

THE CITY OF GOD
GOD IS LOVE
THEY CHANTED
A NEW SONG
REMEMBER
THY CREATOR
PEACE ON EARTH
BREAK FORTH
JOYFUL

HEAVENLY VISION
GOSPEL FEAST
THE CLEFT OF THE ROCK
CROWN HIM
COME UNTO ME
THE SWEETEST SONG

SONG TREASURY

BEAUTIFUL
FIELD

BY
J. H. KURZENKIN

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A Collection of Songs and Music, especially adapted for

Sunday-Schools, Praise & Prayer Meetings,

CHURCH CHOIRS AND THE HOME CIRCLE.

ALSO CONTAINING SELECTIONS FOR

Church Festivals, Sunday-School Anniversaries, Concerts, &c., &c.

TOGETHER WITH A

COMPLETE COURSE OF ELEMENTARY INSTRUCTION IN VOCAL MUSIC,

SO SIMPLIFIED AS TO BRING WITHIN THE COMPREHENSION OF ALL THE ART OF
READING MUSIC AT SIGHT.

By J. H. KURZENKNABE,

(Author of "Theory of Music," "The Reward," &c., &c.)



CRIDER & BROTHER, Publishers,
YORK, PA.

(May be ordered of Booksellers and Music Dealers.)

P R E F A C E.

It is fully established and conceded by all interested in the great Sunday-School work, that good spiritual hymns, set to soul-stirring music, are an important factor to the success of every live Sunday-School; in fact, the leading workers in the cause claim that it will materially aid in impressing the blessed truths of the Scriptures on the minds of the millions who gather there; and thus the Holy Spirit's influence, going out in both teaching and singing, makes the Sabbath-School service truly a Gospel service to all.

If Sunday-School music, then, be of such vast importance, would it not be desirable, if not actually necessary, that some partial knowledge, at least, should be had of the mysteries of the science of music, so that all could with the heart and with the understanding sing the beautiful songs of Zion?

That a feature to meet this want, (a Theory of Music so simplified as to be adapted to children, and yet sufficiently thorough to be useful to all,) included in a book of this kind, is appreciated by the workers in the Sunday-School, has been fully established by the success of the author's former effort, "The Reward," "New Theory," etc., etc.

To meet this want more fully, and still retain all the excellences of the main design of a Sunday-School music book, "Song Treasury," the present candidate for public favor, is presented to the Sunday-School world; and while the author would in no wise attempt to detract from the merit of the many excellent features of other similar books, especial attention is called to the following valuable features of "Song Treasury":

1. Truly spiritual Hymns, which under divine influence cannot but find an entrance to the heart of the singer.
2. Good, soul-stirring music, well adapted to the words, suited to the young, and calculated to delight all who love the bright, the sparkling and the beautiful.
3. While most of the words and music are especially adapted to the Sunday-School, the author has taken pains to add many of the favorites of the Church, as a guide to the praise in the sanctuary.
4. The Prayer and Praise Meetings are liberally remembered.
5. There is a complete selection of standard metre tunes for the Church Choir, and Congregational use.
6. The Church Festivals have received a warm greeting.
7. The Sunday-School Anniversary and Entertainment find ample recognition, and these selections are fully explained.
8. The Elementary and Practical Departments of the Theory of Music, will be found especially valuable, thorough, complete, and still so simple that a child can understand it. The especial attraction of a Shifting Scale will alone recommend the book to all interested in the science.
9. A full Singing Class Department, with Solos, Quartettes, Choruses, Glee's; Greeting, Parting, Temperance, and Exercise Songs, on two, three and four staves.
10. Over seventy of the best Sunday-School hymn and music writers in the land have contributed to make the book a real "Song Treasury."
11. The book contains 176 pages, filled with about 170 songs, each of which will be found a real gem.
12. Notwithstanding the above excellent features, and the completeness in every part, the book is no greater in price than other similar books.

Finally, acknowledging our indebtedness to the kind friends who have enriched "Song Treasury" by their valuable contributions, our gratitude to publishers for kind permission of copyright music, and our heartfelt thanks to the thousands who have so liberally encouraged the author by their kind patronage of his former books, we send out this book in the hope that the richest blessing of Him to whose service these songs are dedicated, may rest upon both the singer and the song, and that all may find this little volume a real Treasury of song. That we all may be found worthy at last to join in the glad anthems of redeeming love when Christ shall come to make up his jewels, is the prayer of the author.

J. H. KURZENKNABE.

THEORY OF MUSIC.

BY J. H. KURZENKNABE.

INTRODUCTION.

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

Musical Notation.—The simple method of recording the necessary principles of the science, so as to be able to read music at sight.

LESSON I.

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

This would seem to give us two principal divisions.

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

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

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

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

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

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

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

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

LESSON II.

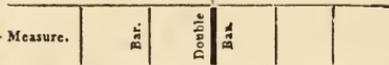
RHYTHMICS.

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

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

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

Double Bar.—Measure.



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

Accent.—Certain stress of voice to particular beats.

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

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

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

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

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

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

Double Measure.



2 beats.

Triple Measure.



3 beats.

Quadruple Measure.



4 beats.

Sextuple Measure.



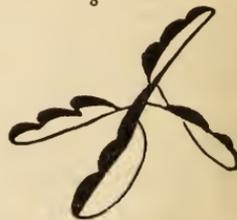
6 into 2 beats.

$\frac{9}{8}$ time.



3 beats.

$\frac{12}{8}$ time.



4 beats.

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

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

LESSON III.

RHYTHMICS.

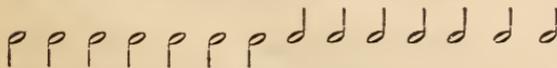
Note.—Nota, mark, token, visible sign to point out. A character representing the length or duration of some certain musical sound.

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

Whole Notes.—Are distinguished by an open head :



Half Notes.—An open head and stem :



Quarter Notes.—A closed head and a stem :

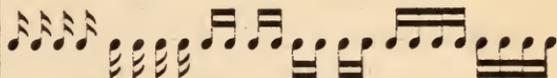


The time of distinct counting is usually given to quarter notes.

Eighth Notes.—Are known by one hook :



Sixteenth Notes.—Have two hooks :



Thirty-second Notes.—Three hooks :



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

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

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

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

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

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

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

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



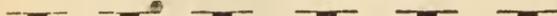
REVIEW.—What are certain characters called, representing length of tones? Do notes represent pitch, ~~or~~? Could you tell by a note alone, how high or low to sound a tone? How soft or loud? What can you tell only? How can you tell a Whole Note? A Half Note? A Quarter? An Eighth? A Sixteenth? A Thirty-second?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

LESSON IV.

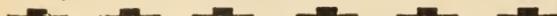
RHYTHMICS.

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

Whole Rest.—Placed under the line:



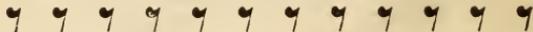
Half Rest.—Above the line:



Quarter Rest.—Hook turned to the right:



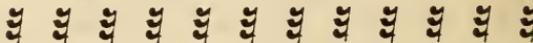
Eighth Rest.—Turned to the left:



Sixteenth Rest.—Two hooks:



Thirty-second rest.—Three hooks:



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

TABLE SHOWING THE COMPARATIVE VALUE OF THE DIFFERENT RESTS.

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

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

LESSON V.

RHYTHMICS.

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

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

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

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

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

Varieties of Measure.—

$\frac{2}{2}$	$\frac{3}{2}$	$\frac{4}{2}$	$\frac{6}{2}$	$\frac{9}{4}$	$\frac{12}{4}$
$\frac{2}{4}$	$\frac{3}{4}$	$\frac{4}{4}$	$\frac{6}{4}$	$\frac{9}{8}$	$\frac{12}{8}$
$\frac{2}{8}$	$\frac{3}{8}$	$\frac{4}{8}$	$\frac{6}{8}$	$\frac{9}{16}$	$\frac{12}{16}$
$\frac{2}{16}$	$\frac{3}{16}$	$\frac{4}{16}$	$\frac{6}{16}$	$\frac{9}{32}$	$\frac{12}{32}$

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

LESSON VI.

MELODICS.

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

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

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

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

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

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

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

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

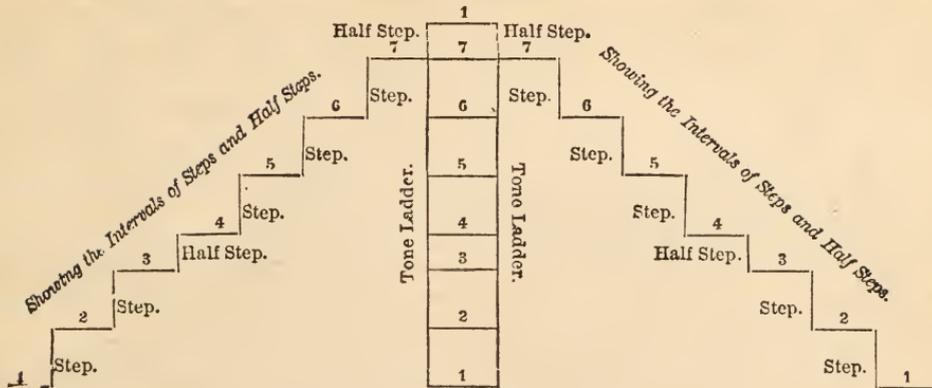
SCALE NAMES.

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

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

ASCENDING							1	DESCENDING																			
1	2	3	4	5	6	7	1	2	3	4	5	6	7	1	2	3	4	5	6	7	1	2	3	4	5	6	7
Diatonic Scale.								Diatonic Scale.							Diatonic Scale.												
Octave.								Octave.							Octave.												
VOCAL COMPASS.														VOCAL COMPASS.													

DIATONIC SCALE.



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

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

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

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

LESSON VII.

MELODICS.

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

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

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

DIATONIC SCALE.

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

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

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

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

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

LESSON VIII.

MELODICS.

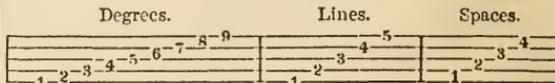
Staff.—To support, hold, rest upon; the five parallel lines and the four intervening spaces upon which music is written. Each line and every space repre-

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

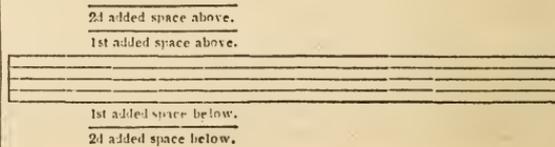
Degree.—Each line and every space is called a degree. Thus, we have nine degrees of the staff; five are lines and four spaces. The degrees of the staff count from the lower upward.

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

The Staff representing its nine degrees:

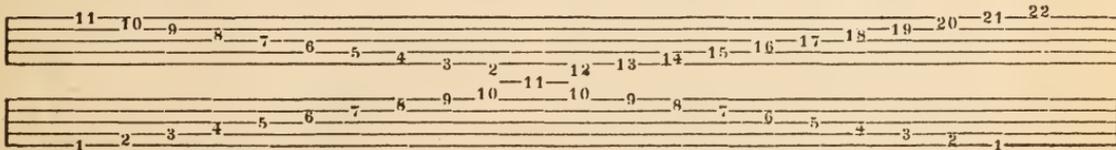


The staff with added degrees:

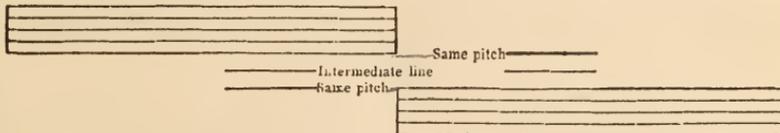


Intermediate Line.—In order to avoid the complication with so many added degrees, we have arranged two staves, and divide the same by one intermediate line, giving to a certain class of voices a separate staff, and uniting the pitch for both at the intermediate line. The spaces caused by the intermediate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

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



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



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

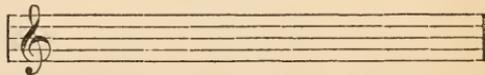
LESSON IX.

MELODICS.

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

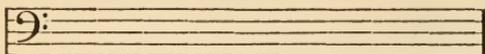
NOTE.—The difference in pitch between the Adult Male and Female and Childrens' Voices, is eight tones, or an octave, and the Clef, by placing either class upon its appropriate staff, opens the true pitch, or so to say, gives the key to each class of voices.

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

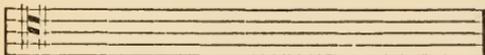


The Bass Clef.—Represents the staff suited in pitch to the Adult Male Voice. This Clef winds around the

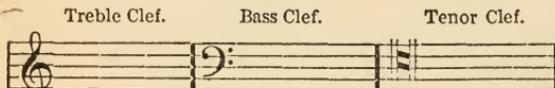
fourth line of the staff, and the same being the pitch F, the Clef is often called the F Clef:



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



The Staff with the different clefs:



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

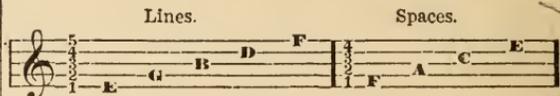
LESSON X.

MELODICS.

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

Letters.—A, B, C, D, E, F, G.

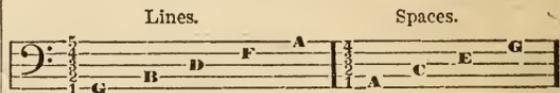
Pitch of the Degrees of the Staff in the Treble Clef:



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

To the Spaces.—FACE.
1 2 3 4

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



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

To the Spaces.—All Cases ~~Easy~~ Gained. *Facile*
1 2 3 4

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

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

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

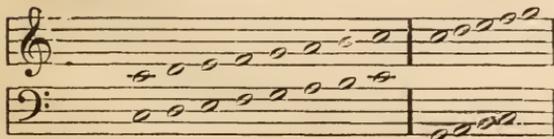
Staffs in both Clefs, showing Guide and Intermediate Degrees :



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



Scale placed on the staff:



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

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

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

LESSON XI.

MELODICS.

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

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

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

Four Part Harmony as written on two Staves:

Soprano.
Alto.

Tenor.
Bass.

Four Part Harmony as written on three Staves:

Tenor.

Sopr.
Alto.

Bass.

Four Part Harmony as written on four Staves:

The musical score is arranged on four staves, labeled Tenor, Alto, Soprano, and Bass. Each staff begins with a treble clef (except for the Bass staff which has a bass clef) and a 4/4 time signature. The music consists of two initial measures followed by two repeated sections, each marked '1st time.' and '2d time.' with repeat signs. The notes are as follows:

- Tenor:** C4, D4, E4, F4, G4, A4, B4, C5 (1st time); C5, B4, A4, G4, F4, E4, D4, C4 (2d time).
- Alto:** C4, D4, E4, F4, G4, A4, B4, C5 (1st time); C5, B4, A4, G4, F4, E4, D4, C4 (2d time).
- Soprano:** C4, D4, E4, F4, G4, A4, B4, C5 (1st time); C5, B4, A4, G4, F4, E4, D4, C4 (2d time).
- Bass:** C4, D4, E4, F4, G4, A4, B4, C5 (1st time); C5, B4, A4, G4, F4, E4, D4, C4 (2d time).

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

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

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

LESSON XII.

MELODICS.

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

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

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

vals of the Diatonic Scale, namely: that the half step must come between tone 3 & 4 and 7 & 1 of the scale. ~~Indeed, it would not be a Diatonic Scale were the order of intervals different.~~

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

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

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

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

Notice the following changes of the order of intervals:

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

1 2 3-4 5 6 7-1 1 2 3 4-5 6 7-1 1 2 3-4 5 6-7 1
 C D E F G A B C C D E F G A B C C D E F G A B C

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

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

1 2 3-4 5 6 7-1 1 2 3 4 5 4 5 6 7 1 2 3-4 5 6 7-1 5 6 7 1 2 3-4 5 6 7-1
 C D E F G A B C D E F G C D E F G A B C D E F G C D E F G A B C D E F

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

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

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

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

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

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

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

LESSON XIII.

MELODICS.

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

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

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

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



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

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

Order of Signatures.—Sharps and Flats when placed as Signatures, always follow in a regular fixed order, and can not be placed in any other order than the one fixed. Sharps assume the position of pitch four of the preceding Key, and place the New Key-note one degree above, while flats assume the position of pitch seven of the former key, and place the New Key-note four degrees below its assumed one.

SIGNATURES AND KEYS.

Sharps.

Key of G D A E B F#

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

Flats.

Key of F Bb Eb Ab Db Gb

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

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

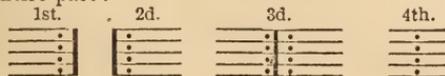
and tone four of the preceding scale by flats.

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

LESSON XIV.

MISCELLANEOUS.

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



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

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



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

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

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

Fine.—Finish or close, meaning the end.

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

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

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

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

LESSON XV.

MELODICS.

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

Intervals are always reckoned upward, unless otherwise specified.

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

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

Major and Minor Intervals found in the Diatonic Scale:

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

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

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

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

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

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

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

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

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

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

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

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

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

Unison.—The same pitch.

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

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

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

LESSON XVI.

MELODICS.

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

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

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

Key of C. Accidental Sharp. Accidental Flat.

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

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

Key of C. Key of G. Key of F. Key of D. Key of C.

Do mi sol, Do si do, Re sol fa mi, Sol la si do, Sol la si re do.

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

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

LESSON XVII.

MELODICS.

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

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

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

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

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

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

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

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

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

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

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

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

We can not make tone four nor tone one flat.

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

1st time. 2d time.

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

Exercise in Intermediate Tones. Accidental Sharps:

1st time. 2d time. Fine.

D. C.

Exercise in Intermediate Tones. Accidental Flats:

1st time. 2d time. Fine.

D. C.

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

LESSON XVIII.

MELODICS.

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

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

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

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

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

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

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

CHROMATIC SCALE.

Ascending.—

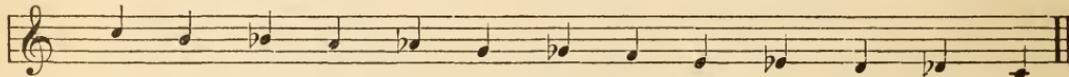


Pitch Names.—C, C \sharp , D, D \sharp , E, F, F \sharp , G, G \sharp , A, A \sharp , B, C.

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

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

Descending.—



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

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

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

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

Ascending? Descending? What are the Scale names Ascending? Descending? What Syllables do we apply Ascending? Descending?

LESSON XIX.

MELODICS.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

LESSON XX.

MELODICS.

FORMS OF THE MINOR SCALES.

Natural Form:

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

Melodic Form:

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

Harmonic Form:

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

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

Relative Major and Minor.—It will be noticed that

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

Major Key-note Do:



Minor Key-note La:

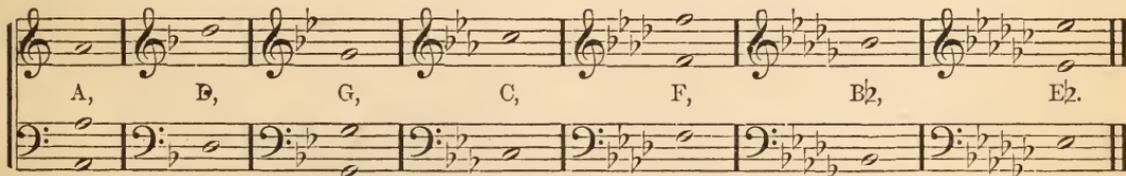
KEYS AND SIGNATURES OF THE MINOR SCALES.

Sharps:



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

Flats:



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

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

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

LESSON XXI.

DYNAMICS.

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

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

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

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

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

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

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

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

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

Organ Form.— — Commenced, continued, and ended with the same degree of power. Also called an Organ Tone.

Crescendo.—Cres.; commences soft and increases to loudness. Pronounced Cre-shen-do. <

Diminuendo.—Dim.; commencing loud and diminishing to softness. Pronounced Dim-in-oo-en-do. >

Swell.—Union of Cres. and Dim. < >

Pressure Form.—Sudden Cres. < or >

Sforzando.—Sudden Dim. > or <

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

LESSON XXII.

DYNAMICS.

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

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

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

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

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

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

Moderato.—Moderate.

Allegro.—Fast.

Andante.—Slow.

Adagio.—Very slow.

Allegretto.—Medium fast.

Andantino.—Medium slow.

Con Spirito.—Spirited.

Presto.—Very quick.

Ritardo, or Rit.—Slower.

A Tempo.—Original time or previous movement.

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

LESSON XXIII. DYNAMICS.

EMBELLISHMENTS.

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

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

Written.

Performed.

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

Written.

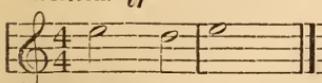
Performed.

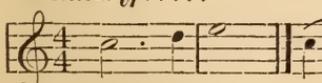
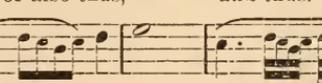
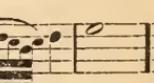
Appoggiatura.—From the Italian, “to lean upon.” This term includes all the above Embellishments, Grace Note, Turn, Shake or Trill, and the following may really also be classified with this term.

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

Written.	Performed.
	

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

Written. <i>tr</i>	Performed,	or may also be performed.
		

Written. <i>tr</i>	Performed,	or also thus,	and thus.
			

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

LESSON XXV. DYNAMICS.

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

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

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

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

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

still night, Signal-still for Signals-still, or I'm gone home, for I'm going home, Dinah-more, for Die-no-more.

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

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

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

LESSON XXVI. MISCELLANEOUS.

A convenient reference of Musical Terms.

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

Solo.—Alone. Single voice or Instrument.

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

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

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

Quintette.—Five. Five " " " " "

Sextette.—Six. Six " " " " "

Septette.—Seven. Seven " " " " "

Octette.—Eight. Eight. " " " " "

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

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

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

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

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

Air.—A leading part, a Melody.

Primo.—The first, or leading part.

Melody.—An agreeable succession of musical sounds.

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

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

Tenuto.—Well sustained.

Falsetto.—Tones produced by using the Head Register.

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

Tasto Solo.—Without chords.

Chord.—Two or more parts combined.

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

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

Chromatic.—Proceeding by half steps.

Diatonic.—Naturally.

Cadence.—A closing part.

Prelude.—An Introduction.

Pastorale.—A soft and rural movement.

Symphony.—An Orchestral composition of many parts.

Theme.—A subject.

Secondo.—A second to a leading part.

Accompaniment.—A part added to a principal one, to enchant the effect.

Obligato.—A part indispensable.

Interlude.—An Instrumental passage between two parts.

Ad Lib.—At the pleasure of the performer.

Finale.—The last piece of any Act, or Programme.

Sonata.—A composition consisting of several movements.

Rondo.—A composition of several strains, at the end of each of which, the first is repeated.

Affettuoso.—Affectionately, tenderly.

Accelerando.—Accelerating the movement.

Agitato.—With agitation.

Virtuoso.—Proficient.

Vivace.—With briskness, and animation.

Scherzando.—In a light, playful style.

Ritenuato.—Keeping back, decreasing the movement.

Marziale.—In martial style.

Maestoso.—Majestic, dignified, expressive.

Loco.—Just as written, in regard to Pitch.

Tremolo.—Reiteration of a Note or Chord with great rapidity.

Metronome.—An Instrument for indicating the exact time of a piece of music.

Quasi.—In the manner or style of.

Solfeggio.—A Vocal Exercise.

Volti.—Turn over.

Verse.—One performer to each part.

Bis.—Twice. The same again.

Ma.—But.

Molto.—Very.

Piu.—More.

Dolce.—Sweetly.

Non.—Not necessary.

Sempre.—Always.

Rapido.—Rapidly.

Poco.—By degrees, gradually.

Largo.—Very slow.

Grave.—The slowest movement.

Animato.—With animation.

PRACTICAL DEPARTMENT.

LESSON XXVII.

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

1 1 1 2 2 2 1 1 1 1 2 2 2 2 1 1 1 2 1 2 1

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

do do re re re re do do do do re do re do do do re re do do do

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

1 1 1 2 3 3 3 1 2 2 2 1 3 1 2 2 1 3 2 1 1 1

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

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

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

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

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

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

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

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

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

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

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

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

LESSON XXVIII.

Exercise No. 10. What kind of time? notes? Do on 1st space.

No. 11. Figures and Notes. Tone one or Do, on 1st space.

No. 12. Tone one or Do, on 2nd line. What kind of time? Rest?

No. 13. Do on 2nd line.

No. 14. Do on 3d line line? Rests?

No. 15. Do on 2nd space.

No. 16. Do on 2nd space. Half, Quarter and Eighth notes.

No. 17-19. Three Exercises on one staff. Two higher, for female voices and a third for Male voices. Treble Clef. ¹ Key of C.

LESSON XXIX.

EXERCISE No. 20. Key of F.

Musical notation for Exercise No. 20, Key of F. It consists of two staves of music in 3/4 time. The first staff is the treble clef and the second is the bass clef. The music features a simple melody with eighth and quarter notes, and rests. There are repeat signs with first and second endings.

No. 21. Two part Exercise. Key of E \flat .

Musical notation for Exercise No. 21, Two part Exercise, Key of E \flat . It consists of two staves of music in 2/4 time. The first staff is the treble clef and the second is the bass clef. The music features a two-part exercise with eighth and quarter notes. There are repeat signs with first and second endings.

No. 22. Two part Exercise. A \flat .

Musical notation for Exercise No. 22, Two part Exercise, A \flat . It consists of two staves of music in 2/4 time. The first staff is the treble clef and the second is the bass clef. The music features a two-part exercise with eighth and quarter notes. There are repeat signs with first and second endings. The first ending is marked "1st time." and the second ending is marked "2d time."

No. 23. Key of F.

Musical notation for Exercise No. 23, Key of F. It consists of two staves of music in 2/4 time. The first staff is the treble clef and the second is the bass clef. The music features a two-part exercise with eighth and quarter notes. There are repeat signs with first and second endings. The first ending is marked "1st time." and the second ending is marked "2d time."

LESSON XXXI.

CLASS EXERCISE, No. 29.—Three-part harmony (Soprano, Alto and Bass) written on two staves.

From the German.

Soprano.

Alto.

Bass.

1st time.

2d time.

Detailed description: This block contains the first system of music for Class Exercise No. 29. It features three staves: Soprano (treble clef), Alto (treble clef), and Bass (bass clef). The key signature has one flat (B-flat) and the time signature is 6/4. The Soprano part consists of eighth and sixteenth notes, often beamed together. The Alto and Bass parts provide harmonic support with chords and moving lines. Brackets above the staves indicate the first and second times through the piece.

Detailed description: This block contains the second system of music for Class Exercise No. 29, continuing the Soprano, Alto, and Bass parts from the first system. The notation and structure are consistent with the first system.

CLASS EXERCISE, No. 30.—Four-part harmony written on two staves.

L. L. MENTZER.

Soprano.

Alto.

Tenor.

Bass.

Detailed description: This block contains the first system of music for Class Exercise No. 30. It features four staves: Soprano (treble clef), Alto (treble clef), Tenor (bass clef), and Bass (bass clef). The key signature has one flat (B-flat) and the time signature is 4/4. The Soprano part has a melodic line with eighth and sixteenth notes. The Alto, Tenor, and Bass parts provide harmonic support with chords and moving lines.

LESSON XXXII. *Greeting Glee.*

J. H. K.

J. H. KURZENKNABE.

1. We have come with songs to greet you, While our hearts are glad and free, Joyfully, dear friends, we meet you, In this hour of jubilee.
 2. Friends, we come with songs of gladness, Cheerfulness in every strain; Banish far all thoughts of sadness, Joy and mirth to-night
 3. We have songs for gay and cheerful, Greeting for the rich and poor; Comfort for the sad and tearful, Songs of gladness evermore.

CHORUS.

We come, to greet, We bring love, joy, and gladness, Full of mirth, with a song, Friends, strangers, brothers, all.
 Full of mirth, with a song, We bring love, joy, and gladness, We come, to greet, Friends, strangers, brothers, all.

Do It With A Will.

Words to Class Exercise No. 30, on page 40.

- | | |
|---|---|
| <p>1. Drive the nail aright, boys, Hit it on the head,
 Strike with all your might, boys, While the iron's red;
 Strike with all your might, Strike with all your might,
 Strike with all your might, boys, While the iron's red.</p> <p>2. When you've work to do, boys, Do it with a will,
 They who reach the top, boys, First must climb the hill;
 They who reach the top, They who reach the top,
 They who reach the top, boys, First must climb the hill.</p> | <p>3. Standing at the foot, boys, Gazing at the sky,
 How can you get up, boys, If you never try?
 How can you get up, How can you get up,
 How can you get up, boys, If you never try?</p> <p>4. Though you stumble oft, boys, Never be dismayed,
 Try and try again, boys, Till you do succeed;
 Try and try again, Try and try again,
 Try and try again, boys, Till you do succeed.</p> |
|---|---|

LESSON XXXIII. *Touch Not.*

FANNY MURPHY.

"Touch not, taste not, handle not."—Col. 2. 21.

CHARLES WYMAN.

1. Touch not the wine-glass, touch it not Tho' sparkling at the brim;
 2. Touch not, taste not the poisoned foe, Drink not the sparkling wine!
 3. Touch not the wine-glass, do not taste! The pois - on that it leaves,
 4. Touch not, for while no blessings stay, Within the pois-on bowl,

Its rud - dy light but
 Else care and sor-row,
 That rud - dy, sparkling,
 A - las! it takes thy

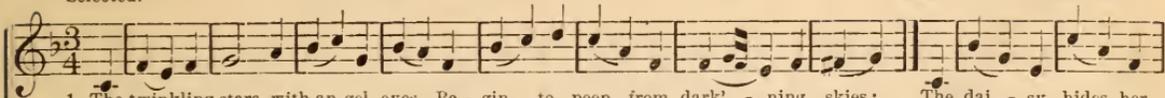
hides the blot, Where pois-on lurks with - in.
 bit - ter woe, Most sure - ly shall be thine. CHORUS.—Touch not the wine-glass, for it hath But
 glow at last, Most bit - ter-ly de - ceives.
 life a - way, And then destroys the soul.

headache for its share, Sor - row and suff ring, sin and death, Are all found hidden there.

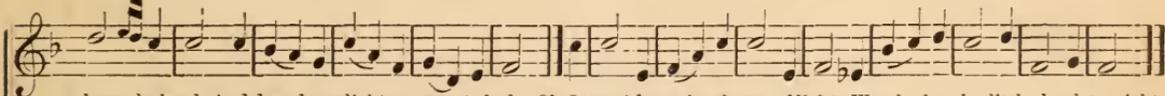
LESSON XXXIV. *Child's Evening Hymn.*

Selected.

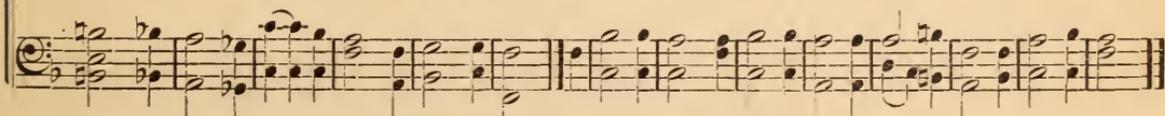
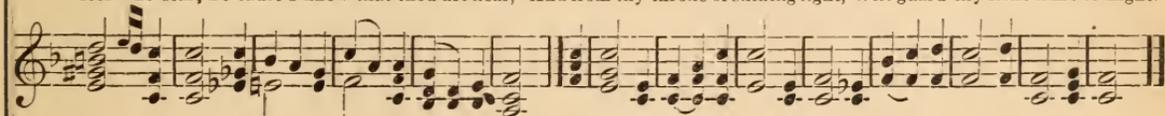
MRS. E. P. DETWEILER.



1. The twinkling stars, with an-gel eyes, Be - gin to peep from dark' - ning skies ; The dai - sy hides her
 2. For-give the sins that I have done, Since first uprose the gold - en sun, And make my spir - it
 3. I thank thee on my bend-ed knees, For those dear ones thou giv - est me, But with my head on
 4. And when the dark-ness falls a-round, And I can hear no voice nor sound, Dear Sav - ior, I shall



love - ly head, And dew-drops light our way to bed ; Oh Je-sus ! from thy throne of light, Watch o'er thy little lamb to-night.
 clean and white, Like moonbeams shining clear and bright ; Oh Jesus ! from thy throne of light, Forgive thy little lamb to-night.
 moth-er's breast, Oh, let me ev - er love thee best ! Oh Je-sus ! from thy throne of light, Watch over those I love to-night.
 feel no fear, Be-cause I know that thou art near, And from thy throne of shining light, Wilt guard thy little lamb to-night.



LESSON XXXV. *Old Year, A Kind Good-Night!*

J. H. KURZENKNABE.

L. L. MENTZER.

1. Let us join once more in sing - ing, In a song of sweet de - light ; While the dis - tant bells are
 2. Ere the new year hails our vis - ion, Ere its veil is cast a - side, We would thank thee for thy
 3. All thy sorrows brought a bless - ing, Every cloud gave way to light ; Thus our grat - i - tude ex -
 4. May the New Year fondly cher - ish, All the hopes that now are bright ; Then a - gain be - fore thou

ring - ing, Old year, a kind good - night, While the distant bells are ringing, Old year, a kind good - night.
 mis - sion, Old year, a kind good - night, We would thank thee for thy mission, Old year, a kind good - night.
 pressing, Old year, a kind good - night, Thus our grat - i - tude ex - press - ing, Old year, a kind good - night.
 per - ish, Old year, a kind good - night, Then a - gain, be - fore thou per - ish, Old year, a kind good - night.

