HEAVENLY CAROLS

BY

ISAIAH BALTZELL AND E. S. LORENZ.

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

Lorin H. Gibbs.

Gibbs P.O.

Jefferson Co, Pa.

SP-050016

"Behold, I bring you glad tidings of great joy."—LUKE II: 10.

HEAVENLY CAROLS:

FOR THE

Sabbath-School, Praise-Service, Prayer-Meeting, &c.

BY

REV. ISAIAH BALTZELL, AND REV. E. S. LORENZ,

Author of "GOLDEN SONGS," &c. Author of "SONGS OF THE CROSS," &c.

ASSISTED BY

Prof. J. H. KURZENKNABE and Rev. A. A. GRALEY.

DAYTON, O.
W. J. SHUEY.
1878.

AN OPEN LETTER

To Sabbath-School Superintendents, Choristers, and Workers.

DEAR FRIENDS:—The lack of real interest upon the part of S. S. workers is the principal cause of the great deterioration in our S. S. music. Our most prominent S. S. men speak of it only in a disparaging way. Yet in very few schools in our land has the power of music been fully utilized for spiritualizing the too often routine-burdened sessions; for sending the truth of God into the hearts as well as the heads of the children, and for kindling there a spirit of enthusiasm for the School and for God. By some S. S. superintendents it has even been considered a necessary evil, wasting time which might be better employed otherwise. This is indeed true in some schools, where the true object of singing is ignored. Allow us to make a few suggestions, which, if heeded, will add new interest and power to the school:

I. Use great care in providing for the musical wants of the school. 1st. Get *plenty* of good books, containing easy, stirring music, and especially solid, sterling hymns. No matter how inspiring the music may be, if the hymns are unscriptural and full of weak sentimentality, the book is unfit for use. Let the pastor, superintendent, and chorister be the committee for its selection. 2d. Let the chorister hold a weekly or semi-monthly meeting for instructing the children in the art of singing, and for teaching them new songs. If there is no one connected with the school willing or able to do this, employ a teacher—it will pay! If at all possible, get an organ for the S. S.—it will prove a valuable help. 3d. Do not learn too many songs at the same time. Take up one song and *stick to it* until *perfectly* mastered. A half-learned song can never be sung with spirit. Do not expect to master a new book within a few months.

II. Make the singing a religious exercise. 1st. Hymns contain gospel truths, therefore be sure the whole school understands them. Read them over with the school. Relate incidents illustrative of their sentiments. Strive in every way to surround the songs with holy associations. 2d. Do not allow the school to sing for mere pastime or recreation. Teach them that the song is a devotional exercise, holy in meaning and blessed in opportunity. Do not allow the Sabbath-school to become a singing-school. Introduce no new songs in the Sabbath-school: that should be done in the hour for practice. 3d. Do nothing else while singing. Just as you would not take up a collection, gather books, or distribute papers during prayer, so do none of these things or any thing else while singing. 4th. Let the *superintendent* select the songs, keeping in mind the lesson of the day, and striving to impress the thought in it by a song.

We herewith bring to you a new candidate for favor, which we have striven to make a real help and source of inspiration. A large and even unusual number of songs for infant classes and special occasions will prove helpful to you. We also offer you a new Elementary Department, which we consider a very valuable feature of the book. We herewith acknowledge our obligations to the many contributors who have aided us so materially by their many contributions of hymns and music.

Praying that God's blessing may go with HEAVENLY CAROLS as it starts out on its mission of song, and make it a valuable aid to all of you who shall use it, we remain, Fraternally yours,

I. BALTZELL,
E. S. LORENZ.

DAYTON, O., *January* 31*st*, 1878.
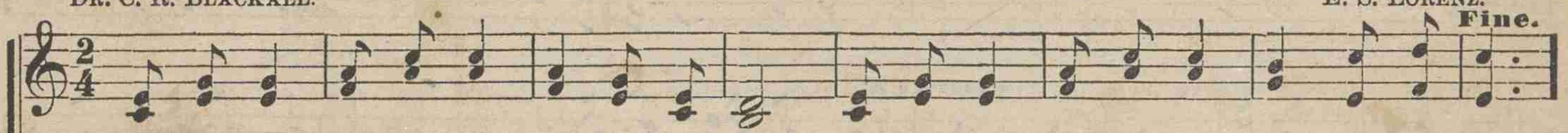
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HEAVENLY CAROLS.

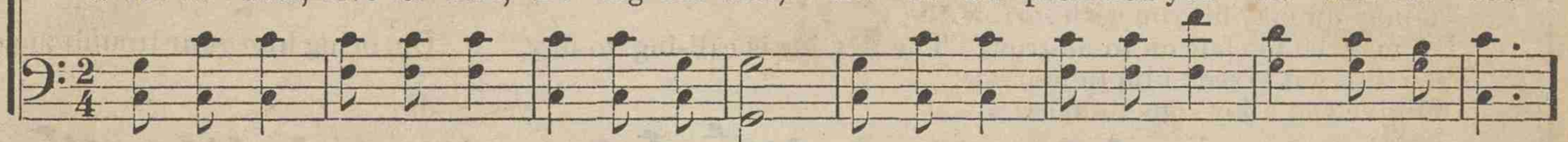
LITTLE FOLLOWERS.

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

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

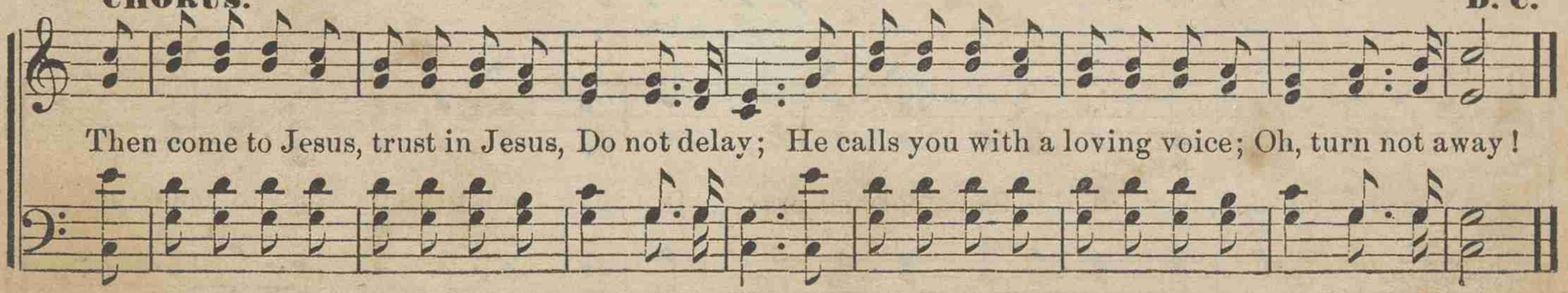


1. Lit-tle ones, come to him, Be not a - fraid; Je - sus will welcome you, So he hath said.
2. Lit-tle ones, trust in him, his life he gave; Lo! he is call-ing you, Wait - ing to save.
3. Lit-tle ones, live for him, Do - ing his will; All he has promised you he will ful - fill.



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.**
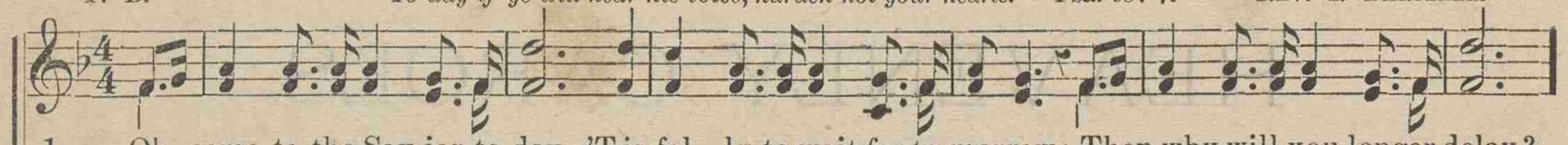


Then come to Jesus, trust in Jesus, Do not delay; He calls you with a loving voice; Oh, turn not away!
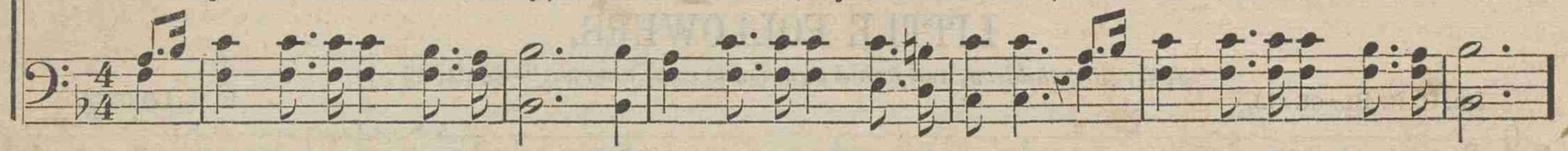
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DO N'T WAIT FOR TO-MORROW.

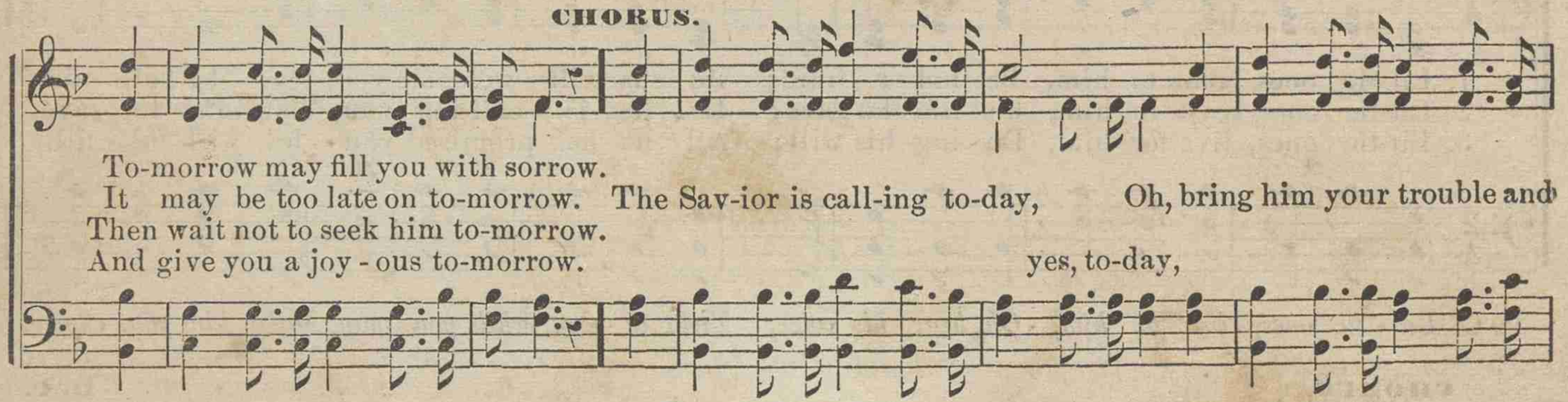
I. B. *"To-day if ye will hear his voice, harden not your hearts."*—Psa. 95: 7. REV. I. BALTZELL.
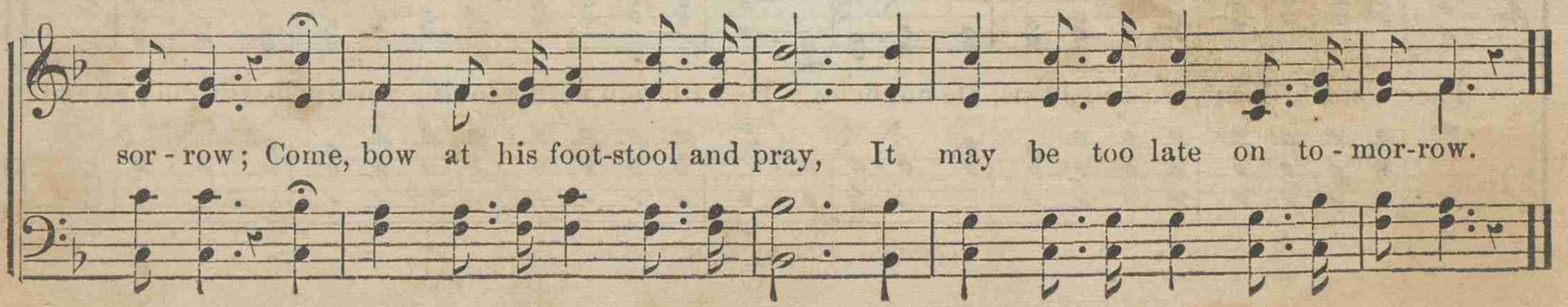


1. Oh, come to the Sav-ior to-day, 'T is fol - ly to wait for to-morrow; Then why will you longer delay?
2. Oh, look at the cross where he died, And think of his anguish and sorrow? Then give up your folly and pride,
3. How many have gone to the grave, Whose end was destruction and horror; Oh, would you have Jesus to save:
4. Then fly to the Sav-ior to-day, And walk in the way that is narrow, 'Twill lead you from folly a-way,



CHORUS.



To-morrow may fill you with sorrow.
It may be too late on to-morrow. The Sav-ior is call-ing to-day, Oh, bring him your trouble and
Then wait not to seek him to-morrow.
And give you a joy - ous to-morrow. yes, to-day,



sor - row; Come, bow at his foot-stool and pray, It may be too late on to - mor-row.

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-

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.
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.

CHORUS.

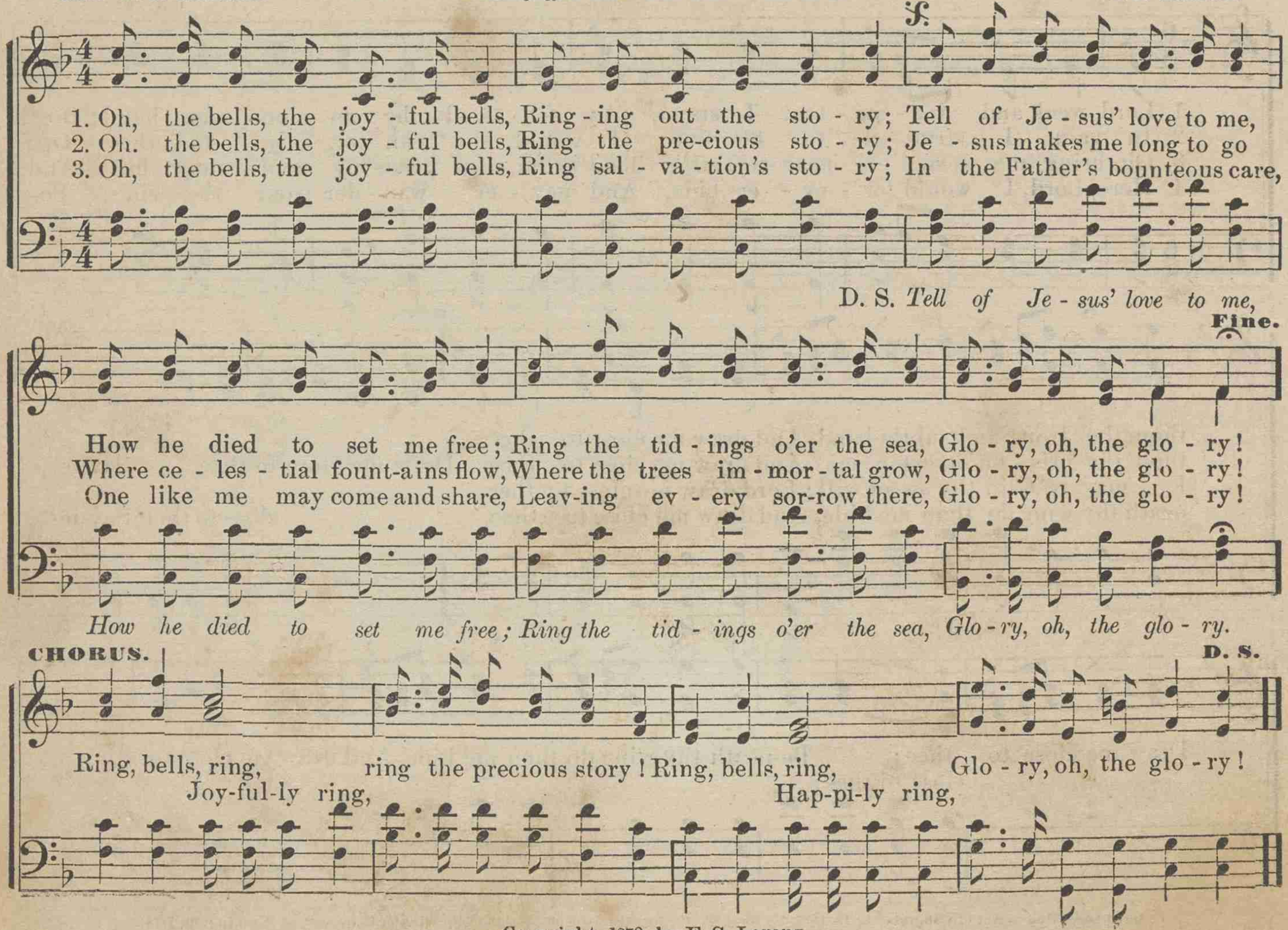
Draw me close to thee; Be-neath thy wing do thou me hide, And draw me close to thee.
close to thee;

Draw me close to thee, Sav-ior, close to thee, Sav-ior,

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GLORY, OH, THE GLORY.

REV. W. O. CUSHING. *"Make a joyful noise unto God."*—Ps. 66: 1. E. S. LORENZ.



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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,

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DOING ALL YOU CAN FOR JESUS.

REV. J. B. ATCHINSON. *"They that sow in tears shall reap in joy."*—Psa. 126: 5. E. S. LORENZ.

1. Fellow worker, do not be discouraged, All you have and are for Christ employ; He that goes forth
2. There is work for every true dis-ci-ple, In the vineyard by your Master's side; Faint and weary—
3. Fellow worker with the Lord, take courage; There is rest for workers by and by; We shall rest for-

CHORUS.

sowing, tho' he weepeth, Shall return again with joy.
He will cheer and strengthen, Let us in his love confide. Are you doing all you can for Jesus, Giving him your
ev-er-more with Jesus, In our mansions in the sky.

willing service day by day? Souls immortal all around are dy-ing, Are you showing them the Way?

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HE WILL LEAD US.

"Though I walk through the valley of the shadow of death, I will fear no evil."—Ps. 23 : 4.

Words from "Guide to Holiness." I. BALTZELL.

1. Don't you hear him sweetly calling? Je-sus speaks in tones of love; Hear the tones in accents
2. In my Father's house in heaven Is a place prepared for thee; Love-ly man-sions free - ly
3. Hear him pleading in the garden, See him bleeding on the cross; Will you slight the proffered
4. Christians need not be af-flict - ed When the night of death shall come; All the pas - sage will be

CHORUS.

fall - ing—Gen - tly fall - ing from a - bove.
giv - en, "On - ly come and fol - low me."
par - don? Can you bear the dread-ful loss?
light-ed To that blest, im-mor - tal home.

Let us round the standard ral - ly, Je - sus,

Je - sus bids us come; He will lead us thro' the val - ley, O'er the riv - er, safe - ly home.

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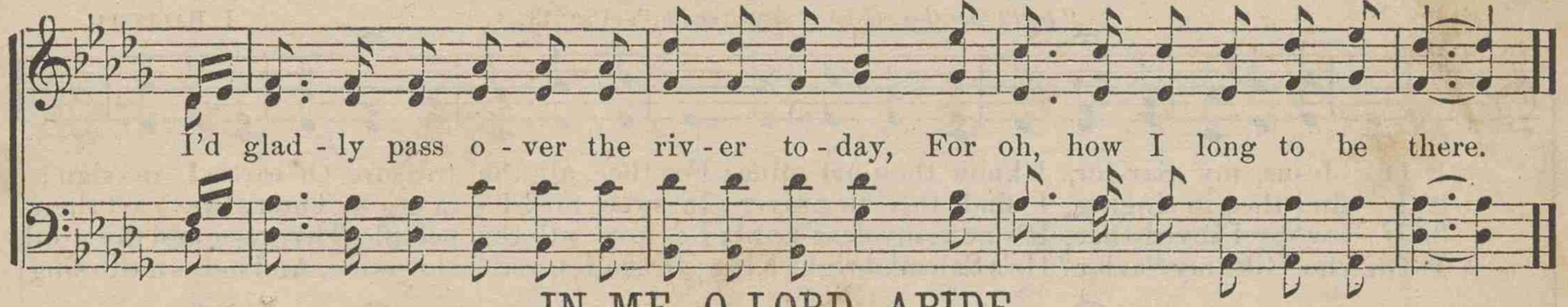
1. Oh, there is a beau - ti - ful cit - y Just o - ver the riv - er so cold;
2. No sun ev - er shines on that cit - y, Yet nev - er the drear - i - some night
3. No sin ev - er reigns in that cit - y, No foe lies in wait to an - noy;
4. Oh, when will the con - flict be end - ed, The sum of my sor - rows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

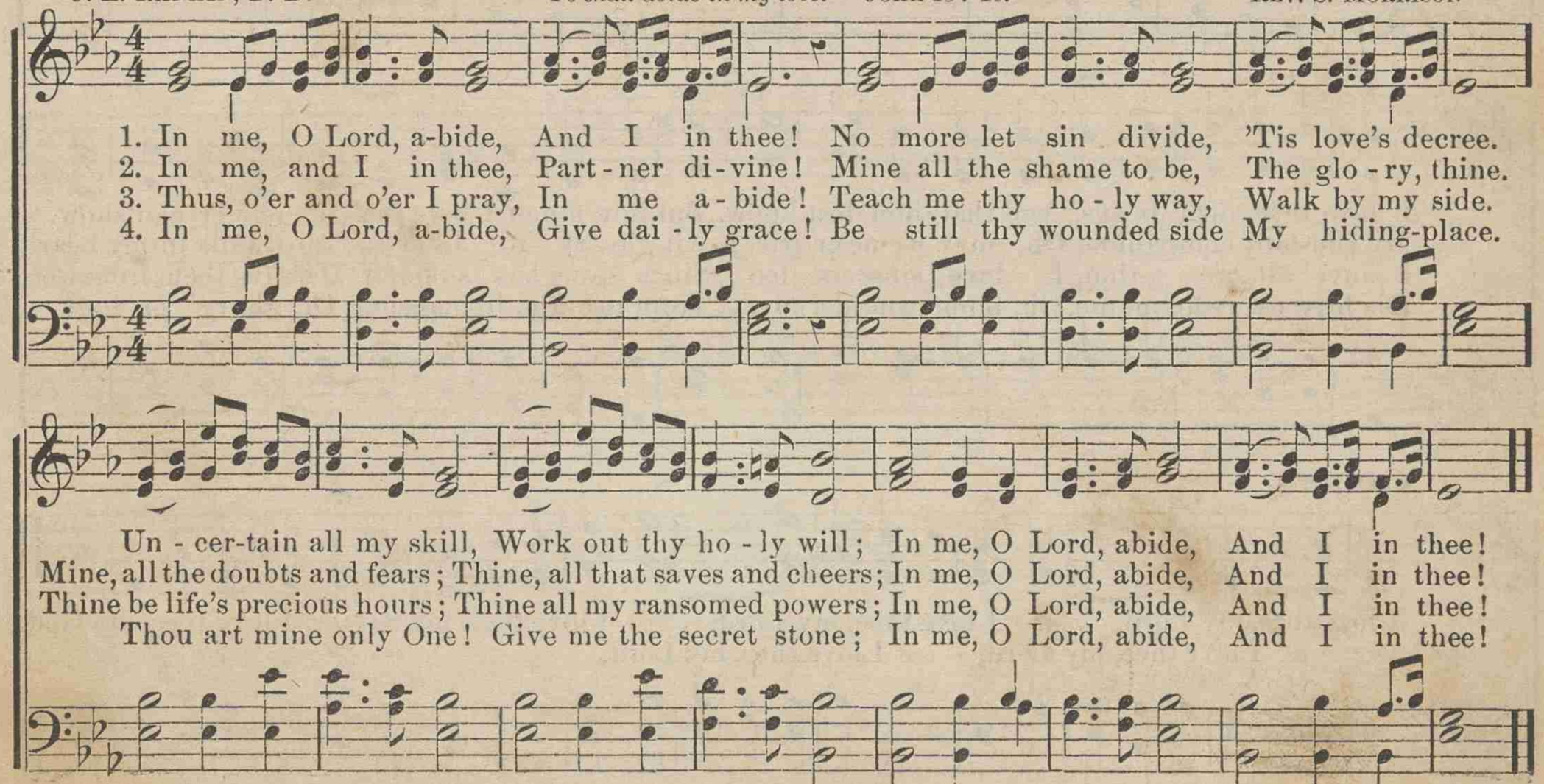
I long, oh, I long to be there, I long, oh, I long to be there;
there, to be there, there, to be there;

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IN ME, O LORD, ABIDE.

J. E. RANKIN, D. D. *"Ye shall abide in my love."*—John 15 : 10. REV. S. MORRISON



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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.

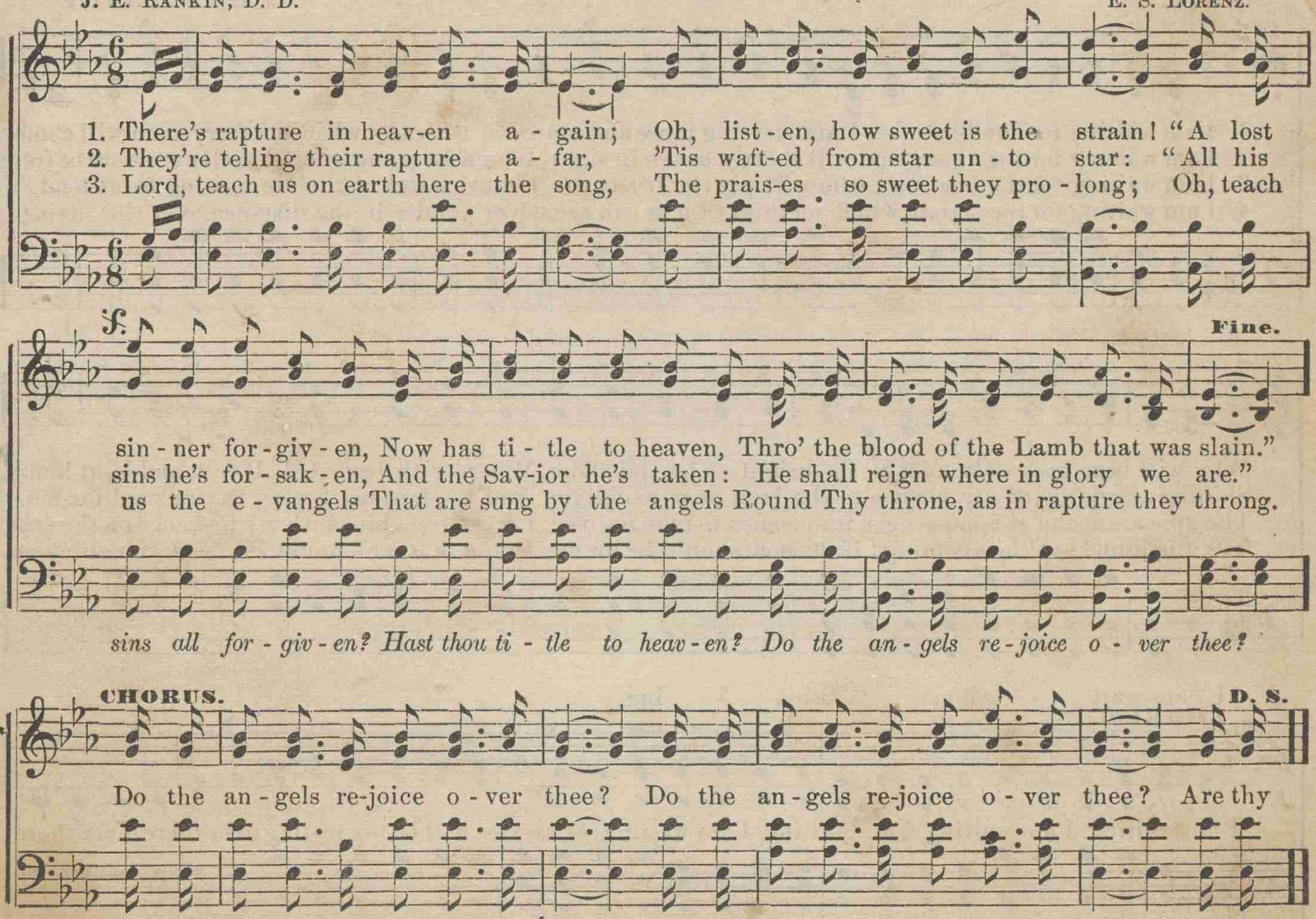
I love thee, my Lord, . . I love thee, my Lord, . . I love thee, my Savior, I love thee, my God.
I love thee, my Lord, I love thee, my Lord,

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DO THE ANGELS REJOICE OVER THEE?

"There is joy in the presence of the angels of God over one sinner that repenteth."—Luke 15 : 10.

J. E. RANKIN, D. D. E. S. LORENZ.



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I AM WAITING.

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

J. H. K. J. H. KURZENKNABE.

1. I am waiting for the boatman, I am striving more and more To be ready when the ferry-man will come;
2. I am waiting for the vessel that will shortly heave in sight, Bound for home where I shall evermore be free;
3. I am waiting for the boatman who will ply the trusty oar, I must watch and be in waiting to at-tend
4. I am waiting for the signal, which methinks I now can see, Over yonder in the distance, o'er the main;

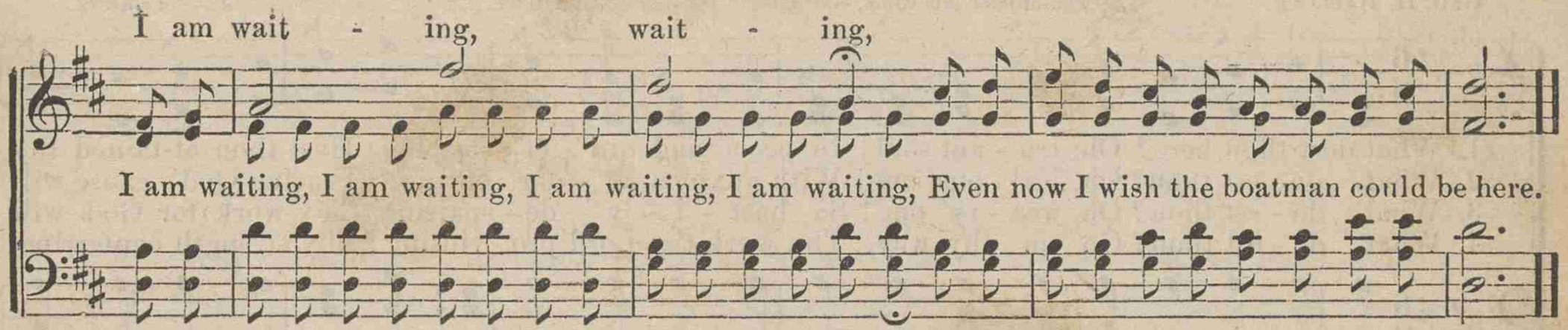
Who will bear me safely over to the bright ce-les-tial shore, Where, with Jesus I shall rest, and be at home.
Shining angels guard my voyage to the land of pure delight, And the fare my loving Savior paid for me.
The appearance of the messenger who comes to take me o'er, I must greet him with my presence on the strand.
Yes, the pilot! see! he's coming! if the boat should be for me, In our Father's house I'd meet you all again.

CHORUS.

I am wait - ing, wait - ing,

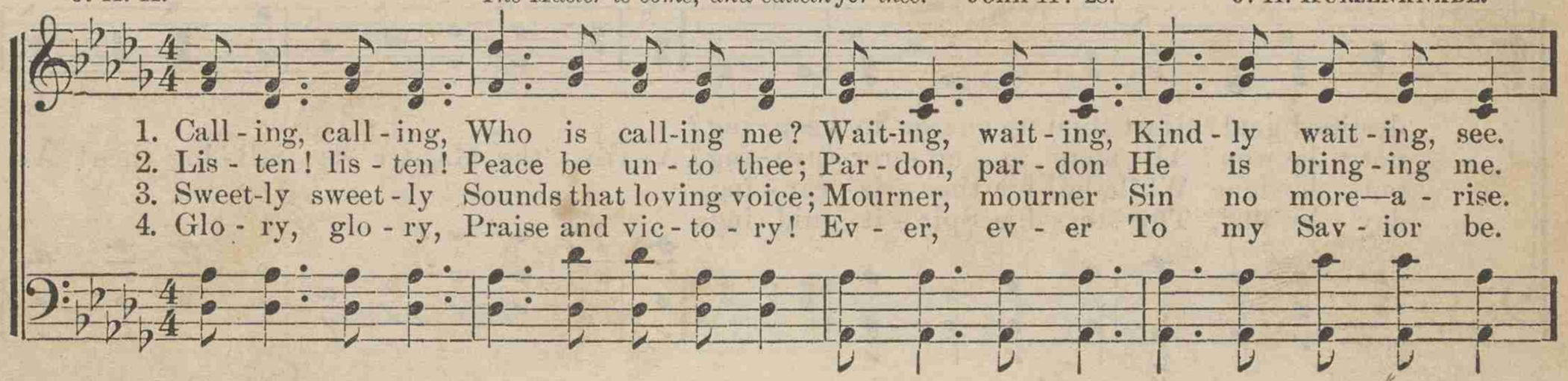
I am waiting, I am waiting, I am waiting, I am waiting; Oh, how sweet will be my resting over there, over there;
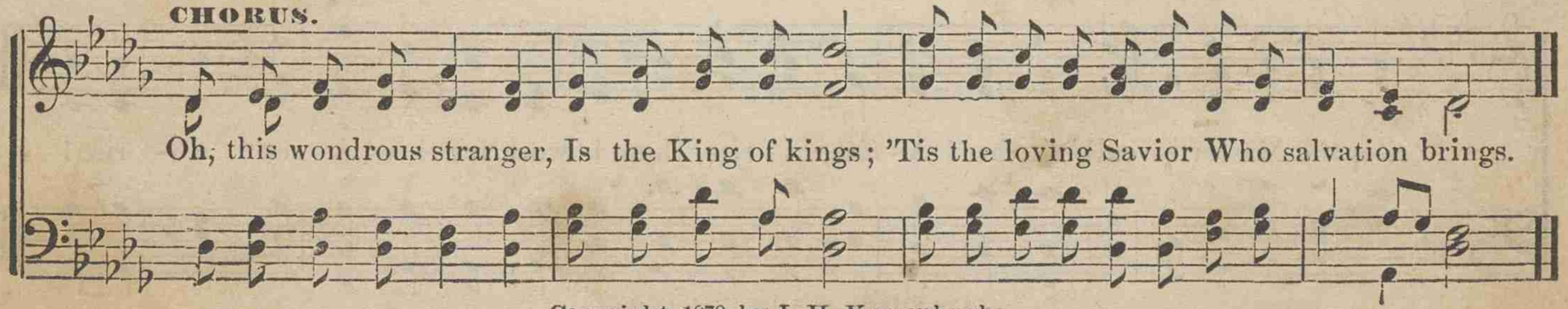
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THE WONDROUS STRANGER.

J. H. K. *"The Master is come, and calleth for thee."*—John 11: 28. J. H. KURZENKNABE.





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THE MASTER IS CALLING.

GEO. H. BABCOCK. "*The Master has come, and calleth for thee.*"—John 11: 28. E. S. LORENZ.

1. What dost thou here? Oh, tru - ant soul! In peace and qui - et sleeping; Hast thou at-tained thy
2. What do - est thou? Oh, jeal - ous one! With anxious ar - dor burning; Fearing God's cause will
3. What do - est thou? Oh, wea - ry one! So hast - i - ly de - spairing; Thy work for God will
4. What do - est thou? Go on thy way, Thy work thy Lord pro - vid-ing; Thy strength conferring

CHORUS.

destined goal? Hast thou no charge in keep - ing?
not be won? All men to er - ror turn - ing? A - rise, the Mas-ter is call - ing thee! A-
not be done While he for thee is car - ing.
day by day, Thy steps his Spir - it guid - ing.

rise, the Master is call-ing thee! A - rise, a - rise, there is work for thee! A - rise! a - rise!

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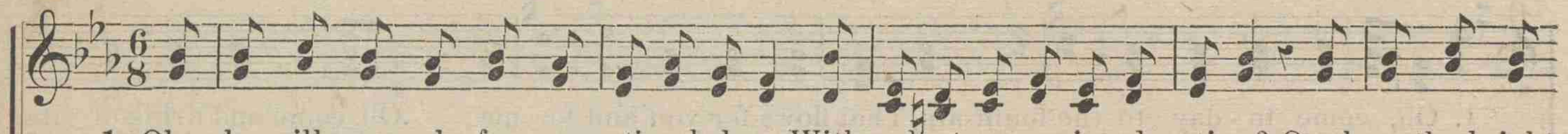
wa - ters, They flow ev - er full and free.
fount - ain, That flows ev - er full and free. Come to the clear flow-ing fount - ain,
fount - ain, Its wa - ters have pow'r to save.
fount - ain, And you shall be free from sin.

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

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PRESS TO THE BEAUTIFUL SHORE.
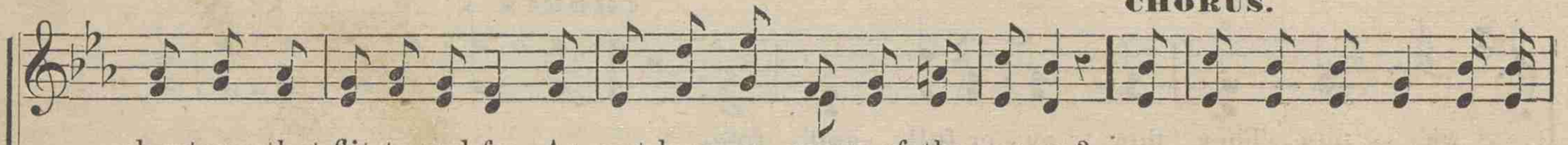
A. A. G. *"Strive to enter in at the strait gate."*—Luke 13 : 24. REV. A. A. GRALEY.



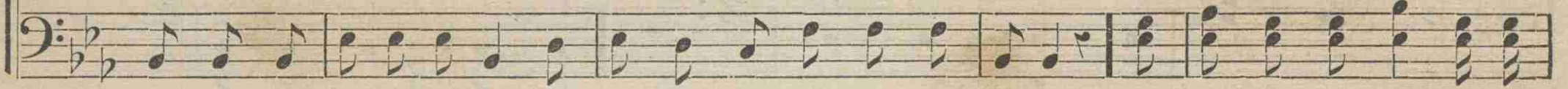
1. Oh, why will you seek for a portion below, With ardent, unceasing devotion? Or chase the bright
2. How vainly you strive with the baubles of time To silence the soul's tender pleading; It longs for the
3. When troubles arise, or when grief dims the eye, How poor are the joys that you cherish; And when on e-
4. Then loosen your hold on the trifles of earth, And join, when allured by the Spirit, The children of
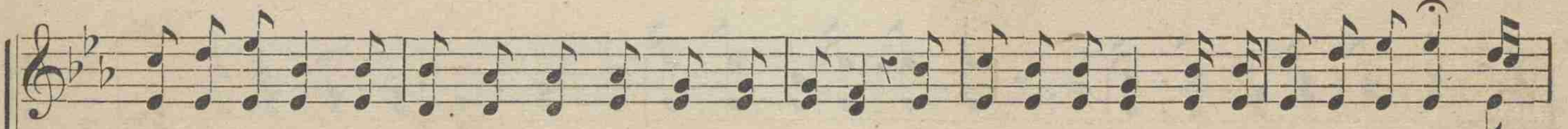


CHORUS.
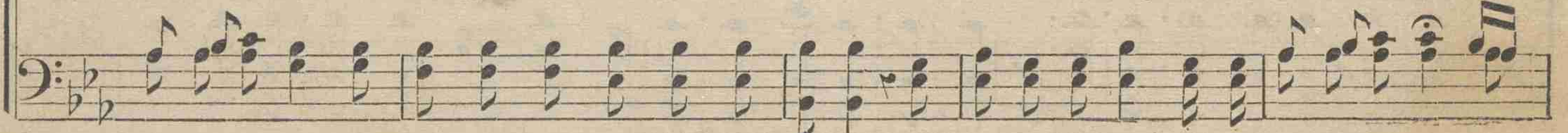


phantoms that flit to and fro, As rest-less as waves of the ocean?
wealth of a heavenly clime, And pleasures all pure and un-fad-ing. Press forward with me to the
ter - ni - ty's borders you lie, How all your fond idols will perish.
God by a heav-en-ly birth, And bound to the home they inherit.

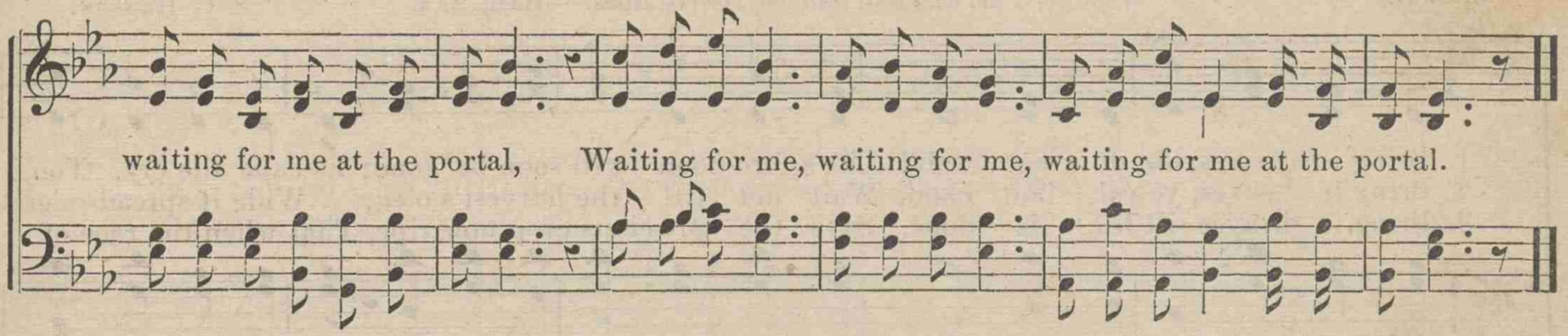




beautiful shore, Where all things are true and immortal, And friends who have passed o'er the river before Are

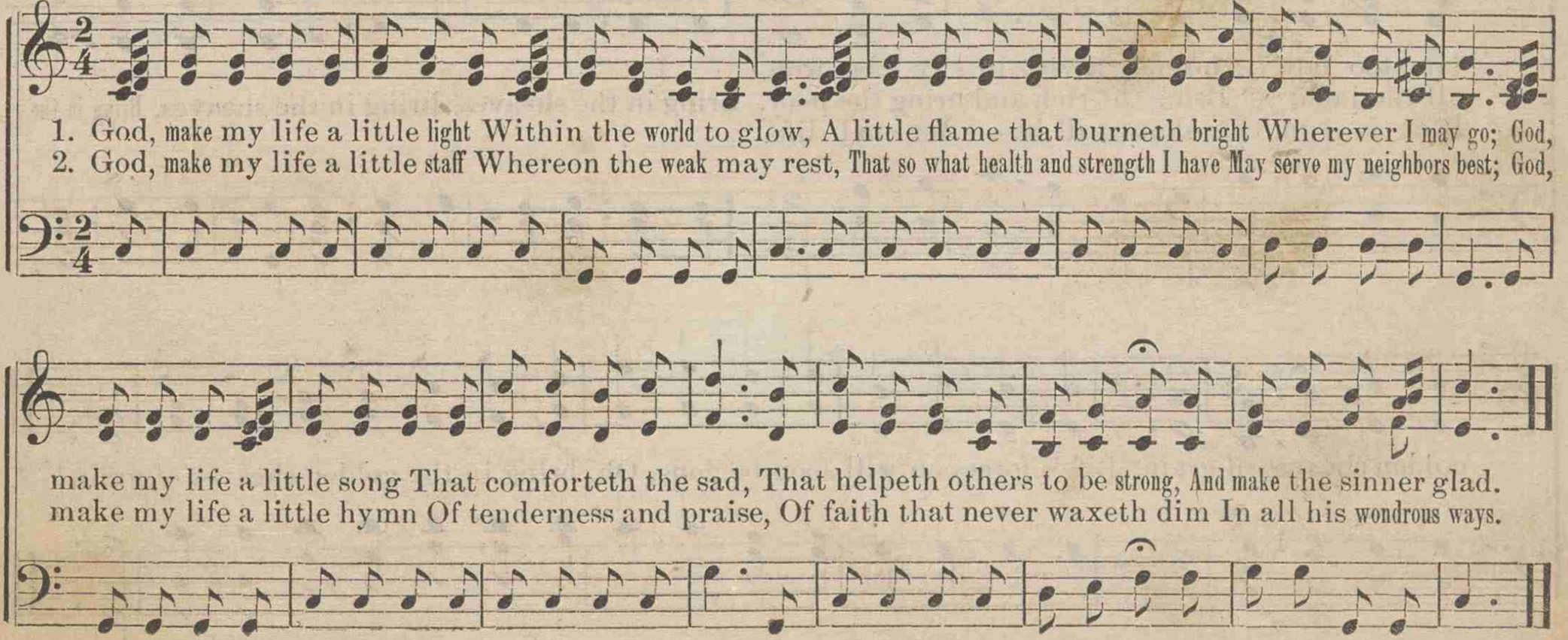


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CHILDREN'S PRAYER.

"Good Words." "*Ye are the light of the world.*"—Matt. 5 : 14. M. J. MUNGER.



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BRING IN SHEAVES.

S. C. H. *"Work, for I am with you, saith the Lord of Hosts."*—Hagg. 2 : 4. S. C. HANSON.

1. Bring in sheaves, oh, do not wait! Life's fore-noon will soon be gone; Es-cape the cry, "Too
2. Bring in sheaves, ye val - iant band, Wait not till the harvest's o'er; Wide it spreads o'er
3. Bring in sheaves till life is done, Save the pre-cious crop now ripe, That when the race of

late, too late," And may a vic - to - ry be won.
all the land, Bring the rich and bring the poor. Bring in the sheaves, Bring in the sheaves, Bring in the
life is run, Our shout will be e - ter - nal life.

