S.L.M. Revised and Enlarged Edition S.L.M.

of

SONG-LAND MESSENGER

COMPLETE.

A NEW SONG BOOK

For Revivals, Praise and Prayer Meetings, Singing and Sunday Schools, and Churches, and for the Home Circle.

BY

H. N. LINCOLN and A. J. SHOWALTER.

PUBLISHED BY

THE SHOWALTER-LINCOLN CO.
DALLAS, TEXAS.

THE A. J. SHOWALTER CO.
DALTON, GA.

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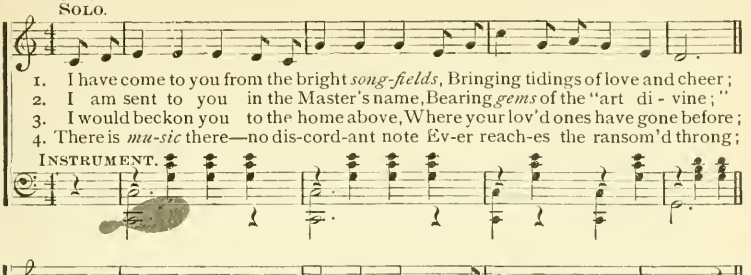
32,183

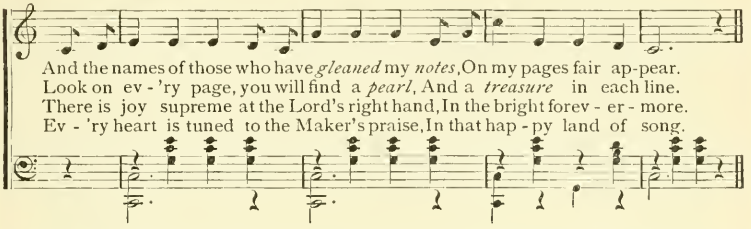
Greeting and Welcome.

H. N. L.

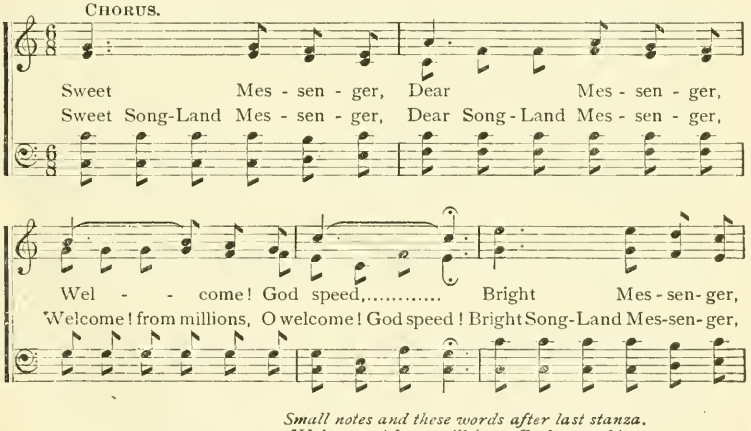
H. N. LINCOLN.

SOLO.



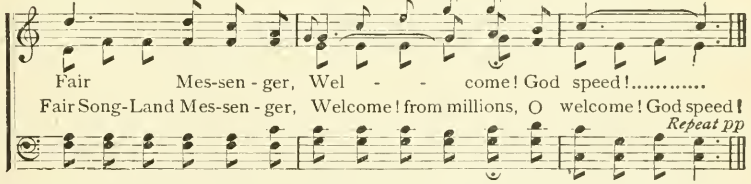


CHORUS.



Small notes and these words after last stanza.

Wel-come! from mill-ions God speed!



This song, especially the chorus, is an outgrowth of the kind WORDS OF PRAISE, GENEROUS GREETING and WARM WELCOME of "Song-Land Messenger," from its myriads of friends and admirers.

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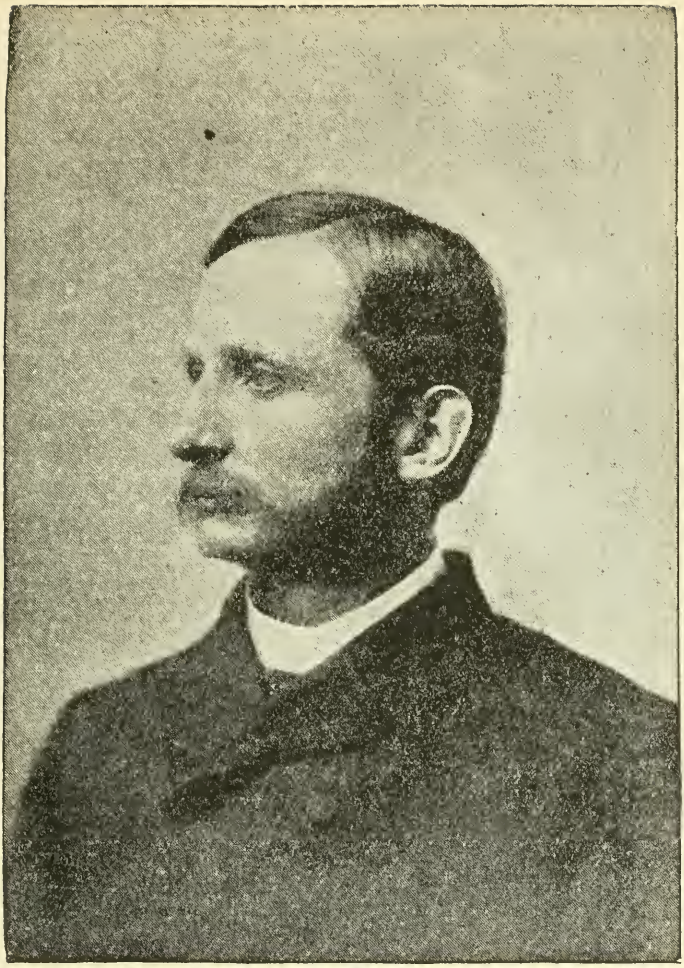
Yours Truly.

H. N. Lincoln.



A. J. Showalter.

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PREFACE.

In 1889, was published Book 1 of the "Song-Land Messenger" series. In 1890, Book 2 was issued, which combined with Book 1, was entitled "The New Song-Land Messenger." In 1892, Book 3 appeared. This was combined with Books 1 and 2 under the name of "Song-Land Messenger Complete."

Although this complete edition of the book was well received, having been adopted and used by many teachers, Sunday Schools and churches, at the suggestion of many influential friends and patrons it was thought best to still further enlarge it, and in order that this enlarged edition might be brought up to the highest possible standard of excellence the whole was thoroughly and carefully revised.

We confidently believe this enlarged and revised edition of the book can not be improved upon, containing as it does the very cream of all that is best in words and music, both new and old, and in such variety as to furnish suitable selections for every department of Christian work and worship. This being true, no further changes will be made.

Gratefully remembering the many eminent composers and hymn writers whose contributions help to make the book what it is, and thanking the generous public for the liberality with which our former efforts have been received, we send forth this "Revised and Enlarged Edition of Song-Land Messenger Complete," bespeaking for it a hearty welcome in thousands of hearts, homes, schools and churches. May the blessings of the Triune God be upon the book and all who use it.

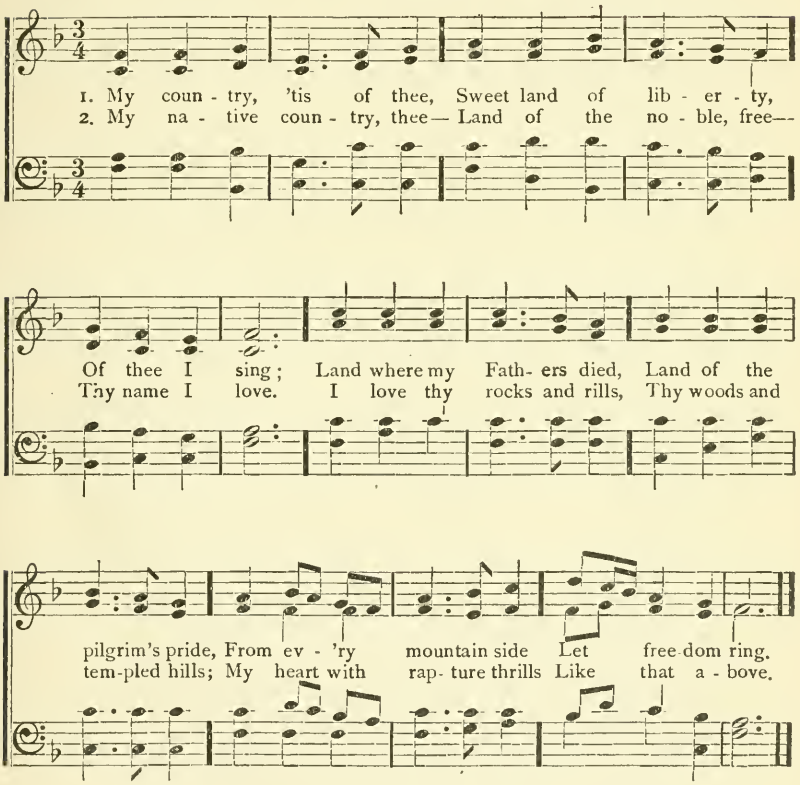
H. N. Lincoln, Dallas, Texas.

March, 1894. A. J. Showalter, Dalton, Ga.

SONG-LAND MESSENGER.

No. 1. America. 6s. & 4s.

Rev. S. F. SMITH. HANDEL.

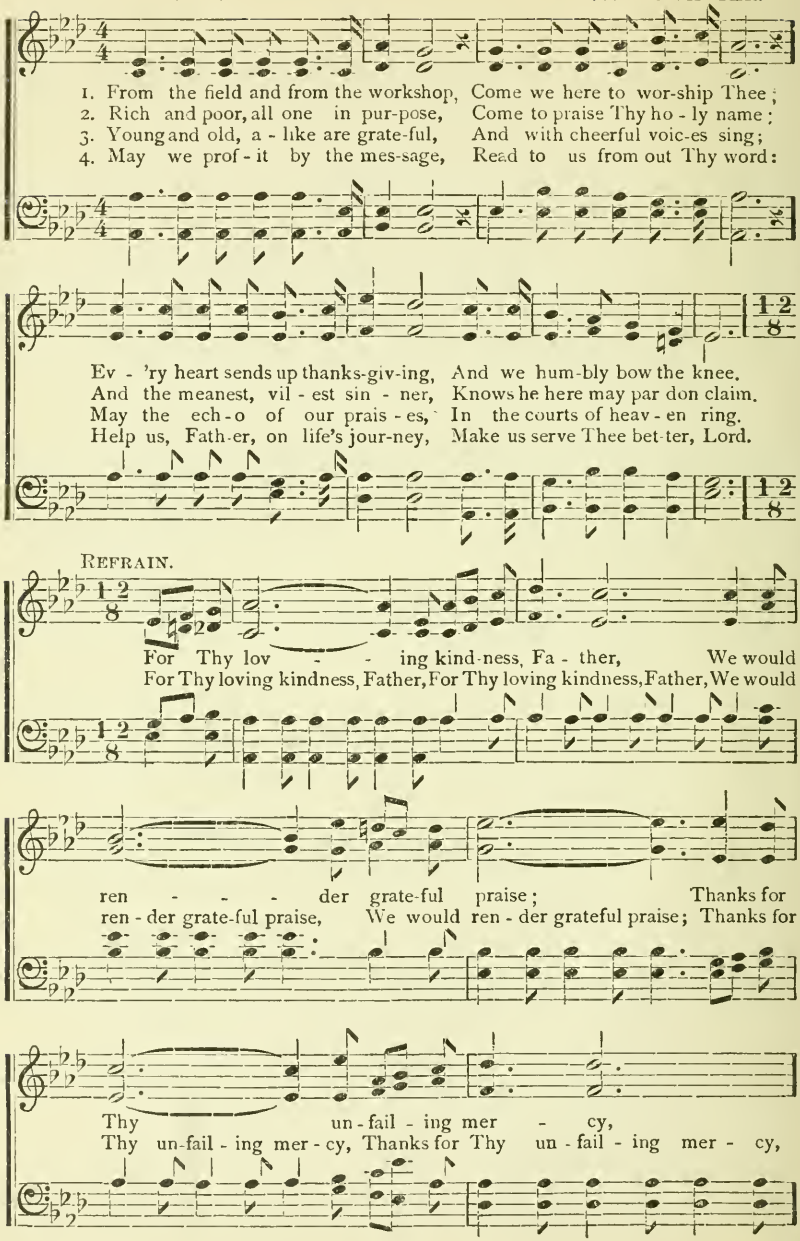


3 Let music swell the breeze,
And ring from all the trees
Sweet freedom's song;
Let mortal tongues awake;
Let all that breathe partake;
Let rocks their silence break—
The sound prolong.

4 Our fathers' 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.

No. 2. Opening Hymn.

WM. H. GARDNER. A. J. SHOWALTER.



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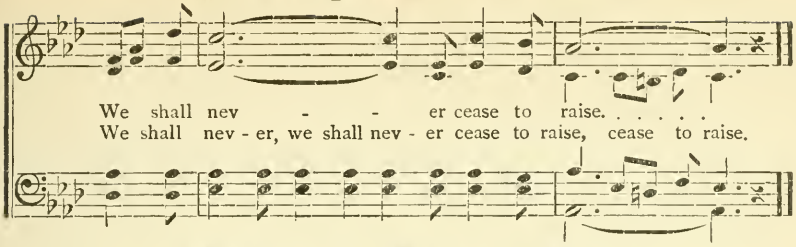
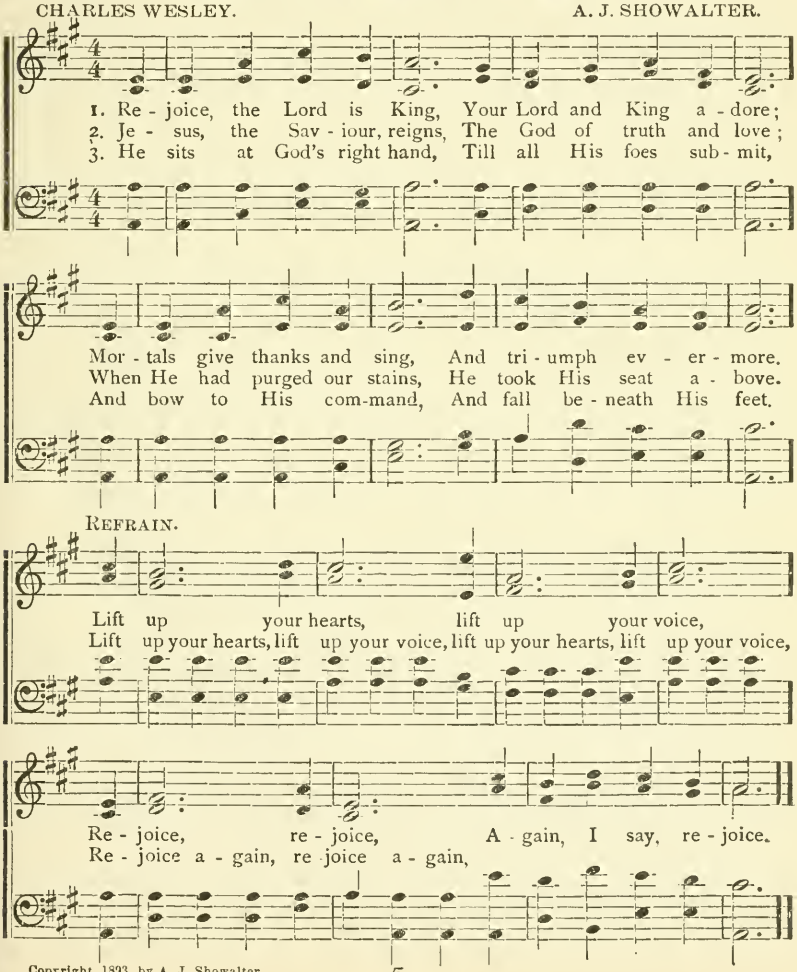


No. 3. Rejoice, the Lord is King.

CHARLES WESLEY. A. J. SHOWALTER.



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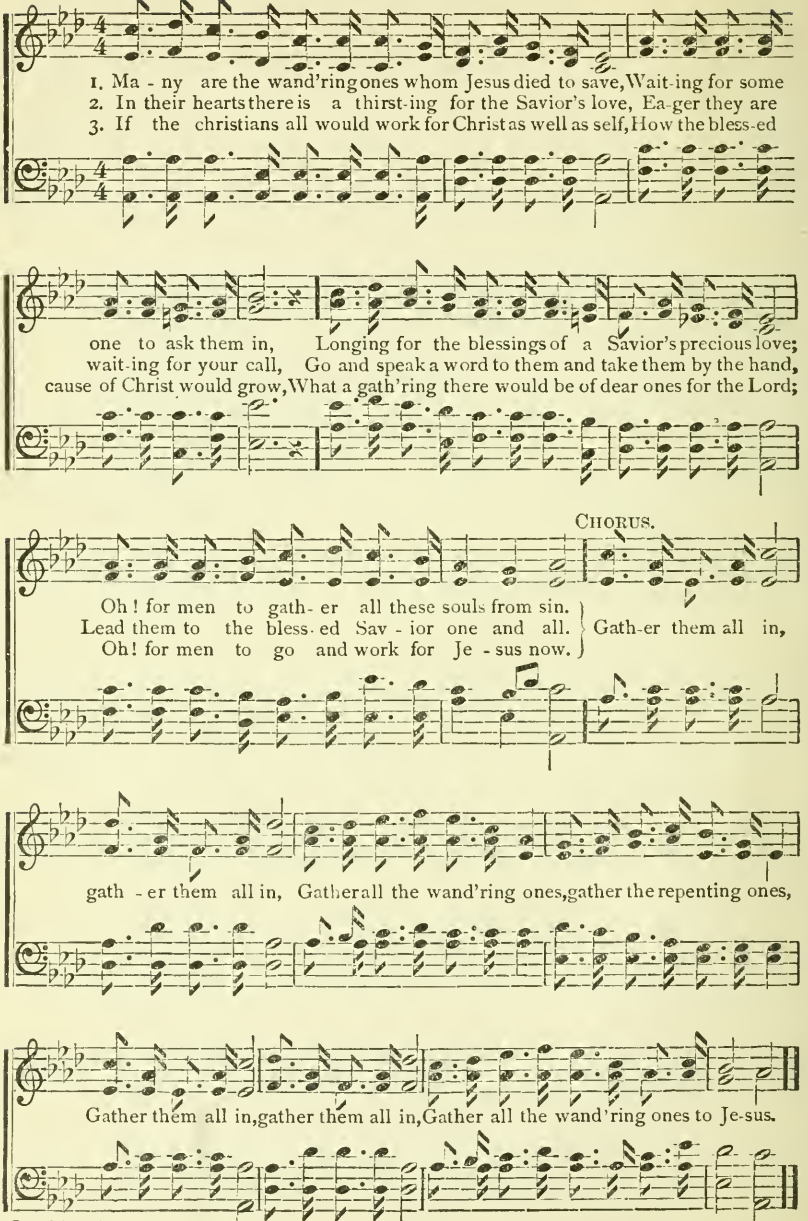
No. 4.

Gather Them In.

Words and Music by Rev. D. Y. BAGBY, Ph. D.



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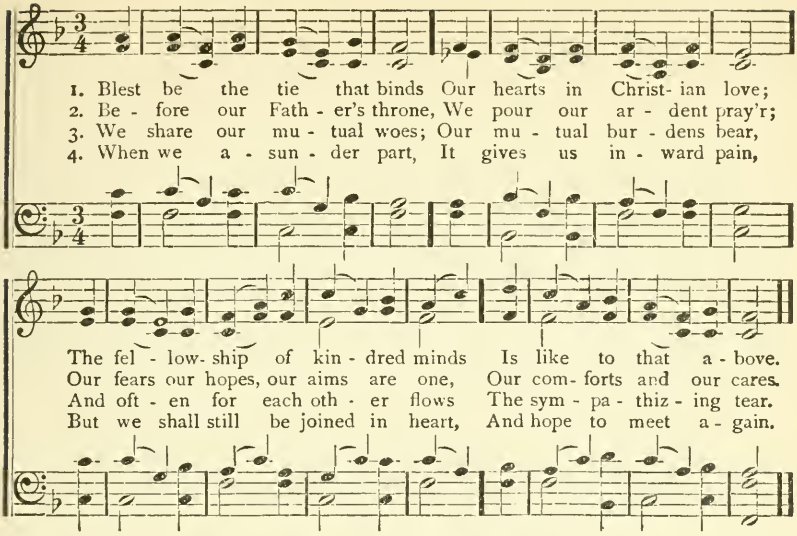
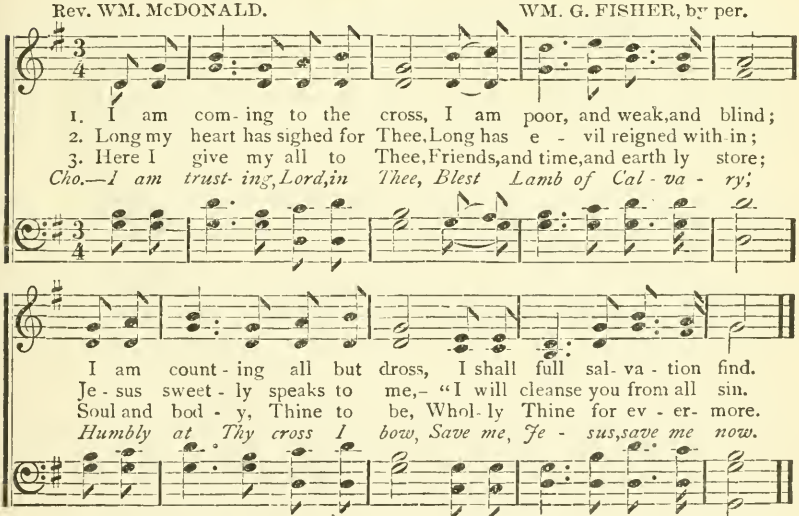
No. 5. Dennis. S. M.

Rev. JOHN FAWCETT, 1772. From H. G. NAGELI.



No. 6. I am Coming to the Cross.

Rev. WM. McDONALD. WM. G. FISHER, by per.



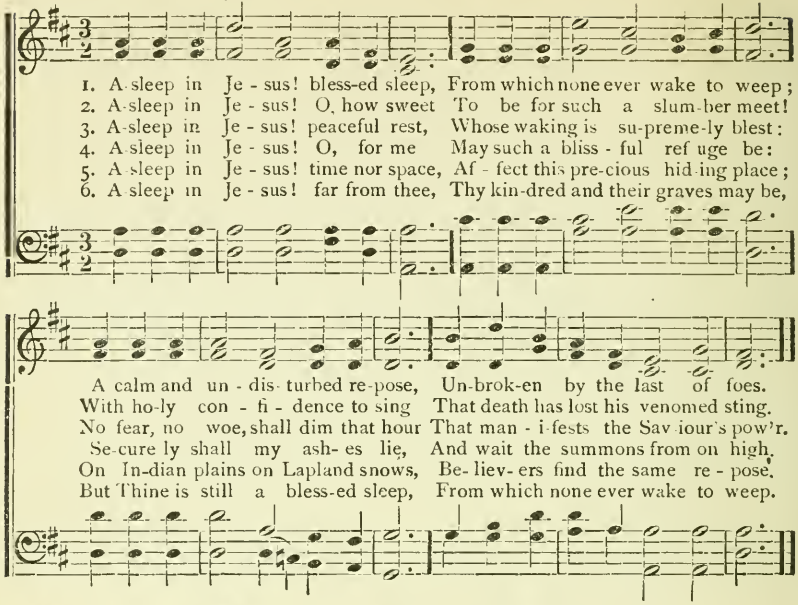
4 In Thy promises I trust,
Now I feel the blood applied;
I am prostrate in the dust,
I with Christ am crucified.—CHO.

5 Jesus comes! He fills my soul!
Perfected in Him I am;
I am every whit made whole,
Glory, glory to the Lamb.—CHO.

No. 7. Asleep in Jesus.

(REST.) L. M.

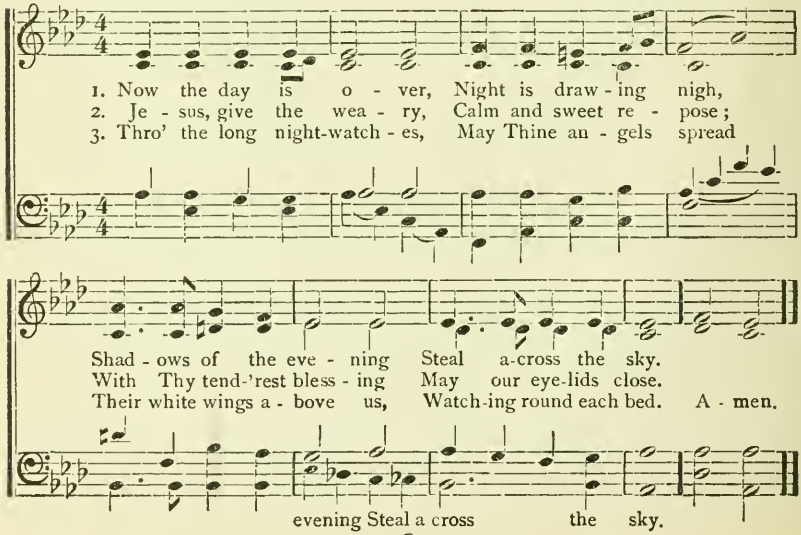
MARGARET MACKAY, 1832. W. B. BRADBURY.



No. 8. Now the Day is Over.

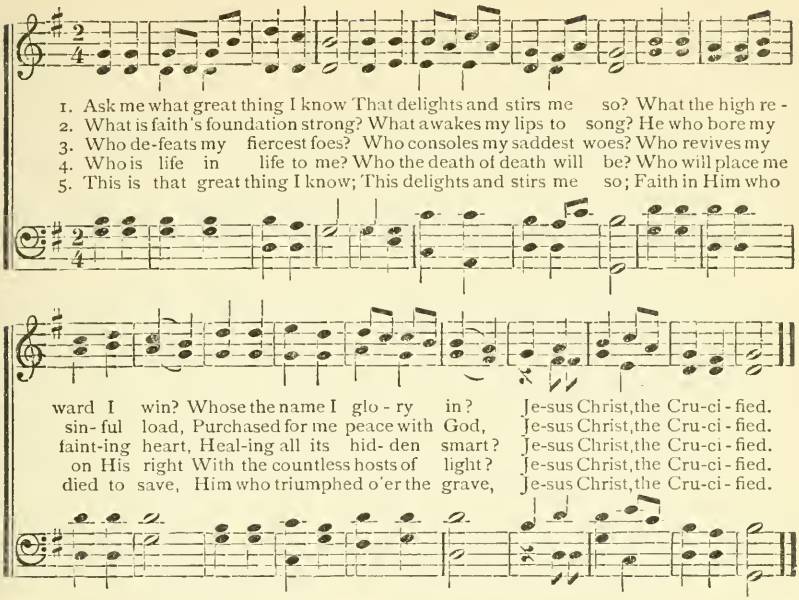
"For the shadows of the evening are stretched out."—JER. 6: 4.

SABINE BARING-GOULD. JOSEPH BARNBY.



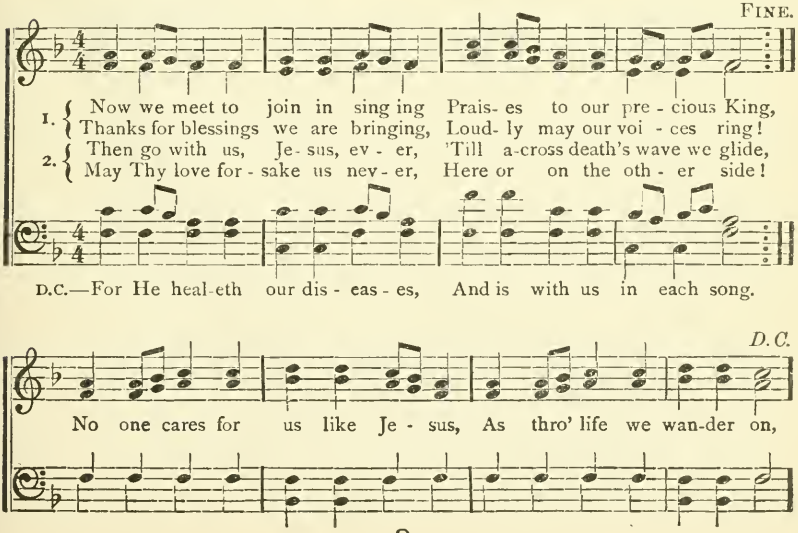
No. 9. Jesus Christ, the Crucified. Hendon.

Rev. J. S. B. MONSELL. C. H. A. MALAN.



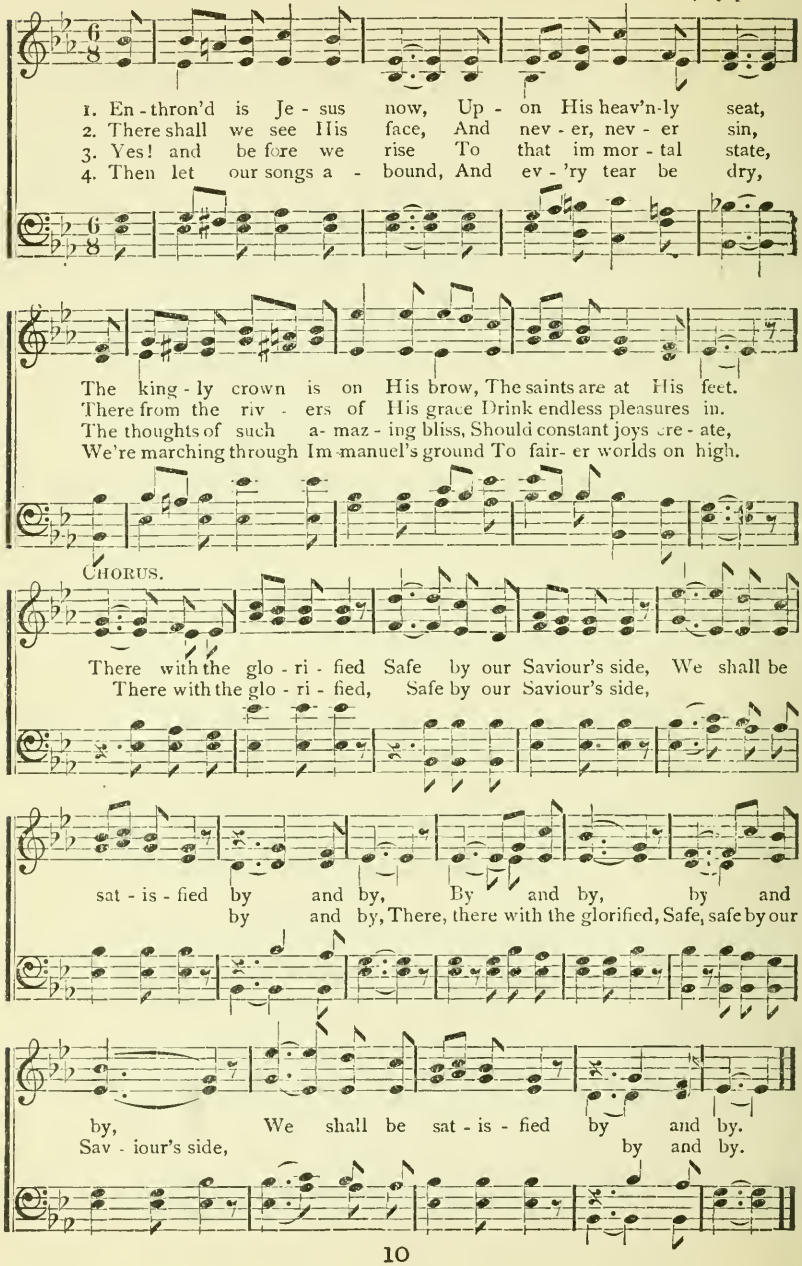
No. 10. Greenville.

JOHN McPHERSON. ROUSSEAU.



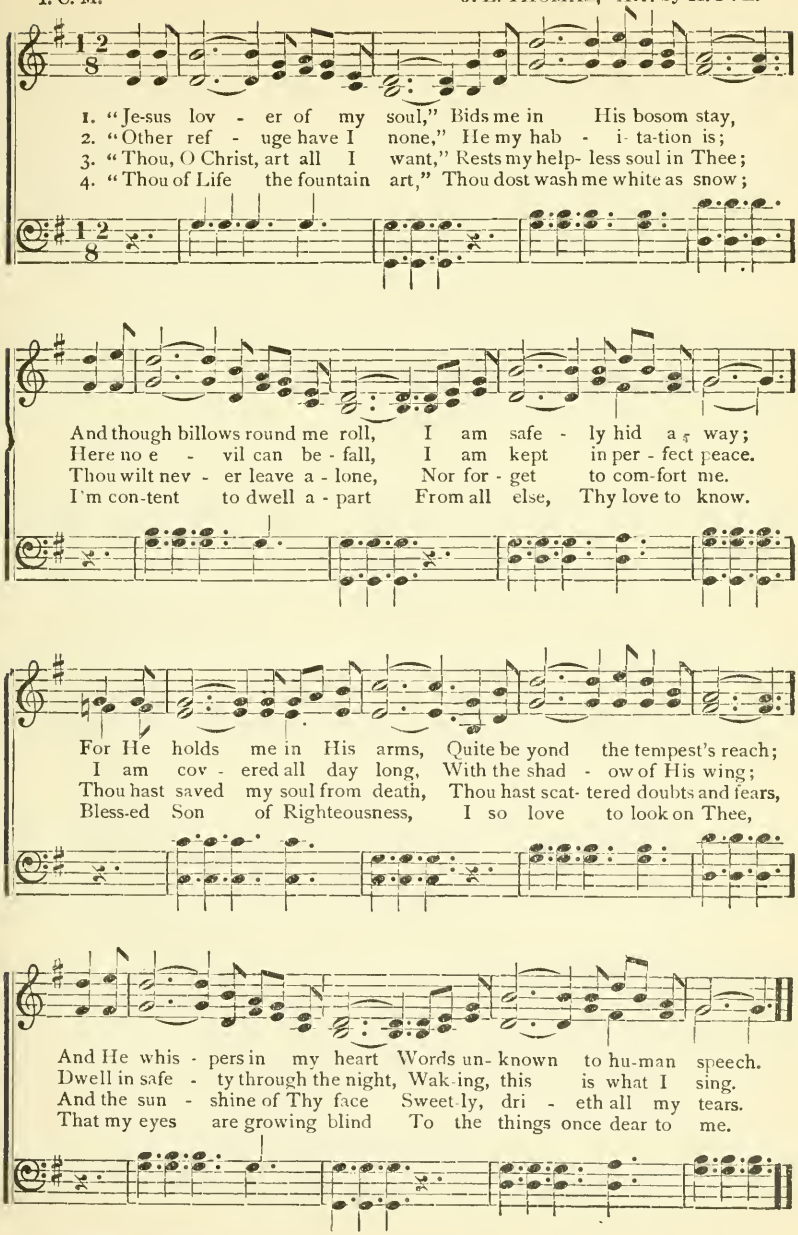
No. 11. We shall be Satisfied By and By.

T. C. O'KANE, by per.



No. 12. The new Jesus Lover of my Soul.

I. C. M. J. E. THOMAS, Arr. by H. N. L.



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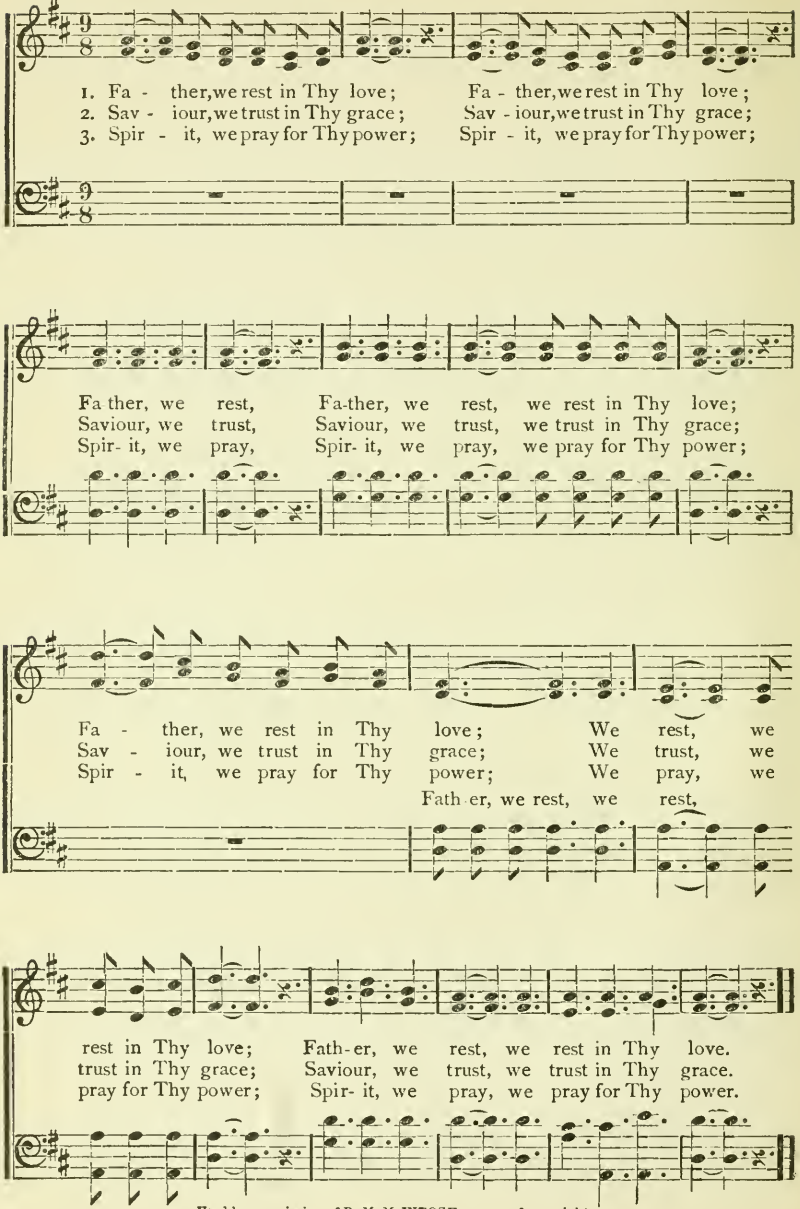
No. 13. Father, we Rest in Thy Love.

Words arr. by Rev. FELIX R. HILL. R. M. McINTOSH.



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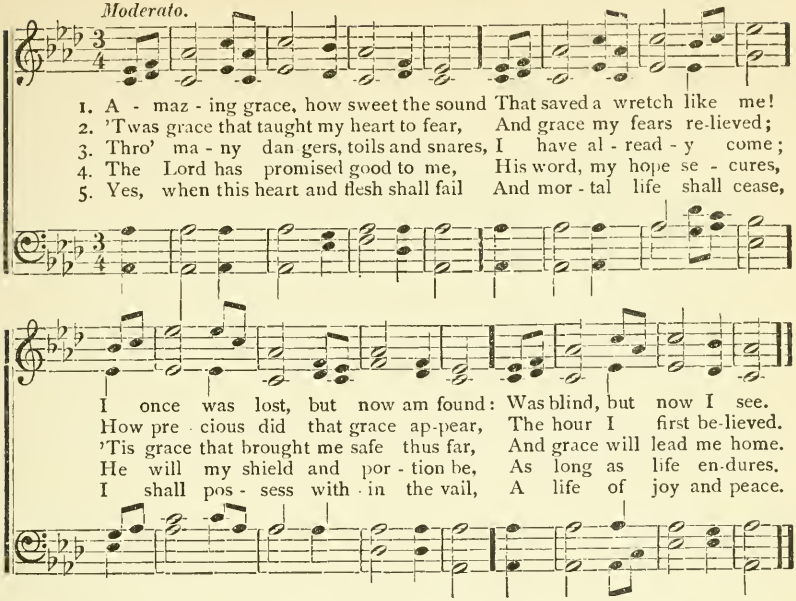
No. 14. Harmony Grove. C. M.

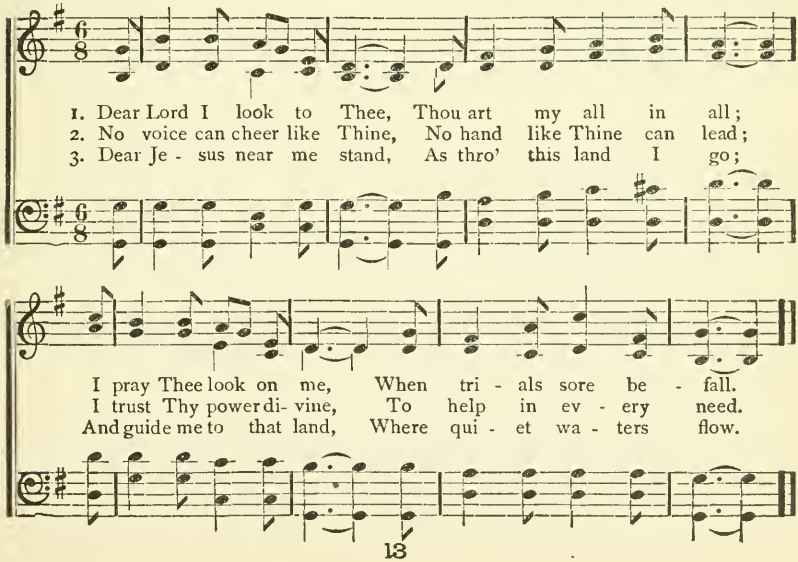
JOHN NEWTON. WM. WALKER. Arr. by H. N. L.

Moderato.



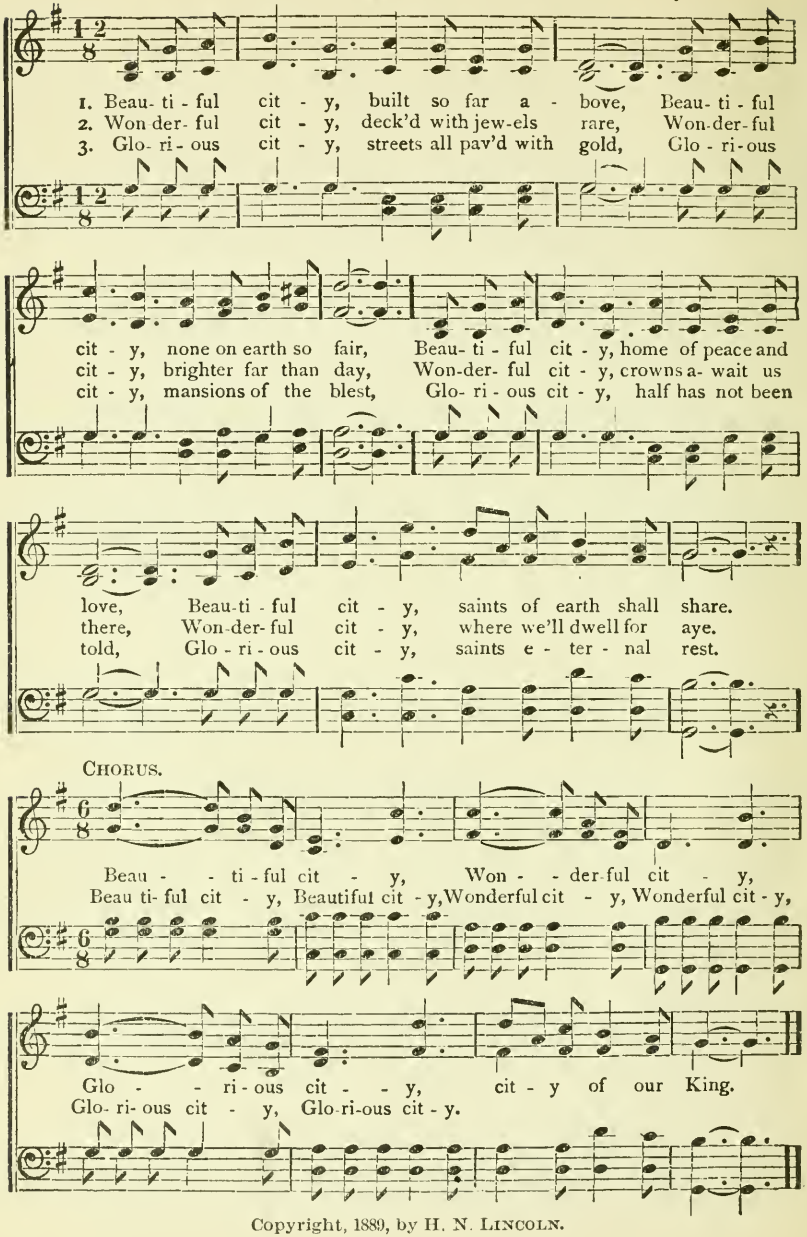
No. 15. Allison.

H. N. L. H. N. LINCOLN.



No. 16. Saints Immortal Home.

Words and Music by D. P. AIRHART. Arr. by H. N. L.



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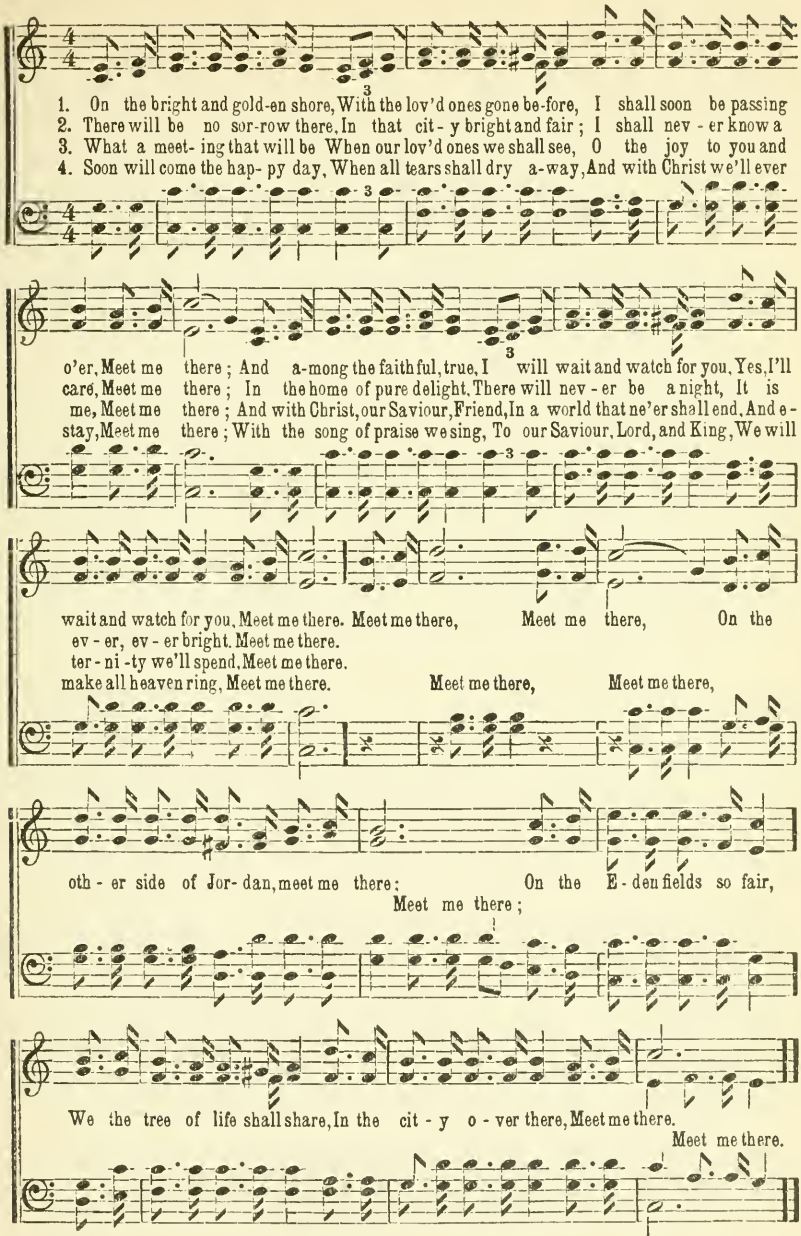
No. 17.

Meet Me There.

E. C. AVIS. A. J. SHOWALTER.



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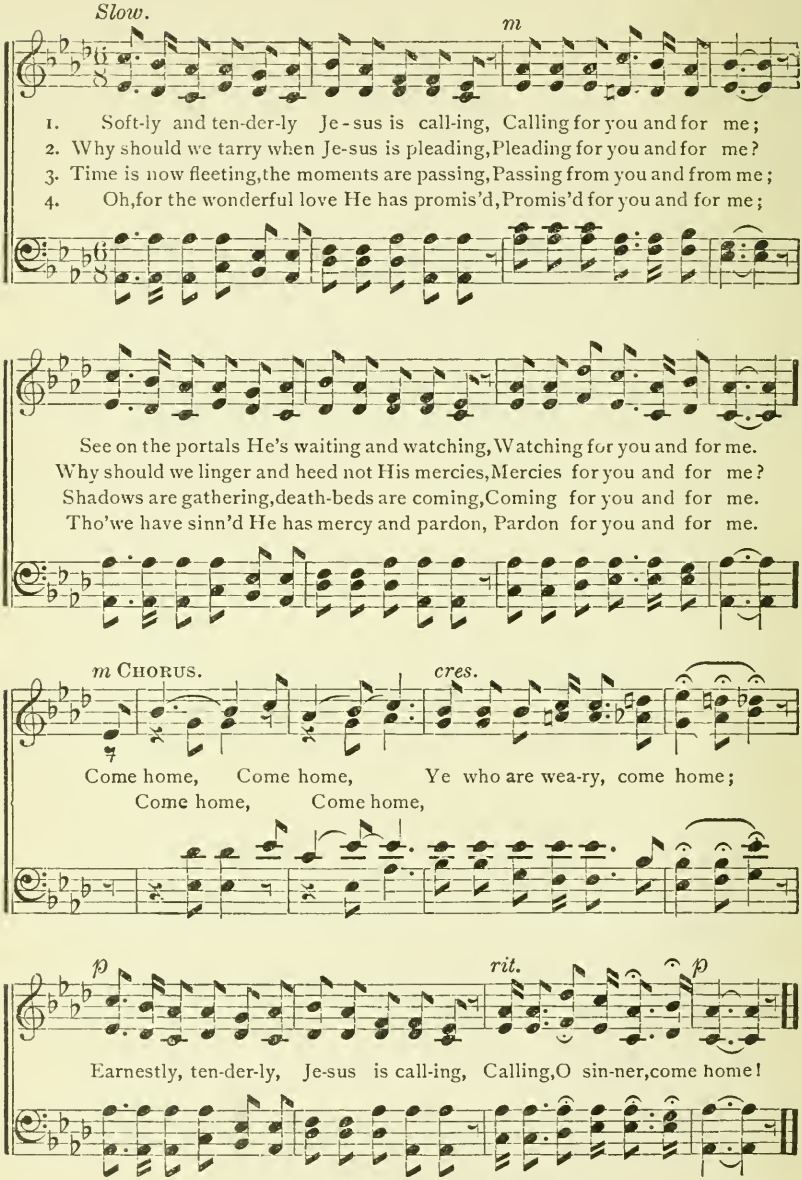
No. 18.

Softly and Tenderly.

"*Come unto me.*" — Matt. 11: 28.

W. L. T. WILL L. THOMPSON.

Slow.



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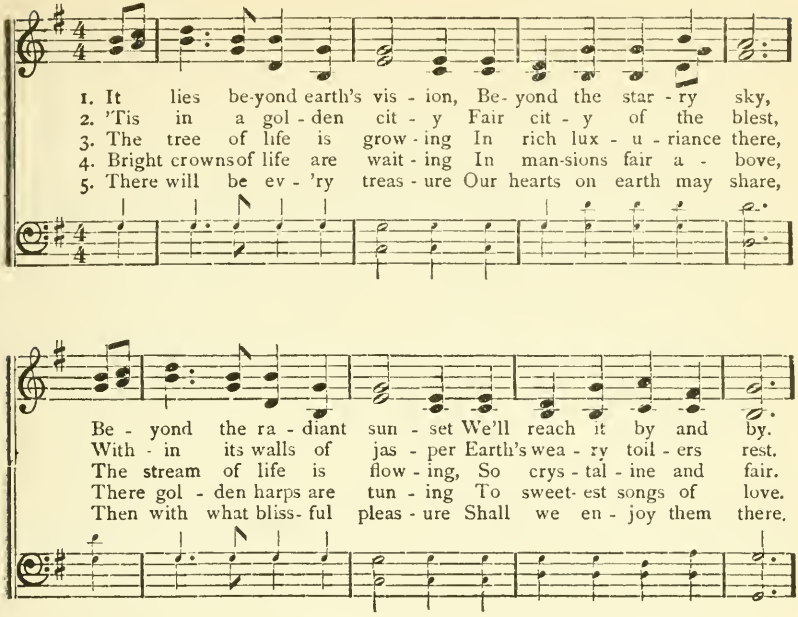
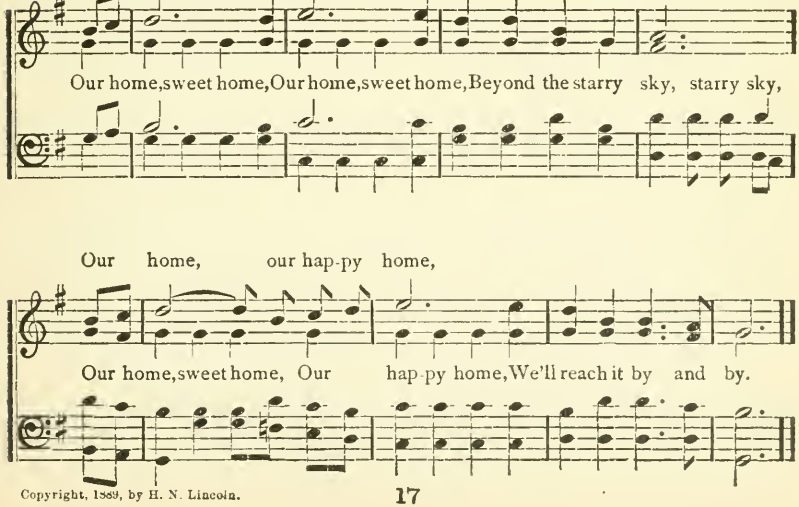
No. 19.

Our Other Home.

MILDRED MERLE in "Musical Million." CHAS. EDW. POLLOCK.

Duet ad lib.





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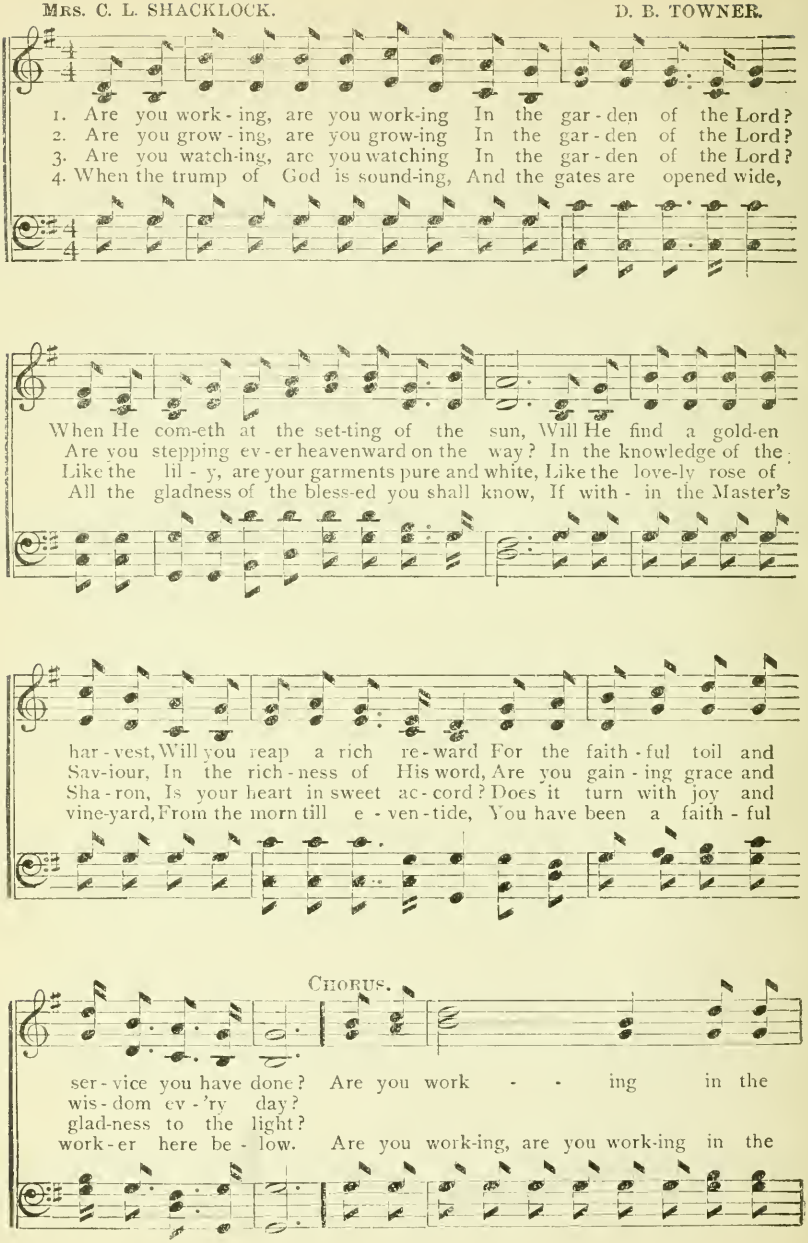
No. 20. The Garden of the Lord.

MRS. C. L. SHACKLOCK. D. B. TOWNER.



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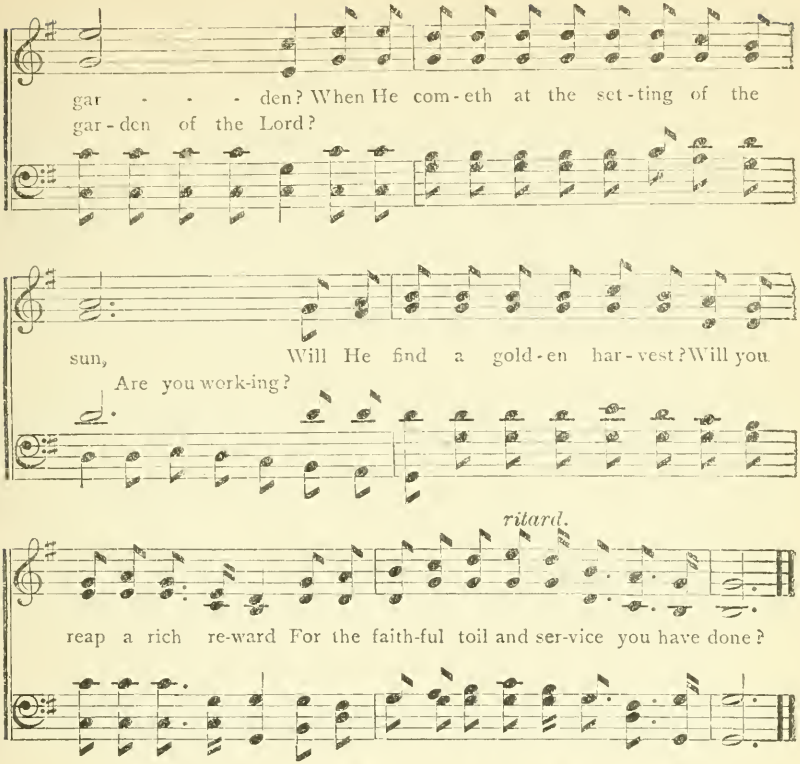
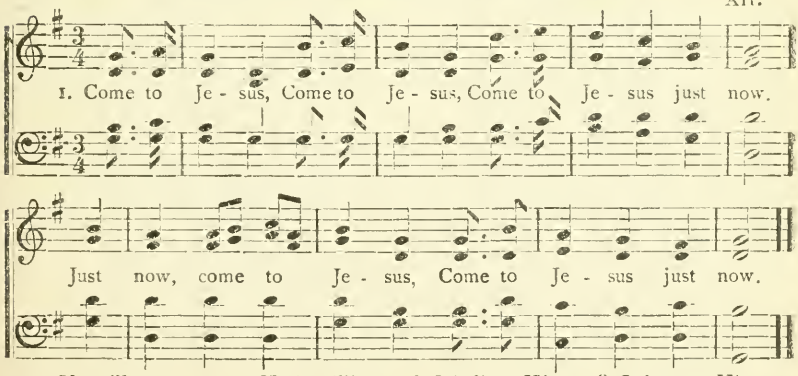
The Garden of the Lord. Concluded.



No. 21. Come to Jesus Just Now.

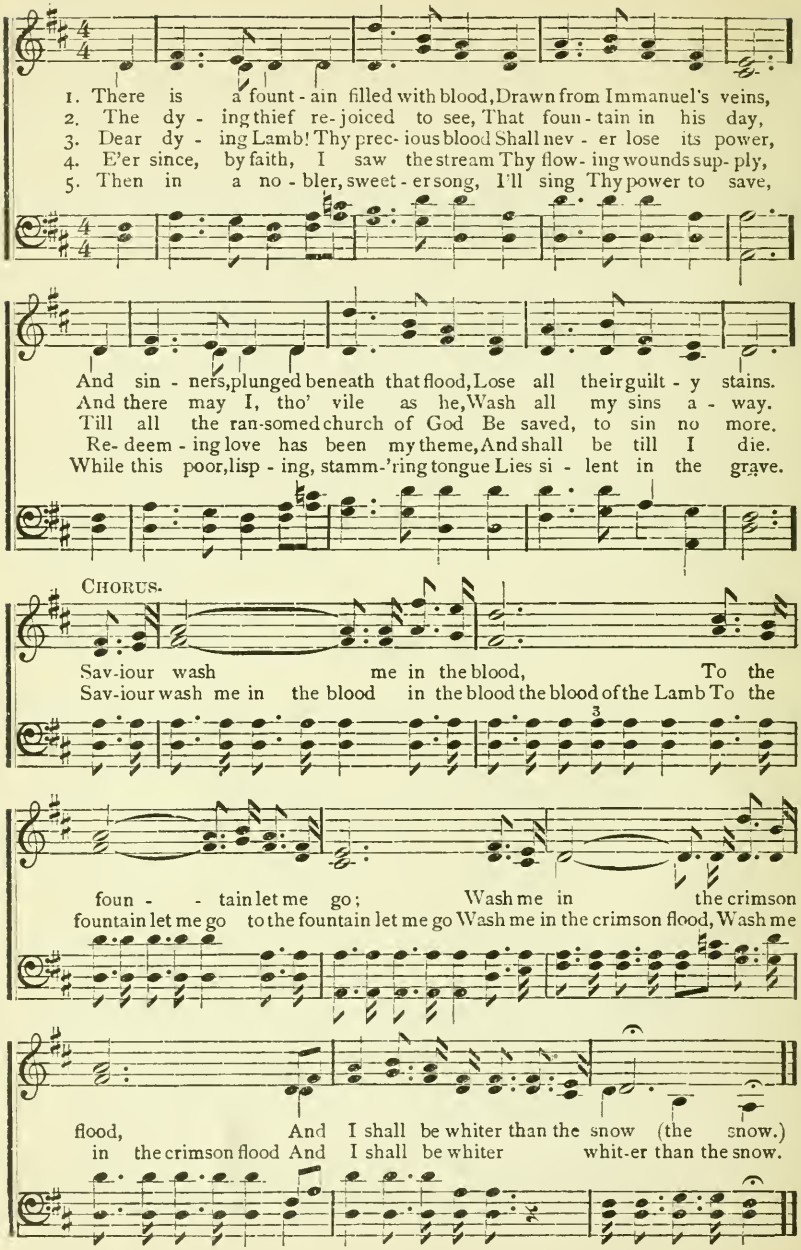


2 He will save you. 4 He is willing. 6 O believe Him. 8 Only trust Him.
3 He is able. 5 He is waiting. 7 O receive Him. 9 Hallelujah, Amen.

No. 22.

The Fountain.

COWPER. A. J. BUCHANAN.



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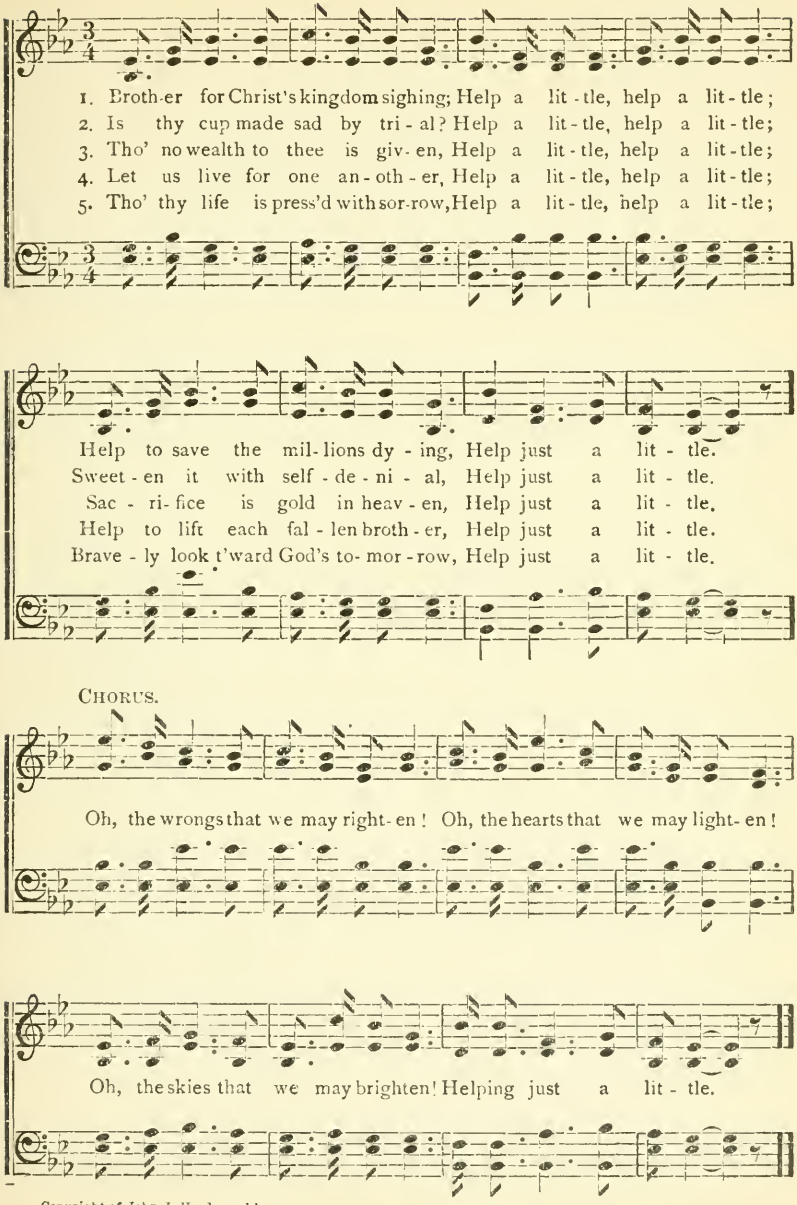
No. 23.

Help Just a Little.

Rev. W. A. SPENCER, D.D. WM. J. KIRKPATRICK.



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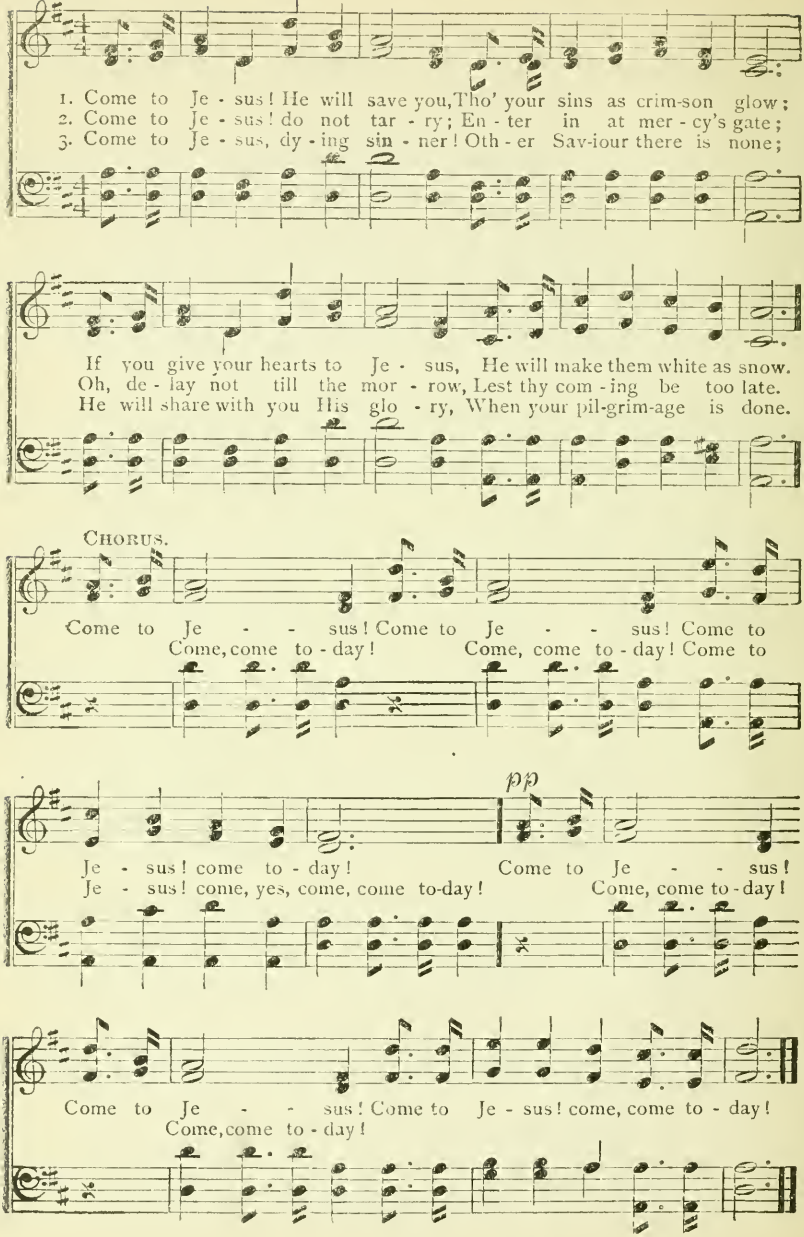
No. 24.

Come to Jesus.

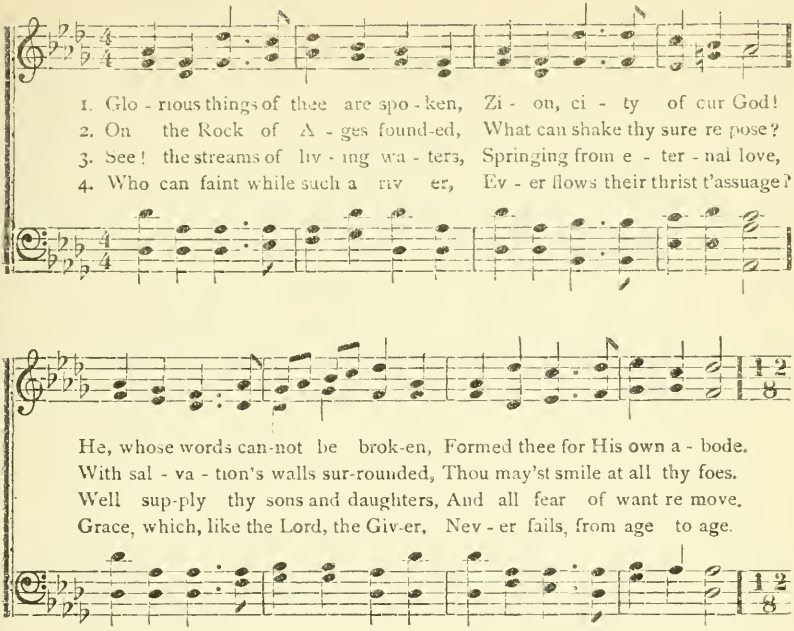
E. R. LATTA. J. H. TENNEY. By per.

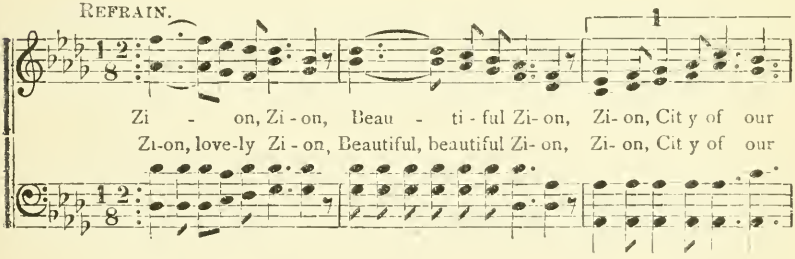


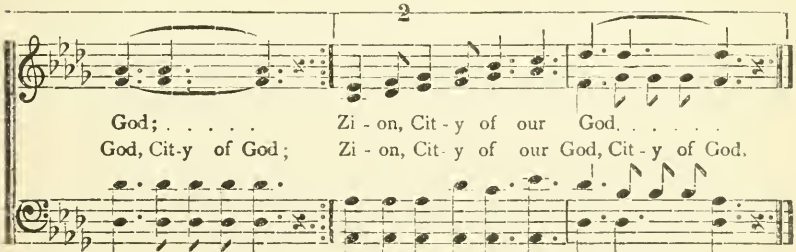
No. 25.

Beautiful Zion.

JOHN NEWTON. A. J. SHOWALTER.







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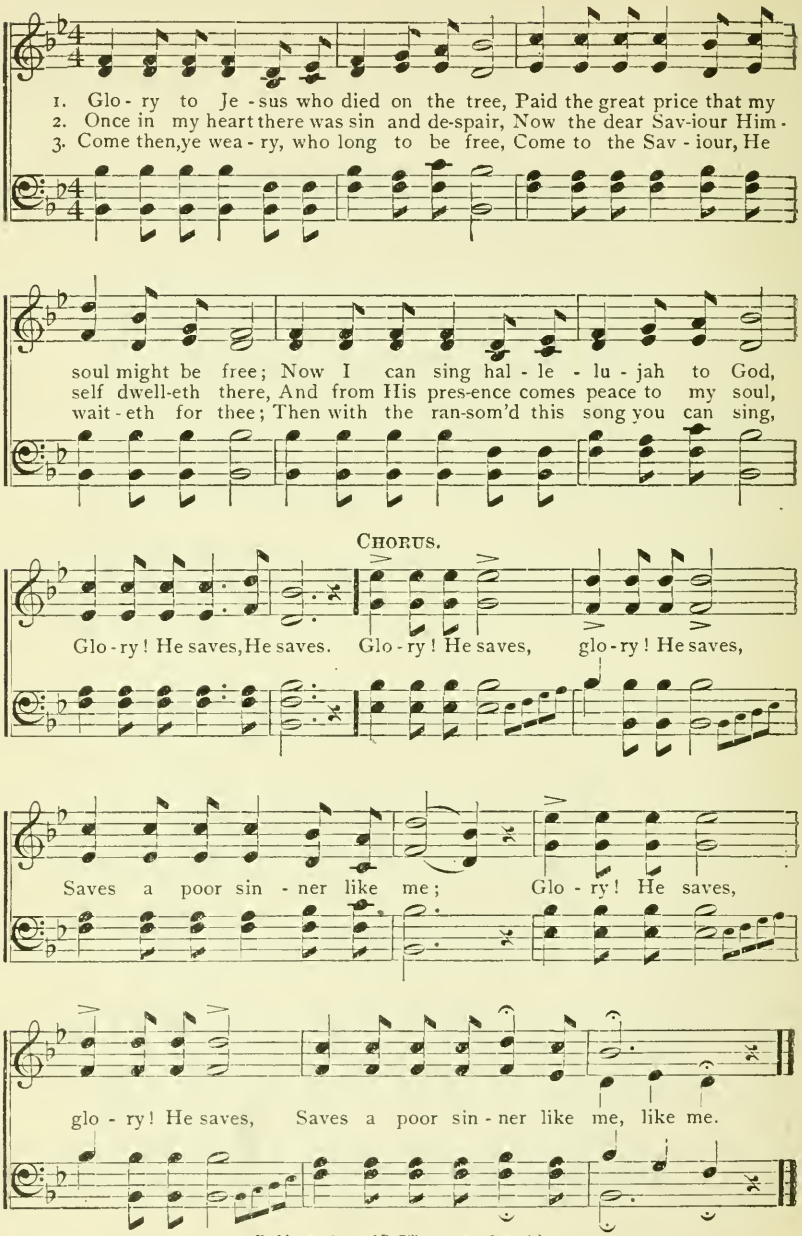
No. 26. Glory to Jesus, He Saves.

P. B. P. BILHORN.



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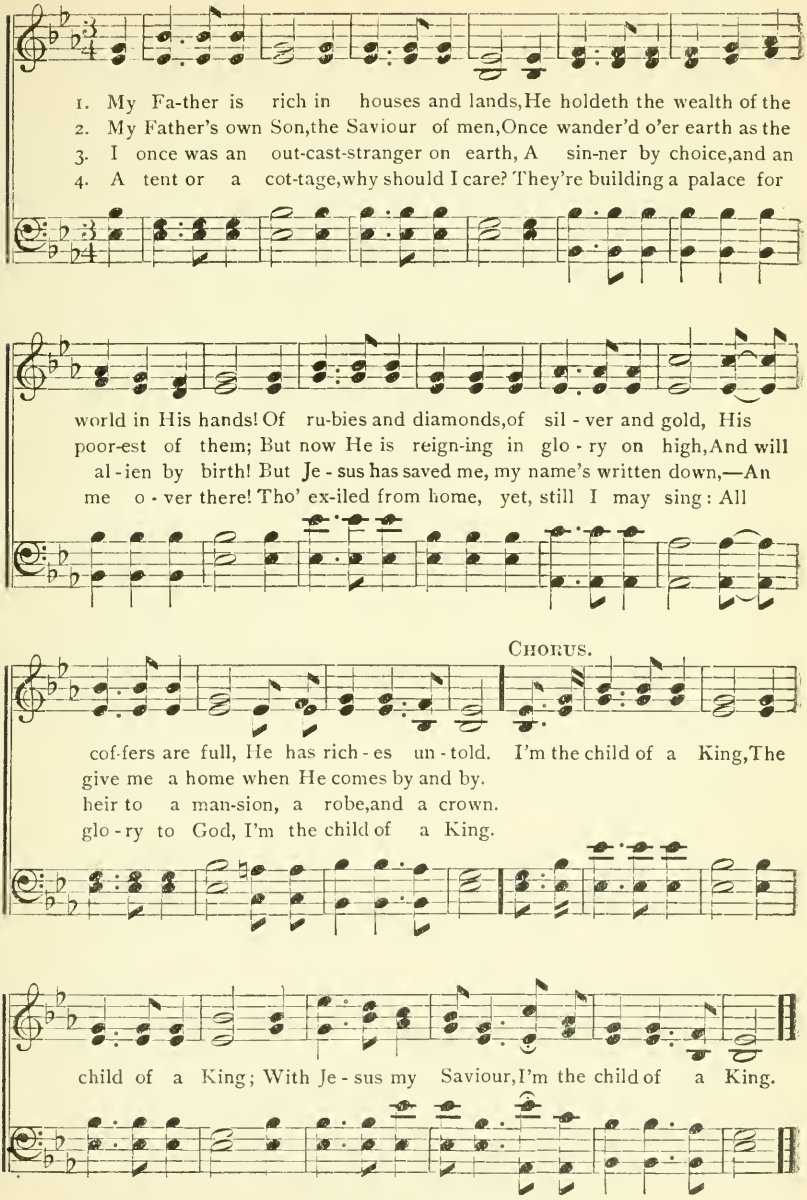
No. 27. The Child of a King.

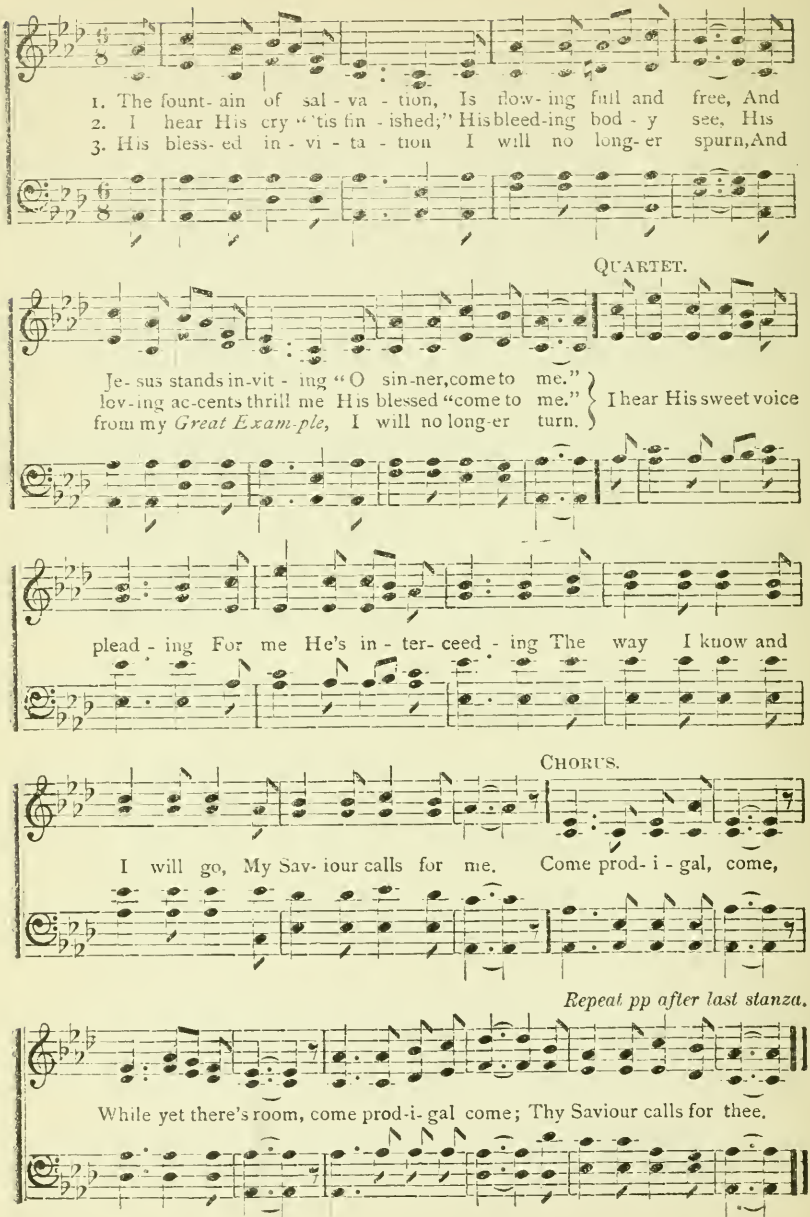
HATTIE E. BUEL. REV. JOHN B. SUMNER.



As arr. in "Songs of the New Life," by per. John J. Hood.

No. 28. Come Prodigal, Come.

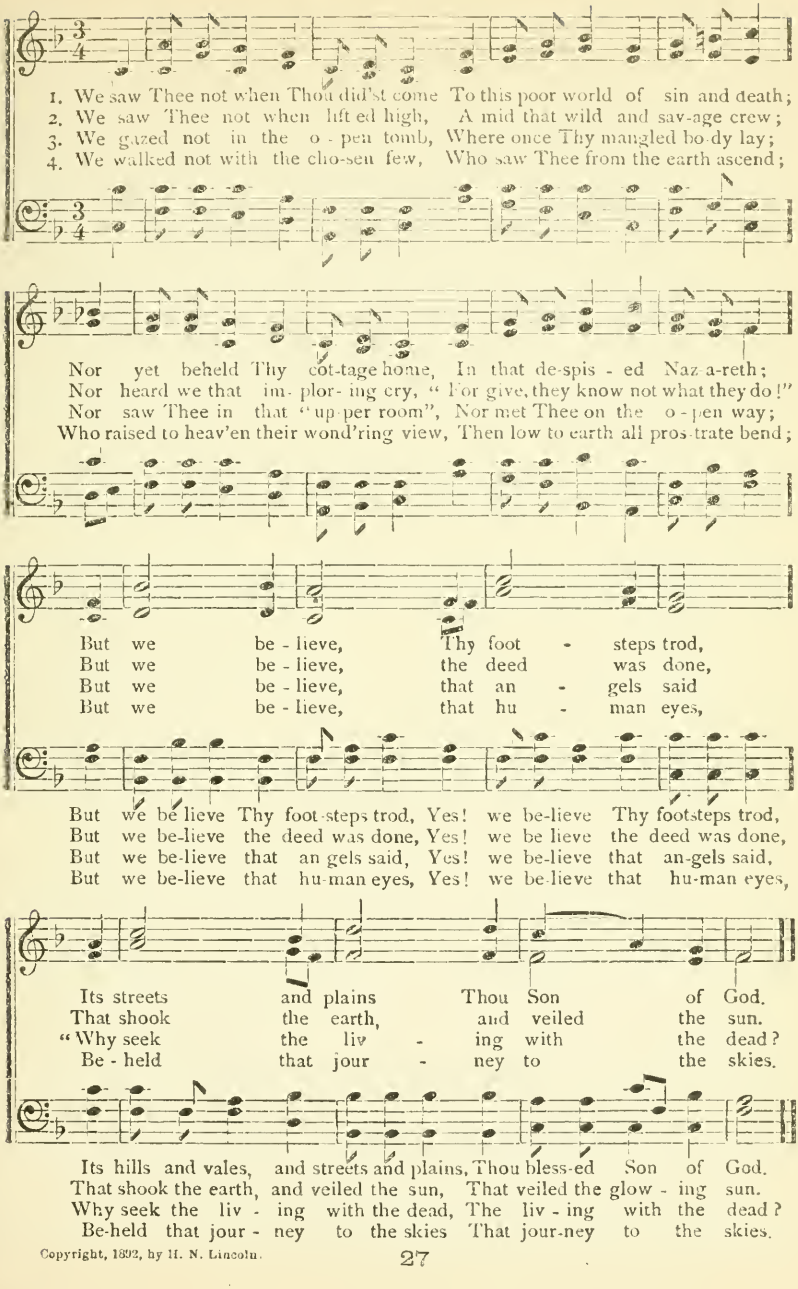
W. A. O. W. A. OGDEN, by per.



No. 29.

We Believe.

E. F. H. N. LINCOLN.



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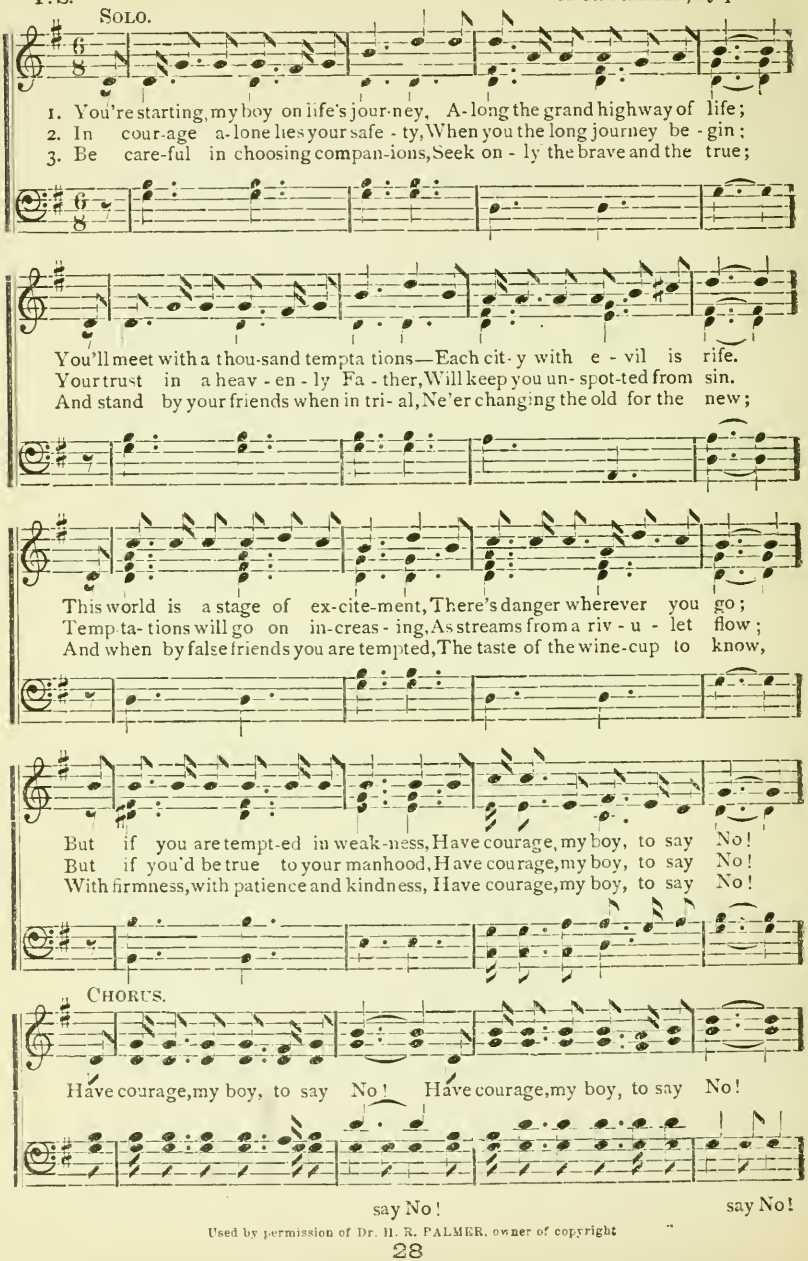
No. 30. Have Courage, my Boy, to say No!

"Resist the devil and he will flee from you."—JAMES 4: 7.