LESSON XXXVI. *The Hour Of Parting.*

N. A. WEST.

L. L. MENTZER.

1. Now a-las! the hour of parting Casts its shad-ows o'er our band ; Sighs and ev - en tears are
 2. Swiftly passed the happy hours, In the gar - den of the heart ; We have culled the choicest
 3. Friends and dear ones, now we leave you, All we feel we cannot tell ; Days of ab - sence may be-

starting, As we grasp each friendly hand ; Time will break the spell that bound us, Memory's
 flowers, May their fragrance ne'er de - part ; Should the fu - ture bear us sor-row, Should our
 reave you, Cherish, then, a long fare-well ; Wand'ring through life's various stages, With our

chain will need a care, Then when new friends meet around us, Think of absent ones so dear.
 path through life be drear, Let fond mem'ry gladly bor-row Light that shone around us here.
 hearts still firm and true, We will trace on mem'rys pag-es, This our fond and last a-deu.

LESSON XXXVII. *Winter Slumber Song.*

J. F. BINGHAM.

MRS. E. P. DETWEILER.

1. The sun in the gold-en west, Behind the mountain steep,
 2. The silvery moon rides high, Through the cold air so deep,
 3. The glistening stars so bright Through their far curtain peep,
 4. Through tree-tops, upon the wing, The winds of eve-ning sweep,

Has gone to her cloudy rest,
 And still is the dark'ning sky,
 To twinkle through the night,
 A lul - la - by to sing,

Then
 Then
 Then
 Then

D.S. for Interlude.

sleep, my ba - by sleep,..... Sleep, sleep, my ba - by sleep! Sleep sleep, sleep, sleep.

Our Nation's Dead.

Words by E. C. P.

Music by J. H. KURZENKNABE.

1. Four hundred thousand men, The brave, the good the true, In tangled wood, in mountain glen, On battle plain, In prison pen, Lie

2. On many a bloody plain, Their ready swords they drew, And poured their life-blood like the rain, A home, a heritage to gain, To

3. Up many a fortress wall They charged—those boys in blue, Mid surging smoke, the volley'd ball, The bravest were the first to fall! To

4. A debt we ne'er can pay, To them is justly due, And to the nation's latest day, Our children's children still shall say, They

dead for me and you! Four hundred thousand of the brave, Have made our ransomed soil their grave, For me and you, Good friends, for
[me and you.

gain for me and you! Our brothers mustered by our side, They marched, they fought, and bravely died, For me and you, Good friends,
[for me and you.

fall for me and you! These noble men,—the nation's pride—Four hundred thousand men have died, For me and you, Good friends,
[for me and you.

died for me and you! Four hundred thousand of the brave, Made this, our ransomed soil, their grave, For me and you, Good friends, for
[me and you.

SONG TREASURY.

Bright Jewels, Rich And Rare.

J. H. K.

J. H. KURZENKNABE.

1. A wel - come to our Treas - ur - y, Ye hap - py, hap - py throug! A wel - come, hear - ty,
 2 Let in - ceuse of sweet praise a - rise Un - to the courts a - bove; U - nite, as with se -
 3. Join in these songs of praise and prayer, With heart, and voice, and tongue; At last, in yon - der

CHORUS.

full and free, To this, our feast of song. We'll sing these jewels rare, These
 ra - phic voice, To sing re - deem - ing love.
 man - sions fair, We'll sing the triumph - song. We'll sing these jew - els rare,

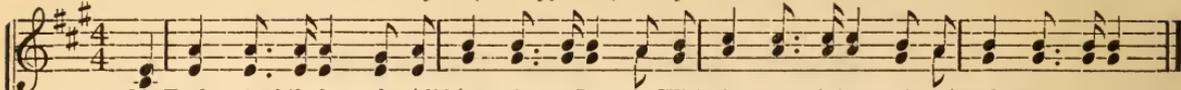
gems of praise and prayer; In earth, and heav'n a - bove, We'll sing re - deem - ing love.
 These gems of praise and prayer; In earth, and heav'n above, We'll sing redeeming love.

In The Cleft Of The Rock Let Me Hide.

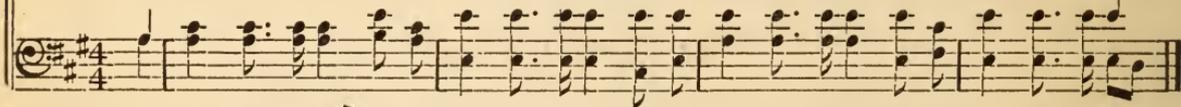
LIZZIE ASHBACH.

"The Lord is my rock, and my fortress, and my deliverer."—Psalms 18. 2.

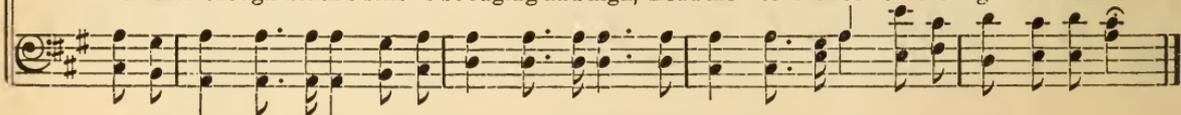
J. H. KURZENKNABE.



1. Oh Fath-er! while here thro' life's pathway I stray, With the rays of the sun beating down on my way,
2. Lead me to the rock! in its shade I would rest; When so weary of travel, when faint and oppres'd,
3. And then tho' the clouds gather thick o'er my head, While the darkness envelops the pathway I tread,
4. Lead me to the rock that was smit-ten to show, Where the cool, living waters for-ev-er shall flow;
5. Lead me to the rock in my jour-ney at last, When the desert's gone ov-er, the wild-er-ness past,



While the sands of the des-ert are scorching and dry, Lead me to the rock that is high-er than I.
 To that shel-ter I'd haste, to that re-fuge I'd fly; Lead me to the rock that is high-er than I.
 Then, oh Fath-er! when darkness and tempests are nigh, Lead me to the rock that is high-er than I.
 There my thirst let me quench in that stream flowing by; Lead me to the rock that is high-er than I.
 Ev-en then though death's billows be raging and high, Lead me to the rock that is high-er than I.



CHO.—In the cleft of the rock let me hide, let me hide, To be sheltered from tempest and tide, and the tide;



Let me rest till the storm pass-es by, pass - es by, 'Neath the rock that is high - er than I.

The Gospel Feast.

J. H. K.

"Blessed is he that shall eat bread in the kingdom of God."—Luke 14: 15.

J. H. KURZENKNABE.

1. Come hith-er to the Gospel feast Within God's banquet hall; A welcome waits for every guest, And Christ inviteth all.
2. How many wander on in sin Who hear the blessed Word, Yet never, never enter in The kingdom of our Lord!
3. O blessed they whose feet shall tread The royal King's abode! Thrice blessed they who shall eat bread Within the home of God!

CHORUS.

All things are ready, go and find Those who would gladly come, The poor, the maimed, the halt and blind, And fill my banquet room.

The Better Life.

LIZZIE ASHBACH. "But now they desire a better country, that is an heavenly."—Heb. 11, 16.

J. O. WEAVER.

Musical score for 'The Better Life' in 6/8 time. The score consists of two staves: a treble clef staff for the vocal line and a bass clef staff for the piano accompaniment. The key signature has one sharp (F#).

1. There is a life, a bet-ter life, Beyond the vale of tears, Unmixed with earthly cares and strife, And free from earthly fears.
2. There is a life of perfect joy, A life of per-fect peace; Nothing can there our souls annoy, All troubles there shall cease.
3. It is a life of endless rest, Of freedom from all sin, And naught which could our peace molest, Can ever enter in.
4. A life that nevermore shall end, A life of ho - ly love, A blest e-ter - ni - ty to spend With Jesus there a-bove.

CHORUS.

Musical score for the Chorus of 'The Better Life' in 6/8 time. The score consists of two staves: a treble clef staff for the vocal line and a bass clef staff for the piano accompaniment. The key signature has one sharp (F#).

With vig-or to that life press on, And faint not by the way, A crown of glo-ry must be won, To reign with Christ for aye.

Praise Him for His Love.

REV. P. S. ORWIG.

"O praise the Lord, all ye nations."—Ps. 117. 1.

H. A. YOUNG.

Musical score for 'Praise Him for His Love' in 4/4 time. The score consists of two staves: a treble clef staff for the vocal line and a bass clef staff for the piano accompaniment. The key signature has two sharps (F# and C#).

1. Let us make this sacred tem-ple Loudly echo with his praise; Come and worship, all ye people, Sing aloud in joyful lays.
2. O dear Savior! pour thy Spir-it In a pentecostal shower; We plead not for any merit, Save thy grace, thy love and power.
3. Let us glad-ly tell each other Who redeemed our souls from sin, And rejoice with one another, Jesus' blood has made us clean.

CHORUS.

Hal-le-lu-jah, praise the Lord, Sing aloud in joyful lays, And rejoice with one accord, Jesus saves us by his grace.

rit.

All Is Well.

J. H. K.

"Is it well with Thee?"—2 Kings 4. 6.

J. H. KURZENKNABE.

1. Come, heavy-laden, weary heart, To Christ thy burden tell; Why in the garb of tears and grief, Longer con-
 2. Though guilty be thy erring soul, No light within it dwell, Not e'en to trace the path you tread, Nor see the
 3. Come mourner, dry thy gathering tears, 'Midst sorrow blessings dwell; Pray on! it is the darkest night Before the
 4. Come, now is the accepted time, Of saving love to tell; That kindly friend entreating thee, Now gently

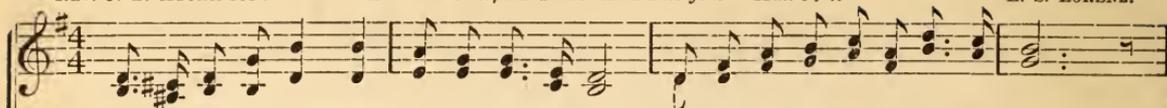
tend with un-belief? Look up to Je-sus, look and live, Have faith and all is well.
 hand by which you're led, Still trust till all thy sins have fled, Believe and all is well.
 glorious morning light, When thou shalt walk and know by sight, Assured that all is well.
 whis-pers, come to me, Ac-cept a par-don full and free, But come, and all is well.

Wanderer from Jesus.

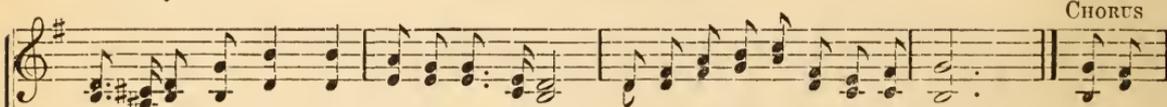
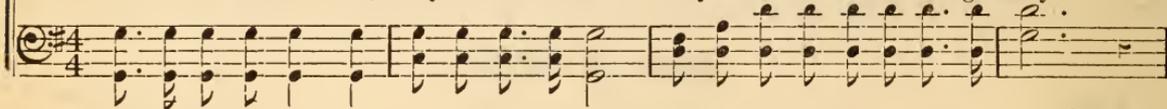
REV. J. B. ATCHINSON.

"Return unto me, and I will return unto you."—Mal. 3: 7.

E. S. LORENZ.



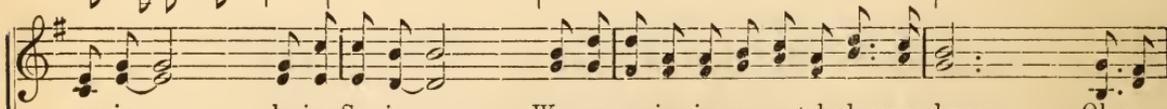
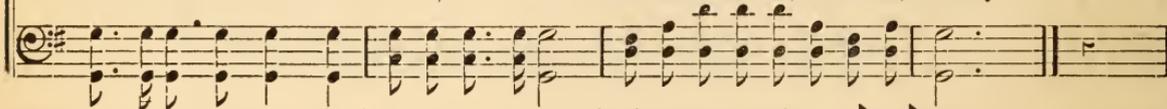
1. Wan-der-er from Je - sus, wea-ry, sad, and lone, Hear him gently calling now for thee;
 2. He will love you free - ly, your back-slid-ings heal; He will turn your darkness in-to day;
 3. Wan-der-er from Je - sus, why not now re-tur-n? Why in sin and darkness long-er stay?



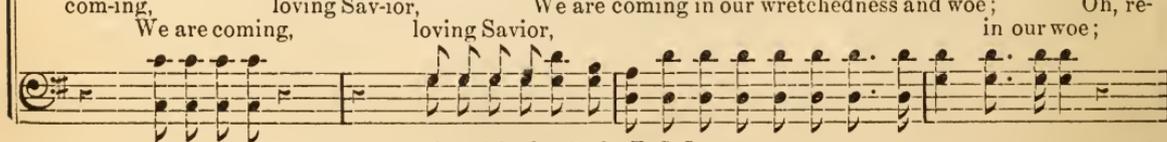
CHORUS

Hear his precious promise to the err-ing one, "I will love you freely: come to me."
 Pleasant paths of peace the Spir-it will re-veal, He will lead you in the King's highway.
 Hast-en to the feet of Je-sus, there to learn All a-bout the Life, the Truth, the Way.

We are



com-ing, loving Sav-ior, We are coming in our wretchedness and woe; Oh, re-
 We are coming, loving Savior, in our woe;



Wanderer From Jesus.—Concluded.

55

ceive us! Oh, re-lieve us! Do the fullness of thy grace on us be-stow.

Oh, receive us! Oh, relieve us!

Musical notation for the first piece, including a treble staff with lyrics and a bass staff.

Jesus Is There.

Selected.

"Him that cometh unto me I will in no wise cast out."—John 6: 37.

J. H. KURZENKNABE.

1. Come, sinner, turn thy feet, Quickly re-pair; Go to the mer-cy seat, Je - sus is there;
 2. What tho' thy guilt be deep, Do not despair; Kneel at the cross and weep, Je - sus is there;
 3. A pard'ning voice will say, Sinner, come here; None will be cast a-way, Je - sus is there;
 4. Oh, how we long to rise! Long to draw near To yonder bliss-ful skies, Je - sus is there;

Go with thy guilt and shame, Just like the publican; Trust in his holy name, Je - sus is there.
 With contrite hearts draw near, He'll banish every fear, And wipe the falling tear, Je - sus is there.
 So gen-tly calling thee, Weary one, come to me, Here shall thy refuge be, Je - sus is there.
 There where the angels sing, Sweet hallelujahs ring, Behold the Savior King! Je - sus is there.

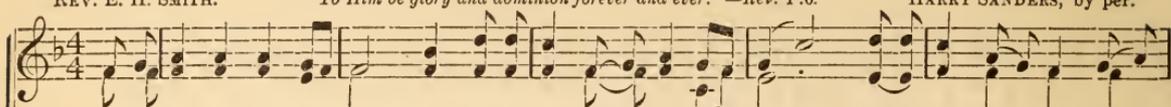
Musical notation for the second piece, including a treble staff with lyrics and a bass staff.

"Unto Him That Hath Loved Us."

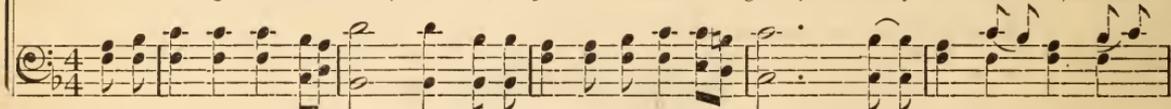
REV. E. H. SMITH.

"To Him be glory and dominion forever and ever."—Rev. 1:6.

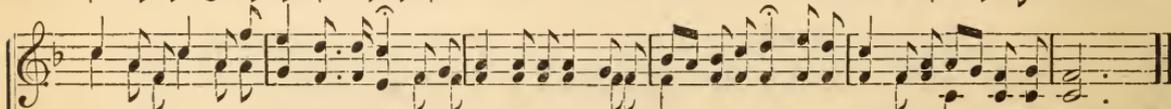
HARRY SANDERS, by per.



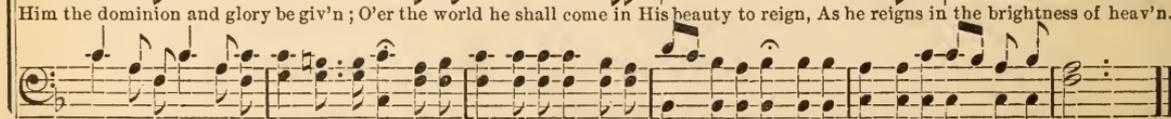
1. I have giv'n my all to Je - sus, And I live where the light doth shine; In the world's deep gloom, my
 2. I was once in darkness grop-ing, I once roamed in the desert wild; But the Lord passed by, pouring
 3. To the cooling fount He led me, To the pastures ev - er green; And my soul is restored, and shall



- hopes ev - er bloom, There is peace in this heart of mine. Un-to Him that hath loved us and washed ev'ry stain, Unto
 light on my eye, And reclaimed me, His wand'-ring child.
 boast in her Lord, For his blood has washed me clean.



Him the dominion and glory be giv'n; O'er the world he shall come in His beauty to reign, As he reigns in the brightness of heav'n.



4. My faith, as the eagle, mounteth,
 On her pinion bold and strong;
 And the world beneath, is the sadness of death,
 But above is immortal song.

5. O swift are the moments speeding,
 And the land that is far away,
 Soon, soon shall be mine! and its morning divine,
 Will dawn an eternal day.

Mighty To Save.

57

REV. R. W. TODD.

"I, that speak in Righteousness, mighty to save."—Isaiah 63: 1.

HARRY SANDERS.



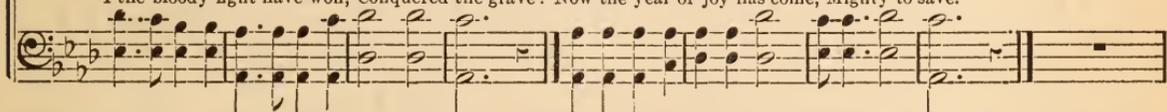
1. O who is this that cometh From Edom's crimson plain, With wounded side, with garments dyed? O tell me now thy name!
2. O why is thy apparel With reeking gore all dyed, Like them that tread the winepress red? O why this bloody tide?
3. O bleeding Lamb, my Savior! How could'st thou bear this shame? With mercy fraught, mine own arm brought Salvation in [my name];



CHORUS.
Mighty to save,

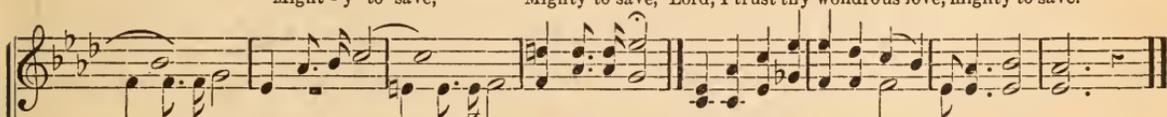


I that saw thy soul's distress, A ransom gave; I that speak in righteousness, Mighty to save.
I the winepress trod alone, 'Neath dark'ning skies; Of the people there was none Mighty to save.
I the bloody fight have won, Conquered the grave: Now the year of joy has come, Mighty to save.



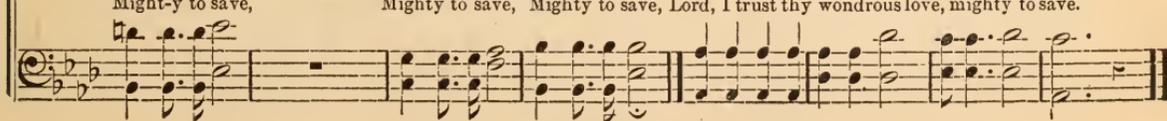
Might - y to save,

Mighty to save, Lord, I trust thy wondrous love, mighty to save.



Might-y to save,

Mighty to save, Mighty to save, Lord, I trust thy wondrous love, mighty to save.



By permission.

Let Us Tell The Same Old Story.

Selected.

"Whosoever calleth on the name of the Lord, shall be saved."—Acts 2: 21.

J. H. KURZENKNABE.

1. Do we always tell the story of the Savior's wondrous love?
Do we always seek his glo-ry
2. Tell the story to the faint-ing As they linger on the road;
Tell them of the blessed Savior,
3. I have often heard the story, Yet 'tis sweeter now to me;
Than it was when first I heard it,
4. Tell me last of all the story When the light of life grows dim,
Of the Savior and his glo-ry,

And his boundless mercy prove? Let us kindly tell our
How he helps to bear the load; Tell them of a home-e-
Prom-is-ing sal-va-tion free; When my soul is sorely
Tell me last of all of Him; Would you kindly soothe the

neighbor Of the thorns that pierced his brow, Of the life he came to save us, Tell them when and where and how.
ter - nal, Of the mansions waiting now; Tell that Jesus has prepared them, Tell them when and where and how. } Let us tell the
temp-ted, When dark shadows cloud my brow, Come and tell me that he suffered, Tell me when and where and how. } Tell of Je-sus
ach - ing Of my fevered throbbing brow? Tell me that he died to save me, Tell me when and where and how. }

Chorus. Nettleton.

D.S. Now while mercy's

Fine. } *D.S.*
same old sto-ry, Of sal-va-tion full and free, }
and his glo-ry, Tell of Christ on Cal-va-ry; }
Some may hear it by the way-side, Burdened by the weight of sin;

door is o - pen, They may all be gath-ered in.

Almost A Christian.

59

Selected.

"Almost thou persuadest me to be a Christian."—Acts 26. 28.

S. B. ELLENBERGER.

1. Al-most a Christian—what a sight! So near to mer-cy's op-en door, Per-suad-ed by the
2. Al-most a Christian—oh, the fate! And yet a soul will still de-lay, And ling-er at the
3. Al-most a Christian! Lord, for-give, To see a sorrowing sin-ner shed Re-pent-ant tears, and
4. Al-most a Christian! Heav'n to see, On-ly one step to be forgiven, And yet lost to E-
5. Al-most a Christian—oh, my soul! For-get these tri-ling, world-ly toys: Lord Je-sus, thou my

CHORUS.

gos-pel light, But wait-ing still for something more.
op-en gate, Till life and hope have passed a-way.
yet not have A liv-ing faith in Christ, our head. Al-most a Christian! One step more, Let
ter-ni-ty, In deep-est hell, shut out of heaven.
life control, That I may reach e-ter-nal joys.

not thy pride that step délay, One step and, safe in mer-cy's door, Thy guilt and sins are washed a-way.

The Loving Little Ones.

"Suffer little children, to come unto me, and forbid them not, for of such is the kingdom of God."—Luke 18: 16.

REV. E. UNANGST.

J. H. KURZENKNABE.

1. 'Tis Je-sus loves the lit-tle ones, And calls them as his own, He's always with the little ones, They're never left alone.
 2. Let little ones sing Jesus' name, He loves to hear them sing, And fill his courts with joyful sound, And make his praises ring.
 3. He loves to be with little ones, And hear their childlike prayer, And tenderly he takes them up, Into his loving care.
 4. 'Tis Jesus whom the little ones May call their loving king; 'Tis he that makes them angels, too. His name for aye to sing.

CHORUS.

The lov - ing lit-tle ones, The love - ly lit-tle ones, The bless - ed lit-tle ones, The hap-py lit-tle ones.

The loving, loving little ones, The lovely, lovely little ones, The blessed, blessed little ones, The happy little ones.

Jesus Loves.

J. H. K. "Having loved his own, which were in the world, He loved them unto the end."—John 13: 1.

J. H. KURZENKNABE.

1. Jesus loves! That old, old story, Echoes from the courts above; Oh how wondrous is his glory, In his great atoning love!
 2. Jesus loves! In th'holy pages, We can read th'assurance given, His love will endure through ages, To eternal love in heaven.
 3. Jesus loves! 'Tis free salvation, Nothing can its depths excel, Spread the news to every nation, His love saves from death and hell.
 4. Jesus loves! Let angel voices Bear the tidings to the sky, How the pardoned soul rejoices, Glory be to God on high!

From "The Reward," by permission.

Jesus Loves.—Continued.

Cho.—Hal - le lu - jah! We shall love and praise for-ev-er; Hal - le lu - jah! Love and praise the Lord.

Hal - le - lu - jah! we shall love and praise for ev - er; Hallelujah! we shall love, shall love and praise the Lord.

What Hast Thou Done For Me?

FRANCES R. HAVERGAL.

"So Christ was once offered to bear the sins of many."—Hebrews 9: 28.

W. A. OGDEN.

1. I gave my life for thee, My precious blood I shed, That thou might'st ransomed be, And quickened from the dead;
2. My father's house of light, My glory - circled throne, I left for earthly night, For wand'rings sad and lone;
3. I suffered much for thee, More than thy tongue can tell, Of bit - ter - est ag - ony, To res - cue thee from hell;
4. And I have brought to thee, Down from my home above, Sal - va - tion full and free, My par - don and my love;

I gave, I gave my life for thee, What hast thou done, my child, for me. What hast thou done for me, for me, What hast thou done for me?
I left, I left it all for thee, Hast thou left aught, my child, for me, Hast thou left aught for me, for me, Hast thou left aught for me?
I've borne, I've borne it all for thee, What hast thou borne, my child, for me, What hast thou borne for me, for me, What hast thou borne
[for me?

I bring, I bring rich gifts to thee, What hast thou brought, my child, to me, What hast thou brought to me, to me, What has thou brought
[to me?

The Sweetest Name.

"For there is none other name under heaven given among men, whereby we must be saved."—Acts. 4. 12.

Words by NATON.

S. B. ELLENBERGER.

1. How sweet the name of Jesus sounds, In a be-liever's ear; It soothes his sorrows, heals his wounds, And
 2. It makes the wounded spirit whole, And calms the troubled breast, 'Tis manna to the hungry soul, And
 3. Dear name, the rock on which I build, My shield and hiding place; My nev-er failing treasure filled, With
 4. I would thy boundless love proclaim, With every fleeting breath; So shall the mus-ic of thy name, Re-

CHORUS.

drives a - way his fear.
 to the wea-ry rest.
 bound-less stores of grace.
 fresh my soul in death.

Thy name, bless'd Je-sus, is all my plea; Dearest and sweetest

rit.

name to me; Thou art my shield and hiding place, I am re-deemed by thy rich grace.

I Would Not Be An Angel.

63

"And they shall reign forever and ever."—Rev. 22: 5.

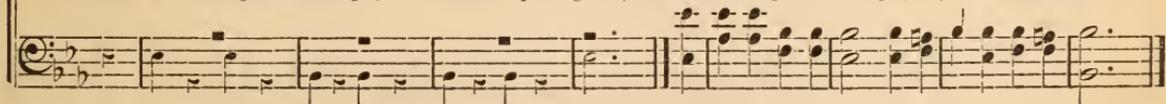
J. H. TENNEY.

Allegretto.

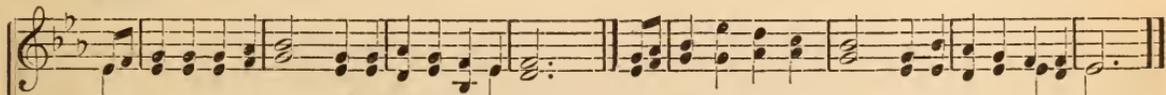
1. "I want to join the ransomed, and with the ransomed stand, A crown upon my fore-head, A harp within my hand."
2. The an-gels look in wonder; They cannot join that song. But list in si-lent rapture, While saints the notes prolong.
3. They cast their crowns before thee, They hail thee, Savior, King, And while they thus adore thee, New praises strive to sing.



I want to join their cho-rus; My voice I want to raise, And swell the song of vic-tory. To my Redeemer's praise.
Make me a saint in glo-ry; Oh, let me see thy face, Like those who now before thee, Repeat thy wondrous grace.
And thus through end-less ages, The blissful rapture grows, And thus through endless ages, Thy love unchanging flows.



CHORUS.



I would not be an an-gel—For them no Savior died; No, rath-er let me glo-ry In Christ, the cru-ci-fied.



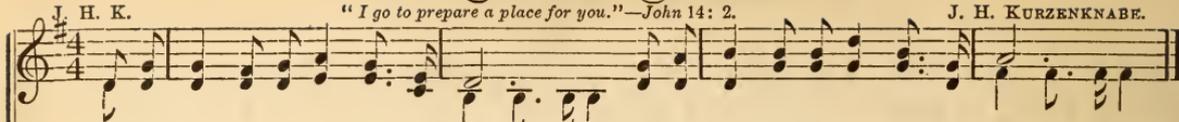
From "Golden Sunbeams," by per.

Beautiful Home.

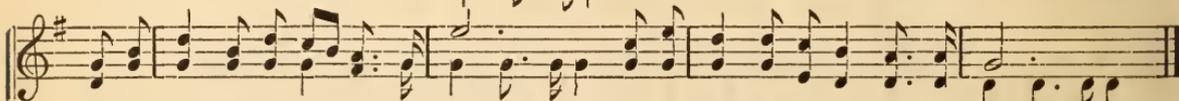
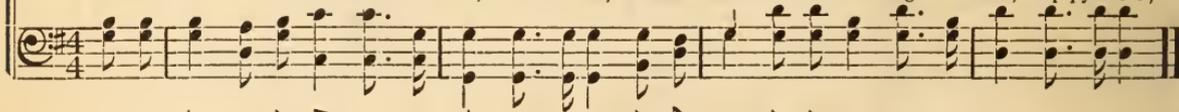
J. H. K.

"I go to prepare a place for you."—John 14: 2.

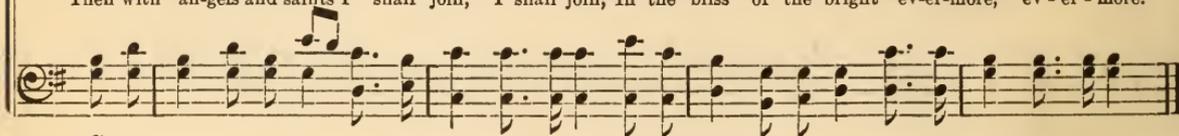
J. H. KURZENKNABE.



1. There's a beau-ti-ful home ov-er there, ov-er there, Where the bless-ed re-ward shall be given, shall be given;
2. There's no sin in that beau-ti-ful home, blessed home, And no sor-row can e'er en-ter there, en-ter there;
3. There a robe and a crown is the prize, is the prize, Which his chil-dren at last shall ob-tain, shall ob-tain;
4. Soon that beau-ti-ful home shall be mine, shall be mine, Yon-der home on the ev-er-green shore, hap-py shore;

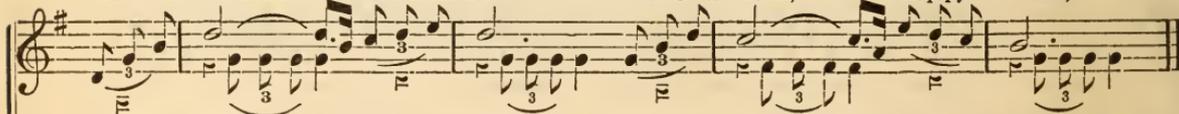


In the beau-ti-ful man-sion so fair, oh so fair! To the saints in the king-dom of heaven, there in heaven.
 There no death can in-vade with its gloom, with its gloom, All are ho-ly and live ev-er-more, ev-er-more.
 And no tear there shall moisten our eyes, blessed eyes, When with Jesus our Sav-ior we'll reign, ev-er reign.
 Then with an-gels and saints I shall join, I shall join, In the bliss of the bright ev-er-more, ev-er-more.



CHORUS.

Beau-ti-ful home! Beau-ti-ful rest! Nev-er to roam, Hap-py and blest,



Beautiful home! Beautiful rest! Never to roam, Happy and blest,



Beautiful Home.—Continued.

Beau-ti-ful saints, Ev-ery-where; Beau-ti-ful strains, Dis-tant and near!

Musical score for 'Beautiful Home' (Continued). It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is 3/4. The melody in the treble staff features triplet rhythms and is accompanied by chords in the bass staff. The lyrics are: 'Beau-ti-ful saints, Ev-ery-where; Beau-ti-ful strains, Dis-tant and near!'.

Come Join Your Happy Voices.

J. H. K.

"And I heard the voice of many angels round about the throne."—Rev. 5: 11.

J. H. KURZENKNABE.

Musical score for 'Come Join Your Happy Voices'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (Bb, Eb) and the time signature is 2/3. The melody in the treble staff is accompanied by chords in the bass staff. The lyrics are: '1. Come join your happy voices, And strike the tuneful lyre, 2. The saints are sweetly singing In yon-der mansions fair; 3. There, through the open portal, The blessed throng behold! 4. There by the crystal river, Where healing waters flow, 5. With them, arrayed in splendor, At Je-sus' feet we'll fall, To swell the praise that rises From yon celestial choir. Triumphant shouts come ringing Through pearly gates ajar. The shining ones immortal, Walk streets of purest gold. The glo-ri-fied will ev-er Their sweetest praise bestow. And Him our praises render, And crown him Lord of all.'

CHORUS.

Musical score for the Chorus of 'Come Join Your Happy Voices'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (Bb, Eb) and the time signature is 2/3. The melody in the treble staff is accompanied by chords in the bass staff. The lyrics are: 'Then with a shout of joy, We'll join the ju-bi-lee, For praise shall be the saints employ To all e-ter-ni-ty.'

Then with a heartfelt shout of joy, We'll join the glorious jubilee; For praise shall be the saints employ To all e-ter-ni-ty.

He Leads Us On.

J. H. KURZENKNABE.

"I will lead them in paths, that they have not known."—Isaiah 42: 16.

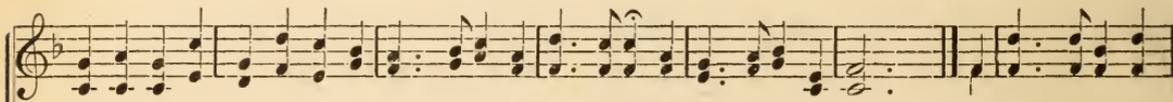
J. R. MURRAY.