CHORUS.

golden sheaves of grain; Life's forenoon will soon be gone, Oh, bring in the golden sheaves of grain!

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WHAT A FRIEND.

J. E. RANKIN, D. D. "*He loved them unto the end.*"—John 13 : 1. E. S. LORENZ.

1. What a Friend! what a Friend! Je - sus loves us to the end; In our sins, His love first
2. Such His love, such His love, Depths beneath, nor heights above, Foes with-out, nor foes with-
3. He for - get! He for - get! Nay, He loves us, loves us yet; For His love is love e-

f.

sought us; He from heav'n sal-va-tion brought us; On the Cross our foes withstood, And re-
in us, From His hand can ev - er win us; Thro' His sleep-less, ten - der care, More than
ter - nal; Love sup - ply - ing wants di - ur - nal; Love that still our names will own When He

Loves us till our lat - est breath; Strong-er

Fine. CHORUS. D. S.

deemed us with His blood.
conquerors we are. Je - sus loves us, Je - sus loves us; How the thought to rapture moves us;
sits up - on His throne.

is His love than death.

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GOING HOME.

E. E. REXFORD. *Let us labor therefore to enter into that rest.*—Heb. iv : 11. D. N. HOWE.
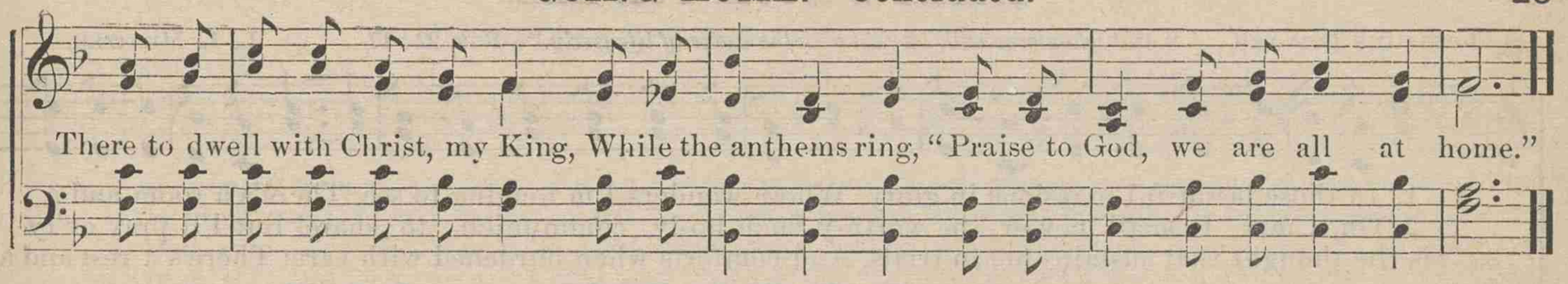
1. Go-ing home, go - ing home, to the E - den hills, And the cit - y fair to see;
2. Go-ing home, when the work of our life is done, To the man-sion built a - bove;
3. Go-ing home! bless-ed tho't for the wea - ry one; Go-ing home to be at rest;

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.

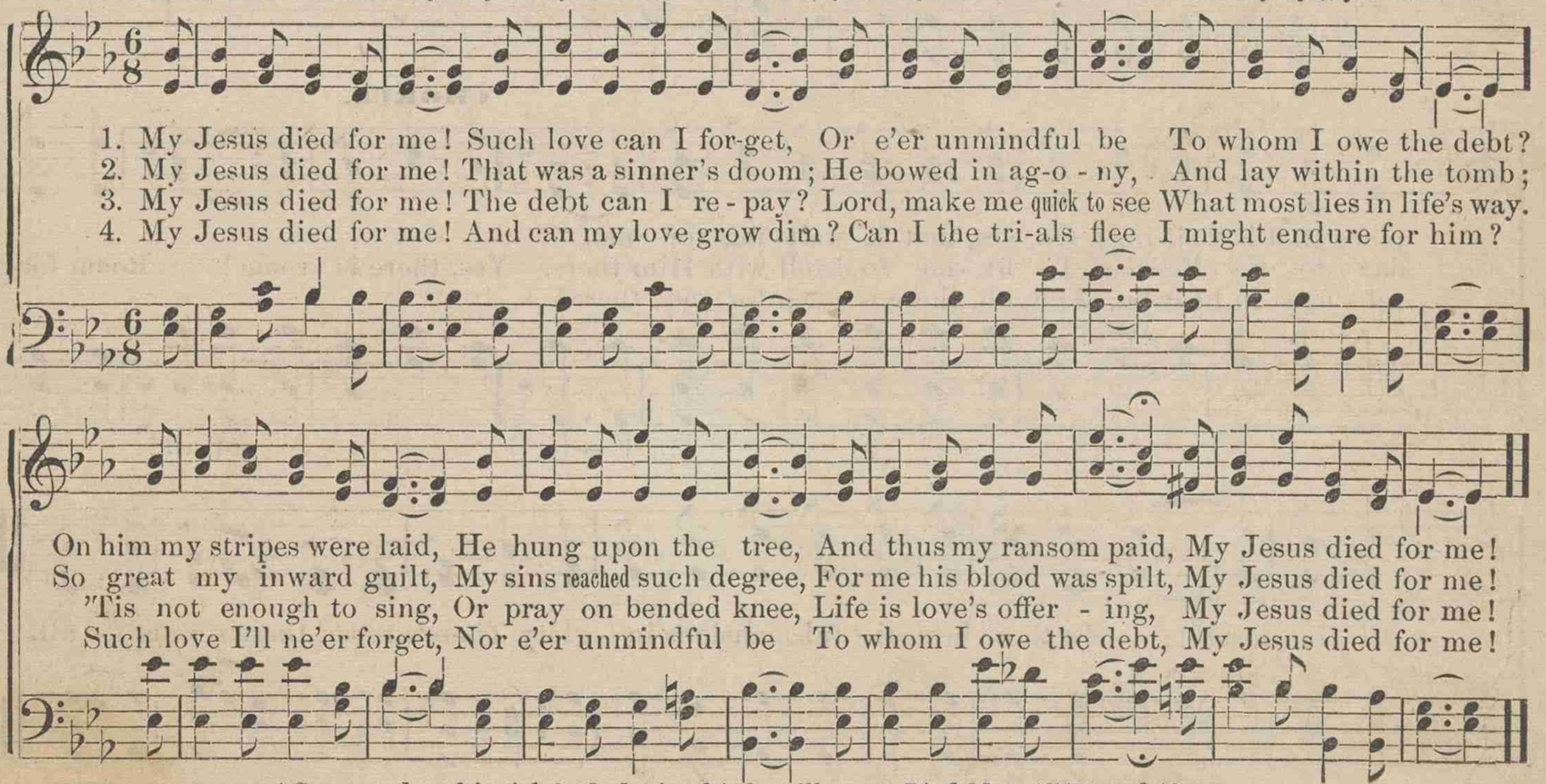
Go - ing home, go - ing home, Whence my feet nev - er-more shall roam.
Go - ing home to the hills of the blest.

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MY JESUS DIED FOR ME.

J. E. RANKIN, D. D. *"That he by the grace of God should taste death for every man."*—Heb. 2: 9. Melody by W. N. RANKIN.*



*Composed on his sick bed, during his last illness. Died May, 1877, aged 19 years.

THERE'S ROOM FOR ALL.

JOSEPHINE POLLARD. *"And whosoever will, let him take the water of life freely."*—Rev. 22 : 17. L. L. MENTZER.

1. In those beautiful mansions in glory, Whose wonders I'm longing to see, There's a room and a
2. Oh, I fear I shall nev-er be worth-y Such ho-ly communion to share! But I'll pray ev'ry
3. 'Tis the thought that sustains me in trials, And comforts when burdened with care; There's a rest and a

CHORUS.

place that is wait-ing; Oh, yes, that is wait-ing for me.
day to my Fa-ther To fit me to dwell with Him there. Yes, there is room! Room for
ref - uge in heav-en, And, oh, there is room for me there!

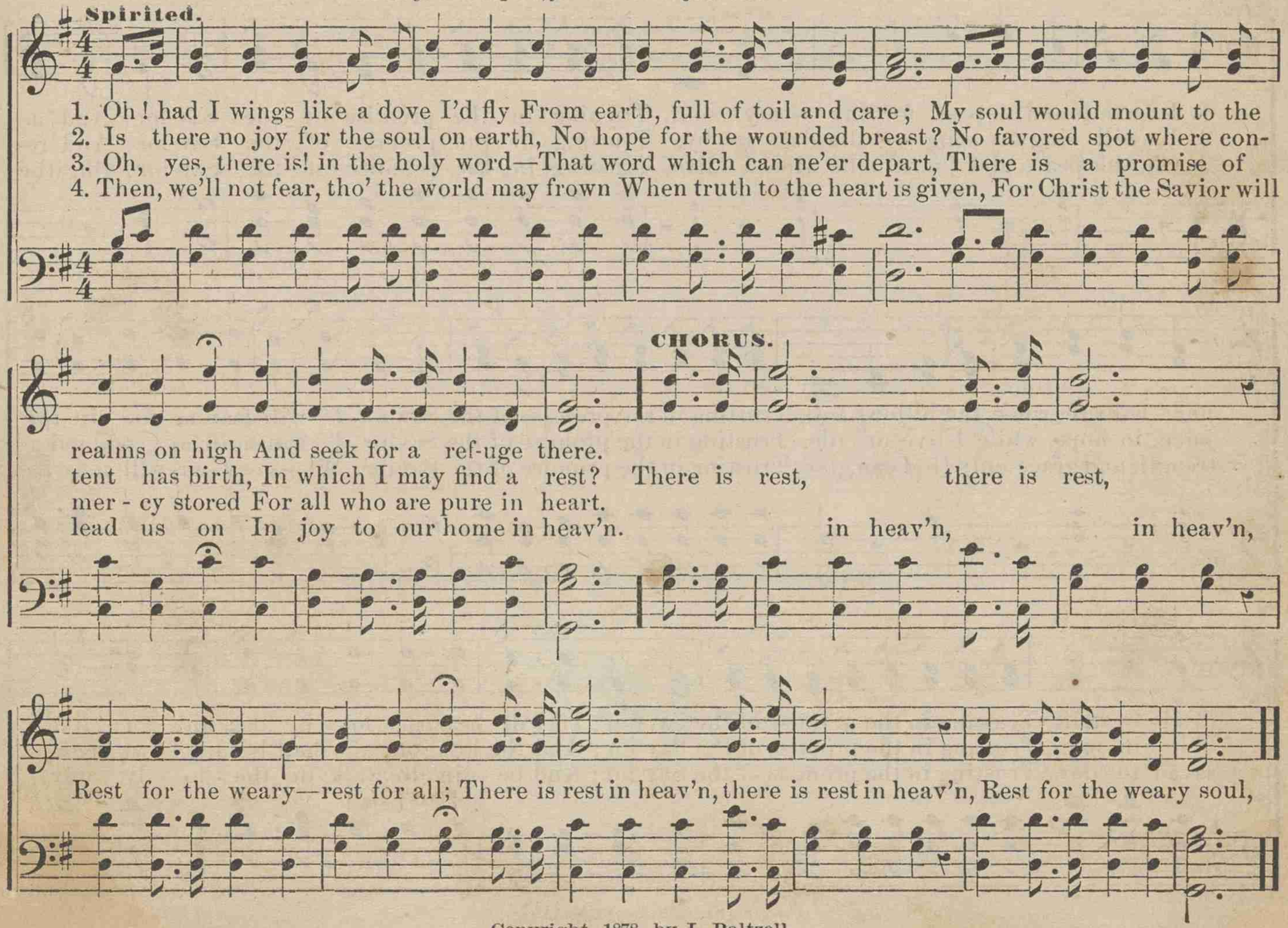
for all!

all in heav'n; In those beau-ti - ful mansions in glory There's room, there's room for all.

in heav'n

REST FOR THE SOUL.

"Arise ye and depart, for this is not your rest."— I. B.

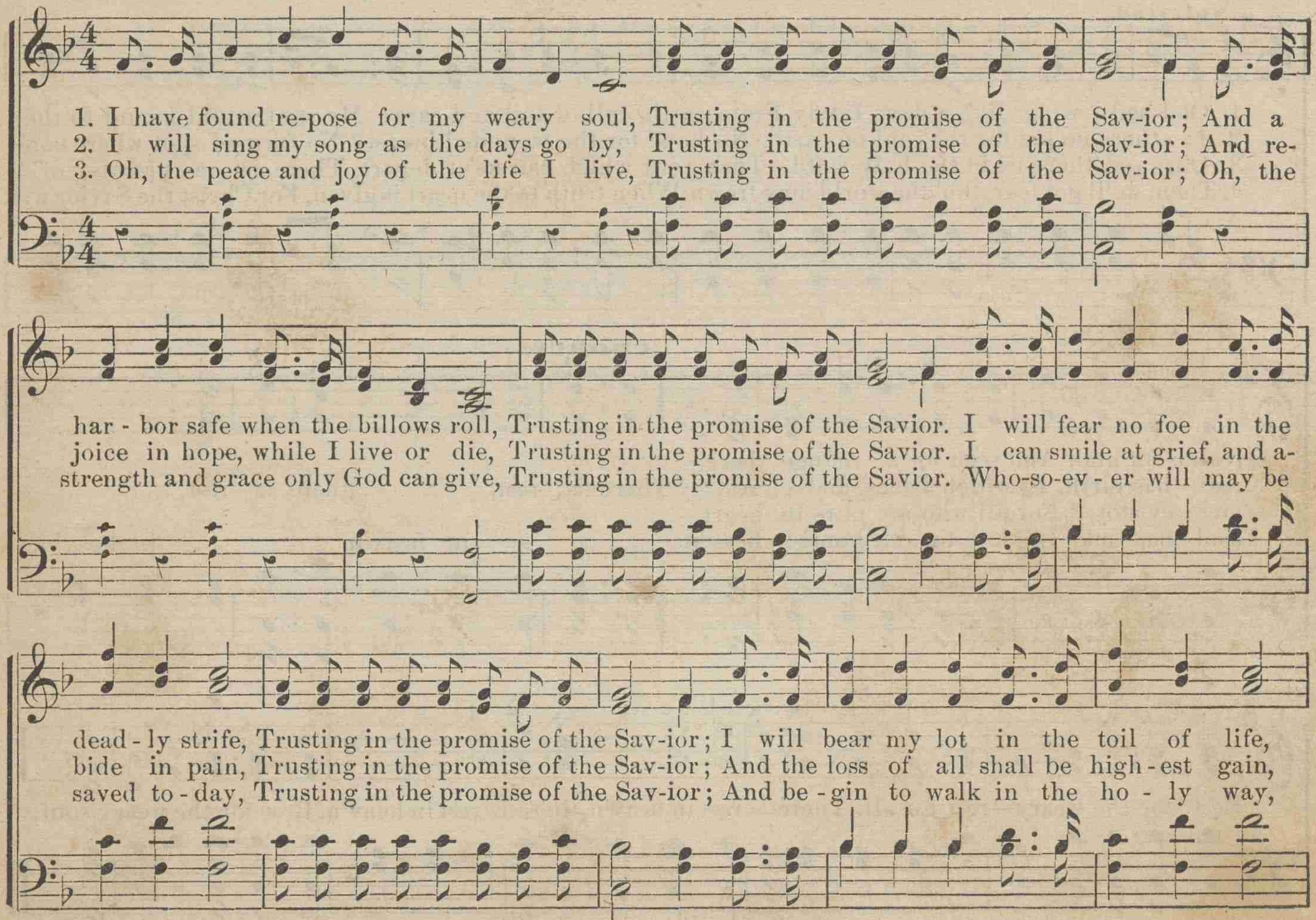


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TRUSTING IN THE PROMISE.
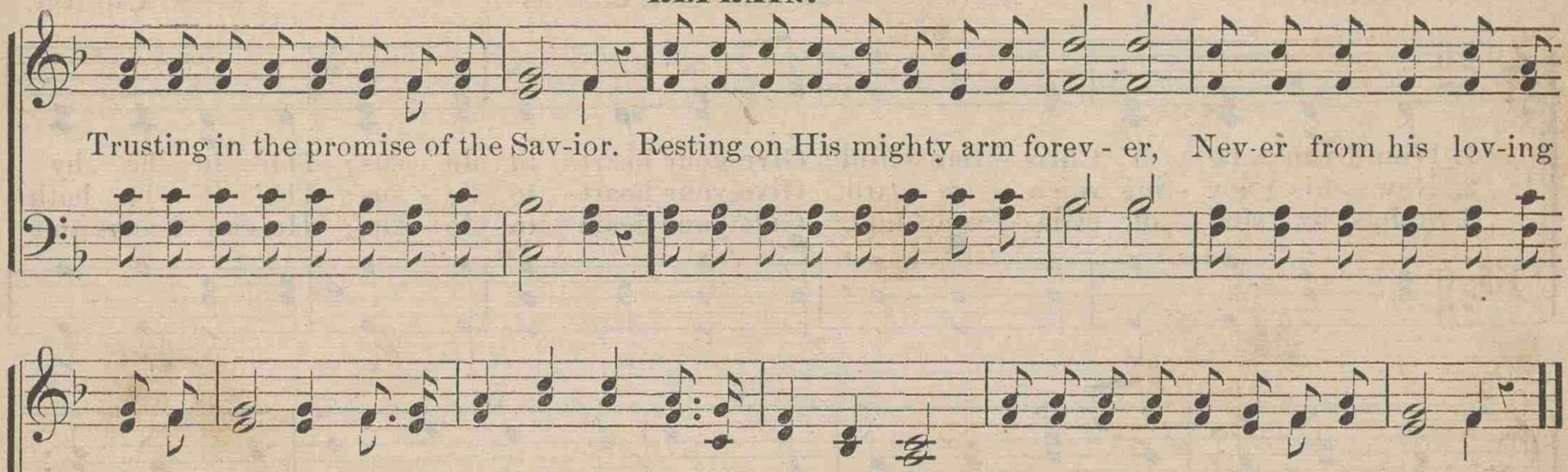
"Come unto me all ye that labor and are heavy laden, and I will give you rest."—Matt. 11: 28.

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



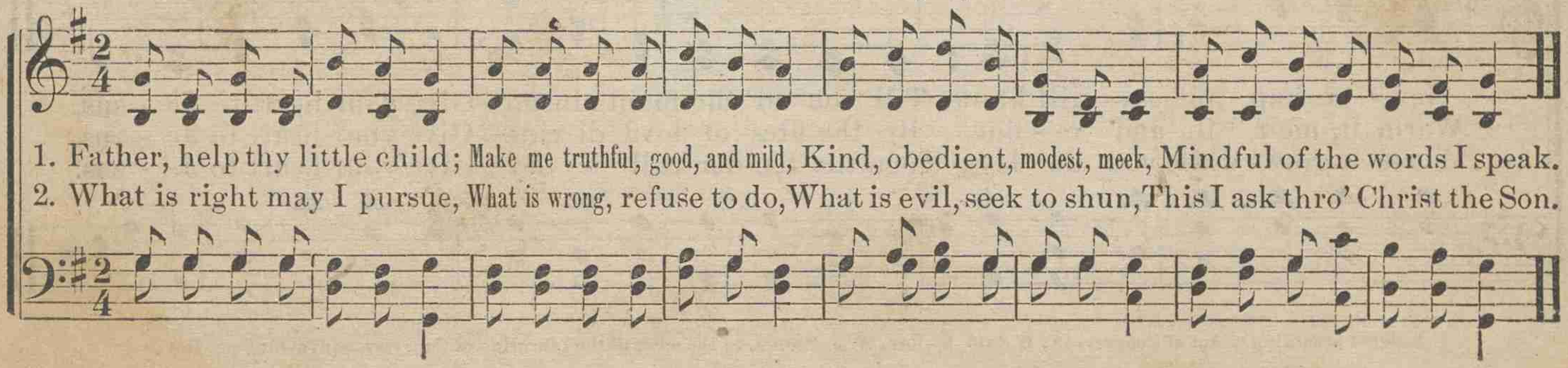
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REFRAIN.



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 sin de - filed, Give your heart to Je - sus. Nev - er will it bet - ter grow, Nev - er hap - pi - ness will know Till you to the fount-ain go—Give your heart to Je - sus.
2. Now his lov - ing voice re - gard, Give your heart to Je - sus; Tho' it be both cold and hard, Give your heart to Je - sus. He can take that heart of thine, Warm it, melt it, and re - fine, By the fires of love di-vine—Give your heart to Je - sus.
3. Stained by sins of crim - son hue, Give your heart to Je - sus; He can cleanse and make it new, Give your heart to Je - sus. Wait not till an - oth - er day, Worse it grows while you de - lay; Then the ten-der call o - bey—Give your heart to Je - sus.

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I'VE GIVEN MY HEART TO JESUS.

Rev. A. A. GRALEY. *Therefore did my heart rejoice, and my tongue was glad.*—Acts ii: 26. Rev. A. A. GRALEY.

I've giv - en my heart to Je - sus, Hap - py am I, hap - py am I; I've giv-en my heart to Je - sus, Hap-py am I to - day.

1. His voice no more I dis - re - gard, For now the heart once proud and hard Is melt-ed, bro-ken, and un-barred—Hap-py am I to - day.
2. Oh, wondrous love! He en-tered in My wretched heart, de - filed by sin, Applied his blood, and made it clean—Hap-py am I to - day.
3. For since I chose the bet - ter part A neavenly peace has filled my heart; And tho' the tears will sometimes start, Happy am I to - day.
4. Then come, ye ho - ly, hap-py throng, Who love the right and hate the wrong, Come join with me in joy - ful song, Hap-py am I to - day.

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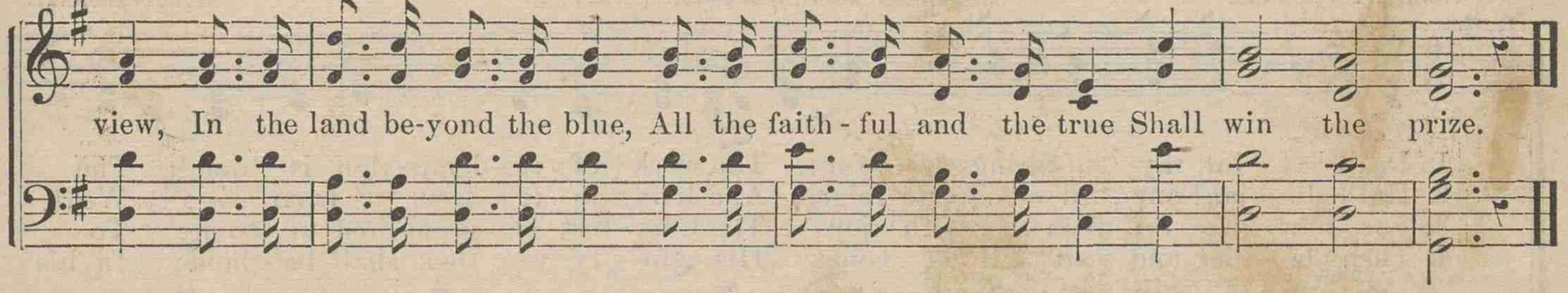
1. Onward! onward! soldiers of the Lord, Christ, your captain, calls you by his word; He will lead you,
2. Like an ar - my moves the mighty throng, Banners waving as they march along, Shouting vic-t'ry
3. Onward, children, join the glad refrain; Sound it sweetly, sound it forth a - gain; "Glo-ry, hon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

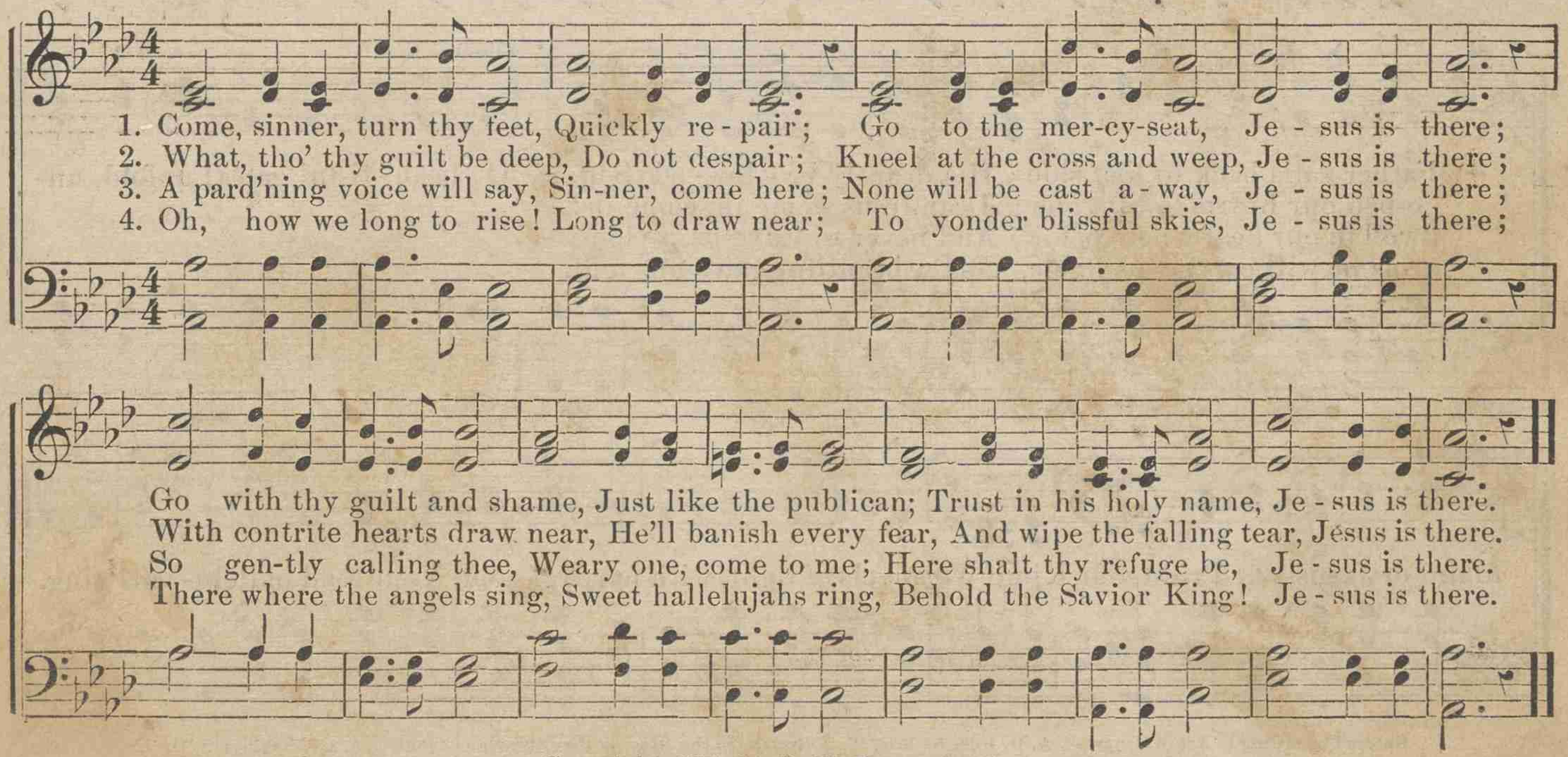
prize, Pressing on . . . to win the prize, With the gold-en crown in
to win the prize, Pressing on to win the prize.

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JESUS IS THERE.

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



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OUR ASCENDED LORD.

MRS. SARAH I. CLEMANS. *Lift up your heads, O ye gates.*—Ps. xiv: 7. W. S. MARSHALL.

1. Dear Sav - ior, thy suf-ferings are o'er; The work of re - demp - tion is done; The
2. Hal-le-lu - jah! our Ad - vo - cate reigns, And lives to re - deem us from sin; We'll
3. For now we re - mem - ber with joy The Com - fort - er prom-ised to come, To
4. Then la - bor and wait till he come, His glo - ry we then shall be - hold; In his

CHORUS.

Father calls back to his side His dear-ly be - lov - ed Son. O beau - ti-ful gates! unfold, un-
o-pen our hearts to him now; Dear Jesus, come in, come in!
dwell in our hearts here below, And never to leave us a - lone.
arms he will car - ry us home, As the beautiful gates un - fold.

fold, For Jesus, our Priest, our King! Ye angels of light, with harps of gold, Your loud hallelu - jahs sing.

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

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;

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I LOVE TO TEACH THE STORY.

REV. J. B. ATCHINSON. *"Oh, how love I thy law."*—Psa. 119: 97. E. S. LORENZ.

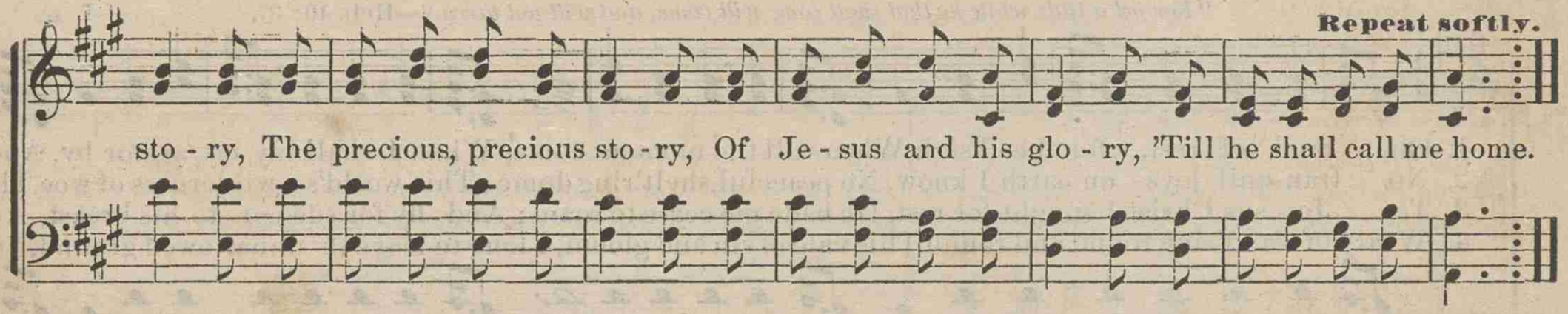
1. I love to teach the sto - ry Of Je - sus and his love; Of free and full sal-
2. I love to teach the sto - ry— Oh, precious, sweet em - ploy! It fills my soul with
3. Oh, pre-cious, pre-cious sto - ry! 'Tis al - ways just the same When-ev - er I have
4. I love to teach the sto - ry, How Je - sus died for all; How we may en - ter

va - tion That comes from God above; I love to teach the sto - ry Of Je - sus' sav-ing
glo - ry, It fills my heart with joy; And oh, how ver - y pre - cious This sto - ry seems to
taught it—The sto - ry, and the Name; It al - ways makes me hap - py, This sto - ry to re-
Heav - en, And crown him Lord of all; I love to teach the sto - ry, And shall un-til I

grace, Of mer - cy, peace, and par - don For all who seek His face.
me, When Je - sus and his glo - ry, By faith I clear - ly see. I'll teach the old, old
peat, And ev - ery time I teach it, It seems to me more sweet.
die, And then with saints and an - gels I'll sing it up on high.
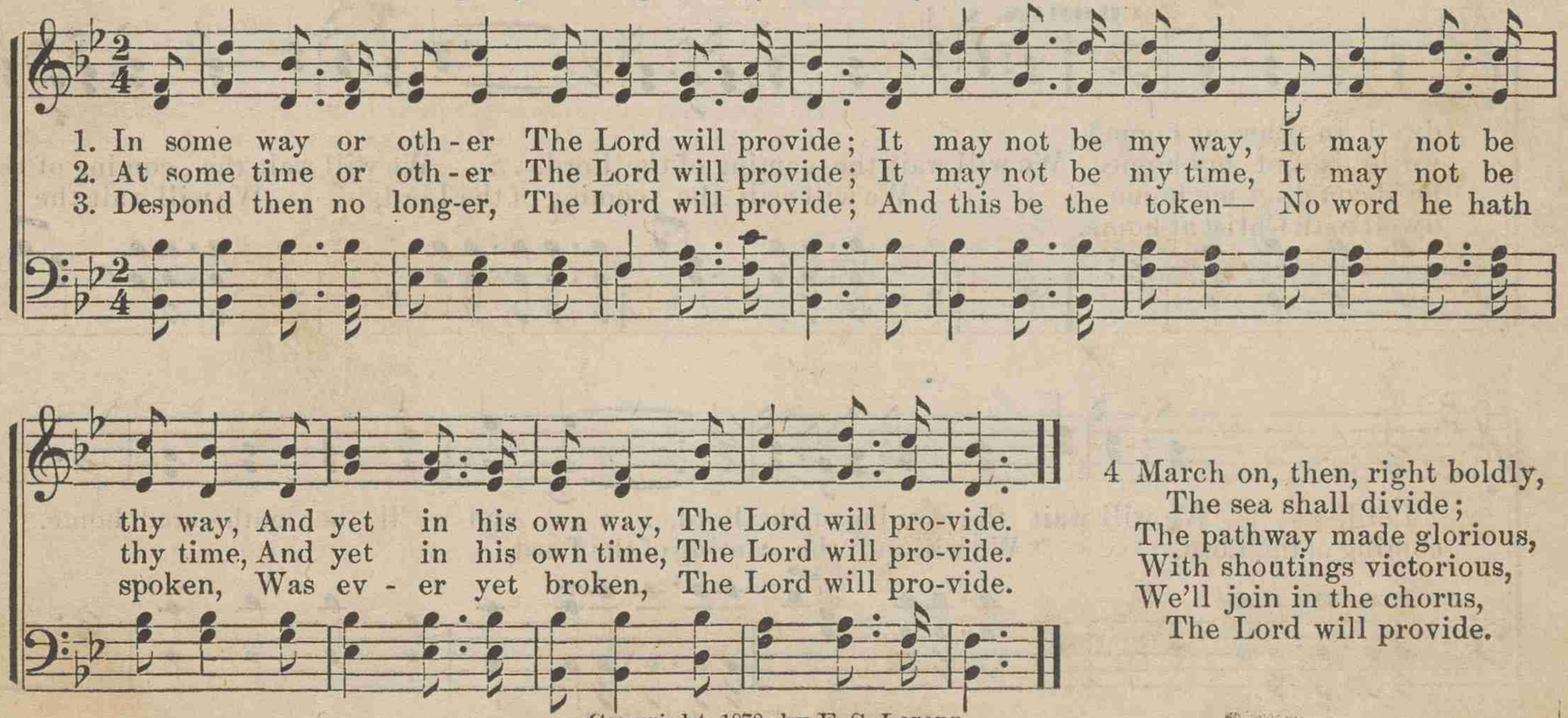
CHORUS.

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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.



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.

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WE'LL AWAIT HIS COMING.

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

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.

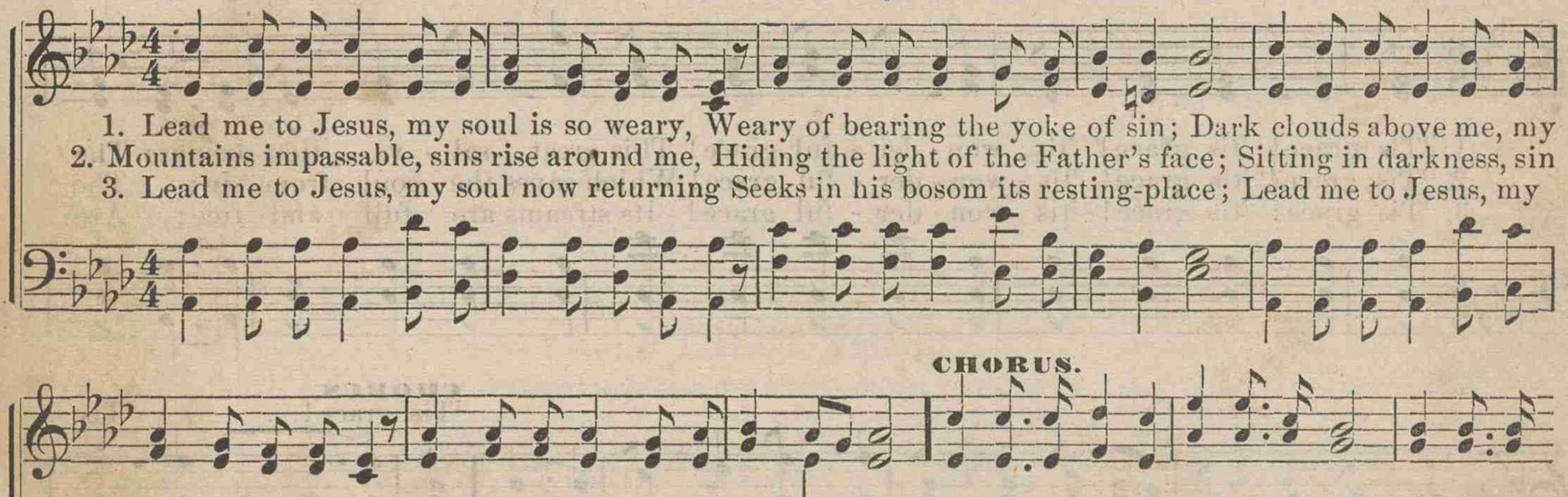
CHORUS.

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,

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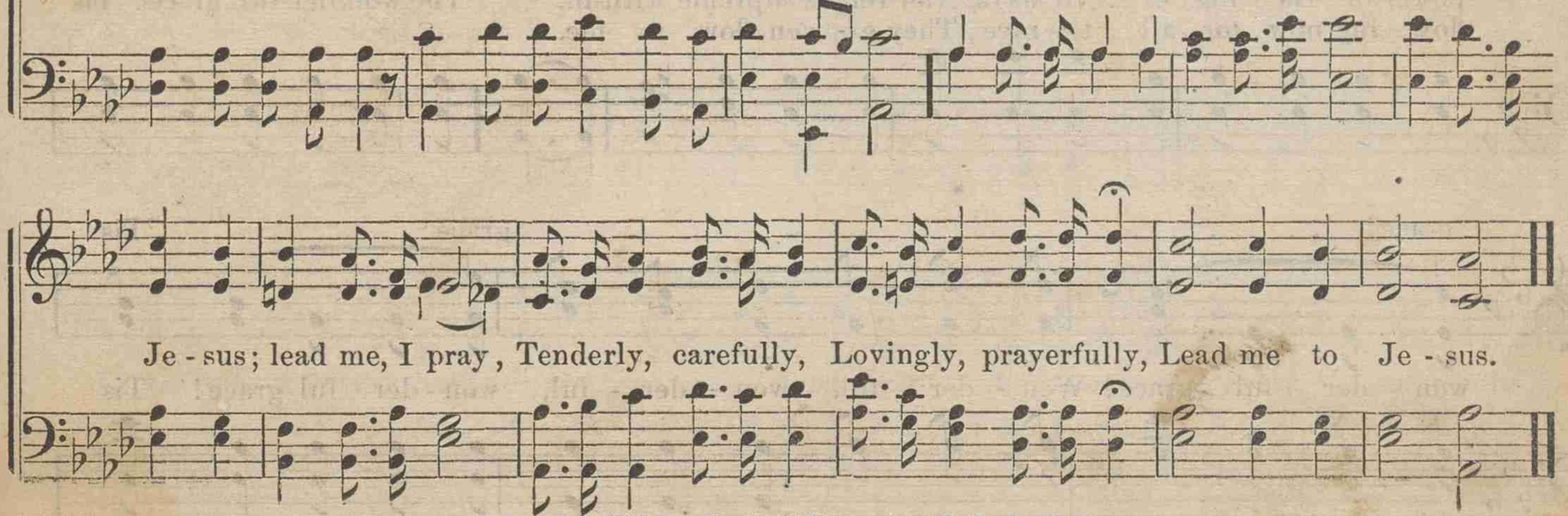
LEAD ME TO JESUS.

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 pathway is dreary, Joy never dwells my sad heart within.
2. Mountains impassable, sins rise around me, Hiding the light of the Father's face; Sitting in darkness, sin fetters have bound me, Vainly I struggle without his grace. Lead me to Jesus, lead me to-day; Lead me to
3. Lead me to Jesus, my soul now returning Seeks in his bosom its resting-place; Lead me to Jesus, my heart now is burning, Longing for mercy, and love, and grace.

CHORUS.



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

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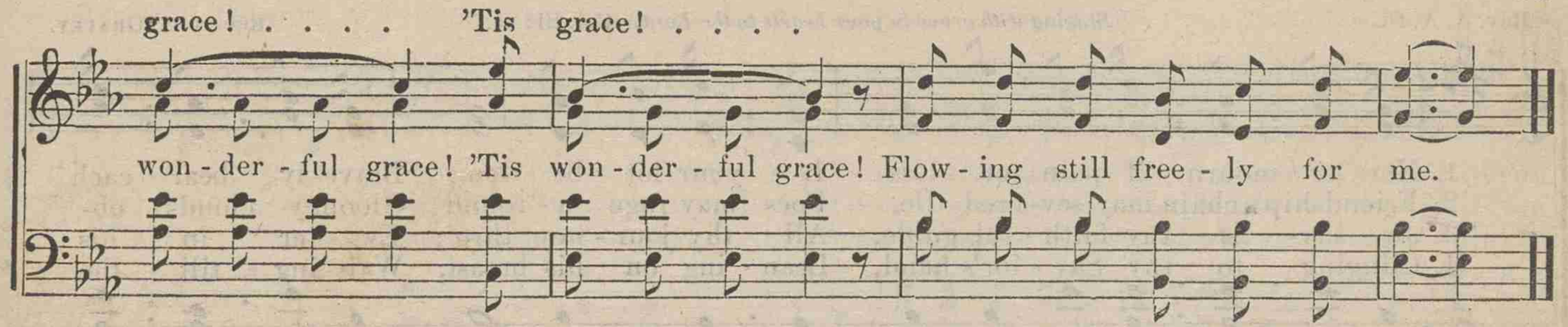
REV. W. H. BURRELL. *"By grace ye are saved."*—Eph. 2 : 5. REV. I. BALTZELL.

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.

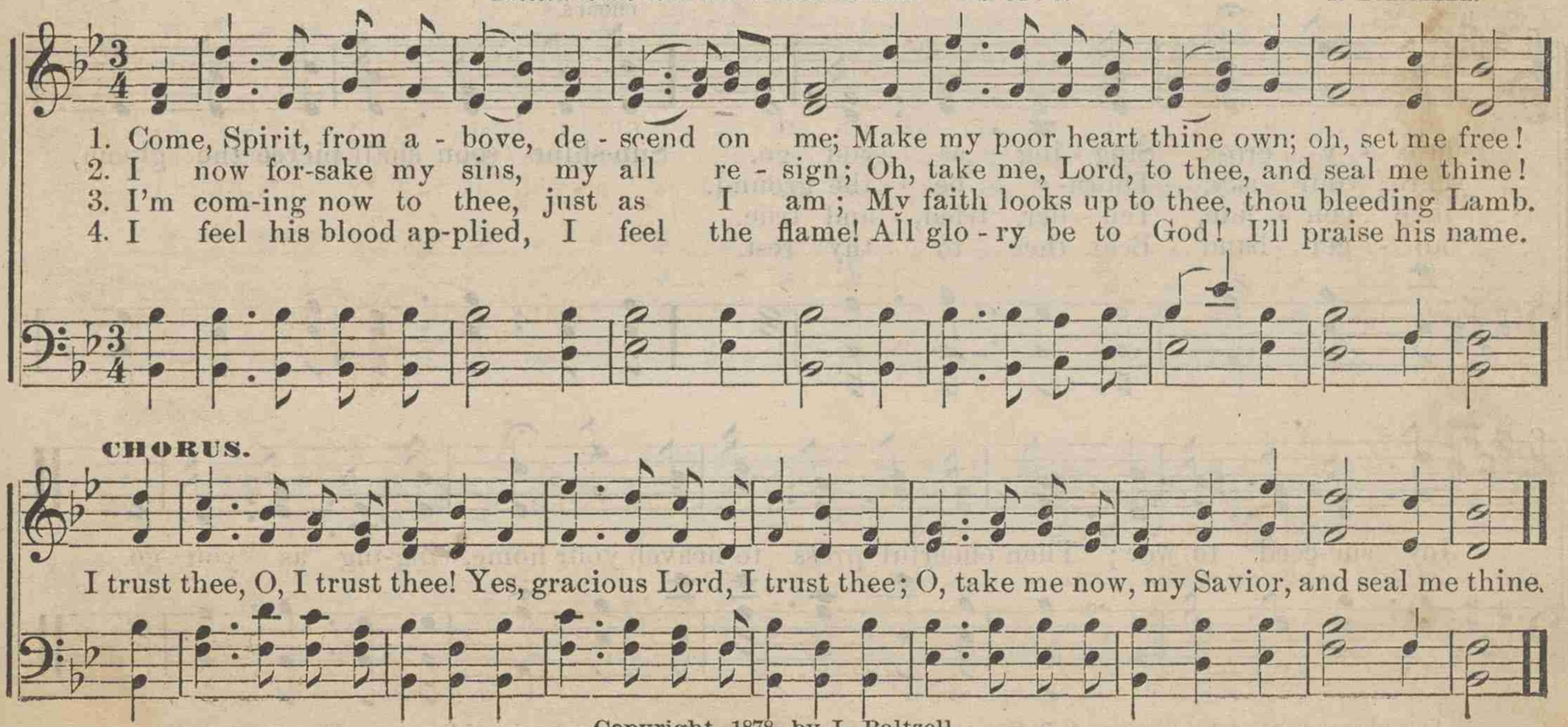
CHORUS.

'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



I TRUST THEE.

"Blessed is the man that trusteth in him."—Ps. 34 : 8. I. BALTZELL.



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SINGING AS YOU GO.

Rev. A. A. G. *Singing with grace in your hearts to the Lord.*—Col. iii: 16. Rev. A. A. GRALEY.

