3. Dawn is streak - ing for the east - ern sky, Morn is break - ing from the star on high; Shin - ing o'er the place where Christ was born,

Of the Ho - ly, Ho - ly Sav - ior's birth. O'er the dis - tant, dis - tant Syr - ian plains, Shepherds hear the sweet, the sweet an - gel - ie strains.
 Answering to the sto - ry Ga - briel sang. Peace on earth, good will, good will just now, To the Fa - ther, Son, and Ho - ly Spir - it bow.
 For the stranger an - gels hail the morn. Glo - ry! glo - ry! glo - ry! Christ is King, Now the high arch - an - gels sweet - ly, sweetly sing.

A PRESENT SAVIOR.

JOHN GREENLEAF WHITTIER.

A. J. SHOWALTER, by per.

1. We may not elimb the heav'n - ly steeps To bring the Lord Christ down; In
 2. But warm, sweet, ten - der ev - en yet A pres - ent help in He; And
 3. Through Him the first fond pray'rs are said, Our lips of child - hood frame; The
 4. O Lord and Mas - ter of us all, What - e'er of name and sign; We

vain we search the low - est depths, For Him no depths can crown, For Him no depths can crown.
 faith has still its Ol - i - vet, And love its Gal - i - lee, And love its Gal - i - lee.
 last, low whis - pers of our dead, Are bur - den'd with His name, Are bur - den'd with His name.
 own Thy sway, we hear Thy call, We test our lives by Thine, We test our lives by Thine.

CROWN HIM LORD OF ALL.

PERONET.

CHAS. EDWIN POLLOCK.

Moderato.

1. All hail the pow'r of Je - sus' name, Let an - gels prostrate fall, Bring forth the roy - al di - a - dem, And crown Him Lord of all.
 2. Ye chos - en seed of Is - rael's race, Ye ransomed from the fall, Hail Him who saves you by His grace, And crown Him Lord of all.
 3. Let ev - 'ry kin - dred, ev - 'ry tribe On this ter - res - trial ball, To Him all maj - es - ty a - scribe, And crown Him Lord of all.
 4. Oh, that with yonder sa - cred throng, We at His feet may fall, We'll join the ev - er - last - ing song, And crown Him Lord of all.

CHORUS.

And crown, And crown, And crown Him Lord of all; Bring forth the royal di - a - dem, And crown Him Lord of all.
 And crown Him Lord of all, And crown Him Lord of all,

IN THAT LAND BEYOND.

Music by CHAS. EDW. PRIOR.

1. In that land be-yond the skies Towers of changeless splendor rise, And beneath each glitt'ring dome Ransomed spir - its find their home.
 2. In that land be-yond the storms Faith can see bright an gel forms, And with them we, hand in hand, With re-joic - ings soon shall stand.
 3. In that land so wondrous fair Each a crown of life shall wear, And in robes of spot-less white Walk its mansions with de - light.
 4. In that land of cloudless day Matchless glo - ries we'll sur - vey; With the ho - ly and the blest We shall share its end-less rest.

CHORUS.

With - in that realm of bliss above The King of glo - ry dwells, There an - gels chant their songs of love, And each his rapt - ure tells.

THE MELLOW EVE IS GLIDING.

A. . . SHOWALTER, by per.

1. The mel-low eve is glid - ing Se - re - ly down the west; So, ev - 'ry care sub - sid - ing My soul would sink to rest.
 2. The evening star has light - ed Her crys - tal lamp on high; So, when in death be - night - ed, May hope il - lude the sky.

The woodland hum is ring - ing The day-light's gen - tle close; May an - gels, round me sing - ing, Thus hymn my last re - pose.
In gold-en splendor dawn - ing, The mor-row's light shall break; Oh, on the last bright morn-ing May I in glo - ry wake

VESPER SONG.

A. J. SHOWALTER, by per.

1. Qui-et is the hour of e-ven, Ere the Saboath from us part; E'en as tho' the ear of heav-en Listened at earth's breaking heart.
2. And God's angel still doth lin-ger, Ere he take from earth his flight; Pointing with his lifted fin-ger Up the star-ry path of light.
3. On the knee of deep con - tri-tion Bends each soul in earnest pray'r; On the wings of strong pe-ti-tion Wafts to God its ev - 'ry care.

Gently round the night is fall - ing O'er the si - lent world a - broad; Li-quad bells are sweetly call-ing Footsteps to the house of God
One by one they si-lent gath - er Round the sprinkled mer-cy - seat; One by one they seek the Fa-ther, Humbly cast at Je - sus' feet.
Lis-ten to the bells' sweet call-ing! Thus the ho - ly Sab - bath crown! And as dews are gen-tly fall-ing Shall the peace of God come down.

BEAUTIFUL ZION.

R. A. GLENN.

1. Beau - ti - ful Zi - on, built a - bove, Beau - ti - ful cit - y that I love, Beau - ti - ful gates of pearl - y
 2. Beau - ti - ful crowns on ev - 'ry brow, Beau - ti - ful palms the con - q'ers show; Beau - ti - ful robes the ransomed
 3. Beau - ti - ful heav'n, where all is bright, Beau - ti - ful an - gels clothed in white; Beau - ti - ful streams, that nev - er

CHORUS.

white, Beau - ti - ful tem - ple—God its light. Beau - ti - ful throne for Christ our King, Beau - ti - ful
 wear, Beau - ti - ful all who ent - er there.
 tire, Beau - ti - ful harps through all the choir. Beau - ti - ful throne for Christ our King,

songs the an - gels sing, Beau - ti - ful rest, all wand'rings cease, Beau - ti - ful home of per - feet peace.
 Beau - ti - ful songs the an - gels sing, Beau - ti - ful rest, all wand'rings cease,

THE SINNER'S FRIEND.

Words by EBEN E. REXFORD.

Music by CHAS. EDW. PRIOR.

Solo.

1. Go to the wayward sin-ner, Who wanders far from home, And tell him that our Fa-ther Bids all His children come. Re-
 2. Point sinners to the Sav-ior, But not in dread nor fear, As to an earth-ly fa-ther An erring child draws near. Oh,
 3. And tell them of the Fa-ther Who lov-eth all His own, Tho' will-ful in transgression, With love earth has not known. And

peat the sweet old sto-ry, In which God's love is told, Of one grown tired of sin-ning, The prod-i-gal of old.
 tell them how He loves them! Strive ear-nest-ly to show, Christ is the friend of sin-ners, And not the sin-ner's foe.
 tho't of love so ten-der May touch the sin-ner's heart, And draw him to the Sav-ior, To choose life's better part.

CHORUS.

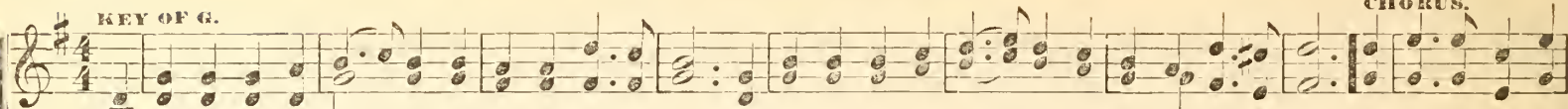
O prod-i-gal, thy Fa-ther Is wait-ing at the door, To bless with His for-give-ness His err-ing child once more.

THE JUBILEE IS COME.

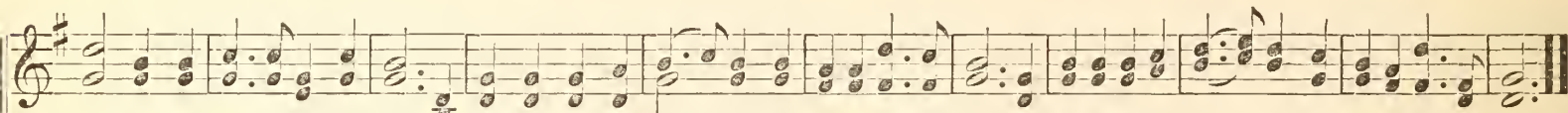
A. J. SHOWALTER, by per.

CHORUS.

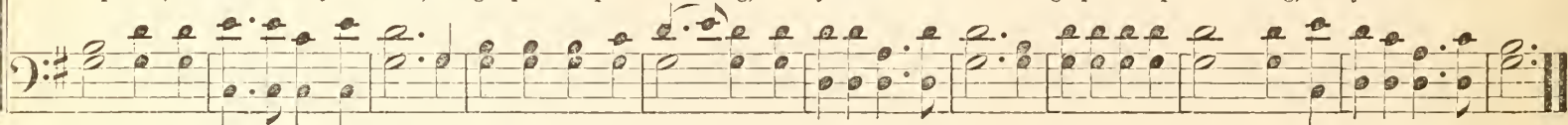
KEY OF G.



1. The gos-pel trumpet's sound-ing The year of ju-bi-lee, And grace is all-a-bound-ing To set the bondmen free.
 2. For-sake your wretched serv-ice, Your master's claims are o'er, A-vail yourselves of free-dom, Be Sat-an's slaves no more.
 3. A bet-ter Mas-ter's eall-ing, In ac-cents true and kind; He asks a lov-ing serv-ice, And claims a will-ing mind. Re-turn, re-turn, ye
 4. He of-fers you sal-va-tion, And points to joys a-bove; And, longing, waits to make you The ob-jects of His love.
 5. In liv-ing faith ac-cept Him, Give up all else be-side; While grace is loud-ly call-ing Look to the Cru-ci-fied.

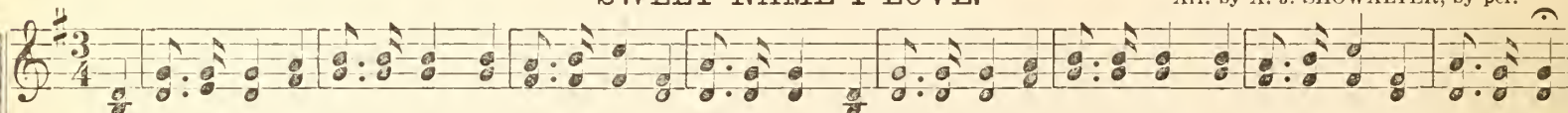


cap-tives, Re-tur-a un-to your home, The gos-pel trumpet's sound-ing, The ju-bi-lee is come! The gospel trumpet's sounding, The ju-bi-lee is come.



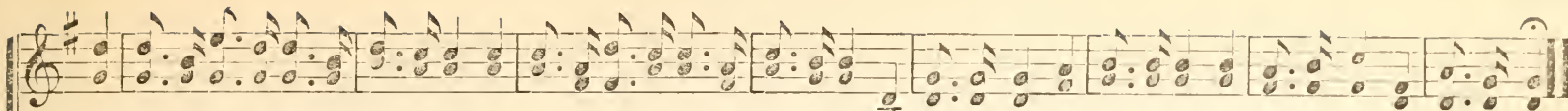
SWEET NAME I LOVE.

Arr. by A. J. SHOWALTER, by per.

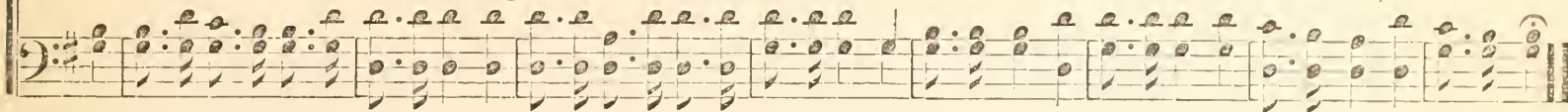


1. Sweet name I love, sweet name I love, The name all other names above, That charms my fears, dispels my gloom, And leads my mind to heav'n, my home.
 2. Sweet name I love, sweet name I love, Oh, long 'gainst Thee I vainly strove, But now to Thee I'll turn and cleave, And nevermore Thy goodness grieve.
 3. I'll hear the promise Thou hast giv'n, Un-til I soar a-way to heav'n; Then, with the angel hosts a-bove, I'll praise Thy name, sweet name I love.





Oh, sweet the name of Je-sus is to me, And peace, sweet peace, from realms above,
 How great His love, so rich, so full, so free! Comes thro' that name, sweet name I love.



Words by W. W. GRANDY.

THE CHRISTMAS TREE.

Music by CHAS. EDW'D PRIOR.



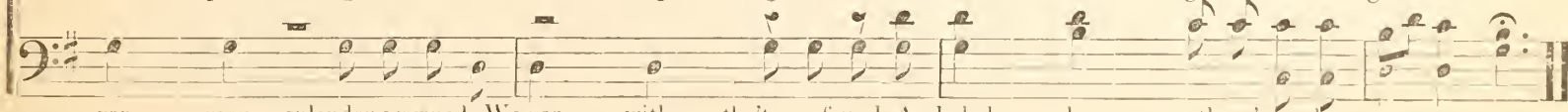
1. All hail! our Christ - mas tree, We greet with songs of glee The beau - teous sight; With
 2. Our friends we kind - ly greet Who in this tem - ple meet, And ev - 'ry guest; And
 3. And may the glit - t'ring gem, The Star of Beth - le - hem, "The wise men" given, Shine



With



gor - geous splen - dor crowned, We gaze with tho'ts pro - found, And glad - ly gath - er round With fond de - light.
 while our Christmas tree May long re - mem - bered be, May all whom here we see Be tru - ly blest.
 o'er our path to - night, Di - rect our steps a - right, And ev - er be our light And guide to heav'n.



gor - geous splendor crowned, We gaze with tho'ts profound, And glad - ly gath - er 'round

STAR OF VICTORY.

FRANK M. DAVIS, by per.

1. Beau - ti - ful star of the east - ern world, Thou hast a
 2. Heav - en's a beau ti - ful world of light, There is no
 3. Star of the voy - a - ger Thou shalt be, Guid - ing his

Beau - ti - ful star of the east - ern world, east - ern world,

glo - - - ri - ous flag un - furled, Sending thy light to us so
 shad - - - ow or shade of night, Nothing our hap - - - pi - ness will
 path - - - way on to the sea, Shine as a bea - - - con on seas

Thou hast a glo - ri - ous flag un - furled, flag un-furled, Send - ing thy light to us so

far, Shine on to vic - - - to - ry, beau - ti - ful star.
 mar Un - der the light of our beau - ti - ful star.
 afar, Shine on to vic - - - to - ry, beau - ti - ful star.

far, us so far, Shine on to vic - to - ry, beau - ti - ful star, beau - ti - ful star.

STAR OF VICTORY. Concluded.

CHORUS.

Shine on, beau - ti - ful star, Shine on, beau - ti - ful

Shine on, shine on, shine on, beau - ti - ful, beau - ti - ful star, Shine on, shine on, shine on, shine on, beau - ti - ful,

star, Send - ing thy light to us so far,

beau - ti - ful star, shine on, Send - ing thy light to us so far, us so far,

Shine on to vic - - - - - to - ry, beau - ti - ful star.

Shine on to vic - to - ry, beau - ti - ful star, beau - ti - ful star.

SWEET LAND OF REST.

REV. W. T. DALE.

"There remaineth therefore a rest to the people of God."—HEB. iv: 9.

R. A. GLENN.

1. Sweet land of rest be - yond this vale, Where pleas - ure sweet shall nev - er fail, Where pil - grims, freed from
 2. There ev - er - last - ing spring a - bides, And liv - ing wa - ter gen - tly glides, There ver - dant past - ures
 3. His hand shall wipe off ev - 'ry tear; His pres - ence calm each anx - ious fear; There pains and groans and

toil and care; To - geth - er rest and wor - ship there. There on a green and flow - 'ry mount, We
 well sup - ply The wants of all the saints on high. There God, the Lamb, shall ev - er reign, Whose
 griefs are o'er, And death it - self shall be no more. When we've been there ten thou - sand years, Bright

shall to - geth - er each re - count The toils and sor - rows of the way, And sit and sing thro' end - less day.
 pres - ence fills this wide do - main; There ev - 'ry heart is filled with joy, And praise is their di - vine em - ploy.
 shin - ing as the whirl - ing spheres, We'll have no few - er years to spend, For, oh, our years shall have no end.

SWEET LAND OF REST. Concluded.

CHORUS.

1st time. 2d time.

Sweet land of rest, . . . Sweet land of rest, . . . From sin and sor - row free,
 Sweet land, sweet land of rest, Sweet land, sweet land of rest, (Omit.) . . . Beyond this vale I see.

Words by REV. W. F. COSNER.
 KEY OF D.

THE SAVIOR IS CALLING TO THEE.

Music by CHAS. EDW. PRIOR.

1. The Sav - ior is eall - ing to thee, He bids thee from slum - ber a - rise,
 2. The Sav - ior is call - ing to thee, Sin's bur - den He bids you lay down;
 3. The Sav - ior is eall - ing to thee, How can you turn light - ly a - way,
 4. The Sav - ior is call - ing to - day; But if He shall eall thee in vain,

From dan - ger im - pend - ing to flee, How can you His mes - sage de - spise?
 O - bey His sweet mes - sage, and He Will give Thee a king - dom and crown.
 From Him who once bled on the tree? Oh, slight not this Sav - ior to - day.
 Till thou grieve His Spir - it a - way, He nev - er will call thee a - - gain.

ON JORDAN'S STORMY BANKS.

REV. SAMUEL STENNETT.

A. J. SHOWALTER, by per.

1. On Jor-dan's storm-y banks I stand, And cast a wish - ful eye To Ca-naan's fair and hap - py land, Where

CHORUS.

my pos - ses - sions lie. We will rest in the fair and hap - py land, bye and bye, Just a-cross on the ev - er-green

shore, . . . Sing the song of Mo - ses and the Lamb, bye and bye, And dwell with Je - sus ev - er - more, ev - er-more.

LA REFFEIK.

A. J. SHOWALTER, by per. Ala. Normal, 1882.

Andante.

1. As the hart, with ea - ger looks, Pant - eth for the wa - ter - brooks, So my
 2. Tears my food by night, by day; Grief con - sumes my strength a - way; While his
 3. Why art thou cast down, my soul? God, thy God, shall make thee whole. Why art

soul, a - - thirst for Thee, Pants the liv - - ing God to see. When, oh, when, with fil - ial
 craft the temp - ter flies, "Where is now thy God?" he cries. This would sink me to de -
 thou dis - - qui - et - ed? God shall lift thy fall - en head. And His coun - te - nance be -

fear, Lord, shall I to Thee draw near. When, oh, when, with fil - ial fear, Lord, shall I to Thee draw near.
 spair, But I pour my soul in pray'r, This would sink me to de - spair, But I pour my soul in pray'r.
 nign, Be the sav - ing health of thine, And His coun - te - nance be - nign, Be the sav - ing health of thine.

HAPPY ARE WE.

Words by FANNIE M. CHADWICK.

Music by CHAS. EDW. PRIOR, by per.

1. Hap - py young fa - ces here we bring, Hap - py sweet songs in con - cert sing, Hap - py the hour that
 2. Hap - py are all who Je - sus trust, Hap - py, tho' death dis - solve their dust, Hap - py He makes the

CHORUS.

here we spend, Hap - py, for Je - sus is our friend. Hap - py are we! Hap - py are we!
 hum - ble soul, Hap - py, as long as time shall roll.

Je - sus Christ hath made us free! Hap - py are we! Hap - py are we! Come and with us hap - py be.

"REJOICE, YOUR NAMES ARE WRITTEN IN HEAVEN."

A. J. S.

A. J. SHOWALTER by per.

KEY OF A.

1. "Re-joyce, your names are writ - ten in heav'n," The bless - ed Sav - ior lov - ing - ly said; And oh, the joy to
 2. "Re-joyce, your names are writ - ten in heav'n," No words so sweet, so dear to my heart; No soul by sin so
 3. "Re-joyce, your names are writ - ten in heav'n," Oh, hear it, sin - ner, hear it to - day; Then trust your sins by

CHORUS.

wan - der - ers giv'n Who by His words for - ev - er are led.
 far from Him driv'n, But in these words may claim Him a part. Oh, come, my broth-er, come un-to Him, And
 Je - sus for - giv'n, And from His fold no long - er de - lay.

have your sins for - ev - er for-giv'n; Yes, come, my broth-er, come un - to Him, He'll write your name for - ev - er in heav'n.

HAPPY DAY.

CHAS. EDW. POLLOCK.

Animated.

CHORUS.

1. { Oh, hap - py day, that fixed my choice, On Thee, my Sav-ior and my God,
Well may this glow - ing heart re - joice, And tell its raptures all a - broad. } Hap py day, Hap-py day,

2. { Oh, hap - py bond, that seals my vows To Him who merits all my love;
Let cheer-ful an - thems fill His house, While to that sa-cred shrine I move. } Hap-py day, Hap-py day,

3. { 'Tis done, the great trans - ac-tion's done: I am the Lord's, and He is mine;
He drew me, and I fol-lowed on, Charm'd to confess the voice di - vine. }

When Je - sus washed my sins a - way ; Hap-py day, Hap-py day, Hap-py day, Hap-py day, When Je - sus washed my sins a - way.

G. W. L.

I WILL CONFIDE IN JESUS.

G. W. LYON.

1. I will con-fide in Je - sus, He is a faithful friend, Read-y He stands to save me, Love and keep me to the end.

2. I will con-fide in Je - sus, He nev-er will de - ceive, Nor will He ev - er leave me If my heart to Him I give.

Fine.

I WILL CONFIDE IN JESUS. Concluded.

D. C. CHORUS.

I know He's ev-er will - ing To hear my faintest cry ; In all my deep - est sor - rows Je - sus is ev - er nigh.
 In all my sore temp - ta - tions Je - sus is ev - er near, Ready to help me on - ward ; What then have I to fear?

Words by HORATIUS BONAR, D. D.

BEYOND THE SMILING AND THE WEEPING.

Music by CHAS. EDW. PRIOR.

Slowly.

1. Be - yond the smil - ing and the weep - ing, Be - yond the wakin' and the sleep - ing, Be - yond the sow - ing and the
 2. Be - yond the bloom - ing and the fad - ing, Be - yond the shin - ing and the shad - ing, Be - yond the hop - ing and the
 3. Be - yond the part - ing and the meet - ing, Be - yond the fare - well and the greet - ing, Be - yond the puls - es' fev - er

p REFRAIN.

reap - ing, I shall be soon.
 dreading, I shall be soon. Love, rest and home, Sweet, sweet home, Lord, tar - ry not, tar - ry not, but come.
 beat - ing, I shall be soon.

GLORY LAND.

R. A. GLENN.

1. Sing of glo - ry land, Where bright angels stand, Praising Je - sus with their harps of gold; Till we meet up there,
 2. Hap - py will we be When that land we see, And with an - gels sing a - round the throne. Songs of praise and joy
 3. Yes, there's joy and love In that home a - bove, Where our bless - ed Sav - ior's face we'll see; Grand will be the sight

CHORUS.

And their glo - ry share, Can the joy and bliss of heav'n be told.
 Will be our em - ploy When we all shall meet in that sweet home. Hal - le - lu - jah then, We will praise the Lamb,
 In that world of light, There to dwell thro' all e - ter - ni - ty.

Who for sin - ners here on earth was slain, Hal - le - lu - jah then, Sweet will voic - es blend, When we join in the glad re - frain.

ONE SWEET THOUGHT.

R. A. GLENN. 37

1. One sweet - ly sol - emn tho't Comes to me o'er and o'er, I'm near - er my home to - day Than
 2. I'm near my Fa - ther's house, Where ma - ny man - sions be, I'm near - er His throne to - day, I'm
 3. I'm near my go - ing home, To lay this bur - den down, I'm leav - ing my cross of grief, Then

CHORUS.

ev - er I've been be - fore. I'm near - - - er my home, I'm near - - - - er my
 near - er the crys - tal sea.
 wear - ing my star - ry crown. I'm near - er my home, my beau - ti - ful home, I'm near - er my home, my

home, beau - ti - ful home, I'm near - er my home in heav - en to - day Than ev - er I've been be - fore.

SWEET HOME IN HEAVEN.

A. J. SHOWALTER, by per.

1. A - mid the toil and pain of life, A - mid its con - flicts and its strife, A pre - cious thought to
 2. When lov'd ones fade and pass a - way, And, left a - lone, on earth I stay; To cheer my heart this
 3. We'll see our Sav - ior as He is, En - joy His love and taste His bliss, And end - less life will
 4. No more we'll reach the part - ing hand, In yon - der bright and hap - py land; No more will sad fare

CHORUS.

me is giv'n, The thought of my sweet home in heav'n.
 hope is giv'n, We'll meet in yon sweet home in heav'n. Oh, home of peace, blest home of love, Sweet
 there be giv'n In yon - der peace - ful home in heav'n.
 wells be giv'n In yon - der bless - ed home in heav'n.

home of end - less life a - bove; When ties that bind to earth are riv'n, I'll seek thy courts, sweet home in heav'n.



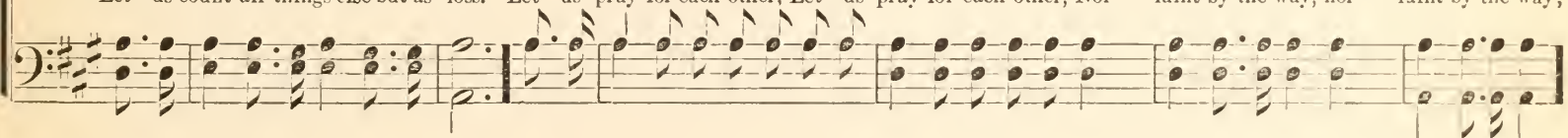
1. There's a cit - y of light 'mid the stars, we are told, Where they know not a sorrow or care; And the gates are of pearl, and the streets are of gold,
2. Broth-er, dear, nev-er fear, we shall triumph at last, If we trust in the word He has giv'n; When our tri - als and toils, and our weepings are past,
3. Sis - ter, dear, nev-er fear, for the Sav - ior is near, With His hand He will lead you a - long; And the way that is dark Christ will graciously clear,
4. Let us walk in the light of the gos - pel di - vine, Let us ev - er keep near to the cross; Let us love, watch, and pray in our pilgrimage here,



CHORUS.



And the build - ing exceed - ing - ly fair. Let us pray for each oth - - - er, nor faint by the way,
 We shall meet in that home up in heav'n.
 And your mourning shall turn to a song.
 Let us count all things else but as loss. Let us pray for each other, Let us pray for each other, Nor faint by the way, nor faint by the way;



In this sad world of sor - - row and care; For that home is so bright, and is almost in sight, And I trust in my heart you'll go there.
 In this sad world of sorrow, this sad world of sor-row and care;



LET YOUR LIGHT SHINE.

1. Let your light shine, Let your light shine, Your soul so rest in me, The world may know that a
 2. Let your light shine, Let your light shine, That he who runs may read, Your life's a glow, like an
 3. Let your light shine, Let your light shine, Its rays shall cheer and bless, Its pre - cepts guide to the

CHORUS.

hand di - vine Doth hold and strengthen thee.
 o - pen page, Re - plete with no - ble deeds. Shin - ing, shin - ing, shin - ing un - to death's dark riv - er, Shin - ing,
 courts a - bove, And Christ our right - eous - ness.

shining, shining in the glad for - ev - er, And the glo - ry un - to me shall for - ev - er, shall for - ev - er be.

Words by R. A. GLENN.

STAY, WEARY CHILD.*

Music by CHAS. EDW. POLLOCK. 41

KEY OF E.

"Come unto me, all ye that labor and are heavy laden."—MATT. XI: 28.

With feeling.

1. Stay, wea - ry child, thy Sav - ior ealls, Oh, turn and hear His gen - tle voice; Comenow to Him, be rec - on - eiled, And
 2. Oh, hear the lov - ing voice that ealls; For - sake the des - ert paths of sin; For at the gates of mer - ey now The
 3. Then, wea - ry ehild, to Je - sus eome, All weak and helpless as thou art; Thy bur - dens to the Sav - ior bring And

CHORUS.

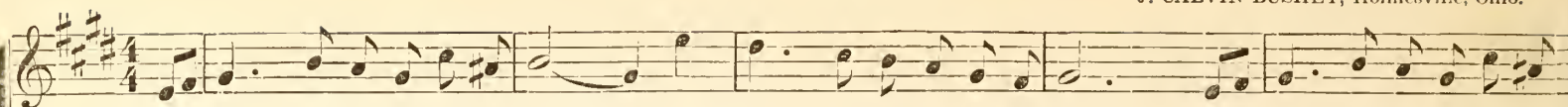
He will bid thy heart re - joice. Oh, hear . . . the Savior's voice, He's call - - ing now to
 Sav - ior waits to eall thee in.
 He will eheer thy droop - ing heart. Hear the Savior's voice, Hear the Savior's voice, He's calling now to thee, He's

thee, Oh, make . . . Him now thy choice,
 eall - ing now to thee, Make Him now thy choice, Make Him now thy choice, He of - fers par - don full and free.

* From "The Beauty of Praise," by per.

'TIS ONLY JUST A LITTLE WAY.

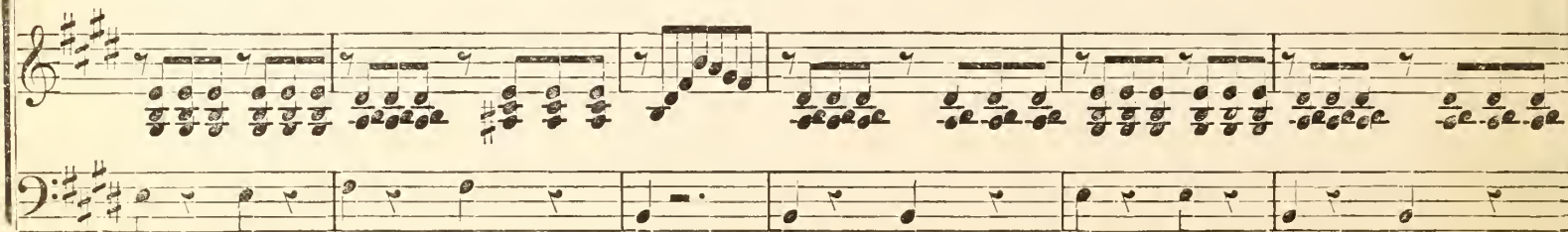
J. CALVIN BUSHEY, Holmesville, Ohio.



1. 'Tis on - ly just a lit - tle way, Our earth - ly friends have gone before, They dwell in realms of end-less
 2. They meet around the great white throne, With spark - ling crowns and harps of gold, There each shall reap as he has
 3. Soon we must cross death's gloomy stream, And moor our barks on yon-der shore, There where the lights im-mor-tal



day, And call us from the oth-er shore. Soon will the Fa-ther, in His love, Re - lease our spir-its from this
 sown, Some thir - ty, some an hundred fold. Thro' fields of heav'nly light they roam, And nev - er, nev-er go a -
 gleam, We'll meet the lov'd ones gone before. Their voic - es now are sounding far, And to my spir - it seem to



'TIS ONLY JUST A LITTLE WAY. Concluded.

clay, Then we will soar to realms a - bove, 'Tis on - ly just a lit - tle way. Yes, soon we'll meet those gone be-
 stray, Soon God will call us gen - tly home, 'Tis on - ly just a lit - tle way.
 say, In heav'n-ly accents sweet and clear, 'Tis on - ly just a lit - tle way. Yes, soon we'll meet

Yes, soon we'll meet, We'll

fore, Where we no more shall go a - stray, They call us from the oth - er shore, 'Tis on - ly just a lit - tle way.
 those gone before, Where we no more shall go a - stray,

meet those gone before, Where we no more, no more shall go a - stray, They call us from the oth - er shore, 'Tis on - ly just a lit - tle way.

BEAUTIFUL LIGHT.

MRS. L. K. ROGERS.

"Thy word is a lamp unto my feet and a light unto my path."—PSA. cxix : 105.

MRS. BELLE POUND GOODWYN.

1. Beau-ti-ful light of the gos - pel, Oh, hide not thy rad-iance from me, My path is so cold and so drear - y When
 2. Beau-ti-ful light of the gos - pel, Il - lum - ine the isles of the sea, And tell them the blessed old sto - ry Of
 3. Beau-ti-ful light of the gos - pel, Oh, what is a life with - out thee? A night with no rapt-ur-ous dawn-ing, A

tempt-ed to wan - der from Thee. Should the dark bil-lows a - round me Sweep all my treas-ures a - way, Then
 Je - sus who died on the tree. Then may the dark-ness be riv - en By Thine own pow - er and might, And
 wreck on the dark roll - ing sea. Won - der - ful star of the morn - ing, Shine on my soul ev - er bright, And

lead me be - side the still wa - ters, Re - flect - ing Thy glo - ri - ous ray. Beau-ti - ful light of the
 thousands, re - ceiv - ing sal - va - tion, Will wor - ship Thy beau - ti - ful light.
 help me to lead all the err - ing Now un - to Thy beau - ti - ful light. Beau-ti - ful light of the

CHORUS.

gos - pel, Scat - ter the gloom of the night, Shine on my spir - it for - ev - er, Oh, beau - ti - ful, beau - ti - ful light.

Musical notation for the first system, including treble and bass staves with lyrics.

FELICITAS.

Words and Music by T. W. O'KELLEY.

KEY OF F.

1. There is a home, a hap - py home, Beyond this earth - ly shore, Where saints and angels sweetly roam, And Christ their King adore.
 2. When we shall reach that happy land, We'll never sor - row more; But joy - ful with the an - gel band, We'll sing on Ca - naan's shore.
 3. Our long - lost friends we there shall meet, And never part a - gain; But Christ our Savior's praise re - peat, And with Him ev - er reign.

Musical notation for the second system, including treble and bass staves with lyrics.

CHORUS.

Sweet hap - py home, prepared for me, I long thy joys to share; I long the Sav - ior Christ to see, And triumph with Him there.

Musical notation for the chorus, including treble and bass staves with lyrics.

"OUR COMING HOME."

Words by EBEN E. REXFORD.

"An inheritance reserved in heaven for you."—1 PET. 1: 4.

Music by CHAS. EDW. PRIOR.

1. I read each ten - der prom - ise Of God to those that roam, And all the dear old chapters Are blent with tho'ts of home.
 2. From earthly paths to heav - en The way seems long and wild, And we grow wea - ry wait - ing, Like a - ny wand'ring child.
 3. Dear Fa - ther, let heav'n's glo - ry Shine thro' its o - pen door, To guide our wand'ring foot - steps Un - til we roam no more.

And by the gates of heav - en I see my dear ones stand, And from that fair, white cit - y They wave a beck'ning hand
 But sweet with rest and com - fort, The tho't that while we roam, It is not far to heav - en, And soon we'll all be home
 And when with work all end - ed, No need have we to roam, To heav'n and all its dear ones Call all Thy children home.

CHORUS.

Oh, tho't as sweet as heav'n, Where'er our feet may roam, God lov - eth all His chil - dren, And waits their com - ing home.



1. When that great il - lustrious day shall come, And my Mas - ter calls me to my home, I will lay my cross and ar - mor down,
 2. Then to Him who wash'd and made me white, I will sing throughout e - ter - ni - ty; Oh, the rapturous joy and sweet de - light,
 3. When that great il - lustrious day shall come, And for ev - er - more I'm safe at home, I will lay my cross and ar - mor down,



And take up my gold-en harp and crown.
 When my Sav-ior's ra-diant face I see. Oh, I'll have a gold-en harp and crown, When I lay my cross and ar-mor
 And take up my gold-en harp and crown. harp and crown,



down, Yes, I'll have a gold-en harp and crown, When I lay my cross and ar-mor down.
 ar-mor down, harp and crown, ar-mor down.



FAR UP IN HEAVEN'S BLUE *

Words by CHAS. EDWIN POLLOCK, Jefferson City, Mo.

Music by CHAS. EDW'D PRIOR, Jewett City, Conn.

1. There'll come a time, a hap - py time, When all the good and true Shall meet to - geth - er
 2. Our dear ones leave us one by one, Their toil - some jour - ney through, But still we hope to
 3. The an - gel Death, with i - cy hands Takes lit - tle chil - dren too, And some glad day we
 4. Our lov - ing par - ents too are there; We miss them, it is true, But hap - py will the
 5. But oh, the thought that thrills my heart As noth - ing else can do, Is that my Sav - ior

CHORUS.

in that land, Far up in heav - en's blue.
 meet a - gain, Far up in heav - en's blue.
 hope to meet Far up in heav - en's blue. What a meet - ing there will be, Of
 meet - ing be, Far up in heav - en's blue.
 will be there— Far up in heav - en's blue.

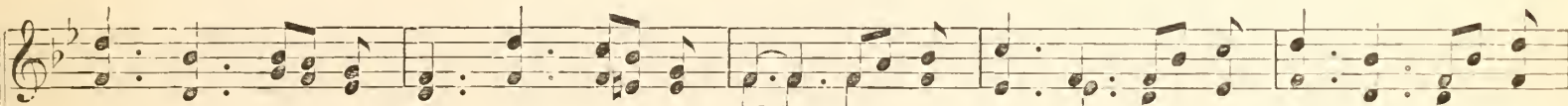
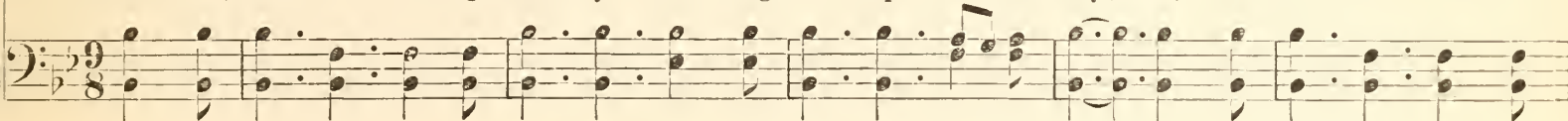
all the good and true, In that land, that hap - py land, Far up in heav - en's blue.

* Vary time according to sentiment of words. First and last verses should be quite spirited, the others should be sung slowly.

KEY OF B FLAT.



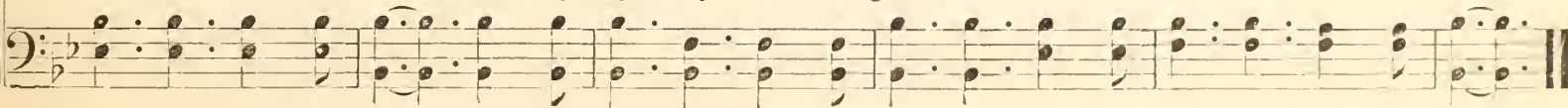
1. Fa - ther, lead me, gen - tly lead me, Keep me ev - er near to Thee; Friends I love may oft de -
 2. Lord of mer - cy, strengthen weak - ness, Cheer the heart bow'd down with care; Make my life a life of
 3. Fa - ther, when the clouds grow heav - y, Hov - ring thick up - on the way; Oh, do Thou in love be -

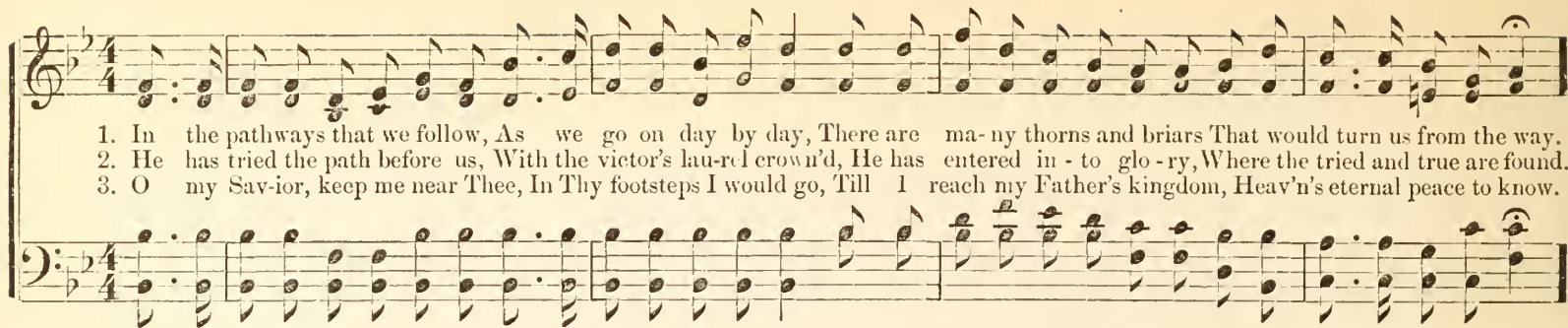


ceive me, Thou shalt still my com - fort be. Oh, do Thou in love be - friend me, Let Thine
 meek - ness, Make my soul a soul of pray'r. Dark - er days may yet be - tide me; Cheer - less
 friend me, All my night will then a - way. Fa - ther, lead me, gen - tly lead me; Keep me

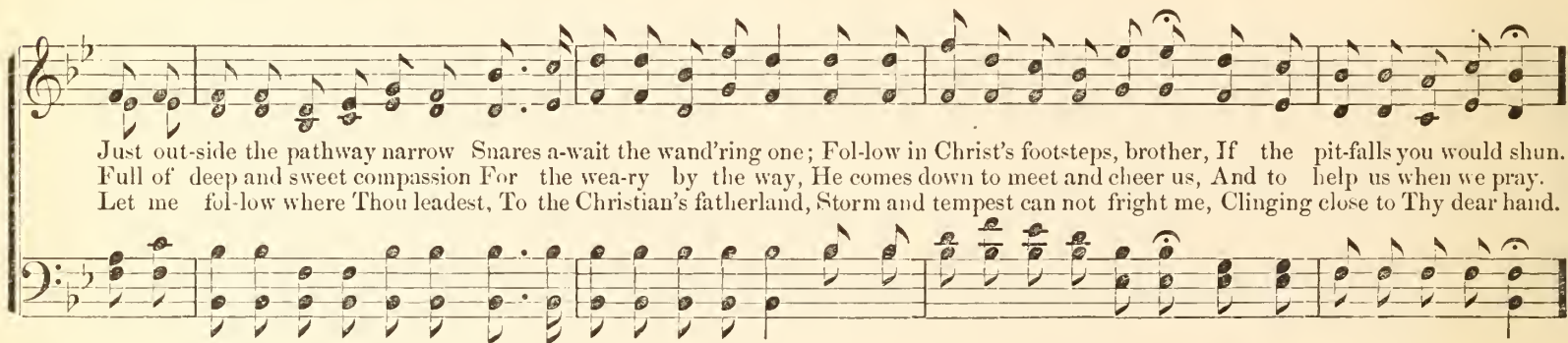


arm a - round me twine; Grace and faith, O Fa - ther, lend me, Let Thy light a - near me shine.
 hours may yet sur - round; Tho' world's rich - es are de - nied me, Yet in Thee I will a - bound.
 ev - er near to Thee; Tho' my ways may oft - times grieve Thee, Fa - ther, bless me - ev - en me.



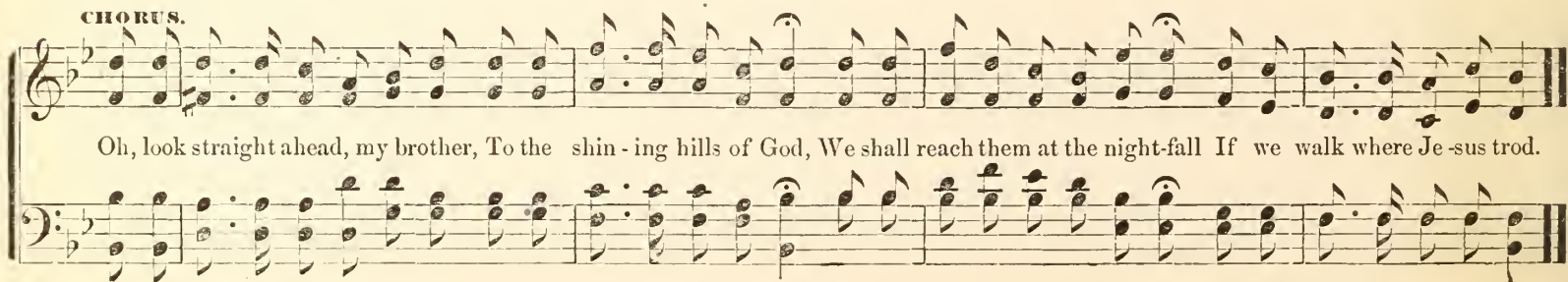


1. In the pathways that we follow, As we go on day by day, There are ma-ny thorns and briars That would turn us from the way.
 2. He has tried the path before us, With the victor's lau-rel crown'd, He has entered in - to glo - ry, Where the tried and true are found.
 3. O my Sav-ior, keep me near Thee, In Thy footsteps I would go, Till I reach my Father's kingdom, Heav'n's eternal peace to know.



Just out-side the pathway narrow Snares a-wait the wand'ring one; Fol-low in Christ's footsteps, brother, If the pit-falls you would shun.
 Full of deep and sweet compassion For the wea-ry by the way, He comes down to meet and cheer us, And to help us when we pray.
 Let me fol-low where Thou leade-st, To the Christian's fatherland, Storm and tempest can not fright me, Clinging close to Thy dear hand.

CHORUS.



Oh, look straight ahead, my brother, To the shin - ing hills of God, We shall reach them at the night-fall If we walk where Je - sus trod.

1. Look not far a - way, my broth - er, Far a - way to dis - tant lands, Where, when life and toil are
 2. Are you wea - ry, heav - y lad - en, With the toil of ma - ny years? There is joy with - in the
 3. Is there lack of love, my broth - er? Love of neigh - bor, kin - dred, friend? Love of Him a - bove all

end - ed, We may tread those gold - en strands. Heav - en is not near so dis - tant, If we
 pres - ent, Tho' we see it thro' our tears. Dark - est clouds will quick - ly scat - ter, If we
 oth - er, Kind, in - dulg - ing to the end? Love and mer - cy, oh, how pre - cious! Choose ye,

will but choose the part. Cheer up, broth - er, sing and la - bor, There's a heav - en in the heart.
 will but choose the part. Cheer up, broth - er, sing and la - bor, There's a heav - en in the heart.
 then, poor Ma - ry's part. Cheer up, broth - er, sing and la - bor, There's a heav - en in the heart.

1. Hear you not the voice of Je - sus, As he calls so ten - der - ly? Give me welcome, give me welcome, For I would a -
 2. Give me welcome, I will guide you, I'm the Way, the Truth, the Light, Lead you ev - er true and faithful To the ma - ny
 3. Give me welcome, wait no long - er, I have opened heaven's gate, And the heart that bids me welcome Shall go in and

CHORUS.

bide with thee. I will wel - come, I will wel - come, wel - come to my heart,
 mansions bright. Welcome, welcome, welcome, welcome, welcome, welcome, welcome, welcome, welcome Je - sus to my heart,
 ne'er be late. wel - come to my heart,

I will wel - come, I will wel - come, wel - come to my heart.
 Welcome, welcome, welcome, welcome, welcome, welcome, welcome, welcome, Wel - come Je - sus to my heart.
 wel - come to my heart.

* From "Sing the Gospel," by per.

WE ARE GOING TO OUR BLESSED HOME.

A. J. SPOWALTER.
KEY OF E FLAT.

S. M. MITCHELL, Ala. Normal, 1882.

.. There's a bright blessed home up in heaven That the Sav-ior will give to his own; And tho' far from that home tem-pest
2. Oh, that home is so wondrous-ly fair, Neither heart hath conceived nor eye seen All the bliss that a-waits us up
3. To that home some have long gone before; They are wait-ing and watching for me: Sav-ior, dear, lead us safe to the

CHORUS.

driven, We will soon quit the cross for the crown. We are go - ing, we are go - ing, We are
there, Where there's joy, peace and love all serene.
shore, And we'll ev - er sing prais - es to Thee. We are go - ing to that blessed home, hap - py home, We are

go - ing to that blessed home, We are go - ing, We are go - ing, We are going to that blessed home.
go - ing to that blessed home, happy home, We are go-ing to that blessed home, happy home, We are going to that blessed home.

BLESS THE LORD, O MY SOUL.

FOR OPENING SCHOOL.

CHAS. EDW. POLLOCK.

Responsive.
Superintendent, or tenor voice. School. Sup. School. Sup.

Bless the Lord, O my soul; *And all that is within me, bless his ho-ly name.* Bless the Lord, O my soul, *And forget not all his benefits;* Who forgiveth all thine iniquities;

Inst.

School. Sup. School. Sup. School.

Who healeth all thy diseases; Who redeemeth thy life from destruction; Who crowneth thee with loving-kindness and ten-der mercies Who satisfieth thy mouth with good things; So that thy youth is re- newed like the eagles'.

Sup. School. Sup. School. Sup.

The Lord executeth righteousness *And judgment for all that are oppressed.* He made known his ways unto Moses, *His acts unto the children of Israel.* The Lord is merciful and gracious,

BLESS THE LORD, O MY SOUL. Concluded.

School. **Sup.** **School.** **Sup.** **School.**

Slow to anger and plenteous in mercy. He will not always chide, Neither will he keep his anger for-ev-er. He hath not dealt with us after our sins; Nor rewarded us ac-

Sup. **School.** **Sup.** **School.**

cording to our in-i-qui-ties. For as the heaven is high above the earth, So great is his mercy toward them that fear him. As far as the east is from the west, So far hath he removed our trans-

Sup. **School.** **All. Ritard.**

gres-sions from us. Like as a father pitieth his children, So the Lord pitieth them that fear him. A - men.

Andante.

1. Gone be-yond the darksome riv-er; On-ly left us by the way; Gone be-yond the night for-ev-er, On-ly
 2. One by one they go be-fore us, They are fad-ing like the dew; But we know they're watching o'er us, They the
 3. Gone where ev-'ry eye is tear-less, On-ly gone from earth-ly care; Oh, the waiting, sad and cheerless, Till we

gone to end-less day. Gone to meet the an-gel fa-ces, Where our love-ly treasures are; Gone a-while from our em-
 good, the fair, the true! They are watching for us on-ly Where no pain can nev-er mar; Lit-tle ones who left us
 meet our loved ones there. Sweet the rest from all our rov-ing, Land of light and hope a-far; So our Father's hand, so

CHORUS.

bra-ces Gone within the gates a-jar. There's a sis-ter, there's a broth-er, Where our love-ly treasures
 lone-ly Watch us thro' the gates a-jar. There's a sis-ter, there's a brother, Where our lovely treasures,
 lov-ing, Sets the pear-ly gates a-jar.

are; There's a fa - ther, there's a moth - er, Gone with - in the gates a - jar.
treasures are, There's a father, there's a mother, Gone within the gates a - jar. gates a - jar.

THE BRIDEGROOM COMETH.

Mrs. C. L. SCHACKLOCK.

"Behold, the Bridegroom cometh,"—Matt. 25: 6.

FRANK M. DAVIS, by per.

1. Let your lamps be trimmed and burn - ing, Fill them with the oil of prayer; Though the day be long and
2. Lin - ger not or id - ly wan - der, Soon the even - ing shades will fall; Ev - en in the mist - y
3. Glo - ri - ous the heaven - ly cit - y, Beau - ti - ful be - yond com - pare; When the gates of pearl are
4. Slum - ber not, the hours are pass - ing, And the Lord will sure - ly come; Let him find you watch - ing,

CHORUS.

D. S.

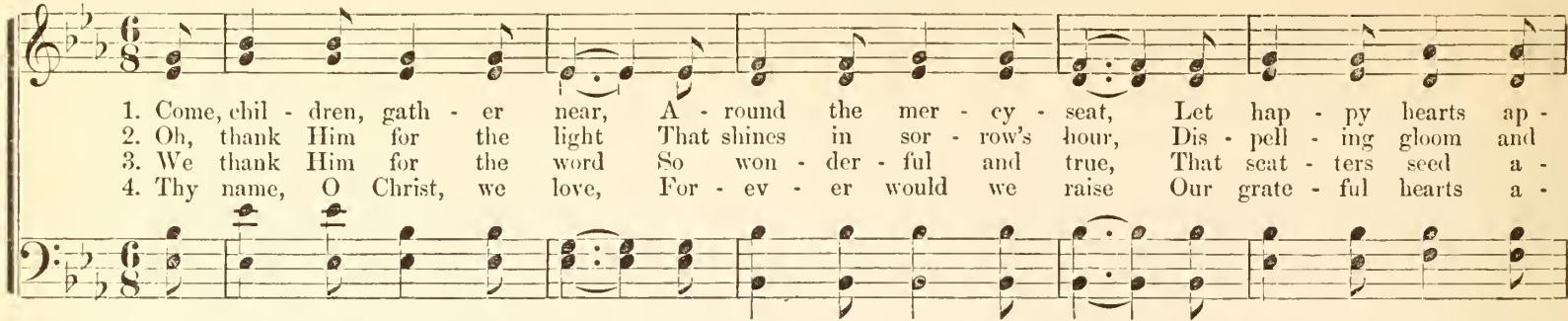
wea - ry, For the com - ing night pre - pare.
twi - light, Ye may hear the Mas - ter's call. Let your lamps be trimmed and burn - ing, Fill them with the oil of prayer.
o - pened, Will you fail to en - ter there?
wait - ing, For the wel - come sum - mons home.

THANKSGIVING.

MRS. LOULA K. ROGERS.

"Oh, give thanks unto the God of heaven, for His mercy endureth forever."—PSA. cxxxvi: 29.

E. T. POUND.

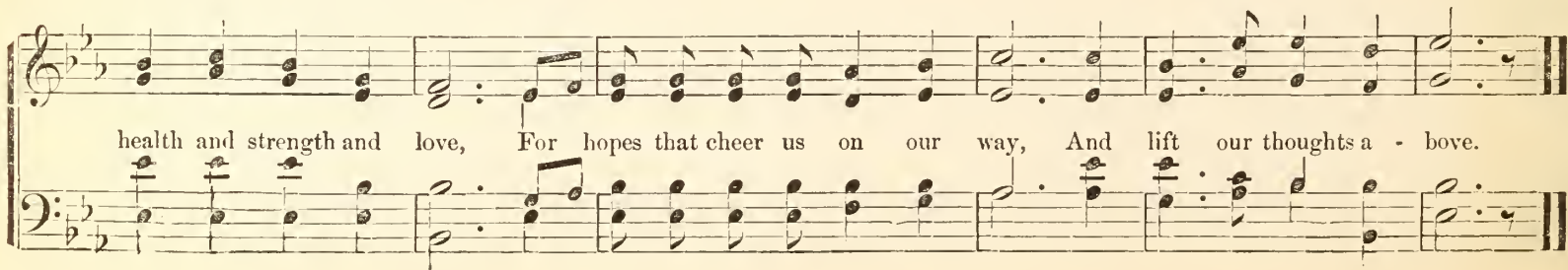


1. Come, chil - dren, gath - er near, A - round the mer - cy - seat, Let hap - py hearts ap -
 2. Oh, thank Him for the light That shines in sor - row's hour, Dis - pell - ing gloom and
 3. We thank Him for the word So won - der - ful and true, That seat - ters seed a -
 4. Thy name, O Christ, we love, For - ev - er would we raise Our grate - ful hearts a -

CHORUS. Lively.



pear, Loud an - thems to re - peat. Let us thank Him for our life to - day, For
 night, Re - veal - ing won - drous pow'r. Re - fresh - ing earth a - new.
 broad, In songs of joy and praise.



health and strength and love, For hopes that cheer us on our way, And lift our thoughts a - bove.

1. Are you fol - low - ing the steps of Je - sus, Fol - low - ing His steps all the way? Are you draw - ing near - er
 2. Are you fol - low - ing the steps of Je - sus, Tho' they thro' the dark - ness may lead? Can you see be - yond the
 3. Are you fol - low - ing the steps of Je - sus, Nar - row tho' the path - way may be? 'Tis the on - ly way that

CHORUS.

to His king - dom, Near - er to the light of day?
 bless - ed Bea - con, Giv - ing all the light you need? Fol - low - ing, fol - low - ing, Are you fol - low -
 leads to heav - en, And from ev - 'ry sin set free.

ing His steps all the way? Fol - low - ing, fol - low - ing, Fol - low - ing the steps of Je - sus.

I'VE WASHED MY ROBES.*

1. My robes were once all stained with sin, I knew not how to make them clean; Un - til a voice said,
 2. That prom - ise, "who - so - ev - er will," In - clud - ed me, in - cludes me still; I came, and ev - er
 3. I do not "doubt," nor do I say I "hope" the stains are washed a - way; For in His "word" I
 4. Oh, who will come and wash to - day, Till all their stains are washed a - way? Un - til by "faith" they

CHORUS.

sweet and low, "Go, wash, I'll make them *white as snow.*" I've washed my robes, in Je - sus'
 since I know, His blood it cleans - eth *white as snow.*
 read it so, "His blood it cleans - eth *white as snow.*"
 see and *know* Their robes are washed as *white as snow!* I've washed my robes,

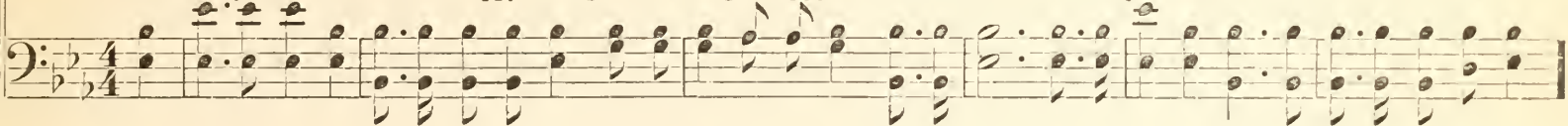
blood, And He has made them white as snow, them white as snow.
 in Je - sus' blood, And He has made them white as snow, them white as snow, white as snow.

1st time. 2d time.

HAPPY HOME.



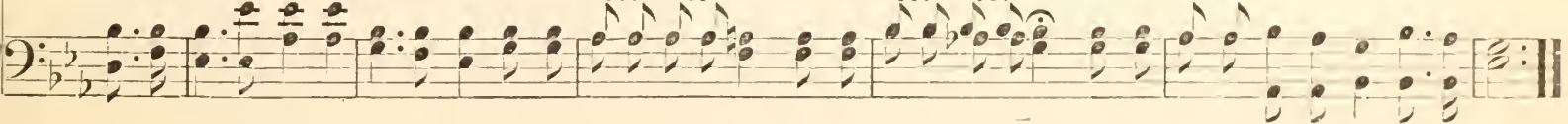
1. I have a home a-bove the star-ry skies, Which my Sav-ior has gone to pre-pare; It is free from sin and ev-'ry earth-ly ill,
 2. My Sav-ior dwells in yon-der hap-py home, And the light of His love makes it fair; He will walk with me a-long the gold-en streets,
 3. The ho-ly saints, a countless, happy throng, In that bright happy home have a share; I shall join with them to tell of 'Je-sus' love,



And I long, oh, I long to be there.
 How I long, how I long to be there. Oh, my home, happy home far a-way, To reach thee safe I dai-ly pray,
 And I long, oh, I long to be there. far a-way, dai-ly pray,



That my Sav-ior's hand will lead me on To my hap-py home, To my hap-py home, To my hap-py, hap-py home, far a-way.
 happy, happy home, happy, happy home,



THEY WAIT FOR ME.

KEY OF A FLAT.



1. While on the shores of time I stand, I gaze up - on the promised land, For thro' the vail, by faith I see
 2. The night of death will soon be gone, I greet with joy the com-ing dawn, For by its first faint gleam I see
 3. I launch my bark up - on the tide, I long to reach the oth - er side, Where, anchored safe, my joy shall be
 4. I soon shall reach the bet - ter land, My feet will press the gold-en strand, When, free from pain, from sor-row free,



CHORUS.

The an - gel forms that wait for me. They wait for me, They wait for me,
 The an - gel band that waits for me.
 To join the throng that waits for me.
 The an - gel band will wel - come me. They wait for me, They wait for me,



They ev - er watch and wait for me, For thro' the vail, by faith I see, The an - gel forms that wait for me.
 The an - gel band will wel-come me. When free from pain, from sor-row free, The an - gel band will wel-come me.
 They'll welcome me, they wel-come me, They'll welcome me, they'll wel-come me.



JESUS, NAME OF ALL NAMES DEAREST!

63

Words by MRS. E. W. CHAPMAN.

"And thou shalt call His name Jesus."—MATT. i: 21.

Music by CHAS. EDW. PRIOR.

1. Je - sus, Name of all names dear - est, Pre - cious Fount of life di - vine; Je - sus, Well of peace se -
 2. Je - sus, bruised for our trans - gres - sion, Smit - ten with the mock - ing reed; For us mak - ing in - ter -
 3. Je - sus, clothed in pur - ple rai - ment, On His brow the crown of thorn; For our sins He made the
 4. Je - sus, now in that glad eit - y, Is the Lamb a - dored by all; Saints and an - gels chant His

CHORUS.

ren - est, Sweet - est draughts there - from are mine.
 ces - sion, Tell - ing there our ev - 'ry need. Je - sus loves us, Je - sus loves us, Pre - cious
 pay - ment, All my sor - rows He hath borne.
 prais - es, And be - fore Him myr - iads fall.

Lord of heav'n a - bove; Je - sus loves us, Je - sus loves us, Oh, the rich - es of His love!

HOW MUCH IN DEBT?

Words by MRS. E. C. ELLSWORTH.

"How much owest thou?"—LUKE xvi. 5.

Music by CHAS. EDW. PRIOR.

1. How much in debt, my brother? What hast thou ev - er paid For all thy dai - ly bless - ings—The sun - shine and the shade?
 2. How gen - tly rain has fall - en O'er all the spa - cious fields, The soil has been well wa - tered, And great should be the yield.
 3. What has the gold - en sun - shine To Christ the Mas - ter bro't? Its beams have shone most kindly, And is the har - vest naught?
 4. To thee thro' rain and sun - shine The love of Christ has come, Thy heart with love re - spond - ing, Should shout the harvest home.

CHORUS.

How much, how much thou owest! Yea, more and more each day, The debt of love in - creas - eth, 'Tis on - ly love can pay.

JOHN McPHERSON.

JESUS' BLOOD.*

E. O. EXCELL.

1. Je - sus' blood a - lone here frees us From the blight of sin to - day; Why de - lay to come to Je - sus? He will take the stains a - way.
 2. If men knew the aw - ful end - ing That a - wait the eare - less one, Ear - nest pray'rs to God ascend - ing, Would be heard e'er day is done.
 3. In the east the sun is ris - ing, In the west at close of day; See it set - ting, glow sur - prising, May your life thus pass a - way.

*From "Sing the Gospel," by per.

CHORUS.

Musical score for the chorus of 'Jesus' Blood'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is written in the treble staff, and the accompaniment is in the bass staff. There are triplets indicated by a '3' over the notes in both staves.

To this fountain then come quickly, E'er the shades of night shall fall, And death's shadows fall so thickly, Hiding you as with a pall.

FRANCIS ANSON EVANS.

OPEN WIDE, YE PEARLY GATES.

A. J. SHOWALTER, by per.

Musical score for 'Open Wide, Ye Pearly Gates'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is written in the treble staff, and the accompaniment is in the bass staff.

1. The pearl-y gates will o - pen wide When this brief life is o'er, And we shall safe - ly en - ter in, And dwell for ev - er - more.
2. There, there the white-robed angels wait To greet us with a song, And there, be - side the pearl-y gate, We'll join the heav'nly throng.
3. Oh, there no more in sin - ful paths Our erring feet shall roam, But Jesus, stretching forth His hand, Will bid us welcome home.

CHORUS.

Musical score for the chorus of 'Open Wide, Ye Pearly Gates'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is written in the treble staff, and the accompaniment is in the bass staff.

Then o - pen wide, ye pearl-y gates, And let the pil-grim in, Where he may be for - ev - er free From sorrow, care and sin.

LAND OF LIGHT AND LOVE.

A. J. SHOWALTER, by per.

1. In that land beyond the skies Where no sorrows ev - er come, And where beauty nev - er dies, We shall find a heav'nly home.
 2. To that home of bliss a - bove Loving ones have gone be - fore, And they plead, in tones of love, Beek'ning us to cross the shore.
 3. Let us ev - er watch and pray, Trusting in our Father's love; He will keep us in the way Leading to our home a - bove.

CHORUS.

O land of light and love divine! I long to reach thy shore,—To rest these wayworn feet of mine, And wander never more, never more

CHILD'S EVENING PRAYER.

A. J. SHOWALTER, by per.

1. Jesus, tender Shepherd, hear me: Bless thy little lamb to-night; Thro' the darkness be thou near me, Keep me safe till morning light.
 2. All this day thy hand has led me, And I thank thee for thy care; Thou hast clothed me, warmed me, fed me, Listen to my evening pray'r.
 3. May my sins be all for - giv - en, Bless the friends I love so well: Take me, when I die, to heaven, Happy there with thee to dwell.

BRIGHT EDEN LAND.

F. M. D.

"Glorious things are spoken of thee, O City of God"—Ps. lxxxvii : 3.

FRANK M. DAVIS, by per.

1. Bright E - den land, ref - uge of peace; Land of sweet song so joy - ous and free;
 2. Bright E - den land, ra - diant with love; Gar - den of prom - - ise, land of de - light;
 3. Bright E - den land, teem - ing with joy; Where shall we meet in glad - ness and love?

Bright E - den land, ref - uge of pceae; Land of sweet song

D. S. Ha - ven of rest, home of the blest, When shall my soul be rest - ing in thee?
 Sor - row or care, thy blos - soms fair, Nev - er can dark - en, with - er or blight.
 Earth has no strains like thy re - frains, Beau - ti - ful E - den, bright land a - bove.

Ha - ven of rest, home of the blest,

CHORUS. Rest - ing in thee, joy - ous and free, When shall my soul be rest - ing in thee?

Rest - ing in thee, joy - ous and free,

GOLDEN HOME.

A. J. SHOWALTER, by per.

1. Gold-en eit - y bright, Home of love and light; Sav - ior dear, pre - pare Us to en - ter there.
2. Keep us near thy side, Be our guard and guide; Lead us by thy hand Thro' this des - ert land.

So that we each day may come Nearer to our golden home, So that we each day may come Nearer to our golden home.

A TALK WITH JESUS.

A. J. SHOWALTER, by per.

1. A lit - tle talk with Jesus, How it smoothes the rugged road, How it seems to help me onward When I faint beneath my load.
2. I tell Him I am weary, And I fain would be at rest, That I'm daily, hourly longing For a home up - on His breast.
3. Ah, this is what I'm wanting, His love - ly face to see, And I'm not a - fraid to say it, For I know He's wanting me.
4. So I'll wait a lit - tle longer, Till His ap - point - ed time, And glo - ry in the knowledge That such a hope is mine.



When my heart is crushed with sorrow, And my eyes with tears are dim, There is naught can yield me comfort Like a lit-tle talk with Him.
 And He answers me so sweetly, In tones of tender-est love—"I am coming soon to take thee To my happy home a - bove."
 He gave His life a ransom, To make me all His own, And He can't forget His promise To me His purchased one.
 Then in my Father's dwelling, Where "many mansions" be, I'll sweetly talk with Je-sus, And He shall talk with me.



WHY NOT TO-NIGHT?

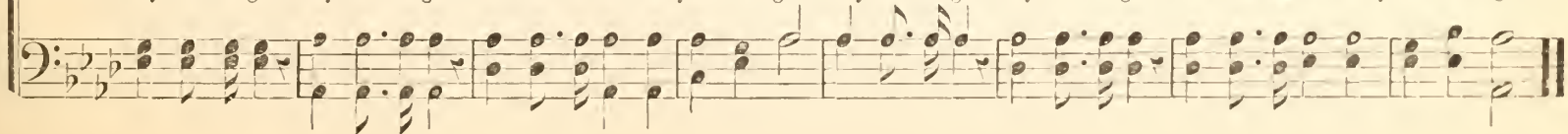
A. J. SHOWALTER, by per.