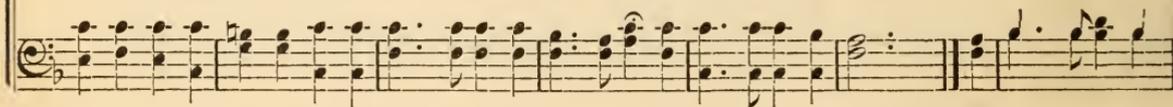
1. He leads us on, we do not know, The path through which our footsteps go, But if we trust him all the way, And
 2. He leads us on, we do not know, Why all these years the Lord would show, His lov - ing hand and go be - fore, And
 3. He leads us on, keeps watch and guard, Along our journey heavenward, Though oft we gaze with won - drous eye, As
 4. He leads us on, we do not know How won - drous - ly he leads us through, But af - ter all this strife and pain, When



CHORUS.



fol - low close - ly day by day, We shall know when life's race is won, Why Je - sus leads us on. He leads us on, he
 help us bear the cross he bore, We shall know when his will is done, Why Je - sus leads us on.
 if to pierce the cloudy sky, We shall know when these clouds are gone, Why Je - sus leads us on.
 worldly wisdom proves in vain, We'll know in the new life begun, Why Je - sus leads us on.



leads us on, He guides us home - ward one by one, Some pass in ear - ly, oth - ers late, All en - ter in the pearly gate.



The Shelter Of The Cross.

67

DR. H. BONAR.

"For thou hast been a shelter for me."—Ps. 61. 3.

J. W. SLAUGHENHAUPT.

1. Oppressed with noonday's scorching heat, To yon-der cross I flee; Be - neath its shelter take my
 2. Be - neath that cross clear wat-ers burst, A foun-tain sparkling free; And there I quench my rag-ing
 3. A stranger here I pitch my tent, Be - neath this spreading tree, Here shall my pilgrimage be
 4. For burdened ones a rest - ing place Be - neath that cross I see; Here I cast off my wea-ri-

CHORUS.

seat, No shade like this for me.
 thirst, No spring like this for me.
 spent, No home like this for me.
 ness, No rest like this for me.

Let me fly to the shelter of the cross, of the cross, Let me

fly to the shelter of the cross, of the cross, In its shad-ow I rest ev-er - more, And the Lamb that was slain a-dore.

The Palace O' The King.

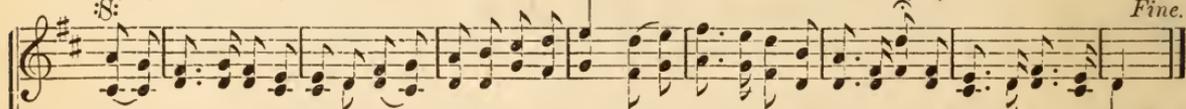
Words by WM. MITCHELL.

"They shall enter into the king's Palace."—Psalm 45. 15.

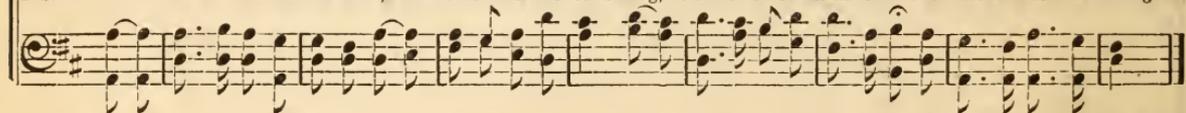
Music by JOHN J. HOOD, by per.



1. It's a bonnie, bonnie, worl' that we're livin' in the noo, An' sun-ny is the lan' we af-ten traivel throo;



But in vain we look for something to which oor' herts can cling, For it's beauty is as naething to the Pal-ace o' the King!
D.S.—For tho' bonnie are the snow-flakes, an' the down on winter's wing, It's fine to ken it daurna touch the Palace o' the King!



We like the gilded simmer, wi' it's merry, merry tread, An' we sigh when hoary winter lays it's beauties wi' the dead;



2. Then, again, I've juist been thinkin' that when a' thing here's sae bricht,
The sun in a' its grandeur, an' the mune wi' quiv'rin' licht,
The ocean in the simmer, or the woodland in the spring,
What maun it be up yonner, in the Palace o' the King!
It's here we hae oor' trials, an' it's here that he prepares
A' his chosen for the raiment which the ransom'd sinner wears,
An' it's here that he wad hear us 'mid oor tribulations sing,—
"We'll trust oor God, wha reigneth in the Palace o' the King."

3. Tho' his palace is up yonner, He has kingdoms here below,
An' we are his ambassadors, wherever we may go;
We've a message to deliver, an' we've lost anes hame to bring,
To be leal and loyal herit, in the Palace o' the King
Oh! it's honor heaped on honor, that his courtiers should be ta'en,
Frae the wand'rin' anes he died for in this worl' o' sin an' pain,
An' it's fu'est love an' service that the Christian aye should bring
To the feet o' him wha reigneth in the Palace o' the King.

4

The time for sawin' seed, it is wearin' dune,
 An' the time for winnin' souls will be ower vera sune;
 Then let us a' be active, if a fruitfu' sheaf we'd bring,
 To adorn the royal table, in the Palace o' the King;
 An' let us trust him better than we've ever dune afore,
 For the King will feed his servants frae his ever-bounteous store;
 Let us keep a closer grip o' him, for time is on the wing,
 An' sune he'll come an' tak' us tae the Palace o' the King.

5

Nae nicht shall be in heaven, an' nae desolatin' sea,
 And nae tyrant hoofs shall trample in the city o' the free;
 There's an everlastin' daylight, an' a never-fadin' spring,
 Where the Lamb is a' the glory, in the Palace o' the King;
 We see oor frien's await us, ower yonner at his gate,
 Then let us a' be ready, for ye ken it's gettin' late;
 Let oor lamps be brightly burnin'; let's raise oor voice an' sing,
 Sune we'll meet, to pairt nae mair, in the Palace o' the King!

Shall I Let Him In?

"Behold, I stand at the door, and knock! If any man hear my voice and open the door, I will come in to him."—Rev. 3. 20.

Words and Music by H. R. PALMER, by per.

1. Christ is knocking at my sad heart, Shall I let Him in?
 2. Shall I send him the loving word; Shall I let Him in?
 3. Yes, I'll open this proud heart's door; Yes I'll let him in!

Patiently knocking at my sad heart, Oh! shall I let Him in?
 Meekly accepting my grateful Lord, Oh! shall I let him in?
 Gladly I'll welcome Him evermore, Oh! yes, I'll let him in;

Cold and proud is my heart with sin, Dark and cheerless is all within; Christ is bidding me turn unto Him, Oh, shall I let Him in?
 He can infinite love impart, He can pardon this rebel heart; Shall I bid him for-ev-er de-part, Oh, shall I let him in?
 Blessed Savior, abide with me, Cares and trials will lighter be; I am safe, if I'm only with thee, Oh, blessed Lord, come in!

Jesus Is Calling Thee.

DR. T. T. PRICE.

"Ho! every one that thirsteth."

W. WARREN BENTLY, by per.

1. Jesus is calling thee, "Come unto me!" Mercy is offered thee, boundless and free. Come, all who labor here, come and be blest;
 2. Ho! every thirsty one, come at the call; Streams of salvation flow freely for all. This is his call to thee, "Give me thy heart!"
 3. Take my yoke cheerfully, learning of me, Meekly and willingly trust and be free. Easy my yoke shall be, come and be blest;

Refrain.

All heavy-laden ones, come and find rest.
 "All things are ready now—just as thou art." Jesus is calling thee, come and be blest; Come, all ye weary ones, come and find rest.
 Light shall my burden be, come and find rest.

rit.

Ready To Go.

"For I am now ready to be offered, and the time of my departure is at hand."—2 Timothy 4. 6.

REV. I. BALTZELL.

1. Read-y to go! ready to go, I have fought the tempter down; Ready to go where Jesus is, Ready to wear the crown.
 2. Ready to go! ready to go, From this world of toil and pain; Ready to hail my loved ones there, Ready to live again.
 3. Ready to go! ready to go From this night so dim and long; Ready to play the golden harp, Ready to sing the song.
 4. Ready to go! ready to go, To the land of cloudless skies; Ready to walk the golden street, Ready for Far-a - dise.

CHORUS.

Ready to go! Ready to go! Laying the burden down, Ready to go where Je-sus is, Ready to wear the crown!

Our Glad Voices Let Us Raise.

MRS. EDGAR M. LEVY.

Cheerfully.

W. WARREN BENTLEY, by permission.

Fine.

1. Our glad voices let us raise, In a song of love and praise, That we're taught in wisdom's ways, In the Sabbath-school ;
2. O, the precious truth we learn ! May we all to Jesus turn, And our hearts within us burn, Burn with love di-vine ;
3. To the Savior's feet we'll bring, Our bright crowns and then we'll sing, While we make sweet Heaven ring With our grateful song ;

Chorus.—Our glad voi - ces let us raise, In a song of love and praise, That we're taught in wisdom's ways, In the Sabbath-school.

D. C. Chorus.

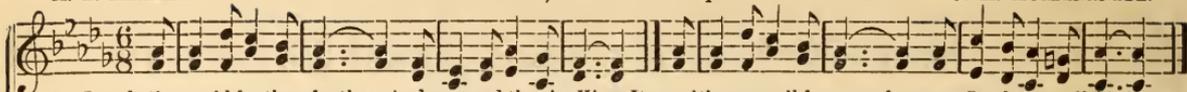
How we learn of Je-sus' love, How He left his throne above, Came to earth His grace to prove, Died on Cal-va-ry.
 Then shall we a ransomed band, Teachers all and children stand, In that happy, happy land, From the Sabbath-school.
 And the joyful strain shall be, Glo-ry, honor, praise to Thee, Father, Son, and Spirit Three, Songs to Him be-long.

All For Thee.

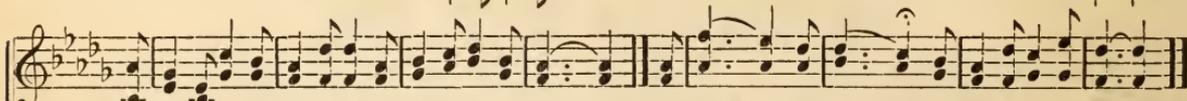
A. L. HAMMAKER.

"I have made the earth, and created man upon it."—Isaiah 45. 12.

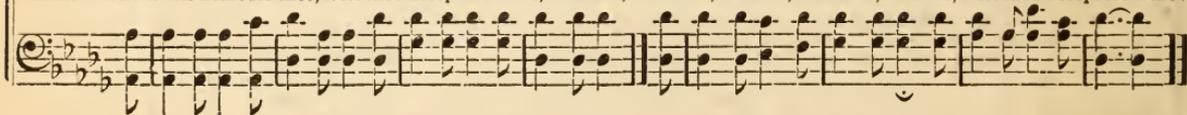
J. H. KURZENKNABE.



1. I made the world for thee, for thee, And crowned thee its King, Its wealth comes all from me, from me, Its changes all I bring :
2. I made thy life for thee, for thee, And leave it in thy care. Its task is but to be, to be, A service just and fair ;
3. I made a home for thee, for thee, A bright and blessed place, Where souls can come and see, and see, Their Maker's boundless grace ;



- I made and gave the world to thee, What hast thou done for me, for me, For me, for me, For me, for me, What hast thou done for me ?
 I made and gave thy life to thee, What wilt thou do for me, for me, For me, for me, For me, for me, What wilt thou do for me ?
 I made and hold this home for thee, Wilt thou accept from me, from me, From me, from me, From me, from me, Wilt thou accept from me ?

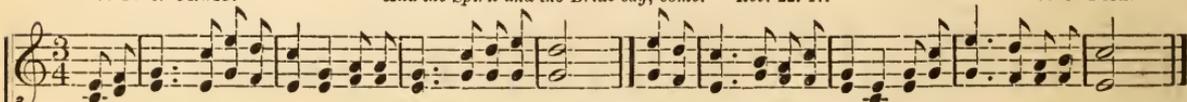


The Bride Asks All A Welcome.

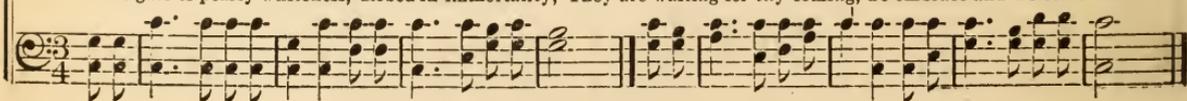
REV. P. S. ORWIG.

"And the Spirit and the Bride say, come."—Rev. 22. 17.

B. S. DISE.



1. Je-sus off-ers all a welcome, To the realms of endless day, And my soul leaps forth in rapture, To go up the shining way.
2. Jesus soon shall break our slumber, And the grave obey his call; Myriads then shall be their number, Who shall crown him Lord of all.
3. At the gate of pearly whiteness, Robed in immortality, They are waiting for thy coming, To embrace and welcome thee.



Jesus has prepared a mansion, Over there, yes over there, And he off - ers all a welcome, Over there, yes over there.

Remember Thy Creator Now.

"Remember now thy Creator in the days of thy youth, while the evil days come not, nor the years draw nigh, when thou shalt say, I have no pleasure in them."—Ezek. 12. 1.

J. H. K.

J. H. KURZENKNABE.

1. Re - member thy Cre - a - tor now In the days of thy youth; Re - member in life's ear - ly dawn Be -
 2. Re - member thy Cre - a - tor now While af - fec - tions are pure; In tender accents hear him say: My
 3. Re - member thy Cre - a - tor now, Why yet lon - ger de - lay? Why wait un - til in later years, A -
 4. Re - member thy Cre - a - tor now; Love the Lord ev - er - more; The saints and angels waiting stand, With

fore the e - vil days come on, Thy tender heart may now be won, In the days of thy youth.
 son, give me thy heart to - day, And never from my precepts stray, Ever faith - ful en - dure.
 mid regret and bitter tears, Thy heart be bound by doubts and fears, Why yet lon - ger de - lay?
 crown and golden harp in hand, To greet thee to the bet - ter land, To the bright ev - er - more.

Save Me Now, Lord.

M. A. K.

"Save me, O God, by thy name."—Ps. 54. 1.

FRANK M. DAVIS.

1. Blessed Lord, thy in-vi - ta - tion Finds me help-less by the way ;
 2. I have read the old, old sto - ry, And it touched my burdened heart,
 3. Like a sheep lost on the mountains, Like a wand'r'er from the fold,

I would know thy great salvation, Save me,
 How, oh blessed Son of Glo - ry! Thou didst
 I have drank at sin's deep fountains, With no

Je - sus, while I pray ! Weak and needy, poor and sin-ful, Hum-bly at thy feet I bow,
 take the sinner's part ; On the earth thou, pure and sinless, Walked in raiment white as snow ; Mer-it I have none to
 shel-ter from the cold ; Standing near the pit of dark-ness, While the tempests round me blow, Lord, I see my soul's great

of - fer, Save me, Je - sus, save me now,
 to it, Save me, Je - sus, save me now,
 dan - ger, Save me, Je - sus, save me now,

Mer - it I have none to of - fer, Save me, Je - sus, save me now.
 Make my garments like unto it, Save me, Je - sus, save me now.
 Lord, I see my soul's great dan-ger, Save me, Je - sus, save me now.

Now Jesus Is Very Near.

75

J. H. KURZENKNABE.

"I will not leave you comfortless: I will come to you."—John 14. 18.

J. R. MURRAY.

1. Oh burdened and ach-ing heart, Oppress'd with thy guilt and shame, One on-ly can peace-im-
 2. Oh sorrowing one, come near; Art seek-ing a hid-ing place? Here Je-sus thy grief will
 3. Look up with a trust-ing heart, Bid doubt-ing and pride be still, He'll take thee just-as thou
 4. Come now, every weight lay aside, Keep look-ing to Cal-va-ry, See Je-sus the Cru-ci-

CHORUS.

part, There's healing in Je-sus' name.
 bear, And grant thee his pard'ning grace. Now Je-sus is ver-y near, To dry every mourner's
 art, And give thee his own sweet will.
 fied, Be-lieve that he died for thee.

tear, Al-lay eve-ry doubt and fear; Now Je-sus is ver-y near.

The Coming Christ.

FLORA B. HARRIS.

"He came unto his own, and his own received him not."—John 1: 11.

JNO. R. SWENEY.

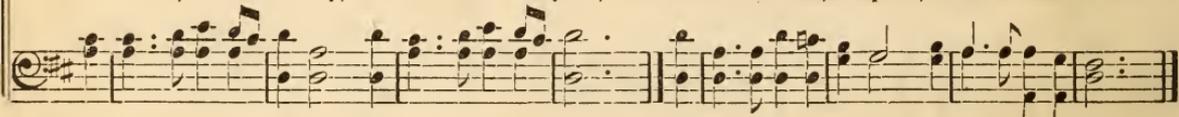


1. He comes, the holy Christ-child, In in-no-cence ar-rayed;
 2. He comes, the king-ly Victor, In hum-ble state he rides;
 3. He comes, and soon his sceptre, The cross of pain he bore,
 4. In frag-rant vales of summer, Where birds and song abide,

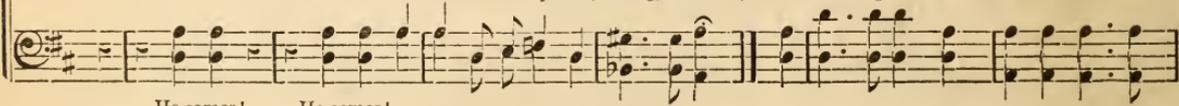
Be-fore him fragrant of-ferings, And gifts of gold are laid;
 A-round him roll hosannas, Like swell-ing ocean-tides;
 Shall lift its low-ly beau-ty On every isle and shore;
 The perfumed winds shall murmur, Hail Jesus crucified!



He comes, the lov-ing heal-er, With art divine his dower; Disease and death flee from him, They know his matchless power.
 He comes, the strong Redeemer, Who hath the winepress trod; He comes, the risen Jesus, Tri-umph-ant Son of God.
 'Mid far-off plains of win-ter, The breez-es wild shall bear An an-them of sal-va-tion Along the list'ning air.
 And Zi-on, robed in beauty, Shall rise amid the years, And touch her heart, in rapture, To mu-sic born of tears.



Cho. He comes! He comes! A Sav-ior triumphant, strong, and free; The Ser-a-phim at-tend his word, And



He comes! He comes!

By permission.

The Coming Christ.—Continued.

77

count-less an-gels call him Lord, And yet, a-ton-ing love di-vine! And yet, he comes to me!

The Hallowed Spot.

From "Golden Sunbeams," by per.

D. F. HODGES.

1. There is a spot to me more dear Than native vale or moun-tain; A spot for which affection's tear Springs
2. Hard was my toil to reach the shore, Long tossed upon the o - cean; A - - bove me was the thunder's roar, Be-

D.S. where I first my Savior found, And that dark hour how did my groan As- D.S.

Fine.
from its grate-ful foun-tain; 'Tis not where kindred souls abound, Tho' that is al-most heav-en, But
neath, the waves' com-mo-tion; Dark-ly the pall of night was thrown Around me, faint with ter-ror; In

felt my sins for-giv - - en. cend for years of er - - ror.
3. Sinking and panting for my breath,
I knew not help was near me:
And cried, O save me, Lord, from death,
Immortal Jesus, hear me!

Then quick as thought, I felt him mine,
My Saviour stood before me,
I saw his brightness round me shine,
And shouted, Glory! Glory!
4. O sacred hour! O hallow'd spot!
Where love divine first found me;

Wherever falls my distant lot,
My heart shall linger round thee.
And when from earth I rise to soar
Up to my home in heaven,
Down will I cast my eyes once more,
Where I was first forgiven,

Forever With The Lord!

REV. W. H. LUCKENBACH.

"And they shall reign forever and ever."—Rev. 22: 5.

J. H. KURZENKNABE.

1. Oh this is joy in - deed, When from the earth we've soared, To be from ills and
 2. In all that heaven of bliss, We nev - er shall re - cord, A sweet - er, deep - er
 3. What rich repasts of grace Are spread up - on the board, Where we shall gath - er
 4. Cleansed by his blood from sin, From death to life re - stored, We glad - ly wait to
 5. Through - out e - ter - ni - ty, We'll sing with sweet ac - cord, That heaven is heaven-be-

CHORUS.

sor - rows freed, For - ev - er with the Lord!
 joy than this, For - ev - er with the Lord!
 face to face, For - ev - er with the Lord! For - ev - er with the Lord! For - ev - er—bliss - ful
 be shut in, For - ev - er with the Lord! Forever and forevermore
 cause we'll be For - ev - er with the Lord!

word! All sin and grief and suff' - ring o'er, For - ev - er with the Lord!

The Master's Call.

79

"And when he had agreed with the laborers for a penny a day, he sent them into his vineyard."—Matt. 20. 2.

J. H. KURZENKNABE.

H. S. PERKINS.

1. Workman, awake! throughout the land, Is heard the Master's call;
2. Some in the bright and ear - ly morn The Mas - ter comes to ask,
3. Some brave the sultry heat of noon, Others the piercing cold;
4. Some toil when gath ring twilight greets The dew - y shades of eve,

Ho! to the work, nor
While yet the day is
But all God's faithful
Then e'en the Lord their

CHORUS.

id - le stand, There's toil for one and all.
scarce - ly born, To go un - to their task.
shall be soon Sheltered with-in the fold.
ser - vice needs, When oth - er workmen leave.

Then to the task, be not a-fraid, The

Master sure will pay, To ev - ery man, as he hath said, A pen - ny each a day.

There's Nothing Abiding.

"For here have we no continuing city, but we seek one to come."—Heb. 13, 14.

Words by MRS. E. C. ELLSWORTH.

By permission.

J. H. TENNEY.

1. Earth-ly ties are breaking, break-ing, Sundered, ev-er, and a - non, Fond-est hopes are wan-ing,
 2. Mas-ter's work is call-ing, call - ing, Hear-ing, few the call o - bey; Faith-ful souls are praying,
 3. Earth-ly toils are ceasing, ceas-ing, Toil-ers homeward wend their way, An - gel bands are fly-ing,
 4. Earth-ly scenes are fading, fad - ing, Christian, upward turn thine eye; Heavenly beams are bright'ning,

CHORUS.

wan - ing, Glid - ing from us, one by one. There's nothing a-bid - ing but heaven a - lone, But
 pray - ing, Lab'ring while 'tis called to-day. There's nothing a-bid - ing but heaven a - lone, But
 fly - ing, Bear-ing them to realms of day. There's nothing a-bid - ing but heaven a - lone, But
 bright'ning, Near-er, nearer, till we die. There's nothing a-bid - ing but heaven a - lone, But

heaven a - lone; Our treasures with Je - sus, we'll find by-and-by, Yes, find by-and-
 heaven a - lone; If working for Je - sus, we'll rest by-and-by, Yes, rest by-and-
 heaven a - lone; If dy - ing for Je - sus, we'll live by-and-by, Yes, live by-and-
 heaven a - lone; If suffering with Je - sus, we'll reign by-and-by, Yes, reign by-and-

But heaven, but heaven alone, Yes, find

by, Our treasures with Je - sus, we'll find by-and-by, Yes, find by and by, by-and-by.

by-and-by.

We Are Passing Away.

"And the leaf shall fade, and the things I have given them shall pass away from them."—Jer. 8. 13.

REV. ROBERT KERR.

FRANK M. DAVIS.

Andante.

1. Like snow in the sunshine, Like foam on the shore,
 2. Like clouds that sweep o'er us, Like flow'rs that decay,
 3. Like waves that rush on ward To break on the strand,
 4. Like stars of the morning, To whom it is given,
 5. So may we to Je - sus From earth pass a-way,

From earth we are pass - ing, Re - turn - ing no more,
 And meteors that van - ish, We're pass - ing a - way,
 So fast we are hast - ing To death's si - lent land,
 Their splendor to hide in The glo - ry of heaven,
 En - wrapt in the radiance Of heav - en - ly day,

Re - turn - ing no more, Re - turn - ing no more,
 We're pass - ing a - way, We're pass - ing a - way,
 To death's si - lent land, To death's si - lent land,
 The glo - ry of heaven, The glo - ry of heaven,
 Of heav - en - ly day Of heav - en - ly day,

From earth we are pass - ing, Re - turn - ing no more.
 Like meteors that van - ish, We're pass - ing a - way.
 So fast we are hast - ing, To death's si - lent land.
 Their splendor to hide in The glo - ry of heaven;
 En - wrapt in the ra - diance Of heav - en - ly day.

Christ Is Leading On To Victory.

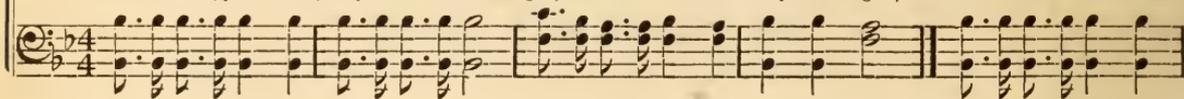
"But thanks be to God, which giveth us the victory through our Lord Jesus Christ."—1 Corinth. 15. 57.

E. A. H.

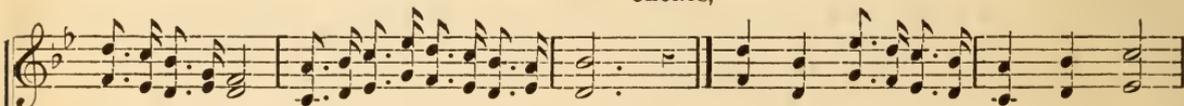
E. A. HOFFMAN.



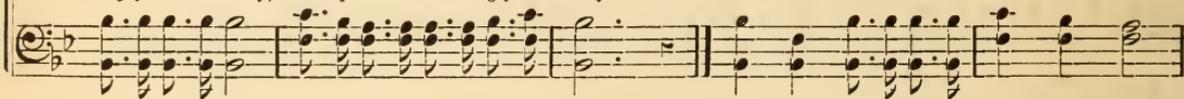
1. Sing the songs of heav-en Ov-er land and sea, Christ is leading on to vic-to-ry; Glo-ry hal-le-lu-jah!
 2. Praise the God of heav-en, In our triumph share, There's a sound of vict'ry in the air; See the foe re-treat-ing,
 3. Forward then, ye faithful, In your Master's strength, Yours shall be the victory at length; God will bear his arm and



CHORUS,



Let the ech-o fly Till it thrills the portals of the sky. Glo-ry, glo-ry to the Lord our King,
 Fal-ter not, nor yield, We must gain for Christ the battle field.
 Help you in the fray, Triumph sure is waiting you to-day.



Praise and honor to his name we bring, Swell the shout of triumph over land and sea, Christ is leading on to vic-to-ry.



Asking Thy Care.

83

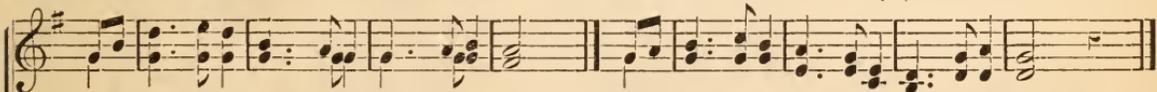
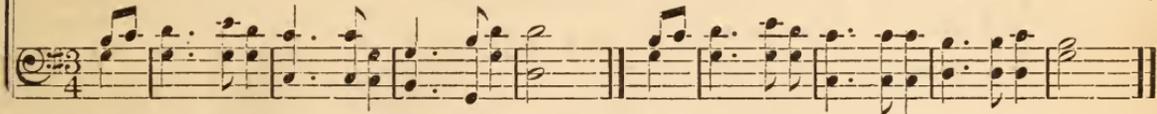
G. A. SANDERS, Esq., Springfield, Ill.

"Hear my prayer, O Lord, and let my cry come unto thee."—Ps. 102: 1.

D. F. HODGES.



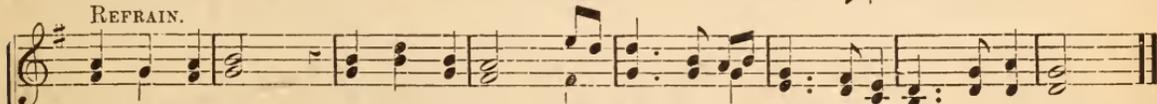
1. Dear Saviour! the bat - tle of life is so great, Its bur-dens for me are too heavy-to bear;
2. My hope is in Thee, Thou desire of my soul, My trust and af-fec-tions shall none other share;
3. Ah, strengthen my courage, my spirit now cheer, Life's pathway, so cloudy, make bright, plain and clear;



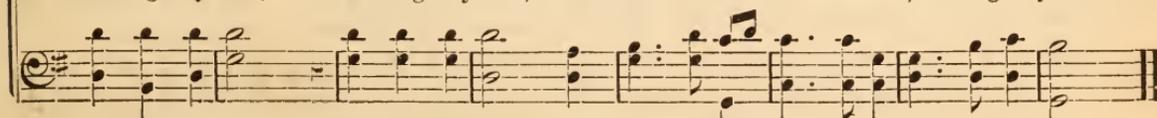
I come, for with Thee it is nev-er too late, With faith and with con-fidence, Asking Thy care.
To Thee ev-er com-ing, my life now control, With faith and with con-fidence, Asking Thy care.
Now help me to trav-el, with Thee ev-er near, In faith and in con-fidence, Asking Thy care.



REFRAIN.



Ask - ing Thy care, Ask - ing Thy care, With faith and with con - fi-dence, Ask-ing Thy care.



The Land Of The Blest.

"The Lord my God shall come, and all thy saints with thee."—Zech. 14 : 5.

Words and Music by H. A. YOUNG.

1. Shall we en - ter the land of the blest? That home of our Fa - ther a - bove? Shall we
2. There no sor - row or pain will be felt, No tri - als, or fears to o'er - come; There the

CHORUS.

en - ter the sweet port of rest, And receive of His boun - ti - ful love? In that land of the blest. Shall we
crowns will forev - er be held In the hands of the blessed at home. In that land, etc.
In that land of the blest,

Repeat CHORUS *pp*

meet in the land of the blest? Shall we meet in that land? Yes, we'll meet in that land of the blest.
Shall we meet? in that land?

3. Oh! how happy a time it will be,
To cross the bright river of life,
And our friends 'round the throne there to see
Who have battled this drear earthly strife.

4. In that city of light and pure gold,
In care of our Saviour and King,
There'll be joys yet unknown and untold,
For the souls who with angels can sing.

Entirely Persuaded.

D. H. KOCH.

"Let every man be fully persuaded in his own mind."—Rom. 14. 5.

L. L. MENTZER.

1. En-tire-ly per-suad-ed I am full of sin, En-tire-ly per-suad-ed, All is guilt with-in,
 2. En-tire-ly per-suad-ed To the cross I flee; En-tire-ly per-suad-ed, Je-sus died for me;
 3. En-tire-ly per-suad-ed! He will hear my vow; En-tire-ly per-suad-ed! He will bless me now,
 4. En-tire-ly per-suad-ed—I can now be-lieve; En-tire-ly per-suad-ed—In his death I live;
 5. En-tire-ly persuaded, There is naught to fear; En-tire-ly per-suad-ed, He will an - swer prayer;

CHORUS.

Humbly at the cross I bow,..... Pleading for a par - don now.....
 For me he was cru - ci - fied,..... That I might be jus - ti - fied..... Lord, have mercy,
 Freely will the Lord for - give..... All who on his Son be - lieve.....
 Now while Jesus pass - es by, Sinner, come, for mer - cy cry.....
 He will hear a sin - ners cry,..... And not pass in an - ger by.....

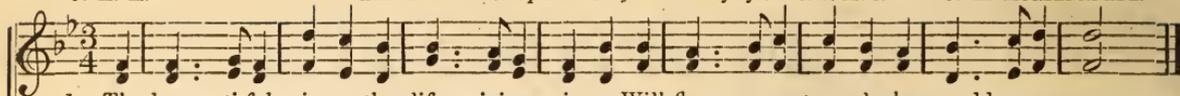
and forgive, Let a ransomed sin - ner live,..... Let a ransomed sin - ner live.

The Beautiful River.

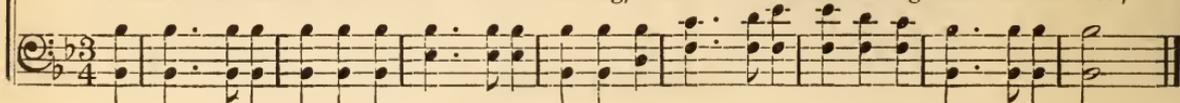
J. H. K.

"And he showed me a pure river of the water of life."—Rev. 22. 1.

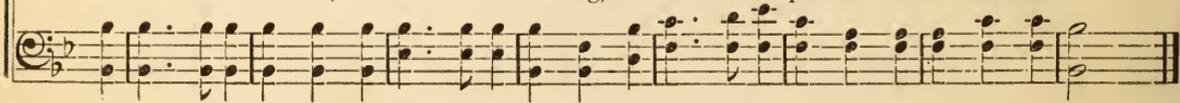
J. H. KURZENKNABE.



1. The beau - ti - ful riv - er, the life - giving riv - er, Will flow on e - ter - nal when worlds cease to move;
2. The gladdening plains and the val - leys are telling Of glo - ry sur - rounding the ev - er - green shore;
3. Oh taste of this beau - ti - ful riv - er now flowing, From out of the soul - saving foun - tain for thee;



Its mur - murings ech - o the praise of the giv - er, Who sends it to flow from the fountain of love.
Of won - der - ful mus - ic, in rich - ness ex - cell - ing, Breathed back by the saints that have safely crossed o'er.
Its name is sal - va - tion, on sin - ners be - stow - ing, An un - de - served par - don e - ter - nal and free.



CHORUS.