P. S. H. R. PALMER, by per.



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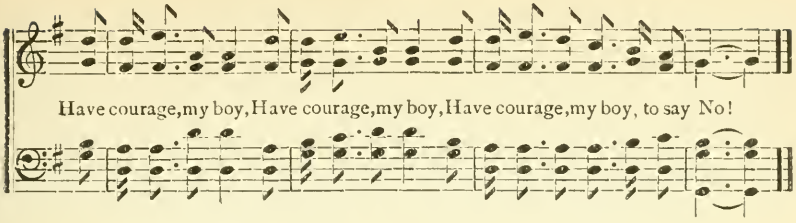
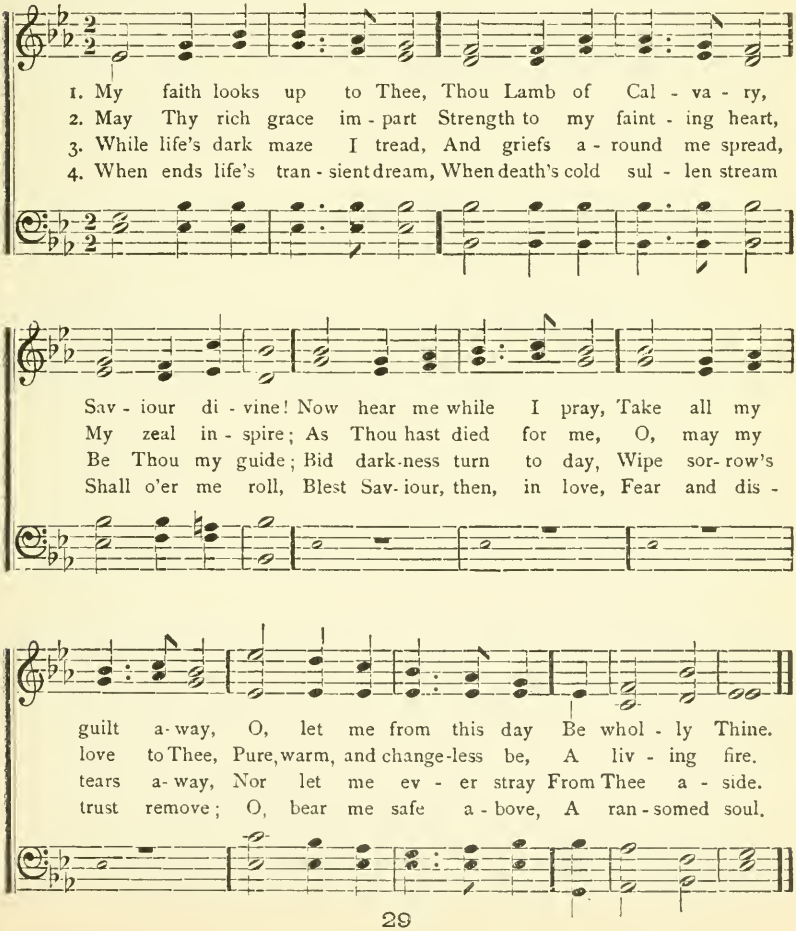


No. 31. Olivet.

6s & 4s.

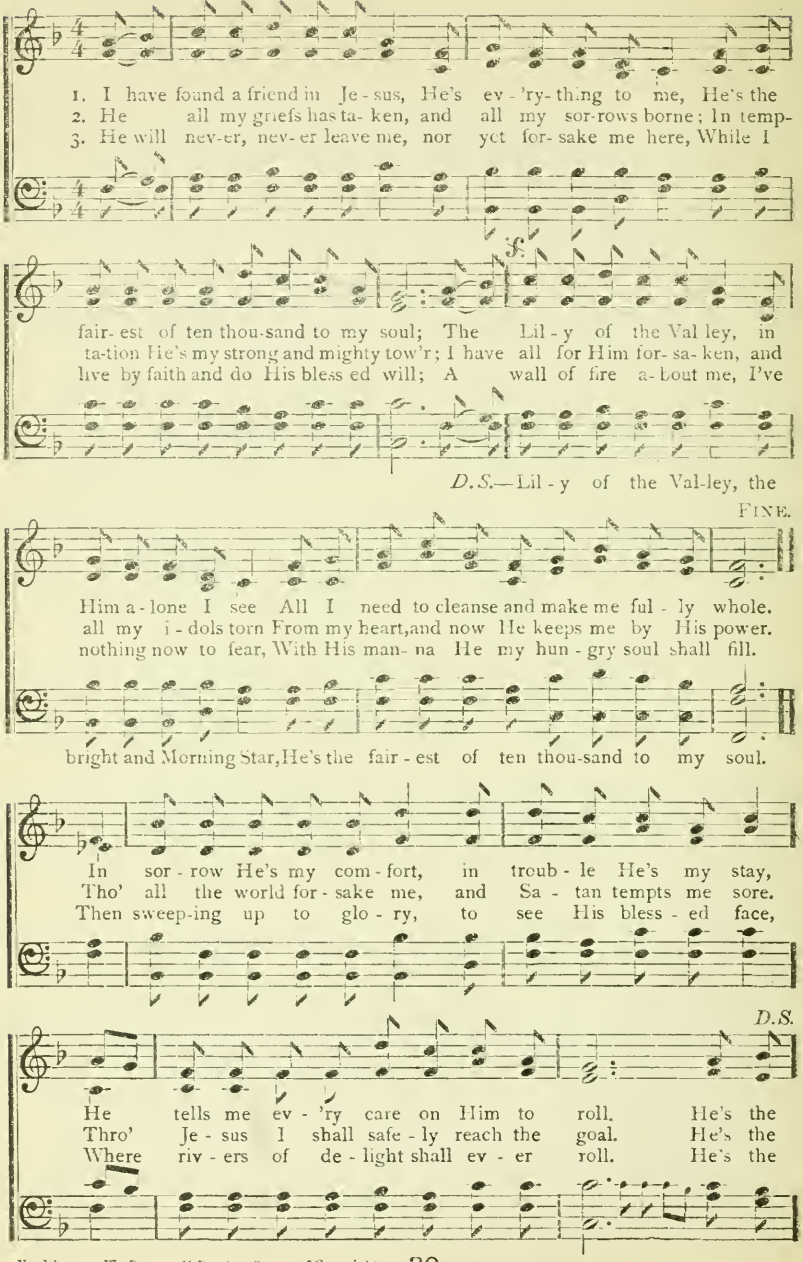
RAY PALMER, 1830. L. MASON.



No. 32.

The Lily of the Valley.

English Melody.



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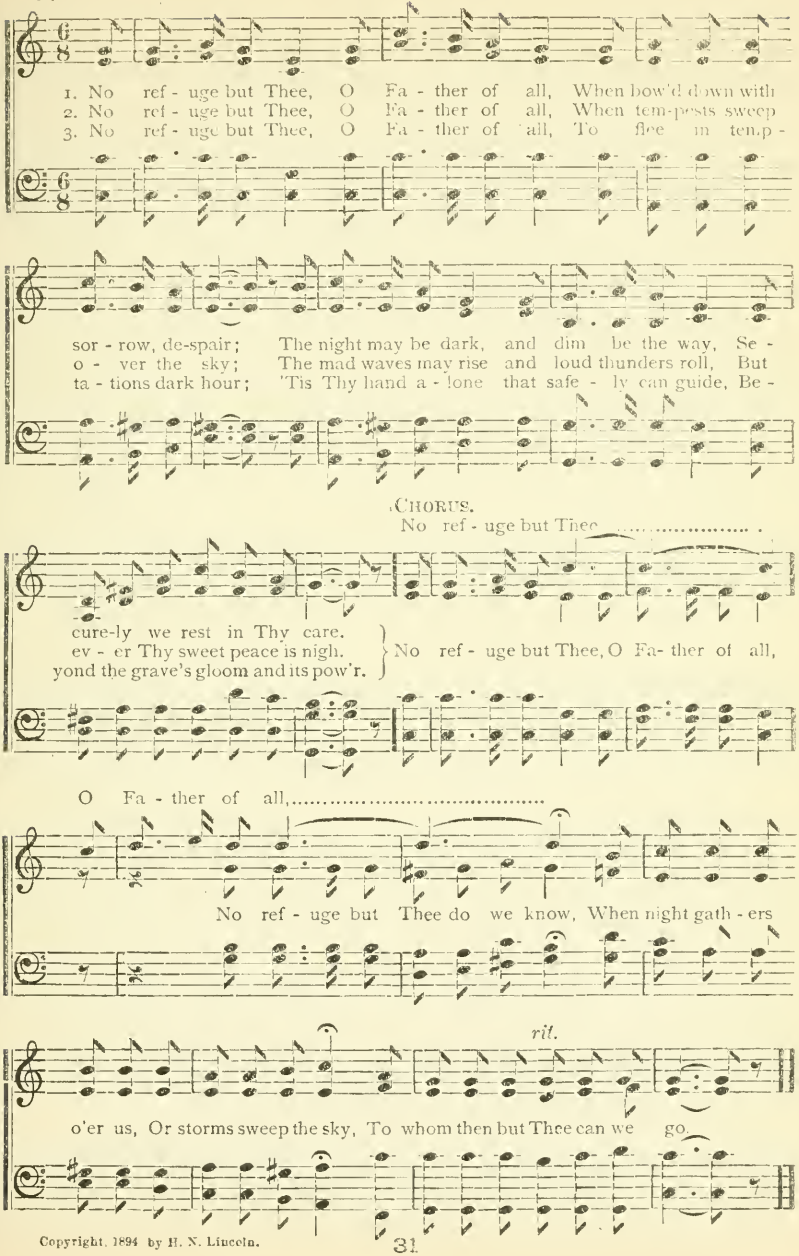
No. 33.

No Refuge But Thee.

F. M. DAVIS. C. H. CRAWFORD.



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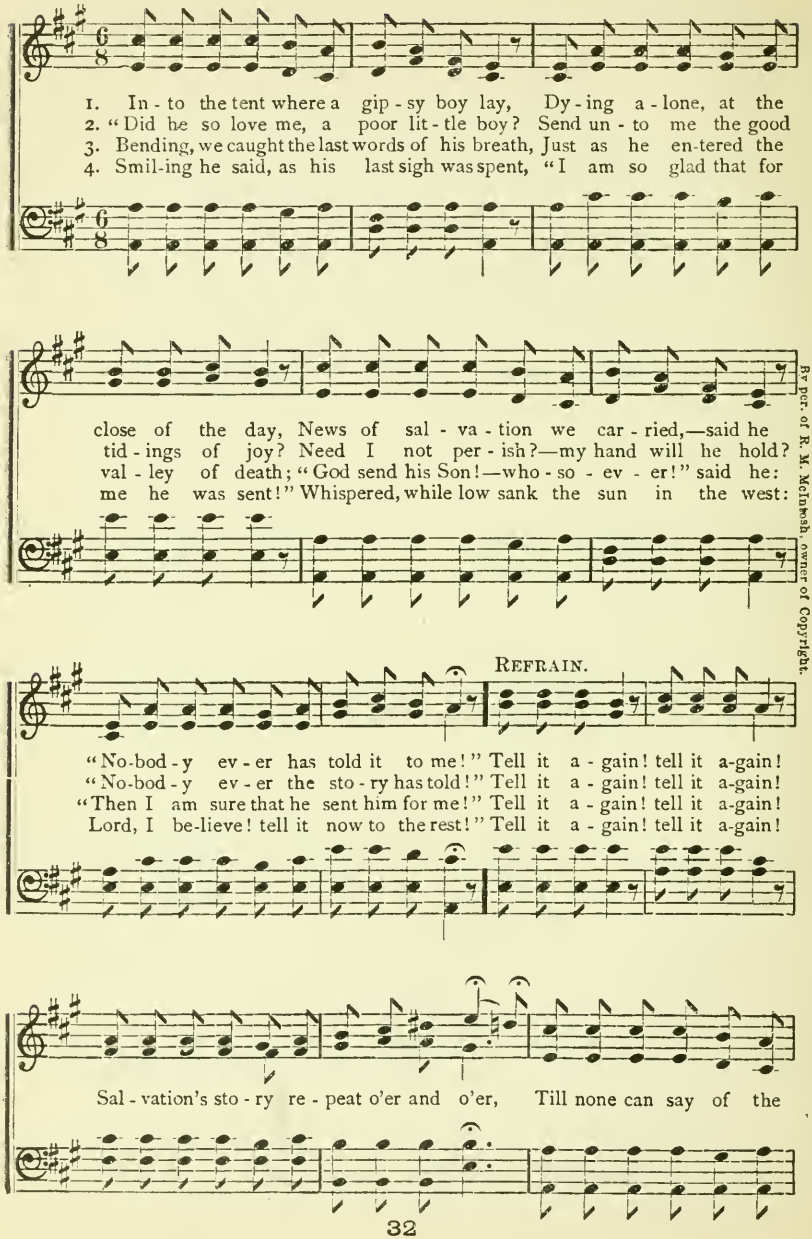
No. 34. Tell it Again.

Mrs. M. B. C. SLADE. R. M. McINTOSH.



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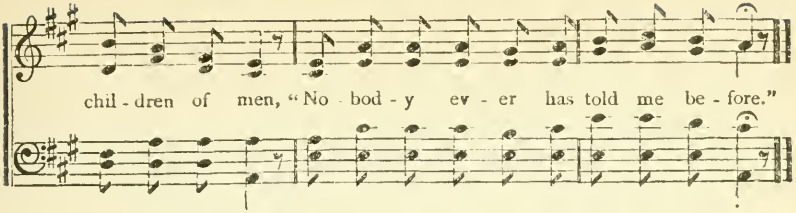
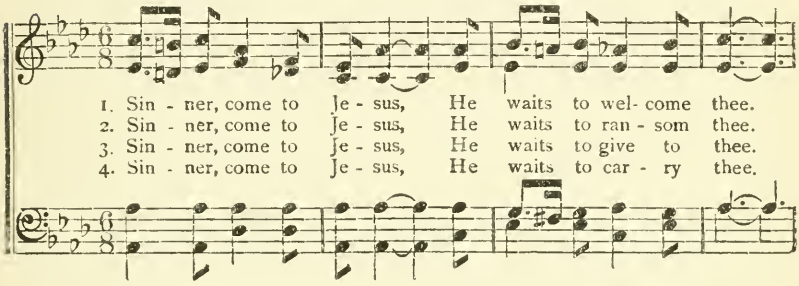
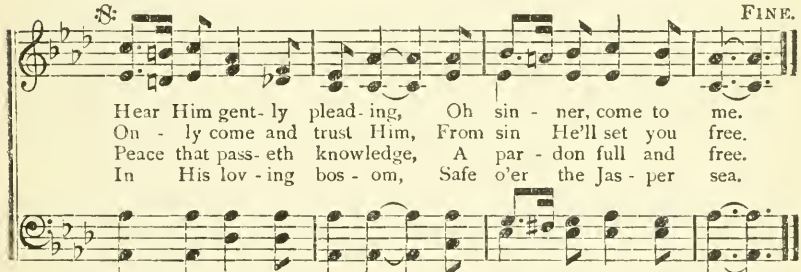
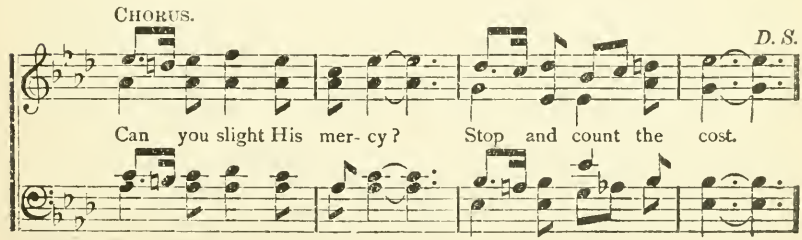


No. 35. Sinner, Come to Jesus.

Words and Music by A. J. BUCHANAN.







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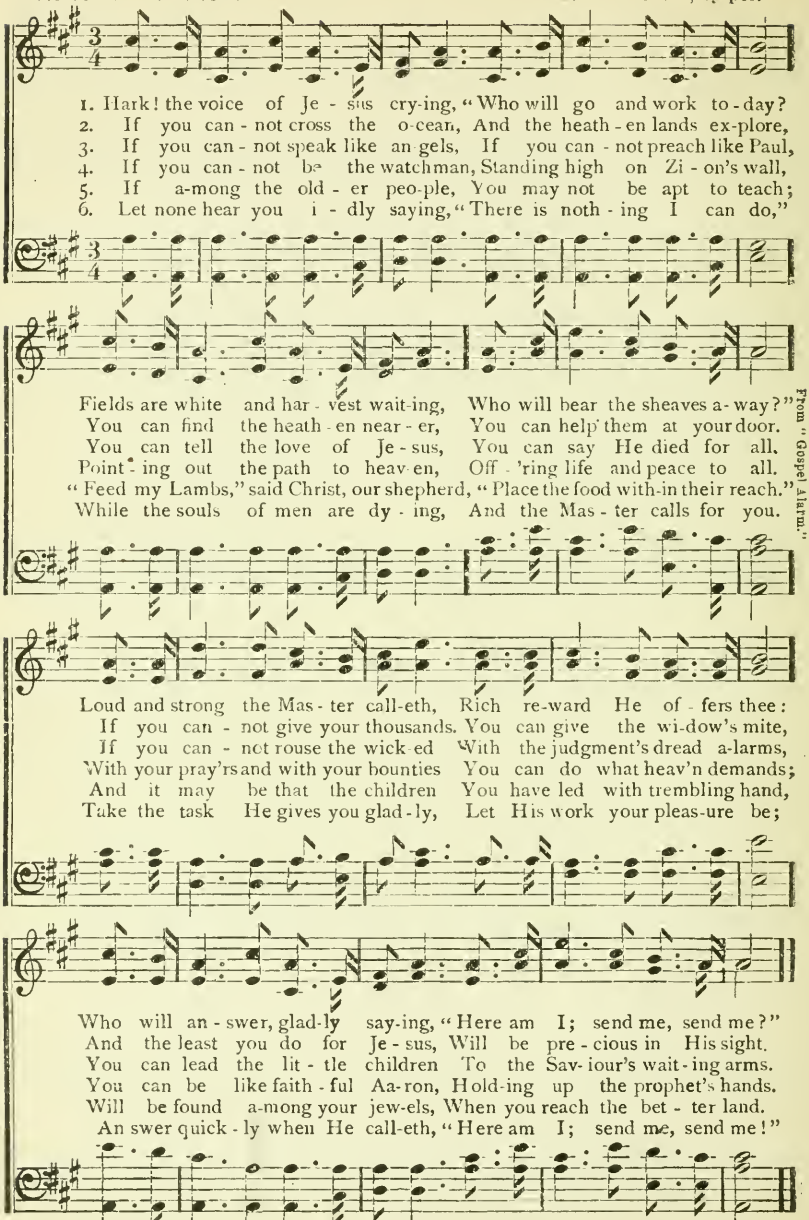
No. 36. Here am I, send me.

Rev. DAN'L MARCH. S. M. BROWN, by per.



From "Gospel Alarm."

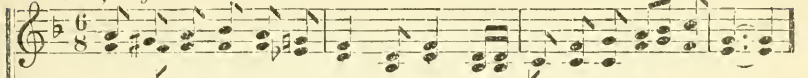
No. 37. "Where is my Lost One To-night?"

The last words of a mother who died of a broken heart because her daughter had been deceived and lost her character.

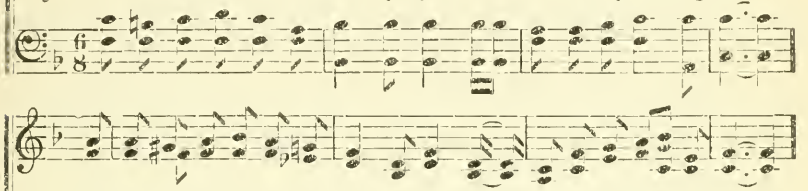
"*Her feet go down to death, her steps take hold on hell.*"—PROVERBS 5: 5.

IDA L. REED. H. N. LINCOLN.

Slow, may be used as a Solo.

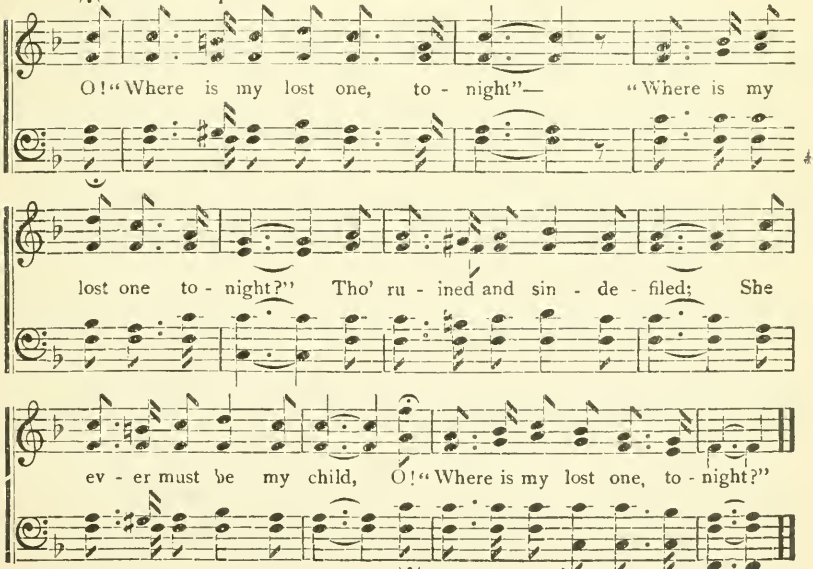


1. Where does she wander—this drea - ry night, My child who has gone a - stray,
2. Once she was pure and so wondrous fair, O! none was so sweet as she,
3. Of - ten I dream, she is by my side As sweet as in days of yore,
4. Dark is the path that her foot - steps keep, My fal - len one, once so dear.
5. If I could tell her this drea - ry night As fast sinks my faint - ing breath,



The daughter who once filled my home with light, Whose heart was so blithe and gay?
Each troub-le and sorrow and child-ish care, She trust-ful-ly brought to me.
But O! when I wak-en, all hope has died For I know she will come no more.
Tho' oth-ers may shudder, I can but weep; The name of my child to hear.
"The Saviour can bring you from dark to light, And save you from end-less death."

CHORUS. *Expressive.*



O! "Where is my lost one, to - night"— "Where is my lost one to - night?" Tho' ru - ined and sin - de - filed; She ev - er must be my child, O! "Where is my lost one, to - night?"

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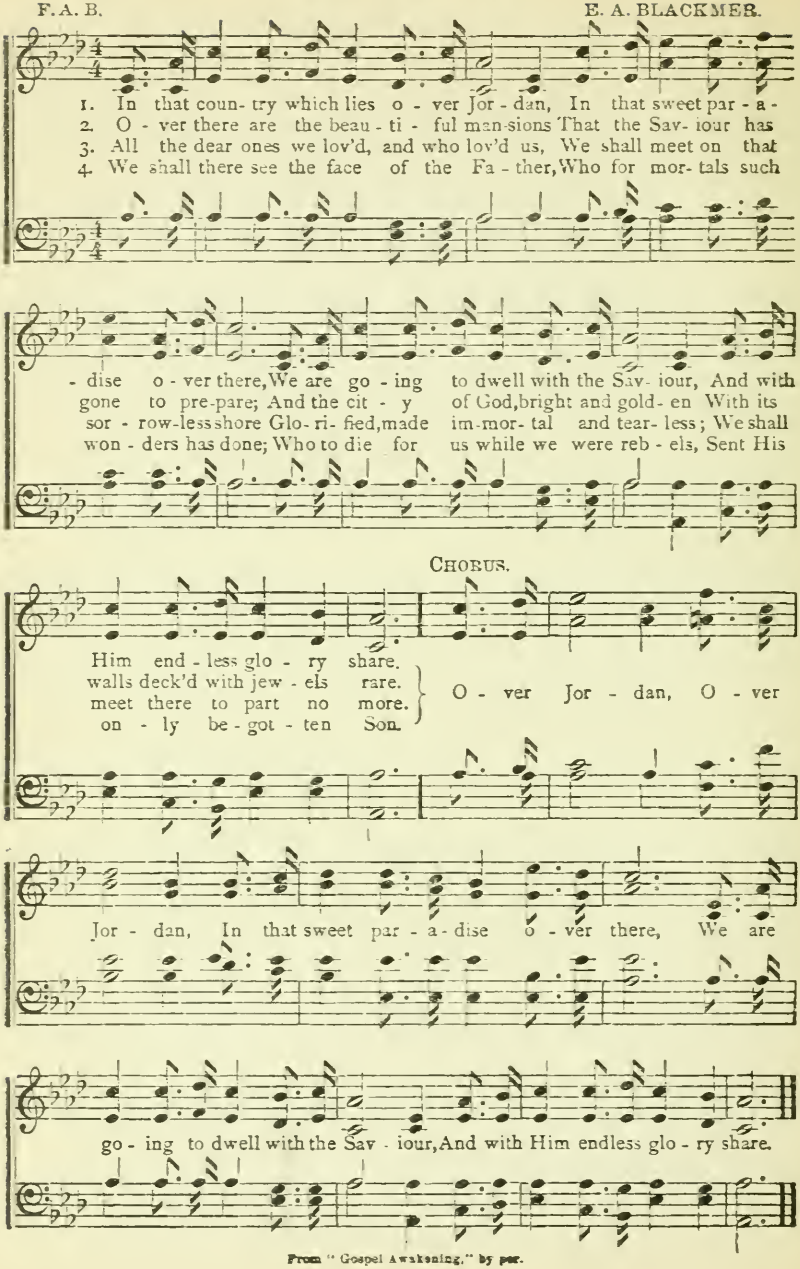
No. 38.

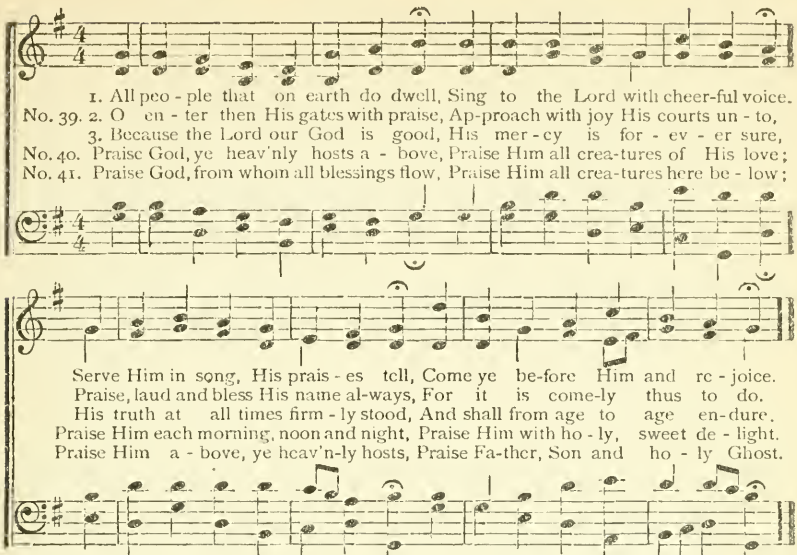
Over Jordan.

F. A. B. E. A. BLACKMER.



From "Gospel Awakening," by per.

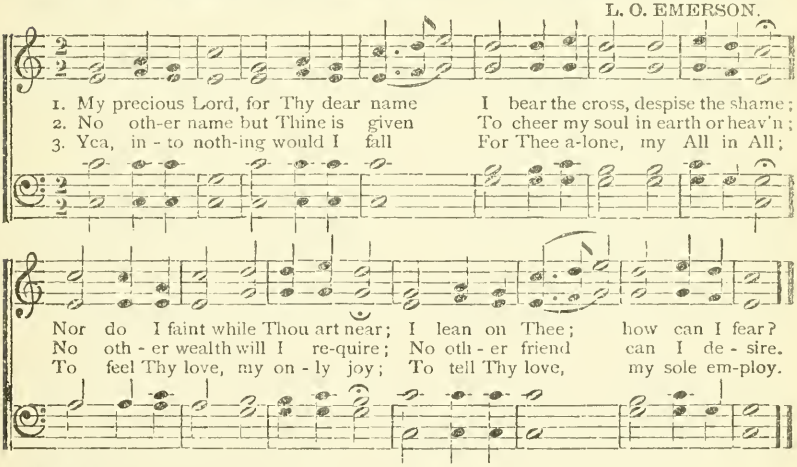
No. 39. All People that on Earth do Dwell. L. M.



Nos. 40, 41. "PRAISE GOD," AND "OLD HUNDRED." L. M.

No. 42. My Precious Lord. (Sessions. L. M.)

L. O. EMERSON.



No. 43.

From All that Dwell. L. M.

1 From all that dwell below the skies,
Let the Creator's praise arise;
Let the Redeemer's name be sung
Through every land, by every tongue.

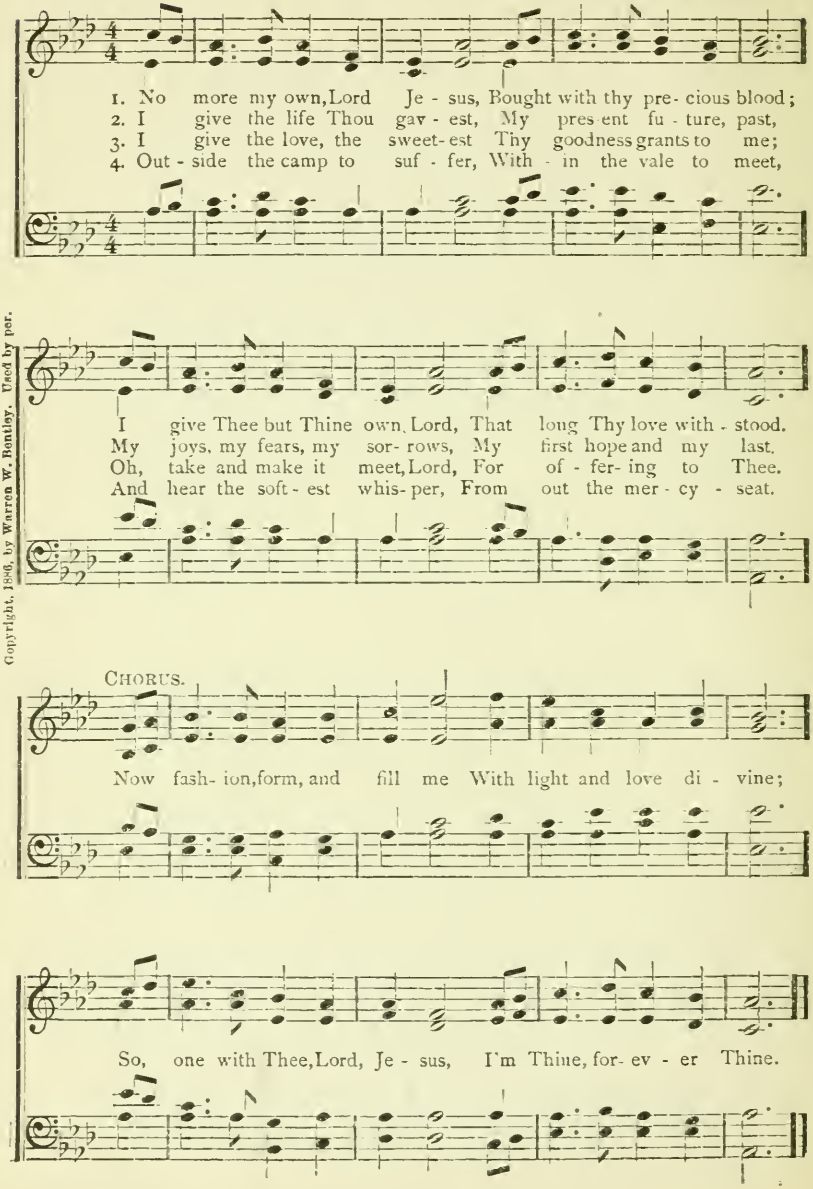
2 Eternal are Thy mercies, Lord,
Eternal truths attend Thy word;
Thy praise shall sound from shore to shore
Till suns shall rise and set no more.

NOTE:—Any of the hymns on this page can be sung to either tune. Five Doxologies.

No. 44. I'm Thine, Forever Thine.

"My beloved is mine, and I am His." Cant. ii. 16.

WARREN W. BENTLEY.



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No. 45.

Work for the Night.
Key of F.

1 Work for the night is coming;
Work through the morning hours;
Work, while the dew is sparkling;
Work, 'mid springing flowers;
Work, when the day grows brighter;
Work, in the glowing sun;
Work, for the night is coming,
When man's work is done.

2 Work, for the night is coming;
Work through the sunny noon;
Fill brightest hours with labor;
Rest comes sure and soon.
Give every flying minute
Something to keep in store;
Work, for the night is coming,
When man works no more.

3 Work for the night is coming,
Under the sunset skies;
While their bright tints are glowing,
Work, for daylight flies.
Work, till the last beam fadeth,
Fadeth to shine no more:
Work, while the night is darkening,
When man's work is o'er.

No. 46.

Martyn.
Key of F.

1 Jesus, lover of my soul,
Let me to thy bosom fly,
While the nearer waters roll,
While the tempest still is high;
Hide me, oh, my Saviour, hide,
Till the storm of life is past;
Safe into the haven guide,
Oh, receive my soul at last.

2 Other refuge have I none,
Hangs my helpless soul on thee;
Leave, oh, leave me not alone,
Still support and comfort me.
All my trust on thee is stayed,
All my help from thee I bring;
Cover my defenseless head
With the shadow 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;
Vile, and full of sin I am,
Thou art full of truth and grace.

No. 47.

Cross and Crown.
Key of A.

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 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.

3 Upon the crystal pavement, down
At Jesus' pierced feet,
With joy I'll cast my golden crown,
And His dear name repeat.

4 O precious cross! O glorious crown!
O resurrection day!
Ye angels, from the stars come down,
And bear my soul away.

No. 48.

What a Friend we have in Jesus.
Key of F.

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,
Oh, what peace we often forfeit,
Oh, 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.

No. 49.

The Soldier of the Cross.
Key of A.

1 Am I a soldier of the cross,
A follower of the Lamb?
And shall I fear to own his cause,
Or blush to speak his name.

2 Must I be carried to the skies,
On flowery beds of ease?
While others fought to win the prize,
And sailed through bloody seas?

3 Are there no foes for me to face?
Must I not stem the flood?
Is this vain world a friend to grace,
To help me on to God.

4 Since I must fight, if I would reign,
Increase my courage. Lord!
I'll bear the toil, endure the pain,
Supported by Thy Word.

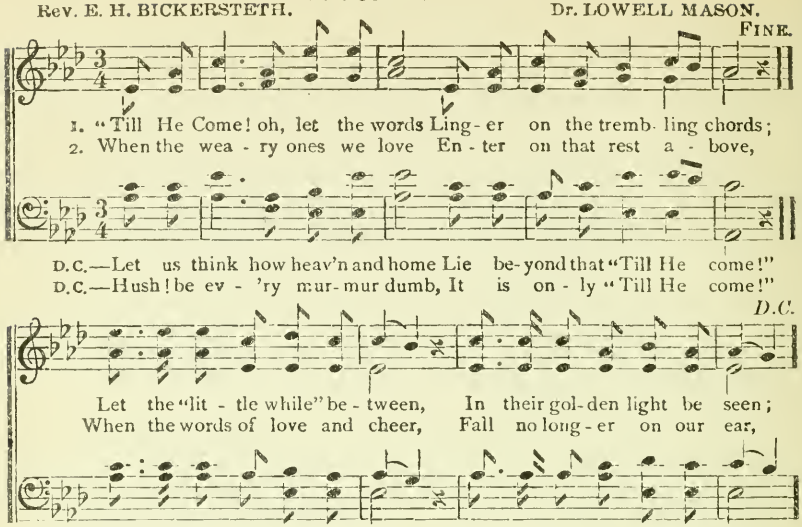
5 Thy saints, in all this glorious war,
Shall conquer, though they die;
They see the triumph from afar,
With faith's discerning eye.

6 When that illustrious day shall rise,
And all Thy armies shine,
In robes of vict'ry through the skies,
The glory shall be Thine.

No. 50. Till He Come. (Eltham.)

FOR COMMUNION.

Rev. E. H. BICKERSTETH. Dr. LOWELL MASON.

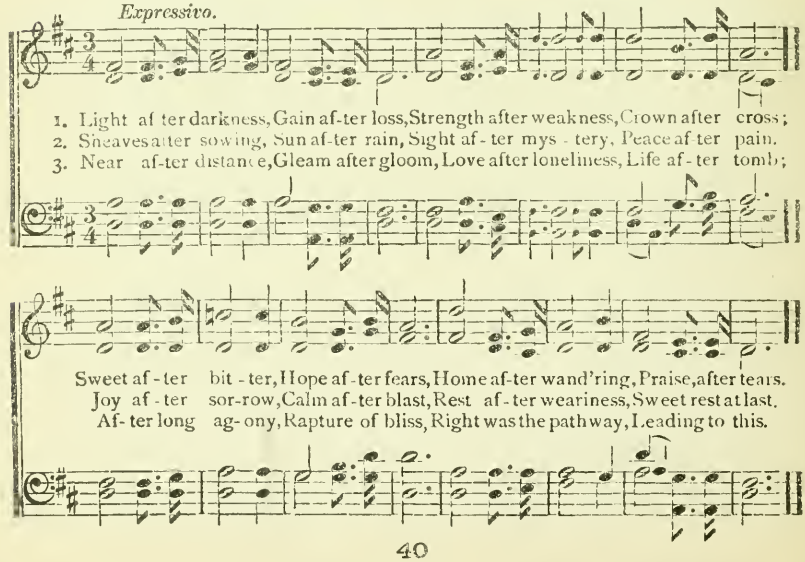


3 Clouds and darkness round us press;
Would we have one sorrow less?
All the sharpness of the cross,
All that tells the world is loss,
Death and darkness, and the tomb,
Pain us only "Till He come!"

4 See, the feast of love is spread,
Drink the wine and eat the bread;
Sweet memorials, till the Lord
Calls us 'round His heavn'ly board,
Some from earth, from glory some,
Severed only "Till He come!"

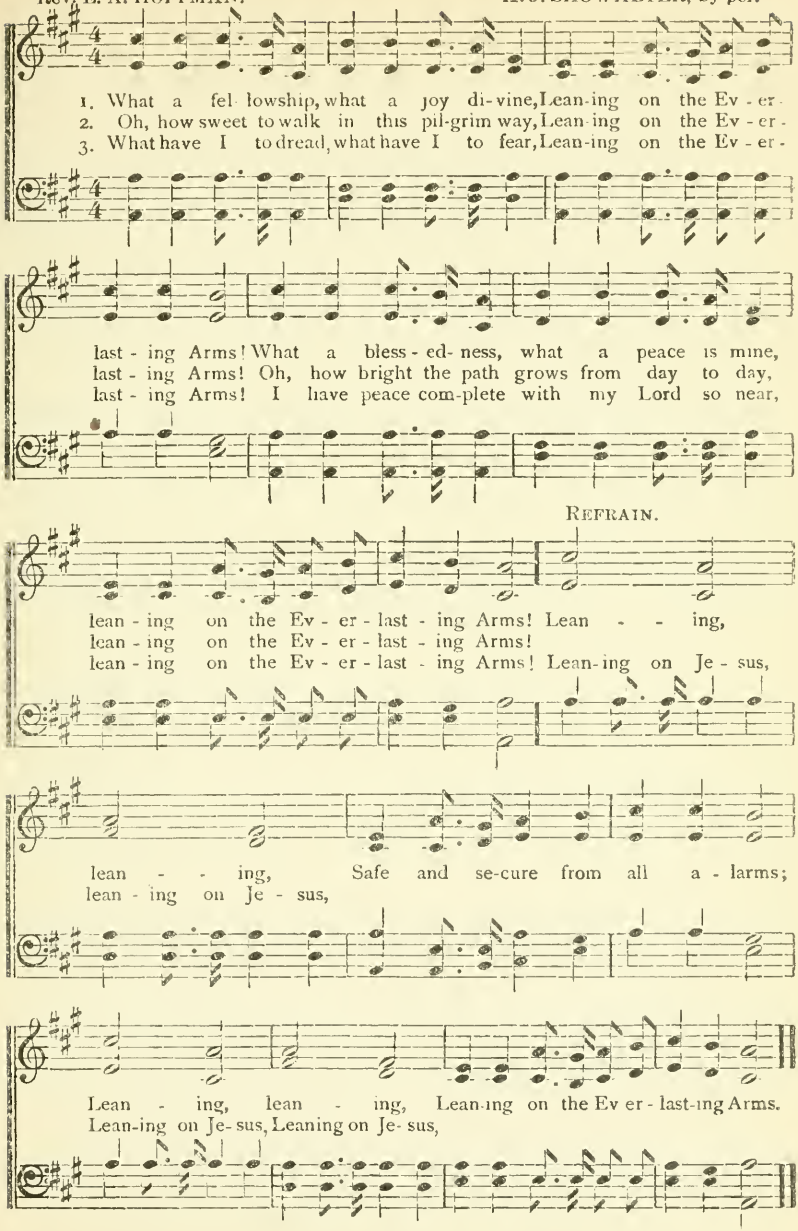
No. 51. After.

FRANCES RIDLEY HAVERGAL. H. N. LINCOLN, by per.



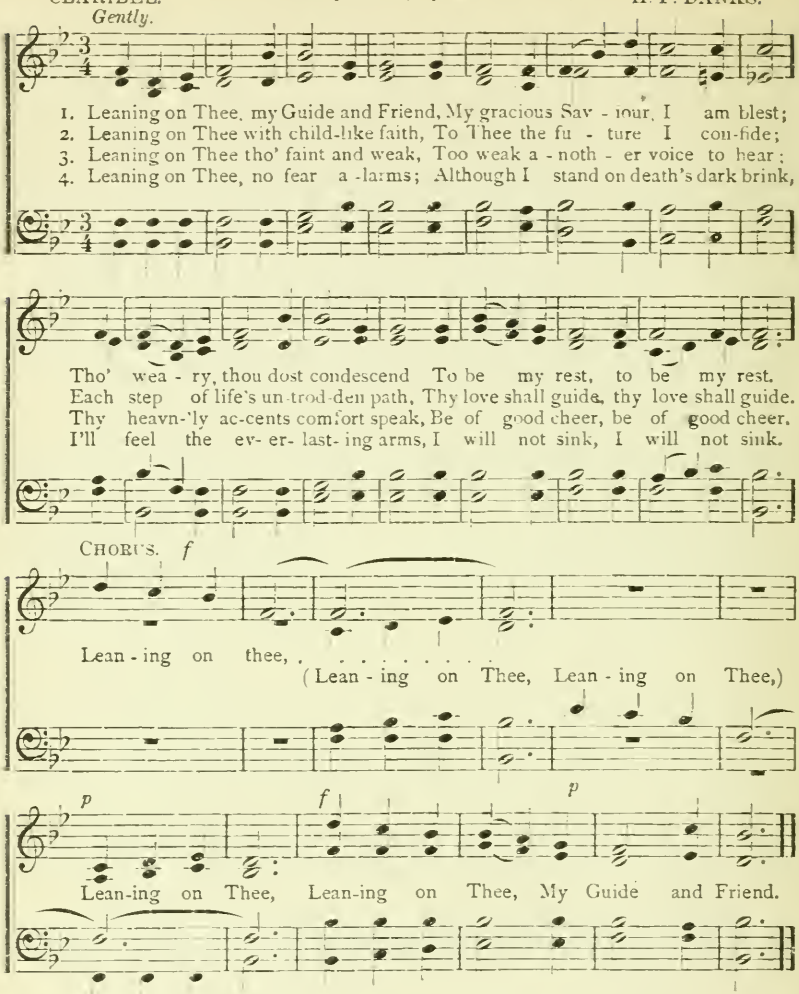
No. 52. Leaning on the Everlasting Arms!

Rev. E. A. HOFFMAN. A. J. SHOWALTER, by per.



No. 53. Leaning On Thee.

"CLARIBEL." Return unto Thy rest, oh, my soul.—Ps. 116: 7. H. P. DANKS.



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No. 54.

My Hope is Built.
Key G.

1 My hope is built on nothing less
Than Jesus' blood and righteousness;
I dare not trust the sweetest frame,
But wholly lean on Jesus' name.

CHO.—On Christ the solid rock, I stand;
: All other ground is sinking sand. :

2 When darkness veils His lovely face,
I rest on His unchanging grace;
In every high and stormy gale,
My anchor holds within the vail.

3 His oath, His covenant, His blood,
Support me in the whelming flood;
When all around my soul gives way,
He then is all my hope and stay.

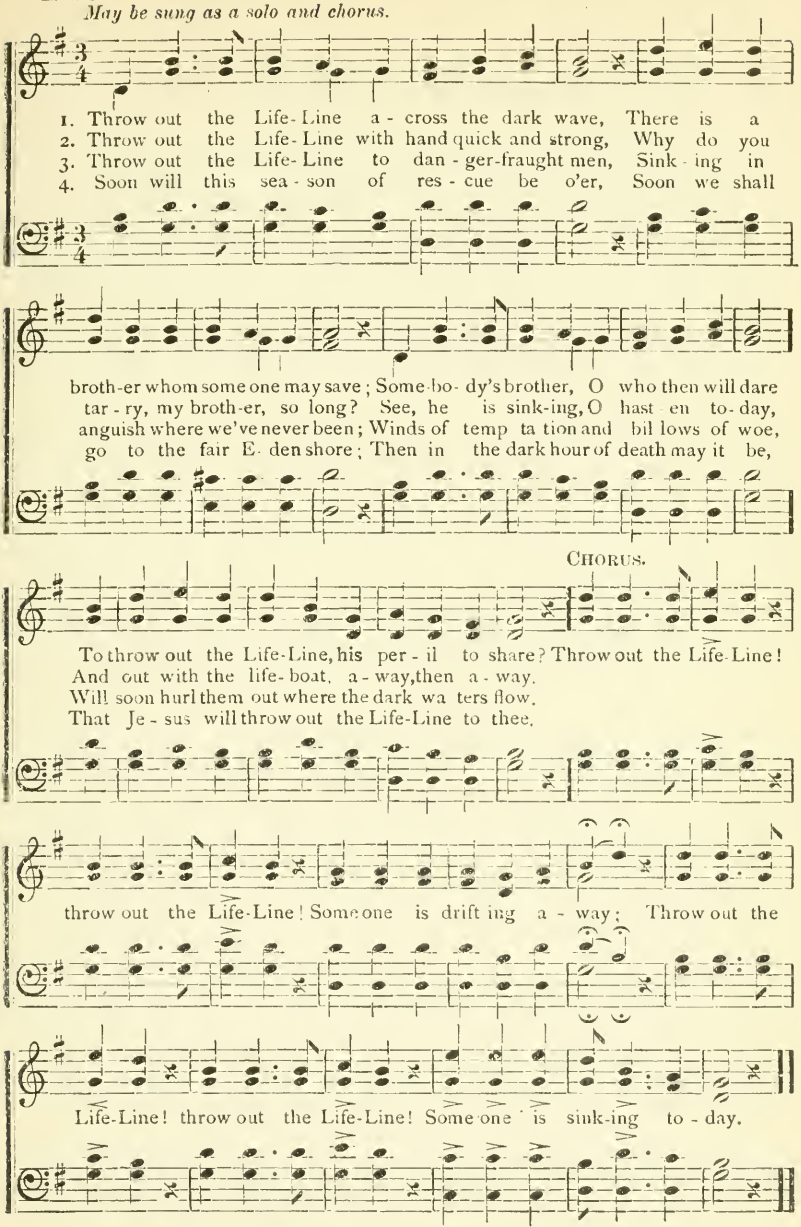
4 When He shall come with trumpet sound,
O may I then in Him be found;
Clothed in His righteousness, alone,
Faultless to stand before the throne.

Rev. E. Mote.

No. 55. Throw out the Life-Line.

E. S. U. Rev E. S. UFFORD.

May be sung as a solo and chorus.



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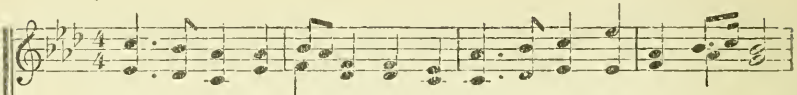
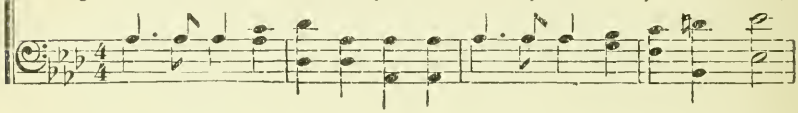
No. 56. Standing by the Cross.

ALLEN SHIRLEY.
REF. by A. J. S.

A. J. SHOWALTER.

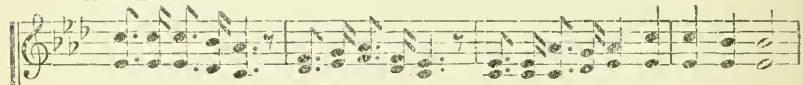


1. Sweet the moments, rich in bless-ing, Which be-fore the cross I spend,
2. Here I'll rest for - ev - er view-ing, Mer - cy poured in streams of blood;
3. Tru - ly bless - ed is this sta - tion, Low be-fore His cross to lie,
4. Here I feel my sins for - giv - en, While up - on the Lamb I gaze,
5. Still in cease-less con-tem - pla - tion, Fix my heart and eyes on Thee,

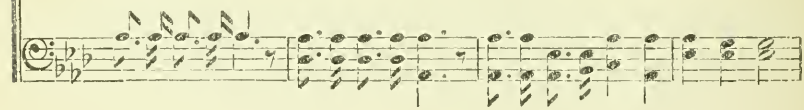


Life, and health and peace pos-sess - ing, From the sin - ner's dy - ing Friend.
Pre- cious drops my soul be - dew- ing, Plead and claim my peace with God.
While I see di - vine com-pass- ion, Beam - ing in His gra-cious eye
And my thoughts are all of heav- en, And my lips o'er- flow with praise.
Till I taste Thy full sal - va - tion, And, unvailed, Thy glo - ries see.

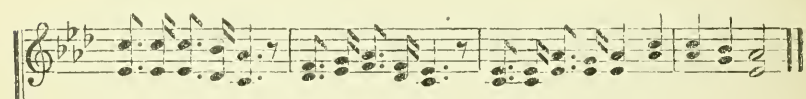
REFRAIN.



Standing by the cross, standing by the cross, Standing by the cross of Cal- va - ry,



Looking up to Christ, trusting in His love, Hoping in His mer-cy full and free.



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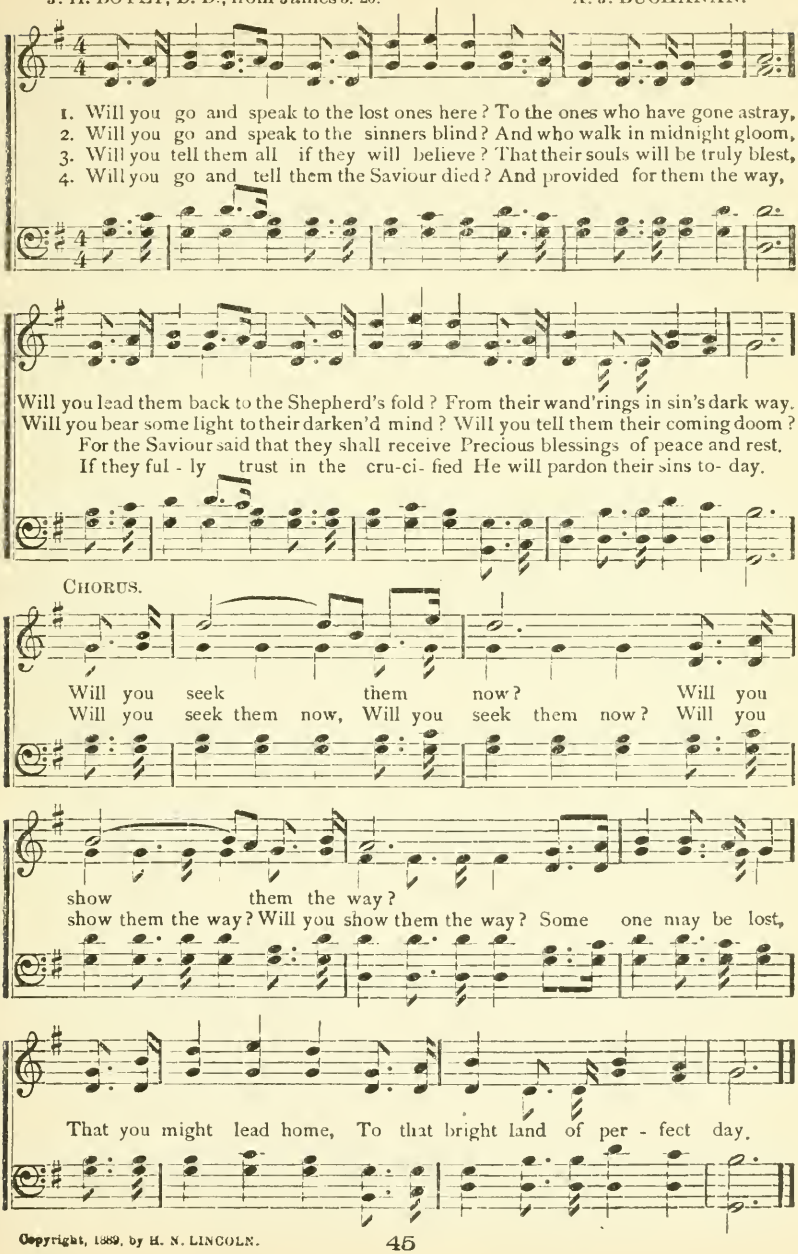
No. 57. Seeking The Lost.

Written after hearing a sermon by J. H. BOYET, D. D., from James 5. 20.

Words and Music by A. J. BUCHANAN.



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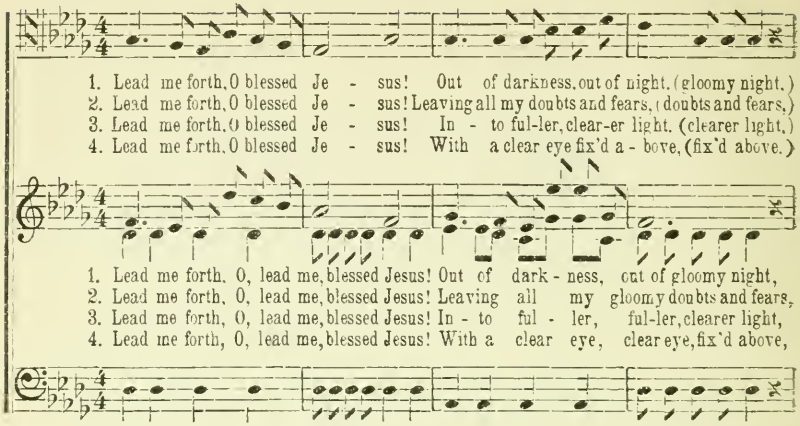
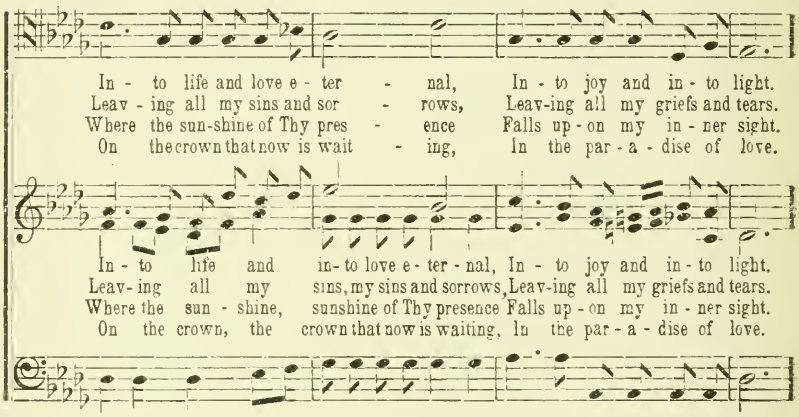
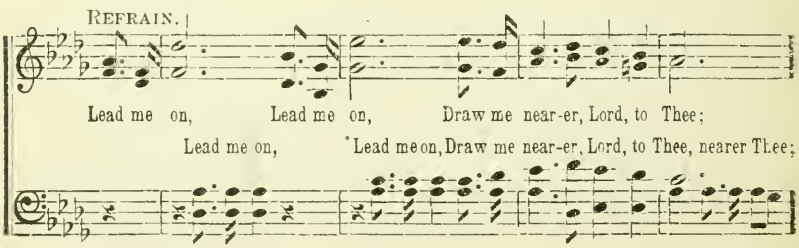
No. 58. Lead me Forth, O Blessed Jesus.

Arranged. A. J. SHOWALTER.







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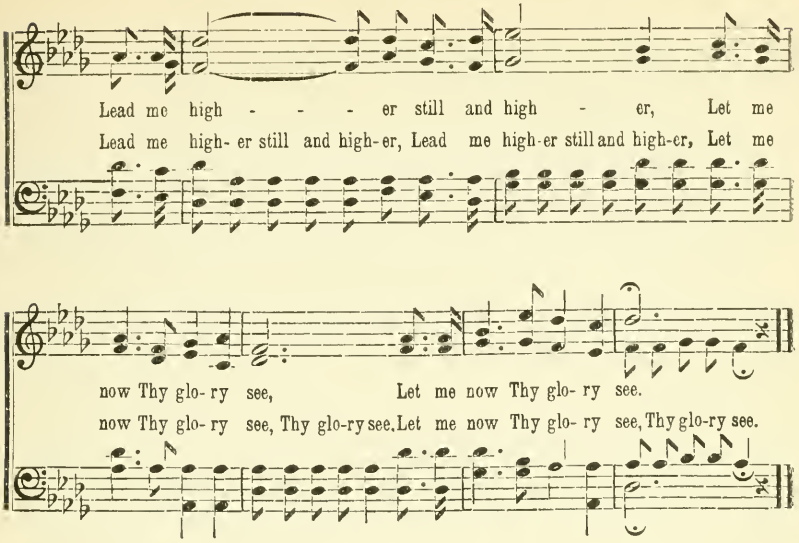
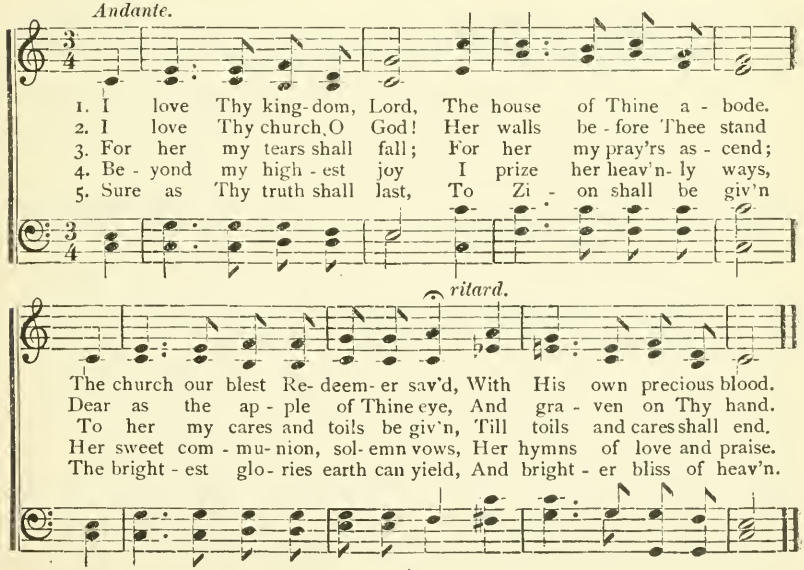
Lead me Forth, O Blessed Jesus.—Concluded.



No. 59. I Love Thy Kingdom, Lord.

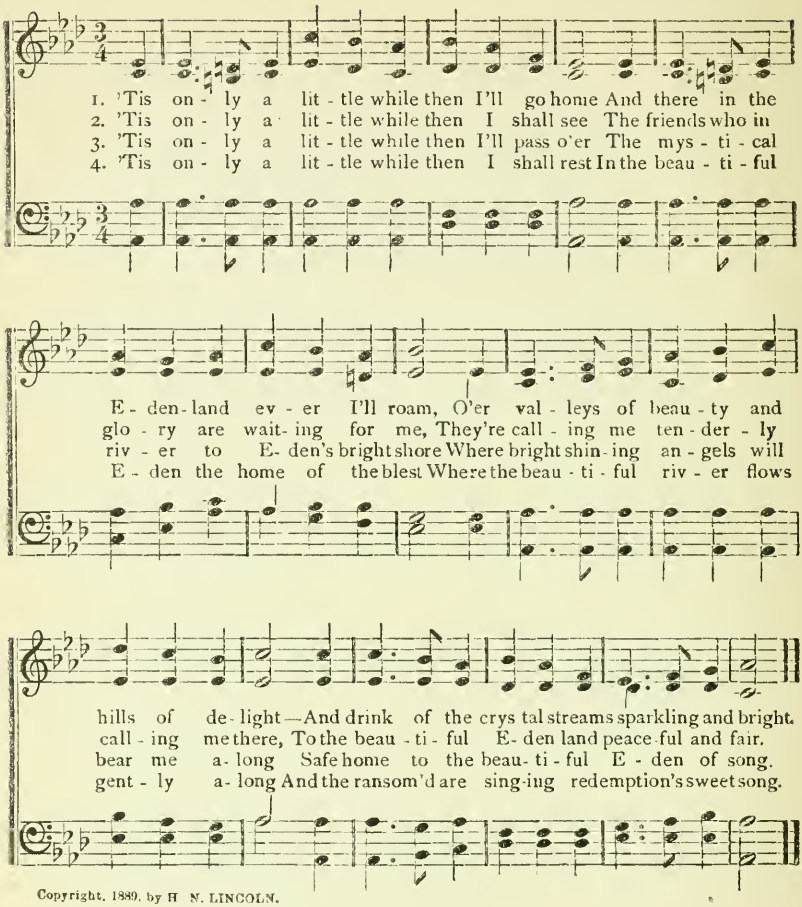
T. DWIGHT. F. L. ARMSTRONG.

Andante.



No. 60. Only a Little While.

Words and Music by A. J. BUCHANAN.



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No. 61.

Sweet Hour of Prayer.
Key of D.

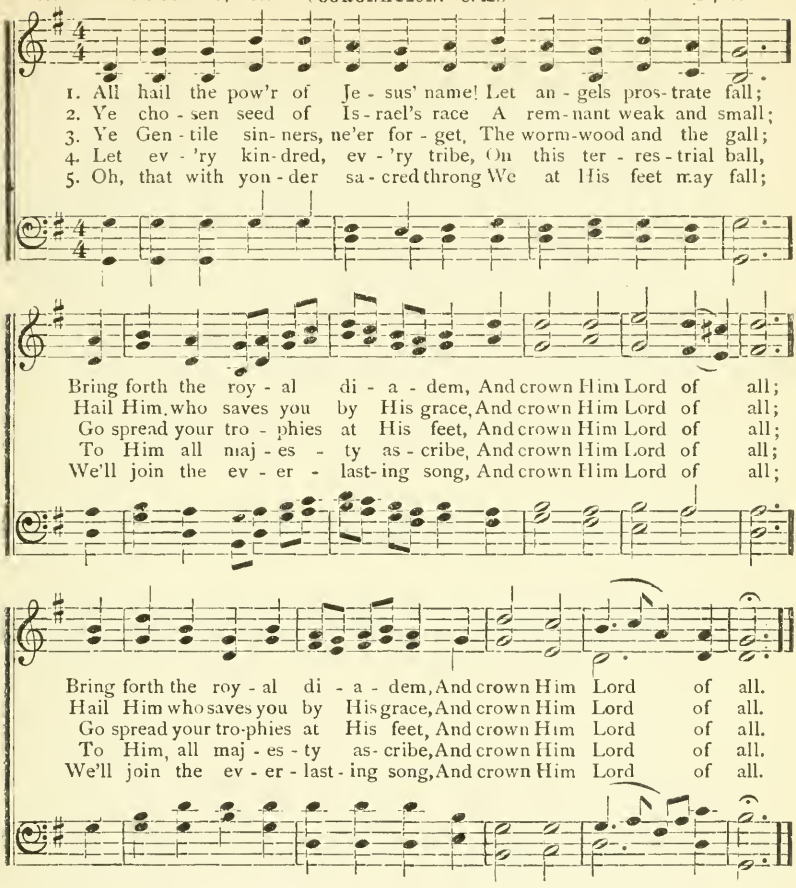
1 Sweet hour of pray'r! sweet hour of pray'r!
That calls me from a world of care,
And bids me at my Father's throne
Make all my wants and wishes known;
In seasons of distress and grief,
My soul has often found relief,
‖: And oft escaped the tempter's snare,
By thy return, sweet hour of prayer. :‖

2 Sweet hour of pray'r! sweet hour of pray'r!
Thy wings shall my petition bear
To Him whose truth and faithfulness
Engage the waiting soul to bless.
And since He bids me seek His face,
Believe His word, and trust His grace,
‖: I'll cast on Him my ever care,
And wait for thee, sweet hour of pray'r! :‖

3 Sweet hour of pray'r! sweet hour of pray'r!
May I thy consolation share,
'Till from Mount Pisgah's lofty height,
I view my home and take my flight;
This robe of flesh I'll drop, and rise
To seize the everlasting prize,
‖: And shout, while passing thro' the air,
Farewell, farewell, sweet hour of pray'r. :‖

No. 62. All Hail The Power.

Rev. E. PERRONET, 1780. (CORONATION. C. M.) O. HOLDEN, 1793.



No. 63. There were Ninety and Nine.

Key A. To be used only as a solo.

1 There were ninety and nine that safely lay
In the shelter of the fold,
But one was out on the hills away,
Far off from the gates of gold—
Away on the mountains wild and bare,
Away from the tender Shepherd's care,
Away from the tender Shepherd's care.

2 "Lord, Thou hast here thy ninety and nine;
Are they not enough for Thee?"
But the shepherd made answer, "'Tis of mine
Has wandered away from me,"
"And although the rocks be rough and steep,
I go to the desert to find My sheep,"
I go to the desert to find My sheep.

3 "Lord, whence are those blood-drops all the way
That mark out the mountain's track?"
"They were shed for one who had gone astray
Ere the Shepherd could bring him back."
"Lord, whence are Thy hands so rent and torn?"
"They're pierced to-night by many a thorn,"
"They're pierced to-night by many a thorn."

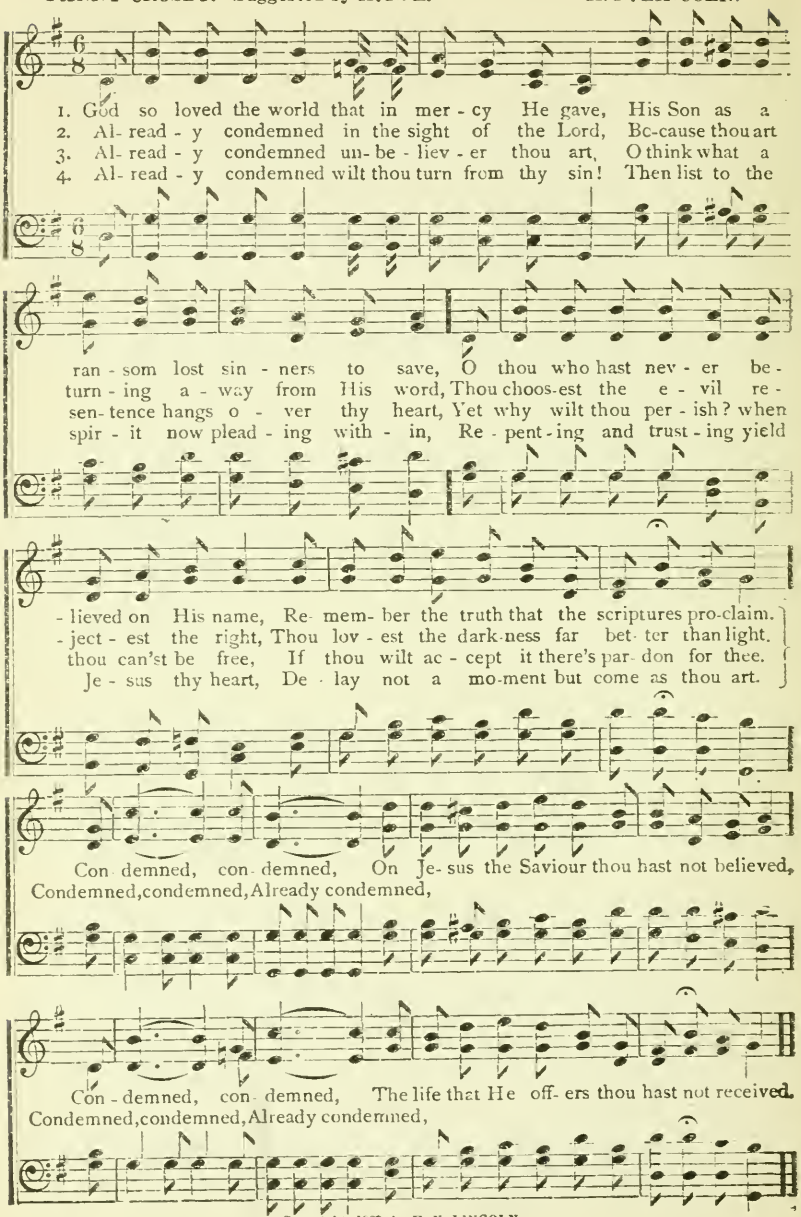
4 But all through the mountains, thunder-riven,
And up from the rocky steep,
There rose a glad cry to the gates of heav'n,
"Rejoice I have found my sheep."
And the angels echoed around the throne,
"Rejoice, for the Lord brings back His own,"
"Rejoice, for the Lord brings back His own."

No. 64.

Already Condemned.

He that believeth not, is condemned already. John 3: 18.

FANNY CROSBY. Suggested by H. N. L. H. N. LINCOLN.



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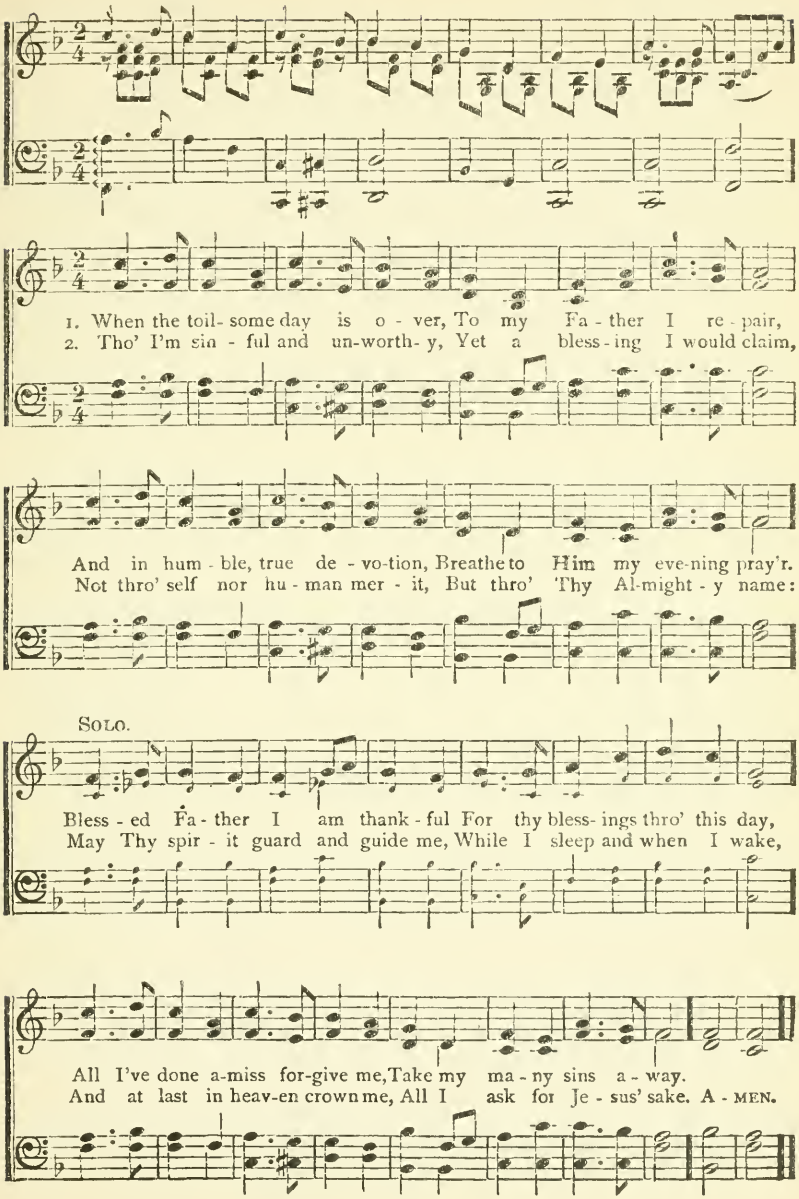
No. 65. Evening Prayer.

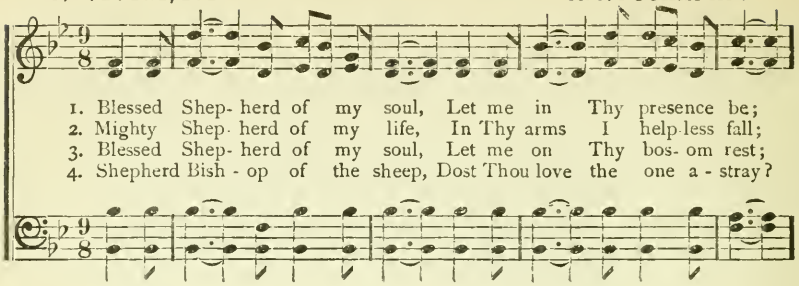
Arr by per. from ANNIE HARRISON.

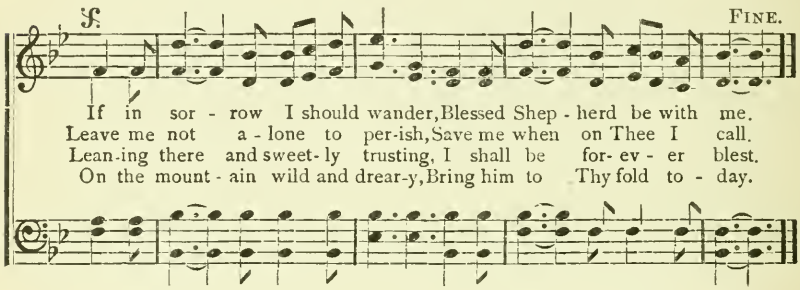
Music arr. and Words by H. N. LINCOLN.



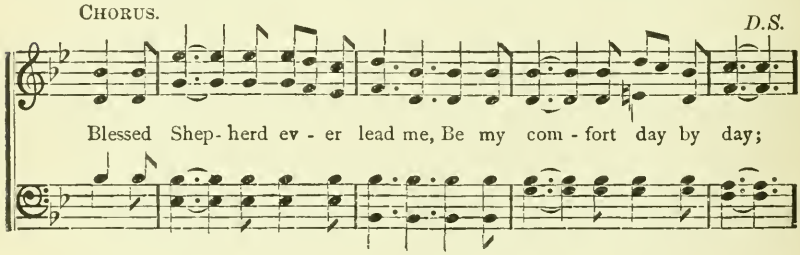
No. 66. Blessed Shepherd.

J. H. BOYET, D. D. A. J. BUCHANAN.





D.S.—Till this wear - y life is end-ed, And these tears are wiped a - way.



No. 67.

Come, Holy Spirit.
Ortonville.
Key of B♭.

1 Come, Holy Spirit, heavenly dove,
With all thy quick'ning powers;
Kindle a flame of sacred love
In these cold hearts of ours.

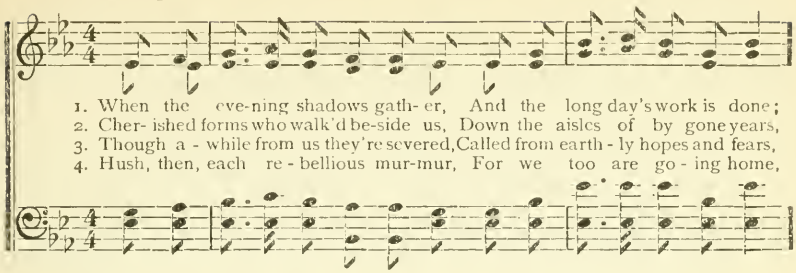
2 In vain we tune our formal songs
In vain we strive to rise:
Hosannas languish on our tongues,
And our devotion dies.

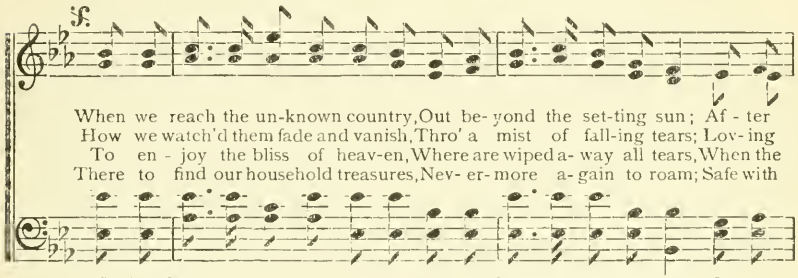
3 Dear Lord! and shall we ever live
At this poor dying rate;
Our love so faint, so cold to thee,
And thine to us so great?

4 Come, Holy Spirit, heavenly Dove,
With all Thy quick'ning powers;
Come shed abroad a Saviour's love,
And that shall kindle ours.

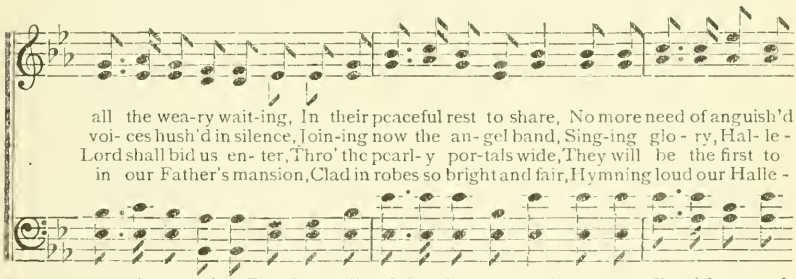
No. 68. We Shall Know Each Other There.

C. E. B, arranged. C. H. CRAWFORD.



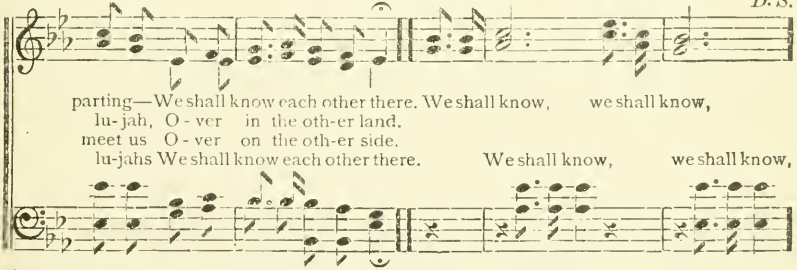


D. S.— *We shall know each oth - er bet - ter, We shall know each oth - er there; On the*



resurrection morning, Free from toil and free from care, With our tear-dimm'd eyes made

FINE. REFRAIN. D. S.



per-fect, We shall know each other there.

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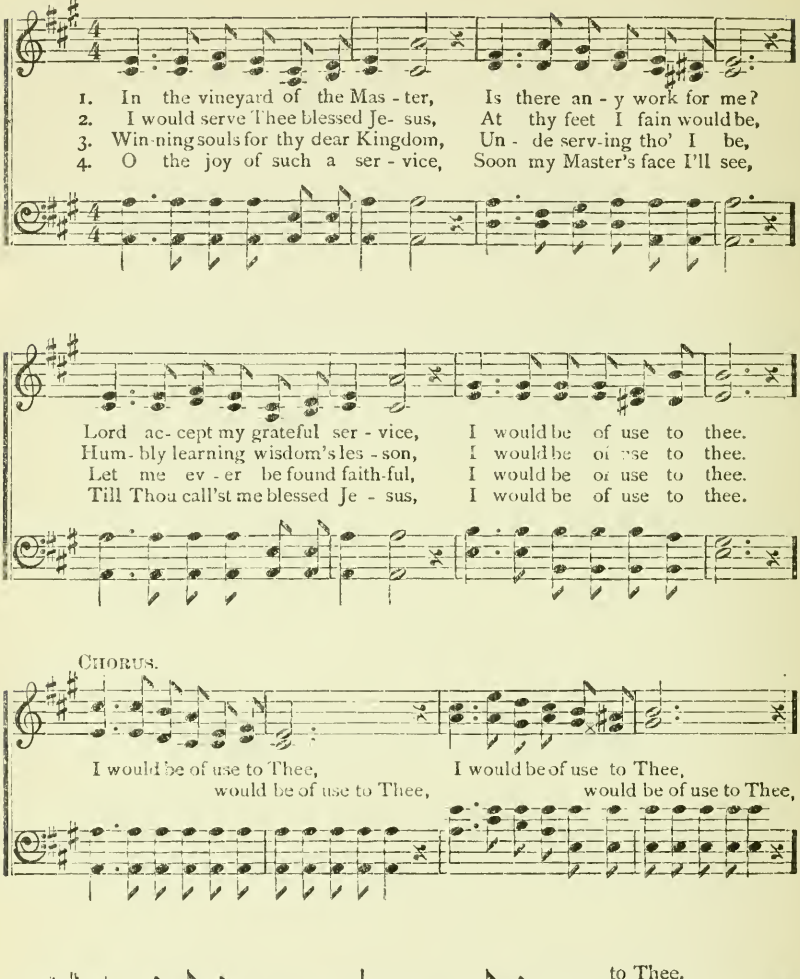
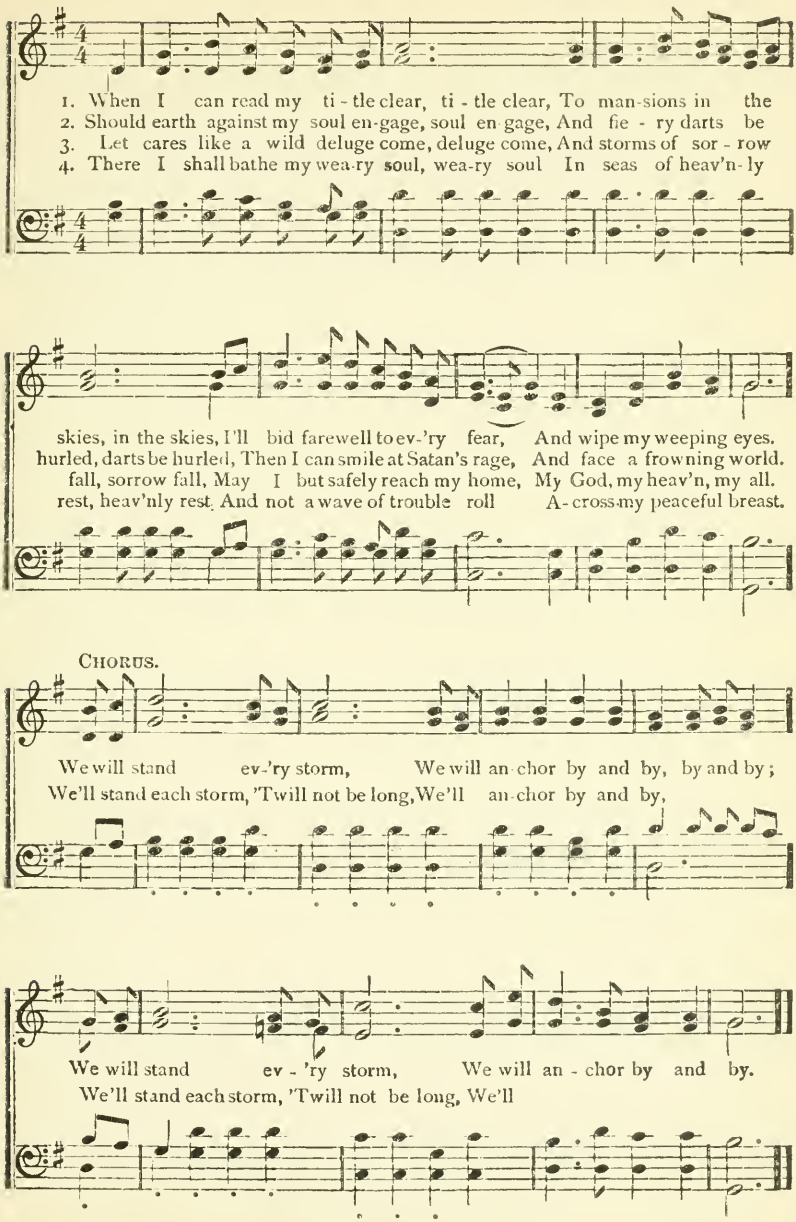
No. 69. I would Be of use to Thee.

H. N. LINCOLN. F. A. BLACKMER.



No. 70. When I can read my Title Clear.

Arr. by H. N. LINCOLN.



No. 71.

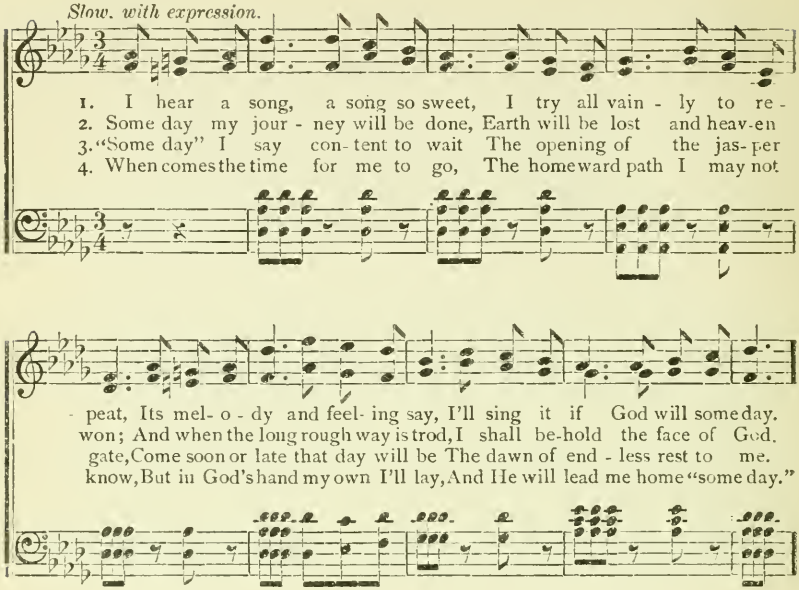
Some Day.

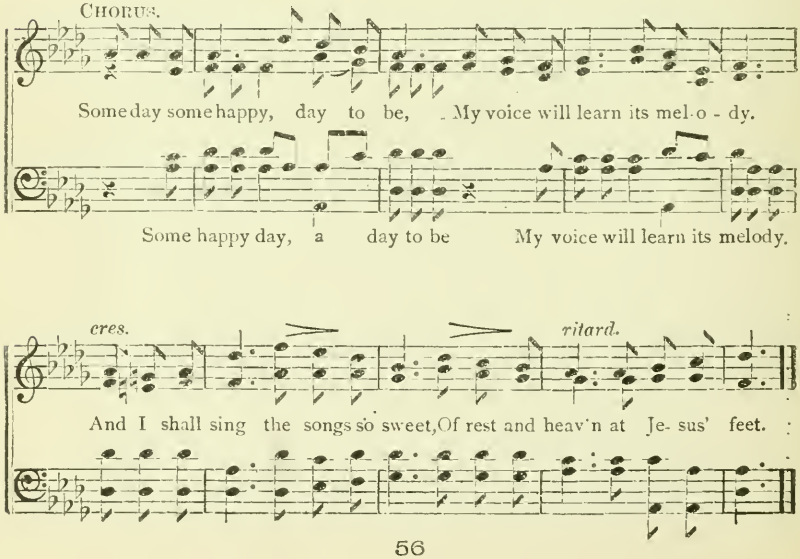
And they sing the song of Moses and the Lamb. Rev. 15 : 3.

E. E. REXFORD. FRANK M. DAVIS, by per.

DUET.

Slow, with expression.



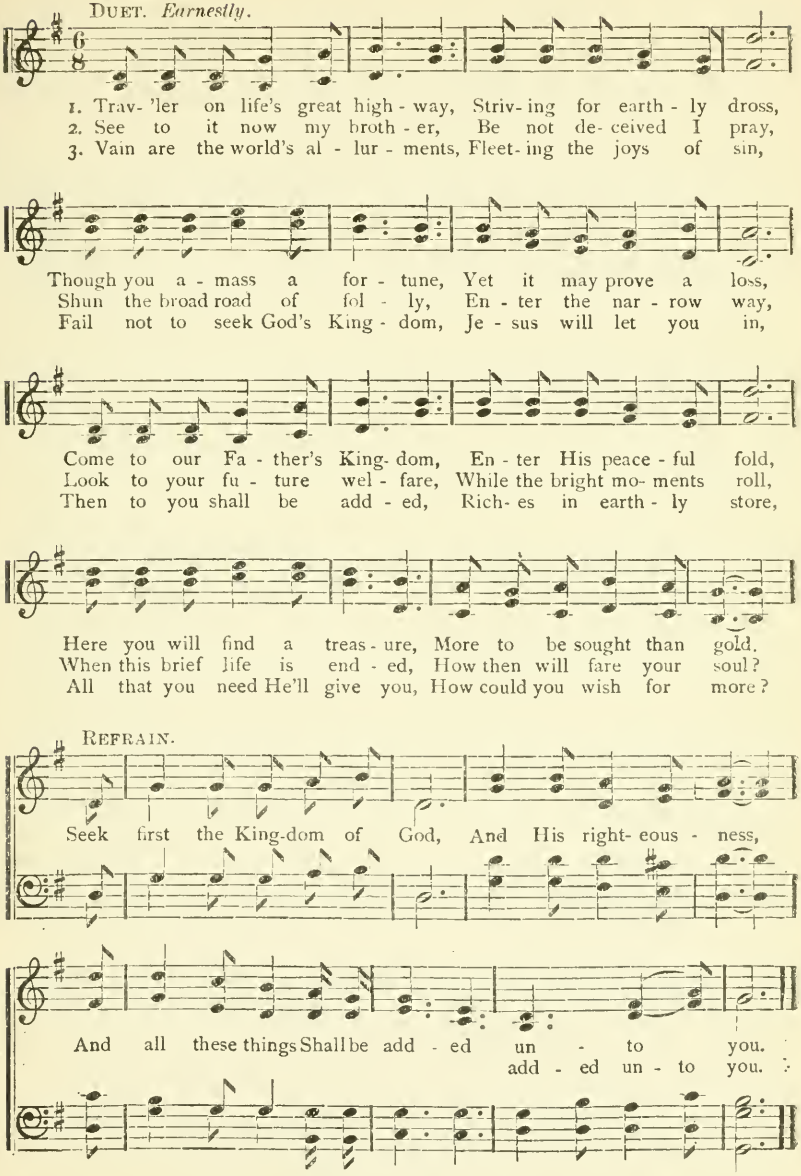


No. 72. Seek first the Kingdom of God.

Words and Music by H. N. LINCOLN, by per.

Moderato.