1. Nev - er mourn if pain or loss Is your lot be - low; Brave-ly bear each
2. Friendship's chain may sev-ered lie, Foes may rage a - round; Gloom-y clouds ob-
3. Je - sus is thy faith - ful guide, All thy jour - ney thro'; Ev - er in his
4. Clinging to thy Sav - ior's hand, Lean - ing on his breast, Wait-ing till the

CHORUS.

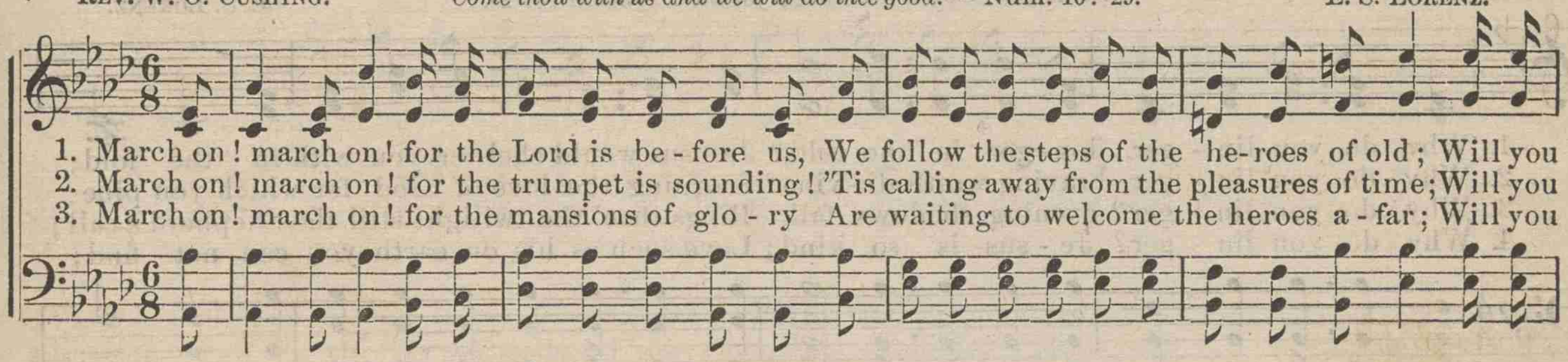
heav - y cross, Sing - ing as you go. Sun-shine soon shall pierce the gloom,
scure your sky, Thorn-y be the ground.
love con - fide, Ten - der, tried, and true.
an - gel band Bear thee to thy rest.

Joy suc-ceed to woe; Then cheerful press to heaven your home, Sing-ing as you go.

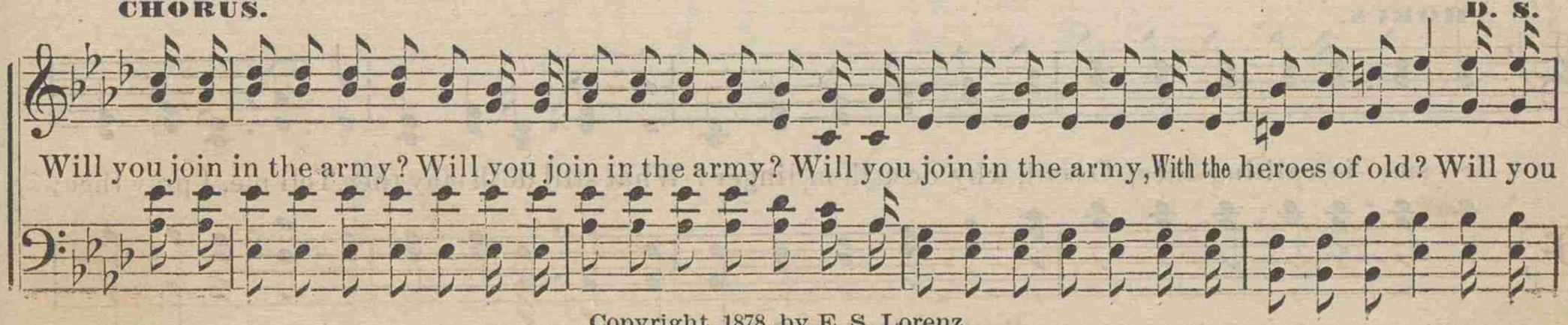
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WILL YOU JOIN IN THE ARMY?

REV. W. O. CUSHING. *"Come thou with us and we will do thee good."*—Num. 10: 29. E. S. LORENZ.



CHORUS.



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WHY DO YOU LINGER?

E. D. MUND. "*The Master is come and calleth for thee.*"—John 11: 28. E. S. LORENZ.
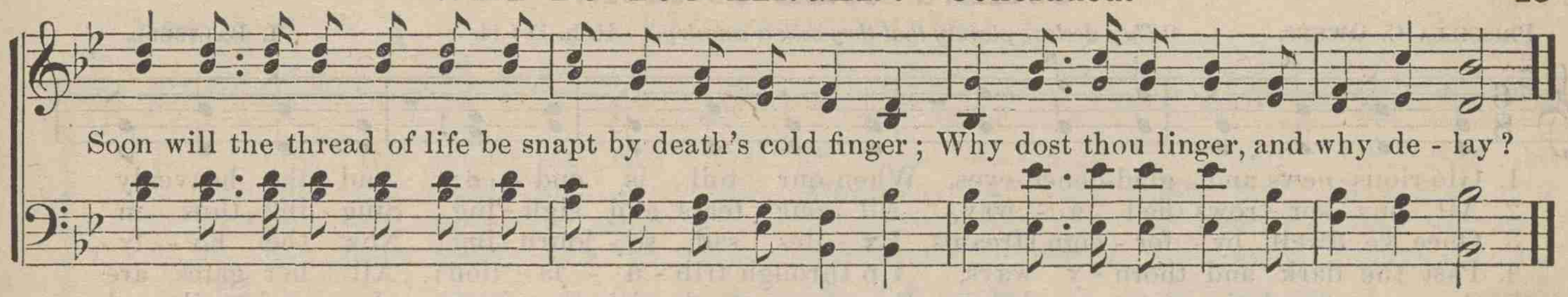
1. Why do you lin - ger, lon-ger in the cold? Je - sus would shel-ter you with-in the fold;
2. Why do you lin - ger, braving wrath di - vine? Scorning the love of God for which you pine;
3. Why do you lin - ger? evening shadows fall, Rings thro' the twilight still the Shepherd's call;
4. Why do you lin - ger? Je - sus is so kind; Love such as his on earth you can not find;

Far have you wandered from the narrow way, Je - sus is seeking you, why still de - lay?
Why would you per - ish 'mid the raging storm? Je - sus would shelter thee, safe on his arm.
Why are you si - lent? night is ver - y near; Darkness will hush the voice you then would hear.
Safe on his bos - om, lean-ing on his breast, There is the peace of God, yes, there is rest.

CHORUS.

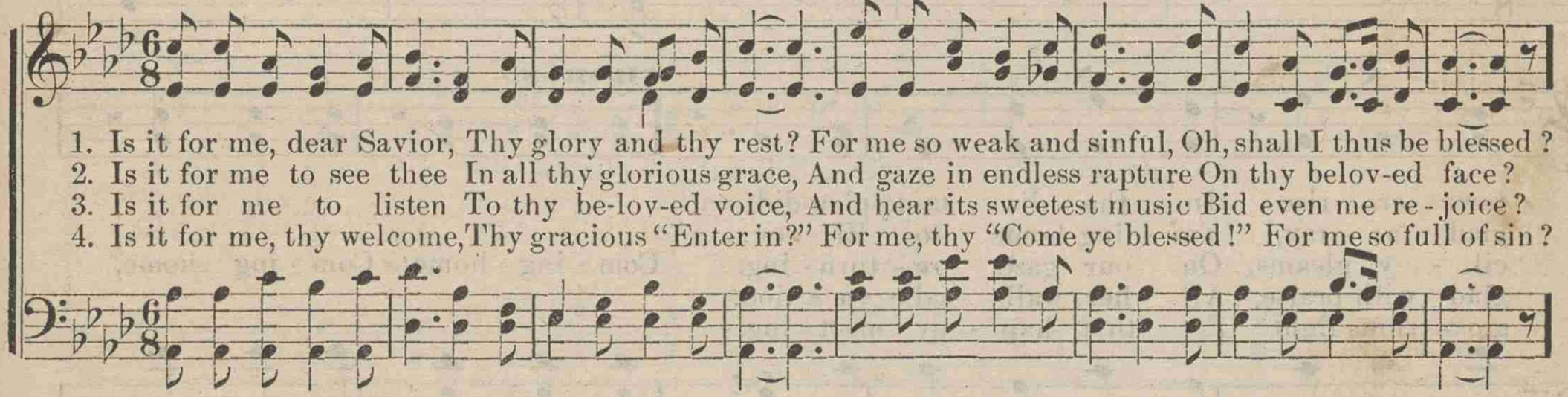
Je - sus is call-ing thee, O soul, why dost thou linger? What still doth stay thee, Tell me, I pray thee;

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IS IT FOR ME?

F. R. H. *"I shall be satisfied, when I awake with thy likeness."*—Psa. 17: 15. E. S. LORENZ.



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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.

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

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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.

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WE SHALL MEET THEM AGAIN.

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

1. We shall meet them again, the de - part-ed, But not as in days that are fled; When the joy that their
2. We shall meet them again! hope is singing The strain 'mid the shadows of time; We shall meet them where
3. We shall meet them again at the portal That leads to the mansion of rest; We shall meet them where

presence imparted, Like light on our pathway was shed. We shall meet them again, we shall meet them! But
angels are winging Their flight in the Godlighted clime. We shall meet them again o'er the river, Where the
beau-ty im-mor-tal Un - folds in the clime of the blest. We shall meet them again, oh, the gladness! The

not 'mid the scenes of decay; And not where the visions that greet them Unfold with but transient array.
bil-lows of death never roll; Where pleasures undy - ing for - ev - er, En - cir-cle the path of the soul.
peace that the meeting shall bring; Where the death angel comes not with sadness, To hush the glad anthems they sing.

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CHORUS.

We shall meet them, . . We shall greet them, . . We shall meet on that heaven - ly shore; . .

We shall meet them again, We shall greet them again, We shall meet on that heaven - ly, heav-en-ly shore;

We shall meet them, . . We shall greet them, . . We shall meet to be part-ed no more.

We shall meet them a-gain, We shall greet them a-gain, We shall meet to be part-ed no more.

GOD IS ALWAYS NEAR ME.

T. P. "*Thou art near, O Lord.*"—Psa. 119: 151. THEO. PRESSER.

1. God is always near me, Hearing what I say, Knowing all my tho'ts and deeds, All my work and play.
2. God is always near me, In the darkest night, He can see me just the same, As by mid-day light.
3. God is always near me; Tho' so young and small, Not a look or word or thought, But God knows it all.
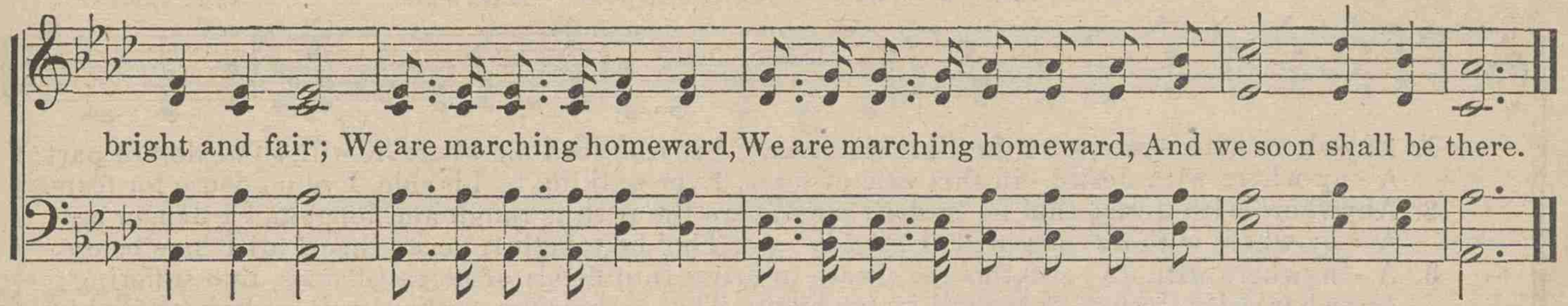
MARCHING HOMEWARD.

E. R. LATTA. *"Let us labor therefore to enter into that rest."*—Heb. 4: 11. H. H. SHULL.

1. We are marching homeward From this storm-beaten shore, Where as pilgrims weary We shall soon roam no more; We are pass-ing o - ver Thro' the mist and the foam, We are drawing near-er To our Heav-en - ly Home.
2. We are marching homeward, And we joy - ful - ly go, We are leaving earthward All our toil, all our woe; 'Tis the same glad sto - ry That so oft has been told Of the Lord's grand army Passing up to His fold. We are marching homeward, We are marching homeward, To that city ev - er
3. We are marching homeward To that beau - ti-ful world, With our armor shining, And our banners un- furled; And we soon shall en - ter In - to glo - ry and rest, And a - bide for - ev - er With the good and the blest.

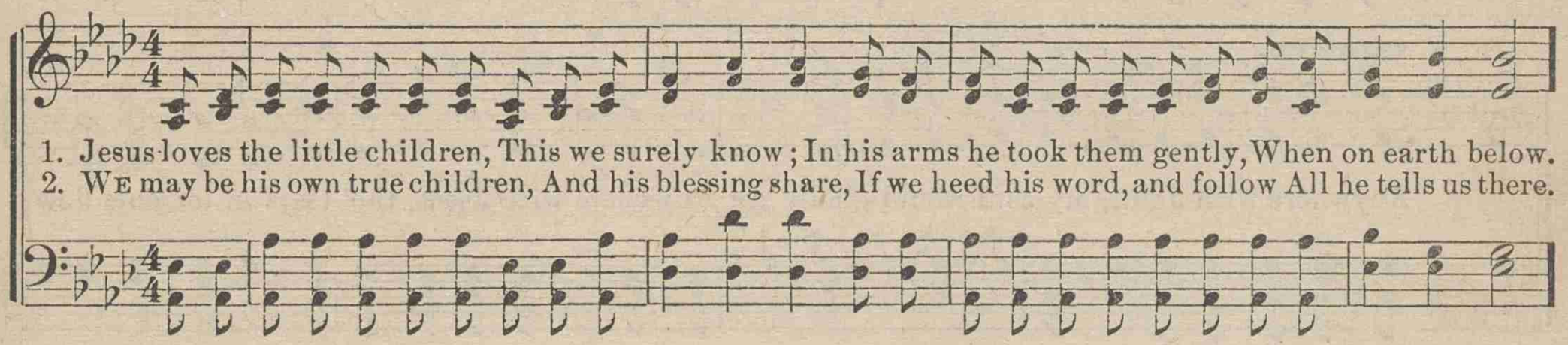
CHORUS.

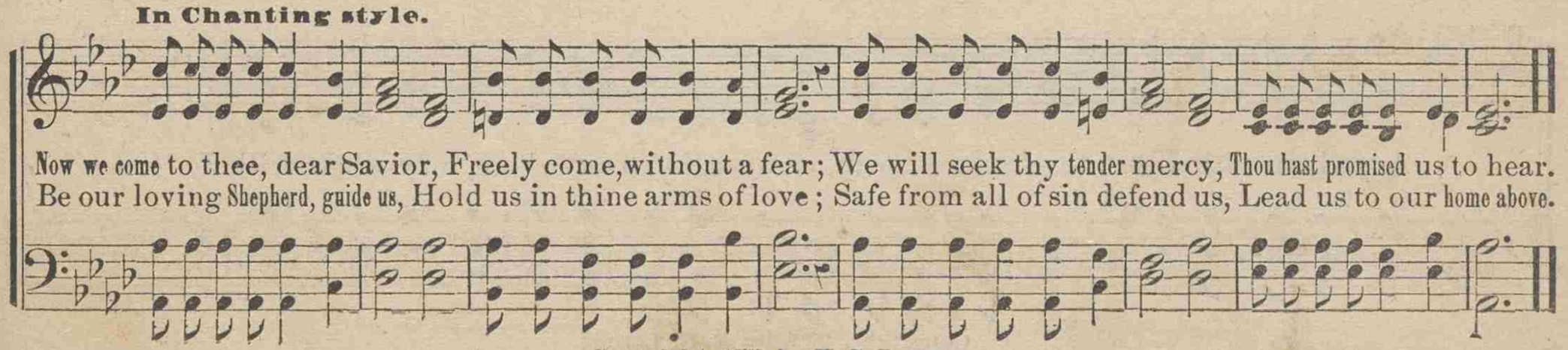
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LOVING JESUS.

DR. C. R. BLACKALL. *"And he took them up in his arms."*—Mark 10: 16. E. S. LORENZ.





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ANYWHERE WITH JESUS.

ANON. *"Master, I will follow thee whithersoever thou goest."*—Matt. 8 : 19. E. S. LORENZ.

1. Anywhere with Jesus, says the Christian heart, Let him lead me where he will, so we do not part;
   A - ny-where with Jesus,—in this vale of tears, Ever walking by his side, I've no cause for fears.
2. Anywhere with Jesus, tho' he leadeth me Where the path is rough and long, and I danger see;
   A - ny-where with Je - sus will I glad-ly go, Tho' he taketh from my heart all I love below.
3. A - nywhere with Je - sus, tho' he please to bring Into floods or fiercest flames, into suffering;
   Anywhere with Jesus,—this shall be my hymn, Tho' he bids me work or wait, only bear for him.

CHORUS.

Anywhere with Jesus, my soul would gladly go; Anywhere with Jesus, tho' tears in torrents flow;

Anywhere with Jesus, thro' sorrow, pain, or woe; I'd go anywhere, a-ny-where with Je - sus.

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I AM LISTENING.

W. S. MARSHALL. *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.

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WILL YOU COME TO CHRIST TO-DAY?

ISAAC M. REGESTER. *"Incline your ear and come unto me."*—Isa. 55: 3. ISAAC M. REGESTER.

Andante.

1. Oh, come, guilt-y sin - ner, He's call - ing for you, He is stand - ing up - on the bright shore;
2. He bids you now en - ter the ha - ven of rest, Where the cold storms of life ne'er in - vade;
3. Oh, turn, sin-ner, turn from the world's fleeting show, From the rough path of sin turn a - way;
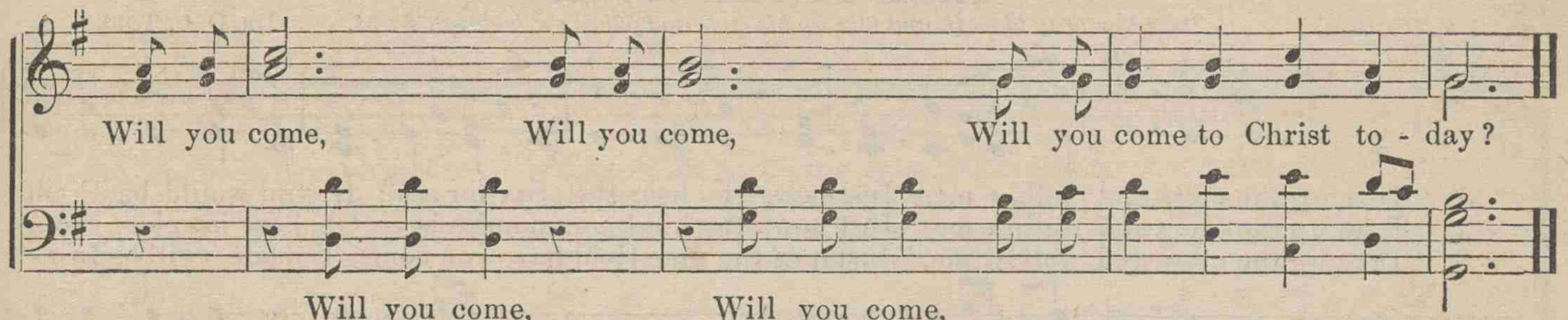
And plead-ing for you at the beau - ti - ful gate, Oh, fear the dark wa - ters no more.
Where Je - sus is guard - ing the sheep of his flock, And the lambs that are saved by his aid.
And gain the bright man - sions of glo - ry a - bove, Oh, will you not come and o - bey?

CHORUS.

Will you come, Will you come, Will you come to Christ to - day?

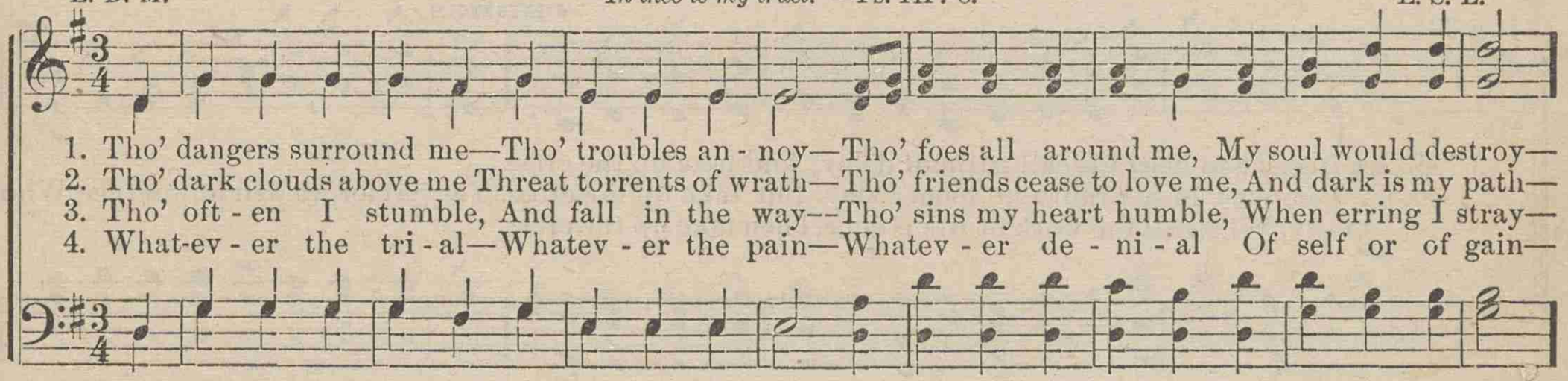
Will you come, Will you come,
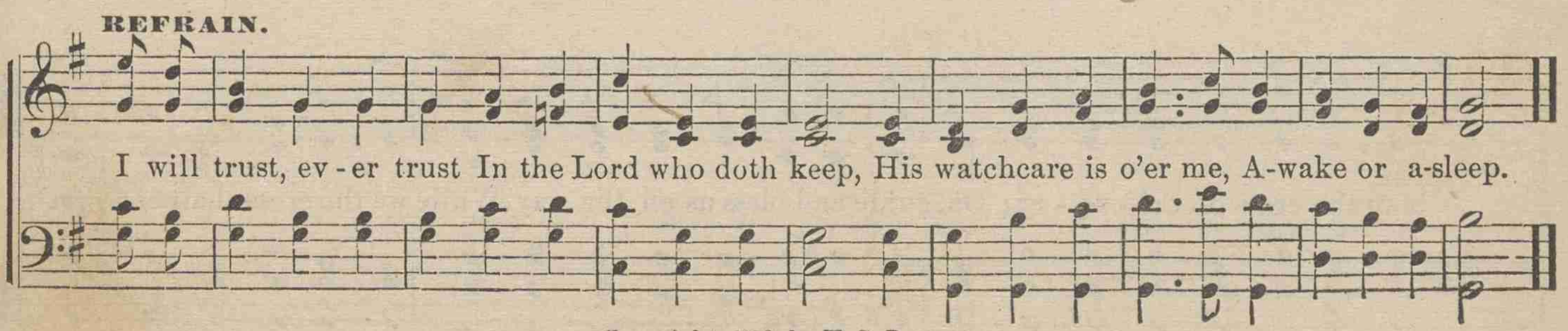
From the "Brilliant," by per.



I WILL TRUST.

E. D. M. *"In thee is my trust."*—Ps. 141 : 8. E. S. L.





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TAKE UP THE CROSS.

S. C. HANSON. *"Let him deny himself, and take up his cross and follow me."*—Mark 8: 34. DR. O. C. TOBEY.

1. "Take up the cross and follow me," Just now, I hear the Sav-ior say; If you would be From
2. "Take up the cross and follow me," Just now the kind command o-bey; Oh, hear his plea, From
3. "Take up the cross and follow me," Just now the time He'd have you come; Too late 'twill be In e-

CHORUS.

sin set free, Then heed his call without delay, And take up the cross.
Sa-tan flee, And in his ranks no longer stay. But take up the cross. Yes, Savior, we will follow thee, Who
ter - ni - ty, When all the work of life is done, Then take up the cross.

bore the cross of Cal - va - ry; Oh, guide and bless us on the way While we the cross shall car - ry.

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SALVATION IS FREE.

"We trust in the living God, who is the Savior of all men, especially of them that believe."—1 Tim. 4 : 10. I. B.

With spirit.

1. Oh, come and seek the Lord, And know his pard'ning grace; Come, yield your hearts to Jesus now, And
2. He bought you with his blood, He'll wash you white as snow; And thro' your soul the peaceful stream Of
3. Say, sin-ner, can you still Re - sist his dy - ing love? Re - fuse the of - fers of his grace, And
4. Oh, come, while yet you may, And taste his pard'ning love; He's wait-ing now to take you in, And

CHORUS.

learn to love and praise.
love and joy shall flow. Sal - va - tion is full and free, (full and free,) Sal - va - tion is full and
lose a home a - bove?
save your soul a - bove.

free, (full and free); Sal - va-tion is free for you and me, Bless the Lord, sal-va - tion is free.

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THE RIVER OF LIFE.

D. N. H. *"And he showed me a pure river of water of life."*—Rev. 22 · 1. REV. D. N. HOWE.

1. They sing of a riv - er whose val - ue and worth Ex-ceeds rich - est treas - ure or
2. They tell us the bliss of that life - giv - ing stream, Whose waters are riv - ers of
3. They say that this riv - er of heal - ing is free To all who will wash and be
4. What joy to the hearts now immersed in the stream That flows from our Sav-ior's own

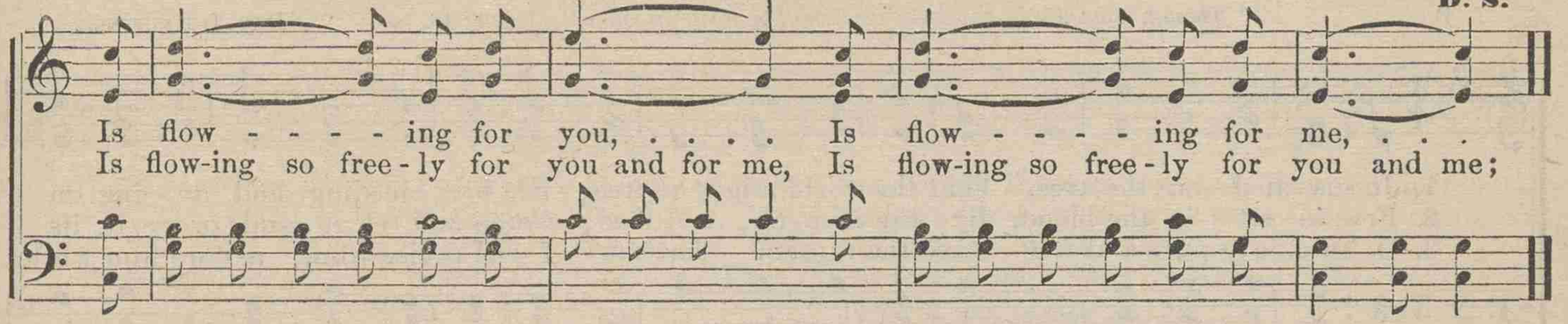
gem, Whose flowing is un - to the ends of the earth, Whose mission the ransom of men.
love; But is it not bet - ter to taste than to dream Of raptures of Canaan a - bove?
whole; But is it not wis - er for each one to see This riv - er of life in his soul?
side; They feel that in them dwells this heavenly theme—They're filled with the bliss of that tide.

f. CHORUS.

1st. 2d. Fine.

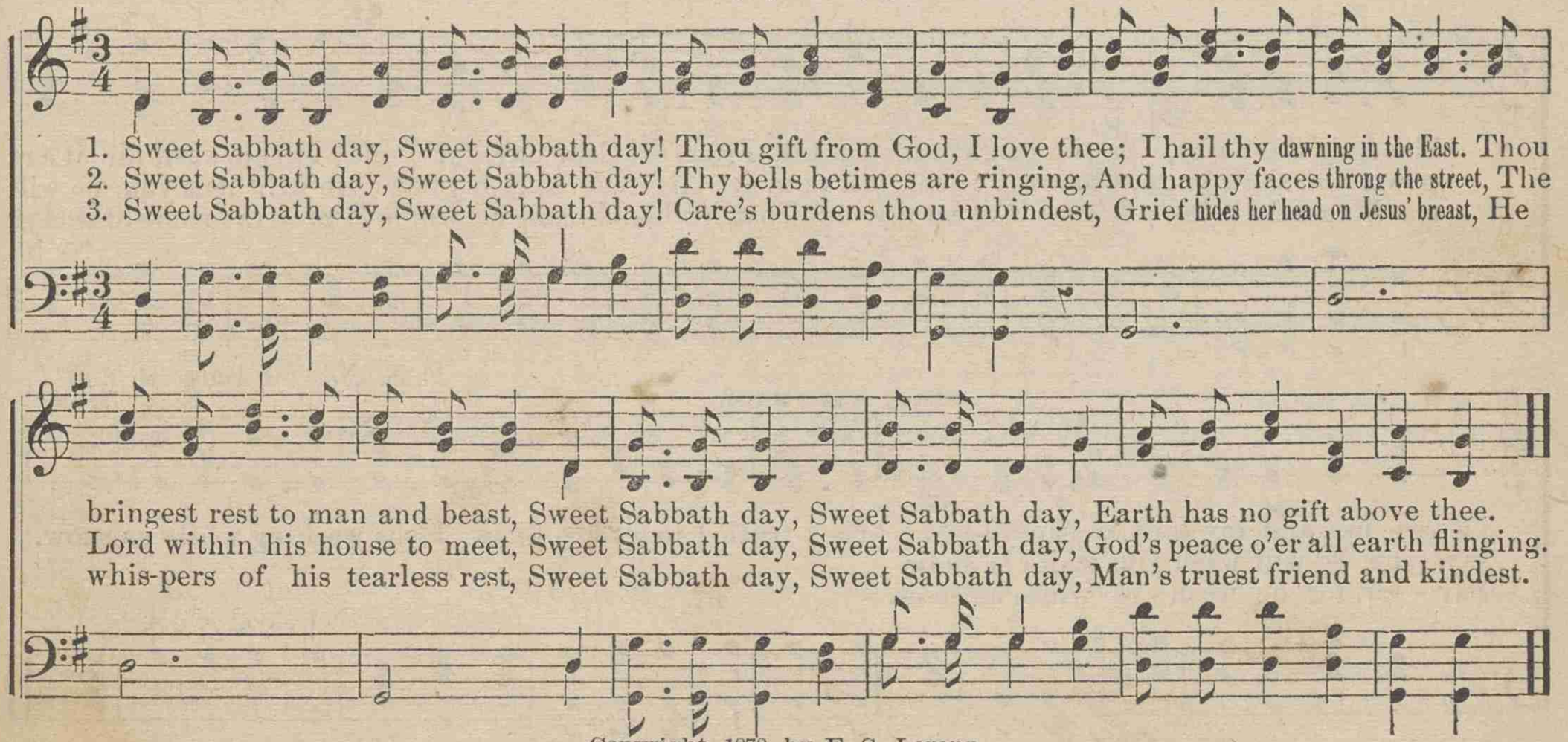
The riv - - - er of life, ... The riv - - - - - er of life, . . life. . .
The riv-er, the wonderful riv - er of life, Is flow-ing so free - ly for you and me, you and me.

Arranged from "Gospel Echoes," by permission.



SWEET SABBATH DAY.

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



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WHITE AS SNOW.

I. B. *"Though your sins be as scarlet they shall be white as snow."*—Isa. 1: 18. REV. I. BALTZELL.

1. Je-sus died on the tree, That the world might be free; See him bleeding and dy - ing on
2. Free to all is the blood, By the mer - cy of God; Come and try it and prove it, its
3. O 'twas love pure and free Gave the ransom for me; I will praise him, a- dore him while

blood - y Cal-va-ry, Oh, the bright crimson tide From the dear Saviour's side! It can wash me, it can
power you shall know, Come to Je - sus just now, At his feet hum-bly bow; He will hear you, he will
trav'ling here below; O 'twas love for my soul That his blood made me whole; Praise the name of Christ our

cleanse me, and my soul is sanc-ti-fied. 'Tis a truth I longed to know, Jesus washing white as snow.
save you, he will wash you white as snow.
Sav - ior, for he wash - es white as snow.

feel it, he can wash me white as snow.

D. S. *Now I know it, now I*

Fine. CHORUS. D. S.

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*

CHORUS.

Fine.

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!

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

D. S.

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!

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A PLACE FOR THEE.

J. W. SLAUGHENHAUPT. *"I go to prepare a place for you."*—John 14: 2. S. M. LUTZ.
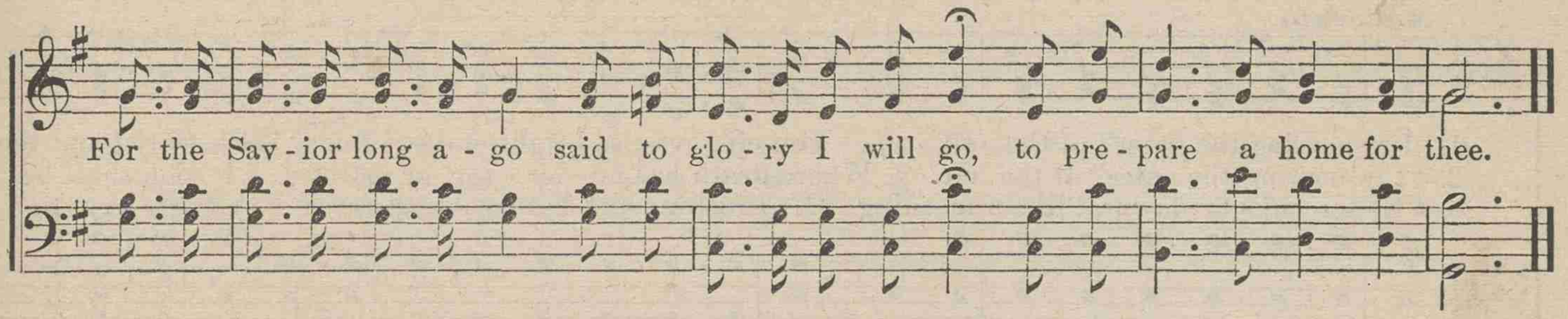
1. Though oft - en afflict - ed with sad - ness and pain, While o-ver this world we roam; Yet
2. O joy - ful as - sur - ance that we have re-ceived, Of glor - y be - yond the tomb; Which
3. Glad voic - es are sing - ing the songs of his love, Who purchased our pardon with blood; With
4. If true to the end we shall join the re - frain That echoes thro' heaven's bright dome; For-

CHORUS.

if we are faith - ful e - ter - nal life will gain In heaven our hap - py home.
all shall ob - tain who in Je - sus be - liev - ed, In heaven their hap - py home. Praise the
glo - ri - fied ones in that hap-py home a - bove We'll share that blessed abode.
ev - er released from all sorrow, toil and pain In heaven our hap - py home.

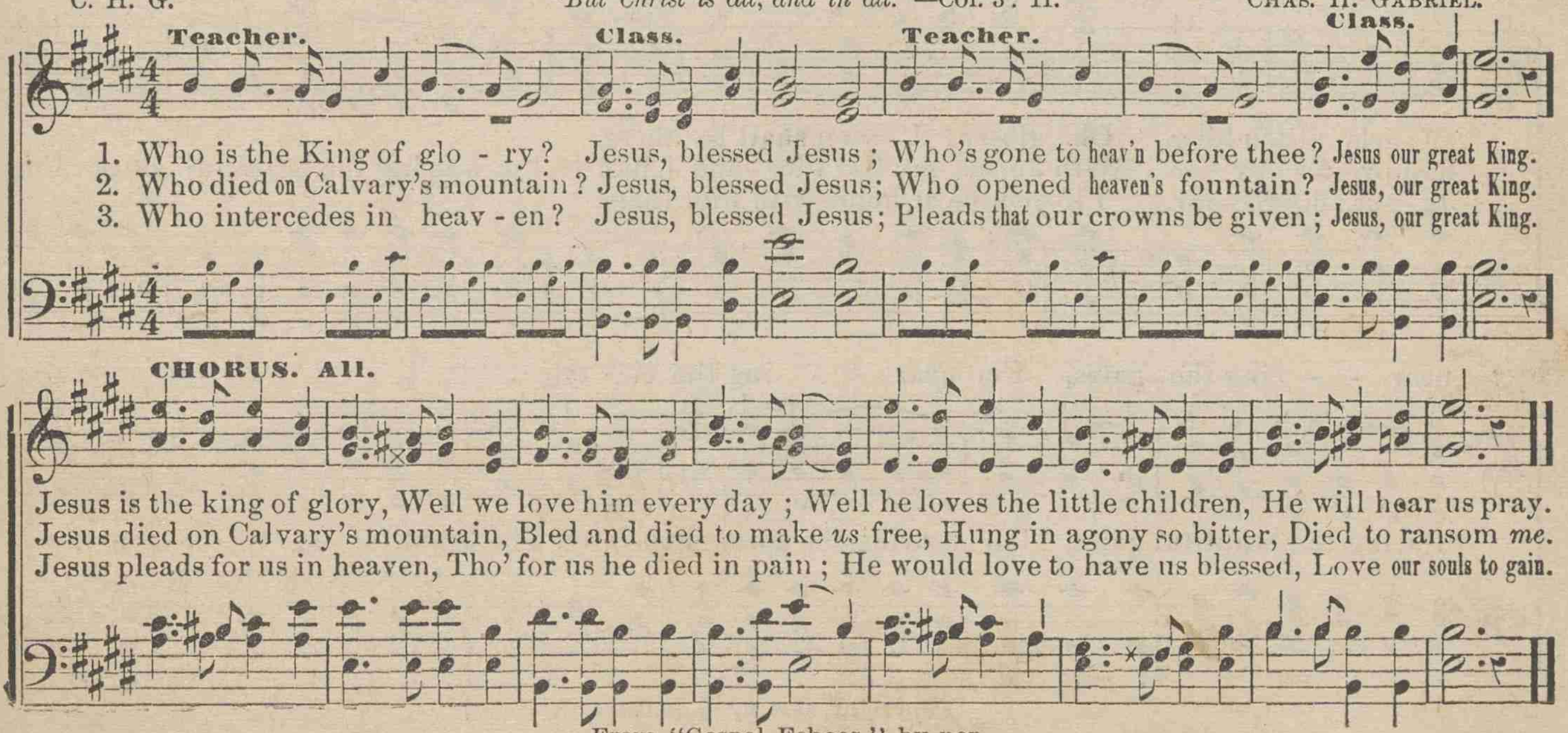
Lord, O my soul, For the hope that we all shall soon be free;
Praise the Lord, O my soul, soon be free;

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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.

"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.

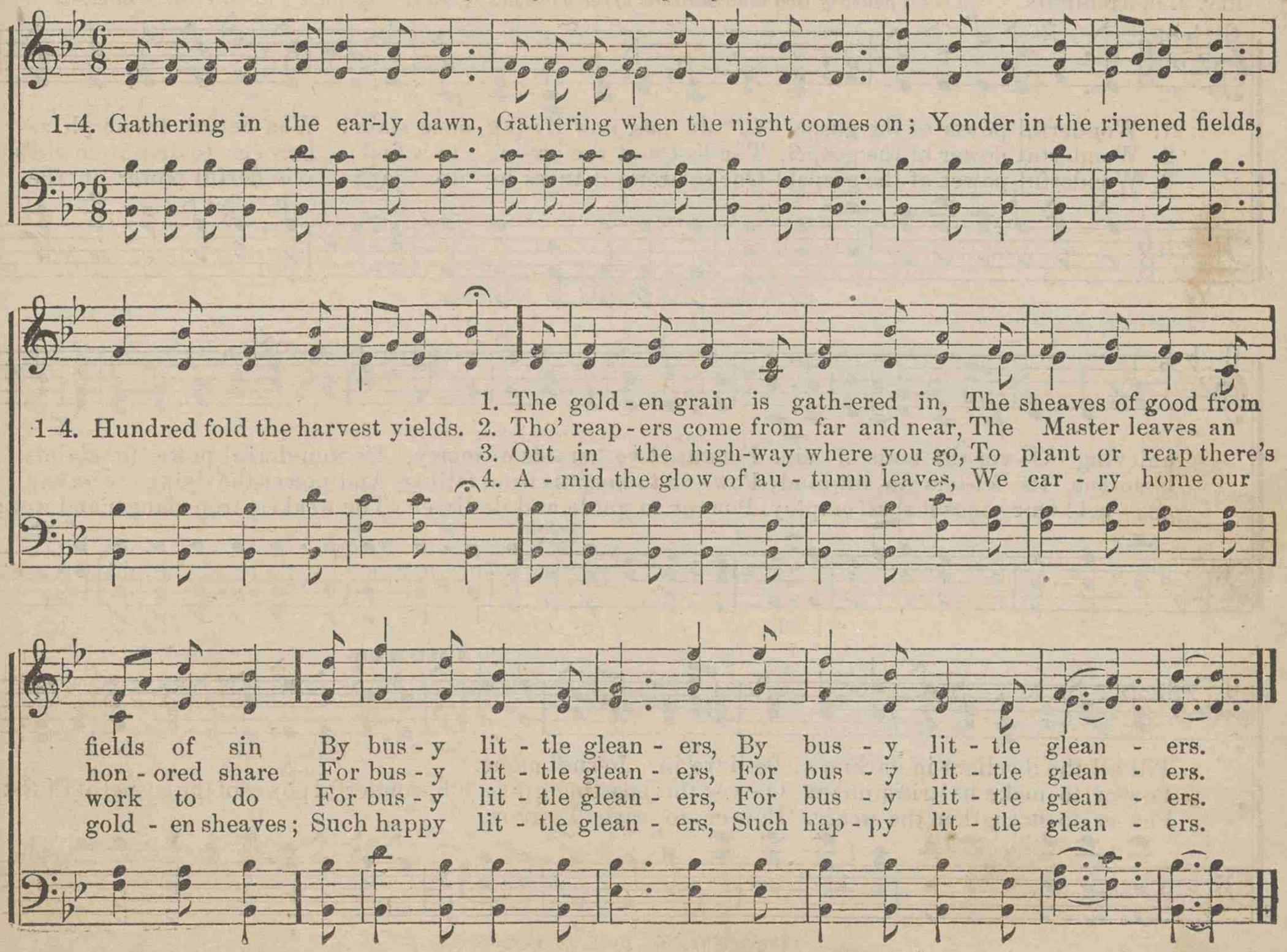
near - - ing the gates, I'm near - - ing the ci - ty,

nearing the beautiful gates, I'm nearing the gates of the city, The beautiful ci - ty of God.

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BUSY LITTLE GLEANERS.

J. H. K. "*Go ye therefore in the highways.*"—Matt. 22: 9. J. H. KURZENKNABE.



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.

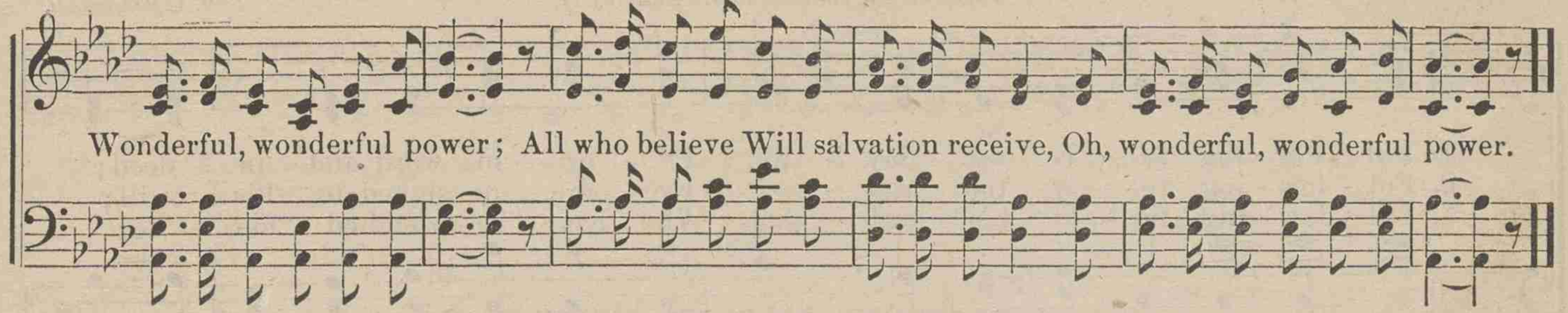
1. Wonderful power of the gospel Of Je - sus, now liv-ing, once slain! Won-derful tri-umph a-
2. Wonderful power of the gospel, The lost and the err-ing to find; Pow - er to free from sin's
3. Wonderful power of the gospel! Our sor-rows it turns in - to joy; Wonderful power of the

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.
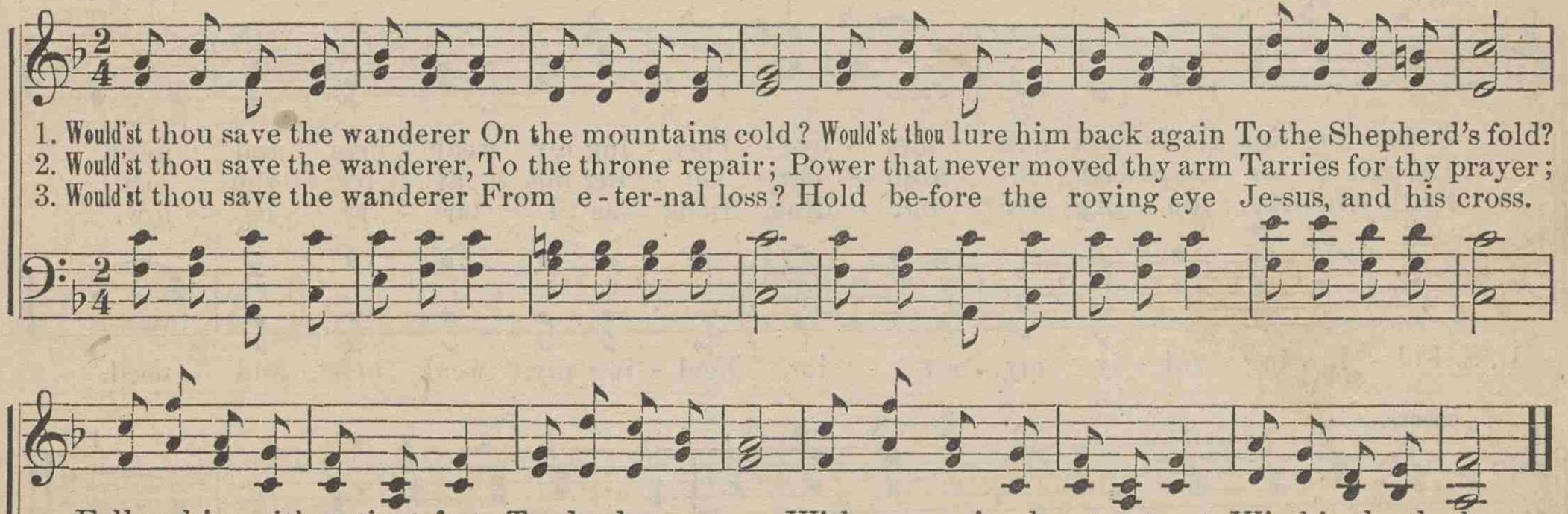
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Wonderful, wonderful power; All who believe Will salvation receive, Oh, wonderful, wonderful power.