O beau - - ti - ful riv - - er, In sil - - ver - y bed,



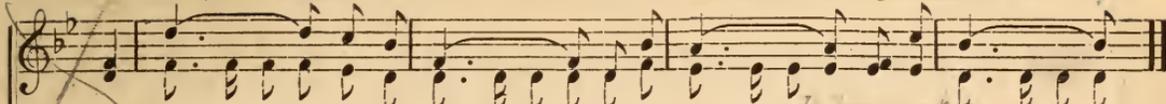
O beau - ti - ful riv - er, thy wa - ters will ev - er, Flow on in their course through ~~the~~ sil - ver - y bed, *then*



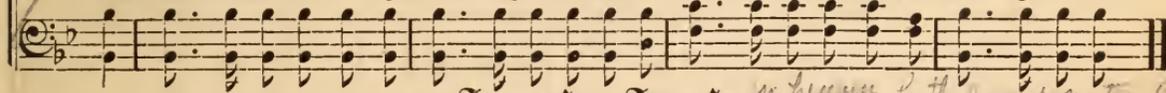
The Beautiful River.—Concluded.

87

To thee, *Thine* all the ran - - - somed For re- - - fuge have fled.



And all thro' e - ter - ni - ty noth - ing can sever, The ransomed who to thee for re - fuge have fled.



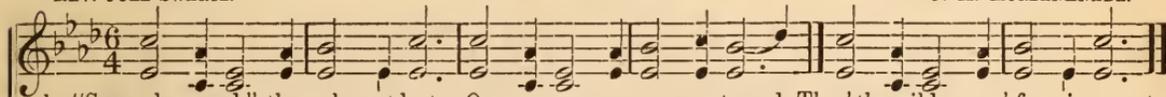
Scarcely Saved.

in heaven by the sweet water bed

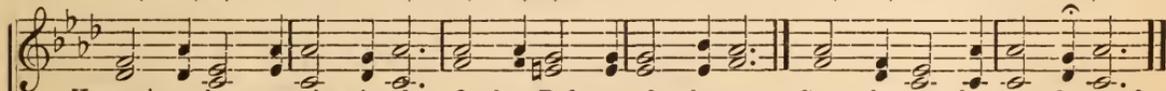
"And if the righteous be scarcely saved, where shall the ungodly and the sinner appear."—1 Pet. 4. 18.

REV. JOEL SWARTZ.

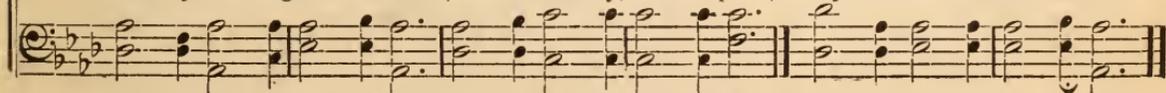
J. H. KURZENKNABE.



1. "Scarcely saved," then al-most lost— On an an - gry o - cean tossed; Thro' the wild waves' foaming crest,
2. Must we like a burning brand, Snatched by thine Almighty hand, From the ash - es of the lost—
3. Wea - ry mortal blind, depraved, Hard - ly is the sin - ner saved, Hard - ly will he lend his ear,
4. Heav - en wills the soul to save, Christ his blood a ransom gave, Free - ly is the Spir - it giv'n,



Heaven's pathway nearly missed: O thou Rul - er of the wave, Canst thou on - ly, scarcely save?
 Like as Lot from Sodom's coast, Scarce escape thy dreadful ire, On - ly saved as if "by fire?"
 E'en of life it - self to hear; Foes without and foes within, Make it hard his soul to win.
 Gent - ly woo - ing us to heav'n; Without money, without price, May we en - ter Par - a - dise.



Jesus Wept!

REV. L. LEINBACH.

"Jesus wept!"—John 11: 35.

J. H. KURZENKNABE.

1. Je-sus wept! Our Lord and Savior, When he was on earth be - low,
 2. Je-sus wept, what rich compassion! None appealed to him in vain;
 3. Je-sus wept, a-maz-ing won-der! For the Son of God to be
 4. Je-sus wept! and now, be-liev-er, Whatsoe'er our sorrows be,

Sympathized and felt for
 All received his con-so-
 So af-fec-tion-ate and
 He will com-fort his be-

CHORUS.

oth-ers In their sor-row, grief, and woe.
 la-tions, E'en the dead a-rose a-gain.
 ten-der, To our frail hu-man-i-ty.
 loved With his love and sym-pa-thy.

Je-sus wept! O heart so ten-der!

Heart of love and sympathy! He will com-fort his be-loved Whatsoe'er their sorrows be.

Take The Savior With Thee.

89

J. E. RANKIN, D. D.

"In thy presence is fullness of joy."—Psalm 16. 11.

REV. S. MORRISON.

1. Take the Savior with thee! Safe art thou I know, If his lov-ing presence With thee go; Take the Savior with thee,
2. Take the Savior with thee All the toilsome day; He will counsel give thee On the way; Tell to Him thy burdens,
3. Take the Savior with thee! When shall fall the night, He thro' all the darkness Will give light; He will keep each promise,
4. Take the Savior with thee Always, every where; All thy cares and burdens He will share; And when life is ov - er,

CHORUS.

He's a constant friend, Ten-der, true and faithful To the end.
Tell to Him thy cares, He will kindly answer All thy pray'rs. Take, O take the Savior On life's way, Nev - er from
On-ly thou believe; All of those who ask him Shall re-ceive.
He will take thee home, Nevermore to sor-row, Or to roam.

his presence Go a - stray, Take the Savior with thee, Safe art thou I know, If his loving presence With thee go.

Joy In Heaven.

"I say unto you, that likewise shall be joy in heaven over one sinner that repenteth."—Luke 15. 7. D. F. HODGES.

JOEL SWARTZ, D. D.

1. There's joy in heaven! what else but joy Could angel-harps and tongues employ, So near the throne above?
 2. There's joy in heaven when souls oppress'd, Hands clasped upon the contrite breast To heaven for mercy flee;
 3. There's joy in heaven when, freed from sin, Another child is gathered in, Another soul's for-given;
 4. There's joy in heaven! what else but joy Could angel-harps and tongues employ, Attuned to spirit-lays?

Can they who see the Father's face, Whose glo-ry fills the heavenly place, Want themes their hearts to move?
 When tears of true repentance flow, And guilty hearts their burdens know, And on-ly Je - sus see.
 Angels proclaim in joyful sound, "The dead's alive, the lost is found," And all re-joice in heaven.
 Yes, all the heavens with triumph ring, In honor of the Savior King, And to Je-ho-vah's praise.

CHO.—Joy in heav'n, Where Joy in heav'n, There's

Joy in heav'n, joy in heav'n, Where sweetest praise is giv'n; Joy in heav'n, joy in heav'n, There's perfect joy in heaven.

The Golden Gate Of Prayer.

91

"Thy gates shall be open continually: Thou shalt call thy walls Salvation, and thy gates Praise."—Isaiah 60. 11, 18.

J. E. RANKIN. D. D.

REV S. MORRISON.



1. At the gold-en gate of prayer I wait, The Lord, my King, ad-dress-ing, Till he draw near my
 2. For the King I seek is kind and meek, Tho' he is high and ho - ly, He knows us well, and
 3. At the gold-en gate of prayer I wait, In God's own way ap-point-ed, Till he, in grace, un-



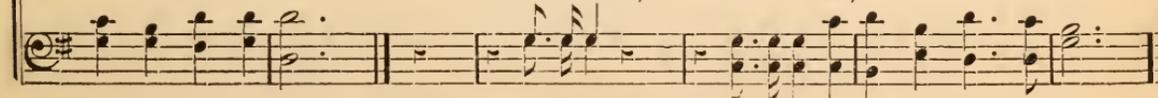
CHORUS.



suit to hear, And grant his roy - al bless-ing. Gold-en gate, gold-en gate, The
 loves to dwell With humble hearts and low - ly.
 veil his face, In Christ his own a - nointed. golden gate, golden gate,



gold - en gate of prayer, Watch and wait, watch and wait, The Lord will meet thee there.
 watch and wait, watch and wait,



Onward, Christian Soldiers!

"Fight the good fight of faith, lay hold on eternal life."—1 Timothy 6: 12.

FRANK M. DAVIS.

Spirited.

1. On-ward, Christian soldiers, Marching to the war, With the cross of Jesus Going on be-fore! Christ, the royal captain,
 2. Like a mighty army, Moves the Church of God; Brothers, we are treading Where the saints have trod; We are not divided,
 3. On-ward then, ye people! Join the happy throng; Blend with ours your voices In the triumph-song; Glory, praise and honor,

CHORUS.

Leads against the foe; Forward into battle See his banners go.
 All one bod-y we, One in hope and faith, and One in charity. } Christian soldiers, onward let us go, Christian soldiers,
 Unto Christ our king; This, through countless ages, Men and angels sing.

fear-ing not the foe; With the cross of Je-sus go-ing on be-fore, Ours will be the vict'ry When the strife is o'er.

The City Of Our God.

93

"And the city was of pure gold,—and the city had no need of the sun, neither the moon to shine in it, for the glory of God did lighten it, Selected. and the Lamb is the light thereof."—Rev. 21, 18: 23. JNO. R SWENEY.



1. O City of the jasper wall, And of the pearly gate! For thee, amid the storms of life, Our weary spirits wait;
2. O City, where they need no light Of sun, or moon, or star! Could we, with eyes of faith, but see How bright thy mansions are,
3. O City, where the shining gates shut out all grief and sin! Well may we long, amid earth's strife, The holy peace to win;



We long to walk the streets of gold, No mortal feet have trod; We long to worship at the shrine, The temple of our God
How soon our doubts would flee away! How strong our trust would grow! Until our hearts would lean no more On trifles here below.
Yet we must meekly bear the cross, Nor seek to lay it down, Until our Father brings us home, And gives the promised crown.



CHORUS.



O home of bliss! O land of light! Where falleth neither shade nor blight! Of every land the brightest, best, When shall we there find rest.



To-Day He May Be Found.

J. H. K.

"Seek ye the Lord while he may be found, call ye upon him while he is near."—Isaiah 55: 6.

MASTER HARRY J. KURZENKNABE.

1. "To-day," proclaims God's Holy Word, "Rich promises abound; Come now and seek a pard'ning Lord; To-day he may be found."
2. Hear for yourself that tender voice, Come view each bleeding wound; Accept the Savior as your choice; To-day he may be found.
3. Temptations press upon your way, Dark dangers lurk around; So better give your heart to-day, To-day he may be found.
4. Glory and honor to his name, From golden harps resound; Let all the saved the news proclaim, "To-day he may be found."

CHORUS.

"To-day if ye his voice will hear," Proclaims the Gospel sound, "To-day he is so very near, To-day he may be found."

My Precious Friend.

E. A. H. "Greater love hath no man than this, that a man lay down his life for his friends."—John 15: 13. REV. E. A. HOFFMAN.

1. I have a friend, oh, such a friend! His precious life he gave me, When on the cross he shed his blood, To ransom and to save me.
2. I have a friend, oh, such a friend! My sins he has forgiven; He is my peace and righteousness, My happiness and heaven.
3. I have a friend, oh, such a friend! Whose mercy is unfailing, Whose earnest plea before the throne For me is now availing.
4. I have a friend, oh, such a friend! My hope and my salvation; Let all the blood-washed bring to him Eternal acclamation.

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CHORUS.

Oh Jesus, Savior, precious friend! Abide with me unto the end, With me, With me, Abide unto the end.
 With me, With me, With me,

All Hail The Power Of Jesus' Name.

"For there is none other name under heaven given among men, whereby we must be saved."—Acts 4: 12

REV. E. PERRONET.

J. H. KURZENKNABE.

1st. 2d.

- All hail the power of Jesus' name! Crown him, crown him! All hail the power of Jesus' name, Let angels prostrate fall; Bring forth the royal di-a-dem, Crown him, crown him! Bring forth the royal diadem, And crown him Lord.....of all.
- Ye chosen seed of Israel's race, Crown him, crown him! Ye chosen seed of Israel's race, Ye ransomed from the fall, Hail him who saves you by his grace, Crown him, crown him! Hail him who saves you by his grace, And crown him Lord.....of all.
- Let every kindred, every tribe, Crown him, crown him! Let every kindred, every tribe, On this terrestrial ball, To him all ma-jes-ty as-cribe, Crown him, crown him! To him all majesty ascribe, And crown him Lord.....of all.

CHORUS.

Crown him, crown him, King of kings and Lord of lords! Crown him, crown him, Crown him Lord of all!

That Home Above.

"In my Father's house are many mansions: I go to prepare a place for you."—John 14. 2.

FANNY CHADWICK.

FRANK M. DAVIS.

1. No earthly home have I, Nor much to call my own, And man-y tri-als lie Around my pathway lone.
 2. But in that home a-bove, Where saints and angels are, I know a voice of love, Of welcome waits me there.
 3. My Je-sus is my all, On him I can de-pend! For kindly doth he call Each trusting soul a friend.
 4. So here I'll work and wait, Un-til I hear him say: Come, en-ter heaven's gate, And with me live for aye.

CHORUS.

In my Father's house so fair, Where many mansions be, I, thy Savior, will prepare A dwelling place for thee.

Resting In Jesus.

FANNY CROSBY.

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

WM. W. BENTLY, by per.

Fine.

1. Soon shall I rest in Je - sus, Rest in his dear embrace, E'en to a life e - ter - nal, Saved by redeeming grace.
 2. Trusting my all with Je-sus, Why should my faith decline? What if I toil and la - bor, Waiting the harvest time?
 3. Soon will my sheaves be gathered, Soon will my work be done; Then I shall rise triumphant, Then will my crown be won.

Cho.—Soon shall I rest in Je - sus, Rest in his dear em-brace, E'en to a life e - ter - nal, Saved by redeeming grace.

Resting In Jesus.—Concluded.

97

D. C.

Soon shall I hear their greeting, Friends that in days of yore
 What if my path be rugged? Je-sus that path hath trod,
 Oh, what a glorious vis-ion Comes to my raptured sight—
 Sung of the ho-ly cit - y, Longed for the golden shore.
 Leaving a lamp to guide me Up to the throne of God.
 Fields of immortal ver - dure, Skies of unclouded light.

Nothing But Leaves.

LIZZIE ASHBACH.

"He found nothing but leaves."—Mark 11. 13.

L. L. MENTZER.

1. Nothing but leaves, Oh it is sad! How it the Sav-ior grieves, To know that life is spent for naught, To find where for ripe
2. Nothing but leaves! The time is short To gather up the sheaves; The race of life will soon be run, And will you of-fer
3. Nothing but leaves, A useless life! Oh how the mem'ry weaves; The future of a life of sin, When you for full ripe
4. Nothing but leaves! Oh in that day, Vain hope no more deceives! 'Tis then too late to sow or reap, And you must lay at

fruit he sought, Nothing but leaves, Nothing but leaves. To find where for ripe fruit he sought, Nothing but leaves.
 when 'tis done, Nothing but leaves, Nothing but leaves? And will you offer when 'tis done;—Nothing but leaves.
 fruit hand in, Nothing but leaves, Nothing but leaves, When you for full ripe fruit hand in; Nothing but leaves!
 Je - sus' feet, Nothing but leaves, Nothing but leaves, And you must lay at Je-sus' feet, —Nothing but leaves.

Eternity, Eternity.

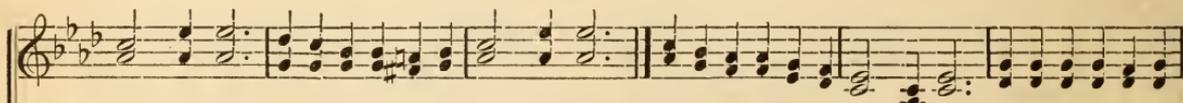
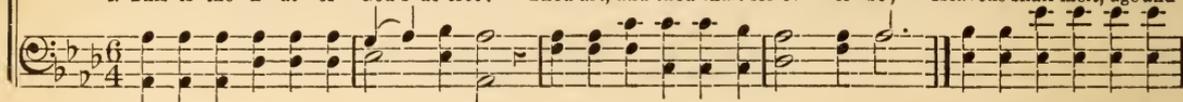
"And swear by him, that lived forever and ever, that there should be time no longer."—Rev. 10. 6.

J. H. K.

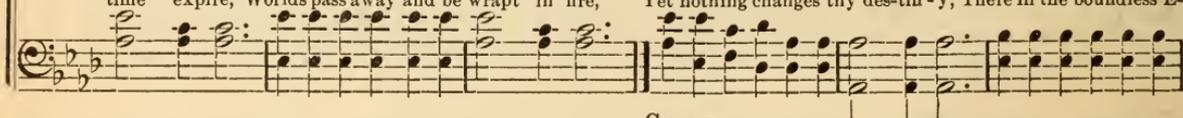
J. H. KURZENKNABE.



1. Ov - er the riv - er, from shore to shore, Mortals each moment are pass - ing o'er, From every land and from
 2. Hasten, ye doubting, de - cide your fate! Wait not, to-mor-row may be too late! List to the warnings from
 3. Coming so soon--'tis the angel of death! Ready--'Tis echoed in bat - ed breath! Swift-ly the vessel will
 4. This is the fi - at of God's de-cree: Thou art, and thou shalt for-ev - er be; Heavens shall melt, age and



eve - ry clime, Passing the limits and bounds of time: Ask you whereto can their mission be? All for the boundless E-
 heav'n and hell; Seek the assurance that all is well; Flee to the Savior who died for thee, Go thou, prepare for E-
 on - ward glide, Ov - er the wat - ers so deep and wide, Then cast her anchor and all will be Launched in the boundless E-
 time expire, Worlds pass away and be wrapt in fire, Yet nothing changes thy des-tin - y, There in the boundless E-

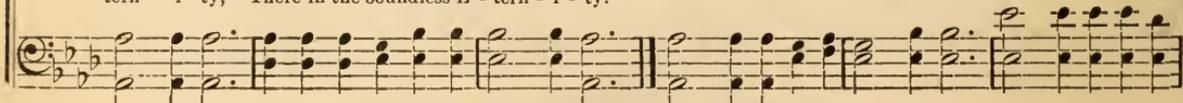


CHORUS.



tern - i - ty; All for the boundless E - tern - i - ty.
 tern - i - ty, Go thou prepare for E - tern - i - ty.
 tern - i - ty, Launched in the boundless E - tern - i - ty.
 tern - i - ty, There in the boundless E - tern - i - ty.

Vast and boundless E-tern - i - ty, Who can fathom thy



Eternity, Eternity.—Concluded.

mys - ter - y? Age to age will the pro - blem be,— E - ter - ni - ty, E - ter - ni - ty.

Press Boldly On.

LIZZIE ASHBACH.

"Let us not be weary in well doing."—Gal. 6 : 9.

J. H. KURZENKNABE.

1. Oh, wea-ry heart, so tired of life, What-ev-er may be - fall, Re-mem-ber 'mid the earth-ly
 2. Oh, wea-ry hands that ache and pain, While you your tasks pur - sue, Think of the hands without a
 3. Oh, wea-ry feet that long have trod A pathway dark and drear; Be-hold the foot - prints of a
 4. Oh, wea-ry eyes, though tears may fill Your glens by sor - row swept; A - long your path re-mem-ber

D. S.—And those who fol - low Je - sus

D. S.

Fine. CHORUS.

strife, That Je-sus shared it all.
 stain, Nailed to the cross for you. Press boldly on, and fol-low still, A crown will sure be given;
 God, Up-on your way ap - pear.
 still, That Je-sus al - so wept.

will Reign with him there

in heaven.

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Labor On.

E. D. MUND.

"The night cometh, when no man can work."—John 9. 4.

REV. E. S. LORENZ.

1. La - bor on! With swift-winged feet the moments fly, With labor crowned let them pass by, Increasing treasures laid
 2. La - bor on! Thy work in vain may seem to be, And yet the fruitage thou shalt see, If not in time, in e-
 3. La - bor on! The field so great, all white appears; No time hast thou for idle fears; Go reap the harvest, 'twas

CHORUS.

up on high, Go la - bor on! La - bor on! La - bor on! Till at eve the setting sun shall pro-
 ter-ni - ty; Go la - bor on!
 sown in tears; Go la - bor on!

With prayer and song, In God be strong;

claim thy la - bor done; And the prize at length be won, We shall shout our welcome home, At the close of day.

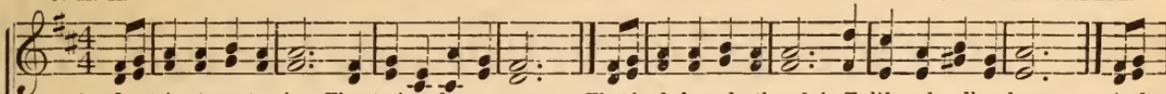
O Strive To Enter In.

101

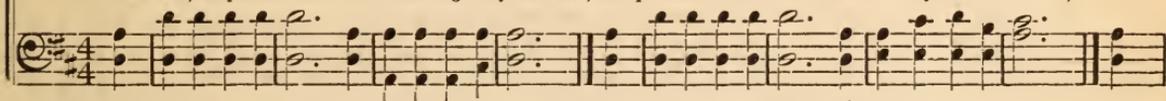
"Strive to enter in at the straight gate, for many I say unto you, will seek to enter in and shall not be able."—Luke 13. 24.

J. H. K.

J. H. KURZENKNABE.



1. O strive to en-ter in The strait and narrow way, That leads from death and sin To life and endless day; And
2. Many shall knock and try To en-ter in the gate, But hear the dread re-ply, "Too late, too late, too late;" The
3. When earth, at God's command, Gives up her dead to him, Sinners will trembling stand, Where justice is supreme; There
4. Dear Lord, help me to flee The broad highway of death, Help me to follow thee Un-til my lat-est breath; And



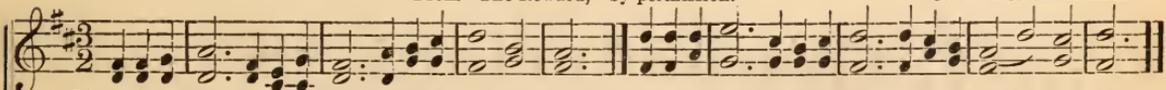
toilsome though that journey be, There's rest beyond, sweet rest for thee, There's rest beyond, sweet rest for thee.
Lord shall say, when they come near, "I know you not from whence you are, I know you not from whence you are."
at the judgment bar of God, The reigning Lord will know them not, The reigning Lord will know them not.
when I reach the heav-en-ly shore, Pass o'er to reign for ev-er-more, Pass o'er to reign for ev - er - more.



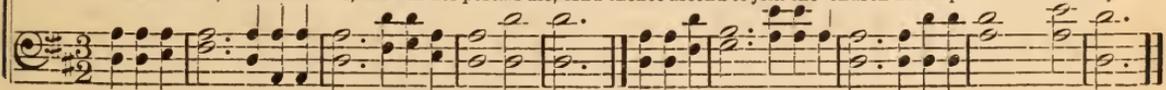
I Love The Church. C. M.

From "The Reward," by permission.

J. H. KURZENKNABE.



1. I love the church, the holy church, The Savior's spotless bride, And oh, I love her pal-aces In all the world so wide.
2. I love the church; for she presides With watchful, tender care, O'er birth, and bridal, and the grave, And leaves her blessing there.
3. Within her walls, oh! let me live, Within her portals die, And thence ascend to join the church Triumphant in the sky.



Escape The Wrath To Come.

J. H. K.

"How shall we escape, if we neglect so great salvation?"—Heb. 2: 3.

J. H. KURZENKNABE.

1. A trav'ler, tired and weary, Was struggling on the road; Along the pathway dreary, He bore a heavy load; Though laughed at
 2. His strength was slowly failing, And, after he passed by, I heard him feebly calling In sad and plaintive cry: Then came an
 3. He reached the living fountain, Attended by his guide; And there, on Calv'ry's mountain, Washed in the saving tide; From
 4. Forsaking earth's dominions, His spirit cleaves the air; Up-borne, on angel-pinions, To yonder mansions fair; And now in

rit. *tempo.*

and derided, Cast out from friends and home, Yet still he was decided To escape the wrath to come, To escape the wrath to come.
 angel guardian From yon celestial home To help him bear his burden, And escape the wrath to come, And escape the wrath to come.
 viewed the city Across the narrow flood, And, raptured with its beauty, He glorified his God, He glorified his God.
 mansions vernal, In yon celestial home, He sings this song eternal: Escaped the wrath to come, Escaped the wrath to come.

CHORUS.

Proclaim it far and near, Proclaim it everywhere: The weary trav-el-er Es-capes the wrath to come.

Sweetest Praises We Will Sing.

"Sing praises to the Lord which dwelleth in Zion, declare among the people his doings."—Ps. 9: 11.

REV. E. P. PARKER, D.D.

FRANK M. DAVIS.

1. O Fa-ther blest! E - ter - nal King! With grate-ful hearts thy praise we sing, Whose glo-rious power the
 2. Thee, too, we sing, E - ter - nal Son, Who hast for men sal - va - tion won! Thy con-stant pres - ence,
 3. Thou Ho - ly Spir-it, Fount of Love! Pour out thy bless-ings from a - bove; Dwell in our souls, de-
 4. O Tri-une God in whom we live! All praise and hon - or thee we give; The Church on earth her

CHORUS.

world upholds, Whose boundless love the world enfolds. } Sweetest prais - - - es we will sing, To our
 Lord, be-stow, To cheer thy struggling Church below. }
 light-ful guest! Prepare our hearts, and in them rest. }
 songs shall raise, With those in heaven to swell thy praise. } Sweetest praises we will sing, we will sing,

Fa - - - ther, Lord and King; Be to him our love and praise, Who has blessed us all our days.
 To our Father, Lord and King, Lord and King; Be to him our love and praise, love and praise, Who has blessed us all our days.

The Way Of Thorns.

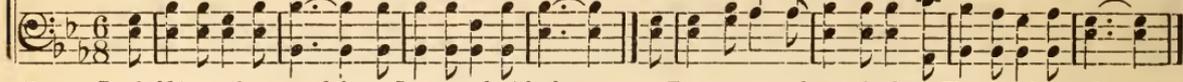
H. M. KIMBALL.

"And they took Jesus, and led him away."—John 19. 16.

S. B. ELLENBERGER.



1. There is but one true way, That points to Cal-va-ry, For eve-ry oth-er leads astray To sin and mis-er-y.
2. 'Twas here the Savior knew Of sorrow, pain and scorn; And shall I wound my Lord anew, And pierce another thorn.
3. This way the saints have trod, Here martyrs won their crown; And every ransomed child of God Laid her his burden down.
4. The way of thorns now pleads At eve-ry step I go; Here suff'ring to repentance leads, Here Jesus loved me so.
5. Sin-ner, turn in to - day, Be-fore it be too late, And all who walk the kings highway, Pass in the pearly Gate.



Chorus.—Be - hold! the way of thorns Is crowned with glory now, For see, a royal wreath adorns The victor's sacred brow!



Be-hold! the way of thorns Is crowned with glory now, For see, a roy-al wreath adorns The victor's sacred brow!

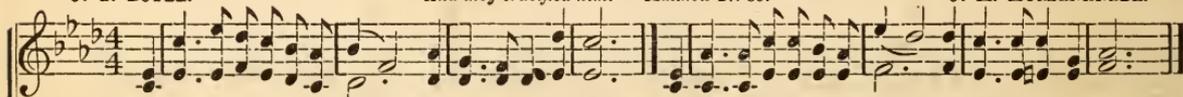


The Cross Of Calvary.

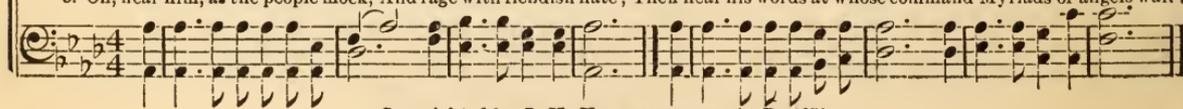
J. T. BOYLE.

"And they crucified him."—Matthew 27. 35.

J. H. KURZENKNABE.



1. Come, sinner, look upon the cross, The cross of Cal-va-ry, And see thy Savior bleeding there, Upon the cursed tree;
2. See his dear head sunk to his breast, The tears that dim his eyes, And hear thou from his bosom's depths, His agonizing sighs;
3. Oh, hear him, as the people mock, And rage with fiendish hate; Then hear his words at whose command Myriads of angels wait:



Gaze on the thorns that wreath his brow, Those blood-drops, see them, too, And think he wore that cruel crown, Sinner, for me and you.
Behold his wounded hands and feet, Look to his spear-pierced side, And think, dear sinner, only think, 'Twas thus for you he died.
Yes, hear them, for like arrows swift They pierce the spirit thro',—Father above, forgive them, for They know not what they do.

My Presence Shall Go With Thee.

LIZZIE ASHBACH.

"Lo! I am with you alway, even unto the end of the world."—Matthew 28. 29.

FRANK M. DAVIS.

1. These words, how they should cheer thee, When troubled and distress'd, My presence shall go with thee, And I will give thee rest.
2. Should many trials meet thee, Thy way with cares be press'd, My presence shall go with thee, And I will give thee rest.
3. Though bitter tears may blind thee, The mourner shall be blest, My presence shall go with thee, And I will give thee rest.
4. Nearing the grave, I see thee Trembling, and sore op-press'd, My presence shall go with thee, And I will give thee rest.

CHORUS.

My pow-er shall sustain thee, Where'er it seemeth best, My presence shall go with thee, And I will give thee rest.

Ready To Help for Jesus.

W. O. CUSHING.

"Let us not be weary in well doing."—Gal. 6: 9.

J. H. KURZENKNABE.

1. Be read - y to la - bor with heart and will, And ev - er some mis - sion of love to fill;
 2. Be read - y to la - bor some soul to win From snares of the tempter, from paths of sin;
 3. Yes, ten - der - ly, tear - ful - ly seek to guide The sin - ful and err - ing to Je - sus' side,

To strengthen the we - ry with words of cheer, Like Je - sus, to wipe a - way sor - row's tear.
 And ten - der - ly, tear - ful - ly seek to guide The sin - ful and err - ing to Je - sus' side.
 For these who are rescued, with him shall wear A star - light - ed crown in the world so fair.

CHORUS.

Read - y to help with a strong, good will, Read - y to help for Je - sus; Read - y some mission of
 love to fill, Ten - der - ly seek - ing to gath - er still Some star for the crown of Je - sus.

Ever Be Faithful.

107

E. A. H.

"Be thou faithful unto death, and I will give thee a crown of life."—Rev. 2. 10.

REV. E. A. HOFFMAN.

1. Ev - er to Je - sus be faithful and true, He has been ten - der and faith - ful to you; Fol - low him dai - ly what -
2. Hon - or the Mas - ter by do - ing his will, Love him, and all his commandments fulfill; And as you journey life's
3. Cling un - to Jesus, thy strength and thy might, Cling in the darkness, and cling in the light, Hon - or his name in what -

CHORUS.

ev - er be - tide, Follow your Leader and Guide. Ev - - er be faith - - ful, Ev - - er be
pilgrimage through, Ev - er be faithful and true. Ev - er be faithful and ev - er be true, Ev - er be faithful and
ev - er you do, Ev - er be faithful and true.

faith - - ful, Ev - - er be faith - - ful, Ev - - er be true.
ev - er be true, He has been ten - der and faith - ful to you, Ev - er be faith - ful and true.

Jesus At The Door.

LIZZIE ASHBACH. "That when he cometh and knocketh, they may open unto him immediately."—Luke 12: 36. L. L. MENTZER.

1. Dear sinner, the Savior is knocking, is knocking, He stands at the door of thy heart; Oh hasten, and bid him to enter, to enter,
 2. Now open the door unto Jesus, to Jesus, For he there an entrance would win; Oh keep not the dear Savior waiting, long waiting,
 3. Remember this kind loving Savior, this Savior, Now waits at the door of thy heart, The Maker of earth and of heaven, of heaven,
 4. And why wilt thou keep him there waiting, there waiting, And pleading for entrance in vain? If now you refuse him admittance, [admittance,
 5. Then open thy heart while he's knocking, is knocking, Let Jesus a welcome guest be! At last the bright portals of glory, of glory,

SEMI-CHORUS.

Ere he shall for-ev-er de-part! }
 But bid him at once enter in. }
 And can you now bid him depart? }
 Perhaps he may ne'er come again. }
 The Savior will open for thee. }

He's knocking, he's knocking, O sinner, an entrance to win! Delay not, he's waiting,
 An entrance to win!

CHORUS.

He's waiting your answer, come in. Come in, Come in, He's waiting your answer, come in, come in.
 Come in, come in, come in.

1. time. 2. time.

Father, Thy Will Be Done!

109

HARVEY BINGLEY.

"Teach me to do thy will."—Psalm 143. 10.

HARRY J. KURZENKNABE.



1. Fa-ther in heaven! to thee I pray, To thee for grace I come; Oh help me from my
2. And e'en tho' long and toilsome be The race which I must run, Yet I would hum-bly
3. Though cares and tri-als I must meet, My cross I would not shun, But say be-fore the
4. And when at last the an - gel Death Says, Come, the conflict's won; Help me to say with



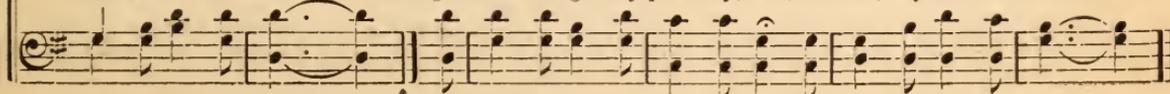
CHORUS.



heart to say, Fa-ther, thy will be done!
ask of thee, Fa-ther, thy will be done! Make me resigned to good or ill, While
mer - cy - seat, Fa-ther, thy will be done!
lat - est breath, Fa-ther, thy will be done!



life its course shall run: Though dark or bright my pathway, still, Fa-ther, thy will be done!

