FOR SUNDAY SCHOOLS.

ROYAL PRAISE

BY

JAMES R. MURRAY.

CINCINNATI,
Published by The JOHN CHURCH CO. 74 West 4th St.

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ROYAL ✻ PRAISE

FOR THE

SUNDAY SCHOOL.

— A —

COLLECTION OF NEW AND SELECTED

GOSPEL ✻ SONGS,

WITH A CLEAR AND CONCISE COURSE OF INSTRUCTION
IN THE ELEMENTS OF MUSIC.

— BY —

J. R. MURRAY.

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Roya

PUBLISHERS' PREFACE.

THE Publishers of ROYAL PRAISE believe it to be a worthy addition to their well-known and widely-used series of books for the Sunday-school.

It is not only a new collection, but a collection of new songs, only a few "old favorites" being reprinted.

The Author has given special attention to the words of the book, and a careful examination will show them to be healthy and helpful in sentiment and happily expressed.

The Elements of Music and Course of Practical Exercises will be of value not only to the young, but to all who wish to learn to read by note.

We take pleasure in presenting ROYAL PRAISE to the Sunday-schools of America, believing that it will receive from them a hearty welcome.

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ROYAL PRAISE

Royal Praise.

J. R. M. J. R. MURRAY.

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The River of Life.

* * *

G. F. R.

1. Oh, oft you have heard of the Riv - er of Life That flows by our Fa - ther's land?
   Its wa - ters shine bright in the heav - en - ly light, And rip - ple o'er gold - en sand.
2. Its fount-ains are deep and its wa - ters are pure, And sweet to the wea - ry soul;
   It flows from the throne of Je - ho - vah a - lone, Oh, come where the bright waves roll.
3. Oh, will you not drink of this beau - ti - ful stream, And dwell on its peace - ful shore?
   "The Spi - rit says come," all ye wea - ry ones home, And wan-der in sin no more.

Oh, drink, drink, drink where the wa - ters of Par - a - dise gleam! Oh, drink, drink, drink of the liv - ing and beau - ti - ful stream.

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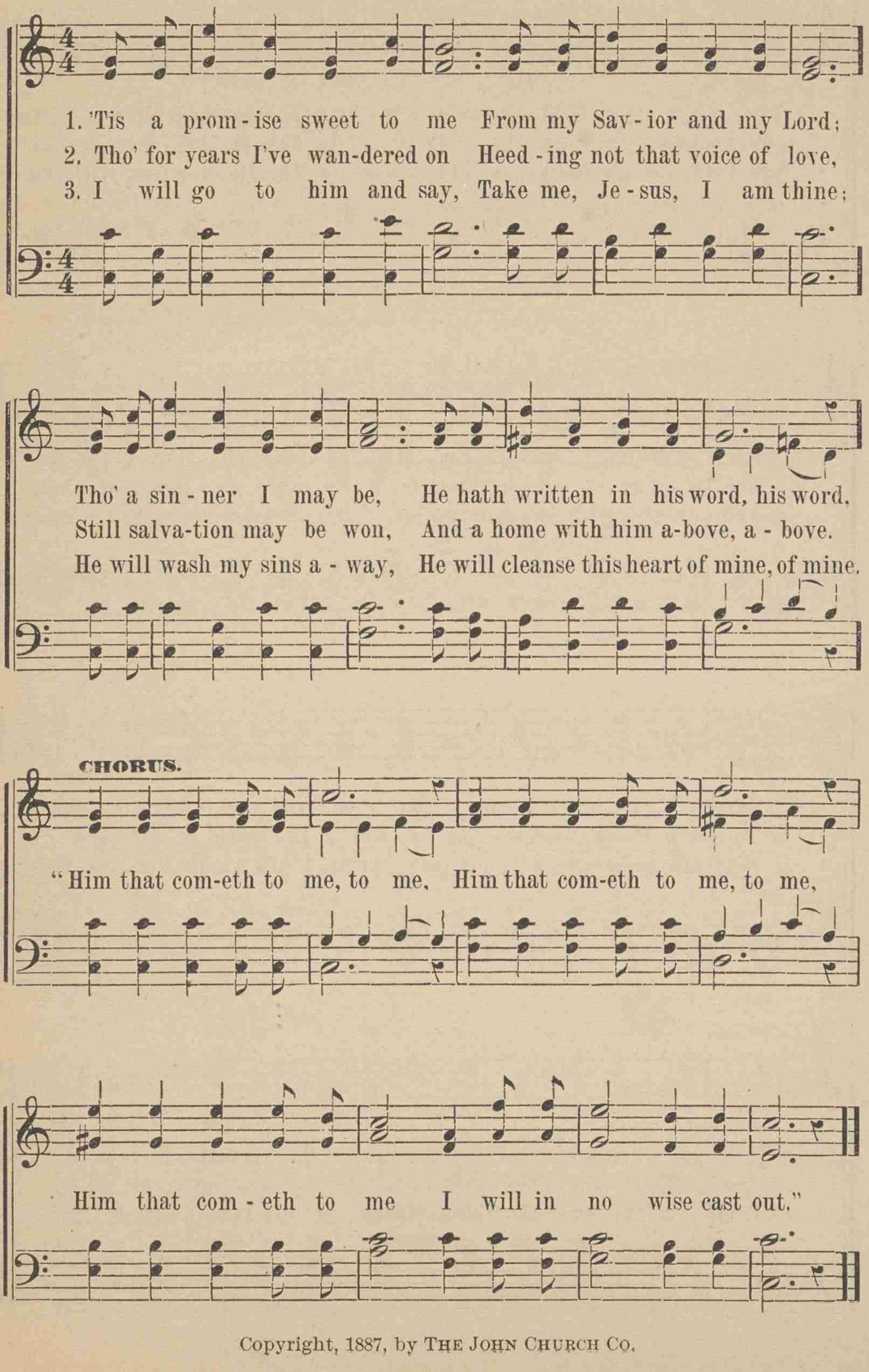
T. P. W. John 6: 27. THOS. P. WESTENDORF.



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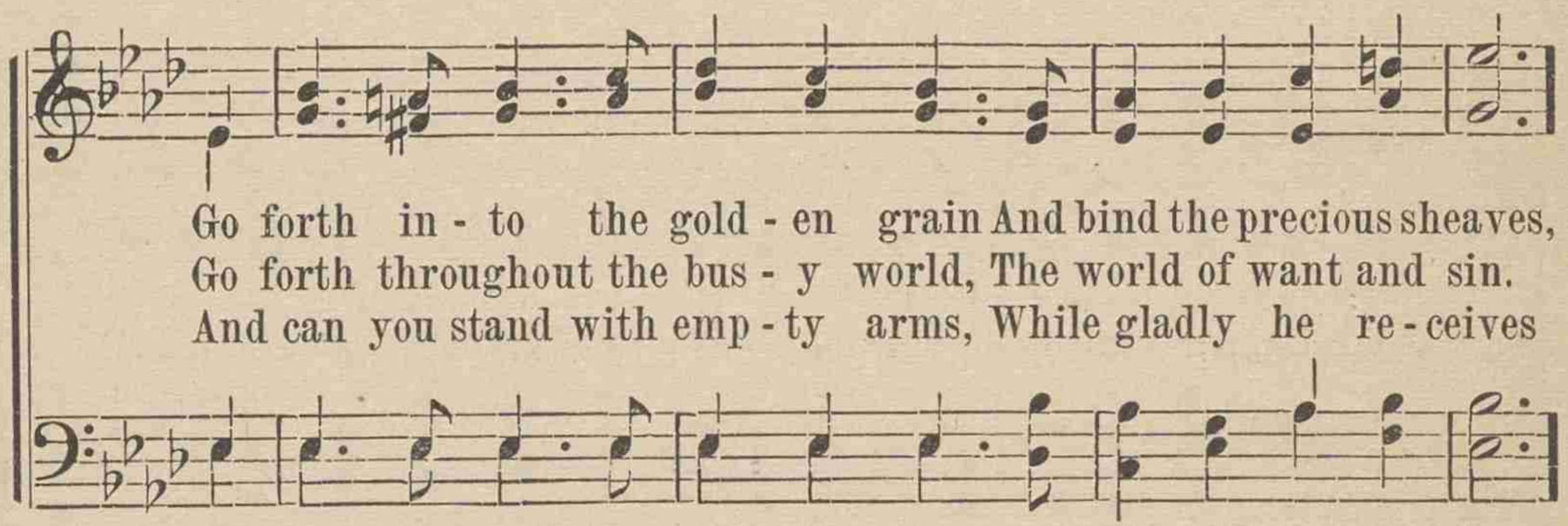
The Harvest Time.

Rev. M. L. HOFFORD. W. F. SHERWIN.



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Jerusalem, the Beautiful.

Rev. M. L. Hofford. J. R. Murray.

To be sung with joyful expectation.

1. Je - ru - sa - lem, the beau - ti - ful, Thy glo - ries are un - told,
2. Je - ru - sa - lem, the beau - ti - ful, Thy gates of pearl - y white
3. Je - ru - sa - lem, the beau - ti - ful, From thy ce - lest - ial throng

Thy walls are built of pre-cious stones, Thy pavements laid with gold;
To voice of prayer and song of praise Are o - pen day and night;
Fa - mil - iar voic - es reach mine ear, En - rapt-ured in thy song:

Thy mansions for the ran - somed ones In matchless splendor shine,
And shining ones a - round thy throne In sweet-er rapt-ure sing,
And all my soul with long-ing waits To soar a - bove and see

Je - ru - sa - lem, the beau - ti - ful, Je - ru - sa - lem di - vine.
When saints on wings of faith and love Their songs of praises bring.
The man-sions of thy raptured ones, And join thy ju - bi - lee.

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Around the Throne.

G. F. R. G. F. Root.

Moderato.

1. A - round the great white throne a-bove Unnumbered millions stand!
2. 'Twas he, the might - y God, who came To earth that sin might cease;
3. 'Tis he who in his boundless love Has brought us here to-day,

With gold - en harps they sing the song Of Mos - es and the Lamb.
'Twas he, Im - man-uel—God with us—Who was the Prince of Peace.
Where we may learn his ho - ly word, And praise his name and pray.

May we be - fore the self-same throne Our rev'rent plac-es take,
'Tis he, a - bove all glo - ry raised, To whom all power is given,
Oh, may our grate - ful hearts go up As in - cense to his throne,

And to the self - same God our song Of lov-ing praise a - wake.
Whom now we wor - ship and a - dore With countless choirs in heaven.
And all our love and all our life Make his sal - va - tion known.

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So Will I Comfort You. 9

T. P. W. THOS. P. WESTENDORF, by per.

1. Oh, sor - row-ing mor-tal, why still des-pair, The Fa - ther will
2. Thy tears he will change in-to jew-els bright, Thy sighs will be
3. His mer-cy en - dur-eth while worlds de-cay, His pit - y doth

glad - ly be - stow A ten - der com-pas-sion for all thy care, A
turned in-to song; Where now there is darkness there shall be light, The
ev - er a - bide; He's ten - der - ly call - ing for thee to - day, From

CHORUS. Tenderly.

balm for thy ev - er - y woe.
weak thro' his pow - er be strong. "As one whom his moth - er
o - ver the crys - tal tide.

com - fort-eth, So will I com - fort you, ... So

com - fort you,

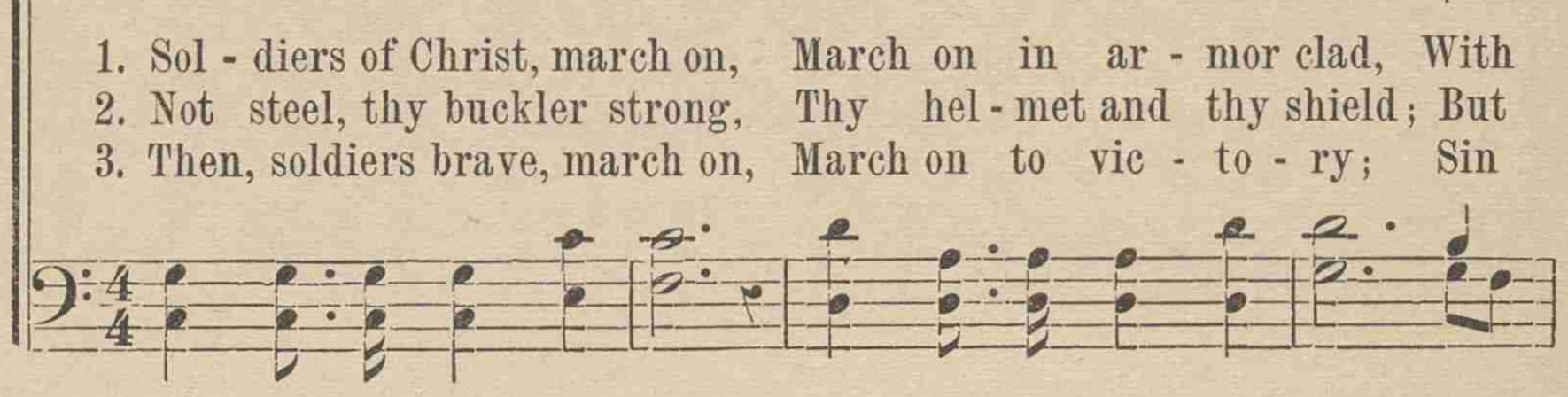
will, . . . So will, . . . So will I comfort you."

will I comfort, So will I comfort,

10 Soldiers of Christ, March on.

ALICE M. SCHOFF. J. R. M.

1. Sol - diers of Christ, march on, March on in ar - mor clad, With
2. Not steel, thy buckler strong, Thy hel - met and thy shield; But
3. Then, soldiers brave, march on, March on to vic - to - ry; Sin

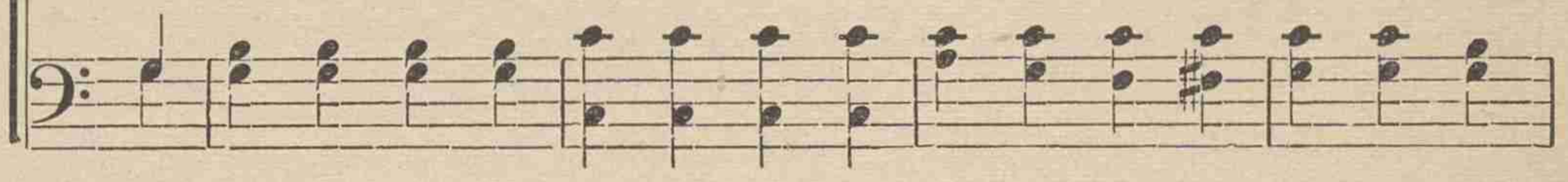


shield and buck - ler gird - ed strong, With bat - tle - cry most glad.
right - eous-ness and faith in God A mightier power can wield.
o - ver-thrown, Right triumphing With pa-tience we shall see.

CHORUS.

March on, march on, song, . . .

March on, march on, march on, march on, With banner and with song, with song,



And as we march we sing his praise, To whom all praise belongs. belongs.

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The Sunday Bells are Calling. 11

SAMUEL SEBASTIAN WESLEY.

1. The Sun - day bells are call - ing A - way from street and home,
2. For life, and health, and shel - ter, Thou send'st us night and day,
3. Thanks, too, for shame and sor - row Whene'er we choose the wrong,

Once more to thee, O Fa - ther, With thankful hearts we come:
The kind-ness of our teach - ers, The glad-ness of our play;
For bright and hap - py spi - rits 'Mid du - ty brave and strong.

For all thy count - less bless - ings We praise thy ho - ly name, And
For all the dear af - fec - tion Of pa-rents, brothers, friends, To
For the sweet hope of heav - en That meets us at the last, When

After last verse.

own thy love un-chang-ing, Thro' days and years the same.
him our thanks we ren - der Who these and all things sends.
earth-ly tasks are end - ed, And earth-ly days are past. A - men.

Are You Ready?

E. E. REXFORD. J. R. MURRAY.

1. In a mo-ment when ye know not, Saith the Son of Man, I come;
2. Soul, if thou shouldst hear him knocking Now, this moment, wouldst thou say,
3. In a mo-ment when ye know not! Soul of man, no more de-lay;

If ye are not read-y, wait-ing, Aw-ful fear will strike ye dumb,
Lo, the Lord is come, and glad-ly Haste his sum-mons to o-bey?
Get ye read-y for his com-ing, Lest that com-ing be to-day.

Ye will stand be-fore me trembling, Si-lent in your souls de-spair,
Ah, I fear in bit-ter an-guish Thou wouldst face a sinner's fate,
Now—this hour—for when he cometh Vain-ly thou wilt bid him wait;

Thinking of un-heed-ed warnings That I gave you to prepare.
Thou wouldst plead that one day longer, Or an hour, the Lord would wait.
'I have warned thee,' he will answer, 'Thou repent-est all too late.'

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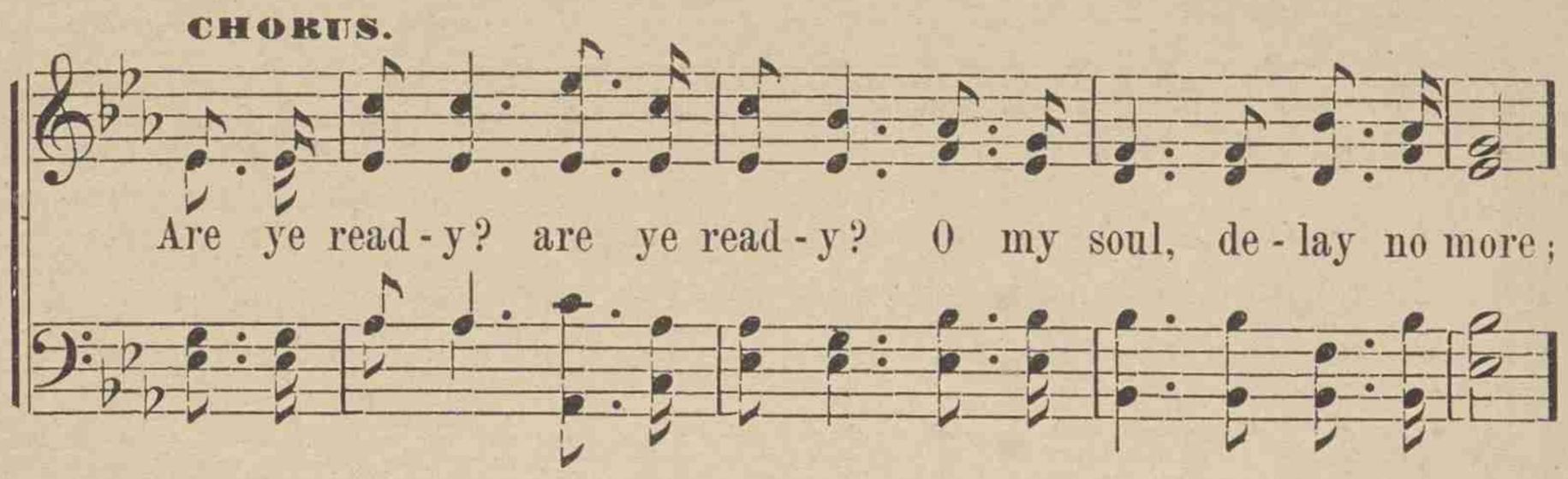
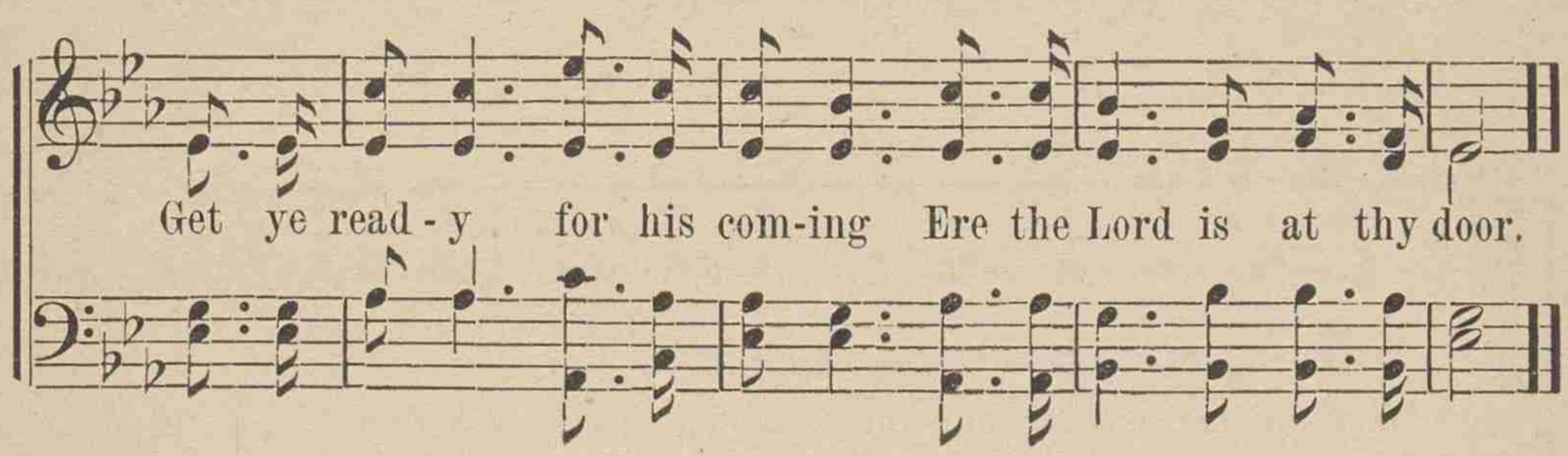
CHORUS.





Something each Day.

* *

G. F. R., by per.

14

Our Risen Lord.

EMMA PITT. JOHN R. SWENEY, by per.

1. We come with sweetest an-thems To greet our ris - en Lord!
2. And we with heart-felt prais - es For hopes that can not die
3. Out from the lone - ly pris - on Im - mor - tal hopes a - rise;

What theme in earth and heav-en Can pur - er joy af - ford?
Would come to join our voic - es In praise to Christ on high.
The por - tals now that o - pen Lead us to Par - a - dise.

CHORUS.

Sing glo - - ry, praise and hon-or To Je - - sus,
Sing glo - ry, glo - ry praise and hon - or To Je - sus, to Je - sus,

King of kings, With angel hosts triumphant, The same sweet music rings.

Thou Hast Called Me.

Rev. E. A. HOFFMAN. J. H. TENNEY, by per.

1. Thou hast called me, blessed Sav-ior, To become a child of thine.
2. I am will-ing to be-stow thee All my best and pur-est love;
3. I will live for thee, dear Sav-ior, Watch and pray against all sin;

And to bring in con-se-cra-tion Un-to thee this heart of mine.
Make it warm, and pure, and fer-vent, Like the love of saints a-bove.
And by pure and good ex-am-ple Strive some souls to thee to win.

CHORUS.

What I have and what I am, All I con-se-crate to thee,

Take my heart, the gift I bring, And be-stow thy grace on me.

Rit.

Not Worthy, But Willing.

J. R. M.

1. Not worthy, O Lord! of thy par-don, Not fit to partake of thy grace; Not worthy, my Savior, but longing To live in the light of thy face. Not worthy to cling to thy promise Of cleansing and healing divine, But ea-ger to come at thy bidding, And claim all thou givest as mine.

2. It is not because I have asked thee, Tho' thou hast encouraged my prayer; But thou, who dost love me, hast offered My sins and my sorrows to bear. God offered and I have accepted The cleansing, the joy, and the light, And into my life there is flow-ing, A wonder-ful beauty and might.

3. Still higher, as on-ward I jour-ney, My will ris-es up tow'rd thine own; For God has accepted a sin-ner, And I have been giv-en a throne. There never was soul so unworthy To meet with compassion like thine, That I should be heir to a kingdom, And God, the e-ternal, be mine.

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O Savior, Precious Savior. 17

HAVERGAL. J. W. SHRYOCK.

1. O Sav - ior, pre-cious Sav - ior, Whom yet un - seen we love,
2. O Bringer of sal - va - tion, Who wondrous - ly hast wrought,
3. In thee all ful - ness dwell - eth, All grace and power di - vine.

O name of might and fa - vor, All oth - er names a - bove;
Thy - self the rev - e - la - tion Of love be - yond our thought;
The glo - ry that ex - cell - eth, O Son of God, is thine;

We wor-ship thee, we bless thee, To thee a - lone we sing;

We praise thee, and con - fess thee, Our Sav - ior and our King.

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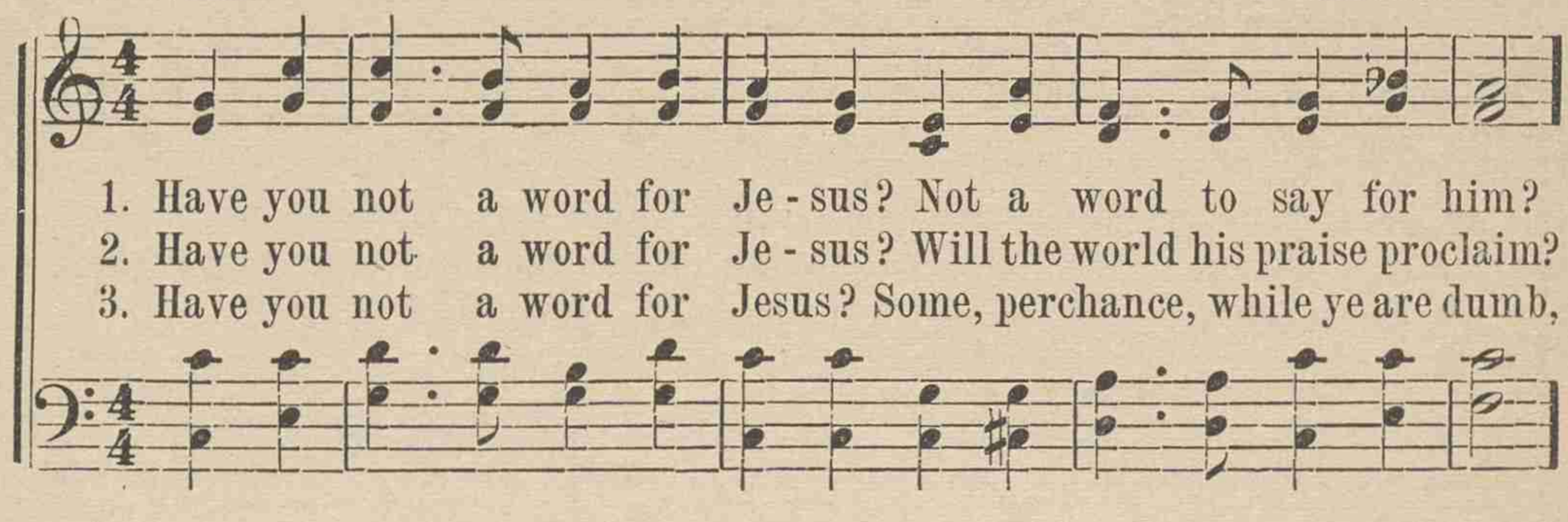
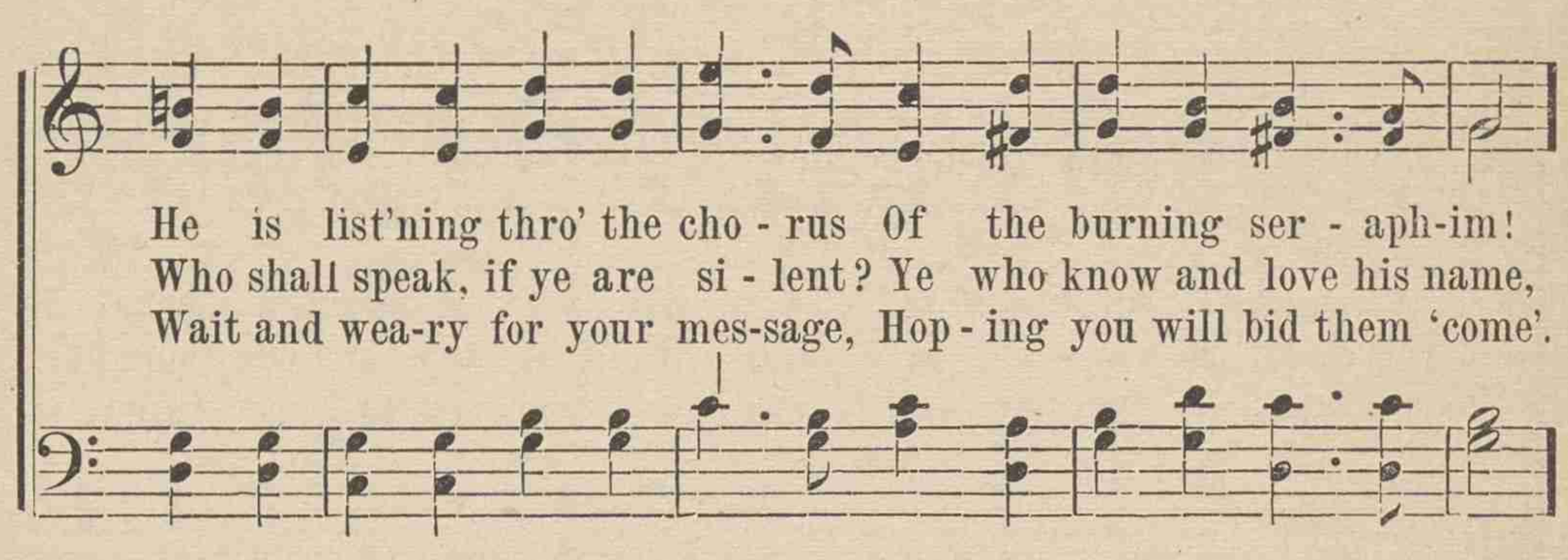
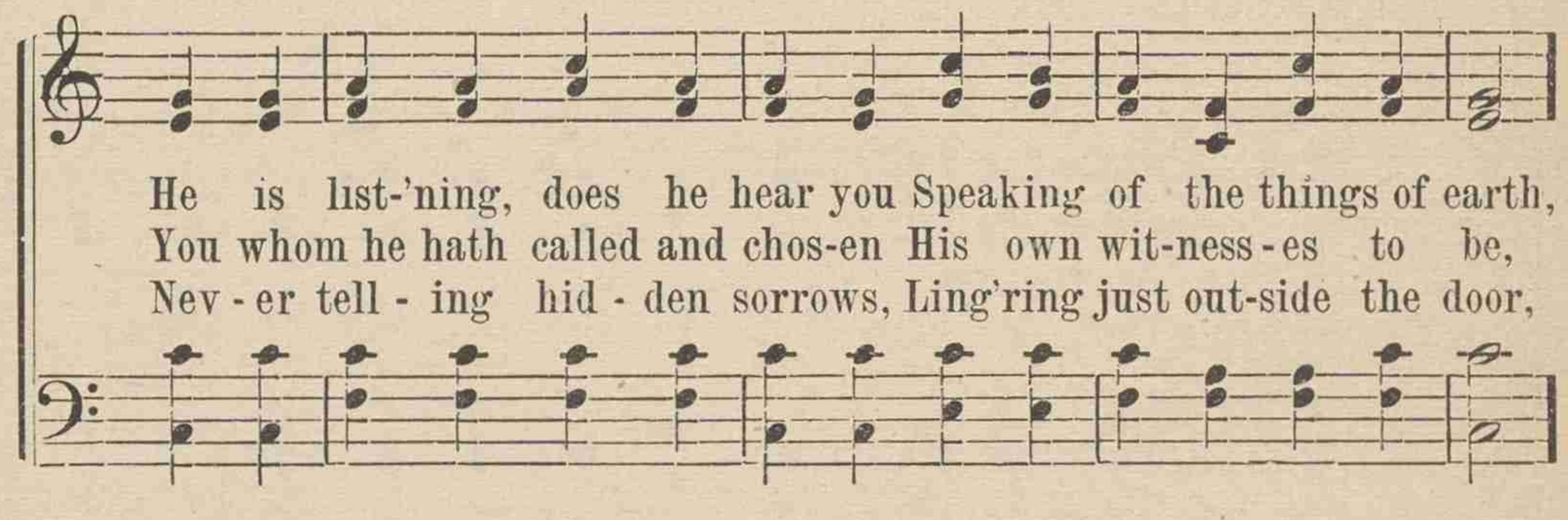
18 Have You not a Word for Jesus?

HAVERGAL. J. W. SHRYOCK.







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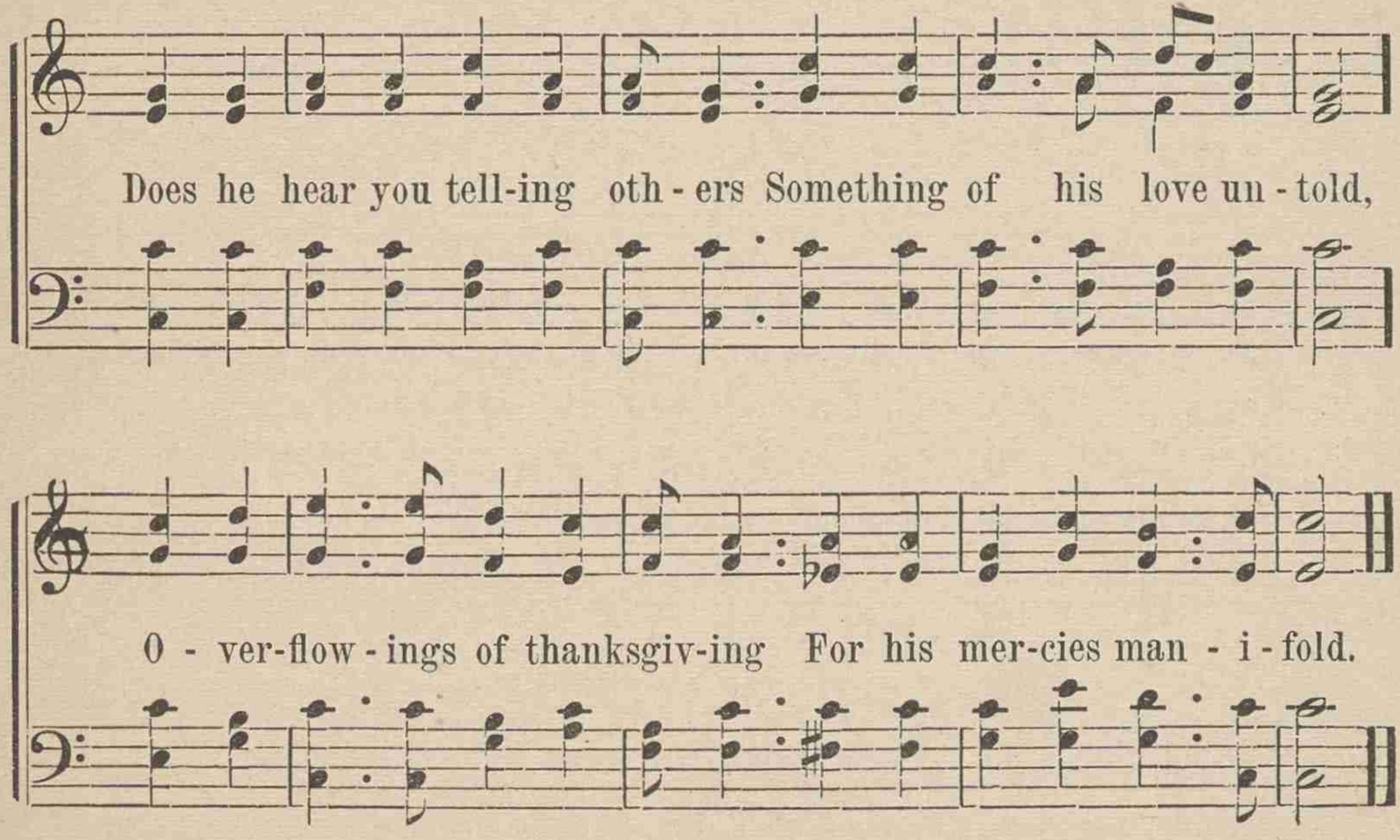
CHORUS.



