SONGS OF THE KINGDOM.

A CHOICE COLLECTION OF

Songs and Hymns for the Sunday-School

AND OTHER SOCIAL SERVICES.

By ISAIAH BALTZELL AND EDMUND S. LORENZ.

DAYTON, OHIO:
United Brethren Publishing House,
REV. W. J. SHUEY, AGENT.

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H. A. Siegfried

H. Proprietor.

SP-050018

Suffer the little children to come unto me, and forbid them not; for of such is the kingdom of God.—Mark 10: 14.

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EDITORS' NOTE.

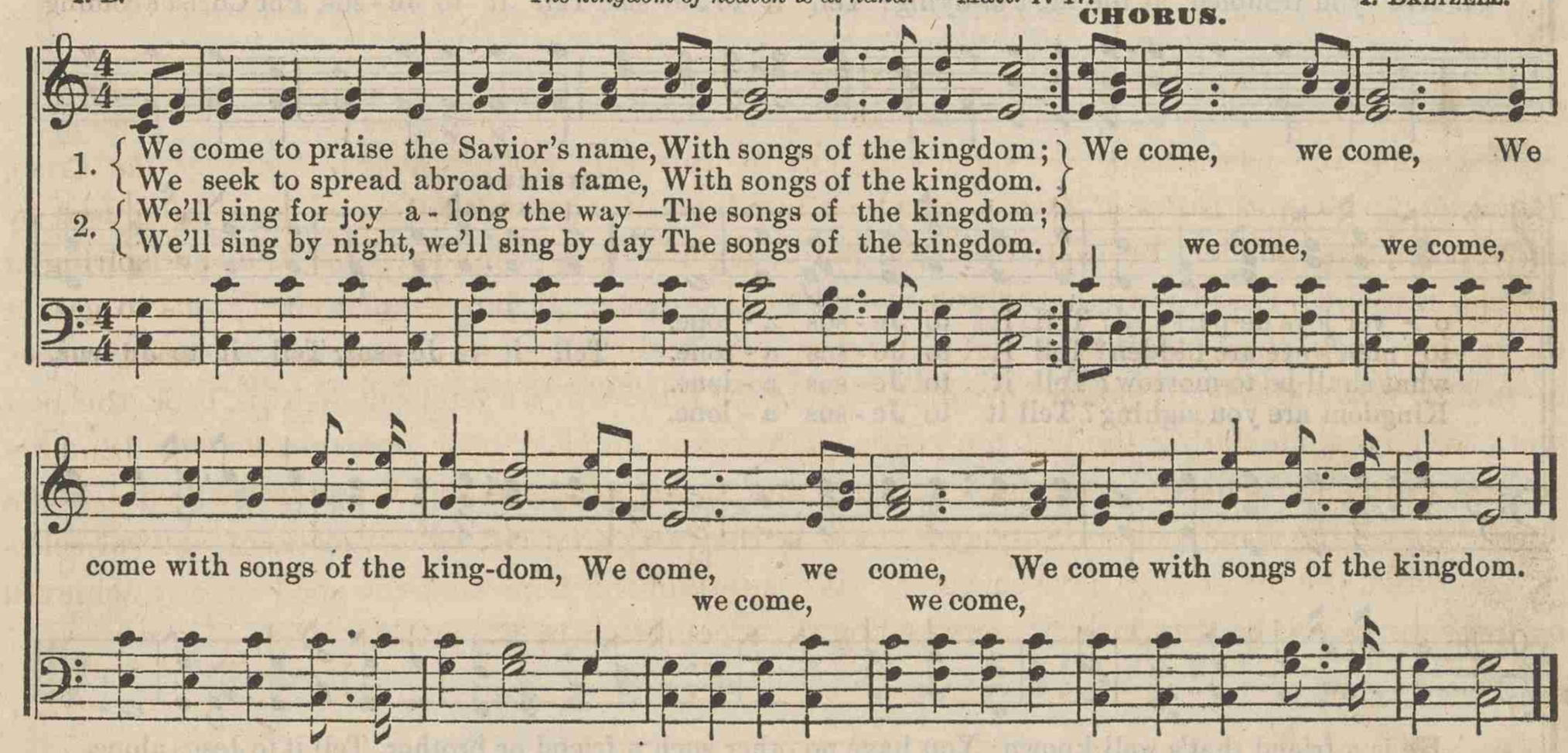
During the past decade we have sent out at intervals *Golden Songs, Songs of the Cross, Heavenly Carols, and Gates of Praise*, of which hundreds of thousands of copies have been used by an appreciative public. In each book the fan of popular taste winnowed out the uninspiring or difficult music, and used only that which met its need or taste. It has seemed good to us to gather up in one book these winnowed songs for the benefit of those who wish to use good music, no matter how old it is. *Popular acceptance being the standard*, we send out in this book the best work we have done during the last ten years. This is not an ideal book prepared for ideal Sunday Schools with ideal scholars, teachers, choristers and superintendents of ideal musical tastes, but a practical working song book for Sunday Schools as they are, prepared by a process of natural selection in which the fittest only have survived. We entertain the hope that the good already achieved by these songs will be very largely increased by their collection in the present form.

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SONGS OF THE KINGDOM.

SONGS OF THE KINGDOM.

I. B. *"The kingdom of heaven is at hand."*—Matt. 4: 17. I. BALTZELL.



3 We'll cheer the heart of pilgrims here—
With songs of the kingdom;
We'll lead the sinful God to fear—
With songs of the kingdom.

4 And when we reach the other shore,
We'll sing in the kingdom;
We'll sweetly rest for evermore,
With Jesus in the kingdom.

TELL IT TO JESUS.

J. E. RANKIN, D. D — *"Tell it to Jesus."*—Matt. 14 : 12. — E. S. LORENZ.

1. Are you wea-ry, are you heavy-hearted? Tell it to Je - sus, Tell it to Je - sus. Are you grieving
2. Do the tears flow down your cheeks unbidden? Tell it to Jesus, Tell it to Je - sus. Have you sins that
3. Do you fear the gath'ring clouds of sorrow? Tell it to Je-sus, Tell it to Je - sus. Are you anxious
4. Are you troubled at the tho't of dying? Tell it to Je - sus, Tell it to Je - sus. For Christ's coming

CHORUS.

o - ver joys de-part - ed? Tell it to Je - sus a - lone.
to man's eye are hidden? Tell it to Je - sus a - lone.
what shall be to-morrow? Tell it to Je - sus a - lone.
Kingdom are you sighing? Tell it to Je - sus a - lone.

Tell it to Je - sus, Tell it to Je - sus,

He is a friend that's well known: You have no other such a friend or brother, Tell it to Jesus alone.

WAITING AT THE CROSS.

"I waited patiently for the Lord; and he inclined unto me and heard my cry."—Psa. 40 : 4.

I. B. I. BALTZELL.

1. Savior, at the cross I'm waiting, All to leave and follow thee; Wretched, poor, despised, forsaken, Waiting,
2. All my earthly fame and treasure I surrender now to thee; Let thy mercy, let thy pleasure Speak the
3. Precious Savior, smile upon me, God of wisdom, love, and might; Take my heart, in pity own me, Show thy
4. Jesus comes! O glo-ry! glo-ry! Now I feel the blood applied; Tell to all the old, old sto-ry, He who

CHORUS.

Lord, thy sympathy.
word, and I am free. I am waiting at the cross, I am waiting at the cross, I am waiting at the cross to be
face, and all is bright.
trusts is sanctified.

saved; I am waiting at the cross, I am waiting at the cross, I am waiting at the cross to be saved.

IT IS I, BE NOT AFRAID.

1. BALTZELL. *"Be of good cheer; it is I, be not afraid."* —Matt. 14: 27. A. S. KEIFFER.

1. When the storm in its fu - ry on Gal - i - lee fell, And lift - ed its wa - ters on high,
2. The . . storm could not bury that word in the wave, 'Twas taught thro' the tem-pest to fly;
3. When the spir - it is broken with sor-row and care, And com - fort is read - y to die;
4. When . death is at hand, and the cot-tage of clay Is left with a trem - u - lous sigh;
5. When the riv - er is passed, and the glo-ries unknown Burst forth on the won - der-ing eye,

f. Fine.

And the faithless dis - ci-ples were bound in the spell, Je - sus whispered, "Fear not, it is I."
It shall reach his dis - ci - ples in ev - er - y clime, Saying, "Be not a - fraid, it is I."
Then the darkness shall pass, and the sunshine appear, By the life - giv - ing word, "It is I."
The . . gracious Re-deem-er will light all the way, With the soul-cheering word, "It is I."
He will wel-come, en-cour-age, and com-fort his own, Say-ing, "Be not a - fraid, it is I."

D. S. *In the midst of the storm, in the midst of the gloom, Fear not, trembling one, "It is I."*

CHORUS. D. S.

"It is I. . . . . It is I," . . . Fear not, trembling one, "It is I."

"It is I," "It is I," "It is I."

ARE YOU READY?

J. W. SLAUGHENHAUPT. "*Therefore, be ye also ready,*"—Matt. 24: 44. E. S. LORENZ.

1. Soon the evening shadows falling Close the day of mortal life; Soon the hand of death appalling Draws thee
2. Soon the awful trumpet sounding Calls thee to the judgment throne; Now prepare, for love abounding Yet has
3. Oh, how fatal 'tis to linger! Are you ready—read-y now? Ready, should Death's icy fin-ger Lay its
4. Priceless love and free salvation Freely still are offered thee; Yield no longer to temp-ta-tion, But from

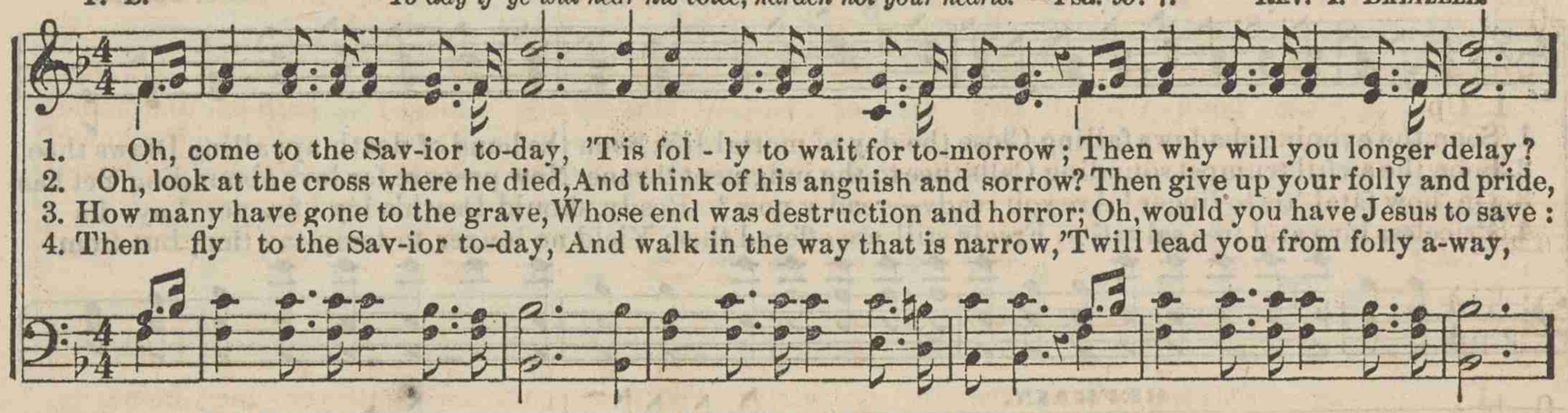
REFRAIN.

from its wea-ry strife.
left thee not a-lone. Are you ready? Are you ready? 'T is the Spir-it calling, why de-
chill up-on thy bro'v? Are you ready? Are you ready?
sin and sor-row flee.

lay? Are you ready? Are you ready? Do not lin-ger long-er, come to-day.
Are you ready? Are you ready?
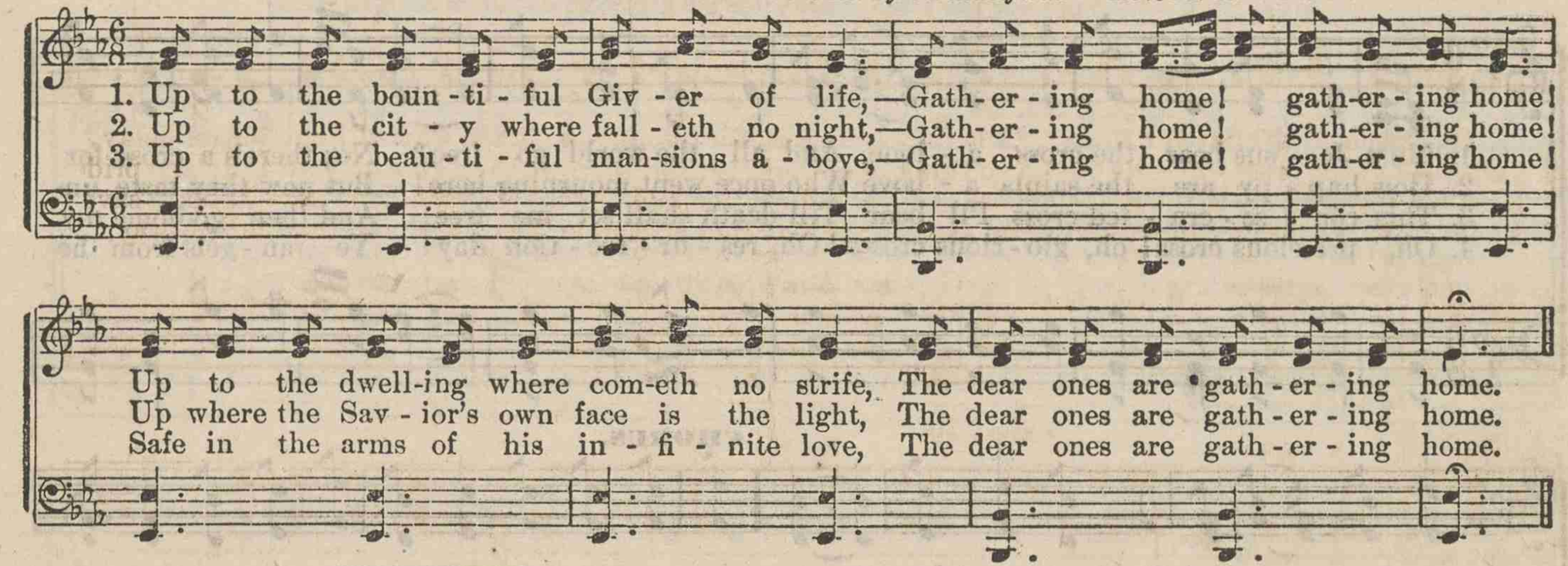
DO N'T WAIT FOR TO-MORROW.

I. B. *"To-day if ye will hear his voice, harden not your hearts."*—Psa. 95: 7. REV. I. BALTZELL.



GATHERING HOME.

Miss MARIANA B. SLADE. *"Blessed are the dead which die in the Lord from henceforth."*—Rev. 14: 13. Dr. A. B. EVERETT.



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THE CROSS AND THE CROWN.

ALLEN. *"A crown of righteousness."*—2 Tim. 4 : 8. Chorus by I. BALTZELL.

1. Must Je - sus bear the cross a - lone, And all the world go free? No; there's a cross for
2. How hap - py are the saints a - bove Who once went mourning here! But now they taste un-
3. This con - se - cra - ted cross I'll bear Till death shall set me free; And then go home my
4. Oh, pre-cious cross! oh, glo - rious crown! Oh, res - ur - rec - tion day! Ye an - gels from the

CHORUS.

ev - 'ry one, And there's a cross for me.
mingled love, And joy with - out a tear.
crown to wear, For there's a crown for me.
skies, come down, And bear my soul a - way.

A beau - ti - ful crown in heav-en to wear For

all who here the cross will bear; Oh, bear it, my brother! and when you get there A beautiful crown you'll wear.

PARDON FOR ALL.

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

Words adapted. I. BALTZELL.

1. I once was a stran-ger to grace and to God; I knew not my danger, and felt not my load;
2. Then free grace awoke me by light from on high; I cried, Je-sus, save me, oh, save, or I die!"
3. My ter-rors all vanished before that sweet name; My guilty fears banished, with boldness I came
4. Dear Je-sus, dear Je-sus, my treasure and boast; Dear Je-sus, dear Je-sus, I ne'er can be lost;

I flew to the cross when I heard Jesus call, "Come, poor, trembling sinner, there is pardon for all."
He heard my deep pleading, he answered my call; Bless the name of Jesus, there is pardon for all.
To him who had saved from the curse of the fall; Bless the name of Jesus, there is pardon for all.
This watchword shall be my last song when I fall; Bless the name of Jesus, there is pardon for all.

REFRAIN. *ff*

Par-don for all, par-don for all; Bless the name of Je-sus, there is par-don for all.

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 gen-tly call-ing 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 - turn? Why in sin and darkness long-er stay?

CHORUS.

Hear his precious promise to the err - ing one, "I will love you free-ly; come to me."
Pleasant paths of peace the Spirit will reveal, He will lead you in the King's highway. We are
Hast-en to the feet of Je - sus, there to learn All a-bout the Life, the Truth, the Way.

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

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

Oh, receive us! Oh, re-lieve us!

CLINGING TO THE SAVIOR.

CHAS. H. GABRIEL. *"I, the Lord, —— — —— will hold thine hand."*—Isa. 42:6. E. S. LORENZ.

1. I am cling-ing to the Sav - ior, Holding firm - ly to his hand; Nev - er do my steps grow
2. I am cling-ing to the Sav - ior, And he lights me on my way, Cheers me with his blessed
3. I am cling-ing to the Sav - ior, In my joy and in my grief, He is al - ways near to
4. I am cling-ing to the Sav - ior, Ev - er will I hold his hand, Till I stand be-yond the

D. S. Take me ev - er, ev - er

Fine. CHORUS. D.S.

wea - ry Go-ing to the promised land.
presence, Rest I have tho' dark the day. Clinging, Sav-ior, clinging closely, Never will I let thee go,
comfort With a blessed, sweet re - lief.
riv - er, In that ho-ly, hap-py land.

with thee, Thro' this world of sin and woe.

WANDERER, COME.

E. A. BARNES. *"I have found my sheep which was lost."*—Luke 15 : 6. E. S. LORENZ.
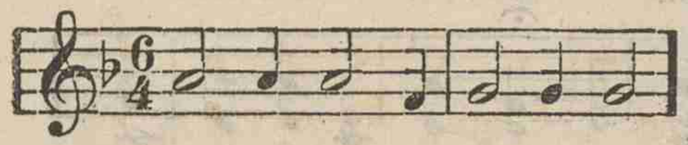
1. Lo, from the throne of his glo - ry, In - fi - nite love on his brow, Christ, by the death that he
2. Out 'mid the darkness and danger, Death in the bil-lows that roll, Christ, who is might-y to
3. Grace that will conquer all e - vil, Gift that he waits to im - part; Christ, who is wait-ing to
4. Hope that is sweet and un-fail-ing, Light o'er a shad - ow - y tide; Christ, to the glo - ry of

REFRAIN.

suf-fered, Calls to the wan-der-er now. Come, wanderer, come! Come, wanderer,
res-cue, Seeks for the wan-derer's soul.
en-ter, Knocks at the wan-derer's heart.
heaven, Reigns as the wan-derer's guide. Come, weary wanderer, wanderer, come! Come, weary wanderer,

come! . . Come, wan-der - er! Come, wanderer! Je-sus is calling thee now!
wanderer, come! Come, weary wan-der-er! Come, wea-ry wanderer!
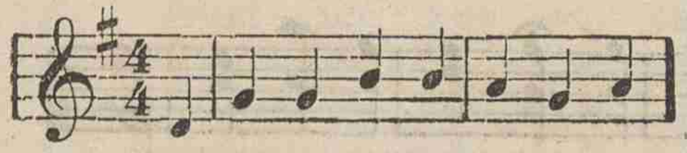
JESUS, LOVER OF MY SOUL.



1 Jesus, lover of my soul,
Let me to Thy bosom fly,
While the raging billows roll,
While the tempest still is high;
Hide me, O my Savior, hide,
Till the storm of life is past;
Safe into the haven guide;
O receive my soul at last.

2 Other refuge have I none;
Hangs my helpless soul on Thee;
Leave, O leave me not alone;
Still support and comfort me;
All my trust on Thee is stay'd;
All my help from Thee I bring;
Cover my defenseless head
With the shadow of Thy wing.

ALL HAIL THE POWER.



1 All hail the power of Jesus' name!
Let angels prostrate fall;
Bring forth the royal diadem,
And crown Him Lord of all.

2 Ye chosen seed of Israel's race,
Ye ransomed from the fall,
Hail Him who saves you by His grace,
And crown Him Lord of all.

3 Sinners, whose love can ne'er forget
The wormwood and the gall,
Go, spread your trophies at His feet,
And crown Him Lord of all.

4 Let every kindred, every tribe,
On this terrestrial ball,
To Him all majesty ascribe,
And crown Him Lord of all.

5 Oh, that with yonder sacred throng,
We at his feet may fall;
We'll join the everlasting song,
And crown Him Lord of all.

REDEEMER'S PRAISE.
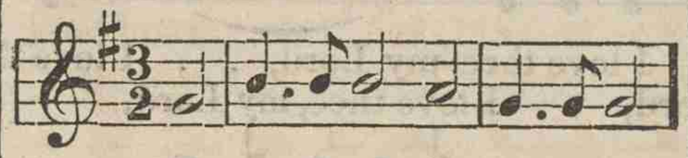
1 Oh, for a thousand tongues to sing
My great Redeemer's praise;
The glories of my God and King,
The triumphs of His grace.

2 My gracious Master, and my God,
Assist me to proclaim,—
To spread, through all the earth abroad,
The honors of Thy Name.

3 Jesus!—the Name that charms our fears,
That bids our sorrows cease;
'Tis music in the sinner's ears,
'Tis life, and health, and peace.

4 He breaks the power of cancell'd sin,
He sets the pris'ner free;
His blood can make the foulest clean,
His blood avail'd for me.

SOLDIER OF THE CROSS.
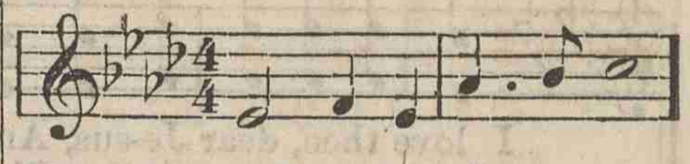


1 Am I a soldier of the cross?
A follower of the Lamb?
And shall I fear to own His cause,
Or blush to speak His name?

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

3 Sure I must fight, if I would reign:
Increase my courage, Lord;
I'll bear the toil, endure the pain,
Supported by Thy word.

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

MORE LOVE TO THEE.



1 More love to Thee, O Christ,
More love to Thee!
Hear Thou the prayer I make
On bended knee;
This is my earnest plea,
More love, O Christ, to Thee,
More love to Thee!

2 Once earthly joy I craved,
Sought peace and rest;
Now Thee alone I seek,
Give what is best;
This all my prayer shall be
More love, O Christ, to Thee,
More love to Thee!

3 Then shall my latest breath
Whisper Thy praise;
This be the parting cry
My heart shall raise;
This still its prayer shall be—
More love, O Christ, to Thee,
More love to Thee!

I LOVE THEE, MY LORD

"*I will love thee, O Lord, my strength.*"—Psa. 18: 1. I. BALTZELL.

1. O Jesus, my Sav-ior, I know thou art mine; For thee, all the treasure Of earth I re-sign;
2. I find thee in singing, I find thee in prayer; In sweet med-i-ta-tion Thou always art there;
3. If ev-er I loved thee, It's now, my dear Lord; I love all thy peo-ple, Thy ways, and thy word;
4. Oh, who's like my Savior? He's Salem's bright King; He smiles, and he loves me, And helps me to sing;

I love thee, dear Je-sus, And that thou dost know, But how much I love thee, I nev-er can show.
My constant companion, Oh, may we ne'er part! All glo-ry to Je-sus, He dwells in my heart.
I love all cre-a-tion, I love sin-ners too, Since Jesus has suffered To save them from woe.
His love overwhelms me, Oh, home would I fly, To praise him in mansions Of glo-ry on high.

CHORUS.

I love thee, my Lord, . . I love thee, my Lord, . . I love thee, my Savior, I love thee, my God.
I love thee, my Lord, I love thee, my Lord,

COME TO THE FOUNTAIN.

"In that day there shall be a fountain opened to the house of David . . . for sin and uncleanness."—Zech. 13: 1.

Arranged, with Chorus, by I. BALTZELL.

1. Oh, come to-day to the fount-ain, That flows for you and for me; Oh, come and drink of its
2. Oh, sin-ner, burdened with sor-row, How sweet the mes-sage to thee; Oh, come to-day to the
3. Oh, sin-ner, look un-to Jesus, Who conquered death and the grave; He bids you come to the
4. Why will you wan-der in dark-ness, Why to the world will you cling? Oh, come and plunge in the

CHORUS.

wa-ters, They flow ev-er full and free.
fount-ain, That flows ev-er full and free. Come to the clear flow-ing fount-ain,
fount-ain, Its wa-ters have pow'r to save.
fount-ain, And you shall be free from sin.

Flowing for you and for me; Drink of the life-giv-ing fount-ain, Its wa-ters are pure and free.

I WANT TO BE A WORKER.

I. B. "*The laborers are few.*"—Matt. 9: 37. I. BALTZELL.

1. I want to be a worker for the Lord, I want to love and trust his holy word; I want to sing and pray, and be
2. I want to be a worker every day, I want to lead the erring in the way That leads to heav'n above, where
3. I want to be a worker strong and brave, I want to trust in Jesus' pow'r to save; All who will truly come, shall
4. I want to be a worker; help me, Lord, To lead the lost and erring to thy word That points to joys on high, where

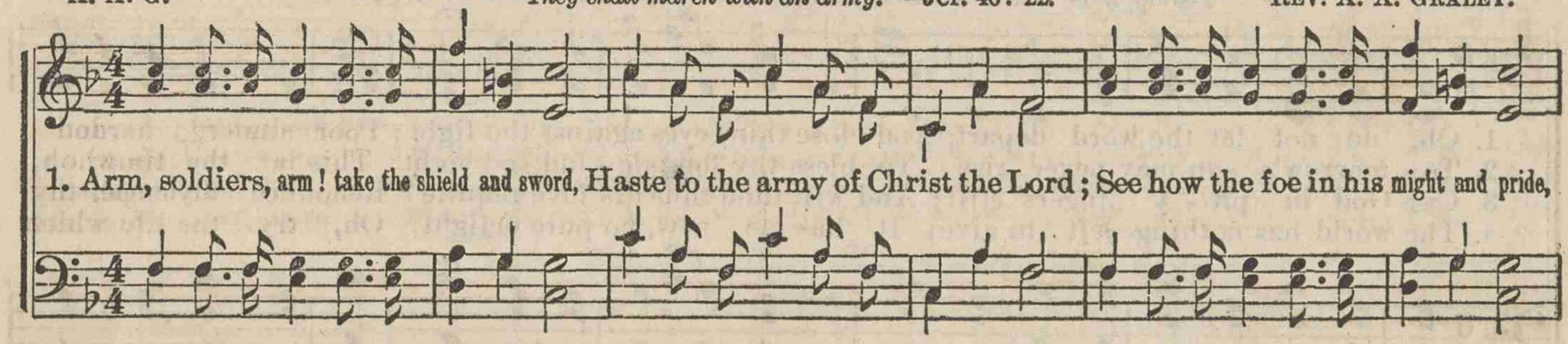
CHORUS.

bus-y ev-'ry day In the vineyard of the Lord.
all is peace and love, In the kingdom of the Lord. I will work, I will pray, In the vineyard, in the
find a happy home In the kingdom of the Lord.
pleasures never die In the kingdom of the Lord. I will work and pray, I will work and pray,

vineyard of the Lord, (of the Lord;) I will work, I will pray, I will labor ev'ry day In the vineyard of the Lord.

THE TRUMPET CALL.

A. A. G. "*They shall march with an army.*"—Jer. 46: 22. REV. A. A. GRALEY.



2 Fight for the cause of the King of kings,
Fight for the cause that true glory brings,
Fight till you fall on the field of strife—
Fall but to rise to an endless life.

3 Yes, when the toil and the strife are o'er,
Rest shall be yours on the peaceful shore;
Yours be the bliss of the ransomed throng,
Yours be the crown and the victor's song.

From the S. S. Visitor.

WHY NOT BE SAVED TO-NIGHT?

Anon. *"To-day, if ye will hear his voice, harden not your hearts."*—HEB. iii: 15. I. BALTZELL.

1. Oh, do not let the word depart, And close thine eyes against the light; Poor sinner, harden
2. To-morrow's sun may never rise To bless thy long-de-lud-ed sight; This is the time; oh,
3. Our God in pit-y lingers still; And wilt thou thus his love requite? Renounce at length thy
4. The world has nothing left to give; It has no new, no pure delight; Oh, try the life which

REFRAIN.

not thy heart; Thou wouldst be saved, why not to-night?
then be wise! Thou wouldst be saved, why not to-night? Why not be saved to-night . . . Why
stubborn will; Thou wouldst be saved, why not to-night?
Christians live; Thou wouldst be saved, why not to-night? to-night?

Rit. to the end. *p* *pp*

not be saved to-night? Why not to-night? Why not to-night?
Why not be saved to-night? Why not be saved to-night?

DRAW ME TO THEE.

M. A W. *And I will cause him to draw near, and he shall approach unto me.*—Jer. xxx: 21. E. S. Lorenz.

1. Lord, weak and im - po - tent I stand, As fet - tered by an un - seen hand; Break
2. In vain I strug - gle to be free; I would, but can not, fly to thee; Ope
3. Oh, bring me near - er, near - er still, That thine own peace my soul may fill, And
4. Here, Lord, I would for - ev - er bide, And nev - er wan - der from thy side; Be-

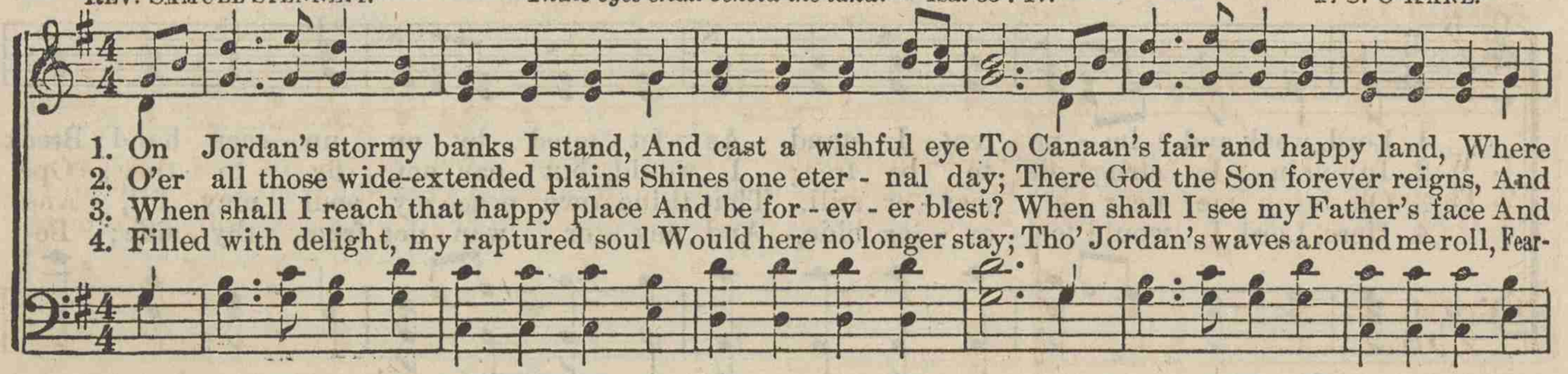
CHORUS.

thou the strong and subtle band, And draw me close to thee.
thou the pris - on door for me, And draw me close to thee. Draw me close to thee, Sav-ior,
I may rest in thy sweet will; Lord, draw me close to thee.
neath thy wing do thou me hide, And draw me close to thee. close to thee, Sav-ior,

Draw me close to thee; Be-neath thy wing do thou me hide, And draw me close to thee.
close to thee;

ON JORDAN'S STORMY BANKS.

REV. SAMUEL STENNETT. *"Thine eyes shall behold the land."*—Isa. 33 : 17. T. C. O'KANE.



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THE WAITING HARVEST.

EBEN E. REXFORD. *Put ye in the sickle, for the harvest is ripe.*—Joel iii: 13. JNO. R. SWENEY.

1. Wait - eth the gold-en har-vest, Wait-eth for thee, Wait-eth for me; For reapers the Mas - ter is
2. Thrust in the sickle, reap - er; Gath - er the grain Sown in thy pain, And bind for the har - vest of
3. Gath - er the sheaves for heav-en, Winning to - day Souls gone a-stray, That thou at the end may'st most

CHORUS.

call - ing; Oh, grand shall the har - vest - ing be. To the har - vest
heav - en The sheaves in thy Mas - ter's do - main. Come, the harvest is white for the harvesters;
glad - ly The call of the Mas - ter o - bey.

Come, for the Master is call-ing; Oh, be faith - ful, The Master is faithful to thee.
Earnestly, faithfully work for the Master, For he has been faithful to thee.

I LONG TO BE THERE.

Rev. A. A. G. *Having a desire to depart, and to be with Christ.*—Phil. i: 23. Rev. A. A. Graley.

1. Oh, there is a beau - ti - ful cit - y Just o - ver the riv - er so cold;
2. No sun ev - er shines on that cit - y, Yet nev - er the drear - i - some night
3. No sin ev - er reigns in that cit - y, No foe lies in wait to an - noy;
4. Oh, when will the con - flict be end - ed, The sum of my sor - rows be told,

'Twas built by the Fa - ther Al - might - y— Je - ru - sa - lem, cit - y of gold.
En - shrouds with a man - tle its beau - ty, For glo - ry di - vine is its light.
No grief ev - er calls for our pit - y, For full is the meas-ure of joy.
And I, by the an - gels at - tend - ed, Go up to this cit - y of gold?

CHORUS.

I long, oh, I long to be there, I long, oh, I long to be there;
there, to be there, there, to be there;

I'd glad - ly pass o - ver the riv - er to - day, For oh, how I long to be there.

THE LORD WILL PROVIDE.

MRS. M. A. W. COOK. *"Casting all your care upon Him, for He careth for you."*—1 Peter 5: 7. E. S. LORENZ.

1. In some way or oth - er The Lord will provide; It may not be my way, It may not be thy way, And yet in his own way, The Lord will pro-vide.
2. At some time or oth - er The Lord will provide; It may not be my time, It may not be thy time, And yet in his own time, The Lord will pro-vide.
3. Despond then no long-er, The Lord will provide; And this be the token— No word he hath spoken, Was ev - er yet broken, The Lord will pro-vide.

4 March on, then, right boldly,
The sea shall divide;
The pathway made glorious,
With shoutings victorious,
We'll join in the chorus,
The Lord will provide.

TRUSTING IN THE PROMISE.

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

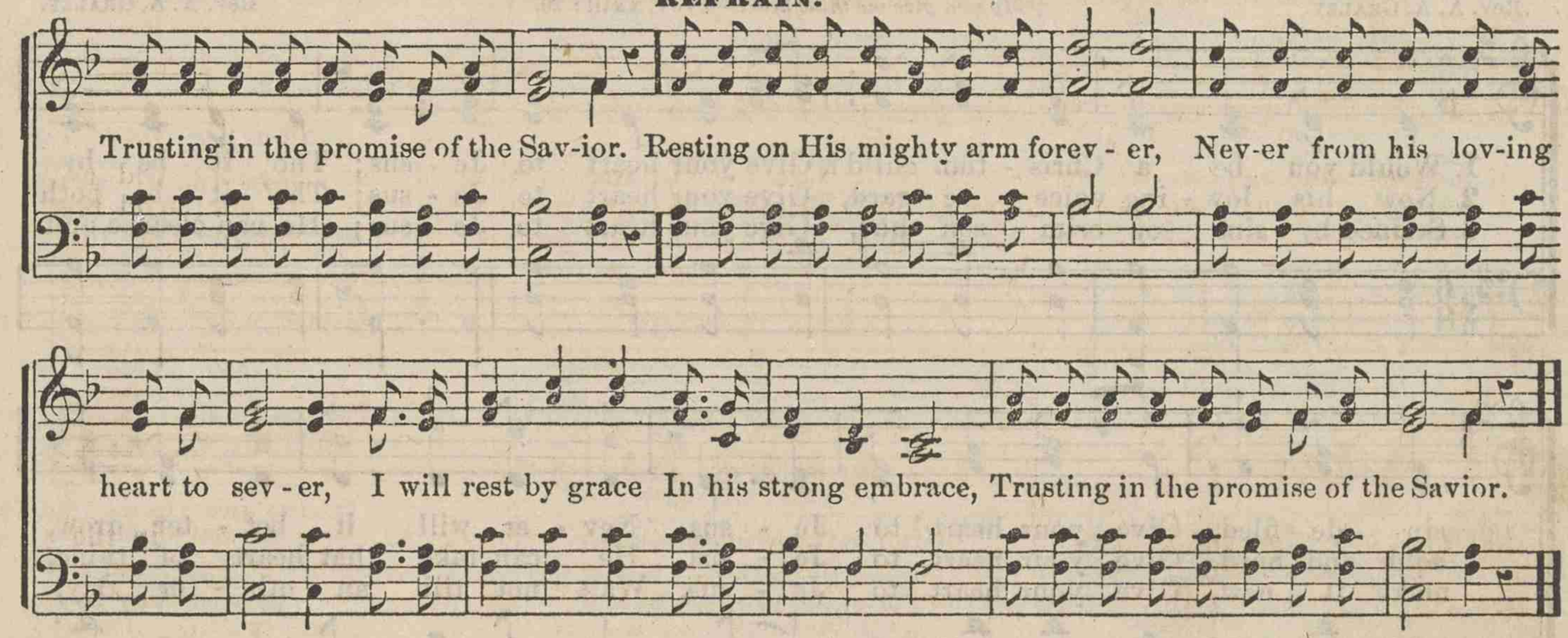
REV. H. B. HARTZLER. E. S. LORENZ.

1. I have found re-pose for my weary soul, Trusting in the promise of the Sav-ior; And a
2. I will sing my song as the days go by, Trusting in the promise of the Sav-ior; And re-
3. Oh, the peace and joy of the life I live, Trusting in the promise of the Sav-ior; Oh, the

har - bor safe when the billows roll, Trusting in the promise of the Savior. I will fear no foe in the
joice in hope, while I live or die, Trusting in the promise of the Savior. I can smile at grief, and a-
strength and grace only God can give, Trusting in the promise of the Savior. Who-so-ev - er will may be

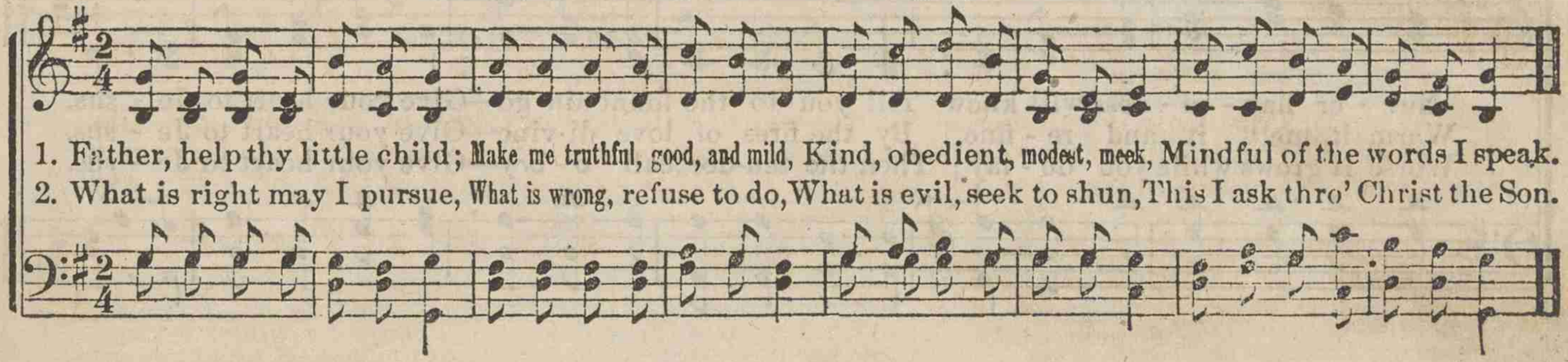
dead - ly strife, Trusting in the promise of the Sav-ior; I will bear my lot in the toil of life,
bide in pain, Trusting in the promise of the Sav-ior; And the loss of all shall be high - est gain,
saved to - day, Trusting in the promise of the Sav-ior; And be - gin to walk in the ho - ly way,

REFRAIN.



CHILDREN'S MORNING PRAYER.

"Evening, and morning, and at noon, will I pray."—Psa. 55: 17. S. C. HANSON.



GIVE YOUR HEART TO JESUS.
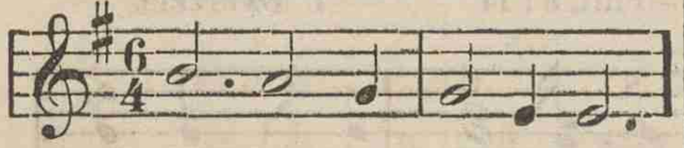
Rev. A. A. GRALEY. *My son, give me thine heart.*—Prov. xxiii: 26. Rev. A. A. GRALEY.

1. Would you be a Chris - tian child? Give your heart to Je - sus; Tho' it be by
2. Now his lov - ing voice re - gard, Give your heart to Je - sus; Tho' it be both
3. Stained by sins of crim - son hue, Give your heart to Je - sus; He can cleanse and

sin de - filed, Give your heart to Je - sus. Nev - er will it bet - ter grow,
cold and hard, Give your heart to Je - sus. He can take that heart of thine,
make it new, Give your heart to Je - sus. Wait not till an - oth - er day,

Nev - er hap - pi - ness will know Till you to the fount-ain go—Give your heart to Je - sus.
Warm it, melt it, and re - fine, By the fires of love di-vine—Give your heart to Je - sus.
Worse it grows while you de - lay; Then the ten-der call o - bey—Give your heart to Je - sus.

NEARER MY GOD.

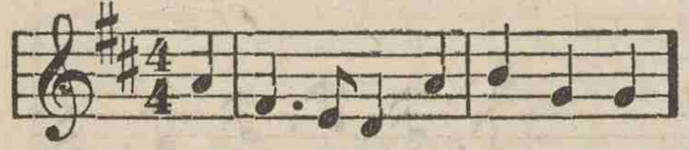


1 Nearer, my God, to Thee,
Nearer to Thee!
E'en tho' it be a cross
That raiseth me,
Still all my song shall be,
Nearer, my God, to Thee,
Nearer to Thee.

2 Though like the wanderer,
The sun gone down,
Darkness be over me,
My rest a stone;
Yet in my dreams I'd be
Nearer, my God, to Thee,
Nearer to Thee.

3 There let my way appear
Steps unto heaven;
All that Thou sendest me
In mercy given;
Angels to beckon me
Nearer, my God, to Thee,
Nearer to Thee!

HE LEADETH ME.



1 He leadeth me! O blessed thought!
O words with heavenly comfort fraught!
Whate'er I do, where'er I be,
Still 'tis God's hand that leadeth me.
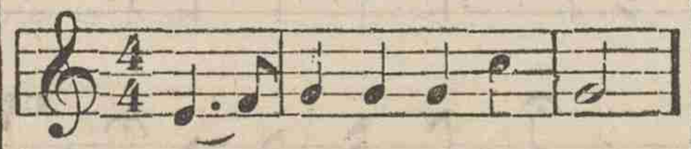
REFRAIN.

He leadeth me, He leadeth me,
By His own hand, He leadeth me;
His faithful follower I would be,
For by His hand He leadeth me.

2 Sometimes 'mid scenes of deepest gloom,
Sometimes where Eden's bowers bloom,
By waters still, or troubled sea,
Still 'tis his hand that leadeth me.

3 Lord, I would clasp thy hand in mine,
Nor ever murmur nor repine,
Content, whatever lot I see,
Since 'tis my God that leadeth me.

BE ON THY GUARD.



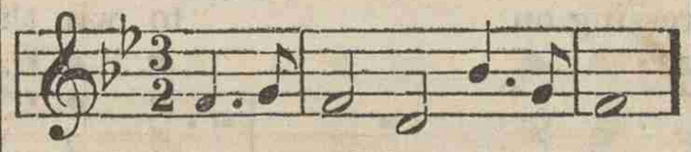
1 My soul, be on thy guard;
Ten thousand foes arise;
The hosts of sin are pressing hard
To draw thee from the skies.

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

3 Ne'er think the victory won,
Nor lay thy armor down;
Thy arduous work will not be done
Till thou obtain thy crown.

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

ROCK OF AGES.
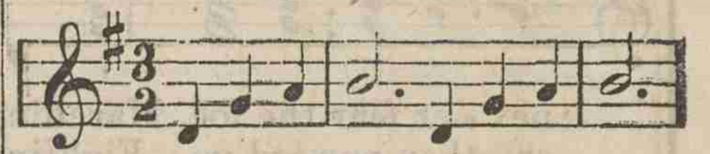


1 Rock of Ages, cleft for me,
Let me hide myself in Thee;
Let the water and the blood
From Thy wounded side which flow'd,
Be of sin the double cure—
Save from wrath and make me pure.

2 Could my tears forever flow,
Could my zeal no langour know,
These for sin could not atone:
Thou must save, and Thou alone;
In my hand no price I bring;
Simply to Thy cross I cling.

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

HAPPY DAY.



1 O happy day that fixed my choice,
On Thee, my Savior and my God;
Well may this glowing heart rejoice
And tell its raptures all abroad.

CHORUS.

Happy day, happy day,
When Jesus washed my sins away;
He taught me how to watch and pray
And live rejoicing every day;
Happy day, happy day,
When Jesus washed my sins away.

2 Now rest, my long-divided heart;
Fixed on this blissful centre, rest;
Nor ever from Thy Lord depart,
With Him of every good possessed.

3 High heaven that heard the solemn vow,
That vow renewed shall daily hear,
Till in life's latest hour I bow,
And bless in death a bond so dear.

PRESSING ON TO WIN THE PRIZE.

"I press toward the mark for the prize of the high calling of God."—Phil. 3 : 14. I. BALTZELL.
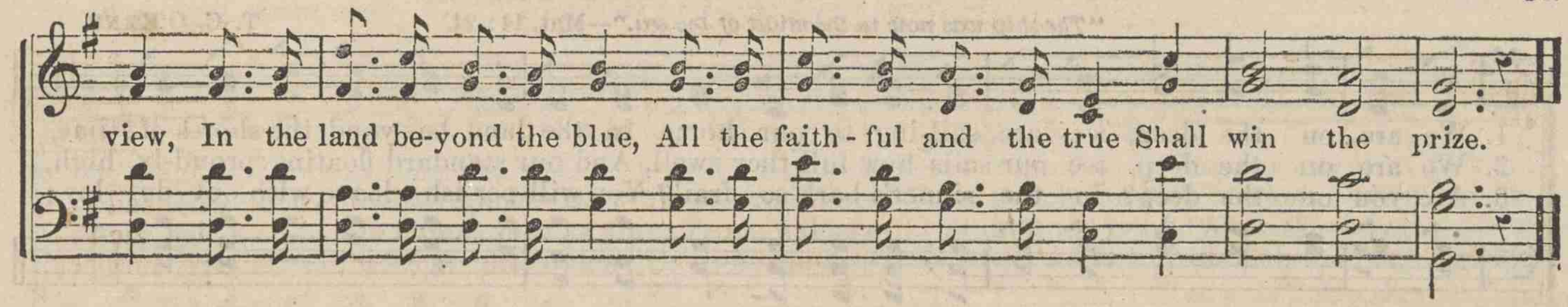
Boldly.

1. Onward! onward! soldiers of the Lord, Christ, your captain, calls you by his word; He will lead you,
2. Like an ar - my moves the mighty throng, Banners waving as they march along, Shouting vic-t'ry
3. Onward, children, join the glad refrain; Sound it sweetly, sound it forth a - gain; "Glo-ry, hon - or,

CHORUS.

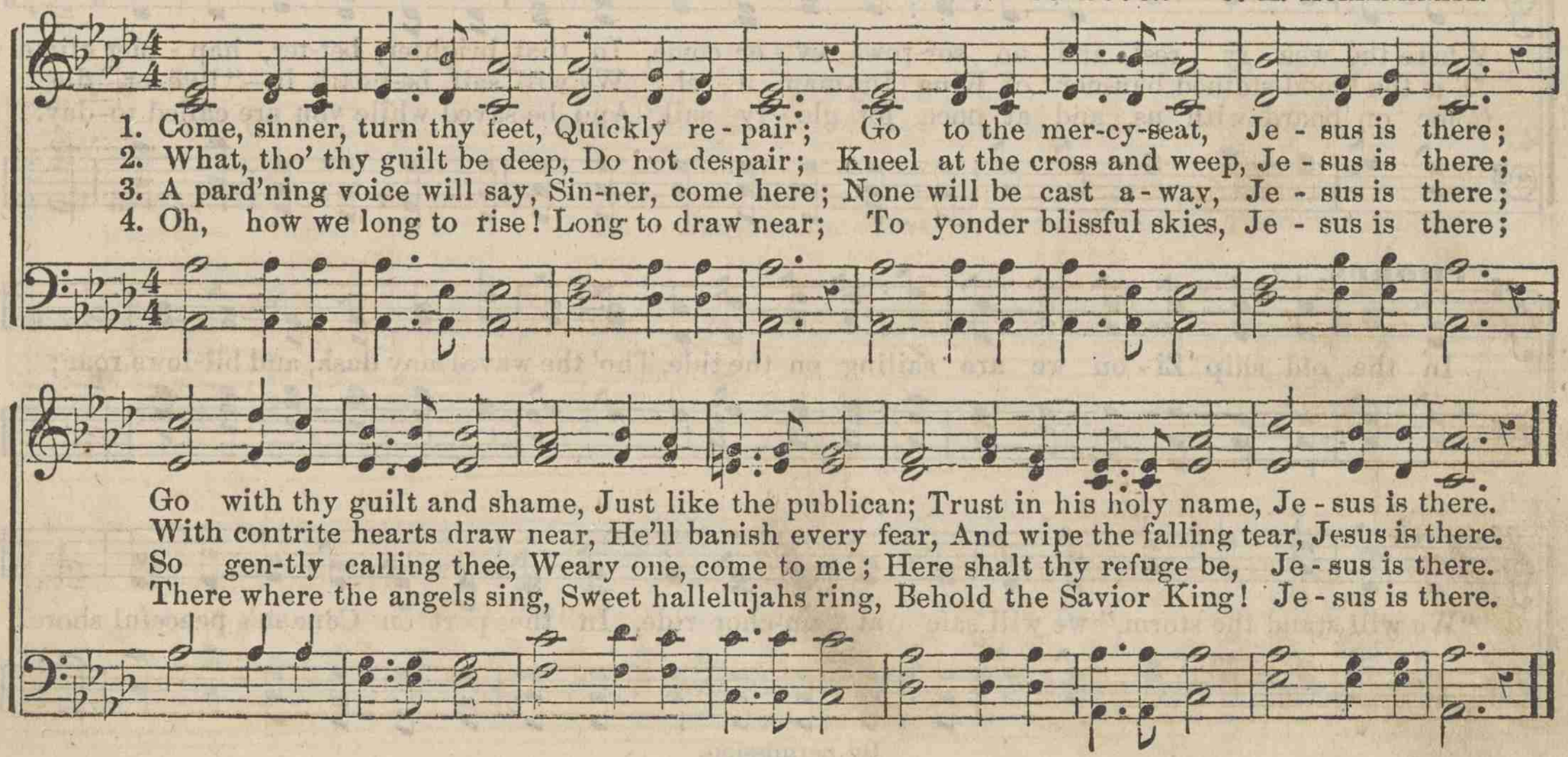
nev - er fear the foe, Marching onward, where his banners go. Press-ing on . . . . to win the
as they onward go, Fighting brave-ly, conquering every foe.
to the Savior, King," Je-sus, Je - sus, we will ev - er sing. Pressing on

prize, Pressing on . . . to win the prize, With the gold-en crown in
to win the prize, Pressing on to win the prize.



JESUS IS THERE.

Selected. *"Him that cometh unto me I will in no wise cast out."*—John 6 : 37. J. H. KURZENKNABE.



THE OLD SHIP.

"The ship was now in the midst of the sea."—Mat. 14: 24. T. C. O'KANE.

1. We are on the deep, we are sail-ing to our home In the land be-yond the shores of time,
2. We are on the deep, see our sails how full they swell, And our standard floating proud-ly high,
3. Are you on the deep? in the sinner's bark so frail? You will per-ish—leave with-out de-lay;

Where the wea-ry rest, and no sor-rows ev-er come, In that brighter, bet-ter, hap-pier clime.
'T is the blood-stained ban-ner of King Im-man-u-el, We will sail be-neath it—"live or die."
Come on board with us, and at once for glo-ry sail, And be saved while you are called to-day.

CHORUS.

In the old ship Zi-on we are sailing on the tide, Tho' the waves may dash, and bil-lows roar;
"We will stand the storm," we will safe at an-chor ride, In the port on Canaan's peaceful shore.

By permission.

TRUST IN THE LORD.

MRS. M. M. WEINLAND. "*Trust in the Lord with all thine heart.*"—PROV. 3 : 5. E. S. LORENZ.

1. Pilgrim, art thou worn and weary? Trust in the Lord! Trust in the Lord! Does thy way seem dark and
2. Pilgrim, when thy foes oppress thee, Trust in the Lord! Trust in the Lord! When temptations sore dis-
3. Pilgrim, when thy friends forsake thee, Trust in the Lord! Trust in the Lord! When the storms of life o'er-
4. Pilgrim, there's a bright to-morrow; Trust in the Lord! Trust in the Lord! Just beyond thy night of
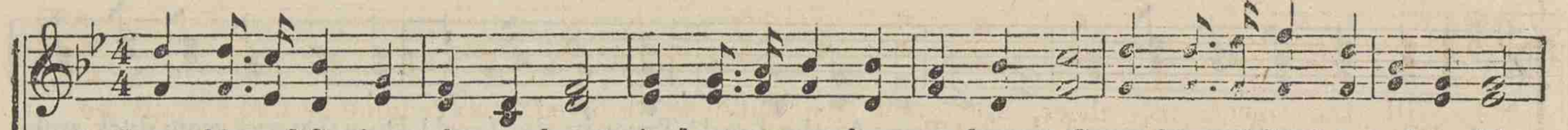
CHORUS.

drear-y? Trust in the Lord a - lone!
tress thee, Trust in the Lord a - lone!
take thee, Trust in the Lord a - lone!
sor - row, Trust in the Lord a - lone!
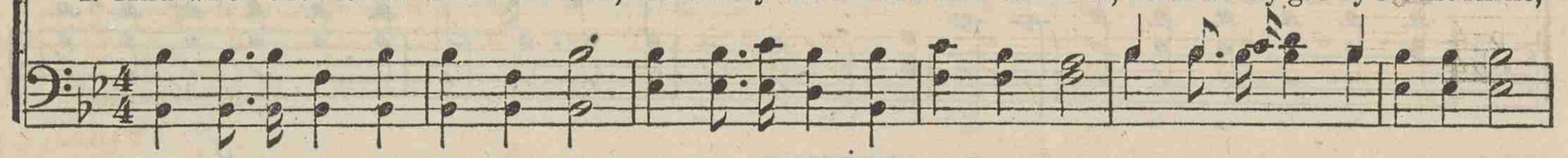
Trust in the Lord! Trust in the Lord! Trust in his mercy, in his word, in his word! He is faith-ful, he is ev - er true: Trust in the Lord a - lone!

