

**P**

**ERLESS**

**PRAISE**

**HYMNS & MUSIC  
FOR THE**

**Sabbath School**

BY

**J. H. KURZENKNABE.**

PHILADELPHIA,

**JOHN J. HOOD**


1018 ARCH ST.

PRICE:—PER HUNDRED \$30.; SINGLE COPY, 35 CENTS.



Division      SCB  
Section      2889





Digitized by the Internet Archive  
in 2011 with funding from  
Calvin College

<http://www.archive.org/details/peerlesspraiseco00kurz>



# Peerless Praise:

A COLLECTION OF HYMNS AND MUSIC

FOR THE

SABBATH SCHOOL,



With a Complete Department of Elementary Instruction in the Theory and Practice of Vocal Music,

BY

✓  
J. H. KURZENKNABE.

---

PHILADELPHIA:

PUBLISHED BY **JOHN J. HOOD**, 1018 ARCH ST.

## PREFACE.

---

**A**PPROPRIATE music has, by the blessing of God, contributed largely to the success of the Sabbath-school cause. The standard of both hymns and music is higher now than at any previous time ; indeed we claim that Sabbath-school song is fully abreast of the other great helps of the day. To make a book that will in all respects come up to this higher standard has been our aim in the compilation of "Peerless Praise."

In response to many earnest solicitations we present, in addition to the concise Elementary Department as contained in our previous works, a still further advance in the art of simplifying the reading of music, namely, the combination of a very plain character notation (which has already made hosts of friends) with the popular round-note system ; it is hoped thereby that the demands and expectations of all classes of music readers will be fully met.

Grateful for the very liberal patronage of the past, and hoping to merit a continuance of the same, we now offer PEERLES PRAISE to the favorable consideration of our friends, and the friends of Sabbath-school song everywhere.

J. H. KURZENKNABE.

# THEORY OF MUSIC.

BY J. H. KURZENKNABE.

## INTRODUCTION.

An exposition of the science, giving, 1st, an *Elementary* (simple, rudimentary, or primary,) and, 2d, a *Practical* (pertaining to practice, or putting into use,) Department.

*Musical Notation.*—The simple method of recording the necessary principles of the science.

## LESSON I.

*Music.*—From the Greek, “Musika.” Science, etc., combination of harmonious sounds. 1st, a succession of sounds so modulated as to be pleasing to the ear; and, 2d, the art of combining harmonious sounds, to the same effect.

This would seem to give us two principal divisions.

*Melody.*—From the Greek, “Melodia;” two words, melos—song, and odia, tune; an agreeable succession of musical sounds.

*Harmony.*—From the Greek, “Armonia,” close together; the art of combining sounds so as to be pleasing to the ear.

*Tone.*—A sound agreeable to the ear; a musical sound.

*Properties.*—A tone is distinguished by certain properties: 1st, Length; 2d, Pitch; and, 3d, Force or Power; that is, a tone may be long or short, high or low, soft or loud. Thus there seem to be certain divisions, usually called *Departments*.

*Rhythmics.*—From the Greek, to flow; measured movement—Length.

*Melodies.*—From the Greek, a song, poem, or tune—Pitch.

*Dynamics.*—From the Greek, to be able; power; expression—Power.

REVIEW.—What do we understand by Music? What is a Melody? Harmony? What is a musical sound called? How many properties has a Tone? What are they? How many Departments have we? What are they called? Which Department treats of Length? Which of Pitch? Of Power? Could a Tone exist without Length? Without Pitch? Without Force?

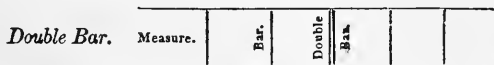
## LESSON II.

### RHYTHMICS.

*Time.*—“Timo,” to regulate; duration; measure of sound to be regulated into. for a number of voices to sing to the same period of time, we have smaller divisions of space, called:

*Measure.*—Allotted length of space, divided by certain perpendicular lines, called :

*Bars.*— two bars together, indicating the end of an exercise, and sometimes also of a line or stanza, is called a—



*Beats.*—Recurring strokes; pulsation. In vocal music, generally given with the right hand, called, *Beating Time.*

*Accent.*—Certain stress of voice to particular beats.

*Double Measure.*—A measure having a two-pulse movement, one a downward, and the second an upward, with the accent on the down beat.

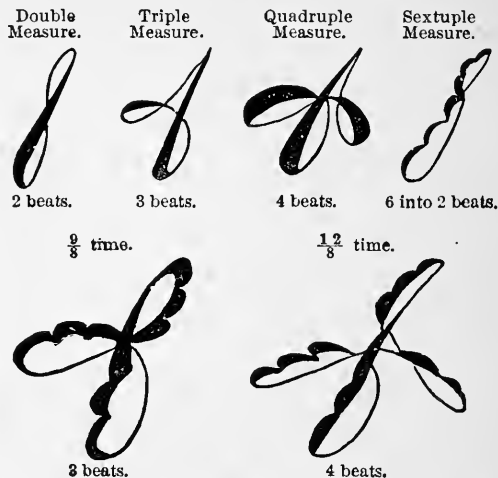
*Triple Measure.*—A measure having three beats—downward, left, and upward, accent on the first beat.

*Quadruple Measure*—A measure having four beats—downward, left, right, and upward; a main accent on the down, and a slight one to the right beat.

*Sextuple Measure.*—A measure having six beats—down, down, down, up, up, up; really only two, down, down, down, considered as the first or down, and up, up, up, as the second or the up beat; usually kept by only two beats, and placing the accent on both.

Sometimes a kind of time is used with three beats, an accent to each; and again four beats, and accents to each, calculating by sextuple time, three beats into one, represented respectively by figure 9 and 12.

*Movements.*—The following cuts will indicate the movements of the beats, in the different kinds of time:



**REVIEW.**—In order for a number of voices to sing together, and be regulated to the same period, What have we in Music? What is that certain allotted space in Music called? What the certain perpendicular lines? What the two bars together? What are the certain movements of the right hand called? What that certain stress of voice to particular beats? What kind of measure has two beats? How are they made? Where does the accent belong? What kind of measure has three beats? How are they made? Where does the accent belong? What measure has four beats? How are they made? Where do the accents belong? What measure is usually kept by two beats, calculating three to each one? How are they made? Where do the accents belong? How do we usually keep the time represented by figures 9 and 12?

**NOTE.**—A great deal of valuable time is lost in the class, by teachers, though paying close attention to beating time, neglect altogether to mark the Accent, which is and ever should be of the utmost importance; in fact it will greatly facilitate the keeping of correct time, and materially assist the pupil in the effort.

## LESSON III.

## RHYTHMICS.

**Note.**—Nota, mark, token, visible sign to point out. A character representing the length or duration of some certain musical sound.

(Notes are not tones or musical sounds, but only characters or visible signs to point out, or show the length or duration that certain tones are to be held or sounded. You could not tell by a note alone how high or low, neither how soft or loud a tone should be, but you can only tell how long to sound the same.)

**Whole Notes.**—Are distinguished by an open head :



**Half Notes.**—An open head and stem :



**Quarter Notes.**—A closed head and a stem :



The time of distinct counting is usually given to quarter notes.

**Eighth Notes.**—Are known by one hook :



**Sixteenth Notes.**—Have two hooks :



**Thirty-second Notes.**—Three hooks :



**Dotted Notes.**—Notes may be prolonged to the amount of one-half their length by adding a dot :

A  $\circ$  . equals  $\circ \circ \circ$ . A  $\circ$  . equals  $\circ \circ \circ$ .

A second dot may be added, to increase the value one-half of the first dot :

A  $\circ \cdot \cdot$  equals  $\circ \circ \circ \circ$ . A  $\circ \cdot \cdot$  equals  $\circ \circ \circ \circ$ .

**Triplets.**—Any three notes grouped together, with the figure 3 above or below them. They represent the value of only two of the same :

$\underbrace{\circ \circ \circ}_3$  equals  $\circ \circ$  in value, etc.

They usually occur to words like "merrily, cheerily," etc.

TABLE SHOWING THE DIFFERENT KINDS OF NOTES, AND THEIR RELATIVE VALUE.



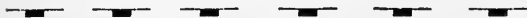
REVIEW.—What are certain characters called, representing length of tones? Do notes represent pitch, ? Could you tell by a note alone, how high or low to sound a tone? How soft or loud? What can you tell only? How can you tell a Whole Note? A Half Note? A Quarter? An Eighth? A Sixteenth? A Thirty-second? What value is added by a dot? By a second dot? What are any three notes grouped together called? What value do they represent?

## LESSON IV.

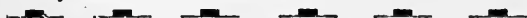
## RHYTHMICS.

*Rest.*—A mark of a pause, ceasing from, etc. A character representing silence.

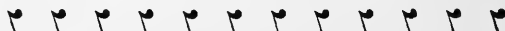
*Whole Rest.*—Placed under the line:



*Half Rest.*—Above the line:



*Quarter Rest.*—Hook turned to the right:



*Eighth Rest.*—Turned to the left:



*Sixteenth Rest.*—Two hooks:

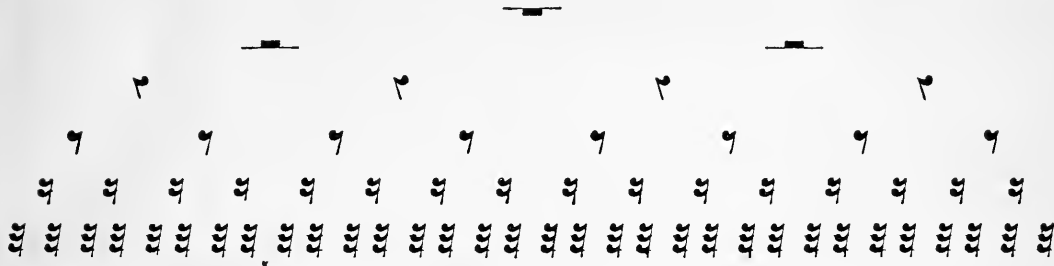


*Thirty-second rest.*—Three hooks:



(A peculiarity of the whole rest is, that it also represents a whole measure rest, no matter what kind of time we may have.)

TABLE SHOWING THE COMPARATIVE VALUE OF THE DIFFERENT RESTS.



REVIEW.—What are certain characters representing silence called? What kind of a rest is under the line? Above the line? Turned to the right? To the left? Two hooks? Three hooks? What is a peculiarity of a Whole Rest?

## LESSON V.

## RHYTHMICS.

*Time Mark.*—Certain figures set to the form of fractions, indicating what kind or the variety of time or measure we have; thus:—

$$\frac{2}{4} \frac{2}{8} \frac{2}{2} \frac{3}{4} \frac{3}{8} \frac{3}{2} \frac{4}{4} \frac{4}{8} \frac{4}{2} \frac{6}{8} \frac{6}{4}$$

The upper figure tells how many beats we have in each measure, and the lower figure, to what kind of note or the equal of which we shall give a beat.

*Variety of Measure.*—There is no difference to the ear in regard to variety of measure. The difference is only seemingly so to the eye. We would sing a tune just as fast in regard to the duration of the beats, no

matter what the lower figure might be; thus,  $\frac{2}{2}$ ,  $\frac{2}{4}$ ,  $\frac{3}{8}$ , is all double measure, and we give to each measure, in either variety, two beats, making the duration of the same all alike, no matter if the same is required to a half, quarter, or eighth note.

NOTE.—There are certain signs and marks, as well as the words, to indicate the movement, whether fast, slow, or medium, which will be explained hereafter. It may also here be stated, that one of the best guides, and the surest indication of the correct movement in vocal music, is the words, or rather the expression needed to bring out the beauty or the soul of the poetry.

*Varieties of Measures.*—

$$\frac{2}{2} \quad \frac{3}{2} \quad \frac{4}{2} \quad \frac{6}{2} \quad \frac{9}{4} \quad \frac{12}{4}$$

$$\frac{2}{4} \quad \frac{3}{4} \quad \frac{4}{4} \quad \frac{6}{4} \quad \frac{9}{8} \quad \frac{12}{8}$$

$$\frac{2}{8} \quad \frac{3}{8} \quad \frac{4}{8} \quad \frac{6}{8} \quad \frac{9}{8} \quad \frac{12}{8}$$

REVIEW.—What are certain figures set to the form of fractions called? What do they indicate? What does the upper figure show? What the lower? Is there any difference to the ear in regard to varieties of measure? Would the movement be the same? What have we to indicate the movement? What forms our surest guide?

## LESSON VI.

## MELODICS.

*Scale.*—Scala; graduation; ladder; a certain series of tones ascending and descending in regular progression. (German, "Tone Leiter," Tone Ladder.)

*Diatonic Scale.*—A series of eight tones, in regard to pitch ascending and descending in regular progression, named from the lower upward; thus, One, two, three, four, five, six, seven, eight. The eighth tone forms, however, the first of the next higher ascending scale; and in order to avoid the confusion in regard to the

duplication of names, we will omit figure eight altogether in this notation and use figure one in place.

*Octave.*—The difference in pitch between any one tone and its recurring eighth higher one.

*Interval.*—The difference in pitch between any two tones of the scale. There are seven intervals in our Diatonic Scale. They are, however, not all alike; some are larger, others smaller.

*Steps.*—The larger intervals between any two successive tones of the scale.

*Half Steps.*—The smaller intervals between any two successive tones of the scale. The Half Steps will occur between tones 3 & 4 and 7 & 1 of the Diatonic Scale. The other five are steps.

NOTE.—The Half Steps must occur between tones 3 & 4 and 7 & 1, otherwise we would not have the Diatonic Scale.

## SCALE NAMES.

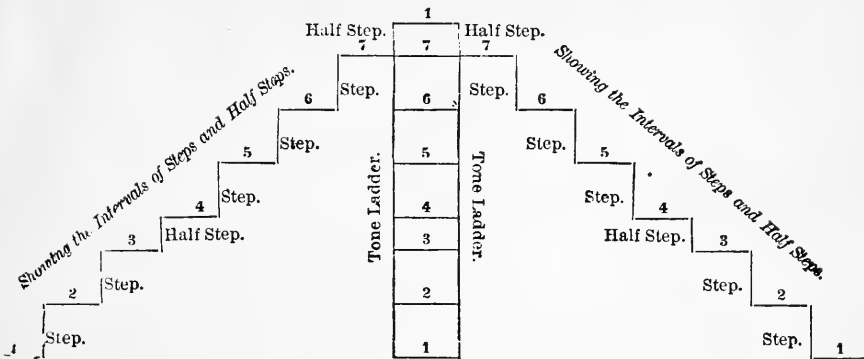
One.	Two.	Three.	Four.	Five.	Six.	Seven.	One.	Seven.	Six.	Five.	Four.	Three.	Two.	One.
Step.	Step.	Half Step.	Step.	Step.	Step.	Half Step.	Half Step.	Step.	Step.	Step.	Half Step.	Step.	Step.	Step.

*Vocal Compass.*—Three successive scales considered in pitch, making twenty-two tones, or three octaves comprise the compass for the human voice.

ASCENDING													DESCENDING																						
1	2	3	4	5	6	7	1	2	3	4	5	6	7	1	2	3	4	5	6	7	1	7	6	5	4	3	2	1	7	6	5	4	3	2	1
Diatonic Scale.						Diatonic Scale.						Diatonic Scale.						Diatonic Scale.						Diatonic Scale.											
<i>Octave.</i>						<i>Octave.</i>						<i>Octave.</i>						<i>Octave.</i>						<i>Octave.</i>											
VOCAL COMPASS.																																			



DIATONIC SCALE.



*Diatonic Scale, showing the dividing interval between 4th and 5th tone.*

1	2	3	4	5	6	7	8
Step.	Step.	Half Step.	Dividing Interval.	Step.	Step.	Half Step.	

or pitches? To what is the Diatonic Scale likened? What kind of a Ladder is it said to be? Between which number of tones do we find the dividing interval? Have we to either side two steps and one half step?

LESSON VII.

MELODICS.

*Syllables.*—There are certain Italian syllables used to assist the pupil in singing and familiarizing the tones of the Diatonic Scale:

Do.	Re.	Mi.	Fa.	Sol.	La.	Si.	Do.
1	2	3	4	5	6	7	1
Pronounced Doe.	Ray.	Mee.	Fah.	Sole.	Law.	Sec.	Doe.

*NOTE.*—Remember these syllables are not the names of the tones, but only applied, in order to simplify the retaining of the pitches of the tones of the Diatonic Scale, and represent their relative sound.

*REVIEW.*—What is that certain series of tones ascending and descending in regular progression called? What that certain series of eight tones of above? What is the peculiarity of the eighth tone? What do we call the difference in pitch between any one of the tones of the scale and its recurring eighth? What the difference in pitch between any two tones of the scale? Are intervals all alike? What are the larger intervals called? The smaller? How many intervals are contained in the Diatonic Scale? How many are steps? Half steps? Where are the half steps found? Are the half steps always found between tones 3 & 4 and 7 & 1? How are the tones of the Diatonic Scale named? How many successive scales or octaves belong to the compass of the human voice? How many tones

## DIATONIC SCALE.

<i>Ascending.</i>							<i>Descending.</i>							
Do.	Re.	Mi.	Fa.	Sol.	La.	Si.	Do.	Si.	La.	Sol.	Fa.	Mi.	Re.	Do.
1	2	3	4	5	6	7	1	7	6	5	4	3	2	1
<i>Scale Names.—One.</i>		<i>Two.</i>		<i>Three.</i>		<i>Four.</i>		<i>Five.</i>		<i>Six.</i>		<i>Seven.</i>		<i>One.</i>
<i>Syllables.—</i>		<i>Do.</i>		<i>Re.</i>		<i>Mi.</i>		<i>Fa.</i>		<i>Sol.</i>		<i>La.</i>		<i>Si.</i>

**NOTE.**—Let the teacher impress the pupil with the importance of continually, and wherever convenient, to practice the singing of the tones of the Diatonic Scale, so as to become perfectly familiar with each pitch required. Do not only practice by syllables Do, Re, Mi, etc., but also by figures, vowels, etc., and particularly the syllable La, La, La, etc.

**Good Articulation.**—The correct and distinct sounding of each tone of the scale.

Practice the following figures, or any other deemed best adapted to the pupil, in order to become familiar with the pitch of each separate tone, using syllables: 1, 2, 3, 4, 5, 6, 7, 1 or 8, 1, 2, 3; 2, 3; 1, 3; 1, 2, 3, 4; 3, 4; 2, 4; 1, 4; 1, 2, 3, 4, 5; 4, 5; 3, 5; 2, 5; 1, 5, 6; 1, 6; 1, 2, 6; 1, 2, 3, 6; 1, 2, 3, 4, 6; 1, 2, 3, 4, 5, 6, 7; 1, 7; 2, 7; 1, 2, 3, 7; 1, 2, 3, 4, 7; 1, 2, 3, 4, 5, 7; 1, 2, 3; 1, 3; 1, 3, 5, 7; 6, 7; 1, 3, 5; 3, 1, etc.

**REVIEW.**—What syllables do we apply to the tones of the Diatonic Scale? What are their names? Are they the names of tones? What kind of pitch do they represent? Is it important to be continually practicing the tones and skips of the Diatonic Scale? What is the correct and distinct sounding of each tone of the scale called?

## LESSON VIII.

## MELODICS.

**Staff.**—To support, hold, rest upon; the five parallel lines and the four intervening spaces upon which music is written. Each line and every space repre-

sents a certain pitch, or really holding, propping, supporting the same.

**Degree.**—Each line and every space is called a degree. Thus, we have nine degrees of the staff; five are lines and four spaces. The degrees of the staff count from the lower upward.

**Added Lines and Spaces.**—Certain small lines and intervening spaces used in connection with the staff, which are found either below or above the same. They do not belong to the staff, but are added to the same, and the staff would be complete without them.

The Staff representing its nine degrees:

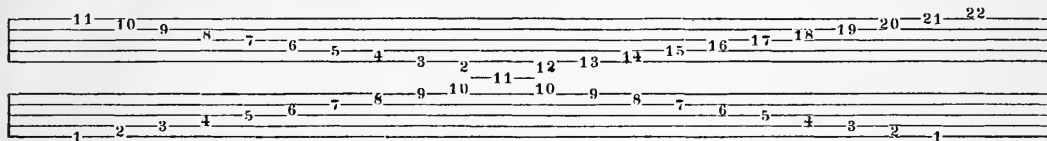
Degrees.	Lines.	Spaces.
1-2-3-4-5-6-7-8-9	1-2-3-4-5	1-2-3-4

The staff with added degrees:

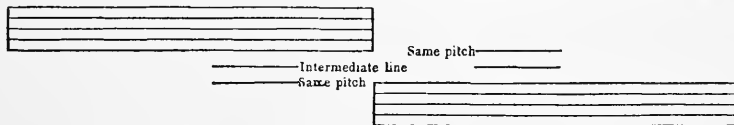
2d added space above.
1st added space above.
1st added space below.
2d added space below.

*Intermediate Line.*—In order to avoid the complication with so many added degrees, we have arranged two staves, and divide the same by one intermediate line, giving to a certain class of voices a separate staff, and uniting the pitch for both at the intermediate line. The spaces caused by the intermediate line, the one above and the other below, are called Intermediate Spaces.

The Staffs and Intermediate Line and Spaces, the 22 degrees for the compass of the human voice, and the 11 degrees of each class of voices :



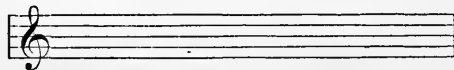
The Staff showing the true Pitch of the added lines and spaces in comparison with the staves.



**REVIEW.**—What are the five parallel lines and the four intervening spaces called? What does the staff represent? What is each line and every space called? How many degrees has the staff? How are they named or counted? What are the little lines below and above the staff called? Do they belong to the staff? How do we arrange the 22 degrees of the compass for the human voice upon the staff? What is that little line between the two staves called? What the two added spaces? Where do both class of voices unite in pitch? If we have a second added line above the lower staff, what line will it equal in pitch? What the added line below the intermediate?

**NOTE.**—The difference in pitch between the Adult Male and Female and Childrens' Voices, is eight tones, or an octave, and the Clef, by placing either class upon its appropriate staff, opens the true pitch, or so to say, gives the key to each class of voices.

*The Treble Clef.*—Represents the staff suited in pitch to the Female Voice. This Clef winds around the second line of the staff, and the pitch of the line being called G, therefore this Clef is often called the G Clef:



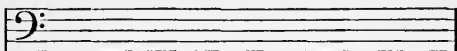
*The Bass Clef.*—Represents the staff suited in pitch to the Adult Male Voice. This Clef winds around the

LESSON IX.

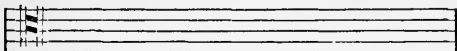
MELODICS.

*Clef.*—Italian, Clavis; Key. A character determining the position of the different class of voices on the staff.

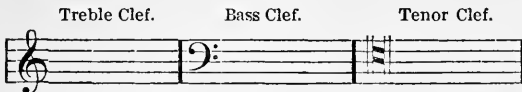
fourth line of the staff, and the same being the pitch F, the Clef is often called the F Clef:



*The Tenor Clef.*—This Clef is often used for convenience sake, to determine the pitch suited to the higher Male Voices, called Tenor. It is placed on the third space of the staff, and the pitch of that space being C, it is also called the C Clef:



*The Staff* with the different clefs:



**REVIEW.**—What are the characters called which determine the pitch of the different voices represented on the staff? How much difference is there between the Adult Male and Female Voice? What Clef represents the staff, suited in pitch to the Female Voice? Around which line does it wind? What is its name? What is this Clef sometimes called? Which Clef represents the staff suited to the pitch of Male Voices? Around which line does it wind? What is its name? What is this Clef sometimes called? What Clef is used to represent the higher Male or Tenor Voices? On what space is it placed? What is its name? What is this Clef sometimes called?

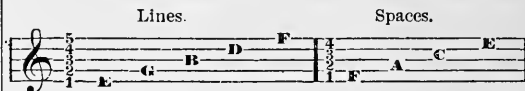
### LESSON X.

#### MELODICS.

*Pitch.*—The different pitches represented by the degrees of the staff, are named by the first seven letters of the Alphabet, commencing, however, with the seventh letter, G, on the lowest degree of our staves.

*Letters.*—A, B, C, D, E, F, G.

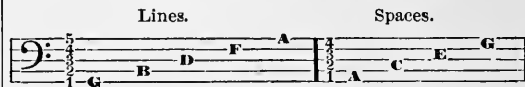
Pitch of the Degrees of the Staff in the Treble Clef:



*Guide to the Lines.*—Every Good Boy Does Finely.  
1 2 3 4 5

*To the Spaces.*—FACE.  
1 2 3 4

Pitch of the Degrees of the Staff in the Bass Clef:



*Guide to the Lines.*—Good Boys Do Finely Always.  
1 2 3 4 5

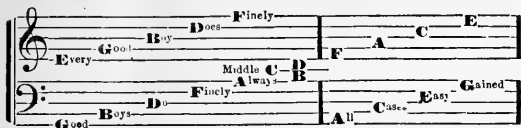
*To the Spaces.*—All Cases Easily Gained.  
1 2 3 4

The Pitch of the degrees of the staff in the Tenor Clef is named by the same letters as in the Treble Clef, only the Pitch is suited to the Adult Male Voice, and is consequently eight tones, or an Octave lower.

*Middle C.*—The Pitch of the Intermediate line between the Treble and Bass Clefs, is named by the letter C, and as it represents the dividing, or middle degree between the two staves, it is named Middle C.

*Intermediate Spaces.*—The Space below Middle C, is called B, and the one above it, D.

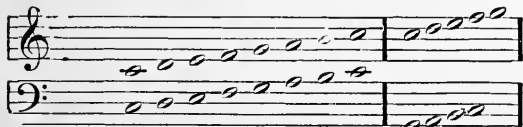
Staves in both Clefs, showing Guide and Intermediate Degrees :



Pitch of added degrees in comparison with the staff, showing really only one intermediate line, middle C:



Scale placed on the staff:



Pitch Names. C D E F G A B C  
 Scale Names. 1 2 3 4 5 6 7 1  
 Syllables. Do Re Mi Fa Sol La Si Do.

Key Note.—Tone 1, or Do, seems to be one of the most important tones of the Diatonic Scale—in fact, the scale seems to be built upon it; while again the same tone not only opens, but also closes the scale again; hence the very appropriate name, Key Note.

REVIEW.—By what is the Pitch of the degrees of the staff named? What is the Pitch represented by the first line of the Treble Clef called? The second line? The third? The fourth? The fifth? What is the guide to the lines? What is the pitch name of the first space? The second? The third? The fourth? What word forms the guide? What is the name of the pitch of the first line in the Bass Clef? The second line? The third? The fourth? The fifth? What is the guide? What is the pitch name of the first space? The second? The third? The fourth? What guide have you? What are the pitch names of the degrees of the staff in the Tenor Clef like to? To what voices is this Pitch suited? What is the pitch name of our Intermediate or dividing line? What the space below it? The space above? Is the first added line below the staff in the Treble Clef, and the first above the staff in the Bass Clef, both one and the same degree? Is it the same Pitch? What Pitch would we have by a second added line above the Bass Clef? By a third added line? By a second added line below the Treble Clef? A third added line below? By what are the Pitches of the tones of the Diatonic Scale named, or what names absolute Pitch? What do figures name? What do syllables name? Which seems to be the most important one of the tones of the Diatonic Scale? What is its peculiar name? What does the Key note seem to open? What is the pitch name of our Key note in above example?

LESSON XI.

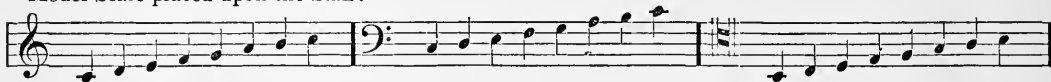
MELODICS.

Model Scale.—Pattern; example to form from, etc. A scale is named by the letter upon which it is placed, or the pitch upon which it is founded; thus, a scale being placed upon the pitch C, it is called the scale of C. This scale being composed out of all natural pitches of the degrees of the staff, therefore it is also called the Natural Scale. Again, as either of these tones forming the Scale of C may be taken to name another scale, so to say forming a model for any other one, therefore it is said to be the Model Scale.

NOTE.—This Scale is not more natural than any other one, only it is founded upon the natural pitches of the degrees of the staff. Any other Scale is just as natural in its tone progression.

It will thus be seen that we may form seven different | of C. Indeed, we may have more, as will be seen in  
scales, as there are seven pitches composing the scale | the succeeding Lessons.

Model Scale placed upon the Staff:



*Key of C.*—There is a difference in saying Scale of C and Key of C; thus, while in a scale we must ascend and descend in regular progression, in the Key of C we may skip to any tone placed on the degrees of the staff.

*Classification of the Voices.*—While we have two classes of voices, Adult Male, and Female, we may again divide each class in different parts, the usual division, which are:

*Soprano*—The higher Female Voices.

*Alto*—The lower Female Voices.

*Tenor*—The higher Male Voices.

*Bass*—The lower Male Voices.

*NOTE.*—There are other divisions, but will not be noted now.

*The Compass* for each division is usually about one octave and a half each, which either voice ought to reach with ease; of course the same may be extended higher or lower, or both, but the following being the usual extent for a full clear tone, produced without effort.

*Comparison* of the Pitch of the classified voices, giving to each its usual compass, on separate staves:

	Soprano.	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	Compass.		
																				Comp.		
																				Comp.		
																				Comp.		
	G	A	B	C	D	E	F	G	A	B	C	D	E	F	G	A	B	C	D	E	F	G

*Brace.*—The lines preceding the Clefs, connecting voices, showing on how many staves a composition is the number of staves to be used for the different written.

*Four Part Harmony as written on two Staves:*

**Soprano.**  
Alto.

**Tenor.**  
Bass.

*Four Part Harmony as written on three Staves:*

**Tenor.**

**Sopr.**  
Alto.

**Bass.**

Four Part Harmony as written on four Stuffs :

The musical score consists of four staves: Tenor (bass clef), Alto (treble clef), Soprano (treble clef), and Bass (bass clef). The time signature is 4/4. The music is divided into two systems. Each system has a first ending and a second ending. The notes are as follows:

- System 1:** Tenor: C4, D4, E4, F4, G4, A4, B4, C5. Alto: C4, D4, E4, F4, G4, A4, B4, C5. Soprano: C4, D4, E4, F4, G4, A4, B4, C5. Bass: C4, D4, E4, F4, G4, A4, B4, C5.
- System 2:** Tenor: C4, D4, E4, F4, G4, A4, B4, C5. Alto: C4, D4, E4, F4, G4, A4, B4, C5. Soprano: C4, D4, E4, F4, G4, A4, B4, C5. Bass: C4, D4, E4, F4, G4, A4, B4, C5.

**NOTE.**—The foregoing exercises are all in the Key of C. Now then remember that Do, or the Key-note, is placed on the third space in Tenor, Alto, and Soprano parts, and on the second space for the Bass. In other words, Do or one of the Diatonic Scale, is placed on C. Now then count to the third tone, and you have the Alto Note, the Tenor and Bass starts with the Key-note, and find the fifth degree from C, is the first note in the Soprano.

**REVIEW.**—By what is the Scale upon the Staff named? What would we call a Scale founded upon the letter or Pitch C? Why is this called the Natural Scale? Why the Model? Is this Scale more natural than any other? How many Scales can be formed, having each founded upon one of the tones belonging to the Scale of C? May we form any others? Is there any difference in saying Scale of C, and Key of C? When we have only two classes of Voices, Adult Male and Female, how do we obtain four parts? What are the higher Female Voices called? The lower? What the higher Male Voices? The lower? Are there sometimes still other divisions? How do the different divisions of Voices range in Pitch? To about what extent in compass is each Voice considered? May either division extend beyond the compass given? How is Four Part Harmony written on two staves? How on three staves? How on four? What is the

connecting line preceding the Clefs called? Which unites the number of staves to be used in a composition? How will the pupil be able to tell what note their parts commence with in the exercises given? Will counting from the Key-note upward, 1, 2, 3, 4, 5, etc., if above it, or downward, 1, 7, 6, 5, etc., if below, always be a sure guide to find the first note? If the third tone, would it be Mi? If the fifth, Sol?

## LESSON XII.

### MELODICS.

**Transposition.**—To transpose; putting; placing; to change place or order of. Changing or removing the scale upon some other pitch or letter than C; moving the scale to some other position on the staff.

**NOTE.**—The attentive pupil will no doubt be interested to know how the removal of the scale to some other degree of the staff is effected, and why the change is made.

**Order of Intervals.**—It has no doubt been noticed that much stress seems to be laid upon the Order of Inter-



vals of the Diatonic Scale, namely: that the half step must come between tone 3 & 4 and 7 & 1 of the scale.

*Flats.*—The effect of a Flat ( $\flat$ ) would be to lower or flatten a degree in pitch a half step.

*Sharps.*—Now, then, should a character called a sharp ( $\sharp$ ) be placed upon any degree of the staff, the effect would be to cause that pitch to be sharpened or raised a half step higher.

*Naturals.*—The effect of a Natural ( $\natural$ ) would be to leave a degree natural.

There would consequently be such a disarrangement of the order of intervals of the Diatonic Scale as to entirely destroy the same.

Notice the following changes of the order of intervals:

Half Step.      Half Step.      Half Step.      Half Step.      Half Step.      Half Step.

1 2 3-4 5 6 7-1    1 2 3 4-5 6 7-1    1 2 3-4 5 6-7 1  
 C D E F G A B C    C D E F $\sharp$  G A B C    C D E F G A B $\flat$  C

Now, in order to avoid this changing of the order of intervals, we will remove the Diatonic Scale to some other position on the staff, and thereby retain the half step between 3 & 4 and 7 & 1; or, in other words, preserve our Diatonic Scale:

H. Step.      H. Step.      H. Step.      H. Step.      H. Step.      H. Step.

1 2 3-4 5 6 7-1    1 2 3 4 5    4 5 6 7 1 2 3-4 5 6 7-1    5 6 7 1 2 3-4 5 6 7-1  
 C D E F G A B C D E F G    C D E F $\sharp$  G A B C D E F $\sharp$  G    C D E F G A B $\flat$  C D E F

One or Do on C.      One or Do on G.      One or Do on F

It will be noticed that here the half step always occurs between tones 3 & 4 and 7 & 1. Examine scale. In first example it is founded on C; in second, the scale is founded on G; and in third, on F. It will be found that in either example the scale is complete.

*Signature.*—Sign, or mark impressed. When either a sharp, flat, or in certain cases a natural is placed at the beginning of the staff next following to the clef (and sometimes within a staff, after a double bar), then

such a character becomes a sign, or a signature, for the removal of the scale to some other suitable position, where the order of intervals of the Diatonic Scale is retained.

*Pitch of Signature.*—The effect of the signature on the degree of the staff upon which it is placed holds good throughout the entire staff, unless removed by another. Not only will the pitch of that line or space upon which it is placed be changed, but the same letter,

wherever it may be formed upon the staff, or added degrees. A signature of a sharp placed upon the fifth line also changes the pitch of the first space, because it is the same letter. It really changes the pitch F to F $\sharp$ , etc.; and the same rule holds good by any and all signatures.

**REVIEW.**—What is meant by Transposition? Can we ever change the order of Intervals of the Diatonic Scale, and still retain the same? What effect would a sharp produce when placed on any degree of the staff? What effect would a flat have? What a natural? Why do we change or remove the scale to some new position of the staff? What do we call these sharps, flats, or naturals, when placed at the beginning of the staff, next following the Clefs? What is said to take place? Why do Signatures change or remove our scale? Will the new Pitch introduced by the signatures disarrange the Pitch progression of the staff, from the one it would be, without the signature? What effect has the signature of one sharp on the fifth line? Does it affect any other degree? Why the first space? Do Signatures then affect the letter upon which they are placed wherever they may be found? Would the Signature of one sharp, placed on the fifth line, or the letter, or Pitch F, remove the same altogether, and replace the same by F sharp? Does the same rule hold good by any and all Signatures?

### LESSON XIII.

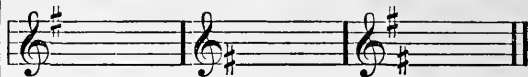
#### MELODICS.

*Transposition by Sharps and Flats.*—When Sharps and Flats, etc., become Signatures, they take a fixed position on certain degrees of the staff, and can not be placed on any other degree.

**NOTE.**—Transposition is not considered according to the number of the characters, but the new Pitches that are caused; thus, we may have a sharp placed on the fifth line, and also on the first space, and we would only have Pitch F sharp, the

same as if we had only one sharp; neither is it particular where we place the signature on the letter, only so we place the same upon the right one. Thus we may place the first sharp signature, either upon the fifth line, or the first space, only custom and general usage has fixed the position, and is generally agreed upon, and considered most convenient, and therefore adopted.

F $\sharp$  by signature. F $\sharp$  by signature. F $\sharp$  by signature.



*New Position of the Key-note.*—The quickest way to find the new position of the Key-note is, that the pitch or letter upon which the last or right hand sharp is placed is always degree or tone seven of the newly found scale. Then again, the degree above the last sharp shows the pitch of our Key-note.

