

The Little Sower,

FOR

Sabbath Schools.

By

J. H. ROSECRANS,

Author of the Cantata, entitled "The Three Christian Graces," or "Faith, Hope, and Charity."

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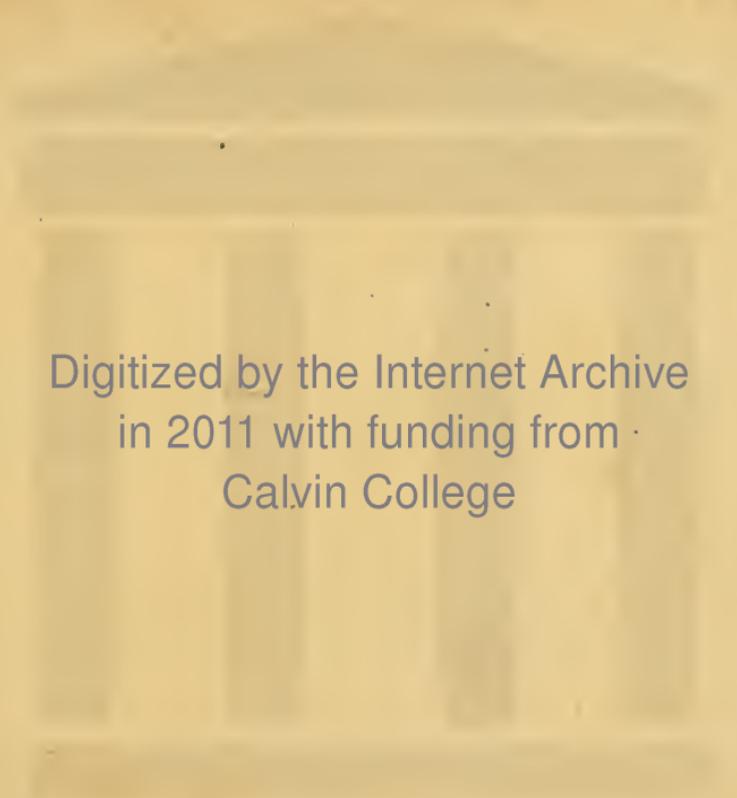
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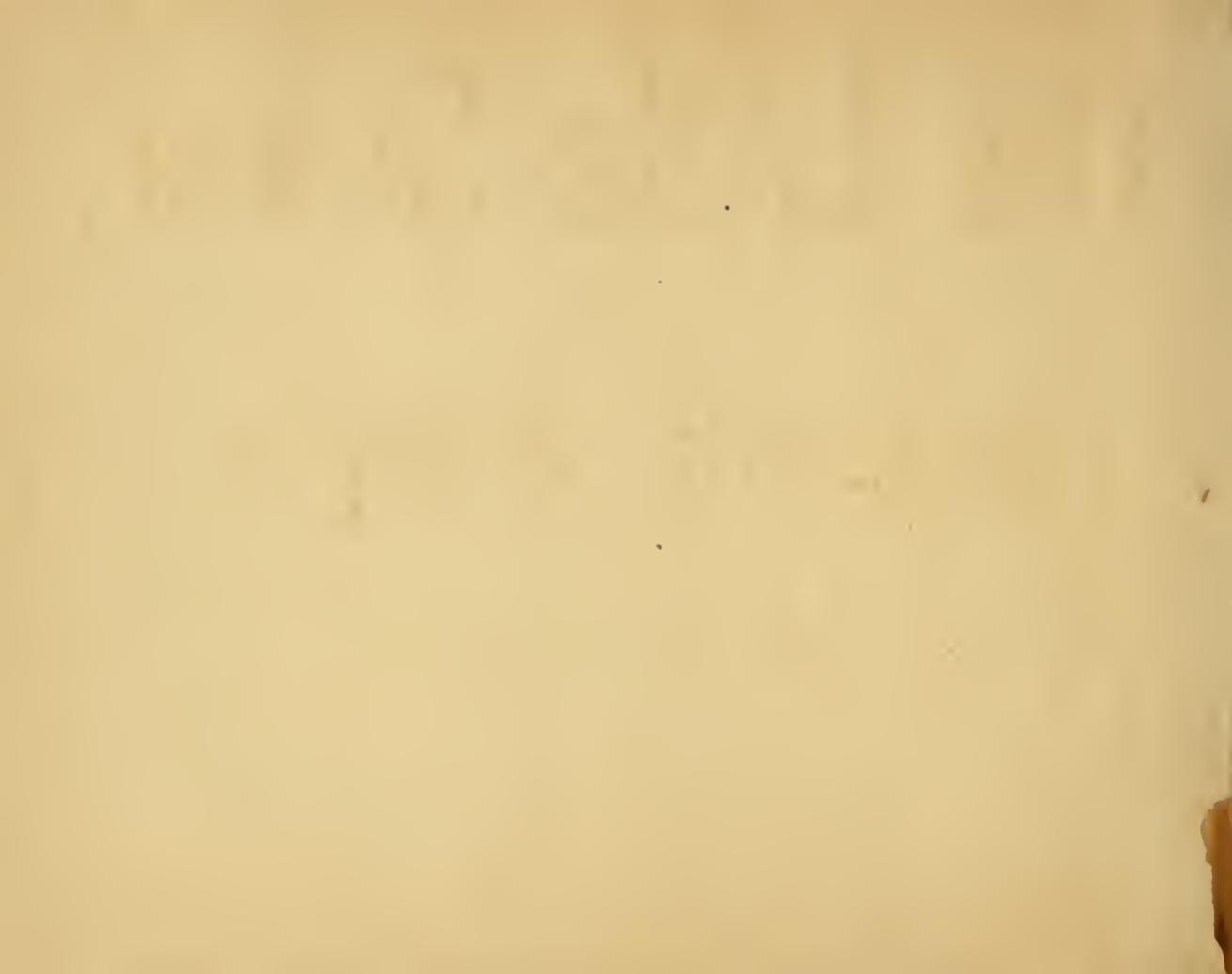
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PREFACE.

The "Little Sower" makes its appearance with timidity, knowing there are so many other laborers in the field; and yet with hope, as it sows its seed to the sound of sweet music, seed that may spring up, a very treasury of harmonious golden thought and action.

Please notice the songs which are fresh, new, and spirited, and written expressly for the work. A valuable feature also is the elementary course, by means of which Sabbath-School scholars may learn the notes, as well as sing the songs.

The Author acknowledges his obligations to Messrs. Lowry, Vail, Doane, Roberts, Johnson, Graley and Perkins, for permission to use words and music.

JOHNSON'S METHOD

FOR THE

STUDY OF THE ART OF READING MUSIC.

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BY

A. N. JOHNSON.

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1

This study teaches the meaning of the characters used in printed music, and its lessons require the learner to practice the tones which these characters represent, until they can produce such tones, the moment the eye rests upon the character. Each chapter in this study contains only one subject. It is not necessary the chapters should be studied in the order in which they are printed, but the teacher can introduce them in any order he pleases, if he prefers any other order to the one adopted here.

CHAPTER I.

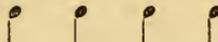
The most prominent character in printed music, is that formed by the five lines which extend across the page. It is called a **STAFF**.

A STAFF.



The next most prominent characters are called **NOTES**.

NOTES.



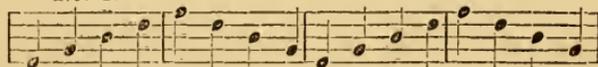
Notes are printed on the staff. A note is said to be on that line which runs through the round part of it.

Lines drawn across the staff, are called **BARS**. The spaces between the bars are called **MEASURES**.

The lowest line of the staff is called the first line. The one next above is called the second line. The middle line is called the third line. The line next above it is called the fourth line. The upper line is called the fifth line.

Let the class tell which lines the notes are on, in the following exercises. Whenever answers are required from the class, they should all speak exactly together, in a clear and distinct tone of voice, keeping exact time with each other.

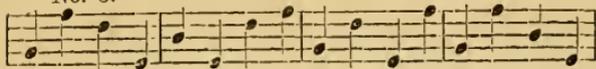
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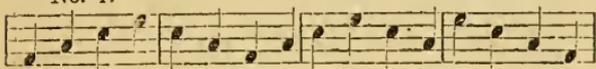


CHAPTER II.

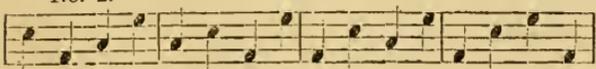
NOTES are often written between the lines of the staff. When one is written between the first and second lines, it is said to be on the first space. When one is written between the second and third lines, it is said to be on the second space. When one is written between the third and fourth lines, it is said to be on the third space. When one is written between the fourth and fifth lines, it is said to be on the fourth space.

Let the class tell which spaces the notes are on, in the following exercises.

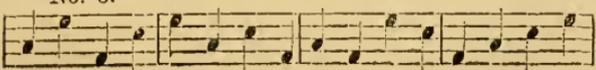
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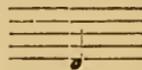


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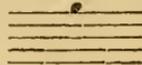
CHAPTER III.

Notes are sometimes written under the first line like this:



Such a note is said to be on the SPACE BELOW.

Notes are sometimes written over the fifth line, like this:

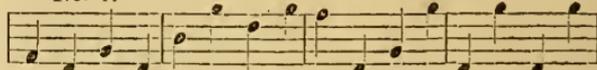


Such a note is said to be on the SPACE ABOVE.

The lines and spaces of the staff are called DEGREES.

Let the class tell which degree the notes are on, in the following exercises. That is, let them tell which lines and spaces they are on.

No. 1.



No. 2.



No. 3.



CHAPTER IV.

When more than five lines are needed, additional lines are added to the number of lines belonging to the staff; but they are only made long enough to put one note on. They are called ADDED LINES. If one is printed below the staff, it is called the ADDED LINE BELOW. If one is printed above the staff, it is called the ADDED LINE ABOVE.

Let the class tell which degree the notes are on in the following exercises.

No. 1.



No. 2.



No. 3.



CHAPTER V.

There are eight musical tones, which occupy the same place in the art of singing that the alphabet occupies in the art of reading. When these eight tones are sung, it feels a little as if the tones were climbing up the throat on a ladder. On this account the Italians call this series of tones a Ladder. Those who first wrote books on music in the English language, instead of using the English word "Ladder," employed the Italian word for ladder, which is "Scala." So in the English language this series of tones has always been called THE SCALE. The expressions which are used in speaking about this series of tones have reference to a Ladder; so learners must bear in mind the word "Scale" in music, does not mean what that word does in the English language, but what it does in the Italian language, viz.: "a Ladder."

ENGLISH NAMES.	ITALIAN NAMES.	ITALIAN NAMES.
	AS SPOelled	AS PRONOUNCED.
EIGHT.	Do.	DOE.
SEVEN.	Si.	SEE.
SIX.	La.	LAH.
FIVE.	Sol.	SOUL.
FOUR.	Fa.	FAH.
THREE.	Mi.	MEE.
TWO.	Re.	RAY.
ONE.	Do.	DOE.

The above example gives the names of the tones of the scale, both in the English and in the Italian languages. The English names are not good words to sing with, so it has long been the custom in the United States, to sing them using the Italian names. The learner must bear in mind that whenever he *speaks* about the tones of the scale, he must use the English names; but whenever he *sings* them he must use the Italian names.

A learner can only learn to sing the scale, by imitating those who know how to sing it. The scale should now be sung, upwards and downwards, a sufficient number of times to make it certain that the members of the class can sing it. Those who do not know how to sing it, must learn by imitating the teacher, or by imitating the members of the class who can sing.

After learners can sing the scale, the next thing is to learn how to tell by the printed character, which tone of the scale must be sung. It is done in this way, viz:

A note on the Added Line Below, means that ONE must be sung.

A note on the Space Below, means that TWO must be sung.

A note on the First Line, means that THREE must be sung.

A note on the First Space, means that FOUR must be sung.

A note on the Second Line, means that FIVE must be sung.

A note on the Second Space, means that SIX must be sung.

A note on the Third Line, means that SEVEN must be sung.

A note on the Third Space means that EIGHT must be sung.

Learners must acquire the ability to tell, in the twinkling of an eye what tone of the scale every note in a tune means must be sung. To do this, the class must *speak* the meaning of each note in a loud and distinct tone of voice. This we will call "Reading the Notes." Whenever the direction is given, therefore, to *read the notes* of an exercise or tune, it will not mean to *sing* the notes, but merely to *speak*, explaining the meaning of each note.

The character at the commencement of this exercise is called a CLEF.



Let the class read the notes of the above exercise. That is, let the members of the class speak exactly together, in loud, clear, distinct tones of voice, and say—

Added Line below means that I must sing ONE.

First Line means that I must sing THREE.

Second Line means that I must sing FIVE.

Third Line means that I must sing SEVEN.

Third Space means that I must sing EIGHT.

Second Space means that I must sing SIX.

First Space means that I must sing FOUR.

Space Below means that I must sing TWO.

Let the class read the notes of the following exercises.

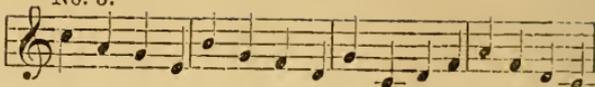
No. 1.



No. 2.



No. 3.



CHAPTER VI.

When the direction is given to *sing the notes* of an exercise or tune, the learners must *think* what each note means, just as they do when they read the notes, and they must also *do* what each note means. For example, when they sing the first note in Exercise No. 1, they must look at the note, and think that the "added line below means that I must sing ONE," and then they must immediately sing ONE.

In this, and in all of the following lessons, whenever learners are to sing the notes of any exercise or tune which they have never sung before, it will be a good plan for them to read the notes before they sing the notes.

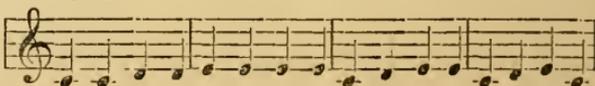
Singing the notes with the Italian names of the tones of the scale is called *Singing with the syllables*. If the exercise or tune which is to be sung, has words belonging to it, it should be sung with the syllables, until the learners are familiar with it, and then be sung with the words.

Sing the following exercises. Make the tones of equal length.

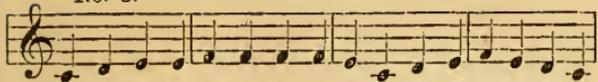
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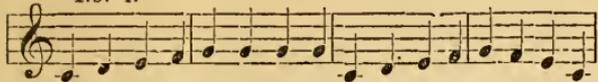
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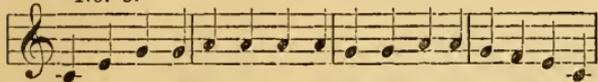
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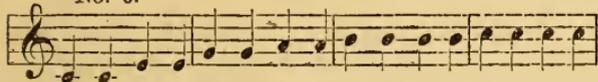
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No. 5.



No. 6.



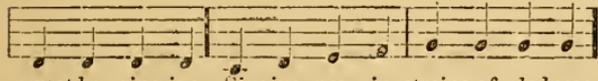
No. 7.



THE HOUR OF SINGING.



1. Pleasant is the hour of singing, Cheerful voices
2. Day by day new light discerning, Song will bless the



sweetly ring-ing, Singing now in strains of gladness,
path of learn-ing, Ev'rywhere sweet music ring-ing,



Nought to fear of care and sad-ness.
Na-ture ev-er-more is sing-ing.

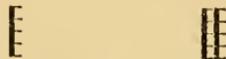
CHAPTER VII.

The art of singing, as it is now practised in all civilized countries, was invented in Italy many centuries ago. For this reason, many Italian words are used as musical terms, in music books, which are printed in all languages.

DA CAPO, is an Italian expression. It means, *begin again and end at the word Fine*. D.C., is an abbreviation for Da Capo.



A curved line around two or more notes, means that those notes must be sung to one syllable. Such a curved line is called a SLUR, or TIE.



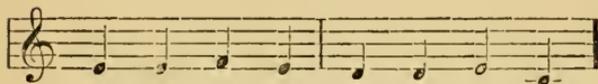
Thick Bars like the above are called DOUBLE BARS.

As the tones represented by each note, must be made exactly of the same length, of course, it is easy to make those tones which are represented by notes which have no slurs under them, of the right length. In the exercises of this lesson, when two notes have a slur under them, one syllable must answer for both notes, and the tone must be prolonged, so that it will be exactly twice as long as those tones which are represented by one note. When four notes

have a slur under them, one syllable must answer for all four notes, and the tone must be prolonged so that it will be exactly four times as long as those tones which are represented by one note.

Sing the following tunes, taking care to make the tones which are represented by notes that are slurred together, just as many times longer than the tones which are represented by one note, as there are notes slurred together.

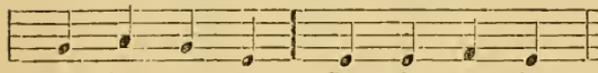
BOUNDING BILLOWS.



1. Bound - ing bil - lows, cease your mo - tion,
2. Far I go, where du - ty leads me,



Bear me not so swift - ly o'er, Cease thy roar - ing,
Far a - cross the troubled deep, Where no stranger's



foam - ing o - cean, Cease thy roar - ing,
ear can hear me, Where no stran - ger's



foam - ing o - cean, I will tempt thy rage no more.
ear can hear me, Where no eye for me shall weep.

HASTE THEEE, WINTER.



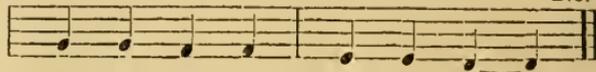
1. Haste thee, Winter, haste a - way, Far too long has
2. Haste thee, Winter, haste a - way, Let me feel the
3. Haste thee, Winter, haste a - way, Let the Spring come

FINE.



been thy stay. Far too long thy winds have roared.
springtide ray, Let the fields be green a - gain,
bright and gay. Let the chill - ing breez - es flee,

D.C.



Snows have beat, and rains have poured:
Quick - ly end thy drea - ry reign:
Wea - ry Win - ter, haste from me:

CHAPTER VIII.

It is not usual to represent long tones by notes with slurs under them, as was done in the last lesson, but a character like this "♫" is used to represent such tones as were represented in the last lesson by two notes with a slur under them, and a character like this "♮" is used to represent such tones as were represented in the last lesson by four notes with a slur under them. The first of these two characters is called a HALF NOTE. The other is called a WHOLE NOTE. The notes which have been used in the foregoing lessons, are called QUARTER NOTES.

WHOLE NOTE. HALF NOTE. QUARTER NOTE.



Whenever the class sing a tone which is represented by a Half note, they must make it twice as long as they do a tone which is represented by a Quarter note. Whenever they sing a tone which is represented by a Whole note, they must make it four times as long as they do a tone which is represented by a Quarter note.

There is always an equal *value* of notes in every measure in a tune; only the first and last measures of a tune are not always full. Usually when they are not full, the first and last measures together, make one full measure.

Let the class practice the following exercises and tunes :

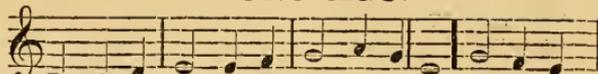
No. 1.



No. 2.



LONG AGO.



1. Tell me the tales that to me were so dear,
2. Do you re-mem-ber the path where we met, Long, long a-
3. Tho' by your kind-ness my fond hopes were raised,



Sing me the songs I de-
go, Long, long a - go; Ah, yes, you told me you
You by more el - oquent,

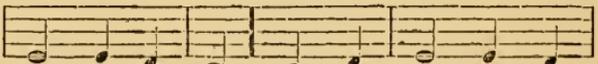


light - ed to hear,
ne'er would for - get, Long, long a - go, Long a - go.
lips have been praised,

SUMMER.



1. O the win - ter has passed a - way, The
2. O the ro - ses in rich ar - ray, With
3. Now the mowers grasp their shin-ing blades, And

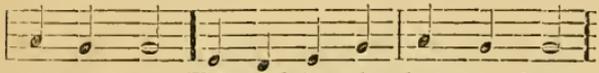


spring-time has flown, With its sun - shine, and
sweet Co - lum - bine, And the bees at their
shout as they sing, Hark, the water - fall in

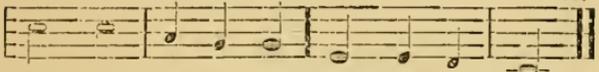
FINE.



mer - ry play, And sweet flow'-ring thorn, Haste, then,
 bu - sy play, By far spreading vine, These, O
 dis - tant glade, And birds loud - ly sing, Come, then,



summer come, Wake each insect's bus - y hum,
 summer, all Listen to thy gen - tile call,
 all a - gree, Swell the tuneful har - mo - ny,
 D.C.



Call with merry voice, Bid all re - jice.
 Dwell then, dwell with me, In joy and glee.
 Thro' the happy day, Till evening ray.

CHAPTER IX.

Do,	15	Eight.
Si,	14	Seven.
La,	13	Six.
Sol,	12	Five.
Fa,	11	Four.
Mi,	10	Three.
Re,	9	Two.
Do,	8	One.
<hr/>		
Si,	7	Seven.
La,	6	Six.
Sol,	5	Five.
Fa,	4	Four.
Mi,	3	Three.
Re,	2	Two.
Do,	1	One.

The foregoing example represents two scales placed one above the other. When two scales are placed one above the other, the lowest scale has but seven tones in it, for the tone which otherwise would be EIGHT, becomes ONE of the *Upper Scale*.

The REAL names of the tones of the Upper Scale, are ONE of the *Upper Scale*, TWO of the *Upper Scale*, THREE of the *Upper Scale*, and so on. When it is self-evident they belong to the upper scale, however, the expression "upper scale," is not used, but they are called simply ONE, TWO, THREE, and so on.

It is often most convenient to call the tones of the upper scale, EIGHT, NINE, TEN, and so on. These are called the FICTITIOUS NAMES of the tones of the upper scale, because the real names are one, two, three, and so on. In the above example, the real names are expressed in words, and the fictitious names are expressed in figures.

A note on the added line below does not always mean that ONE must be sung. If it did, it would be very easy to learn the art of reading music. But sometimes it means that TWO must be sung. Sometimes it means that THREE must be sung. Sometimes it means that FOUR must be sung. Sometimes it means that FIVE must be sung. Sometimes it means that SIX must be sung. And sometimes it means that SEVEN must be sung. These changes in the positions of the syllables on the staff, constitute the greatest difficulty which has to be encountered in learning to read music. There is no other way for learners to do, than to patiently practice the exercises which are designed for the purpose, until they gradually become familiar with all these changes.

Let the class *Read the notes* of the exercise at the end of this chapter, and introduce all of the changes in the positions of the syllables on the staff. That is, let them *Read the notes* in seven different ways.

FIRST WAY. Let them read the notes as they really are, and say, "Added Line Below means that I must sing ONE," "Space below that I must sing TWO," and so on.

SECOND WAY. Let them read the notes, and "make believe" that the Added Line Below means that TWO must be sung, using the fictitious names of the tones of the upper scale. That is, let them say, "Added Line Below means that I must sing TWO. Space below means that I must sing THREE. First line means that I must sing FOUR. First Space means that I must sing FIVE. Second Line means that I must sing SIX. Second Space means that I must sing SEVEN. Second Line means that I must sing SIX. Second space means that I must sing SEVEN. Third Line means that I must sing EIGHT. Third Space means that I must sing NINE."

THIRD WAY. Let them read the notes, and "make believe" that Added Line Below means that THREE must be sung, using the fictitious names of the tones of the upper scale. That is, let them say, "Added Line Below means that I must sing THREE," "Space Below means that I must sing FOUR," "First Line means that I must sing FIVE,"—and so on.

FOURTH WAY. Let them read the notes, and "make believe" that the Added Line Below means that FOUR must be sung, using the fictitious names of the tones of the upper scale. That is, let them say, "Added Line Below means that I must sing FOUR," "Space Below means that I must sing FIVE," "First Line means that I must sing SIX,"—and so on.

FIFTH WAY. Let them read the notes, and "make believe" that the Added Line Below means that FIVE must be sung, using the fictitious names of the tones of the upper scale. That is, let them say, "Added Line Below means that I must sing FIVE," "Space Below means that I must sing SIX," "First Line means that I must sing SEVEN"—and so on.

SIXTH WAY. Let them read the notes, and "make believe" that the Added Line Below means that SIX must be sung, and now let them give the *Real* names of the tones of the upper scale.

When the real names of the tones of the upper scale are given, no number greater than SEVEN must be mentioned, in giving the names of the tones.

When the class read the notes in the "sixth way," let them say, "Added Line below means that I must sing six," "Space Below means that I must sing SEVEN," "First Line means that I must sing ONE," "First Space means that I must sing TWO,"—and so on.

SEVENTH WAY. Let them read the notes, and "make believe" that the Added Line Below means that SEVEN must be sung, using the real names of the tones of the upper scale. That is, let them say, "Added Line Below means that I must sing SEVEN," "Space Below means that I must sing ONE," "First Line means that I must sing TWO,"—and so on.



CHAPTER X.

It is sometimes necessary to remain silent for a longer or shorter period of time, in the course of the performance of a tune. Such passages are denoted by characters called **RESTS**, which, on that account, are called *Marks of silence*. A **WHOLE REST**, means that a period of time as long as is required to sing a tone represented by a Whole note, must be passed in silence. A **HALF REST**, means that a period of time as long as is required to sing a tone represented by

a Half Note must be passed in silence. A QUARTER REST, means that a period of time as long as is required to sing a tone represented by a Quarter note, must be passed in silence.

A WHOLE REST. A HALF REST. A QUARTER REST.

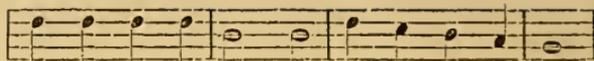


Let the class sing the following exercise in this way. First when they come to the rest, let them *speak* the word "rest" aloud, occupying the same time in speaking, that they occupy in singing a quarter note. Then let them *whisper* the word rest. Finally, let them remain perfectly silent when they come to the rest, remaining in silence exactly the same length of time that is occupied in singing a quarter note.

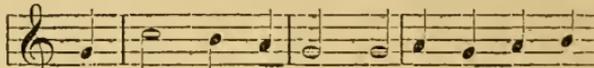


CHAPTER XI.

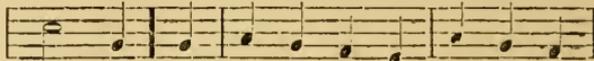
Music is always printed in the FIRST WAY, unless something is printed to indicate that it is printed in one of the other ways. The following exercise and tunes, therefore, are printed in the first way. Before singing them let the class read the notes twice—first giving the fictitious names to the tones of the upper scale, and then the real names.



O SHOUT, MEN OF STRENGTH.



1. O, shout, men of strength, your massive hammers
2. And lords of the soil, for all their tools of
3. O, shout, men of strength, behold your i - ron



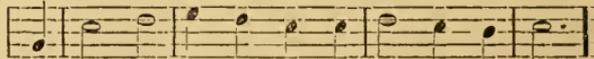
wielding, Come hammer out the des - ti - ny
la - bor, Must come to you and en - ter at
coursers, That yonder rush with fi - ery breath,



of all here be - low, For gleaming axe and
the smith's swarthy door; Then soon he guides the
a - way o'er the lea, And o'er the surging

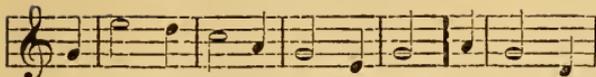


hollow gun, And ar - mor flashing in the sun,
shining share, Thro' loamy fields, and everywhere
sea and main, Your engines thresh the watery plain,



The soldier comes to you, ere meeting the foe.
He strews the scattered seed, For glad Autumn's store.
And yours the hon - or be on land and on sea.