THE WORK OF LOVE.

A. A. G. REV. A. A. GRALEY.



1. Would'st thou save the wanderer On the mountains cold? Would'st thou lure him back again To the Shepherd's fold?
2. Would'st thou save the wanderer, To the throne repair; Power that never moved thy arm Tarries for thy prayer;
3. Would'st thou save the wanderer From e-ter-nal loss? Hold be-fore the roving eye Je-sus, and his cross.

Follow him with patient feet, Tender-ly reprove, With a yearning heart entreat, Win him by thy love.
Tho' thy tears and toils have failed, Weep not, nor repine, For the stubborn heart must yield To a power divine.
Groans and tears, and crimson flood, Death, and gloomy grave, Pardon bought with precious blood—Surely these must save.

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FOLLOWING FULLY.

E. R. LATTA. *They forsook all and followed him.*—Luke v : 11. REV. I. BALTZELL.

1. Fol - low - ing ful - ly my Sav - ior, Ev - er in word and in deed;
2. Fol - low - ing ful - ly the Mas - ter, Ev - er re - signed to his will;
3. Fol - low - ing ful - ly his lead - ings Who has be - friend-ed me so;

Trust - ing his good - ness and mer - cy— Feel - ing my weak - ness and need.
Though I be tempt - ed to wan - der, Go - ing not af - ter the ill.
Faith - ful - ly do - ing his bid - ding, Long as I tar - ry be - low.

D. S. Fol - low-ing ful - ly my Sav - ior, Feel - ing my weak - ness and need.

CHORUS.

Fol - low-ing ful - ly, fol - low-ing ful - ly, Ev - er in word and in deed;

FINE. D. S.

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THE LILY OF THE VALLEY.

A. A. G. *"I am the rose of Sharon and the lily of the valleys."*—Cant. 2 : 1. REV. A. A. GRALEY.

1. No gau - dy glo-ries crown thy head, Thy beauties grace no lofty height; But in thy snowy robe arrayed, The hum-ble vale is thy de-light.
2. No rankling thorn defends thy bloom, Tho' careless feet invade thy bower; But laden with thy sweet perfume, The breez-es fan the gen-tle flower.
3. So Je - sus came, a low-ly child, And with the poor and lowly dwelt; But, ho - ly, harmless, un - de - filed, The power of sin he nev - er felt.
4. Tho' Lord of all the worlds a-bove, His hand no jeweled scep-ter bore; His kingdom was of peace and love, And yet no king-ly crown he wore.

CHORUS.

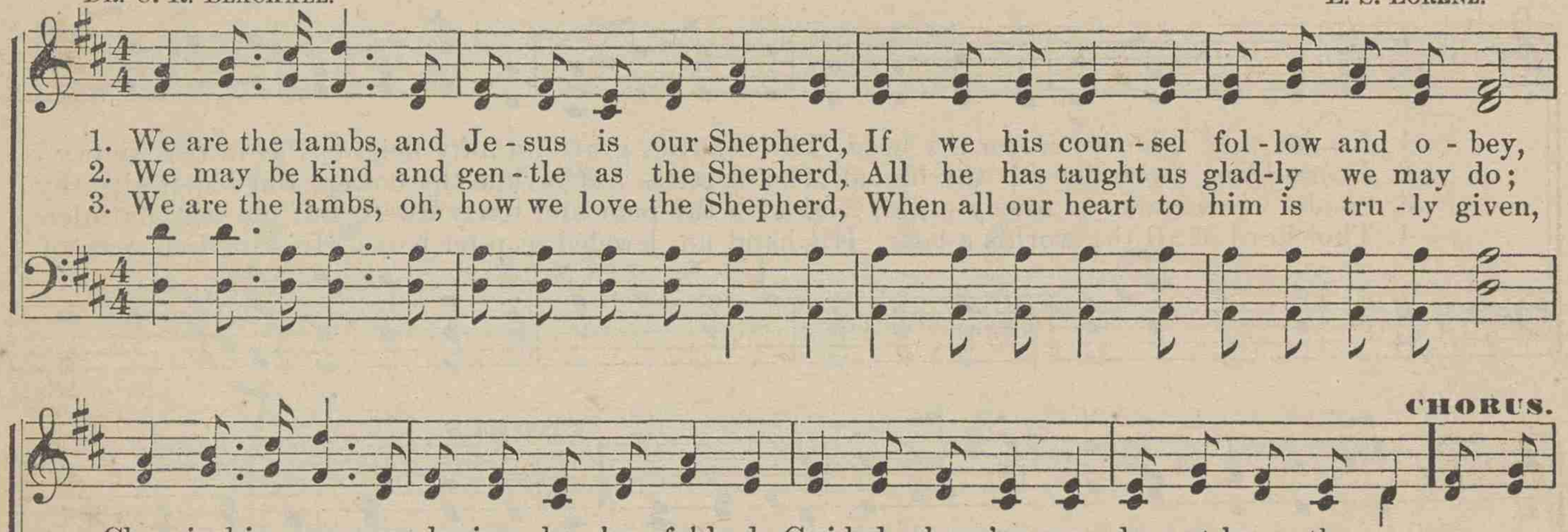
Sweet li - ly of the val - ley, sweet li - ly of the val - ley, The humble vale is thy de-light, Sweet lily of the valley.

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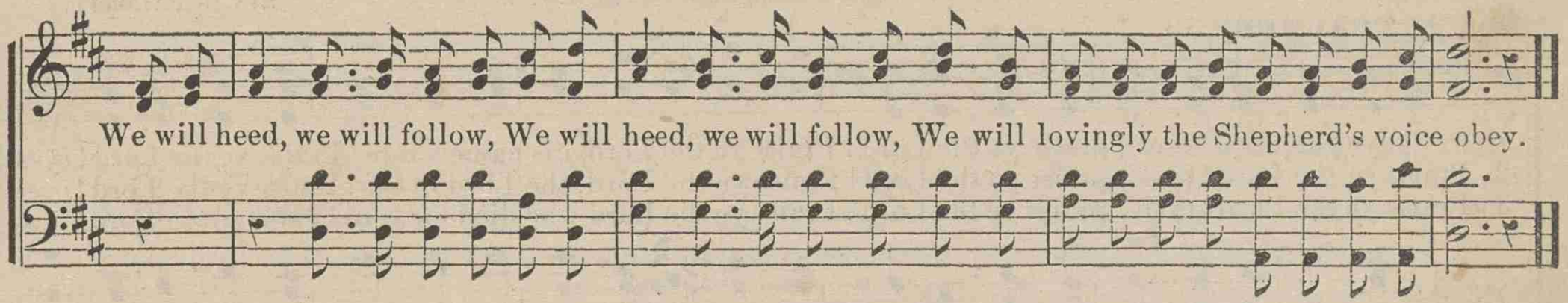
LAMBS OF JESUS.

"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.



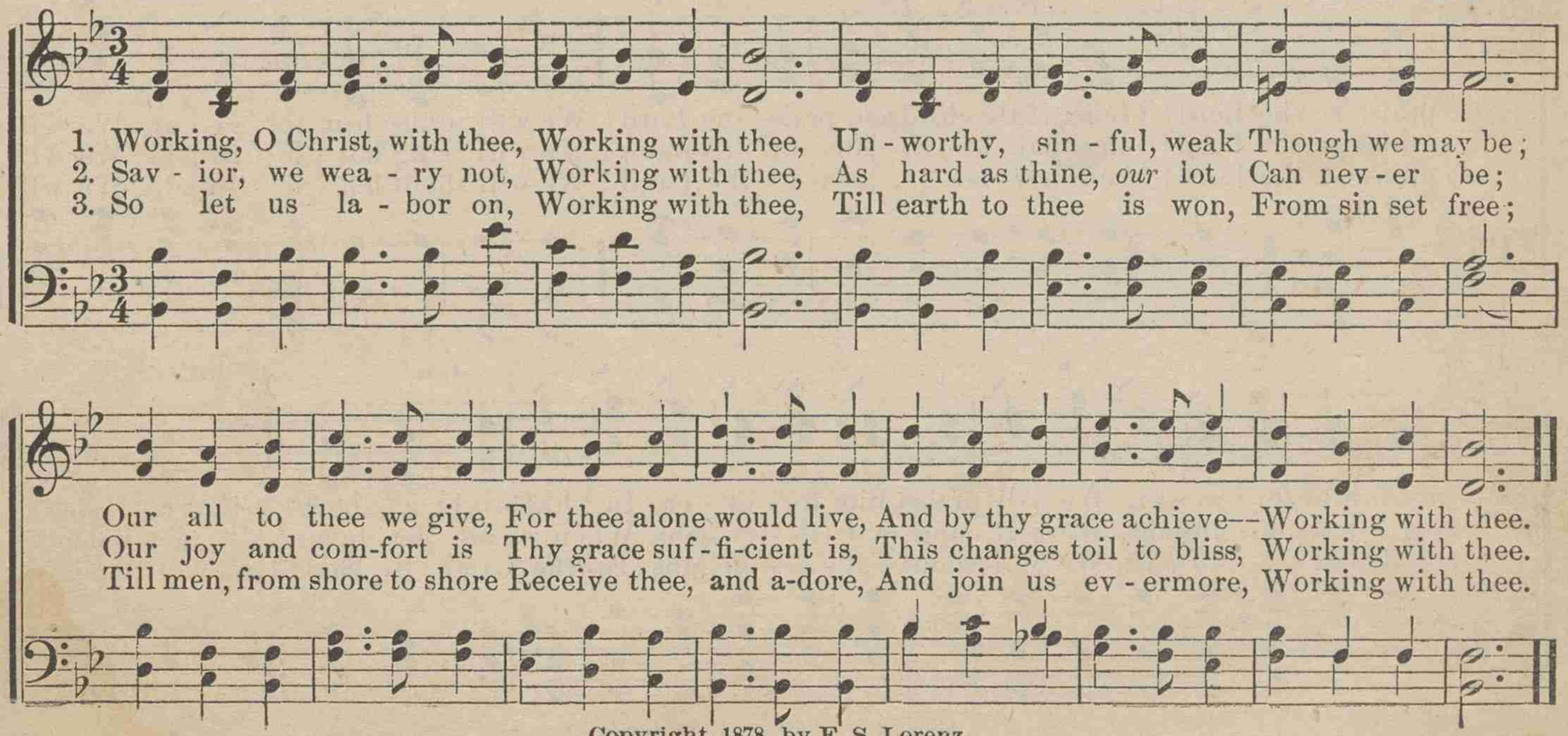
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WORKING WITH THEE.

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

MRS. HELEN BROWN. E. S. LORENZ.



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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.

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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.

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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.

1. I'll sing for Je - sus while I've breath, I'll praise him when I die; His lov - ing-kind-ness
2. When sink-ing un- der sin and grief, No oth - er help was nigh; 'Twas Je - sus came to
3. My troubled soul found sweet re - pose, While trusting in his blood, And from the depths of

CHORUS.

af - ter death I'll her- ald thro' the sky. Sweet Sav - ior mine, I'll sing of thy wondrous
my re - lief, 'Twas he who heard my cry.
sin a - rose, To dwell with Christ in God. Sweet Savior, Savior mine, I'll sing of thy wondrous

love; I'll serve thee still, And I'll praise thee up a-bove.
love, wondrous love, I'll serve, yes, I'll serve thee still, serve the still, And I'll praise thee up above, up above.

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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.

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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;

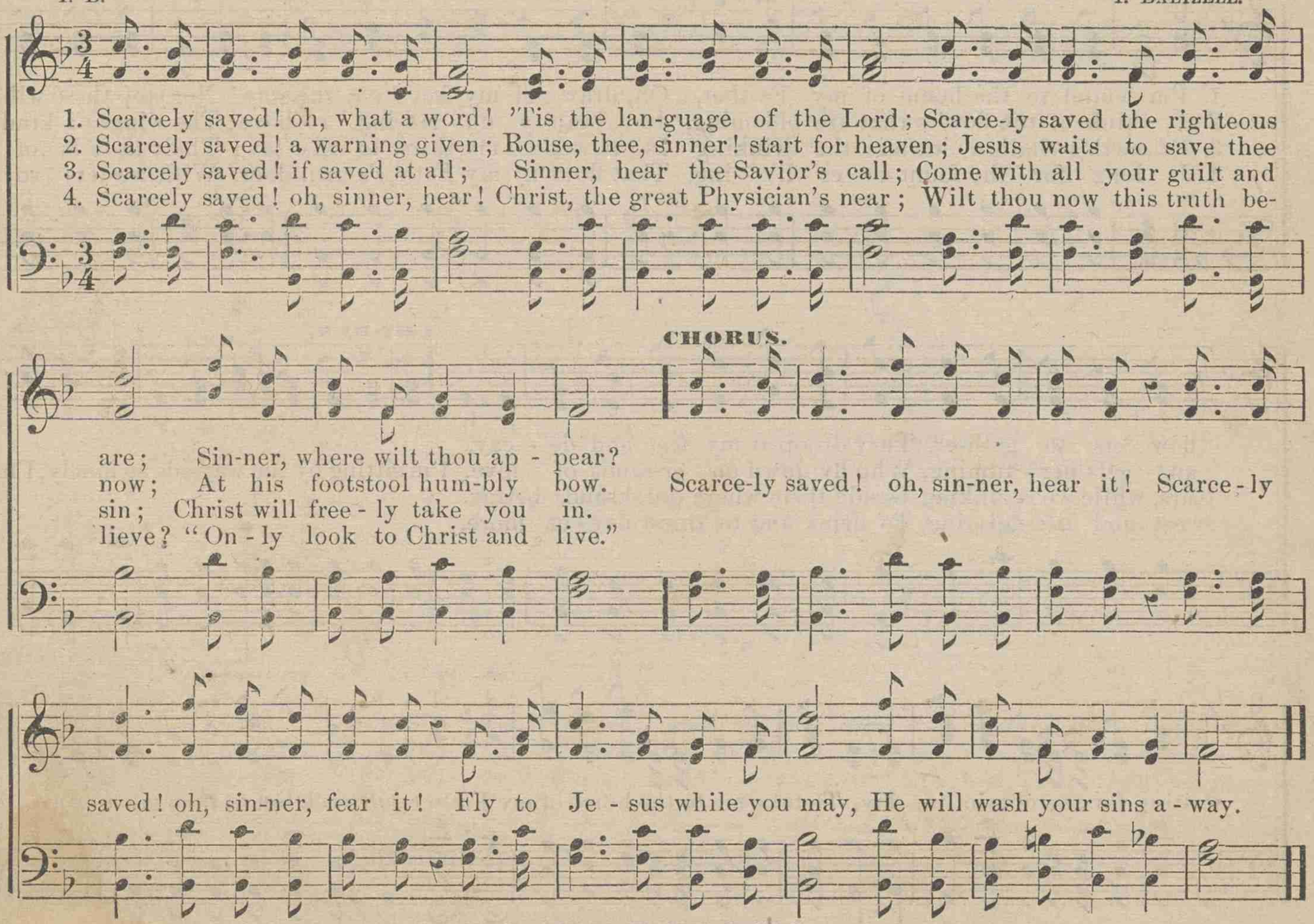
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SCARCELY SAVED!

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

I. B.

I. BALTZELL.



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WAITING FOR THE CHARIOT.

HANNAH E. GOULD. *"In my Father's house are many mansions."*—John 14: 2. I. BALTZELL.

1. I'm bound to the home of my Fa-ther, Oh, draw not my feet from the way! Nor stop these wild
2. I think of the flow'rs that are blooming, In beau-ty un-fad-ing a-bove; The wings of kind
3. Of earth's shallow wa-ters the drinking Is powerless my thirst to al-lay; Their taste is of
4. I long for the fount ev-er-liv-ing, That flows by my Father's own door, With wa-ters so

flow-ers to gath-er, They droop at my feet and de-cay.
an-gels per-fuming, Who fly down on er-rands of love. I'm sitting by the wayside so lonely, I'm
tears, while we're sinking Beside them where quicksands betray.
sweet and life-giv-ing, To drink and to thirst nev-er-more.

CHORUS.

waiting for the chariot to-day, To take me to the home of my Father, Oh, seek not to turn me a-way.

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AT THE CROSS.
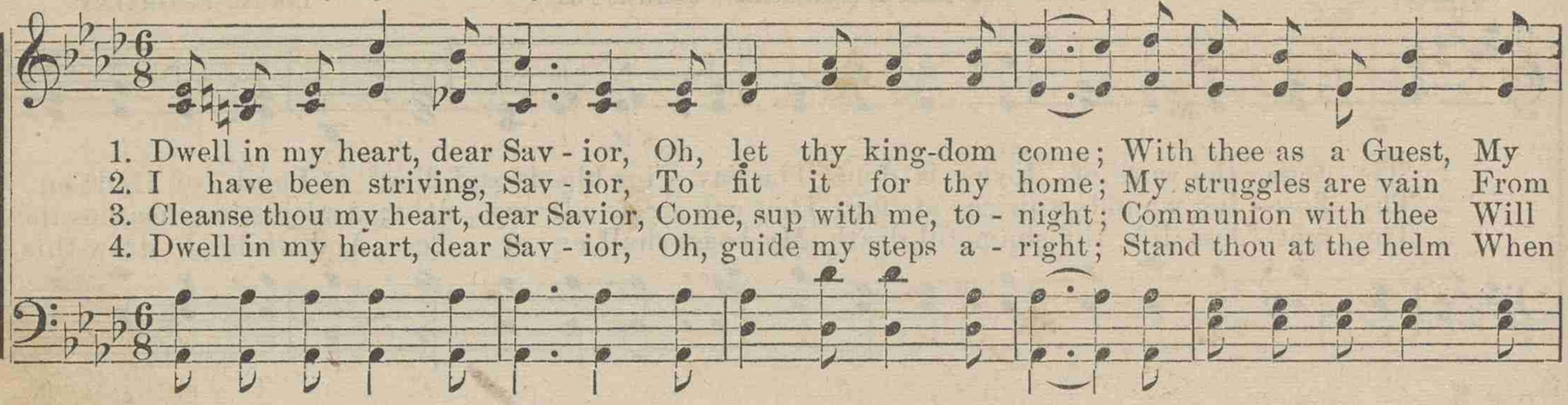
A. A. G. "*He said, It is finished.*"—John 19 : 30. LOUISE E. GRALEY.

1. 'Tis done, the work of love is done, The Sav - ior bleeds and dies; O Lamb of God! on thee a - lone My trembling soul re - lies. No mer - it of my own I boast, For naught but sin have I; A sin - ner wretched, ru - ined, lost, At thy dear cross I lie.
2. Thy flow - ing wounds a price af - ford That can - cels all my debt; And justice sheathes the fie - ry sword, For all its claims are met: And mer - cy stoops, with gentle hands, The cap-tive to re - lease; For now no bro - ken law withstands Her min - is - try of peace.
3. Thy spot - less life, thy shameful death, My boast shall ev - er be; And while I draw this fleet-ing breath, I'll bear the cross for thee: And when my soul shall leave this frame, And rise on ea - ger wing, In fair - er worlds I'll praise thy name, My Proph-et, Priest, and King.

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DWELL IN MY HEART.

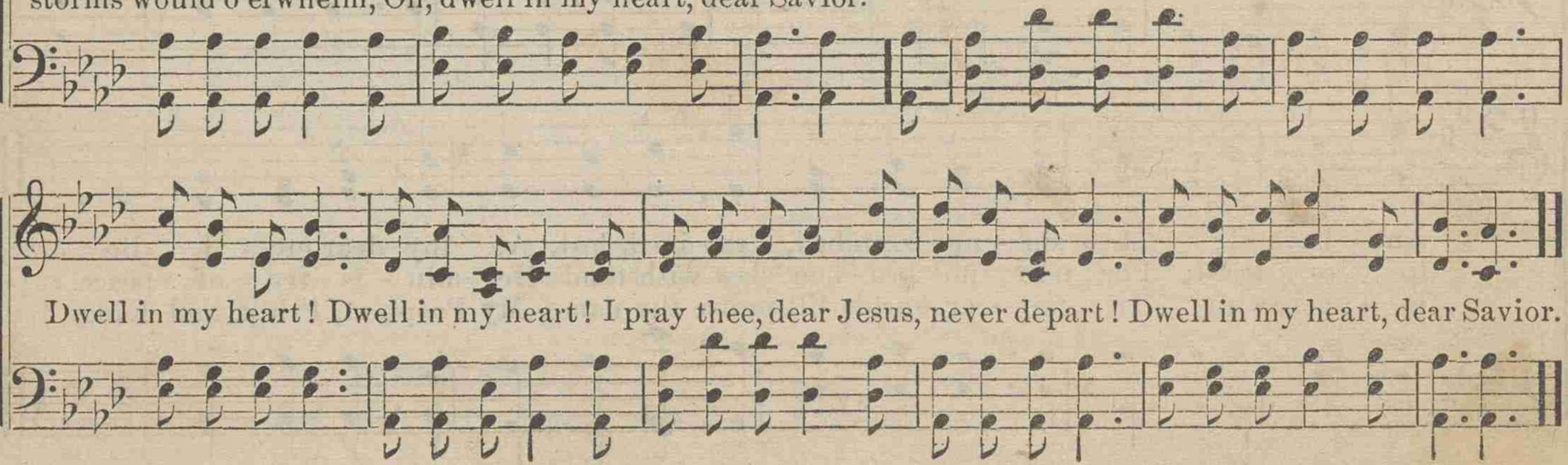
E. D. MUND. *"If any man hear my voice and open the door, I will come in to him."*—Rev. 3: 20. E. S. LORENZ.



1. Dwell in my heart, dear Sav - ior, Oh, let thy king-dom come; With thee as a Guest, My
2. I have been striving, Sav - ior, To fit it for thy home; My struggles are vain From
3. Cleanse thou my heart, dear Savior, Come, sup with me, to - night; Communion with thee Will
4. Dwell in my heart, dear Sav - ior, Oh, guide my steps a - right; Stand thou at the helm When

CHORUS.

soul shall be blest, Oh, dwell in my heart, dear Savior.
sin to refrain—Then cleanse thou my heart, dear Savior. I pray thee, dear Savior, dwell in my heart!
pu-ri-fy me—Then dwell in my heart, dear Savior.
storms would o'erwhelm, Oh, dwell in my heart, dear Savior.



Dwell in my heart! Dwell in my heart! I pray thee, dear Jesus, never depart! Dwell in my heart, dear Savior.

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HALLELUJAH! I'M SAVED!

CHARLES WESLEY. *"By grace ye are saved."*—Eph. 2 : 5. REV. ISA. BALTZELL.

Lively.

1. Oh, how hap-py are they Who their Savior o - bey, And have laid up their treasures a-
2. That sweet comfort was mine, When the favor di - vine I first found in the blood of the
3. 'Twas a heav-en be - low My Re-deem-er to know, And the an-gels could do noth - ing

bove; Tongue can never express The sweet comfort and peace Of a soul in its ear - li - est love.
Lamb; When my heart it believed What a joy I re-ceived, What a heav - en in Je - sus' name.
more, Than to fall at his feet, And the sto-ry re - peat, And the lov - er of sin-ners a - dore.

CHORUS.

Hal-le-lu-jah! I'm saved! Hallelujah! I'm saved! Hallelujah! I'm saved Thro' the blood of the Lamb!

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THE PRODIGAL COMING HOME.

REV. H. B. HARTZLER. *"And he arose and came to his father."*—Luke 15 : 20. E. S. LORENZ.

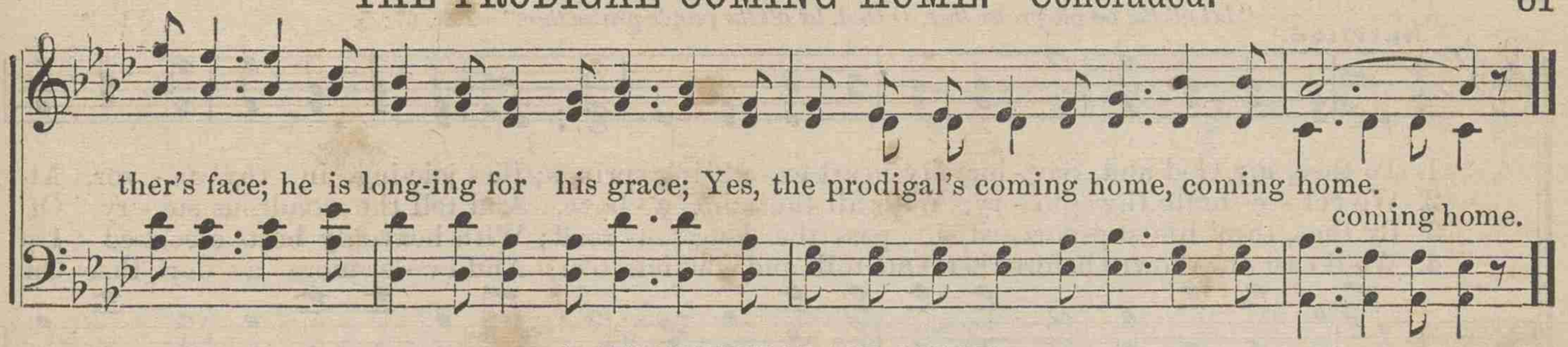
1. In the wilds of sin a weary soul astray From the home of love had gone; Like a poor, lost lamb, he
2. But he heard a voice in tender mercy say, "Sinner, come, why longer stay?" And he comes, he comes, a-
3. Coming home all faint and hungry, and athirst, To the feast of love and peace; Coming home by all the
4. Coming home to seek a blessed mercy-seat, With a load of guilt and shame, And a contrite heart to

CHORUS.

wandered far a-way, In his grief and woe a - lone.
long the homeward way, Coming home no more to stray. Yes, the prod-i-gal's coming home, Coming
woe of sin accurst, To receive a quick re - lease.
lay at Je - sus' feet, In the faith of his dear name.

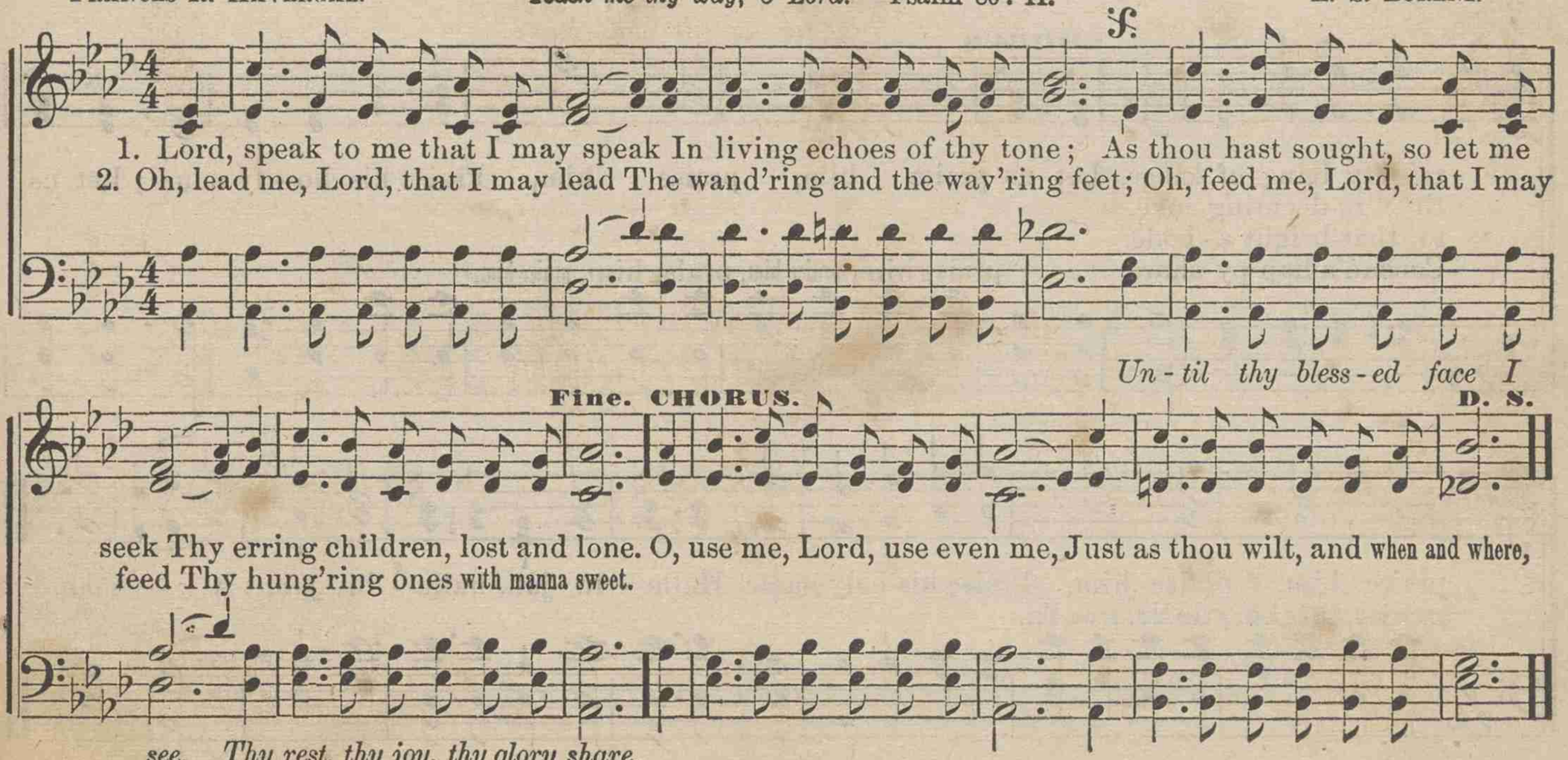
home, no more to roam; He is weary of wand'ring far away from home; He is seeking his Fa-

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A WORKER'S PRAYER.

FRANCES R. HAVERGAL. "*Teach me thy way, O Lord.*"—Psalm 86 : 11. E. S. LORENZ.



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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,

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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;

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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, shelt'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.

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MURMUR NOT.

I. B. "*Neither murmur ye.*"—1 Cor. 10: 10. REV. I. BALTZELL.

1. Murmur not, my soul, tho' here in sorrow Thou dost count the weary, weary days, If it now be gloomy, yet the
2. Murmur not, my soul, altho' the flowers Blooming here shall surely fade away; Jesus bids thee hasten to the

CHORUS.

morrow, Dawning bright, will cheer thee with its rays. Hoping on, pressing on, Of his love, sweetly
bowers, Where the flow'rs of pleasure ne'er decay. Hoping on, pressing on, of his love

sing, Hoping on, pressing on, To the cross, firmly cling,
sweetly sing, hoping on, pressing on, to the cross, firm-ly cling.

3. Murmur not, my soul, tho' here in sadness
Thou shalt linger yet awhile below,
Thou shalt soon rest evermore in gladness,
Where the streams of joy forever flow.

4. Murmur not, my soul, for God has told thee
There are mansions ready for thee there,
Where the arms of Jesus shall enfold thee,
And his glory freely thou shalt share.

WE WILL FOLLOW.

LIZZIE ASHBACH. "*Surely he hath borne our griefs.*"—Isa. 53 : 1. Master HARRY J. KURZENKNABE.

1. There is no sorrow, there's no grief, Which we are called to bear, While we are journeying here thro' earth, Which Je - sus did not share.
2. For he was tempted in all points Like we, yet with-out sin, That we at last thro' yonder gate Of pearl might enter in.
3. And he hath this ex - ample left, That we should follow still, That we should tread the path he trod, And do his ho - ly will.
4. Then still press on, oh, weary one, The crown will sure be given, For those who follow Christ on earth, Shall reign with him in heaven.

CHORUS.

We will fol - low, we will fol - low In the footsteps gone be-fore, We will press our way ob - serving the command, the command; Till we near un - to the haven Where the pil - grim shall cross o'er, Then we'll greet each oth - er on the gold - en strand, gold-en strand.

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READY TO HELP FOR JESUS,

W. O. CUSHING. *"Let us not be weary in well doing."*—Gal. 6: 9. J. H. KURZENKNABE.

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

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

CHORUS.

Read-y to help with a strong, good will, Read-y to help for Je-sus; Ready some mis-sion of

love to fill, Ten-der-ly seeking to gath-er still Some star for the crown of Je-sus.

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WHITER THAN SNOW.

JAMES NICHOLSON. *"Though your sins be as scarlet they shall be as white as snow."*—Is. 1: 18. E. S. LORENZ.

Duet.

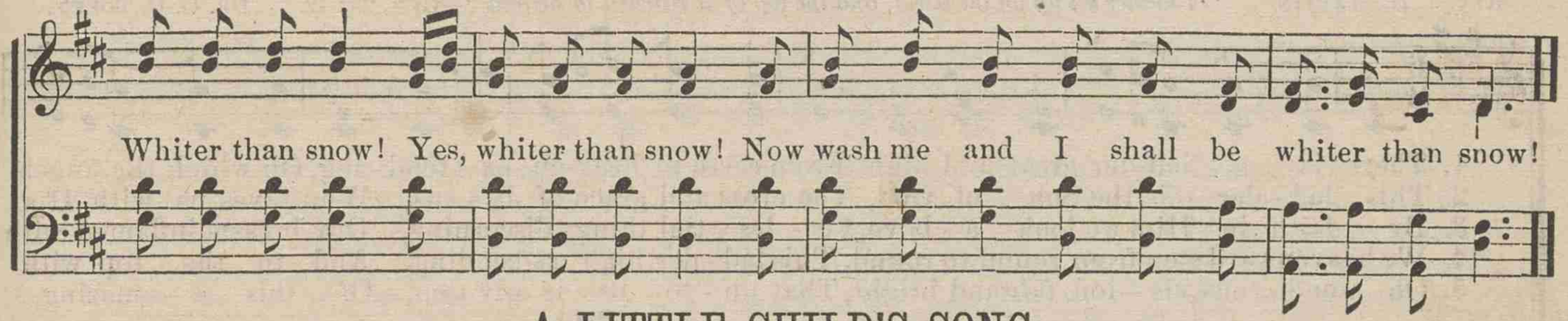
1. Dear Je . sus, I long to be per-fect - ly whole, I want thee for - ev - er to live in my soul,
2. Dear Je - sus, let nothing un - ho - ly re-main; Apply thine own blood and extract every stain;
3. Dear Je - sus, for this I most humbly en-treat; I wait, bless - ed Lord, at thy cru-ci-fied feet;
4. The bless-ing by faith I receive from a - bove; Oh, glo - ry, my soul is made perfect in love;

Break down ev - ery i - dol, cast out ev - ery foe; Now wash me and I shall be whiter than snow.
To get this blest washing I all things forego; Now wash me and I shall be whiter than snow.
By faith for my cleansing I see thy blood flow, Now wash me and I shall be whiter than snow.
My pray - er has prevailed and this moment I know The blood is applied, I am whiter than snow.

CHORUS.

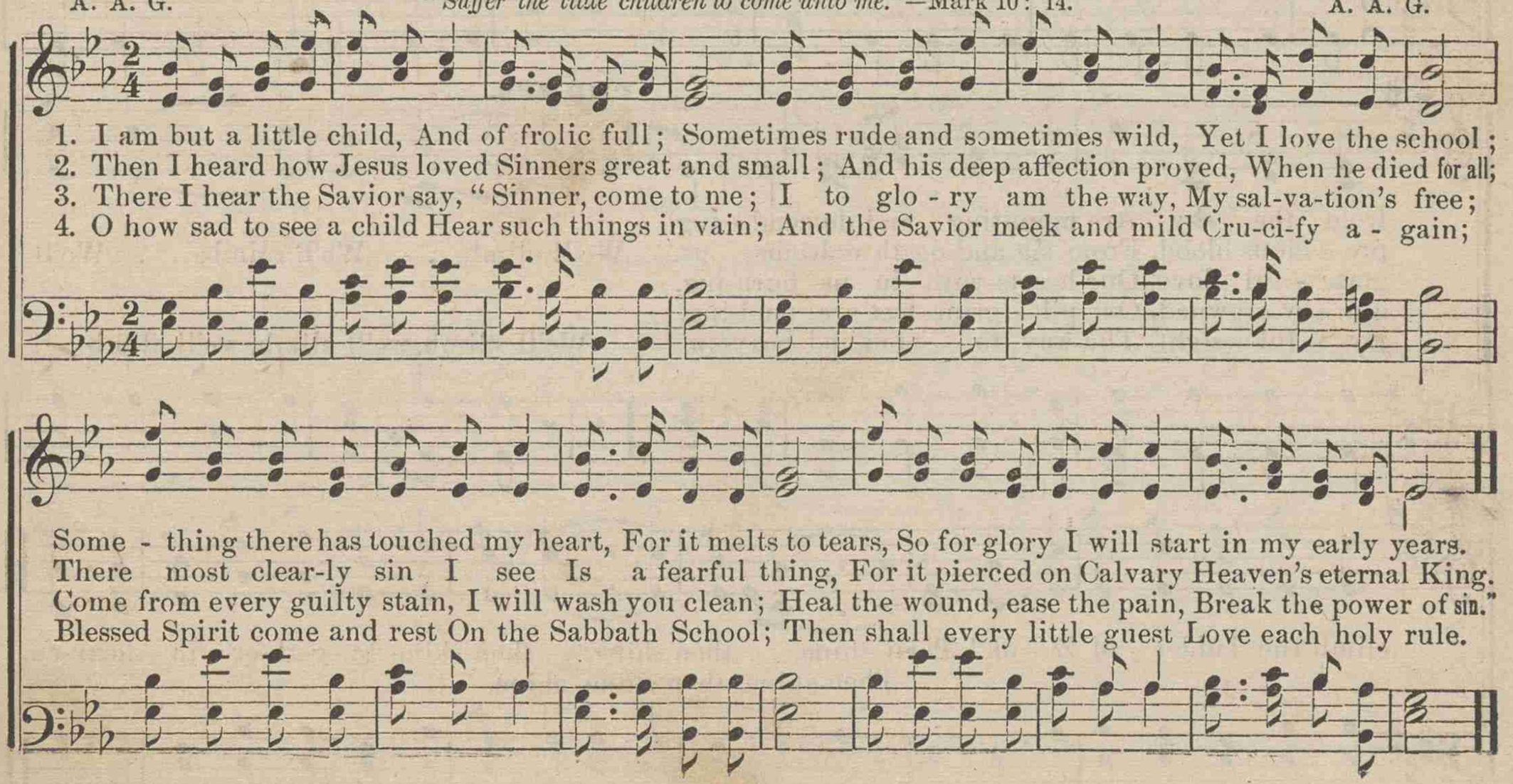
Whiter than snow! Yes, whiter than snow! Now wash me and I shall be whit - er than snow.

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A LITTLE CHILD'S SONG.

A. A. G. "*Suffer the little children to come unto me.*"—Mark 10 : 14. A. A. G.



LADDER OF ZION.

REV. J. H. MARTIN "*A ladder set up on the earth, and the top of it reached to heaven.*"—Gen. 25: 12. DR. O. C. TOBEY.

1. There is a lad-der great and high, From earth to heav-en ex - tend - ing, On which the angels
2. This lad - der is the Son of God, The cross and grace of Je - sus, Who saves us with His
3. By faith in Him we look a - bove, Ce - les - tial things discerning, Our breasts inflamed with
4. We heavenward step from round to round, This lad - der high as-cending, And to the top with
5. Oh wond - rous vis - ion, fair and bright, That un - to us is giv - en, Of this a - mazing,

CHORUS.

from the sky Are mounting and descend - ing.
pre - cious blood, From sin and death redeems us.
grate - ful love, Our hearts with - in us burn-ing.
glo - ry crowned, Our pil - grim feet are tend-ing.
joy - ful sight, The way to God and heav-en.

We'll climb, . . We'll climb, . . We'll climb, we'll climb, we'll climb

climb the ladder of Zi - on! Then, shine, . . then shine, . . then shine to - geth-er in heav-en.
Then shine, then shine, shine.

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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. Oh, home, sweet home, oh, home, sweet home,
find us all at home.

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

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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.

1. Who is like Je-sus, faithful and true, Tender-ly car-ing for me and for you, Dy-ing to save us,
2. Tho' we so often thoughtlessly stray Out of the straight path and out of the way Ev-er he fol-lows
3. Who is like Jesus, ten-der and true? Whose love like Jesus', love for me and you? Ever we'll praise him,

CHORUS.

shedding his blood, Asking to make us happy and good. No one like Jesus so constant and true, No one like
out in the night, Kindly he guides us back to the light.
ever we'll sing, Jesus our Savior, Master, and King!

Jesus' love for me and you; He has redeemed us; exultingly sing, Glory and honor to Jesus our King!

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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.

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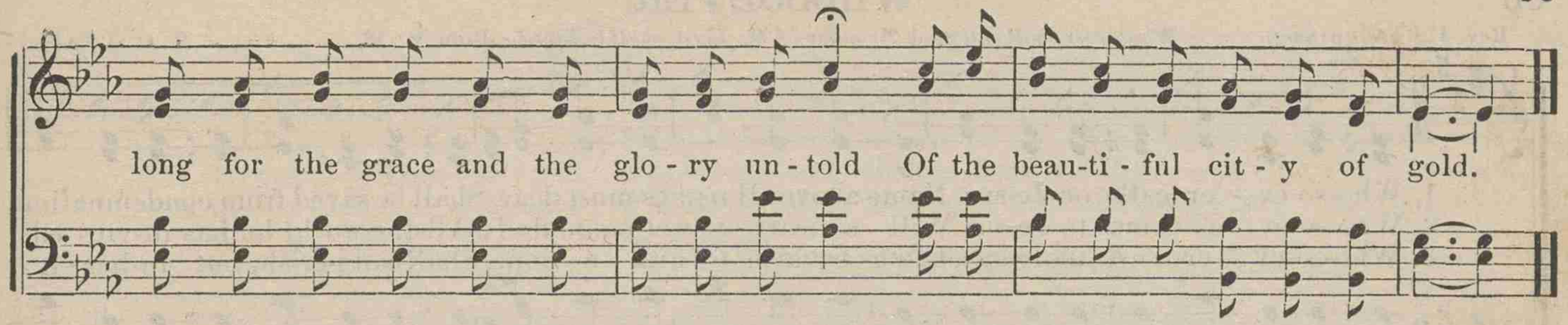
1. Far out o'er the dim, un - sound-ed sea, The shin - ing cit - y stands;
2. Far out o'er the si - lent riv - er's flow, Past drear - y wastes of sin;
3. Oh, ne'er has eye seen what its glo - ries are, No ear has heard its song;
4. Oh, cit - y so fair, of pearl and gold, Be - yond the si - lent sea;

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.

