



Sacred Songs
— for —
Little Singers

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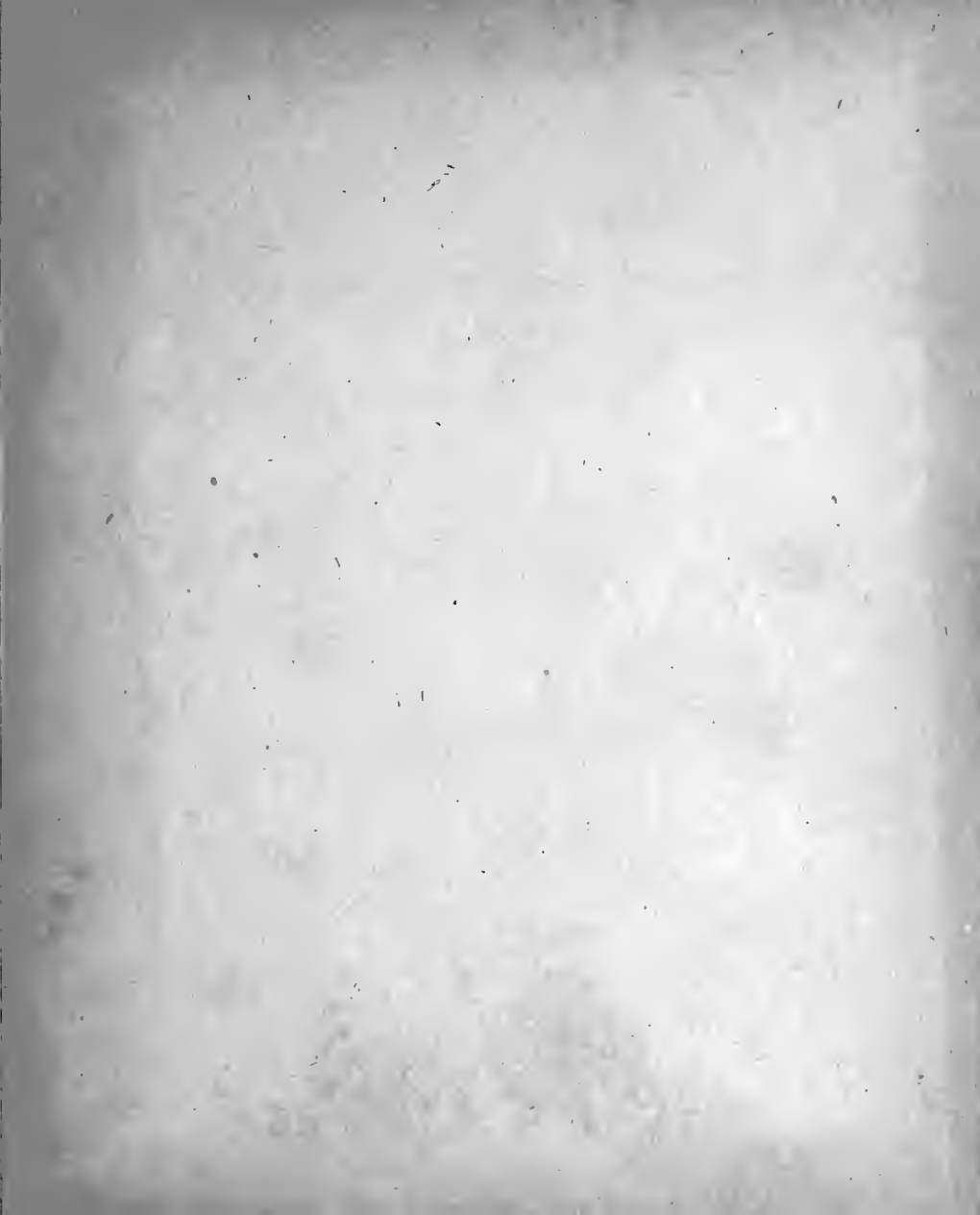
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SACRED SONGS

FOR

LITTLE SINGERS.

A COLLECTION ADAPTED

FOR PRIMARY CLASSES IN SABBATH-SCHOOLS.

EDITED BY

HELEN P. BRIGGS.

CLEVELAND, O.

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1883.

P R E F A C E.

Every teacher of the Primary class in Sabbath-schools, must have recognized the interest which the children take in the songs, and how largely Singing must enter into the exercises of the hour. Because of this love something should be given them to sing in harmony with the child's nature. Give a child a *melody*, and the little singer will soon be found to yield an appreciative sympathy with the *harmony*. In the following songs, with their accompaniments, the simplicity of a child, which is analogous to the simplicity that is in Christ, is recognized. The songs have been sung by a class of 200 little ones, and are the outgrowth of an actual want, showing itself from time to time upon different occasions. Children at home as well as at school have enjoyed the singing of the songs, and they are published in the hope that they may be of service, especially to the teacher of the Sabbath-school infant class. A piano-forte in preference to any other instrument should be used in accompaniment.

Very earnest thanks are given to the friends who have kindly assisted by granting use of hymns bearing their names; and others for suggestions which have added to the value of the work. Many of the hymns and adaptations, as well as a large part of musical arrangements, are the sole property of the author, and the work as a whole is secured by copyright.


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“ A psalm or hymn sung in soft chorus to the piano in the adjoining room he often asked for, and in reply to the question what he would like he would say, ‘ Just give me a bairn’s hymn.’ ”

—*Dr. Guthrie’s Life, Vol., II., p. 487.*



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SACRED SONGS

No. 1. Prayer.

T. B. POLLOCK.
Lento.

REINECKE.

1 Je - sus, from thy throne on high, Far a - bove the bright blue
2 Lit - tle lives may be di - vine, Lit - tle deeds of love may

sky; Look on us with lov - ing eye, Hear us, ho - ly Je - sus.
shine, Lit - tle ones be whol - ly thine, Hear us, ho - ly Je - sus.

3 Be thou with us every day,
In our work and in our play,
When we learn and when we pray,
Hear us, holy Jesus.

4 Make us brave, without a fear:
Make us happy, full of cheer;
Sure that thou art always near;
Hear us, holy Jesus.

No. 2. Dear Saviour, to Thy Little Lambs.

J. LEESON.

"That we should follow his steps."—1 Pet. 2. 21.

SCHUMANN.

mf

1 Dear Saviour, to thy lit - tle lambs A lamb-like tem - per give, And
2 As thou for-giv-est all our sins, So teach us to for - give; As

dai - ly may we learn of thee In joy and peace to live.
free - ly we re - ceive from thee, So may we free - ly give.

3 Oh, teach us to forbear, like thee,
Not answering again;
Remembering how our Saviour bore
The scoffs of wicked men.

4 Make us affectionate and kind,
Gentle, and meek, and good;
Mindful how dearly we were bought
With thy most precious blood.

No. 3. Jesus, Gentle Saviour.

JULIA A. MATTHEWS.

REV. T. R. MATTHEWS.

1 Je - sus, gen - tle Sav - iour, Hear our ear - nest prayer,

The first system of the musical score is for the first verse. It consists of three staves: a vocal melody in treble clef with a key signature of one sharp (F#) and a 4/4 time signature, and two piano accompaniment staves in treble and bass clefs. The lyrics are written below the vocal staff.

Make us lit - tle chil - dren All thy con - stant care.

The second system of the musical score is for the second verse. It follows the same three-staff format as the first system, with a vocal melody and piano accompaniment. The lyrics are written below the vocal staff.

2 We are very happy,
All the world is fair,
Seldom do we sorrow,
Seldom have a care.

3 Dear and blessed Saviour,
Hold our little hands,
Lead us in thy footsteps,
Heeding thy commands.

No. 4. Jesus, High in Glory.

CARL REINECKE.

Andante con moto.

1 Je - sus, high in glo - ry, Lend a list - 'ning ear,

dolce.

The first system of the musical score is in 2/4 time with a key signature of two flats (B-flat and E-flat). It features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a quarter rest followed by the lyrics. The piano accompaniment starts with a half note chord in the left hand and a half note chord in the right hand, marked 'dolce'.

When we bow be - fore thee, In - fant prais - es hear.

The second system continues the musical score. The vocal line has a quarter rest before the lyrics. The piano accompaniment continues with chords and moving lines in both hands.

2 We are little children,
Weak and apt to stray;
Saviour, guide and help us
In the heavenly way.

3 Save us, Lord, from sinning,
Watch us, day by day,
Help us now to love thee,
Take our sins away.

No. 5. Saviour, Bless a Little Child.

"Ye are blessed of the Lord."—Psa. 115. 15.

ARTHUR S. SULLIVAN.

♩—80.

1 Sav - iour, bless a lit - tle child, Teach my heart the

way to thee, Lov - ing Sav - iour, care for me. A - men.

2 I am young, but thou hast said,
All who will may come to thee;
Loving Saviour, care for me.

3 Let me put my trust in thee,
Teach me how and what to speak;
Loving Saviour, care for me.

4 I would never go astray,
Keep me in the heavenly way;
Loving Saviour, care for me.

No. 6. Our Father in Heaven.