DUET. *Earnestly.*



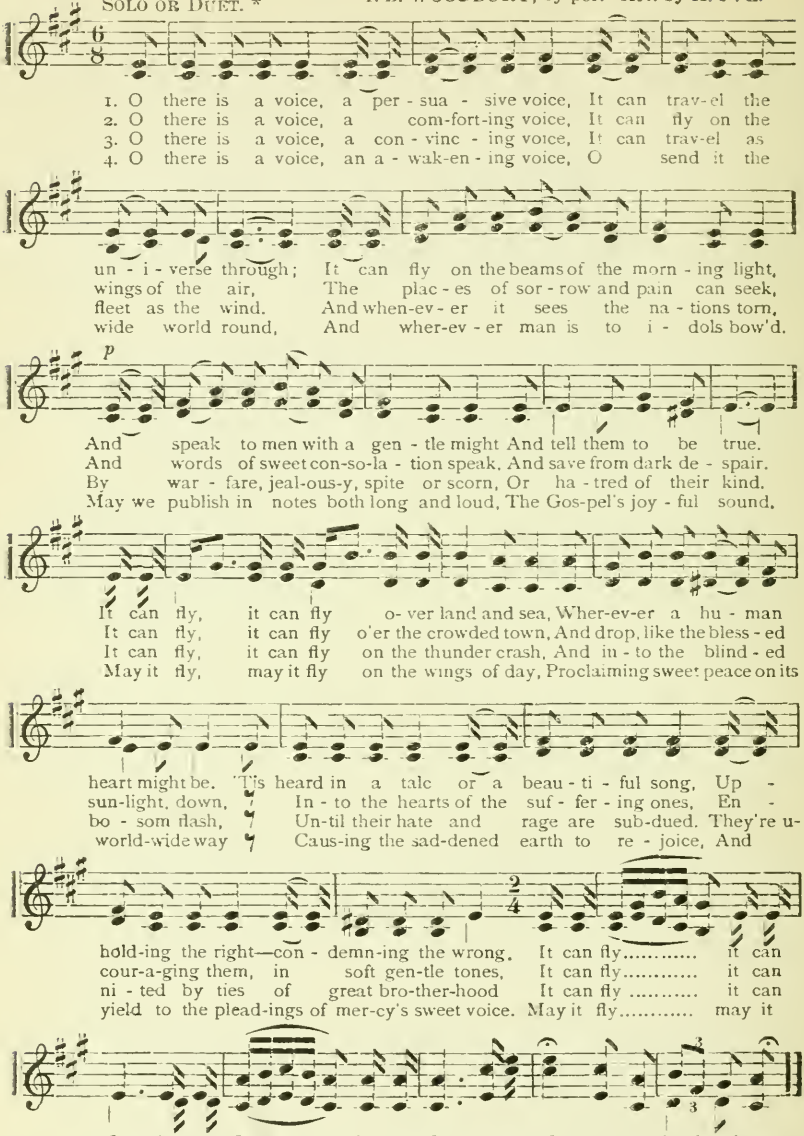
From "Harvest Bells," No. 3.

No. 73. O There is a Voice.

Keep a clear conscience. It will follow you through eternity.

SOLO OR DUET. *

I. B. WOODBURY, by per. Arr. by H. N. L.



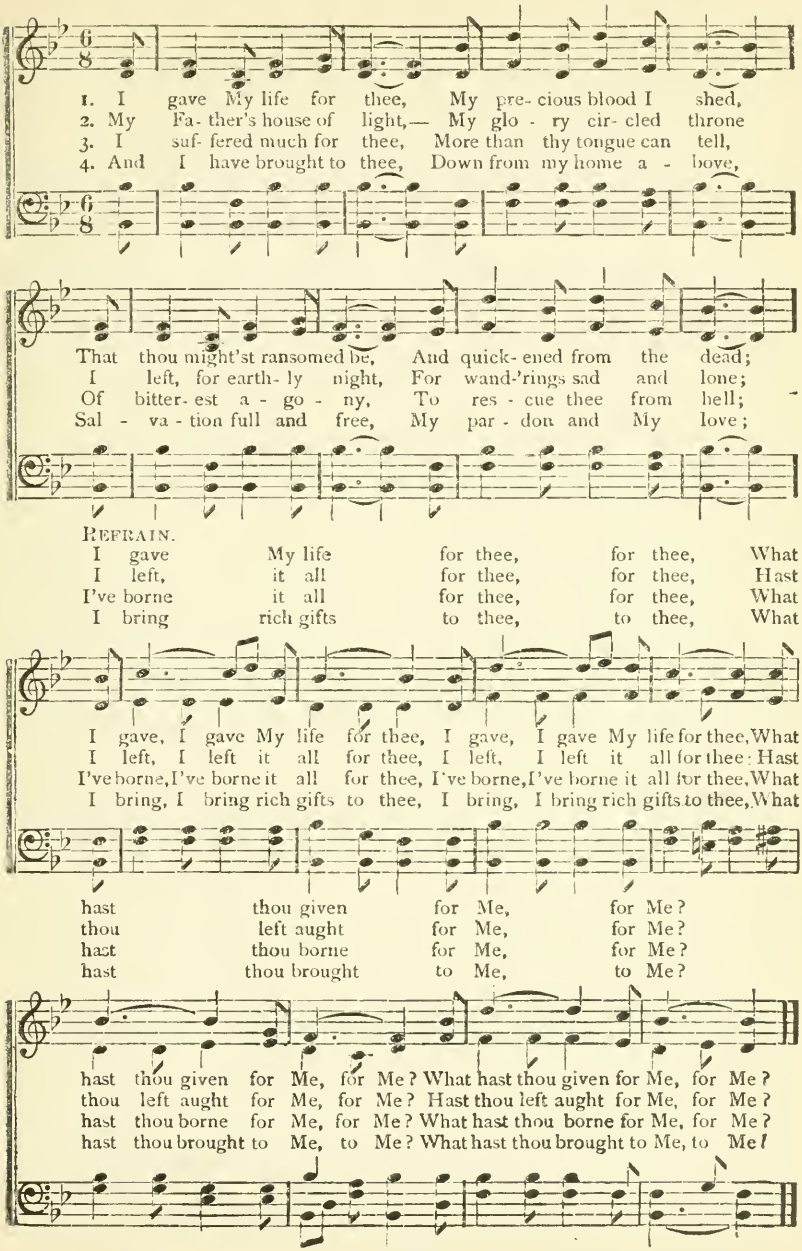
* The Alto may be sung by a Tenor voice

Arrangement copyright, 1891, by H. N. Lincoln.

No. 74. I gave My Life for Thee.

F. R. HAVERGAL.

A. J. BUCHANAN.
Colorado City, Tex. Sept., 19, 1889.

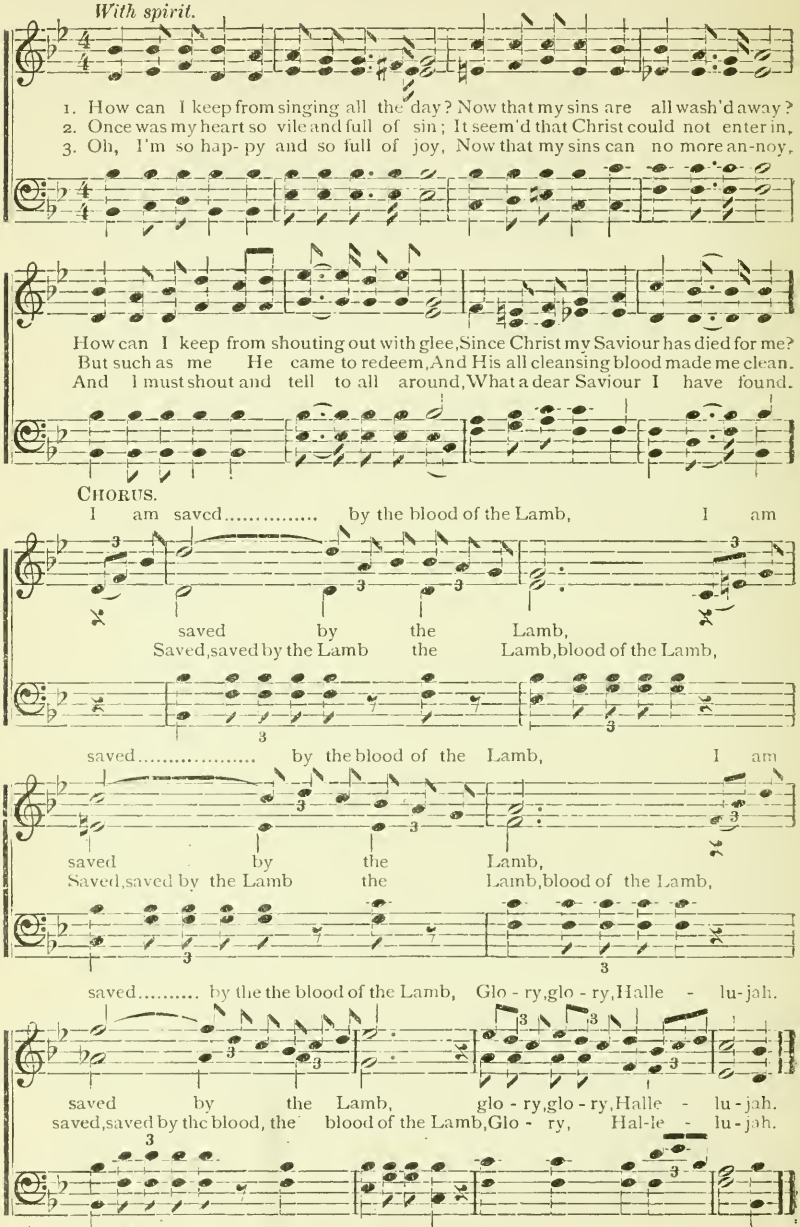


Copyright, 1889, by H. N. LINCOLN.

No. 75. How can I keep from Singing all the Day?

C. C. C. CHAS. C COUSINS.

With spirit.



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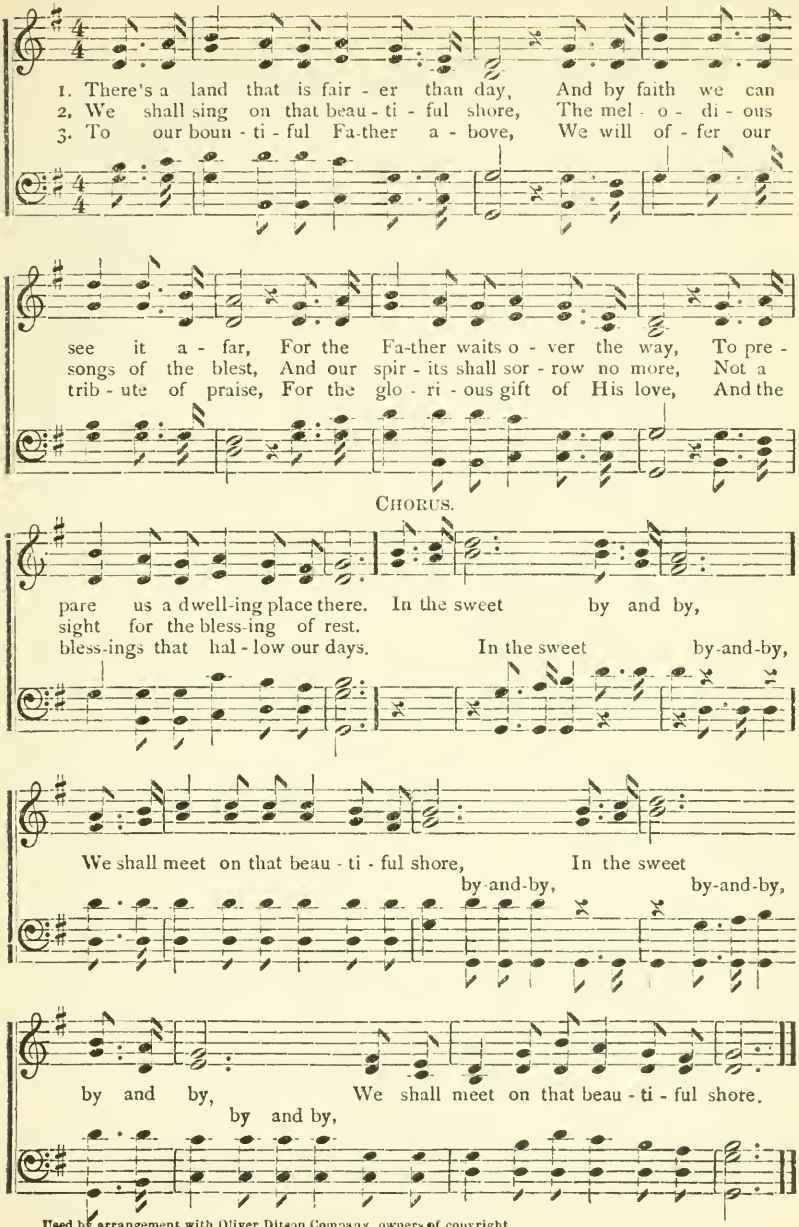
No. 76. The Sweet By and By.

S. F. BENNET. (See No. 187.) JOS. P. WEBSTER.



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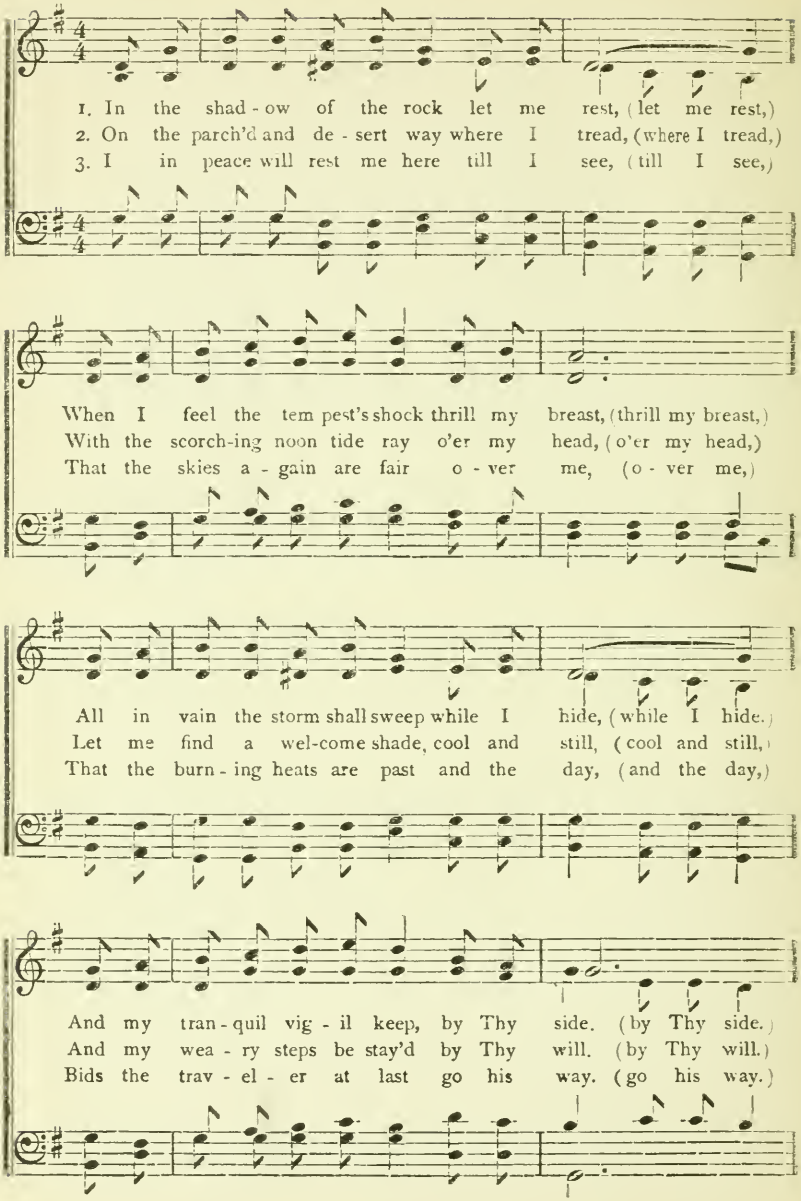
No. 77. In the Shadow of the Rock.

Dr. H. BONAR. H. N. LINCOLN.



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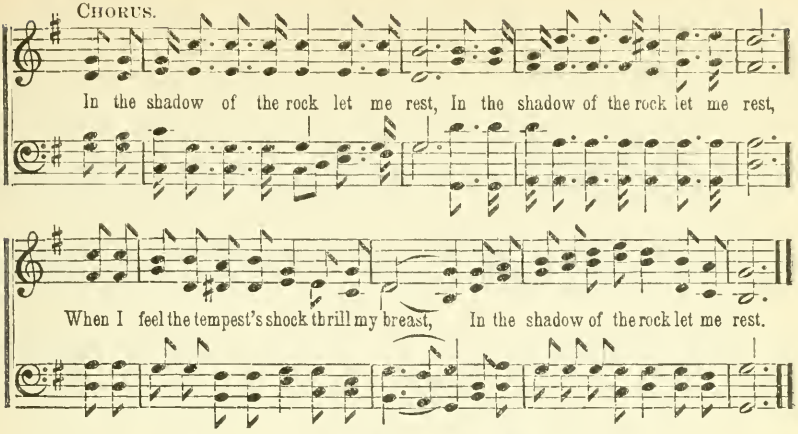
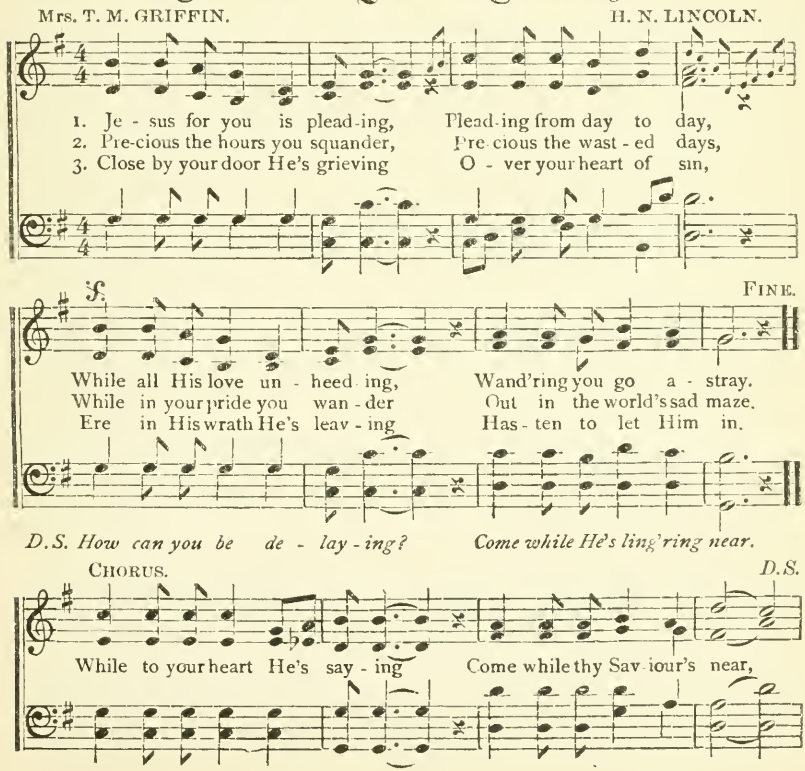
In the Shadow of the Rock etc.—Concluded.

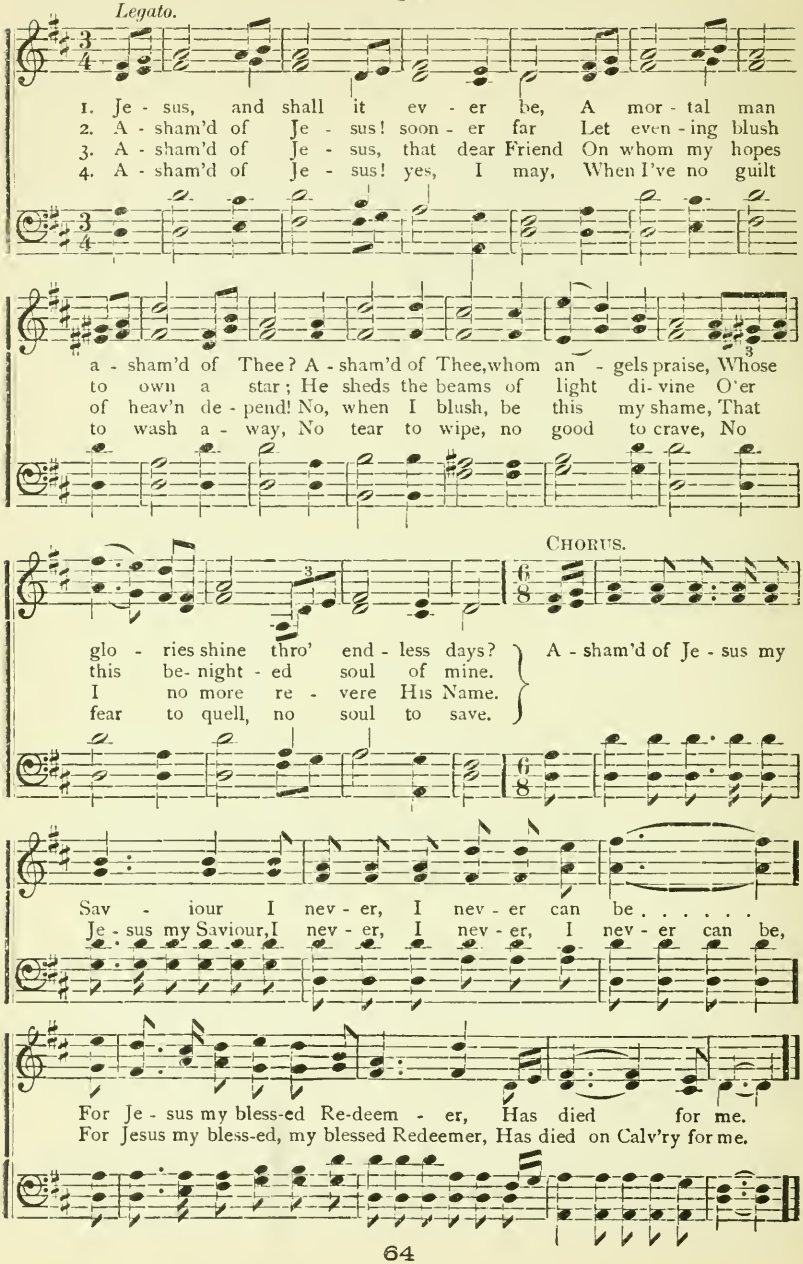


No. 78. Jesus for You is Pleading.



No. 79. Never Ashamed of Jesus.

JOSEPH GRIGG. To be sung as a Solo. A. J. BUCHANAN.

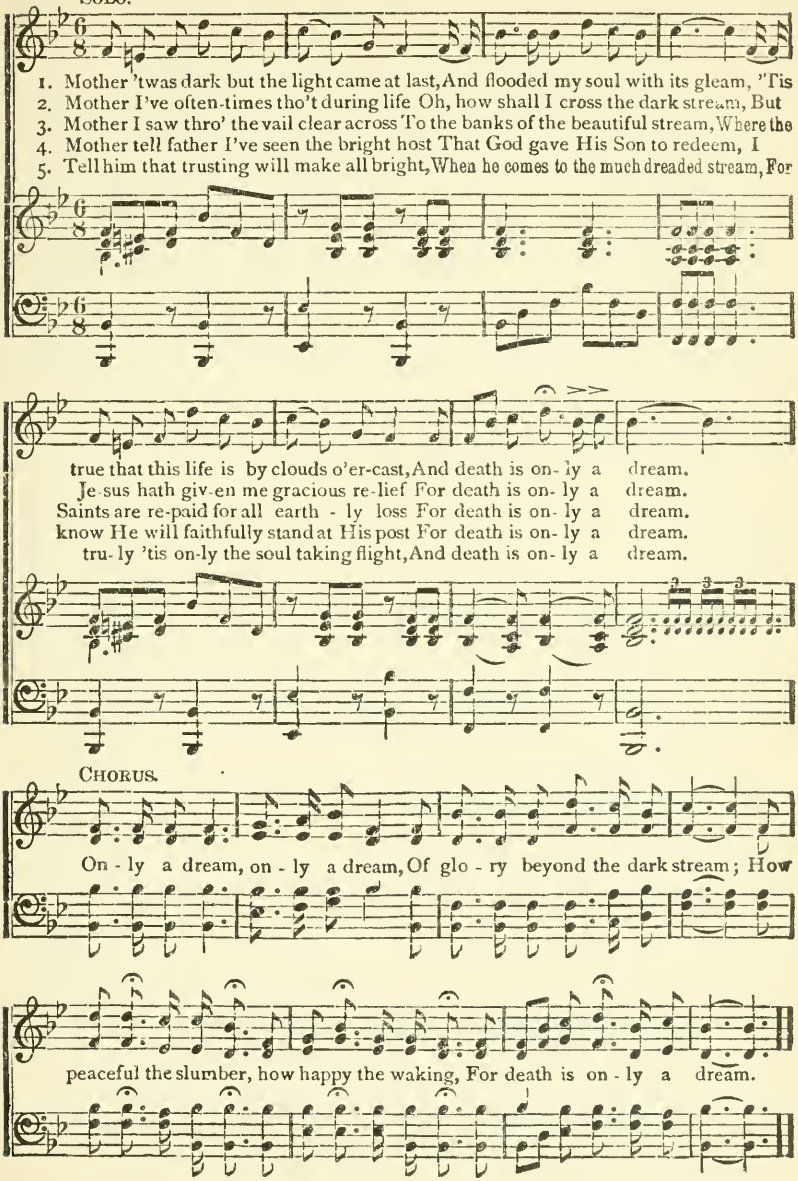


No. 80. Death is only a Dream.

The last words of a Minister's daughter.

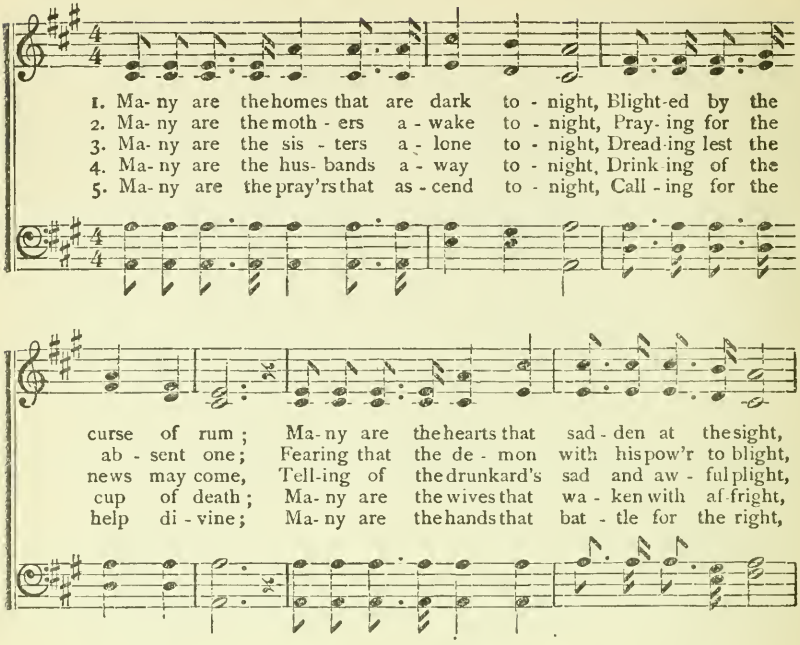
REV. H. B. PENDAR. Music and Chorus by A. J. BUCHANAN.

SOLO.

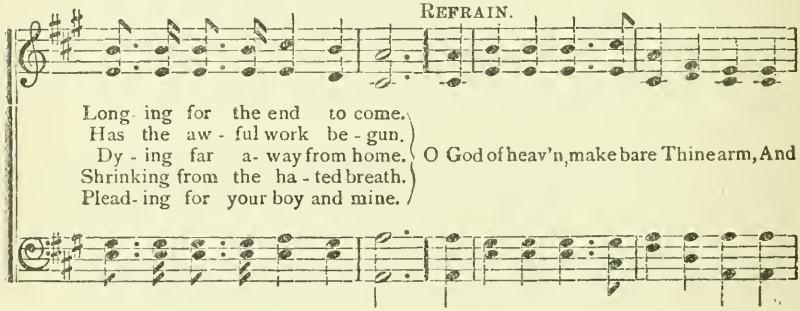


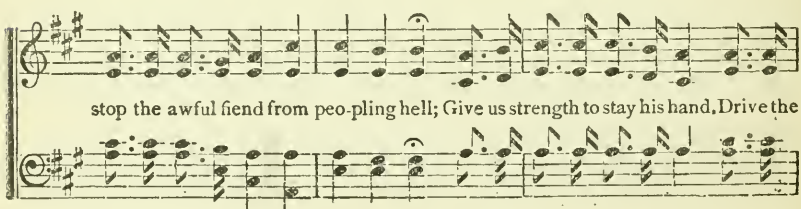
No. 81. W. C. T. U. Song.

A. J. S. A. J. SHOWALTER.



REFRAIN.





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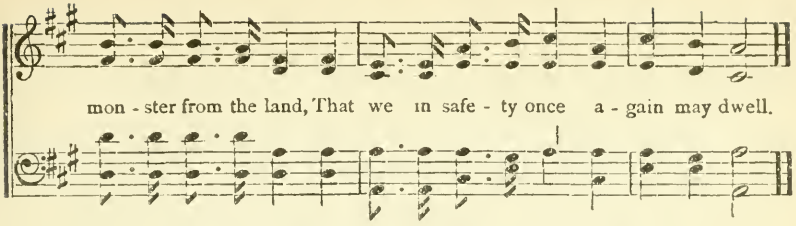
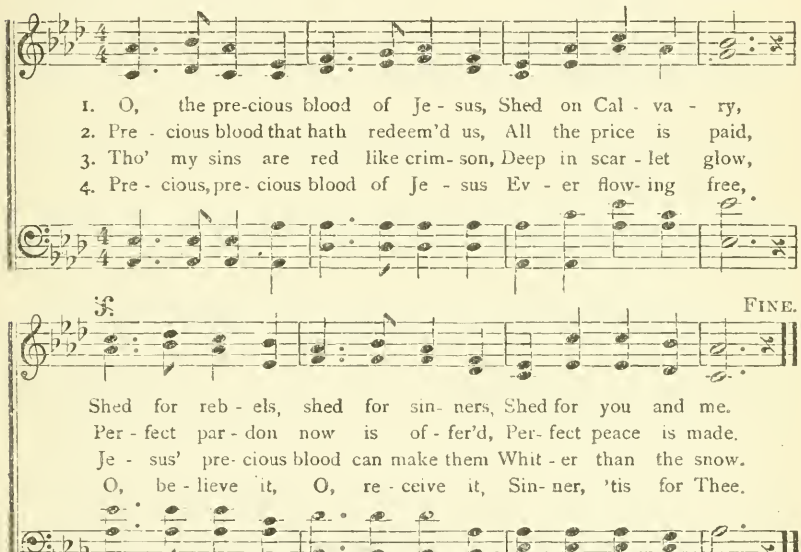


No. 82. O, the Precious Blood of Jesus.

FRANCES R. HAVERGAL. A. J. SHOWALTER.



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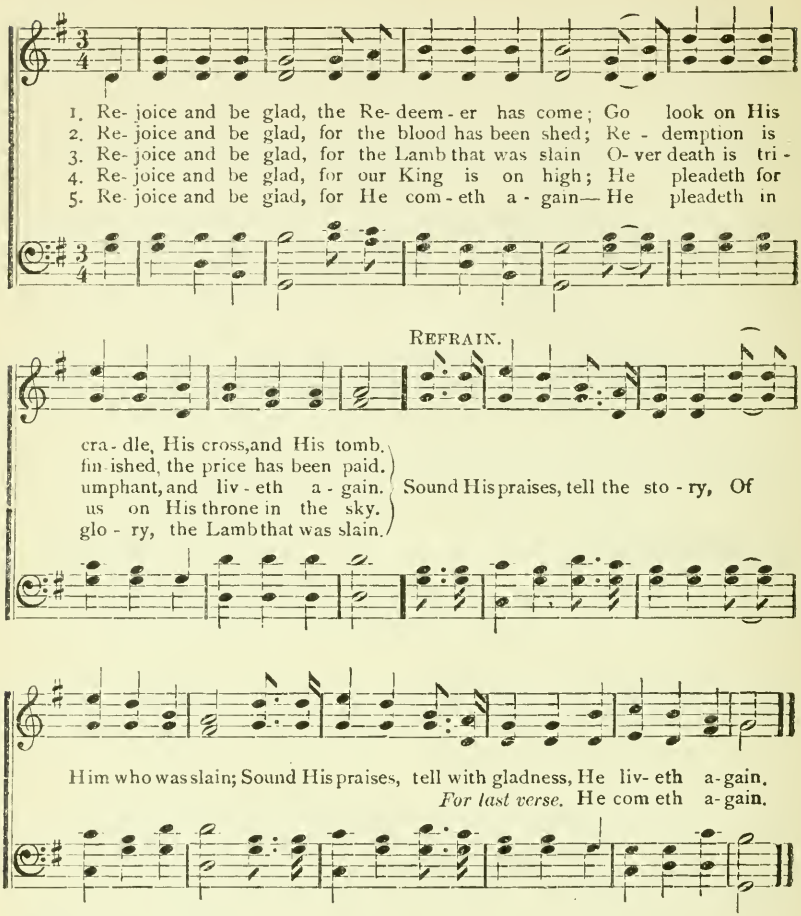
No. 83. Rejoice and be Glad.

H. BONAR. J. J. HUSBAND.



No. 84. We praise Thee, O God.

1 We praise Thee, O God! for the Son of Thy love,
For Jesus who died, and is now gone above!

CHO.—Hallelujah! Thine the glory, Hallelujah, amen,
Hallelujah! Thine the glory, revive us again.

2 We praise Thee, O God! for Thy spirit of light,
Who has shown us our Saviour, and scattered our night.

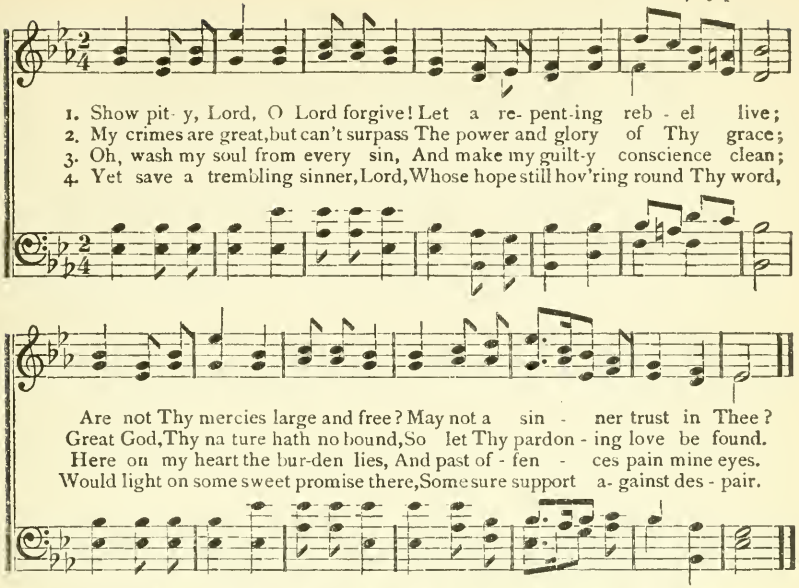
3 All glory and praise to the Lamb that was slain,
Who has borne all our sins, and has cleansed every stain.

4 All glory and praise to the God of all grace,
Who has bought us, and sought us, and guided our ways.

5 Revive us again, fill each heart with Thy love,
May each soul be rekindled with fire from above.

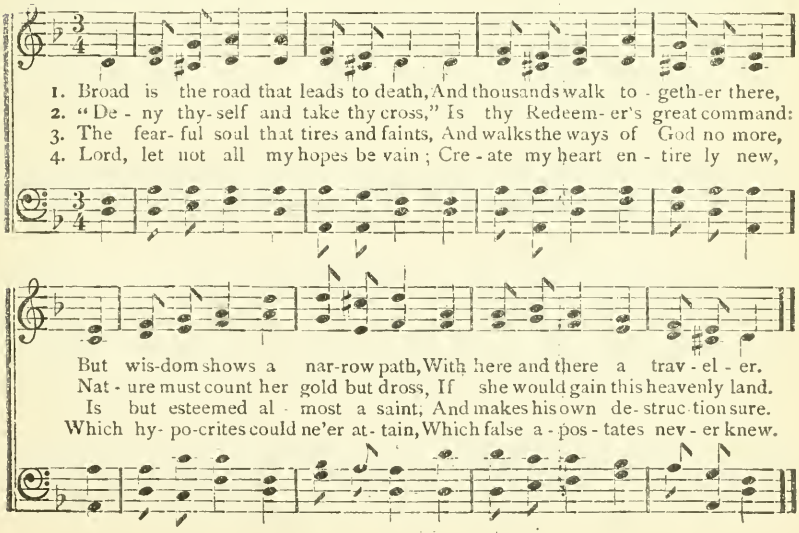
No. 85. Newcomb. L. M.

F. A. BLACKMER, by per.



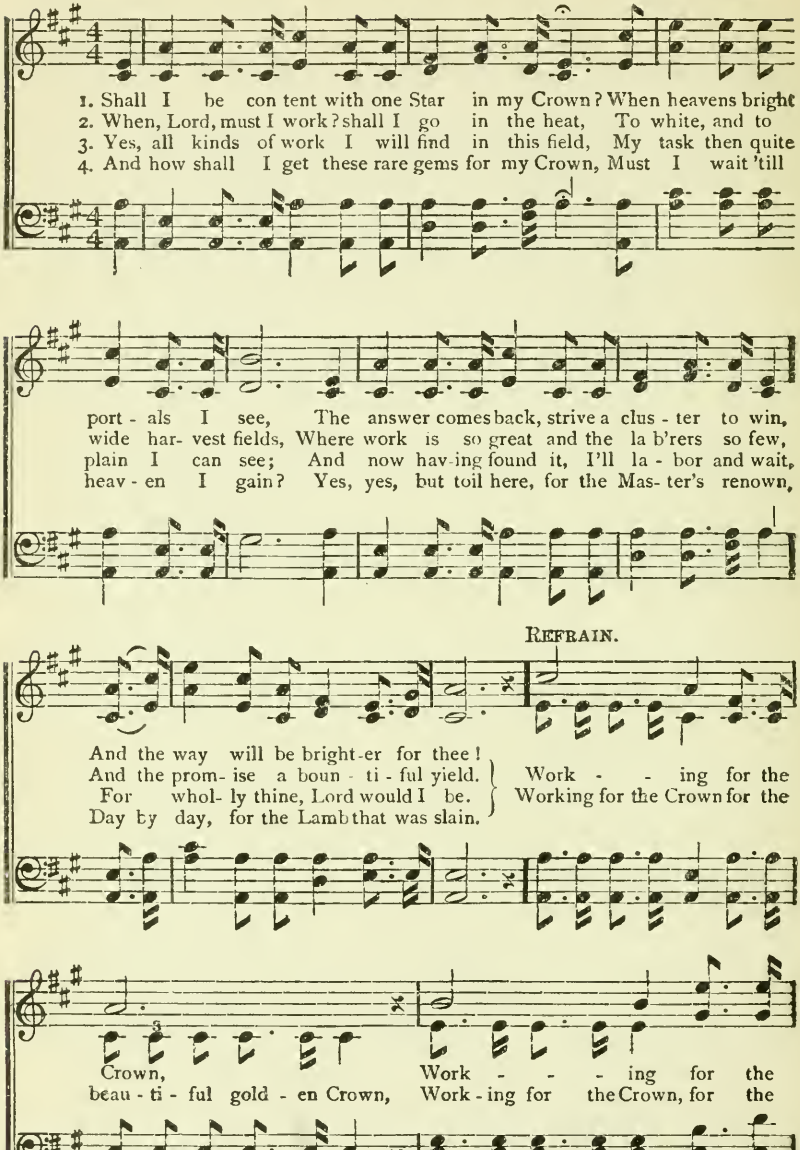
No. 86. Broad is the Road that Leads to Death.

ISAAC WATTS. DANIEL READ.



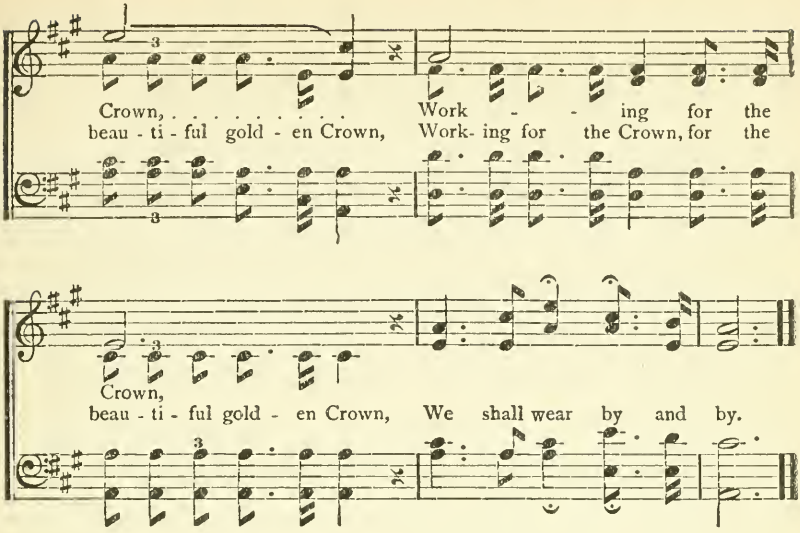
No. 87. Working for the Crown.

Words by Mrs. H. A. MABRY. Music & Chorus by H. A. R. HORTON.



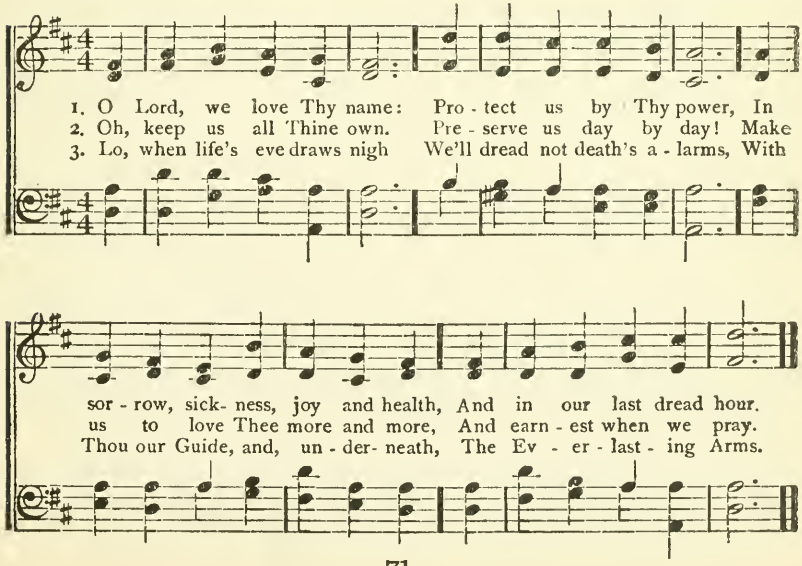
From Lone Star Choir.

Working for the Crown.—Concluded.



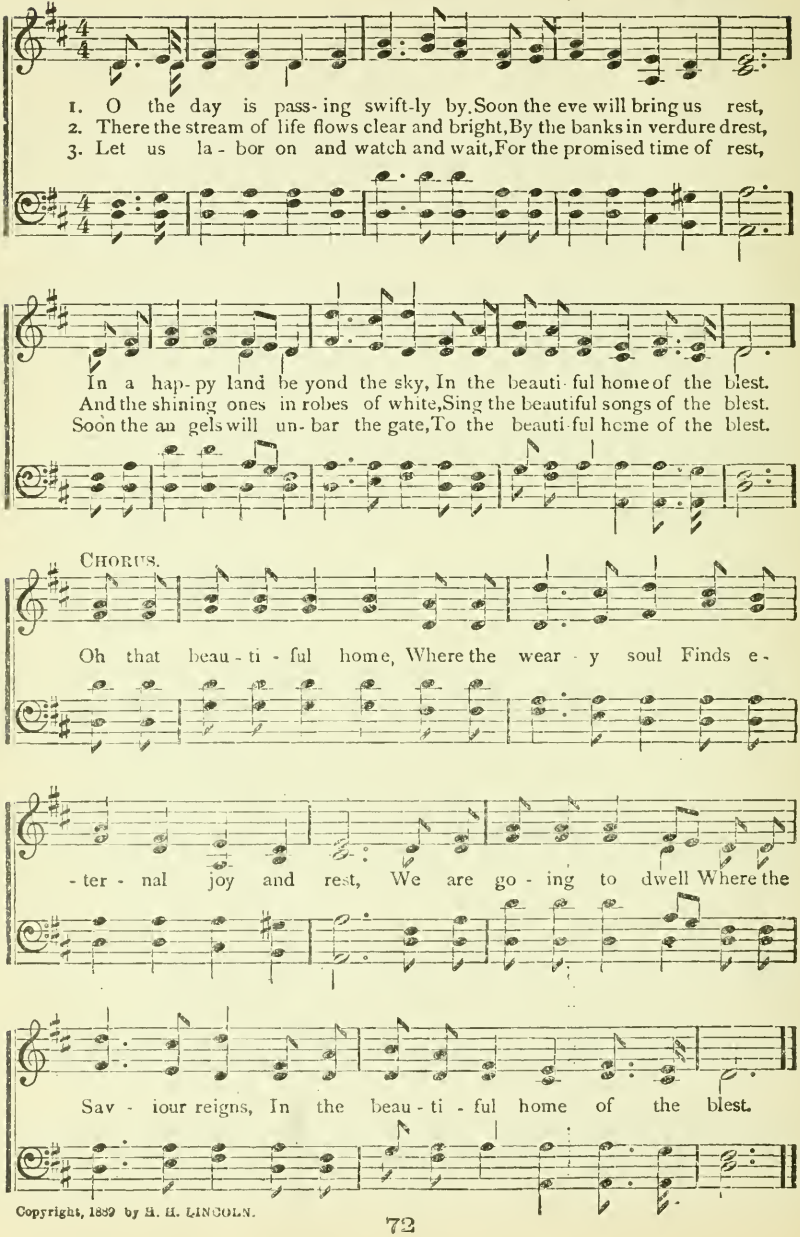
No. 88. O Lord, we love Thy Name.

L. S. E. L. ULFWIN.



No. 89. Beautiful Home of the Blest.

Words and Music by A. J. BUCHANAN.



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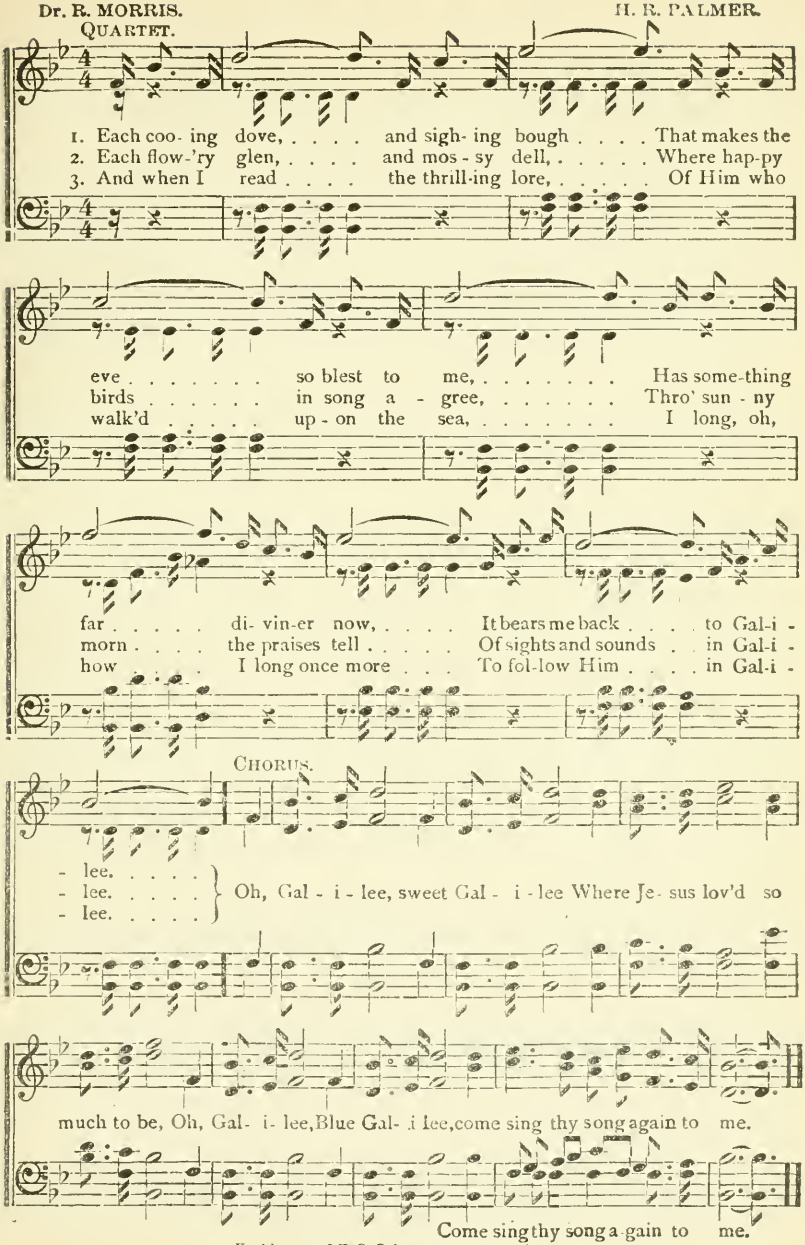
No. 90. Memories of Galilee.

Dr. R. MORRIS. QUARTET. H. R. PALMER.



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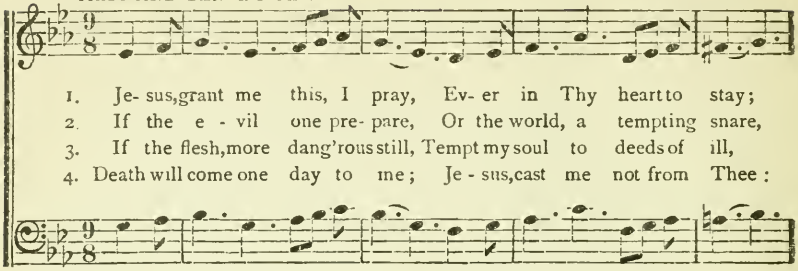
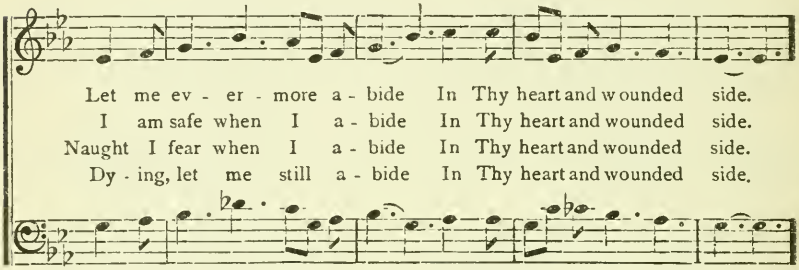
No. 91. Hide Me, Saviour.

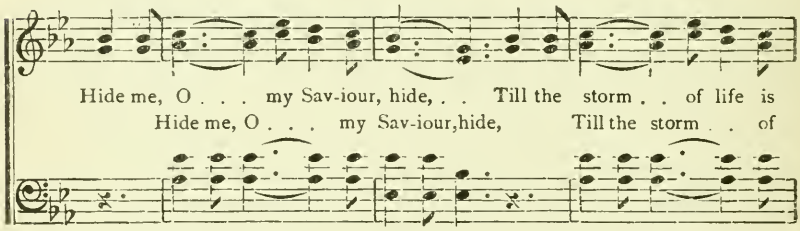
H. W. BAKER. A. J. SHOWALTER.

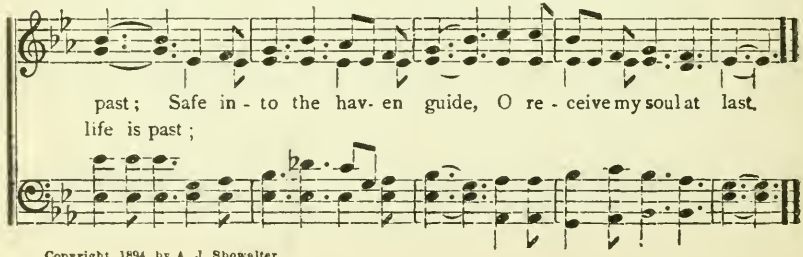
ALTO AND TENOR DUET.





CHORUS.





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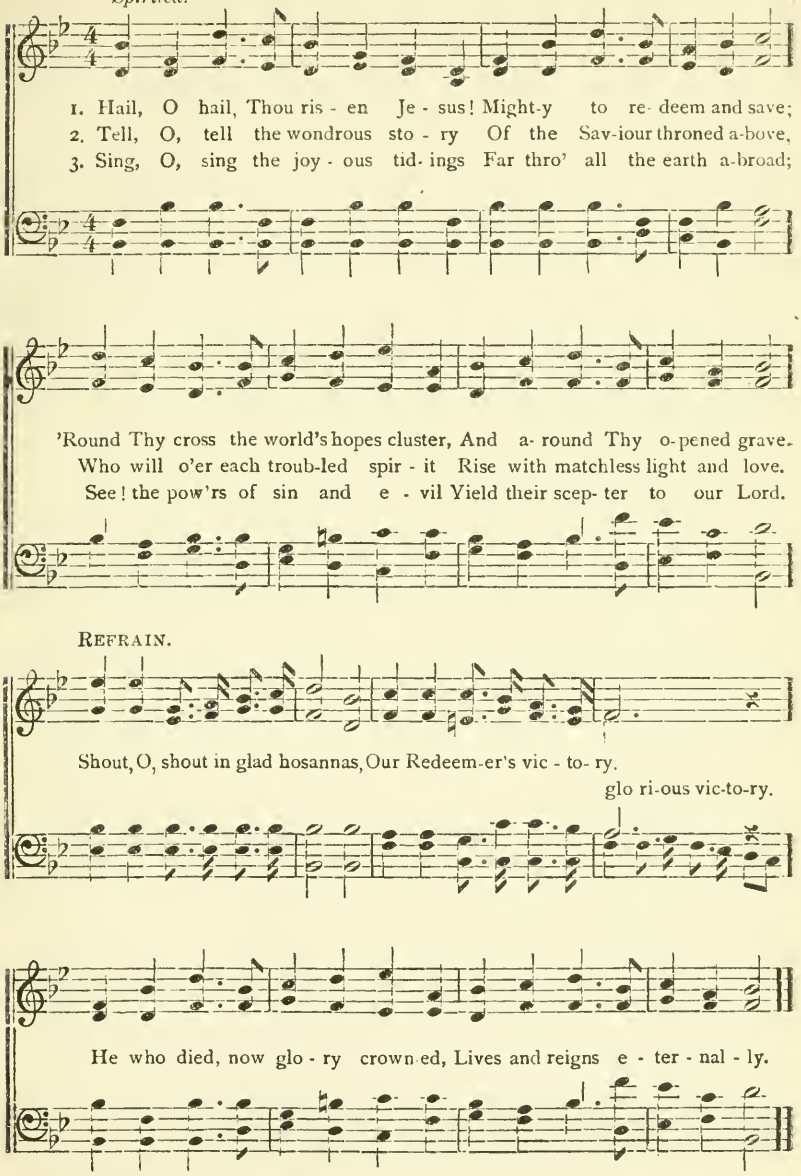
No. 92. Hail, O Hail, Thou Risen Jesus!

JAMES B. MORGAN.
"Central Presbyterian."

A. J. SHOWALTER.

Spirited.



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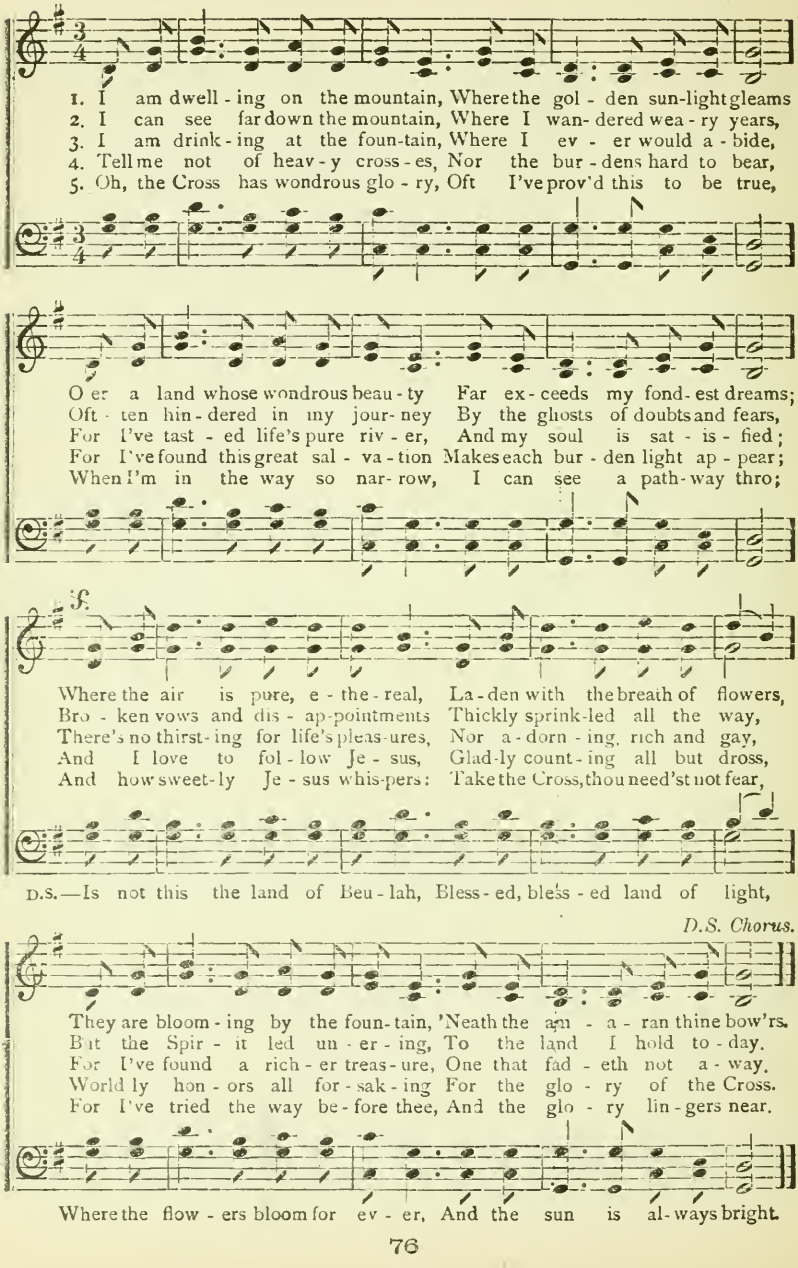
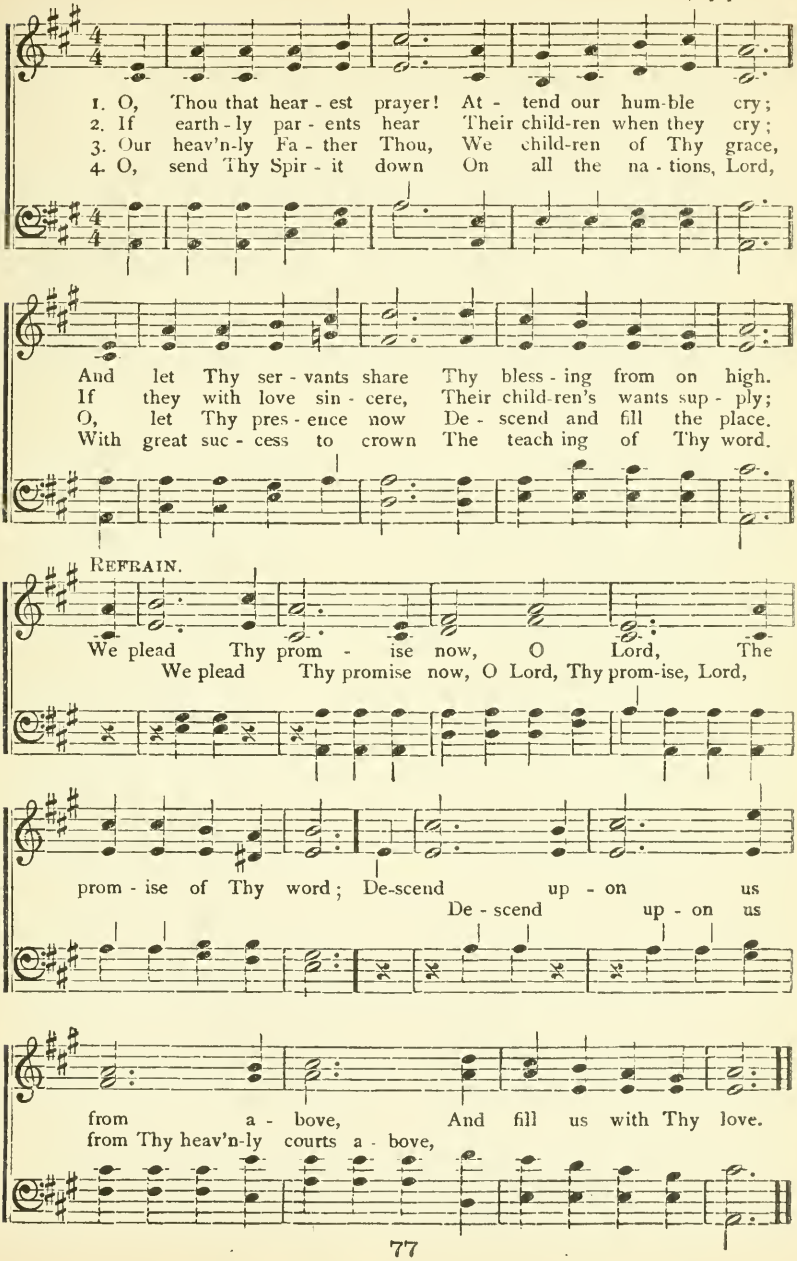
No. 93. Is not this the Land of Beulah?

Anon. Arranged.



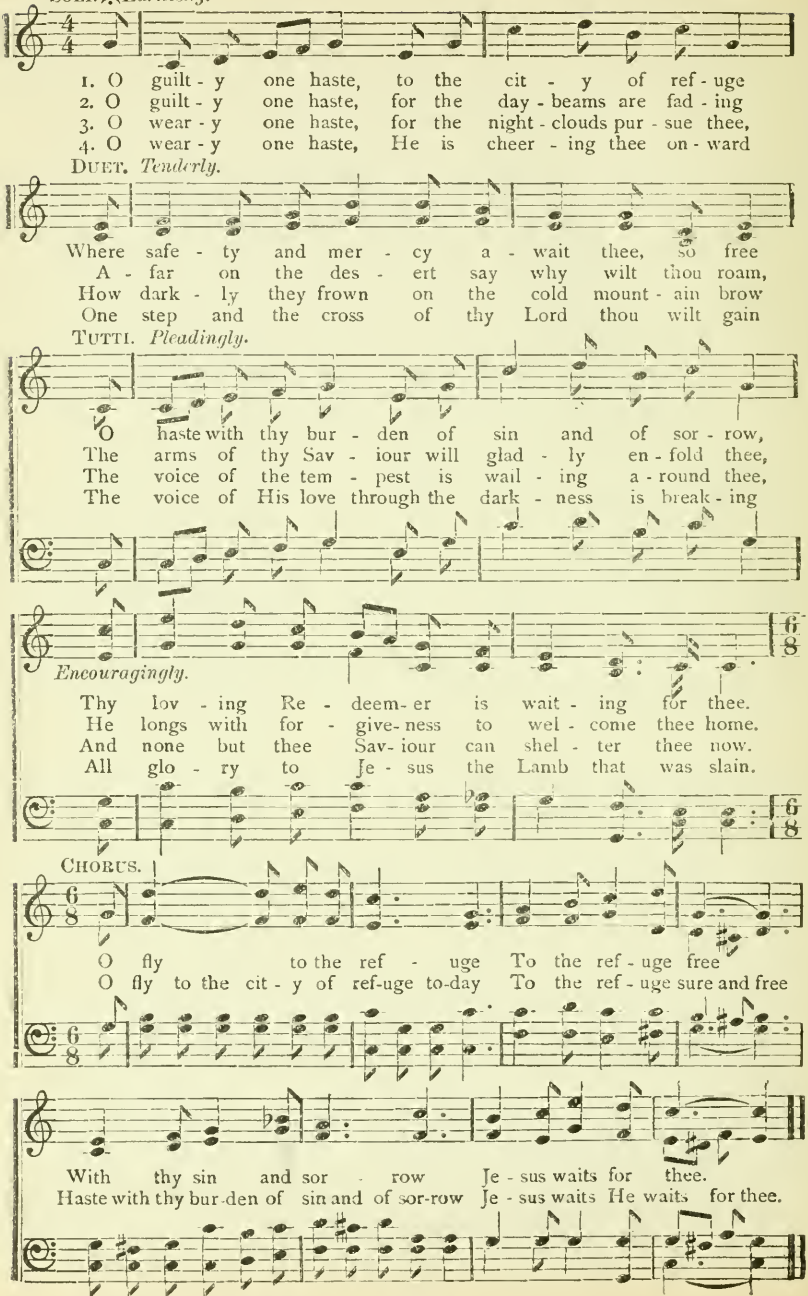
No. 94. O, Thou that Hearest Prayer.

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



No. 95. The City of Refuge.

FANNY CROSBY. H. N. LINCOLN.



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96 "Go ye therefore and teach all nations." Matt. xxviii: 19.

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 What though the spicy breezes
Blow soft o'er Ceylon's isle!
Though every prospect pleases,
And only man is vile!
In vain with lavish kindness
The gifts of God are strown;
The heathen, in his blindness,
Bows down to wood and stone.

3 Shall we, whose souls are lighted
With wisdom from on high,—
Shall we to men benighted
The lamp of life deny?
Salvation, O Salvation!
The joyful sound proclaim,
Till earth's remotest nation
Has learned Messiah's name.

4 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.

97

1 How happy are they
Who the Saviour obey,
And whose treasures are laid up above,
Tongue can not express
The sweet comfort and peace
Of a soul in its earliest love.

2 That comfort was mine,
When the favor divine
I first found in the blood of the Lamb;
When my heart first believed,
O, what joy I received!
What a heaven in Jesus' name!

3 'Twas a heaven below
The Redeemer to know;
And the angels could do nothing more
Than to fall at His feet,
And the story repeat,
And the Lover of sinners adore.

4 Jesus, all the day long,
Was my joy and my song;
Oh, that all His salvation might see!
He hath loved me, I cried,
He hath suffered and died
To redeem such a rebel as me.

98 I Need Thee. Key of Ab.

1 I need Thee every hour,
Most gracious Lord;
No tender voice like Thine
Can peace afford.

REF.—I need Thee, oh, I need Thee;
Every hour I need Thee;
Oh, bless me now, my Saviour;
I come to Thee.

2 I need Thee every hour;
Stay Thou near by:
Temptations lose their power
When Thou art nigh.

3 I need Thee every hour,
In joy or pain;
Come quickly and abide,
Or life is vain.

4 I need Thee every hour
Teach me Thy will:
And Thy rich promises
In me fulfill.

99 The Beautiful River. Key Eb.

1 Shall we gather at the river
Where bright angel feet have trod;
With its crystal tide for ever
Flowing by the throne of God.

CHO.—Yes, we'll gather at the river,
The beautiful, the beautiful river—
Gather with the saints at the river.
That flows by the throne of God.

2 On the margin of the river,
Washing up its silver spray,
We will walk and worship ever,
All the happy golden day.
CHO.—Yes, we'll gather at the river, &c.

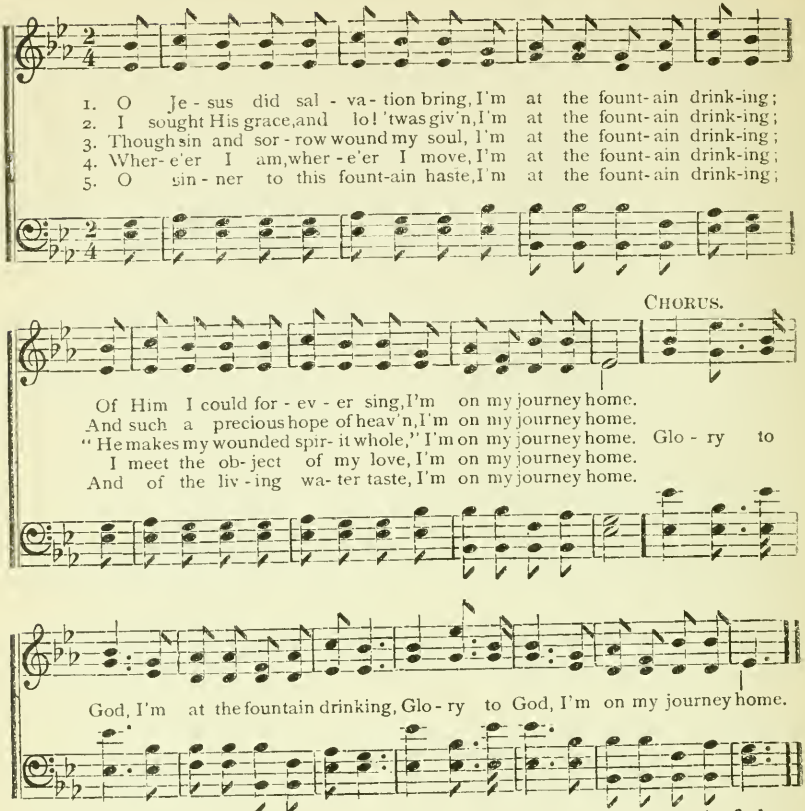
3 Ere we reach the shining river,
Lay we every burden down,
Grace our spirits will deliver,
And provide a robe and crown.
CHO.—Yes, we'll gather at the river, &c.

4 At the smiling of the river,
Mirror of the Saviour's face,
Saints whom death will never sever,
Lift their songs of saving grace.
CHO.—Yes, we'll gather at the river, &c.

5 Soon we'll reach the silver river,
Soon our pilgrimage will cease;
Soon our happy hearts will quiver,
With the melody of peace.
CHO.—Yes, we'll gather at the river, &c.

No. 100. At the Fountain, Drinking.

Arranged for this work.



No. 101. Nearer, my God, to thee. Key of G.

1 Nearer, my God, to thee,
Nearer to thee:
E'en though it be a cross
That raiseth me;
Still all my song shall be,
Nearer my God, to thee:
Nearer to thee.

2 Though like a wanderer,
Daylight all gone,
Darkness be over me,
My rest a stone,
Yet in my dreams I'd be
Nearer, my God, to thee, etc.

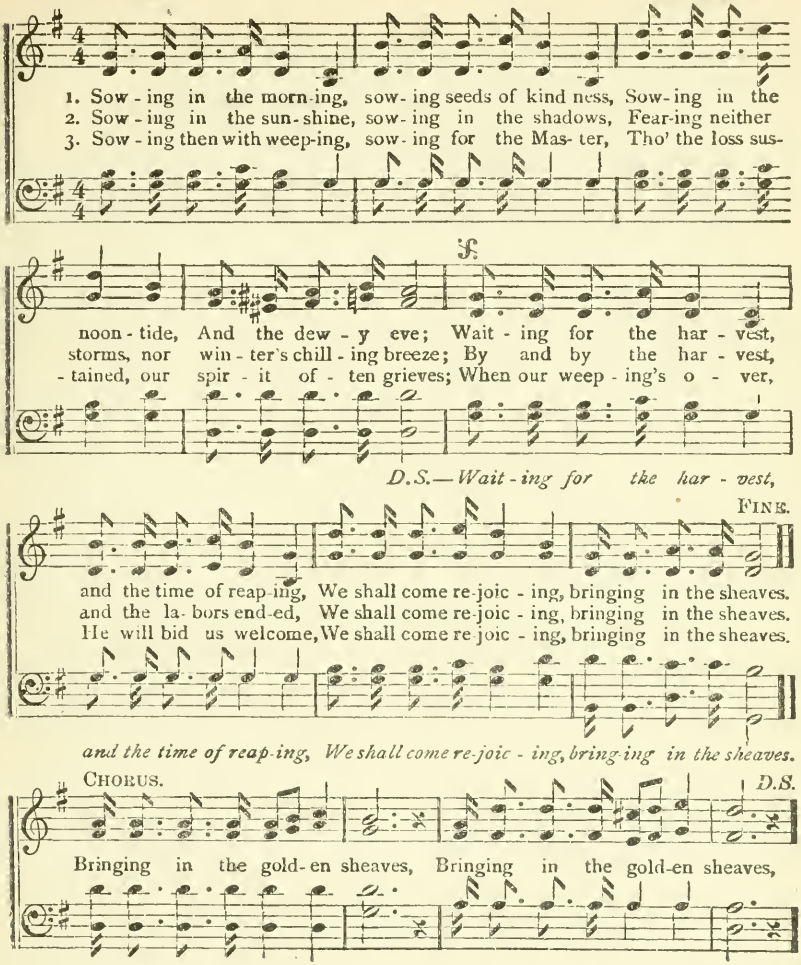
3 There let the way appear
Steps up to heaven;
All that thou sendest me,
In mercy given,
Angels to beckon me,
Nearer, my God, to thee, etc.

4 Then with my waking thoughts
Bright with thy praise,
Out of my stony griefs
Bethel I'll raise;
So by my woes to be
Nearer, my God, to thee, etc.

5 Or if on joyful wing
Cleaving the sky,
Sun, moon, and stars forgot,
Upward I fly,
Still all my song shall be,
Nearer, my God, to thee, etc.

No. 102. Bringing in the Sheaves.

KNOWLES SHAW. C. E. POLLOCK.



No. 103. The Land of Pure Delight.

1 There is a land of pure delight,
Where saints immortal reign;
Infinite day excludes the night,
And pleasures banish pain.

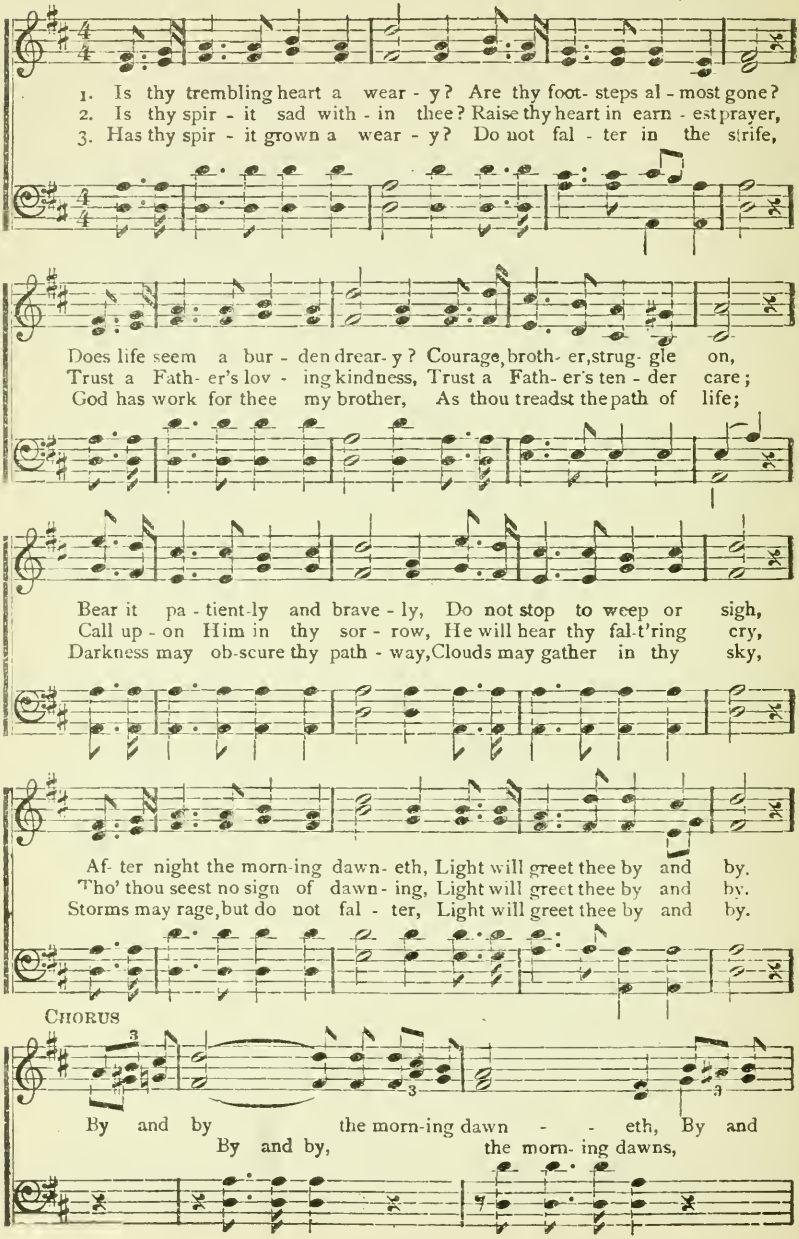
2 There everlasting spring abides,
And never-with'ring flowers:
Death, like a narrow sea, divides
This heavenly land from ours.

3 Oh, could we make our doubts remove,
The gloomy doubts that rise,
And see the Canaan that we love,
With unbeclouded eyes.

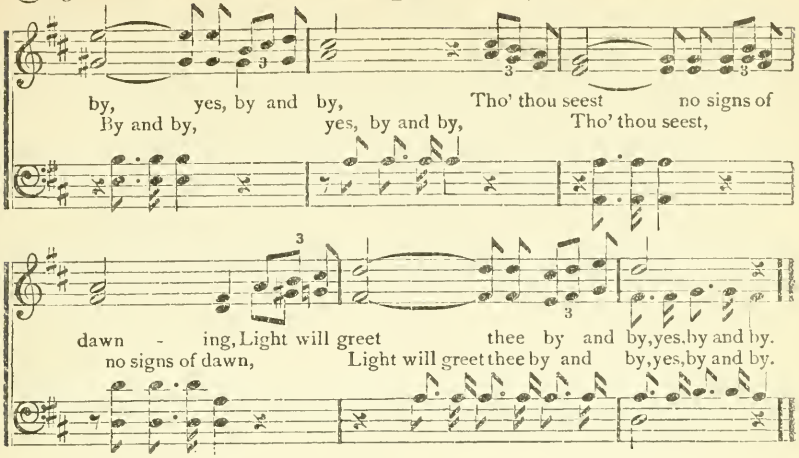
4 Could we but climb where Moses stood,
And view the landscape o'er,
Not Jordan's stream, nor death's cold flood,
Should fright us from the shore.

No. 104. Light will Greet Thee By and By.

LATTA C. LORD. L. B. SHOOK.

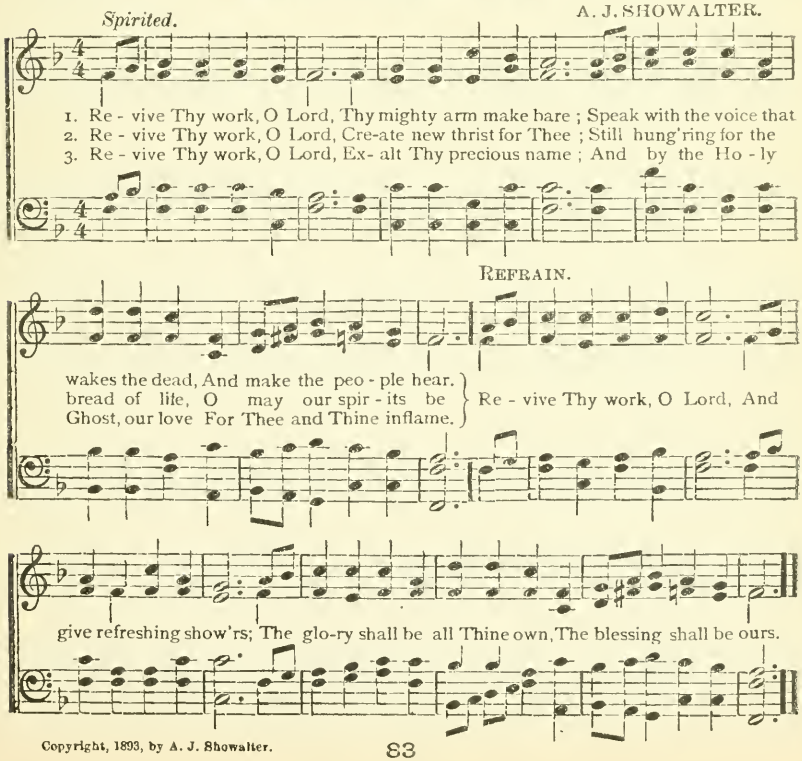


Light will Greet Thee By and By.—Concluded.



No. 105. Revive Thy Work.

A. J. SHOWALTER.



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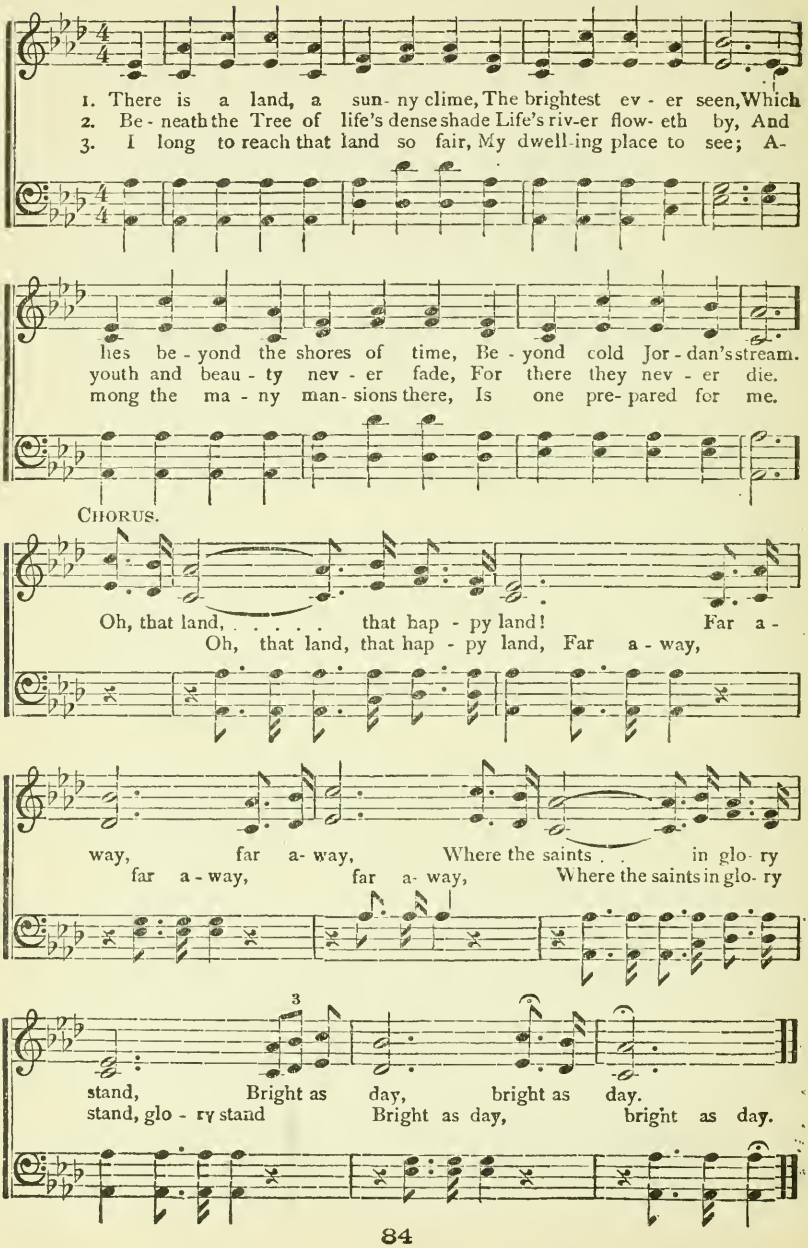
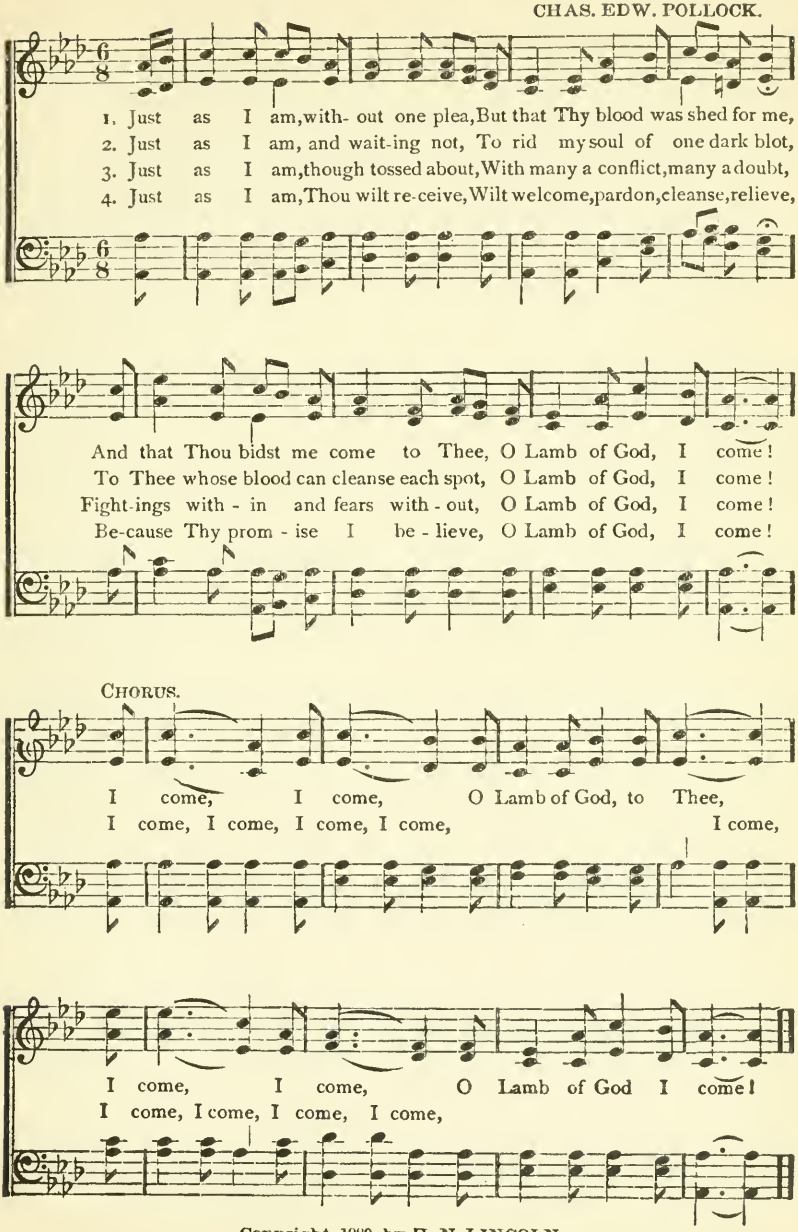
No. 106. The Happy Land.

C. E. P. CHAS EDW POLLOCK, by per.



No. 107. Just As I Am.

CHAS. EDW. POLLOCK.



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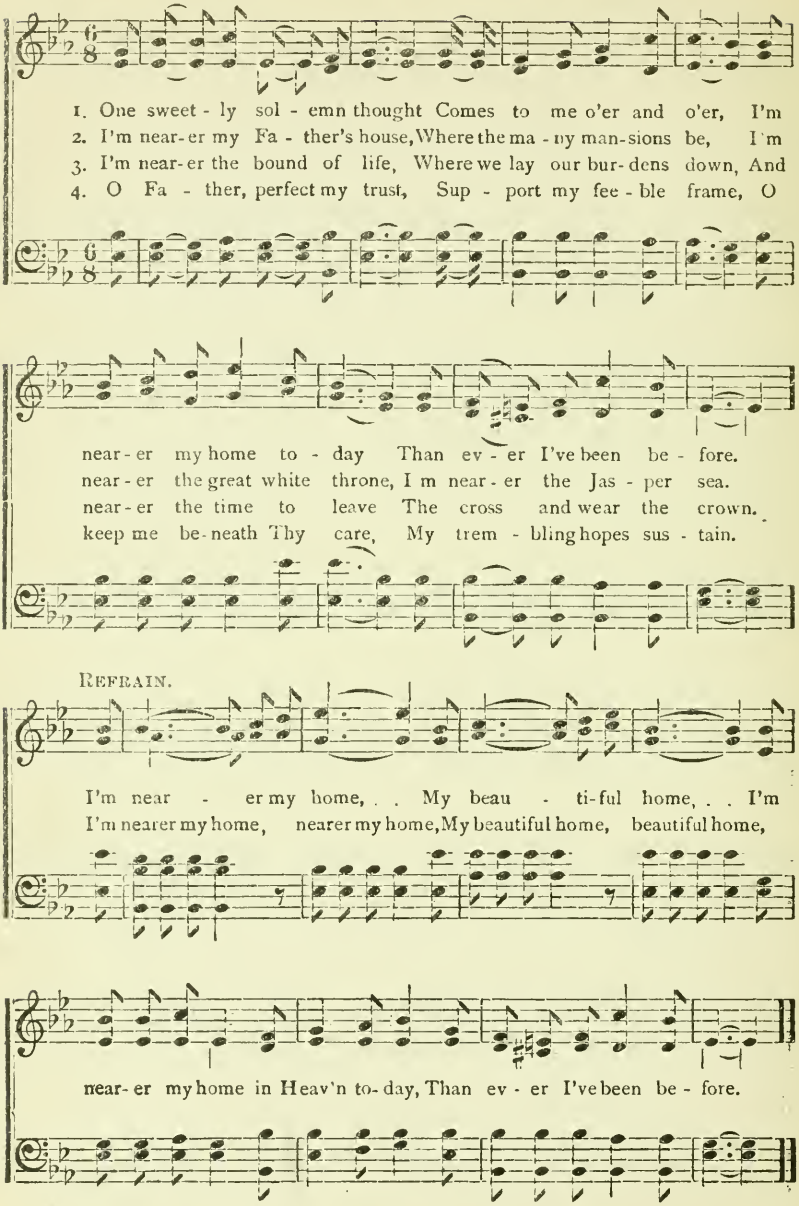
No. 108.

Nearer My Home.

Miss PHOEBE CAREY. A. J. SHOWALTER.