SEAL ME EVER THINE.
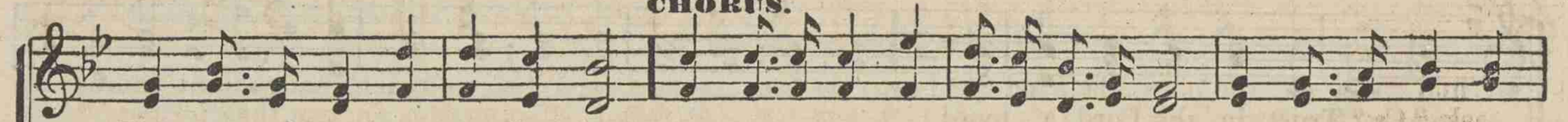
"Who hath also sealed us, and given the earnest of the Spirit in our hearts."—2 Cor. 1 : 22. I. BALTZELL.
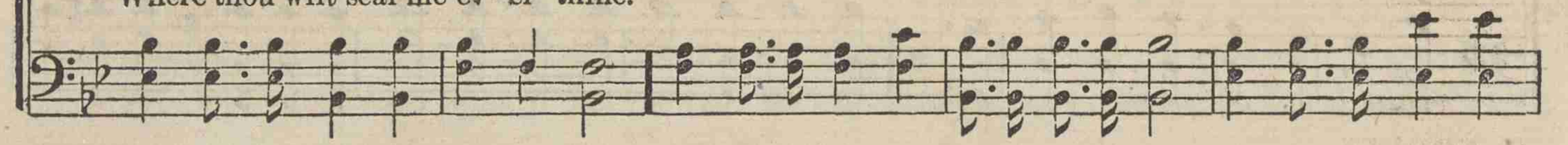


1. Come, blessed Savior, take my heart, And nevermore from me depart; Come, blessed Savior, seal me thine,
2. Sweet - ly in Je - sus I re-pose, Kind-ly pro-tect-ed from my foes; Willing to suf - fer day by day,
3. Now, blessed Savior, keep thy throne In my poor heart, now all thine own; Now, blessed Savior, friend divine,
4. And when the storms of life are o'er, And I thy watchword need no more, Then in thy glo-ry let me shine,

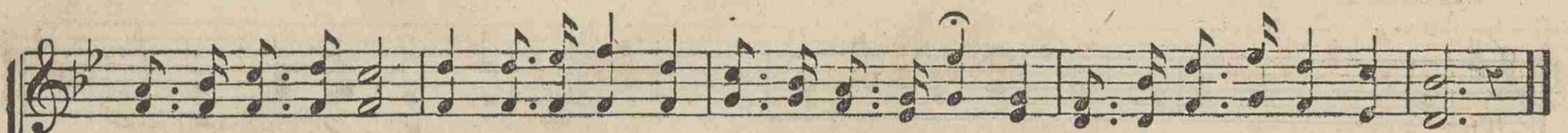


CHORUS.
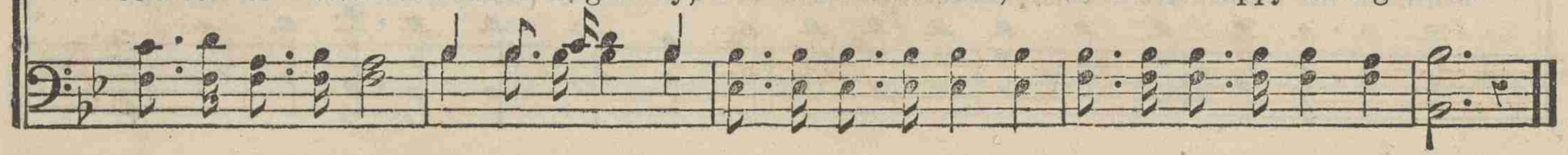


Thy new and precious name be mine.
Will-ing to follow Christ the way. Come, blessed Savior, seal me ever thine; Make me thine own, O
Bless me and seal me ev - er thine.
Where thou wilt seal me ev - er thine.





Com-fort-er divine! Lead me to glo - ry, ev - ermore to shine, With all the happy throng above.



SHALL WE FIND THEM AT THE PORTALS?

J. E. RANKIN, D. D. *In Memory of Walter N. Rankin.* E. S. LORENZ.

1. Will they meet us, cheer, and greet us, Those we've loved, who've gone be-fore? Shall we
2. Hearts are bro - ken, for some tok - en, That they live, and love us yet; And we
3. And we oft - en, as days soft - en, And comes out the even-ing star, Look-ing
4. Past yon por - tals, our im - mor - tals, Those who walk with Him in white; Do they

D. S. *We shall*

Fine.

find them at the por - tals, Find our beau - ti - fied im-mortals, When we reach that radiant shore?
ask, "Can those who've left us, Of love's look and tone be - reft us, Tho' in Heav'n, can they for-get?"
west-ward, sit and wonder, Whether, when so far a - sunder, They still think how dear they are?
'mid their bliss, re - call us? Know they what e-vents be-fall us? Will our coming wake de - light?

find them at the por-tals, Find our beau - ti - fied im - mor-tals, When we reach that radiant shore.

CHORUS.

D. S.

They will meet us, cheer, and greet us, Those we've loved, who've gone before;
They will meet us, cheer, and greet us, be-fore;

WE'LL AWAIT HIS COMING.

"For yet a little while he that shall come will come, and will not tarry."—Heb. 10: 37. I. L.

1. Oh, land of rest, for thee I sigh, When will the moment come, When I shall lay my armor by, And dwell in peace at home?
2. No tran-quil joys on earth I know, No peaceful, shelt'ring dome; This world's a wilderness of woe, This world is not my home.
3. To Je - sus Christ I sought for rest, He bade me cease to roam; And fly for suc-cor to his breast, And he 'd con-duct me home.
4. Weary of wand'ring round and round This vale of sin and gloom, I long to leave th' unhallowed ground, And dwell with Christ at home.

CHORUS.

We will wait the coming of the Lord, . . . We will wait the coming of the Lord, ... And we 'll be gath - ered home.
We will wait the coming of the Lord, We will wait the coming of the Lord,

LEAD ME TO JESUS.

E. D. M. *"And Jesus stood and commanded him to be brought unto him."*—Luke 18 : 40. T. C O'KANE.

1. Lead me to Jesus, my soul is so weary, Weary of bearing the yoke of sin; Dark clouds above me, my
2. Mountains impassable, sins rise around me, Hiding the light of the Father's face; Sitting in darkness, sin
3. Lead me to Jesus, my soul now returning Seeks in his bosom its resting-place; Lead me to Jesus, my

CHORUS.

pathway is dreary, Joy never dwells my sad heart within.
fetters have bound me, Vainly I struggle without his grace. Lead me to Jesus, lead me to-day; Lead me to
heart now is burning, Longing for mercy, and love, and grace.

Je - sus; lead me, I pray, Tenderly, carefully, Lovingly, prayerfully, Lead me to Je - sus.

WONDERFUL GRACE.
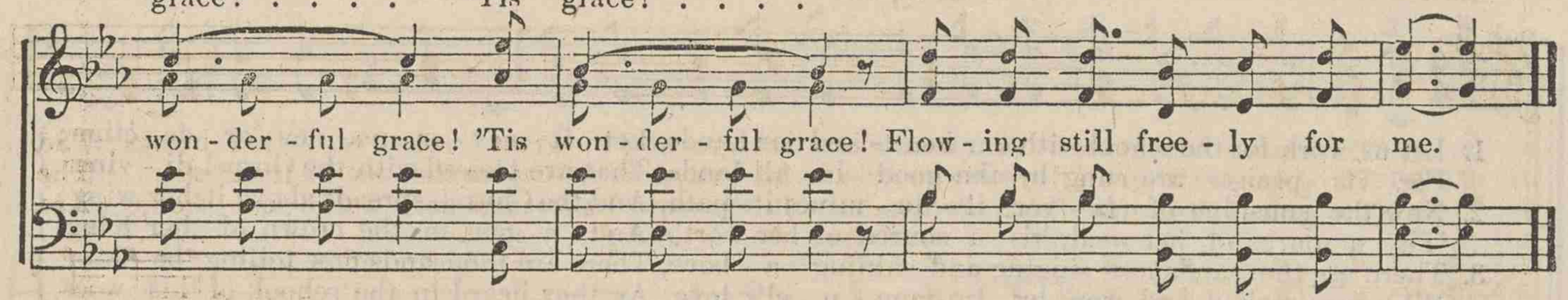
REV. W. H. BURRELL. *"By graee ye are saved."*—Eph. 2 : 5. REV. I. BALTZELL.

1. 'Tis grace! 'tis grace! 'tis won - der - ful grace! This great sal - va - tion brings; The
2. 'Tis grace! 'tis grace! 'tis won - der - ful grace! Which saves the soul from sin; The
3. 'Tis grace! 'tis grace! 'tis won - der - ful grace! Its streams are full and free; Are

soul, de - liv - ered of its load, In sweet - est rap - ture sings.
power of ris - ing e - vil slays, And reigns supreme with-in.
flow - ing now for all the race; They e - ven flow to me.

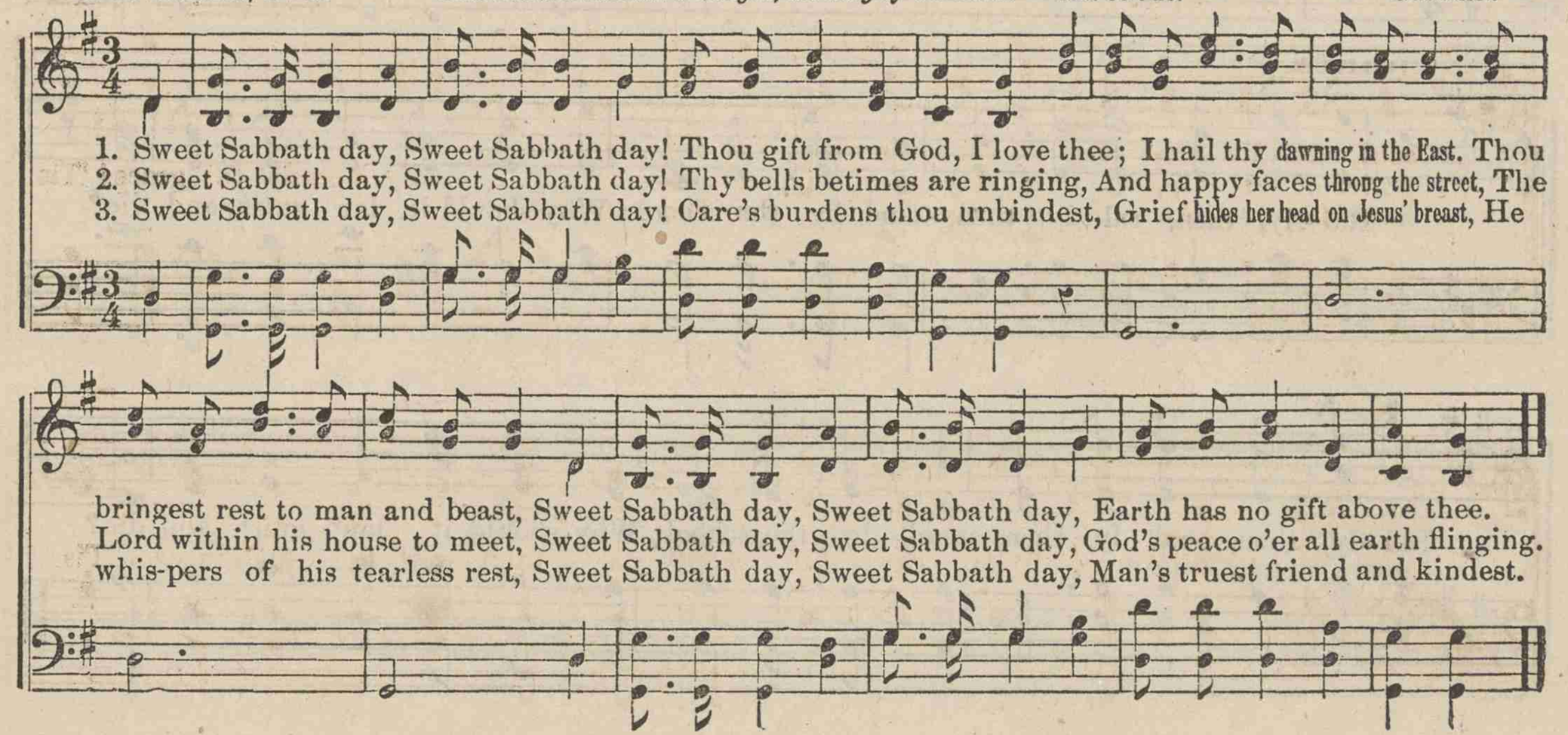
CHORUS.

'Tis grace! . . . 'Tis won-der-ful grace! 'Tis grace! . . . 'Tis won - der - ful grace! Won - der - ful, won - der - ful, won - der - ful grace! 'Tis



SWEET SABBATH DAY.

J. E. RANKIN, D. D. *"And call the Sabbath a delight, the holy of the Lord."*—Isa. 58 : 13. GERMAN.



STAND BY THE SCHOOL.

"*Stand fast.*"—1 Cor. 16: 13. REV. A. A. GRALEY.

1. Let us work for the school with our hearts and our hands, Let it nev - er, no, nev - er de - cline;
   For its praises are sung by the good in all lands, That are blessed with the Gospel di - vine.
2. Now the sunshine of fa - vor il - lu - mines its path, And the Church spreads above it her wing;
   'Tis a source of her weal, 'tis a source of her worth, And a gem in the crown of her King.
3. There are thousands now singing and shining a - bove, There are thousands now toiling be - low,
   Who were melted and won by Im-man - u - el's love, As they heard in the school, of his woe.

CHORUS.

Ral - ly, then, ral - ly, then, stand by the school; Why should it lan - guish and die?

Ral - ly, then, ral - ly, then, stand by the school; Why should it lan - guish and die?

MY PRECIOUS BIBLE.

REV. H. B. HARTZLER. *"Thy word is a lamp unto my feet and a light unto my path."*—Psa. 119: 105. E. S. LORENZ.

1. Like a Star of the morning in its beau - ty, Like a Sun is the Bible to my soul; Shining clear on the
2. 'Tis a Light in the wilderness of sor-row, And a Lamp on the weary pilgrim way, And it guides to the
3. 'Tis the Voice of a Friend forever near me, In the toil and the battle here below, In the gloom of the
4. It shall stand in its beauty and its glory, When the earth and the heavens pass away; Ever telling the

D. S. *cling to the*

way of love and du - ty, As I has - ten on my journey to the goal.
bright, e-ter-nal morrow, Shining more and more unto the per-fect day. Ho-ly Bi - ble! my
val-ley it will cheer me, Till the glo - ry of His kingdom I shall know.
blessed, wondrous story Of the loving Lamb, the on - ly Li-ving Way. Ho-ly Bi-ble! Holy Bi-ble!

Fine. CHORUS.

dear, old, Holy Bi - ble, As I has - ten to the Cit - y of the King.

precious Bi - ble! Gift of God, and Lamp of Life, my beauti-ful Bi - ble! I will
precious Bible! book divine! Bible! thou art mine!

D. S.

CROWN FOR THE CHILDREN.

SARAH HAMILTON. "*A crown of glory that fadeth not away.*"—1 Peter 5: 4. I. BALTZELL.
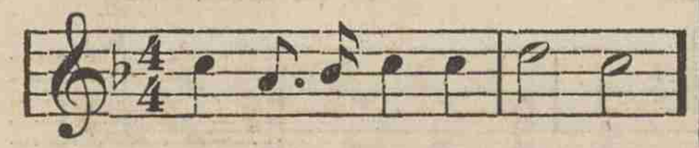
1. Oh, we love to come to our Sabbath home, Where we meet our teachers dear; They will point with love
2. Oh, we love to come to our Sabbath home, When the six days' toil is o'er; There to read and sing
3. Oh, we love to come to our Sabbath home, But we would not come a-lone; We would each bring in

CHORUS.

to our home above, And the crown that waits us there. There's a crown, there's a crown, There's a
of our heavenly King, And to learn to love him more.
from the depths of sin, Many a wretched, wand'ring one. There's a crown, there's a crown,

crown for the children to wear; There's a crown, there's a crown, There's a beautiful crown over there.
over there; There's a crown, there's a crown,

WORK, FOR THE NIGHT.
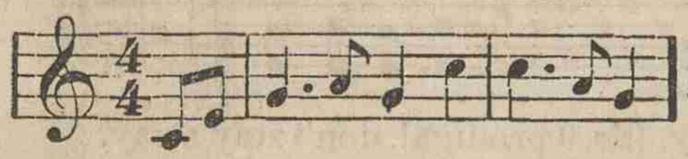


1 Work, for the night is coming,
Work through the morning hours;
Work while the dew is sparkling,
Work 'mid springing flowers;
Work when the day grows brighter,
Work in the glowing sun;
Work, for the night is coming,
When man's work is done.

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

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

THERE IS A FOUNTAIN.
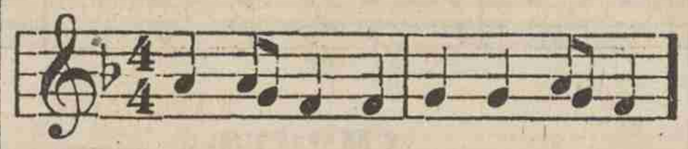


1 There is a fountain, filled with blood,
Drawn from Immanuel's veins,
And sinners, plung'd beneath that flood,
Lose all their guilty stains.

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 Dear dying Lamb, Thy precious blood
Shall never lose its power,
Till all the ransomed Church of God
Are saved to sin no more.

COME THOU FOUNT.
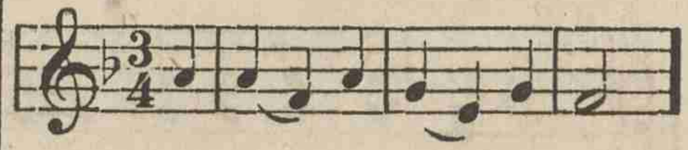


1 Come Thou Fount of every blessing,
Tune my heart to sing Thy grace;
Streams of mercy, never ceasing,
Call for songs of loudest praise;
Teach me some melodious sonnet,
Sung by flaming tongues above;
Praise the mount—I'm fixed upon it,
Mount of Thy redeeming love.

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,
Wandering from the fold of God;
He to rescue me from danger,
Interposed His precious blood.

3 O to grace how great a debtor
Daily I'm constrained to be!
Let Thy goodness, like a fetter,
Bind my wandering heart to Thee;
Prone to wander, Lord, I feel it,
Prone to leave the God I love;
Here's my heart, Lord, take and seal it,
Seal it for Thy courts above.

BLEST BE THE TIE.
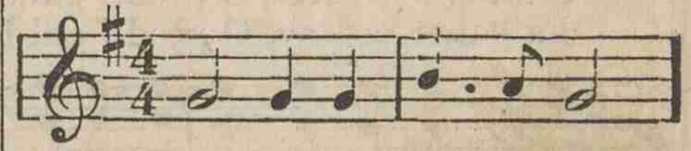


1 Blest be the tie that binds
Our hearts in Christian love;
The fellowship of kindred minds
Is like to that above.

2 Before our Father's throne
We pour our ardent prayers;
Our fears, our hopes, our aims are one,
Our comforts and our cares.

3 We share our mutual woes,
Our mutual burdens bear;
And often for each other flows
The sympathizing tear.

MY FAITH LOOKS UP.



1 My faith looks up to Thee,
Thou Lamb of Calvary,
Saviour divine!
Now hear me while I pray,
Take all my guilt away,
O let me from this day
Be wholly thine.

2 May thy rich grace impart
Strength to my fainting heart,
My zeal inspire;
As thou hast died for me,
O may my love to Thee,
Pure, warm, and changeless be,
A living fire.

O PRODIGAL, DON'T STAY AWAY.

J. E. RANKIN, D. D. *"I will arise and go unto my Father."*—Luke 15: 18. J. W. BISCHOFF.

1. O prod-i-gal, don't stay a-way! The Fa-ther is waiting to-day; There's room and to spare, There is
2. O prod-i-gal brother, come home! Why longer in wretchedness roam? You're lonely and lost, You are
3. O prod-i-gal, what will you do? Love's ta-ble is wait-ing for you; For-giveness so sweet, Sure, your
4. O prod-i-gal brother, a-rise! For pardon, look up to the skies; No longer then stray From thy

CHORUS.

raiment to wear, O prod-i-gal, don't stay away.
driven and tost, O prod-i-gal brother, come home. Will you come? . . Will you come? . . Will you
coming will greet, O prod-i-gal, what will you do?
Fa-ther a-way, O prod-i-gal brother, a-rise.

Will you come? Will you come?

come, come home to-day? There is welcome for you, There's a kiss, kind and true, Then, O prodigal, don't stay away.

Will you come?

From "Gospel Bells," by permission.

RIVER OF DEATH.

S. S. CORBEY. *The righteous hath hope in his death.*—PROV. xiv: 32. J. HARVY ANDERSON.

Firm.

1. Dark - ly the wa - ters roll, And pass with a sul - len roar; And they surge, and ed - dy, and
2. In - to the seeth-ing foam The wea - ri-some soul must go; But, oh, what a won - der - ful
3. Je - sus, the Sav - ior, spoke Un - to the wild waves: "Be still!" And the waves in - to harm-less

CHORUS.

awe the soul That must pass to the oth - er shore.
change has come That calm - eth the wa - ters so.
rip - ples broke, Be-calmed by the Mas-ter's will.

Waters roll, wa-ters roll, And pass with a sul - len roar; Waters roll, waters roll, As we pass to the oth - er shore.
sullen roar;

PRAISE THE LORD.

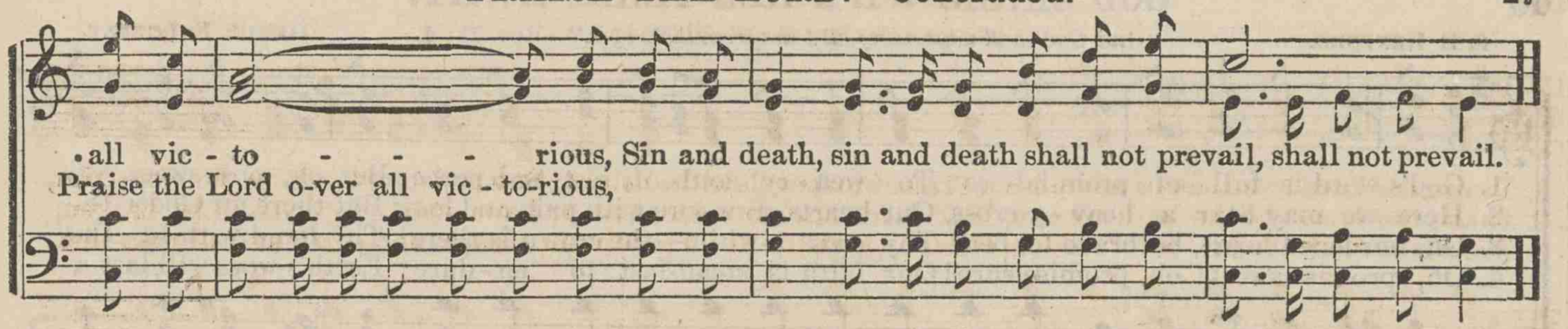
JOHN KEMPTHORN. *"I will extol thee, my God."*—Ps. 114: 1. E. S. LORENZ.

1. Praise the Lord! ye heav'ns adore him, Praise him angels in the height; Sun and moon rejoice be - fore him,
2. Praise the Lord! for he hath spoken, Worlds his mighty voice obeyed; Laws which never shall be broken,
3. Praise the God of our sal - va-tion, Hosts on high his pow'r proclaim; Heav'n and earth and all crea-tion,

CHORUS.
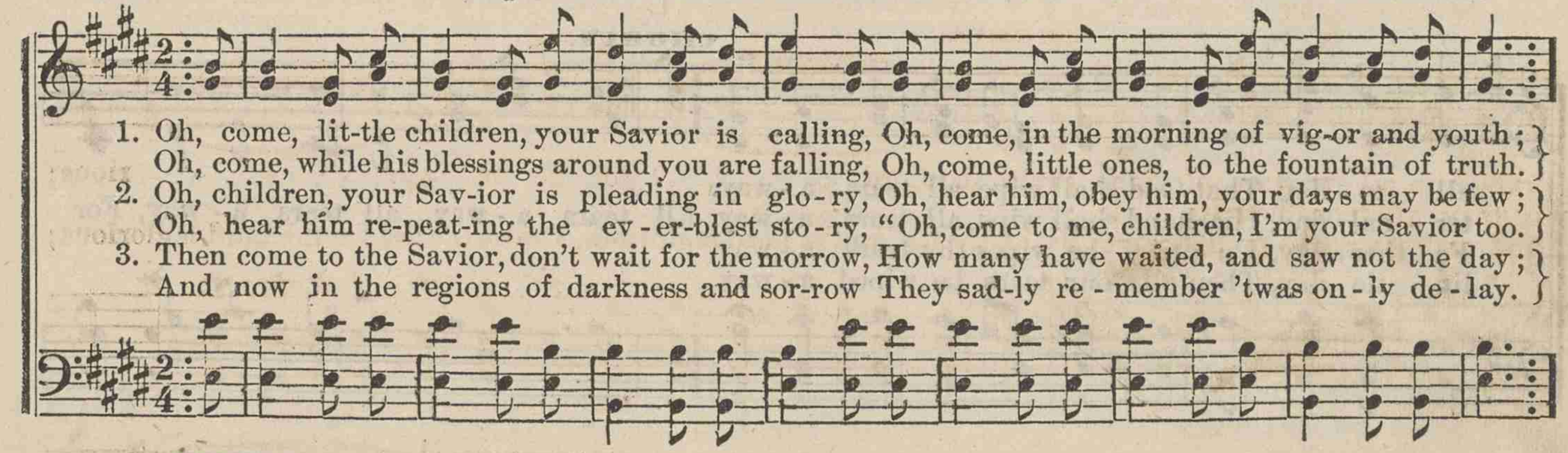
Praise him all ye stars of light. Praise the Lord . . . . . for he is glo - - - - rious;
For their guidance he hath made.
Laud and mag - ni - fy his name. Praise the Lord, for the Lord is glorious, Praise the Lord, for the Lord is glorious;
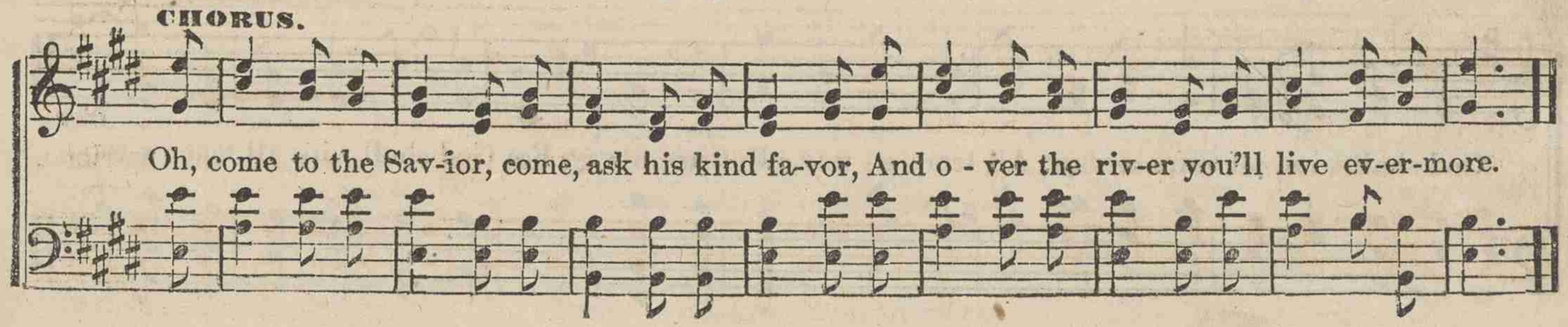
Nev-er shall . . . . . his prom-ise fail; Praise the Lord . . . . . o'er
Nev-er shall, no, nev-er shall his prom-ise fail, his promise fail; Praise the Lord o-ver all vic - to-rious,



OH, COME, LITTLE CHILDREN.

I. B. *"Suffer the little children to come unto me."*—Mark 10: 14. REV. I. BALTZELL.





GOD SHALL WIPE ALL TEARS AWAY.

E. E. REXFORD. *"And God shall wipe away all tears from their eyes."*—Rev. 21 : 4. DANIEL E. LORENZ.
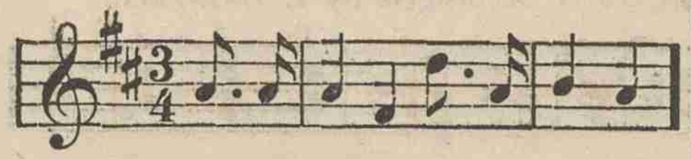
1. God's word is full of prom-is - es To wea - ry souls of rest and peace; But oh, most sweet of
2. Here we may bear a heav - y cross, Our hearts grow sore with pain and loss; But there, in God's e-
3. Oh, burdened heart, be brave to bear Thy cross a-while—the crown is there! Thy hand with-in the
4. Oh, promise sweet! oh, promise sure! Our faith is stead-fast to en - dure; Earth's woes will last a

CHORUS.

all to - day, That God shall wipe all tears a - way.
ter - nal day, His hand shall wipe all tears a - way. All tears a - way, all tears a - way, For
Fa - ther's lay, Un - til he wipes thy tears a - way.
lit - tle day, Then all our tears be wiped a - way.

God shall wipe all tears a-way; All tears a - way, all tears a-way, For God shall wipe all tears a-way.

HAPPY ZION.

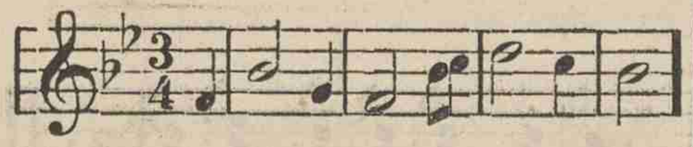


1 Zion stands with hills surrounded,
Zion, kept by power divine;
All her foes shall be confounded,
Tho' the world in arms combine;
Happy Zion—
What a favored lot is thine!

2 Every human tie may perish,
Friend to friend unfaithful prove;
Mothers cease their own to cherish,
Heaven and earth at last remove;
But no changes
Can attend Jehovah's love.

3 In the furnace God may prove thee,
Thence to bring thee forth more bright,
But can never cease to love thee;
Thou art precious in his sight;
God is with thee—
God, thine everlasting light.

SALVATION.
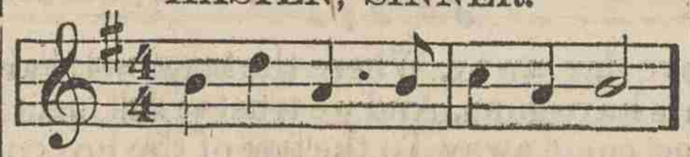


1 Salvation! O the joyful sound!
What pleasure to our ears;
A sov'reign balm for every wound,
A cordial for our fears.

2 Salvation! let the echo fly
The spacious world around,
While all the armies of the sky
Conspire to raise the sound.

3 Salvation! O thou bleediug Lamb!
To thee the praise belongs;
Salvation shall inspire our hearts,
And dwell upon our tongues.

HASTEN, SINNER.



1 Hasten, sinner, to be wise!
Stay not for the morrow's sun;
Wisdom, if you still despise,
Harder is it to be won.

2 Hasten mercy to implore!
Stay not for the morrow's sun,
Lest thy season should be o'er,
Ere this evening's stage be run.

3 Hasten, sinner, to return!
Stay not for the morrow's sun,
Lest thy lamp should fail to burn
Ere salvation's work is done.

4 Hasten, sinner, to be blest!
Stay not for the morrow's sun,
Lest perdition thee arrest
Ere the morrow is begun.

HOLY BIBLE.
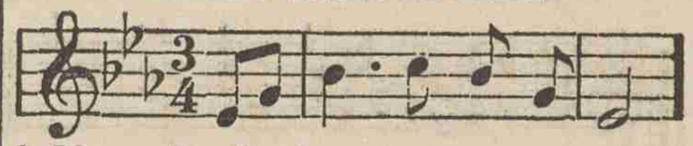
1 Holy Bible! book divine!
Precious treasure! thou art mine!
Mine, to tell me whence I came;
Mine, to teach me what I am;

2 Mine, to chide me when I rove;
Mine, to show a Savior's love;
Mine art thou to guide my feet;
Mine, to judge, condemn, acquit;

3 Mine, to comfort in distress,
If the Holy Spirit bless;
Mine, to show by living faith
Man can triumph over death;

4 Mine, to tell of joys to come,
And the rebel sinner's doom;
O thou precious book divine!
Precious treasure! thou art mine!

JESUS PAID IT ALL.



1 I hear the Savior say,
Thy strength indeed is small;
Child of weakness, watch and pray,
Find in me thine all in all.
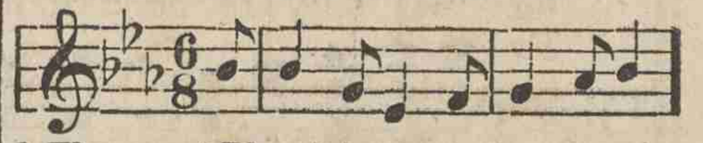
CHORUS.

Jesus paid it all,
All to Him I owe;
Sin had left a crimson stain;
He washed it white as snow.

2 For nothing good have I
Whereby Thy grace to claim—
I'll wash my garment white
In the blood of Calvary's Lamb.

3 When from my dying bed
My ransomed soul shall rise,
Then "Jesus paid it all,"
Shall rend the vaulted skies.

THE GREAT PHYSICIAN.



1 The great Physician now is near,
The sympathizing Jesus;
He speaks the drooping heart to cheer,
Oh! hear the voice of Jesus.

CHORUS.

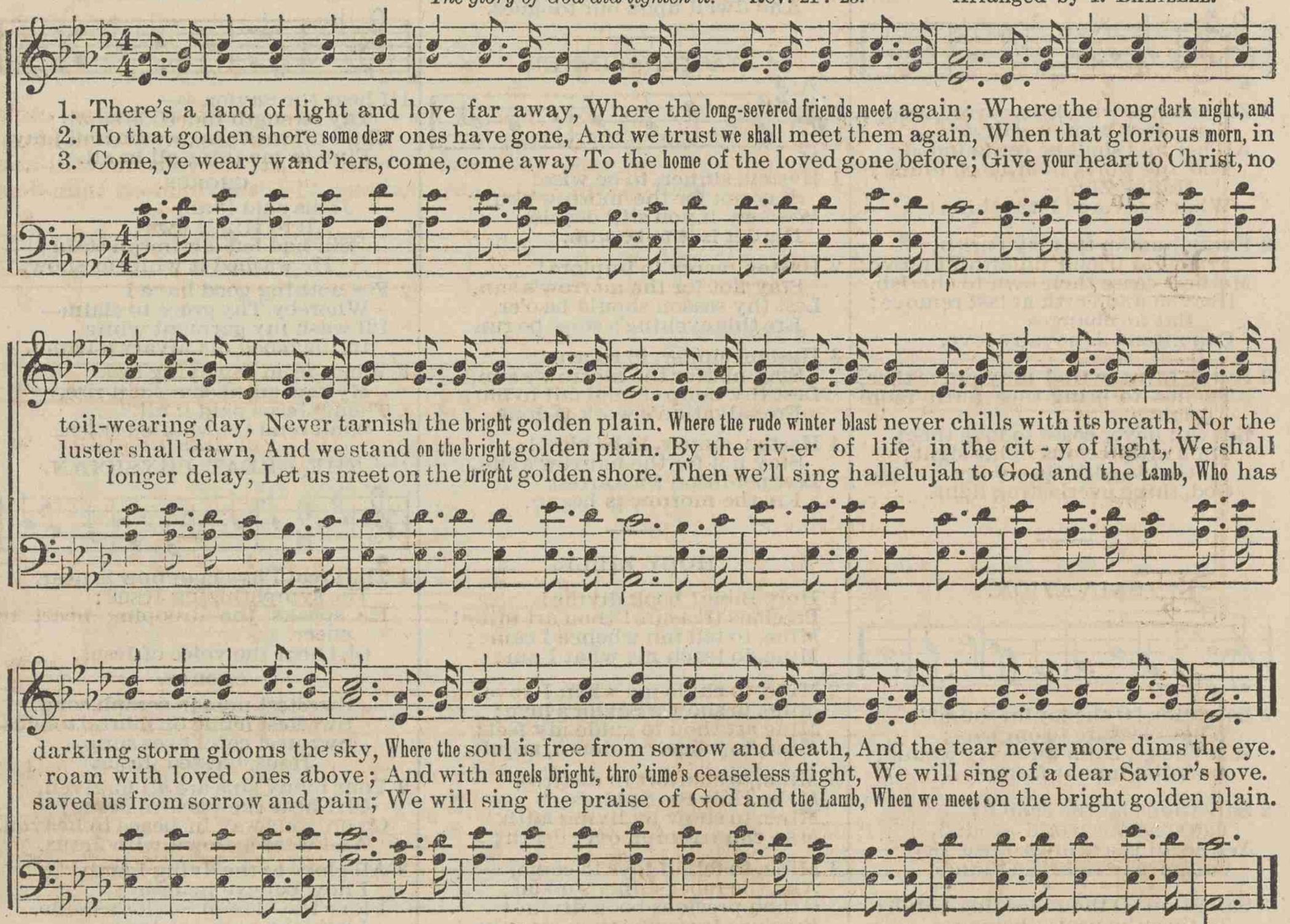
Sweetest note in seraph song,
Sweetest name on mortal tongue,
Sweetest carol ever sung,
Jesus, blessed Jesus.

2 Your many sins are all forgiven,
Oh! hear the voice of Jesus;
Go on your way in peace to heaven,
And wear a crown with Jesus.

3 All glory to the dying Lamb!
I now believe in Jesus;
I love the blessed Savior's name,
I love the name of Jesus.

THE BRIGHT GOLDEN PLAIN.

"The glory of God did lighten it."—Rev. 21 : 23. Arranged by I. BALTZELL.



I AM LISTENING.

It is the voice of my beloved that knocketh, saying, Open to me.—Cant. v : 2. W. S. MARSHALL.

1. Do you hear the Sav- ior call- ing, By the woo- ings of his voice? Do you hear the ac- cents
2. By his *Spir - it* he is woo- ing, Soft- ly draw - ing us to him, Thro' the day and night pur-
3. By the *Word* of Truth he's speaking To the wand'ring, er- ring ones; List! the voice the still-ness
4. In his *Prov - i - den - tial deal- ings,* E - ven in his stern de-crees, In the loud-est thun-ders

REFRAIN.

fall - ing? Will you make the precious choice? I am list-'ning, Oh, I'm list- 'ning Just to
su - ing, With his gen - tle voice to win.
break- ing! Hear the sweet and sol-emn tones!
peal - ing, Or the murm'ring of the breeze.

Repeat softly.

hear the ac- cents fall; I am list'ning, Oh, I'm list'ning To the Sav - ior's gen - tle call.

STAND THE STORM.

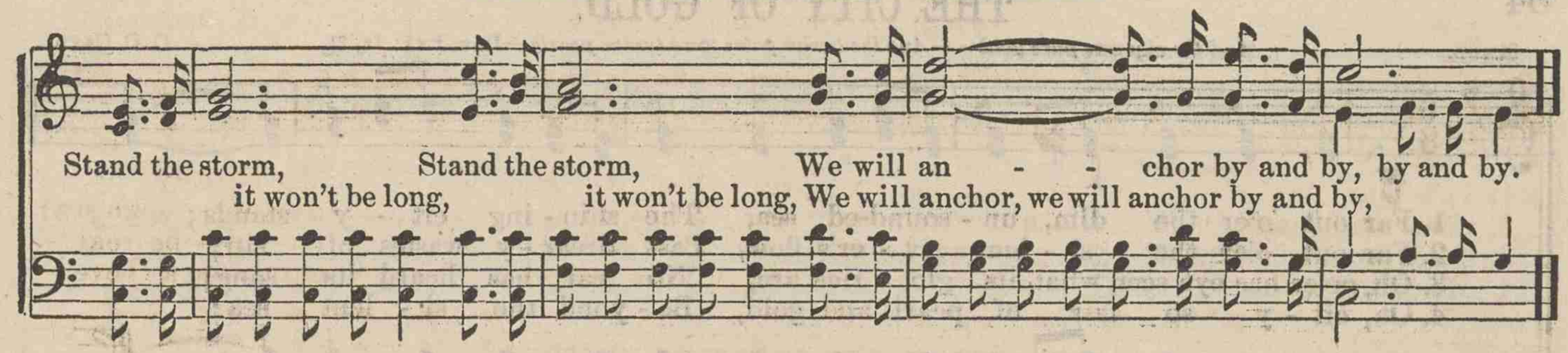
I. B. "*He shall enter into peace.*"—Isa. 57: 2. I. BALTZELL.

1. Lo! our ves - - sel's on the o - cean, See it glid - - ing swift-ly by,
2. Come on board . . . the ves-sel, stran - ger, Sail with us . . . . o'er life's rough sea;
3. 'Mid the might - - y waves' commo - tion, 'Mid the storm's . . ter - ri - fic roar,
4. When we gain . . . the port of glo - ry, When we reach . . . our home a - bove,

And a - mid . . . . the wild com - mo - tion, Hear the sail - - ors loud - ly cry:
For we fear . . . . no want or dan - ger, From all per - - ils we are free.
Our great Cap - - tain stills the o - cean, And we'll sure - - ly reach the shore.
We'll re - peat . . . . the old, old sto - ry Of the Sav - - ior's dy - ing love.
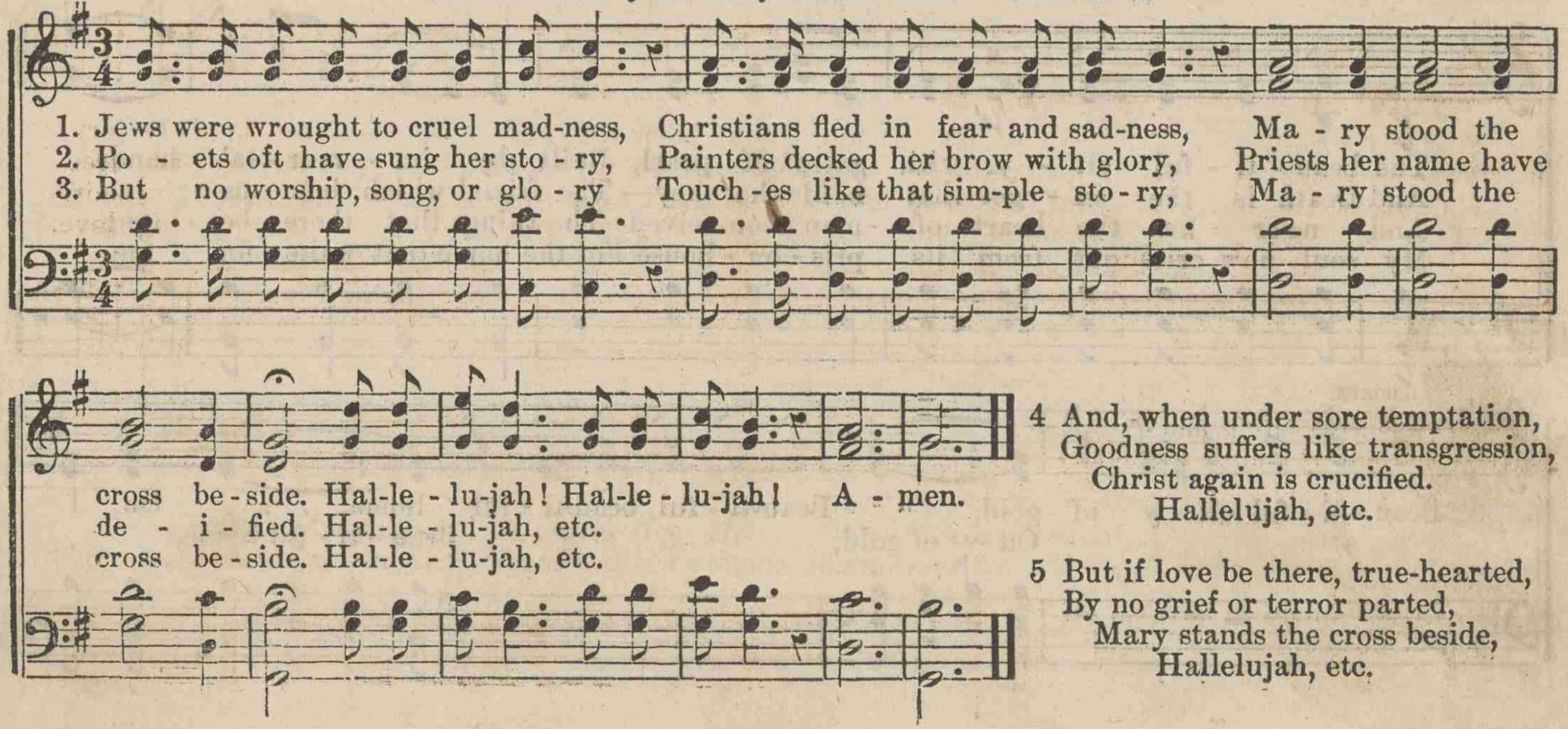
CHORUS.

Stand the storm, Stand the storm, We will an - - chor by and by,
it won't be long, it won't be long, We will anchor, we will anchor by and by, by and by.



BESIDE THE CROSS.

"And there stood by the cross of Jesus his mother."—John 19: 25.



4 And, when under sore temptation,
Goodness suffers like transgression,
Christ again is crucified.
Hallelujah, etc.

5 But if love be there, true-hearted,
By no grief or terror parted,
Mary stands the cross beside,
Hallelujah, etc.

THE CITY OF GOLD.

MAUD. *And the city was pure gold— —And the twelve gates were twelve pearls.*—Rev. xxi: 18, 21. C. C. CASE.

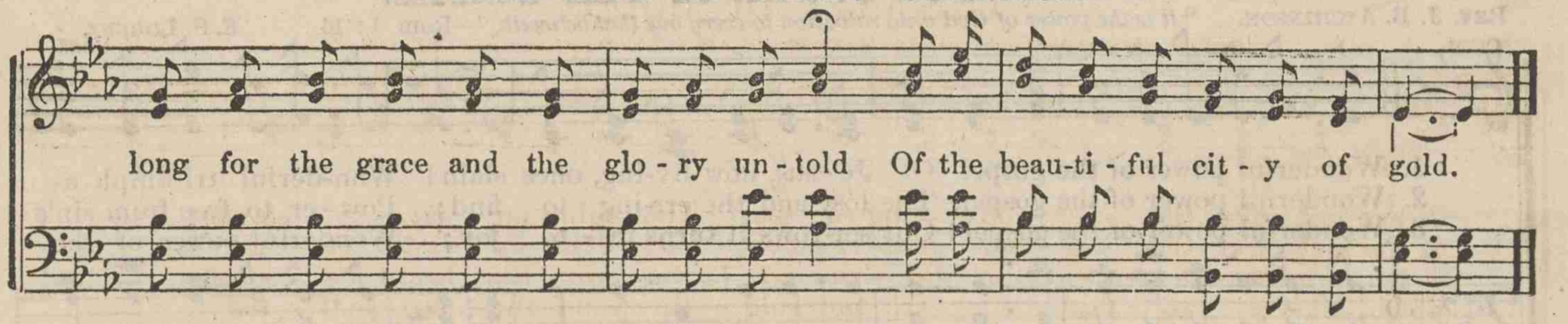
1. Far out o'er the dim, un - sound-ed sea, The shin - ing cit - y stands;
2. Far out o'er the si - lent riv - er's flow, Past drear - y wastes of sin;
3. Oh, ne'er has eye seen what its glo - ries are, No ear has heard its song;
4. Oh, cit - y so fair, of pearl and gold, Be - yond the si - lent sea;

The beau - ti - ful cit - y, with gates of pearl, Built by im - mor - tal hands.
And Death is the an - gel that holds the key— The friend which lets us in.
And ne'er has the heart of man con-ceived The things that there be - long.
My soul now cries out from its pris - on - house For the home that waits for me.

CHORUS.

Beau - ti - ful cit - y of gold, Beau-ti - ful, beau-ti - ful home, . . . Oh, I
Cit - y of gold, Beau - ti - ful home,

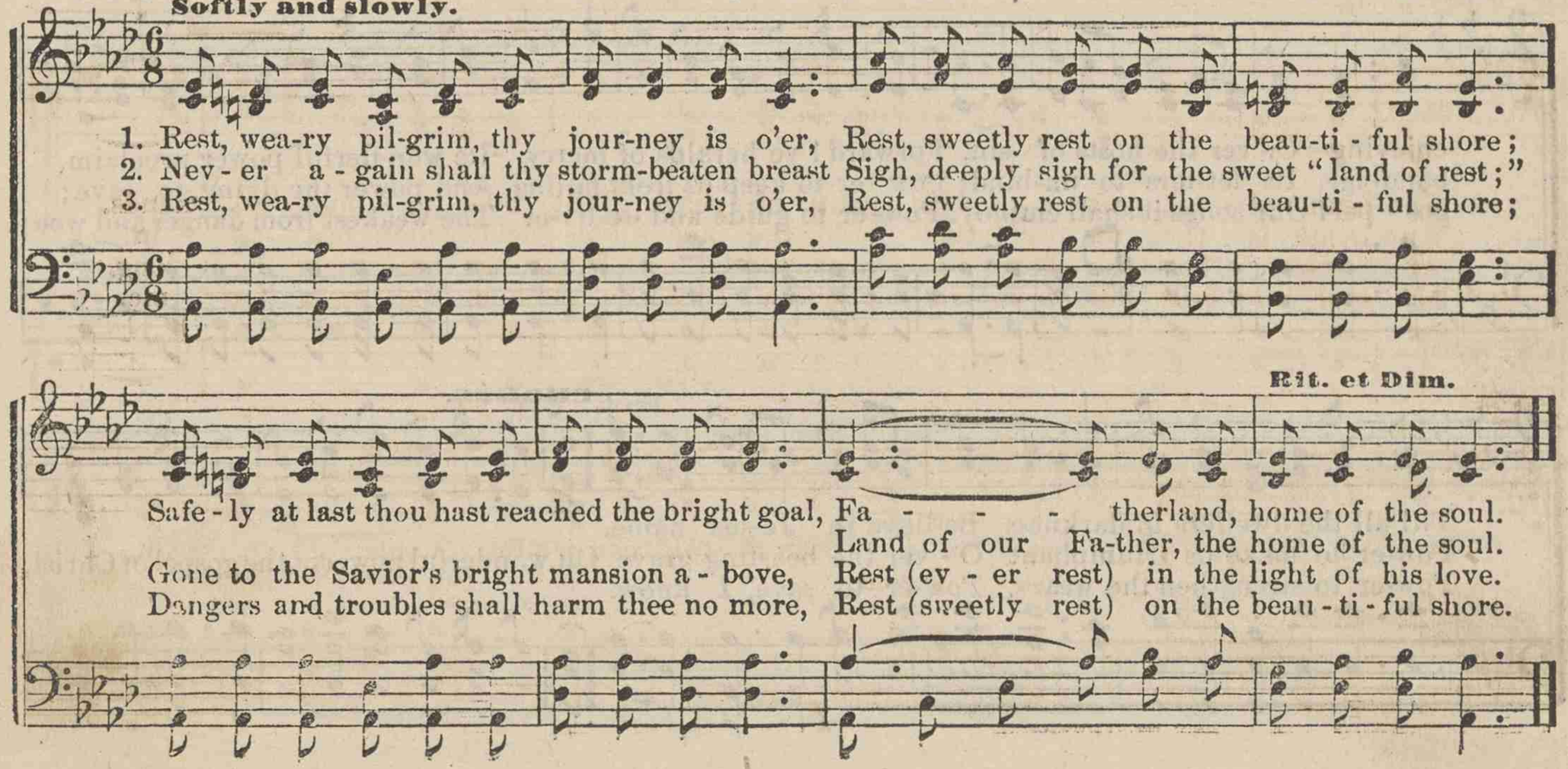
THE CITY OF GOLD. Concluded.



REST, WEARY PILGRIM.

MARIA STRAUB. *"There the weary be at rest."*—Job 3: 17. J. H. TENNEY.

Softly and slowly.



WONDERFUL POWER OF THE GOSPEL.

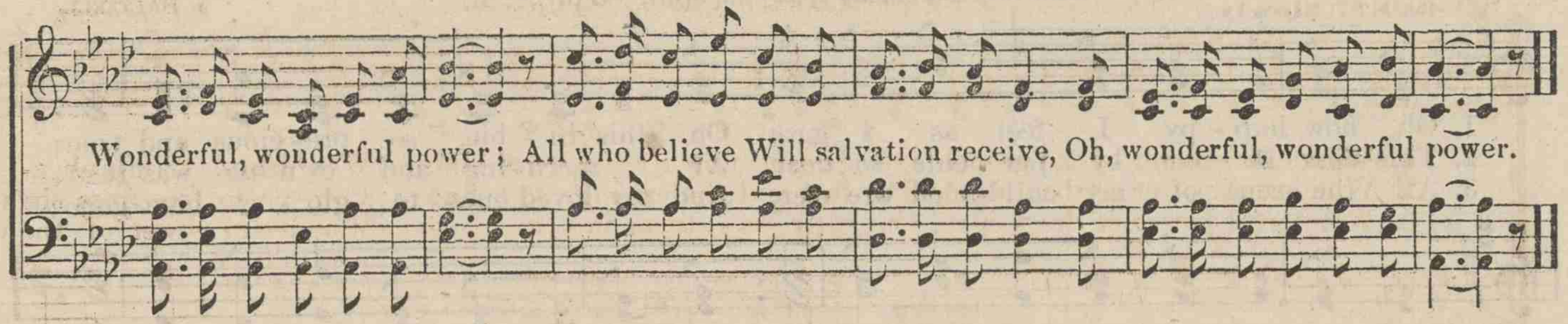
REV. J. B. ATCHINSON. *"It is the power of God unto salvation to every one that believeth."*—Rom. 1 : 16. E. S. LORENZ.

1. Wonderful power of the gospel Of Je - sus, now liv-ing, once slain! Won-derful tri-umph a-
2. Wonderful power of the gospel, The lost and the err-ing to find; Pow - er to free from sin's
3. Wonderful power of the gospel! Our sor-rows it turns in - to joy; Wonderful power of the

chieving O - ver the hosts of sin. Forward! ye heralds of mercy, Its won-derful power proclaim,
bond-age, Its fet-ters to un-bind; Pow - er to keep us from falling, And power the dying to save;
gos - pel! Our songs it shall employ. Pow-er to guide and de-liv-er The weakest from danger and woe;

CHORUS.

Till all the dwellers in darkness Be-lieve in Je-sus' name.
Pow-er to make us triumphant O - ver the boasting grave. Oh, wonderful power of the gospel of Christ,
Pow-er to strengthen the weary, Pow-er to save, I know.

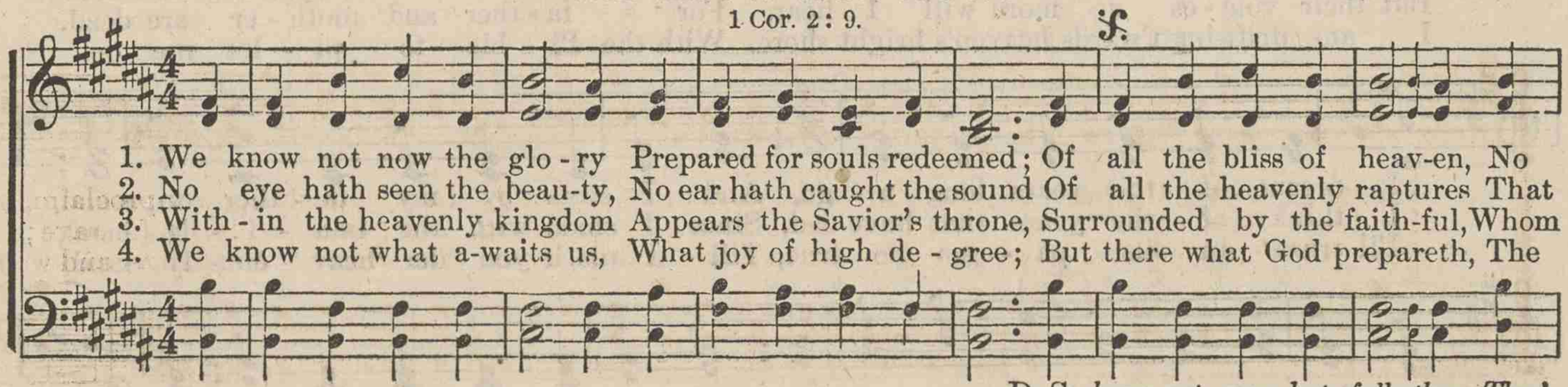


J. W. SLAUGHENHAUPT.

WE KNOW NOT NOW.