Lento.

SCHUMANN.

1 Our Fa - ther in heav'n, To thy name be giv'n All
 2 May thy king - dom come, May thy will be done On

The first system of the musical score for 'Our Father in Heaven' by Robert Schumann. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Lento.'.

glo - ry and praise In glad songs that we raise.
 earth as it is By the an - gels in heav'n.

The second system of the musical score, continuing the vocal and piano parts. It includes the lyrics for the second line of the prayer.

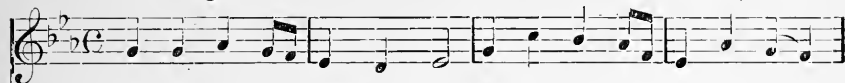
3 Oh, give us, we pray,
 The bread for each day;
 Forgive us our sins,
 As by us they're forgiven.

4 From every temptation
 Lead us afar;
 All glory and power
 Shall be thine evermore.

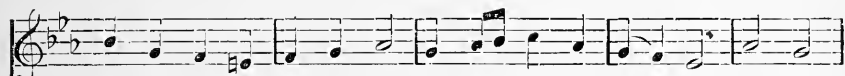
No. 7. Children's Litany.

T. B. POLLOCK. ♩—69.

S. S. WESLEY, MUS. D.



- 1 Je - sus, from thy heavenly throne, Watching o'er each lit - tle one
2 Lit - tle hearts may love thee well, Lit - tle lips thy love may tell,



- Till our life on earth is done; Hear us, ho - ly Je - sus. A - men.
Lit - tle hymns thy praises swell; Hear us, ho - ly Je - sus.



- 3 May we grow from day to day,
Glad to learn each holy way,
Ever ready to obey;
Hear us, holy Jesus.

- 4 Jesus, whom we hope to see,
Calling us in heaven to be
Happy evermore with thee;
Hear us, holy Jesus.

No. 8. Jesus, Tender Saviour.

ANON.

Andantino.

REINECKE.

1 Je - sus, ten - der Sav - iour, Thou hast died for me,

Make me ver - y lov - ing In my heart to thee

2 When the sad, sad story
Of thy grief I read,
Make me very sorry
For my sins indeed.

3 For I know thou lovest,
And dost care for me;
Make me pure to meet thee
In that happy land.

No. 9. Father, Holy Guardian.

ANON.

H. K. LEWIS.

Andante.

1 Fa - ther, ho - ly Guard - ian,
2 So that when night com - eth,

The musical score is written for voice and piano. The voice part is on a single staff with a treble clef, key signature of one sharp (F#), and a 2/4 time signature. It begins with a four-measure rest, followed by the lyrics. The piano accompaniment consists of two staves (treble and bass clefs) with a 2/4 time signature. It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

In thy ten - der love Teach us lit - tle chil - dren
And we kneel to pray, We may look in glad - ness

This block continues the musical score from the previous one. The voice part continues with the lyrics. The piano accompaniment continues with the same rhythmic pattern, providing a harmonic support for the vocal melody.

Father, Holy Guardian.—Continued.

To be like the dove. Kind and ver - y lov - ing
On a well-spent day. And may feel thy bless - ing

The musical score consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal line is simple and melodic, while the piano accompaniment is more complex, featuring arpeggiated chords and flowing sixteenth-note patterns.

To our play-mates all, In - to an - gry pas - sions
Fill each lit - tle breast. Like a soft ca - [OMIT.]

This section continues the musical score. The vocal line ends with a fermata over the final note. The piano accompaniment continues with similar arpeggiated figures. The lyrics are split across two lines, with the second line ending in "[OMIT.]" indicating that the text continues on another page.

Father, Holy Guardian.—Concluded.

First system of the musical score. It features a vocal line on a treble clef staff and a piano accompaniment on grand staves (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with the lyrics "Nev-er let us fall." followed by a repeat sign and then "[OMIT.] ress - ing, As we go to". The piano accompaniment consists of arpeggiated chords. A dynamic marking of *pp* (pianissimo) is placed above the vocal line after the first measure.

Nev-er let us fall. [OMIT.] ress - ing, As we go to

Second system of the musical score, continuing from the first. The vocal line and piano accompaniment continue. The vocal line includes the lyrics "rest, Like a soft ca - ress - ing, As we go to rest." and ends with a repeat sign. The piano accompaniment continues with arpeggiated figures. A *rall.* (rallentando) marking is placed above the vocal line towards the end of the system. The system concludes with a double bar line.

rest, Like a soft ca - ress - ing, As we go to rest.

(11)

No. 10. Jesus Christ, Our Saviour.

W. WHITING.

H. K. LEWIS.

1 Jesus Christ, our
2 Let thine an - gels

The first system of the musical score consists of three staves. The top staff is a vocal line in G major (one sharp) and 6/8 time, starting with a whole rest for four measures followed by a quarter note G, an eighth note A, and a quarter note B. The middle and bottom staves are piano accompaniment. The middle staff begins with a piano (*p*) dynamic and features a melodic line with eighth and sixteenth notes. The bottom staff provides a harmonic accompaniment with chords and moving lines.

Sav - iour, Once [†] for us a child; In thy whole be - hav - ior
guide us, Let thine arms en - fold, In thy bo - som hide us,

(12)

The second system of the musical score continues the composition. It follows the same three-staff format. The vocal line continues the melody from the first system, with lyrics aligned under the notes. The piano accompaniment continues with similar harmonic and melodic patterns. The system concludes with a double bar line and the page number (12) centered below the bottom staff.

Jesus Christ, Our Saviour.—Concluded.

Meek, o - be - dient, mild, In thy footsteps treading, We thy lambs would
Shel-tered from the cold, To thy-self us gath - er, Bless us day by

cres. dim. cres.

The first system of the musical score features a vocal melody in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The lyrics are written below the vocal line. The piano part includes dynamic markings: *cres.*, *dim.*, and *cres.*.

be— In thy footsteps tread - ing, We thy lambs would be.
day, To thy - self us gath - er,— Bless us day by day.

dim.

The second system continues the musical score. It includes the same vocal and piano parts. The piano part begins with a *dim.* marking. The system concludes with a double bar line.

No. 11. Hosanna, Loud Hosanna.

J. THRELFALL.

"Hosanna in the highest."—Matt. 21. 9.

CARL REINECKE.

Allegretto,

1 Ho - san - na, loud ho - san - na! The lit - tle chil - dren cry;
2 The Lord of men and an - gels Rode on in low - ly state;

Ho - san - na in the high - est, Glo - ry to God on high!
Nor scorned that lit - tle children Should on his bid - ding wait.

3 To Jesus, who had blessed them,
Close folded to his breast,
The children sang their praises,
The sweetest and the best.

4 Bright angels joined the chorus
Beyond the cloudless sky;
Hosanna in the highest!
Glory to God on high!

No. 12. Jesus Christ, My Lord and King.

J. E. LEESON,

H. K. LEWIS.

1 Jesus Christ, my Lord and King, Help a lit - tle one to sing; Poor as

The first system of the musical score is written in G major (one sharp) and 4/4 time. It consists of three staves: a vocal melody line, a piano accompaniment in the right hand, and a piano accompaniment in the left hand. The lyrics '1 Jesus Christ, my Lord and King, Help a lit - tle one to sing; Poor as' are written below the vocal staff.

is the praise I bring, Thou wilt smile on me.

The second system of the musical score continues the melody and accompaniment. The lyrics 'is the praise I bring, Thou wilt smile on me.' are written below the vocal staff. The system concludes with a double bar line.

2 Love shall guide me in thy way,
Teaching me from day to day;
Still, in all I do or say,
To remember thee.

3 May I fear to grieve thee, Lord;
May I love thy holy Word;
Find that it can joy afford
Holiest joy to me.

No. 13. Saviour, Blessed Saviour.

GODFREY THRING.
Allegretto.

REINECKE.

The first system of the musical score is in 2/4 time. It features a vocal line on a single treble staff and a piano accompaniment on grand staves (treble and bass). The vocal line begins with a forte (*f*) dynamic. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand. The system concludes with a *dolce* marking over the final piano notes.

1 Saviour, bless - ed Saviour, Lis - ten whilst we sing, Hearts and voices
2 All we have we of - fer, All we hope to be, Body, soul, and

The second system continues the musical piece. The vocal line includes triplet markings (indicated by a '3' over the notes). The piano accompaniment also features triplet figures in the right hand. The system ends with a fermata over the final notes of both parts.

rais - ing Prais - es to our King. Hearts and voic - es rais - ing
spir - it All we yield to thee. Bod - y, soul, and spir - it,

Saviour, Blessed Saviour.—Concluded.

First system of musical notation. It consists of three staves: a vocal line (treble clef), a piano line (treble clef), and a bass line (bass clef). The key signature has one flat (B-flat). The time signature is 6/8. The vocal line begins with a triplet of eighth notes, followed by a quarter note, then a half note. The piano and bass lines provide harmonic support with chords and moving lines. The lyrics are written below the vocal staff.

Prais - es to our King.
All we yield to thee.