By the signature of flats, the last flat shows the pitch of tone four of the New Scale introduced. Again, by two or more flats in the Signature, the one previous to the last one shows the pitch of the Key-note.

*Order of Signatures.*—Sharps and Flats when placed as Signatures always follow in a regular fixed order, and can not be placed in any other

Sharps assume the position of pitch four of the preceding Key, and place the New Key-note one degree above, while flats assume the position of pitch seven of the former key, and place the New Key-note four degrees below its assumed one.

SIGNATURES AND KEYS.

*Sharps.*

Key of G D A E B F#

Guide.—G—o D—own A—nd E—at B—reakfast F#—irst.

*Flats.*

Key of F Bb Eb Ab Db Gb

Guide.—F—our Bb—oys Eb—at Ab—pple Db—umplings Gb—reedily.

*Absolute Pitch.*—It will be noticed that the letters of the staff do not change, but the scale is simply removed to that pitch, which was tone five, of the previous scale by sharps.

and tone four of the preceding scale by flats.

## Movable Scale.

The Tone Ladder placed on the Staff: Illustrating the transposition of the Scale by Sharps and Flats, in both Clefs, showing also the Pitch and numeral name of each tone of the Scale in all keys, and the Key Signatures in their order. Observe how the unequal steps of the ladder are made to correspond with lines and spaces of the staff by the use of Sharps or Flats to raise or lower the latter.

**SHARPS.**

The Sharps section illustrates the movable scale in all twelve keys using sharp signs (#). The keys shown are C major, G major, D major, A major, E major, B major, and F# major. For each key, a vertical tone ladder diagram is provided, showing the pitch of each note (C through G) and its corresponding numeral name (1-7) on the staff lines and spaces. The ladder is placed on the staff to show how the notes align with the lines and spaces, with sharps used to raise notes that would otherwise be below the line or above the space.

**FLATS.**

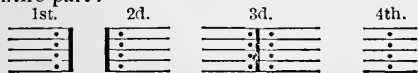
The Flats section illustrates the movable scale in all twelve keys using flat signs (b). The keys shown are F major, Bb major, Eb major, Ab major, Db major, Gb major, and Cb major. Similar to the Sharps section, a vertical tone ladder diagram is provided for each key, showing the pitch of each note and its numeral name. The ladder is placed on the staff to show how the notes align with the lines and spaces, with flats used to lower notes that would otherwise be above the line or below the space.

**REVIEW.**—Do we have to place our signatures—Sharps, Flats, etc.—on a regular, fixed position, or may we place them on any degree of the staff? Do we consider Transposition according to the number of the characters—sharps, flats, etc.—or is it the degrees or the pitch that are affected? Suppose we had two sharps placed as a signature, one on F, the fifth line, and the other on F, the first space, what would be our signature? What new Pitch is found on the staff? Which is the quickest rule to detect the Key-note? Is there any other? What rule have we by Flats? Any other? What order of position do sharps assume when placed as signatures? Is it always pitch four of the preceding key? What order do Flats assume? One sharp shows the key of? Two sharps? Three? Four? Five? Six? Why F $\sharp$ ? What guide have we? What is the signature of the Key of G? D? A? E? B? F $\sharp$ ? What new pitch have we in the Key of G that we have not in the Key of C? What new pitches in the Key of D? In Key of A? E? B? F $\sharp$ ? Where is the Key-note placed in the Key of G on the Treble Staff? Where do we find the Key-note in the Key of D? Key of A? E? B? F $\sharp$ ? What is our Key Guide to the Sharps? One flat shows the Key of? Two flats? Three? Four? Five? Six? What is the Signature to the Key of F? To B $\flat$ ? E $\flat$ ? A $\flat$ ? D $\flat$ ? G $\flat$ ? What degree is affected by the signature of one flat? Two flats? Three flats? Four flats? Five flats? Six flats? On the staff in the Bass Cleff, where is the Key-note placed by the signature of one flat? Where by two flats? By three? By four? By five? By six? What is our guide to the flats? What do we call the pitch of the fixed degrees of the staff? What degree of any previous scale forms the Key-note in transposition by sharps? By flats? What Department have we been studying in? How do you know? What was the subject?

LESSON XIV.

MISCELLANEOUS.


**Repeat.**—Dots placed across the staff, meaning, to go over again, a second time, to repeat. By first, repeat preceding; 2d, next following; 3d, both parts, and simply dots across the staff, to repeat from. A Repeat will go to dots across the staff, a double bar, or repeat the entire part:




**Endings.**—Certain enclosed 1st time, 2d time, called first and second ending. First time, omit 2d ending, and in the repeat omit 1st time, and pass to the 2d.

**Tie.**—When a curve connects two or more notes on the same degree of the staff, they are said to be a tie, meaning one. The first note of a tie is sounded, and held to the value of all connected, being really only one pitch:



**Pause.**—A short curve placed above or under a dot:  This sign means to prolong, hold, or dwell, beyond the time indicated by the note, or rest, over or under which it is placed.

**D. C.**—Da Capo (Capo, Beginning). Go to the Beginning (the continuation is from the Beginning of the Composition).

**D. S.**—Dal Segno (the sign). Go to the sign , to continue. This sign may be placed in any part of the Composition, and usually ends at the word *Fine*.

**Fine.**—Finish or close, meaning the end.

**Coda.**—Added ending. A closing part that is added, for the last.

**Syncopation.**—To syncopate or change the accent to an unaccented part of a measure, and pass to the accented one.

**REVIEW.**—What is the meaning of dots placed across the staff? If placed preceding a double bar? Next following? On either side of same? Simply dots across the staff? A Repeat will go to where? If no dots across the staff? What is meant by 1st time, 2d time? Which Ending omit first time? Which second time? What is the use of a Tie? What is understood by it? What is indicated by a Pause? When over or under a note prolong what? When over or under a Rest? What means D. C.? What shall we do? Does Da Capo ever return to any

other part of a tune? What of Dal Segno? Where shall we go to continue? And end usually where? What is the meaning of the word Fine? What is understood by Coda? What is meant by Syncopation?

## LESSON XV.

## MELODICS.

*Interval.*—It has already been stated that the Diatonic Scale consists of seven Intervals, five of them being steps, and two of them half steps; now then, the distance from any one tone to any other, (no matter how close together, or how far apart,) is also called an Interval.

Intervals are always reckoned upward, unless otherwise specified.

*Names of Intervals.*—The Interval from any one tone to its next higher is called a Second; to its third higher, a Third; to its fourth higher, a Fourth; to its fifth higher, a Fifth; to its sixth higher, a Sixth; to its seventh higher, a Seventh, and to its eighth higher, an Octave. Two tones of the same pitch are said to be in Unison.

*Major and Minor Intervals.*—It will by this time be readily understood by the pupil who has studied the preceding lessons, that Intervals are not alike, some being larger and others smaller. The larger ones are termed Major, and the smaller Minor Intervals.

*Major and Minor Intervals found in the Diatonic Scale:*

*Minor Second.*—A second consisting of a half step, is called a Minor Second, (Mi to Fa, or E to F, etc.)

*Major Second.*—A second consisting of a whole step, (Do to Re, or C to D, etc.)

*Minor Third.*—A third consisting of a step and a half step, (Re to Fa, or D to F, etc.)

*Major Third.*—A third consisting of two steps, (Do to Mi, or C to E, etc.)

*Perfect Fourth.*—A fourth consisting of two steps and a half step, (Do to Fa, or C to F, etc.)

*Sharp Fourth.*—A fourth consisting of three steps, (Fa to Si, or F to B, etc.)

*Flat Fifth.*—A fifth consisting of two steps and two half steps, (Si to Fa, or B to F, etc.)

*Perfect Fifth.*—A fifth consisting of three steps and one half step, (Do to Sol, or C to G, etc.)

*Minor Sixth.*—A sixth consisting of three steps and two half steps. (Mi to Do, or E to C, etc.)

*Major Sixth.*—A sixth consisting of four steps and one half step. (Do to La, or C to A, etc.)

*Flat Seventh.*—A seventh consisting of four steps and two half steps. (Re to Do, or D to C.)

*Sharp Seventh.*—A seventh consisting of five steps and one half step. (Do to Si, or C to B.)

*Octave.*—Octaves are all alike. They consist of five steps and two half steps.

*Unison.*—The same pitch.

**NOTE.**—There are other kinds of intervals, but as they are not found in our Diatonic Scale, they will not be considered here. They are not generally studied, unless the Science of Harmony is the object. It may be stated here that almost any of the above may be extended or depressed.

**REVIEW.**—What do we term the distance from any one tone to any other? How are Intervals reckoned? What do we call an Interval from a tone to its next higher? To its third higher? To its fourth higher? To its fifth higher? To its sixth higher? To its seventh higher? To its eighth higher? Unison consists of what? Are these intervals, seconds, thirds, etc.

all alike? What do we term the larger ones? The smaller? What kind of a second from Mi to Fa, or E to F? How do we know? What kind of a second consists of a whole step? A Minor Third consists of what? Major Third? Perfect Fourth? Sharp Fourth? Flat Fifth? Perfect Fifth? Minor Sixth? Major Sixth? Flat Seventh? Sharp Seventh? Octaves consist of what? Are they all alike? Unisons consist of what? Are there still other intervals? Name the Minor Seconds found in the Diatonic Scale. The Major Seconds. Minor Thirds. Major Thirds. Perfect Fourths. Sharp Fourths. Flat Fifths. Perfect Fifths. Minor Sixths. Major Sixths. Flat Sevenths. Sharp Sevenths. Octaves.

LESSON XVI.

MELODICS.

*Intermediate Tones.*—Intervening; not belonging to the Diatonic Scale. There are five intervals of a step

each, and two of a half step, found in the Diatonic Scale. Now, then, suppose we should form a new tone between either of the tones of the scale where the interval is a whole step; and this can be accomplished by the use of Sharps ( $\sharp$ ), Flats ( $\flat$ ), and in certain cases by the use of Naturals ( $\natural$ ). These new tones are called Intermediate (intervening between the regular tones of the Diatonic Scale.) Thus we may add five intermediate tones, as there are five intervals of a step each within the Diatonic Scale.

*Accidentals.*—These characters (sharps, flats and naturals) when forming intermediate tones, do not belong to the key in which the music is written; they occur, so to say, by accident, and are therefore termed Accidentals.

Key of C.	Accidental Sharp.	Accidental Flat.	1st time.	2d time.

It will be noticed, that the second measure of the above exercise is really belonging to the key of G, as we have tone F $\sharp$ , which tone is not found in the key of C. Also the third measure belongs to key of F, where tone B $\flat$  is one of the number belonging to that key. The fourth measure would belong to the key of D, where C $\sharp$  is one of the tones. Now, in order to catch the true pitch of these intermediate tones, sup-

pose we consider them in the key to which they belong; it will then be perceived that the Accidental Sharp represents tone 7 of the scale or key of which it is a member, while the Accidental Flat represents tone 4. Then, to consider the pitch of the intermediate tones, apply the rule in the same relation with the tones of the scale or key which they really represent.

Key of C.	Key of G.	Key of F.	Key of D. 1st time.	Key of C. 2d time.
Do	mi	sol,	Do	si
do,	Re	sol	fa	mi,
Sol	la	si	do,	Sol
la	si	re	do.	

It will be noticed above that these intermediate tones, after all, really belong to some one of the different scales that we have. Each Accidental represents the last Signature introduced to the key of which it forms a tone. Thus, in the fourth measure, we could not have C $\sharp$  as a signature unless we had F $\sharp$  preceding it, consequently it shows the Key of D, etc.

REVIEW.—What kind of a tone can be formed out of the tones of the Diatonic Scale where the interval is a step? What characters are used to produce intermediate tones? Why are these new tones called intermediate? What are these characters called when producing intermediate tones? Do Accidentals belong to the key in which the tone is written? What do they form in the measure in which they occur? What tone of the new key indicated does the accidental sharp really represent? Which the accidental flat? What rule do we have to obtain the true pitch of the intermediate tone? Would this not really place the measures of a tune in which they occur in another key from that indicated by the signature?

## LESSON XVII.

### MELODICS.

*Chromatic Interval.*—As it would duplicate our signatures too frequently to every time introduce the same when a tone of its family is wanted, we simply leave our signature as shown at beginning of staff, and pass over the change, simply producing the tone in pitch as required by its scale, and not the syllable as applied to it, thus producing a Chromatic Interval.

*Sharp Four.*—Whenever tone four in any scale is made sharp, we call the scale name Sharp Four, syllable Fee.

*Sharp One.*—The first tone of any scale sharp, syllable Dee.

*Sharp Two.*—Its second tone sharp, syllable Ree.

*Sharp Five.*—Its fifth tone sharp, syllable See.

*Sharp Six.*—The sixth tone sharp, syllable Lee.

We can not make tone three nor tone seven sharp, as there is only an interval of a half step between them and the next higher tone.

*Flat Seven.*—Whenever the seventh tone of any scale is made flat, we term the scale name Flat Seven, syllable Say

*Flat Six.*—The sixth tone of any scale flat, syllable Lay.

*Flat Five.*—The fifth tone of any scale flat, syllable Say.

*Flat Three.*—The third tone of any scale flat, syllable May.

*Flat Two.*—The second tone of any scale Flat, syllable Ray.

We can not make tone four nor tone one flat.

*Effect of Accidentals.*—The effect of Accidentals continues through the entire measure, but is cancelled by the next bar, unless the pitch of the same passes to the next measure uninterrupted (that is, the last tone preceding the bar, and the first next succeeding the same, must be the intermediate tone.)



1st time. 2d time.

Mi Sol Fee Mi Fee Mi La La See See La Si See La Sol Mi Sol Si Si Do Re Si Do Do

This musical exercise is written on a single staff in 4/4 time. It consists of two phrases. The first phrase, marked '1st time.', contains 12 measures of music with lyrics underneath. The second phrase, marked '2d time.', contains 4 measures of music. The key signature has one sharp (F#), and the time signature is 4/4.

*Exercise in Intermediate Tones. Accidental Sharps :*

1st time. 2d time. Fine.

D. C.

This musical exercise is written on two staves in 4/4 time. The first staff contains 12 measures of music, and the second staff contains 12 measures. The key signature has one sharp (F#). The first phrase is marked '1st time.' and the second phrase is marked '2d time. Fine.' The exercise concludes with the instruction 'D. C.' (Da Capo).

*Exercise in Intermediate Tones. Accidental Flats :*

1st time. 2d time. Fine.

D. C.

This musical exercise is written on two staves in 4/4 time. The first staff contains 12 measures of music, and the second staff contains 12 measures. The key signature has one flat (Bb). The first phrase is marked '1st time.' and the second phrase is marked '2d time. Fine.' The exercise concludes with the instruction 'D. C.' (Da Capo).

REVIEW.—What must we do in order to avoid duplicating our Signatures, when we come to Accidentals, or measures containing Intermediate Tones? What kind of Intervals do we then produce? Why is this called a Chromatic Interval? What is the Scale name of the fourth tone made Sharp? What Syllable is applied to it? What is the Scale name of the first tone Sharp? What Syllable? Second tone Sharp? Syllable? Fifth tone Sharp? Syllable? Sixth tone Sharp? Syllable? Can we make tone Three and Seven Sharp? Why not? What is the Scale name of the Seventh tone Flat? What Syllable is applied to it? The Sixth tone Flat? What Syllable? Fifth tone Flat? Syllable? Third tone Flat? Syllable? Second tone Flat? Syllable? Can we make the fourth and first tones flat? Why not? How far will the effect of Accidentals hold good? What cancels the effect? When will the effect of an Ac-

cidental continue beyond the measure in which it is placed? When does it pass uninterrupted to the next measure?

## LESSON XVIII.

### MELODICS.

*Chromatic Scale.*—If the Intermediate tones be added to the regular tone progression of the Diatonic Scale, we form twelve Intervals, each consisting of a half step. This will form a new Scale, called the Chromatic Scale.

*Chromatic Scale Names.—Ascending.—*One, Sharp One, Two, Sharp Two, Three, Four, Sharp Four, Five, Sharp Five, Six, Sharp Six, Seven, One.

*Descending.—*One, Seven, Flat Seven, Six, Flat Six, Five, Flat Five, Four, Three, Flat Three, Two, Flat Two, One.

*Pitch Names.—Scale of C, Ascending.—*C, C $\sharp$ , D, D $\sharp$ , E, F, F $\sharp$ , G, G $\sharp$ , A, A $\sharp$ , B, C.

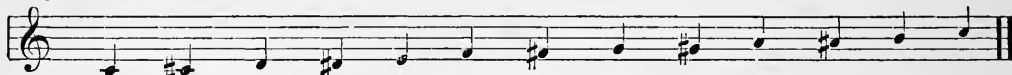
*Descending.—*C, B, B $\flat$ , A, A $\flat$ , G, G $\flat$ , F, E, E $\flat$ , D, D $\flat$ , C.

*Syllables.—Ascending.—*Do, Dee, Re, Ree, Mi, Fa, Fee, Sol, See, La, Lee, Si, Do.

*Descending.—*Do, Si, Say, La, Lay, Sol, Say, Fa, Mi, May, Re, Ray, Do.

## CHROMATIC SCALE.

*Ascending.—*

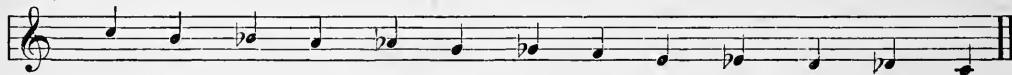


*Pitch Names.—*C, C $\sharp$ , D, D $\sharp$ , E, F, F $\sharp$ , G, G $\sharp$ , A, A $\sharp$ , B, C.

*Scale Names.—*One, Sharp One, Two, Sharp Two, Three, Four, Sharp Four, Five, Sharp Five, Six, Sharp Six, Seven, One.

*Syllables.—*Do, Dee, Re, Ree, Mi, Fa, Fee, Sol, See, La, Lee, Si, Do.

*Descending.—*



*Pitch Names.—*C, B, B $\flat$ , A, A $\flat$ , G, G $\flat$ , F, E, E $\flat$ , D, D $\flat$ , C.

*Scale Names.—*One, Seven, Flat Seven, Six, Flat Six, Five, Flat Five, Four, Three, Flat Three, Two, Flat Two, One.

*Syllables.—*Do, Si, Say, La, Lay, Sol, Say, Fa, Mi, May, Re, Ray, Do.

**REVIEW.**—What New Scale do we form, when adding the Intermediate tones to tone progression of the Diatonic Scale? Ascending? Descending? What are the Scale names Ascending? Descending? What Syllables do we apply Ascending? Descending? How many Intervals does the Chromatic Scale consist of? How many are half steps? How do we name the Pitch of the C Scale?

LESSON XIX.

MELODICS.

*Major and Minor Mode.*—The two great emotions of the heart being joy, gladness, cheerfulness, etc., and sadness, plaintiveness, sympathy, etc., and as music is intended to more particularly add its charm to bring forth or express these emotions, there must be some different way or mode of procedure in order to bring forth these various expressions. The mode best suited to the more joyous, etc., is termed the Major, and the one to the more sympathetic, etc., the Minor Mode.

*Minor Scale.*—A different scale from any of the foregoing will now be introduced, presenting not only a change of key-note, but also more particularly a change of interval progression.

**DIATONIC MINOR SCALES.**—We have three different forms of the above scale, as there are three different orders of succession in Interval Progression.

*The Natural Minor.*—Said to be so, because it retains all the tones of the Diatonic Major Scale, commencing with its sixth as its key note, thus:

La.	Si.	Do.	Re.	Mi.	Fa.	Sol.	La.
1	2	3	4	5	6	7	1

It will be noticed that the half step occurs here between tones two & three and five & six. Notice the difference from our former Diatonic Scale, which we will now call the Major Scale. The natural form of the Minor Scale, as above, is not usually introduced.

*The Melodic Minor.*—Introduces both Sharp Six and Seven of the Minor Scale in its ascending, while it descends in the natural.

	1	2	3	4	5	#6	#7	1
Ascending.	La.	Si.	Do.	Re.	Mi.	Fee.	See.	La.
Descending.	La.	Sol.	Fa.	Mi.	Re.	Do.	Si.	La.
	1	7	6	5	4	3	2	1

Notice that tones Fa and Sol are both omitted in its ascending, and that by the same the half step occurs between tones 2 & 3 and 7 & 1, while in its descending the half step is found between 2 & 3 and 5 & 6. This Minor is also called the irregular form, because with its ascending minor it descends natural.

*Harmonic Minor.*—Differs materially from either of the preceding two, omitting tone Sol altogether, and introducing the sharp 7 of the Minor Scale in both ascending and descending, causing an interval of a second between tones 6 and 7 of a step and a half step. This scale is principally used. Its tones are:

La.	Si.	Do.	Re.	Mi.	Fa.	See.	La.
1	2	3	4	5	6	#7	1
	Half Step.		Step.	Step.	Half Step.	Step & H. Step.	Half Step.

Notice that there are three intervals of a half step each, one of a step and a half, and only three being whole steps in this entire scale. The Harmonic Minor, then, presents the interval progression of a step (1), half step (2), step (3), step (4), half step (5), step and a half (6), and half step (7).

**REVIEW.**—What are the two classes of emotions of the human heart? What mode of procedure do we adopt in music in order to bring forth the emotions of joy, gladness, etc.? What the more plaintive, sympathetic, etc.? What other scale could we form different from the one already explained (Diatonic)? What is the difference between the two scales? What causes the one to be more plaintive, etc.? What causes the change of interval progression? What is our key note in the Minor Scale? How many different forms of the Minor Scale have we? What gives us three? What new kind of intervals are

introduced in two of the forms? What interval progression have we by the Natural Minor? How can we tell the Melodic Form? What order of intervals have we ascending? Descending? What is this scale also called? Why the Irregular? What two tones of the former Diatonic Scale are entirely omitted in its ascending? Name the tones ascending. Why sharp six and sharp seven? Is this form frequently introduced? What order of intervals have we by the Harmonic Form? What tone is omitted altogether? What have we in place of

tone Sol? What new interval do we find here that is not found in any of the preceding scales? Where does this interval of a second, a step, and a half step occur? How many half steps do we find? How many whole steps? What is the other interval? Which of these three Minor Scales is principally used? What interval progression do we find by the Harmonic Minor? How can we tell the Harmonic Form? Is the key note always La in the Minor Scales?

## LESSON XX.

## MELODICS.

## FORMS OF THE MINOR SCALES.

*Natural Form:*

La, Si, Do, Re, Mi, Fa, Sol, La. La, Si, Do, Re, Mi, Fa, Sol, La. La, Si, Do, Re, Mi, Fa, Sol, La.

*Melodic Form:*

La, Si, Do, Re, Mi, Fee, See, La, La, Sol, Fa, Mi, Re, Do, Si, La.

*Harmonic Form:*

La, Si, Do, Re, Mi, Fa, See, La, La, See, Fa, Mi, Re, Do, Si, La.

Notice that Do, tone three of the Minor Scale, is still on the same position of the staff, where we find it in the Major Scale; also that we have the same Signature, and that La, our present Key-note, is really not changed from the degree it formerly occupied in the same key. We simply have a change of Key-note.

*Relative Major and Minor.*—It will be noticed that

each Minor seems to have its corresponding Major, and thus also each Major its corresponding Minor Scale, that is, both have the same Signature. The relative Minor Scale is placed a third lower on the staff than its corresponding Major, or again we have the relative Major Scale a third higher than its corresponding Minor.

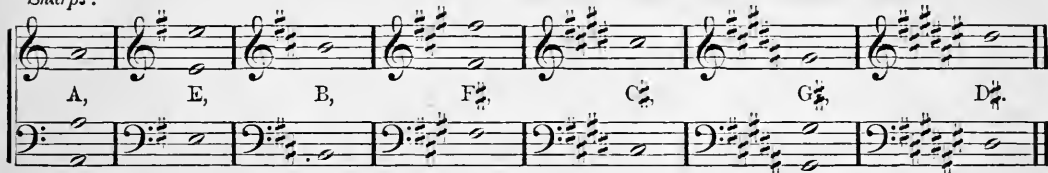
Major Key-note Do.



Minor Key-note La:

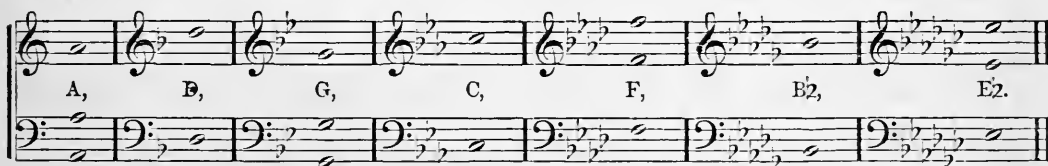
## KEYS AND SIGNATURES OF THE MINOR SCALES.

Sharps:



Guide.—The Minor Key-note is on the degree below the last Sharp.

Flats:



Guide.—The Minor Key-note is on the line or the space above the one, where the last flat is placed.

**REVIEW.**—Can you name the Pitches of the Model Minor Scale, Natural Form? Model Scale, Melodic Form, Ascending? Descending? Model Scale, Harmonic Form? Is Minor Music more difficult to perform than Major? Is the Harmony of the Minor Music suitable for any joyous occasion? For any plaintive, or solemn? Would you prefer Major or Minor for any of the latter? Should the Music then be carefully selected to aid in bringing forth the emotion or expression of the heart? How can we detect quickest any Minor from Major Harmony? Is all Minor Music of a plaintive expression? How else can we tell? Does not the Major Scale also introduce sharp seven?

How else can we tell? What kind of a Third is it? How can we tell any Relative Minor to its corresponding Major? If the Major Key-note is placed on the second line, where do we find the Minor? Suppose a Major Key-note be placed on any space, where do you find its Relative Minor? What is the Relative Minor to the Key of C Major? What to G Major? To D Major, etc.? How can we quickest tell the Minor Key-notes by the Signatures of Sharps? By the Signatures of Flats? Name the keys of the Minor Scales, Transposition by Sharps, Transposition by Flats. What Departments have we so far been studying in? What other Department have we?

## LESSON XXI.

## DYNAMICS.

*Form of Tones.*—It being necessary that the heart be in sympathy with the subject, and the expression or effect desired, there must be something to guide a company of performers in order to produce the same expression—in other words, to shade the music or give life and soul to a composition.

NOTE.—It is again urged that in vocal music the words are of the utmost importance in order to bring out their expression, and render the same in the required effect; but here even performers might differ materially, and so even in vocal music it is found necessary and very convenient to introduce the following:

*Mezzo.*—A tone formed with medium power, no effort either way. The abbreviation is *m*, pronounced Met-zo.

*Piano.*—A tone softer than mezzo; a slight effort to soften; rather a soft tone. Abbreviation *p*, pronounced Pee-ah-no.

*Pianissimo.*—A very soft tone, slightly above a whisper. Abbreviation *pp*, pronounced Pee-ah-nis-si-mo.

*Forte.*—A tone louder than mezzo; an effort to loudness; rather a loud tone. Abbreviation *f*, pronounced For-te.

*Fortissimo.*—A very loud tone; full effort to power, but not screaming nor yelling. Abbreviation *ff*, pronounced For-tis-si-mo.

*Mezzo Piano.*—Medium soft. Abbreviation *mp*.

*Mezzo Forte.*—Medium loud. Abbreviation *mf*.

*Organ Form.*— $\text{—}$  Commenced, continued, and ended with the same degree of power. Also called an Organ Tone.

*Crescendo.*—Cres.; commences soft and increases to loudness. Pronounced Cre-shen-do.  $\llcorner$

*Diminuendo.*—Dim.; commencing loud and diminishing to softness. Pronounced Dim-in-oo-en-do.  $\lrcorner$

*Swell.*—Union of Cres. and Dim.  $\diamond$

*Pressure Form.*—Sudden Cres.  $<$  or  $\diamond$

*Sforzando.*—Sudden Dim.  $>$  or *sf*.

REVIEW.—What is the Third Department in Music called? What is meant by Dynamics? What is Musical Expression? What is a tone called formed with a medium degree of power? What is the abbreviation of Mezzo? What is meant by Piano? Give abbreviation. Pianissimo? Abbreviation. Forte? Abbreviation. Fortissimo? Abbreviation. Mezzo Piano? Abbreviation. Mezzo Forte? Abbreviation. What is said of an Organ Tone? What is meant by Crescendo? Diminuendo? What of a Swell? Pressure Tone? Sforzando?

## LESSON XXII.

## DYNAMICS.

STYLE AND MOVEMENT.—*Legato.*—Closely connected, smooth, gliding style; same sign that is used for a tie  $\text{—}$ . Pronounced Lee-gah-to.

*Staccato.*—The very opposite of Legato; short, distinct, pointed style. ' ' ' ' Pronounced Stac-kah-to.

*Semi Staccato.*—Medium between Staccato and Legato. . . .

*Martellato.*—In distinct marking style; energetic, joyful; nearly allied to Sforzando, and often indicated by the same character.

*Portamento.*—Graceful, instantaneous gliding into, or anticipating the coming tone.

**MOVEMENT**—Is the style or manner of rendering time in a composition. The movements in common use are:

*Moderato*.—Moderate.  
*Allegro*.—Fast.  
*Andante*.—Slow.  
*Adagio*.—Very slow.  
*Allegretto*.—Medium fast.  
*Andantino*.—Medium slow.

*Con Spirito*.—Spirited.

*Presto*.—Very quick.

*Ritardo, or Rit.*—Slower.

*A Tempo*.—Original time or previous movement.

**REVIEW**.—What is meant by Legato? What by Staccato? Semi-Staccato? Martellato? Portamento? What is meant by Movement? What does Moderato mean? Allegro? Andante? Adagio? Allegretto? Andantino? Con Spirito? Presto? Ritardo? A Tempo or Tempo?

### LESSON XXIII. DYNAMICS.

#### EMBELLISHMENTS.

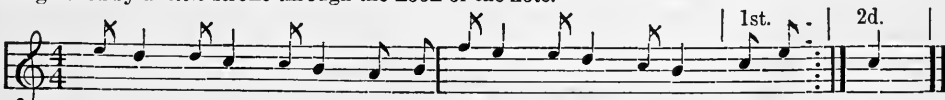
**Grace Note**.—A small note preceding any principal note, is called a Grace Note. They are not counted in the Rhythm. They have no time, excepting what they loan of the succeeding principal note. They are of two kinds:

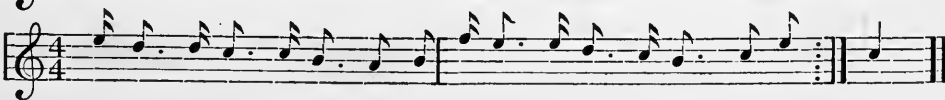
**Grace Note Dividing**, because it takes the one half of the following principal note, and should the same be dotted, it would take two thirds of its value.

Written. 

Performed. 

**Grace Note Embellishing**.—Said to be so, because the time given to the grace note is so very short, just enough to be distinctly heard, merely anticipating the following principal note. This grace note is particularly distinguished by a little stroke through the hook of the note.

Written. 

Performed. 

Double Grace Note.—Consists of any two small notes preceding any principal note; they always have the short embellishing sound.

Written.

Performed.

REVIEW.—What are the small notes preceding any principal note called? Are they counted in the Rhythm of the measure? From what is their duration derived? What kind of a grace note takes one half of the next principal note? When will this Grace Note Dividing take two thirds of the value of the next succeeding principal note? What is that grace note called, which is sounded very short, just so as to be distinctly heard? How can you distinguish this Grace Note from the other? Are not both considered for Embellishment? What are Double Grace Notes? Do these take the dividing or embellishing sound?

#### LESSON XXIV. DYNAMICS.

EMBELLISHMENTS—Continued.

TURN.—This is formed out of the principal note in connection with the degrees, both above and below it; it is indicated by the sign placed either above or below the note. When above, it commences with the degree above the principal note, and if placed below, commences with the degree below the same.

Written.

Performed.

SHAKE OR TRILL.—Consists of a number of repetitions of Grace and Principal notes in quick succession, beginning with the degree above the principal note. The sign is either *tr.* or *tr.* . . . . .

Written.

*tr.* . . . . . *tr.*

Performed.

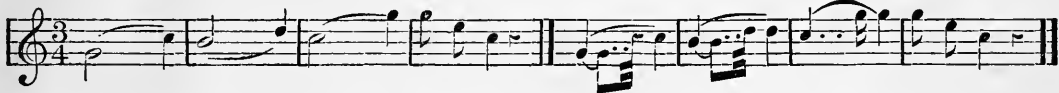


**Appoggiatura.**—From the Italian, “to lean upon.” This term includes all the above Embellishments, Grace Note, Turn, Shake or Trill, and the following may really also be classified with this term.

**Portamento.**—Instantaneous gliding into, or anticipating the coming tone, so to say a previous recognition of the same.

Written.

Performed.



It may be noted here, that any number of small notes not included in the Rhythm, belong also to the term **Appoggiatura.**

Written. *tr*

Performed,

or may also be performed.



Written. *tr* . . . .

Performed,

or also thus,

and thus.



**REVIEW.**—What is understood by a turn? Which sign of Embellishment unites a number of grace notes with the principal note in rapid succession? What term is generally applied to all these various signs of Embellishment? What is meant by Appoggiatura? If at any time any number of small notes should occur, not counted in the Rhythm, to what will they be considered to belong?

LESSON XXV. DYNAMICS.

**VOCAL DELIVERY.**—One of the most important points for the Teacher to dwell upon, and impress upon his pupils. Indeed, it is but bringing out the beauties of Vocal Music, to be able to pronounce the vowels correctly, prolonging carefully to the required length indicated, and to dwell only upon the vowel sounds; this would give us

*Good Pronunciation*, which will be applied to the same rule as correct delivery of speech. Let the pronunciation be distinct, rich and full, and above all,

let the heart speak through the lips, to give soul to both words and music.

*Good Enunciation.* Consonants should be uttered quickly, distinctly, and with great precision, yet not harshly nor forced, utter them distinctly so as to be understood in connection with the pronunciation of the words.

Do not join to wrong syllable like Snow-save, for Snows-have, Rain-save for Rains-have, Wind-save for Winds-have; or Soldier-stear for Soldier's-tear. A-notation instead of An Ocean, Lasts-till night for Last-

still night, Signal-still for Signals-still, or I'm gone home, for I'm going home, Dinah-more, for Die-nore.

*Good Articulation.* The distinct and separate sounding of each tone, rich and full, and an easy (without straining the voice,) delivery.

*Accent, Emphasis and Pause.* Are some of the beauties of Elocution, and as Musical Expression is to be added to the soul of poetry, it will at once be noticed that in music they are of the utmost importance. Giving a liberal interpretation to both the laws of music and of elocution, so that speech and song unite, and

the beauties and soul of both words and music will be blended, the Singer will thus be enabled to grasp the spirit of both, making the emotional character of the words his own, surrendering himself to his work to produce living song. Then he will communicate to the listener his sympathies and emotion, and sway the sympathies of his audience, and both will feel the inspiration, not only of the music, but experience a foretaste of that Grand Song, when all the redeemed shall join with the Angel Choirs, to praise the Lord in that land of song, where praise shall be forever.

### LESSON XXVI. MISCELLANEOUS.

A convenient reference of Musical Terms.

APPENDIX. The following terms in addition to those explained in Lesson 14. 21. 22. are often used, and will be found convenient for reference.

*Solo.*—Alone. Single voice or Instrument.

*Duet.*—Two. Two voices, or two parts singly.

*Trio.*—Three. Three voices, or parts singly.

*Quartette.*—Four. Four voices, or parts singly.

*Quintette.*—Five. Five " " " " "

*Sextette.*—Six. Six " " " " "

*Septette.*—Seven. Seven " " " " "

*Octette.*—Eight. Eight. " " " " "

*Soli.*—Plural of Solo. Two or more principal parts, neither being doubled.

*Semi-Chorus.*—A composition executed by more than one to each part.

*Chorus and Tutti.*—All together. All the performers joining.

*Contralto.*—The lowest Female voice. (Compass reached by the same.)

*Baritone.*—A voice, or Register in Compass between Tenor and Bass.

*Air.*—A leading part, a Melody.

*Primo.*—The first, or leading part.

*Melody.*—An agreeable succession of musical sounds.

*Harmony.*—The art of combining musical sounds, to please the ear. (Combination of musical sounds.)

*Score.*—Combination of certain parts, to be performed together.

*Tenuto.*—Well sustained.

*Falsetto.*—Tones produced by using the Head Register.

*Voce di Testo.*—Head voice, (or Register.)

*Tasto Solo.*—Without chords.

*Chord.*—Two or more parts combined.

*Voce di Petto.*—Chest voice, or Register for it.

*Chant.*—A song or melody, the vocal part in recitative style.

*Chromatic.*—Proceeding by half steps.

*Diatonic.*—Naturally.

*Cadence.*—A closing part.

*Prelude.*—An Introduction.

*Pastorale.*—A soft and rural movement.

*Symphony.*—An Orchestral composition of many parts.

*Theme.*—A subject.