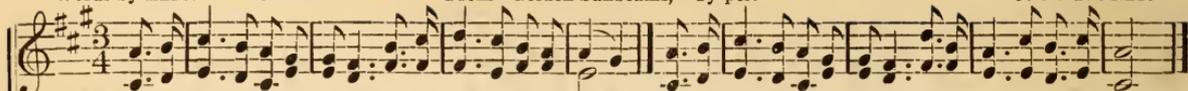


Go To Jesus.

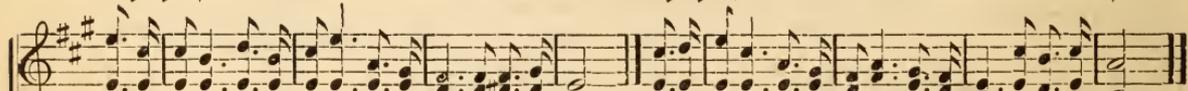
Words by LENA E. BROOKINGS.

From "Golden Sunbeams," by per.

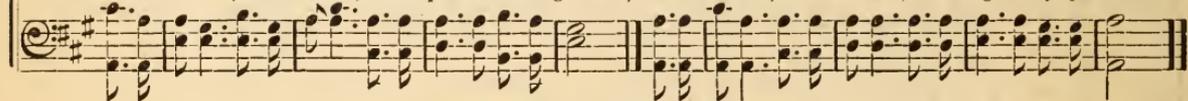
J. H. TENNEY.



1. Go to Jesus with thy sorrows; He thy burdened soul will ease; He will give thy troubled conscience A sweet sense of pard'ning peace.
2. Go to Jesus with thy trials, Tell him all thy cares and woes; He has promised if we ask him, He will give us sweet re-pose.
3. Go to Jesus when thy burdens Are too hard for thee to bear; Tell him all thy cares and sorrows, He will lend a list'ning ear.
4. Go to Jesus when death's shadows Thickly gather round thy way; Ask of him to guide thy footsteps To the realms of endless day.



Chorus.—Go to Jesus, Go to Jesus, Lean up-on his loving breast; Go to Jesus, Go to Jesus, He will give thy spirit rest.

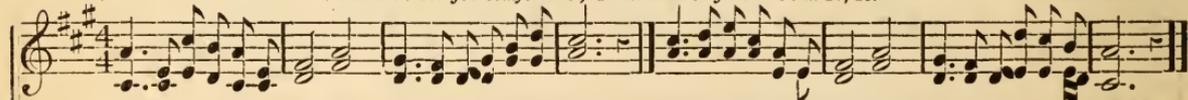


Keep Me Near Thee,

L. A.

"I will not leave you comfortless; I will come to you."—John 14, 18.

L. L. MENTZER.



1. Leave me not, for I am lone-ly, And the way I cannot see; Lest I wander into danger, Keep me, Savior, near to thee.
2. Leave me not, for darkness gathers 'Round about the path I tread; Leave me not, but let me ever Safely by thy hand be led.
3. Leave me not by sin surrounded; With temptation life is fraught; Till my earthly days are counted, Loving Savior, leave me not.
4. Leave me not when all that's mortal, Will be claimed for death's own share; There, oh! Savior, through the portal, Lead me to my [mansion fair.



Musical score for the song "Keep Me Near To Thee." It features a treble and bass clef with a key signature of one sharp (F#) and a common time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "Sav - ior, keep me, keep me near to thee; Lest I wander in-to dan - ger, Sav - ior, keep me near to thee."

"Jehovah Tsid Kenu."

These beautiful lines were quoted by the REV. JOEL SWARTZ, D. D. upon the occasion of his Introductory into the first Luth. Church, Harrisburg, Pa.

REV. Mc.CHEYNE.

J. H. KURZENKNABE.

Musical score for the hymn "Jehovah Tsid Kenu." It features a treble and bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "1. I once was a stranger to grace and to God, I knew not my dan-ger, I felt not my load, Tho' friends spoke in
2. I oft read with pleasure to soothe or en-gage, I - sai-ah's wild measure and John's simple page; But e'en when they
3. Like tears from the daughters of Zion did roll, I wept when the wat-ers went ov - er his soul, Yet thought not that
4. When free grace awoke me by light from on high, The le - gal fears shook me, I trembled to die; No re - fuge, no
5. My tears are all vanished before that sweet name, My guil - ty fears banished, with boldness I came, To drink at the

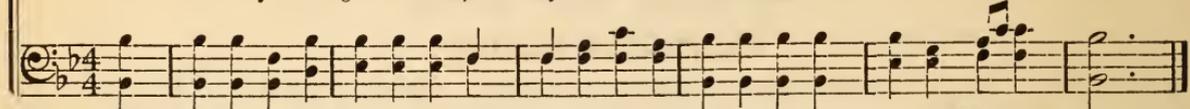
Musical score for the hymn "Jehovah Tsid Kenu." It features a treble and bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "rapture of Christ on the tree, "Je-hov-ah Tsid Kenu" was nothing to me, "Je-hov-ah Tsid Kenu" was nothing to me.
pictured the blood-sprinkled tree, "Je-hov-ah Tsid Kenu" seemed nothing to me, "Je-hov-ah Tsid Kenu" seemed nothing to me.
my sins had nailed to the tree, "Je-hov-ah Tsid Kenu," 'twas nothing to me, "Je-hov-ah Tsid Kenu," 'twas nothing to me.
safe-ty in self could I see, "Je-hov-ah Tsid Kenu" my Sav-ior must be, "Je-hov-ah Tsid Kenu" my Sav-ior must be.
fountain life-giving and free; "Je-hov-ah Tsid Kenu" is all things to me, "Je-hov-ah Tsid Kenu" is all things to me.

Heavenly Vision.

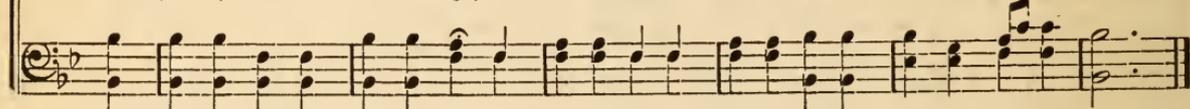
"These are they which came out of great tribulation, and have washed their robes, and made them white in the blood of the Lamb."—Rev. 12: 14. J. H. KURZENKNABE.



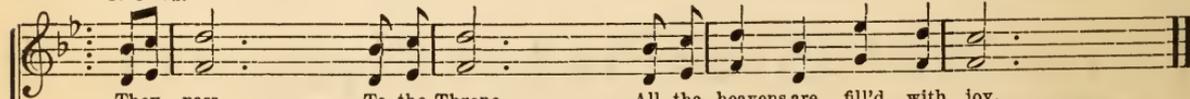
1. A vision bright appeared to me, I passed in - to e - ter - ni - ty, At heaven's court I stood ;
2. Then came a pure and ho - ly hand, In shin - ing robes with palm in hand, And marched thro' heaven's court ;
3. Ah! there, arrayed in roy - al state, A mul - ti - tude pass thro' the gate, And shouts of tri - umph ring ;
4. See now an - oth - er migh - ty throng! Un - numbered millions pass a - long, In - to the realms of light ;
5. All heav - en joins the glad re - frain ; "Worthy the Lamb for sinners slain !" To him the glo - ry be ;



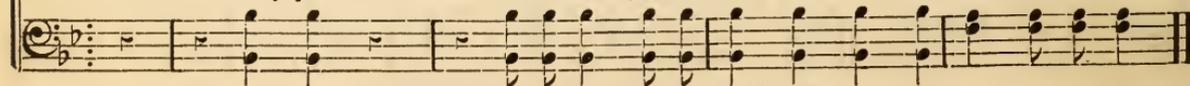
Tri - umphant shouts came from a - far, Re - sounding thro' the gates a - jar, From Prophets of our God.
 Who are these blest ones pass - ing by? Methinks I hear the sweet re - ply, "A - pos - tles of our Lord."
 Who, who are these up - on whose brow, Ap - pears a crown of glo - ry now? The Martyrs for their King.
 There, thro' the gate, bless God! I see The ho - ly blood - washed company Of Saints arrayed in white.
 All glo - ry be to God on high, The God who reigns a - bove the sky, To all e - ter - ni - ty.



CHORUS.



They pass They pass To the Throne, To the Throne, All the heavens are fill'd with joy, fill'd with joy,



Heavenly Vision.—Continued.

113

Where praise shall a-lone Ev-er be the saint's employ, em-ploy.
 Where praise shall a-lone saint's employ,

Greet The Reapers.

"That both he that soweth, and he that reapeth, may rejoice together."—John 4. 36.

J. H. KURZENKNABE.

L. L. MENTZER.

1. Hark! the reapers' glad refrain, Far resounding o'er the main; From the distant fields they come, To attend our harvest home.
 2. To the sickle's ringing sound, All our hearts with joy rebound; Let the busy reapers come, Welcome to our harvest home.
 3. Gathering from hill and plain, Harvesting the ripened grain, Greet the weary reapers when They're returning home again.
 4. When the harvest time is past, Ho! ye reapers, to your rest! What a welcome that will be, Harvest home, Eternity!

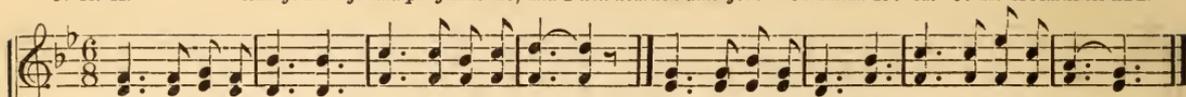
CHORUS,

Greet the reapers! let them be Welcome to our company; Greet them ever! let them come To our harvest home.

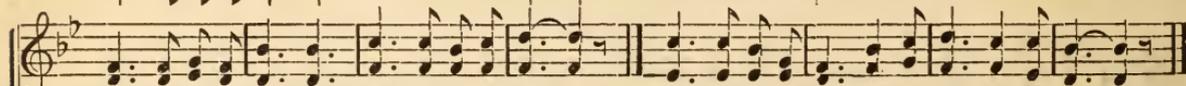
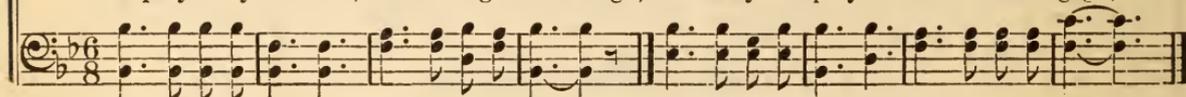
Go And Pray.

J. H. K.

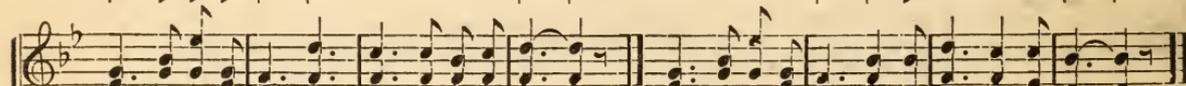
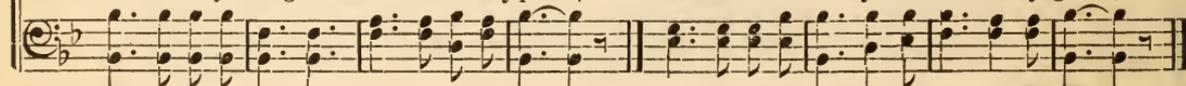
"And ye shall go and pray unto me, and I will hearken unto you."—Jeremiah 29: 12. J. H. KURZENKNABE.



1. Go pray in life's morning, and holy de-light Will scatter the sunshine and banish the night;
 2. Go pray in thy youth ere the e-vil days come To with-er life's roses and scatter its bloom;
 3. Go pray in thy manhood, When strong conflicts rage; Be ready with prayer then the foe to engage;



Life's pathway is brightest when in-no-cen-cy Sheds sunbeams of peace and of joy over thee;
 'Mid cares and temptations that fall to thy lot, Let pleasures e-ter-nal be nev-er for-got;
 Go forth in thy strength but come not in thy pride; Be watchful! take only the cross for thy guide;



The souls that are faithful in Jesus' em-ploy, Shall echo the music of heaven's pure joy.
 Make prayer thy strong armor to shield thee from sin, And virtue thy fortress—there's safety therein.
 Press onward! be ready the vic'try to share; Lo, Satan will fear when he sees thee in prayer.



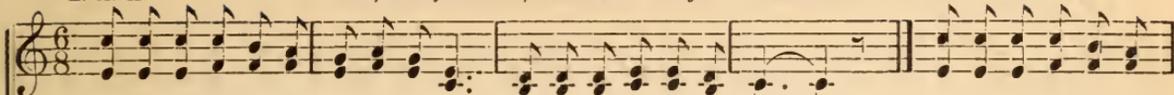
4. Go pray in old age, when life neareth its close, How joyous the waking, eternally blest!
 Pray then that thy soul may find sweetest repose; Then Jesus will take thee safe into the fold,
 How soothing the slumber, how peaceful the rest, Forever and ever his face to behold.

Follow Your Blessed Redeemer.

E. A. H.

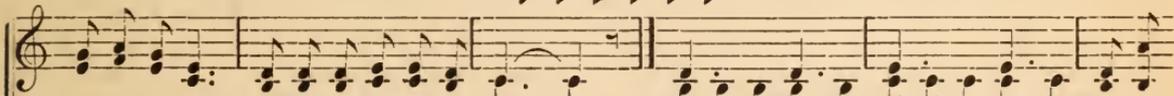
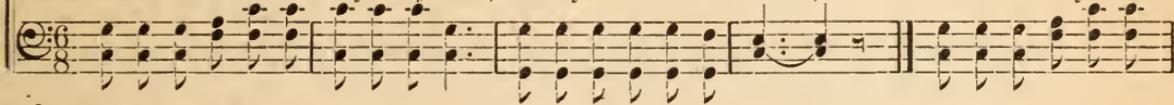
"Lord, I will follow thee, whithersoever thou goest."—Luke 9. 57.

REV. E. A. HOFFMAN.



1. Follow the blessed Re-deem-er to-day, He is your Savior and friend ;
2. Follow tho' darkness and danger surround, He is your Savior and friend ;
3. Follow when trials and sorrows ap-pear, He is your Savior and friend ;
4. Follow until the dear cross you lay down, He is your Savior and friend ;

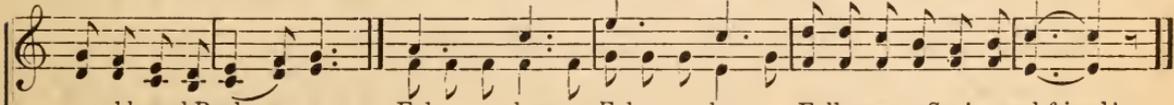
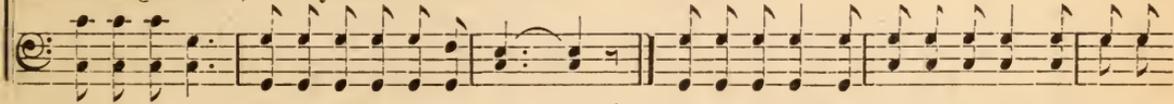
Love him and faithfully
Follow though sin and temp-
Nothing can harm you while
Follow un-til you ob-



serve him alway, He is your Savior and friend!
ta-tion a-bound, He is your Savior and friend.
Je-sus is near, He is your Savior and friend.
tain the bright crown, He is your Savior and friend.

CHO.—Fol - - low, Fol - low, Fol-low

Follow him ev - er, Follow him ev - er, Fol-low



your blessed Re-deem - er ; Fol - - low, Fol - low, Follow your Savior and friend !
your blessed Re-deem - er ! Follow him ev - er, Follow him ev - er, Follow your Savior and friend !



The Sun Of Righteousness.

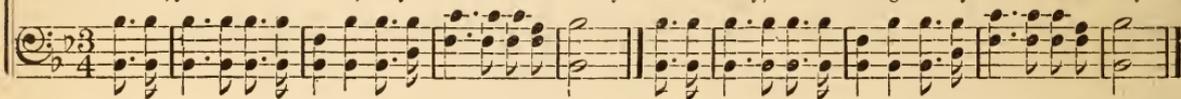
"But unto you that fear my name, shall the Sun of Righteousness arise, with healing in his wings."—Mal. 4. 2.

MRS. MARY F. MARSH.

J. H. KURZENKNABE.



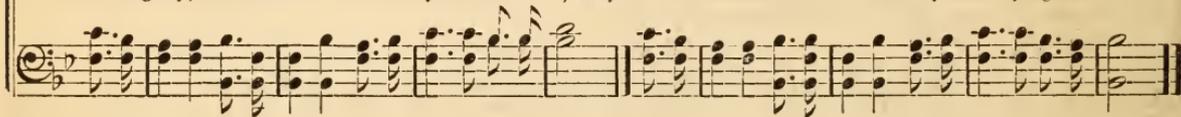
1. Like the coming sun, dispelling All the gloomy shades of night, Lo, the coming of the Savior Turns our darkness into light.
2. Light, and life, and joy supernal, Every where his coming brings; Weep no longer, sinsick mourner, There is healing in his wings.
3. Christ the Lord, the King of heaven, Comes to make thy heart his home; Dry thy tears and bid him enter, Quickly hasten, Christ, [is come.
4. He has come, just now receive him, Why one moment more delay? He is ready, he is wait-ing All thy sins to wash a-way.



CHORUS.



Sun of glory, shine forever In this lowly heart of mine; May no shade of darkness sever From my soul thy light di-vine.



Come Thou Fount Of Every Blessing. (Tune, Sun of Righteousness.)

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 melodeous sonnet,
Sung by fluming tongues above;
Praise the mount—I'm fixed upon it,
Mount of God's unchanging love.
2. Here I 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 that grace now like a fetter,
Bind my wand'ring heart to thee;
Prone to wander, Lord, I feel it,
Prone to leave the God I love!
Here's my heart, Oh take and seal it,
Seal it for thy courts above!

Come Unto Me.

117

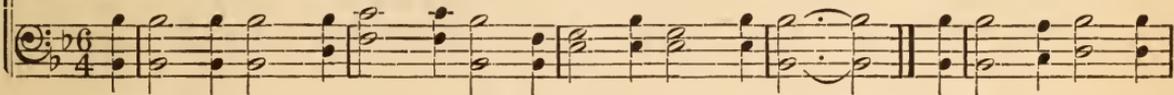
"Come unto me all ye that labor, and are heavy laden, and I will give you rest."—Matt. 11: 28.

LIZZIE ASHBACH.

HARRY J. KURZENKNABE.



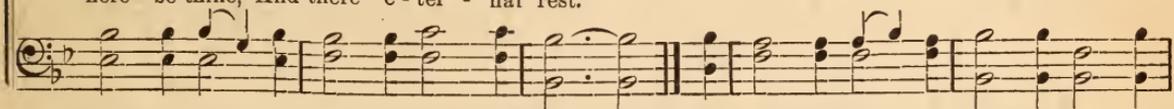
- | | |
|---|---------------------------|
| 1. Come un - to me, the Sav - ior said, And be for - ev - er blest; | Come, all ye wea - ry |
| 2. Take up my yoke, it shall be light, I'll bear a part for thee; | Come, fol - low in the |
| 3. For I, the high and ho - ly One, Was meek and low - ly, too: |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



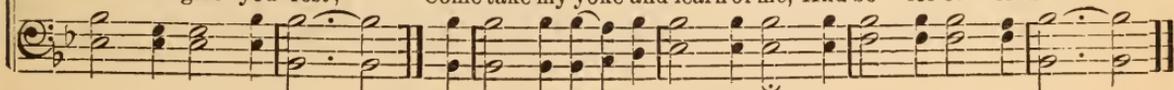
CHORUS.



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



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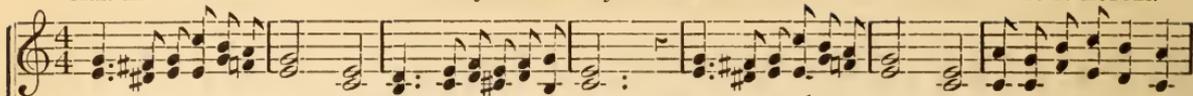


Keep On Praying.

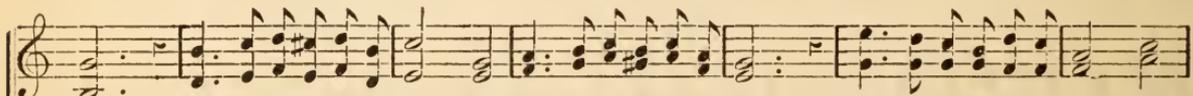
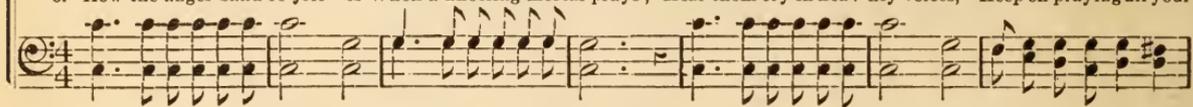
MRS. M. A. KIDDER.

"Pray without ceasing."—1 Thess. 5. 17.

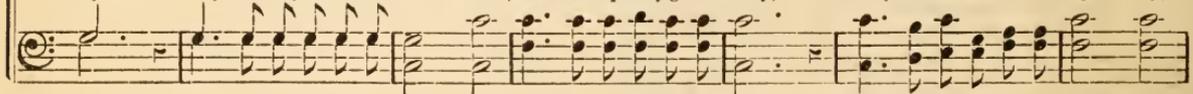
D. F. HODGES.



1. Long my spirit pined in sor-row, Watching, waiting, all in vain ; Wait-ing for a golden mor-row, Free from worldly care and
2. Ye, who sigh for holy pleasures, Ye, who mourn your load of sin, Keep on praying ; heav'nly treasures In the end your sure to
3. How the angel-band re-joic - es When a kneeling mortal prays ; Hear them cry in heav'nly voices, "Keep on praying all your



pain , When I heard a sweet voice say-ing, In the accents of a friend : Cheer up, brother, keep on pray - ing,
win : Wrestle with the Lord of glo - ry, Lay your troubles at his feet, Plead with faith in Calv'ry's sto - ry,
days : Pray un-till you reach fair Ca - naan, Reach the pearly gates of day, Then your bliss shall end in glo - ry,



D.S. — Cheer up, brother, keep on pray - ing,

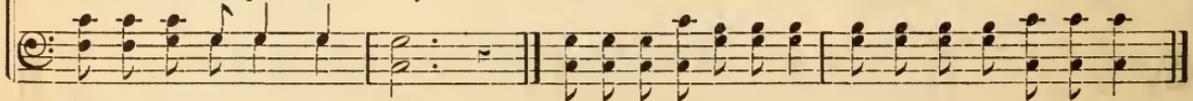
Fine. Chorus.

D.S.



Keep on pray-ing to the end."
Till your joys are all com - plete.
And shall nev - er pass a - way."

Keep on pray-ing to the end, Keep on pray-ing to the end ;



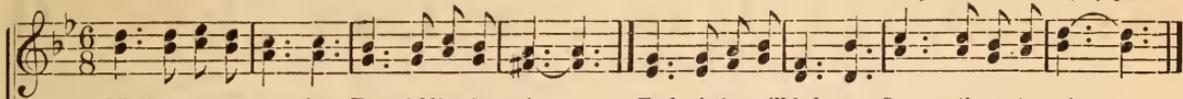
Keep on pray-ing to the end.

From "Golden Sunbeams," by per.

Yield Not To Temptation.

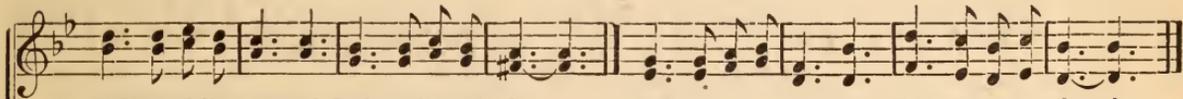
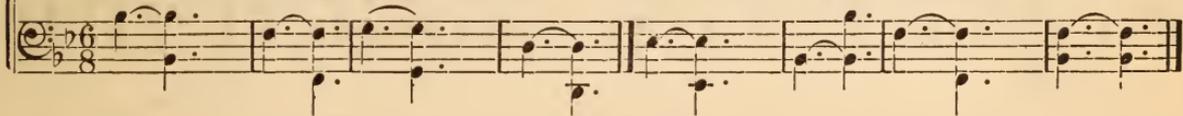
"God is faithful, who will not suffer you to be tempted above that ye are able."—1 Cor. 10: 13.

Words and Music by H. R. PALMER, by per.



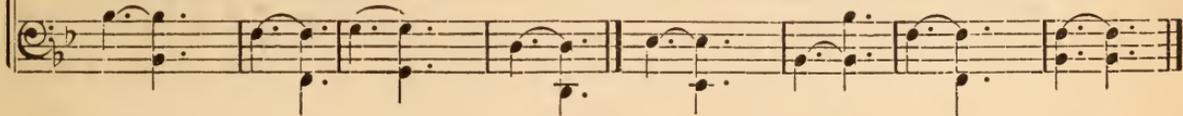
1. Yield not to tempta - tion, For yielding is sin,
2. Shun e - vil compan - ions, Bad language dis - dain,
3. To him that o'er - com - eth, God giv - eth a crown,

Each vict'ry will help you Some oth - er to win;
God's name hold in rev'rence, Nor take it in vain;
Thro' faith we shall conquer, Though often cast down;



Fight manfully on - ward, Dark passions sub - due,
Be thoughtful and ear - nest, Kind - hearted and true,
He who is our Sav - ior, Our strength will re - new,

Look ev - er to Je - sus, He'll car - ry you through.
Look ev - er to Je - sus, He'll car - ry you through.
Look ev - er to Je - sus, He'll car - ry you through.



CHORUS.



Ask the Sav - ior to help you, Comfort, strengthen, and keep you; He is willing to aid you, He will carry you through.



Cleanse Every Stain.

J. H. K.

"And it came to pass, that as they went, they were cleansed."—Luke 17, 14.

J. H. KURZENKNABE.

1. O Lord, all tainted and unclean, We stand convicted, lost in sin, Helpless and sore a-fraid
 2. In meekness and hu-mil-i - ty, We here would now confess to thee, Our leprosy of sin;
 3. Dear Savior, help us to believe, And go and tell that we receive A cleansing all com-plete;
 4. Then grateful anthems let us raise, Like he, who came the Lord to praise, And spread his fame abroad,

Just as the leper
 Look on us in com-
 Be guided by thy
 Till eve-ry heart and

CHORUS.
Cleanse ev'-ry

came would we, Come now, O Lord, for help to thee, And cry to thee for aid.
 pas-sion, Lord, And let us hear thy bless-ed word, Go now, and be ye clean.
 love di-vine, And not prove thankless like the nine, But wor-ship at thy feet.
 eve-ry tongue, Confess his name and join the throng, In glo - ri - fy - ing God.

Cleanse us from ev - er - y

stain, Make thou us pure, Heal ev'-ry pain, Thou alone, thou canst cure.

guil-ty stain, Make thou our bodies and spirits pure, Heal our diseases, ease every pain, Thou alone, thou canst cure.

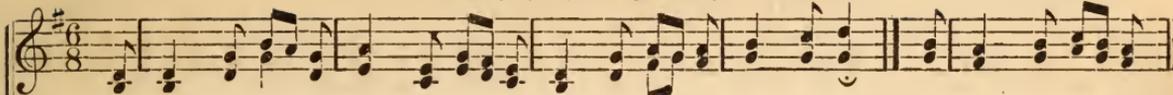
Precious Words Of Peace.

121

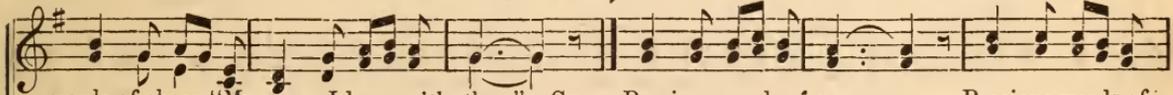
J. W. S.

"Peace I leave with you, my peace I give unto you."—John 14. 27.

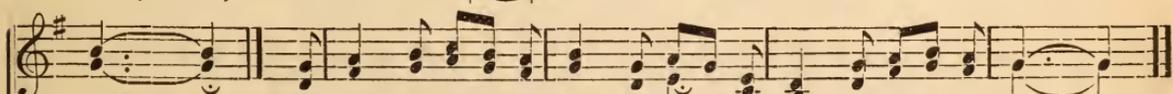
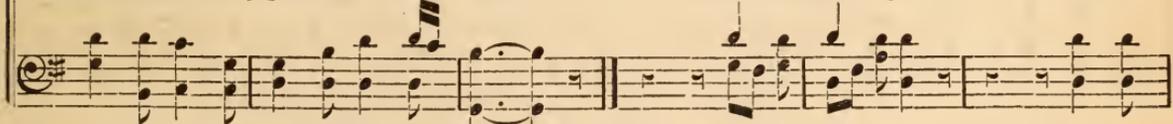
J. W. SLAUGHENHAUPT.



1. How sweet to feel the Sav - ior near, His love re-mov-ing eve - ry fear; And oh, how sweet his
2. Oh, sa - cred joy! to know, to feel, When at the mer-cy seat we kneel, The hallowed bliss these
3. To hearts by sin and sor - row riv'n, The precious words of peace are giv'n; They bring a sweet fore-
4. When kneel-ing at the Sav - ior's feet, We find in him our joy complete, He speaks—oh, precious



words of cheer, "My peace I leave with thee." CHO.—Precious words of peace, Precious words of
words re-veal, "My peace I leave with thee."
taste of heav'n, "My peace I leave with thee."
words so sweet! "My peace I leave with thee." Precious words of peace, Precious



peace; Oh, joy complete! oh, words so sweet! "My peace I leave with thee."



words of peace;

Copyrighted by J. H. KURZENKABE, A. D. 1879,

Almost Home.

LIZZIE ASHBACH.

"And they shall see his face; and his name shall be in their foreheads."—Rev. 22. 4.

L. L. MENTZER.

1 Al - most home to the Fa - ther's dwelling, Home where the many man - sions be, Where ce -
 2. Soon I'll come to the shin - ing por - tal, Soon shall my jour - ney here be o'er; Soon I'll
 3. Hark! I hear heavenly mus - ic ringing, Sweet - ly the an - gels touch the lyre; My voice,
 4. There my heart shall not know of sadness, Tears are unknown on yon - der shore: I shall

CHORUS.

les - tial mus - ic swell - ing, Soft - ly floats o'er the crys - tal sea.
 reach the land im - mor - tal, Safe at home on the gold - en shore. Al - most home!
 too, shall join in sing - ing, Ov - er there with the an - gel choir.
 meet, 'mid joy and glad - ness, All the friends who have gone be - fore.

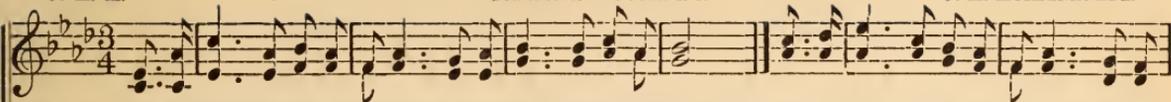
al - most home! Soon I shall be where the bless - ed roam, For - ev - er and ev - er with Je - sus at home.

God Is Love.

J. H. K.

"God is love."—1 John 4. 8.

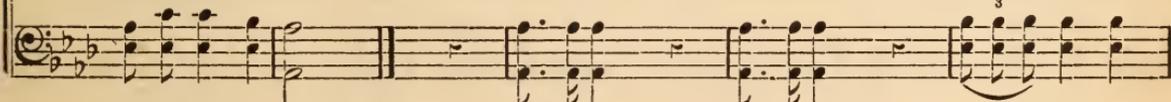
J. H. KURZENKNABE.



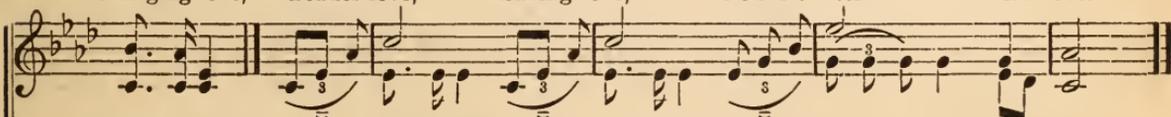
1. God is love! for us he careth, While upon the earth we move, Every work of his declareth, The al-
2. God is love! and pardon dwelleth, Where a soul his grace doth prove; Everywhere his goodness telleth, God is
3. God is love! and as forever, Years roll by and ages move; Only He, He changes never, The un-



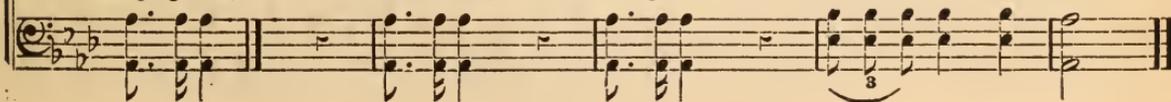
mighty God is love. } *Cho.*—Mighty love, Matchless love, In - - fi - nite and un-
 mercy, God is love. }
 changing God is love. }



changing love, Tender love, Saving love, God is e - ter - - - - nal love.



changing love, Tender love, Saving love, God is e - ter - nal love.

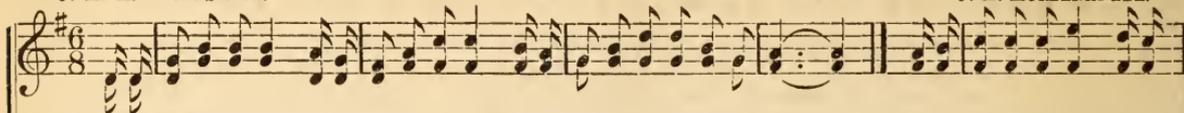


The Corner Stone.