Sing al - le-

Second system of musical notation, continuing from the first. It also consists of three staves: vocal, piano, and bass. The vocal line continues the melody with eighth and quarter notes. The piano and bass lines continue the accompaniment. The lyrics are written below the vocal staff.

lu - ia, Praise our King; Sing al - le - lu - ia, Praise our King.

3 Thou, for our redemption,
Cam'st on earth to die;
Then, that we might follow,
Didst go up on high.
Sing alleluia.

4 Saviour, blessed Saviour,
Listen whilst we sing;
Never weary raising
Praises to our King.
Sing alleluia.

No. 14. When Children Join in Singing.

S. P. GILL.

"They are as the angels of God."—Mark 12. 25.

CARL REINECKE.

1 When chil - dren join in sing - ing The migh - ty Sav - iour's
2 When chil - dren join in learn - ing The way that leads a-

poco ritard, a tempo.

The first system of the musical score is in 2/4 time with a key signature of one sharp (F#). It features a vocal melody on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, and a half note D5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody of eighth and quarter notes in the right hand. The tempo marking 'poco ritard, a tempo.' is placed between the vocal and piano staves.

praise, It is on earth be - gin - ning The end - less song to
bove, It is a step re - turn - ing Un - to the God of

The second system continues the musical score. The vocal melody continues with quarter notes E5, D5, C5, and B4. The piano accompaniment maintains its rhythmic pattern. The system concludes with a final chord in the piano part.

When Children Join in Singing.—Concluded.

raise. When chil - dren join in pray - ing To him who hear - eth
love. Oh, what a hap - py meet - ing Of chil - dren in the

The first system of the musical score consists of three staves. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#). The middle and bottom staves are a piano accompaniment in treble and bass clefs, respectively, featuring chords and moving lines. The lyrics are written below the top staff.

prayer, They then are Christ o - bey - ing, Who makes a child his care.
sky! For - ev - er there re - peat - ing The song of praise on high.

The second system of the musical score also consists of three staves, continuing the melody and piano accompaniment from the first system. The lyrics continue below the top staff. The word *riten.* is written below the middle staff towards the end of the system.

No. 15. Hark! Dear Children.

W. P. BALFERN.

CARL REINECKE.

1 Hark! dear children! hear the an-gels, As they sing of Je-sus' love;

Hark! the song of lit-tle children, They, too, sing Christ's praise above.

2 We can blend our infant voices
With the songs the angels raise,
For, if we believe in Jesus,
He will not despise our praise.

3 Let us, then, this day adore him,
Let his praise our time employ,
And our hearts, when evening closes,
Will have found his service joy.

No. 16. I Am Jesus' Little Lamb.

"He shall carry the lambs in his bosom."—Isa. 11. 2.

LOUISA VON HAYN.

R. FRANZ.

1 I am Je - sus lit - tle lamb, Ev - er glad at heart I

am; Je - sus loves me, Je - sus knows me, E - ven calls me by name.

2 Safely in and out I go,
Jesus loves and keeps me so;
Should I not be always glad?
None whom Christ loves are sad.

3 When I hunger Jesus feeds me,
When I thirst my Shepherd leads me
Where the waters softly flow,
Where the sweet pastures grow.

No. 17. Now Glad Voices Raising.

MRS. E. A. SEVERANCE.

J. S. EACH.

Andante con moto.

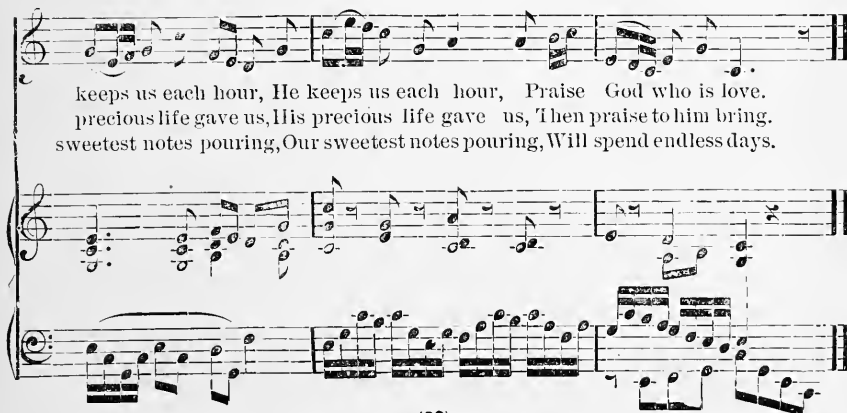
1 Now glad voices raising, Come,
2 Our thankful hearts bringing, Come,
3 All glory and blessing, Come,

let us be prais - ing, Come, let..... us be prais - ing Our
let..... us be sing - ing Come, let..... us be sing - ing To
ev - er ad - dress - ing, Come, ev - er ad - dress - ing The

Now Glad Voices Raising.—Concluded.



Fa - ther a - bove; Made first... by his pow - er, He
 Je - sus our King; He left heav'n to save us, His
 Spir - it in praise. The three blest a - dor - ing, Our



keeps us each hour, He keeps us each hour, Praise God who is love.
 precious life gave us, His precious life gave us, 'Then praise to him bring.
 sweetest notes pouring, Our sweetest notes pouring, Will spend endless days.

No. 18. Come to Me.

"I love them that love me."—Prov. 8. 17.

REINECKE.

1 Lit - tle chil - dren, love the Lord, List - en to his gra - cious
2 Lit - tle ones the Sav - iour took In his arms with kind - est
3 Let us, then, while we are young, Praise the Lord with heart and

p *dolce.*

The first system of the musical score for 'Come to Me' by Reinecke. It features a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are written below the vocal line. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part begins with a dynamic marking of *p* (piano) and a tempo/mood marking of *dolce.* (dolce).

word; Come, and you shall sure - ly find Christ, a Sav - iour, good and
look; Still the chil - dren he befriends, And his help - ing pi - ty
tongue; Sure of this, world with - out end, Je - sus is the children's

The second system of the musical score. It continues the vocal line and piano accompaniment from the first system. The lyrics continue across the vocal line. The piano accompaniment continues with the same instrumentation and style.

Come to Me.—Concluded.

kind, And he says, most ten-der-ly, "Suf-fer them to come to me."
 lends, For he says, most ten-der-ly, "Suf-fer them to come to me."
 friend, For he says, most ten-der-ly, "Suf-fer them to come to me."

calando.

The musical score consists of three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piece concludes with a double bar line.

No. 19. Good News.

KATE CAMERON.

ARR. BY A. STONE.

1 Good news for lit - tle chil - dren, Who - ev - er they may be,
 2 How - ev - er poor and need - y, How - ev - er weak and small,
 3 None are too young to love him, None are too young to know

To them the lov - ing Sav - iour Has said, "Come un - to me."
 The boundless love of Je - sus En - cir - cles one and all.
 The name of him who saves them From end - less death and woe.

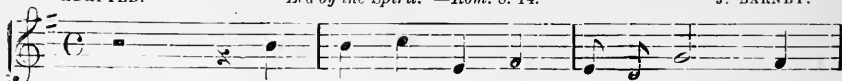
The musical score consists of two systems, each with a vocal line and piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piece concludes with a double bar line.

No. 20. Come, Holy Spirit.

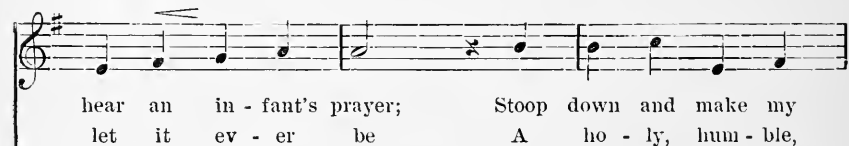
ADAPTED.

"Led by the Spirit."—Rom. 8. 14.

J. BARNBY.



1 Come, ho - ly Spir - it, to my heart, Oh,
2 Come, as the light, thy love in - part, And



hear an in - fant's prayer; Stoop down and make my
let it ev - er be A ho - ly, hum - ble,



Come, Holy Spirit.—Concluded.

rit.

heart thy home, And shed thy blessings there, And shed thy blessings there.
hap - py heart, A dwell - ing place for thee, A dwelling place for thee.

rit.

Detailed description: This is a musical score for a hymn. It features a single melodic line on a treble clef staff with a key signature of one sharp (F#). The melody is written in a simple, accessible style. The lyrics are printed below the staff, with the words 'heart thy home,' and 'hap - py heart,' on the first line, and 'And shed thy blessings there, And shed thy blessings there.' on the second line. The third line contains 'A dwell - ing place for thee, A dwelling place for thee.' The score is marked with 'rit.' (ritardando) at the beginning and end. There are also some dynamic markings like '>' (accent) and 'rit.' (ritardando) within the melody.

No. 21. Come, Children, and Learn the Story.

MRS E. A. SEVERANCE.

SCHUBERT.