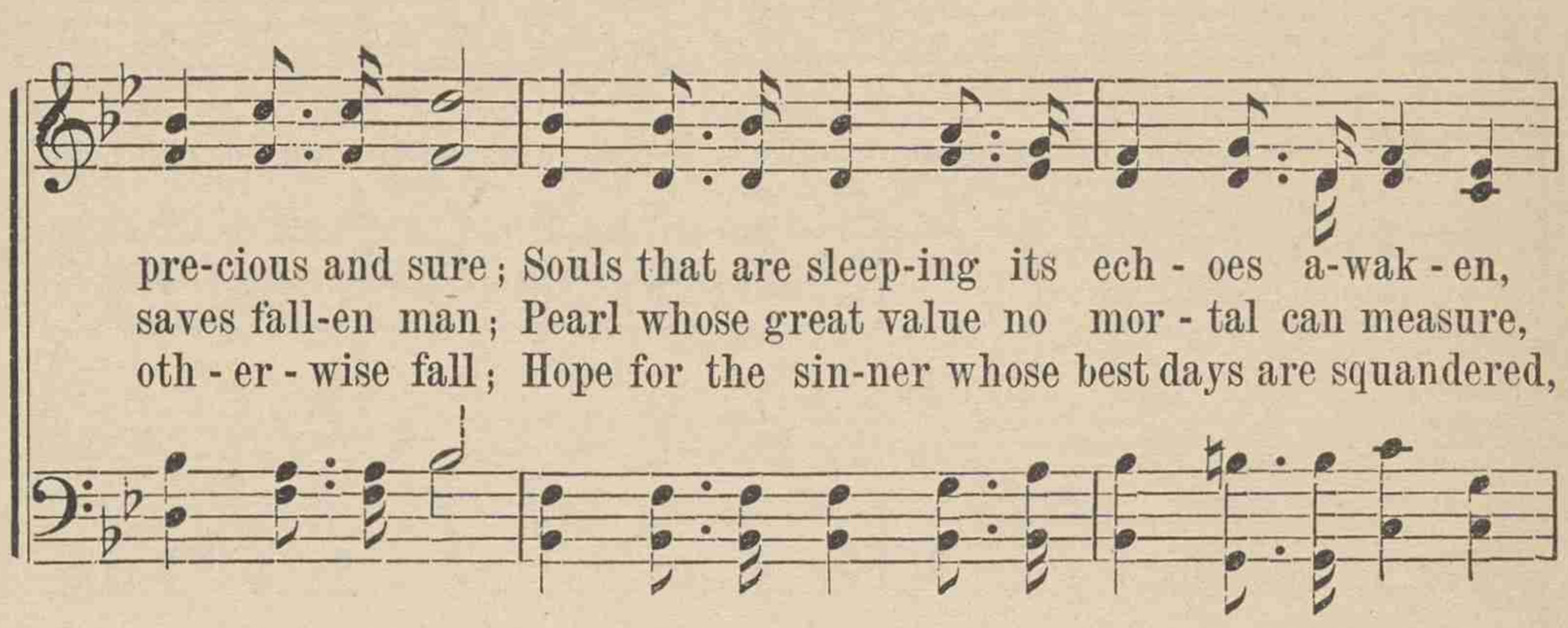
4 Yours may be the joy and honor
  His redeemed ones to bring,
Jewels for the coronation
  Of your coming Lord and King.
Will you cast away the gladness
  Thus your Master's joy to share,
All because a word for Jesus
  Seems too much for you to dare?

Cling to the Bible.

M. J. SMITH. J. R. MURRAY.

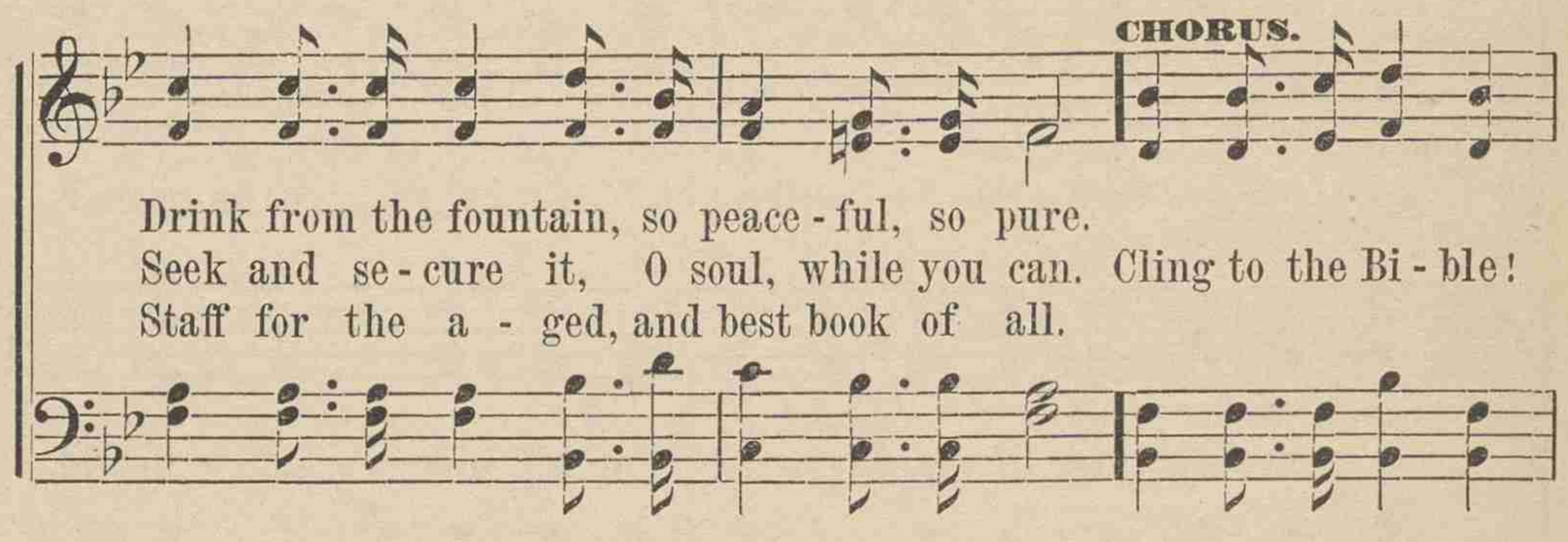
1. Cling to the Bi - ble, tho' all else be tak - en; Lose not its promis - es
2. Cling to the Bi - ble, this jew-el, this treasure Brings to us honor and
3. Lamp for the feet that in by ways have wandered, Guide for the youth that would

pre-cious and sure; Souls that are sleep-ing its ech - oes a-wak - en,
saves fall-en man; Pearl whose great value no mor - tal can measure,
oth - er - wise fall; Hope for the sin-ner whose best days are squandered,



Drink from the fountain, so peace - ful, so pure.
Seek and se - cure it, O soul, while you can. Cling to the Bi - ble!
Staff for the a - ged, and best book of all.

CHORUS.



Cling to the Bi - ble! Cling to the Bi - ble, Our Lamp and our Guide.

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There's a Promise. 21

WM. A. MAY.

1. There's a prom - ise, O how pre-cious! For the sin-stained soul to know, Pouring o'er his guilt and vile - ness, Cleansing with its crimson flow. "Tho' your sins they be as scar-let, I will make them white as snow,
2. There's a prom - ise, O how pre-cious! When by care and sor - row pressed, Lift-ing all life's wea-ry bur - dens From the worn and troubled breast. "Come to me, all ye that la - bor, And I'll surely give you rest,
3. There's a prom - ise, O how pre-cious! 'Midst the storms of life's wild sea, Sounding sweet a - bove the tu - mult, Bidding doubt and fear to flee. "I in perfect peace will keep thee, If thou'lt stay thy mind on me,

Tho' your sins they be as scar-let, I will make them white as snow."
Come to me, all ye that la - bor, And I'll sure-ly give you rest."
I in per - fect peace will keep thee, If thou'lt stay thy mind on me."

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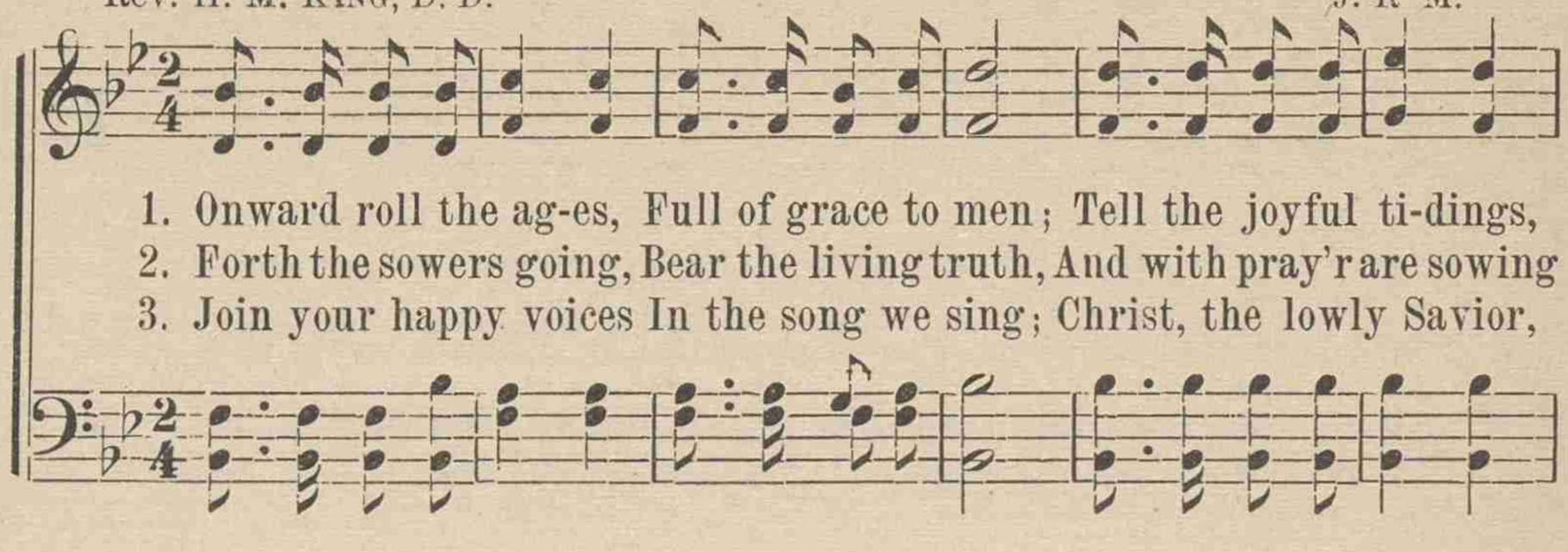
Onward Roll the Ages.

Rev. H. M. KING, D. D. J. R. M.



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JOSHUA KING. 1819.

1. When his sal - va - tion bringing, To Zi - on Je - sus came,
2. And since the Lord re - tain-eth His love to chil-dren still,
3. For should we fail pro-claiming Our great Re-deem-er's praise,

Cho.—Fling out, fling out the ban-ner Of Christ our heav'nly King;

Fine.

The chil-dren all stood sing-ing Ho - san - na to his name.
Tho' now as King he reigneth On Zi - on's heav'n-ly hill.
The stones our si - lence shaming, Would their ho - san - nas raise.

Ring out, ring out Ho - san - na, And Hal - le - lu - jah sing.

Nor did their zeal of - fend him, But as he rode a - long,
We'll flock a - round his ban - ner, We'll bow be-fore his throne,
But shall we on - ly ren - der The trib-ute of our words?

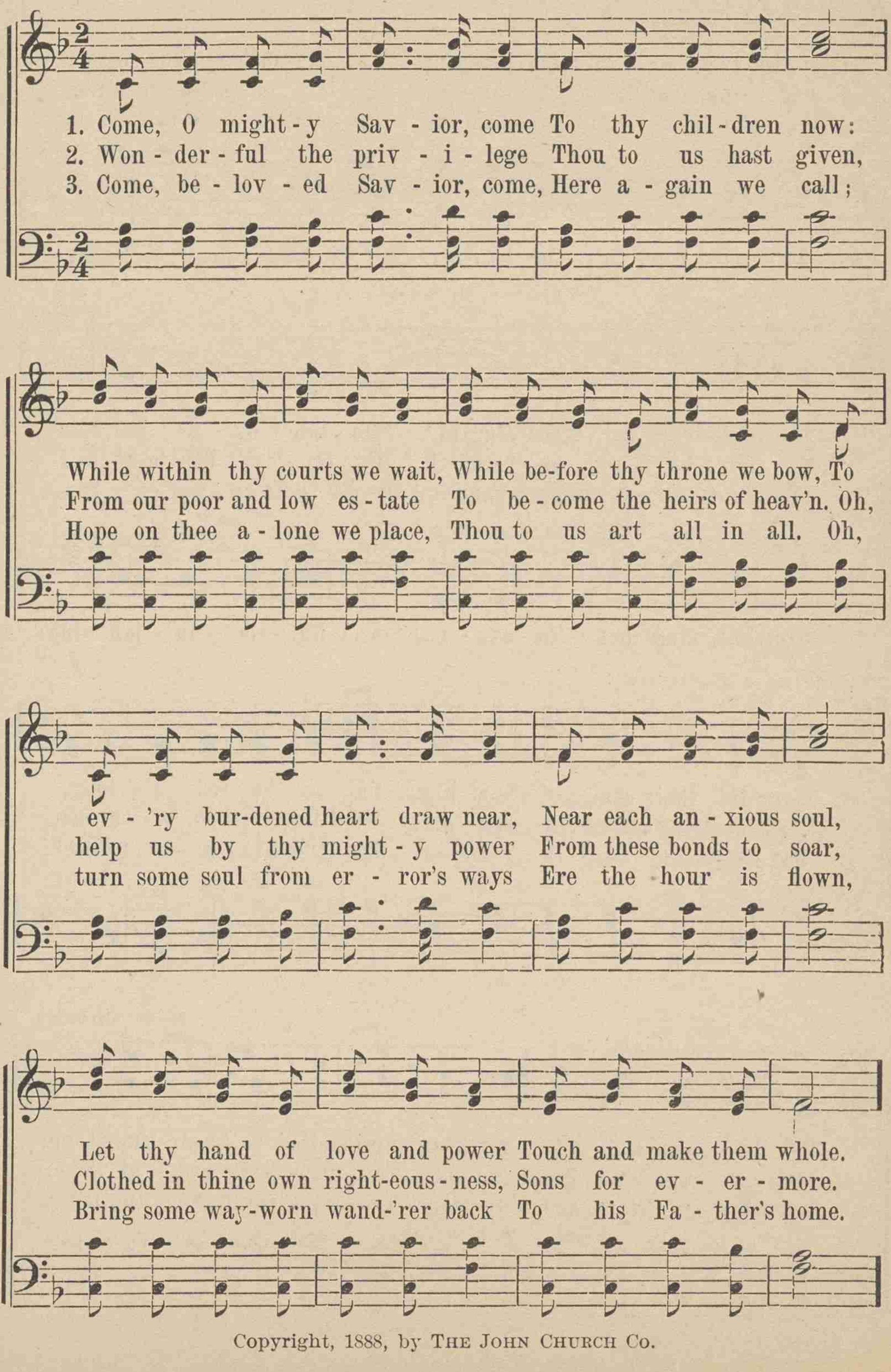
D. C. Chorus.

He let them still at - tend him, And smiled to hear their song.
And cry a - loud, Ho - san - na To Da - vid's roy - al Son.
No; while our hearts are ten - der, They too shall be the Lord's.

24 Come, O Mighty Savior.

"Where two or three are gathered together in my name there am I in the midst of them."—Matt. 18: 20.

Words and music by G. F. R.



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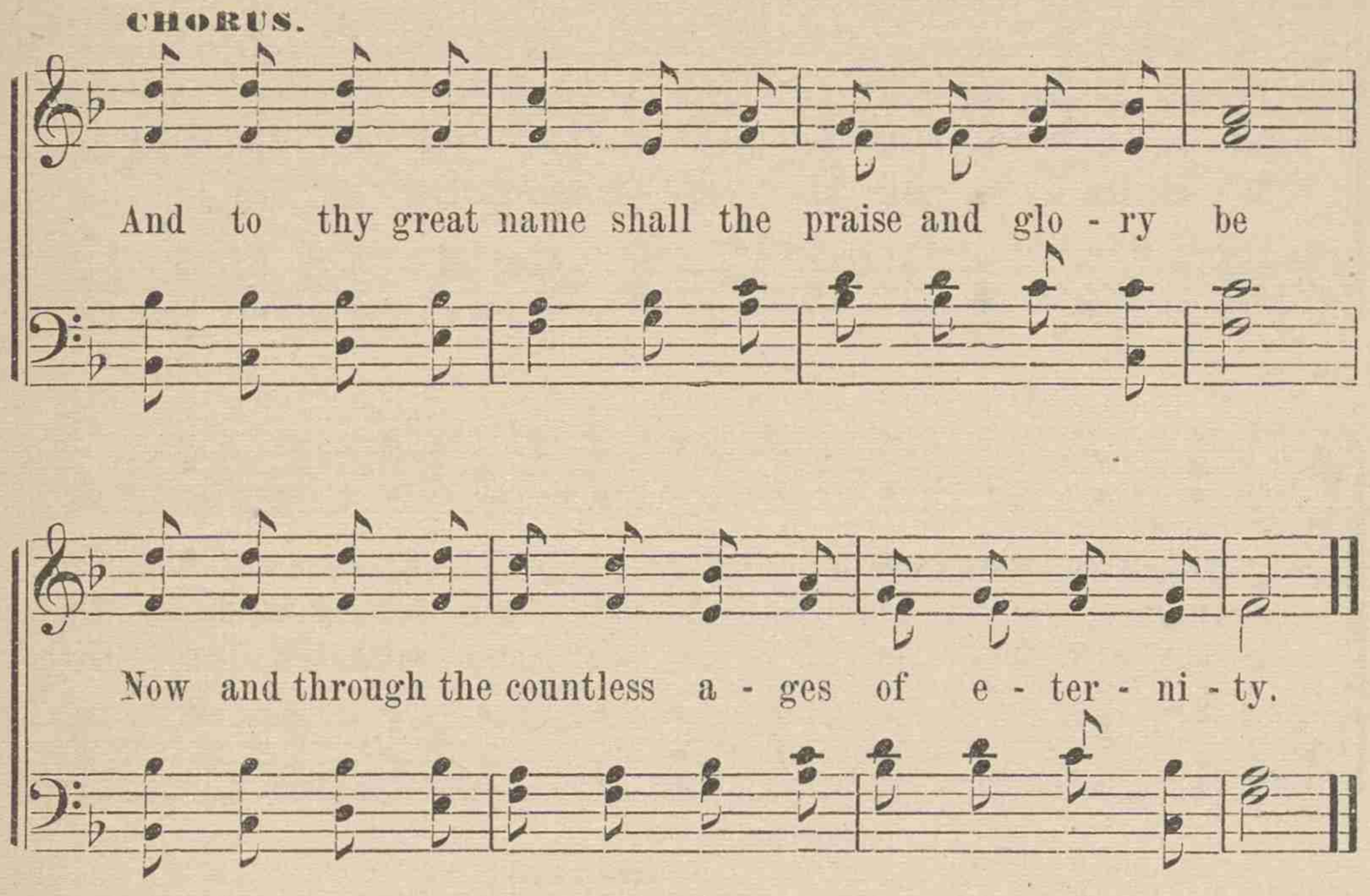
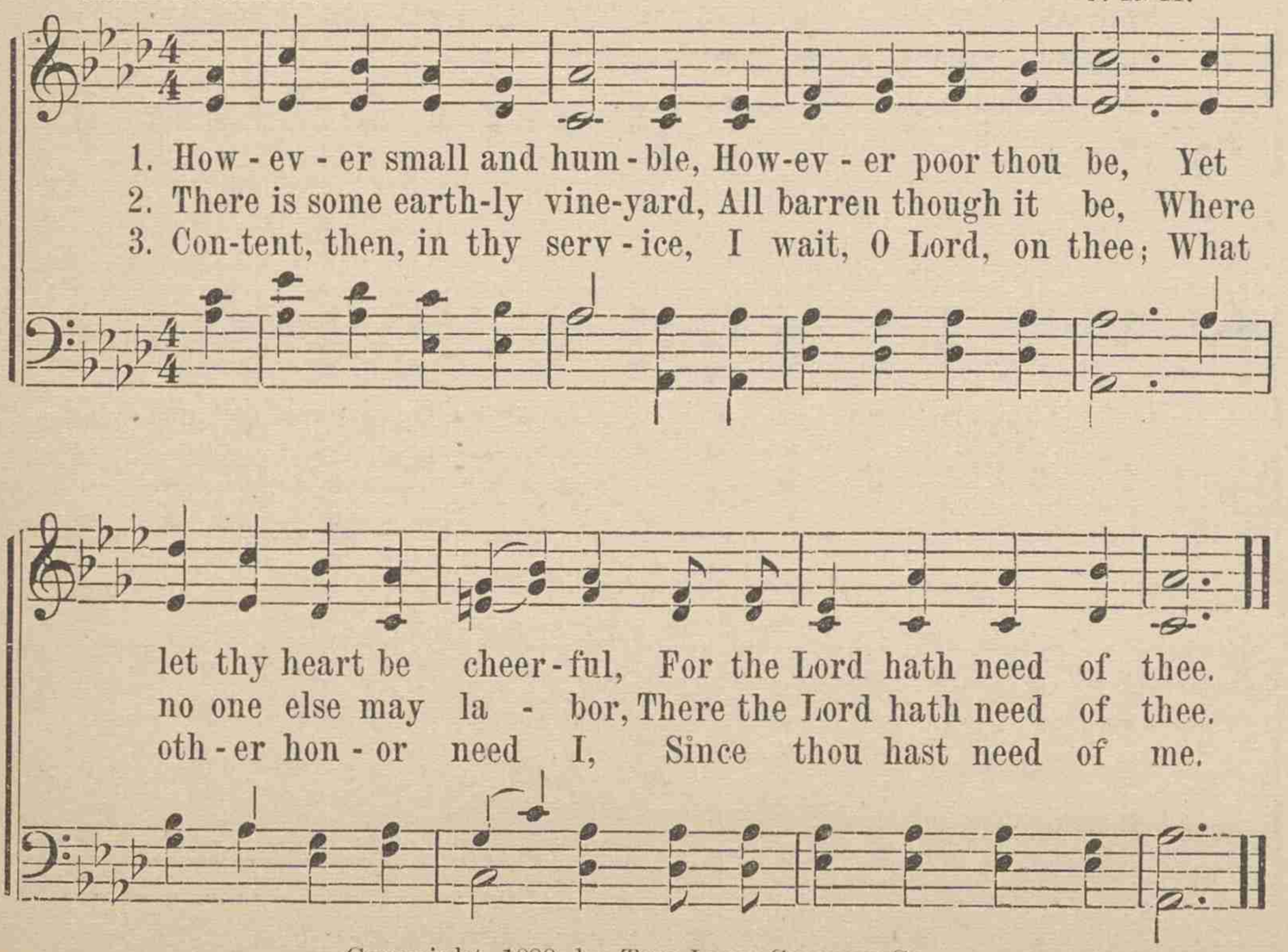
CHORUS.



The Lord Hath Need of Thee.

ALICE M. SCHOFF. J. R. M.



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26

Go, Preach my Gospel.

ALICE M. SCHOFF. J. R. M.

1. "Go, preach my Gos - pel," saith the Lord, Go, tell to all his
2. Go, heal the sick, go, help the poor, Un - to the blind his
3. Go, teach to all his bless - ed word, Tell of the joy it

gra - cious word; Go, tell them of the Christ, a - dored, The
sight re - store; Point out to all the nar - row door That
may af - ford; And "I am with you," saith the Lord, With

glad news of sal - va - tion.
lead-eth to sal - va - tion. Go forth, go forth and preach salvation,
those who preach sal-va - tion.

CHORUS.

Tell the glad news to ev - 'ry na-tion; Go, preach my gos - pel,

Go, preach my gos - pel, Go, preach my gos - pel, saith the Lord.

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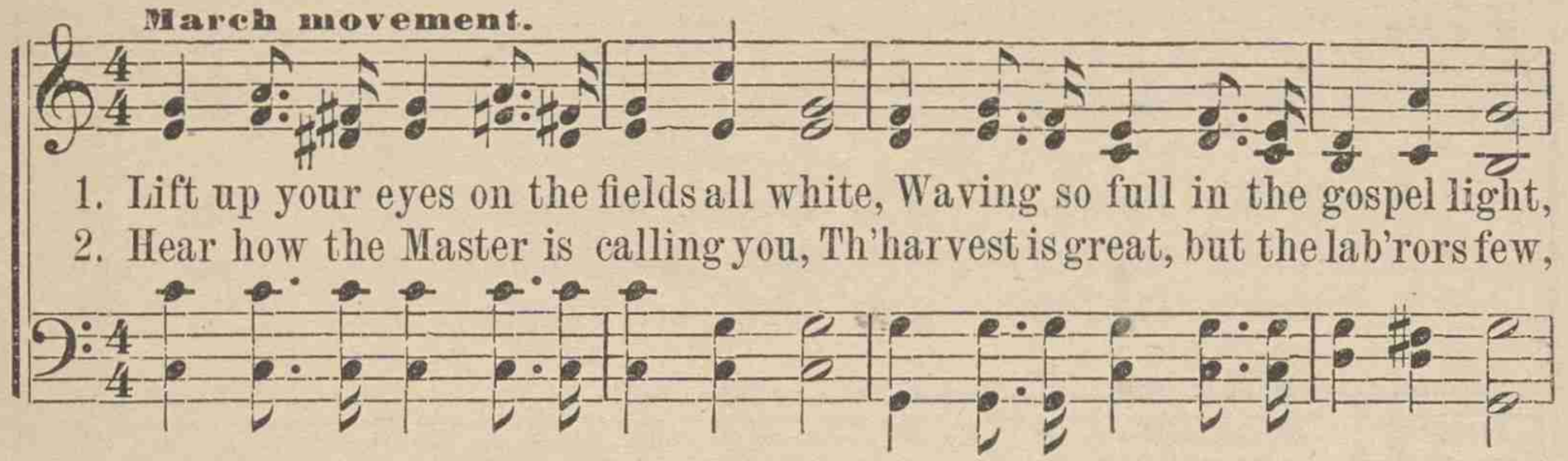
Now is the Harvest Time. 27

Rev. J. O. FOSTER, A. M. G. F. ROOT.

March movement.



3 Others have sown where you now may reap,
Though they have gone to their long, long sleep,
Jesus his promises all will keep,
Behold now the harvest time.
Now is the joy of the fallen race,
Now is the fulness of gospel grace,
Now does the Master reveal his face,
Now is the harvest time.

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Rich in Mercy.

H. S. THURSBY. H. S. THURSBY.

1. "Rich in mer - cy," hear the mes - sage Full of
2. "Rich in mer - cy," dost thou hear it? Lost one,
3. "Rich in mer - cy," loud pro - claim it! May the

bless - ings from a - bove; God is call - ing to the
wea - ry, help - less, poor; Wilt thou has - ten to be-
her - alds nev - er cease Un - til ev - 'ry soul led

way - ward In the sweet - est tones of love: "Rich in
lieve it? And a Sav - ior's love im-plore: Are you
cap - tive, Finds in Christ a sweet re - lease; Come, then,

mer - cy," gra - cious ac - cents, Fall - ing like a breath from
need - y? God has rich - es Far be-yond what we can
sin - ner, how - e'er need - y, All thy wants to Je - sus

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heav'n; Souls are pur - chased with a ran - som, And the
know, And the great - ness of his glo - ry Is not
bring; There is rich - es, and there's mer - cy, In the

Dim. *f* CHORUS.

con - trite are for - giv'n.
heard of here be - low. "Rich in mer - cy," wond'rous
pres - ence of the King.

"Rich in mer-cy,"

sto - ry, Let us sing it once a - gain; Sweeter

wond'rous sto - ry,

mu - sic to the wea - ry, Than the an - gel's glad refrain.

Sweeter music to the weary,

Going to the King.

"Of such is the kingdom."

From THE CHAUTAUQUAN. W. F. SHERWIN.

1. We are go - ing to the King, O - ver pastures smooth and green,
2. They are go - ing to the King, Thro' the dark and mir - y ways,
3. We are go - ing to the King, Lit - tle hearts with love a - flame

Birds and flow'rs are whis - per - ing Of a fair - er land un-seen;
Where no prayerful ac - cents ring, And they know not how to praise;
Up - ward at his bid-ding spring; He has called us each by name.

God's own spi - rit, calm and sweet, Leads us on to bet - ter things,
From the al - leys foul and dim, Lit - tle pil - grims, born in woe,
Life is won - der - ful - ly sweet Whilst a-long its way we sing:

Dai - ly guid - ing lit - tle feet On-ward to the King of kings.
Faint of heart and weak of limb, He has called them and they go.
"Je - sus guides our lit - tle feet On-ward, upward to the King."

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The Lord Will Hold thy Hand.

"I, the Lord, * * * * will hold thy hand." Isa. 42: 6.

Rev. J. S. B. Rev. J. S. Boyd.

1. In help-less guilt I lay, un - til I heard love's sweet command,
2. Then pardoned, saved, and wholly cured, I sought a like-blest band,
3. A pil - grim still, I'm trav-el - ing To Canaan's hap - py land;
4. O soul, if doubts becloud thy faith, Still on the prom - ise stand;

"A - rise and walk to do my will; The Lord will hold thy hand."
In lov - ing work grew more assured, The Lord will hold my hand.
My guid-ing star I see, and sing, The Lord doth hold my hand.
Hear what the voice from heaven saith, "The Lord will hold thy hand."

CHORUS.

The Lord will hold thy hand, O yes, The Lord will hold thy hand; What-

Ad lib.

e'er be - tid - ing, Safe homeward guiding, The Lord will hold thy hand.

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32 Are You Coming?

T. P. W. THOS. P. WESTENDORF.

1. Wea - ry sin - ner, hear you not the Sav - ior say,
2. He will soothe your sor - rows, he will ease your pains,
3. Safe with - in his lov - ing arms for ev - er - more,

"Come to me, and I will give you rest;" Why not
Give un - to your soul a bless - ed peace; He will
Safe from dan - gers that be - set the way, He will

now the ten - der lov - ing call o - bey, Lean your ach - ing
turn your sad-ness in - to joy a - gain, Bid the storm - y
bear you on-ward to that sun-bright shore, Are you com - ing

CHORUS.

heart up-on his breast.
waves of life to cease. Are you com - ing? Are you com-ing?
while he calls to - day?

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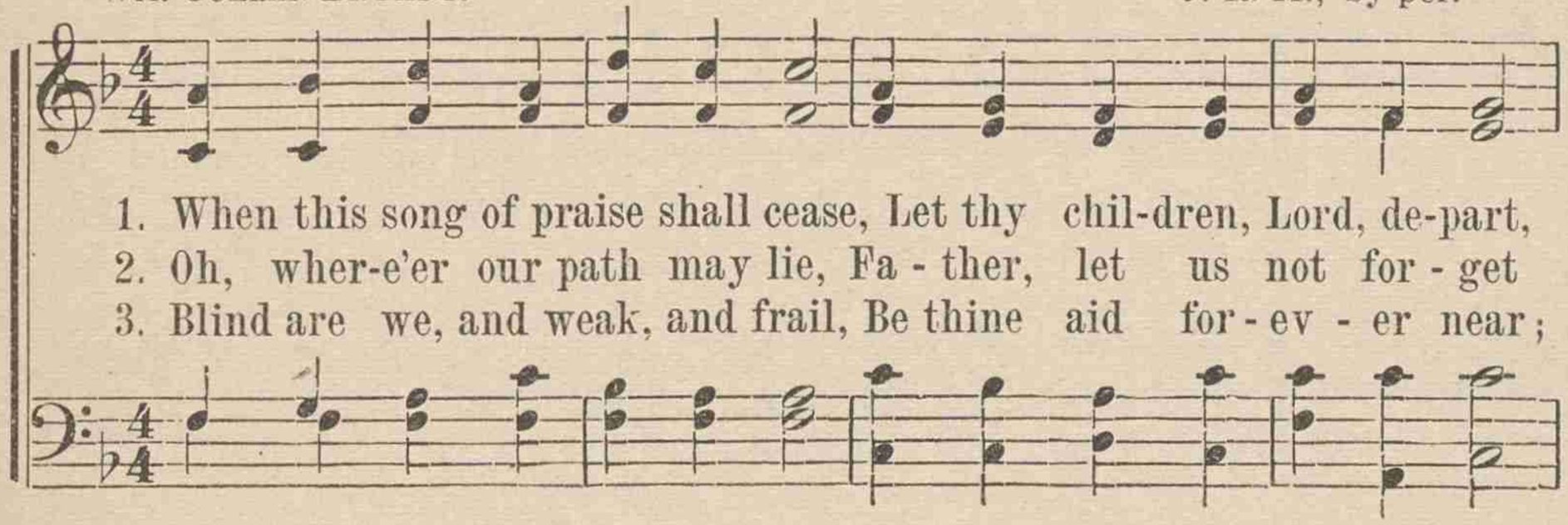
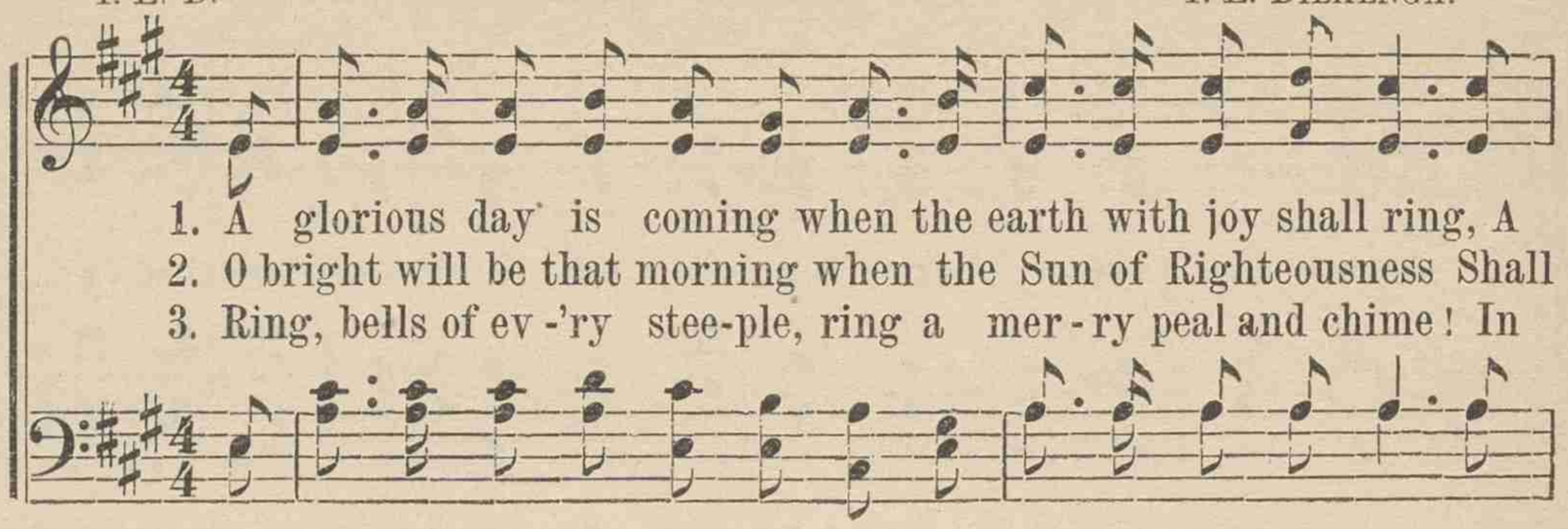
Closing Hymn.