1 Cor. 2: 9.

E. S. LORENZ.



HOLY BIBLE, BOOK DIVINE.

I. B. "*Bind them continually upon thine heart.*"—Prov. 6: 21. I. BALTZELL.

DUET. Slowly.

1. Oh, how hap - py I feel as I gaze On this Bi - ble, so pre - cious and true;
2. This dear Bi - ble, by par - ents so dear, At morn - ing and ev'n - ing was read;
3. All the scenes of my child-hood are o'er, And my loved ones to glo - ry have gone;

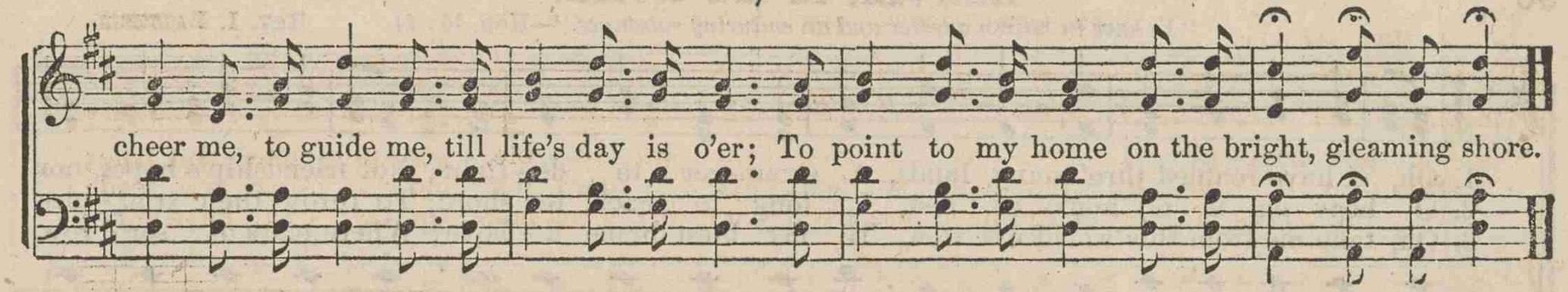
It has taught me to walk wis-dom's ways, It has told me each day what to do.
But their voic - es no more will I hear, For fa - ther and moth - er are dead.
I am drift-ing t'wards heaven's bright shore, With the Bi - ble to pi - lot me on.

I dream of the years long a - go, And I seem by my fa - ther to stand,
I think of the years that have fled, Since I stood with the fam - i - ly band,
I'll trust in its pa - ges so true, Till I reach yon - der heav - en - ly land,

As he read with a voice, sweet and low, From the Bi - ble I hold in my hand.
And I think of the truths that were read From the Bi - ble I hold in my hand.
Oh, I'll reach it, by trust - ing all through The Bi - ble I hold in my hand.

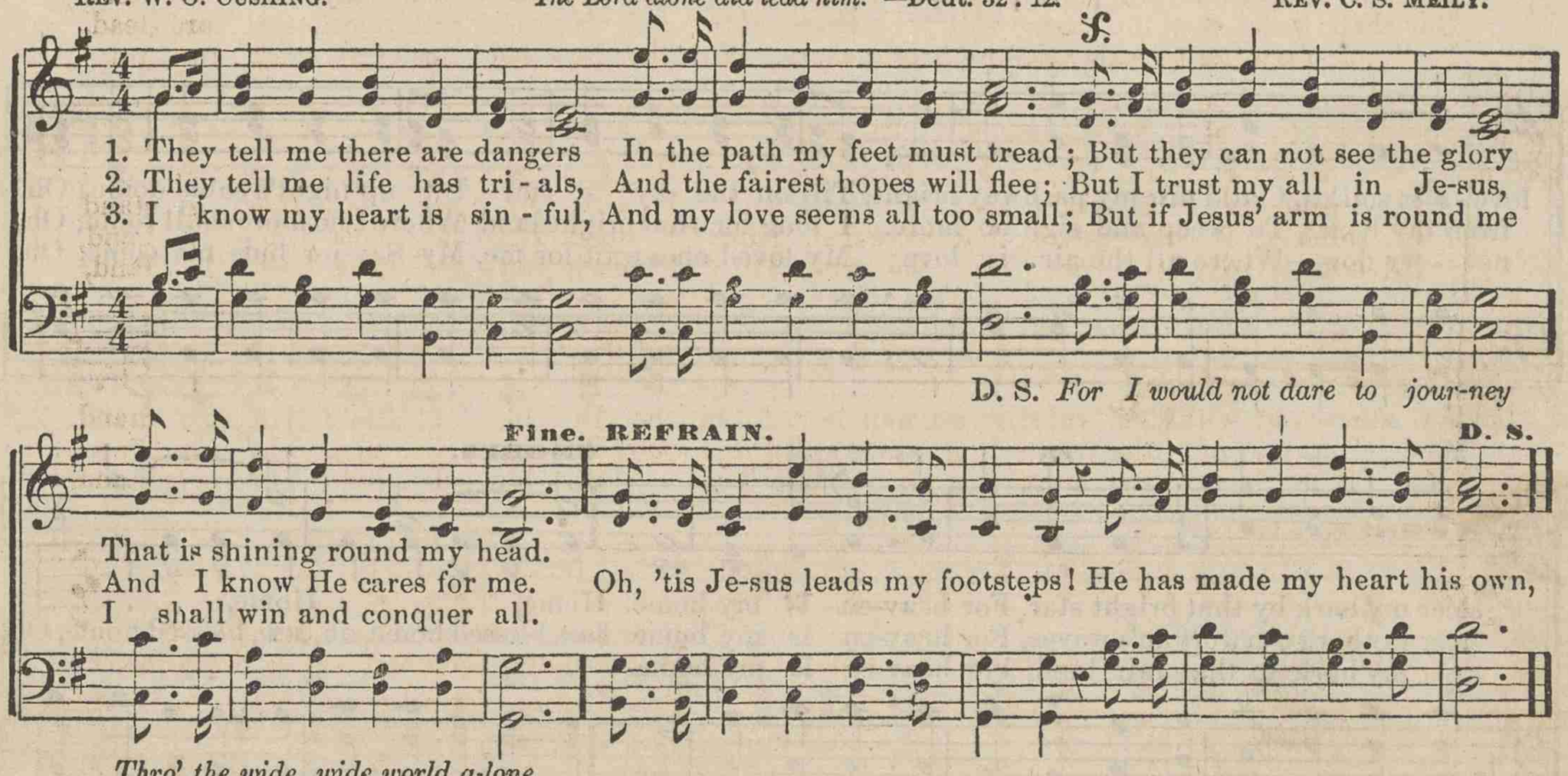
CHORUS. Lively.

Ho - ly Bi - ble! bless - ed book di - vine; Pre-cious treas-ure, thou art ev - er mine, To



THE WIDE, WIDE WORLD.

REV. W. O. CUSHING. *"The Lord alone did lead him."*—Deut. 32 : 12. REV. C. S. MEILY.



HEAVEN IS MY HOME.

"*Ye have in heaven a better and an enduring substance.*"—Heb. 10: 34. REV. I. BALTZELL.

1. Oh, I have roamed thro' many lands, A stran-ger to de-light; Not friendship's hopes, nor
2. O heav-en is my home of rest, I long to reach its shore; To throw these trou-bles
3. Oh, take me from this world of woe, To my blest home a-bove; Where tears of sor-row

love's sweet smiles, Could make my pathway bright, Till on the sky a star Lit up night's sable dome; Oh,
from my heart, To weep and sigh no more. I long for that bright land Where I no more shall roam, Oh,
nev-er flow—Where all the air is love; My loved ones wait for me, My Sav-ior bids me come, Oh,

CHORUS.

steer my bark by that bright star, For heav-en is my home. Home, . . Home, . .
steer my bark o'er Jordan's waves, For heav-en is my home. Home, blessed home, oh, home, blessed home, Oh,
steer my bark to that fair land, For heav-en is my home.

home of the blest so fair, so fair; Home, . . Home, . . Guide me, my Savior, there.
Home, blessed home, oh, home, blessed home,

GOING HOME AT LAST.

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

REV. W. GOSSETT. E. S. LORRNZ.

1. The evening shades are falling, Our sun is sinking fast; The Holy One is calling, We're going home at last.
2. The road's been long and dreary, The toils came thick and fast; In body weak and weary, We're going home at last.
3. We now are nearing heaven, And soon shall be at rest; Our crowns will soon be given, We're going home at last.
4. Oh, praise the Lord for-ev-er, Our sorrows are all past; We'll part no more, no never, We are at home at last.

CHORUS.

Go-ing home at last! Go-ing home at last! The march will soon be o-ver, We're going home at last.

SLEEPER, AWAKE!

E. D. MUND. "*Awake, thou that sleepest.*"—Eph. 5 : 14. E. S. LORENZ.

1. Sleeper, awake! ..... the sun is high, ... The morning hours ..... will soon pass by; .....
Sleeper, awake! the sun is high, The morning hours will soon pass by;

1. Sleeper, awake! ..... why idling here ..... When earth's white fields ..... all white ap-pear?
Sleeper, awake! why idling here When earth's white fields all white appear?

CHORUS.
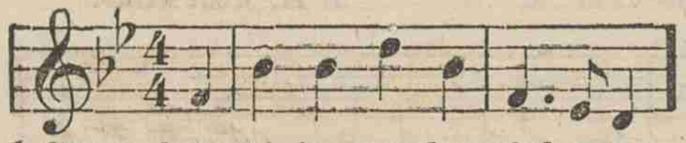
Sleep-er, a - wake! ..... Sleep-er, a - wake! ..... Sleep-er, a-wake! the day is pass-ing by!
Sleep-er, a - wake! Sleep-er, a - wake!

Sleeper, a - wake! ..... Sleep-er, a - wake! ..... Sleep-er, a-wake! the night is drawing nigh!
Sleep-er, a-wake! Sleep-er, a-wake!

2 Sleeper, awake! heaven's joys, I fear,
Are not for those who idle here;
Sleeper, awake! life's meaning learn,
From slumber rise, to labor turn.

3 Sleeper, awake! how canst thou rest,
When souls are lost and hearts oppressed?
Sleeper, awake! God calls to-day,
Lead back to Christ the souls that stray.

WORTHY THE LAMB.



1 Come, let us join our cheerful songs
With angels round the throne;
Ten thousand thousand are their tongues
But all their joys are one.

2 Worthy the Lamb that died, they cry,
To be exalted thus:
Worthy the Lamb, our hearts reply,
For he was slain for us.

3 Jesus is worthy to receive
Honor and power divine;
And blessings more than we can give,
Be, Lord, forever thine.

4 The whole creation join in one,
To bless the sacred Name
Of Him that sits upon the throne,
And to adore the Lamb.

NAME HIGH OVER ALL.

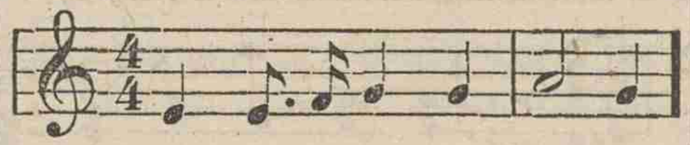
1 Jesus, the Name high over all.
In hell, or earth, or sky;
Angels and men before it fall,
And devils fear and fly.

2 Jesus, the name to sinners dear—
The Name to sinners given;
It scatters all their guilty fear;
It turns their hell to heaven.

3 Jesus the pris'ner's fetters breaks,
And bruises Satan's head;
Power into strengthless souls he speaks,
And life into the dead.

4 O that the world might taste and see
The riches of his grace;
The arms of love that compass me,
Would all mankind embrace.

OLD, OLD STORY.
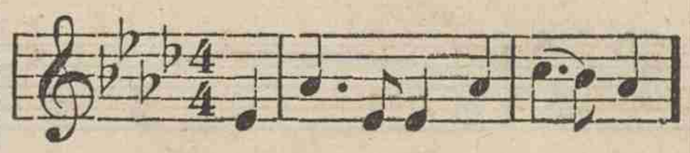


1 Tell me the Old, Old Story
Of unseen things above,
Of Jesus and His glory,
Of Jesus and His love;
Tell me the Story simply,
As to a little child,
For I am weak and weary,
And helpless and defiled.

CHORUS.

Tell me the Old, Old Story,
Tell me the Old, Old Story,
Tell me the Old, Old Story,
Of Jesus and His love.

2 Tell me the same Old Story,
When you have cause to fear
That this world's empty glory
Is costing me too dear;
Yes, and when that world's glory
Is dawning on my soul,
Tell me the Old, Old Story;
"Christ Jesus makes thee whole."

I LOVE TO TELL THE STORY.



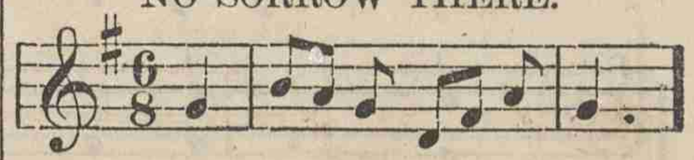
1 I love to tell the Story
Of unseen things above,
Of Jesus and His glory,
Of Jesus and His love;
I love to tell the Story,
Because I know it's true;
It satisfies my longing
As nothing else would do.

CHORUS.

I love to tell the Story,
'Twill be my theme in glory,
To tell the Old, Old Story,
Of Jesus and His love.

2 I love to tell the Story!
For those who know it best
Seem hungering and thirsting
To hear it like the rest;
And when in scenes of glory,
I sing the NEW, NEW SONG,
'Twill be the OLD, OLD STORY
That I have loved so long.

NO SORROW THERE.



1 And may I still get there?
Still reach the heavenly shore?
The land forever bright and fair,
Where sorrow reigns no more?

CHORUS.

There'll be no sorrow there,
There'll be no sorrow there,
In heaven above, where all is love,
There'll be no sorrow there.

2 Shall I, unworthy I,
To fear and doubting given,
Mount up at last, and, happy, fly
On angel's wings to heaven?

3 Hail, love divine and pure,
Hail, mercy from the skies!
My hopes are bright and now secure,
Upborne by faith I rise.

4 I part with earth and sin,
And shout the danger's past!
My Savior takes me fully in,
And I am His at last.

ONLY WAITING.

W. G. IRVIN. *"There shall be no more death, neither sorrow nor crying."*—Rev. 21 : 4, J. H. FILLMORE.
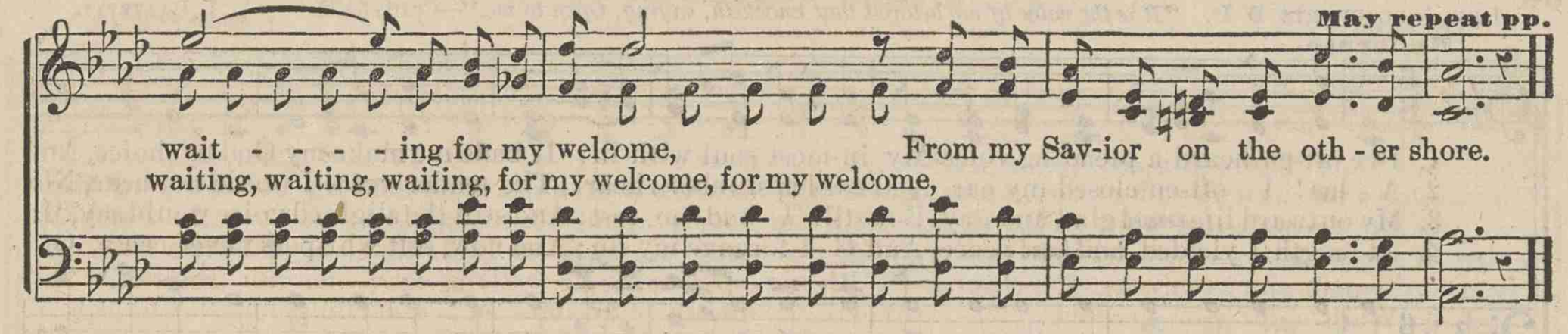
1. I am wait-ing for the morning Of the bless-ed day to dawn, When the sor-row and the
2. I am wait-ing, worn and wea-ry With the bat-tle and the strife, Hop-ing, when the war has
3. Waiting, hoping, trust-ing ev - er, For a home of boundless love, Like a pil-grim looking
4. Waiting for the sun to cheer me With his pure, unmingled light, Wait-ing for the saints to
5. Waiting for the gold-en cit - y, Where the ma-ny mansions be; Listening for the hap-py

CHORUS.

sad - ness Of this fear-ful life are gone. I am wait - - - - - ing, on - ly
end - ed, To re - ceive a crown of life.
for - ward To the land of bliss a - bove.
greet me In their robes of spot-less white. I am waiting, waiting, waiting, on - ly
wel - come Of my Sav-ior call - ing me.

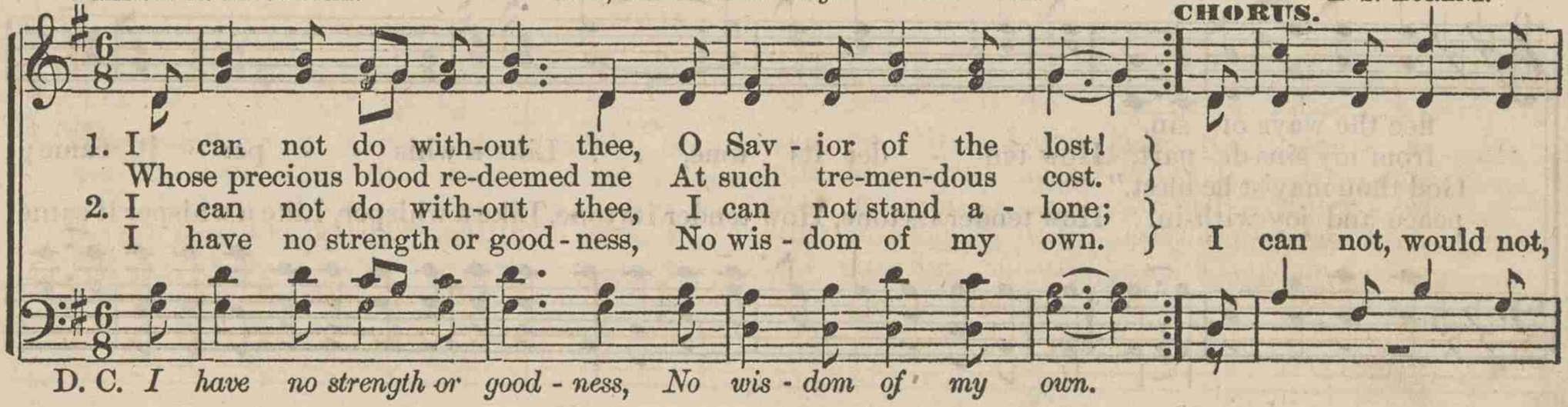
wait-ing, Till this wea - - - - - ry life is o'er, On - ly
waiting, waiting, waiting, Till this wea-ry, wea-ry, wea-ry life is o'er, life is o'er, On - ly

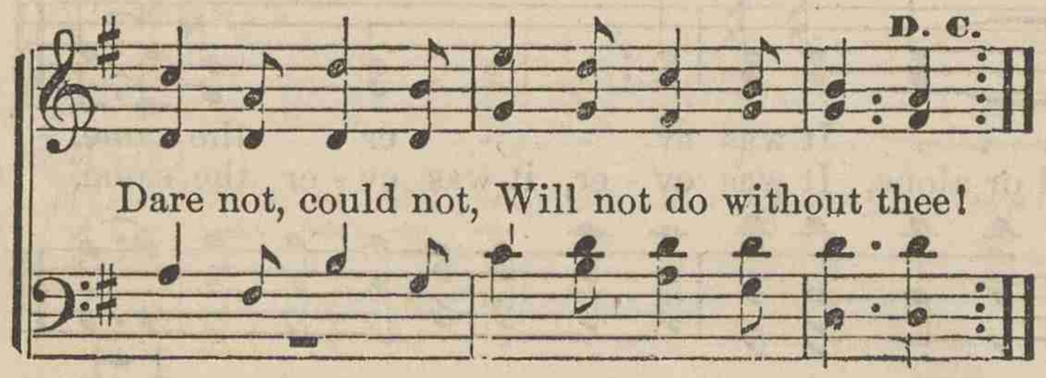
From "Songs of Glory," by permission.



I CAN NOT DO WITHOUT THEE.

FRANCES R. HAVERGAL. *"Lord, to whom shall we go?"*—John 6 : 68. E. S. LORENZ.





3 I can not do without thee,
I do not know the way;
Thou knowest and thou leadest,
And wilt not let me stray.

4 I can not do without thee,
For years are fleeting fast,
And soon in solemn loneliness
The river must be passed.

THE PLEADING VOICE.

REV. JOEL SWARTZ, D. D. *"It is the voice of my beloved that knocketh, saying, Open to me."*—Cant. 5: 2. I. BALTZELL.

Moderato.

1. I've oft-en heard a pleading voice My in-most soul with-in; It bade me make my God my choice, And
2. A - las! I oft-en closed my ear, And steeled my stubborn heart; The tender voice I would not hear, Nor
3. My outward life seemed glad and gay, But still I had no rest; And still the slighted voice would say, "In
4. At length I yielded, and found peace, And God forgave my sin; And now, soft whispers never cease, Of

CHORUS. Not too loud.

flee the ways of sin.
from my sins de - part. How ten - der its tone, . . Like a whis - - per it came;
God thou may'st be blest."
peace and joy with-in. How tender its tone, How tender its tone, Like a whisper, Like a whisper it came;

Softly.

Whether thronged or a - lone, . . . It was ev - - er the same.
Whether thronged or alone, Whether thronged or alone, It was ev - er, it was ev - er the same.

PILGRIMS OF THE NIGHT.

"And suddenly there was with the angel a multitude of the heavenly host praising God."—Luke 2 : 13.

F. W. FABER. I. BALTZELL.

1. Hark, hark, my soul, an - gel - ic songs are swell-ing O'er earth's green fields, and ocean's wave-beat shore;
2. On - ward we go, for still we hear them sing-ing, "Come, wea-ry souls, for Je - sus bids you come!"
3. Far, far a-way, like bells at even-ing peal-ing, The voice of Je - sus sounds o'er land and sea;
4. Rest comes at last, tho' life be long and drear-y, The day must dawn, and darksome night be past;
5. An - gels, sing on! your faithful watch-es keep-ing; Sing us sweet fragments of the songs a - bove;

How sweet the truth those blessed strains are tell-ing Of that new life when sin shall be no more.
And, thro' the dark, its ech-oes sweet-ly ring-ing, The mu - sic of the gos-pel leads us home.
And lad - en souls by thousands meekly steal-ing, Kind Shepherd, turn their weary steps to thee.
Faith's journey ends in wel-come to the wea - ry, And heav'n, the heart's true home, will come at last.
Till morning's joy shall end the night of weep-ing, And life's long shadows break in end-less love.

CHORUS.

An-gels of Je - sus, An-gels of light, Singing to welcome the pilgrims of the night, pilgrims of the night.

1st. 2d.

LAMBS OF JESUS.

"He shall feed his flock like a shepherd: he shall gather the lambs with his arm."—Isa. 40: 11.

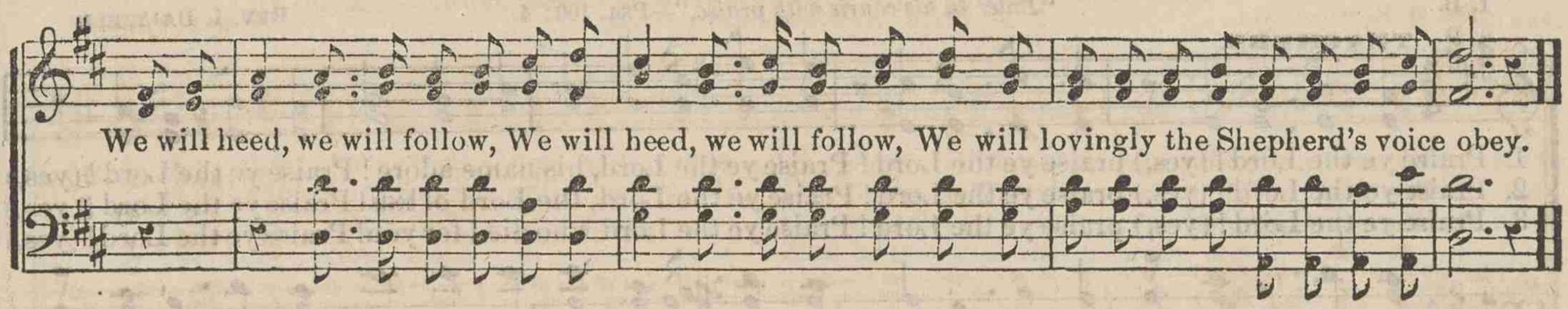
DR. C. R. BLACKALL. E. S. LORENZ.

1. We are the lambs, and Je - sus is our Shepherd, If we his coun - sel fol - low and o - bey,
2. We may be kind and gen - tle as the Shepherd, All he has taught us glad-ly we may do;
3. We are the lambs, oh, how we love the Shepherd, When all our heart to him is tru - ly given,

CHORUS.

Close in his arms may loving - ly be fold-ed, Guided whene'er we do not know the way.
Trust-ing in him no tri - al e'er shall move us, He is our strength, and he is ev - er true. Where he
Joy - ful - ly then we follow where he leadeth, And we ob - tain a foretaste here of heaven.

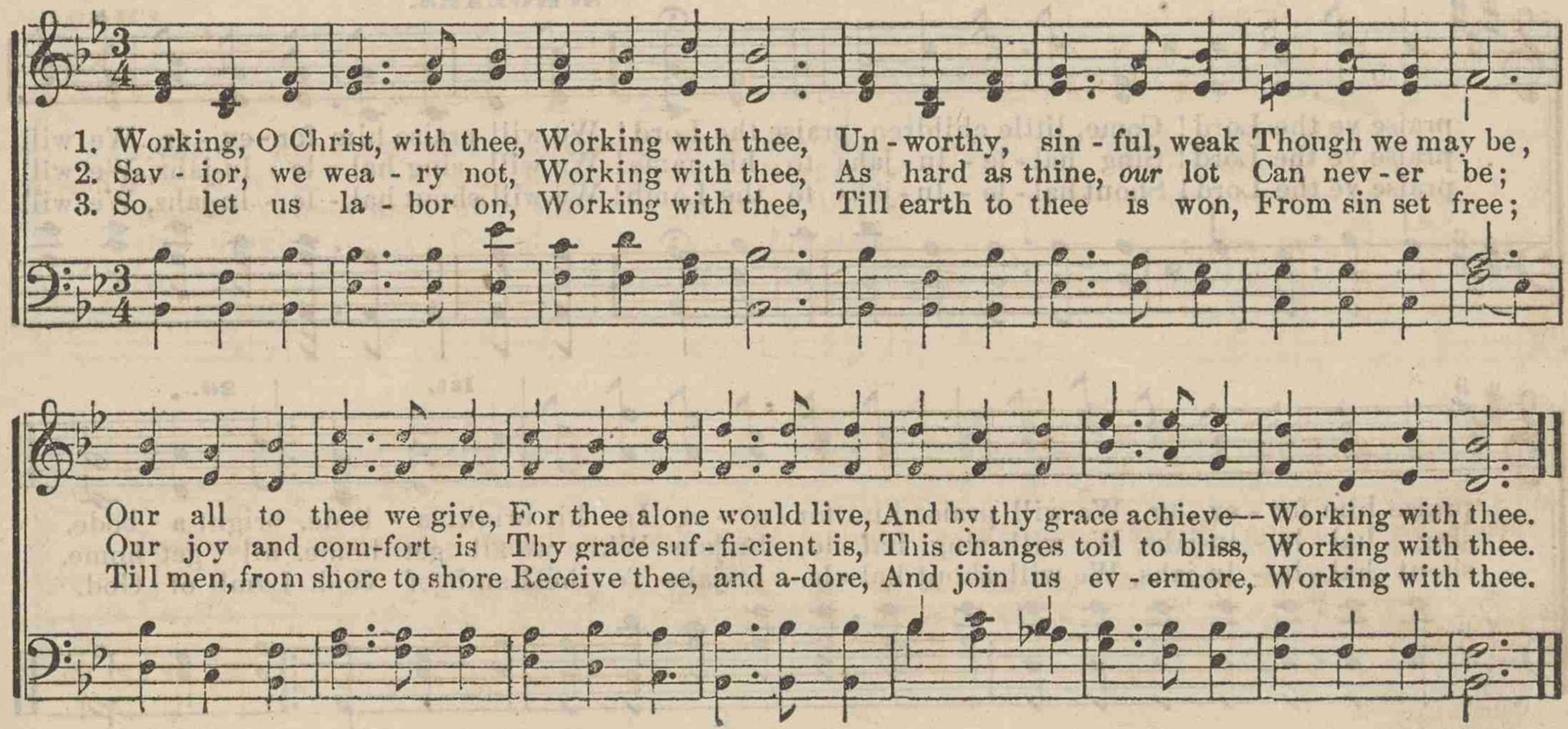
leads, we will follow, Where he leads, we will follow, We will follow the good Shepherd all the way;
all the way;



WORKING WITH THEE.

"And they went forth, and preached every-where, the Lord working with them."—Mark 16: 20.

MRS. HELEN BROWN. E. S. LORENZ.



PRAISE YE THE LORD.

I. B. *"Enter in his courts with praise."*—Psa. 100: 4. REV. I. BALTZELL.

TEACHERS.

1. Praise ye the Lord! (yes,) praise ye the Lord! Praise ye the Lord, his name adore! Praise ye the Lord! (yes,)
2. Praise ye the Lord! (yes,) praise ye the Lord! Praise ye the Lord, the Lord of hosts! Praise ye the Lord! (yes,)
3. Praise ye the Lord! (yes,) praise ye the Lord! Praise ye the Lord, who died for you! Praise ye the Lord! (yes,)

SCHOLARS.

praise ye the Lord! Come, little children, praise the Lord! We will praise him for-ev-er, We will
praise ye the Lord! Sing hal-le-lu-jahs to his name! We will sing hal-le-lu-jahs, We will
praise ye the Lord! Shout hal-le-lu-jahs to the Lamb! We will shout hal-le-lu-jahs, We will

1st. **2d.**

praise him for-ev-er, We will praise him for-ev-er In his bright a-bode. bright a-bode.
sing hal-le-lu-jahs, We will sing hal-le-lu-jahs When we all get home. all get home.
shout hal-le-lu-jahs, We will shout hal-le-lu-jahs To the Lamb of God. Lamb of God.

THE NEW SONG.

Mrs. E. C. Ellsworth. *And they sung a new song.*—Rev. v: 9. D. S. Wymer.

1. A - mid the swell - ing cho - rus Of those who sing on high, Oh, hear those
2. What tho' our tones are fee - ble, This new, new song we'll try, Till e'en the
3. 'Tis not ser - aph - ic voic - es Who sweet - est sing in heaven; But sin - ners
4. Oft here some voice of sad - ness, And hearts will throb with pain; There per - fect

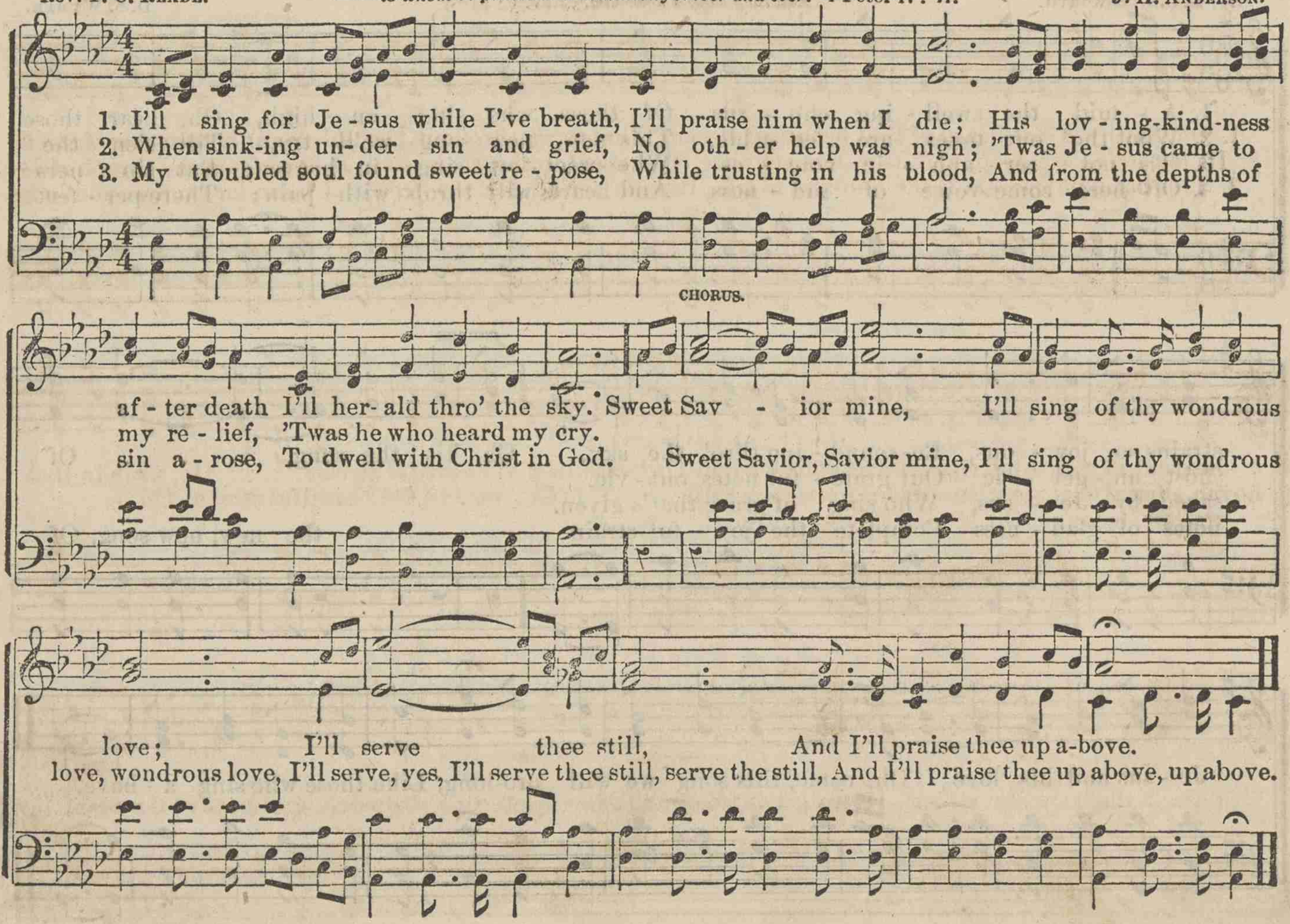
CHORUS.

strains so joy - ous, Re-sound - ing thro' the sky. Oh, 'tis the song, . . . Of
host an - gel - ic Our grate - ful notes out - vie.
saved by Je - sus, Who sing of grace that's given.
notes of glad - ness Complete the joy - ful strain. the new, new song, Of

Je - sus and his love; Oh, come, this song we will pro-long, Like those who sing a - bove.

I'LL SING FOR JESUS.

Rev. T. C. Reade. ——*to whom be praise and dominion forever and ever.*—1 Peter iv: 11. J. H. Anderson.



GO, WASH IN THE STREAM.

R. TORRY, JR. *"A fountain opened for sin."*—Zech. 13 : 1. I. B.

1. Oh, have you not heard of that beautiful stream, That flows thro' our Father's land? Its waters gleam bright in the
2. Its fountains are deep, and its waters are pure, And sweet to the weary soul; It flows from the throne of Je-
3. This beautiful stream is the fountain of life, It flows for all nations free; A balm for each wound in its

CHORUS.

heavenly light, And ripples o'er golden sand. Go, wash in that beautiful stream, . . Go, wash in that
hovah alone, Oh, come where its bright waters roll! Go, wash in the beautiful stream, Go
wa-ters is found, Oh, sinner, it flows for thee!

beautiful stream,
wash in the beautiful stream, Its waters so free, are flowing for thee; Go, wash in that beautiful stream.

MY MISSION FIELD.

REV. W. O. CUSHING. *"The Lord alone did lead him."*—Deut. 32 : 12. E. S. LORENZ.

1. I would toil in the field where he call-eth me to go, Tho' hum-ble my work may be;
2. I would walk in the path where it lead-eth un - to day, Tho' lone - ly the path might be;
3. I would toil in the field where he call-eth me to go, Tho' bar - ren the soil might be;

I would ask no more; I on - ly care to know, 'Tis the way my Lord lead-eth me.
I would take my staff and fol - low all the way, 'Tis the way my Lord lead-eth me.
Tho' the way be hard, 'tis sweet e-nough to know, 'Tis the way my Lord lead-eth me.

I would ask no more; I on - ly care to know, 'Tis the way my Lord lead - eth me.

CHORUS.

'Tis the way . . . my Lord lead - eth me, 'Tis the way . . . my Lord lead - eth me;
'Tis the way my Lord leadeth me, 'Tis the way my Lord leadeth me;

SCARCELY SAVED!

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

I. B. I. BALTZELL.

1. Scarcely saved! oh, what a word! 'Tis the lan-guage of the Lord; Scarce-ly saved the righteous
2. Scarcely saved! a warning given; Rouse, thee, sinner! start for heaven; Jesus waits to save thee
3. Scarcely saved! if saved at all; Sinner, hear the Savior's call; Come with all your guilt and
4. Scarcely saved! oh, sinner, hear! Christ, the great Physician's near; Wilt thou now this truth be-

CHORUS.

are; Sin-ner, where wilt thou ap - pear?
now; At his footstool hum-bly bow. Scarce-ly saved! oh, sin-ner, hear it! Scarce-ly
sin; Christ will free - ly take you in.
lieve? "On - ly look to Christ and live."

saved! oh, sin-ner, fear it! Fly to Je - sus while you may, He will wash your sins a - way.

WE'RE COMING, DEAR SAVIOR.

I. B.

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

I. BALTZELL.
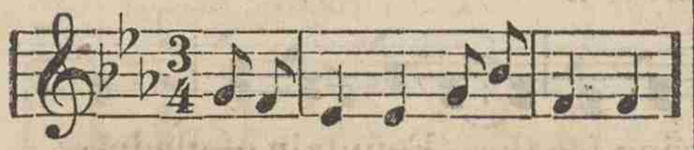
1. We're coming, we're coming, dear Sav-ior, Oh, welcome us home; We're coming to love thee for-ev-er,
2. We're coming, we're coming, dear Sav-ior, To meet the glad band; To sing hal-le - lu-jah for - ev-er
3. We're coming, we're coming, dear Sav-ior, Thy glo-ry to see; A home with thy children for-ev-er,
4. We're coming to tell the glad sto - ry To Je-sus our King; And then, with the children in glory,

CHORUS.

Yes, Sav - ior, we come.
With them, in that land. We're com - ing, we're com - ing, We're coming, dear Sav-ior, to
Give, Sav - ior, to me.
His prais - es we'll sing. We're coming, we're coming,

thee; We're com - ing, we're com - ing, We're com - ing, dear Sav - ior, to thee.
We're com-ing, we're com-ing,

HALLELUJAH.



1 Hallelujah! song of gladness,
Song of everlasting joy;
Hallelujah! song the sweetest
That can angel-hosts employ.
Hallelujah! church victorious,
Thou mayst lift this joyful strain;
Hallelujah! songs of triumph
Well befit the ransomed train.

2 Hallelujah! let our voices
Rise to heaven with full accord;
Hallelujah! every moment
Brings us nearer to the Lord.
But our earnest supplication,
Holy God, we raise to Thee;
Bring us to Thy blissful Presence,
Let us all Thy glory see.

AMERICA.



1 My country, 'tis of thee,
Sweet land of liberty,
Of thee I sing;
Land where my fathers died,
Land of the pilgrim's pride,
From every mountain side
Let freedom ring.

2 My native country, thee,
Land of the noble, free,
Thy name I love;
I love thy rocks and rills,
Thy woods and templed hills,
My heart with rapture thrills
Like that above.

3 Our fathers' God! to Thee,
Author of Liberty,
To Thee we sing;
Long may our land be bright
With freedom's holy light;
Protect us by Thy might,
Great God, our King!
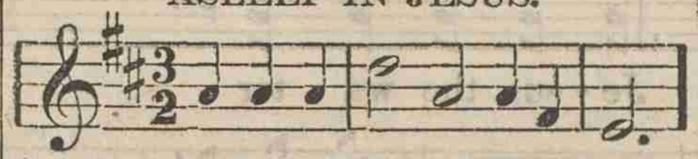
ALMIGHTY KING.

1 Come, Thou almighty King!
Help us Thy name to sing,
Help us to praise;
Father all glorious,
O'er all victorious,
Come and reign over us,
Ancient of days.

2 Come, Thou incarnate Word,
Gird on Thy mighty sword;
Our prayer attend;
Come, and Thy people bless,
And give Thy word success;
Spirit of holiness!
On us descend.

3 Come, holy Comforter,
Thy sacred witness bear,
In this glad hour;
Thou who almighty art,
Now rule in every heart,
And ne'er from us depart,
Spirit of power.

ASLEEP IN JESUS.
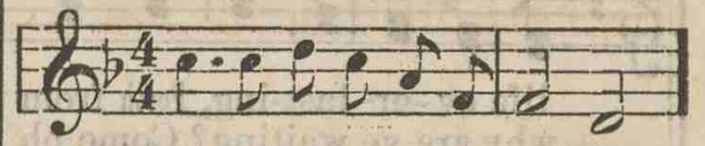


1 Asleep in Jesus! blessed sleep,
From which none ever wakes to weep;
A calm and undisturbed repose,
Unbroken by the dread of foes.

2 Asleep in Jesus! peaceful rest,
Whose waking is supremely blest;
No fear, no woes, shall dim the hour,
Which manifests the Savior's power.

3 Asleep in Jesus! O, for me
May such a blissful refuge be;
Securely shall my ashes lie,
And wait the summons from on high.

4 Asleep in Jesus! far from thee
Thy kindred and their graves may be;
But thine is still a blessed sleep,
From which none ever wakes to weep.

WHAT A FRIEND.



1 What a Friend we have in Jesus,
All our sins and grief to bear!
What a privilege to carry
Every thing to God in prayer!
O what peace we often forfeit,
O what needless pain we bear—
All because we do not carry
Every thing to God in prayer.

2 Have we trials and temptations?
Is there trouble anywhere?
We should never be discouraged,
Take it to the Lord in prayer;
Can we find a friend so faithful,
Who will all our sorrows share?
Jesus knows our every weakness,
Take it to the Lord in prayer.

3 Are we weak and heavy laden,
Cumbered with a load of care?
Precious Savior, still our refuge,—
Take it to the Lord in prayer;
Do thy friends despise, forsake thee?
Take it to the Lord in prayer;
In His arms He'll take and shield thee,
Thou wilt find a solace there.

DRINK AND LIVE.

C. H. GABRIEL. "*Ho! every one that thirsteth, come ye to the waters.*"—Isa. 55: 1. E. S. LORENZ.

1. Come un-to me, who-ev - er is thirst-y, Drink from the fountain flowing for thee, Fountain of gladness,
2. Hark to the in - vi - ta-tion God gives you, Drink, and ye shall be thirst-y no more; Come, lest ye per-ish,
3. Come, who-so- ev- er will, to the fountain, Come without mon-ey, come ye and drink; Je-sus in-vites you,

life ev-er- last-ing, Forth from the throne 'tis flow-ing so free.
why are ye waiting? Come, oh ye wea-ry, thirst-y and poor.
why do ye tar-ry? 'Tis but a step from you to the brink.

CHORUS.

Come all ye thirst - y, drink ye and live,..... Je-sus the wa - ter free-ly will give;..... Life ev - er - last - ing, drink to your soul..... Drink of the wa - ter, drink and be whole.

Life ev-er-last-ing, drink to your soul, Drink of the wa-ter, drink ye and live, Je - sus the wa - ter free-ly will give;

MEMORIES OF GALILEE.

ROBERT MORRIS, LL.D. "*Jesus walked in Galilee*"—John 7 : 1. H. R. PALMER.

1. Each cooing dove and sighing bough, That makes the eve so blest to me, Has something
2. Each flow'ry glen and mossy dell, Where happy birds in song a - gree, Thro' sunny
3. And when I read the thrilling lore Of him who walked up-on the sea, I long, oh,

CHORUS.

far di-vin-er now, It bears me back to Gal-i - lee.
morn the praises tell Of sights and sounds in Gal-i - lee. O Gal-i - lee! sweet
how I long once more To follow him in Gal-i - lee!

Galilee! Where Jesus lov'd so much to be; O Gal-i-lee! blue Gal-ilee! Come sing thy song again to me!

By permission.

GOING HOME.

E. E. REXFORD. *Let us labor therefore to enter into that rest.*—Heb. iv: 11. D. N. HOWE.

1. Go-ing home, go - ing home, to the E - den hills, And the cit - y fair to see;
2. Go-ing home, when the work of our life is done, To the man-sion built a - bove;
3. Go-ing home! bless-ed tho't for the wea - ry one; Go-ing home to be at rest;

There to dwell for - ev - er-more, Safe on heaven's happy shore, And reign, oh, my Lord, with thee.
Go - ing home to wear the crown, When our cross we lay down, And sing of a Sav - ior's love.
And no tears shall dim our eyes In that fair par - a - dise, Nor sin touch the wea - ry breast.

CHORUS.

Go - ing home, go - ing home, Whence my feet nev - er-more shall roam.
Go - ing home to the hills of the blest.

There to dwell with Christ, my King, While the anthems ring, "Praise to God, we are all at home."

REDEMPTION MORNING. (Missionary.)

M. E. SERVOSS. *"And turneth the shadow of death into the morning."*—Amos 5 : 8. E. S. LORENZ.

1. Be - yond the roll-ing bil-lows, A-cross the o-cean broad, The heathen are im-plor-ing To know the Christian's God.
2. Shall heathen souls in darkness A-wait the promised day, While children of God's mer-cy His sa - cred trust be-tray? Send it forth! send it forth! Send the glorious gospel forth! Send to ev'ry, ev'ry foreign strand
3. Our hearts, in glad thanksgiving, A will-ing tribute bring, To bear a - far the tid-ings That all may know our King.
4. And may that morn's bright glo-ry Dispell sin's dark'ning pall, Till ev-'ry soul shall worship The Lord who died for all.

D. C. *Till the glad re-demp-tion morn-ing shall dawn in ev - 'ry land.*

CHORUS.

D. C.

LET US PRAISE HIM.

"Let all the people praise thee, O God, let all the people praise thee."—Psa. 67: 5. I. B.

Spirited.

1. To thee, my God and Sav - ior, My heart ex - ult-ing springs; Re - joic-ing in thy fa - vor, Al-
2. We cel - e - brate thy glo - ry, With all the saints a - bove, And tell the wondrous sto - ry Of
3. By thee, thro' life sup-port - ed, I pass the dang'rous road; With heavenly hosts escort-ed Up
4. We'll cast our crowns before thee, Our toils and conflicts o'er, And ev - er-more a - dore thee On

CHORUS.

mighty King of kings. Let us praise him, praise him, Praise his ho - ly name; Let us
thy re-deeming love.
to that bright a - bode.
Canaan's hap-py shore.

praise him, praise him, praise him, praise him,

praise him, praise him, Praise his holy name. Halle - lu - jah, halle - lu - jah, A - men.

praise him, praise him, praise him, praise him,

GATHER THE HARVEST IN.

S. J. G. *"The harvest truly is plenteous, but the laborers are few."*—Matt. 9: 37. REV. S. J. GRAHAM.

1. Be - hold the har - vest fields are white, Gath-er the har-vest in; A - mid the blaze of
2. Young toil-ers in the Mas-ter's cause, Gath-er the har-vest in; Fear not to shun the
3. Let ev - ery serv - ant of the Lord Gath-er the har-vest in; And have their sheaves se-
4. Then when our work on earth is done, We'll shout the harvest home; And then with God's be-

CHORUS.

gos - pel light, Gather the harvest in. Gath-er the har - vest in, . . . Gath-er the
world's applause, Gather the harvest in.
cure - ly stored, Gather the harvest in.
lov - ed Son, We'll shout the harvest home. Gath-er the har-vest in,

har - vest in; . . . Be-hold! the fields are al - read-y white, Gath-er the harvest in.
Gath-er the har-vest in;

KNOCKING AT THE DOOR.

E. J. CARR. *"Behold I stand at the door and knock."*—Rev. 3 : 20. I. BALTZELL.

1. The voice of my Be-lov-ed calls, "Open," my love, my bride; I hear him knocking at the door,
2. The door is closed—why should it be, When he is standing there? Oh, could I hear that plaintive cry!
3. So late, so cold, so drear without, His hair with dew is wet; The shades of evening o'er him fall;
4. "A-rise!" I hear him call a-gain; I yield him all my heart; No long-er will I make delay;

CHORUS.

A sound I've oft-en heard be-fore, Yet keep him still out-side.
Oh, could I see that pitying eye! That look I could not bear.
How can I stand and hear him call In tones of deep re-gret.
En-ter, O Lord, within, I pray, And nev-er-more de-part.

Oh, the Savior is standing at the door (at the door), Gen-tly knock-ing as he knocked be-fore (at the door); Let him

ow en - ter in; He will cleanse the heart from sin: O sin-ner, let the Sav - ior en - ter in!

WHERE IS THE FOLD?

"*I am the good Shepherd.*"—John 10 : 14. L. S. EDWARDS.

1. I have wandered to the mountain, And the night is dark and cold; I am lost, O heavenly Shepherd!
2. I am wea - ry, I am helpless, But still, helpless as I stand, Reaching out into the darkness
3. I am look-ing for thy com-ing—For the fold and safe-ty there; I shall perish, loving Shepherd,
4. Hark! I hear the Shepherd calling, And the morning sky of gold Sends a light across the mountain—

CHORUS. 1st. 2d.

Where is the fold?
To feel thy hand. Out in the darkness, Lord, oh, hear my cry! Where is the fold?
With-out thy care. Hear me, O Shepherd! save me or I die! } Where is the fold?
I see the fold!

JOY COMETH IN THE MORNING.

MRS. M. M. WEINLAND. *"Weeping may endure for a night, but joy cometh in the morning."*—PS. 30: 5. E. S. LORENZ.

1. Oh, wea - ry pil-grim, lift your head, For joy com-eth in the morn-ing! For God in his own
2. Ye fee - ble saints, dismiss your fears. For joy com-eth in the morn-ing! And weeping mourners
3. Let ev - 'ry tear - ful eye look up, For joy com-eth in the morn-ing! And ev - 'ry trembling
4. Our God will wipe our tears a-way, For joy com-eth in the morn-ing! Sorrow and sigh - ing

CHORUS.

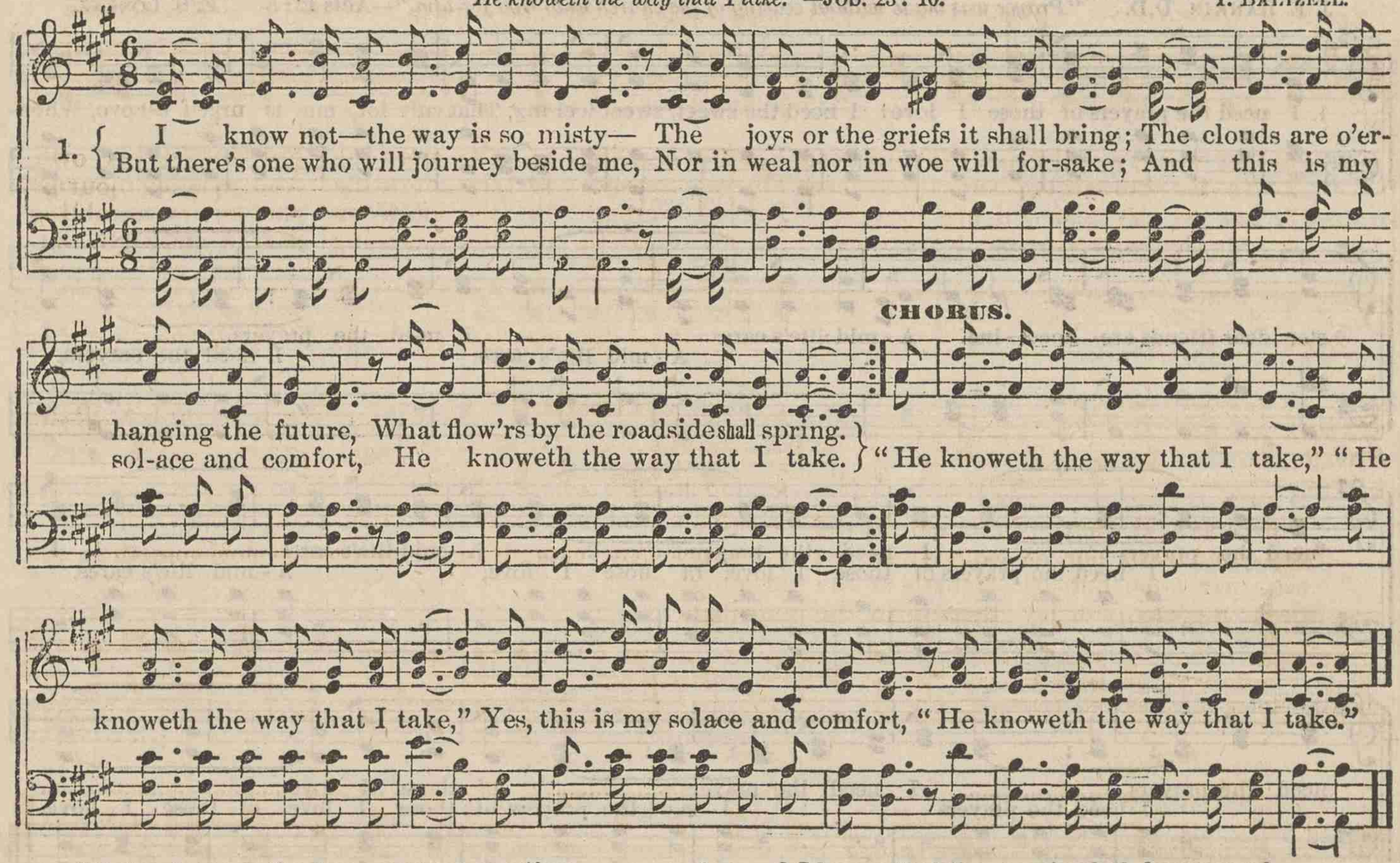
word has said That joy cometh in the morning!
dry your tears, For joy cometh in the morning! Joy cometh in the morn-ing! Joy cometh in the
sin - ner hope, For joy cometh in the morning!
flee a - way, For joy cometh in the morning!

morn-ing! Weeping may endure, may en-dure for a night, But joy com-eth in the morn-ing.

HE KNOWETH THE WAY.

"*He knoweth the way that I take.*"—Job. 23 : 10.