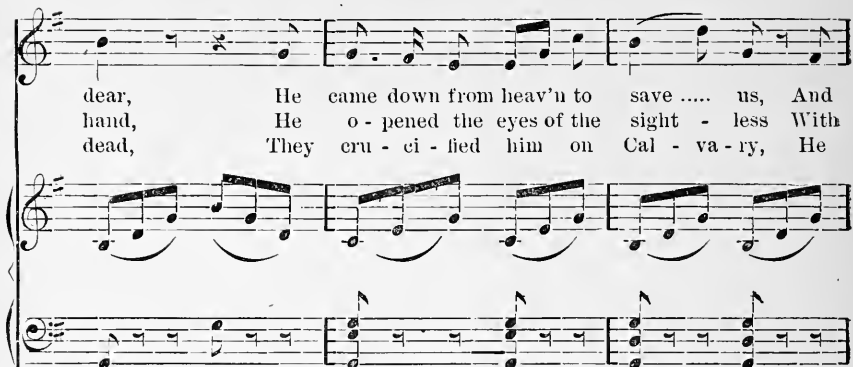
Poco animato.

1 Come, chil - dren, and learn the sto - ry Of Je - sus, the Sav - iour, so
2 He sought for the sick and suff - ring, And healed with a touch of his
3 And won - der of wonders the greatest, Though oth - ers he raised from the

(27)

Detailed description: This is a musical score for a hymn. It features a single melodic line on a treble clef staff with a key signature of one sharp (F#) and a time signature of 6/8. The melody is written in a simple, accessible style. The lyrics are printed below the staff, with the words '1 Come, chil - dren, and learn the sto - ry' on the first line, '2 He sought for the sick and suff - ring, And healed with a touch of his' on the second line, and '3 And won - der of wonders the greatest, Though oth - ers he raised from the' on the third line. The score is marked with 'Poco animato.' at the beginning. There are also some dynamic markings like '>' (accent) and 'rit.' (ritardando) within the melody.

Come, Children, and Learn the Story.—Concluded.



dear, He came down from heav'n to save us, And
 hand, He o - pened the eyes of the sight - less With
 dead, They cru - ci - fied him on Cal - va - ry, He



suffered and died for us here, And suffered and died for us here.
 on - ly a word of command, With on - ly a word of command.
 gave up his life in our stead, He gave up his life in our stead.

4 He lay in the tomb of Joseph,
 And round it the soldiers kept guard;
 But trembling they fled, sore affrighted,
 They saw not the glorified Lord.

5 The grave could not keep our Saviour,
 He rose, he ascended on high;
 He lives, and whoever will trust him
 Shall rise, when he calls, to the sky.

No. 22. Jesus, When He Left the Sky.

M. RUMSEY.

HAYDN.



1 Je - sus, when he left the sky, And for sin - ners came to die, In
2 Mothers then the Saviour sought, In the plac - es where he taught, And



his mer - cy passed not by Lit - tle ones like me.
to him their children brought Lit - tle ones like me.

3 Did the Saviour say them nay?
No; he kindly bid them stay,
Suffered none to turn away;
Little ones like me.

4 Children, then, should love him now,
'Twas for them his life he gave;
Pray to him, and praise him, too,
Little ones like me.

No. 23. His Little Child.

REV. R. H. SMITH.

HENRY KING LEWIS.

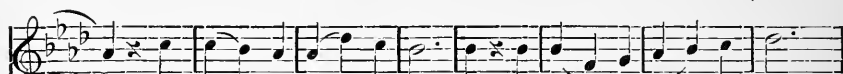
Affettuoso.



1 I am a lit - tle child,.....

2 And I will go to him,.....

3 And I will stay with him,.....



..... And Je - sus cares for me, .. For e - ven me he wants ...

..... And I will let him see, ... How glad I am to come, ...

..... For Je - sus wish - es me, ... Though I grow big and old,.....



His Little Child.—Concluded.

..... His lit - tle child to be,..... His... lit-tle child,

Allegro. pp.

pp

This musical system contains a vocal line and piano accompaniment. The vocal line begins with a rest followed by the lyrics "His lit - tle child to be,.....". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. The tempo and dynamics are marked as "Allegro. pp." and "pp" respectively.

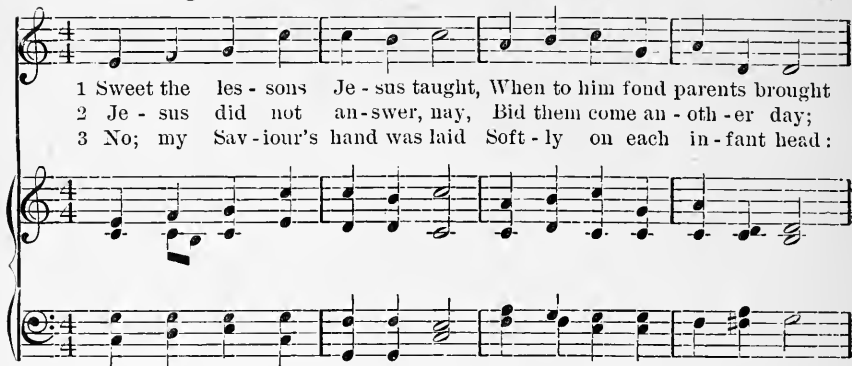
His..... lit-tle child.

a tempo.

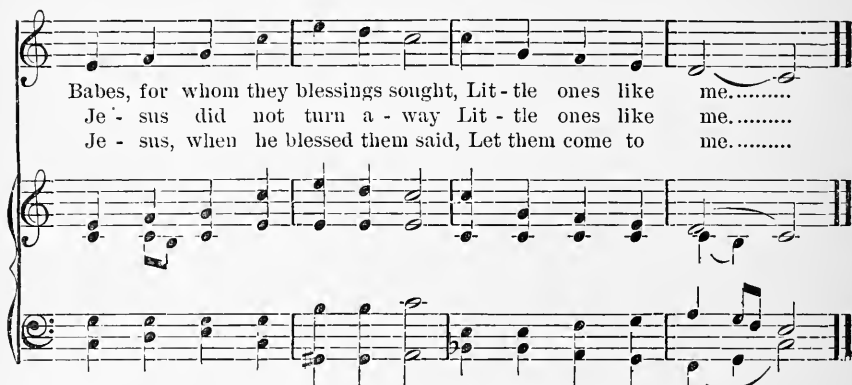
This musical system continues the vocal and piano parts. The vocal line has a rest followed by the lyrics "His..... lit-tle child.". The piano accompaniment continues with the same texture. The tempo is marked as "a tempo.".

No. 24. Sweet the Lessons Jesus Taught.

JANE E. LEESON, ♩-80. "Of such is the kingdom of God."—Matt. 10. 14. J. BAPTISTE CALKIN.



1 Sweet the les - sons Je - sus taught, When to him fond parents brought
 2 Je - sus did not an - swer, nay, Bid them come an - oth - er day;
 3 No; my Sav - iour's hand was laid Soft - ly on each in - fant head :



Babes, for whom they blessings sought, Lit - tle ones like me.....
 Je - sus did not turn a - way Lit - tle ones like me.....
 Je - sus, when he blessed them said, Let them come to me.....

4 Babes may still the blessing share,
 Lambs be his peculiar care;
 He will in his bosom bear
 Little ones like me.

5 Saviour, on my infant head
 Let thy gracious hand be laid,
 While I do as thou hast said,
 Coming unto thee.

No. 25. The Omnipresent.

H. BATEMAN.

H. K. LEWIS.

1 Al-ways by day, al-ways by night, While rest-ing, or at play, My

life is pass-ing in thy sight, Thou markest all my way.

p cres. dim. p

2 I cannot speak, but thou dost hear,
I whisper, thou dost know,
I walk, and thou art ever near,
Thou goest where I go.

3 Bless me, and keep me near to thee
In holy, loving fear,
That it may please and comfort me
To know that thou art near.

No. 26. God With Us.

H. K. LEWIS.
Andante.

"In him we live, and move, and have our being."—Acts 17. 28.

H. K. LEWIS.

1 God is near me when the light Bids me look on all things bright,
2 God is near us in the rain, Pre-cious to the wheat-en grain,
3 In the love of moth-er dear, God is with me, still more dear,

cres. *dim.*

And be-fore my wond'ring eyes, Worlds of beau-ty round me lie;
In the sun-shine God is near, Ripen-ing corn our hearts to cheer,
Him I see in Je-sus' face, Full of truth and full of grace,

f

God With Us.—Concluded.

Thine the light, it is thy touch Makes my eye to see so much.
 Nev - er ab - sent, year by year, When is not our Saviour near?
 Once, like me, a lit - tle child, On - ly al - ways meek and mild.

The musical score is written for a single melodic line on a treble clef staff. It begins with a key signature of one sharp (F#) and a common time signature (C). The first measure is marked with a piano (*p*) dynamic, and the second measure is marked with a forte (*f*) dynamic. The melody consists of eighth and quarter notes, with some rests. The piece concludes with a double bar line.

No. 27. God, The Father in Heaven.

W. HEY.

REINECKE.

Andante.

1 From the bright blue heav - ens, With the an - gels mild, God, our
 2 With a Fa - ther's kind - ness gives him dai - ly bread; Shields from

The musical score is written for a single melodic line on a treble clef staff. It begins with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked *Andante*. The melody consists of eighth and quarter notes, with some rests. The piece concludes with a double bar line.