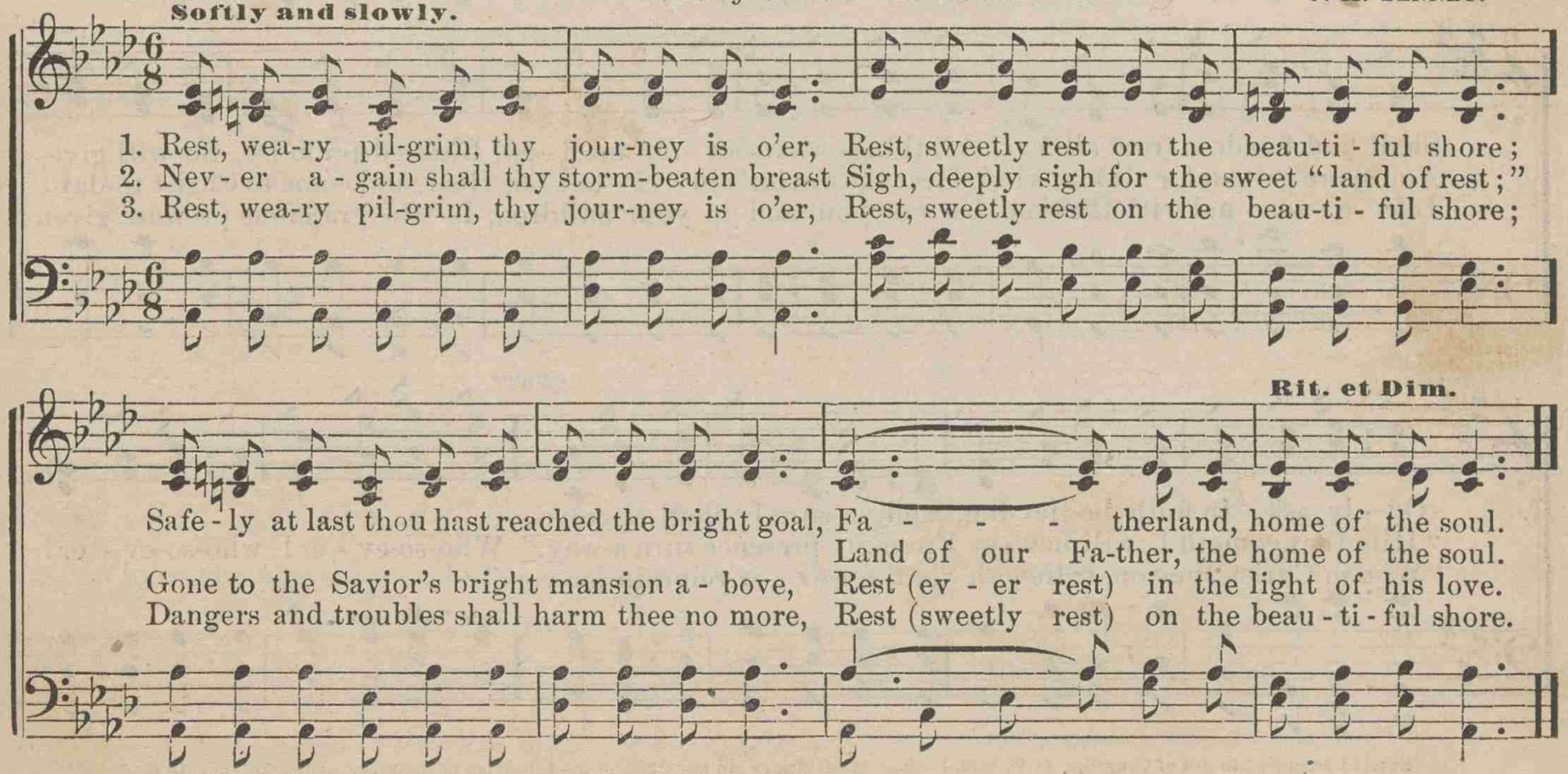
Beau - ti - ful cit - y of gold, Beau-ti - ful, beau-ti - ful home, . . . Oh, I
Cit - y of gold, Beau - ti - ful home,

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REST, WEARY PILGRIM.

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



WHOSOEVER.

Rev. J. B. Atchinson. *Whosoever shall call upon the name of the Lord, shall be saved.*—Rom. x: 13. 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."

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WHOSOEVER. Concluded.

None so guilt - y but may call; Who-so-ev - er! who-so-ev - er! Sin-ner, come, 'tis free for all.
For the guilt - y there is room; Who-so-ev - er! sin-ner, hear it, "Who-so-ev - er will may come."
Trust in Je - sus, he will save; Who-so-ev - er! who-so-ev - er! All may life e - ter - nal have.

LITTLE PILGRIMS. (Infant Class.)

MAUD. *For here we have no continuing city, but we seek one to come.*—Heb. xiii: 14. J. H. ANDERSON.

Sprightly.

1. We're a little pilgrim band, Cheerfully we sing, Journeying to a heavenly land, Guarded by its King.
2. Why should even children fear, With a friend so true? Pleasant is our pathway here, Bright the end in view.
3. Ev - er on-ward, day by day, Turning not a-side, Sure that in this nar-row way, Harm can ne'er betide.
4. We're a little pilgrim band, Journeying with our King To the shining better land—This the song we sing.

CHORUS.

Jesus loves us, Jesus knows Little children's wants and woes; We will follow where he goes, He will lead us home.

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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,

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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;

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.

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

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JESUS IS READY NOW.

ELISHA A. HOFFMAN. *"Behold, now is the accepted time."*—2 Cor. 6 : 2. J. K. COLE.

Adagio.

1. You have long been thinking, brother, Of leav-ing the ways of sin, Knowing that Je - sus is
2. You have long been yearning, brother, For pardon, and peace, and love; Knowing that Je - sus can
3. You have long been waiting, brother, No long-er in sin de - lay; Je - sus, your Lord, is

Rall. **CHORUS. A tempo.**

read - y, And wait - ing to take you in.
save you, And fit you for joys a - bove. Then, come, come to the Sav - ior, Be-
will - ing And read - y to save to - day.

pp **Rit.**

fore him hum - bly bow; Wait no long - er, brother, Je - sus is read - y now.

From "Happy Songs," by permission.

WANDERER FROM JESUS.

REV. J. B. ATCHINSON. *"Return unto me, and I will return unto you."*—Mal. 3 : 7. E. S. LORENZ.

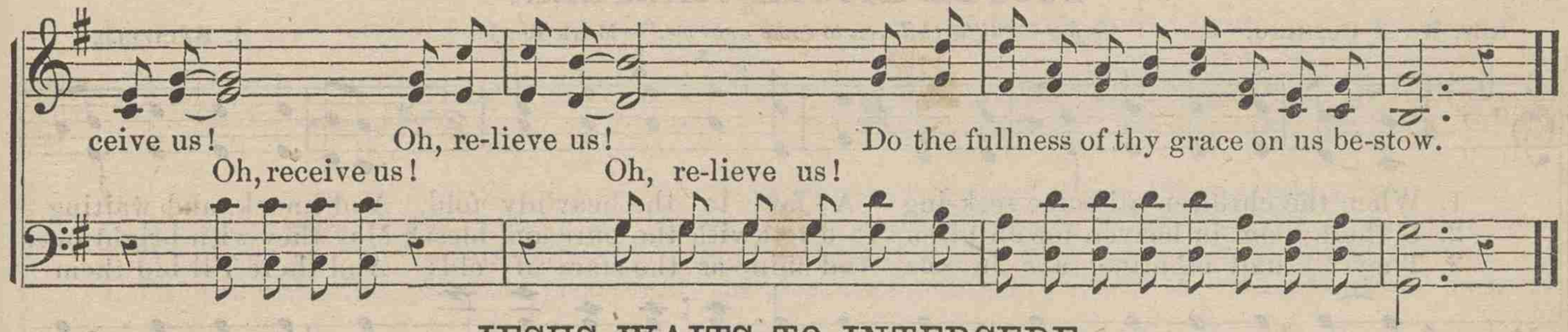
1. Wan-der-er from Je - sus, wea-ry, sad, and lone, Hear him gen-tly call-ing now for thee;
2. He will love you free - ly, your back-slid-ings heal; He will turn your darkness in - to day;
3. Wan-der-er from Je - sus, why not now re - turn? Why in sin and darkness long-er stay?

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.

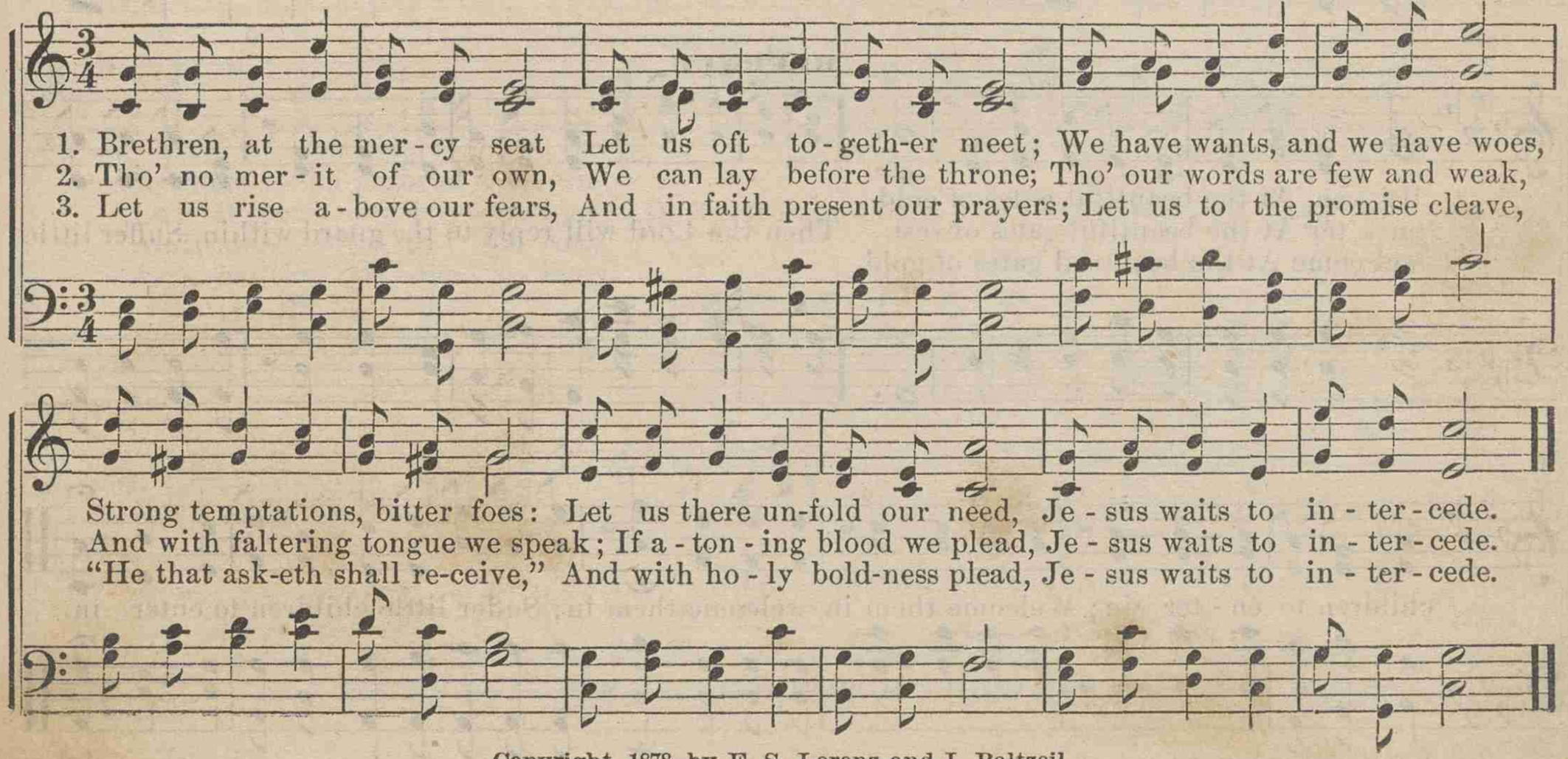
com-ing, loving Sav-ior, We are coming in our wretchedness and woe; Oh, re-
We are coming, loving Savior, in our woe;

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JESUS WAITS TO INTERCEDE.

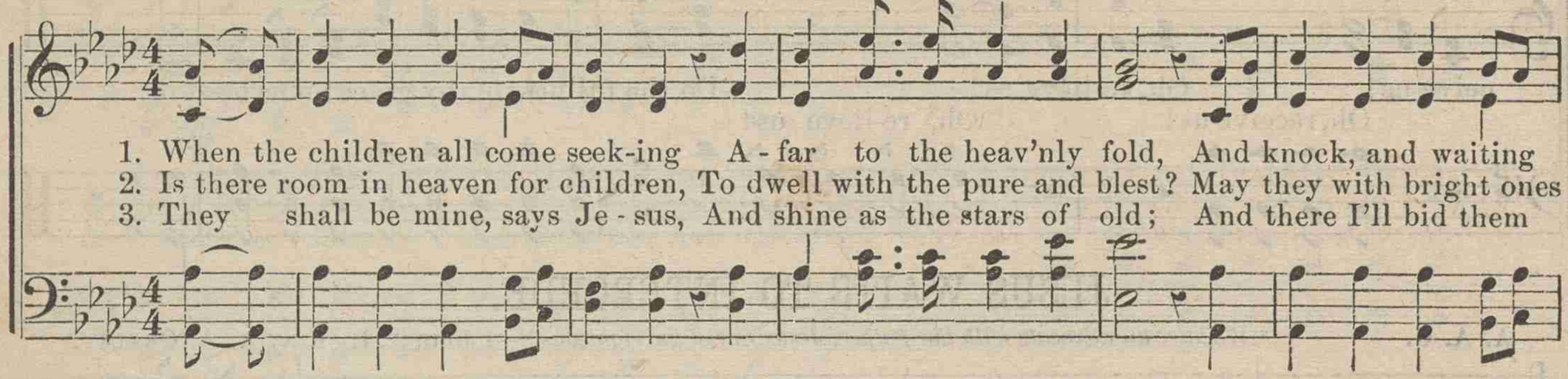
A. A. G. *"We have an advocate with the Father, Jesus Christ the righteous."*—1 John 2 : 1. REV. A. A. GRALEY.



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SUFFER LITTLE CHILDREN.

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



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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.
Adds more lus-ter to the day.
Joys that thro' all time a - bide.

In the cross of Christ I glo-ry a-lone, In the cross, in the cross, of Christ,

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

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JUST STEPPING OVER.

REV. J. B. ATCHINSON. *"Come ye blessed of my Father,"*—Matt. 25: 34. W. H. DOANE.
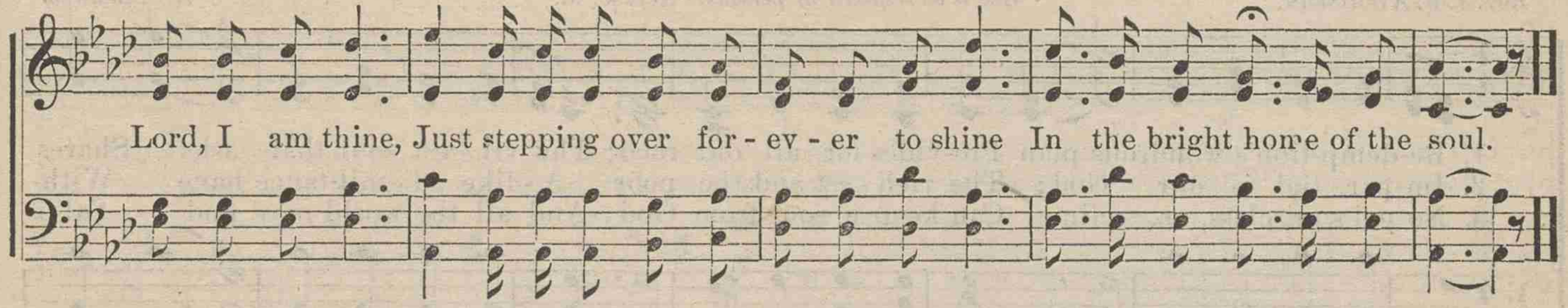
1. Just stepping o - ver dark Jor-dan's cold wave, Just stepping o - ver—its bil - lows I'll brave;
2. Just stepping o - ver, and leav-ing all care, Just stepping o - ver—no cross - es to bear;
3. Just stepping o - ver, I hear the well done, Just stepping o - ver—the race I have run;

Just stepping o - ver, my Je - sus doth save, Safe on his bosom I rest. Just stepping o - ver, no longer I roam, Just stepping over, there's Heaven my home; Just stepping over, my Savior says come,
Just stepping o - ver, I soon shall be there, Saved by God's mercy and grace. Just stepping o - ver to Canaan's bright shore, Just stepping over, with angels to soar; Just stepping o - ver to join ev - er-more
Just stepping o - ver, a bright crown I've won, Laurels, bright laurels, I see. Just stepping o - ver where streets are pure gold, Just stepping over 'mid pleasures untold; Just stepping over where time ne'er grows old,

REFRAIN.

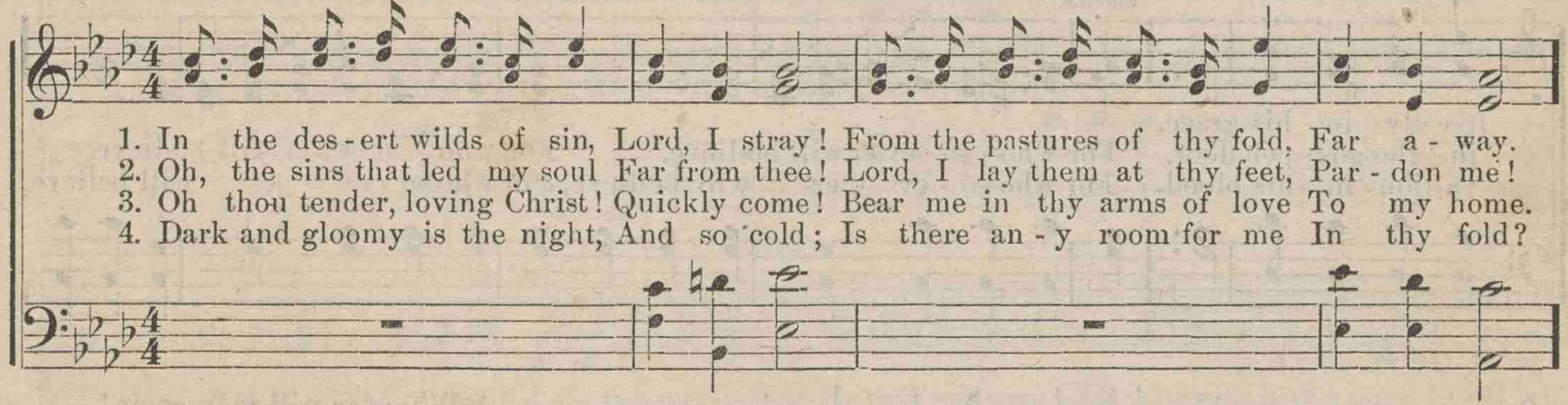
En - ter the home of rest.
An - gel - ic songs of praise. Just stepping o - ver, the vic-t'ry is mine, Just stepping o - ver, dear
An - gels now wait for me.

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OUT IN THE WILDERNESS.

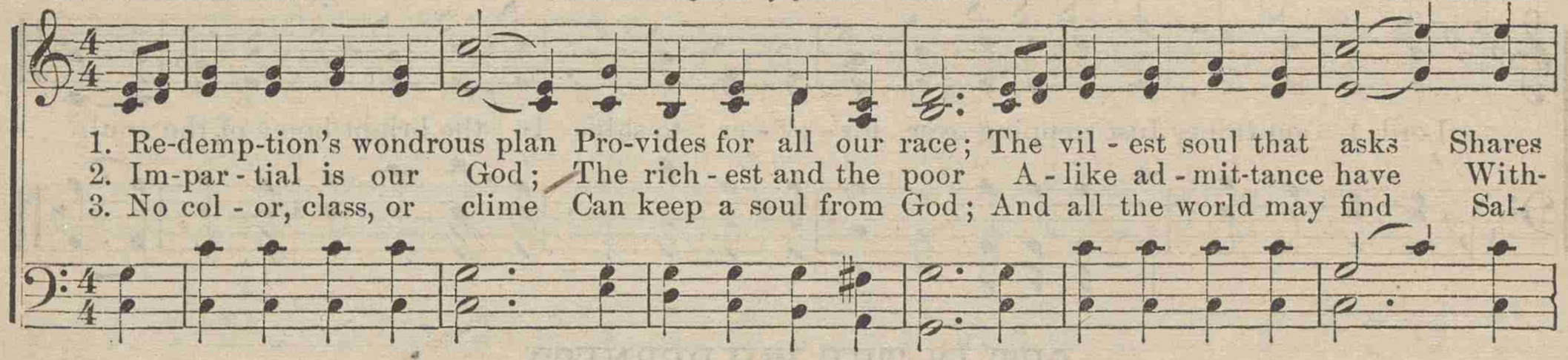
REV. E. A. HOFFMAN. *"I lay down my life for the sheep."*—John 10: 15. WILL. H. PONTIUS.



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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.

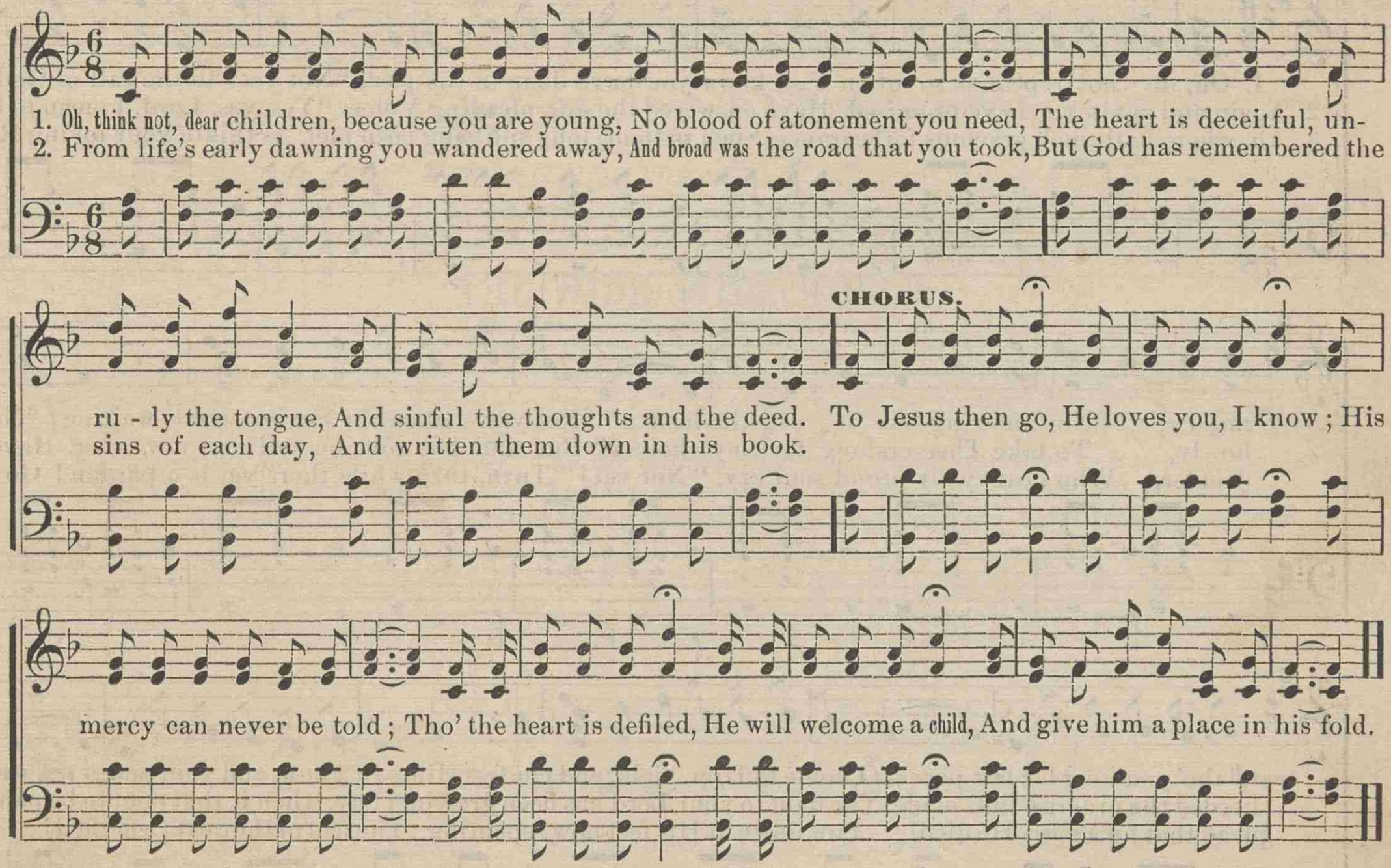
5 God no respecter is
Of persons, bond or free;
Believe, and thou shalt live
Through all eternity.

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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.



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.

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NOT YET.

VINNIE VERNON. *"Felix trembled and answered, Go thy way for this time."*—Acts 24 : 25. E. S. LORENZ.
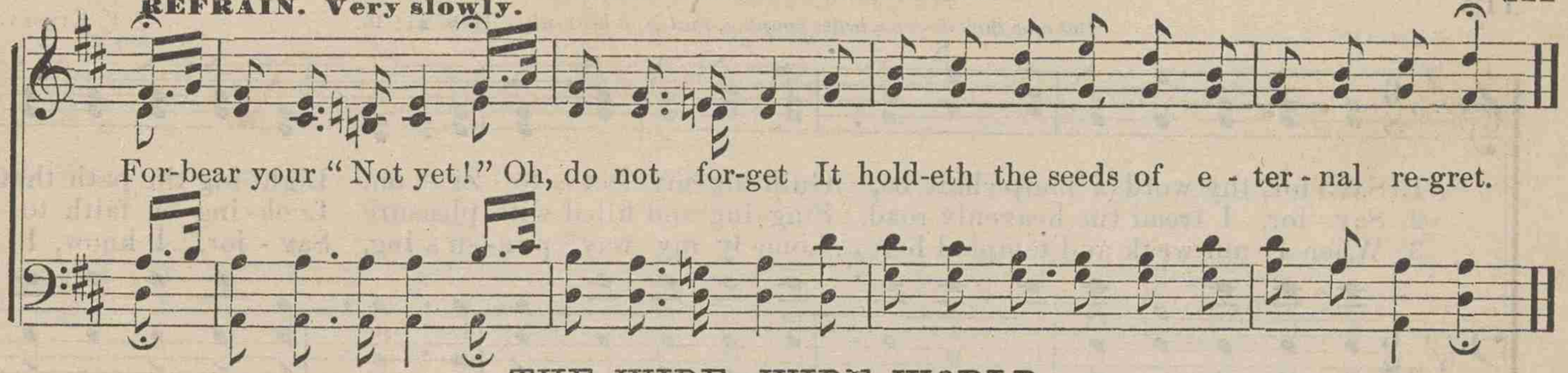
1. Oh, do not repeat as so often You know you have done in the past, "Not yet" to the call of God's
2. Again and again you have promised, Have answered the soft, pleading Voice: "Yes, yes, Lord, I mean to be
3. Ah, where hath such gracious forbearance, Such patient, long suff'ring been met, As this of your loving Re-

mer-cy, Not knowing but it is the last! "Not yet," when the Savior stands waiting? "Not
ho-ly, To take Thee erelong for my choice!" But time has gone on and you nev - er Have
deemer, Who hears your proud soul cry, "Not yet!" Turn, turn while there yet is a pardon! Go

yet," tho' you long for His peace? O, come to Him, yield, and confess Him, Just now, and your strivings shall cease!
heeded the promise thus made; The debt to your Lord has been growing; Say, when is that debt to be paid?
plead that for *sinners* He died! Bow down at His feet now repenting, The feet of the dear Crucified!

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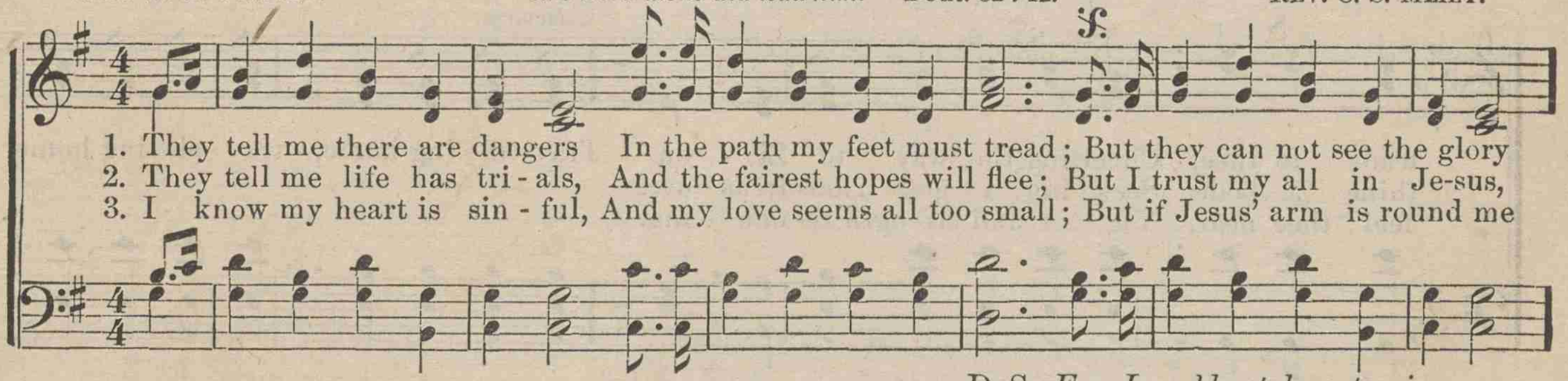
REFRAIN. Very slowly.
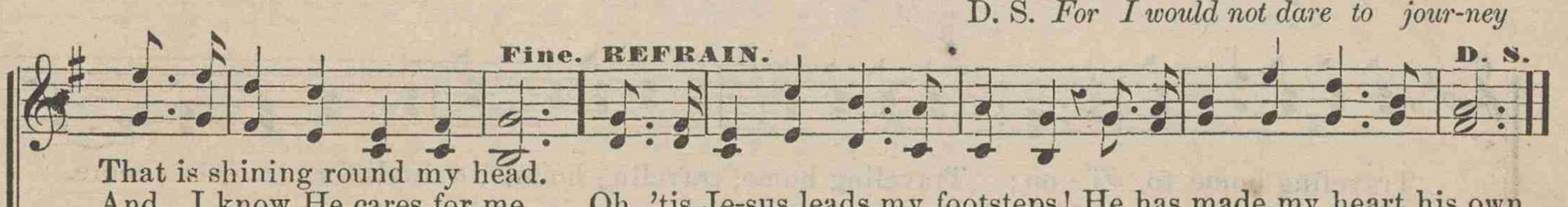


For-bear your "Not yet!" Oh, do not for-get It hold-eth the seeds of e - ter - nal re-gret.

THE WIDE, WIDE WORLD.

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

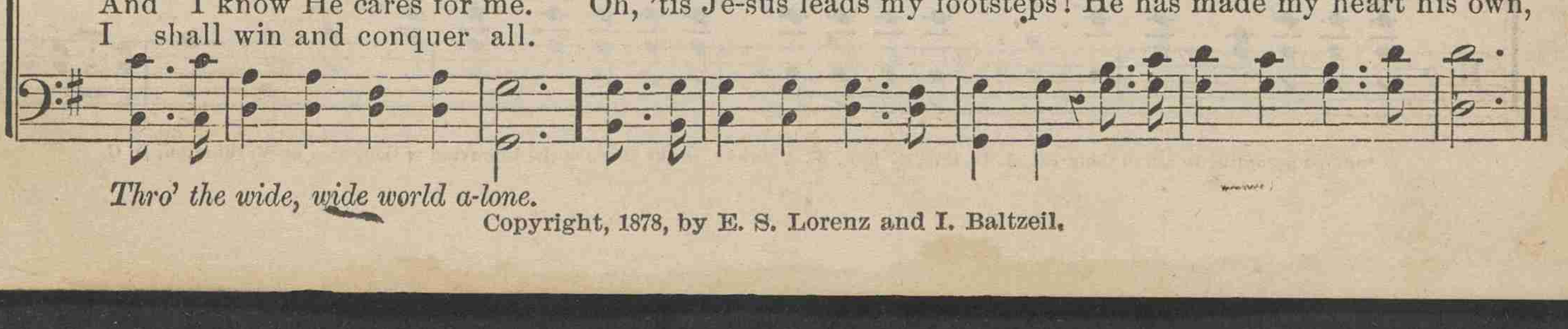


1. They tell me there are dangers In the path my feet must tread; But they can not see the glory
2. They tell me life has tri - als, And the fairest hopes will flee; But I trust my all in Je-sus,
3. I know my heart is sin - ful, And my love seems all too small; But if Jesus' arm is round me



D. S. *For I would not dare to jour-ney*

Fine. REFRAIN. D. S.



That is shining round my head.
And I know He cares for me. Oh, 'tis Je-sus leads my footsteps! He has made my heart his own,
I shall win and conquer all.

Thro' the wide, wide world a-lone.

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TRAVELING HOME.

S. *But now they desire a better country, that is, a heavenly.*—Heb. xi: 16. J. F. KINSEY.

1. Sav - ior, thy word a lamp shall be, Guid-ing my feet to Zi - on, Light-ing the path that
2. Sav - ior, I tread the heavenly road, Sing- ing and filled with pleasure, Look- ing by faith to
3. When I am weak and tempted here, Lone- ly my way pur - su - ing, Sav - ior, I know, I

CHORUS.

leads to thee, Cheer-ing the way to Zi - on. Trav - el - ing home, trav - el - ing home,
thine a - bode, Seek - ing a glo - rious treas - ure.
feel thee near, Vig - or and strength re- new - ing.

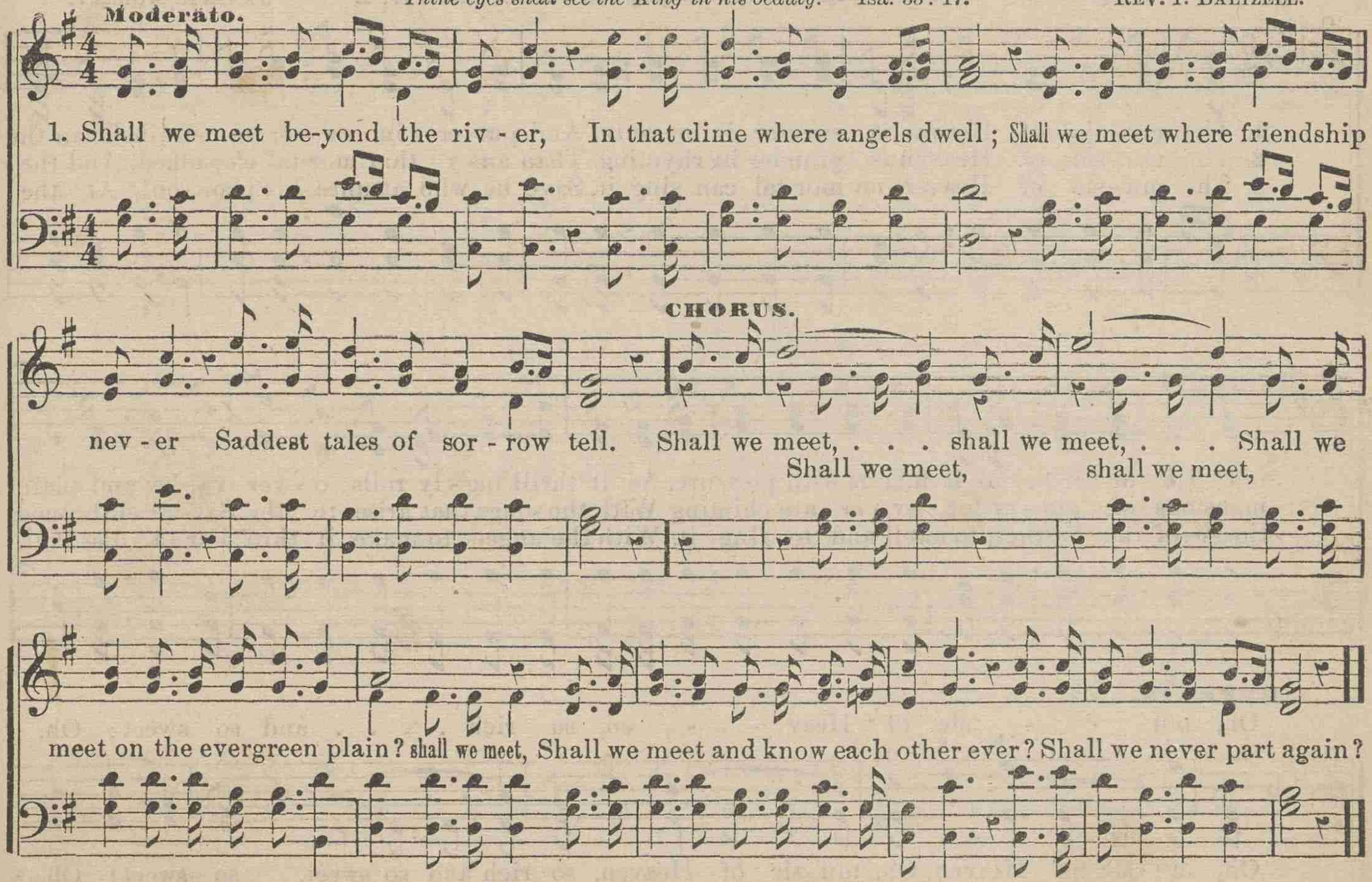
Traveling home to Zi - on; Traveling home, traveling home, To dwell for ev - er - more.

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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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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 mu - sic of earth, tho' it fills us with pleasure, As it thrill-ing - ly rolls o - ver val-ley and plain.
2. The mu - sic of Heaven is grander in rhyming Than an - y that mor-tal e'er toned, And the mansions of glo - ry for - ev - er are chiming With the songs that arise to the Sav-ior enthroned.
3. The mu - sic of Heaven, no mor-tal can sing it, Save he who attunes his poor soul At the 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, 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.

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.

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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 brow? 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?

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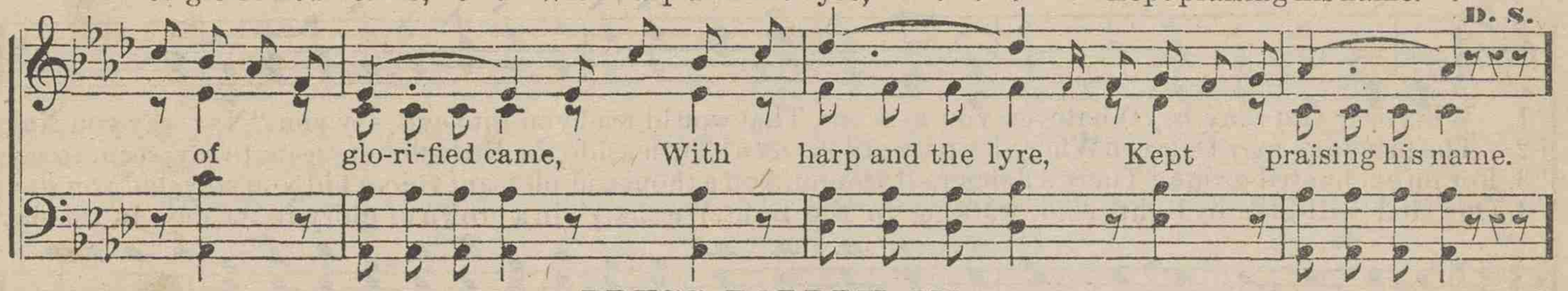
song, . . While archangels too, . . Would join the glad throng, . . And then the vast choir . .

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

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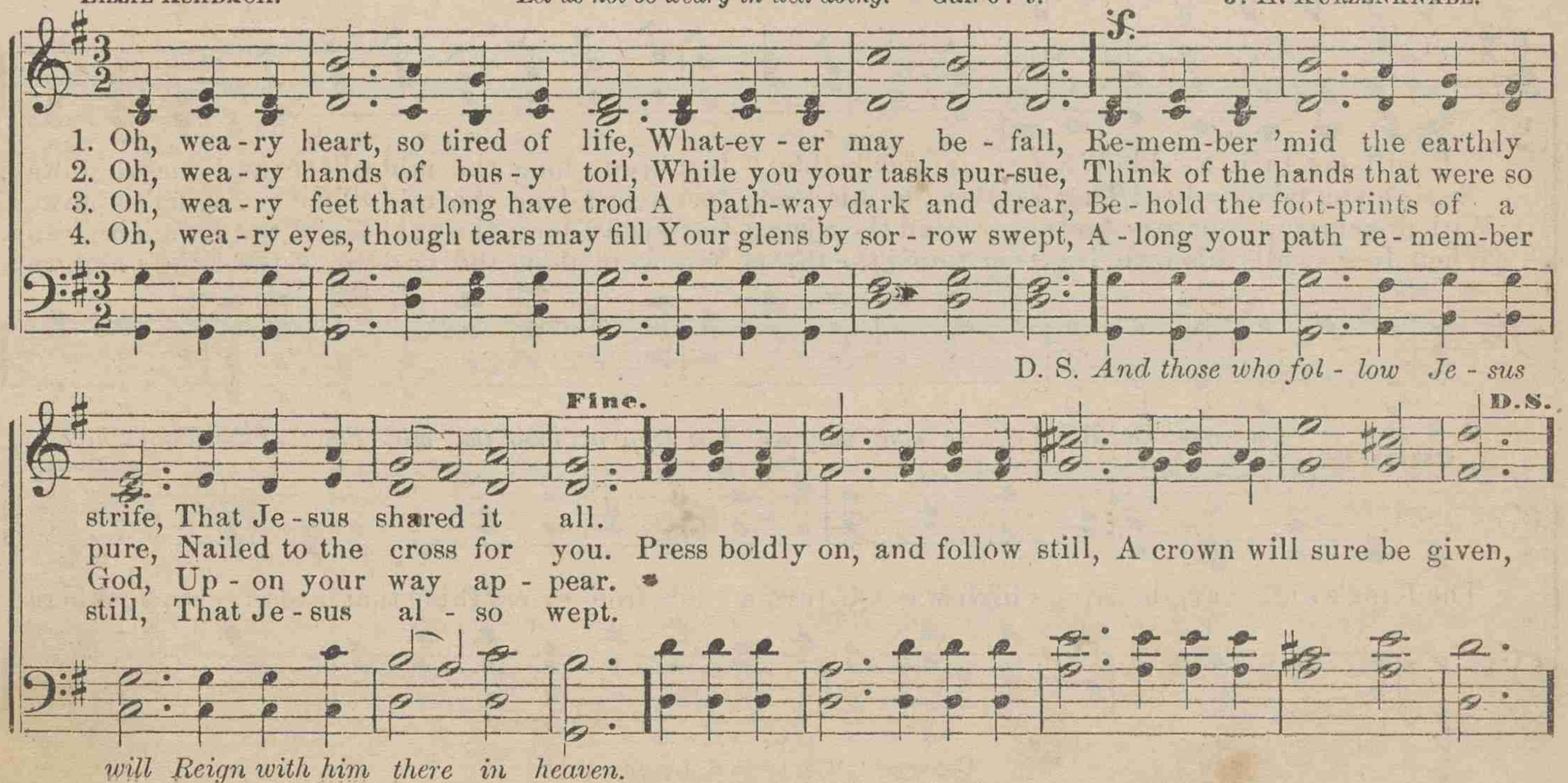
of glo-ri-fied came, . . With harp and the lyre, ... Kept praising his name. .

D. S.



PRESS BOLDLY ON.

LIZZIE ASHBACH. *"Let us not be weary in well doing."*—Gal. 6 : 9. J. H. KURZENKNABE.



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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-

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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.

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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,

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Repeat Chorus.

news comes o'er the sea; . . . Re - joice, . . re - joice, . . Good news comes o'er the sea.
the sea; Re-joice, re-joice, rejoice, re-joice,

FOREVER THINE.

I. B. "*And they shall be mine, saith the Lord of hosts.*"—Mal. 3 : 17. REV. I. BALTZELL.

Moderato.

1. Je - sus, I come to thee, Just as I am; I would from sin be free, Oh, bleeding Lamb!
2. Je - sus, thou bleeding Lamb, Now pity me; All sin - ful-ness I am; Oh, set me free.
3. Je - sus, I plead with thee, Just as I am; Now wash me, make me free, Thou bleeding Lamb.

My heart by sin oppress'd, Longs for thy peaceful rest; Lord, take me to thy breast, Forever thine.
Thou art my only choice; Oh, let me hear thy voice, Which bids the soul rejoice, Forever thine.
My heart is all defiled; Dear Savior, meek and mild, Make me thy loving child, Forever thine.

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MY SAVIOR'S GIFT.

GRACE WEBSTER HINSDALE. *"Let him deny himself and take up his cross."*—Matt. 16 : 24. E. S. LORENZ.

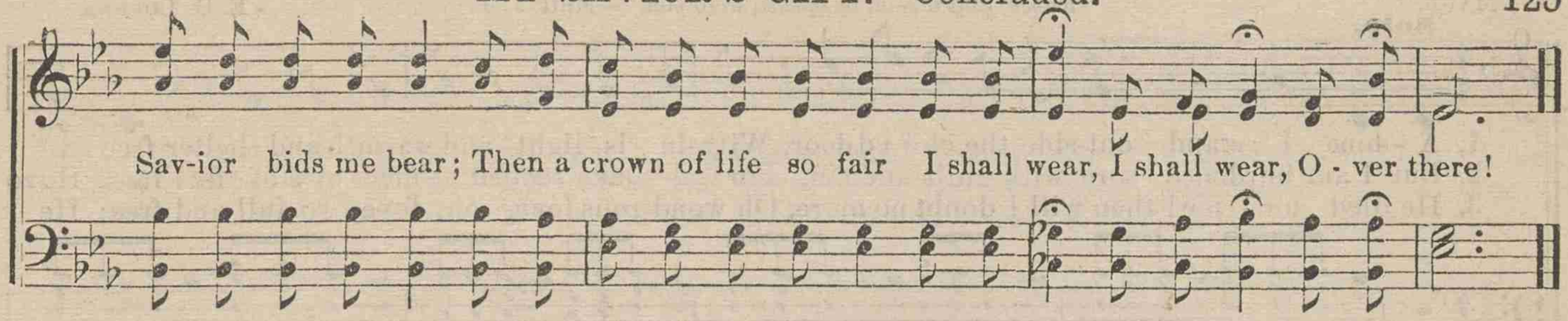
1. I have something Jesus gave me for my own; It is something which he sent me from his
2. In it-self it hath no val-ue more than tears; Tho' I'm wea-ry as I bear it, I've no
3. Like his presence it doth bring me peace divine; 'Tis his sweet and tender whisper, Thou art

throne; It is something which I carry near my heart: It is safe till Jesus bids me from it part.
fears; It is precious as a token from the Lord, That his heart-thought is as loving as his word.
mine; What's the gift I clasp so closely? would'st thou see? 'Tis a cross which Christ, my Master, sent to me.

CHORUS.