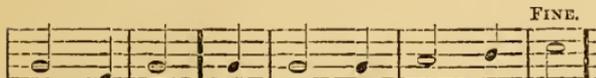
O COME AWAY.



1. O come a-way from bus - y care, From la - bor
D.C. We'll rest thro' sultry summer hours, 'Till fall the
2. The husband-man, with thankful eye, Doth now be-
D.C. "For lo! our Father kind" saith he, "both ev - er
3. O praise we then our Father good, For His the
D.C. And oh, thro' all these summer days, Our hearts be



now a - while for - bear, A - way to fields and
cool Sep - tem - ber show'rs, We'll rest in August's
hold the harvest night, While rise his grateful
more re - member me, His show'rs re - fresh the
mount, the lake, the wood, He blesseth us with
filled with joy and praise, Har - mo - niously our

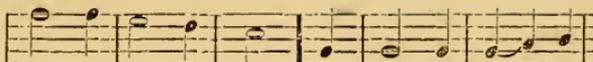


FINE.

gar - dens rare, The homes of those we love.
fruit - ful bowers, For these, for these we love.
tho'ts on high, To God the praise shall be.
ver - dant lea, To him the praise shall be.
need - ful food, To him let praise as - cend.
morning lays, With songs of an - gels blend.

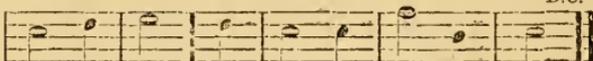


Or shall we seek the mountain land, Or on the
For see, the tasselled fields of corn, The boughs, that
His showers re - fresh the fields of corn, He paints the



lake's green margin stand, Or shall we thro' the
blush with hues of morn, While birds wing o'er the
fruits with hues of morn, To wea - ry ones when

D.C.



for - est grand, With steps de - ligh - t - rove?
ra - diant lawn, And sing so joy - ful - ly.
day is gone, He peaceful sleep doth send.

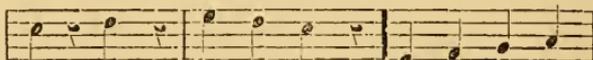
TRY AGAIN.



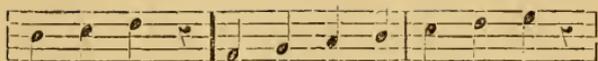
1. 'Tis a les - son you should heed, Try, try,
2. Once or twice tho' you should fail, Try, try,
3. If you find your task is hard, Try, try,



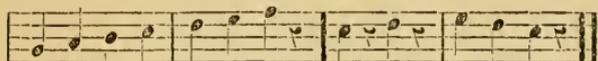
try a - gain, If at first you don't succeed,
try a - gain, If at last you would prevail,
try a - gain, Time will bring you your reward,



Try, try, try a - gain, Then your courage
Try, try, try a - gain. If we strive 'tis
Try, try, try a - gain. All that oth - er



should appear, For if you would per-se-vere,
no disgrace, Tho' we may not win the race,
folks can do, Why with patience may not you?

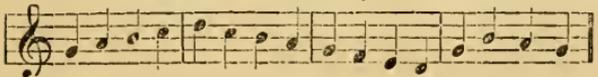


You will conquer, never fear, Try, try, try again.
What should you do in that case? Try, try, try again.
Only keep this rule in view, Try, try, try again.

CHAPTER XII.

The expressions employed in Chapter IX, to denote the different ways of reading notes, are not those that are usually employed. The usual method is, to indicate which line or space means that *one* must be sung. The tune is said to be *IN THE KEY* of the line or space which means that *ONE* must be sung. Thus, when the added line below means that *one* must be sung, the tune is said to be *in the key of the added line below*. When the space below means that *ONE* must be sung, the tune is said to be *in the key of the space below*. When the first line means that *one* must be sung, the tune is said to be *in the key of the first line*, and so on. Let the class read the notes of the following exercises.

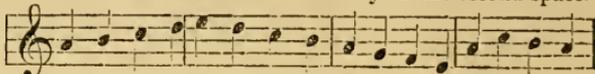
No. 1.—This exercise is in the key of the second line.



No. 2.—This exercise is in the key of the space below.



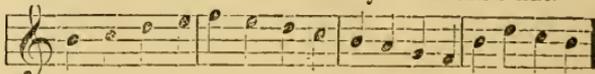
No. 3.—This exercise is in the key of the second space.



No. 4.—This exercise is in the key of the first line.



No. 5.—This exercise is in the key of the third line.



No. 6.—This exercise is in the key of the first space.



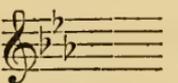
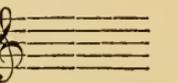
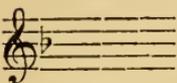
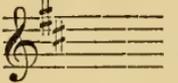
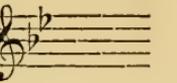
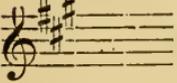
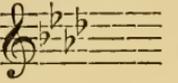
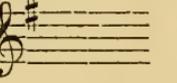
No. 7.



This is the way exercise No. 1. must be read. The class must speak aloud, and exactly together, and say: "Second line means that I must sing one," "Second space means that I must sing two." "Third line means that I must sing

Sharps and flats, placed next to the clef, are said to form the signature of the tune. If there is no sharp or flat next to the clef, the signature of the tune is said to be NATURAL.

Let the class tell the signatures of the following exercises. That is, let them say, "the signature of No. 1, is Four Sharps," "the signature of No. 2, is Three Flats," "the signature of No. 3, is Natural," and so on.

No. 1. 	No. 2. 	No. 3. 
No. 4. 	No. 5. 	No. 6. 
No. 7. 	No. 8. 	No. 9. 

Let the class also tell the signatures of twenty or thirty of the tunes in the last part of this book.

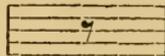
CHAPTER XV.



Notes like the above are called EIGHTH NOTES. Two tones which are represented by Eighth notes, must be sung

in the same length of time that is occupied in singing one tone which is represented by a Quarter note.

AN EIGHTH REST.



An Eighth rest denotes, that time equal in length to that occupied in singing an Eighth note, must be passed in silence.

Let the class practice the following tunes, taking care to sing the Eighth notes exactly twice as fast as they do the Quarter notes.

THE LORD MY PASTURE.

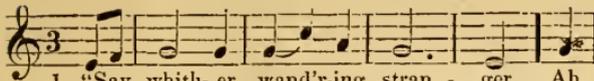
The Lord my pas - ture shall pre - pare,
FINE.

And feed me with a shepherd's care.

His presence shall my wants sup - ply,
D.C.

And guard me with a watchful eye.

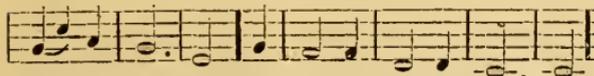
THE WANDERING STRANGER.



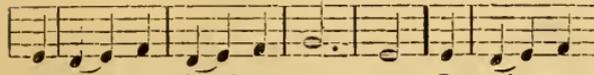
1. "Say, whith-er, wand'r-ing stran-ger, Ah,
 2. "But want and woe have driv-en The
 3. "Come then, be-nign in-qui-rer, And



whith-er dost thou roam? O'er this wide
 ros-es from thy cheek, And gar-ments
 join me on my way; I'm journeying



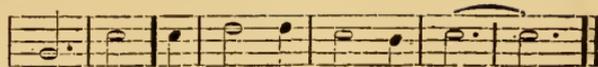
world a ran-ger, Hast thou no friend, no home?"
 rent and riv-en, Thy pov-er-ty be-speak."
 to a coun-try, Where beams an endless day.



"Yes, I've a friend who nev-er Is ab-sent
 "The food with which the an-gels, Would all de-
 Where saints and an-gels fall-ing, Be-fore the



from my side.... And I've a home where
 light-ed be,.... And robes of daz-zling
 great white throne... To you, to me are



ev-er In peace I shall a-bide."
 bright-ness Are now a-wait-ing me."
 call-ing, Haste, pil-grim, has-ten home."

CHAPTER XVI.

It is not usual to indicate the key in which a tune is printed, in the way in which the keys were indicated in Chapter XII, but singers are obliged to ascertain the key by the signature.

TABLE OF THE SIGNATURES.

When the signature of a tune is NATURAL, the tune is in the key of the *Added Line Below*.

When the signature of a tune is ONE SHARP, the tune is in the key of the *Second Line*.

When the signature of a tune is TWO SHARPS, the tune is in the key of the *Space Below*.

When the signature of a tune is THREE SHARPS, the tune is in the key of the *Second Space*.

When the signature of a tune is FOUR SHARPS, the tune is in the key of the *First Line*.

When the signature of a tune is ONE FLAT, the tune is in the key of the *First Space*.

When the signature of a tune is TWO FLATS, the tune is in the key of the *Third Line*.

When the signature of a tune is THREE FLATS, the tune is in the key of the *First Line*.

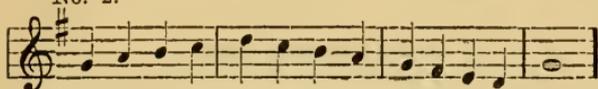
When the signature of a tune is FOUR FLATS, the tune is in the key of the *Second Space*.

Let the class read the notes of the following exercises (just as they did of the exercises in Chapter XII,) ascertaining the key of each exercise by the signature.

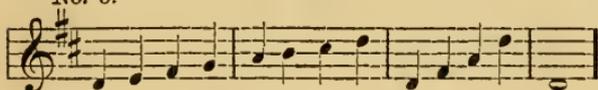
No. 1.



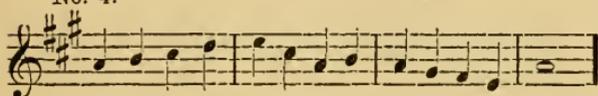
No. 2.



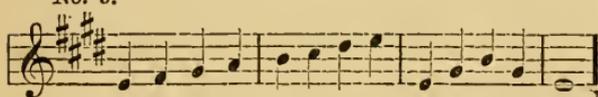
No. 3.



No. 4.



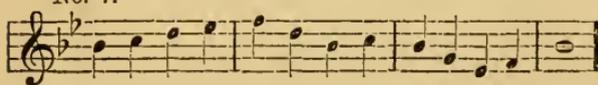
No. 5.



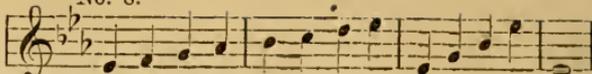
No. 6.



No. 7.



No. 8.



No. 9.

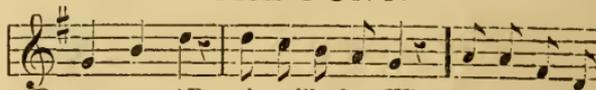


CHAPTER XVII.

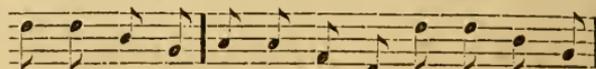
The tunes in this chapter have the signature "one sharp," and consequently are in the "Key of the Second Line." Let the class practice them, reading the notes of each tune before singing it.

Dots on each space, like those at the end of the last tune in this chapter, are called a REPEAT. They denote that the notes between the repeats, must be sung through twice. When there is but one repeat, the passage from the commencement of the tune must be repeated.

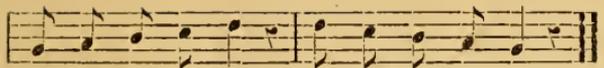
THE PONY.



1. Run, run, run! Run along like fun! Where 'tis smooth and
2. Jump, jump, jump! Dont you make us bump! Go along now
3. Bark, bark, bark, See we've reached the park, Pony now with



where 'tis sto-ny, Scamper on, my lit-tle po-ny,
ver-y ea-sy, If you dont you'll get quite wheezy,
oats I'll treat you, And with smiles will ev-er greet you;

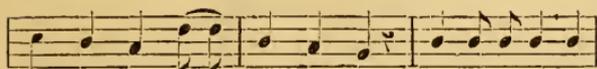


Run a - long like fun, Run, run, run, run, run.
Dont you hit that stump, Jump, jump, jump, jump, jump.
See we've reached the park, Bark, bark, bark, bark, bark.

UP THE HILLS.



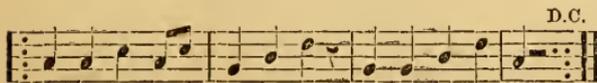
1. Up the hills on a bright sun - ny morn,
2. Now thro' bean - ti - ful vale and grove,



Voi - ces clear as a bu - gle horn, List to the echoes
Joy - ous, hap - py, here we rove, List to the songsters'



as they flow, Now a - way we go.
mer - ry lay, Hail the new - born day.



One and all, with cheerful glee, come and follow me.

CHAPTER XVIII.

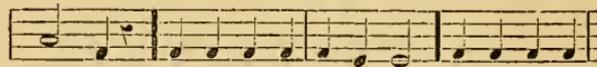
The tunes in this chapter have the signature "Two Sharps," and consequently are in the "Key of the Space Below." Let the class practice them, reading the notes of each tune, before singing it.

When the words "1st Time," and "2nd Time," are printed over a passage, (as at the end of the second tune in this chapter,) they mean that the notes under "1st Time," must be sung the first time the passage is sung, and when it is repeated, the notes under "1st Time," must be skipped, and those under "2nd Time" sung in their place.

Let us with a Cheerful Mind.



1. Let us with a cheerful mind, Lead our life up -
2. Let us ban - ish lust and pride, Liv - ing pure and
3. Let us ev - er cherish truth, Truth is worth pos -
4. Let us seek in all we do, Sol - id last - ing



rightly, Virtue's paths e'er tak - ing, All that's ill for -
humble, Given to all well do - ing, Every vice es -
sensing, Let us live up - right - ly, Hourly, daily,
treasure, Good we e'er may cherish, Good that will not



sak - ing. Come let us all u - nite in this, And
chew - ing.
night - ly.
per - ish.

so contentment we'll possess, And then we'll all be
glad, glad, glad, And then we'll all be glad.

THE AGE OF PROGRESS.

1. What's the use of your complaining, Or de-
2. Ho! ye emperors, kings and nobles, 'Tis the
3. Ho! ye learned fools, con- sid - er, For your
4. Still the world is rolling, rolling Round its

taining, or restraining, For the world is onward
e - ra of your troubles, For we're climbing, climbing
pow - er here's a bid - der, For with thousand new in -
or - bit careless strolling, Caring lit - tle for the

roll - ing, And you cannot keep it still.
up the tree, And you are sliding down.
ven - tions, We are bound the world to change.
nations, Which it hurries through the sky.

CHORUS.

'Tis an age of progress, 'Tis an age of

progress, 'Tis an age of progress, and you

1st time.	2nd time.
can - not keep us still,	Can't keep us still.

CHAPTER XIX.

In easy strains of music, it is easy to *estimate* the length of the tones, by taking a quarter note as the standard of measurement, and making the other tones twice, three times, four times, or half as long as the tones represented by the quarter note, according as the tone is represented by a half note, a dotted half note, a whole note, or an eighth note. In complicated movements, it is not so easy to *estimate* the length of the tones, and so methods are devised to measure them.

There are three different methods, viz. :

BEATING TIME.
COUNTING ALOUD.
COUNTING INAUDIBLY.

Beating time, requires motions of the hand, *at exactly equal points of time*. Counting time, requires counts, *at exactly equal points of time*. It is common to speak of tones as "so many beats long," or, as "so many counts long."

Every measure in a tune contains the value of *Two Quarter Notes*, or, every measure in a tune contains the value of *Three Quarter Notes*, or, every measure in a tune contains the value of *Four Quarter Notes*.

When every measure in a tune contains the value of *Two Quarter notes*, the tune is said to be written in **DOUBLE MEASURE**, or, in **DOUBLE TIME**.

When every measure in a tune contains the value of *Three Quarter notes*, the tune is said to be written in **TRIPLE MEASURE**, or in **TRIPLE TIME**.

When every measure in a tune contains the value of *Four Quarter notes*, the tune is said to be written in **QUADRUPLE MEASURE**, or in **QUADRUPLE TIME**.

Double Time requires two motions of the hand, or two counts. The first motion must be made **DOWN**, and the second **UP**. To count Double Time, the words **ONE, TWO**, must be spoken at exactly equal points of time.

Triple Time requires three motions of the hand, or three counts. The first motion must be made **DOWN**, the second **LEFT**, (i. e., towards the left hand,) and the third **UP**. To count Triple Time the words **ONE, TWO, THREE**, must be spoken at exactly equal points of time.

Quadruple Time requires four motions of the hand, or four counts. The first must be made **DOWN**, the second **LEFT**, the third **RIGHT**, (i. e., towards the right hand,) and the fourth **UP**. To count Quadruple Time, the words **ONE, TWO, THREE, FOUR**, must be spoken at exactly equal points of time.

Although it would be easy to tell what kind of measures a tune is written in without any such figures, it is customary to place the figure 2, 3, or 4 immediately after the clef, to indicate whether the tune is in Double, Triple, or Quadruple Time.

A dot has the same effect upon a rest, as upon a note. For example, a dotted half rest, denotes that as much time must be passed in silence, as would be required to sing a dotted half note.

No. 1.



No. 2.



No. 3.



Let the class practice the above exercises, and measure the time, in all three of the methods. The following plan is a good one. When the time is to be measured by beating, let all beat, half the class sing, and the other half describe the time. ("Describing the Time" means to speak aloud, and say "Down," "Up," &c.) When the time is to be measured by counting aloud, let half the class sing, and the other half count aloud.

When the time is to be measured by counting inaudibly, the class must count in the mind, as distinctly and definitely, as when counting aloud.

NOTE.—Sextuple time is omitted, because it is so seldom used. The teacher can explain it, if he thinks best.

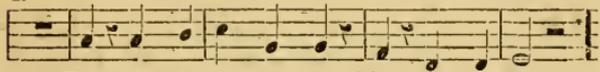
OVER THE MOUNTAIN WAVE.



1. O - ver the mountain wave, See where they come !
2. England hath sunny dales, Dearly they bloom ;



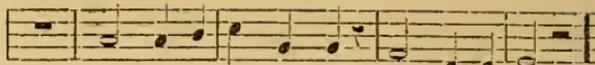
Storm - cloud and wintry wind, Wel - come them home ;
Seo - tia hath heather hills, Sweet their perfume :



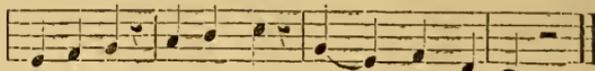
Yet where the sounding gale Howls to the sea,
Yet thro' the wil - derness Cheerful we stray,



There their song, Peals along, Deep-toned and free.
Na - tive land, Native land, Home far a - way.



Pilgrims and wan-derers, Hither we come,



Where the free, Dare to be ; This is our home.

Let the class practice the above tune, and measure the time in all three of the methods. Care should be taken that the class acquire the ability to measure time with perfect precision. This can be done by requiring them to practice this chapter at every lesson, or by requiring them to measure the time while practicing the subsequent chapters.

CHAPTER XX.

When there is more than one added line, the added lines are numbered. In the following exercise the first note is on the *First Added Line Below*, the third note is on the *Second Added Line Below*, and the fifth note is on the *Third Added Line Below*. The added lines above, are numbered in the same manner. The spaces between the added lines are called **ADDED SPACES**. The Added Space between the First and Second Added Lines, is called the *First Added Space*, (below or above.) The Added Space between the Second and Third Added Lines, is called the *Second Added Space*, and so on. If there is but one added space in the tune, it is not numbered, but is simply called the *Added Space*.

Let the class tell on which lines and spaces the following notes are written.

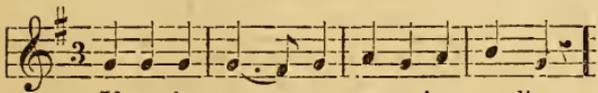


CHAPTER XXI.

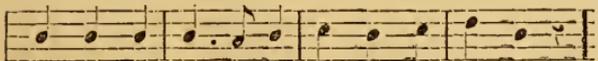
As a dot after a note, makes the note represent a tone one half longer than is represented by the note when there is no dot after it, a **DOTTED QUARTER NOTE** represents a tone one and a half beats long.

Let the class sing the following tunes, and be careful to make the Dotted Quarter notes exactly one and a half beats long.

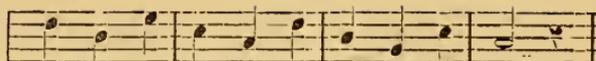
IF TO BE MERRY.



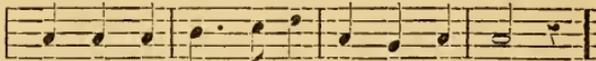
1. If to be mer - ry, we are in - tending,
2. Come, fill your gob - lets, pledge we each other,
3. If to be mer - ry, you are in - tending,



Would you the crystal wine, sparkles up - sending,
Here's to each ab - sent one, loved as a brother,
Shun ye the crystal wine, sparkles up - sending,

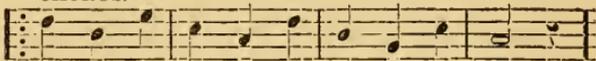


Drink from full glasses in praise of the fair ?
Drink we prosper - i - ty, health to the state,
For when it foameth and moveth a - right,



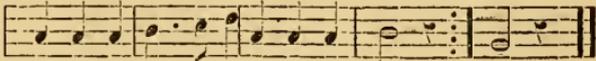
Would not good fel - lowship surely be there ?
Mirth and good cheer on our rev - els a - wait.
Poison may be in the winecup so bright.

CHORUS.



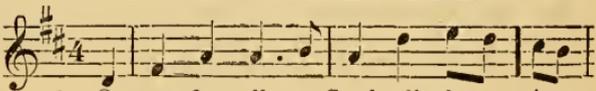
Nev - er, O nev - er the wine-cup for me,

1st time	2d time.
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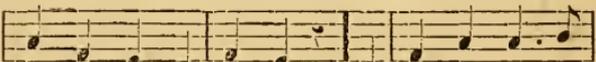


Ru - in and death in its sparkles I see. see.

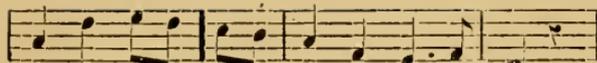
O NOW FAREWELL.



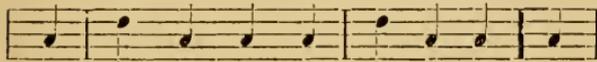
1. O now farewell to Scotland's shore, A -
2. A - way we sail to cross the line, To



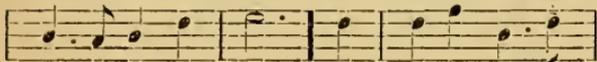
gain we tempt the o - cean ; A - gain we'll sleep up -
seek far distant treasure, Where dusky maids in



on the deep, Nor heed the tossing wave.
cool-ing shades, Sing lays of joy and mirth.



For we must sail to sun-ny climes, Where
Where trop-ic birds like meteors flash, A -



all is warm and bright, Where graceful palms and
cross the forest glade, The golden sun paints



orange groves, Re-joice in golden light.
flowers and trees In fair-est tints ar-rayed.

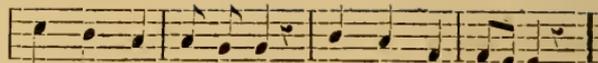
CHAPTER XXII.

The tunes in this chapter have the signature "Three Sharps," or "Four Flats," and consequently are in the "Key of the Second Space." Let the class practice them, reading the notes of each tune, before singing it.

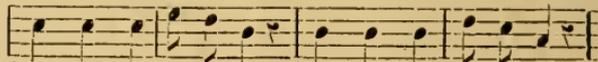
OVER THE SUMMER SEA.



1. O-ver the summer sea, With light hearts gay and free,
2. List, there's a bird on high, Far in yon azure sky,
3. O-ver the summer sea, With light hearts gay and free,



Joined by glad minstrelsy, Gai-ly we're roaming;
Flinging sweet melo-dy, Each heart to gladden;
Joined by glad minstrelsy, Gai-ly we're roaming;

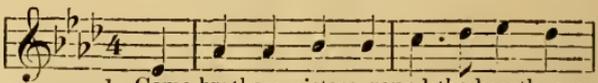


Swift flows the rippling tide, Lightly the zephyrs glide,
Hark! its song seems to say, Banish all care away,
Fond hearts entwin-ing, Cease all re-pin-ing,

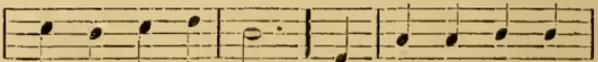


Round us on every side, Bright crests do foam.
Nev-er let sorrow stay, Our joys to mar.
While near us shin-ing, Ocean's bright smile.

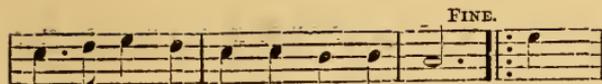
THE FIRESIDE.



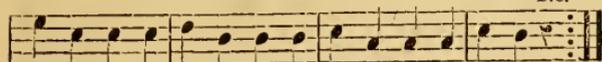
1. Come brothers, sisters, round the hearth, our
- d. c. While heart in heart, and hand, in hand all
2. So when glad spring adorns the bowers, and
- d. c. While hand in hand, and heart in heart, thus



house is snug and warm, And tho' the night wind
pleasant-ly we go, Why should a dear and
melts the ice and snow, When autumn nips the
pleasant-ly we go, Why should a dear, a



roars without, we care not for the storm, { Tho'
 lov - ing one, o'er fear and sorrow know? { While
 shrinking flowers, While northern winds do blow, { When
 lov - ing one, e'er fear and sorrow know, { We'er
D.C.



days be spent in toil and care, and skies be sad and dreary,
 here our social joys we share, the hours are never weary. D. C.
 sul - try summer crimps the air, and fervid noon is glowing,
 still and calm as brooklets clear, adown the valley flowing. D. C.

CHAPTER XXIII.

It is possible to sing a tone *between* ONE and TWO, TWO and THREE, FOUR and FIVE, FIVE and SIX, and SIX and SEVEN, but *not* between THREE and FOUR, or between SEVEN and EIGHT. Those tones of the scale between which it is possible to sing other tones, are said to be a STEP distant from each other. Those tones between which it is not possible to sing other tones, are said to be a HALF STEP distant from each other. The tones which are between the tones of the scales, are called INTERMEDIATE TONES. There is an Intermediate Tone between ONE and TWO, TWO and THREE, FOUR and FIVE, FIVE and SIX, and SIX and SEVEN, but none between THREE and FOUR, nor between SEVEN and EIGHT.

Tones which are a Half Step distant from each other, are said to be as near together as it is possible to place two tones.

The Intermediate Tone between One and Two, is called SHARP ONE.

The Intermediate Tone between Two and Three, is called SHARP TWO.

The Intermediate Tone between Four and Five, is called SHARP FOUR.

The Intermediate Tone between Five and Six, is called SHARP FIVE.

The Intermediate Tone between Six and Seven, is called SHARP SIX.



SHARP ONE is so called because it is represented by a note placed on the degree which represents ONE, with a sharp before it. The sharp indicates that the note does not represent ONE, but a tone which is a Half Step higher than ONE. The same in principle applies to the other Intermediate Tones.



The syllables which are used for singing the Intermediate Tones, are formed by taking the first letter of the syllable which is used for singing the tone when it is not sharped, and adding "double e" to it, as in the above example.

Let the class practice the following exercises.

No. 1.



No. 2.

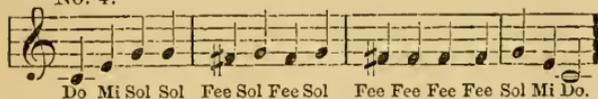


No. 3.



Sharps affect all of the notes upon the degree of the staff upon which they are written, which come after them in the same measure. For example, in the second measure of Exercise No. 4 the third note represents SHARP FOUR, although there is no sharp before it, because the sharp before the first note in the measure, makes all the notes on the first space in that measure represent SHARP FOUR.