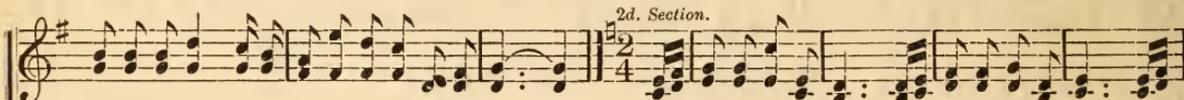
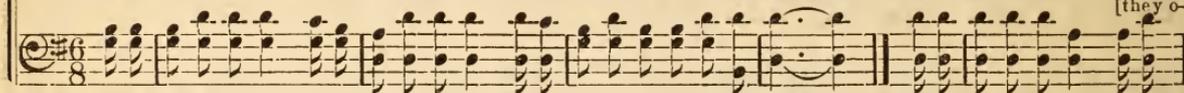
25 boys and 25 girls (each holding one block to fit in the Temple to be built), standing out from each side of foundation, which is laid in centre of platform. During the recitation of Scripture passages and singing, alternately verse to verse, each brings up a block to the builder who will fit the blocks in their places. Bring up slowly, boys and girls singly and alternately during recitation by Superintendent and singing by all.

J. H. K. 1st. Section.

J. H. KURZENKNABE.

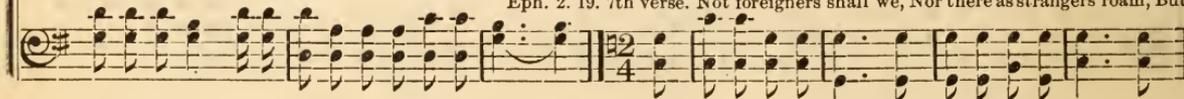


Reading. 1 Pet. 2. 6 Singing. See in Zion the Lord build a city of God, Where his people shall dwell evermore; The foundation elect, in the
1 Peter 2. 7. 2d. verse. O rejoice, ye his own, who are safe in the fold, But the wicked in terror shall flee; For the stone disallowed by the
1 Peter 2. 8. 3d. verse. At this rock of offence many stumble and fall, For their buildings were reared on the sand, Caring not for the Word, [they o-



2d. Section.

Lamb's precious blood, Shall from ages to ages en-dure. Acts 4. 11. 4th verse. This is the stone laid by, Of God's own chosen race, No
builders of old, Now the head of the corner shall be. 1 Cor. 3. 11. 5th verse. Other foundation none, Can mortals ever lay; For
beyond not the call, And they never, no, never can stand. Heb. 11. 10. 6th verse. Oh how we long to see, That city of our God, Built
Eph. 2. 19. 7th verse. Not foreigners shall we, Nor there as strangers roam, But



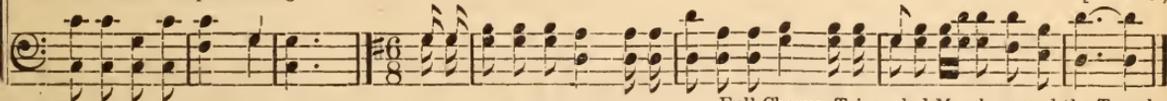
workman thought to try The headstone in its place, No building now is safely done, Where Christ is not its corner stone, Where
Jesus Christ the Son, Is all our hope and stay, He shall to all e-ter-ni-ty, Our only sure foundation be, Our
by himself to be, His children's blest abode, Where we, his pure and spotless bride, With Christ himself are glorified, With
cit-i-zens we'll be, Of God's e-ter-nal home, And with the saints of God our King, Forevermore His praises sing, For-



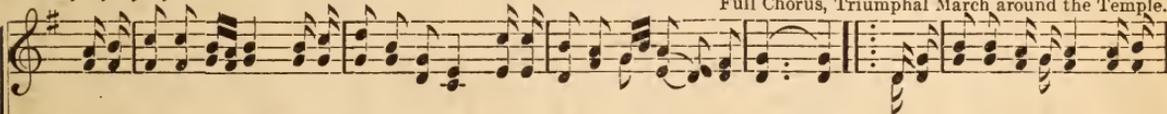
3d Section.



Christ is not its corner stone. Eph. 2. 20. 8th verse. On that promise we build, for we read in the book That God's promise is faithful
 only sure foundation be. Eph. 2. 21. 9th verse. Of this temple a part, we are Heaven's beloved, And we follow the Spirit our guide ;
 Christ himself are glorified. Ps. 113. 22. 10th verse. Now the stone once refused by the builders in shame, Of the corner the head-stone
 evermore his praises sing. [and sure ;
 [shall be ;



Full Chorus, Triumphant March around the Temple.



The chief corner stone there planted firm as a rock, Shall from ages to ages endure. Verse 11. O sing praises to the Lord with the
 Till in holiness sure every sin-stain removed, We become one in Christ crucified. Verse 12. O sing praises to the Lord with the
 And the nations shall build till the Lord shall proclaim, That he reigneth eternally. Verse 13. O sing praises to the Lord with stringed
 O sing praises to the Lord with the



sound of the trumpet,	psaltery and harp !	O that man would praise the Lord for his goodness and mercy,	children of men !
high-sounding cymbal,	timbrel and dance !	O that man would praise the Lord for his goodness and mercy,	children of men !
instruments and the organ,	voice of a psalm !	O that man would praise the Lord for his goodness and mercy,	children of men !
		And his wonderful works to the	children of men !



Christmas-Time.

J. H. KURZENKNABE.

ASA HULL.

1. The Christmas-time has come at last, And mer-ry bells we hear; The old year now is
 2. A mer-ry Christmas un-to all! Let each one hap-py be, And may this day no
 3. With us are those who have been blest In Christmas time be-fore; Oth-ers who then were
 4. Let all a heart-y welcome find, As oft we gath-er here; May love our kindred

CHORUS.

near-ly past, The new one ver-y near.
 harm befall This joy-ous com-pa-ny. Glad Christmas-time has come a-gain, And
 not our guests, Are strangers here no more.
 spir-its bind, And joy dis-pel each fear.

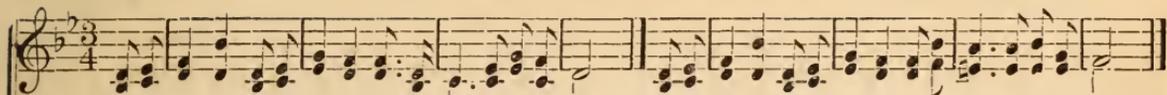
earth its tribute brings; Let mus-ic swell the loud refrain, Un-til the welkin rings.

Merry Christmas.

127

J. H. K.

J. H. KURZENKNABE.



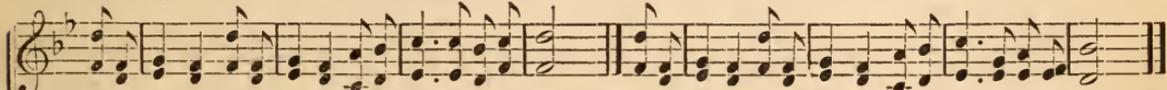
1. Merry Christmas, merry Christmas, Day of sacred joy and mirth! Tune anew your gladsome voices, Chant again the Savior's birth,
2. Merry Christmas, merry Christmas, Bring the holy box and bay, Make each cottage bright and cheerful, Love's fair token there display;
3. Merry Christmas, merry Christmas, Brightest day of all the year; Be to dear ones gathered 'round you, This a day of love and cheer;
4. Merry Christmas, merry Christmas, Some dear one who cannot come, In his lone and cheerless wand'rings Gives a thought to happy
[home;]
5. Merry Christmas, merry Christmas, Heavenly voices sound the strain, Peace on earth, good will from heaven, Send the echo back
[again;



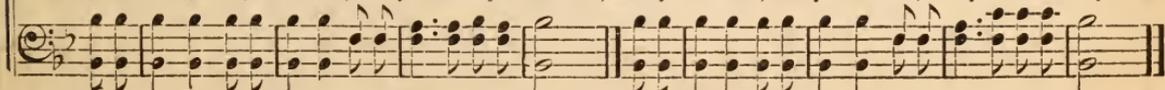
Every face with pleasure beaming, Every heart with kindness gleaming, Even nature seems to say, This is merry Christmas day.
On this day of all most holy, Bring thy gifts to cheer the lowly, Chase each gath'ring tear away, On this happy Christmas day.
Tell of mercies God hath given, Tell of precious hopes of heaven, Kindred there in bright array, On this sacred Christmas day.
Fairest gifts of love endearing Be his wand'ring footsteps nearing, God will bless him far away, On this joyful Christmas day.
Sacred day of wondrous story, Birthday of the King of glo-ry, Worship him, and own his sway, On this holy Christmas day.



CHORUS.



Merry Christmas, merry Christmas, Every heart respond the call; Merry Christmas, merry Christmas, merry Christmas to you all!



Writen in 1878

Carol Around The Christmas Tree.

695

Infant School carol around the Christmas tree, stand still during singing of Echo, which is done in another room.

J. H. K.

J. H. KURZENKNABE.

Car - ol a-round the Christmas tree, Ca - rol a-round the Christmas tree; An - gels join the glad re - frain,

Christ - mas time has come a - gain. { 1. For Christ, our King, is born to - day, His reign shall nev - er
2. For Christ is born his love to show, He brings good gifts to
3. For Christ from heaven to earth came down, To gain through death a

CHORUS.

Echo.

pass a - way. }
men be - low. } Ho - san - na in the high - - est! Ho - san - na in the high - - est!
no - bler crown. }

4. For Christ, our light, still shines to-day,
His glory never shall pass away.

5. For Christ now reigns a Savior dear,
He gives us Christmas every year.

In A Manger Laid So Lowly.

129

J. H. K. "And they came with haste, and found Mary, and Joseph, and the babe lying in a manger."—Luke 2: 16. J. H. KURZENKNABE.

1. In a man-ger laid so lowly, See the Prince of David's line; Come with wise men to adore him, Cast your
 2. An-gels heralded his coming, On Judea's night-ly plain, And the shepherds heard the story, How the
 3. Carol gladly, all ye people, Him a hearty welcome give! Christ is come to seek and save us, From death's

treasures all be - fore him, Bring your gifts to Jesus' shrine, Prince of Peace and Love Divine.
 Lord the King of glo-ry, Brought from heaven to us again, Peace on earth, good will to men.
 fet - ters that enslave us; Every one who will be - lieve, Shall e - ter-nal life re-ceive.

Cho.—Go to the man-ger, To a-dore him, Ring out your praises Clear and sweet; }
 Wondrous Stranger, Bow before him, Pour out your treasures } At his feet.

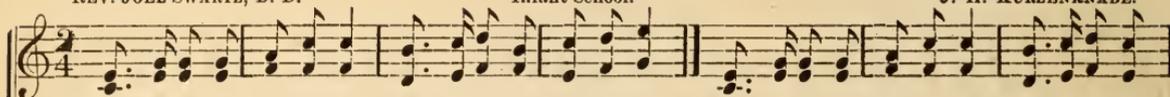
1st. time. 2d. time.
 Go quickly to wor-ship, Sing prais-es so sweet-ly, }
 There greet him with hon-or And treasures } so meet.

Shall We Have A Christmas Tree?

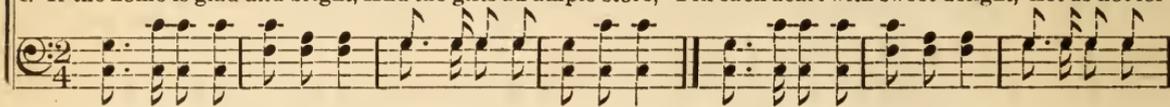
REV. JOEL SWARTZ, D. D.

Infant School.

J. H. KURZENKNABE.

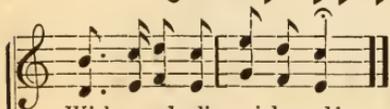


1. Shall we have a Christmas tree, Hung with candy, fruits and toys? Shall we merry, merry be, With our dar-ling
 2. Christmas comes but once a year, And the years, oh how they fly! Let us greet it with good cheer, Greet it as it
 3. Stretch the line from chair to chair, Range the stockings in a row, You will note each little pair, Longer than a
 4. If the home is glad and bright, And the gifts an ample store, Fill each heart with sweet delight, Let us not for-



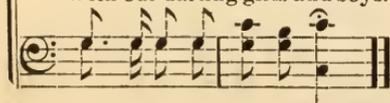
girls and boys?
 hastens by.
 year a-go.
 get the poor.

Yes, let's have a Christmas tree, Hung with candy, fruits and toys; Let us merry, mer-ry be



With our darling girls and boys.

5. Christ may still be in the stall, In some cot or lowly shed,
 Where the sick for succor call, Where the hungry cry for bread.
 6. Succor them this Christmas day; When the judgment time shall be,
 You will hear the Master say: "Ye have done it unto me."



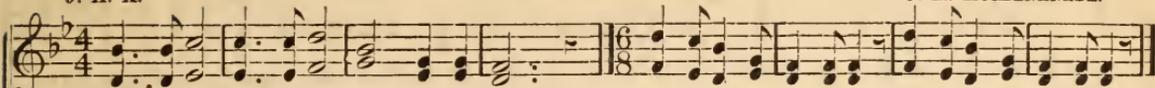
Peace On Earth, Good Will To Men.

131

"Glory to God in the highest, and on earth peace, good will toward men."—Luke 2: 14.

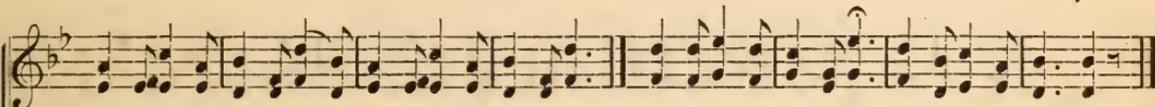
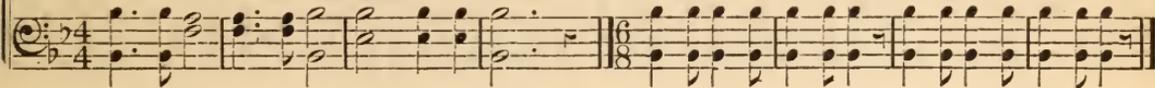
J. H. K.

J. H. KURZENKNABE.

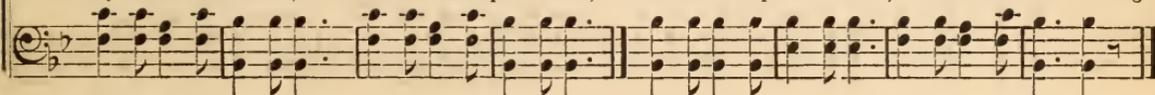


1. Peace on earth, peace on earth, Je - sus is born!
2. Peace on earth, peace on earth, Hail, blessed morn!
3. Peace on earth, peace on earth, Wel-come the star!
4. Peace on earth, peace on earth, Hear it a - gain!

Joy-ous news to every home, Lo! the promised time is come,
How the brightness fill'd the sky, When the shepherds heard with joy,
See the wise men from the east, Guided to the wond'rous Guest,
Peace on earth, to men good will, Every heart with rapture thrill,



An-gelschant in joyful strain, Glo-ry be to God a-gain, Peace on earth, good will to men, On this Christmas morning.
List'ning to that sweetest lay, "Un - to you is born to-day, Christ, the Sav-ior!" Go and see, On this Christmas morning.
Bringing treasures from a-far, Gold and frankincense and myrrh; Bow with them in re'verence there, On this Christmas morning.
Every land and nation rise, And with heart and lip and voice, Join the triumph of the skies, On this Christmas morning.



CHORUS.



Glo-ry be to God a-gain, Peace on earth, peace on earth, Peace on earth, good will to men, On this Christmas morning.



Bringing In The Sheaves.

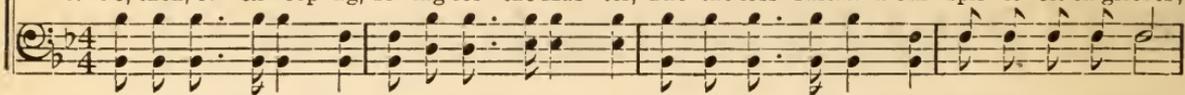
"The harvest is the end of the world."—Matt. 13: 39.

Words from FILLMORE'S "Songs of Glory," by per.

Melody by GEO. A. MINOR.



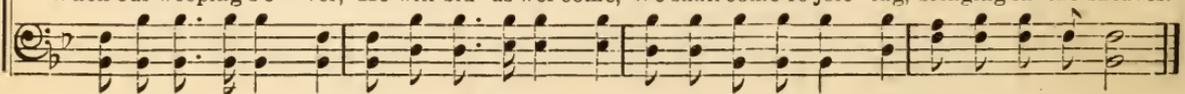
1. Sowing in the morn-ing, sowing seeds of kind-ness, Sowing in the noon-tide and the dew-y eves;
2. Sowing in the sun-shine, sowing in the shad-ows, Fearing neith-er clouds nor win-ter's chill-ing breeze;
3. Go, then, ev-en weep-ing, sowing for the Mas-ter, Tho' the loss sustain'd our spir-it oft-en grieves;



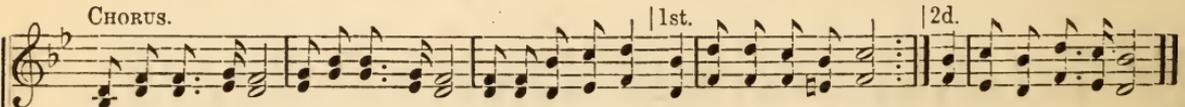
Waiting for the harv-est, and the time of reap-ing, We shall come re-joic-ing, bringing in the sheaves.

By and by the harv-est, and the la-lor end-ed, We shall come re-joic-ing, bringing in the sheaves.

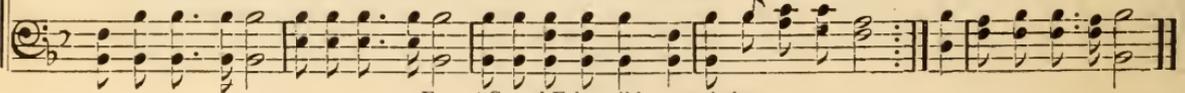
When our weep-ing's o-ver, He will bid us wel-come, We shall come re-joic-ing, bringing in the sheaves.



CHORUS.



Bringing in the sheaves, Bringing in the sheaves, We shall come rejoicing, bringing in the sheaves,
Bringing in the sheaves, Bringing in the sheaves, We shall come rejoic - (Omit.) - ing, bringing in the sheaves.



From "Gospel Echoes," by permission.

Remember Me.

133

RICHARD BURNHAM.

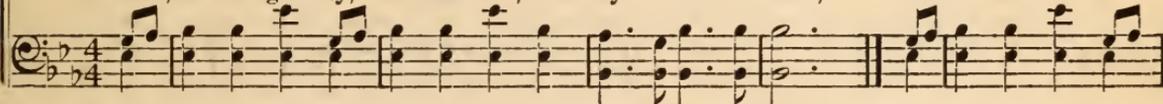
"Lord, remember me when thou comest in thy kingdom."—Luke 23. 42.

J. W. SLAUGHENHAUPT.



1. Je - sus, thou art the sin-ner's friend, As such I look to thee;
2. Re - mem - ber thine own word of grace, Re - mem - ber Cal - va - ry,
3. Thou wondrous Ad - vo - cate with God, I yield myself to thee,
4. Lord, I am guil - ty, I am vile, But thy sal - va - tion's free;

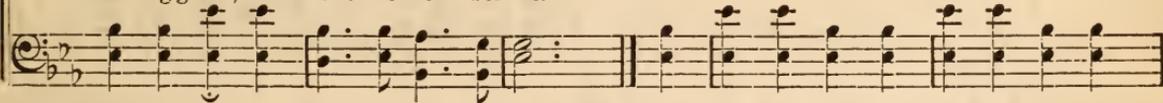
Now in the full - ness
Thy bleeding wounds, thy
While thou art sit - ting
Then in thine all - a -



CHORUS.

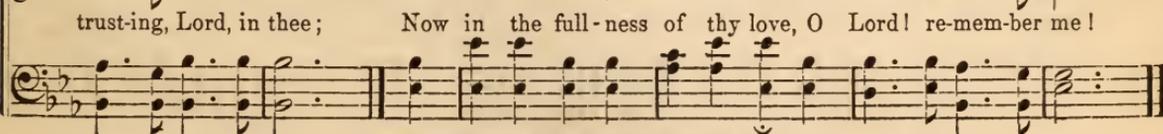
of thy love, Oh Lord! re - mem - ber me.
dy - ing groans, And then re - mem - ber me.
on thy throne, Dear Lord! re - mem - ber me.
bound - ing grace, Dear Lord! re - mem - ber me.

Re - mem - ber me, re - mem - ber me, I'm



trust - ing, Lord, in thee;

Now in the full - ness of thy love, O Lord! re - mem - ber me!



Sacramental Hymn.

"But now is Christ risen from the dead, and become the first fruits of them that slept."—1 Cor. 15. 20.

E. NORMAN GUNNISON.

J. H. KURZENKNABE.

1. Ten - der - ly the sun - light lingers, Touch - ing with its gold - en fing - ers, Wax - en lil - ies,
 2. Close be - side the sa - cred al - tar, Where up - lift - ed voice - es fal - ter, Crav - ing from the
 3. We are weak and poor and low - ly, Thou art strong and high and ho - ly; Hum - bly now thy
 4. Here with - in these sa - cred portals, Al - though mor - tals still im - mor - tals, Ran - somed by thy

fra - grant ros - es, Where the ear - ly flow'r un - clos - es, Here thy earth - ly courts a - dorn - ing,
 throne pro - tec - tion, On this day of re - sur - rec - tion, Fath - er, hear us, Fath - er, hear us,
 throne ad - dress - ing, We a - wait a Fath - er's blessing; In the name of Christ our Sav - ior,
 love un - dy - ing, Fa - ther, hear thy child - ren cry - ing! At thy sac - ra - men - tal al - tar,

On this re - sur - rec - tion morning.
 Let thy bless - ings hov - er near us!
 We would hum - bly seek thy fa - vor.
 Hear our trem - bling voice - es fal - ter.

5

On the Cross, our Lord extended,
 Conquered death!—The curse was ended;
 While the cruel nails were driven,
 Life, and love, and hope were given;
 Ne'er can fade the easter story,
 In the resurrection glory.

Tell The Good News.

135

W. A. OGDEN. "Fear not, for I bring you good tidings of great joy, which shall be to all people.—Luke 2: 10. W. A. OGDEN.

1. Tell the good news, the wondrous sto - ry, Bethlehem's Babe is born to - day! Angels proclaim the news from
 2. Tell the good news, the gladsome sto - ry, Jesus for sin - ners came to die! Conquering death he rose to
 3. Tell the good news to every na - tion, Sing it with joy the world a - round, Je - sus has pur - chased full sal -

CHORUS.

glo - ry, Peace and good will to men, they say. } Tell the good news, O shout the glad tid - ings, Yes, and be
 glo - ry, Dwelleth a Prince of Peace on high. }
 vation, Pardon and peace in him are found. }
 Tell the good news, O shout the glad tid - ings,

sure the world shall hear; From the dark prison He hath a - ris - en, Tell the good news both far and near.
 Yes, and be sure the world shall hear;

By permission,

The Sweetest Song.

"And suddenly there was with the angels a multitude of the heavenly host, praising God."—Luke 2: 16.

REV. W. H. LUCKENBACH.

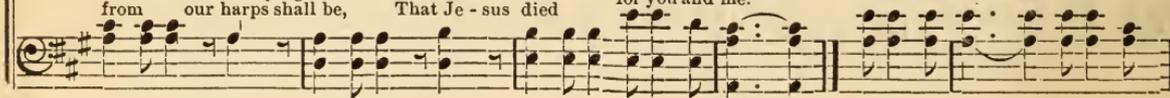
J. H. KURZENKNABE.



1. No sweeter song	is heard on earth,	Than song that tells	of Je - sus' birth,	The man-ger
2. As near his throue,	with fold-ed wing,	The an-gels sweep	their harps and sing,	Their choicest
3. There are no sym -	pho-nies that thrill,	That with the pur -	est pleasure fill,	Our listening
4. In this sad world	of sin and grief,	Of our few joys	it is the chief,	To sing of
5. Till life shall end,	we'll sing this song,	Then when we greet	the an-gel throng,	The first strain



and	the rugged tree	On which he died	for you and me.			
theme	is what God's Son,	For guil - ty you	and me hath done.			
souls	like the low strain,	Breathed soft-ly of	the Lamb once slain.	The Cru-ci -	fied!	The Cru- ci-
Him	whose dying love	Secured for us	a home a - bove.			
from	our harps shall be,	That Je - sus died	for you and me.			

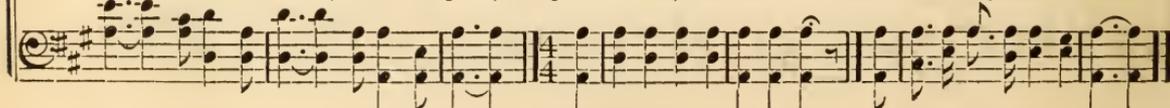


Ritundo.

Andante.



fied! His crown of thorns, His bleeding side, His pierced hands, His wounded feet, We'll ever sing in measures sweet.



The Valiant Soldier.

137

JAMES NICHOLSON.

"Waxed valiant in fight, turned to flight the armies of the Aliens."—Heb. 11: 34.

JNO. R. SWENEY.

1. In gos-pel ar-mor now I stand, En-list-ed un-der God's command, I'll be a val-iant sol-dier, and
 2. I k-know that in my Savior's might, I'll put a thou-sand foes to flight, I'll be a val-iant sol-dier, and
 3. I soon shall lay my armor down, And wear in heaven a vic-tor's crown, I'll be a val-iant sol-dier, and

D.S. I'll be a val-iant sol-dier, and
D.S.

bat-tle for my Lord; Thro' Christ the conquest I shall win, O'er death and hell, the world and sin,
 bat-tle for my Lord; Al-read-y are they giv-ing way; I con-quer while I watch and pray,
 bat-tle for my Lord; And when the ransomed throng I join, The glo-ry, Lord, shall all be thine,
D.S.

bat-tle for the Lord.

Chorus.

I'll press on to vic-to-ry, On, press on, on, fight on, I'll press on to vic-to-ry, My Savior leading on.
 press on press on

By permission of Jno. J. Hood.

They Chanted A New Song.

J. H. K.

"I heard a great voice of much people in heaven."—Rev. 19: 2.

J. H. KURZENKNABE.

1. On Zi-on's glorious hills I stood, And viewed the ransomed throng, Who were redeemed by Je-sus'
 2. Here they who suffered for his name, Bore harps of gold in line, And all the blood-washed sinners
 3. Ten thousand thousand angels sung, Worthy the Lamb that's slain, And all that vast re-deem-ed

S: SEMI-CHORUS.

blood, And there I heard the song:
 came, And hymned in strains divine: Thou art worthy by thy blood, Thou hast redeemed us un-to God,
 throng Joined in the glad re-frain;

D. S. *And the ransomed hosts proclaim, Sal-va-tion in Immanuel's name;*
 CHORUS.—They chanted a new, . . . and heav-en-ly
Fine.

And the band of angels stood, And joined the grand Amen. They chanted a new, and

Worthy, worthy is the Lamb, The Lamb for sin-ners slain.
 song, . . . While archangels too, . . . Would join the glad throng, And then the vast choir . . .

heavenly song, While archangels too, Would join the glad throng, And then the vast choir

They Chanted A New Song.—Concluded.

139

of glo-ri-fied came, . . With harp and the lyre, Kept praising his name. . . .

D.S.

Musical score for the first piece, consisting of a vocal line and a piano accompaniment. The vocal line is in G major (one flat) and 4/4 time. The piano accompaniment is in G major (one flat) and 4/4 time. The lyrics are: "of glo-ri-fied came, With harp and the lyre, Kept praising his name."

The Wondrous Stranger.

J. H. K.

"The Master is come, and calleth for thee."—John 11 : 28.

J. H. KURZENKNABE.

Musical score for the second piece, consisting of a vocal line and a piano accompaniment. The vocal line is in G major (one flat) and 4/4 time. The piano accompaniment is in G major (one flat) and 4/4 time. The lyrics are: "1. Call-ing, call-ing, Who is call-ing me? Wait-ing, wait-ing, Kind-ly wait-ing, see. 2. Lis-ten, lis-ten, Peace be un-to thee; Par-don, par-don, He is bring-ing me. 3. Sweet-ly, sweet-ly, Sounds that lov-ing voice; Mourner, mourner, Sin no more—a-rise. 4. Glo-ry, glo-ry, Praise and vic-to-ry! Ev-er, ev-er, To my Sav-ior be."

CHORUS.

Musical score for the chorus of the second piece, consisting of a vocal line and a piano accompaniment. The vocal line is in G major (one flat) and 4/4 time. The piano accompaniment is in G major (one flat) and 4/4 time. The lyrics are: "Oh, this wondrous stranger, Is the King of kings; 'Tis the loving Savior, Who salvation brings."

Ho! Ring The Glad Tidings.

J. H. K.

"He is risen, he is not here."—Mark 16, 6.

J. H. KURZENKNABE.

1. Ho! ring the glad tid-ings, tri-um-phantly ring, Our Je-sus has conquered death's terror and sting! How the
 2. Ye daughters of Zi-on, be joy-ful to-day! Death's darkness is ov-er, its night passed a-way; For the
 3. Burst forth in-to sing-ing, ye val-leys and hills, And join the glad prais-es, ye clear rippling rills! All ye
 4. Lift up your glad voic-es, ye chil-dren of men, And praise the Re-deem-er a-gain and a-gain! All ye

tid-ings spread quickly that Ma-ry had been To the grave of the Sav-ior, and weep-ing looked in;
 vic-tor has brok-en his fet-ters and chain, And the Lord over death is now ris-en a-gain.
 plants and glad flow-ers—first fruit of the earth, In-to an-thems of tri-umph and rap-ture break forth.
 an-gels of heav-en, ye saints, all re-joice, While you hail him in tri-umph with ju-bi-lant voice.

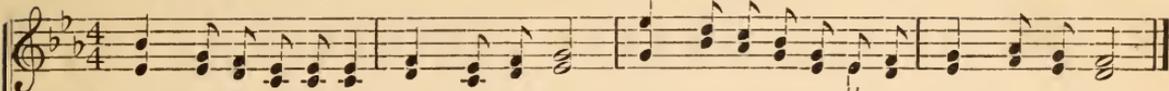
CHORUS.

And an an-gel addressed her, dispelling her fear, The Sav-ior is ris-en and he is not here.
 2d 3d & 4th verses. Rejoice, for the work of redemption is done; Hal-le-lu-jah to Je-sus, the glo-ri-fied one!

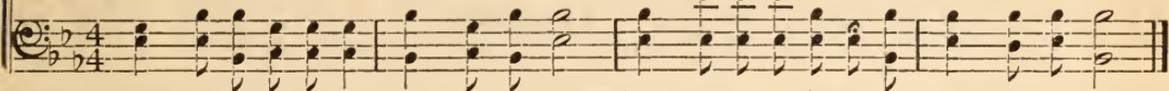
Break Forth In Joyful Strain.

141

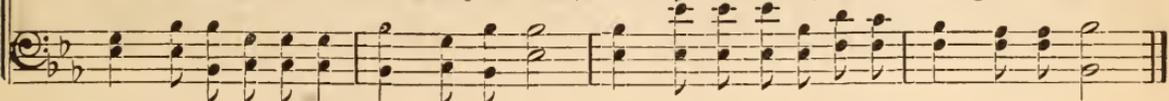
J. H. K. "But now is Christ risen from the dead, and become the first fruits of them that slept."—1 Cor. 15. 20. J. H. KURZENKNABE.



1. Break forth in joyful strain to Christ to-day, Haste ye your homage to the Sav-ior to pay;
2. Je - sus, our Savior dear, for us was slain; Now from the tomb he comes the Victor again;
3. Je - sus is Lord o'er all, death, grave and hell, All own his mighty pow'r and his glory tell;
4. Break forth in joyful strain, In sweetest lay, Christ, our Redeemer, opens heav-en to-day;



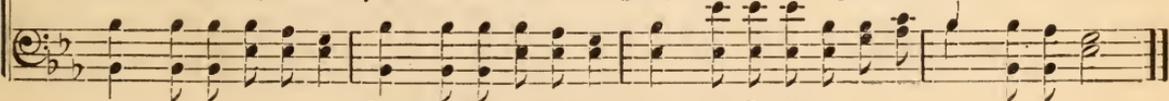
Bring precious offerings, incense of praise, This ho-ly Easter morn', the brightest of days!
Death, where is now thy gloom, thy sting, o grave! Hail our Redeemer, who is mighty to save!
Now see him seated on yon-der white throne, Hail him, triumphant Lord and Savior alone!
He lives, the Prince of life! worship him now, Glo-ry and honor, men and an-gels bestow!



CHORUS.



Break forth in joyful strain, Je - sus is ris'n a - gain, Easter is brightest queen Of our festal day.



What A Gath'ring That Will Be.

J. H. K.

"Gather my saints together unto me."—Psalm 50. 5.