I. BALTZELL.

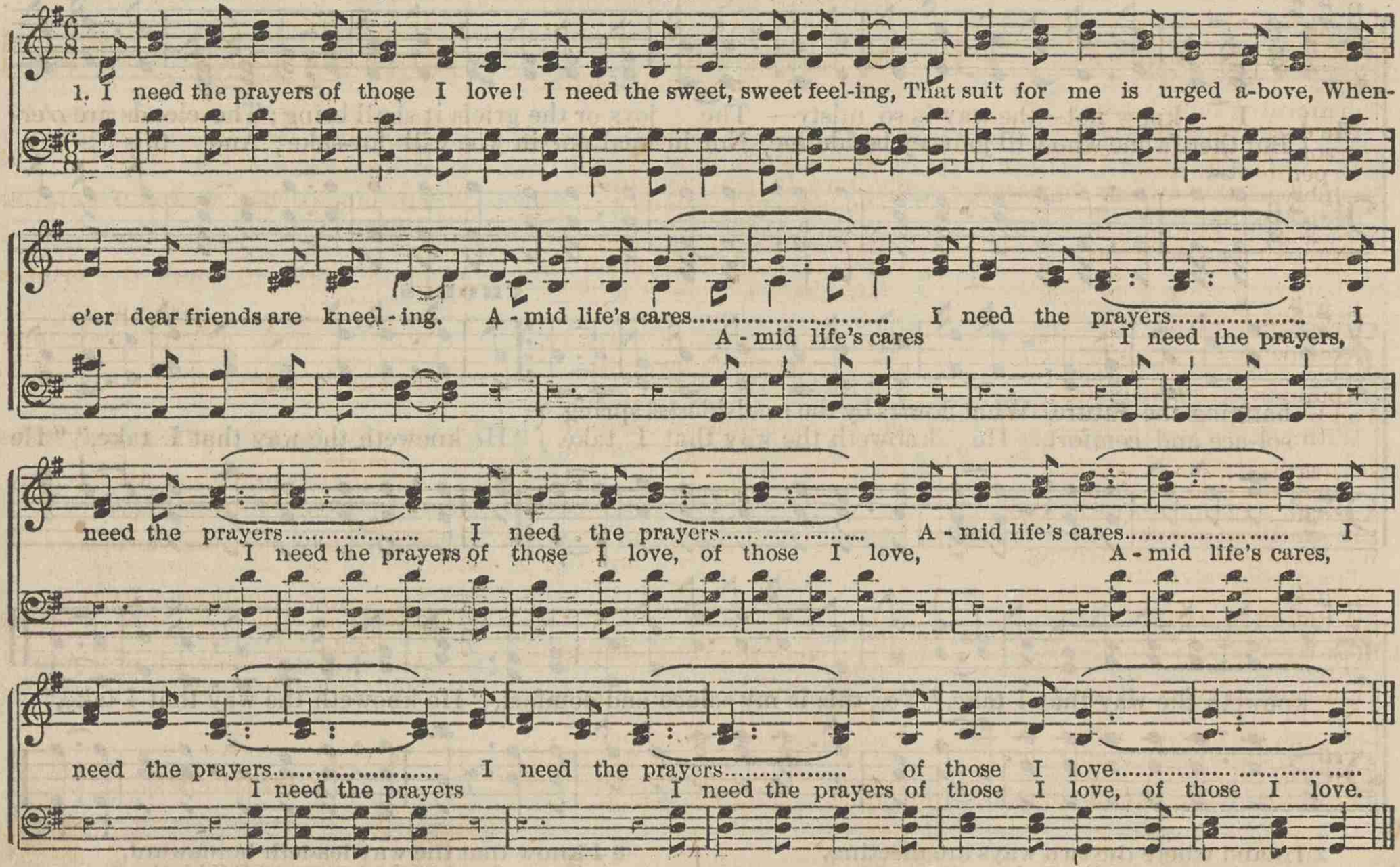


2 I stand where the two ways are meeting,
And know not the right or the wrong;
No beckoning finger directs me,
No welcome floats to me in song.
But my guide will soon give me a token,
By wilderness, mountain, or lake;
Whatever the darkness around me,
"He knoweth the way that I take."

3 I know that the way leadeth homeward,
To the land of the pure and the blest—
To the country of everblest summer,
To the city of peace and of rest.
And there shall be healing for sickness,
And fountains, life's fevers to slake;
What matters beside? I go homeward,
"He knoweth the way that I take."

I NEED THE PRAYERS OF THOSE I LOVE.
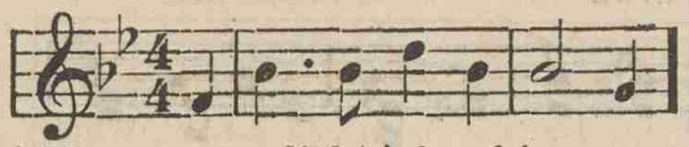
J. E. RANKIN, D.D. *"Prayer was made without ceasing of the church unto God for him."*—Acts 12: 5. E. S. LORENZ.



2. Of those I love the prayers I need!
They know my wants and ailings;
They know the way to intercede
For all my faults and failings.
On bended knee,
Remember me,
Of those I love the prayers I need.

3. Of those I love, I need the prayers!
Whene'er God's throne addressing:
'Twill keep my feet from sins and snares,
'Twill break in show'rs of blessing,
Who love me yet,
Oh, ne'er forget;
Of those I love, I need the prayers!

THE MORNING LIGHT.
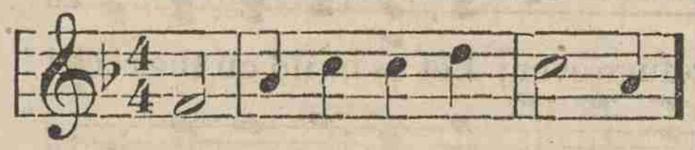


1 The morning light is breaking,
The darkness disappears;
The sons of earth are waking
To penitential tears;
Each breeze that sweeps the ocean
Brings tidings from afar,
Of nations in commotion,
Prepared for Zion's war.

2 Rich dews of grace come o'er us,
In many a gentle shower,
And brighter scenes before us
Are opening every hour;
Each cry to heaven going
Abundant answers brings,
And heavenly gales are blowing,
With peace upon their wings.

3 See heathen nations bending
Before the God we love,
And thousand hearts ascending
In gratitude above;
While sinners now confessing,
The gospel call obey,
And seek the Savior's blessing—
A nation in a day.

4 Blest river of salvation!
Pursue thine onward way;
Flow thou to every nation,
Nor in thy richness stay.
Stay not, till all the lowly
Triumphant reach their home;
Stay not, till all the holy
Proclaim, "The Lord is come."

MISSIONARY HYMN.



1 From Greenland's icy mountains,
From India's coral strand,
Where Afric's sunny fountains
Roll down their golden sand;
From many an ancient river,
From many a palmy plain,
They call us to deliver
Their land from error's chain.

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

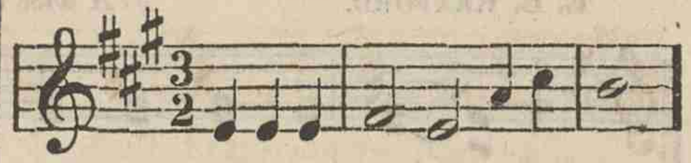
3 Waft, waft, ye winds, his story,
And you, ye waters, roll,
Till like a sea of glory,
It spreads from pole to pole;
Till o'er our ransom'd nature
The Lamb for sinners slain,
Redeemer, King, Creator,
In bliss returns to reign.

FINAL VICTORY.

1 When shall the voice of singing
Flow joyfully along,
When hill and valley, ringing
With one triumphant song,
Proclaim the contest ended,
And Him who once was slain
Again to earth descended,
In righteousness to reign?

2 Then from the lofty mountains
The sacred shout shall fly,
And shady vales and fountains
Shall echo the reply;
High tower and lowly dwelling
Shall send the chorus round,
All "Hallelujah" swelling
In one eternal sound.

JESUS SHALL REIGN.



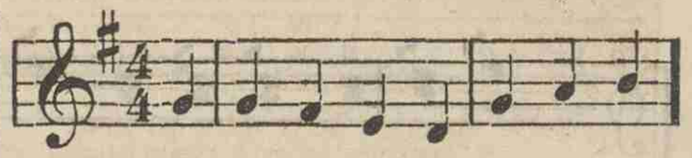
1 Jesus shall reign where'er the sun
Does his successive journeys run;
His kingdom spread from shore to shore,
Till moons shall wax and wane no more.

2 From north to south the princes meet,
To pay their homage at his feet;
While western empires own their Lord,
And savage tribes attend His Word.

3 To Him shall endless prayer be made,
And endless praises crown His head;
His name, like sweet perfume, shall rise
With every morning sacrifice.

4 People and realms of every tongue
Dwell on His love with sweetest song,
And infant voices shall proclaim
Their early blessings on His name.

DOXOLOGY.



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.

ON WHAT ARE YOU BUILDING?

E. E. REXFORD. *"A wise man which built his house upon a rock."*—Matt. 7 : 24. L. S. EDWARDS.

1. Are you building your house on the sand, brother? To-day may be sun - ny and fair, But the
2. The house that is built on the sand, brother, Does well for the calm of to - day; But be
3. The house that is built on a rock, brother, No tempest of earth can o'erthrow; While you're
4. Let the rock that you build your house on, brother, Be Je - sus, the hope of us all; The house

mor - row may bring us the tem - pest, broth-er, So choose your foun - da - tions with care.
wise in the sun of the pres - ent, broth-er, And build for the fut - ure, I pray
build-ing, build safe - ly and sure - ly, broth-er, On the rock that is stead - fast be - low.
built on this stead-fast foun - da - tion, broth-er, Will stand when the mount-ains shall fall.

CHORUS.

Let us build on the rock! ever build on the rock! While the storms of life are raging, Let us build on the rock!

Let us build on the rock! ever build on the rock! Christ the Lord our refuge ever; Let us build on the rock!

OH, HOME, SWEET HOME.

"Let us labor therefore to enter into that rest."—Heb. 4: 11.

REV. I. BALTZELL.

Smoothly.

1. There's not a bright and beaming smile, Which in this world I see, But turns my heart to future joys, And
2. Though often here my soul is sad, And falls the si - lent tear; There is a world of smiles and love, And
3. I never clasp a friendly hand, In greeting or fare - well, But thoughts of my eternal home, With-
4. There, when we meet with holy joy, No thoughts of parting come; But nev - er-end-ing a - ges still Shall

CHORUS.

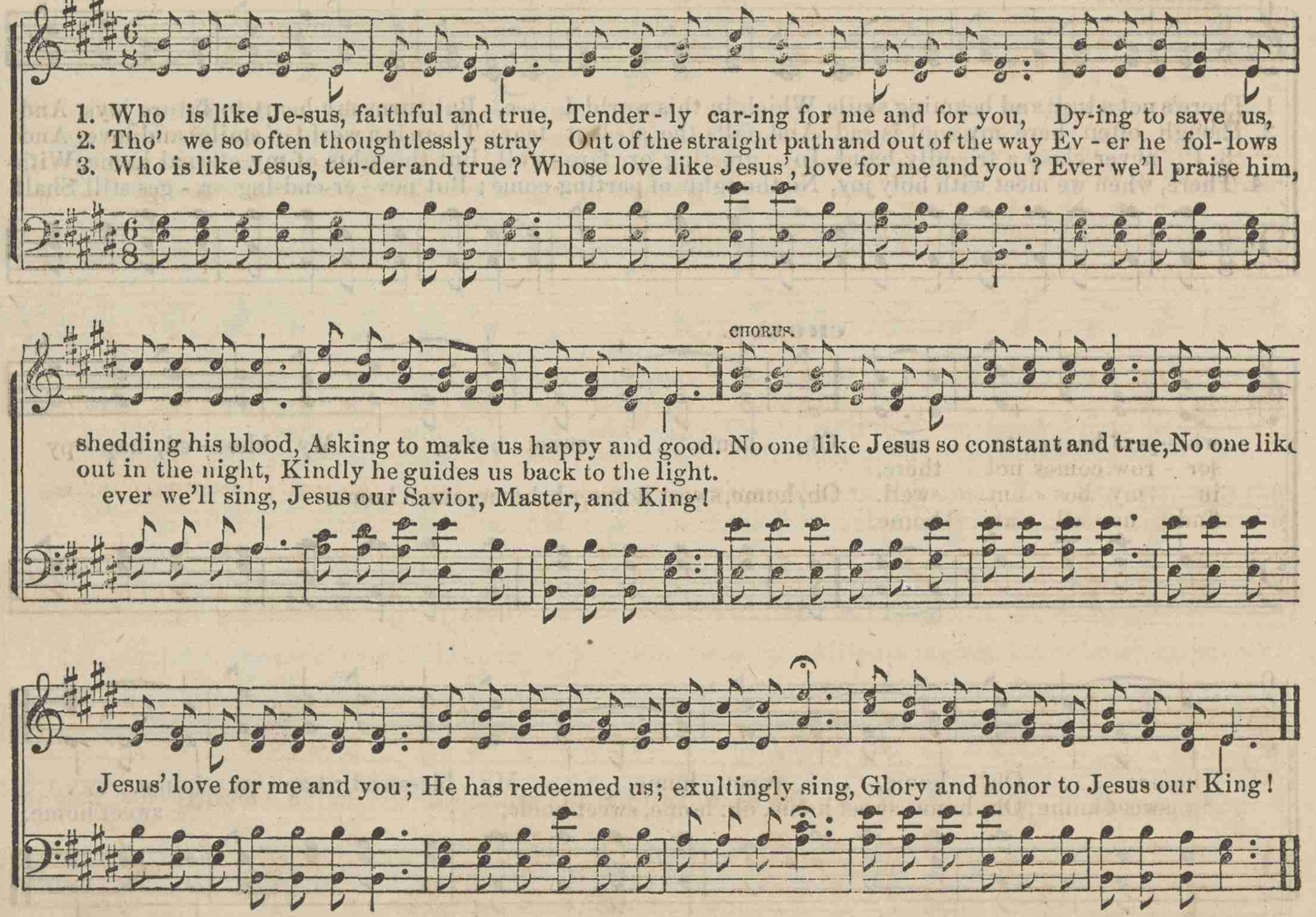
whis-pers heaven to me. Oh, home, . . sweet home, . . My bless - ed, hap - py
sor - row comes not there.
in my bos - om swell.
find us all at home.

Oh, home, sweet home, oh, home, sweet home,

home; . . Oh, home, . . sweet home, . . My bless - ed, hap - py home. . .
sweet home; Oh, home, sweet home, oh, home, sweet home, sweet home.

NO ONE LIKE JESUS.

MAUD. *Greater love hath no man than this, that a man lay down his life for his friends.*—John xv : 13. S. M. LUTZ.



CLINGING TO THE ROCK.

"*That Rock was Christ.*"—1 Cor. 10 : 4.

REV. I. BALTZELL.

Boldly.

1. When the tempest high is raging, As I sail o'er life's rough sea; Wreck'd I be, I'll fear no bil - low,
2. If a-mid the wrecks I'm drifted, Darkness settled thickly round; Hope shall lift her gleaming beacon,
3. When the waves shall close around me, Proudly round me as I die, O - ver all these seeming victors,

CHORUS.

If I then may on - ly be,
If I then be on - ly found, Clinging to the rock, clinging to the rock; Clinging, clinging,
I shall triumph while I cry, yes,

clinging to the rock; Waiting for the boatman from the oth-er shore, Coming, coming for me.

WATCHING AND WAITING.
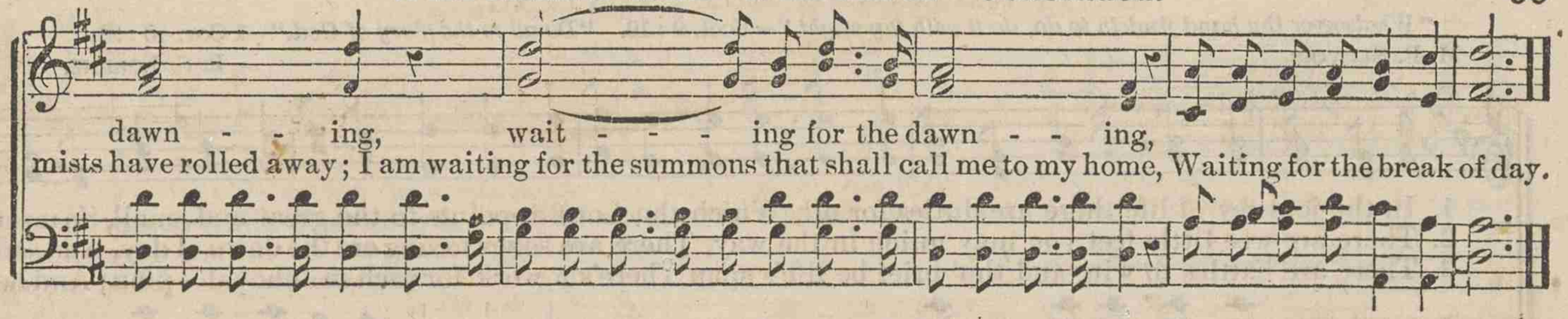
I. B. "*Till my change come.*"—Job 14 : 14. I. BALTZELL.

1. I will watch and wait for the morning's dawn, That will end the night of the wea - ry one;
2. I will watch and wait till the storm is o'er, And a light shines out from the golden shore;
3. I will watch and wait, for 'twill not be long Till I strike glad hands with the blood-washed throng;

I will sing my song as the days go by, Marching on - ward still to my home on high.
Then the Lord will say, "Wea-ry wand-'rer, come To the land of rest, to thy blissful home."
I will shout and sing while the ag - es roll, Hal - le - lu - jah! Christ hath redeemed my soul!

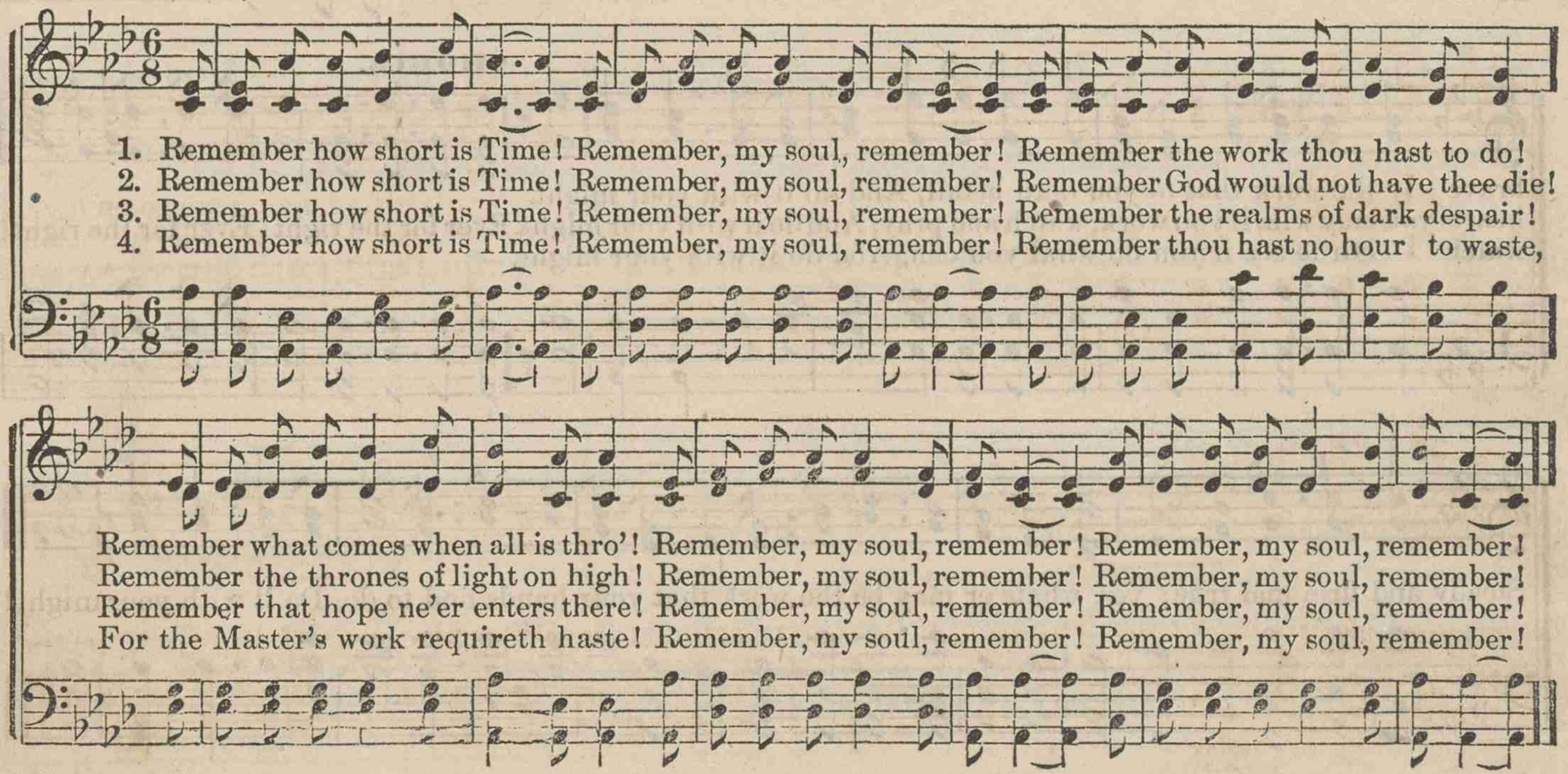
CHORUS.

I am wait . . . . . ing for the dawn - - ing, wait . . . . ing for the
I am waiting for the dawning of that bright and glorious day, When the storm of life is o-ver, and the



REMEMBER HOW SHORT IS TIME.

J. E. RANKIN, D. D. *"The time is short."*—1 Cor. 7 : 29. E. S. LORENZ.



DO IT WITH YOUR MIGHT.

"Whatsoever thy hand findeth to do, do it with thy might."—Eccl. 9 : 10. *"Do all to the glory of God."*—1 Cor. 10 : 31.

M. E. SERVOSS. E. S. LORENZ.

1. In the journey of life there are duties for all, Which the Lord appoints to the great and small, So meet
2. There are wee little feet you may guide in the way, There are songs to sing ere the dawn of day, And sad
3. There are battles to win, and tho' brief be life's span There's a work for each in Jehovah's plan; And he

CHORUS.

brave - ly the work that to you doth befall, And do it with your might.
hearts you may win, if you work, watch and pray, And do it with your might. Ever for the right! Ever for the right!
watch - eth to see if you do what you can, And do it with your might.

Steady and firm and true; Yes, whate'er may be the work that your hands find to do, Do it with your might!

THE REST WILL BE THE SWEETER.

W. O. CUSHING. *"A far more exceeding and eternal weight of glory."*—2 Cor. 4: 17. I. BALTZELL.

1. Let us never sigh nor fal-ter, But with brave hearts strong and true, Let us face the frown of bat-tle, With the
2. Let us hide within the shadow, In the fold-ings of his love, Pressing on to toil and du-ty, Striving
3. There is glorious rest in heaven, Where the Savior reigns on high, Tho' on earth 'tis toil and sorrow, Yet there's

REFRAIN.

vict'ry still in view.
still for heights above. Oh, the rest will be the sweeter, For each sorrow-burden'd sigh; We are marching home to
vict'ry by and by.

D. S. *We are marching home to*

Fine. *p* D. S.

Je-sus, There'll be resting by and by; Rest - ing by and by, Rest - ing by and by.
There'll be resting by and by, by and by, There'll be resting by and by, by and by.

Je-sus, There'll be resting by and by.

HEAVEN WITHIN US.

PROF. T. C. UPHAM. *"Behold the kingdom of God is within you."*—Luke 17 : 21. T. MARTIN TOWNE.

1. It is time to be thinking of heav-en, So our teachers most earnest-ly say; But the heaven to
2. And they tell us that o'er the dark river We will land on the heav-en - ly shore; True, but is it not
3. "The kingdom of God is with-in you," So the greatest of teachers hath said; And the faithful and

which they would lead us, Is a land that is far, far a - way.
wi - ser and bet - ter To discern that bright Canaan before?
lov - ing have found it, And enjoyed it, before they were dead.

CHORUS.

A heaven is here, A heaven is here, a heaven is here, A heaven is here, a heaven is here, A heaven is here, a heaven is here, A

heav'n . . of love, . . . A heav'n . . of peace, . . Like that . . a - bove.

Repeat. *pp*

heaven of love, a heaven of love, A heaven of peace, a heaven of peace, Like that above, like that above.

From "Evergreen," by permission.

COME, LABOR ON.

H. C. *Son, go work to-day in my vineyard.*—Matt. xxi: 28. E. S. LORENZ.

1. Come, la - bor on; Who dares stand i-dle on the harvest plain, While all around him waves the
2. Come, la - bor on; The la - bor - ers are few, the field is wide; New stations must be filled and
3. Come, la - bor on; The toil is pleasant, the re-ward is sure. Bles-sed are those who to the

CHORUS.

golden grain, And ev - ery servant hears the Master say, "Go, work to-day?" Go work, go
blanks supplied; From voices distant, far and near at home, The call is "Come."
end endure; How full their joy, how deep their rest shall be, O Lord, with thee. Go work,

work, go work, go work to - day, Go work, go work, hear the Mas-ter say.
go work, go work, go work,

VICTORY THROUGH JESUS.

E. D. MUND. "*Victory through our Lord Jesus Christ.*"—1 Cor. 15 : 5. E. S. LORENZ.

1. Hear the shout of triumph, hear the mighty song! Filling earth and heaven as it rolls a - long;
2. 'Tis the host redeemed that stands in bright array; Hymning, harping all the glad e - ter-nal day;
3. Man - y were the battles, constant was the strife, Fierce the raging conflicts in their earthly life;
4. On-ward, let us ev-er, tho' our strength be small, Je - sus is our Leader, ev - ery foe must fall;

Fine.

Like the roar of o - cean breaking on the shore, "Vic-to - ry thro' Je - sus, now and ev - er-more."
Casting palms and crowns low at the Master's feet, "Vic-to - ry thro' Je - sus," an - gel lips re - peat.
Yet they never faltered, for the Lord was strong, He was Rock and Fortress, Vic - to - ry and Song.
Then we'll join the ransomed on the other shore, "Vic-to - ry thro' Je - sus," sing-ing ev - er-more.

D. S. *Vic - to - ry thro' Je - sus, pass the word a - long, Vic - to - ry the watchword, Vic - to - ry the song.*

CHORUS.

D. S.

Vic-to-ry! Vic-to-ry! yes, victo-ry! Vic-tory They shout in chorus loud and long, (They shout in chorus)

OVER THE RIVER.

Arr. by I. B. *"There remaineth therefore a rest to the people of God."*—Heb. 4: 9. I. BALTZELL.

With energy.

1. O-ver the riv-er, the riv-er of time, Lies the bright land of a ver-dure sublime, Val-leys of
2. O-ver the riv-er time never grows old, There are en-joyments and pleasures un-told; There is a
3. O-ver the riv-er our sorrows will cease, Hush'd by the songs of a heav-en-ly peace; When we get

CHORUS.

beau-ty in splendor do shine; Beautiful, beautiful home! O - - ver the riv-er, The
cit - y with streets of pure gold; Beautiful, beautiful home! O-ver the beauti-ful riv-er, The
there what a hap-py re-lease! Beautiful, beautiful home!

beau - - ti-ful riv-er, O - - ver the riv-er, The fields . . are all green.
beauti-ful, beauti-ful riv-er, O-ver the beautiful riv-er, The beautiful fields are all green.

LET US ARISE.

E. D. MUND. DEDICATED TO THE OHIO ANTI-LIQUOR ALLIANCE. E. S. LORENZ.

1. Do you slumber in your tent, Christian Soldier, While the foe is spreading woe through the land?
2. Can you sleep while homes are rent, Christian Soldier? Are not heavens turned to hells by his power?
3. Can you linger in your tent, Christian Soldier? Sa - tan's smiling o'er your i - dle de - lay;
4. Let us rise in ho - ly wrath, Christian Soldiers, Crush the e - vil neath the heel of our might!

Do you note his rising power, Growing bolder every hour? Will he not our land devour, while you stand?
Mark you not the mother's sigh? Hear you not the children's cry? See you not their loved ones die, every hour?
Thousands perish while you wait, While you counsel and debate; Heed you not their awful fate, as they stray?
Counting cost, no longer wait, Forward, manhood of the state For in God our strength is great for the right.
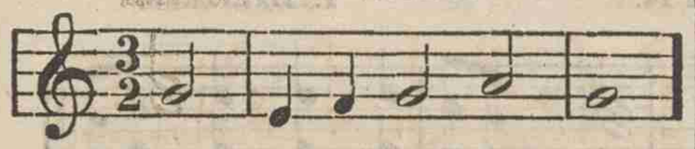
D. S. *Though our numbers may be few, God will lead us grandly through, And our arms with strength endue by his might.*

CHORUS.

Let us arise! all unite! Let us arise! in our might! Let us arise! speak for God and the right.

D. S.

JESUS WEPT.
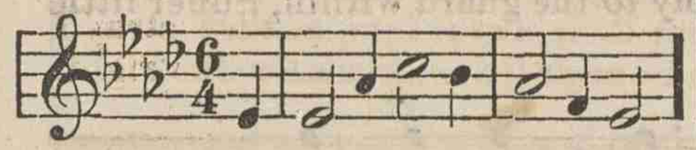


1 Did Christ o'er sinners weep?
And shall our cheeks be dry?
Let floods of penitential grief
Burst forth from every eye.

2 The Son of God in tears
The wondering angels see;
Be thou astonished, O my soul;
He shed those tears for thee.

3 He wept that we might weep;
Each sin demands a tear;
In heaven alone no sin is found,
And there's no weeping there.

THE HEAVENLY SIGHT.



1 How sweet, how heavenly is the sight,
When those who love the Lord,
In one another's peace delight,
And so fulfill his word!

2 When each can feel his brother's sigh,
And with him bear a part;
When sorrow flows from eye to eye,
And joy from heart to heart:—

3 When free from envy, scorn, and pride,
Our wishes all above,
Each can his brother's failings hide,
And show a brother's love:—
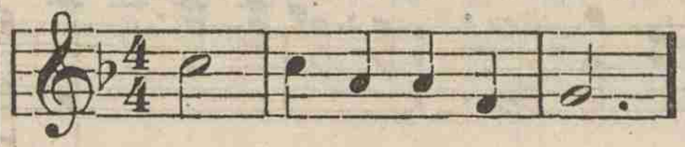
4 When love, in one delightful stream,
Through every bosom flows!
When union sweet, and dear esteem,
In every action glows.

PRAY.

1 Pray when the dawn is beaming
Upon the sunny hills,
When half the world is dreaming
On scenes which fancy fills;
Pray at the silent hour,
As pensively you stray
By mead or fragrant bower,
To while the time away.

2 Pray when the evening closes—
All nature sinks to rest—
Beast in the lair reposes,
Bird in the downy nest;
Pray at the midnight season,
Enveloped in its gloom;
O then, indeed, there's reason—
'Tis kindred to the tomb.

TO-DAY THE SAVIOR CALLS.
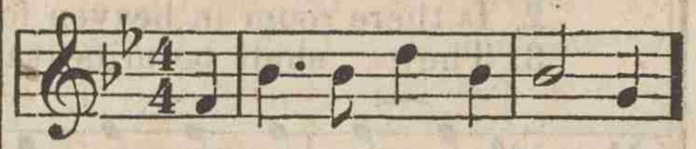


1 To-day the Savior calls;
Ye wanderers, come!
O ye benighted souls,
Why longer roam?

2 To-day the Savior calls;
For refuge fly;
The storm of vengeance falls,
Ruin is nigh.

3 To-day the Savior calls;
O listen now!
Within these sacred walls
To Jesus bow.

4 The Spirit calls to-day,
Yield to his power;
O grieve him not away!
'Tis mercy's hour.

STAND UP FOR JESUS.



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

2 Stand up! stand up for Jesus!
The trumpet call obey;
Forth to the mighty conflict,
In this his glorious day;
Ye that are men! now serve him,
Against unnumbered foes;
Your courage rise with danger,
And strength to strength oppose.

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

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

SUFFER LITTLE CHILDREN.

REV. W. O. CUSHING. *"Suffer the little children to come unto me."*—Mark 10 : 14. I. BALTZELL.

1. When the children all come seek-ing A - far to the heav'nly fold, And knock, and waiting
2. Is there room in heaven for children, To dwell with the pure and blest? May they with bright ones
3. They shall be mine, says Je - sus, And shine as the stars of old; And there I'll bid them

REFRAIN.

list - en, At the beautiful gates of gold.
en - ter At the beautiful gates of rest.
wel-come At the beautiful gates of gold.

Then the Lord will reply to the guard within, Suffer little

children to en - ter in; Welcome them in, welcome them in; Suffer little children to enter in.

IN THE CROSS I GLORY. 105

J. BOWRING. *But God forbid that I should glory, save in the cross of our Lord Jesus Christ.*—Gal vi : 14. E. S. LORENZ.

1. In the cross of Christ I glo - ry, Tow'ring o'er the wrecks of time; All the light of sacred sto-ry
2. When the woes of life o'ertake me, Hopes deceive and fears an-noy, Never shall the cross forsake me;
3. When the sun of bliss is beaming Light and love upon my way, From the cross the radiance streaming,
4. Bane and blessing, pain and pleasure, By the cross are sanctified; Peace is there that knows no measure,

REFRAIN.

Gath-ers round its head sub - lime.
Lo! it glows with peace and joy. In the cross of Christ I glo-ry a-lone, In the cross, in the
Adds more lus-ter to the day. of Christ,
Joys that thro' all time a - bide.

cross, For 't is on - ly there I pardon have known, At the cross, at the cross,
of Christ; of Christ, of Christ.

GOOD NEWS COMES O'ER THE SEA.

I. B. *"My name shall be great among the heathen, saith the Lord of hosts."*—Mal. 1 : 11. REV. I. BALTZELL.
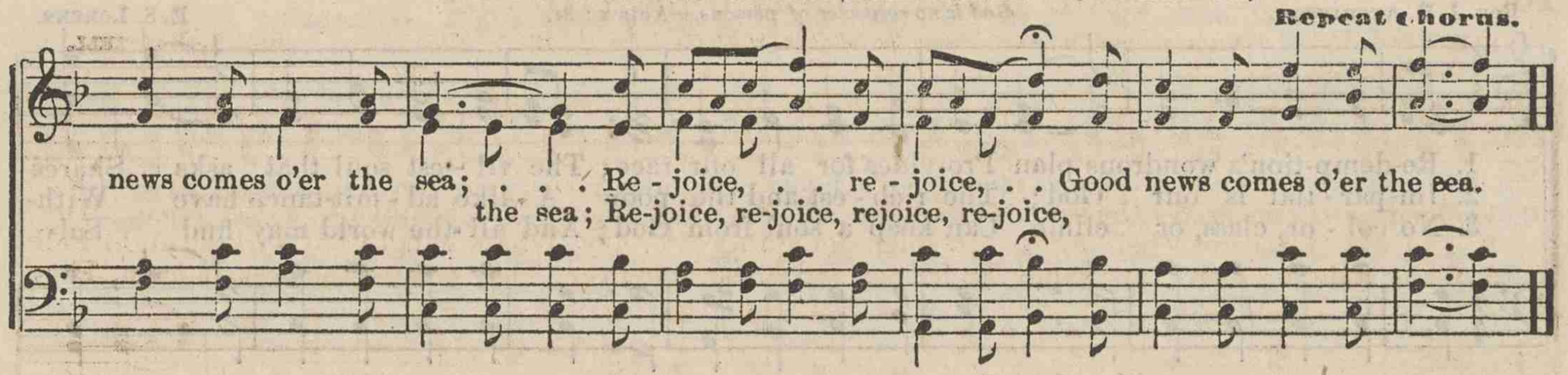
Moderato.

1. Good news comes o'er the sea, And tells of vic - t'ry there; The heathen bow the knee, In
2. The glo - rious gos - pel light, In splen-dor shines to - day, Where naught but darkest night Fell
3. They bade a - dieu to home, To friends and loved ones dear; They crossed the ocean's foam, They

hum - ble, fer - vent pray'r. Long wait - ed we to hear The glo - rious tid - ings come, Pro-
on the hea-then's way. Brave Christians heard the cry That came a - cross the sea, "Come,
land - ed safe - ly there. They raised the ban - ner bright On Af - ric's hos - tile shore, The

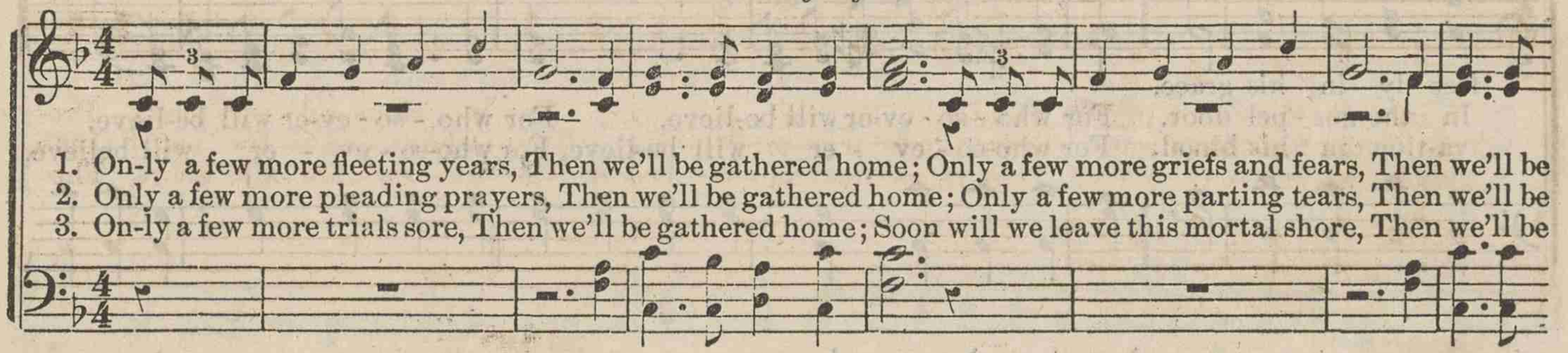
CHORUS.
Lively.
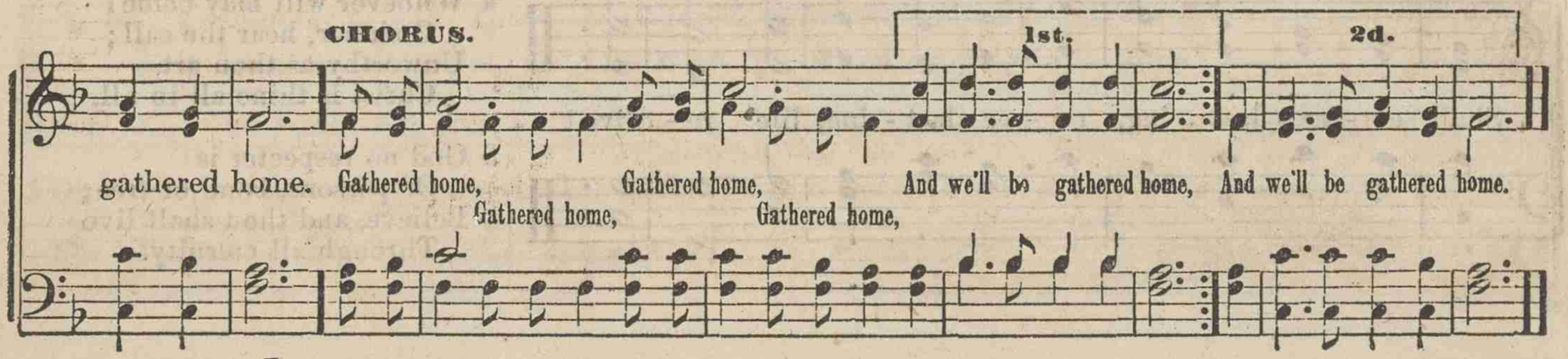
claim-ing vic - t'ry there, Where darkness reign'd alone. Re - joice, . . re - joice, . . Good
help us, ere we die, Come, help us to be free."
hea - then saw a light, Where darkness reigned before. Re-joice, re-joice, re-joice, re-joice,



GATHERED HOME.

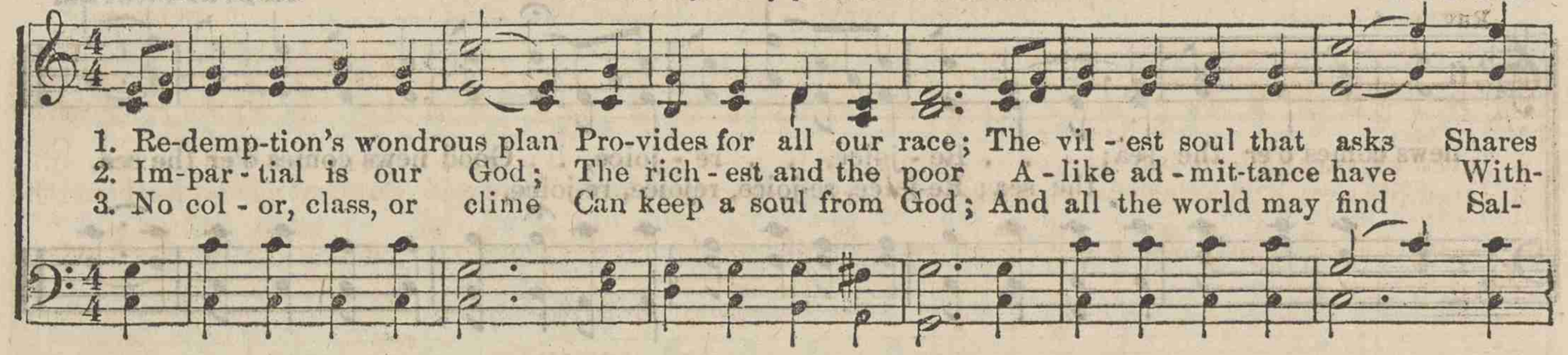
W. M. W. *"Here we have no continuing city."*—Heb. 13 : 14. REV. W. M. WEAKLEY.

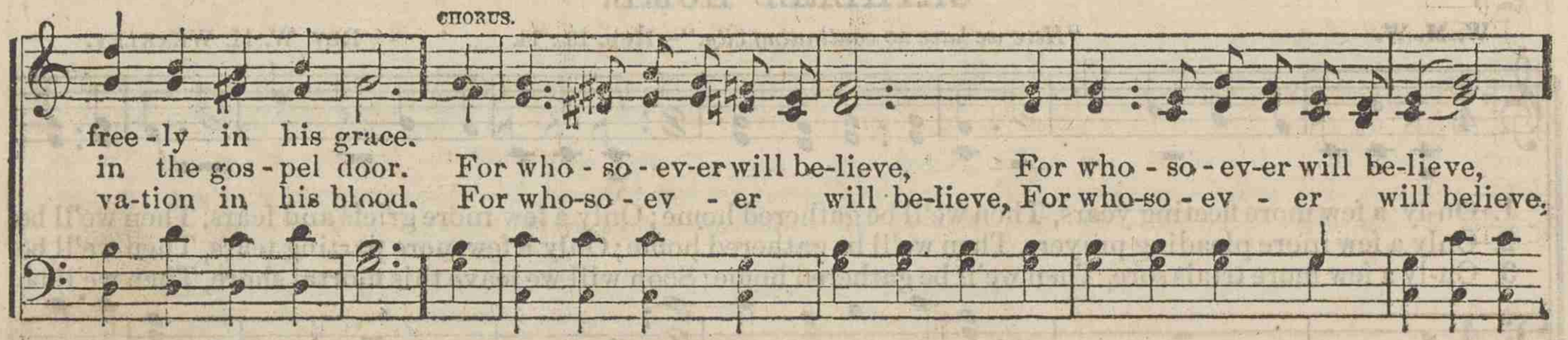


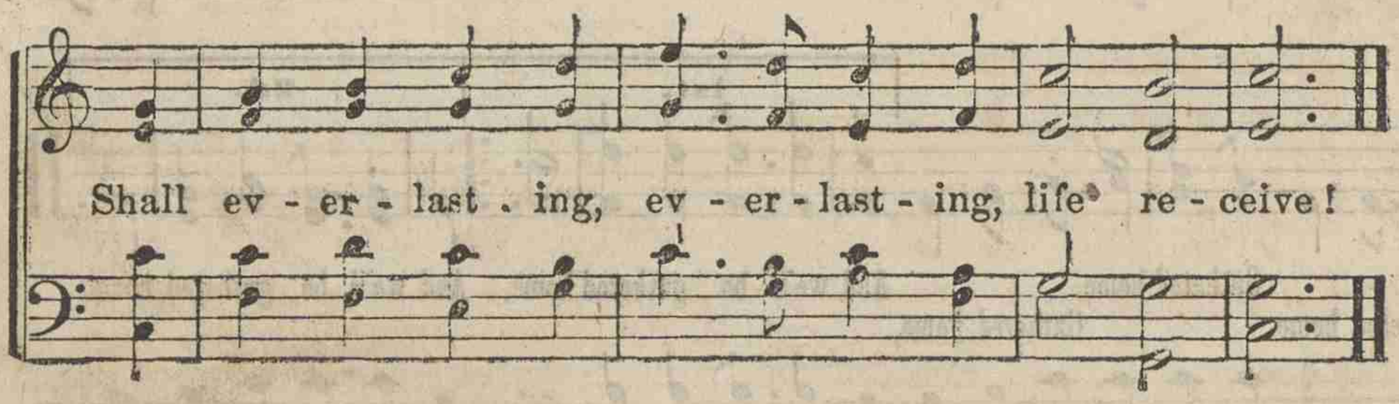


ALL ALIKE MAY COME.

Rev. J. B. Atchinson. *God is no respecter of persons.*—Acts x: 34. E. S. Lorenz.







4 Whoever will may come!
O sinner, hear the call;
Unworthy as thou art,
Christ is thine all in all.

5 God no respecter is
Of persons, bond or free;
Believe, and thou shalt live
Through all eternity.

TO JESUS THEN GO.

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

REV. A. A. GRALEY. REV. I. BALTZELL.

1. Oh, think not, dear children, because you are young, No blood of atonement you need, The heart is deceitful, un-
2. From life's early dawning you wandered away, And broad was the road that you took, But God has remembered the

ru - ly the tongue, And sinful the thoughts and the deed. To Jesus then go, He loves you, I know; His
sins of each day, And written them down in his book.

CHORUS.

mercy can never be told; Tho' the heart is defiled, He will welcome a child, And give him a place in his fold.

3 Oh, think not, when childhood and youth are no more,
That Jesus will reign in the heart;
For folly and pleasure may enter the door,
And tender affections depart.

4 Delay then no longer, give Jesus your heart,
He'll wash its defilements away;
Forsake your vain pleasures, secure the "good part,"
And taste of its sweetness to-day.

BEAR THE CROSS.

"If we suffer, we shall also reign with him."—2 Tim. 2: 12.

I. BALTZELL.
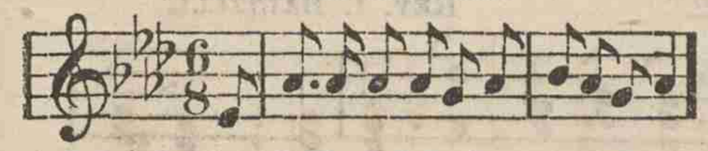
1. Ye valiant sol-diers of the cross, Ye hap-py pil-grim band, Tho' in this world you suf-fer loss,
2. Your Jesus once, "without the camp," Bought liber-ty for you; Then bravely fight for truth and right,
3. Our bu-gle ne'er shall sound retreat, While Jesus leads us on; We will not lay our weapons by,
4. Your weary feet shall walk the street All paved with gold, on high; And he who wore the crown of thorns,

CHORUS.

Press on to Canaan's land.
And keep your crown in view. Let us nev-er mind the scoffs or the frowns of the world, For we
Un-til we wear the crown.
Will crown you in the sky.

all have a cross to bear; It will only make the crown the brighter to shine, When we have a crown to wear.

SWEET STORY.
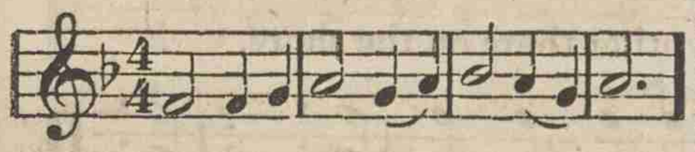


1 I think when I read that sweet story of old,
When Jesus was here among men,
How he call'd little children as lambs to his fold,
I should like to have been with them then.

2 I wish that His hands had been placed on my head,
That His arm had been thrown around me,
And that I might have seen His kind look when He said,
"Let the little ones come unto me."

3 Yet still to His footstool in prayer I may go,
And ask for a share in His love;
And if I thus earnestly seek Him below,
I shall see Him and hear Him above.

4 In that beautiful place He has gone to prepare
For all who are wash'd and forgiven;
And many dear children are gathering there,
"For of such is the kingdom of heaven."

FROM ALL THAT DWELL.
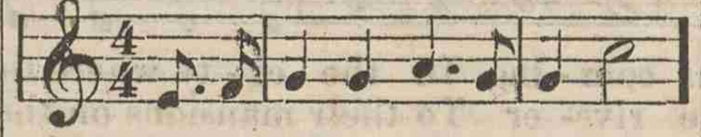


1 From all that dwell below the skies,
Let the Creator's praise arise;
Let the Redeemer's name be sung
Through every land, by every tongue.

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

3 Your lofty themes, ye mortals, bring;
In songs of praise divinely sing;
The great salvation loud proclaim,
And shout for joy the Savior's name.

4 In every land begin the song;
To every land the strains belong;
In cheerful sounds all voices raise,
And fill the world with loudest praise.

REST FOR THE WEARY.



1 In the Christian's home in glory
There remains a land of rest;
There my Savior's gone before me,
To fulfill my soul's request.

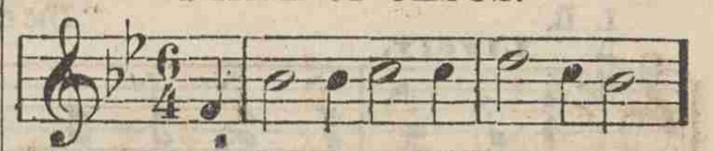
CHORUS.

There is rest for the weary,
There is rest for the weary,
There is rest for the weary,
There is rest for you;
On the other side of Jordan,
In the sweet fields of Eden,
Where the tree of life is blooming
There is rest for you.

2 He is fitting up my mansion,
Which eternally shall stand;
For my stay shall not be transient
In that holy, happy land.

3 Sing, O sing, ye heirs of glory!
Shout your triumphs as you go;
Zion's gates will open for you,
You shall find an entrance thro'.

NAME OF JESUS.



1 How sweet the name of Jesus sounds
In a believer's ear;
It soothes his sorrows, heals his wounds,
And drives away his fear.

2 It makes the wounded spirit whole,
And calms the troubled breast;
'Tis manna to the hungry soul,
And to the weary, rest.

3 Dear Name, the Rock on which I build,
My shield and hiding-place;
My never-failing treasure, filled
With boundless stores of grace.

4 Jesus, my Shepherd, Savior, Friend,
My Prophet, Priest, and King;
My Lord, my Life, my Way, and End,
Accept the praise I bring.

A NEW HEART.

1 O for a heart to praise my God,
A heart from sin set free;—
A heart that always feels Thy blood,
So freely spilt for me:—

2 A heart resign'd, submissive, meek,
My great Redeemer's throne;
Where only Christ is heard to speak,
Where Jesus reigns alone.

3 O 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.

WHEN THE TEMPEST PASSES OVER.

I. B. "*The righteous hath hope in his death.*"—Prov. 14 : 32. REV. I. BALTZELL.

Lively.

1. We are sail-ing on the old ship of Zi - on, We are sailing to the home of the blest, Where the
2. Millions have already reached the blest harbor, And are singing with the lov'd gone before; Millions
3. Spread your canvas to the winds; let the breezes Gen - tly waft the noble ship to the shore; All on
4. When we all are safe - ly land-ed in heav-en, We will gladly shout our dangers are o'er; We will

CHORUS.

ho - ly an - gels wait for our com - ing In the ci - ty where the saints sweetly rest. When the
more are sail-ing o - ver the riv - er To their mansions on that beau-ti - ful shore.
board are sweetly singing to Je - sus, Who will bring them to the bright evermore.
walk a - bout the beau-ti - ful cit - y, And we'll sing the hap-py song ev - er - more. When the

1st. **2d.**

tem - - pest passes o - - - ver,
tempest passes over, When the tempest passes over, We will meet each other there on the shore.

JESUS LOVES THE CHILDREN. 113

MAUD. *"He took them up in his arms."*—Mark 10: 16. E. S. LORENZ.

CHORUS. Teacher. All together.

Jesus loves the little children, Yes, I know, yes, I know, For the blessed Bible tells us This is so, this is so.

1. Oh, how lov - ing, kind and true He has been to me and you: Down from heav'n he came and sought us, On the cross he died and bought us, For his own, for his own.
2. Day by day to - ward the home, Where he says we all may come, Gen - tly does he lead and call us, He will let no harm be - fall us On the way, on the way.
3. Sing - ing, then, we jour - ney on In the way our Lord has gone, Toward the pearl - y gate and gold - en, Toward the glo - ry that is fold - en, Round the throne, round the throne.
4. Oh, the songs we then shall sing Close a - bout our glo - rious King, Oh, the rapt - ure that will greet us, And the dear ones that will meet us In that home, in that home.

THE MUSIC OF HEAVEN.

REV. ELISHA A. HOFFMAN. *"I heard a great voice of much people in heaven."*—Rev. 19: 1. JAMES R. MURRAY.

1. The mu-sic of Heaven is sweeter in measure, And pur-er in ev-er-y strain Than the
2. The mu-sic of Heaven is grander in rhyming Than an-y that mor-tal e'er toned, And the
3. The mu-sic of Heaven, no mor-tal can sing it, Save he who attunes his poor soul At the

mu-sic of earth, tho' it fills us with pleasure, As it thrill-ing-ly rolls o-ver val-ley and plain.
mansions of glo-ry for-ev-er are chiming With the songs that arise to the Sav-ior enthroned.
throne of the Fa-ther, to swell and to ring it, With the angels to make it thro' Par-a-dise roll.

REFRAIN.

Oh, mu - - sic of Heav - - en, so rich . . . . and so sweet; Oh,
Oh, mu-sic of Heaven, Oh, mu-sic of Heaven, so rich and so sweet, so sweet; Oh,

From "Happy Songs," by per.

joy . . . . that it brings . . . us, so full . . . . . and com - plete.

joy that it brings us, Oh, joy that it brings us, so full and com - plete, com - plete.

REVIVE THY WORK.

ALBERT MIDLANE. *"O Lord, revive thy work."*—Hab. 3: 2. E. S. LORENZ.

f. Fine.

1 Revive thy work, O Lord! Thy mighty arm make bare; Speak with the voice that wakes the dead, And make thy people hear.
2. Revive thy work, O Lord! Disturb this sleep of death; Quicken the smold'ring embers now, By thy almighty breath.

D. S. *The glory shall be all thine own, The blessing, Lord, be ours.*

REFRAIN. D. S.

Re-vive, revive thy work, O Lord! Oh, send refreshing showers!

3 Revive thy work, O Lord!
Exalt thy precious name,
And, by the Holy Ghost, our love
For thee and thine inflame.

4 Revive thy work, O Lord!
And give refreshing showers;
The glory shall be all thine own,
The blessing, Lord, be ours.

THE LORD MAY COME TO-DAY.