No. 4.



Do Mi Sol Sol Fee Sol Fee Sol Fee Fee Fee Fee Sol Mi Do.

If the last note in a measure represents an intermediate tone, and the first note of the next measure is on the same degree of the staff, then the sharp affects all the notes on that degree of the staff in that measure also.

No. 5.



Fee Fee Fee

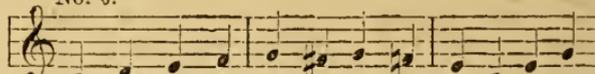


Fee Fee Fee Fee

A character called a NATURAL (♮) counteracts the influence of a sharp. That is, it makes the note that comes after it just what it would have been if there had been no

sharp in the measure. The natural affects all the notes in the measure, on the same degree of the staff, just as sharps do.

No. 6.

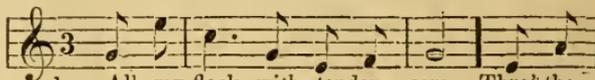


Do Re Mi Fa Sol Fee Sol Fa Mi Do Mi Sol

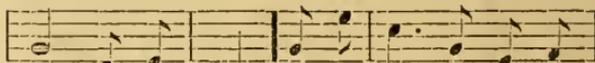


Fee Sol Sol Fa Mi Sol Fee Sol Mi Re Do.

THE SHEPHERD.



1. All my flock with tender care, Thro' the
2. Where the crys - tal waters flow, When the
3. Like the shepherd good of old, All my

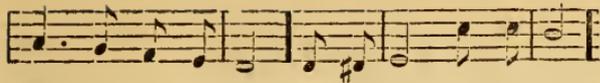


day, thro' the day, Soft I lead by pastures
sun, when the sun, Hot - ly beams in noontide
sheep, all my sheep, In the pasture and the

FINE.



fair, Till the mild evening ray, All the
glow, There my flocks lay them down. Then soft
fold, Safe I keep, safe I keep! All my



sheep my du - ty share, And the lambs, and the lambs,
mu - sic I rehearse, Sweet and low! sweet and low!
sheep my du - ty share, And the lambs! and the, lambs!

D.C.



In my bosom safe I bear, Gentle lambs! gentle lambs!
Then with echo I converse, Soft and low! soft and low!
In my bosom do I bear, Gentle lambs! gentle lambs!

Where Dwell the Noble Free.



- | | |
|-----------------------------------|---------------------------------|
| 1. Where dwell the no - ble free? | Hark! now in wild commotion, |
| 2. Joy for the no - ble free! | Now, now in splendor dawning, — |
| 3. Where dwell the no - ble free? | Oceans its shores are laving, |
| 4. Shout ye o'er land and sea! | Light in the east is breaking, |



Resounds o'er land and ocean, The cry of lib - er - ty!
Rises a nation's morning, And wild winds sing in glee—
And banners o'er it waving, Ourland, the great, the free;
And distant climes are waking, To life and liber - ty,



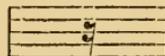
Where dwell the noble free? Where dwell the noble free?
Joy for the noble free, Joy for the no - ble free.
There dwell the noble free, There dwell the noble free.
Shout ye o'er land and sea, Shout for the noble free.

CHAPTER XXIV.



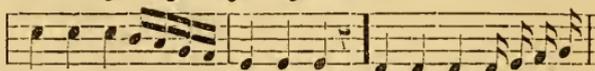
NOTES like the above are called **SIXTEENTH NOTES**. A Sixteenth Note represents a tone a quarter of a beat long. Or, in other words, four Sixteenth notes must be sung during the time occupied by one beat.

A SIXTEENTH REST.



A **SIXTEENTH REST** indicates that the time occupied by a quarter of a beat, must be passed in silence.

Let the class practice the following exercise:



CHAPTER XXV.

A **DOTTED EIGHTH NOTE** is three quarters of a beat long. By far the most common position in which a Dotted Eighth note is printed, is with a Sixteenth note after it, thus:—



In this position, the Dotted Eighth note and the Sixteenth note together, require one beat, but the Dotted Eighth note

requires three quarters of the time occupied by the beat, and the Sixteenth note, one quarter.

A DOTTED EIGHTH REST, indicates that the time occupied by three quarters of a beat, must be passed in silence.

Let the class practice the following tune, taking care to make all the Dotted Eighth notes of the right length.

HAIL BLESSED MUSIC.



1. { Hail bless-ed mu-sic ! o'er the heaving o - cean!
Loud from the Alp-heights joyful call the ech-oes,
2. { Ev - er sweet music, dwell amid our mountains,
When from yon summits, loud-ly call the thunders
3. { Hail, mountain dwellers, heirs of truth and freedom,
Reard'mid the temple, where His glo-ry dwelleth,



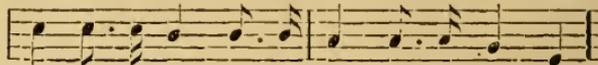
Hark ! swells the song from hap - py homes a - far,
Sec, cliff and for - est clothed in sun - shine fair,
Home of wild e - cho, haunt of dry - ads fair,
Down to the valley the gla - cier tor - rents fare,
Near - est to God of all that dwell on earth,
Where sing the winds with joy and sa - cred mirth,



Loud - ly repeat the wild moun-tain ech - oes,
Then pla - cid flow past cot - tage and pas - tures,
When red, re - ful - gent day, leaves the val - ley,



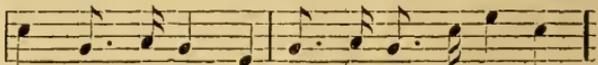
Loud - ly re - ply to the sweet Al - pine horn,
Cool - ing the winds of the sum - mer that pass,
Ling - ring a - while on the snow-peaks a - bove.



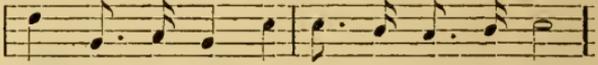
Loud - ly re - ply to the wild mountain bu - gle,
Forth comes the herdsman, to blow his Alpine bu - gle,
All true hearts raise songs of joy and of praise, Thus



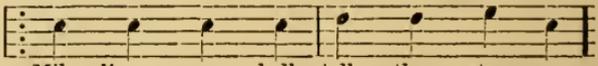
When from the val - ley it wel - comes the morn.
Home stray his kine, o'er the sweet scent - ed grass,
A - waked by His grandeur, and won by His love.



Hail to the mountains, deeds of fame, of glo - ry,
Hail to the mountains, deeds of fame, of glo - ry,
Hail to the mountains, deeds of fame, of glo - ry,



Ring thro' the world while mil - lions raise the song,



Mil - lions more shall tell the sto - ry

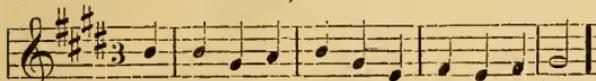


Of the he - roes bold and strong.

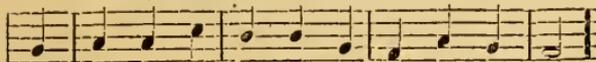
CHAPTER XXVI.

The tunes in this Chapter have the signature "Four Sharps," or "Three Flats," and consequently are in the "key of the First Line." Let the class practice them, reading the notes of each tune before singing it.

FLOW GENTLY, SWEET AFTON.



1. Flow gently, sweet Afton, among thy green braes,
2. Thy crystal stream, Afton, how lovely it glides,



Flow gent-ly, I'll sing thee a song in thy praise,
And winds by the cot where my Ma-ry re-sides,



My Mary's a-sleep by thy mur-mur-ing stream.
There, oft as mild eve-ning sweeps o-ver the lea,



Flow gent-ly, sweet Af-ton, dis-turb not her dream.
Thy sweet scented groves shade my Ma-ry and me.

Ah, when in happy Childhood.



1. Ah, when in hap-py childhood, Those
2. I loved the gorgeous sto-ries, And
3. And yet I love to hear them, As



fai-ry tales were told, Of many a wondrous
ah, I loved to hear, When told me by my
in the days gone by, They bring me gold-en



he-ro, Of towers and gems and gold. { Gold-en are
moth-er, In accents kind and dear. { Hap-py if
mem'ries, And cheerful then I ery.



childhood's days of pleas-ure, pleas-ure, Hap-py the
autumn brings its treas-ure, treas-ure, Hap-py if



spring of life should ev-er be. { Ring then, ring, ye
win-ter days in peace we see. {



light fai-ry bells, Let sweet hap-py voi-ees,



Chime with the dan-ces, When the mid-ight



ar-my ad-van-ces, Forth from shady dell.

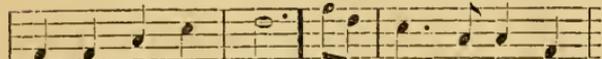
CHAPTER XXVII.

The tunes in this chapter have the signature "One Flat," and consequently are in the "Key of the First Space." Let the class practice them, reading the notes of each tune before singing it.

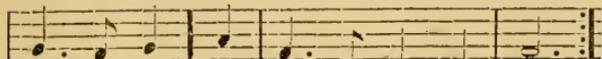
CLOSE OF SCHOOL.



1. } Now schoolmates dear, the time has past, At
And ah, to eve - ry comrade dear, To
2. } The world before us seems full dark, And
But ah! when sorrows round us press, Fond
3. } The hours of day fly swift away, Soon
Then let us hope an - oth - er life, To



length the day ap - pears, The day of many a
all here loved so well, To eve - ry dear fa -
many a dan - ger near; And each may pass thro'
mem'ry will re - vive The pleas - ant smiles, the
comes the sunset fair; The night dawns near, when
us will then be given, U - nit - ed then, we'll

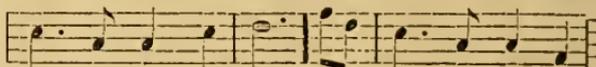


cheer - ing hope, And ma - ny sad - 'ning fears; }
mil - iar face, We each must bid fare - well; }
many a storm, Unknown while shel - tered here; }
fond ca - ress Of all our friends so dear, }
end - eth all Life's pleas - ures, strife and care, }
cheer - ful sing, A - mid the choirs of heaven. }

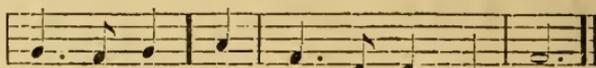
CHORUS.



Fare - well, farewell, dear friends, farewell, To

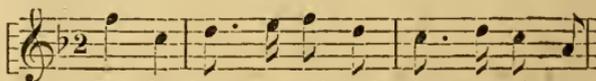


mem' - ry ev - er dear, For - get we not in

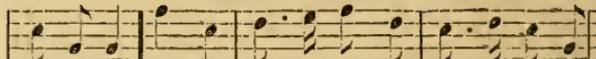


fu - ture years, The ones that loved us here.

SPRING.



1. Lo the pleas - ant spring, the pleasant spring a -
D. C. La, la, la, la, la, la, la, la, la, la.
2. Now the trees put forth, the trees put forth their



gains is here, Sparkling, gushing from the hills now flow the
la,
buds and flow'rs, Now the in - sect throng in myriads dance their

FINE.



brooklets clear. Lo, the win - ter now has gone, With
la, la, la.
flect - ing hours. All is cheerful, bright and gay, As



all its ice and all its snow, Lo, the wild birds
thro' the fields we take our way, Free from winter's

D.C.



skim a-long, Now up and down, now to and fro.
cheerless strife, All things are bursting in - to life.

CHAPTER XXVIII.

WHEN three notes have a figure three placed over or under them, they are called TRIPLETS. A triplet must be sung in the time of two of the same kind of notes as those which compose the Triplet. For example, if a Triplet is formed by eighth notes, it must be sung in the time of two eighth notes; if a Triplet is composed of quarter notes, it must be sung in the time of two quarter notes, and so on.

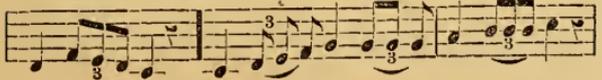
Although a Triplet always should have a figure three over or under it, printers sometimes omit the three, and merely group the three notes which form the Triplet together.

Let the class practice the following, taking care to sing the Triplets correctly.

No. 1.



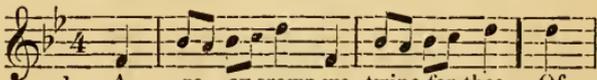
No. 2.



CHAPTER XXIX.

The tunes in this chapter have the signature "Two Flats," and consequently are "in the Key of the Third Line." Let the class practice them, reading the notes of each tune, before singing it.

A ROSY CROWN.



1. A ro - sy crown we twine for thee, Of
2. We bade the fairest flowers that grow, Their
3. Then deign to wear the wreath we twine, Thy



Flo - ra's richest treas - ure, We lead thee forth to
va - ried tri - bute ren - der, To shine a - bove that
beauteous ringlets shad - ing; And be its charms a



dance and glee, To mirth and youthful pleas - ure.
brow of snow, In all their sun - ny splen - dor.
type of thine, In all ex - cept its fad - ing.

CHORUS.

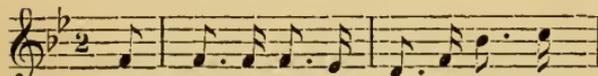


Take, O take the ro - sy, the ro - sy crown,

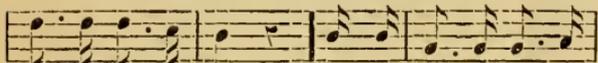


Take, O take the ro - sy, the ro - sy crown.

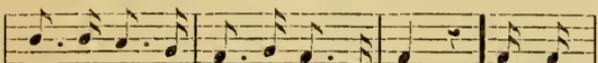
THE SEASONS.



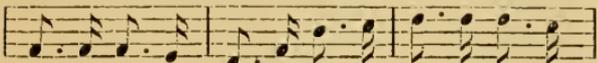
1. Sweet spring with fragrant blossoms first comes
2. Glad summer brings the harvest to the
3. Sad autumn pushes onward now, the
4. Grim win - ter follows, chilling all with



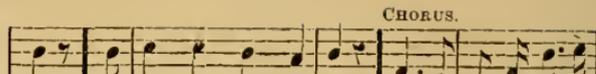
laughing gai - ly in, With its birds of matchless
sweat of man - ly brow, How the gold - en grain is
leaves begin to pale, While the gold - en fruits are
i - - cy breath, The streamlet in the



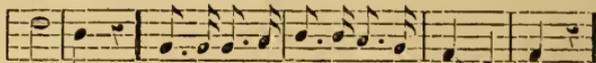
beau - ty, and its budding trees of green, With its
fall - ing fast be - fore the sickle's blow, And the
gathered in, as onward sweeps the gale, And the
meadow, and the trembling flowers beneath, And his



songs of ear - ly promise, and its gen - tle dropping
reaper's song is echoed back from eve - ry bush and
feathered choirs are lost to sight, from meadow, hill and
snowy shroud of beau - ty whispers still to us of



rain, The years go marching on. Glory, glory, halle-
bough, The years go marching on. Glory, glory, &c.
dale, The years go marching on. Glory, glory, &c.
death, The years go marching on. Glory, glory, &c.



lu - jah! Glory, glory, glory, hal - le - lu - jah!



Glory, glory, hal - le - lu - jah! The years go marching on.

CHAPTER XXX.

An Intermediate Tone is, of course, always between two tones of the scale. When it is represented by a note with a sharp before it, as explained in Chapter XXIV., the note is placed on the letter which represents the lowest of the two tones, and the sharp indicates that the note represents a tone, a half step higher than the tone which would be represented if the sharp was not there.

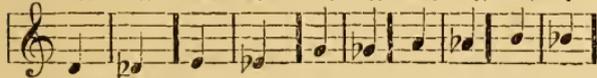
The Intermediate Tone is often represented by a note placed on the letter which represents the highest of the two tones. When this is the case, a flat is placed before it, to indicate that it is a half step lower than the tone which would be represented if the flat was not there.



In the above example, "Flat Two" represents the Intermediate Tone between One and Two, "Flat Three" between

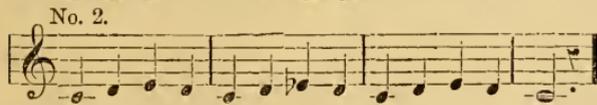
Two and Three, "Flat Five" between Four and Five, "Flat Six" between Five and Six, "Flat Seven" between Six and Seven. In other words, Flat Two represents the same tone as Sharp One, Flat Three represents the same tone as Sharp Two, Flat Five represents the same tone as Sharp Four, Flat Six represents the same tone as Sharp Five, and Flat Seven represents the same tone as Sharp Six.

Ray, Ray, Mee, May, Sol, Say, Lah, Lay, See, Say.



When Intermediate Tones are represented by flats, the syllables to sing them with, are formed by taking the "first letter" of the syllable which is used for singing the tone, when it is not flat, and adding "ay" to it, as in the above example.

Let the class practice the following exercises, taking care to sing the tones represented by flats correctly.



No. 5.



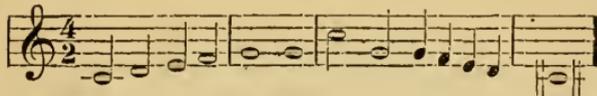
CHAPTER XXXI.

In this book, a quarter note is always one beat long, and is the standard by which all other notes are measured. In some singing books the same standard is not retained in every tune, but in some tunes a quarter note is one beat long; in some tunes a half note is one beat long. In some tunes an eighth note is one beat long, and so on. In those books which use different standards, two figures are placed at the commencement of each tune, the upper figure indicating the number of beats in each measure, and the lower figure indicating the note which is taken as the standard; (that is, the note which is one beat long.) For example in Exercise No. 1, the *four* means that there are four beats in each measure, and the *two* means that a half note is the standard by which the other notes must be measured. Therefore in Exercise No. 1, each half note is one beat long, each whole note is two beats long, and each quarter note is a half a beat long. When a half note is used as the standard, characters called **DOUBLE NOTES** are often used. The last note in Exercise No. 1 is a double note, and it represents a tone four beats long. In Exercise No. 2, the upper figure indicates that there are three beats in each measure, and the lower figure means that an eighth note is the standard by which the other notes must be measured. Therefore in Exercise No. 2, each eighth note is one beat long, each quarter note is two beats long, the dotted quarter note is three beats long, and each sixteenth note is a half a beat long. When an eighth note is used as the standard, characters called **THIRTY-SECOND NOTES** are often used. The last four notes in the fourth measure of Exercise No. 2, are

thirty-second notes, and all four of them must be sung in the time occupied by one beat.

Let the class sing Exercise No. 1 and No. 2.

No. 1.



No. 2.



Many tunes are written in which a triplet is the standard; that is, in which a triplet is one beat long. If a triplet is the standard in double measure, there will be the value of six eighth notes in each measure. If a triplet is the standard in triple measure, there will be the value of nine eighth notes in each measure. If a triplet is the standard in quadruple measure, there will be the value of twelve eighth notes in each measure. In tunes where a triplet is the standard, the figure three, which indicates a triplet, is never used, because all the notes are either triplets, or the value of triplets.

Let the class sing the following exercises.

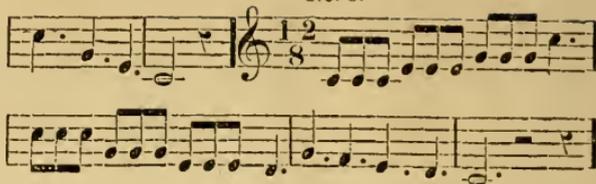
No. 3.



No. 4.



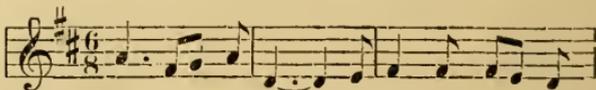
No. 5.



As a quarter note is the standard in every tune in this book, there is no necessity for using two figures at the commencement of tunes, and so only the figure is used which indicates the number of beats in each measure. There is no good way, however, to designate those tunes in which a triplet forms the standard, except to use two figures. In this kind of tunes, the figures indicate the value of notes contained in each measure, and not the number of beats, or the standard. The figures at the commencement of Exercise No. 3 do not mean that there must be six beats in each measure, and that an eighth note is the standard, but they mean that the value of two triplets is contained in each measure. Exercise No. 3 is in double time, and the value of a triplet comes to each beat. Exercise No. 4 is in triple time, and Exercise No. 5 is in quadruple time, with the value of a triplet to each beat.

Let the class practice the tunes which belong to this lesson, carefully singing a Triplet to each beat.

AH! LILY DEAR.

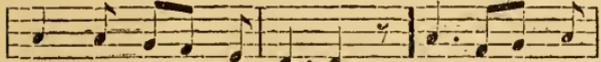


1. Ah! Li - ly dear! too like the gen - tle
2. Well, then fare - well! for all things fade and

CHAPTER XXXII.



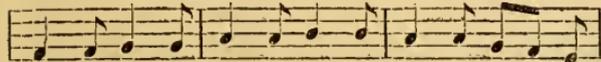
flower, She stayed with us but few short days, Then die, And all things proud, and all things fair, Like



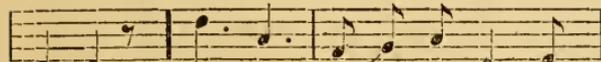
wither - ed in an hour. Must we fare - thee must low - ly lie. Sleep, soft - ly



well, in sor - row sing to thee? O sleep, no care may here in - vade. Soft



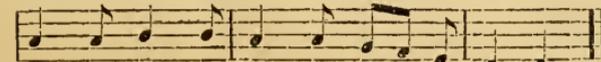
thou wilt bloom in bowers above, Where endless spring will breezes lull and sweet birdssing, Around thy flow - ery



be. Ah! child! ma - ny a tear, we bed. Gent - ly sing we now, the



shed be - side thee now, We sing sad requiems last, the part - ing strain, Farewell un - til the



o'er thy grave, With voi - ces hushed and low. fair - er day, When we shall meet a - gain.

Music, for a choir composed of ladies and gentlemen, is printed in four parts. These parts are called Treble, Alto, Tenor and Base. The Treble and Alto parts are sung by ladies, and the Tenor and Base parts by gentlemen. Many of the tones of the Base part are so low, that if the part was printed like the other parts, many of the notes would have to be on the second or third added lines below. To avoid the necessity for using so many added lines below, it is customary to write the Base part in a different key from that in which the other parts are written. For example, when the other parts are "in the key of the Added Line Below," the Base part is "in the key of the Second Space." When the other parts are "in the key of the Second Line," the Base part is "in the key of the First Line," and so on.

The Treble Clef.

The Base Clef.



The Clef which was introduced in Chapter V. is called the **TREBLE CLEF**. A clef which is called the **BASE CLEF** is always placed at the commencement of the Base part.



The lines and spaces are frequently named after the

letters of the alphabet, as in the above examples. These are called the ALPHABETICAL Names of the lines and spaces.

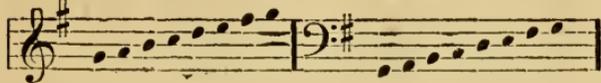
The names which have been used in the foregoing chapters, are called the NUMERICAL NAMES of the lines and spaces. In the foregoing chapters, the Numerical Names of the lines and spaces have been used in giving names to the keys.

The Alphabetical Names of the lines and spaces are also used in giving names to the keys, as for example, "Key of C," "Key of G," and so on.

Key of the Added Line below. || **Key of C.** || Key of the Second Space.



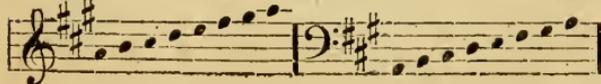
Key of the Second Line. || **Key of G.** || Key of the First Line.



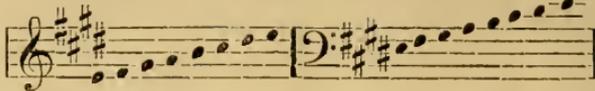
Key of the Space Below. || **Key of D.** || Key of the Third Line.



Key of the Second Space. || **Key of A.** || Key of the First Space.



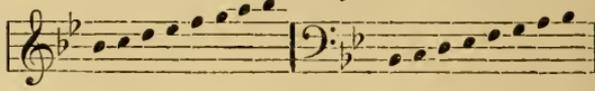
Key of the First Line. || **Key of E.** || Key of the Third Space.



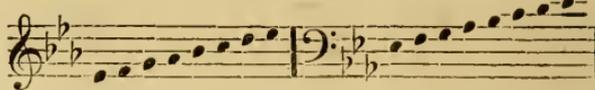
Key of the First Space. || **Key of F.** || Key of the Space below.



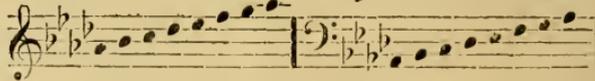
Key of the Third Line. || **Key of B.** || Key of the Second Line.



Key of the First Line. || **Key of E \flat .** || Key of the Third Space.



Key of the Second Space. || **Key of A \flat .** || Key of the First Space.



As the Base part is only sung by men, no lessons have been printed with the Base Clef. As the Base part of each key reads like the Treble part of some other key (for example, the Base part in the key of C, is in the key of the second space, the Base part in the key of G, is in the key of the first line, &c.), the class have really learned to read the Base part of every key.

THE LITTLE SOWER.

MORNING PRAYER.

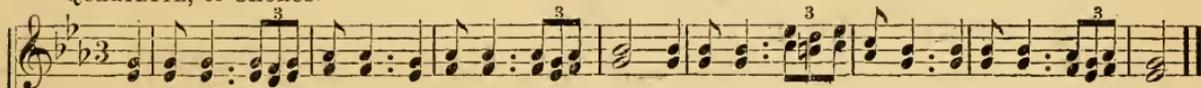
J. H. ROSECRANS.

DUETT.

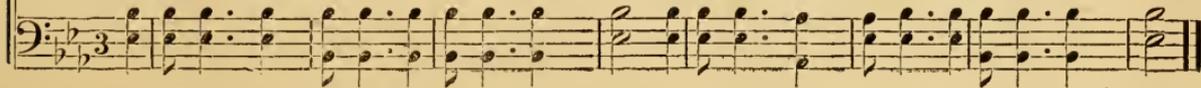


1. Our Father in heaven, We hallow thy name, May thy king-dom ho-ly, On earth be the same,
2. Forgive us our transgressions, And teach us to know, That humble compas-sion, That pardons each foe,

QUARTETTE, or CHORUS.



Oh! give to us dai-ly our portion of bread, For 'tis from thy boun-ty that all must be fed.
Keep us from temp-ta-tion, from weakness and sin, And thine be the glo-ry, For-ev-er. A-men.



Words by FANNY CHURCH.

DAVID BAXTER.

1. Be - hold the seed time cometh, O youth - ful hearts be strong, Go forth to work for
 2. O, work - er for life's harvest, O toil - er in the field, The seed you sow thus
 3. Though oft you sow in weeping, The pre - cious, pre - cious • seed, Fear not, for grace is
 4. Faint not, though hard thy la - bor, Though oft with toil oppressed, Hope on, the twi - light

CHORUS.

Je - sus, Go forth with prayer and song. Oh! pre - cious, pre - cious seed, When
 ear - ly, A hun - dred fold shall yield. Oh! pre - cious, pre - cious seed, When
 with you, Suf - fi - cient for your need. Oh! pre - cious, pre - cious seed, When
 com - eth, The sea - son of thy rest. Oh! pre - cious, pre - cious seed, When

reap - ing time shall come, We'll gath - er in the golden sheaves, We'll sing sweet "Harvest home."

D. PATRIE.

1. Come, come, come, Come to the Sabbath School, Come to the Sabbath school,
 2. Come, come, come, Come to the Sabbath School, Come to the Sabbath school,
 3. Come, come, come, Come to the Sabbath School, Come to the Sabbath school,

Come, come, come, Come to the Sab-bath school, The hour is past and gone,
 Come, come, come, Come to the Sab-bath school, It is the hour of prayer,
 Come, come, come, Come to the Sab-bath school, Hark! dont you hear the bell?