J. H. KURZENKNABE.



1. At the sounding of the trumpet, when the saints are gathered home, We will greet each other by the crystal sea, crystal sea,
2. When the angel of the Lord proclaims that time shall be no more, We shall gather and the saved and ransomed see, gladly see,
3. At the great and final judgment, when the hidden comes to light, When the Lord in all his glory we shall see, we shall see,
4. When the golden harps are sounding and the angel bands proclaim, In triumphant strains the glorious jubilee, jubilee,



With the friends and all the loved ones, there awaiting us to come, What a gath'ring of the faithful that will be!
 Then to meet a - gain to- geth- er, on the bright celestial shore, What a gath'ring of the faithful that will be!
 At the bidding of our Sav-ior, "Come, ye blessed, to my right," What a gath'ring of the faithful that will be!
 Then to meet and join to sing the song of Moses and the Lamb, What a gath'ring of the faithful that will be!



CHORUS.

What a gath' - - ring, gath' - - ring, At the sounding of the glo-ri-ous ju-bi-lee!



What a gath'ring of the loved ones, when we'll meet with one another, At the sounding of the glorious ju-bi-lee, ju-bi-lee!



What A Gath'ring That Will Be.—Concluded.

What a gath'ring, gath'ring, What a gath'ring of the faithful that will be!

Musical score for the first part of the hymn. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff.

What a gath'ring when the friends and all the dear ones meet each other, What a gath'ring of the faithful that will be!

Closer To Thee.

"And he shall approach unto me."—Jer. 30. 21.

J. H. LESLIE, by per.

Andante.

Musical score for the second hymn. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (Bb) and the time signature is 3/4. The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff.

1. Closer, still closer, my Sav-ior, to thee, Closer to Je-sus my heart longs to be, Round me his arms, on his bosom my
 2. Closer by day tho' my sky be all bright, Closer, still closer, when falleth the night, Earth has no spot where I feel his sweet
 3. When to the valley of death I descend, Danger I fear not if Christ is my friend, Breasting the billows my death-song shall

CHORUS.

Musical score for the chorus of the second hymn. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (Bb) and the time signature is 3/4. The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff.

head, Near the dear side which on Calvary bled.
 peace, Time has no moment I need not his grace. Closer, closer, closer to thee, Closer, still closer, my Savior, to thee.
 be, Closer, still closer, my Savior to thee.

The Floral Cross.

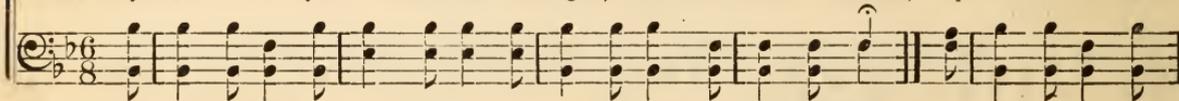
Cross four to five feet high; crown of thorns on top; 10 little boys to right and 10 little girls to left, in a parallel line with the cross; each girl and boy bearing a bouquet of flowers; 10 young ladies standing five on each side, out from the cross, opposite to each other, with garlands, wreaths, &c, as required by the verse; while singing, the wreath, crown &c. are placed on the cross in the following order: 1st. on top (taking down the crown of thorns) 2d. right arm, 3d. left arm, 4th. wreath around cross, 5th. above centre of arm, 6th. below centre of arm, 7th. outer right arm, 8th. outer left arm, 9th. festoon over arms, 10th. near to base of cross.

Arranged by J. H. K.

J. H. KURZENKNABE.



1. *Rose of Sharon.* This day no thorn-crowned cross of pain, Must tell our hearts of Je - sus slain; We take a - way the
2. *Wreath of Evergreen.* I bring the soft green leaves to say, Earth has her resur - rec - tion day; Their soft green hues I
3. *Wreath of White flowers.* My flow'rs are white, but purer far, Was He than snowy blossoms are; Lord, make my soul as
4. *Garland of Flowers.* My garland of sweet flowers see—"Twill deck the cross of Cal - va - ry! He died for me my
5. *Wreath of Passion Flowers.* I bring the Paschal flow'r that blooms, When spring in all her beauty comes, The flower that breathes in
6. *Wreath of Crimson Flowers.* My flow'rs are like the crimson tide, Which flowed from Jesus' wounded side; We weep because he
7. *Wreath of Yellow Flowers.* My flow'rs are like the crown of gold, Which the "Beloved" did behold, Up - on the ris - en



crown of thorns, Now Sharon's Rose the cross a-dorns.
now em - ploy, To wreath the cross of pain with joy.
white as thine, That I with thee a - bove may shine.
soul to save, And rose vic - t - rious o'er the grave.
joy - ful strain, All things that die shall live a - gain.
died, and then Re - joice that Je - sus rose a - gain.
brow that wore The plait-ed crown of thorns be - fore.



Semi-Chorus.—The 20 boys and girls march from either side, to front, and around the cross, strewing their bouquets to base of same, while singing; and then return to their places.

11. Around the cross glad flowers we spread,
For He hath risen from the dead;
He loved the children, when below,
He loves them now in heaven we know.

8. *Wreath of Blue Flowers.*
My flowers are of that lovely hue,
That smiles in heavenly heights of blue;
Where seek the children's longing eyes,
The risen Lord beyond the skies.

9. *Festoon of Flowers.*
Bring flowers and wreaths, fear not the tomb,
Festoon and garlands hide its gloom;
The cross the christian's hope shall be,
For now and all eternity.

10. *Wreath of Forget-me-not.*
Jesus who died upon the tree,
My wreath entreats, Forget not me,
Thy pard'ning blood cleanse every spot;
Oh Savior dear! forget me not.

- Full Chorus. Entire Class rising and singing.*
12. Around the Cross, our hearts we wreath,
Our souls like flowers, sweet incense breathe,
And gladly sing the joyful strain,
He lived, He died, He rose again.

Do I Love Jesus?

145

In memory of ANNIE R. KURZENKNABE, who when asked by her papa in her dying hour, "Anna, dear, do you love Jesus?" quickly replied, "Yes indeed," and then sweetly singing, "Hallelujah! we shall love and praise forever," passed gently into the arms of Jesus.

J. H. K.

J. H. KURZENKNABE.

1. Do I love Je-sus? Yes in-deed, And to his will I bow; Oh yes, I love my Savior dear, And feel he
 2. Do I love Je-sus? Yes in-deed-- Though suffer-ing heaves a sigh; Soon tears and sighing will be done, And freed the
 3. Do I love Je-sus? Yes in-deed-- Let dy - ing lips at-test The blest assurance, rich and sweet: I love Him
 4. Do I love Je-sus? Yes in-deed-- How quick - ly came the word! Yes, hal-le - lu-jah! oy-er there I'll love and

CHORUS. *pp.*

is so ver-y near, And will not leave me now!
 happy soul speed on, To Jesus up on high. Sighing and tears will soon be o'er, Aching and pain I'll feel no more,
 whom I soon shall meet, In the sweet vale of rest.
 praise for - ev - er-more, My high, ex - alt - ed Lord.

With Je-sus sweetly resting there, In Father's hap - py home.

5
 Do I love Jesus? Yes indeed—
 May this my answer prove;
 When I at last am called to go,
 May it be mine indeed to know,
 My Savior's dying love.

Spirit Fruits.

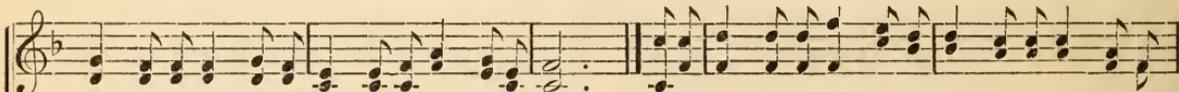
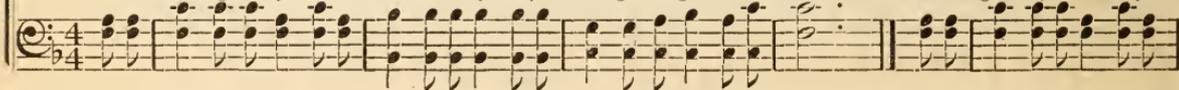
Nine girls with mottoes, 1. Love, 2. Joy. 3. Peace, 4. Long-suffering, 5. Gentleness, 6. Goodness, 7. Faith, 8. Meekness, 9. Temperance. Two boys build up cross, while school sings page 105, or some other suitable piece; then let girls advance to cross, each placing her motto thereon; whole school join each time in chorus.

J. H. K.

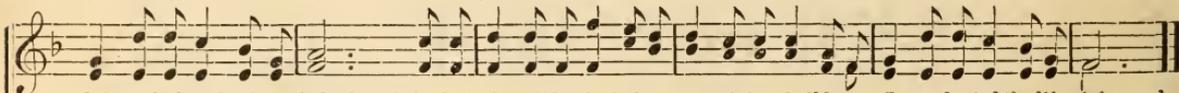
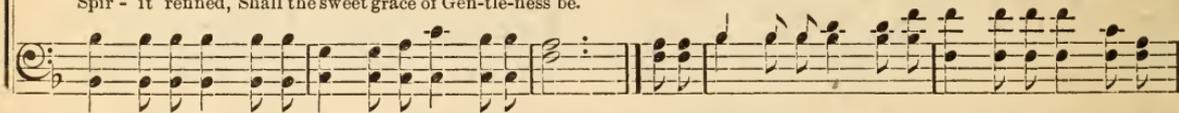
J. H. KURZENKNABE.



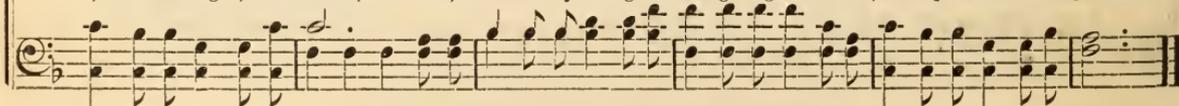
1. We will surely be known by the fruit that we bear, For our Savior in heaven a-bove, Says he planted the seed of the
2. In our life's tender morning the sunbeams may play, When but few of temptations annoy, Yet we know, while rejoicing and
3. When the years of our childhood shall bud into bloom, When our longings and pleasures increase, Then with hope gleaming brightly (through
4. Now to manhood impatient we enter the strife, Meeting trials, and heart-ache, and woe; Here 'mid sorrows and struggling a
5. In the full strength of years other fruit we may find, Adorning with grace our life-tree: And among them, in souls by the



Spir-it with care, And that one of the fruits shall be Love.
 pressing our way, That one more of the fruits bringeth Joy.
 years yet to come, We know one of the fruits shall be Peace. *Cho.*—For the heart, the rich fruit of the Spir-it must show, In each
 pure spotless life, Will the fruit of Long-suffering be-stow.
 Spir - it refined, Shall the sweet grace of Gen-tle-ness be.



word, in each thought, in each deed, each deed, So that all by the light we are giving shall know, Jesus planted the life-giving seed.



6. Through this earth-life, wherever a teardrop may flow,
There spread sunshine and gladness around ;
Pointing all to the tree, where no evil can grow,
For with Goodness her branches are crowned.

7. And as weary and trembling the years pass us by,
Till the chill of the autumn we meet,
As we're nearing our rest, in the sweet By and By,
O the fruit of our Faith shall be sweet !

8. O thou hope of the burdened, and joy of the sad,
Help the pilgrims, while wending their way !
May thy love and thy grace keep them joyous and glad,
And thy Meekness be with them alway.

9. When at last we, triumphant, the summons await,
Our dear Savior to meet and adore,
None with fruit of Intemprance can enter the gate,
Leading into the bright evermore.

The Harvest Of The Lord.

"Thrust in thy sickle and reap : for the time is come for thee to reap ; for the harvest of the earth is ripe."— Rev. 14. 15.

REV. W. H. LUCKENBACH.

H. S. PERKINS.



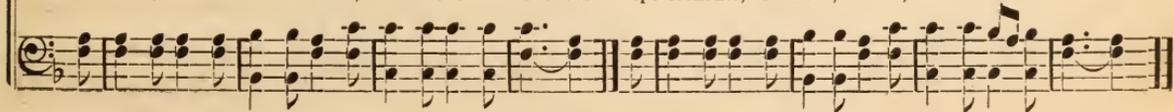
<p>1. O'er all the earth with fatal sweep, Of their avenging sword, 3. The millions which earth's graves retain, Shall rise with one accord, 4. The tares in bounden sheaves shall lie, To meet a doom deplored, 5. God's husbandmen amid the din, With joy shall safely hoard 5. Among thine own my name, I pray, O Savior! now re-cord,</p>	<p>The Angel-host will come to reap The Harvest of the Lord. To see with rapture, or with pain, The Harvest of the Lord. "Too late, too late" when draweth nigh The Harvest of the Lord. The golden wheat they gather in The Harvest of the Lord. That I may view without dismay, The Harvest of the Lord.</p>
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CHORUS.



The Harvest, oh ! the harvest's near, Of all scenes most sublime ! Dispel from me, dear Lord, all fear, When comes the harvest time.



To-Day And To-Morrow.

Words by CAPRICE.

ASA HULL.

1. A rose-bud blossomed in my bower, A bird sang in my gar - den, The rose - bud was its fair - est flow'r, The
 2. I asked the bird, "Oh, didst thou hear The song that she would sing thee? And can it be that thou shouldst fear What
 3. I asked the rose, "Oh, tell me sweet, In thy first beauty's dawn-ing, Thou canst not fear, from this re-treat, The
 4. I said, "The bloom up-on my cheek Is fleet-ing as the ros - es; My voice no more shall sing or speak, When

bird its gentlest war - den; A child beside the lin-den-trees sang, "think no more of sor - row, But let us smile and
 the next morn may bring thee!" He answered with triumphant strain, saying, "I know not sor-row, But I must sing my
 com-ing of the morn-ing? "She flung her fragrant leaves apart, The lovelier for her sor - row, Saying, "Yet I must my
 dust in dust re - pos - es; And from these soulless monitors One les - son I may bor - row - That we should do our

sing to-day, For we may weep to-mor - row; But let us smile and sing to-day, For we may weep to-mor - row."
 best to-day, For I may die to - mor - row, But I must sing my best to-day, For I may die to - mor - row."
 bloom to-day, For I may droop to-mor - row;" Saying, "Yet I must bloom to-day, For I may droop to - mor - row."
 best to-day, For we may die to-mor - row; That we should do our best to-day, For we may die to - mor - row."

The Lowly Mound.

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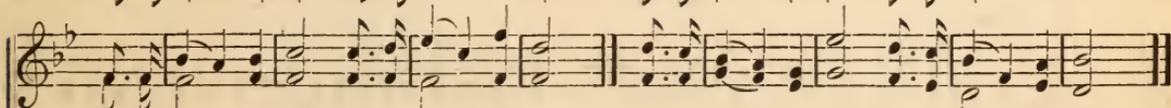
N. DEERING.

"But God will redeem my soul from the power of the grave, for he shall receive me."—Ps. 49: 15.

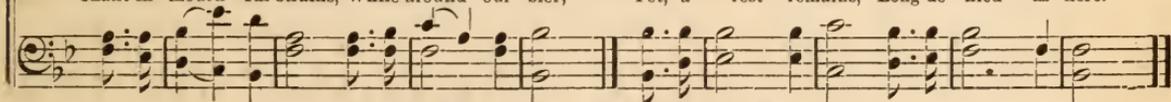
ASA HULL.



1. Mark the low - ly mound Where the rank weeds wave! Mortal, thou art bound Hither - 'tis the grave!
 2. Lis - ten! it de - clares, "Here the wea - ry rest;" And its ten - ant fares As a bid - den guest;
 3. There the wand' - rer knows That his goal is won; There he can re - pose, Now his task is done;
 4. Welcome, peace - ful bed! When our lamps ex - pire, Though no tears be shed, Though no tune - ful choir,



- Tho' no sculp - tured stone Now the tale re - veals, Yet a spir - it - tone From be - neath it steals.
 As a guest as - sured Of a wel - come there, Free from toils en - dured, Sorrow, want and care.
 There the brok - en heart Checks its bit - ter moan; There af - flic - tion's smart Ceases - and is gone.
 Chant in mourn - ful strains, While around our bier, Yet, a rest remains, Long de - nied us here.

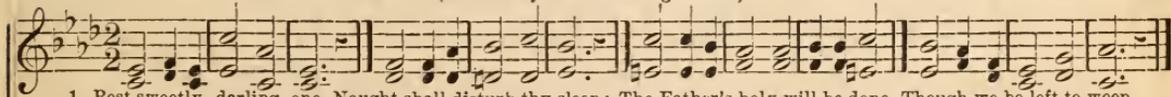


Rest Sweetly, Darling One!

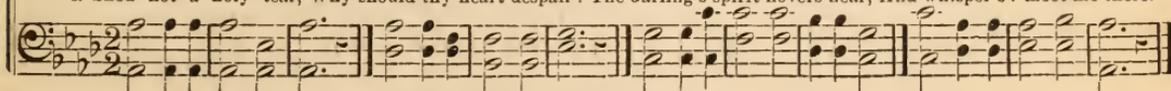
J. H. K.

(In memory of our Darling Willie.)

J. H. KURZENKNABE.



1. Rest sweetly, darling one, Naught shall disturb thy sleep; The Father's holy will be done, Though we be left to weep.
 2. Though scarce life's bloom had come, The Father thought it best, To take thee to his heavenly home, To lean on Jesus' breast.
 3. Thine is a mansion fair, There in Immanuel's land, Where all the holy angels are, With the redeemed band.
 4. Shed not a holy tear, Why should thy heart despair? The darling's spirit hovers near, And whisper's: 'meet me there.



Flower Voices.

Four girls and four boys. Girls each sing one verse; boys read Bible passage. Girls present offerings: 1. Vase of Roses. 2. Cross decked with Lilies. 3. Myrtle Crown. 4. Little Boy. Boys step to rear of girls with offerings of 1. Rosebush. 2. Lily-stalk. 3. Emblem of Peace. 4. Little Girl.

REV. W. G. HASKELL.

J. H. KURZENKNABE

1 Girl. Beau-ti-ful Rose, in fragrance so rare, Painted in col - ors bright, Born of the sun and pure gladsome air,
 2 " Beau-ti-ful Li - ly, whiter than snow, Fairest among the flowers, Hast thou a message we ought to know?
 3 " Myrtle, fit crown for angels art thou, Ne'er may thy glo-ry cease! Tell of the sword made into the plow,
 4 " Beau-ti-ful buds of life's tender spring, Flowers of summer - - time, Blossoms of home, your messages bring,
 5 For all. Roses and Li - lies, fragrant and rare, Myrtle from na-ture's wild, None are so pure and wondrously fair,

Fed by the dews of night, Thou art the Father's child, and we Ask what the Father said thro' thee,
 Speak to these hearts of ours; See how the Li - ly bows her head, Whispering but what Je - sus said,
 Tell of the reign of peace; Weep o'er the sacred blood that flows, Tell of the prom-ised end of woes,
 Whisp'ring in tones sub - - lime; What said the Christ of children dear, What said the Christ when he was here,
 Fair and pure as a child; All may the Father's wis-dom prove, Only his chil-dren taste his love,

Ask what the Father said thro' thee.
 Whispering but what Je - sus said.
 Tell of the promised end of woes.
 What said the Christ when he was here?
 On - ly his chil-dren taste his love.

1st. Boy. Read after first verse.

"The wilderness and the solitary place shall be glad for them, and the desert shall rejoice and blossom as the rose." - Isaiah 35: 1.

2nd. "Consider the Lilies, how they grow; they toil not, they spin not, and yet I say unto you, that Solomon in all his glory, was not arrayed like one of these. If then God so clothe the grass, which is to day in the field and to-morrow is cast into the oven, how much more will he clothe you, Oh ye of little faith." - Luke 12: 27, 28.

3rd. "Instead of the thorn shall come up the fir tree, and instead of the briar,

shall there come up the Myrtle tree, and they shall beat their swords into ploughshares, and their spears into pruning hooks. Nation shall not lift up sword against nation, neither shall they learn war any more." Isaiah 55: 13. & 2: 4.

4th. "Verily I say unto you, except ye be converted, and become as little children, ye shall not enter into the kingdom of heaven. Whoso therefore shall humble himself as this little child, the same is greatest in the kingdom of heaven, and whoso shall receive such little child in my name, receiveth me." - Matthew 18: 3-5.

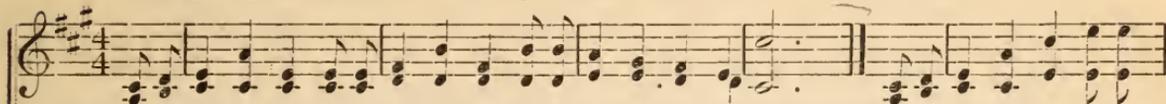
Clap Your Hands For Joy.

P 164 151

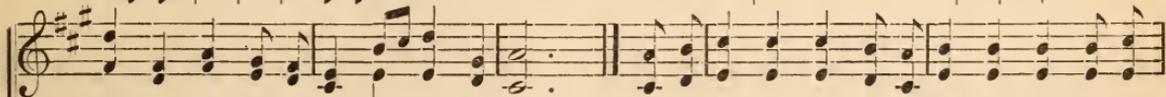
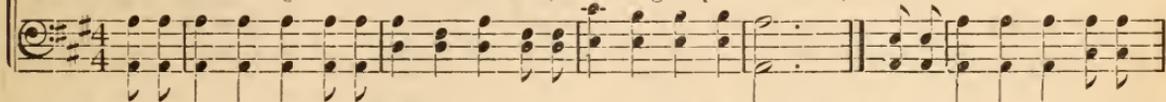
J. H. K.

J. H. KURZENKNABE.

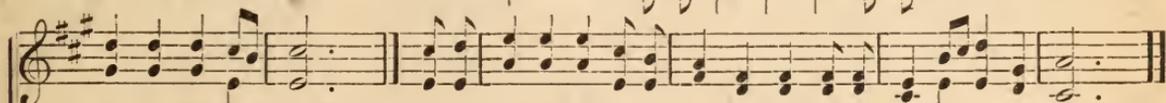
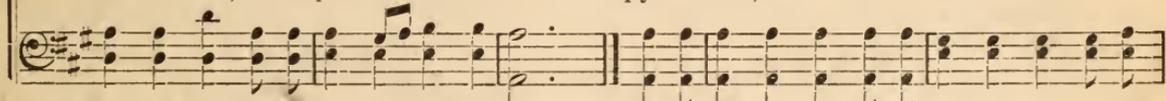
NOTE.— Let the class raise their right hands while singing "raise our hands," etc.. All clap hands four times while singing "Clap your hands for joy." Also clap hands on the closing words, "Clap your tiny hands for joy."



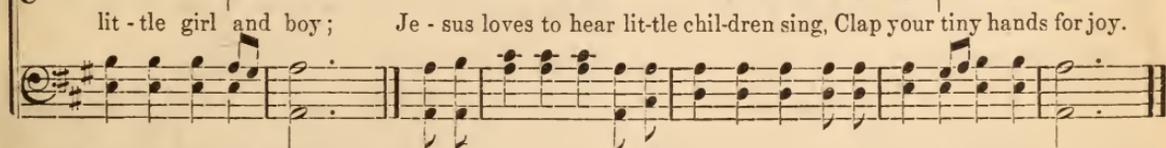
1. Tho' our years are young and our strength is weak, Tho' we cannot work like men, We will raise our hands and for
2. Tho' we can - not go to the far-off lands, We will gladly vol-un-tee, All to raise to Je-sus our



Je - sus speak, We will praise him all we can. Clap your hands for joy, cheerful songs now bring, Every
lit - tle hands, And to praise him far and near. Clap your hands, etc.



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



3. When our lives were bought, He the ransom paid, 4. We shall sing at last with the blood-washed throng,
And he made us white as snow; On the bright celestial shore;
So then raise all hands, for the Saviour said, Then we'll raise our hands till in sweeter song,
We should praise him here below.— *Cho.* We shall praise him forevermore.— *Cho.*

In The Sweet By And By.

"And God shall wipe away all tears from their eyes: and there shall be no more death, nor sorrow, nor crying, neither shall there be any more pain."--Rev. 21. 4.

REV. E. A. HOFFMAN.

J. H. KURZENKNABE.

1. By and by all this weeping and this sorrow, Will be drown'd in a glorious to-morrow, That will dawn when this earth-life shall
 2. By and by all this en-vy and this er-ror, All the darkness of death and its terror, Will be swept in the grave to its
 3. By and by all our anguish and our crying, With this wea-ri-some heartache and sighing, All shall cease, for no tear-moistened

CHORUS.

cease, shall cease, And will fill ev'-ry heart with its peace. In the sweet By and by, By and by, We shall
 doom, its doom, When his glo - ry our souls shall il - lume. eye, dim eye, Will be known in the sweet By and by. By and by, In the sweet By and by,

rest in the sweet, In the sweet By and by, In the sweet By and by, By and by, We shall rest in the sweet By and by.

In the sweet By and by, By and by, In the sweet By and by,
 From "Happy Songs," by permission.

Be Thou Faithful Unto Death.

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"Be thou faithful unto death, and I will give thee a crown of life." - Rev. 2. 10.

MARY L. MELOTT.

1. Christian worker, be thou faithful Till life's toil and care be o'er ; See, a crown is waiting for thee, Over on the other shore ;
2. It is Christ himself has promised, And his word is ever sure, To reward the faithful servant, Who shall to the end endure ;
3. Oh, then go to work for Jesus, Gird thyself with strength anew ; There is room among the reapers, Go be faithful and be true,
4. Though thy days of life be many, Only those who will endure , In the glorious hereafter, Shall the crown of life secure.

When at last thy journey's ended, Thou shalt with the angels join, And a crown of fadeless glory, Then, oh christian, shall be thine !
That a crown of life awaits them, Who are faithful to the end, In a home at last in heaven, With the dying christian's friend.
There to gather with the gleaners, Sheaves of bright and ripened grain ; Help to fill the Master's garner, None shall labor e'er in vain.
Then toil on and work for Jesus, Work and labor for the Lord, Till the Master of the vineyard, Calls thee to thy great reward.

CHORUS.

Then be faithful, ev-er faithful, Faithful to thy latest breath ; For a fadeless crown awaits them, Who prove faithful unto death.

Sabbath Chimes.

R. G. S.

R. G. STAPLES.

1st time.

2d time.

1. { Tripping lightly, tripping o'er the verdant lawn, Gladly haste we on our way,
To the music of the chiming bells each morn, Of the precious Sabbath day ;
2. { 'Tis a happy greeting that awaits us where Teachers true, we love so dear,
With a kindly interest in our soul's well-fare, Speak to us in words of cheer ;
3. { Hasten, children, hasten, while the bells chime on, Calling thee to Sunday-school ;
Listen to the sto-ry of a Sav-ior born— Learn to keep the golden rule ;

Songs of glad-ness we will sing, With voic-es tuned in har-mo-ny; Songs of love in hon-or of our Sav-ior King,—
Oh, 'tis love that fills each heart, And leads our feet un-to the place, Where the faithful Christian meets us to impart,
Learn there too that Je-sus died, From endless woe thy soul to save— To the rugged cross was nailed and crucified—

Cho.—Chime, chime on, Mer-ry, mer-ry Sab-bath
Hap-py child-ren we.
Mes-sag-es of grace. Chiming, sweetly chiming are the Sab-bath bells, Mer-ry, mer-ry chim-ing
Triumphed o'er the grave.

"Gospel Echoes," by permission.

bells chime on; Chime, chime on, Mer-ry, mer-ry Sab-bath bells.

Sab-bath bells; Lis-ten to the mus-ic of the chim-ing bells, Mer-ry, mer-ry Sab-bath bells.

The musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It features a melody with eighth and sixteenth notes, and rests. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

Dedication Hymn.

JOEL SWARTZ, D. D. "And the children of Israel kept the dedication of this house of God with joy."—Ex. 6. 16. J. H. KURZENKNABE.

1. Our joy is mingled with regret, Our gladness tempered by our tears; As we forsake the house where met Our
 2. And tho' their temple pass away, As all man's work and glory must, And time, and change, and sure decay, Com-
 3. On Christ, our faith's foun-da-tion stone, We in our turn this temple rear, And to the ho-ly Three in One, In

fa - thers for a hundred years, That hallowed ground, its walls around Where sleep their sacred ash - es yet.
 min - gle all in common dust; Yet in our lives their faith survives, And faith's eternal ground of trust.
 faith, and love, and zeal sincere, We ded - i - cate, and con - se - crate Our house, ourselves and all we own.

The musical score is in 4/4 time with a key signature of one flat. It features a melody in the upper staff and a harmonic accompaniment in the lower staff. The lyrics are placed between the staves, with some words aligned with specific notes in the melody.

Christian Defenders.

1st. Verse. 14 little boys, each small cross in hand, enter four abreast, Captain and Color Bearer; Banner, "Little Soldiers;" 1st. Solo by a little girl stepping up; reply by Captain. At end of verse, soldiers move to right of stage.—2nd. Verse. 14 little girls, staff in hand, advance as in 1st verse, with Guide and Warden; Banner, Little Pilgrims. 1st. Solo by little boy; reply by Guide. Move to left.

3rd. Verse. 16 little girls and boys, Bible in hand, advance five abreast between Soldiers and Pilgrims, 1 with colors; Banner, "Little Christians." At singing of Chant, let all kneel with Christians, chanting the Lord's Prayer.

J. H. K.

J. H. KURZENKNABE.

1. We are little Soldiers for the war, To defend the holy cross we bear; Jesus leads our little com - pa - ny,
 2. We are little Pilgrims on our way, Pressing to the realms of endless day; We must not grow weary, nor lay down,
 3. We are little Christians, our's the prize Waiting the redeemed beyond the skies; Will you join with us to sing and pray,

1st. Solo.

Through the conflict, till we gain the victory. Be - ware lit - tle Soldiers. your courage may vanish, And you meet dis -
 Till we reach you heaven and obtain the crown. Beware, lit - tle Pilgrim, your staff looks deceiving, Your strength may yet
 Marching to the kingdom of eternal day? (go to chant)

2nd Solo.

astrous de - feat; No fear, lit - tle maiden, All doubts you may banish, For Jesus is trusty to lead.
 fail in the end; No fear, lit - tle stranger, we trust, and believing, Find strength in a wonderful friend.

The Lord's Prayer. (Chanted kneeling.)

Yes, Je - sus is trus - ty to lead. Our Father, who art in Heaven, hallowed be thy
Find strength in a won - der - ful friend. Give us this day our dai - ly
And lead us not into temptation, but deliver us from

name, Thy kingdom come, thy will be done on earth as it is in Heaven.
bread, And forgive us our debts, as we for - give our debtors.
evil, For thine is the kingdom, and the power, and the glory for - ever and ever, A - men.

ELISHA A. HOFFMAN, by per.

The Little Pilgrim.

Melody by ORIE HOFFMAN, nine years old.

Tenderly.

Fine.

CHORUS.

D. C.

1. { I am a little pil - grim, A staff within my hand, Oh! Jesus, tender Sa - vior, The little pilgrim guide,
I journey onward, upward, Unto the bet - ter land. }

D. C.—Until I reach in safe - ty, Thy dear and precious side.

2. I am a little pilgrim,
And meet with many foes;
I'll make my way to heaven
Whatever may oppose.

3. I am a little pilgrim,
And Jesus is my friend;
He'll keep me safe from danger,
Unto my journey's end.

4. I am a little pilgrim,
And heed not scorn or frown;
And when my journey's over,
I'll wear a golden crown,

Where Two Or Three With Sweet Accord. Ward L. M.

L. MASON.

1. Where two or three with sweet accord, Obedient to their sov'reign Lord,
Meet to recount his acts of grace, And of - fer sol - emn prayer and praise :

2. "There," says the Savioi, "will I be, And shed my glory round the place." O send Thy Spirit from above,
Amid that little company ; 3. We meet at Thy command, dear Lord, And fill our hearts with heavenly love.
To them unveil my smiling face, Relying on thy faithful word ;

I Am But A Pilgrim. 6s & 5s.

LIZZIE ASHBACH.

HARRY J. KURZENKNABE.

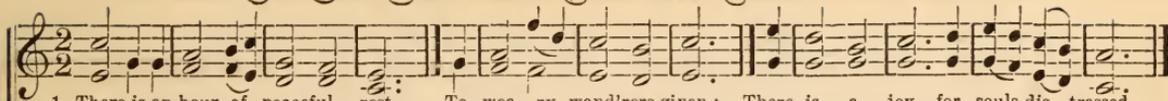
1. I am but a pil-grim, And I must press on, Till the journey be ended, The vic - to - ry won.
2 What though many trials, I here must sus-tain, I will bold-ly press forward, The haven to gain.
3. So onward and upward, My pathway I wend ; Though the road may be thorny, Yet soon will it end.
4. I'll nev-er grow wea-ry, Nor faint by the way ; Sweetest rest shall be giv - en At clos-ing of day.

CHORUS.

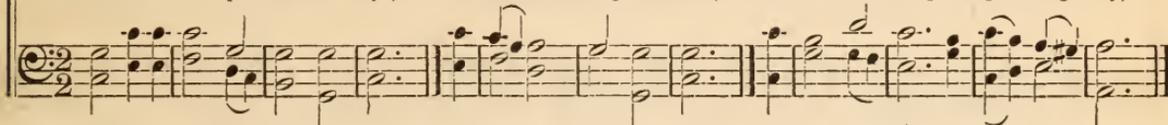
'Tis but a short journey, Then resting will come ; Soon all will be ov - er, And heaven my home.

There Is An Hour Of Peaceful Rest. Lanesboro C. M.

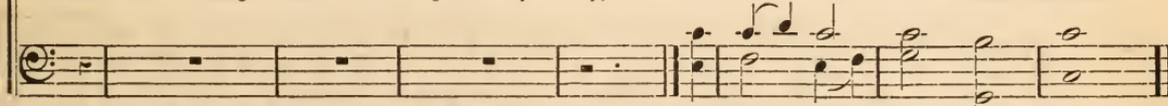
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1. There is an hour of peaceful rest, To wea-ry wand'ers given; There is a joy for souls dis-tressed,
 2. There is a home for wea-ry souls, By sin and sor-rows driven, Where tossed on life's tem-pest-u-ous shoals,
 3. There faith lifts up the tearless eye, The heart with an-guish riven; It views the tem-pest pass-ing by,



- A balm for eve-ry wound-ed breast, 'Tis found a-lone in heaven.
 Where storms a-rise and o-cean rolls, And all is drear but heaven.
 Sees eve-ning shad-ows quick-ly fly, And all se-reue in heaven.