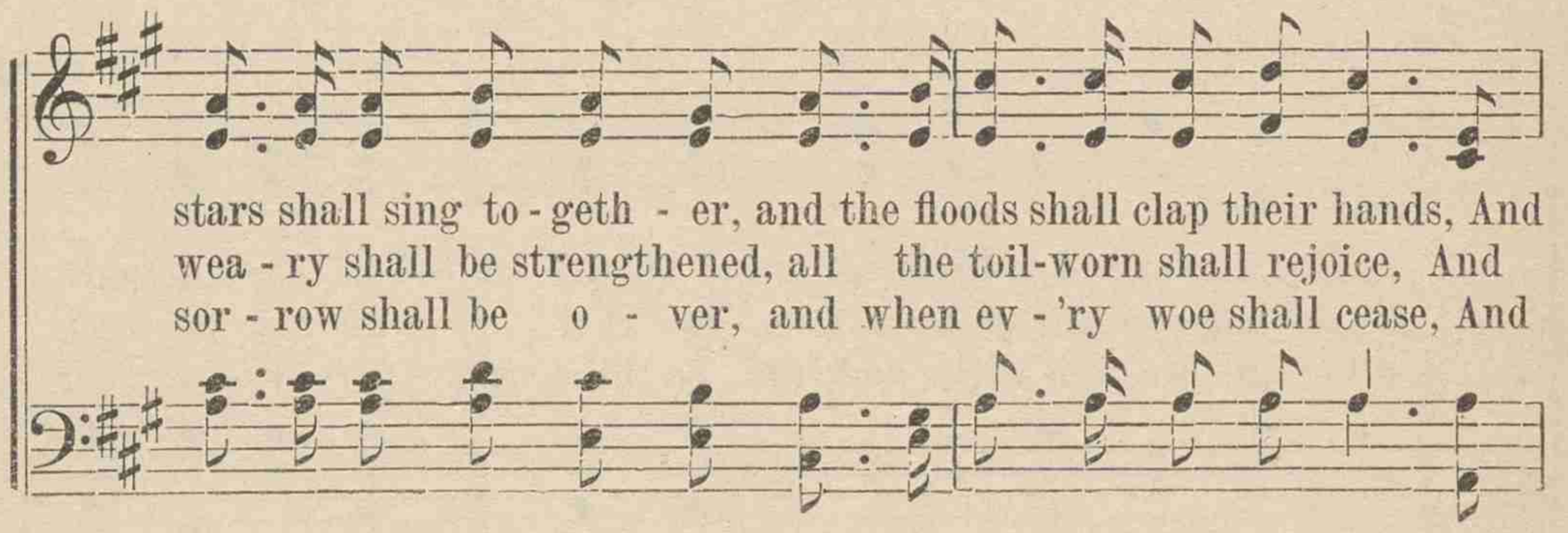
WM. CULLEN BRYANT. J. R. M., by per.



Glorious Day.

I. E. D. I. E. DIEKENGA.





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4 O sweet will be the music that in rapture we shall hear,
When eyes at last are opened, and we see the angels near,
And, oh, the bliss of meeting with the dearly loved of yore,
And then to feel that sin and death and parting are no more.

Now to Jesus Christ the Glory.

(CLOSING.) G. F. R., by per.

I Will Let Him In.

J. R. MURRAY. M. J. MAXWELL, by per.

1. Je - sus knocks at the door of my heart, I will let him in;
2. Peace and blessing he brings to me, I will let him in;

Shall I bid such a guest de - part? I will let him in.
Saves from guilt and its mis - e - ry, I will let him in.

Long has he wait - ed be - fore the door, Plead-ing so
Give me thy pres - ence, O Lord of grace, Find in my

ten - der - ly o'er and o'er, I will de - ny him no
heart a rest - ing - place, Cleanse it for - ev - er of

more, no more, Yes, I will let him in, let him in.
sin's sad trace, Yes, I will let thee in, let thee in.

There's a Light from the Cross. 37

J. R. MURRAY.

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38

The Christian Soldier.

Rev. L. TUTTIETT. J. A. BUTTERFIELD, by per.

1. Go for - ward, Christian sol - dier, Be-neath his ban - ner true;
2. Go for - ward, Christian sol - dier, Fear not the se - cret foe;
3. Go for - ward, Christian sol - dier, Fear not the gathering night;

The Lord him - self, the Lead - er, Shall all thy foes sub - due.
Far more o'er thee are watching, Than hu - man eyes can know.
The Lord hath been thy shel - ter, The Lord will be thy light.

His love fore - tells thy tri - als, He knows thine hour-ly need;
Trust on - ly Christ, thy Cap - tain, Cease not to watch and pray;
When morn his face re - veal - eth, Thy dan-gers all are past;

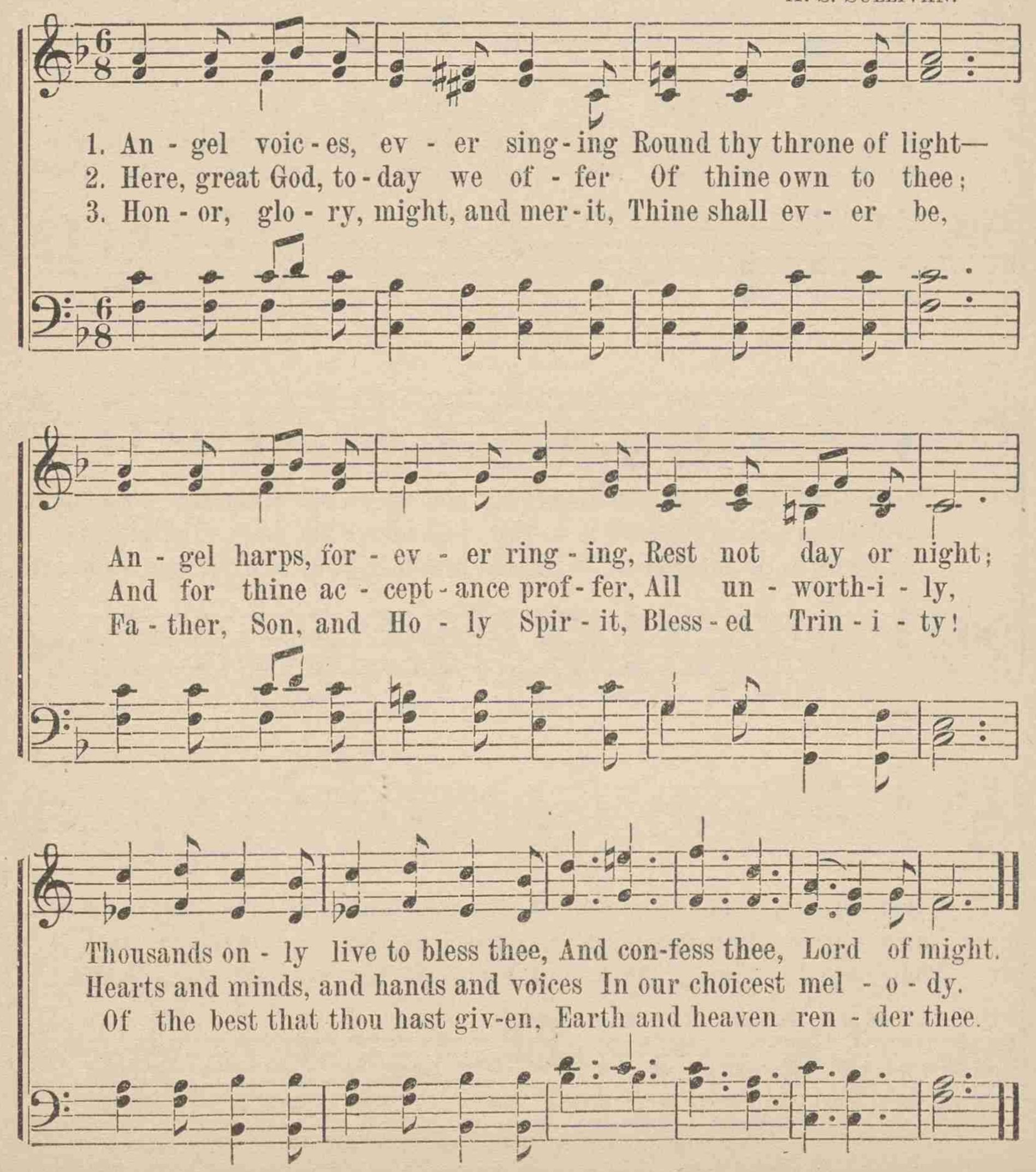
He can with bread of heav - en Thy faint-ing spi - rit feed.
Heed not the treach'rous voic - es That lure thy soul a - way.
Oh, pray that faith and vir - tue May keep thee to the last.

CHORUS.

Go for - ward, Christian sol - dier, Be stead - fast in the right,

Angel Voices Ever Singing.

A. S. SULLIVAN.



Suffer the Children.

CLARA LOUISE BURNHAM. G. F. ROOT.

Moderato.

1. "Suf - fer the chil - dren to come"—and the Sav - ior Held them with
2. "Come un - to me," are the words to his chil-dren, Wher - ev - er
3. Eas - y the yoke that his mer - cy im - pos - eth, Choose ye, O

strong and with lov - ing arm; So ev - 'ry day he is
griev - ing be - cause of sin; Rest for your souls is his
choose ye the bet - ter part; Light is the bur - den that's

bid - ding us near - er, Long - ing to save us from sin and harm.
own bless - ed prom-ise, O let his love, his di - vine love in.
car - ried in meekness, Ye that are lov - ing and low-ly in heart.

Come un - to him, Come un - to him, Longing to save from harm.
Come un - to him, Come un - to him, Let his di - vine love in.
Come un - to him, Come un - to him, Ye that are low - ly in heart.

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Little Gleaner's Band. 41

JULIA C. ELWELL. J. R. M

1. We're a lit - tle glean-er's band, Toil - ing day by day;
2. Bus - y boys and girls may we Toil for Af - ric wild;
3. Teach them how to praise and love, Wor - ship and o - bey,

Gath -'ring for a hea - then land Pen - nies by the way.
In - ter - est - ed we should be In each hea - then child.
Christ, the Lord, who reigns a - bove—He's the truth, the way.

Glean - ers in the mis - sion field, Like the faith - ful Ruth;
Tell them gods of wood and stone Noth-ing good can give;
We're a lit - tle glean-er's band, Toil - ing day by day;

To tempta - tion will not yield, Al - ways speak the truth.
Tell them Je - sus Christ a - lone Can their sins for - give.
Gath-'ring for a hea - then land Pen - nies by the way.

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42 We Come, Dear Savior.

S. L. CUTHBERT. "WINTHROP."

1. We chil-dren come, dear Sav - ior, To praise thy name to - day,
2. With songs of joy, dear Sav - ior, We now are com-ing near;
3. We'll fol - low thee, dear Sav - ior, Re - joic - ing in thy love;

To thank thee for thy good - ness, And for thy blessing pray.
Thy name in love re - peat - ing—Je - sus! the name most dear!
Un - til we reach the man - sion Prepared for us a - bove.

Oh, whilst we in this tem - ple Our songs and praises bring,
Oh, take our hands, dear Je - sus, And clasp them, Lord, in thine,
The gates with thee we'll en - ter, And join the ho - ly throng,

Loved ones in heav'n are sing - ing Ho - san - nas to our King.
And let us hear thee say - ing—"These precious ones are mine."
And sing with all our loved ones A new and no - bler song.

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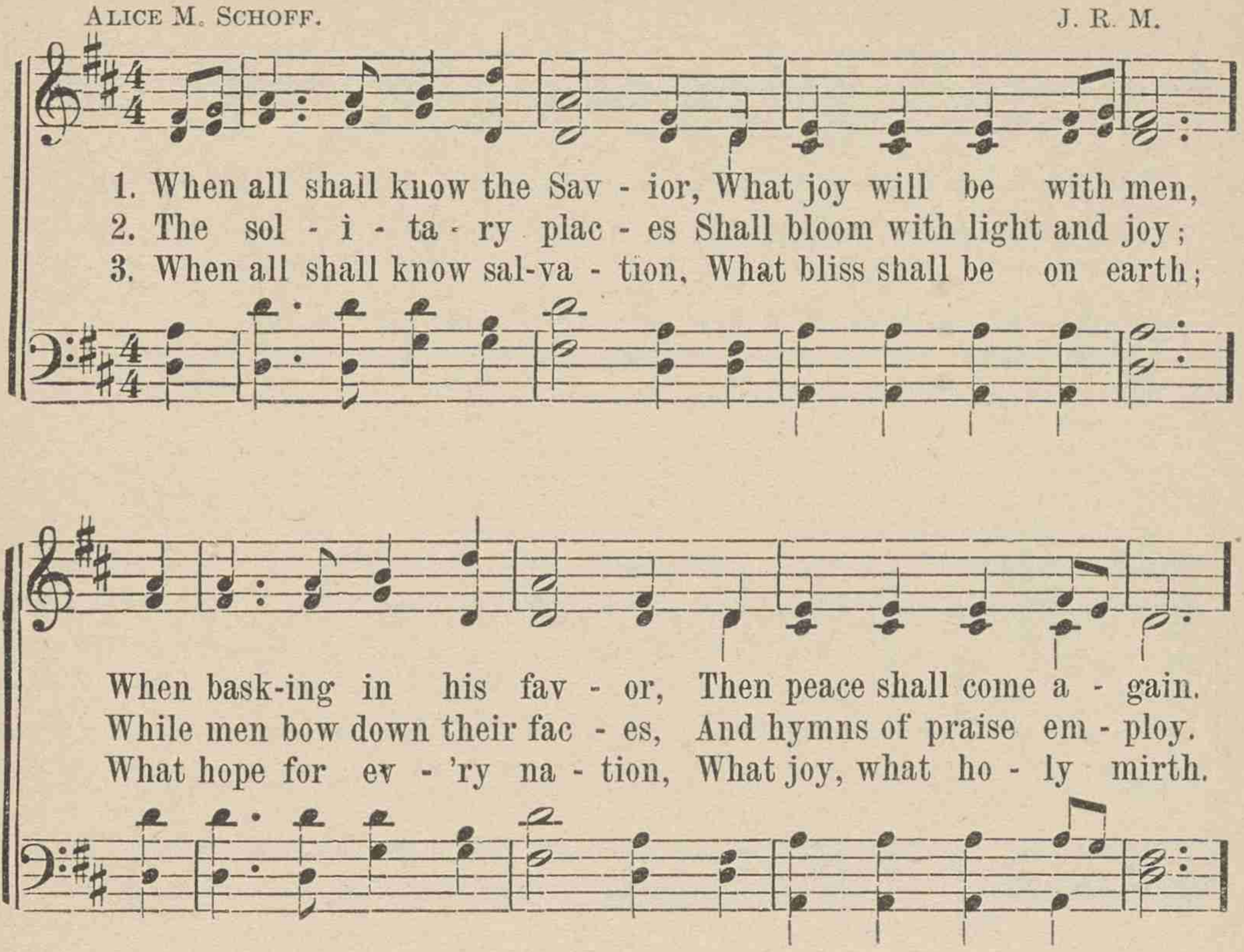
ALICE M. SCHOFF. J. R. M.



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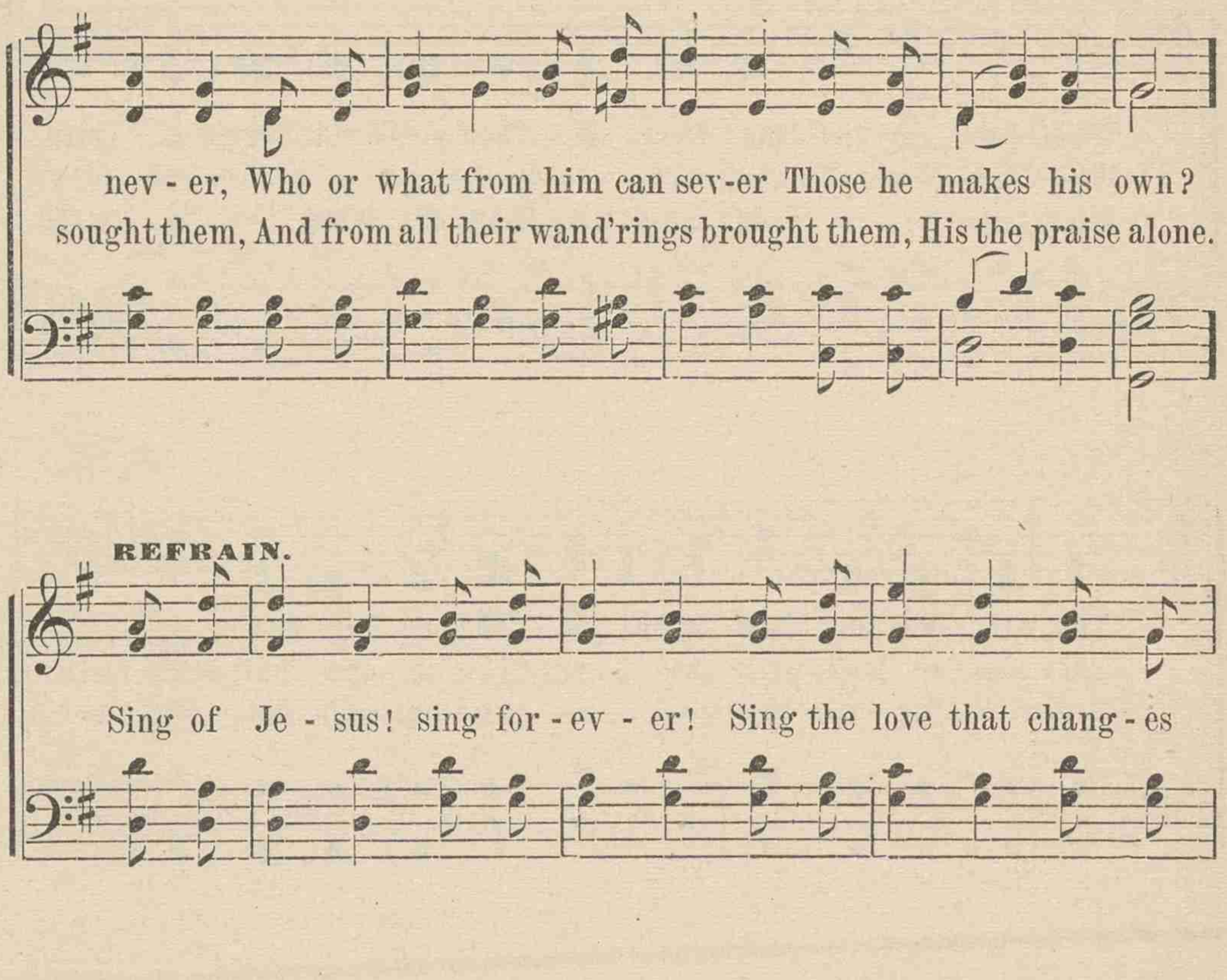
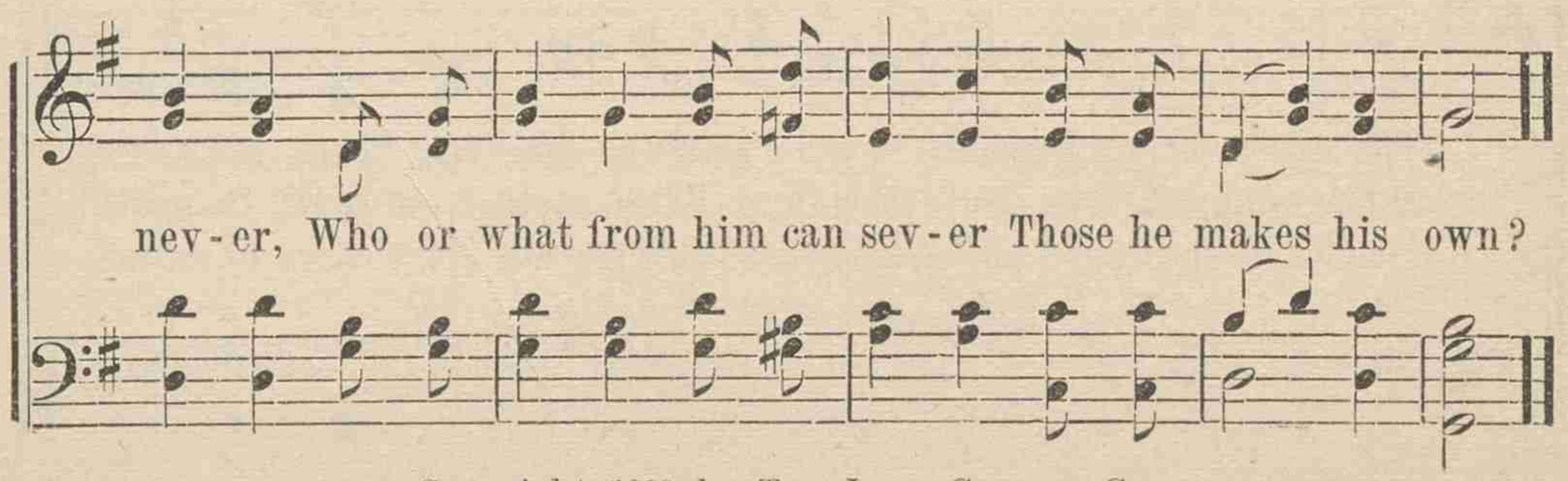
Sing of Jesus.

"WINTHROP."





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That which was Lost. 45

T. P. W. Luke 19: 10. THOS. P. WESTENDORF, by per.

1. O'er the dreary mountains, Thro' the sleet and cold, Seeking for the lost ones That have left the fold.
2. Prod-i-gal re-turn-ing, Shout the glad re-frain, Father's heart is burn-ing, Lost, but found a-gain. "For the Son of man is Je-sus, And a soul is saved.
3. Joy among the an-gels For a heart depraved Has been brought to

CHORUS. Joyously.

come to seek and save, For the Son of man is seek and save,
come to seek and save, For the Son of man is seek and save,
come to seek and save, Seek and save that which was lost."
seek and save,

In the Days of thy Youth.

ALICE M. SCHOFF. J. R. M.

1. In the days of thy youth, oh, re - mem - ber, Thy Cre-
2. In the days of thy strength and thy beau - ty, In the
3. With the prayer of deep love and de - vo - tion, With the

a - tor, the giv - er of good, He who has watched o - ver and
days of thy hope and thy power, For-get not the lov - ing Cre-
glad hymn of glo - ry and praise, Re - mem-ber thy Lord and Cre-

loved thee, He who gives thee thy rai - ment and food.
a - tor, Who re - mem - bers thee each pass - ing hour.
a - tor, Ev - 'ry one of these swift pass - ing days.

CHORUS.

Oh, re - member, oh, re - mem-ber,

Oh, re - member, oh, re - member, Oh, re - member in the

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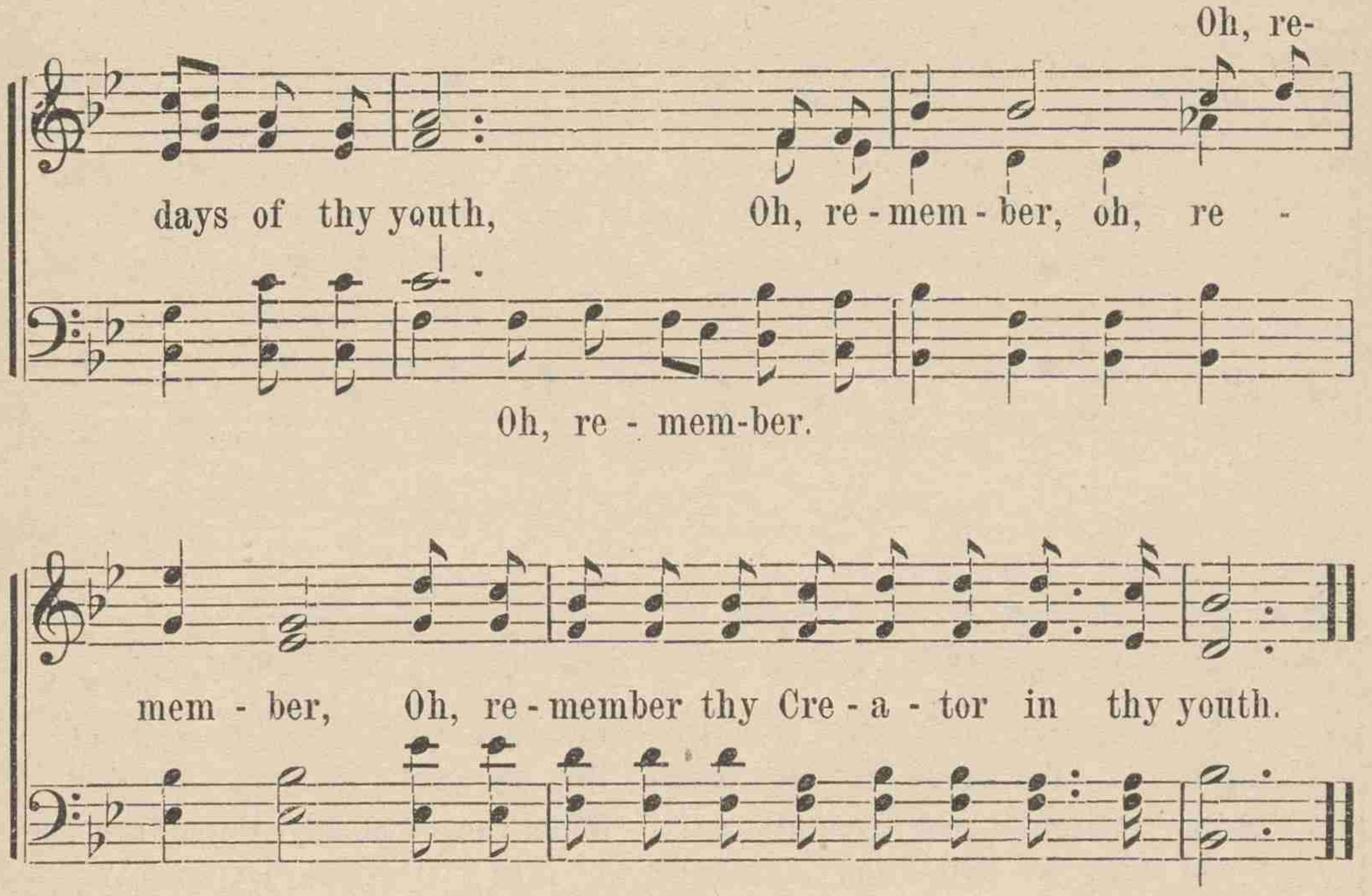

LOWER LIGHTS.

By per.

1 Brightly beams our Father's mercy,
From his lighthouse evermore,
But to us he gives the keeping
Of the lights along the shore.

CHORUS.

Let the lower lights be burning,
Send a gleam across the wave!
Some poor struggling, fainting seaman
You may rescue, you may save.

2 Dark the night of sin has settled;
Loud the angry billows roar;
Eager eyes are watching, longing,
For the lights along the shore.

3 Trim your feeble lamp, my brother;
Some poor sailor, tempest tost,
Trying now to make the harbor,
In the darkness may be lost.

P. P. Bliss.

JEWELS.

By per.

1 When he cometh, when he cometh,
To make up his jewels,
All his jewels, precious jewels,
His loved and his own.

CHORUS.

Like the stars of the morning,
His bright crown adorning,
They shall shine in their beauty,
Bright gems for his crown.

2 He will gather, he will gather,
The gems from his kingdom;
All the pure ones, all the bright ones,
His loved and his own.

3 Little children, little children,
Who love their Redeemer,
Are the jewels, precious jewels,
His loved and his own.

Rev. W. O. Cushing.

The Master wants Workers.

Rev. F. J. Stevens. Arr. "Winthrop."

REFRAIN.

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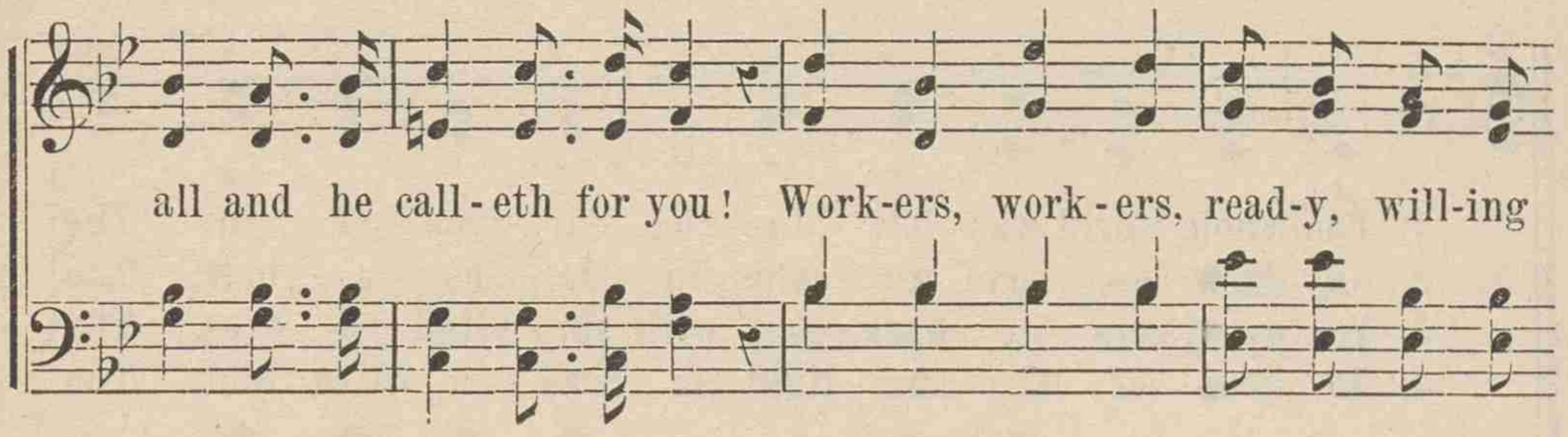
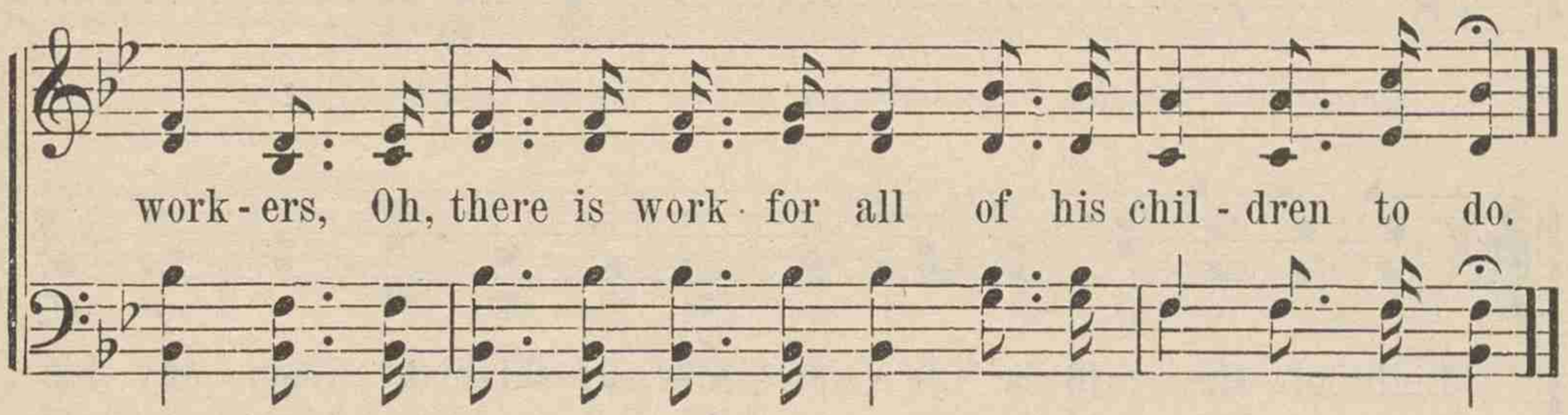
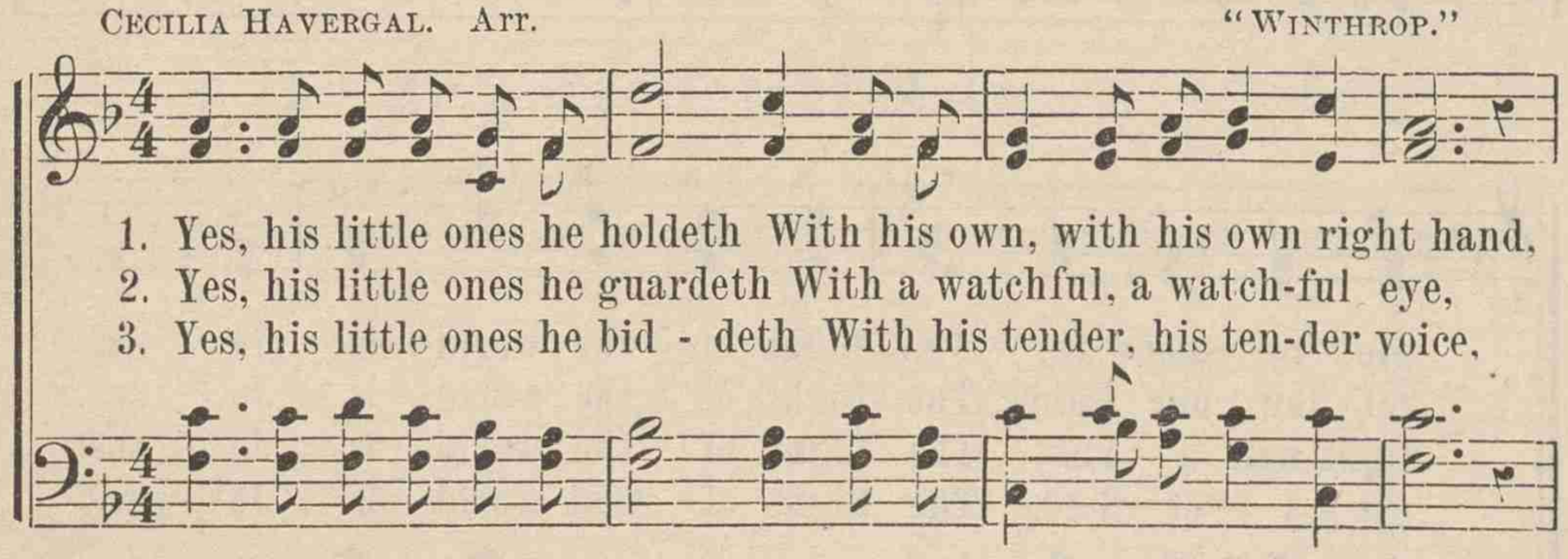
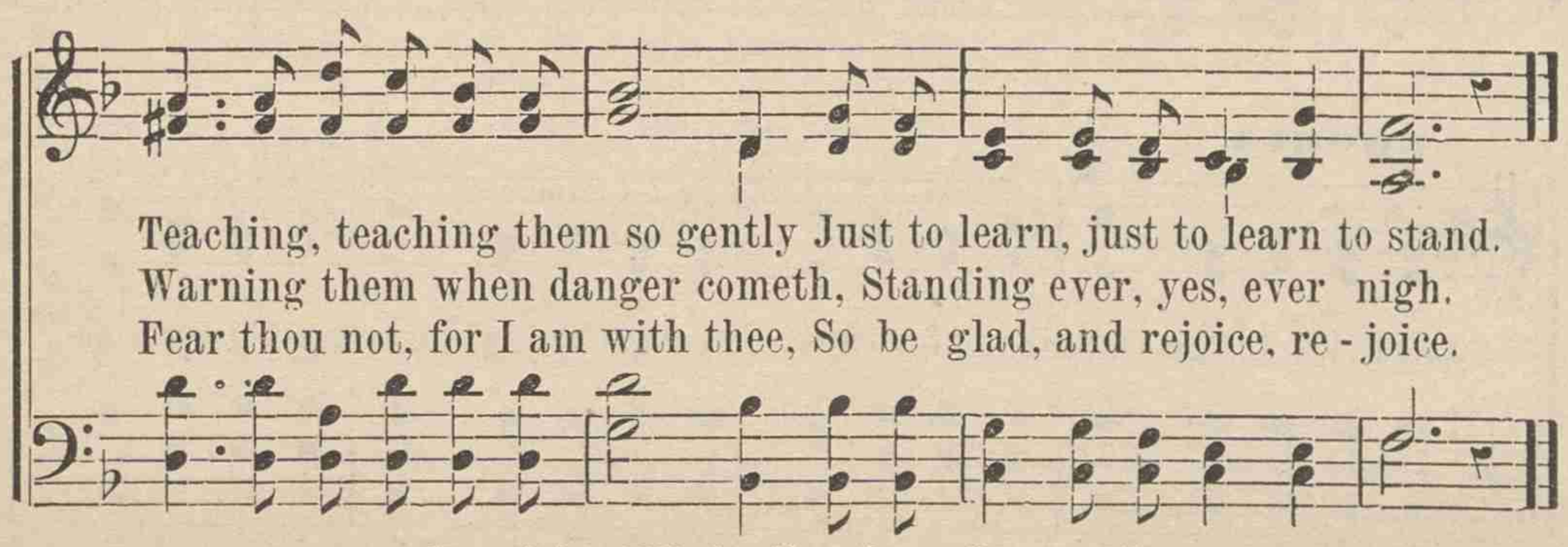




His Little Ones.