It is our teacher's rule, So has - ten ev - ery one, So has - ten ev - ery one.
 We break our teacher's rule, So has - ten, has - ten there, So has - ten, has - ten there.
 I will not break the rule, So lingering child fare - well, So lingering child fare - well.

THERE IS JOY FOR YOU.

Words by Mrs. M. A. KIDDER.

S. J. VAIL. By Permission.

1. Oh! let not your hearts be troubled, Neither let them be a - fraid, For be - hold the bridegroom
 2. Let me drink sweet draughts of mer - cy, From the fountain flow - ing free, Let me drink and live for -
 3. Tell me not ye wear - y lad - en, There is naught but sor - row here, For the Lord has sent his

4. Keep your lamps well trimmed and burning, And the wedding garments on, For there's none that know the
CHORUS.

com - eth, In his wed - ding robes ar - rayed, There is joy for the ran - somed, There is
 ev - er, Where my Sa - viour I may sec. There is joy for the ran - somed, There is
 an - gels, And his cho - sen need not fear, There is joy for the ran - somed, There is

mo - ment of the com - ing of the Son, There is joy for the ran - somed, There is

joy for the ransomed, There is joy for the ran - somed, There is joy for you.

J. H. ROSECRANS.

1. We'll not give up the Bi - ble, God's ho - ly book of truth, The blessed staff of hoa - ry age, The
 2. We'll not give up the Bi - ble, For pleas - ure or for pain, We'll buy the truth and sell it not, For
 3. We'll not give up the Bi - ble, But spread it far and wide, Un - til its sav - ing voice be heard, Be -

guide of ear - ly youth, The sun that sheds a glorious light, O'er ev' - ry drea - ry road, The
 all that we might gain, Though man should try to take our prize By guile or cru - el might, We'll
 - yond the roll - ing tide, Till all shall know his gra - cious power, And with one voice and heart, Re -

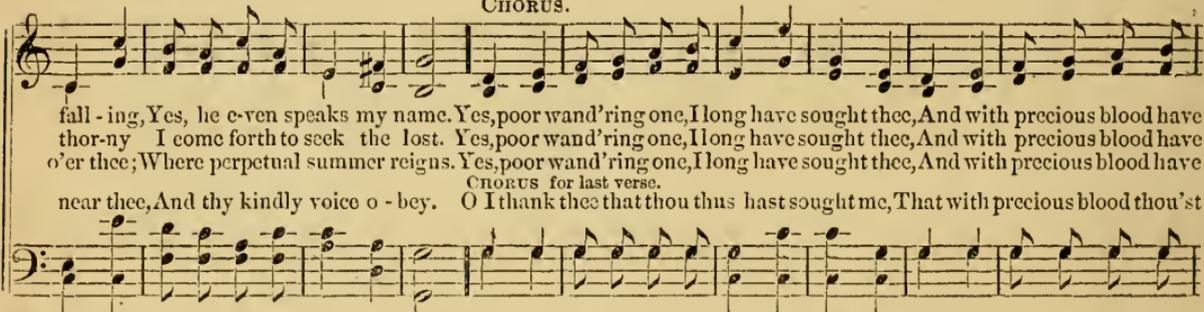
voice that speaks a Saviour's love, And calls us home to God, The voice that speak a Saviour's love, And calls us home to God.
 suf - fer all that man can do, And God defend the right, We'll suf - fer all that man can do, And God de - fend the right.
 solved that from God's sa - cred word, We'll never, ne - ver part, Resolved that from God's sa - cred word, We'll ne - ver, ne - ver part.

Words and Music by GEORGE H. SPRING.



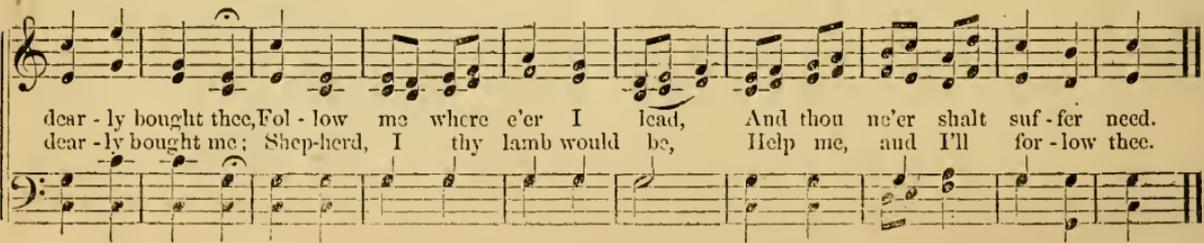
1. Hark! the gen-tle Shepherd now is call-ing, Calling to each ten-der lamb, On my ear his ac-cents kind are
 2. From the bright, the blessed fields of glo-ry, Ne'er by hurtful crea-ture crossed, O-ver mountains rugged, rough and
 3. I will lead thee to those fields of glo-ry, To those bright and blissful plains, Where no want or pain shall e'er come
 4. Gentle Shepherd, I re-joice to hear thee, But can ne'er thy love re-pay, Yet I henceforth fain would follow

CHORUS.



fall-ing, Yes, he e-ven speaks my name. Yes, poor wand'ring one, I long have sought thee, And with precious blood have
 thor-ny I come forth to seek the lost. Yes, poor wand'ring one, I long have sought thee, And with precious blood have
 o'er thee; Where perpetual summer reigns. Yes, poor wand'ring one, I long have sought thee, And with precious blood have
 near thee, And thy kindly voice o-bey. O I thank thee that thou thus hast sought me, That with precious blood thou'st

CHORUS for last verse.



dear-ly bought thee, Fol-low me where e'er I lead, And thou ne'er shalt suf-fer need.
 dear-ly bought me; Shep-herd, I thy lamb would be, Help me, and I'll for-low thee.

J. H. TENNEY.

1. Lord, I hear the showers of bless-ings Thou art scatt'ring full and free, Showers the thirs-ty land re -
 2. Pass me not, O God my Fa-ther, Sin-ful though my heart may be, Nev-er leave me, but the

CHORUS.

fresh-ing, Let some drop-pings fall on me. E-ven me, E-ven me, Let some
 rath-er, Let thy mer-cy light on me. E-ven me, E-ven me, Let thy

E-ven me. E-ven me.

droppings fall on me. E-ven me, E-ven me. Let some droppings fall on me.
 mer-cy, fall on me. E-ven me, E-ven me. Let some droppings fall on me.

E-ven me, E-ven me.

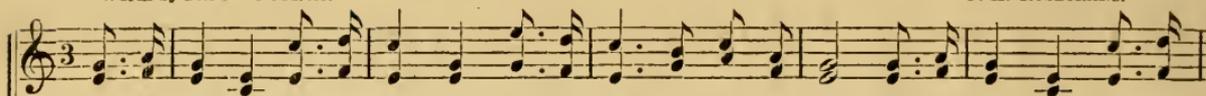
3. Pass me not, O gracious Saviour!
 Let me live and cling to thee;
 Fain I'm longing for thy favor;
 Whils't thou'rt calling, O call me! **CHO.**
4. Pass me not, O mighty spirit!
 Thou canst make the blind to see;
 Witnesses of Jesus' merit!
 Speak some word of pow'r to me. **CHO.**
5. Love of God so pure and changeless;
 Blood of Christ—so rich, so free;
 Grace of God—so strong and boundless,
 Magnify it all in me! **CHO.**

COME TO JESUS.

"Draw nigh to God, and he will draw nigh to thee."

Words by FANNY CHURCH.

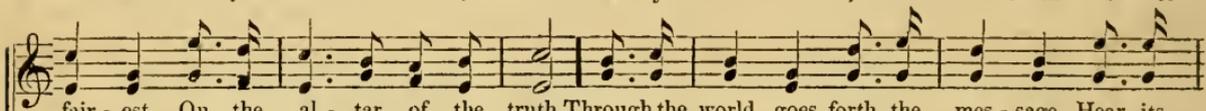
J. H. ROSECRANS.



1. Come to Je - sus: has - ten to him, In the dawn - ing of your youth, Give of life the pur - est,
 2. Low - ly kneel with sol - emn feel - ing, Join in ear - nest, heartfelt prayer; Christ in love bends low to



3. Trust him till your work is fin - ished, Trust him till your life is done; Ten - der love will ev - er



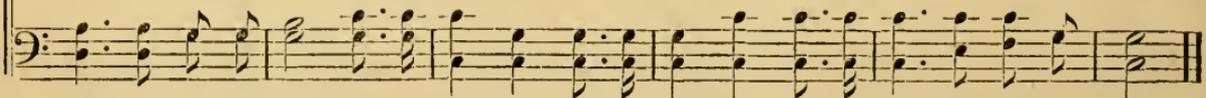
fair - est, On the al - tar of the truth, Through the world goes forth the mes - sage, Hear its
 lis - ten; He will light - en ev' - ry care. When your hearts are peaceful, hap - py, Then to



guard you, Grace of Christ, the sin - less one. Come to Je - sus, has - ten to him, In the



ac - cents sweet and kind, "Ask: to you, it shall be giv - en, They that ear - ly seek shall find."
 Him give grate - ful praise, When the storms and tem - pest gath - er, Un - to him your pleadings raise.



dawn - ing of your youth, Give of life the pur - est, fair - est, On the al - tar of the Truth.

WONT YOU VOLUNTEER.

45

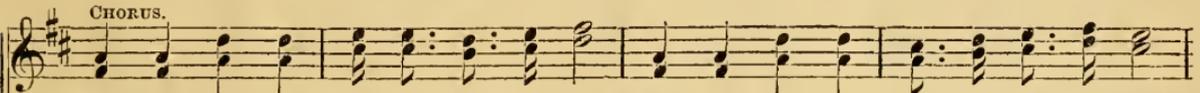
Words and Music by Rev. A. A. GRALEY.



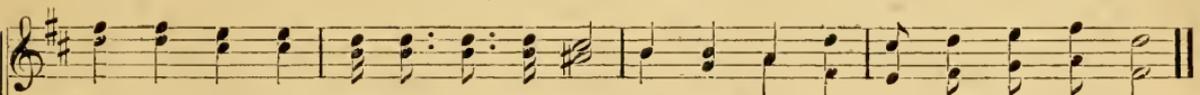
1. Come boys, Come girls, wont you vol - un - teer, If you'd reign in heaven a - bove, you must bat - tle here
Say not, Say not we are weak and few, On - ly bat - tle for the right, God will strengthen you.
2. Come boys, Come girls, wont you vol - un - teer, Youthful sol - diers of the cross to our ranks re - pair.
List not, List not to the world and sin, Turn a - way from foes without, and from foes with - in.
3. Come boys, Come girls, wont you vol - un - teer, Je - sus bought you with his blood, how can you for - bear,
Sin - ful, dy - ing, to your help he flew, Wont you love and live for him who has died for you.
4. Come boys, Come girls, wont you vol - un - teer, Soon the vic - tory shall be yours, if you per - se - vere,
Sing - ing, shin - ing on a heavenly throne, You shall strike a harp of gold, and wear a golden crown.



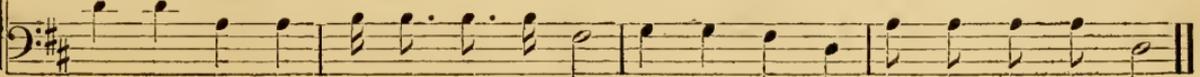
CHORUS.



March on, march on, sing - ing as you go, March on, March on, do not fear the foe,



March on, March on, singing as you go, March on, March on, do not fear the foe.



* From "Happy Voices," by per.

1. God is in heav - en, can he hear A fee - ble prayer like mine, Yes, lit - tle child, thou
 2. God is in heav - en, would he know, If I should tell a lie? Yes, if thou saidst it
 3. God is in heav - en, can I go To thank him for his care? Not yet, but love him

needst not fear, He lis - ten - eth to thine. God is in heav - en, can he see, When
 ver - y low, He'd bear it in the sky. God is in heav - en, does he care, Or
 here be - low, And he will see it there. God is in heav - en, may I pray, To

I am do - ing wrong, Yes, that he can, he looks at thee, All day and all night long.
 is he good to me? Yes, all thou hast to eat or wear, 'Tis God that giv - eth thee,
 go there when I die? Yes, love, be good, and then one day, He'll call thee to the sky.

“THE LEGIONS OF THE CROSS.”

Words by FANNY CHURCH.

P. BEST.

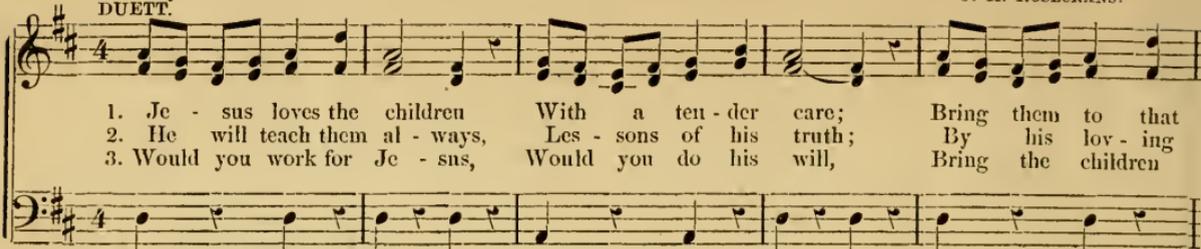
1. Hark, the tread of count-less foot-steps, March-ing on to Zi-on's gate,
 To the fair and shin-ing ci-ty, Where the watch-ing An-gels wait,
 2. See the le-gions march-ing on-ward, See the conquer-ing palms they wave,
 On-ward, up-ward pass-ing ev-er, To the land be-yond the grave.
 3. Thousand voi-ces join the cho-rus, In a nu-sic sweet and strong,
 Theme of which I nev-er wea-ry, This the bur-den of their song;

Wait to wreath their brows with gar-lands; Wait to lead them to the
 See the smiles of hap-py greet-ing, See the light that fills their
 “Un-to him who so hath loved us, Suffered death and rose a-

throne, Where the thou-sand hosts of Heav-en Bow be-fore the Migh-ty One.
 eyes, Hear their words of cheer and com-fort, Hear their heart-felt an-thems rise.
 gain, Be the King-dom and the glo-ry, Now and ev-er more. A-men.”

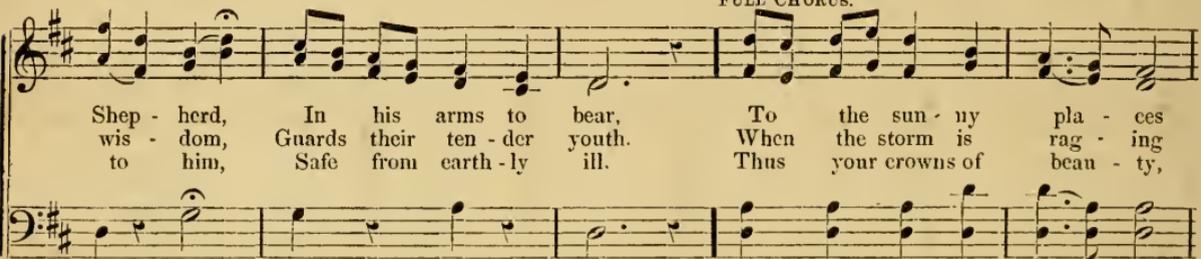
Words by Mrs. A. L. DAVISON.
DUETT.

J. H. ROSECRANS.



1. Je - sus loves the children With a ten - der care; Bring them to that
2. He will teach them al - ways, Les - sons of his truth; By his lov - ing
3. Would you work for Je - sus, Would you do his will, Bring the children

FULL CHORUS.



Shep - herd, In his arms to bear, To the sun - ny pla - ces
wis - dom, Guards their ten - der youth. When the storm is rag - ing
to him, Safe from earth - ly ill. Thus your crowns of bean - ty,



He will lead their feet, By the flow - ing riv - er, With their wa - ters sweet.
Wild - ly o'er the plain, He will keep them safe - ly, Till 'tis clear a - gain.
You shall win at last, When life's toil - some jour - ney Shall be o - ver - passed.

NOT WITH THE MULTITUDE.

49

From "Chapel Melodies," by per. of BIGLOW & MAIN.

REV. R. LOWRY.

1. It is not with the mul - ti - tude, I feel my heart revive ; }
 It is not with the gid - dy throng, My soul is kept a - live. } 'Tis in the si - lent, sacred hour, When
 2. It is not with the mul - ti - tude, I hear the still small voice, }
 Which whis - pers mes - sa - ges of love, And bids my heart rejoice ; } Oh, no, 'tis when withdrawn from earth, And
 3. It is not with the mul - ti - tude, My sweetest joys a - rise ; }
 Not e - ven with the saints on earth, Tho' bound by sacred ties. } The fel - low - ship of saints is sweet, But

none but God is near, My heart is filled with sa - cred love, And rev - er - en - tial fear.
 ev' - ry earth - bound tie, I hear Thy kind pa - ren - tal voice, And Ab - ba Fa - ther cry.
 sweet - er, bet - ter far, Is fel - low - ship with Christ my Lord, The bright and Morning Star.

CHORUS.

Not with the mul - ti - tude, Not with the multitude ; No place is so sweet as the mercy seat, Where none but God is near.

Words and Music by GEORGE H. SPRING.

1. My times are in Thy hand, How precious is the thought, No
 2. Se - rene my soul may dwell In this a - bode of clay, While

change can but by thy command, Come o'er my earth - ly lot.
 Thou who do - est all things well, Ap - point - est here my stay.

3. If sunny, peaceful days
 Of health and joy are mine,
 In these my thankful heart will crave
 Tokens of love Divine.
4. If adverse changes come,
 And tempests round me beat,
 The thought that thou doest rule the storm,
 Will then be doubly sweet.

5. No needless grief or pain,
 Thou'lt cause me here to know,
 Yet loving discipline may wean
 My heart from things below.
6. Should such to me be sent,
 Cheerful I'll kiss the rod,
 And think, as fails this tenement,
 Of dwelling with my God.

Words by FANNY CHURCH.

J. H. TENNEY.

1. Speak ev - er gent - ly, lest some word That you might think was scarcely heard, Some ten - der heart should
2. If friends or schoolmates wander far From God, from truth, and from the right, Let love a - lone shine

CHORUS.

deep - ly grieve, And mem - o - ries of an - guish leave. Speak gent - ly, speak gent - ly, Our
as the star That leads them back in - to the light. Chorus.

Lord was al - ways kind; Speak gent - ly, speak gent - ly, If you would mer - cy find.

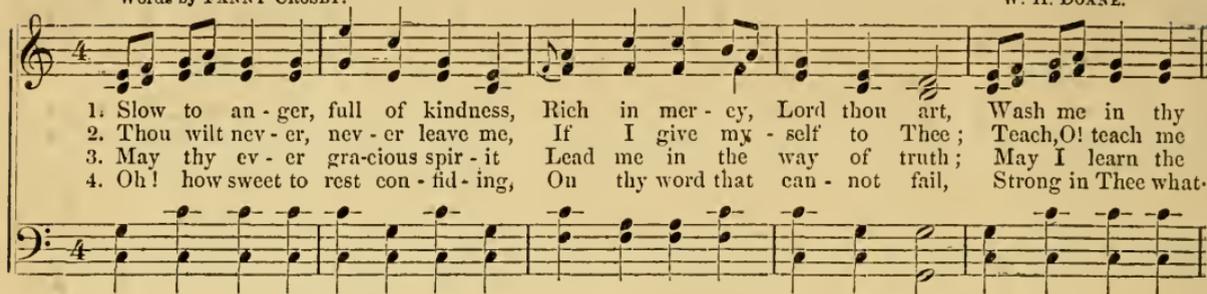
3. God only knows how many hearts
Harsh words have crushed with grief and pain;
How oft the tears of anguish starts
For broken life, for wearied brain.
Chorus.

4. Oh, then be merciful to all!
Be loving, tender, kind, and true:
Lift up sad hearts from grief's dark thrall,
'Tis thus that you Christ's work may do.
Chorus.

"The Lord is gracious, and full of compassion. Slow to anger, and of great mercy."

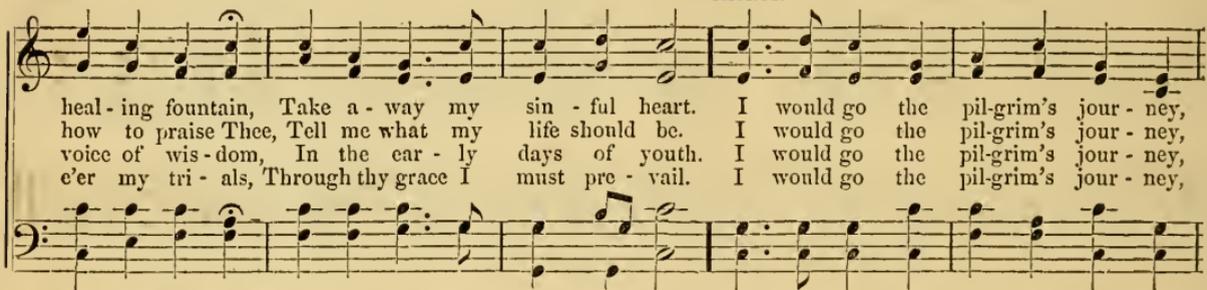
Words by FANNY CROSBY.

W. H. DOANE.



1. Slow to an - ger, full of kindness, Rich in mer - cy, Lord thou art, Wash me in thy
 2. Thou wilt nev - er, nev - er leave me, If I give my - self to Thee; Teach, O! teach me
 3. May thy ev - er gra - cious spir - it Lead me in the way of truth; May I learn the
 4. Oh! how sweet to rest con - fid - ing, On thy word that can - not fail, Strong in Thee what.

CHORUS.



heal - ing fountain, Take a - way my sin - ful heart. I would go the pil - grim's jour - ney,
 how to praise Thee, Tell me what my life should be. I would go the pil - grim's jour - ney,
 voice of wis - dom, In the ear - ly days of youth. I would go the pil - grim's jour - ney,
 e'er my tri - als, Through thy grace I must pre - vail. I would go the pil - grim's jour - ney,



On - ward to the promised land; I would reach the gold - en ci - ty, There to join the an - gel band.

* From "The Silver Spray," by permission.

Arranged by J. H. R.



1. To leave my dear friends, and with neighbors to part, And go from my home it af-fects not my heart, Like the thought of ab-
2. Sweet bow-er where the pine and the pop-lar have spread, And wo-ven their branches a roof o'er my head, How oft have I



sent-ing my-self for a day From that bless'd re-treat where I've cho-sen to pray, I've cho-sen to pray.
knelt on the ev-er-green there, And poured out my soul to my Sa-viour in prayer, my Sa-viour in prayer.



3. The early shrill notes of a loved nightingale
That dwelt in my bower, I observed as my bell
To call me to duty, while birds in the air
Sung anthems of praise as I went to prayer.

5. How sweet were the zephyrs perfumed with the pine,
The ivy, the balsam, the wild eglantine;
But sweeter, oh, sweeter, superlative were
The joys that I tasted in answer to prayer.

4. 'Twas under the covert of that pleasant grove
That Jesus was pleased my guilt to remove,
Presented himself as the only true way
Of life and salvation, and taught me to pray.

6. For Jesus, my Saviour, oft deigned to meet,
And bless with his presence my humble retreat,
Oft filled me with rapture and blessedness there,
Inditing in heaven's own language my prayer.

1. Lit - tle trav - lers Zi - on - ward, Each one enter - ing in - to rest, In the king - dom of your
 2. Who are they whose lit - tle feet, Pac - ing life's dark jour - ney through, Now have reached that heavenly
 3. All our earth - ly jour - ney past, Ev' - ry tear and pain gone by, Here to - geth - er meet at

Lord, In the man - sions of the blest ; There to wel - come Je - sus waits, Gives the
 seat, They had ev - er kept in view. "I from Greenland's fro - zen land," "I from
 last, At the por - tals of the sky. Each the wel - come "Come" a - waits, Conquerors

crowns his followers win, Lift your heads, ye gold - en gates, Let the lit - tle trav - lers in.
 In - dias' sul - try strand," "I from Afric's bar - ren sand," "I from isl - ands of the main."
 o - ver death and sin, Lift your heads, ye gold - en gates, Let the lit - tle trav - lers in.

LIGHTS ALONG THE SHORE.*

53

Words by JOSEPHINE POLLARD.

E. ROBERTS.

1. There are lights by the shore of that country, Where my bark amid perils I steer, And they ev - er grow brighter and
 2. There are lights by the shore as we journey, As we float down the river of time, All the days of our pil-grim - age
 3. O they tell us of a hope that will cheer us In the midst of our sorrows and cares, When the lamp on our vessel burns
 4. Then forget not to keep your lights shining ; O Christian, be earnest and true, For a soul on life's o - cean may

CHORUS.

bright - er As that glorious ha - ven I near. Oh, there's lights along the shore That never grow dim, Never, never grow
 bright - ten, With a ra - dian - ce tru - ly sublime. Oh, there's lights along the shore That never grow dim, Never, never grow
 dim - ly, We watch for the glimmer of their's. Oh, there's lights along the shore That never grow dim, Never, never grow
 per - ish, May sink in the waves but for you. Oh, there's lights along the shore That never grow dim, Never, never grow

dim, Are the souls that are aflame With the love of Jesus' name, And they guide us, yes they guide us un - to him.

* From "The Tonart," by per.

Words by Rev. E. G. Taylor.*

A. ROSECRANS.

DUETT.

1. There's a beau - ti - ful sto - ry the Scrip - tures tell, Of Je - sus our Lord, as he sat on the well, In the
 2. Oh, sweet were the wa - ters which came from the well, Where the Saviour sat down, as the Scrip - tures tell, But
 3. Of Je - sus, our Master, who sat on the well, And taught this poor woman, thy sto - ry we'll tell To

ci - ty of Sy - char, and taught his sweet law To a wo - man who came there the wa - ter to draw. She
 sweet - er and dear - er and pur - er are they Which flow from the wells of sal - va - tion to - day ; For
 all who will lis - ten, how free Thou dost give Sal - va - tion's bright waters to all who will live. And

knew not the stranger, nor e - ven could think 'Twas Je - sus, who said to her, "Give me to drink ;"
 Jesus declared, as he sat on the brink Of the well of Sa - ma - ria, "Who - ev - er shall drink
 grant that, like her's, our pe - ti - tion may be -- "Lord, give us this wa - ter, so sweet, and so free,"

* Words from the "Sunday School Teacher," by per.

JESUS AT THE WELL. Concluded.

But quick-ly she learned it was Christ—it was He who gives of the wa - ter of life so free.
Of the wa - ter that I for the world have in store, A well have in him, and thirst never more.”
That wells of sal - va - tion may in us be found, To spring up to life, and ev - er a - bound.

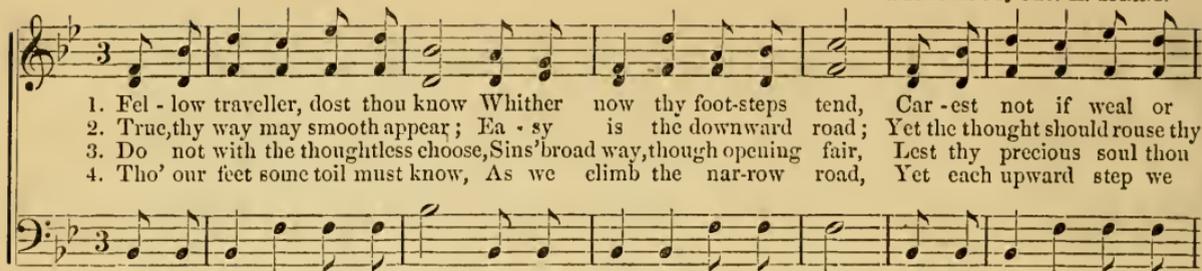
CHORUS.