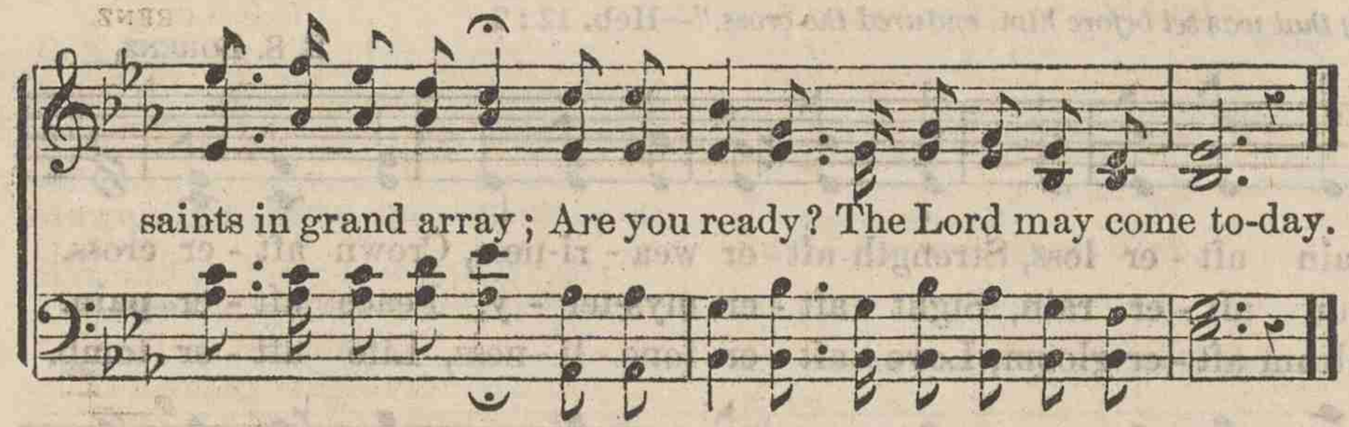
F. L. C. "*The Lord is at hand.*"—Phil. 4: 5. E. S. LORENZ.

1. Bus - y serv-ant in the vineyard, Earnest sol-dier in the fray, Cheer your heart, and upward
2. Weak and weary, troubled mourner, Fearing dan-gers in the way, Be no long-er sin - ful-
3. Are you bus - y, all too bus - y, With the things that fade away, Wealth or fame, or gain or
4. Or an i - dler in the vineyard—Oth-ers pass you on the way, Wake and live as an im-

CHORUS.

glanc-ing, Think—the Lord may come to-day.
car - ing, For the Lord may come to - day. The Lord may come! the Lord may come to - day! The
pleasure? Drop them—he may come to - day.
mor - tal, Lest the Lord should come to-day.

Lord may come, is sure - ly on the way; He is com - ing in his glo - ry with his

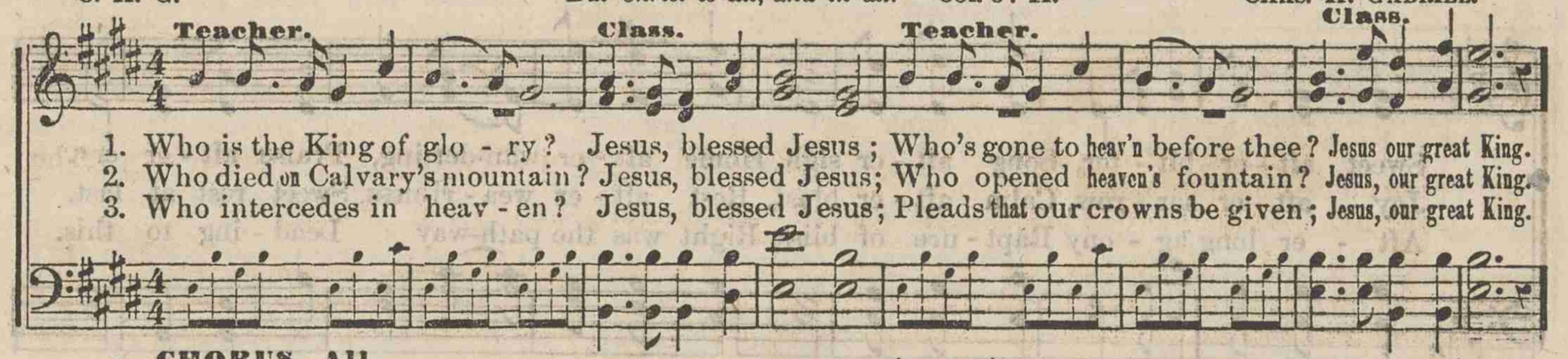


5 Is the blood upon your garments?
Have you on his pure array?
Naught can hide a guilty sinner,
If in light he come to-day.

6 Are you waiting for the Master?
He is surely on his way;
We can almost hear his footfall—
Blessed Jesus, come to-day.

JESUS IS ALL IN ALL.

C. H. G. *"But Christ is all, and in all."*—Col. 3: 11. CHAS. H. GABRIEL.



From "Gospel Echoes," by per.

CROWN AFTER CROSS.

"Who for the joy that was set before him, endured the cross."—Heb. 12 : 2.

FRANCES R. HAVERGAL. E. S. LORENZ.
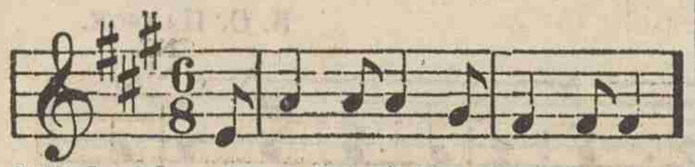
1. Light aft - er dark-ness, Gain aft - er loss, Strength aft - er wea - ri-ness, Crown aft - er cross.
2. Sheaves aft - er sow - ing, Sun aft - er rain, Sight aft - er mys-ter - y, Peace aft - er pain.
3. Near aft - er dis - tant, Gleam aft - er gloom, Love aft - er lone - li - ness, Life aft - er tomb.

Sweet aft - er bit - ter, Song aft - er sigh, Home aft - er wan-der-ing, Praise aft - er cry.
Joy aft - er sor - row, Calm aft - er blast, Rest aft - er wea - ri-ness, Sweet rest at last.
Aft - er long ag - ony Rapt - ure of bliss, Right was the path-way Lead - ing to this.

CHORUS.

Now comes the weeping, Then the glad reaping; Now comes the la-bor hard, Then the re - ward.

LET THE SAVIOR IN.



1 Behold a stranger at the door!
He gently knocks, has knocked before,
Has waited long, is waiting still;
You treat no other friend so ill.

CHORUS.
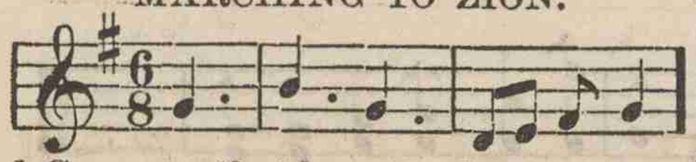
O let the dear Savior come in,
He'll cleanse thy heart from sin;
O keep him no more out at the door,
But let the dear Savior come in.

2 O lovely attitude!—He stands
With melting heart and loaded hands;
Oh matchless kindness!—and He shows
This matchless kindness to his foes.

3 But will He prove a friend indeed?
He will,—the very Friend you need;
The Friend of sinners,—yes, 'tis He,
With garments dyed on Calvary.

4 Rise, touch'd with gratitude divine,
Turn out His enemy and thine,—
That soul-destroying monster, sin,—
And let the heavenly Stranger in.

MARCHING TO ZION.



1 Come, ye that love the Lord,
And let your joys be known;
Join in a song with sweet accord,
While ye surround His throne.
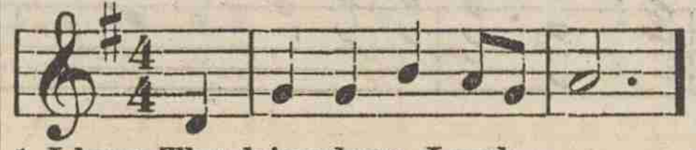
CHORUS.

We're marching to Zion,
Beautiful, beautiful Zion!
We're marching upward to Zion,
The beautiful city of God.

2 Let those refuse to sing,
Who never knew our God;
But servants of the heavenly king
May speak their joys abroad.

3 Then let our songs abound,
And every tear be dry;
We're marching through Immanuel's ground
To fairer worlds on high.

I LOVE THY KINGDOM.



1 I love Thy kingdom, Lord,—
The house of thine abode,—
The Church our blest Redeemer saved
With His own precious blood.

2 I love Thy Church, O God!
Her walls before Thee stand,
Dear as the apple of Thine eye,
And graven on Thy hand.

3 For her my tears shall fall;
For her my prayers ascend;
To her my cares and toils be given,
Till toils and cares shall end.

4 Beyond my highest joy
I prize her heavenly ways;
Her sweet communion, solemn vows,
Her hymns of love and praise.

5 Sure as Thy truth shall last,
To Zion shall be given
The brightest glories earth can yield,
And brighter bliss of heaven.

DAY OF REST.
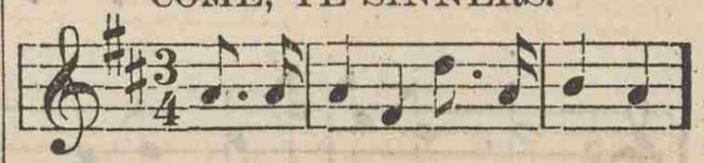
1 Welcome, sweet day of rest,
That saw the Lord arise;
Welcome to this reviving breast,
And these rejoicing eyes!

2 The King himself comes near,
And feasts His saints to-day;
Here we may sit, and see Him here,
And love, and praise, and pray.

3 One day in such a place,
Where Thou, my God, art seen,
Is sweeter than ten thousand days
Of pleasurable sin.

4 My willing soul would stay
In such a frame as this,
And sit and sing herself away
To everlasting bliss.

COME, YE SINNERS.



1 Come, ye sinners, poor and needy,
Weak and wounded, sick and sore;
Jesus ready stands to save you,
Full of pity, love and power;
‖: He is able,
He is willing; doubt no more. :‖

2 Now, ye needy, come and welcome;
God's free bounty glorify;
True belief and true repentance,—
Every grace that brings you nigh;
‖: Without money,
Come to Jesus Christ and buy. :‖

3 Let not conscience make you linger;
Nor of fitness fondly dream;
All the fitness He requireth
Is to feel your need of Him!
‖: This He gives you,—
'Tis the Spirit's glimm'ring beam. :‖

4 Come, ye weary, heavy-laden,
Bruised and mangled by the fall;
If you tarry 'till you're better,
You will never come at all;
‖: Not the righteous,—
Sinners, Jesus came to call. :‖

IT IS GOOD TO BE HERE.

E. R. LATTA. *Master, it is good for us to be here.*—Mark ix: 5. S. C. HANSON.

1. It is good for us to be here, We, with wondering Peter, may say; For the Lord to us will ap-
2. It is good for us to be here, Of his love and his goodness to tell; Oh, how blest our spirits must
3. It is good for us to be here, 'Tis a precious and heavenly place; It is here our hearts drink a-

REFRAIN.

pear When we tar-ry to praise and to pray.
be In the mansions of glo-ry to dwell. It is good to be here, For our Sav-
new Of the depths of his love and his grace. It is good, it is good to be here, For our Sav-

ior is near, Our spir - its to cheer When we gather to praise and to pray.
ior, our Sav - ior is near, Our spir - its to cheer, to cheer,

GATHERING HOME.

I. B. *"I saw the dead small and great stand before God."*—Rev. 20 : 12. REV. I. BALTZELL.

1. We'll all gather home in the morning, On the banks of the bright jasper sea; We'll meet all the good
2. We'll all gather home in the morning, At the sound of the great ju - bi-lee; We'll all gather home
3. We'll all gather home in the morning, Our blessed Redeemer to see; Well meet with the friends

CHORUS.

and the faithful; What a gath'ring that will be. What a gath' - ring, gath' - ring,
in the morning; What a gath'ring that will be.
gone before us; What a gath'ring that will be. What a gath'ring that will be, that will be, What a

be; What a gath' - ring, gath' - ring,
gath'ring that will be, that will be; While the angels sing, we'll all gather home; What a gath'ring that will be.

NO ROOM IN HEAVEN.

W. O. CUSHING. "*The door was shut.*"—Matt. 25 : 10. I. BALTZELL.

1. How sad it would be, if when thou didst call, All hopeless and un - for-giv-en, The angel that stands at the
2. How sad it would be, the harvest all past, The bright summer days all over; To know that the reapers had
3. Oh, haste thee, and fly, while mercy is near, Remember the love that he gave you; The love that hath sought thee is

REFRAIN.

beautiful gate, Should answer, No room in heaven.
gather'd the grain, And left thee alone for - ev - er. Sad, sad, sad would it be! No room in heaven for thee!
seeking thee still, And Jesus now waits to save you.

Slow and soft.

No room, no room, No room in heaven for thee! No room, no room, No room in heaven for thee!

REMEMBER JESUS LEADS.

"*They follow me.*"—John 10: 27.

WM. J. KIRKPATRICK.

1. Ye fol - low-ers of Christ go forth, Your Mas-ter's call o - bey;
Stay not till all the tribes of earth Shall own his sov'-reign sway;
Go, seek the souls that err - ing stray,

2. His faithful ones who ev - er strive His righteous cause to win,
Shall see their Master's work re - vive, His vict' - ry o - ver sin.
A fal- len world in dark-ness lies,

3. Go up a-gainst sin's for - tress walls, Go in the strength of grace;
And if a standard bear - er falls, Then you must take his place.
Oh, tell his love, that can-not fail,

For them a Sav - ior pleads, And while you keep the nar - row way, Re - mem-ber Je - sus leads.
Each to the res - cue speeds; Tho' foes on ev - 'ry side a - rise, Re - mem-ber Je - sus leads.
Make known his glo - rious deeds, And tho' you walk thro' death's dark vale, Re - mem-ber Je - sus leads.

CHORUS.

Re - member, re - member, Re - member, Je - sus leads; Who
Re - member Je-sus leads, re - member Je - sus leads, Be - member, oh, re - member Je-sus leads, Je - sus leads;

trust in him are blest, He leads to per-fect rest: Oh, re - member Je - sus leads!
Oh, re - member Je - sus leads, Je-sus leads.

By Permission.

COME, LITTLE SOLDIERS.

I. B. "*They shall march with an army*"—Jer. 46 : 22. I. BALTZELL.

Spirited.

1. Come, lit - tle soldiers, list in the ar-my, March to the kingdom, bright and fair; Fearless of dan-ger,
2. Hark to the voic-es, bid-ding us welcome Home to the land where all are blessed; Je-sus, our Captain,
3. Soon shall we hear the voice of the Captain Shouting aloud, "The war is o'er; Come, lit-tle soldiers,

CHORUS.

onward we're moving, Je - sus will lead us safe - ly there.
bids us go on-ward, Fighting to gain e - ter-nal rest. Glo - ry to Je-sus! hear the children sing;
come to your mansion, Come to your home on Canaan's shore."
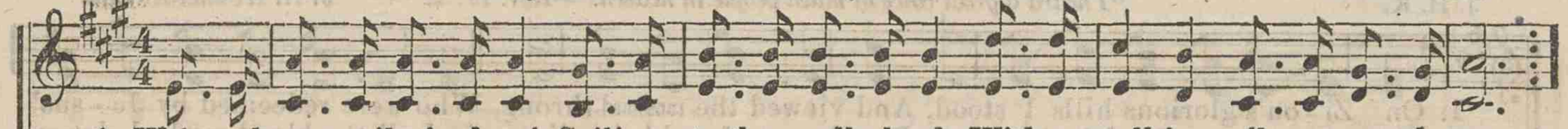
Glory to Jesus! hear the chorus ring; Christ is our Captain, he'll safely lead us Onward to Canaan's happy land.

WE ARE SAILING O'ER THE SEA.

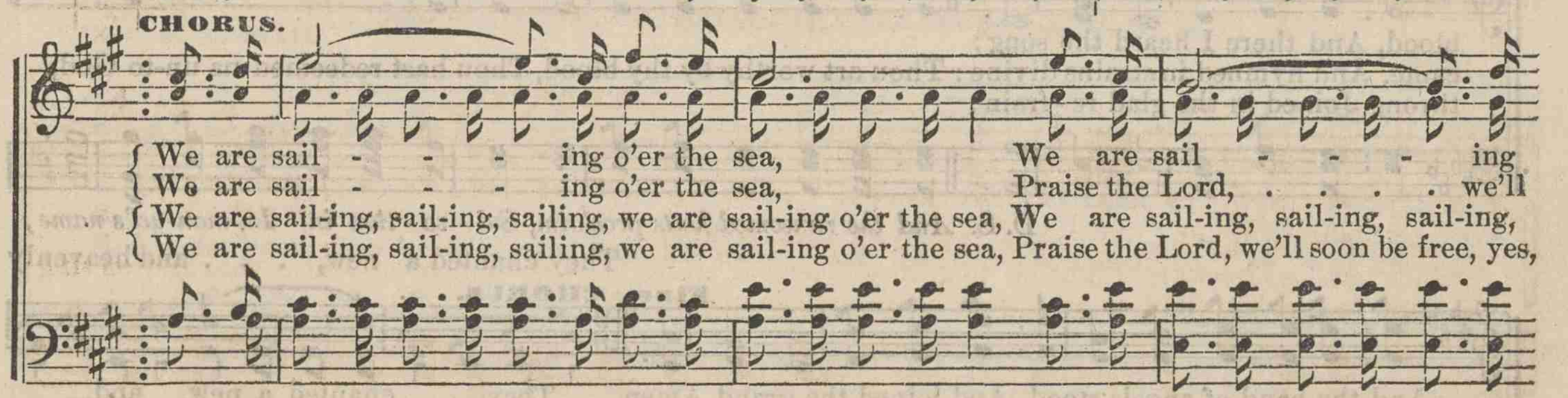
I. B.

"They came over to the other side of the sea."—Mark 5: 1.

I. BALTZELL.
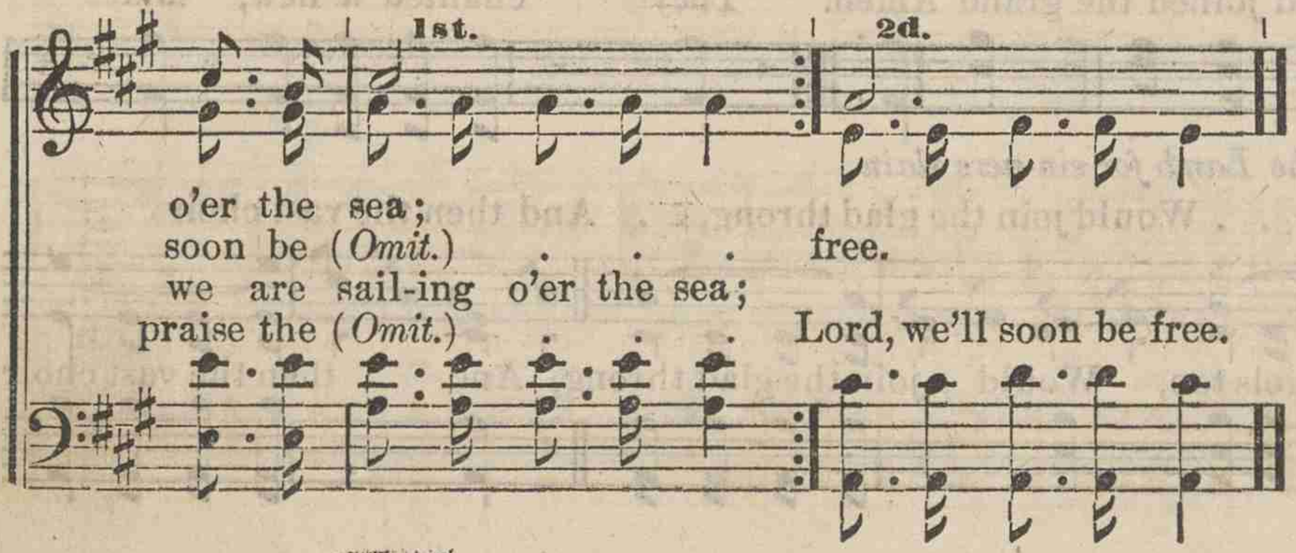


1. We're a happy, pilgrim band, Sailing to the goodly land; With a swell-ing sail we onward sweep;
Tho' the tempest rag-es long, There is One among the throng Who will guide the sailor o'er the deep.
2. Tho' the mighty billows swell, They shall never overwhelm, Tho' the breakers roll up-on the lea;
'Mid the strife his praise will swell, For we've Jesus at the helm, And he'll guide her safely o'er the sea.



CHORUS.

We are sail - - - ing o'er the sea, We are sail - - - ing
We are sail - - - ing o'er the sea, Praise the Lord, ... we'll
We are sail-ing, sail-ing, sailing, we are sail-ing o'er the sea, We are sail-ing, sail-ing, sail-ing,
We are sail-ing, sail-ing, sailing, we are sail-ing o'er the sea, Praise the Lord, we'll soon be free, yes,



o'er the sea;
soon be (*Omit.*) . . . free.
we are sail-ing o'er the sea;
praise the (*Omit.*) . . . Lord, we'll soon be free.

3 Though for many ages past
She has braved the stormy blast,
She's the old ship Zion as of yore;
Safe amid the rocks and shoals
She has landed many souls,
Safe at home, on Canaan's happy shore.

4 Ho! ye sinner's hear to-day,
There is danger in your way!
By the chart of folly you're misled
There is danger underneath,
And above a storm of wrath,
And the rocks of destruction are ahead.

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

𝄋 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 Im-man-uel's name;*
They chanted a new, . . . and heavenly

Fine. CHORUS.

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

Worth-y, worth-y 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.

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

D. S.

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

LITTLE FOLLOWERS.

"Suffer little children, and forbid them not to come unto me."—Matt. 19 : 14.

DR. C. R. BLACKALL. E. S. LORENZ.

Fine.

1. Lit-tle ones, come to him, Be not a-fraid; Je-sus will welcome you, So he hath said.
2. Lit-tle ones, trust in him, his life he gave; Lo! he is call-ing you, Wait-ing to save.
3. Lit-tle ones, live for him, Do-ing his will; All he has promised you he will ful-fill.

D. C. *Lit-tle ones, list to him, Oh, hear his voice; Yield to-day, while you may, Make him your choice.*

CHORUS.

D. C.

Then come to Jesus, trust in Jesus, Do not delay; He calls you with a loving voice; Oh, turn not away!

O BEAUTIFUL FOUNTAIN!

F. E. PITTS. *"There shall be a fountain opened . . . for sin and uncleanness."*—Zech. 13 : 1. I. BALTZELL.

1. There is a fountain pure and free, It flows for you, it flows for me; Now, ev'ry tribe beneath the sun
2. To every land, to ev - 'ry race, In every dry and barren place, Free is the water, free the call,
3. The thirsty, in the desert place, May hear the welcome words of grace; Tho' dying, if he will believe,
4. "Ho, every one!" the Prophet cries, And every one, my soul replies, For every one there's ample room;

CHORUS.

May to this cleansing fountain run.
None are denied, but welcome all. O beautiful fountain! Flowing full and free, Forth from the rugged cross of
E - ternal life he shall receive.
Then freely to the fountain come.

Cal - va - ry; Oh, wash me, dear Jesus, in the crimson tide! Wash me, and I shall then be sanctified.

PRAYING EVERMORE.

REV. E. A. HOFFMAN. *"Pray without ceasing."*—1 Thess. 5: 17. E. S. LORENZ.

1. Fol - low-ing the Mas-ter with a firm, un - shaken trust, Praying ev-er-more, praying ev-er-more;
2. Fol - low-ing the Mas-ter while the cross I dai - ly bear, Praying ev-er-more, praying ev-er-more;
3. Fol - low-ing the Mas-ter in the darkness or the light, Praying ev-er-more, praying ev-er-more;
4. Fol - low-ing the Mas-ter in the con - se - cra-ted way, Praying ev-er-more, praying ev-er-more;
5. Fol - low-ing the Mas-ter as a shar - er of his love, Praying ev-er-more, praying ev-er-more;

CHORUS.

In the open pathway or the desert's heat and dust, Till I reach the other shore.
Knowing that a crown of life eternal I shall wear, O-ver on the other shore. Thus I watch and thus I pray.
Upward to the city with its many mansions bright, Just beyond the other shore.
Holding to his mighty arm lest I should go astray. Clinging to him ever-more.
Ceasing not to serve him till I reach the home above, Just beyond the other shore.

Trusting Je-sus ev'ry day, Fol-low-ing his footsteps in the blessed, narrow way, blessed, narrow way.

HAPPY LITTLE ONES.

"The children crying in the temple and saying, Hosanna to the Son of David."—Matt. 21 : 15.

H. F. JAMES. E. S. LORENZ.

Infant Class
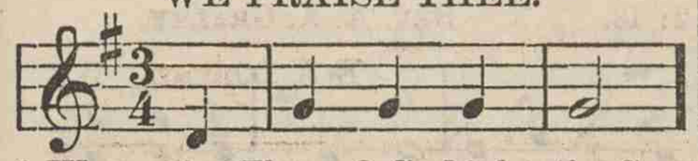
1. Hap-py lit-tle ones, we sing, In our Sabbath home, Praises to our blessed King, For he bids us come.
2. Hap-py lit - tle ones are we, Je-sus loves us so; Watches o'er us carefully Every-where we go.
3. Hap-py lit-tle ones are we, Tho' we sometimes sin; When to Jesus back we flee, He doth take us in.

CHORUS. Whole School.

Let us praise him, praise him, praise him ev-er-more! Let us praise him, praise him, praise him ever-
praise, praise

more! Let us praise him, praise him, praise him evermore, Because he loves us, he loves us so!

WE PRAISE THEE.



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

CHORUS.

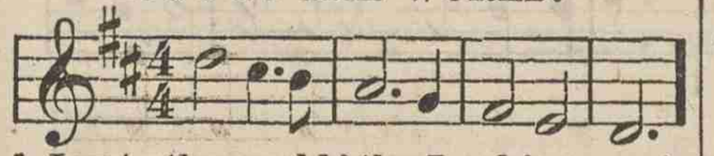
Hallelujah! Thine the glory;
Hallelujah! Amen;
Hallelujah! Thine the glory; re-
vive us again.

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

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

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

JOY TO THE WORLD.



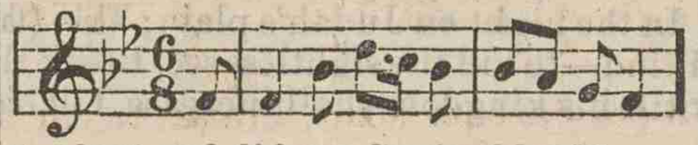
1 Joy to the world! the Lord is come!
Let earth receive her King;
Let every heart prepare Him room,
And heaven and nature sing.

2 Joy to the earth! the Savior reigns!
Let men their songs employ;
While fields, and floods, rocks, hills
and plains,
Repeat the sounding joy.

3 No more let sins and sorrow grow,
Nor thorns infest the ground,
He comes to make His blessings flow
Far as the curse is found.

4 He rules the world with truth and
grace,
And makes the nations prove
The glories of His righteousness,
And wonders of His love.

JESUS DIED.



1 Alas! and did my Savior bleed?
And did my Sov'reign die?
Would He devote that sacred head
For such a worm as I?

CHORUS.

Jesus died for you, Jesus died for
me,
Yes! Jesus died for all mankind,
Bless God! salvation's free.
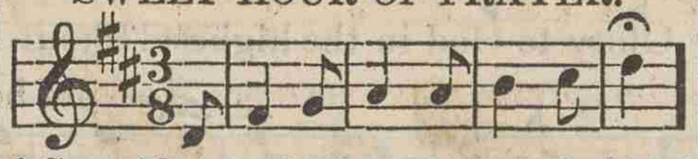
2 Was it for crimes that I have done,
He groaned upon the tree?
Amazing pity! grace unknown!
And love beyond degree!

3 Well might the sun in darkness hide,
And shut his glories in,
When Christ, the mighty Maker,
died,
For man, the creature's sin!

4 Thus might I hide my blushing face,
While His dear cross appears,
Dissolve my heart in thankfulness,
And melt mine eyes to tears.

5 But drops of grief can ne'er repay
The debt of love I owe;
Here, Lord, I give myself away;
'Tis all that I can do.
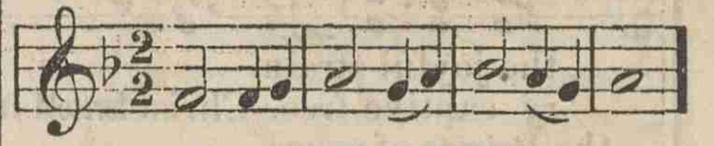
SWEET HOUR OF PRAYER.



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

2 Sweet hour of prayer! sweet hour of
prayer!
Thy wings shall my petition bear
To Him whose truth and faithful-
ness
Engage the waiting soul to bless;
And since He bids me seek His face,
Believe His word and trust His grace,
I'll cast on Him my every care,
And wait for thee, sweet hour of
prayer.

JUST AS I AM.



1 Just as I am, without one plea,
But that Thy blood was shed for me,
And that Thou bidst me come to
Thee,
O Lamb of God, I come, I come.

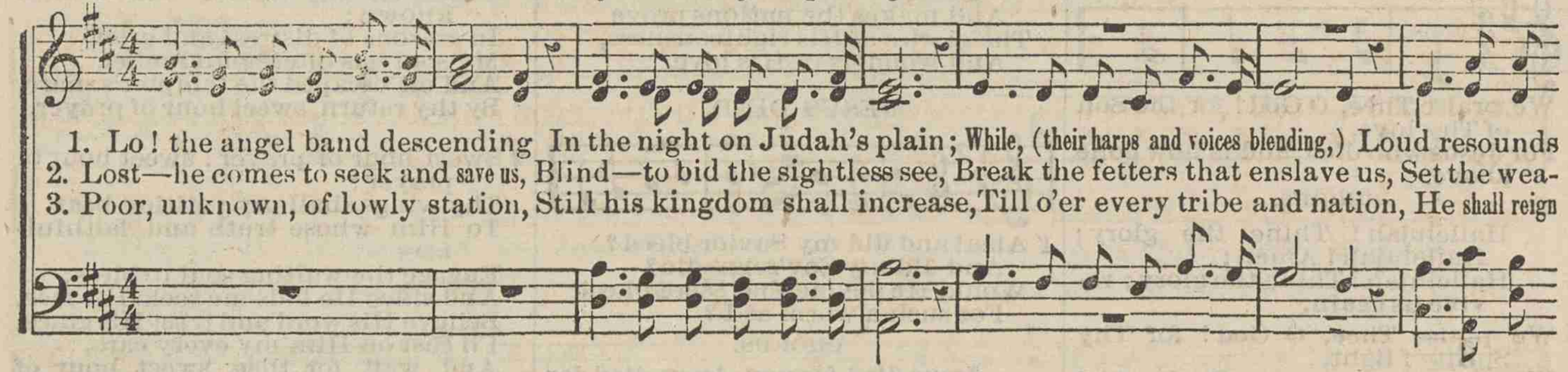
2 Just as I am, and waiting not
To rid my soul of one dark blot,
To Thee, whose blood can cleanse
each spot,
O Lamb of God, I come, I come.

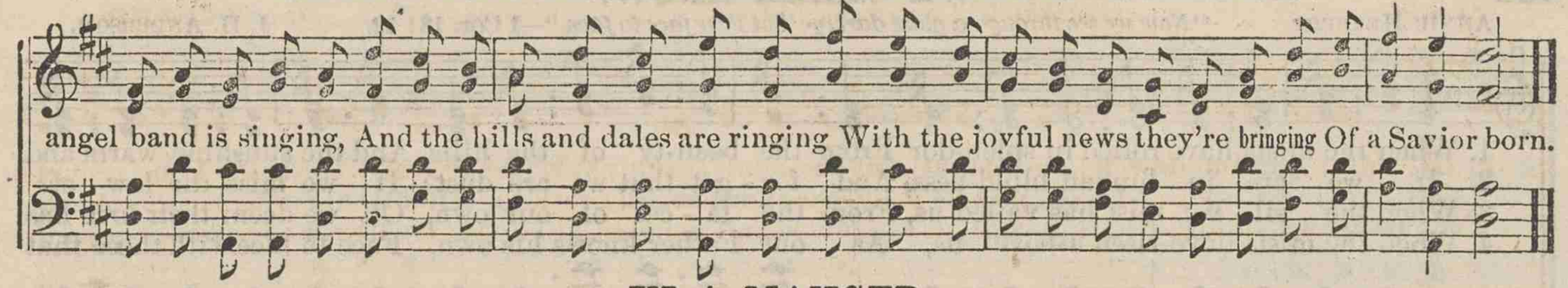
3 Just as I am, though tossed about
With many a conflict, many a
doubt,
With fears within, and foes without,
O Lamb of God, I come, I come.

4 Just as I am, poor, wretched, blind,
Sight, riches, healing of the mind,
Yea, all I need, in Thee to find,
O Lamb of God, I come, I come.

HARK! THE ANGEL BAND IS SINGING.

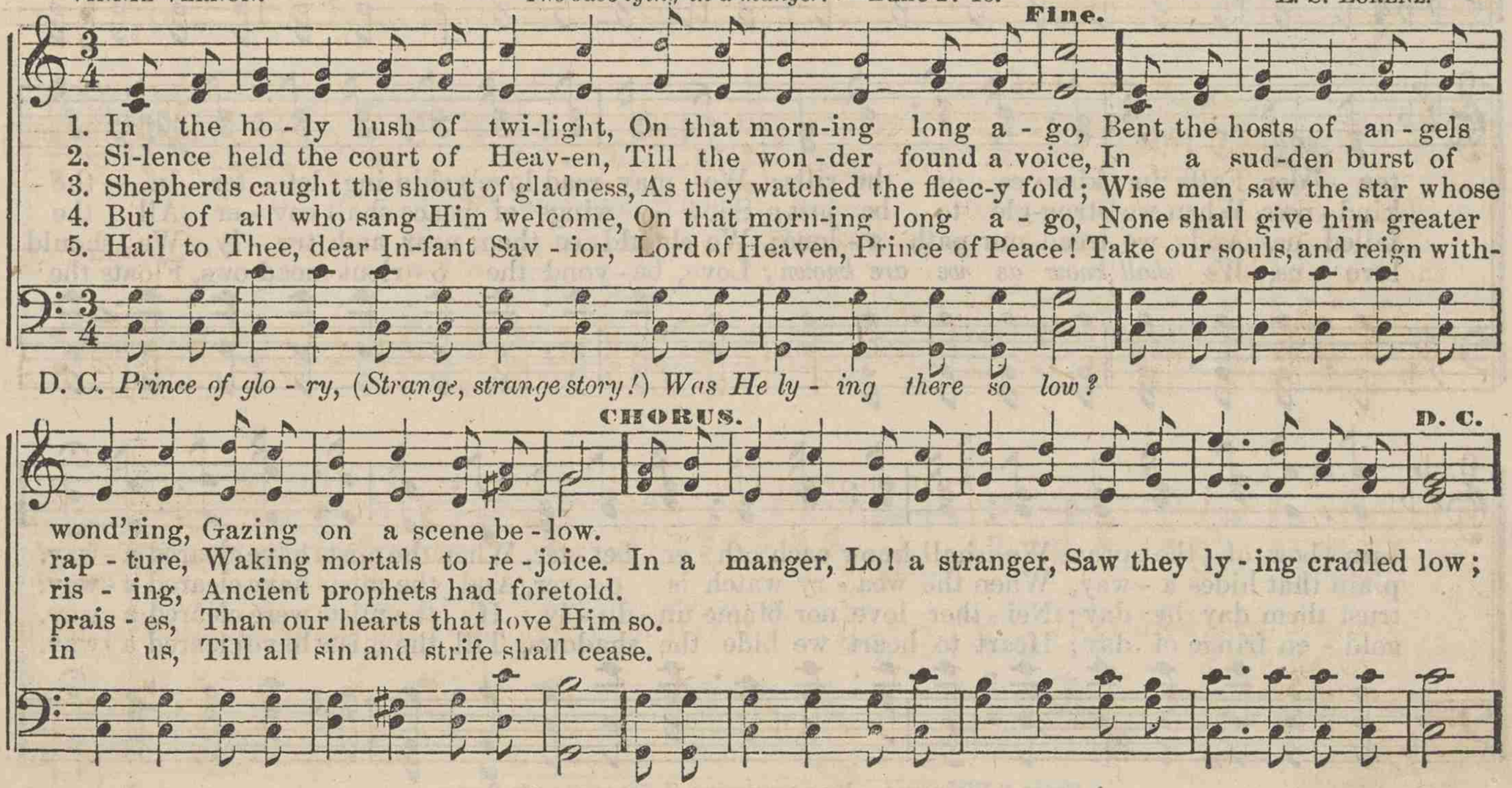
A. A. G. *"A multitude of the heavenly host praising God."*—Luke 2: 13. REV. A. A. GRALEY.





IN A MANGER.

VINNIE VERNON. *"The babe lying in a manger."*—Luke 2: 16. E. S. LORENZ.



WE SHALL KNOW.

ANNIE HERBERT. *"Now we see through a glass darkly: but then face to face."*—1 Cor. 13: 12. J. H. ANDERSON.

1. When the mists have rolled in splen-dor From the beau-ty of the hills, And the sunshine, warm and ten - der, Falls in kiss - es on the rills; We may read love's shin-ing let - ter In the
2. If we are in human blind-ness, And for - get that we are dust; If we miss the law of kind - ness, When we strug-gle to be just; Snow - y wings of peace shall cov - er All the
3. When the sil - ver mist has vailed us, From the fa - ces of our own, Oft we deem their love has failed us, And we tread our path a - lone; We should see them near and tru - ly, We should
4. When the mists have risen a-bove us, As our Father knows his own, Face to face with those that love us, *We shall know as we are known;* Love, be - yond the o - rient mead-ows, Floats the

rain - bow of the spray, We shall know each oth - er bet - ter, When the mists have cleared a - way.
plain that hides a - way, When the wea - ry watch is o - ver, And the mists have cleared a - way.
trust them day by day; Nei - ther love nor blame un - du - ly, If the mists were cleared a - way.
gold - en fringe of day; Heart to heart we bide the shadows, Till the mists have cleared a - way.

From "Welcome, by permission S. BRAINARD'S SONS.

REFRAIN.

We shall know . . as we are known. . Nev-er - more . . to walk a-lone, In the
We shall know as we are known, Nevermore to walk alone,

dawn - ing of the morn-ing, When the mists . . have cleared away; In the
In the dawning of the morn-ing, When the mists have cleared away;

dawn - - ing of the morn-ing, When the mists . . . have cleared away.
In the dawning of the morn-ing, When the mists have cleared away.

THE LORD IS RISEN.

MAUD. *"After three days I will rise again."*—Matt. 27: 65. E. S. LORENZ.

1. The Lord is risen! swing wide, ye gates of glo - ry, Give way, ye ev - er - lasting doors, give way; The
2. The Lord is risen! within the grave's cold port-al, Three days the mighty captive lay in gloom; Then
3. The Lord is risen! oh, wondrous rev - e - lation! The grave is robbed and death has lost his sting; Now
4. Oh, ris - en Christ! this hap-py East-er morn-ing, Low at thy feet our ransomed souls we lay; Keep

CHORUS.

Prince of Peace, foretold in song and story, Has conquered death to-day.
with the strength of God's own Son immortal, He burst his pris-on room. "Al-le-lu-ia!" shout the hosts of heaven,
crown'd, the Captain of our great salvation, He reigns for-ev - er King.
us thine own until the glorious dawning Of heav'n's e - ter - nal day.

"Christ is risen to-day!" Praise him all, both great and small, Death no longer can appall, For the Lord is risen to-day!

COME, COME AWAY. (Picnic.)

Rev. A. A. G.

The groves were God's first temples.—Bryant.

1. Come, seek the shade of the for - est trees, Come a - way, come a - way; Come, seek the
2. Come, gath-er flowers from the shad - y nook, Come a - way, come a - way; Come, slake your
3. Come, for the mo-ments are winged with joy, Come a - way, come a - way; Come, taste of
4. Come, then, oh, come to the fes - tive scene, Come a - way, come a - way; Come, seek the

CHORUS.

haunt of the balm - y breeze, Come, come a - way.
thirst at the sil - ver brook, Come, come a - way.
pleas - ures with - out al - loy, Come, come a - way.
shade of the for - est green, Come, come a - way.

Eyes so bright, Songs so gay,

Forms so slight, Chide de - lay; Hearts so light Hail the day, Come, come a - way.

WHOSOEVER.

Rev. J. B. Atchinson. *Whosoever shall call upon the name of the Lord, shall be saved.*—Rom. x: 10 T. C. O'Kane.

Moderato.

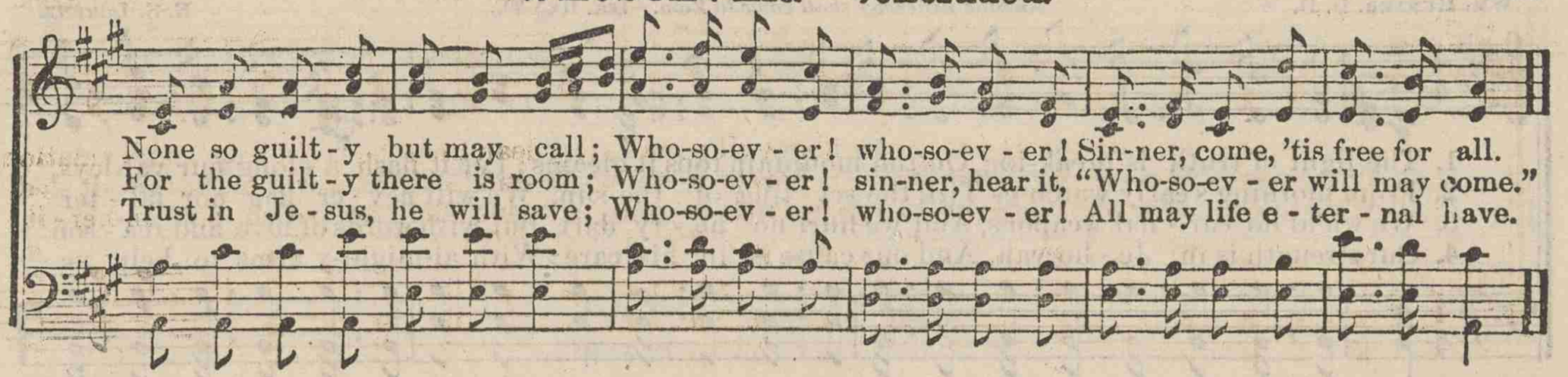
1. Who-so-ev - er calls on Je-sus, Name above all names most dear, Shall be saved from condemnation,
2. Who-so-ev - er comes to Je-sus Will a heart - y wel-come find! All the world he has in-vit - ed,
3. Who-so-ev - er trusts in Je-sus, Clings by faith to him a - lone, Shall not perish, but in-her - it

Shall find freedom from all fear. All things, whatsoev - er need - ed, Bless-ed prom-ise, he will give,
And there's room for all mankind. Hear the Savior's in - vi - ta-tion, Hear, and come to Christ to-day:
Life e - ter - nal with the Son. Un - to you, and to your children, Is the gra-cious promise given:

CHORUS.

On - ly ask, in faith be-liev-ing, And ye sure-ly shall re-ceive.
"Him that cometh I will nev - er From my presence turn a-way." Who-so-ev - er! who-so-ev - er!
"Who in Christ, the Son, believeth Shall for-ev - er reign in heaven."

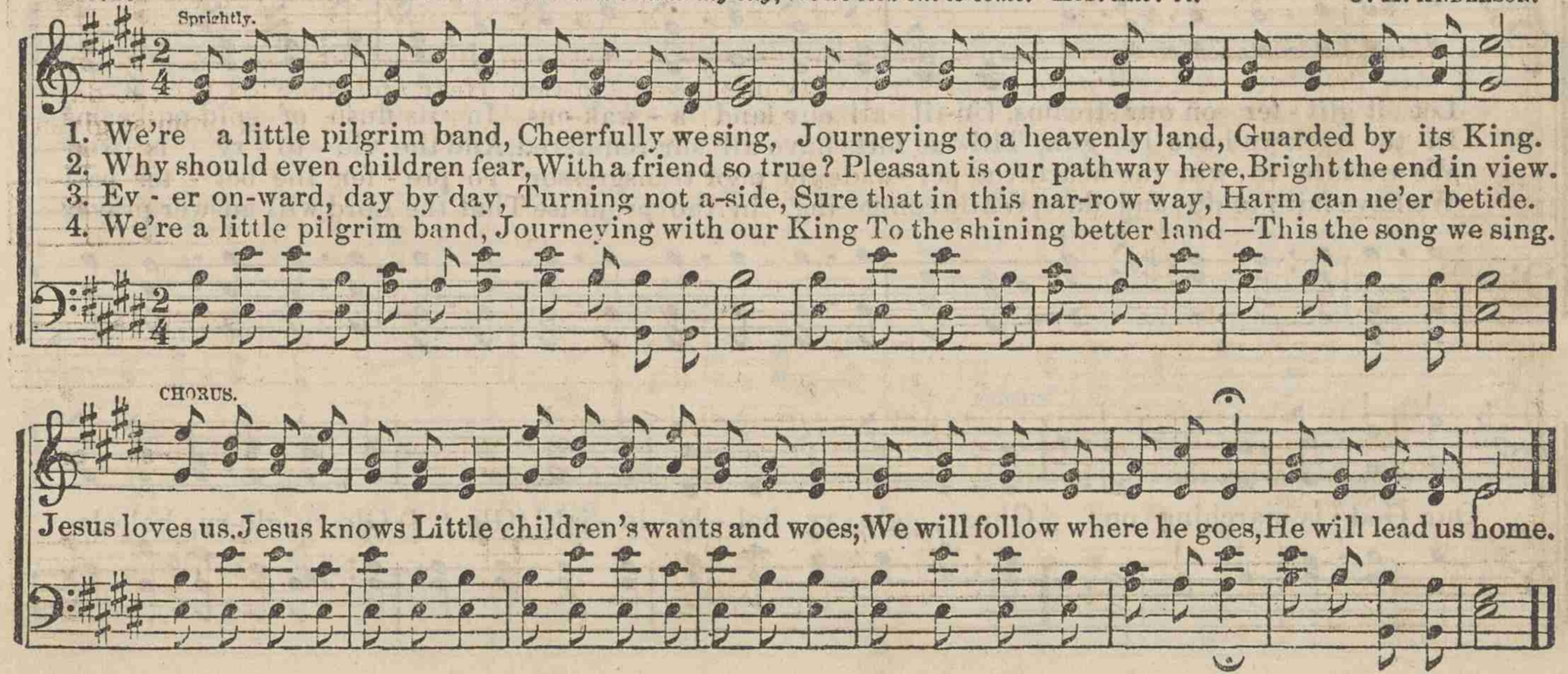
WHOSOEVER. Concluded.



LITTLE PILGRIMS. (Infant Class.)

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

MAUD. J. H. ANDERSON.



TEMPERANCE BATTLE HYMN.
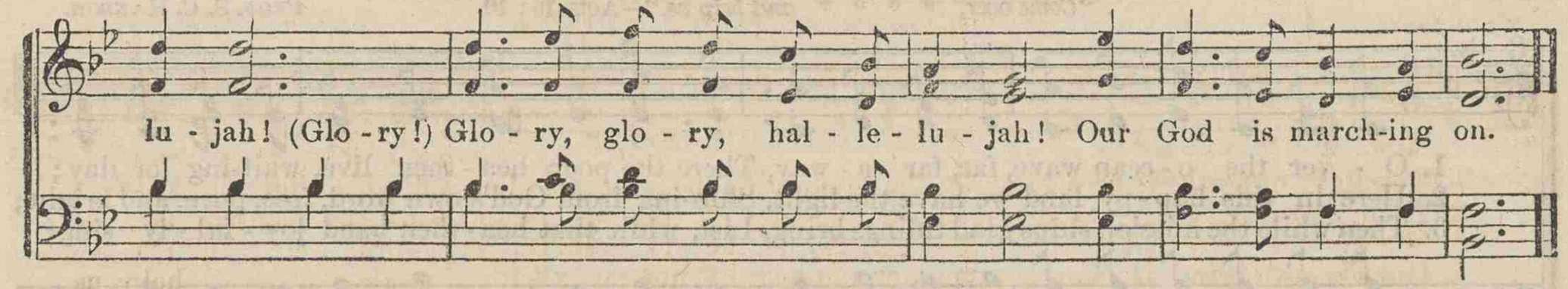
WM. HUNTER. D. D. *And the Redeemer shall come to Zion.*—Isa. lix: 20. E. S. LORENZ.

1. The light of truth is break-ing, On the mountain tops it gleams; Let it flash a-long our val-leys,
2. From morning's early watch-es Till the set-ting of the sun, We will nev-er flag nor fal-ter
3. We wield no car-nal weapons, And we hurl no fie-ry dart, But with words of love and rea-son
4. Our strength is in Je-ho-vah, And our cause is in his care; With al-might-y arms to help us

Let it glit-ter on our streams, Un-til all our land a-wak-ens In its flush of gold-en beams—
In the work we have be-gun, Till the forts have all sur-ren-dered, And the vic-to-ry is won—
We are sure to win the heart, And per-suade the poor transgressor To pre-fer the bet-ter part—
We have faith to do and dare, While con-fid-ing in the prom-ise That the Lord will answer prayer—

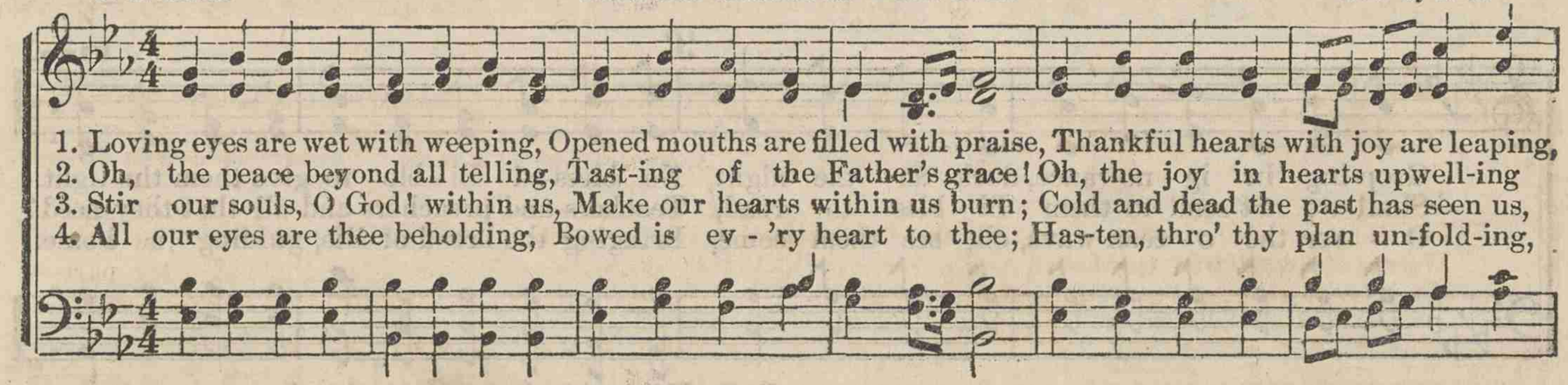
CHORUS.

Our God is marching on. Glo-ry, glo-ry, hal-le-lu-jah! (Glo-ry!) Glo-ry, glo-ry, hal-le-
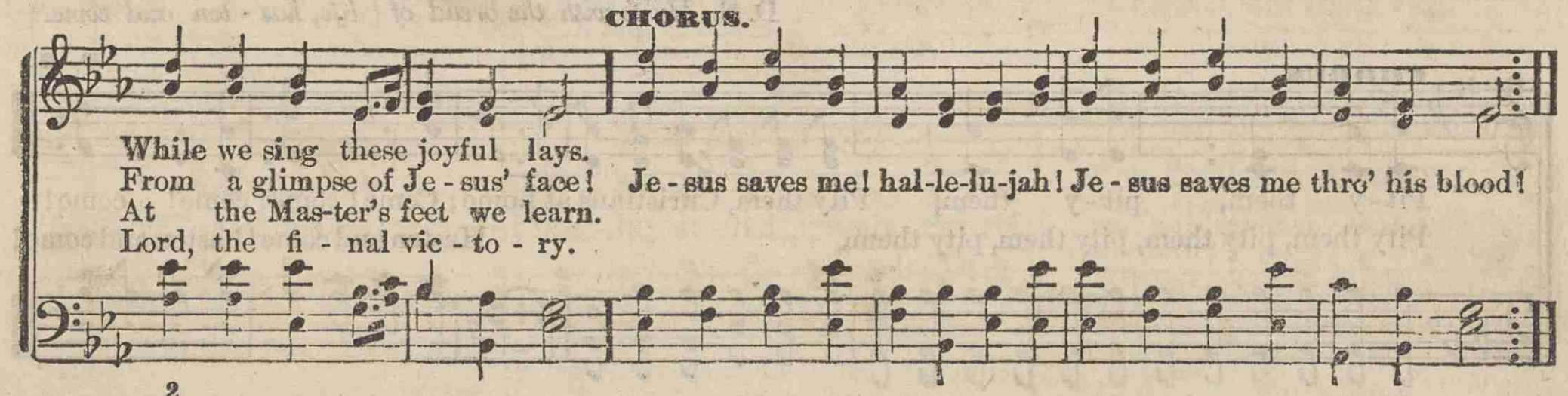


JESUS SAVES ME.

F. E. PITTS. *"Christ hath redeemed us."*—Gal. 3 : 13. Arr. by I. B.



CHORUS.



OVER THE OCEAN WAVE.

"*Come over,* * * * * *and help us.*"—Acts 16: 10. PROF. S. C. HANSON.

1. O - ver the o - cean wave, far, far a - way, There the poor hea - then live, wait-ing for day;
2. Here in this hap - py land we have the light, Shin-ing from God's own word, free, pure, and bright;
3. Then while the mission ships glad tidings bring, List, while that hea - then band joy - ful - ly sing;
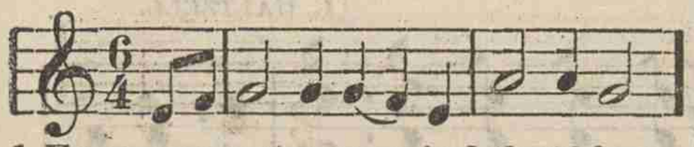
Grop-ing in ig - no-rance, dark as the night, No bless-ed Bi - ble to give them the light.
Shall we not send to them Bi - bles to read, Teachers and preachers and all that they need?
O - ver the o - cean wave, oh, see them come, Bringing the bread of life, guiding us home.

D. S. *Haste with the bread of life, has - ten and come.*

CHORUS.

Pit - y them, pit - y them, Pity them, Christians at home; Come! come! come! come!
Pity them, pity them, pity them, pity them, Hasten and come! hasten and come!

THE MERCY-SEAT.
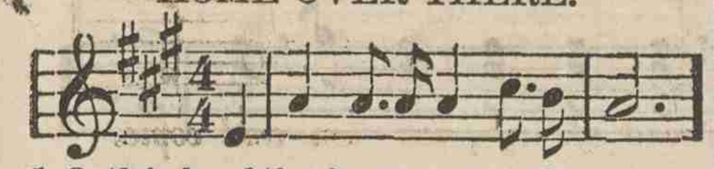


1 From every stormy wind that blows,
From every swelling tide of woes,
There is a calm, a sure retreat;
'Tis found before the mercy-seat.

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

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

4 There, there, on eagle wings we soar,
And sin and sense molest no more;
And heaven comes down our souls to greet,
And glory crowns the mercy-seat.

HOME OVER THERE.



1 O think of the home over there,
By the side of the river of light,
Where the saints all immortal and fair,
Are robed in their garments of white.
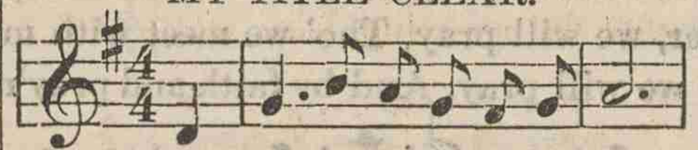
REFRAIN.

Over there, over there,
O think of the home over there.

2 O think of the friends over there,
Who before us the journey have trod,
Of the songs that they breathe on the air,
In their home in the palace of God.

3 My Savior is now over there,
There my kindred and friends are at rest,
Then away from my sorrow and care,
Let me fly to the land of the blest.

MY TITLE CLEAR.



1 When I can read my title clear
To mansions in the skies,
I'll bid farewell to every fear,
And wipe my weeping eyes.

CHORUS.