CECILIA HAVERGAL. Arr. "WINTHROP."





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50 The Light of the World is Jesus.

"I am the light of the world." John 9: 5.

P. P. B. P. P. Bliss, by per.

1. The whole world was lost in the dark-ness of sin; The
2. No dark-ness have we who in Je-sus a-bide, The
3. Ye dwell-ers in dark-ness with sin-blind-ed eyes, The
4. No need of the sun-light in heav-en, we're told, The

Light of the world is Je-sus. Like sun-shine at noon-day his
Light of the world is Je-sus. We walk in the Light when we
Light of the world is Je-sus. Go, wash, at his bid-ding, and
Light of that world is Je-sus. The Lamb is the light in the

glo-ry shone in, The Light of the world is Je-sus.
fol-low our Guide, The Light of the world is Je-sus.
light will a-rise, The Light of the world is Je-sus.
Cit-y of Gold, The Light of that world is Je-sus.

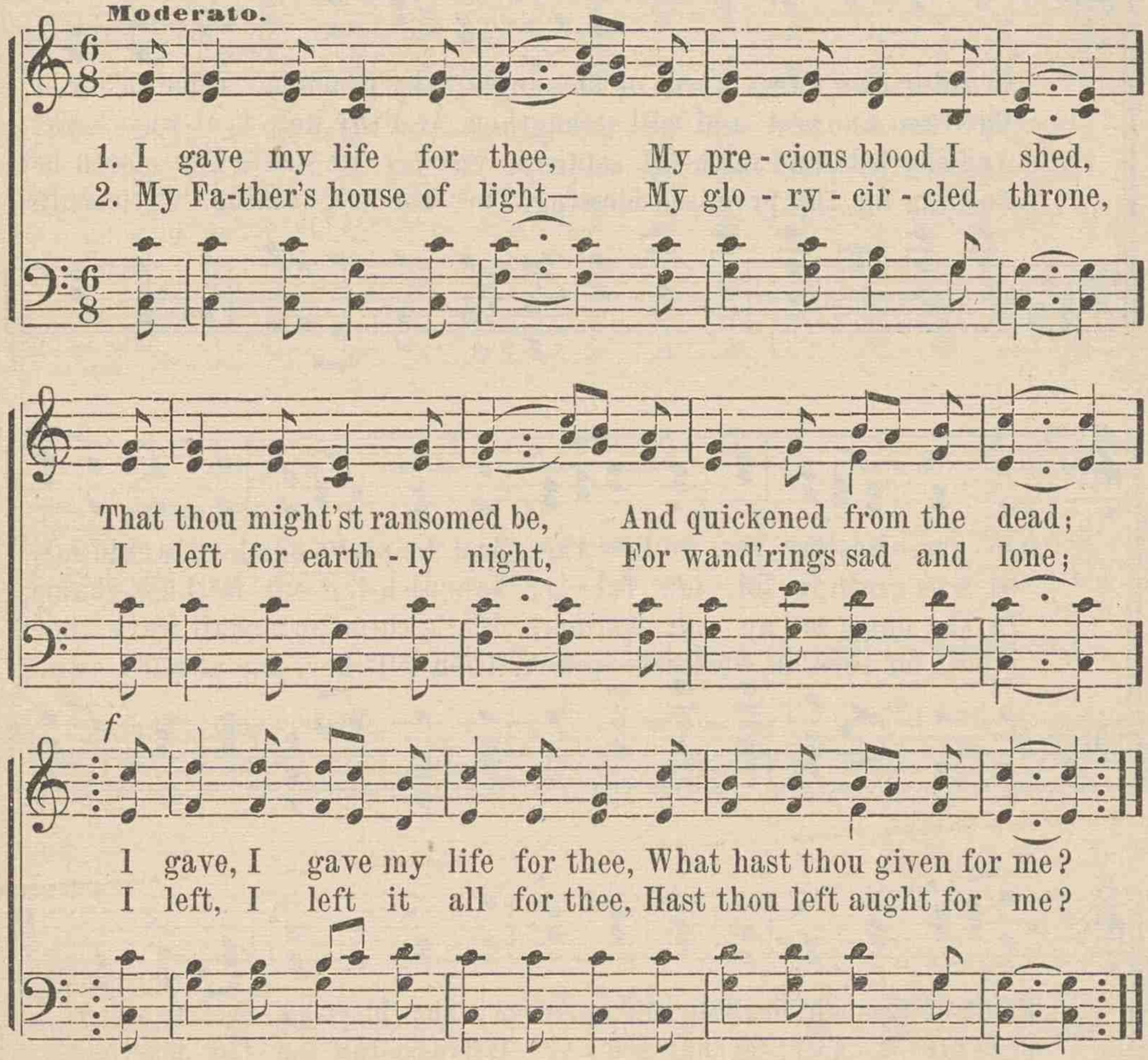
CHORUS.

Come to the Light, 'tis shining for thee; Sweetly the Light has dawn'd upon me.

What Hast Thou Done for Me?

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

Miss FRANCES R. HAVERGAL. P. P. BLISS, by per.



3 I suffered much for thee,
More than thy tongue can tell,
Of bitterest agony,
To rescue thee from hell;
I've borne, I've borne it all for thee,
What hast thou borne for me?

4 And I have brought to thee,
Down from my home above,
Salvation full and free,
My pardon and my love;
I bring, I bring rich gifts to thee,
What hast thou brought to me?

52 Yes, We Have a Word for Jesus.

HAVERGAL. J. W. SHRYOCK.

1. Yes, we have a word for Je - sus! Liv - ing ech - oes we will be
2. Ma - ny ef - forts it may cost us, Many heart-beats, many a fear,
3. Yes, we have a word for Je - sus! We will bravely speak for thee,
4. Help us, lov - ing - ly to la - bor, Looking for thy pres-ent smile,

Of thine own sweet words of blessing, Of thy gracious "come to me."
But thou knowest, and will strengthen, And thy help is al-ways near.
And thy bold and faith-ful soldiers, Sav-ior, we would henceforth be!
Looking for thy promised blessing, Thro' the brightening "little while."

Je - sus, Master! yes, we love thee, And to prove our love, would lay
Give us grace to fol - low ful - ly, Vanquish-ing our faithless shame,
In thy name set up our ban-ners, While thine own shall wave above,
Words for thee, in weakness spoken, Thou wilt here accept and own,

Fruit of lips which thou wilt op-en, At thy bless-ed feet to - day.
Fee - bly it may be, but tru - ly, Wit-ness-ing for thy dear name.
With thy crimson name of Mer - cy, With thy golden name of Love.
And con-fess them in thy glo - ry, When we see thee on thy throne.

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More Than All.

T. P. W. THOS. P. WESTENDORF.

1. See you not the hum-ble widow Standing in the tem-ple hall,
2. Oth-ers gave of their abundance On - ly just a lit - tle part;
3. Christ to-day is standing, watching Ev -'ry gift that we let fail,

Hear you not the Sav - ior say-ing, She has cast in more than all.
She, tho' poor, in want and sorrow, Gave her all with trusting heart.
And when loving hearts are offered, Still he whispers, " more than all."

CHORUS.

More than all the gold that's treasured, More than all the works of art
Is the gift that can be measured By a lov - ing, faithful heart.

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54 The Golden City.

ELIZA M. SHERMAN W. F. SHERWIN.

1. There's a cit - y bright and golden, Ly - ing o'er the jas - per sea;
2. In the cit - y bright and golden God's own peace doth ever rest,
3. In the cit - y bright and golden, When we lay our burdens down,

And sometimes a - mid the darkness Heav'nly voic-es come to me.
And bright streams of living wa-ter Flow thro' all the land so blest.
We shall change the cross forev - er For the glo - ry of the crown.

Soft - ly comes the wondrous anthem From the golden gates of day,
Hark! the anthem still is sounding, Loud and louder still the strain;
At the Sav - ior's feet we'll cast it, With the an - gel band we'll sing—

While the heav'nly choirs are singing "God shall wipe all tears a-way."
Glo - ry, hon - or be to Je - sus, Sing the sweet song once again.
Sweetest prais-es of sal - va - tion, In the pal - ace of our King!

REFRAIN.

Sweetly sounding, gen-tly ring-ing From the cho-rus far a - way,

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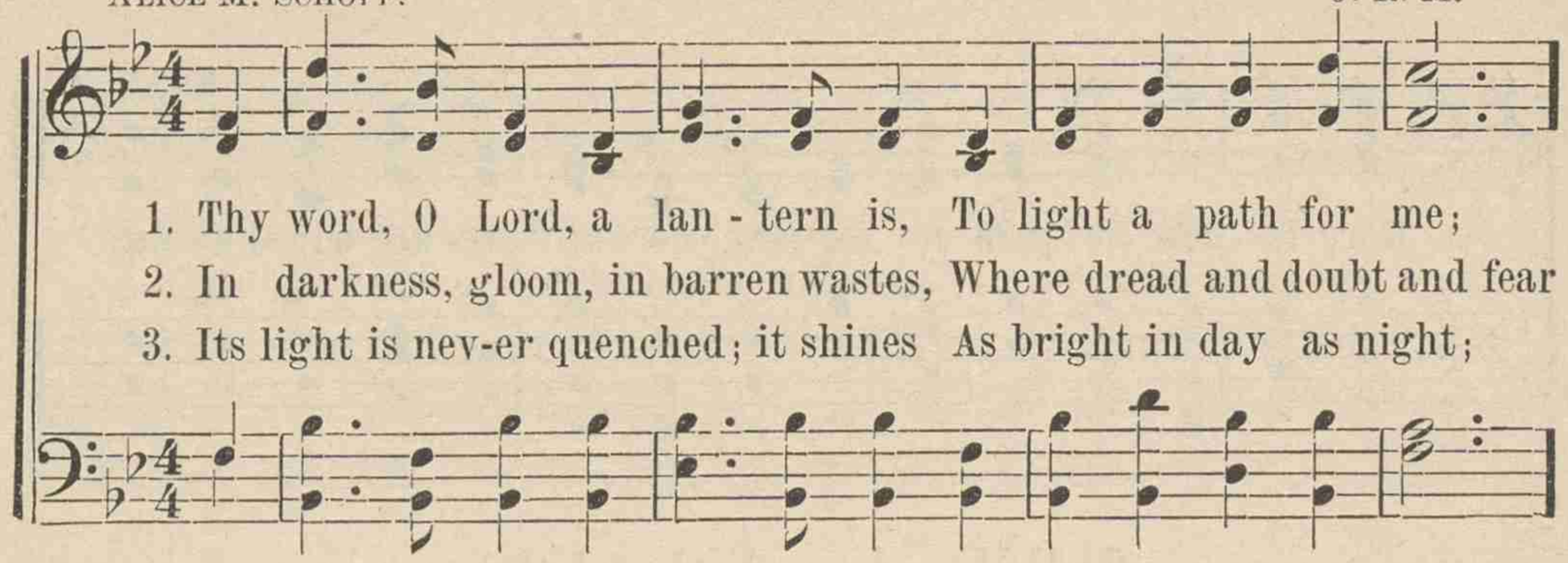
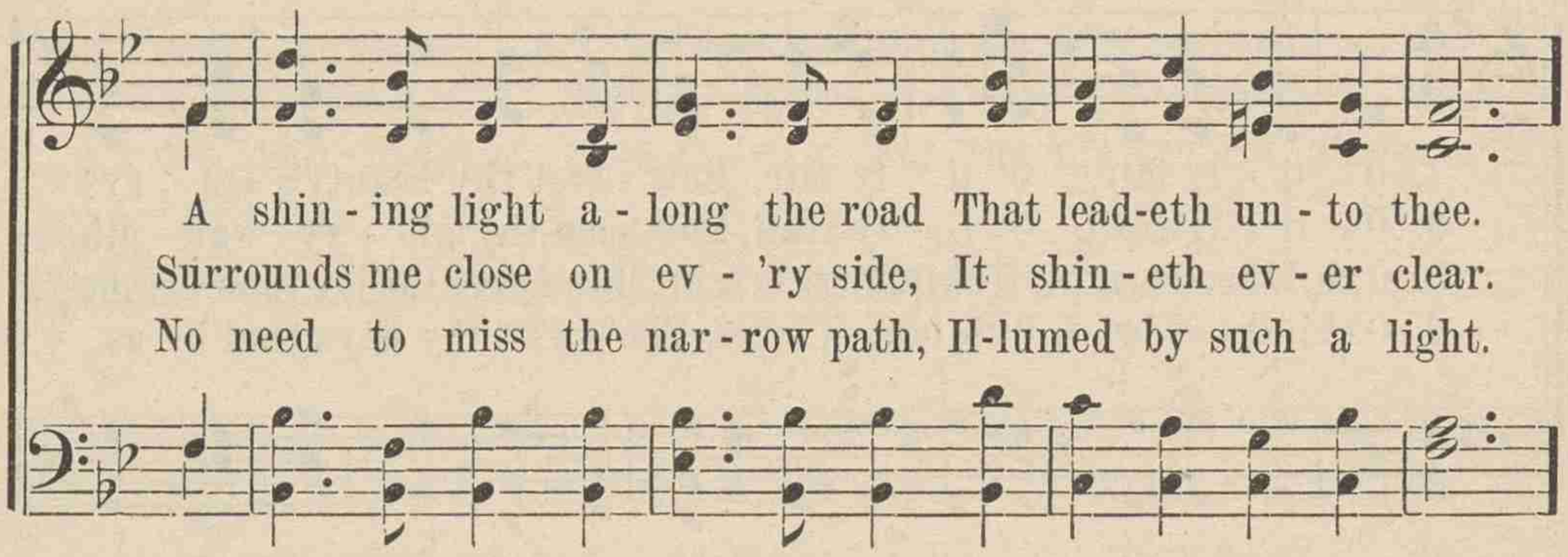
Childhood and the Lilies.

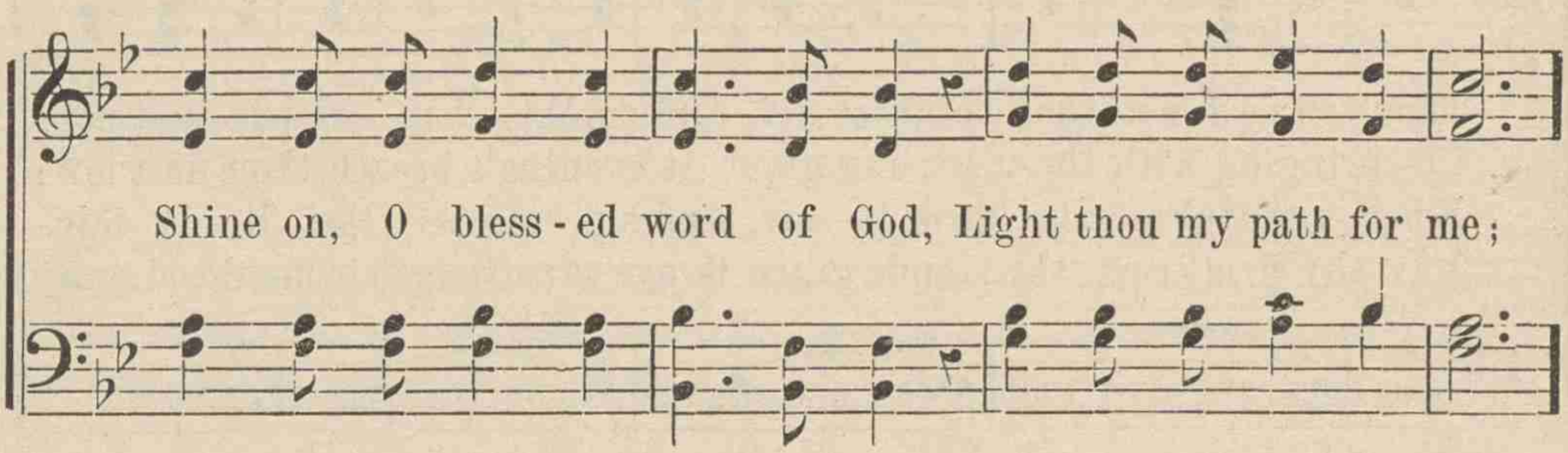
Rev. F. M. HIGGINSON. German.

56 Thy Word, O Lord, a Lantern is.

ALICE M. SCHOFF. J. R. M.







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Help for the Faithful.

Mrs. E. H. Leland. Tune: *"Rest for the Weary."*

1. Oh, the Father's hands are helping In the work you have to do!
2. Though the day be dark with sorrow, And the way be hard and long,
3. What your hands find good in do-ing, Do you, then, with all your might;
4. Oh, be pa-tient in your striving, 'Learn to la-bor and to wait;'

Have you nev-er felt them lift-ing, When the task was hard for you?
Yet his love shall light the morrow, And in his strength you are strong.
Though the work be plain and lowly, It is bless-ed in his sight.
And the Father's love shall lead you When the way is steep and straight.

CHORUS.

There is help for the faithful, There is help for the faith-ful,

There is help for the faith-ful, There is help for you.

For Me and for Thee.

MINNIE K. CLARK. H. H. McGRANAHAN.

1. There's a crown in heaven for me, A crown that I may wear; There's a
2. There's a song in heaven for me, A song that I may sing; There's a
3. There's a robe in heaven for me, A robe so clean and white; There's a
4. There's a home in heaven for me, A home beyond all sin; There's a

crown in heaven for thee, A crown with jewels rare. For me and for
song in heaven for thee, A praise to Christ our King.
robe in heaven for thee, Oh, pure and sweet delight.
home in heaven for thee, Come ye, and en-ter in. For me,

thee, Yes, there's a crown for you and for me; For
song
robe
home
and for thee,

me and for thee, Yes, there's a crown for you and for me.
song
robe
home
For me and for thee,

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WESLEY. Arr. G. F. ROOT.

1. Sol - diers of Christ a - rise, And gird your ar - mor on,
2. Leave no un-guard-ed place, No weak - ness of the soul,
3. Then in his strength go on, In con - flict watch and pray,

Strong in the strength which God supplies, Thro' his e - ter - nal Son.
Take ev - 'ry vir - tue, ev - 'ry grace, And fort - i - fy the whole.
Strike all the powers of darkness down, And win the well-fought day.

CHORUS.

Sol-diers a - rise, sol - diers a - rise In your Re-deem - er's power,
Re - member that he who trusts in him Is more than conquer - or.

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Waiting for Me.

Words and music by J. R. MURRAY.

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hap - py ones o - ver the sea, Wait - ing for me, yes,
Wait - ing, wait - ing, yes,

wait - ing for me, Are all the hap - py ones o - ver the sea.

Holiness Becometh Thine House.

SENTENCE. H. H. QUICK.

Ho - li - ness be - com - eth thine house, be - com - eth thine

house, be - com - eth thine house for - ev - er and ev - er, for-

ev - er and ev - er. A - men, A - men.

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O We are Volunteers.

GEO. F. ROOT, by per.

Not too fast.

1. O, we are vol-un-teers in the ar - my of the Lord, Forming in - to line at our Captain's word; We are un - der marching or - ders to take the battle field, And we'll ne'er give o'er the fight till the foe shall yield.
2. The glo-ry of our flag is the em-blem of the dove, Gleaming are our swords from the forge of love; We go forth, but not to bat - tle for earthly honors vain, 'Tis a bright im-mor-tal crown that we seek to gain.
3. Our foes are in the field, pressing hard on every side, En - vy, an-ger, ha-tred, with self and pride; They are cru-el, fierce and strong, ev-er read - y to attack, We must watch and fight and pray, if we'd drive them back.
4. O, glorious is the struggle in which we draw the sword, Glo - rious is the kingdom of Christ our Lord; It shall spread from sea to sea, it shall reach from shore to shore, And his peo-ple shall be bless-ed for ev - er-more.

CHORUS.

Come and join the ar - my, the ar - my of the Lord, Je - sus is our Cap - tain, we ral - ly at his word; Sharp will be the con - flict with the pow'rs of sin, But with such a Lead-er we are sure to win.

Trusting in the Lord.

T. P. W. Acts 27 : 25. THOS. P. WESTENDORF, by per.

1. Tho' the storm of life be rag - ing high, Fraught with dangers,
2. Pain may rack this earth - ly house of mine, I may bow at
3. Oth - er hopes may swift - ly pass a - way, Oth - er joys may

per - ils ev - er nigh, Still I know my soul shall nev - er die,
sor-row's gloom-y shrine, Still my heart will nev - er, nev - er pine,
van - ish or de - cay, Still with faith I'll tread the nar - row way,

CHORUS.

trust - ing,

Trust-ing in the Lord. Oh, trusting, trusting, trusting in the Lord,

Trust - ing,

I be - lieve the prom - is - es he gave, Trust-ing, trust-ing,

trust-ing in the Lord, He a - lone can save.

64 In Him.

Mrs. E. C. Green. J. R. Murray.

Spirited.

1. In Him is love a - bound - ing, In Him re-deem-ing grace, In Him my dai - ly man - na, In Him my hid - ing-place. In
2. In Him I now am rest - ing, The half I can not tell Of all the price - less bless - ings Which make my heart to swell With
3. But when I see thee, Je - sus, When face to face we meet, Then in thine own dear im - age It will be far more sweet: Oh,

Him there is a - tone - ment, In Him e - ter - nal life, In
thankful ad - o - ra - tion, As day by day I find His
then I'll lift my prais - es For all I've found in thee, And

CHORUS.

In Him,

Him a full sal - va - tion, In Him an end of strife.
peace and grace suf-fi - cient To keep both heart and mind. In Him, in Him,
sing to him the glo - ry Who has re-deem - ed me.

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In Him, In

In Him, in Him, There's fullness of blessing in his service sweet, In

Him, in Him,

Him, in Him, in Him, in Him, I am in Him complete, complete.

Nearer to Me.

W. F. SHERWIN.

1. Fa - ther, draw near to me, Near - er to me; I can not
2. Lone were this world and drear, How could I stay, Did not thy
3. All thro' death's valley dark Stand by my side, There with "Thy

in the flesh, Mount up to thee. O come and ev - er be,
pres-ence here Bright-en the way? O heed my ear - nest plea,
rod and staff" Com - fort and guide. O how I'll cling to thee,

Dear Fa - ther, near - er me— Near - er to me, to me!
Draw, Fa - ther, near - er me— Near - er to me, to me!
Dear Fa - ther, near - er thee—Near - er to thee, to thee!

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Beautiful Land on High.

J. NICHOLSON. C. A. HAVENS. Op. 31.

Sop. or Ten. Solo.

1. There's a beau - ti - ful land on high, To its glo - ries I
2. There's a beau - ti - ful land on high, I shall en - ter it
5. There's a beau - ti - ful land on high, Then why should I
4. There's a beau - ti - ful land on high, And my kindred its

Organ.

p **Sw.**

Man.

fain would fly,— When by sor - row pressed down, I
by and by; There, with friends, hand in hand, I shall
fear to die, When death is the way to the
bliss en - joy, Me - thinks I now see how they're

Ped. **Man.**

mf **Rit.**

long for my crown. In that beau - ti - ful land on high.
walk on the strand, In that beau - ti - ful land on high.
realms of the day, In that beau - ti - ful land on high.
wait - ing for me, In that beau - ti - ful land on high.

Rit. *pp*

Ped. **Man.**

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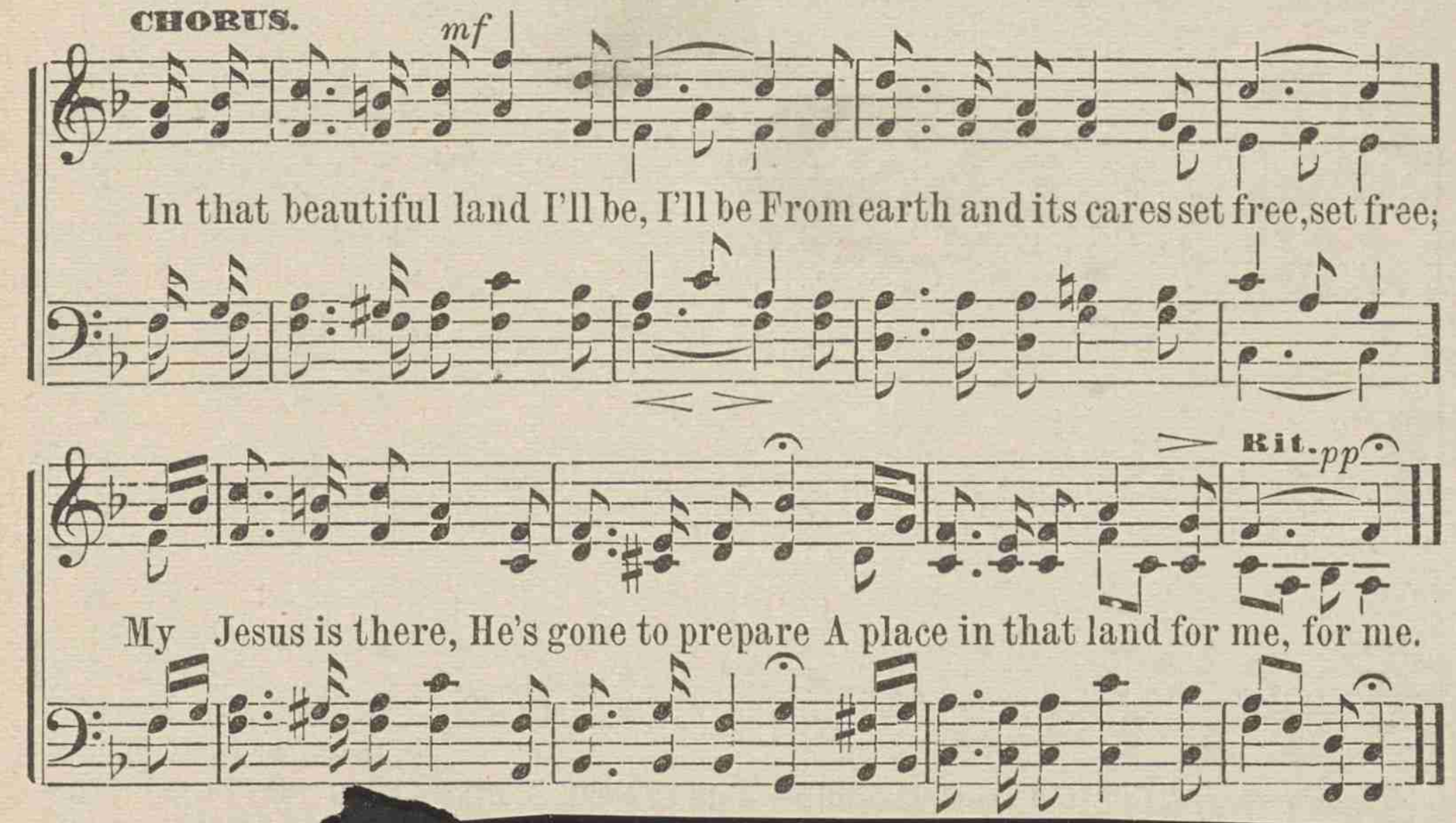
CHORUS.

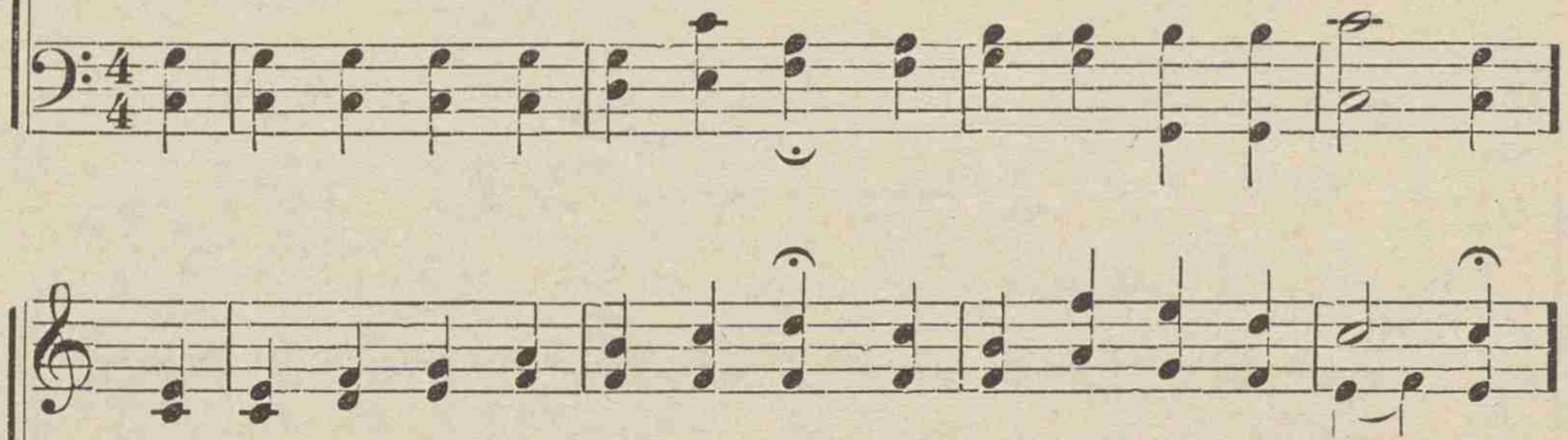

mf
In that beautiful land I'll be, I'll be From earth and its cares set free, set free;
Rit. pp
My Jesus is there, He's gone to prepare A place in that land for me, for me.

68 O Beulah, Land of Beulah!

"They shall behold the land that is very far off." Isa. 33: 17.