The wa - ter of life, so sweet, so free, Is flow - ing for all, for

you, for me; And Christ is the giv - er, the Scriptures tell, Our Lord who sat on Ja - cob's well.

HASTEN TO THE NARROW GATE.

Words and Music by GEO. H. SPRING.

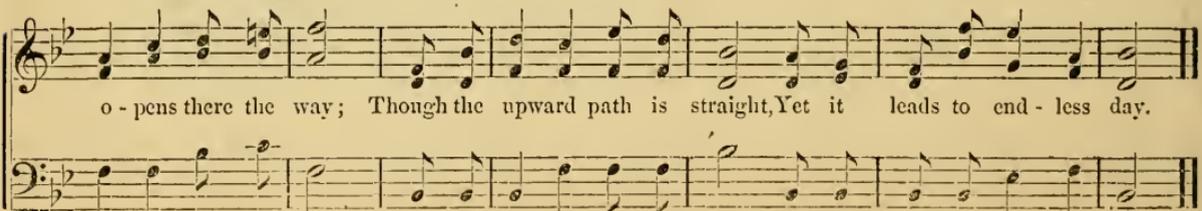


1. Fel - low traveller, dost thou know Whither now thy foot-steps tend, Car - est not if weal or
 2. True, thy way may smooth appear; Ea - sy is the downward road; Yet the thought should rouse thy
 3. Do not with the thoughtless choose, Sins' broad way, though opening fair, Lest thy precious soul thou
 4. Tho' our feet some toil must know, As we climb the nar-row road, Yet each upward step we

CHORUS.



woe, Waits thee at thy jour - ney's end. Has - ten to the nar - row gate, Je - sus
 fear, That it leads the soul from God. Has - ten to the nar - row gate, Je - sus
 lose In the gulf of dark des - pair. Has - ten to the nar - row gate, Je - sus
 go, Brings us near - er Heaven and God. Has - ten to the nar - row gate, Je - sus



o - pens there the way; Though the upward path is straight, Yet it leads to end - less day.

Words and Music by Rev. A. A. GRALFY.



1. The val-leys and the mountains, The wood-land and the plain, The riv-ers and the foun-tains, The sunshine and the rain,
 2. And shall the voice of na-ture Thus glo-ri-fy its King, And man, the no-ble crea-ture, No grateful tribute bring.
 3. The word of life he gave us, To guide us to the sky, That he might just-ly save us, He sent his Son to die.
 4. Then train your youthful voi-ces To hymn his praise above, For he who here re-joi-ces In Jesus' dy-ing love,



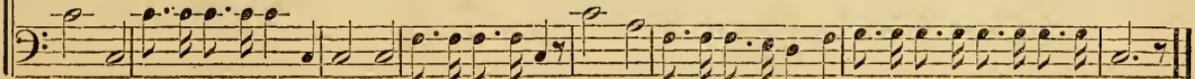
The stars that shine above us, The flowers that deck the sod, Proclaim aloud the glo-ry of my God.
 Shall mer-cy strew his pathway, And all the sen-ses please, And man withhold the sac-ri-fice of praise.
 To die in shame and anguish, To die a sac-ri-fice, To save us from the death that never dies.
 A-round his throne in glo-ry, Shall all his love proclaim, And sing the song of Mo-ses and the Lamb.



CHORUS



Prais-es, ho-ly ad-o-ra-tion, Praises to the God above, Praises thro' the wide creation, Sound aloud his greatness and his love.
 Praise him ye that live for-ey-er, Praise him ev-ry heart and voice: Praise him, he's the glorious giver, Praise him in your sorrows and your joys.
 Praise him, praise him for salvation, Praise him, praise him for his Son: Praise him every tribe and nation, Praise him for the battle he has won.
 Praise him, praise the eternal Father. Praise him, praise the eternal Son: Praise him, praise the Three together, Father, Son and Spirit, Three in one.



* From "Happy Voices," by per.

Words by J. C. JOHNSON.

A. N. JOHNSON.

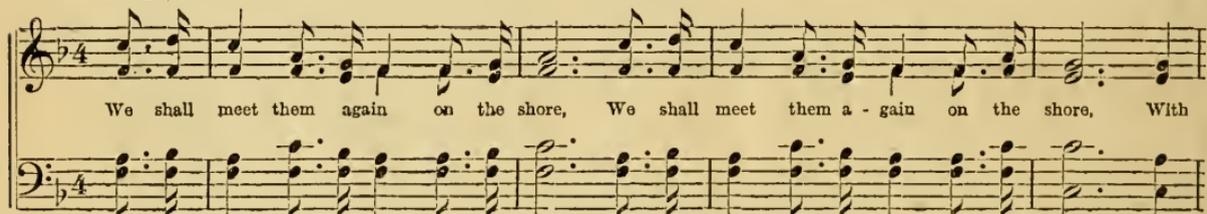


1. Ma - ny sweet children have lived and died, We said "Good-bye" at the river side; They dipped their feet in the glid - ing stream,
 2. Ma - ny dear children we know do stand, And tune their harps in the Better Land, Their lit - tle hands from each gold - en string,



And faded a - way like a love - ly dream, And faded a - way like a love - ly dream.
 Bring mu - sic sweet while the an - gels sing, Bring mu - sic sweet while the an - gels sing.

CHORUS.



We shall meet them again on the shore, We shall meet them a - gain on the shore, With



fair - er face, and an - gel grace, Each loved one will wel - oome us there.

* From the "Allegany Collection," by per.

We shall meet them again on the shore, Where the fields are ev - er - more fair, When our

days have fled, and our brief lives o'er, We shall meet them, and part no more.

3.

They used to mourn when the children died,
 Before King Jesus was crucified ;
 The cross, with bright, unchanging beam,
 Now lights all the way o'er the misty stream.

4.

Many loved children we know do stand,
 Tuning their harps in the Better Land.
 Their little hands from each sounding string,
 Bring music sweet while the angels sing.

W. ROSECRANS.

1. Depth of mer - cy, can there be, Mer - cy still re - served for me; }
 Can my God His wrath for - bear, Me, the chief of sinners spare. }

2. I have long with - stood His grace; Long pro - voked Him to His face; }
 Would not heark - en to His calls, Grieved Him by a thousand falls. }

CHORUS.

Repeat soft.

God is love, I know, I feel; Je - sus weeps, and loves me still.

3.

Kindled His relentings are,
 Me, He now delights to spare;
 Cries, how shall I give thee up?
 Lets the lifted thunder drop.

4.

There for me the Saviour stands,
 Shows his wounds, and spreads his hands;
 God is love, I know, I feel,
 Jesus weeps, and loves me still.

Words by FANNY CHURCH.

H. H. PENDLETON.



1. The years are passing swiftly; Each one is full of graves, But ma-ny wea-ry spirits The love of Je-sus saves.
 2. A day shall dawn in beauty On ev-'ry waiting heart, When those who love for Jesus, Shall meet no more to part.



REFRAIN.



Meet me in Heaven, meet me in Heaven, We shall be hap - py there ; Meet me in Heaven, meet me in Heaven, The Saviour's love to share.



3.

Then shall we know no sorrow ;
 Ours shall be perfect rest ;
 Ours shall be bliss unailing, —
 A life among the blest.

4.

Across the gentle sunlight
 No shadows ever fall ;
 There sounds no wail of anguish,
 'Tis joy and peace to all.

Words by FANNY CROSBY.

W. H. DOANE.

1. We are a band of mer - ry chil - dren, Full of glee, full of glee, Like the spring time

The first system of musical notation consists of a treble and bass staff in 4/4 time. The treble staff contains the melody with lyrics underneath. The bass staff provides a harmonic accompaniment. The key signature has one flat (B-flat).

in its beau - ty, Glad are we, glad are we. Bright is the bu - sy world a - round us,

The second system continues the melody and accompaniment. The treble staff has lyrics underneath. The bass staff continues the harmonic accompaniment.

Bright with flow'rs, bright with flow'rs, Smiles from the sunny vale a - bove us, Come with the hours, Comewith the hours.

The third system concludes the piece. The treble staff has lyrics underneath. The bass staff continues the harmonic accompaniment.

* From "The Silver Spray," by per.

CHORUS.

We are a band of mer-ry, mer-ry chil-dren, While to the Sun-day school we cling,

We are a band of mer-ry, mer-ry chil-dren, Tried and true, tried and true.

2.

Happy am I, the bird is singing,
 Wild and free, wild and free,
 While to the song with hearts we echo,
 So are we, so are we.
 O! there is joy in every blossom,
 We may share, we may share,
 While we adore the hand that made it,
 Pure and fair, pure and fair.

3.

Happy am I, the wind is sighing,
 Thro' the shade, thro' the shade,
 Sweet is my home, the daisy murmurs,
 In the glade, in the glade.
 Thus we can say in days of childhood,
 Full of glee, full of glee,
 Blending our hearts with nature's voices,
 Blest are we, blest are we.

1. Give glo - ry to God in the high - est, give praise Ye noble, ye mighty, with joyful accord, All wise are his counsels, all
 2. At the voice of the Lord the tall ce - dars are bowed, And tow - ers from their base in - to ruin are hurled, The voice of the Lord,
 3. Give glo - ry to God in the high - est, give praise Ye noble, ye mighty, with joyful accord, All wise are his counsels, all

per - fect his ways, In the beau - ty of ho - li - ness, wor - ship the Lord. The voice of the Lord on the ocean is known, The
 from the dark bosomed cloud Dis - se - vers the lightning in flames o'er the world. The voice of the Lord thro' the calm of the wood, A -
 per - fect his ways, In the beau - ty of ho - li - ness, wor - ship the Lord. The Lord is the strength of his pee - ple; the Lord Gives

God of e - ter - ni - ty thunders abroad; The voice of the Lord from the depth of his throne, Is ter - ror and power—all nature is awed.
 wakens its echoes, strikes light thro' its caves, The Lord sitteth King on the turbulent flood, The winds are his servants—his servants the waves.
 health to his chosen, and peace evermore; Then thro' to his temple, his glo - ry record; But, oh, when he speaketh, in silence adore.

SABBATH MORNING.

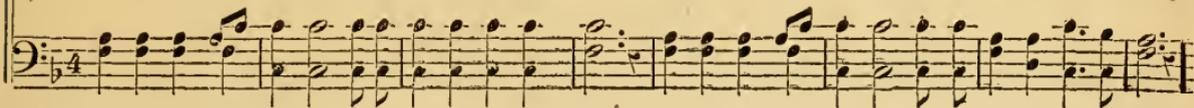
67

Words by Mrs. A. L. DAVISON.

J. H. ROSECRANS.



1. Fair and bright the morning Of the holy Sab - bath day ; Clear and sweet bells tolling, Call us on our pleasant way.
 2. Past is all the toiling Of the long and weary week, In thy sa - cred stillness, Blessings of our Lord we seek.



CHORUS.



Beau - ti - ful Sabbath morning, Full of the lessons of life ; Robed in thy bright adorning, Stilled is earthly strife.



3.

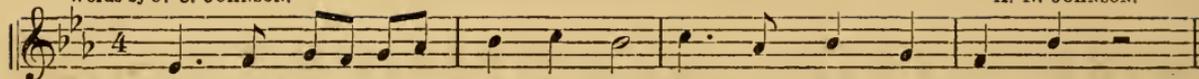
Blessings freely flowing
 From his ever plenteous grace ;
 When we kneeling lowly,
 See the shining of his face.

4.

In His house most holy,
 Sweet the sacred teachings given,
 Leading us rejoicing
 To eternal rest in heaven.

Words by J. C. JOHNSON.

A. N. JOHNSON.



1. Don't you hear the an - gels sing By the shin - ing riv - er?



Lil - ies white and ro - ses bring,—These are ours for - - ev - er.

CHORUS.



These are in the bet - ter land, There with rapture we shall stand; Crown'd with flow'rs immortal, rare,—These are ours forever.



2.

Don't you hear the waters flow
In the shining river?
E'er abundant, crystal, clear,—
These are ours forever.

3.

Don't you hear the angels sing
By the shining river?
Song and harp, and golden crown,—
These are ours forever.

Cho.—Softly past the verdant shore,
Glide the billows evermore,—
Shore and crystal wave we view,
These are ours forever.

Cho.—Oh, that fragrant, happy land,
There with rapture we shall stand;
Flowers and stream, and crown and harp,—
These are ours forever.

* From the "Allegany Collection," by per.

I LONG TO BE LIKE JESUS.

69

M. V. B. HAGER.

1. I lay my sins on Je - sus, The spot - less Lamb of God; He bears them all, and
 2. I bring my guilt to Je - sus, To wash my crim - son stains; White in his blood most
 3. I lay my wants on Je - sus: All full - ness dwells in him; He heal - eth my dis -
 4. I lay my griefs on Je - sus, My bur - dens and my cares; He from them all re -

CHORUS.

frees us, From the ac - curs - ed load. I long to be like Je - sus,
 pre - cious, Till not a spot re - mains. I long to be like Je - sus,
 eas - es, He doth my soul re - deem, I long to be like Je - sus,
 leas - es, He all my sor - row shares, I long to be like Je - sus,

Meek, lov - ing, Lowly and mild— I long to be like Je - sus, The Father's on - ly child.

Words by CALLENE FISK.

W. ROSECRANS.

1. O wondrous sto - ry of the Lord, It thrills our hearts with love; That Je - sus came to
 2. In hu - man form he deigned to dwell, To raise our fal - len race; And shed a - bout his
 3. The an - gels sang, and men rejoiced, In hope of end - less bliss, And hailed the star of
 4. It shines to - day to guide us on, Thro' earth - ly storms to him, The pole - star for the

CHORUS.

res - cue man, And left his throne a - bove. Help me, dear Sav - iour, thee to own, and
 man - ger wide, The brightness of his grace. Help me, dear Sav - iour, thee to own, and
 Beth - le - hem, The pledge of love, and peace. Help me, dear Sav - iour, thee to own, and
 sin - ner's bark, Whose light is nev - er dim. Help me, dear Sav - iour, thee to own, and

ev - er faith - ful be; And when thou sit - test on thy throne, Dear Lord re - mem - ber me.

* Words from the "Sunday School Advocate," by per.

SINGING OF JESUS.

71

Words by FANNY CHURCH.

E. GROENENDYKE.

1. The sweet-est mu - sic mor - tals hear, Are children's voic - es glad and clear, How pure and sweet the
 2. In childhood's pleas - ant sum - mer day, Then learn to walk the nar - row way, At home or 'neath the
 3. Be ev - er gen - tle, kind and true, 'Tis this the Sav - iour asks of you, In all your deeds be

CHORUS.

hap - py song, Be - fore their hearts are hard with wrong, Sing - ing of Je - sus, hap - py band.
 qui - et rule Of this our much loved Sun - day School. Sing - ing of Je - sus, hap - py band.
 ev - er mild, For Je - sus loves the gen - tle child. Sing - ing of Je - sus, hap - py band.

Sing - ing of Heav - en's shi - ning strand, Of such my king - dom, Christ has said, Dear blessings on the child - ish head.

Words by FANNY CHURCH.
FULL CHORUS.

J. H. ROSECRANS.

1. Hail, all hail, this glad new year, Ours a happy throng, Ours a happy throng,
Schoolmates, teachers welcome here, Join our heartfelt song, Join our heartfelt song

2. We are in its morning now, E'er its night shall come, E'er its night shall come,
We may pass from earth a - way, To our last long home, To our last, long home

SOLO.

Bright New Year, we welcome thee, With our voices glad and free, With our voices glad and free.
May we live for Christ and right, Meet to - geth - er in the light, Meet to - geth - er in the light.

3

4

May our guide through all this year,
Be the golden rule;
And the loving words of Christ,
Learned at Sabbath school.
||: Living unto Jesus near,
'Till we at his throne appear. :||

But should death our young hearts chill,
E'er the year shall end,
May we all go home to Christ,
To the "Children's Friend."
||: Tenderly he'll guide our feet,
Love of Jesus, O how sweet! :||

THE HILL OF ZION.

78

Words by FANNY CHURCH.

A. ROSECRANS.

1. The Hill of Zi - on ri - ses high Be - fore us as we stand, And view that straight but
 2. The way seems long, and oft times drear, But on - ward is the cry, We'll not turn back, what -
 3. A strength up - holds that's not our own : It comes from one di - vine ; He trod the way long
 4. His foot - steps marked in sin - less blood. He bids us fol - low on ; So fal - ter not, we

CHORUS.

nar - row way That leads to Ca - naan's land. We're climb - ing, climb - ing, still Through
 ev - er comes, We're bound to do or die. We're climb - ing, climb - ing, still Through
 years gone by, He left us for a sign, - We're climb - ing, climb - ing, still Through
 soon shall reach The home where he has gone. We're climb - ing, climb - ing, still Through

ev' - ry good or ill ; We're climb - ing, climb - ing still Fair Zi - on's Hill.

Marching time.

1. They are sow - ing their seed in the day - light fair, They are sow - ing seed in the noon - day's glare; They are
 2. They are sow - ing their seed of word and deed, Which the cold know not, nor the care - less heed, O! the
 3. Some are sow - ing the seed of no - ble deed, With a sleep - less watch, and an earnest heed, With a

sow - ing seed in the soft twilight; They are sow - ing their seed in the sol - emn night.
 gen - tle word and the kind - est deed That have blest the sad heart in its sor - est need.
 cense - less hand in the earth they sow, And the fields are all white - ning where'er they go.

CHORUS.

What shall the harvest be? What shall the harvest be? What shall the harvest be? What shall the harvest be?
 Sweet shall the harvest be, Sweet shall the harvest be, Sweet shall the harvest be, Sweet shall the harvest be.
 Rich will the harvest be, Rich will the harvest be, Rich will the harvest be, Rich will the harvest be.

4

5

And there's many yet standing with idle hands ;
 Still they're scattering seed throughout the land,
 And some who are sowing the seeds of care,
 Which their soil long has borne, and it still must bear.

CHO. Sad will the harvest be.

Whether sown in the darkness, or sown in light,
 Whether sown in weakness, or sown in might,
 Whether sown in meekness, or sown in wrath,
 In the broadest highway, or the shadowy path,

CHO. Sure will the harvest be.

NEARER, MY GOD.

J. H. ROSECRANS.

1. Near - er, my God, to thee, Near - er to thee, E'en tho' it be a cross That rais - eth me,
 2. Tho' like a wan - der-er The sun goes down, Dark-ness be o - ver me, My rest a stone.
 3. There let the way ap - pear, Steps un - to heaven; All that thou send - est me In mer - cy given,
 4. Or, if on joy - ful wing, Cleaving the sky, Sun, moon, and stars for - got, Upward I fly,

Still all my song shall be, Near - er, my God, to thee, Near - er, my God, to thee, Near-er to thee.
 Yet in my dreams I'd be Near - er, my God, to thee, Near - er, my God, to thee, Near-er to thee.
 An-gels to beck - on me Near - er, my God, to thee, Near - er, my God, to thee, Near-er to thee.
 Still all my song shall be, Near - er, my God, to thee, Near - er, my God, to thee, Near-er to thee.

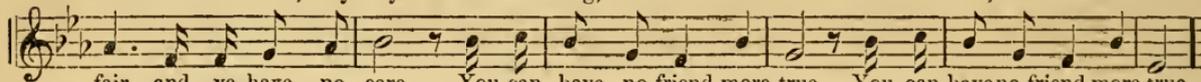
Words by J. C. JOHNSON.

A. N. JOHNSON.

SOLO.



1. Come un - to me at the morn - ing hour, While the world is fresh with dew, While life is
 2. Come un - to me in the sweet spring time, E're the flowers of youth are past, While no foes you
 3. Come un - to me at the morn - ing hour, With ac - cents of praise and prayer, Let your songs as
 4. Come un - to me at the eve - ning hour, E're sleep your sen - ses still, And bless the con -
 5. Come un - to me, ye youth - ful throng, No bet - ter time can be, Who lov - eth

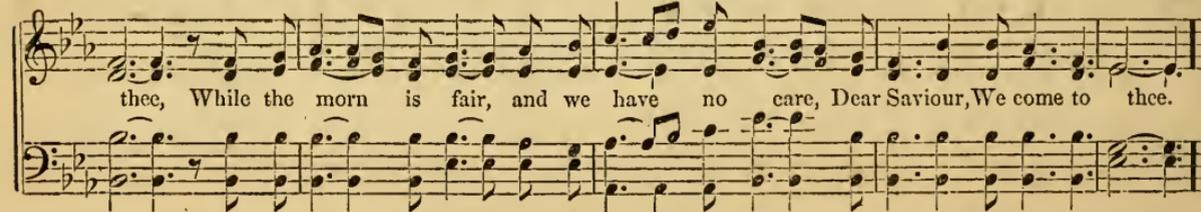


fair, and ye have no care, You can have no friend more true, You can have no friend more true.
 fear, and no days are drear, And the sky ne'er o - ver - cast, And the sky ne'er o - ver - cast.
 - cend, to your Heavenly Friend, Who hath you in his care, Who hath you in his care.
 - stant Heaven - ly Pow - er, And bow be - fore his will, And bow be - fore his will.
 me, and who trust - eth me. These shall my glo - ry see, These shall my glo - ry see.

CHORUS.



We come, We come in the days of youth, Dear Saviour, we come to



thee, While the morn is fair, and we have no care, Dear Saviour, We come to thee.

* From the "Allegany Collection," by per.

T. E. PERKINS.



1. Beau-ti-ful child with clustering hair, Twining the dai-sy white and fair; Turn from thy pastime, leave thy play,
2. Beau-ti-ful birds are on the wing, Beau-ti-ful notes of joy they sing; Waking the soul to praise and love,
3. Hap-py and bright the green-wood bowers, Merry and sweet the birds and flowers, Wea-ry of all thou soon will be,



Come from thy greenwood home away, Ten-der-ly steal-ing o'er the dell, List to its call, the Sabbath bell.
 Tell-ing of rest in heaven above. Beau-ti-ful child, with eyes so blue, Watching the fountain's sparkling hue.
 Come to the Sabbath-school with me; Beau-ti-ful hymns to God we sing, Joy-ful-ly there thy voice will ring.



REFRAIN.



Trip - ping, Trip - ping light and free, Come to the Sab - bath - school with - me.



* From the "Golden Promise," by per.

Mrs. A. L. DAVISON.

J. H. ROSECRANS.

1. O hark and hear the song, The echoes sweet pro - long, With clear and ten - der thrill, It
 Its mu - sic won - drous sweet, When voice and e - choes meet, To praise our ris - sen Lord, The
 2. To Christ our gra - cious King, We would some tribute bring, And He in love di - vine, Ae -
 And with the light of heaven, The Day - star God has given, He fills our hap - py hearts, With

1st time. 2nd. time. CHORUS.

ech - oes, ech - oes still. Je - sus hear! ev - er dear Sav - iour a - bove,
 glo - ries of His Word.
 - cepts the grate - ful sign. Je - sus hear! ev - er dear Sav - iour a - bove,
 joy that ne'er de - parts.

Echo. Echo.

Je - sus hear, ev - er dear Sav - iour a - bove, Loving, meek this we seek Heav'n and thy love, Loving, meek this we seek Heav'n and thy love.

With prayer and with song, Would we seek thy dear throne, That the love of our

Echo.

Lord, For our sins may a - tone, That the love of our Lord, For our sins may a - tone.

3

Behold Him as he stands,
 With tender loving hands,
 Divine in word and deed,
 He grants His children's need.
 The Father's well loved Son,
 The long, long suffering one,
 Who gives to all our guilt,
 Forgiveness' holy smile.

4

Then come, repeat your vows,
 Give him allegiance now;
 To Him the anthem rolls,
 Great Shepherd of our souls.
 By anguish sorely tried,
 By sinners crucified,
 But now our Lord, our King,
 To Him most worthy sing.

Words by FANNY CHURCH.

J. HOLDEN.

SOLO. CHORUS. SOLO.

1. Our home beyond for - ev - er fair, Beau - ti - ful world of peace; No sin or death can
 2. Our home beyond, the land of rest, Beau - ti - ful world of peace; In thee our souls are
 3. Our home beyond thy gates of light, Beau - ti - ful world of peace; Soon, soon will greet our

CHORUS. FULL CHORUS.

en - ter there, Beau - ti - ful world of peace. The tears of grief, the pangs of woe, Our
 ev - er blest, Beau - ti - ful world of peace. Dear Lord of love, we are in thee, From
 yearning sight, Beau - ti - ful world of peace. And soon our feet shall touch thy shore, To

hearts no more shall ev - er know; Our home be - yond, our home beyond, The beau - ti - ful world of peace.
 sin for - ev - er more set free. Our home be - yond, our home beyond, The beau - ti - ful world of peace.
 tread the ways of earth no more. Our home be - yond, our home beyond, The beau - ti - ful world of peace.

E. ROBERTS.

1. Shall we meet beyond the riv - er, Where the surges cease to roll, Where in all the bright for - ev - er, Sorrow ne'er shall press the soul,
 2. Shall we meet in that blest harbor, When our stormy voyage is o'er; Shall we meet and cast the anchor By the fair celestial shore?
 3. Shall we meet in yonder city, Where the towers of crystal shine, Where the walls are all of jasper, Built by workmanship divine,

CHORUS.

Far beyond this world of sorrow, On fair Canaan's peaceful shore, We shall meet, and with our Saviour Dwell in
 love for - ev - er more. We shall meet, and with our Saviour Dwell in love for - ev - er more.

4. Shall we meet with many a loved one
 That was torn from our embrace;
 Shall we listen to their voices,
 And behold them face to face?
5. Shall we meet with Christ our Saviour,
 When he comes to claim his own;
 Shall we know his blessed favor,
 - And behold him on his throne?

*From "The Tonart," by per.

Words by FANNY CHURCH.
BOYS.

E. GROENENDYKE.

GIRLS.

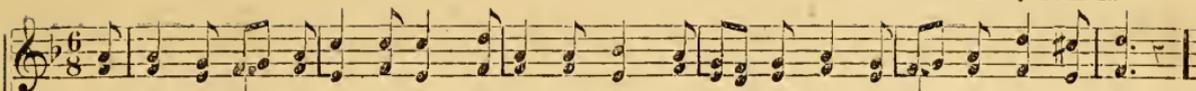
1. Pilgrims on the Heavenward journey, Tell us of the land you seek: 'Tis a coun - try whose great
2. Do you nev - er, nev - er wea - ry, Does your courage nev - er fail? No, For help di - vine is
3. Will you let us join your num - ber, Walk with you the way to Heav'n, Yes, for "come," the Sav - iour

ALL

glo - ry Earthly lips can nev - er speak. When we pass, death's darksome por - tal, We shall
near us, When the storms of life as - sail. Je - sus ev - ei goes be - fore us, Light of
whis - pers, 'Tis the watchword he has given. Come, O come, thro' a - ges ring - ing, To each

reach our home im - mor - tal, Reach the ci - ty built a - bove, In that land of peace and love.
Heav'n is shin - ing o'er us, As we on - ward, up - ward move, To the land of peace and love.
heart in blessing winging, Come to Christ, no long - er rove, Seek the land of peace and love.

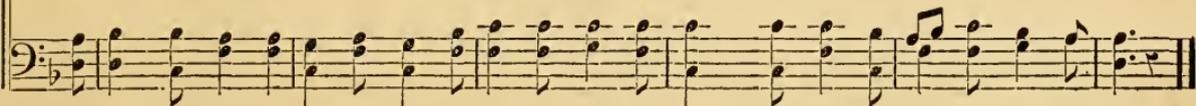
Arr. by J. H. E.