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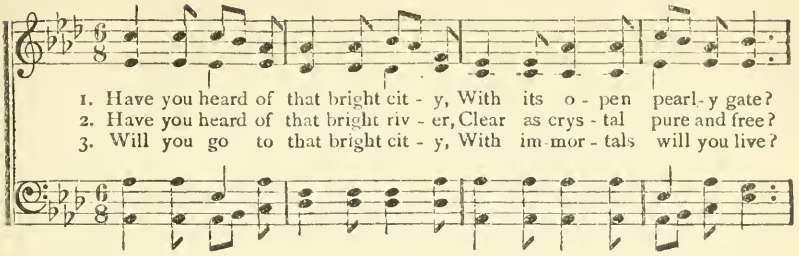
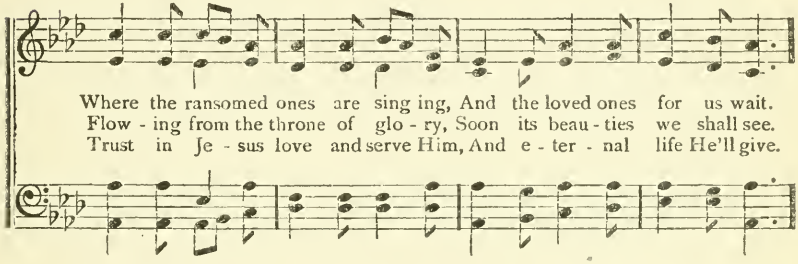
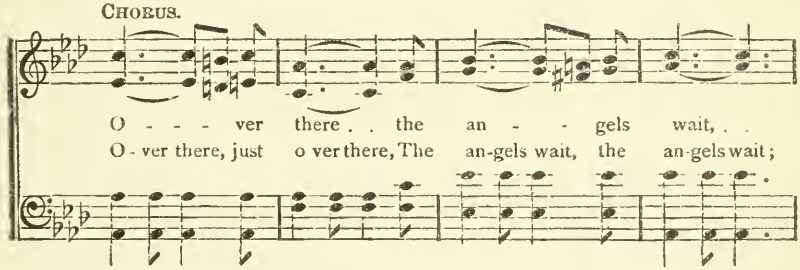
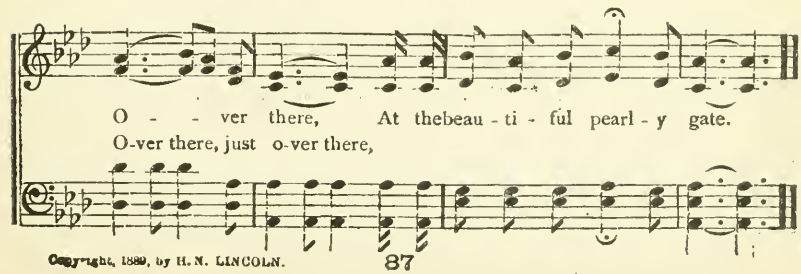
No. 109. The Beautiful Pearly Gate.

Words and Music by A. J. BUCHANAN.









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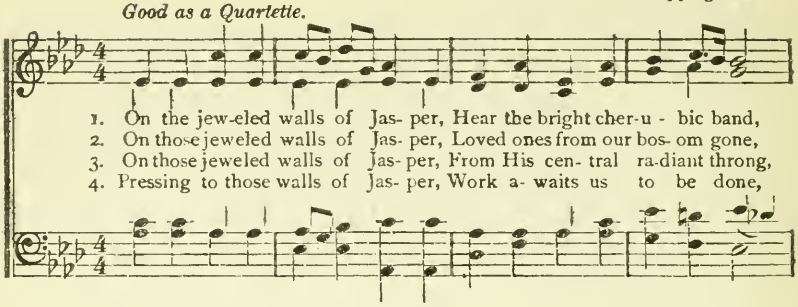
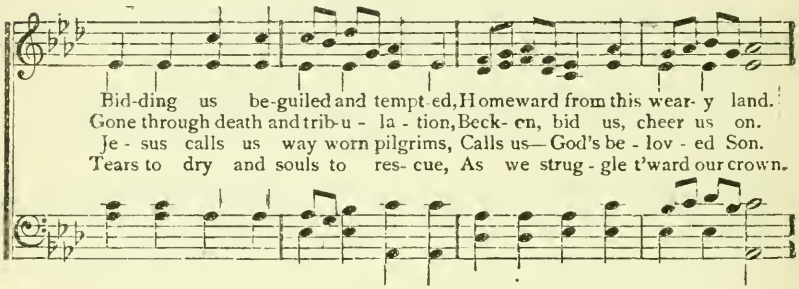
No. 110. The Jeweled Walls of Jasper.

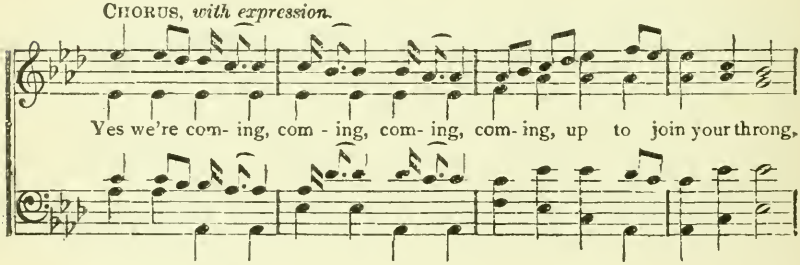
Words and Music copyrighted.

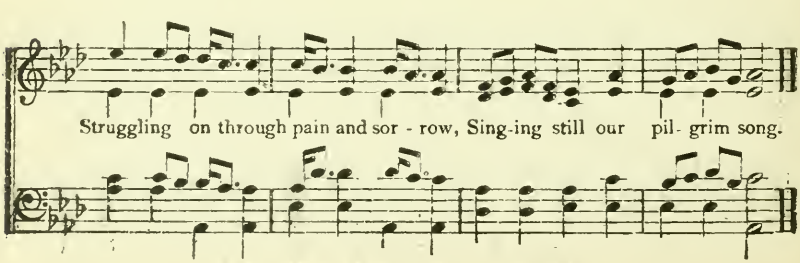
Good as a Quartette.





CHORUS, *with expression.*

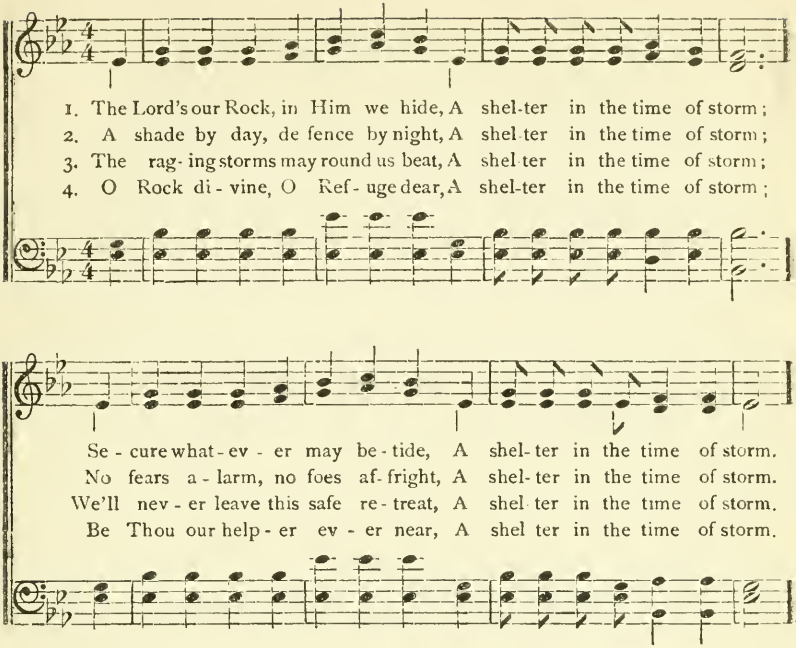




From "Songs of Gladness," by per. of the publishers.

No. 111. A Shelter in the Time of Storm.

Words arranged. A. J. SHOWALTER.



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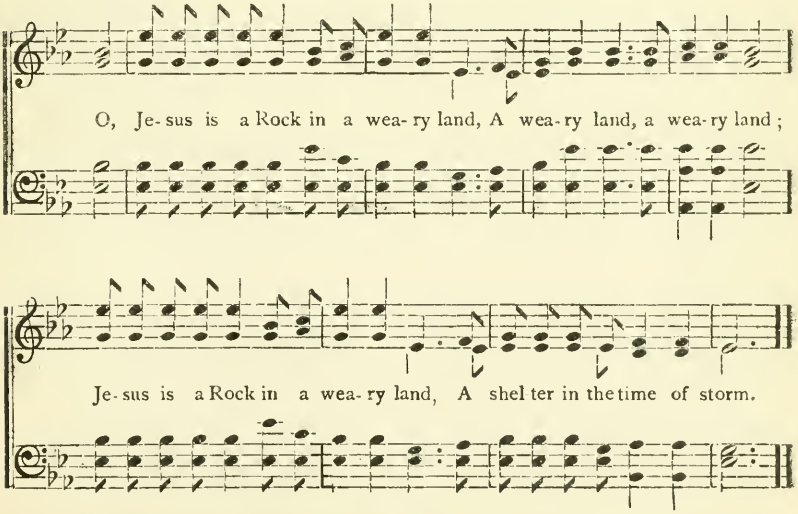

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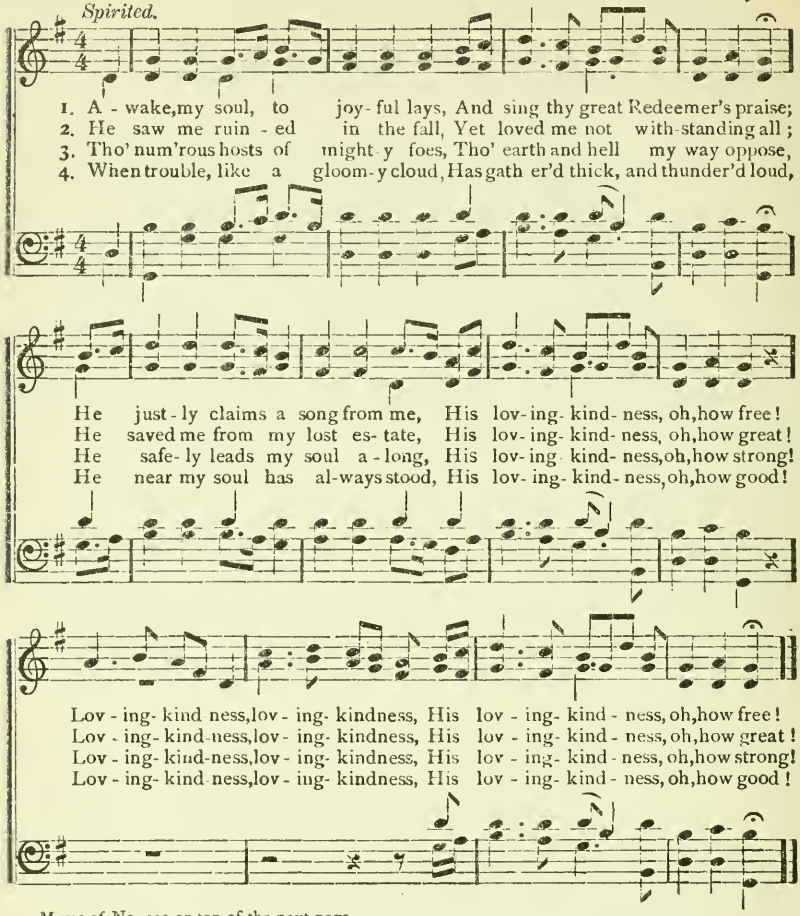
No. 112. Awake, My Soul to Joyful Lays.

SAMUEL MEDLEY. Western Melody.

Spirited.



Music of No. 113 on top of the next page.

No. 113.

Retreat.
Key of C.

1 From every stormy wind that blows,
From every swelling tide of woes,
There is a calm, a safe retreat:
'Tis found beneath the mercy-seat.

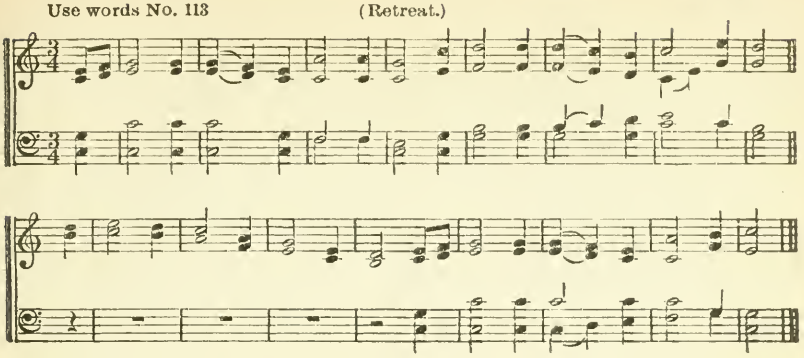
2 There is a place where Jesus sheds
The oil of gladness on our heads;
A place than all besides more sweet;
It is the blood-bought mercy-seat.

3 There is a scene where spirits blend,
Where friend holds fellowship with friend:
Though sundered far, by faith they meet
Around one common mercy-seat.

4 Oh, let my hands forget their skill,
My tongue be silent, cold and still,
This bounding heart forget to beat,
Ere I forget the mercy-seat.

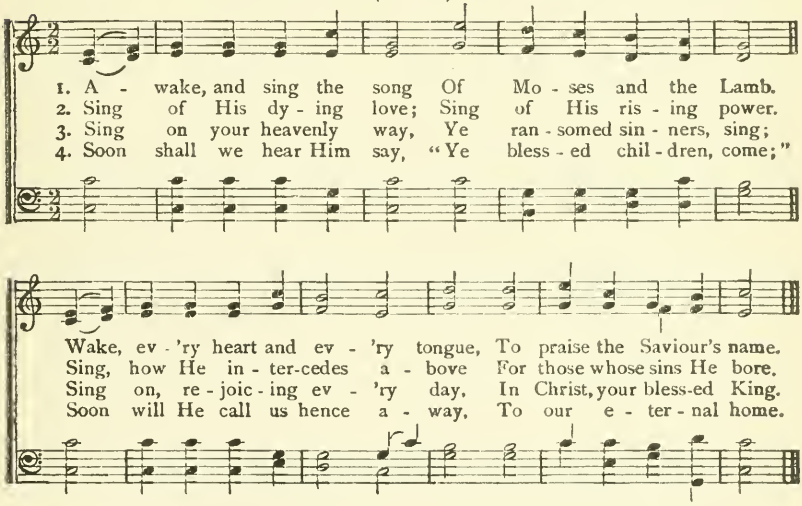
From every Stormy Wind that Blows. L. M.

Use words No. 113 (Retreat.)



No. 114. Awake, and Sing the Song. C. M.

(Laban.) Dr. LOWELL MASON.



No. 115. My Soul, be on thy Guard.

1 My soul, be on thy guard,
Ten thousand foes arise;
The hosts of sin are pressing hard
To draw thee from the skies.

2 Oh watch, and fight, and pray,
The battle ne'er give o'er;
Renew it boldly every day,
And help divine implore.

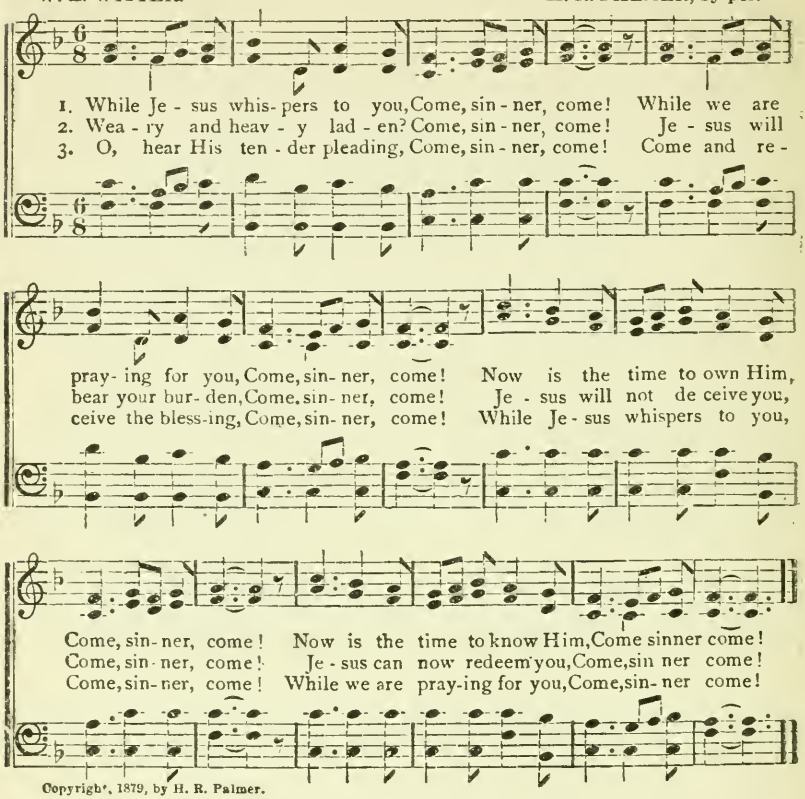
3 Ne'er think the vict'ry won,
Nor once at ease sit down;
Thy arduous work will not be done,
Till thou obtain thy crown.

4 Fight on, my soul, till death
Shall bring thee to thy God;
He'll take thee at thy parting breath,
Up to His blest abode.

No. 116. Come, Sinner, Come.

"Come unto me, all ye that labor and are heavy laden." MATT. 11: 28.

W. E. WITTER. H. R. PALMER, by per.



Copyright, 1879, by H. R. Palmer.

No. 117. Come, Humble Sinner.

1 Come, humble sinner, in whose breast
A thousand thoughts revolve;
Come, with your guilt and fear oppress'd,
And make this last resolve:

2 I'll go to Jesus, though my sin
Hath like a mountain rose;
I know His courts, I'll enter in,
Whatever may oppose:

3 Prostrate I'll lie before His throne,
And there my guilt confess;
I'll tell Him I'm a wretch undone,
Without His sovereign grace:

4 I'll to the gracious King approach,
Whose sceptre pardon gives;
Perhaps He may command my touch,
And then the suppliant lives.

5 Perhaps He may admit my plea,
Perhaps will hear my prayer;
But if I perish, I will pray,
And perish only there.

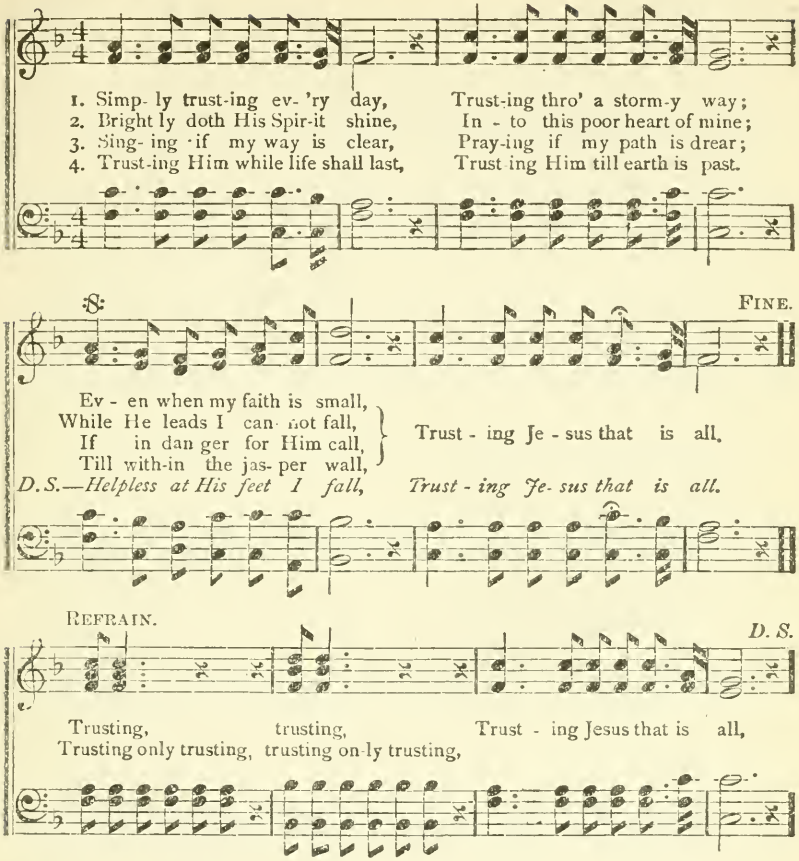
6 I can but perish if I go,
I am resolved to try;
For if I stay away, I know
I must forever die.

7 But if I die with mercy sought,
When I the King have tried,
This were to die (delightful thought!)
As sinner never died.

No. 118. Trusting Jesus.

EDGAR PAGE.
Cho. arr. by A. J. B.

A. J. BUCHANAN.



No. 119.

Come, thou Fount.

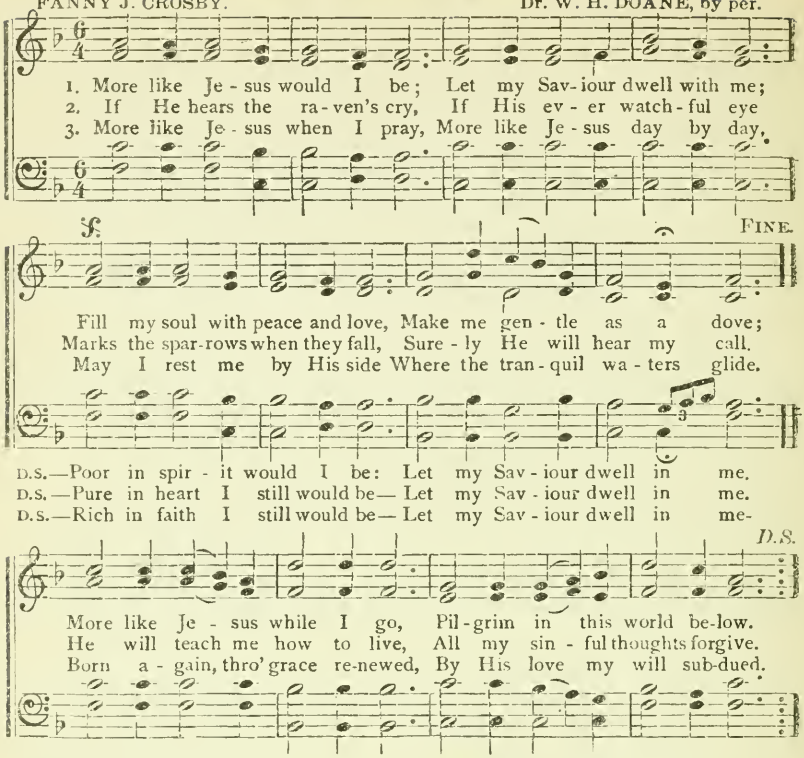
1 Come, thou Fount of every blessing,
Tune my heart to sing Thy grace,
Streams of mercy, never ceasing,
Call for songs of loudest praise.
Teach me some melodious sonnet,
Sung by flaming tongues above,
Praise the mount—I'm fix'd upon it!
Mount of Thy redeeming love.

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 rescue me from danger,
Interposed His precious 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 is:
Prone to leave the God I love—
Here's my heart, oh take and seal it:
Seal it for Thy courts above.

No. 120. More Like Jesus.

FANNY J. CROSBY. Dr. W. H. DOANE, by per.



No. 121. He Leadeth me.

1 He leadeth me! oh, blessed thought,
Oh! words with heav'nly 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 Sometimes 'mid scenes of deepest gloom,
Sometimes where Eden's bowers bloom,
By waters still, o'er troubled sea,—
Still 'tis His hand that leadeth me.

3 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.

4 And when my task on earth is done,
When, by Thy Grace the victory's won,
E'en death's cold wave I will not flee,
Since God through Jordan leadeth me.

No. 122. The Backslider's Prayer. Balerma. Key of A.

1 O for a closer walk with God,
A calm and heavenly frame,
A light to shine upon the road
That leads me to the Lamb.

2 Where is the blessedness I knew
When first I saw the Lord?
Where is the soul-refreshing view
Of Jesus and His word?

3 What peaceful hours I once enjoyed!
How sweet their mem'ry still!
But they have left an aching void
The world can never fill.

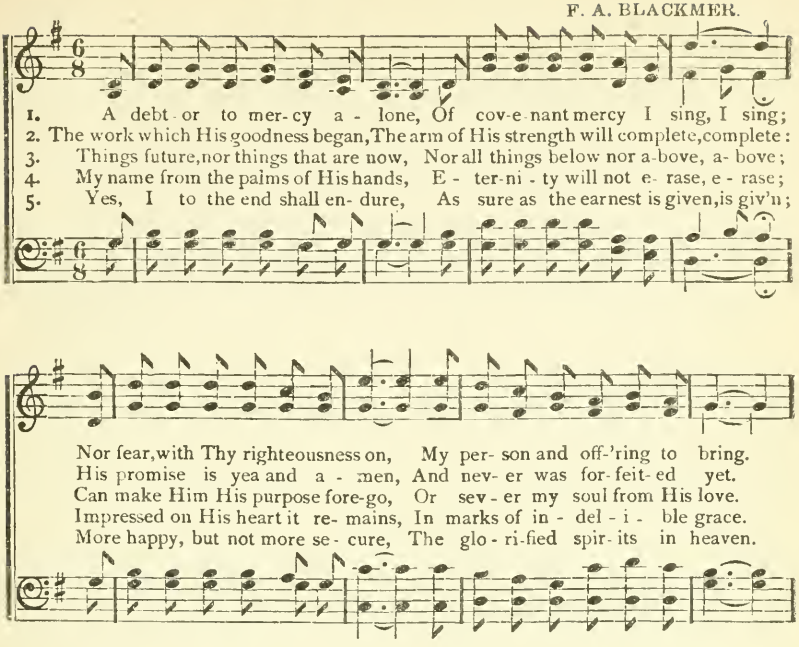
4 Return, O holy Dove, return,
Sweet messenger of rest!
I hate the sins that made Thee mourn,
And drove Thee from my breast.

5 The dearest idol I have known,
Whate'er that idol be,
Help me to tear it from Thy throne,
And worship only Thee.

No. 123.

Song of Trust.

F. A. BLACKMER.



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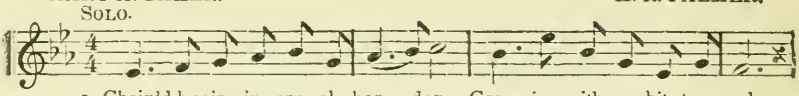
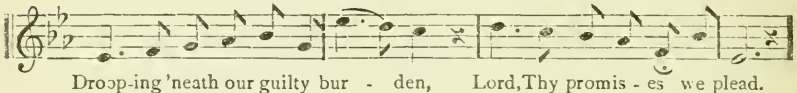
No. 124. Jehovah's Promise.

Exodus. 6. 1—8.

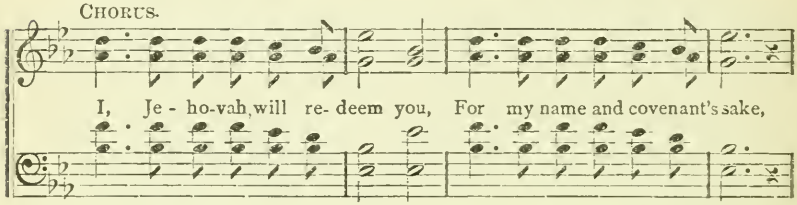
MARY A. BAKER. H. R. PALMER.

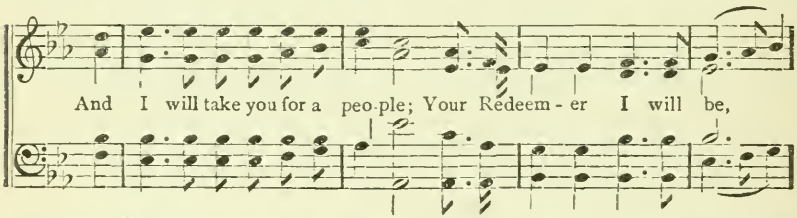
SOLO.





CHORUS.





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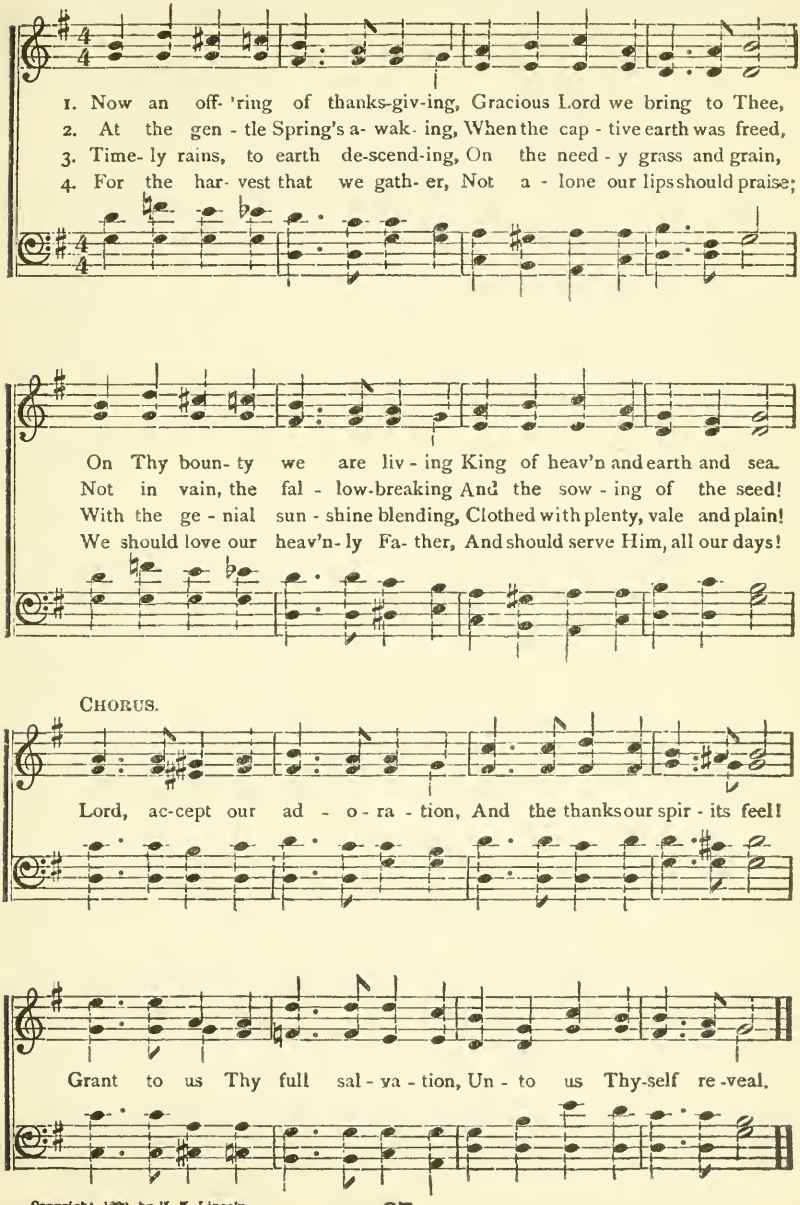
No. 125. Thanksgiving Hymn.

"For Thanksgiving and New Year's Service."

E. R. LATTA. FRANK L. ARMSTRONG.



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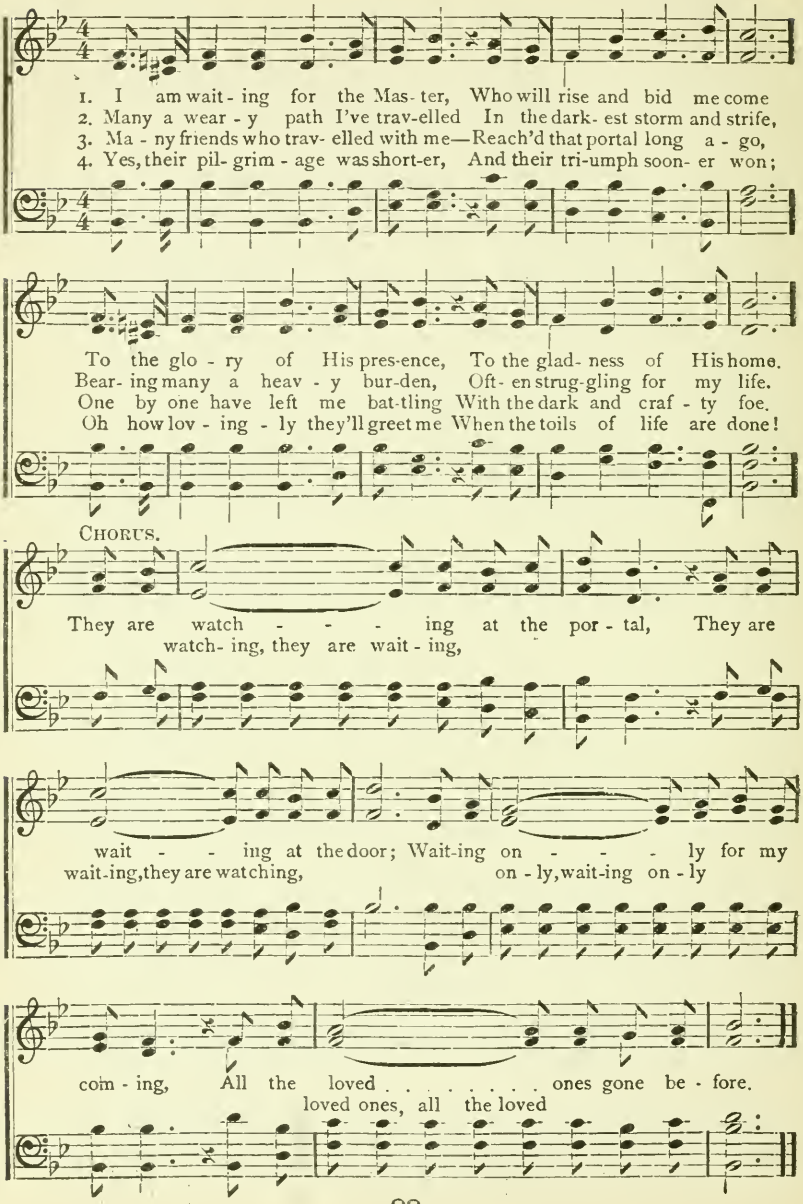
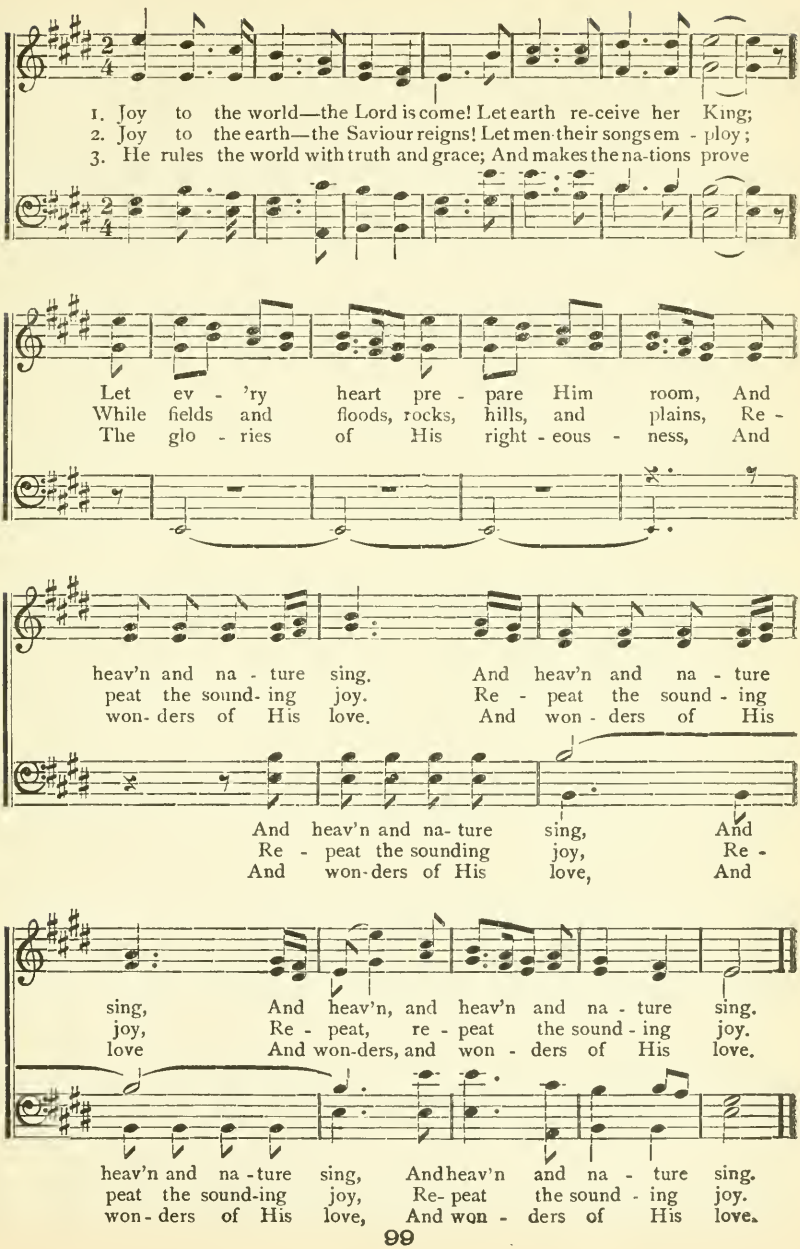
No. 126. Waiting at the Portal.

"I will come again, and receive you unto myself."—John 14: 3.

K. M. REASONER. T. C. O'KANE, by per.

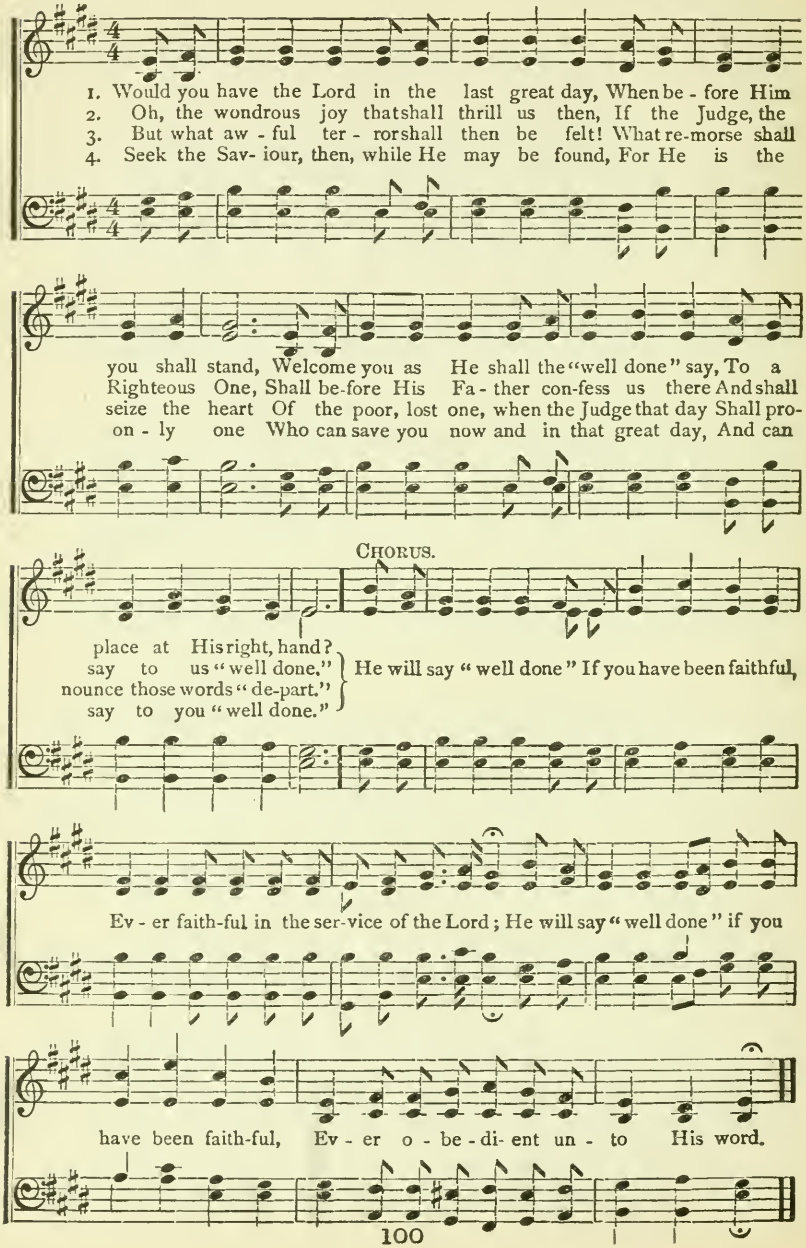


No. 127. Joy to the World.



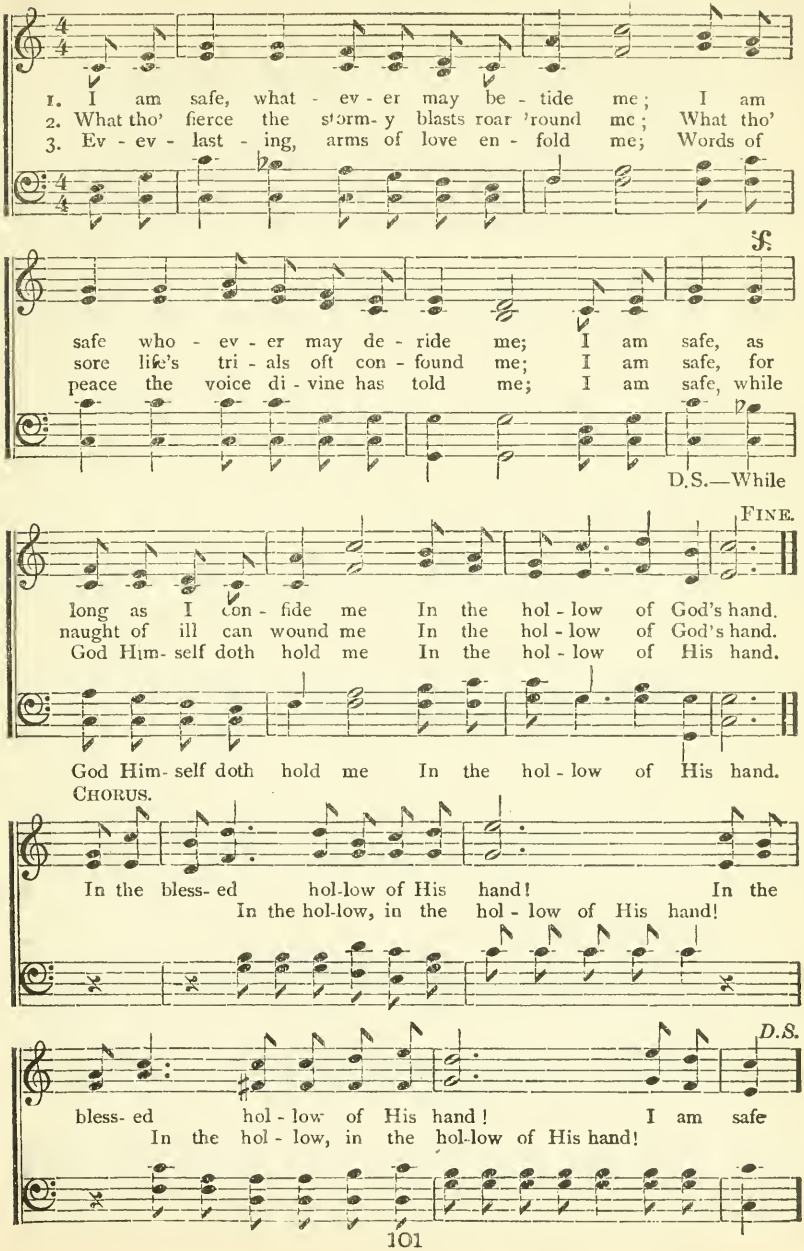
No. 128. Be Faithful.

F. A. B. F. A. BLACKMER, by per.



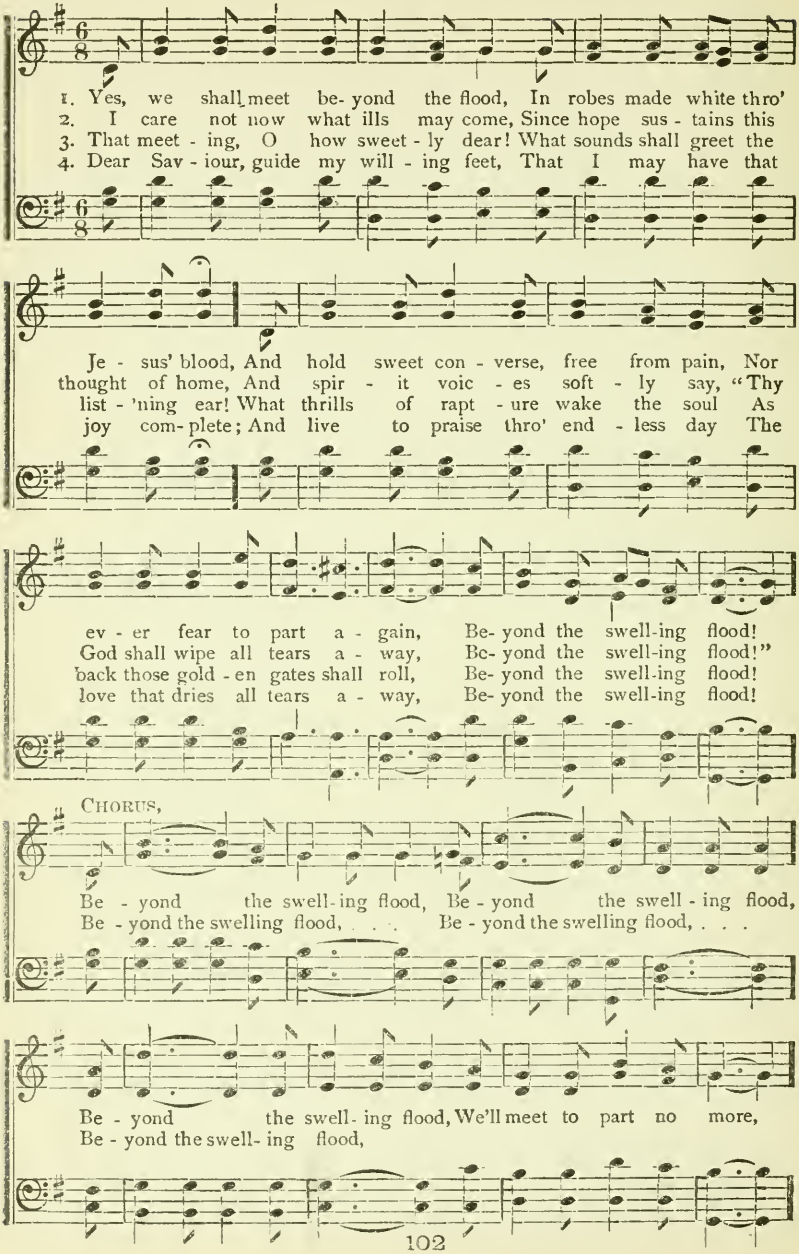
No. 129. The Hollow of God's Hand.

E. D. MUND. E. S. LORENZ, by per.

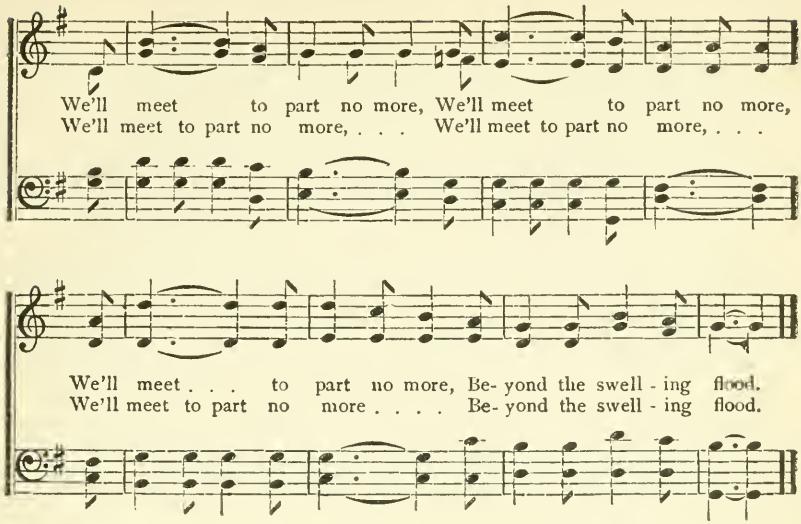


No. 130. Beyond the Swelling Flood.

A. E. CHILDS. [Text: Rev. vii, 9—14.] J. H. TENNEY, by per.



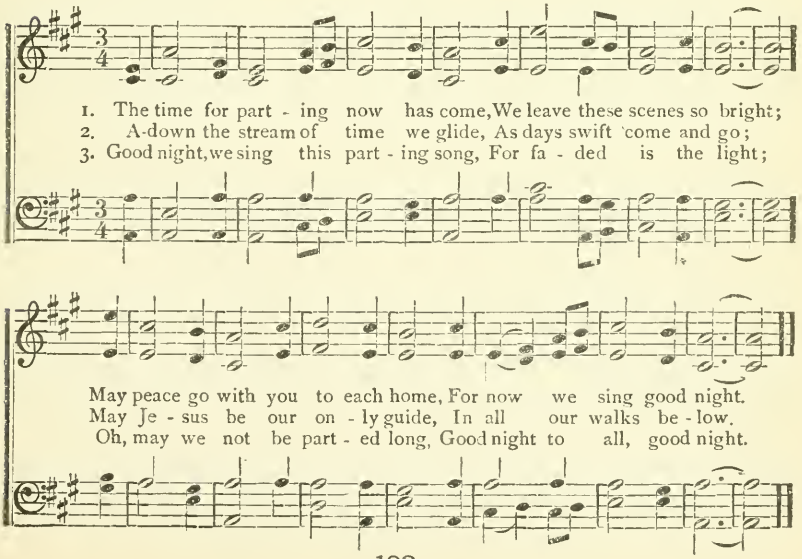
Beyond the Swelling Flood.—Concluded.



No. 131. Good Night.

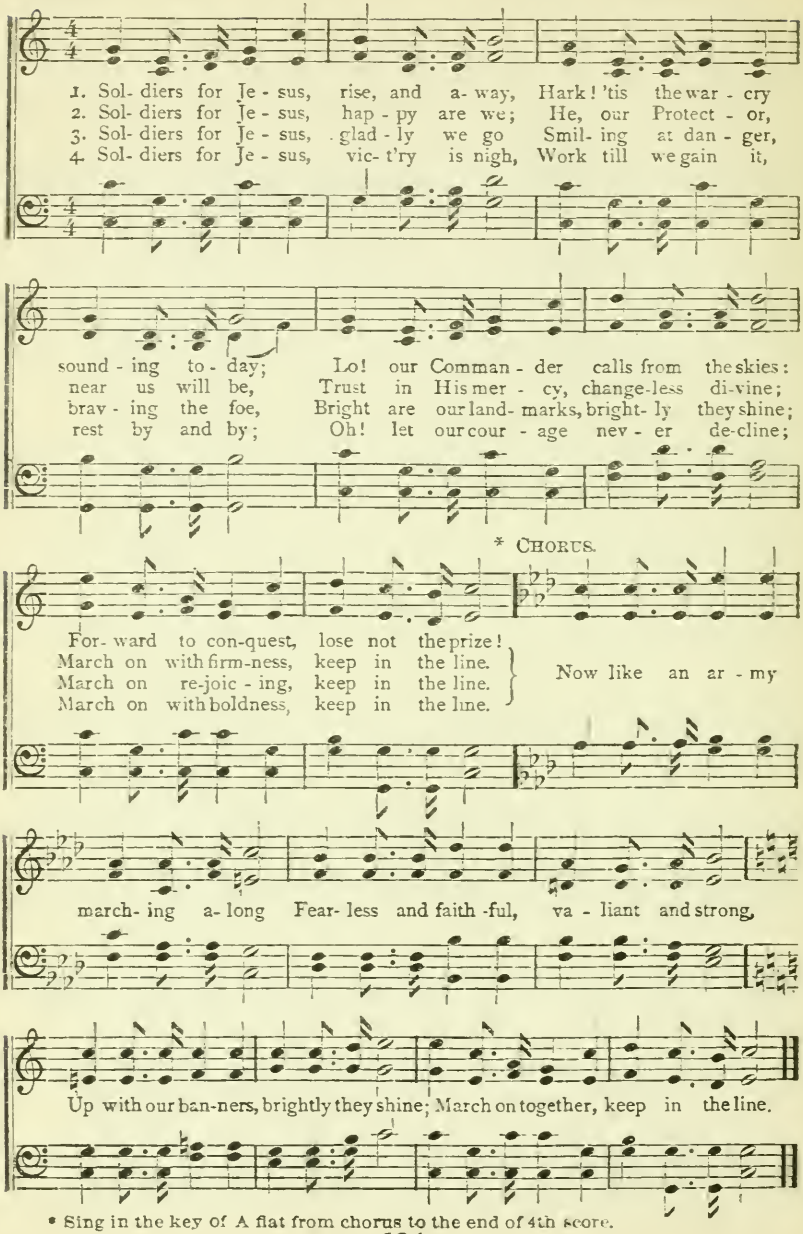
(AVON.)

JOHN McPHERSON. Scottish.



No. 132. Soldiers For Jesus.

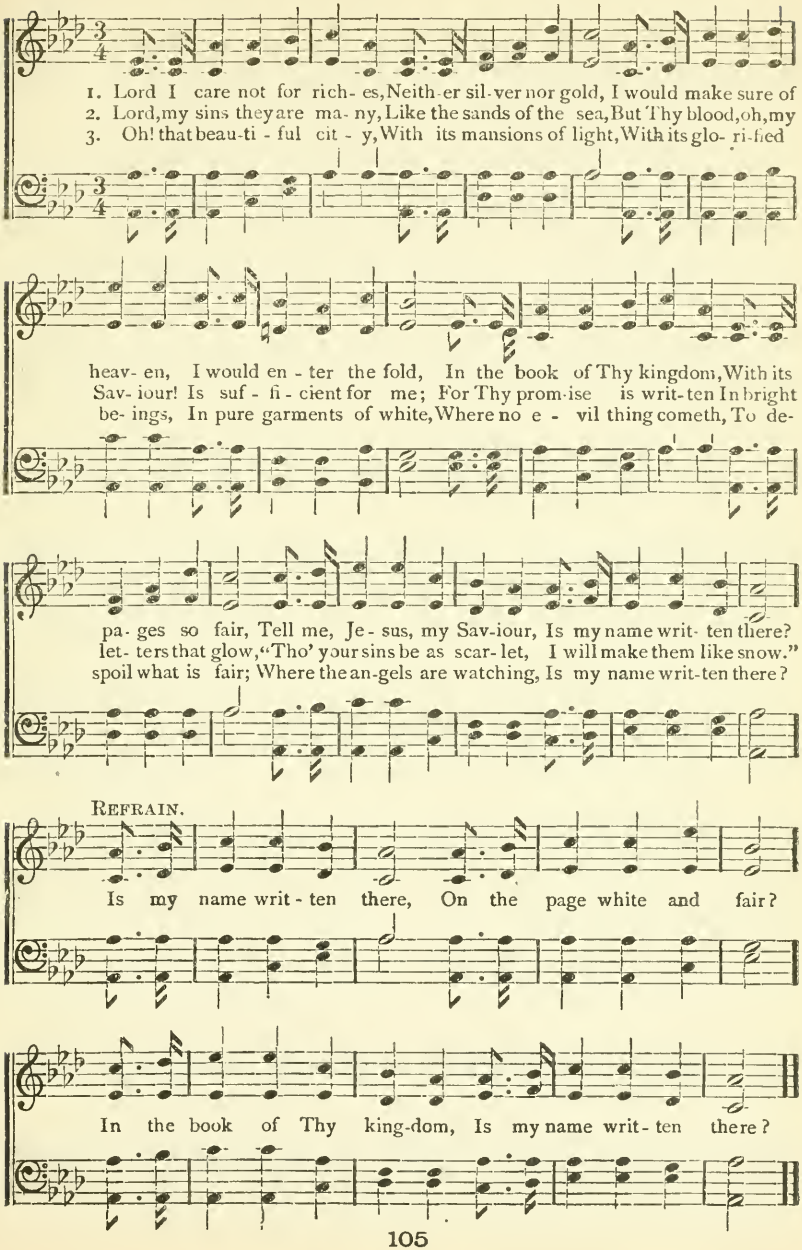
FANNY J. CROSBY. W. J. KIRKPATRICK, by per.



* Sing in the key of A flat from chorus to the end of 4th score.

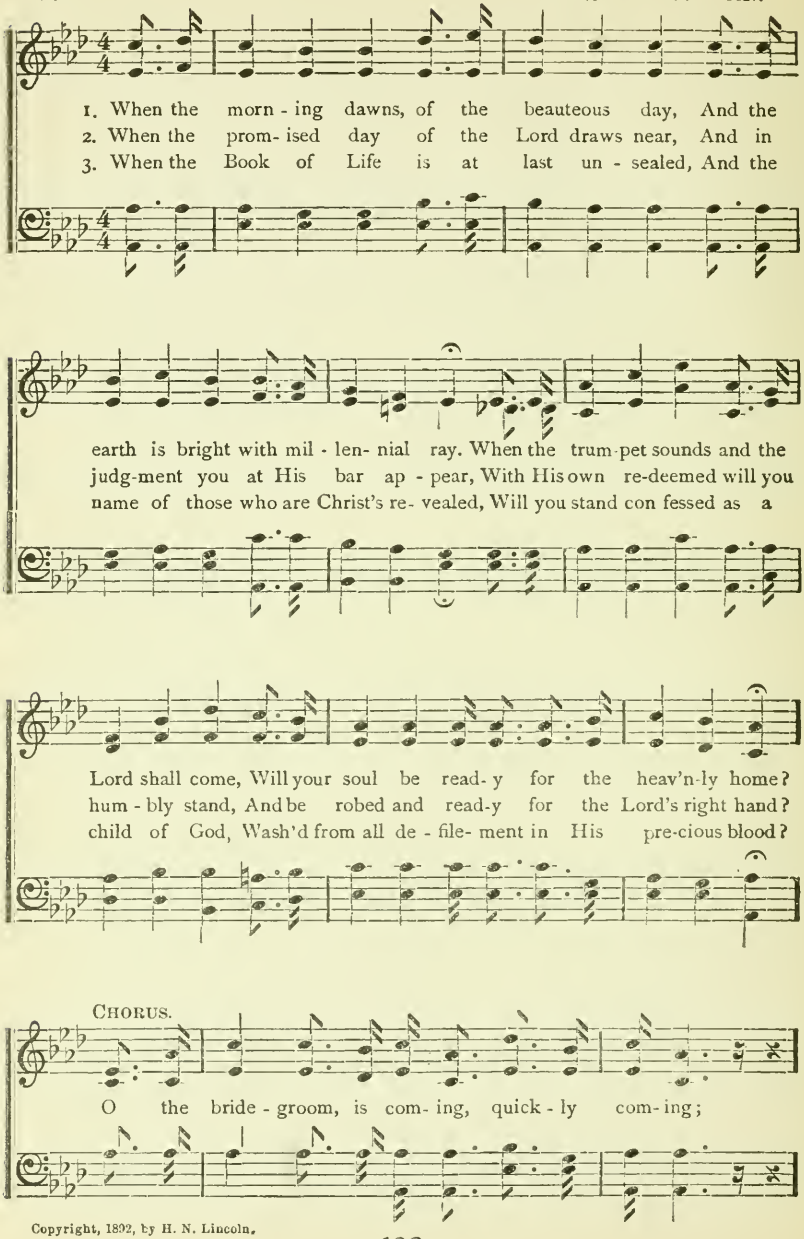
No. 133. Is My Name Written There?

M. A. KIDDER. FRANK M. DAVIS, by per.



No. 134. Are you Ready for the Lord to Come?

E. A. H. Rev. ELISHA A. HOFFMAN.



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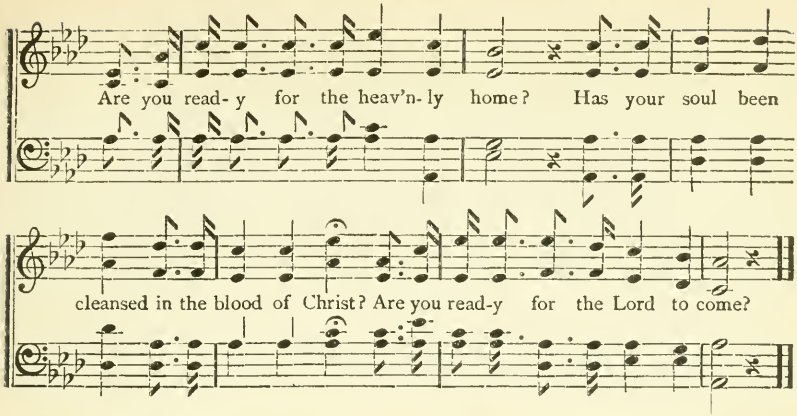
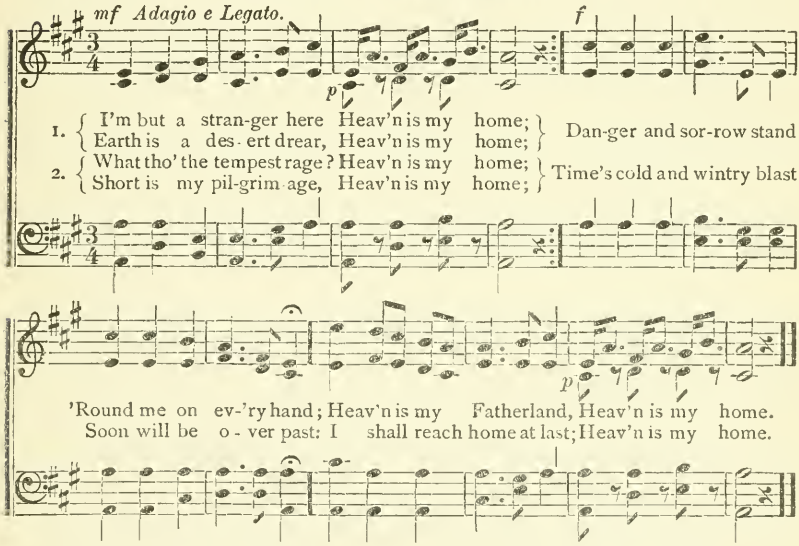
Are you Ready, Etc.—Concluded.



No. 135. Heaven is my Home.



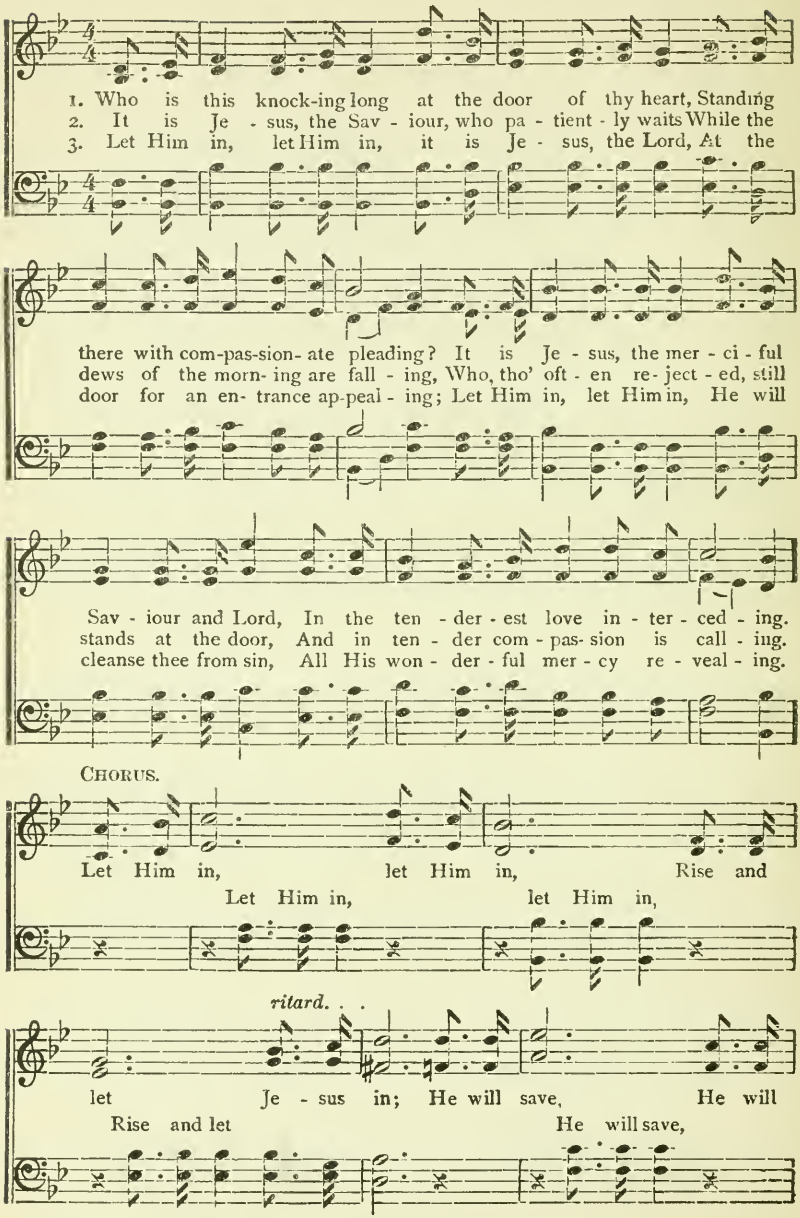
3 Peace! O my troubled soul,
Heav'n is my nome;
I soon shall reach the goal;
Heav'n is my home;
Swiftly the race I'll run,
Yield up my crown to none:
Forward! the prize is won;
Heav'n is my home.

4 There, at my Saviour's side,
Heav'n is my home;
I shall be glorified;
Heav'n is my home;
There are the good and blest,
Those I loved most and best,
There, too, I soon shall rest,
Heav'n is my home.

NOTE:—The words "Nearer My God to Thee," No. 101, are admirably adapted to this music.

No. 136. Let Jesus In.

E. A. H. Rev. ELISHA. A. HOFFMAN.



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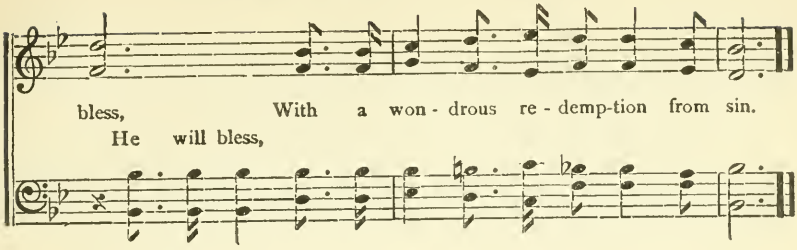
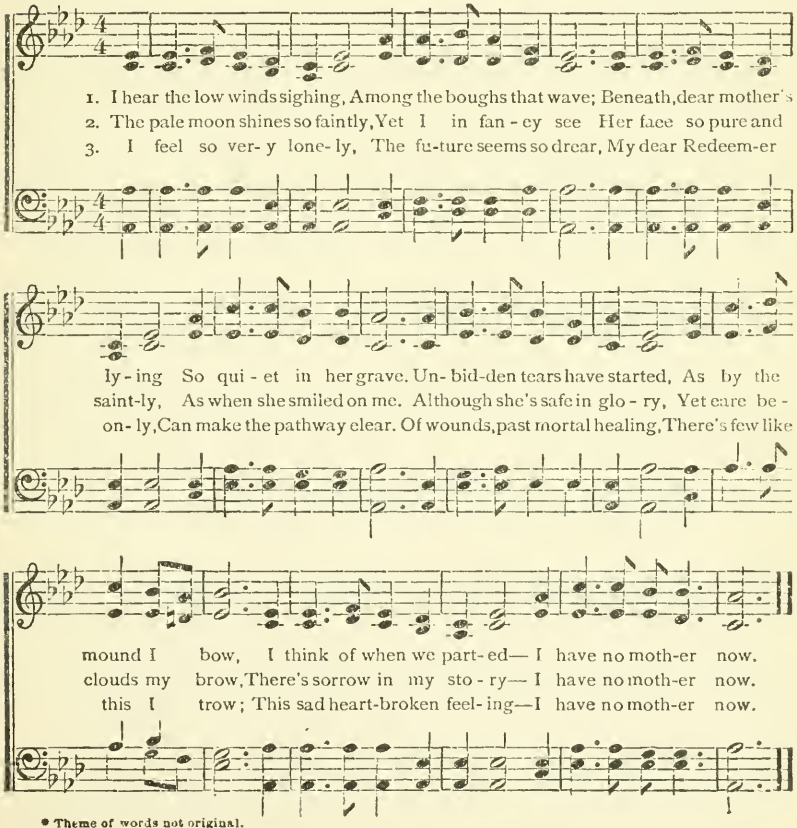


No. 137. I Have No Mother Now.

H. N. L. * H. N. LINCOLN.

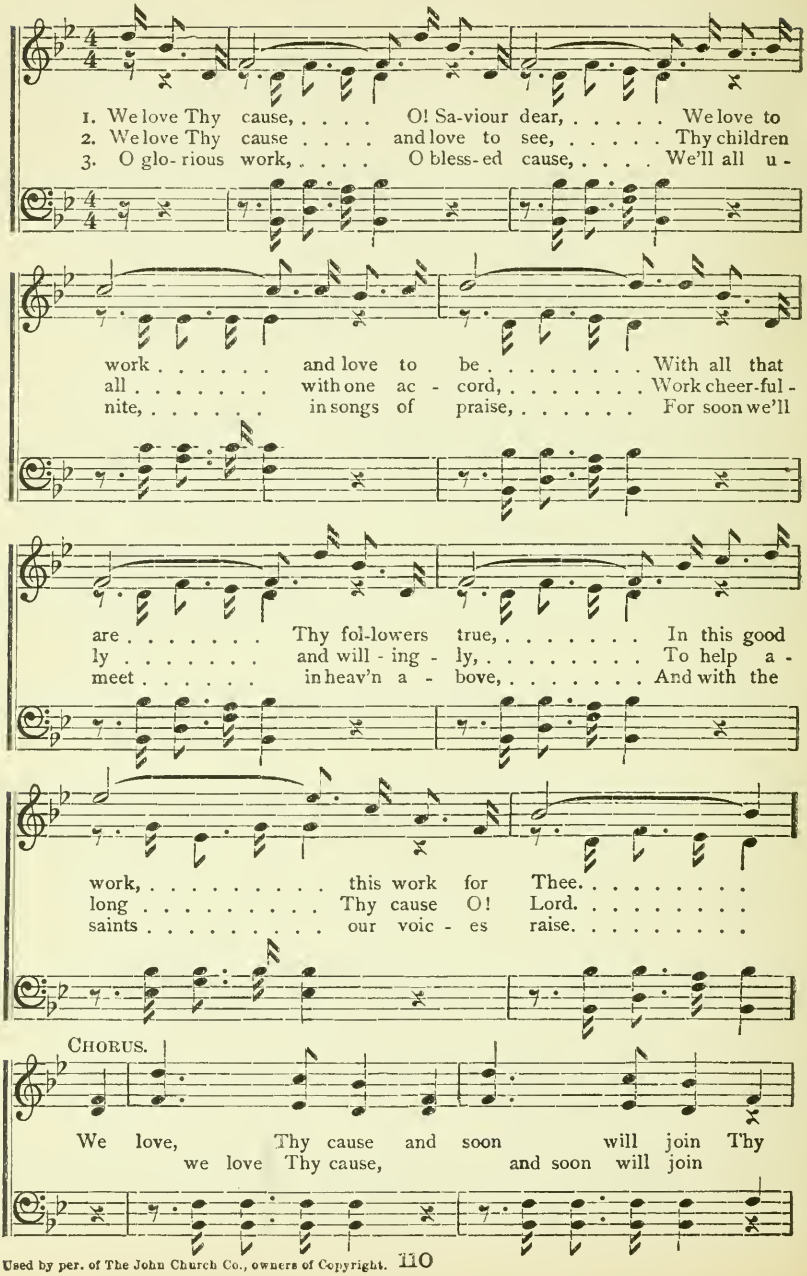


* Theme of words not original.

Copyright, 1894, by H. N. Lincoln.

No. 138. We Love Thy Cause.

CHAS. CLINTON. Good, as a Quartette. C. C. CASE.



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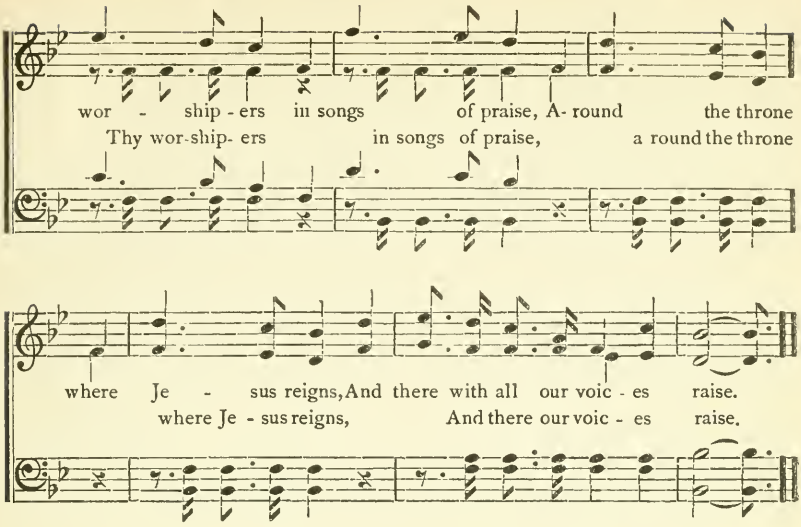
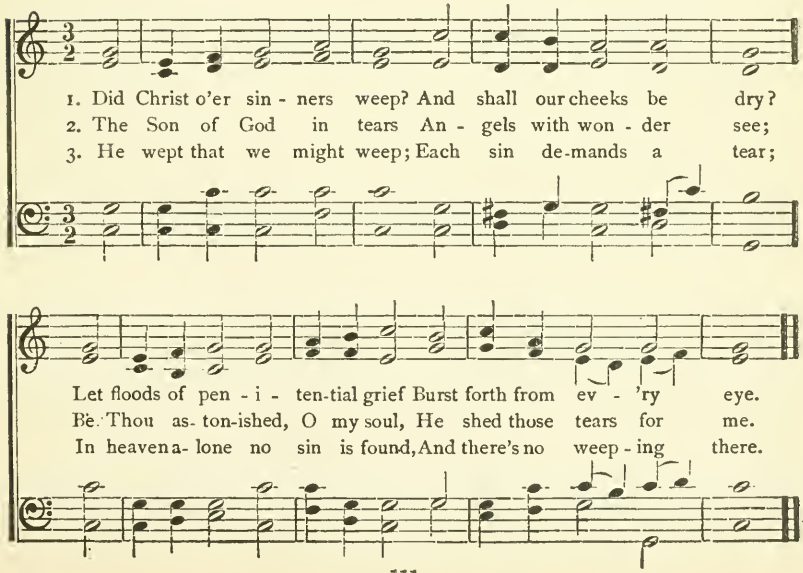
We Love Thy Cause.—Concluded.



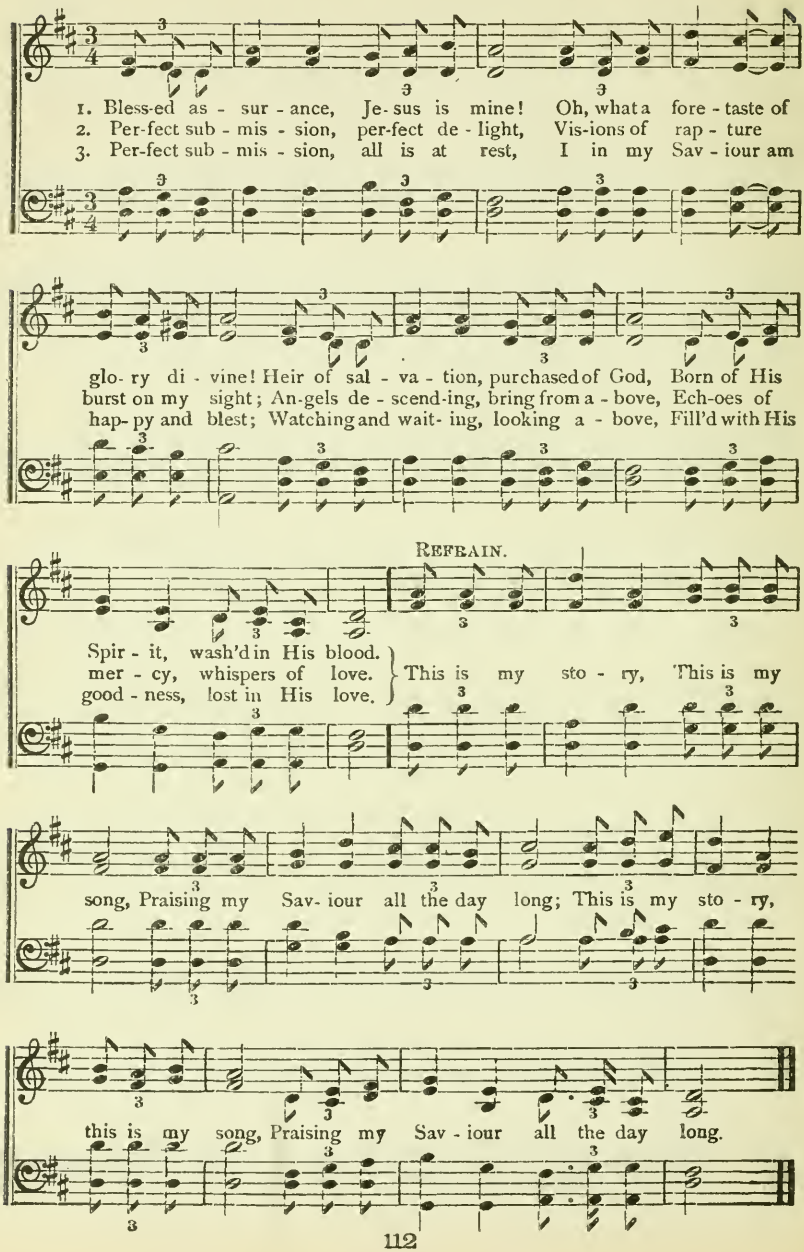
No. 139. Suffering Saviour. S. M.

BENJ. BEDDOME, 1787. Dr. LOWELL MASON, 1832.



No. 140. Blessed Assurance.

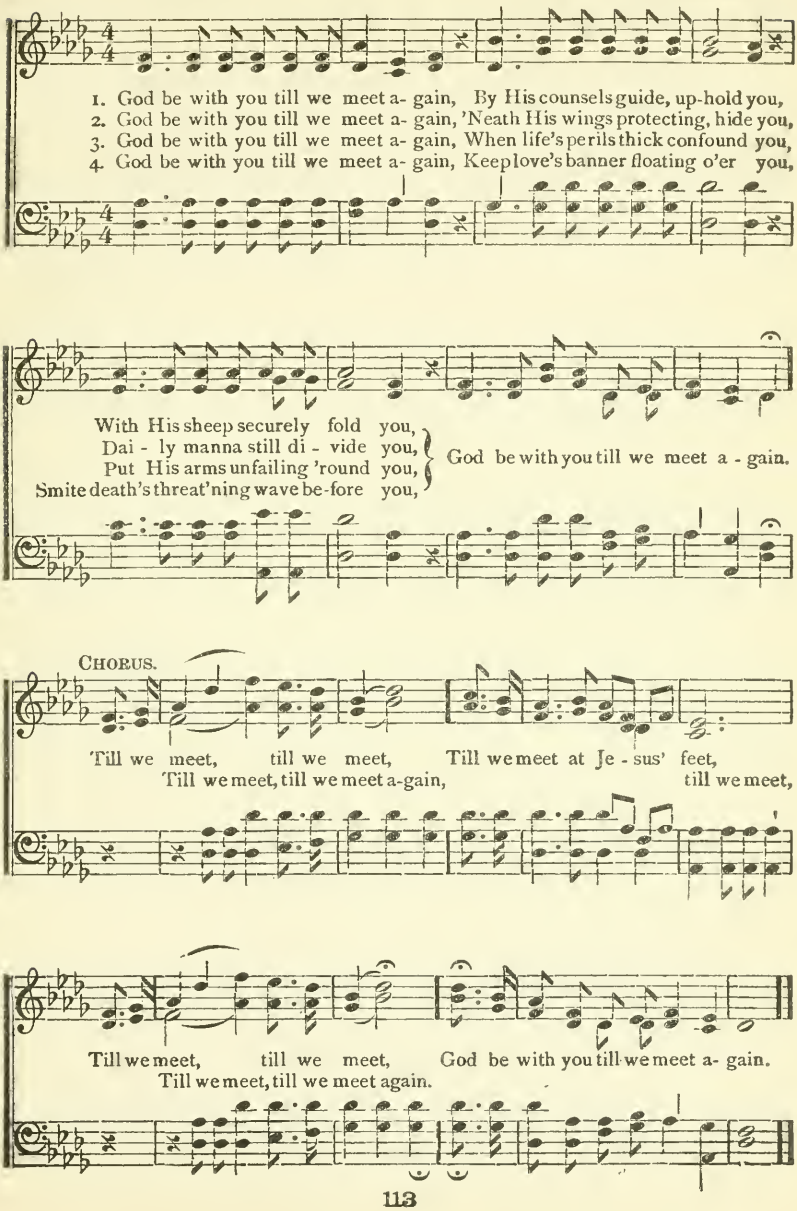
FANNY J. CROSBY. Mrs. JOS. F. KNAPP, by per.



No. 141. God be with You.

"The grace of our Lord Jesus Christ be with you."—Rom. 16: 20.

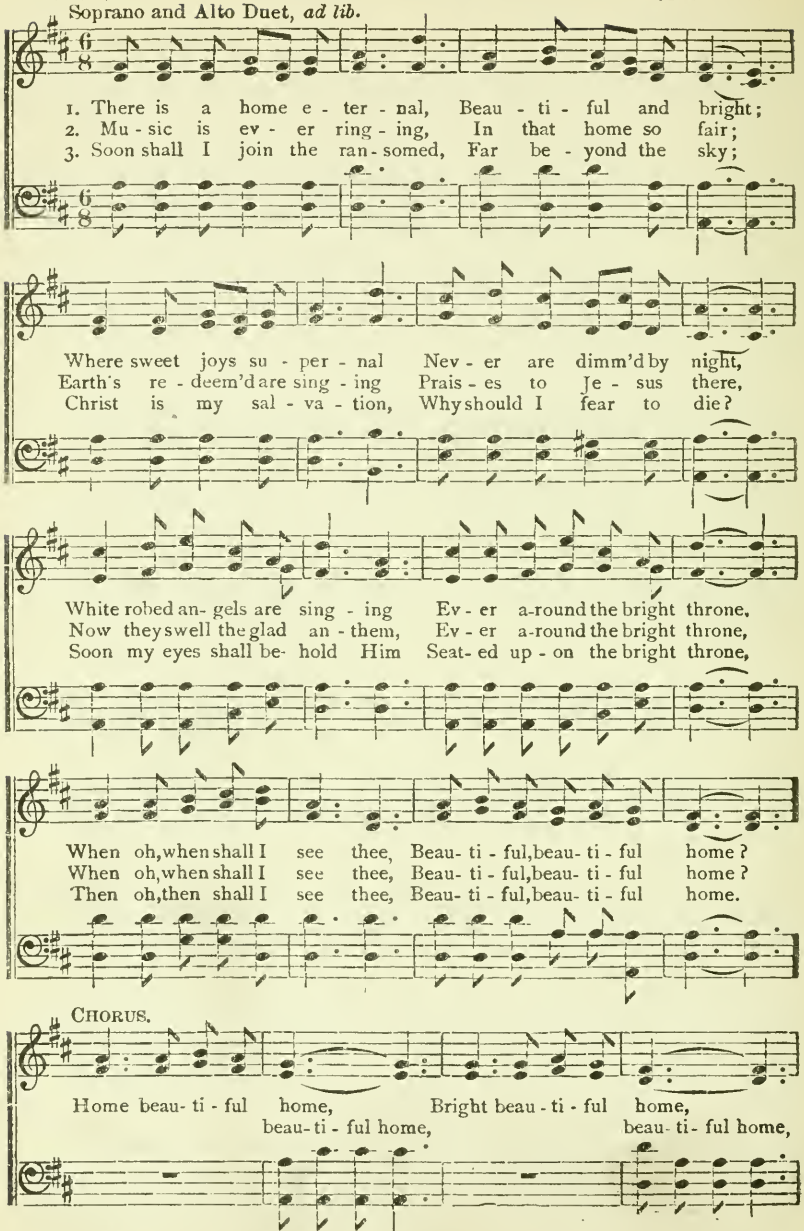
J. E. RANKIN, D. D. W. G. TOMER, by per.



No. 142. Beautiful Home.

H. R. P. H. R. PALMER.

Soprano and Alto Duet, *ad lib.*



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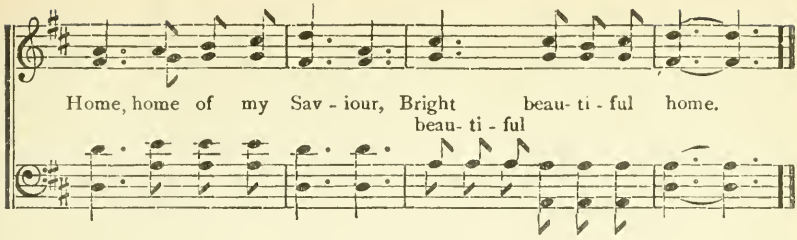
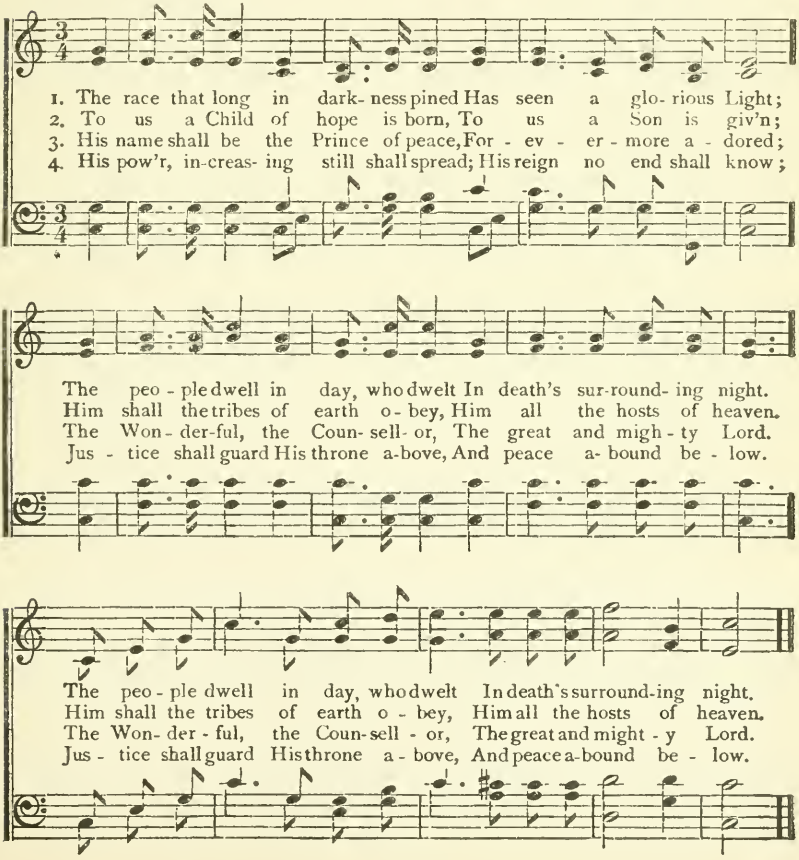
Beautiful Home.—Concluded.



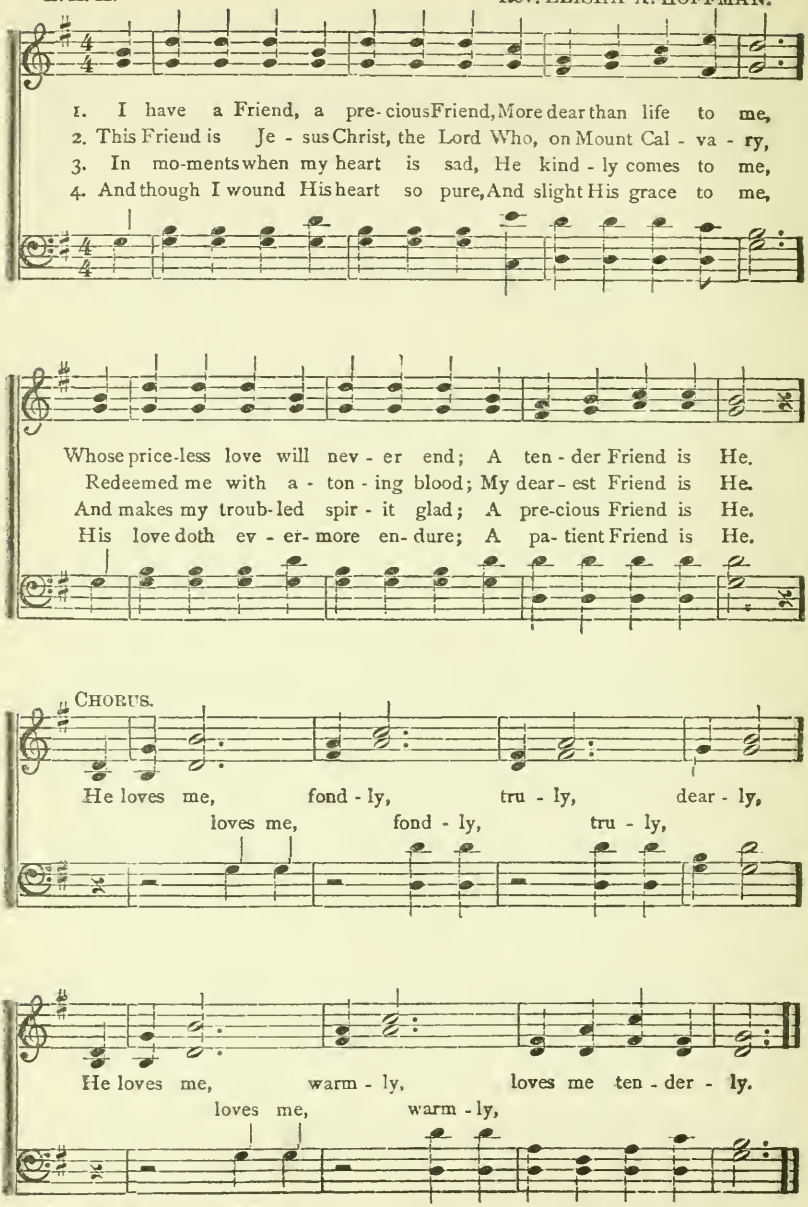
No. 143. The Glorious Light. C. M.