God, the Father in Heaven.—Concluded.

lov - ing Father, looks on ev - 'ry child; Lov - ing - ly he lis - tens
ev - 'ry dan - ger ev - 'ry lit - tle head. Tell all lit - tle chil - dren

The first system of the musical score features a vocal melody in the upper staff and piano accompaniment in the lower staff. The key signature has one sharp (F#). The vocal line begins with a treble clef and a key signature of one sharp. The piano accompaniment starts with a grand staff (treble and bass clefs). The lyrics are written below the vocal staff. The piano part includes dynamic markings such as *p* and *riten.*.

to each lit - tle prayer, Watches ev - 'ry foot - step With a Father's care.
of this Fa - ther true, Who will ne'er forsake them, if his will they do.

The second system continues the musical score. It features a vocal melody in the upper staff and piano accompaniment in the lower staff. The key signature remains one sharp. The vocal line begins with a treble clef and a key signature of one sharp. The piano accompaniment starts with a grand staff (treble and bass clefs). The lyrics are written below the vocal staff. The piano part includes dynamic markings such as *p* and *riten.*.

No. 28. Dear Jesus, Thou Hast Died for Me.

MRS. E. A. SEVERANCE.

SPOHR.

Andante.

2 I often grieve thee, and do wrong
And I am sinful with my tongue;
My feet are found in evil ways,
And I am naughty in my plays.

3 Forgive my sins, and let me be
A little child who pleases thee;
I'll serve thee here till my life is past,
And dwell with thee in heaven at last.

No. 29. If I Come to Jesus.

FANNY J. CROSBY. 1867.

FR. E. FESCA. 1822.

1 If I come to Je - sus, Hap-py shall I be, Hap-py shall I be,
2 If I come to Je - sus, He will hear my prayer, He will hear my prayer,

Sempre ben tenuto.

The first system of the musical score is in 2/4 time with a key signature of one sharp (F#). It features a vocal melody in the treble clef and a piano accompaniment in the bass clef. The piano part consists of a steady eighth-note bass line. The vocal part has two staves of music corresponding to the two verses.

He is gent-ly call-ing Lit-tle ones like me, Little ones like me.
He will love me dear-ly, He my sins did bear, He my sins did bear.

The second system continues the musical score. It includes the vocal melody and piano accompaniment for the continuation of the verses. The piano part maintains the same eighth-note bass line pattern.

3 If I come to Jesus,
He will take my hand,
He will kindly lead me
To a better land.

4 There with happy children,
Robed in snowy white,
I shall see my Saviour
In that world so bright.

No. 30. It Will Always Help Me.

MISS L. T. GUILFORD.

SCHUBERT.

1 It will always help me To be kind and true,
2 Is it hard with patience Minding what I'm bid,

If I ask in ear-nest, What would Jesus do, What would Jesus do.
Help me, heavenly Father, To do as Je-sus did, To do as Jesus did.

3 When my heart is tempted
From the truth to stray,
Let me softly whisper,
What would Jesus say?

4 So my work and playing
Happy hours shall fill
Not as I would rather,
But as Jesus will.

No. 31. I Love to Hear the Story.

E. H. MILLAR.

BEETHOVEN.

1 I love to hear the sto - ry Which an - gel voic - es tell, How

The first system of music consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. It contains the melody for the first line of the song. The middle staff is a treble clef with the same key signature and time signature, containing a second melody line. The bottom staff is a bass clef with the same key signature and time signature, containing a bass line. The lyrics '1 I love to hear the sto - ry Which an - gel voic - es tell, How' are written below the first two staves.

once the King of glo - ry Came down on earth to dwell.

The second system of music also consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. It contains the melody for the second line of the song. The middle staff is a treble clef with the same key signature and time signature, containing a second melody line. The bottom staff is a bass clef with the same key signature and time signature, containing a bass line. The lyrics 'once the King of glo - ry Came down on earth to dwell.' are written below the first two staves.

2 And if I try to follow
His footsteps here below,
He never will forget me,
Because he loved me so.

4 For he has kindly promised
That I shall surely go
To sing among his angels,
Because he loved me so.

No. 32. I Love the Name of Jesus.

"Thou shalt call his name Jesus."—Matt. 1. 21.

CARL REINECKE.

Andantino.

1 I love the name of Jesus, That name the angels sing, And with their loud ho-
 2 To la - bor for my Saviour, My greatest joy shall be; I know that Jesus

The first system of the musical score is in 3/8 time, featuring a treble and bass staff. The melody is in G major. The first staff contains the vocal line with lyrics, and the second staff contains the piano accompaniment. The tempo is marked 'Andantino'.

sannas The heav'nly portals ring; I love the name of Jesus, The name the angels sing.
 loves me, Because he died for me; I love the name of Jesus, The name the angels sing.

The second system of the musical score continues the melody and accompaniment. It includes a dynamic marking of *f* (forte) above the vocal line. The tempo remains 'Andantino'.

No. 33. How Dearly God Must Love Us.

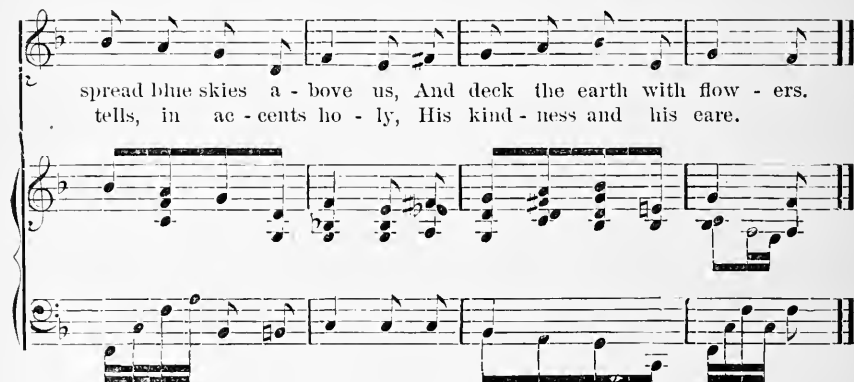
S. W. PARTRIDGE.

"Abundant in goodness."—Exod. 34. 6.

SCHUMANN.



1 How dear-ly God must love us, And this poor world of ours, To
2 There's not a weed so low - ly, Nor bird that cleaves the air, But



spread blue skies a - bove us, And deck the earth with flow - ers.
tells, in ac - cents ho - ly, His kind - ness and his care.

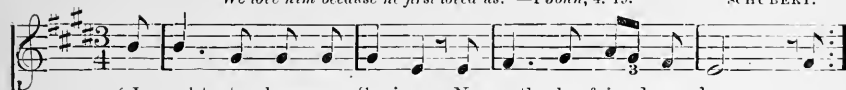
3 He bids the sun to warm us,
And light the path we tread;
He gives our needful clothing,
And sends our daily bread.

4 The Bible, too, he sends us,
That tells of Jesus' love,
Oh, may God's kindness lead us
To him who dwells above.

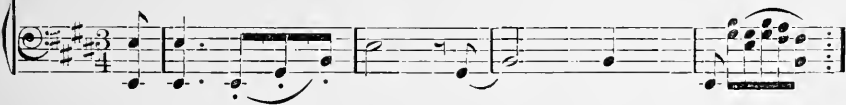
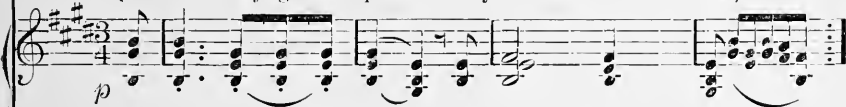
No. 34. I Ought to Love My Saviour.

"We love him because he first loved us."—1 John, 4. 19.

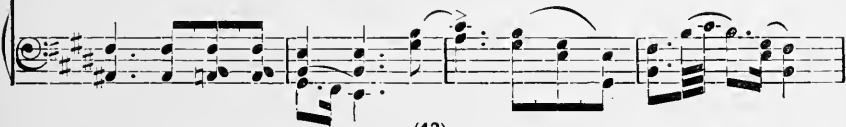
SCHUBERT.



- 1 { I ought to love my Saviour, No earth-ly friend can be
- 2 { So lov - ing, kind and faithful As he hath been to me; Be-
- 3 { It is but ver - y lit - tle For him that I can do,
- Then let me seek to serve him My earth-ly journey through; And
- And when we reach the mansion He has pre-pared for me,
- "Twill be my grateful pleasure My Saviour's face to see; And



fore my lips could ut - ter His sweet and precious name, Un-
with - out sigh or mur-mur, To do his ho - ly will, And
'mid the an - gels' mu - sic, Which then will greet my ear, How



I Ought to Love My Saviour.—Concluded.

til the pres-ent mo-ment His love hath been the same.
in my dai-ly du-ties, His wise commands ful-fill.
ea-ger-ly I'll list-en My Saviour's voice to hear.

The musical score consists of three staves. The top staff is a single melodic line in treble clef. The middle and bottom staves are a piano accompaniment in treble and bass clefs, respectively, featuring chords and moving lines.