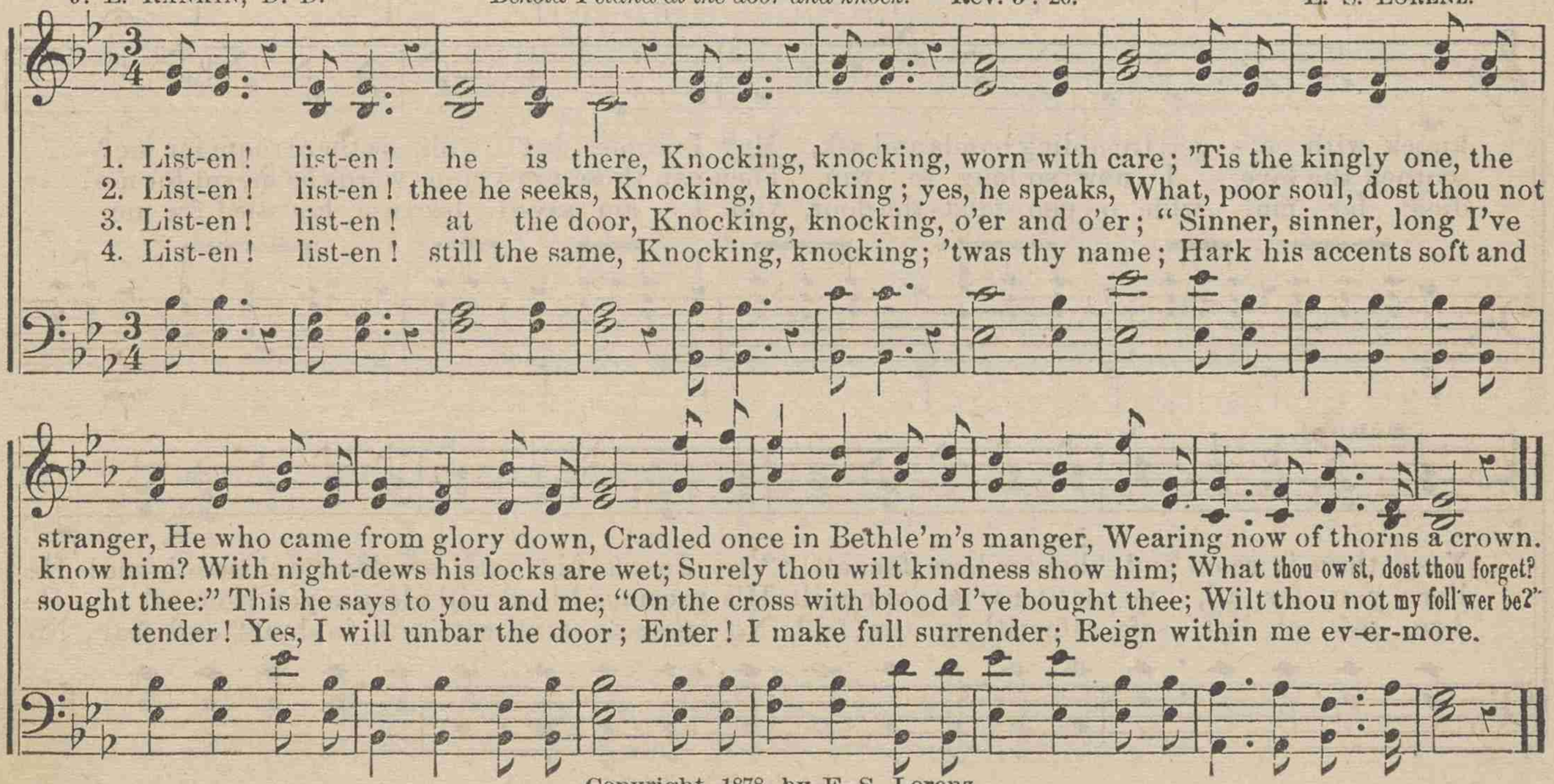
'Tis a cross, a heav-y cross, This the Sav-ior bids me bear; Then a
a heav-y cross, a heav-y cross,
crown of life so fair With the an-gels I shall wear O-ver there! This the

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'TIS THE KINGLY ONE, THE STRANGER.

J. E. RANKIN, D. D. *"Behold I stand at the door and knock."*—Rev. 3 : 20. E. S. LORENZ.



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AT THE DOOR.

MAUD. "*Knock, and it shall be opened unto you.*"—Matt. 7:7. E. S. LORENZ.

Solo.

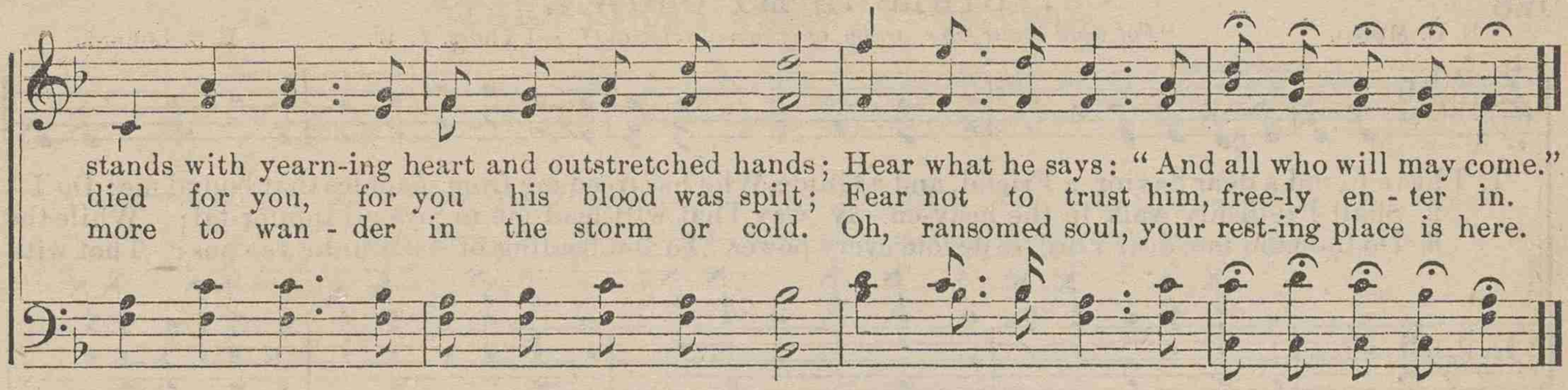
1. A - lone I stand out-side the clos ed door, With-in is light and warmth and shelter free; I
2. But I am burdened sore with guilt and sin, For I have scoffed at mer - cy's of - fers free; Have
3. He died for me! then will I doubt no more, Oh wond-rous love, oh, love so full and free; He

knock with ea - ger, trembling hands and ask, May I come in? oh, is there room for me?
scorned the love I now so long to win, Then can those pre - cious words be meant for me?
died for me! wide o - pen stands the door, And I am saved because he died for me.

School.

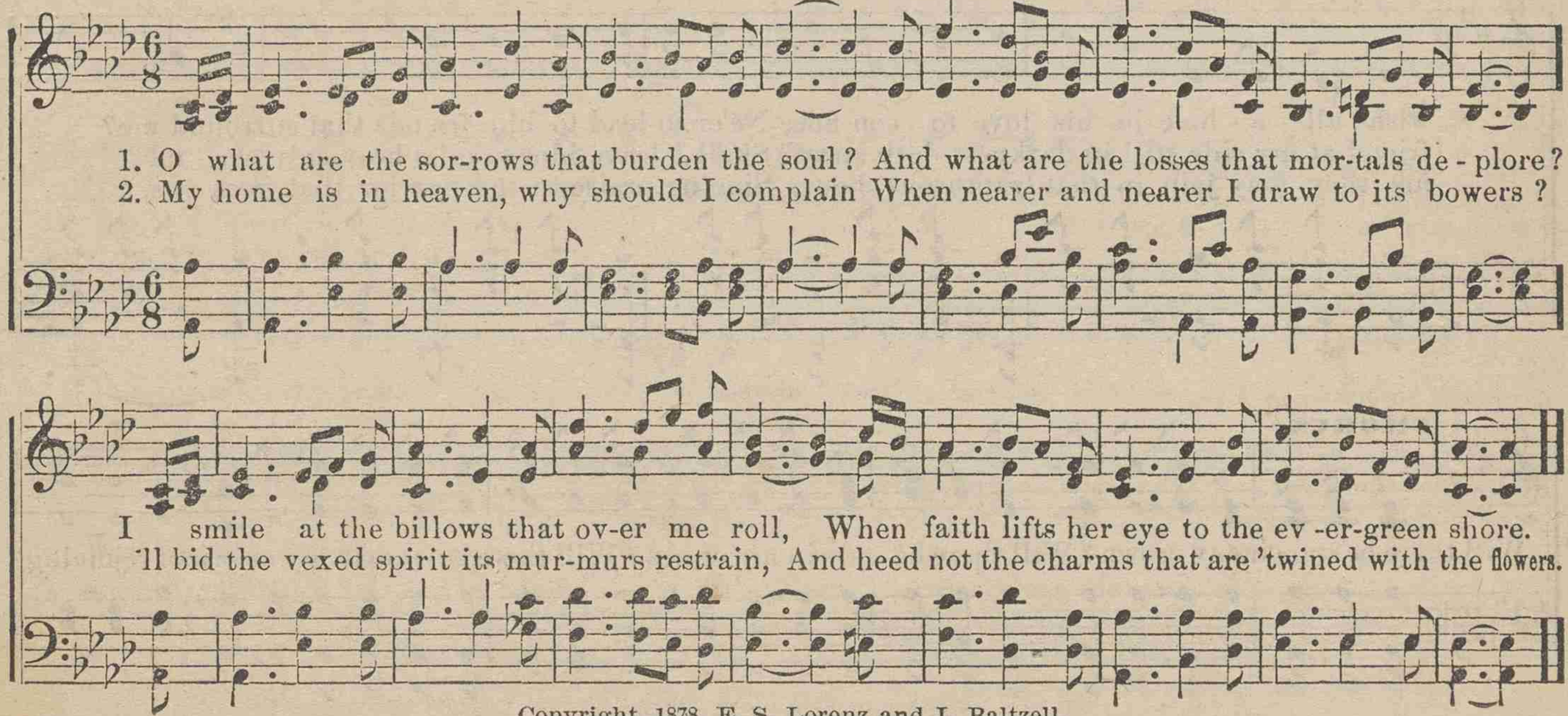
Yes, there is room and shel-ter here for all! Yes, Je - sus bids each wanderer welcome home! He
For you, for all, no mat-ter what your guilt, His precious blood will cleanse you from all sin; He
Aye, safe at last, safe, safe with-in the fold, No more to stand with-out in doubt and fear; No

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THOUGHTS OF HOME.

A. A. G. *"Man goeth to his long home."*—Ecl. 12:5. REV. A. A. GRALEY.



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STARS IN MY CROWN.

E. D. MUND. *"For what is our hope, or joy, or crown of rejoicing?"*—1 Thess. 2: 19. E. S. LORENZ.
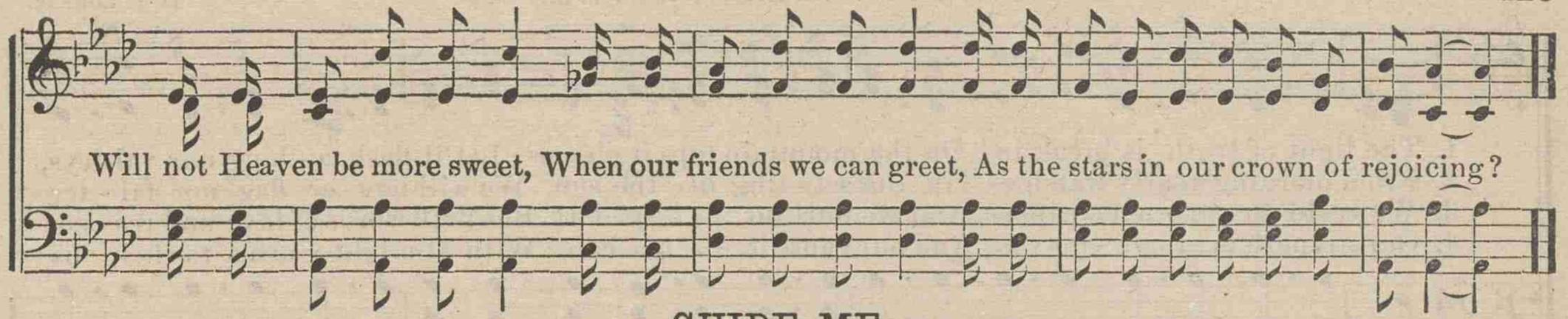
1. I have found a dear Savior, a Friend, and a Guide, Who has freed me from shackles that bound me; Do I
2. Shall I selfishly walk in the heav-en - ly way That will lead me to joys all immor-tal; While the
3. Do thou aid me, dear Lord, to devote every power To the leading of souls unto Je - sus; That with

wish all a - lone in his love to con-fide, Ne'er to lead to him friends that surround me?
friend at my side still in darkness doth stray? Shall I leave him to miss heav-en's por - tal?
me they may join in that rapturous hour, Singing praise to the Sav-ior that frees us.

CHORUS.

Will there be stars in my crown? Will there be stars in my crown? Will there be stars in my crown of rejoicing?
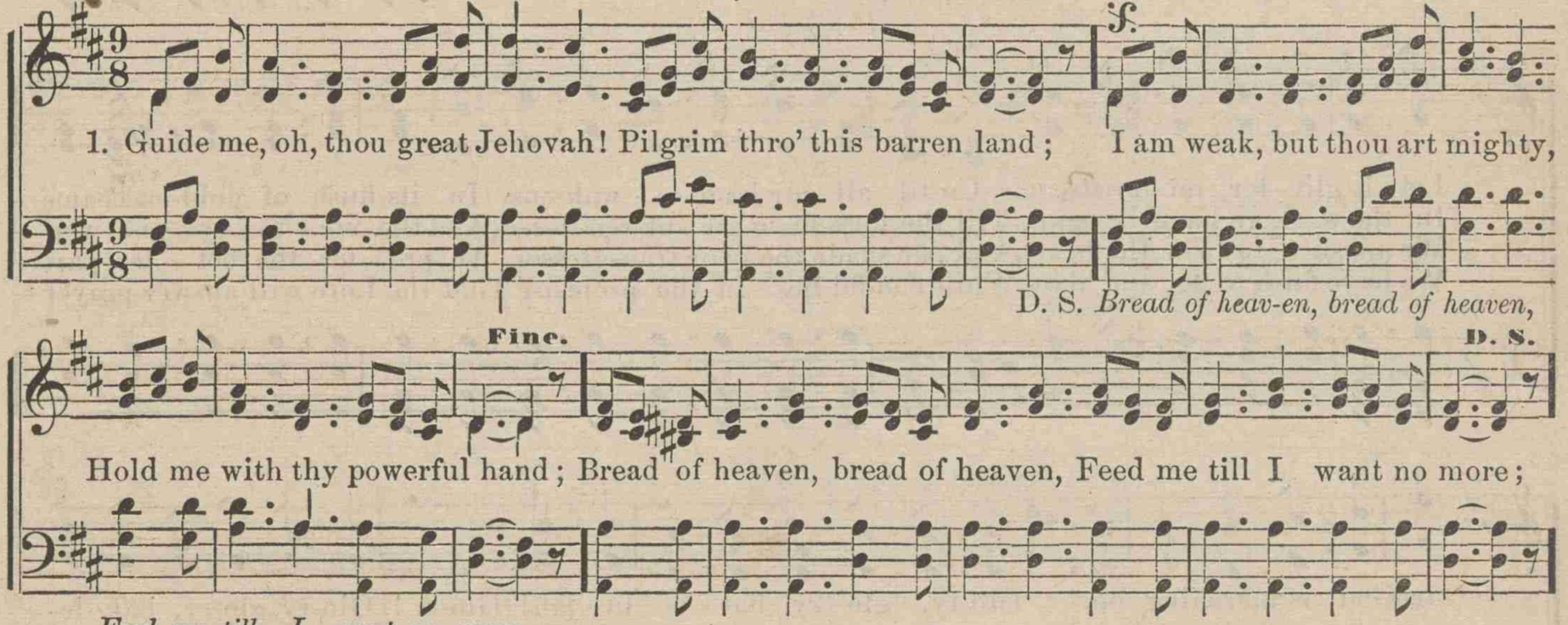
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Will not Heaven be more sweet, When our friends we can greet, As the stars in our crown of rejoicing?

GUIDE ME.

W. WILLIAMS. "*The Lord went before them.*"—Exod. 13: 21. E. S. LORENZ.



1. Guide me, oh, thou great Jehovah! Pilgrim thro' this barren land; I am weak, but thou art mighty,

D. S. *Bread of heav-en, bread of heaven,*

Hold me with thy powerful hand; Bread of heaven, bread of heaven, Feed me till I want no more;

Feed me till I want no more.

2 Open now Thy crystal fountain,
Whence the healing streams do flow;
Let the fiery, cloudy pillar
Lead me all the journey through;
‖: Strong Deliverer! strong Deliverer!
Be thou still my strength and shield. :‖

3 When I tread the verge of Jordan,
Bid my anxious fears subside;
Death of death, and hell's destruction,
Land me safe on Canaan's side;
‖: Songs of praises! songs of praises!
I will ever give to thee. :‖

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TEMPERANCE BATTLE HYMN.

WM. HUNTER. D. D. *And the Redeemer shall come to Zion.*—Isa. lix: 20. E. S. LORENZ.
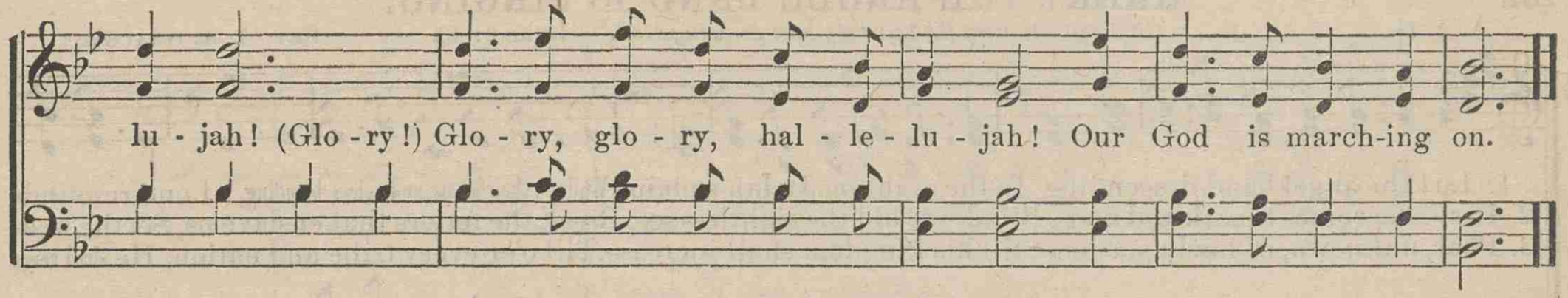
1. The light of truth is break-ing, On the mountain tops it gleams; Let it flash a-long our val-leys,
2. From morning's early watch-es Till the set-ting of the sun, We will nev-er flag nor fal-ter
3. We wield no car-nal weapons, And we hurl no fie-ry dart, But with words of love and rea-son
4. Our strength 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.
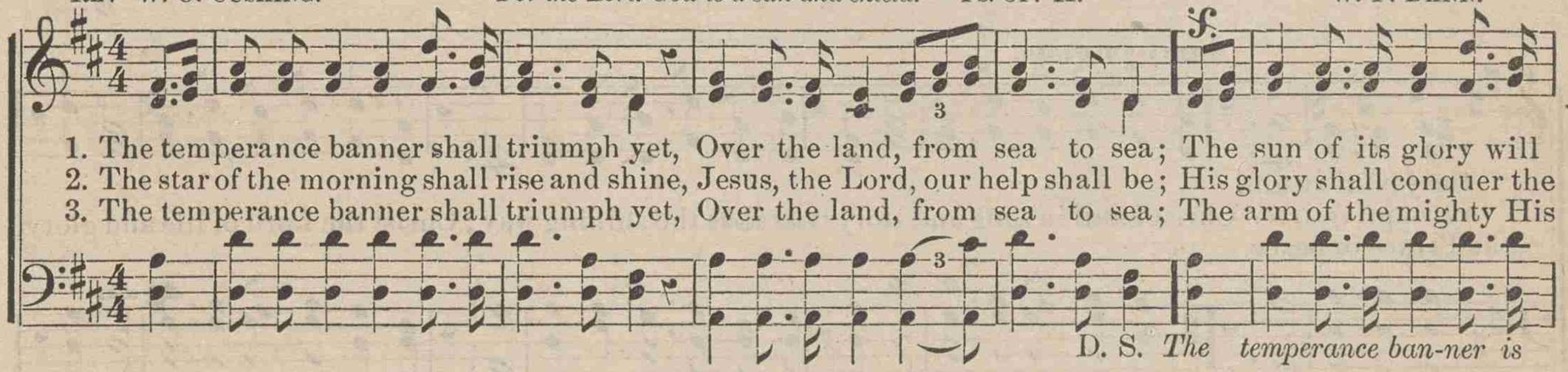
Our God is marching on. Glo-ry, glo-ry, hal-le-lu-jah! (Glo-ry!) Glo-ry, glo-ry, hal-le-

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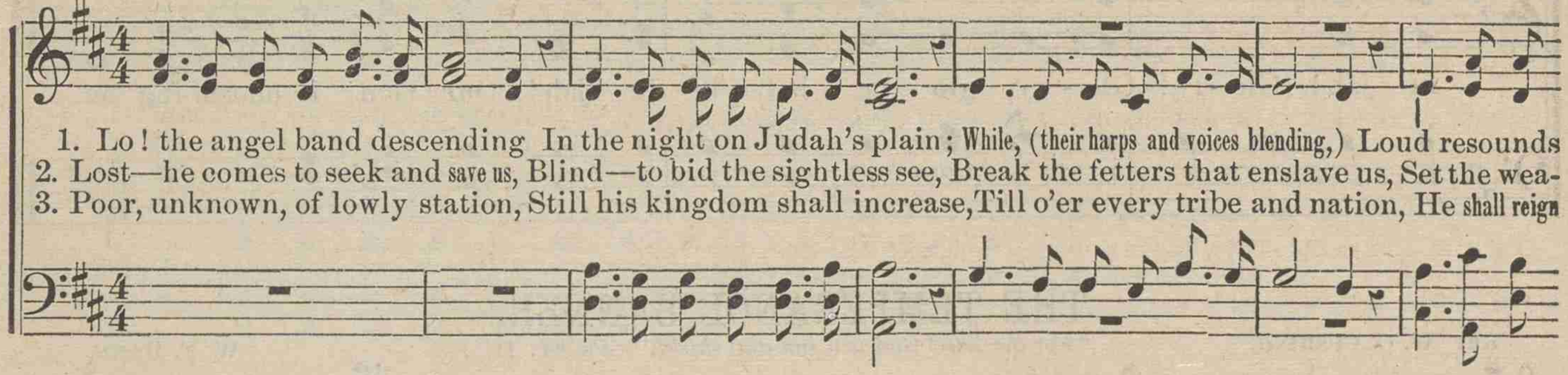
THE TEMPERANCE BANNER.

REV W. O. CUSHING. *"For the Lord God is a sun and shield."*—Ps. 84: 11. W. F. DANN.

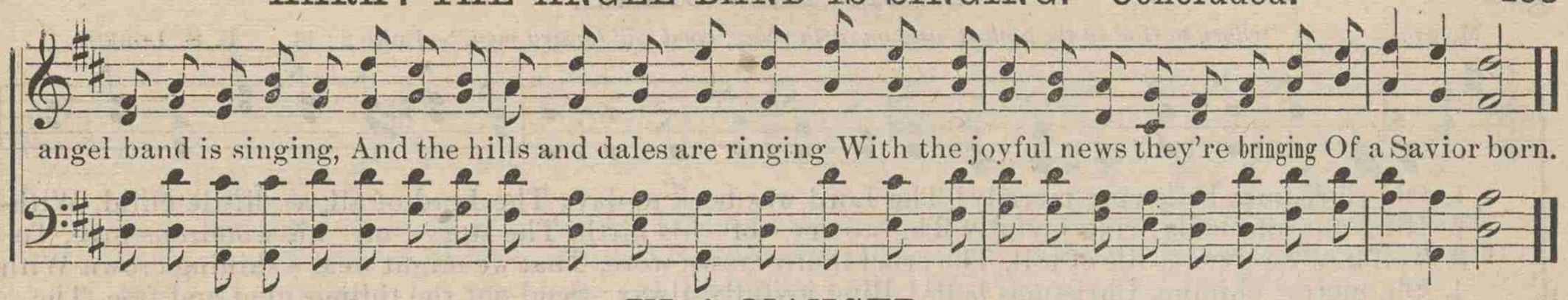


HARK! THE ANGEL BAND IS SINGING.

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

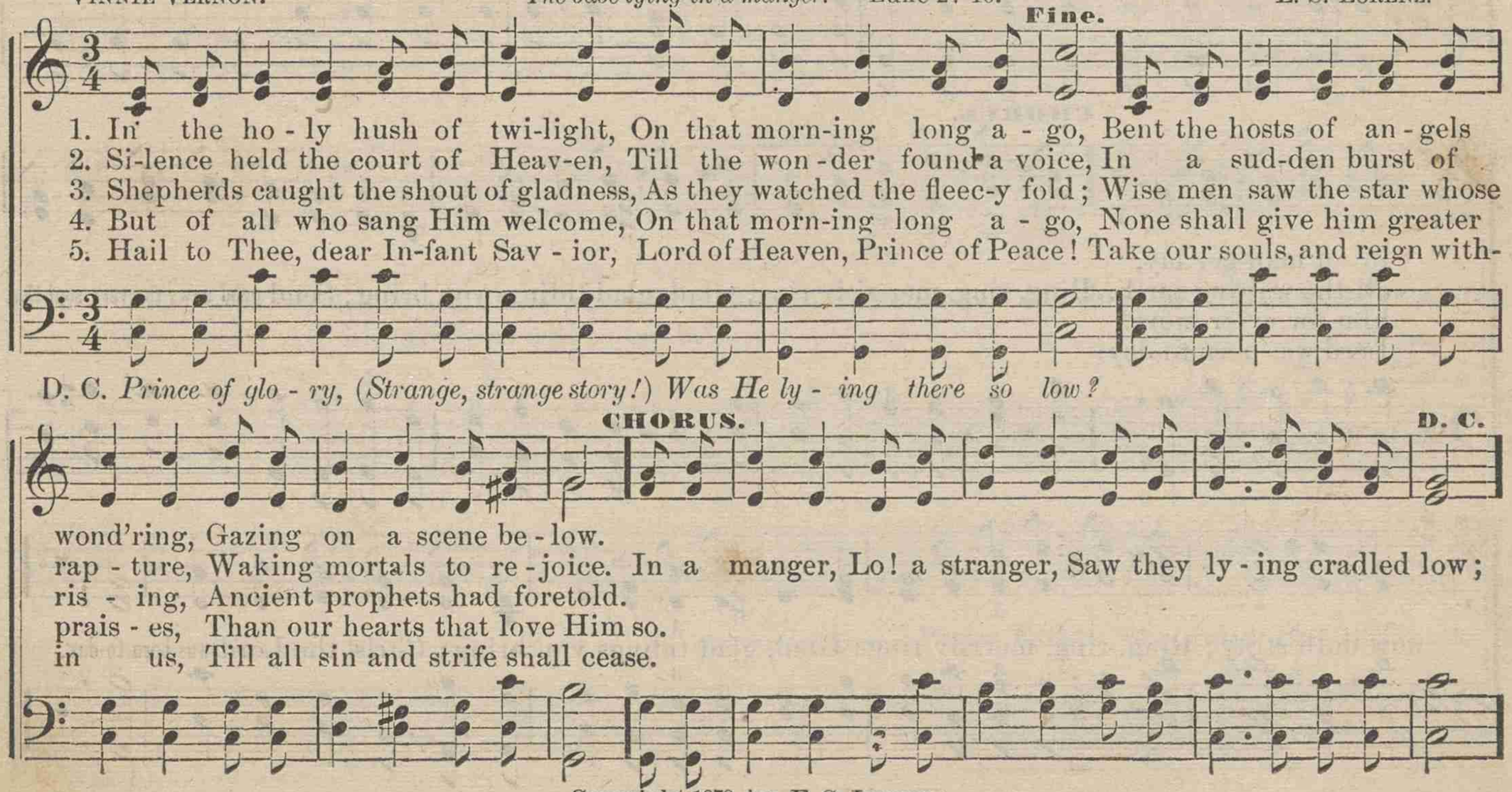


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IN A MANGER.

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



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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.

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NEW YEAR'S SONG.

REV. W. O. CUSHING. *"Thou crownest the year with thy goodness."*—PS. 65: 11. E. S. LORENZ.

1. Wake, O wake, the bells of morn-ing! Joy to those who love the Lord! Now the glad New Year is
2. Wake, O wake, the bells of morn-ing! Send the tid - ings all a-broad! Happier days for you are
3. Wake, ye chil-dren, lift your voic - es! Praise the Lord who loved you so. Give this whole glad year to

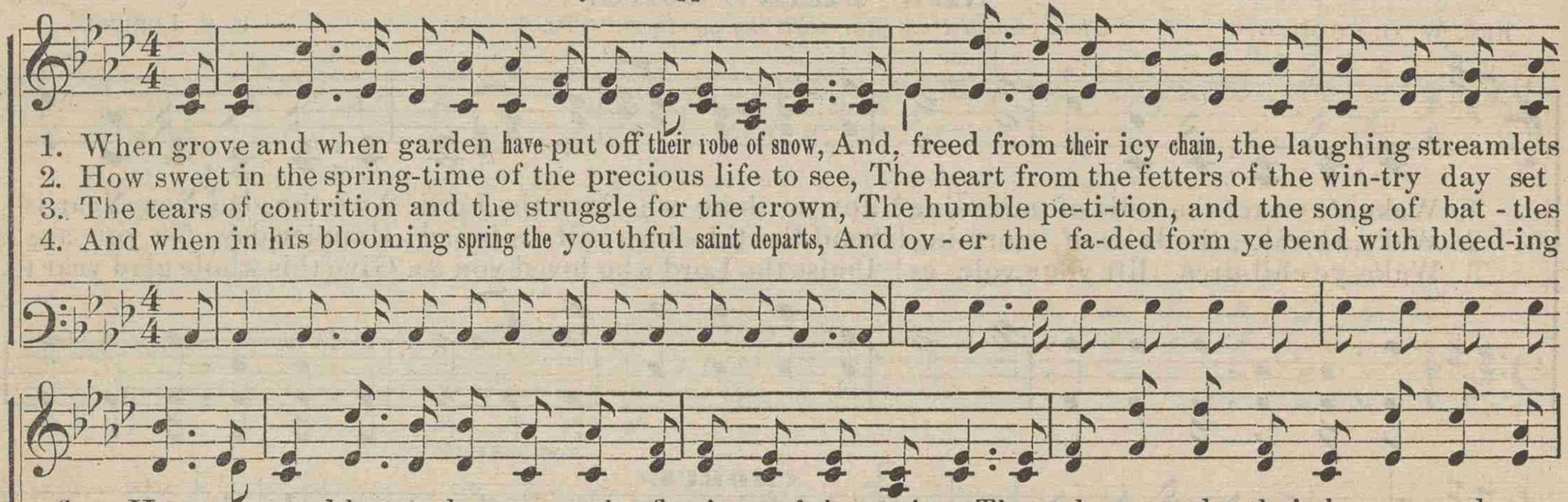
CHORUS.

dawn-ing. Let us rise and praise the Lord.
dawn-ing; Christian, wake, and praise the Lord. Praise God from whom all blessings flow; Praise him, all creatures
Jes - us; All his gracious will to know.

here be - low; Praise him above, ye heavenly host; Praise Father, Son, and Ho - ly Ghost.

SPRING FLOWERS.

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



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COME, COME AWAY. (Picnic.)

Rev. A. A. G.

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

Rev. A. A. Graley.

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.

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MOTHER, DEAR, I'M HAPPY NOW.

A. A. G. "*And God shall wipe away all tears from their eyes.*"—Rev. 21 : 4. Rev. A. A. Graley.

DUET.

1. Mo-ther, dear, I'm hap - py now, My toils and pains are o'er; At home at last I
2. Mo-ther, dear, I'm hap - py now, The lat - est tear is shed; The wea - ry days, the
3. Mo-ther, dear, I'm hap - py now, I wear the snow - y dress; And in my Sav - ior's
4. Mo-ther, dear, I'm hap - py now, Then mourn me not as lost; For thou shalt find thy

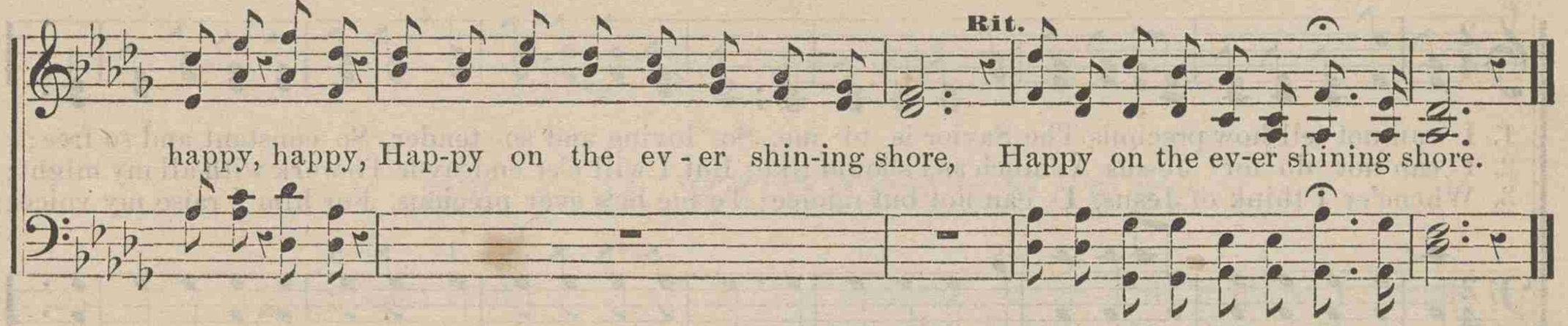
peace - ful walk Up - on the shin-ing shore. I wear the crown of price un-told, I
wea - ry nights, Like shadows all have fled. No more you lave the fevered brow, The
pres - ence stand Complete in ho - li - ness. No more a cap-tive sore op-pressed I
child a - gain When Jordan's stream is crossed: A child more hap-py, pure and fair, Than

lay the cross a - side; I strike the tuneful harp of gold With all the glo - ri - fied.
droop-ing spir - it cheer; No tear-drops fall up - on me now, No sor-row en - ters here.
mourn a stub-born will; I feel no con-flict in the breast Between the good and ill.
when up - on thy breast, She listened to the parting prayer And entered in - to rest.

CHORUS.

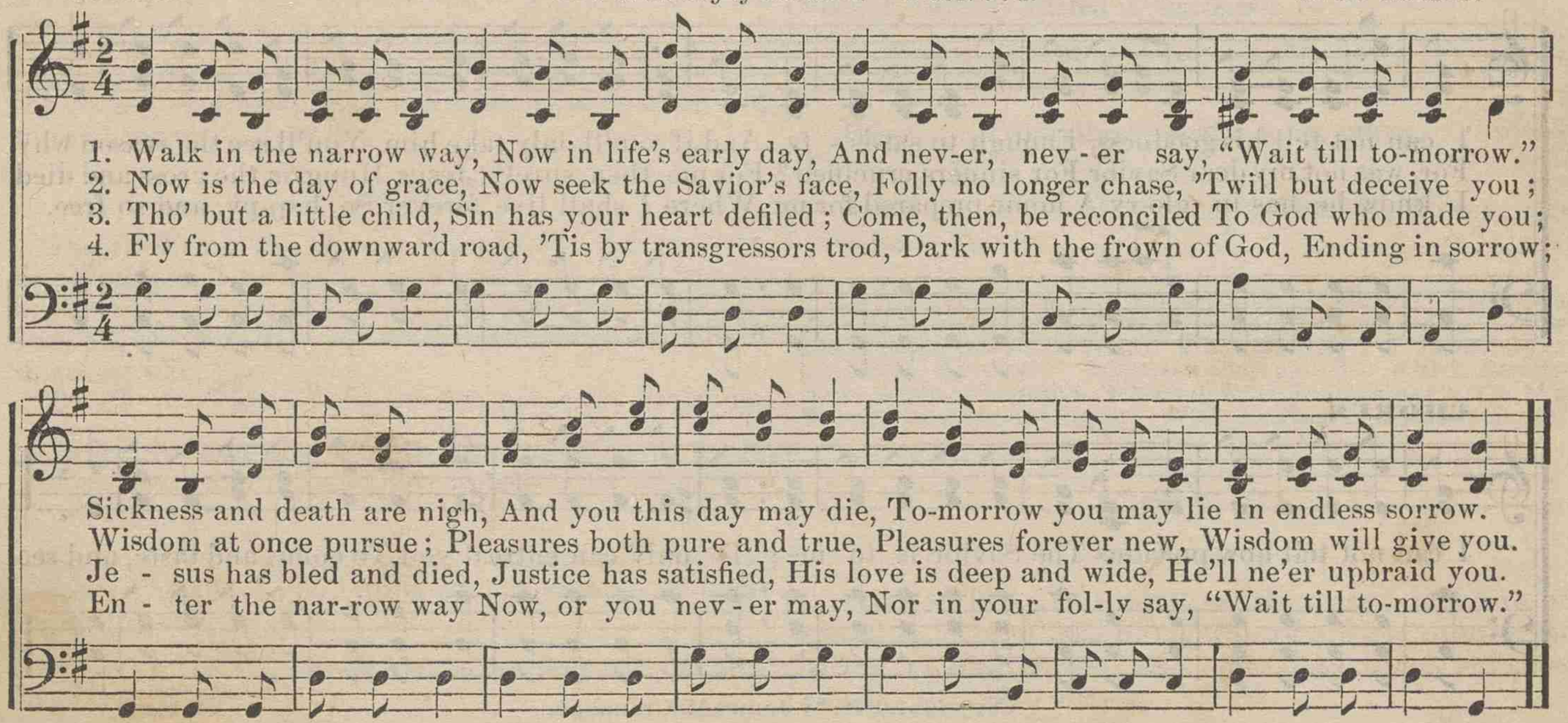
Dear moth-er, I am hap - py, Dear moth-er, I am happy, happy, happy,

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NOW, OR NEVER.

A. A. G. *"Now is the day of salvation."*—2 Cor. 6 : 2. A. A. GRALEY.



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I CAN NOT TELL HOW PRECIOUS.

CHAS. H. GABRIEL. *"Unto you therefore which believe he is precious."*—1 Peter 2: 7. JAMES MCGRANAHAN.

1. I can not tell how precious The Savior is to me, So loving and so tender, So constant and so free;
2. I can not do for Je-sus As much as I should like; But I will e'er endeavor To work with all my might;
3. Whene'er I think of Jesus, I can not but rejoice; To me he's ever precious, For him I raise my voice:

I can not tell his goodness, Enough to sat-is - fy, And if you'll only take him, You'll see the reason why.
For, was not my dear Savior For sinners crucified? For me, then, surely, Jesus Hung on the cross and died.
I know he has in glo-ry A home prepared for me, Where I shall live forever So hap-py, and so free.

CHORUS.

I can not tell how precious The Savior is to me; I only can entreat you To come, and taste, and see.

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THEORY OF MUSIC.

BY J. H. KURZENKNABE.

INTRODUCTION.

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

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

LESSON I.

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

This would seem to give us two principal divisions.

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

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

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

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

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

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

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

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

LESSON II.

RHYTHMICS.

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

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

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

Double Bar.— Measure. | Bar. | Double Bar. |

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

Accent.—Certain stress of voice to particular beats.

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

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

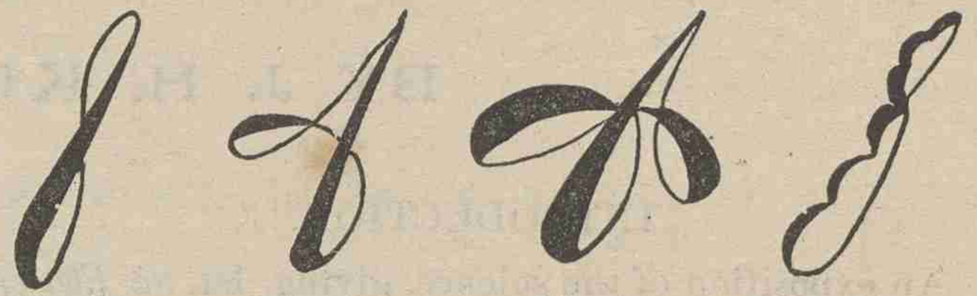
Quadruple Measure.—A measure having four beats—downward, left, right, and upward; a main accent on the down, and a slight one to the right beat.

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

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

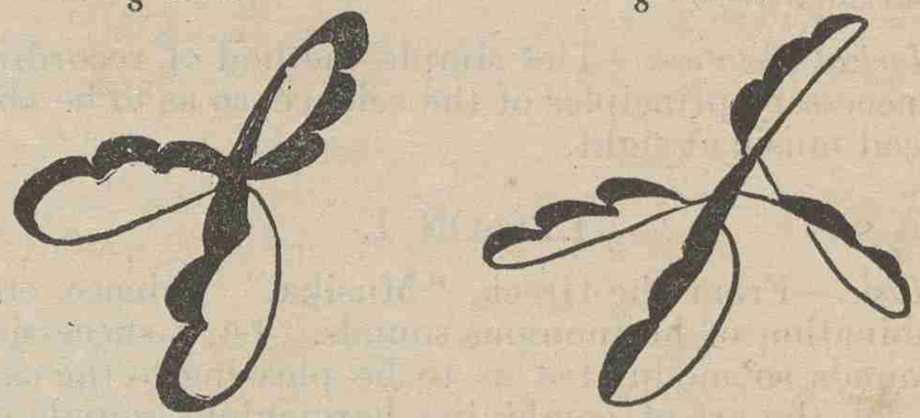
Movements.—The following cuts will indicate the movements of the beats, in the different kinds of time:

Double Measure. Triple Measure. Quadruple Measure. Sextuple Measure.



2 beats. 3 beats. 4 beats. 6 into 2 beats.

$\frac{9}{8}$ time. $\frac{12}{8}$ time.



3 beats. 4 beats.

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

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

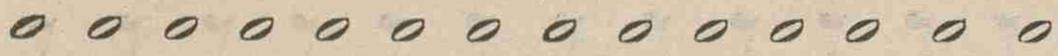
LESSON III.

RHYTHMICS.

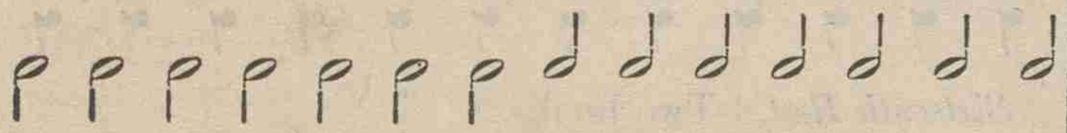
Note.—Nota, mark, token, visible sign to point out. A character representing the length or duration of some certain musical sound.

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

Whole Notes.—Are distinguished by an open head:



Half Notes.—An open head and stem:
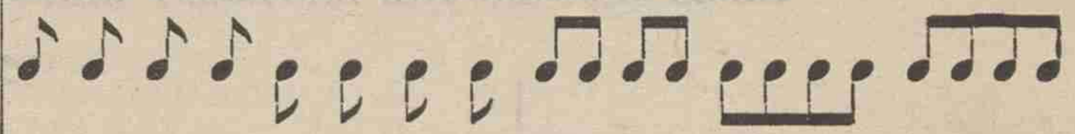


Quarter Notes.—A closed head and a stem:

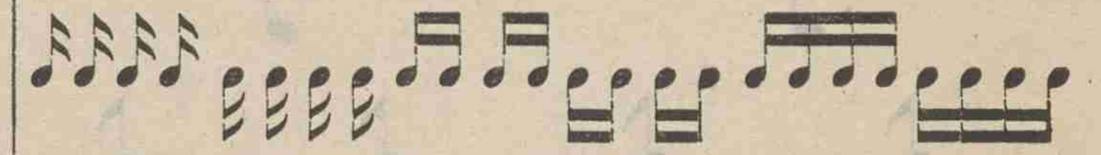


The time of distinct counting is usually given to quarter notes.
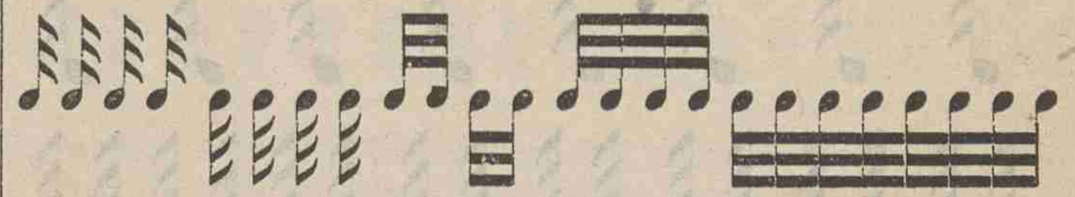
Eighth Notes.—Are known by one hook:



Sixteenth Notes.—Have two hooks:



Thirty-second Notes.—Three hooks:



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

A  equals  A  equals 

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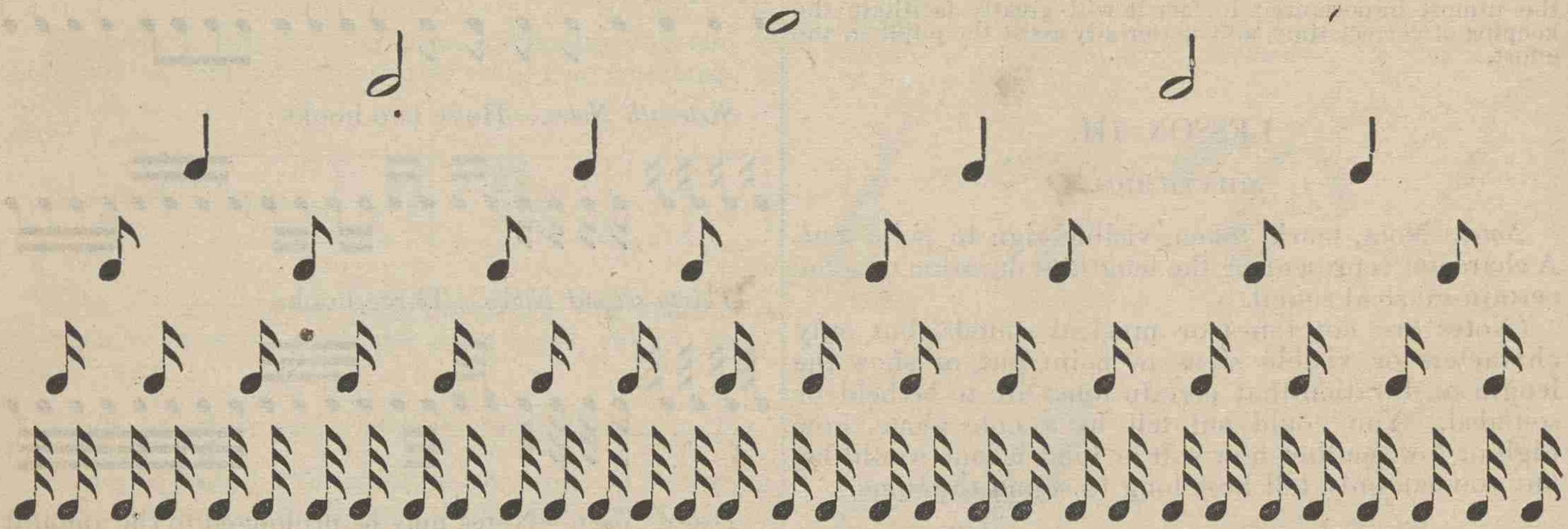
A  equals  A  equals 

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

 equals  in value, etc.