H. L. FRISBIE. G. F. R.

1. We stand where Jordan's waves divide—O Beu-lah, land of Beu - lah—
2. We look a-cross the rag-ing foam—O Beu-lah, land of Beu - lah—
3. No mor-tal foot hath ev-er trod— O Beu-lah, land of Beu - lah—



The shores of time from Canaan's side, Sweet Beulah land of Beu - lah;

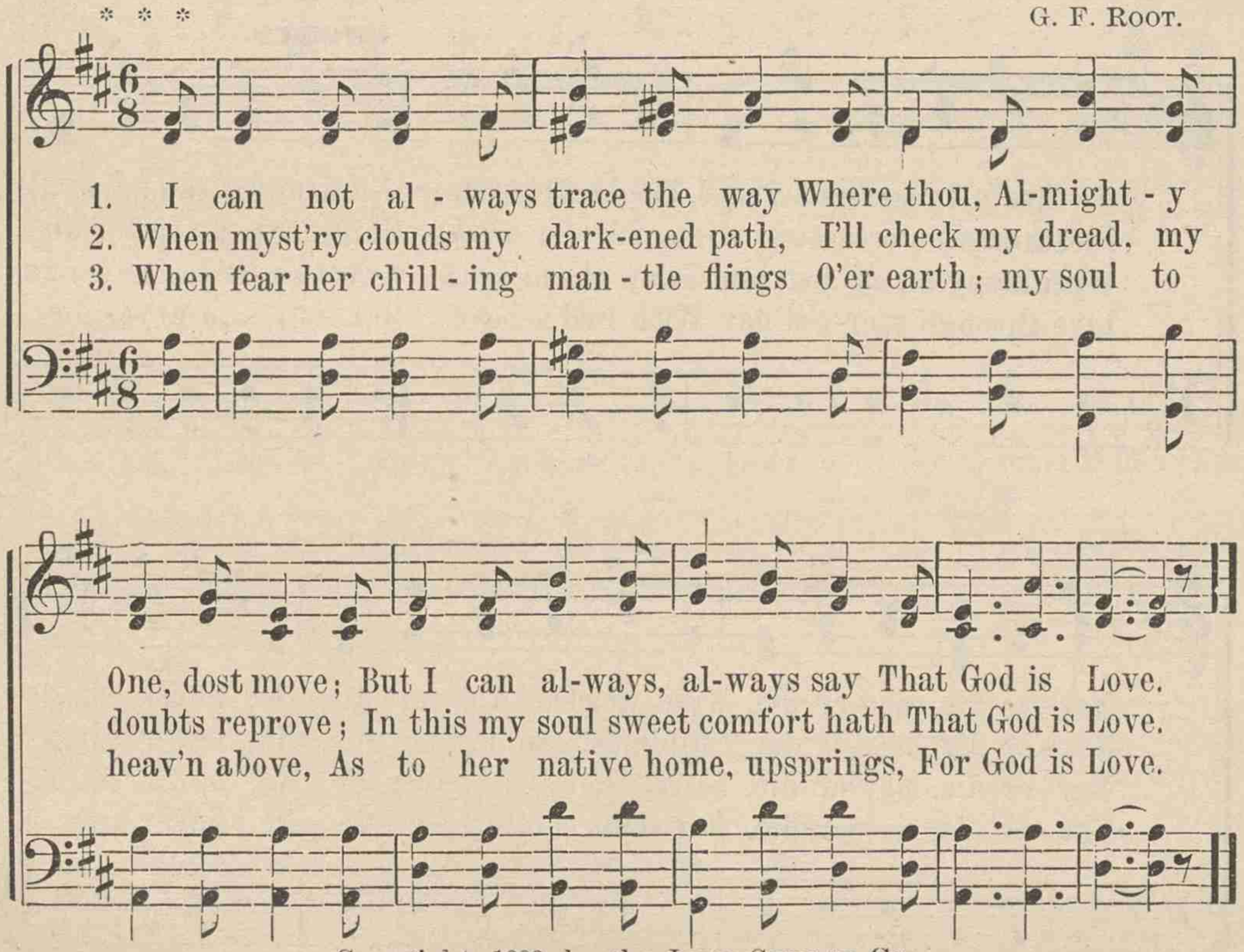
CHORUS.

God is Love.

"He that loveth not knoweth not God, for God is love." 1 John 4: 8.

* * *

G. F. ROOT.



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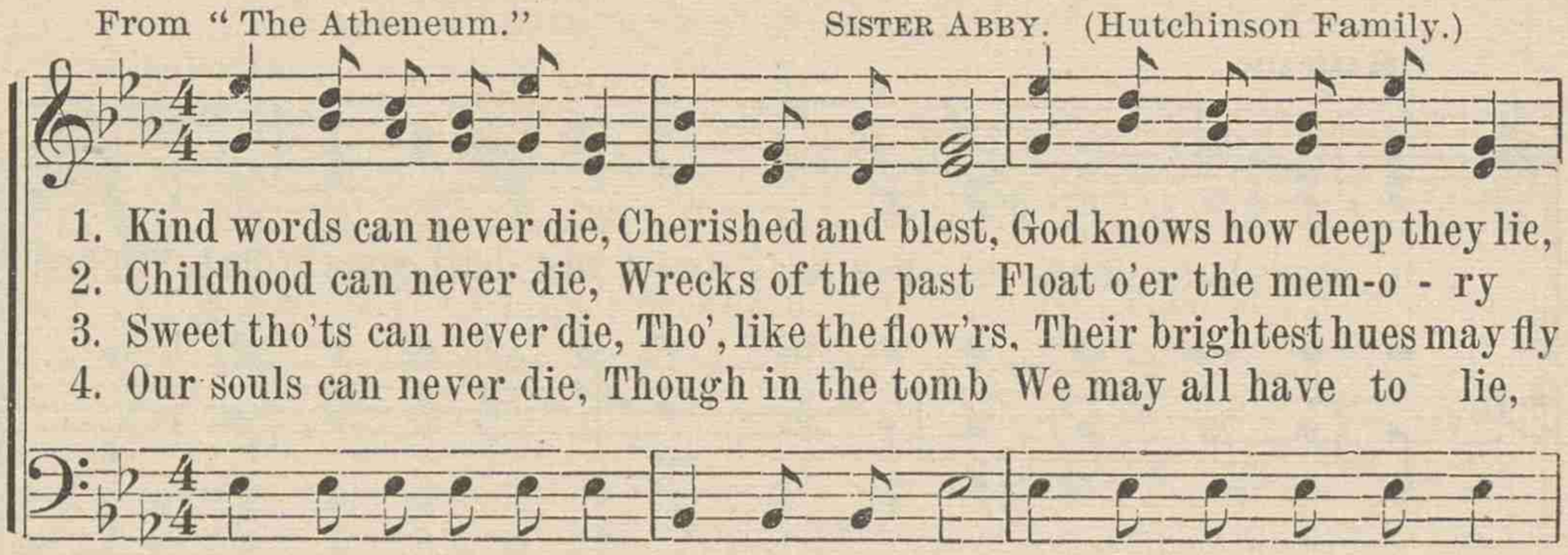
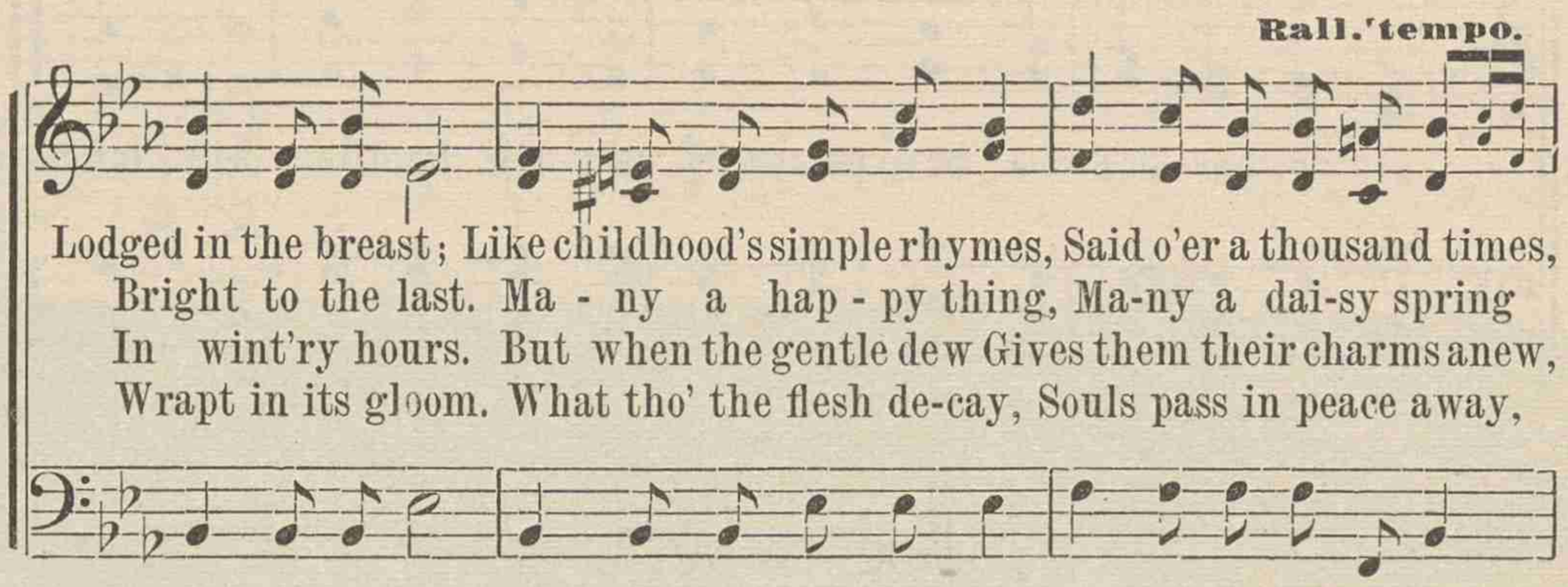
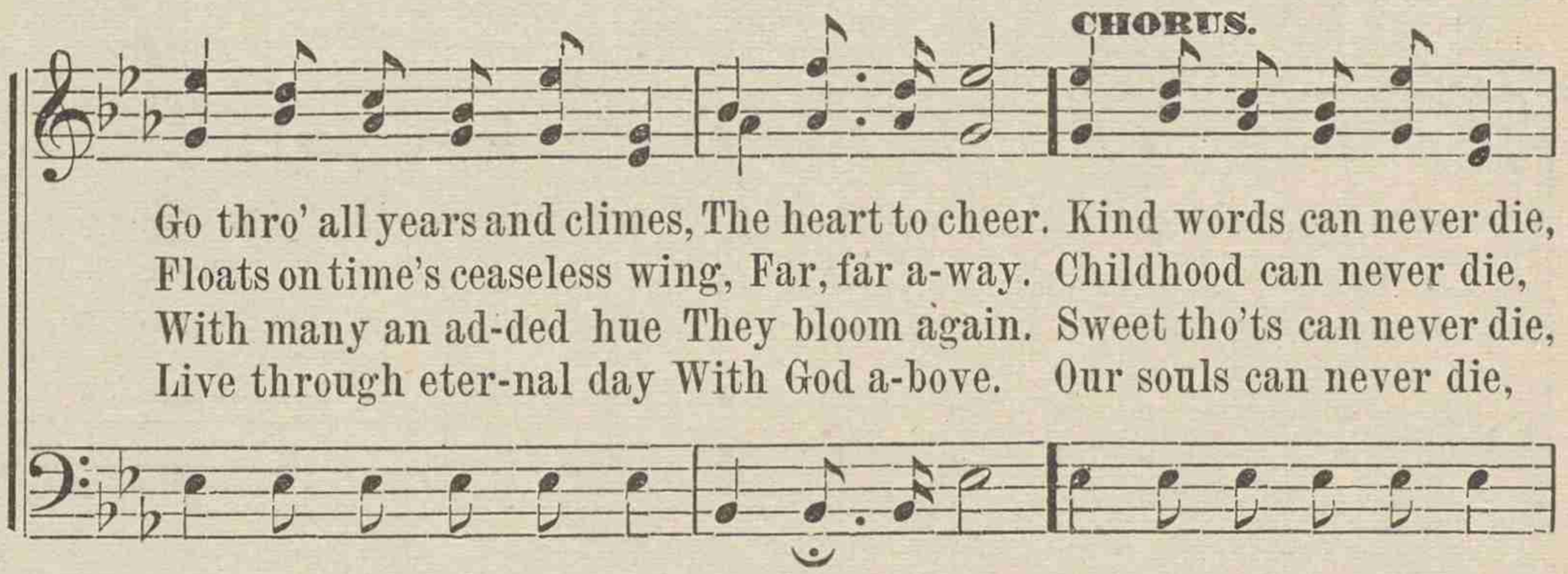
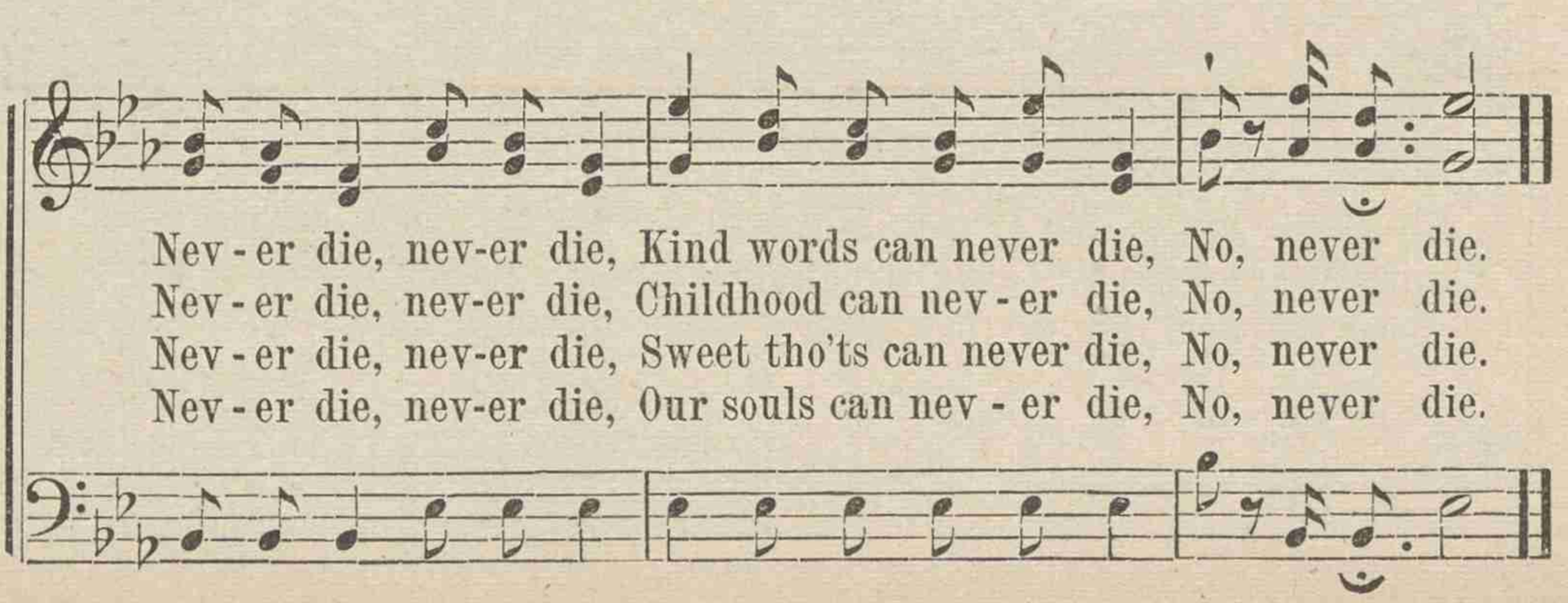
70 Kind Words Can Never Die.

From "The Atheneum." SISTER ABBY. (Hutchinson Family.)









The Pathway of Life.

T. P. W. Psalm 16: 11. THOS. P. WESTENDORF, by per.

1. I've a guide, tho' the way be long, I've a friend, tho' the world be cold;
2. Thro' the cloudland of hope I see Beaming strait from the throne of grace
3. Not a doubt does my fond heart know, Not a fear lingers in my breast,

There's an arm that I know is strong, That safe to my own doth hold.
Mer - cy's star, and it brings to me All the light of his ho - ly face.
Trust-ing still in his love I go On my way to that home of rest.

CHORUS.

He will show me the path - way of life, Lead-ing up to a
full - ness of joy At the right hand of the throne, When this
drear-y life is done Not a care shall my peace de - stroy.

72

Before the Bolted Door,

—OR—

Rise, and Let Him In.

Rev. LOWRIE HOFFORD, D.D. J. R. MURRAY.

1. Be-fore the bolted door The waiting Savior stands, He kindly waits, and gen - tly knocks With nev-er wea - ried hands. The hea - vy dews of night Are fall-ing on his head, And still no voice within responds, No
2. Be-fore the bolted door A gen-tle voice is heard; In tones of ten-der- ness and love It speaks a plead-ing word. "If a - ny hear my voice And o - pen wil-ling - ly, I'll en - ter in and sup with him, And
3. Be-fore the bolted door! And can you yet de - lay, And let the waiting Sav - ior stand, Or sad - ly turn a - way? There's mercy in his heart, There's kindness in his voice, Oh, hasten to un - bar the door, And

CHORUS.

Wait - ing, wait - ing, wel - come word is said.
he shall sup with me." Yes, he is wait-ing, pa-tient-ly waiting,
in his smile re - joice.

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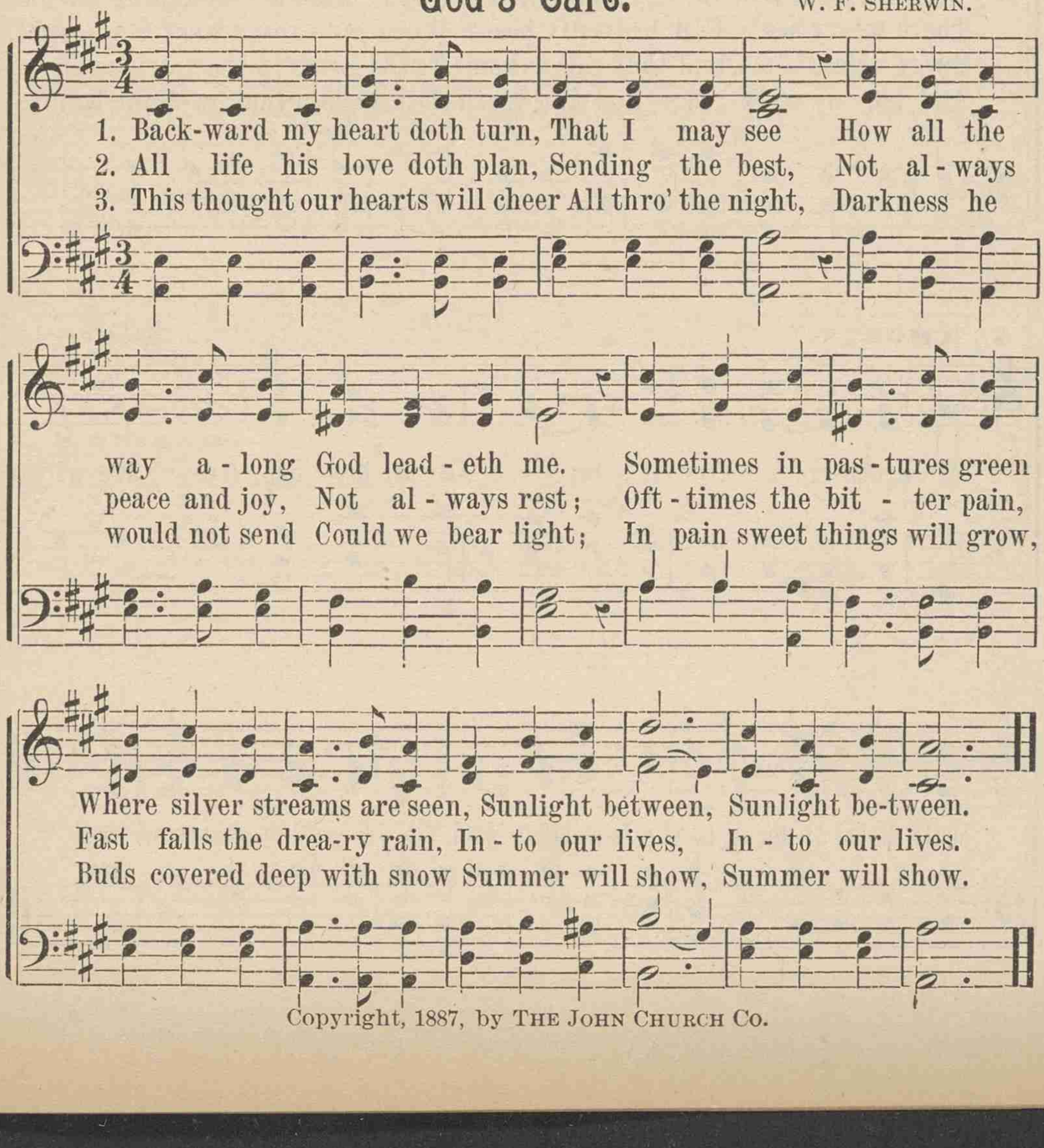
God's Care.

W. F. SHERWIN.



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74 The Beautiful Land.

Rev. ALF. LANCASTER.

1. In the twilight hours 'mid the breath of flow'rs, When the soul in silence dwells,
2. There summer bright for - ev - er glows, And love im - par-tial beams,
3. There li - lies bloom of purest white, In hearts whom earth knew not;
4. From the golden shore where our loved ones stand, While they watch with eager eyes,
5. O children, sing in joy-ous notes Of the blessed heavenly land;

Sweet echoes come from the far-off home, Like the voice of evening bells.
Where waters flow in rippling song, From life's a - bounding stream.
There weary souls find heavenly peace, When sor - row's work is wrought.
Sweet voices come, and they call us home To the home in the spirit's skies.
And let us walk in love and truth Till we join that ra-diant band.

CHORUS. Slower.

O broth-er! O sis - ter! Loved, joy - ous, free; We will

walk hand in hand to the beautiful land Till its golden shores we see.

From "The Carol," by per.

N. C. THOMPSON. "WINTHROP."

1. There's a table outspread, Where I'm longing to sit, Tho' my raiment of rags Seemeth not to be fit. Yet the hun - ger with-in Leaves me fainting and sore, O give me the crumbs That now fall on the floor.
2. I hear a sweet voice, Now invit - ing to share In the bounties that Love Doth so rich - ly pre-pare. But I shrink from the board Where these dainties are spread, Tho' I dare e'en to hope From the crumbs to be fed.
3. A - gain that dear voice—Is it wel-com - ing me? Is that robe all so fair For my wear - ing to be? O Lord, thou hast conquered, And my shame is no more, Yet I'm glad that I craved E'en the crumbs on the floor.

REFRAIN.

O give me the crumbs From his ta - ble that fall, 'Tis a feast to my soul, Tho' the por - tion be small.

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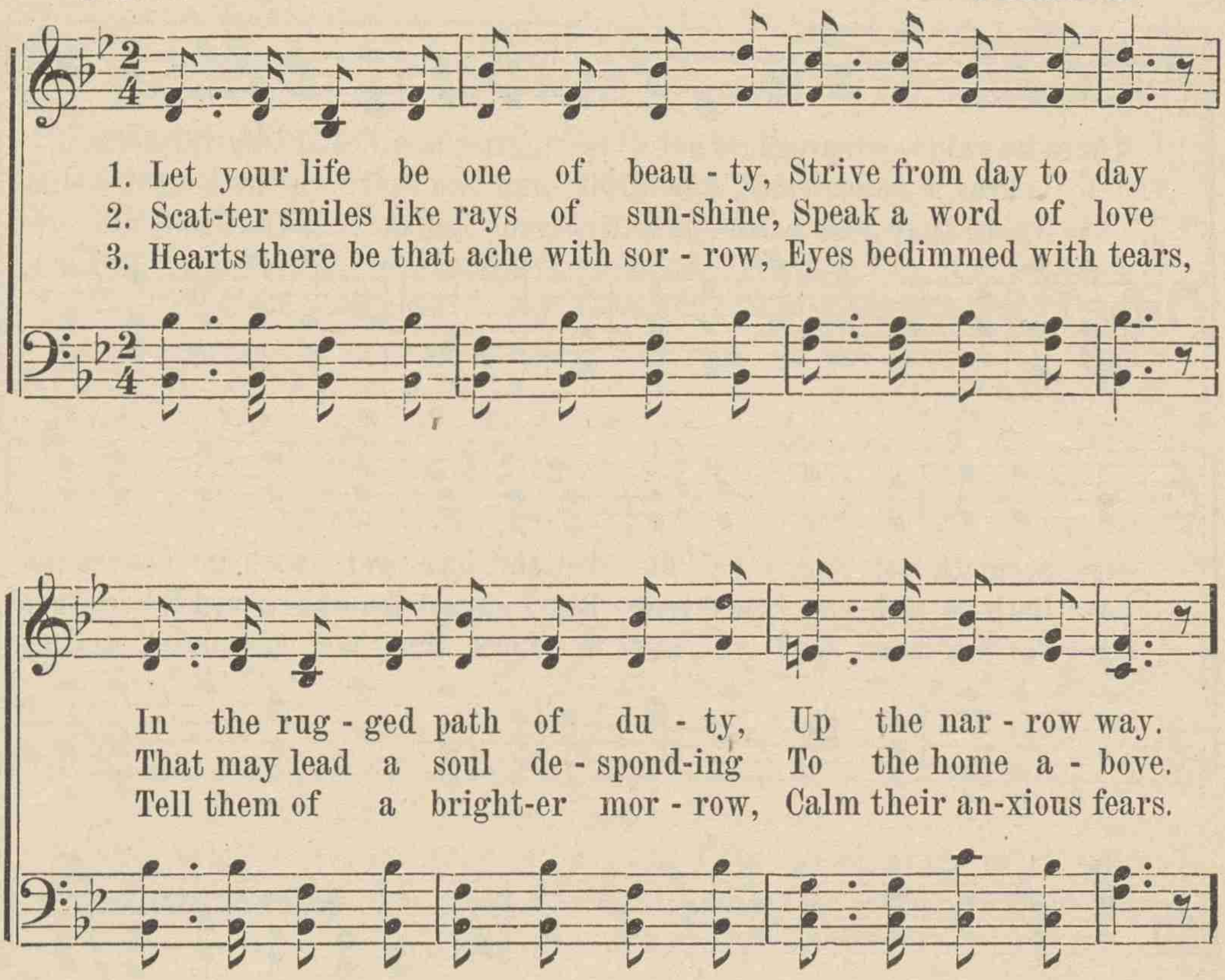
Everlasting Joy.

T. P. W. THOS. P. WESTENDORF.



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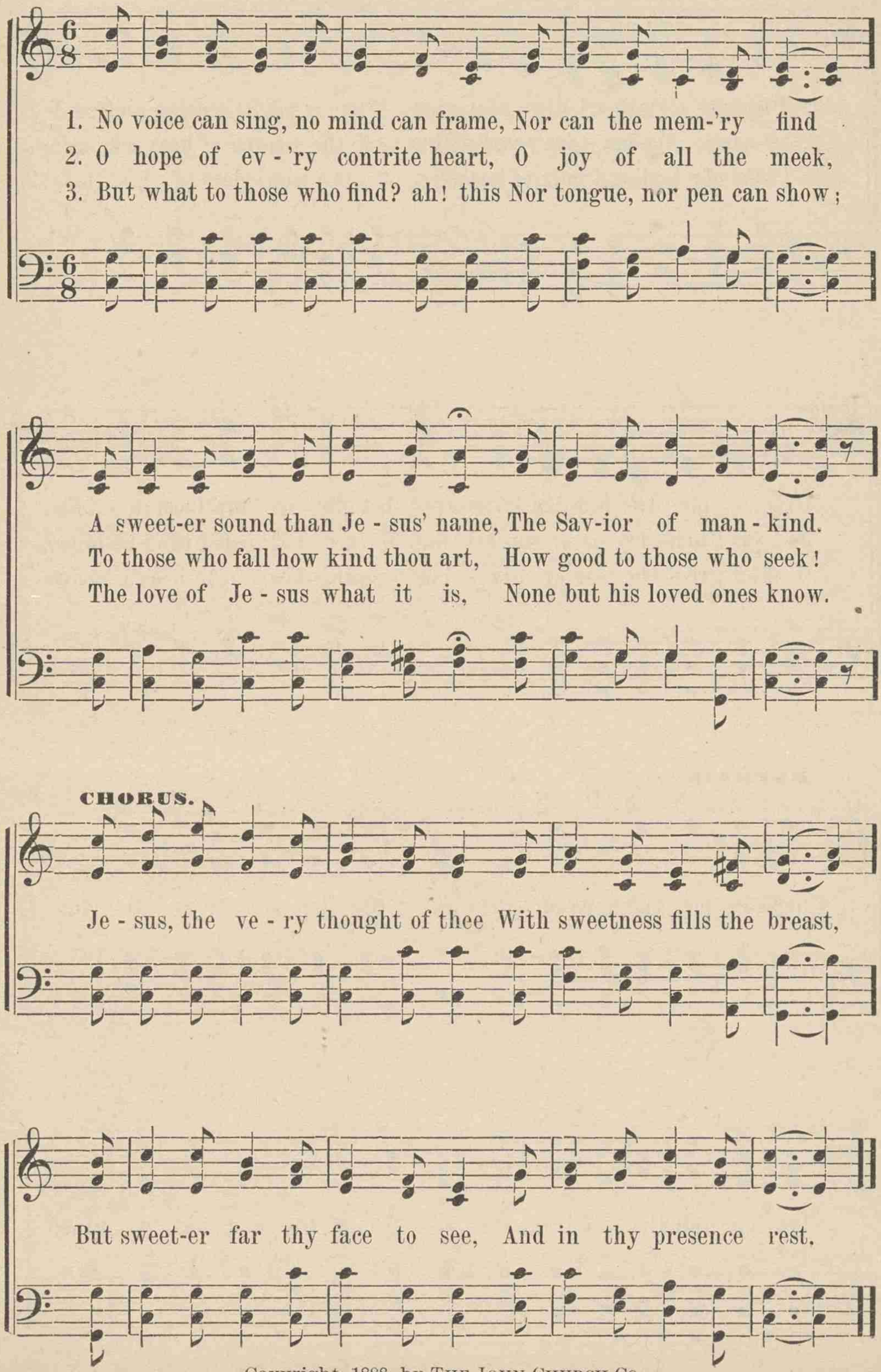
The Thought of Jesus.

BERNARD. G. F. ROOT.



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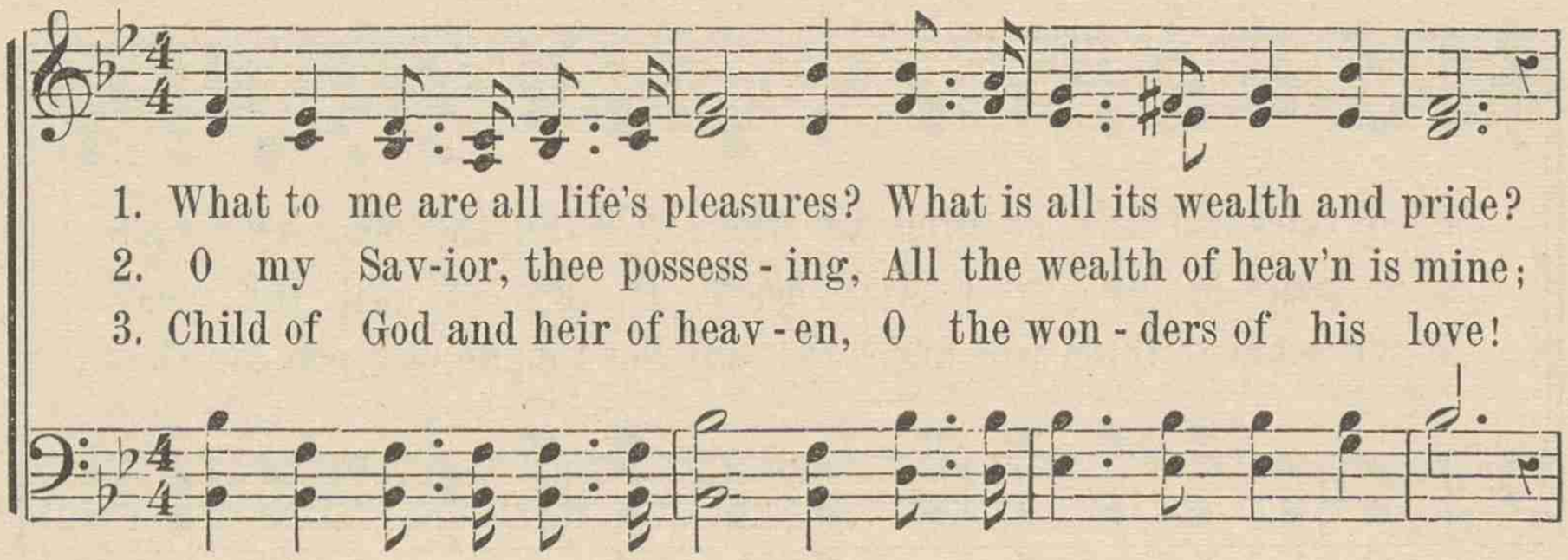
78

The Hope of Glory.

H. R. Y. HELEN R. YOUNG.



REFRAIN.

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J. R. MURRAY, by per.

1. My soul re - joic - ing fain would raise A strain like that a - bove,
2. When darkly bend the clouds of life, And loud its tempests roll,
3. Re-deem - ing love! thou blest re - frain! Let mor-tal mu - sic cease

And sing in grate - ful har - mon-ies Of God's re-deem-ing love.
How like a ben - e - dic - tion calm Thy power up-on my soul.
While an-gels o'er the list-'ning earth Pro-long thy notes of peace.

CHORUS.

Re-deem - ing love! Re-deem - ing love! A sto - ry nev - er old;

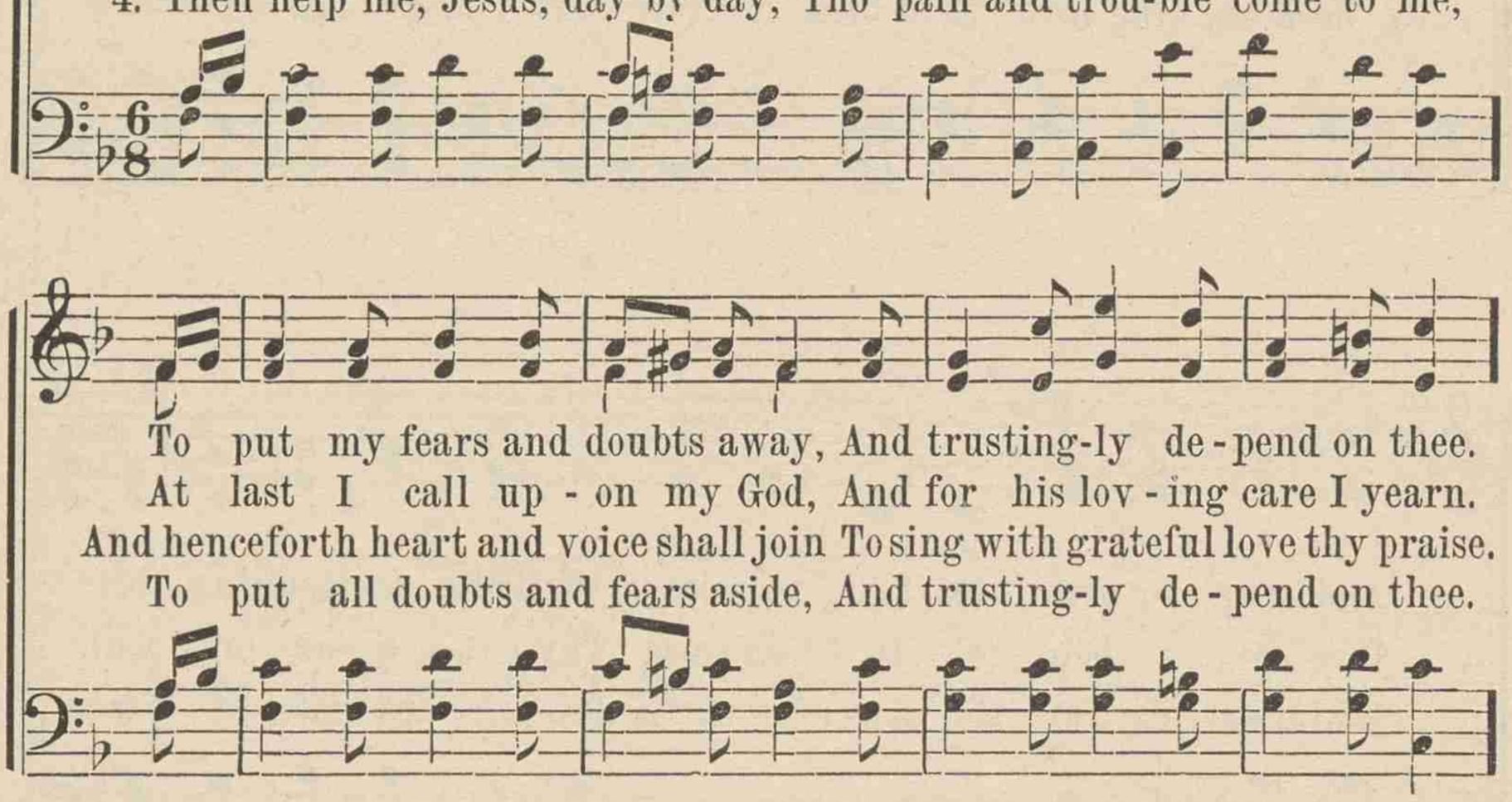
Still sweet - er as the years go by, Still bright as burnished gold.