1. Oh, do not let the world depart, And close thine eyes against the light; Poor sinner, harden not your heart: Thou wouldst be saved! why not to-night?
 2. To-morrow's sun may nev-er rise To bless thy long de-lud-ed sight; This is the time, oh, then be wise: Thou wouldst be saved! why not to-night?
 3. Our blessed Lord re-fus-es none Who would to Him their soul unite: Believe in Him: the work is done: Thou wouldst be saved! why not to-night?



Why not to-night? why not to-night? Thou wouldst be saved! why not to-night? Why not to-night? why not to-night? Thou wouldst be saved! why not to-night?



LEAD ME, SAVIOR.

"For thy name's sake lead me and guide me."—Ps. 31: 3.

FRANK M. DAVIS, by per.®

1. Sav - ior, lead me, lest I stray,
 2. Thou the ref - nge of my soul,
 3. Sav - ior, lead me then at last,

Gent - ly lead me all the way;
 When life's stormy billows roll,
 When the storm of life is past,

I am safe when by thy
 I am safe when Thou art
 To the land of end - less

Sa - vior, lead me, lest I stray, Gent - ly lead me all the way; I am

side,
 nigh,
 day,

I would in thy love a - bide.
 All my hopes on thee re - ly.
 Where all tears are wiped a - way.

CHORUS.

Lead me, lead me, Sav - ior lead me, lest I

safe when by Thy side, I would in thy love a - bide.

stray;
 lest I stray;

Gent - ly down the stream of time, stream of time, Lead me, Sav - ior, all the way, all the way.

Rit e dim.

WHISPER PEACE TO OUR SOULS.

FRANK M. DAVIS.

"Lord, save us: we perish."—ST. MATT. viii: 25.

FRANK M. DAVIS, by per. •

With expression.

1. When tossed on the waves of life's sea, Fast ap-proach-ing the dan-ger-ous shoals, In an-guish we
 2. 'Mid dark-ness and death we are tossed, While a-round us the dread thun-der rolls, Oh, speak, Sav-ior,
 3. In siu and in doubt long we've stayed From our Lord, who the tem-pest con-trols, We come, Lord, tho'

CHORUS.

cry, Lord, to Thee, Whis-per peace to our souls. Whis-per peace, . . . whis-per peace, . . .
 speak, or we're lost, Whis-per peace to our souls. Whis-per peace, whis-per peace,
 long we've de-layed, Whis-per peace to our souls. Whis-per peace, whis-per peace,

Cres. **Rit. pp**

Whisper peace to our souls, While the tem-pest, dear Lord, rag-es wild-ly with-in, Whisper peace to our souls.

* From "Carols of Joy."

ONLY REMEMBERED.

A. J. SHOWALTER, by per.

1. Up and a-way, like the dew of the morning, Soar - ing from earth to its home in the sun, So let me steal a - way,
 2. Up and a-way, like the o - dors of sun - set, Sweet'ning the twi-light as dark-ness comes on; So let me pass a - way,
 3. Need I be miss'd if an - oth - er suc-ceed me, Reap - ing those fields which in spring I have sown? Who plow'd or sow'd is not

CHORUS.

gen - tly and lov - ing - ly, On - ly remembered by what I have done.
 peace - ful - ly, si - lent - ly, On - ly remembered by what I have done. On - ly remembered, On - ly remembered,
 miss'd by the har - vest - er, But he's remembered by what He has done.

On - ly remembered by what I have done, On - ly remembered, On - ly remembered, On - ly remembered by what I have done.

THEN I NEED THEE MOST.

Words by REV. E. A. HOFFMAN.

Music by CHAS. EDW. PRIOR

1. When cherished joys have tak - en wing, And sor - row wounds me with its sting, Then to Thy cross I
 2. When sin has robbed me of my peace, And bro't me in - to sore dis - tress, And left me left of
 3. When at the cross, in an - guish bent, An hum - ble, weep - ing pen - i - tent, My tears and all my
 4. When strong temp - ta - tions come to me, To tear my trem - bling soul from Thee, Then to Thy cross for

CHORUS.

fond - ly cling, For then I need Thee most.
 hap - pi - ness, Oh! then I need Thee most. In all my hours of joy, In all my hours of
 ef - forts spent, Yes, then I need Thee most.
 help I flee, For then I need Thee most!

pain, In all my hours of need, Dear Lord, with me re - main.

5 When longs my soul for deeper rest,
 To be with all thy fullness blest,
 I lean me, then, upon Thy breast,
 For then I need Thee most.

6 I need Thee, precious Lord, just now,
 As at the mercy-seat I bow,
 And offer up my solemn vow;
 Just now I need Thee most.

TENDERLY LAY HER TO REST.

A. S. KIEFFER.
Slow and soft.

(FOR FUNERALS.)

CHAS. EDW. POLLOCK.

1. Ten - der - ly lay her to rest 'neath the sod: An - gels, look lov - ing - ly down! But the fair spir - it hath
2. Why should we lin - ger to weep round the tomb? Sor - row shall vex her no more! Nev - er a shad - ow of

flown to her God—Gone to re - ceive a bright crown. In the fair fields of the bless - ed to roam,
trou - ble or gloom Reach - es yon heav - en - ly shore. There with the glo - ri - fied spir - its to reign,

Sing - ing with an - gels so fair; Dwell - ing with Christ in His beau - ti - ful home, All its bright splen - dor to share.
Thro' the bright ag - es a - bove; Free from all sor - row and sick - ness and pain, Rest - ing in heav - en - ly love.

1. There's a love that's be-got - ten with-in, When the work of re-demp-tion is done; When the soul is de-liv-ered from sin,
 2. There's a joy of un-speak-a-ble worth, More glo-ri-ous than tongue can de-fine; Je-sus brought the rich blessings to earth,
 3. There's a peace, like a riv-er, doth flow, Pure and free from the bright realms of day; God this won-der-ful gift will be-stow,
 4. May our hearts with this love o-ver-flow, Un-to us may this pure joy be giv'n; May this peace be our por-tion be-low,

Thro' the blood of the mer-ci-ful One. In the sweet by and by, We shall dwell in the full-ness of
 From the heav-en-ly foun-tain di-vine. We shall dwell in the full-ness of
 Up-on all who His pre-cepts o-bey. We shall dwell in the full-ness of
 Our re-ward in the king-dom of heav'n. In the sweet by and by, In the full-ness of joy, peace and

love, by and by, In our blest home on high, In the beau-ti-ful man-sions a-bove.
 joy, by and by, In our blest home on high, When the temp-er no more can de-stroy.
 peace, by and by, In our blest home a-bove, Where the wick-ed from troub-ling shall cease.
 love, by and by, May we all meet on high, In the beau-ti-ful man-sions a-bove.

IN THE SWEET BY AND BY.

1. Oh, I long to go home to that man - sion a - bove, That my Sav - ior has gone to pre - pare,
 2. There the fa - ther and moth - er each oth - er will meet, When the Sav - ior shall call for His own,
 3. There the good and the blest from all na - tions shall meet, And a - bide in those man - sions of love,

Where there's rest, peace, and joy, and a snow - y white robe, For the chil - dren that safe - ly get there.
 There the par - ents and chil - dren each oth - er shall greet, In that cit - y a - round the white throne.
 With new songs on our lips we shall march through the streets, Ev - er - more in that cit - y a - bove.

CHORUS.

"In the sweet by and by," "We shall meet no more to sev - er;" By and by, by and by, In that land beyond the riv - er.
 "In the sweet by and by," By and by, by and by,

PRAISE HIM WITH JOY.

MRS. L. K. ROGERS.

"Let the children of Zion be joyful in their King."—PSA. cxlix: 2.

E. T. POUND.

1. Praise Him, praise Him, praise our Lord and King, All ye na - tions to His glo - ry sing! He hath led us
 2. Crown Him, crown Him, crown Him Lord of all, Bless - ed Con - qu'ror, at Thy feet we fall; Wea - ry pil - grim,
 3. Zi - on! Zi - on! cit - y of the blest! Here my wea - ry soul would ev - er rest; Vic - t'ry, vic - t'ry,

CHORUS.

all a - long the way, Praise Him, praise Him, praise Him all the day. March - ing on . . . with ban - ner
 all the jour - ney o'er, Joy and glad - ness reign for ev - er - more.
 might - y King, and strong, Glo - ry, hon - or to Thy name be - long. Marching on

bright, March - ing on . . . with ban - ner bright, To the cit - y of our King,
 March - ing on, March - ing on, March - ing on,

PRAISE HIM WITH JOY. Concluded.



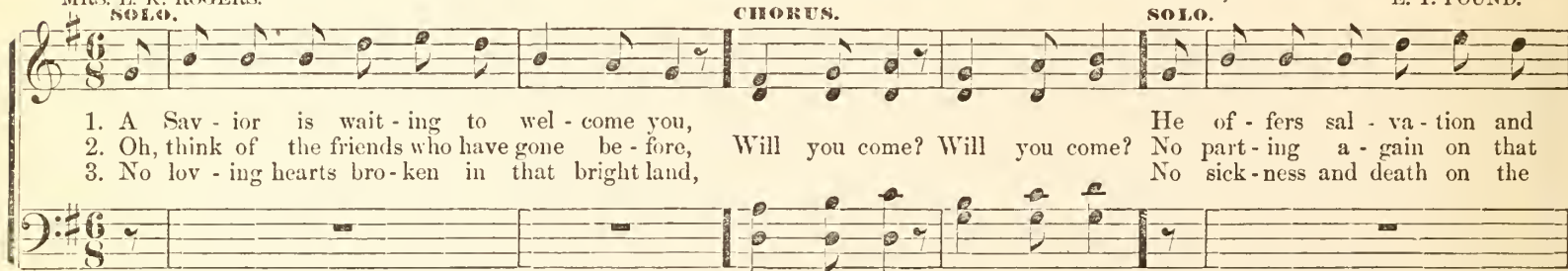
Let us trib - ute to Him bring, And His joy - ful prais - es ring, The Lord is King.

WILL YOU COME?

"For even hereunto were ye called, because Christ suffered for us, leaving us an example, that ye should follow His steps."—1 PETER II: 21.

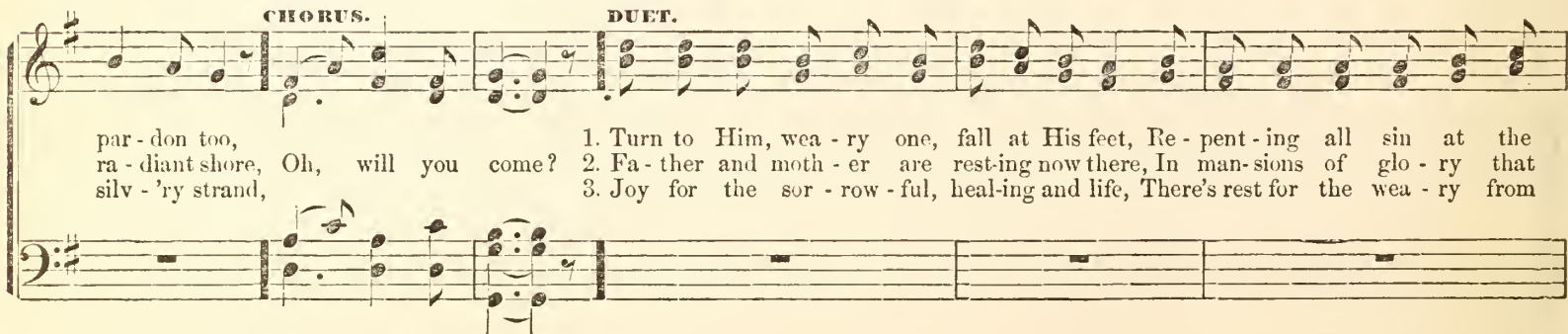
MRS. L. K. ROGERS.

E. T. POUND.



SOLO. **CHORUS.** **SOLO.**

1. A Sav - ior is wait - ing to wel - come you, He of - fers sal - va - tion and
 2. Oh, think of the friends who have gone be - fore, Will you come? Will you come? No part - ing a - gain on that
 3. No lov - ing hearts bro - ken in that bright land, No sick - ness and death on the



CHORUS. **DUET.**

par - don too, ra - diant shore, Oh, will you come?
 silv - 'ry strand,

1. Turn to Him, wea - ry one, fall at His feet, Re - pent - ing all sin at the
 2. Fa - ther and moth - er are rest - ing now there, In man - sions of glo - ry that
 3. Joy for the sor - row - ful, heal - ing and life, There's rest for the wea - ry from

CHORUS.

mer - ey-seat, He a - lone prom - is - es joy and re - lief, And lov - ing eom - pas - sion in your grief.
 you may share, Broth-er and sis - ter triumph - ant - ly sing, The hap - pi - est prais - es to their King. Will you come?
 toil and strife, Fol - low His foot-steps and nev - er more stray A - far from the light of end - less day.

Will you come? Je - sus is plead-ing ten - der - ly, Will you come? Will you come? Oh, will you come?

TRIUMPH.

A. J. SHOWALTER, by per.

1. There is a name I love to hear, I love to sing its worth; It sounds like music in mine ear, The sweetest name on earth.
 2. It tells me of a Sav-ior's love, Who died to set me free; It tells me of His pre-cious blood, The sinner's per-fect plea.
 3. This name shall shed its fragrance still, Along this thorn - y road; Shall sweetly smoothe the rugged hill That leads me up to God.

1. March-ing on with cross and ban - ner o'er us, Give us strength in ear - ly youth; Crown us with the
 2. March-ing on, our feet should nev - er fal - ter, Shod with Christ's pre - par - ing word; Hear the prom - ise,
 3. March-ing on, come, come and join our ar - my, First the cross and then the crown; Bold - ly press to

CHORUS. Spirited.

hel - met of sal - va - tion, Shield of faith and sword of truth.
 "I am sure - ly with you, And will guide you," saith the Lord. Marching on to Zi - on, Marching on to Zi - on,
 Zi - on's ho - ly mountain, Rest not till the bat - tle's won.

There to lay our bur - dens down, There to meet the friends who've gone before us, There to gain a star - ry crown.

*From "Sweet Fields of Eden," by per.

PILGRIM STRANGER. 7s & 6s.

REV. W. T. DALE.

"And confessed that they were strangers and pilgrims on the earth."—MATT. x1: 31.

CHAS. H. GABRIEL.

1. I am a pil - grim stran - ger, I'm seek - ing for my home, A home be - yond the riv - er,
 2. There gold - en fruits are wav - ing Up - on the ol - ive trees; And o - dors sweet and frag - rant,

Where sur - ges cease to foam. This world is full of trou - bles, And tri - als all the way,
 Are borne on ev - 'ry breeze. No chill - ing blasts of win - ter Shall blight the joys a - bove,

But bet - ter man - sions wait me, In realms of end - less day.
 No sick - ness ev - er en - ter That home of light and love.

3 There Jesus waits to welcome,
 And crown me with the blest,
 Oh, when shall I be near Him,
 And on His bosom rest?
 Blest Savior, I am coming
 To swell the ranks above,
 And sing the joyful anthem
 Of sweet redeeming love.

4 I have some friends in heaven,
 That land of light and song,
 Oh, when shall I be with them,
 And swell the blissful throng?
 Lo! then in Eden's palace
 I'd ever make my home,
 And here a lonely pilgrim
 I never more should roam.

DELAY NOT.

Words by THOS. HASTINGS.

"Flee from the wrath to come."—MATT. iii: 7.

Music by REV. W. T. DALE.

1. De - lay not, de - lay not, O sin - ner draw near, The wa - ters of life are now flow - ing for thee. No price is de -
 2. De - lay not, de - lay not, Why long - er a - buse The love and compassion of Je - sus, thy God? A fount - ain is
 3. De - lay not, de - lay not, O sin - ner, to come, For mer - cy still lin - gers and calls thee to - day; Her voice is not

REFRAIN. o !

mand - ed, the Sav - ior is here, Re - demp - tion is purchased, sal - va - tion is free.
 o - pened, how canst thou refuse To wash and be cleansed in the par - don - ing blood? De - lay not, de - lay not, O sin - ner, to
 heard in the vale of the tomb, Her message, un - heed - ed, will roam far a - way.

Je - sus draw near; De - lay not, de - lay not, Bow, sinner, this moment in pray'r.

4 Delay not, delay not; the Spirit of grace,
 Long grieved and resisted, may take His sad flight,
 And leave thee in darkness to finish thy race,
 To sink in the gloom of eternity's night.

5 Delay not, delay not, the hour is at hand,
 The earth shall dissolve and the heavens shall fade;
 The dead, small and great, in the judgment shall stand;
 What power, O sinner, will lend thee its aid?

DUET.

1. Room at the cross for a tremb-ling soul, Room at the cross for you; Where the sin -
 2. Room at the cross for a break - ing heart, Room at the cross for you; Choose, then, like
 3. Room at the cross for earth's weary and worn, Room at the cross for you; Come then, oh,

REFRAIN.

lad - en may be made whole, Room at the cross for you.
 Ma - ry, the bet - ter part; Room at the cross for you. Room, room, room at the cross,
 come then, ye souls who mourn, Room at the cross for you.

Room at the cross for you; Room, room, room at the cross, Room at the cross for you.

BLESSED BE THE LORD.

CHAS. EDW. POLLOCK.

Bless - ed be the Lord God of Is - ra - el, Blessed be the Lord God of

Is - ra - el; from ev - er - last - ing to ev - er - last - ing. A - men and A - men.

HEAR MY CRY, O GOD.

FRANK M. DAVIS.

Moderato.

p Hear my cry, O God: attend un - to my prayer. From the end of the earth will I cry unto thee. When my heart is o - ver - whelmed,

Cres.

Lead me to the Rock, that is higher than I, Lead me, lead me, lead me, to the Rock that is higher than I. A-men, A-men.

This musical score is for the piece 'HEAR MY CRY, O GOD. Concluded.' It features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'Lead me to the Rock, that is higher than I, Lead me, lead me, lead me, to the Rock that is higher than I. A-men, A-men.' The piano accompaniment consists of chords and moving lines in both hands, supporting the vocal melody.

CAST THY BURDEN ON THE LORD.

FRANK M. DAVIS.

Slowly.

Cast thy burden on the Lord; cast thy burden on the Lord; cast thy burden on the Lord, and He will sustain thee, and

This musical score is for the piece 'CAST THY BURDEN ON THE LORD.' by Frank M. Davis. It is marked 'Slowly.' and is in 4/4 time. The score includes a vocal line and a piano accompaniment. The lyrics are 'Cast thy burden on the Lord; cast thy burden on the Lord; cast thy burden on the Lord, and He will sustain thee, and'. The piano accompaniment features a steady harmonic accompaniment with some melodic movement in the right hand.

Rit e dim.

He will sus-tain thee, and He will sus-tain thee, and com-fort thee; Cast thy bur-den on the Lord.

This musical score continues the piece 'CAST THY BURDEN ON THE LORD.' It is marked 'Rit e dim.' (Ritardando e Diminuendo). The lyrics are 'He will sus-tain thee, and He will sus-tain thee, and com-fort thee; Cast thy bur-den on the Lord.' The piano accompaniment continues with a similar harmonic texture, leading to a final cadence.

BOW DOWN THINE EAR.

CHAS. EDW. POLLOCK.

Andante.

Bow down Thine ear, O Lord, and hear us; Bow down Thine ear, O Lord, and hear us; Hear the pe -

The first system of the musical score consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The music is written in a simple, hymn-like style with block chords and single notes. The lyrics are printed below the treble staff.

ti - tions we of - fer be - fore Thee; Lead Thou us, O Lord, Lead Thou us; Lead us

The second system continues the musical notation and lyrics. It features similar chordal textures and melodic lines. The lyrics are printed below the treble staff.

in - to Thy truth, And hear our pray'r, O Lord, most High! Hear our pray'r, Hear our pray'r.

The third system concludes the piece. It includes dynamic markings: *Rit. p* (Ritardando, piano) and *pp* (pianissimo). The music ends with a double bar line. The lyrics are printed below the treble staff.

SEARCH ME, O GOD.

87

J. H. TENNEY, by per.

Andante.

Search me, O God, and know my heart, Search me, O God, and know my heart, Search me, O God, and know my heart;

The first system of music features a treble and bass staff in 3/4 time with a key signature of one flat. The melody in the treble staff is accompanied by a bass line. The lyrics are printed below the treble staff.

Try me, and know my thoughts, And see if there be a - ny wick - ed way, a ny wick - ed way in me, And

The second system continues the melody and bass line. The lyrics are printed below the treble staff.

lead me in the way ev - er - last-ing, And lead me, and lead me, and lead me in the way ev - er - last-ing. A - men.

The third system concludes the piece with a final cadence. The lyrics are printed below the treble staff.

"LET EVERY HEART REJOICE AND SING."

E. T. P.

With animation.

1. { Let every heart re-joice and sing, Let cho - ral anthems rise,
Ye reverend men and children bring To God your sac - ri - fice. } For He is good; the Lord is good, And kind are all His ways; With

2. { He bids the sun to rise and set, In heaven His power is known,
And earth, sub - dued to Him, shall yet Bow low be - fore His throne. } For He is good, The Lord is good.

songs and honors sounding loud, The Lord Jehovah praise; While the rocks and the rills, While the vales and the hills A glorious anthem raise, A glorious anthem

raise; Let each prolong the grate - ful song, And the God of our fathers praise; Let each prolong the grateful song, And the God of our fathers praise.

“YE SHALL SEEK ME.” Sentence.

m

Ye shall seek me, and shall find me, When yeshallsearch for me with all your heart, When ye shall search for me with

all your heart. Ye shall seek me, and shall find me, When ye shall search for me with all your heart,

Cres. *Dim.*

With all your heart, with all your heart, When ye shall search for me with all your heart, with all your heart.

CRYSTAL SPRING.

(TEMPERANCE SONG.)

CHAS. EDW. POLLOCK.

SOLO.

1. Give me a draught from the crys - tal spring, When the burn - ing sun is high ; Where the rocks and the woods their
 2. Give me a draught from the crys - tal spring, When the cool - ing breez - es blow ; When the leaves of the trees are
 3. Give me a draught from the crys - tal spring, When the win - try winds are gone ; When the flow'rs are in bloom and the
 4. Give me a draught from the spark - ling spring, When the ripe - ning fruit ap - pears ; When the reap - ers the song of

shad - ows fling, And the sand and the peb - bles lie.
 with - er - ing From the frost or the flee - cy snow..
 ech - oes ring From the woods o'er the ver - dant lawn.
 har - vest sing, And the plen - ty has crown'd the year.

CHORUS.

Give me a draught from the

crys - tal spring, And the same from day to day ; But if aught from the worm of the still you bring, I will pour ev - 'ry drop a - way.

TURN AWAY FROM WINE.*

1. Oh, turn a - way from the sparkling wine, Nor dare to touch the fa - tal
 2. While pur - er joys are found at home, And hap - pier hearts are beat - ing
 3. That fiend will draw its vic - tims in, And on them bring much un - told

Oh, turn a - way from sparkling wine, Nor dare to touch

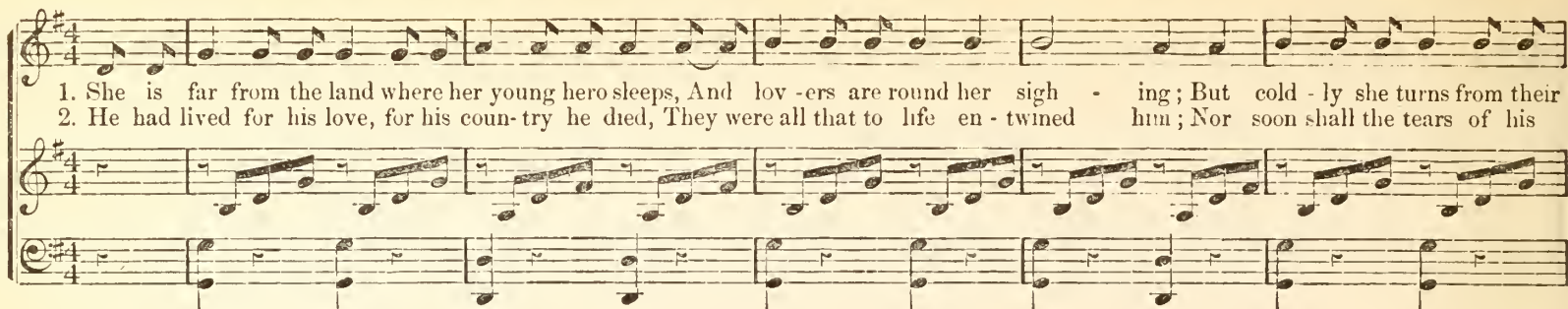
cup; . . . For many a life . . . that was bright as thine . . . Strong drink has robbed . . of ev - 'ry hope.
 there; . . . Beware! there's death . . in drops that foam, . . . A - void the temp - - - ter's fa - tal snare.
 woe; . . . Be warned, and shun . . . the fear - ful sin, . . . Or it may quick - - - ly draw you in.

the fa - tal cup; For many a life as bright as thine Strong drink has robbed of ev - 'ry hope.

Oh, turn a - way, oh, turn a - way, From the bright and sparkling wine! Its caused so ma - ny hopes to fade That once were bright as thine.

SHE IS FAR FROM THE LAND.

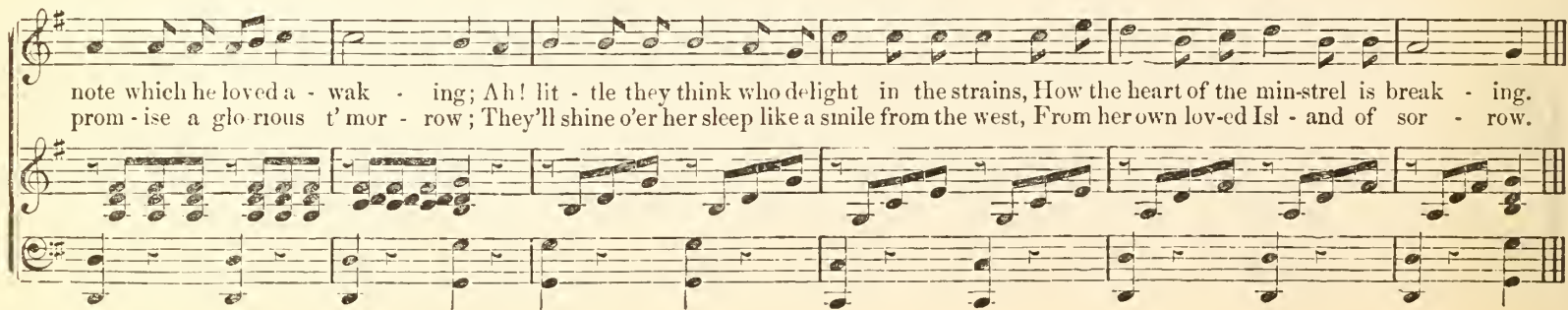
Music arr. by MISS MAGGIE ORMAN.



1. She is far from the land where her young hero sleeps, And lov - ers are round her sigh - ing; But cold - ly she turns from their
2. He had lived for his love, for his coun - try he died, They were all that to life en - twined him; Nor soon shall the tears of his



gaze and weeps, For her heart in his grave is ly - ing. She sings the wild songs of her na - tive plains, Ev - 'ry
coun - try be dried, Nor long will his love stay be - hind him. Oh, make her a grave where the sun - beams rest, Where they



note which he loved a - wak - ing; Ah! lit - tle they think who delight in the strains, How the heart of the min - strel is break - ing.
prom - ise a glo - rious t' mor - row; They'll shine o'er her sleep like a smile from the west, From her own lov - ed Isl - and of sor - row.

THE LITTLE ORPHAN BOY.

Words and music by REV. W. T. DALE. 93

1. I am a lit - tle or - phan boy, I'm left with - out a friend; I've noth - ing now to give me joy,
 2. My fa - ther drank un - til he died, He drank up all his store; We saw him sink be - neath the tide—
 3. My moth - er, left with - out a home, Soon died of bro - ken heart; And I was left, all sad and lone—
 4. She laid her hand up - on my head, And breathed a fer - vent pray'r; "The Lord be kind to thee," she said,

CHORUS.

And no one to de - fend.
 He sank to rise no more. I'm a lit - tle or - phan boy, I'm a lit - tle friend - less boy;
 'Twas sad from her to part.
 And grant His con - stant care.

My moth - er died when I was small, I'm a lit - tle or - phan boy.

- 5 I've wandered far away from where
 My mother sleeps so low,
 I never more shall meet her here,
 No matter where I go.
- 6 Vile rum has caused me all this woe,
 And killed my peace and joy;
 And now I'm left without a friend—
 A little orphan boy.

"GO FEEL WHAT I HAVE FELT."

NOTE.—A young lady of New York, writing on the subject of temperance, was so full of pathos that a friend accused her of being a maniac on the subject, whereupon she wrote the words of this song.

Music by REV. W. T. DALE, by per.

1. Go feel what I have felt, Go bear what I have borne, Sink 'neath the blow a fa - ther dealt,
 2. Go kneel as I have knelt, In - plore, be - seech and pray; Strive the be - sot - ted heart to melt,
 3. Go weep as I have wept O'er a loved fa - ther's fall; See ev - 'ry prom - ised bless - ing swept,
 4. Go see what I have seen; Be - hold the strong man bow; With gnash - ing teeth, lips bathed in blood,

And the cold world's proud scorn; Then suf - fer on from year to year—The soul - re - lief, the seorching tear.
 The down-ward course to stay; Be dashed with bit - ter eurse a - side, The pray'rs burlesqued, the tears de - fied.
 Youth's sweetness turned to gall; Life's fad - ing flow'rs strewed all the way That brought me up to wom - an's day.
 A eold and liv - id brow; Go eatch his with - ered glance, and see Re - fleet - ed there his mis - er - y.

5 Go to the mother's side,
 And her crushed bosom cheer,
 Thine own deep anguish strive to hide,
 Wipe from her cheek the tear;
 Mark her worn frame and withered brow,
 The gray that streaks the dark hair now.

6 Go hear and feel and know
 All that my soul hath known;
 Then look upon the wine-cup's glow,
 See if it can atone;
 Think of its flavor—you will try
 What we proclaim "'tis drink and die."

7 Tell me I hate the bowl?
Hate is a feeble word—
 I LOATHE, ABHOR: *my very soul*
With strong disgust is stirred
Whene'er I see, or hear, or tell
 OF THE DARK BEVERAGE OF HELL.

THE WINE-CUP DID IT ALL.

Last words of a young man who was executed in England for the murder of a younger brother, while in a fit of intoxication.

Music by REV. W. T. DALE.

1. The drop was read - y, and the crowd stood breath - less in the sun, While pealed the
 2. The young man looked up - on the drop, Then cast a wish - ful eye To - ward his
 3. I struck the blow, the proof is clear, But give to me my due, My broth - er

pris - on bell most loud Th'appoint - ed hour of one. Some eyes were wild, and some were wet,
 fa - ther's ohim - ney top, And na - tive vil lage nigh. The van - ished joys of ear - ly years
 was to me as dear As a - ny one to you. Up - on his young and ten - der brow

And some were closed to pray; Prisoner, we wait a mo - ment yet If you have aught to sav.
 He dim - ly did re - call, Then said, with quiv - 'ring lips and tears, "The wine - cup did it all."
 My warm - est kiss did fall, I loved him then, I love him now, "THE WINE-CUP DID IT ALL."

TRUST IN THE LORD.

1. Come, friend and brothers, let us be u - nit - ed In songs of praise and in our humble pray'r; Ask - ing our Sav - ior,
 2. Stand up for temp'rance, nev - er be dis - cour - aged, Tho' you may fight a - gainst unnumbered foes; Vict - ry will perch up -
 3. When du - ty calls, tho' dan - ger may surround you, Trust in the Lord, He will thy ref - uge be; Nev - er say halt, but

who is ev - er read - y, To bless His peo - ple when they trust His care. Trust in the Lord, Trust in the Lord,
 on our glorious ban - ner, Tho' Sat - an's host should might - i - ly op - pose. Trust in the Lord, Trust in the
 for - ward, onward ev - er, Faith in the Lord if vic - t - ry you would see. Trust in the Lord, Trust in the

CHORUS.

Trust in the Lord, In all you have to do, Trust in the Lord, Trust in the Lord, Trust in the Lord, And vic - to - ry is sure.
 Lord, Trust in the Lord, Trust in the Lord,

1. Be - fore Je - ho - vah's aw - ful throne, Ye na - tions bow with sa - cred joy;
 2. His sov - reign pow'r, with - out our aid, Made us of clay, and formed us men;
 3. We are His peo - ple, we His care, Our souls and all our mor - tal frame;

Know that the Lord is God a - lone; He can cre - ate, and He de - stroy.
 And when, like wand - 'ring sheep, we strayed, He brought us to His fold a - gain.
 What last - ing hon - or shall we rear, Al - might - y Mak - er, to Thy name?

LOFTY PRAISE. L. M.

E. T. P.

1. Now for a tune of loft - y praise, To great Je - ho - vah's e - qual Son! A - wake, my voice, in heav'nly lays, Tell loud the won - ders He hath done.
 2. Sing how He left the worlds of light, And the bright robes He wore a - bove; How swift and joy - ful was His flight, On wings of ev - er - last - ing love.
 3. Lift up your eyes, ye sons of light, Up to His throne of shin - ing grace; See what im - mor - tal glo - ries sit Round the sweet beauties of His face.

KNIGHT. L. M.

(QUINTETTE.)

Music by CHAS. EDW. PRIOR.

SOPRANO SOLO.

mf

1. How sweet the hour of clos - ing day, When all is peace - ful and se - rene;

2. Such is the Chris - tian's part - ing hour, So peace - ful - ly he sinks to rest;

P

And when the sun with cloud - less ray, Sheds mel - low lus - ter o'er the scene.

When faith, en - dued from heav'n with pow'r, Sus - tains and cheers his lan - guid breast.

CULLODEN. L. M.

E. T. POUND.

Gently.

1. There is a land mine eye hath seen, In visions of en - rapt - ured tho't; So bright that all which spreads between Is with its ra - diant glo - ry fraught.

2. A land up - on whose bliss - ful shore, There rests no shadow, falls no stain; There those who meet shall part no more, And those long parted meet a - gain.

3. There sweeps no des - o - lat - ing wind A - cross that calm, se - rene a - bode; The wand'rer there a home may find, With - in the par - a - dise of God.

LITTLE ROCK. L. M.

FRANK M. DAVIS. 99

Boldly.

Ye Christian her - alds, go pro-claim Salvation in Immanuel's name; To distant climes the tid-ings bear, And plant the rose of Shar-on there.

QUIMBY. L. M.

J. H. TENNEY.

Spirited.

1. The trumpet swells a-long the sky, We hear the joyful, sol-ern sound; The righteous God ascends on high, And shouts of gladness ech - o round.
2. The Lord, who o - ver earth bears sway, Sits on His throne of ho-li - ness; The heathen now His laws o - bey, Let all the earth His praise ex - press.

MILLARD. L. M.

E. T. P.

1. Now in a song of grate-ful praise, To my dear Lord my voice I'll raise; With all His saints I'll join to tell That Jesus hath done all things well.
2. Wis-dom and pow'r, and love di-vine, In all His works un-ri-val'd shine; And force the wond'ring world to tell That He a-lone did all things well.
3. How-e'er mys-te-rious are His ways, Or dark or sor-row-ful my days; And tho' my spir-it oft re-bel, I know He still doth all things well.

Come, O my soul, in sa - ered lays, At-tempt thy great Cre-a-tor's praise; But, oh, what tongue can speak His fame? What verse can reach the lofty theme?

FORSYTH. L. M.

E. T. P.

1. Father of love, to Thee on high, At this calm hour we would draw nigh; To sup-pli-cate before Thy throne, To wor-ship Thee, and Thee alone.
 2. Father of love, to Thee we raise Our eve-ning pray'r and song of praise; Vouchsafe to hear us, Lord of might, And guard us thro' the coming night.
 3. Father of love, to Thee we give Our souls, that in Thee we may live; And when the night of life shall come, Take us to our e-ter-nal home.

BOLINGBROKE. L. M.

THEOPHILUS.

1. When, O my Sav-ior, shall it be, That I no more shall break with Thee? When will this war of passion cease, And I enjoy a last-ing peace?
 2. Now I repent; now sin again: Now I re-vive; and now am slain: Slain with the same malignant dart, Which, oh, too oft-en wounds Thy heart.
 3. When, gracious Lord, when shall it be, That I shall find my all in Thee—The fullness of Thy promise prove, And feast on Thy e-ter-nal love.

VOIGHT. L. M. Double.

T. W. DENNINGTON. 101

1. Come, gra-cious Spir-it, heav'nly dove, With light and com-fort from a-bove; Be Thou our guard-ian, Thou our guide, C'er ev-'ry tho't and step pre-side.
 2. Lead us to ho-li-ness, the road Which we must take to dwell with God; Lead us to Christ, the liv-ing way, Nor let us from His pas-tures stray.

To us the light of truth dis-play, And make us know and choose the way; That ho-ly fear in ev-'ry heart, That we from God may ne'er depart.
 Lead us to God, our fi-nal rest, To be with Him for-ev-er blest; Lead us to heav'n, its bliss to share, Full-ness of joy for-ev-er there.

FREDERIC. L. M.

T. W. DENNINGTON.

1. Tri-umphant Zi-on, raise your head From dust and dark-ness and the dead; Tho' hum-bled long, a-wake at length, And gird thee with thy Sav-ior's strength.
 2. Put all Thy beau-teous gar-ments on, And let Thy ex-cel-lence be known; Deck'd in the robes of right-eous-ness, The world Thy glo-ries shall con-fess.
 3. No more shall foes unclean in-vade, And fill Thy hal-lowed walls with dread; No more shall hell's in-sult-ing host Their vic-t'ry and Thy sor-rows boast.

1. Weary of strug-gling with my pain, Hopeless to burst this sin-ful chain; At length I give the con-test o'er, And seek to free my-self no more.
 2. Lord, I de-spair my-self to heal, I see my sin, but can not feel; I can not, till my spir-it blow, And bid th'o-be-dient wa-ters flow.
 3. 'Tis Thine a heart of flesh to give, Thy gifts I on-ly can re-ceive; Here, then, to Thee I all re-sign, To draw, re-deem, and seal is Thine.

MARVIN. L. M.

E. T. P.

Andante.

1. How sweet to leave the world awhile, And seek the presence of our Lord! Dear Savior, on Thy peo-ple smile, And come, ac-cord-ing to Thy word.
 2. From bus-y scenes we now re-treat, That we may here converse with Thee; Ah! Lord, behold us at Thy feet! Let this the "gate of heav-en" be.
 3. "Chief of ten thousand!" now appear, That we by faith may see Thy face; Oh, speak, that we Thy voice may hear, And let Thy presence fill this place.

CONSECRATION. L. M.

W. M. POUND.

1. What! nev-er speak an e-vil word? Or rash, or id-le, or un-kind? Oh, how shall I, most gracious Lord, This mark of true perfection find?
 2. Thy sinless mind in me re-veal; Thy Spirit's plen-i-tude im-part; And all my spotless life shall tell Th'abundance of a loving heart.

'TIS MIDNIGHT. L. M.

T. W. DENNINGTON. 103

G MINOR.

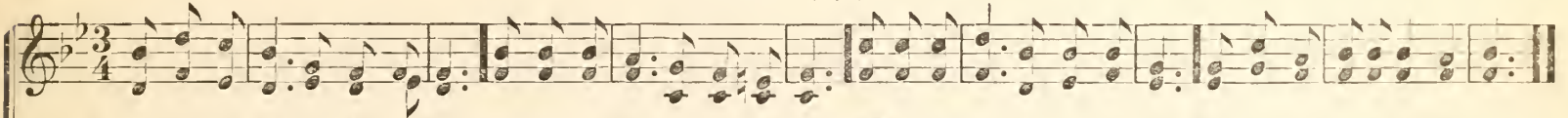


1. 'Tis midnight; and on Olives' brow The star is dimm'd that late-ly shone; 'Tis midnight; in the garden now The suff'ring Sav-ior prays alone.
2. 'Tis midnight; and from all removed, The Sav-ior wrest-les lone with fears; E'en that dis-ci-ple whom He lov'd Heeds not his Mas-ter's grief and tears.
3. 'Tis midnight; and for others' guilt, The Man of Sor-row weeps in blood; Yet He who hath in anguish knelt Is not for-sak-en by His God.



TYLER. L. M.

THEOPHILUS.

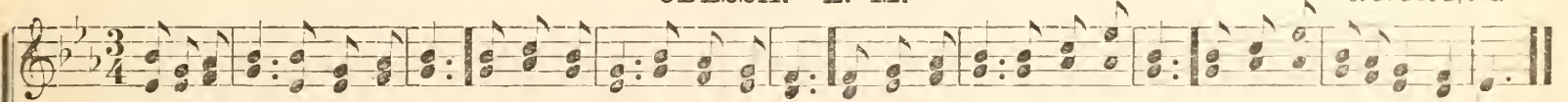


1. Lord, I will bless Thee all my days, Thy praise shall dwell upon my tongue; My soul shall glory in Thy grace, While saints rejoice to hear the song.
2. Come, mag-ni-fy the Lord with me; Come, let us all ex-alt His name; I sought th'eter-nal God, and He has not exposed my hope to shame.
3. His ho-ly an-gels pitch their tents Around the men who serve the Lord; Oh, fear and love Him, all His saints! Taste of His grace and trust His word.



ODESSA. L. M.

J. D. DODD, 1882.



1. Thro'ev'ry age, e-ter-nal God, Thou art our rest, our safe a-bode; High was thy throne ere heav'n was made, Or earth Thy humble foot-stool laid.
2. Long had'st thou reigned ere time be-gan, Or dust was fashioned in-to man; And long Thy kingdom shall endure When earth and time shall be no more.
3. But man, weak man, is born to die, Made up of guilt and van-i-ty; Thy dreadful sentence, Lord, was just, "Re-turn, ye sinners, to your dust."
4. A thousand of our years amount Scarce to a day in Thine account; Like yes-ter-day's de-part-ed light, Or the last watch of ending night.



1. As when some wea - ry trav - 'ler gains The height of some com - mand - ing hill,
 2. So when the Chris - tian pil - grim views, By faith, His man - sions in the skies,

His heart re - vives, if o'er the plains He sees his home, tho' dis - tant still.
 The sight his faint - ing strength re - news, And wings his speed to reach the prize.

FORT VALLEY. L. M.

E. T. P.

Flowing.

mp
 1. There is a stream whose gen - tle flow Sup - plies the cit - y of our God;
 2. That sa - cred stream, Thy ho - ly word, Sup - ports our faith, our fear con - trols;

Life, love, and joy still glid - ing through, And wat - 'ring our di - vine a - bode.
Sweet peace Thy prom - is - es at - ford, And gives new strength to faint - ing souls.

WALTER. L. M.

E. T. POUND.

Flowing.

1. At anchor laid, remote from home, Toiling I cry, "Sweet Spirit, come;" Ce-les-tial breeze no long-er stay, But swell my sails and speed my way.
2. Fain would I mount, fain would I glow, And loose my cable from be-low; But I can on-ly spread my sail, Thou, Thou must breathe th' auspicious gale.

PENN. C. M.

CHAS. EDW. POLLOCK.

Gently.

1. Sweet was the time when first I felt The Savior's pard'ning blood Applied to cleanse my soul from guilt, And bring me home to God.
2. Soon as the morn the light re - veal'd, His prais-es tuned my tongue; And when the evening shades prevail'd, His love was all my song.
3. Rise, Lord, and help me to pre - vail; Oh, make my soul Thy care: I know Thy mer-cy can - not fail; Let me that mer - cy share.

IVERSON. C. M.

J. H. TENNEY.

1. Thou art my por-tion, O my God; Soon as I know Thy way, My heart makes haste t'obey Thy word, And suffers no de-lay.
2. If once I wan-der from the path, I think up-on my ways; Then turn my feet to Thy commands, And trust Thy pard'ning grace.

CATAULA. C. M.

THEOPHILUS.

Maestoso.

1. The Lord de-scend-ed from above, And bow'd the heav'n's most high; And underneath His feet He cast The dark-ness of the sky.
2. On Cher-ub and on Cher-u-bim, Full roy-al-ly He rode; And on the wings of mighty winds Came fly-ing all a-broad.
3. He sat se-rene up-on the floods, Their fu-ry to re-strain; And He, as Sov'reign Lord and King, For ev-er-more shall reign.

GRIFFIN. C. M.

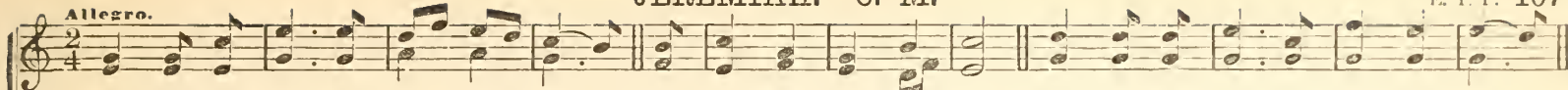
E. T. P.

1. Fa-ther, how wide Thy glo-ry shines! How high Thy wonders rise! Known thro' the earth by thousand sign, By thousands thro' the skies.
2. Now the full glo-ries of the Lamb A-dorn the heav'n-ly plains; Bright seraphs learn Immanuel's name, And try their choicest strains.
3. Oh, may I bear some humble part In that im-mor-tal song! Wonder and joy shall tune my heart, And love command my tongue.

JEREMIAH. C. M.

E. T. P. 107

Allegro.



1. All hail the pow'r of Je - sus' name! Let an - gels pros - trate fall; Bring forth the roy - al di - a - dem,
 2. Crown Him, ye morn - ing stars of light, Who fixed this float - ing ball; Now hail the strength of Is - rael's might,
 3. Let ev - 'ry kin - dred, ev - 'ry tribe, On this ter - res - trial ball, To Him all maj - es - ty as - cribe,



And crown Him Lord of all; Bring forth the roy - al di - a - dem, And crown Him Lord of all.
 And crown Him Lord of all; Now hail the strength of Is - rael's might, And crown Him Lord of all.
 And crown Him Lord of all; To Him all maj - es - ty as - cribe, And crown Him Lord of all.



G. W. L.
Allegro.

OAKLAND. C. M. Double.

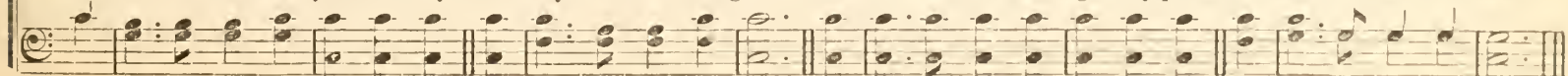
G. W. LYONS.



1. O hap - py land! O hap - py land! Where saints and an - gels dwell; We long to join that hap - py band, And all their anthems swell.
 2. Thou heav'nly Friend! Thou heav'nly Friend! Oh, hear us when we pray; Now let Thy pard'ning grace de - scend, And take our sins a - way.



But ev - 'ry voice in yon - der throng, On earth has breathed a pray'r; No lips un - taught may join the song, Or learn the mu - sic there.
 Be all our fresh, our youthful days, To Thy blest ser - vice giv'n; Then we shall meet to sign Thy praise, A ransomed band in heav'n.



CORRY. C. M.

J. E. WOOTTON, Ala. Normal, 1882.

1. What shall I ren-der to my God For all His kindness shown? My feet shall vis - it Thine a - bode, My songs ad-dress Thy throne.
 2. A - mong the saints that fill Thy house My off'rings shall be paid; There shall my zeal perform the vows My soul in an-guish made.
 3. How hap-py all Thy servants are! How great Thy grace to me! My life which Thou hast made my care, Lord, I de - vote to Thee.

KINGSTON. C. M.

THEOPHILUS.

Andante.

1. Thro' sorrow's night and danger's path, A-mid the decp'ning gloom, We sol-diers of an injured King Are marching to the tomb.
 2. There, when the turmoil is no more, And all our pow'rs de - cay, Our cold remains in sol - i - tude Shall sleep the hours a - way!
 3. Our la-bors done, se-cure-ly laid In this our last re - treat, Un - heed-ed, o'er our si - lent dust The storms of life may beat.

BARNESVILLE. C. M.

FRANK M. DAVIS.

1. Far from these narrow scenes of night, Unbounded glo - ries rise, And realms of joy and pure de-light Unknown to mor-tal eyes.
 2. Fair, distant land, could mortal eyes But half thy charms explore, How would our spirits long to rise, And dwell on earth no more.
 3. Pre - pare us, Lord, by grace divine, For Thy bright courts on high; Then, let our spir-its rise and join The cho - rus of the skies.

Moderato.

1. How oft, a - las, this wretch-ed heart Has wandered from the Lord! How oft my rov - ing thoughts de-part, For - get - ful of His word.
 2. Yet, sov'-reign mer - cy calls "Re - turn!" Dear Lord, and may I come? My vile in - grat - i - tude I mourn, Oh, take the wand'rer home.
 3. And can'st Thou, wilt Thou yet for - give And bid my crimes re-move? And shall a par - doned reb - el live To speak Thy wondrous love?
 4. Thy pard'ning love, so free, so sweet, Blest Sav - ior, I a - dore; Oh, keep me at Thy sa - cred feet, And let me rove no more.

BENTON. C. M.

W. M. POUND.

1. Now let a true ambi-tion rise, And ard'or fire the breast, To reign in worlds a - bove the skies, In heav'nly glories drest, In heav'nly glo-ries drest.
 2. Be - hold Jehovah's re-gal hand A radiant crown display, Whose gems with van - id lus - ter shine, While stars and suns de - cay, While stars and suns de - cay.
 3. Ye hearts, with youthful vig - or warm, The glorious prize pursue, Nor fear the want of earth - ly good, While heav'n is kept in view, While heav'n is kept in view.

EMMETT. C. M.

THEOPHILUS.

1. Walk in the light! so shalt thou know That fellow-ship of love, His Spir-it on - ly can be-stow Who reigns in light a - bove.
 2. Walk in the light! and e'en the tomb No fear-ful shade shall wear; Glo-ry shall chase a-way its gloom, For Christ has con-quer'd there.
 3. Walk in the light! and thine shall be A path, tho' thorn-y, bright; For God, by grace, shall dwell in thee, And God Himself is light.

1. Oh, let me ev - er love to sing, Dear Lord, Thy sacred praise, And let my tongue sweet incense bring, The remnant of my days.
2. And when I bid a - dieu to friends, And cease my singing here, Oh, let me join the an - gel band, And sing for - ev - er there.

And while I sing, oh, fill my soul With grat - i - tude and love; A - cross my heart let rapture roll In streams like that a - bove.
Then, while e - ter - nal a - ges roll, I'll praise my blessed Lord, And tell the rapture of my soul While lean - ing on His word.

MILNER. C. M.

E. T. P.

1. Praise ye the Lord! on ev - 'ry height Songs to His glo - ry raise; Ye an - gel host, ye stars of night, Join in im - mor - tal praise.
2. Oh, fire and vap - or, hail and snow, Ye servants of His will; Oh, stormy winds, that on - ly blow, His mandates to ful - fill.
3. Mountains and rocks, to heav'n that rise; Fair cedars of the wood; Creatures of life, that wing the skies, Or track the plains for food.

LAGRANGE. C. M.

THEOPHILUS. 111

1. With cheerful tones let all the earth To heav'n their voices raise; Let all, inspired with god-ly mirth, Sing sol - emn hymns of praise.
2. God's ten - der mer - cy knows no bound; His truths shall ne'er decay; Then let the will - ing na - tions round Their grateful trib - ute pay.

BURLESON. C. M.

Music by CHAS. EDW. PRIOR.

Allegretto.

1. O Lord, I would delight in Thee, And on Thy care depend; To Thee in ev - 'ry trou - ble flee, My best, my on - ly friend.
2. When all cre - a - ted streams are dried, Thy fullness is the same; May I with this be sat - is - fied, And glo - ry in Thy name.

ARAGOLA. S. M.

J. A. ROBERSON.

1. Come, sound His praise a - broad, And hymns of glo - ry sing; Je - ho - vah is the sov'reign God, The u - ni - ver - sal King.
2. He formed the deep un - known, He gave the seas their bound; The wa - t'ry worlds are all His own, And all the sol - id ground.
3. We share our mutual woes, Our mut - ual bur - dens bears; And oft - en for each oth - er flows The sym - pa - thiz - ing tear.
4. When we are called to part, It gives us mut - ual pain; But we shall still be joined in heart, And hope to meet a - gain.

1. { I love Thy king - dom, Lord, The house of Thine a - bode, } I love Thy Church, O God.
 { The Church our blest Re - deem-er saved With His own pre - cious blood. }

2. { For her my tears shall fall, For her my pray'rs as - cend, } Be - yond my high - est joy
 { To her my toils and cares be giv'n, Till toils and cares shall end. }

Her walls be - fore Thee stand, Dear as the ap - ple of Thine eye, And gra - ven on Thy hand.
 I prize her heav'n - ly ways, Her sweet com - mun - ion, sol - emn vows, Her hymns of love and praise.

PAUL GERHARD, 1666.

SARDIS. S. M.

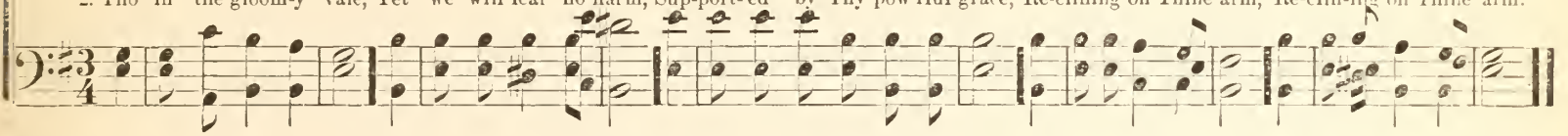
H. G. MANN.

1. Com - mit thou all thy griefs And ways in - to His hands, To His sure truth and ten - der care, Who earth and heav'n commands.
 2. Give to the winds thy fears; Hope, and be un - dis - mayed; God hears thy sighs and counts thy tears, God shall lift up thy head.
 3. Thro' waves and clouds and storms, He gently clears the way; Wait thou His time; so shall this night Soon end in joy - ous day.

E MINOR.



1. When sorrows round us roll, And comforts we have none; Dear Savior, joy that Thou art ours, And all our griefs are gone, And all our griefs are gone.
 2. Tho' in the gloom-y vale, Yet we will fear no harm, Sup-ported by Thy pow'rful grace, Re-clin-ing on Thine arm, Re-clin-ing on Thine arm.

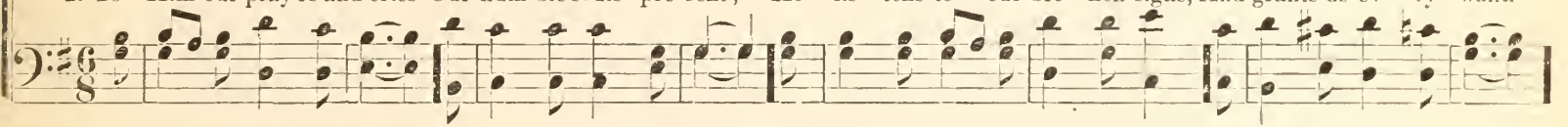


ZEBULON. L. M. Double.

E. T. P.



1. How charming is the place Where my Redeem-er, God, Un-veils the beauties of His face, And sheds His love a - broad!
 2. To Him our pray'rs and cries Our hum-ble souls pre-sent; He lis-tens to our bro-ken sighs, And grants us ev-'ry want.



There, on the mer-cy - seat, With ra - dant glo - ry crown'd, Our joy - ful eyes be-hold Him sit, And smile on all a - round.
 Give me, O Lord, a place With-in Thy blest a - bode, A - mong the chil-dren of Thy grace, The serv-ants of my God.



Legato.

1. A few more years shall roll, A few more sea - sons come, And we shall be with those that rest, A-sleep with - in the tomb.

Cres. *Dim.*

Then, O my Lord, pre-pare My soul for that GREAT day; Oh, wash me in Thy pre - cious blood, And take my sins a - way.

2 A few more storms shall beat
On this wild, rocky shore,
And we shall be where tempests cease,
And surges swell no more.
Then, O my Lord, prepare
My soul for that CALM day;
Oh, wash me in Thy precious blood,
And take my sins away.

3 A few more struggles here,
A few more partings o'er,
A few more toils, a few more tears,
And we shall weep no more.
Then, O my Lord, prepare
My soul for that BLESSED day;
Oh, wash me in Thy precious blood,
And take my sins away.

4 A few more Sabbaths here
Shall cheer us on our way;
And we shall reach the endless rest,
Th' eternal Sabbath day.
Then, O my Lord prepare
My soul for that SWEET day;
Oh, wash me in Thy precious blood,
And take my sins away.

5 'Tis but a little while,
And I.e shall come again,
Who d ed that we might live, who lives
That we with Him may reign.
Then, O my Lord, prepare
My soul for that GLAD day;
Oh, wash me in Thy precious blood,
And take my sins away.

SHARON. S. M.

FRANK M. DAVIS.

1. Blest be the tie that binds Our hearts in Chris-tian love, The fel - low - ship of kin - dred minds Is like to that a - bove.
2. Be - fore our Father's throne We pour our ar - dent pray'rs; Our fears, our hopes, our aims are one, Our comforts and our cares.
3. We share our mut-ual woes, Our mut-ual bur - dens bear, And oft - en for each oth - er flows The sym-pa - thiz-ing tear.
4. When we are called to part It gives us mut - ual pain, But we shall still be joined in heart And hope to meet a - gain.

1. How gen - tle God's commands! How kind His precepts are! Come, cast your burdens on the Lord, And trust His con - stant care.
 2. His boun - ty will pro - vide; His saints se - cure - ly dwell; That hand that bears cre - a - tion up shall guard His chil - dren well.
 3. Why should this anxious load Press down your weary mind? Oh, seek your heav'nly Fa - ther's throne, And peace and com - fort find.

SALEM. S. M.

H. G. MANN.

1. What cheering words are these! Their sweetness who can tell? In time and to e - ter - ni - ty 'Tis with the right - eous well.
 2. In ev - 'ry state se - cure, Kept by Je - ho - vah's eye; 'Tis well with them while life en - dures, And well when called to die.
 3. 'Tis well when joys a - rise, 'Tis well when sor - rows bow, 'Tis well when darkness veils the skies, And strong temp - ta - tions blow.
 4. 'Tis well when on the mount They feast on dy - ing love, And, 'tis as well, in God's ac - count, When they the fur - nace prove.

CLOSING HOUR. S. M.

J. E. WOOTTON, Ala. Normal, 1882

1. Lord, at this clos ing hour Es - tab - lish ev - 'ry heart Up on Thy word of truth and pow'r, To keep us when we part.
 2. Peace to our brethren give; Fill all our hearts with love; In fath and patience may we live, And seek our rest a - bove.
 3. Thro' changes bright or drear, We would Thy will pur - sue, And toil to spread Thy kingdom here Till we its glo - ry view.

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SONG OF THE DAISY.

117

E. T. POUND.

1 In the ear - ly spring - time, When the vio - lets grow, When the birds sing sweet - ly, And the soft winds blow,

2 Sun - ny lit - tle blos - soms, On their slen - der stalk, How much they would teach us, If they could but talk;

The musical score consists of four staves. The first two staves are for the first stanza, and the last two are for the second stanza. Each stanza is accompanied by a vocal line (treble clef) and a piano accompaniment (bass clef). The time signature is 2/4. The key signature has one sharp (F#).

Comes the lit - tle dai - sy, Bloom - ing fresh and fair, Springing bright and joy - ous From its moun - tain lair.

Ev - er look - ing up - ward, All the live - long day, Bright their fac - es turn to Catch the sun - beam's ray.

The musical score consists of four staves. The first two staves are for the third stanza, and the last two are for the fourth line of text. Each line is accompanied by a vocal line (treble clef) and a piano accompaniment (bass clef). The time signature is 2/4. The key signature has one sharp (F#).

1 Love - ly, love - ly May, Ev - er wel - come, ev - er gay; Fra-grance rare fills the air, Love - ly May.

2 Fresh the morn - ing air, Oh, how love - ly all things are; Bird - lings sweet, all so fleet, Love - ly May.

O'er the mead - ows swal-lows fly, Lift the lark her voice on high, Naught can with thy beau - ties vie, O love - ly May.

Buds and blos - soms fresh and bright, Leaves so green, en - chant - ing sight, Naught but joy from morn till night, O love - ly May.

SCHOOL IS OUT.

X. X. X.

E. T. P. 119

1 Hear the chil - dren shout, For the bus - y school is out, See them go to and fro, School is out ;

2 What a hap - py time, Oh, the mer - ry cheer - ful rhyme, Fac - es sweet, here we meet—School is out ;

3 Lit - tle tire - less feet, Pat - ter down the bus - y street, Shout - ing loud, In a crowd "School is out ;"

From their books and les - sons free, Ev' - ry heart is full of glee, What a hap - py sight to see, When school is out.

Here and yon - der see them go, This way, that way, to and fro, Child - hood joys they ev - er know, When school is out.

Hun - gry as a lit - tle bear, Each one e'lam - ore for his share, That is now the on - ly care, When school is out.

Joyfully.

1 What a wreath of ros - es, Fair and leaf - y June; What de - li - cious mu - sic, All the world's in tune;

2 From your toil re - pos - ing, Ye of bus - y hands, View a - while the treas - ures Strewn o'er ma - ny lands;

Fra-grance rich, re - viv - ing Fills the tran - quil air, In this month of months the hills, The dales, the woods are fair.

He, the won - drous art - ist, Paint - er of these flow'rs He may claim for you a part From la - bor's wea - ry hours.

THE PRAIRIE LEA.

X. X. X.

E. T. P.

1 Far out up-on the prai-rie wide, I dear-ly love to roam, Where frâg-rant wild-flow'rs scent the air, And joys unceasing come;

2 The bounding deer a-head we start, And hearts beat high in glee: With dog and gun the chase begins, What joy could brighter be!

The balm-y air of heav'n is free, No anx-ious toil or care can be, Or greet me on the prai-rie lea, Up-on the prairie lea.

Oh, hap-py hunt-ers now are we, All care and trou-ble now must flee, While we are on the prai-rie lea, Up-on the prairie lea.

NELLIE J. MANN.

*Con espressione.*C. C. PRATT, by per.
CHORUS. *dim.*

1 When the si-lence of the night Broods upon the vale and hill, Then with plaintive voice and low, Sings the happy whippoorwill. Whippoorwill, whippoorwill.

2 In some far se-ques-tered grof, All the live-long night he sings, Where the air is calm and still, Sings the happy whippoorwill. Whippoorwill, whippoorwill,

3 Oh, a lone, sad heart has he, Filled with silence all the day, But when night comes then he sings Joyfully his whippoorwill. Whippoorwill, whippoorwill,

p whippoorwill, whippoorwill. When all else is hushed and still, Sings the hap-py whippoorwill, whippoorwill, whippoorwill, whippoorwill, whippoorwill.

wh ppoorwill, whippoorwill. This is what the darkness brings, This the song he ev - er sings, Whippoorwill, whippoorwill, whippoorwill, whippoorwill.

whippoorwill, whippoorwill. This is what his warbling brings, Visions of the coming Spring, Whippoorwill, whippoorwill, whippoorwill, whippoorwill.

rall. *pp*

* From "VOCAL TRIAD No. 2," by per., E. T. POUND.

BEAUTY EVERYWHERE.

R. A. G.

R. A. GLENN, by per.

1 Come, let us wan - der o'er the green, And pluck the ros - es fair; The clouds are gone, the sunlight beams, There's beauty ev'ry-

2 The birds are warb ling in the air; The in - sects soft - ly hum, While from the flow'rs, so fresh and fair, Sweet o - dors gen - tly

3 Come, put your ex - tra gar - ments on, And to the woods we'll stray; And there we'll have the best of fun, To pass the time a-

CHORUS.

where. Come, come, come, the day is bright and fair; Come, come, come, there's beauty ev' - ry - where.

come. Come, come, come, For joy a - waits us there; Come, come, come, there's beauty ev' - ry - where.

way. Come, come, come, There's mu - sic in the air; Come, come, come, There's beauty ev' - ry - where.

Moderato con moto.

1 In the ear-ly autumn While the summer green Lin-gers in the for-est, On the hills is seen, Sings a lit-tle in-sect

2 Oh, you boasting Ka-ty! Hid-ing in the wood, All the night-time fibbing To the sol-i-tude, Who that hears believes you,

3 If you would but show us, What you hide so well, If the ti-ny se-cret You would on-ly tell, What she did so wondrous,
4 If the deed doth shame you, Why not keep it still, You do not con-fess it, Tat-tle as you will, Ev-ermore the se-cret,

f 'Mong the leaf-age hid, And to ev'-ry question answers, *p* Ka-ty, Ka-ty did. Ka-ty

Yet who would forbid Your un-tir-ing pro-test, say-ing, Ka-ty, Ka-ty did. Ka-ty

How the deed was hid, All the world would listen to what—Ka-ty, Ka-ty did. Ka-ty did, Ka-ty did,
Is se-cure-ly hid, And no living mortal knows what—Ka-ty, Ka-ty did. Ka-ty did, Ka-ty did,

KATY DID. Concluded

didn't, Ka-ty didn't, Ka-ty didn't, Ka-ty didn't, Katy didn't, Ka-ty didn't, Katy didn't, didn't, didn't, didn't, *cres.*
 didn't, Ka-ty didn't, Ka-ty didn't, Ka-ty didn't, Katy didn't, Ka-ty didn't, Ka-ty didn't, didn't, didn't, didn't,
 Ka-ty did, Kate did, Katy did, Kate did, Kate did, Ka-ty
 Ka-ty did, Kate did, Katy did, Kate did, Kate did, Ka-ty

didn't, didn't, didn't, didn't, didn't, didn't, didn't, didn't, Oh, we know that Ka-ty didn't! What you say is not true.
 didn't, didn't, didn't, didn't, didn't, didn't, didn't, didn't, What you say is not true.
 did, Kate did, Ka-ty did, Kate did, Kate— Oh, we know what Katy did! What we say is true.
 did, Kate did, Ka-ty did, Kate did, What we say is true.

J. Mc P.

JOHN Mc PHERSON.

1 'Neath the moon-beams soft - ly streaming, O'er the glass - y wave we float, While the spray is soft - ly gleam - ing,
 2 Now each voice is sweet - ly sing - ing, As we ride the silv' - ry wave, Hap - pi - ness to each one bring - ing,
 3 May our lives be like this boat - ing, Free from care as on we glide, Till we heav - en's spires de - not - ing.

CHORUS.

Noise - less glides our lit - tle boat. }
 Great - er pleas - ure need we crave? } Float - ing a - way where sweet moonbeams stray, We'll make no de - lay for
 When we reach the oth - er side. }

soon com - eth day. A - way, a - way, a - way, a - way, a - way, a - way, a - way.
 a - way, a - way, a - way, a - way, a - way, a - way.

1 Down a vale we gai - ly float, All is bright and fair, And the spring-bird's liq - uid note Is
 2 Dan - gers may be at each hand, Tri - als soon be near, Still we are a mer - ry band, And
 3 Let's be hap - py while we may, Soon e - nough comes night, Joy - notes drive dull care a - way, And

CHORUS.

fill - ing all the air. } Float - ing a - long with laugh - ing and song, Who is so mer - ry as
 hav - ing ne'er a fear. }
 make this life so bright.

we! As on - ward we go sweet pleas - ure we know, And we are hap - py and free.

IT IS BETTER TO WHISTLE THAN WHINE.