JOHN H. MORRISON. LOWELL MASON.



No. 144. He Loves Me Tenderly.

E. A. H. Rev. ELISHA A. HOFFMAN.



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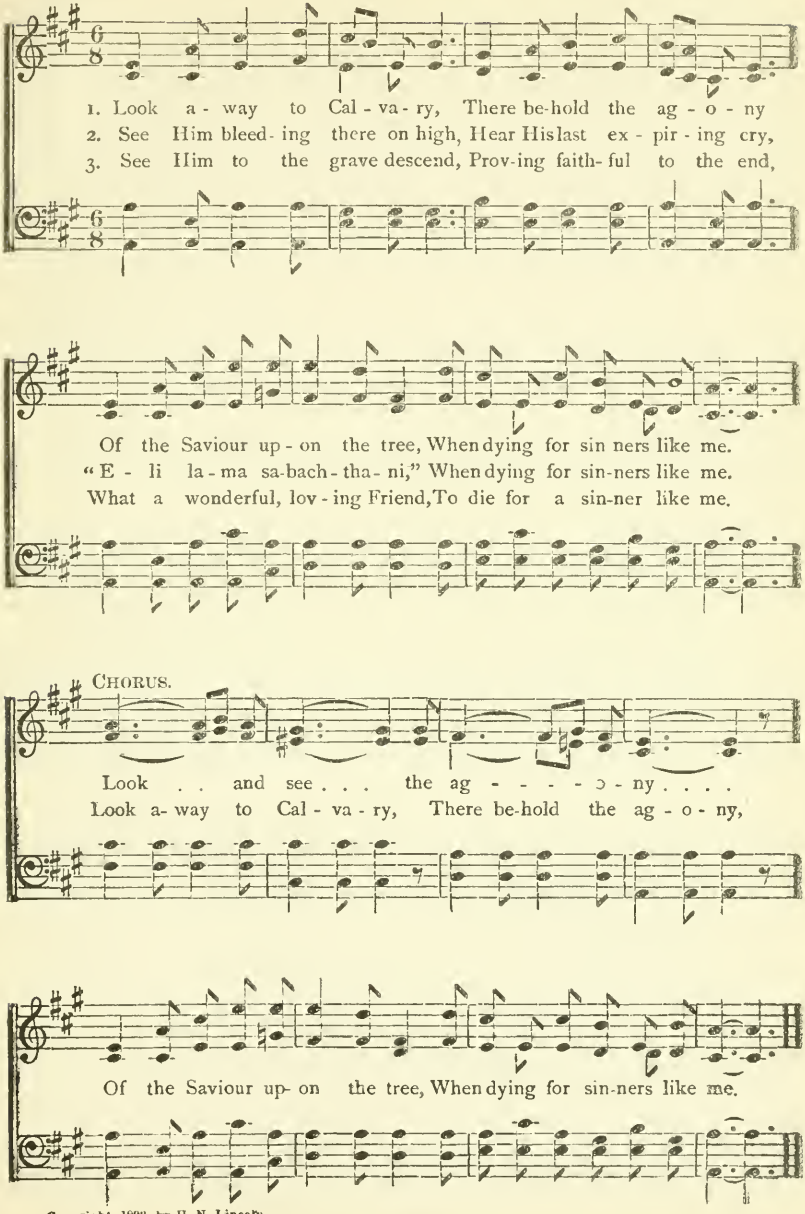
No. 145. Look Away to Calvary.

F. A. B. F. A. BLACKMER.



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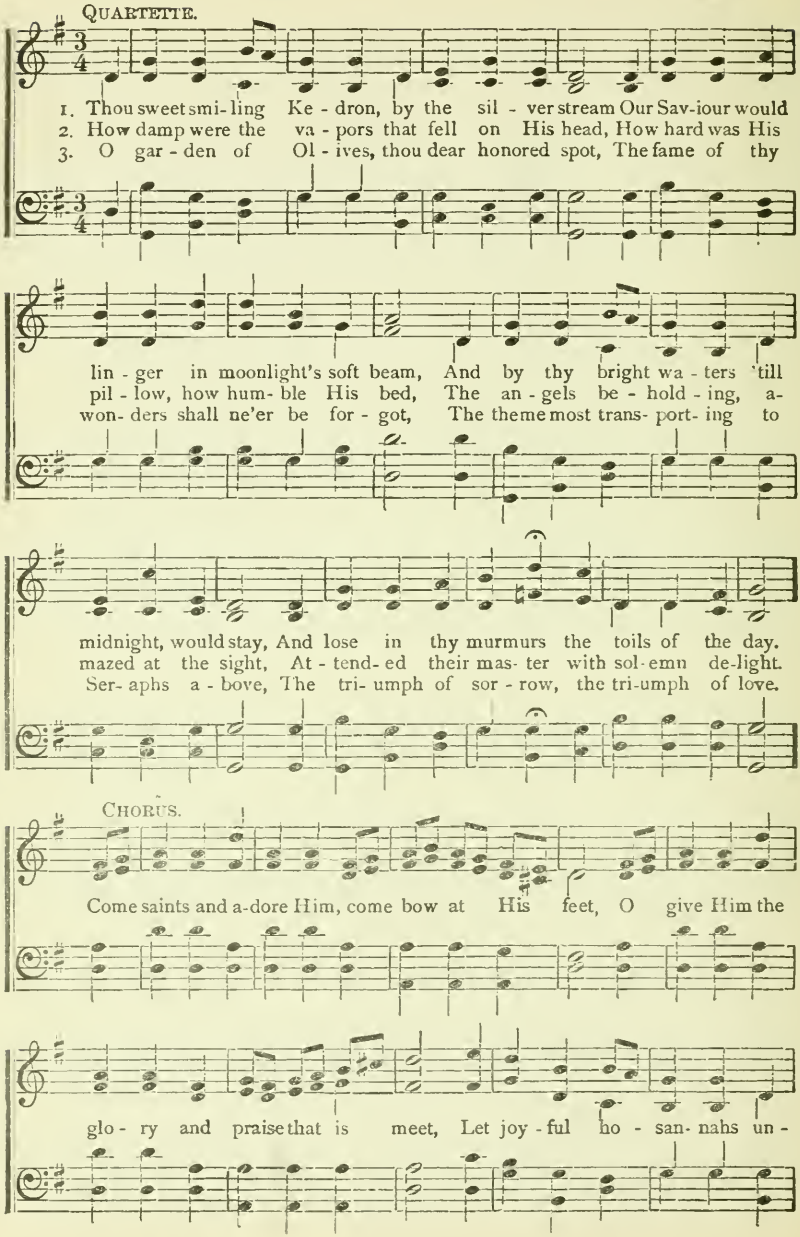
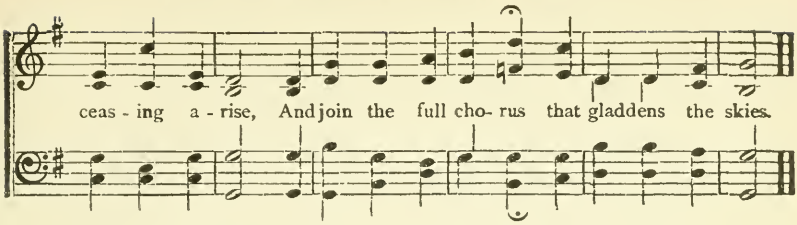
No. 146. Come Saints and adore Him.

Rev. J. E. SPILLMAN.

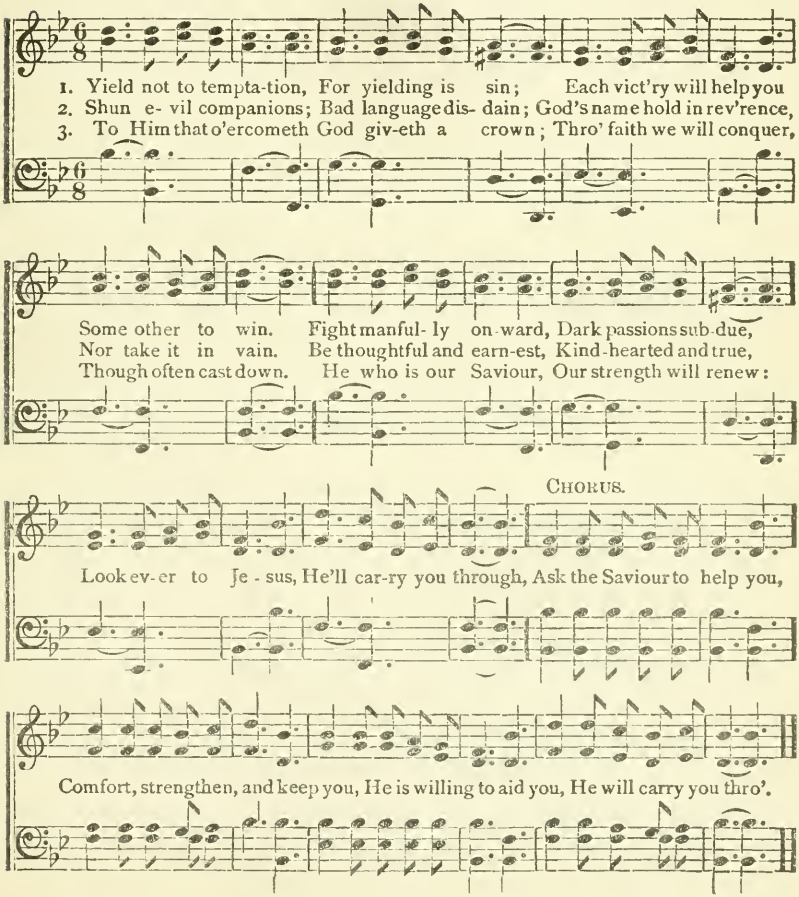


Come Saints and adore Him.



No. 147. Yield not to Temptation.

Words and Music by H. R. PALMER.



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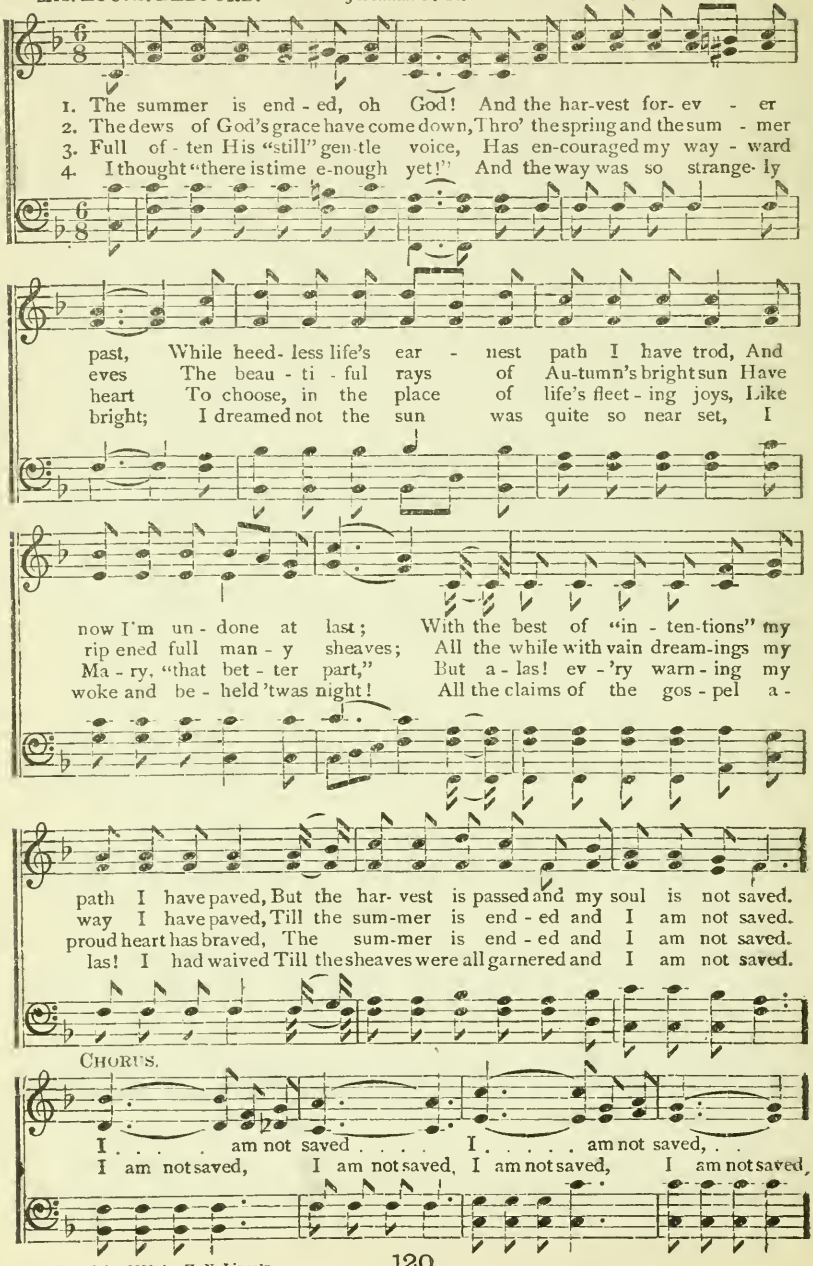
No. 148. The Lost Soul's Lament.

Mrs. LOU. S. BEDFORD. Jeremiah 8: 20. H. N. LINCOLN.



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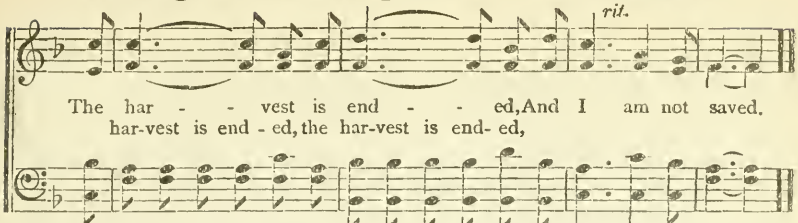
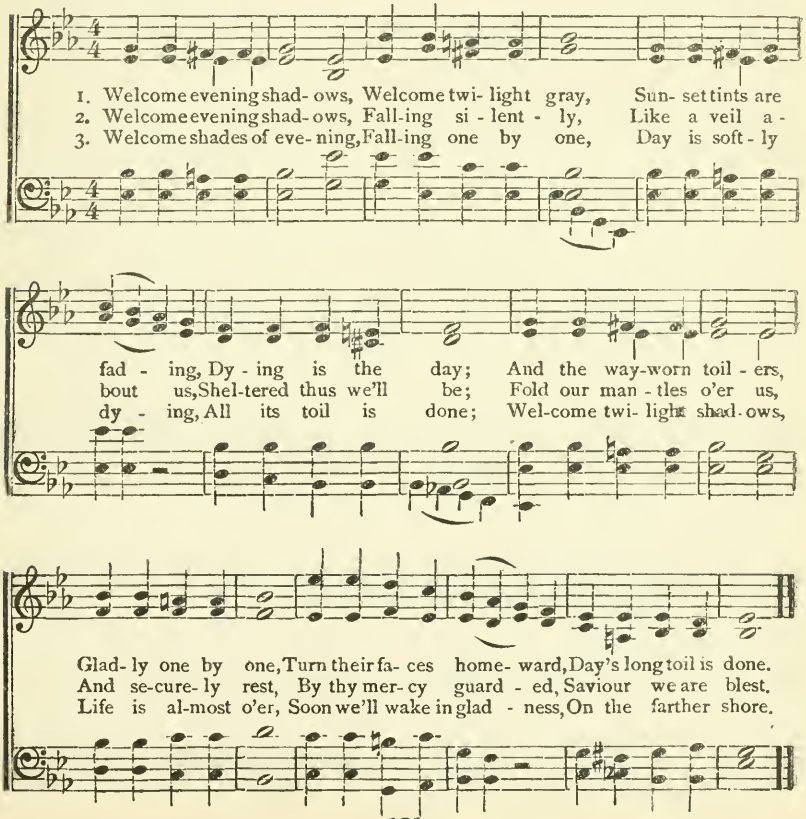
The Lost Soul's Lament.—Concluded.



5 I stretch out my weak helpless hand
Far, far toward the jasper sea,
And pray one glimpse of that radiant land--
Where loving friends wait for me;
Whose kind faithful warnings, I often have
But the harvest is ended and I am not sav'd.

No. 149. Welcome Evening Shadows.

IDA L. REED. H. N. LINCOLN.



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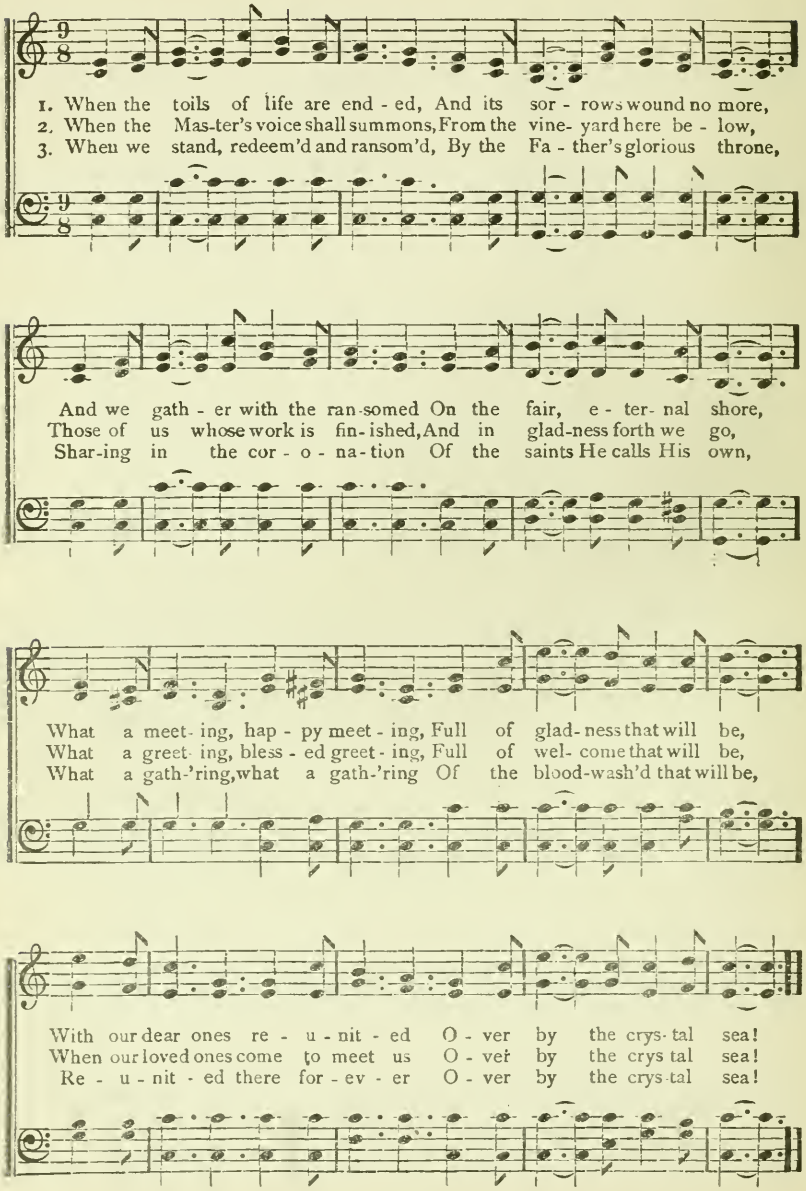
No. 150. Over by the Crystal Sea.

E. A. H. Rev. ELISHA A. HOFFMAN.



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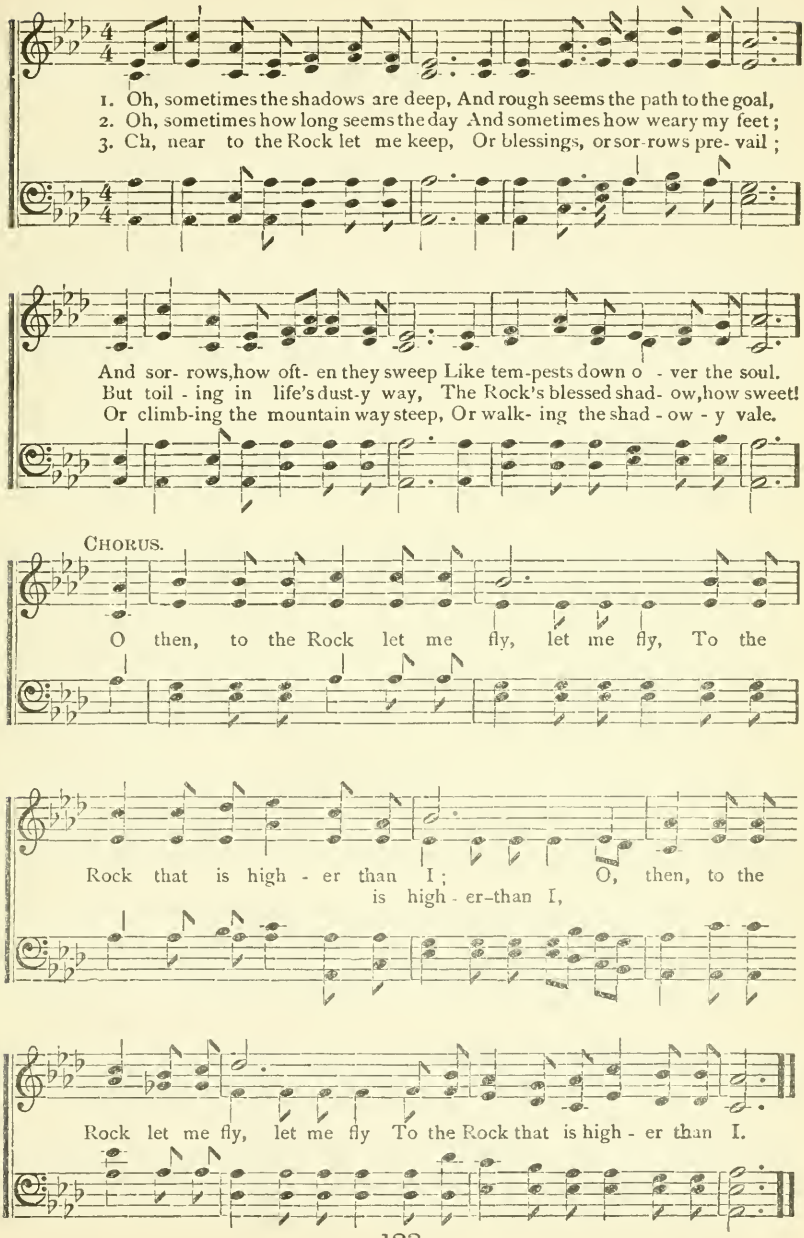
No. 151. The Rock that is Higher than I.

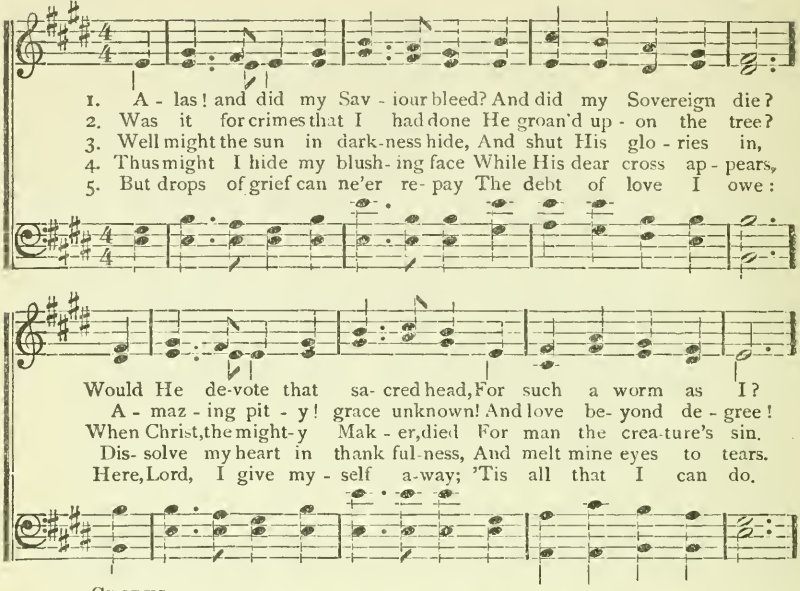
E. JOHNSON. WM. G. FISCHER, by per.



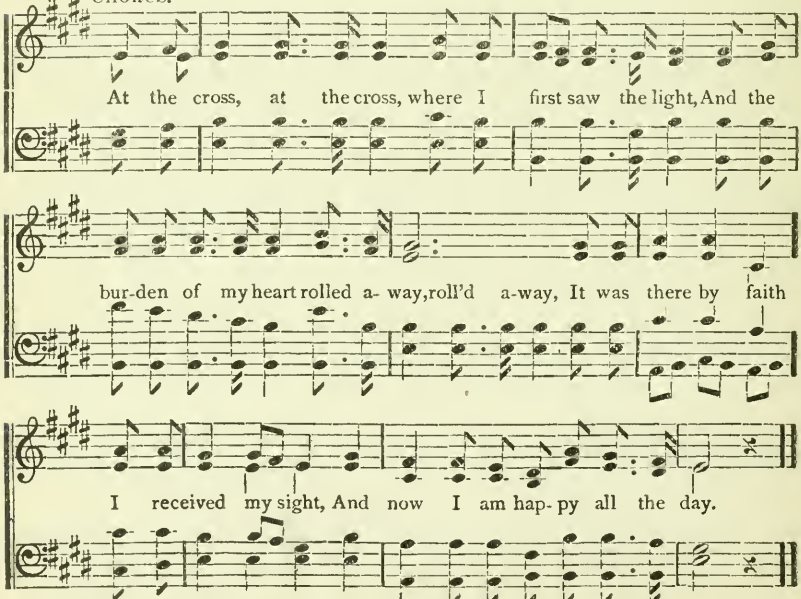
No. 152. At the Cross.

"*Look unto me, and be ye saved.*"—Isa. 45: 22.

I. WATTS. R. E. HUDSON, by per.



CHORUS.



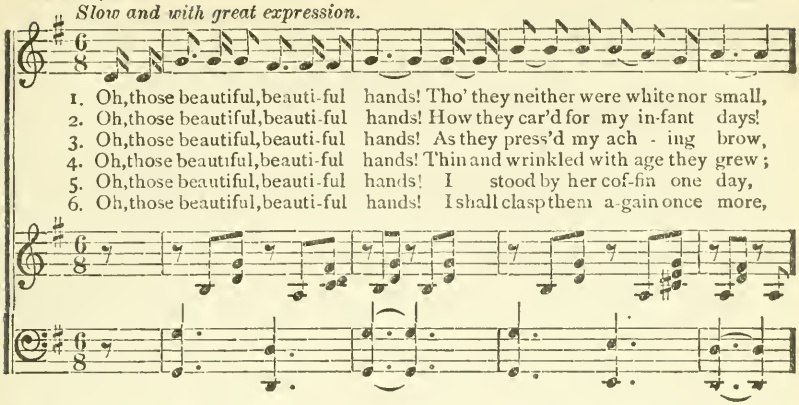
Copyright, 1885, by R. E. Hudson.

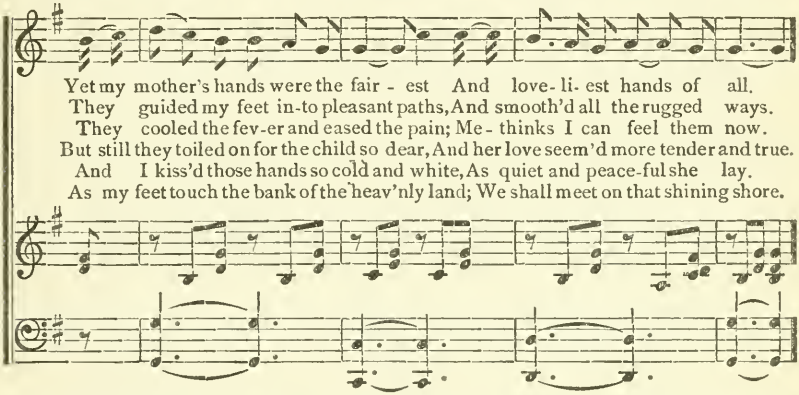
No. 153. My Mother's Hands.

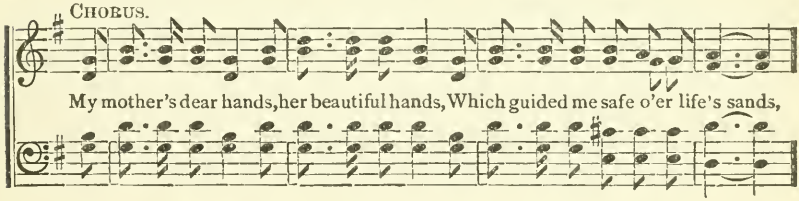
Mrs. M. E. W.

Mrs. M. E. WILLSON, by per.
Sister of the late P. P. Bliss.

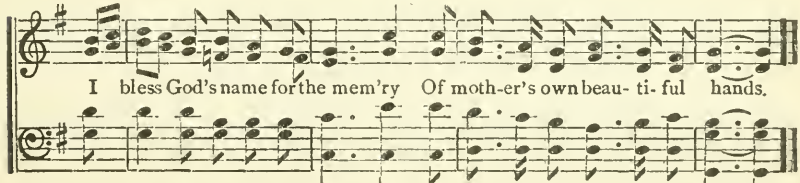
Slow and with great expression.





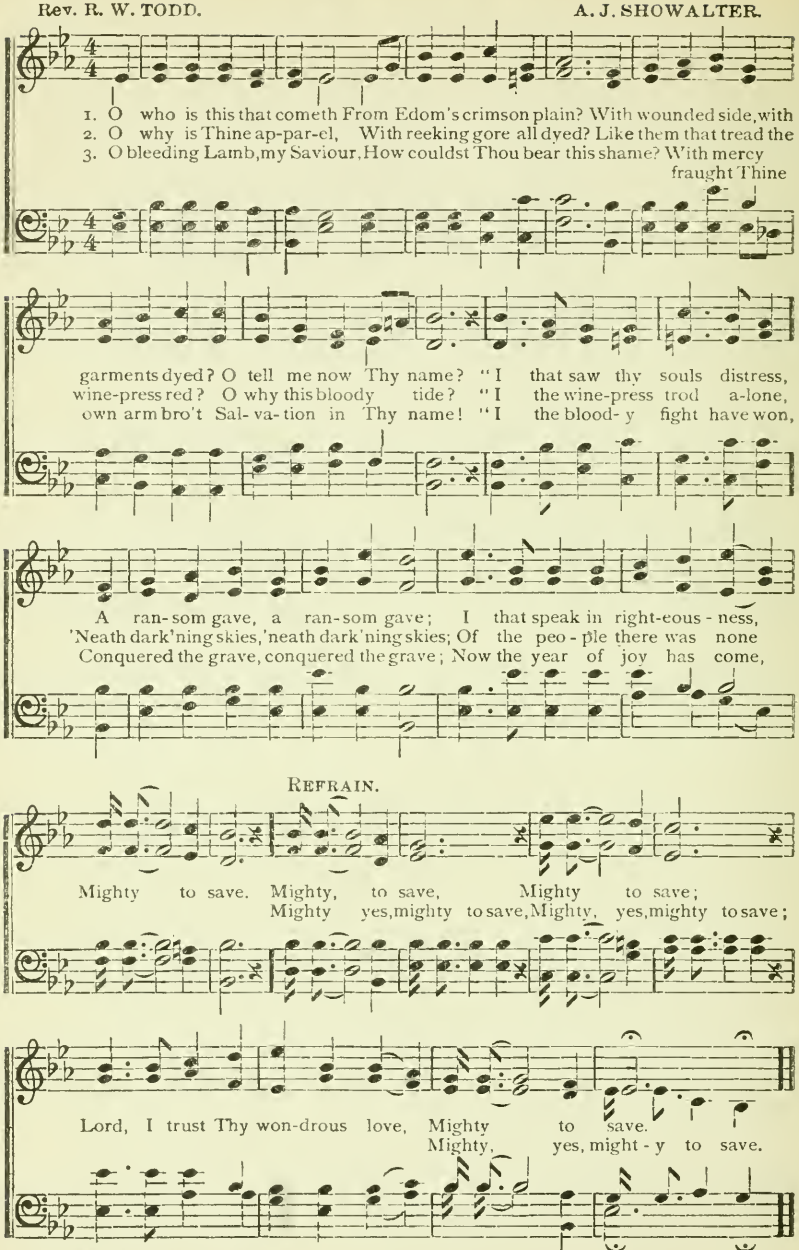


CHORUS.



No. 154. Mighty to Save.

Rev. R. W. TODD. A. J. SHOWALTER.



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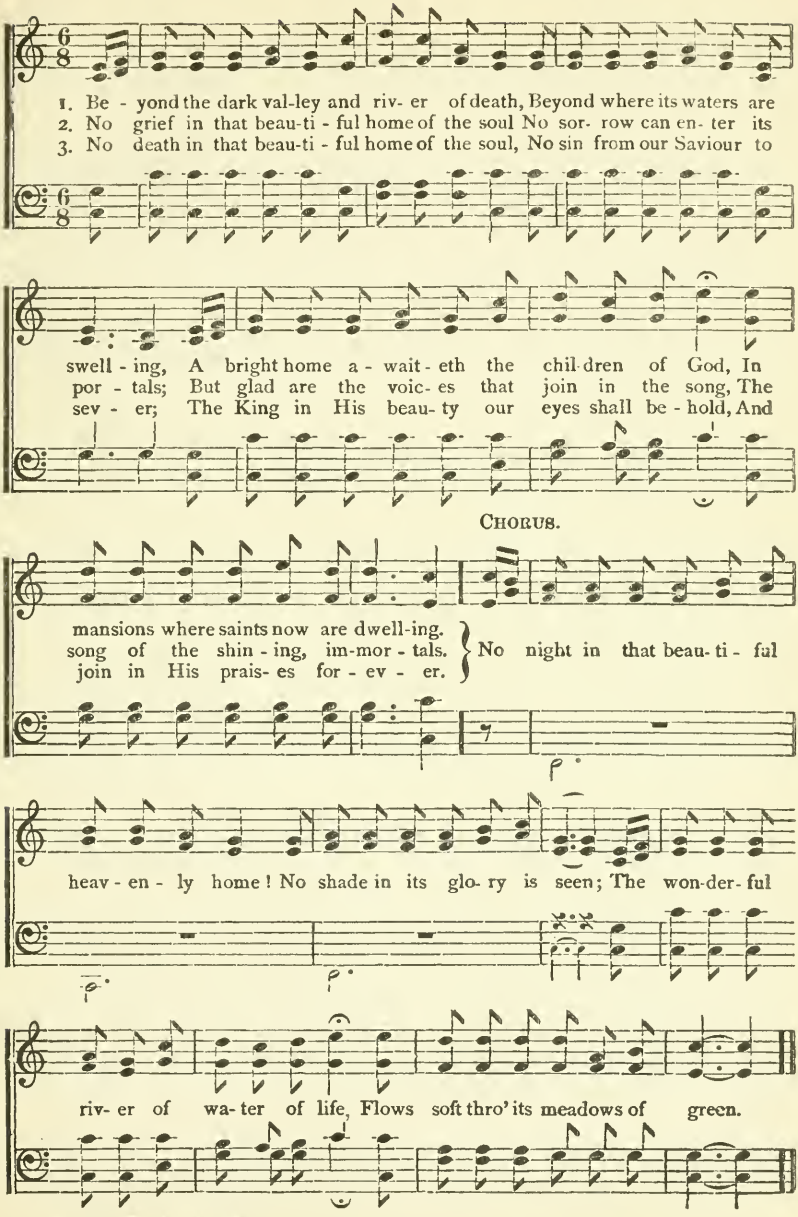
No. 155. The Soul's bright Home.

E. H. MILLER. H. P. MONTAGUE.



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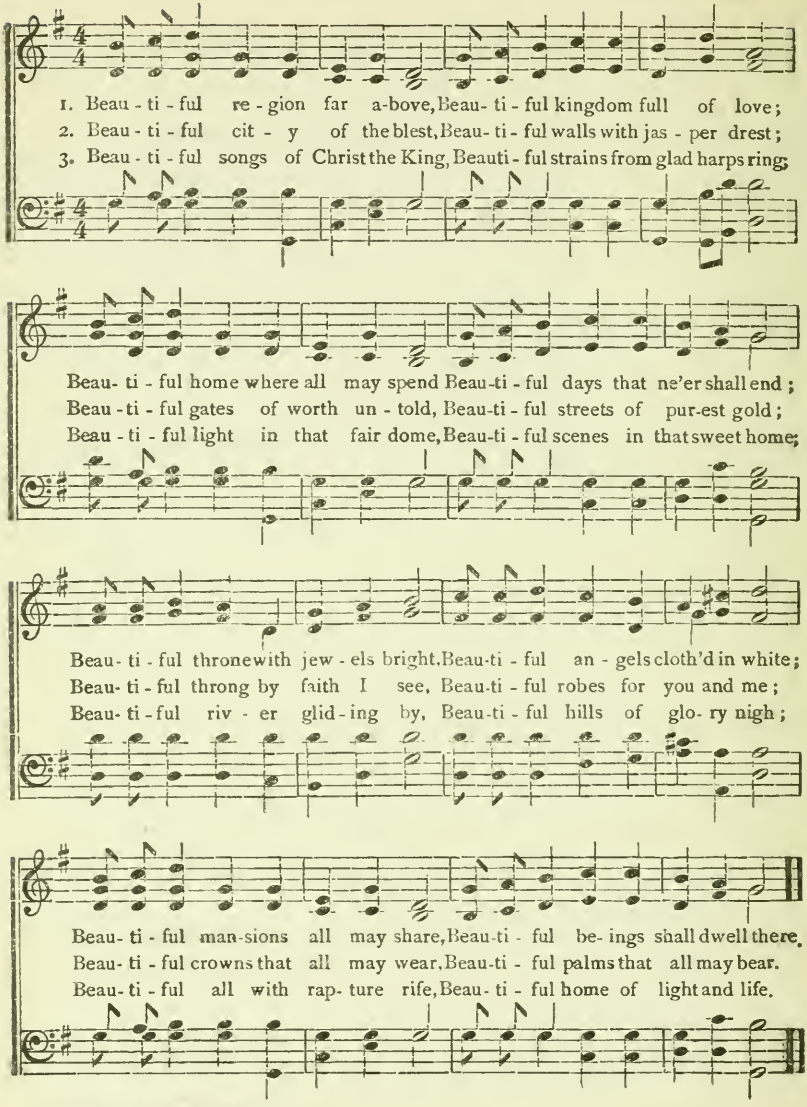
No. 156. Home So Beautiful.

Words and Music by H. N. LINCOLN.



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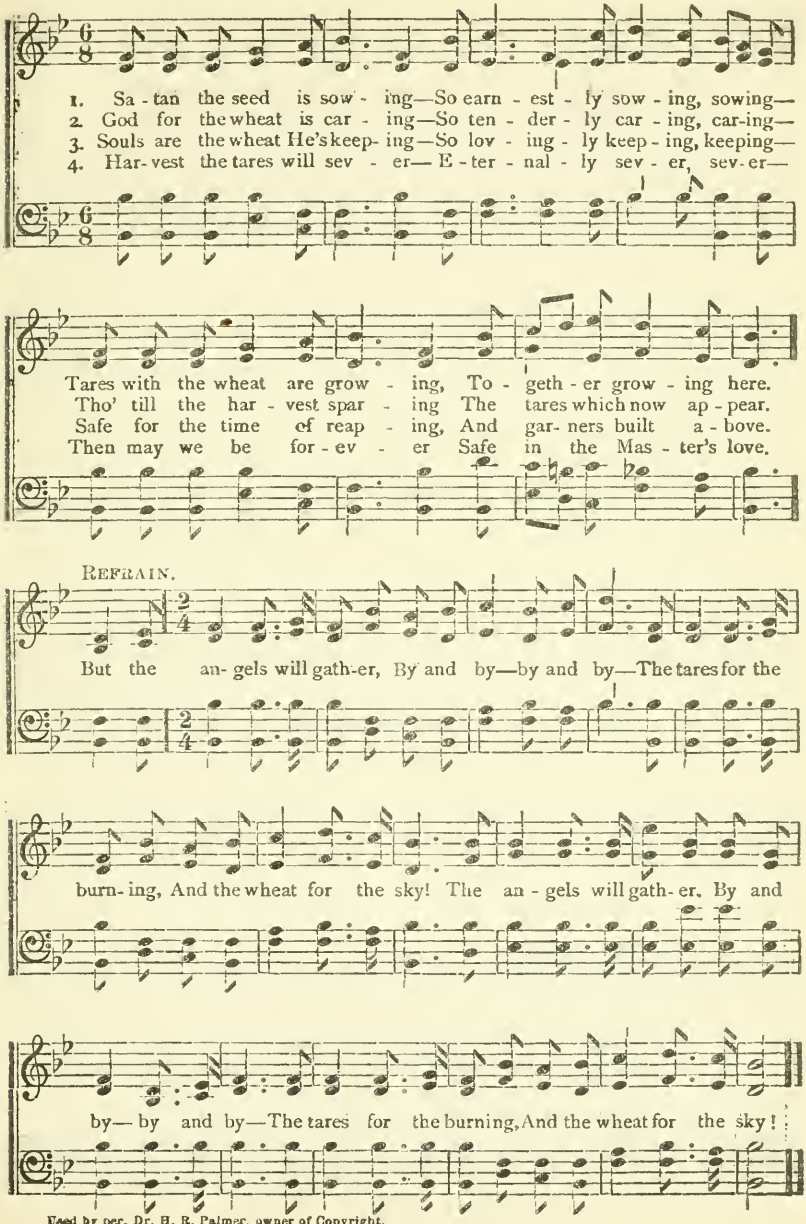
No. 157. Grace.

1 'Tis religion that can give,
Sweetest pleasure while we live.
'Tis religion must supply,
Solid comforts when we die.

2 After death its joys shall be,
Lasting as eternity.
Be the living God, our friend
Then our bliss shall never end.

No. 158. Satan the Seed is Sowing.

M. A. BAKER. H. R. PALMER, Mus. Doc.



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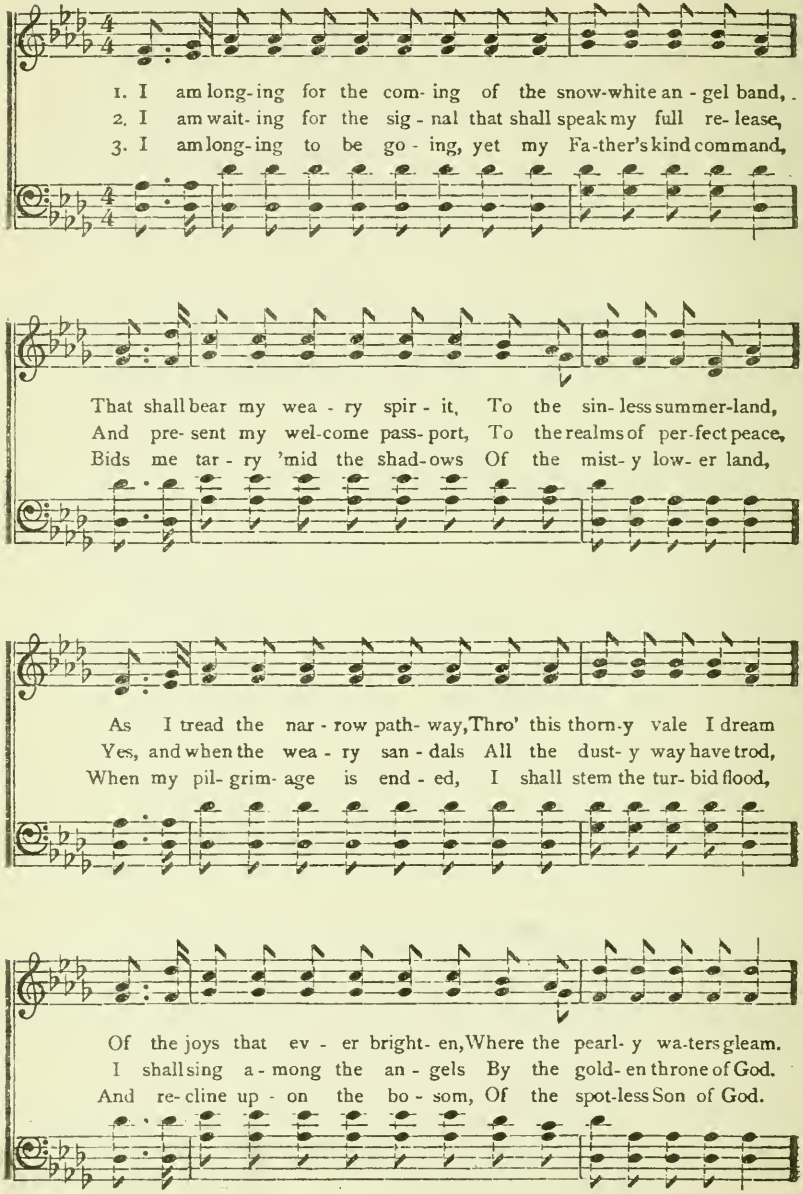
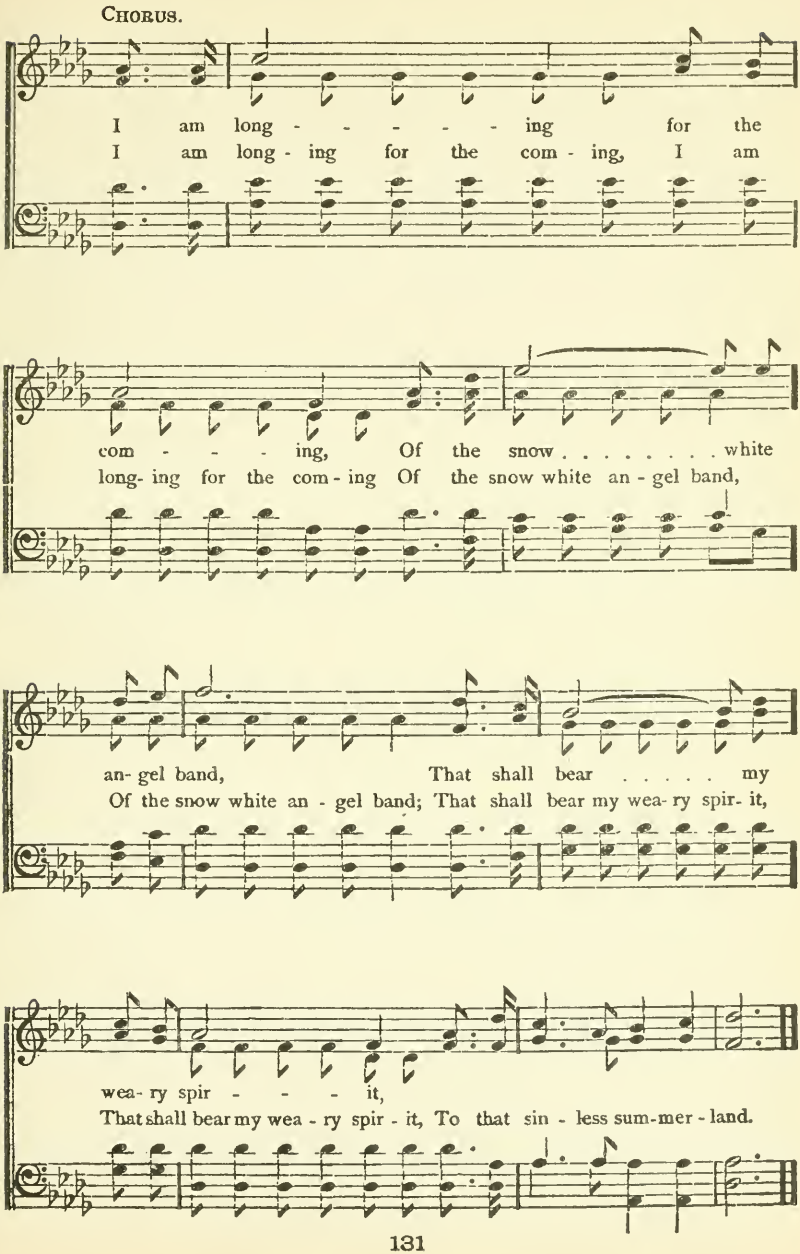
No. 159. The Sinless Summerland.

Arranged from J. W. WELSH. J. C. BUSHEY.



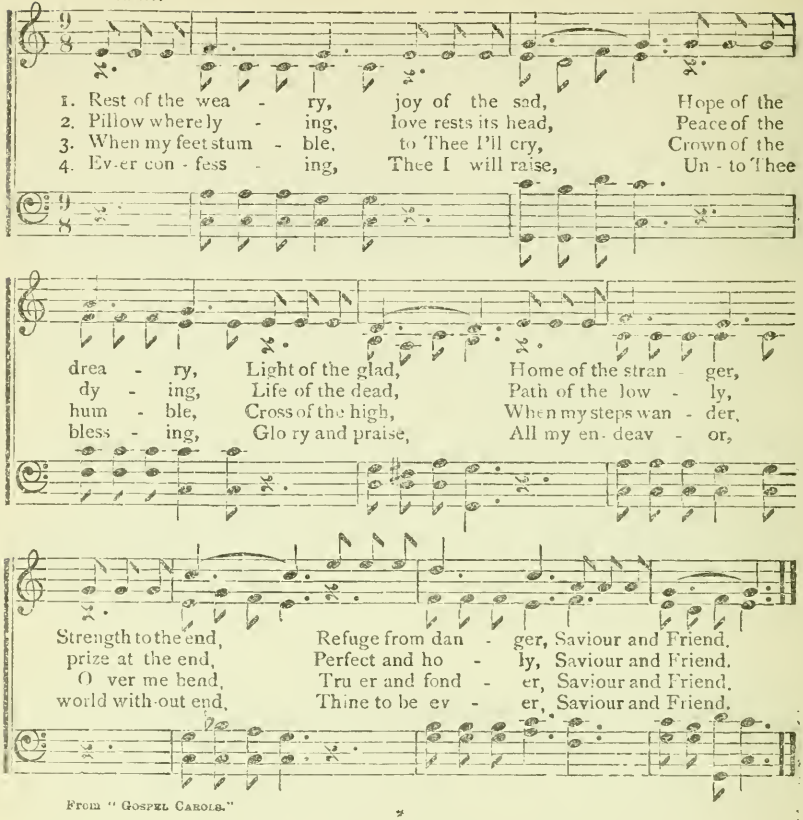
Used by permission.

The Sinless Summerland.—Concluded.



No. 160. Saviour and Friend.

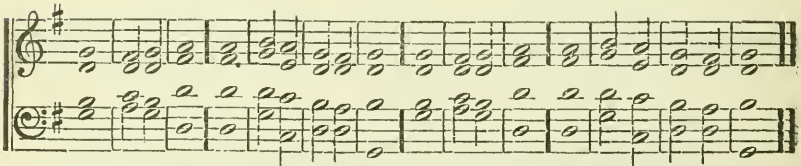
Andante. H. N. LINCOLN, by per.



From "Gospel Carols."

No. 161. Gloria Patri.

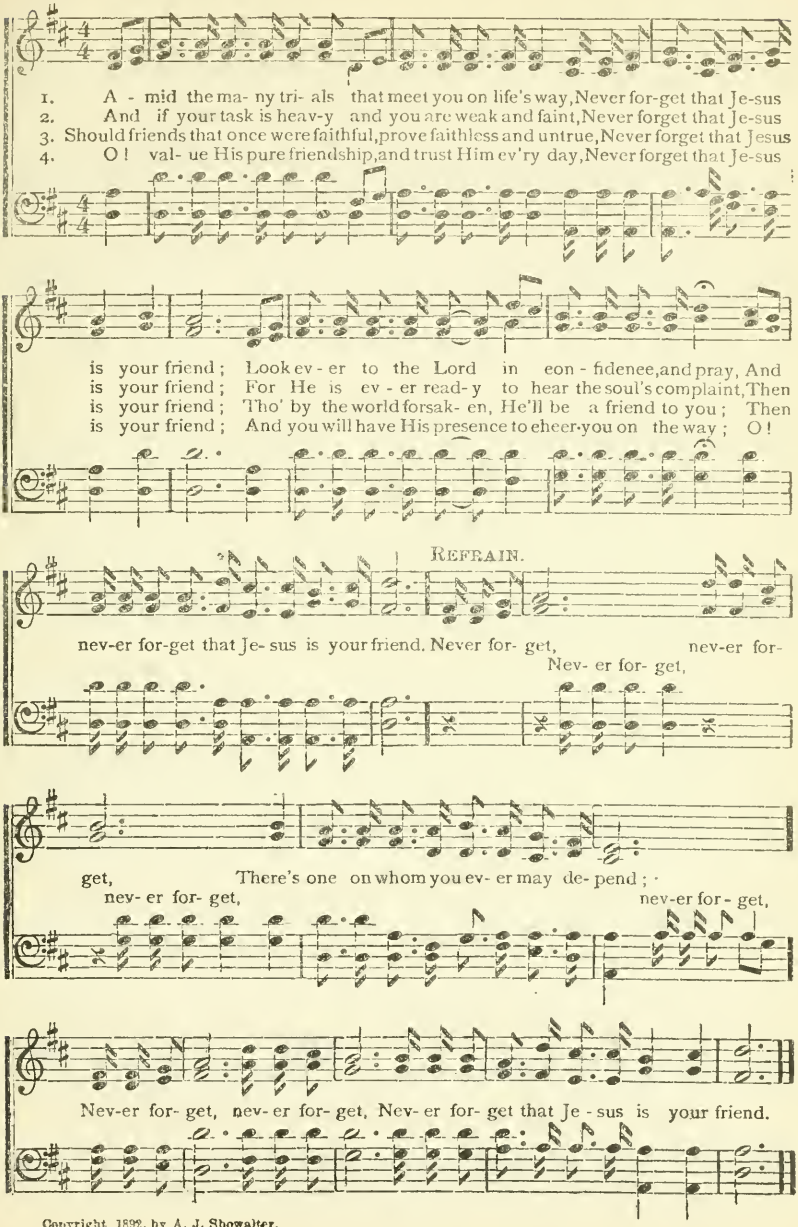
CHANT.



Glory be to the Father, and | to the | Son, || and | to the | Holy | Ghost. ||
As it was in the beginning, is now, and | ever | shall be, || world | without | end, A- | men.

No. 162. Never Forget that Jesus is your Friend.

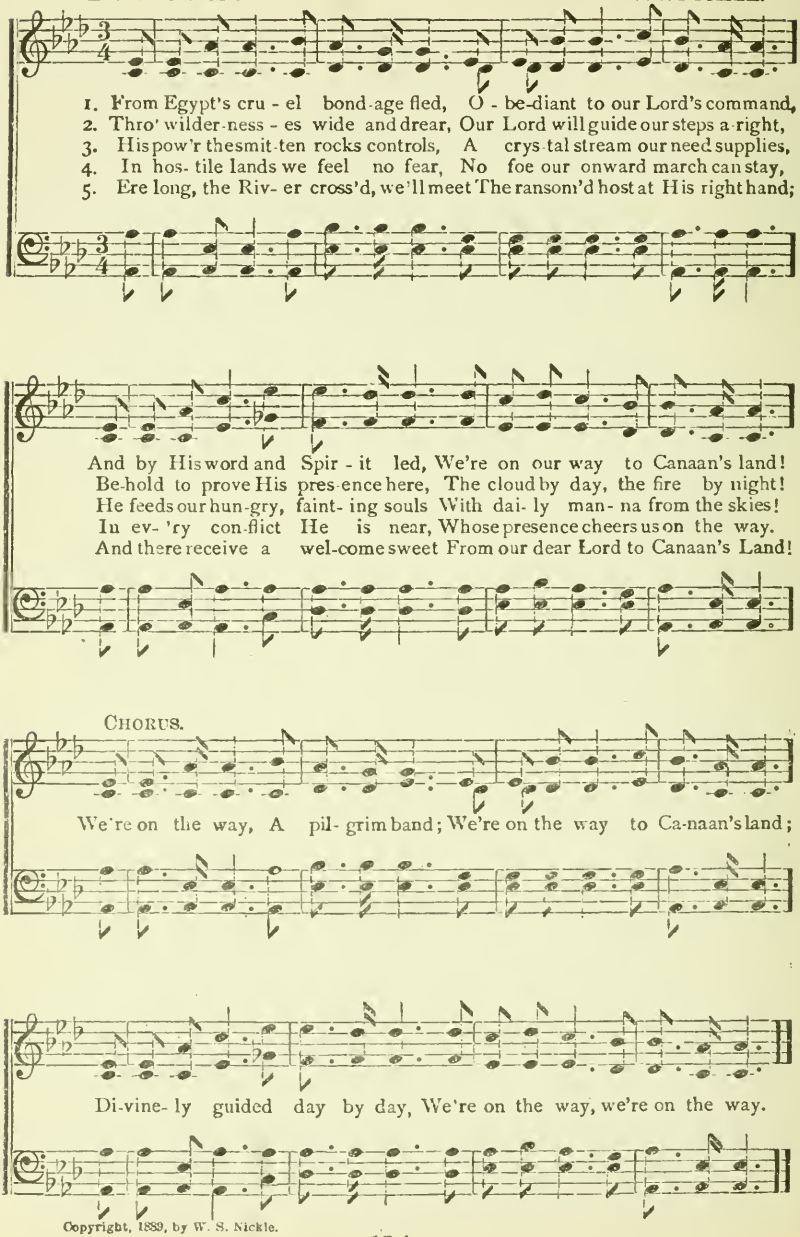
Rev. E. A. HOFFMAN. A. J. SHOWALTER.



Copyright, 1892, by A. J. Showalter.

No. 163. We're on the Way to Canaan's Land.

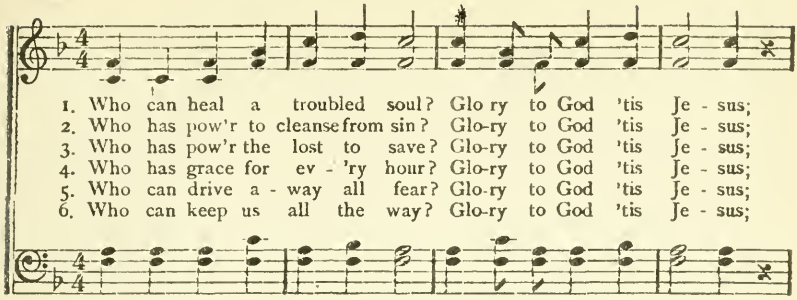
Rev. H. G. JACKSON. W. S. NICKLE.

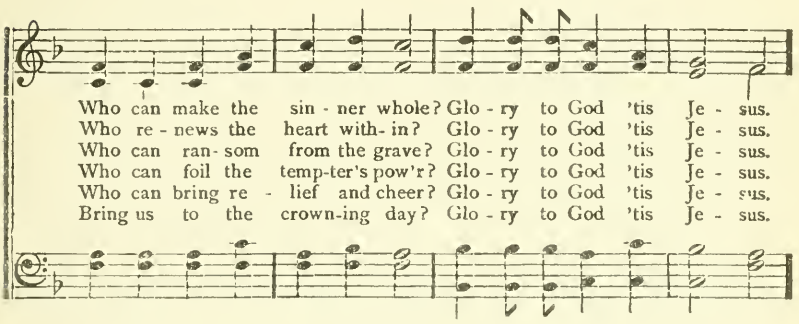


Copyright, 1889, by W. S. Nickle.

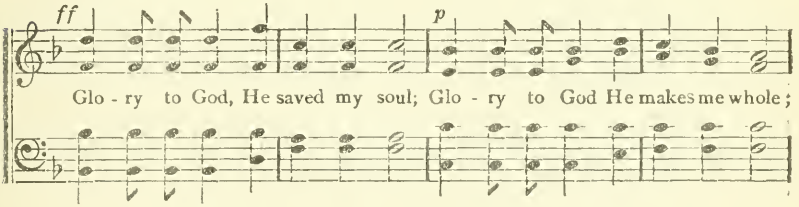
No. 164. Glory to God 'tis Jesus.

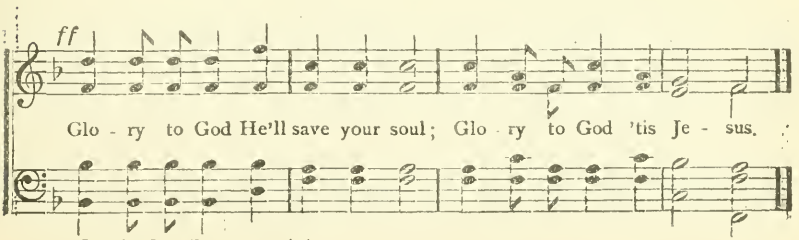
Miss JULIA H. JOHNSTON. P. BILHORN.





CHORUS.

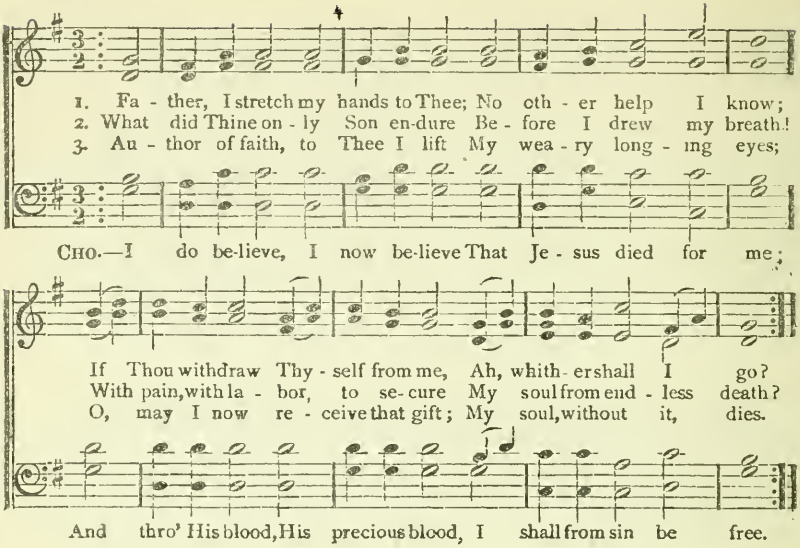




From Crowning Glory No. 2., by permission.

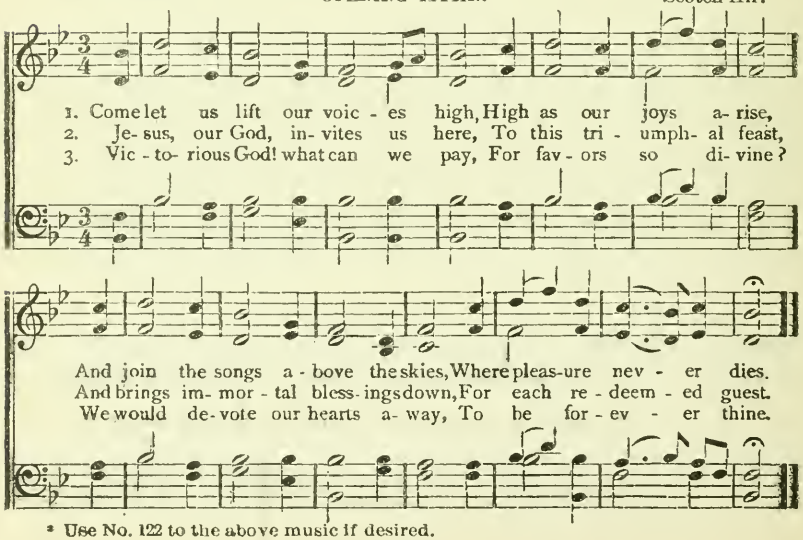
No. 165. I Do Believe. C. M.

C. WESLEY.



No. 166. Balerma. *

OPENING HYMN. Scotch Air.

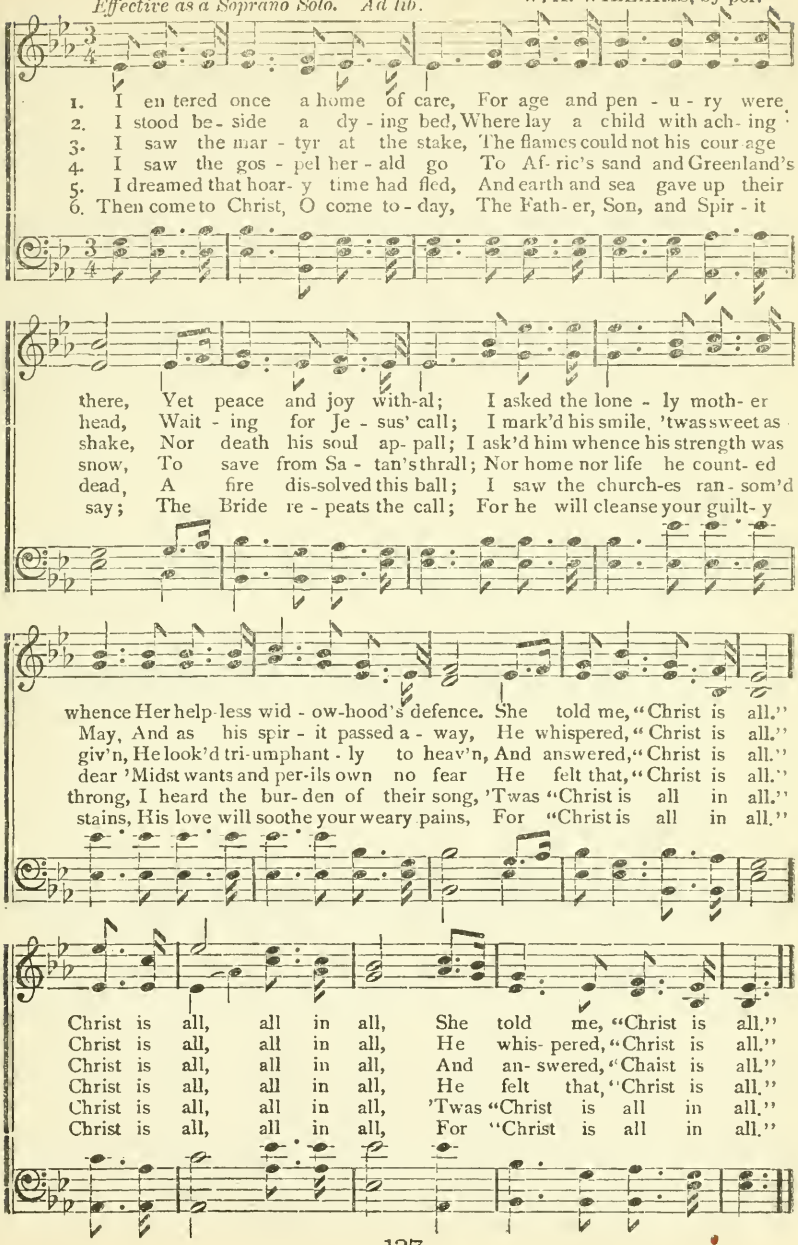


* Use No. 122 to the above music if desired.

No. 167. Christ is All.

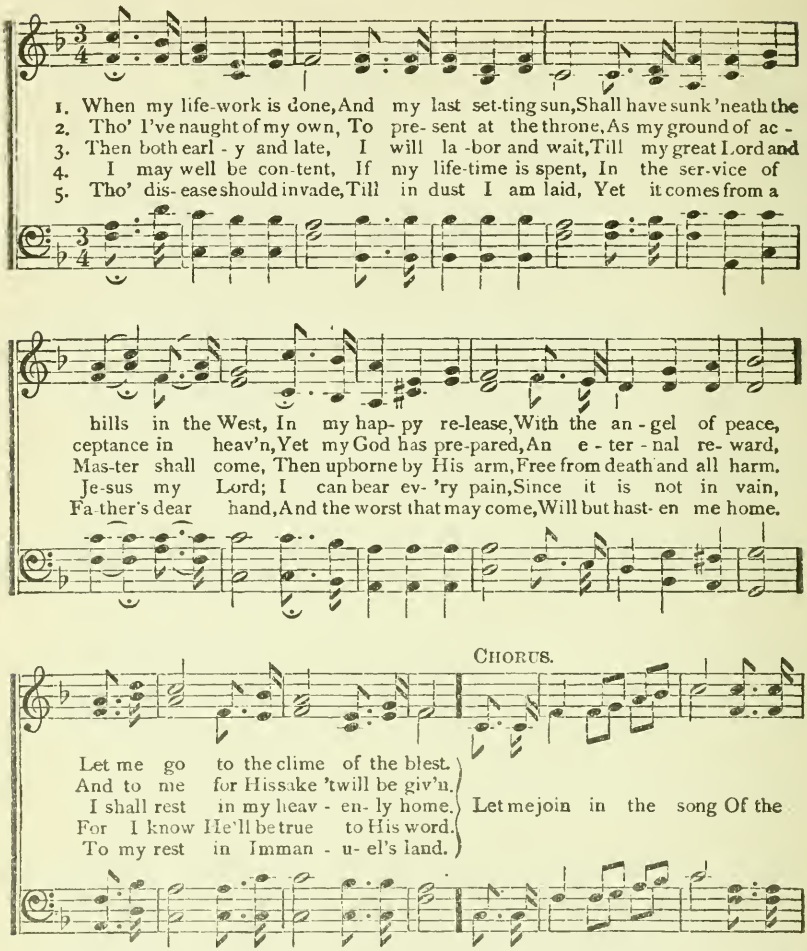
"*Unto you therefore which believe, He is precious.*"—1. Pet. II: 7.

Effective as a Soprano Solo. Ad lib. W. A. WILLIAMS, by per.



No. 168. When My Life-work is done. *

W. W. HARRIS. Very effective as a Solo. A. J. BELL.



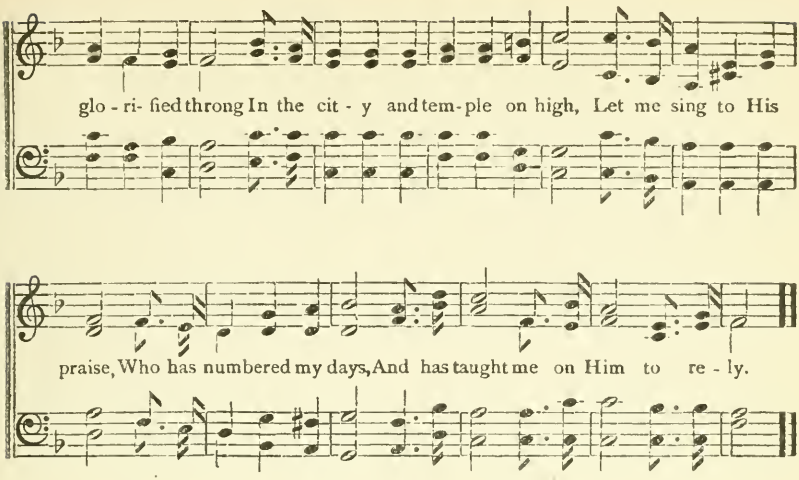
* This touching song is still more pathetic when we think of the life of the gifted author of the words.

Rev. W. W. Harris was ordained at Independence, Texas in 1860, having been educated at Baylor University under Dr. R. C. Burleson. So wonderful was his eloquence and such a great orator was he, that the people called him "Spurgeon" Harris throughout the land. He devoted himself exclusively to the gospel ministry in South and West Texas, where his name was a household word. Exposure and overwork made him prematurely old, but he preached for more than a quarter of a century. Though for the last few years of his life he was an invalid, being a consumptive, yet he was faithful to the last. He died without an *earthly* home and away from loved ones in the far West of Texas, but he won many souls to Christ and went *home* to his *reward*, "In the city and temple on high."

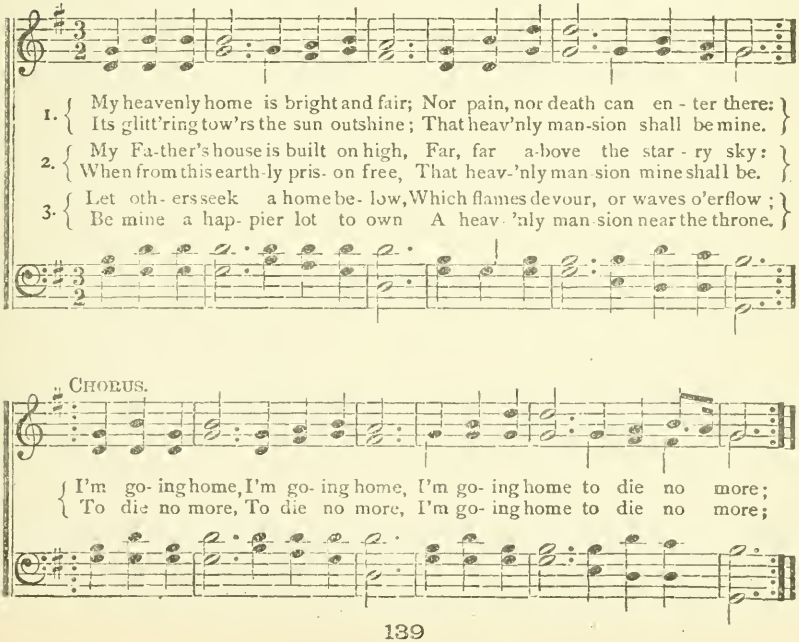
I thank Prof. Bell for this beautiful music, and for preserving the words. H. N. L.

Copyright, 1892, by H. N. Lincoln.

When My Life-work is done.—Concluded.

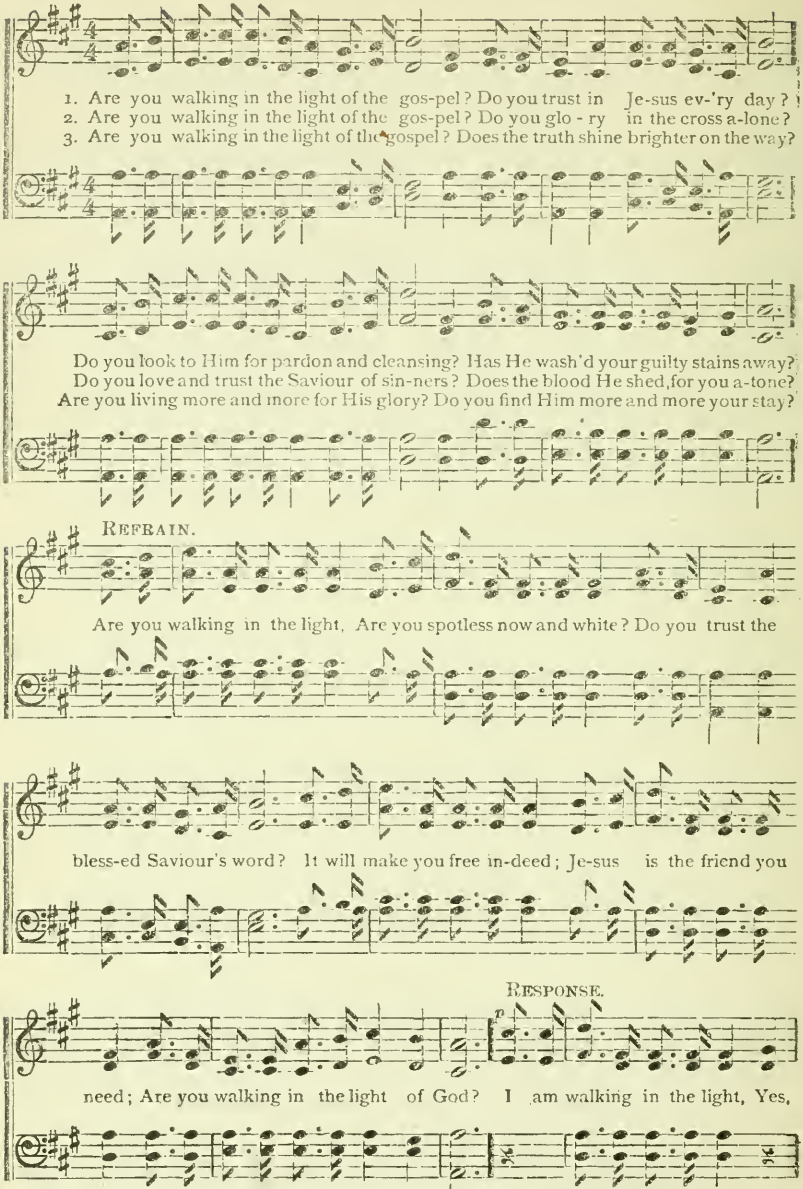


No. 169. My Heavenly Home. L. M.



No. 170. Are You Walking in the Light?*

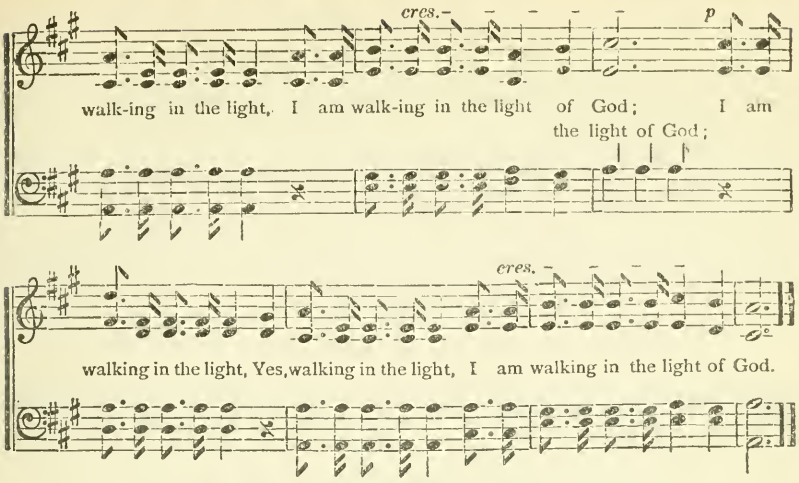
A. J. S. A. J. SHOWALTER.



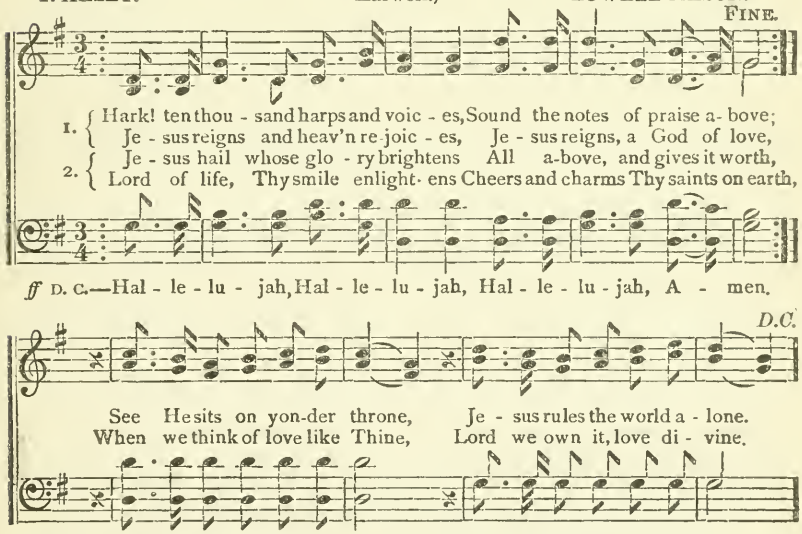
* Let the first part be sung by one half of the school, and the Response by the other half. After the last verse let all sing the Response *pp.*

Copyright, 1872, by A. J. Showalter.

Are You Walking in the Light?—Concluded.



No. 171. Hark Ten Thousand Harps.



3 King of glory, reign forever,
Thine an everlasting crown;
Nothing from Thy love shall sever,
Those whom Thou hast made Thine own,
Happy object of thy grace,
Chosen to behold His face.

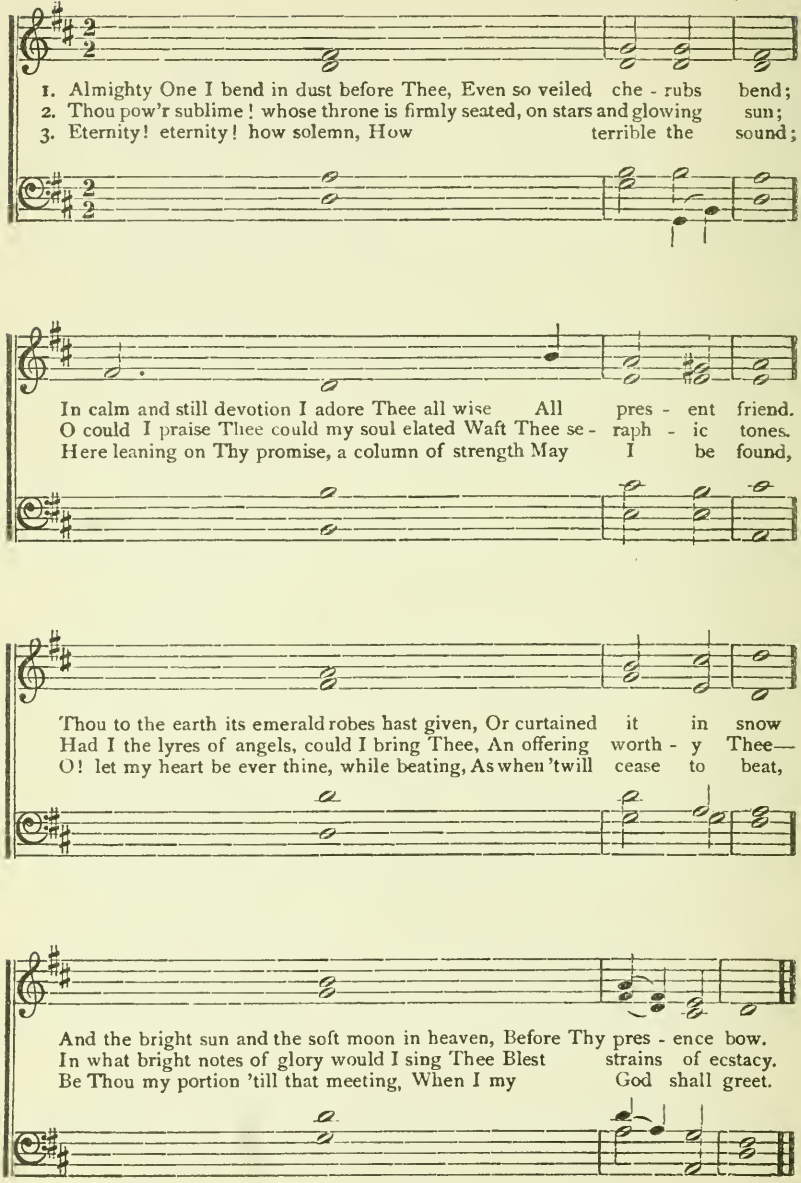
4 Saviour hasten thine appearing,
Bring O bring the glorious day;
When the awful summons hearing,
Heaven and earth shall pass away;
Then with golden harps will sing,
"Glory, glory to our King."

No. 172.

Hymn Chant.

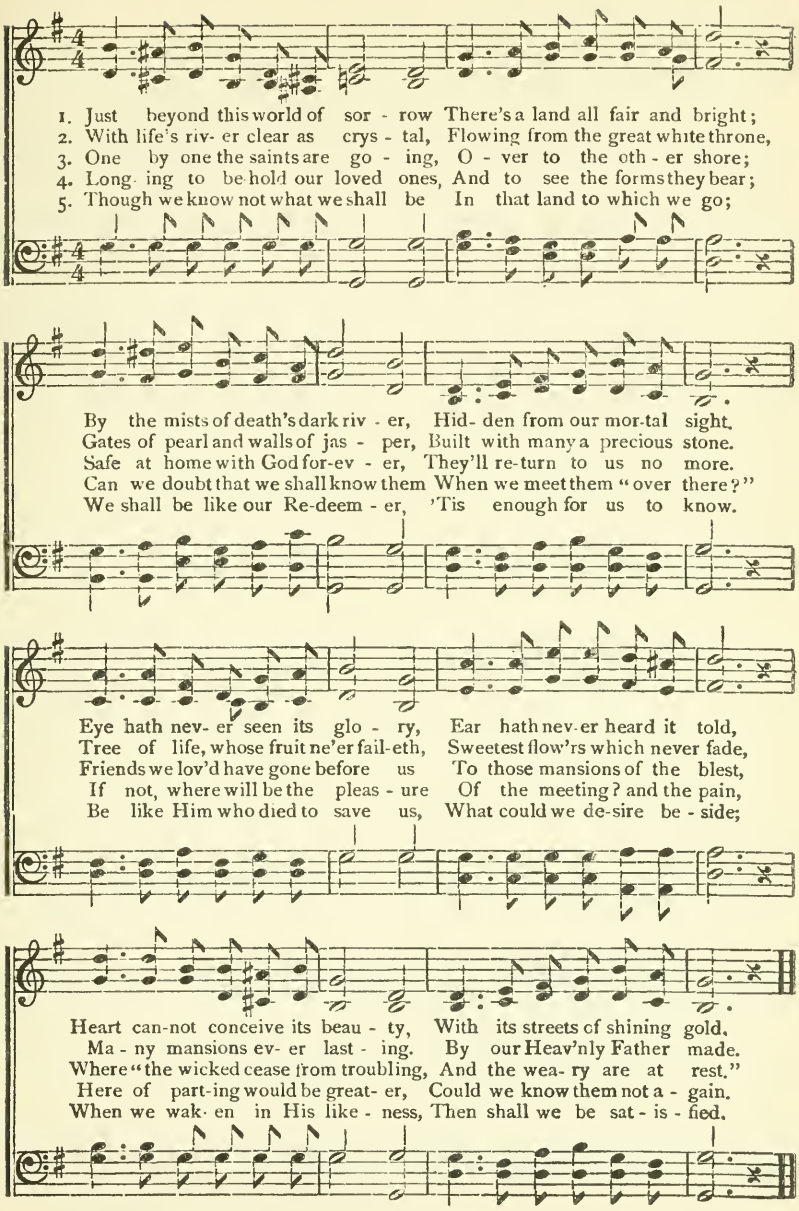
"ALMIGHTY ONE."

H. S. PERKINS, Mus. Doc., by per.



No. 173. Thoughts of Home.

M. E. L. H. N. LINCOLN.



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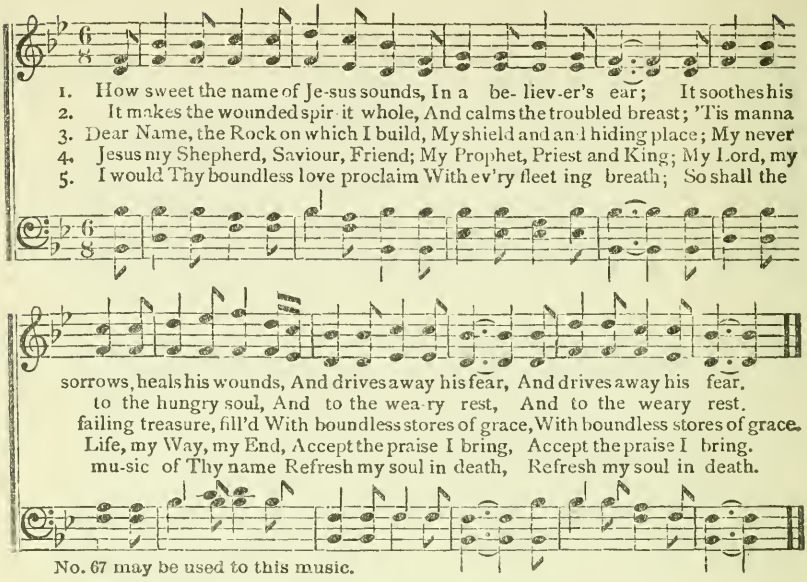
No. 174. How Sweet the Name.

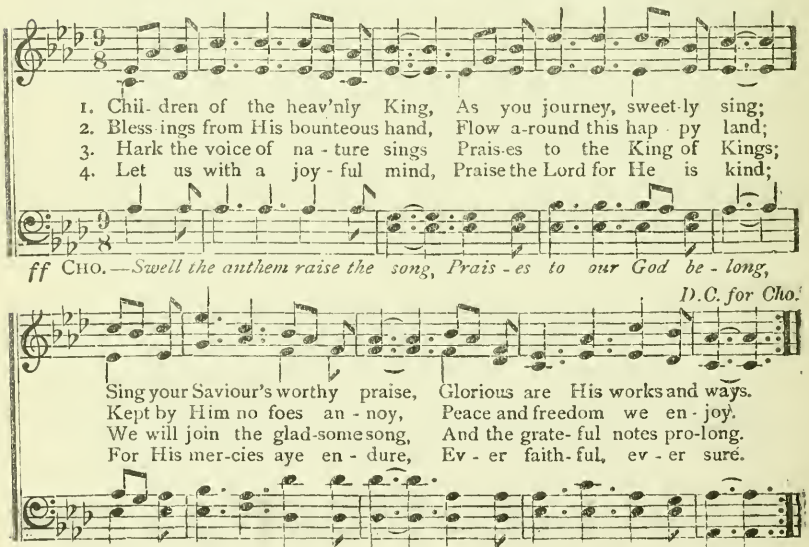
(Ortonville.) T. HASTINGS.



No. 67 may be used to this music.