1. Lo! on a nar-row neck of land, Twixt two unbound - ed seas I stand, Se - cure, in - sen - si - ble.
2. O God, my in-most soul convert, And deep-ly on my thoughtful heart, E - ter - nal things im-press ;
3. Be - fore me place in dread ar-ray, The pomp of that tre - mendous day, When thou with clouds shalt come



A point of time, A moment's space, Removes me to yon heaven - ly place, Or shuts me up in hell.
Give me to feel their solemn weight, And save me, e'er it is too late, Wake me to righteous - ness.
To judge the nations at thy bar, And tell me, Lord, shall I be there, To meet a joy - ful doom.



4

5

Be this my one great business here,
With holy trembling, holy fear,
To make my calling sure,
Thine utmost counsel to fulfill,
And suffer all thy righteous will,
And to the end endure.

Then Saviour, then my soul receive,
Then bid me in thy presence live,
And reign with thee above,
Where faith is sweetly lost in sight,
And hope in full supreme delight,
And everlasting love.

Words by J. C. JOHNSON.

A. N. JOHNSON.

SOLO.

1. I am wait - ing up - on the green shore, All wea - ry and faint with de - lay. Still

fear - ing the bil - lows that roar, Still dread - ing the mist cover - ed way.

And O, If my Sav - iour would come To car - ry me safe o'er the wave, And

O, were I safe - ly at home, No more the dark wa - ters to brave!

CHORUS.

Fear not, dread not the dark roll - ing wave; Thy Sav - iour is near thee, and might - y to save: Then

From the "Allegany Collection," by per.

The first system of musical notation consists of a treble clef staff and a bass clef staff. The treble staff contains a melody with eighth and sixteenth notes, and the bass staff contains a harmonic accompaniment with chords and moving lines. The lyrics are printed below the treble staff.

fear not the wa - ters, soon safe - ly passed o'er, We all there shall meet on the

The second system of musical notation continues the melody and accompaniment from the first system. It concludes with a double bar line. The lyrics are printed below the treble staff.

bright gleam-ing shore. We all there shall meet on the bright gleam - ing shore.

3

Then no longer, I fear the dark wave,
 So many have passed by this way
 To the land where my Saviour has gone,
 I'll hasten, no longer delay;
 For thousands have forded the stream,
 And safely attained the bright shore
 No sorrow, no danger to fear,
 For sorrow and sickness are o'er.

4

I am waiting upon the green shore,
 But fear not the waves as they roll;
 When Jesus shall call I pass o'er,
 To the beautiful home of the soul.
 Then brothers and sisters and all,
 Who left us in days that are past,
 Will welcome us singing for joy,
 To the pleasure which always will last,

Words by FANNIE CHURCH.

J. H. TENNEY.

1. O songs of faith that pilgrims sing! To you our hearts for - ev - er cling; You guide us where the
 2. O songs of love that an - gels sing! What peace and joy your sweet notes bring: They float so sweet - ly
 3. And now, O joy! at last, at last; The years of toil and woe are past, And Zion's gold - en

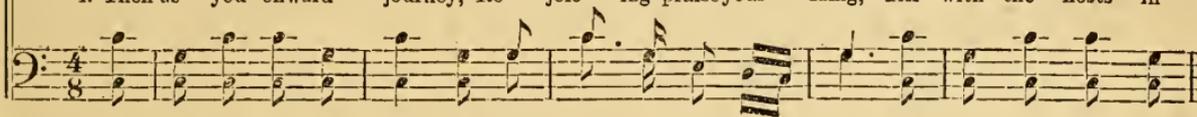
saints have trod, You lead us to the throne of God. O music soft! O music sweet! Borne
 down the way That leads us up to endless day. O music soft! O music sweet! With
 gate appears; We pass for aye from grief and tears. O music soft! O music sweet! We

up - ward by your song, Tho' storms of Time around us beat, The weakest heart grows strong.
 Heaven in the strain; Our waiting ears your sweet songs greet, They calm our weary pain.
 lay our burdens down, For - ev - ermore at Je - sus' feet, And there re - ceive our crown.

Words & Music by GEO. H. SPRING.



1. The Lord for - ev - er reigneth, Let all the earth be glad; He right and truth main-
 2. Je - sus the Saviour liv - eth, Though once for sinners slain, And life e - ter - nal
 3. Trust in the loving Saviour, Then grief and loss and pain Will on - ly work to-
 4. Then as you onward journey, Re - joic - ing praise your King, Till with the hosts in



CHORUS.



tain - eth, Then why should we be sad. Re - joice in the Lord al - ways,
 giv - eth, The purchase of His pain. Re - joice in the Lord al - ways,
 geth - er For your e - ter - nal gain. Re - joice in the Lord al - ways,
 glo - ry You no - bler an - thems sing. Re - joice in the Lord al - ways,



Al - ways, al - ways, al - ways, Re - joice in the Lord al - ways, Re - joice, re - joice, re - joice.



Mrs. A. L. DAVISON.

J. H. ROSECRANS.

1. O, dark is the wea-ri-some way, And many the griefs that we meet, How of-ten the clouds hide the
 2. And sometimes the an-gel of Death, Who near us doth al-ways a-bide, Will silence for-ev-er the
 3. The voi-ces of an-gels we hear; They say to each des-o-late soul, Go on, till the light shall ap-

day, How of-ten the thorns wound our feet, And Hope hides the light of her face; We
 breath, Of loved ones who walk by our side. We take up our wea-ri-some cross, With
 -pear, And glo-ry shall o-ver you roll, For, here there are sor-row and pains, And

seek for her smiling in vain, For-get-ting the promise of grace, We murmur at toil and at pain.
 grief that no words can express; But still in the anguish of loss, Re-main-eth a pow-er to bless.
 here there is darkness and gloom; But there precious blessings re-main, And there is your Heavenly home.

LITTLE SHIPS.

89

Words by FANNY CHURCH.

J. H. ROSECRANS.

1. Out across the o - cean sail - ing, Go the ships of ev' - ry land, Toward the bright but far off
 2. Lit - tle ships a - mong the oth - ers, Light - ly float up - on the wave, Lit - tle ships, and manned by
 3. Will they fear the ris - ing tem - pest, Will they trem - ble and grow pale, When the storm - King ra - ges

CHORUS.

ha - ven, Toward the fair and shiu - ing strand. Ma - ny ships are sail - ing, sail - ing, O'er
 children, But their hearts are ver - y brave. Ma - ny ships are sail - ing, sail - ing, O'er
 fiercest, And when Death rides on the gale. Ma - ny ships are sail - ing, sail - ing, O'er

life's troub - led sea, Ma - ny ships are sail - ing, sail - ing, Towards E - ter - ni - ty.

4

5

Hark, their voices sweetly singing,
 As the ships go on, and on :
 It is Christ who'll guard and keep us,
 Christ we fix our hopes upon.

O we will not fear the tempests!
 He who told them "Peace, be still,"
 Holds the winds and holds the waters,
 Still obedient to his will.

Words by FANNY CHURCH.

J. H. TENNEY

1. There comes a sound of woe, Sad, sad, with pain, From heathen lands a - far, O -
 2. 'Tis but lit - tle you can do, Yet do it well, Christ will smile on you from Heaven, Where

DUETT.

- ver the main, O dear chil - dren, hear that cry, Save us, help us, or we die.
 he doth dwell, Send a - broad my word of love, Is the mandate from a - bove.

CHORUS.

O, dear chil - dren, hear that cry, Save us, help us, or we die.
 ' Send a - broad my word of love, Is the man - date from a - bove.

3

Give to those suffering ones,
 My words of peace ;
 Teach them the way of life,
 But sighing cease.
 ||:In the ways the saints have trod,
 Lead them safely home to God.:||

4

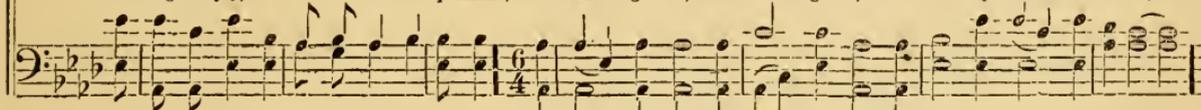
Tell them how Jesus died,
 Their souls to save :
 Tell of that happy life
 Beyond the grave.
 ||:Each one keep this thought in view,
 You for Christ can something do.:||



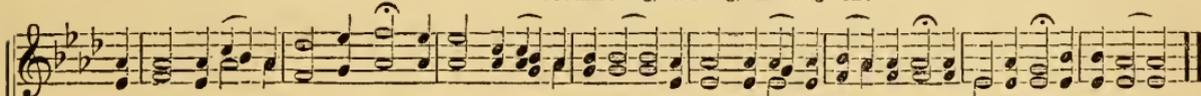
1. Oh mighty Saviour, grant this day To crown us with thy blessing ;
 And give us as we praise and pray, That we may win each girl and boy
 A faith to work unceasing. We children come
 To choose the heavenly treasure.



with songs of joy, And thank thee for this pleasure, We're marching on, We're marching on, And soon beyond the riv - er,



We're marching, marching, marching on!



In that blest land beyond the strand, Where sorrow cometh never, We hope to meet at Jesus' feet, And part no more forever.



2. We'll gather from the lowly hut,
 The little tattered "chither,"
 And from the dainty little cot,
 That's out upon the heather,
 The poor, the low, the humble ones,
 To hear the pleasing story,
 Of Jesus who has died to give
 Their souls a home in glory,

3. Yea, every where in street or hall,
 For 't would be such a pity
 To leave but one though great or small,
 Without the "Golden City."
 We'll bring them to our "Sabbath Home,"
 Their sinful pleasures leaving,
 To where dear Jesus bids them come,
 And learn the way to Heaven,

1. I want to be like Je - sus, So low - ly and so meek; For no one marked an
 2. I want to be like Je - sus, For I nev - er, nev - er find That he, though per - se -

FINE.

e - vil word, That ev - er heard him speak. I want to be like Je - sus, So
 cu - ted, was To an - y one un - kind. I want to be like Je - sus, 'En -

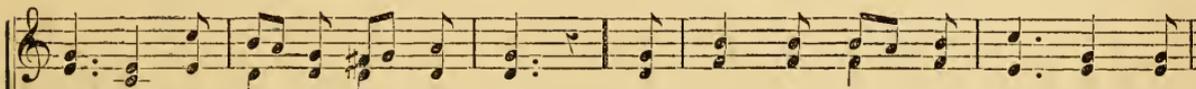
D.C.

fre - quently in prayer, A - lone up - on the mountain top, He met his Father there.
 gaged in do - ing good, So that it may of me be said, She hath done what she could.

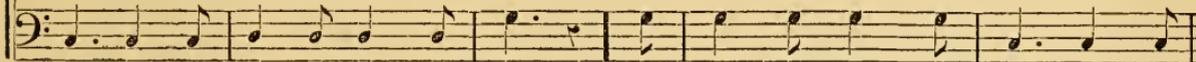
Words and Music by GEORGE H. SPRING.



1. O! will the glo - rious Saviour Who reigns enthroned on high, Stoop down and kind - ly
 2. Will He whom an - gels wor - ship, With gold - en lyres a - bove, Be pleased with child - ish
 3. Once while on earth he lin - gered, Young children gathered round, And with Ho - san - nas



list - en, When children to Him cry? And when with voi - ces blend - ing, They
 ac - cents, Which ut - ter forth His love? O! yes, such strains though fee - ble, Are
 sing - ing Made tem - ple walls re - sound, Then Je - sus smiled ap - prov - ing, While



seek to hymn his praise, Will he ac - cept their offering? Will he ap - prove their lays?
 grate - ful to his car, When chil - dren love to praise Him, Then Je - sus loves to hear.
 oth - ers chode their lays, And said of such 'tis writ - ten, They have per - fect - ed praise.



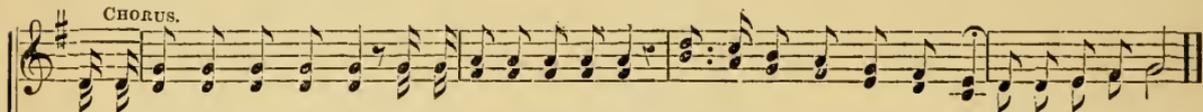
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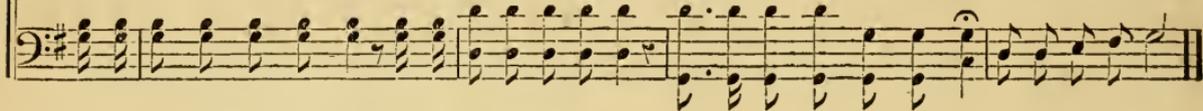
Solo.



1. Brothers will you go with me, We shall live so happily, Marching to the Happy Land, Singing as we go



2. We're a cheerful pilgrim band, Marching to the Happy land, Marching to the Happy land, Singing as we go.



2

Sisters will you still delay?
There are flowers along the way.
Come, the Saviour's call obey,
Children come to me.

3

Say not we're a gloomy band,
Songs and laughter we command,
Smiling faces, gentle words
All the happy day.

4

Happy they who in their youth,
Learn to love the way of Truth;
Truth and temperance friends of all,
Bless the happy day.

5

Go then with this chosen band,
Marching to the Happy Land,
There with rapture you may stand,
Praising evermore.

1. There is a land ce-les-tial, A world that's bright and fair; And o'er its ho-ly
 There flows the peaceful riv-er, Be-neath the tree of life. There comes no wail of
 2. There are the sweet voiced angels, A-round the great white throne, Who bow in will-ing
 Death guards the mys-tic por-tals, And gent-ly one by one He leads in wea-ry
 3. They stand be-fore the Fa-ther, The Lord of life and love; He smiles up-on his
 And all in joy-ous singing, And peace for-ev-er more, There in that far off

CHORUS.

beau-ty, Floats not a cloud of care,
 mourning, Nor sound of bit-ter strife } Land of per-fect beauty,
 homage, To him who rules a-lone.
 mortals, Whose earth-ly work is done.
 children, He welcomes them a-bove.
 eountry, Up-on that gold-en shore }

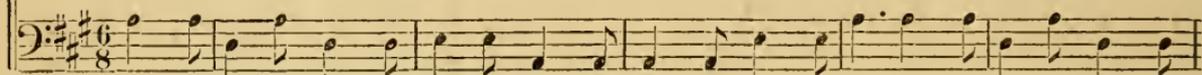
World so bright and fair, When will An-gels call me, When shall I be there.

THINK OF THE HEATHEN.

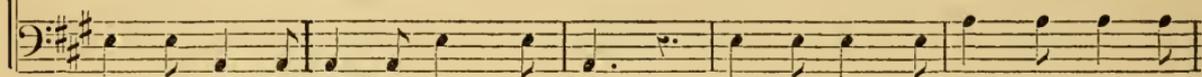
Words and Music by GEORGE H. SPRING.



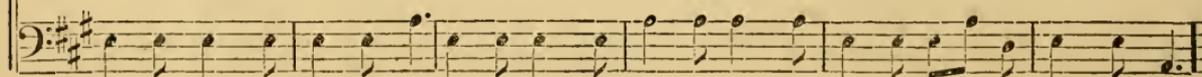
1. Children of this fa - vored na - tion, Think of oth - ers far a - way; Far beyond the roll - ing



o - cean, Who in heath - en dark - ness lay, For the gloom is deep and dread - ful



Which up - on their minds is found, They know not the God who made them, Nor the Gos - pel's joy - ful sound.



CHORUS.

Think of the un-hap-py heathen, Oft re-mem-ber them in prayer, And bring will-ing

offerings for them That good men may to them bear, The glad tidings, the glad tidings That salvation they may share.

2

3

O, 'tis sad to see them bowing
 Down to blocks of wood and stone,
 Reverence to dumb idols showing,
 Which is due to God alone.
 'Tis most sad to hear them calling,
 Unto gods who cannot save,
 While by thousands they are falling
 Daily in a hopeless grave.

Yes, remember the poor heathen—
 Think if you were found to-day
 Dwelling with them, Godless like them,
 Just as ignorant as they,
 Would you not desire that Christians
 There would send the Bible true;
 Then do now for the poor heathen,
 As you would have done for you.

Words by FANNY CHURCH.

J. H. TENNEY.

1. O, bright is the shore that lies beyond, And shining its golden sands are seen; But fearful and dark with
2. O, fair are the hills that greet our sight, And clad in their robes of living green, We tremble and turn with

CHORUS.

stormy waves The riv - er of death rolls in between. O happy the children fair and sweet, That
tearful eyes, For the riv - er of Death that rolls between. O happy the children fair and sweet, That

there on the Saviour's bosom lean; He carried them safely through the waves Of the river of death that rolls between.

3

O, great is the throng of ransomed there,
Whose souls have been washed from every sin;
And why should we shrink and fear to pass
The river of Death that rolls between?

4

O sweet is the thought to fearful souls,
That Christ through the waters dark hath been;
His power to save will bring us through
The river of Death that rolls between.

Words by FANNIE CHURCH.

I. A. JUSTICE, Esq.



1. To the world a - bove, to the world a - bove, Where no sor - row e'er can come,
2. All the way is plain, all the way is plain, For our Lord has gone be - fore;



We are pass - ing on, we are pass - ing on, To our bright e - ter - nal home.
And we hear his voice, and we hear his voice, As it calls us ev - ermore.

CHORUS.



We are happy lit - tle pilgrims, For we're on our homeward way, Singing ever as we journey to the never ending day.

3

Bids us come to him, bids us come to him,
In the days of early youth ;
Give to him our hearts, give to him our hearts,
Ever walk in paths of truth.

4

We will do his will, we will do his will,
While we live on earth below ;
That when death shall come, he may call us home,
And a crown of life bestow.

THE BEAUTIFUL LAND.*

Words by F. A. JOHNSON.

MARY P. SMITH.

1. There is a beauti - ful land, Where only the good can go, A
 2. Its streams of spark - ling water, Its meadows of rich - est hue,
 3. The in - vi - ta - tion given, Which resounds o'er land and sea;

worth - y chos - en band, Free from eve - ry woe,
 Those a - lone can en - ter, Who to their Lord are true;
 Suf - fer lit - tle chil - dren, Let them come un - to me.

This beauti - ful land so pleasant and bright, Is on - ly for those who dare to do right.
 Its beauti - ful por - tals of pearly white, Ope' on - ly to those who dare to do right.
 Beau - ti - ful an - gels, ra - diant with light, Welcome each child who dares to do right.

* From the "Allegheny Academy Music School Song Book," by per.

J. H. TENNEY.

1. O for the peace which floweth as a riv - er, Mak - ing life's des - ert places bloom and smile; O for the faith to
 2. A lit - tle while midst shadow and il - lu - sion, To strive by faith's love's mysteries to spell, Then read each dark e -
 3. A little while to keep the oil from failing A little while faith's flickering lamp to trim, And then the bridegroom's

grasp heaven's bright "for - ev - er," A - mid the shadows of this little while! A little while for patient vigil keeping,
 nigma's bright solution, Then hail sight's verdict, "He doth all things well! A little while the earthen pitcher taking,
 coming footsteps hailing, To haste to meet him, with the bridal hymn, And he who is himself the gift and giver,

To face the stern, to wrestle with the strong; A little while, to sow the seed with weeping, Then bind the sheaves and sing the harvest song.
 To way side brooks from far off fountains fed, Then the cool lip its thirst forever slaking. Beside the fulness of the fountain head.
 The future glory and present smile, With the bright promise of the glad forever, Will light the shadows of the little while.

Words by J. C. JOHNSON,

Arr. by J. H. R.

1. Happy spir - its joy - ful rise, To your home in Par - a - dise, There for - ev - er dwell in bliss,

CHORUS.

Through long a - ges, dwell in bliss, { There with dazzling light, On your raptured sight, Shall rise the glories
O the joy, the love of the saints a - bove, No scornful words, no

of your home, And fair an - gel bands To the Heavenly lands To welcome you shall come, There - for
tears of woe, O that glorious rest Of each wel - come guest, Now safe ar - rived at home, In those

After the last verse.



- ev - er more, for - ev - er more Your blest a - bode shall be, } O could we rise with you,
 mansions blest our Fath-er's home, Our glo - rious heavenly home. }



A - mid the heav-enly host To sing for - ev - er more, For - ev - er, ev - er - more.



2

Where the stars give purest light,
 Through the heavens take your flight,
 Flying from this world of woe,
 Singing praises as you go.

3

For a season sorely tried,
 Tried and proved and purified,
 Sing sweet praises rich and clear,
 As you pass each rolling sphere.

WHILE WE WORK FOR JESUS.*

"Thou hast made me glad through thy works."

W. H. DOANE.

1. All a - round is bright and fair, While we work for Je - sus;
Joy and peace are eve - ry - where, While we work for Je - sus; }

CHORUS.

Come, O! come, this cheer - ful hap - py day,
Come, O! come, to Sun - day - school a - - - - way.

2
Every face with pleasure beams,
While we work for Jesus;
Every heart with rapture teems,
While we work for Jesus.

3
All the shades of sorrow fly,
Clouds will never dim the sky,
Light and gladness shine around us,
While we work for Jesus.

4
Nearer seems the realms above,
While we work for Jesus,
Dearer seems our Saviour's love,
While we work for Jesus.

5
Let us raise a grateful voice,
And with earnest hearts rejoice,
For the happiness around us,
While we work for Jesus.

"Glory to God in the highest, and on earth peace, good will toward men."

J. H. ROSECRANS.

1. Give heed, my heart, lift up thine eyes, Who is it in yon manger lies, Who is this child so
2. 'Tis Christ our God, who far on high, Hath heard your sad and bit-ter cry; Himself will your sal-

CHORUS.

young and fair, The blessed Christ-child lieth there. Glo - ry to God in the highest heaven,
va - tion be, Himself from sin will make you free.

Who un - to man, his Son hath given, While angels sing, with pious mirth, A glad New Year to all the earth.

3.
He brings those blessings, long ago
Prepared by God for all below;
Henceforth his kingdom open stands,
To you, as to the angel bands.

4
My heart for every joy doth leap,
My lips no more can silence keep;
I, too, must sing with joyful tongue,
That sweetest ancient cradle song.

JOY COMETH IN THE MORNING.

Words and Music by GEORGE H. SPRING.

1. Earth at times to us ap-pears, As a gloo-my vale of tears, But this thought the Christian cheers.
2. Still 'tis well to learn be - low, Whence orig - inates our woe, On - ly this at length we'll know

Joy com-eth in the morn - ing, Sor - row al - ways will be found Where the fruits of
Joy com-eth in the morn - ing, Sin for - sak - ing let us bear, Pa - tient - ly each

sin a - bound; Tho' this balm may work its wound, Joy com - eth in the morn - ing.
grief and care, Till we wake with Je - sus, where Joy com - eth in the morn - ing.

SHALL WE MEET BEYOND THE RIVER?

E. S. RICE.

107

1. Shall we meet be-yond the riv - er, Where the sur - ges cease to roll? Where in all the bright for -
 2. Shall we meet in that blest harbor, When our stor - my voyage is o'er? Shall we meet and cast the
 3. Shall we meet in yonder ci - ty, Where the towers of crys - tal shine? Where the walls are all of

CHORUS.

ev - er, Sor - row ne'er shall press the soul? Shall we meet, shall we meet, Shall we
 an - chor, By the fair ce - les - tial shore?
 jas - per, Built by work - man - ship di - vine?

meet beyond the riv - er? Shall we meet be - yond the riv - er, Where the sur - ges cease to roll?

4

5

6

Where the music of the ransomed,
 Rolls its harmony around,
 And creation swells the chorus,
 With its sweet melodious sound?

Shall we meet with many a loved one,
 That was torn from our embrace?
 Shall we listen to their voices,
 And behold them face to face?

Shall we meet with Christ our Saviour,
 When he comes to claim his own?
 Shall we know his blessed favor,
 And sit down upon his throne?

Words by FANNY CHURCH.

J. H. ROSECRANS.

1. Lis - ten to the sabbath bell, Sweetly chiming through the dell; Calling children to the
 2. Teachers with their words so mild, Winning love from ev'ry child, Wait to greet us in the
 3. There they tell of Jesus' love, Leaving his bright home above; Bearing all earth's pain and

CHORUS.

place Where they learn of Jesus' grace. Sweetly chiming, sabbath bell! Children
 school With its gentle, loving rule. Sweetly chiming, sabbath bell! Children
 loss, E - ven dying on the cross. Sweetly chiming, sabbath bell! Children

Sweet - ly chiming, Sab - bath bell!

love thy mu - sic well, Sabbath bell, sabbath bell; Thou of ho - ly things dost tell.

Children love thy mu - sic well, Sabbath bell, Sabbath bell; Thou of holy things dost tell.

4. And they tell us too how we
 May this loving Saviour see:
 How to walk the way he trod,
 Upward to the throne of God.

5. 'Tis to this the chiming bells
 Call us as their music swells;
 To the school we haste away,
 On this holy sabbath day.

Words from the New York Observer.

Mrs. E. SITZLE

1. What can I give to Je - sus, Who gave himself for me, How can I show my

love to him, Who died on Cal - va - ry; I'll give my heart to Je - sus, In

childhood's ten - der spring, I know that he will not despise So mean an of - fer - ing.

2

I'll give my soul to Jesus,
 And calmly, gladly rest,
 Its youthful hopes and fond desires
 Upon his loving breast;
 I'll give my mind to Jesus,
 And seek in thoughtful hours,
 His spirit's grace to consecrate
 Its early opening show'rs.

3

I'll give my strength to Jesus,
 Of foot and head and will,
 Run where he sends, and ever strive
 His pleasure to fulfil;
 I'll give my time to Jesus,
 O that each hour might be,
 Filled up with holy work for him
 Who spent his life for me.

GREETING SONG.

Words by MRS. A. L. DAVISON.

J. H. ROSECRANS. *Fine.*

1. Hail dear friends and schoolmates, Glad are we to meet you here, Seek with us the Saviour, Hope of heav'n most dear.
D.C. Greeting, hap - py greeting, Glad are we to meet you here, Seek with us the Saviour, Hope of heav'n most dear.

O'er the fount of mercy, Clouds can never darkly frown ; Keep your eyes uplift - ed, Christ in love looks down.

2
Hard the conflict wages,
Weary is the painful strife,
Jesus for you toiling,
Grants eternal life.
Fight with constant watching,
Trust in him who is divine,
All your heavy caring
Unto him resign.

3
Soon the end is coming,
We shall sing in notes of joy,
Earth by grief our gladness
Will no more alloy.
Fair the future rises,
In the shining light of heaven,
Crowns are placed upon us,
By our Saviour given.

PRECIOUS SABBATH DAY.

111

Words and Music by G. H. SPRING.

1. When God the earth and heaven had made, When countless wonders are displayed, He ceased, and all his
 2. It was our Father's love designed This day a blessing to mankind, And still his blessing
 3. This day our precious Saviour rose A vis - tor o - ver all our foes, And fruits of victory
 4. If we through Jesus are forgiven, We'll prize this day of all the seven, And share, at length, the

CHORUS.

la - bor stayed, To keep the sabbath - day. O! sweet sweet day of sacred rest, The day which
 we may find With eve - ry sabbath - day.
 still he shows Each ho - ly sabbath - day.
 rest of heaven, The end - less sabbath - day.

God our mak - er blest, A - bove all days I love it best, The precious sabbath - day.

II. P. MAIN.

1. We come, we come with sing - ing, Our hap - py voic - es ring - ing Glad wel - come un - to
 2. We come, we come rejoic - ing, Our hap - py voic - es ring - ing Glad tid - ings un - to
 3. Dear Sav - iour grant thy bless - ing, While we our wants con - fid - ing, Be - fore thee hum - bly

all; We love to meet each oth - er, Each lit - tle friend and brother; We love to meet our
 all, We sing, we sing the sto - ry, The sweet, the sweet old story, How Je - sus came from
 fall, O bless us in our prais - ing, O help us in our praying, And let us hear thee

CHORUS.