T. W. DENNINGTON, by per.

1 It is bet - ter to whis - tle than whine; It is bet - ter to laugh than to cry; For though it be cloud - y, the
 2 It is bet - ter to whis - tle than whine; O man with thy sor - row - ful brow, Let the words of the child scatter
 3 It is bet - ter to whis - tle than whine; Poor moth - er, so wea - ry with care, Thank God for the love and the

WHISTLING DUET.

sun will soon shine A - cross the blue, beau - ti - ful sky.
 mur - murs of thine, And gath - er his cheer - ful - ness now. } Then (*Whistling Accomp.*)
 peace that are thine, And the joys of the lit - tle ones share.

rit.

It is bet - ter to whis - tle than whine.

THE FLOWERS.

129

Mrs. A. M. L.

C. H. G.

1 { The flow - ers, the flow - ers are com - ing, Arranged in their beau - ty of old, } The ma - ny hued pan - sies, each
 { The snow-drop, so pure in its white-ness, The cro - cus in pur - ple and gold. }

tell - ing Of some wond'rous sto - ry its own, And vi - o - lets sweet as the o - dors By breezes from spice islands blown.
 fash - ion, Of charms making am - ple par - ade, But love I far more the sweet blossoms, Adorn - ing the valley's low shade.

Words Arranged.

Allegro.

1 Moonbeams are glanc-ing, The star-light is danc-ing, O beau - ti - ful, beau - ti - ful, beau - ti - ful scenes;

2 O - ver the mead-ows Come gay, flit - ting shadows, They're gen - tly be-deck - ing our earth - land with light;

Detailed description: This system contains the first two lines of the song. It features four staves: a vocal line (treble clef, G-clef), a piano accompaniment line (treble clef, F-clef), a piano accompaniment line (alto clef, C-clef), and a bass line (bass clef, F-clef). The key signature is one sharp (F#) and the time signature is 3/8. The lyrics are written below the vocal and piano lines.

Hill-tops and mountains, Clear brooklets and foun-tains, Are glist'-ning and spark - ling with sil - ver - y beams.

Peep - ing and hid - ing, Then through the clouds gliding, O thou art most beau - ti - ful, Queen of the night.

Detailed description: This system contains the second two lines of the song. It features four staves: a vocal line (treble clef, G-clef), a piano accompaniment line (treble clef, F-clef), a piano accompaniment line (alto clef, C-clef), and a bass line (bass clef, F-clef). The key signature is one sharp (F#) and the time signature is 3/8. The lyrics are written below the vocal and piano lines.

GLIDING RIVER.

131

X. X. X.

C. H. GABRIEL, by per.

1 Gen - tle riv - er, glid - ing on, Soft and low thy murm' - ring strain,
 2 Flow'rs of beau - ty mark thy way, Warb - ling song - sters sing so gay;
 3 On - ward, then, with - out de - lay, Through the fields ar - rayed in light;

Nev - er wea - ry on thy way, Sweet, oh, sweet is thy re - frain.
 Mu - sic, love, and har - mo - ny, All com - bine to cheer thy way.
 Em - blem dear to mor - tal kin, Fill our hearts with thy de - light.

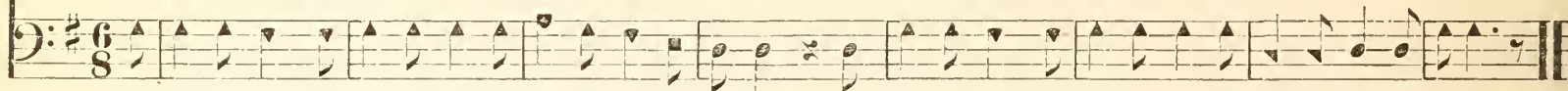
Words arranged.

E. T. P.
FINE.

1 I chat-ter o - ver ston - y ways In lit - tle sharps and treb - les, I bub - ble in - to eddy - ing bays, I bab - ble on the peb - bles;
D.C. I chat-ter, ehat - ter as I flow To join the brimming riv - er, For men may come, and men may go, But I go on for - ev - er.



2 I wind a - bout, and in and out, With here a blos - som sail - ing, And here and there a lus - ty trout, And here and there a gray - ling;
D.C. I draw them all a - long, and flow To join the brimming riv - er, For men may come, and men may go, But I go on for - ev - er.



3 I steal by lawns and grass - y plots, I slide by ha - zel cov - ers, I move the sweet for - get - me - nots That grow for hap - py lov - ers;
D.C. And out and in I curve and flow To join the brimming riv - er, For men may come, and men may go, But I go on for - ev - er.



With many a curve my banks I fret, By many a field and fal - low, And many a fai - ry foreland set With wil - low, weed, and mallow.



And here and there a foam - y flake Up - on me, as I trav - el, With many a silvery wa - ter break A - bove the golden grav - el.



I slip, I slide, I gloom, I glance Among my skimming swallows, I make the net - ted sunbeam dance Against my san - dy shal - lows.

1 How pleased and blest was I To hear the peo - ple cry, "Come, let us seek ur God to - day!"

2 Zi - on, thrice hap-py place, A-dorn'd with won-drous grace, And walls of strength em brace thee round!

3 May peace at-tend thy gate, And joy with - in thee wait To bless the soul of ev' - ry guest;

Yes, with a cheer-ful zeal We haste to Zi-on's hill And there our vows and hon - ors pay.

In thee our tribes ap-pear To pray, and praise, and hear The sa - cred gos - pel's joy - ful sound.

The man who seeks thy peace, And wish - es thine in - crease, A thou - sand bless - ings on him rest.

TRIP LIGHTLY.

E. T. P.

1 Trip light - ly o - ver trou - ble, Trip light - ly o - ver wrong, We on - ly make grief dou - ble By

2 Trip light - ly o - ver sor - row, Tho' all the way be dark; The sun may shine to - mor - row, And

3 Trip light - ly o - ver sad - ness, Stand not to rail at doom; We've pearls to string of glad - ness, On

dwel - ling on it long; Why clasp woe's hand so tight - ly, Why sigh o'er blos - soms dead?

gai - ly sing the lark. Fair hopes have not de - part - ed, Tho' ros - es may have fled;

this side of the tomb; While stars are night - ly shin - ing, And heav'n is o - ver - head,

TRIP LIGHTLY. Concluded.

CHORUS.

Why cling to forms un-sight - ly, Why not seek joy in - stead? Trip light - ly, triplight - ly, trip
 Then nev - er be - down-heart - ed, But look for joy in - stead.
 En - cour - age not re - pin - ing, But look for joy in - stead. Trip light - ly, triplight - ly, trip

light - ly o - ver trou - ble; Trip light - ly, triplight - ly, Trip light - ly o - ver wrong. *Repeat pp.*
 light - ly o - ver trou - ble; Trip light - ly, triplight - ly, Trip light - ly o - ver wrong.

HOME BY THE SEA.

J. CALVIN BUSHLEY.

1 A home, a home on the rush - ing sea, Where the waves are
 2 There bright at eve is each kind - ling star, Where the ves - - per's

1 A home, a home on the rush - ing sea, A home, a home on the rush - ing sea, Where the waves are wild and the
 2 There bright at eve is each kind - ling star, There bright at eve is each kind - ling star, Where the ves-per's sweet eeh - o

wild And the winds are free; Where the dash - ing spray is toss'd in
 sweet Eeh - o from a - far; Where the o - cean mur - murs lie and

winds are free, Where the waves are wild and the winds are free; Where the dash-ing spray, where dashing spray is toss'd in glee, is
 from a-far, Where the eeh- o, sweet eeh- o from a- far; Where the o - cean mur-murs lie and dream, Where o - cean mur - murs

glee, And the foam is light as foam can be. } A home, a
 dream, In the depths where sleep the pearl's bright gleam. }

toss'd in glee, And the foam is light, the foam is light As foam can be, as foam can be. } A home,
 lie and dream, In the depths where sleep the pearl's bright gleam, The depths where sleep the pearl's bright gleam. }

CHORUS.

home, a home by the rush-ing sea, A home, a home, a home by the rush - ing sea.

a home, a home by the rush-ing sea, A home, a home, a home by the rush - ing sea.

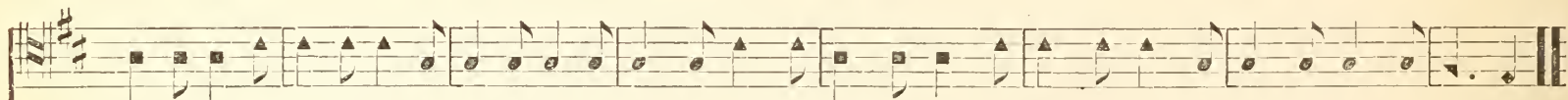
Repeat Chorus p.



1 If all men had the self same mind, And sought the same position, The world would be, as you'll a - gree, Cath - o - lic in con - di - tion. Thus



2 And thus the great world thrives and grows, As each man helps his brother; The great and small, the short and tall, They all help one an - oth - er; For



some must sow and some must reap, And some must plow the mighty deep; And some must wake while others sleep,—Each has his giv - en mis - sion.



some must print and some must fold, And some must carve and some must mold; And some must count the scrip and gold, Each, one pursuit or oth - er.



3 Then banish envy from your hearts,
And keep your souls well lighted;
The world should be, as you'll agree,
At peace and all united.

The water-course will turn the wheel—
The mill will grind the corn to meal—
And God will reign through woe or weal,
And every wrong be righted.

HAPPY LITTLE BIRDS.

X. X. X.

E. T. P.

1 Hap - py lit - tle bird - ie, Sing - ing in the tree, Tell me why you al - ways Are so blithe and free ;

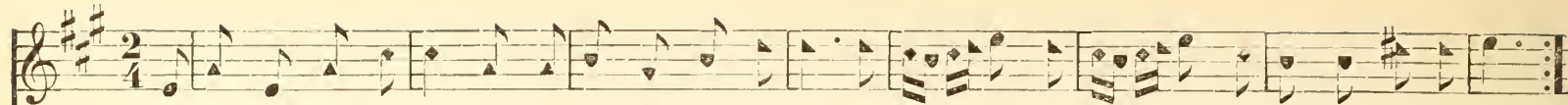
2 When the storms of win - ter Drive you from my door, Who is it that guides you To a warm - er shore ?

3 "Je - sus is my keep - er, He di - rects my way, Taught me how to war - ble All the sum - mer day."

Do you ev - er sor - row ? Do you know a care ? Sing - ing thus so glad - ly, As you mount the air.

Thro' the path - less heav - ens, Who points out the way, Who is it that keeps you Al - ways glad and gay ?

This the bird - ie told me, As it mount - ed high, Sing - ing loud in glad - ness, Thro' the a - zure sky.



1 The sum-mer days are com-ing, The mer-ry birds are here, How sweetly now their wild-wood notes Ring out so full and clear.



2 The sum-mer days are com-ing, All earth is bright and gay, A-wake, ye birds, a-wake, awake, Let mu-sic crown the day.



How sweet their notes.



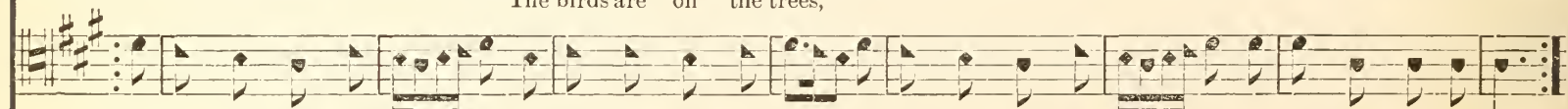
A-wake, a-wake.



Their perfume to the breeze.



The birds are on the trees,



The dai-sies bright are spring-ing, The buds are on the trees, The fragrant flow'rs are fling-ing Their perfume to the breeze.



1 The sum-mer days are com-ing, The mer-ry birds are here, How sweetly now their wild-wood notes Ring out so full and clear.

2 The sum-mer days are com-ing, All earth is bright and gay, A-wake, ye birds, a-wake, awake, Let mu-sic crown the day.

How sweet their notes.

A-wake, a-wake.

Oh, joy-ful sum-mer we have found, Thy ra-diant beau-ties

Oh, joy-ful, joy-ful sum-mer, Thy ra-diance now hath found us, Thy pleas-ures are un-num-bered, Thy

Oh, joy-ful, joy-ful sum-mer, Thy ra-diance now hath found us, Thy pleas-ures are un-

SUMMER DAYS ARE COMING. Continued.

now a - bound. All earth is decked in liv - ing green, And beau - ty ev' - ry - where is seen; The
 beau - ties now sur - round us.
 num - bered, And now sur - round. All earth is decked in liv - ing green, And beau - ty ev' - ry - where is seen; The

sun - ny skies sublime, Are now with na - ture blend - ing; Yes, bright thy fair - y climb, Oh, mer - ry sum - mer time.
 sun - ny skies sublime, Are now with na - ture blend - ing; Yes, bright thy fair - y climb, Oh, mer - ry sum - mer time.

The sum-mer days are com-ing, The mer-ry birds are here, How sweetly now their wild-wood notes Ring out so full and clear.

The sum-mer days are com-ing, All earth is bright and gay, A-wake, ye birds, a-wake, awake, Let mu-sic crown the day.

How sweet their notes.

A-wake, a-wake.

MELLOW EVE. 7s & 6s.

WM. E. CHUTE.

1 The mel-low eve is glid-ing Se-rene-ly down the west; So ev'-ry care sub-sid-ing, My soul would sink to rest.

The for-est hum is ring-ing The day-light's gen-tle close—My an-gels round me sing-ing, Thus chant my last re-pose.

OVER THE WATERS AWAY.

R. A. GLENN.

1 Light as a fair - y, gal - lant and gay - ly, Part - ing the waves that so mer - ri - ly play; Winged like a plov - er,

2 Gal - lant and gay - ly, pret - ty sea fair - y, Bow to the sum - mer breeze, has - ten a - way; Bright col - ors wav - ing,

CHORUS.

summer seas o - ver, Glid - eth our bark o'er the wa - ters a - way. Light as a fair - y,

Light as a fair - y, gal - lant and gay - ly,

thus the wind braving, Hail we with pleas - ure the beau - ti - ful day. Light as a fair - y, gal - lant and gay - ly,

gal - lant and gay - ly, Part - ing the waves that so
 Part - ing the waves that so mer - ri - ly play, Light as a fair - y, gal - lant and gay - ly,
 Part - ing the waves that so mer - ri - ly play, Light as a fair - y, gal - lant and gay - ly,

mer - ri - ly, mer - ri - ly play; Wing'd like a plov - er,
 part - ing the waves that so mer - ri - ly play; Wing'd like a plov - er, sum - mer seas o - ver,
 part - ing the waves that so mer - ri - ly play; Wing'd like a plov - er, sum - mer seas o - ver,

OVER THE WATERS AWAY. Concluded.

sum - mer seas o - ver, A-
 Wing'd like a plov - er, sum-mer seas o - ver, Glid - eth our bark o'er the wa - ters a - way,
 Wing'd like a plov - er, sum-mer seas o - ver, Glid - eth our bark o'er the wa - ters a - way,
 way, a - way, a - way, O - ver the wa - ters a - way, a - way.
 a - way, a - way, a - way, O - ver the wa - ters a - way, a - way, a - way.
 a - way, a - way, a - way, O - ver the wa - ters a - way, a - way, a - way.

The musical score is arranged in two systems, each with four staves. The top staff is the vocal line, and the bottom three are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The score concludes with a double bar line and repeat dots.

1 To God, the on - ly wise, Our Sa - viour and our King, Let all the saints be - low the skies Their hum - ble prais - es bring.

2 'Tis his almight - y love, His coun - sel and his care, Preserves us safe from sin and death, And ev' - ry hurt - ful snare.

JUSTIN. S. M.

E. T. P.

Gently.

1 What shall we ren - der, Lord, For all the grace we see! Since all the good - ness we can yield, Ex - tendeth not to thee.

2 To scenes of pain and woe, Our cheer - ful feet re - pair, And with the gifts thy hands bestow, Relieve the mourner's care.

3 The wid - ow's heart shall ring, The or - phan shall be glad; And hun - gry souls we'll glad - ly point To Christ, the liv - ing head.

1 I am think-ing to-night of my old cot-tage home, That stands on the brow of the hill, Where in life's ear-ly morn-ing I

2 Ma - ny years have gone by since in pray'r there I knelt, With dear ones around the old hearth; But my mother's sweet pray'rs in my

3 One by one they have gone from the old cot-tage home, On earth I shall meet them no more; But with them I shall meet round the

CHORUS.

once loved to roam, But now all is qui - et and still. Oh, my old cot-tage home, That stands on the brow

heart still is felt, I'll treas-ure them up while on earth.

beau - ti - ful throne, Where parting will come nev - er - more. Oh, my old cot-tage home, That stands on the brow

of the hill, Where in life's ear - ly morn - ing I once loved to roam, But now all is qui - et and still.

of the hill, Where in life's ear - ly morn - ing I once loved to roam, But now all is qui - et and still.

of the hill.

Detailed description: This block contains the musical score for the song 'MY OLD COTTAGE HOME. Concluded.'. It features four staves of music. The first two staves are in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The last two staves are in bass clef with the same key signature and time signature. The lyrics are written below the staves, with the first line of lyrics corresponding to the first two staves, the second line to the next two, and the third line to the final two. The lyrics are: 'of the hill, Where in life's ear - ly morn - ing I once loved to roam, But now all is qui - et and still.' repeated for the first two systems, and 'of the hill.' for the final system.

YEARS GONE BY.

H. COYLE.

E. T. P.

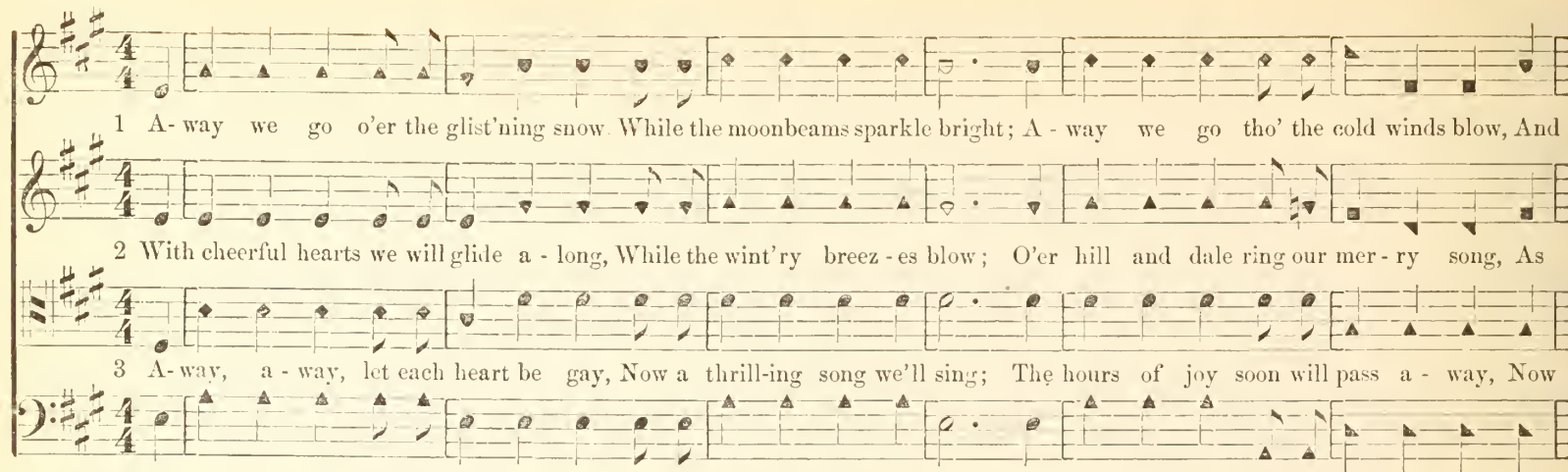
1 The years gone by—how soft, how fleet; How like a saint - ed an - gel's feet, De - part - ing from the star - ry throne On mes - sag - es of love un - known.

2 The years gone by—ah! who can tell Where those de - part - ed mo - ments dwell? Sunk in what deep and wave - less sea! Lost in what wide e - ter - ni - ty!

3 The years gone by—for - ev - er gone—No trace to fix a tho't up - on; But joy and grief, and tears and sighs, Are hid - den in the years gone by.

Detailed description: This block contains the musical score for the song 'YEARS GONE BY.'. It features three systems of music. Each system consists of a vocal line in treble clef and a piano accompaniment line in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are numbered 1, 2, and 3, corresponding to the three systems. The lyrics are: '1 The years gone by—how soft, how fleet; How like a saint - ed an - gel's feet, De - part - ing from the star - ry throne On mes - sag - es of love un - known.', '2 The years gone by—ah! who can tell Where those de - part - ed mo - ments dwell? Sunk in what deep and wave - less sea! Lost in what wide e - ter - ni - ty!', and '3 The years gone by—for - ev - er gone—No trace to fix a tho't up - on; But joy and grief, and tears and sighs, Are hid - den in the years gone by.'

SONG OF THE SLEIGH RIDERS.



1 A-way we go o'er the glist'ning snow. While the moonbeams sparkle bright; A-way we go tho' the cold winds blow, And

2 With cheerful hearts we will glide a-long, While the wint'ry breez-es blow; O'er hill and dale ring our mer-ry song, As

3 A-way, a-way, let each heart be gay, Now a thrill-ing song we'll sing; The hours of joy soon will pass a-way, Now



merry our hearts to-night. Oh, hear the bells, Then mer-ri-ly, mer-ri-ly on we're

mer-ri-ly on we go. Oh, hear the mer-ry bells a ringing, And the boys and girls a singing mer-ri-ly, mer-ri-ly on we're

let the merry sleigh bells ring. Oh, hear the mer-ry bells a ringing, And the boys and girls a sing-ing mer-ri-ly, mer-ri-ly on we're

unison.

* Use sleigh bells and whip, or small torpedoes in chorus.

bound, All hearts keep time, As mer-ri-ly, mer-ri-ly on.

bound, we're bound, While the moonbeams sparkle brightly; Lover's hearts are beating lightly, Bounding merrily, bounding merrily on.

bound, we're bound, While the moonbeams sparkle brightly; Lover's hearts are beating lightly, Bounding merrily, bounding merrily on.

Detailed description: This block contains the musical score for the 'Song of the Sleigh Riders'. It features four staves: a vocal line at the top, followed by two piano accompaniment staves, and a bass line at the bottom. The key signature is E major (one sharp) and the time signature is 4/4. The lyrics are written below the vocal line. The piano accompaniment includes triplets and various rhythmic patterns. The bass line provides a steady accompaniment.

Key of E.

EVENING BELLS.

"CALVIN."

1 Hark the pealing, soft-ly stealing, Gentle evening, evening bells; Clearly ech-o, sweet-ly ech-o Gen-tly down the dell.
 2 Welcome is the silv'ry mu-sic, Silv'ry, silv'ry, silv'ry bells; Sweetly tell-ing, gen-tly tell-ing Of the day's fare-well.
 3 Day is sleeping, flow'rs are weeping, Pearly, pearly tears of dew; Day re-treating, stars are keep-ing Watch the long night thro'.

Eve - ning bell.
 Silv' - ry bell.
 Tears of dew.

Detailed description: This block contains the musical score for 'Evening Bells'. It features three staves: a vocal line at the top, a piano accompaniment staff in the middle, and a bass line at the bottom. The key signature is E major (one sharp) and the time signature is 4/4. The lyrics are written below the vocal line. The piano accompaniment includes various rhythmic patterns and triplets. The bass line provides a steady accompaniment.

SILENT WATCH.

R. A. GLENN.

With expression. Soprano Solo.

1 Mur - mur, gen - tle voic - es, Thro' the si - lent night, Let thy sweet - est
2 Soft - ly let the ech - o Float up - on the breeze, O'er the hills and

pp

1 Mur - mur, mur - mur, gen - tle voic - es, Thro' the, thro' the si - lent night, Let thy,
2 Soft - ly, soft - ly let the ech - o Float on, Float up - on the breeze, O'er the,

mur - murs Wak - en dear delights; Earth be - low is sleep - ing,
val - leys, And thro' wav - ing trees; Oh, how sweet the mu - sic

let thy sweet - est mur - murs Wa - ken, wa - ken dear de - lights; Earth be, earth be - low is sleep - ing,
o'er the hills and val - leys, And thro', and thro' wav - ing trees; Oh, how, oh, how sweet the mu - ic

Musical score for 'SILENT WATCH. Concluded.' featuring a vocal line and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The vocal line includes lyrics: 'Mead-ow, hill and grove, An - gel's stars are keep - ing Si - lent watch a - bove. As it floats a long, An - gels now are list' - ning To our murm'ring song.' The piano accompaniment consists of two staves with chords and melodic lines.

Mead-ow, hill and grove, An - gel's stars are keep - ing Si - lent watch a - bove.
As it floats a long, An - gels now are list' - ning To our murm'ring song.

Mead - ow, meadows, hills and grove, An - gel's, Angel's stars are keep-ing si - lent, si- lent watch above.
As it, as it floats a-long, An - gels, An-gels now are list'ning to our, to our murm'ring song.

POLLOCK. C. M.

CHAS. EDW. PRIOR.

Maestoso. Not too fast.

Musical score for 'POLLOCK. C. M.' by Chas. Edw. Prior. The key signature is three sharps (F#, C#, G#) and the time signature is 2/2. The tempo marking is 'Maestoso. Not too fast.' The vocal line includes lyrics: 'The Lord our God is clothed with might, The winds o - bey his will; He speaks, and in his heaven - ly height, The roll - ing sun stands still.' The piano accompaniment consists of two staves with chords and melodic lines.

The Lord our God is clothed with might, The winds o - bey his will; He speaks, and
in his heaven - ly height, The roll - ing sun stands still.

1 The fair, bright flow'rs of summer time Are beautiful to me, And glorious are the ma - ny stars That glimmer on the sea ;

2 The sun may warm the buds to life, The dew the drooping flow'rs, And eyes grow bright and watch the light Of autumn's opening hour ;

3 It is not much the world can give With all its show and art, And gold and gems are not the things To sat - is - fy the heart ;

But gentle words and loving smiles, And hands to clasp my own, Are bet-ter than the fair - est flow'rs, Or stars that ev - er shone.

But words that breathe of tenderness And love we know is true, Are warmer than the sum-mer sun, And brighter than the dew.

But, oh, if those who cluster 'round The al-tar and the hearth, Have gentle words and lov-ing smiles, How beau-ti - ful is earth?

OH, WHY NOT TO-NIGHT?

Key of F.

J. CALVIN BUSHEY.

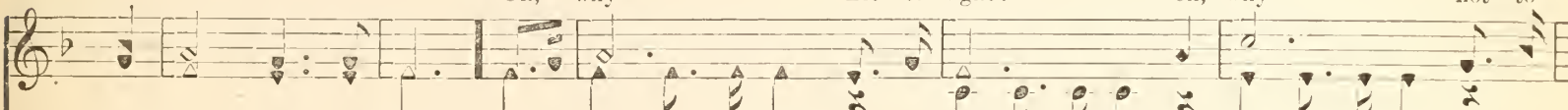


1 Oh, do not let the word de-part, And close thine eyes a-against the light; Poor sin-ner, hard-en not your heart,
 2 To-mor-row's sun may nev-er rise To bless thy long-de-lu-ded sight; This is the time, oh, then be wise,
 3 Our Lord in pit-y lin-gers still, And wilt thou thus his love re-quit? Re-nounce at once thy stubborn will,
 4 Our bless-ed Lord re-fus-es none Who would to him their souls u-nite; Be-lieve, o-bey, the work is done,

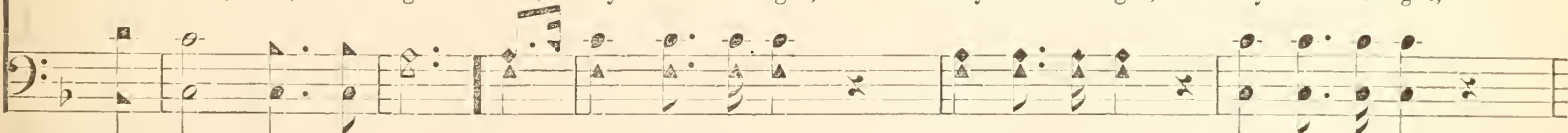


CHORUS.

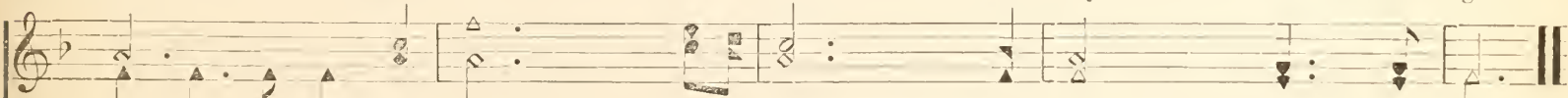
Oh, why not to-night? oh, why not to-



Be saved, oh, to-night. Oh, why not to-night, why not to-night, why not to-night,



night? Wilt thou be saved? then why not to-night?



why not to-night? Wilt thou be saved, wilt thou be saved? Then why not, oh, why not to-night?



RING OUT YE MERRY BELLS.

J. CALVIN BUSHEY.

1 Ring out, ye mer - ry, mer - ry bells, Ye call to mind to-day My hap - py, hap - py childhood's home, So

2 Ring out, ye mer - ry, mer - ry bells, And bid the gath - ring throug To - geth - er meet with - in those walls, With

3 Ring out, ye mer - ry, mer - ry bells, Oh, sweet your tune - ful chime, Ye wak - en in my mem - o - ry Glad

to-day
the throug
sweet chimes

CHORUS.

ma - ny miles a - way. Then ring, ring, ring.

heart-felt praise and song. Ring, ye mer-ry, mer-ry bells, Ring, ye mer-ry, mer-ry bells, ring, ye mer - ry, mer - ry bells,

thoughts of olc - en time. Ring on, ring on, ring on, ring on, ring on, ring on, ye

Bom - - m - - m - - bom - - m - - m - - bom - - m - - m - - m - -

RING OUT, YE MERRY BELLS. Concluded.

repeat chorus pp.

ring, ye bells, ring, Ring, ye joy - ful bells.

ring, ye mer-ry bells, ring, ye mer-ry, mer-ry bells, ring, ye mer - ry, mer - ry bells, Ring, ye joy - ful bells.

mer - ry bells, Ring on, ring on, ring on, ring on, ring on, ye joy - ful bells.

Bom, bom, bom, bom - - m - - m - - bom - - m - - m - - m - - bom - - m - - m - bom.

WEEP NOT FOR ME.

W. F. DAVIS.
dim-e-rit.

Slow and soft. *dim.* *cres.* *dim.* *m* *mp*

1 { When the spark of life is wan-ing, Weep not for me; } When the fee - ble pulse is ceas-ing, } 'Tis the fet-tered soul's releasing; Weep not for me.
 2 { When the lan-guid eye is streaming, Weep not for me; } Start not at its swift decreasing, }
 2 { When the pangs of death assail me, Weep not for me; } Yes, though sin and doubt endeavor } Je - sus is my strength forever! Weep not for me.
 { Christ is mine, he will not fail me; Weep not for me; } From his love my soul to sev-er, }

THOSE EVENING BELLS.*

K. A. GLENN.

1 Those evening bells, those eve-ning bells, How many a tale their mu - sic tells
 2 I think of songs those bells have sung, The mel-low peals from swing-ing tongues,

1 Those evening bells, those evening bells, How many a tale their mu - sic tells
 2 I think of songs those bells have sung, The mel-low peals from swinging tongues,

Of youth and home, and that sweet time When last I heard their soothing chime.
 Their thrill of joy on brid - al day, Their mournful tones o'er life - less clay.

Of youth and home, and that sweet time When last I heard their soothing chime.
 Their thrill of joy on brid - al day, Their mournful tones o'er life-less clay.

* May be used as a Quartet.

p

1 Those evening bells, those evening bells, How many a tale their mu - sic tells
 2 Those evening bells, those evening bells, Still sounding on o'er hill and dell,

p

1 Those evening bells, those evening bells, How many a tale their mu-sic tells of youth and
 2 Those evening bells, those evening bells, Still sounding on o'er hill and dell, Their tale of

Of youth and home, and that sweet time When last I heard their sooth - ing chime.
 Their tale of joy and sor - row tell, Those eve - ning bells, those eve - ning bells.

home, and that sweet time When last I heard their soothing chime.
 joy and sor - row tell, Those eve-ning bells, those eve-ning bells.

THOSE EVENING BELLS. Continued.

Duet. SOPRANO.

Those joy - ous hours have passed a - way, And many a
 Still lin - gers on my list' - ning ear, Their silv' - ry

ALTO.

INST.

Those joy - ous hours have passed a - way,
 Still lin - gers on my list - 'ning ear,

Detailed description: This system contains the first three staves of music. The top staff is for the Soprano voice, the middle for the Alto voice, and the bottom for the Instrumental part. The music is in a 2/4 time signature with a key signature of one flat (B-flat). The lyrics are written below the vocal staves.

heart tones, that then was gay, With - in the tomb now dark - ly
 so faint and clear, While mor - tals live then dis - ap -

And many a heart that then was gay, With - in the tomb
 Their silv' - ry tones, so faint and clear, While mor - tals live

Detailed description: This system contains the next three staves of music. The top staff is for the Soprano voice, the middle for the Alto voice, and the bottom for the Instrumental part. The lyrics are written below the vocal staves.

dwells,
pear,

And hears no more
Still they ring on

those eve - ning bells.
so calm and clear.

And so 'twill
And so 'twill

now dark - ly dwells,
then dis - ap - pear,

And hears no more
Still they ring on

those eve - ning bells.
so calm and clear.

be when I am gone, That tune - ful peal will still ring

And so 'twill be when I am gone, That tune - ful peal

And so 'twill be when I am gone, That tune - ful peal

THOSE EVENING BELLS. Concluded.

on, When oth - er bards shall walk those dells, And sing your praise sweet eve-ning

will still ring on, When oth - er bards shall walk those dells, And sing your praise

will still ring on; When oth - er bards shall walk those dells, And sing your praise

The first system consists of four staves. The top staff is the vocal line with lyrics. The second staff is the first piano accompaniment. The third staff is the second piano accompaniment. The bottom staff is the bass line.

hum

bells, sweet evening bells, sweet eve-ning bells, sweet eve-ning bells. m.

sweet eve-ning bells, sweet evening bells, sweet eve-ning bells, sweet eve-ning bells. m.

sweet eve-ning bells, sweet evening bells, sweet eve-ning bells, sweet eve-ning bells. m.

The second system also consists of four staves. The top staff is the vocal line with lyrics and a 'hum' section. The second staff is the first piano accompaniment. The third staff is the second piano accompaniment. The bottom staff is the bass line.

MY NATIVE HOME.*

Moderato.

C. C. PRATT.

1 Give back to me my na-tive home, Though low-ly it may be; I've nev-er found a spot on earth, That's half so dear to

2 Far, far from home tho' I may roam, Mid scenes of pleas-ure bright, And stran-gers smile along my way, And cause me much de-

3 Give back, give back those hills to me, And I shall cease to roam; Oh, give me back the friends of youth, And my be-lov-ed

rit - e - - - din.

me. The stars in splendor o'er me shine, And friends are by to cheer, But mem'-ry takes me back again To oth-er scenes more dear.

light, Yet still my mem'ry brings me back To youth's de-light-ful dream, To tell how dear some cherished friend, Who ear-ly crossed death's stream.

home, Af - fee-tion, like a chain, doth bind Me to that sa - cred spot, My home, my youth, my early friends Can nev-er be for - got.

* From "VOCAL TRIAD No. 2," by per., E. T. P.

MEMORY'S GOLDEN SHORE.

J. CALVIN BUSHEY.

1 Stand - ing on mem - o - ry's gold - en shore, View - ing the bright and the hap - py
 2 Vis - ions of loved ones be - fore us gone, Lov - ed ones who in the val - ley
 3 Beau - ti - ful thought that the time will come, When in - to our fa - ther's watch - ful

past, Beau - ti - ful thoughts will come o'er and o'er, Of hap - py hours too
 lay, Ne'er a - gain will they join in our song, And mem' - ry asks oh,
 care, We will be call'd to that heav'n - ly home, And meet our long - lost

ff rit.

pure to last. Me thinks I hear a sad, sweet song, By breez - es sad - ly borne a - long, It
 where are they? Dim are the eyes that gen - tly shone, The once warm heart lies still and cold, And
 loved ones there. They'll grasp our hand when we get there, Death's chil - ly tide to the heav'n - ly shore, And

p *f* *m*

MEMORY'S GOLDEN SHORE. Concluded.

strikes up - on the list' - ning ear, And calls to mind sweet mem' - ries dear.
 hushed for aye, for - ev - er gone, The voice that sung the songs of old. } Stand - ing on
 with them we will rest at home, When sad, sad part - ings will not come.

mem - o - ry's gold - en shore, View - ing the bright and the hap - py

past, Beau - ti - ful thoughts will come o'er and o'er, Of hours too pure to last.

1 Blow on, blow on, cold winds, blow on With fu - ri - ous gust and roar; Roll on, roll on, dark wave, roll on To

2 Blow on, blow on, cold winds, blow on, And howl thro' the shrouds a - bove; Roll on, roll on, dark wave, roll on, My

break on the far - off shore; My ship is a beau - ty, I'tend to my du - ty, In safe - ty I brave all the

ship is my pride and love; No hap - pi - er pil - low than here on the bil - low, Where seagulls will sing me so

THE MARINER. Concluded.

la, Tra la la la, . . . Tra la la . . . la la la, . . . Tra la la . . . la la

la la la la la la la, La la la la la la la la la la la la la la la

Detailed description: This system contains the first four staves of music. The top staff is the vocal line with lyrics. The second staff is the first piano accompaniment. The third staff is the second piano accompaniment. The bottom staff is the bass line. The music is in a 3/4 time signature with a key signature of one flat (B-flat). The lyrics are: "la, Tra la la la, . . . Tra la la . . . la la la, . . . Tra la la . . . la la". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

la, . . . Tra la la la la la la la la la la la la la la la, Tra la la la la la la, . . . Tra la la.

la la la la la, La la la la la la la la la la la la la la la la la.

Detailed description: This system contains the second four staves of music. The top staff is the vocal line with lyrics. The second staff is the first piano accompaniment. The third staff is the second piano accompaniment. The bottom staff is the bass line. The lyrics are: "la, . . . Tra la la la la la la la la la la la la la la la, Tra la la la la la la, . . . Tra la la." The piano accompaniment continues with similar rhythmic patterns. The system concludes with a double bar line and repeat signs.

LOVING VOICES.

169

E. T. POUND.

1 Lov - ing voic - es sweet - ly min - gle, Like the mur - mur of a pray'r, In gay childhood's fair - y fan - cies,
 D.C. But the mu - sic in the dwell - ing, Lov - ing voic - es are to me; But the mu - sic in the dwell - ing,

2 When the heart is sad and wea - ry, Soft - ly as the sum - mer rain, Lov - ing voic - es, low and ten - der
 D.C. For like sun - light in the dwell - ing, Lov - ing voic - es are to me; For like sun - light in the dwell - ing,

FINE.

D.C.

In youth's vis - ions rich and rare. Oft we hear sweet songs of na - ture, Ris - ing o - ver land and sea,
 Lov - ing voic - es are to me.

Fall up - on the spir - it pain. O'er life's pathway clouds may gath - er, But the shad - ows al - ways flee,
 Lov - ing voic - es are to me.

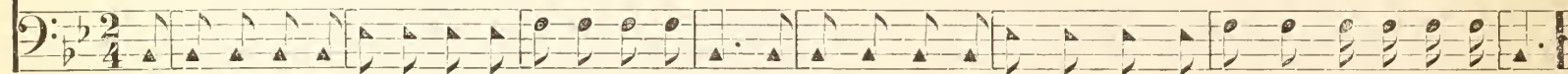
LAUGHING CHORUS.



1 It is a-greed on ev'-ry hand Be-yond a doubt, I trow, That laughing is, you un - der - stand, Pre-ferred to sor - row, pain or woe;



2 Some go through life with faeces long, And searely ev - er smile, A heart - y laugh they think is wrong, And go eom - plain-ing all the while;



To-geth-er let us laugh, ha, ha, ha! And of the pleasure quaff, ha, ha, ha! It is a joy with-out alloy, Then laugh, ha, ha, ha, ha, ha, ha!



But so - ber let them be, ha, ha, ha! We'll laugh in merry glee, ha, ha, ha! 'Twill give you health, 'twill give you wealth, Then laugh, ha, ha, ha, ha, ha, ha!



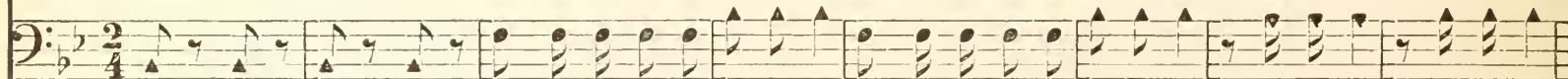
G.

Allegro Moderato.

Come, come, come, come, Come to the mer-ry woods a-way, Come at the breaking of the day, Come a-way, come a-way,
Come, come,



Come, come, come, come, Come to the mer-ry woods a-way, Come at the breaking of the day, come a-way, come a-way,

*cres.*

Come a-way, come away! Come, for na-ture smiles in beauty all a-round us, Come while dewdrops sparkle on the flow'r and tree;



Come a-way, come away! Love and beau-ty with their roy-al chains surround us, In our qui-et grot-to hearts are light and



2

free. in moonlight dance, in mag-ic glance,

free. There fair-ies in their moonlight dance, Flit to and fro in mag-ic glance,

free. In moonlight dance, in mag-ic glance,

And joys abound, Youth and beau-ty, lone-ly hour, Cupid round our hearts entwine His

joy, . . . Youth and beau-ty, lone-ly hour, Cupid round our hearts entwine His

And joys abound, Youth and beau-ty here com-bine To cheer the lonely hour,

COME, COME, COME. Continued.

Moderato. SOPRANO SOLO.

1 2

robes of mys- tic power ; mys- tic power. Birds are sing- ing sweet - ly here, Foun- tains of mirth, beau- ty, and

robes of mys- tic power ; mys- tic power.

3

cres.

3

grace U- nite the wea- ry hearts to cheer, Joy is beam- ing in each face ; No sor- rows here are

3

COME, COME, COME. Continued.

found, No dan - gers lurk a - round, But pleasures reaf a - bound. Then come, . . . oh, come a -

CHORUS.

Soprano.
Alto.
Tenor.
Bass.

Then come, yes, come, oh, come a -

Detailed description: This system contains the first three staves of music. The top staff is the vocal line with lyrics. The middle staff is the piano accompaniment, featuring chords and melodic lines. The bottom staff is the bass line. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music is in a major mode. The lyrics are: 'found, No dan - gers lurk a - round, But pleasures reaf a - bound. Then come, . . . oh, come a -'. The chorus label is placed above the vocal staff. Below the piano and bass staves, the vocal parts are labeled: Soprano, Alto, Tenor, and Bass.

way, All earth . . . is bright and gay, Is bright and gay, Is bright . . . and gay.

way, All earth is bright, is bright and gay, Is bright and gay, Is bright and gay.

Detailed description: This system contains the next three staves of music. The top staff is the vocal line with lyrics. The middle staff is the piano accompaniment. The bottom staff is the bass line. The lyrics are: 'way, All earth . . . is bright and gay, Is bright and gay, Is bright . . . and gay.' The piano accompaniment features a rhythmic pattern of eighth notes and chords. The bass line provides a steady accompaniment. The key signature and time signature remain the same as in the first system.

COME, COME, COME. Continued.

DUET. Soprano 1st & 2d.

Hap - - - py, light, and free here we roam, here we roam in joy and pleas - ure; Come, . . . oh, come a-

Hap - py light, and free we roam in joy and pleas - ure; Come, oh, come ye
way to our grot - to, our grot - to come a - way, Yes, come a - way, Yes, come a - way. . Oh
to our grot - to, come a - way, Yes, come a - way, Yes, come a - way.

COME, COME, COME. Concluded.

cres.

come a - way, Yes come a - way.

Oh, come a - way, Yes, come a - way, Yes, come a - way.

POUND. S. M.

C. WESLEY.

J. CALVIN BUSHEY.

1 A charge to keep I have, A God to glo-ri-fy; A nev-er-dying soul to save. And fit it for the sky.
A charge to keep I have, A God to glo-ri-fy; And fit it for the sky.

2
To serve the present age,
My calling to fulfil;—
Oh, may it all my powers engage
To do my Master's will.

3
Arm me with jealous care,
As in thy sight to live,
And oh, thy servant, Lord, prepare
A strict account to give.

4
Help me to watch and pray,
And on thyself rely;
Assured, if I my trust betray,
I shall for ever die.

EVA CARY.

J. CALVIN BUSHEY.

1 The loved ones leave our side, One by one they cross the tide, Leav-ing us a - lone in sor-row's dark-est state; But we
 2 Tho' we miss the dear, loved face, See the ev-er va - cant place, Yet we know that they will at the por - tals wait; And when
 3 We will spread the good and true, Do the good that we can do, And wait our call let it be soon or late, Then with

FINE.
 know that o - ver there, A - mong the bright and fair, They will meet us at the shin - ing gate.
 our glad spir - its rise To the heights of Par - a - dise, They will meet us at the shin - ing gate.
 voice and harp and song, Press-ing thro' the an - gel throug, They will meet us at the shin - ing gate.

D.S. know that o - ver there, A - mong the bright and fair, They will meet us at the shin - ing gate.

Chorus. We will meet them a - gain,
 We will meet them all a - gain, Yes, we'll meet them all a - gain, Long - er here they could not wait; But we

D.S.

WHIPPOORWILL SONG.

J. C. B.

J. CALVIN BUSHEY.

1 I love to stray by the wood-y rill, Where ev'ning shadows play, And hear the song of the whip-poorwill, As he sings his ev'-ning lay.

2 Oh, soft he trills his ev'-ning lay, By the breez-es borne a - long, A sad-den'd feeling o'er me creeps, As I list to his ev'-ning song.

3 It calls to mind the old, old home, So man - y miles a - way, With long lost friends I have oft times heard Him sing his ev'-ning lay.

*Solo. **

Repeat Chorus pp.

Whippoorwill, whippoorwill, whippoorwill, whippoorwill, whippoorwill, whippoorwill, whippoorwill, whippoorwill.

Oh, list his song, it floats a - long, Now grave, now gay his ev' - ning lay.

* (To be sung in a different part of the room.)

OUR PARTING SONG.

R. A. GLENN.

B. F. SHOWALTER, by per.

1 We now must sing our part - ing song, And bid each oth - er good-night; We'll seek to reach our
 2 Then let us sing our part - ing song, Per - haps we'll meet nev - er more; Some one may go be-

CHORUS.

qui - et home, Dear friends, we now bid you good-night. Good-night, good-night, May we
 fore the morn To sing on the bright, hap - py shore. come a-gain, come a-gain,

all meet a - gain, good-night; Good-night, good-night, May we all meet a - gain, good - night.
 good-night, good-night, good-night, good-night, good-night, good-night.

THINK OF ME.

A. J. S.

A. J. SHOWALTER, by per.

1 When the morn - ing wakes in splen - dor On thy glad and hap - py home, And the gold - en sun - beams
2 When the ev' - ning with its sor - row Comes to thee with fair hopes dead, And there beams no bright - er

ren - der Light up - on the path you roam; When the earth is clad in glad - ness, And the
mor - row, Call - ing back the joys now fled; When the world seems cold and drear - y, And the

birds sing joy - ous - ly, When you feel no thought of sad - ness, Oh, then think of home and me.
birds sing not for thee, When thy heart grows faint and wea - ry, Oh, then think of love and me.

rit.

WHEN THEY ALL COME BACK AGAIN.

J. C. B.

J. CALVIN BUSHEY.

Duett.—Alto and Soprano.



1 Oh, how sad to part with loved ones Whom du - ty calls a - way, And we know that ere we see them,
 2 Some are on the o - cean sail - ing, Some in dis - tant lands do roam; Some have gone to seek their for - tunes
 3 Oth - ers gone, for - ev - er gone On that ev - er on - ward track, Where the trav' - ler, wea - ry trav' - ler

1 hope a - gain to meet them, This tho't dis - pels the
 2 anx - ious wait - ing, long - ing, May it not be all in
 3 land of an - gel choirs, Where the heav'n - ly hosts do

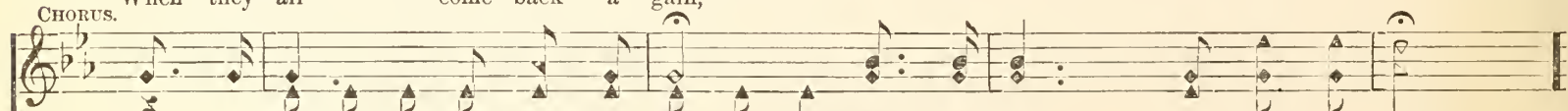


We will watch for many a day; But we hope, we hope a - gain, a - gain to meet them, This tho't, this tho't dispels, dis -
 In a dis - tant west - ern home; Oh, the anxious, anxious waiting, waiting, longing, May it not be, not be all in
 Goes and nev - er more comes back; In that land, that land of an - gel, an - gel choirs, Where the heav'nly hosts, the heav'nly
 pain,
 vain,
 reign,

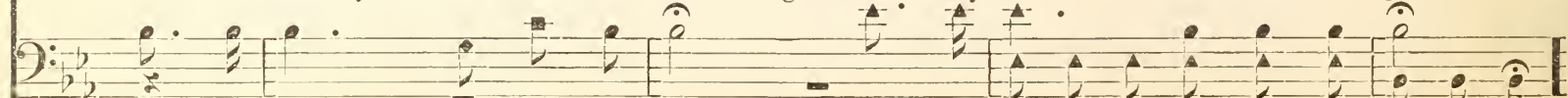


pels the pain, And we fond - ly view the fu - ture, When they all come back a - gain.
 vain, in vain, Speed the hap - py hour of meet - ing, When they all come back a - gain.
 hosts do reign, We will strike glad hands for - ev - er, Be u - nit - ed all a - gain.

CHORUS.
 When they all come back a - gain,



When they all come back, come back a - gain, When they all come back a - gain;



When they all come back a - gain, When they all come back, come back a - gain;

WHEN THEY ALL COME BACK AGAIN. Concluded.

When they all come back a - gain.

Oh, the grand and glo - rious meet - ing,

When they all come back a - gain.

When they all come back a - gain.

The musical score consists of two staves, treble and bass clef, in a 4/4 time signature with a key signature of two flats (B-flat and E-flat). The melody is written in the treble clef, and the accompaniment is in the bass clef. The piece concludes with a double bar line and repeat dots. There are three triplet markings (indicated by a '3' in a circle) over the notes 'all', 'come', and 'back' in the second and third lines of the score.

RING ON, MERRY BELLS.

AS. EDW. POLLOCK.

1 Ring on, ye bells, with joy-ful tale, Far o - ver lake and lea; Make glad my love-ly, na-tive vale, As it was wont to be.

2 Sweet is your tune-ful, changeful play, As on the gale it swells, Or soft-ly floats and dies a - way, A - down the dis-tant hills.

Ring out your cheerful, earnest chime, And bid the gath'ring throng, Within these walls keep holy time, With heartfelt praise and song.

Ring on, and let your joy-ful peal Resound a - far and near, Bid old and young, from hill and dale, De-vout - ly wor - ship here.

The musical score is in 4/4 time with a key signature of two flats. It features two systems of music. The first system includes two vocal parts (1 and 2) and a piano accompaniment. The piano part is characterized by a steady eighth-note accompaniment in the bass clef. The second system continues the piano accompaniment and includes a vocal line in the treble clef. The piece ends with a double bar line and repeat dots.

RING ON, MERRY BELLS. Concluded.

CHORUS for first verse.

Ring on, mer-ry bells, Ring on, mer-ry bells, Ring on, ye bells; Ring
 Ring on, mer-ry bells, Ring on, mer-ry bells, Ring on, ye joy - ful bells;

D.S. CHORUS for second verse.

on, mer-ry bells, Ring on, mer-ry bells, Ring on, ye joy-ful bells. Ring on, mer-ry bells, Ring
 Ring on, mer-ry bells, Ring on, mer-ry bells, Ring on, Ring on, ring

on, mer-ry bells, Ring, ye joy - ful bells; Ring on, mer-ry bells, Ring on, merry bells, Ring, ye joy - ful bells.
 on, Ring on, ring on, ring on,

PEACE TO HIM THAT'S GONE!*

THOMAS MOORE.
Very slow and sad.

(Quartette.)

C. C. PRATT.

m *Dim.* *m* *p*

1 When I am dead, Then lay my head In some lone dis-tant dell, Where voic-es ne'er Shall stir the air,
2 If an-y sound Be heard a-round, Let the sweet bird a-lone, That weeps in song, Sing all night long,

3 Yet, oh, were mine One sigh of thine, One pity-ing word from thee, Like gleams of heav'n, To sin-ners giv'n,
4 How e'er un-blest, My shade would rest, While list'-ning to that tone, E-nough 'twould be, To hear from thee,

Dim. *p* *pp* *p* *Rit e dim.* *pp*

Or break its si-lent spell; Where voic-es ne'er Shall stir the air, Or break its si-lent spell.
"Peace, peace to him that's gone!" That weeps in song, Sing all night long, "Peace, peace to him that's gone!"

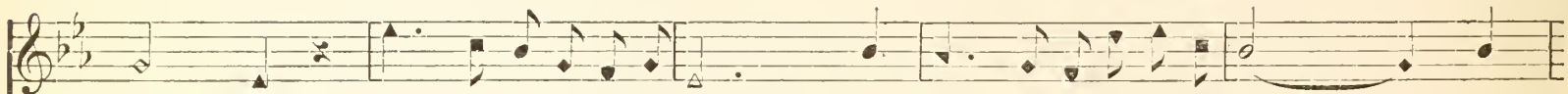
Would be that word to me; Like gleams of heav'n, To sin-ners giv'n, Would be that word to me.
"Peace, peace to him that's gone!" E-nough 'twould be, To hear from thee, "Peace, peace to him that's gone!"

* From "VOCAL TRIAD No. 2," by per.

O FATHER, PLEASE STOP DRINKING!



1 O fa - ther, wont you please stop drink - ing? For it gives our hearts such pain ; O fa - ther, please do stop your
 2 O fa - ther, wont you please stop drink - ing? I have prayed this o'er and o'er, Then ma a - gain would be so
 3 O fa - ther, wont you please stop drink - ing? Stay a - way from those bad men, They al - ways make you break your



drink - ing, We'll be hap - py once a - gain ; You used to be so kind and good In
 hap - py, As she was in days of yore ; Then I no more would have to weep Un -
 prom - ise, They have done it time a - gain ; You al - ways are so kind and good When



O FATHER, PLEASE STOP DRINKING! Concluded.

hap - py days that have gone by, I oft - en sit and think of them Un - til I al-most wish I'd die.
 til my heart is near-ly wild, To hear them, as I pass the street, Say there's the drunkard's lit - tle child.
 e'er you stay with us at home; Do, fa - ther, stay with ma and me, Where crime and dan-ger can - not come.

CHORUS.

O fa - ther, dear - est fa - ther, lis - ten, And stay at home with ma and
 lis - ten, fa - ther, lis - ten,
 me; oh, stay, At home no dan - ger can be - tide you, And so hap-py we will be.

ANNIE MAY.

J. H. TENNEY, by per.

1 Days of my child-hood, Oh, say where are you! Hopes of my youth, ye have vanished like dew; Joys of the pres-ent, how

2 Days of my child-hood, ye're transient as bright; Hopes of my youth, I would mourn not your flight; Joys of the pres-ent, still

3 Days of my child-hood, ye come not a - gain; Hopes of my youth, ye were saddened by pain; Joys of the pres-ent, al-

The first system consists of four staves. The top staff is the vocal line with lyrics. The second staff is the vocal line with lyrics. The third staff is the piano accompaniment. The bottom staff is the bass line.

brief is your stay; Hopes of the fu - ture, ye pass not a - way. Days of my childhood, ye come nev-ermore; Hopes of my youth, your de-

with me re - main; Hopes of the fu - ture, your goal I'll obtain. Days of my childhood, how brief was your stay! Hopes of my youth, ye have

though ye de - part; Hopes of the fu - ture still gladden my heart. Days of my childhood, Oh, say where are you! Hopes of my youth, ye have

The second system consists of four staves. The top staff is the vocal line with lyrics. The second staff is the vocal line with lyrics. The third staff is the piano accompaniment. The bottom staff is the bass line.

lu - sions are o'er; Joys of the pres - ent, al - though you may cease, Hopes of the fu - ture still whis - per of peace.

van - ished a - way; Joys of the pres - ent, still to me be given; Hopes of the fu - ture still whis - per of heav'n.

van - ished like dew; Joys of the pres - ent, how brief is your stay; Hopes of the fu - ture, ye pass not a - way.

GOOD NIGHT.

X. X. X.

C. H. G.

1 Good night, good night, the hour of part - ing With all its pain is here, And tears from eye - lids

2 Good-night, good-night, how sweet the mo - ments Of joy we here have known, And com - ing is the

3 Good - night, good-night, oh, joy - ful meas - ure; Oh, house, where bliss - es reign— In new and sweet - er

GOOD-NIGHT. Concluded.

cres.

start - ing, Pro - claim these mo - ments dear; And tears from eye - lids start - ing, Pro -

har - vest Of seed we here have sown; Yes, com - ing is the har - vest, Of

pleas - ure, Ah, soon we meet a - gain; In new and sweet - er pleas - ures, Ah,

Detailed description: This system contains the first three staves of the musical score. The top staff is the vocal line, the middle is the treble clef accompaniment, and the bottom is the bass clef accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music begins with a fermata over the first measure. The lyrics are printed below the staves, with hyphens indicating syllables across measures. The word 'cres.' is written above the top staff towards the end of the system.

f *rit.* *f* *p* *dim.*

claim these mo - ments dear. We bid you all good-night, Good-night, . . . good-night, good-night, good-night.

seeds we here have sown. Good-night, good-night to all, Good-night . . . to all, good - night, good-night.

soon we meet a - gain. Good-night, farewell, dear friends, Good-night, good-night, good-night, good - night.

Detailed description: This system contains the second three staves of the musical score. It continues the vocal line, treble clef accompaniment, and bass clef accompaniment. The lyrics continue below the staves. Dynamic markings are placed above the top staff: 'f' at the beginning, 'rit.' (ritardando) over the first few measures, 'f' (forte) over the next few, 'p' (piano) over the next few, and 'dim.' (diminuendo) over the final few measures. The system concludes with a double bar line and repeat dots.

THE TWILIGHT HOUR.

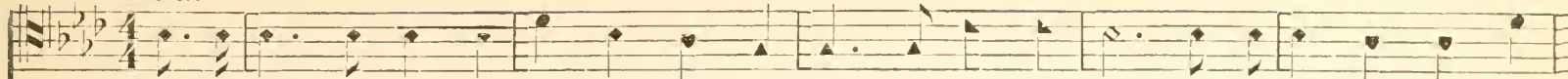
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Rev. JOHN DAVIES.

CHAS. EDW. PRIOR.

Quartette for male voices.

1st. Tenor.



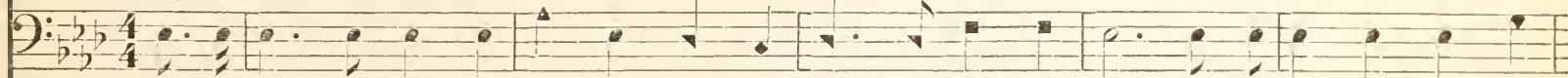
1 In the qui - et hour of twi - light When the day has al - most gone, And the shad - ows of the

2d. Tenor.



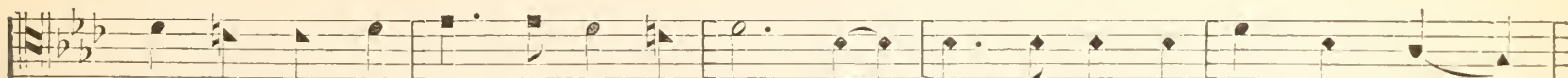
2 Then a still - ness falls on na - ture, And a hush comes o'er my soul, And the puls - es of this

1st. Bass.



3 Oh, I would that in the twi - light I might end my life on earth, And my spir - it pass to

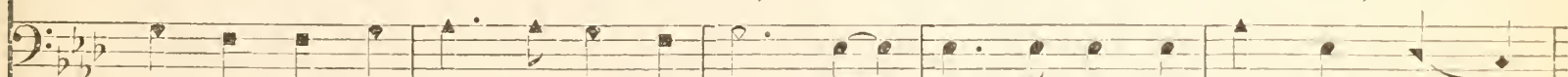
2d. Bass.



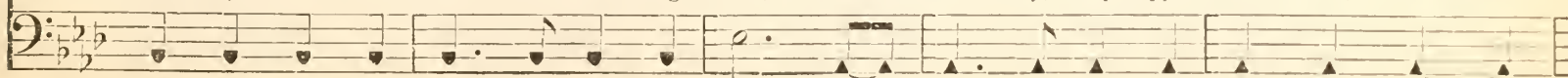
eve - ning Gath - er round me, one by one, I love to sit and pon - der On my



fev - ered Life come un - der heav'ns con - trol; And a - mid the sol - emn si - lence, That



glo - ry As the stars are com - ing forth; In that ho - ly, hap - py sea - son, When



THE TWILIGHT HOUR. Concluded.

jour - ney through the day, And lift my spir - it up to Him Who guides me on the way.

marks the close of day, I can hear the songs of an - gels, In the land not far a - way.

peace and heav'n pre - vail, I feel it would be bliss - ful To pass with - in the veil.

SWEET DREAMS OF HOME.

Mrs. C. L. SCHACKLOCK.
Andante con espress.

FRANK M. DAVIS.

1 We've left the home that gave us birth; The dearest friends of all on earth; The bloom of
 2 We've left the charm of ear - ly years, Their sun - ny smiles, their dew - y tears; The ten - der
 3 Be - hind us lies the ear - ly dawn, — The blossom of our youth is gone, And in the

1 We've left the home that gave us birth; The dearest friends of all on earth;
 2 We've left the charm of ear - ly years, Their sunny smiles, their dewy tears;
 3 Be - hind us lies the ear - ly dawn, — The blossom of our youth is gone,

SWEET DREAMS OF HOME. Concluded.

youth is brushed a - side— We en - ter on a life un - tried.
 love, the watch - ful care, A - lone we now life's bur - den bear.
 world of toil and strife We min - gle in the tide of life.

The bloom of youth is brushed aside— We en - ter on a life un - tried.
 The ten - der love, the watchful care, A - lone we now life's burden bear.
 And in the world of toil and strife We min - gle in the tide of life.

CHORUS.

But in our hearts, where'er we roam, We cher - ish still sweet dreams of

But in our hearts, where'er we roam, We cher - ish still

home; Sweet dreams of home, sweet dreams of home, We cherish still sweet dreams of home. *rit - ard - e - dim.*

sweet dreams of home; Sweet dreams of home, sweet dreams of home, dreams of home

FADING AWAY.

C. H. G.

CHAS. H. GABRIEL.

Soprano Solo. *Obligato.*

Fading a - way, life's fleet-ing day, Fad-ing like morn - ing dew ;

Fad-ing a - way, life's fleet - ing day,

Fad-ing a - way, life's fleet - ing day, Fad-ing like morn - ing dew ;

The first system consists of four staves. The top staff is the vocal line for Soprano Solo, with lyrics. The second staff is the piano accompaniment. The third and fourth staves are the vocal line and piano accompaniment respectively, for a second voice part. The time signature is 12/8, and the key signature has two flats (B-flat and E-flat).

Friend and stranger, yea, friend and foe, Down the dark, unknown pathway go, To the por-tals of blue, *ad lib.* To the portals of blue.

Friend and stranger, yea, friend and foe, Down the dark, unknown pathway go, To the por-tals of blue.

The second system consists of four staves. The top staff is the vocal line for Soprano Solo, with lyrics. The second staff is the piano accompaniment. The third and fourth staves are the vocal line and piano accompaniment respectively, for a second voice part. The time signature is 12/8, and the key signature has two flats. The word *ad lib.* is written above the end of the first line of the vocal part.

FADING AWAY. Continued.

tempo.

Fading a - way, . . . fad-ing a - way, fad-ing, fad-ing, fad-ing, fad-ing

Fading a-way, fading a-way, fad-ing, yes, fad-ing, fad-ing, fad - ing

Fading a-way, fading a-way, fad-ing, yes, fad-ing, fad-ing, fad - ing

This system contains four staves of music. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves are additional vocal parts with lyrics. The music is in a minor key and 3/4 time.

a - way. From the cra - dle to the grave, Onward we press to - day, O - ver a rug - ged way; Fading a -

a - way. From the cra - dle to the grave, Onward we press to - day, O - ver a rug - ged way, a -

a - way. From the cra - dle to the grave, Onward we press to - day. O - ver a rug - ged way, a -

This system contains four staves of music. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves are additional vocal parts with lyrics. The music continues from the first system.

FADING AWAY. Continued.

way, fading a - way, . . . Fading a - way, . . . a - way.

way, a - way, On - ward we press to - day

way, a - way, On - ward we press to - day,

Detailed description: This system contains four staves of music. The top staff is the vocal line, starting with a treble clef and a key signature of three flats. It features a melodic line with lyrics: "way, fading a - way, . . . Fading a - way, . . . a - way.". The second staff is a piano accompaniment with a bass clef, providing harmonic support. The third staff is another vocal line, also in treble clef, with lyrics: "way, a - way, On - ward we press to - day". The fourth staff is a piano accompaniment with a bass clef, with lyrics: "way, a - way, On - ward we press to - day,". The music concludes with a fermata over the final note.

There's naught be - low but toil and care, Sor - row and pain with dark de - spair;

O - ver a rug - ged way, be - low nothing but care, Sor - row with dark de - spair;

O - ver a rug - ged way, be - low nothing but care, Sor - row with dark de - spair;

Detailed description: This system contains four staves of music. The top staff is the vocal line in treble clef, with lyrics: "There's naught be - low but toil and care, Sor - row and pain with dark de - spair;". The second staff is a piano accompaniment in bass clef. The third staff is another vocal line in treble clef, with lyrics: "O - ver a rug - ged way, be - low nothing but care, Sor - row with dark de - spair;". The fourth staff is a piano accompaniment in bass clef, with lyrics: "O - ver a rug - ged way, be - low nothing but care, Sor - row with dark de - spair;". The music concludes with a fermata over the final note.

FADING AWAY. Concluded.

ad lib.

Ev - er it seems to say: . . . Fad - ing a - way, a - way, Fad - ing a - way, . . . fad-ing a-

Ev - er it seems to say: . . . Fad-ing a - way,

Ev - er it seems to say: . . . Fad-ing a - way,

Detailed description: This system contains the first three staves of the musical score. The top staff is the vocal line, starting with a treble clef and a key signature of two flats. The lyrics are 'Ev - er it seems to say: . . . Fad - ing a - way, a - way, Fad - ing a - way, . . . fad-ing a-'. The second staff is the piano accompaniment, starting with a bass clef. The third staff is the vocal line again, with lyrics 'Ev - er it seems to say: . . . Fad-ing a - way,'. The fourth staff is the piano accompaniment, with lyrics 'Ev - er it seems to say: . . . Fad-ing a - way,'.

way, Fading, fad-ing, fad - ing, fad - ing a - way.

fad-ing a - way, fad-ing, yes, fad-ing, fad - ing, fad - ing a - way.

fad-ing a - way, fad-ing, yes, fad-ing, fad - ing, fad - ing a - way.