No. 35. Guardian Angels.

SCHUMANN.

1 When children lay them down to sleep, Two an-gels come, their
2 But when they wake at dawn of day, The two bright angels

The musical score consists of three staves. The top staff is a single melodic line in treble clef. The middle and bottom staves are a piano accompaniment in treble and bass clefs, respectively, featuring chords and moving lines. The first staff begins with a piano (p) dynamic marking.

Guardian Angels.—Concluded.

watch to keep, Cov'ring them up, safe - ly and warm,
 go a - way, Resting them from their work of love, For

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in G major, 4/4 time, and contains the lyrics. The piano accompaniment is in G major, 4/4 time, and features a steady eighth-note pattern in the right hand and a more complex, flowing pattern in the left hand. The system ends with a double bar line.

Ten - der - ly shield - ing them from harm.
 God him - self keeps watch be - tween.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line contains the lyrics and ends with a double bar line. The piano accompaniment continues with the same patterns and ends with a double bar line. The system is marked with a double bar line at the end.

No. 36. I'll Hie Me Down to Yonder Bank.

FANNY J. CROSBY.

WEBER.

1 I'll hie me down to yon - der bank, A lit - tle rain-drop said,

2 I may not lin - ger, said the brook, But rip - ple on my way,

3 If lit - tle things that God has made Are use - ful in their kind,

..... And try to cheer that lonely flow'r, And cool its mossy bed; Per-

..... And help the rills and rivers all To make the o - cean spray; ... And

..... Oh! let us learn a simple truth, And bear it in our mind, ... That

haps the breeze will chide me Be - cause I am so small, But

I must haste to la - bor, Re - plied the bus - y bee, The

ev' - ry child can praise him, How - ev - er weak or small, Let

I'll Hie Me Down to Yonder Bank.—Concluded.

sure - ly I must do my part, For God has work for all.....
 Sum - mer days are long and bright, And God has work for me.....
 each, with joy, re - mem - ber this, The Lord has work for all.....

No. 37. God is Love.

HAYDN.

1 God is love, and when we read How he loved us in his
 2 God is love, he sent his Son Us to save from sin and
 3 Take, O Lord, these hearts of ours, Fill them with thy love di-

Word, Hard must be our hearts in - deed, If we do not love the Lord.
 woe; Oh, then, to the Lord a - bove. Let our youthful hearts be given.
 vine; Take our souls, with all their powers, Let them be for - ev - er thine.

No. 38. God is Ever Good.

"How great is thy goodness."—Psa. 31. 19.

HAYDN.

mf 1 See the shin - ing dew - drops On the flowers strewed,

Prov - ing, as they spar - kle, God is ev - er good.

2 Hear the mountain streamlet
In its solitude,
With its ripple saying,
God is ever good.

3 In the leafy treetops
Where no fears intrude,
Merry birds are singing,
God is ever good.

4 Bring, my heart, thy tribute,
Songs of gratitude,
While all nature utters,
God is ever good.

No. 39. Work for Jesus.

WORDS AND MUSIC BY A. H. MILES.

1 Ro - sy cheek and dim - ple, Sun - ny eyes and blue,
2 Yet, we may do some - thing Ev - 'ry pass - ing day,
3 God from heav - en sees us, And will help us try

We are young and sim - ple, Lit - tle can we do.
Where there is a tear - drop We can wipe or stay.
Here to work for Je - sus, While the min - utes fly.

4 If to work for Jesus,
We will really try,
One day he'll receive us
In his home on high.

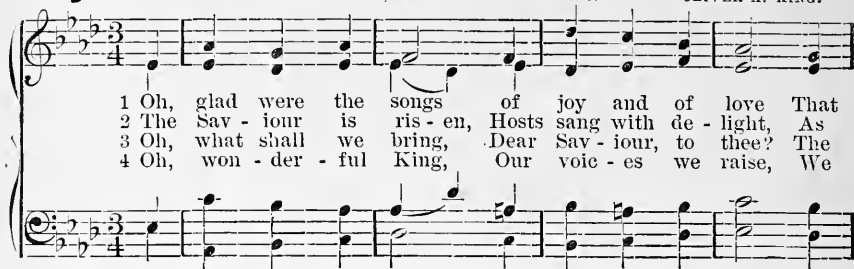
5 Then, with shining faces,
Where the angels stand,
We shall take our places
In the happy land.

No. 40. Oh, Glad Were the Songs.

♩-76.

"He is not here, but is risen."—Luke 24. 6.

OLIVER A. KING.



1 Oh, glad were the songs of joy and of love That
2 The Sav - iour is ris - en, Hosts sang with de - light, As
3 Oh, what shall we bring, Dear Sav - iour, to thee? The
4 Oh, won - der - ful King, Our voic - es we raise, We



burst from the throngs of an - gels a - bove.
forth from death's pris - on Christ came in his might.
sweet flowers of Spring, The pearls of the sea?
al - so would bring Our glad songs of praise.

No. 41. The Angels' Song.

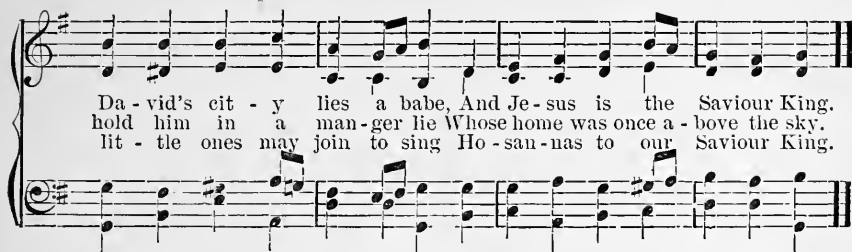
ADAPTED. ♩-72.

SCHUMANN.



1 Glo - ry to God, the an - gels said, Good tidings to the earth I bring, In
2 Glo - ry to God, and peace on earth, Let children joy at Jesus birth, Be-
3 Glo - ry to God, for love so mild, For Je - sus once became a child; We

The Angels' Song—Concluded.

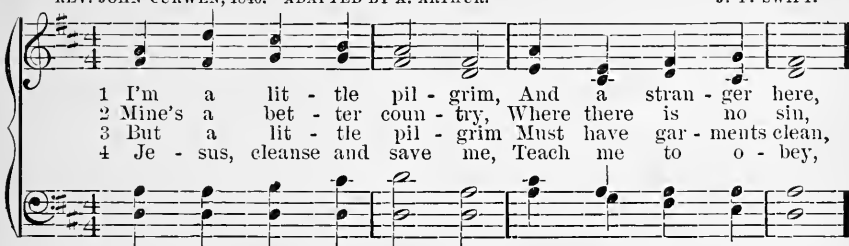


Da - vid's cit - y lies a babe, And Je - sus is the Saviour King.
 hold him in a man - ger lie Whose home was once a - bove the sky.
 lit - tle ones may join to sing Ho - san - nas to our Saviour King.


No. 42. I'm a Little Pilgrim.

REV. JOHN CURWEN, 1840. ADAPTED BY A. ARTHUR.

J. F. SWIFT.



1 I'm a lit - tle pil - grim, And a stran - ger here,
 2 Mine's a bet - ter coun - try, Where there is no sin,
 3 But a lit - tle pil - grim Must have gar - ments clean,
 4 Je - sus, cleanse and save me, Teach me to o - bey,



Though this world is pleas - ant, Sin is al - ways near.
 Where the tones of sor - row Nev - er en - ter in.
 If he'd wear the white robes, And with Christ be seen.
 Ho - ly Spir - it, guide me On my heaven - ly way.

No. 43. Little Givers.

ANON.

MENDELSSOHN.

1 Lit - tle giv - ers, come and bring Trib - ute to your heav'nly

The first system of the musical score is in 2/4 time with a key signature of one sharp (F#). It features a vocal melody on a single staff and a piano accompaniment on two staves. The piano part consists of a busy treble staff with many sixteenth and thirty-second notes, and a bass staff with a simpler line. The lyrics are written below the vocal staff.

King, For the an - gel voice-es say, Lit - tle giv - ers, give to-day.

The second system continues the musical score with the same notation and layout as the first. The lyrics continue below the vocal staff.

2 Little givers, do your part
With a glad and willing heart,
Till the youth in every land
Learn the Saviour's sweet command.

3 Many offerings, though but small,
Make a large one from you all;
Give your heart, with holy love,
Give your praise, like that above.

No. 44. We Are But Little Children.

C. F. ALEXANDER.

"For my sake,"—Matt. 5. 2.

HAYDN.

1 We are but lit - tle children weak, Not born in a - ny high estate, What

The first system of the musical score is in 2/4 time, key of B-flat major. It features a vocal melody on a treble staff and a piano accompaniment on grand staves (treble and bass). The lyrics '1 We are but lit - tle children weak, Not born in a - ny high estate, What' are written below the vocal staff.

can we do for Je - sus' sake, Who is so high, and good, and great?

The second system continues the musical score. The vocal melody and piano accompaniment are shown. The lyrics 'can we do for Je - sus' sake, Who is so high, and good, and great?' are written below the vocal staff.