*Secondo.*—A second to a leading part.  
*Accompaniment.*—A part added to a principal one, to enchant the effect.  
*Obligato.*—A part indispensable.  
*Interlude.*—An Instrumental passage between two parts.  
*Ad Lib.*—At the pleasure of the performer.  
*Finale.*—The last piece of any Act, or Programme.  
*Sonata.*—A composition consisting of several movements.  
*Rondo.*—A composition of several strains, at the end of each of which, the first is repeated.  
*Affettuoso.*—Affectionately, tenderly.  
*Accelerando.*—Accelerating the movement.  
*Agitato.*—With agitation.  
*Virtuoso.*—Proficient.  
*Vivace.*—With briskness, and animation.  
*Scherzando.*—In a light, playful style.  
*Ritenuato.*—Keeping back, decreasing the movement.  
*Marziale.*—In martial style.  
*Maestoso.*—Majestic, dignified, expressive.

*Loco.*—Just as written, in regard to Pitch.  
*Tremolo.*—Reiteration of a Note or Chord with great rapidity.  
*Metronome.*—An Instrument for indicating the exact time of a piece of music.  
*Quasi.*—In the manner or style of.  
*Solfeggio.*—A Vocal Exercise.  
*Volti.*—Turn over.  
*Verse.*—One performer to each part.  
*Bis.*—Twice. The same again.  
*Ma.*—But.  
*Molto.*—Very.  
*Piu.*—More.  
*Dolce.*—Sweetly.  
*Non.*—Not necessary.  
*Sempre.*—Always.  
*Rapido.*—Rapidly.  
*Poco.*—By degrees, gradually.  
*Largo.*—Very slow.  
*Grave.*—The slowest movement.  
*Animato.*—With animation.

## PRACTICAL DEPARTMENT.

## LESSON XXVII.

EXERCISE No. 1.—Tone one and two; quarter notes; quarter rests; time marks (figures); double measure.

No. 2.—Syllables Do and Re; sing and beat time, down up, etc., accent on the down beat.

No. 3.—Three degrees. Introducing 1st and 2d ending; repeat; quadruple measure; tone 1, 2 and 3.

No. 4.—Quadruple measure; sing by syllables Do, Re, Mi, etc.

Do do re mi mi re re re re do mi mi ni do mi mi re re do do do

No. 5.—Quadruple measure; beat time; accent 1st and 3d beat.

3 3 3 1 etc. 3 3 3 1 etc.

No. 6.—Tone one, two, three, four, and five; triple measure; accent 1st beat.

1 2 3 1 3 3 etc. 1 2 3 1 3 3 etc.

No. 7.—Triple measure; skips 1, 3, 5; sing by syllables and figures; dotted half note.

1 3 5 3 5 5 2 3 4 etc.  
Do mi sol mi sol sol re mi fa etc.

No. 8.—Sextuple measure; two beats, down, up; accent both beats; consider three eighth notes to one beat.

Do re mi do do etc. Do re mi do do etc.

No. 9.—Tone one, two, three, four, five, six, and seven; sing syllables, figures, and beat time.

1 2 3 4 5 6 7 etc. 1 2 3 4 5 6 7 etc.

LESSON XXVIII.—CHARACTER NOTES.

To indicate more clearly the scale-name of any note we have adopted a system of marks, or characters; these are seven in number, they are placed on or in their respective note-heads, and correspond with the scale names as shown on the diagram.

The *shape* of each mark suggests some peculiarity of the note indicated; let us divide the notes into two groups, one, those represented by *sloping* lines,—two, those represented by other marks than sloping lines; in the first we have *re fa la si*. Let us place these on one side, (see diagram), on the other, and in their proper relative positions, we place No. 2 group. Now observe the directions in which the signs lead, as indicated by the arrows:

- SI leads to DO
- LA “ “ DO or SOL
- FA “ “ MI
- RE “ “ MI or DO

While singing or listening to a note marked by a sloping line there is a decided feeling of unrest, which can be satisfied only when the voice takes up the note to which its sign points.

This TENDENCY of some notes to move in a particular direction forms one of the foundations of the laws of harmony; if carefully observed now by the student,

much of the difficulty of the study of harmony will be removed.

Another feature by which we can individualize the

NOTES OF THE SCALE, THEIR CHARACTERISTICS, ETC.

NAME.	NOTATION SIGN.	TENDENCY.	MENTAL QUALITY.	INDICATING SIGN.
DO		Repose. . . . .	Firm, solid. . .	{ A circle, or plain note-head.
SI		Leads to DO. . . . .	Acute, restless. . .	{ Acute, or upward sloping line.
LA		Leads to DO or SOL.	Mournful. . . . .	{ Two contrary sloping lines, at angle.
SOL		Repose. . . . .	Bright, ringing. . .	{ Circle or note with centre dot
FA		Leads to MI. . . . .	Grave, sombre. . .	{ Grave, downward sloping line.
MI		Repose. . . . .	Mild, calm. . . . .	{ Perpendicular line.
RE		Leads to DO or MI. .	Rousing, cheerful.	{ Two contrary sloping lines, forming cross.
DO		Repose. . . . .	Firm, solid. . . . .	{ A circle, or plain note-head.

notes of the scale is MENTAL QUALITY (see diagram, fifth column),—meaning the impression conveyed to the mind when any note is distinctly heard, or even

thought of,—mere *pitch* of a note has little to do with this mental effect; for example, the note *do* may be high or low, but it never loses the firm, solid character of the key-note. So all the notes hold to their respective characters, whatever the pitch of the music. They may thus be quite easily identified and distinguished from each other,—as readily, indeed, as the most opposite of colors can be. Study carefully these characteristics until perfectly familiar with each note—until the scale is faithfully committed to memory. By this means reading music will become easy, and its scientific study a pleasure.

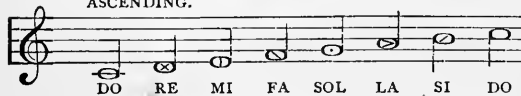
Observe on diagram that the signs indicating notes

of rest, *do mi sol*, have an appearance of repose; they contrast strongly with those indicating notes of motion or unrest. This feature may be noticed in any piece of music; the more plentiful the sloping marks the greater the intensity of longing expressed; while, on the other hand, calm music shows placid and solid marks,—the firm *do*, the calm *mi*, or the bright, ringing *sol*.

REVIEW.—Of what service are marks on the note-heads? Describe the kind of note-head used to indicate the note *do*, the note *re*, *mi*, *fa*, *sol*, *la* and *si*; also give the tendency of each note, and the mental quality produced by each. Which are the notes of repose? which the notes of motion? What peculiarity is there in the signs used to indicate notes of motion?

## MAJOR SCALES.

ASCENDING.

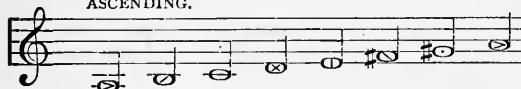


DESCENDING.

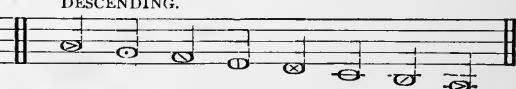


## MINOR SCALES.

ASCENDING.

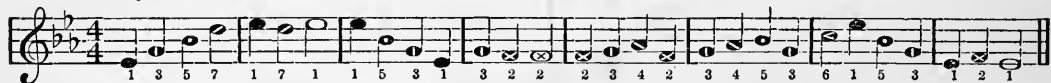


DESCENDING.



## LESSON XXIX.

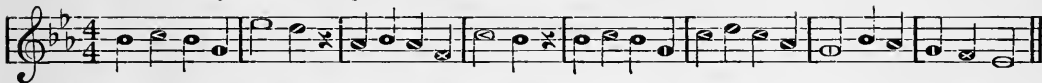
Ex. 11. Key of Eb. What mark shows the note *re*? *mi*? *fa*? *sol*? *la*? *si*? How is *do* indicated?



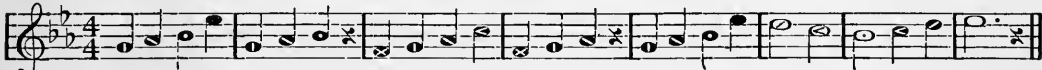
Ex. 12. Quadruple Measure.



Ex. 13. Use Sol-fa syllables. Keep time. Observe the rests.



Ex. 14. Name the positions of do, mi, sol, and upper do.



Ex. 15. Triple measure. Keep correct time. Accent first beat.



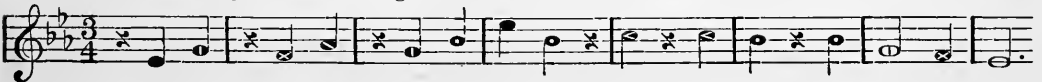
Ex. 16.



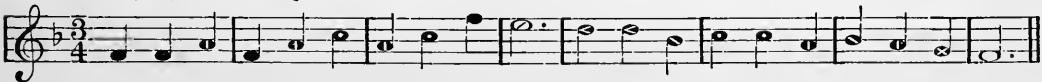
Ex. 17.



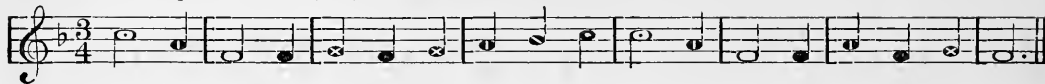
Ex. 18. Be careful to give rests full length.



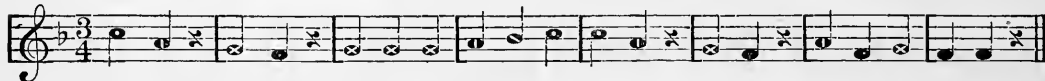
Ex. 19. Key F; do on first space.



Ex. 20. Name positions of *do*, *mi*, and *sol*.



Ex. 21.



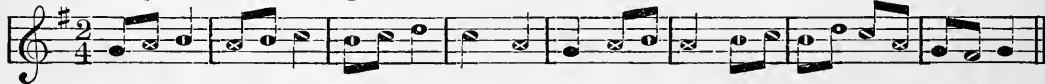
Ex. 22. Key G. Quadruple measure. *do* on second line.



Ex. 23. Name positions of *do*, *mi*, and *sol*.



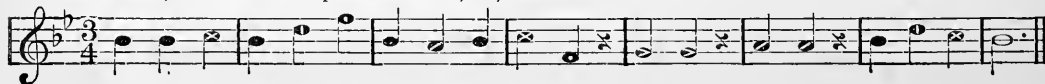
Ex. 24. Triple measure. Two eighth notes to one beat.



Ex. 25. Key Bb; *do* on third line.



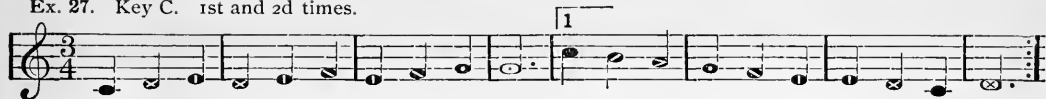
Ex. 26. Time, accent. Name positions of *do*, *mi*, and *sol*.



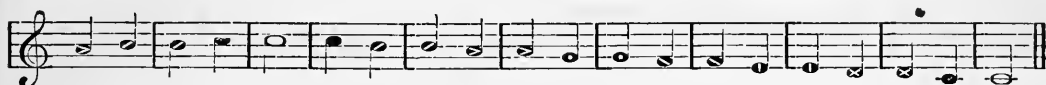
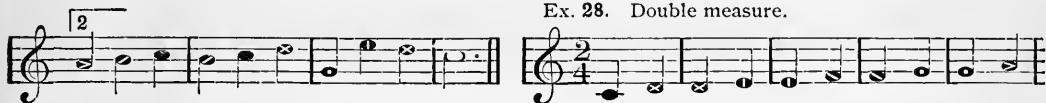


## LESSON XXXI.

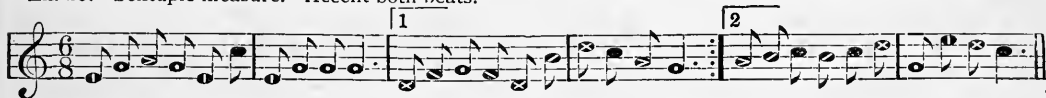
Ex. 27. Key C. 1st and 2d times.



Ex. 28. Double measure.



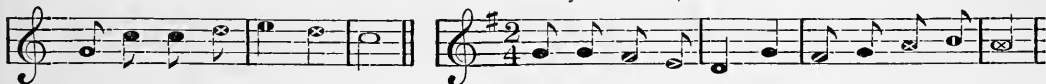
Ex. 29. Sextuple measure. Accent both beats.



Ex. 30. Double measure.



Ex. 31. Key G. D. C., Fine.



Ex. 32. Quadruple measure.

*Fine.* *D.C.*

Ex. 33. Exercise for bass.

Ex. 34. Key D.

*Fine.* *D.C.*

## LESSON XXXII.

Ex. 35. Key Ab. Duet.

*Fine.* *D.C.*

Ex. 36. Key F.

*Fine.* *D.C.*

Ex. 37. Key Bb.

*Fine.* *D.C.*

Ex. 38. Key A.

*Fine.* *D.C.*

Ex. 39. Key Eb. Duet for soprano and tenor.

1 2 *Fine.* D. C.

Ex. 40. Key C. Four-part harmony.

*Fine.* D. C.

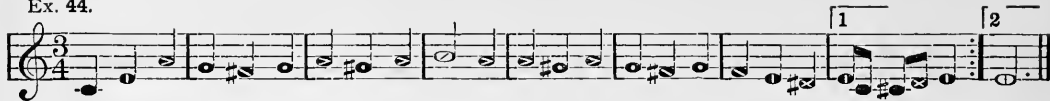
## LESSON XXXIII.

Ex. 41.

Ex. 42.

Ex. 43.

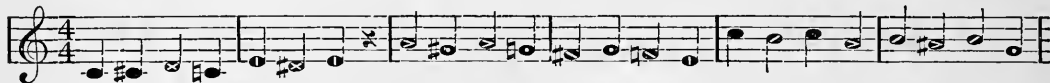
Ex. 44.



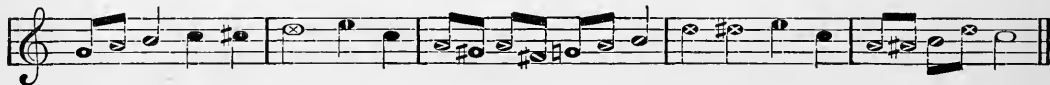
Ex. 45.



Ex. 46.



Ex. 47.

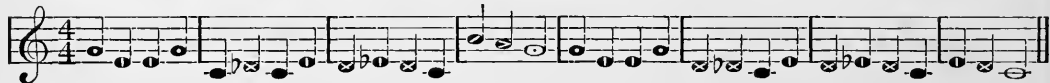


## LESSON XXXIV.

Ex. 48.



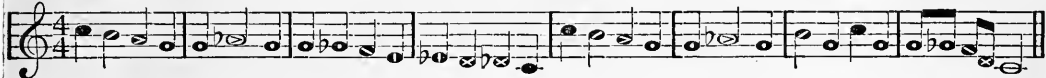
Ex. 49.



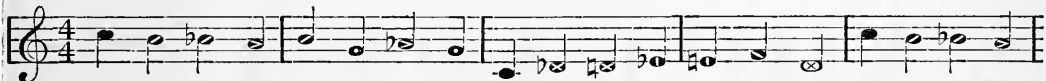
Ex. 50.



Ex. 51.



Ex. 52.



Ex. 53.

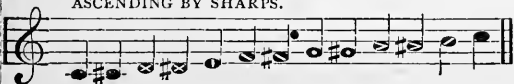


Ex. 54.

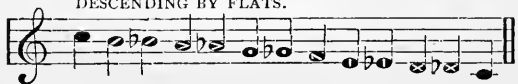


## CHROMATIC SCALE.

ASCENDING BY SHARPS.



DESCENDING BY FLATS.



## Red, White, and Blue.

Three little girls, first dressed in red, second in white, and third in blue, advance to front; each singing her verse after reaching her place, the three standing beside each other. Next, thirteen young ladies, with red, white, and blue sashes, advance in marching time, surround Red, White and Blue, and pass around them in singing fourth verse. Whole class sing, "God bless our Native Land," while they march off the stage, the audience joining.

J. H. K.

J. H. KURZENKNABB.

*Red.*—Kind friends, I came hith - er my mis - sion to prove, Re - demp - tion has crown'd me the  
*White.*—I pride in my pur - i - ty; white is my name; The em - blem of peace, in my  
*Blue.*—Yon sky is my col - or, the beau - ti - ful blue, How vain would be friendship if  
 13 *Orig. States.*—We ral - y tri - umphant - ly, stead - fast, and true; En - cir - cle the glo - ri - ous

em - blem of love; The voice of the heart con - quers en - mi - ty, strife, The sig - nal of  
 mis - sion I came; For in - no - cence mod - est - ly ev - er con - tend; Give truce to a  
 I were not true; In prin - ci - ple, du - ty, life's path - way I trod, Firm, true to my  
 Red, White, and Blue, Pure mo - tives e'er guide us in peace as in wars, With love for our

dang - er saves man - y a life, The sig - nal of dang - er saves man - y a life.  
 foe - man, I make him a friend, Give truce to a foe - man, I make him a friend.  
 coun - try, my neigh - bor, and God, Firm, true to my coun - try, my neigh - bor, and God.  
 coun - try, the Stripes, and the Stars, With love for our coun - try, the Stripes, and the Stars.

## God Bless our Native Land.

1. God bless our na - tive land! Firm may she ev - er stand Thro' storm and night; While the wild  
 2. For her our pray'r shall rise To God a - bove the skies, On him we wait; Thou who art  
 tempests rave, Rul - er of wind and wave, Do thou our coun - try save By thy great might.  
 ev - er nigh, Guarding with watchful eye, To thee a - loud we cry, God save the state.

## Independence Day.

LIZZIE ASHBAUGH.

HARRY J. KURZENKNABE.

1. Wide un - furl the star - ry ban - ner, Let it float o'er land and sea ; 'Tis the em - blem  
 2. Raise a - loft our country's emblem, As this glad day comes a - gain ; Let it stream o'er  
 3. And we pray thee, heavenly Father, That thine own almighty hand Still may guard our

of our country ; 'Tis the emblem of the free. And up - on this day of gladness Let each  
 mount and valley ; Let it float o'er hill and plain ! For while this dear, glorious banner With its  
 nation's banner ; Still may bless our native land ! May thy guardian presence follow Our dear

heart be light and gay, Grateful for the blessings giv - en On our In - dependence Day.  
 stars and stripes doth wave, This shall be the home of freedom, And the dwelling of the brave.  
 country's flag al - way ; And may we be ev - er grateful For our In - dependence Day.



# PEERLESS PRAISE.

## Grateful Homage.

49

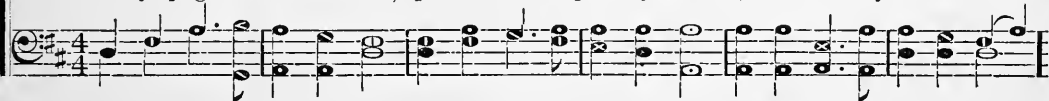
J. H. K.

"Enter into his gates with thanksgiving."—Psalm c. 4.

J. H. KURZENKNABE.



1. Grateful homage, Lord, we bring Thee, our Saviour and our King; All below their voices raise,
2. Starry heights thy glo-ry tell, Earth and deep thy praises swell, All cre-a-tion yields to thee
3. Ho! ye pilgrims on life's road, Spread the triumphs of your God; He is worthy to receive



Heav'n resounds thy peerless praise; Hallelujah, we will sing, Glo-ry to our God and King.  
Honor, might, and majes-ty; Hal-le-lu-jah, we will sing, Glo-ry to our God and King.  
Higher praise than we can give; Endless halle-lu-jahs sing! Glo-ry to our God and King.



## The Music of Heaven.

J. H. K.

"The morning stars sang together, and all the Sons of God shouted for joy."—Job xxxviii. 7.

J. H. K.

1. There was music in heav'n on e - ter - nity's morn, When the earth's firm foundations were laid;  
 2. There is mu - sic in heav'n when, to harps of pure gold, Sweetest praises of an - gels re - sound,  
 3. And the mu - sic of heav'n to us mortals is giv'n, That in ho - ly and lof - ti - est strain  
 4. Like the mu - sic of heav'n, flow the strains low and sweet, When this mortal is borne to the tomb,

With the Morning Stars' song, sweetest praises were born, When the Sons of God glad hom - age paid,  
 For a wander - ing child has returned to the fold, And the one that was lost has been found.  
 We might hon - or him here, and, with an - gels in heav'n, Sing his praises a - gain and a - gain.  
 But the sweetest re - frain is the one that shall greet The lone pilgrim's ar - riv - al at home.

## CHORUS.

And the mu - sic of heav'n is for me, . . . While the years of e - ter - ni - ty roll,  
 The mu - sic of heav'n is for me,

Then my heart I will raise to sing to his praise, 'Tis the sweetest employ of my soul.

PHILLIPS.

## We bring no Glittering Treasure.

Arranged. *Fine.*

1. We bring no glitt-'ring treas - ure, No gems from earth's deep mine,  
 2. We come with sim - ple meas - ure, To . . . . . chant thy love di - vine;  
 2. The dear - est gift of heav - en, God's writ - ten Word of Life,  
 To us, by thee is giv - en To . . . . . aid us in the strife;

*D. C.*—Ac - cept, dear Lord, our off - 'ring.—Our . . . . . songs of grate - ful praise.  
*D. C.*—We know of homes in glo - ry From . . . . . sin and sor - row free.

*D. C.*

3  
 Dear Saviour, grant thy blessing;  
 Oh, teach us how to pray,  
 That each, thy fear possessing,  
 May tread life's onward way;  
 Then, where the pure are dwelling,  
 We hope to meet the same,  
 And sweeter numbers swelling  
 Forever praise thy name.

## Follow Thou Me.

ANON.

"Follow me"—John xxi. 19.

J. H. K.

1. Have ye look'd for the sheep in the des - ert, For those who have lost their way?  
 2. Have ye fold - ed home to your bo - som The trembling, neg - lect - ed lamb?  
 3. Have ye car - ried the liv - ing wa - ters To the parch'd and thirst - y soul?  
 4. Have ye wept with the brok - en - heart - ed In their a - go - ny of woe?

Have ye been in the wild waste plac - es, Where the lost and wand - 'ring stray?  
 And taught the lit - tle loved one The sound of the Shep - herd's name?  
 Have ye said to the sick and wound - ed, "Christ Je - sus makes thee whole"?  
 Ye might hear me whis - per be - side you, 'Tis a path - way I oft - en so.

Have ye trod - den the lone - ly high - way, The foul and the dark - some street?  
 Have ye searched for the poor and need - y, With no cloth - ing, no home, no bread?  
 Have ye told my faint - ing chil - dren, Of the strength of my Fath - er's hand?  
 My dis - ci - ples, my breth - ren, my friends, Can you dare to fol - low me?

It may be you'd see, in the gloam - ing, The print of my wound - ed feet.  
 The Son of man was a - mong them, He had no - where to lay his head.  
 Have ye guid - ed the tot - ter - ing foot - steps, To the shore of the "gold - en land."  
 Then, wher - ev - er the Mas - ter dwell - eth, There shall the ser - vant be.

## Thou God of Love and Mercy.

MARTIN LUTHER.

1. Thou God of love and mer - cy, hear Our grate - ful vows and fer - vent prayer; And  
 2. In - cline our hearts to learn thy will; Our open - ing minds with knowledge fill; Im -  
 3. Ac - cept, O Lord, our soul's de - sire, And let us nev - er faint nor tire From

with thy choic - est fav - ors bless, And own as thine the ris - ing race.  
 press thine im - age on our breast, And guide us to thy heaven - ly rest.  
 walk - ing in thy sa - cred ways, And give us strength to live thy praise.

## Will You Go?

J. H. K.

"In my Father's house are many mansions."—John xiv. 2.

Arranged by J. J. H.

CHORUS.

1. { There's a beau-ti-ful home, a man-sion fair; Will you go? } There's a beau-ti-ful robe and a  
 { There's a heaven-ly rest from toil and care; Will you go? }  
 2. { There's a mer-ci-ful Father's smil-ing face; Will you go? }  
 { There's a glo-rious Saviour's matchless grace; Will you go? }

crown for thee, And a mansion close by the crys-tal sea; Will you go to that beau-ti-ful

3 There's a beautiful gate stands open wide;  
 Will you go?  
 There is infinite love thy steps to guide;  
 Will you go?

home? Will you go to that beau-ti-ful home.

4 There's a heavenly throng who praise their  
 Will you go? [King;  
 There's a rapturous song for thee to sing;  
 Will you go?

From "Silvery Echoes," by per.

DO RE NI FA SO LA SI

# There is a Glorious World of Light.

55

JANE TAYLOR.

J. H. K.

1. There is a glo-ri-ous world of light, A - bove the star - ry sky, Where saints de - part - ed,  
 2. Those are the hymns that we shall know, If Je - sus we o - bey! That is the place where  
 3. This is the joy we ought to seek And make our chief con - cern; For this we come, from  
 4. Great God, im - press us ev - 'ry day, That noth - ing may al - lure; But both the taught and

## CHORUS.

cloth'd in white, A - dore the Lord most High. And hark! a - mid the sa - cred songs Those  
 we shall go, If found in Wisdom's way.  
 week to week, To read, and hear, and learn.  
 teach - ers may Make their sal - va - tion sure.

heavenly voic - es raise, Ten thousand, thousand children join, And all is per - fect praise.

## Ah! 'tis the Old, Old Story.

Mrs. C. L. SHACKLOCK.

WM. J. KIRKPATRICK.

1. Ah! 'tis the old, old sto - ry,      Tempted and led a - stray,      Leaving the path of  
2. Robbing the heart of light - ness,      Los - ing the bloom of youth,      Dimming the eyes' glad  
3. But, in an old, old sto - ry,      Full of a grace di - vine,      There is a - bun - dant

du - ty,      Choos - ing the e - vil way;      Breaking the hearts of moth - ers,  
bright - ness,      Still - ing the voice of truth;      Miss - ing the pride of man - hood,  
par - don,      Ev - en for sin like thine;      Now, with a con - trite spir - it,

Slighting their fervent prayers,      Sowing the seed which bringeth      On - ly a wealth of tares.  
Missing a no - ble aim,      Gaining a ship-wreck'd nature,      Gaining a sul - lied name.  
Turn from the ways of sin,      Knock at the gate of heav - en,      Entrance thy soul shall win.



CHORUS.

Ah! 'tis the old, old sto - ry, Ah! 'tis the old, old sto - ry,  
*Last cho.*—Yes, 'tis the old, old sto - ry, Yes, 'tis the old, old sto - ry,

Ah! 'tis the old, old sto - ry,— Tempt - ed and led a - stray.  
 Yes, 'tis the old, old sto - ry, Full of a grace di - vine.

The Lord's Prayer.

Our Father, which art in heav- | Thy kingdom come. Thy  
 [en, hallowed] be thy name. [will be done in] earth as it is in heaven.  
 Give us this day our . . . | dai - ly bread. | And forgive us our debts, as | we for - give our debtors.  
 And lead us not into temptation, | For thine is the kingdom, and |  
 [but deliver] us from evil. [the power, and the glory, for-] ever and ever. A - men.

## A Mighty Fortress is our God.

Tr. by J. H. K.

MARTIN LUTHER.

1. A migh - ty fort - ress is our God, To shelt - er and de - fend us: Our help in need, his  
 2. In our own strength can naught be done, Our loss were soon ef - fect - ed: But for us fights the  
 3. Though devils filled this world below, All wait - ing to de - vour us, We trem - ble not, no  
 4. The Word for - ev - er shall a - bide, Though foes dispute its mer - it; He's ev - er pre - sent

arm, his rod Will ev - er - more be - friend us. The old craft - y foe Means us death - ly woe;  
 va - liant One, Whom God himself e - lect - ed, And who can this be But Christ; it is he,  
 fear we know, They could not o - ver - power us; The prince of this world, Whose darts may be hurled,  
 by our side, With his good gifts and Spir - it; Take they e - ven life, Goods, fame, child, and wife,

De - ceit and great might Are his dread arms in fight: On earth is not his e - qual.  
 The Lord Sa - ba - oth; There is no oth - er God, The field is his pos - ses - sion.  
 Can nev - er harm one; He's judg'd - his power is gone; One word can o - ver - come him.  
 Their worst is then done, Yet they have noth - ing won, The kingdom ours re - main - eth.

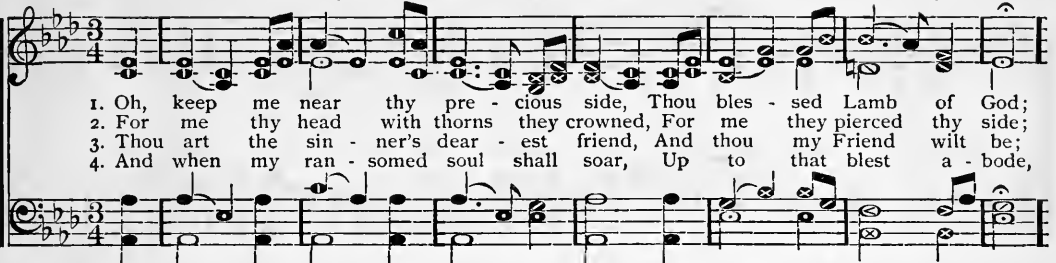
# Keep Me Near Thy Side.

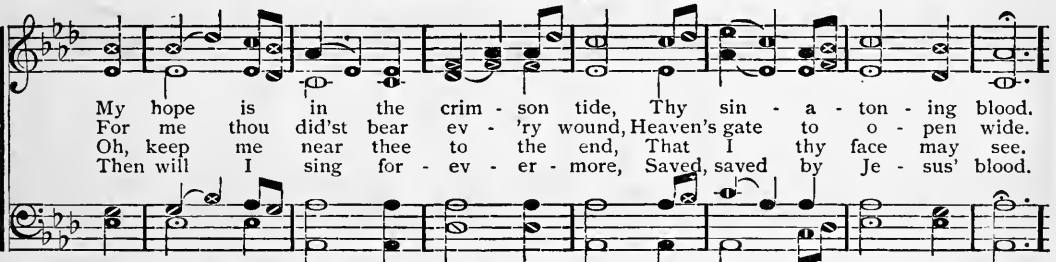
59

IDA HOUTZ.

"I am with you alway, even unto the end of the world."—Matt. xxviii. 20.

J. H. K.

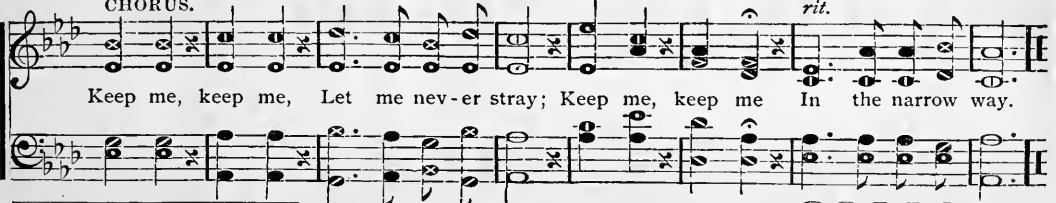
- 
1. Oh, keep me near thy pre - cious side, Thou ble - sed Lamb of God;
  2. For me thy head with thorns they crowned, For me they pierced thy side;
  3. Thou art the sin - ner's dear - est friend, And thou my Friend wilt be;
  4. And when my ran - somed soul shall soar, Up to that blest a - bode,



My hope is in the crim - son tide, Thy sin - a - ton - ing blood.  
 For me thou did'st bear ev - 'ry wound, Heaven's gate to o - pen wide.  
 Oh, keep me near thee to the end, That I thy face may see.  
 Then will I sing for - ev - er - more, Saved, saved by Je - sus' blood.

CHORUS.

*rit.*



Keep me, keep me, Let me nev - er stray; Keep me, keep me In the narrow way.

## Guide Me, O Thou Great Jehovah.

W. WILLIAMS.

J. H. K.

1. Guide me, O - thou great Je - ho - vah, Pil - grim thro' this bar - ren land;  
 2. O - pen now the crys - tal foun - tain, Whence the heal - ing wa - ters flow;  
 3. When I tread the verge of Jor - dan, Bid my anx - ious fears sub - side;

I am weak, but thou art might - y, Hold me with thy power - ful hand;  
 Let the fier - y, cloud - y pil - lar Lead me all my jour - ney through;  
 Bear me through the swell - ing cur - rent, Land me safe on Ca - naan's side;

Bread of heav - en, Bread of heav - en, Feed me till I  
 Strong De - liv - 'rer, Strong De - liv - 'rer, Be thou still my  
 Songs of prais - es, Songs of prais - es I will ev - er

want no more, Feed me till I want no more.  
 strength and shield, Be thou still my strength and shield.  
 give to thee, I will ev er give to thee.

## God is Love.

Arranged by J. H. K.

1. God is love; his mer - cy brightens All the path in which we rove; Bliss he wakes and  
 2. Chance and change are bus - y ev - er; Man decays and a - ges move; But his mer - cy

3 E'en the hour that darkest seemeth,  
 Will his changeless goodness prove;  
 From the gloom his brightness streameth,  
 God is wisdom, God is love.

4 He with earthly cares entwined  
 Hope and comfort from above;  
 Everywhere his glory shineth;  
 God is wisdom, God is love.

## Work for Jesus.

1. Christian, go work for Je - sus, Work while 'tis called to-day;      Soon will your life be end - ed,  
 2. Work in the Master's vine - yard, Fields are ahead - y white,      Har - vest will soon be o - ver,  
 3. Thrust in the sharpened sick - le, Gath - er the gold - en grain      Scattered so free - ly 'round you,  
 4. Plen - ti - ful is the har - vest, La - borers are too few,      God blesses ev - 'ry work - man,

## CHORUS.

Therefore go work and pray.      { Work for Je - sus, work for Je - sus, Till our day is o'er,  
 Work ere the coming night.      { Then we'll bear our sheaves, rejoicing, Rest - ing . . . . .  
 Growing on hill and plain.  
 He will bless me and you.

ev - er - more; Rest - ing, rest - ing, rest - ing, rest - ing, rest - ing ev - er - more.

# On the Sweet Other Side.

63

EMMA PITT.

E. O. EXCELL. By per.

1. We're o - ver on the stormy side, Dark clouds beset our way, But just across the rolling tide Beam  
 2. There is anoth - er, brighter side Of life beyond the sky, Where sin and sorrow ne'er betide, And  
 3. Our journey here will soon be done, We'll enter in - to rest, In yonder clime that needs no sun, — Re-  
 4. Soon I shall strike those harps of gold, Where flowers immortal bloom, My dear Redeemer's face behold, And

## CHORUS.

shores of end-less day. On the oth - er side, Beyond the roll-ing tide, Je - sus is waiting for  
 loved ones nev - er die.  
 pose on Je - sus' breast.  
 calm - ly rest at home. sweet other side, Je - sus waits for

me, On the gold - en shore, In the grand ev - er - more, Lov'd ones are watching for me.  
 me, for me, bright golden shore, Lov'd ones watch for me, for me.

## Thou, Lord, Knowest Thine Own.

J. H. K.

"The Lord knoweth them that are his."—2 Tim. ii. 19.

J. H. K.

1. Thou, Lord, knowest them that are thine; Their thoughts are revealed un - to thee; Though  
 2. I stand where the pathways di - vide, And, were I by thee left a - lone, I'd  
 3. Thou show - est the path I must come, With thee as my Lead - er and Guide At

oft - times my heart doth re - pine, Thou know - est and car - est for me. Thy  
 trem - ble which way to de - cide, And feel my - self lost and un - done. But  
 last I shall safe - ly reach home, And with thee, dear Sav - iour, a - bide. O

bles - sing, dear Sav - iour, be - stow, In weal or in woe be my stay, Let  
 now the as - sur - ance is sweet, Thou'rt with me and wilt not for - sake, What  
 when, in that ci - ty of rest, Be - hold - ing thy face, shall I wake? O



this be my com- fort, to know Thou go - est with me all the way.  
 ev - er of doubt I may meet, Thou point - est the way I must take.  
 when, with the pure and the blest, Of life ev - er - last - ing par - take?

THOMAS MOORE.

## Come, ye Disconsolate.

ALDINE S. KIEFFER. By per.

1. Come, ye dis-con - solate! wher - e'er ye languish, Come, at the mer - cy-seat fer - vent - ly kneel:  
 2. Joy of the des - o - late, light of the straying, Hope of the pen - i - tent, fadeless and pure!  
 3. Here see the bread of life; see waters flow - ing Forth from the throne of God, boundless in love:

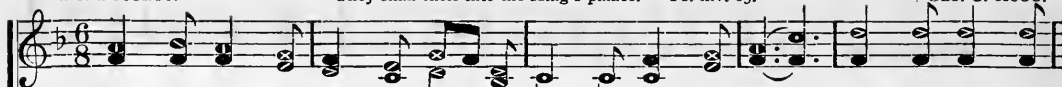
Here bring your wounded hearts, here tell your anguish; Earth has no sorrow that heaven cannot heal.  
 Here speaks the Comforter, in God's name, saying—Earth has no sorrows that heaven cannot cure.  
 Come to the feast prepared; come, ever know - ing, Earth has no sorrows, but heaven can remove.