Detailed description: This system contains the next four staves of the musical score. The top staff is the vocal line, with lyrics 'way, Fading, fad-ing, fad - ing, fad - ing a - way.'. The second staff is the piano accompaniment, with lyrics 'fad-ing a - way, fad-ing, yes, fad-ing, fad - ing, fad - ing a - way.'. The third staff is the vocal line, with lyrics 'fad-ing a - way, fad-ing, yes, fad-ing, fad - ing, fad - ing a - way.'. The fourth staff is the piano accompaniment, with lyrics 'fad-ing a - way, fad-ing, yes, fad-ing, fad - ing, fad - ing a - way.'.

Words arranged.

C. H. G.

1 How love-ly, far-off coun-try, must be thy hills of green! How fer-tile, too, thy val-leys, That sheltered lie be-tween!

2 What hand can paint thy splendor That all around thee gleams, The rich-ness of thy mead-ows, The clearness of thy streams?

3 No moonlight falls up-on thee, No stars their vig-ils keep; Thou hast no need of night-time, Her rest or si-lence deep;

So full of joy and brightness, With never fad-ing light; Thy beau-ties who can pic-ture, O land that knows no night?

What pen portray the glo-ry That fills thy cit-ies bright For-ev-er and for-ev-er, O land that knows no night?

No shadows dim thy splen-dor, Thy God is rest and light, And he has said, O coun-try, That "there shall be no night."

LITTLE FAIRY.

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E. T. P. FINE.

1 Lit-tle fair - y, light and air - y, Tripping o'er the lea, Dancing fleetly, singing sweetly, Welcome now to thee ;

CHORUS. Lit-tle fair - y, light and air - y, Tripping o'er the lea, Dancing fleetly, singing sweetly, Welcome now to thee.

2 Full of gladness, free from sadness, On the spangled wing, Golden pleasures, purest treasures, To my spirit bring ;

Where the zephyr loves to dwell, In the fragrant lil - y bell, Haste thee, fair-y, light and air - y, O'er the dew-y lea.

Pearls that lie in o - cean caves, Far be - low the crest - ed waves, Haste thee, fairy, light and air - y, O'er the dew-y lea.

D.C.

D.C.

D.C.

1 Live for something, be not i - dle, Look a - bout you for employ; Sit not down to use - less dreaming, La - bor is the sweetest joy.

2 Fold - ed hands are ev - er wea - ry, Self - ish hearts are never gay, Life for thee has ma - ny du - ties, Ac - tive be then while you may.

3 Scat - ter blessings on thy pathway, Gen - tle words and chee - ring smiles, Better are than gold and silver, With their grief dispelling wiles.

WEAVER. C. M.

CHAS. EDW. PRIOR.

With spirit.

1 A - wake, my soul! Stretch ev' - ry nerve, And press with vig - or on; A

2 That prize with peer - less glo - ries bright, Which shall new lus - tre boast, When

heav'n - ly race de - mands thy zeal, And an im - mor - tal crown.
vic - tor's wreaths and mon - arch's gems Shall blend in com - mon dust.

THE LITTLE BOY'S DREAM.

Arr. by FRANCIS ANSON EVANS.

Duet.

1 Last night, when I was snug in bed, Such fun it was for me; I dream'd that I was grand-pa-pa, And grand-pa-pa was me.
 2 I thought I wore a pow-der'd wig, Drab pants and gait - ers buff, And took, without a single sneeze, A double pinch of snuff.
 3 And I went walk-ing up the street, And he ran by my side, And 'cause I walk'd too fast for him, The little fel - low cried.
 4 And aft - er tea I washed his face, And when his pray'rs were said, I blew the can-dle out, and left Poor grand-papa in bed.

REFRAIN.

And grand-pa-pa was me, And grand-pa-pa was me; I dream'd that I was grand-pa - pa, And grand-pa - pa was me.
 A dou - ble pinch of snuff, A dou - ble pinch of snuff, And took, with - out a sin - gle sneeze, A dou - ble pinch of snuff.
 The lit - tle fel - low cried, The lit - tle fel - low cried; And 'cause I walked too fast for him, The lit - tle fel - low cried.
 Poor grand-pa pa in bed, Poor grand-pa-pa in bed; I blew the can - dle out, and left Poor grand-pa - pa in bed.

GONE BEFORE. S. M.

W. E. C.

MONTGOMERY.

Weep, lit - tle children, weep, A teach - er's gone be - fore; For those that love to see his face, Shall see his face no more.

SWEET HOME.

JNO. B. VAUGHAN.

1 'Mid scenes of con - fu - sion and creat - ure complaints, How sweet to my soul is com - mun - ion with saints, To

2 Sweet bonds that u - nite all the chil - dren of peace, And thrice bless - ed Je - sus where love can - not cease, Though

3 I sigh from this bod - y of sin to be free, Which hin - ders my joy and com - mun - ion with thee; Though

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff. The lyrics are arranged in three lines, each corresponding to a measure of the vocal line. The music is in 6/8 time and the key signature has three flats (B-flat, E-flat, A-flat).

find at the ban - quet of mer - cy there's room, And feel in the pres - ence of Je - sus at home.

oft from the pres - ence in sad - ness I roam, I long to be - hold thee in glo - ry my home.

now my temp - ta - tions like bil - lows may foam, All, all will be peace when I meet thee at home.

The second system of the musical score also consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff. The lyrics are arranged in three lines, each corresponding to a measure of the vocal line. The music continues in the same 6/8 time and key signature as the first system.

SWEET HOME. Concluded.

CHORUS.

Home, home, sweet home, Pre-pare me, dear Sa-viour, For glo-ry my home. glo-ry my home.
 (omit)

Home, home, sweet home, Pre-pare me, dear Sa-viour, For glo-ry my home glo-ry my home.
 (omit.)

Arranged.

MOTHER'S GOOD NIGHT.

Mrs. FANNIE GABRIEL.

1 Good-night, my precious dar-ling, Now close your eyes to sleep, And God will send his an-gels, A watch o'er you to keep.

2 How sweet to think he loves us, To think he guards us well, And that he soon will take us A-bove with him to dwell.

3 Now close your eyes, my dar-ling, And sweet-ly fall a-sleep, Remem'ring that God's an-gels, A watch o'er you will keep.

NOW WITH VOICES BLENDING.

From "VOCAL TRIAD No. 2," by per.

C. C. PRATT.

1 Now with voic - es blend - ing So grace - ful - ly a - long, While on the air is float - ing Sweet ech - oes of our song.

2 Naught there is so charm - ing, When grateful hearts abound, As tones of mu - sic chim - ing In most mel - o - dious sound.

The musical score consists of four staves. The first two staves are vocal parts (Soprano and Alto) and the last two are piano accompaniment (Right and Left Hand). The key signature is one flat (B-flat) and the time signature is 4/4. The piece is in common time and features a simple, flowing melody with a piano accompaniment of chords and moving lines.

COLFORD. S. M.

THEOPHILUS.

Slowly, gently.

1 It is thy hand, my God; My sor - row comes from thee: I bow be - neath thy chast'ning rod; 'Tis love that bruises me.

2 I would not mur - mur, Lord; Be - fore thee I am dumb: Lest I should breathe one murm'ring word, To thee for help I come.

3 My God, thy name is Love; A fa - ther's hand is thine: With tearful eyes I look a - be - ve, And cry, "Thy will be done!"

The musical score consists of three staves. The first two are vocal parts (Soprano and Alto) and the last is piano accompaniment (Right Hand). The key signature is one flat (B-flat) and the time signature is 2/4. The piece is in common time and features a simple, flowing melody with a piano accompaniment of chords and moving lines.

THE MOUNTAINEER.

C. H. G.

X. X. X.

1 { I'm a jol - ly mountain ranger, La, la, la, la, la, la; } Here I find sweet flowers growing, And the air is pure and free; Soft the
 I am not a-fraid of dan-ger, La, la, la, la, la, la;

2 { While the dew-drops are adorn - ing, La, la, la, la, la, la; } Then my morning song of gladness, With the birds I join and sing; Nev-er
 All the flow - ers of the morn - ing, La, la, la, la, la, la;

cool - ing winds are blow - ing, Waft sweet fra - grance un - to me, La, la, la, la, la, la, Waft sweet fra - grance unto me.

La, la, la, la, la, la, Waft sweet fragrance unto me.

thoughts of pain or sad - ness, Do my wak - ing mo - ments bring, La, la, la, la, la, la, Do my waking moments bring.

THE DAYLIGHT IS FADING.

X. X. X.

CHAS. H. GABRIEL.

1 { The day-light is fad - ing, the shad - ows are fall - ing, The day - god has van - ished a - way in the west;
The voic - es of song - sters now light - ly are call - ing, In ac - cents so ten - der his mate to their nest.

This system contains the first two staves of music. The top staff is a treble clef with a 3/4 time signature. The bottom staff is a bass clef with a 3/4 time signature. The music is in G major, indicated by one sharp (F#). The lyrics are written below the staves, with a large brace on the left side of the first two lines of text.

2 { Now gleaming so bright - ly on you tow' - ring moun - tain, The last beams of day - light fast fad - ing a - way;
Let's go to the crys - tal and full flow - ing foun - tian, And drink from its full - ness the pleas - ures we may.

No lon - ger the air with gay wild - notes is ring - ing, For hushed in - to slum - ber their voic - es of song;

The flow - ers their pe - tals in slum - ber re - pos - ing, While grandly the cow - slip drinks deep of the dew;

This system contains the next two staves of music. The top staff is a treble clef with a 3/4 time signature. The bottom staff is a bass clef with a 3/4 time signature. The music is in G major. The lyrics are written below the staves, with a large brace on the left side of the first two lines of text.

THE DAYLIGHT IS FADING. Concluded.

A man-tle of darkness night soft-ly is flinging,—The stream from the mountain flows lightly a-long. Tra la la, tra la

The ros-es and myr-tle their fragrant leaves closing, And gen-tly the leaves sigh to day-light a-dieu. La la,

Detailed description: This system contains four staves of music. The top staff is the vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes. The second and third staves are piano accompaniment, with the second staff in G major and the third staff in C major. The bottom staff is the bass line in C major, starting with a bass clef. The system concludes with a double bar line and repeat signs.

la, Tra la la la la la la, Tra la la, tra la la, Tra la la la la la, The stream from the mountain flows lightly a - long.

la la, La la la la la, la la, la la, La la la la la, And gently the leaves sigh to day-light a - dieu.

Detailed description: This system continues the musical score with four staves. The top staff is the vocal line, continuing the melody from the first system. The second and third staves are piano accompaniment. The bottom staff is the bass line. The lyrics are written below the notes. The system concludes with a double bar line and repeat signs.

LET THE CHORUS RING.

(Greeting Glee.)

J. H. TENNEY, by per.

Allegretto.

1 A-gain we've met, all hail the meet - ing! From eye to eye flows mu - tual greet - ing; Let heart to heart its rich - est

2 We've left our friends with heart o'er-flowing, We come with spir - its ar - dent glow - ing, O'er many a dis - tant hill and

3 Bright smiles of gladness lips are wreathing, Our hearts in har - mo - ny are breath - ing Thanks-giv - ing to the King of

CHORUS.

store Of joy's e - motion free - ly pour. Free let our voic - es sound, And let the cho - rus ring,

plain, To cel - e - brate with joy - ous strain. Free let our voic - es sound, And let the cho - rus ring,

heav'n, That former ties have not been riv'n. Free let our voic - es sound, And let the cho - rus ring, Till echoes far around, The

LET THE CHORUS RING. Concluded.

Till ech-oes fa a - round, The joy - ous notes, the joy - ous notes we sing;

Till ech-oes far a - round, The joy - ous notes we sing;

joy - ous notes we sing; Till ech-oes far a - round, The joy - ous notes, the joy - ous notes we sing; Till

Till ech - oes far a - round, The joy - ous notes we sing.

Till ech - oes far a - round, The joy - ous notes we sing.

ech-oes far around, The joyous notes we sing; Till ech - oes far a - round, The joy - ous notes we sing.

GONE HOME.

J. H. TENNEY, by per.

Very tenderly.

1. Gone home! gone, gone home! She lin-gers here no long-ger, a rest-less pil-grim walking pain-ful-ly, With homesiek long-ing
 2. Gone home! gone, gone home! The door thro' which she vanish'd clos'd with a jar, and left us here a-lone, We stand with-out in

3. Gone home! gone, gone home! Oh, shall we ev-er reach her; see her a-gain, and know her for our own? Will she con-duct us

4. Gone home! gone, gone home! Oh, hu-man hearted Sav-iour! give us a balm to soothe our heav-y woe; And if thou wilt in

dai-ly grow-ing strong-er, And yearning vis-ions of the joys to be. } Gone home! gone home! To be at rest in heav'n.
 tears, for-lorn and ban-ish'd, Longing to fol-low where one lov'd has gone!

to the heav'nly Teach-er, And bow be-side us, low be-fore His throne? Gone home! gone home! To be at rest in heav'n.

ten-der, pity-ing fa- vor, Has-ten the time when we may rise and go! Gone home! gone home! To be at rest in heav'n.

Andante.

1 Oh, sweet - ly breathe the lyres a - bove, When an - gels touch the quiv' - ring string,
2 And sweet, on earth, the chord shall swell, From mor - tal tongues, of glad - some lays;
3 Je - sus, thy name our souls a - dore; We own the bond that makes us thine;

And wake, to chant Im - man - uel's love, Such strains as an - gel - lips can sing!
When par - don'd souls their rap - tures tell, And, grate - ful, hymn Im - man - uel's praise.
And car - nal joys, that charmed be - fore, For thy dear sake we now re - sign.

Con spirito.

(Quartette.)

1 { Mer - ri - ly, cheer - i - ly glides our boat, O'er the wa - ters so clear and so bright;
Swift - ly and joy - ful the time goes by, While our hearts are so hap - py and light.

La
Tra la la la la la la la la, La la la la la la la la la, la, la, la,

La
Tra la la la la la la la la, la la la la la la la la la.

2 Manfully, playfully dip our oars,
As we row so merry along;
Rowing and keeping the time exact,
As we're singing our magical song.

3 Th' moon in her beauty, now sheds her light
O'er mountain, o'er valley and sea;
Twinkling stars glitter like diamonds bright.
As we trill our sweet accents of glee.

PEACE ON THE DEEP.

T. W. DENNINGTON. 213

1 Stars trem-bling o'er us and sun - set be-fore us, Moun-tains in shad-ows and for-ests a-sleep;
 2 Come not, pale sor-row, be-gone till to-mor-row, Rest, soft-ly fall-ing on eye-lids that weep;

Rall.

While down the riv-er we float on to-geth-er,— Speak not, ah! breathe not, there's peace on the deep.

THE SEA GULL'S SONG.*

(Glee.)

C. C. PRATT

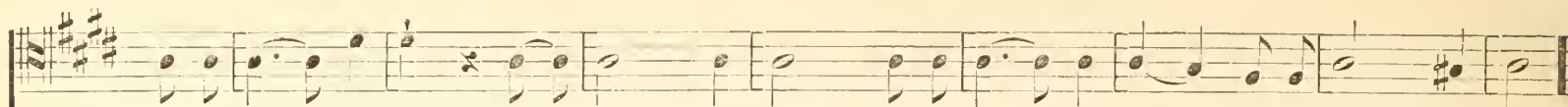
Moderato.

1 Let birds of a bright and a glo-rious wing, 'Mid the sha-dy groves and wild flow-ers sing,
 2 When the sun has set 'neath a cloud of snow, And the bil-lows dance by the gal-lant prow,

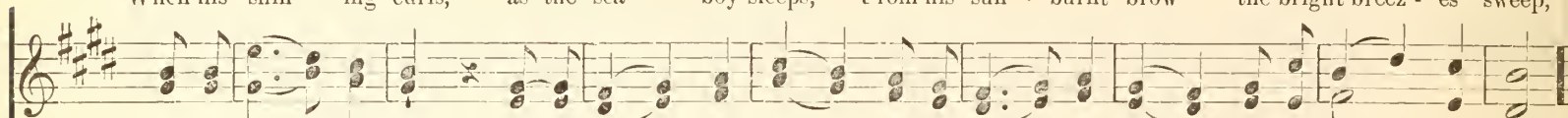
3 O'er the drown-ing wretch on the found'-ring bark, When the black waves mount to a sky as dark,
 4 Let birds of a bright and a gloss-y plume Build their ti-ny homes where the wild flow'rs bloom;

* From "VOCAL TRIAD No. 2," by per.

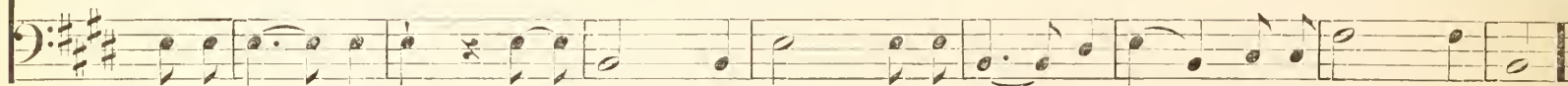
THE SEA GULL'S SONG. Continued.



But mine be the rock where the break - ers roar, And the wild waves roll to the trem - bling shore;
When his shin - ing curls, as the sea - boy sleeps, From his sun - burnt brow the bright breez - es sweep,



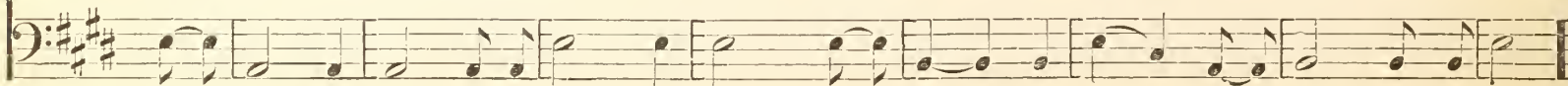
I'd soar with a light and a fear - less wing, And I'd ech - o their vain shrieks back a - gain;
On a slipp' - ry crag I'd build my nest, Where the white spray flies to my snow - y white breast,



For there, oh, there is the place for me To pour my song by the rag - ing sea.
O' there, oh, there is the place for me To sing my song by the rag - ing sea.



For there, oh, there is the place for me To wail with the mar - i - ner out at sea.
And the wild waves rock my cra - dled young, While I sing to the sea an an - swer - ing song.



Allegro.

A. J. SHAWALTEE, by per.

1 Our boat is off, our boat is off, See how she floats the wave, As if on wing the fair - y thing Skims o'er the wa - ters

brave: With laugh and song we glide a - long up - on the rip - pling sea, All fac - es bright with pure delight, Oh,

who are so mer - ry as we, Ha! Ha! Oh, who are so mer - ry as we, Ha! Ha! Oh, who are so mer - ry as we!

2 We'll speed away through lashing spray
O'er waves of every hue,
And bound along with current strong
Upon the waters blue;
With laugh and song we glide along, &c., &c.

3 As safe are we as proudly free
As birds that cleave the air,
On wings as white, as swift our flight
As sea-gulls darting there;
With laugh and song we glide along, &c., &c.

WHEN THE STARS ABOVE ARE SHINING.

A. J. S.
Soprano & Tenor Duet.

A. J. SHOWALTER, by per.

(Duet and Chorus.)

1 When the stars a-bove are shin - ing, And the moon is sink - ing low, I will call to see my
2 When the stars a-bove are shin - ing, And the birds have gone to rest, With my dar - ling I'll be

CHORUS. Soprano.

dar - ling, Who will wel - come me I know. } We'll be mer - ry, we'll be hap - py, As a -
ram - bling Through the fields we love the best. }

Alto.

Tenor.

Bass.

down the stream we glide; We'll be mer - ry, we'll be hap - py, Float - ing on - ward with the tide.

3 When the stars above are shining,
And we're on our homeward way;
We will talk of all our loving,
In our youth's bright gladsome May.

4 When we've lost our youth's bright glory,
And our steps no longer light,
We will sing this same old story,
For to love there is no night.

Mrs. C. L. SHACKLOCK.

FRANK M. DAVIS.

Moderato.

D.C. 1 Sum-mer's lovely reign is o - ver, Leaves are fall-ing dark and sere, Flow'rs are dy-ing, winds are
 D.C. 2 Robed in flow'r-embroidered gar - ments, Wear - ing sunshines golden crown, She was queen of song and

FINE.

sigh - ing, 'Tis the twi - light of the year; But the beau-ty of the blos-soms,
 beau - ty, Ere she laid her scep - tre down; Now her gladsome reign is o - ver,

rit - ard. D.C.

Like the clouds at close of day, Rich - er, rar - er seems and fair-er, Ere they pass from us a - way.
 And the woods are strangely still, Win - ter's i - cy shield will cov-er Ev' - ry lake and sparkling rill.

SUNSHINE.

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FRANK M. DAVIS.

E. H.

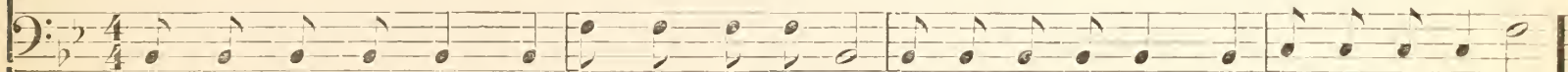
Cheerfully



1 Smil - ing in the val - ley, Stream - ing o'er the plain, See the mer - ry sun - light Bring - ing joy a - gain ;



2 Ting - ing ev' - ry bil - low Roll - ing on the sea, Mak - ing all so glad - some, Woodland, lake, and lea ;



3 Mer - ry, mer - ry sun - light Gleam - ing from the west, Of all na - ture's beau - ties Thee I love the best ;



Strug - gling thro' the branch - es Of the for - est tree, Danc - ing on the stream - let, Glid - ing mer - ri - ly.



Wel - comed by the song - sters In each shad - y glen, As soft lines it trac - es With a gold - en pen.



By our heav'n - ly Fa - ther, Sent us from a - bove, Shall we not re - ceive it, Mes - sen - ger of love ?

HARK! MUSIC IS STEALING.

FRANK M. DAVIS.

1 Hark! mu - sic is steal - ing O'er wa - ters at rest; The sun in his glo - ry Has sunk in the west.

2 The fair brow of heav - en Is gemmed with a star, Then list to the breath - ing Of song from a - far.

The first system of the musical score consists of three staves. The top staff is the vocal line in 3/4 time, starting with a treble clef and a key signature of one flat. The middle staff is the piano accompaniment in the same time and key signature, featuring chords and moving lines. The bottom staff is the bass line, also in 3/4 time and one flat, providing a steady harmonic foundation.

Hark! mu - sic is steal - ing O'er wa - ters at rest, It comes like a whis - per From realms of the blest.

Hark! mu - sic is steal - ing O'er wa - ters at rest, It comes like a whis - per From realms of the blest.

The second system of the musical score continues the composition. It features the same three-staff structure as the first system. The vocal line (top staff) has a more melodic and expressive quality, with some notes marked with accents. The piano accompaniment (middle staff) and bass line (bottom staff) continue to support the vocal melody with harmonic richness.

3 It comes to the spirit
Like dreams of delight;
Like memories of loved ones
Who pass from our sight.

4 Subdued by the distance,
It charms us to tears,
Recalling the pleasure
Of long vanished years.

WORK MAKES THE WINNING ONES.

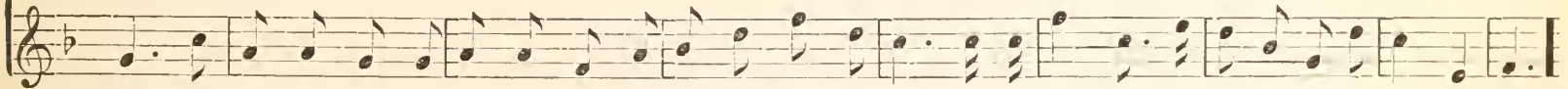
"CALVIN."

(Solo.)

J. CALVIN BUSHEY.

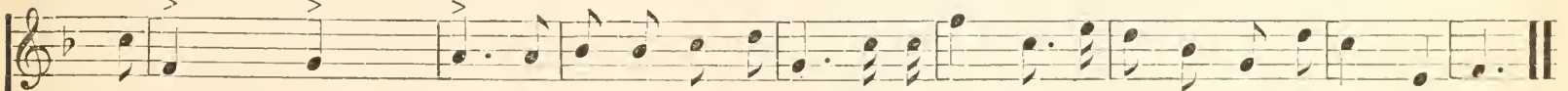


1 No mat-ter what our work may be, Or where our lot be cast, 'Tis on - ly those who brave-ly do, Will vic - tors be at
 2 We'll not de-spair tho' sad at times Our path in life may seem, For thro' the dark - est clouds at last The sun is sure to
 3 Then up and do-ing, ev' - ry one, And nev - er be cast down, Tho' dark and fierce the bat - tle closed, The brighter shines the



last; Then cheer-ful - ly let's to our work, Tho' rough may be the way, For 'tis work makes the winning ones who gain the day.
 gleam; Then ev - er on - ward let us strive, Each in his cho - sen way, For 'tis work makes the winning ones who gain the day.
 crown; If hard at first our work may seem, At last you'll find 'twill pay, For 'tis work makes the winning ones who gain the day.

CHORUS.



Then work, work, work, Tho' rough may be the way, For 'tis work makes the win-ning ones who gain the day.



Then work, ev-er work, bravely work, Tho' rough may be the way, For 'tis work makes the win-ning ones who gain the day.



WORK! WORK! WORK!

Words by H. H. SANBORN.

(Glee.)

Music by C. C. PRATT.

Marcato.

1 Work! work! work! for i - dle - ness nev - er Made a man wealthy, or hap - py, or great. Work, for 'tis ev - er an earn - est en - deavor; The
2 Work! work! work! life's zest is employment; Work with the bod - y and work with the mind; Work, and ne'er think you will find true en - joyment, Ex -

3 Work! work! work! 'tis the mandate of heaven; Be in your calling, then hon - est and brave; Work, 'twas for this that pro - ba - tion was giv - en, For
4 Work! work! work! tho' wealth may surround you, Think not your labor on that accout done. Work, tho' the chaplet of honor hath crowned you, Your

smiles and the blessings of for - tune a - wait; Work, and ne'er doubt that suc - cess will at - tend you; Be not a slug - gard and
cept in the la - bor that heav - en designed. Work, ne'er de - spir - ing the hum - blest vo - ca - tion; Hold you no par - ley with

there will be rest - ing e - nough in the grave. Work, and re - mem - ber I give you the warning; Life was ne'er made to be
mis - sion it may be is on - ly be - gun. Strive to se - cure the true end of your be - ing, Find to do good both a

be not a shirk, For men will befriend you and heav - en de - fend you, As soon as 'tis found thou art read - y to work.
pas - sion and pride, But strive to be use - ful in fill - iug your sta - tion, For la - bor is hon - or what - ev - er be - tide.

tri - fled a - way, And the bright pre - cious hours That are lost in the morn - ing, Can ne'er be made up at the close of the day.
way and a will, Walk in up - right - ness be - fore the All - see - ing, And while the day lin - gers, keep la - bor - ing still.

* From "VOCAL TRIAD No. 2," by per.

I'M A HAPPY, THOUGHTLESS CHILD.*

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From "VOCAL TRIAD No. 2."

C. C. PRATT, by per.

ALTO. *Allegretto.*

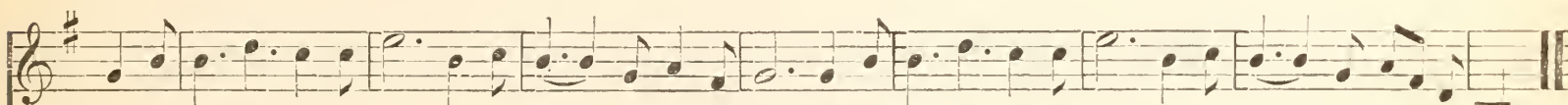
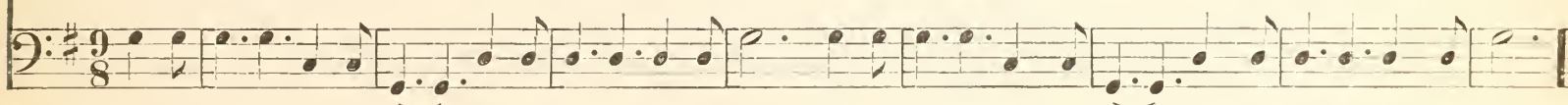


1. When the shadows come and go, Nev-er rest-less, nev-er still, When bright flowers to and fro, Rock be-side the murm'ring rill,—
 2. When the sunbeams warm and bright, Fall up-on the sparkling dew, When it glit-ters in the light, Bring-ing diamonds to my view

SOPRANO.



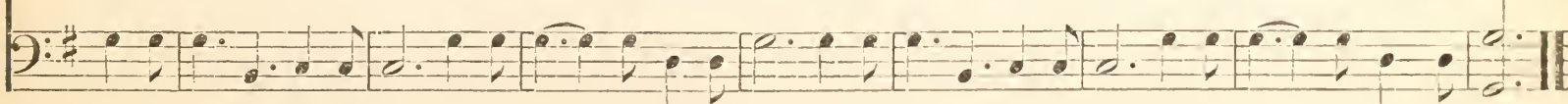
3. When the stars shine calm and clear, Bathing earth in sil-ver light, When the zeph-yr steals so near, Shrouding me with wings so bright,
 4. When the night comes stealing on With its still and sol-emn pace, When the wea-ry grieving one, Rests so calm in sleeps em-brace;



Then my heart is glad and wild, I'm a hap-py, thoughtless child; Then my heart is glad and wild, I'm a hap-py, thoughtless child.
 Then my heart is glad and wild, I'm a hap-py, thoughtless child; Then my heart is glad and wild, I'm a hap-py, thoughtless child.



Then my heart beats not so wild, I am not a thoughtless child; Then my heart beats not so wild, I am not a thoughtless child.
 Then my heart beats not so wild, I am not a thoughtless child; Then my heart beats not so wild, I am not a thoughtless child.

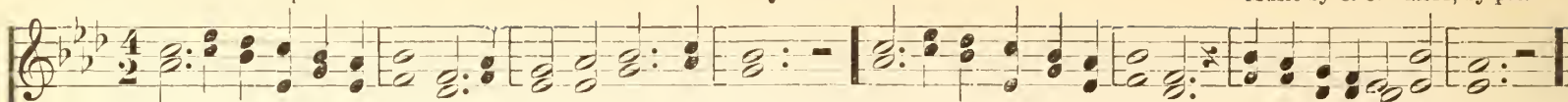


* This piece will be found useful as a Soprano Solo or Soprano and Alto Duett. It may be sung as a Trio, with either a lady or gentleman singing Soprano.

Words by Mrs. M. B. C. SLADE.
Andantino. Con espressione.

(Quartette.)

Music by C. C. PRATT, by per.



1 Where Po-tomac's stream is flowing, Vir-gin-ia's bor-der through; Where the white sailed ships are going, Sailing to the o-ccean blue,
 2 Long a-go the warrior slumbered; Our country's fa-ther slept, Long a-mong the an-gels numbered They the hero soul have kept;
 3 Sail, O ships, across the billows, And bear the sto-ry far, How he sleeps beneath the willows, "First in peace and first in war;"



Hushed the sound of mirth and singing— Si-lent ev'-ry one. While the sol-emn bells are ringing, By the grave of Washing-ton.
 But the children's children love him, And his name re-vere; So where willows wave a-bove him, Sweetly still his knell you hear.
 Tell while sweet adieus are swelling, 'Till you come a-gain, He with-in the hearts is dwelling, Of his lov-ing country-men.

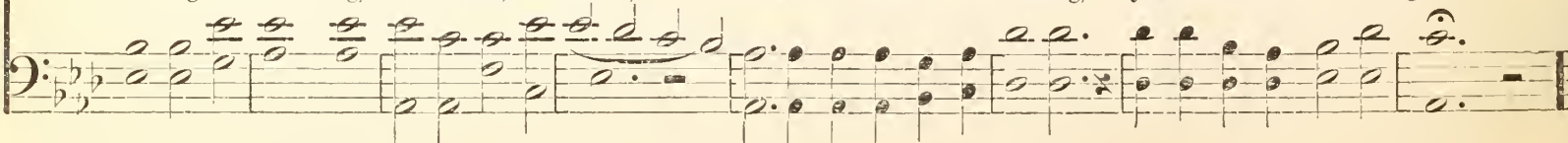


CHORUS.

m - - *p* - - *res.* *dim.* *pp* *mp* *dim.* *f* *rit.*



Toll-ing and knell-ing, With a sad, sweet sound, O'er the waves the tones are swelling, By Mount Vernon's sa-ered ground.



* Vessels going up and down the Potomac river toll their bells while passing Mount Vernon—a perpetual tribute of respect to the memory of Washington.

TO THE RIGHT BE TRUE. *

C. C. PRATT.

Moderato.

(Quartette.)

1 Are you marching, pa - tient marching, Thro' the storms of life? Are you meet-ing, dai - ly meet-ing, Wea - ry toil and strife?
 2 Are you think-ing, dai - ly thinking, Of the pain-ful way? Oft - en ask - ing, fre - quent asking, Why these sufferings stay?
 3 Are you hop - ing, joy - ful hop-ing, For the rest of heav'n? Are you wait-ing, pa - tient waiting, Till the chains are riv'n?

There's a Voice a - bove the tumult, Speak - ing stil to you, Nev - er fal - ter, nev - er wav - er, To the right be true.
 Hear His prom - ise: All shall sure-ly Work for good to you. Nev - er fear-ing, nev - er doubting, To the right be true.
 Would you keep the heavenly mansion Clear and bright in view, Al - ways heed the earn - est prompter, To the right be true.

CHORUS. To the right, To the right, To the right be true. To the right, To the right, To the right be true.

To the right, To the right, To the right be true, To the right, To the right, To the right be true.

* From "VOCAL TRIAD No. 2," by per.

1 Fol - low, fol - low, fol - low me, With a foot - step light and free, Bounding up the mountain side, Where the murm'ring streamlet glides.
 2 Roaming thro' the fair - y glen, Far from bus - y haunts of men, Resting in the sha - dy dell, Where the fairies love to dwell.
 3 Car - ing not for wealth or power, Love will gild the passing hour; Ne'er a - gain our footsteps roam From our happy mountain home.

CHORUS.

Come and fol - low, fol - low, fol - low, Come and fol - low, fol - low me, With a foot - step light and free;

Repeat pp.

Come and fol - low, fol - low, fol - low, Come and fol - low, fol - low me, With a foot - step light and free.

NIGHT SONG.

Translated from the GERMAN.

Andante. p

1 Mur - mur, gen - tle lyre, Through the lone - ly night, Let thy trembling wire Wak - en dear de - light!

2 Though the tones of sor - row Min - gle in thy strain, Yet my heart can bor - row Pleas - ure from the pain.

3 Hark! the quivering breez - es List thy silv' - ry sound, Ev' - ry tu - mult ceas - es, Si - lence reigns a - round.

4 Earth be - low is sleep - ing, Mead - ow, hill, and grove; An - gel stars are keep - ing Si - lent watch a - bove.

mf CHORUS.

dim. p pp ritard.

Mur - mur, gen - tle lyre, Through the lone - ly night, Let thy trembling wire Wak - en dear de - light.

MY ANGEL MOTHER.*

(Quartette.)

C. C. PRATT.

Moderato.

1 There's a land be - yond the riv - er, Where the skies are ev - er fair; And I have an an - gel moth - er, Who is

2 In that land where she is wait - ing, For the ones she loves on earth, Sin and sor - row nev - er en - ter, But e -

3 When the sol - emn sum - mons calls us, To the man - sions of the blest, We shall lose our earth - ly sor - rows, In a

* From "VOCAL TRIAD No. 2." by per.

MY ANGEL MOTHER. Concluded.

wait - ing for me there. She went o - ver the si - lent wa - ters, At the set - ting of the sun ;
 ter - nal joys have birth. Where the loved ones gone be - fore us, Wait and watch be - side the tide ;
 sense of bliss - ful rest. There e - ter - nal peace and quiet, Fills the heart for - ev - er more ;

CHORUS. andantino.

And I know that she is hap - py, For the chris - tian's course is run. } Come, O boat - man, row me
 For the friends they left be - hind them, On the riv - er's earth - ly side. }
 And no pain can ev - er en - ter On the riv - er's far - ther shore. }

o - ver To a fair - er land than this, For my heart grows wea - ry wait - ing For my an - gel mother's kiss.

I AM LEAVING THEE, MY DARLING!

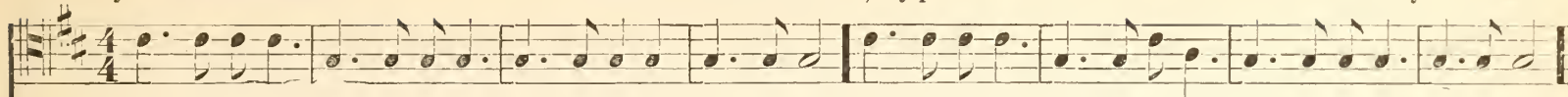
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(Quartette.)

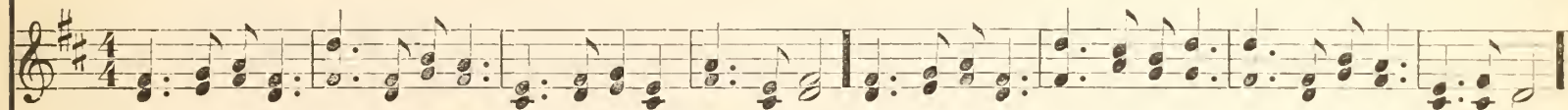
Words by "Bion the Wanderer."

From "VOCAL TRIAD No. 2," by per.

Music by C. C. PRATT.



1 I am leaving thee, my darling; An - gel one, I love so well; Du - ty calls me from thy presence, In a for - eign land to dwell,
2 Tho' the mists of time and distance, Drop their veil our lives between, Still will I thy mem' - ry cherish, O'er my heart thou'lt e'er be queen,



3 And it may be death's dark waters O'er my form will surge and sweep, He whose heart thou'st bound so firmly, In a for - eign grave may sleep;
4 Fare-thee-well! from out the shadows Comes the ten - der, sad re - refrain, Like the sound of mourn - ful mu - sic, Or the sighing of the rain,



Part - ing words have all been spoken, And thy voice to me is still: But thy lov - ing smile is with me, Thoughts of thee my bo - som fill.
Seas may part me from my loved one, I may wan - der far and wide, Yet in dreams I'll see thee ev - er, Fond - ly deem thee by my side.



But thou'lt not for - get, my darling, That I'll love thee e - ven then; For from heav'n the an - gels love us, Love is heaven's brightest gem.
Round my heart the notes are ring - ing Like the sol - emn Sab - bath bell, "Ab - sence makes the heart grow fonder," Best be - lov - ed, fare - thee - well.



THE LORD REIGNETH.

Psalm xcvi. Verses 1, 2, 6, 9 and 12.

Music by CHAS. EDW. PRIOR.

Moderato.

The Lord reigneth; the Lord reigneth; the Lord reigneth, let the earth re-joice;

Not too fast.

Let the mul-ti-tude of isles be glad thereof, let the earth re-joice; let the multitude of isles be and the isles be glad,

THE LORD REIGNETH. Continued.

f re - joice, *ff* be - glad,

glad there-of, be glad there - of; Let the earth re - joice, and the isles be glad, Let the earth re - joice, and the

dim - - - *mf* *p* *pp* *pp*

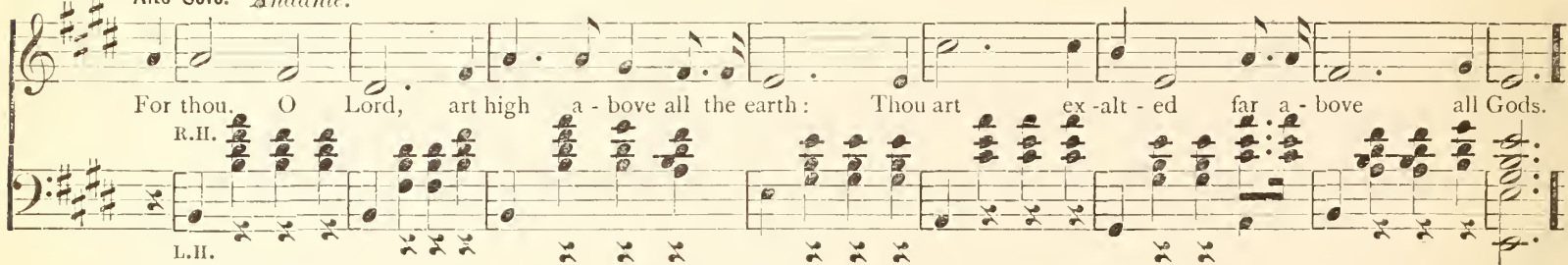
isles be glad, be - glad there-of. Clouds and darkness are round about him, Clouds and darkness are round about him.

TRIO. mf

Righteousness and judgment, are the hab - i - ta - tion of his throne. The heav'ns declare his righteousness, and all the



peo - ple see his glo - ry, The heav'ns de - clare his right-ous-ness, and all the peo - ple see his glo - ry.

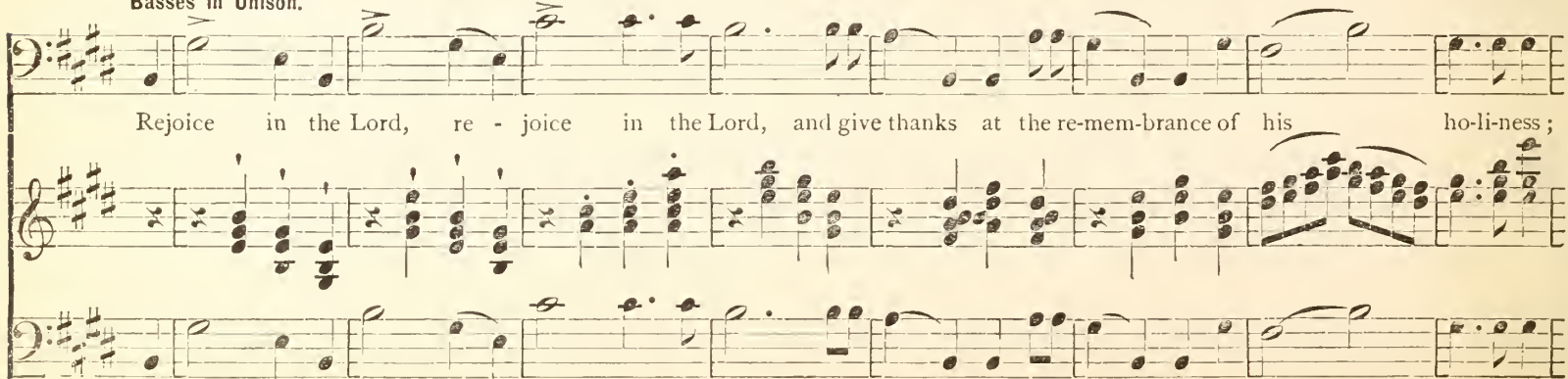
Alto Solo. *Andante*.


For thou, O Lord, art high a - bove all the earth: Thou art ex - alt - ed far a - bove all Gods.

R.H.

L.H.

Basses in Unison.



Rejoice in the Lord, re - joice in the Lord, and give thanks at the re-mem-brance of his ho-li-ness ;

Allegro.

Re-joyce in the Lord, re-joyce in the Lord, and give thanks at the re-membrance of his

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. Both are in a key with three sharps (F#, C#, G#). The tempo is marked 'Allegro'. The lyrics are written below the staves. The music consists of eighth and sixteenth notes, with some rests.

Allegro.

Detailed description: This system contains the next two staves of music. It continues the melody from the first system. The top staff has some triplet markings (indicated by a '3' over a group of notes). The bottom staff features a more active bass line with many sixteenth notes. There are dynamic markings 'p' (piano) at the end of the system.

f *ff* *f*

ho-li-ness; Rejoyce in the Lord, Re-joyce in the Lord re-joyce in the Lord ye righteous, re-joyce ev-er-more.

Detailed description: This system contains the final two staves of music. It concludes the piece with a double bar line. The top staff has dynamic markings 'f' (forte), 'ff' (fortissimo), and 'f'. The bottom staff also has 'f' and 'ff' markings. The music is more rhythmic and powerful than the previous sections.

PRAISE THE GREAT JEHOVAH.

J. CALVIN BUSHEY.
FINE.

Praise him, Praise him, Praise the great Cre - a - tor! Hon - or, Bless - ing Be un - to his name!

Praise him, Praise him, Praise the great Cre - a - tor! Hon - or, Bless - ing Be un - to his name!

The first system consists of three staves: a vocal line with lyrics, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature has two sharps (F# and C#) and the time signature is 4/4. The lyrics are: "Praise him, Praise him, Praise the great Cre - a - tor! Hon - or, Bless - ing Be un - to his name!"

Duet. *D.C.*

Praise ye the Lord of the har - vest, Who hath covered the earth with his goodness, Who sendeth the rain in its sea - son, Bringing fruit in its time for all!

Oh, that men would . . . praise . . him . . for . . his . . . won - drous works!

Oh, that men would praise him, Oh, that men would praise him, Would praise him for his great, for his great, and wondrous works!

The second system consists of three staves: a vocal line with lyrics, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature has two sharps (F# and C#) and the time signature is 4/4. The lyrics are: "Praise ye the Lord of the har - vest, Who hath covered the earth with his goodness, Who sendeth the rain in its sea - son, Bringing fruit in its time for all! Oh, that men would . . . praise . . him . . for . . his . . . won - drous works! Oh, that men would praise him, Oh, that men would praise him, Would praise him for his great, for his great, and wondrous works!"

And ex - alt him!

And would all ex - alt him, And would all ex - alt him In the con - gre - ga - tions of the peo - ple!

Oh, that men would praise him for his won - drous works!

Oh, that men would praise him, Oh, that men would praise him, Would praise him for his great, for his great and wondrous works!

And ex - alt him!

D. C. al fine.

And would all ex - alt him, And would all ex - alt him In the con - gre - ga - tions of his saints!

BY THE RIVERS OF BABYLON.

J. M. PRATHER.

H. SCHOELLER, by per

Affettuoso.

By the riv - ers of Bab - y - lon we sat down, we sat down, In the midst of the

wil - lows our harps we hung, A - las! how we wept when Zi - on we thought on, For

there our cap-tors required of us a song, Say - ing,

Say - ing,

Say - ing,

Say - ing,

Sing us one of the songs of Zi - on. How shall we sing? How shall we sing the

Bass Solo. how shall we sing?

Detailed description: This system contains two staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a whole rest, followed by a half note G4, quarter notes A4 and B4, and a dotted quarter note C5. The bottom staff is a bass line in bass clef with the same key signature and time signature. It starts with a bass solo, featuring a melodic line with a fermata over the final note, followed by a double bar line and a repeat sign. The lyrics are positioned between the two staves.

Lord's song in a strange land? O Je - ru - sa - lem! O Je - ru - sa - lem!

Detailed description: This system contains two staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a 3/4 time signature change in the middle. The bottom staff is a bass line in bass clef with the same key signature and time signature, also featuring a 3/4 time signature change. The lyrics are positioned between the two staves.

How can I for-get thee, when I pre-fer thee far a - bove my chief joy?

Detailed description: This system contains two staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is a bass line in bass clef with the same key signature and time signature. The lyrics are positioned between the two staves.

BLESS THE LORD.

(Anthem.)

FRANK M. DAVIS.

With spirit.

Bless the Lord, bless the Lord, bless the Lord, O my soul, And
O my soul,

all that is with-in me, bless His Ho - - ly name, and all that is with-in me, bless His
all with - in me, bless His Ho - ly name, and all with - in me,

Ho - - ly name: And for - get not all His ben - e - fits, And for - get not all His ben - e - fits.
bless His Ho - ly name.

Who for-giv-eth all thine in-firm-i-ties, Who healeth all thy dis-eas-es, Who re-deem-eth thy life from de-

struc-tion, Who crowneth thee with loving kind-ness and ten-der mer-cies, Who crown-eth thee with lov-ing

kind-ness and ten-der mer-cies. Bless the Lord, Bless the Lord.
 Bless His Ho-ly name, Bless His Ho-ly name.

GOD IS OUR REFUGE.

(Anthem.)

J. H. TENNEY, by per.

God is our ref - uge, our ref - uge and strength, God is our ref - uge, our ref - uge and strength, A ver - y pres - ent

help in trou - ble, in trou - ble, A ver - y pres - ent help in trou - ble, in trou - ble.

A ver - y pres - ent help in trou - ble.

Therefore will we nev - er fear, Therefore will we nev - er fear, There - fore will we nev - er fear, Though the

nev - er fear, nev - er fear, nev - er fear,

earth be re-mov - ed, And though the mountains be carried in - to the midst of the sea, And though the mountains be

car - ried in - to the midst of the sea. Though the wa-ters thereof roar, roar and are trou-bled,

Though the wa- ters thereof

Though the mountains shake with the swell - ing there-of, the swell - ing there-of, the swell - ing there-of. God is our

rit. ff *a tempo.*

GOD IS OUR REFUGE. Concluded.

There-fore will we nev - er

ref - uge, our ref - uge and strength, God is our ref - uge, our ref - uge and strength.

fear, Therefore will we nev - er fear, Therefore will we nev - er fear.

Therefore will we nev - er fear, Therefore will we nev - er fear, nev - er fear, we will not fear.

God is our ref - uge, our ref - uge and strength, There-fore will we nev - er fear, we will not fear.

TEACH ME, O LORD.

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FRANK M. DAVIS.

Teach me, O Lord, the way of thy statutes, Teach me, O Lord, the way of thy statutes, Teach me, teach me, And I shall keep it un - to the end, And

I shall keep it un - to the end, And I shall keep it, and I shall keep it un - to the end. Give me un - der - stand - ing And I shall keep thy laws,

Give me un - der - stand - ing And I shall keep thy laws, Yea, I shall ob - serve it with my whole heart. A - men. A - men.

BLESSED ARE THEY.

Duet.—Alto and Tenor.

FRANK M. DAVIS.

Bless-ed are they that do his commandments, Blessed are they that do his com-mand-ments, Bless-ed are they,

bless-ed are they, blessed, blessed, bless-ed are they. That they may have right to the tree of life, And may

en - ter in through the gates of the cit - y, And may en - ter in, and may en - ter in through the

BLESSED ARE THEY. Concluded.

gates of the cit - y, And may en - ter in, . . . and may en - ter in, and may
and may en-ter in, and may en-ter in,

en - ter in through the gates of the cit - y, And may en - ter in, and may en - ter in through the

gates of the cit - y. Blessed are they that do his commandments, blessed, blessed are they, bless-ed are they.

rit e dim.

BREAK FORTH INTO JOY.

CHAS. EDW. POLLOCK

Allegretto.

How beau - ti - ful up - on the mountains, How beau - ti - ful up - on the mountains Are the feet of him that bringeth good tidings, that publish -

eth peace. How beau - ti - ful up - on the mountains, How beau - ti - ful up - on the mountains Are the feet of him that

bring - eth good tid - ings, that pub - lish - eth peace. That saith un - to Zi - on, Thy God reigneth, that saith un - to Zi - on, thy God reigneth.

BREAK FORTH INTO JOY. Continued.

The watch-men shall lift up their voice and sing, to-gether shall they sing, For they shall see eye to eye when the Lord Shall

bring a - gain Zi - on. Break forth in - to joy, break forth, break forth, Break forth in - to
sing to-gether, ye waste pla - ces of Je - ru - sa - lem, Break forth in - to joy,

joy, break forth and sing, Break forth and sing for joy, break forth and sing for joy, For the Lord hath comforted
break forth, break forth and sing, break forth, sing for joy, break forth, sing for joy,

BREAK FORTH INTO JOY. Continued.

his peo - ple, He hath redeemed Je - ru - sa - lem. Break forth in - to joy, Break forth in - to
Break forth in - to joy, Break forth

joy, Sing to - geth - er waste plac - es of Je - ru - sa - lem; Break forth in - to joy, Break forth in - to joy, Sing to - geth - er waste plac - es of Je -
in - to joy. Break forth in - to joy, Break forth in - to joy, Sing to - geth - er waste plac - es of Je -

Break forth in - to joy, Break forth in - to joy, Sing to - geth - er waste plac - es of Je - ru - sa - lem;
ru - sa - lem; Break forth, Break forth in - to joy, Break forth in - to joy, Break forth in - to joy,

BREAK FORTH INTO JOY. Concluded.

Break forth in - to joy, Sing to - geth - er waste plac - es of Je - ru - sa - lem; Break forth, break forth in - to joy, break forth in - to joy.

ASLEEP IN JESUS.

(Chant.)

MARY MACKAY.

1 Thess.: 4, 14,

Rev. W. T. DALE

1 Asleep in Jesus! blessed sleep! } ev - er wake to weep; { A calm and undisturbed } by the last of foes.
 From which none }
 2 Asleep in Jesus! oh, how } such a slum - ber meet! { With holy confidence to sing } lost its ven - omed sting.
 sweet To be for } That death hath }
 3 Asleep in Jesus! peaceful rest! } is su - preme - ly blest; { No fear, nor woe, shall dim } fests the Sa - viour's pow'r.
 Whose waking } that hour Which mani - - }

4 Asleep in Jesus! oh, for me
 May such a blissful refuge be!
 Securely shall my ashes lie,
 And wait the summons from on high.

5 Asleep in Jesus! time nor space
 Affects this precious hiding place;
 On India's plain or Lapland's snows
 Believers find the same repose.

6 Asleep in Jesus! far from thee
 Thy kindred and their grave may be,
 But thine is still a blessed sleep,
 From which none ever wakes to weep.

AWAKE! PUT ON THY STRENGTH.

A. J. SHOWALTER, by per.

A-wake! a-wake! a-wake! Put on thy strength, O arm of the Lord, Put on thy strength, O arm of the

Lord, A-wake! as in the an-cient days, A-wake! as in the an-cient days, A-

Alto Solo.

There-fore the re-deemed of the Lord shall re-turn,
wake! as in the gen-er-a-tions of old. Therefore the redeemed of the Lord shall return,

AWAKE! PUT ON THY STRENGTH. Concluded.

Soprano Solo.

Therefore the redeemed of the Lord shall re-turn. *Faster.* And come with sing-ing, with

sing-ing un-to Zi-on, And ev-er-last-ing joy, And ev-er-last-ing joy shall be up-on their heads; Sor-row and

slow and soft. mourning shall flee a-way, Sor-row and mourning shall flee a-way, Sor-row and mourning shall flee a-way.

WITH ANGELS AND ARCHANGELS.

T. W. DENNINGTON, by per.

Con energia.

With an - gels and arch-an - gels, And with all the hosts of heav'n, We laud and mag - ni - fy thy ho - ly name, thy

We laud and

rit

ho - ly name; With an - gels and arch-an - gels, And with all the hos... of heav'n, We laud and mag-ni - fy thy

We laud and

res.

ho - ly name; Ev - er - more prais - ing thee, ev - er - more prais - ing thee, Ho - ly, ho - ly Lord God of

hosts; Ev - er - more prais - ing thee, ev - er - more prais - ing thee, Ho - ly, ho - ly, O Lord most high!

I WILL BOTH LAY ME DOWN.

T. W. DENNINGTON, by per.

Tranquillo.

I will both lay me down in peace and sleep, For Thou Lord, for Thou, Lord, On - ly makest me to dwell in safe - ty.

Do not hurry.

I will both lay me down in peace and sleep, in peace and sleep, For Thou, Lord, On - ly makest me to dwell in safe - ty.

Will lay me down in peace and sleep,

I WILL SING PRAISES.

T. W. DENNINGTON, by per.

Con spirito. *Accel.*

I will sing praise to thee, O Lord, I will sing praise to thee, O Lord, I will sing praise, I will sing praise to thee, O Lord!

a tempo. *res*

I will sing praise to thee, O Lord, I will sing praise to thee, O Lord, I will sing praise, I will sing praise to thee, O Lord!

animato. *grave*

I will be glad, I will re-joice in thee, I will sing praises to thee, O Lord!

I will be glad,

I WILL SING PRAISES. Concluded.

I will be glad, I will re-joice in thee, I will sing prais - es to thee, O Lord

I will be glad,

Detailed description: This system contains the first two lines of music. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the staves, with hyphens indicating syllables that span across notes.

cantabile

I will re-joice in thee, I will sing praises to thy name, I will sing prais - es to thy name, O Thou most high!

Detailed description: This system contains the third and fourth lines of music. The top staff is in treble clef with a key signature of one flat and a common time signature. The bottom staff is in bass clef with the same key signature and time signature. The marking 'cantabile' is written above the first few notes of the top staff. The lyrics are written below the staves.

accel e cres.

I will sing prais - es to thy ho - ly name, I will sing praises to thy name, O Thou most high! A - men. A - men.

I will sing

Detailed description: This system contains the fifth and sixth lines of music. The top staff is in treble clef with a key signature of one flat and a common time signature. The bottom staff is in bass clef with the same key signature and time signature. The marking 'accel e cres.' is written above the top staff. The lyrics are written below the staves, ending with a double bar line.

"IT LIES AROUND US."

Mrs. H. B. STOWE.
Andante.

(Anthem.)

J. H. TENNEY, by per.

1 It lies around us like a cloud, The world we do not see; Yet the sweet closing of an eye, May bring us there to be.

Soprano Solo.

2 Its gen-tle breez-es fan our cheek, A - mid our world-ly cares; Its gen-tle voic-es whisper

Accomp.

love, And min - gle with our prayers.

3 Sweet hearts a-round us throb and beat, Sweet

help - ing hands are stirred, And pal - pi - tates the veil be - tween, With breathings almost heard, With breathings almost heard.

The musical score consists of two staves, Treble and Bass clef, in a key signature of two flats (B-flat and E-flat). The melody is primarily in the Treble clef, with accompaniment in the Bass clef. The piece concludes with a double bar line.

CHRIST STILLING THE TEMPEST.

(Chant.)

T. W. DENNINGTON.

Fear was within the tossing bark, And stormy winds grew loud; And waves came rolling high and dark, And the tall mast was bowed;
And the wind ceased, it ceased, that word Passed through the gloom - y sky; The troubled billows knew their Lord, And sank be - neath his eye;
Thou that didst rule the angry hour And tame the tem - pest mood, Oh, send thy spirit forth in power, O'er our dark souls to brood.

The musical score is a chant in G major (one sharp) and 4/4 time. It features a simple, solemn melody in the Treble clef with a supporting bass line in the Bass clef. The piece ends with a final cadence.

And men stood breathless in their dread, And baffled in their skill, But one was there who rose and said: "Peace, be still, peace, peace, peace, be still."
And silence settled on the blast, And slumber on the deep, As when the righteous sleep their last, Peace - ful sleep, peace, peace, peace - ful sleep.
That thou didst bow the billow's pride, Thy mandates to ful - fill, So speak to passion's raging tide, Peace, be still, peace, peace, peace, be still.

The musical score continues the chant in G major and 4/4 time. It includes dynamic markings: *m* (mezzo-forte), *p* (piano), and *pp* (pianissimo). The melody in the Treble clef features a series of descending notes, and the piece concludes with a final cadence.

SING, O HEAVENS, AND BE JOYFUL, O EARTH!

T. W. DENNINGTON, by per.

Allegretto. f

Sing, O heav'ns, and be joy- ful, O earth! Break forth in-to sing - ing, O mountains, Break forth, break forth, Break forth in - to sing - ing, break

a cel e res.
forth in - to sing - ing, Break forth, break forth, break forth in - to sing - ing, Break forth in - to sing - ing, Break forth, break forth, break forth in - to sing - ing, Break

m a tempo.
forth, break forth, break forth in - to sing - ing, O moun - tains. For the Lord hath com - fort - ed his Break forth, break forth,

dim *Moderato.*

peo - ple, hath com - fort - ed his peo - ple; He will have mer - cy on his af - flict - ed, He will have mer - cy,

A tempo.

He will have mer - cy, He will have mer - cy on his af - flict - ed. The Lord will build up

Zi - on, He will com - fort her waste plac - es, The Lord will build up Zi - on, He will com - fort her waste plac - es;

Allegro.

He will make her wil-derness like E - den, And her des-ert like the gar-den of the Lord, He will make her wil-derness like

Duet. moderato e legato.

E - den, And her des - ert like the gar - den of the Lord. Joy and glad-ness shall be found there-in,

Quartette.

Joy and gladness shall be found there-in, Joy and gladness, Joy and glad - ness shall be

found there-in, shall be found there-in. Joy and glad-ness, joy and gladness, Thanksgiving, thanksgiv-ing, and the

voice of mel - o - dy, Thanksgiv - ing, thanksgiv - ing, and the voice of mel - o - dy, Thanks-giv - ing, thanks-

giv - ing, and the voice of mel - o - dy, And the voice of mel - o - dy, and the voice of mel - o - dy, Thanks-

SING, O HEAVENS, AND BE JOYFUL, O EARTH! Concluded.

giving, thanksgiving, and the voice of melody, of melody, of melody. Amen, Amen.

BLESSED ARE THEY THAT MOURN.

J. CALVIN BUSHEY.

Andante *cres.* *dim.*

Blessed are they that mourn, Blessed are they that mourn, Blessed are they that mourn, For they shall be comforted, For they shall be comfort-

Shall be

3 rit. - - - largo.

ed, For they shall be comfort-ed, For they shall be comfort-ed For - ev - er - more. Blessed are they that mourn.

com-fort-ed, Shall be comfort-ed For - ev - er - more.

THE LORD IS MY SHEPHERD.

Psalm xxiii.

shall

CHAS. EDW. PRIOR.

m Andante.

The Lord is my Shepherd, I shall not want, The Lord is my Shepherd, I shall not, shall not want. He mak-eth me to lie
He maketh me

down, He maketh me to lie down, He mak-eth me to lie down, to lie down in green past-ures.
to lie down, He maketh me to lie down,

Soprano Solo. *Sostenuto.*

rit.

He lead - eth me, He lead - eth me, He lead-eth me be - side the still

pp *rit.*

THE LORD IS MY SHEPHERD. Continued.

Duet, Soprano and Alto.

legato.

wa-ters for his name's sake. He re - stor - eth my soul, He re - stor - eth my

This system contains the first two staves of music. The top staff is the vocal line for Soprano and Alto, with lyrics underneath. The bottom staff is the piano accompaniment. The music is in 4/4 time and begins with a treble clef and a key signature of one flat (B-flat). It features a melodic line in the voice and a harmonic accompaniment in the piano.

soul, He lead - eth me in the paths of righteousness for his name's sake.

Tutti. *Slowly.*

Yea, tho' I walk through the val-

This system contains the second two staves of music. The top staff continues the vocal line with lyrics. The bottom staff continues the piano accompaniment. The music transitions to a 3/4 time signature. The tempo and dynamics change to 'Tutti. Slowly.' The lyrics 'Yea, tho' I walk through the val-' are partially visible at the end of the system.

THE LORD IS MY SHEPHERD. Continued.

Tenor Solo. *Allegro con fuoco.*

I will fear no evil for Thou art
 my shepherd and the shadow of death,
 with me, Thy rod and Thy staff . . . they comfort . . . me.
 Thou prepar - est a ta - ble be - fore me, Thou pre - par - est a ta - ble be - fore me, Thou prepar est a ta ble be -

dim. e rall.

THE LORD IS MY SHEPHERD. Continued.

Soprano Solo. *Moderato.*

Thou a-noint-est my head with oil, my cup run-neth o-ver.
fore me in the pres-ence of mine en-e-mies.

Allegretto.

Sure-ly good-ness and mer-cy, Sure-ly good-ness and mer-cy shall fol-low me, shall fol-low me all the days of my
fol-low me all the days of my life,
life, all the days of my life; And I will dwell in the house of the Lord . . . And I will dwell in the house of the
In the house of the Lord, In the

rit.

Lord, of the Lord, I will dwell in the house of the Lord for - ev - er more. A - - - men. A - - - men.

house

pp

Detailed description: This block contains the musical score for the first system of 'The Lord is My Shepherd'. It features a treble and bass staff. The treble staff has a vocal line with lyrics: 'Lord, of the Lord, I will dwell in the house of the Lord for - ev - er more. A - - - men. A - - - men.' The bass staff has a piano accompaniment. The tempo is marked 'rit.' (ritardando) and the dynamics are 'pp' (pianissimo). The word 'house' is written below the first few notes of the bass staff.

SING UNTO THE LORD.

R. A. GLENN.

Moderato.

Sing un - to the Lord a new song, And his prais- es from the ends of the earth; Sing un - to the Lord a new

song, And his praise from the ends of the earth. Ye that go down, down to the sea and all that is there-in,

Detailed description: This block contains the musical score for 'Sing Unto the Lord'. It features a treble and bass staff. The treble staff has a vocal line with lyrics: 'Sing un - to the Lord a new song, And his prais- es from the ends of the earth; Sing un - to the Lord a new song, And his praise from the ends of the earth. Ye that go down, down to the sea and all that is there-in,'. The bass staff has a piano accompaniment. The tempo is marked 'Moderato.' The time signature is 4/4.

SING UNTO THE LORD. Continued.

And the wil-der-ness and cit-ies there-of, And the wil-der-ness and cit-ies there-of. Lift up their

voic - es, Let them give glo - ry to the Lord, Let them give glo - ry,
Lift up their voic - es, Let them give glo - ry,

Let them give glo - ry to the Lord. Break forth in - to joy,
Let them give glo - ry, Break forth in - to joy,

SING UNTO THE LORD. Concluded.

Break forth in - to joy, Break forth in - to joy, Sing to - geth - er, ye waste plac - es of Je - ru -

Break forth in - to joy,

sa - lem, For the Lord hath com - fort - ed his peo - ple, For the Lord hath com - fort - ed his

peo - ple, He hath redeemed Je - ru - sa - lem, He hath redeemed Je - ru - sa - lem.

PREPARE THE WAY.

JOHN MCPHERSON, by per.

Pre-pare ye the way of the Lord, make his paths straight, Pre-pare ye the way of the Lord, make his paths straight ;

The first system of music is in 4/4 time. The treble clef staff contains a melodic line with a repeat sign at the beginning and a double bar line at the end. The bass clef staff contains a bass line with a repeat sign at the beginning and a double bar line at the end. The lyrics are written below the treble staff.

Ev' - ry val - ley shall be filled, ev'ry mountain bro't low, Ev' - ry val - ley shall be filled, ev'ry mountain bro't low, And the rough ways shall be made smooth

The second system of music continues the melody and bass line. The treble clef staff has a more active melodic line with many eighth and sixteenth notes. The bass clef staff continues with a steady bass line. The lyrics are written below the treble staff.

Ev' - ry val - ley shall be filled, ev' - ry mountain bro't low, Ev' - ry val - ley shall be filled, ev'ry mountain bro't low, And the rough ways shall be made smooth ;

The third system of music concludes the piece. The treble clef staff continues with the active melody. The bass clef staff continues with the bass line. The lyrics are written below the treble staff.

And all flesh shall see the sal - va - tion of God, And all flesh shall see the sal - va - tion of God, The sal - va - tion of God,

The sal - va - tion of God, the sal - va - tion of God, And all flesh shall see the sal - va - tion of God, The sal - va - tion of God, the sal - va - tion of

God, And all flesh shall see the sal - va - tion of God! A - men, a - men, a - men, a - men!

WE WILL GO.

From "THE SURPRISE," by per.

G. W. LYON.

1 We will go in the strength of the Mas - ter, In the path he hath marked for our feet; We will fol - low the light

CHORUS.

of his coun - sel, Nor shrink from the dan - ger we meet. We will go, we will go, And his
As the Mas - ter commands we will go,

pres - ence our steps shall at - tend; He will guard, he will guide, And support till our jour - ney shall end.
He will guard, he will guide,

2 We will walk in the strength of the Master,
In the labor he gives us to do;
And his smile shall afford joy and comfort,
Our souls shall their vigor renew.