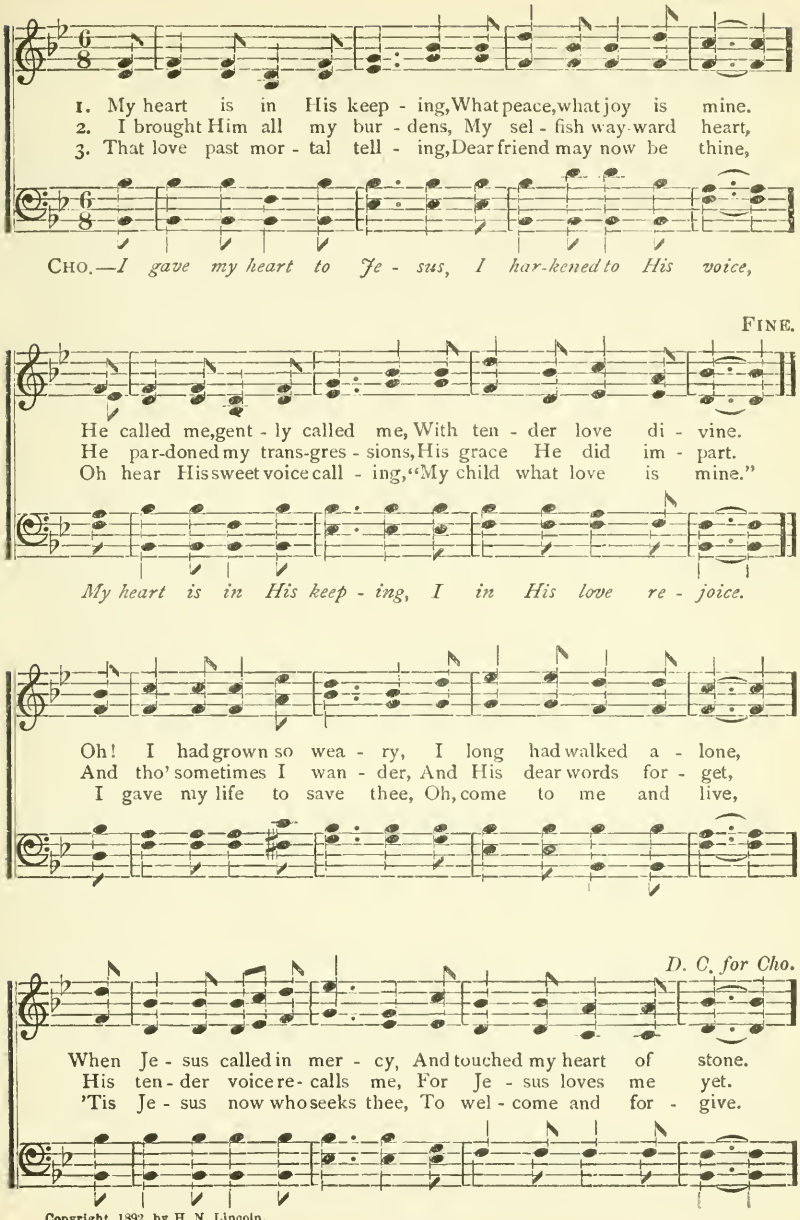
No. 175. Song of the Heav'nly King.

Arr. by H. N. L.



No. 176. My Heart is in His Keeping.

Mrs. LAURA E. NEWELL. F. L. EILAND.



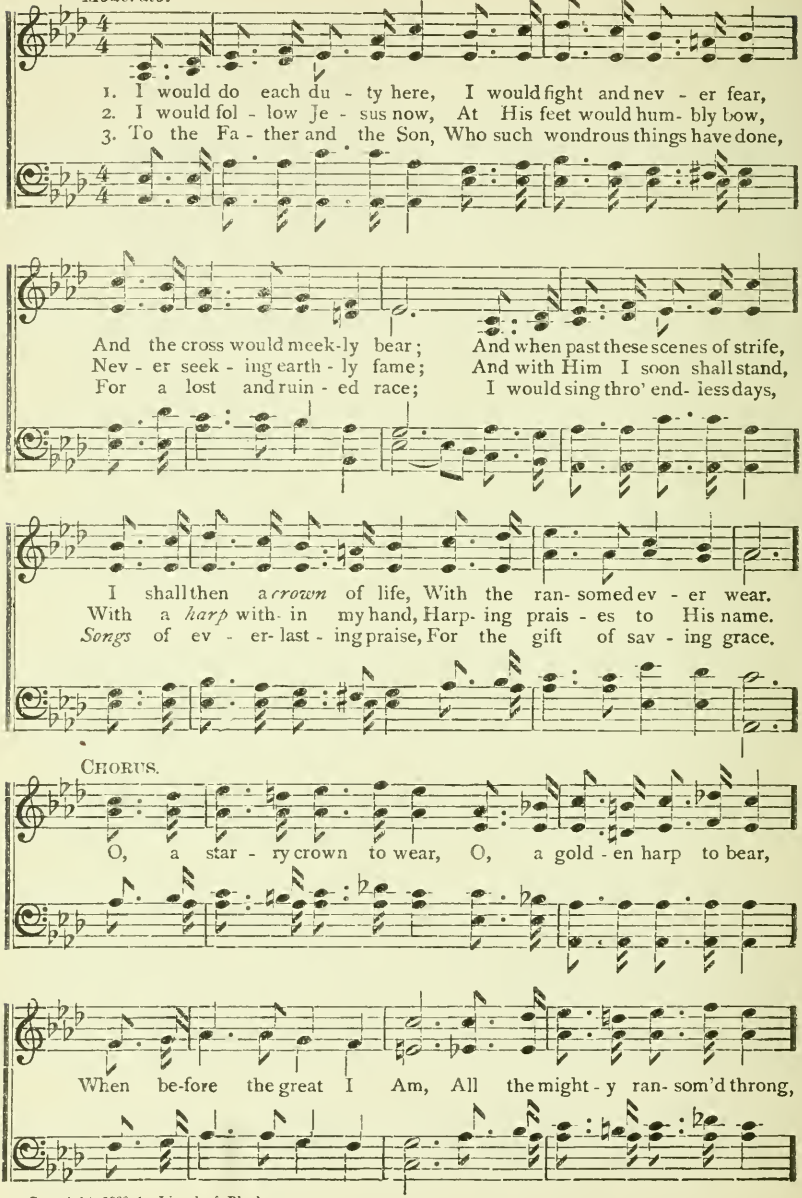
Copyright, 1892, by H. N. Lincoln.

No. 177. Crown, Harp and Song.

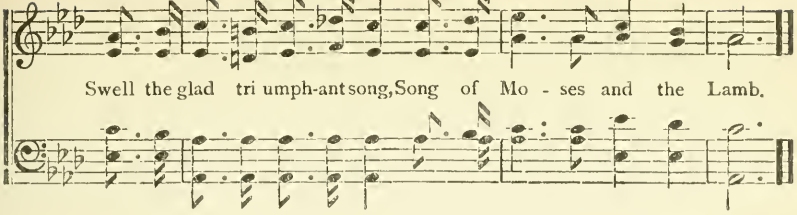
Words and music written at Kansas City, Mo., April 1888.

F. A. BLACKMER. H. N. LINCOLN.

Moderato.



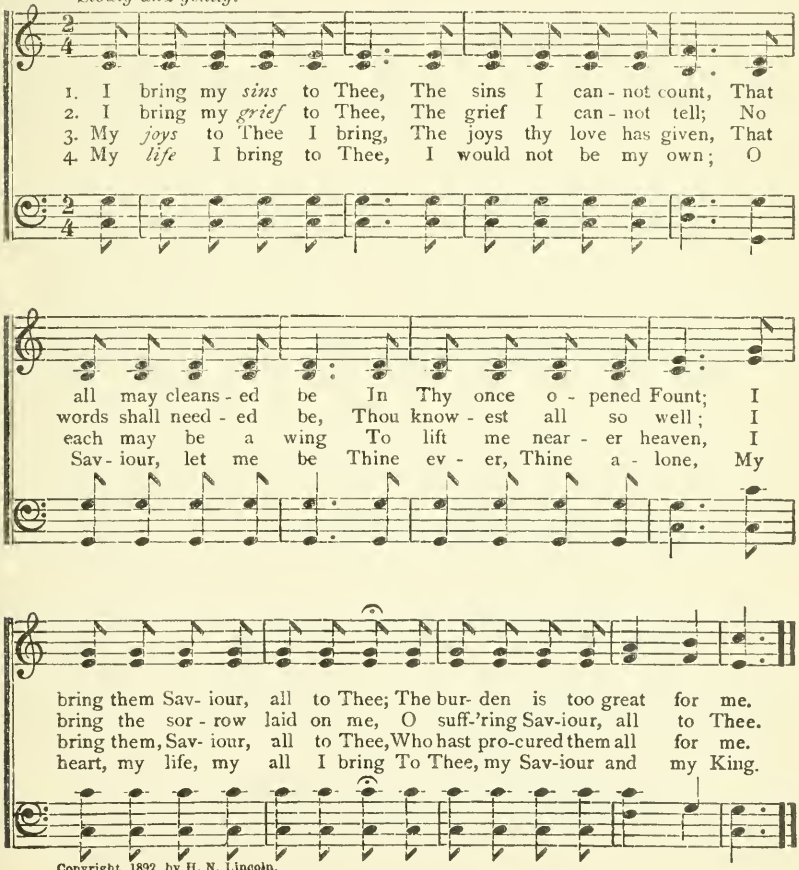
Copyright, 1888, by Lincoln & Blackmer.



No. 178. The Complete Surrender. (Chant.)

F. R. HAVERGAL. H. N. LINCOLN.

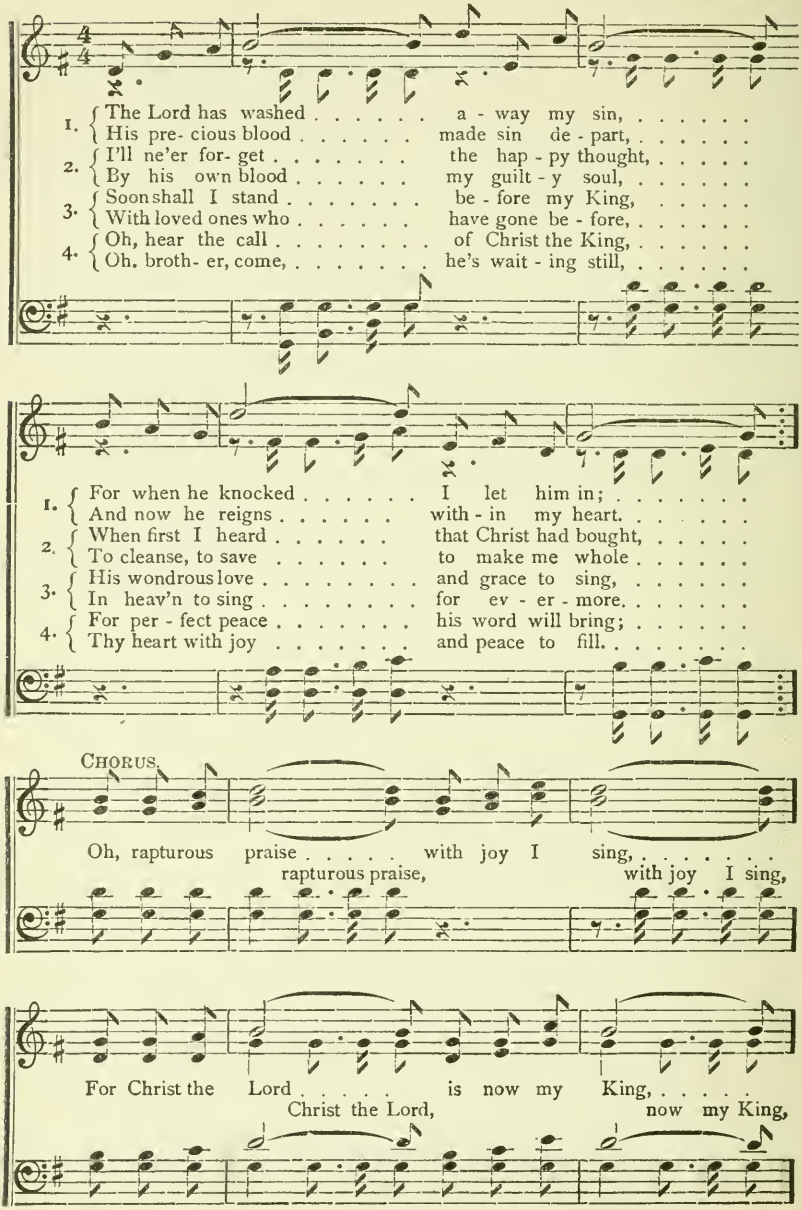
Slowly and gently.



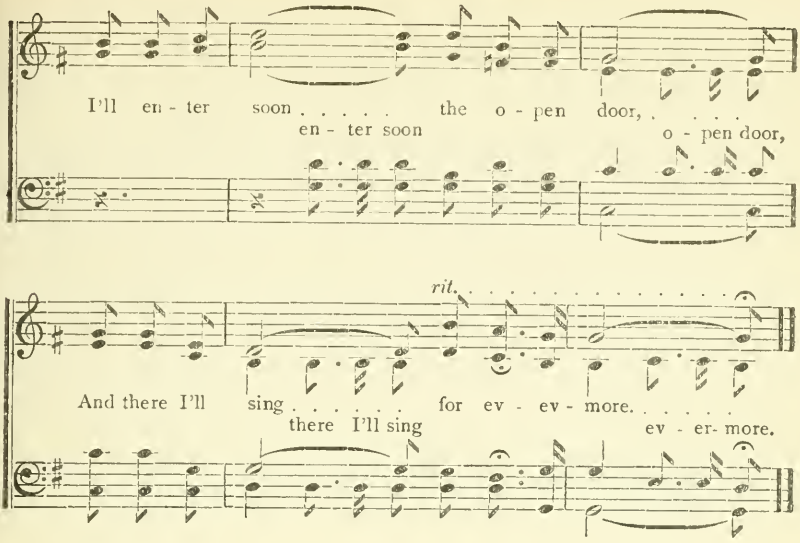
Copyright, 1892, by H. N. Lincoln.

No. 179. What Christ has Done for Me.

Words and Music by PETER BILHORN.

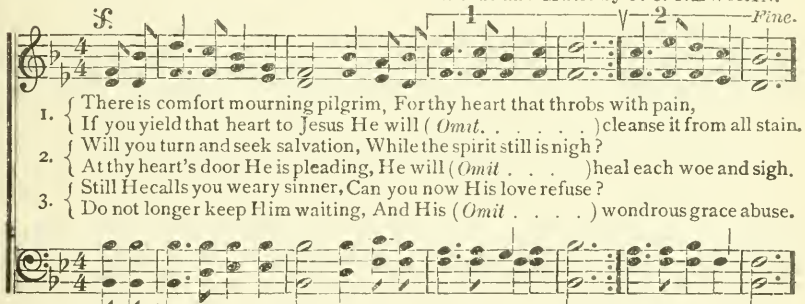


From Crowning Glory No. 1., by per.



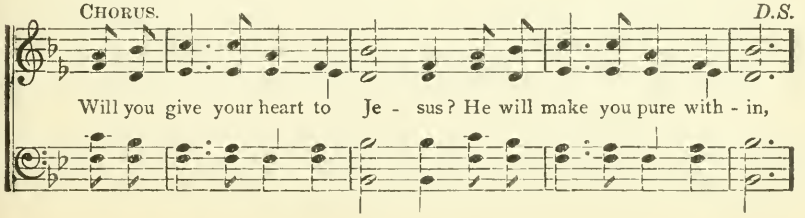
No. 180. The Gospel Call.

Words and Music by J. C. NEWMAN.



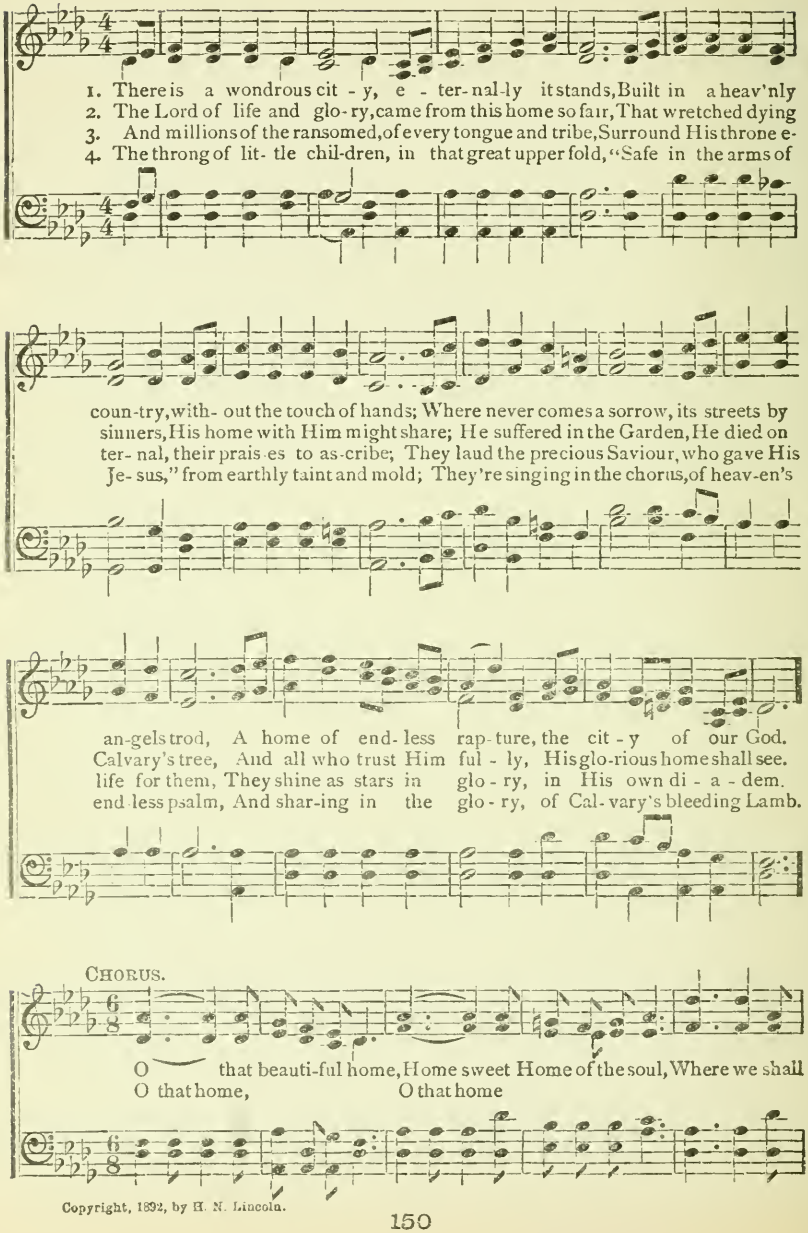
1. There is comfort mourning pilgrim, For thy heart that throbs with pain,
   If you yield that heart to Jesus He will (*Omit*. . . . .) cleanse it from all stain.
2. Will you turn and seek salvation, While the spirit still is nigh?
   At thy heart's door He is pleading, He will (*Omit* . . . .) heal each woe and sigh.
3. Still He calls you weary sinner, Can you now His love refuse?
   Do not longer keep Him waiting, And His (*Omit* . . . .) wondrous grace abuse.

D.S.—He is waiting to be gracious, And for - give your ev'ry sin.



No. 181. The New "Home Sweet Home."

Words and Music by W. A. HALL.



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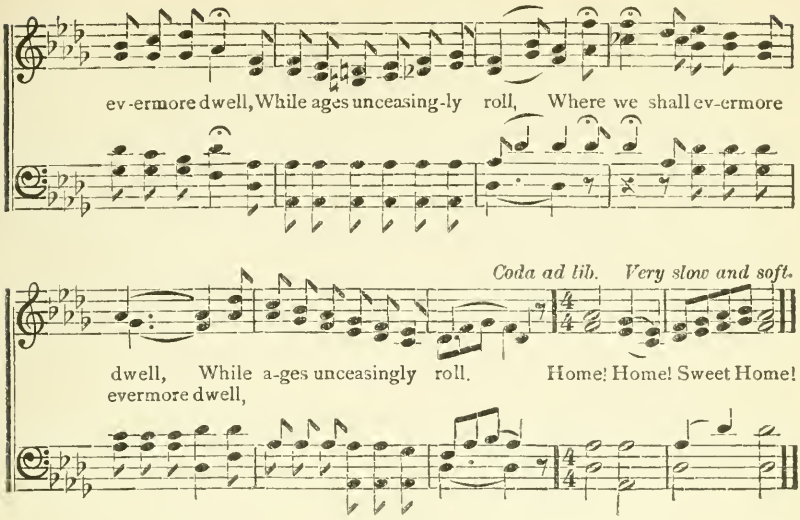
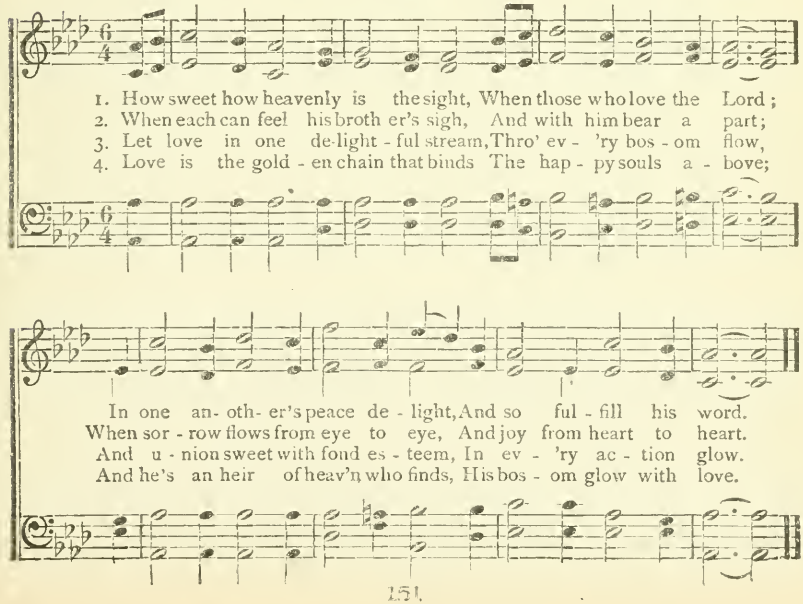


No. 182. Christian Fellowship.

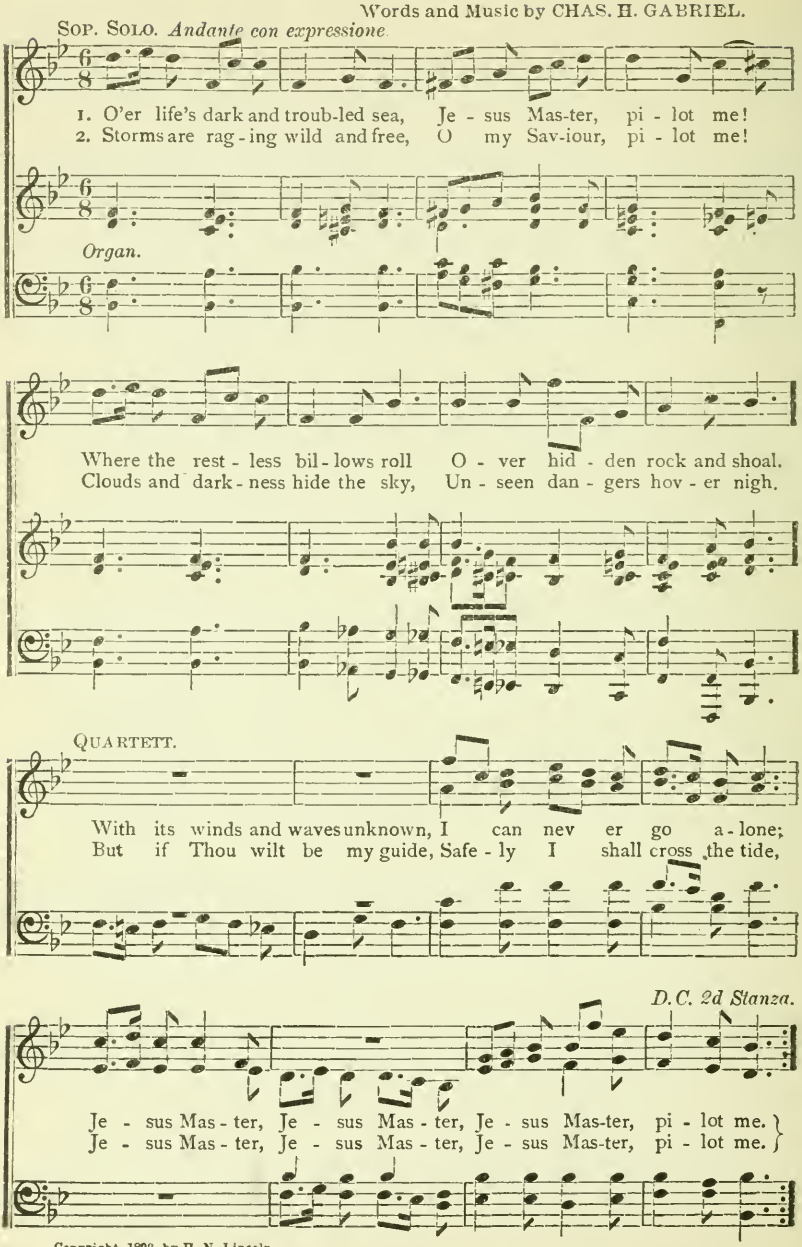
(Manoah.) GREATOREX.



No. 183.

Jesus Master.

Words and Music by CHAS. H. GABRIEL.



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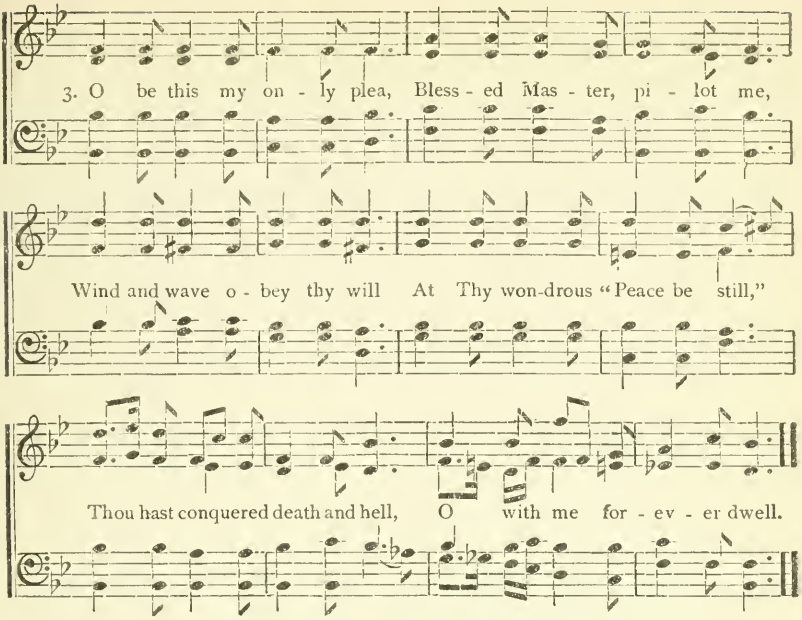
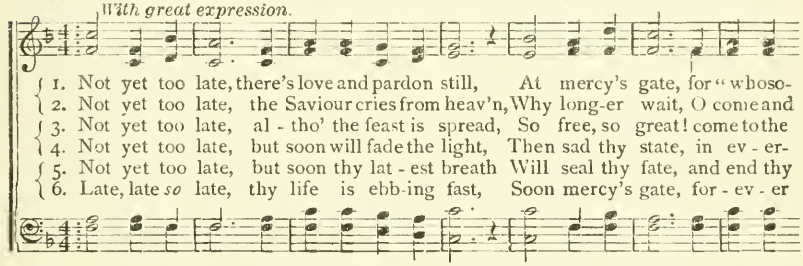


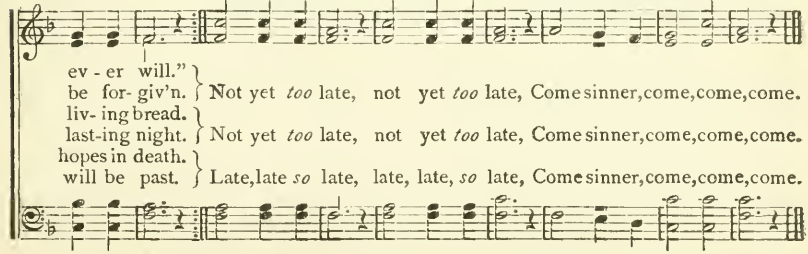
No. 184. Not Yet Too Late.

W. A. W. Rev. W. A. WILLIAMS.

With great expression.



CHORUS. *Softly.* *Repeat Cho. pp after last verse.*



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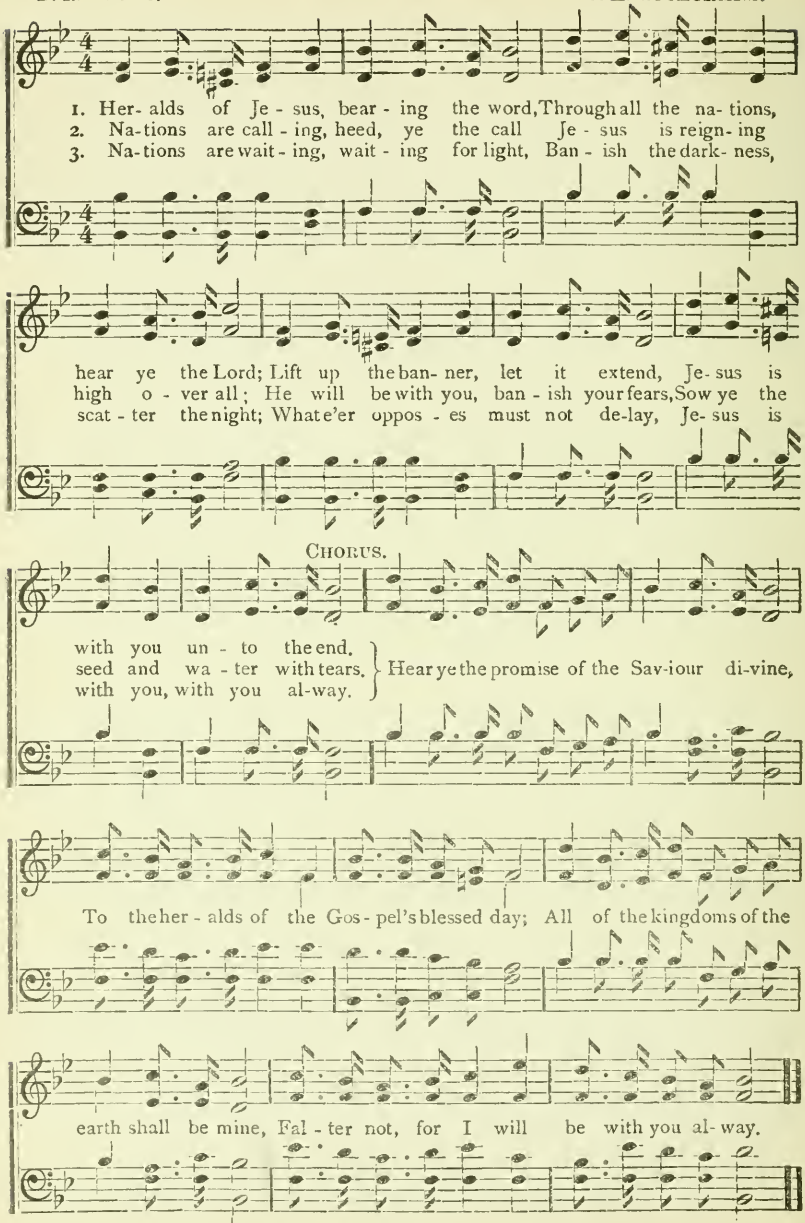
No. 185. Hear Ye the Promise.

D. R. LUCAS. J. H. ROSECRANS.

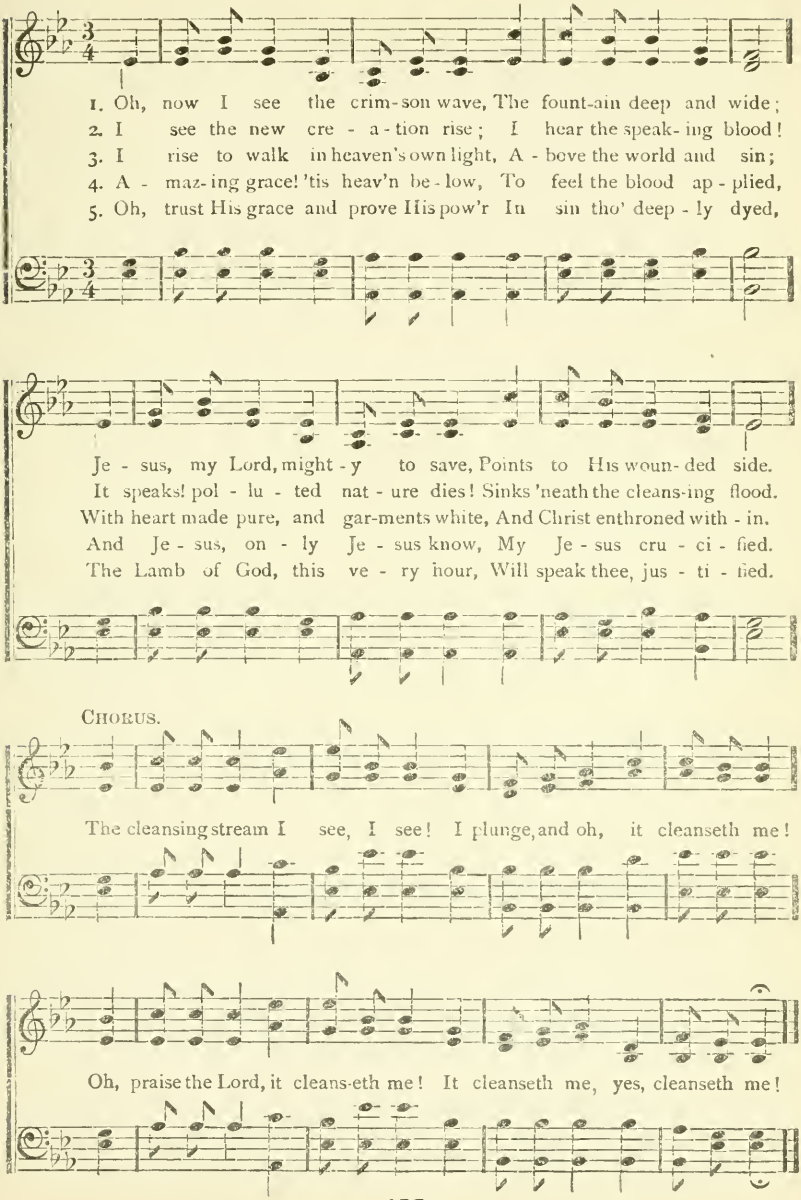


Copyright, 1892, by H. N. Lincoln.

No. 186. The Crimson Wave.

"And washed us from our sins in His own blood." Rev. 1: 5.

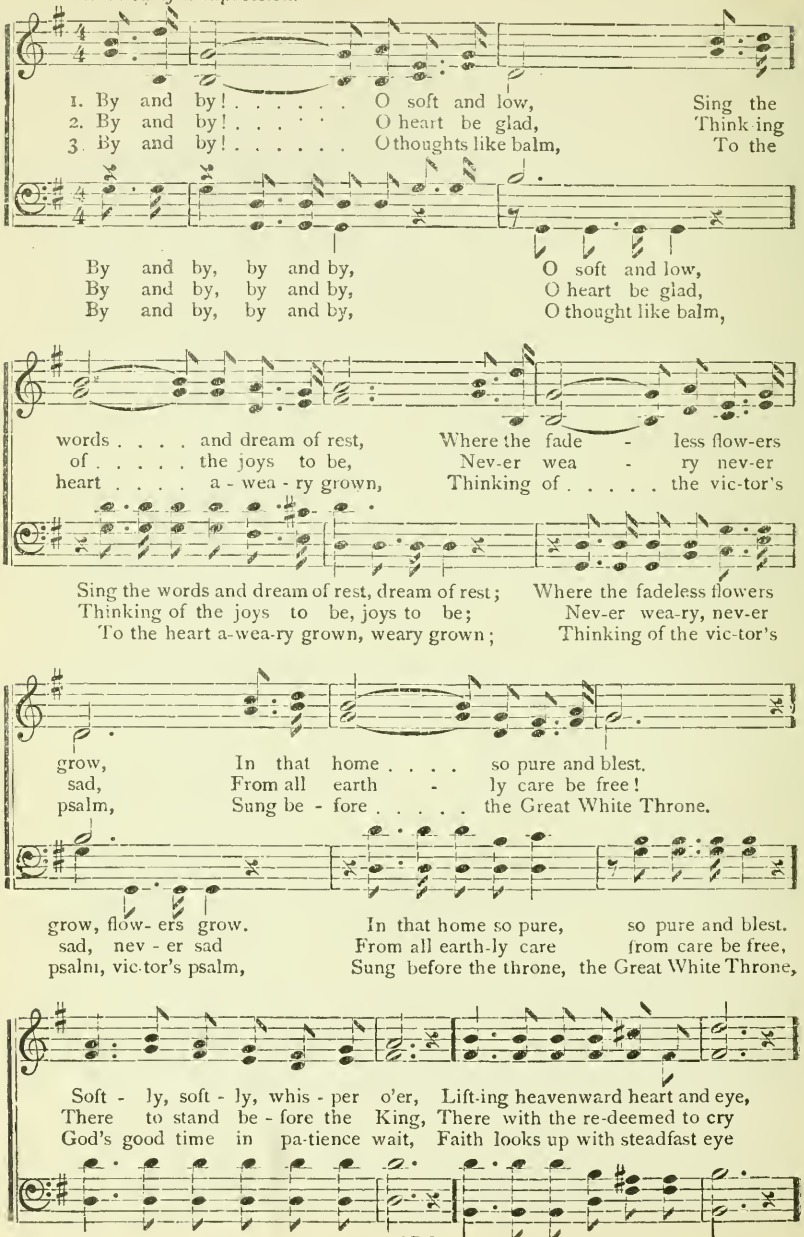
PHŒBE PALMER. Mrs. JOS KNAPP, by per.



No. 187. The Happy By and By.

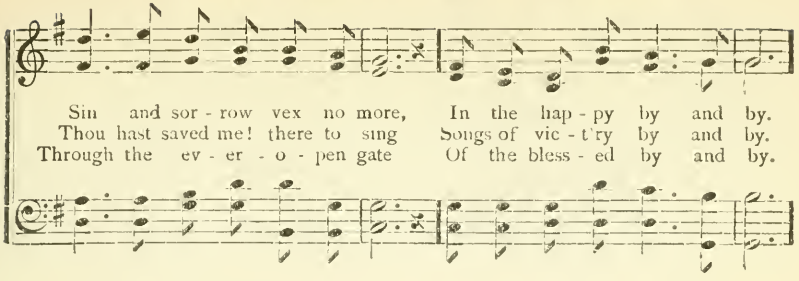
E. E. REXFORD. Companion song to "Sweet by and by." H. N. LINCOLN.

With careful expression.

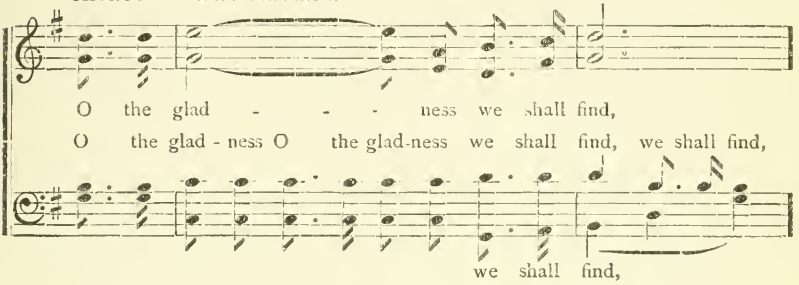


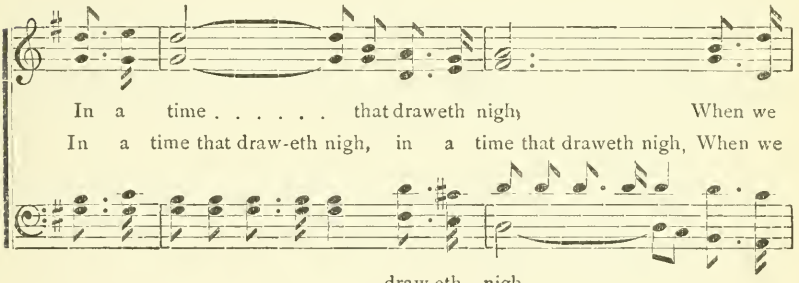
Copyright, 1893, by H. N. Lincoln.

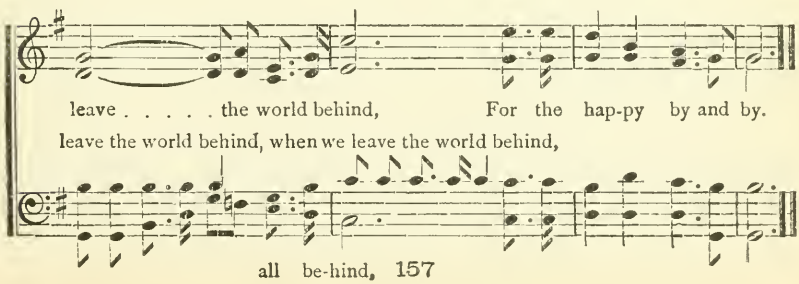
The Happy By and By.—Concluded.



CHORUS. *With animation.*



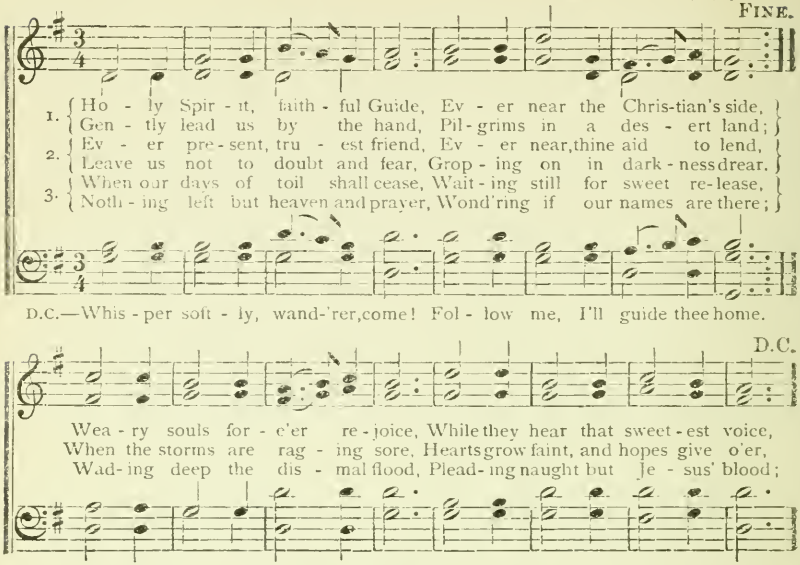




No. 188. Holy Spirit, Faithful Guide.

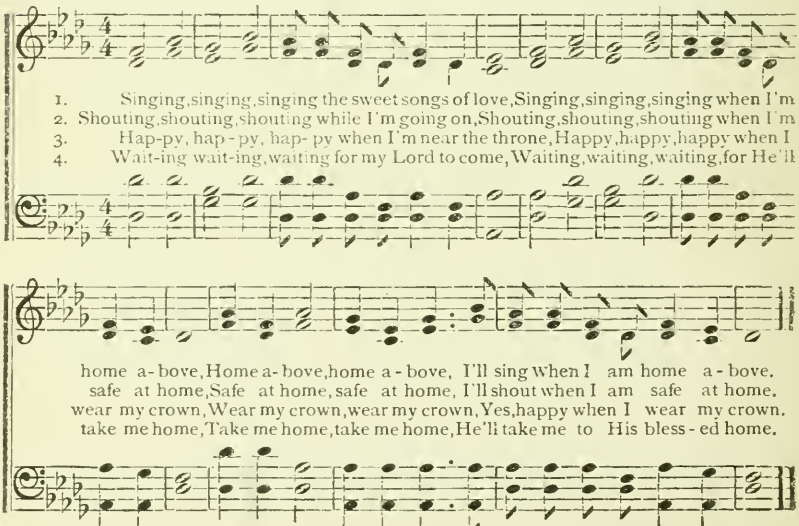
"I will guide thee with mine eye." Ps. 32: 8.

M. M. WELLS, 1858. M. M. WELLS, by per.



No. 189. When Home.

S. P. C. S. P. CREASINGER, by per.



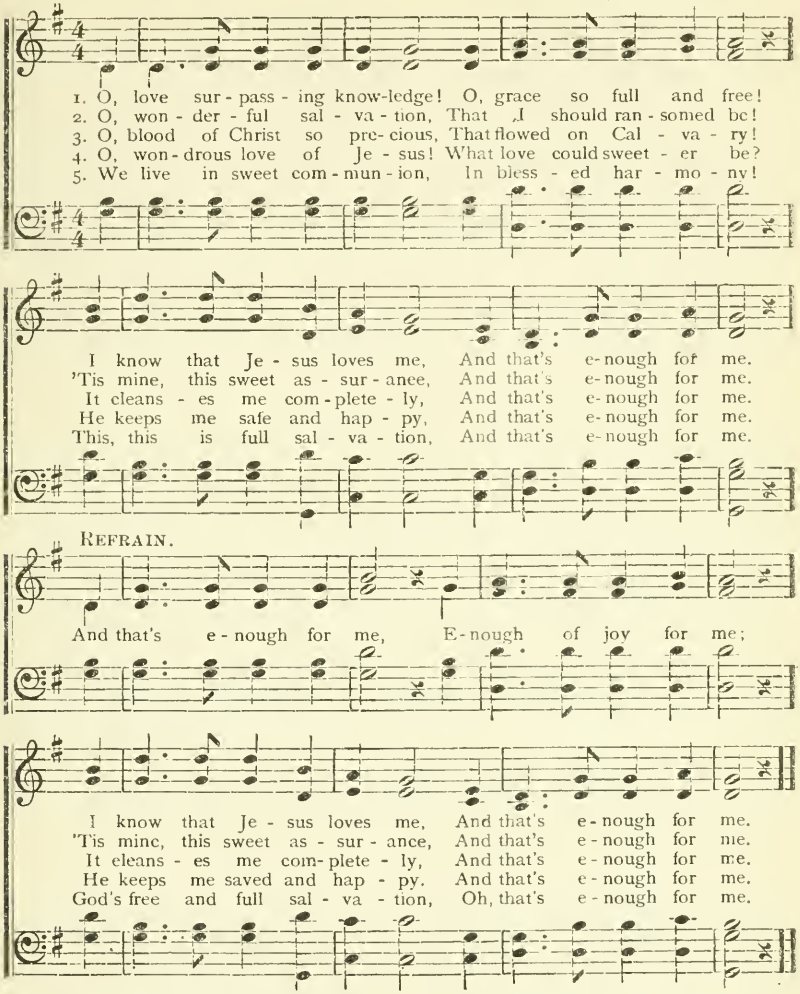
Copyright, 1891, by S. P. Creasinger.

No. 190. That's Enough for Me.

"I know there are many who seek for happiness in the pleasures of the world. I go to Jesus, He assures me that He loves and saves me, and that's enough for me." The testimony of an earnest, devoted Christian.

E. A. H.

E. A. HOFFMAN.
Arr. by W. B. BLAKE.



6 The worldling seeks for pleasure,
In earthly vanity;
My treasures are in heaven,
And that's enough for me.

CHO. And that's enough for me,
Enough of joy for me;
My treasures are in heaven,
And that's enough for me.

7 When ends my toil and sorrow,
A better home I'll see,
And be with Christ forever,
And that's enough for me.

CHO. And that's enough for me,
Enough of joy for me;
To be with Christ forever,
Oh, that's enough for me!

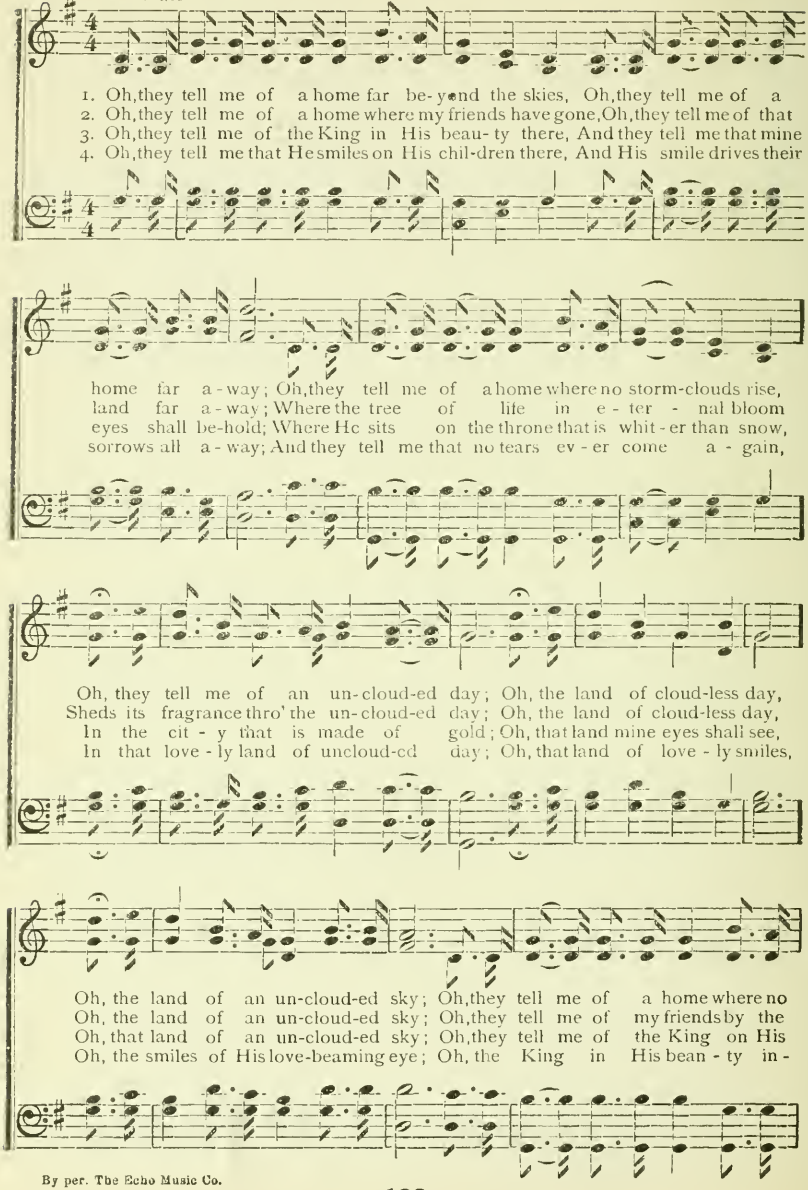
Copyright, 1878, 1888, 1893, by the Hoffman Music Co.

No. 191. The Unclouded Day.

(MAY BE USED AS A SOLO.)

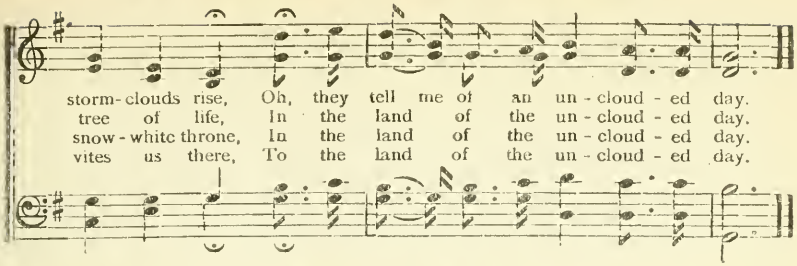
Rev. J. K. ALWOOD. J. F. KINSEY.

Moderato.



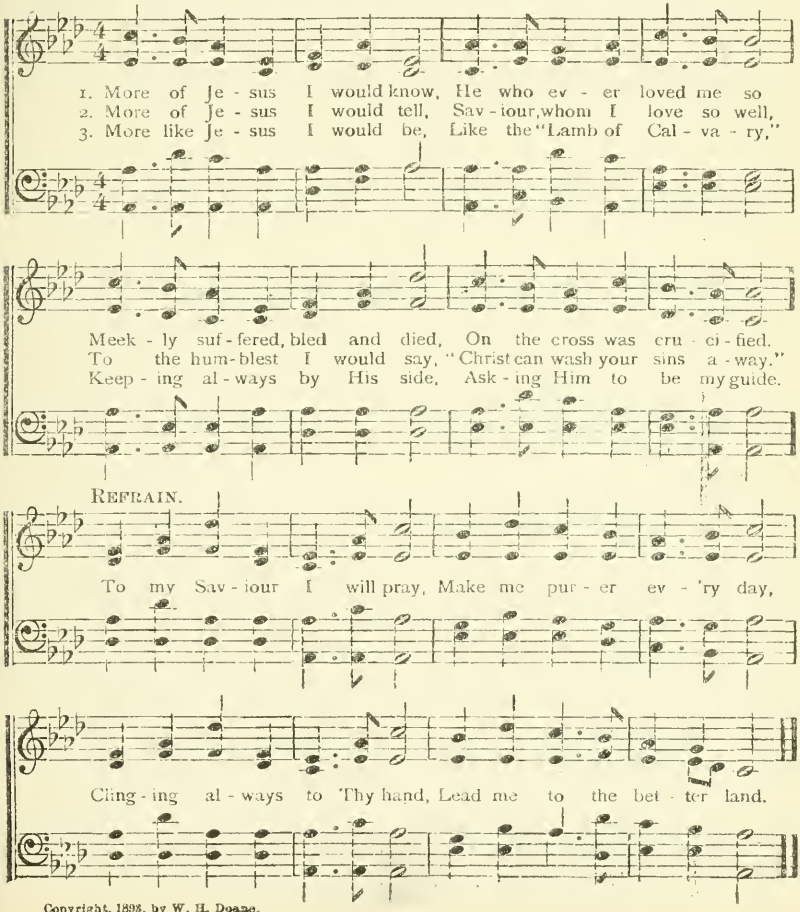
By per. The Echo Music Co.

The Unclouded Day.—Concluded.



No. 192. More of Jesus.

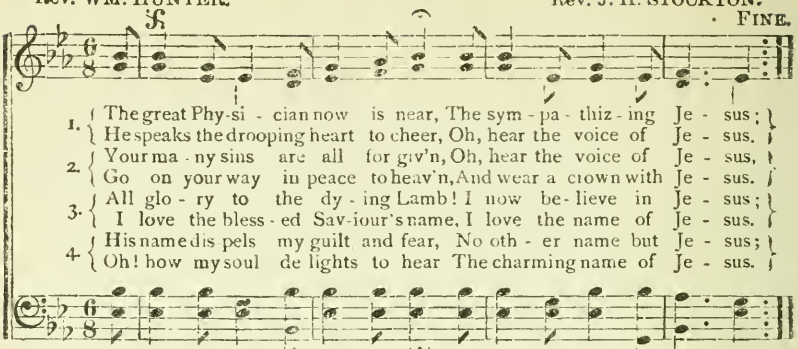
CAROL SIMMONS. W. H. DOANE, by per.

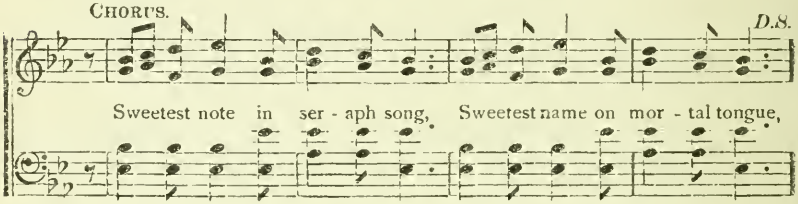


Copyright, 1898, by W. H. Doane.

No. 193. The Great Physician.

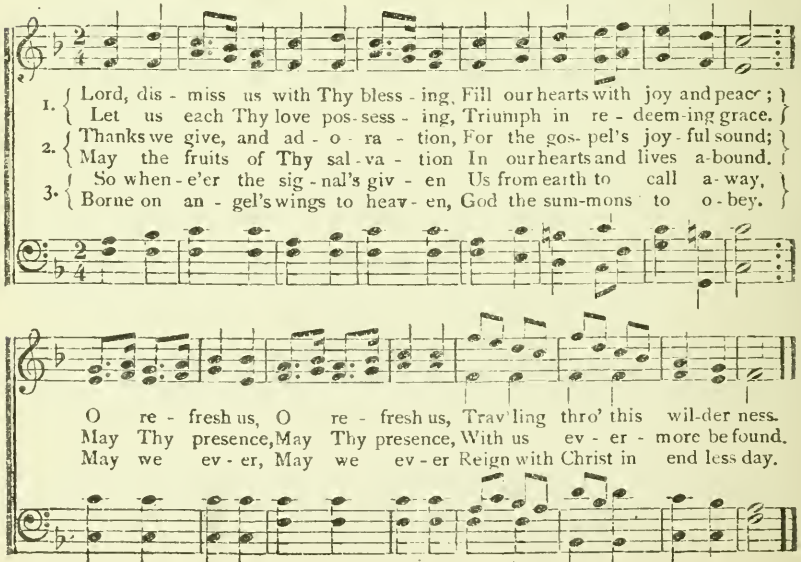
Rev. WM. HUNTER. Rev. J. H. STOCKTON.





No. 194. Lord, Dismiss Us.

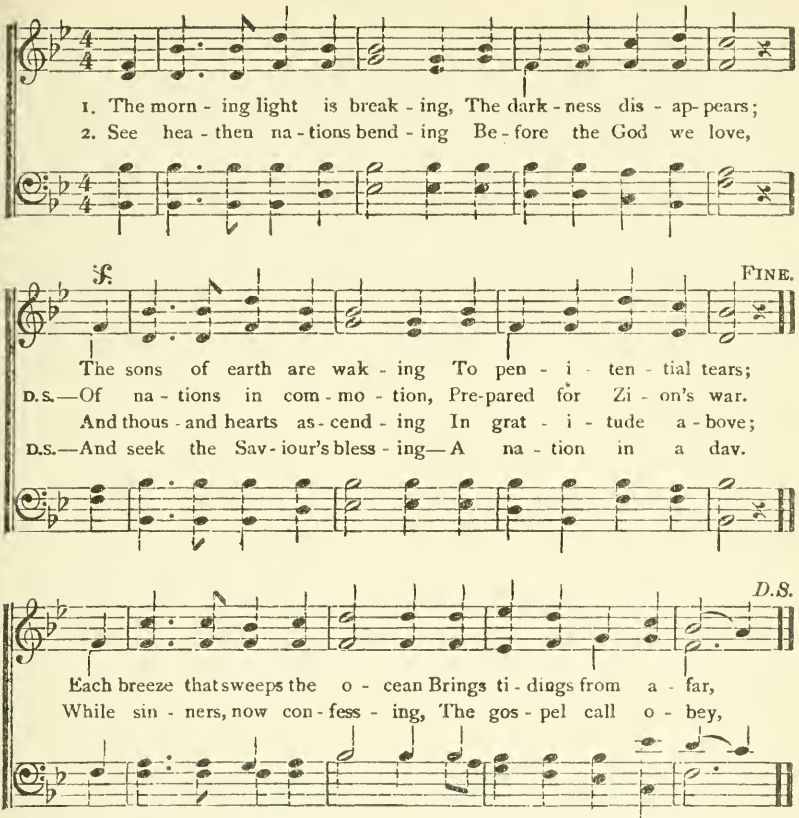
W. SHIRLEY. FELICE GIARDINI.



No. 195. The Morning Light.

(WEBB.) 7s & 6s. D.

G. J. WEBB.



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."

No. 196. Stand Up for Jesus.

1 Stand up! stand up for Jesus!
Ye soldiers of the cross;
Lift high His royal banner,
It must not suffer loss;
From victory unto victory
His army He shall lead,
Till every foe is vanquished,
And Christ is Lord indeed.

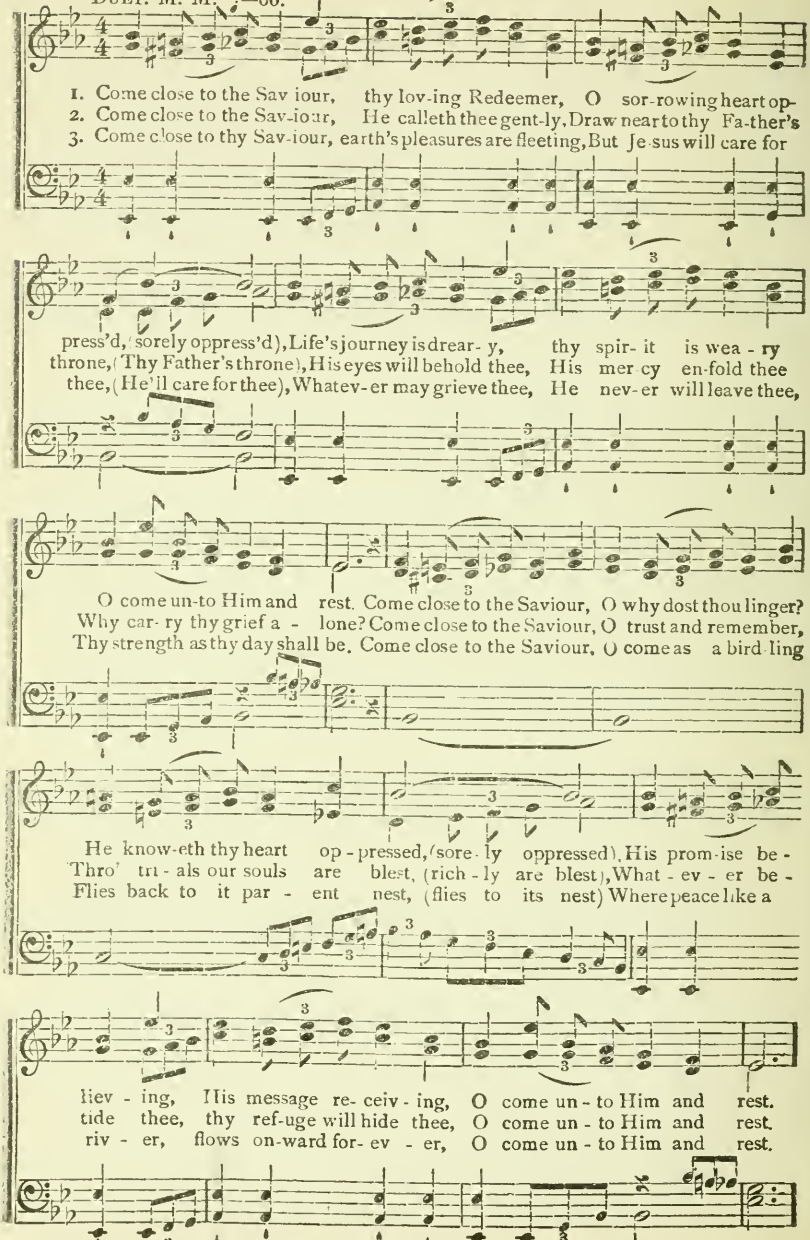
2 Stand up! stand up for Jesus!
Stand in His strength alone;
The arm of flesh will fail you—
Ye dare not trust your own;
Put on the gospel armor,
And, watching unto prayer,
Where duty calls, or danger,
Be never wanting there.

3 Stand up! stand up for Jesus!
The strife will not be long;
This day the noise of battle,
The next the victor's song;
To Him that overcometh,
A crown of life shall be;
He with the King of Glory
Shall reign eternally.

No. 197. Come close to the Saviour.

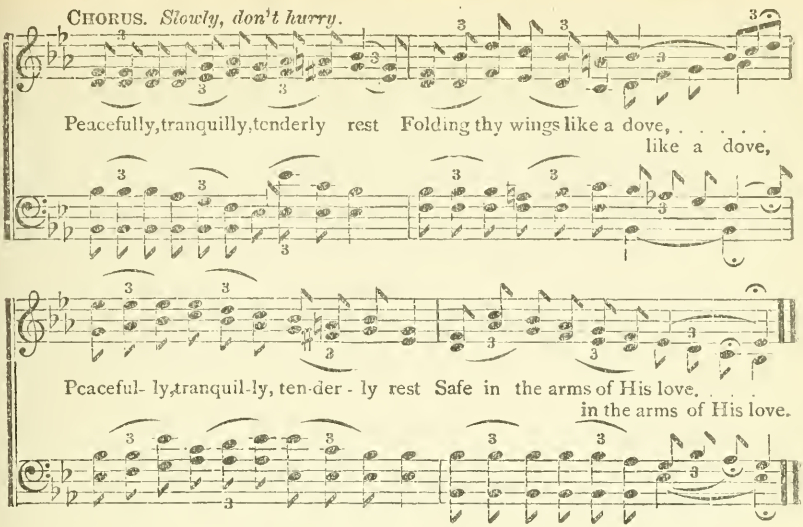
FANNY CROSBY. H. R. PALMER, Feb. 20th, 1880.

DUET. M. M. ♩=60.



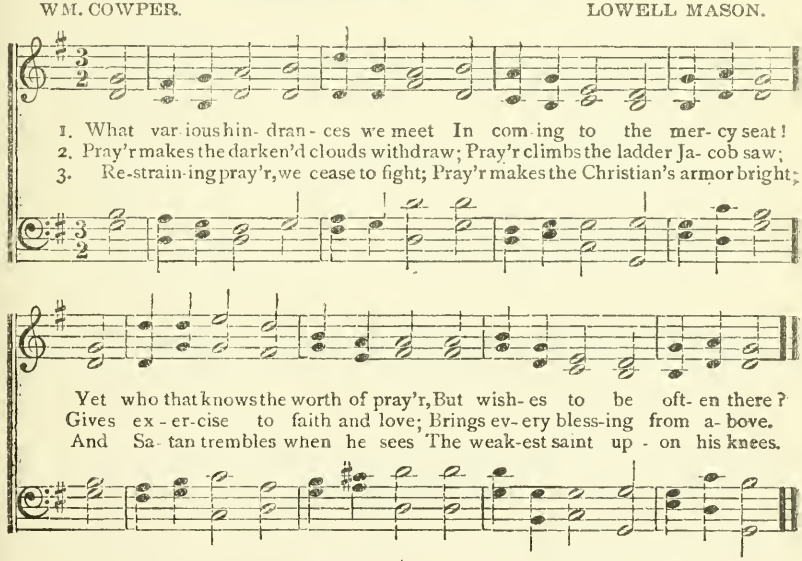
Used by per. of Dr. H. R. Palmer, owner of copyright.

Come close to the Saviour.—Concluded.



No. 198. Rockingham. L. M.

WM. COWPER. LOWELL MASON.



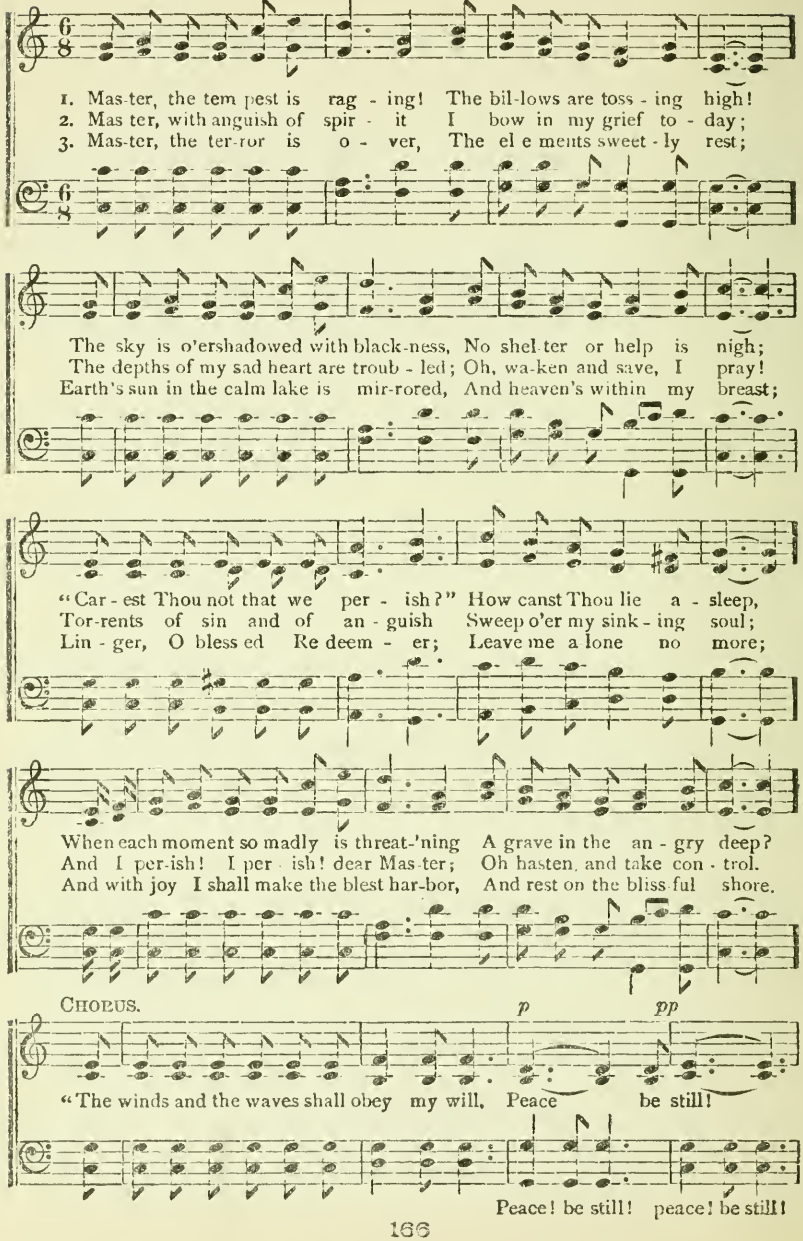
4 Have you no words? Ah! think again;
Words flow apace when you complain,
And fill your fellow-creature's ear
With the sad tale of all your care.

5 Were half the breath thus vainly spent
To heaven in supplication sent,
Your cheerful song would oftener be,
"Hear what the Lord hath done for me!"

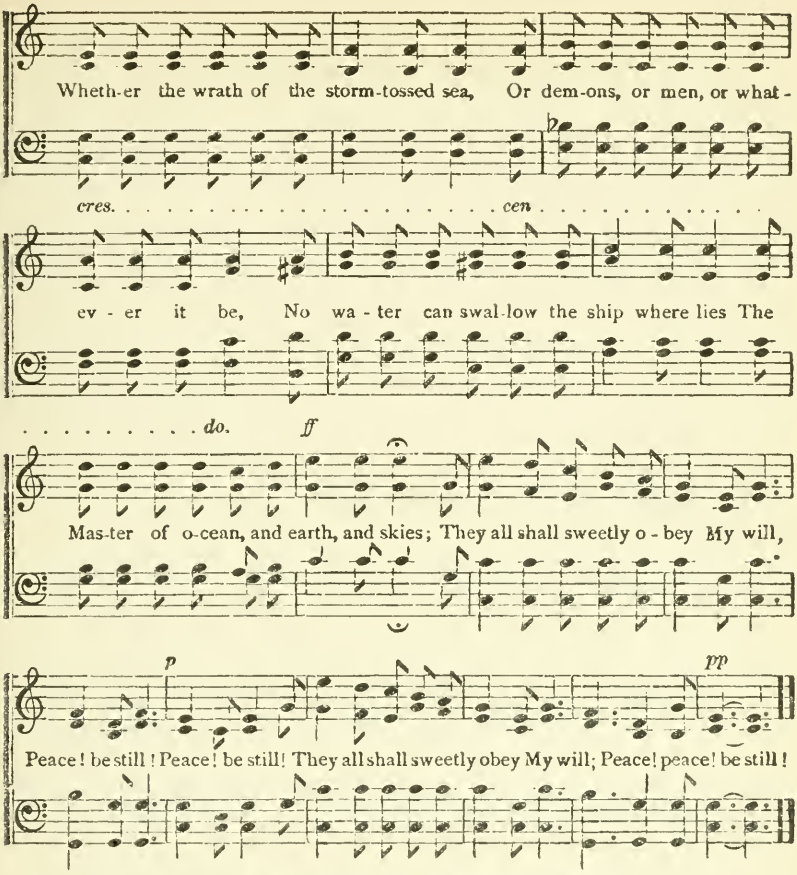
No. 199. Master, the Tempest is Raging.

"Jesus rebuked the wind, and said unto the sea, Peace! be still! MARK 4: 39.

Miss M. A. BAKER. H. R. PALMER, by per.

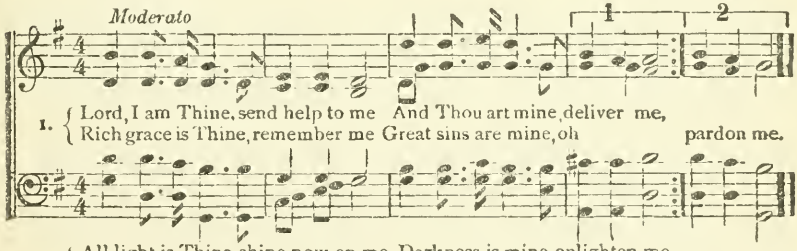


Master, the Tempest is Raging.—Concluded.



No. 200. The Greatest and the Least.

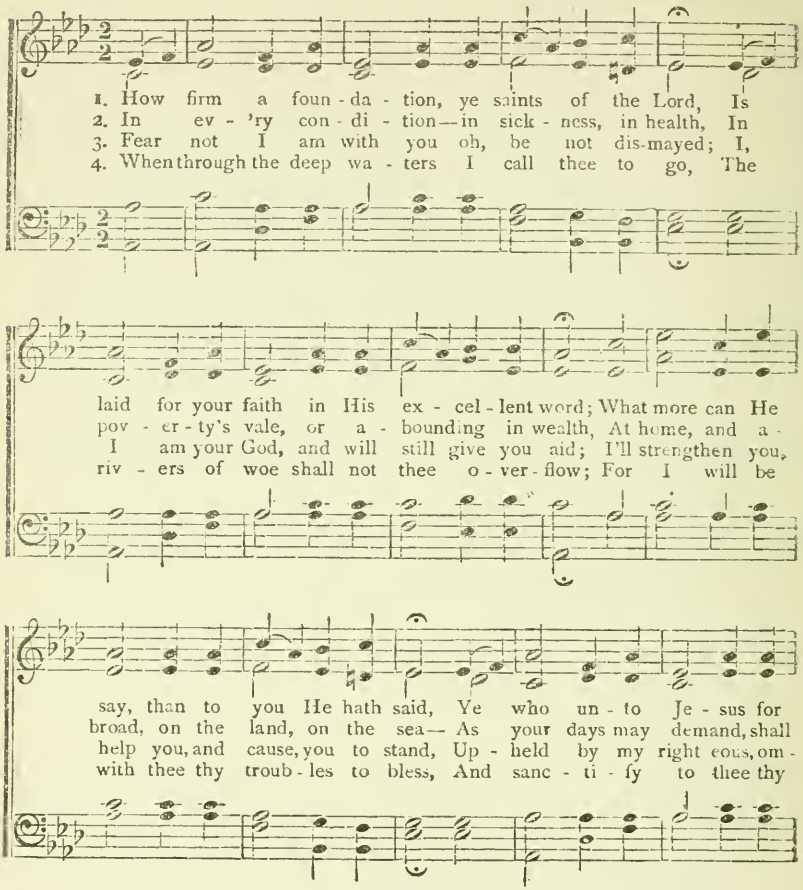
Arr from BONAR. H. N. LINCOLN.

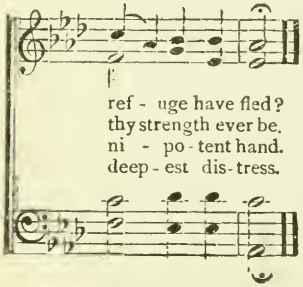


No. 201. How Firm a Foundation.

WM. KIFFIN.

Arranged for this work from Z. CHAMBLESS.





5 When through fiery trials thy pathway shall lie,
My grace all sufficient shall be thy supply;
The flame shall not harm thee; I only design
Thy dross to consume, and thy gold to refine.

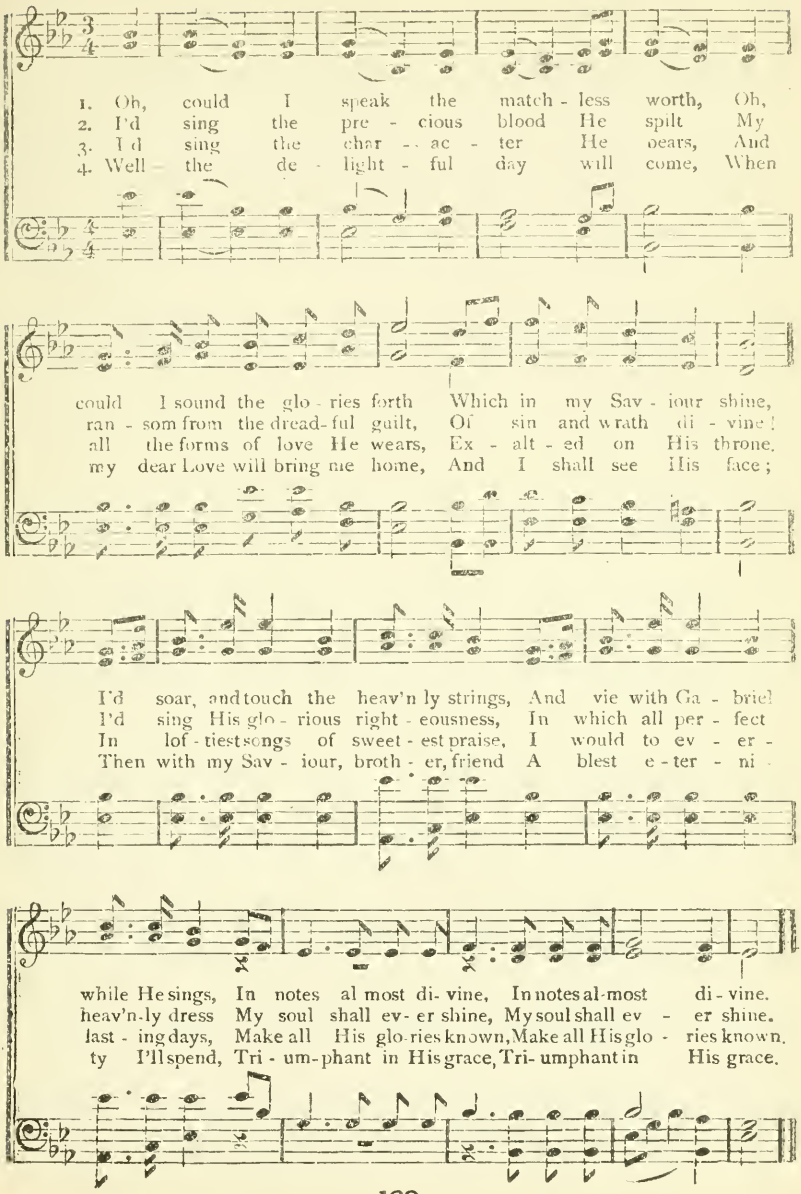
6 E'en down to old age all my people shall prove,
My sovereign, eternal, unchangeable love;
And when hoary hairs shall their temples adorn,
Like Lambs they shall still in my bosom be borne.

7 The soul that on Jesus hath leaned for repose,
I will not, I can not desert to its foes;
That soul, though all hell should endeavor to shake,
I'll never, no never, no never forsake.

No. 202. O Could I Speak.

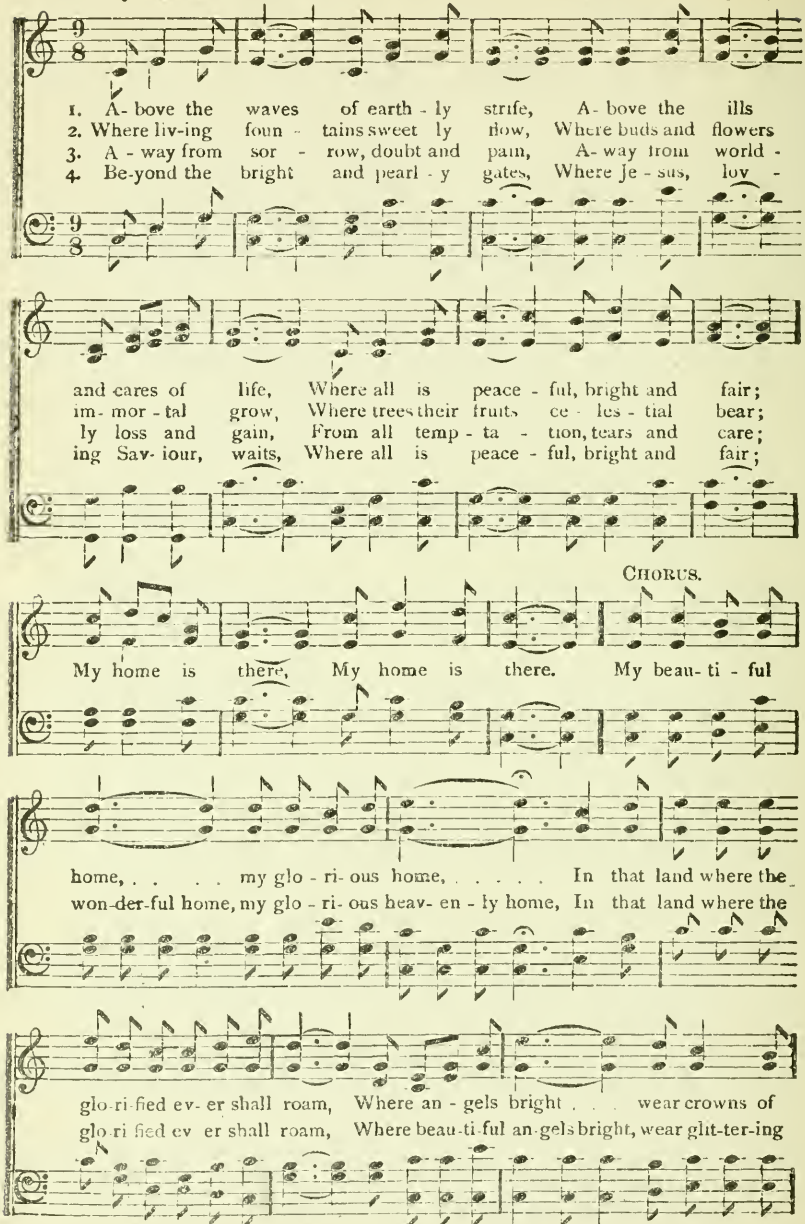
(ARIEL.) C. P. M.

S. MEDLEY. Dr. LOWELL MASON.



No. 203. My Home is There.

Words by MRS. M. A. KIDDER. WM. B. BRADBURY.



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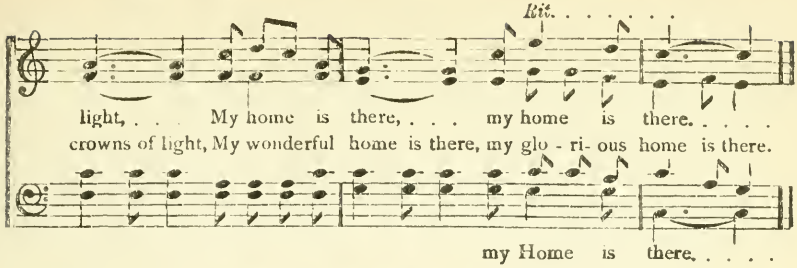
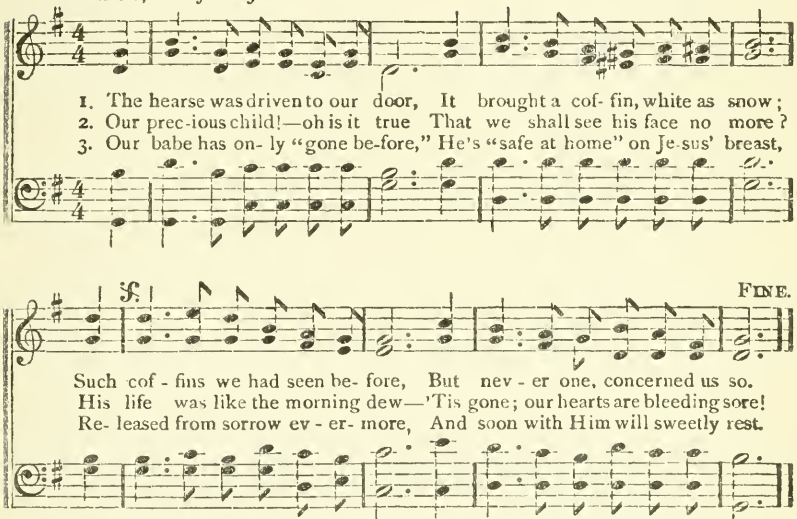
My Home is There. Concluded.



No. 204. The White Coffin.

Rev. A. E. BATEN. H. N. LINCOLN.

Slow, with feeling.



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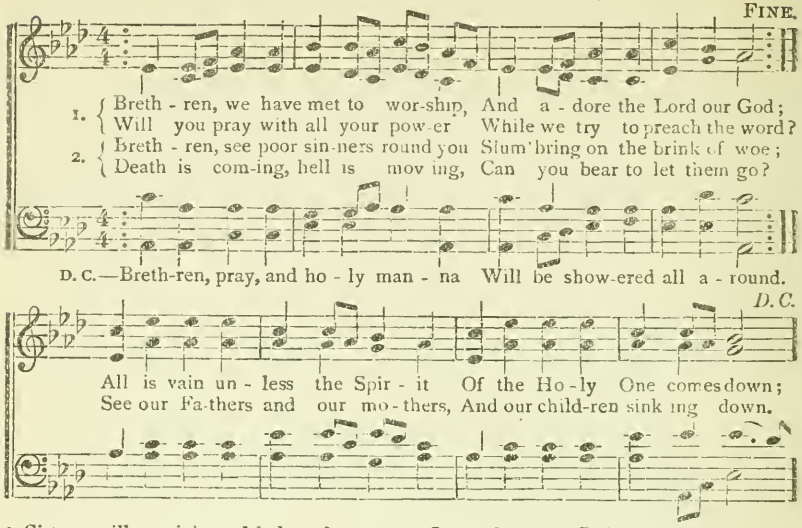
No. 205. Holy Manna. 8s. & 7s.

Arr. by H. N. LINCOLN.

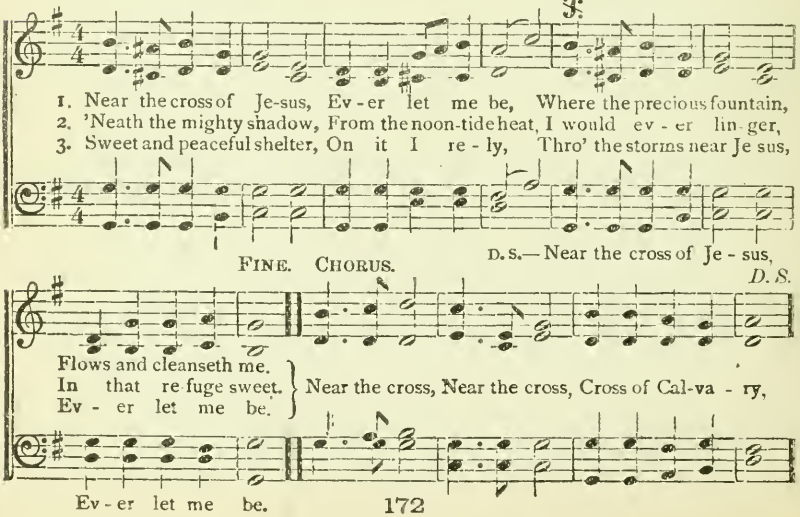


3 Sisters, will you join and help us?
Moses' sister aided Him;
Will you help the trembling mourners
Who are struggling hard with sin?
Tell them all about the Saviour,
Tell them that He will be found,
Sisters, pray! and holy manna
Will be showered all around.

4 Let us love our God supremely,
Let us love each other, too;
Let us love and pray for sinners
Till our God makes all things new.
Then He'll call us home to heaven,
At His table we'll sit down;
Christ will gird himself and serve us
With sweet manna all around.

No. 206. Near the Cross.

ARTHUR W. FRENCH. W. A. OGDEN, by per.

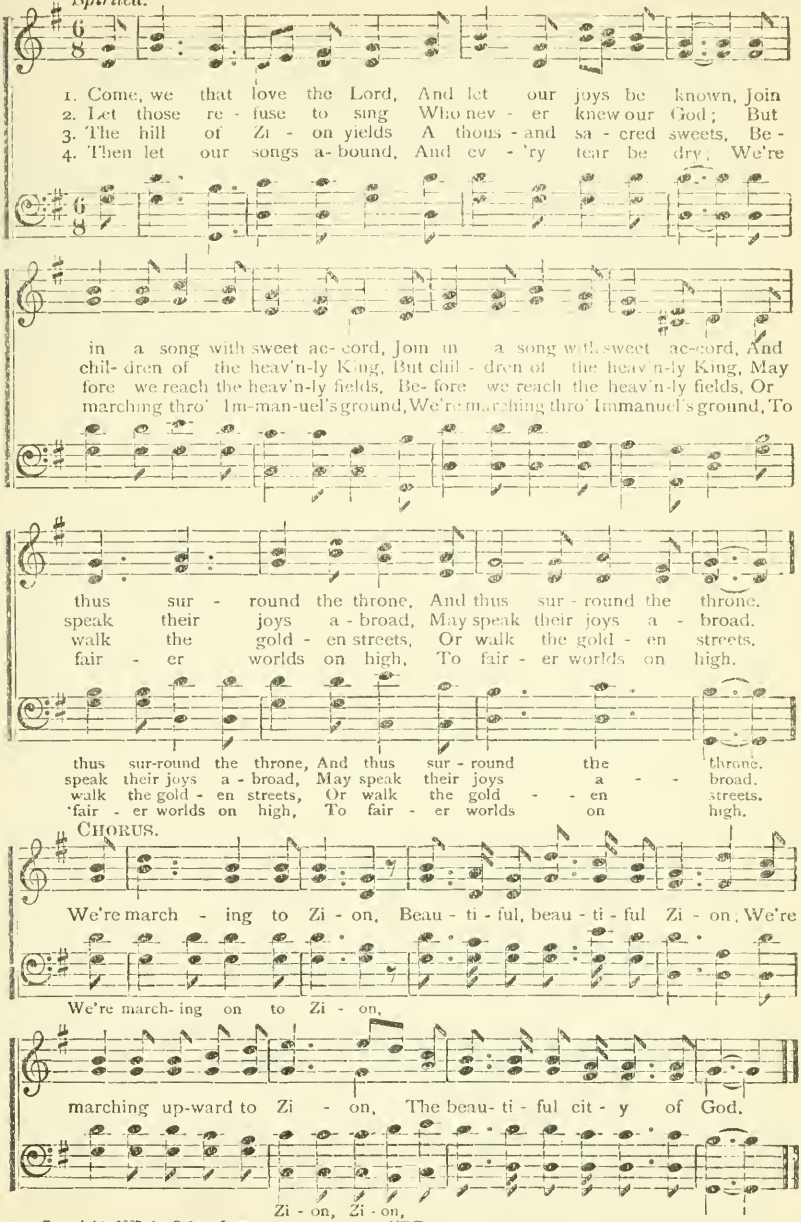


No. 207. We're Marching to Zion.

"We are journeying unto the place of which the Lord said, I will give it you."—Num. 10: 29.

Rev. I. Watts. Rev. R. Lowry, by per.