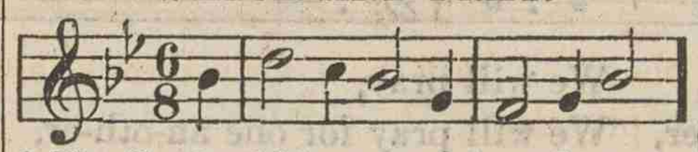
We will stand the storm,
It won't be very long,
We'll anchor by and by.

2 Should earth against my soul engage,
And fiery darts be hurl'd,
Then I can smile at Satan's rage,
And face a frowning world.

3 Let cares like a wild deluge come,
Let storms of sorrow fall,—
So 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 peaceful breast.

WATCH AND PRAY.



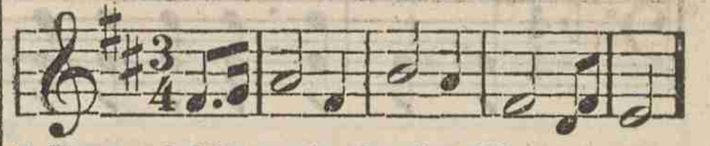
1 The Savior bids us watch and pray,
Through life's brief, fleeting hour,
And gives the Spirit's quickening ray
To those who seek His power.

2 The Savior bids us watch and pray,
Maintain a warrior's strife;
Help, Lord, to hear thy voice to-day;
Obedience is our life.

3 The Savior bids us watch and pray,
For soon the hour will come
That calls us from the earth away
To our eternal home.

4 O Savior, we would watch and pray,
And hear Thy sacred voice,
And walk, as Thou hast marked the way,
To heaven's eternal joys.

SILOAM'S SHADY RILL.



1 By cool Siloam's shady rill,
How sweet the lily grows!
How sweet the breath, beneath the hill,
Of Sharon's dewy rose!

2 Lo! such the child whose early feet
The paths of peace have trod—
Whose secret heart, with influence sweet,
Is upward drawn to God.

3 O Thou who givest life and breath,
We seek Thy grace alone,
In childhood, manhood, age, and death,
To keep us still Thine own.

RETURN.

1 Return, O wanderer, return,
And seek thy Father's face;
Those new desires which in thee burn
Were kindled by His grace.

2 Return, O wanderer, return,
He hears thy humble sigh;
He sees thy softened spirit mourn,
When no one else is nigh.

3 Return, O wanderer, return,
Thy Savior bids thee live;
Come to His cross, and, grateful learn
How freely he'll forgive.

WE WILL PRAY FOR ONE ANOTHER.
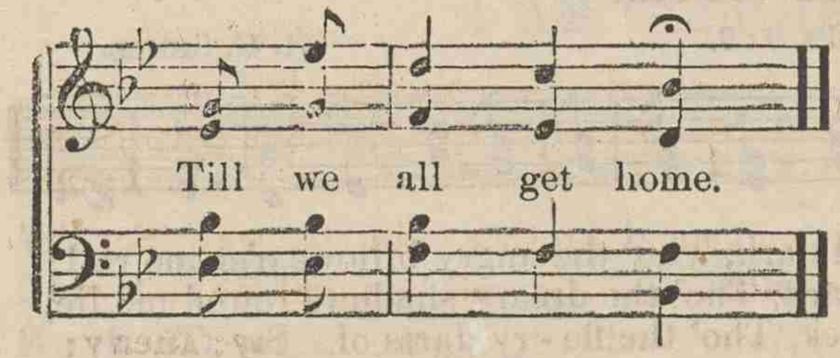
"Praying always for you."—Col. 1 : 3. I. BALTZELL.

1. We will pray for one anoth-er, we will pray; You are not a-lone, my brother, in the way; For the
2. We will pray for one anoth-er, we will pray, Tho' we meet with many tri - als on our way; If we
3. We will pray for one anoth-er, we will pray, And by faith and pray'r we'll surely gain the day; Then we'll

Sav-ior's by your side, And the Bi - ble is your guide, If you live by faith and pray'r ev-'ry day.
sit at Je-sus' feet, When he comes our souls to greet, We will find his promise sure ev - 'ry day.
lay our armor down, And re-ceive a fadeless crown; We'll receive a crown that fades not a - way.

CHORUS.

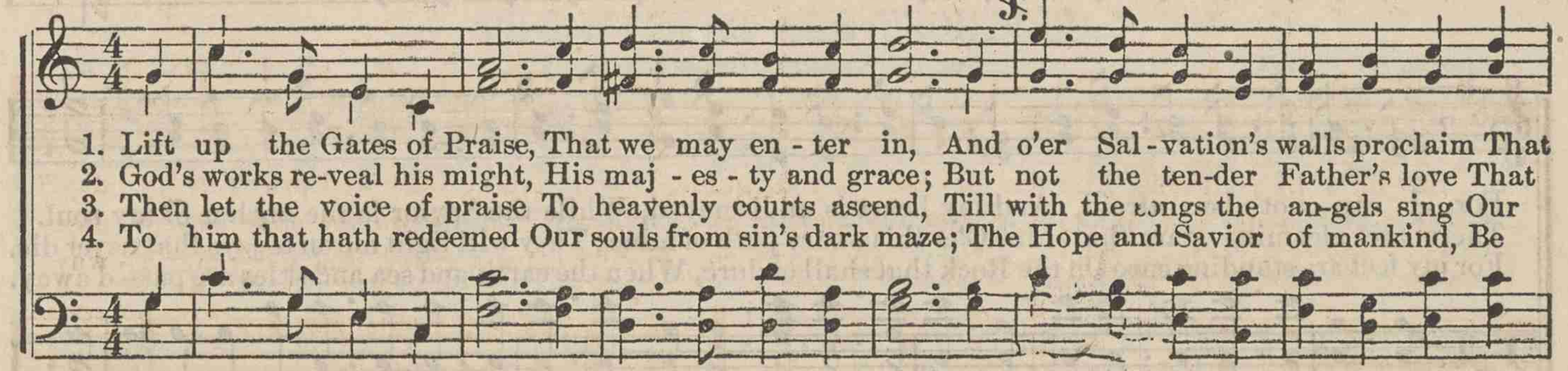
We will pray, We will pray,
We will pray for one an-oth-er, We will pray for one an-oth-er, We will pray for one an-oth-er



4 Then we'll pray for one another, then we'll pray,
And we'll live and work for Jesus every day;
When the storms of life are o'er,
We will meet to part no more,
In that happy, happy home, far away.

GATES OF PRAISE.

M. E. SERVOSS. *"Thou shalt call thy walls Salvation and thy gates Praise."*—Is. 60 : 18. E. S. LORENZ.



I AM CLINGING TO THE ROCK.

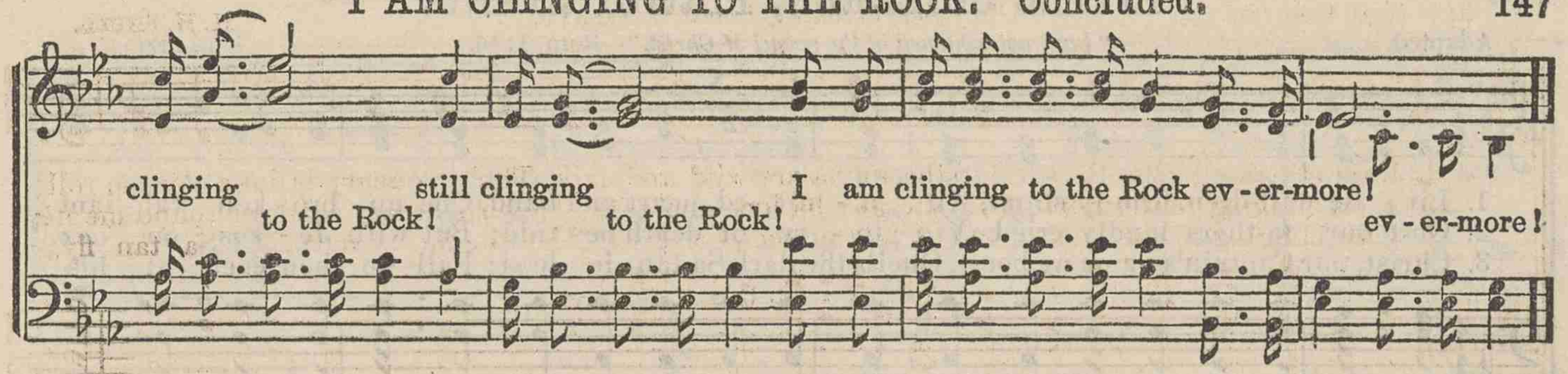
REV. W. O. CUSHING. *"A refuge in times of trouble."*—Ps. 9 : 9. H. H. SHULL.

1. I am clinging to the Rock, Tho' the waves are wild and dark, Tho' the angry billows o'er me roll;
2. I am clinging to the Rock, Tho' the way be lone and dark, Tho' the dreary shadows round me lie;
3. I am clinging to the Rock, And I fear no tempest shock, Tho' the fie - ry darts of Sa - tan fly;

For I can not be afraid, And my heart is undismayed, While the Savior is the anchor of my soul.
There are gleaming stars that shine O'er this weary path of mine; They will light me on to joys that never die.
For my feet are standing sure On the Rock that shall endure, When the earth and sea and skies are passed away.

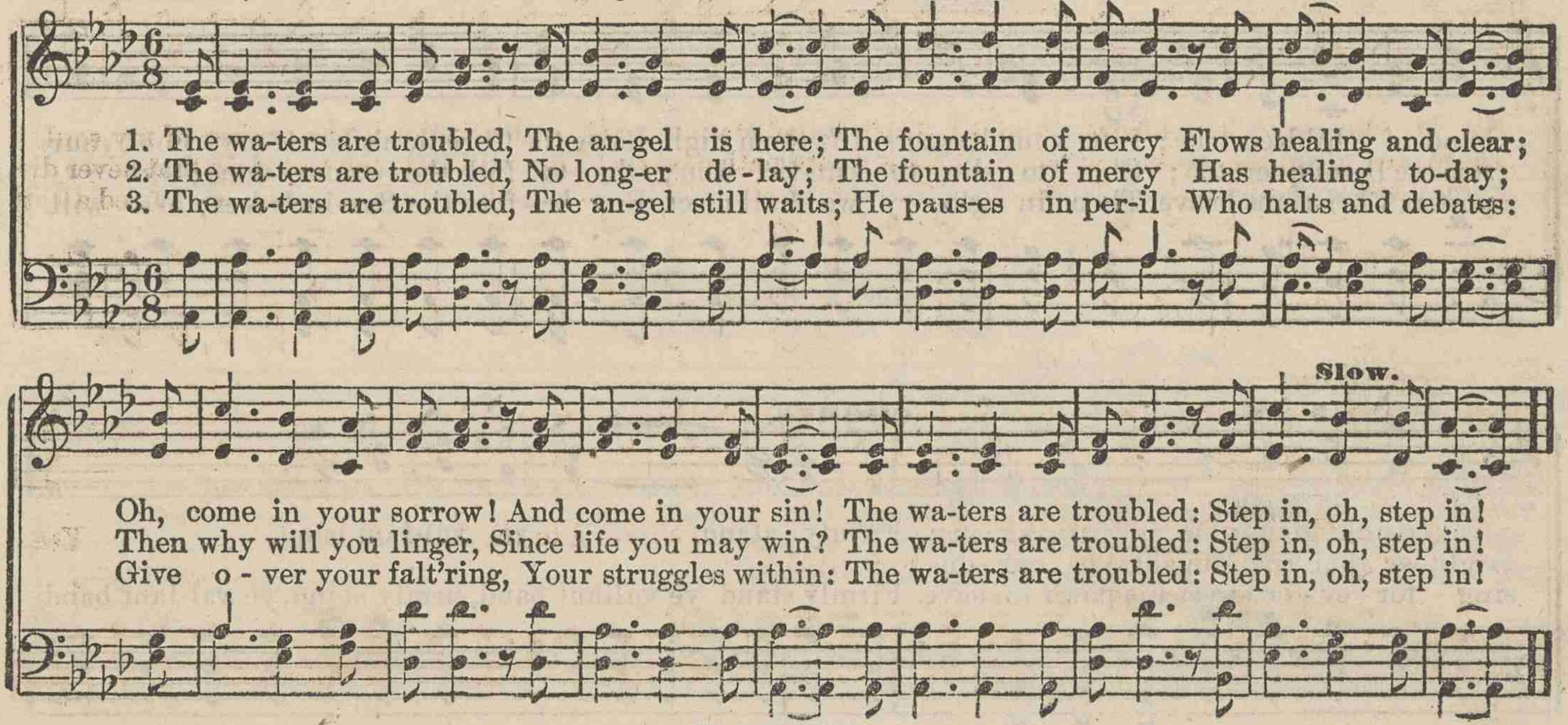
CHORUS.

Yes, clinging to the Rock! still clinging to the Rock! I am clinging to the Rock ev-er-more; Yes, ev-er-more;



THE WATERS ARE TROUBLED.

J. E. RANKIN, D. D. "*The angel troubled the water.*"—John 5 : 11. REV. S. MORRISON.



By permission.

LITTLE CHILDREN, FIRMLY STAND.

Adapted. *"I am not ashamed of the gospel of Christ."*—Rom. 1: 16. I. BALTZELL.

1. Lit - tle chil-dren, firm-ly stand, All u - nit - ed, heart and hand, One un - bro - ken val - iant
2. Once our fa-thers loudly cried, Vic - to - ry or death be - tide; But with Je - sus on our
3. Christ, our Captain's name we boast, Quells the dark Sa-tan - ic host; Fall we then, each at his

band of children true; Lift your banners, lift them high, Raise the Christian's battle-cry, For your
side we'll conquer too; Oh, to die, the bat-tle won; Oh, to fall, the warfare done; Glo - ry,
post as Christians brave. Then in glo - ry we shall meet, Bow be - fore the Sav-ior's feet; We will

CHORUS.

conquering lead-er now is call-ing you. Firmly stand, . . . ye val-iant band,
bright-er than the sun shall be our due.
sing for - ev - er sweet his pow'r to save. Firmly stand, ye valiant band, firmly stand, ye val-iant band,

All u - nit - - - ed heart and hand, Firm-ly stand, ... ye
All u - nit - ed heart and hand, all u - nit - ed heart and hand; Firmly stand, ye valiant band,

val - iant band, All u - nit - - - ed heart and hand,
Firm-ly stand, ye val - iant band, All u - nit - ed, all u - nit - ed heart and hand, *firmly stand.*

ENDLESS PRAISE.

English. *"I will sing praises to thy name."*—2 Sam. 22 : 50. E. S. L.

1. Endless praises To our Lord, Ev - er be his name a - dored, Ev - er be his name a-dored.
2. Angels crown him, Crown the Lamb, He is worthy, praise his name, He is wor-thy, praise his name.
3. Now a - dore him For his grace, To our guilt - y, fall - en race, To our guilt-y, fall - en race.
4. Come, then, children, Join to sing Glor-y to our God and King, Glo -ry to our God and King.

THE OLD AND THE NEW.

A. A. G. "*Thou crownest the year with thy goodness.*"—Psa. 65 : 11. REV. A. A. GRALEY.

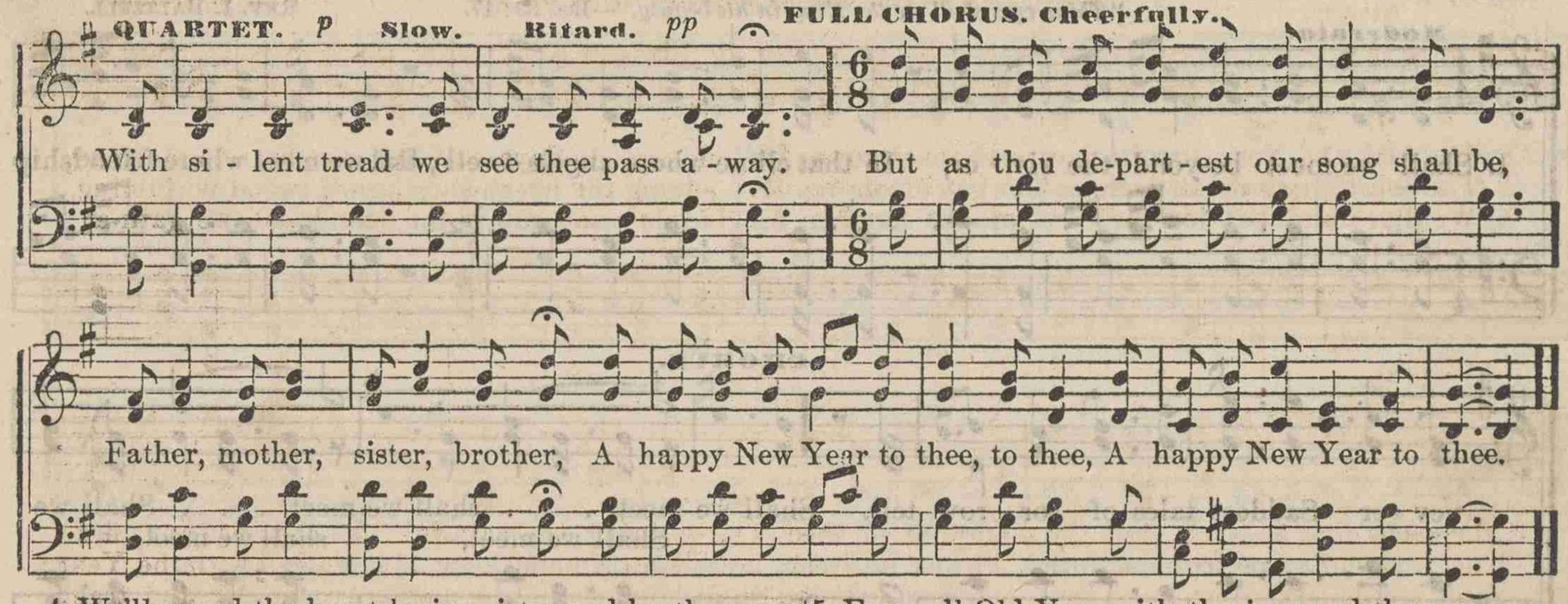
SOLO.

1. The Old, Old Year with its joys and its sorrows, Its cloudy to-days and its sun-ny to-morrows,
2. The sweet Spring flow'rs, and the Summer's gay blooming, Re - joicing the heart, and the wildwood perfuming,
3. We'll grateful be for the care of the fa - ther, As gladsome and gay in the dear home we gath-er;

The songs that we sung, and the tears that we shed, The pleasant, the pain-ful like shadows have fled;
The Autumn's ripe fruits, and the Win-ter so drear, Were footprints of Love as it walked with the Year;
And ten-drils, the strongest that love ev - er knew, Shall cling round the mother so ten-der and true;

SEMI-CHORUS.

The pleas-ant, the pain - ful like shadows have fled.
Were footprints of Love as it walked with the Year. Farewell, Old Year, thou canst no longer stay;
Shall cling round the mother so ten - der and true.
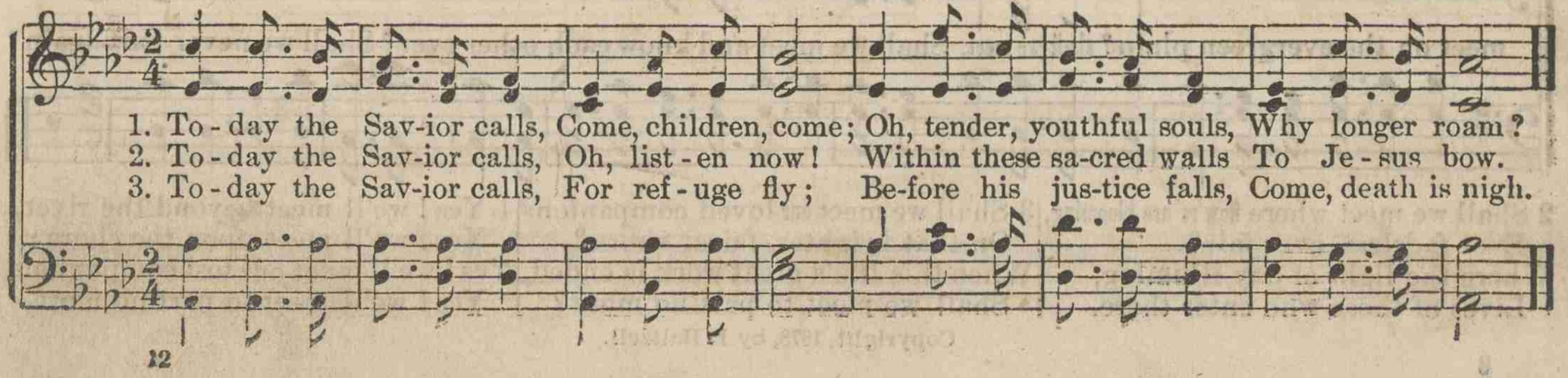


4 We'll guard the heart-loving sister and brother,
Lest some jealous foe our affection may smother;
Our pathway will yield both its thorns and its flowers,
‖: But love burning brightly shall ever be ours. :‖

5 Farewell Old Year with thy joys and thy sorrows,
Thy frowning to-days and thy smiling to-morrows;
Thy mission is ended, and empty thy throne,
‖: We'll crown the New Year with its future unknown. :‖

COME, CHILDREN, COME.

"*Come unto me.*"—Matt. 11 : 28.

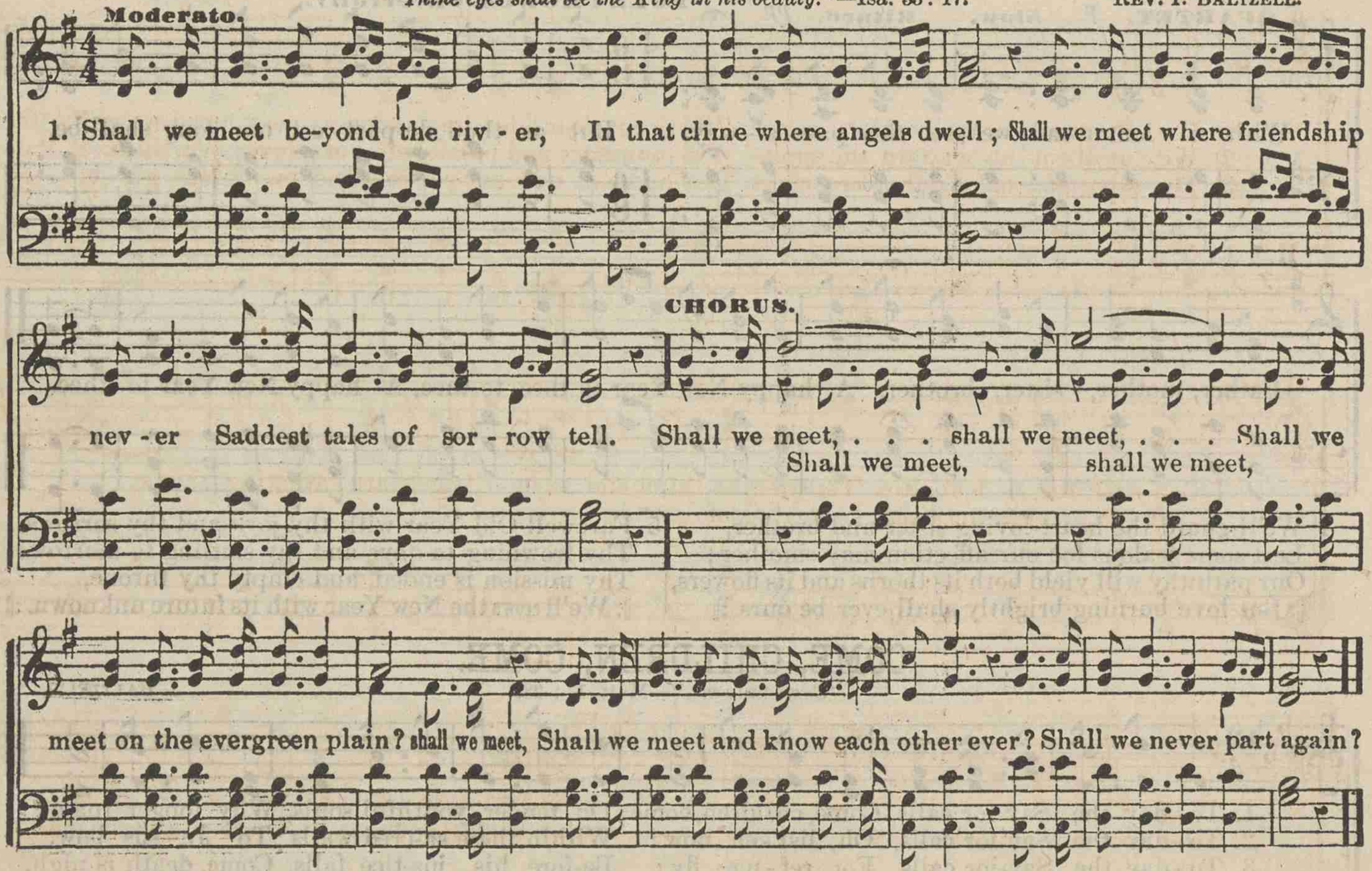
I. BALTZELL.



EVERGREEN PLAIN.

"Thine eyes shall see the King in his beauty."—Isa. 33 : 17.

REV. I. BALTZELL.



2 Shall we meet where flow'rs are blooming,
Ever fadeless, ever fair?
Where the light of day illuming,
Lives of those who enter there.

3 Shall we meet our loved companions
On that brighter, fairer shore?
When this life's great work is ended,
Shall we meet to part no more?

4 Yes! we'll meet beyond the river,
Yes! we'll meet upon the shore;
Yes! we'll meet our lost companions,
Yes! we'll meet to part no more.

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ANGELS ARE GATHERING HOME.

E. A. BARNES. *"Carried by the angels into Abraham's bosom."*—Luke 16 : 22. E. S. LORENZ.

1. 'Tis oft that we stand at the couch, Where our dear ones are passing a - way, And watching them
2. We lay them a - way in the grave, With our tears and our tokens of love; We think of them
3. The ways of our Fa-ther are right, Tho' he sends us much sor-row and pain; He giv - eth—he

REFRAIN.

en - ter the si - lent vale, 'Tis sweet to think and say: Angels are gathering home, The
oft - en, a shin-ing band, In realms of joy a - bove.
taketh the dear ones back,—Oh, bless - ed be his name.

gathering home,

dear ones now going be - fore; . . Gathering home, gathering home, To life's e - ter-nal shore.
go-ing be-fore;

COME TO YOUR FATHER'S HOUSE.

REV. W. O. CUSHING. *"In my Father's house are many mansions."*—John 14: 2. W. F. DANN.

1. Oh, children, come to your Father's house, No longer sad-ly roam; There are hearts that wait by the
2. Why starve and pine on the mountains cold? Why homeless, cheerless roam? There is bread for all and the
3. Oh, children, come to your Father's house, The peaceful, she.t'ring dome; There is rest, sweet rest, for the

CHORUS.

o - pen gate, In the home, sweet home. In the home, . . sweet home, . . In the
Lord doth call, To the home, sweet home.
wea - ry breast, In the home, sweet home. In the home, sweet home, sweet home.

sweet, . . sweet home; There are hearts that wait by the open gate, In the home, . . sweet home.
In the sweet, sweet home, sweet home, In the home, sweet home.

CHRISTMAS BELLS.

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

1. Oh, Christmas bells ring merrily! The Lord was born to-day; The Lord of all, a lit-tle child, With-
2. Ring out, oh, bells! ring joyfully The sto - ry of his birth, The story of his wondrous love, To
3. Tell how he lived a life of toil, The cruel thorn-crown wore, That we might wear a shining crown With
4. Oh, merry, chiming Christmas bells! Ring joyfully alway; Send out the tidings glad and free, The

CHORUS.

in a man-ger lay.
all the waiting earth. Ring, ring, mer-ri-ly ring, Glad, glad tidings you bring; Send good news to every soul that
him for ev-er-more.
Lord was born to-day.

now doth stray; Ring, ring, merrily ring; Glad, glad tidings you bring; Christ the Lord was born to-day.

I'M PRAYING FOR YOU.

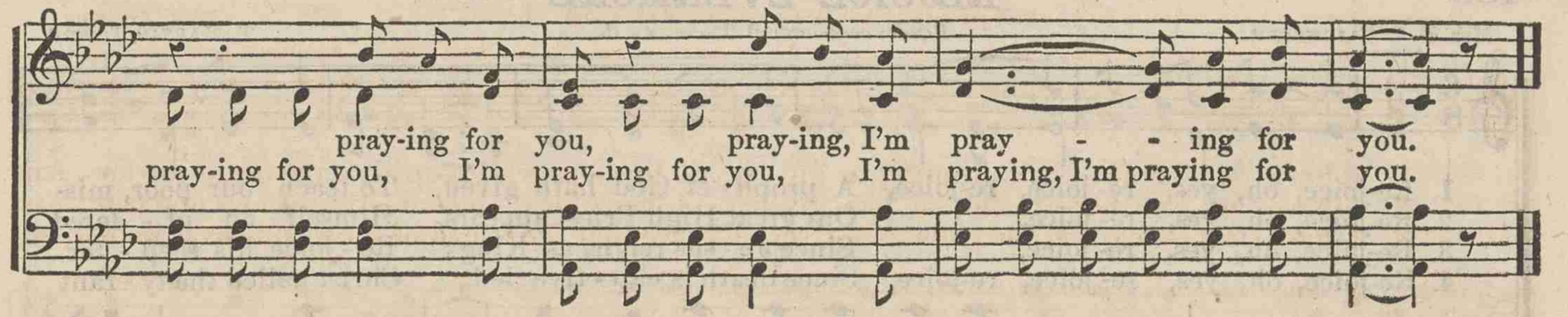
L. O'MALEY CLUFF. *"Praying always for you."*—Col. 1: 3. E. S. LORENZ.

1. I have a Sav-ior—he's pleading in glo-ry, So precious while earthly enjoyments are few; And now he is watching in ten-der-ness o'er me; But, oh, that my Sav-ior were your Sav-ior, too!
2. I have a Fa-ther—to me he has giv-en A hope for e-ter-ni-ty, precious and true; And soon will my spir-it be with him in heav-en, But, oh, that he'd let me bring you with me, too!
3. I have a peace, and 'tis calm as a river, A peace that the friend of the world never knows; My Sav-ior a-lone is its Au-thor and Giv-er; But, oh, could I know it was giv-en to you!

CHORUS.
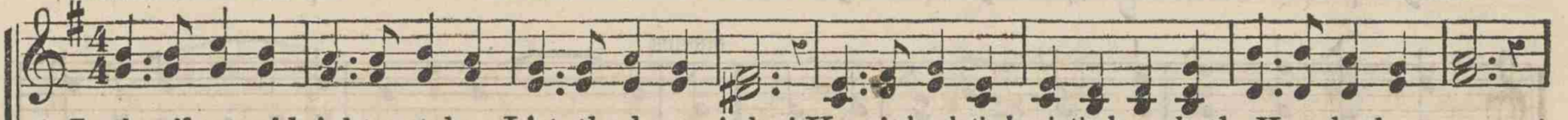
I'm pray - - ing for you, ... I'm pray - - ing for you, ...
I m pray-ing for you. I'm pray-ing for you, I'm praying for you, I'm pray-ing for you, I'm

I'M PRAYING FOR YOU. Concluded.

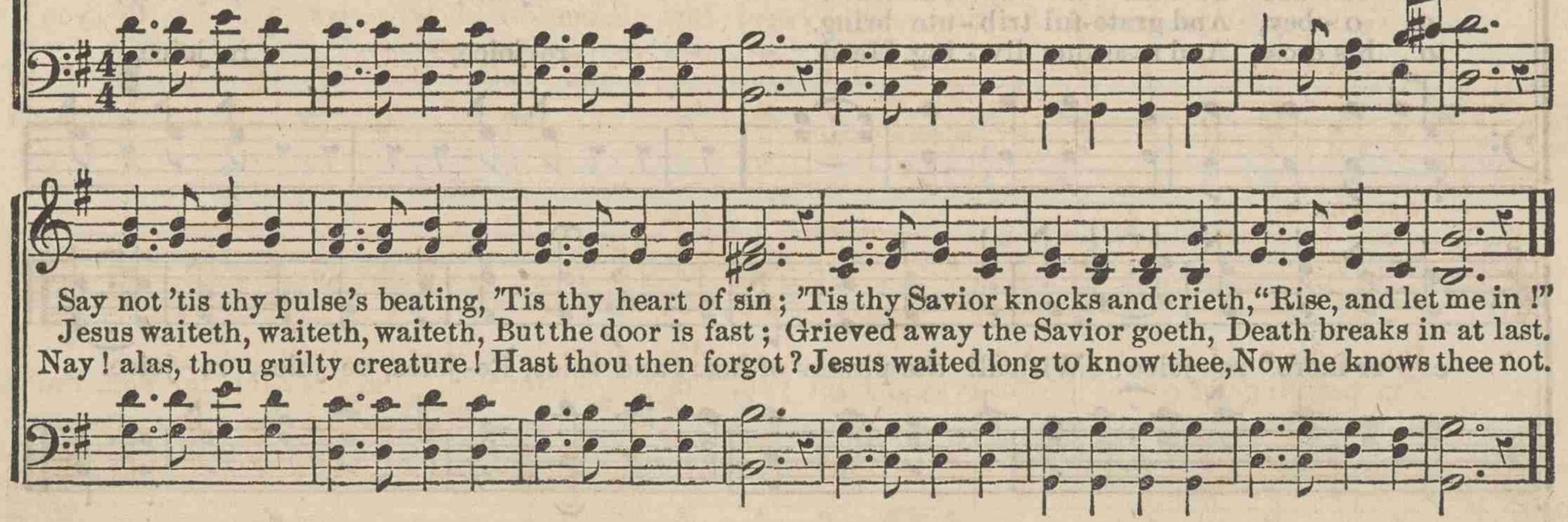


THY SAVIOR KNOCKS.

REV. A. C. COXE, D. D. *"Behold, I stand at the door and knock."*—Rev. 3: 20. E. S. L.



1. In the silent midnight watches, List, thy bosom's door! How it knocketh, knocketh, knocketh, Knocketh evermore!
2. Death comes down with reckless footsteps To the hall and hut, Think you death will tarry knocking When the door is shut?
3. Then 'tis time to stand entreating Christ to let thee in; At the gate of heaven beating, Wailing for thy sin;



Say not 'tis thy pulse's beating, 'Tis thy heart of sin; 'Tis thy Savior knocks and crieth, "Rise, and let me in!"
Jesus waiteth, waiteth, waiteth, But the door is fast; Grieved away the Savior goeth, Death breaks in at last.
Nay! alas, thou guilty creature! Hast thou then forgot? Jesus waited long to know thee, Now he knows thee not.

REJOICE EVERMORE

Mrs. E. C. Ellsworth. *Rejoice evermore.*—1 Thess. v. 16. T. Martin Towne.

Allegretto.

1. Re-joice, oh, yes, re-joice, re-joice, A proph-et God hath given, To teach our poor, mis-
2. Re-joice, oh, yes, re-joice, Our great High Priest appears, Himself an of-fered
3. Re-joice, oh, yes, re-joice, Since Je-sus reigns as King; Re-joice his scep-ter
4. Re-joice, oh, yes, re-joice, re-joice, Since death is cap-tive led; Christ nailed the ty-rant

CHORUS.

guid-ed souls, And lead the way to heaven. Re-joice, . . . re-joice, . . . Yes,
sac-ri-fice To take a-way our fears. re-joice, re-joice,
to o-bey, And grate-ful trib-ute bring.
to his cross, And rose our liv-ing Head. re-joice, re-joice,

ev-er-more re-joice; With all the powers of heart and voice, Re-joice, re-joice, re-joice.

COMING HOME TO ZION.

PRISCILLA C. OWENS. *"They declare plainly that they seek a country."*—Heb. 11 : 14. I. BALTZELL.

1. Glo-rious news and glad-dened eyes, When our toil is end - ed; And the heavenly
2. All our sor - rows fled a - way, All our tears and sigh - ing, Sing - ing thus in
3. Once we dwelt by for - eign streams, Ex - iles sad, so - journ - ing; Now the ho - ly
4. Past the dark and thorn - y ways, Up through trib - u - la - tion; All her gates are
5. See, a - round the gate - way bright, Dear ones watch with greet-ing; Je - sus' smile makes

CHORUS.

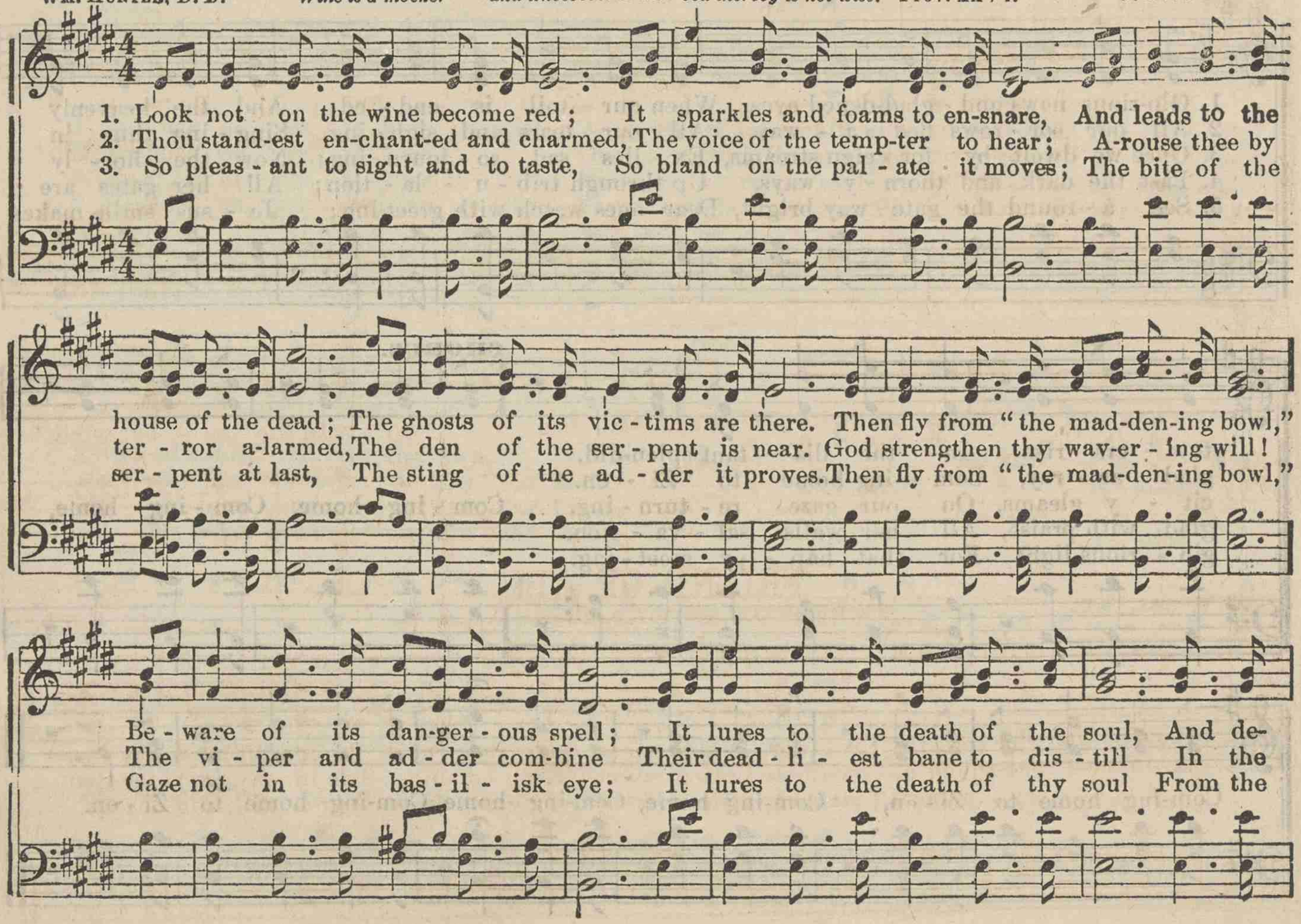
tow - ers rise In the dis - tant splen-did.
glad ar - ray, Com - ing home to Zi - on.
cit - y gleams, On our gaze re - turn - ing. Com - ing home, Com - ing home,
glad with praise, All her walls sal - va - tion.
glo - rious light For that hap - py meet - ing.

p

Com-ing home to Zi - on, Com-ing home, Com-ing home, Com-ing home to Zi - on.

THE WISE TEACHER'S COUNSEL.

WM. HUNTER, D. D. *Wine is a mocker— —and whosoever is deceived thereby is not wise.*—PROV. XX : 1. J. H. ANDERSON.



CHORUS.

coys to the depths of hell.
cup of the "ru - by wine." Far hence with the trait-or-ous foe! Its fa - tal enticement de-
spell of the sy - ren fly.

Rit.

cline. A - way with its babblings and woe, Far a-way with the "ru - by wine."
de-cline.

FRIEND OF ALL.

CHAS. WESLEY. *This is my beloved, and this is my friend.*—Cant. v: 16. E. S. L.

1. Friend of all who seek thy fa - vor, Us de - fend To the end— Be our ut-most Sav-ior:
2. Fix on thee our whole af - fec-tion—Love di - vine; Keep us thine, Safe in thy pro - tec-tion.
3. Bring us ev - ery moment near - er; Fair-er rise In our eyes—Dear-er still, and dear-er.

THY LIGHT IS COME.

M. E. SERVOSS. *"And the glory of the Lord is risen upon thee."*—Isa. 60: 1. H. R. PALMER, 1880.

DUET. Not too fast.
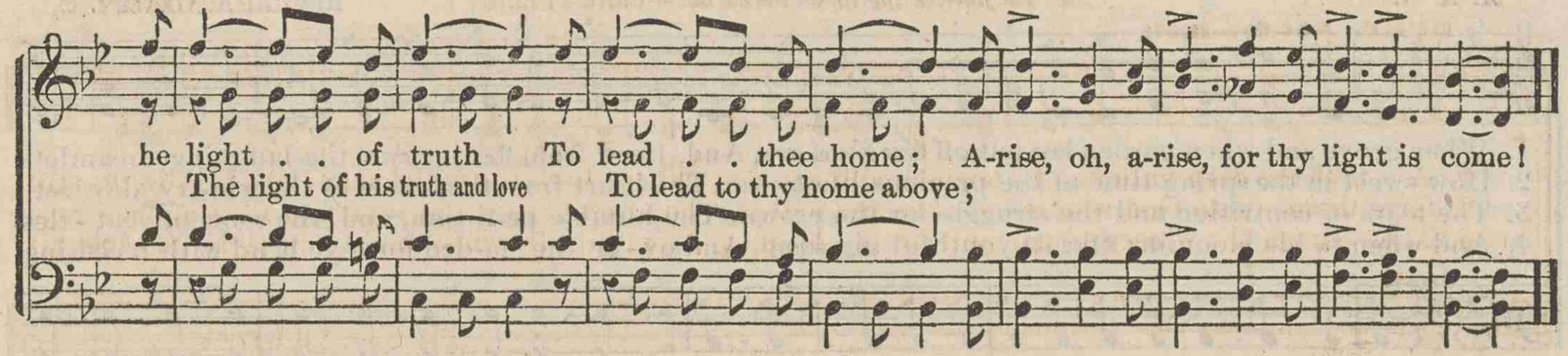
1. A - mid the deep valleys of anguish and sor-row, Where dwell the foul demons who lurk in the still,
2. Give thanks unto God who is a - ble and will-ing To save to the ut - termost all who draw near;
3. Then banish the winecup, and seek for a blessing From him in whose might you alone can prevail;

Inst.

Sweet hope had been lost, and forgot-ten the morrow, Till the light of sal - vation broke o - ver the hill.
To send out his light, their redemption ful - filling, While his wonderful love shall dispel ev' - ry fear.
For they who will seek him, their weekness confessing, Shall have strength to resist all the foes who assail.

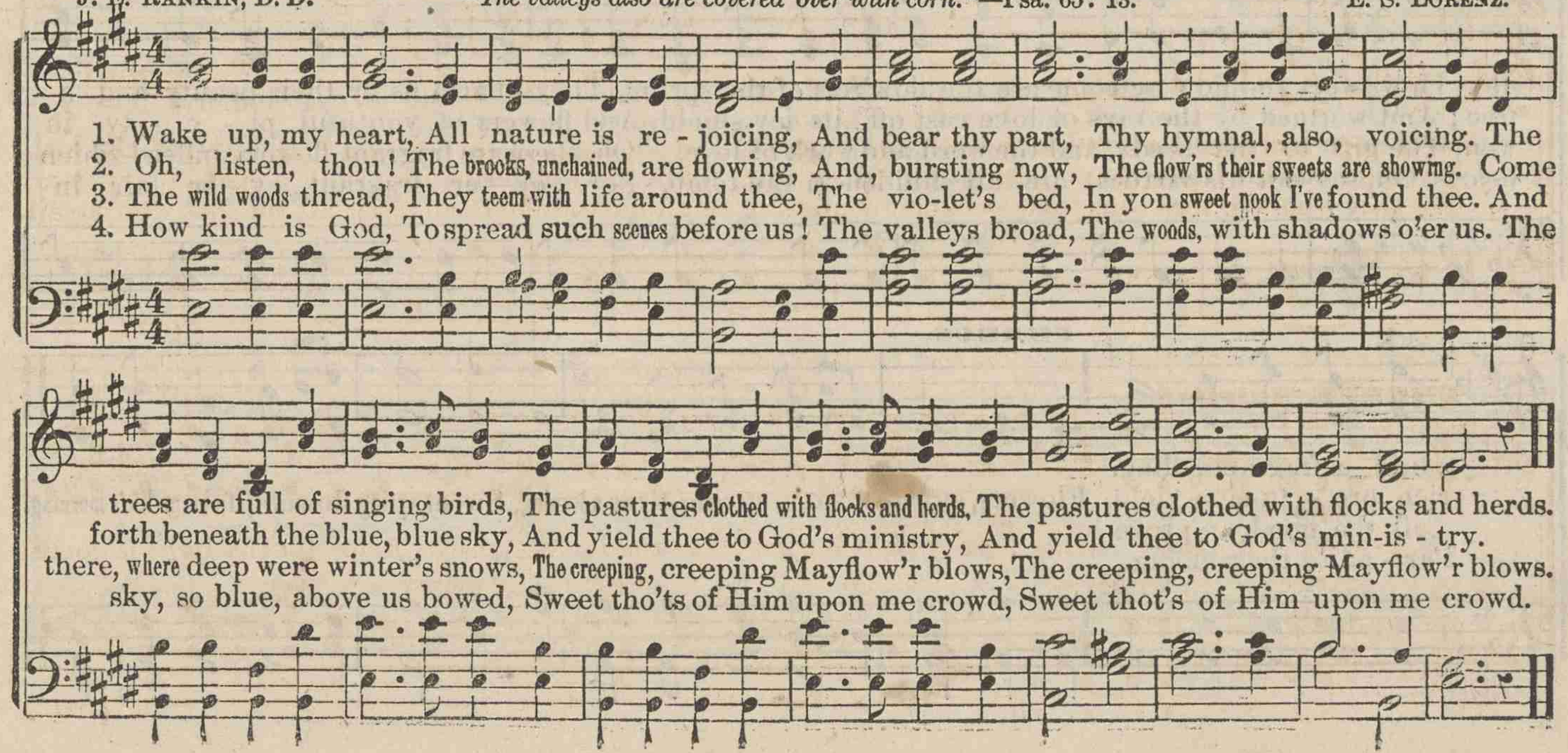
CHORUS. Spirited.

A - rise! a - rise! Arise, for thy light is come! A - rise! a - rise! Arise, for thy light is come!
Arise! arise! Arise! arise!



SPRING SONG.

J. F. RANKIN, D. D. *"The valleys also are covered over with corn."*—Psa. 65: 13. E. S. LORENZ.



SPRING FLOWERS.

A. A. G. "*The flowers appear on the earth.*"—Cant. 2 : 12. Rev. A. A. Graley.

1. When grove and when garden have put off their robe of snow, And, freed from their icy chain, the laughing streamlets
2. How sweet in the spring-time of the precious life to see, The heart from the fetters of the win-try day set
3. The tears of contrition and the struggle for the crown, The humble pe-ti-tion, and the song of bat - tles
4. And when in his blooming spring the youthful saint departs, And ov - er the fa-ded form ye bend with bleed-ing

flow, How sweet and how welcome are the flow'rets of the spring, They charm us by their beauty and a -
free; And warmed by the rays of love cast off its icy shield, And flowers of youthful pi - e - ty in
won, The gift to the needy, and the word and work of love, Oh, these are fragrant flowers indeed which
hearts, Oh, say not his virtues are all hidden in the tomb, For ev - er fragrant, ev - er fair in

CHORUS.

round a fragrance fling.
rich pro - fu-sion yield. Flowers, sweet flowers, spring-time adorning, Sweet spring flowers, fair as life's morning.
all the good ap-prove.
Par - adise they bloom.

THE KING'S HIGHWAY.

ANON. "*We will go by the King's Highway.*"—Numbers 20 : 17. E. S. LORENZ.

1. Wherever you may be, Whatever you may see, That would lead you into evil, say you "Nay, say you Nay,
2. The meadows may be green Where by-path stile is seen; Turn aside, the little flowers seem to say; seem to say,
3. For, on enchanted ground There's danger all around, And a thousand pleasant voices bid you stay; bid you stay;
4. Our God will give us light, And, walking in the light, We shall win a crown of glory in the day, in the day

I will not turn a-side What-ev-er may betide;" Just keep a-long the mid-dle of the King's highway.
Be sure you take no heed, They're trying to mis-lead; Just keep a-long the mid-dle of the King's highway.
With fingers stop your ears, And never mind their jeers; Just keep a-long the mid-dle of the King's highway.
When Je-sus calls his own Together round the throne Who kept along the mid-dle of the King's highway.

D. S. *ev - er you may be, What-ev - er you may see, Just keep a - long the mid - dle of the King's highway.*

CHORUS. D. S.

The King's high-way, the King's high-way, Oh, turn a - side from ev-ery thing that leads a - stray; Where-

HARK THE SONG! (Christmas.)

I. B. **Quartet.** *"Glory to God in the highest."*—Luke 2 : 14. I. B. & I. G. S.

1. Hark the an - gel - ic song from the re-gions a - far! See the light as it shines from his beautiful star!
2. Lo, he comes to redeem, by his own precious blood, All the lost thro' the fall, all the wand'rers from God!
3. Holy angels, sing on in your flight o'er the earth, For you bring us glad news of the dear Savior's birth!

Let the earth chant a song while the angels proclaim The glad tiding of hope thro' Immanu-el's name.
We will hail the in-car-nate, his praises we'll sing, For he comes as a Sav-ior, he comes as a King!
We will bow at his feet, and our anthems we'll sing To the love that has brought us a Savior and King.

Full Chorus.

Hark the song, hark the song, hark the song . . . the an-gels sing!
Hark the song, hark the song, hark the song the angels sing, the angels sing!

Rep. *pp*

Hark the song, hark the song, hark the song . . . the an-gels sing!
Hark the song, hark the song, hark the song the an-gels sing!

Solo. **Duet.** **Trio.** **Quartet.**

'Tis the song of redemption that sounds o'er the plain; 'Tis a sweet sounding anthem, a welcome refrain;

Chant the loud notes of joy as the sweet angels sing, Hal-le-lu - jah for-ev-er, the Savior is King!

BRIGHTEST AND BEST.

FABER. *"Thine eyes shall see the King in his beauty,"*—Is. 33 : 17. E. S. LORENZ.

1. Brightest and best . . . of the sons of the morning, Dawn on our dark - ness and lend us thine aid;
2. Cold on his man - - tle the dew-drops are shining, Low lies his head with the beasts of the stall;
3. Say, shall we yield . . him, in costly de-vo - tion, O-dors of E - - den and off'rings divine?
4. Vain-ly we of - - - fer each ample ob-la - tion, Vainly with gold would his favor se - cure;

f. Fine.

Star of the East! . . the hor-i-zon a-dorn - ing, Guide where the in - fant Redeemer is laid.
An-gels a - dore . . him in slumber reclin - ing, Maker and Mon - arch and Savior of all.
Gems of the mount - - ain and pearls of the o - cean, Myrrh from the for - est or gold from the mine?
Richer by far . . . is the heart's a-dor-a - tion, Dearer to God are the prayers of the poor.

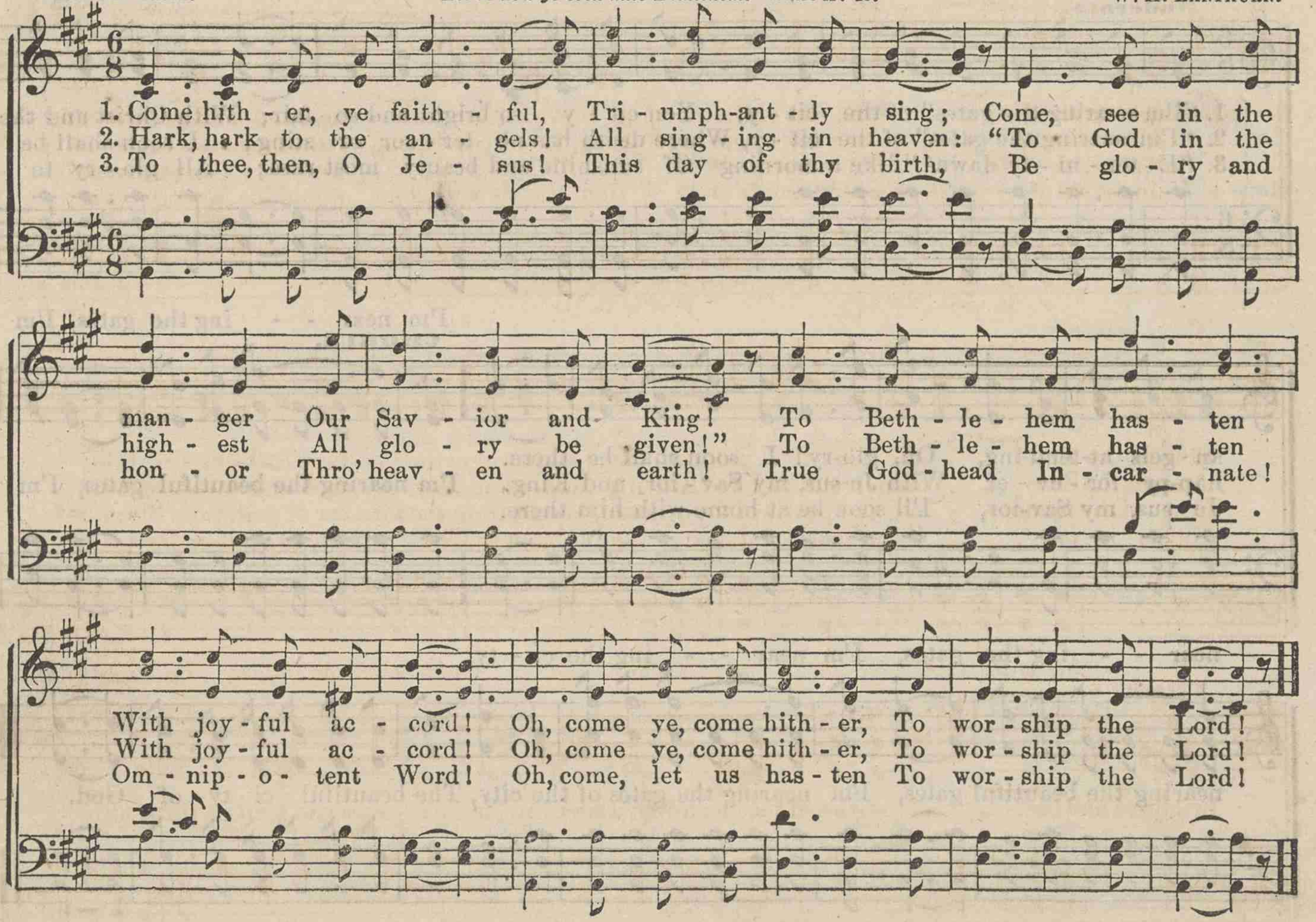
Star of the East! the horizon adorn - ing, Guide where the in-fant Redeemer is laid.