3 We will trust in the strength of the Master,
We will trust his Omnipotent arm;
And his power shall prove all sufficient,
To shield us from danger and harm.

COME JOIN THE ARMY.

F. M. DAVIS.

MARY A. TEMPLE.

In march time

1 Come join the ar - my march - ing to - day, March - ing a - way to the heav - en - ly land, Je - sus, our Cap - tain,

shows us the way, We are un - der his command. Sing hal - le - lu - jah marching a - long, Bound for sweet ca - naan

CHORUS.

land of song, Je - sus, our Cap - tain, shows us the way, To the land of end - less day.

2 Come swell the ranks of Jesus to-day,
 Flung high the banner that ne'er shall be furled;
 Jesus the life, the light, and the way,
 Shout it to the dying world.

3 Gird on the truth for armor and shield,
 Form 'neath the standard of Jesus your king;
 On to the battle bound ne'er to yield,
 Let the song of triumph ring.

THE SOUL'S SWEET FATHERLAND.

From "THE SHINING LIGHT," by per.

A. S. KIEFFER

1 There is a land on whose fair shore No tem - pests beat nor surg - es roar; Where wea - ry, way-worn

CHORUS.
soul may find Rest for the throb - bing heart and mind. 'Tis the clime of the blest, 'tis the land of de-

light, Where the ma - ny man - sions stand; 'Tis the home of the soul, ev - er fair, ev - er bright,—'Tis the soul's sweet fa - ther-land.

2 Its graceful plain glows in the light
Of one glad day that knows no night,
There Christ, the King, who reigns above,
Fills all that boundless realm with love.

3 Sweet are the songs the singers sing
In that great temple of our King;
There martyrs, priests and prophets old,
Walk on the streets of shining gold.

4 Oh, may we reach that joyful land,
No more to clasp the parting hand;
Forever there, with Christ above,
Reign in that land of boundless love.

THEY'RE COMING HOME. C. M. With Chorus.

1 The day has come, the joy - ful day, At length the day has come, When saints and an - gels
 2 Glad shouts a - loud, wide echo - ing round Th'ascend - ing God pro - claim; Th'an - gel - ic choir re-

CHORUS.

joy dis - play, O'er sin - ners com - ing home. } They're com - ing home, they're com - ing home, be-
 spond the sound, And shake cre - a - tion's frame.

hold them com - ing home, And saints and an - gels joy dis - play, O'er sin - ners com - ing home.

3 They sing of death and hell o'erthrown
 In that triumphant hour;
 And God exalts his conquering Son
 To his right hand of power.

4 Oh, shout, ye people and adore,
 Exalting strike the chord,
 Let all the earth, from shore to shore,
 Confess th'almighty Lord.

From "THE SURPRISE," by per.

Rev. W. T. D.

Rev. W. T. DALE.

1 O - ver Jor - dan we shall meet, By and by, by and by; In that hap - py land so sweet, By and
2 All our sor - rows shall be past, By and by, by and by; We shall reach our home at last, By and

by, by and by; We shall gath - er on the shore, With our kin - dred gone be - fore, And the
by, by and by; With the ran - somed we shall stand, There a ho - ly, hap - py band, Crown'd with

3
Sa - viour's name a - dore, By and by, by and by.
glo - ry in that land, By and by, by and by.
We shall join the heavenly choir, By and by, by and by;
We shall strike the golden lyre, By and by, by and by;
In our home so bright and fair, Where the happy angels are,
We shall praise forever there, By and by, by and by.

4
There we'll join the ransomed throng, By and by, by and by;
Chanting love's redeeming song, By and by, by and by;
There we'll meet before the throne, Then we'll lay our trophies down,
And receive a shining crown, By and by, by and by.

* From "SPIRIT WHISPERS," by per.

NEARER HOME.

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From "SHINING LIGHT," by per.

Words and Music by A. S. KIEFFER.

1 Pilgrims in this land of sor-row, Day by day we journey on; And each fast succeeding morrow Finds our life work nearer done.
2 Day by day life's path grows drearer, Earth-ly joys pass swiftly by; But the thought of heav'n grows dearer, As our hopes and pleasures die.
3 In our journey may we nev-er Faint or fal-ter by the way; In the glorious glad for-ev-er We shall rest in endless day.

CHORUS.

Near-er home! yes, bless the Sav-ior, Nearer to a Father's love! Nearer heav'n's e-ter-nal por-tal! Nearer to the home a-bove.

SINNER, COME.

From "THE SURPRISE," by per.

G. W. LYON.

1 Sin-ner, come, 'Mid thy gloom, All thy guilt con-fess-ing; Trembling now, con-trite bow, Take the of-fered bless-ing.
2 Sin-ner, come, While there's room, While the feast is wait-ing; While the Lord, by his word, Kind-ly is in-vit-ing.
3 Sin-ner, come, Ere thy doom Shall be sealed for-ev-er; Now re-turn, grieve and mourn, Flee to Christ, the Sav-ior.

ALL TO FOLLOW THEE.*

1 Je - sus, I my cross have tak - en, All to leave and fol - low Thee; Nak - ed, poor, des - pised for - sak - en, Thou, from
 2 Per - ish ev' - ry fond am - bi - tion, All I've sought, or hoped, or known; Yet how rich is my con - di - tion! God and
 3 Let the world de spise and leave me, They have left my Sav - iour, too, Hu - man hearts and looks de - ceive me; Thou art
 4 And while Thou shalt smile up - on me, God of wis - dom, love, and might, Foes may hate, and friends may shun me; Show Thy

rit. - - - - - CHORUS.

hence, my all shall be. Leav - ing all to fol - low Thee, . . . Leav - ing all to fol - low Thee;
 heav'n are still my own.
 not, like them, un - true.
 face and all is bright.

yes, all yes, all

Thou my all in all from hence shall be, Thou my all in all from hence shall be.

PASSING AWAY. 8s & 7s. Double.

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Rev. J. W. P. FACKLER.

From "THE SURPRISE," by Rev.

G. W. LYON.

1 We are pass - ing, swift - ly pass - ing, To the dis - tant spir - it land, Old and young a - like are
 2 Oft, me-thinks, I hear the boat - man, Hear the splashing of his oar, Com - ing on to bear me
 3 But a few more days of sor - row, And a few more sighs and tears, Then will come the bright "to -

go - ing, To the Jor - dan's beat - en strand; One by one the dear ones van - ish, Pass - ing
 home - ward, To the bright and gold - en shore; Oft, by faith, I hear the cho - rus, Catch the
 - mor - row," Then will end my hopes and fears; When the an - gel - throng will meet me In the

to the oth - er side, Man - y hearts and forms we cher - ish O'er its surg - ing bil - lows glide.
 saints' tri - umph - al song, And my spir - it's earn - est long - ings Would the glo - rious strains pro - long.
 realms of end - less day, And the Sa - viour, too, will greet me, Wip - ing all my tears a - way.

THE LORD WILL DELIVER.

JOHN MCPHERSON.

And the Lord shall de-liv - er me, And the Lord shall de-liv - er me, And the Lord shall de-liv - er me from ev - ry e - vil

work; He will preserve me unto His heavenly kingdom, To whom be glory ev - er - more! Glo-ry ev - er - more, Glo-ry ev - er - more, To

whom be glo - ry ev - er - more! Glo - ry ev - er - more, Glo - ry ev - er - more, To whom be glo - ry ev - er - more!

PARTING.

From "SWEET FIELDS OF EDEN," by per.

WM. B. BLAKE.

1 Christian brethren, ere we part, Ev' - ry voice and ev'ry heart, Join and to our Saviour raise Hymns of love, hymns of praise.
 2 From thy house when we return, Let our hearts within us burn; That this evening we may say,— We have met thee to - day.
 3 Though we here should meet no more, Yet there is a brighter shore; There released from toil and pain, We may all meet a - gain.

ROAM NO MORE. 7s, Double.

A. G. WEAVER.

1 Peo - ple of the liv - ing God, I have sought the world a - round, Paths of sin and sor - row trod,
 2 Lone - ly I no lon - ger roam, Like the cloud, the wind, the wave; Where you dwell shall be my home,
 D.S. Be then where your al - tar burns,
 D.S. Earth can fill my soul no more,

FINE.

D.S.

Peace and com - fort no - where found; Now to you my spir - it turns, Turns a fug - i - tive un - blest;
 Oh, re - ceive me in - to rest.
 Where you die shall be my grave; Mine the God whom you a - dore, Your Re - deem - er shall be mine;
 Ev' - ry i - dol I re - sign.

T. W. D.

T. W. DENNINGTON, by per.

Solo.

1 I am waiting by the riv - er, Where loved ones have been before; Now they're in the bright for - ev - er, On the riv - er's further shore.

CHORUS.

When our earthly life is end - ed, We will join the hap - py throng, And with voic - es sweetly blend - ed, Je - sus' love will be our song.

2 They are waiting at the portals,
Crowns of victory now they wear,
Kindred spirits, bright immortals,
In that home so bright and fair.

3 There will be a happy greeting,
When we reach that golden strand;
"Oh, how sweet will be the meeting,"
With the loved ones in that land.

IS MY BROTHER'S GRAVE KEPT GREEN?

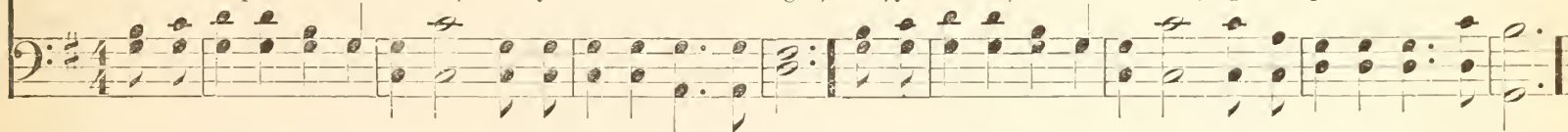
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Mrs. E. Pitt.

A. J. Showalter, by per.



1 In yon dim and shad-ed val - ley, Sleeps my lov'd one calm and sweet, Where the bending branches mur-mur Mournful requiems at his feet.
 2 Pure and calm his form is rest - ing Where the rippling brooklets lave: Do the cy-press vine and lau - rel, Wreath their blossoms o'er his grave?
 3 Ear - ly in youths summer morning, Firm and dauntless, no - ble, best, Life's frail thread was cut a - sun - der, Now he sleeps the war - rior's rest.
 4 Chant his re-qui-em low and ten - der, All ye woodland birds so bright; Move, ye willows, true and mournful, Light his pil-low, stars of night.



CHORUS.



Unseen an-gels guard are keep-ing, O'er the mound I've nev-er seen; Whisper low, ye bright winged watchers, Is my brother's grave kept green?



SWEET LITTLE BUREN.

Mrs. A. B. Butler.

Rev. W. T. Dale.



1 Our Bu - ren sweet, So bright and fair, With bright, blue eyes And dark, brown hair,
 2 Has gone to Heav'n's E - tern - al rest, Where he will be For - ev - er blest.
 3 And he will wait Our com - ing there, Our an - gel babe, So bright and fair;
 4 With harp in hand He'll chant God's praise, And in His face For - ev - er gaze.



E. PERRONET.

CHAS. EDW. PRIOR.

All hail the pow'r of Je - sus' name! Let an - gels pros-trate fall, Let an - gels pros-trate fall, Let an - gels

an - gels pros - trate fall; Bring forth the roy - al di - a - dem, Bring forth the roy - al di - a - dem, And

Crown Him, And crown Him, and crown Him, and crown Him, And crown Him, crown Him Lord of all!
crown Him, crown Him Lord of all!

2 Let every kindred, every tribe,
On this terrestrial ball,
To Him all majesty ascribe,
And crown Him Lord of all!

3 Oh, that with yonder sacred throng,
We at His feet may fall!
We'll join the everlasting song,
And crown Him Lord of all!

SEARCHER OF HEARTS.

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(Chant.)

F. M. DAVIS.

1 Searcher of hearts, from mine erase All thoughts that should not be; And in its deep recesses trace My grat - i - tude to thee!

2 Hearer of prayer, guide aright
Each word and deed of mine;
Life's battle teach me how to fight,
And be the victory thine.

3 Giver of all for every good,
In the Redeemer come;
For raiment, shelter, and for food
I thank thee in His name.

4 Father, and Son, and Holy Ghost,
Thou glorious Three in One,
Thou knowest best what I need most,
And let thy will be done.

OLDEN MEMORIES.

A. S. KIEFFER.

Dolce. FINE. *D.C.*

1 { I sit and watch the golden stars Be-gem the a - zure blue,
And watching dream a dream of love, Of heav'n, and home, and you; But darker grows the night around, While plaintive zephyrs sigh,
d. c. And mem'ry calls up vanished scenes Of happy days gone by.

2 I hear the song you used to sing
In summer twilight hours, [hearts
When Love's sweet chain first bound our
In happy, perfumed bowers;—
It comes to me borne o'er the sea
Of moaning, surf-beat years;
Its silv'ry cadence thrills my heart
And fills mine eyes with tears.

3 I hear again the whispered vows
Of constancy and love,
That then were breathed while golden stars
Beamed on us from above.
But denser grows the night around,
More sad the night-wind sighs,
As visions of once happy days
Fade out before my eyes.

4 No more! no more on Time's wild shore
Shall we together stray,
Through summer bowers in twilight hours
When day has passed away.
'Twas but a dream, 'tis still a dream,
I gaze on heaven's deep blue;—
A lonely wand'rer far away
From home, and heaven, and you.

Mrs. L. K. ROGERS.

An Easter Carol.

E. T. POUND.

1 Je - sus is ris'n! the grave can - not chain The pure and the un - de - filed; Death has no

pow'r tri - umph - ant a - gain, He comes un - to them who re - viled. Re - joice! re - joice! he comes to save! Oh,

CHORUS.

strick - en ones sor - row no more, No sting has death! No pow - er the grave! Je - sus is King ev - er - more.

ritard.

2 Jesus is risen! oh, let us be glad,
And cast every fear aside,
Then no more grief the spirit is sad,
He lives! lives again glorified.

3 Jesus is risen! weave beautiful flowers
And twine o'er the mercy-seat,
Praise him to-day, oh, happy the hours,
As joyful we kneel at his feet.

4 Jesus is risen! from darkness to light,
Ten thousand their joy proclaim,
A victory won! all nature is bright
As angels rejoice in his name.

THEY HAVE CROSSED THE CRYSTAL RIVER.*

Mrs. L. K. ROGERS.

E. T. P.



1 They have crossed the Crys-tal Riv - er, All the strife and warfare o'er, Loving hearts are stilled forev - er, Hopes are bur-ied ev - er-more;
 2 They have laid a-side the strug - gle, And sweet peace beyond the skies Is a balm for all they suf - fered, Bravely they have won the prize.
 3 Strew their graves with fair-est flow - ers, Sing me-mo-rial songs to-day, Once a moth-er's fondest bless - ing Rest-ed o'er their dreary way;



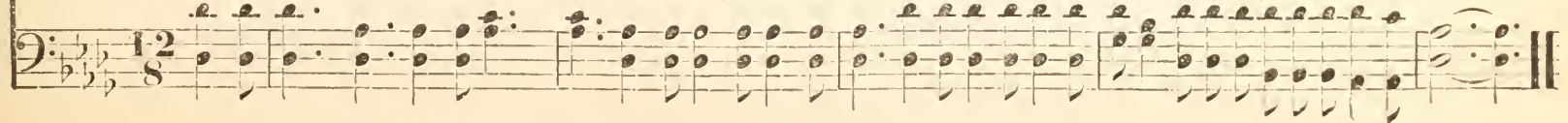
But the life that seemed to per - ish 'Mid the clouds of dark despair Gird - eth on immor-tal ar - mor, Where no long-er foes ensnare.
 No - ble hearts that once were eher - ished In the past, oh, ne'er forget, Years have passed, fond hopes have perished, But we love their mem'ry yet.
 Fa - ther, broth - er, hus - band, lov - er, Yon - der with the pure and blest, All the strife and warfare end - ed, Thou hast found a peaceful rest.



REFRAIN.



We shall meet them, we shall greet them On that bright and peaceful shore, Safe within that golden city, Victory! victory ev - er - more.



* In memory of all who died in the service of their country.

SINGING IN HEAVEN.

From "SHINING LIGHT," by per.

A. S. KIEFFER.

Gentle and slow.

1 'Tis pleas - ant to sing the sweet praise of our King, As here in this val - ley of sor - rows we rove; 'Twill be
 2 'Tis sweet to re - cline on thy bo - som di - vine, And feel that our hearts and our spir - its are thine; And, up -
 3 On ca - naan's fair land we in tri - umph shall stand, With crowns on our heads and with harps in our hands, While our

pleas - ant - er still when on Zi - on's fair hill, We shall sing the sweet praises of Je - sus, a - bove. } Sing - - - ing in
 held by thy love we are blest from a - bove, As with sing - ing and tri - umph to Zi - on we move. }
 songs shall a - bound to the Lamb who is crowned, And ho - san - nas to Je - sus thro' heav'n shall resound. }

CHORUS.

Sing - ing with ser - aphs and

heav'n, . . . yes, sing - - ing in heav'n, . . . Oh, . . . 'twill be sweet - - er our sing - ing in heav'n.

singing in heav'n, Yes, singing with seraphs and singing in heav'n, Oh, 'twill be sweeter our singing in heav'n, Our sing - ing in heav'n.

THE CHILDREN'S SONG.

WM. HAUSER, M. D.

CHAS. EDW. POLLOCK.

1 The morn-ing dawns in gold-en light, The air is pure, the sun is bright; Then, children heed your
 2 Be filled with ar-dent love to all, The young and old, the large and small; Do good to all in
 3 Take heed to his ex-am-ple then, When he was here with sin-ful men; And when he comes in

par-ents' rule, And haste a-way, a-way to school. When there be sure to stud-y well, 'Twill make your heart with
 ev'-ry way, And hap-py be from day to day. Be sure you al-ways speak the truth; Be kind to those whose
 Judgement down He'll bless you with a star-ry crown. And oh! to wear that star-ry crown, And with the ho-ly

pleas-ure swell, To be ap-proved by God and man:—Then learn, dear children, all you can.
 hearts are ruth; So did the Sa-viour of man-kind—He healed the sick, the lame, the blind.
 ones sit down! The bliss of heav'n you then shall know, Where is no sick-ness, pain, or woe.

THE WICKET GATE.

R. A. GLENN.

1 There's nev - er a day so sun - ny, But a lit - tle cloud ap - pears; There's nev - er a life so
2 There's nev - er a cup so pleasant, But has bit - ter with the sweet; There's nev - er a path so

CHORUS.

hap - py, But has had its time of tears. } There is al - ways a guide to point us, To the
rug - ged, That bears not the print of feet. }

lit - tle wick - et gate, And the an - gels will be near - er, To the soul that's des - o - late.

1 There's never a dream that's happy,
But the waking makes us sad;
There's never a dream of sorrow,
But the waking makes us glad.

4 There's never a way so narrow,
But the entrance is made straight,
There's always a guide to point us
To the little wicket gate.

MY HAPPY HOME.

A. S. KIEFFER.

C. E. POLLOCK. 291

1 I have a home a - bove the starry skies, Which my Savior has gone to pre-pare; It is free from sin and ev' - ry earth - ly ill,
 2 My Sa - vior dwells in yon - der hap - py home, And his presence and love make it fair; He will walk with me a - long its gold - en streets,

CHORUS.

Oh, I long, oh, I long to be there. } Oh, my home, hap - py home, far a - way; To reach thee
 Oh, I long, oh, I long to be there. } Oh, my happy, happy home, Oh, my happy, happy home, far a - way;

safe I dai - ly pray, That my Sav - ior's hand will lead me on, To my hap - py, hap - py home far a - way.
 Savior's hand will lead me on, That my Savior's hand will lead me on,

3 The holy saints, a countless, happy throng,
 In that bright, happy home have a share;
 I will meet them there to talk of Jesus' love,
 Oh, I long, oh, I long to be there.

4 I long to reach my happy, happy home,
 Where the robe and the crown I shall wear,
 And to live with Christ and all his holy ones,
 Oh, I long, oh, I long to be there.

OVER THERE.

CHAS. EDW. POLLOCK.

1 They have reached the sun - ny shore, And will nev - er hun - ger more, And their griefs and pains are o'er, o - ver there ;
 2 Now they feel no chill - ing blast, For their win - ter time is past, And their sum - mers al - ways last, o - ver there ;
 3 They have fought the wea - ry fight, Je - sus saved them by his might, Now they dwell with him in light, o - ver there ;

o - ver there ;

They will need no lamp by night, For their day is al - ways bright And the Sav - ior is their light, o - ver there.
 They can nev - er know a fear, For their Sav - ior's al - ways near, And with them is end - less cheer, o - ver there.
 Soon will reach the shin - ing strand, Wait our Lord's com - mand, Till we see his beck - ning hand, o - ver there.

CHORUS.

O - ver there, O - ver there, They can nev - er know a fear o - ver there ; They will

o - ver there, o - ver there, o - ver there ;

need no lamp by night, For their day is al - ways bright, And the Sav - ior is their light, o - ver there!

The musical score consists of a treble and a bass staff. The treble staff contains the vocal melody with lyrics underneath. The bass staff provides a harmonic accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piece concludes with a double bar line.

THE LORD IS GREAT.

A. J. SHOWALTER, by per.

Con Spirito.

1 The Lord is great! ye hosts of heav'n a - dore Him, And ye who tread this earth - ly ball,
 2 The Lord is great! His Maj - es - ty, how glo - rious! Re - sound his praise from shore to shore;
 3 The Lord is great! His mer - cy, how a - bound - ing! Ye an - gels strike your gold - en chords;

In ho - ly songs re - joice a - loud be - fore Him, And shout His praise who made you all.
 O'er sin - ny and death and hell, now made vic - to - rious, He rules and reigns for - ev - er more.
 Oh, praise our God with voice and harp re - sound - ing, The King of kings, and Lord of lords.

The musical score is in 4/4 time with a key signature of two flats. It features three vocal parts (1, 2, and 3) and a piano accompaniment. The score includes a first ending and concludes with a double bar line.

FRANCIS A. EVANS.

A. J. SHOWALTER, by per.

1 How dark were life with naught to cheer The pil - grim thro' this vale of care, How dark would be the
 2 How sad the heart, how rough the way, With - out one kind word's cheer - ing ray, — Oh, how the soul, prest
 3 Turn not the out - cast, then, a - way, With taunts of care - less pride, I pray; But win them back, 'twere

CHORUS.

clouds o'er head If no kind words were ev - er said. }
 down, would bleed, Without one kind - ly lit - tle deed. } Kind words for all, kinds words for all, Oh! ev - er have kind
 ev - er best, By kind - ly words, and ac - tions blest. }

words for all; Kind words for all, kind words for all, Oh! ev - er have kind words for all.

SABBATH BELLS.

FRANCIS A. EVANS.

A. J. SHOWALTER, by per.

1 Hark! the sabbath bells are ring-ing, Hear their eeh-oes loud and clear;
 2 Lit-tle chil-dren, lis-ten! lis-ten! Do you love their sweet re-frain? Sweet-est mem'ries they are bringing, As they cleave the morning air!
 Do you love to hear their chimings, Floating o-ver mount and plain?

Hearts grow light, and cheeks are glowing, Lit-tle feet all tire for-get;
 Oh! they wait the sweet, sweet sto-ry Of God's love and precious way;
 Brightest eyes with love o'er-flowing—Naught so sweet as sabbath yet!
 Mak-ing hearts a goal of glo-ry, Turn-ing darkness in-to day.

J. A. R.

GLEN. 8s & 7s.*

J. A. ROBERSON.

1 Bow-ing low in meek sub-mis-sion, Lord, Our hearts we left to thee; Hear and an-swer our pe-ti-tion, Bless our souls and set us free.

2 Breathe, oh, breathe thy Holy Spirit
 Into every humble breast;
 Let us all in thee inherit,
 Thine eternal, sacred rest.

3 Changed from scenes of earth to glory,
 We in heaven shall have a place,
 There we'll cast our crowns before thee,
 Join in endless love and praise.

* From "THE SURPRISE," by per.

HOSANNA TO JESUS, OUR KING.

A. J. SHOWALTER, by per.

1 When Je - sus left the throne of God, He chose a hum - ble birth; A man of griefs, like us he trod A
2 Like him, may we be found be - low In wis - dom's paths of peace; Like him in grace and knowledge grow, As

lone - ly path on earth. Ho - san - na we'll sing, Ho - san - na to Je - sus, our
years and strength in - crease. Ho - san - na we'll sing, Ho - san - na we'll sing, Ho - san - na to Je - sus, to

King; Ho - san - na we'll sing, Ho - san - na to Je - sus, our King.
Je - sus, our King; Ho - san - na we'll sing, Ho - san - na we'll sing, Ho - san - na to Je - sus, our King.

3 When Jesus into Salem rode,
The children sang around;
For joy they plucked the palms, and strewed
Their garments on the ground.

4 Oh, may we learn to love his name;
That name divinely sweet,
May every pulse through life proclaim,
And our last breath repeat!

THOUGH I WALK THROUGH THE VALLEY.

R. A. GLENN.

Mrs. E. A. GLENN.

1 Tho' I walk through the val - ley and shad - ow of death, Tho' the bil - lows in fu - ry round me roll, With my Sav - ior so
 2 Tho' I walk through the val - ley no e - vil I'll fear, Tho' the cold waves of Jor - dan round me roll, For my Sav - ior has
 3 Tho' the night may be dark and the cold winds may blow, With my Sav - ior so near I'll nev - er fear; He will guide through the

CHORUS.

near me the waves I can breast, Prais - ing God 'mid the loud tem - pest roar. }
 prom - ised to ev - er be near, He's the rod and the staff to my soul. }
 val - ley, no e - vil I'll know, At my side He will ev - er be near. } Though I walk through the val - ley and shad - ow of

death, No e - vil, no e - vil will I fear, For my Sav - ior will guide me o'er the dark billow's crest, He has promised to ever be near.

OVER THE RIVER.

From "THE SURPRISE," by per.

G. W. L.

1 O-ver the riv-er, the riv-er of time, Lies the bright land of a ver-dure sublime; Val-leys of beau-ty in splen-dor do shine,

CHORUS.

Beau-ti-ful, beau-ti-ful, beau-ti-ful home. O-ver the riv-er, the beau-ti-ful riv-er, O-ver the riv-er, the

fields are all green; O-ver the riv-er, the beau-ti-ful riv-er, O-ver the riv-er the fields are all green.

2 Over the river, the pilgrims retreat,
Gorgeous in splendor, in beauty complete;
Angels are singing in harmony sweet,
Beautiful, beautiful, beautiful home.

3 Over the river, the mansions are there,
Oh, how inviting! our loved ones are there;
Soon in those mansions their glory we'll share,
Beautiful, beautiful, beautiful home.

COME TO THY FATHER.*

FLORA B. HARRIS.

J. R. SWENEY. 299

1 Wand' - rer from thy Fa - ther's man - sion, Soft as dews at e - ven fall - ing, Hear his gra - cious
 2 All thy guilt shall be for - giv - en, Fes - tal joys his grace will of - fer, Ring and robe his

CHORUS.

spir - it call - ing, Rise and come to me. } Come, come, come to thy Fa - ther,
 hand with prof - fer, Rise and seek his face. }

Thou wilt wel - come be; Come, come, come to thy Fa - ther, Love will wel - come thee.

3 There shall be a sound of music,
 Chiming sweet with angel's voices;
 Every harp in heaven rejoices,
 When the lost is found.

4 Send, oh, send the joyful tidings
 To thy Father's heart of yearning;
 Say with foot-steps homeward turning
 I will rise and go.

* From "WELLS OF SALVATION," by per., of J. J. Hood.

WE SHALL REST IN THE COOL OF THE DAY.

F. A. EVANS.

A. J. SHOWALTER, by per.

1 On the breast of the might - y Je - ho - vah, We have learn'd in all trust to re - pose, For his
2 For a light shin - eth down thro' the shad - ows, And the nar - row gate path - way we see, Ly - ing

mer - cy will car - ry us o - ver, Tho' the le - gions of dark - ness op - pose. Tho' the shad - ows of grief gath - er
straight o'er the thorn - man - tled mead - ows, And it wait - eth for you and for me. And we gath - er his soul - cheer - ing

o'er us, And the sun shin - eth dim on the day, He will send the cloud - pil - lar be -
sto - ry, From the saints who have trod - den the way: Whom the Lord tak - eth up to his

WE SHALL REST IN THE COOL OF THE DAY. Concluded.

CHORUS.

fore us, He will lead us him - self on the way. } Then we'll rest, sweet - ly rest,
 glo - ry, They shall rest in the cool of the day. } then we'll rest, sweet - ly rest,

Rest in the cool of the day; Then we'll rest, sweet - ly rest, Rest in the cool of the day.
 then we'll rest, sweet - ly rest,

STENNETT. L. M.

E. T. POUND.

Moderato.

1 Je - sus, my Sav - ior and my God, Thou hast redeemed me with thy blood; By ties per - pet - ual and di - vine, I am, and ev - er will be thine.
 2 But ah! should my inconstant heart, Ere I'm a - ware from thee de - part, What dire reproach would fall on me For such in - grat - i - tude to thee.

3 The thought I dread, the crime I hate;
 The guilt, the shame I deprecate;
 And yet so mighty are my foes,
 I dare not trust my warmest vows.

4 Pity my frailty, dearest Lord!
 Grace in the needful hour afford;
 Oh, steel this timorous heart of mine
 With fortitude and love divine.

5 So shall I triumph o'er my fears.
 And gather joys from all my tears;
 So shall I to the world proclaim
 The honors of the Christian name.

FUNERAL HYMN. L. M.

C. C. PRATT.

Adagio.

From "VOCAL TRIAD No. 2," by per.

1 Why should we start, and fear to die? What tim' - rous worms we mor - tals are!
 2 The pains, the groans, and dy - ing strife, Fright our ap - proach - ing souls a - way;
 3 Oh, if my Lord would ome and meet, My soul should stretch her wings in haste,
 4 Je - sus can make a dy - ing bed. Feel soft as down - y pil - lows are,

Death is the gate of end - less joy, And yet we fear to en - ter there.
 Shall we shrink back a - gain to life, Fond of our pris - on and our clay?
 Fly fear - less through death's i - ron gate, Nor feel the ter - rors as she passed.
 While on his breast I lean my head, And breathe my life out sweet - ly there.

English.

THINE, JESUS, THINE.

A. J. SHOWALTER, by per.

1 Thine, Je - sus, thine, No more this heart of mine Shall seek its joy a - part from Thee; The world is cru - ci -
 2 Thine, Thine a - lone, My joy, my hope, my crown; Now earth - ly things may fade and die, They charm my soul no
 3 Thine, ev - er Thine, For - ev - er to re - cline On love e - ter - nal fixed and sure, Yes, I am Thine for -
 4 Thine, Je - sus, Thine, Soon in thy crown to shine, When from the glo - ry thou shalt come, And with Thy saints shall

THINE, JESUS, THINE. Concluded.

fied to me, And I am Thine, And I am Thine.
 more, for I Am Thine a lone, Am Thine a lone.
 ev - er - more, Lord, Je - sus, Thine, Lord, Je - sus, Thine.
 take me home, Lord, Je - sus, come. Lord, Je - sus, come. A - men.

THY WAY, NOT MINE. 6s. 8 lines.

Rev. H. BONAR, D. D.

C. E. PRIOR.

1 Thy way, not mine, O Lord, How-ev - er dark it be! Lead me by thine own hand, Choose out the path for me.
 2 Choose thou for me my friends, My sick-ness or my health; Choose thou my cares for me, My pov - er - ty or wealth.

I dare not choose my lot: I would not if I might, Choose thou for me, my God, So shall I walk a - right.
 Not mine, not mine the choice, In things or great or small; Be thou my guide, my strength, My wis - dom, and my all.

GLAD TIDINGS. 9s & 8s.

From "THE SURPRISE," by per.

G. W. LYON.

1 Chris - tain, the morn breaks sweetly o'er thee, And all the mid-night shadows flee, the shad-ows flee, Tinged are the dis-tant skies with
 2 Tossed on time's rude, re - lent-less surg - es, Calm - ly composed, and dauntless stand, and dauntless stand, For lo! be - yond these scenes e-
 3 Cheer - up, cheer up, the day breaks o'er thee, Bright as the sum-mer's noontide ray, the noon-tide ray, The star-gem'd crowns and realms of

glo - ry, A bea - con light hung out for thee, hung out for thee; A - rise, a - rise, the light breaks o'er thee, Thy name is
 merg - es The height that bounds the promised land, the promised land; Be - hold! be-hold! the land is near - ing Where the wild
 glo - ry, In - vite thy hap - py souls a - way, thy souls a - way; A - way, a - way, leave all for glo - ry, Thy name is

grav-en on the throne; Thy home is in the world of glo - ry, Where thy Re-deem-er reigns a - lone, He reigns a - lone.
 sea-storm's rage is o'er; Hark! how the heav'nly hosts are cheer - ing, See in what things they range the shore, they range the shore.
 grav-en on the throne; Thy home is in that world of glo - ry, Where thy Re-deem-er reigns a - lone, He reigns a - lone.

GUIDE ME, BLESSED SAVIOR.

305

R. A. GLENN.

ALONZO G. WEAVER.

1 Guide me, oh, my bless - ed Sav - ior, For I need thee ev' - ry day; Leave me not a - lone to
 2 Take me, oh, my Sav - ior, take me, Keep me ev - er near thy side; All my life is firm - ly
 3 All to thee I would sur - ren - der, Take me now, I hum - bly pray; Guide me through this world of

CHORUS.

wan - der, Lest from thee I go a - stray.
 an - chored On the cross where thou hast died. } Guide me, oh, my bless - ed Sav - ior, For I
 dark - ness To the light of end - less day.

Guide me, oh, my blessed Sav - ior,

need thee ev' - ry hour; Through my tri - als be thou near me, And up - hold me with t
 For I need thee ev' - ry hour; Thro' my tri - als be thou near me, And up - hold me with t

Words by CARLO ALBERTO.

From "VOCAL TRIAD," No. 2, by per.

Music by C. C. PRATT.

1 The gems that I found in the wild - wood, The leaves with their col - ors so gay, And the play-mates I knew in my
2 The world and its path - way how drear - y, And the mo - ments that taste - less - ly fly; But there's rest for the soul that is
3 'Tis there in the realms of the ho - ly, I will wel - come the long-promised rest; With the pen - i - tent, meek, and the

child - hood, Have van - ished for - ev - er a - way; But their beau - ty how well I re - mem - ber, E'en
wea - ry, In the glo - ri - ous man - sions on high; Oh! 'tis there that I fain shall re - mem - ber When from
low - ly Re - - cline on Im-man - u - el's breast; And in tri - umph we then shall re - mem - ber, At the

ough they have long ceased to be, — For the bleak, i - cy winds of De - cem - ber Have
ou - ble my spir - it shall flee, That no more will the winds of De - cem - ber Take my
throne of the one we a - dore, That the cold, chill - y winds of De - cem - ber Can

CHORUS.

cru - el - ly robbed them from me. } Is it strange that I seem bro - ken - heart - ed, And
 gems and my loved ones from me. }
 part us a - sun - der no more.

burdened with sad - ness should be, When from lov'd ones of youth we have part - ed, — My playmates, my treasures, and me ?

WATERFORD. S. M.

C. C. PRATT.

Andante.

DUET.

m

p

m

p

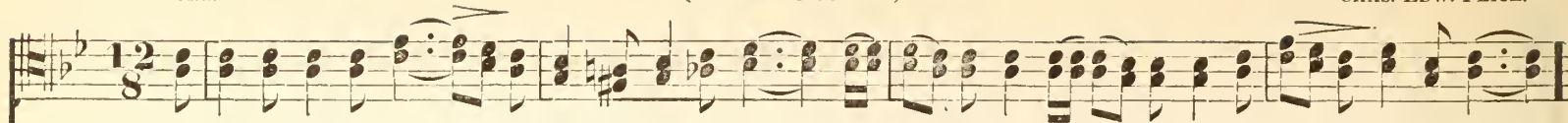
1 Hail to the Sab - bath day, The day di - vine - ly giv'n; When men to God their hom - age pay, And earth draws near to heav'n.
 2 Lord, in this Sa - cred hour, With - in thy Courts we bend, And bless thy love and own thy pow'r, Our fa - ther and our friend.

MY MOUNTAIN HOME.

A. S. KIEFFER.

(For Male voices.)

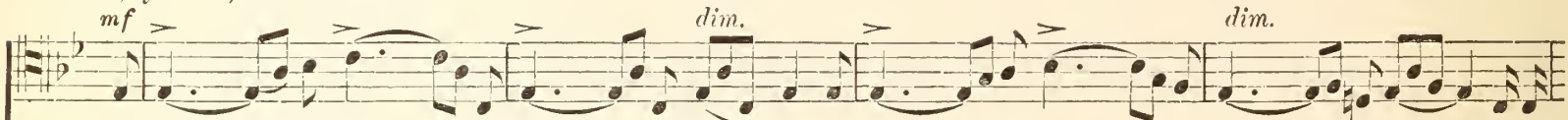
CHAS. EDW. PRIOR.



- 1 I love my mountain home, Where wild winds love to roam! Where they - press vine And the whisp'ring pine A-dorn each granite dome.
 2 Sing not with pride to me Of prai - rie broad and free; Nor of orange groves, Where the white swan roves; Nor cottage by the sea.
 3 For here the wild flow'rs sweet Spring up a-round my feet; And the lau - rel blooms 'Mid the cypress glooms Of many a sweet re - treat.
 4 'Tis sweet to wan - der here, By foun - tains cool and clear; And talk of love, Where coo - ing dove A - lone may see and hear.
 5 My mountain home for me, Where wild winds wan - der frec; With my own true love Who will never rove: My mountain home for me.



Solo, after 1st, 3d and 5th verses.



I love, I love my moun - tain home! I love, I love my moun - tain home! Where the

pp Quartette.

I love, I love my mountain home, I love, I love my mountain home, La la la la la la la la la la la la la la la la, Where the



MY MOUNTAIN HOME. Concluded.

skies are blue, And the hearts are true: Where the skies are blue, And the hearts are true: Where the

skies are blue, And the hearts are true, Where the skies are blue, And the hearts are true. La la la la la la la la la la la la la la la

The first system of the musical score consists of three staves. The top staff is the vocal line, featuring a melody with various note values and rests, with lyrics underneath. The middle staff is the piano accompaniment, primarily consisting of chords. The bottom staff is the bass line, also primarily consisting of chords. The key signature has one flat (B-flat), and the time signature is 4/4.

skies are blue, And the hearts are true, I love my mountain home, I love, I love my moun - tain home.

cres. la la la la la la la la la la la, Where the skies are blue, And the hearts are true, I love my mountain home.

I love, I love my moun - tan home.

The second system of the musical score also consists of three staves. The top staff continues the vocal melody, ending with a double bar line. The middle staff continues the piano accompaniment, ending with a double bar line. The bottom staff continues the bass line, ending with a double bar line. The lyrics are placed below the vocal staff. The notation includes dynamic markings like *cres.* and *f*.

1 When the eve - ning shadows gath - er, And the bus - y day is done, Mem'ries come on gold - en pin - ions, Bringing vis - ions, one by one:—

Vis - ions full of love and beau - ty—Tho'ts of hap - py childhood's hour, Tho'ts of man - hood, joy or sor - row, With their bless - ed soothing power.

- 2 We can see the home of childhood,
We can hear glad voices call;
Scenes of meadow, brook, and wildwood,—
But the years have changed them all.
Pictures rise from out the darkness,
Bringing tears, of joy and love,
Fancy paints the past before us,—
Visions bright from heaven above.
- 3 Lost in memories sweet, but fading,
Oh, how fast the moments fly!
Life reviewed in one brief moment
Cheers the heart, but dims the eye;
We can see where we so often
Might have cheered a darkened way,
Might have helped a weary brother
In the burning heat of day.
- 4 In the grate the pictures greet us,
And we fancy we can hear
Voices calling, sweetly calling
In familiar accents near;
We can see the faces beaming,
That have long been pale and cold,
Clasp the hands forever folded
In the gloomy, silent mould.

- 5 Memory paints a scene of beauty
In the old home far away:
Father, mother, sister, brother,
Gather round the hearth to pray;
We can hear the prayer to heaven
That we heard in days of yore,
And the song we sung so often,
We can hear it o'er and o'er.
- 6 There's the little baby sister,
Now a woman almost gray,—
In the corner lie the playthings,—
Dolls and marbles put away.
In the chamber softly sleeping,
Just the same as when a boy,—
I can see it all before me,
And it fills my heart with joy.
- 7 In my own old chamber kneeling
With my mother dear to pray,
I repeat the prayer she taught me,—
Every word I hear her say;
I can feel the kiss she gave me,
As she laid her boy to rest,
I can feel it ever burning
On my lips, the sweetest, best.

- 8 Farther on in life so fleeting,
Memory flies on pinions light,
To the day that I departed,
From my childhood home so bright.
I can hear my mother's blessing,
As she bade her boy good-bye,
I shall hear it, too, forever,
'Till I meet her in the sky.
- 9 For that mother now is sleeping
'Neath the daisies' purple bloom,
And her dying words, they told me,
Was "dear children, still there's room,
Room among the shining angels,"
There I'll meet her by and by,
Meet to know no pangs of parting,
Meet forever in the sky.
- 10 Golden visions come to cheer us,
Sent from heav'n to earth below,
Sent to cheer the way before us,
As a balm for pain and woe;
Yet, be given not to dreaming,
Let the past remain the past,
Live the present, hope the future,
For the vision cannot last.

THE MERRY BUGLE CALLS,

A. J. SHOWALTER, by per.

1 Morn-ing's rud - dy beams Tints the east - ern sky, Up, com - rades, climb the moun - tain high!
 2 Let the slug - gard sleep, We must slum - ber shun; Ere night - fall Hon - or must be won. } Tra, la, la, la, la, la,
 3 Eve - ning's gen - tle ray Glids the glow - ing west, Each hun - ter sighs for home and rest. }

la, la, la, Tra, la, la, Tra, la, la, Tra, la, la, la, la, la, la, la, la, la, Tra, la, la, la, la, Haste, haste, haste! The

mer - ry, mer - ry bu - gle calls, The mer - ry, mer - ry bu - gle calls; Haste, haste, haste, The mer - ry, mer - ry bu - gle calls.

H. KIRK WHITE.

From "VOCAL TRIAD No. 2," by per.

C. C. PRAET.

Allegretto e Marcato.

1 When marshall'd on the night - ly plain, The glitt' - ring host be - stud the sky; One star a - lone of

2 Once on the rag - ing seas I rode, The storm was loud, the night was dark, The o - cean yawn'd, and

3 It was my guide, my light, my all; It bade my dark fore - bod - ing cease; And thro' the storm and

DUET.

all the train, Can fix the sin - ner's wand' - ring eye. Hark! hark! to God the cho - rus breaks,

rude - ly blow'd The wind that toss'd my found' - ring bark. Deep hor - ror then my vi - tals froze,

dan - ger's thrall, It led me to the port of peace. Now safe - ly moored, my per - ils o'er.

From ev' - ry host, from ev' - ry gem; But one a - lone the Sav - ior speaks, It is the star of Beth - le - hem.

Death-struck, I eased the tide to stem; When sud - den - ly a star a - rose, It was the star of Beth - le - hem.

I'll sing first in night's di - a - dem, For - ev - er and for - ev - er more; The star! the star of Beth - le - hem!

GONE TO REST.*

J. P. REES.

1 Brother, thou art gone to rest; We will not weep for thee, For thou art now, Where oft on earth, Thy spirit longed to be.

2 Brother, thou art gone to rest; Thine is an ear - ly tomb, But Je - sus sum - moned thee a - way, The Savior called thee home.

3 Brother, thou art gone to rest;
Thy toils and cares are o'er,
And sorrow, pain, and suffering now
Shall never grieve thee more.

4 Brother, thou art gone to rest;
Thy sins are all forgiven,
And saints in light have welcomed thee,
To share the joys of heaven.

Brother, thou art gone to rest;
And this shall be our prayer,
That when we reach our journey's end,
Thy glory we may share.

* In memory of W. S. MOSELY, of Coweta County, Georgia.

SPRING GLEE.

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E. A. BARNES.

FRANK M. DAVIS.

1 Spring is here with its cheer, And its ver-nal beau-ty, Heart and voice now re-joice, Both in love and du-ty;
2 Hills are green, skies se-rene, Brook-lets that are flow-ing, Leaf-y trees, gen-tle breeze, Wel-come dawn bestow-ing;

At our feet, pure and sweet, See the flow-ers spring-ing, Birds ap-pear far and near, Songs of glad-ness ring-ing.
So will we, glad and free, In the days be-fore us, Like the birds, but with words, Sweet-ly sing the cho-rus.

Spring is here, spring is here, Spring, sweet spring is here. Spring, sweet spring is here.

1. Spring is here, 2.

Rev. HORATIUS BONAR, D. D.

Rev. 22: 20.

Rev. W. T. DALE, by per.

1 The church has wait-ed long, Her ab - sent Lord to see, And still in lone - li - ness she waits, A friend-less stranger she ;
 2 Saint aft - er saint on earth Has lived, and loved, and died; And as they left us, one by one, We laid them side by side ;
 3 The whole cre - a - tion groans, And waits to hear that voice, That shall re - store her com - li - ness, And make her wastes re - joice ;

Age aft - er age has gone, Sun aft - er sun has set, And still, in weeds of wid - ow - hood, She weeps a mourn - er yet.
 We laid them down to sleep, But not in hope for - lorn; We laid them but to rip - en there Till the last glorious morn.
 Come, Lord, and wipe a - way The curse, the sin, the stain, And make this blighted world of ours Thine own fair world a - gain.

JESUS, BLESSED JESUS.

A. J. SHOWALTER, by per.

1 Who was in the man - ger laid? }
 2 Who can rob the grave of gloom? } Je - sus, bless-ed Je - sus; { Who for mon - ey was betrayed? }
 3 Who will give us sweet-est rest? } { Who can raise us from the tomb? } Je - sus, bless-ed Je - sus:
 { Who, in heav'n, shall we love best? }

Who up Cal - va - ry was led? Who for us his life-blood shed? Je - sus Christ, cre - a - tion's head,
 When be - fore the Judge we wait, Who will o - pen heaven's gate? Je - sus Christ, our Ad - vo - cate, } Je - sus, bless - ed Je - sus.
 At his feet our crowns we'll fling, While with rapturous songs we sing, Je - sus Christ, our Sa - vior, King, }

LAY THE ARMOR DOWN. L. M.

CHORUS. Rev. H. S. REES.

1 { Then, O my soul, march bold - ly on To lay my ar - mor down; }
 2 { Press for - ward to the heav'n - ly gate To lay my ar - mor down; }
 2 { There peace and joy e - ter - nal reign, I'll lay my ar - mor down; }
 2 { And glitt' - ring robes for conqu'rors wait, I'll lay my ar - mor down. } } Shout, oh, the bat - tle's

fought, And the vic - t'ry's won, I am marching home To wear the vic - tor's crown, To wear the vic - tor's crown.

GONE, BUT NOT LOST! L. M.*

A Requiem in memory of Rev. JAS. B. PORTER.

Words and Music by Rev. W. T. DALE.

1 Gone, but not lost! our brother dear, Gone home to glo - ry and to God; We meet to-day and drop a tear, Where rests his bod - y 'neath the sod.
 2 Gone, but not lost! our brother true, He rests in ev - er - last - ing day; *This monu - ment, a trib - ute due,* We ded - i - cate to him to - day.
 3 Gone, but not lost! oh! no, not lost, Although he fell in bat - tle strife; He fell a sol - dier at his post, And now he wears a crown of life.
 4 Gone, but not lost! just gone be - fore Where Jesus and the angels dwell; He rests in peace, his la - bors o'er, And we to - day his triumph tell.

* This Requiem, composed for the occasion, was sung by the author at the unvelling of the monument of Rev. JAS. B. PORTER, by the Richland Presbytery of the Cumberland Presbyterian Church at Spring Hill, Maury Co., Tenn., on Saturday, April 23d, 1831. It may also be used on any other similar occasion.

SAFE TO LAND.

Mrs. EMMA PITT.

A. J. SHOWALTER, by per.

1 Safe to land my Lord will guide me, In his arms I fear no ill, Tho' the storms and woes be - tide me, His dear arm is round me still.
 2 My frail bark He's safe - ly steering— He has sailed in storms be - fore, I can trust Him nothing fear - ing! Safe with Him I'll reach the shore.
 3 On the helm a hand is resting That is stronger far than mine; Tho' deep bil - lows I am breasting, I can trust in love di - vine.
 4 In the "Rock of A - ges" hid - ing, Oh, how sweet our rest will be! Faith and Hope, and love a - bid - ing, As we sail o'er life's dark sea.

CHORUS.

Safe to Land, Safe to Land, Christ will steer tho' billows roar; Safe to Land, Safe to Land, We will reach that peaceful shore.

GOD IS WITH US.

A. J. SHOWALTER, by per.

Animato.

1 Lift to God the voice of sing - ing, Loud thanks - giv - ing let us raise; Earth and sky with glad-ness

ring - ing, Ech - o wide a peo - ple's praise. God is with us, God is with us,

With us as in ear - ly days; God is with us, God is with us, With us as in ear - ly days.

2 When our fathers humbly sought Him,
Pleaded for the nations lost,
His own arm salvation brought them,
And the blessed Holy Ghost.
||: On the nations, on the nations,
Poured another Pentecost! :||

3 And the list'ning church in wonder
Hears to-day, in jubilee,
As the voice of mighty thunder,
Rolling over land and sea.
||: One thanksgiving, one thanksgiving,
God hath set his people free. :||

4 This then be our song of boasting,
God is with us, as of yore;
Still in his salvation trusting,
We will journey as before.
||: God is with us, God is with us,
Be our song forevermore. :||

HEAR MY PRAYER.

FRANK M. DAVIS.

Bass Solo.
Andante.

O Lord, in mer - cy, hear my prayer, for I am poor and need - y! O Lord, in mer - cy,

The first system of the musical score consists of three staves. The top staff is a bass clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It contains the vocal line for the Bass Solo. The middle staff is a treble clef with the same key signature and time signature, containing the piano accompaniment. The bottom staff is a bass clef with the same key signature and time signature, containing the piano accompaniment. The lyrics are written below the vocal staff.

hear my prayer! O! hear my prayer, O! hear my prayer! O hear us, O hear us, in mer - cy,

The second system of the musical score consists of three staves. The top staff is a bass clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It contains the vocal line for the Bass Solo. The middle staff is a treble clef with the same key signature and time signature, containing the piano accompaniment. The bottom staff is a bass clef with the same key signature and time signature, containing the piano accompaniment. The lyrics are written below the vocal staff. The word "rit." is written above the vocal staff at the beginning of the second system.

HEAR MY PRAYER. Concluded.

Lord! hear my prayer, in mer - cy, Lord! *cres.* O! hear us, O! hear us, in mer - cy, Lord!

hear my prayer, in mer cy, Lord! Hear the - pli - ca - tions of thy peo - ple, Hear the

sup-pli-cations of thy peo-ple! Hear us, O Lord! Hear us, O Lord! A - men. A - men.

WE ARE COMING.

From "THE SURPRISE," by per.

G. W. LYON.

1 We have heard thy gentle voice, O blessed Sav-ior, We are com-ing, we are com-ing at thy call, Take us in thy mighty arms and keep us

ev - er Safe-ly shel-tered in thy bliss-ful fold. We are com - ing, we are com - ing, We are coming, blessed Savior, at thy
We are coming, we are coming,

call; We are com - ing, we are com - ing, We are safe when shel-tered in thy bliss - ful fold.
at thy call; we are com-ing, we are com-ing,

2 We will follow in thy footsteps, precious Master,
From the path of love and duty never stray,
And thy loving voice shall cheer us as we journey,
To the land of beauty far away.

3 We will follow, though the tempest burst around us,
Though the waves of earthly sorrow o'er us roll,
For we know thy loving hand will part the waters,
And thy "peace, be still" the storm control.

NORMAL. S. M.

S. M. MITCHELL, Ala. Normal, 1882.

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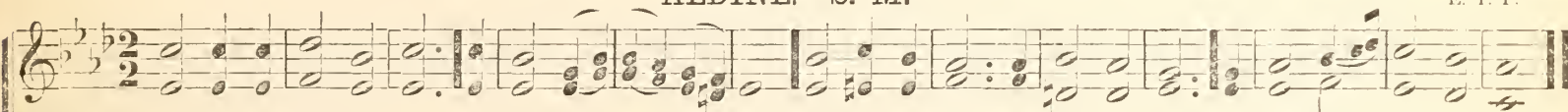


1. Great is the Lord our God, And let His praise be great; He makes His churches His a-bode, His most de-light-ful place.
2. In Zi-on God is known, A ref-uge in dis-tress; How bright has His sal-va-tion shone Thro' all her pal-a-ces!
3. In ev-'ry new dis-tress We'll to His house pre-pare; We'll think up-on His wondrous grace, And seek de-liv-rance there.

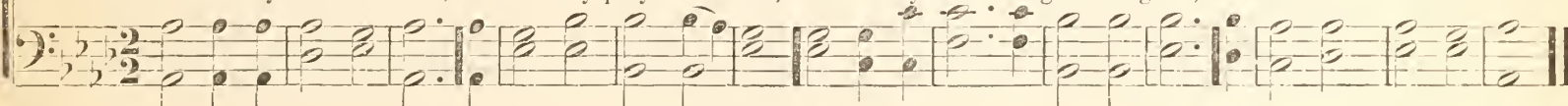


ALDINE. S. M.

E. T. P.



1. I love Thy kingdom, Lord, The house of Thine a-bode; The church our blest Redeemer saved With His most pre-cious blood.
2. If e'er my heart for-get Her wel-fare or her woe; Let ev-'ry joy this heart for-sake, And ev-'ry grief o'er-flow.
3. For her my tears shall fall; For her my pray'rs as-cend; To her my cares and griefs be giv'n, Till toils and cares shall end.



ANNIE. S. M.

THEOPHILUS.



1. Sweet is the work, O Lord, Thy glorious acts to sing, To praise Thy name and hear Thy word, And grateful off'rings bring.
2. Sweet, at the dawning light, Thy boundless love to tell; And, when approach the shades of night, Still on the theme to dwell.
3. Sweet, on this day of rest, To join in heart and voice With those who love and serve Thee best, And in Thy name re-joice.



Moderato

1. { How pleas - ing is the voice Of God, our heav'n - ly King, } Bright suns a - rise, The
Who bids the frosts re - tire, And wakes the love - ly spring.

mild wind blows, And beau - - ty glows . . . thro' earth and skies.
And beau - ty glows, and beau - ty glows

2 The morn, with glory crowned,
His hand arrays in smiles;
He bids the eve decline,
Rejoicing o'er the hills.
The evening breeze His breath perfumes,
His beauty blooms on flow'rs and trees,

3 With life He clothes the spring,
The earth with summer warms;
He spreads th' autumnal feast,
And rides on wintry storms.
His gifts divine thro' all appear,
And round the year His glories shine.

ATLANTA. H. M.

FRANK M. DAVIS.

1. O Zi - on, tune thy voice, And raise thy hands on high, Tell all the earth thy joys,
2. He gilds thy morn - ing face, With beams that can not fade, His all - re - splen - dent grace

And boast sal - va - tion nigh. Cheer-ful in God a - rise and shine, While rays di - vine stream all a - broad.
 He pours a - round thy head. The na - tions round thy form shall view With lus - ter new di - vine - ly crown'd.

DUNHAM. H. M.

CHAS. EDW. POLLOCK.

Forcibly.

1. Re - joice, the Lord is King, Your Lord and King a - dore; Mor - tals, give thanks and sing, And triumph ev - er - more.
 2. Je - sus the Sav - ior reigns, The God of truth and love; When He had purged our stains He took His seat a - bove.
 3. His king - dom can not fail; He rules o'er earth and heav'n; The keys of death and hell Are to our Je - sus giv'n.

Lift up your hearts, Lift up your voice, Re-joice a-gain, re-joice a-gain,
 Lift up your hearts, lift up your voice, Lift up your hearts, lift up your voice, Rejoice a-gain I say, re-joice.

1. Praise to Thee, Thou great Cre-a - tor; Praise to Thee from ev-'ry tongue; Join, my soul, with ev-'ry creature, Join the u - ni - ver - sal song.
 2. Fa - ther, source of all com - pas - sion, Pure, un - bound - ed grace is Thine; Hail the God of our sal - va - tion, Praise Him for His love di - vine.
 For ten thou - sand bless - ings giv - en, For the hope of fut - ure joy; Sound His praise thro' earth and heaven, Sound Je - ho - vah's praise on high.
 Joy - ful - ly on earth a - dore Him, Till in heav'n our songs we raise; There, enraptured, fall be - fore Him, Lost in won - der, love, and praise.

ELMEDIA. 8s, 7s & 4s. 8th P. M.

J. H. TENNEY.

1. { Fly a - broad, thou might - y gos - pel! Win and con - quer, nev - er cease; } Mul - ti - ply and still in - crease.
 { May thy last - ing, wide do - min - ions (omit.) }
 2. { Let the dark, be - night - ed pa - gan, Let the rude bar - ba - rian see } Once ob - tained on Cal - va - ry.
 { That di - vine and glo - rious con - quest (omit.) }

Sway the scep - ter, Sway the scep - ter, Sav - ior, all the world a - round.
 Let the gos - pel, Let the gos - pel Loud re - sound from pole to pole.

CANADA. 8s & 7s. Double.

T. W. DENNINGTON. 327

1. Might-y God, while an - gels bless Thee, May a mor - tal lisp Thy name? Lord of men as well as an - gels,
D. S.—Sound-ed through the wide ere - a - tion,
 2. For the gran - deur of Thy nat - ure, Grand be - yond a ser-aph's thought; For the won - ders of ere - a - tion,
D. S.—Wings an an - gel, guides a spar - row,

Fine.

Thou art ev - 'ry crea-tures theme. Lord of ev - 'ry land and na - tion, An-eient of e - ter - nal days,
 By Thy just and law - ful praise.
 Works with skill and kind-ness wrought. For Thy prov - i - dence that gov - erns, Thro' Thine em - pires' wide do - main,
 Bless - ed be Thy gen - tle reign.

D.S.

SHILOH. 8s & 7s. Double.

H. G. MANN

1. Hark! what mean those holy voices, Sweet-ly sounding thro' the skies? Lo! th'an-gel-ic host re - joic - es, Heav'n-ly hal - le - lu-jahs rise.
 2. Peace on earth, good will from heaven, Reaching far as man is found; Souls redeemed and sins for-giv-en, Loud our golden harps shall sound.

Hear them tell the wondrous story, Hear them chant in hymns of joy; Glo - ry in the highest, glo - ry, Glo - ry be to God most high.
Christ is born the great Anointed, Heav'n and earth His praises sing; Oh, receive whom God appointed, For your Prophet, Priest and King.

MONROE. 8s, 7s & 4s. 8th P. M.

THEOPHILUS.

1. Shep-herd of Thine Is - rael, lead us, Pil - grims o'er this bar - ren sand; Thou who hast from bon - dage freed us,
2. Feed us with the heav'n-ly man - na; Faint-ing, may we feel Thy might; Go be - fore us as our ban - ner,

Guide us by Thine out-stretch'd hand. Guide Thy chos - en, Guide Thy chos - en Safe - ly to the prom - ised land.
Cloud by day, and fire by night. Great Re - deem - er, Great Re - deem - er, Shine up - on us—Thou art light.

UTICA. 8s.

T. 329

m Steady time.

1. Oh, come let us sing to the Lord, In God our sal - va - tion re - joice; In psalms of thanksgiving, re - cord His praise with one spir - it and voice.
 2. Je - ho - vah is King, and He reigns, The God of all gods on His throne; The strength of the hills he maintains; The ends of the earth are His own.
 3. The sea is Je - ho - vah's, He made The tide its do - minion to know; The land is Je - ho - vah's; He laid Its sol - id foun - da - tion be - low.
 4. Oh, come, let us wor - ship and kneel Be - fore our Cre - a - tor, our God; The peo - ple who serve Him with zeal, The flock whom He guides with His rod.

CARTHAGE. 8s.

p In gentle and flowing style.

1. The win - ter is o - ver and gone, The thrush whist - les sweet on the spray, The tur - tle breathes
 2. Shall ev - er - y crea - ture a - round Their voi - ces in con - cert u - nite, And I, the most
 3. Awake, then, my heart and my lute!
 Sweet organs, your note softly swell!
 No longer my lips shall be mute,
 The Savior's high praises to tell!
 4. His love in my heart shed abroad,
 My graces shall bloom as the spring;
 This temple, His Spirit's abode,
 My joy, as my duty, to sing.

JESUS, LOVER OF MY SOUL. 7s. Double.

T. W. DENNINGTON.

Rall.

m Earnestly.

1. Je - sus, lov - er of my soul, Let me to Thy bo - som fly, While the near - er wa - ters roll, While the tem - pest still is high.
 2. Oth - er ref - uge have I none, Hangs my helpless soul on Thee; Leave, oh, leave me not a - lone, Still support and comfort me.
 3. Thou, O Christ, art all I want, More than all in Thee I find; Raise the fall - en, cheer the faint, Heal the sick, and lead the blind.

Hide me, O my Sav - ior, hide, Till the storm of life is past, Safe in - to the ha - ven guide, Oh, receive my soul at last.
 All my trust on Thee is stayed, All my help from Thee I bring, Cov - er my de - fense - less head With the shadow of Thy wing.
 Just and ho - ly is Thy name, I am all un - right - eous - ness, False and full of sin I am, Thou art full of truth and grace.

HEMANS. 7s.

MRS. CALLIE W. SHOWALTER, Ala. Normal, 1882.

1. Stealing from the world a - way, We are come to seek Thy face; Kind - ly meet us, Lord, we pray, Grant us Thy re - viv - ing grace.
 2. Yon - der stars that gild the sky Shine but with a bor - rowed light; We, un - less Thy light be nigh, Wander wrapp'd in gloomy night.
 3. Sun of Righteousness! dis - pel All our darkness, doubts, and fears; May Thy light within us dwell Till e - ter - nal day ap - pears.

SERBINE. 7s.

T. W. DENNINGTON 331

1. Je - sus' pre - cious name ex - cels Jordan's streams and Salem's wells; Thirsty sin - ners, come and draw, Quench the flames of Si - nai's law.
 2. Fear - ful sin - ners, come and try, Draw and drink a sweet sup - ply; Christ is ev - er full and free; Sin - ners, come, where - e'er you be.
 3. See the wa - ters spring - ing up, To re - vive your lan - guid hope; Fill your ves - sels as it rolls, And re - fresh your wea - ry souls.
 4. Lo! the Spir - it now in - vites, Lo! the cheer - ful bride u - nites; Je - sus calls, be not a - fraid, Lo! for you the well is made.

ELMER. 7s. Double.*

G. W. LYON

1. { Je - sus, lov - er of my soul, Let me to Thy bo - som fly; }
 { While the near - er wa - ters roll, While the tem - pest still is high. } Hide me, O my Sav - ior, hide, Till the storm of
 2. { Oth - er ref - uge have I none, Hangs my help - less soul on Thee; }
 { Leave, oh, leave me not a - lone, Still sup - port and com - fort me. } All my trust on Thee is stayed, All my help from

life is past; Safe in - to the ha - ven guide, Oh, re - ceive my soul at last.
 Thee I bring; Cov - er my de - fense - less head With the shad - ow of Thy wing.

- 3 Thou, O Christ, art all I want,
 More than all in Thee I find;
 Raise the fallen, cheer the faint,
 Heal the sick and lead the blind.
 Just and holy is Thy name;
 I am all unrighteousness;
 False, and full of sin, I am,
 Thou art full of truth and grace.
- 4 Plenteous grace with Thee is found,
 Grace to cover all my sin;
 Let the healing streams abound,
 Make and keep me pure within.
 Thou of life the fountain art,
 Freely let me take of Thee;
 Spring Thou up within my heart,
 Rise to all eternity.

* From "Surprise," by per.

FOUNTAIN. 7s.

A. J. SHOWALTER, by per.

1. Christ, of all my hopes the ground, Christ, the spring of all my joy; Still in Thee let me be found, Still for Thee my pray'rs employ.
 2. Fount-ain of o'er-flow-ing grace, Free-ly from Thy fullness give; Till I close my earth-ly race, Be it "Christ for me to live."
 3. Firm-ly trust-ing in Thy blood, Nothing shall my breast confound; Safely I shall pass the flood, Safe-ly reach Im-man-uel's ground.

"HARK! THE HERALD ANGELS SING." 7s. Double.

With life and energy.

(CHRISTMAS SONG.)

Music by CHAS. EDW. PRIOR.

1. Hark! the her-ald an - gels sing, Glo - ry to the new-born King; Peace on earth and mer - cy mild, God and sin - ners rec - on - ciled.
 2. Hail! the ho - ly Prince of Peace! Hail! the Son of Right-eousness! Light and life to all He brings, Ris'n with healing in His wings.

Joy-ful, all ye nations, rise, Join the triumphs of the skies, With th'an-gel-ic host proclaim: "Christ is born in Beth - le-hem."
 Let us, then, with angels sing "Glo - ry to the new-born King; Peace on earth and mer - cy mild, God and sin - ners rec - on - ciled."

1. In the quiet hush of night, Lord, my soul would fly to Thee; For Thy love is my de-light, My sal - va - tion full and free.
 2. Tho' the day be dark be-low, Cloud on cloud hang o-ver me; Bless-ed Je-sus, Thou wilt show My sal - va - tion full and free.
 3. 'Neath the shad-ow of Thy wing Let my soul for - ev - er be; Still Thou art, O heav'nly King, My sal - va - tion full and free.

CUTHBERT. 7s.

W. L. PICKARD.

1. Come, said Je - sus' sa - cred voice; Come, and make my paths your choice; I will guide you to your home; Wea-ry pil - grim, hith - er come!
 2. Hith - er come! for here is found Balm for ev - ry bleeding wound; Peace that ev - er shall en - dure, Rest e - ter - nal, sa - cred, sure.

ALPHA. 7s.

J. D. DODD, 1882.

1. Tell me, Sav - ior, from a - bove, Dear - est ob - ject of my love; When Thy lit - tle flock a - bide, Sheltered near Thy bleeding side.
 2. Tell me, Shepherd all di - vine, Where I may my soul re - cline? Where for ref - uge shall I fly While the burning sun is high?
 3. Wilt Thou let me run a - stray, Mourning, grieving, all the day? Wilt Thou bear to see me rove, Seek - ing base and mor - tal love?
 4. Nev - er had I known Thy name, Nev - er felt the in - ward flame; Had not love first touch'd my heart With the painful, pleasing smart.

1. Soft-ly now the light of day, Fades up - on our sight a - - way;
 2. Soon for us the light of day Shall for - ev - er pass a - - way;

Free from care, from la - bor free, Lord, we would com - mune with Thee.
 Then from sin and sor - row free, Take us, Lord, to dwell with Thee.

AFAR. 7s & 6s.

JOHN McPHERSON, Belle Rive, Ills

1. A - far are mansions gleaming, No night to cast a gloom, Of this sweet bliss I'm dreaming, There soon I'll be at home.
 2. A - far there flows a riv - er, Whose wa-ters soft - ly flow, And there I'd dwell for-ev - er, Where ends this life be - low.
 3. A - far are joys e - ter - nal, And nev - er - end - ing spring, Where landscapes are e'er vernal, And we shall God's praise sing.