## Waiting for us.

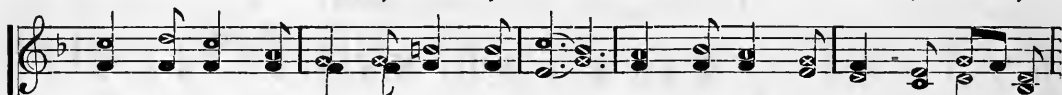
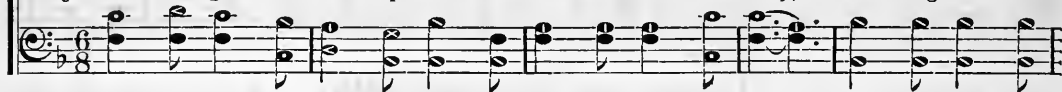
A. S. DOUGHTY.

"They shall enter into the King's palace."—Ps. xlv. 15.

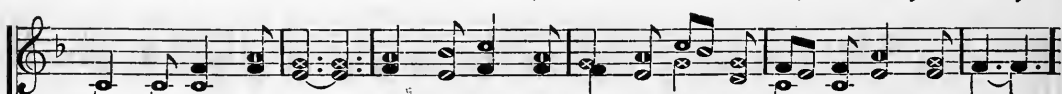
GEO. C. HUGG.



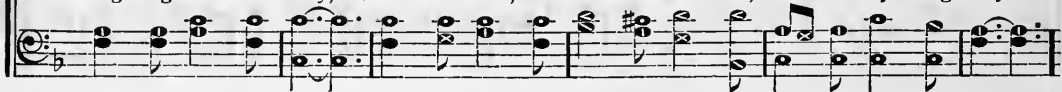
1. Oft a - cross life's path - way drear - y Bursts a heav - en - ly gleam, As some pil - grim  
 2. Friends and loved ones gone be - fore us, To the Ed - en land, Sing the hal - le -  
 3. From the gift of in - spi - ra - tion Gleams a hal - lowed ray, Teach - ing heirs of



lone and wea - ry Nears the mys - tic stream; Then the sound of voic - es call - ing,  
 lu - jah cho - rus With the an - gel band; They up - on our night of sor - row,  
 Christ's sal - va - tion,—An - gels guard their way,— Wait - ing near the jew - el'd por - tal,



From a fair - er clime, Cheers with ech - oes gent - ly fall - ing On the shores of time.  
 Ev - er look - ing down, Watch and wait the joy - ous mor - row That shall bring the crown.  
 Long - ing for the day, When we shall, for crowns immor - tal, Part with dy - ing clay.



CHORUS.

Wait - ing for us there, in the glo - rious sum - mer land; Gath - ered with the

saints, shout - ing vic - t'ry on the strand; Wait - ing there to meet us, as Time's

ling-'ring shadows flee, Wait with songs to greet us, near the beau - ti - ful jas - per sea.

## I Need Thee, Precious Jesus.

F. WHITFIELD.

J. H. K.

1. I need thee, precious Jesus, For I am full of sin, My soul is dark and guilty, My  
 2. I need thee, blessed Je-sus, For I am ver-y poor: A stranger and a pilgrim, I  
 3. I need thee, blessed Je-sus, And hope to see thee soon, En-circled with the rainbow, And

heart is dead with-in; I need the cleansing fountain, Where I can always flee: The  
 have no earthly store; I need the love of Je - sus To cheer me on my way, To  
 seat - ed on thy throne; There, with thy blood-bought children, My joy shall ever be, To

CHORUS.

blood of Christ most precious, The sinner's perfect plea. I need thee, oh, I need thee,  
 guide my doubting footsteps, To be my strength and stay.  
 sing thy praise, dear Je-sus, To gaze, my Lord, on thee.

Musical score for the first part of the hymn. It features a treble and bass clef with a key signature of two flats and a 3/4 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "Lamb of God, I need thee, All my journey heavenward I need thee."

Mrs. J. C. YULE.

## Come to Me.

E. O. EXCELL. By per.

DUET—Soprano and Tenor.

Musical score for the duet part of the hymn. It features a treble and bass clef with a key signature of two flats and a 3/4 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "1. Wea-ry soul, 'by care oppressed, Would'st thou find a place of rest? Lis-ten, Je-sus calls to thee, 2. Hun-gry soul, why pine and die, With exhaust-less stores so nigh? Lo, the board is spread for thee, 3. Thirst-y soul, earth's sweetest rill Mocks thee with its promise still; Hark, the Saviour calls to thee, 4. Heavenly bread and heavenly wine, Liv-ing wa-ters,—all are mine, Mine they are and thine may be;"

CHORUS.

Repeat *p.*

Musical score for the chorus part of the hymn. It features a treble and bass clef with a key signature of two flats and a 3/4 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "Come and find thy rest in me. Come to me, come to me, Come and find thy rest in me. Come and feast to-day with me. Come to me, come to me, Come and feast to-day with me. Here is wa-ter, come to me. Come to me, come to me, Here is wa-ter, come to me. Wea-ry wand'r'er, come to me. Come to me, come to me, Wea-ry wand'r'er, come to me."

## The Master hath Need of the Reapers.

ANNIE H. THOMPSON.

J. H. K.

1. The Mas - ter hath need of the reap - ers! And, mourn - er, he call - eth for thee;  
 2. The Mas - ter hath need of the reap - ers! And, i - dler, he call - eth to thee;  
 3. The Mas - ter hath need of the reap - ers! And, work - er, he call - eth to thee;

Come out from the val - ley of sor - row, Look up to the hill - top and see  
 Come out from the man - sion of plea - sure, From the halls where the care - less may be;  
 O what are thy dreams of am - bi - tion To the joys that here - af - ter shall be?

How the fields with the har - vest are white - ning, How gold - en and full is the grain;  
 Soon the shadows of eve will be fall - ing, With the mist, and the dew, and the rain;  
 There are to - kens of storm that are com - ing, And sum - mer is fast on the wane.

Oh, what are thy wants to the sum-mons, And what are thy griefs and thy pain?  
 Oh, what is the world and its fol-lies, To the mold and the rust of the grain.  
 Then alas for the hopes of the har-vest, And a-las for the beau-ti-ful grain.

4 The Master hath need of the reapers!  
 And he calleth for you and for me;  
 Oh, haste while the winds of the morning  
 Are blowing so freshly and free:

Let the sound of the scythe and the sickle  
 Re-echo o'er hilltop and plain,  
 And gather the sheaves in the garner,  
 For golden and ripe is the grain.

## Blessed Saviour, Thee I Love.

*Fine.* *D.C.*

1. Bles-sed Saviour! thee I love All my oth-er joys a-bove; { All my hopes in thee a-bide— }  
*D.C.*—Ev-er let my glo-ry be On-ly, on-ly, on-ly thee. { Thou my hope and naught beside. }

2 Once again beside the cross,  
 All my gain I count but loss;  
 Earthly pleasures fade away,  
 Clouds they are that hide my day;  
 Hence, vain shadows! let me see  
 Jesus crucified for me.

3 Blessed Saviour! thine am I,  
 Thine to live and thine to die;  
 Height or depth or creature power  
 Ne'er shall hide my Saviour more:  
 Ever shall my glory be  
 Only, only, only thee.

## He Invites You To-day.

C. E. L.

C. E. LESLIE.

1. Sinner, come, will you come, To the Lamb that was slain, Will you come to his arms, He will cleanse ev'ry stain,  
 2. There's a work to be done, There's a cross you should bear; There's a crown to be won, There's a glory to share,  
 3. You have friends who have gone To that haven of rest, Whom you promised to meet In the land of the blest,

## REFRAIN.

He in-vites you to-day, Do not, then, stay a-way, Blessed be the Lord! He invites you to-day.

Blessed be the Lord! Blessed be the Lord! Blessed be the Lord! He invites you to-day.

By permission.

DO RE MI FA SO LA SI



# Ask, Seek, Knock.

73

Text—Matt. vii. 7.

Rev. S. HENRY. By per.

1. Ask! for Je - sus loves to give, Hum - ble prayer he will re - ceive;  
2. Seek! the way you shall not lose, If the path to heaven you choose;  
3. Knock! the door shall o - pen wide: Je - sus on the oth - er side

Ask him for your dai - ly bread,— On your heart his grace to shed;  
Christ will lead and guide your feet To the pas - tures fresh and sweet;  
Hears you at the heaven - ly gate: "Come," he says, "you need not wait;"

Ask him that your life may be Ho - ly, hum - ble, Christ - like, free.  
Where the si - lent wa - ters flow Seek, and you the way shall know.  
Hith - er, wea - ry pil - grim, come, Je - sus calls you, wel - come home.

## Come, Sinner, Make Ready.

DELOSS EVERETT.

"To-day, if ye will hear his voice, harden not your heart."—Heb. iv. 7.

C. M. PETREE.

1. I have start-ed for Ca - naan; Must I leave you, my friend? Will you go with me  
 2. You have friends in that coun - try All dear to your heart: Are you wait - ing to  
 3. 'Tis the call - ing of mer - cy: Sin - ner, why will you die? Give your heart to the

thith - er? Come, quickly at - tend. Its land lies be - fore you, 'Tis pleasant to view;  
 meet them Where friends never part? Then, come ye this mo - ment—No long - er de - lay;  
 Sav - iour While yet he is nigh; His arms are ex - tend - ed, Go, quickly o - bey.

D. S.—No long - er de - lay,

*Fine.* CHORUS. *pp**D. S.*

Its fruits are a - bun - dant, They're of - fer - ed to you. Come, sin - ner, make read - y,  
 Stop not to con - sid - er, Soon end - eth the day.  
 Come, join in our num - bers, Oh, come, come to - day.

The Spir - it is wait - ing, Oh, come, come to - day.

# The One Thing Needful.

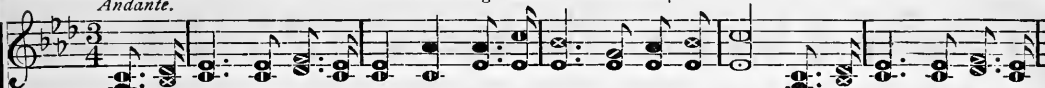
75

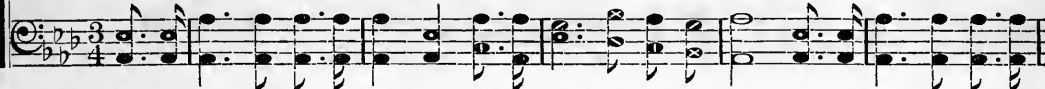
E. R. LATTA.

"But one thing is needful."—Luke x. 42.


GEO. J. KURZENKNABE

*Andante.*

- 
1. While up-on the earthly jour-ney, Whatso-ev-er lot be-tides, There is one thing that is
  2. In the hours of care and trouble, When the spir-it sinks in grief, There is one thing that is
  3. In the hours of pain and sickness, And when death is drawing near, There is one thing that is



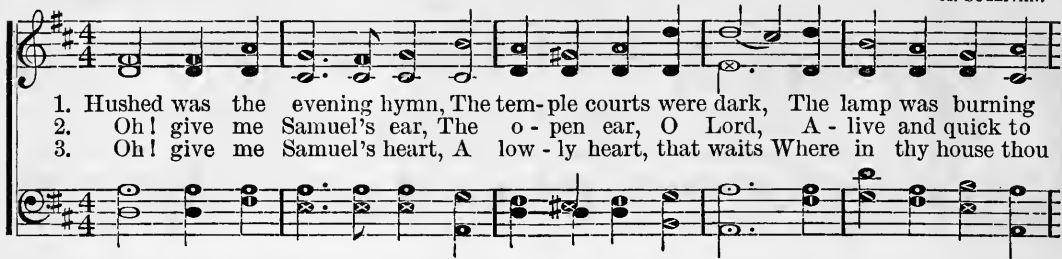
need-ful More than all on earth be-sides; 'Tis not wealth, and 'tis not hon-or Con-  
 need-ful To af-ford the soul re-lief; 'Tis not words in kindness spo-ken, That can  
 need-ful The de-spair-ing heart to cheer; Vain is all that earth can of-fer Con-so-



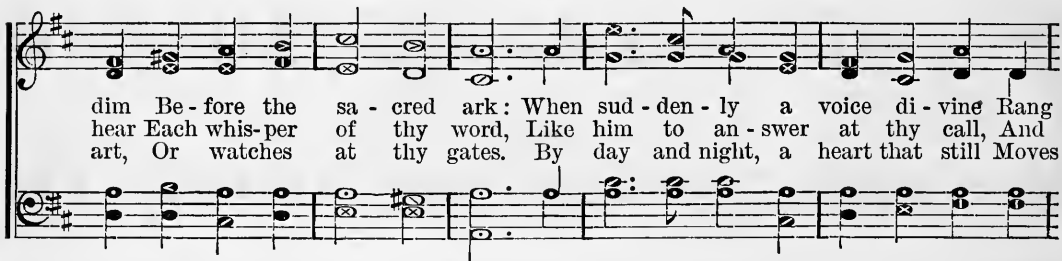
tutes the bet-ter part, 'Tis not vain and sin-ful pleasure, It is Je-sus in the heart.  
 bid our sorrows start, 'Tis not looks of pi-ty giv-en, It is Je-sus in the heart.  
 la-tion to im-part; But there is a source of com-fort, It is Je-sus in the heart.

## Hushed was the Evening Hymn.

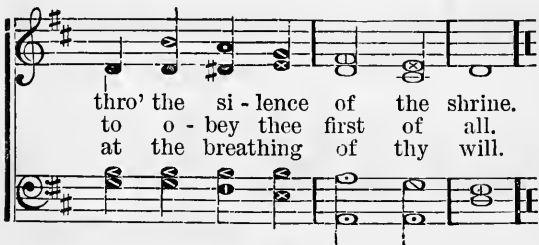
A. SULLIVAN.



1. Hushed was the evening hymn, The temple courts were dark, The lamp was burning  
 2. Oh! give me Samuel's ear, The open ear, O Lord, A-live and quick to  
 3. Oh! give me Samuel's heart, A low-ly heart, that waits Where in thy house thou



dim Be-fore the sa-cred ark: When sud-den-ly a voice di-vine Rang  
 hear Each whis-per of thy word, Like him to an-swer at thy call, And  
 art, Or watches at thy gates. By day and night, a heart that still Moves



thro' the si-lence of the shrine.  
 to o-bey thee first of all.  
 at the breathing of thy will.

- 4 Oh! give me Samuel's mind,  
 A sweet, un-murmuring faith,  
 Obedient and resigned  
 To thee in life and death,  
 That I may read with childlike eyes  
 Truths that are hidden from the wise.

# The Lord is my Shepherd.

77

H. T. ECKERT.

HARRY J. KURZENKNABB.

1. No want shall I know, for the Lord is my Shepherd; In ev - ergreen pastures he  
 2. For the sake of his name in the paths of the righteous He leads me, and kind - ly re -  
 3. Thy rod and thy staff they shall comfort and keep me, Thy boun - te - ous ta - ble be -

rest - eth my soul: And ten - der - ly leads me and lov - ing - ly guides me Where  
 stor - eth me there; Tho' I walk thro' the val - ley of death, yet no e - vil, Nought un -  
 fore me is spread; In my en - e - m - ies' presence my cup run - neth o - ver: With

4 Surely goodness and mercy shall ever at -  
 tend me,  
 The days of my life, through my pilgrim -  
 age here;  
 And when I depart from this valley forever  
 In the house of the Lord I will dwell over  
 there.

## Jehovah Nissi.

J. H. K.

(THE LORD IS MY BANNER.)—Ex. xvii. 15.

J. H. K.

1. Lord, all thy mer - cies full and free, Thy wondrous love, un - fold; O, help me praise and  
 2. With col - ors stead - y kept in view, And zeal with-in the heart; A Christian, firm and  
 3. Grant me de - ci - sion, Lord, that I May make thy cause my own, Un - til at last, vic-

hon - or thee, As Mo - ses did of old; Je - ho - vah - nis - si,—my defence, In  
 ev - er true, Ob - tains the bet - ter part; Je - ho - vah - nis - si,—ban - ner fair, My  
 to - rious - ly, I lay my ar - mor down; Je - ho - vah - nis - si,—foes o'ercome, I'll

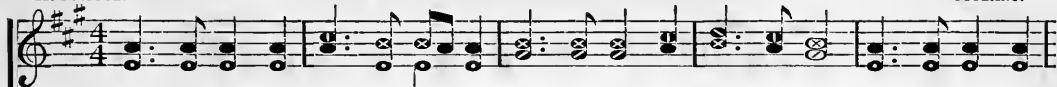
this is all my con - fidence, In this . . . is all . . . my con - fi - dence.  
 In this is all my con - fi - dence, is all my con - fi - dence.  
 hope, my all, shall cen - tre there, My hope, . . . my all, . . . shall cen - tre there.  
 My hope, my all, shall cen - tre there, my all shall cen - tre there.  
 rest in peace with thee at home, I'll rest . . . in peace . . . with thee . . . at home.  
 I'll rest in peace with thee at home, in peace with thee at home.

# Jesus, I My Cross Have Taken.

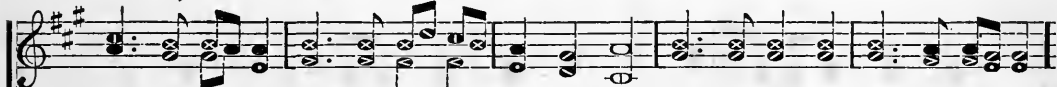
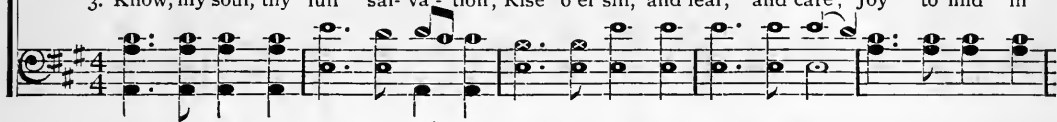
79

H. F. LYTE.

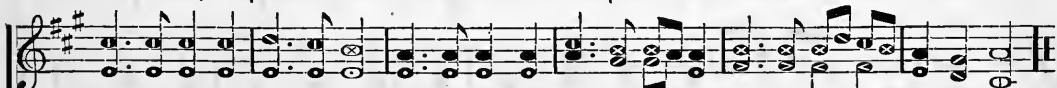
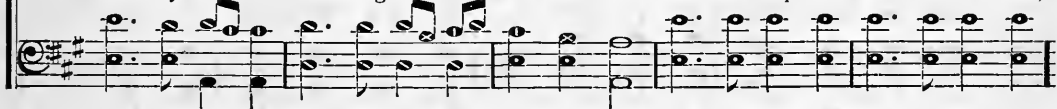
MOZART.



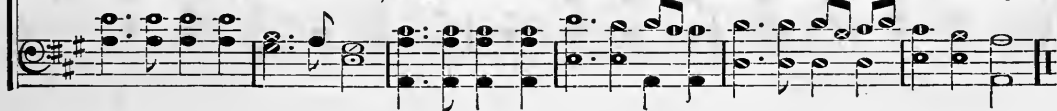
1. Je - sus, I my cross have ta - ken, All to leave, and fol - low thee; Na - ked, poor, de -  
 2. Let the world de - spise and leave me, They have left my Sav - iour, too; Hu - man hearts and  
 3. Know, my soul, thy full sal - va - tion; Rise o'er sin, and fear, and care; Joy to find in



pised, for - sak - en, Thou, from hence, my all shalt be: Per - ish ev - 'ry fond am - bi - tion,  
 looks de - ceive me; Thou art not, like them un - true; And, while thou shalt shine up - on me,  
 ev - 'ry sta - tion Something still to do or bear. Think what Spir - it dwells with - in thee;



All I've sought, and hoped, and known; Yet how rich is my condition, God and heav'n are still my own.  
 God of wisdom, love, and might, Foes may hate, and friends may shun me; Show thy face, and all is bright.  
 What a Father's smile is thine; What a Saviour died to win thee: Child of heaven, shouldst thou repine?



## Come.

Rev. J. M. LYONS.

"Him that cometh to me I will in no wise cast out."—John vi. 37.

HARRY J. KURZENKNABE.

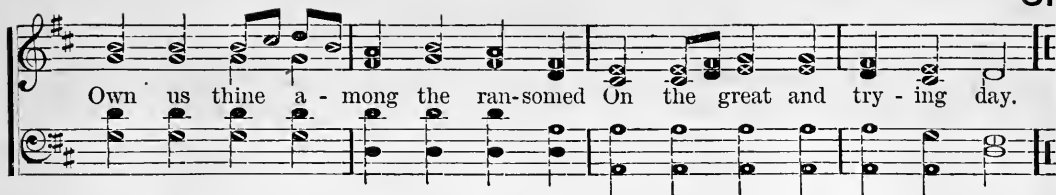
1. Let us haste, the Lord is speak - ing, To his arms from dang - ers flee ;  
 2. Let us stay for - ev - er with him, Wand'ring not in sin a - way ;  
 3. Let us in his foot - steps fol - low, — Brave - ly dare to do the right, —

None may keep us from our Sav - iour, He says: "Let them come to me."  
 (Wick - ed words and ac - tions grieve him) Nor an e - vil heart dis - play.  
 Then the Sav - iour will re - ceive us, Bles - sed chil - dren of the Light.

CHORUS.

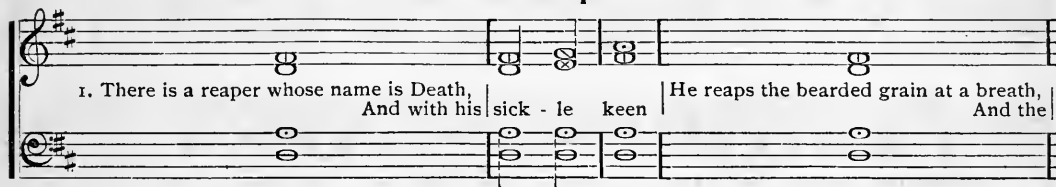
Dear Re - deem - er, lov - ing Sav - iour, Wash our sin - ful stains a - way ;



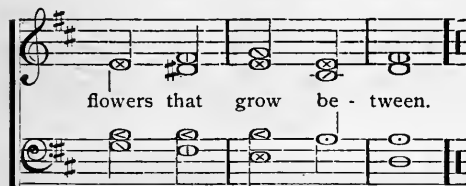


Own us thine a - mong the ran - somed On the great and try - ing day.

## The Reaper.



1. There is a reaper whose name is Death,  
And with his sick - le keen | He reaps the bearded grain at a breath,  
And the |



flowers that grow be - tween.

- 4 My Lord hath need of these flow'rets gay,  
The reaper | said, and smiled; |  
Dear tokens of the earth are they,  
Where | he was once a child.
- 5 They all shall bloom in fields of light,  
Transplanted | by my care; |  
And saints, upon their garments white,  
These | sacred blossoms wear.

- 2 Shall I have naught that is fair, said he,  
Have naught but the | bearded grain? |  
Though the breath of these is sweet to me,  
I'll | give them all back again.
- 3 He gazed at the flowers with tearful eyes:  
He kissed their | drooping leaves! |  
It was for the Lord in Paradise  
He | bound them in his sheaves.
- 6 And the mother gave, in tears and pain,  
The flower she | most did love; |  
She knew she should find them all again  
In the | fields of light and love.
- 7 Oh, not in cruelty,—not in wrath,—  
The reaper | came that day; |  
'Twas an angel visited the green earth  
And | took the flowers away.

## Heavenly Treasures.

FORD.

"Lay up for yourselves treasures in heaven."—Matt. vi. 20.

Arranged by J. H. K.

1. { Vain are all ter - res - trial plea - sures, Mixed with dross the pur - est gold :  
 Seek we then for heavenly trea - sures, — Treasures nev - er wax - ing old ; Let our

2. { Earth - ly joys no long - er please us, Here would we renounce them all ;  
 Seek our on - ly rest in Je - sus, — Him our Lord and Mas - ter call ; Faith, our

heart's love find its cen - tre In the things around the throne : There no thief can ev - er  
 lan - guid spir - its cheer - ing, Points to brighter worlds a - bove, Bids us look for his ap -

en - ter ; Moth and rust are there uu - known.  
 pear - ing, Bids us tri - umph in his love.

3 May our light be always burning,  
 And our loins be girded round :  
 Waiting for our Lord's returning, —  
 Longing for the welcome sound ;  
 Thus the Christian life adorning,  
 Never need we be afraid, —  
 Should he come at night or morning,  
 Early dawn, or evening shade.

# Busy Workers.

83

EMMA PITT.

J. H. K.

1. O, we are bus - y work - ers in the vine - yard of the Lord; Our fruit will all be  
 2. How sweet will be the har - vest when with Je - sus we'll sit down! How sweet will be the  
 3. What - ev - er we are sow - ing, 'tis the same we'll al - so reap; We'll hear our Saviour's

gathered by and by:           The an - gels will come reaping for the storehouse up a - bove;  
 har - vest by and by:        When gathered in his gar - ner all our gold - en fruit we see,  
 welcome by and by:         Well done, ye faith - ful servants; ent - er now in - to my joy,  
 by and by.

The an - gels will come reaping by and by,   The an gels will come reaping by and by.  
 The reap - ers will be sing - ing by and by,   The reap - ers will be sing - ing by and by.  
 Will be the Saviour's welcome by and by,   Will be the Saviour's welcome by and by.   by and by.

From "Silvery Echoes," by permission.

## Jesus, I Come to Thee.

Selected.

J. H. K.

1. Why should I wait? I can - not flee To oth - er re - fuge than to thee;  
 2. Why should I wait? while now, to - day, I hear thy voice in mer - cy say,  
 3. Why should I wait? I must not wait, To - mor - row's sun may be too late,  
 4. Why should I wait? O Lord, I plead Thy mer - cy in this time of need,

And vile and sin - ful though I be, Je - sus, I come to thee.  
 "Sin - ner, I'll wash thy guilt a - way," Je - sus, I come to thee.  
 And death may seal my help - less fate, Je - sus, I come to thee.  
 Thou art my hid - ing - place in - deed, Je - sus, I come to thee.

## CHORUS.

And as I come I look with - in, Ah! noth - ing there I see but  
 And as I come I look with-in, Ah! noth - ing there

sin, Thou, on - ly thou canst make me clean, Je - sus, I come to thee.

ANNA L. PRICE.

Come and See.

J. H. K.

1. Come and see where Jesus dwelleth, And the love that love ex-cel-leth, Peace to calm the troubled
2. Come and see compas-sion written On a heart for others smitten, Bleeding wounds for thee en-
3. Come and see the promise giv-en Of re-maining rest in heaven; Peace I leave, and now be-
4. Come and see, 'tis Christ! none other, Je-sus, Sav-iour, el-der Brother, Lived and died, and lived

wa - ters, Oh, ye wea - ry sons and daughters, Come and see, come and see.  
 dur - ed, Thy full par - don is se - cur - ed, Come and see, come and see.  
 queath you, Cross - es now, but crowns shall wreath you, Come and see, come and see.  
 for us, Reigns o'er heaven and earth vic - to - rious, Come and see, come and see.

## Waiting at the Pool.

Rev. A. J. HOUGH.

"Wilt thou be made whole."—John v. 6.

WM. G. FISCHER. By per.

1. Thousands stand to-day in sorrow, Waiting at the pool, Say-ing they will wash to-morrow,  
 2. Souls, your filth-y garments wearing, Waiting at the pool; Hearts, your heavy bur-den bearing,  
 3. Thousands once were standing near you, Waiting at the pool; Come their voices back to cheer you,  
 4. Step in boldly—death may smite you, Waiting at the pool; Je-sus may no more in- vite you,

Waiting at the pool; Oth-ers step in left and right, Wash their stained garments white,  
 Waiting at the pool; Can it be you nev-er heard? Je-sus long ago hath stirred The  
 Waiting at the pool; Back from Canaan's hap-py shore, Sor-rows past and la-bors o'er,  
 Waiting at the pool; Faith is near you, take her hand, Seek with her the bet-ter land,

Leaving you in sorrow's night, Waiting at the pool, Waiting, wait-ing, wait-ing at the pool.  
 waters with his mighty word, Waiting at the pool, Waiting, wait-ing, wait-ing at the pool.  
 Where they stand in tears no more, Waiting at the pool, Waiting, wait-ing, wait-ing at the pool.  
 And no longer doubting stand Waiting at the pool, Waiting, wait-ing, wait-ing at the pool.

# Hail, Soldier!

87

EDGAR PAGE.

"Fight the good fight of faith, lay hold on eternal life."—1 Tim. iv. 12.

JNO. R. SWENEY.

1. Hail, soldier! what news from the army? How go-eth the fight and the war? Pre-vail-eth the banner of  
 2. The crown is laid up for the steadfast, If they to the end shall endure; Are you clad in love's perfect  
 3. Fling out the red banner of Je-sus, No trai-tor shall lower it down; If true to this en-sign of

dark-ness, Or the cross that gleam-eth a-far? We see by the mark on your fore-head, And the  
 ar-mor, Is your sword well-tem-per'd and sure; It will not be simp-ly a skirm-ish, A  
 glo-ry, Our Cap-tain shall give us the crown, And when we march in-to the cit-y, Safe

light that beams from your eye, You're one of the Legion of Hon-or, And marching to mansions on high.  
 bat-tle to last but a day, For Sa-tan hath man-y a fortress, That li-eth direct in your way.  
 home at the end of the war, To make claim to our heaven-ly mansion, Who wants to be there with no scar!

## Thou Hast the Words Eternal.

Rev. J. M. LYONS.

Text—John. vi. 68.

HARRY J. KURZENKNABE.

1. Oh, no! thou bless - ed Sav - iour, Our tru - est friend and guide, We will not leave thy  
 2. Tho' oth - ers be of - fend - ed, And in - to dark - ness stray, From thee, our Lord and  
 3. As wrecks all dark - ly drift - ing Up - on a storm - y sea, With - out a chart or  
 4. From thee, ce - les - tial fount - ains For - ev - er sweet - ly flow, Bless'd words of life e -

## CHORUS.

pres - ence, We will not leave thy side. Thou hast the words e - ter - nal, From  
 Mas - ter, How could we go a - way.  
 com - pass, O let us nev - er be.  
 ter - nal, To whom else could we go.

thee life's fountains flow; To whom else, dear - est Sav - iour, and whith - er could we go?



# In Thy Holy Temple.

89

J. H. K.

"O come, let us worship and bow down."—Ps. xciv. 6.

Arranged by J. H. K.

ECHO.

1. { The Sab-bath-bells, so clear and sweet, *clear and sweet*, Have called us now a - way }  
 { To thine own house, Lord, thee to meet, *thee to meet*, On this thy ho - ly day ; }  
 2. { Help us to praise and hon - or thee, *hon - or thee*, In songs and when we pray, }  
 { And grant thy ho - ly word to be, *word to be*, A light up - on our way ; }

Here in thy ho - ly tem-ple, Lord, Our hearts and voic-es blend ; While thus we pay our

ECHO.

humble vow, *humble vow*, Let thy rich grace attend.

- 3 Our sins and errors do forgive,  
 O cleanse our hearts to-day,  
 And help us henceforth so to live  
 That we go not astray.
- 4 And when our worship here shall end,  
 Lord, let our portion be  
 In yonder home, with thee to spend  
 A blest eternity.

## I have taken up the Cross.

Rev. E. A. HOFFMAN.

"Take up thy cross and follow me."—Mark x. 21.

J. H. K. By per.

1. I have tak - en up the cross of Christ, And I'll bear it if he gives me grace;  
 2. I have tak - en up the cross to - day: I will in my Saviour's footsteps go;  
 3. I have tak - en up the cross at last, And I nev - er - more will lay it down;

It will make each heavy bur - den light, If he shows me but the smiling of his face.  
 He will guide me in the nar - row way, 'Till my pilgrim - age is end - ed here be - low.  
 Then, when toil and cares of life are past, En - ter heav - en and re - ceive the golden crown.

## CHORUS.

Oh, the cross! I will bear it, . . . . In love, in love;  
 Oh, the cross! I will bear it In love, in love;

Oh, the crown! I shall wear it . . . . In heaven a - bove.

Oh, the crown! I shall wear it

The musical score consists of two staves, treble and bass clef, with lyrics written below the notes. The melody is in a major key with a common time signature. The lyrics are: "Oh, the crown! I shall wear it . . . . In heaven a - bove." and "Oh, the crown! I shall wear it".

## Gracious Spirit, Love Divine.

JOHN STOCKER.

SILAS WARD.

1. Gracious Spir - it, Love di - vine, Let thy light with - in me shine! All my guilt - y  
2. Speak thy pard'ning grace to me; Set the burdened sin - ner free; Lead me to the

fears re - move; Fill me with thy heavenly love.  
Lamb of God; Wash me in his precious blood.

3 Life and peace to me impart;  
Seal salvation on my heart;  
Breathe thyself into my breast,  
Earnest of immortal rest.

4 Let me never from thee stray;  
Keep me in the narrow way;  
Fill my soul with joy divine;  
Keep me, Lord, forever thine.

The musical score is in 4/4 time and features a melody with lyrics. The lyrics are: "1. Gracious Spir - it, Love di - vine, Let thy light with - in me shine! All my guilt - y" and "2. Speak thy pard'ning grace to me; Set the burdened sin - ner free; Lead me to the". The second part of the score continues the lyrics: "fears re - move; Fill me with thy heavenly love. Lamb of God; Wash me in his precious blood." and "3 Life and peace to me impart; Seal salvation on my heart; Breathe thyself into my breast, Earnest of immortal rest." and "4 Let me never from thee stray; Keep me in the narrow way; Fill my soul with joy divine; Keep me, Lord, forever thine."

## Let every Heart.

Selected.

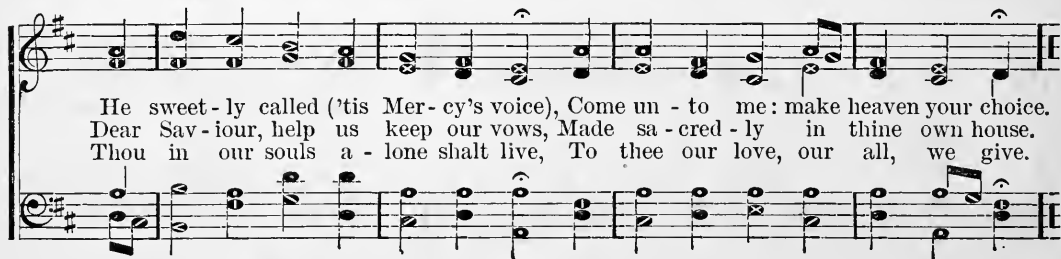
Arr. by J. H. K.



1. Let ev - 'ry heart leap forth with joy And bless the name of Je - sus!  
 2. Lord Je - sus, at thy word we come, With heart and tongue con - fess - ing;  
 3. Oh, bliss - ful thought! Lord, thine we are,—Thou art our on - ly trea - sure;



Let rapt - ure beam from ev - 'ry eye, To - day the Lord re - ceives us;  
 Thy love has sought and leads us home, And grants our ev - 'ry bless - ing;  
 We leave the world—its lusts—a - far, With all its pomp and plea - sure;



He sweet - ly called ('tis Mer - cy's voice), Come un - to me: make heaven your choice.  
 Dear Sav - iour, help us keep our vows, Made sa - cred - ly in thine own house.  
 Thou in our souls a - lone shalt live, To thee our love, our all, we give.

# Just as I am.

Arr. by J. H. K. 93

1. Just as I am, with-out one plea, But that thy blood was shed for me,  
 2. Just as I am, and wait - ing not To rid my soul of one dark blot,  
 3. Just as I am, though tossed a - bout With many a con - flict, many a doubt,

And that thou bid'st me come to thee, O Lamb of God, I come, O  
 To thee, whose blood can cleanse each spot, O Lamb of God, I come, O  
 Fightings with-in, and fears with - out, O Lamb of God, I come, O

## CODA.

Lamb of God, I come. A - men.  
 Lamb of God, I come.  
 Lamb of God, I come.

4 Just as I am thou wilt receive,  
 Wilt welcome, pardon, cleanse, relieve;  
 Because thy promise I believe,  
 O Lamb of God, I come.

5 Just as I am, thy love unknown  
 Hath broken every barrier down,  
 Now to be thine, and thine alone,  
 O Lamb of God, I come.

## Hail, My Ever Blessed Jesus.

WINGROVE.

Arr. from GREGORIAN.

1. Hail! my ev - er blessed Je - sus, On - ly thee I wish to sing: To my soul thy name is  
 2. Once with Adam's race in ru - in, Un - concerned in sin I lay, Swift destruc - tion still pur -  
 3. Sing, ye bright an - gel - ic choir, Praise the Lamb enthroned a - bove, While, aston - ished, I ad -

pre - cious, Thou my Prophet, Priest, and King. Oh, what mer - cy flows from heav - en, Oh, what  
 su - ing, Till my Saviour passed this way. Wit - ness, all ye hosts of heav - en, My Re -  
 mire God's free grace and boundless love. That blest moment I received him Filled my

joy and hap - pi - ness! Love I much? I've much forgiv - en; I'm a mir - a - cle of grace!  
 deemer's tender - ness; Love I much? I've much forgiv - en; I'm a mir - a - cle of grace!  
 soul with joy and peace; Love I much? I've much forgiv - en; I'm a mir - a - cle of grace!