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

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



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

LESSON IV.

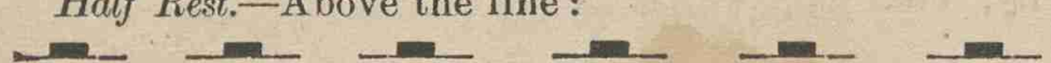
RHYTHMICS.

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

Whole Rest.—Placed under the line:



Half Rest.—Above the line:



Quarter Rest.—Hook turned to the right:



Eighth Rest.—Turned to the left:



Sixteenth Rest.—Two hooks:

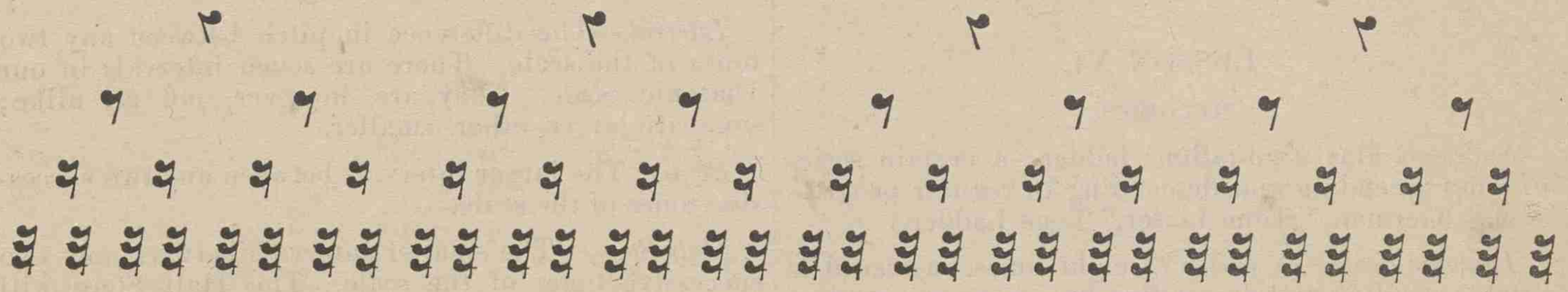


Thirty-second rest.—Three hooks:



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

TABLE SHOWING THE COMPARATIVE VALUE OF THE DIFFERENT RESTS.



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

LESSON V.

RHYTHMICS.

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

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

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

Variety of Measure.—There is no difference to the ear in regard to variety of measure. The difference is only seemingly so to the eye. We would sing a tune just as fast in regard to the duration of the beats, no matter what the lower figure might be; thus, $\frac{2}{2}$, $\frac{2}{4}$, $\frac{2}{8}$, is all double measure, and we give to each measure, in either variety, two beats, making the duration of the same all alike, no matter if the same is required to a half, quarter, or eighth note.

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

Varieties of Measure.—

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

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

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

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

LESSON VI.

MELODICS.

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

Diatonic Scale.—A series of eight tones, in regard to pitch ascending and descending in regular progression, named from the lower upward; thus, One, two, three, four, five, six, seven, eight. The eighth tone forms, however, the first of the next higher ascending scale; and in order to avoid the confusion in regard to the duplication of names, we will omit figure eight altogether in this notation and use figure one in place.

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

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

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

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

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

SCALE NAMES.

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

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

ASCENDING

1 2 3 4 5 6 7 1 2 3 4 5 6 7 1 2 3 4 5 6 7

Diatonic Scale. *Octave.* | Diatonic Scale. *Octave.* | Diatonic Scale. *Octave.*

VOCAL COMPASS.

1

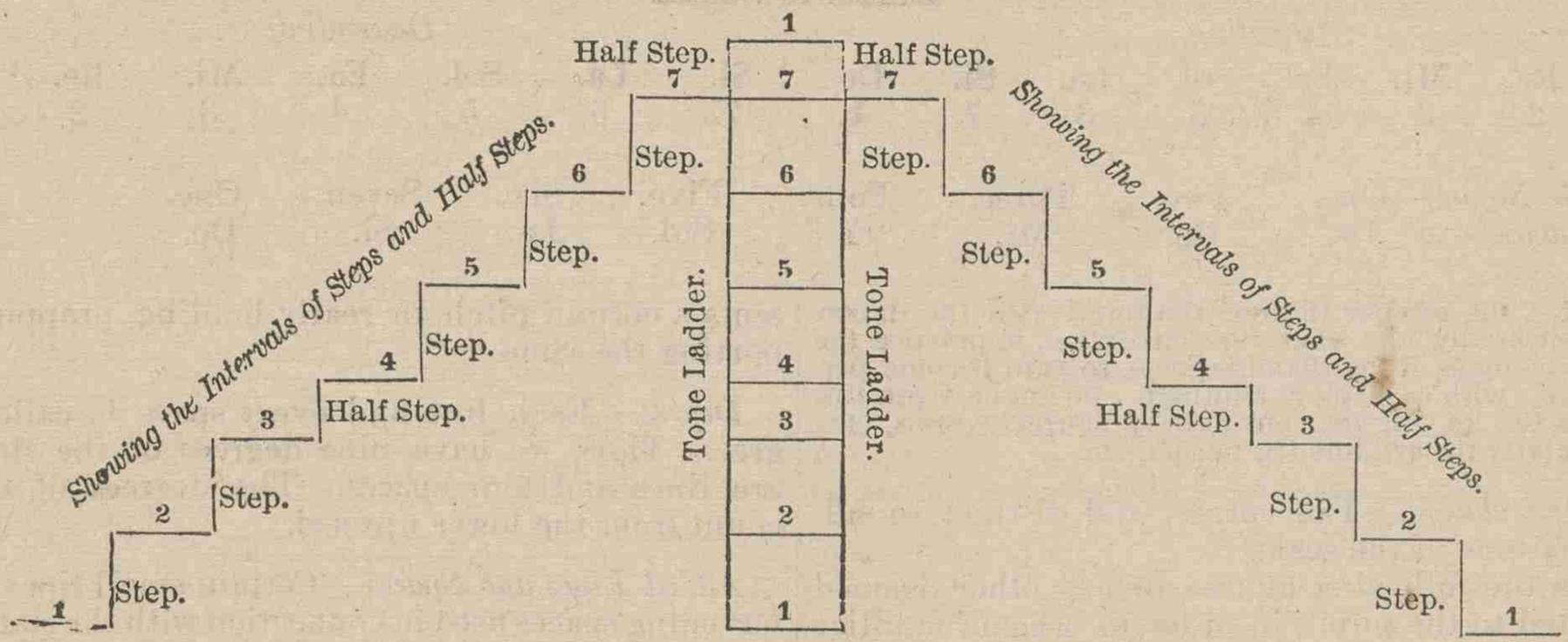
DESCENDING

7 6 5 4 3 2 1 7 6 5 4 3 2 1 7 6 5 4 3 2 1

Diatonic Scale. *Octave.* | Diatonic Scale. *Octave.* | Diatonic Scale. *Octave.*

VOCAL COMPASS.

DIATONIC SCALE.



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

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

REVIEW.—What is that certain series of tones ascending and descending in regular progression called? What that certain series of eight tones of above? What is the peculiarity of the eighth tone? What do we call the difference in pitch between any one of the tones of the scale and its recurring eighth? What the difference in pitch between any two tones of the scale? Are intervals all alike? What are the larger intervals called? The smaller? How many intervals are contained in the Diatonic Scale? How many are steps? Half steps? Where are the half steps found? Are the half steps always found between tones 3 & 4 and 7 & 1? How are the tones of the Diatonic Scale named? How many successive scales or octaves belong to the compass of the human voice? How many tones or pitches? To what is the Diatonic Scale likened? What kind of a Ladder is it said to be? Between which number of tones do we find the dividing interval? Have we to either side two steps and one half step?

LESSON VII.

MELODICS.

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

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

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

DIATONIC SCALE.

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

Scale Names.—One.	Two.	Three.	Four.	Five.	Six.	Seven.	One.
Syllables.— Do.	Re.	Mi.	Fa.	Sol.	La.	Si.	Do.

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

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

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

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

LESSON VIII.

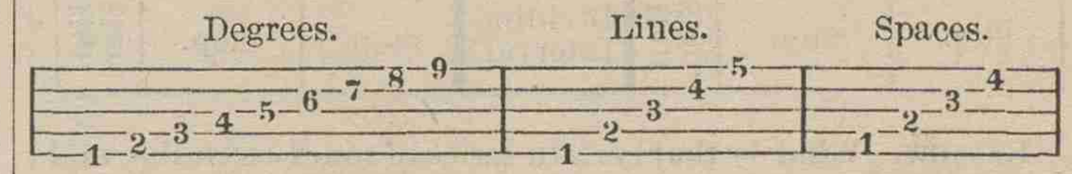
MELODICS.

Staff.—To support, hold, rest upon; the five parallel lines and the four intervening spaces upon which music is written. Each line and every space represents a certain pitch, or really holding, propping, supporting the same.

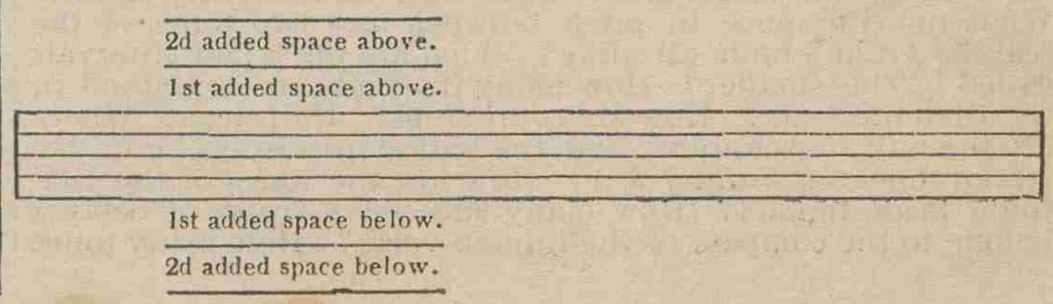
Degree.—Each line and every space is called a degree. Thus, we have nine degrees of the staff; five are lines and four spaces. The degrees of the staff count from the lower upward.

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

The Staff representing its nine degrees:

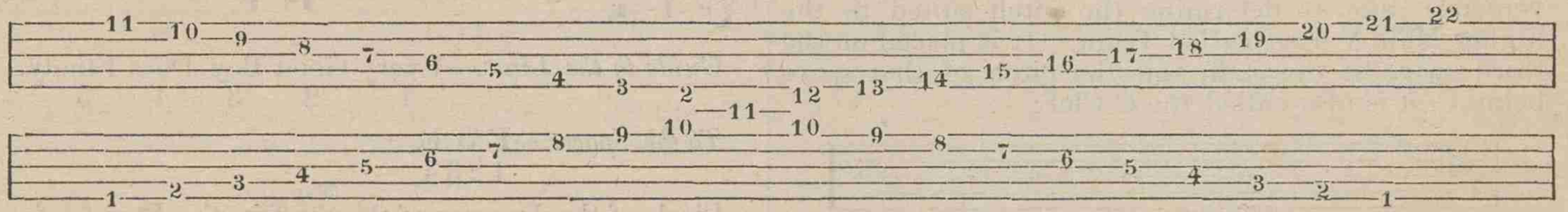


The staff with added degrees:

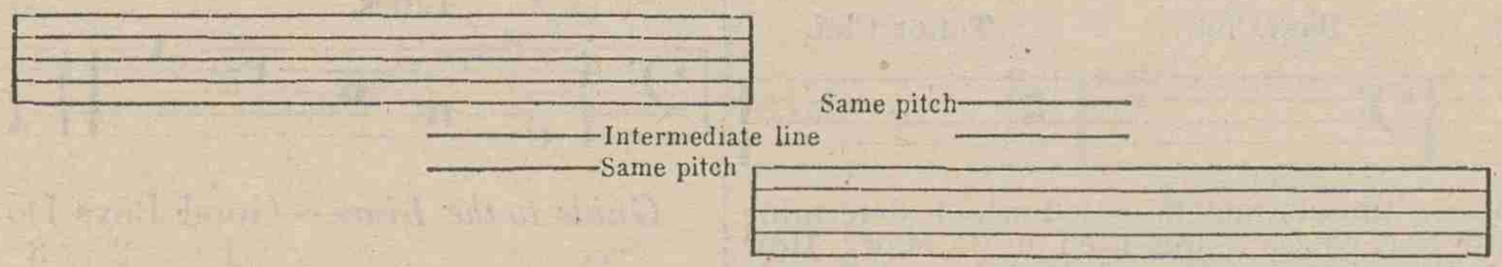


Intermediate Line.—In order to avoid the complication with so many added degrees, we have arranged two staffs, and divide the same by one intermediate line, giving to a certain class of voices a separate staff, and uniting the pitch for both at the intermediate line. The spaces caused by the intermediate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

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



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



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

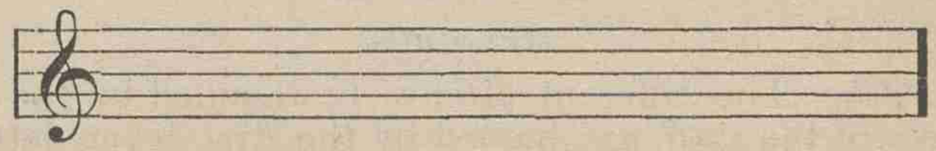
LESSON IX.

MELODICS.

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

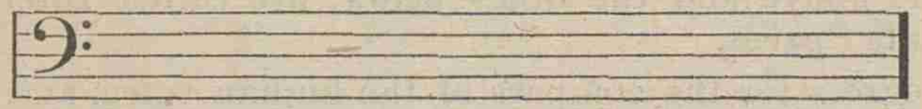
NOTE.—The difference in pitch between the Adult Male and Female and Childrens' Voices, is eight tones, or an octave, and the Clef, by placing either class upon its appropriate staff, opens the true pitch, or so to say, gives the key to each class of voices.

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

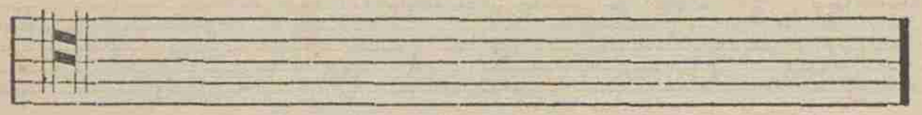


The Bass Clef.—Represents the staff suited in pitch to the Adult Male Voice. This Clef winds around the

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

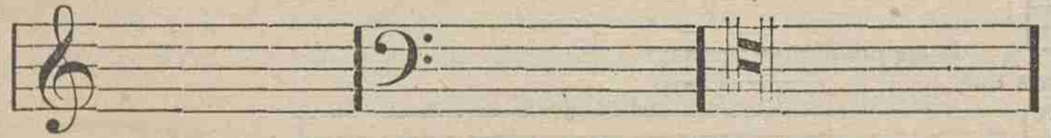


The Tenor Clef.—This Clef is often used for convenience sake, to determine the pitch suited to the higher Male Voices, called Tenor. It is placed on the third space of the staff, and the pitch of that space being C, it is also called the C Clef:



The Staff with the different clefs:

Treble Clef. Bass Clef. Tenor Clef.



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

LESSON X.
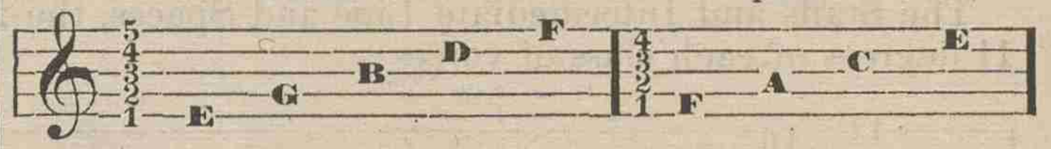
MELODICS.

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

Letters.—A, B, C, D, E, F, G.

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

Lines. Spaces.

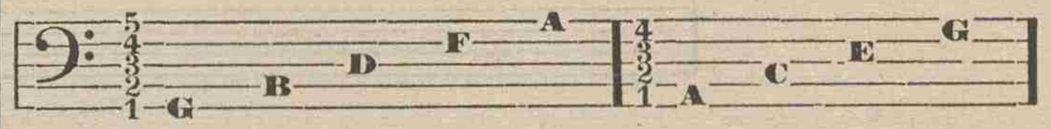


Guide to the Lines.—Every Good Boy Does Finely.
1 2 3 4 5

To the Spaces.—FACE.
1 2 3 4

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

Lines. Spaces.



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

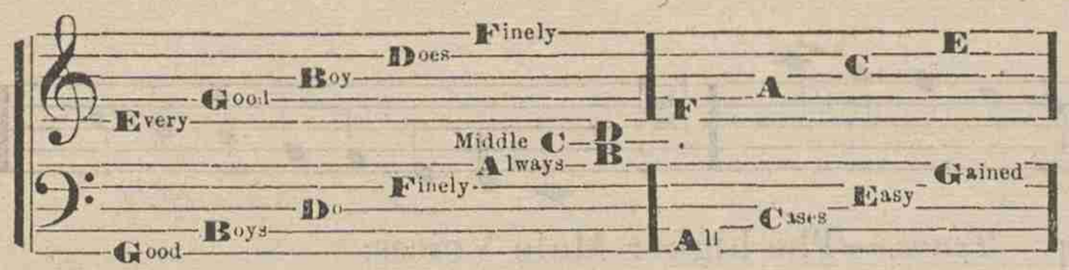
To the Spaces.—All Cases Easy Gained.
1 2 3 4

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

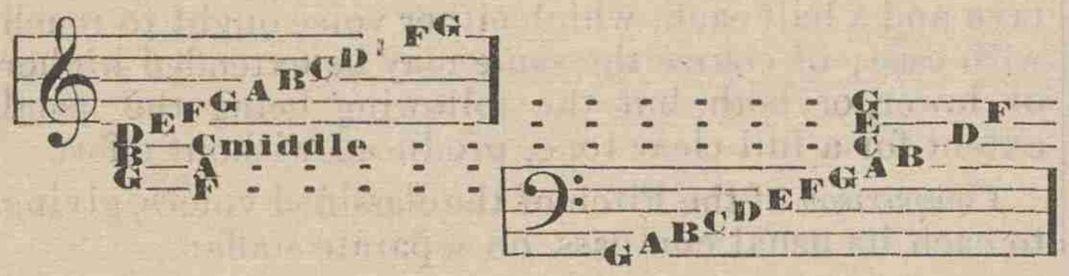
Middle C.—The Pitch of the Intermediate line between the Treble and Bass Clefs, is named by the letter C, and as it represents the dividing, or middle degree between the two staffs, it is named Middle C.

Intermediate Spaces.—The Space below Middle C, is called B, and the one above it, D.
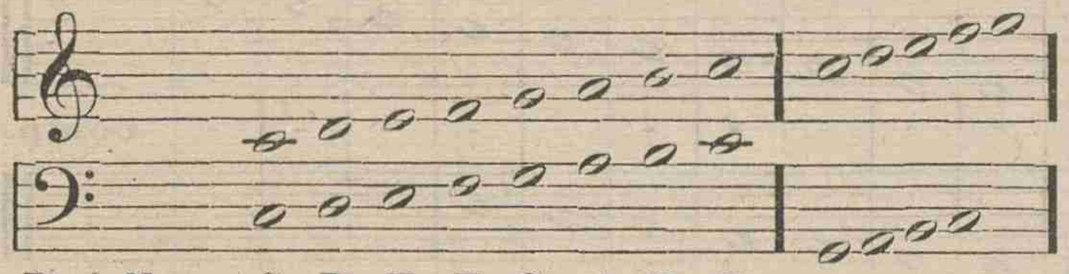
Staffs in both Clefs, showing Guide and Intermediate Degrees:



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



Scale placed on the staff:



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

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

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

LESSON XI.
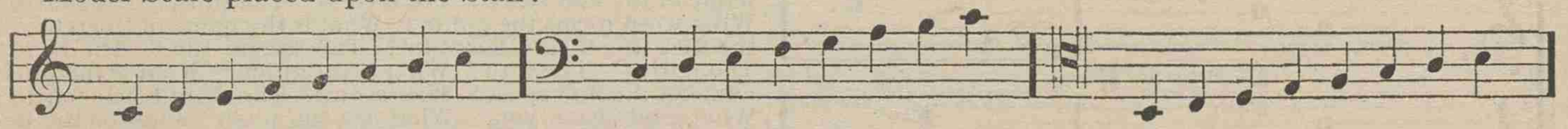
MELODICS.

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

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

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

Model Scale placed upon the Staff:



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

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

Soprano-—The higher Female Voices.

Alto.—The lower Female Voices.

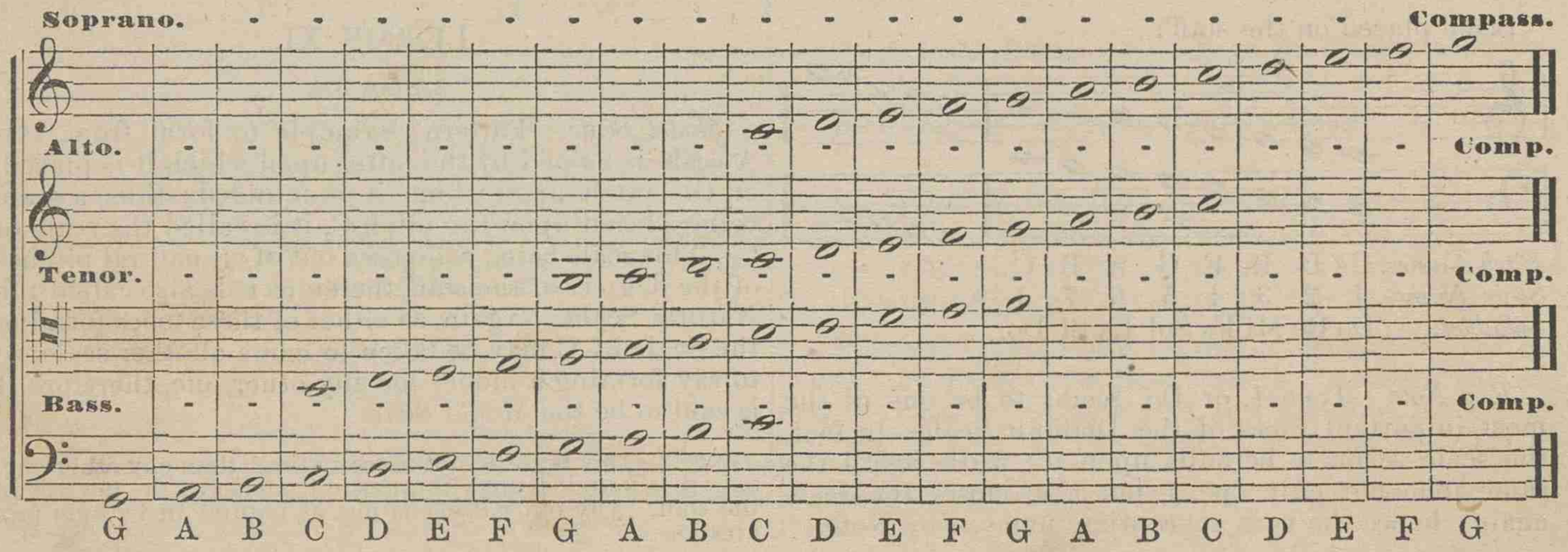
Tenor.—The higher Male Voices.

Bass.—The lower Male Voices.

NOTE.—There are other divisions, but will not be noted now.
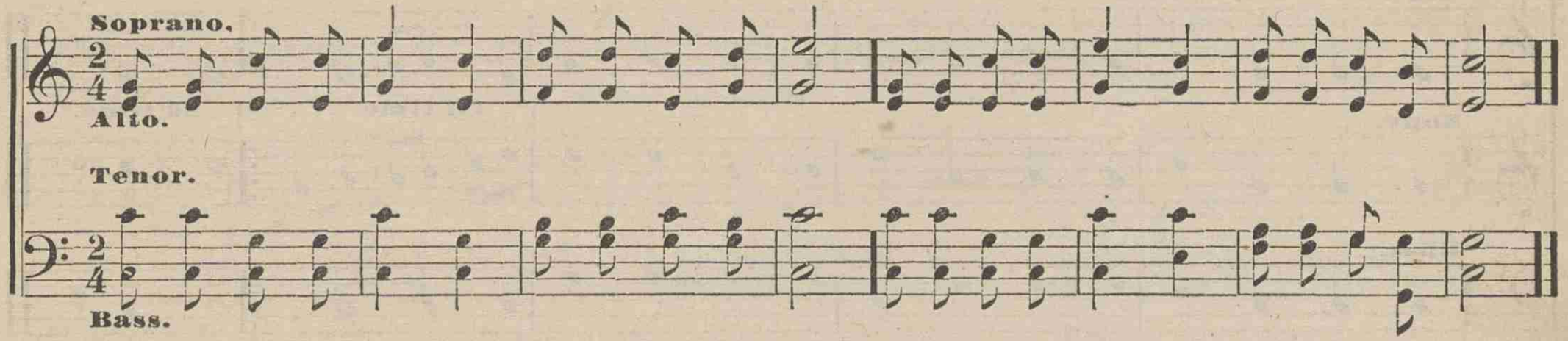
The Compass for each division is usually about one octave and a half each, which either voice ought to reach with ease; of course the same may be extended higher or lower, or both, but the following being the usual extent for a full clear tone, produced without effort.

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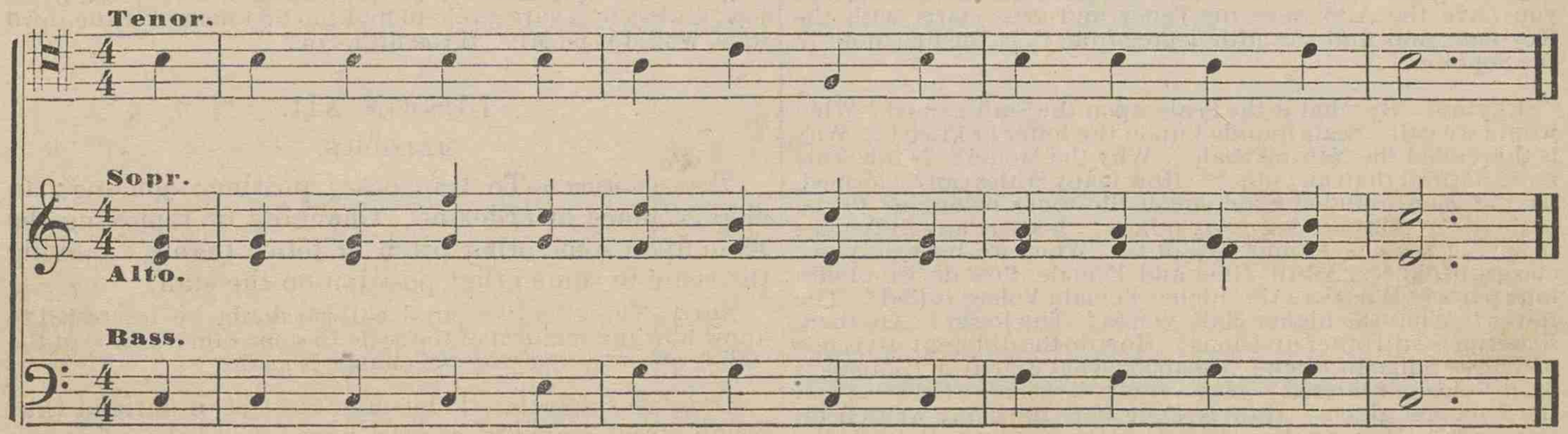


Brace.—The lines preceding the Clefs, connecting the number of staffs to be used for the different voices, showing on how many staffs a composition is written.

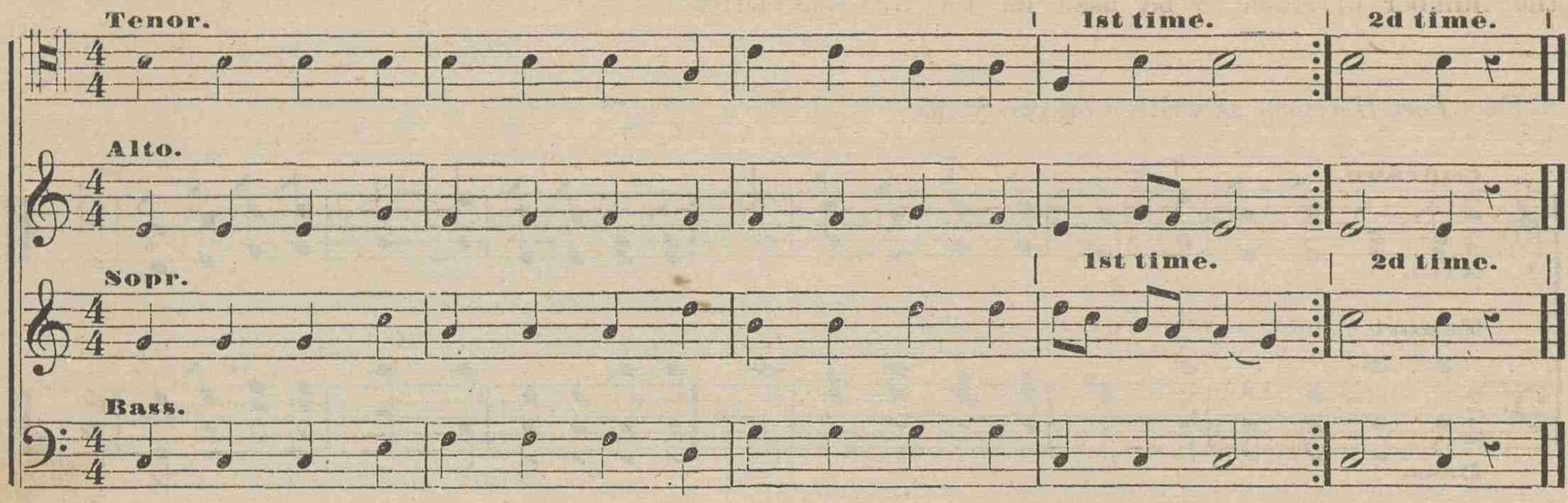
Four Part Harmony as written on two Staffs:



Four Part Harmony as written on three Staffs:



Four Part Harmony as written on four Staffs:



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

REVIEW.—By what is the Scale upon the Staff named? What would we call a Scale founded upon the letter or Pitch C? Why is this called the Natural Scale? Why the Model? Is this Scale more natural than any other? How many Scales can be formed, having each founded upon one of the tones belonging to the Scale of C? May we form any others? Is there any difference in saying Scale of C, and Key of C? When we have only two classes of Voices, Adult Male and Female, how do we obtain four parts? What are the higher Female Voices called? The lower? What the higher Male Voices? The lower? Are there sometimes still other divisions? How do the different divisions of Voices range in Pitch? To about what extent in compass is each Voice considered? May either division extend beyond the compass given? How is Four Part Harmony written on two staffs? How on three staffs? How on four? What is the connecting line preceding the Clefs called? Which unites the number of staffs to be used in a composition? How will the pupil be able to tell what note their parts commence with in the exercises given? Will counting from the Key-note upward, 1, 2, 3, 4, 5, etc., if above it, or downward, 1, 7, 6, 5, etc., if below, always be a sure guide to find the first note? If the third tone, would it be Mi? If the fifth, Sol?

LESSON XII.

MELODICS.

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

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

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

vals of the Diatonic Scale, namely: that the half step must come between tone 3 & 4 and 7 & 1 of the scale. Indeed, it would not be a Diatonic Scale were the order of intervals different.
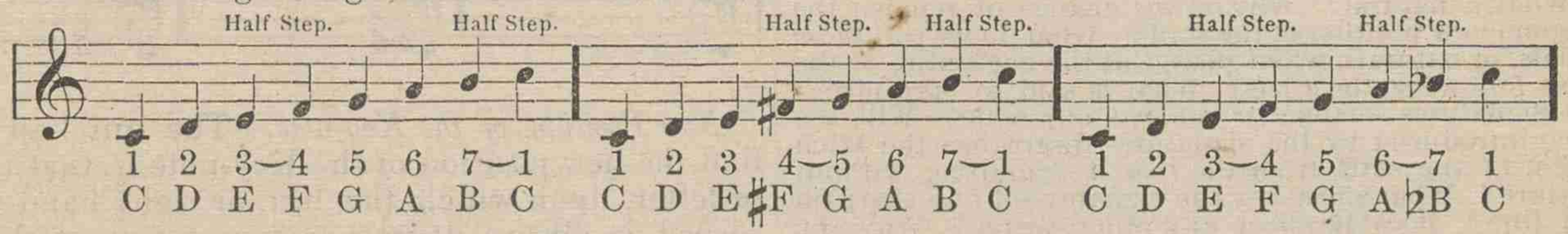
Sharps.—Now, then, should a character called a sharp (♯) be placed upon any degree of the staff, the effect would be to cause that pitch to be sharpened or raised a half step higher.

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

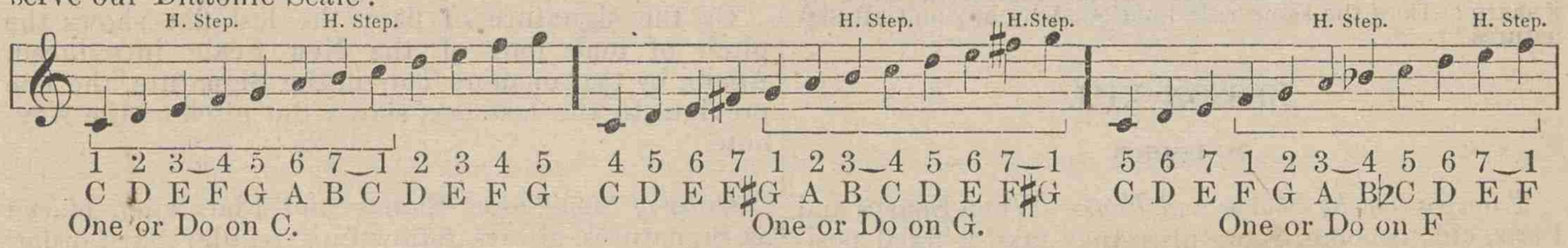
Naturals.—The effect of a Natural (♮) would be to leave a degree natural.

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

Notice the following changes of the order of intervals:



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



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

Signature.—Sign, or mark impressed. When either a sharp, flat, or in certain cases a natural is placed at the beginning of the staff next following to the clef (and sometimes within a staff, after a double bar), then such a character becomes a sign, or a signature, for the removal of the scale to some other suitable position, where the order of intervals of the Diatonic Scale is retained.

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

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

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

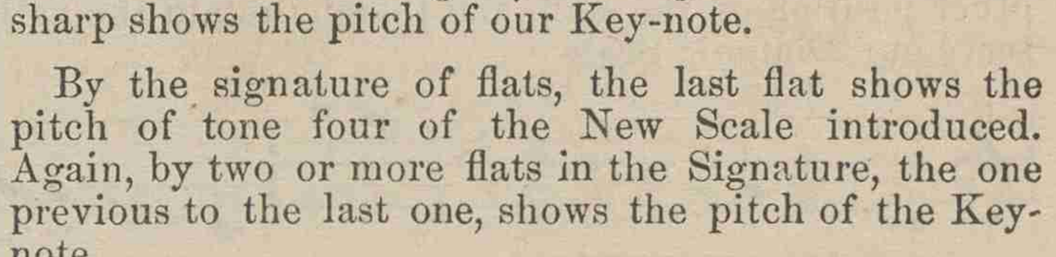
LESSON XIII.

MELODICS.

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

NOTE.—Transposition is not considered according to the number of the characters, but the new Pitches that are caused; thus, we may have a sharp placed on the fifth line, and also on the first space, and we would only have Pitch F sharp, the same, as if we had only one sharp; neither is it particular where we place the signature on the letter, only so we place the same upon the right one. Thus we may place the first sharp signature), either upon the fifth line, or the first space, only custom and general usage has fixed the position, and is generally agreed upon, and considered most convenient, and therefore adopted.

F♯ by signature. F♯ by signature. F♯ by signature.



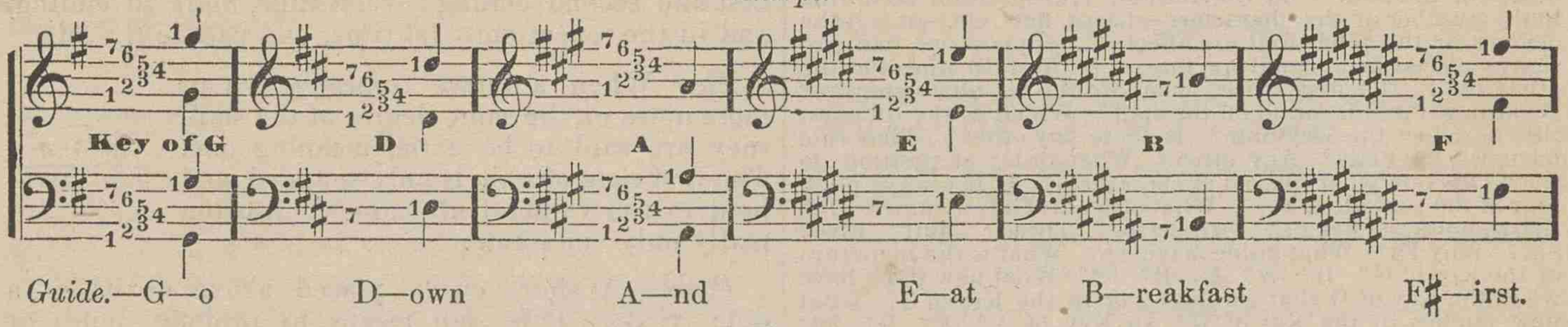
New Position of the Key-note.—The quickest way to find the new position of the Key-note is, that the pitch or letter, upon which the last, or right hand sharp is placed, is always degree, or tone seven, of the newly found scale. Then again, the degree above the last sharp shows the pitch of our Key-note.

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

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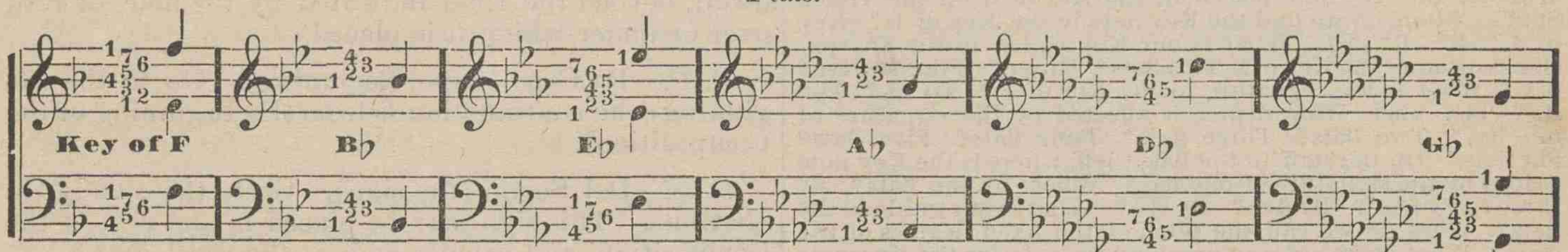
Signatures and Keys.

Sharps.
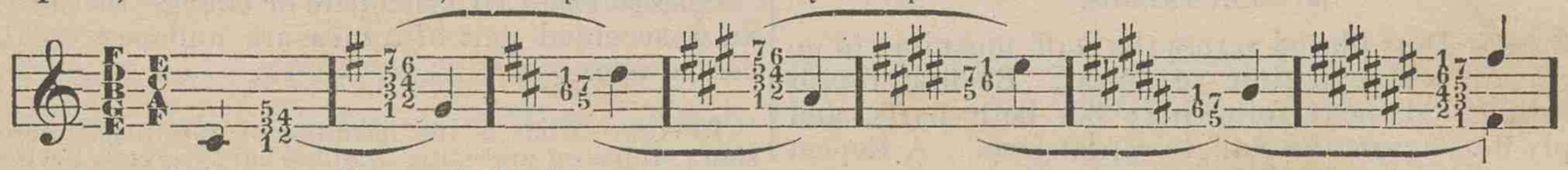


Guide.—G—o D—own A—nd E—at B—reakfast F♯—irst.

Flats.
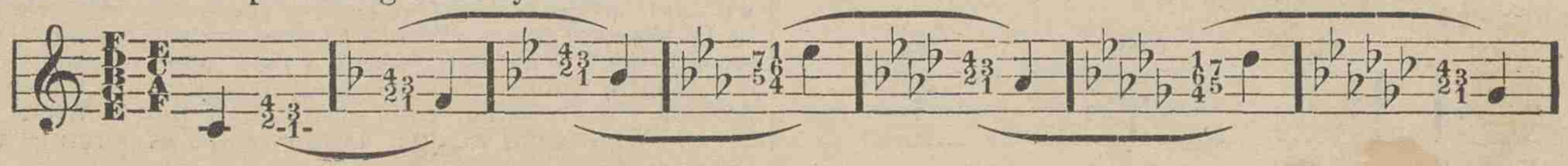


Guide.—F—our B♭—oys E♭—at A♭—pple D♭—umplings G♭—reedily.

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



and tone four of the preceding scale by flats.



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

LESSON XIV.

MISCELLANEOUS.

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

1st. 2d. 3d. 4th.



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

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



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

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

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

Fine.—Finish or close, meaning the end.

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

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

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

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

LESSON XV.

MELODICS.

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

Intervals are always reckoned upward, unless otherwise specified.

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

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

Major and Minor Intervals found in the Diatonic Scale:

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

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

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

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

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

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

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

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

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

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

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

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

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

Unison.—The same pitch.

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

REVIEW.—What do we term the distance from any one tone to any other? How are Intervals reckoned? What do we call an Interval from a tone to its next higher? To its third higher? To its fourth higher? To its fifth higher? To its sixth higher? To its seventh higher? To its eighth higher? Unison consists of what? Are these intervals, seconds, thirds, etc.,
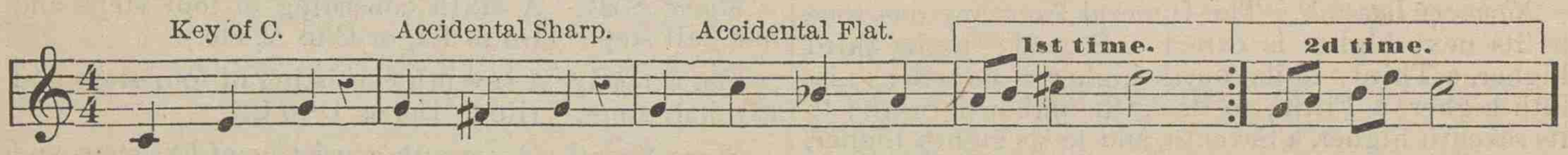
all alike? What do we term the larger ones? The smaller? What kind of a second from Mi to Fa, or E to F? How do we know? What kind of a second consists of a whole step? A Minor Third consists of what? Major Third? Perfect Fourth? Sharp Fourth? Flat Fifth? Perfect Fifth? Minor Sixth? Major Sixth? Flat Seventh? Sharp Seventh? Octaves consist of what? Are they all alike? Unisons consist of what? Are there still other Intervals? Name the Minor Seconds found in the Diatonic Scale. The Major Seconds. Minor Thirds. Major Thirds. Perfect Fourths. Sharp Fourths. Flat Fifths. Perfect Fifths. Minor Sixths. Major Sixths. Flat Sevenths. Sharp Sevenths. Octaves.

LESSON XVI.
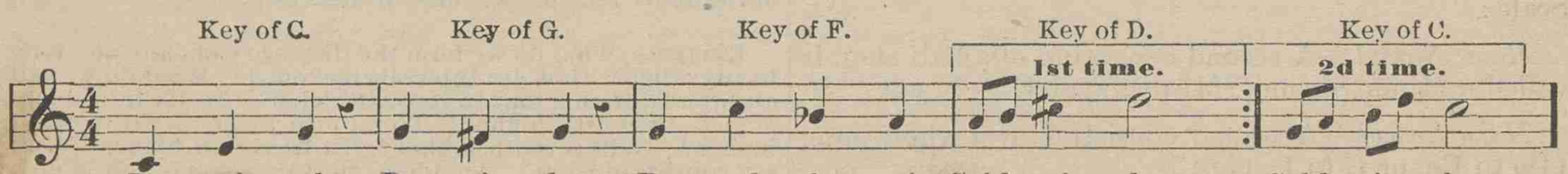
MELODICS.