CHORUS. D. S.

Brightest and best . . of the sons of the morn-ing, Dawn on our dark - ness and lend us thine aid;

COME HITHER, YE FAITHFUL. (Christmas.)

From the Latin. *Let us now go even unto Bethlehem.*—Luke ii: 15. W. H. LANTHURN.



"I'M NEARING THE GATES."

I. B. Dying words of Rev. Dr. Eddy, of the M. E. Church. I. BALTZELL.

Moderato.

1. "I'm nearing the gates" of the cit - y, Yon cit - y so bright and so fair; With Christ and the
2. "I'm nearing the gates" of the cit - y, Where death has no ter - ror or sting; I soon shall be
3. "E - ter - ni - ty dawns," like a morning Of sunshine and beauty most rare; All glo - ry to

I'm near - - ing the gates, I'm

CHORUS.

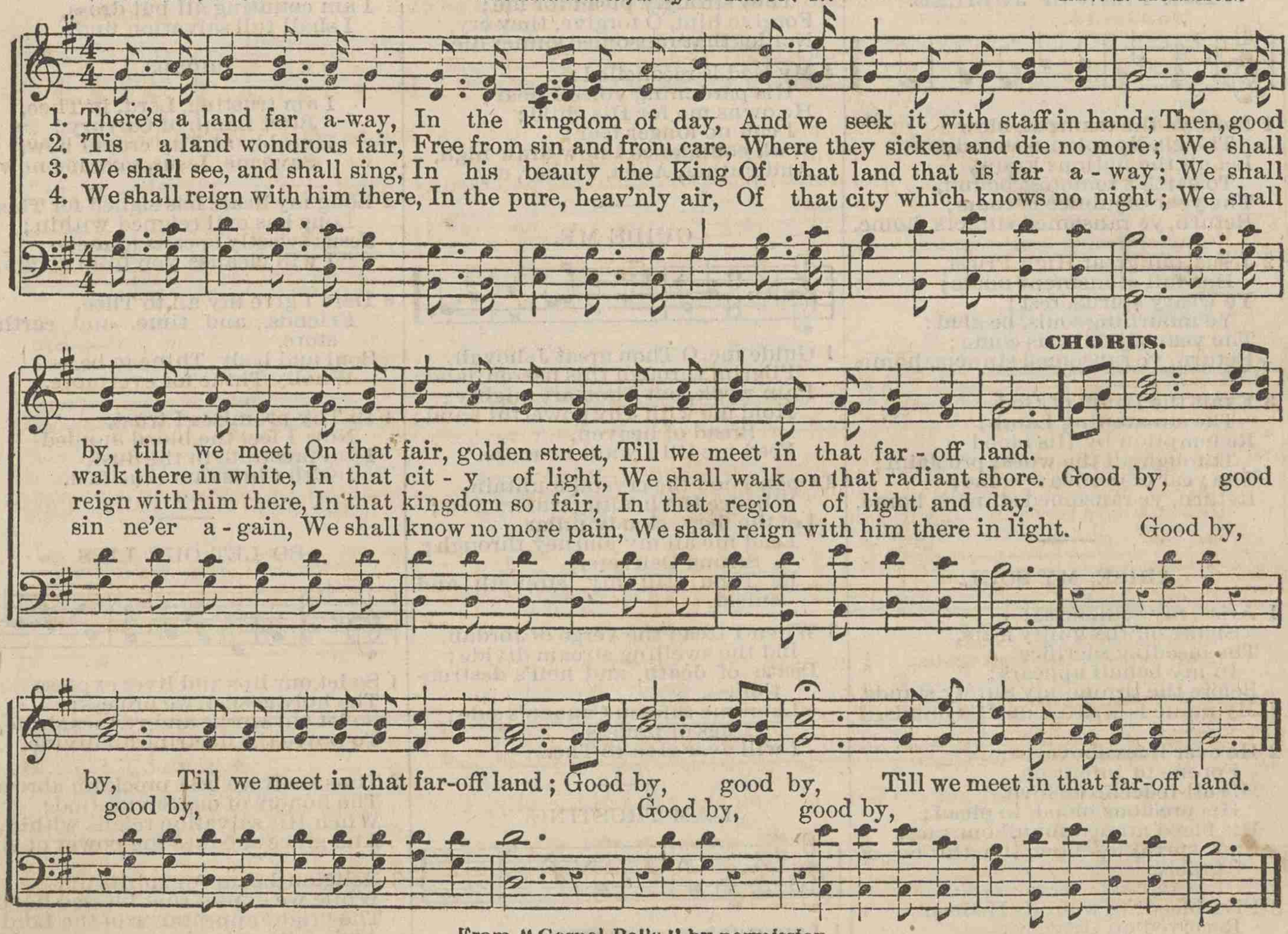
an - gels at-tend-ing, Oh, glo-ry! I soon shall be there.
hap-py for - ev - er With Je-sus, my Sav - ior and King. I'm nearing the beautiful gates, I'm
Je - sus, my Sav-ior, I'll soon be at home with him there.

near - - ing the gates, I'm near - - ing the ci - ty,

nearing the beautiful gates, I'm nearing the gates of the city, The beautiful ci - ty of God.
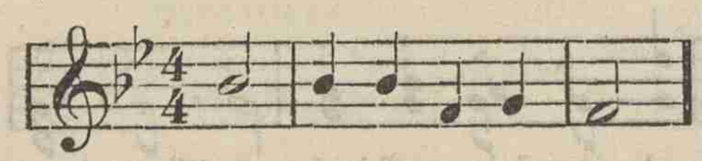
GOOD BY TILL WE MEET.

J. E. RANKIN, D. D. *"The land that is far off."*—Isa. 33: 17. REV. S. MORRISON.



From "Gospel Bells," by permission.

THE YEAR OF JUBILEE.



1 Blow ye the trumpet, blow
The gladly solemn sound;
Let all the nations know,
To earth's remotest bound,
The year of jubilee is come;
Return, ye ransomed sinners, home.

2 Jesus, our great High Priest,
Has full atonement made;
Ye weary spirits, rest;
Ye mourning souls, be glad;
The year of jubilee is come;
Return, ye ransomed sinners, home.

3 Exalt the Lamb of God,
The sin-atoning Lamb;
Redemption by His blood
Through all the world proclaim;
The year of jubilee is come;
Return, ye ransomed sinners, home.

ARISE, MY SOUL.

1 Arise, my soul, arise;
Shake off thy guilty fears,
The bleeding sacrifice
In my behalf appears;
Before the throne my Surety stands,
‖:My name is written on His hands.:‖

2 He ever lives above,
For me to intercede,
His all-redeeming love,
His precious blood, to plead;
His blood atoned for all our race,
And sprinkles now the throne of grace.

3 Five bleeding wounds He bear
Received on Calvary;
They pour effectual prayers,
They strongly plead for me;
Forgive him, O forgive, they cry,
Nor let that ransomed sinner die.

4 My God is reconciled;
His pardoning voice I hear;
He owns me for His child;
I can no longer fear;
With confidence I now draw nigh,
And Father, Abba, Father, cry.

GUIDE ME.

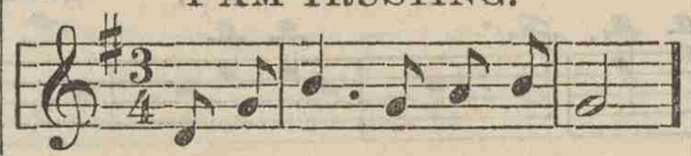


1 Guide me, O Thou great Jehovah,
Pilgrim through this barren land;
I am weak, but Thou art mighty;
Hold me with Thy powerful hand;
Bread of heaven,
Feed me till I want no more.

2 Open Thou the crystal fountain
Whence the healing waters flow;
Let the fiery, cloudy pillar
Lead me all my journey through;
Strong Deliverer,
Be Thou still my strength and shield.

3 When I tread the verge of Jordan,
Bid the swelling stream divide;
Death of death, and hell's destruction,
Land me safe on Canaan's side;
Songs of praises
I will ever give to Thee.

I AM TRUSTING.



1 I am coming to the cross;
I am poor, and weak, and blind;
I am counting all but dross,
I shall full salvation find.

CHORUS.
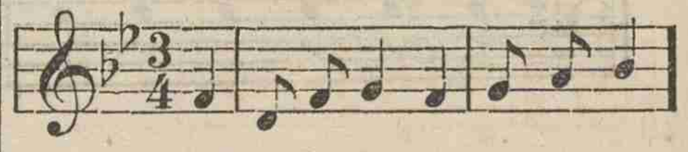
I am trusting, Lord, in Thee,
Blest Lamb of Calvary;
Humbly at Thy cross I bow,
Save me, Jesus, save me now.

2 Long my heart has sighed for Thee,
Long has evil reigned within;
Jesus sweetly speaks to me,—
"I will cleanse you from all sin."

3 Here I give my all to Thee,
Friends, and time, and earthly store,
Soul and body, Thine to be,—
Wholly Thine for evermore.

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

SO LET OUR LIPS.
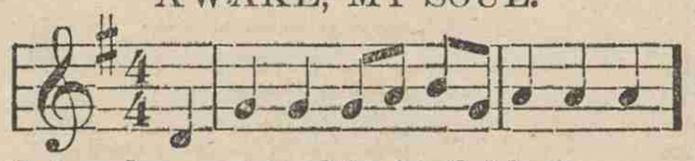


1 So let our lips and lives express
The holy gospel, we profess;
So let our works and virtues shine,
To prove the doctrine all divine.

2 Thus shall we best proclaim abroad
The honors of our Savior God;
When His salvation reigns within,
And grace subdues the power of sin.

3 Religion bears our spirits up,
While we expect that blessed hope,
The bright appearance of the Lord;
And faith stands leaning on His word.

AWAKE, MY SOUL.



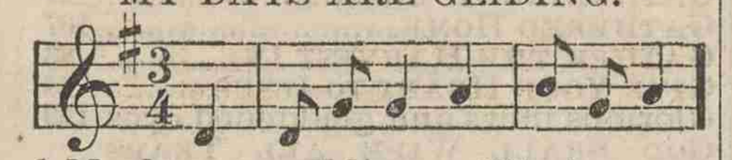
1 Awake, my soul to joyful lays,
And sing the great Redeemer's praise;
He justly claims a song from me—
His loving kindness, O how free!

2 He saw me ruined in the fall,
Yet loved me notwithstanding all;
He saved me from my lost estate—
His loving kindness, O how great!

3 Though num'rous hosts of mighty foes—
Though earth and hell my way oppose;
He safely leads my soul along—
His loving kindness, O how strong!

4 Then let me mount and soar away
To the bright world of endless day!
And sing with rapture and surprise
His loving kindness in the skies.

MY DAYS ARE GLIDING.



1 My days are gliding swiftly by,
And I, a pilgrim stranger,
Would not detain them as they fly!
Those hours of toil and danger.
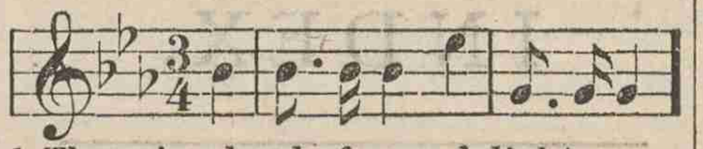
CHORUS.

For O, we stand on Jordan's strand,
Our friends are passing over;
And just before the shining shore
We may almost discover.

2 We'll gird our loins, my brethren dear,
Our distant home discerning;
Our absent Lord has left us word,
Let every lamp be burning.

3 Should coming days be cold and damp.
We need not cease our singing;
That perfect rest naught can molest,
Where golden harps are ringing.

THERE IS A LAND.



1 There is a land of pure delight,
Where saints immortal reign;
Eternal day excludes the night,
And pleasures banish pain.
There everlasting spring abides,
And never-withering flowers;
Death, like a narrow sea divides
This heavenly land from ours.

2 Sweet fields beyond the swelling flood
Stand dress'd in living green;
So to the Jews old Canaan stood,
While Jordan roll'd between.
Could we but climb where Moses stood
And view the landscape o'er,
Not Jordan's stream, nor death's cold flood,
Should fright us from the shore.

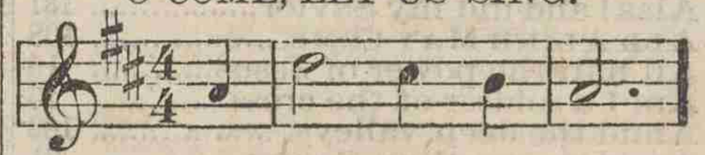
THE VOICE OF JESUS.

1 I heard the voice of Jesus say,—
"Come unto me and rest,
Lay down, thou weary one, lay down
Thy head upon my breast."
I came to Jesus, as I was,
Weary, and worn, and sad,
I found in Him a resting-place,
And He has made me glad.

2 I heard the voice of Jesus say,
"Behold! I freely give
The living water; thirsty one!
Stoop down, and drink, and live."
I came to Jesus, and I drank
Of that life-giving stream;
My thirst was quenched, my soul revived,
And now I live in Him.

3 I heard the voice of Jesus say,
"I am this dark world's Light;
Look unto me; thy morn shall rise,
And all thy day be bright."
I looked to Jesus and I found
In Him, my Star, my Sun;
And, in that light of life, I'll walk
Till traveling days are done.

O COME, LET US SING.



1 O come, let us sing,
Our youthful hearts now swelling,
To God above, a God of love,—
O come, let us sing!
Our joyful spirits glad and free,
With high emotions rise to Thee
In heavenly melody,—
O come, let us sing!

2 The full notes prolong,
Our festal celebrating,
We hail the day with cheerful lay,
And full notes prolong,
Both cheerful youth and silvery age,
And childhood pure, the gay, the sage,
These thrilling scenes engage
Full notes to prolong.

3 O swell, swell the song,
His praises oft repeating;
His Son He gave our souls to save,—
O swell, swell the song.
The humble heart's devotion bring,
Whence gushing streams of love do spring,
And make the welkin ring
With sweet swelling song.

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ELEMENTARY DEPARTMENT.

A simplified system of Musical Notation, being a Guide to the Art of Reading Music at Sight.

LESSON I.

Introduction.—A musical sound is called a *Tone.*

Distinctions.—On examination, it will be perceived that there are certain distinctions.

A tone may be	*Long or Short.*
It may be	*High or Low.*
It may be	*Soft or Loud.*

Property.—If this be so, then a tone must have three conditions of existence, or three properties belonging to it.

The one being	*Length.*
Another	*Pitch.*
A third	*Force or Power.*

No tone can exist without *Length*, nor without *Pitch*, nor without *Power.*

Departments.—These three properties, *Length, Pitch* and *Power*, lead us to three grand divisions, or departments in the Science of Music.

The one treating of Length,	*Rhythmics.*
" " " " Pitch,	*Melodics.*
" " " " Power,	*Dynamics.*

Rhythmics.—From the Greek, signifying "to flow," measured movement.

Melodics.—From the same, meaning "a song, or poem,"—a tune.

Dynamics.—From the same, signifying "to be able," Power, Expression.

Teacher and Pupil.

Q. What is a musical sound called?
A. A tone.
Q. What distinctions are perceived on examination of a tone?
A. It may be *Long or Short.*
" " " *High or Low.*
" " " *Soft or Loud.*
Q. What essential properties belong to every tone?
A. Length, Pitch, Force or Power.
Q. Can a tone exist without Length?
A. No.
Q. Can it exist without Pitch?
A. No.
Q. Can it exist without Power?
A. No.
Q. How many departments have we in Music?
A. Three.
Q. What are they?
A. *Rhythmics, Melodics, Dynamics.*
Q. Which department treats of Length?
A. Rhythmics.
Q. Which department treats of Pitch?
A. Melodics.
Q. Which of Force or Power?
A. Dynamics.
Q. From what language are the names of these departments taken?
A. From the Greek.

LESSON II.

RHYTHMICS.

Bars and Measures.—Certain perpendicular lines | | | | | | are called Bars, and the space between the same is called Measure.

Any two bars || || || are called Double Bars.

Bars show us the boundary of a measure.

Double Bars are used at the close of an exercise.

Time.—Measures, and parts of the same, may be indicated,—to the ear, by counting,—to the eye, by certain movements of the hand, called Beats. (Beating time.)

Double Measure.—A measure having two beats, the one a downward, and the other an upward one, is called Double Measure,—a slight stress of voice, called Accent, falls on the downward beat.

(Beating time is usually done with the right hand.)

Triple Measure,—Has three beats; Down, Left, Up.

The accent falls on the down beat.

Quadruple Measure.—Has four beats; Down, Left, Right, Up.

The main accent belongs to the first, and a slight accent to the third beat.

Sextuple Measure.—Has six beats, it is, however, usually kept by only two,—Down, Up, calculating three to each beat. Accent on first and fourth.

Teacher and Pupil.

Q. What are certain perpendicular lines in music called? *A.* Bars.

Q. The space between them?
A. Measures.

Q. What the two bars together?
A. Double Bars.

Q. How are Measures or parts of the same indicated to the eye?
A. By certain movements of the hand, called Beats.
Q. How many beats has Double Measure?
A. Two.
Q. How are they made?
A. Down, Up.
Q. Which beat must receive the accent?
A. The down beat.
Q. How many beats in Triple Measure.
A. Three.
Q. How are they made?
A. Down, Left, Up.
Q. Where does the accent belong?
A. To the down beat.
Q. How many beats in Quadruple Measure?
A. Four.
Q. How are they made?
A. Down, Left, Right, Up.
Q. Where do the accents belong?
A. The main accent on the first, as light one on the third.

Q. How many beats are usually given to Sextuple Measure?
A. Two; Down, Up.
Q. Where does the accent belong?
A. To both beats.

LESSON III.

RHYTHMICS.

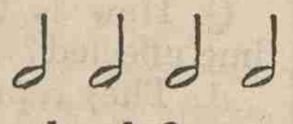
Notes.—Characters, indicating a certain length, that a tone should be held (or sounded), are called *Notes.*

Notes, then, represent the length of certain tones.

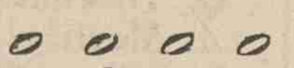
You could not tell by a note alone, how high or low, nor how soft or loud, to sound the same; we can only tell how long a certain tone should be sounded.

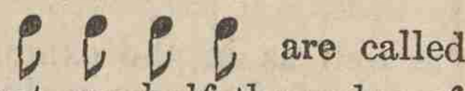
Notes having a closed head and stem  are called *Quarter Notes.*

They are usually given the time or duration of distinct counting, or to the beating of the pulse of a healthy person.

Notes with an open head and stem  are called *Half Notes.*

They are in value double the length of Quarter notes.

Notes with simply an open head  are called *Whole Notes.* They represent double the length of Half notes, or are four times as long as Quarters.

Notes having one hook  are called *Eighth Notes.* They represent one-half the value of Quarters.

Notes being distinguished by two hooks,  are called *Sixteenth Notes.*

They represent one-half the value of Eighth notes; it requires four of them to equal in time one Quarter.

Teacher and Pupil.

Q. What are the Characters called which represent the length of tones?

A. Notes.

Q. Can we tell by a note alone how high or low to sound a tone?

A. No.

Q. Can we tell by it alone how soft or loud to sound?

A. No.

Q. What then does a note alone indicate?

A. Length.

Q. How can you tell a Quarter note?

A. By a closed head and stem.

Q. What is the time usually given to a Quarter note?

A. The time of distinct counting.

Q. Does it make any difference if the stem is up or downward?

A. No.

Q. How can you tell a Half note?

A. By an open head and stem.

Q. How many Quarter notes in value are represented by a Half note?

A. A Half note is equal to two Quarters.

Q. How can you tell a Whole note?

A. By an open head.

Q. How many Half notes are represented here?

A. Two.

Q. How many Quarters?

A. Four.

Q. How do we know Eighth notes?

A. They are distinguished by one hook.

Q. How many belong to the time of a Quarter?

A. Two.

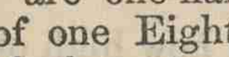
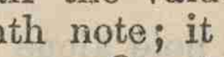
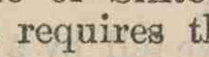
Q. How can we tell Sixteenth notes?

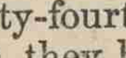
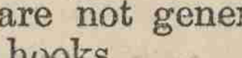
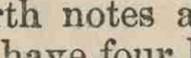
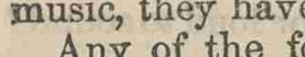
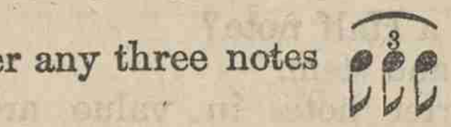
A. By two hooks.

Notes with three hooks attached  are called *Thirty-second Notes.*

They are one-half the value of Sixteenths, one-fourth of one Eighth note; it requires the time of eight of them to one Quarter note.

Sixty-fourth notes are not generally used in vocal music, they have four hooks.

Any of the foregoing notes may be prolonged to one-half of their value by adding a dot, . thus:  equals   equals 

A second dot adds one-half of the value of the first, thus:  equals  or  equals  When the figure 3 occurs above or under any three notes  they are called *Triplets,* these three notes represent the time of only two, or are to be sounded to the same time it would require for only two of those notes. They generally occur to words like merrily, cheerily, etc.

LESSON IV.

RHYTHMICS.

Rests.—Characters representing a certain length of Silence are called *Rests.*

The following Rests represent the same time or duration of silence as the corresponding notes do of tones.

Teacher and Pupil.

Q. How Thirty-seconds?

A. By three hooks.

Q. What is the use of a Dot, when it follows immediately after a note?

A. It adds one-half to its value.

Q. How many Quarters equal a dotted Half note.

A. Three.

Q. How many Eighths a dotted Quarter?

A. Three.

Q. What is the use of a second dot.

A. It adds one-half to the value of the first dot.

Q. What are three notes together, with the figure three above or below the same called?

A. Triplets.

Q. How is the value of these notes as regarding time affected?

A. They represent the time of only two of the same notes.

Q. To what words do Triplets usually occur?

A. Merrily, cheerily, etc.

Sometimes Triplets may be represented by only two notes, thus:  ; here we have, however, three eighths, as well as in the example. The figure 3 effects the value of the notes, making them triplets.

Q. What are the characters standing for silence called?

A. Rests.

Q. How is the time of rests kept in comparison to the corresponding notes?

A. It is the same.

A character under the line, 𝄻 𝄻 called a *Whole Rest.*

A character above the line, 𝄼 𝄼 is called a *Half Rest.*

Turned to the right, 𝄽 𝄽 𝄽 𝄽 *Quarter Rest.*

Turned to the left, 𝄾 𝄾 𝄾 𝄾 *Eighth Rest.*

Two hooks, 𝄿 𝄿 𝄿 𝄿, *Sixteenth Rest.*

Three hooks, 𝅀 𝅀 𝅀 𝅀, *Thirty-second Rest.*

A peculiar feature of the whole rest is, that it not only represents the equal of two halfs or four quarters, but it also represents a whole measure rest, no matter what kind of time is given.

By Rests, as well as by Notes, the time ought to be kept prompt; no sluggish movement can be allowed in music; give full value to every Note and Rest, but no more.

LESSON V.

RHYTHMICS.

Varieties of Measure.—Measures are indicated by the use of figures in the form of fractions.

The upper figure represents the number of Beats, or what kind of measures we have, the lower figure represents the variety of measure, the kind of Notes, or the equal of which is required to each Beat.

There is no difference to the ear, as regards variety of measure, the difference is only seemingly so to the eye.

Teacher and Pupil.

Q. How can you tell a Whole rest?
A. It is under the line.
Q. How a Half rest?
A. It is above the line.
Q. How a Quarter?
A. Turned to the right.
Q. How an Eighth?
A. Turned to the Left.
Q. How can we tell a Sixteenth rest?
A. It is known by two hooks.
Q. How a Thirty-second?
A. By three hooks.
Q. What peculiar use do we have by a Whole rest?
A. It represents also a Measure rest.
Q. Does it not make a difference what kind of time or measure is given? *A.* No.
Q. Ought we to allow any sluggish movement by either notes or rests? *A.* No.
Q. How should the movement be?
A. Prompt?
Q. Must full value be given to Notes and Rests?
A. Yes.
Q. How is Measure or Time indicated?
A. By the use of figures.
Q. What form do these figures assume?
A. The form of fractions.
Q. Which figure tells the kind of measure?
A. The upper.
Q. Which the variety?
A. The lower.
Q. Is there any difference as regards varieties of measure?
A. No. The difference is only seemingly so to the eye, there is none to the ear.

Tabular view of varieties of measure.

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

Suppose a certain Tune should be written in $\frac{2}{4}$ time, and then again in $\frac{2}{8}$, the first will not be sung slower than the latter would be, it makes no difference as to time, whether a beat must be made to each Quarter or Eighth, the lower figure simply says, that an Eighth note, or that a Quarter is required to each beat.

You would sing a hymn as fast in one as the other, the movement is the same.

LESSON VI.

MELODICS.

The Scale.— When we consider Tones in regard to their relative pitch, higher or lower, or better to say, in a certain series, ascending, and descending in regular order, we form the *Diatonic Scale.*

The scale consists of the number of eight tones in regular succession, named from the lower upward, thus: *one, two, three, four, five, six, seven, eight;* the eight, would, however, become one again in a next higher ascending scale.

Intervals.—The difference of pitch between any of the tones of the Scale is called an *Interval.*

Teacher and Pupil.

Q. Would a tune be sung just as fast, or the movement be the same whether $\frac{2}{4}$ or $\frac{2}{8}$ measure?

A. Yes.

Q. How can we then tell whether to sing faster or slower in certain parts of a tune.

A. There are generally certain signs and expressions, as well as the style of the movement provided for.

However, the words must be consulted (if in vocal music), what kind of movement will bring out the truest expression.

Q. What department have we so far been studying?

A. Rhythmics.

Q. How do you know.

A. The subject is Length.

Q. What is a certain series of tones ascending or descending in regular progression called?

A. The Diatonic scale.

Q. Of how many tones does this scale consist?

A. Of eight.

Q. How are they named?

A. From the lower upward; one, two, etc.

Q. What peculiarity is noticed by the eight?

A. It becomes one again of a next higher ascending scale.

Q. What is the difference between any two tones of the Scale called?

A. An Interval.

Q. Are these Intervals all alike?

A. No, some are longer, others smaller.

Steps and Half-steps.—There are two kinds of Intervals, larger and smaller, in the regular progression of the Diatonic Scale, the larger ones are called *Steps*, the smaller, *Half-steps*.

The first half-step is found between the tones three and four; the second, between seven and eight; the other five Intervals are *Steps*.

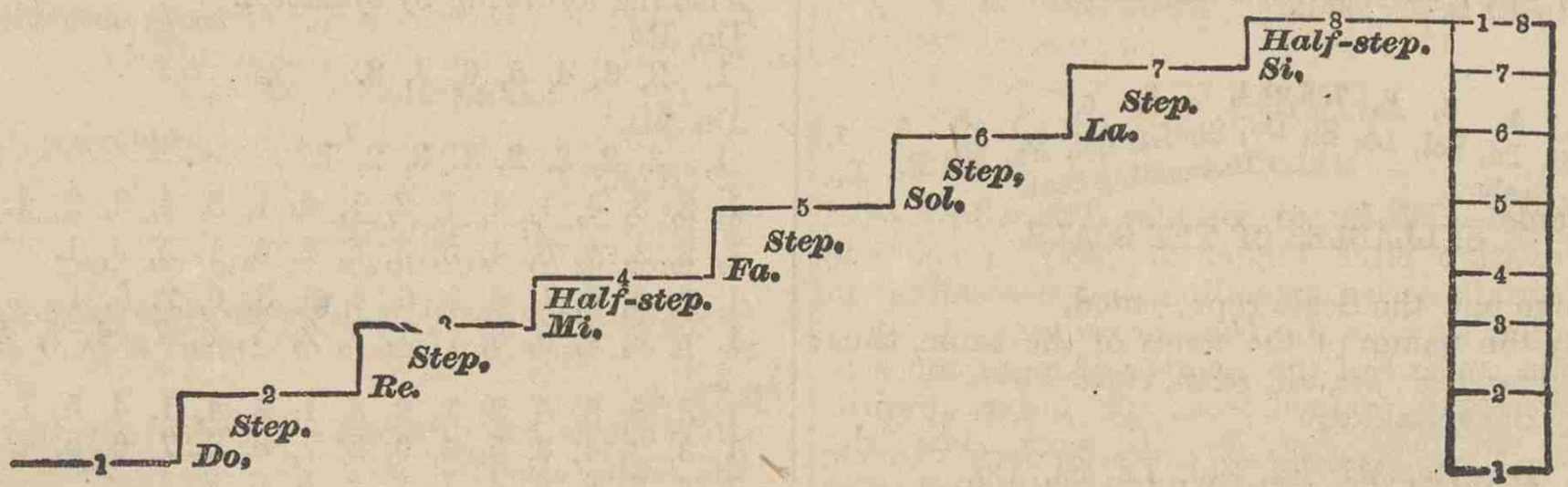
The Diatonic Scale then represents seven Intervals, five of them being steps, two of them half-steps.

Teacher and Pupil.

Q. What are the large ones called? *A.* Steps.
Q. The smaller are said to be what? *A.* Half-steps.
Q. How many Steps and Half-steps have we in the Diatonic scale? *A.* Five steps and two half-steps.
Q. How many intervals altogether? *A.* Seven.
Q. Where do you find the Half-steps.
A. Between three and four, seven and eight.
Q. Where the steps?
A. Between one and two, two and three, four and five, five and six, six and seven.
Q. What is the Diatonic scale sometimes called?
A. A musical ladder.

MUSICAL LADDER FORMING THE TONES OF THE DIATONIC SCALE.

Ascending Scale.



LESSON VII.

MELODICS.

Syllables.—As an aid to all who wish to learn to read music, especially in classes, the following syllables are used in connection with the tones of the Diatonic scale. (Be it, however, clearly understood, that these syllables are not the names of these tones, but are only used to name the relative pitch of the tones in any Scale, in order to simplify the reading of Music.)

SYLLABLES.

Do, Re, Mi, Fa, Sol, La, Si, Do.
1, 2, 3, 4, 5, 6, 7, 8.

These are Italian syllables, and are pronounced,—

Doe, Ray, Mee, Faw, Sole, Law, See, Doe.

1, 2, 3, 4, 5, 6, 7, 8 or 1, 7, 6, 5, 4, 3, 2, 1.
Do, Re, Mi, Fa, Sol, La, Si, Do, Si, La, Sol, Fa, Mi, Re, Do.
Ascending Scale. Descending Scale.

SYLLABLES OF THE SCALE.

We have now the Scale represented,

1st. By the names of the tones of the same, thus: *one, two, three, four, five, six, seven, eight.*

2d. By the syllables.

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

NOTE.—The idea presented to the pupil by the introduction of the syllables is, the association of the tones of the Scale with the syllables becomes so intimate with the Pitch, as to call the same instantly to mind.

Teacher and Pupil.

Q. What are the syllables called which are used in vocal music to aid the pupil in reading the same?

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

Q. Are they the names of tones?

A. No.

Q. What do they represent, or name?

A. The relative Pitch of the tones of the Scale.

Q. From what language are they taken?

A. From the Italian.

Q. Which is the first? *A.* Do. *Q.* Which the second? *A.* Re. *Q.* Which are alike in name?

A. The first and eight.

Sing the tones of the Scale, using the syllables, (taking care to pronounce the same correctly, not saying Sal for Sol, etc.; articulate distinctly so every tone is separate.)

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

Also the following by syllables.

Do, Re.

1, 2, 3, 4, 5, 6, 7, 8.

Do, Mi.

1, 3, 2, 3, 2, 1, 3, 2, 1.

1, 2, 3, 4, 1, 4, 1, 2, 1, 4, 1, 3, 4, 3, 2, 1.

1, 2, 3, 4, 5, 4, 5, 3, 5, 2, 5, 1, 5, 3, 1.

1, 3, 5, 6, 1, 6, 5, 6, 4, 6, 3, 6, 2, 6, 1.

1, 2, 3, 4, 5, 6, 7, 1, 7, 2, 7, 3, 7, 4, 7, 5, 7, 6, 7, 8.

1, 3, 5, 8, 5, 3, 1, 2, 3, 1, 3, 4, 1, 4, 5, 1, 5, 8.

1, 3, 2, 4, 3, 5, 4, 6, 5, 7, 6, 8, 7, 6, 5, 4, 3, 2, 1.

1, 4, 6, 8, 6, 4, 1, 3, 6, 8, 6, 3, 1.

Q. What is the correct and distinct sounding of each tone of the Scale called?

A. Good articulation.

LESSON VIII.

MELODICS.

Staff.—There being eight tones, each differing in pitch from the other, we must have something to represent this difference; and for this purpose, we have five parallel lines with the four intervening spaces, called the *Staff.*

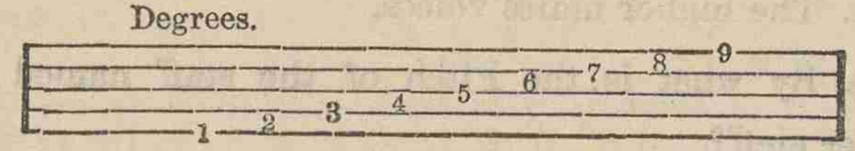
Degrees.—Each line, and every space, is called a *Degree;* thus we have nine degrees on the staff, five of them being lines, and four, spaces.

They count from the lower one upward; thus the first line is the first degree, the first space is the second, etc.

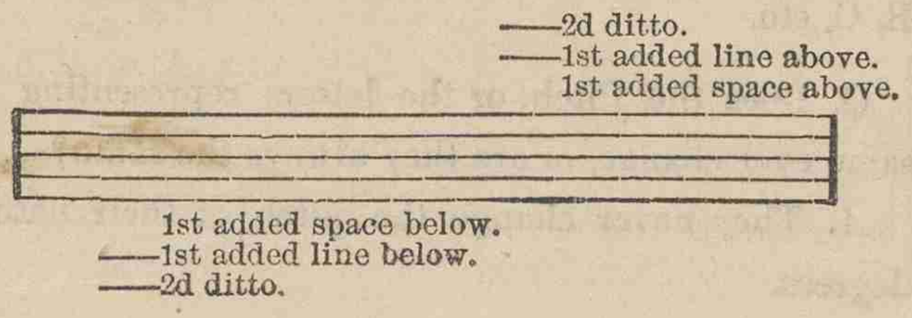
Added Lines and Spaces.—There are often small lines added above or below the staff, and between the same are caused the added spaces.

(Remember that the Staff is complete with its five lines and four spaces.)

THE STAFF COMPLETE.



THE STAFF WITH ADDED LINES AND SPACES.



Teacher and Pupil.

Q. What are the five lines and four spaces called?
A. The Staff.

Q. How many degrees does the Staff consist of?
A. Nine.

Q. How many of them are lines?
A. Five.

Q. How many spaces?
A. Four.

Q. What does the Staff represent?
A. The difference of Pitch.

Q. Do the small lines and spaces above or below the staff belong to it, or are they added?
A. They are added.

Q. What other name than the first line could you give for the same?
A. First degree.

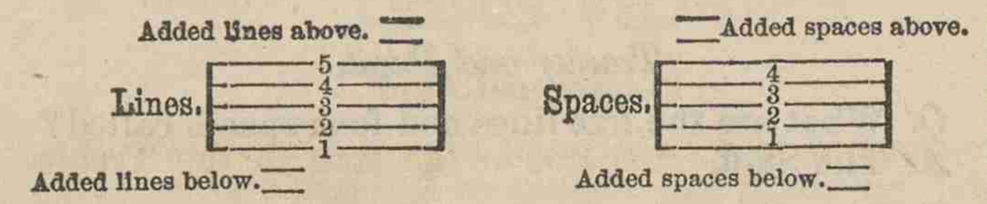
Q. For the first space?
A. Second degree.

Q. Is the staff of a Rhythmic or a Melodic character?
A. Melodic.

Q. Why?
A. It represents Pitch.

Q. Is the representation of the Staff here given, with its added lines or spaces complete, as regards the compass usually comprised in vocal music?
A. Yes, it is.

Q. Is the lower line always the first?
A. Yes.



The above represents the Staff, with added lines and spaces, on which all vocal music is written.

LESSON IX.

MELODICS.

Cleffs.—As there is a marked difference between the adult male and female voice, and in order to give each class of voices their separate staff, we will introduce characters representing its appropriate class.

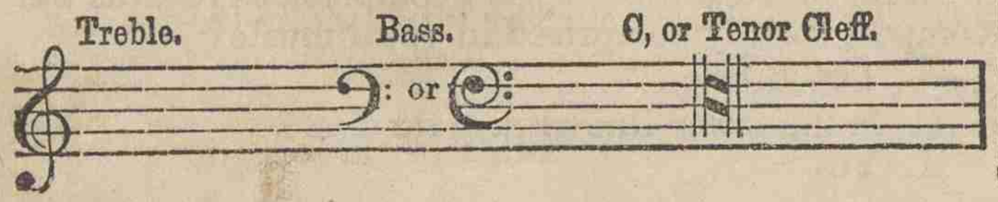
These characters, so to say, give us the Key to the voices to be represented, they are called *Cleffs*.

The Treble Cleff 𝄞 represents the staff suited in pitch to female and childrens' voices.

The Bass Cleff 𝄢, or 𝄡 represents the staff suited in pitch to the adult male voice.

For the purpose of simplifying the reading of music for the higher male voices, a separate cleff is sometimes given, called the C Cleff, 𝄡 or Tenor.

The Staff with the different cleffs.



Teacher and Pupil.

Q. Which other line beside 1 and 5 is easily distinguished?

A. The 3d, it being in the centre.

Q. What are the characters called which indicate the class of voices represented by the staff?

A. Cleffs.

Q. Which Cleff represents female voices?

A. The Treble.

Q. Which the adult male?

A. The Bass.

Q. Which class of male voices is represented by the C, or Tenor cleff?

A. The higher males voices.

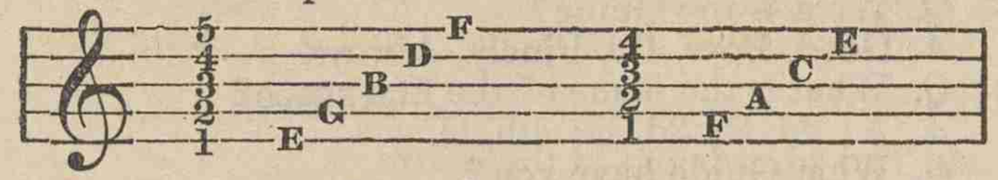
Q. By what is the Pitch of the staff named in either cleff?

A. By the first seven letters of the alphabet, A, B, C, etc.
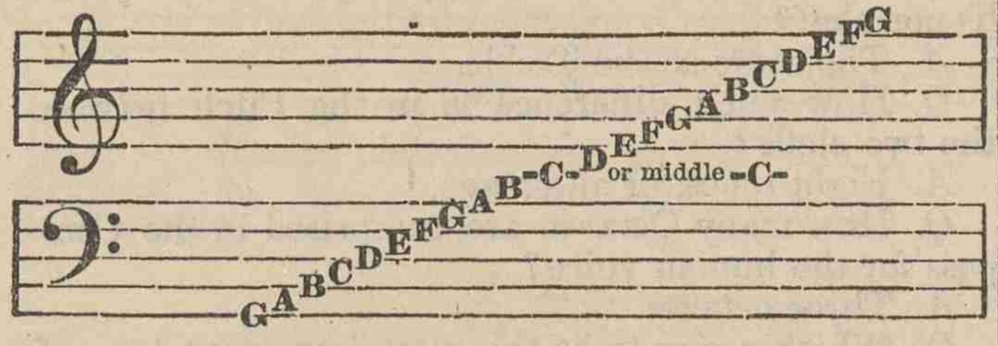
Q. Does the Pitch, or the letters representing the same ever change, or are they always the same?

A. They never change the pitch of their natural degrees.

The different Pitches are named by the first seven letters of the alphabet.
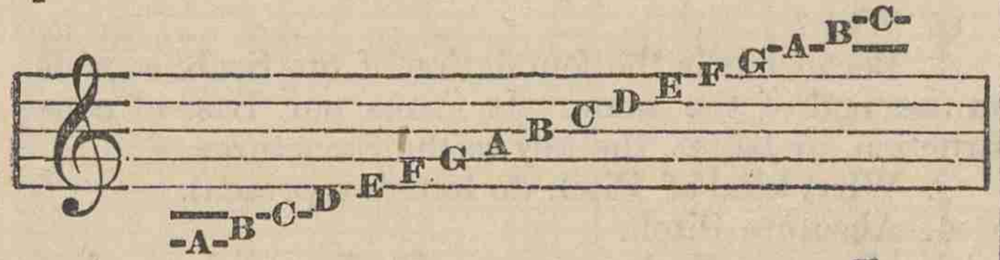


The compass of the human voice represented in both cleffs.

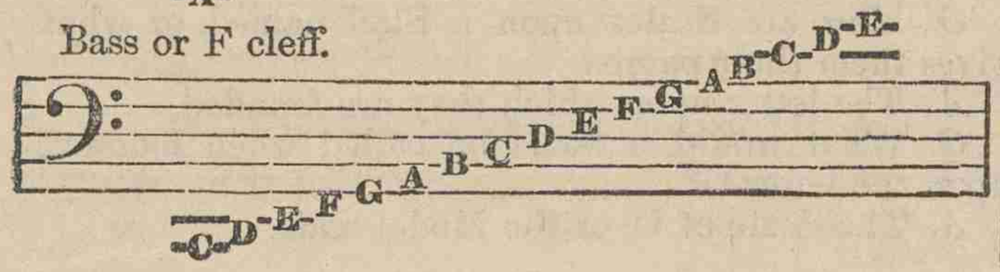


NOTE.—As a Guide to the letters on the lines of the Treble staff, Every, Good, Boy, Does, Finely.
1, 2, 3, 4, 5.

The Treble cleff on the staff, with added lines and spaces.



Bass or F cleff.



Teacher and Pupil.

Q. What is the first line of the staff in the Treble cleff called?

A. E; 2d line, G; 3d, B; 4th, D; 5th, F.

Q. What five words would form a Guide?

A. Every, Good, Boy, Does, Finely.

Q. What word do the four spaces spell?

A. F, A, C, E,—Face.

Q. The Treble cleff winds around which line?

A. The second.

Q. What is its name?

A. G.

Q. What is this Cleff sometimes called?

A. The G cleff.

Q. What other name has the middle line between the Bass and Treble cleff?

A. Middle C.

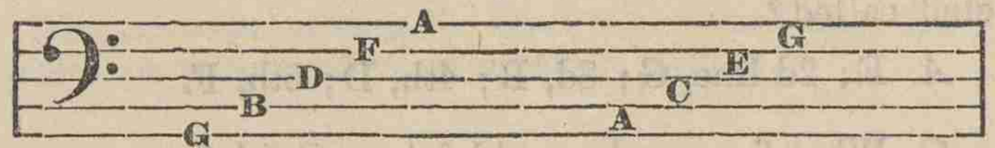
Q. What is the Letter or Pitch name for the first line of the Bass cleff?

A. G; 2d, B; 3d, D; 4th, F; 5th, A.

The **Tenor or C cleff** usually represents the same letters as the Treble cleff, only the Pitch is eight tones, or an octave lower, being for male voices.

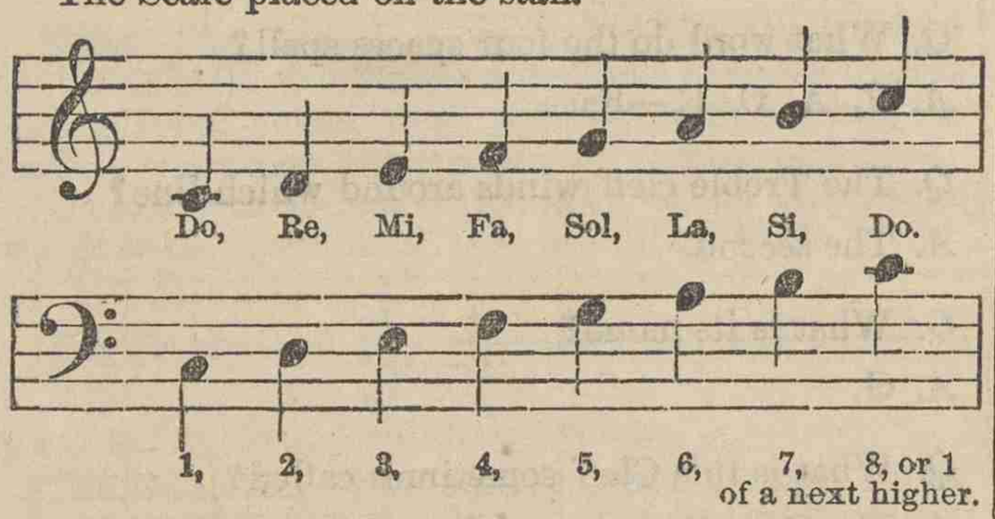
Guide to the letters of the lines in Bass cleff.

Good, Boys, Do, Finely, Always.



Guide to the spaces. **All, Cases, Easy, Gained.**

The Scale placed on the staff.



It will be noticed that one and eight are the most important tones of the Scale; indeed, the same would not seem finished by omitting this tone, it is called the Key-note.

LESSON X.

MELODICS.

The Staff and Model Scale.—The scale will always take its name from the Letter or Pitch upon which it

Teacher and Pupil.

Q. What is the Guide?

A. Good, Boys, Do, Finely, Always.

Q. What is the name of the first space?

A. A; 2d, C; 3d, E; 4th, G.

Q. What Guide have you?

A. All, Cases, Easy, Gained.

Q. What letters are usually represented by the Tenor cleff?

A. The same as the Treble.

Q. How much difference is in the Pitch between the two cleffs?

A. Eight tones, or an octave.

Q. How many Octaves are comprised in the Compass for the human voice?

A. Three octaves.

Q. Which seems to be the most important tone of the Diatonic scale?

A. The first or eight.

Q. By what peculiar name is this first or eighth tone known?

A. It is called the Key-note.

Q. Why?

A. Because it is the foundation of our Scale as well as the end of the same. It forms our Base of construction, or better, the key to the Structure.

Q. What kind of Pitch do letters represent.

A. Absolute Pitch.

Q. How are Scales upon a Staff named, or what gives them their name?

A. The letter upon which they are founded.

Q. What would a Scale be called when founded upon the letter C?
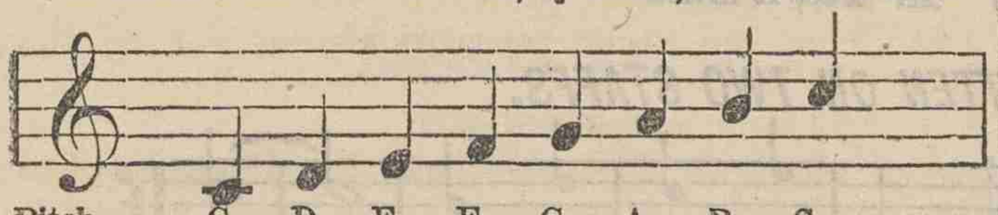
A. The Scale of C, or the Model scale.

is founded, thus, when a Scale is founded on the Letter or Pitch of C, it is called the Scale of C.

(It is often known by the Natural scale though it is no more so, than any other.)

We will call it the Model scale.

The Model Scale with its Pitch, Syllables, and Scale Names.



Pitch.	C,	D,	E,	F,	G,	A,	B,	C.
Syllables.	Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.
Scale names.	1,	2,	3,	4,	5,	6,	7,	8, or 1.

Teacher and Pupil.

Q. What is this Scale sometimes called?
A. The Natural scale.
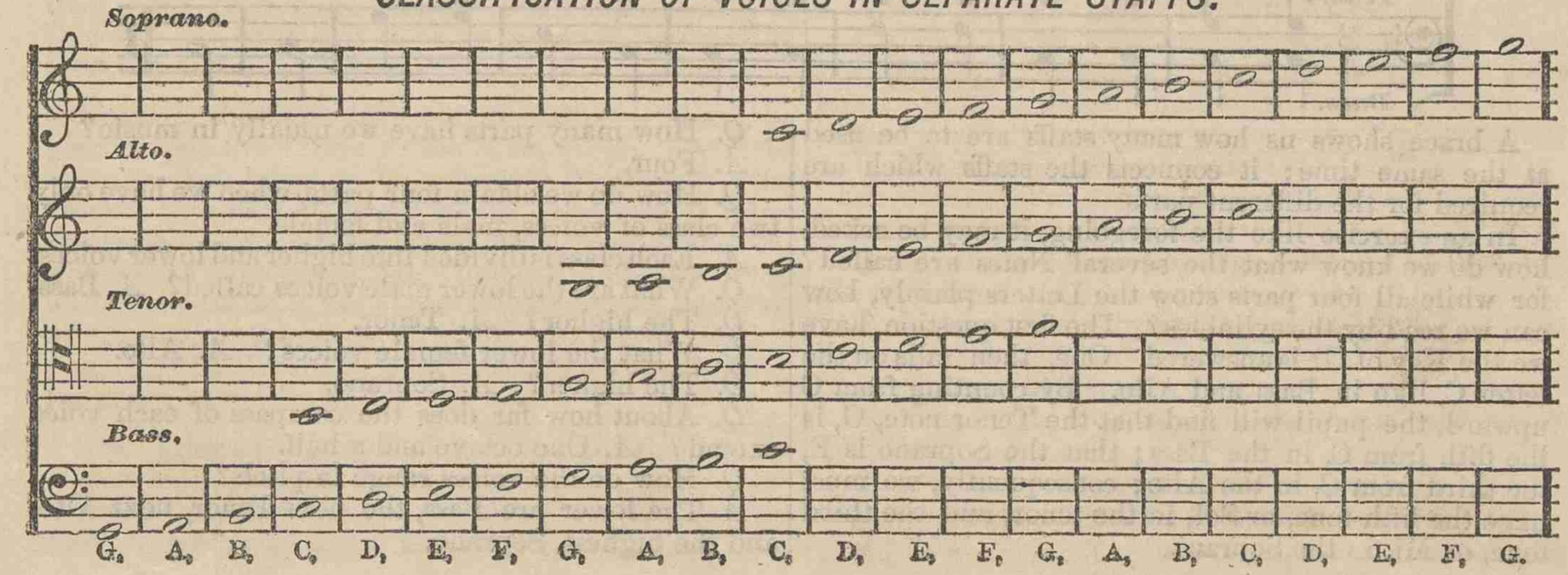
Q. Is this scale more natural than any other?
A. No.

Q. What is the Pitch of our Key-note?
A. The Pitch is C.

Q. Is there any difference between saying Scale, or Key?

A. A scale requires the tones to follow in regular succession upward or downward, while in a Key, tones may be placed to any position of the staff, and still belong to the key.

CLASSIFICATION OF VOICES IN SEPARATE STAFFS.



The four parts are here presented with their usual compass, each extending to about an octave and a half, and each upon their separate staff.

Music is also written with the four parts upon only two staffs, when the Bass and Tenor take the lower, and the Alto and Soprano the upper staff.

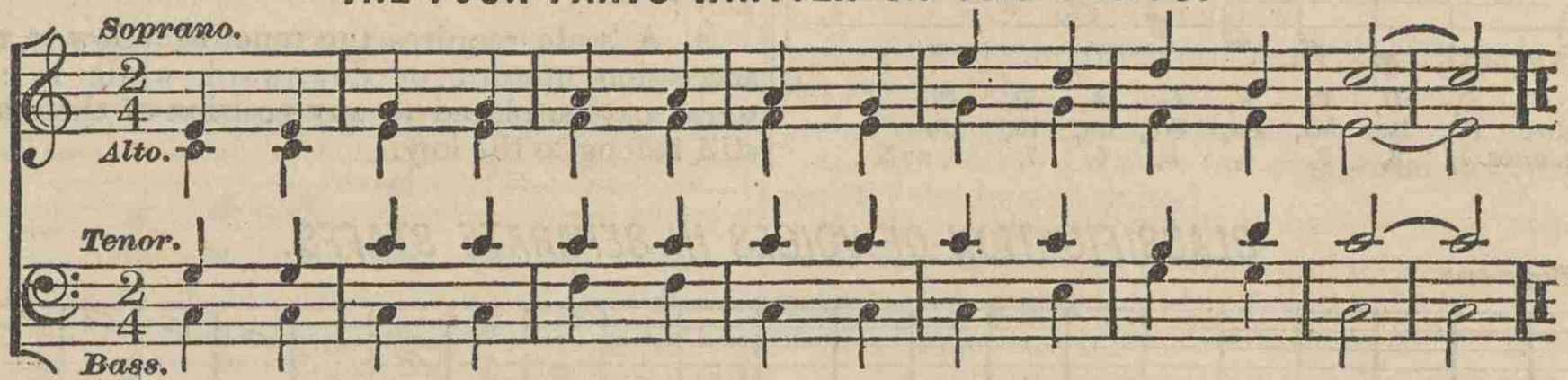
Teacher and Pupil.

Q. How can we tell, if a pieces of music is written in the Key of C. *A.* Because there are no characters, or any signs placed on the staff to change it from the Model scale; the half step is not changed.

Q. Must the half step then always be retained between 3 and 4, and 7 and 8 of the Diatonic scale.

A. Yes, it must.

THE FOUR PARTS WRITTEN ON TWO STAFFS.



A brace shows us how many staffs are to be used at the same time; it connects the staffs which are required for the different parts.

In an exercise like the foregoing, it may be asked, how do we know what the several Notes are called? for while all four parts show the Letters plainly, how can we read by the syllables? The first question, have we the Key of C? is answered. One, then falls on the letter C, like in Bass and Alto. By counting from C upward, the pupil will find that the Tenor note, G, is the fifth from C, in the Bass; that the Soprano is E, the third from C, in the Alto; consequently, we must have the fifth tone, or Sol, in the tenor, and the third tone, or Mi, in the Soprano.

Q. How many parts have we usually in music?

A. Four.

Q. How do we obtain four parts, when we have only two class of voices, male and female.

A. Each class is divided into higher and lower voices.

Q. What are the lower male voices called? *A.* Bass.

Q. The higher? *A.* Tenor.

Q. What the lower female voices? *A.* Alto.

Q. The higher? *A.* Soprano.

Q. About how far does the compass of each voice extend? *A.* One octave and a half.

Q. How do the voices range in pitch?

A. The lower are Bass, the next Tenor, next Alto, and the highest, Soprano.

Remember, that the Key-note is always One of the scale.

Should a piece of music commence with either three or five, you can readily determine the same by counting from the Key-note upward; *one, two, etc.*, or if downward, *eight, seven, etc.*

LESSON XI.

MELODICS.

Transposition.—The pupil will no doubt, by the foregoing lesson, feel interested to know how to tell when the Key-note falls on any other letter than C, and why the change.

It has been noticed, that the half step in the Diatonic scale must come between 3 and 4, and 7 and 8; this will leave the half steps on the staff between the letters E and F, and B and C.

But if a character like this (♯), called a Sharp, be placed upon the degree F, the effect of which will be to cause that letter to be raised or sharpened to the amount of a half step, and would consequently bring the pitch of F♯ a whole step distant from degree E; this would disarrange the Diatonic scale in leaving a Step instead of a Half-step between three and four of the scale; therefore we must find a new resting place for the Key-note, so as to retain the half-step in the scale.

The quickest way to find the new position for the Key-note is, that the last sharp placed on the staff represents the seventh tone of the New scale, and the next degree above is the Key.

Teacher and Pupil.

Q. What use is the Brace? *A.* It shows how many staffs are to be used to carry the parts.

Q. Is One or Do always the same as the Key-note?

A. We will say yes; for the present let it be so understood.

Q. How would we proceed, suppose an exercise does not commence with the Key-note? *A.* Count the degrees from the key upward, if above; downward, if below it; whatever number of the degree the note is placed on gives the corresponding number of Scale tone.