# Busy Little Gleaners.

95

J. H. K.

J. H. K.

Gather-ing in the ear - ly dawn, Gathering when the night comes on ; Yonder in the ripened fields

Hundred fold the harvest yields; { 1. The gold-en grain is gathered in, The sheaves of good from  
2. Tho' reapers throng from far and near The Mas - ter leaves an  
3. Out in the high-way where you go, To plant or reap there's

**CHORUS.** fields of sin, By bu - sy lit - tle glean - ers, By bu - sy lit - tle glean - ers.  
honored share For bu - sy lit - tle glean - ers, For bu - sy lit - tle glean - ers.  
work to do For bu - sy lit - tle glean - ers, For bu - sy lit - tle glean - ers.

**ECHO.**

By permission.

DO RE MI FA SO LA SI

## Marching Home to Zion.

DELOSS EVERETT.

W. W. CASSEL.

1. We are marching home to Zi - on, And we're singing as we go; We will  
 2. We are marching home to Zi - on, With our shield and ar - mor bright; Tho' con -  
 3. We are marching home to Zi - on, And the strife we'll ne'er give o'er, 'Till we

con - quer through King Je - sus In our con - flicts here be - low.  
 mand - ed is our ar - my By a lead - er not in sight,  
 reach our home in heav - en, Safe up - on the gold - en shore;

Key A.

Join our ranks, come, swell the num - ber, As we march a - long our way,  
 Yet by faith we're marching on - ward In the straight and nar - row way,  
 Where the Sav - iour will re - ceive us With his pure and ho - ly love,



Through this world of sin and sor - row, Haste, oh, hast - en, come to - day.  
Hop - ing ev - er, press - ing for - ward To that bright, e - ter - nal day.  
In those bright and star - ry man - sions, To his heav - en - ly home a - bove.

CHORUS.  
Key D.

March - ing, marching ev - er on - ward, We're a joy - ous, hap - py band;  
March - ing, march - ing, We're a joy - ous,

With our Sav - iour for our cap - tain, Marching to the promised land.  
With our Sav - iour, March - ing, marching to the

## Where Angels Dwell.

Rev. P. S. ORWIG.

HARRY J. KURZENKNABE.

1. There's a home where angels dwell, 'Tis a peace-ful, blest a-bode; Sweetest prais-es ev-er  
 2. There is joy where an-gels dwell, In that land so bright and fair; On its pure light nev-er  
 3. There is life where an-gels dwell, Life for me be-yond the sky, And the powers of earth or  
 4. There's a song where an-gels dwell, Sweeter far than mort-al tone, And its strains tri-umphant

## CHORUS.

swell, In that bles-sed home of God. Where an-gels dwell, there all is well, There  
 fell, Shades of dark-ness, blight, or care.  
 hell Nev-er-more will cause a sigh.  
 swell From the ran-somed round the throne.

all are free from care, And there shall be my home, to dwell With Je-sus o-ver there.

# Gathering Home.

99

J. H. K.

For Male Voices, 1st tenor sings the tenor part, 2d tenor the soprano part, and 1st bass the alto part.

J. H. K.

1. We'll soon be at home from our pil - grim way, Gath - er - ing home, gath - er - ing home, To  
 2. Our sor - rows and tri - als will then be o'er, Gath - er - ing home, gath - er - ing home, And  
 3. There pa - rents, and children, and friends will meet, Gath - er - ing home, gath - er - ing home, U -  
 4. And Je - sus our Sav - iour will meet us there, Gath - er - ing home, gath - er - ing home, With

*Fin.* CHORUS.

wake at the dawn of e - ter - nal day; What a gath - er - ing that will be. Gath - er - ing home,  
 sigh - ing and weeping shall be no more; What a gath - er - ing that will be.  
 ni - ted and hap - py in love so sweet; What a gath - er - ing that will be.  
 beau - ti - ful garments and crowns to wear; What a gath - er - ing that will be.

*D. S.*

gath - er - ing home, Home to the mansions of glo - ry; Gath - er - ing home, gath - er - ing home,

## Purity.

W. A. SPATE.

"Wash me, and I shall be whiter than snow."—Ps. li. 7.

Rev. W. W. RHODES.

1. My Sav- iour, wash me in thy blood, And cleanse me from all sin, O may the pu - ri-  
 2. Drive from my mind each e - vil thought, And fill my soul with love, Help me to serve thee  
 3. O fill my heart with per - fect peace, Which like a stream doth flow, And may it nev - er,

CHORUS.

fy - ing flood Now make me pure with - in. Cleanse me, cleanse me, Cleanse me in thy blood, Ap-  
 as I ought, And faith- ful to thee prove.  
 nev - er cease, Thro' all my life be - low.

ply the heal- ing tide; O may that flowing crimson flood Wash and keep my garments white.

# Growing Up for Jesus.

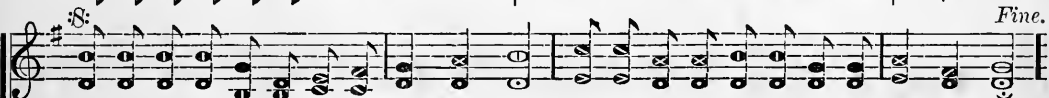
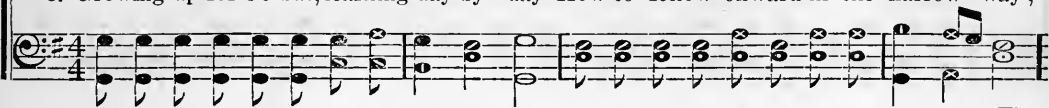
101

PRISCILLA J. OWENS.

WM. J. KIRKPATRICK.

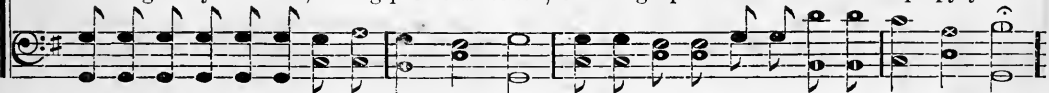


1. Growing up for Je-sus, we are tru - ly blest, In his smile is welcome, in his arms our rest,
2. Not too young to love him, little hearts beat true, Not too young to serve him as the dew-drops do,
3. Growing up for Je-sus, learning day by day How to follow onward in the narrow way ;

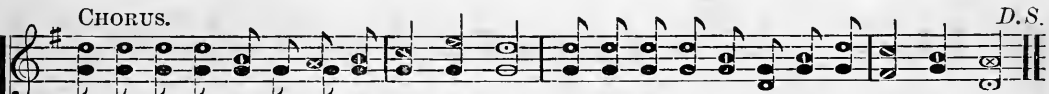


*Fine.*

In his truth our treasure, in his love our rule, Growing up for Je-sus in our Sunday school.  
 Not too young to praise him singing as we come, Not too young to answer when he calls us home.  
 Seeking ho-ly treasure, finding precious truth, Growing up for Je-sus in our hap - py youth.

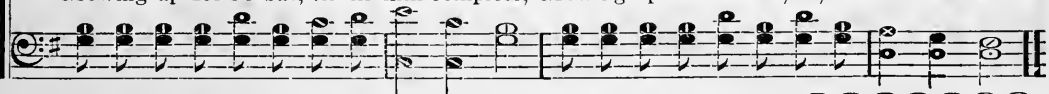


*D.S.*—In his truth our treasure, in his love our rule, Growing up for Je-sus in our Sunday school.



*D.S.*

Growing up for Je-sus, till in him complete, Growing up for Je-sus, oh, his work is sweet :



## The Lay of the Heavenly Land.

Mrs. J. C. YULR.

Text—Rev. v. 12.

J. H. K.

1. List to the lay of the heav'nly land, Ye who its mu - sic love;      Lo! it sweeps in a  
 2. List to the lay of the blood-wash'd throng, Ye who have hearts to sing;      Lo! the swell of their  
 3. List to the symphony round the throne, Ye to whom Christ is dear;      Lo! the song is our

CHORUS.

cho - rus grand Down from the heights above.      Worthy the Lamb, worthy the Lamb, Worthy the  
 joy - ous song Comes like the voice of spring,  
 own, our own, And heav'n and earth shall hear.

Lamb that was slain,      And lo, as its mel-o - dy floats to earth, We echo it back a - gain.

the Lamb that was slain,

From "The Quiver," by per.

○	⊗	Ⓞ	Ⓢ	Ⓞ	Ⓢ
DO	RR	MI	FA	SO	LA SI

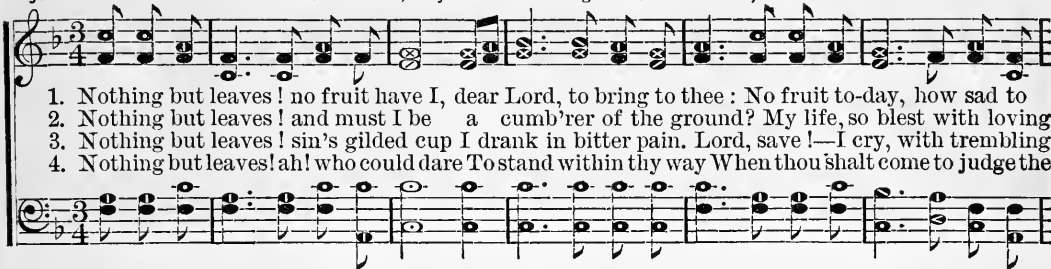
# Nothing but Leaves.

103

J. H. KURZENKNABE.

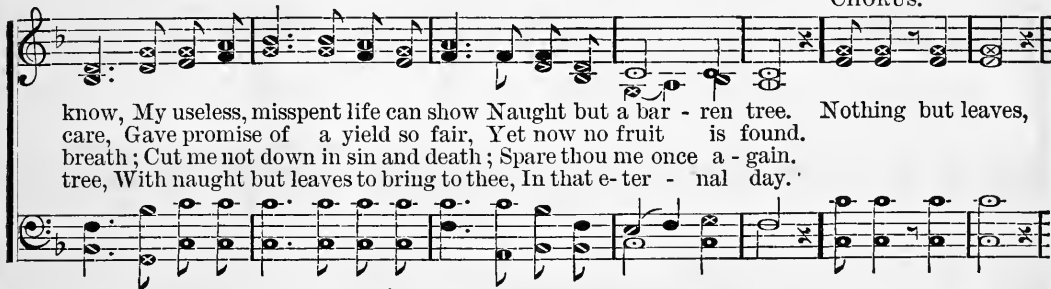
"Cut it down; why cumbereth it the ground?"—Luke xiii. 7.

Rev. P. A. HEILMAN.

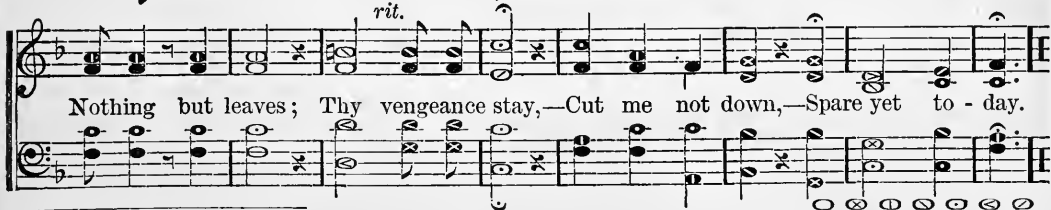


1. Nothing but leaves! no fruit have I, dear Lord, to bring to thee: No fruit to-day, how sad to  
2. Nothing but leaves! and must I be a cumb'rer of the ground? My life, so blest with loving  
3. Nothing but leaves! sin's gilded cup I drank in bitter pain. Lord, save!—I cry, with trembling  
4. Nothing but leaves! ah! who could dare To stand within thy way When thou shalt come to judge the

## CHORUS.



know, My useless, misspent life can show Naught but a bar - ren tree. Nothing but leaves,  
care, Gave promise of a yield so fair, Yet now no fruit is found.  
breath; Cut me not down in sin and death; Spare thou me once a - gain.  
tree, With naught but leaves to bring to thee, In that e - ter - nal day.



*rit.*  
Nothing but leaves; Thy vengeance stay,—Cut me not down,—Spare yet to - day.

## He who Conquers.

Rev. E. A. HOFFMAN.

Text—2 Tim. xiv. 8.

J. H. K.

1. He who conquers wins the crown, When he lays his armor down; For we bear the cross no more  
 2. He who conquers gains a home Where no sorrows ev-er come; For in those ce-lestial spheres  
 3. He who conquers shall be blest With the promis'd heav'nly rest, When earth's shadows disappear,

CHORUS.

When we reach the golden shore. There the day of toil is o'er, There we rest for-ev - ermore.  
 There will be no pain nor tears.  
 And the crowning day draws near.

Hal-le - lu - jah, halle - lujah, There we'll rest forevermore.

4

He who conquers shall receive  
 Joys that earth can never give:  
 When the sowing time is past,  
 And the reaping comes at last.



# Gather the Sheaves.

105

Rev. P. S. ORWIG.

Text—Psalm cxxvi. 6.

J. H. KURZENKNABE.

1. Gath - er the sheaves that lie scattered; Leave none to waste or de - cay; Bind them with  
 2. Gath - er the sheaves, O ye glean - ers, Sum - mer is pass - ing a - way; What if a  
 3. Gath - er the sheaves of the faith - ful, — None can be spared or be lost; Morn - ing, and  
 4. Gath - er the sheaves, quickly gath - er, Soon will the rest - ing time come, Bring - ing your

## CHORUS.

care, else they per - ish, Gath - er them while it is day. Gath - er the sheaves, Gather the sheaves,  
 dear one be miss - ing At the in - gath - er - ing day?  
 noon and at twilight, Bring them at ev - er - y cost.  
 sheaves with rejoic - ing, Safe to the har - vest at home.

Gather them while you may, Gather the sheaves, Gather the sheaves, Gather the sheaves to - day.

## City of the Blest.

IDA HOUTZ.

Text—Rev. xxi. 23.

J. H. K.

1. When the storms of life are o'er, When no more by cares oppress'd, We shall dwell forevermore  
 2. There are pleasant paths to roam Thro' the radiant fields of light, And in that ce-lestial home  
 3. There will be no sorrow there, Nor shall sighing heave the breast; There will be no pain nor care,

## CHORUS.

In the ci-ty of the blest, We will walk the golden street, In that ci - ty of de-light;  
 There shall be no gloomy night.  
 Sin shall never-more molest.

4  
 There our Jesus we shall see,  
 And shall love him more and  
 There thro' all eternity [more;  
 Shout his praises o'er and o'er.

Worship at the Saviour's feet, Cloth'd in garments pure and white.

# The Crown.

107

Rev. J. M. LYONS.

"There is laid up for me a crown of righteousness."—1 Tim. iv. 8.

J. H. KURZENKNAEBE.

1. The crown, the crown, the star - ry crown, By faith with joy I see; Thine eyes, O Christ, are  
2. Tho' strength may fail and eyes grow weak, And I may wea - ry be, I'll sing to thee while

look - ing down On me, unworth - y me: On me, unworth - y me, On me, unworth - y me,  
tongue can speak, O Lord, remember me: O Lord, remember me, O Lord, remember me,

Thine eyes, O Christ, are looking down, On me, unworth y me.  
I'll sing to thee, while tongue can speak, O Lord, remember me.

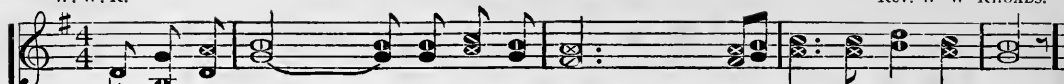
3 Earth has its dark and wint'ry days,  
When comforts fade and die,  
Yet then my heart breaks forth in praise,  
With such a friend on high.

4 That crown, O Righteous Judge di -  
Thy gracious hand shall give, I've,  
That day draws near, it shall be mine,  
And I in thee shall live.

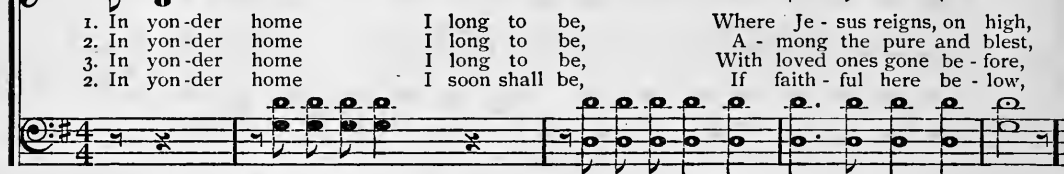
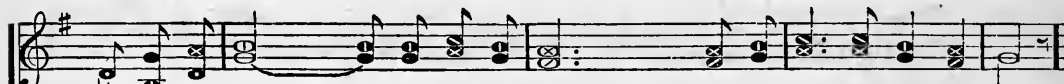
## Saints' Desire.

W. W. R.

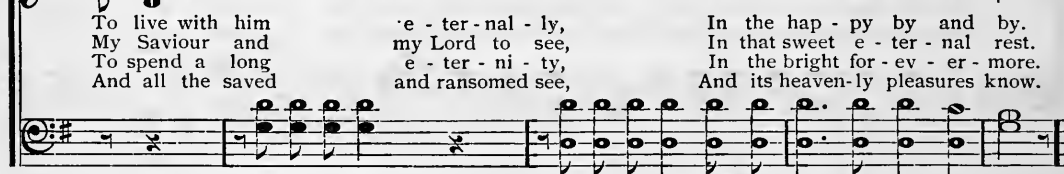
Rev. W W RHOADS.



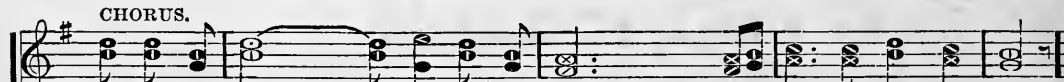
1. In yon-der home I long to be, Where Je - sus reigns, on high,  
 2. In yon-der home I long to be, A - mong the pure and blest,  
 3. In yon-der home I long to be, With loved ones gone be - fore,  
 2. In yon-der home I soon shall be, If faith - ful here be - low,

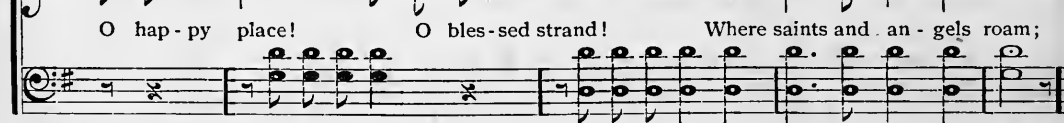
To live with him e - ter - nal - ly, In the hap - py by and by.  
 My Saviour and my Lord to see, In that sweet e - ter - nal rest.  
 To spend a long e - ter - ni - ty, In the bright for - ev - er - more.  
 And all the saved and ransomed see, And its heav - en - ly pleasures know.



## CHORUS.



O hap - py place! O bles - sed strand! Where saints and an - gels roam;



If faith-ful here, In a pil-grim land, I soon shall reach my home.

GEORGE HEATH.

## Miriam, S. M.

GEO. J. KURZENKNABE.

1. My soul, be on thy guard; Ten thousand foes a-rise; The hosts of sin are  
2. O watch, and fight, and pray; The bat-tle ne'er give o'er: Re-new it bold-ly

press-ing hard To draw thee from the skies.  
ev-'ry day, And help di-vine im-plore.

- 3 Ne'er think the victory won,  
Nor lay thine armor down:  
The work of faith will not be done,  
Till thou obtain the crown.
- 4 Fight on, my soul, till death  
Shall bring thee to thy God;  
He'll take thee, at thy parting breath,  
To his divine abode.

## Come Unto Me.

LIZZIE ASHBACH.

Text—Matt. xi. 28.

HARRY J. KURZENKNABE.

1. Come un - to me, the Sav - iour said, And be for - ev - er blest; Come, all ye wea - ry  
 2. Take up my yoke, it shall be light, I'll bear a part for thee; Come, fol - low in the  
 3. For I, the high and ho - ly One, Was meek and low - ly, too: With rev'rence come and  
 4. All my commands o - bey, and thou Shalt be my hon - ored guest; Par - don and peace shall

## CHORUS.

ones, come near, And I will give you rest. Come un - to me, ye wea - ry, come, And  
 steps I tread, And meek - ly learn of me.  
 learn of me, My pre - cepts keep in view.  
 here be thine, And there e - ter - nal rest.

I will give you rest; Come, take my yoke and learn of me, And be for - ev - er blest.

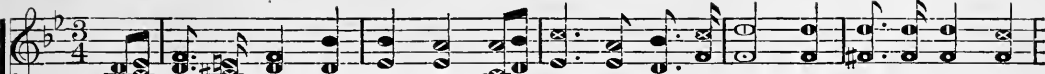
# I Cried to Thee.

111

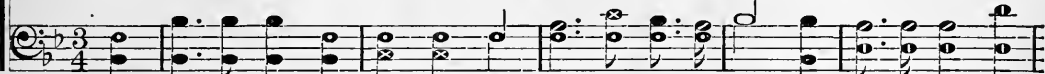
FANNY J. CROSBY.

Text—2 Sam. xxii. 7.

JNO. R. SWENEY.

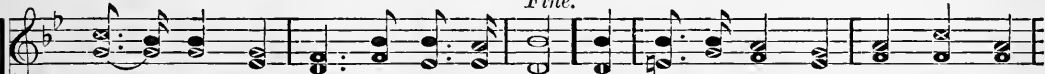


1. I cried to thee, my Sav-our, And thou didst hear my voice, Tho' once I walked in  
 2. I cried to thee when sor-row My troub-led heart oppressed; I faint-ed neath my  
 3. And now my thank-ful spir-it The pow'r of grace would tell, And praise thee, O my

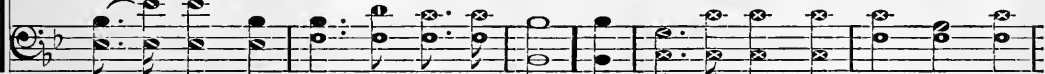


Cho.—What wondrous depths of mer-cy Mine eyes be-hold in thee; And still what heights of

*Fine.*

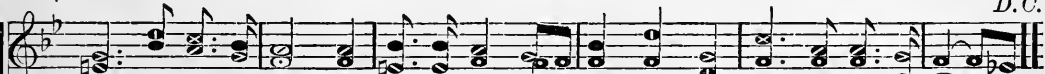


dark-ness, In light I now re-joice: By sim-ple faith I jour-ney, Nor  
 bur-den, And thou didst give me rest: I passed thro' storm-y wa-ters, And  
 Sav-our, Who do-est all things well: How sweet in ev-'ry tri-al To

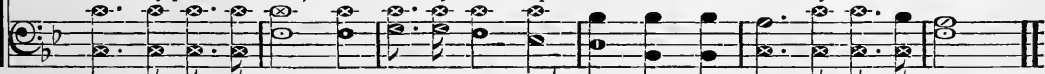


end-less love There yet re-main for me.

*D.C.*



do I walk a-lone, A gen-tle hand up-holds me, And, Sav-our, 'tis thine own.  
 yet I feared no ill, Thy rod assuaged the bil-lows, And thou art with me still.  
 feel thy presence near, And when my foot-steps fal-ter How sweet thy voice to hear.



## The Sunset will be Glorious.

EMMA PITT.

J. H. K.

1. Soon earth's storms will all be o-ver, Ev-'ry bil-low be a-sleep, Soon we'll cross the shining  
 2. O I love to think of Je-sus, And his prom-is-es di-vine, How he tells me they that  
 3. O how bright will be the evening, When the day of life is o'er; If we trust our all to

## CHORUS.

riv-er; Earth-ly pil-grim, cease to weep. Oh, the sun-set will be glorious, When the  
 love him As the stars shall ev-er shine.  
 Je-sus We will reach the gold-en shore.

day of life is past; Oh, the sun-set will be glorious, When we sink to rest at last.



# I will Praise Him!

113

A. B.

"Praise waiteth for thee, O God, in Zion."—Ps. lxxv.

ALFRED BEIRLY.

1. The Saviour's love embracing,—How sweet, yet how a-maz-ing! My soul his name is  
 2. My heart, in deep con-tri-tion, Bowed low and sought remis-sion; Christ knew my lost con-  
 3. In Je-sus, all con-fi-ding, My soul is sweet-ly hid-ing; In me is Christ a-  
 4. O hap-py now and ev-er, His child-ren who will nev-er Take thought their love to

prais-ing, Since par-don is mine, Hal-le-lu-jah! I will praise him, Both now and a-bove;  
 di-tion, He bade me "a-rise!"  
 bid-ing, And now I re-joice.  
 sev-er From Je-sus their Lord.

I believe him, I've received him, Hal-le-lu-jah for his love! || lu-jah for his love!

## Suffer Them to Come.

Rev. S. Y. HARMER.

Text—Mark, x, 14.

WM. J. KIRKPATRICK.

1. In the days of his flesh they brought little children, That Jesus might bless them when placed by his knee,  
 2. Suf-fer children to come as heirs of my kingdom, I welcome them all, for the banquet is free;  
 3. Yes, the children are welcome, welcome to Je-sus, To lit-tle ones ev-er the promise is given;

While bringing them there, his dis-ci-ples rebuked them; But Jesus said "Little ones, come un-to me."  
 O nev-er for-bid them, I come now to save them, And say to the lit-tle ones, "come unto me."  
 The Saviour declares it, his word now assures us, Of lit-tle ones, such is the kingdom of heaven.

CHORUS.

Come un-to me! come un-to me! Je-sus said, "lit-tle ones, come un-to me."

By permission.

DO RE MI FA SO LA SI

# Speak Gently.

115

BATES.

"Be gentle unto all men, apt to teach, patient."—2 Tim. ii. 24.

J. H. K.

1. Speak gently: it is bet-ter far To rule by love than fear; Speak gently: let no  
 2. Speak gently to the young, for they Will have e-nough to bear; A - long their unknown  
 3. Speak gently to the ag - ed one,—Grieve not the careworn heart; The sands of time are  
 4. Speak gently: 'tis a lit - tle thing, Dropped in the heart's deep well; The good, the joy, that

## CHORUS.

harsh word mar The good we may do here. Speak gently, gent - ly: They  
 pil - grim way They find e - nough of care.  
 near - ly run,—Let them in peace de - part.  
 it may bring E - ter - ni - ty will tell. Speak gently to the er - ring ones, They

may have striv-en in vain; Speak gently, gent - ly:  
 Per-haps unkindness made them so, Oh, win them back a - gain.

## Precious Children.

ELSIE CHAPIN.

J. H. TENNEY.

1. Lit-tle chil-dren, cheer-ful as the breeze, Chasing sha-dows 'neath the wav-ing trees;  
2. May the an-gels wait a long time there Ere they gath-er, from our gar-dens fair,

Snow-white lil-ies, they are blooming now For the an-gels when they deck his brow:  
Sweet-est blos-soms for their home a-bove,—Hap-py chil-dren 'round the throne of love:

By permission.

DO RE MI FA SO LA SI

For the Sav - iour's pre - cious brow They are gath - 'ring li - lies now.  
Pre - cious chil - dren, bright and fair, Prais - ing with the an - gels there.

Psalm cxxi.

## I will lift up mine eyes.


1. I will lift up mine eyes un- [to the hills, From whence cometh my help. My help cometh [from the Lord, which-made heaven and earth.  
2. He will not suffer thy foot to [be moved: He that keepeth thee will not slumber. Behold, he that keep- [eth Israel shall neither slumber nor sleep.

- 3 The Lord is thy keeper:  
The Lord is thy shade upon thy right hand. |  
The sun shall not smite thee by day, |  
Nor the moon by night.
- 4 The Lord shall preserve thee from all evil:  
He shall pre- serve thy soul. | [coming in  
The Lord shall preserve thy going out and thy  
From this time forth, and [even for] ever] more.

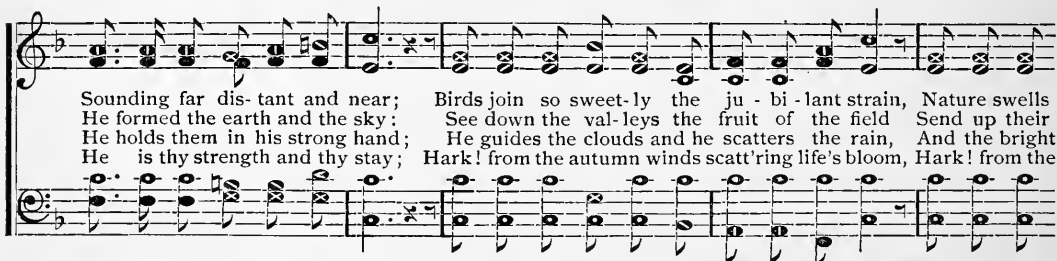
## Hark! what sweet Strains.

J. H. K.

E. G. HERING.



1. Hark! what sweet strains greet the list - en - ing ear: Praise to God! Praise to God!  
 2. Hark! how the clear moun - tain ech - oes re - ply: Thanks to God! Thanks to God!  
 3. Hark! what the thun - ders and light - nings por - tend, Trust in God! Trust in God!  
 4. Hark! to the time pass - ing swift - ly a - way, Faith in God! Faith in God!



Sounding far dis - tant and near; Birds join so sweet - ly the ju - bi - lant strain, Nature swells  
 He formed the earth and the sky; See down the val - leys the fruit of the field Send up their  
 He holds them in his strong hand; He guides the clouds and he scatters the rain, And the bright  
 He is thy strength and thy stay; Hark! from the autumn winds scatt'ring life's bloom, Hark! from the



out the full cho - rus a - gain, Praise to God! Praise to God! Ho - ly and just is his name.  
 thanks for the boun - ti - ful yield: Thanks to God! Thanks to God! Marvellous pow'r he doth wield.  
 sun says, a - gain and a - gain, Trust in God! Trust in God! He rules the storm on the main.  
 messen - ger calling thee, come, Faith in God! Faith in God! He guides thee safe to thy home.

# Missionary Hymn.

119

LIZZIE ASHBAUGH.

"Preach the gospel to every creature."—Mark xvi. 15.

HARRY J. KURZENKNABE.

1. { We will send the bles - sed gos - pel To the lands be - yond the sea,  
 { That those dis - tant heath - en na - tions There may all . . . . . con - vert - ed be.  
 2. { See those poor be - night - ed peo - ple Bow to gods of wood and stone,  
 { When the Lord him - self command - ed We should wor - - - - - ship him a - lone.  
 3. { They have nev - er heard of Je - sus, Nev - er known the way to heaven;  
 { Know not of that bles - sed fountain Where their sins . . . . . may be forgiven.

## CHORUS.

We will send the Bi - ble to them, That they learn of Je - sus' love; Tell them of the

great sal - va - tion, Tell them of that home a - bove.

4 Grant us grace, O loving Saviour;  
 All amiss, dear Lord, forgive:  
 Bless thy gospel to the heathen,  
 May they learn of thee and live.

## The Lord Our Trust.

WM. H. RUDDIMAN.

Text—Ps. cxv. 1.

WM. J. KIRKPATRICK.

1. In the might of the Lord is our trust, With his help none can fal - ter nor fail,  
 2. In the truth of our God will we trust, For his sure word of prom - ise we claim;  
 3. In the love of our God we shall trust, —Love of Christ, all un - changing and true;  
 4. Ev - er - more, then, we cling to this trust, It's foun - da - tion un - shak - en shall stand,

For the foes shall he smite to the dust, Who the ranks of his cho - sen as - sail.  
 His pa - vil - ion is o - ver the just, And in - fin - i - ty meas - ures his name.  
 Life from death by the cross is our boast, And a king - dom im - mor - tal in view.  
 For tho' dy - ing, yet tri - umph we must, And pos - sess our Im - man - u - el's land.

## CHORUS.

A - wake, a - wake our nob - lest song; He comes, he comes to  
 A - wake, our nob - lest song, a - wake, our nob - lest song; He comes, he comes, he comes, he comes to



whom all realms belong, To shield the right, subdue the wrong, And seal his saints to victo - ry.

## Holy, holy, holy!

REGINALD HEBER.

Rev. 4. 8.

JOHN B. DYKES.

1. Ho - ly, ho - ly, ho - ly! Lord God Almighty - y! Gratefully a - dor - ing our song shall rise to thee:
2. Ho - ly, ho - ly, ho - ly! all the saints adore thee, Casting down their golden crowns around the glassy sea;
3. Ho - ly, ho - ly, ho - ly! tho' the darkness hide thee, Tho' the eye of sinful man thy glory may not see,
4. Ho - ly, ho - ly, holy! Lord God Almighty, All thy works shall praise thy name, in earth, and sky, and sea;

Ho - ly, ho - ly, ho - ly! merci - ful and mighty, God in Three Persons, blessed Trin - i - ty.  
 Cherubim and Sera - phim falling down before thee, Who wert and art and ev - ermore shall be.  
 On - ly thou art ho - ly, there is none besides thee, Perfect in power, in love and pur - i - ty.  
 Ho - ly, ho - ly, ho - ly! merci - ful and mighty; God in Three Persons, blessed Trin - i - ty!

## The Blest Invitation.

S. B. MOLLIE.

Text—Rev. xxii. 17.

FRANK M. DAVIS.

1. The Spir - it and the Bride say, Come, Oh, wea-ry wand'rer, hith-er come; Come  
 2. To him that hear-eth, too, say, come, All who've received God's blessing, come; Come:  
 3. And he that is a-thirst may come,—Yes, Jesus kindly bids him come,— And  
 4. The church on earth ex-horts thee, come! From heaven Jesus calls thee, come, And

in thy youth, oh, hith - er come, And dwell with Christ in heaven at home.  
 be thou whole, to Je - sus come, Par - take of joys in heaven at home.  
 who - so - ev - er will, may come, Life - giv - ing wa - ters drink at home.  
 an - gels catch the ech - o, come, And rest thee, wea - ry one, at home.

## CHORUS.

Hear glad - ly the blest in - vi - ta - tion, Why long - er and long - er de - lay?

By permission.

DO RE MI FA SO LA SI

Come, wea - ry one, here is sal - va - tion, And free - ly 'tis of - fer - ed to thee.

## Dearest Jesus, we are here.

Tr. by J. H. K.

"Behold, we come unto thee, for thou art the Lord our God."—Jer. iii. 22.

Arr. by J. H. K.

1. { Dear - est Je - sus, we are here, Thee and thy dear Word at - tend - ing;  
Grant us love and rev'rent fear; Let our minds with thine be blending, That we may be

2. { All the knowledge we possess Is but vain, to be re - ject - ed;  
Where thy presence does not bless True light cannot be re - flect - ed, But by thine own

well instruct - ed, By thy Spir - it's voice conducted.  
coun - sel guid - ed, Truth and wisdom are prov - id - ed.

3

O thou glorious gospel ray,  
Born of God, the light of heaven,  
Teach us gladly to obey  
The instruction thou hast given;  
Tune our hearts, in song and story,  
To express thy matchless glory.

## The Hour of Prayer.

"Unto thee will I pray."—Ps. v. 2.

GEO. C. HUGG.

1. How sweet the hour when man retires To hold commun-ion with his Lord,—To tell him all his  
 2. It is the hour when God draws nigh,—Well pleas'd his people's voice to hear,—To hush the peni-  
 3. It is the hour supremely blest, When pard'ning grace and love is given, The hour that yields his

CHORUS.

heart desires, And claim the promise of his Word. Sweet hour of pray'r, sweet hour of pray'r, Where  
 ten - tial sigh, And wipe a-way the mourner's tear.  
 spir - it rest, That joins his anxious soul to heaven.

pur-est joy to man is given, Blest hour that yields his spirit rest, And lifts his longing soul to heaven.

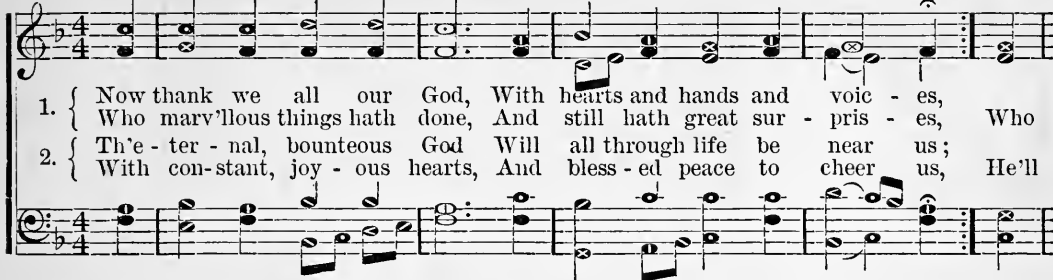
# Now thank we all our God.

125

M. RINKART. (Translated.)

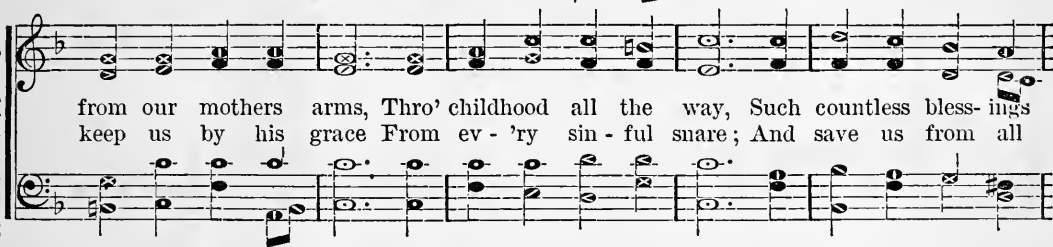
Text—1 Cor. xv. 57.