80

Help Me Day by Day.

MARY D. BRINE. From "American Messenger." NORMAN M. MATTICE.

1. O Sav-ior, help me day by day, Tho' pain and sor-row come to me,
2. But weary of my wand'rings, Lord, Frightened, not knowing how to turn,
3. And so, my Savior, pardon all, My faults, my sins, my grievous ways,
4. Then help me, Jesus, day by day, Tho' pain and trou-ble come to me,



To put my fears and doubts away, And trusting-ly de-pend on thee.
At last I call up-on my God, And for his lov-ing care I yearn.
And henceforth heart and voice shall join To sing with grateful love thy praise.
To put all doubts and fears aside, And trusting-ly de-pend on thee.

Mine eyes are darkened thro' my sins, My feet are lame, and fain would rest,
'Tis only through thy strength that I May find the courage which I need,
The shadow from my wond'ring eye Shall lift at thy kind touch at last,
Thou art our strength, our guide, our help, Thou art the Shepherd, we the sheep,

And my proud spirit shrinks to own That thou, dear Savior, knowest best.
And wis-dom I shall on-ly learn When to thy lov-ing words I heed.
And I will walk the path thou lead'st, Till toil and danger all are past.
With-in thy fold, where all is peace, Dear Savior, thou thy flock will keep.

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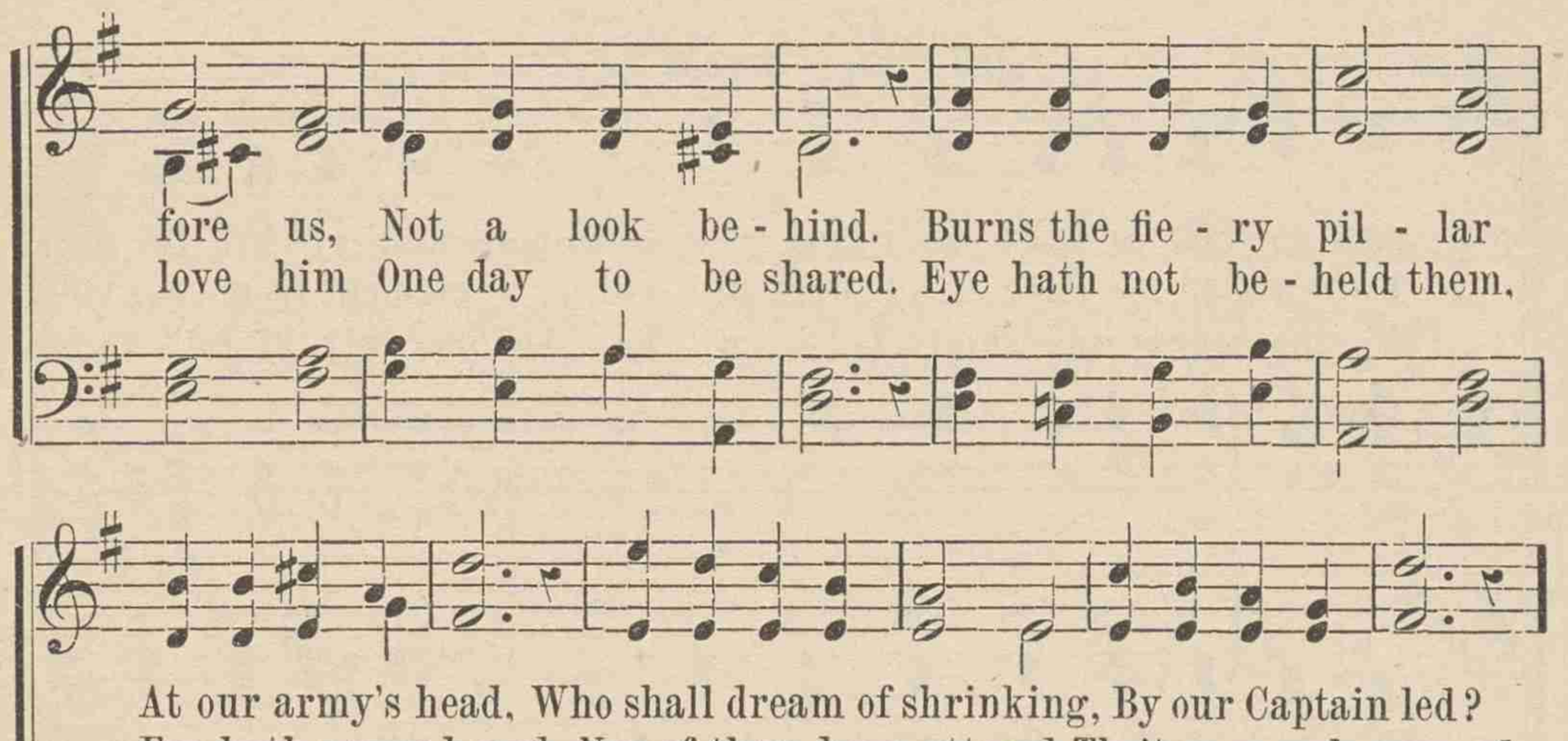
Forward! be our Watchword. 81

ALFORD, Dean of Canterbury. Arr. from HENRY SMART.



3 To the Eternal Father Loudest anthems raise,
To the Son and Spirit Echo songs of praise;
To the Lord of Glory, Blessed Holy One,
Be by men and angels Endless honor done.
Weak are earthly praises, Dull the songs of night,
Forward into triumph, Forward into light.

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82 The Pilot's at the Helm.

E. E. REXFORD. G. F. ROOT.

1. In the night when storm and tempest Howl a-bout your lit - tle bark,
2. Turn your eye toward the bea-con, Knowing that it shines for you,
3. Nev - er yet was ves - sel stranded On the rocks or shifting sands,

And no ray of light to guide you Glimmers faint-ly thro' the dark;
E - ven tho' the dark clouds hide it For a moment from your view;
If the course was wholly trust - ed To the heav'nly Pi - lot's hands;

Then re - member, tho' the bil - lows Threat-en all to o-ver-whelm,
Tho' the wa - ters may af - fright you, Let not fear your faith o'erwhelm,
He will guide you thro' the tem - pest To his own de-lightful realm,

That your Savior is the Pi - lot, And he's standing at the helm.
Trust the wisdom of the Pi - lot, Al - ways steadfast at the helm.
So be calm a - mid the dan - ger, For the Pi - lot's at the helm.

CHORUS.

Yes, the Pi - lot's at the helm, Ev - er watchful at the helm.

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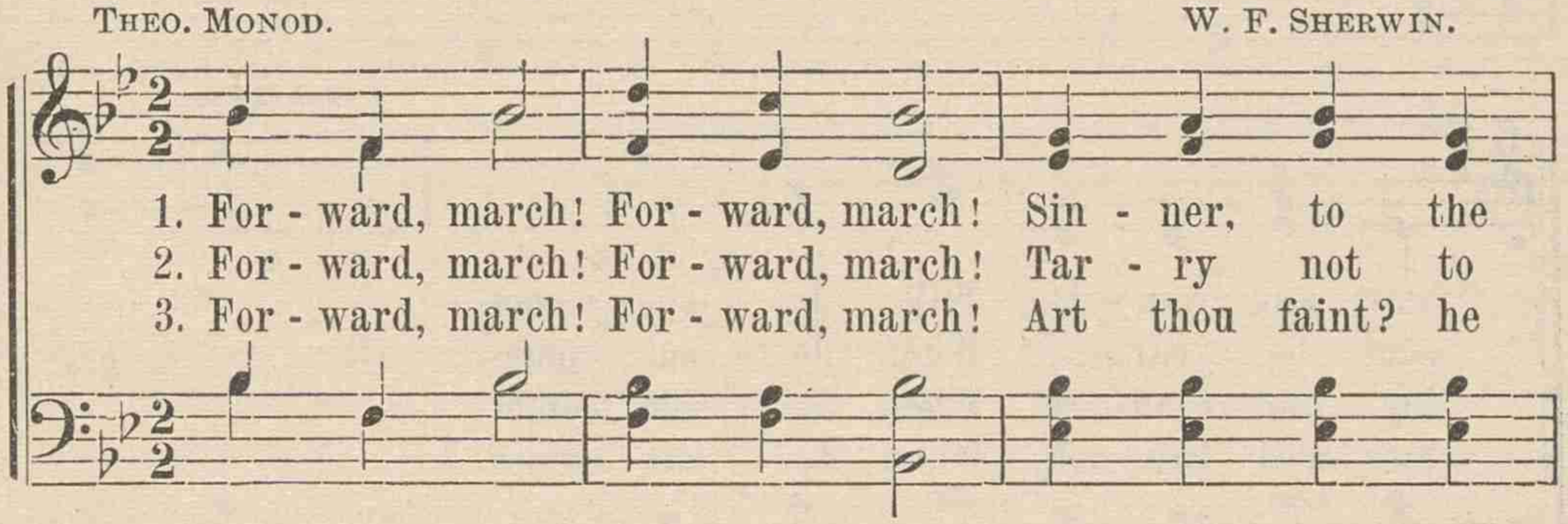
Forward, March.

THEO. MONOD. W. F. SHERWIN.



4 Forward march! Forward march!
Through th' allurements of temptation,
Through the fires of tribulation,
Holding forth the great salvation,
Forward march!

5 Forward march! Forward march!
Till thy bending head be hoary,
Till shall close thine earthly story,
Till thou step from grace to glory,
Forward march!

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84

When Jesus Comes.

"Unto them that look for him shall he appear the second time, without sin, unto salvation." Heb. 9: 28.

P. P. B. P. P. Bliss, by per.

Brightly Gleams our Banner. 85

Rev. T. J. POTTER. "WINTHROP."

1. Brightly gleams our ban - ner, Pointing to the sky: Waving wand'rers on - ward To their home on high. Journeying o'er the des - ert Glad-ly thus we pray, And with hearts u - nit - ed Take our heav'nly way.

2. Je - sus, Lord and Mas - ter, At thy sacred feet, Here with hearts re- joic - ing See thy chil - dren meet; Oft - en have we left thee, Oft - en gone a - stray, Keep us, mighty Sav - ior, In the nar-row way.

Brightly gleams our ban-ner, Pointing to the sky, Wav - ing wand'rers on - ward To their home on high.

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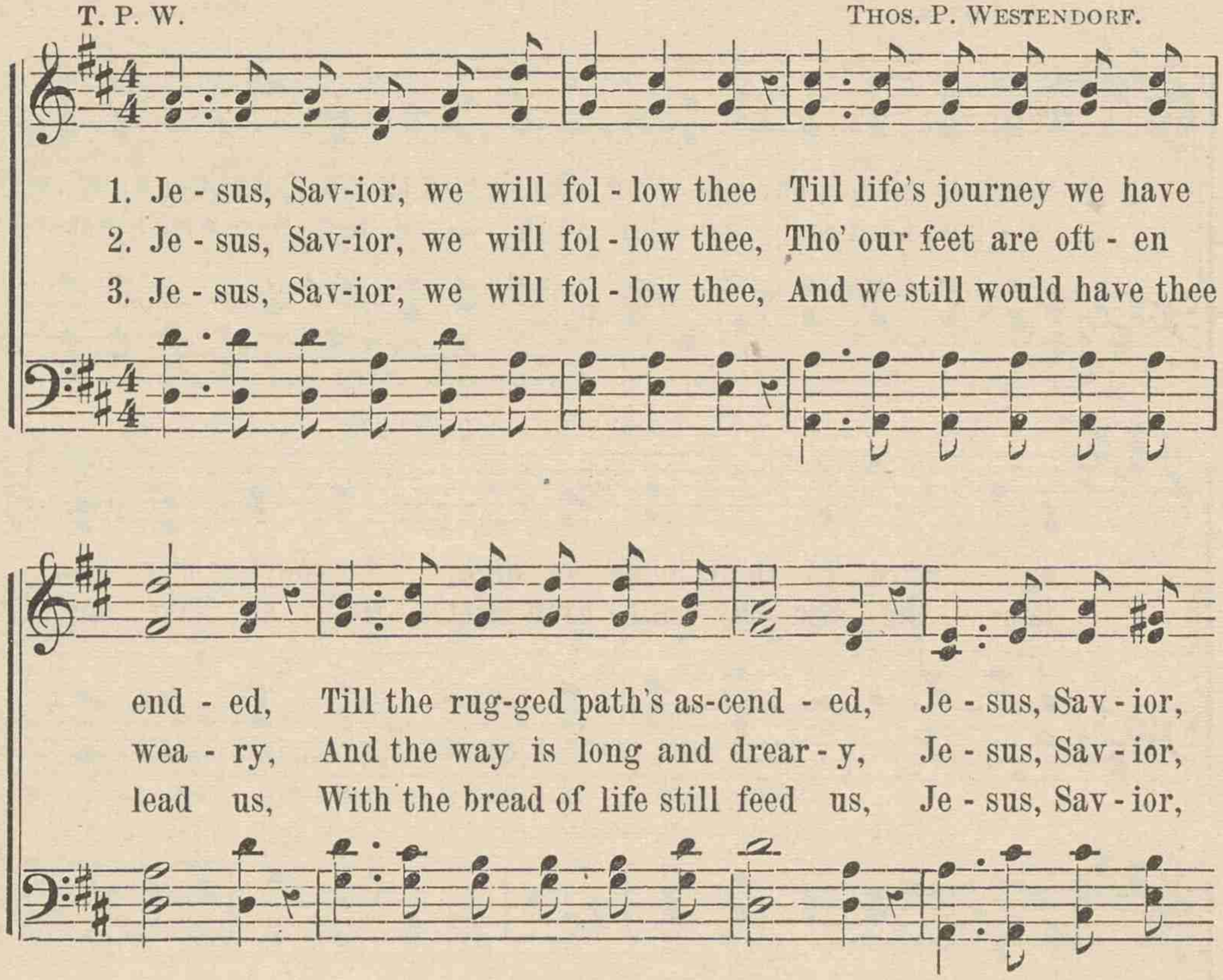
We Will Follow Thee.

T. P. W. THOS. P. WESTENDORF.



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We Will Follow Thee.

We will fol - - low thee, We will

fol - low ev - 'ry day. Fol - low, yes, we'll fol-low,

fol - - low thee,

Fol-low, yes, we'll fol-low, Bless-ed Sav-ior, we will fol - low thee.

May Thy Love.

CLOSING. By permission.

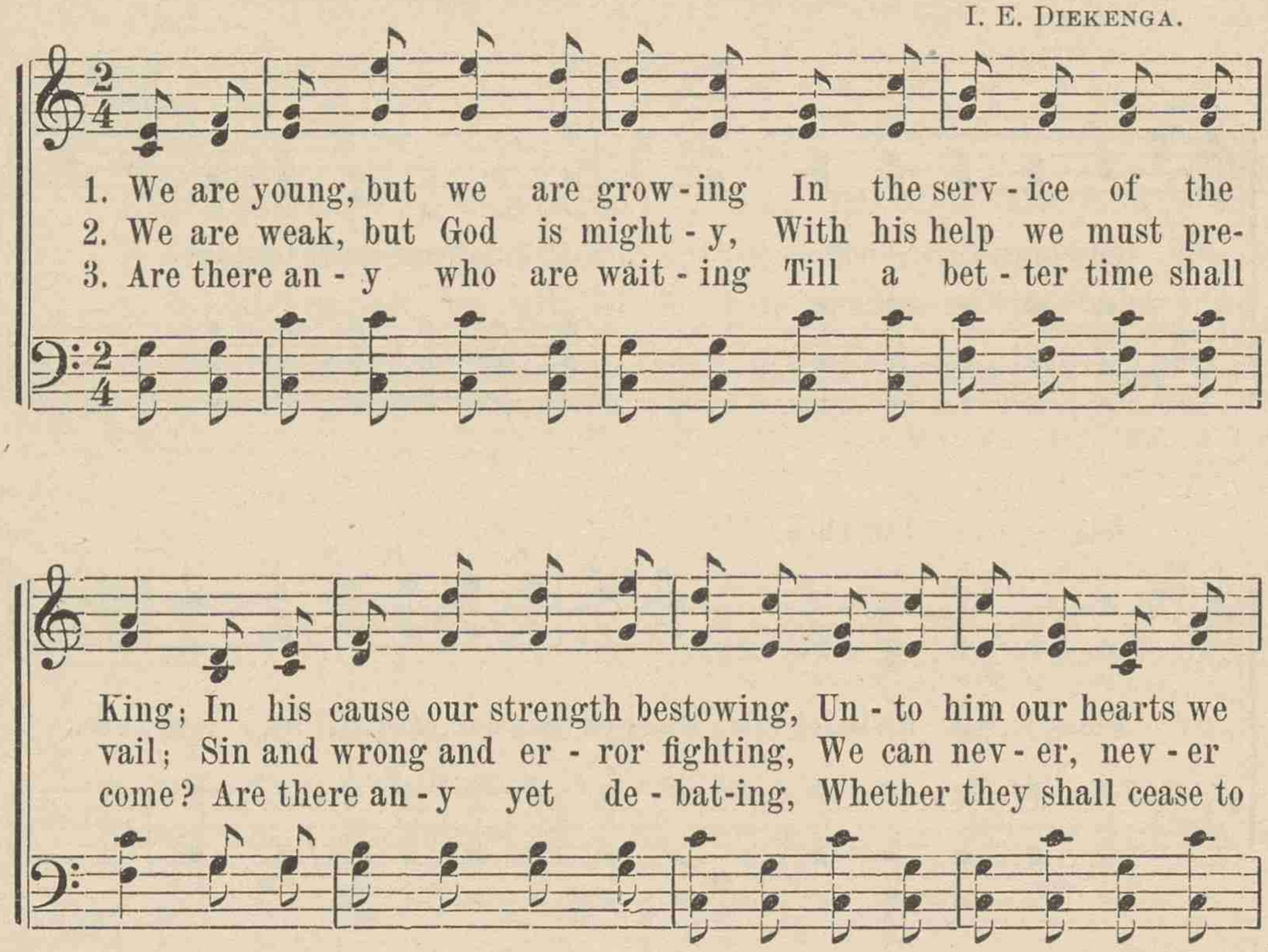
1. May thy love, O God, our Sav - ior, In - to all our hearts descend,
2. Thou our Fa-ther—we a - dore thee, Thou the Fa-ther in the Son;

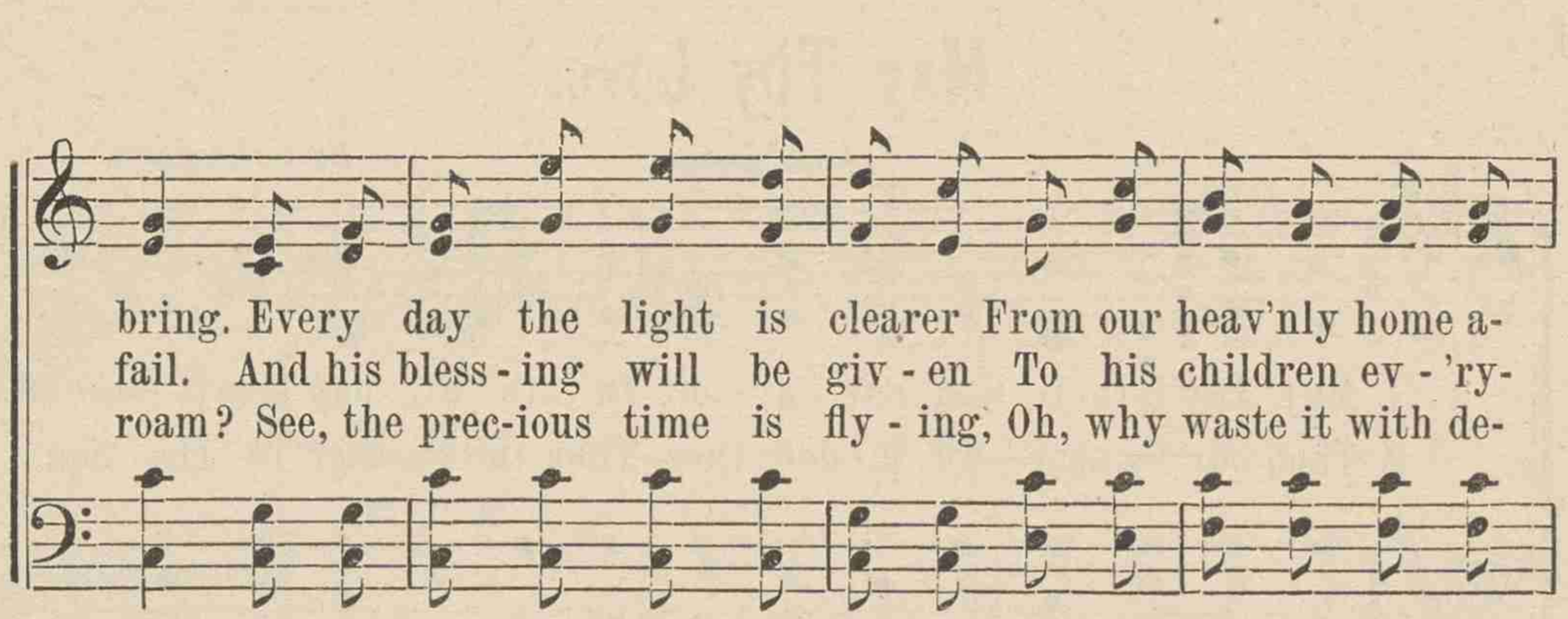
May thy wis-dom lead and guide us, And from ev-'ry ill de - fend.
God and Father— Son and Spi - rit, Ho - ly Trin - i - ty in One.

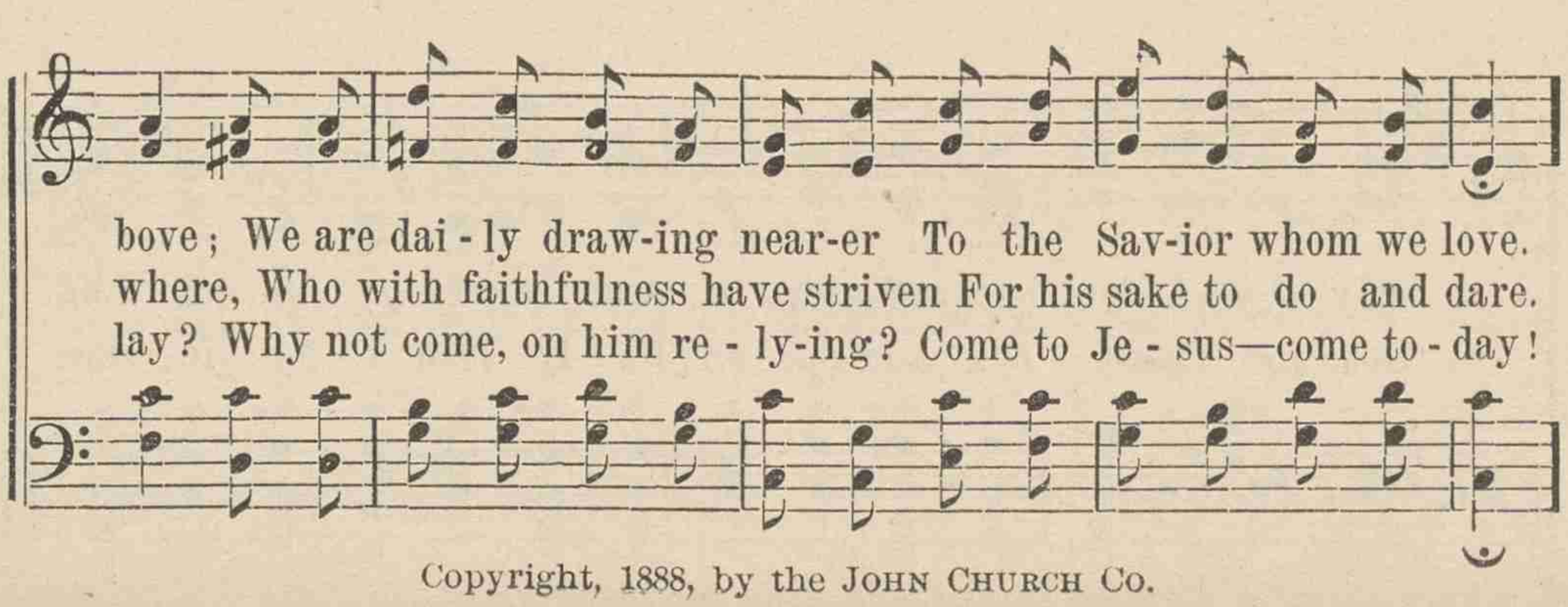
88

The Song of the Young.

I. E. DIEKENGA.







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Dismission.

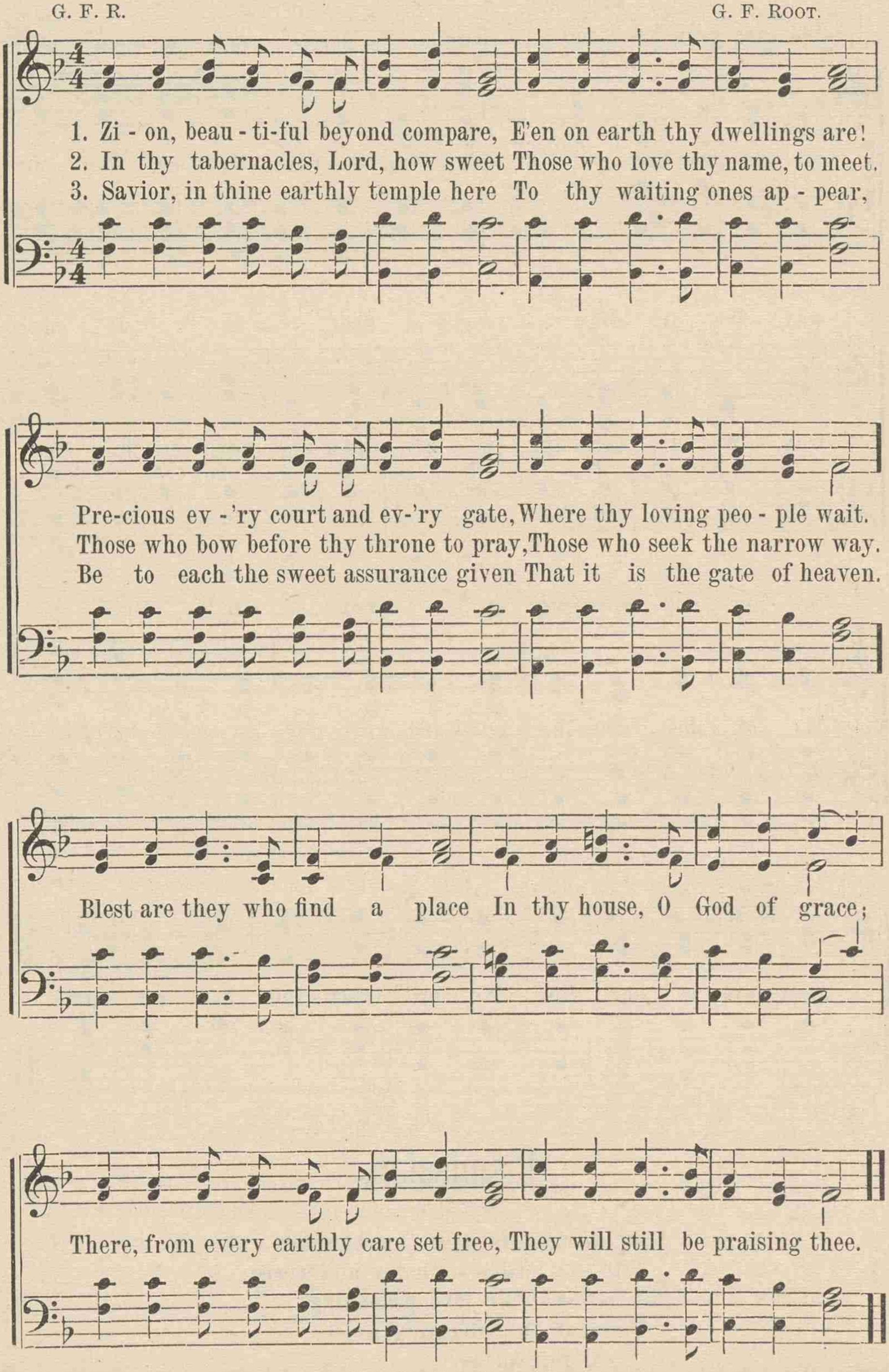
(SICILY.)

Lord, dismiss us with thy blessing,
  Fill our hearts with joy and peace;
Let us each, thy love possessing,
  Triumph in redeeming grace.
    O refresh us,
Traveling through this wilderness.

90 Zion, Beautiful Beyond Compare.

"How amiable are thy tabernacles, O Lord of hosts." Ps. 84: 1.

G. F. R. G. F. ROOT.



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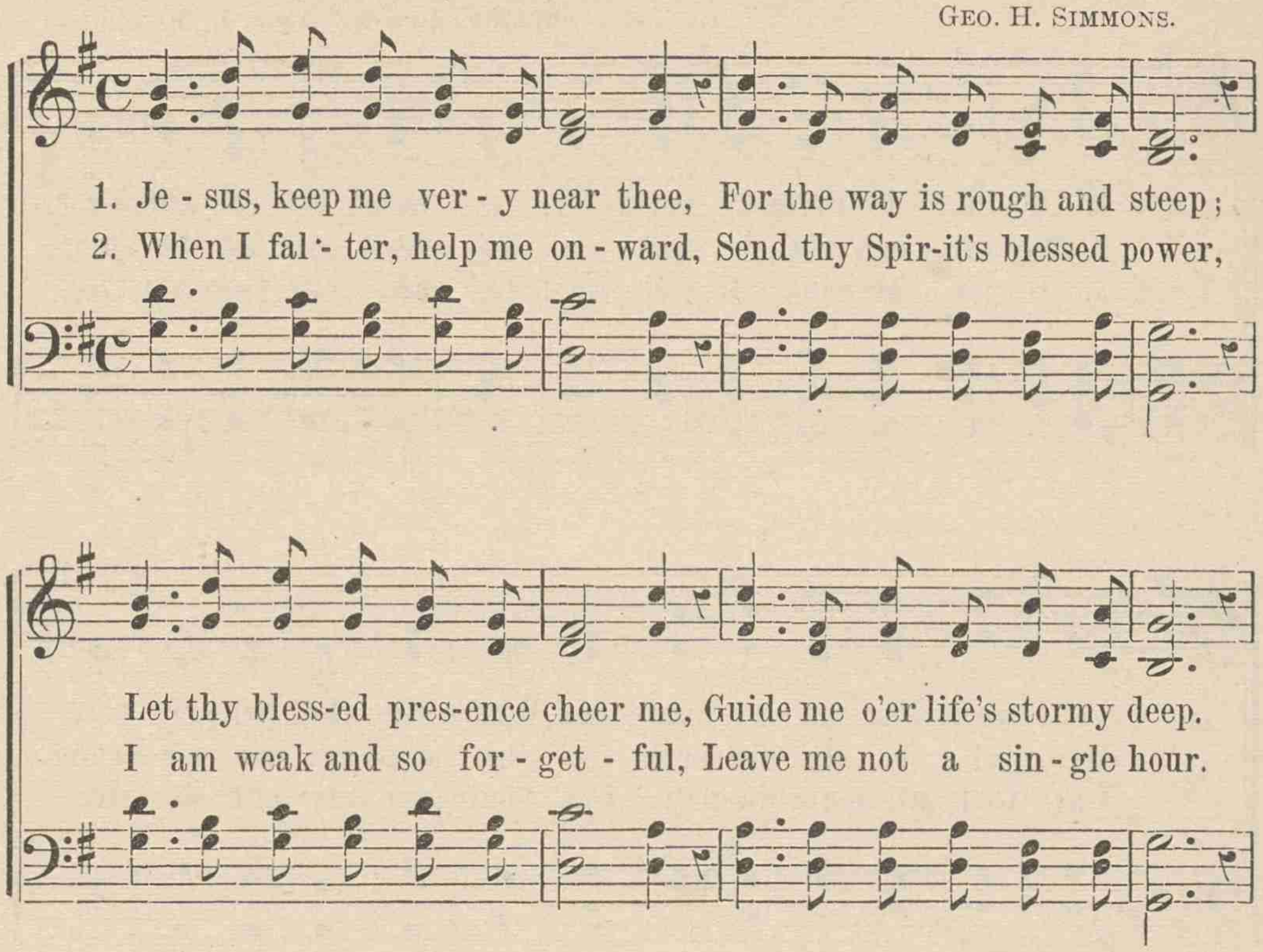
Keep Me Very Near Thee. 91

GEO. H. SIMMONS.



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92 The Pilgrims and the Promise.

Words and music by J. R. MURRAY.

1. O land of Princely splen-dor, O home of all the blest;
2. Thy bliss can not be spok - en, Thy songs can not be sung;
3. O joy be-yond all tell - ing! Tho' oft our feet may tire,

O sweet and ma - ny man-sions Where all the wea - ry rest.
Our vi - ols all are brok - en, Our harps are all un-strung.
Our God, all doubt dis-pell - ing, Shall give us our de - sire;

To thee our hearts are turn - ing With fond and fer-vent prayer;
But still tow'rd thee we're pressing With faint and falt -'ring feet;
Our voic - es shall yet praise him, Our eyes shall see his face;

For thee our souls are yearning, Oh, when shall we be there?
To thee our eyes ad-dréss - ing, In whom all glo-ries meet.
His name be on our fore-heads, Thro' his re - deem-ing grace.

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REFRAIN. (*May be sung by an invisible chorus.*)

The Lord is Gracious.

94 We March to Victory.

Rev. GERALD MOULTRIE. J. BARNBY.