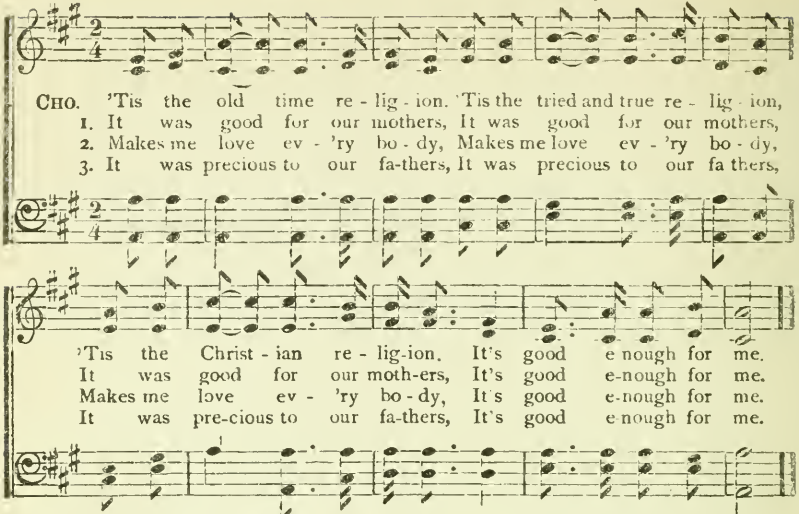
Spirited.



Copyright, 1887, by Robert Lowry.

No. 208. Old Time Religion.

Arr. by H. N. LINCOLN.



4 ‖: It was good for the Prophet Daniel,:‖
It's good enough for me.

5 ‖: It was good for the Hebrew Children, :‖
It's good enough for me.

6 ‖: It was tried in the fiery furnace, :‖
It's good enough for me.

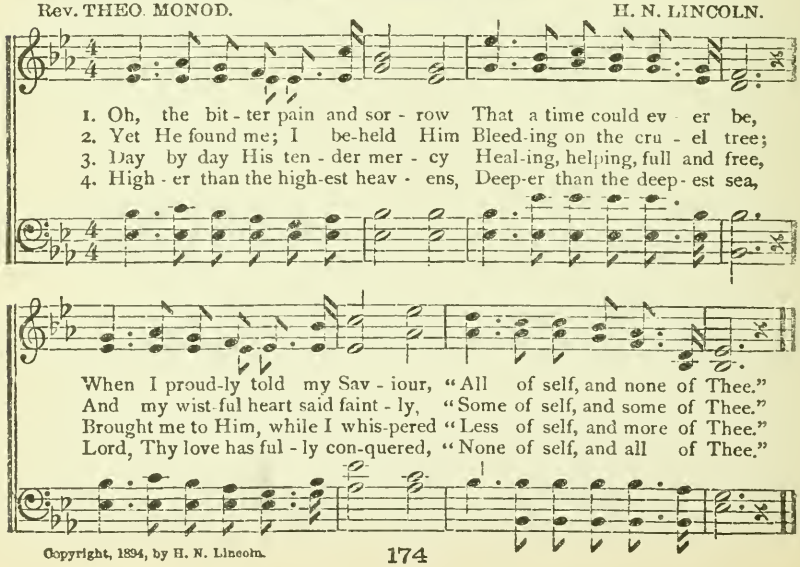
7 ‖: It was good for Paul and Silas, :‖
It's good enough for me.

8 ‖: It will do when I am dying, :‖
It's good enough for me.

9 ‖: It will take us all to heaven, :‖
It's good enough for me.

No. 209. The Conversion.

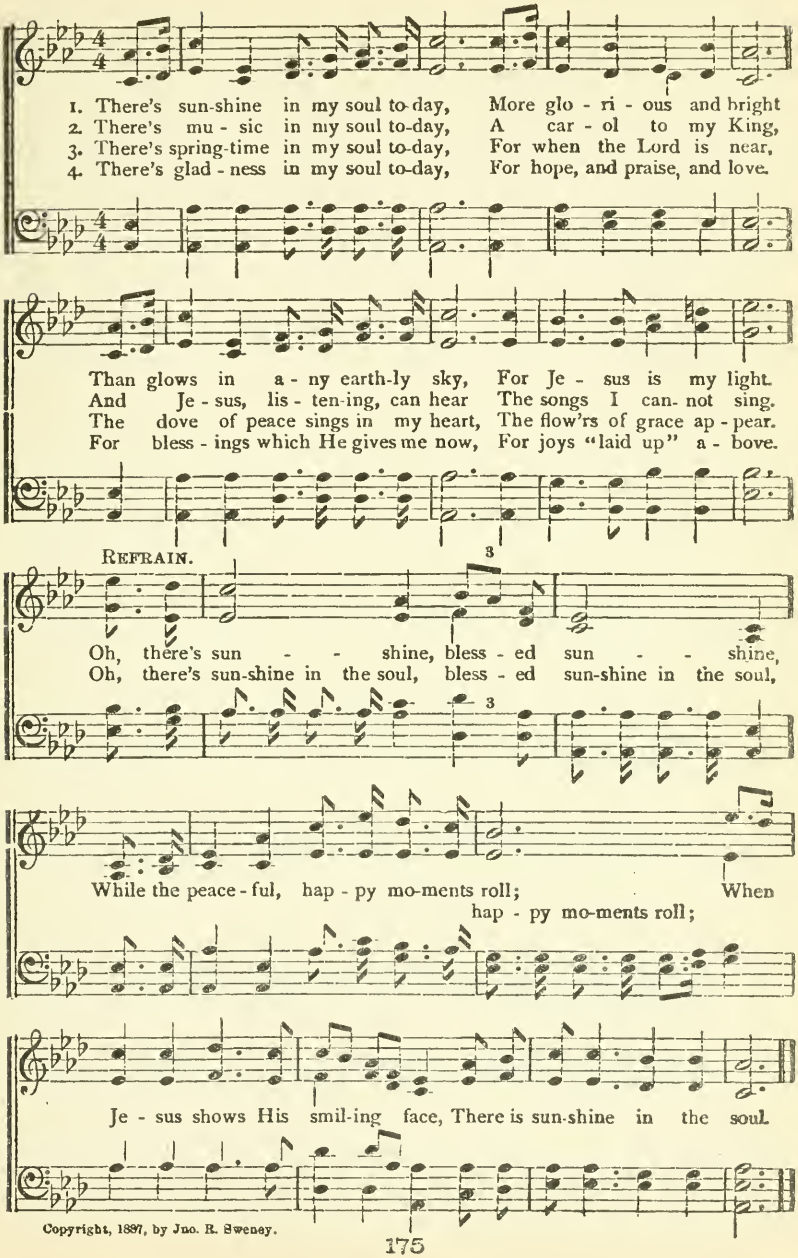
Rev. THEO. MONOD. H. N. LINCOLN.



Copyright, 1894, by H. N. Lincoln.

No. 210. Sunshine in the Soul.

E. E. HEWITT. JNO. R. SWENEY.

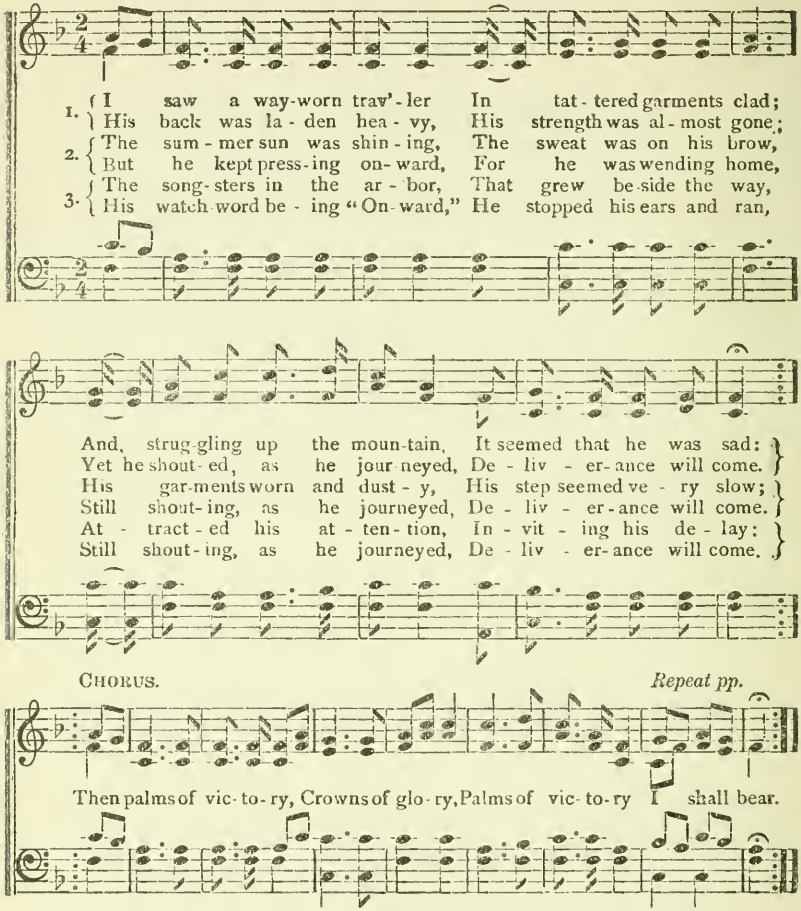


Copyright, 1887, by Jno. R. Sweney.

No. 211. Deliverance Will Come.

"We are journeying unto a place, of which the Lord said, I will give it unto you." NUMBERS 10: 29.

J. B. M. Rev. JNO. B. MATHIAS.



4 I saw him in the evening,
The sun was bending low,
Had overtopped the mountain,
And reached the vale below:
He saw the golden city,
His everlasting Home,
And shouted loud hosanna!
Deliverance will come.

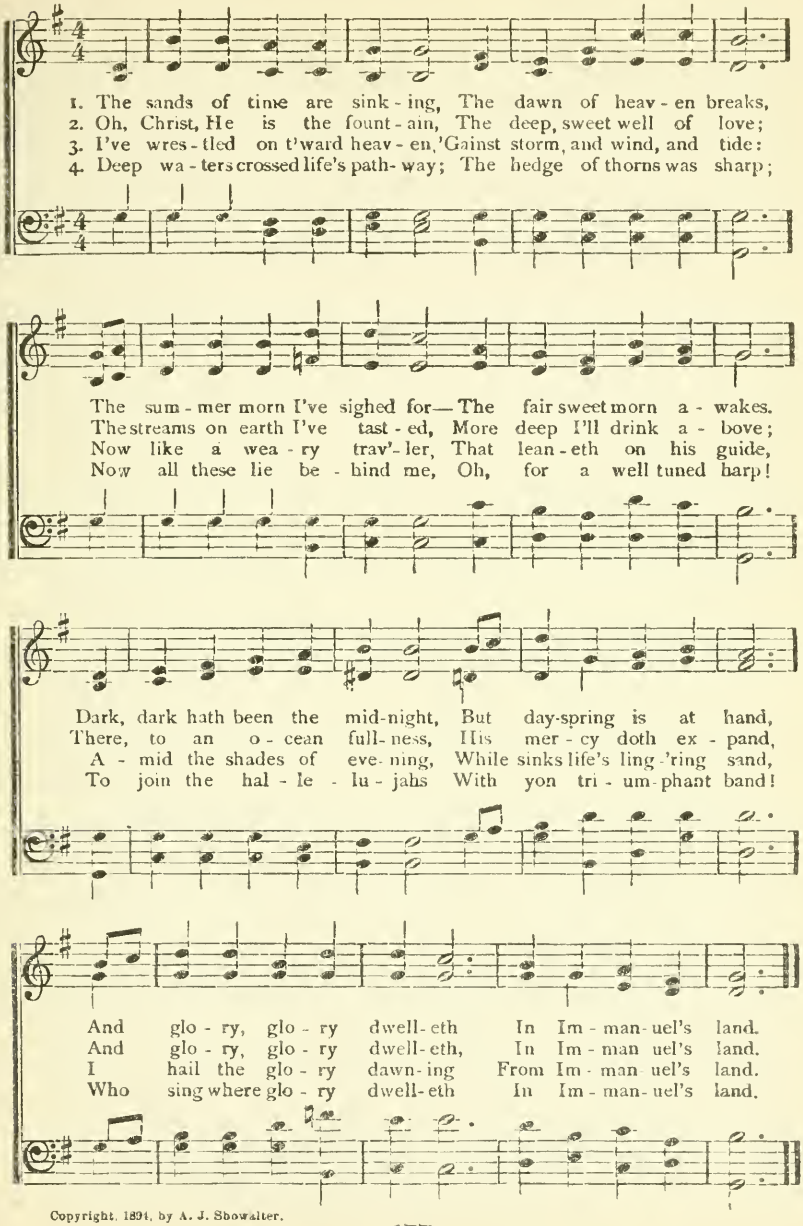
5 While gazing on that city,
Just o'er the narrow flood,
A band of holy angels
Came from the throne of God:
They bore him on their pinions
Safe o'er the dashing foam,
And joined him in his triumph,—
Deliverance had come.

6 I heard the song of triumph
They sang upon that shore,
Saying, "Jesus has redeemed us,
To suffer nevermore!"
Then casting his eyes backward,
On the race which he had run,
He shouted loud hosanna!
Deliverance had come,

No. 212.

Immanuel's Land.

ANNIE R. COUSINS. A. J. SHOWALTER.

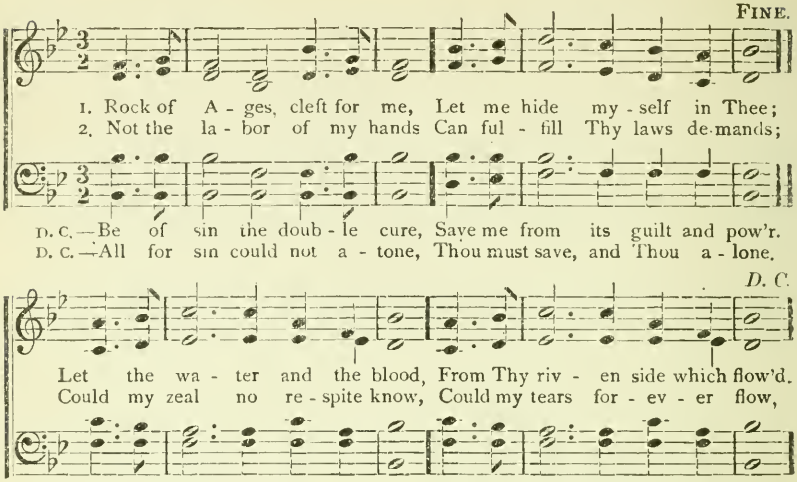


Copyright, 1894, by A. J. Showalter.

No. 213. Rock of Ages.

"The Lord is my defence, and my God is the Rock of my refuge."—Psa 94 22.

Rev. A. M. TOPLADY. Dr. THOS. HASTINGS.

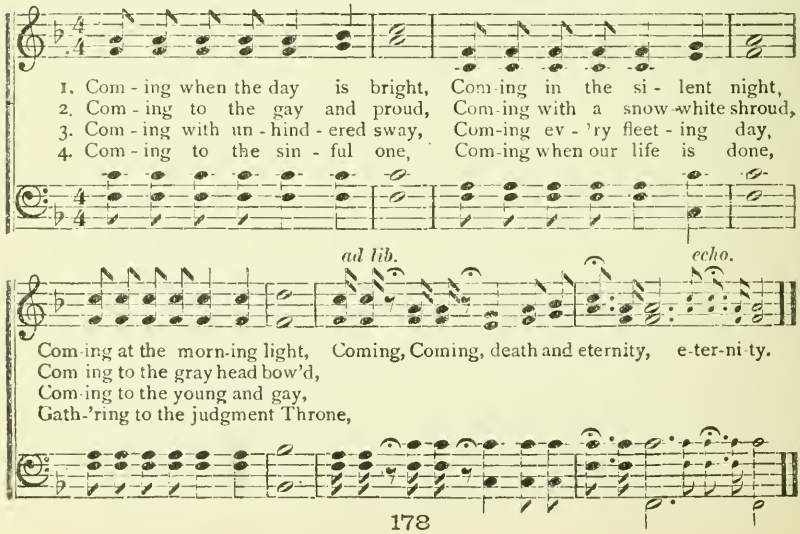


3 Nothing in my hand I bring,
Simply to Thy cross I cling;
Naked, come to Thee for dress,
Helpless, look to Thee for grace;
Foul, I to the fountain fly,
Wash me, Saviour, or I die.

4 While I draw this fleeting breath,
When my eyes shall close in death,
When I soar to worlds unknown,
See Thee on Thy judgment throne,—
Rock of Ages, cleft for me,
Let me hide myself in Thee.

No. 214. Death and Eternity.

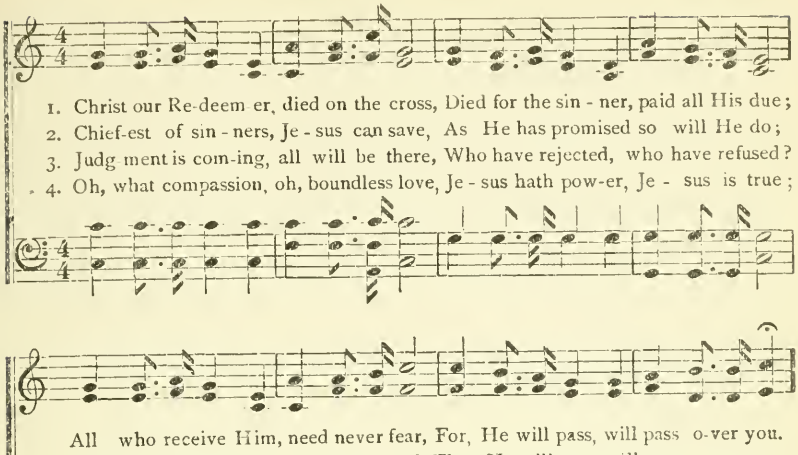
C. H. G. CHAS. H. GABRIEL, by per.

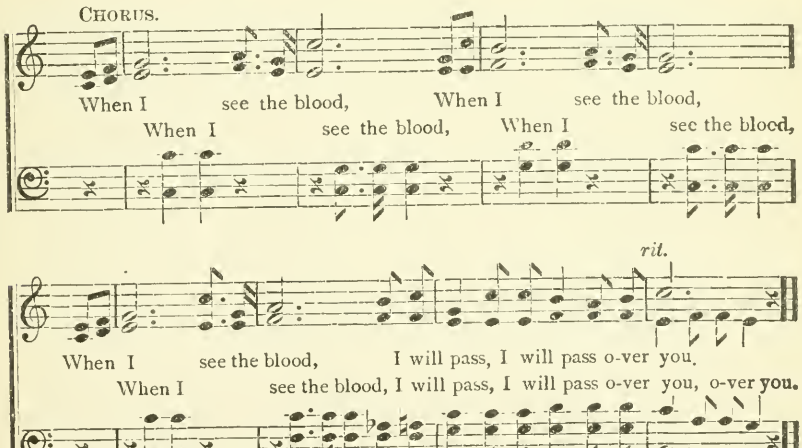


No. 215. When I See the Blood.

"When I see the blood I will pass over you."—Ex. 12: 13.
"Christ our passover is sacrificed for us."—1 Cor 5: 7.

JOHN. J. G. F.





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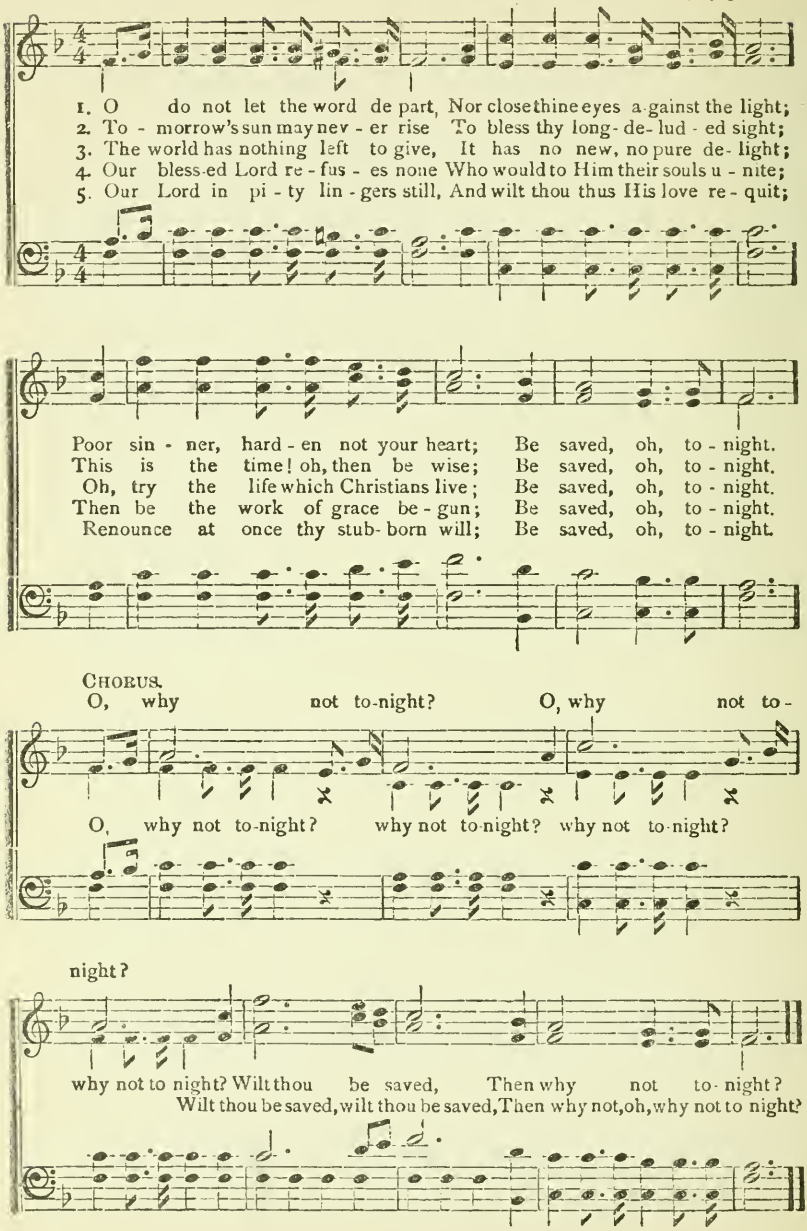
No. 216. O, Why Not To-Night?

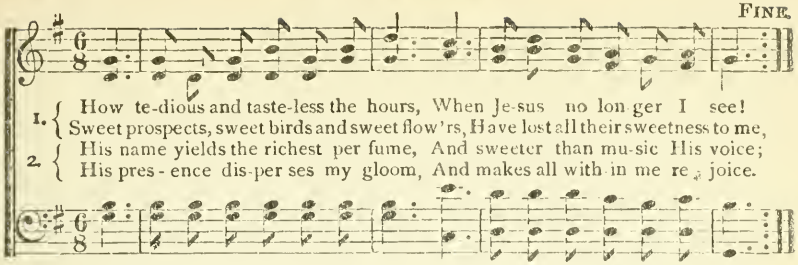
Rev. H. BONAR. J. CALVIN BUSHEY, by per.



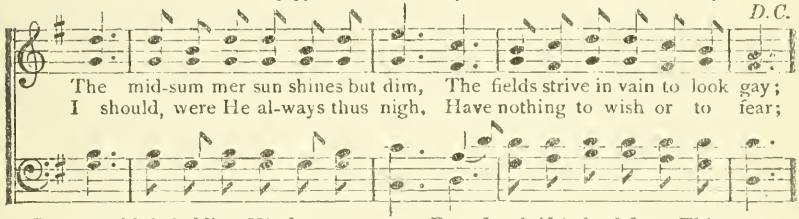
No. 217. De Fleury.

DE FLEURY.

FINE.



D.C.



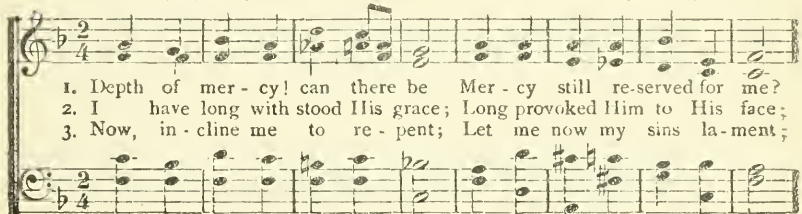
3 Content with beholding His face,
My all to His pleasure resigned,
No changes of season or place
Would make any change in my mind;
While blessed with a sense of His love,
A palace a toy would appear;
And prisons would palaces prove,
If Jesus would dwell with me there.

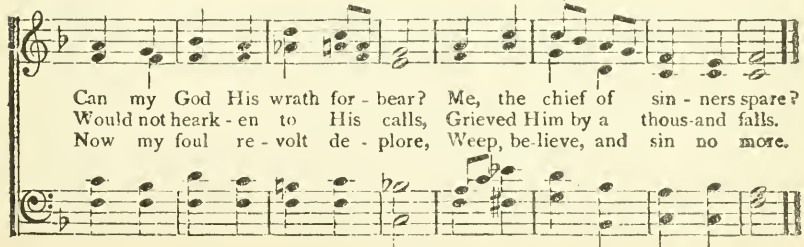
4 Dear Lord, if indeed I am Thine,
If Thou art my Sun and my song,
Say, why do I languish and pine,
And why are my winters so long?
O, drive these dark clouds from my sky;
Thy soul-cheering presence restore;
Or take me unto Thee on high,
Where winter and clouds are no more.

No. 218. Depth of Mercy. Seymour 7s.

"A broken and a contrite heart, O God, thou wilt not despise."—Ps. 51: 17.

Rev. CHAS. WESLEY. C. M. VON WEBER.

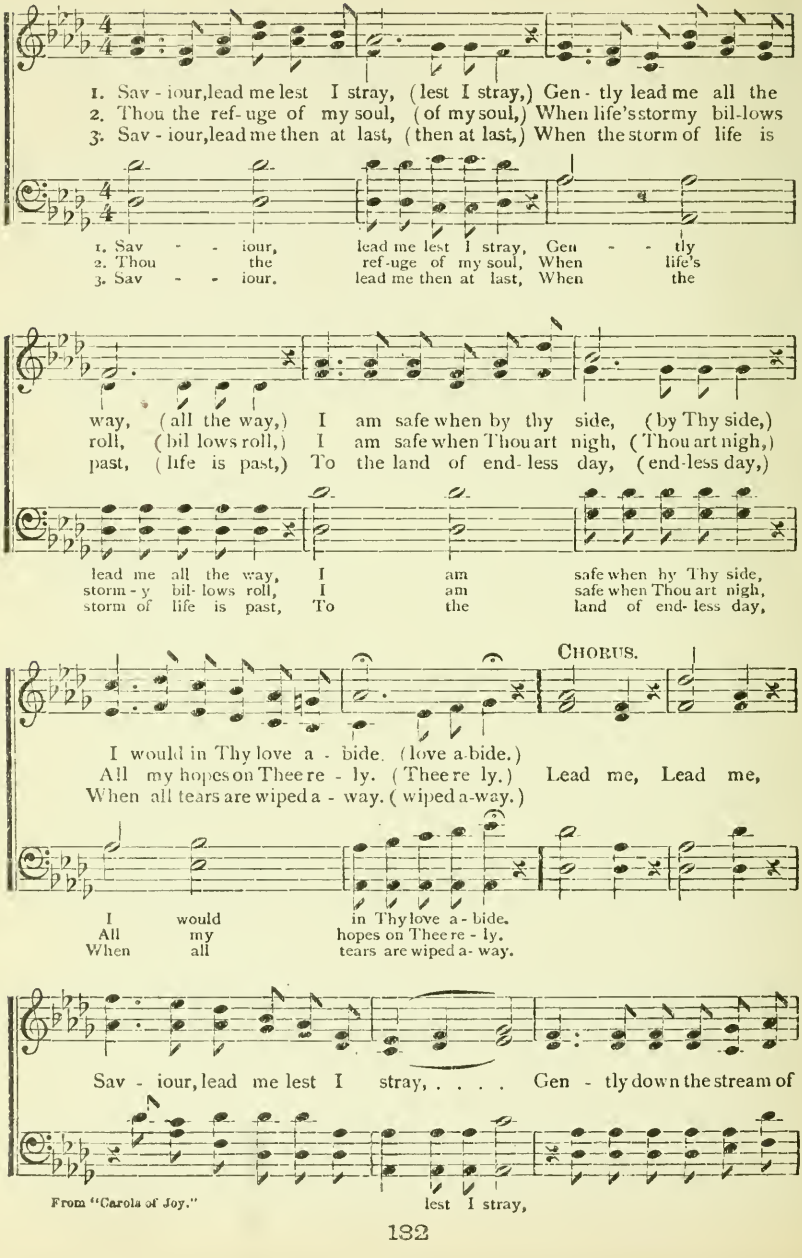




No. 219.

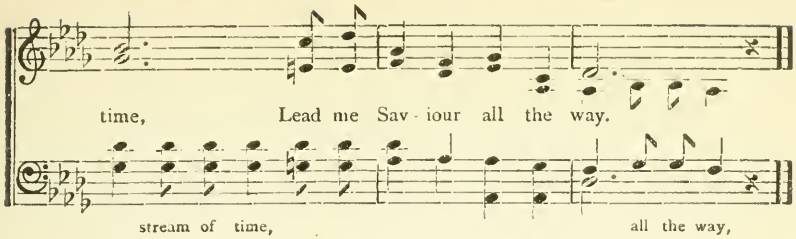
Lead Me, Saviour.

F. M. D. FRANK M. DAVIS, by per.



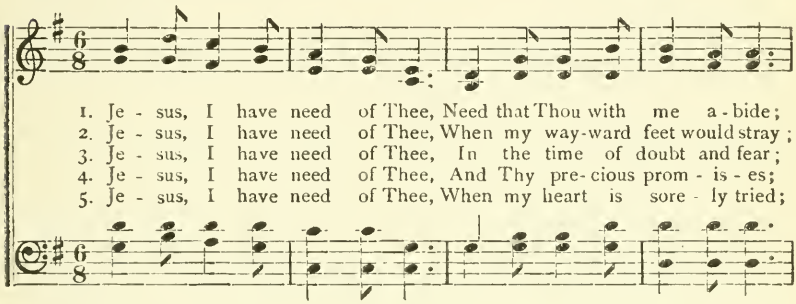
From "Carols of Joy."

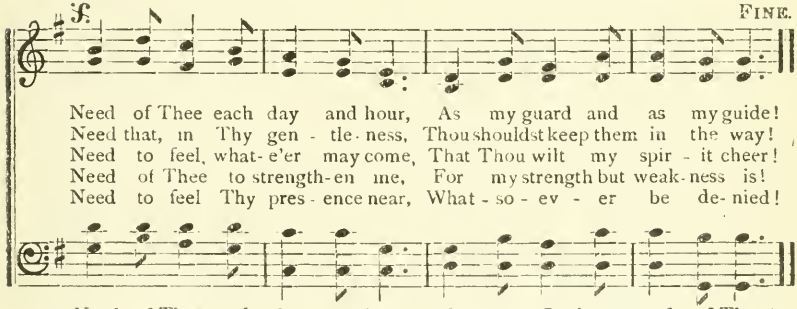
Lead Me, Saviour.—Concluded.

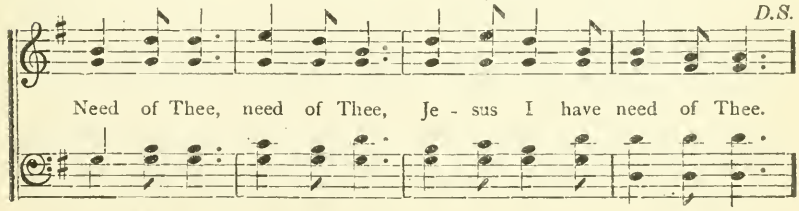


No. 220. Jesus, I Have Need of Thee.

E. R. LATTA. D. W. CRIST, by per.



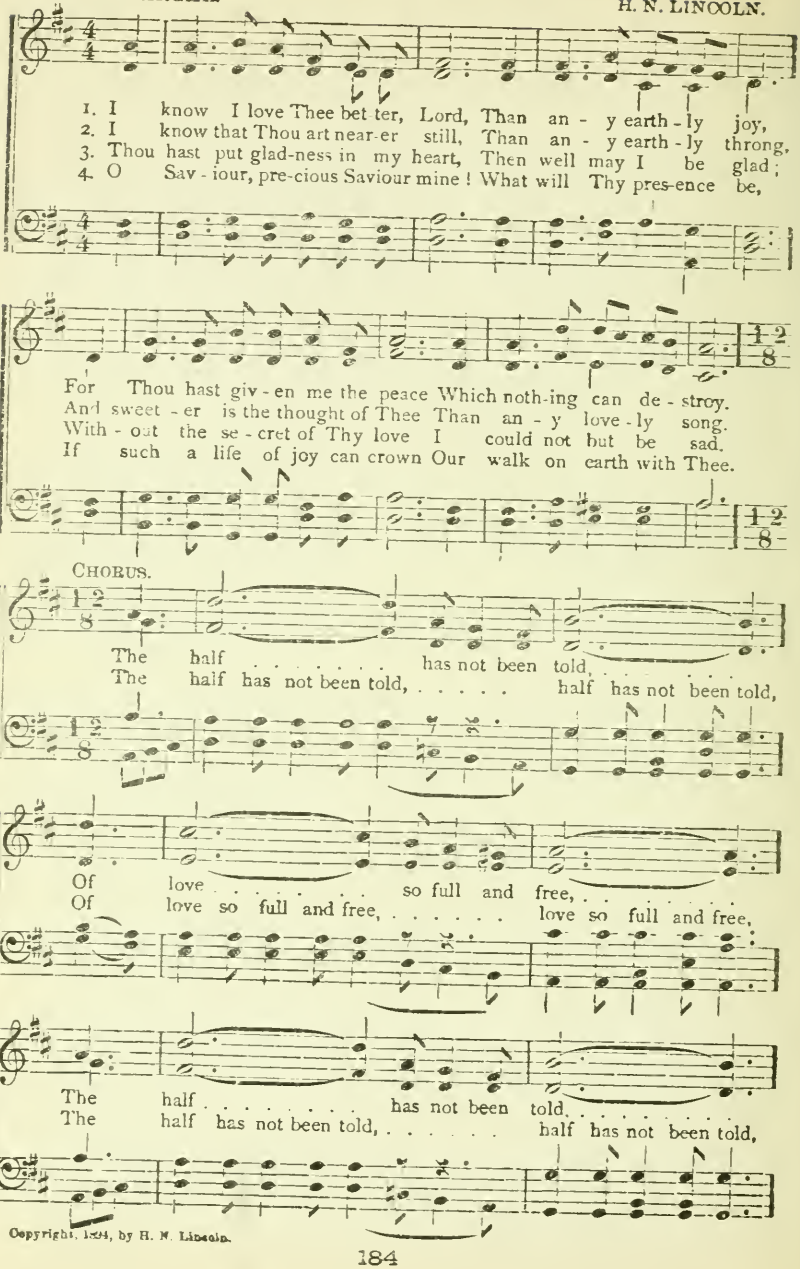




Copyright, 1890, by D. W. Crist.

No 221. I Know I Love Thee.

F. R. HAVERGAL. H. N. LINCOLN.



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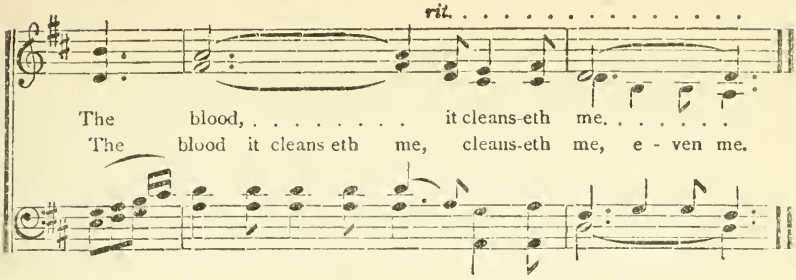
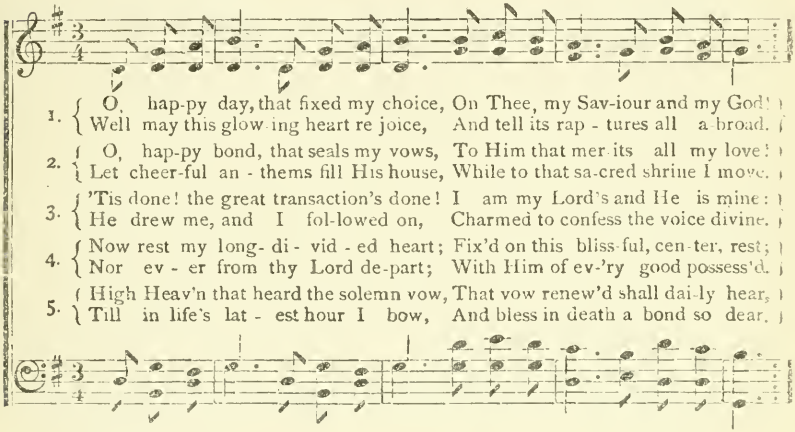
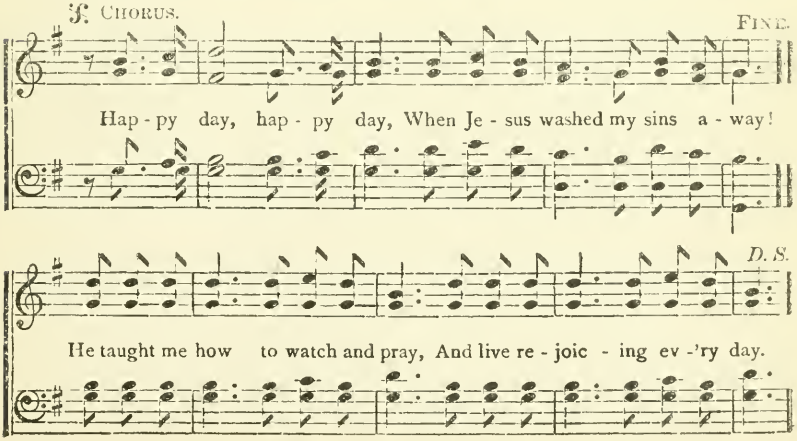
I Know I Love Thee.—Concluded.



No. 222. O, Happy Day.

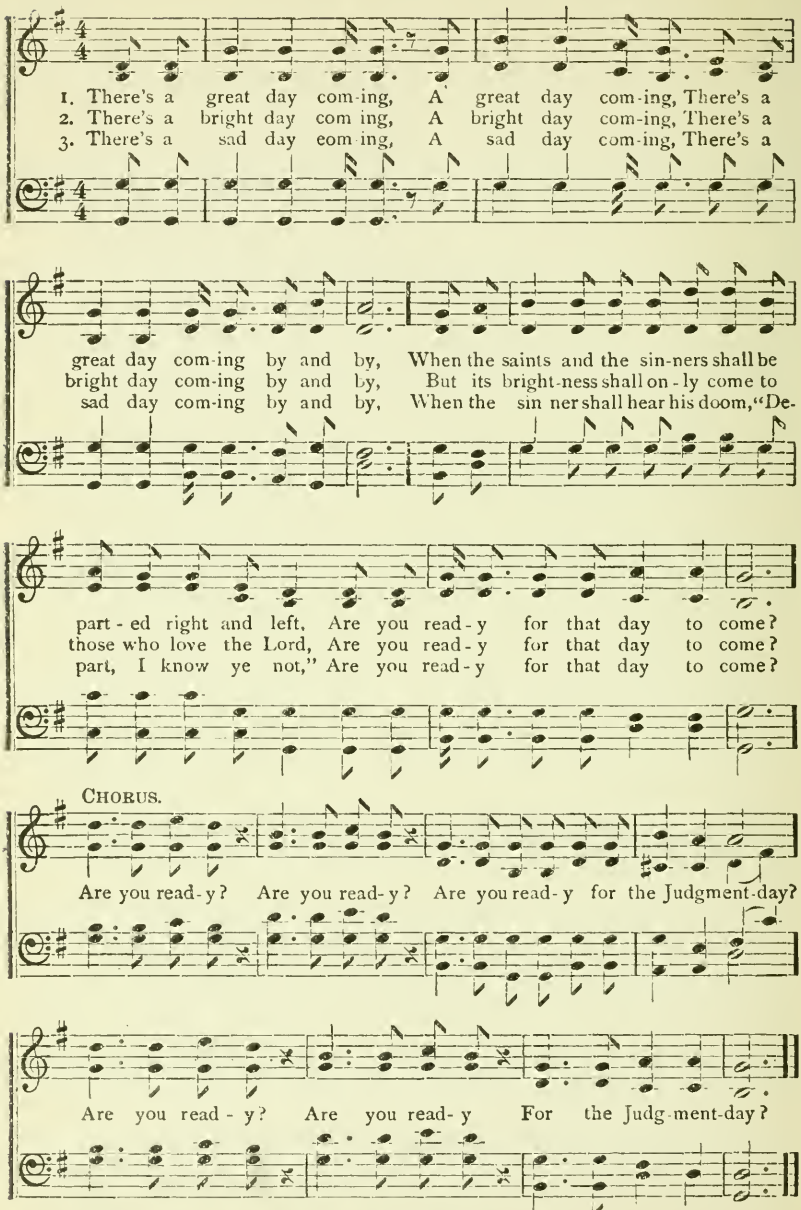
PHILIP DODDRIDGE. E. F. KIMBAULT.





No. 223. Are You Ready for the Judgment-Day?

W. L. T. W. L. THOMPSON.



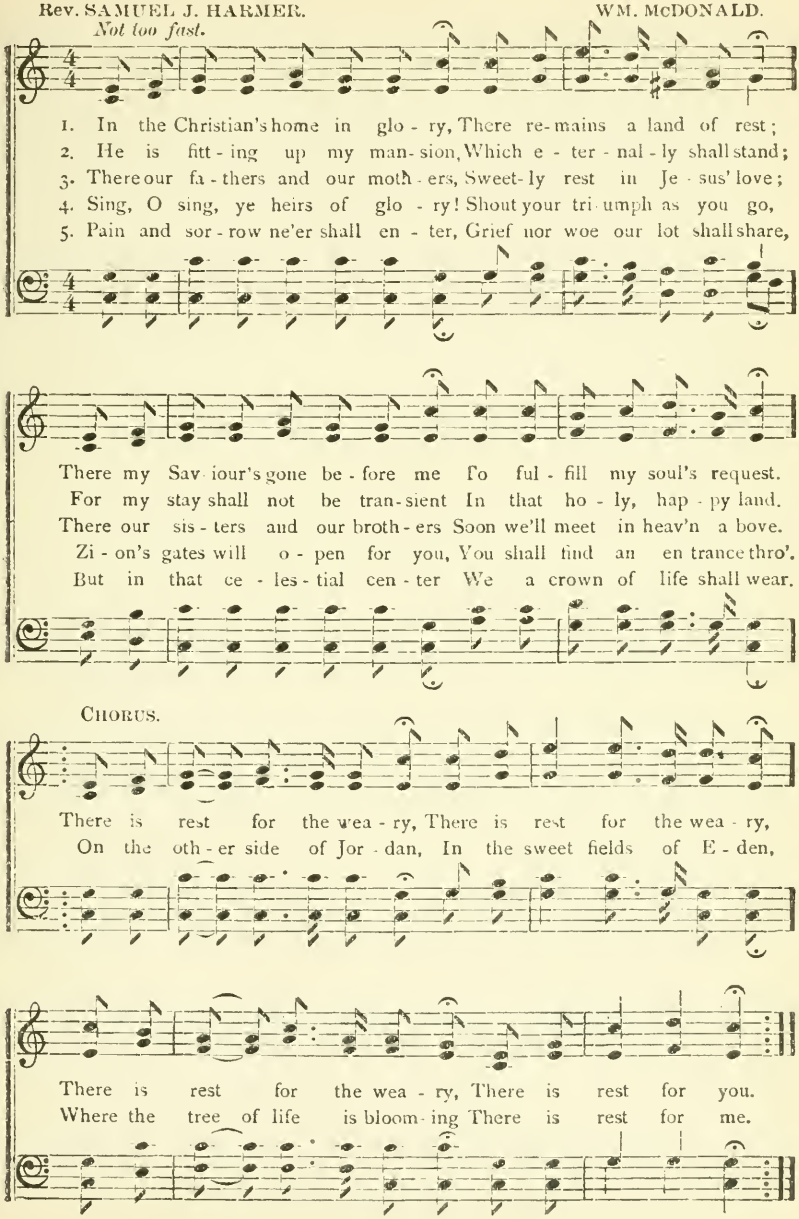
By permission of W. L. Thompson & Co., East Liverpool, O., and The Thompson Music Co., Chicago, Ill.

No. 224. The Christian's Home and Rest.

"There remaineth therefore a rest to the people of God." Heb. 4 : 9.

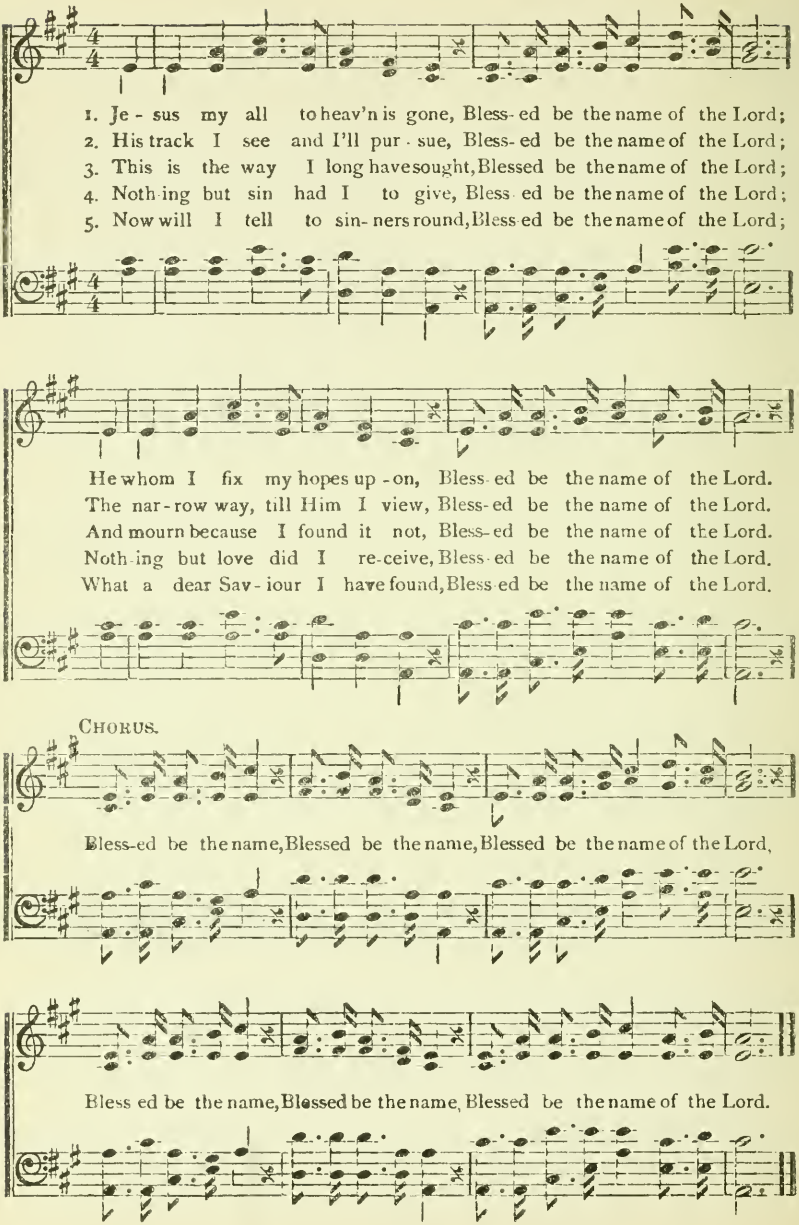
Rev. SAMUEL J. HARMER. WM. McDONALD.

Not too fast.



No. 225. Jesus My All.

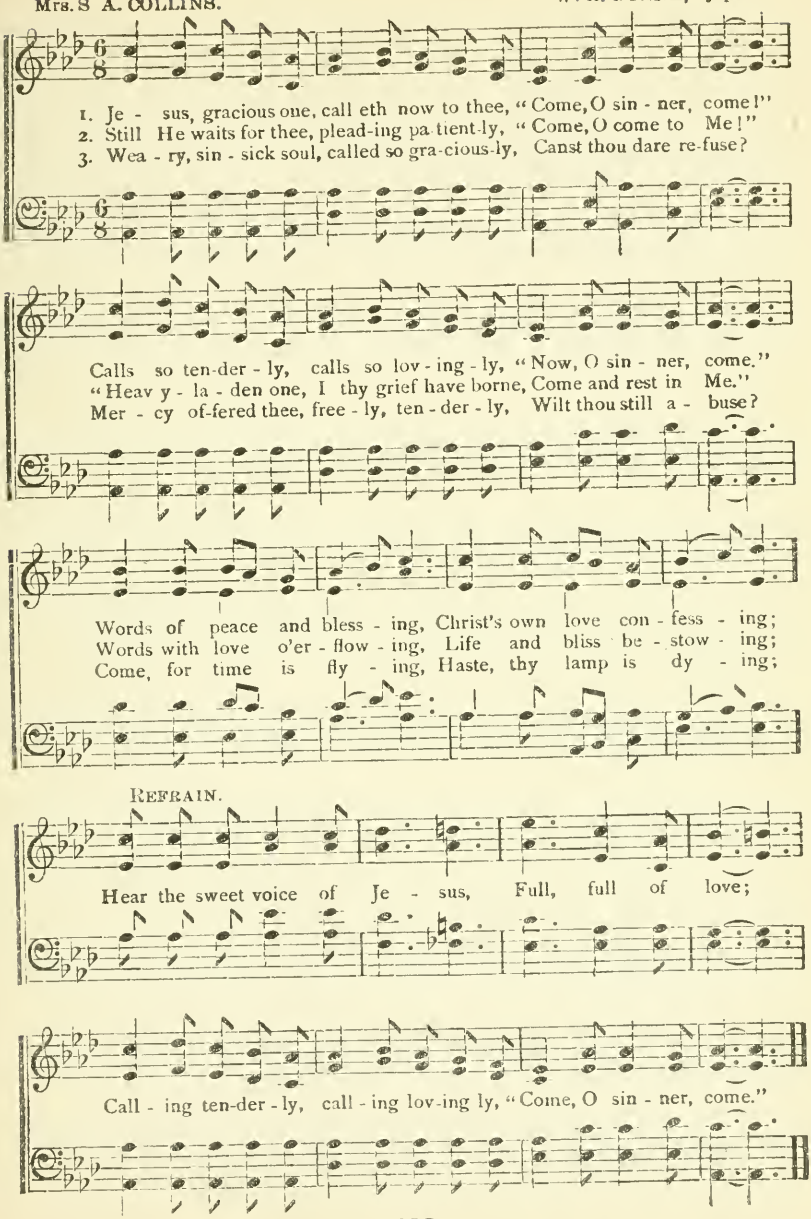
Arr. by H. N. L, by per.



No. 226. Jesus Calls Thee.

"I the Lord have called thee."—Isa 42: 6.

Mrs. S A. COLLINS. W. H. DOANE, by per.

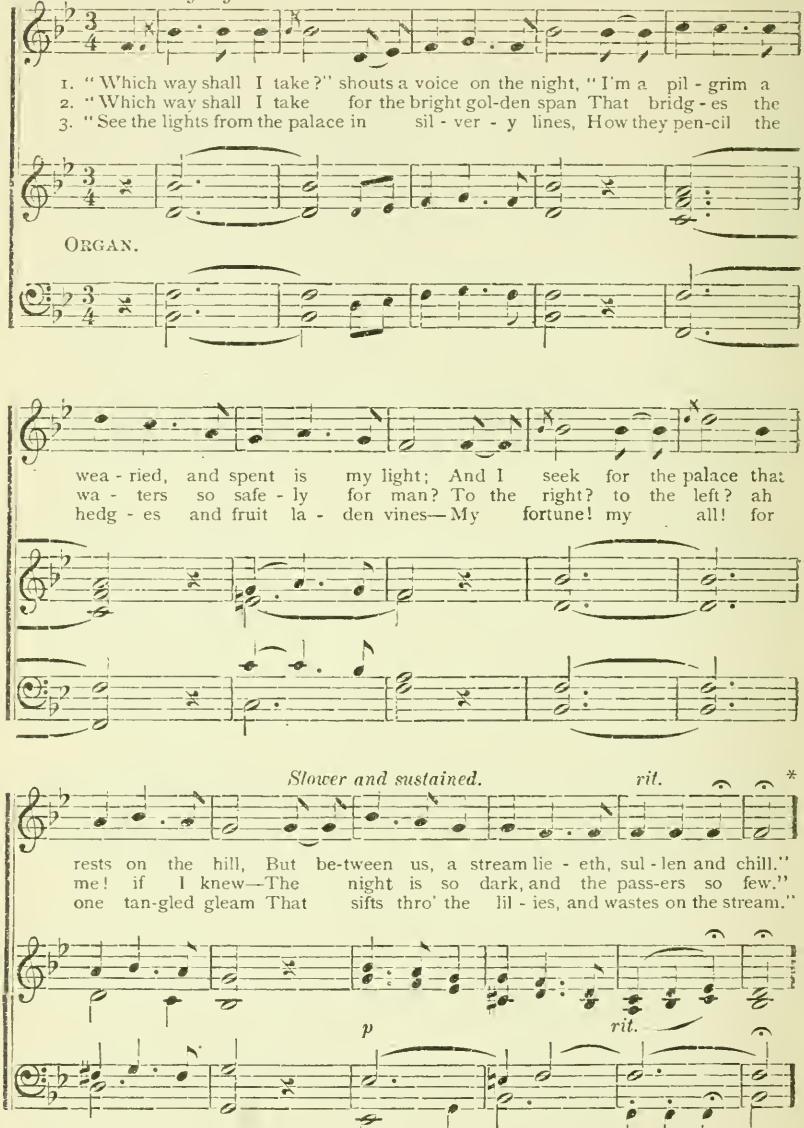


Copyright, 1876, by W. H. Doane.

No. 227. The Lost Landmark.

C. L. STJOHN. H. R. PALMER.

SOLO *ad lib.* *May be sung by a smoothe bass voice, or by all voices in unison.*
Declamatory Style.



* The chorus should begin while the solo voice is still holding this last note.

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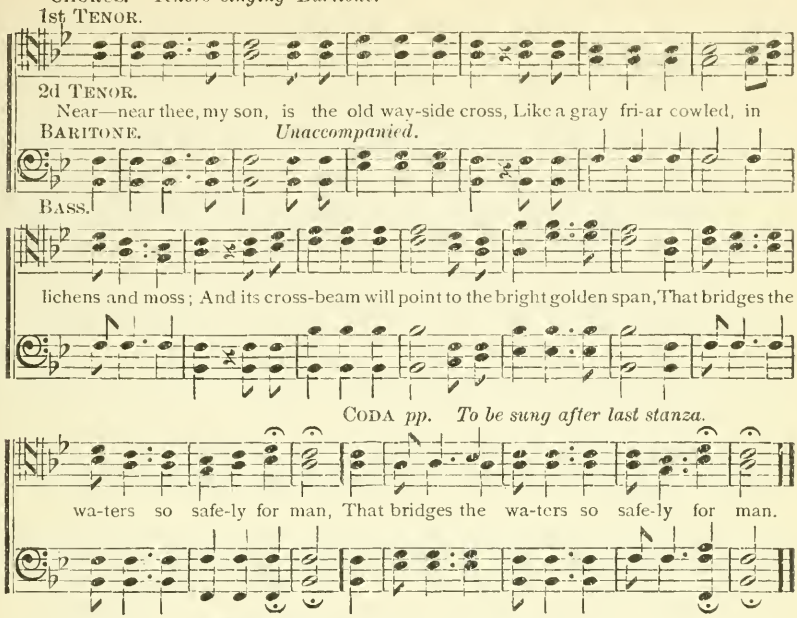
The Last Landmark—Concluded.

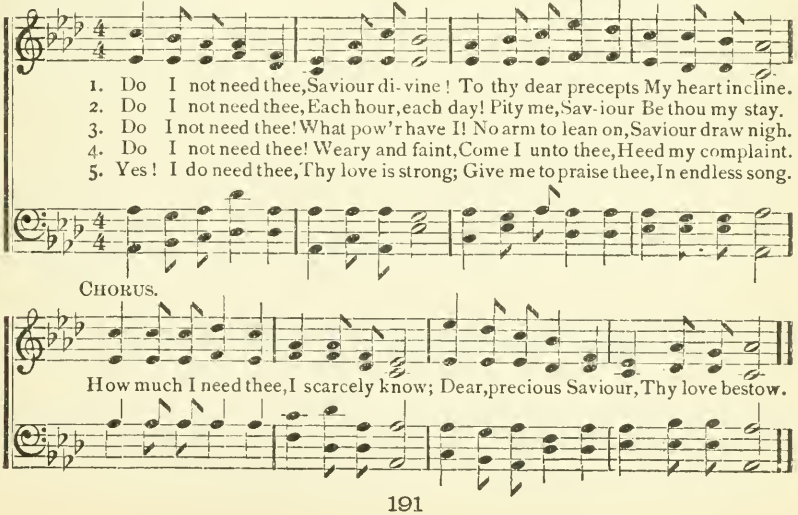
The 1st & 2d Tenor parts may be sung by ladies in the Tenor voice,
CHORUS. *Tenors singing Baritone.*



No. 228. Do I not need Thee?

"Without me ye can do nothing." John 15: 5.

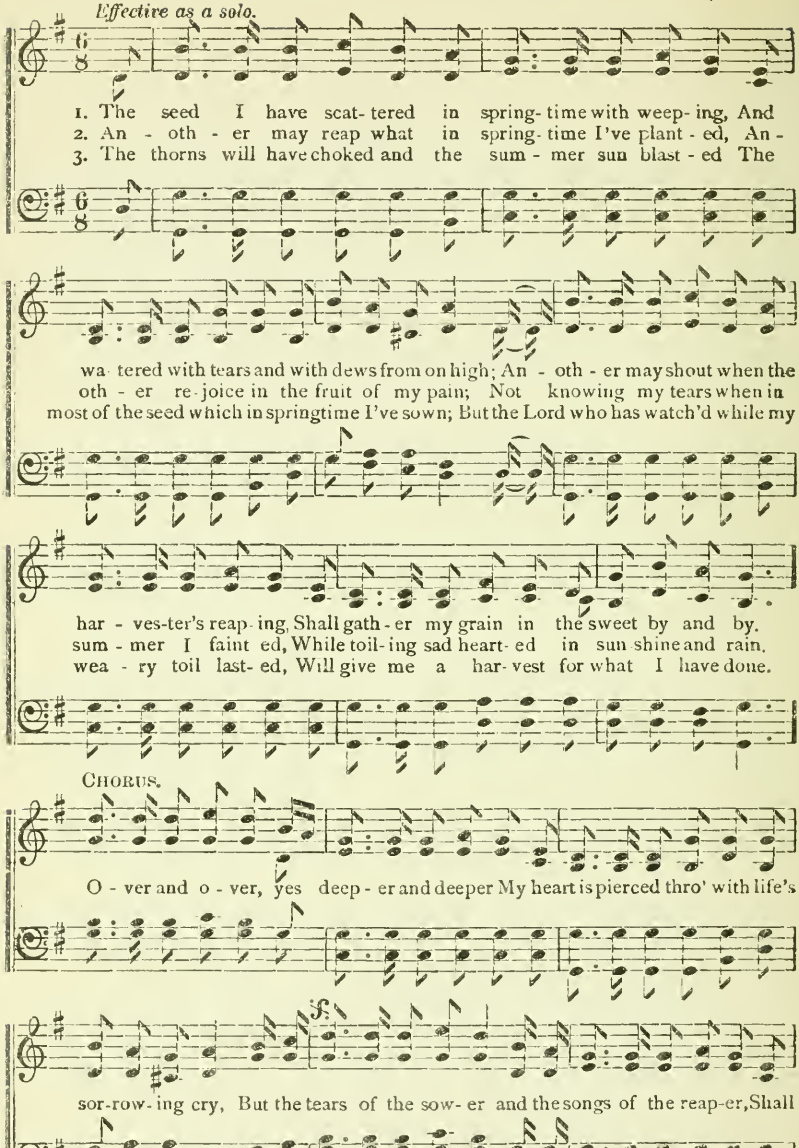
R. G. STAPLES. H. N. LINCOLN, by per.



No. 229. Harvest Time.

W. A. S. Rev. W. A. SPENCER, D. D.

Effective as a solo.



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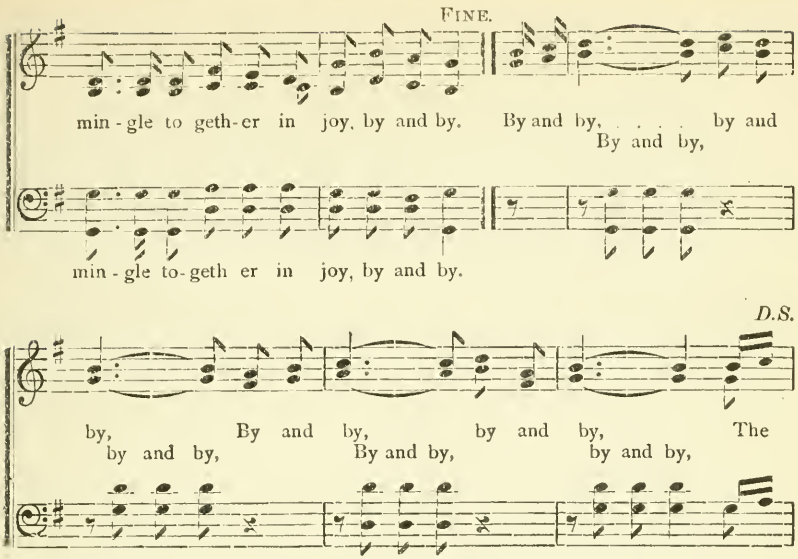
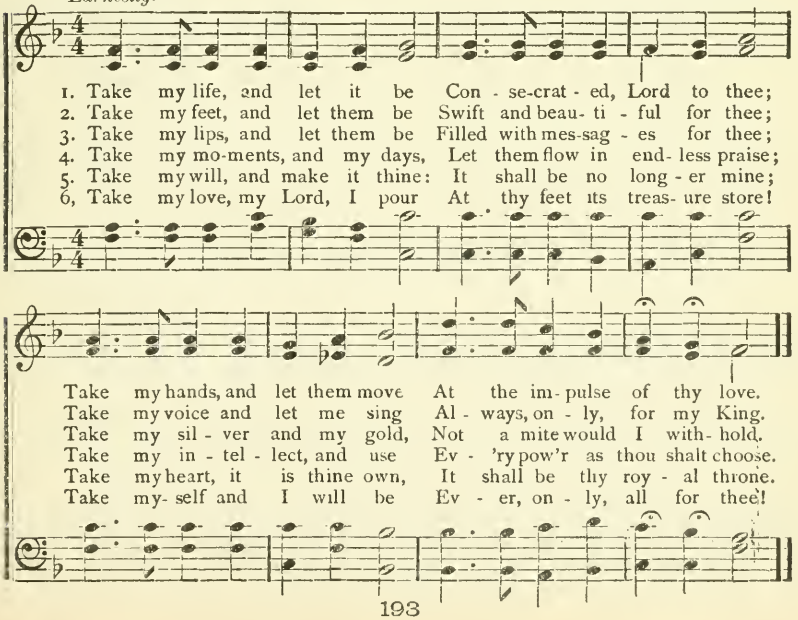
Harvest Time.—Concluded.



No. 230. Consecration.

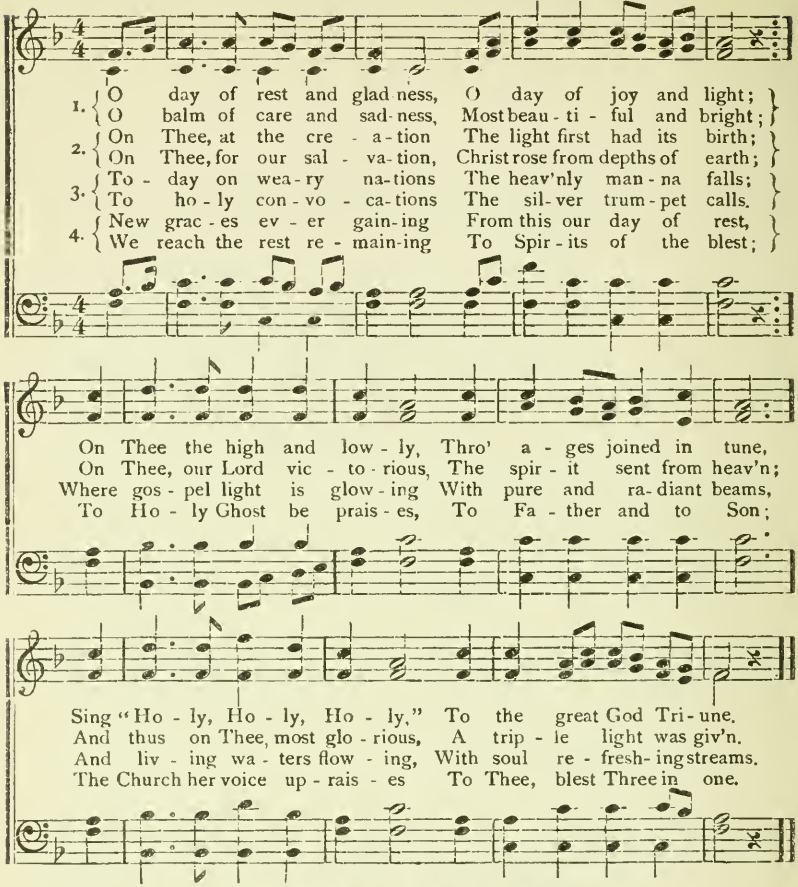
HAVERGAL. H. N. LINCOLN.

Earnestly.



No. 231. O Day of Rest and Gladness.

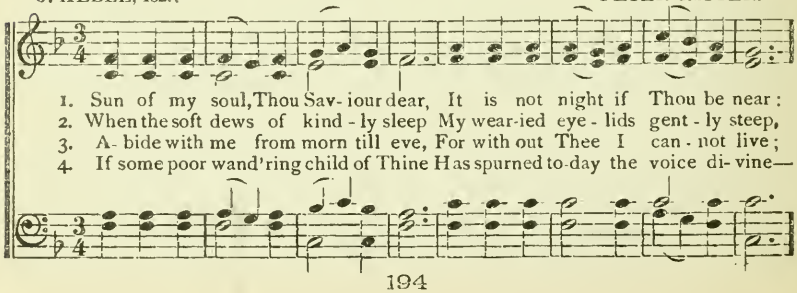
C. WORDSWORTH. German Melody.

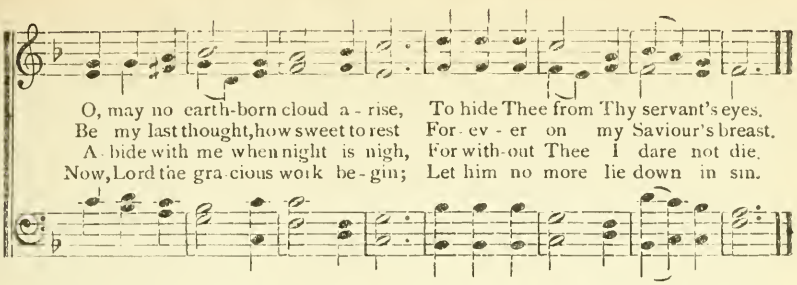


No. 232. Sun of My Soul.

"The Lord God is a sun."—PSA. 74 : 11.

J. KEBLE, 1827. PETER RITTER.





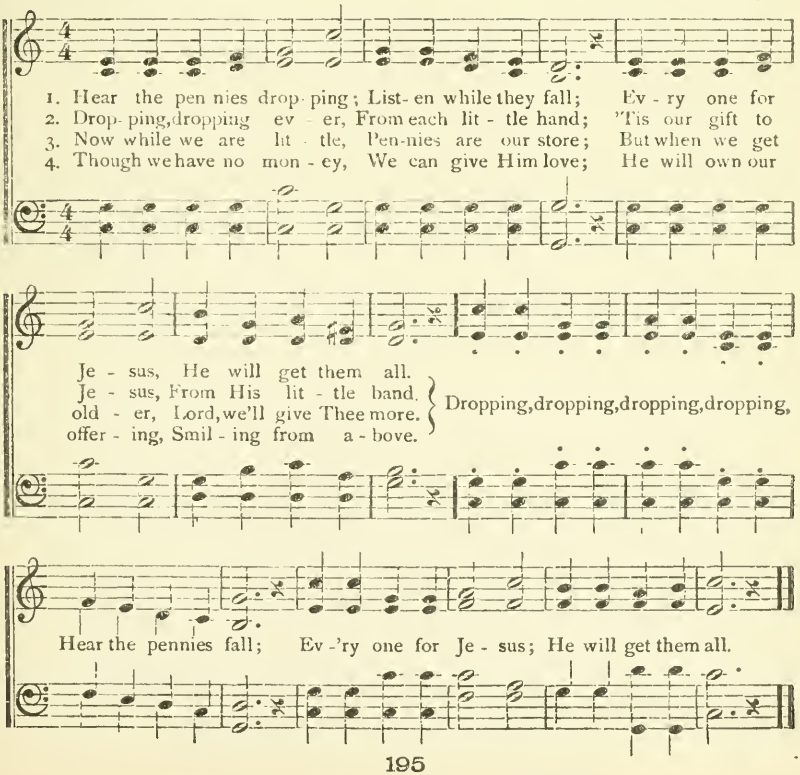
5 Watch by the sick: enrich the poor
With blessings from Thy boundless store;
Be every mourner's sleep to night,
Like infant's slumbers, pure and light.

6 Come near and bless us when we wake,
Ere through the world our way we take,
Till in the ocean of Thy love
We lose ourselves in heaven above.

No. 233. Hear the Pennies Dropping.

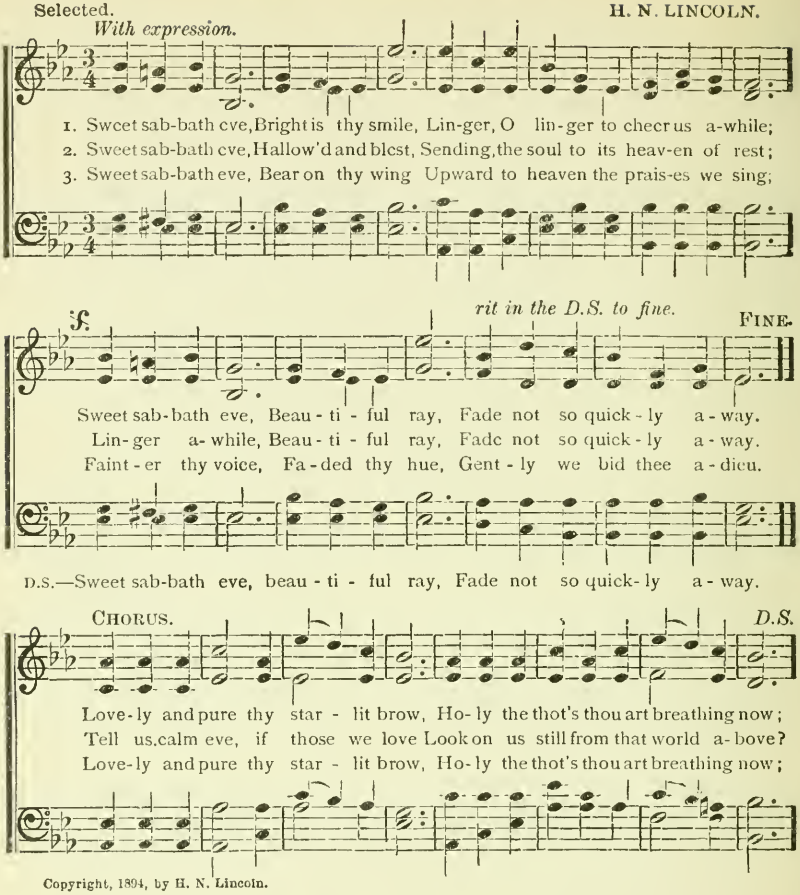
(Infant class, for taking collections.)

Arr.



No. 234. Sweet Sabbath Eve.

Selected. H. N. LINCOLN.



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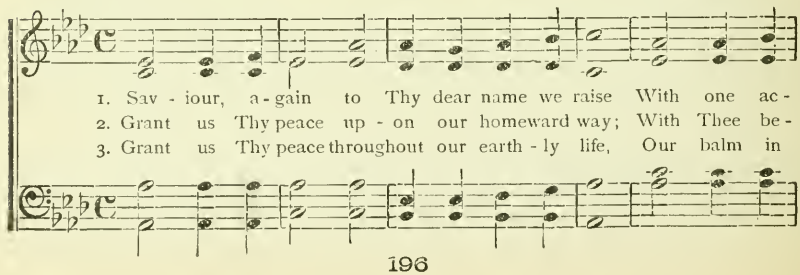
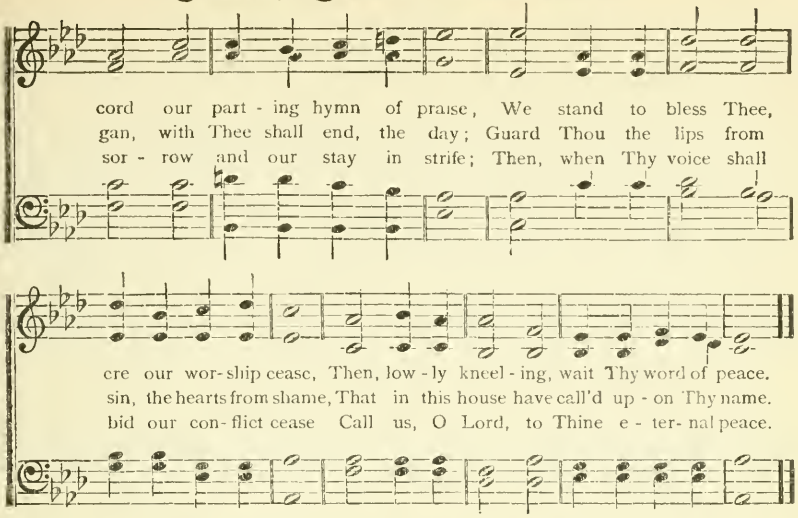
No. 235. Parting Hymn.

J. ELLERTON. E. J. HOPKINS.



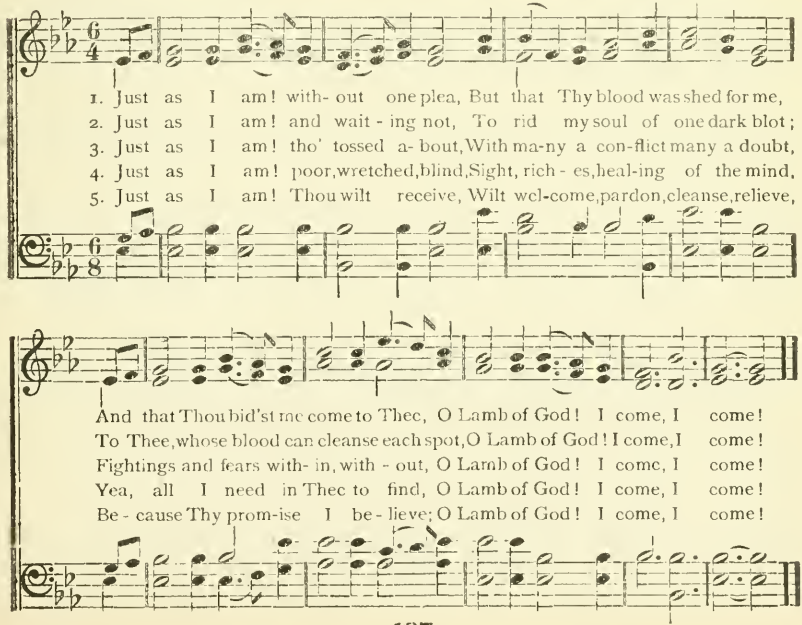
Parting Hymn.—Concluded.



No. 236. O Lamb of God, I Come.

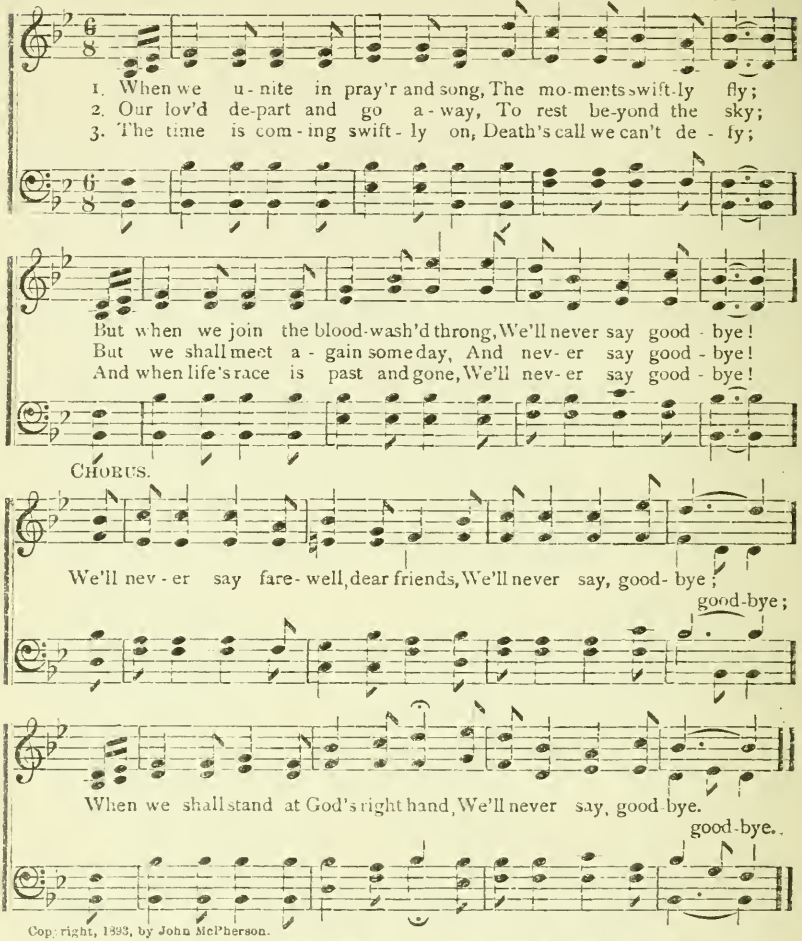
WOODWORTH. L.M.

CHARLOTTE ELLIOT. WM. BRADBURY.



No. 237. Never Say Good Bye.

J. M. JOHN McPHERSON, by per.



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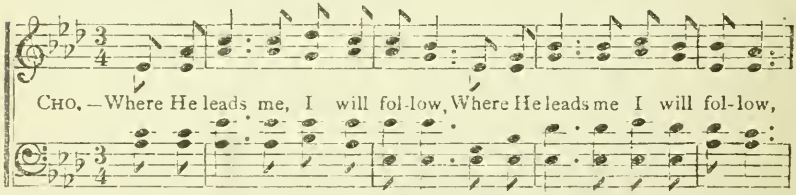
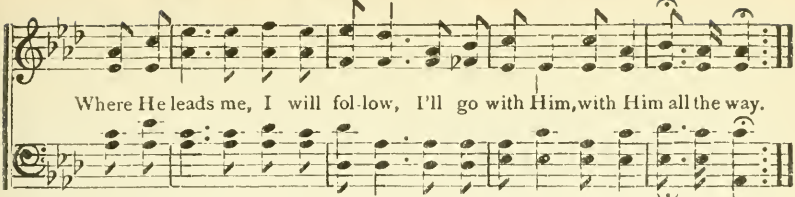
No. 238. Where He Leads Me, I Will Follow.

J. J. SMITH. Arr.

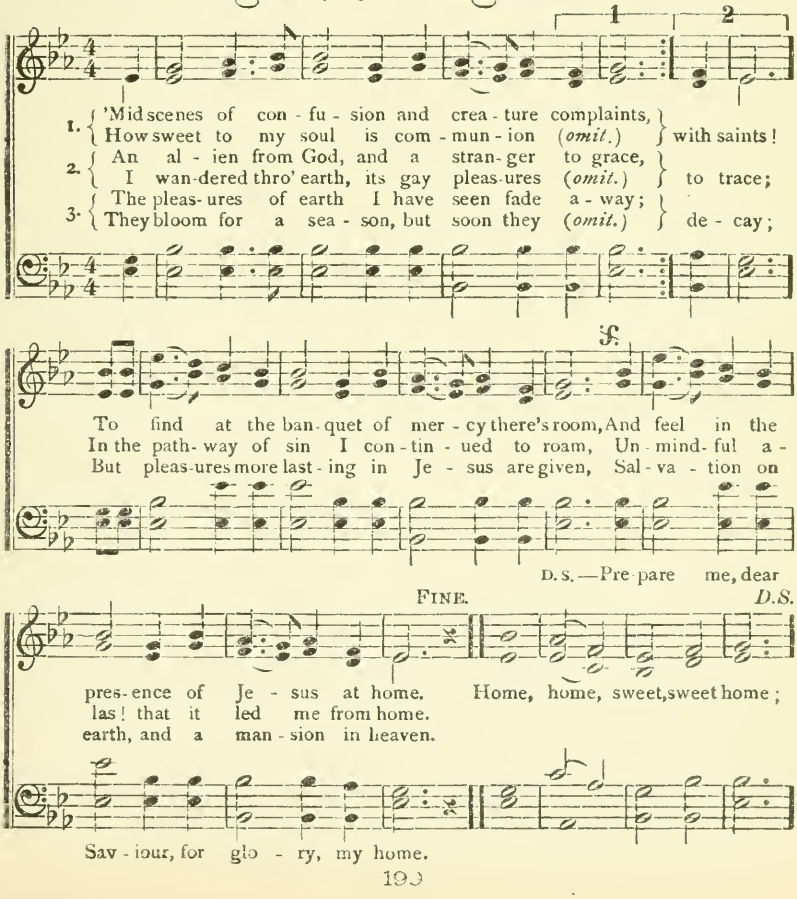


I Will Follow.—Concluded.



2 I'll go with Him up to Calvary, &c.
3 I'll go with Him to the judgment, &c.
4 I'll go with Him up to Heaven, &c.
6 'Twill be sweet to meet with mother, &c.
7 'Twill be sweet to meet with sister, &c,
8 'Twill be sweet to meet with brother, &c.
9 'Twill be sweet to meet with Jesus, &c.

No. 239. Home, Sweet Home.



No. 240. When we Cross the Threshold.

E. R. LATTA. H. N. LINCOLN.

Moderato.

Question.

1. When we cross the thresh-old o - ver, Of the world to fol - low this,
2. When we cross the thresh-old o - ver, Of the world to fol - low this,
3. When we cross the thresh-old o - ver, When we leave this low - er land,

Shall it be to dwell, for - ev - er, In a land of per - fect bliss?
Shall it be to meet the lov'd ones, That we here so sad - ly miss?
Shall we see the face of Je - sus? Shall we join the heav - 'nly band?

Response.

If we love the lov - ing Mas ter, And, when tempt-ed leave Him not,
If they loved the lov - ing Mas ter, If they shunn'd the ways of vice,
Yes, oh, yes if here we re faithful, If, from sin, our souls are free,

When we cross the threshold o - ver, That shall be our hap - py lot!
When we cross the threshold o - ver, We shall meet in Par - a - dise!
When we cross the threshold o - ver, That our bless-ed lot shall be!

CHORUS.

When we cross, the thresh old o'er We shall
when we cross the thresh - old o'er
meet . . . . . on Ca - naan's shore— All the
we shall meet on Ca - naan's shore—

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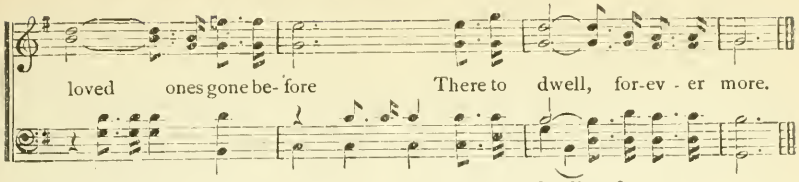
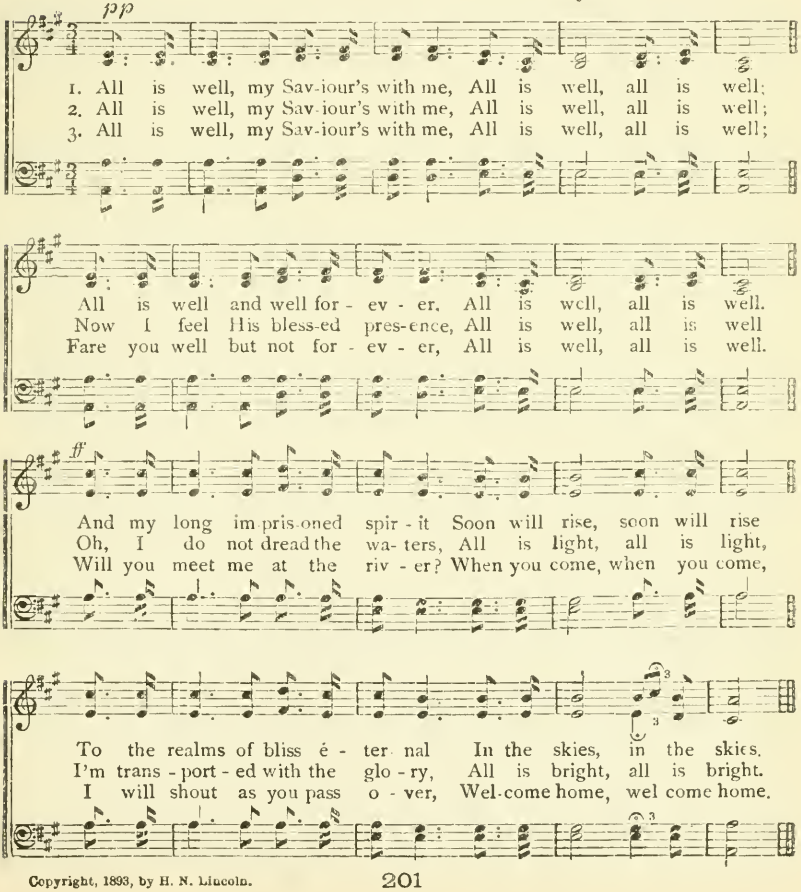


No. 241. "All is Well, My Saviour's With Me."

Dying words of my mother, Mrs. Emaline Lincoln, Nov. 1st, 1893, H. N. L.

Words and Music by W. A. WILLIAMS.

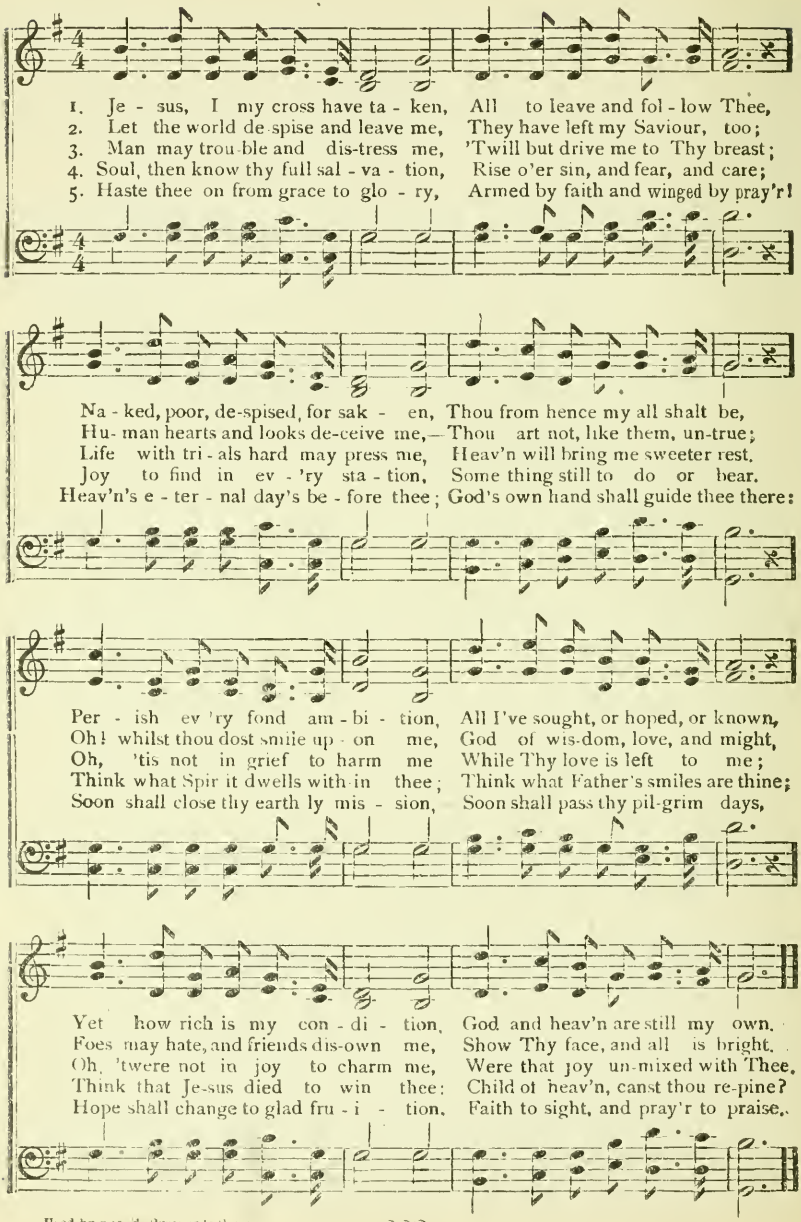


Copyright, 1893, by H. N. Lincoln.

No. 242. Jesus, I My Cross have Taken.

Appropriate for Baptism.