Q. Is the Key-note always placed on C? *A.* No.

Q. What other letter may it be placed on?

A. Either of the seven.

Q. What causes the removal?

A. Characters called Sharps, Flats, etc.

Q. What position do these characters assume when changing our Key-note? *A.* The position of Key-sign; or, better called, Signature.

Q. What is said to take place? *A.* Transposition.

Q. Why do Signatures change the Key?

A. The effect of them on the degrees of the staff is to change the order of Intervals from the Model scale.

Q. What effect has the Signature of one sharp on the fifth line?

A. It raises the same in pitch a half-step.

Q. Does it effect any other degree?
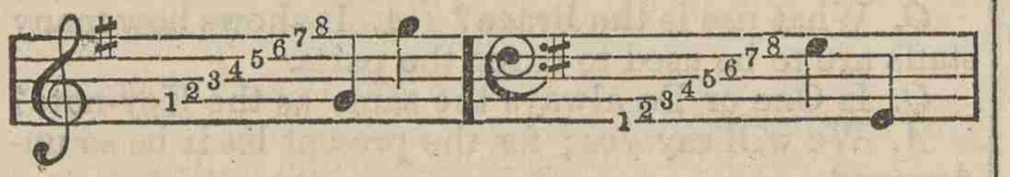
A. Yes, the first space.

Q. Why? *A.* Because it is the same letter as the fifth line.

Q. Do Signatures then effect the letters upon which they are placed, wherever they may be found?

A. Yes.

TRANSPOSITION BY SHARPS.



Here the degree F is effected by the sharp placed upon it, which becomes the Signature.

Tone seven is represented by the last sharp, consequently 8, or the Key-note, stands next above on the letter G; or, counting downward, we find 1 on the second line, G; either way of counting is correct.

One sharp, then, is the key of G. The pupil will find the first half-step between B and C, and the second between F♯ and G.

Teacher and Pupil.

Q. Must the half-step be between 3 and 4, and 7 and 8, in the new key or scale, as well as in the model one?

A. It dare never be changed in any scale.

Q. Can you give me any guide by which to detect instantly the new position for the Key-note?
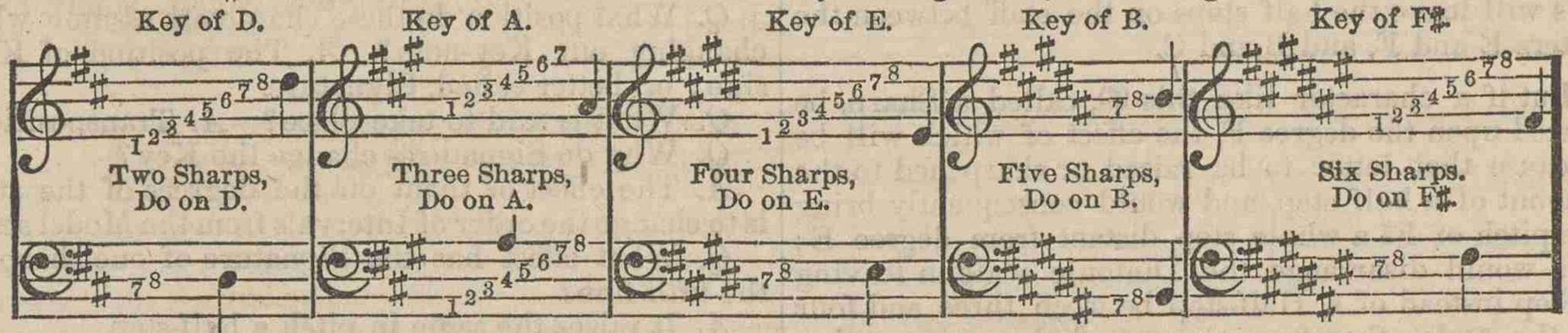
A. The quickest way to detect it is, the last sharp is always degree seven of the new scale; that is, the line or space, or the letter upon which it stands is the pitch seven of the Diatonic scale. Again, the degree above the last sharp is the Key-note.

Q. What is the name of the Key by the signature of one sharp? *A.* Key of G.

Q. What is, then, the Signature to the Key of G?

A. One sharp; two sharps is the key of D; three sharps, A; four sharps, E; five sharps, B; six, F♯

Q. Why F♯? *A.* Because the degree F is effected by the signature, a half-step.



Thus it will be found in all transpositions by sharps, the last, or the right hand sharp, represents always degree seven of the New scale.

The pupil will remember that tone one, or eight, is the Key-note, consequently we count the syllables Do from that position.

Do, one, or *eight,* is all the same thing in the scale.

Q. What is the signature to the key of D?

A. Two sharps. *Q.* The key of A? *A.* Three sharps. *Q.* E? *A.* Four sharps. *Q.* B? *A.* Five sharps. *Q.* F♯? *A.* Six sharps.

Q. Do these signatures always remain on the degrees where they are placed, or may we place them to any other degree? *A.* They have their fixed position, and dare not be changed.

LESSON XII.

MELODICS.

Transposition by Flats.—A character used to lower or flatten a Degree, a half-step is called a Flat ♭.

If a flat be placed on the third line of the staff, it would lower that Degree to the amount of a half-step; consequently it would leave a whole step between the Pitch of the third line, or B♭, to C, and would also disarrange the order of steps and half-steps of the Model scale. Therefore, we must, like by the sharps, find a new home for the Key-note.

The last flat always represents the fourth tone of the new scale.

Teacher and Pupil.

Q. What effect has a flat when placed upon any degree of the staff?

A. It lowers or flattens the same one half-step.

Q. Have they the same effect on the degree of the staff, when placed as signatures as the sharps?
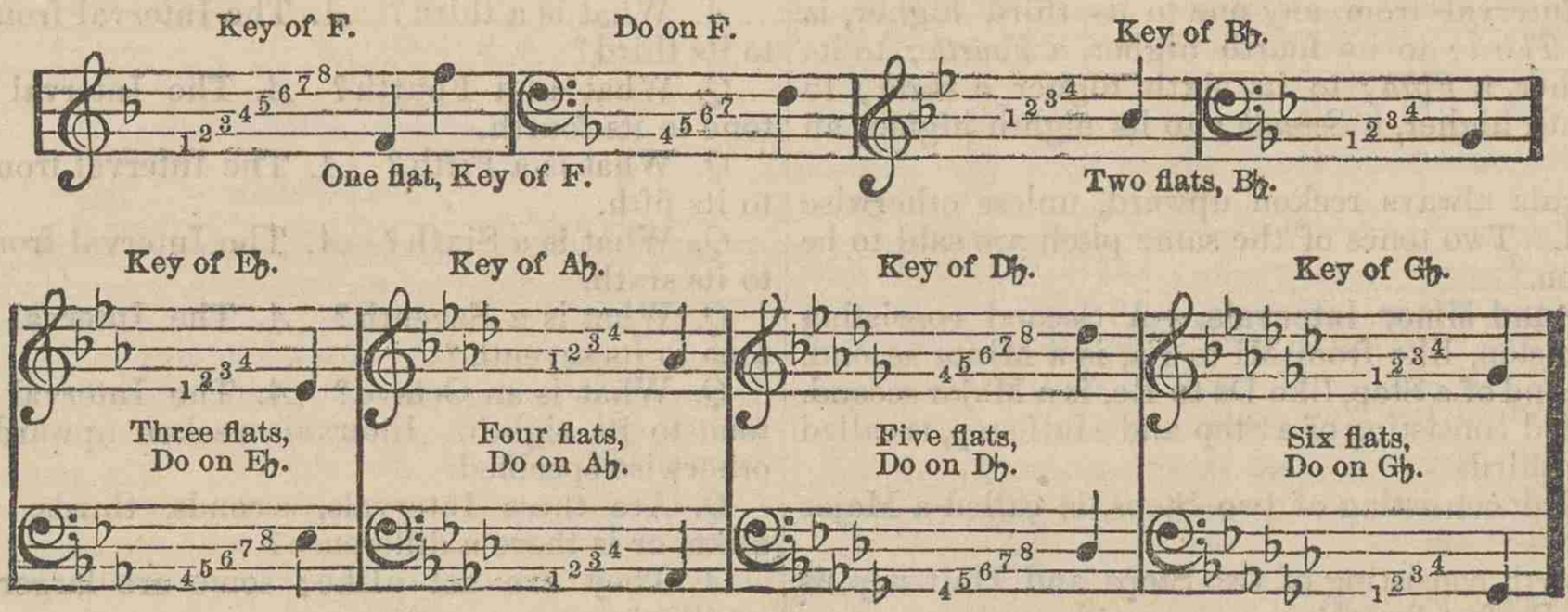
A. The same rule applies to flats, as by transposition of sharps, only flats lower the degrees, while sharps raise them.

Q. Does the effect of Signatures apply to each staff, or until it is removed by another?

A. Till removed by another signature; thus, a key may change within any staff by placing another signature, or recalling the one we have.

Q. What is the guide for the signatures of flats?

A. The last flat represents degree four, or tone four, of the new scale.



It will be noticed that another Guide in flats is, that the one previous to the last shows the Key-note, or where one or Do comes.

GUIDE FOR FLATS.

1,	2,	3,	4,	5,	6.
Four,	Boys,	Eat,	Apple,	Dumplings,	Greedily.

GUIDE FOR SHARPS.

1,	2,	3,	4,	5,	6.
Go,	Down,	And,	Eat,	Breakfast,	First.

LESSON XIII.

MELODICS.

Intervals.—The distance from any one tone of the Scale to any other, is called an *Interval;* the Interval from one to two, or two to three, etc., is called a *Second.*

The Interval from any one to its third higher, is called 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;* to its eighth higher, an *Octave.*

Intervals always reckon upward, unless otherwise specified. Two tones of the same pitch are said to be in Unison.

Major and Minor Intervals.—A Second consisting of a half-step, like from Mi to Fa, is a Minor second.

A Second of a Step, like Do to Re, is a Major second.

A Third consisting of a Step and Half-step, is called a Minor third.

A Third consisting of two Steps, is called a Major third.

A Fourth consisting of two Steps and Half-step, is called a Perfect fourth.

Teacher and Pupil.

Q. Are there any other Guide?

A. The one previous to the last flat, is the Key.

One flat is the Key of F; Two flats, B♭; Three, E♭; Four, A♭; Five, D♭; Six, G♭ *Q.* What is the signature to the Key of F? *A.* One flat. *Q.* To the Key of B♭? *A.* Two flats. *Q.* E♭? *A.* Three flats. *Q.* A♭? *A.* Four flats. *Q.* D♭? *A.* Five flats. *Q.* G♭? *A.* Six flats.

Q. What is the Key Guide to flats?

A. Four, Boys, Eat, Apple, Dumplings, Greedily.

Q. What is the Key Guide to sharps?

A. Go, Down, And, Eat, Breakfast, First.

Q. What is the difference between any two tones of the Scale called? *A.* Interval.

Q. What is a Second? *A.* The Interval from any tone to its next higher.

A. What is a third? *A.* The Interval from a tone to its third?

Q. What is a Fourth? *A.* The Interval from a tone to its fourth.

Q. What is a Fifth? *A.* The Interval from a tone to its fifth.

Q. What is a Sixth? *A.* The Interval from a tone to its sixth.

Q. What is a Seventh? *A.* The Interval from a tone to its seventh?

Q. What is an Octave? *A.* The Interval from a tone to its eighth. Intervals reckon upward, unless otherwise specified.

Q. Are these Intervals, seconds, thirds, etc., all alike, or is there a difference?

A. They are not alike; some are larger, others smaller?

A Fourth consisting of three Steps, is called a Sharp fourth.

A Fifth consisting of two Steps and two Half-steps, is called a Flat fifth.

A Fifth consisting of three Steps and one Half-step, is called a Perfect fifth.

A Sixth consisting of three Steps and two Half-steps, is called a Minor sixth.

A Sixth consisting of four Steps and one Half-step, is called a Major sixth.

A Seventh consisting of four Steps and two Half-steps, is called a Flat seventh.

A Seventh consisting of five Steps and one Half-step, is called a Sharp seventh.

An Octave consists of five Steps and two Half-steps.

There are other Intervals, but as they are not generally studied, unless the science of harmony is the subject of study, (where special works are needed) they are here omitted.

LESSON XIV.

MELODICS.

Intermediate Tones and Chromatic Scale.—Between any of the tones of the Scale where the Interval is a step, a new tone, called *Intermediate* (Intervening), may be formed; this is done by the use of sharps ♯ and flats ♭, and in certain keys, by the use of a character called a natural ♮, which, as its name implies, will leave a degree natural.

Thus, we may have five Intermediate tones, as there are five Intervals of a Step each, in the Diatonic scale.

Accidentals.—These sharps, flats, etc., when forming Intermediate tones, are called *Accidentals*. The

Teacher and Pupil.

Q. What kind of a second from E to F?

A. A smaller or Minor second.

Q. What kind from C to D.

A. A larger or Major second.

Q. What kind of third is a Step and Half-step?

A. Minor? *Q.* What kind of third, two Steps? *A.* Major. *Q.* What kind of fourth, two Steps and Half-step? *A.* Perfect. *Q.* What kind of fourth, three Steps? *A.* Sharp. *Q.* What kind of fifth, two Steps and two half? *A.* Flat. *Q.* What kind of fifth, three Steps and one half? *A.* Perfect. *Q.* What kind of sixth, three Steps and two half? *A.* Minor. *Q.* What kind of sixth, four Steps and one half? *A.* Major. *Q.* What kind of seventh, four Steps and two half? *A.* Flat. *Q.* What kind of seventh, five Steps and one half? *A.* Sharp. *Q.* What kind of Interval, five Steps and two half? *A.* Octave.

Q. Unison consists of what?

A. The same pitch.

Q. What are the tones called which may be formed between any tones of the Scale where the Interval is a step?

A. Intermediate.

Q. What effect has a sharp on a Degree?

A. It raises the degree a half step.

Q. What is the effect of a flat?

A. It lowers a half step.

Q. What effect has a natural?

A. It restores a degree to its natural pitch, or removes the effect of ♭ or ♯.

Q. What are these characters called, when found within any measure of a tune?

A. Accidentals.

tones produced by the use of Accidentals are called *Intermediate.*

The effect of Accidentals continue through the measure. Should the pitch of the same degree pass to the next measure uninterrupted, it will effect the next measure also.

Chromatic Scale.—If you add the Intermediate tones in regular progression with the tones of the Diatonic scale, we form the Chromatic scale, which consists of twelve Intervals, each being a half step, thus:—

1, 2, 3, 4, 5, 6,
One. Sharp One. Two. Sharp Two. Three. Four.

7, 8, 9, 10, 11,
Sharp Four. Five. Sharp Five. Six. Sharp Six.

12, 13.
Seven. Eight.

Tones descending,—13, 12, 11,
Eight. Seven. Flat Seven.

10, 9, 8, 7, 6, 5,
Six. Flat Six. Five. Flat Five. Four. Three.

4, 3, 2, 1.
Flat Three. Two. Flat Two. One.

Teacher and Pupil.

Q. What are the tones produced by the use of Accidentals called? *A.* Intermediate tones.

Q. How long will the effect of Accidentals hold good? *A.* Within the measure.

Q. When will it pass beyond? *A.* When the pitch continues to the next measure uninterrupted.

Q. What new scale is formed by the Intermediate tones in connection with the tones of the Diatonic scale?

A. Chromatic scale.

Q. How many Intervals are found in the Chromatic scale? *A.* Twelve.

Q. How many are half-steps? *A.* All.

Q. What are the names of these tones?

A. One. Sharp One. Two. etc. Ascending by ♯, Eight. Seven. Flat Seven, etc., descending by ♭.

Q. How are the syllables, ascending?

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

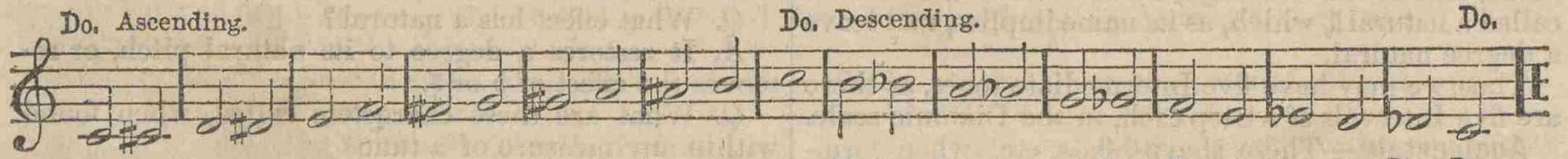
Q. Descending?

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

Q. Name the letters in C Scale ascending?

A. C, C♯, D, D♯, E, F, F♯, G, G♯ A, A♯, B, C; descending; B, B♭, A, A♭, G, G♭, F, E, E♭, D, D♭, C.

CHROMATIC SCALE.



Do, Dee, Re, Ree, Mi, Fa, Fee, Sol, See, La, Lee, Si, Do, Si, Say, La, Lay, Sol, Say, Fa, Mi, May, Re, Ray, Do.

LESSON XV.

MELODICS.

Minor Scales.—There is still another Scale, consisting also of eight tones, but differing in the order of intervals from the Diatonic scale, which has already been explained. This new scale is called the Minor scale, (or Diatonic Minor scale.)

The Minor scale will be found to be especially suited to any plaintive expression, or sympathetic emotion, while the former Diatonic scale, which we will call the Major scale, seems to be suited more especially to any joyous, cheerful, etc., expression.

There are three forms of the Minor scale used in music.

The Natural Minor, said to be so because it retains all the tones of the Diatonic scale, commencing with La, as tone one; Si, tone two, etc.

La, Si, Do, Re, Mi, Fa, Sol, La.
1, 2, 3, 4, 5, 6, 7, 8.

It will be noticed this brings the half step between tones 2 and 3, and 5 and 6, La is the Key-note. (This scale is seldom used.)

The Melodic Minor introduces both sharp Six and sharp Seven, (that is, Fa and Sol are both taken away and in place Fee and See are used,) in ascending, while it descends natural,—

La, Si, Do, Re, Mi, Fee, See, La.
1, 2, 3, 4, 5, 6, 7, 8.

La, Sol, Fa, Mi, Re, Do, Si, La.
8, 7, 6, 5, 4, 3, 2, 1.

The Melodic Minor scale is sometimes called the Irregular form, because, with its ascending minor, it descends with the natural form.

Teacher and Pupil.

Q. What other Scale have we besides those already introduced? *A.* The Minor scale.

Q. How can a Minor generally be detected from a Major? *A.* By its plaintive, sympathetic expression.

Q. How can a Minor otherwise be detected?

A. Its distinguishing feature from the Major is its Minor third, Step and Half-step.

Q. How can you tell the Natural form?

A. It retains all the tones of the Diatonic scale.

Q. What is the Key-note? *A.* La.

Q. How can you tell the Melodic form?

A. It introduces the sharp Sixth and Seventh ascending.

Q How can you tell the Harmonic form?

A. It introduces the sharp Seventh.

Q. Is the Key-note always La in the Minor scales?

A. It is.

Q. Name the letters of the Model scale, Natural form? *A.* A, B, C, D, E, F, G, A.

Q. Model scale of Harmonic form?

A. A, B, C, D, E, F, G♯, A.

Q. Of the Melodic form ascending?

A. A, B, C, D, E, F♯, G♯, A.

Q. Descending? *A.* A, G, F, E, D, C, B, A.

Q. Sing the syllables to the tones of the Harmonic form? *A.* La, Si, Do, Re, Mi, Fa, See, La.

Q. Is the Minor scale more difficult to sing than the Major?

A. They are generally looked upon as more difficult, on account of some of the Intervals not being used in the Diatonic scale. But mostly for want of practice.

Q. Is the harmony of Minor music good?

A. The harmony is grand.

The Harmonic Minor differs from both forms, by using the sharp Seven, both ascending and descending; its tones are,—

La, Si, Do, Re, Mi, Fa, See, La.
1, 2, 3, 4, 5, 6, 7, 8.

The half-steps are between 2 and 3, 5 and 6, and 7 and 8. In the Interval between 6 and 7, will be found a step and half-step, while the other three Intervals are steps.

Every Major key has its relative Minor, and every Minor its relative Major key. The relative Minor is always three degrees lower than the Major; or if a Major commences on any line, the Minor is always a line lower; spaces the same. Or a Major is always a line or space higher than the Minor key.

Teacher and Pupil.

Q. Is Minor music more difficult to read than Major? *A.* Not particularly so.
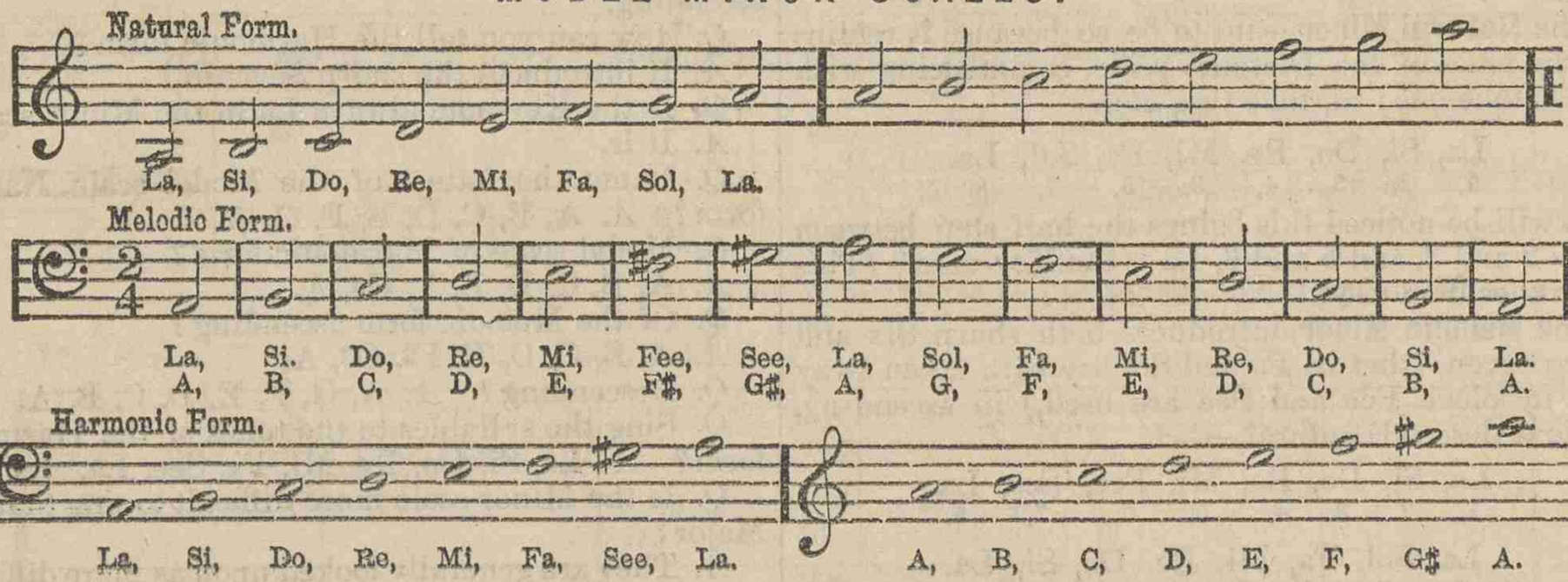
Q. Would you prefer Minor music to Major for any solemn occasion? *A.* Most assuredly.

Q. Why? *A.* The sympathetic emotions of the heart are more quickly awakened by the strains of the Minor chords.
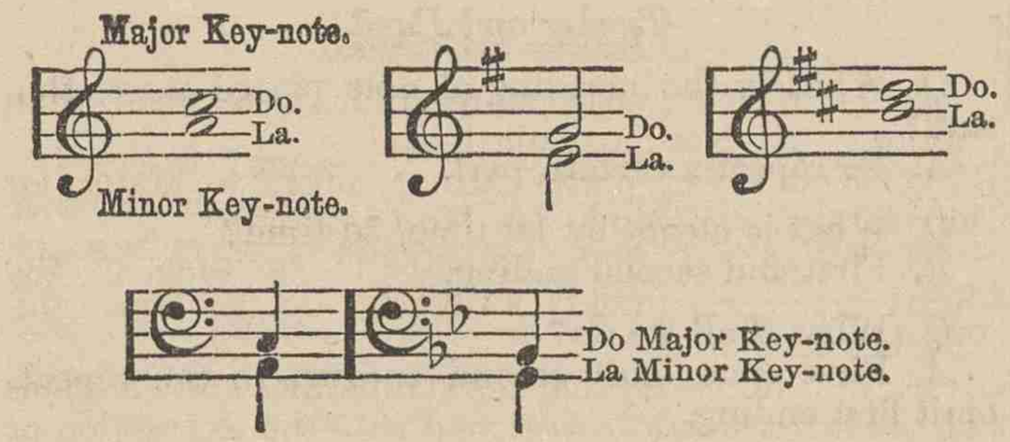
Q. Is it necessary that the sympathies and emotions of the heart should correspond with the expression or effect desired to be produced?

A. The heart must feel what the voice speaks.

MODEL MINOR SCALES.



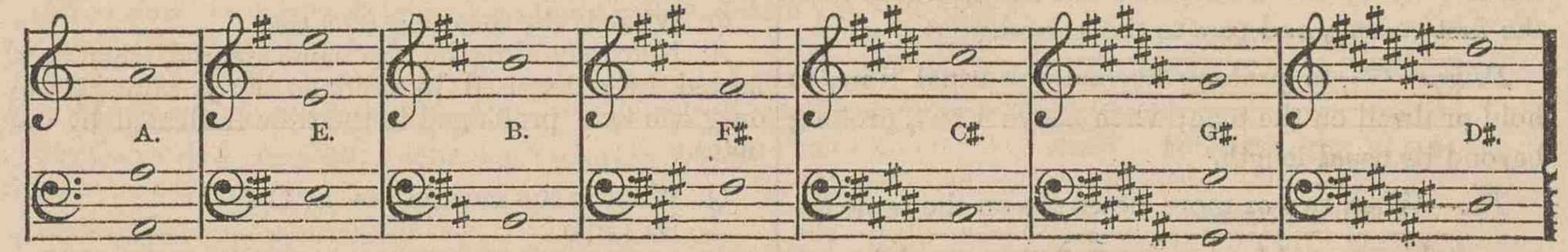
Q. How can you detect quickest the relative Minor to any Major key? *A.* It is always the third degree of the staff below the Major. *Q.* If a Major key stands on the second line, where do you find the
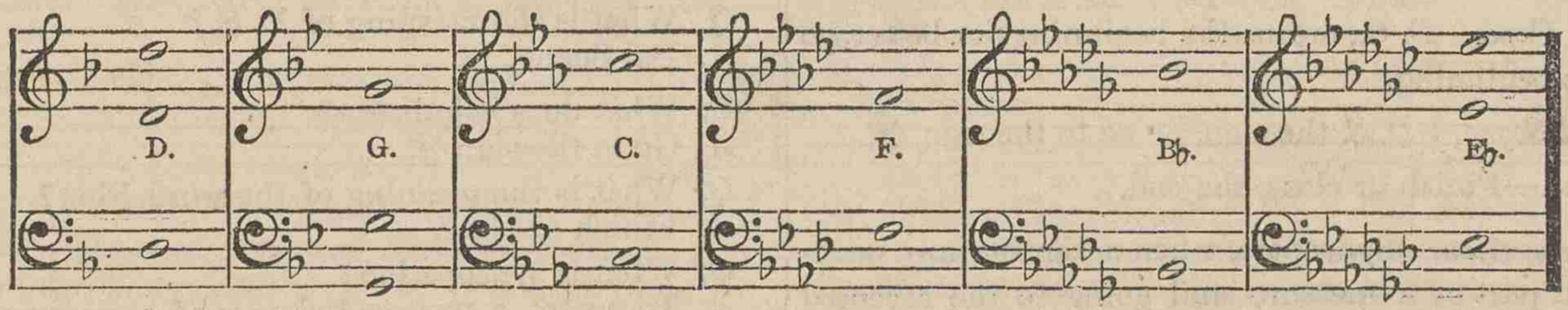


Teacher and Pupil.

Minor? *A.* On the first line, or if Major, stands on any space; Minor, space lower. *Q.* How can you detect quickest the Minor Key-note in sharps? *A.* It is found next degree below right-hand sharp. *Q.* How in flats? *A.* It is found on the line or the space above the one where the last or right-hand flat is found. *Q.* Name the keys of the Minor Model scale? *A.* A Minor, one sharp; E Minor, etc. *Q.* Name signature to F♯ Minor? *A.* Three sharps, etc.

SIGNATURES AND KEYS OF THE MINOR SCALES.
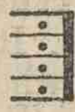


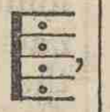
Guide for sharps. The Minor key is always next below last sharp.



Guide for flats. The Minor Key-note is always the space or line above the one where the last flat is placed.

LESSON XVI.

MISCELLANEOUS.

Repeat.—Dots placed across the staff,  , or  , or  , called Repeat.

Endings.—1st time. 2d time. called first and second ending. Omit the second ending, when singing or playing the first time; and in repeating, omit the first ending, and pass to the second.

Pause.—  , to prolong beyond the usual time, to hold or dwell on the tone; when above a rest, prolong beyond its usual length.

Tie.—When two or more notes are on the same degree, and connected by a curve  , they stand for one sound, prolonged to the time indicated by the notes.

Da Capo.—*D. C.*, means the beginning; or better, go to the beginning.

Dal Segno.—*D. S.* the sign, or go to the sign, 𝄋.

Fine.—Finish or close, the end.

Syncopation.—Syncopate, when accenting any unaccented part of a measure and going to the accented part.

Teacher and Pupil.

Q. What is the meaning of dots placed across the staff?
A. To repeat a certain part.

Q. What is meant by 1st time, 2d time?
A. First and second ending.

Q. What shall we do?
A. First time omit second ending, in the repeat omit first ending.

Q. What is meant by a pause?
A. To prolong the time beyond that indicated by the note or rest over which it stands.

Q. What is the meaning of a tie?
A. Notes standing on the same degree, when connected by a tie, shall be held, as if the same where only one tone prolonged to the time indicated by the notes.

Q. What is the meaning of D. C.?
A. Da Capo.

Q. What shall we do?
A. Go to the beginning.

Q. What is the meaning of D. S.?
A. Dal Segno.

Q. What does it indicate?
A. Go to the sign 𝄋.

Q. What is the meaning of the word Fine?
A. Finish or close.

Q. What is syncopation?
A. To accent a unaccented part of a measure, and pass to the accented part.

LESSON XVII.

DYNAMICS.

Form of Tones.—If it is true, as stated, that the heart must be in sympathy with the subject, and the expression and effect desired to be produced, there must be, especially by a company of performers, some certain signs, guides, or rules given by which all can be governed in regard to expression.

Mezzo.—A tone formed with medium power, the abbreviation is *m;* pronounced Met-zo.

Piano.—A tone softer than *mezzo,* rather a soft tone, abbreviation *p;* pronounced Pee-ah-no.

Pianissimo.—A very soft tone, abbreviation *pp;* pronounced Pee-ah-nis-si-mo.

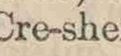
Forte.—A tone louder than *mezzo,* rather a loud tone, abbreviation *f;* pronounced For-te.

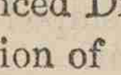
Fortissimo.—A very loud tone, abbreviation *ff,* pronounced For-tis-si-mo.

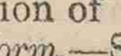
Mezzo Piano.—Medium soft, *mp.*

Mezzo Forte.—Medium loud, *mf.*

Organ Form.—Commenced, continued, and ended with the same degree of power; it is also called *Organ Tone,* ═══.

Crescendo, Cres., commence soft, increasing to loud; pronounced Cre-shen-do, sign,  .

Diminuendo, Dim., commence loud, diminishing to soft; pronounced Dim-in-oo-en-do, sign,  .

Swell.—Union of *Cres.* and *Dim.*  .

Pressure Form.—Sudden *Cres.,* sign, <, or <>.

Sforzando.—Sudden *Dim.,* explosive sign, >, or *sf,*

sz.

Teacher and Pupil.

Q. What is the third department called?

A. Dynamics.

Q. What is meant by it? *A.* Musical expression; or all that which treats of force or power, giving life and soul to music.

Q. What is a tone called that is formed with medium power? *A.* Mezzo.

Q. What is the abbreviation? *A. m.*

Q. A soft tone? *A.* Piano.

Q. Abbreviation? *A. p.*

Q. A very soft tone? *A.* Pianissimo.

Q. Abbreviation? *A. pp.*

Q. A loud tone? *A.* Forte.

Q. Abbreviation? *A. f.*

Q. A very loud tone? *A.* Fortissimo.

Q. Abbreviation? *A. ff.*

Q. A medium soft tone? Mezzo piano.

Q. Abbreviation? *A. mp.*

Q. Mezzo Forte means what? *A.* Medium loud.

Q. What is the abbreviation? *A. mf.*

Q. What is an Organ Tone?

A. A tone commenced, continued, and ended with the same power.

Q. What is said of Crescendo?

A. Commencing soft and increasing to loud.

Q. What is Diminuendo?

A. Commencing loud and diminishing to soft.

Q. What of a Swell? *A.* Union of Cres. and Dim.

Q. Of a Pressure Tone? *A.* Sudden crescendo.

Q. Of Sforzando? *A.* Sudden diminuendo.

LESSON XVIII.

DYNAMICS.

Tones and Movement—Is an important musical expression for the teacher to dwell on to impress upon his pupils, if he be a faithful teacher.

Legato.—Closely connected, smooth, gliding style, ⌒, the same is often used for a tie, Le-gah-to.

Staccato.—Short, distinct, pointed, Stackah-to, sign, ! ! ! !.

Portamento.—Graceful, instantaneous gliding, or anticipating the coming tone; blending of one tone with another.

Semi Staccato.—Medium between staccato and legato, • • • • •

Martellato.—In distinct marking tones, energetic, joyful style, nearly allied to *sforzando*, often indicated by the same character, >.

Movements.—The styles of movements in common use are,—*Moderato*, moderate; *Allegro*, fast; *Andante*, slow; *Adagio*, very slow; *Allegretto*, medium fast; *Andantino*, medium slow.

Con spirito.—Spirited, or with spirit.

Presto.—Very quick.

Ritardo.—Slower, or ritard.

A tempo.—Original, or previous time.

LESSON XIX.

DYNAMICS.

Vocal Delivery.—The voice should dwell upon the vowels only, and prolong carefully the required time. Pronunciation in singing should be controlled by the same rules that govern correct delivery in speech; no substitution can be allowed.

Teacher and Pupil.

Q. What should a teacher particularly try to impress his pupils with?

A. Vocal delivery.

Q. What is meant by Legato?

A. A smooth, connected, gliding style.

Q. How shall this sign be used as a tie?

A. It will connect the same as if it were one tone or sound.

Q. What is the opposite of legato called; that is, a short, distinct, pointed style? *A.* Staccato.

Q. What is meant by Portamento?

A. A graceful blending of one tone into another.

Q. What is Semi staccato?

A. Medium between staccato and legato.

Q. What is Martellato?

A. A distinct, energetic, marking style.

Q. What is indicated by Movement?

A. The style or manner of singing or playing a piece of music.

Q. What does Moderato mean? *A.* Moderate. *Q.* Allegro? *A.* Fast. *Q.* Andante? *A.* Slow. *Q.* Adagio? *A.* Very slow. *Q.* Allegretto? *A.* Medium fast. *Q.* Andantino? *A.* Medium slow.

Q. What does Con spirito mean? *A.* With spirit.

Q. What of Presto? *A.* Very quick.

Q. Ritardo, or Rit.? *A.* Slower.

Q. What means A tempo, or Tempo?

A. Preceding time or movement.

Q. What is meant by good pronunciation?

A. The correct and distinct sounding of the vowels, Tonic element.

Let the pronunciation be distinct, rich, and full; and let the heart speak through the lips, to give soul to the words and music.

Consonants should be uttered quickly, distinctly, and with great precision; avoid all indistinctness of them in the articulation of the words; yet there should be no harshness in uttering them. Be careful that you don't join them to the wrong word, like Snow-s ave, for Snows have; Rain-s ave, for Rains have poured; Signal-s till, for Signals still; A-notion, for An ocean; Lasts-till night, for Last still night; On neither, for on either, etc.

Careful and distinct articulation, pronunciation, and enunciation, are of the utmost importance.

Accent, Emphasis, Pause.—The pupil will remember that Accent, Emphasis, and Pause are some of the beauties of elocution. If the soul of poetry is to be brought forth, with the addition of musical expression, the spirit of the words must be preserved in connection with the laws of music, yet the latter must never be permitted to conflict or set aside the laws of elocution. Let the Speech and Song unite and give a liberal interpretation to both, to enable the Singer to grasp the spirit of both, making the emotional character of the poetry his own, surrender himself to his work, to produce living song, and so communicate with the sympathies and emotional feelings of his audience, that, both enraptured, shall experience a foretaste of the Grand Song, when all the Redeemed shall join in that land where song and praise shall be forever.

Teacher and Pupil.

Q. Must the voice dwell to the full value of the note required on the vowel sound? *A.* Yes.

Q. Can we not in a long tone dwell partly on the Consonant? *A.* Never.

Q. Should the Consonants be sounded? *A.* No.

Q. Must they be uttered quickly, distinctly, and with great precision? *A.* Always.

Sing the following; read it first:—

Haste thee, winter, haste away,
Far too long has been thy stay;
Far too long thy winds have roared,
Snows have beat, and rains have poured;
Haste thee, winter, haste away,
Far too long has been thy stay.

Q. What is said of Accent, Emphasis, and Pause in regard to singing? *A.* The laws to which they are subject in reading should also be generally preserved in singing. *Q.* If poetry is to receive, in addition to its beauties, a musical expression, must it not be subject to its laws? *A.* Yes, unless they should come in conflict with the laws of elocution, which cannot be permitted.

Q. What would be the best course to pursue in that event? *A.* Give a liberal interpretation, uniting both Speech and Song, to enable the singer to grasp the spirit of both, but retaining the emotional character of the poetry always.

Q. How will poetry and music be most effectually united? *A.* By the performer making the poetry his own, pouring forth, not the words from his lips only, but speaking from his whole heart, with all the power and emotion surrendered to song; his audience will catch the spirit, and both soar aloft enraptured in a world of song.

PRACTICAL DEPARTMENT.

LESSON XX.

RHYTHMICS.

Measures.—Bars.—Rests.—Quarter Notes.—Half Notes.—Double Bars.—Accent.—Double Measure.—Beating Time.—

1.

2. Down up. d. u. Sing syllable Do.

3. Triple measure. Accent on down beat. Down, left, up.

4. Triple measure. Whole measure rest. Dotted half-note.

5. Quadruple measure. Whole-note. Accent down and right. Beats,—down, left, right, up.

6. Sextuple measure, six beats.

7. Same measure, two beats.

The following are the beats for Sextuple measure:— down, down, down, up, up, up. down, up.
1, 2, 3, 4, 5, 6. 1, 2.

8. Eighth notes, four beats. Sing Do. Articulate distinctly.

9. Sextuple measure, two beats. Quarter and Eighth notes; Quarter rest.



10. Double measure. Quarter and eighth notes. Sing Do. Measure rest.

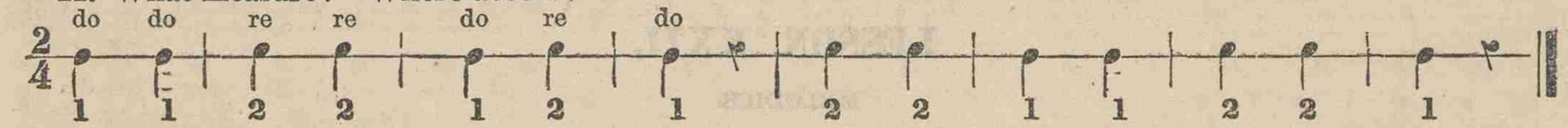


LESSON XXI.

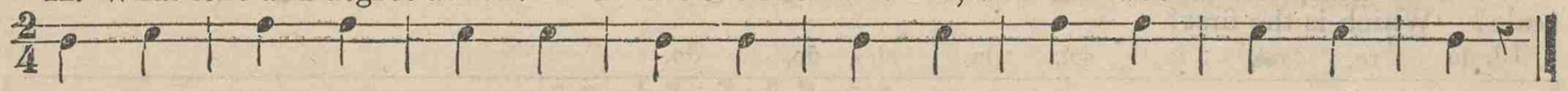
MELODICS.

Time marks. (Figures). Tone one, or Do; two, Re. 1st line, 1st space. Degree 1 and 2.

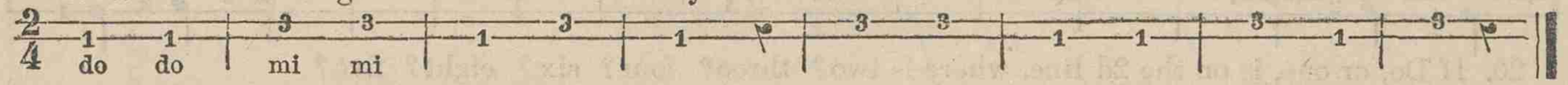
11. What measure? Where accent?



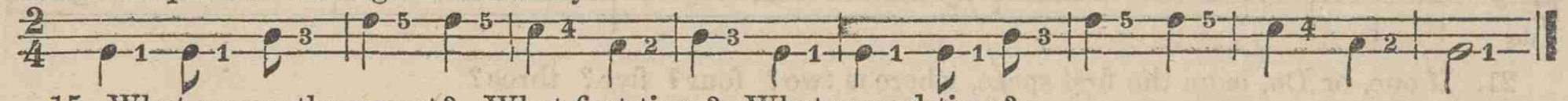
12. What tone and degree added? If tone one is on first line, where is two? where three?



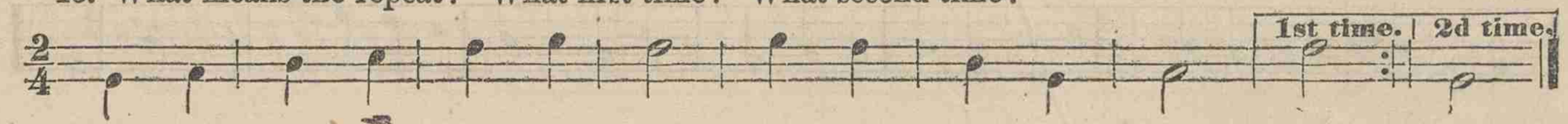
13. What do these figures indicate? Do they name the time? Pitch?
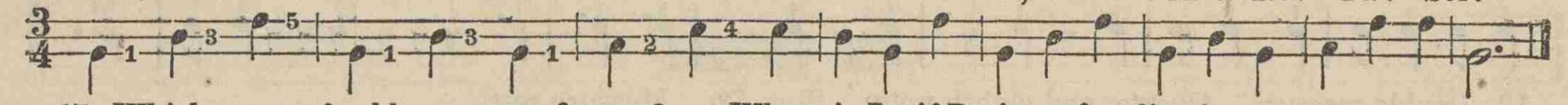


14. Would figures alone be sufficient in measures 1 and 5? Why not? Would notes give the time? Indicate the pitch? Are figures necessary?



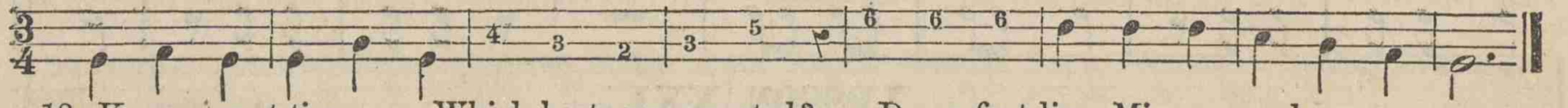
15. What means the repeat? What first time? What second time?



16. What kind of time? What kind of notes? If Do is on first line, where is Mi? Re? Fa? Sol?



17. Which are preferable, notes or figures? Where is La if Do is on first line?



18. Keep correct time. Which beats are accented? Do on first line, Mi on second.
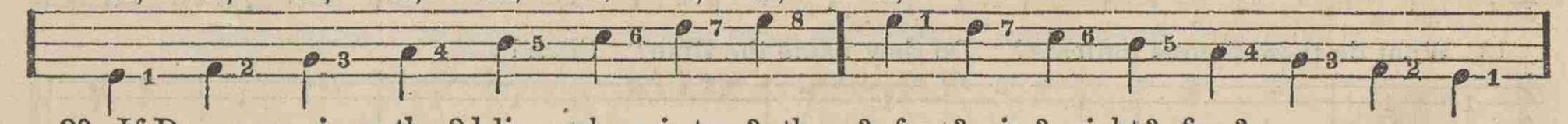


LESSON XXII.
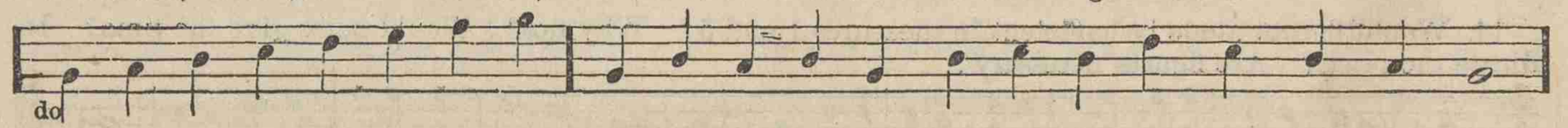
MELODICS.

The Staff complete.—Diatonic Scale. How many degrees of the staff? How many tones in Diatonic scale? Which is the first?
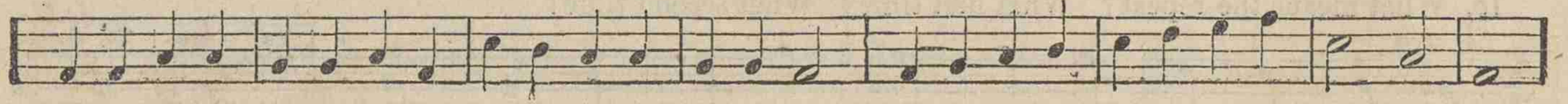
19. do, re, mi, fa, sol, la, si, do, do,
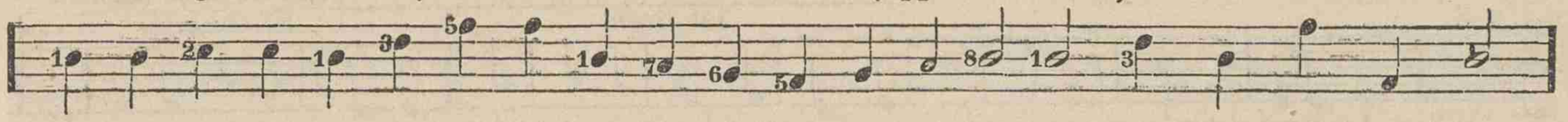


20. If Do, or one, is on the 2d line, where is two? three? four? six? eight? five?
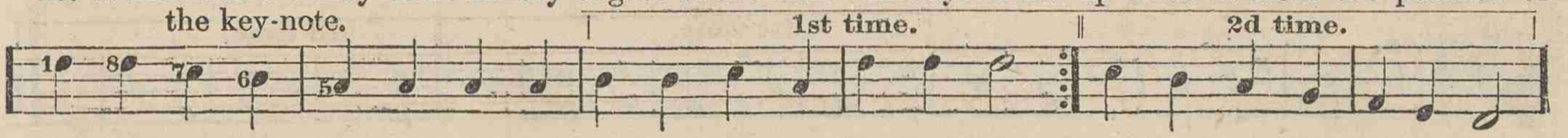


21. If one, or Do, is on the first space, where is two? four? five? three?



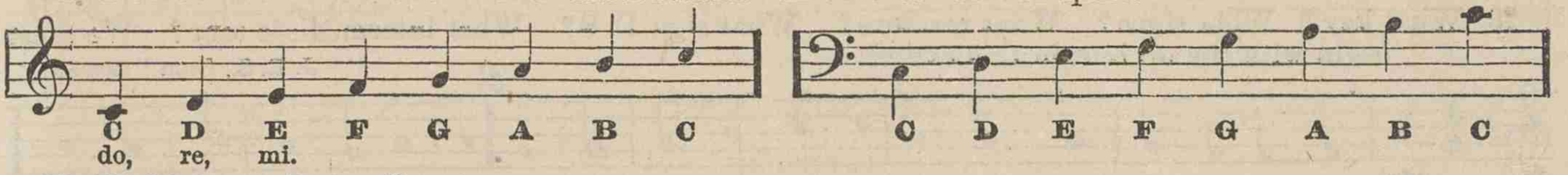
22. Reading Do on 3d line, where is Re? Mi? Fa? Sol (upper and lower)? Si? La?



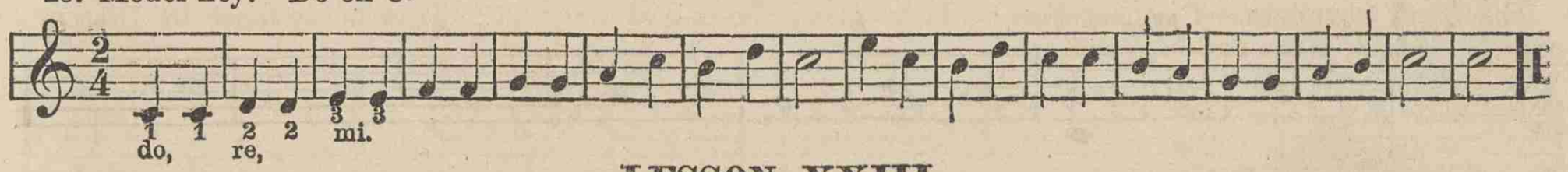
23. Notice that Do may come on any degree of the staff. Always count up or down from the position of the key-note.



24. Treble and Bass cleff. Letters. Model scale. Middle C. Added space.



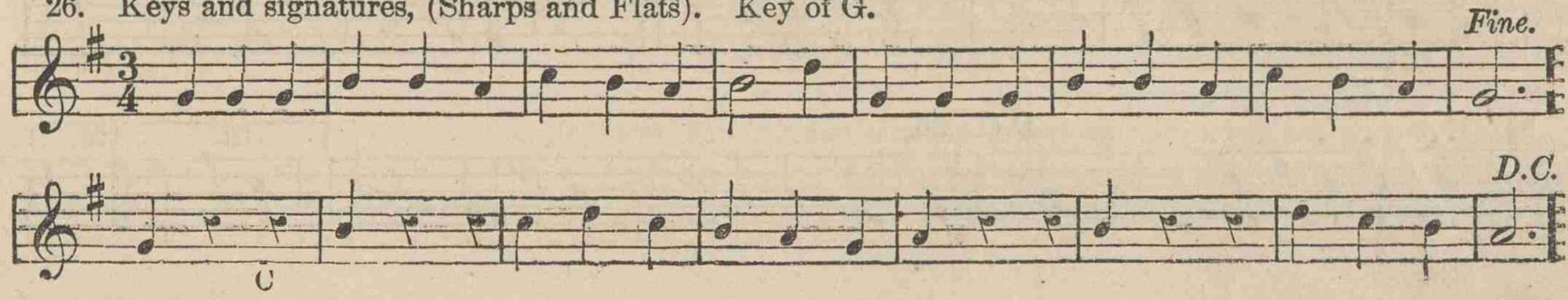
25. Model key. Do on C.



LESSON XXIII.
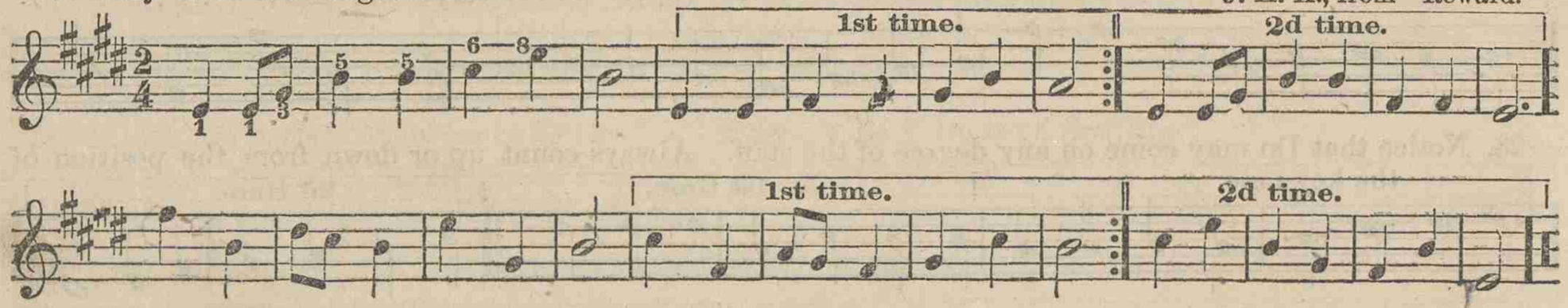
MELODICS.

26. Keys and signatures, (Sharps and Flats). Key of G.



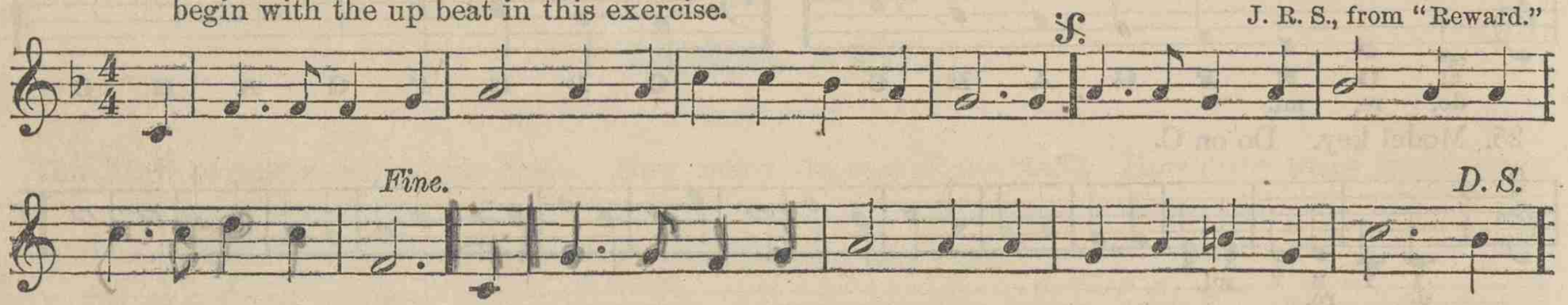
27. Key of what? Signature?

J. H. K., from "Reward."



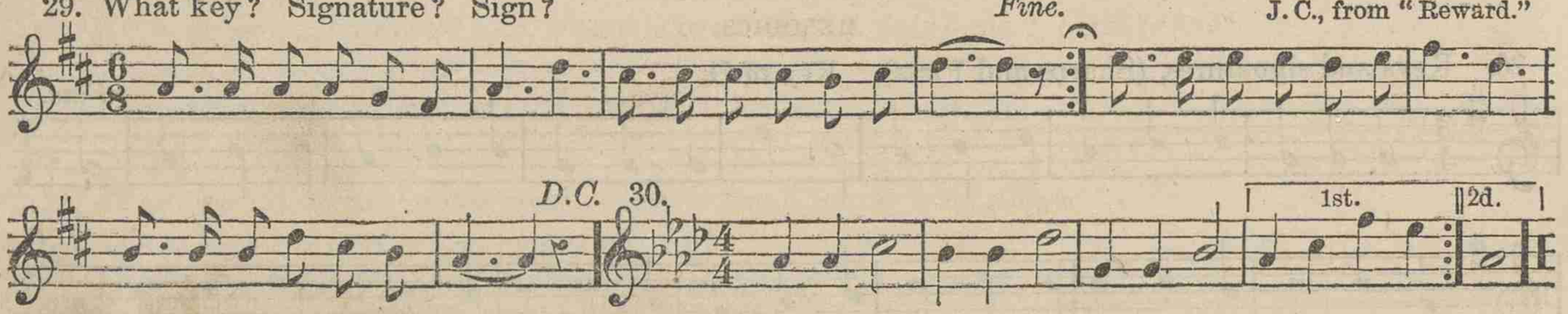
28. What key? What signs? What measure? What sign D. S? What Intermediate tone? We must begin with the up beat in this exercise.

J. R. S., from "Reward."



29. What key? Signature? Sign?

J. C., from "Reward."



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