D.C. We march, we march to vic - to - ry With the cross of the Lord be-

fore us, With his lov - ing eye Looking down from on high, And his

his arm

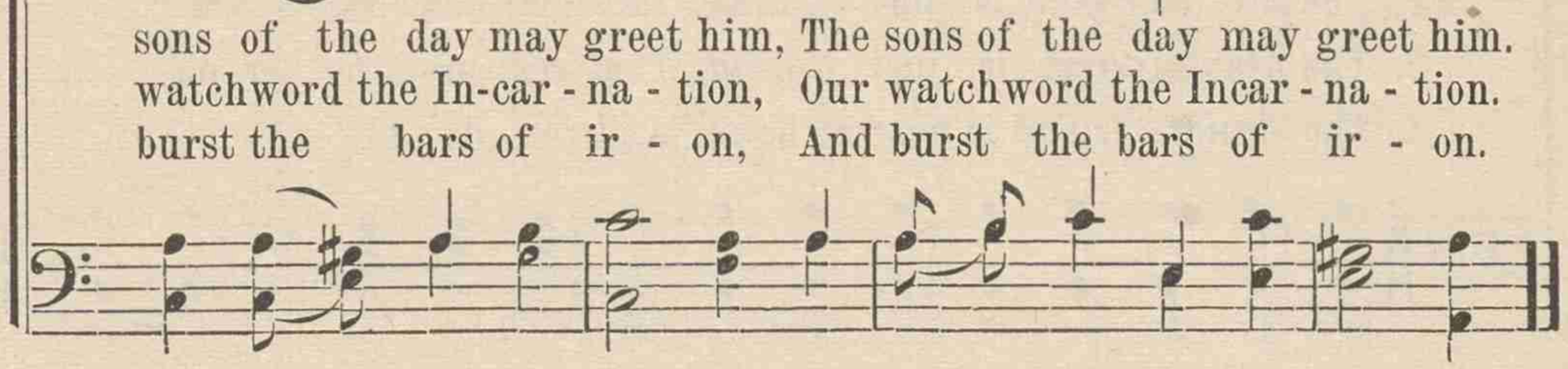
ho - ly arm spread o'er us, his ho - ly arm spread o'er us.

his arm

1. We come in the might of the Lord of Light, With ar-mor bright to
2. Our sword is the Spir-it of God on High, Our hel - met his sal-
3. And the choir of an-gels with song a - waits Our march to the golden

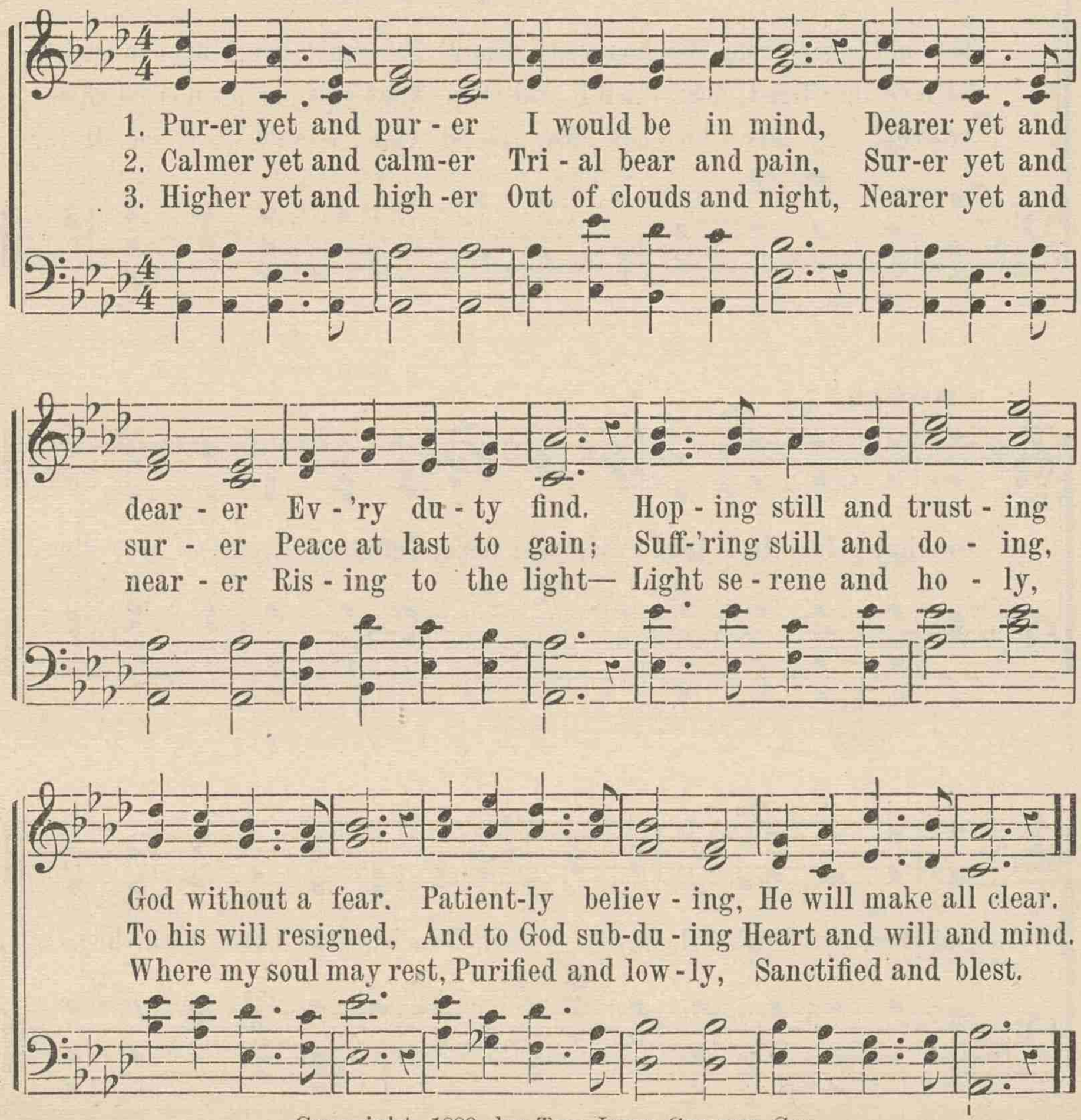
meet him, And we put to flight the ar - mies of night, That the
va - tion, Our ban-ner the cross of Cal - va - ry, Our
Zi - on, For our Captain has broken the bra - zen gates, And

sons of the day may greet him, The sons of the day may greet him.
watchword the In-car - na - tion, Our watchword the Incar - na - tion.
burst the bars of ir - on, And burst the bars of ir - on.



Purer yet and Purer.

J. R. MURRAY.



1. Pur-er yet and pur - er I would be in mind, Dearer yet and
2. Calmer yet and calm-er Tri - al bear and pain, Sur-er yet and
3. Higher yet and high -er Out of clouds and night, Nearer yet and

dear - er Ev - 'ry du - ty find. Hop - ing still and trust - ing
sur - er Peace at last to gain; Suff-'ring still and do - ing,
near - er Ris - ing to the light— Light se - rene and ho - ly,

God without a fear. Patient-ly believ - ing, He will make all clear.
To his will resigned, And to God sub-du - ing Heart and will and mind.
Where my soul may rest, Purified and low - ly, Sanctified and blest.

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96

Hallelujah! Praise the Lord.

G. H. S. GEO. H. SIMMONS.

1. The sum-mer land is just a-head, Its glorious clime I feel;
2. The heav'nly rest is just a-head, That rest prepared for me;
3. The sinner's friend is near at hand, And rea - dy to re - ceive;

The mu - sic from the heavenly choir Be - gins my heart to steal.
Believe on Christ, dear friend, and then That rest is prom-ised thee.
Ac - cept my Sav - ior then, dear friend, And in his word be - lieve.

CHORUS.

Oh, hal - le - lu - jah! praise the Lord, Tempta - tion soon must flee;

And then by faith I'll soar a - loft To be, dear Lord, with thee.

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Wonderful Words of Life. 97

"The words that I speak unto you, they are spirit, and they are life." John 6: 61.

P. P. B. P. P. Bliss, by per.

98

Times of Refreshing.

H. S. THURSBY. H. S. THURSBY.

mf

1. We read of the 'times of re - fresh - ing,' And sea - sons of
2. O soul in the vale of deep sor - rows, O pro - di - gal,
3. To those who will come there's a wel - come, Like on - ly a

boun - ti - ful grace; When pen - i - tents deep in con - tri - tion, May
chastened by grief; Come, bringing the sins that op - press thee, To
Fa - ther can give; And sweet resto - ra - tion is prom - ised To

know of God's par - don and peace.
him who has purchased re - lief. O glo - ri - ous 'times of re -
all who the prom - ise be - lieve.

f CHORUS.

fresh - ing,' We rest on the prom - ise se - cure, God send us the

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The Sinners' Friend.

E. A. C. Rev. Edward A. Collier.

3 Jesus, our Shepherd good, thou art,
Bearing the feeble ones on thy heart;
Seeking the erring with care untold,
Leading them home to thy sure fold.

4 Jesus, thou art the Prince of Peace,
Hearing thy bidding, life's tumults cease;
Speak thou to us as to wind and sea,
Great in our hearts the calm shall be.

5 Jesus, thou art the King of kings,
Hasten thy glory on time's swift wings;
Gather all diadems on thy brow,
King of our hearts, to thee we bow.

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100 Jesus Christ, our Savior.

W. WHITING. J. B. CALKIN.

Spirited.

1. Je - sus Christ, our Sav - ior, Once for me a child,
2. For the va - ried bless - ings Giv - en me to share,
3. For all thou be - stow - est, All thou dost with-hold,

In thy whole be - hav - ior Meek, o - be - dient, mild.
Moth - er's fond ca - ress - ing, Fa - ther's guard - ian care;
What - so - e'er thou know - est Best for us, thy fold.

In thy foot - steps tread - ing, We thy lambs would be,
For our friends and kin - dred, For our dai - ly food,
For all gifts and grac - es, While we live be - low,

Foe nor dan - ger dread - ing, While we fol - low thee.
For our wand'rings hin - dered, For our learn - ing good.
Till in heavenly plac - es We thy face shall know.

Quit Your Fears. 101

G. H. S. GEO. H. SIMMONS.

1. In the land be-yond the shadow, Just be-yond the vale of tears,
2. When our la-bors here are end-ed, And the Lord of hosts appears,
3. When you en-ter thro' the por-tal, Leav-ing all the pain of years,
4. How the world of sin is light-ed, How that voice the spir-it cheers,

Is the Christian's home in glo-ry, Trust on, brother, quit your fears.
Will he find us faithful, watching, Watch on, brother, quit your fears.
There, with souls redeemed, immortal, You'll forget your fool-ish fears.
"It is I, be not af-fright-ed," Trust the Sav-ior, quit your fears.

CHORUS.

Tho' the shadows thicken 'round us, There are smiles be-yond the tears,
For a Sav-ior's love has found us, Trust him ev-er, quit your fears.

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102 As the Growing of the Corn.

T. P. W. THOS. P. WESTENDORF.

1. 'Tis not great e - vents that make Men and na - tions what they
2. No - ble thoughts and ac-tions spring From the self-same hid - den
3. Brother, sis - ter, oh, take heed, In your heart there is a

be; Lit - tle riv - ers form the lake, Lakes and riv - ers form the
source That doth en - vious hatred bring, Giv - ing brut - al pas - sion
germ Like the grain of mus-tard seed, Growing stronger, grow-ing

sea. God hath made the hu-man heart So that out of it must
force. Not to - day, but af - ter years, Pa-tient wait - ing, night and
firm; And the fruit must soon ap - pear, Whether wheat or ug - ly

flow That which makes of life a part What of grief or joy we know.
morn, Warmed with smiles and wet with tears, As the growing of the corn.
thorn; First the blade and then the ear, By and by the full ripe corn.

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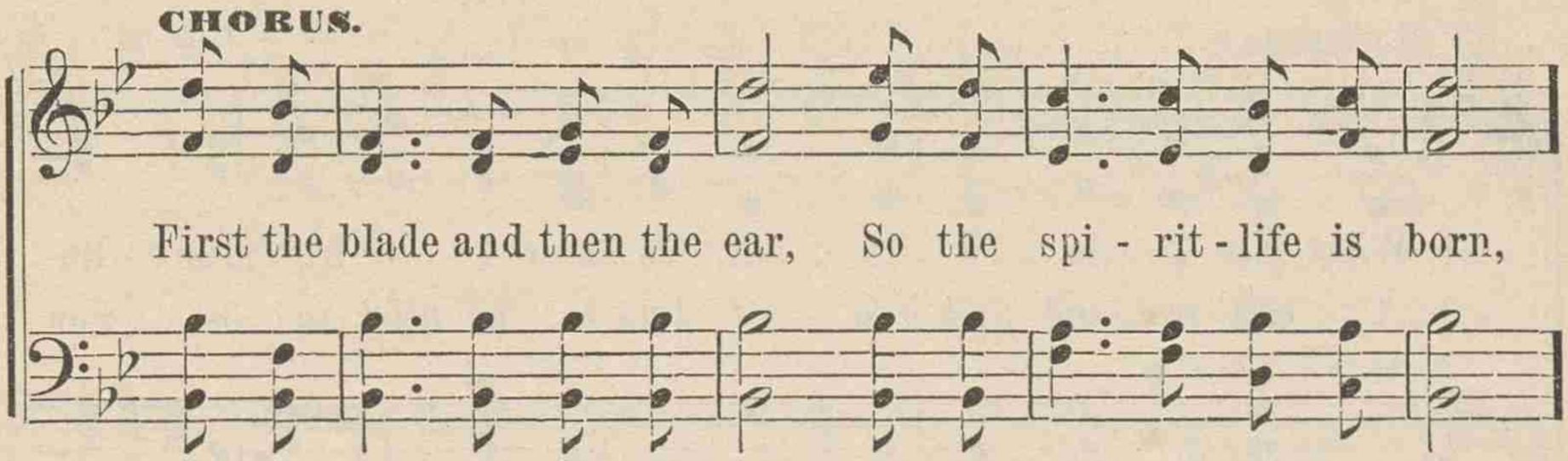
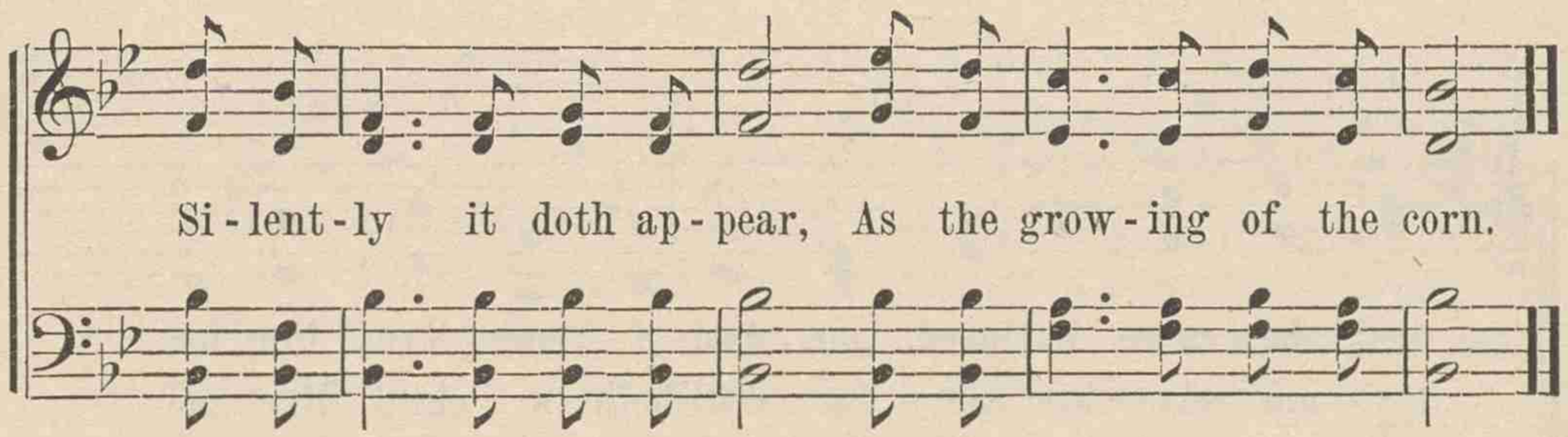
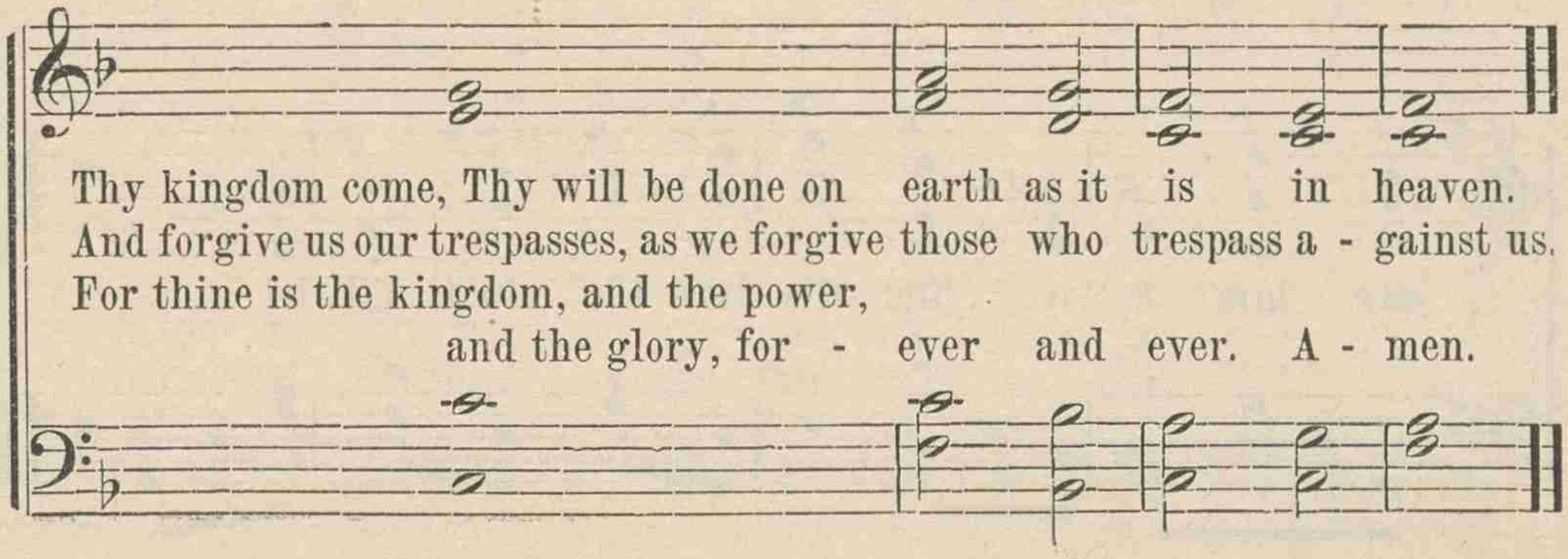
CHORUS.





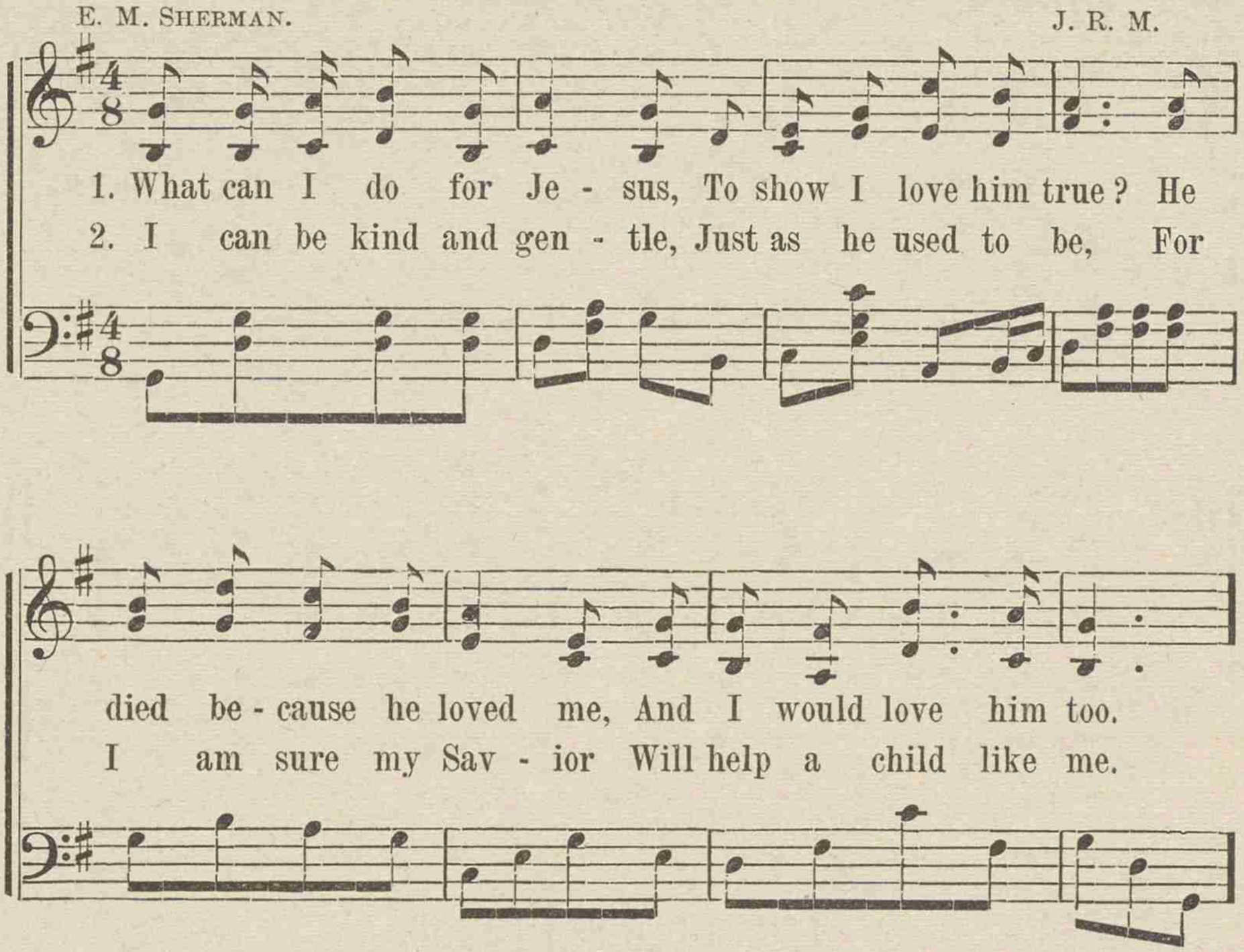
The Lord's Prayer.



104 What Can I Do?

Sing the air only. (PRIMARY.)

E. M. SHERMAN. J. R. M.



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Go Forth to the Field. 105

ELIZA M. SHERMAN. J. R. MURRAY, by per.

1. Go forth to the field of the harvest, The Master is calling for thee;
2. Go forth with a smile for the weary, Go forth with a word for the sad;
3. Go forth with a heart true and tender, And scatter the sunshine to all;
4. Go forth to the field of the harvest, Go forth to the vineyard to-day;

The fields are all white for the reaping, And golden the harvest will be.
A sweet song of hope for the mourner, An anthem of peace for the glad.
The Lord will speak peace in the valley, When shadows around thee shall fall.
For night comes apace in the val-ley, And harvest-time passeth a-way.

CHORUS.

Go forth, . . . go forth, . . . Go forth to the
Go forth, yes, go forth; go forth, yes, go forth,

vineyard to - day, ... The fields are all white for the
the vine-yard to - day,

har - vest, Go forth to the vine - yard to - day. . . . .
the vine-yard to - day.

106 Are You One of the Ninety and Nine?

T. P. W. THOS. P. WESTENDORF.

1. Are you one of the "nine-ty and nine," brother? All sheltered from dan - ger un - told. Is Je - sus a shep - herd of thine, brother? Are you safe in the heav-en - ly fold? Do you
2. Are you one of the "nine-ty and nine," brother? Or are you the one that is lost; Have you left this dear Sav - ior of mine, brother? Oh, think of the ter - ri - ble cost. Are your
3. If you're not of the "nine-ty and nine," brother, Oh, stop just a mo - ment and think, There is death in that path - way of thine, brother? And fast you are near-ing the brink; But trust in the lov - ing one call - ing To those who have wandered a-
poor wea-ry feet torn and bleed - ing From wand'ring in rough paths of
Je - sus stands ready to save you, His mer - cy is just as of

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way, Are you sure there's no dan - ger of fall - ing, If
sin? Oh, list to the good shep-herd call - ing, He's
old; Then let not the wick - ed en - slave you. Oh,

you should be tempted to - day?
rea - dy to wel - come you in. Are you one of the nine - ty and
wand'rer, come in - to the fold.

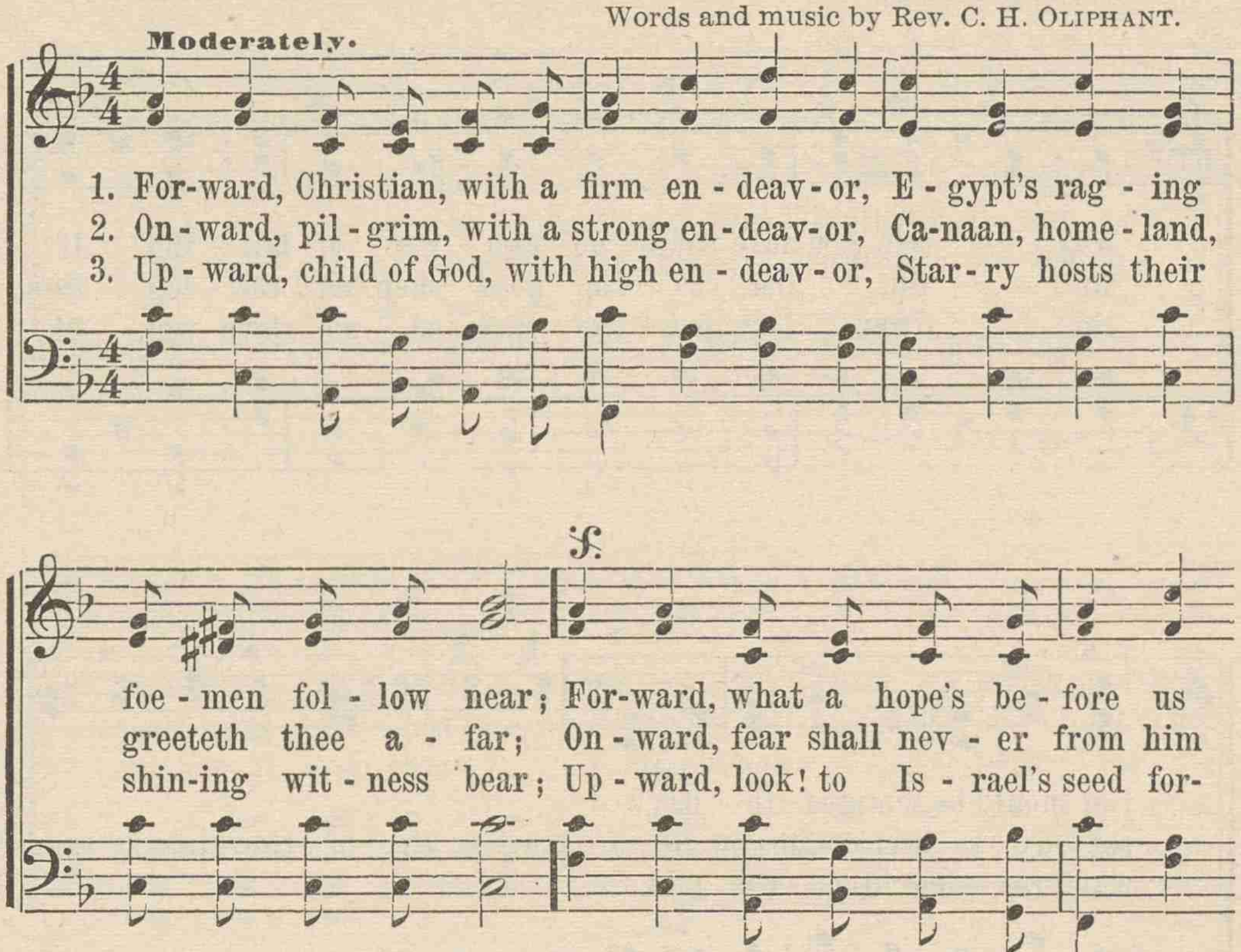
nine? . . . O brother, no lon - ger de - lay; . . . . Ac-

ninety and nine, No long-er de - lay,

cept this dear Sav-ior of mine, And follow him day aft-er day.

108 Endeavor.

Words and music by Rev. C. H. OLIPHANT.



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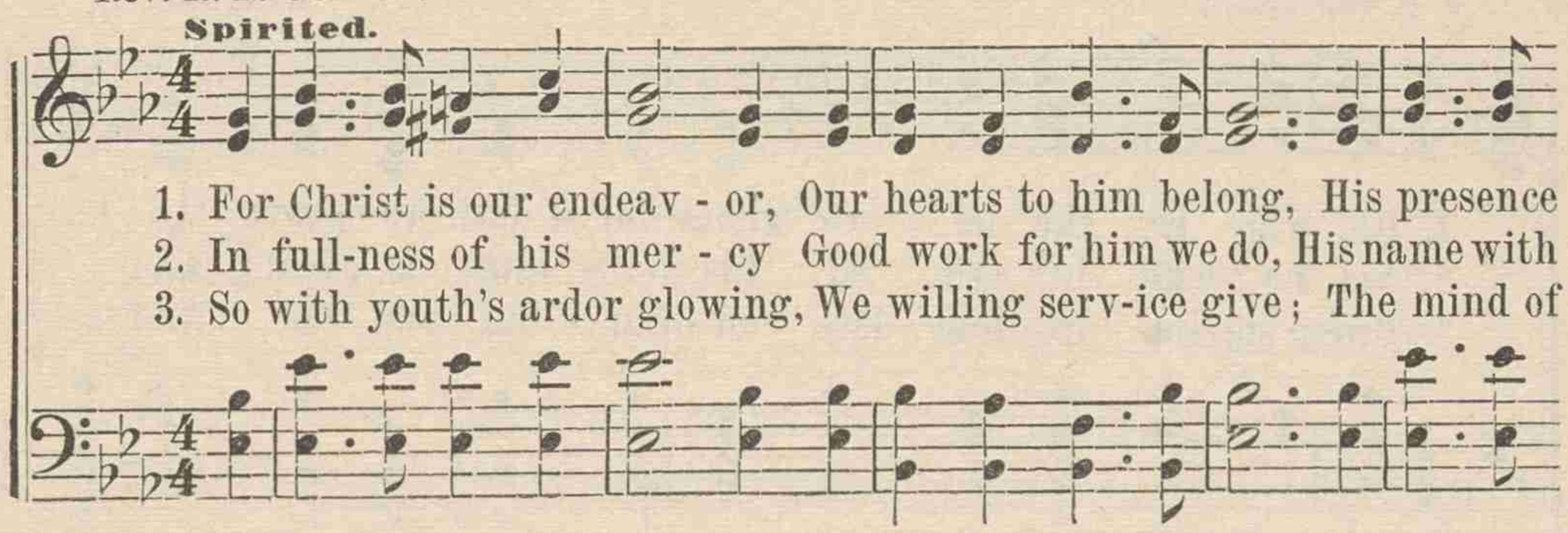
For Christ is our Endeavor. 109

Rev. R. F. GORDON. J. R. MURRAY.

Spirited.



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110 Who is the Hero?

N. C. THOMPSON. "WINTHROP."

1. Oh, who is the he - ro whom Christ doth ap - prove, As he
2. Not he who in eye of his fel - lows is great, And
3. Brave spirits, re - lent - less, en - dur - ing and true, And

looks on the strife that is rag - ing be - low, Truth and
mov - ing a Saul in the midst of the throng; But
do - ing God's will in the pa - tience of Love—Hold-ing

er - ror con-tend - ing for man and his fate, The
rath - er the pa - tient one, rul - ing his will, Be-
fast to the truth, and o - bey - ing in faith, These—

Right and the Wrong striking blow aft - er blow.
liev - ing and trust-ing, in weakness made strong. 'Tis he who be-
these are the he - roes whom Christ doth approve.

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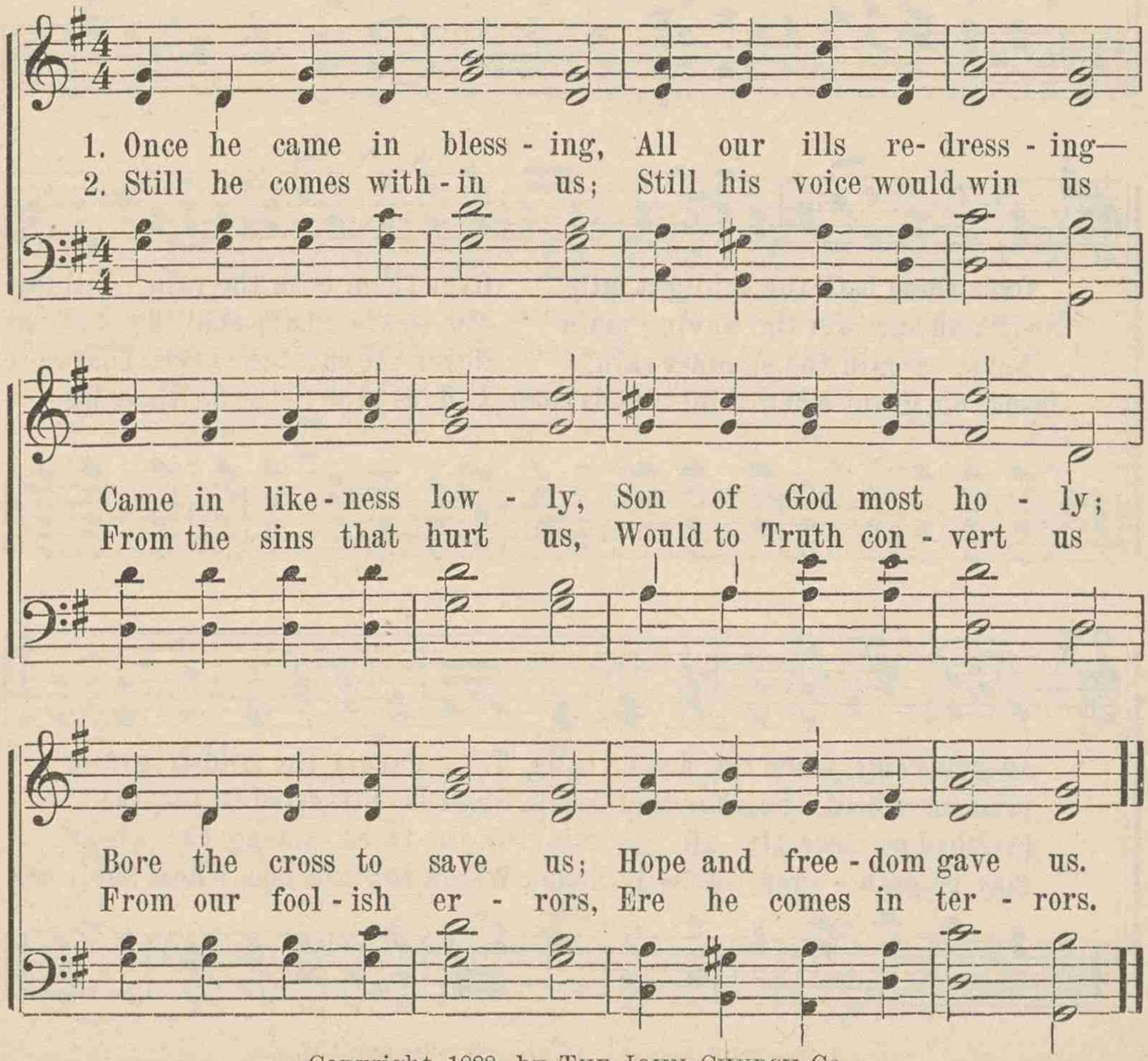
Once He Came.