JNO. CRUGER. 1609.

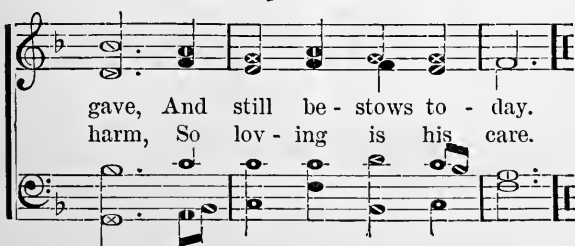


1. { Now thank we all our God, With hearts and hands and voi - es,  
Who marv'ulous things hath done, And still hath great sur - pris - es, Who

2. { Th'e - ter - nal, bounteous God Will all through life be near us;  
With con-stant, joy - ous hearts, And bless - ed peace to cheer us, He'll



from our mothers arms, Thro' childhood all the way, Such countless bless-ings  
keep us by his grace From ev - 'ry sin - ful snare; And save us from all



gave, And still be - stows to - day.  
harm, So lov - ing is his care.

- 3 Praise to our Father, God,  
And to the Son be given,  
Also to him who shares  
With them the throne of heaven;  
The One eternal Three,  
Whom earth and heaven adore,  
For thus it was, is now,  
And shall be evermore.

## They are Coming to the Saviour.

J. H. K.

Text—Phil. ii. 10, 11.

J. H. K.

1. They are com - ing to the Sav - iour! see the might - y gos - pel throng, With the  
 2. They are com - ing! see the her - alds bring - ing tid - ings from a - far, How the  
 3. They are com - ing! far - off A - sia, too, is turn - ing un - to God, Her own  
 4. They are com - ing from Aus - tral - ia, too, the tid - ings glad re - sound: From her

watchword of sal - va - tion full and free; And the light of truth shall con - quer till it  
 gos - pel claims the hom - age of our race, Of the con - flict that is rag - ing o - ver  
 shas - ters she re - jects, and sheaths her sword; And on Af - ric's sun - ny bor - ders they have  
 sand - y isles her chil - dren greetings bring: And our own be - loved A - mer - i - ca sends

ban - ish ev - 'ry wrong, Till its ban - ner floats o'er ev - 'ry land and sea.  
 Eu - rope's love - ly shore, Where her mil - lions feel the power of sav - ing grace.  
 rent their chains of blood, And with fer - vent heart re - ceive the bles - sed word.  
 news the world a - round How the earth with joy re - ceives her Sav - iour King.

They are com - ing to the Sav - iour, Com - ing to be free,  
 com - ing, com - ing, com - ing Com - ing, com - ing, com - ing

They are com - ing to the Sav - iour, To the gos - pel ju - bi - lee.  
 com - ing, com - ing, com - ing Com - ing to

HARVEY BINGLEY.

## Father, Thy Will Be Done.

J. H. K.

1. Father in heaven, to thee I | O help me from my heart | Father, thy will be done.  
 [pray, To thee for] grace I come; [to say,] Father, thy will be done.

2. And, e'en tho' long and toil- | Yet I would humbly ask | Father, thy will be done.  
 [some be The race which] I must run, [of thee,] Father, thy will be done.

3. Tho' cares and trials I must | But say, before the mercy- | Father, thy will be done.  
 [meet, My cross I] would not shun, [seat,] Father, thy will be done.

WM. H. RUDDIMAN.

WM. J. KIRKPATRICK.

1. There is work to be done, by the Mas-ter ap-pointed; The harvest is great, but the lab'ers are few,  
 2. There are graces to cher-ish, and fruits of the Spir-it To ren-der, a sac-ri-fice grateful and true;  
 3. There are souls to present at the life-giv-ing fountain; The fee-ble and err-ing to blessedness woo;  
 4. The reward is assured, and the rest ev-er-lasting, When labor's rough footways no more we pursue;

Oh, let ev-'ry soul in his ser-vice a-nointed, Say, "What wilt thou have me, dear Saviour, to do?"  
 Oh, there at the cross, in full sense of its mer-it, Say, "What wilt thou have me, dear Saviour, to do?"  
 We'll bear them in faith, and as-cending the mountain, Say, "What wilt thou have me, dear Saviour, to do?"  
 Glad thanks we shall give, at his feet our crowns casting, That Jesus our Lord, gave us something to do.

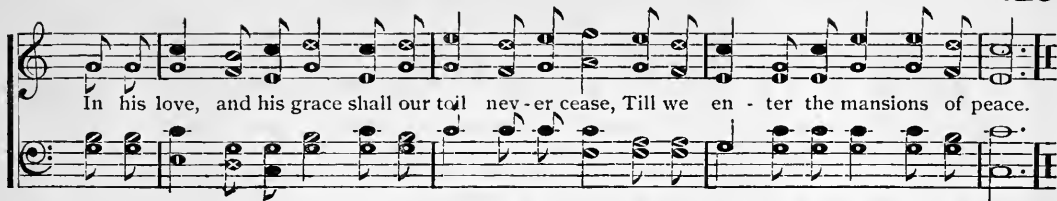
## CHORUS.

In his love, In his love, let us toil; By his grace, by his grace, let us toil; let us toil;  
 In his love, let us toil; let us toil; let us toil;

By permission.

LO RR MI FA SO LA SI





In his love, and his grace shall our toil nev-er cease, Till we en-ter the mansions of peace.

## The Holy Day of Rest.

C. F. LINDIG.

J. H. K.

1. Lord, we would ask, this ho-ly day, Rich blessings from a-bove; To spend with thee in  
 2. We cast on thee our ev-'ry care, That noth-ing may an- noy; To us do thou thy-  
 3. Help us to lay all self a-side, And wait our roy-al Guest; With us, dear Lord, do  
 4. Our Sabbaths here will soon be o'er, Then Je-sus, our dear Friend, Will take us home to

*Repeat pp.*

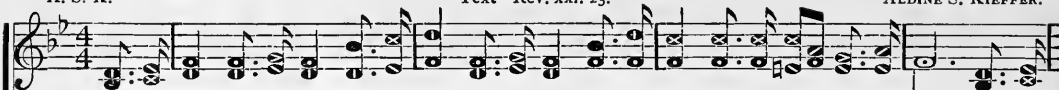
thine own way The day we dearly love, To spend with thee The day we dearly love.  
 self declare Glad tidings of great joy, To us de-clare Glad tidings of great joy.  
 now abide; It is thy day of rest, With us a-bide; It is thy day of rest.  
 yon bright shore, Where Sabbaths have no end; Will take us home Where Sabbaths have no end.

## The Mansions of Love.

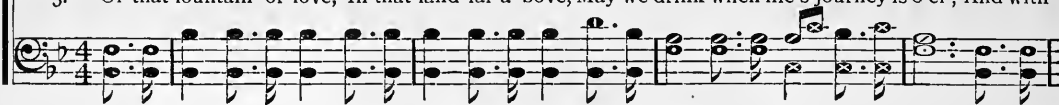
A. S. K.

Text—Rev. xxi. 25.

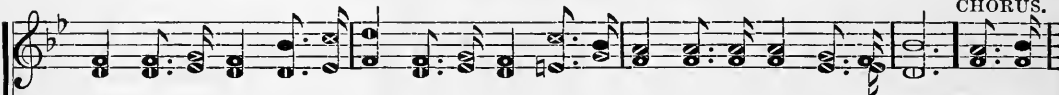
ALDINE S. KIEFFER.



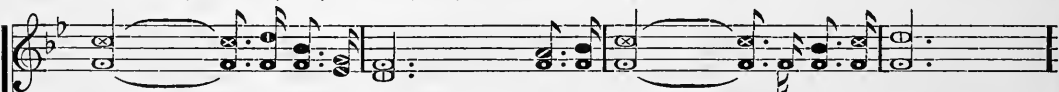
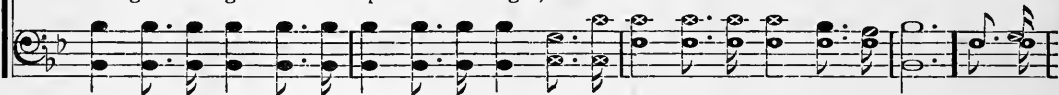
1. There are mansions of love In that land far above, Which the Saviour has gone to prepare, And the
2. There's a fountain whose stream Sparkles bright in the gleam Of a day that shall not end in night, And its
3. Of that fountain of love, In that land far a-bove, May we drink when life's journey is o'er; And with



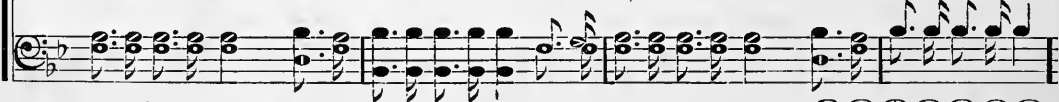
CHORUS.



chil- dren of day, Who delight in his way, In those mansions shall each have a share. They shall  
 wa- ters make glad All the wea- ry and sad, Who have gone to that land of de- light.  
 an- gels of light Share the splendors so bright, In those mansions of love ev- er-more.



dwel . . . . for- ev - ermore In that land . . . . so bright and fair;  
 dwell forev - er-more, They shall dwell forev - ermore In that land so bright and fair, In that land so bright and fair;



By permission.

DO  RE  MI  FA  SO  LA  SI

O - ver on . . . . . that hap - py shore, In that ci - ty of love and de - light.  
 O - ver on that happy shore, O - ver 'on that happy shore,

## Hark! the Blest Tidings.

Arr. by J. H. K.

1. Hark! hark! hear the blest tidings! Soon, soon Je - sus will come, Robed in hon - or and glo - ry,  
 2. Joy, joy, sound it more loud - ly; Sing, sing glo - ry to God! Soon, soon Je - sus is com - ing,  
 3. Bright, bright seraphs at - tend - ing, Shouts, shouts filling the air, Down, down, swiftly from heav - en,  
 4. Still, still rest on the prom - ise; Cling, cling fast to his Word; Wait, wait if he should tar - ry,

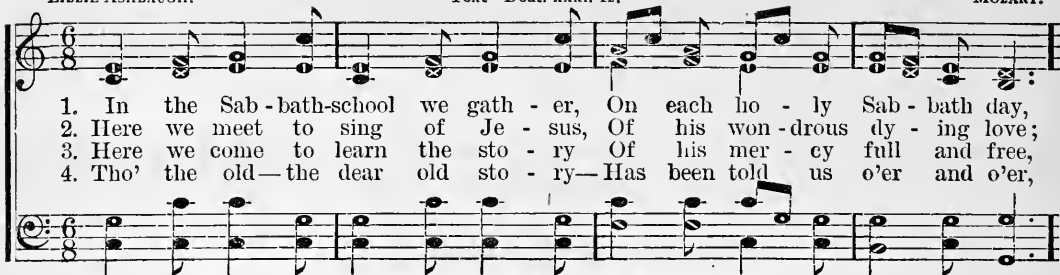
Gath'ring his ransomed ones home: Yes, yes, yes, yes, Gath'ring his ransomed ones home.  
 Pub - lish the tid - ings a - broad: Yes, yes, yes, yes, Pub - lish the tid - ings a - broad.  
 Je - sus our Lord will ap - pear: Yes, yes, yes, yes, Je - sus our Lord will ap - pear.  
 Pa - tient - ly wait for the Lord: Yes, yes, yes, yes, Pa - tient - ly wait for the Lord.

## Our Sabbath-School.

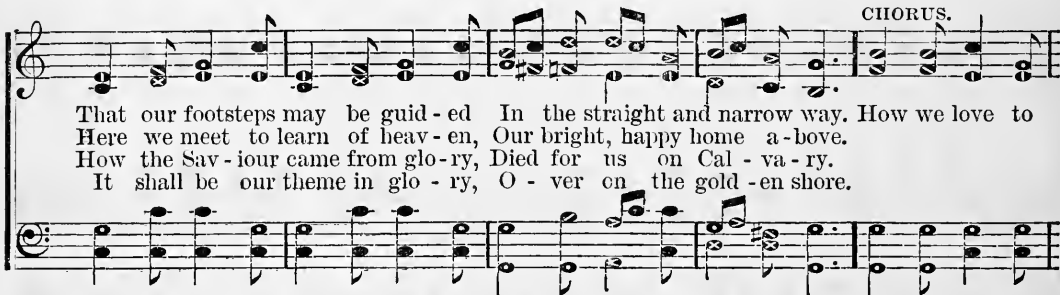
LIZZIE ASHBAUGH.

Text—Deut. xxxi. 12.

MOZART.

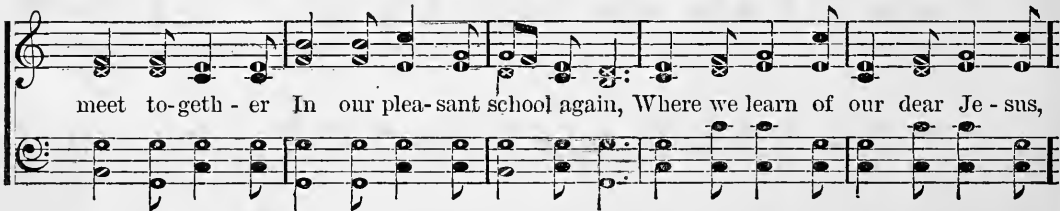


1. In the Sab - bath-school we gath - er, On each ho - ly Sab - bath day,  
 2. Here we meet to sing of Je - sus, Of his won - drous dy - ing love;  
 3. Here we come to learn the sto - ry Of his mer - cy full and free,  
 4. Tho' the old—the dear old sto - ry—Has been told us o'er and o'er,



CHORUS.

That our footsteps may be guid - ed In the straight and narrow way. How we love to  
 Here we meet to learn of heav - en, Our bright, happy home a - bove.  
 How the Sav - iour came from glo - ry, Died for us on Cal - va - ry.  
 It shall be our theme in glo - ry, O - ver on the gold - en shore.



meet to - geth - er In our plea - sant school again, Where we learn of our dear Je - sus,

And his wondrous love to me, And his wondrous love to me.

H. BONAR.

## My Pilgrimage.

WM. J. KIRKPATRICK.

1. Trusting - ly, trust - ing - ly, Je - sus, to thee Come I; Lord, lov - ing - ly Come thou to me;  
 2. Peaceful - ly, peace - ful - ly Walk I with thee; Je - sus, my Lord, thou art All, all to me;  
 3. Hap - pi - ly, hap - pi - ly Pass I a - long, Ea - ger to work for thee, Earnest and strong;

Then shall I lov - ing - ly, Then shall I joy - ful - ly Walk here with thee, Walk here with thee.  
 Peace thou hast left with us, Thy peace hast giv - en us, So let it be, So let it be.  
 Life is for ser - vice true, Life is for bat - tle, too, Life is for song, Life is for song.

From "The Wells of Salvation," by per.

DO RE MI FA SO LA SI

## Who'll Follow.

"BELLE."

"Follow thou me."—John, xxi, 22.

J. H. K.

1. Our Saviour's walk up - on the earth, Tho' full of toil and pain, Was spent in do - ing  
 2. With gen - tle words and lov - ing deeds He sought our love to gain ; And when reviled, re -  
 3. O gen - tle Saviour, may thy love With in us nev - er wane, Lead us, in ev - 'ry

## CHORUS.

good to all Who follow'd in his train. Who'll follow, who'll follow, Who'll follow in his  
 vil - ed not ; Who'll follow in his train.  
 hour of life, To fol - low in thy train.

train? With courage undaunt - ed, Who are his valiant men? Tho' deep the cup of woe, Tri -

By permission.

DO RE MI FA SO LA SI

*Repeat chorus pp.*

umphant o - ver ev - 'ry pain; Who'll bear his cross below, Who'll follow in his train?

The musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 4/4 time. The melody is written in a simple, homophonic style with a clear vocal line and a supporting bass line. The lyrics are printed below the notes.

## Gloria Patri.

Text—Rev. i. 6.

Glo - ry be to the Fath - er, and to the Son, and to the Ho - ly Ghost, As it was in the be -

The musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 4/4. The melody is written in a simple, homophonic style with a clear vocal line and a supporting bass line. The lyrics are printed below the notes.

ginning, is now, and ever shall be, World without end, world without end, world without end, A - men.

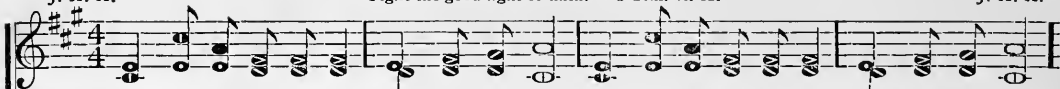
The musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 3/4. The melody is written in a simple, homophonic style with a clear vocal line and a supporting bass line. The lyrics are printed below the notes.

## The Holy War.

J. H. K.

"Fight the good fight of faith."—1 Tim. vi. 12.

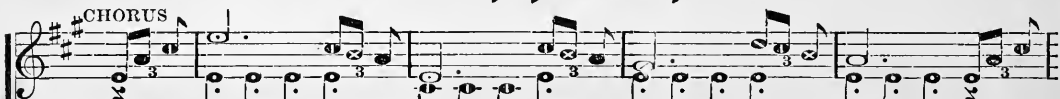
J. H. K.



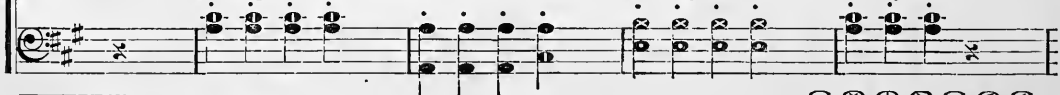
1. Ho! gallant vol-unteer, Quick-ly a - rise: Lo, Satan's hosts appear With bat-tle cries;
2. Strike with a steady aim,—Truth be thy steel,—Let Satan's minion host Thy pow-er feel;
3. Then, when the battle's won, Ho, for the prize, Then, with God's only Son, Thou shalt a - rise;



Quick! ere the conflict's lost, Forth, at whatev - er cost; Be this thy warrior boast, Vic - t'ry is mine.  
Go, valiant soldier, go, Strike with a dead-ly blow,—Let ev - 'ry foeman know Thy trus - ty steel.  
Then, when from duty free, Thou shalt victorious - ly, With thy great Captain be In Par - a - dise.



CHORUS  
Marching on, near and far, Marching on for the war; Marching  
Marching on from near and far, Yes, marching for the ho - ly war;





on arm - ies rise, Marching on for the prize.  
 March - ing on, see arm - ies rise, Still march - ing on - ward for the prize.

NEWTON.

## Glorious Things of Thee are Spoken.

Arranged.

*Fine.*

1. { Glorious things of thee are spok-en, Zi-on, ci - ty of our God,  
 He whose word cannot be brok-en, Formed thee for his own a-bode; On the Rock of Ag-es  
 2. { See the streams of liv-ing wa-ters, Springing from e - ter-nal love,  
 We'll supply thy sons and daughters, And all fear of want remove; Who can faint while such a

D. C.—With sal - va - tion's walls surrounded, Thou may'st smile at all thy foes.

D. C.—Grace which, like the Lord, the giv-er, Nev-er fails from age to age.

*D. C.*

found-ed, What can shake thy sure re - pose?  
 riv - er Ev - er flows their thirst to-assuage—

3  
 Round each habitation hovering,  
 See the cloud and fire appear,  
 For a glory and a covering,  
 Showing that the Lord is near;  
 Thus deriving from their banner  
 Light by night and shade by day,  
 Safe they feed upon the manna  
 Which he gives them when they pray.

## I'm Redeemed.

J. H. K.

"Thou hast redeemed me, O Lord God of truth."—Ps. xxxi. 5.

J. H. K.

1. I'm redeemed, and that's my story: Washed in my dear Saviour's blood; Saving love so gent-ly  
 2. I'm redeemed, and that's my story: Simply this I love to tell; Here is peace and there is  
 3. I'm redeemed, and that's my story: Here I feel the sav-ing grace, And an eye is watching  
 4. I'm redeemed, and that's my story: When the summons comes to me; There, arrayed in matchless

CHORUS.

bore me To the mer - cy-seat of God. I'm redeemed, I'm redeemed, I must  
 glo - ry,— Oh, with Je - sus all is well.  
 o'er me, Guid-ing in the heavenly race.  
 glo - ry, I shall with my Sav-iour be.

sing of sav-ing love; I'm redeemed, I'm redeemed, I have wit - ness from a - bove.



## Believe in Jesus.

Rev. J. B. ARCHINSON.

Text—Acts xvi. 31.

GEO. C. HUGG.

1. Be-lieve, be-lieve in Je-sus, Be-lieve his promise true; For all that he hath  
2. Be-lieve, be-lieve in Je-sus, Trust not in hu-man pow'r, All hu-man strength is  
3. Be-lieve, be-lieve in Je-sus, And fol-low where he leads, Re-mem-ber with the

spok-en, The Lord will sure-ly do; If you would be his ser-vant, Be made a priest and  
weakness, Man with-ers in an hour: Man's promise is un-cer-tain, His word is sure to  
Fath-er For you he in-ter-cedes. If here you trust in Je-sus, To die will be great

king; Trust in the Lord Je-ho-vah, By faith to Je-sus cling. Be-lieve, be-  
fail; Then put your trust in Je-sus, He on-ly can pre-vail.  
gain, And with him in his king-dom, You shall for-ev-er reign.

lieve, be - lieve in Je - sus, Be - lieve his prom - ise true, For  
 all that he hath spok - en, The Lord will sure - ly do.

The musical score consists of two systems of two staves each. The first system has a treble clef and a key signature of one flat (B-flat). The second system has a bass clef and a key signature of one flat. The lyrics are written below the notes.

## God is Our Refuge.

PSALM XLVI.

A - men.

The musical score consists of two staves with a treble clef and a key signature of two sharps (D major). The lyrics 'A - men.' are written below the notes at the end of the piece.

1. God is our | refuge : and | strength, || a very | present | help : in | trouble.
2. Therefore will we not fear, though the | earth : be re - | moved, || and though the mountains be carried | into :  
 the | midst : of the | sea ; [there - | of.
3. Though the waters thereof roar | and : be | troubled, || though the mountains | shake : with the | swelling :
4. There is a river the streams whereof shall make glad the | city : of | God, || the holy place of the tabernacles |  
 | of : the | Most - | High.
5. God is in the midst of her ; she shall | not : be | moved ; || God shall | help her, : and | that : right | early.
6. The Lord of | hosts : is | with us ; || the God of | Jacob | is : our | refuge. [earth.
7. Be still. and know that | I : am | God ; || I will be exalted among the heathen, I will be ex - | alted | in : the |

## Life Abundantly.

Rev. J. M. Lvons.

Text—Ps. xxxviii. 8, 9.

J. H. K.

1. There is a liv-ing fountain, 'Tis flow-ing full and free, And all who drink its wa-ters Have  
 2. Our Sav-iour came from glo-ry To bring to you and me, And all his true be-liev-ers, This  
 3. Ho, ev-'ry one that thirsteth! 'Tis Mercy's voice to thee, To drink of liv-ing wa-ters, A-  
 4. O Je-sus, Fount e-ter-nal, Ac-cept the praise we give, And seal to us thy wa-ters, Un-

## CHORUS.

life a-bundant-ly. Life, life, life a-bundant-ly From the fountain  
 life a-bundant-ly.  
 abundant, pure, and free.  
 to e-ter-nal life. Life a-bundant, life a-bundant,

in the sky; Life, life in channels full and free, Ev-er flow-ing, nev-er dry.  
 Life a-bundant, life for me

From "Silvery Echoes," by per.

DO RE MI FA SO LA SI

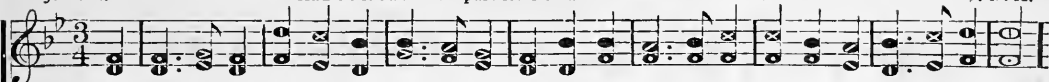
# The Beautiful River.

143

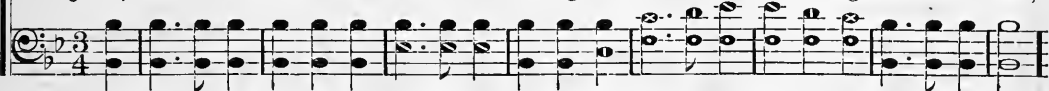
J. H. K.

"And he showed me a pure river of water of life."—Rev. xxii. 1.

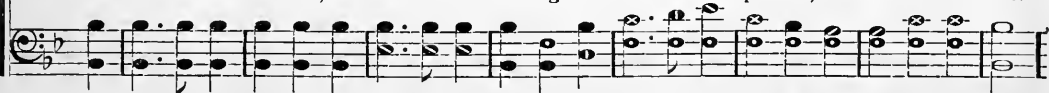
J. H. K.



1. The beau-ti-ful riv-er, the life-giv-ing riv-er, Will flow on eternal when worlds cease to move;
2. The gladdening plains and the valleys are tell-ing Of glo-ry surrounding the ev-ergreen shore;
3. Oh, taste of this beau-ti-ful riv-er now flowing From out of the soul-sav-ing fountain for thee;



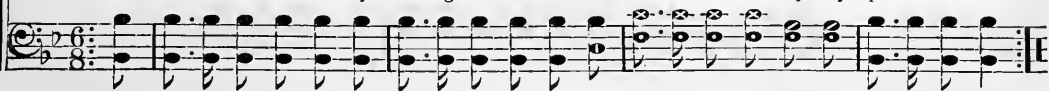
Its murmurings ech-o the praise of the Giv-er, Who sends it to flow from the fountain of love.  
Of won-derful mnsic, in richness excelling, Breathed back by the saints that have safely cross'd o'er.  
Its name is sal-va-tion, on sin-ners bestow-ing An undeserved pardon, e-ter-nal and free.



## CHORUS.



O beau-ti-ful riv-er, In sil-ver-y bed,  
O beau-ti-ful riv-er, thy wa-ters will ev-er Flow on in their course thro' their sil-ver-y bed,  
Be-side thy pure wa-ters The ran-somed are led.  
And all thro' e-ter-ni-ty nothing can sev-er The ransomed in heaven by thy pure waters led.



By permission.

○ ⊗ ○ ⊗ ○ ⊗  
DO RE MI FA SO LA SI

## Show Thy Smiling Face.

J. H. K.

Text—Ps. cxvi. 8.

J. H. TENNEY.

1. Lord, within thy house to-day, Humbly we would be Guid-ed in the ho-ly way,  
 2. Give us faith, that we be-lieve On thy Son, our Lord, Grant us meekness, to re-ceive  
 3. Par-don all we've done amiss,—Keep us humble here,— And at last, in heavenly bliss,

Taught and led by thee.  
 The ingraft-ed Word.  
 Own and save us there.

CHORUS.

Heavenly Father, show thy smiling face, Tell us of our sins forgiven,

DO RE MI FA SO LA SI



And that Je - sus, by his righteousness, Gained for us an entrance in - to heaven.

## Crown Him.

J. H. K.

1. All hail the power of Je - sus' name! Let an - gels pros - trate fall; Bring forth the roy - al  
2. Let ev - 'ry kind - red, ev - 'ry tribe On this ter - res - trial ball, To him all ma - jes -  
3. Oh, that with yon - der sa - cred throng We at his feet may fall; We'll join the ev - er -

*Fine.* *DS.*

di - adem, And crown him Lord of all. And crown him, crown him, Crown him Lord of all.  
ty ascribe, And crown him Lord of all.  
lasting song, And crown him Lord of all. And crown him, crown him, crown him, crown him,

Rev. E. A. HOFFMAN.

J. H. K.

1. And now an - oth - er hour is gone, Our pleasant Sab - bath la - bor  
 2. Oh, may the Lord who lives a - bove, Bestow on us his grace and  
 3. And when an - oth - er Sab - bath comes, We'll gath - er from our hap - py

done, And ere we part, in chor - us strong, We join to sing a parting song.  
 love; And bless the truths we've heard to-day, And lead us in the narrow way.  
 homes, In - to our pleas - ant school a - gain; Farewell, dear friends, farewell till then.

## CHORUS.

Then fare - well, . fare - well, . Till the Sab - bath comes a -  
 Fare ye well, then, fare ye well, Till the Sab - bath comes a -

By permission.

DO RE MI FA SO LA SI

gain; Then, fare-well, fare-well, Fare-well till then.  
gain; Fare ye well, then, fare ye well,

ISSAC WATTS.

## Jesus shall Reign.

J. H. K. By per.

1. Je - sus shall reign wher - e'er the sun Does his suc - ces - sive journeys run;  
2. From north to south the princ - es meet, To pay their hom - age at his feet;  
3. To him shall end - less prayer be made, And end - less prais - es crown his head;  
4. Peo - ple and realms of ev - 'ry tongue Dwell on his love with sweetest song,

His king - dom stretch from shore to shore, Till moons shall wax and wane no more.  
While west - ern em - pires own their Lord, And sav - age tribes at - tend his word.  
His name like sweet per - fume shall rise With ev - 'ry morn - ing sac - ri - fice.  
And in - fant voic - es shall pro - claim Their ear - ly bless - ings on his name.

## Behold Your King.

J. H. K.

"Behold, a King shall reign in righteousness."—Isaiah xxxii. 1.

J. H. K.

1. Be - hold, a roy - al wreath adorns The Vic - tor's sa - cred brow; What if his head was  
 2. Be - hold, your King is Lord of lords; Be - hold his roy - al state: The brightest throne which  
 3. Je - sus, be - fore thy throne we bow, Oh, help us to a - dore Thee, ver - y God, who

CHORUS.

crown'd with thorns? 'Tis crown'd with glo - ry now. Be - hold your King, Ye  
 heav'n af - fords, With - in the pal - ace gate. was, is now, And shall be ev - er - more. Be - hold your King, be - hold your King, Ye

saints, re - joice; Ex - tol . . . his name With heart and voice.  
 saints, re - joice, ye saints, re - joice; Ex - tol his name with heart and voice, Ex - tol his name with heart and voice.

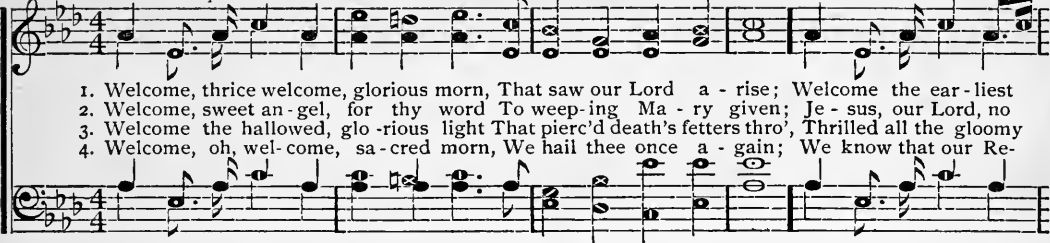
# Welcome.

149


EMMA PITT. *With power.*

"The Lord is risen indeed."—Luke xxiv. 34.

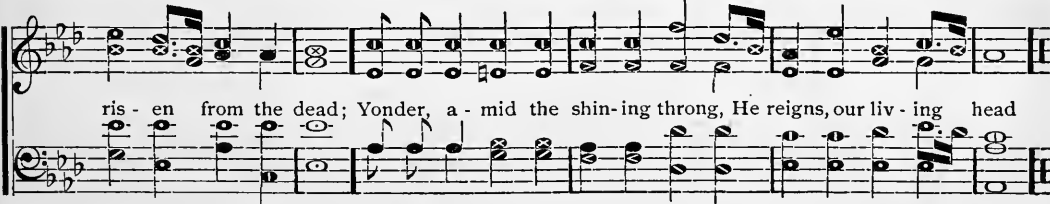
GEO. J. KURZENKNABE.

- 
1. Welcome, thrice welcome, glorious morn, That saw our Lord a - rise; Welcome the ear-liest  
2. Welcome, sweet an-gel, for thy word To weep-ing Ma - ry given; Je - sus, our Lord, no  
3. Welcome the hallowed, glo - rious light That pierc'd death's fetters thro', Thrilled all the gloomy  
4. Welcome, oh, wel-come, sa - cred morn, We hail thee once a - gain; We know that our Re-

## REFRAIN.



tints of light, That burst from yon - der skies. Glo - ry and hon - or, praise and power, He's  
long - er sleeps, As - cend - ed in - to heaven.  
hearts with joy, Cre - a - ted life a - new.  
deem - er lives, Who was for sin - ners slain.



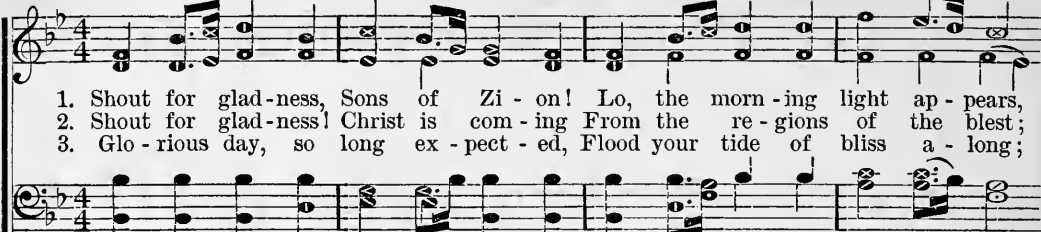
ris - en from the dead; Yonder, a - mid the shin-ing throng, He reigns, our liv - ing head

## Shout for Gladness.

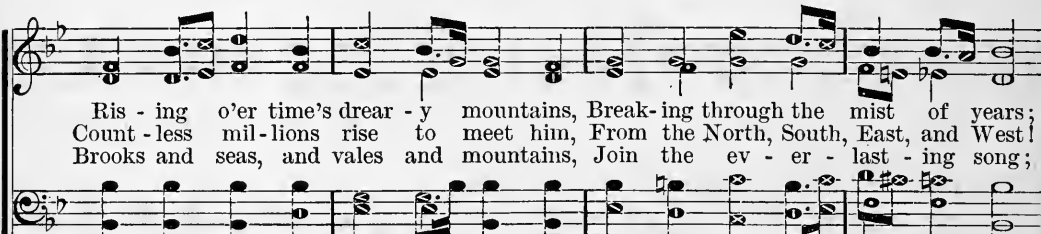
A. S. KIEFFER. By per.

Text—Dan. vii. 31.

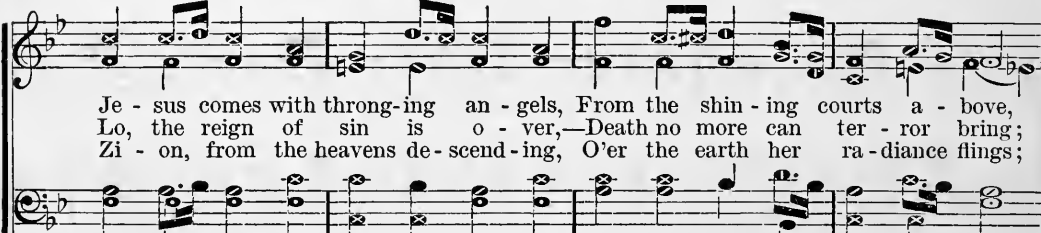
Geo. J. KURZENKNABE.



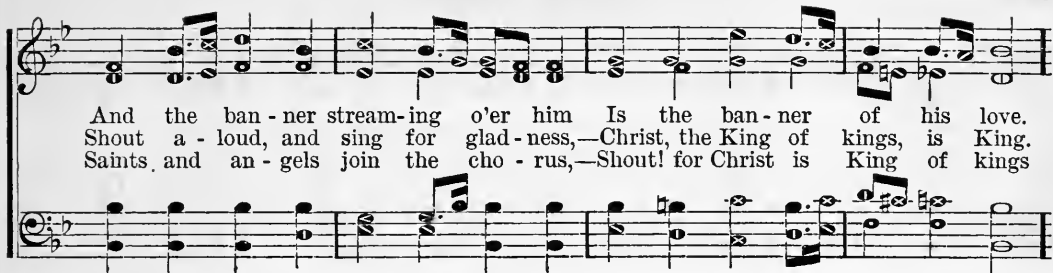
1. Shout for glad-ness, Sons of Zi-on! Lo, the morn-ing light ap-pears,  
 2. Shout for glad-ness! Christ is com-ing From the re-gions of the blest;  
 3. Glo-rious day, so long ex-pect-ed, Flood your tide of bliss a-long;



Ris-ing o'er time's drear-y mountains, Break-ing through the mist of years;  
 Count-less mil-lions rise to meet him, From the North, South, East, and West!  
 Brooks and seas, and vales and mountains, Join the ev-er-last-ing song;

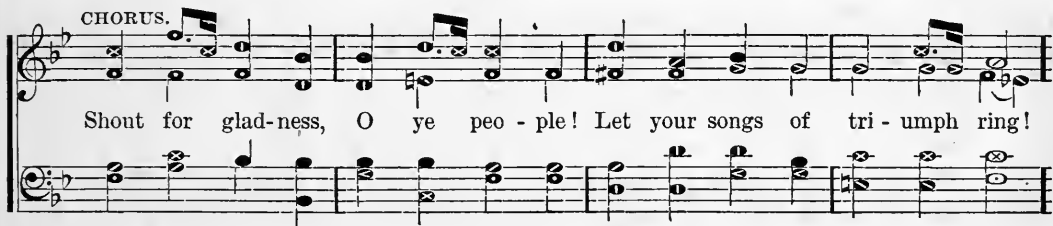


Je-sus comes with throng-ing an-gels, From the shin-ing courts a-bove,  
 Lo, the reign of sin is o-ver,—Death no more can ter-ror bring;  
 Zi-on, from the heavens de-scend-ing, O'er the earth her ra-diance flings;




And the ban - ner stream - ing o'er him Is the ban - ner of his love.  
Shout a - loud, and sing for glad - ness,—Christ, the King of kings, is King.  
Saints, and an - gels join the cho - rus,—Shout! for Christ is King of kings

CHORUS.