Intermediate Tones.—Intervening; not belonging to the Diatonic Scale. There are five intervals of a step each, and two of a half step, found in the Diatonic Scale. Now, then, suppose we should form a new tone between either of the tones of the scale where the interval is a whole step; and this can be accomplished by the use of Sharps (♯), Flats (♭), and in certain cases by the use of Naturals (♮). These new tones are called Intermediate (intervening between the regular tones of the Diatonic Scale.) Thus we may add five intermediate tones, as there are five intervals of a step each within the Diatonic Scale.

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



It will be noticed, that the second measure of the above exercise is really belonging to the key of G, as we have tone F♯, which tone is not found in the key of C. Also the third measure belongs to key of F, where tone B♭ is one of the number belonging to that key. The fourth measure would belong to the key of D, where C♯ is one of the tones. Now, in order to catch the true pitch of these intermediate tones, suppose we consider them in the key to which they belong; it will then be perceived that the Accidental Sharp represents tone 7 of the scale or key of which it is a member, while the Accidental Flat represents tone 4. Then, to consider the pitch of the intermediate tones, apply the rule in the same relation with the tones of the scale or key which they really represent.



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

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

LESSON XVII.

MELODICS.

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

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

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

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

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

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

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

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

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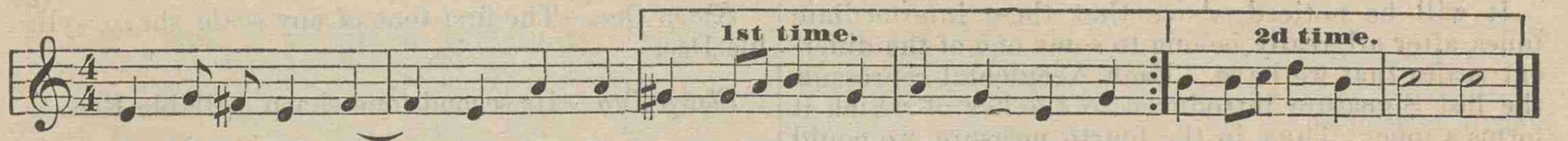
Flat Five.—The fifth tone of any scale flat, syllable Say.

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

Flat Two.—The second tone of any scale Flat, syllable Ray.
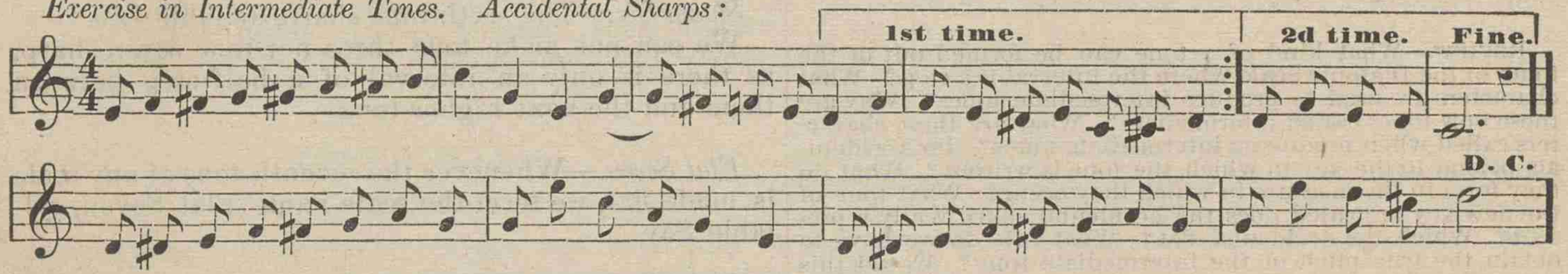
We can not make tone four nor tone one flat.

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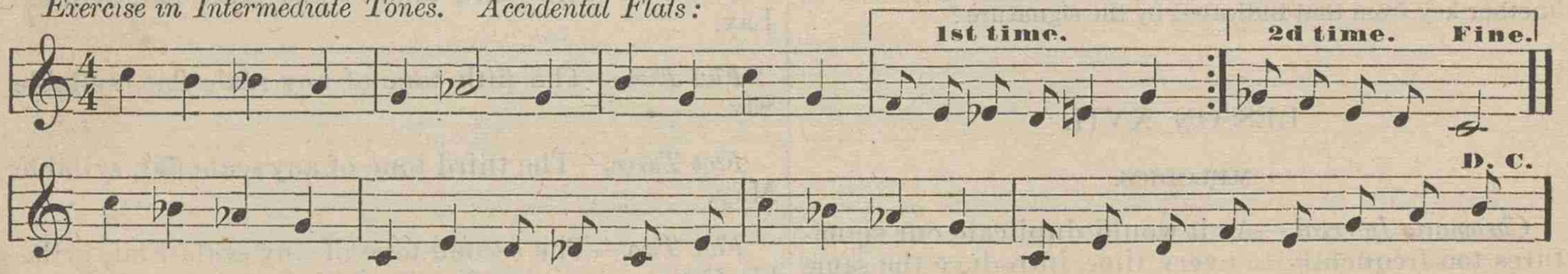


Mi Sol Fee Mi Fee Mi La La See See La Si See La Sol Mi Sol Si Si Do Re Si Do Do

Exercise in Intermediate Tones. Accidental Sharps:



Exercise in Intermediate Tones. Accidental Flats:



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

LESSON XVIII.

MELODICS.

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

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

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

Pitch Names.—Scale of C, Ascending.—C, C♯, D, D♯, E, F, F♯, G, G♯, A, A♯, B, C.
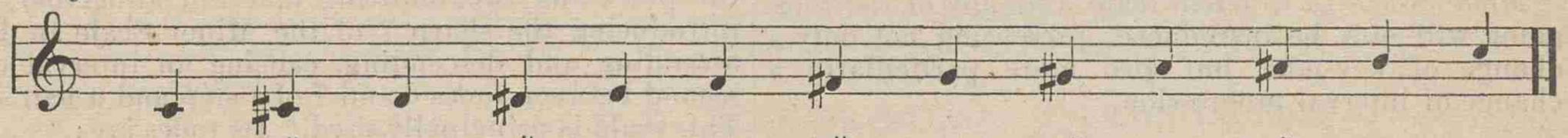
Descending.—C, B, B♭, A, A♭, G, G♭, F, E, E♭, D, D♭, C.

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

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

CHROMATIC SCALE.

Ascending.—
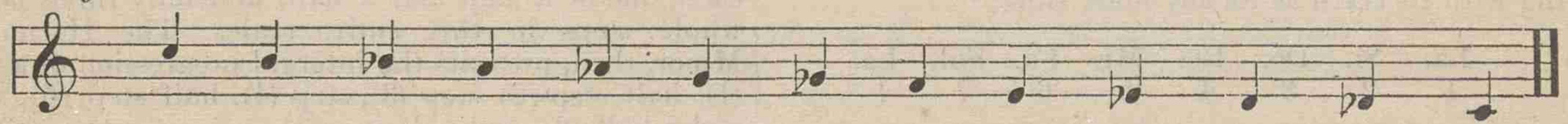


Pitch Names.—C, C♯, D, D♯, E, F, F♯, G, G♯, A, A♯, B, C.

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

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

Descending.—



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

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

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

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

LESSON XIX.

MELODICS.

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

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

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

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

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

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

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

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

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

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

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

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

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

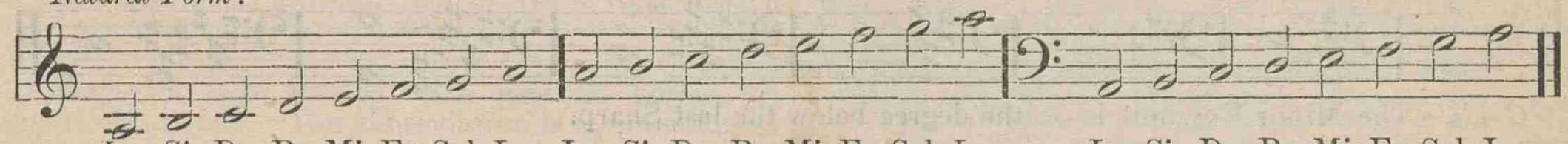
introduced in two of the forms? What interval progression have we by the Natural Minor? How can we tell the Melodic Form? What order of intervals have we ascending? Descending? What is this scale also called? Why the Irregular? What two tones of the former Diatonic Scale are entirely omitted in its ascending? Name the tones ascending. Why sharp six and sharp seven? Is this form frequently introduced? What order of intervals have we by the Harmonic Form? What tone is omitted altogether? What have we in place of tone Sol? What new interval do we find here that is not found in any of the preceding scales? Where does this interval of a second, a step, and a half step occur? How many half steps do we find? How many whole steps? What is the other interval? Which of these three Minor Scales is principally used? What interval progression do we find by the Harmonic Minor? How can we tell the Harmonic Form? Is the key note always La in the Minor Scales?

LESSON XX.

MELODICS.

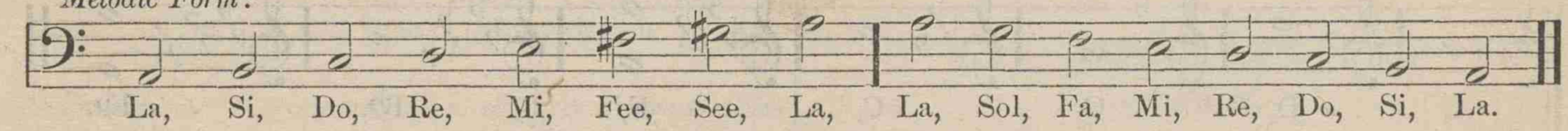
FORMS OF THE MINOR SCALES.

Natural Form:



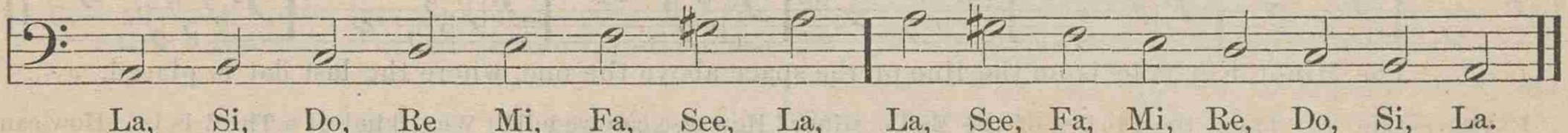
La, Si, Do, Re, Mi, Fa, Sol, La. La, Si, Do, Re, Mi, Fa, Sol, La. La, Si, Do, Re, Mi, Fa, Sol, La.

Melodic Form:



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

Harmonic Form:
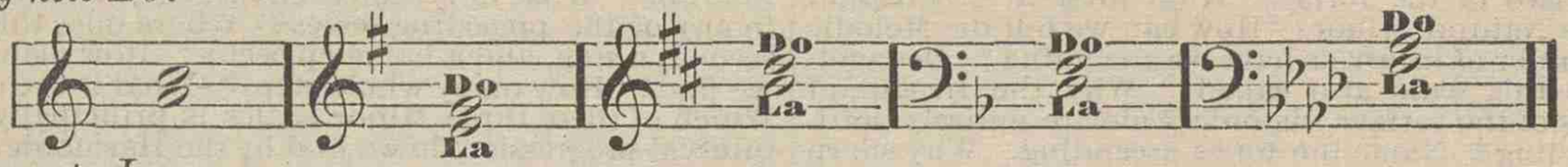


La, Si, Do, Re Mi, Fa, See, La, La, See, Fa, Mi, Re, Do, Si, La.

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

Relative Major and Minor.—It will be noticed that each Minor seems to have its corresponding Major, and thus also each Major its corresponding Minor Scale, that is, both have the same Signature. The relative Minor Scale is placed a third lower on the staff than its corresponding Major, or again we have the relative Major Scale a third higher than its corresponding Minor.
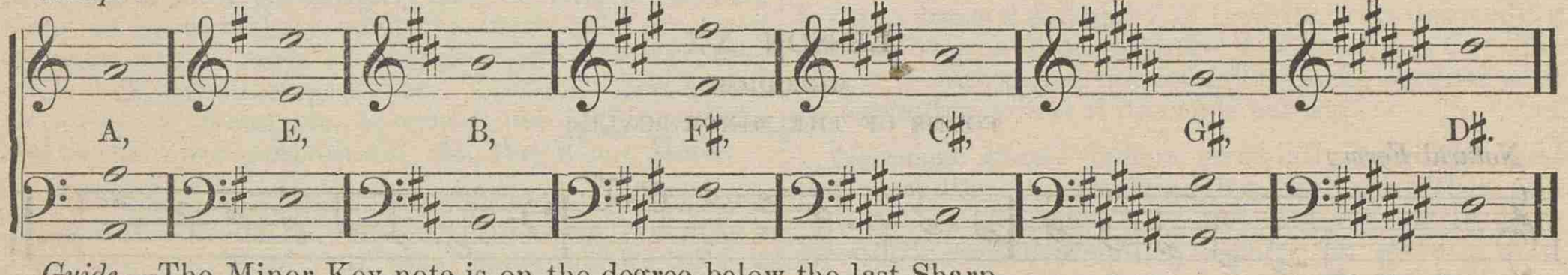
Major Key-note Do:



Minor Key-note La:
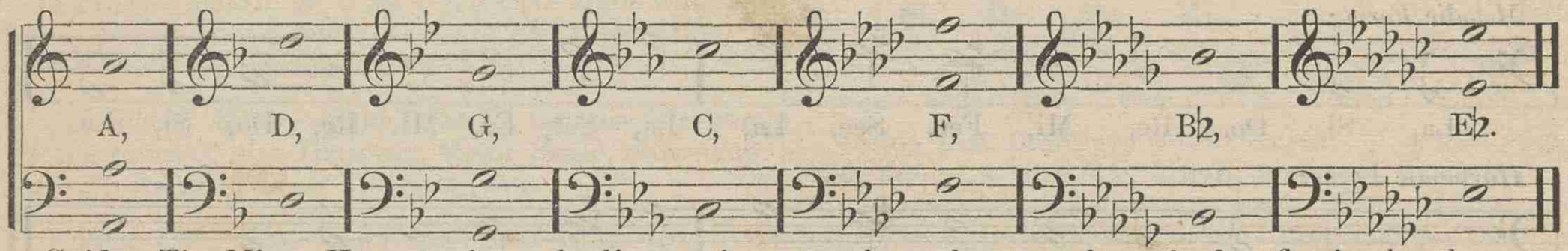
KEYS AND SIGNATURES OF THE MINOR SCALES.

Sharps:



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

Flats:



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

REVIEW.—Can you name the Pitches of the Model Minor Scale, Natural Form? Model Scale, Melodic Form, Ascending? Descending? Model Scale, Harmonic Form? Is Minor Music more difficult to perform than Major? Is the Harmony of the Minor Music suitable for any joyous occasion? For any plaintive, or solemn? Would you prefer Major or Minor for any of the latter? Should the Music then be carefully selected to aid in bringing forth the emotion or expression of the heart? How can we detect quickest any Minor from Major Harmony? Is all Minor Music of a plaintive expression? How else can we tell? Does not the Major Scale also introduce sharp seven? How else can we tell? What kind of a Third is it? How can we tell any Relative Minor to its corresponding Major? If the Major Key-note is placed on the second line, where do we find the Minor? Suppose a Major Key-note be placed on any space, where do you find its Relative Minor? What is the Relative Minor to the Key of C Major? What to G Major? To D Major, etc.? How can we quickest tell the Minor Key-notes by the Signatures of Sharps? By the Signatures of Flats? Name the keys of the Minor Scales, Transposition by Sharps. Transposition by Flats. What Departments have we so far been studying in? What other Department have we?

LESSON XXI.

DYNAMICS.

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

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

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

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

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

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

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

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

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

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

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

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

Swell.—Union of Cres. and Dim. <>

Pressure Form.—Sudden Cres. < or <>

Sforzando.—Sudden Dim. > or *sf*.

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

LESSON XXII.

DYNAMICS.

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

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

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

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

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

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

Moderato.—Moderate.

Allegro.—Fast.

Andante.—Slow.

Adagio.—Very Slow.

Allegretto.—Medium fast.

Andantino.—Medium slow.

Con Spirito.—Spirited.

Presto.—Very quick.

Ritardo, or Rit.—Slower.

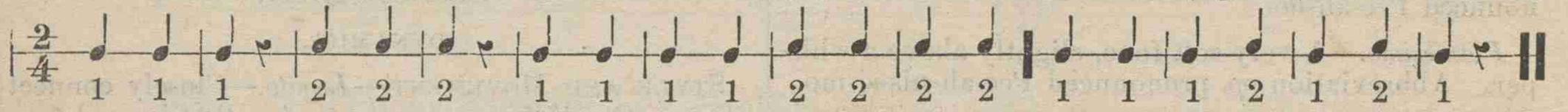
A Tempo.—Original time or previous movement.

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

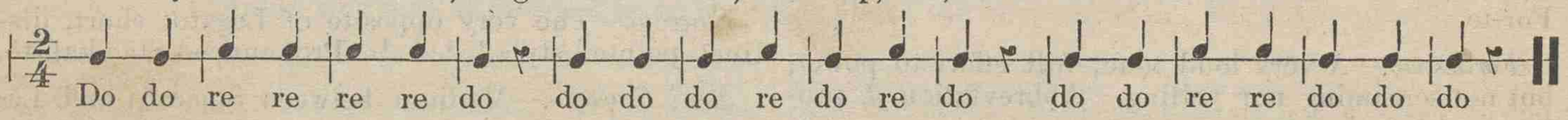
PRACTICAL DEPARTMENT.

LESSON XXIII.

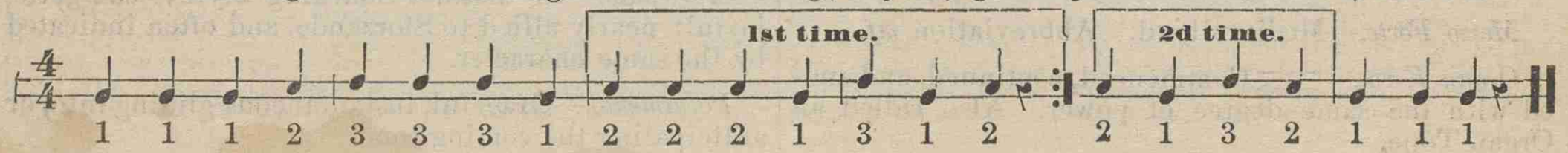
EXERCISE No. 1.—Tone one and two; quarter notes; quarter rests; time marks (figures); double measure.



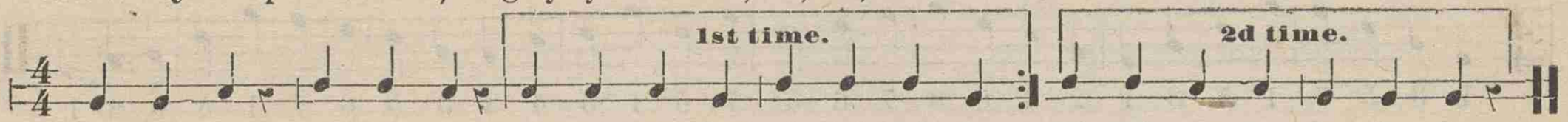
No. 2.—Syllables Do and Re; sing and beat time, down up, etc., accent on the down beat.



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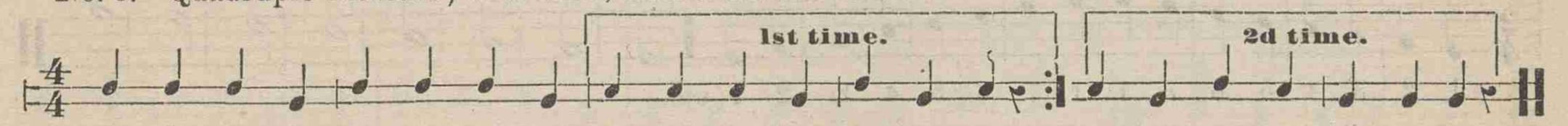


No. 4.—Quadruple measure; sing by syllables Do, Re, Mi, etc.
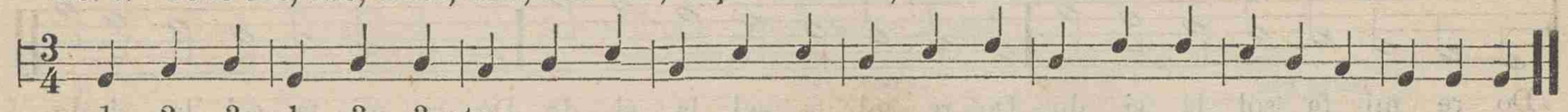


Do do re mi mi re re re re do mi mi mi do mi mi re re do do do

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



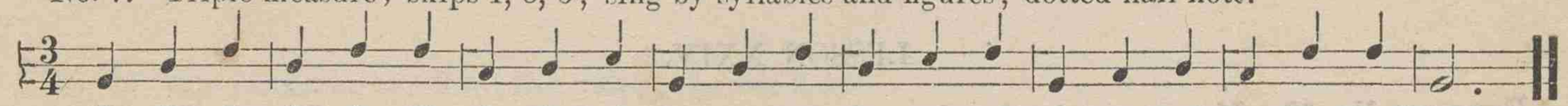
3 3 3 1 etc.

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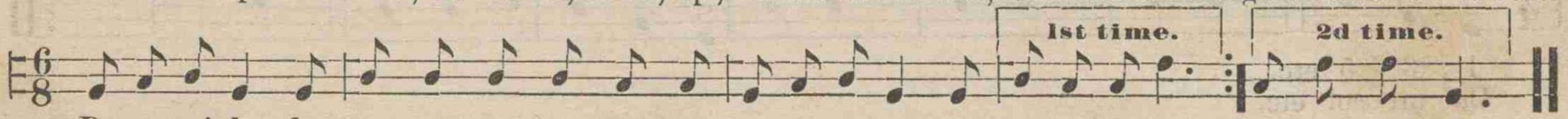


1 2 3 1 3 3 etc.

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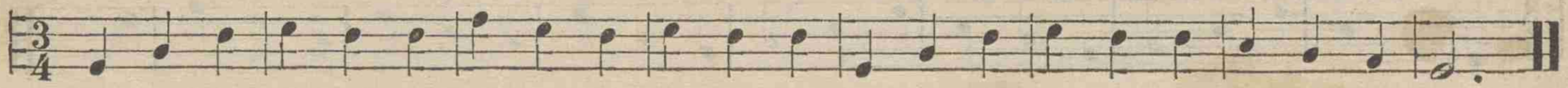


1 3 5 3 5 5 2 3 4 etc.
Do mi sol mi sol sol re mi fa etc.

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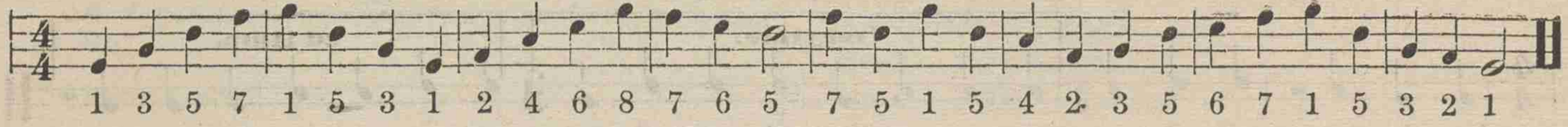


Do re mi do do etc.
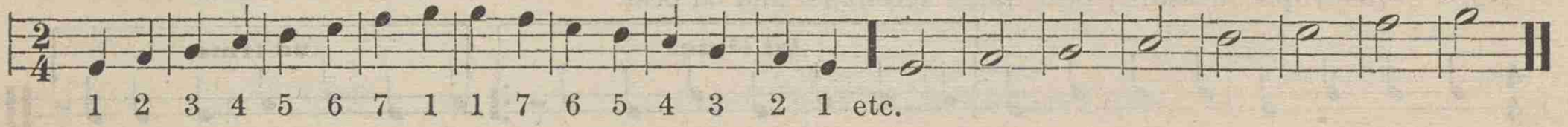
No. 9.—Tone one, two, three, four, five, six, and seven; sing syllables, figures, and beat time.



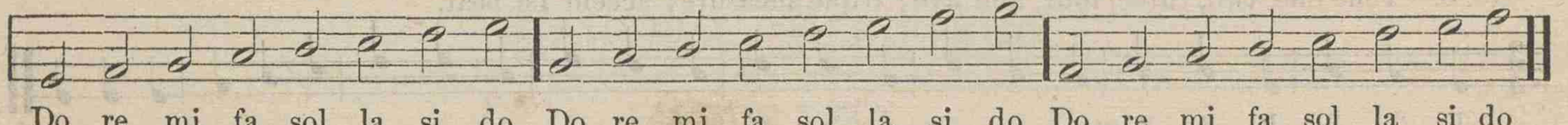
No. 10.—Eight tones; sing figures; apply syllables do, re, mi, etc.; beat time.



No. 11.—Scale completed; double measure.
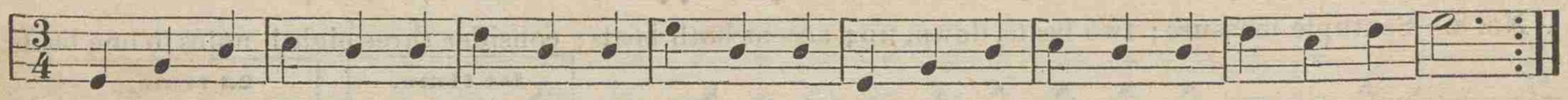


No. 12.—Staff completed; scale placed on first line, second line, and first space.
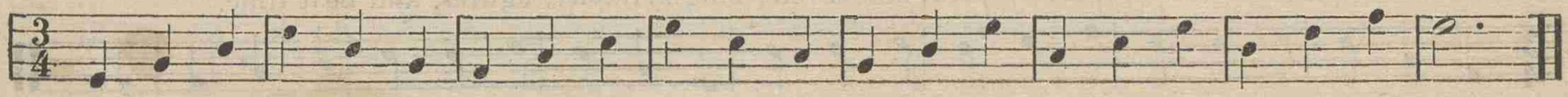


LESSON XXIV.
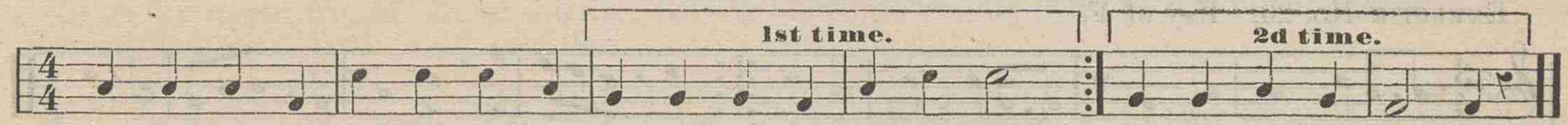
Exercise No. 13.—If tone one is placed on the first line, where is three? Five? Seven? Sing figures, repeat syllables.
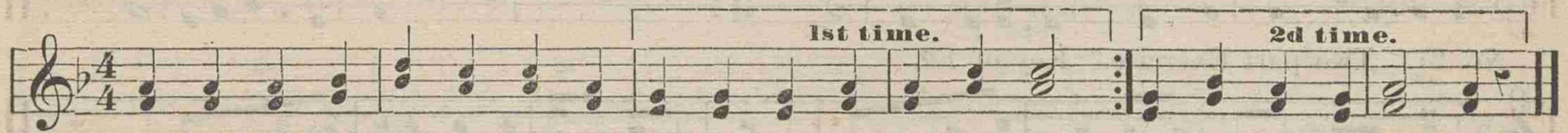


No. 14.
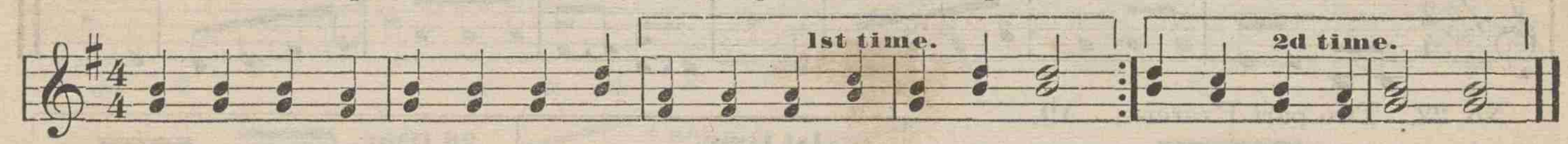


No. 15.—Solo. Do or one placed on the first space.
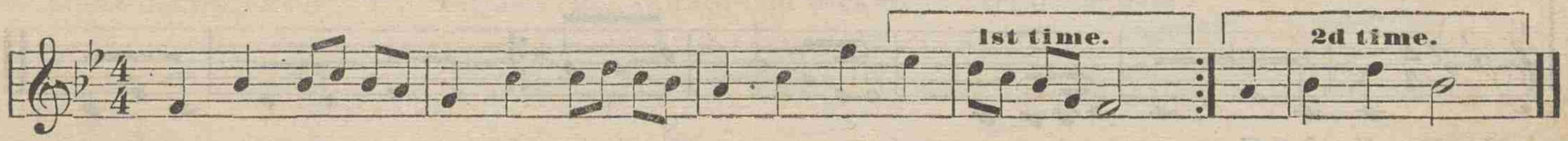


No. 16.—Duet. Do placed on the first space; signature one flat.
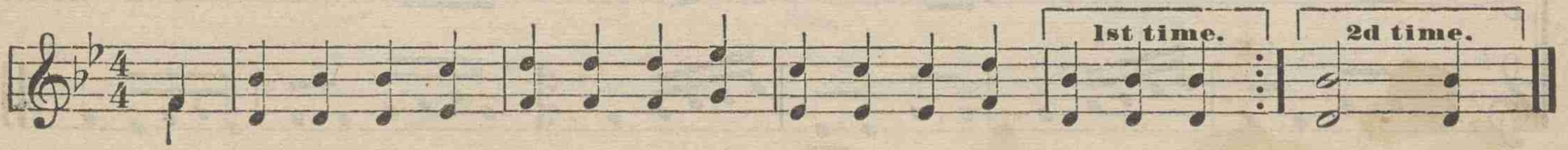


No. 17.—Duet. Do placed on the second line; signature one sharp.



No. 18.—Do placed on the third line; signature two flats.
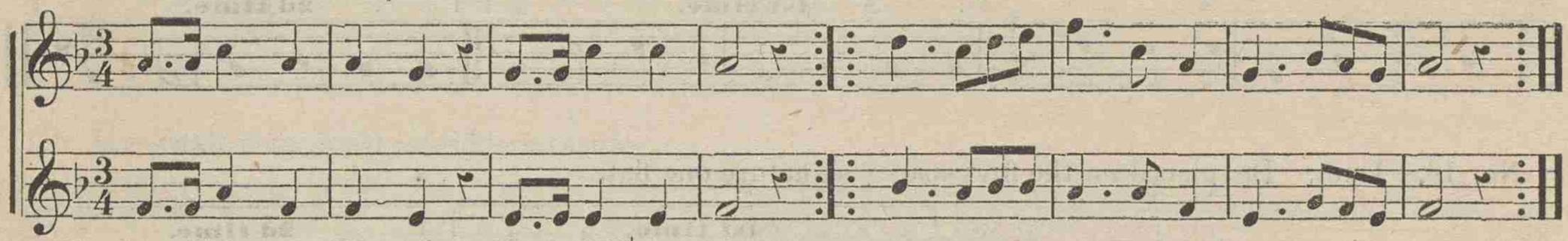


No. 19.—Duet.
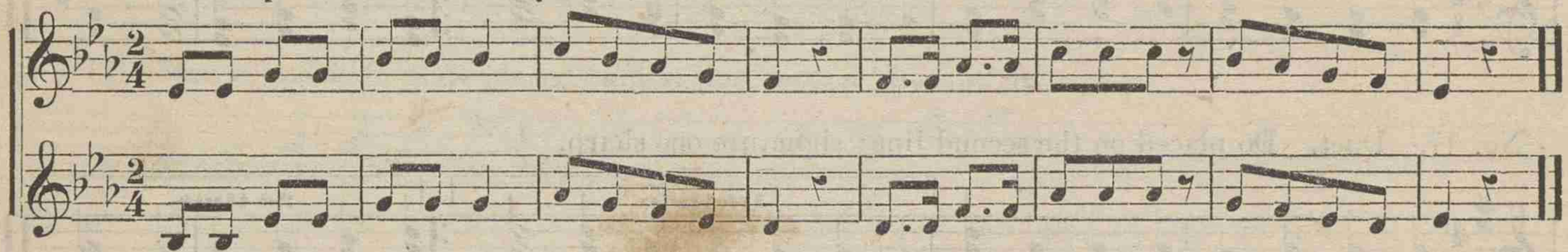


LESSON XXV.
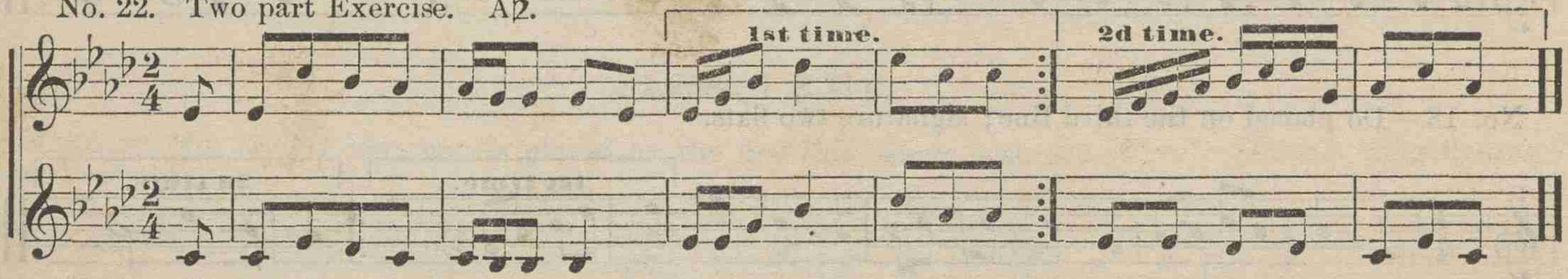
EXERCISE No. 20. Key of F.
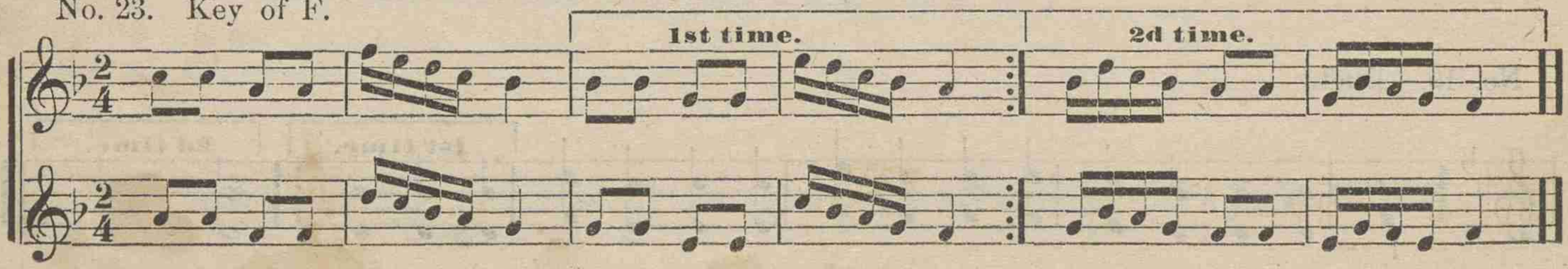


No. 21. Two part Exercise. Key of E♭.



No. 22. Two part Exercise. A♭.

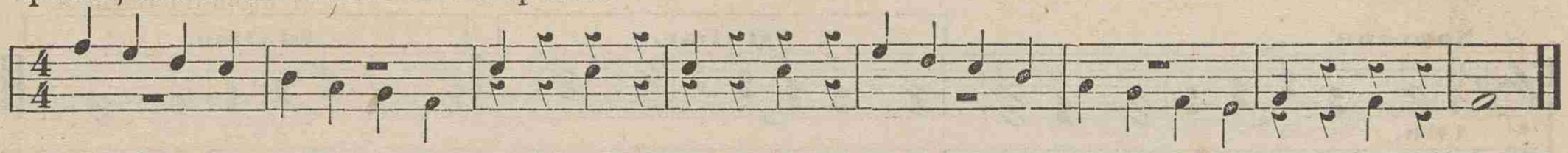


No. 23. Key of F.
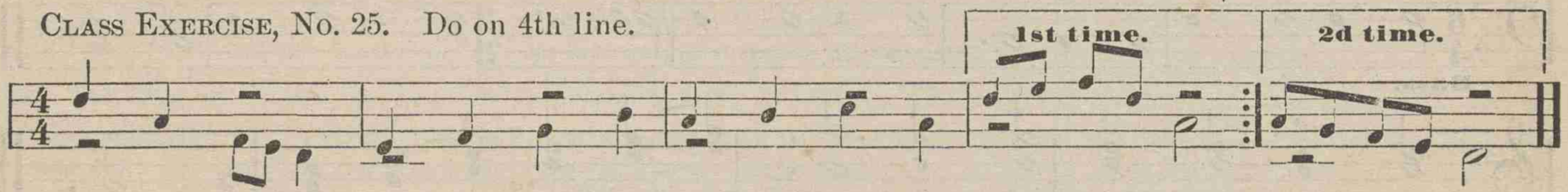


LESSON XXVI.
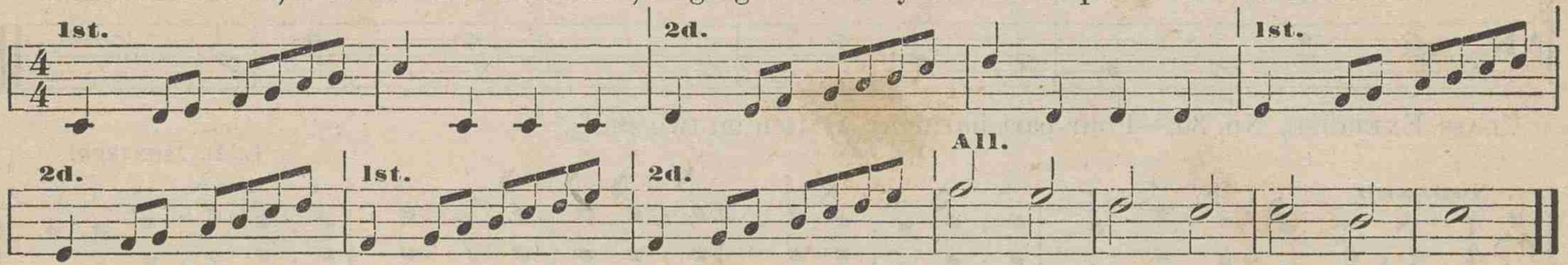
CLASS EXERCISE, No. 24. Do on 5th line. Divide Class into two divisions, 1st sing upper part, notes turned upward, and 2d the lower. All keep time.
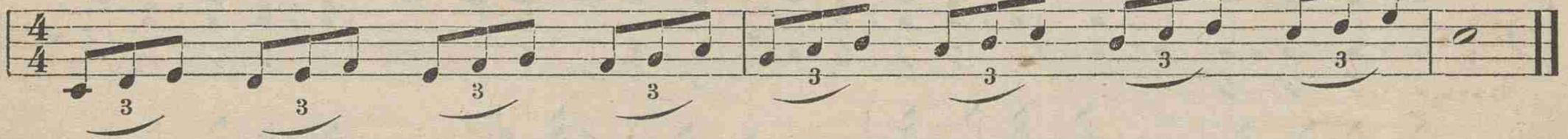


CLASS EXERCISE, No. 25. Do on 4th line.
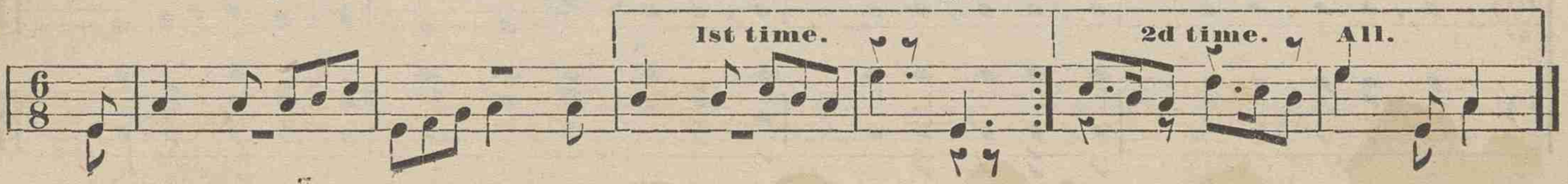


SCALE EXERCISE, No. 26. Two Divisions, singing alternately 1st and 2d parts. Do on Middle C.



CLASS EXERCISE, No. 27. Triplets sing upward and backward. Do on Middle C.
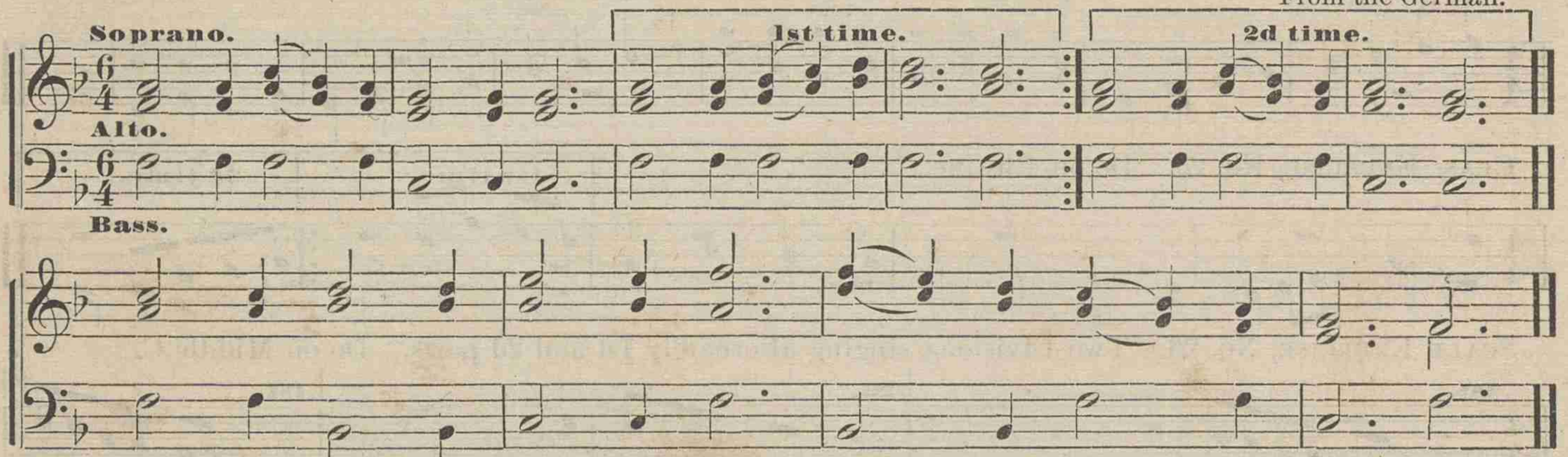


CLASS EXERCISE, No. 28. In 1st and 2d Divisions. Do on 2d space.



LESSON XXVII.

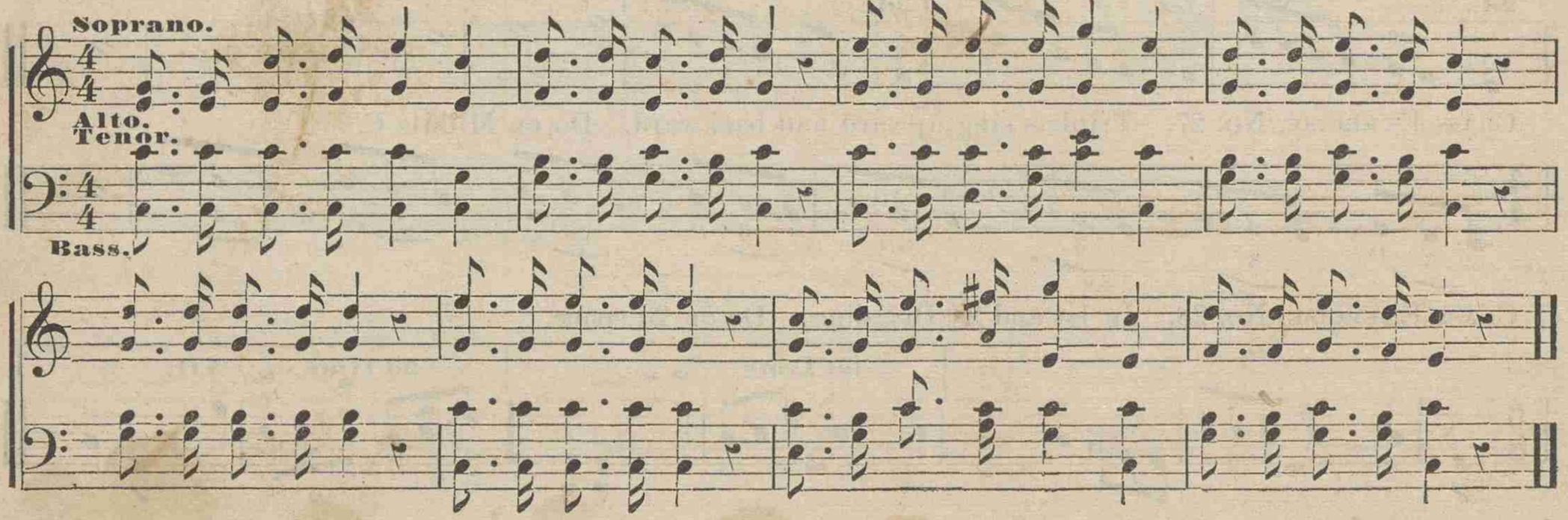
CLASS EXERCISE, No. 29.—Three-part harmony (Soprano, Alto and Bass) written on two staffs.

From the German.



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

L. L. MENTZER.



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