REJOICE. 7s & 6s.

R. A. GLENN. 335

Cheerful

1. Re - joi - ce, ye hap - py peo - ple, And peal the clang - ing chime, From ev - 'ry bel - fried sheep - le, In sympho - ny sub - lime.
 2. Oh, praise the hand that giv - eth, And giv - eth ev - er - more; To ev - 'ry soul that liv - eth, A - bund - ance flow - ing o'er.
 3. Then gather, Christians, gather, To praise with heart and voice, The good, Al - might - y Fa - ther, Who biddeth you re - joi - ce.

Let cot - tage and let pal - ace, Be thank - ful and re - joi - ce, And woods and hills and val - leys Re - ech - o the glad voice.
 For ev - 'ry soul He fill - eth With man - na from a - bove, And o - ver all dis - till - eth The unction of His love.
 For He hath turned the sad - ness Of thank - ful ones to mirth, And we will sing with glad - ness The har - vest home of earth.

CHORUS. *ff*

Re - joi - ce, re - joi - ce, Re - joi - ce, the Lord is King, Give Him all praise and glo - ry, To Him your homage bring.
 Re - joi - ce, re - joi - ce, re - joi - ce, re - joi - ce,

1. Rock of a - ges, cleft for me, Let me hide my - self in Thee; Let the wa - ters and the blood,
 2. Could my tears for - ev - er flow, Could my zeal no lan - guor know, These for sin could not a - tone,
 3. While I draw this fleet - ing breath, When my eyes shall close in death, When I rise to worlds un - known.

From Thy wound - ed side which flowed, Be of sin the dou - ble cure, Save from wrath and make me pure.
 Thou must save, and Thou a - lone, In my hand no price I bring, Sim - ply to Thy cross I cling.
 And be - hold Thee on Thy throne, Rock of a - ges, cleft for me, Let me hide my - self in Thee.

ROYAL BANNER. 7s & 6s. 26th P. M.

E. T. FOUND.

Allegretto.

1. Stand up! stand up for Je - sus! Ye sol - diers of the cross; Lift high His roy - al ban - ner, It must not suf - fer loss.
 2. Stand up! stand up for Je - sus! The trum - pet call o - bey; Forth to His might - y con - flict, In this His glo - rious day.
 3. Stand up! stand up for Je - sus! The strife will not be long; This day the noise of bat - tle, The next the vic - tor's song.

From vic-t'ry un - to vic - t'ry His ar - my shall He lead, Till ev - 'ry foe is vanquished, And Christ is Lord in - deed.
 "Ye that are men, now serve Him," A - gainst un-numbered foes; Your courage rise with dan - ger, And strength to strength oppose.
 To Him that o - ver-com - eth A crown of life shall be; He with the King of glo - ry Shall reign e - ter - nal - ly.

C. H. GABRIEL.

UNSELD. 7s & 6s.

T. W. DENNINGTON.

1. Roll on, thou mighty o - cean! We dread thy foam no more, We long to launch thy wa - ters, And gain the oth - er shore.
 2. We care not for thy break-ers; Thy dark waves brood no ills; Thy dull and an-gry mu - sic Our souls with gladness fills.
 3. Roll on, thou mighty riv - er; Flow on, ye sands of time, And bring the happy mo - ment When heaven shall be mine.

The pil - grim, worn and wea - ry, No long-er dreads to see The cold waves dash-ing near him, That bring e - ter - ni - ty.
 We know that o'er thy wa - ters The land im-mor-tal lies, And an - gels make the harp strings Where pleasure never dies.
 O boat-man, hie thee hith - er; We long to cross the grave; We long to rest in heav - en, Be-yond the tur-bid wave.

1. Je-sus, hear me, I would pray : Children oft hast Thou befriended ; Turn, oh, turn me not a-way, Now Thou art to heav'n as-cend-ed.
 2. Not less pitying sure-ly now, On Thy throne of glo-ry seat-ed, Tho' when here a stranger Thou Wert to bless young babes entreated.
 3. Je-sus, hear me, shed Thy grace, Look in mercy, grant Thy blessing ; There is nothing in this place Half so wor-thy of pos-sess-ing.

MERIDIAN. 6s & 8s.

FRANK M. DAVIS.

I was a wand'ring sheep, I did not love the fold ; I did not love my Shepherd's voice, I would not be controlled.

I was a way-ward child, I did not love my home ; I did not love my Fa-ther's voice, I loved a - far to roam.

VICKSBURG. 6s & 4s.

FRANK M. DAVIS. 339

1. My faith looks up to Thee, Thou Lamb of Cal - va - ry, Sav - ior di - vine; Now hear me
 2. May Thy rich grace in - part Strength to my faint - ing heart, My zeal in - spire; As Thou hast
 3. While life's dark maze I tread, And griefs a - round me spread, Be Thou my guide; Bid dark - ness

while I pray, Take all my guilt a - way, Oh, let me from this day Be whol - Jy Thine.
 died for me, Oh, may my love to Thee, Pure, warm, and change-less be, A liv - ing fire.
 turn to day, Wi,e sor - row's tears a - way, Nor let me ev - er stray, From Thee a - side.

CHERINO. 11s.

T. W. DENNINGTON.

1. Fare-well my dear breth - ren, the time is at hand, When we must be part - ed from this so - cial band;
 2. Fare-well my dear breth - ren, fare-well for a while, We'll soon meet a - gain, if kind Prov - i - dence smile;

CHERINO. Concluded.

Our sev - 'ral en - gage - ments now call us a - way; Our part - ing is need - ful, and we must o - bey.
And while we are part - ed and scat - tered a - broad, We'll pray for each oth - er, and trust in the Lord.

DENNISON. 11s.

Music by CHAS. EDW. PRIOR.

Tenderly and in a gliding manner.

1. Thou sweet glid - ing Ke - dron, by thy sil - ver stream Our Sav - ior would lin - ger by moonlight's soft beam,
2. How damp were the va - pors that fell on His head! How hard was His pil - low, how hum - ble His bed!

And by thy bright wa - ters till mid - night would stray, And lose in thy mur - murs the toils of the day.
The an - gels, as - ton - ished, grew sad at the sight, And fol - lowed their Mas - ter with sol - emn de - light.

EXERCISE No. 21.

Natural Minor Scale. Harmonic form of Minor Scale.

Melodic form Ascending. Melodic form Descending.

197. If a major second is known by an interval of a second having only a major second, and a minor second is known by an interval of only a minor second, and a minor third has both a major and minor second in it, and a major third has two major seconds, and a sharp fourth has three major seconds, and a perfect fourth has two major and one minor second, when is a fifth, sixth, or seventh major or minor?

A fifth has been called a flat fifth when there were two minor seconds in it, and a perfect fifth when there was only one. A sixth and seventh are *minor* when they have two minor seconds in each; and *major* when they have but one minor second in each one.

EXERCISE No. 22.

C Scale. C# Scale or D♭ Scale. D Scale. D# Scale or E♭ Scale.

7 #s the Signature 5 ♭s the Sign plays the same looks different from C 2 #s the Sign 9 #s the Sign 3 ♭s the Sign plays like D

E Scale. F Scale. F# Scale or G♭ Scale. G Scale.

1 ♭ the Sign 6 #s the Sign 6 ♭s the Sign

198. To how many points may we key in music?

To as many as there are minor seconds in the *Chromatic Scale*.

199. How many minor seconds in the *Chromatic Scale*?

Twelve; and this number is equal to the number of major seconds and minor seconds in the *Diatonic Scale* subdivided into minor seconds. Five major and two minor seconds equal twelve minor seconds.

200. Will you produce an example of the twelve scales belonging to the twelve keys, and give their names?

C Scale, *Natural*, no flats or sharps; C♯ Scale, 7♯s for a sign; D♭ Scale, 5♭s for the sign (C♯ and D♭ play the same); D Scale, 2♯s the signature; D♯ Scale, 9♯s the sign; E♭ Scale, 3♭s the sign (D♯ and E♭ play alike); E Scale, 4♯s the sign; F Scale, 1♭ the sign; F♯ Scale, 6♯s the sign; G♭ Scale, 6♭s the sign (F♯ and G♭ play the same); G Scale, 1♯ the sign; G♯ Scale, 8♯ the sign; A♭ Scale, 4♭s the sign (G♯ and A♭ play the same); A Scale, 3♯s the sign; A♯ Scale, 10♯ the sign; B♭ Scale, 2♭s the sign (A♯ and B♭ play alike); B Scale, 5♯s the signature. Let the teacher and pupil alternate in drawing these scales until understood.

G# Scale or A \flat Scale. A Scale. A# Scale or B \flat Scale.

B Scale.

LESSON XXI.

201. What particular points are to be observed when any number of flats and sharps are introduced (more than six) in a piece of music?

We observe, if that number be taken from *twelve*, the remainder will be a smaller number, and less than six; can be played on an instrument with less perplexity, and is the practical signature to be given, hence but few pieces of music are ever written with more than five flats or sharps.

202. What scales are most nearly related to each other?

Those that have all the tones in common except one. For instance: Scale of C has no flats or sharps; Scale of G has in its scale F# for *seven* instead of F, while the C Scale has F for *four* of its scale. The F Scale has B \flat in its family, which is not in the C scale; B \flat is *four* in the F Scale; there is no B \flat in the C Scale, but we have B *seven* in that scale.

203. Why is F# first introduced in the G Scale?

Because we could not build a complete scale without using F# for *seven* of that scale, in order to make a *major second* from *six* to *seven*, and a *minor second* from *seven* to *eight*.

204. Why is B \flat first introduced in the F Scale?

Because a perfect scale could not be built from F as the Tonic without making a *minor second* from *three* to *four*, which would be from

A to B; and hence we are compelled to dismiss B, and take B \flat . By so doing, we have not only made the interval correct from *three* to *four*, A to B \flat , but from *four* to *five*, B \flat to C; have remedied another error that would have occurred without this flat.

205. Does this order of flatting and sharpening hold good in all scales?

It does. Whenever any scale is called for, use flats or sharps until your intervals are all like the intervals of the Model Scale—making no difference what point you start from, even if it were C##, or any other double sharp or double flat.

LESSON XXII.

206. What other manner of scale building may be introduced to illustrate more plainly to the eye the use of flats and sharps?

EXERCISE No. 23.

The ladder form.
Built thus:

207. If we were to continue building scales after the order of the example above until twelve scales were built, how many *ors* would occur?

Five; and these would seem to occur where the major seconds occur in the Model Scale, thus producing the intermediate tones, which constitute the Chromatic Scale fully; and a scale may be built upon any point of the Chromatic Scale.

LESSON XXIII.

DYNAMICS.

208. What is an organ tone?

A tone commenced and performed with the same degree of power to the end, and is indicated thus: — , and takes its name from the *organ pipe*, which produces but one degree of power.

209. What is a Crescendo or *Cres*?

A tone commencing softly and gradually increasing to loud, and is indicated by *Cres*, or by diverging lines, thus: < .

210. What is a Diminuendo?

A tone beginning loud and gradually decreasing to soft, and indicated thus: *Dim* or the > .

211. What is a Swell?

The union of Crescendo and Diminuendo, and indicated thus: < .

212. What is a Pressure Tone?

A very sudden Crescendo, and indicated thus: < .

213. What is an Explosive Tone?

One produced forcibly and suddenly and diminished instantly, and indicated by the term, *Förz*, *Fz*, or > .

214. What is a Hold or Pause?

It is a Slur with a dot under it; is placed over a note, and indicates a longer time to be allowed to that note—to be prolonged at the discretion of the leader. Where this occurs, the class of performers will direct their eyes to the conductor, and concentrate to his movements. The character is made thus: . . Whenever it occurs over a bar, there will be a cessation of movement over the bar, being governed by the nature of the music and words preceding or following.

215. What is a Legato Mark?

Something like this: — . If there be several notes connected by it, the voice must glide gracefully from any one to its succeeding tone. This character is sometimes called a tie—when all the notes embraced are on the same degree.

216. What is a Staccato Mark?

Made thus: ! , and signifies that a sudden forcible sound be produced.

217. What is a Marcato?

Made thus: • —a dot over or under a note, and performed with about half the amount of force of the *Staccato*. It is the medium between *Staccato* and *Legato*.

218. How many Registers has the male voice?

Two—the *chest* and *medium*. In order to produce tones in the *medium register*, the breath must be directed to the upper front teeth. When thus directed, the tone is mixed, and said to be in the *medium register*.

219. How many Registers have female voices?

Two—the *medium* and *head registers*. While males perform the most of their lower octaves in the chest, if the females were to perform the same tones, or endeavor to imitate the same, they would be produced in the medium register or their lower register. If the females sing in their upper register in imitation of the *medium* in males, it produces what is termed the *head register* in females. The head register is effeminate—belongs to them alone; however, boys before *puberty*, or the change of their voices, sing in this register.

220. Is it proper for gentlemen and ladies to sing the same part of music together?

It is not; because it would produce a consecutive octave, which is not admissible in harmony; and hence the ladies' voices belong properly to Soprano and Alto or Contralto, and the males' voices to the Bass and Tenor.

221. If there be three or four Staves used, and three clefs to the music, which is the Tenor Bass, etc.?

If there are three Staves, and the C Clef is used for the Tenor, high male voice, and the F Clef for the low male voice, the G Clef belongs exclusively to the female voice, or boys in alto.

222. If there be only two Staves, and two parts on the staff, then what is the arrangement?

The Bass then takes the lower part on the F Clef Staff, the Tenor the higher part. The Soprano the higher part on G Clef, and the Alto the lower part.

223. What precautions should be observed by all in singing?

Ladies are cautioned against carrying the chest tones above F Sharp for the benefit of the voice; and gentlemen must not attempt the head register, to imitate the female voice, if they would not lose *caste* in vocal performance.

LESSON XXIV.

224. What would be a good exercise to unite the chest and medium registers of male voices?

Let them perform tones belonging to E, first line of C Clef Staff, and B, third line of the same staff, performing E *loud* and B *softly*; performing these tones until ease is acquired in uniting the registers to any vowel sound—*a*, as in father, preferable.

225. When should breath be taken in this exercise?

Immediately after the performance of tones E and B, blended together each time.

226. May we not lessen these intervals and unite the registers, as from E to A, and from E to G, or from F to G?

This may be done by care. Every student might practice such exercises daily, making, in every performance, the lower tones loud, and the higher tones softly.

227. What would be a good exercise for mezzo soprano voices in *head register* tones?

From D, fourth line, to G, sixth space of G Clef Staff in Scale of G, in eighth notes, several times, rapidly.

228. What is a good exercise in mezzo soprano voices in medium register?

From E to B, in rapid succession, taking in all the intermediate tones in the E Scale. From C, fourth space upward, should invariably be performed in the *head register*.

229. What would be a good exercise for bass or *high baritone* voices in *chest register*?

From G, first line F Clef Staff, to G, fifth space, quadruple time, eighth notes, rapidly and repeatedly, to the syllable *ah*, to get enunciation well, and to syllable *sea*, to acquire a good habit of uniting consonants and vowels, or of uniting emotion with thought, as vowels are the emotional elements of the language, and consonants are the thought elements.

230. What is a good exercise for contralto voices?

From A, second added line below, to G Clef Staff, up to G, second line, in $\frac{2}{4}$ movement, eighth notes, to syllable *la* or *sea*, for getting active use of the tongue, etc.

LESSON XXV.

231. In order to form *somber tones* by male voices, what kind of an exercise should be used?

Produce tones to F Clef Staff from C to F, whole notes, very *slow* and *softly*, with the syllable *oo*, by rounding the lips, distending the throat, forcing the *larynx* down as far as possible, and forcing the root of the tongue forward toward the mouth, making as wide an opening in the throat as can be made, assuming a mournful countenance, and the tones will be *somber*.

232. How may clear tones be produced in tenor voices?

Exercise in tones from C, added line below, in C Clef Staff, up to C, fourth space, in $\frac{4}{4}$ movement, eighth notes, as rapid as possible, to syllable *la*, or *ha*, *ha*, *ha*.

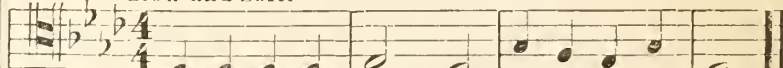
233. How are clear tones produced in the throat?

The larynx is forced up, the root of the tongue forced back, making the space as small as possible between the root of the tongue and larynx, assume a smiling countenance, and the work is done.

The following examples will illustrate some of the different modifications of clear and somber tones, and the adaptation of tone quality to sentiment:

234. TRANQUILLITY.—CLEAR TONES.

Slow and Soft.



Birds and beasts re - pos - ing In the twi-light's ray.

235. CALM CHEERFULNESS.—CLEAR TONES.

Andantino.



Welcome, welcome, summer rain, Tapping at my win-dow pane.

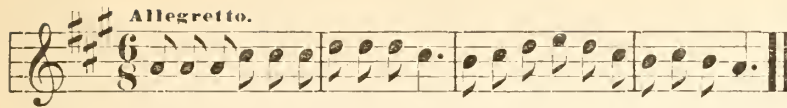
236. CHEERFULNESS.—CLEAR TONES.

Moderato.



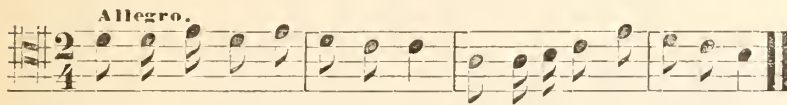
I help my father plow and sow, And harrow in the grain.

237. GAYETY.—CLEAR TONES.



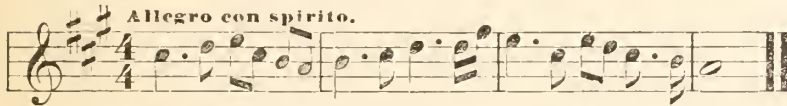
Mer-ri-ly, merrily, merrily sing, Gay-ly and sweetly as birds of the spring.

238. JOY.—CLEAR TONES.



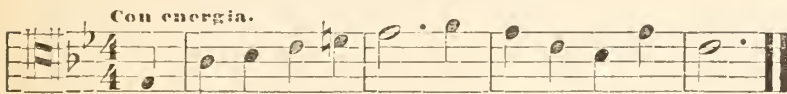
Now let the mer-ry song be-gin, Now fill the air with joyous din.

239. GLADNESS.—CLEAR TONES.



Joy and glad-ness they shall dwell, Shall dwell forever in thee.

240. EXULTATION.—CLEAR TONES.



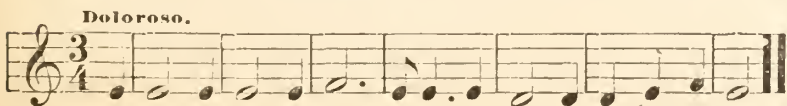
Yes! the Re-deem-er rose, The Sav-ior left the dead.

241. TRIUMPH.—CLEAR TONES.



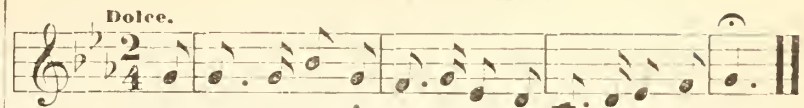
Vie-to-ry is on our banners, For this hour we've waited long.

242. GRIEF.—SOMBER TONES.



I'm standing by your grave, mother, The winds are sob - bing wild.

243. SADNESS.—SOMBER TONES.



When I am dead, then lay my head In some lone, shady dell.

244. PLAINTIVE.—SOMBER TONES.



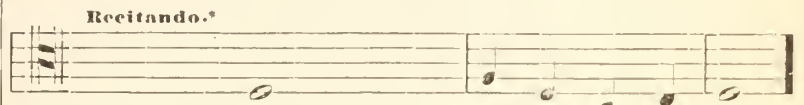
Fond mem'ry claims from me a tear, For loved ones far a - way.

245. DISTRESS AND FEAR.—SOMBER TONES.



O Father! God! in pity hear me, And comfort Thou my deep dis - tress.

246. AWE.—SOMBER TONES.



Keep silence, all created things, And . . . wait your Mak - er's nod;
Life, death and hell, and worlds unknown, Hang on his firm de - cree;

My soul stands trembling while she sings The hon-ors of her God.
He sits on no precarious throne, Nor . . . bor - rows leave to be.

*NOTE.—Chanting is nothing more nor less than talking or speaking upon a given pitch. You talk the words to the chanting note, and sing them to the cadence. If the whole is sung, it is not a chant.

LESSON XXVI.

HARMONY.

247. What is a Concord?

The agreement of two tones performed simultaneously.

248. What is a Discord?

The disagreement of two tones performed at the same time.

249. What tones produce Discord?

Those that are a second, a fourth, or a seventh apart.

250. What tones produce a Concord?

Thirds, fifths, sixths, and octaves.

251. Why do two tones, the interval of a *second* apart, produce a disagreeable effect upon the ear; while two tones, the interval of a *third* apart, produce an agreeable effect?

Musical sound being communicated, from the substance producing it to the ear hearing it, by means of the air as a conductor, and high sounds in pitch producing more rapid vibrations of the atmosphere than the lower sounds, the difference is to be attributed to the comparative rapidity of the vibrations in the two tones, which are sounded together.

252. What must be the ratio of one to the other to produce concords?

To produce concords, the simple ratio of 1 to 2 must be produced, as from C to C, an octave; the upper C having twice as many vibrations as the lower C, which is a perfect concord, 2 to 3, as from C to G, or fifth, G producing three vibrations, while C produces two. The unison, fifths and octaves, are perfect concords, because the ratio of the vibrations of one tone to the other is so simple.

253. What is the difference between thirds and sixths in their ratio?

The chord of third, from C to E, rates as 4 to 5; and chord of sixth, C to A, as 3 to 5; are not so simple as the above perfect concords, and are termed imperfect concords.

254. What is the ratio from C to D, a second?

C produces eight vibrations, while D produces nine; hence, the ratio is as 8 to 9.

255. What is the ratio from C to F, a fourth?

C produces three vibrations, while F produces four; ratio as 3 to 4, and is more simple than the second; hence, is not so unpleasant a discord as the second, and is admitted in composition.

256. What is the ratio of C to B, or the discord of the seventh?

The discord of the seventh, as from C to B, is as 8 to 15, C producing eight vibrations, while B produces fifteen.

257. Are discords ever used in composition?

They are sometimes used by transition, suspension, syncopation, or addition.

258. Are the discords of suspension and syncopation regularly prepared?

They must have a regular preparation, else they may occur where much injury to the composition might arise.

259. Do the discords of transition and addition require any preparation?

As their names imply, they need no preparation.

260. Where are notes of irregular transition often found.

They often occur on the strong accented parts of the measure, and are called changing notes.

261. What change has occurred in modern from ancient music?

In modern, all the discords of transition are reduced to Appoggiaturas, as eighths in some phrases are turned into fourths, preceded by grace notes.

262. What are the two intermediate discord notes between the tonic and the dominant descending termed?

They are discords of regular and irregular transition, and are explained by an after note.

LESSON XXVII.

HARMONY OF THE TRIAD.

263. If a Melody is the agreeable effect arising from a single part in music, what may the union of two or more melodies be called?

Two melodies, arranged according to the laws of Acoustics—so that the tones performed at the same time produce an agreeable effect upon the ear—is termed a partial harmony: three would be more perfect, and four melodies would produce complete harmony.

264. Was not harmony formerly considered synonymous with melody? Anciently, it was; and Counterpoint was applied to what we call harmony.

265. What is the term Counterpoint derived from?

From the ancient points or notes, which were placed counter or opposite to each other on the staff.

266. What are the different combinations of tones in harmony termed?

Chords.

267. What does the union of any tone with its third major or minor, and its perfect fifth, form?

The harmonic Triad, or common chord.

268. What does Triad in music signify?

Three different tones combined together at a distance of a third and fifth from the lowest.

269. When is this Triad termed major or minor?

According to the nature of its third; if the third from the lowest be a minor third, the Triad is minor; if the third is major, or has two major seconds in it, it is a major Triad.

270. Beside the major and minor Triads, which are termed consonant, what other Triads are found in use?

Two dissonant Triads are to be found in use—one diatonic, the other chromatic.

271. What letters compose the diatonic dissonant Triad?

The diatonic dissonant or diminished Triad—B D F—consists of two minor thirds.

272. Of what does the chromatic dissonant Triad, or superfluons Triad, of the chromatic scale, consist?

It consists of two major thirds—C, E, and G sharp.

273. How do the major and minor Triads change by flatting or sharpening their Triads?

The major Triad becomes minor by flatting its third, and the minor Triad becomes major by sharpening its third.

274. Of what are the consonant Triads formed?

Of two dissimilar thirds—major and minor united.

275. Of what are the dissonant Triads formed?

The dissonant Triads are formed of two similar thirds, both minor or major.

276. In the natural Diatonic Scale, how many consonant Triads are to be found?

Six—three major and three minor.

277. What is the prime or lowest tone of the Triad called?

The fundamental or radical base, or simply the *root* may be adopted; and from these six different Triads are derived the root, or different keys in music, besides the natural key.

278. How do we obtain the roots of the two consonant Triads?

The roots of the consonant Triads are easily understood, as *every radical base must have* a perfect fifth; but the roots of the dissonant Triads can not be explained till the nature of discords is known.

279. How many positions are assumed when the three tones of the Triad are taken as an accompaniment?

Three,—the first, that of third, fifth, and eighth; the second, that of fifth, eighth, and third; the third, that of eighth, third, and fifth.

LESSON XXVIII.

INVERSION OF THE TRIAD.

280. When the lowest note, instead of being the root, is the third or the fifth of the Triad, what is it termed?

Such is called Inversion.

281. How do the inversions of the Triad differ?

According to their positions, as the former relate to the whole harmony, including the bass; the latter, to the accompaniment alone, independent of the bass.

282. How many positions has every Triad?

Every Triad has three positions, but only two inversions.

283. When the root is in the bass, what is the chord called?

The chord is called Direct, whatever may be the position of the accompaniment.

284. Which is the first inversion?

The chord of the sixth is the first inversion of the Triad—when the bass tone becomes the third of the harmony instead of the root.

285. How is this chord in the figures of thorough bass expressed?

By a figure 6, to which also belongs the third of the lowest note; and, in the practice of counterpoint, the octave of the lowest note is either emitted, or, if four parts are requisite, the sixth or the third may be doubled.

286. What effect does a stroke through the figure 6 have in thorough bass?

It elevates the tone for the sixth note from the bass a chromatic minor second; and when used in a minor sixth, makes it the first inversion of the dissonant Triad.

287. When the same mark occurs on a major sixth, what effect is produced?

It makes it the first inversion of the altered Triad.

288. By what means will these two chords hereafter be distinguished?

By the names of sharp sixth, and extreme sharp sixth—the first accompanied by a minor, and the second by a major third.

289. When is the chord of the fourth and the sixth the second inversion of the Triad?

When the bass note is the fifth of the harmony instead of the root.

290. How is it expressed in thorough bass?

By a 4 under a 6, and in four parts. The three positions of the Triad are used as its accompaniment without any regard to the inversion of one note or the doubling of another.

LESSON XXIX.

DIRECT AND CONTRARY MOTIONS.

291. What is essential to be explained before the harmonical succession of the Triads can be rightly understood?

Two different motions of the parts which constitute harmony, viz: the direct and contrary motion.

292. How do the parts move in direct motion?

The different parts move the same way, ascending or descending.

293. How does contrary motion differ from direct motion?

In the contrary motion one part rises while the others fall.

294. What may be obtained by a knowledge of the different motions?

By a knowledge of these two motions, the power of avoiding many harmonical irregularities may be obtained.

295. What rules of harmony should be strictly observed in composition?

1st. All consecutive octaves and fifths must be avoided in the direct motions.

2d. All unnecessary skips are to be avoided, and all the chords are to be taken as closely as possible.

3d. In the third place, all *false relations*—such as the extreme sharp second—are disallowed, unless for the expression of some particular effect.

4th. All the irregular motions of the parts in harmony must be strictly avoided; every major interval ought to ascend, and every minor interval should descend,—that is, the part in which those intervals are found in combination, is to rise after the major and fall after the minor.

LESSON XXX.

HARMONICAL PROGRESSION.

296. How shall we use the term progression in this lesson?

In contradistinction to the term modulation, to signify that succession of Triads, or perfect chords, which, by being confined to the scale of the original key, only admits the tonic and its two attendant harmonies, occasionally inter-spersed with the relative tonic and the two harmonies attending on that scale, whether the original mode be major or minor.

297. If a change in the relative scale implies a partial modulation when the new scale remains undecided by the omission of the leading note, what becomes of the original tonic?

It still continues a predominant tone, and the term progression will be retained.

298. If the scale consists of seven different notes, how many Triads may be contained in this scale?

It is evident that two Triads, which only contain five notes—one note being common to both—can not decide the key.

299. If three different chords be taken, how is the key decided?

By the progression of tonic, subdominant, and dominant.

300. How are the motions of the radical bass or roots of chords reducible?

To six,—and divided into three different classes.

301. What is the first class?

The dominant motion, or ascent of the fourth or fifth.

302. What is the second class?

The mediant motion, or ascent of the third or sixth.

303. What is the third class?

The gradual motion, or ascent of the second or seventh.

304. The dominant is the foundation of what cadence?

The perfect and imperfect cadences, as the gradual motion is of the false and mixed cadences.

305. Of these motions, which are regular and which irregular?

The dominant and the mediant are regular, having a tone common to both chords; the gradual is irregular, as the chords have no connection with each other.

306. When the melody moves regularly by degrees, ascending or descending, what progressions are often employed?

A descending melody, as rising fourths and falling fifths; an ascending melody by rising fifths and falling fourths, or descending melody by rising thirds and falling fourths, and ascending melody by rising fourths and falling thirds; and again, ascending melody by rising seconds and falling thirds, or descending melody by rising seconds and falling fourths.

LESSON XXXI.

INVERSION OF HARMONIC INTERVALS.

307. When is an interval said to be inverted?
When its lowest tone is transposed an octave higher.
308. What does a second, third, etc., become by inversion?
By inversion, a second becomes a seventh, a third becomes a sixth, a fourth becomes a fifth, a fifth becomes a fourth, a sixth becomes a third, and a seventh becomes a second.
309. What will any minor or major interval become by inversion?
A minor interval becomes a major by inversion, and a major becomes a minor interval.
310. What change is made between extended and diminished intervals by inversion?
The extended interval becomes diminished, and the diminished becomes the extended or augmented interval.
311. How many bases has every inversion of a chord?
Every inversion of a chord has two bases—a root base and a real base.
312. What is the lowest tone in the chord in its direct position?
The root base is the lowest tone of the chord in its direct position, and the real base is the lowest tone in the inversion of the chord.
313. If C, E, and G form a common chord, which is the root base, and which the real base?
C is the root base, and E the real base; and to find the root base to the first inversion of any chord, count three degrees below the real base, including the real base.
314. In four-part music, which is usually added to the real base?
The octave of the real base is usually added.
315. If C, E, G, and C be the chord in the four-part music, what are the figures used to express the chord in thorough bass?
3, 5, and 8,—E being the real base, from E to G is 3, and from C to G 5 and C to C' 8.

LESSON XXXII.

THE DOMINANT SEVENTH, ITS RESOLUTION AND INVERSION.

316. What is the dominant seventh?
The common chord of the dominant—fifth of the scale—with the seventh added, is termed the dominant seventh.
317. Of what is the dominant seventh composed?
Of a major third, perfect fifth, and the minor seventh. Wherever this order of intervals occurs it constitutes the dominant seventh.
318. Can it occur upon any other than the dominant (fifth) tone of the scale?
It can not; hence, there can be but one dominant seventh in each scale, as there is but one dominant (fifth) tone in each.
319. What will the student perceive in the examination of the above statement?
That the chord of the dominant seventh passes into the common chord of the tonic, and is termed resolution.
320. To get into the common chord of the tonic, how do we proceed?
From the root, G, we ascend a fourth, or descend a fifth, and the third, B, has to ascend a minor second to the octave of the tonic.
321. What, then, becomes of D, the fifth from G?
It has to descend one major second to the octave of the tonic, C; and the seventh, F, has to descend a minor second to E, the third in the chord of the tonic.
322. How may we resolve it into the common chord of the tonic in the relative minor?
First, by the chord of C, E, G, C—3, 5, 8; next, G, D, F, B—5, 7, 3; next, A, C, E, C—5, 3; next, G, B, D, F—3, 5, 7; and, lastly, A, C, E—3, 5. This is termed an interrupted resolution.
323. Give us another method of resolving the dominant seventh in the relative minor?
Let G, the dominant, ascend a third to E; let G's third, B, ascend a minor second to C; then the fifth, D, descend a major second to C; and the seventh, F, ascend a major second to G. In this resolution, the seventh, contrary to its natural tendency, ascends. When the seventh ascends in the chord direct, the root must move down in a contrary direction. There are other resolutions of this chord, but we deem it unnecessary to give them in this epitome of harmony.

DICTIONARY OF MUSICAL TERMS.

- Accelerando*—with gradually increasing velocity.
Accent—the force or stress placed upon a note to mark its place and relative importance in the measure.
Adagio, or *Adasio*—very slow.
Ad Libitum—at pleasure.
Affetuoso—with tenderness and pathos.
Air—see soprano.
Allegro—quick, lively.
Allegretto—less quick than Allegro.
Assai—very, extremely.
Andante—gentle, distinct, rather slow, and yet connected
Andantino—somewhat quicker than Andante.
Animato, or *Con Animo*—with fervent, animated expression.
Ardito—with ardor and spirit.
Arisso—in a light, airy, singing manner.
A Tempo—in time.
Antiphone—music sung in alternate parts.
Agitato—with agitation.
Alto—the lowest part for females.
Ben Marcato—in a pointed and well-marked manner.
Bis—twice.
Brillante—brilliant, gay, shining, sparkling.
Baritone—a male voice intermediate in pitch between the tenor and basso.
Basso—the lowest voice among men.
Bass—the lowest part in a musical composition.
Cantabile—in a graceful, singing style; a pleasing, flowing melody.
Canto—the treble part in a chorus.
Cadence—closing strain; also a fanciful extemporaneous embellishment at the close of a song.
Choir—a band of singers.
Con—with.
Con Animo—with animation.
Con Energia—with energy.
Con Fuoco—with ardor, fire.
Con Espressione—with expression.
Con Impeto—with force, energy.
Con Moto—with motion.
Con Spirito—with spirit, animation.
Coro—chorus.
Conductor—one who superintends a musical performance.
Contralto—the lowest female voice.
Creascendo—with a gradually increasing power of tone.
Da—for, from, of.
Dal Segno—repeat from the sign.
Da Capo—from the beginning.

- Declamando*—in the style of declamation.
Decrescendo—diminishing, decreasing.
Diminuendo—same as Decrescendo.
Di Molto—much, or very.
Divoto—devotedly, devoutly.
Dolce—soft, sweet, tender.
Doloroso—in a plaintive, mournful style.
Duet, or *Duo*—a two-part song.
E, and *Elegante*—elegance.
Espressivo—expressive.
Fine, *Fin*, or *Finale*—the end.
Forte—loud.
Fortissimo—very loud.
Forando, *Forz*, or *Fz*—a sudden increase of power: <
Fugato—in the fuge style.
Giusto—in just and steady time.
Grazioso, or *Grazio*—smoothly, gracefully.
Grave—slow and solemn.
Impeto—with impetuosity.
Larghetto—slow, but not so slow as Largo.
Largo—slow.
Lacrimando—mournful, pathetic.
Legato—close, gliding, connected style.
Lentando—gradually slower and softer.
Lento—slow.
Ma—but.
Mactoso—majestic, majestically.
Marcato—strong and marked style.
Moderato—in moderate movement.
Mezzo Voce, *Mez*, or *M*—medium tone of voice. [than the Contralto.
Mezzo Soprano—a female voice of lower pitch than the Soprano, and higher
Pastoral—applied to graceful movements in compound time.
Primo—the highest part in music. (See Soprano.) [sound to another.
Portamento—the manner of sustaining and conducting the voice from one
Presto—quick.
Prestissimo—very quick.
Quartette—a four-part song.
Quintette—a five-part song.
Rallentando, or *Rall*—slower and softer by degrees.
Recitando—a speaking manner of performance.
Recitative—musical declamation.
Ritardando, *Ritard*, or *Rit*—slackening the time.
Resoluto—with boldness and resolution.

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RUDIMENTAL LESSONS.—SUPPLEMENTAL.

1. What is the least appreciable difference between the pitch of any two tones?

The difference of a minor second.

2. Why called a minor second?

Because, having heard any tone as the first, the next one just above is the second.

3. As minor means less, is there such a thing as a major second?

There is: two minor second intervals are equal to one major second interval. Remember intervals are not degrees.

4. In producing two different pitches, which is the more natural to the voice, the major second interval or the minor second interval?

More frequently the major second interval, yet, at certain points, the minor second interval is equally as natural for voices to pass over.

5. This leads us to a successive order of different pitches called the scale. What is the nature of this order of pitches?

The scale is a series of tones from one to eight: the eighth being so agreeable in pitch with the first it is called by the same name.

6. There being eight tones to complete the scale, how many natural distances would there be and what their nature?

There would be seven intervals—five major second and two minor second intervals: from 1 to 2, 2 to 3, 4 to 5, 5 to 6, and 6 to 7 would be major second intervals, and from 3 to 4 and 7 to 8 would be minor second intervals.

7. Why are not all intervals the same, either major or minor?

Because the ear naturally demands them in the above form.

8. Two minor seconds being equal to one major second interval, do we not omit or pass over intermediate tones with every major second interval?

We do: the five major second intervals in the scale are equal to ten

minor second intervals, and the two minor second intervals added would make twelve minor second intervals in the scale.

9. Then how many different pitches really exist in the compass of the scale?

Twelve: the eighth spoken of above being the thirteenth in the artificial or chromatic scale.

10. Do we have any practical use for the scale by minor seconds?

Only in the octave form, using eight of the thirteen to complete the natural or diatonic scale.

11. What tones of the chromatic scale compose the tones of the diatonic scale?

The 1st, 3d, 5th, 6th, 8th, 10th, 12th and 13th or first again.

12. How are the tones of the diatonic scale numbered?

They are called 1, 2, 3, 4, 5, 6, 7, 8, or 1 again.

13. We now see when the major second intervals and the minor second intervals naturally occur in the diatonic scale, the 1st, 3d, 5th, 6th, 8th, 10th, 12th and 13th of the chromatic scale being the 1st, 2d, 3d, 4th, 5th, 6th, 7th and 8th of the diatonic scale.

14. How are the different pitches represented to the eye?

By means of lines and spaces called the staff.

15. How is the staff arranged to represent all the different pitches?

Formerly by parallel lines and spaces, each line and space being a degree of a major second interval apart, except where 3 and 4 and 7 and 8 occurred being only a minor second interval apart.

16. How is the staff now arranged to represent the different pitches in the new edition of this work?

According to the nature of the different pitches—in degrees a minor second interval apart—having a different degree for every different pitch in the chromatic scale.

17. How does this compare with keyed instruments?

Exactly in accordance with them, the lines representing the black keys and the spaces the white keys.

18. How many differently named white keys are on keyed instruments?

Seven: representing the seven different pitches in the diatonic scale.

19. How many differently named black keys are there?

Five: named by ten names—by sharps from the white keys below them, and by flats from the white keys above them.

20. Are the lines and spaces of the new staff named in this order?

They can be known in this way; yet we prefer to know them by twelve different names, viz.: (see diagram, p. 1.)

21. Why do we prefer twelve names instead of seven and five flat or five sharp names?

Because there are really twelve different pitches—we should have a different name for every different pitch.

22. Can we flat or sharp the pitch of any tone?

We can not: the idea is absurd, and such names inconsistent.

23. Why, then, have such names been in use so long?

Simply because the old form of the staff could not possibly have a different degree for every different pitch of a minor second, hence musicians were compelled to use the same degree for different pitches, and the same pitch on different degrees of the staff.

24. There being four parts or voices in music, viz.: Base, Tenor, Alto and Treble, how are they represented on the staff?

Formerly by a base or F clef staff, a tenor and treble or G, or C clef staff, the base staff being lettered differently from that of the tenor and treble staves.

25. What is the arrangement in the new form?

There are two compound staves, lettered exactly alike, viz.: the base and tenor staff, and alto and treble staff. The base and tenor for male voices, being an octave lower in pitch than the alto and treble for female voices. (See diagram.)

26. What notation is used in the new form in this work?

Messrs. Fillmore's Figured Notation and Hood's Harmonic Notation; all the notes being round for the instrumentalist, with figures or marks in them, corresponding with each number of the diatonic scale, for the convenience of the vocalist in sight reading, and Aikin Seven Shapes.

27. How many different scales or keys can we have?

As many as there are different pitches, viz.: twelve.

28. As there can be twelve different scales, or keys, in diatonic form, is there any other than one form of the diatonic scale?

There are two forms of the diatonic scale.

29. What is the name given to the form above mentioned?

The major diatonic scale.

30. What is the name of the other form?

The minor diatonic scale, (see p. 16,) having minor seconds in different places.

31. Can we have as many minor scales, or keys, as major?

Just as many.

32. How are the keys, major or minor, numbered?

From one to twelve, viz.: A, 1; B, 2; C, 3; D, 4; E, 5; F, 6; G, 7; H, 8; I, 9; J, 10; K, 11; L, 12.

33. Are there any other than the regular order of tones of the scale ever used in composition?

Tones of another scale, or key, are frequently substituted, temporarily, to heighten the effect or give variety.

34. What is the sign given for the substitute?

A dot placed on the degree of the omitted tone, just preceding the note of the substituted tone.

35. What name do we give a substituted tone?

A temporary relative name (syllabic or numerical) in honor of its omitted predecessor, as fa to fi, la to li, &c., if above dot, and fa to fe, if below the dot, changing sound of A to C as in Italian.

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D. C. To take away transgression, And rule in eq - ui - ty.

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WILLIAMS. Old D, new C.

DR. T. HASTINGS.

1. Guide me, O Thou great Jehovah. Pilgrim thro' this barren land;

I am weak, but Thou art mighty; Hold me with Thy powerful hand: Bread of heaven, Feed me till I want no more; Bread of heaven, Feed me till I want no more.

2. When I tread the verge of Jordan, Bid my anxious fears subside;

Death shall have no power to sting me, I'll be safe on Canaan's side: Songs of prais-es I will ever give to Thee, Songs of prais-es I will ever give to Thee.

EVENING. (For Male Voices.)

CHAS. EDW. PRIOR.

1st Tenor.

2d Tenor.

1st Bass.

1. Come, soft and love-ly eve-ning, Spread o'er the grass-y fields; We love the peaceful feel-ing Thy si-lent coming yields.
 2. All na-ture now is si-lent, Ex-cept the pass-ing breeze, And birds their night songs warbling A-mong the dew-y trees.
 3. Sweet evening, thou art with us, So tranquil, mild and still; Thou dost our thankful bo-soms With humble praises fill.

Old G, new H, Key No. 8.

ECHOES OF THE RANSOMED ONES.

Words and Music by H. G. MANN.

CHORUS.

1. { Come to the man-sions where the ran-somed sing; Come to the home in glo-ry; Sing of their Sav-ior, Re-deem-er, King; Come to the home in glo-ry; } Come to the beau-ti-ful, beau-ti-ful home;

2. Come to the mansions, the land of rest;
 Come to the home in glory;
 Rest from your labors among the blest;
 Come to the home in glory.

3. Come to the mansions prepared for you;
 Come to the home in glory;
 Mansions prepared for the faithful and true;
 Come to the home in glory.

SINGING OF THE SAVIOR.

Old G, new II, Key No. 8.

Words and Music, CHAS. H. GABRIEL.

1. We are sing-ing of the Sav - ior, Of His bless-ed love so free; How He suffered to re-deem us, Bled and died for you and
 2. We are sing-ing of the Sav - ior, How, with ten-der-ness and love, Once He called the lit-tle chil-dren, Bless-ed lambs of heav'n a-
 3. In the bless-ed Book the Sav - ior Kind-ly bids us all to come; Trust-ing Him, in all His boun-ty, To re-ceive us in His

CHORUS.

me. We are sing - - - ing, we are sing-ing of the Sav - ior, We are sing - - - ing of His
 love. We are sing-ing, we are sing-ing, we are sing-ing of the Sav - ior, We are sing-ing, we are sing-ing of the
 home. We are sing-ing, we are sing-ing, we are sing-ing of the Sav - ior, We are sing-ing, we are sing-ing of the

love, We are sing - - - ing of the Sav - ior, We are sing-ing of the Sav - ior's love.
 Sav-ior's precious love We are sing-ing, we are sing-ing, we are sing-ing of the Sav-ior, We are sing-ing of the Sav - ior's love.

HAPPY MORNING.

W. W. JOINER.

1. Oh, the dawn of that morn o'er the hills of the East, When the King of the earth shall ap-pear! Not in sor-row's low cry, but in
 2. 'Tis an an-chor of hope, 'tis a star-beam at night, 'Tis a prom-ise of heav-en-ly birth, That the le-gions of sin will not
 3. Yes, the King shall ap-pear, and the vir-gin of peace Shall a-bide in the fair, smiling land; And the beau-ty of Christ to his

CHORUS.

an-thems of praise, Brightly dawns the mil-len-ni-al year. Hap-py morn, Bless-ed day, . . . When the
 al-ways pre-vail, But the meek shall in-her-it the earth. Hap-py morn, Bless-ed day, When the
 Is-rael re-vealed As the lil-lies of E-den ex-pand.

Sav-ior shall come to earth a-gain; Hap-py morn, (Happy morn,) Bless-ed day, (Blessed day,) When the saints with the Sav-ior shall reign.

THE CHRISTIAN ARMY.

1. See an arm - y on the field of con - flict, All re - plete with ar - row, shield and sword, And ar - rayed with
 2. See the might - y foe in rank ad - vance - ing! 'Tis the dark and treach - rous foe of sin; As they meet a -
 3. Lo! the con - flict that to - day is rag - ing Calls for val - iant sol - diers far and near; But the Lord will

bright, re - splond - ent ban - ners, Read - y now to bat - tle for the Lord.
 mid the clash of weap - ons, How they try the vic - to - ry to win! Cour - age, O ye hosts of Je - sus! See the
 give us strength and cour - age, And the foe we nev - er need to fear.

ranks of e - vil giv - ing way! Je - sus leads, and, lo! the day is break - ing! And you shall sing of vic - to - ry.

ALL MY LIFE LONG.

CHAS. E. PRIOR.

1. All my life long have my steps been at - tend - ed Sure - ly by One who re - gard - ed my ways; Ten - der - ly watched o - ver,
D. S. An - gels have guard - ed the

sweet - ly befriend - ed, Bless - ings have fol - lowed my nights and my days. Tears have been quenched in the sun - shine of glad - ness,
gate - way of sad - ness, Sum - mer and win - ter, yea, all my life long.

An - thems of sor - row been turned in - to song;

2 All in the dark would I be, and uncertain
Whither to go, but for one at my side,
Who from the future removes the dim curtain,
Seeing the glory to mortals denied.
No other friend would so patiently lead me,
No other friend prove so faithful and strong;
With angels' food He has promised to feed me,
Who has befriended me all my life long.

3 He will not weary, oh, blessed assurance!
Infinite love will the finite outlast!
But for my Heavenly Father's assurance,
Into the depths of despair I were cast.
This is my Star in a midnight of sorrow;
This is my refuge, my strength and my song;
Earth is to-day, but there's heaven to-morrow;
Jesus will guide me thro' all my life long.

JESUS! PRECIOUS NAME TO ME.

W. T. GIFFE, by permission.

1. Of all the names in earth or heaven, Of all the names to mor - tals given, No name so sweet - ly sounds to me,
 2. Tho' worn and sad, by sin oppressed, Tho' ma - ny times the law transgressed, Tho' far from Him in sin I roam,
 3. When, like the trav - ler filled with fear, The skies a - bove all dark and drear, My soul goes wan - d'ring off in sin,

CHORUS.

Nor will in heav'n's e - ter - ni - ty, As that of my dear Sav - ior.
 Yet Je - sus hears my fee - blest moan, If I but tru - ly seek Him. Je - sus! Pre - cious name to me;
 My Sav - ior's love shines sweet - ly in, And points me back to hea - ven.

Je - sus! Faith - ful may I be, Till in heaven my soul shall sing Prais - es to my God and King.

Old E flat, new D,

"Thine eyes shall behold the land."—ISA. 33: 17.

Chorus and Music by C. E. POLLOCK, by per.

1. On Jor - dan's storm - y banks I stand, And east a wish - ful eye To Canaan's fair and hap - py land, Where my pos - sess - ions lie.
 2. O'er all these wide ex - tend - ed plains Shines one e - ter - nal day; There God, the Son, for - ev - er reigns, And seatters night a - way.
 3. When shall I reach that hap - py place, And be for - ev - er blest? When shall I see my Father's face, And on His bo - som rest?
 4. Filled with de - light, my rap - tured soul Would here no long - er stay; Though Jordan's waves a - round me roll, Fear - less I'd launch a - way.

CHORUS.

In that land be - yond the riv - er There are pleas - - - ures ev - er - more;
 In that land be - yond the riv - er There are pleasures ev - er - more, pleasures ev - er - more, pleasures ev - er - more;

We shall dwell . . . in bliss e - ter - - - nal When we reach the oth - er shore, the oth - er shore.
 We shall dwell in bliss e - ter - nal When we reach the oth - er shore, When we reach the oth - er shore, the oth - er shore.

THE NEED OF JESUS.

1. I need Thee, pre-cious Je - sus! For I am full of sin; My soul is dark and guilt - y, My heart is dead with - in.
 2. I need Thee, pre-cious Je - sus! For I am ver - y poor; A stran - ger and a pil - grim, I have no earth - ly store;
 3. I need Thee, pre-cious Je - sus! All through this world of strife; Oh, guide me on my jour - ney To gain e - ter - nal life!

I need the cleans-ing fount - ain, Where I can al - ways flee,— The blood of Christ, most pre-cious, The sin - ner's per - fect plea.
 I need the love of Je - sus To cheer me day by day,— To guide my doubt-ing foot-steps In the un - err - ing way.
 And when I've reached the ha - ven Of that e - ter - nal rest, I'll praise my bless - ed Sav - ior, And be for - ev - er blessed.

CHORUS.

I need Thee, I need Thee; Thy blood was shed for me; The blood of Christ, my Sav - ior, The sin - ner's per - fect plea.
 I need Thee, Oh, I need Thee.

SHOW PITY, LORD! L. M.

Old E, new E.

W. M. POUND.

Musical notation for the first system of 'SHOW PITY, LORD! L. M.' in 3/2 time. The system includes a treble clef (L), a bass clef (B), and a common time signature (C). The melody is written on a single staff with various notes, rests, and ornaments. Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line.

1. Show pit - y, Lord, O Lord, for-give, Let a re - pent-ing reb - el live: Are not Thy mer-cies large and free? May not a sin - ner trust in Thee?
2. My erimes are great, but don't surpass The power and glory of Thy graee: Great God, Thy nature hath no bound! So let Thy pard'ning love be found.

Musical notation for the second system of 'SHOW PITY, LORD! L. M.' in 3/2 time. The system includes a treble clef (L), a bass clef (B), and a common time signature (C). The melody continues on a single staff with various notes, rests, and ornaments. Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line.

PURITY. L. M.

Old C, New A, Key No. 1.

W. M. POUND.

Earnestly.

Musical notation for the first system of 'PURITY. L. M.' in 3/2 time. The system includes a treble clef (L), a bass clef (B), and a common time signature (C). The melody is written on a single staff with various notes, rests, and ornaments. Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line.

1. So let our lips and lives ex-press The ho - ly gos-pel we pro-fess; So let our works and virtues shine, To prove the doe-trine all di-vine.
2. Thus shall we best pro-claim a - broad The hon-ors of our Sav-ior God, When His sal - va-tion reigns within, And grace subdues the power of sin.
3. Our flesh and sense must be de-nied, Pas-sion and en - vy, lust and pride; While justiee, prudence, truth and love, Our in-ward pi - e - ty approve.
4. Re - li-gion bears our spir-its up, While we ex-pect that bless-ed hope, The bright appearance of the Lord, And faith stands leaning on His word.

Musical notation for the second system of 'PURITY. L. M.' in 3/2 time. The system includes a treble clef (L), a bass clef (B), and a common time signature (C). The melody continues on a single staff with various notes, rests, and ornaments. Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line.

"RALLY TO THE STANDARD."

1. To the res-cue of the fall-en, To the help of souls en-ticed, In-to ev-er-last-ing dark-ness, Ral-ly in the name of Christ;
 2. See, our con-quer-ing hosts are march-ing! Hear the watch-ward, "God is love!" To ce-les-tial strains of mu-sic, On the fly-ing foe they move;
 3. We will do our Chris-tian du-ty, Stead-fast brave the brunt of war,— Not, like cravens, stand and list-en, To the bat-tle from a-far;

Smite and slay the imps of Sa-tan, Heal the wound-ed, save the lost; Christian he-ros, you will conquer, For Je-ho-vah leads your host.
 At the sound-ing of the trum-pets, Sa-tan's bul-warks shake and fall; Lift your stand-ard! Hell is sink-ing; We will tri-umph o-ver all.
 Let us claim the world for Je-sus! Oth-er glo-ry is but dross; But to wear His crown, my brother, We must al-so bear His cross.

CHORUS.

Ral-ly to the stand-ard, Ral-ly to the stand-ard, Ral-ly to the stand-ard, And march to vic-to-ry!

PARTING BLESSING.

J. M.

Old G, new H, Key No. 8.

JOHN McPHERSON.

1. As we part, Lord, grant a blessing, Be with us to - day; While life's cares are now so pressing, Help us on the way.
 2. Life has ma - ny cares to vex us, Help us bear them all; And when earthly woes perplex us, Let Thy mer - cy fall.
 3. Oh, be with us to the end - ing, Guide us day by day; May our pathway, toward Thee tending, Brighten all the way.

SEASONS OF GRACE. 8s or 10s.

Old G, new H.

W. M. POUND.

- { How te - dious and taste-less the hours When Je - sus no long - er I see!
 Sweet prospects, sweet birds, and sweet flowers, Have lost all their sweetness to me. } The mid-summer sun shines but dim, The fields strive in vain to look gay;

D. C. But when I am hap - py in Him, De - cem - ber's as pleas - ant as May.

BLESSED NAME.

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Old A, new J.

"And blessed be his glorious name forever." PSALMS 72: 19.

CHAS. EDW. POLLOCK.

CHORUS.

The first system of music features a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 4/4. The music consists of several measures with various note values and rests.

1. How sweet the name of Je - sus sounds In a be - liev - er's ear; It soothes his sorrows, heals his wounds, And drives away his fear.
2. It makes the wounded spir - it whole, And calms the troubled breast; 'Tis man - na to the hung - ry soul, And to the wea - ry rest. Bless - ed
3. Dear Name, the Rock on which I build, My shield and hid - ing place; My nev - er - fail - ing treasury filled With boundless stores of grace.

The second system continues the musical notation from the first system, with the vocal line and piano accompaniment. It includes a fermata over a note in the vocal line.

The third system of music shows the vocal line and piano accompaniment. It includes a fermata over a note in the vocal line.

Name, Oh, how sweet! How sweet the name of Jesus sounds! Bless - ed Name, Oh, how sweet! How sweet the name of Jesus sounds!

Blessed Name, Oh, how sweet! Blessed Name, Oh, how sweet!

The fourth system of music shows the vocal line and piano accompaniment, concluding the piece with a final cadence.

Old A, new J.

CHAS. EDW. POLLOCK, by permission.

1. Sim - ply trust - ing ev - ery day, Trust - ing thro' a storm - y way; E - ven when my faith is small, Trust - ing Je - sus, that is all.
2. Trust - ing as the mo - ments fly, Trust - ing as the days go by; Trusting Him what - e'er be - fall, Trust - ing Je - sus, that is all.
3. Trust - ing Him while life shall last, Trusting Him till earth is past; Till with - in the jas - per wall, Trust - ing Je - sus, that is all.

CHORUS.

Trust - ing Je - sus, Trust - ing Je - sus, that is all; Trust - ing Je - sus, Trust - ing Je - sus, that is all.
 Trust - ing Je - sus, Trust - ing Je - sus, Trust - ing Je - sus, Trust - ing Je - sus,

Old G, new II.

C. C. PRATT,

1. Peo - ple of the liv - ing God, I have sought the world around, Paths of sin and sor - row trod, Peace and comfort nowhere found :
 2. Lone - ly, I no long - er roam, Like the cloud, the wind, the wave ; Where you dwell shall be my home, Where you die shall be my grave ;
 3. Tell me not of gain or loss, Ease, enjoyment, pomp or power ; Welcome pov - er - ty and cross, Shame, reproach, affliction's hour :

Duet.

Now to you my spir - it turns—Turns, a fu - gi - tive unblest : Brethren, where your al - tar burns, Oh, re - ceive me in - to rest !
 Mine the God whom you a - dore, Your Re - deem - er shall be mine ; Earth can fill my soul no more, Ev - 'ry i - dol I re - sign.
 "Fol - low me : " I know Thy voice ; Je - sus, Lord, Thy steps I see : Now I take Thy yoke by choice ; Light Thy burden now to me.

OUT IN THE WILDERNESS.

REV. E. A. HOFFMAN.

Old F, new F.

C. C. PRATT.

Andante con espressione.

1. In the des - ert wilds of sin, Lord, I stray, From the pas-tures of Thy fold, Far a - way.
2. Oh, the sins that led my soul Far from Thee! Lord, I lay me at Thy feet; Par - don me.
3. Oh, Thou ten - der, lov - ing Christ, Quick - ly come! Bear me in Thy arms of love To my home.
4. Dark and gloom-y is the night, And so cold! Is there a - ny room for me In Thy fold?

CHORUS. Largo.

Lost, I'm lost out in the wil-der-ness! Lord, O Lord, I roam! Thou who art full of ten-der-ness, Oh, take, oh, take me home!

THE HALF HAS NEVER BEEN TOLD.

FRANCIS R. HAVERGAL.

Old F, new F.

CHAS. EDW. POLLOCK.

Not too fast.

First system of musical notation. It consists of three staves: a vocal line (L) and two guitar/bass lines (G and B). The key signature is one flat (B-flat) and the time signature is 4/4. The music begins with a treble clef and a key signature of one flat. The first staff (L) contains the vocal melody with lyrics. The second and third staves (G and B) contain the guitar and bass accompaniment, respectively, with chord diagrams and fingering numbers.

1. I know I love Thee better, Lord, Than a - ny earth-ly joy, For Thou hast giv-en me the peace Which nothing can de-stroy.
2. I know that Thou art nearer still Than a - ny earth-ly throng; And sweet-er is the tho't of Thee Than a - ny love - ly song.
3. Thou hast put gladness in my heart; Then well may I be glad: With-out the se-cret of Thy love, I could not but be sad.
4. O Sav - ior, precious Savior mine! What will Thy presence be, If such a life of joy can crown Our walk on earth with Thee?

Second system of musical notation, continuing from the first system. It features the same three-staff format (L, G, B) with vocal and instrumental parts. The music continues with the same key signature and time signature, ending with a double bar line.

CHORUS.

Chorus section of musical notation. It consists of three staves (L, G, B). The key signature changes to two flats (B-flat and E-flat) and the time signature remains 4/4. The music begins with a treble clef. The first staff (L) contains the vocal melody with lyrics. The second and third staves (G and B) contain the guitar and bass accompaniment. The section concludes with a 'Rit.' (Ritardando) marking and a double bar line.

The half has nev - er yet been told Of love so full and free; Oh, oft re-peat the sto - ry old Of His shed blood for me! blood for me.

Final system of musical notation. It consists of three staves (L, G, B). The key signature is two flats and the time signature is 4/4. The music continues with the same format as the previous systems, ending with a double bar line.

THE SIGNAL. 7s. Double.

BOWRING.

Old E flat, new D.

R. A. GLENN.

Andante.

1. Watchman, tell us of the night, What its signs of promise are; Trav'ler o'er yon mountain height, See that glo - ry - beaming star!
2. Watchman, tell us of the night; Higher yet that star ascends; Trav'ler, bless-ed-ness and light, Peace and truth its course portends.
3. Watchman, tell us of the night, For the morning seems to dawn; Trav'ler, darkness takes its flight, Doubt and ter - ror are withdrawn.

- Watchman, does its beauteous ray Aught of hope or joy fore-tell? Trav'ler, yes, it brings the day, Promised day of Is - ra - el.
 Watchman, will its beams a-lone Gild the spot that gave them birth? Trav'ler, a - ges are its own; See! it bursts o'er all the earth.
 Watchman, let thy wand'rings cease, Hie thee to thy qui - et home; Trav'ler, lo! the Prince of Peace, Lo! the Son of God is come.

DAYS OF MY YOUTH.

"Remember now thy Creator in the days of thy youth."—ECCLES. 12: 1.

CHAS. EDW. PRIOR.

Old D, new C.

With tender expression.

The first system of music features a vocal line (L) and a piano accompaniment (G and B). The vocal line is written in a soprano clef with a 4/4 time signature. The piano accompaniment is written in a grand staff with a 4/4 time signature. The music begins with a dynamic marking of *p* (piano). The vocal line contains several measures with notes and rests, and the piano accompaniment provides harmonic support with chords and single notes.

1. Days of my youth, ye have glid-ed a - way; Hairs of my youth, ye are frost - ed and gray; Eyes of my youth, your keen sight is no more;
 2. Days of my youth, I wish not your re - call; Hairs of my youth, I'm con-tent ye should fall; Eyes of my youth, ye much e - vil have seen;
 3. Days of my age, ye will short-ly be past; Pains of my age, yet a-while ye can last: Joys of my age, in true wisdom de-light;

The second system of music continues the vocal line and piano accompaniment. The vocal line (L) and piano accompaniment (G and B) are shown. The piano accompaniment includes some measures with a 4/4 time signature and others with a 3/4 time signature. The music concludes with a final cadence.

The third system of music continues the vocal line and piano accompaniment. The vocal line (L) and piano accompaniment (G and B) are shown. The piano accompaniment includes some measures with a 4/4 time signature and others with a 3/4 time signature. The music concludes with a final cadence.

- Cheeks of my youth, ye are furrowed all o'er; Strength of my youth, all your vig - or is gone; Tho'ts of my youth, your gay visions have flown.
 Cheeks of my youth, bathed in tears ye have been; Tho'ts of my youth, ye have led me a - stray; Strength of my youth, why la-ment your de - cay?
 Eyes of my age, be re - lig - ion your light; Tho'ts of my age, dread ye not the cold sod; Hopes of my age, be ye fixed on your God.

The fourth system of music continues the vocal line and piano accompaniment. The vocal line (L) and piano accompaniment (G and B) are shown. The piano accompaniment includes some measures with a 4/4 time signature and others with a 3/4 time signature. The music concludes with a final cadence.

HAPPY HOME! SWEET HOME!

Old E, new E.

"My Father's home."—JOHN 14 : 2.

Words and Music by CHAS. EDW. POLLOCK.

1. This life to me will soon be o'er, With all its toil and care; I have a home in heav'n a-bove, A mansion bright and fair.
 2. I long to reach that happy home, From sin and sor-row free, To dwell with all the good and blest Throughout e-ter - ni - ty.

Happy home, sweet home, bless-ed home, sweet home, My home a - bove; Happy home, sweet home, blessed
 Happy home, sweet home, blessed home, sweet home, My happy home a-bove; Happy home, sweet home,

home, sweet home, My home in heav'n a - bove.
 bless - ed home, sweet home,

3 I soon shall pass o'er Jordan's tide—
 I have not long to wait;
 Till angel guards will ope to me
 The shining pearly gate.

4 I soon shall walk the streets of gold,
 And view the city o'er;
 For all the glories of the place
 Are mine for evermore.

THE BEAUTIFUL UNKNOWN SHORE.

Old E flat, new D.
Moderato.

(DUET AND CHORUS.)

FRANK M. DAVIS.

1. The unknown shore, the unknown shore, I see it in my dreams; And in my blissful waking hours, How beau-ti-ful it seems! I
 2. I see no spec-ter on the shore, The living Christ is there; He beckons me with open hands, He list-ens to my prayer. O

To reach the dis-tant un-known shore, So
 And all thy dread and all thy doubts Leave

fain would launch my earthly barque Up-on the o-pen sea, To reach the distant unknown shore, the unknown shore, So
 soul, go forth with-out a fear To find the un-known shore! And all thy dread and all thy doubts, and all thy doubts, Leave

THE BEAUTIFUL UNKNOWN SHORE. Concluded.

ra - di - ant to me, To reach . . the dis-tant un - known shore, So ra - di - ant to me.
 thee for ev - er - more, And all thy dread and all thy doubts Leave thee for ev - er - more.

The first system of music features a vocal line with lyrics and piano accompaniment. The piano part includes a left hand with a triplet of eighth notes and a right hand with a triplet of eighth notes. The system concludes with a fermata over the final note.

ra - di - ant to me, To reach the distant unknown shore, the unknown shore, So ra - di - ant to me.
 thee for ev - er - more, And all thy dread and all thy doubts, and all thy doubts, Leave thee for ev - er - more.

The second system of music continues the vocal line and piano accompaniment. The piano part features a left hand with a triplet of eighth notes and a right hand with a triplet of eighth notes. The system concludes with a fermata over the final note.

The third system of music shows the piano accompaniment with a wavy line below the staff, indicating a tremolo or wavy effect. The system concludes with a fermata over the final note.

CHORUS.

Repeat pp ad lib.

The first part of the chorus features a vocal line and piano accompaniment. The piano part includes a left hand with a triplet of eighth notes and a right hand with a triplet of eighth notes. The system concludes with a fermata over the final note.

I dream of thee, Thou beau-ti-ful un-known shore; I dream of thee, Thou beautiful unknown shore.

I dream of thee, I dream of thee, Thou beautiful, beautiful unknown shore; I dream of thee, I dream of thee,

The second part of the chorus features a vocal line and piano accompaniment. The piano part includes a left hand with a triplet of eighth notes and a right hand with a triplet of eighth notes. The system concludes with a fermata over the final note.

Old F, new F.

Soprano Solo.

First system of musical notation for the Soprano Solo, featuring treble and bass staves with notes, rests, and fingerings (3, 5, 4, 3, 2, 4, 5, 1).

Search me, O God, and try my heart: Try me, and know my thoughts, Try me, and know my thoughts.

Second system of musical notation for the Soprano Solo, featuring treble and bass staves with notes and rests.

Third system of musical notation for the Soprano Solo, featuring treble and bass staves with notes and rests.

Search me, O search me, O God, Search me, O search me, O God,

Fourth system of musical notation for the Soprano Solo, featuring treble and bass staves with notes and rests.

Search me, O search me, O God, Search me, O God, Search me, O search me, O God, and Search me, and

Fifth system of musical notation for the Soprano Solo, featuring treble and bass staves with notes and rests.

Search me, O search me, O search me, O God, Search me, O search me,

SEARCH ME, O GOD. Concluded.

And see if there be a - ny wick-ed way in me,

try my heart, and try my heart. And see if there be a - ny wick-ed way in me, And see if there be a - ny wick-ed way in me,

And see if there be a - ny wick-ed way in me,

see if there be a - ny wick-ed way in me, And lead me in the way, And lead me in the way, And

And see if there be a - ny wick-ed way in me, And

lead me in the way, and lead me in the way ev - er - last - ing, ev - er - last - ing. A - men! A - men!

GUIDE ME, O THOU GREAT JEHOVAH!