Shout for glad - ness, O ye peo - ple! Let your songs of tri - umph ring!



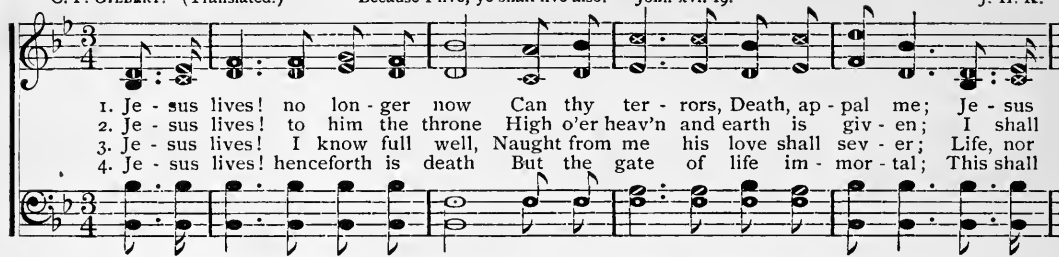
Lo, the morn of Zi - on's glo - ry! Christ, the King of kings, is King.

## Jesus Lives.

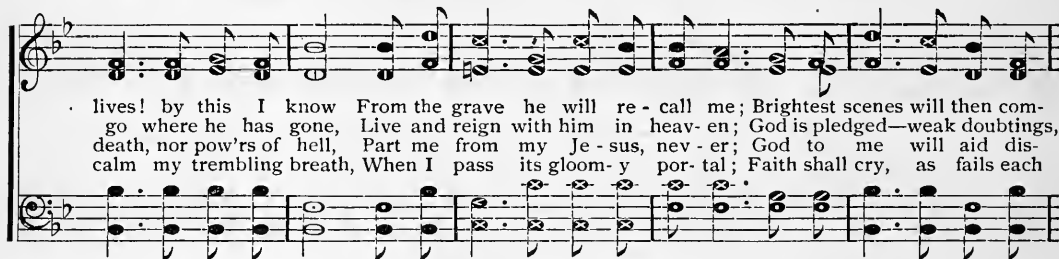
C. F. GILBERT. (Translated.)

"Because I live, ye shall live also."—John xvi. 19.

J. H. K.



1. Je - sus lives! no lon - ger now Can thy ter - rors, Death, ap - pal me; Je - sus  
2. Je - sus lives! to him the throne High o'er heav'n and earth is giv - en; I shall  
3. Je - sus lives! I know full well, Naught from me his love shall sev - er; Life, nor  
4. Je - sus lives! henceforth is death But the gate of life im - mor - tal; This shall



lives! by this I know From the grave he will re - call me; Brightest scenes will then com -  
go where he has gone, Live and reign with him in heav - en; God is pledged—weak doubtings,  
death, nor pow'rs of hell, Part me from my Je - sus, nev - er; God to me will aid dis -  
calm my trembling breath, When I pass its gloom - y por - tal; Faith shall cry, as fails each

CHORUS



mence, This is now my con - fi - dence. Je - sus lives! and with him I; He will  
hence, This shall be my con - fi - dence.  
pense, This is all my con - fi - dence.  
sense, Lord, thou art my con - fi - dence.



be my sure de - fence ; Je - sus lives ! O heart, re - ply, This is all my con - fi - dence.

## Jesus, the Very Thought of Thee.

BERNARD.

GERMAN CHORAL.

1. Je - sus, the ve - ry thought of thee With sweetness fills my breast ; But sweeter far thy face to see, And
2. Nor voice can sing, nor heart can frame, Nor can the memory find A sweeter sound than thy blest name, O
3. O Hope of ev - 'ry con - trite heart, O Joy of all the meek, To those who fall, how kind thou art ! How

in thy presence rest, And in thy presence rest.  
Saviour of mankind, O Saviour of mankind !  
good to those who seek, How good to those who seek !

- 4 But what to those that find? Ah, this  
Nor tongue nor pen can show ;  
The love of Jesus, what it is ;  
None but his loved ones know.
- 5 Jesus, our only hope be thou,  
As thou our joy shalt be ;  
Jesus, be thou our glory now,  
And through eternity.

## The Apostles' Creed.

J. H. K.

1. I believe in God the Father |  
[Almighty, Maker of heaven and earth:] | And in Jesus Christ, his |  
[only] Son | our | Lord;

2. And sitteth on the right hand |  
[of God the Father Al- mighty:] | From thence he shall |  
[come to judge the] quick | and the | dead.

Who was conceived |  
[by the Ho- ly Ghost,] | Born | of the | Virgin | Mary; | Suffered under | Pontius | Pilate,

I believe in the | Ho- ly | Ghost, { The Holy Catholic }  
{ The Holy Christian } Com- | munion of | Saints; | The forgive- | ness of | sins;

Was crucified, | dead, and | buried; | He descended into hell, |  
[The third day he rose | from the | dead; | He as- | cended | in - to | heaven.

The Resurrection | of the | body, | And the Life | ev - er- | lasting. | A - | men, a - - - | men.

# Gloria in Excelsis.

155

CODA.

1. Glory be to | God on high, | And on earth | peace, good will toward men.  
 2. We praise thee, we bless | [thee, we worship thee,] | We glorify thee, we | [give thanks to thee for thy great glory.]

8. For thou only | art holy, | Thou | on - ly art the Lord.  
 9. Thou only, O Christ, with | [the] Ho - ly Ghost, | Art most high in the | glory of God the Father. | A - men.

3. O Lord God, | heavenly King, | God the | Fath - er Al - mighty.  
 4. O Lord, the only-begotten Son, | Je - sus Christ, | O Lord God, Lamb of God, | Son of the Father.

*D. C.*

5. That takest away the | sins of the world, | Have mercy up - - | on us.  
 6. Thou that takest away the | sins of the world, | Re - - - | ceive our prayer.  
 7. Thou that sittest at the right hand of | God the Father, | Have mercy up - - | on us.

## Hymn for "Children's Day."

JAMES NICHOLSON.

WM. J. KIRKPATRICK.

1. Our Fath - er, we come on this "Children's Day," A tri - bute of praise at thy feet to lay ;  
 2. For free - dom of conscience, of speech, the press, For schools of learn - ing, thy name we bless ;  
 3. Now Fath - er, we come on this "Children's Day," For thy grace, and mer - cy, and peace, we pray,

We thank thee for birth in this fav - or'd land, For good - ness and mer - cy on ev - 'ry hand.  
 We thank thee for beau - ti - ful lib - er - ty To read thine own word and to wor - ship thee.  
 May the Ho - ly Spir - it come sweet - ly down, And now with his pres - ence our meet - ing crown.

## CHORUS.

O help us, our Fath - er in heav'n, that we May give up our youthful hearts to thee ;

O help us, our Fath-er in heav'n, that we May give up our youth-ful hearts to thee.

## Bless the Lord.

J. H. K

1. Bless the Lord, | O my | soul: || And all that is within me, | bless his | ho - ly | name.

CODA.

Bless the Lord, | O my | soul, || And for - - get not | all his | benefits; || A - men.

- 2 Who forgiveth all | thine in-iq-uities; || Who healeth | all | thy dis-eases; || Who redeemeth thy life | from de-struction; || Who crowneth thee with loving | kindness and | tender | mercies.  
 3 Bless the Lord, ye his angels, that ex-cel in | strength, || That do his commandments, harkening un-to the | voice of his | word. || Bless ye the Lord, all ye his hosts; ye ministers of his, that | do his pleasure, || Bless the Lord, all his works in all places of his dominion; | Bless the | Lord, O my | soul.

## Ring, Ye Bells.

Arr. by G. C. H.

Twelve little girls with chiming bells. Hold to left side during singing of verses.  
Ring for small notes in chorus.

GEO. C. HUGG.

1. Ring, hap - py bells of Christ - mas, ring, While up in heaven the an - gels sing;  
2. They sing of peace from man to man, — That peace which Je - sus' birth be - gan, —  
3. Ring, bells, your mel - o - dy is sweet, Sing, an - gels, while our lips re - peat,

The song they sang so long a - go Ev - 'ry heart should know.  
And far and near the sto - ry tell, Chim - ing Christ - mas bells.  
The song you sang at Je - sus' birth, Bring - ing joy to earth.

CHORUS.

Ring! ring! ring, bells, ring! Sing! sing! an - gels, sing! Ring! bells,

ring your prais-es to the new - born King! Ring! ring!

ring, bells, ring! Ring! ring! ring! ring prais-es to the new-born King!

The musical score consists of two systems. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The first system contains the lyrics 'ring your prais-es to the new - born King! Ring! ring!'. The second system contains the lyrics 'ring, bells, ring! Ring! ring! ring! ring prais-es to the new-born King!'. The piano accompaniment features a steady bass line with chords and some melodic movement in the right hand.

## God be Merciful.

CODA.

1. God be merciful unto us, and | bless | us, | And cause his | face to | shine up - | on us,  
 2. That thy way may be known up - | on | earth, | And thy saving | health a - | mong all | nations.  
 3. Let the people praise | thee, O | God! | Let all the | peo - ple | praise | thee.  
 4. Then shall the earth | yield her | increase, | And God, even our own | God shall | bless | us.  
 5. God shall | bless | us, | And all the ends of the | earth shall | fear | him. A - men.

The musical score for the Coda consists of a single system with a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are numbered 1 through 5. The piano accompaniment is simple, consisting of chords and single notes.

## Clap Your Hands for Joy.

Let the class raise their right hands while singing "raise our hands," etc. All clap hands four times while singing "Clap your hands for joy." Also clap hands on the closing words, "Clap your tiny hands for joy." J. H. K.

1. Tho' our years are young and our strength is weak, Tho' we cannot work like men, We will raise our hands and for  
 2. Tho' we can-not go to the far-off lands, We will gladly volun- teer, All to raise to Je- sus our  
 3. When our lives were bought, he the ransom paid, And he made us white as snow; So then raise all hands, for the  
 4. We shall sing at last with the blood-washed throng, On the bright celestial shore; Then we'll raise our hands till in

## CHORUS.

Je- sus speak, We will praise him all we can. Clap your hands for joy, cheerful songs now bring, Ev'ry  
 lit- tle hands, And to praise him far and near.  
 Saviour said, We should praise him here below.  
 sweeter song, We shall praise him ev-er- more.

lit- tle girl and boy; Je- sus loves to hear lit- tle children sing, Clap your tiny hands for joy.



## Safely Hide Me.

1. { Precious thought, with comfort fraught, Whatev - er may be - tide me,  
Je - sus gave his life to save, And . . . . . he will safe - ly hide me.

2. { Precious love that gives me proof, Tho' all the world deride me,  
I have heard the pard'ning word, And . . . . . he will safe - ly hide me.

## CHORUS.

Safe - ly hide me, safe - ly hide me, When the storms and bil - lows rage,  
Safe - ly hide me, safe - ly hide me, When the storms, the storms and billows rage.

He will guide me, safe - ly guide me, Thro' this earth - ly pil - grim - age.

3 Precious hope that bears me up,  
When sin and Satan chide me;  
I shall know the way to go,  
And he will safely hide me.

4 Precious peace, in my distress,  
When death's form stands beside me,  
From the strand he'll reach his hand  
To shield and safely hide me.

## Silent Night.

Translated.

Arranged.

1. Si - lent night, Ho - ly night, Na - ture deep Si - lence keeps, Shepherds watch on  
 2. Si - lent night, Ho - ly night, An - gel thron'g Wakes the song, Glo - ry be to

Beth'hem's hill, And a - bove, while all is still, Shines a heav'nly light,  
 God in heav'n And on earth good will be given, Lo! the Christ is born,

Shines a heav'nly light.  
 Lo! the Christ is born.

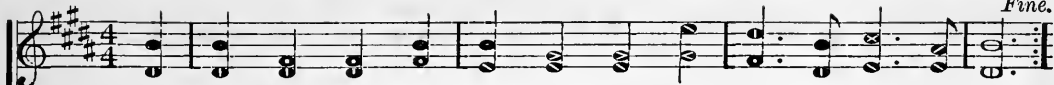
3 Silent night, holy night,  
 Bright the star  
 Shines afar,  
 Guiding wise men on their way,  
 Where they gifts and homage pay  
 To the Saviour King.

# Our Christmas Tree.

163

Selected.

Arranged. *Fine.*



1. { Our Christ-mas tree is decked once more, In joy we meet a-round ;  
It tells of bright - er things in store, — Let songs of praise re-sound. }
2. { Our Christ-mas tree is fresh and green, While skies are cold and drear ;  
Its har - vest store of fruit is seen When Win - ter blights the year. }



*D. C.* — A cheer - ful song we sing to thee, This hap - py Christ-mas day.

CHORUS.



Our Christmas tree, fair Christmas tree, Bright Christmas tree, blest Christmas tree ;



3 Our Christmas tree is shining bright,  
While shadows may surround ;  
Thus God doth give his children light,  
When darkness falls around.

4 Kind friends, whose hands have decked this  
Our grateful thanks receive ; [tree,  
Yet, Lord, for Christmas joys to thee  
Our highest praise we give.

## Happy New Year.

1. { Mer-ri-ly ring the joy-ful bells, Sounding so sweet and clear, Now is come the happy New Year;  
 Ev-er-y peal of mu-sic tells,  
 2. { Mer-ri-ly ring the joy-ful bells, Cheeri-ly sound the call, Hap-py, hap-py New Year to all;  
 O-ver the hills, thro' hidden dells,  
 3. { Sound it in tones that mount the sky, Tell it in sol-enn strain, Pass-ing,—ne'er returning a-gain;  
 Swiftly the years are passing by,

Hear-ti-ly join with gladsome voice, Welcome with royal cheer, Ev-er-y grateful heart, rejoice, It  
 Tell it, ye winds, a year is born, Ech-o it far and near; Nature, all hail the na-tal morn, It  
 Let us improve the moments sweet, While we are dwelling here, And with a hearty welcome greet This

*Fine.* CHORUS

is the glad New Year. Hap - py New Year, Happy New Year, Happy New Year.  
 is the glad New Year.  
 hap - py glad New Year. Hap - py, hap - py, hap - py New Year.

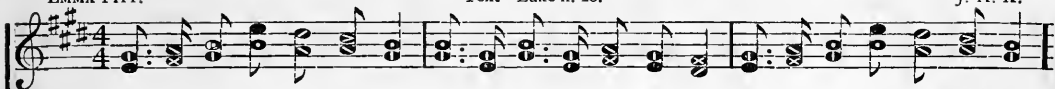
# Let the Heavenly Portals Ring.

165

EMMA PITT.

Text—Luke ii. 20.

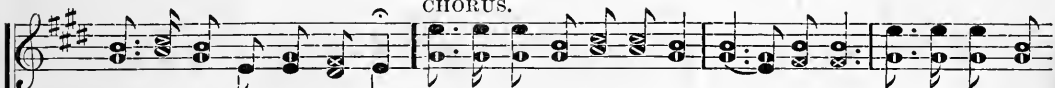
J. H. K.



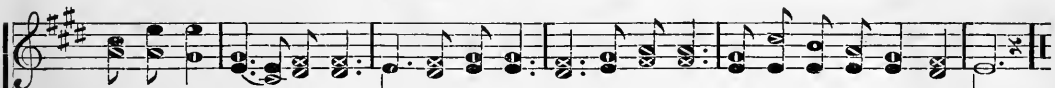
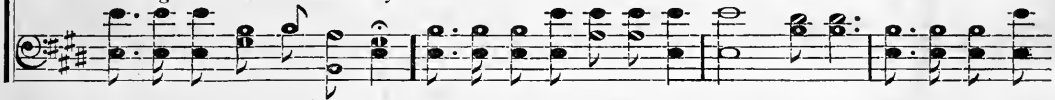
1. Christ is born, our might-y King! Let the heavenly portals ring; Glad ho-san-na waft on high,
2. Shepherds on the distant plain Sang the first and sweetest strain, Peal'd it thro' the morning sky,
3. Peace on earth, good will to men,—Sing it o'er and o'er again; Chant it now this Christmas morn,—
4. See yon bright and glorious star,—Now its brightness gleams afar,—Shining on our hearts to-day,



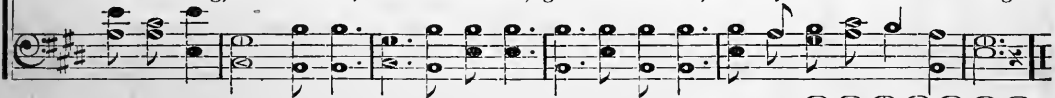
## CHORUS.



Till the an-them reach the sky. Let the heavenly portals ring, Ho - san-na, Glo-ry to the  
 Glo-ry be to God on high.  
 Christ the Lord to-day is born.  
 Pointing to us all the way.



new-born King, Ho - san-na, Glad ho-san-na, glad ho-san-na, Glo-ry to the new-born King.



EMMA PITT.

J. H. K.

1. O ho - ly night, so pure, so calm;— I love to sing the same re - frain  
 2. O song so sweet that an - gels join'd, And waft - ed mus - ic to the sky;—  
 3. Now let us sing it o'er and o'er, For Je - sus reigns, our glo - rious King,  
 4. O bless the night that gave him birth, The tid - ings great with joy pro - claim!

That burst from yon - der sleep - ing hills When shepherds sang it on the plain.  
 On earth be peace, good will to men, And glo - ry be to God on high!  
 Oh! shout glad news from shore to shore, To him our joy - ful car - ols bring.  
 Let one and all his praise re - peat, And sing ho - san - na to his name.

## CHORUS.

O ho - ly night, O ho - ly night . That slumbered ere . . the glo - rious  
 O ho - ly night, O ho - ly night That slumbered ere the glo - rious

morn A - woke, to give a sleep - ing world The joy - ous news,—a Sav - iour's born!

## The Wonderful Child.

Text—Isaiah ix. 6.

L. MASON.

1. To us a child of hope is born, To us a Son is given, Him shall the tribes of earth o - bey,  
 2. His name shall be the Prince of Peace, For - ev - er more adored, The Wonder - ful, the Counsel - lor,  
 3. His pow'r increasing, still shall spread, His reign no end shall know ; Justice shall guard his throne of love,  
 4. To us a child of hope is born, To us a Son is given, The Wonder - ful, the Counsellor,

Him all the hosts of heav'n, Him shall the tribes of earth o - bey, Him all the hosts of heav'n.  
 The Great and Might-y Lord, The Wonder - ful, the Counsel - lor, The Great and Might-y Lord.  
 And peace a - bound be - low, Jus - tice shall guard his throne of love, And peace abound be - low.  
 The might - y Lord of heav'n, The Wonderful, the Counsel - lor, The might - y Lord of heav'n.

## Except We be Converted.

F. J. C.

FANNY J. CROSBY.

1. The word of God how simple, The way to God how plain, Our souls must be converted His pard'ning love to gain ;  
 2. Our souls must be converted, Our hearts made pure within; The blood of Christ must cleanse us And take away our sin;  
 3. As when a child has wander'd And seeks its Father's breast Is welcom'd there and pardon'd When wrong has been confess'd;

Our souls must be converted, Our natures changed, refined, And we, like lit-tle children, Of meek and humble mind.  
 Subdued in thought and feeling, Our will to him resigned, We must become like children E - ter - nal life to find.  
 So looking up to Jesus, Our prayer with faith combined, We must become like children Our heavenly home to find.

CHORUS.

For ex - cept we be con-ver-ted and become as lit-tle children We can nev - er, ne - ver



en - ter thro' the pear - ly gates a - bove; No, ex - || nev - er dwell with Je - sus, Nor en - joy his feast of love.

The musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It features a melody with eighth and sixteenth notes, including a double bar line with a first ending bracket and a second ending bracket. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with eighth and sixteenth notes.

## Arise, ye People.

J. H. K.

J. H. K.

I. A - rise, ye peo - ple, and a - dore; Ex - ult - ing strike the chord; Let all the earth from

The musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It features a melody with quarter and eighth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with quarter and eighth notes.

shore to shore, Con - fess th'Almight - y Lord.

The musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It features a melody with quarter and eighth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with quarter and eighth notes.

- 2 Hosannas loud, wide echoing round,  
Th'ascending God proclaim;  
Th'angelic choir responds the sound,  
And shakes creation's frame.
- 3 They sing of death and hell o'erthrown  
In that triumphant hour;  
And God exalts his conqu'ring Son,  
To his right hand of pow'r.

## The Lord is my Light.

J. H. KURZENKNABE.

*Animato.*

The Lord is my light, my light and my sal - va - tion, The Lord is my light, my

This system contains the first two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 4/4. The melody in the upper staff begins with a quarter rest, followed by a series of eighth and quarter notes. The bass line consists of chords and single notes.

light and my salva - tion; Whom shall I fear? The Lord is the strength of my life, The

This system contains the next two staves of music. The notation continues from the first system. The melody in the upper staff includes a dotted quarter note and a half note. The bass line continues with chords and single notes.

Key F. DUET. *Dolce.*

strength of my life; Of whom shall I be a - fraid? Though an host should encamp a -

This system contains the final two staves of music. The upper staff ends with a double bar line and a repeat sign. The key signature changes to two flats (B-flat and E-flat) and the time signature changes to 3/4. The melody in the upper staff begins with a quarter rest, followed by a series of quarter notes. The bass line consists of chords and single notes.

gainst me, my heart shall not fear: Though war should rise a-against me, In

TUTTI.

this will I be con-fi-dent. One thing have I de-sired of the Lord, That will

Key Bb. DUET.—1st and 2d Tenor.

I seek af-ter; That I may dwell in the house of the Lord, in the house of the

Sva.

DUET.—Sop. and Alto.

Lord all the days of my life: That I may dwell in the house of the Lord, in the

TUTTI.

house of the Lord all the days of my life: That I may dwell in the house of the

Lord, in the house of the Lord all the days of my life. A - men, a - men.

# Praise the Lord.

173

JNO. R. SWENEY.

Praise the Lord, praise the Lord, Worship and a - dore him, In ac-cord with his word

Let us bow be-fore him; In his gates praise awaits, Glo-ry, praise and hon-or,

SOLO.—School.

Sing and re-joice, Make ye

*Fine.* CHOIR.

Ma-jes-ty and power, now and ev-ermore. Sing and rejoice, sing and rejoice,

glad . . . the waste plac - es, En - ter his gates, Come be-

Sing and rejoice, be glad in the Lord, En-ter his gates, en-ter his gates,

fore him with gladsome prais - es; For . . . . we are his

Come be-fore his presence, let his name be adored; We are his peo - ple,

peo - ple, And . . . his hands have made us; Make a joy-ful

His in - deed; for with his hands He made us; Make a joy-ful

noise un - to our God, Praise . . . and bless his name.

noise un - to our God, Praise him, and bless his ho - ly name for - ev - er - more.

*D. C.*

## Come, Thou Fount.

Rev. R. ROBINSON, 1758.

QUINTETTE.—Solo Tenor.

Geo. J. KURZENKNABE.

1. Come, thou fount of ev-'ry bless-ing, Tune my heart to sing thy grace;  
 2. Here I'll raise my Eb-en-ez-er; Hith-er by thy help I'm come;

1. Come, thou fount of ev-'ry bless-ing, Tune my heart to sing thy grace;  
 2. Here I'll raise my Eb-en-ez-er; Hith-er by thy help I'm come;

Streams of mer - cy, nev - er - ceas - ing, Call for songs of loud - est praise.  
 And I hope, by thy good plea - sure, Safe - ly to ar - rive at home.

Streams of mer - cy, nev - er - ceas - ing, Call for songs of loud - est praise.  
 And I hope, by thy good pleasure, Safe - ly to ar - rive at home.



FULL CHORUS.

Teach me some mel - o - dious son - net, Sung by flam - ing tongues a - bove ;  
 Je - sus sought me when a strang - er, Wandering from the fold of God ;

Praise the mount ! I'm fixed up - on it, Mount of God's un - chang - ing love !  
 He, to res - cue me from dang - er, In - terposed his pre - cious blood.

3 Oh, to grace how great a debtor  
 Daily I'm constrained to be !  
 Let thy goodness, like a fetter,  
 Bind my wandering heart to thee :

Prone to wander, Lord, I feel it,—  
 Prone to leave the God I love,—  
 Here's my heart ; oh, take, and seal it,  
 Seal it for thy courts above.

## Jesus, Lover of My Soul.

JNO. R. SWENEY.

SOLO.—Alto.

1. Je - sus, lov - er of my soul! Let me to thy bos - om fly, While the  
 2. Oth - er re - fuge have I none; Hangs my help - less soul on thee: Leave, oh,

The first system of the musical score consists of three staves. The top staff is the vocal line for an Alto, written in G major and 9/8 time. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on a G4 note and moves through various intervals, including a half note, a quarter note, and an eighth note. The second and third staves are piano accompaniment, with the second staff in the right hand and the third in the left hand. Both piano parts use a grand staff (treble and bass clefs) and feature chords and single notes, often with a % symbol indicating a measure rest.

near - er wa - ters roll, While the tem - pest still is high!  
 leave me not a - lone, Still sup - port and com - fort me:

The second system of the musical score continues the vocal and piano parts. The vocal line (top staff) continues the melody from the first system, with lyrics: "near - er wa - ters roll, While the tem - pest still is high! leave me not a - lone, Still sup - port and com - fort me:". The piano accompaniment (middle and bottom staves) continues with similar harmonic support, including chords and single notes, with % symbols indicating measure rests.

From "Anthems and Voluntaries," by per.

○	⊗	Ⓞ	⊖	⊙	⊗	⊖
DO	RE	MI	FA	SO	LA	SI

QUARTETTE.

Hide me, O . . . my Saviour, hide, . . . Till the storm . . . of life is past; . . . Safe in-  
 Hide me, O . . . my Saviour, hide, . . . Till the storm . . . of life is past;  
 All my trust . . . on thee is stayed, . . . All my help . . . from thee I bring; . . . Cov-er  
 All my trust . . . on thee is stayed, . . . All my help . . . from thee I bring;

to . . . the ha - ven guide, O re-ceive . . . my soul at last!  
 Safe in - to the ha - ven guide, O receive my soul at last!  
 my . . . de - fenceless head With the sha - - dow of thy wing!  
 Cov - er my de - fence - less head With the sha - dow of thy wing!

3 Thou, O Christ, art all I want;  
 More than all in thee I find;  
 Raise the fallen, cheer the faint,  
 Heal the sick and lead the blind.  
 Just and holy is thy name,  
 I am all unrighteousness:  
 False and full of sin I am,  
 Thou art full of truth and grace.

4 Plenteous grace with thee is found,  
 Grace to cover all my sin:  
 Let the healing streams abound;  
 Make and keep me pure within.  
 Thou of life the fountain art,  
 Freely let me take of thee;  
 Spring thou up within my heart,  
 Rise to all eternity.

## Saw ye my Saviour?

WM. G. FISCHER.

For Male Voices, 1st tenor sings the tenor part, 2d tenor the soprano part, and 1st bass the alto part.

1. Saw ye my Sav-iour, saw ye my Sav-iour, Saw ye my Sav-iour and God? . . . .  
My Sav-iour and God?

Oh! he died on Cal-va-ry, To a-tone for you and me, And to purchase our pardon with blood.

- 2 He was extended, he was extended,  
Painfully nailed to the cross; (*to the cross;*)  
Here he bowed his head and died;  
Thus my Lord was crucified  
To atone for a world that was lost.
- 3 Hail, mighty Saviour! hail, mighty Saviour!  
Prince, and the Author (*the Author*) of peace!  
Oh! he bursts the bars of death!  
And, triumphant from the earth,  
He ascended to the mansions of bliss.

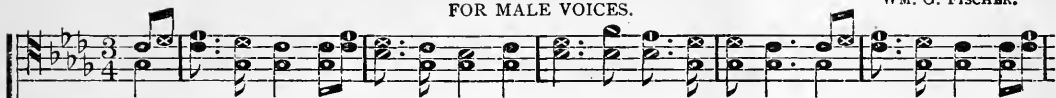
- 4 There interceding, there interceding,  
Pleading that sinners (*that sinners*) may live;  
Crying, "Father, I have died;  
Oh, behold my hands and side!  
Oh, forgive them! I pray thee, forgive!"
- 5 "I will forgive them, I will forgive them  
When they repent and believe; (*and believe;*)  
Let them now return to thee,  
And be reconciled to me,  
And salvation they all shall receive."

# We part to meet forever.

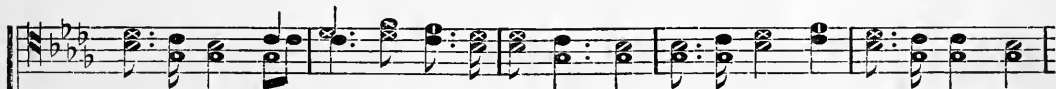
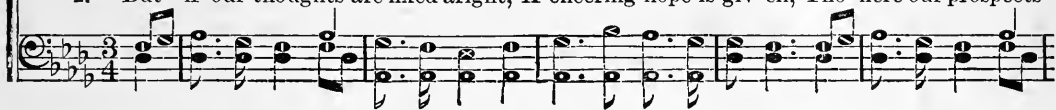
181

FOR MALE VOICES.

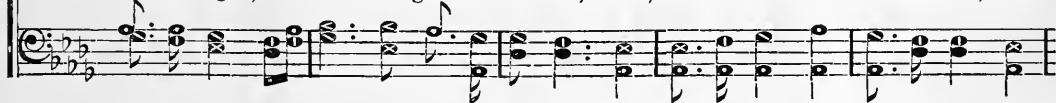
WM. G. FISCHER.



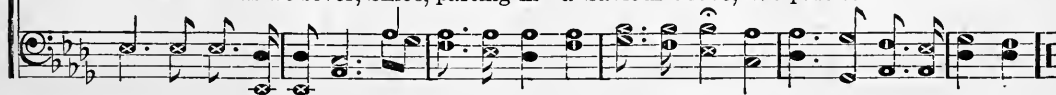
1. When forced to part from those we love, If sure to meet to-morrow, We still a pang of  
2. But if our thoughts are fixed aright, A cheering hope is giv-en, Tho' here our prospects



anguish prove, And feel a touch of sor-row; But who can paint the brin-y tears We  
end in night, We meet a-gain in heaven; Yes, if our souls are raised above, 'Tis



shed when thus we sever, If forced to part for months, for years, To part, perhaps, forever  
sweet when thus we sever, Since, parting in a Saviour's love, We part to meet forev-er.



By permission.

DO RE MI FA SO LA SI

# Passing Away.

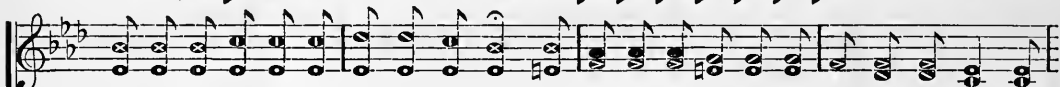
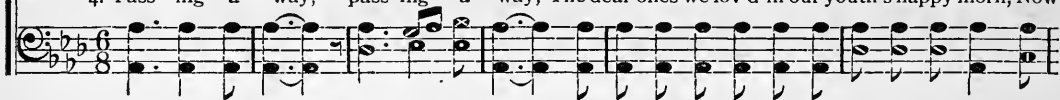
Selected.

QUARTETTE.

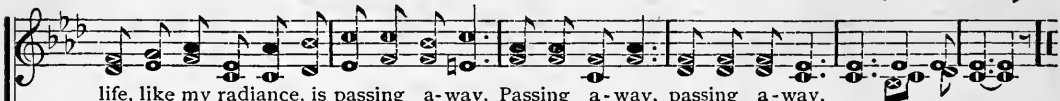
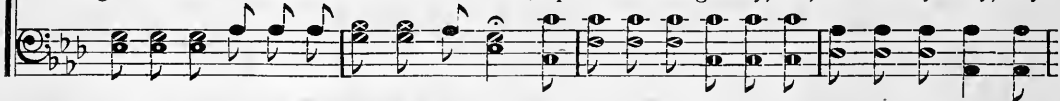
L. L. MENTZER.



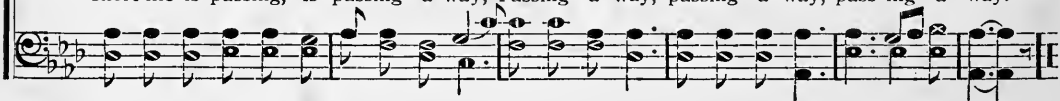
1. Pass - ing a - way, pass - ing a - way, 'Tis told by the dewdrops that sparkle at morn, And
2. Pass - ing a - way, pass - ing a - way, 'Tis written on flowers that bloom at our side, Then
3. Pass - ing a - way, pass - ing away, 'Tis sigh'd by the leaves, when the chill Autumn breeze Tears
4. Pass - ing a - way, pass - ing a - way, The dear ones we lov'd in our youth's happy morn, Now



when the noon cometh are ev - 'ry one gone; They all, in their diamond-like glitter - ing, say, Thy  
with - er a - way in their glory and pride; Tho' speechless, they warn me each hour of the day, Thy  
rude - ly their hold from the wind - shaken trees; They whisper, alike to the youthful and gray, Thy  
gone to that bourne whence none ever return; Speak to us so gent - ly, oh, list while ye may, Thy



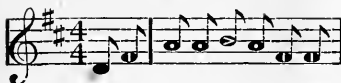
life, like my radiance, is passing a - way, Passing a - way, passing a - way,  
life, like our bloom, is fast passing a - way, Passing a - way, passing a - way, passing a - way.  
life, like the Autumn leaf, passeth a - way, Passing a - way, passing a - way, passing a - way.  
short life is passing, is passing a - way, Passing a - way, passing a - way, passing a - way.





FAMILIAR HYMNS.

185 What a Gath'ring.



1 At the sounding of the trumpet, when  
the saints are gathered home,  
We will greet each other by the crystal sea,  
With the friends and all the loved ones  
there awaiting us to come,  
What a gathering of the faithful that  
will be!

*Cho.*—What a gathering, gathering,  
At the sounding of the glorious  
jubilee!

What a gathering, gathering,  
What a gathering of the faithful  
that will be!

2 When the angel of the Lord proclaims  
that time shall be no more,  
We shall gather, and the saved and  
ransomed see,  
Then to meet again together, on the  
bright celestial shore,  
What a gathering of the faithful that  
will be!

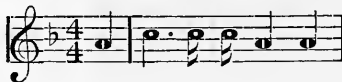
3 At the great and final judgement,  
when the hidden comes to light,  
When the Lord in all his glory we  
shall see;

At the bidding of our Saviour, "Come,  
ye blessed, to my right,"  
What a gathering of the faithful that  
will be.

4 When the golden harps are sounding,  
and the angel bands proclaim,

In triumphant strains, the glorious  
jubilee;  
Then to meet and join to sing the song  
of Moses and the Lamb,  
What a gathering of the faithful that  
will be!

186 The Child of a King.



1 My Father is rich in houses and lands,  
He holdeth the wealth of the world in  
his hands! [gold,  
Of rubies and diamonds, of silver and  
His coffers are full, he has riches untold.

*Cho.*—I'm the child of a King,  
The child of a King;  
With Jesus my Saviour,  
I'm the child of a King.

2 My Father's own Son, the Saviour  
from sin! [of men;  
Once wandered o'er earth as the poorest  
But now he is reigning forever on high,  
And will give me a home in heaven, by  
and by!

3 I once was an outcast stranger on  
earth,  
A sinner by choice, an "alien" by birth!  
But I've been "adopted," my name's  
written down; [crown.  
An heir to a mansion, a robe, and a

4 A tent or a cottage, why should I care?  
They're building a palace for me over  
there! [may sing:  
Though exiled from home, yet, still I  
All glory to God, I'm the child of a  
King.

187 God has kept us.  
*Music on page 82.*

1 God has kept us, safely kept us  
By his tender, watchful care;  
Let us haste our thanks to render  
In our Sabbath home of prayer;  
May his blessing rest upon us,  
Warming every heart to love,  
While by faith our eyes behold him  
Looking down from heaven above.

2 Once again we meet to worship  
At the feet of Christ our Lord,  
Once again we come rejoicing,  
Here to learn his precious Word;  
May he lead us, ever lead us  
In the bright and shining way;  
May our souls, by him directed,  
Holy keep the Sabbath day.