Sav - iour, The dear - est friend of all. Je - sus is here, An - gels are near,
 glo - ry, And suf - fered for us all.
 speak - ing, With - in these sa - cred walls,

* From the "Musical Pioneer," by per.

Sing, sing prais - es, sing, Je - sus is here, An - gels are near, Sing, sing praises, sing.

THE DEATH OF THE RIGHTEOUS.

J. H. ROSECRANS.

1. O for the deaths of those, Who slum - ber in the Lord, O!
 2. Their bod - ies in the ground, In si - lent hope may lie, 'Till
 3. Their ran - somed spir - its soar, On wings of faith and love, To

be like theirs my last re - pose, Like theirs my last re - ward.
 the last trum - pet's joy - ful sound, Shall call them to the sky.
 meet the Sav - iour they a - dore, And reign with him a - bove.

Words and Music by G. H. SPRING.

1. We're hast'ning at our king's command, A journey to pur - sue, We're go - ing to tho
 2. Earth has no portion, rest, or joy, To fill our vast de - sire, To nobler, purer
 3. We seek a cit - y out of sight, Je - ru - sa - lem a - bove, Where throned in heavenly

CHORUS.

promised land, Our her - a - tage to view. Pressing onward, pressing onward, To a
 blis on high, Our long - ing souls as - pire. Pressing onward, pressing onward, To a
 splendors bright, Abides the God wo love. Pressing onward, pressing onward, To a

brighter, better world we go Pressing onward, pressing onward, Ev - er nearing heav'n our home.

4
 We'll bless our king from day to day,
 His goodness we'll adore,
 Who opened us this heavenly way,
 By passing on before.

5
 Though foes oppose, with singing still,
 To Zion we will go,
 For God will guard us on, until
 Our journey's end we know.

Words by FANNY CHURCH.

J. H. TENNEY.

1. Be - side the throne of God most high, There flows a liv - ing
 2. The saints of God, for - ev - er blest, Up - on its bright banks
 3. They drink from that fair stream of life, Their earth - ly toils are

stream, How mu - si - cal its dream - y tide, How bright its waters gleam!
 stand; By breez - es soft and sweet - ly pure, Their brows are ev - er fanned.
 past, They stand with - in the shin - ing gates, And heaven is gained at last!

CHORUS.

O the wa - ter of life! It is pure and free, And it flows thro' the years Of E - ter - ni - ty.

"I am the way, the truth and the life."

Words by FANNY CHURCH.

J. H. ROSECRANS.

1. Strive for the right, Bat - tle for truth, Give un - to Je - sus the years of thy youth,
 2. Strive for the right, Ev - er be true, Je - sus your hearts with his love will im - buc,
 3. Strive for the right, Ev - er be true, Darkness and sor - row if called to pass through,
 4. Strive for the right, Fly from the wrong, An - gels will wel - come you home with glad song,

Think of his prom - ise to those who would seek Ear - ly the paths of the good and the meek.
 Keep you for - ev - er and save you from sin, Guard you from blem - ish with - out and with - in.
 Think of the mer - cy that nev - er will fail, An - chor of strength un - to mor - tals so frail.
 Say to you, en - ter your mansion a - bove, Dwell ev - er - more in the ci - ty of love.

CHORUS.

Repeat Soft.

Right and truth, right and truth, These should be the guide of youth.

CHRIST STILLING THE TEMPEST.

117

Words by FANNY CHURCH.

J. H. TENNEY.

1. Wild - ly toss the foaming bil - low, Storms are rag - ing on the deep; Brav - est hearts grow
2. From his slum - bers ris - ing calm - ly, Com - eth He, the Lord of life, "Peace, be still!" His

faint with terror, While the white waves onward sweep, Then from out the storm and tempest Comes an ag - o -
word is migh - ty, Hushed is all the wild wind's strife, Sailing on life's troubled ocean, When our hearts with

niz - ing wail, "Je - sus save us, else we per - ish" Rings up - on the fear - ful gale.
ter - ror thrill, May that Sav - iour, still be near us Soft - ly whis - per, "Peace, be still."

Alegro. Chorus.

Make a joyful noise un - to the Lord, all ye lands, Serve the Lord with gladness, come before his

*1st voice.**2d voice.*

presence with Sing - ing, Know ye that the Lord he is God, it is he that hath made us,

*3d voice.**Full Chorus.**Fine.*

and not we our - selves, we are his peo - ple, and the sheep of his pasturo ;

Solo. *Chorus.* *Solo.* *Chorus.* *Solo.* *Chorus.*

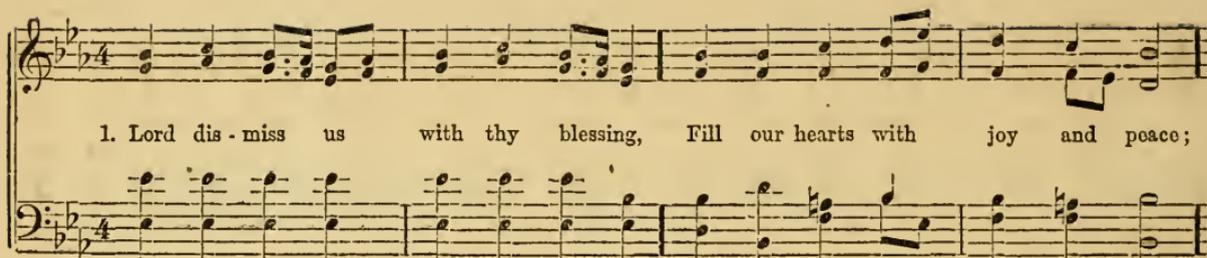
Enter into his gates with Thanksgiving, and into his courts with praise, be thankful un-to

Solo. *Chorus. D. C. Full Chorus, "we are his people."*

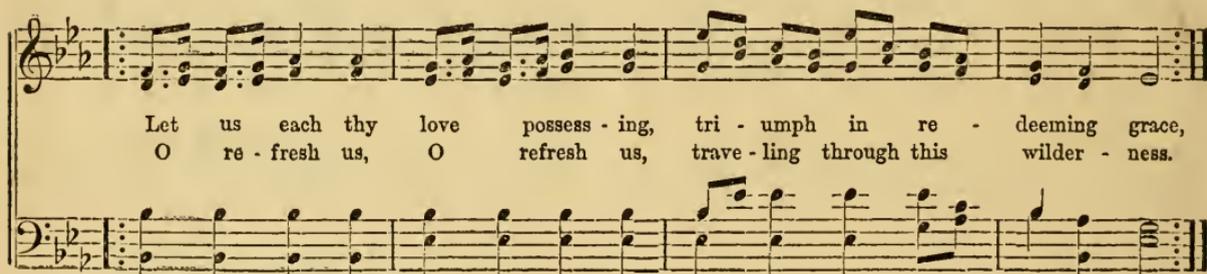
him, and bless his name, For the Lord is good, his mer - cy is ev - er -

Adagio.

lasting; and his truth en - dur - eth to all gen - er - ations; to all gen - er - ations.



1. Lord dis - miss us with thy blessing, Fill our hearts with joy and peace;



Let us each thy love possess - ing, tri - umph in re - deeming grace,
O re - fresh us, O refresh us, trave - ling through this wilder - ness.

2

Thanks we give and adoration,
For the gospel's joyful sound,
May the fruits of thy salvation,
In our hearts and lives abound;
May thy presence, may thy presence,
With us ever more be found.

3

Then whene'er the signal's given,
Us from earth to call away,
Borne on angel's wings to heaven,
Glad the summons to obey;
May we ever, may we ever,
Reign with Christ in endless day.

"In due time Christ died for the ungodly."

J. H. ROSECRANS.

1. Tho' oft mine eyes with won-dering gaze The works of God may see, No work can e'er with
 2. When burdened with a sense of sin, I to his cross will flee, And plead for grace and
 3. The world may lure me with its smiles, Its shal-lowness I see, Its snares shall ne'er my
 4. On God I'll cast my ev'-ry care, To him I'll bow the knee, To him my ev'-ry

CHORUS.

this com- pare; Je- sus has died for me. For Je- sus died for me, He
 peace with- in, For Je- sus died for me. For Je- sus died for me, He
 soul be- guile, Since Je- sus died for me. For Je- sus died for me, He
 want de- clare, For Je- sus died for me. For Je- sus died for me, He

groaned up- on the tree, I dai- ly to his cross will flee, For Je- sus died for me.

THE VOICE WITHIN.

Words and Music by GEORGE H. SPRING.

1. I seem to hear a voice with - in, A friend - ly voice in ac - cents low,
2. Though all a - round seems bright and fair, Yet dead - ly e - vil works with - in,

FINE.

Which warns me that the ways of sin, Lead down to end - less death and woe.
And if you still re - tain it there, You'll sure - ly per - ish in your sin.
D.S. Which whis - pers to this heart of mine, Seek now if mer - cy you would find,

CHORUS. D.S.
Yes 'tis the voice of love di - vine, Which ut - ters thus a warn - ing kind.

3. Life's opening morn may smile to-day,
To-morrow gloomy death may call,
Yet now thy Maker's voice obey,
Then shall death's summons ne'er appal.
4. Yes, go to Jesus, who was slain,
To ransom guilty ones from woe,
His blood can cleanse sin's every stain,
His friendships endless bliss bestow.
5. Seek while thy Father waits to bless,
Seek while the Saviour will forgive.
Seek while the Spirit rich in grace,
Will help thee turn to God and live.
6. Now in thy youth thy God will hear,
Yet if thou now his mercy spurn,
He may at length reject thy prayer,
And leave thee hopelessly to mourn.

J. H. ROSECRANS.

1. Ho - san - na be the children's song, To Christ the children's King; His praise to whom our
 2. From lit - tle ones to Je - sus brought, Ho - san - na now be heard, Let lit - tle in - fants
 3. Ho - san - nas sound from hill to hill, And spread from plain to plain; While loud - er, sweet - er,
 4. Ho - san - nas on the wings of light, O'er earth and o - cean fly, Till morn to eve and

CHORUS.

souls be - long, Let all the chil - dren sing. Ho - san - na then our song shall be, Ho -
 now be taught, To lis - p that love - ly word. Ho - san - na then our song shall be, Ho -
 clear - er still, Woods e - cho to the strain. Ho - san - na then our song shall be, Ho -
 noon to night, And heaven to earth re - ply, Ho - san - na then our song shall be, Ho -

- san - na to our King; This is the children's Ju - bi - lee, Let all the children sing.

DEATH OF A SABBATH SCHOOL SCHOLAR.

Words by FANNY CHURCH.

J. H. ROSECRANS.

1. From our number one has gone Out in - to the world unknown. Saviour, be thou
2. With the swiftly falling tear, Gather slow-ly round the bier, Lay white ros - es

ev - er near, To the one to us so dear. Guard her ten - der - ly.
on the brow Cold in death, like mar - ble now, Eyes closed mournful - ly.

3
Folded are the childish hands ;
Life no more of them demands.
Love's last words have all been said,
Lay her down among the dead,
Sleeping peacefully.

4
To the pleasant far off shore,
Of the sweet Forevermore,
Christ has called our loved one home,
And he bids us likewise come,
Meet her joyfully.

SEE THE MERRY SUNSHINE.

123

Words by FANNY CHURCH.

P. SPAULDING.

1. See the mer - ry, mer - ry sunshine, As it comes, the shad - ows flee, All the
Storm and darkness flee be - fore it, All the clouds are edged with gold; In its

CHOR

earth puts on new beau - ty, All the birds grow wild with glee; }
hap - py shining presence Beauties ev - er new un - fold. } Merry, merry sunshine,

Ev - er free and fair, Ev - er glad and blithsome, Ev - er free from care.

2
Children, you can always carry
Sunshine with you on your way,
You can lighten up the darkness,
You can turn the night to day.
You can dry the tears of sorrow,
You can happiness impart,
For the brightest, sweetest sunshine,
Is the sunshine of the heart.

3
Then go on your way rejoicing,
Never let the sunlight fail,
'Till you reach the hills of Zion,
'Till you pass within the veil.
For the best and safest passport
To that City ever bright,
Are the hearts that you have gladdened,
Are the burdens you've made light.

"Grace and truth came by Jesus Christ."

J. H. ROSECRANS.

1. Hail my ev - er blessed Je - sus, On - ly thee I wish to sing, To my soul thy name is
 2. Once in Adam's race in ru - in, Unconcerned in sin I lay; Swift destruction still per -
 3. Shout, ye bright an - gel - ic choir, Praise the Lamb enthroned above, While as - tonished I ad -

precious, Thou my Prophet, Priest, and King; O what mer - cy flows from heaven,
 su - ing, 'Till my Saviour passed that way. Wit - ness all ye hosts of heaven,
 mire God's free grace and boundless love. That blest moment I received him,

O what joy and happi - ness, Love I much, I'm much forgiv - en, I'm a mira - cle of Grace.
 My Redeemer's tenderness, Love I much, I'm much forgiv - en, I'm a mira - cle of Grace.
 Filled my soul with joy and peace, Love I much, I'm much forgiv - en, I'm a mira - cle of Grace.

Or, Missionary Hymn.

Words by FANNY CHURCH.

WILL. H. DANA.

1. Far o'er the sea are heathen lands; No Sa - viour there they know; The truth is hidden
 2. Their gods are made of wood and stone; These can - not hear them pray; These can - not comfort
 3. Our hands must work, our hearts must pray, And thus the gospel send, To teach them of the

CHORUS.
 from their sight, How long must this be so. God speed the right, O send them
 in distress, Nor take their sins a - way. God speed the right, O send them
 way to Heav'n, Of Christ the sin - ner's friend. God speed the right, O send them

light, Till all who live be - yond the sea, Shall un - to Je - sus bow the knee.

"The word of our God shall stand forever."

Words by FANNY CHURCH.

J. H. ROSECRANS.

1. The book of books, the Bi - ble, O guard and keep it well, To all its sa - cred pa - ges, The
2. Read from that open volume, The words your heart will move, Of all God's tender kindness, His

way of life do tell; The way of life to each 'tis free, Yes, Je - sus died for you and me.
more than mortal love; Dear words of truth, They never fail, They reach to that within the vale.

CHORUS.

The Bi - ble, the Bi - ble, the book of love and truth, Staff for a - ged pilgrims, guide for bounding youth.

3

The lessons that it teaches,
Are love to all mankind,
Humility and mercy,
In union sweet combined;
Dear lessons of the boundless grace,
That meets the darkest sinner's case.

4

Then keep that faithful teacher,
Its precepts wise obey,
And by and by you'll enter,
The Kingdom of the day;
Then joy for thee thy work is done,
Thy Saviour speaks the great "Well done."

A LITTLE FURTHER ON.

129

Words and Music by G. H. SPRING.

1. A lit - tle fur - ther on, Pil - grim, thy way pur - sue, Though with thy toilsome
 2. A lit - tle fur - ther on, Through pre - sent dark - ness press, And bid for - bod - ing
 3. A lit - tle fur - ther on, And, pil - grim, thou shalt stand With toils, and pains, and

jour - ney worn. Yet keep the end in view. Long have thy labor - ing feet Their wea - ry
 thoughts be gone, If such thy mind op - press. Soon, soon be - fore thine eyes, The com - ing
 con - flicts done, Safe in Im - man - uel's land. There golden harps will ring, And then be -

burden borne, But this will make thy rest - ing sweet, A lit - tle fur - ther on.
 day will dawn, The glo - rious sun in splen - dor rise, A lit - tle fur - ther on.
 fore the throne, With songs of praise and tri - umph sing, A lit - tle fur - ther on.

Words by FANNY CHURCH.

F. SPAULDING.

1. Will you come and join our ar - my? Will you fight for God and Truth? Will you come? He calls for soldiers, Give to
 2. We have girded on the ar - mor Of the ho - ly word of God, We are marching upward, onward, in the
 3. 'Tis our Lord who is our captain, And with him we cannot fail, Even when the fight is hottest And our
 4. He will give us grace to conquer, He will keep our souls from harm, When the conflict rages hottest, By his
 5. We shall be at last triumph - ant, We shall wear the victor's crown, And within the ho - ly cit - y We shall

CHORUS.

him your ear - ly youth. Glo - ry, glo - ry, we are marching on, Glo - ry, glo - ry, shall be all our song,
 way the saints have trod. Glo - ry, glo - ry, we are marching on, Glo - ry, glo - ry, shall be all our song,
 craf - ty foes assail. Glo - ry, glo - ry, we are marching on, Glo - ry, glo - ry, shall be all our song,
 own al - mighty arm. Glo - ry, glo - ry, we are marching on, Glo - ry, glo - ry, shall be all our song,
 lay our armor down. Glo - ry, glo - ry, we are marching on, Glo - ry, glo - ry, shall be all our song,

We are loy - al soldiers, Under Christ's command; Ours the blood stained banner Of Immanuel's land.



1. There is a shin-ing ci - ty, Beyond the flow-ing tide; A ci - ty that in glo - ry, For-
No war nor sound of striving. Can ev - er en - ter there, But there is peace en - dur - ing, And
2. With-in this glorious ci - ty There stands a thronē of light, And round it are the An - gels, With
There too are man - y chil-dren, A hap - py, hap - py throng, And to the great All - Fa - ther, They
3. There is the sweet-est mu - sic, In all that pleasant land; And an-gels pause and lis - ten, To
They sing how Je - sus saved them, From woe and toil and pain; They tell the wondrous sto - ry, Of
4. O hap - py, hap - py chil-dren! O world be-yond the grave! They reached that land thro' Je - sus, Who
All who would gain that ci - ty, All who would sing that song, Come give your hearts to Je - sus, And



CHORUS.



ev - er shall a - bide, } Oh! Heaven, sweet heaven,
all is bright and fair. }
crowns of jew - els bright. }
raise their joy - ful song. }
hear that white-robed band. }
Christ for sin - ners slain. }
died their souls to save. }
join that joy - ful throng. }



Land of joy and peace, O! fair and shin-ing ci - ty, Where mortal woes shall cease.



STAR OF BETHLEHEM.

Words by FANNY CHURCH.

J. H. TENNEY.

1. O star of light! The shep - herds saw, Thy first bright beams on Ju - dah's hill.
 2. Then An - gel's songs did loud pro - claim, His name who was to save the world,
 3. Sweet star of light, sweet star of love! We turn to thee our wea - ry eye,

Thou wast the her - ald of our Lord: Each trust - ing heart with rap - ture fill,
 And heav'n - ly hosts in bright ar - ray, Their gleaming banners wide un - furled,
 Till out of earth - ly toil, and pain, We see the ho - ly ci - ty rise,

Be - hold - ing thee, O star of love! Thou shin - est on us from a - bove.
 O star of light, from far - on high, Thy glo - ries meet each wond' - ring eye.
 And hear tri - umph - ant an - thems swell, Sweet star of love, fare - well, fare - well.

CHILDREN IN THE ARMS OF JESUS.

133

"And he took them up in his arms and blessed them."

J. H. ROSECRANS.

1. Be - hold what con - de - scend - ing love Je - sus on earth dis - plays,
 2. He still the an - cient prom - ise keeps, To our fore - fa - thers given,
 3. For - bid them not whom Je - sus calls, Nor dare the claim re - sist,
 4. With flow - ing tears and thank - ful hearts, We give them up to thee,

f

To babes and sucklings he extends The rich - es of his grace.
 Young chil - dren in his arms he takes, And calls them heirs of heaven.
 Since his own lips to us declare Of such will heaven con - sist.
 Re - ceive them, Lord, in - to thine arms, Thine may they ev - er be.

Fine.

D.C. f

Glo - ry to the Sa - viour's name, Glo - ry to his name.

Words by FANNY CHURCH.

F. M. SIMON.

1. Saviour, lead us gently, kindly, In the upward winding way, Lest we wander darkly, blindly,

Lest our feet should go astray, Loving Saviour, Loving Saviour, Hear thy children as they pray, as they pray.

2

We are young, and much temptation
 May ensnare our childish feet ;
 Put in thee, our soul's salvation,
 Is a refuge sure and sweet,
 Loving Saviour,
 From the foes that we must meet.

3

Thou didst not forget the children,
 When on earth so sorely tried,
 Nor in Heaven wilt thou forsake us :
 Be thou still our guard and guide.
 Loving Saviour,
 We would in thy grace abide.

4

In thy promise to receive us,
 We would humbly come to thee,
 And we know thou wilt relieve us,
 Thou from sin canst set us free.
 Loving Saviour,
 May we all thy glory see.

5

We to thee our hearts have given,
 And we seek to do thy will ;
 Lead our footsteps up to Heaven,
 Let us rest on Zion's hill.
 Loving Saviour.
 We will trust thy mercy still.

1. Children hear the melting sto - ry, Of the Lamb that once was slain, 'Tis the Lord of life and glo - ry,
 2. Yield no more to sin and fol - ly, So displeasing in his sight, Jesus loves the pure, the ho - ly,
 3. All your sins to him con - fess - ing, Who is ready to forgive, Seek the Saviour's richest blessing,

Shall he plead with you in vain? Oh re - ceive him, Oh re - ceive him, And sal -
 They alone are his de - light. Seek his fa - vor, Seek his fa - vor, And your
 On his precious name be - lieve. He is waiting, He is waiting, Will you

vation now ob - tain. Oh receive him, Oh receive him, And sal - va - tion now ob - tain.
 heart's to him u - nite. Seek his fa - vor, Seek his fa - vor, And your hearts to him u - nite.
 not his grace re - ceive? He is waiting, He is waiting, Will you not his grace re - ceive?

THANKSGIVING HYMN.

Words by Mrs. A. L. DAVISON.

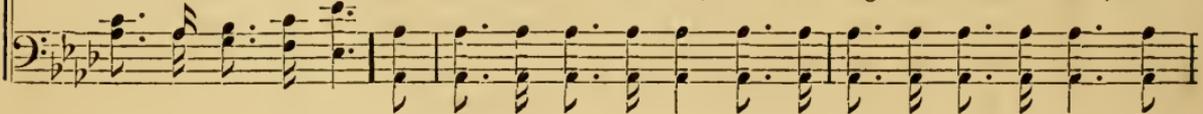
J. H. ROSECRANS.



1. Sing glad-ly, sweetly sing; Join in praises one and all, And Christ's dear name with reverence call; Our
2. For friends whose tender care, Gently guards our onward way, Our Lord we give thee thanks to-day, In
3. And then the ransom given, Free-ly un - to ev' - ry one, That by the dy - ing of the Son, Will



proph - et, priest and King, For the bless - ings of the year, Showered on our hap - py land, By
 song and hum - ble prayer, Thy love is ev - er kind, Thoughtful of thy children here; And
 lead us home to heaven, It frees our souls from wrong, Crowns our brows with fadeless light, And
 An an - them of our love, Send the song from shore to shore, And



FINE. CHORUS.

His most lov - ing, gracious hand, We now are gath - ered here. Sweet the notes of praise, Listening
 knows each woe and sees each tear, Thine eyes are nev - er blind. Sweet the notes of praise, Listening
 now for this our hope most bright, We come with prayer and song. Sweet the notes of praise, Listening
 praise, praises, ev - er - more, Our hearts with rap - ture move.



an - gels hear the song, Children's voi - ces raise, Full and ten - der, clear and strong.

EVENING PRAYER.

J. H. ROSECRANS.

1. Je - sus, ten - der Shepherd, hear me, Bless thy lit - tle lamb to - night,
 2. All this day thy hand has led us, And we thank thee for thy care,
 3. May our sins be all for - giv - en, Bless the friends we love so well,

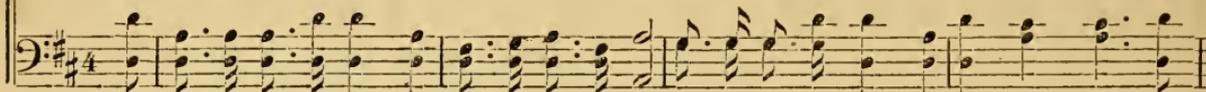
Thro' the darkness be thou near me, Keep us safe till morning light.
 Thou hast clothed us, warmed us, fed us, Lis - ten to our eve - ning prayer.
 Take us when we die, to heav - en, Hap - py there with thee to dwell.

Mrs. A. L. DAVISON.

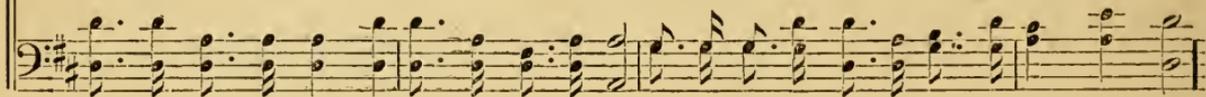
J. H. ROSECRANS.



1. When winter snows fall fast; When winds go rushing past, Storms sweep on so wild - ly, Cold and chill, Re -
 2. When in your pleasant homes, Where pale want never comes, And where plenty reigns, Your constant guest, Re -
 3. And think each gift of love Is cherished up a - bove, And no deed of kindness, O - ver - passed. For



member the poor and ill, And those who ask for aid; On our souls the Saviour's will, This care hath laid.
 member those op - press - ed By want and give them bread, He who giveth shall be blest, The Sav - iour said.
 bread up - on the waters, Cast though lost to sight, Surely shall re - turn at last, With blessings bright.



CHORUS.



Think of the poor, The suf - fer - ing poor, Do not for - get their wea - ri - some lot,



Is full of bit - ter pain ; To aching heart and brain, Think they are in want, And gladden them a - gain.

THE LORD'S PRAYER.

1. Our Father who art in heaven,	hal - - lowed	be thy	name,
2. Give us this	day our	dai - - ly	bread,
3. And lead us not into temptation, but de - - - -	liv - - - er	us from	evil.

Thy kingdom come, thy will be done on	earth as it	is in	heaven.
And forgive us our trespasses as we forgive	them that	tres - - pass a -	gainst us.
For thine is the kingdom, the power, and the	glo - - ry, for	ev - - er. A -	men.

1. With songs of heartfelt praise, The courts of heav'n resound ; And angel voices raise A hymn to Jesus crowned.
2. Hear ev'ry bloodbought soul, among the sons of men, The Lord of life extol, His goodness tell a - gain.

CHORUS.

And hearing this, O shall not we Send back the echo full and free? Send back the echo, Send back the echo, Send

back the echo, echo full and free? Send back the echo, Send back the echo, Send back the echo full and free?

3
Hear them with praise and prayer,
Adore their righteous King ;
Their sins he stoops to bear,
His love they ever sing,

4
Then publish all abroad,
The story ever new ;
Send forth the joyful word,
To Gentile and to Jew.
CRO. Till all the world, from sea to sea,
Sends back the echo full and free.

THE BLESSED SABBATH-SCHOOL.

141

Words by FANNY CHURCH.

J. H. ROSECRANS.

1. Loud and clear the sweet bells sound, Ringing mu - sic all around, Calling all, wher - er found,
 2. When o'er all the winter's snōw, Fall - eth white, and still, and slow, Children always love to go
 3. With the Summer bright and fleet, To the bird-songs clear and sweet, Keeping time, come little feet
 4. Ev - er on, through all the year, On, through smiling On, through tears, 'Till the Gate of Light appears;

Fine.

To the blessed Sabbath-School. Children, come, o - bey the call, Come, we seek you
 To the blessed Sabbath-School. When the Spring comes bright and fair, Toss - ing perfume
 To their blessed Sabbath-School, Through the Autumn's pur - ple shine, When the fruits with
 Keeping well each gold - en rule, Go the shin - ing white-robed throng, Guarded from earth's

D.C.

one and all, Learn to break from sin - ful thrall, In the blessed Sabbath School.
 in the air, Come the children flocking there, To the blessed Sabbath-School.
 flow - ers twine, Still they pass that hap - py line, To the blessed Sabbath-School.
 bit - ter wrongs, 'Till they pass to Heaven in song, From the blessed Sabbath-School.