Old D flat, new B.

Andante. Tenor Solo.

FRANK M. DAVIS.

The musical score is arranged in three systems. Each system contains a vocal line (Tenor Solo) and an instrumental line (Inst.).

System 1:
 The vocal line begins with a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The lyrics are: "Guide me, O Thou great Je - ho - vah, Pil - grim through this bar - ren land;".
 The instrumental line is in bass clef with a 4/4 time signature. It features a complex accompaniment with many beamed sixteenth notes.

System 2:
 The vocal line continues with the lyrics: "I am weak, but Thou art might - y; Hold me with Thy power - ful hand;".
 The instrumental line continues with similar rhythmic patterns.

System 3:
 This system shows the continuation of the instrumental accompaniment, ending with a final cadence.

L
G
B

Bread of heav-en, Bread of heav-en, Feed me till I want no more, Feed me till I want no more.

L
G
B

Cres. *Dim.*

Bass Solo.

L
G
B

O - pen, Lord, the crys - tal fount-ain, Whence the heal - ing wa - ters flow;

Inst.

Cres.

GUIDE ME, O THOU GREAT JEHOVAH! Continued.

L *Cres.* *Rit.*

G

B

Let the fe - ry, cloud - y pil - lar, Lead me all my jour - ney through.

L

G

B

Cres.

L

G

B

L *f* *Dim.* *f*

G

B

Strong De - liv-er-er! Strong De - liv-er-er! Be Thou still my strength and shield, Be Thou still my strength and shield.

L

G

B

GUIDE ME, O THOU GREAT JEHOVAH! Continued.

Alto Solo. Slowly, with expression.
Cres.

f Soprano Solo.

The first system of music features a vocal line for the Alto Solo and piano accompaniment for the Soprano Solo. The vocal line begins with a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The piano accompaniment is in a 3/4 time signature with a bass clef. The vocal line contains several measures with notes and rests, including a sixteenth-note triplet and a sixteenth-note pair.

When I near the verge of Jor-dan, Bid my anx - ious fears sub - side, Bear me through the

The second system of music shows the piano accompaniment for the first system. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a complex rhythmic pattern of eighth and sixteenth notes, while the bass staff provides a steady accompaniment with quarter and eighth notes.

The third system of music continues the piano accompaniment from the second system. It features a treble clef staff and a bass clef staff. The treble staff has a melodic line with some rests, and the bass staff continues the accompaniment with quarter and eighth notes.

The fourth system of music includes the vocal line for the Soprano Solo and piano accompaniment. The vocal line starts with a treble clef, a 3/4 time signature, and a key signature of one flat. It includes markings for 'Cres.' and 'Ritard.'. The piano accompaniment is in a 3/4 time signature with a bass clef.

swell - ing cur - rent, Land me safe on Ca - naan's side, Land me safe on Ca - naan's side.

The fifth system of music shows the piano accompaniment for the fourth system. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a complex rhythmic pattern of eighth and sixteenth notes, while the bass staff provides a steady accompaniment with quarter and eighth notes.

The sixth system of music continues the piano accompaniment from the fifth system. It features a treble clef staff and a bass clef staff. The treble staff has a melodic line with some rests, and the bass staff continues the accompaniment with quarter and eighth notes.

GUIDE ME, O THOU GREAT JEHOVAH! Concluded.

ff *Rit.*

Songs of prais - es, songs of prais - es, songs of prais - es I will ev - er give to Thee.

The musical score consists of two systems of three staves each (L, G, B). The first system includes a piano dynamic marking (*ff*) and a ritardando marking (*Rit.*). The lyrics are written below the first system. The notation includes various musical symbols such as notes, rests, and fingerings.

THE LORD IS RISEN INDEED.

Old C, new A.

FRANK M. DAVIS.

The Lord is risen indeed; At-tend-ing an-gels hear; Up to the courts of heaven with speed The joyful tidings bear. Then take your golden

The musical score consists of two systems of three staves each (L, G, B). The notation includes various musical symbols such as notes, rests, and fingerings.

lyres, And strike each cheerful chord; Join, all ye bright ce - les-tial choir, To sing your ris-en Lord, To sing your ris-en Lord.

Modulation—Old G, new H.
Bass Solo. Moderato.

The Lord is risen in-deed, The grave has lost its prey; With Him shall rise the ransomed seed, To sing our ris-en Lord.

THE LORD IS RISEN INDEED. Continued.

Modulate again to Old C, new A.

First system of musical notation, including vocal line (L) and guitar/bass accompaniment (G/B).

The Lord is risen in - deed, The Lord is risen in - deed; At - tend - ing an - gels hear; Up

Second system of musical notation, including vocal line (L) and guitar/bass accompaniment (G/B).

Third system of musical notation, including vocal line (L) and guitar/bass accompaniment (G/B).

to the courts of heaven with speed, The joy - ful tid - ings bear, The joy - ful, joy - ful tid - ings bear.

Fourth system of musical notation, including vocal line (L) and guitar/bass accompaniment (G/B).

Tenor Solo.

The Lord is risen in - deed; He lives, to die no more; He lives His people's cause to plead, Whose curse and shame He bore.

Inst.

The Lord is risen, At-tend-ing an-gels hear; Up to the courts of heaven with speed, Up to the courts of heaven with speed, The

The first system of musical notation consists of three staves labeled L (Left Hand), G (Guitar), and B (Bass). The melody is written on the L staff, and the accompaniment is on the G and B staves. The music is in 3/4 time and features various fingerings and articulations.

joy-ful tid-ings bear, The joy-ful tid-ings bear, The joy - ful tid-ings bear, The joy-ful tid-ings bear, (joyful tidings bear.)

The second system of musical notation continues the piece with three staves (L, G, B). It includes a variety of musical notations such as slurs, ties, and dynamic markings.

O LET ME REST IN THY LOVE DIVINE!

Old E flat, new D.

FRANK M. DAVIS.

Andante.

The first system of musical notation for 'O Let Me Rest in Thy Love Divine!' features three staves (L, G, B) in 3/4 time. The melody is on the L staff, and the accompaniment is on the G and B staves. The tempo is marked 'Andante'.

Organ. Soft Stops.

The second system of musical notation continues the piece with three staves (L, G, B). It includes a variety of musical notations such as slurs, ties, and dynamic markings. The tempo remains 'Andante'.

O LET ME REST IN THY LOVE DIVINE! Continued.

Quartette.

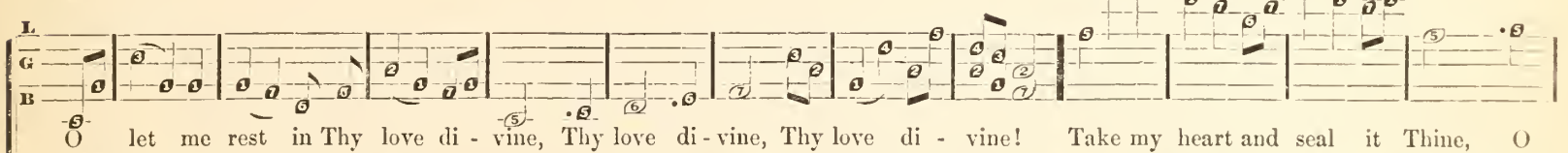


L
G
B

Take my heart and seal it Thine, O Lord! Make it clean with the Sav-ior's pre-cious blood.

Soprano Solo.

Alto Solo.



L
G
B

O let me rest in Thy love di-vine, Thy love di-vine, Thy love di-vine! Take my heart and seal it Thine, O

Organ.



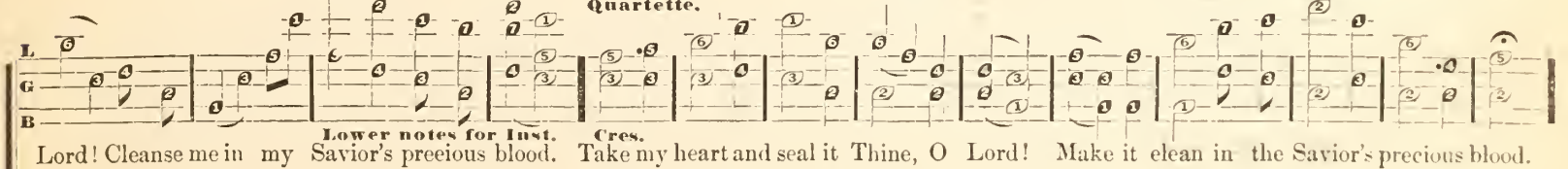
L
G
B

Rit.

Quartette.

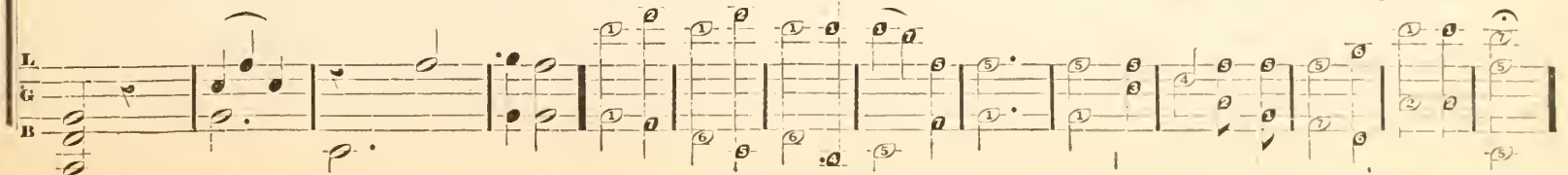
Dim.

Cres.



L
G
B

Lower notes for Inst. Cres.
Lord! Cleanse me in my Savior's precious blood. Take my heart and seal it Thine, O Lord! Make it clean in the Savior's precious blood.



L
G
B

O LET ME REST IN THY LOVE DIVINE! Concluded.

Bass Solo.

L
G
B

O let me rest in Thy love di - vine, Thy love di - vine, Thy love di-vine! Yea, in Thy love di - vine.

Inst.

L
G
B

The musical score for the Bass Solo section consists of three systems. The first system includes a vocal line with lyrics and a piano accompaniment. The second system continues the piano accompaniment. The third system continues the piano accompaniment. The piano accompaniment features a bass line with various chords and melodic fragments, and a treble line with chords and melodic lines. The tempo marking 'Rit.' is placed above the final measure of the first system.

Quartette.

L
G
B

Take my heart and 'seal it Thine, O Lord! Make it clean in the Sav - ior's pre - cious blood.

Dim.

L
G
B

The musical score for the Quartette section consists of two systems. The first system includes a vocal line with lyrics and a piano accompaniment. The second system continues the piano accompaniment. The piano accompaniment features a bass line with various chords and melodic fragments, and a treble line with chords and melodic lines. The tempo marking 'Dim.' is placed above the final measure of the first system.

MAKE A JOYFUL NOISE UNTO THE LORD!

Old F, new F.

Psalms 98 : 4-9.

CHAS. EDW. PRIOR.

Make a joy-ful noise un - to the Lord, all the earth; Make a loud noise, and re-joice and sing praise. Sing un - to the Lord, un - to the

Lord with the harp; Sing with the harp, and the voice of a psalm, Sing with the harp, and the voice of a psalm. With trumpets and the sound of

MAKE A JOYFUL NOISE UNTO THE LORD! Continued.

Tutti.

cor-net, with trum-pets and the sound of cor-net, with trum-pets and the sound of cor-net, Make a joy-ful noise be-fore the Lord.

Duet.

Let the sea roar, . . . let the sea roar, and the full-ness there-of. Let the sea roar, and the

Bass Solo.

Modulation. Old B flat, new K.

fullness there-of, The world, and they that dwell there-in, the world, and they that dwell there-in. Let the hills be joy-ful to-

MAKE A JOYFUL NOISE UNTO THE LORD! Concluded.

L
G
B

Inst. *pp*

geth-er, be joy-ful be-fore the Lord, Let the hills be joy-ful to-geth-er, to - geth-er, be-fore the Lord. For He com-eth, He

L
G
B

Basses.

L
G
B

Tutti.

com - eth to judge the earth, For He com - eth, He com - eth to judge the earth. With righteousness shall He judge the world,

L
G
B

Inst.

Moderate again to F.

Maestoso.

L
G
B

pp

And the peo-ple, the peo-ple with eq- ui-ty, With righteousness shall He judge the world, and the peo-ple with eq- ui - ty. A - men.

L
G
B

LORD, I CRY UNTO THEE! Response.

Old E flat, new D.

Psalm 141 : 1-4.

CHAS. EDW. PRIOR.

Andante. Soprano or Alto.

L
G
B

Fine.

Lord, I cry un-to Thee; Make haste un-to me; Give ear un-to my voice when I cry, when I cry un-to Thee!

L
G
B

Solo. Tenor.

L
G
B

Let my prayer be set be-fore Thee as sin-cere, And the lift-ing up of my hands As the eve-ning sac-ri-fice.

L
G
B

Inst.

L
G
B

LORD, I CRY UNTO THEE! Concluded.

Modulation—Old A flat, new J.

With fervent expression.

Musical notation for the first system, featuring a vocal line (L) and piano accompaniment (G and B). The vocal line includes fingerings (1, 2, 3, 5) and a 'D. C.' marking at the end.

Set a watch, O Lord, before my mouth; keep the door, the door of my lips. Incline not my heart to any e-vil thing, to a-ny e- vil thing.

Musical notation for the second system, including piano accompaniment (G and B) with dynamics 'pp' and 'Colla voce.', and a vocal line (L) with a 'Sva.' marking.

BLESSED BE JEHOVAH.

Old E flat, new D.

Spirited.

FRANK M. DAVIS.

Musical notation for the first system, featuring a vocal line (L) and piano accompaniment (G and B) in 4/4 time. Fingerings (1, 2, 3, 4, 5) are indicated.

Blest be Je-ho-vah, God of Is-ra-el! Blest be Je-ho-vah, God of Is-ra-el! Blest be Je-ho-vah, Blest be Je-ho-vah,

Musical notation for the second system, including piano accompaniment (G and B) and a vocal line (L) with fingerings (1, 2, 3, 4, 5).

BLESSED BE JEHOVAH. Concluded.

First system of musical notation for 'Blessed be Jehovah'. It consists of two staves, G and B, with a vocal line above. The lyrics are: "Blest be Je-ho-vah, God of Is-ra-el; Blest be Je-ho-vah, blest be Je-ho-vah, blest be Je-ho-vah, God of Is-ra-el;". The notation includes various musical symbols such as notes, rests, and bar lines.

L
G
B

Blest be Je-ho-vah, God of Is-ra-el; Blest be Je-ho-vah, blest be Je-ho-vah, blest be Je-ho-vah, God of Is-ra-el;

Second system of musical notation for 'Blessed be Jehovah'. It consists of two staves, G and B, with a vocal line above. The lyrics are: "He who reigneth for ev-er-more, He who reigneth for ev-er-more, He who reign-eth for ev-er-more, He who reigneth for ev-er, He who reigneth for evermore,". The notation includes various musical symbols such as notes, rests, and bar lines.

L
G
B

He who reigneth for ev-er-more, He who reigneth for ev-er-more, He who reign-eth for ev-er-more, He who reigneth for ev-er, He who reigneth for evermore,

Third system of musical notation for 'Blessed be Jehovah'. It consists of two staves, G and B, with a vocal line above. The lyrics are: "He who reigneth for ev-er-more, He who reigneth for ev-er-more, for ev-er-more, for ev-er more, for ev-er-more. A-men, A-men." The notation includes various musical symbols such as notes, rests, and bar lines.

L
G
B

He who reigneth for ev-er-more, He who reigneth for ev-er-more, for ev-er-more, for ev-er more, for ev-er-more. A-men, A-men.

KNEELING AT THE THRESHOLD.

1. I'm kneel - ing at the thresh - old; I'm wea - ry, faint and sore, Wait - ing for the dawning, For the open - ing of the door;
 2. A wea - ry path I've trav - eled, 'Mid dark - ness, storm and strife, Bear - ing ma - ny bur - dens, Ev - er struggling for my life:
 3. Oh, there're the bless - ed an - gels, Who know no grief nor sin, Wait - ing by the port - als, Rea - dy now to let me in:

Wait - ing till the Mas - ter Shall bid me rise and come To the glo - ry of His presence, To the glad - ness of His home.
 Now the morn is break - ing, My toils will soon be o'er; I am kneel - ing at the threshold, Soon to meet those gone be - fore.
 Lord, I wait Thy pleas - ure, Thy time and way are wise; But I'm wast - ed, worn and wea - ry, Bless - ed Fa - ther, bid me rise.

CHORUS.

This monotone for two firm female voices.

Kneel - - ing, Wait - - ing, Pray - - ing, Wait - - ing, I'm wait - ing,

Kneeling at the threshold, Waiting, wea - ry, faint and sore; I'm kneeling, wait - ing till the Mas - ter, dear, Shall bid me rise and come I'm; waiting,

KNEELING AT THE THRESHOLD. Concluded.

Kneel - - ing, Pray - - - ing, Bid me come.

Musical notation for the first system, featuring three staves (L, G, B) with notes and rests. The lyrics 'Kneel - - ing, Pray - - - ing, Bid me come.' are written above the staves. The notation includes various note values and rests, with some notes marked with a '1' or '2' above them.

Wait-ing for the dawning, for the ope-ning of the door; I'm wait-ing, wast-ed, worn and wea-ry; Bid me come. Fa-ther, bid me come.

Musical notation for the second system, featuring three staves (L, G, B) with notes and rests. The lyrics 'Wait-ing for the dawning, for the ope-ning of the door; I'm wait-ing, wast-ed, worn and wea-ry; Bid me come. Fa-ther, bid me come.' are written above the staves. The notation includes various note values and rests, with some notes marked with a '1' or '2' above them.

JNO. M.
Old F, new F.

HOPEFUL BAND. (Children's Chorus.)

JOHN McPIERSON.

Musical notation for the first system of 'Hopeful Band', featuring three staves (L, G, B) with notes and rests. The time signature is 2/4. The notation includes various note values and rests, with some notes marked with a '1' above them.

1. O, we are a hope-ful band, March-ing to a bet-ter land! Friends are hap-py o-ver there—All so bright and fair.
2. Yes, our hearts are free and light, For our Sav-iour leads us right; Soon we'll be for-ev-er free, And his face we'll see.
3. Come with us and help us sing Prais-es to our Sav-ior King; And when done with singing here, Praise Him o-ver there.
4. O, our Sav-ior we will love While on earth we live and move! Then when done with all be-low, We to heaven will go.

Musical notation for the second system of 'Hopeful Band', featuring three staves (L, G, B) with notes and rests. The time signature is 2/4. The notation includes various note values and rests, with some notes marked with a '1' above them.

CHORUS.

Musical notation for the first system of the Chorus, featuring three staves (L, G, B) with notes and rests. The time signature is 2/4. The notation includes various note values and rests, with some notes marked with a '1' above them.

Hope-ful band, here we stand, Seek-ing for a bet-ter land; Friends we have o-ver there, All so bright and fair.

Musical notation for the second system of the Chorus, featuring three staves (L, G, B) with notes and rests. The time signature is 2/4. The notation includes various note values and rests, with some notes marked with a '1' above them.

THE RUMSELLER.

Old E flat, new D

J. CALVIN BUSHEY, Holmesville, Ohio.

1. 'Twas nigh to a bar that had long been made, Leaned a rumseller old in the liq- uor trade; His work was done, and he paused to count
 2. I ga-ther them in to a life of shame, I will blast the fair-est and honored name; Make widows and orphans to cry and moan
 3. The old man ceased as he closed his till, Soon all was gloomy and dark and still; I said to my-self as he went to rest,

The re-ceipts of the day for a large amount. A rel- ic of jol- ly old to- pers was he, And his hair was white as the foam of the sea.
 At the feet of King Alcohol's basest throne. The highest or lowest, I do not care which, They will soon find their level in one common ditch;
 "Can it be that hu-man- i - ty lulls his breast?" A law may protect you, but God never will, Tho' your ill-got-ten gains foot the pastor's bill;

CHORUS.

I'll ga - - - ther them in . . . To my

The first system of musical notation consists of three staves: Treble (L), Guitar (G), and Bass (B). The Treble staff contains a vocal line with a melodic line and lyrics. The Guitar and Bass staves provide accompaniment with chords and rhythmic patterns. The system concludes with a double bar line.

And these words came forth with the fumes of gin, I ga-ther them in, I gather them in.

But the law protects me, and it's no sin, I ga-ther them in, I gather them in. I gather them, gather them, gather them in; I'll

And your voice will be heard o'er the last din, I ga-ther them in, I gather them in.

The second system of musical notation continues the three-staff format (L, G, B). The vocal line in the Treble staff includes the lyrics from the previous block. The accompaniment in the Guitar and Bass staves continues with consistent rhythmic patterns. The system ends with a double bar line.

den . . . of sin, . . .

The third system of musical notation continues the three-staff format (L, G, B). The vocal line in the Treble staff includes the lyrics from the previous block. The accompaniment in the Guitar and Bass staves continues with consistent rhythmic patterns. The system ends with a double bar line.

gather them, ga-ther them, gather them in; Let come the fa-ther, or come the son, I'll ga-ther and ru-in them one by one.

The fourth and final system of musical notation continues the three-staff format (L, G, B). The vocal line in the Treble staff includes the lyrics from the previous block. The accompaniment in the Guitar and Bass staves continues with consistent rhythmic patterns. The system ends with a double bar line.

36. In what notation are the following pages ?

In connection with Pound's New Staff and Lettering permission has kindly been given to use John J. Hood's Notation, which offers useful ideas on the subject of harmony.

37. How can the musical student be aided in observing the special characteristics of the notes of the scale in their relationship to each other in the combinations of melody and harmony ?

By observing closely the following diagram of *Name, Notation Sign, Tendency, Mental Quality, and Indicating Sign.*

NOTES OF THE SCALE, THEIR CHARACTERISTICS, ETC.

NAME.	NOTATION SIGN.	TENDENCY.	MENTAL QUALITY.	INDICATING SIGN.
DO		Repose.	Firm, solid. . .	A circle, or plain note-head.
SI		Leads to DO. . . .	Acute, restless. .	
LA		Leads to DO or SOL.	Mournful. . . .	Two contrary sloping lines, at angle.
SOL		Repose.	Bright, ringing. .	
FA		Leads to MI. . . .	Grave, sombre. . .	Grave, downward sloping line.
MI		Repose.	Mild, calm. . . .	
RE		Leads to DO or MI..	Rousing, cheerful.	Two contrary sloping lines, forming cross.
DO		Repose.	Firm, solid. . . .	

38. In the above diagram what ideas are plainly set forth ?

That notes of repose are on the right side and form the Tonic chord, while those on the left side are notes of motion; and that all chords that have one or more notes of motion must be resolved, at or before the close of the piece, into the Tonic chord.

39. How is the Tonic chord known in this notation ?

By the *absence* of sloping lines; it contains numbers 1, 3, and 5 of the scale, or Do, Mi, and Sol, the Tonic, Mediant, and Dominant.

40. What does the presence of one or more sloping lines in a chord indicate ?

That it is a chord of motion ?

41. What are the principal chords of motion ?

Sol Si Re Sol, Sol Si Re Fa, Si Re Fa, Fa La Do Fa, and La Do Mi La.

42. What is the most satisfactory progression for resolving the note indicated ?

The direction in which the line slopes points to its resolution.

43. What is the most correct method of resolution ?

When a chord consists of notes represented by mixed (sloping and other) signs, only such as are represented by sloping lines resolve as indicated in the diagram.

44. What becomes of those belonging to the Tonic chord ?

They remain stationary, and form a portion of the succeeding chord; by some called the *binding-tone*.

45. What is the usual treatment of non-resolving notes ?

When they are double in a chord while one remains stationary the other commonly goes to the root of the following chord.

46. When a positive change of key is desired how is it made known ?

By the announcement over the music, and by locating the Tonic an eighth higher, increasing one line note to the eye (one black key on instrument), which is the increase of one sharp old method, one line note new method, or by locating the Tonic a sixth higher to increase one flat old method, or one line note new method, and the reverse in decreasing diatonically.

47. What effect does a dot immediately preceding a note in this twelve letter staff have ?

It sometimes answers as a brief change of key—has the same effect in this system that accidental flats or sharps have in the old form. If the dot is higher it has the effect of an accidental flat (old form), if lower the effect of an accidental sharp.

48. What should be carefully avoided ?

The moving in parallel thirteenth, or sevenths chromatically (octaves or fifths diatonically).

49. How may the different parts in harmony move when the chord remains unchanged ?

In any direction; the resolutions may be delayed or suspended.

When a figure of melody seems to demand it, resolution can be accomplished by proxy, the note being taken by a different part.

50. In pursuance of this delightful subject in what should the student exercise much care?

In particularly examining the construction, tendency, and mental

quality of chords. Let him become familiar with each by both seeing and hearing, observing the smoothness of effect produced when the parts move in accordance with the direction of the sign. By practice of this kind all the advantages to be derived from *object teaching* will be secured for this hitherto most difficult of subjects—the laws of musical harmony.

MAJOR SCALES.

Relative Minor Scales may be built parallel with the Major Scales beginning a minor third below, diatonically.

{ Key of C, old form; no sharps or flats. }
{ Key of A, new form; no line notes. }
All white keys on instrument.

{ Key of G, old form; one sharp. }
{ Key of H, new form; one line note. }
One black key on instrument.

{ Key of D, old form; two sharps. }
{ Key of C, new form; two line notes. }
Two black keys on instrument.

{ Key of A, old form; three sharps. }
{ Key of J, new form; three line notes. }
Three black keys on instrument.



{ Key of E, old form; four sharps. }
{ Key of E, new form; four line notes. }
Four black keys on instrument.

{ Key of B, old form; five sharps. }
{ Key of L, new form; five line notes. }
Five black keys on instrument.

{ Key of F[♯] or Gb, old form; six sharps. }
{ Key of A, new form; five line notes. }
Five black keys 1 white substitute on inst.

{ Key of Db or C[♭], old form; five flats. }
{ Key of B, new form; five line notes. }
Five black keys on instrument.



Key of Ab, old form; four flats.
Key of J, new form; four line notes.
Four black keys on instrument.

Key of Eb, old form; three flats.
Key of D, new form; three line notes.
Three black keys on instrument.

Key of Bb, old form; two flats.
Key of K, new form; two line notes.
Two black keys on instrument.

Key of F, old form; one flat.
Key of F, new form; one line note.
One black key on instrument.



NOTE.—Let the student observe that a scale has been built upon every one of the *twelve letters* used as a Tonic.

SABBATH MORN HAS COME.

CHAS. EDW. PRIOR.

{ Key of Eb, old form. }
{ Key of D, new form. }

Cheerfully, but not too fast.

1. Sab-bath morn has come once more, Sab-bath bells we hear; Sweet it is a-gain to meet Teach-er and class-mates dear.
2. Then to thee, our Fa-ther, First our song we raise; Thanks for all the fav-or With which thou crown'st our days.
3. Then, when Sab-baths here are o'er, We in heaven may meet; Nev-er-more get wea-ry Thy prais-es to re-peat.

DUET.

QUARTET.

- Birds, with sweet-est war-blings, Seem to hail the day; . . . O, let us with voi-es Sing our Sab-bath lay.
Grant, O God, thy bless-ing, While the chil-dren pray; . . . May we here be learn-ing Wis-dom's plea-sant way.
There with ho-ly an-gels Join in hap-py song, . . . Ev-er-more to praise thee 'Mid that bles-sed throng.

OCALA. L. M.

Psaln xix.

FRANK M. DAVIS.

{ Key of Bb, old form. }
{ Key of K, new form. }

1. The heav'ns declare thy glo-ry, Lord; In ev-'ry star thy wis-dom shines; But when our eyes behold thy word, We read thy name in fair-er lines.
2. The roll-ing sun, the changing light, And nights and days, thy power confess, But the blest vol-ume thou hast writ, Reveals thy just-ice and thy grace.
3. Sun, moon, and stars, convey thy praise Round the whole earth, and never stand: So when thy truth be-gan its race, It touch'd and glanc'd on ev-'ry land.

THE TWO RIVERS.

{ Key of Eb, old form. } REV. A. M. JOHNSON.
 { Key of D, new form. }

REV. W. T. DALE. By per.

1. By this riv - er I am wait - ing For the boat that's com - ing o'er; Tho' there's darkness on its wat - ers, There is light up - on the shore;
 2. Though I do not see this riv - er, Yet I know it's shores are near; And I know the boat is com - ing, For it's plashing oars I hear;
 3. Ho! the boat is rounding to me, And the an - gels hov - er near; They will cross the riv - er with me, And with them I'll soon be there,

Where the headland proudly ris - es, And the jasper walls ap - pear, And the tree of life is wav - ing By the riv - er bright and clear.
 But by faith I see that riv - er, — Broad and bright, and calm and fair, — Thronged by happy saints and an - gels, Beck'ning me to meet them there.
 By that bright ce - les - tial riv - er, There to view its crystal veins; From the throne of glo - ry flow - ing, Where my Saviour ev - er reigns.

There I'll know as I am known, Nev - er - more I'll be a - lone; In the dawn of that blest morn - ing, When the mists have cleared a - way.

4 Everlasting arms beneath me
 Now support my sinking frame,
 And the Holy Spirit cheers me
 In my Saviour's precious name;

Endless life my soul illumines,
 With the dawn of heaven's day,
 And my spirit plumes her pinions,
 Ready now to fly away.

5 Now life's battles all are ended,
 And the glorious vict'ry won,
 And the victor gains a mansion,
 And a bright, immortal crown.

Face to face I'll see my Saviour,
 And shall know as I am known,
 And his glory sing forever,
 And adore before the throne.

{ Key of G, old form. }
 { Key of H, new form. }

TOCCOA. 8, 7, 4.

FRANK M DAVIS. 405

Bold and spirited.

Musical notation for the first system, featuring a treble clef and a bass clef with a 4/4 time signature. The melody is written on a five-line staff with various note values and rests.

1. Look, ye saints, the sight is glo - rions, See the Man of sor - rows now; From the fight re - turn vic - to - rious, Ev - 'ry
 2. Crown the Sav - iour, an - gels, crown him: Rich the troph - ies Je - sus brings: In the seat of power en - throne him, While the

Musical notation for the second system, continuing the melody from the first system.

Musical notation for the third system, continuing the melody.

knee to him shall bow: Crown him, crown him; Crowns become the Vic - tor's brow, Crowns be - come the Vic - tor's brow.
 vault of heav - en rings: Crown him, crown him; Crown the Saviour King of kings, Crown the Saviour King of kings.

Musical notation for the fourth system, continuing the melody.

{ Key of Eb, old form. }
 { Key of D, new form. }

BONAR. 6, 5.

T. W. DENNINGTON.

Smoothly.

Musical notation for the first system, featuring a treble clef and a bass clef with a 4/4 time signature. The melody is written on a five-line staff with various note values and rests.

1. When the mourner, weep - ing, Sheds the se - cret tear, God his watch is keep - ing, Though none else is near, Though none else is near.
 2. God will nev - er leave thee; All thy wants he knows; Feels the pains that grieve thee, Sees thy cares and woes, Sees thy cares and woes.
 3. Raise thine eyes to heav - en When thy spir - it quails, When, by tempests driv - en, Hope in sad - ness fails, Hope in sad - ness fails.
 4. Je - sus died to save thee, If thou wouldst believe, He will ne'er de - ceive thee; Trust in him to save, Trust in him to save.

Musical notation for the second system, continuing the melody.

PEACE AND TRUST.

CHAS. EDW. PRIOR. By per.

1. "Peace flow - ing as a riv - er," So full, so pure, so free, Se - rene - ly grand! un - ceas - ing, My God hath willed to me.
 2. Oh, rich are they who know it,—This bles - sed peace of God! And all who seek may find it, By trust - ing in his word.
 3. "Be - cause he trust - eth in thee," Oh, grand, stupend - ous grace! Mere trust - ing brings sal - va - tion To all who seek thy face.

"My peace I give," said Je - sus, "Not as the world doth give," Her gifts are all so tran - sient, So soon they cease to live.
 So sim - ple the con - di - tion, So won - der - ful his love, To make the terms so eas - y, Such bles - sed - ness to prove.
 A - maz - ing con - de - scen - sion, The glo - rious God a - bove, To show to guilt - y sin - ners Such o - verwhelming love.

CHORUS.

Peace unspeak - a - ble is mine,—Peace e - ter - nal, peace di - vine; Peace that lives amid earth's storms,—Peace unmoved by life's a - larms.

{ Key of Eb, old form. }
 { Key of D, new form. } CHAS. H. GABRIEL.

BE UP AND DOING.

407

FRANK M. DAVIS. By per.

1. Christian, wake, be up and do - ing! For the har - vest time goes by; See, the fields are white al - read - y, And the reap - ers loit - er by.
 2. Gath - er in the wea - ry wand -'ers To the ser - vice of the Lord; Faint not, Christian, be not wea - ry! Work and greet your last re - ward.
 3. When the last bright sheaf is gath - ered, And the Reap - er's work is done, Great will be their joy and gladness, Round the Master's snow-white throne.

CHORUS.

Go reap, go reap, The harvest of the Lord is great; Go reap, go reap, No long - er i - dly stand and wait.

{ Key of Gb, old form. }
 { Key of G, new form. }

BELLEVILLE. L. M.

REV. W. T. DALE. By per.

1. O God, why cast me off distressed? Why do I mourn by sins oppressed? Send light and truth to lead me still, And bring me to thy ho - ly hill.
 2. Let me be - fore thy courts appear, Then to thy al - tar I'll draw near; I'll go to God my soul's chief joy; My God to praise, my harp employ.
 3. Why art thou then cast down, my soul? Why thus doth grief my heart control? Hope thou in God, he will sustain, And lead thee home in heav'n to reign.

PEACE, BE STILL.

CHAS. EDW. PRIOR.

{ Key of Eb, old form. }
{ Key of D, new form. }

1. Fierce - ly came the tem - pest sweep - ing Down the lake of Gal - i - lee, But the ship where Christ lay sleep - ing
2. And the white waves rush - ing past her, Round her keel lay smooth and still, For the wild waves knew their Mas - ter,

Might not sink in that wild sea; When he rose, the tem - pest chid - ing, When he bade the wa - ters rest,
And the winds o - beyed his will. Thou who heardst the sea - men plead - ing, Wak - ing at their an - guish cry,—

Calm the lit - tle ship went glid - ing On the blue lake's qui - et breast.
Sleep not now,—when com - fort need - ing, Sav - iour, un - to thee we fly.

3 When at night our homes are shaken,
And the howling winds we hear,—
As in terror we awaken,
Keep us safe from harm and fear;
When the waves of pride or anger
Rise to vex our hearts within,
Keep us from a greater danger,
From the passion storms of sin.

ALL FOR JESUS.

{Key of Bb, old form.} REV. H. R. REED.
{Key of K, new form.}

Dedicated to Misses ALICE ORR and JULIA LEAVITT, Lady Missionaries in Japan.

REV. W. T. DALE. By per.

1. Can we bear each tie to sev - er, And each ten - der eord to break? Can we bid a - dieu for - ev - er,
2. Oft tired na - ture seems to ask me, "Can you go far hence to dwell?" Oft dear loved ones seem to doubt me,

CHORUS.

As the part - ing hand we take? Yes, for Je - sus, yes, for Je - sus, We the part - ing hand must take;
As we bid the last fare - well. Yes, for Je - sus, yes, for Je - sus, I can bid you all fare - well,

Yes, for Je - sus, yes, for Je - sus, We the part - ing hand must take.
Yes, for Je - sus, yes, for Je - sus, I can bid you all fare - well.

3
Cease, fond nature, cease thy struggle,
Jesus calls, and I must go;
I will ne'er esteem it trouble,
Earthly comfort to forego.

CHO.—'Tis for Jesus, 'tis for Jesus,
Earthly comforts I forego;
Yes, for Jesus, yes, for Jesus,
I can bid you all farewell.

4
See the shining courts of glory,
Bade adieu on earth to dwell;
How I long the blissful story
In benighted lands to tell.

CHO.—'Tis for Jesus, 'tis for Jesus,
That I go far hence to dwell,
Yes, for Jesus, yes, for Jesus,
I can bid you all farewell.

5 Oft I dread the angry ocean;
Oft I think of kindred dear:
Yet, with Jesus as my portion,
I will banish every fear.

CHO.—Yes, for Jesus, yes, for Jesus,
I will banish every fear;
Yes, for Jesus, yes, for Jesus,
I can bid you all farewell.

6 When the storms of life are ended,
We shall meet to part no more;
Blessed thought! with hearts all blend-
We shall sing, our troubles o'er. [ed,

CHO.—Then with Jesus, then with Jesus,
We will sing, our troubles o'er,
Then with Jesus, then with Jesus,
We will sing, our troubles o'er.

GOD SHALL WIPE AWAY ALL TEARS.

{ Key of Bb, old form. }
 { Key of K, new form. } MRS. E. W. CHAPMAN.

CHAS. EDW. PRIOR. By per.

1. Could prom - ise be more sweet than this, More com - fort give through wea - ry years, That in the fu - ture
 2. No speech - less sor - row shall be there; Death's an - gel shall not wake our fears; No lone - ly grave, no
 3. Be - side the brink of life's fair stream The Bride - e - lect with joy ap - pears, For in the glad new

CHORUS.

home of bliss Our God shall wipe a - way all tears? Let al - le - lu - ias rise and swell, And
 va - cant chair, For God shall wipe a - way all tears.
 ci - ty's gleam Our God shall wipe a - way all tears.

mu - sic ring through dis - tant spheres,—With - in the home where saints shall dwell Our God shall wipe a - way all tears.

WHAT A SAVIOUR JESUS IS.

{ Key of F, old form. }
{ Key of F, new form. } C. H. G.

CHAS. H. GABRIEL.

The first system of musical notation for 'WHAT A SAVIOUR JESUS IS.' features a treble clef and a key signature of one flat (F major). The melody is written on a five-line staff with a soprano line (L) and a bass line (B). The accompaniment is shown in a simplified format with notes on a four-line staff. The lyrics are: '1. What a Sav-our Je-sus is, What a bles-sed, ho-ly Lord, What a fount of love thus o-pened wide In his ev-er-last-ing Word.'

1. What a Sav-our Je-sus is, What a bles-sed, ho-ly Lord, What a fount of love thus o-pened wide In his ev-er-last-ing Word.
2. What a Sav-our Je-sus is: Oh, my soul! re-lect and plead; Plead his pardon for thy sin-ful-ness; He thy suppliant prayer will heed.
3. What a Sav-our Je-sus is; How he loves th'im-mor-tal soul, How he in-tercedes for sin-ful man, Pleading that he be made whole.

The second system of musical notation continues the melody and accompaniment from the first system. It includes the same clef, key signature, and notation style. The lyrics for the second and third verses are: '2. What a Sav-our Je-sus is: Oh, my soul! re-lect and plead; Plead his pardon for thy sin-ful-ness; He thy suppliant prayer will heed.' and '3. What a Sav-our Je-sus is; How he loves th'im-mor-tal soul, How he in-tercedes for sin-ful man, Pleading that he be made whole.'

REFRAIN.

The first part of the refrain musical notation, starting with a treble clef and one flat key signature. The melody is on a five-line staff with soprano (L) and bass (B) lines. The lyrics are: 'What a Sav-our Je-sus is! What com-pas-sion, oh, what love! Oh, what pain and anguish did he bear That we might reign a-bove.'

What a Sav-our Je-sus is! What com-pas-sion, oh, what love! Oh, what pain and anguish did he bear That we might reign a-bove.

The second part of the refrain musical notation, continuing the melody and accompaniment. It includes the same clef, key signature, and notation style. The lyrics are: 'What a Sav-our Je-sus is! What com-pas-sion, oh, what love! Oh, what pain and anguish did he bear That we might reign a-bove.'

PEACEFUL REST. L. M.

FRANK M. DAVIS.

{ Key of B, old form. }
{ Key of L, new form. }

The first system of musical notation for 'PEACEFUL REST. L. M.' features a treble clef and a key signature of two flats (B-flat major). The melody is written on a five-line staff with a soprano line (L) and a bass line (B). The accompaniment is shown in a simplified format with notes on a four-line staff. The lyrics are: '1. Dear is the spot where Christians sleep, And sweet the strains which angels pour: Oh, why should we in an-guish weep? They are not lost, but gone be-fore!'

1. Dear is the spot where Christians sleep, And sweet the strains which angels pour: Oh, why should we in an-guish weep? They are not lost, but gone be-fore!
2. Secure from ev-ry mor-tal care; By sin and sor-row vexed no more, E-ternal hap-pi-ness they share, Who are not lost, but gone be-fore.
3. To Zion's peaceful courts a-bove In faith triumphant we may soar, Embracng in the arms of love The friends not lost, but gone be-fore.
4. To Jordan's bank whenc'er we come And hear the swelling wa-ters roar, Then Jesus will con-vey us home To friends not lost, but gone be-fore.

The second system of musical notation continues the melody and accompaniment from the first system. It includes the same clef, key signature, and notation style. The lyrics for the second, third, and fourth verses are: '2. Secure from ev-ry mor-tal care; By sin and sor-row vexed no more, E-ternal hap-pi-ness they share, Who are not lost, but gone be-fore.', '3. To Zion's peaceful courts a-bove In faith triumphant we may soar, Embracng in the arms of love The friends not lost, but gone be-fore.', and '4. To Jordan's bank whenc'er we come And hear the swelling wa-ters roar, Then Jesus will con-vey us home To friends not lost, but gone be-fore.'

{ Key of C, old form. }
{ Key of A, new form. } REV. C. W. RAY.

THE OLD YEAR GONE!

"My days are swifter than a weaver's shuttle."—Job vii. 6.

CHAS. EDW. PRIOR.

Slowly. *rit.*

1. Gone, gone, gone! is the old and wea - ry year; Gone, gone, gone! is the mourn - ful dirge we hear; Its con - flicts and its cares, Which
2. Gone, gone, gone! is the old and wea - ry year; Gone, gone, gone! nev - er - more to re - ap - pear; Its bur - dens and its toils, No

bright - est hopes o'er - cast, Its gloom - y doubts and fears Are bur - ied in the past. Gone, gone, gone! is the old and wea - ry year;
more our shoulders bend, Its griefs and troubling sighs At last have found an end. Gone, gone, gone! is the old and wea - ry year;

3
Gone, gone, gone! is the mournful dirge we hear.
Gone, gone, gone! nev - er - more to re - ap - pear.

3
Gone, gone, gone! is the old and weary year;
Gone, gone, gone! with its hours of welcome cheer;
Yet memory shall hold
A record of each deed;
A record of each word
That blest us in our need.

4
Gone, gone, gone! is the old and weary year;
Gone, gone, gone! and another now is here;
Improve them as we may,
The year goes swiftly by;
Whatever we may do,
Their record is on high.

4
Gone, gone, gone! is the old and weary year;
Gone, gone, gone! and another now is here.

LOVING AND TRUSTING. L. M.

W. M. POUND.

{ Key of Eb, old form. } W. M. P.
{ Key of D, new form. }

1. O Je - sus, fount of love divine! I would for - ev - er trust in thee; Thou art the true, the liv - ing vine, Who giv - eth life and
2. In thee I live, and move, and be, With-out thee all would be as dross, Oh, bless me, Lord, yes, ev - en me! Then I will count all
3. Help me to love with a pure heart All creatures whom thou did'st cre - ate; To all thou wouldst thy love impart Who trust in thee cre
4. Thou art the hope of all my life, In joy - ous mirth or in dis - tress; Thou art my Cap - tain in the strife, And ev - er pleased to

REFRAIN. *m*

strength to me,
else as loss.
'tis too late.
own and bless.

O bles - sed Redeem - er! My cru - ci - fied Sav - iour! Pure Fountain of mer - cy! I would for - ev - er trust in thee.

DOXOLOGY. L. M.

REV. W. T. DALE. *By per.*

{ Key of B, old form. }
{ Key of L, new form. }

Praise God, from whom all blessings flow; Praise him, all creatures here below; Praise him a - bove, ye heavenly host; Praise Father, Son, and Ho - ly Ghost!

{ Key of G, old form. }
 { Key of H, new form. } E. R. LATTA.

THE ANGELS WAIT FOR ME.

WM. W. JOINER.

1. Of the bright and shin - ing an - gels Thou hast told me, moth - er dear, How up - on their snow - y pin - ions, though unseen, they hov - er near;
 2. Of the bright and shin - ing an - gels I have thought and wondered oft, Wondered if I e'er should list - en To their mu - sic sweet and soft;
 3. Of the bright and shin - ing an - gels, Moth - er, I am not a - fraid; They will bear me to the reg - ions Where the blossoms nev - er fade;

Now I feel their bles - sed pres - ence, And their smil - ing fa - ces see! I must leave thee, dar - ling moth - er, For the an - gels wait for me.
 Now I hear them sweetly call - ing; Ver - y near they seem to be: I must leave thee, dar - ling moth - er, For the an - gels wait for me.
 And, as they have come for man - y, They will come a - gain for thee; I am go - ing, dar - ling moth - er, For the an - gels wait for me.

BERTA.

TRIO FOR FEMALE VOICES.

CHAS. EDW. PRIOR.

{ Key of F, old form. }
 { Key of F, new form. }
Slowly.

p *cres.* *rit.*

1. Saviour, breath an evening bless - ing, Ere re - pose our spir - its seal: Sin and want we come con - fess - ing, Thou canst save and thou canst heal.
 2. Though the night be dark and drea - ry, Darkness can - not hide from thee; Thou art he who, nev - er wea - ry, Watchest where thy peo - ple be.

{ Key of F, old form. }
 { Key of F, new form. } C. H. G.

HAPPY IN JESUS.

CHAS. H. GABRIEL. 415

1. I can - not tell the joy I feel since Je - sus blest my soul, Since first his goodness touched my heart, And grace did make me whole.
2. I can - not tell the brightness of His ble - sed smil - ing face, When low he called, "My wea - ry child, Ac - cept the of - fered grace."
3. I can - not tell, my broth - er dear, The sweet - ness of his love; But come, there's love e - nough for all, And room in heav - en a - bove.
4. O care - less sin - ner, come to - day! Seek him who died for thee; His bright and smil - ing face he'll show, And love e - ter - nal - ly.

CHORUS.

My soul is hap - py in Je - sus now, Since he hath heard my call; In hal - le - lu - jah to him I bow,—He is my all in all.

{ Key of Bb, old form. }
 { Key of K, new form. }

PURE DELIGHT. C. M.

FRANK M. DAVIS.

1. There is a land of pure de - light, Where saints immor - tal reign; In - fi - uite day ex - cludes the night, And pleasures ban - ish pain.
2. There ev - er - last - ing spring a - bides, And nev - er - with - ring flowers: Death, like a nar - row sea, di - vides This heavenly land from ours.
3. Sweet fields be - yond the swell - ing flood Stand dressed in liv - ing green; So to the Jews old Ca - naan stood, While Jordan rolled be - tween.
4. Could we but climb where Mo - ses stood, And view the land - scape o'er, Not Jordan's stream, nor death's cold flood, Should fright us from the shore.

{ Key of Eb, old form. }
 { Key of D, new form. } MAY CLIFTON.

THE GOSPEL WORK.

"The glorious gospel of Christ"—2 Cor. iv. 4.

CHAS. EDW. PRIOR.

CHORUS.

1. The gospel work is bring-ing Rich sheaves for harvest morn; The notes of joy are ring-ing, God's work is speed-ing on. Press on, press on, ye toil-ers,
2. The gospel work is bring-ing Pure joy around the throne; The an-gel harpers welcome Re-turning sin-ners home.
3. The gospel work is bring-ing Its trophies from a - far; For dark, benighted na-tions Now see the ris - en Star.
4. The gospel work is bring-ing To Je-sus many-a gem That shall in glo-ry spar-kle In his bright di - a - dem.

Ye work-ers in the field, The mighty, glorious gos - pel A - bundant fruit shall yield: The mighty, glorious gos - pel A - bundant fruit shall yield.

{ Key of Gb, old form. }
 { Key of G, new form. }

OXFORD. S. M.

FRANK M. DAVIS.

1. I love thy king-dom, Lord, The house of thine a - bode, The Church our blest Redeem-er bought With his own pre-cious blood.
2. I love thy Church, O God! Her walls be-fore thee stand, Dear as the ap-ple of thine eye, And grav-en on thy hand.
3. For her my tears shall fall, For her my prayers as-cend; To her my cares and toils be-given, Till toils and cares shall end.

{Key of Ab, old form.}
{Key of I, new form.}

JESUS, LOVER OF MY SOUL.—No. 3.

417
FRANK M. DAVIS.

1. Je - sus, lov - er of my soul, Let me to thy bo - som fly, While the bil - lows near me roll, While the tem - pest still is high!
2. Oth - er ref - uge have I none; Hangs my help - less soul on thee: Leave, ah, leave me not a - lone, Still support and comfort me:
3. Thou, O Christ, art all I want; Boundless love in thee I find; Raise the fal - len, cheer the faint, Heal the sick, and lead the blind.

1. Jesus, lov - er of my soul, Let me to thy bosom fly! While the bil - lows near me roll, While the tem - pest still is high!
2. Other ref - uge have I none; Hangs my help - less soul on thee: Leave, ah, leave me not alone, Still support and comfort me:
3. Thou, O Christ, art all I want; Boundless love in thee I find, Raise the fal - len, cheer the faint, Heal the sick, and lead the blind.

Hide me, O my Saviour, hide, Till the storm of life be past; Safe in - to the ha - ven guide, O receive my soul at last!
All my trust on thee is stayed, All my help from thee I bring; Cov - er my defenceless head With the sha - dow of thy wing!
Just and ho - ly is thy name, Prince of peace and righteousness: Most unworth - y, Lord, I am, Thou art full of love and grace.

Hide me, O my Saviour, hide, Till the storm of life be past; Safe in - to the haven guide, O receive my soul at last!
All my trust on thee is stayed, All my help from thee I bring; Cover my de - fenceless head With the sha - dow of thy wing!
Just and ho - ly is thy name, Prince of peace and righteousness: Most unworth - y, Lord, I am, Thou art full of love and grace.

{ Key of D, old form. }
 { Key of C, new form. } C. WESLEY.

COME, BLESSED SPIRIT! 8, 7.

T. W. DENNINGTON.

First system of musical notation for 'Come, Blessed Spirit!'. It features a treble clef (L), a common time signature (C), and a key signature of one sharp (F#). The notation is for a four-part vocal setting (Soprano, Alto, Tenor, Bass) with a piano accompaniment. The lyrics for the first two verses are written below the notes.

1. Come, thou ev - er - last - ing Spir - it, Bring to ev - 'ry thankful mind All the Sav - iour's dy - ing mer - it, All his suff - 'rings for man - kind:
 2. Come, thou Witness of his dy - ing, Come, blest Spir - it, so di - vine; Let us feel thy power ap - ply - ing Christ to ev - 'ry soul, and mine.

Second system of musical notation for 'Come, Blessed Spirit!'. It continues the four-part vocal setting and piano accompaniment from the first system.

Third system of musical notation for 'Come, Blessed Spirit!'. It continues the four-part vocal setting and piano accompaniment.

True Re - cord - er of his pas - sion, Now the liv - ing faith im - part; Now re - veal his great sal - va - tion, Preach his gos - pel to our heart.
 Let us groan thy inward groaning; Look on him we pierced, and grieve; All receive the grace a - ton - ing, All the sprinkled blood receive.

True Recorder, etc.

Fourth system of musical notation for 'Come, Blessed Spirit!'. It concludes the four-part vocal setting and piano accompaniment.

{ Key of Bb, old form. }
 { Key of K, new form. }

PRAISE. S. M.

W. M. POUND.

First system of musical notation for 'Praise, S. M.'. It features a treble clef (L), a common time signature (C), and a key signature of one flat (Bb). The notation is for a four-part vocal setting (Soprano, Alto, Tenor, Bass) with a piano accompaniment.

1. My soul, re - peat his praise, Whose mer - cies are so great; Whose an - ger is so slow to rise, So read - y to a - bate.
 2. God will not al - ways chide: And when his strokes are felt, His strokes are few - er than our crimes, And light - er than our guilt.
 3. High as the heavens are raised A - bove the ground we tread, So far the rich - es of his grace Our high - est thoughts ex - ceed.
 4. His power sub - dues our sins; And his for - giv - ing love, Far as the east is from the west, Doth all our guilt re - move.

Second system of musical notation for 'Praise, S. M.'. It continues the four-part vocal setting and piano accompaniment.

TOUCH US, GENTLY TIME.

{ Key of Eb, old form. } Words from
{ Key of D, new form. } "Apple Blossoms."

FOR THE HOME CIRCLE.

CHAS. EDW. POLLOCK. By per.

1. In the spring of ear - ly years, Touch us gent - ly, Time; With its bud - ding hopes and fears, Touch us gent - ly, Time.
2. In the au - tumn's lone - ly grief, Touch us gent - ly, Time; Fad - ing light and fall - ing leaf, Touch us gent - ly, Time.
3. Twilight sha - dows o'er us creep; Touch us gent - ly, Time; We are wea - ry, let us sleep, Touch us gent - ly, Time.

REFRAIN.

Gent - ly, gent - ly, Touch us gent - ly, Time: Gent - ly, gent - ly, Touch us gent - ly, Time.
Touch us gent - ly, gent - ly, Time, Touch us gent - ly, touch us gent - ly, Time; Touch us gent - ly, gent - ly, Time, Touch us gent - ly, Time, gent - ly, Time.

{ Key of Eb, old form. }
{ Key of D, new form. }

THE HEAVENLY JERUSALEM. C. M.

W. M. POUND.

Smoothly.

1. Je - ru - sa - lem, my hap - py home! Name ev - er dear to me! When shall my la - bors have an end, In joy and peace in thee?
2. When shall these eyes thy heaven - built walls And pear - ly gates be - hold? Thy bulwarks with sal - va - tion strong, And streets of shin - ing gold?
3. O when, thou ei - ty of my God, Shall I thy courts as - cend, Where con - gre - ga - tions ne'er break up, And Sab - baths have no end?
4. Je - ru - sa - lem, my hap - py home! My soul still longs for thee; Then shall my la - bors have an end, When I thy joys shall see.

{ Key of Bb, old form. }
 { Key of K, new form. } MINNIE LIONBERGER.

LITTLE WORKERS.

JOHN McPHERSON.

1. We are lit - tle work - ers, Toil - ing all the day, Je - sus our great Cap - tain Know - eth where we stray.
 2. We are young but will - ing To do all we can For our dear Re - deem - er, Who once died for man.
 3. When this life is end - ed, And earth's scenes are o'er, May we meet our Sav - iour On that gold - en shore.

We are lit - tle work - ers, Toil - ing for the right; Je - sus is our help - er, Mak - ing all things bright.

{ Key of Db, old form. }
 { Key of B, new form. }

Thoughtfully.

REVERENCE. C. M.

W. M. POUND.

1. Je - sus, and shall it ev - er be, A mortal man ashamed of thee? Ashamed of thee, whom angels praise, Whose glories shine thro' endless days?
 2. Ashamed of Je - sus! sooner far Let evening blush to own a star; He sheds the beams of light divine O'er this benight - ed soul of mine.
 3. Ashamed of Je - sus! just as soon Let midnight be ashamed of noon; 'Tis midnight with my soul till he, Bright Morning Star, bid darkness flee!
 4. Ashamed of Je - sus! that dear Friend On whom my hopes of heaven depend! No; when I blush, be this my shame, That I no more re - vere his name.

{ Key of Ab, old form. } G. B. from theme by
 { Key of I, new form. } Rev. D. M. YOUNG.

THEY STAND AT THE GATE.

421
 GEO. BEAVERSON. By per.
 CHORUS.

1. At the gold - en gate of glo - ry, Clad in garments pure and white, See, our loved and lost stand wait - ing To re - ceive us in - to light. They
 2. There they tell the old, old sto - ry Of the dy - ing Saviour's love: How he went up to Mount Cal - v'ry, — How for us his life he gave. They
 3. Now so peace - ful - ly they're rest - ing On their lov - ing Saviour's breast; For in Je - sus' blood they trust - ed When they lived upon the earth. They
 4. And when our work is fin - ished, And we're ready to go home, He will send his ho - ly an - gels Who will bear us to his throne. We'll

stand at the gate, the beau - tiful gate, They stand at the gate to welcome us in; Free! free from sorrow and from sin! They stand at the gate to welcome us in.
 stand at the gate, the beau - tiful gate, We'll stand at the gate to welcome you in; Free! free from sorrow and from sin! We'll stand at the gate to welcome you in.

{ Key of A, old form. }
 { Key of J, new form. } I. WATTS.

AZMON. C. M.

Arr. from GLASER by DR. L. MASON.

1. Sal - va - tion! O the joy - ful sound! 'Tis pleasure to our ears! A sov'reign balm for ev - 'ry wound, A cor - dial for our fears.
 2. Bur - ied in sor - row and in sin, At hell's dark door we lay; But we a - rise by grace di - vine 'To see a per - fect day.
 3. Sal - va - tion! let the ech - o fly The spacious earth a - round, While all the arm - ies of the sky Con - spire to raise the sound.

{ Key of D, old form. }
{ Key of C, new form. }

ONLY WAITING.

SOLO AND CHORUS.

FRANK M. DAVIS.

Andante.

1. On - ly wait - ing till the shadows Are a lit - tle long - er grown; On - ly wait - ing till the glimmer Of the day's last beam has flown;
2. On - ly wait - ing till the reap - ers Have the last sheaf gathered home, For the summer time has fad - ed, And the au - tumn days have come;
3. On - ly wait - ing till the shadows Are a lit - tle long - er grown; On - ly wait - ing till the glimmer Of the day's last beam has flown;

Till the light of earth has fad - ed From the heart once full of day: Till the stars of heaven are breaking Thro' the twi - light soft and gray.
Quick - ly, reap - ers, gath - er quickly These last throbbings of my heart: For the bloom of life is withered, And I hast - en to de - part.
Then from out the gathered darkness An - gel spir - its there shall rise, By whose light my soul shall gladly Find its path - way thro' the skies.

CHORUS.

On - ly wait - ing till the shadows Are a lit - tle long - er grown, On - ly wait - ing till the glimmer of the day's last beam has flown.

{ Key of A, old form. }
{ Key of J, new form. } J. S. C.

SWEET HOME.

JOHN S. CHRISTIAN.

1. I love my home in this bright world, I love my home of rest; I cher - ish oth - er homes a - far, But love my own the best.
2. I oft - en think of home so sweet, When I am far a - way; And think of those that I shall meet On some near fu - ture day.
3. I love to think of home so sweet, Where childhood's hours of glee Bring hearts so true to - geth - er there,—Oh, sweet it is to me.
4. I love to think of home a - bove, Where Christ and loved ones are. And hope to reach that home of love, And sing with loved ones there.

CHORUS.

I love to think of home, I love to think of home, Where hearts of friends will al - ways beat So warm and true for me.
home, sweet home, home, sweet home,

NOW I LAY ME DOWN TO SLEEP.

{ Key of E, old form. }
 { Key of E, new form. } A. S. KIEFFER.

SOLO.

CHAS. EDW. PRIOR.



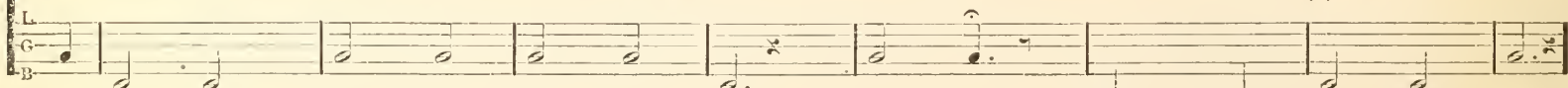
1. A moth - er sat watching her fair-haired boy One wea - ry, win - ter day, As burn - ing with fev - er and racked with pain, The little suff'rer lay.
 2. O moth - er, the angels stood round my bed! All day they sang to me; And sweet - ly they told me of that bright land That lies beyond the sea.
 3. And dear lit - tle sis - ter that died, you know, Just four long years a - go, I thought she came with them and stood just here, In robes as white as snow:



Sva.



But day went out, and the night came on, The pain had passed a - way; And the child looked up, And the mother bent down To hear what he might say.
 They told me, too, of a riv - er pure, Whose waters I shall drink; And it flows so still thro' a beau - ti - ful vale,—I'm near it now, I think.
 She sang of Christ, and of heaven so bright, That I for - got my pain: I am sure to night, as you wait by my side, That she will come a - gain.



Sva.

NOW I LAY ME DOWN TO SLEEP. Concluded.

CHORUS.

rit. e dim.

"Kiss me, moth-er, let me go, Where is neith-er pain or woe; Kiss me, moth-er, do not weep, 'Now I lay me down to sleep.'"

rit. e dim.

8va.

AND AM I BORN TO DIE? S. M.

{ Key of G, old form. }
{ Key of H, new form. }

C. WESLEY.

W. M. POUND.

Thoughtfully.

1. And am I born to die? To lay this bo - dy down? And must my trembling spir - it fly In - to a world un-known?
2. A land of deep - est shade, Unpierced by hu - man thought, The drear - y reg - ions of the dead, Where all things are for - got!
3. Who can re - solve the doubt That tears my anx - ious breast? Shall I be with the damned cast out, Or numbered with the blest?
4. I must from God be driven, Or with my Sav - iour dwell; Must come at his com - mând to heaven, Or else—de - part to hell!

JOYFUL LAYS. 8, 7.

W. M. POUND.

Musical notation for 'Joyful Lays' in 3/4 time, featuring a treble and bass staff with a G-clef. The piece includes first and second endings, a 'Fine.' section, and a 'D. C.' (Da Capo) section.

1. { Come, thou Fount of ev'ry blessing, Tune my heart to joy-ful lays;
 { Streams of mercy, nev-er ceas-ing, Call for songs of sweetest praise. Teach me some melodious measure, Sung by raptured saints above.
 D. C.—Fill my soul with sacred pleasure, While I sing redeeming love.
2. { O to grace how great a debt-or Dai-ly I'm constrained to be!
 { Let thy goodness, like a fet-ter, Bind my wand 'ring heart to thee: Prone to wander, Lord, I feel it, Prone to leave the God I love;
 D. C.—Here's my heart, O take and seal it; Seal it for thy courts above.

Musical notation for the second part of 'Joyful Lays', continuing from the first part with treble and bass staves.

{ Key of Gb, old form. }
 { Key of G, new form. }

FIRM FOUNDATION. 11s.

W. M. POUND.

Musical notation for 'Firm Foundation' in 11/8 time, featuring a treble and bass staff with a G-clef.

1. How firm a found-a-tion, ye saints of the Lord, { Is laid for your faith in his ex-cel-lent word!
 { What more can he say than to you he hath said, You who un-to Je-sus for refuge have fled?
2. "In ev-'ry con-dition—in sickness, in health; { In pov-er-ty's vale, or abounding in wealth;
 { At home and abroad; on the land on the sea— As I may demand, I'll give strength unto thee."
3. "When through the deep waters I call thee to go, { The riv-ers of woe shall not thee over-flow;
 { For I will be with thee, thy troubles to bless, And sanc-ti-fy to thee thy deepest dis-tress.
4. The soul that on Je-sus still leans for re- pose, { Can nev-er, no, nev-er de-sert to his foes;
 { That soul, though all hell should endeavor to shake, He'll nev-er, no, nev-er, no, nev-er for-sake.

Musical notation for the second part of 'Firm Foundation', continuing from the first part with treble and bass staves.

VERDANT FIELDS. L. M., 61.

W. M. POUND. 427

{ Key of Eb, old form. }
{ Key of D, new form. }

1. The Lord my pas-ture shall pre-pare, And feed me with a shep-herd's care; His pres-ence shall my wants sup-ply, And
2. When in the sul-try glebe I faint, Or on the thirst-y moun-tain pant, To fer-tile vales and dew-y meads My
3. Though in the paths of death I tread, With gloom-y hor-rors o-verspread, My stead-fast heart shall fear no ill, For
4. Though in a bare and rug-ged way, Through de-vious, lone-ly wilds I stray, Thy bonn-ty shall my pains be-guile, The

guard me with a watch-ful eye: My noon-day walks he shall at-tend, And all my mid-night hours de-fend.
wea-ry, wand-ring steps he leads, Where peace-ful riv-ers, soft and slow, A-mid the ver-dant land-seape flow.
thou, O Lord, art with me still; Thy friend-ly crook shall give me aid, And guide me through the dread-ful shade.
bar-ren wil-der-ness shall smile, With fre-quent grass and herb-age erowned, And streams shall mur-mur all a-round.

{ Key of F, old form. }
{ Key of F, new form. } C. WESLEY.

ARLINGTON. C. M.

DR. ARNE.

1. Fa-ther, I stretch my hand to thee, No oth-er help I know; If thou withdraw thy-self from me, Ah! whither shall I go?
2. What did thine on-ly Son en-dure Be-fore I drew my breath? What pain, what la-bor to se-cure My soul from end-less death?
3. O Je-sus, could I this believe, I now should feel thy power! Now my poor soul thou wouldst retrieve, Nor let me wait one hour.

THE STILL SMALL VOICE.

{ Key of Eb, old form. } Arr. by G. B.
 { Key of D, new form. }

GEO BEAVERSON. By per.

1. There's a voice that speaks so soft - ly To my se - cret soul each day, That I can but heed the whis - per, And the win - ning words o - bey;
 2. I have oft - en grieved the Spir - it, Clinging to the ways of sin; Oh, what love is that which seeketh Such a heart as mine to win!
 3. Bless - ed One, I love thy teachings; Sin no more hath charms for me; Lord, I'm thine, and thou my Sav - iour, Let me live and toil for thee!

It must be the Ho - ly Spir - it, Wooing me to Je - sus feet; Oh, a moth - er's tend'rest ac - cents Ne'er were half so soft and sweet.
 I have dwelt a - mong the sha - dows, Christ a strang - er to my soul, But the voice so sweet still bids me Yield to his di - vine con - trol.
 For 'tis sweet to work for Je - sus When the Spir - it from a - bove Steals in - to the heart so soft - ly, Fill - ing all the soul with love.

{ Key of A, old form. } P. DODDRIDGE.
 { Key of J, new form. }

AVON. C. M.

H. WILSON.

1. Je - sus, I love thy charm - ing name, 'Tis mu - sic to my ear; Fain would I sound it out so loud That earth and heaven should hear
 2. Yes, thou art pre - cious to my soul; My transport and my trust; Jew - els to thee are gaud - y toys, And gold is sor - did dust.
 3. All my ca - pa - cious powers can wish, In thee doth rich - ly meet; Nor to mine eyes is light so dear, Nor friendship half so sweet.

{ Key of Bb, old form. }
 { Key of K, new form. }

Mrs. E. O. DONELLY.

WORK ON!

429

GEO. M. NILES.

1. Work on! work on! in faith work on! Let doubt ne'er turn thy steps a - side; For though thy work may seem in vain, The Lord hath said it shall a - bide.
2. Though aft - er wea - ry la - bors here, No fruits on earth should meet thine eyes, Be not discouraged, — la - bor on; They rip - en now be - yond the skies.
3. And e'en the glitt' rings from thy crown Would dazzle now thy longing eyes; It glit - ters with un - numbered stars In the bright reg - ion of the skies.

CHORUS.