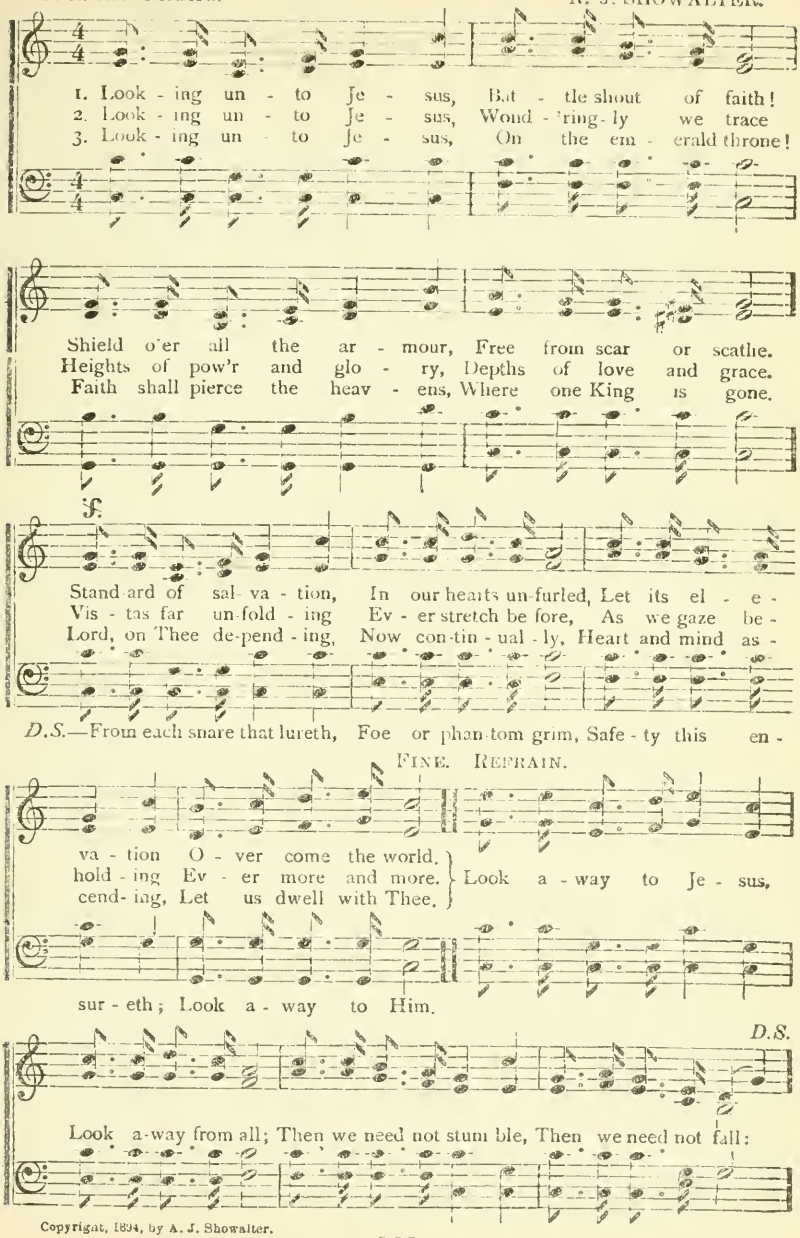
H. F. LYTE. H. N. LINCOLN.



Used by per. S. Brainard's Sons.

No. 243. **Looking unto Jesus.**

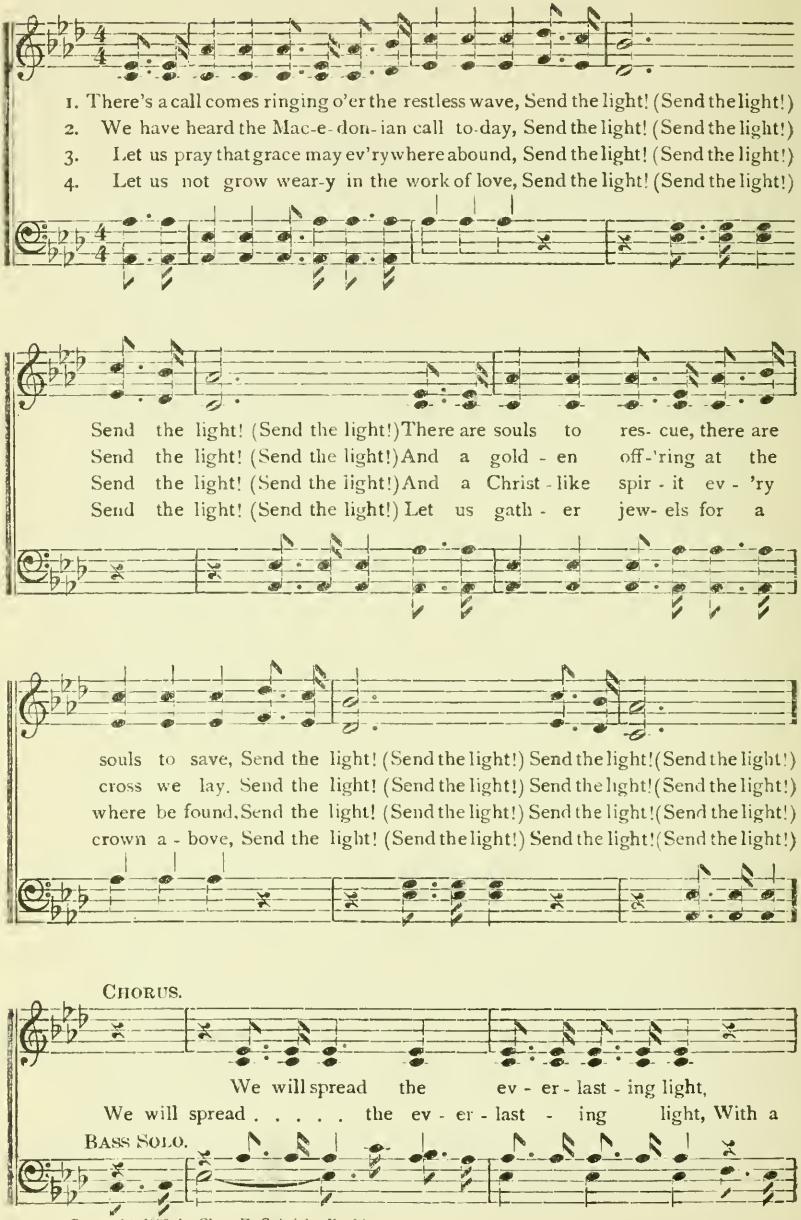
F. R. HAVERGAL. A. J. SHOWALTER.



Copyrigat, 1894, by A. J. Showalter.

No. 244. Send the Light.

C. H. G. CHAS. H. GABRIEL.



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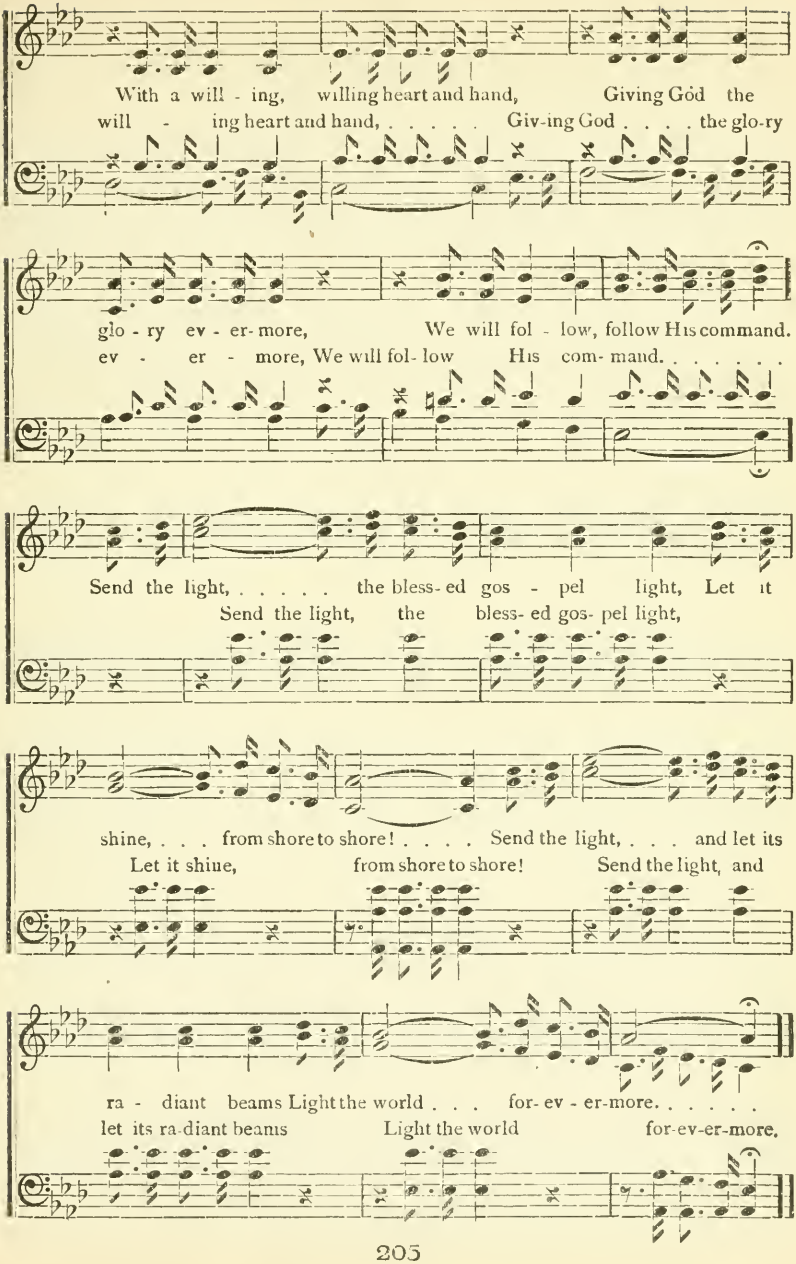
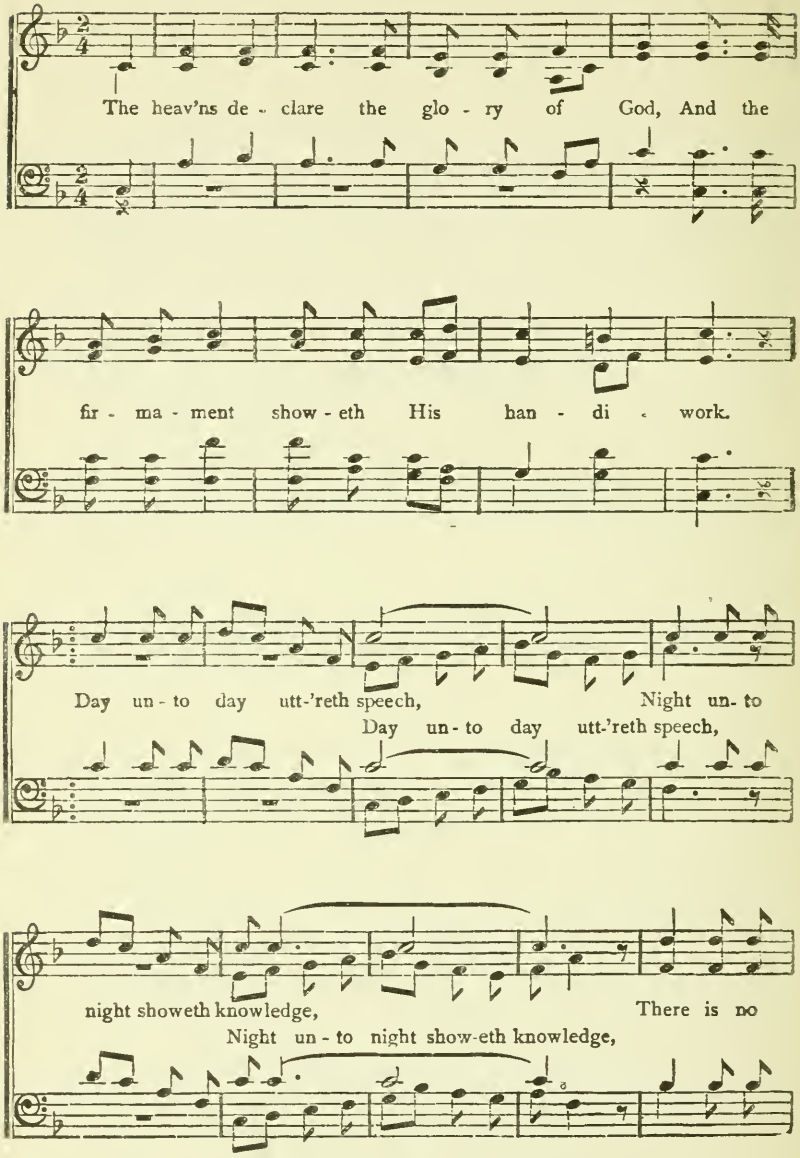
Send the Light.—Concluded.



No. 245. The Heavens Declare the Glory.

Dr. H. R. PALMER.



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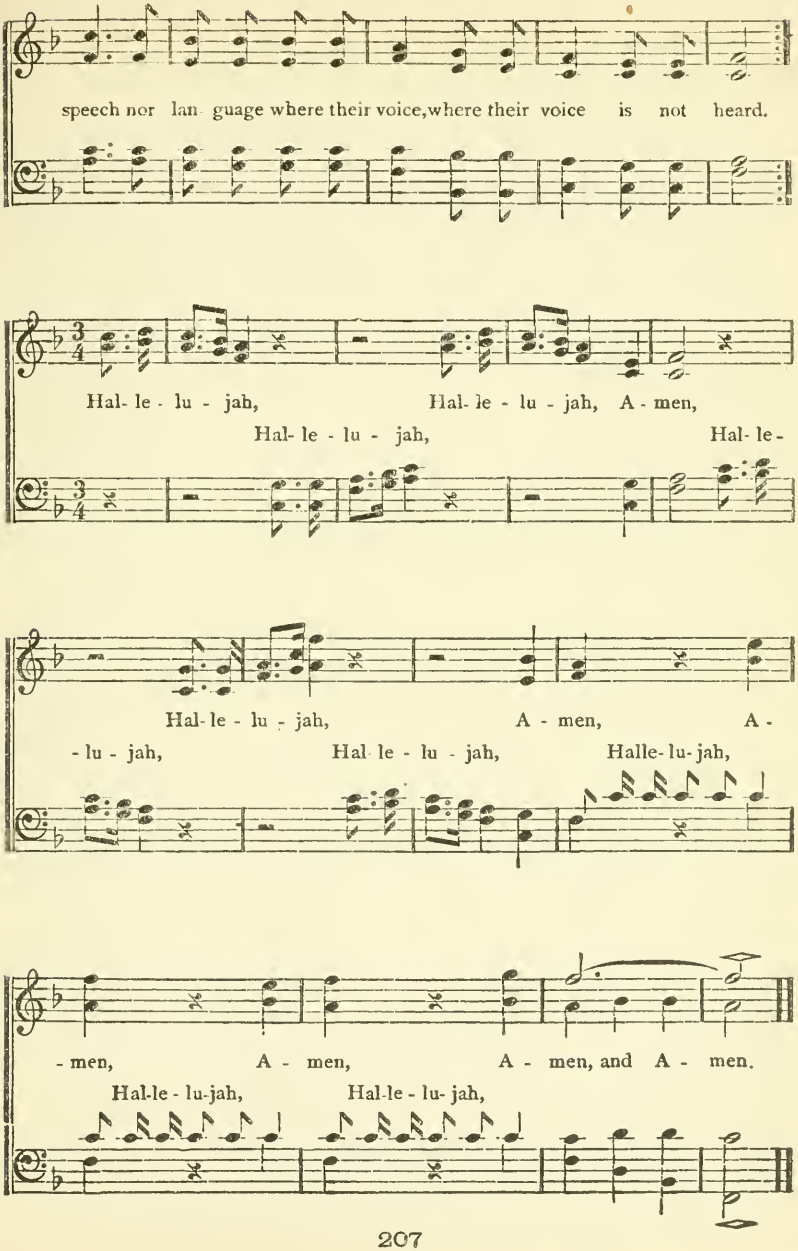
The Heavens Declare the Glory.—Concluded.

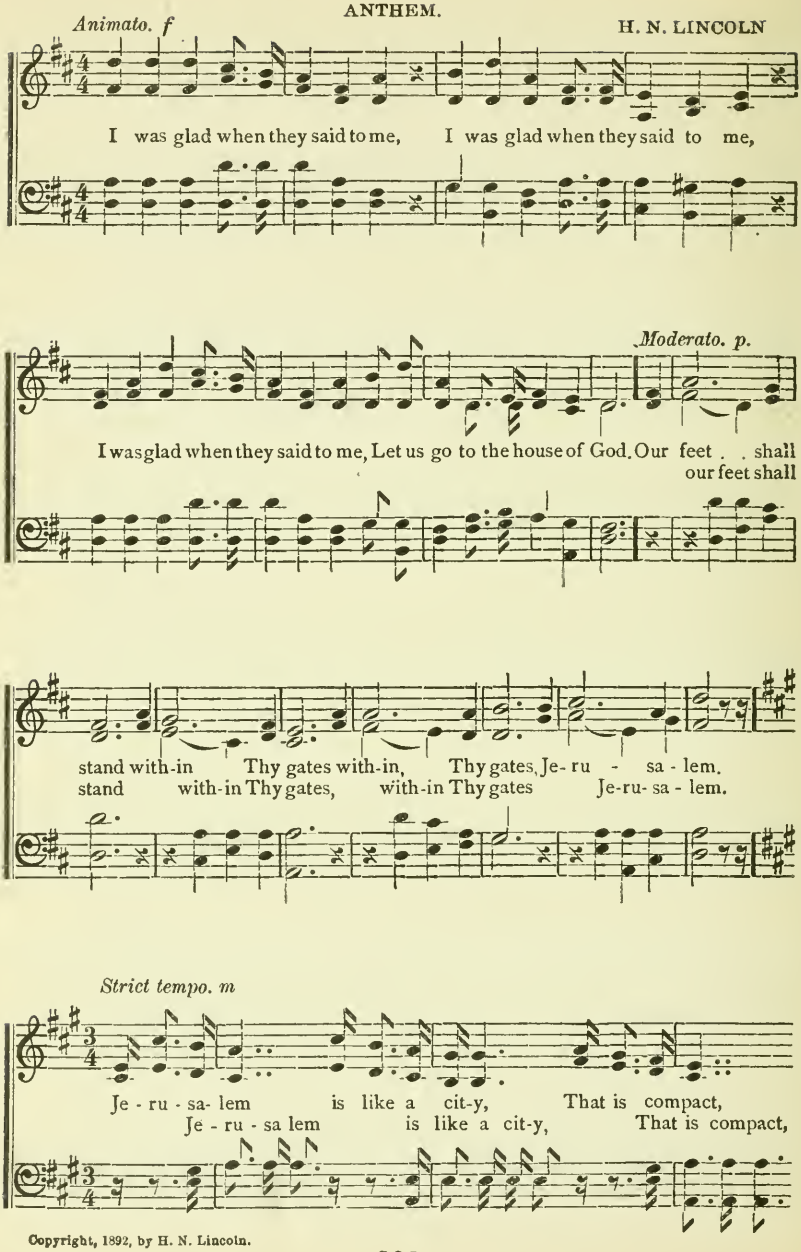


No. 246.

I Was Glad.

ANTHEM.

H. N. LINCOLN



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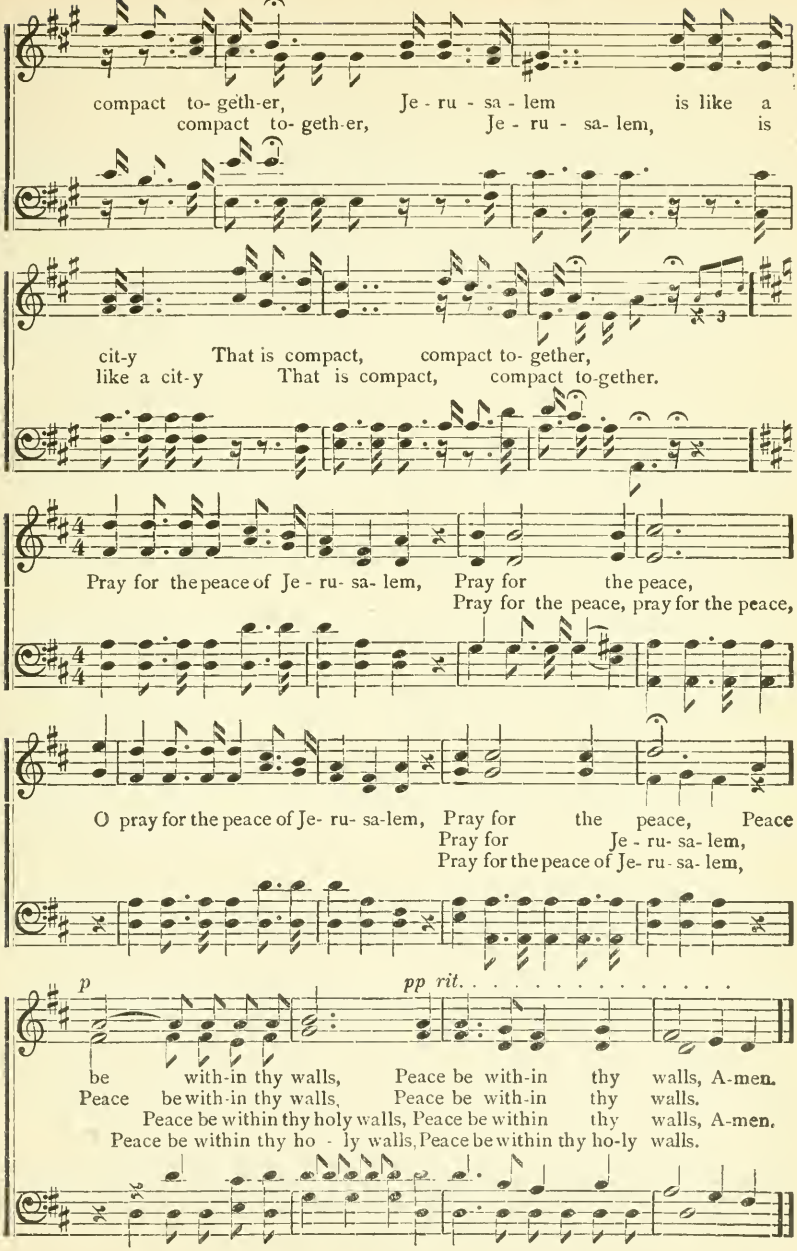
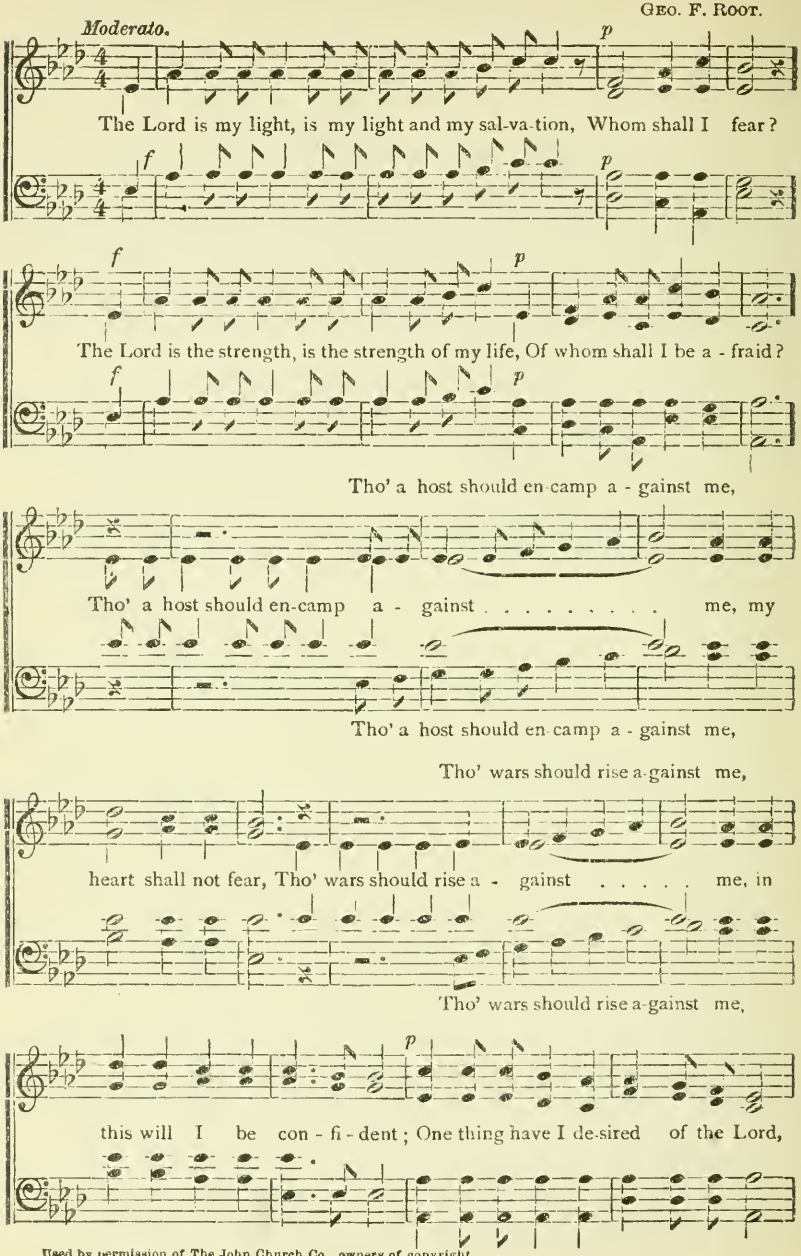
I Was Glad.—Concluded.



No. 247. The Lord is My Light and My Salvation.

GEO. F. ROOT.



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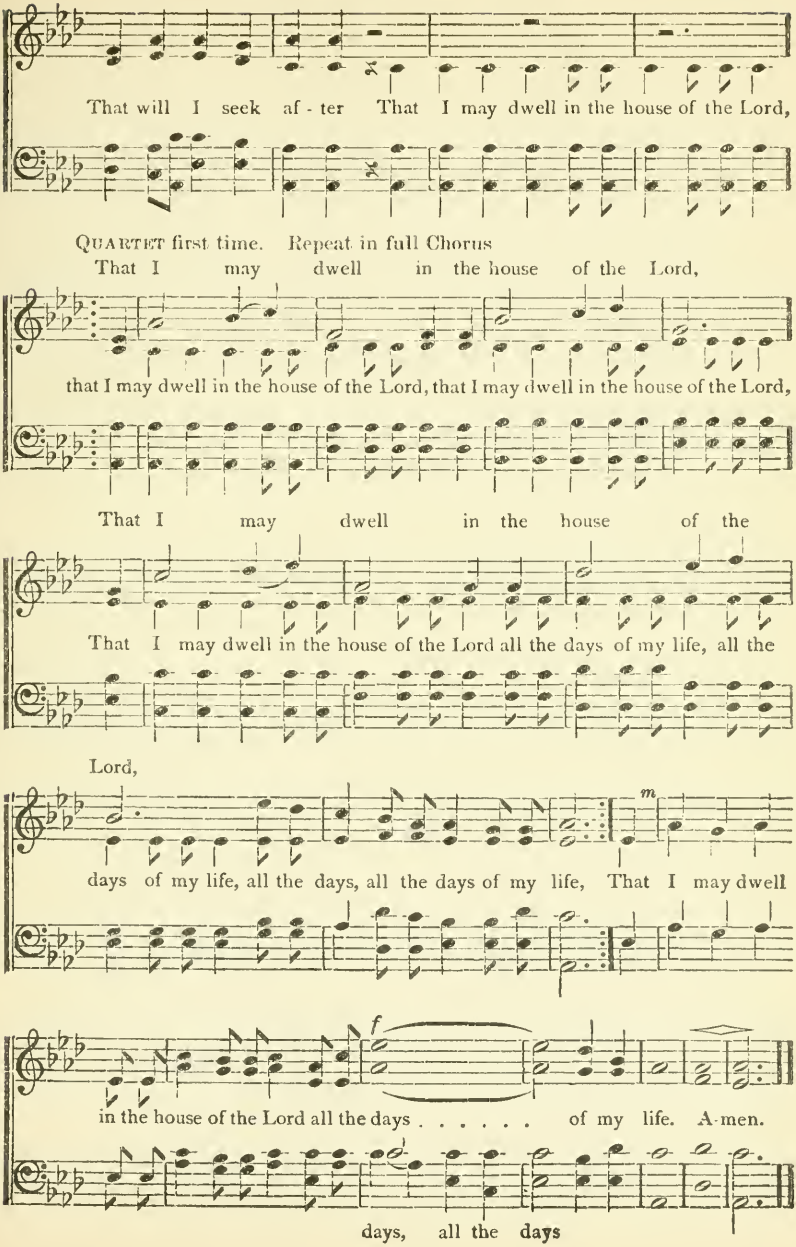
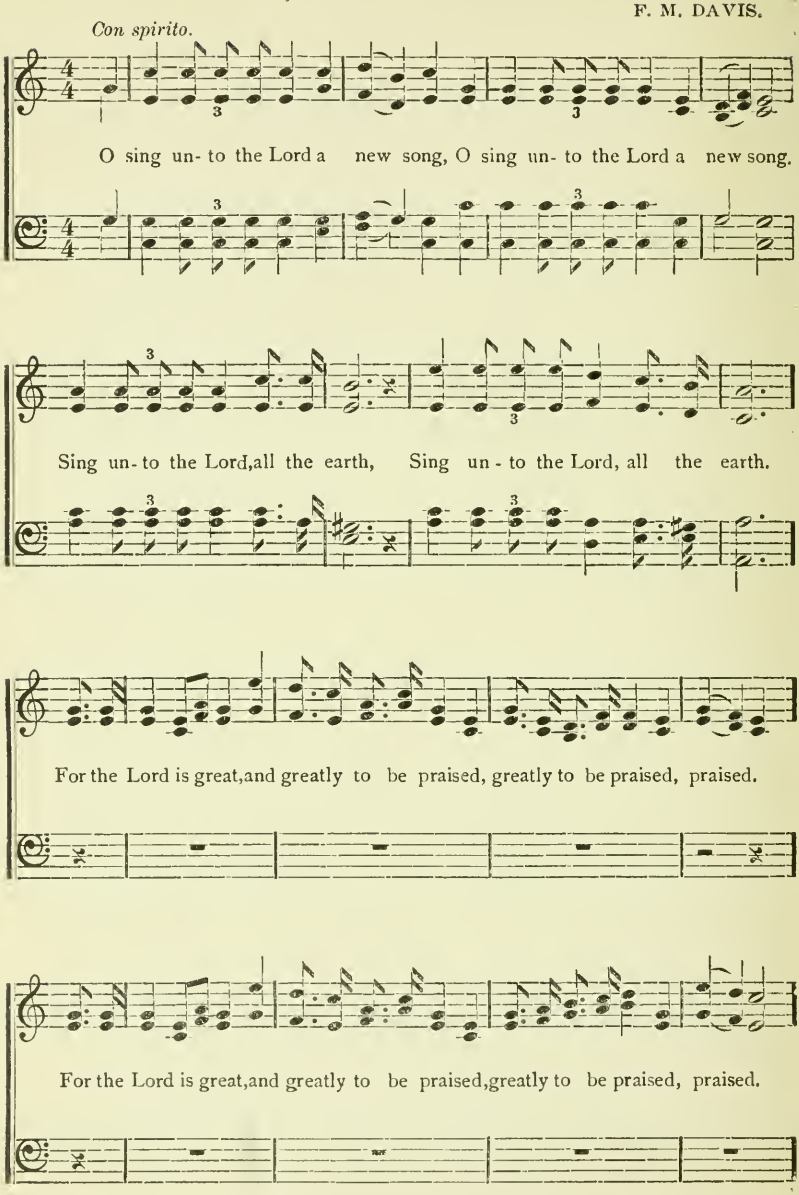
The Lord is My Light, etc.—Concluded.



No. 248. O Sing Unto The Lord.

An especial contribution to this work.

F. M. DAVIS.



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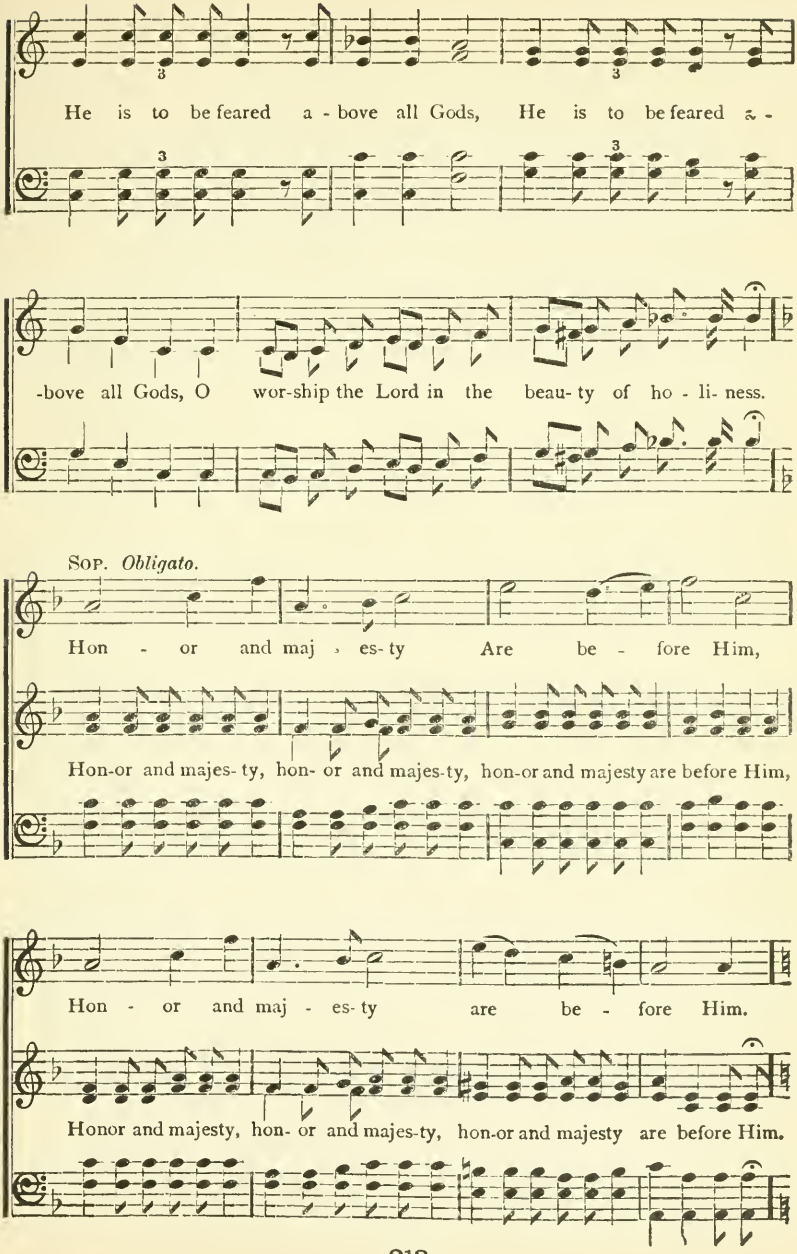
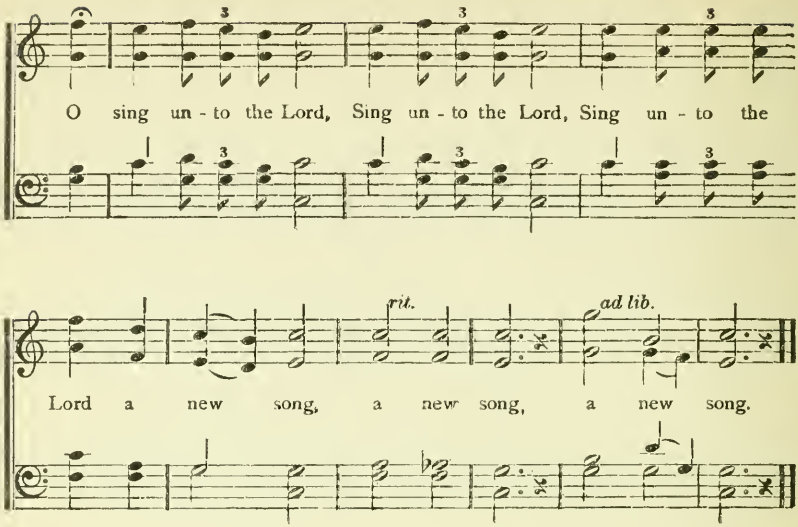
O Sing Unto The Lord.—Continued.

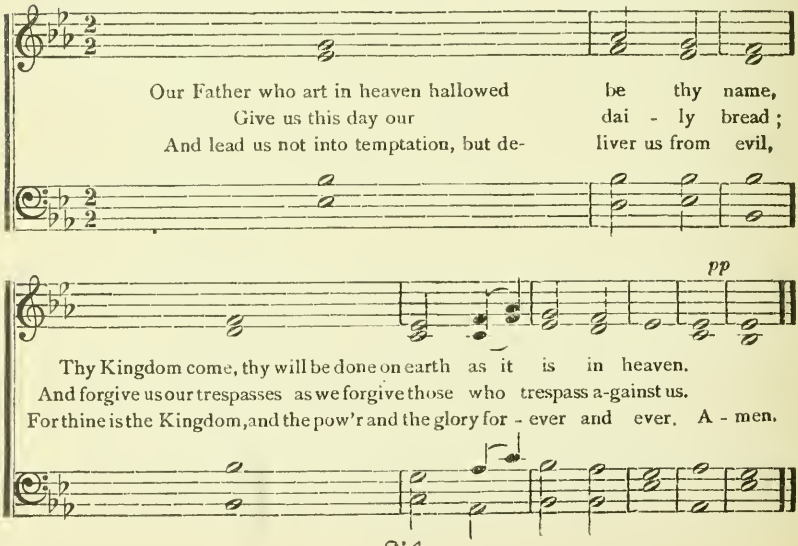


O Sing Unto The Lord.—Concluded.



No. 249. The Lord's Prayer.

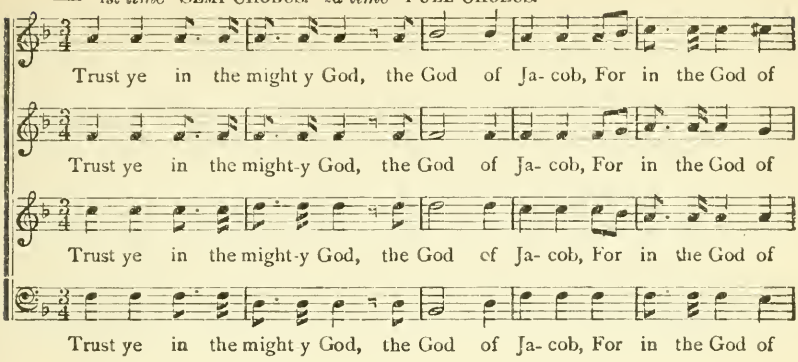
H. S. Perkins, by per.



No. 250. Trust Ye in the Mighty God.

H. R. PALMER.

A *1st time*—SEMI-CHORUS. *2d time*—FULL-CHORUS.



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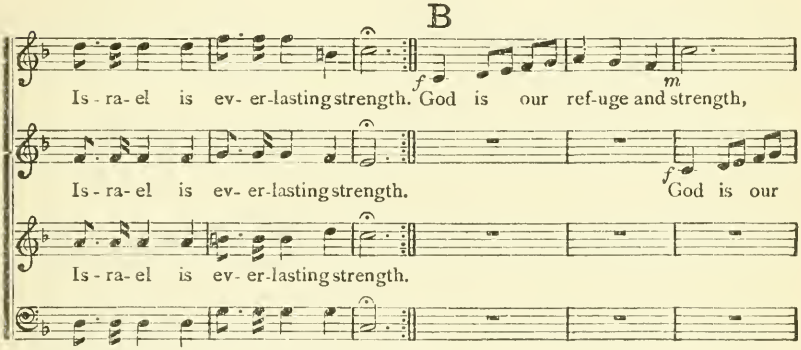

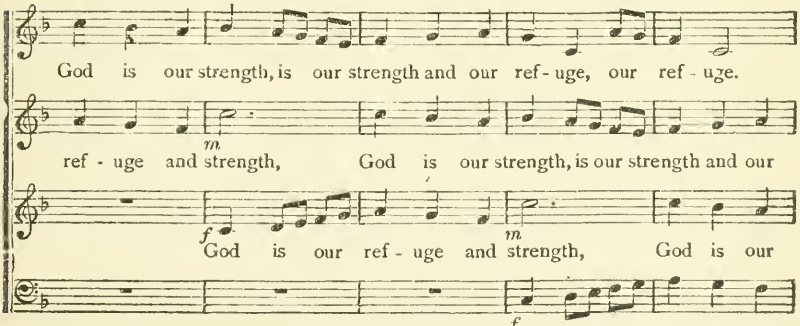

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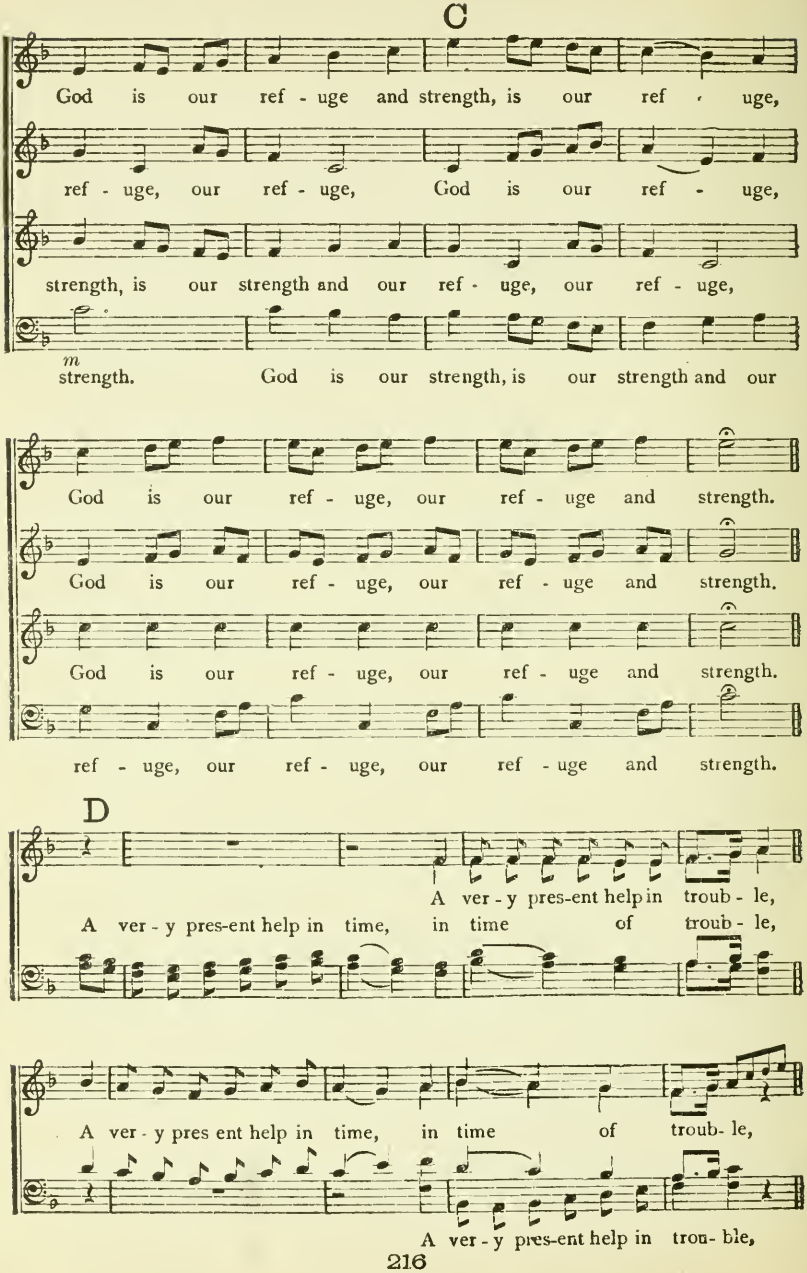
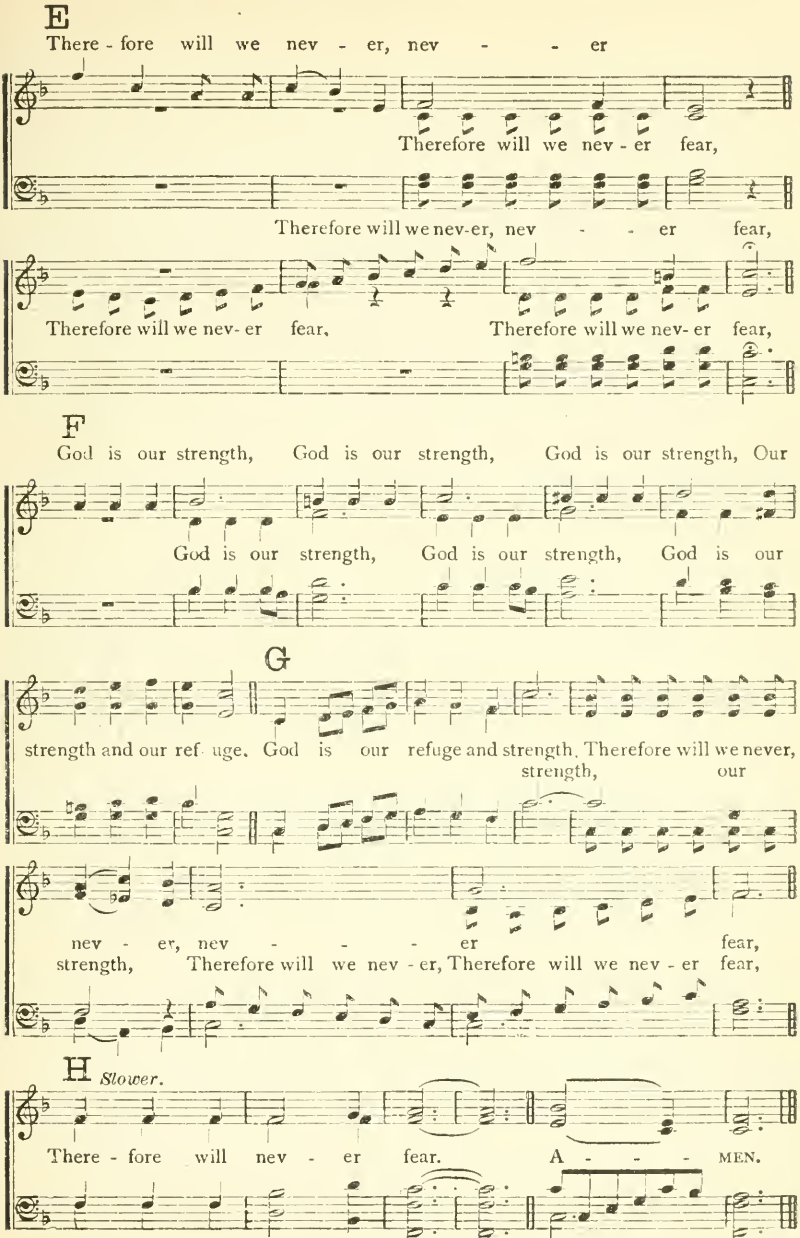
Trust Ye in the Mighty God.—Continued.



Trust Ye in the Mighty God.—Concluded.



RUDIMENTS AND NOTATION.

SOUND.

A SOUND is anything audible.

TONE.

A TONE is a musical sound.

DISTINCTIONS.

A tone may be *low* or *high*, *long* or *short*, *loud* or *soft;* and different in *kind*, as *clear* or *somber*, *good* or *bad*, etc.

PROPERTIES.

The PROPERTIES of a tone are PITCH, LENGTH, POWER and QUALITY.

DEPARTMENTS.

The DEPARTMENTS of the Rudiments of Music are MELODICS, RHYTHMICS, and DYNAMICS.

TONALITY.

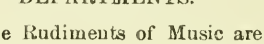
The first tone of the musical alphabet is a strong, firm, restful tone, and is named DO. The tone next above Do is a rousing, hopeful one, and is named RE. The third tone is a calm, quiet, gentle tone, and is named MI. The tone next above Mi is a desolate, awe-inspiring sort of tone. It is named FA. (The phonetic spelling would be Fah—the a as in father—and not Faw, as some erroneously teach.) The tone next above Fa is bright and joyous, and is named SOL. Next above Sol is a sad, wailing tone. It is named LA. (See remarks in regard to the pronounciation of Fa.) The seventh tone is a sharp, piercing one, and is named TI.

SCALE.

The seven individual tones taken in regular order, with the lower one, Do, repeated an octave higher, form the SCALE.

NOTATION.

In the Tonic-Sol-Fa notation the initial letters of the Italian syllable names are used to represent the tones of the scale.

In the Seven-Shaped, or Character Note notation the following shapes are used to indicate the tones of the scale: 

In the Round Note notation, the standard notation of the world, the tones of the scale are represented solely by lines and spaces. If Do is represented by a line, Mi, Sol, and Ti will be represented by lines, while Re, Fa, La, and the upper Do will be represented by spaces. If Do is represented by a space, then Mi, Sol, and Ti will also be represented by spaces, while Re, Fa, La, and the upper Do will be represented by lines.

DEGREES.

Each line and each space is a DEGREE.

STAFF.

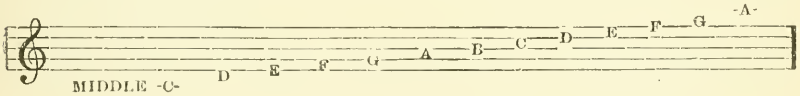
Eleven degrees, five lines and six spaces, taken together, form the STAFF. The Staff is often enlarged by adding short lines and spaces below and above. The degrees of the Staff are named FIRST SPACE, (space below the lower line,) FIRST LINE, SECOND SPACE, SECOND LINE, etc. This naming is according to the facts—the truth—and not according to the custom of years gone by, or that among many musicians of to-day. The added degrees are named FIRST ADDED LINE BELOW, FIRST ADDED SPACE BELOW, FIRST ADDED LINE ABOVE, FIRST ADDED SPACE ABOVE, etc.

PITCH NAMES.

Pitch Names are the same as the names of the first seven letters of the English Alphabet, viz: C, D, E, F, G, A, B.

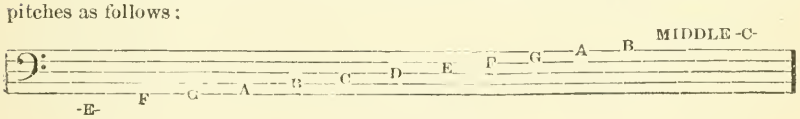
CLEFS.

Three of the pitch names are used as CLEFS, and these determine the meaning of the staff. The G clef is placed on the second line, and causes the staff to represent the pitches as follows:



The C clef is placed on the fourth space, and causes the staff to represent the pitches in the same order as the G clef, but an octave lower,—the C of the fourth space being Middle C. Thus:

The F clef is placed on the fourth line, and causes the staff to represent the pitches as follows:



VOICE-PARTS.

The lowest part in music is named BASS, and is sung by men with low voices. The F clef is used for this part.

The next higher part is TENOR, and should be sung by men with high voices. The C clef is used for this part.

The next higher part is ALTO, and is sung by ladies who have low voices.

The highest part in music is named SOPRANO, and should be sung by ladies with high voices. The G clef is used for the Soprano and Alto parts.

The F clef is used for the Tenor when the Tenor and Bass are printed on the same staff, as in this book.

Sometimes the G clef is used for the Tenor, but this is incorrect. The G clef represents pitches an octave higher than men sing.

Tonality, the Scale, Pitches, Staff, Clefs, and Voice Parts belong to Melodies.

LENGTHS.

The different lengths of tones are named WHOLE, HALF, QUARTER, EIGHTH, SIXTEENTH, DOTTED WHOLE, DOTTED HALF, DOTTED QUARTER, etc.

NOTES.

The characters which represent tone-lengths are named WHOLE NOTE (𝅝), HALF NOTE (𝅗𝅥), QUARTER NOTE (♩), EIGHT NOTE (♪), SIXTEENTH NOTE (𝅘𝅥𝅯), DOTTED WHOLE NOTE (𝅝.), DOTTED HALF NOTE (𝅗𝅥.), etc.

RESTS.

Rests have the same names as their corresponding lengths, and are represented thus: 𝄻 𝄼 𝄽 𝄾 𝄿 𝄻. 𝄼. etc.

THE DOT.

The length, or time-value, of notes and rests is increased one-half by the addition of a dot. Two dots, the one after the other (𝅗𝅥..), adds three-fourths to the original length of the note or rest.

THE HOLD AND PAUSE.

The length of a note is increased indefinitely by placing a HOLD (𝄐) over or under it. When this character is placed over or under a rest or a bar, it is named a PAUSE.

BEATS.

The regularity with which tones follow each other in music produces mental pulsations which are named BEATS.

ACCENTED AND UNACCENTED BEATS.

The stronger beats are ACCENTED BEATS; the weaker beats are UNACCENTED BEATS.

MEASURES.

Beats flow in groups; each group is a MEASURE. The group of beats is the mental measure; the music which goes to make up the time of the mental measure is a measure of music. The first beat of each measure is always an accented one.

BAR, BROAD BAR, AND DOUBLE BAR.

Written or printed music is divided into measures by perpendicular lines, named BARS. The end of a phrase, section, or period, is often indicated by a heavy line, named a BROAD BAR. The close of a piece is indicated by two broad bars, named a DOUBLE BAR, or CLOSE.

DIFFERENT KINDS OF MEASURE.

A group of two beats, one accented and one unaccented, is named DOUBLE MEASURE.

TRIPLE MEASURE is a group of three beats, one accented and two unaccented. QUADRUPLE MEASURE is a group of four beats, two accented (first and third) and two unaccented. When a measure has two accented beats the first is always the primary accented one.

SEXTUPLE MEASURE is one having six-beats, the first and fourth of which are accented.

MEASURE SIGNATURES.

The figures 2, 3, 4, and 6, according to the number of beats in the measure, are used as MEASURE SIGNATURES. A lower figure is usually added to indicate the tone-length to be sung or played in the time of one beat.

COUNTING, BEATING, AND KEEPING TIME.

Indicating each beat of a measure by counting is COUNTING TIME. Making a motion of the hand for each mental beat is BEATING TIME. Giving the right length to each tone is KEEPING TIME.

Lengths, notes, rests, beats, measures, the dot, hold, pause, keeping time and accent, belong to Rhythmics.

KEYS.

A KEY is composed of all the pitches in common with one another.

A key is named from the pitch that is taken for Do.

C, D, E, F, G, A, and B form the key of C.

G, A, B, C, D, E, and F-sharp form the key of G.

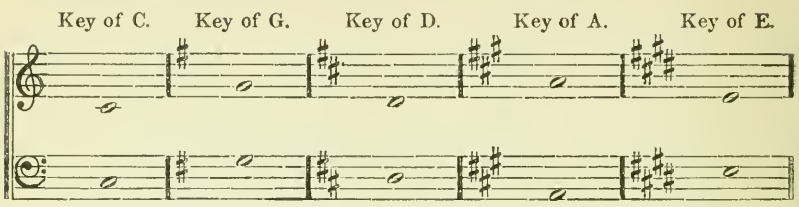
F, G, A, B-flat, C, D, and E form the key of F.

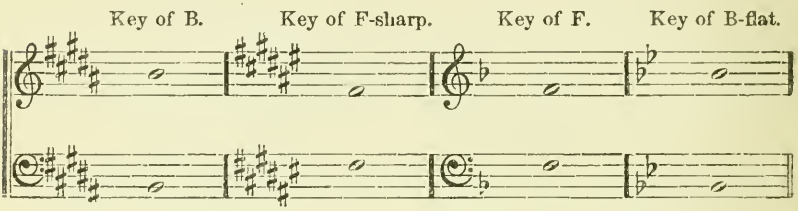
FORMING NEW KEYS.

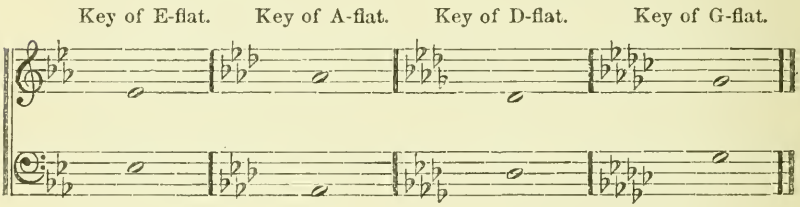
There are two ways of forming new keys, viz: omitting the pitch that is Fa of the old key and substituting one a half-step higher, the new pitch becoming Ti in the new key; and by omitting the pitch that is Ti in the old key and substituting one a half-step lower, the new pitch becoming Fa in the new key. By the first method sharps become the key signatures; by the second, flats become the signatures, or signs of the key.

SIGNATURES.

The signatures of the keys, with the key tone of each key, are as follows:







INTERVALS.

The difference of pitch between any two tones is named an INTERVAL.

STEP AND HALF-STEP.

In the regular succession of the tones of the scale there are two kinds of intervals: the larger named STEPS, and the smaller, named HALF-STEPS. The interval between Do and Re, or C and D, is a step; between Re and Mi, or D and E, is a step; between Mi and Fa, or E and F, is a half-step; between Fa and Sol, or F and G, is a step; between Sol and La, or G and A, is a step; between La and Ti, or A and B, is a step; between Ti and Do, or B and C, is a half-step.

CHROMATIC TONES.

Between those tones of the scale which form an interval of a step there are intermediate tones. These intermediate tones, five in number, are CHROMATIC TONES.

DIATONIC TONES AND DIATONIC SCALE.

The tones first learned, Do, Re, Mi, Fa, Sol, La, Ti, and Do, are DIATONIC TONES, and the scale composed of these tones is the DIATONIC SCALE.

CHROMATIC SCALE.

The scale composed of all the tones, both diatonic and chromatic, thirteen in number, is the CHROMATIC SCALE.

NAMES OF THE CHROMATIC TONES.

The names for the chromatic tones ascending are derived from the names of the diatonic tones next below them, the consonant element remaining the same and the vowel changed to ē, represented by the letter i, thus: Di, Ri, Fi, Si, and Li.

The names for the chromatic tones descending are derived from the names of the diatonic tones next above them, the consonant element remaining the same and the vowel changed to ā, represented by the letter e, thus: Te, Le, Se, Me, Ra. The vowel for the diatonic tone next above the last chromatic tone is ā, so that the vowel for the chromatic tone is ah, represented by the letter a.

INTERMEDIATE PITCH NAMES.

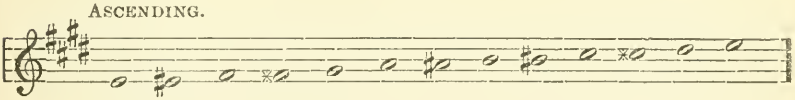
The intermediate pitch names are C-sharp, D-sharp, B-flat, A-flat, etc.

REPRESENTATION OF CHROMATIC TONES.

The chromatic tones are represented by the same degrees that represent the diatonic tones from which they derive their names, but modified by sharps (♯), flats (♭), naturals (♮), double sharps (𝄪), and double flats (𝄫).

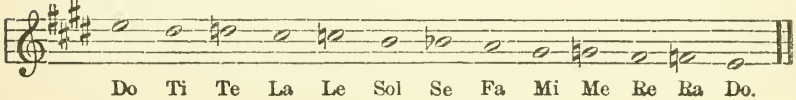
CHROMATIC SCALE IN THE KEY OF E.

ASCENDING.



Do Di Re Ri Mi Fa Fi Sol Si La Li Ti Do.

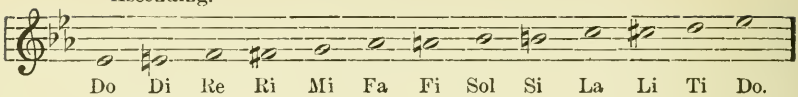
DESCENDING.



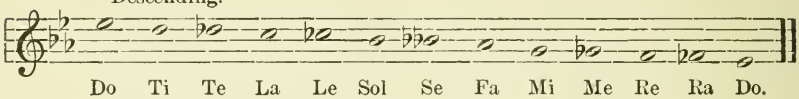
Do Ti Te La Le Sol Se Fa Mi Me Re Ra Do.

CHROMATIC SCALE IN THE KEY OF E-FLAT.

Ascending.



Descending.



ACCIDENTALS.

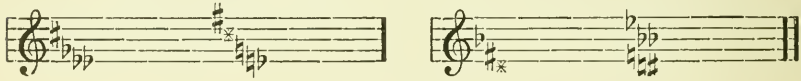
The sharps, flats, naturals, etc., which are used at other places than in the signature are named ACCIDENTALS.

Accidentals affect only the degree of the staff on which they are placed and continue their effect throughout the measure in which they occur unless changed by another accidental.

TABLE OF ACCIDENTALS.

The following table of accidentals will serve to fix them in the mind of the pupils:

Previous condition. Half-step higher. Previous condition. Half-step lower.



MODULATION.

A pleasing effect is often produced by going temporarily to another key during the course of a piece of music. This is MODULATING, and that part of the piece in another key so introduced is a MODULATION.

TRANSPOSITION.

Changing the key of a whole piece is TRANSPOSING it. If a piece is written in C and you play or sing it in D, that is a TRANSPOSITION of the piece.

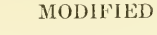
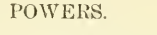
TRIPLET RHYTHM AND COMPOUND MEASURES.

Three equal lengths performed in the time of one beat is named a TRIPLET. In the measures thus far learned a triplet will be indicated by the figure 3 placed over or under the notes forming it. If the triplet rhythm predominates in a piece it forms what is named COMPOUND MEASURES. A group of two triplets forms COMPOUND DOUBLE MEASURE. The measure sign is $\frac{6}{8}$, which expresses or indicates the primitive rhythmical form of the measure. A group of three triplets forms COMPOUND TRIPLE MEASURE. The measure sign is $\frac{9}{8}$. A group of four triplets forms COMPOUND QUADRUPLE MEASURE. The measure sign is $\frac{12}{8}$.

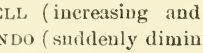
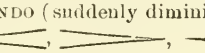
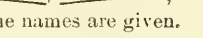
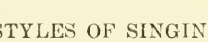
POWERS.

Tone-powers are named PIANISSIMO (very soft), PIANO (soft), MEZZO (medium), FORTE (loud), FORTISSIMO (very loud). The signs are *pp*, *p*, *m*, *f*, *ff*.

MODIFIED POWERS.

Some of the modified powers are CRESCENDO (increasing), DIMINUENDO (diminishing), SWELL (increasing and diminishing), EXPLOSIVE (suddenly increasing), SFORZANDO (suddenly diminishing). The signs are abbreviations of the words and ,  ,  , , respectively, in the order in which the names are given.

STYLES OF SINGING AND PLAYING.

Some of the styles of singing and playing are LEGATO (very smooth and closely connected), represented by a curved line over the notes—  ; STACCATO (very short and disconnected), represented by points over or under the notes—  ; SEMI-STACCATO (a medium between the Legato and Staccato), represented by dots over or under the notes—  ; MARCATO (strongly marked or accented), represented by short converging lines over or under the notes—  .

MOVEMENTS.

Some of the movements are ADAGIO (very slow), ANDANTE (slow), ANDANTINO (a little slow) MODERATO (moderate), ALLEGRETTO (a little fast), ALLEGRO (fast), PRESTO (very fast).

MAJOR AND MINOR KEYS.

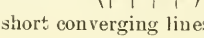
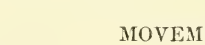
The keys we have studied thus far, with Do as key-tone, are MAJOR KEYS. Omit five (sol) from any Major key and substitute sharp five (si) and the *relative* MINOR KEY of that major key will be the result. The sharp five of the major key will become seven of the minor key, and will naturally lead to the new key-tone—La.

Every major key has its *Relative Minor* key, and every minor key has its *Relative Major* key.

A minor key always has the same signature as its relative major key.

MISCELLANEOUS.

Sometimes two or more notes are connected by their hooks or dashes. As many as are thus connected are to be sung to one syllable of the words.

Sometimes the notes are connected by a Tie  or Slur  , in which case the same rule for singing the words is applied.

Dots to the left of a broad bar indicate that the preceding passage is to be repeated. When only a part of the passage is to be repeated two rows of dots are used—one to the right and one to the left of the broad bar.

DA CAPO (D. C.) means return to, and repeat from the beginning.

DAL SEGNO (D. S.) means return to the sign 𝄋 and repeat from that.

FINE indicates the end after a D. C. or D. S. Sometimes the Pause is placed over a broad or double bar for the same purpose.

The figures 1 and 2, or 1st time and 2nd time, have reference to the first and second ending in a repeat.

SYNCOPATION is changing the accent to what is usually an unaccented tone. A long tone following a short one, the latter being on the accented part of the measure, thus bringing two accented tones together, is syncopation.

ACCELLERANDO means to accelerate the movement. (Gradually faster.)

RITARDANDO means retarding the movement. (Gradually slower.)

RALLENTANDO means lessening the power and retarding the movement.

A TEMPO means back to the original movement.

QUALITIES OF TONE.

As to QUALITY of tones there are two principal divisions—CLEAR tones and SOMBER tones.

Modifications of the clear tone are expressive of *tranquility, cheerfulness, gayety, joy, exultation, boldness, courage,* etc.

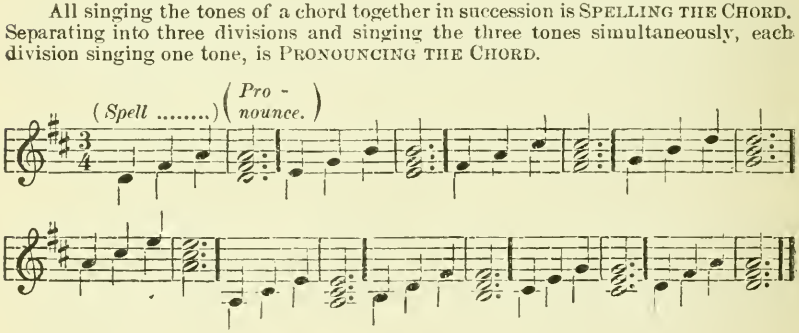
Modifications of the somber quality express *plaintiveness, sadness, grief, fear, reverence, solemnity, humility, devotion, etc.*

CHORDS OF THE SCALE.

The common chords (triads—meaning three toned) are Tonic (Do Mi Sol), Super-Tonic (Re Fa La), Mediant (Mi Sol Ti), Sub-Dominant (Fa La Do), Dominant (Sol Ti Re), Sub-Mediant (La Do Mi), and Sub-Tonic (Ti Re Fa).

SPELLING AND PRONOUNCING THE CHORDS.

All singing the tones of a chord together in succession is SPELLING THE CHORD. Separating into three divisions and singing the three tones simultaneously, each division singing one tone, is PRONOUNCING THE CHORD.



THEORY AND PRACTICE.

"An ounce of theory and a pound of practice" is a good motto for the singing-teacher. The following exercises, glees, part-songs, etc., will be found very helpful, and should be diligently practiced—each in its proper place. It takes time to learn to read music, but continued intelligent practice will surely accomplish it.

No. 1. To be sung after teaching Do, Mi, and sol. The *dash* after the syllable name indicates that that tone should be made twice as long as each of the others. The *comma* indicates the end of a phrase, and also shows where to take breath.

sol sol sol—,
mi mi mi, mi mi
Do do do Do do do do

1. Light - ly, light - ly flows the meas - ure, Mu - sic murmurs soft - ly by;
2. Though our paths be long and drear - y, And its end - ing out of sight,

Sol sol sol sol sol sol
mi mi mi
do do, Do do do do—.

Hearts are filled with tru - est pleas - ure, While the hap - py mo-ments fly.
Still our song shall cheer the wea - ry; All are hap - py here to - night.

No. 2. To be sung after the upper Do has been added.

sol—, Do do sol sol
mi mi mi mi mi—,
Do do do do

1. See the wav - y tints of light Fad - ing in the ros - y west,
2. Scarce a rip - ple wakes the deep, Ev - 'ry leaf is calm and still,

do—,
sol Sol sol sol
Mi mi mi mi mi
do do do do—.

While the voice of dream - y night Calls the bus - y world to rest.
While the eve - ning shad - ows creep Slow - ly o'er the dis-tant hill.

No. 3. To be sung after Ti and Re have been taught.

do do do
ti, ti
sol Sol sol sol
Mi mi mi
re re—,
do

1. O, there's mu - sic on the o - cean, When the winds go sweep - ing by,
2. O, the soft me - lo - dious surg - ing Of bright waves on peb - bly shore,
3. Mur-mur on in sol - emn ca - dence, An - them of the a - ges roll;

do do do do—.
ti, ti ti
sol Sol sol sol
Mi mi
re
do

Bear - ing up - ward in their fu - ry, Dash - ing waves un - to the sky.
Where rare shells like gems are gleam-ing, Where ne'er comes the drip - ping oar.
Wav - ing, surg - ing might - y o - cean, Roll - ing on from pole to pole.

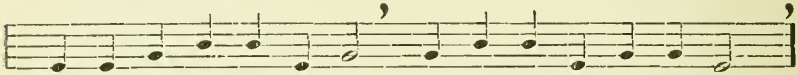
No. 4. To be sung after the scale has been completed.

la
sol —, Sol sol
fa
mi mi mi mi
re re—,
Do do do
1. O'er the hill and down the glade, In the cool and qui - et shade,
2. Thro' the town and vil - lage fair, Scenes of pleas - ure greet you there,
3. Thus we jour - ney all the day, Ev - er cheer - ful, ev - er gay,

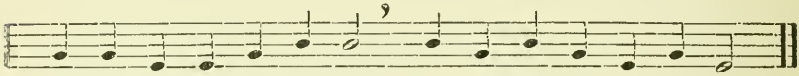
do do—.
ti ti
la la
sol—, Sol sol
fa
mi mi
Re re
Up the moun - tain's rug - ged steep, On - ward still our course we keep.
Youth-ful maid - ens trip - ping light, Laugh-ing eyes that spar-kle bright.
Thro' the world so bright and fair, Pleas - ure greets us ev - 'ry where.

No. 5. To be sung after the staff and quarter and half notes have been taught.

Do represented by first line.

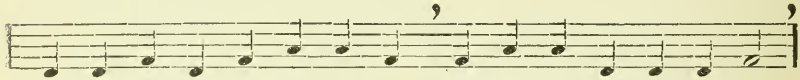


Do do mi sol sol do mi, Mi sol sol do mi mi do,
Let us, with a joy - ful mind, Praise the Lord for He is kind;

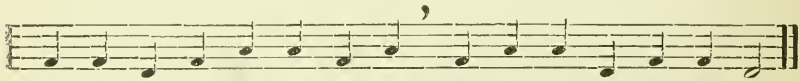


Mi mi do do mi sol sol, Sol mi sol mi do mi do.
For His mer - cy shall en - dure, Ev - er faith - ful, ev - er sure.

No. 6. Do represented by first space.



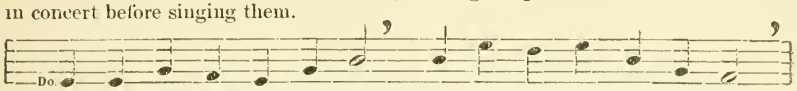
Do do mi do mi sol sol mi, Mi sol sol do do do mi,
Ros - es bloom and then they with - er, Cheeks are bright, then fade and die;



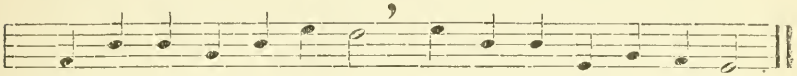
Mi mi do mi sol sol mi sol, Mi sol sol do mi mi do.
Hopes of light are waft - ed hith - er, Then like vis - ions hur - ry by.

No. 7. Practice thoroughly with syllables first, then La, Tah, etc.; afterwards the words.

When the words are not well known, it is a good plan to have all read them in concert before singing them.



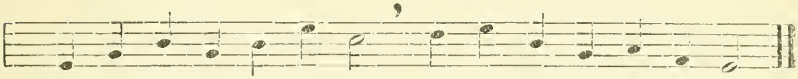
1. Grass is start - ing to the sun; Brooks run gurg-ling to the sea,
2. Come and swell the train of Spring; Deck her smil - ing face with flow'rs;



Spring's soft of - fice has be - gun; Win-ter's cap-tives she sets free.
We with song and fleet - ing wing Proph-ets are for her sweet hours.

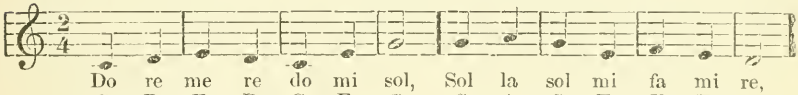
No. 8. Let all sing together at first, then divide into two sections and have each section sing alternate phrases.

1. Twin-kle, twin-kle, lit - tle star; How I won - der what you are,
2. When the blaz-ing sun is set, And the grass with dew is wet,

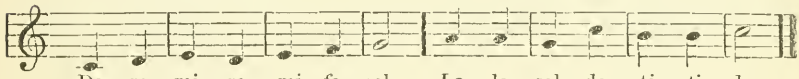


Up a - bove the world so high, Like a dia-mond in the sky!
Then you show your lit - tle light, Twin-kle, twin-kle all the night.

No. 9. To be sung after pitches, clefs, and double measure have been taught.

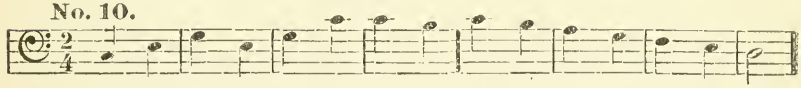


Do re me re do mi sol, Sol la sol mi fa mi re,
C D E D C E G, G A G E F E D,
Sons and daughters now u - nite, In a song of pure de-light;

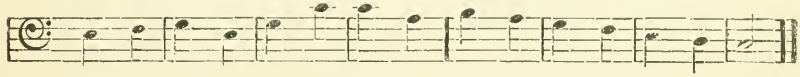


Do re mi re mi fa sol, La la sol do ti ti do.
C D E D E F G, A A G C B B C.
Let us now and ev - er be, One har-mon-ious com - pa - ny.

No. 10.



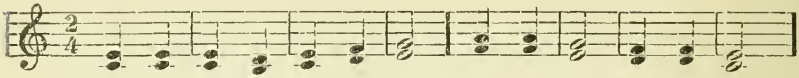
Do mi sol mi sol do do ti, Do ti la sol fa mi re,
C E G E G C C B, C B A G F E D,
Up and off! the sun is shin - ing; Let him not be-hold you here;



Mi fa sol mi sol do do la, Ti la sol fa mi re do.
E F G E G C C A, B A G F E D C.
Up and off! the fields are smil-ing, Ev - 'ry bird is sing-ing clear.

No. 11. All sing each part until it has been thoroughly learned, first with syllables, then La and the words; afterwards divide into two sections and sing both parts at the same time.

DUET. SOPRANO AND ALTO.

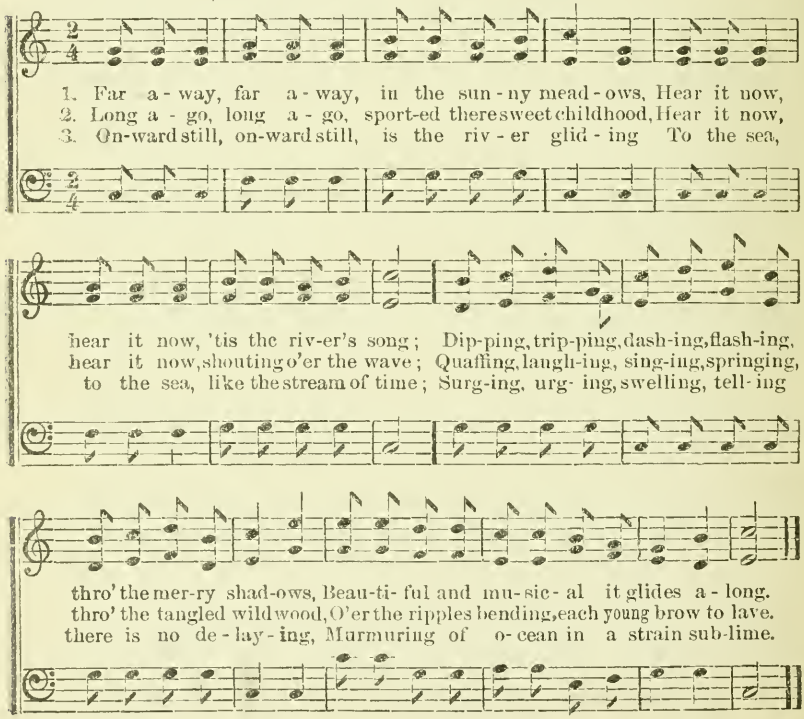


THE RIVER'S SONG.

A. J. S.

No. 12. To be sung after eighth notes have been taught. Learn each part separately.

TRIO. SOPRANO, ALTO AND BASS.



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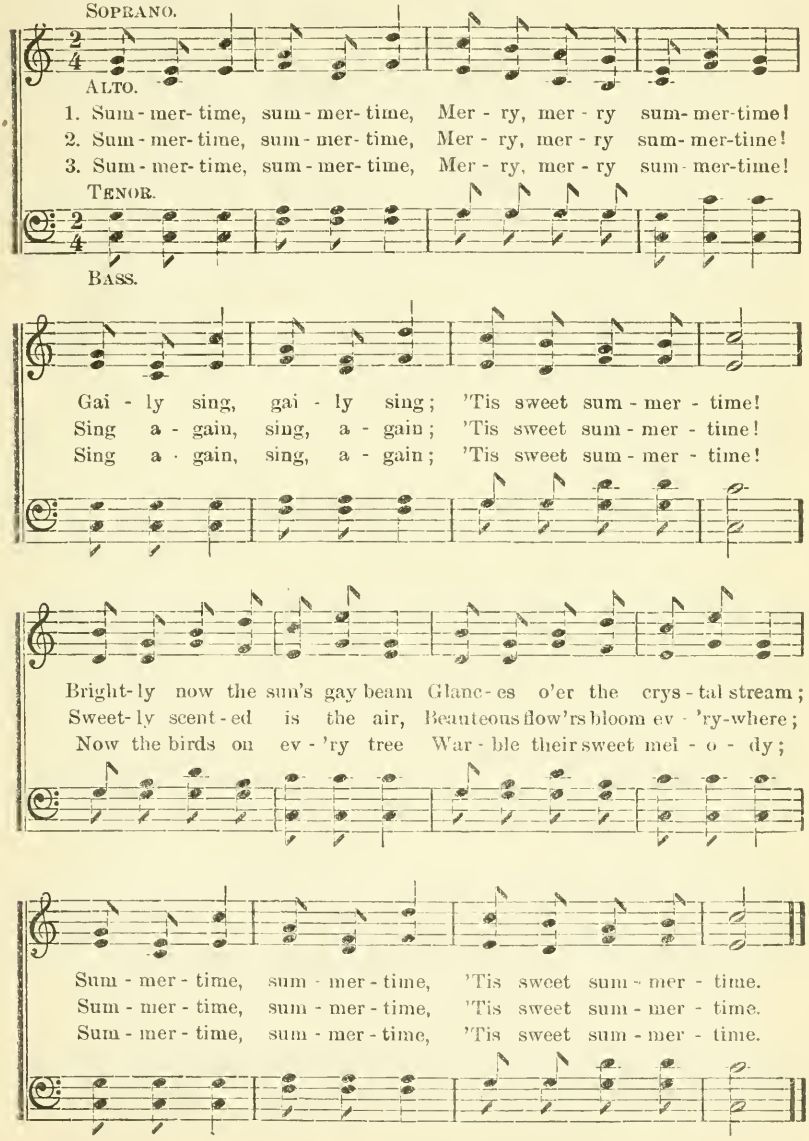
SUMMER TIME.

A. J. S., by per.

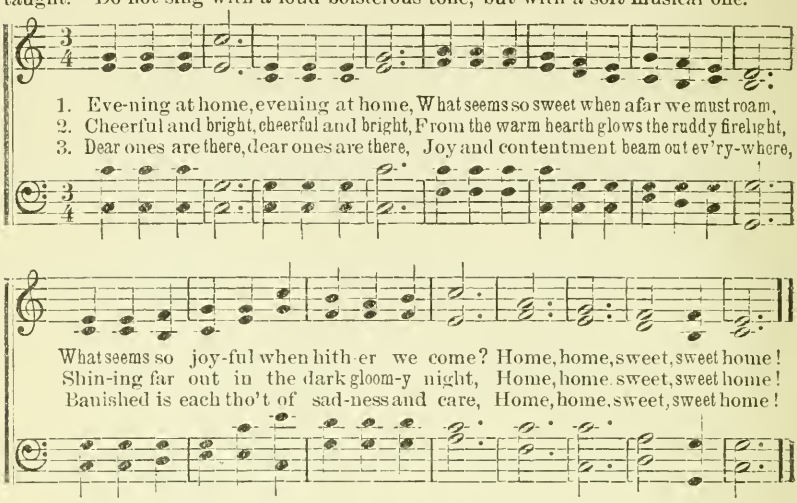
No. 13. Do not hurry. Take plenty of time to learn each part thoroughly, first by syllables and La, then words.



EVENING AT HOME.

A. J. S., by per.

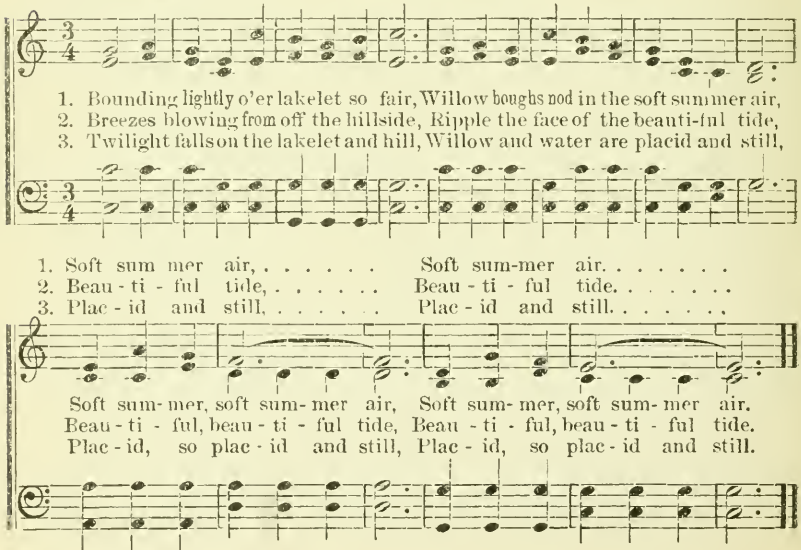
No. 14. To be sung after Triple measure and dotted half-notes have been taught. Do not sing with a loud boisterous tone, but with a soft musical one.



BOUNDING LIGHTLY.

A. J. S.

No. 15. May be sung as a Duet. Explain the Tie.



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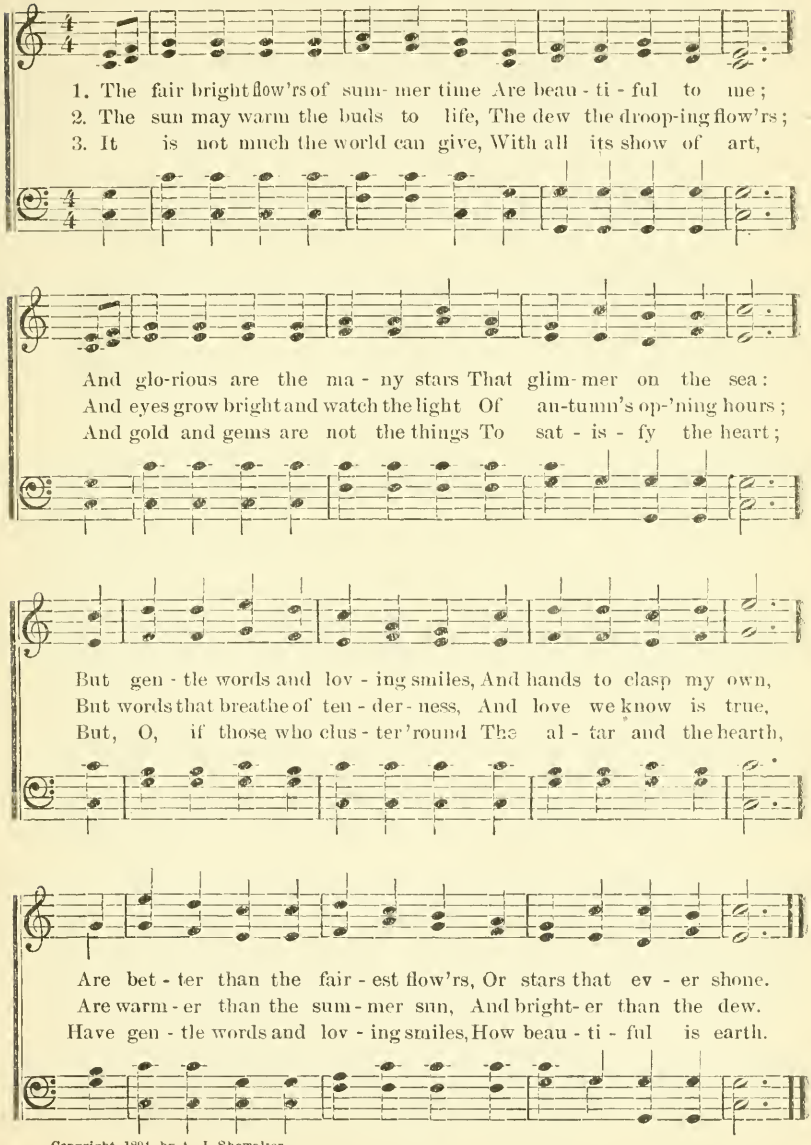
GENTLE WORDS.

A. J. SHOWALTER.

No. 16. To be sung after Quadruple measure has been taught.



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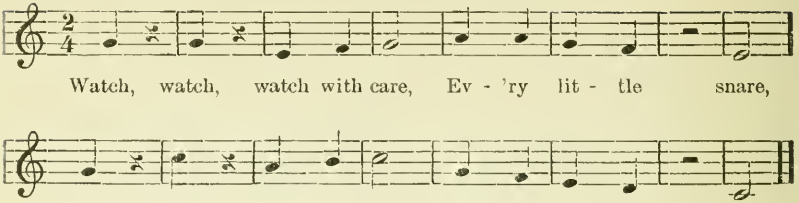
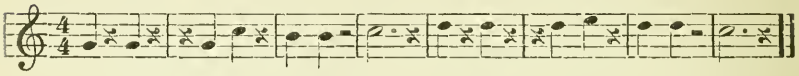
No. 17. To be sung after Rests have been taught.

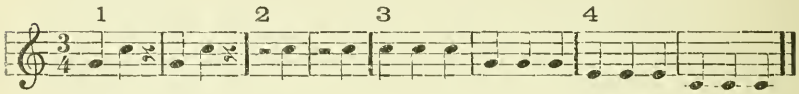


No. 18.



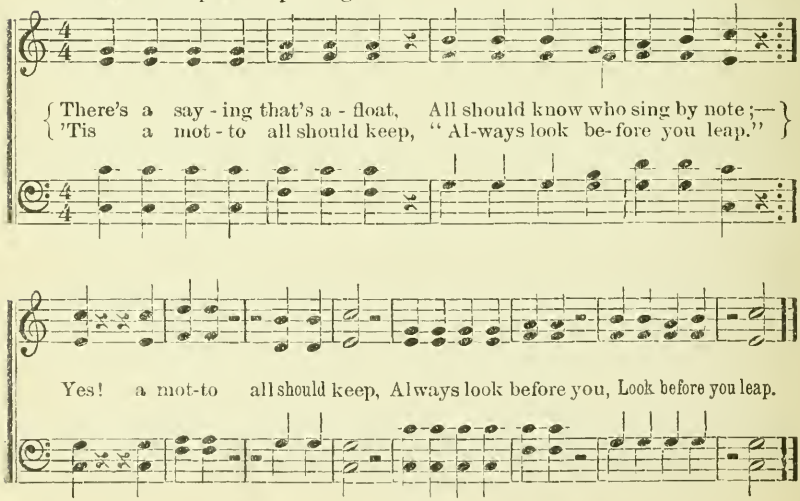
ROUND.

No. 19.



LOOK BEFORE YOU LEAP.

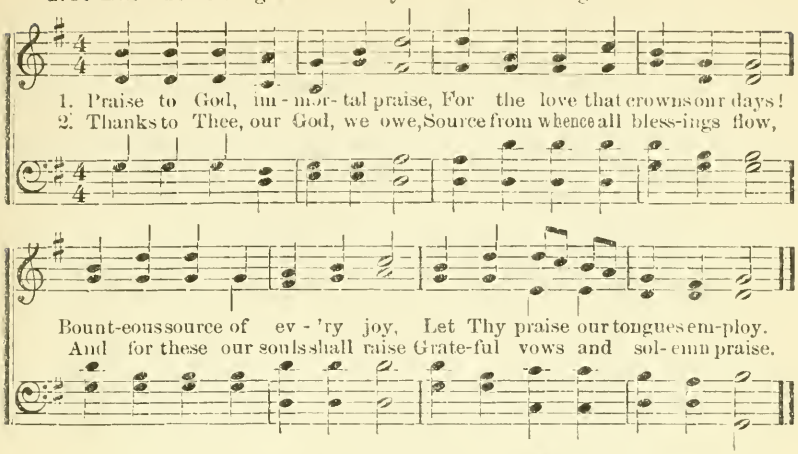
No. 20. Explain Repeat sign.



PRAISE TO GOD.

A. J. SHOWALTER.

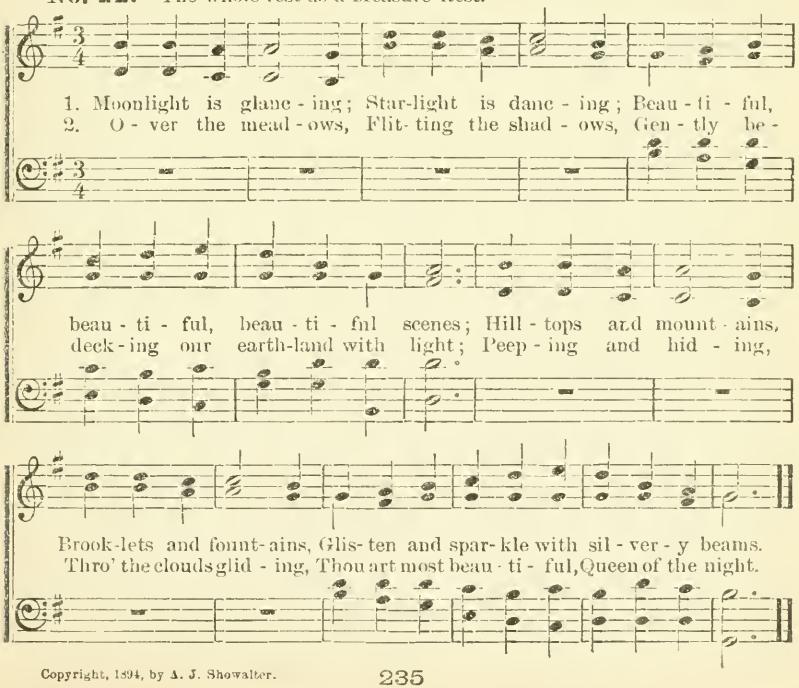
No. 21. To be sung after the Key of G has been taught.



MOONLIGHT IS GLANCING.

A. J. SHOWALTER.

No. 22. The whole rest as a Measure Rest.



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