2 Oh, day by day each Christian child
Has much to do for his dear sake;
With smiles of peace and looks of love,
Light in our dwellings we may make.

3 Then we may stay the angry blow,
Then we may check the hasty word,
Give gentle answers back again,
And fight a battle for our Lord.

No. 45. Consecration.

F. R. HAVERGAL.

"As a little child,"—Mark 10. 15.

SCHUBERT.

1 Take my life, and let it be Con - se-
 2 Take my feet, and let them be Swift and
 3 Take my lips, and let them be Filled with
 4 Take my love, my Lord, I pour At thy

era - ted, all to thee; Take my hands, and
 beau - ti - ful for thee; Take my voice, and
 mes - sa - ges from thee; Take my sil - ver
 feet its treas - ure store; 'Take my - self, and

Consecration.—Concluded.

let them move At the im - pulse of thy love.
 let me sing Al - ways, on - ly for my King.
 and my gold, Not a mite would I with - hold.
 I will be Ev - er, on - ly, all for thee.

sf

No. 46. Little Children, Sweetly Sing.

Andante.

REINECKE.

1 Little children, sweetly sing On this birth-day of our King, Now a joyous
 2 Hark ! a new song rends the sky, Glory be to God on high, Peace on earth, good

Little Children, Sweetly Sing.—Concluded.

rit.

anthem raise In glad notes of grateful praise, Let your joyful notes arise, Join the chorus
will to men, Christ is born in Bethlehem, Children catch the wondrous sound, Let it peal the

mf *p* *rit.*

This musical system consists of three staves. The top staff is a single melodic line in treble clef, featuring a triplet of eighth notes at the beginning and a 'rit.' (ritardando) marking at the end. The middle staff is a piano accompaniment in treble clef, with chords and moving lines, including a 'mf' (mezzo-forte) marking and a 'p' (piano) marking. The bottom staff is a piano accompaniment in bass clef, providing harmonic support with chords and moving lines.

a tempo. *poco rit.*

of the skies, For to save the sons of men Christ is born in Beth-le-hem.
earth around, For a new song rends the sky, Glo-ry be to God on high.

pp *poco a poco.* *rit.*

This musical system also consists of three staves. The top staff continues the melody in treble clef, with a triplet of eighth notes and a 'poco rit.' (poco ritardando) marking. The middle staff is the piano accompaniment in treble clef, featuring a 'pp' (pianissimo) marking and a 'poco a poco.' (poco a poco) marking. The bottom staff is the piano accompaniment in bass clef, continuing the harmonic support.

No. 47. There are Many, Many Children.

D. E. WRIGHT. 2-SS.

MENDELSSOHN.

1 There are man - y, man - y chil - dren, In this world which God has given, Who have nev - er heard of

Je - sus, Who know not the way to heav'n; Bless - ed Sav - iour, hear our prayer, Let thy

love be ev - 'ry-where, May lit - tle ones from sea to sea Learn of heav'n and come to thee.

2 There are many, many children
Without blessings we enjoy,
Who've no school, no church, no Bible,
Oh, how sad for such as they.
Blessed Saviour, &c.

3 There are many, many children,
With that number may we be,
Who obey and love the Saviour,
Who at last his face shall see.
Blessed Saviour, &c.

No. 48. From India's Sunny Clime.

♩ 66.

CHAS. STEGGALL.

mf 1 From In-dia's sun-ny clime The dark-browed children cry, Give

us the Bi - ble and the school, And save us ere we die.

2 Dear children, heed the call,
And form a noble band
To send the gifts to you so dear
To gladden every land.

3 How will the Saviour's eyes
Pleased, on such efforts gaze.
Surely, 'twere sweet to meet his smile,
And joy to spread his praise.

No. 49. Harvest Song.

ANON.

H. K. LEWIS.

mf 1 The fields are all white, and the reapers are few, We children are willing, but

Andante, mf.

what can we do To work for our Lord in his har - vest?

cres.

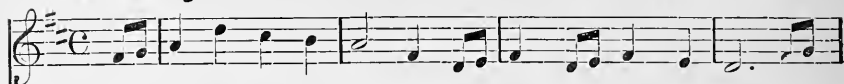
2 We'll work by our prayers, by the pennies we bring,
By small self-denials, the least little thing
May work for our Lord in his harvest.

3 Until, by and by, as the years pass at length,
We, too, may be reapers, and go forth in strength
To work for our Lord in his harvest.

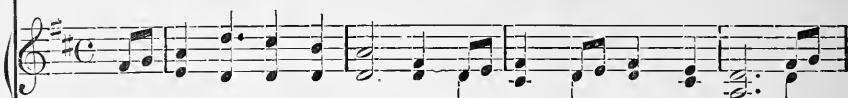
No. 50. Jerusalem the Glorious.

F. M. NEALE. 84.

BERTHOLD TOURS.



- 1 Je - ru - sa - lem the glorious, the glo - ry of the blest, Oh,
2 Be - side thy liv - ing wa - ters all plants are, great and small, The



- dear and fu - ture vis - ion, where wea - ry hearts may rest; Oh,
ce - dar of the for - est, the hys - sop of the wall; Oh,



Jerusalem, the Glorious.—Concluded.

one, oh, on - ly man - sion, oh, par - a - dise of joy, Where
sweet and bless - ed coun - try That ea - ger hearts ex - pect, Je-

pp lento.

tears are ev - er ban - ished, And smiles have no al - loy.
sus, in mer - cy, brings us To that dear land of rest.

(61)

No. 51. Little Travelers.

JAMES EDMESTON.

MENDELSSOHN.

1 Lit-tle trav'lers Zi-ward, Each one entering into rest, In the

The first system of the musical score for 'Little Travelers'. It features a vocal melody in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The key signature has one sharp (F#), and the time signature is common time (C). The lyrics '1 Lit-tle trav'lers Zi-ward, Each one entering into rest, In the' are written below the vocal line.

king - dom of your Lord, In the man - sion of the blest.

The second system of the musical score. The vocal line continues with the lyrics 'king - dom of your Lord, In the man - sion of the blest.' The piano accompaniment continues with chords and moving lines in both hands.

2 There to welcome Jesus waits
At the portal of the sky,
All of those whose little feet
E'er shall reach the heavenly seat.

3 When together met at last,
Every tear and pain gone by,
Lift your heads, ye golden gates,
Let the little trav'lers in.

No. 52. There's a Home for Little Children.

A. MIDLANE.

D. CIMAROSA.

1 There's a home for little children, Far above the bright, blue sky, Where

The first system of the musical score is in G major (one sharp) and 2/4 time. It features a vocal melody on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The piano part consists of a steady eighth-note bass line and chords in the right hand. The lyrics '1 There's a home for little children, Far above the bright, blue sky, Where' are written below the vocal staff.

Je - sus reigns in glo - ry, A home of peace and joy.

The second system continues the musical score. The vocal melody and piano accompaniment follow the same pattern. The lyrics 'Je - sus reigns in glo - ry, A home of peace and joy.' are written below the vocal staff.

2 There's a rest from every trouble,
From sin and danger free,
Where every little pilgrim
Shall rest eternally.

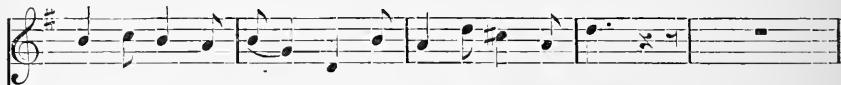
3 Oh, come, dear little children,
That all may be your own,
This home in heaven with Jesus,
'Tis found with Christ alone.

No. 53. I'm but a Youthful Pilgrim.

REINECKE.



1 I'm but a youth-ful pil - grim, My journey's just be - gun, They
2 Then, on my youth-ful jour - ney, What - ev - er I may meet, I'll



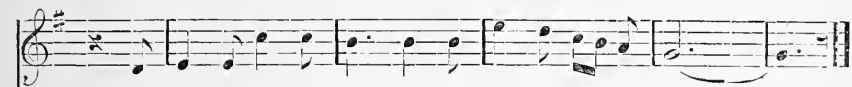
tell me I shall sorrow meet Be - fore my journey's done.
take it, joy and sor - row, And lay at Je - sus' feet.



I'm But a Youthful Pilgrim.—Concluded.



That the world is full of sor-row And suf-fer-ing they say,
He will comfort me in trou-ble, He'll wipe my tears away,



But I will fol-low Je-sus, And fol-low all the way.....
With joy I fol-low Je-sus, And fol-low all the way.....



No. 54. Every Little Step I Take.

ANON.

"I am but a little child."—1 Kings 3. 7.

LEWIS.

1 Ev-'ry lit-tle step I take Forward in my heavenly way, Ev-'ry lit-tle

ef - fort make To grow Christlike day by day.

2 Little sighs and little prayers,
Even little tears which fall,
Little hopes, and tears, and cares,
Saviour, thou dost know them all.

3 Thus my greatest joy is this,
'That my Saviour loving, mild,
Knows the children's weaknesses,
And himself was once a child.