3 Thanks, the children are invited  
To the feast of gospel grace,  
Thanks that Jesus bids them welcome  
To his gentle, kind embrace;  
Happy voices join in concert,  
While our grateful hearts we raise,  
Giving Jesus all the glory,  
Giving Jesus all the praise.

188 Safely thro' another week.

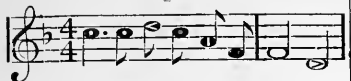
1 Safely through another week  
God has brought us on our way;  
Let us now a blessing seek,  
Waiting in his courts to-day;  
Day of all the week the best:  
Emblem of eternal rest.

2 Here we come thy name to praise;  
Let us feel thy presence near;  
May thy glory meet our eyes,  
While we in thy house appear;  
Here afford us, Lord, a taste  
Of our everlasting feast.



FAMILIAR HYMNS.

189 What a Friend.

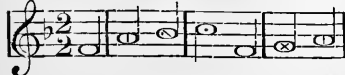


1 WHAT a Friend we have in Jesus,  
All our sins and griefs to bear!  
What a privilege to carry  
Everything to God in prayer!  
O what peace we often forfeit,  
O what needless pain we bear,—  
All because we do not carry  
Everything to God in prayer.

2 Have we trials and temptations?  
Is there trouble anywhere?  
We should never be discouraged,  
Take it to the Lord in prayer;  
Can we find a Friend so faithful,  
Who will all our sorrows share?  
Jesus knows our every weakness,  
Take it to the Lord in prayer.

3 Are we weak and heavy laden,  
Cumbered with a load of care?  
Precious Saviour, still our refuge,—  
Take it to the Lord in prayer;  
Do thy friends despise, forsake thee?  
Take it to the Lord in prayer;  
In His arms he'll take and shield thee,  
Thou wilt find a solace there.

190 Alas! and did.



1 ALAS! and did my Saviour bleed?  
And did my Sovereign die?  
Would he devote that sacred head  
For such a worm as I?

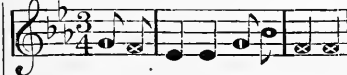
2 Was it for crimes that I had done  
He groaned upon the tree?  
Amazing pity! grace unknown!  
And love beyond degree!

3 Well might the sun in darkness hide,  
And shut his glories in,  
When Christ, the mighty Maker, died  
For man, the creature, 's in.

4 Thus might I hide my blushing face  
While his dear cross appears,  
Dissolve my heart in thankfulness,  
And melt mine eyes to tears.

5 But drops of grief can ne'er repay  
The debt of love I owe;  
Here, Lord, I give myself away;  
'Tis all that I can do.

191 Come, thou Fount.

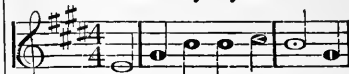


1 COME, thou Fount of every blessing,  
Tune my heart to sing thy grace;  
Streams of mercy, never ceasing,  
Call for songs of loudest praise;  
Teach me some melodious sonnet,  
Sung by flaming tongues above  
Praise the mount—O fix me on it,  
Mount of God's unchanging love.

2 Here I'll raise my Ebenezer;  
Hither by thy help I'm come;  
And I hope, by thy good pleasure,  
Safely to arrive at home;  
Jesus sought me when a stranger,  
Wand'ring from the fold of God;  
He, to save my soul from danger,  
Interposed his precious blood.

3 O to grace how great a debtor  
Daily I'm constrained to be!  
Let thy grace, Lord, like a fetter,  
Bind my wand'ring heart to thee;  
Prone to wander, Lord, I feel it,  
Prone to leave the God I love;  
Here's my heart, Lord, take and seal  
Seal it for thy courts above. [it,

192 Missionary Hymn.



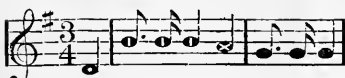
1 FROM Greenland's icy mountains,  
From India's coral strand;  
Where Afric's sunny fountains  
Roll down their golden sand;  
From many an ancient river,  
From many a palmy plain,  
They call us to deliver  
Their land from error's chain.

2 Shall we, whose souls are lighted  
With wisdom from on high,  
Shall we, to men benighted,  
The lamp of life deny?  
Salvation! Oh, salvation!  
The joyful sound proclaim,  
Till earth's remotest nation  
Has learned Messiah's name.

3 Waft, waft, ye winds, his story,  
And you, ye waters, roll,  
Till, like a sea of glory,  
It spreads from pole to pole;  
Till o'er our ransomed nature  
The Lamb for sinners slain,  
Redeemer, King, Creator,  
In bliss returns to reign.

FAMILIAR HYMNS.

193 Beulah Land.



1 I'VE reached the land of corn and wine,  
And all its riches freely mine;  
Here shines undimmed one blissful day,  
For all my night has passed away.

CHO.—O Beulah Land, sweet Beulah Land,  
As on thy highest mount I stand  
I look away across the sea,  
Where mansions are prepared for me,  
And view the shining glory shore,—  
My heaven, my home, forevermore!

2 My Saviour comes and walks with me,  
And sweet communion here have we;  
He gently leads me by his hand,  
For this is heaven's border-land.

3 A sweet perfume upon the breeze  
Is borne from ever-vernal trees,  
And flowers that never-fading grow  
Where streams of life forever flow.

4 The zephyrs seem to float to me  
Sweet sounds of heaven's melody,  
As angels with the white-robed throng  
Join in the sweet redemption song.

194 O for a thousand tongues.



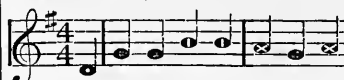
1 O FOR a thousand tongues, to sing  
My great Redeemer's praise;  
The glories of my God and King,  
The triumphs of his grace.

2 My gracious Master, and my God  
Assist me to proclaim,—  
To spread, through all the earth a-  
The honors of thy name. [broad.]

3 Jesus! the name that charms our fears,  
That bids our sorrows cease;  
'Tis music in the sinner's ears,  
'Tis life, and health, and peace.

4 He breaks the power of cancelled sin,  
He sets the prisoner free;  
His blood can make the foulest clean;  
His blood availed for me.

195 Coronation.



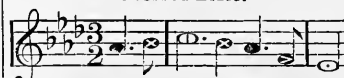
1 ALL hail the power of Jesus' name!  
Let angels prostrate fall;  
Bring forth the royal diadem,  
And crown him Lord of all.

2 Ye chosen seed of Israel's race,  
Ye ransomed from the fall,  
Hail him who saves you by his grace,  
And crown him Lord of all.

3 Sinners, whose love can ne'er forget  
The wormwood and the gall,  
Go, spread your trophies at his feet,  
And crown him Lord of all.

4 Let every kindred, every tribe  
On this terrestrial ball,  
To him all majesty ascribe,  
And crown him Lord of all.

196 Blessed Bible.



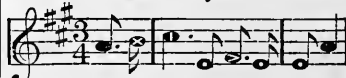
1 BLESSED Bible! how I love it!  
How it doth my bosom cheer!  
What on earth like this to covet?  
Oh, what stores of wealth are here

Man was lost and doomed to sorrow,  
Not one ray of light or bliss  
Could he from earth's treasures borrow,  
Till his way was cheered by this.

2 Yes, I'll to my bosom press thee;  
Precious Word, I'll hide thee here,  
Sure my very heart will bless thee,  
For thou ever say'st, "Good cheer!"  
Speak, poor heart, and tell thy pond'rings,  
Tell how far thy roving's led,  
When this book brought back thy wand-  
Speaking life as from the dead. [rings.]

3 Yes, sweet Bible! I will hide thee  
Deep—yes, deeper in this heart;  
Thou through all my life wilt guide me,  
And in death we will not part.  
Part in death! no, never! never!  
Through death's vale I'll lean on thee;  
Then in worlds above, forever,  
Sweeter still thy truths shall be.

197 Shall we meet beyond the river.



1 SHALL we meet beyond the river,  
Where the surges cease to roll?  
Where in all the bright forever,  
Sorrow ne'er shall press the soul?

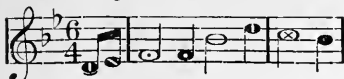
CHO.—Shall we meet, shall we meet,  
Shall we meet beyond the river?  
Shall we meet beyond the river,  
Where the surges cease to roll?

2 Shall we meet in that blest harbor,  
When our stormy voyage is o'er?  
Shall we meet and cast the anchor  
By the bright celestial shore?

3 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?

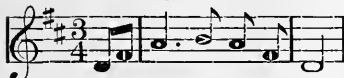
FAMILIAR HYMNS.

198 Must Jesus bear the Cross.



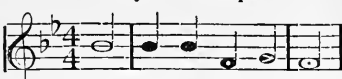
- 1 MUST Jesus bear the cross alone,  
And all the world go free?  
No, there's a cross for every one,  
And there's a cross for me.
- 2 How happy are the saints above,  
Who once went sorrowing here;  
But now they taste unmingled love,  
And joy without a tear.
- 3 The consecrated cross I'll bear,  
Till death shall set me free;  
And then go home my crown to wear,  
For there's a crown for me.

199 Redeeming work is done.



- 1 REDEEMING work is done,  
The debt of sin is paid;  
The precious Lamb of God,  
My sacrifice is made.
- Ref.*—Jesus paid it all;  
All to him I owe;  
Sin had left a crimson stain;  
He washed it white as snow.
- 2 I'll bow at Jesus' feet,  
And plead his grace so free;  
I'll wash me in his blood,—  
That blood was shed for me.
- 3 Yes, Jesus paid it all;  
To him the glory be;  
His love my pardon speaks,  
And grace has set me free.

200 Blow ye the trumpet.



- 1 BLOW ye the trumpet, blow  
The gladly solemn sound;  
Let all the nations know,  
To earth's remotest bound,  
The year of jubilee is come;  
Return, ye ransomed sinners, home.
- 2 Jesus, our great High Priest,  
Has full atonement made;  
Ye weary spirits, rest;  
Ye mourning souls, be glad;  
The year of jubilee is come;  
Return, ye ransomed sinners, home.
- 3 Exalt the Lamb of God,  
The sin-atoning Lamb;  
Redemption by his blood  
Through all the world proclaim;  
The year of jubilee is come;  
Return, ye ransomed sinners, home.

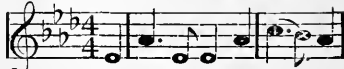
201 Blest be the tie that binds.



- 1 BLEST be the tie that binds  
Our hearts in christian love;  
The fellowship of kindred minds  
Is like to that above.
- 2 Before our Father's throne  
We pour our ardent prayers;  
Our fears, our hopes, our aims are one,  
Our comforts and our cares.

- 3 We share our mutual woes,  
Our mutual burdens bear;  
And often for each other flows  
The sympathizing tear.

202 I love to tell the Story.



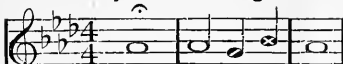
- 1 I LOVE to tell the Story  
Of unseen things above,  
Of Jesus and his glory,  
Of Jesus and his love;  
I love to tell the Story,  
Because I know it's true;  
It satisfies my longings,  
As nothing else would do.

*Cho.*—I love to tell the Story,  
'Twill be my theme in glory,  
To tell the Old, Old Story,  
Of Jesus and his love.

- 2 I love to tell the Story!  
More wonderful it seems  
Than all the golden fancies  
Of all our golden dreams.  
I love to tell the Story,  
It did so much for me,  
And that is just the reason  
I tell it now to thee.
- 3 I love to tell the Story,  
For those who know it best  
Seem hungering and thirsting  
To hear it like the rest.  
And when, in scenes of glory,  
I sing the NEW, NEW SONG,  
'Twill be the OLD, OLD STORY,  
That I have loved so long.

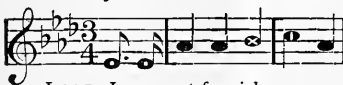
FAMILIAR HYMNS.

**203** Beyond the smiling.



- 1 BEYOND the smiling and the weeping  
I shall be soon;  
Beyond the waking and the sleeping,  
Beyond the sowing and the reaping,  
I shall be soon.  
Love, rest and home! Sweet home!  
Lord, tarry not, but come.
- 2 Beyond the parting and the meeting  
I shall be soon;  
Beyond the farewell and the greeting,  
Beyond the pulse's fever beating,  
I shall be soon;  
Love, rest and home! Sweet home!  
Lord, tarry not, but come.
- 3 Beyond the frost-chain and the fever  
I shall be soon;  
Beyond the rock-waste and the river,  
Beyond the ever and the never,  
I shall be soon.  
Love, rest and home! Sweet home!  
Lord, tarry not, but come.

**204** Is My Name Written There.

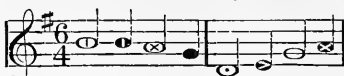


- 1 LORD, I care not for riches,  
Neither silver nor gold;  
I would make sure of heaven,  
I would enter the fold.  
In the book of thy kingdom,  
With its pages so fair,  
Tell me, Jesus, my Saviour,  
Is my name written there?

*Cho.*—Is my name written there,  
On the page white and fair?  
In the book of thy kingdom,  
Is my name written there?

- 2 Lord, my sins they are many,  
Like the sands of the sea,  
But thy blood, O my Saviour!  
Is sufficient for me;  
For thy promise is written,  
In bright letters that glow,  
"Though your sins be as scarlet,  
I will make them like snow."
- 3 Oh! that beautiful city,  
With its mansions of light,  
With its glorified beings,  
In pure garments of white;  
Where no evil thing cometh,  
To despoil what is fair;  
Where the angels are watching,—  
Is my name written there?

**205** Fill me now.

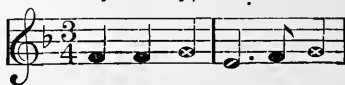


- 1 HOVER o'er me, Holy Spirit;  
Bathe my trembling heart and brow;  
Fill me with thy hallowed presence,  
Come, oh, come and fill me now.
- Cho.*—Fill me now, fill me now,  
Jesus, come, and fill me now;  
Fill me with thy hallowed presence,  
Come, oh, come and fill me now.
- 2 Thou can'st fill me, gracious Spirit,  
Though I cannot tell thee how;  
But I need thee, greatly need thee.  
Come, oh, come and fill me now.

3 I am weakness, full of weakness;  
At thy sacred feet I bow;  
Blest, divine, eternal Spirit,  
Fill with power, and fill me now.

4 Cleanse and comfort; bless and save  
me;  
Bathe, oh, bathe my heart and brow!  
Thou art comforting and saving,  
Thou art sweetly filling now.

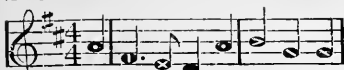
**206** My Country, 'tis of thee.



- 1 MY country, 'tis of thee,  
Sweet land of liberty,  
Of thee I sing;  
Land where my fathers died,  
Land of the pilgrim's pride,  
From every mountain side  
Let freedom ring.
- 2 My native country, thee,  
Land of the noble free,  
Thy name I love;  
I love thy rocks and rills,  
Thy woods and templed hills,  
My heart with rapture thrills  
Like that above.
- 3 Our father's God! to thee,  
Author of liberty,  
To thee we sing;  
Long may our land be bright  
With freedom's holy light;  
Protect us by thy might,  
Great God, our King!

FAMILIAR HYMNS.

207 He Leadeth Me.

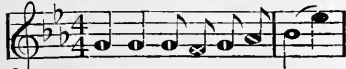


1 He leadeth me! O blessed thought!  
O words with heavenly comfort fraught?  
Whate'er I do, where'er I be,  
Still 'tis God's hand that leadeth me.

REF.—He leadeth me, he leadeth me,  
By his own hand he leadeth me;  
His faithful follower I would be,  
For by his hand he leadeth me.

2 Lord, I would clasp thy hand in mine  
Nor ever murmur nor repine—  
Content, whatever lot I see,  
Since 'tis my God that leadeth me.

208 Saviour, like a Shepherd.

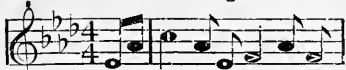


1 SAVIOUR, like a Shepherd lead us,  
Much we need thy tend'rst care;  
In thy pleasant pastures feed us,  
For our use thy folds prepare:  
Blessed Jesus,  
Thou hast bought us, thine we are.

2 Thou hast promised to receive us,  
Poor and sinful though we be;  
Thou hast mercy to relieve us,  
Grace to cleanse, and power to free;  
Blessed Jesus,  
We will early turn to thee.

3 Early let us seek thy favor,  
Early let us do thy will;  
Blessed Lord, and only Saviour,  
With thy love our bosom fill;  
Blessed Jesus,  
Thou hast loved us, love us still.

209 The Rock that is higher than I.



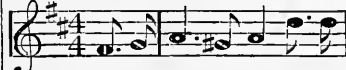
1 OH, sometimes the shadows are deep,  
And rough seems the path to the goal,  
And sorrows, how often they sweep  
Like tempests down over the soul.

CHO.—! Oh, then to the Rock let me fly,  
To the Rock that is higher than I: ||

2 Oh, sometimes how long seems the day,  
And sometimes how weary my feet;  
But toiling in life's dusty way,  
The Rock's blessed shadow, how sweet I

3 Oh, near to the Rock let me keep,  
Or blessings, or sorrows prevail;  
Or climbing the mountain-way steep  
Or walking the shadowy vale.

210 The New Song.



1 THERE are songs of joy that I loved to sing  
When my heart was as blithe as a bird in  
spring; [cheer  
But the song I have learned is so full of  
That the dawn shines out in the darkness  
dear.

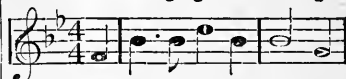
CHO.—Oh, the new, new song! Oh, the new,  
new song, [through:  
I can sing it now with the ransomed  
Power and dominion to him that shall  
reign; [was slain.  
Glory and praise to the Lamb that

2 There are strains of home that are dear  
as life,  
And I list to them oft 'mid the din of strife;  
But I know of a home that is wondrous fair,  
And I sing the psalm they are singing there.

3 Can my lips be mute, or my heart be sad,  
When the gracious Master hath made me  
glad? [be,  
When he points where the many mansions  
And sweetly says, "There is one for thee?"

4 I shall catch the gleam of its jasper wall  
When I come to the gloom of the evenfall,  
For I know that the shadows, dreary and  
dim,  
Have a path of light that will lead to him.

211 The morning light is breaking.



1 THE morning light is breaking.  
The darkness disappears;  
The sons of earth are waking  
To penitential tears;  
Each breeze that sweeps the ocean  
Brings tidings from afar  
Of nations in commotion,  
Prepared for Zion's war.

2 See heathen nations bending  
Before the God we love,  
And thousand hearts ascending  
In gratitude above;  
While sinners, now confessing,  
The gospel call obey,  
And seek the Saviour's blessing,  
A nation in a day.

3 Blest river of salvation,  
Pursue thine onward way;  
Flow thou to every nation,  
Nor in thy richness stay;  
Stay not till all the lowly  
Triumphant reach their home  
Stay not till all the holy  
Proclaim, "The Lord is come!"

# GENERAL INDEX.

## Subjects, First Lines, and Titles.

<b>A</b>	
ACTIVITY, 62, 70, 83, 95, 104, 105, 109 128, 196.	
Ah, 'tis the old, old story, . . .	56
Alas! and did my Saviour bleed? 190	
All hail the power of Jesus' na 145, 195	
A mighty fortress is our God, . . .	58
And now another hour is gone, . . .	146
ANTHEMS, . . . . .	170, 173
Arise, ye people, and adore, . . .	169
Ask, for Jesus loves to give, . . .	73
ASK, SEEK, KNOCK, . . . . .	73
At the sounding of the trumpet, . . .	185
<b>B</b>	
Behold, a royal wreath adorns, . . .	148
BEHOLD YOUR KING, . . . . .	148
Believe, believe in Jesus, . . . . .	140
BEULAH LAND, . . . . .	193
Beyond the smiling and the reap- 203	
Blessed Bible, how I love it, . . .	196
Blessed Saviour, thee I love, . . .	71
Bless the Lord, O my soul, . . . . .	157
Blest be the tie that binds, . . . . .	201
Blow ye the trumpet, blow, . . . . .	200
BUSY LITTLE GLEANERS, . . . . .	95
BUSY WORKERS, . . . . .	83
<b>C</b>	
CHANTS, 57, 81, 127, 141, 154, 155, 157 159, 203.	
CHARITY, . . . . .	115
CHILDHOOD, . . . . .	116, 156, 208

CHOIR PIECES, 56, 135, 176, 178, 180 181, 183.	
CHRIST:—	
BIRTH OF, 158, 162, 163, 165, 166, 167	
COMING TO, . . . . .	80, 84, 85, 93
FOLLOWING, . . . . .	52, 90, 134, 196
LOYALTY TO, 75, 79, 87, 94, 145, 148	
RELIANCE ON, 58, 64, 77, 78, 88, 111 120, 133, 161, 189, 207, 209.	
RESURRECTION OF, . . . . .	149, 152
SECOND ADVENT OF, . . . . .	131, 150
Christian, go work for Jesus, . . .	62
Christ is born, our mighty King, . . .	165
CITY OF THE BLEST, . . . . .	106
CLAP YOUR HANDS FOR JOY, . . . . .	160
CLOSING, . . . . .	146, 181, 201
COME, . . . . .	80
Come and see where Jesus dwells, . . .	85
COME, SINNER, MAKE READY, . . . . .	74
Come thou Fount of every . . . . .	176, 191
COME TO ME, . . . . .	69
Come unto me, the Saviour said, . . .	110
Come, ye disconsolate, . . . . .	65
CONSECRATION, . . . . .	190, 193, 204
CORONATION, . . . . .	195
CROWN HIM, . . . . .	145
<b>D</b>	
Dearest Jesus, we are here, . . . . .	123
DEATH, . . . . .	81, 112, 182
DEVOTIONAL, 53, 59, 60, 61, 68, 71 76, 79, 82, 89, 91, 93, 94, 100, 107 111, 117, 121, 153, 202.	

<b>E</b>	
Except we be converted, . . . . .	168
<b>F</b>	
FAREWELL, . . . . .	146
Father in heaven, to thee I pray, . . .	127
FESTIVAL, . . . . .	46, 160, 156
FILL ME NOW, . . . . .	195
FOLLOW THOU ME, . . . . .	52
From Greenland's icy mountains, 192	
<b>G</b>	
GATHERING HOME, . . . . .	99
Gathering in the early dawn, . . . . .	95
Gather the sheaves that lie scattered 105	
God be merciful unto us, . . . . .	159
God bless our native land, . . . . .	47
God has kept us, safely kept us, . . .	187
God is love, his mercy brightens, . . .	61
God is our refuge and strength, . . . . .	141
GLORIA IN EXCELSIS, . . . . .	155
GLORIA PATRI, . . . . .	135
Glorious things of thee are spoken 137	
Glory be to God on high, . . . . .	155
Glory be to the Father, . . . . .	135
Gracious Spirit, Love divine, . . . . .	91
Grateful homage, Lord, we bring, . . .	49
Growing up for Jesus, we are truly 101	
Guide me, O thou great Jehovah, 60	
<b>H</b>	
Hail, my ever-blessed Jesus, . . . . .	94
Hail, soldier, what news from the 87	

GENERAL INDEX.

HAPPY NEW YEAR, . . . . .	164	IS MY NAME WRITTEN THERE? 204	My Father is rich in houses and . . . . .	186
Hark, hark, hear the blest tidings, . . . . .	131	I've reached the land of corn and . . . . .	MY PILGRIMAGE, . . . . .	133
HARK, THE BLEST TIDINGS, . . . . .	131	I will lift up mine eyes unto the . . . . .	My Saviour, wash me in thy blood . . . . .	100
Hark, what sweet strains greet my . . . . .	118	I WILL PRAISE HIM, . . . . .	My soul, be on thy guard, . . . . .	109
Have ye looked for the sheep in . . . . .	52			
HEAVEN, 50, 54, 55, 63, 66, 83, 98, 99		<b>J</b>	<b>N</b>	
102, 106, 108, 130, 137, 143, 185		JEHOVAH NISSI, . . . . .	NEW YEAR, . . . . .	164
186, 197, 203, 204, 210.		JESUS, I COME TO THEE, . . . . .	Nothing but leaves, no fruit have I . . . . .	103
HEAVENLY TREASURES, . . . . .	82	Jesus, I my cross have taken, . . . . .	No want shall I know, for the Lor . . . . .	77
HE INVITES YOU TO-DAY, . . . . .	72	Jesus lives! no longer now . . . . .	Now thank we all our God, . . . . .	125
HE LEADETH ME, . . . . .	207	Jesus, lover of my soul, . . . . .		
He who conquers wins the crown, . . . . .	104	Jesus shall reign where'er the sun, . . . . .	<b>O</b>	
Ho, gallant volunteer, . . . . .	136	Jesus, the very thought of thee, . . . . .	O for a thousand tongues, to sing, . . . . .	194
Holy, holy, holy, Lord God Al- . . . . .	121	Just as I am, without one plea, . . . . .	Of across life's pathway dreary, . . . . .	66
Holy, holy, holy, Lord God of Sa- . . . . .	183		Oh, keep me near thy precious . . . . .	59
HOLY NIGHT, . . . . .	166	<b>K</b>	Oh, no, thou blessed Saviour, . . . . .	88
Hover o'er me, Holy Spirit, . . . . .	205	KEEP ME NEAR THY SIDE, . . . . .	O holy night, so pure and bright, . . . . .	166
How sweet the hour when man . . . . .	124	Kind friends, I came hither my . . . . .	Oh, sometimes the shadows are . . . . .	209
Hushed was the evening hymn, . . . . .	76		OPENING, 89, 92, 121, 123, 129, 144	
HYMN FOR CHILDREN'S DAY, . . . . .	156	<b>L</b>	On the sweet other side, . . . . .	63
		Let every heart leap forth with . . . . .	Our Christmas tree is decked once . . . . .	163
<b>I</b>		LET THE HEAVENLY PORTALS RI . . . . .	Our Father, we come on this . . . . .	156
I believe in God the Father Al- . . . . .	154	Let us haste, the Lord is speaking, . . . . .	Our Father which art in heaven, . . . . .	57
I cried to thee, my Saviour, . . . . .	111	LIFE ABUNDANTLY, . . . . .	OUR SABBATH-SCHOOL, . . . . .	132
I have started for Canaan, . . . . .	74	List to the lay of the heavenly . . . . .	Our Saviour's walk upon the earth . . . . .	134
I have taken up the cross, . . . . .	90	Little children, cheerful as the . . . . .	OUR WORK, . . . . .	128
I love to tell the story, . . . . .	202	Lord, all thy tender mercies, . . . . .	O, we are busy workers, . . . . .	83
I'm redeemed, and that's my story . . . . .	138	Lord, I care not for riches, . . . . .		
INDEPENDENCE DAY, . . . . .	48	Lord, we would ask, this holy day, . . . . .	<b>P</b>	
I need thee, precious Jesus, . . . . .	68	Lord, within thy house to-day, . . . . .	Passing away, passing away, . . . . .	182
INFANT CLASS, 80, 89, 95, 101, 114			PATRIOTIC, . . . . .	46, 47, 48, 206
139, 160.		<b>M</b>	PRAISE, 49, 51, 113, 118, 125, 139, 145	
In the days of 'his flesh they . . . . .	114	MARCHING HOME TO ZION, . . . . .	148, 169, 191, 194.	
In the might of the Lord is our . . . . .	120	MARCHING SONGS, . . . . .	PRAISE THE LORD, . . . . .	173
In the Sabbath-school we gather, . . . . .	132	Merrily ring the joyful bells, . . . . .	PRAYER, . . . . .	124
IN THY HOLY TEMPLE, . . . . .	89	MIRIAM, S. M., . . . . .	PRECIOUS CHILDREN, . . . . .	116
INVITATION, 65, 69, 72, 73, 74, 85		MISSIONARY, 119, 126, 147, 150, 192	Precious thought, with comfort . . . . .	161
110, 122, 140.		200, 211.	PURITY, . . . . .	100
INVOCATION, . . . . .	205	MISSIONARY HYMN, . . . . .		
In yonder home I long to be, . . . . .	108	Must Jesus bear the cross alone, . . . . .	<b>R</b>	
		My country, 'tis of thee, . . . . .	Redeeming work is done, . . . . .	199

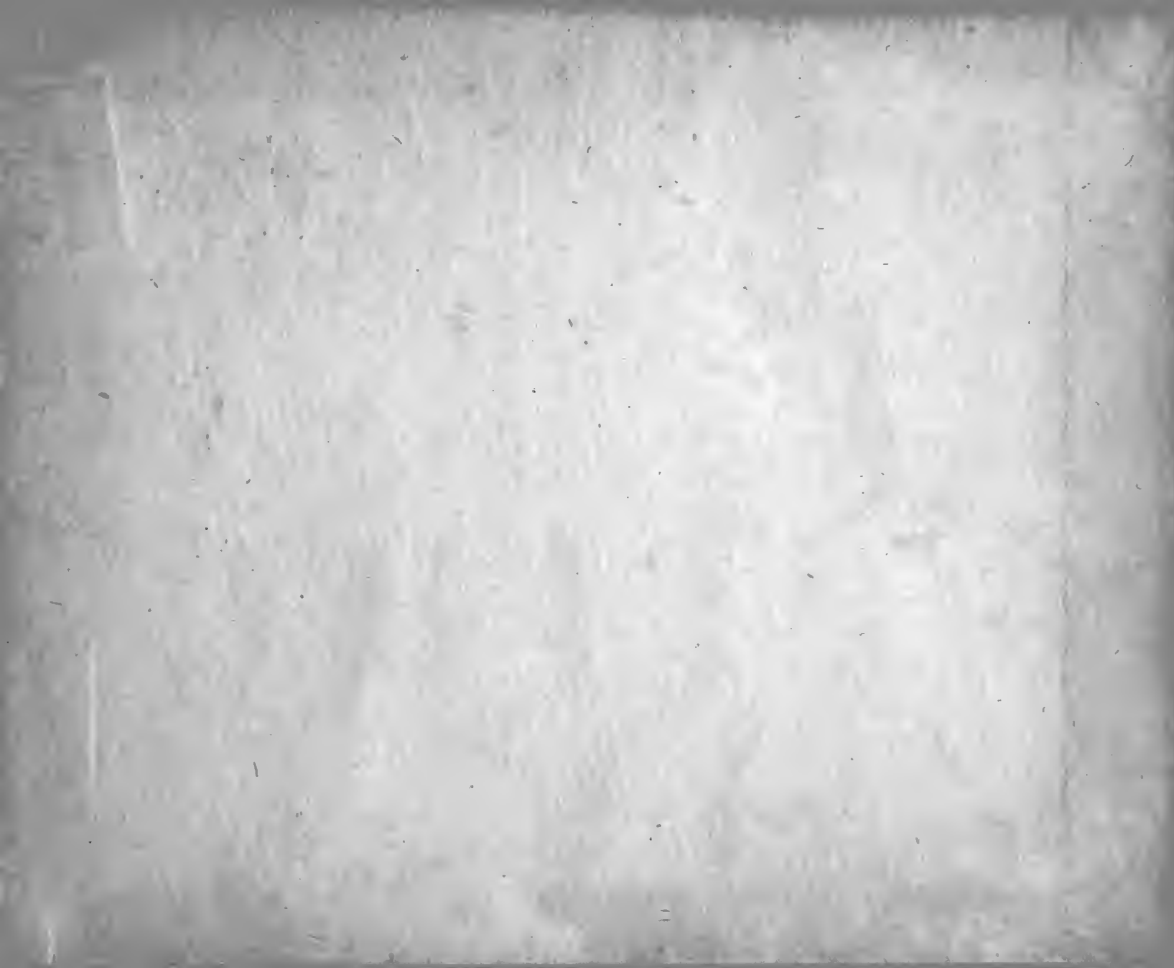
PEERLESS PRAISE.

REDEMPTION, . . . 138, 142, 199	THE LAY OF THE HEAVENLY LA 102	Thou, Lord, knowest them that . . . 64
RED, WHITE, AND BLUE, . . . 46	THE LORD IS MY BANNER, . . . 78	Thousands stand to-day in sorrow 86
Ring, happy bells of Christmas, . 158	THE LORD IS MY LIGHT, . . . 170	To us a child of hope is born, . . . 167
RING, YE BELLS, . . . . . 158	THE LORD IS MY SHEPHERD, . . 77	Trustingly, trustingly, Jesus, to . 133
<b>S</b>		
SABBATH, . . . . . 129, 149, 188	THE LORD OUR TRUST, . . . . . 120	
SABBATH-SCHOOL, . . . . . 132, 187	THE LORD'S PRAYER, . . . . . 57	<b>V</b>
SAFELY HIDE ME, . . . . . 161	THE MANSIONS OF LOVE, . . . 130	Vain are all terrestrial pleasures, . 82
Safely through another week, . . . 188	The Master hath need of the reap- 70	
SAINTS' DESIRE, . . . . . 108	The morning light is breaking, . 211	<b>W</b>
SANCTUS, . . . . . 183	THE MUSIC OF HEAVEN, . . . . 50	WAITING AT THE POOL, . . . . . 86
Saviour, like a shepherd lead us, . 208	THE NEW SONG, . . . . . 210	WAITING FOR US, . . . . . 66
Saw ye my Saviour, . . . . . 180	THE ONE THING NEEDFUL, . . . 75	WARNING, . . . . . 86, 103, 168
Shall we meet beyond the river, . 197	THE REAPER, . . . . . 81	We are happy, trusting in our . . . 139
Shout for gladness, Sons of Zion, 150	There are mansions of love, . . . 130	We are marching home to Zion, . . . 96
SHOW THY SMILING FACE, . . . . 144	There are songs of joy that I love 210	Weary soul, by care oppressed, . . . 69
Silent night, holy night, . . . . . 162	There is a glorious world of light, 55	We bring no glittering treasure, . . . 51
Sinner, come, will you come, . . . 72	There is a living fountain, . . . 142	Welcome, thrice welcome, . . . . . 149
Soon earth's storms will all be . . 112	There is a reaper whose name is . . 81	We'll soon be at home from our . . . 99
Speak gently, it is better far, . . . 115	There is work to be done, . . . . 128	WE PART TO MEET FOREVER, . . . 181
SUFFER THEM TO COME, . . . . . 114	There was music in heaven on . . . 50	We're over on the stormy side, . . . 63
SWEETEST PRAISES, . . . . . 139	There's a beautiful home, a man- 54	We will send the blessed gospel, . . 119
	There's a home where angels dwell 98	What a friend we have in Jesus, . . 189
	THE ROCK THAT IS HIGHER TH 209	WHAT A GATHERING, . . . . . 185
	The Sabbath bells, so clear and . . 89	When forced to part from those . . 181
	The Saviour's love embracing, . . 113	When the storms of life are o'er, . 106
	The Spirit and the Bride say, come 122	WHERE ANGELS DWELL, . . . . . 98
	THE SUNSET WILL BE GLORIOUS 112	While upon the earthly journey, . . 75
	THE WONDERFUL CHILD, . . . . . 167	WHO'LL FOLLOW, . . . . . 134
THE APOSTLES' CREED, . . . . . 154	The Word of God how simple, . . . 168	Why should I wait? . . . . . 84
The beautiful river, the life-giving 143	They are coming to the Saviour, . 126	Wide unfurl the starry banner, . . . 48
THE BLEST INVITATION, . . . . . 122	Thou God of love and mercy, . . . 53	WILL YOU GO? . . . . . 54
THE CHILD OF A KING, . . . . . 186	Though our years are young and . 160	WORK, . . . . . 62, 95, 128
The crown, the crown, the starry . 107	THOU HAST THE WORDS ETERN 88	WORK FOR JESUS, . . . . . 62
THE HOLY DAY OF REST, . . . . . 129		
THE HOLY WAR, . . . . . 136		
THE HOUR OF PRAYER, . . . . . 124		









NOW READY!

# ANTHEMS AND VOLUNTARIES:

AN ADMIRABLE COLLECTION OF

ANTHEMS, CHANTS,—  
—OPENING PIECES,—  
—VOLUNTARIES, ETC.,  
FOR—  
**CHURCH SERVICES;**

EDITED BY

*J. R. SWENEY & W. J. KIRKPATRICK.*

"ANTHEMS & VOLUNTARIES" aims to meet all the necessities of Church Choirs in chorus or quartette singing. The contents are mostly original, very beautiful and effective. The typography and printing is in first-class style. Hood's new and increasingly popular musical notation is adopted. It is scarcely to be doubted that the work will soon become a leading one of its class.

PRICE.—\$10.00 per doz.: Samp. copy, by mail, \$1.00.

## HYMN BOOKS

FOR

Sunday Schools

OR

Prayer Meetings.

**The Quiver,** Music Edition, price 35 cents each; \$3.60 per doz.

"

Words Edition, price \$10.00 per 100.

**The Garner,** Music Edition, price 35 cents each; \$3.60 per doz.

"

Words Edition, price \$10.00 per 100.

**Combined,** Music Edition, price 65 cents each; \$6.60 per doz.

"

Words Edition, price \$15.00 per 100.

THE above recently published books contain the most popular hymns in present use, they are in great demand.

Specimen copy sent on receipt of price.