- Work on, work on, . . . Let doubt ne'er turn thy steps aside, For though thy works may seem in vain, The Lord hath said they shall a - bide.
 Work on, work on, work on, work on, work on,

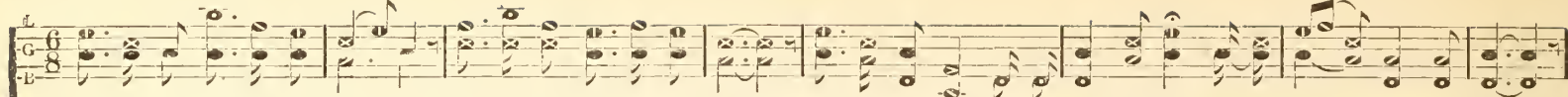
{ Key of G Minor, old form. }
 { Key of H Minor, new form. }

IBERIA. S. M.

FRANK M. DAVIS.

Plaintive.

1. And am I born to die? To lay this bo - dy down? And must my trembling spir - it fly In - to a world unknown?
2. A land of deep - est shade, Unpierced by hu - man thought, The drear - y reg - ions of the dead, Where all things are for - got?
3. Soon as from earth I go, What will be - come of me? E - ter - nal hap - pi - ness or woe Must then my por - tion be.



1. On - ly a word for the Mast - er, Lov - ing - ly, qui - et - ly said, On - ly a word, Yet the Mast - er heard, And some fainting hearts were fed.
 2. On - ly a word of re - mon - strance, Sor - row - ful, gen - tle, and deep; On - ly a look, Yet the strong man shook, And he went alone to weep.
 3. On - ly some act of de - vo - tion, Wil - ling - ly, joy - ful - ly done; "Surely 'twas naught,"—So the proud world thought,—Yet souls for Christ are won.
 4. On - ly an hour for the chil - dren, Pleasant - ly, cheer - ful - ly given; Seed was there sown, In that hour alone, Which would bring forth fruit for heav'n.
 5. "On - ly"—but Jesus is look - ing Constant - ly, ten - der - ly down, Earthward, and sees Those who strive to please, And their love loves to crown.



REFRAIN.



On - ly a word, on - ly a word, On - ly a word for the Mast - er; On - ly a word, on - ly a word, On - ly a word for the Mast - er.

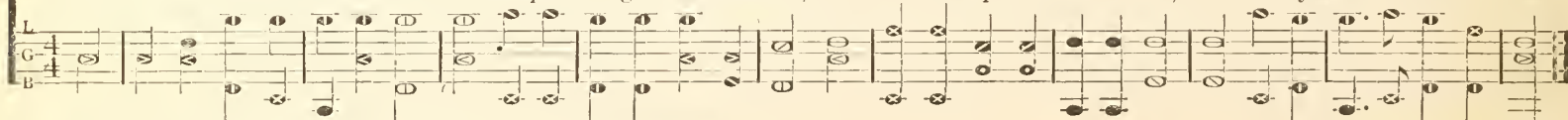


{ Key of F minor, old form. }
 { Key of F minor, new form. } DODDRIDGE.

BRENT. L. M.



1. Be - set with snares on ev - ry hand, In life's un - cer - tain path I stand; Sav - iour di - vine! dif - fuse thy light, To guide my doubtful footsteps right.
 2. En - gage this roving, threach'rous heart, That I may ne'er from thee depart, But walk with thee from day to day, In peace that none can take a - way.
 3. Then let the wildest storms a - rise: Let tempests mingle earth and skies, No fa - tal shipwreck shall I fear, But all my treasures with me bear.



{ Key of D, old form. }
 { Key of C, new form. } REV. J. M. LYONS.

CALLING, GENTLY CALLING.

1 Sam. iii. 10.

From "The Wells of Salvation." 431
 JOHN J. HOOD. By per.



1. In the midnight si - lent watch - es, What a wondrous voice I hear! Charming ac - cents, sweet and ten - der, Mu - sic - like sa - lute mine ear.
2. Blessed Lord, O great Cre - a - tor, How I won - der can it be, He that built the star - ry man - sion, Doth re - gard a child like me.
3. There a - gain I hear thee call - ing, In such ten - der ac - cents near; Here am I! oh, yes, I lis - ten; Speak, and I will glad - ly hear.
4. Speak, O Lord, thy ser - vant hear - eth; Help thou me to un - der - stand; Here I wait to do thy er - rands, And o - bey, Lord, thy com - mand.



CHORUS.

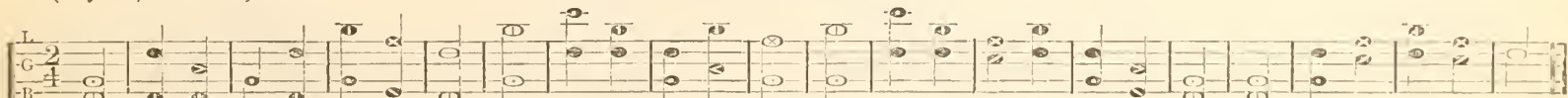


Call - ing, gent - ly call - ing, Won - drous ac - cents, sweet and mild! Call - ing, for he loves me; He loves a lit - tle child.

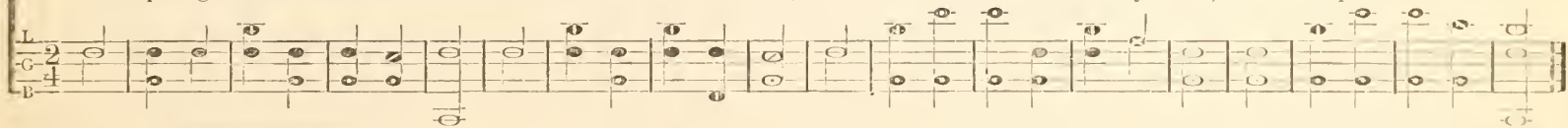


{ Key of Ab, old form. }
 { Key of I, new form. } I. WATTS.

NEW YORK TUNE. C. M.



1. My God, the spring of all my joys, The life of my de - lights, The glo - ry of my brightest days, And com - fort of my nights!
2. In dark - est shades, if thou ap - pear, My dawn - ing is be - gun; Thou art my soul's bright morning - star, And thou my ris - ing sun.
3. The opening heav'n's a - round me shine With beams of sa - cred bliss, If Je - sus show his mer - cy mine, And whispers I am his.



*Allegro non troppo.**Fine.*

1. Swift-ly, swift-ly fly the moments, Gold-en hours dis-ap-pear; Weeks and months seem like a shadow, And a dream the pass-ing year.
2. Swift-ly, swift-ly, then, my broth-er, Come to Christ and be for-giveu; For with-out him you've no promise Of a home in yon-der heaven.
3. Swift-ly, swift-ly, join the num-ber Who are marching on their way, With their Saviour for a lead-er, To that place of end-less day.
CHO.—Swiftly, swift-ly fly the moments, Time is flee-ing quick-ly by; Let us then be up and do-ing, To se-cure a home on high.

But the pres-ent time is ours, If we would his call o-bey; Broth-er, hast-en, do not ling-er, Give your heart to Christ to-day.
For there is no ti-tle giv-en On-ly through a Saviour's love, To that land of light and glo-ry, Through the pearly gates a-bove.
Where no sin can ev-er en-ter, And there's pleasure ev-er-more, In those pure and ho-ly mansions On that bliss-ful, hap-py shore.

D. C.{Key of A, old form.} NEWTON.
{Key of J, new form.}

BALERMA. C. M.

1. Approach, my soul, the mer-cy-seat, Where Je-sus ans-ers prayer; There humbly fall be-fore his feet, For none can per-ish there.
2. Thy prom-ise is my on-ly plea, With this I ven-ture nigh: Thou callst the burdened soul to thee, And such, O Lord, am I.
3. O wondrous love, to bleed and die, To bear the cross and shame, That guilt-y sin-ners, such as I, Might plead his grae-ious name!

WE COME TO THEE, DEAR SAVIOUR.

From "The Wells of Salvation." 433

{ Key of A, old form. }
{ Key of J, new form. } FABER.

"Lord, to whom shall we go? thou hast the words of eternal life."—John vi. 68.

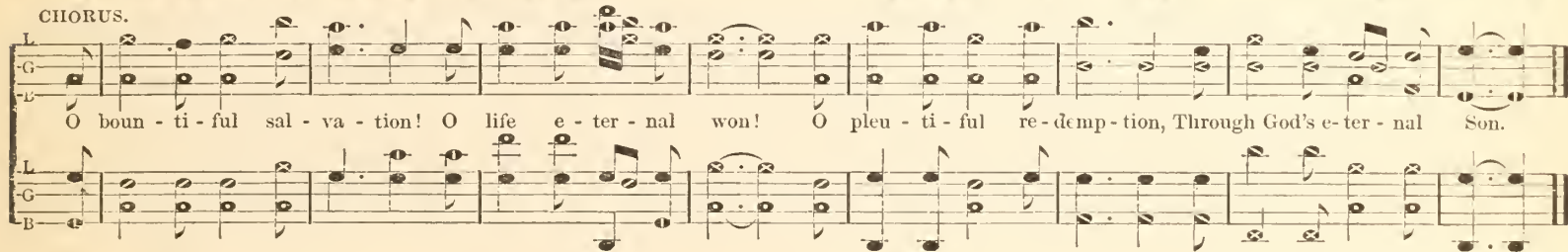
JOHN J. HOOD. By per.



1. We come to thee, dear Sav - iour, Just be-cause we need thee so, No oth - er name can save us, Oh, what bliss that name to know!
2. We come to thee, dear Sav - iour, It is love that makes us come; We're cer-tain of a wel-come, Of our Fa-ther's welcome home.
3. We come to thee, dear Sav - iour, For to whom, Lord, shall we go, The words of life e - ter - nal, From thy lips for - ev - er flow.
4. We come to thee, dear Sav - iour, And thou wilt not ask us why; We cau - not live with-out thee, And still less with-out thee die.



CHORUS.



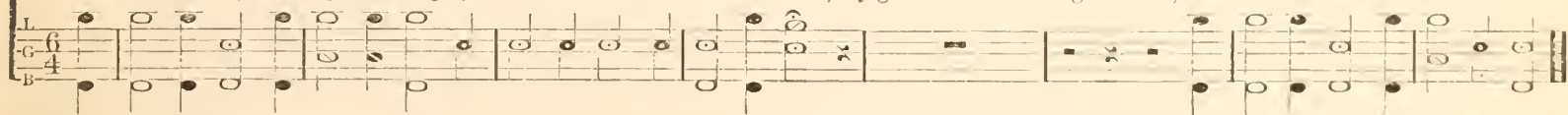
{ Key of C, old form. }
{ Key of A, new form. } JOHN CENNICK.

RETREAT. L. M.

DR. T. HASTINGS.



1. Je - sus, my all, to heaven is gone, He whom I fix my hopes up-on; His track I see, and I'll pur-sue The nar-row way, till him I view.
2. The way the ho - ly prophets went, The road that leads from ban-ishment, The King's highway of ho - li-ness, I'll go, for all his paths are peace.
3. This is the way I long have sought, And mourned because I found it not; My grief a bur-den long has been, Be-cause I was not saved from sin.



HE BIDS US RAISE THE SONG.

GEO. BEAVERSON. By per.

1. In hap - py har - mon - y we sing The glo - ries of our Lord, And to him ho - ly hom - age bring Who bore our sin - ful load.
 2. Sweet strains of praise our Lord doth hear, He bids us raise the song, In psalms and hymns our hearts to cheer, For to him praise be - longs.
 3. Oh, why should doubts and fears annoy, Since Je - sus he hath died? Our ev - 'ry foe he shall de - stroy, For he him - self was tried.

CHORUS.

Sal - va - tion, praise, and vic - to - ry! A chant - ing cho - rus sing: Up - lift - ed as the song a - bove, Our hap - py voi - ces ring.

{ Key of A, old form. } STEELE.
 { Key of J, new form. }

BAYTON. C. M.

1. The Sav - iour calls—let ev - 'ry ear At - tend the heavenly sound; Ye doubt - ing souls, dis - miss your fear, Hope smiles re - viv - ing round.
 2. For ev - 'ry thirst - y, long - ing heart, Here streams of beau - ty flow; And life, and health, and bliss im - part To ban - ish mor - tal woe.
 3. Dear Sav - iour, draw re - luct - ant hearts! To thee let sin - ners fly, And take the bliss thy love im - parts; And drink, and nev - er die.

ARISE AND SHINE.

From "The Wells of Salvation." 435
JOHN J. HOOD By per.

{ Key of Bb, old form. }
{ Key of K, new form. } H. BONAR.

1. Out of darkness in - to light Je - sus calls the sons of night, Out of midnight in - to day Je - sus bids us come a - way.
2. From this world's allur - ing snares, From its per - ils and its cares, From its van - i - ty and strife, Je - sus beck - ons us to life.
3. From the van - i - ties of youth, In - to rest, and love, and truth, In - to joy that nev - er palls, Je - sus in his mer - cy calls.

CHORUS.

A - rise, a - rise, a - rise and shine; A - rise, a - rise, thy light is come;
A - rise, a - rise, a - rise and shine; A - rise, a - rise, thy light is come;

A - rise and shine, thy light is come, The glo - ry of the Lord is risen up - on our gloom.
A - rise and shine, thy light is come,

{ Key of G, old form. }
{ Key of H, new form. } MONTGOMERY.

PETERBORO. C. M.

Rev. RALPH HARRISON.

1. Prayer is the soul's sin- cere de- sire, Ut-tered or un- expressed: The mo- tion of a hid- den fire That trem- bles in the breast.
2. Prayer is the bur- den of a sigh, The fall- ing of a tear; The up- ward glanc- ing of an eye, Where none but God can hear.

{ Key of Ab, old form. }
{ Key of I, new form. } S. STENNETT.

MARLOW. C. M.

Rev. JOHN CHETHAM.

1. On Jordan's storm- y banks I stand, And cast a wish- ful eye To Canaan's fair and hap- py land, Where my pos- ses- sions lie.
2. Oh, the trans- port- ing rapturous scene That ris- es to my sight! Sweet fields arrayed in liv- ing green, And riv- ers of de- light.

{ Key of Ab, old form. }
{ Key of I, new form. } C. WESLEY.

OLEAN. L. M., 6 l.

1. { Sin- ners, believe the gos- pel word, Je- sus is come your souls to save!
Je- sus is come, your com- mon Lord; Pardon ye all through him may have—May now be saved, whoever will: This Man receiv- eth sin- ners—still.
2. { See where the lame, the halt, the blind, The deaf, the dumb, the sick, the poor,
Flock to this Friend of human-kind And free- ly all ac- cept their cure! To whom did he his help de- ny? Whom in his days of flesh pass by?

{ Key of F, old form. }
 { Key of F, new form. } REV. C. W. RAY.

HOW SHALL I LIVE?

Matt. v. 16.

From "Spicy Breezes." 437
 CHAS. EDW. PRIOR. By per.

1. How shall I live that my life may be tell - ing My faith and my trust in the Sav - iour di - vine? How shall I
 2. How shall I live that the heart of my Sav - iour Shall ev - er re - joice o'er the grace he has given? How shall I
 3. How shall I live that the an - gels most ho - ly Shall gath - er a - round me when I come to die? How shall I
 4. How shall I live that the ran - somed in glo - ry Will watch for my com - ing, and meet me a - bove? How shall I

CHORUS.

live that a glo - ry-crown'd dwell - ing And snow - y white robe shall in heav - en be mine? How shall I live? How shall I
 live that my dai - ly be - hav - iour Shall wit - ness to men my as - sur - ance of heaven?
 live while so help - less and low - ly That they with re - joic - ings shall bear me on high?
 live that the Sav - iour will own me, And bid me sit down to the feast of his love? How shall I live?

live? Blame - less - ly ev - er, aim - less - ly nev - er, Care - ful - ly, prayer - ful - ly, then, let me live.
 How shall I live? Blameless - ly

ARE THERE TEN TO-DAY?

{ Key of E, old form. }
{ Key of E, new form. } Mrs. E. C. ELLSWORTH.

Luke xvii. 12 13.

From "Spicy Breezes"
CHAS. EDW. PRIOR. By per.

1. There were ten who stood, as the Lord passed by, Call-ing for help with a thrill-ing cry; They were need - y - sick; but with
2. There were ten be - lieved in the joy - ful news, Je - sus, the Sav - iour would ne'er re - fuse; He was near at hand—they would
3. There were ten par - took of the heal - ing power, Ask - ing, re - ceived from his hand that hour; There were ten that day who to

help at hand, Sure-ly in si - lence they ne'er would stand. Are there ten to - day? Are there ten to - day, Seek - ing for Christ with a
call to - day; Sure-ly their cry would his foot-steps stay.
Je - sus cried; Sure-ly, to - day there'll be none de - nied.

will to o - bey? Are there none to cry? are we si - lent all? Je - sus is pass - ing, will no one call? will no one call?

WHAT SHALL I DO WITH JESUS?

{ Key of C, old form. }
{ Key of A, new form. } JAMES NICHOLSON.

From "The Wells of Salvation." 439
JNO. R. SWENEY. By per.

1. "What shall I do then with Je - sus?" Thus the wicked Pi - late said, When the Lord of life and glo - ry Came to suf - fer in my stead.
2. "What shall I do now with Je - sus?" Who was set at naught for me, Crowned with thorns, and in his bod - y Bore my griefs up - on the tree.
3. "What shall I do now with Je - sus?" Shall I still his cause ne - glect? I must now ac - cept his mer - cy, Or that mer - cy now re - ject.
4. "What shall I do now with Je - sus?" When he comes my judge to be What shall I do then with Je - sus? What will Je - sus do with me?

CHORUS.

Ho - ly Ghost in - dite the ans - wer Which I shall this moment give, — Help me, ble - sed Spir - it, help me That I may on Christ believe.
Help me, help me,

{ Key of Ab, old form. }
{ Key of I, new form. } I. WATTS.

MELODY. C. M.

I. P. COLE.

1. There is a land of pure de - light, Where saints immor - tal reign: In - fi - nite day ex - cludes the night, And pleasures ban - ish pain.
2. There ey - er - last - ing spring a - bides, And nev - er - withering flowers: Death, like a nar - row sea, di - vides This heavenly land from ours.
3. Sweet fields be - yond the swelling flood Stand dressed in liv - ing green; So to the Jews old Canaan stood, While Jordan rolled be - tween.

{ Key of Bb, old form. }
{ Key of K, new form. } I. WATTS.

ORTONVILLE. C. M.

DR. THOS. HASTINGS.

1. Let ev - 'ry mor - tal ear at - tend, And ev - 'ry heart re - joice; The trum - pet of the gos - pel sounds With
 2. Ho! all ye hung - ry, starv - ing souls, That feed up - on the wind, And vain - ly strive on earth - ly joys To
 3. E - ter - nal wis - dom hath pre - pared A soul - re - viv - ing feast, And bids your long - ing ap - pe - tites The

{ Key of B, old form. }
{ Key of L, new form. } STEELE. EMMONS. C. M. Arr. from BURGMULLER.

an in - vit - ing voice, With an in - vit - ing voice.
 fill an emp - ty mind, To fill an emp - ty mind.
 rich pro - vis - ion taste, The rich pro - vis - ion taste.

1. Life is a span, a fleet - ing hour, — How soon the va - por flies!
 2. Death spreads his with - ring win - try arms, And beau - ty smiles no more;
 3. Hope looks beyond the bounds of time, When what we now de - plore,

Man is a ten - der, tran - sient flower, That e'en in bloom - ing dies, That e'en in bloom - ing dies.
 Ah! where are now those ris - ing charms, Which pleased our eyes be - fore, Which pleased our eyes be - fore.
 Shall rise in full im - mor - tal prime, And bloom to fade no more, And bloom to fade no more.

{ Key of A, old form. }
 { Key of J, new form. } I. WATTS.

FOREST. L. M.

CHAPIN. 441

Musical notation for the first system of 'FOREST. L. M.', featuring a treble clef, a key signature of one sharp (F#), and a common time signature. The notation includes a vocal line and a piano accompaniment line.

1. Why should we start, and fear to die? What tim'rous worms we mortals are! Death is the gate of endless joy, And yet we dread to enter there.
2. The pains, the groans, the dying strife, Fright our approaching souls a-way; And we shrink back a-gain to life, Fond of our pris-on and our clay.
3. O, if my Lord would come and meet, My soul would stretch her wings in haste, Fly fearless thro' death's iron gate, Nor feel the ter-rors as she passed.
4. Je-sus can make a dy-ing bed Feel soft as down-y pillows are, While on his breast I lean my head, And breathe my life out sweetly there.

Musical notation for the second system of 'FOREST. L. M.', continuing the vocal and piano parts from the first system.

{ Key of Ab, old form. }
 { Key of I, new form. } I. WATTS.

OLDEN. L. M.

Thoughtfully.

Musical notation for the first system of 'OLDEN. L. M.', featuring a treble clef, a key signature of one flat (Bb), and a common time signature. The notation includes a vocal line and a piano accompaniment line.

1. He dies! the Friend of sinners dies! Lo! Salem's daughters weep a-round; A sol-enn darkness veils the skies, A sudden trembling shakes the ground.
2. Come, saints, and drop a tear or two For him who groaned beneath your load; He shed a thousand drops for you,— A thousand drops of rich-er blood.
3. Here's love and grief beyond de-gree: The Lord of glo-ry dies for man! But lo! what sudden joys we see, Je-sus, the dead, revives a-gain!
4. The ris-ing God forsakes the tomb; Up to the Father's courts he flies; Cher-u-bie legions guard him home, And shout him welcome to the skies.

Musical notation for the second system of 'OLDEN. L. M.', continuing the vocal and piano parts from the first system.

{ Key of Bb, old form. } I. WATTS.
 { Key of K, new form. }

HEBRON. L. M.

DR. LOWFLL MASON.

Slow and soft.

Musical notation for the first system of 'HEBRON. L. M.', featuring a treble clef, a key signature of one flat (Bb), and a common time signature. The notation includes a vocal line and a piano accompaniment line.

1. Thus far the Lord hath led me on, Thus far his power prolongs my days; And ev-'ry evening shall make known Some fresh memorial of his grace.
2. Much of my time has run to waste, And I, perhaps, am near my home: But he forgives my follies past, And gives me strength for days to come.
3. I lay my bo-dy down to sleep; Peace is the pil-low for my head; While well-appointed angels keep Their watchful stations round my bed.
4. Thus, when the night of death shall come, My flesh shall rest beneath the ground, And wait thy voice to rouse my tomb, With sweet salvation in the sound.

Musical notation for the second system of 'HEBRON. L. M.', continuing the vocal and piano parts from the first system.

COME HOME, FATHER.

W. T. DALE.

1. O father, dear father, come home with me now, The clock in the steeple strikes one: You said you were coming right home from the shop As
 2. O father, dear father, come home with me now, The clock in the steeple strikes two: The night has grown colder, and Ben-nie is worse, But

soon as your day's work was done. Our fire has gone out and our house is all dark, And mother's been watching since tea,
 he has been call-ing for you. In-deed he is worse and Ma says he will die, Per-haps be-fore morn-ing shall dawn;

With poor brother Ben-nie so sick in her arms, And no one to help her but me.
 And this is the message she sent me to bring, Come quickly, or he will be gone.

3 O father, dear father, come home with me now,
 The clock in the steeple strikes three;
 Our home is so lonely—the hours are so long
 For poor, weeping mother and me.
 Yes, we are alone, for poor Bennie is dead,
 And gone with the angels of light;
 And these were the very last words that he said,
 "I want to kiss Papa good - night."

{ Key of Ab, old form. }
 { Key of I, new form. } W. T. D.

THE DRUNKARD'S DYING CHILD. 10, 9.

W. T. DALE. 443

1. I am dying, my father, I'm dy - ing, And the angels are waiting for me; And I long to my home to be flying, To that place where my Saviour I'll see.
2. In that land with the joyful immortals Stands my mother, who's gone on before; And she's watching at heaven's bright portals, Waiting for us to land on that shore.
3. Yes, and there stands my sweet angel-brother, Bennie, dearest, who left us that night; Standing there by my dear, happy mother, Clad in garments so wondrously bright.
4. I remember that night he lay dying, How he wanted to see you once more; But the angels from heaven came flying, And they took him to Canaan's bright shore.

D. S.—In that land where there is no more crying, In that home where no farewells are given.

CHORUS.

D. S.

Yes, I'm dy - ing, my fa - ther, I'm dy - ing; Will you prom - ise to meet me in heaven?

- 5 But they came once again for dear mother,
 And she left me alone one sad night;
 And she went up to heaven to brother,
 To her mansion so fair and so bright.
- 6 O, they're coming again, and will take me
 To my mother and brother in heaven;
 Will you promise, dear father, to meet me
 Where one sweet, endless song will be given?

{ Key of G, old form. }
 { Key of H, new form. } W. T. D.

TEMPERANCE ANTHEM. S. M.

W. T. DALE.

1. Lord, bless our temperance band, Our cho - sen ones de - fend, Pro - tect our heav - en - favored land, And guide us to the end.
2. Let drunk - en - ness and vice Be banished from our land, And ho - ly songs of triumph rise From our u - nit - ed band.
3. Let temperance swell the breeze, And spread the earth a - round, Till dis - tant lands be - yond the seas Shall ech - o back the sound!
4. Till ev - 'ry tribe and tongue Shall temperance laws o - bey, And all mankind with cheer - ful songs Re - gard the glo - rious day.

OH, GIVE ME BACK MY CHILDHOOD HOME.

R. A. GLENN.

{ Key of G, old form. }
 { Key of H, new form. }

1. Oh, give me back my childhood home, Tho' low - ly it may be; I've nev - er found a spot on earth That's half so dear to me. The

2. Far, far from home tho' I may roam, 'Mid scenes of pleasure bright, And strangers smile a-long my way And cause me much de - light; Yet,

3. Give back, give back those hills to me, And I shall cease to roam; Oh, give me back the friends of youth, And my be - lov - ed home. Af-

stars in splendor o'er me shine, And friends are by to cheer, But mem - 'ry takes me back a - gain To oth - er scenes more dear. Give me still my mem'ry brings me back To youth's de - light - ful dream, To tell how dear some cherished friend Who early crossed death's stream, fec - tion like a chain doth bind Me to that sa - cred spot; My home, my youth, my ear - ly friends, Can nev - er be for - got.

CHORUS.

back . . . my childhood home, Tho' strangers smile along the way, No more on earth again I'll roam, Give me back my friends and childhood home. Give me back ne'er roam,

HE WILL GUIDE.

From "Spicy Breezes." 445
CHAS. EDW. PRIOR. By per.

{ Key of D, old form. }
{ Key of C, new form. } Mrs. E. C. ELLSWORTH.

"Exceedingly tossed with a tempest."—Acts xxvii. 18.

1. Tempest-tossed and heav-y lad-en, Har-bor wouldst thou gain? Storm and winds around thee rag-ing, Help wouldst thou ob-tain?
2. Waves up-on the rocks are dash-ing, Dan-ger dost thou fear? Hearst thou not the sound of break-ers, And no pi-lot near?
3. Thro' the dark-ness art thou peer-ing? Is the ebb-tide low? T'ward the land thy bark is drift-ing,—Whith-er, dost thou know?

CHORUS.

Look, oh, look to Je - - sus; Look, oh, look to Je - - sus; He will guide, o'er the tide Safe - ly thou shalt ride;
Look to Je - sus, look to Je - sus; Look to Je - sus, look to Je - sus; He will guide, o'er the tide Safe-ly thou shalt ride, safely ride;

Look, oh, look to Je - - sus; Look, oh, look to Je - - sus; He will guide, o'er the tide Safe - ly thou shalt ride.
Look to Je - sus, look to Je - sus; Look to Je - sus, look to Je - sus; He will guide, o'er the tide Safe-ly thou shalt ride,

{ Key of Eb, old form. }
{ Key of D, new form. } C. W. R.

HOW SHALL I DIE?

From "Spicy Breezes."

REV. C. W. RAY. By per.

"It is appointed unto men once to die, but after this the judgment."—Heb. ix. 27.

1. When, where, and how shall I die? Oh, who will at-tend me: will kindred be near? Shall voie - es that love me fall sweet on my ear?
2. When, where, and how shall I die? By ill - ness protract - ed, or hast - y de - cline? Will anx - ious or tran - quil de - part - ure be mine?
3. When, where, and how shall I die? Tho' sol - emn the question, the time or the place, 'Twill mat - ter but lit - tle, if God by his grace

Or shall I a - lone thro' the val - ley de - part, With none to sup - port me or com - fort my heart? When, where, and
Will rea - son for - sake me, or conscience be clear? Will hope, or the an - gel of mer - cy, be near? When, where, and
Will help me to la - bor, to watch and to pray, And wait for his com - ing; I know not the day When, where, and

how shall I die? When o'er the dark riv - er I pass from the shore, Be with me, dear Sav - iour, I ask for no more.
how shall I die? Oh, grant I may pil - low my head on thy breast, Thou bles - sed Re - deem - er, thou God of the blest.
how shall I die? Lord, grant me thy fa - vor, — to thee I would fly: Pre - pare me for glo - ry, — in thee let me die.

TWILIGHT IS FALLING.

447

JOSEPH B. MOON.

{ Key of C, old form. }
{ Key of A, new form. } A. S. KIEFFER.

1. Twilight is steal-ing o-ver the sea, Shadows are fall-ing dark on the lea, Borne on the night-winds voices of yore Come from the far-off shore.
2. Voice-s of loved ones! songs of the past! Still linger round me while life shall last! Lonely I wan-der, sad-ly I roam, Seeking that far-off home.
3. Come in the twilight, come, come to me Bringing some message o-ver the sea, Cheering my pathway while here I roam, Seeking that far-off home.

CHORUS.

Far a-way beyond the star-lit skies, Where the love-light never, never dies, Gleameth a mansion filled with delight, Sweet happy home so bright!

UXBRIDGE. L. M.

DR. L. MASON.

{ Key of Eb, old form. }
{ Key of D, new form. }

1. The heavens declare thy glo-ry, Lord; In ev-'ry star thy wis-dom shines; But when our eyes behold thy word, We read thy name in fair-er lines.
2. The blazing sun, the changing light, The nights and days thy power confess; But the blest volume thou didst write, Reveals thy justice and thy grace.
3. Sun, moon, and stars convey thy praise, Round the whole earth they shine so grand: So when thy truth began its race It spread, and shines on ev'ry land.
4. Great Sun of Righteousness, a-rise! Con-tin-ue thy pure gos-pel light; Thy gospel makes the sim-ple wise, Thy laws are pure, thy judgment right.

{ Key of Ab, old form. }
{ Key of 1, new form. }

OUR SCHOOL-BOY DAYS.

FRANK M. DAVIS.

1. I'm thinking of the old - en time, The sweet long time a - go, When we were boys to - geth - er, Ray, With Har - ry, Tim, and Joe.
 2. Though many years have passed since then, And we are men to - day, I'll ne'er for - get what boys we've been, — The gay - est of the gay.
 3. What fun we used to have when boys, While on the way to school, How we did waste our time with toys, And thus we'd play the fool.
 4. Oft we would gather wildwood flowers Which grew a - long the way, And give them to the pret - ty girls Who came to school that day.

CHORUS.

I nev - - - er will for - get the old time, I nev - - - er will for - get the old
 Nev - er, nev - er, nev - er will for - get, nev - er will for - get, Nev - er, nev - er, nev - er will for - get,

time, I nev - - - er will for - get the old time, The sweet long time a - go.
 nev - er will for - get, Nev - er, nev - er, nev - er will for - get, nev - er will for - get,

GRANDLY MARCHING ON.

FINE.

1. Marching on, with Christ our chosen captain, Sword and helmet shin - ing bright; Wav - ing high the glor - ious ban - ner, Faith our shield, in God our might.
2. Marching on, the cross of Christ our glory; To the foe we will not yield; On - ward hast' - ning nev - er halt - ing, Till He bids us quit the field.
3. Marching on, a great and strong battalion, Soon we'll reach the rest a - bove, 'Bright the ban - ner wav - ing o'er us, With its mot - to, "God is love."

CHORUS.

- March - ing, March - ing, Grand ly march - ing, marching on, March - ing, March - ing, Bold - ly press - ing on.
 Marching on with Christ our cap - tain, Grand - ly Marching to the gates ce - les - tial, Bold - - ly press - ing on.....

IS IT NOTHING TO ME?

H. S. PERKINS. By per.
From "Palms of Victory."

First system of musical notation. The vocal line (L) is in 2/4 time. The piano accompaniment consists of two staves (G and B). The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

1. Is it noth - ing to me That the dear Son of God, For the sins of the world Shed His in - no - cent blood? For the sins of the
 2. Is it noth - ing to me That He suf - fered our pain? That to bring us to God On the cross He was slain? That to bring us to
 3. Is it noth - ing to me That they laughd Him to scorn? That His hands and His feet Were so cru - el - ly torn? That His hands and His
 4. Is it noth - ing to me That my Lord was de - cried? On the dread Ro - man Cross That He suf - fered and died? On the dread Ro - man
 5. It is something to me, It is some - thing to you! Let us give Him our hearts, And His blest bid - ding do! Let us give Him our

Second system of musical notation. The vocal line (L) continues with a long note. The piano accompaniment (G, B) continues with a steady rhythm of eighth notes.

8va.....

Dim e rit.

Third system of musical notation. The vocal line (L) features a long note with a fermata. The piano accompaniment (G, B) continues with a steady rhythm.

world Shed His in - no - cent blood?
 God On the cross He was slain?
 feet Were so cru - el - ly torn? } Yes, 'tis some - thing to me; Yes, 'tis some thing to me: That our Lord for the world Shed His in - no - cent blood.
 Cross That He suf - fered and died.
 hearts, And His blest bid - ding do!

Fourth system of musical notation. The vocal line (L) continues with a long note. The piano accompaniment (G, B) continues with a steady rhythm.

8va.....

AVA. 6s & 4s.

D.C.

L
G 4
B 4

1. Child of sin and sor - row, Filled with dis - may, Wait not for to - mor - row, Yield thee to - day: Heav'n bids thee come While yet there's room;
D.C.—Child of sin and sor - row, Hear and o - bey.

2. Child of sin and sor - row, Why wilt thou die? Come whilst thou canst bor - row Help from on high: Grieve not that love, The heavenly Dove;
D.C.—Child of sin and sor - row, For ref - uge fly!

L
G 4
B 4

BETHANY. 6s & 4s.

L
G 6
B 8

1. Near - er, my God, to Thee, Near - er to Thee! E'en tho' it be a cross That rais - eth me; Still all my song shall be, Near - er, my God, to Thee,
D.S.—Near - er, my God, to Thee, Near - er to Thee!

2. Tho' like a wan - der - er, Day - light all gone, Dark - ness be o - ver me, My rest a stone; Yet in my dreams I'll be Near - er, my God, to Thee,
D.S.—Near - er, my God, to Thee, Near - er to Thee!

L
G 6
B 8

Sva. Sva. Sva.

NO MORE GOOD-BYES.

J. H. FILLMORE, by per.
From "Grateful Praise."

1. Where life's cry - tal stream doth flow, And the tree of life doth bloom, Where no chill - ing frost can fall On flow'rs that sweet - ly bloom ; Where the
2. There the good a - gain shall meet Who have clasped the part - ing hand ; Fath - ers, mothers, chil - dren dear, A - round the throne shall stand ; There no
3. Where no signs of age are seen, And they nev - er sor - row more, Where no sick ness e'er can come Where death has lost his power ; Where they

glo - ry of the Lord Shines thro' all the cloud - less skies, There, as end - less a - ges roll, Shall be no more good - byes.
tem - pests e'er shall blow, There no dis - mal cloud a - rise, And in that e - ter - nal home Shall be no more good - byes.
feel no weight of care And no tears be - dim the eyes, All the good shall meet a - gain, And speak no more good - byes.

CHORUS.

No more good - byes, No more good - byes, O, bless - ed thought! No more good - byes; 'Midst the
 No more good-byes, No more good-byes, O, blessed thought!

glo - ry of the Lord, In that home beyond the skies, Where the end - less a - ges roll, Shall be no more good - byes.

WATTS.
 Old C. New A.

BOYLSTON. S. M.

Dr. LOWELL MASON.

1. The pit - y of the Lord, To those that fear His name, Is such as ten - der par - ents feel: He knows our fee - ble frame.
 2. He knows we are but dust, Scat - tered with ev' - ry breath: His an - ger, like a ris - ing wind, Can send us swift to death.
 3. But Thy com - pas - sions, Lord, To end - less years en - dure; And Thy dear chil - dren ev - er find Thy words of prom - ise sure.

Sva.

Sva.

VOTE AS YOU PRAY.

J. CALVIN BUSHEY.

1 There's a time that is com - ing at last, O has - ten the long looked for day, When the rum fiend no shack - les can cast, For all
 2 When the pris - ons shall close ev' - ry door, The poor hous es ten - ant - less stand, When the dram shops shall dark - en no more, The dear
 3 When the Church and the State shall a - rise In the strength of their vir - tue and might, And im - prove ev' - ry mo - ment that flies, In the

CHORUS.

chris - tians will vote as they pray. } O the hap - py time is com - ing, yes, its com - ing, It was long, long, long on the
 homes of our beau - ti - ful land. } com - ing, com - ing, com - ing,
 dar - ing to vote for the right.

way, it is com - ing, O the hap - py time is com - ing, yes, its com - ing, When chris - tians will vote as they pray.
 it is com - ing, com - ing, com - ing, com - ing,

PASSING UNDER THE SHADOW.

H. R. TRICKETT.

J. H. FILLMORE, by per.
From "Grateful Praise."

Tenor and Alto Duet.

1. Faint-er the pulse is beat - ing, A child can now un - der - stand, The pitch - er will break at the fount - ain, The end is close at hand. The
 2. Morn - ing the night shall fol - low, The day is a date - less noon, The shadows are on - ly the day - dawn, Oh, can it come too soon? The
 3. Fear not, O soul, to en - ter, The crown of a King is thine; The an - gels are wait - ing to greet thee, Thou child of grace di - vine; The

shadows fall thicker and fast - er, The night is com - ing fast; Pass - ing un - der the shad - ow, To be with God at last.
 glo - ry shines brighter and bright - er, The soul is near - ing shore; Pass - ing un - der the shad - ow, To live for ev - er - more.
 joy - bells ring sweetly in heav - en, The soul has passed a - way; Pass - ing un - der the shad - ow, From night to end - less day.

CHORUS.

Pass - ing un - der the shad - ow, Soon to be seen no more; Pass - ing un - der the shad - ow, To rest on that sun - lit shore.

WAITING, ONLY WAITING.

H. S. PERKINS.
From "Palms of Victory," by per.*With feeling.*

The first system of music features a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat) and the time signature is 4/4. The vocal line begins with a treble clef and contains three staves of lyrics. The piano accompaniment starts with a bass clef and consists of two staves.

1 Wait-ing, on - ly wait ing, till the shad-ows lon ger grow; Wait-ing, on - ly wait-ing, for the sun shine to break through. Wait ing, on - ly wait-ing, for God's
 2 Wait ing, on - ly wait ing, for our sor rows to be o'er; Wait ing, on - ly wait-ing, till we reach the gold en shore. Wait-ing, on - ly wait-ing, for our
 3 Wait-ing, on - ly wait-ing: life is sure - ly one long wait; Wait-ing, on - ly wait-ing, for our treas-ure soon, or late. Wait-ing, on - ly wait-ing; oh, with

The second system continues the musical notation from the first system, with the vocal line and piano accompaniment. The piano accompaniment features a steady bass line with chords in the right hand.

The third system introduces a new section of music. The vocal line and piano accompaniment are shown. Above the vocal line, the text *p* CHORUS. *tempo ad lib.* is written. Above the piano accompaniment, the text *pp* is written with a hairpin symbol.

mes-sage from a - bove; Waiting, on - ly wait-ing for the bless-ed heav'nly Dove. Wait - ing, Wait - ing, for the blessed heav'nly Dove— Wait-ing.
 tri - als to be through; Waiting, dear Lord, waiting; it is all that we can do— Wait - ing, Wait - ing, it is all that we can do— Wait ing.
 patience we should wait! Waiting, oh yes, wait ing, till we en - ter heav-en's gate. Wait - ing, Wait - ing, till we en-ter heaven's gate-- Wait-ing.

The fourth system concludes the musical notation on this page, showing the final vocal line and piano accompaniment. The piano accompaniment ends with a double bar line.

SOWING THE SEED.

1. Sow - ing the seed in the day - light fair, Sow - ing the seed in the noon day's glare; Sow ing the seed in the soft twilight, Sow - ing the seed in the
 2. Sow - ing the seed by our words and deeds, Sow - ing the seed as the heart hath needs; Ceaseless ly sow - ing wher e'er we go; Fields are now whit'ning for
 3. Ma - ny are sow - ing with i - dle hands, Seal - ing their fa - ture with i - ron bands; Seed they are sow - ing will bring them pain; Sow ing the seed of dis -
 4. Sown in the darkness, or sown in light, Sown in our weakness, or sown in might, Sown in our sad - ness, or sown in mirth, Sure - ly we'll reap what we've

solemn night, Oh, what shall the har - vest be! Sown..... in the dark - - - ness, or sown..... in the light,
 - grace and woe, Oh, what shall the har - vest be!
 sown on earth. Oh, what shall the har - vest be! Sown in the darkness, or sown in the light, Sown in the darkness, or sown in the light,

Sown in our weak - - - ness, or sown..... in our might,..... All..... will be doom'd,..... at the Judgment Day.
 Sown in our weakness, or sown in our might, Sown in our weakness, or sown in our might, All will be doom'd, all will be doom'd at the Judgment Day.

COME JOIN OUR BAND.

A. J. SHOWALTER, by per.

Old F. New F.

FOR TEMPERANCE MEETINGS.

1. Who will be first to come and join in our band? Je - sus is Cap-tain and will lead the van; Dare then to do the right and fall in line,
 2. Who'll be the next to come and take up their stand? Wait not for a - ny one but come while you can, Come then and be a man, and join our host,
 3. Haste! for the Cap-tain's call-ing, make no de - lay; Join in the con-flict, help us win the day; Then shall the shout of triumph loud-ly ring,

CHORUS.

March-ing for-ward bold-ly now the pledge to sign.
 March-ing on to vic-t'ry each one at his post. } Who'll be the next to come and join to - night? Come with your arm - or on and
 Glo - ry, praise and hon - or to our Lord and King.

bat - tle for the right; Nev - er say halt un - til the vic - t'ry's won; Je - sus is our Cap - tain, he will lead us on.

OH! TO BE READY.*

With feeling.

1, Oh! to be rea - dy when death shall come! Oh! to be rea - dy to has - ten home! Nev - er to cling with a lin - ger - ing gaze
 2. May the sweet mu - sic of an - gel lyres Fill me with rap - ture as breath ex - pires. Trust - ing in Je - sus, in far - a - way home

p Back to the world of such chang - ing ways; Sev' - ring no chains that this earth hath twined, Breaking no heart - strings that love would bind,
 To that bright world where no death can come; Then in e - ter - ni - ty I would sing Ev - er the prais - es of my dear King.

Rit. e dim. pp

* To my friend W. L. PICKARD, who, I think is always ready.

BE YE DOERS.

Words and Music by CHAS. H. GABRIEL.

1. Why stand ye here i - dle, my broth - er, The Mas - ter is call - ing for you? "Be ye do - ers," He tells you while
 2. Why stand ye here i - dle, my broth - er, While time is swift pass - ing a - way? Wilt thou work now whilst God will re -
 3. Why stand ye here i - dle, my broth - er? Be off to the field for the Lord! Je - sus' prom - ise in - sur - eth a

Sva..... Sva.

CHORUS.

Go for - - ward, my broth - er, The

thou - sands are dy - ing; Say, what is the pros - pect in the view? }
 - ward thee for la - bor? Soon dark - ness will shut out the day. }
 crown that en - dur - eth, To all who will hon - or his word. }

Go for - ward, go for - ward, go for - ward, my broth - er, The

har - vest - ing field is be - fore thee! The har - vest is great, why still will you wait! Oh, has - ten a glean - er to be!

The first system of musical notation consists of a treble staff (G-clef) and a bass staff (B-clef). The time signature is 3/4. The music is written in a key with one flat (F major or D minor). The melody is primarily in the treble staff, with accompaniment in the bass staff. The system ends with a double bar line.

1. Soft - ly fall the length'ning shadows, Calmly sinks life's set - ting sun: Death's dark night o'er One is steal - ing, For his earth - ly course is run;
2. Through the val - ley of Death's shadow, Can no ray of brightness gleam? Must the wand' - rer faint and wea - ry, Cross a - lone the cold, dark stream?
3. "Al - most Home" the light is break - ing, And the glor - ious dawn of day Bursts up - on the Spir - it's vis - ion, As from earth it soars a - way;
4. Lo! a peo - ple mourn in sor - row, As with bowed, un - cov - ered head 'Round the bier they sad - ly gath - er To de - plore th'il - lustrious dead.

The second system of musical notation continues the piece. It features the same treble and bass staves and 3/4 time signature. The melody continues in the treble staff, with accompaniment in the bass staff. The system ends with a double bar line.

The third system of musical notation continues the piece. It features the same treble and bass staves and 3/4 time signature. The melody continues in the treble staff, with accompaniment in the bass staff. The system ends with a double bar line.

Can naught cheer the lone - ly trav' - ler Thro' the gloom - y, nar - row way? Must the soul go forth in dark - ness At the clos - ing of the day?
Ah! a Fa - ther's hand out - reach - es; And His staff shall be the guide, Which will lead the way - worn pil - grim Safe - ly to the oth - er side.
Sweet the strains of an - gel voi - ces, Echoing thro' the heavenly dome: On their gold - en harps is sound - ing The glad tid - ings, "Almost Home."
Ming - ling with your tears and sigh - ing, This glad tho't must ev - er come; That life's lat - est hour did find him "Al - most Home," yes, "Al - most Home."

The fourth system of musical notation continues the piece. It features the same treble and bass staves and 3/4 time signature. The melody continues in the treble staff, with accompaniment in the bass staff. The system ends with a double bar line.

* Dying words of Senator B. H. HILL, of Georgia.

OH, WHO WOULD BE WANTING?

CHAS. EDW. PRIOR.

1. Oh, what of thy past life, my brother, If laid in the bal - ance to - day? Oh, what would it bring to the
 2. Oh, what of the fu - ture, my brother? It sure - ly hath something for thee, If thou hast no part in the
 3. Oh, what of the pres - ent, my brother? The rec - ord is wait - ing a - bove; Se - cure to thy - self what is

Sva..... *Sva*..... *Sva*.....

CHORUS.

Mas - ter, Thy ser - vice, oh, how would it weigh? } Oh, who would be weigh'd and be want - ing? No
 Sav - ior, Then want - ing it sure - ly must be. }
 want - ing By clos - ing with In - fin - ite love. }

Sva..... *Sva*.....

Je - sus for sin to a tone! No Sa - viour with love in the bal - ance! Oh, who would be thus a - lone?

Sva..... *Sva*.....

OH, WASH IN THE FOUNTAIN.

1. Oh, where is the fount-ain of cleans - ing? Oh, whence comes the bright crimson flow? The soul that is plunged 'neath its
2. The cost of this fount-ain of cleans - ing, No mind that is fin - ite can know; On Cal - va - ry's mount it was
3. Oh, why then in fountains pol - lu - ted Should sin - ners e'er strive to be clean? This world hath no place for our

wa - ters, No lon - ger pol - lu - tion shall know.
o - pened, For - ev - er its wa - ters shall flow.
cleans - ing, And earth hath no pure wa - ters seen. } At the foot of the cross we find it, The

CHORUS.

fount - ain of pure wa - ters free. Oh, then come and be washed in its wa - ters, For it flow - eth so free - ly for thee.

I LONG TO GO HOME.

J. H. TENNEY, by per.

1. I long to go home to that land of rest, To the man - sion bright and fair; Oh, when shall I see the dear Sav - ior's face, And be -
 2. I long to go home, and my spir - it yearns For the dear ones gone be - fore; Oh, when shall I cross o'er the si - lent sea To the
 3. Oh, when shall I pass thro' the gold - en gates And the crys - tal sea be - hold; Oh, when shall I eat of the tree of life, And a -

Sva..... *Sva*..... *Sva*.....

CHORUS.

- hold the glo - ry there? } I long to go home, yes, long to go home Where sin shall not grieve me more;
 loved on E - den's shore? }
 - bide in Je - sus' fold? }

I long for the rest in that land of the blest, Sweet rest on that beau - ti - ful shore, Sweet rest on that beau - ti - ful shore.

Sva..... *Sva*..... *Sva*..... *Sva*.....

"BEYOND THE STARS."

(Dedicated to my friend, WM. B. BLAKE, of Dayton, Va.)

1. Be - yond the stars that shine in gold - en glo - ry, Be - yond the calm, sweet moon, Up through the bright - ly
 2. Oh, it is sweet to watch the world's night wearing, The Sab - bath morn come on! And sweet it were the
 3. Be - pa - tient then for sor - row, pain and dy - ing, Shall soon for - got - ten be, And through the roll - ing

Sva..... Sva..... Sva.....

shin - ing gate a - bove thee, Thy soul shall ven - ture soon. Se - cure with Him who knows thy heart - felt yearn - ings, And
 vine - yard la - bor shar - ing, And sweet - er la - bor done. All fin - ished all the con - flict and the sor - row, And
 sphere re - joic - ing, fly - ing, Wilt thou thy Sav - iour see. Shalt know here - aft - er where thy Lord host led thee, And

Sva..... Sva.....

safe in arms of love, Thou shalt ex - change the midnight for the morn - ing, And thy fair home a - bove.
 flesh - ly pains are o'er, There is for thee a bright and hap - py mor - row On E - den's bliss - ful shore.
 His kind mer - cy trace, And by those fount - ains where His love will find thee, Be - hold Him face to face.

Sva..... Sva.....

SEND THE GOSPEL.

H. S. PERKINS, by per.
From "Palms of Victory."

1. Why should the chil - dren go hun - gry all the day, When Christ says: "Come and free - ly so eat?"
2. Send forth the reap - ers, whose hearts are full of love, In - to the har - vest fields so white;

Why should they oft - en in dark - ness go a - stray, When He's a Light to guide their feet?
Trust to the Mas - ter, whose glo - ry from a - bove Il - lu - mines earth with truth and light.

8va.

CHORUS.

1. Send, send the gos - pel, and send with - out de - lay, The chil - dren wait the news to hear;
2. Send, send the gos - pel to dis - tant lands to - day, To feed His lambs so dear.

8va.

8va. *8va.* *8va.*

WE'LL HELP THE CAUSE ALONG.

H. S. PERKINS, by per.
From "Palms of Victory."

Old E2. New D.

1. We must work and pray to - geth - er, Work - ing, pray - ing for the right; We must fight a - gainst the e - vil,
2. In de - fense of truth and jus - tice Like a bul - wark we must stand, For the soul that's full of cour - age

Sva..... *Sva*.....

CHORUS.

Till we con - quer by His might. } We'll pray to Je - sus for His care, In faith we must be strong; U ni - ted thus in
Will give cour - age to the hand. }

Sva..... *Sva*.... *Sva*.... *Sva*....

FINE.

strength and prayer, We'll help the cause a - long. We'll help the cause a - long With faith and prayer and song;

Sva.....

D.S.

MY HEAVENLY HOME.

A. J. SHOWALTER, by per.

1. My home is in the heav'n-ly land, Where an-gels bright and fair, Be-fore the throne of glo-ry stand, And

Sva.....

crowns of vict'-ry wear. A home, sweet home, so bright and fair, I long to see my loved ones there, With them my
A home, sweet home, so bright and fair, I long to see my loved ones there,

Sva... - - - *Sva.....*

joy with them my joy shall be com-plete, While rest-ing at the Sav-iour's feet.

Sva.....

2.
And while I labor to secure
A blissful home above,
I have a treasure rich and sure,
'Tis found in Jesus' love.

3.
Oft while I journey here below,
Amid the busy throng,
I hear a voice, and seem to know
The singer and the song.

1. What a hap - py band are we, Don't you see we a - gree,— Boys and girls—all full of glee,— here we go.
2. Romp - ing, sport - ing,— here we go O'er the mow— ho, ho, ho; Could a prince such pleasure know,— ha, ha, ha.

Gath' - ring flow - ers all the day, in our way, all through May; Not a trou - ble in our way, O, no, no!
Hearts and heads brim full of fun, as we run through the sun, Shout - ing, sing - ing, ev' - ry one, tra, la, la!

C. WESLEY.
Old B. New L.

PENITENCE. 7s, 6s & 8s.

W. H. OAKLEY. D.C.

1st.

2d.

FINE.

D.C.

Je - sus, let Thy pit' ing eye Call back a wand'ring sheep;
False to Thee, like Pe - ter, I would fain like Pe - ter weep. Let me be by grace restored, On me be all long suff'ring shown;
D.C. Turn, and look up - on me, Lord, And break my heart of stone.

I'M WAITING THEE.

A. J. SHOWALTER, by per.

1. I know not where..... thou art to - night,..... If on the shore, or on the
 2. What tho' in some..... sweet breath - ing clime,..... Where bloom the vine and or - ange
 3. And so wher - e'er..... thou art to - night,..... If on the shore, or on the

I know not where
 What tho' in some
 And so wher-e'er

thou art to-night,
 sweet-breath-ing clime,
 thou art to-night,

If on the shore,
 Where bloom the vine
 If on the shore,

sea;..... Or if thy heart..... is sad or light,..... Yet still I sing,..... it cheer - eth
 tree,..... And love is told..... in vow and rhyme,..... To make thee false,..... it shall not
 sea,..... I pray thy heart..... shall glow with light,..... And hear in dreams..... this cry from

or on the sea;
 and or - ange tree,
 or on the sea,

Or if thy heart
 And love is told
 I pray thy heart

is sad or light,
 in vow and rhyme,
 shall glow with light,

Yet still I sing, it cheer - eth
 To make thee false, it shall not
 And hear in dreans this cry from

I'M WAITING THEE. Concluded.



me, it cheer-eth me. Come home, dear love,..... I'm wait - ing thee,..... Come home, dear love,..... I'm wait - ing
 be, it shall not be, If thou but think..... I'm wait - ing thee,..... If thou but think..... I'm wait - ing
 me, this cry from me : Come home, dear love,..... I'm wait - ing thee,..... Come home, dear love,..... I'm wait - ing

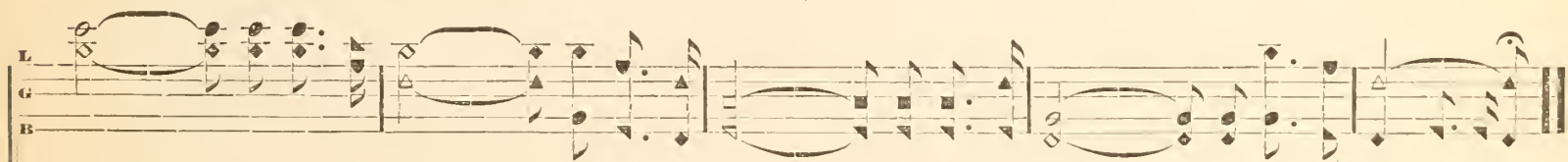


me, it cheer - eth me.
 be, it shall not be,
 me, this cry from me :

Come home, dear love,
 If thou but think
 Come home, dear love,

I'm wait - ing thee,
 I'm wait - ing thee,
 I'm wait - ing thee,

Come home, dear love,
 If thou but think
 Come home, dear love,



thee :..... Yet still I sing,..... it cheer - eth me,..... Come home, dear love,..... I'm wait - ing thee, waiting thee.
 thee :..... To make thee false it shall not be,..... If thou but think I'm wait - ing thee, waiting thee.
 thee :..... And hear in dreams,..... this cry from me, Come home, dear love,..... I'm wait - ing thee, waiting thee.



I'm wait-ing thee:
 I'm wait-ing thee:
 I'm wait-ing thee:

Yet still I sing,
 To make thee false,
 And hear in dreams

it cheereth me,
 it shall not be,
 this cry from me,

Come home, dear love, I'm wait-ing
 If thou but think I'm wait - ing
 Come home, dear love, I'm wait-ing

thee, waiting thee.
 thee, waiting thee.
 thee, waiting thee.

CYNTHIA.

CHAS. EDW. PRIOR.

Vivace.

1. What does the gen - tle Cyn - thia say, As she smiles on the earth to - night?
2. With silk-en whis - pers and witching smiles, She speaks of her lover to - night,
3. With a sad, sweet whisper she speaks of him Who has wandered from childhood's home;
4. To the Chris-tian she speaks of a tenderer way Than the beam of her own sweet face;

Kissing the mountain, kissing the hill, Kissing the woodland,
Telling of bowers whose birds have fled, Telling of arbors whose
Calling up scenes of youth's bright day, Calling up sister and
Tells of a clime that forever is bright, Tells of a day that shall

Rit. ad lib.

kissing the rill, Kissing the flowers and taking her fill; Of kissing to sleep, With a delicate will, This beautiful world of ours, This beautiful world of ours.
lovers are dead; Telling of meetings, and what was said, In the ears of Love, While the clouds overhead Were types of its constancy, Were types of its constancy.
brother at play, Calling up those who have passed for aye, From this world of ours To one away, In the kingdom beyond the sea, In the kingdom beyond the sea.
never know night; Tells of the ransomed whose robes are made white, Tells how they sing to their harps in His sight, The praises of God and the Lamb, The praises of God and the Lamb,

WILL YOU DO WHAT YOU CAN?

C. W. RAY. Old E, new E.

"She hath done what she could."—MARK 11: 8.

CHAS. EDW. PRIOR.

1. Will you do what you can for the lost in sin? Will you seek for those who have gone a - stray? Will you watch, will you pray, will you

2. Will you do what you can for the halt and blind Who may grope their way in the mid-night gloom? Will you bear forth a light for the

3. Will you do what you can that they may be - lieve In the Sav - ior's name, and be tru - ly blest? Will you do what you can that they

strive to win Ev - 'ry wan-d'rer from the world's high-way.
dark-ened mind? Will you warn and save from the com - ing doom. Will you do what-e'er you can for the sin-ner un-for-giv'n? Will you
may re - ceive Of His won-drous grace, and en - joy his rest.

CHORUS.

bring them to the Savior while you may? Will you mark the narrow path to the shining courts of heav'n? Will you lead them, will you help them in the way?

bring them to the Savior while you may? Will you mark the narrow path to the shining courts of heav'n? Will you lead them, will you help them in the way?

bring them to the Savior while you may? Will you mark the narrow path to the shining courts of heav'n? Will you lead them, will you help them in the way?

LITTLE NAN, WITH THE BRIGHT BLUE EYES.

A. S. KIEFFER. Old G, new II.

ALDINE S. KIEFFER, by per.

1. Ma - ny full moons have shone since we part-ed sad and lone, On the street of a fair southern town, While the stars in the skies streamed their
 2. Ma - ny dark, drear - y days have en-shroud-ed all our ways Since we part-ed in si - lence and tears, But our love burns as bright as the
 3. By and by we shall see with a vis-ion clear and free, That our lone, thorn-y path - way was best; When the long, drear-y night turns to

CHORUS.

light up-on your eyes, And the sweet au-tumn moon glint-ed down.
 stars that gem the night, And 'twill light all our life's fu-ture years.
 gold - en morn-ing bright, And our sad, wea - ry hearts shall be blest.

But I ne'er can for-get that blest day when first I met Lit-tle

Nan, with her bright blue eyes; While the rich au-tumn day strewed its gold a-bout our way, As we stood 'neath the bright Georgia skies.

8va.

NEARER HOME, No. 2.

1. O'er the hill the sun is set-ting, And the eve is draw-ing on; Slow-ly drops the gen-tle twilight, For an-oth-er day is gone.
 2. One day near-er, sings the sail-or, As he glides the wa-ters o'er, While the light is soft-ly dy-ing On his dis-tant na-tive shore.
 3. Worn and wea-ry, oft the pil-grim Hails the set-ting of the sun; For the goal is one day near-er, And his jour-ney near-ly done.
 4. Near-er home, yes, one day near-er To our Fa-ther's house on high; To the green fields and the fount-ains Of the land be-yond the sky.

Gone for aye, its race is o-ver, Soon the dark-er shades will come; Still 'tis sweet to know at ev-en We are one day near-er home.
 Thus the Christian on life's o-ccean, As his light boat cuts the foam, In the eve-ning comes each rapt-ure, "I am one day near-er home."
 Thus we feel when on life's des-ert, Heart and san-dal-worn, we roam, As the twi-light ga-thers o'er us, We are one day near-er home.
 For the heav'n's grow brighter o'er us, And the lamps hang in the dome; And our tents are pitched still clos-er, For we're one day near-er home.

CHORUS.

Near-er home, Near-er home, To the green fields and the fountain; Near-er home, Near-er home, To the land be-yond the sky.
 Nearer home, Nearer home, Nearer home, Nearer home, Nearer home, Nearer home,

IF FATHER WOULD ONLY COME SOBER.

MRS. E. C. ELLSWORTH.

Old E, new E.

TEMPERANCE SONG.

CLAS. EDW. PRIOR.

First system of musical notation for the song. It features a vocal line (Soprano) and piano accompaniment (Piano) on a grand staff. The key signature is one flat (B-flat) and the time signature is 6/8. The piano part includes a bass line and a treble line with chords.

- Sva.**
1. If father would on-ly come so - ber, Poor mother no longer would cry; We'd watch till he came round the corner, But not from his presence to fly.
 2. If father would on ly come so - ber, He'd see that we're hungry and cold, And that, to just keep us from starving, Most all that we had has been sold.
 3. If father would on-ly come so - ber, I'd tell him how long mother sews; That pain in her side keeps her coughing, And paler and paler she grows.
 4. If father would on-ly come so - ber, I think I could coax him to pray; Then Jesus would keep him from drinking, And we would be happy alway.

CHORUS.

Second system of musical notation, the chorus. It features a vocal line and piano accompaniment on a grand staff. The key signature is one flat and the time signature is 6/8.

O yes! if he'd on - ly come so - ber, How happy to-night we would be; My own dear pa-pa would be with us, Mam-ma, and wee Willie, and me.

Third system of musical notation, continuing the chorus. It features a vocal line and piano accompaniment on a grand staff. The key signature is one flat and the time signature is 6/8.

MORNING. L. M.

Old A, new J.

Very bold.**First time Soprano Solo.**

Fourth system of musical notation, the 'Morning, L. M.' section. It features a vocal line and piano accompaniment on a grand staff. The key signature is one flat and the time signature is 4/4. The piano part includes a bass line and a treble line with chords.

1. A - wake, my soul, and with the sun Thy dai - ly stage of du - ty run; Shake off dull sloth and joy - ful rise To pay thy morn-ing sac - ri - fice.
2. A - wake, and lift thy - self, my heart, And with the an - gels bear thy part, Who all night long un - wea - ried sing Sweet praises to our heavenly King.
3. Glo - ry to thee, who safe has' kept, And hast refreshed me while I slept; Great Lord, when I from death shall wake, I may of end - less life partake.

Fifth system of musical notation, continuing the 'Morning, L. M.' section. It features a vocal line and piano accompaniment on a grand staff. The key signature is one flat and the time signature is 4/4.

FOLD HER HANDS TIGHTLY.

HELEN A. RAINS. Old B flat, new K.

J. H. TENNEY, by per.

Musical notation for the first system of 'Fold Her Hands Tightly'. It features three staves: Treble (L), Alto (G), and Bass (B). The key signature is one flat (B-flat) and the time signature is common time (C). The music is in a 3/4 time signature. The piece concludes with a 'Rit.' (Ritardando) marking.

1. Fold her hands tightly over her breast, Close her lids lightly, lay her to rest; Smooth the dark tresses back from her brow, All my earesses avail her not now.
2. Joy to the mourner, comfort is giv'n, Angels have borne her in triumph to heav'n; Fold her hands tightly over her breast, Close her lids gently and lay her to rest.

Musical notation for the second system of 'Fold Her Hands Tightly'. It features three staves: Treble (L), Alto (G), and Bass (B). The key signature is one flat (B-flat) and the time signature is common time (C). The music continues from the first system.

C. E. PRIOR. Old G flat, new G.

BARCAROLLE. (We are Sailing.)

CHAS. EDW. PRIOR, by per.

Musical notation for the first system of 'Barcarolle (We are Sailing)'. It features three staves: Treble (L), Alto (G), and Bass (B). The key signature is one flat (B-flat) and the time signature is 4/4. The music is in a 4/4 time signature.

1. Twinkling stars are shining o'er us, Foaming waves stretch out before us; Float we now on the swell-ing tide, Sing-ing songs of joy as we ride.
2. Lov-ing friends our joys are sharing, Happy smiles each face is wear-ing; O'er the waves now we gen-tly glide, With our dear ones near by our side.
3. Not a care shall e'er confound us While such joys as these surround us; Grace-ful - ly now we float a - long, Sing ing this our sweet boat-ing song.

Musical notation for the second system of 'Barcarolle (We are Sailing)'. It features three staves: Treble (L), Alto (G), and Bass (B). The key signature is one flat (B-flat) and the time signature is 4/4. The music continues from the first system.

CHORUS.

We . . . are sail - ing now up-on the waves, the sil - v'ry waves, We . . . are sail - ing now up-on the bounding waves.

Musical notation for the third system of 'Barcarolle (We are Sailing)'. It features three staves: Treble (L), Alto (G), and Bass (B). The key signature is one flat (B-flat) and the time signature is 4/4. The music continues from the second system.

We are sail-ing, sail - ing now up-on the waves, the sil - v'ry waves, We are sail-ing, sail - ing now up-on the bounding waves.

Musical notation for the fourth system of 'Barcarolle (We are Sailing)'. It features three staves: Treble (L), Alto (G), and Bass (B). The key signature is one flat (B-flat) and the time signature is 4/4. The music concludes with a double bar line.

BLESSED ARE THY FAITHFUL SERVANTS.

E. A. WALKER. Old B flat, new K.

J. H. TENNEY, by per.

Bless-ed are thy faith-ful serv-ants Who are watch-ing for the Lord; They shall have His full approv-al, They receive His great reward;

CHORUS.

With their Lord, shall cer-tain-ly dwell for-ev-er with their King. Blessed are Thy faith-ful serv-ants, Bless-ed, bless-ed, bless-ed;

Bless-ed are Thy faith-ful serv-ants, They shall dwell for-ev-er, They shall dwell for-ev-er, They shall dwell for-ev-er with their King.

THE SWEET NOW AND NOW.

In the sweet now and

1. { As we glide down the soft flowing wave, And the stars in the sky are a-glow,
Let us prize ev-'ry joy that we have, And be glad in the sweet now and now. In the sweet

2. { Oh, ye hearts that despair can for-get! Oh, ye souls that can drown ev-'ry woe!
There's a bright shining hope for us yet, And a bliss in the sweet now and now.

3. { When the dear ones around us are gone, And we calm-ly, sub-mis-sive-ly bow,
'Twill be time for the dirges for-lorn, Let us sing for the sweet now and now. In the sweet

now,

In the sweet now and now,

now and now, Oh, to drive ev-'ry care far a-way! In the sweet now and now, Let's rejoice and be glad while we may.

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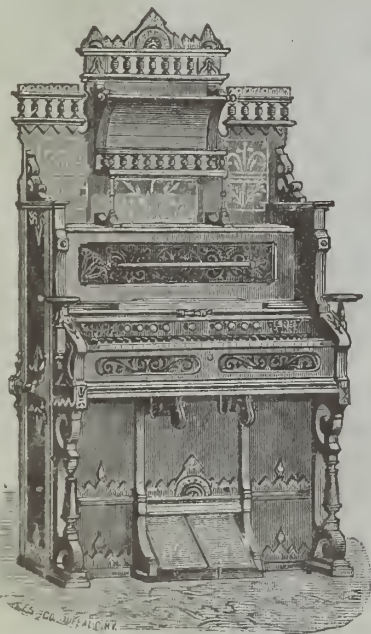
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