No. 55. Bethlehem.

ANON.

REINECKE.

1 In the town of Beth-le - hem, Far a - way a - cross the sea, There was
 2 But the ox - en stood around him In a sta - ble low and dim, In the

The first system of the musical score is in 6/8 time. It features a vocal melody on a treble staff and a piano accompaniment on a grand staff (treble and bass staves). The melody consists of eighth and sixteenth notes, with some rests. The piano accompaniment uses chords and single notes, primarily in the bass register.

laid a lit - tle Ba - by on a Vir - gin Mother's knee; It was
 world he had cre - a - ted There was not a room for him, For he

The second system continues the musical score. It includes a vocal melody and piano accompaniment. The melody has a dynamic marking of *mf* (mezzo-forte) above the final measure. The piano accompaniment continues with chords and single notes. The system concludes with another *mf* marking.

Bethlehem.—Concluded.

not a state - ly pal - ace Where that lit - tle Ba - by lay, With tall
left his Fa - ther's glo - ry, And the gold - en halls a - bove, And he

The first system of the musical score consists of a vocal melody in the treble clef and a piano accompaniment in the bass clef. The vocal line features a series of eighth and sixteenth notes, while the piano accompaniment uses chords and moving lines. A double bar line with repeat dots is placed between the vocal and piano staves.

servants to at - tend him, And red guards to keep the way.
took our hu - man na - ture In the great - ness of his love.

un poco rit. *p*

The second system continues the musical composition. It includes the same vocal and piano parts. The piano accompaniment features a section marked *un poco rit.* (un poco ritardando) and a dynamic marking of *p* (piano). The system concludes with a double bar line.

No. 56. Once In Royal David's City.

MRS. CECIL FRANCIS ALEXANDER. 1867. ♩—72.

CH. GOUNOD.

1 Once in Da - vid's roy - al cit - y Stood a low - ly eat - tle

The first system of the musical score features a treble and bass staff in C major, 4/4 time. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the notes.

shed Where a moth - er laid her Ba - by In a man - ger for his

The second system continues the melody and accompaniment. The lyrics are written below the notes.

bed; Ma - ry was that moth - er mild, Je - sus Christ that lit - tle child.

The third system concludes the first part of the song. The lyrics are written below the notes.

2 And through all his wondrous childhood

He would honor and obey,
Love and watch the lowly mother
In whose gentle arms he lay.
Christian children all must be
Mild, obedient, good as he.

3 And our eyes at last shall see him
Through his own redeeming love,
For that child, so dear and gentle,
Is our Lord in heaven above;
And he leads his children on
To the place where he is gone.

No. 57. Sweet Bells Ringing.

MRS. E. A. SEVERANCE.

CARL REINECKE.

Moderato.

1 Sweet bells ring-ing, voic-es sing-ing, Christ was born to - day;
 2 On the meadows, deep in shadows, Shepherds watched of old,
 3 "List!" and hear us! Do not fear us! Tid-ings glad we bring;

mf dolce.

Hear the sto-ry, Christ of glo-ry In a man-ger lay.
 An - gels singing—good news bringing—First the sto-ry told.
 Down from heaven Christ is giv - en, Sav-iour, Lord and King

4 Go! adore him! bow before him!
 Then they went away;
 Shepherds hasting, found him resting
 On a bed of hay.

5 Gladly praising, hymns were raising
 And with joy we say,
 We will ever love this Saviour,
 Born on Christmas day.

No. 58. Christmas Song.

REINECKE.

Moerato. *f*

f

- 1 Ye shepherds, a - rise, and shout to the skies, The angels are winging their
2 Come singing gay psalms, With pipes and with shalms, And come to the manger to

f

mf

- way here with singing, Sal - va - tion is near, the Sav - iour is here.
welcome the stranger, Who, born in a stall, is Lord o - ver all.

f

- 3 As soon as this word the shepherds had heard,
They sought the appointed, the Lord the anointed,
And found in a stall the Saviour of all.
4 They knew him, the mild, the heavenly child,
And fell down before him, all meek, to adore him,
And praised him in psalms, with pipes and with shalms.

No. 59. Easter Hymn.

ADAPTED.
Andante.

MENDELSSOHN.

1 Let the chil - dren chant and sing On this Eas - ter day,

The first system of the musical score is in G major (one sharp) and 2/4 time. It consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp. The piano accompaniment begins with a grand staff (treble and bass clefs). The lyrics are written below the vocal line.

Un - to Christ, our heavenly King, Hymns of triumph and of praise.

The second system of the musical score continues the melody and accompaniment. It features the same vocal line and piano accompaniment. The lyrics are written below the vocal line.

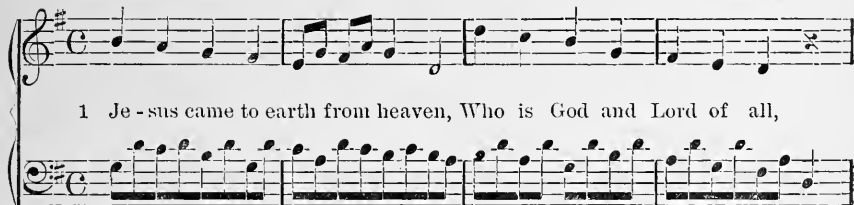
2 Risen Lord ! all praise to thee,
Christ hath burst his prison,
And from three days' sleep in death,
As the sun hath risen.

3 Hark ! angelic voices near
Bid us not to fear;
Hark ! with glad accord they cry.
Jesus lives ! no more to die.

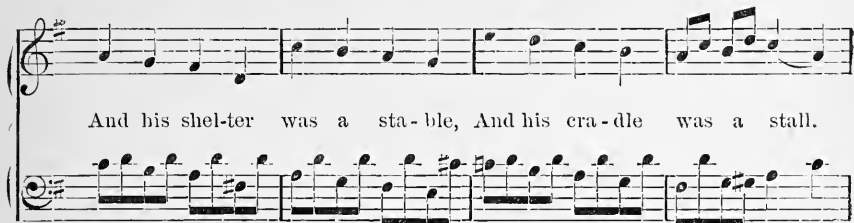
No. 60. Jesus Came to Earth.

MRS. ALEXANDER.

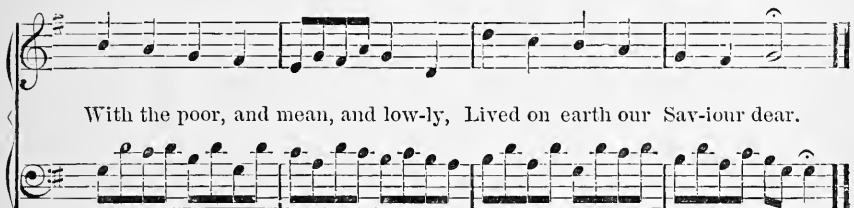
SCHUMANN.



1 Je - sus came to earth from heaven, Who is God and Lord of all,



And his shel-ter was a sta-ble, And his cra-dle was a stall.



With the poor, and mean, and low-ly, Lived on earth our Sav-iour dear.

2 And our eyes at last shall see him,
Through his own redeeming love;
For that child, so dear and gentle,
Is our Lord in heaven above.
And he leads his children on
To that place where he is gone.

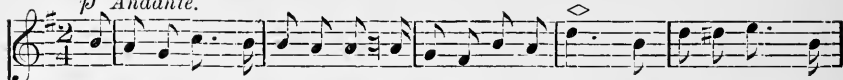
3 Not in that poor lowly stable,
With the oxen standing by,
We shall see him, but in heaven,
Sit at God's right hand on high,
When, like stars his children crowned,
All in white, shall wait around.

No. 61. The Saviour Once for Sin Was Slain.

MRS. E. A. SEVERANCE.

SCHUMANN.

p Andante.



- 1 The Saviour once for sin was slain, And laid within a tomb, And it was guarded
2 But Jesus burst the bars of death, He rose and left the dead, The angel rolled the



- by his foes, While friends felt grief and gloom.
stone away, And grief and gloom were fled.



- 3 "Go, tell the news," so Jesus said,
When Mary called him Lord;
How quick she ran! how great the joy,
When the disciples heard.

- 4 The Saviour lives, and Christ is risen,
He bids us gladly say;
Help us to own our risen Lord,
And serve him every day.

No. 62. Benediction.

HENRY KING LEWIS.

Moderato.

The first system of musical notation for 'Benediction'. It consists of a treble and bass staff in 3/4 time, with a key signature of one flat (B-flat). The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics 'The grace of our Lord Je - sus Christ, the love' are written below the treble staff.

The grace of our Lord Je - sus Christ, the love

The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics 'of God, ... Be with us all..... Now and ev - er,' are written below the treble staff. Dynamic markings include *f*, *ff*, and *ppp*.

of God, ... Be with us all..... Now and ev - er,

The third system of musical notation, concluding the piece. It continues the melody and accompaniment. The lyrics 'Now and ev - er, For - ev - er more. A - men, a - men.' are written below the treble staff. Dynamic markings include *p*, *f*, and *ff*.

Now and ev - er, For - ev - er more. A - men, a - men.

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