Prayer Was Appointed To Convey. Rockingham L. M.

L. MASON.



1. Prayer was appointed to convey, The blessings God designs to give; Long as they live should Christians pray, For only while they
 2. The Christian's heart his prayer indites, He speaks as prompted from within; The Spirit his petition writes, And Christ receives and.
 3. Depend on Christ, thou canst not fail, Make all thy wants and wishes known; Fear not—His merits must prevail, Ask what thou wilt,
 [prayer they live.
 [gives it in
 [it shall be done.]

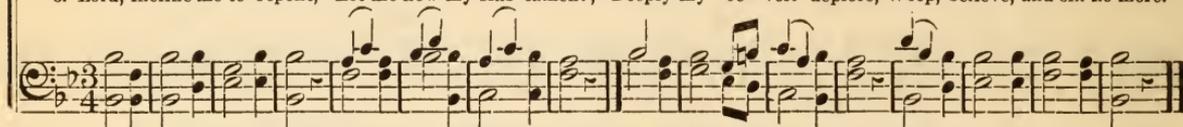


Depth Of Mercy Can There Be. Horton 7s.

WARTENSEE.



1. Depth of mercy can there be, Mercy still reserved for me? Can my God his wrath forbear, Me, the chief of sinners, spare?
2. I have long withstood his grace, Long provoked him to his face; Would not hear his gracious calls, Grieved him by a thousand falls.
3. Lord, incline me to repent, Let me now my sins lament; Deeply my re - volt deplore, Weep, believe, and sin no more.



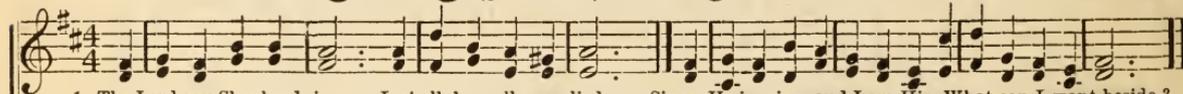
What Various Hindrances We Meet. Hebron L. M. L. MASON.



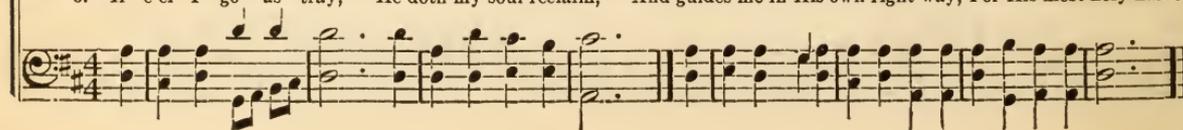
1. What various hindrances we meet, In coming to a mercy seat; Yet, who that knows the worth of prayer, But wishes to be often there.
2. Prayer makes the darkened cloud withdraw, Prayer climbs the ladder Jacob saw; Gives exercise to faith and love, Brings every [blessing from above].



The Lord My Shepherd Is. Victory S. M. J. H. KURZENKNABE.



1. The Lord my Shepherd is, I shall be well supplied; Since He is mine, and I am His, What can I want beside?
2. He leads me to the place, Where heavenly pasture grows, Where living waters gently pass, And full salvation flows.
3. If e'er I go as - tray, He doth my soul reclaim, And guides me in His own right way, For His most holy name.



From All That Dwell Below The Skies. Park Street L. M. 161

1. From all that dwell be - low the skies, Let the Cre - a - tor's praise a - rise! Let the Re-deem - er's
 2. E - ter - nal are thy mer - cies, Lord, E - ter - nal truth at - tends thy word; Thy praise shall sound from
 3. Your lof - ty themes, ye mor - tals, bring, In songs of praise di - vine - ly sing, The great sal - va - tion

name be sung Through eve - ry land, by eve - ry tongue, Through eve - ry land, by eve - ry tongue.
 shore to shore, Till suns shall rise and set no more, Till suns shall rise and set no more.
 loud pro - claim, And shout for joy the Sav - ior's name. And shout for joy the Sav - ior's name.

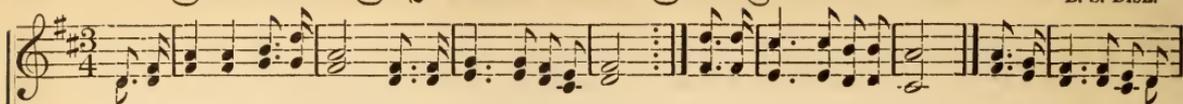
Come, Holy Spirit, Come. Shirland S. M.

STANLEY.

1. Come, Ho - ly Spir - it, come! Let thy bright beams arise; Dispel the sorrow from our minds, The darkness from our eyes.
 2. Convince us of our sin, Then lead to Je - sus blood; And to our wond'ring view re - veal The se - cret love of God.
 3. Revive our drooping faith, Our doubts and fears remove; And kindle in our breasts the flame Of nev - er - dy - ing love.
 4. Dwell, Spirit, in our hearts, Our minds from bondage free; Then shall we know and praise and love The Father, Son and Thee.

Hail The Day That Sees Him Rise. Ascension 7s.

B. S. DISE.



1. Hail the day that sees him rise, Glorious to the native skies ;
Christ, awhile to mortals given, Enters now the gates of heaven ; Hallelujah, Halle-



lujah! Enters now the gates of heaven.

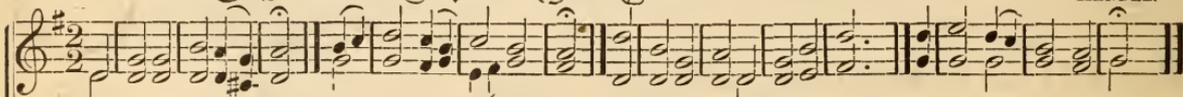


2. There the glorious triumph waltz,
Lift your heads, eternal gates ;
Christ hath vanquished death and sin,
Take the King of Glory in ;
Hallelujah, Hallelujah !
Take the King of Glory in.

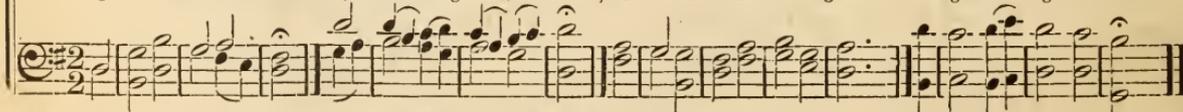
3. Grant, though parted from our sight
High above yon azure height,
Grant our hearts may thither rise,
Following thee beyond the skies ;
Hallelujah, Hallelujah !
Following thee beyond the skies.

My Soul Repeat His Praise. St Thomas S. M.

HANDEL.



1. My soul, repeat His praise, Whose mercies are so great ; Whose anger is so slow to rise, So rea - dy to a - bate.
2. God will not always chide ; And when His wrath is felt, His strokes are fewer than our crimes, And lighter than our guilt.
3. High as the heav'ns are raised, Above the ground we tread, So for the riches of His grace Our highest thoughts exceed.



To the Music on page 128.

1. Gathering in the early dawn,
Gathering when the night comes on ;
Yonder in the ripened fields,
Hundred fold the harvest yields ;
The golden grain is gathered in,

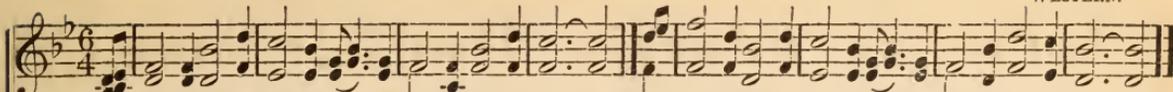
Busy Little Gleaners.

The sheaves of good from fields of sin,
:: By busy little Gleaners ::
2. Gathering &c.
Though reapers throng from far and near
The Master leaves an honored share

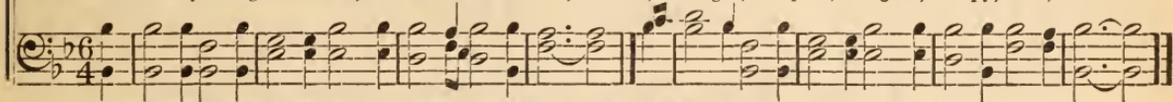
:: For busy little Gleaners ::
3. Gathering &c.
Out in the highway where you go,
To plant or reap there's work to do
:: For busy little Gleaners ::

Oh! For A Heart To Praise My God. Maitland C. M. 163

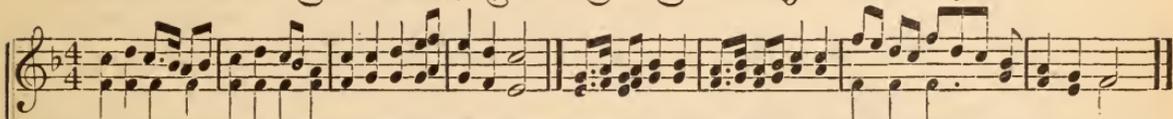
WESTERN.



1. Oh for a heart to praise my God, A heart from sin set free, A heart that's sprinkled with the blood, So freely shed for me.
2. Oh for a heart submissive, meek, My great Redeemer's throne, Where only Christ is heard to speak, Where Jesus reigns alone.
3. Oh for a lowly, contrite heart, Believing, true and clean, Which neither life nor death can part From Him that dwells within.
4. A heart in every thought renewed, And full of love divine, Perfect, and right, and pure, and good, A copy, Lord, of thine.



Sweet The Moments, Rich In Blessing. Sicilian Hymn. 8. 7.

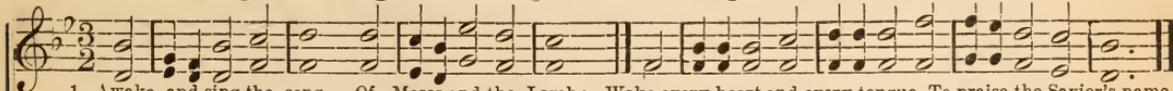


1. Sweet the moments, rich in blessing, Which before the cross I spend, Life and health and peace possessing, From the sinner's dying ^{friend.}
2. Truly blessed is the station, Low before his cross to lie; While I see divine compassion, Beaming in his gracious eye.
3. Here I'll sit forever viewing Mercy streaming in his blood, Precious drops my soul bedewing, Plead, and claim my peace with God.

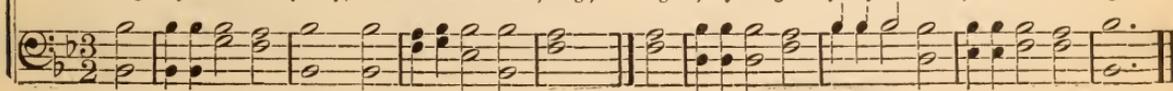


Awake And Sing The Song. Lisbon S. M.

READ.



1. Awake, and sing the song Of Moses and the Lamb; Wake every heart and every tongue, To praise the Savior's name.
2. Sing of his dy-ing love, Sing of his ris-ing power; Sing how he in-ter-cedes above, For us, whose sins he bore.
3. Sing on your heavenly way, Ye ransomed sinners, sing; Sing on, rejoicing every day In Christ, the eternal King.



To-Day The Savior Calls. To-Day. 6s. & 4s.

DR. LOWELL MASON.

1. To-day the Sav-ior calls: Ye wand'ers come; O ye be-night-ed souls, Why long-cr roam?
 2. To-day the Sav-ior calls! Oh, lis-ten now; With-in these sacred walls, To Je-sus bow!
 3. To-day the Sav-ior calls! For ref-uge fly; The storm of jus-tice falls, And death is nigh.
 4. The Spir-it calls to-day! Yield to his power; Oh, grieve him not a-way; 'Tis mer-cy's hour.

When I Can Read My Title Clear. Woodstock C. M.

DUTTON.

1. When I can read my ti-tle clear, To man-sions in the skies, I'll bid fare-well to every fear, And wipe my weep-ing eyes.
 2. Should earth against my soul en-gage, And hell-ish darts be hur-led, Then I can smile at Satan's rage, And face a frow-ning world.
 3. Let cares like a wild deluge come, And storms of sorrow fall, May I but safely reach my home, My God, my heaven, my all.
 4. There I shall bathe my weary soul, In seas of heavenly rest, And not a wave of trouble roll, Across my peace-ful breast.

Ye Saints, Proclaim Abroad. Silver Street S. M.

T. SMITH.

1. Ye saints, proclaim abroad The honor of your King; To Je-sus, your in-car-nate God, Your songs of prais-es bring.
 2. Not angels round the throne Of majesty above, Are half so much obliged as we, To our Im-man-uel's love.
 3. May we with angels vie, The Savior to a-dore; Our debts are greater far than theirs. O be our prais-es more!

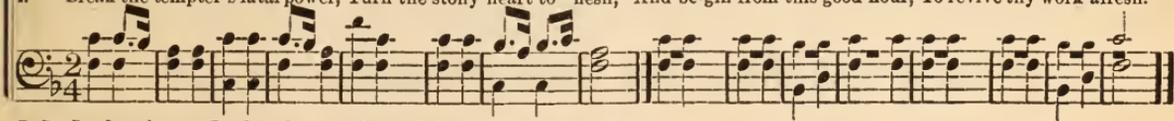
Savior, Visit Thy Plantation. Greenville 8. 7. 4., or 8 & 7 Double 165

by repeating 1st. part. ROUSSEAU. D. C.

Fine.



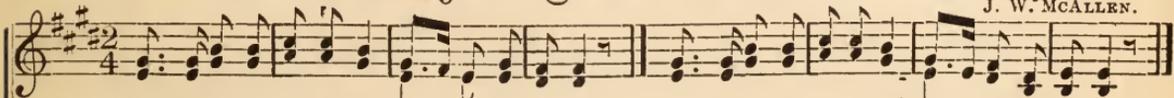
1. Savior, visit thy plantation; Grant us, Lord, a gracious rain; All will come to des-o-la-tion, Unless thou return again.
2. Keep no longer at a distance, Shine upon us from on high; Lest for want of thine assistance, Every plant should droop and die.
3. Let our mutual love be fervent, Make us prevalent in prayer; Let each one esteemed thy servant, Shun the world's bewitching snare.
4. Break the tempter's fatal power, Turn the stony heart to flesh, And be-gin from this good hour, To revive thy work afresh.



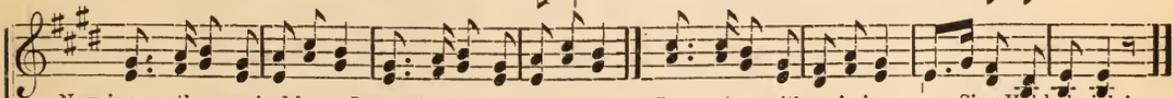
D. C.—Lord revive us, Lord revive us, All our help must come from thee.

Wake The Song Of Jubilee. Hemstead. 7s. With Hallelujah Chorus.

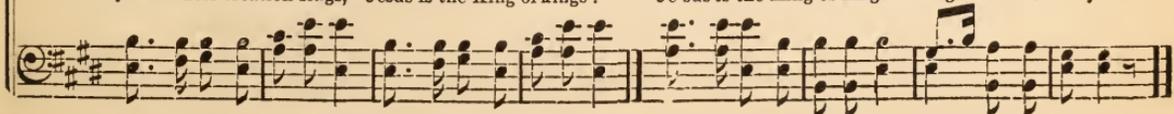
J. W. McALLEN.



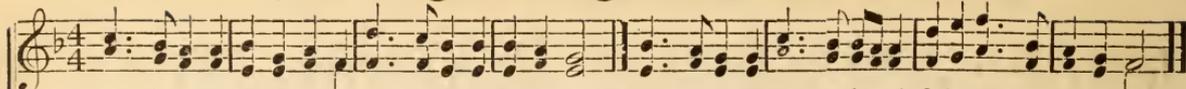
1. Wake the song of ju - bi - lee! Sing Hal - le - lu - jah! Let it ech - o o'er the sea; Sing Hal - le - lu - jah!
2. All ye nations join and sing, Sing Hal - le - lu - jah! "Christ, of Lords and Kings, is King!" Sing Hal - le - lu - jah!
3. Now, ye desert lands, re-joice, Sing Hal - le - lu - jah! And, ye islands, join their voice, Sing Hal - le - lu - jah!



Now is come the promised hour, Jesus reigns with sov'reign power, Jesus reigns with sov'reign power, Sing Hal-le-lu-jah!
 Let it sound from shore to shore, "Jesus reigns forevermore!" "Je-sus reigns for-ev-er-more! Sing Hal-le-lu-jah!
 Joy the whole creation sings, "Jesus is the King of kings!" "Je-sus is the King of kings! Sing Hal-le-lu-jah!



Tarry With Me, Oh My Savior. Cassel 8s & 7s.



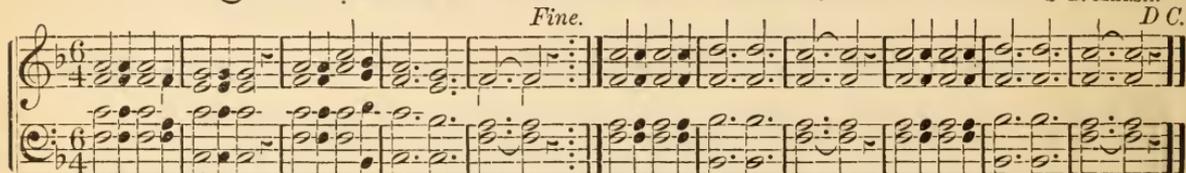
1. Tarry with me, O my Savior, For the day is passing by; See, the shades of evening gather, And the night is drawing nigh.
2. Feeble, trembling, fainting, dying, Lord, I cast myself on thee; Tarry with me through the darkness, While I sleep, still watch by me.
3. Tarry with me, O my Savior, Lay my head upon thy breast, Till the morning, then awake me—Morning of eternal rest.



Jesus, Savior, Son Of God. Martyn 7s Double.

S B. MARSH.

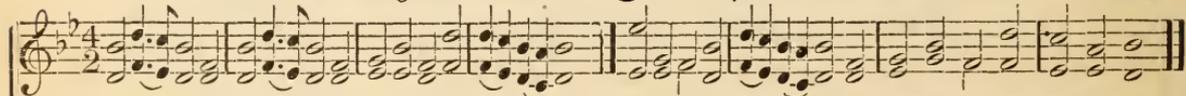
D.C.



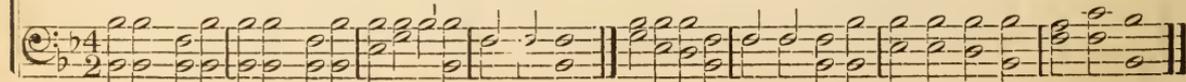
- | | | |
|---|---|---|
| <ol style="list-style-type: none"> 1. Jesus, Savior, Son of God,
Bearer of the sinner's load;
Breaker of the captive's chain,
Cleanser of the guilty's stain;
Thou the sinner's death hast died,
Thou for us wast crucified;
For our sin thy flesh was torn,
Thou our penalty hast born. | <ol style="list-style-type: none"> 2. Savior, surety, Lamb of God,
Thou hast bought us with thy blood;
Thou hast wiped the debt away,
Nothing left for us to pay;
Nothing left for us to bear,
Nothing left for us to share,
But the pardon and the bliss,
But the love, the light, the peace. | <ol style="list-style-type: none"> 3. Jesus, Savior, Son of God,
Bearer of the sinner's load;
I would rise to thee above,
I would look and praise and love;
Ever looking let me be
At the blood-bespinkled tree;
Blessing thee with lip and soul,
While the endless ages roll. |
|---|---|---|

Glorious Things Of Thee Are Spoken. Wilmot 8s & 7s.

WEBER.



1. Glorious things of thee are spoken, Zion, city of our God; He, whose word cannot be broken, Formed thee for His own abode.
2. On the Rock of Ages founded, What can shake thy sure repose? With salvation's walls surrounded, Thou may'st smile at all thy foes.
3. Blest inhabitants of Zion, Washed in the Redeemer's blood! Jesus, whom their souls rely on, Makes them kings and priests to God.



Jesus, I My Cross Have Taken. Wilhelmina 8s & 7s.

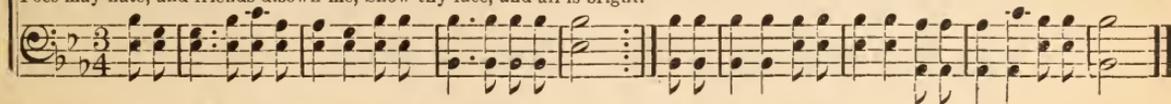
167

Fine.

A. N. JOHNSON, by per. D. C.

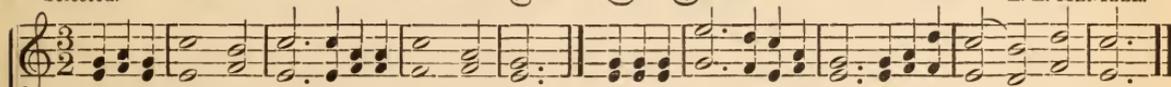


1. Jesus, I my cross have taken, All to leave and follow thee ; }
 Naked, poor, despised, forsaken, Thou from hence my all shalt be ; } Perish every fond ambition, All I've sought or hoped or known,
 Yet how rich is my condition, God and heaven are still my own.
2. Let the world despise and leave me, They have left my Savior, too ; }
 Human hearts and looks deceive me, Thou art not like them untrue ; } And if thou shalt smile upon me, God of wisdom, love and might,
 Foes may hate, and friends disown me, Show thy face, and all is bright.



Selected.

Oh Where Shall Rest Be Found? Trinity S. M. L. L. MENTZER.

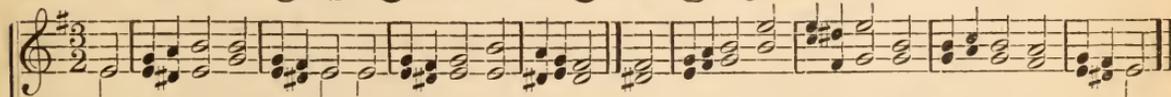


1. Oh where shall rest be found, Rest for the weary soul ? 'Twere vain the ocean's depth to sound, Or pierce to either pole.
 2. The world can never give The bliss for which we sigh ; 'Tis not the whole of life to live, Nor all of death to die.
 3. Beyond this vale of tears There is a life a - bove ; Unmeasured by the flight of years—And all that life is love.



Show Pity, Lord, Oh Lord Forgive. Windham L. M.

READ.



1. Show pity, Lord, Oh Lord forgive! Let a repenting rebel live ; Are not thy mercies large and free, May not a sinner trust in thee ?
 2. My crimes are great, but can't surpass, The power and glory of thy grace ; Great God, thy nature hath no bound, So let thy pard-
 [ning love be found.]
 3. Oh wash my soul from every sin, And make my guilty conscience clean ; Here on my heart the burden lies, And past offences pain my
 [eyes.]



Old Hundred. L. M.

DR. MARTIN LUTHER.

Musical notation for 'Old Hundred' in G major, 2/4 time. The piece consists of two staves: a treble staff and a bass staff. The melody is simple and hymn-like, with a steady rhythm. The lyrics are printed below the staves.

Praise God from whom all blessings flow, Praise him all creatures here below, Praise Him above ye heavenly host, Praise Father, Son,
[and Holy Ghost.]

So Let Our Lips And Lives Express. Lutan L. M.

BURDER.

Musical notation for 'So Let Our Lips And Lives Express' in G minor, 3/4 time. The piece consists of two staves: a treble staff and a bass staff. The melody is more expressive than the first hymn, with some grace notes and a slightly more complex harmonic structure. The lyrics are printed below the staves.

1. So let our lips and lives express The holy Gospel we profess ; So let our works and virtues shine, To prove the doctrine all divine.
2. Thus shall we best proclaim abroad The honors of our Savior God, Where his salvation reigns within, And grace subdues the power of sin.
3. Religion bears our spirits up, While we expect that blessed hope, That bright appearance of the Lord, And faith stands leaning on his
[word.]

Selected.

Cross And Crown. C. M.

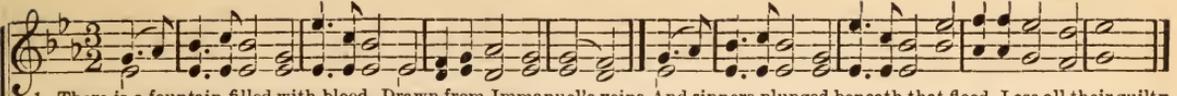
J. H. KURZENKNABE.

Musical notation for 'Cross And Crown' in G major, 3/4 time. The piece consists of two staves: a treble staff and a bass staff. The melody is simple and hymn-like, with a steady rhythm. The lyrics are printed below the staves.

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 a crown to wear, For there's a crown for me.
3. There palms shall wave, and harps shall ring, Beneath Heaven's arches high ; "The Lord that lives" the ransomed sing, He
[lives to die no more.]

There Is A Fountain Filled With Blood. Fountain. C. M. 169

L. MASON.



1. There is a fountain filled with blood, Drawn from Immanuel's veins, And sinners plunged beneath that flood, Lose all their guilty stains,
 2. The dying thief rejoiced to see That fountain in his day, And there may I though vile as he, Wash all my sins away,
 3. E'er since by faith I saw the stream Thy flowing wounds supply, Redeeming love has been my theme, And shall be till I die,

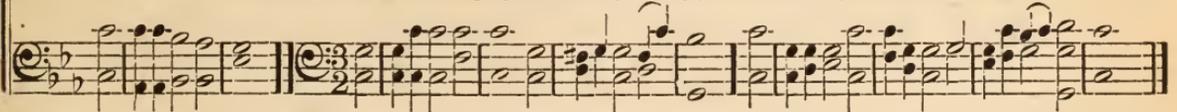


A Charge To Keep. Boylston. S. M.

L. MASON.



- Lose all their guilty stains.
 Wash all my sins away.
 And shall be till I die.
1. A charge to keep I have, A God to glorify, A never dying soul to save, And fit it for the sky.
 2. To serve the present age, My calling to fulfill, O may it all my powers engage, To do my Master's will.
 3. Arm me with jealous care, As in thy sight to live, And Oh thy servant Lord prepare, A strict account to give.
 4. Help me to watch and pray, And on thyself rely; Assured if I my trust betray, I shall forever die.



CHORUS by J. H. K.



Lord let my grace a-bound, Help me to heed, That I at last be found, Faithful in - deed.



O What Amazing Words. Downs C. M.

DR. L. MASON.

Musical score for 'O What Amazing Words' in G major, 2/4 time. The score consists of a vocal line and a piano accompaniment line. The vocal line begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The piano accompaniment begins with a bass clef, a key signature of one sharp (F#), and a 3/4 time signature.

1. O what amazing words of grace Are in the Gospel found, Suited to every sinner's case, Who knows the joyful sound.
2. Come then, with all your wants and wounds, Your every burden bring, Here love, amazing love abounds, A deep celestial spring.
3. Whoever will, oh gracious word, Shall of the stream partake; Come thirsty souls, and bless the Lord, And drink for Jesus' sake.

REV. I. WATTS.

Am I A Soldier Of The Cross? Arlington C. M.

THOM. A. ARNE.

Musical score for 'Am I A Soldier Of The Cross?' in G major, 3/2 time. The score consists of a vocal line and a piano accompaniment line. The vocal line begins with a treble clef, a key signature of one sharp (F#), and a 3/2 time signature. The piano accompaniment begins with a bass clef, a key signature of one sharp (F#), and a 4/4 time signature.

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. Are there no foes for me to face? Must I not stem the flood? Is this vile world a friend to grace, To help me on to God?
3. Sure I must fight if I would reign, Increase my courage, Lord; I'll bear the toil, endure the pain, Supported by thy word.

From Every Stormy Wind That Blows. Retreat L. M.

DR. TH. HASTINGS.

Musical score for 'From Every Stormy Wind That Blows' in B-flat major, 6/8 time. The score consists of a vocal line and a piano accompaniment line. The vocal line begins with a treble clef, a key signature of two flats (Bb), and a 6/8 time signature. The piano accompaniment begins with a bass clef, a key signature of two flats (Bb), and an 8/8 time signature.

1. From every stormy wind that blows, From every swelling tide of woes, There is a calm, a sure 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 beside more sweet, It is the blood-bought mercy-seat.
3. There, there on eagle wing we soar, And sin and sense seem all no more, And heaven comes down our souls to greet, And glory crowns [the mercy-seat]

Gracious Spirit, Love Divine. Hendon 7s.

REV. DR. MALAN.

171

1. Gracious Spir-it, Love divine ! Let thy light withi-n me shine ; All my guilt-y fears re - move ; Fill me with thy
 2. Speak thy pard'ning grace to me, Set the burdened sin-ner free ; Lead me to the Lamb of God ; Wash me in His
 3. Life and peace to me impart, Seal sal - va - tion on my heart ; Dwell thyself within my breast, Earn-est of im-

My Faith Looks Up To Thee. America 6s & 4s.

National Melody.

heaven - ly love, Fill me with thy heavenly love.
 pro - cious blood, Wash me in His precious blood.
 mor - tal rest, Earn - est of im - mor - tal rest.

1. My faith looks up to thee, Thou Lamb of Calvary,
 2. May thy rich grace impart, Strength to my fainting heart ;
 3. While life's dark maze I tread, And griefs around me spread,

Sav - lor div - ine ; Now hear me while I pray, Take all my guilt away ; O let me from this day, Be wholly Thine.
 My zeal inspire ; As Thou hast died for me, O may my love to Thee, Pure, warm and changeless be, — A living fire.
 Be Thou my guide ; Bid darkness turn to day ; Wipe sorrow's tear away, Nor let me ev - er stray, From Thee aside.

Rock Of Ages. 7s, 6 lines.

DR. THOS. HASTINGS.

D. C.

Fine.

Musical notation for the first system of 'Rock Of Ages'. It consists of a treble clef staff with a 3/4 time signature and a bass clef staff with a 2/4 time signature. The melody is in G major and the accompaniment is in D minor. The piece ends with a double bar line and the word 'Fine' above it.

1. Rock of A - ges, cleft for me, Let me hide myself in thee ; Let the water and the blood, From thy riven side which flowed,
D. C. Be of sin the double cure, Save me from its guilt and power.

2. Not the labor of my hands
Can fulfil Thy laws demands ;
Could my zeal no respite know,
Could my tears forever flow,
All, for sin could not atone ;
Thou must save, and Thou alone.
3. While I draw this fleeting breath,
When mine 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.

Jesus, And Shall It Ever Be. Louvan L. M.

V. C. TAYLOR.

Musical notation for the first system of 'Jesus, And Shall It Ever Be'. It consists of a treble clef staff with a 3/4 time signature and a bass clef staff with a 4/4 time signature. The melody is in G major and the accompaniment is in D minor. There are two first endings marked with '1.' and '2.' above the staff.

1. Je - sus, and shall it ev - er be, A mor - tal man ashamed of thee ; Whose glories shine through endless days.
Ashamed of thee whom angels praise,
2. Ashamed of Jesus, that dear friend, On whom my hopes of heaven depend ; That I no more revere his name.
No, when I blush, be this my shame,

GEO. HEATH.

My Soul, Be On Thy Guard. Laban S. M.

L. MASON.

Musical notation for the first system of 'My Soul, Be On Thy Guard'. It consists of a treble clef staff with a 4/4 time signature and a bass clef staff with a 4/4 time signature. The melody is in G major and the accompaniment is in D minor.

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

Jesus! Lover Of My Soul. Seymour 7s.

173

C. M. VON WEBER.

Musical notation for the first song, featuring a treble clef, 2/4 time signature, and a key signature of one flat (B-flat). The melody is written on a single staff, and the bass line is written on a second staff below it. The piece concludes with a double bar line.

1. Je - sus! lover of my soul, Let me to thy bosom fly, While the raging billows roll, While the tempest still is high.
2. Hide me, oh, my Savior, hide, Till the storm of life is past, Safe into the haven guide, Oh receive my soul at last!
3. Other refuge have I none, Hangs my helpless soul on thee, Leave, oh! leave me not alone, Still support and comfort me.
4. All my trust on thee is stayed, All my help from thee I bring, Cover my defenceless head, With the shadow of thy wing.

Arise My Soul, Arise. Lenox H. M.

J. EDSON.

Musical notation for the second song, featuring a treble clef, 4/4 time signature, and a key signature of one flat (B-flat). The melody is written on a single staff, and the bass line is written on a second staff below it. The piece concludes with a double bar line.

1. A - rise, my soul, arise, Shake off thy guilty fears, The bleeding sac-ri-fice, In my behalf appears; Be-
2. He ev - er lives above, For me to intercede, His all-redeeming love, His precious blood to plead; His
3. Five bleeding wounds he bears, Received on Calvary, They pour effectual prayers, They strongly plead for me; For-
4. My God is reconciled, His pard'ning voice I hear, He owns me for his child, I can no longer fear; With

Musical notation for the second song, continuing from the previous block. It features a treble clef, 4/4 time signature, and a key signature of one flat (B-flat). The melody is written on a single staff, and the bass line is written on a second staff below it. The piece concludes with a double bar line.

fore the throne my surety stands, My name is written on his hands, My name is written on his hands.
 blood atoned for all our race, And sprinkles now the throne of grace, And sprinkles now the throne of grace.
 give him, oh for-give they cry, Nor let a ransomed sinner die, Nor let a ransomed sin - - ner die.
 con-fi-dence I now draw nigh, And Father, Abba, Father, cry, And Father, Abba, Fa - - ther, cry.

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