OLIVER HOLDEN.

1. All hail the pow'r of Je - sus' name, Let angels prostrate fall, Bring forth the roy - al di - a - dem, And

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

2

Crown him, ye martyrs of our God,
 Who from his altar call,
 ||: Praise him who shed for you his blood,
 And crown him Lord of all. ||:

3

O that with yonder sacred throng,
 We at his feet may fall,
 ||: And join the everlasting song,
 And crown him Lord of all. ||:

Mrs. A. L. DAVISON.

J. H. ROSECRANS.

1st time.

1. We are waiting, watching here, Soon our Saviour will appear, And we know that he is near, He will heed our prayer, And he takes us one by one When our earthly life is done.
2. Children wait-ing his command, Trusting in his gracious hand, Yielding to his just demand, His is tender love. Sweet the lessons we have heard, From his ever during word.
3. Soldiers rea-dy for the fray, Foes around in ambush lay. We must ever watch and pray, We must bravely fight, And when all the conflict's passed, We shall meet our Lord at last.

2nd time. CHORUS.

Brings us to our distant home so fair, We shall meet in heaven once more, We shall meet in heaven once more; And we'll join in the songs We will trust him till we meet above. Meet him in that land which knows no night.

of that happy land, On that bright, that sinless shore, With the loved who went before, We shall meet once more in heaven a joyous band.

WHEN WE PASS THROUGH YONDER RIVER.

NANNIE HAGER.

1. When we pass through yonder riv - er, When we reach the far - ther shore. There's an end of war for -
 2. Af - ter war - fare rest is pleasant; O how sweet the prospect is, Though we toil, and strive at
 3. When we gain the heavenly re - gions, When we touch the heavenly shore, Blessed thought, no hos - tile
 4. O that hope, how bright, how glorious, 'Tis his people's blessed reward; In the Saviour's strength vic -

CHORUS.

ev - er— We shall see our foes no more. Then boatman row to the far - ther shore, Nor
 present, Let us not re - pine at this. Then boatman row to the far - ther shore, Nor
 le - gions, Can a - larm or trouble more. Then boatman row to the far - ther shore, Nor
 to rious, They at length be - hold their Lord. Then boatman row to the far - ther shore, Nor

Rit.

heed the the river's sul - len roar, Yes, boatman row to the golden shore, Where earth's sorrows are no more.

J. H. TENNEY.

1. One sweetly solemn thought Comes to me o'er and o'er; 'Tis that I'm near - er
 2. Near - er my Father's house, Where man - y mansions be; Near - er the sol - emn
 3. Near - er the bound where life Shall lay its burdens down; Where I shall leave my
 4. Sa - viour, perfect my trust, Con - firm my fee - ble faith; And teach me fearless-

CHORUS.

home to-day, Than e'er I've been be - fore. Nearer my home, yes near - er,
 judgment throne, Near - er the jas - per sea. Nearer my home, yes near - er,
 ill - borne cross, And take my blood-bought crown. Nearer my home, yes near - er,
 ly to stand Up - on the shore of death. Nearer my home, yes near - er,

Nearer than ev - er be - fore; Nearer my home, yes, near - er, Nearer than ev - er before.

Arr. by J. H. R.

1. O, are there happy tidings, From those we bid farewell, To seek far distant regions, I
 2. Say not, say not my comrade, They no'er will come a - gain, O did the tempest meet them Up-

pray thee, comrade, tell, If spared through many dangers, The distant port they gained, If
 on the wat'ry plain? Are they beneath the bil - low, Where co - ral groves rise fair? A-

while they passed, the tempest In mercy was restrained, 'Till passed the good ship onward, Its fu - ry was restrained,
 las! that I should lose them, That they should slumber there; And Oh so early taken, So cheerful, young, and fair,

CHORUS.

safe, safe arrived, They reached the distant shore, Thou shalt there meet them, When thy life is o'er.

The musical notation consists of a treble and bass staff in G major (one sharp). The treble staff features a melody with dotted rhythms and eighth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

AMERICA.

1. My country, 'tis of thee, Sweet land of lib - er - ty, of thee I sing, Land where my
 2. My na - tive coun - try, thee—Land of the no - ble free—Thy name I love: I love thy
 3. Let mu - sic swell the breeze, And ring from all the trees, Sweet freedom's song, Let mor - tal

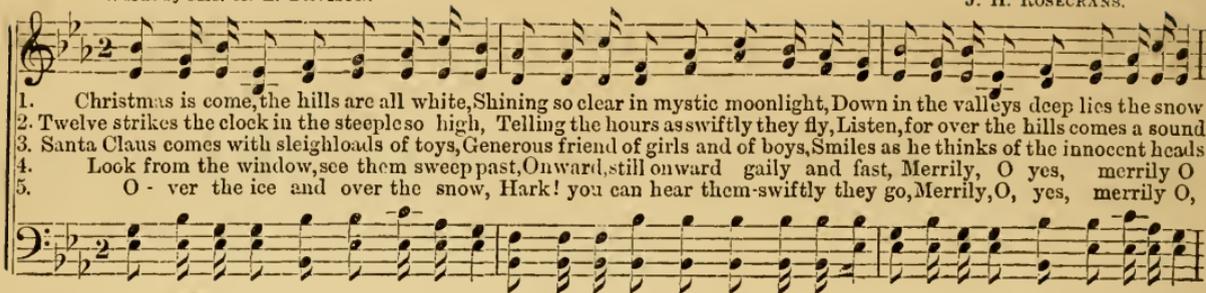
The musical notation is in 3/4 time and G major. It features a treble and bass staff. The treble staff has a melody with eighth and quarter notes, and the bass staff has a steady accompaniment of chords.

Fa - thers died, Land of the pil-grims' pride, From ev - ry mountain side, Let free - dom ring,
 rocks and rills, Thy woods and tem - pled hills, My heart with rap - ture thrills, Like that a - bove.
 tongues awake, Let all that breathe partake; Let rocks their si - lence break, The sound pro - long.

The musical notation continues in 3/4 time and G major. The treble staff melody includes some sixteenth-note passages, and the bass staff accompaniment remains consistent with the previous section.

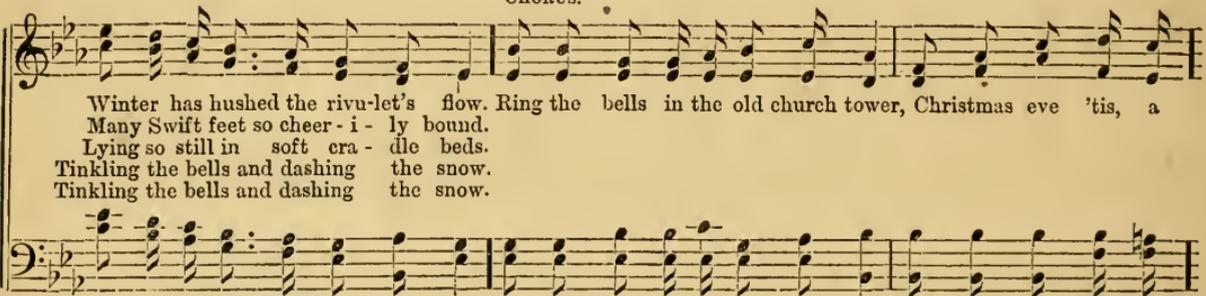
Words by Mrs. A. L. DAVISON.

J. H. ROSECRANS.

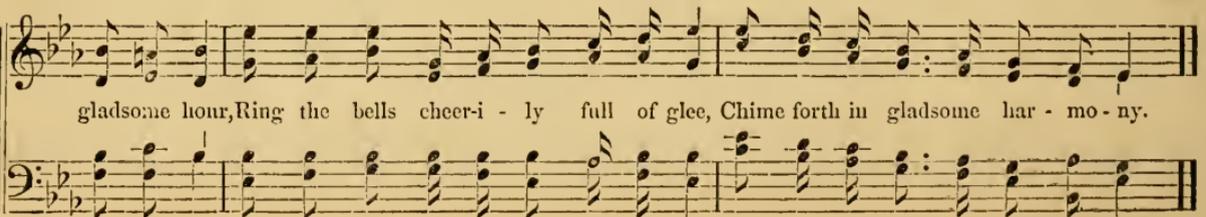


1. Christmas is come, the hills are all white, Shining so clear in mystic moonlight, Down in the valleys deep lies the snow
 2. Twelve strikes the clock in the steeple so high, Telling the hours as swiftly they fly, Listen, for over the hills comes a sound
 3. Santa Claus comes with sleighloads of toys, Generous friend of girls and of boys, Smiles as he thinks of the innocent heads
 4. Look from the window, see them sweep past, Onward, still onward gaily and fast, Merrily, O yes, merrily O
 5. O - ver the ice and over the snow, Hark! you can hear them - swiftly they go, Merrily, O, yes, merrily O,

CHORUS.



Winter has hushed the rivu-let's flow. Ring the bells in the old church tower, Christmas eve 'tis, a
 Many Swift feet so cheer - i - ly bound.
 Lying so still in soft cra - dle beds.
 Tinkling the bells and dashing the snow.
 Tinkling the bells and dashing the snow.



gladsome hour, Ring the bells cheer-i - ly full of glee, Chime forth in gladsome har - mo - ny.

CHRISTMAS CAROL.

149

Words by FANNY CHURCH.

T. ROSECRANS.

1. Hail this hap - py Christmas dawning, Children, join in songs of praise, Un - to Him who
 2. When on earth, He blessed the children, Loved them with a ten - der love, And He nev - er
 3. He has broken through the darkness, He has triumphed o - ver sin, If we fol - low

rules in Heaven, Now your joyful chorus raise. Sing of Him who reigns in glory, Tell the world the
 will forget them In his glorious home above. Swell the happy, hap - py chorus, Un - to him who
 in his footsteps, We the crown of life may win. Join with happy hearts and voices, All the world to -

wondrous sto - ry, Christ is ris - en, children sing, Christ is ris - en, He is King.
 reigneth o'er us, Christ is ris - en, children sing, Christ is ris - en, He is King.
 day re - joice - es, Christ is ris - en, children sing, Christ is ris - en, He is King.

THE TEMPERANCE BATTLE.

Words by J. G. Harvey.

W. E. THORNE, ESQ.

1. Lift high, the temp'rance banner, Ay, proudly let it wave, To save the poor in-
 2. Come join the no - ble ar - my, En - list now for the fight, Maintain our nation's
 3. Then ral - ly round the standard, And let the work go on, Un - til the last dim

ebriate From a degrad - ed grave; Then, children, at your station To
 honor, Firm stand ye for the right; Pro - mote the cause of temperance, To as-
 vestage Of in - temperance is gone; Be earnest in the bat - tle, Your

quell the raging storm, Let hearts and hands u - nit - ed, Strive for a glad reform.
 sist poor fall - en man; Put on the glorious armour; Be foremost in the van.
 weapons bold - ly wield, You'll sure - ly gain the victory, And make the monster yield.

ANNIVERSARY SONG.

151

Words by J. R. OSGOOD.

Arr. by J. H. R.

1. We're coming to greet you in gladness again, To welcome our parents and friends to us dear, With
 2. We're coming, and telling of mercy and love, Which God hath smiled down on our country so free, The
 3. We're coming, and singing of heaven so fair, Where the songs of the bless'd their Saviour a-dore; And

sweet songs of pleasure from heart, lip and voice, We come greeting all with a happy New Year.
 bright flag of Freedom in triumph doth wave, In glory and beauty o'er land and o'er sea.
 children, and teachers u-nited shall share, The bliss and the glory of Christ ev-er-more.

CHORUS.

We're coming with banners, With welcome for you, We're coming in gladness, With hearts warm and true.

4

We children are coming, dear teachers to-day,
 Our thanks to return for your kindness and love;
 To ask that our God would our pastor repay,
 With "crowns of rejoicing" bright jeweled above.

5

We're coming and telling the goodness of God,
 Whose smile on our pathway has brought us safe here;
 We'll join our glad voices in sweet notes of praise,
 And ask for each other "a Happy New Year."

Words by FANNY CHURCH.

J. H. TENNEY.

1. Fling out the temp'rance banner Up - on the glad free air, Fling out its stainless beau-ty, To
 2. And God will help you on - ward, O faith - ful hearts of love. Faint not, thine hour of tri - al Will
 3. The wine cup shall be shattered, The red flame cease to burn, And to the flag of Temp'rance, The

float for - ev - er there, Sad hearts will cease their sigh - ing, Dimmed eyes grow bright a - gain, Go
 but his kind - ness prove, And though the heav - y shad - ow, Of death is on the land, Fear
 lost ones must re - turn, O weep - ing wives and children, So worn with bit - ter pain, Look

CHORUS.

forth with glad re - joic - ing, To res - cue ruined men. Fling out the temp'rance banner Up -
 not, work on in patience, The morning is at hand, Fling our the temp'rance banner, Up -
 up, our stain - less banner, Shall bring you peace a - gain. Fling out the temp'rance banner, Up -

on the glad free air, Fling out its stain - less beau - ty, To float for - ev - er there.

WELCOME, WELCOME.

Words by FANNY CHURCH.

J. H. ROSECRANS.

1. Come children, for bright - ly our fes - ti - val day, Has dawned in its beau - ty and shines on our way. }
 With hearts and with voi - ces, in one sweet accord, We'll sing of our Sav - iour, our King and our Lord. }
 2. Dear Fa - ther in heav - en, O guide us we pray, Nor let thou our childish feet from thee e'er stray, }
 But keep us for - ev - er, from sin and from wrong, And be with us all as we journey along, }
 3. And when we are called to pass thro' the dark vale, And go from the shore with the boat - man so pale, }
 O grant that our spir - its for - ev - er may rest, In beau - ti - ful Zi - ou, the home of the blest. }

CHORUS.

Welcome, welcome friends and schoolmates, Welcome, welcome one and all, Welcome, welcome glad we greet you, Coming to our festal hall.

* Words by J. C. JOHNSON.

W. ROSECRANS.

1. Float, Flag of Fame, float o - ver land and o - cean, Wave every - where, a signal for the free ; }
 Tell to the nations here true hearts a - bid - ing, Firm as the Heav'ns for truth and right shall be ; }
 2. Flag of our nation, star on star re - ceiv - ing, As round yon glo - rious sun the planets turn ; }
 So light to light in friendly bands u - nit - ing, Then in the Union with new splendor burn ; }

Cheer with thy radiance all who lonely wander, Aliens from home a - far upon the sea, Cheer us and lead us
 Star lighting star, a gorgeous constellation, Bright in the skies enduring a - gest through ; Thus, thus O standard,

on to peace and Union, Flag of our nation, bright thy glo - ry be, Thy glo - ry be, Thy glo - ry be.
 lead us on to victory, Wave, proudly wave amid the heav'ns so blue, O proudly wave, O proudly wave.

* Words from "United States Collection," by per.

Words by MRS. A. L. DAVISON.

J. H. ROSECRANS.

1st Voice.

O the morning has dawned all so brightly, And shadows have fled with the night, To the forest we go tripping lightly, All loveliness meeting our sight.

2d Voice.

The daisies are bright in the grasses, The violets bloom by their side, The leaves in luxu - riant masses, Are green in their forest pride.

CHORUS.

Here the birds in their green lofty bowers, Bring your garlands of beautiful flowers,
Glad their song on our happy May Day; Singing, haste on your green pleasant way.

2
1st Voice. For the winter has gone, and the gladness
Of the springtime has come to our land,
But away from your thoughts all of sadness,
Glad hearts must be those of our band.

2d Voice. The branches above us entwining,
The velvety turf neath our feet,
And beauty is ever combining,
To make our bright May Day most sweet.

3
1st Voice. Go you forth, then, with smiling and singing,
Let the forest resound with your glee,
All your loveliest offerings bringing,
Rejoice, and be glad some and free.

2d Voice. And we will return in the gloaming,
When Whip-poor-wills sing in the trees,
And when the bright day swift is rolling
To a grave in the deep, deep seas,

Words by MRS. A. L. DAVISON.

J. H. ROSECRANS.

1. Snow-white hands are clasped on her breast, Tender eyes have drooped into rest, Grave-sods lie on th' stainless brow, She is
 2. Gone so quickly out of her life, Deathful hush in wearisome strife, Gone from those who miss her so, Buried
 3. Gone to meet on Heaven's fair shore All the loved who passed on before, Gone to clasp her brother's hand, In that
 4. Life's e - vangel she shall now be, And across the storm darkened sea, Guide us home most lovingly, With her

CHORUS.

sleeping sweetly now. Toll the mournful bell, Dear child, farewell. Peaceful is her rest, On a Saviour's breast, Loving
 in her grave so low. Lost to earthly love, But saved above. Peaceful is her rest, On a Saviour's breast, Loving
 fair, that happy land. Saved from earthly woe, 'Tis better so. Peaceful is her rest, On a Saviour's breast, Loving
 calling "Come to me." Seek this fairer shore, And weep no more. Peaceful is her rest, On a Saviour's breast, Loving

care of the angels guard her now, Softly, sweet, and low, Angel anthems flow, Hands of blessing are laid on her brow.

* To the Memory of Little Milla Hager.

FAREWELL SONG.

157

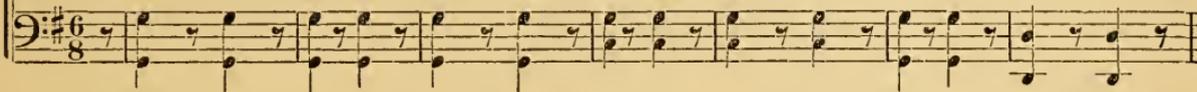
Words by Mrs. A. L. DAVISON.

J. H. ROSECRANS.

DUETT.



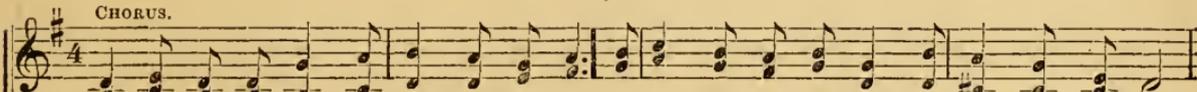
1. A-las that we must part, Friends who have been so dear; Be still each heav-y heart, There yet are words of
2. Our dearest loves de - cay, On earth it must be so, Lest we for - get our heaven, In bliss of life be -
3. For - get not all the joys, Togeth - er we have known; But let them still be dear, When part - ed and a -
4. It may be that the close Of life be seen by some, E'er meet - ing here a - gain, Our will - ing footsteps



cheer, Perhaps we'll meet a - gain, Once more united be; Once more clasp kindly hands, Each others faces see.
low, So prone are human hearts To wander far from God, That parting scenes must be, And paths of grief be trod.
lone, And sometimes let each one, Have tho'ts of prayer for those, The friends to whom the tide Of recollection flows.
come, Then will our prayerful tho'ts, Swift haste them on their way From earthly toil and care To the Kingdom of the Day.



CHORUS.



Grieving so sad - ly, We whis - per fare-well, While mournfully, slow-ly now toll - eth the bell,



Tell - ing of partings that ev - er must be, Till we through the darkness our Sav - iour shall see.

"THE TEMPERANCE ARMY."

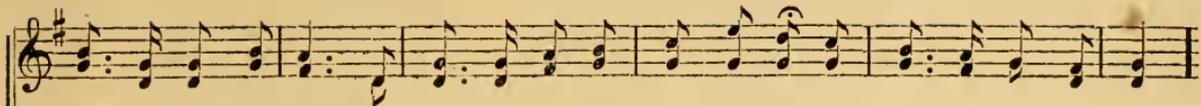
For "Bands of Hope."

Words from "Youth's Temperance Visitor."

Written by JAMES McGRANAHAN, Lindenville, O.

1. We're marching on! we're march-ing on! A lit - tle loy - al band, And want and woe where -
 2. We're marching on! we're march-ing on! With courage calm and high, And still a - bove with
 3. We're marching on! we're march-ing on! We would not go a - lone, We call on those who

e'er we go Must van - ish from our land, For *wine* and *ale* and rum shall fall, And
 peace and love, Our conquering ban - ners fly, At last the hosts of wrong shall yield The
 hate our foes To make our cause their own, We call on those who love the truth, The

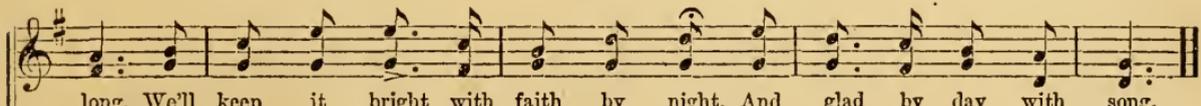


Al - co - hol must flee, We'll break the chain of vice in twain, And set the cap - tive free.
 right shall reign at last For young and old we're bound to hold, The temp'rance Standard fast!
 chil - dren of the Light, With heart and hand to join the band, And bat - tle for the right.



CHORUS.

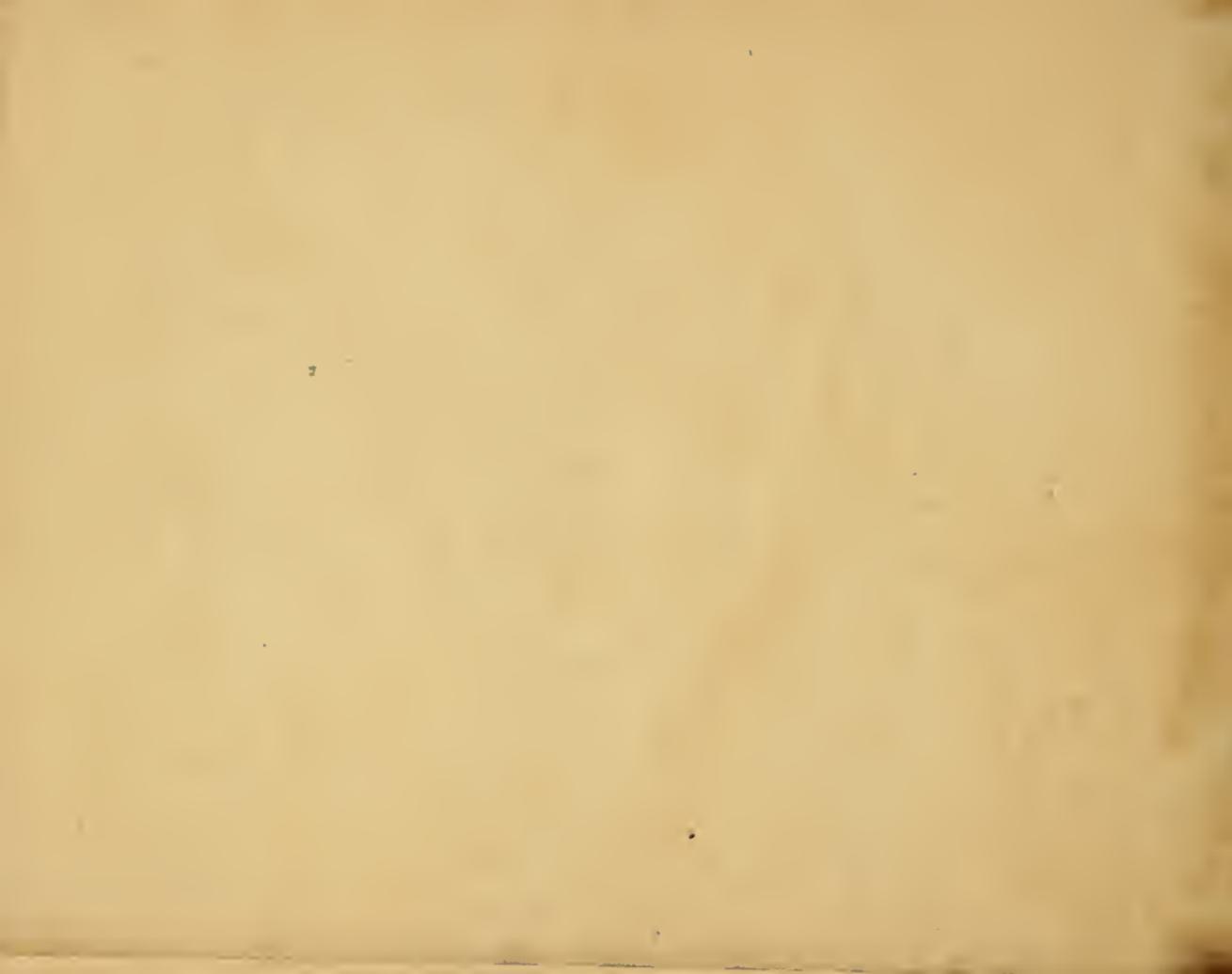
For we're marching on! we're march - ing on! And though our way be
 For we're marching on! we're march - ing on! A lit - tle loy - al
 For we're marching on! we're march - ing on! A lit - tle loy - al



long, We'll keep it bright with faith by night, And glad by day with song.
 band, Come woe or weal with fer - vent zeal, A - round our flag we'll stand.
 band, Tho' death be near We will not fear, The Lord will save our Land.



A little further on	129	Morning prayer	37	The Sabbath bell	108
A little while	101	Missionary song	90	The Little Missionary	109
America	147	Meeting in Heaven	63	The precious Sabbath Day	111
A miracle of Grace	126	My times are in thy hand	50	The death of the Righteous	113
Anniversary song	151	May Day	155	The voice within	122
Blessed Christ	105	Missionary hymn	127	The children's jubilee	123
Bower of Prayer	53	Nearer my home	145	The Sunshine	125
Children's Praise	93	Not with the multitude	49	Tried and True	64
Children in the arms of Jesus	133	Nearer my God	75	The Shining River	68
Christ stilling the tempest	117	Narrow neck of land	83	The lights along the shore	55
Come to the Sabbath school	39	Our home beyond	80	The Pilgrim's journey	52
Coronation	142	O receive Him	135	The Legions of the Cross	47
Christmas carol	149	Peaceful is her rest	156	The shepherd's call	42
Come unto Me	76	Pressing onward	114	The Bible	41
Come to Jesus	44	Psalm "C"	118	There is joy for You	40
Death of a Sunday-school scholar	124	Rejoice in the Lord	87	The Book of books	128
Echo song	78	Right and Truth	116	The Star of Bethlehem	132
Evening prayer	137	Remember me	70	The Shining City	131
Even me	43	Recruiting song	130	The children's guide	134
Farewell song	157	Remember the poor	138	The blessed Sabbath-school	141
Float flag of fame	154	Safe, safe arrived	146	The Lord's Prayer	139
Greeting Song	110	Santa Claus	148	The Temperance Banner	152
God is Love	62	Singing of Jesus	71	The Temperance Army	158
Give glory to God	66	Song of the New Year	72	The Temperance Battle	150
Gentle words	51	Sabbath morning	67	Thanksgiving hymn	136
God is in Heaven	46	Shall we meet	107	Universal praise	59
Hasten to the Narrow Gate	58	Sicily	120	We shall meet them	60
Home in Paradise	102	Song of Faith	86	Wont you volunteer	45
Here and there	88	Think of the Heathen	96	We're a cheerful band	94
I long to be like Jesus	69	The beautiful Land	100	We come with singing	112
Jesus at the well	56	The Land celestial	95	Water of Life	115
Jesus loves the children	48	The green shore	84	While we work for Jesus	104
Joy cometh	106	The bright forever	81	We are marching on	91
Jesus died for me	121	The Land of Peace and Love	82	What shall the harvest be	74
Little travellers	54	To the Sabbath-school	77	With songs of heart-felt praise	140
Little ships	89	The Hill of Zion	73	We shall meet in Heaven	143
Like Jesus	92	The Little Sower	38	When we have passed	144
Little pilgrims	99	The River of Death	98	Welcome, welcome	153





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