M. WEISS. "WINTHROP."



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112 Wheat and Tares.

Mrs. M. F. Sangster. M. F. H. Smith.

1. Growing together, wheat and tares, Clustering thick and green,
2. Growing together, side by side, Both shall the reapers meet!
3. But ah! for the tares! for them the word Of a ter-ri-ble doom is cast!
4 Where shall the reapers look for us, When the day of days shall come?

Fanned by the gentle sum-mer air, Un-der one sky se - rene.
Tares, a-loft in their scornful pride, Bow - ing heads of wheat.
"Bind them and burn," said the blessed Lord, They shall leave the wheat at last!
Solemn the thought, with grandeur fraught, Of that wondrous "Harvest Home."

Over them both the sunlight falls! Over them both the rain! Till the
Swift and sure o'er the waving plain The sickles sharp shall fly, And the
Never a-gain the summer rain, Never the sunshine sweet, That were
Jesus! oh, grant when thine angels come, And reap the fields for thee, We

an-gels come, when the Master calls, To garner the golden grain.
precious wheat, the abundant grain, Shall be harvested in the sky.
lavished so sweetly all in vain, On the tares among the wheat.
may be gath - ered safe - ly home, Where thy precious wheat shall be.

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'Tis but Little I Can Do. 113

N. C. THOMPSON. "WINTHROP."

1. 'Tis but lit - tle I can do To prove my faith and love, To
2. 'Tis but lit - tle I can do, So lit - tle I can say—Yet
3. 'Tis so lit - tle I can do, And yet the Sav - ior said That
4. Tho' 'tis lit - tle I can do, Yet what I can, I will—I'll

him who gave him-self for me That I may dwell a - bove. But
if I wish to serve him here, He'll show me how I may. And
giv - ing cup of wa - ter cold Should wond'rous blessings shed; And
stud - y all he did and said, And his commands ful - fill. And

what I can, with will - ing mind I'll do with all my might—To
sim - ple du - ties faith - ful done—He sees and knows their worth; He
prais - es that the chil - dren gave Did please him as he rode In
al-ways think, how bright the day When I his face shall see, And

feel that I am known of him Is sure - ly great de - light.
praised the wid - ow's lit - tle gift, And spread it o'er the earth.
that pro - ces - sion, as a King, Ere he on Cal - vary bowed.
in his hap - py home a - bove With him for - ev - er be.

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114 Fall Into Line.

Rev. E. A. HOFFMAN. J. H. TENNEY, by per.

1. Fall in - to line, brother, fall in - to line! Hearken to me, to the
2. Fall in - to line, brother, fall in - to line! See how the hosts of the
3. Fall in - to line, brother, fall in - to line! God is om-nip - o - tent

mes - sage di - vine! Je - sus in - vites you to join in the fray,
foe - man com-bine! Join in the con - flict and rush to the field,
and he shall win! On - ly be true to thy - self and the Lord,

CHORUS.

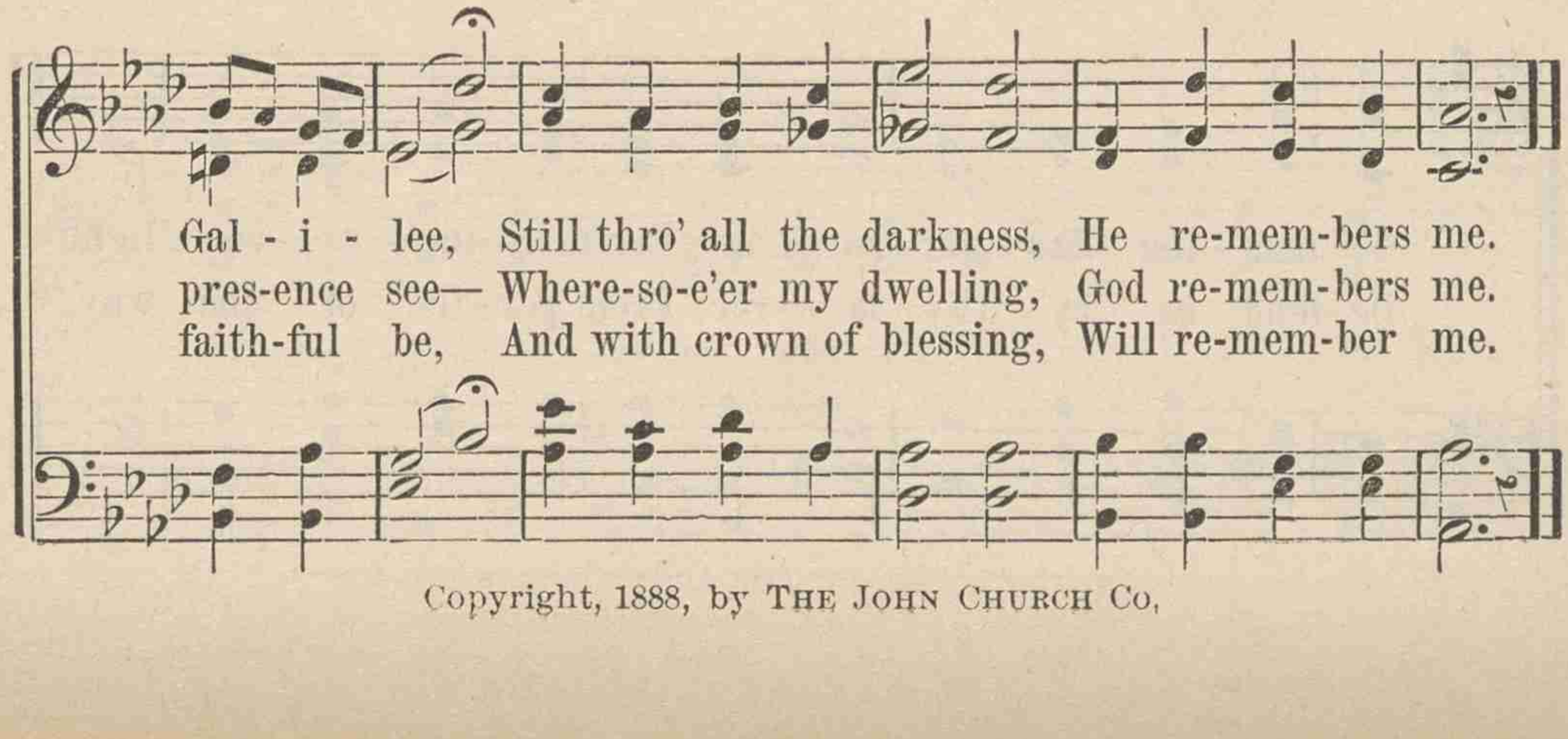
Gives you as - sur - ance of vic - t'ry to-day. Fall in - to
Till we shall crush and com-pel them to yield.
And you shall share the e - ter - nal re-ward. Fall in - to line,

line, sol-diers, fall in - to line,
fall in - to line. Fall in - to line, sol-diers, fall in - to line,

On to the bat - tle, for Je - sus shall win! Fierce is the war-
On to the battle, fall in-to line!

He Remembers Me.

ERNEST W. SHURTLEFF. C. H. O.



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116 Morning Hymn.

ALICE M. SCHOFF. J. R. M.

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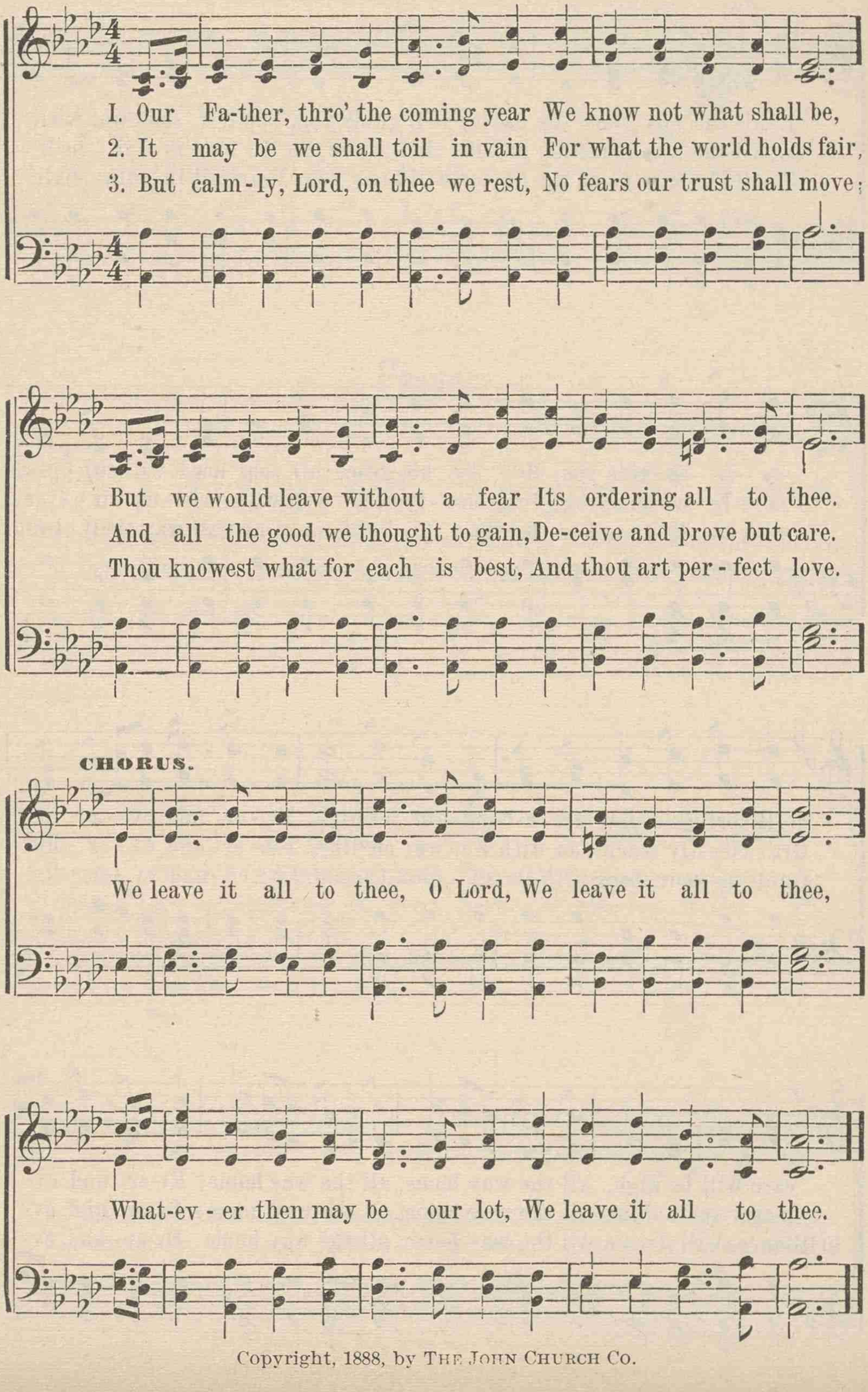
We Leave it All to Thee. 117

* * *

ANNIVERSARY. G. F. ROOT.



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118 All the Way Home.

Mrs. E. W. Chapman. J. H. Tenney.

May be sung as a Solo.

1. All the way home the Savior will guide you, Comfort, sus-tain, what-
2. All the way home his promise shall cheer you, In ev - 'ry toil he'll
3. All the way home the Savior will bless you, Fears all in vain shall

ev - er be - tide you, He by his grace all your need will sup - ply,
sure-ly be near you, Ten - der - ly feed you with man - na di - vine;
seek to dis-tress you, Brightly his light on your pathway shall gleam.

Well-springs of love are a-bund-ant on high, Ev - er and ev - er his
Gra - cious-ly teach you with line up - on line, Ev - er and ev - er his
Guid-ing your steps with its ra - di-ant beam, Ev - er and ev - er its

care will be nigh, All the way home, all the way home; Ev-er and ev-
mercy shall shine, All the way home, all the way home; Ev-er and ev-
brilliance shall stream, All the way home, all the way home; Ev-er and ev-

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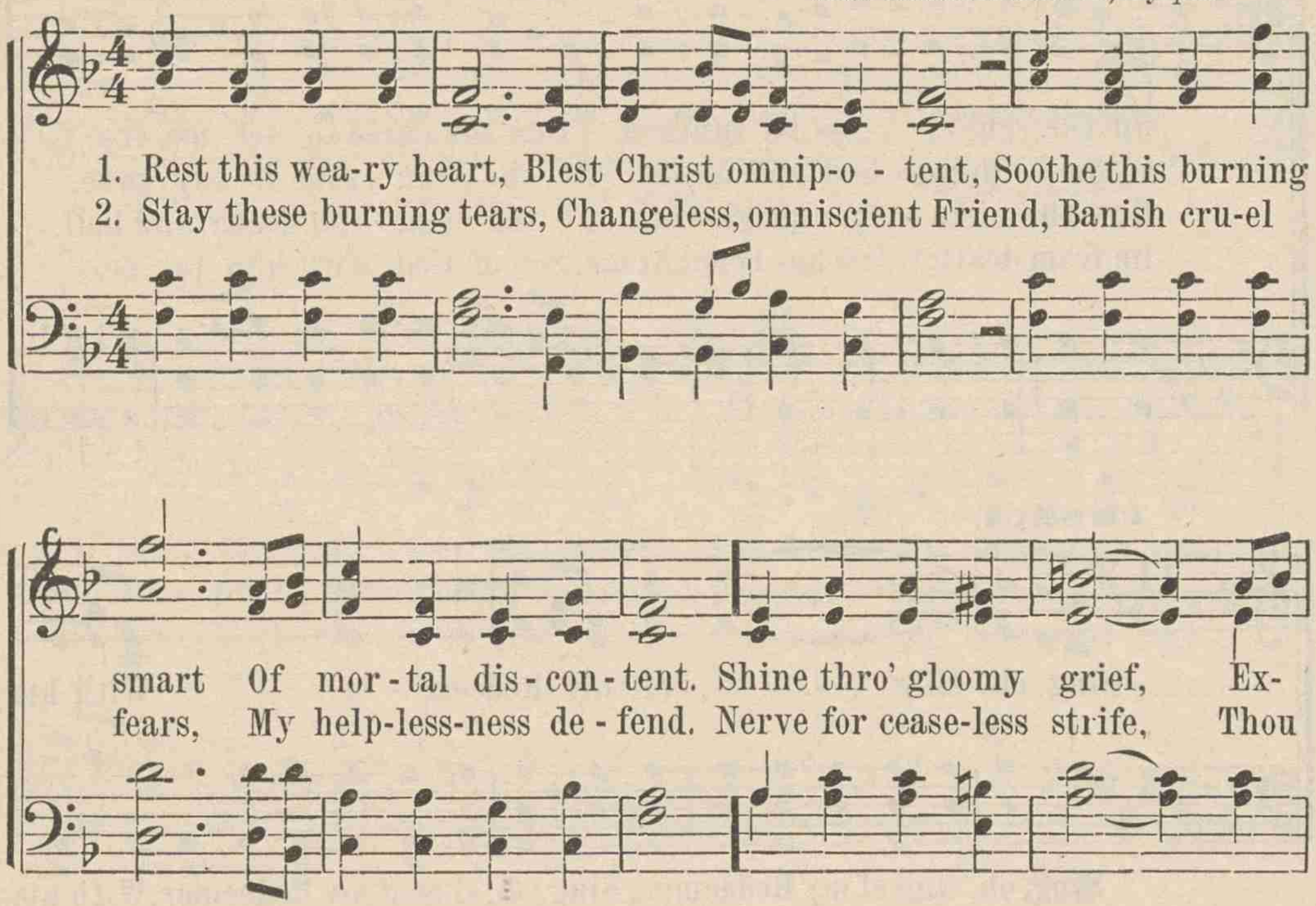
Prayer.

Miss CLARA OGLESBY, by per



120 My Redeemer.

"O Lord, my strength, and my Redeemer." Ps. 19: 14.

P. P. BLISS. JAMES MCGRANAHAN, by per.

1. I will sing of my Redeem-er, And his wond'rous love to me;
2. I will tell the wond'rous story, How my lost es-tate to save,
3. I will praise my dear Redeemer, His tri-umphant pow'r I'll tell,
4. I will sing of my Redeem-er, And his heavenly love for me;

On the cru-el cross he suffered, From the curse to set me free.
In his boundless love and mercy He the ran-som free-ly gave.
How the victo-ry he giv-eth O-ver sin, and death, and hell.
He from death to life has brought me, Son of God, with him to be.

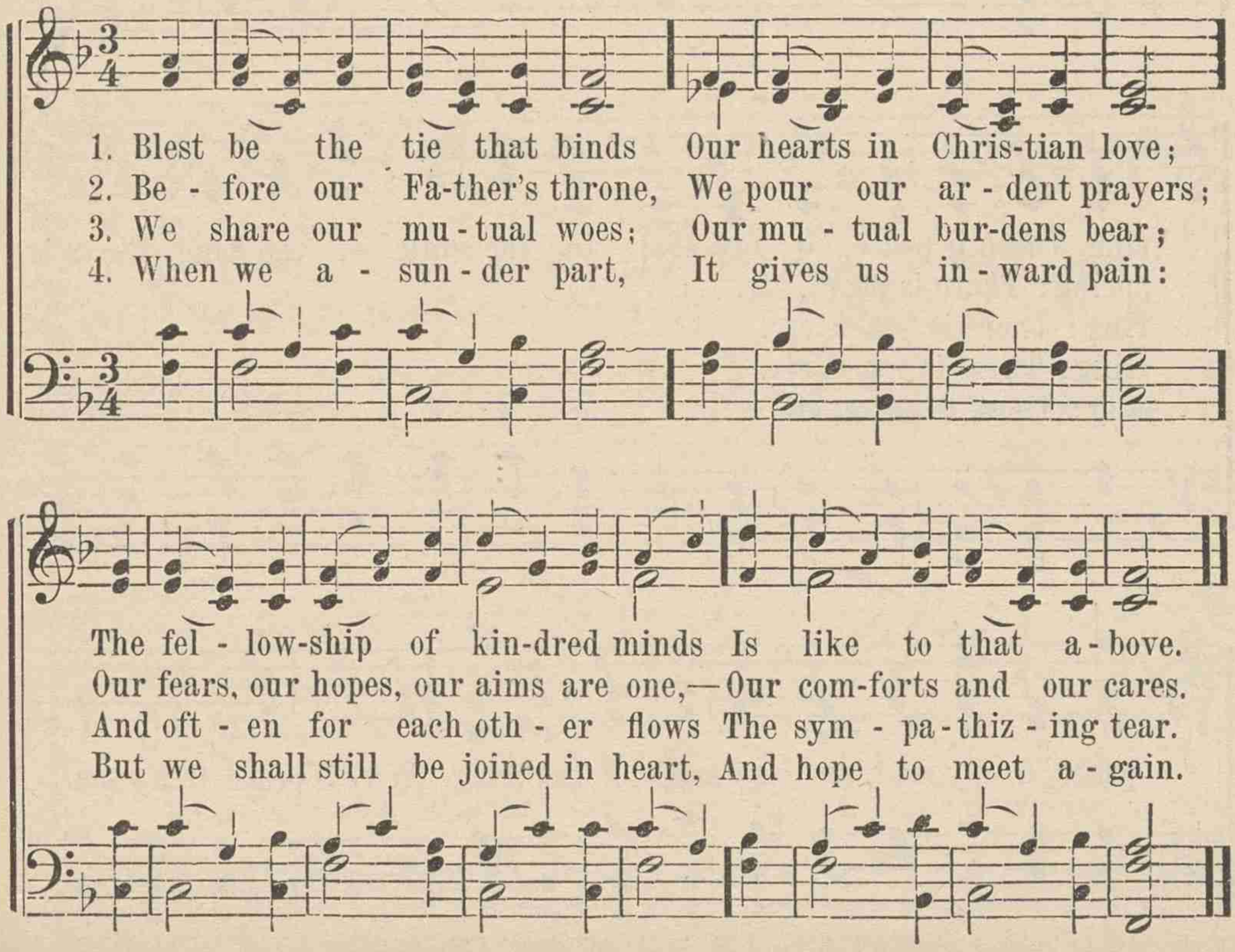
CHORUS.

Sing, oh, sing . . . . of my Redeem-er, With his blood . . . .
Sing, oh, sing of my Redeemer, Sing, oh, sing of my Redeemer, With his blood he purchased me, he purchased me, ... On the blood . . . .
blood he purchased me, With his blood he purchased me, On the

Repeat *pp* after last verse.

Dennis. S. M.

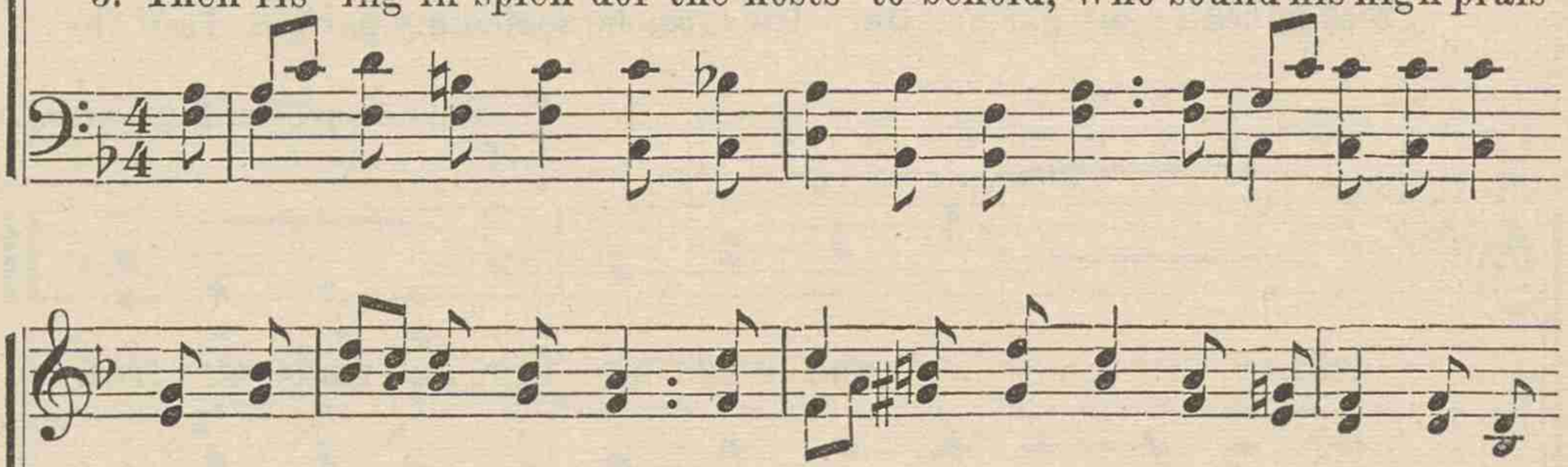
Rev. J. FAWCETT, 1772. From H. G. NAGELI.



122 The Smile of the King.

Rev. ELIAS NASON. A SONG OF ENCOURAGEMENT. J. R. MURRAY.

1. 'Mid trou-bles and dan-gers that dark-en my way, As onward thro' life's tan - gled pathway I stray,
2. When o'er the lone o - cean the wild surg-es roll, And tempests tremen- dous descend from the pole,
3. In - constant and wayward, I grieve that I am, But hid in my heart is the love of the Lamb,
4. And oh, when I pass thro' the shade that shall close In silence profound o'er these brief mortal woes,
5. Then ris - ing in splen-dor the hosts to behold, Who sound his high prais- es on vi - ols of gold,



I turn from the scenes that surround me and
Thro' the conflict I hear the sweet harmony
Whate'er be the anguish, the ech-oes still
Be this my last song, to my God as I
Ex - ult-ant my tongue in his presence shall

sing, There is peace, O my soul, in the smile of the King, There is
spring: There is peace, etc.
ring: There is peace, etc.
cling: There is peace, etc.
sing: There is peace, etc.

peace, O my soul, in the smile of the King. There is peace, O my soul,

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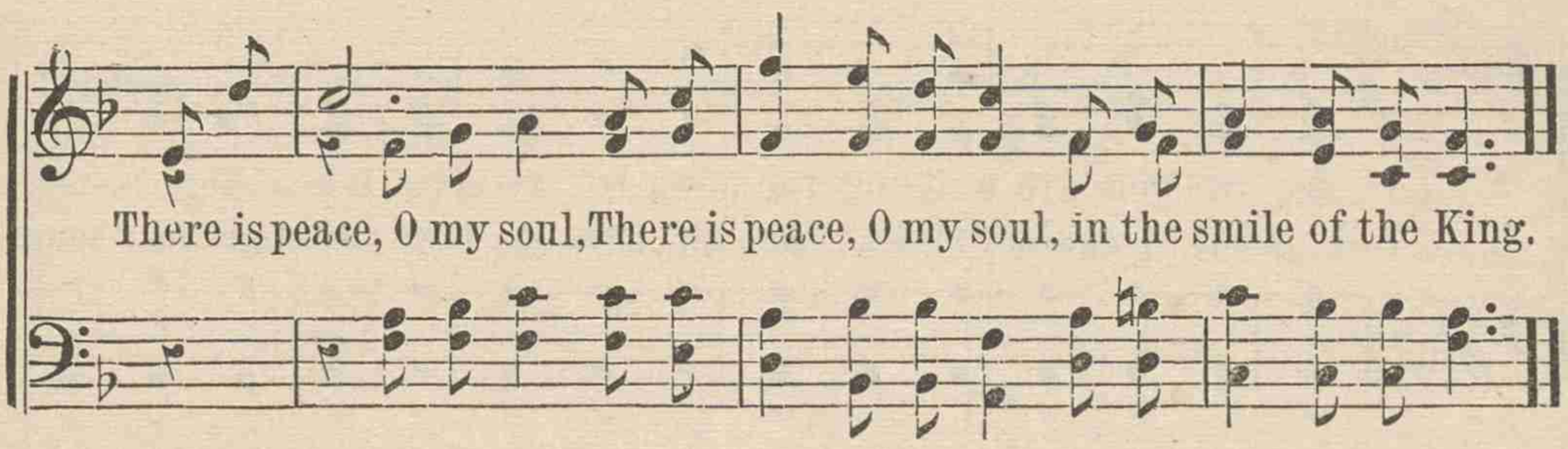
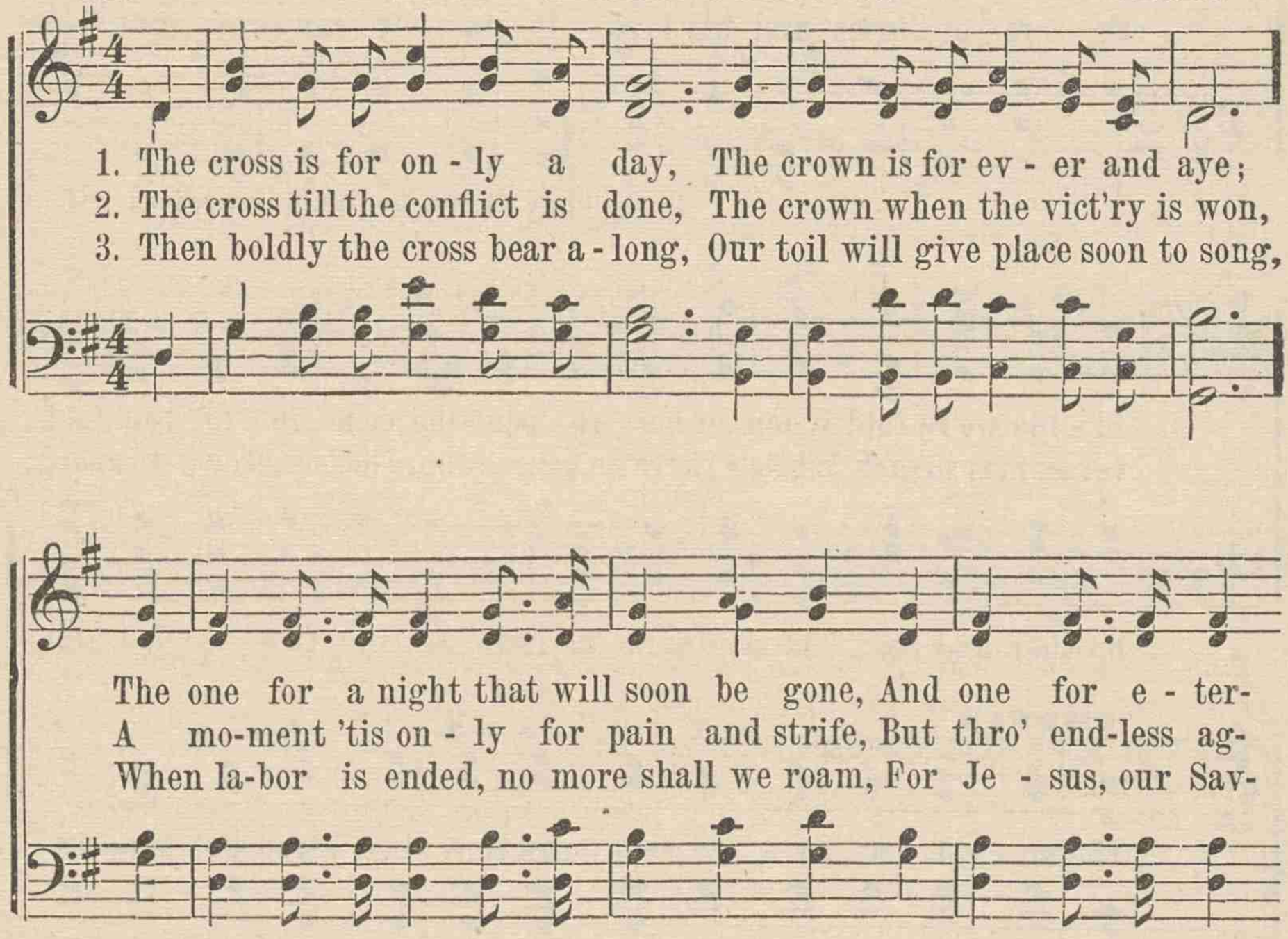


The Cross and Crown.

Arr. AN ANNIVERSARY WORK SONG. J. R. M.



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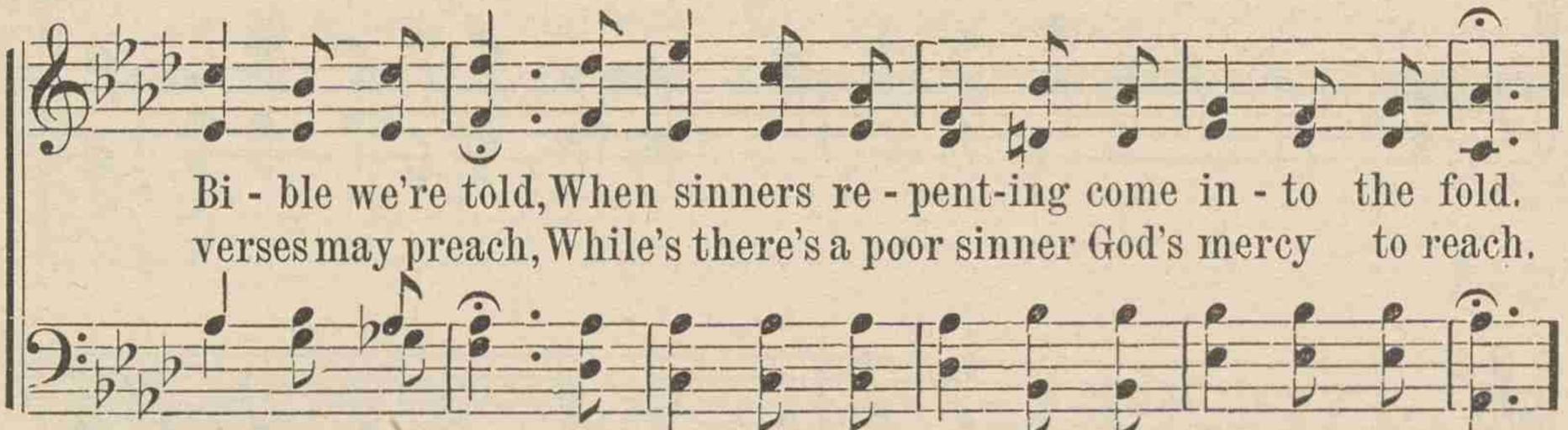
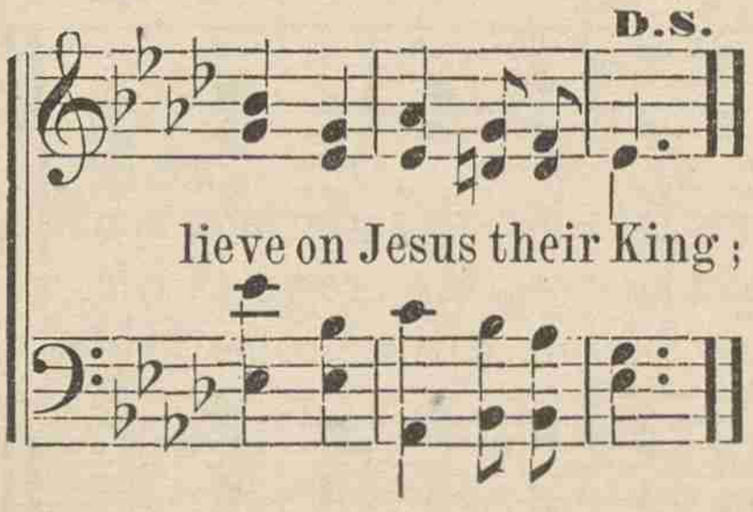
124 The Angels are Waiting.

WM. L. BLAKESLEE. J. R. SURINE. Har. by J. R. M.





3 The depth of that mercy we never may know,
It reaches from heaven to earth here below;
And picks up the sinner from mire and from clay,
And sends him rejoicing to go on his way.

4 The riches of earth they will soon pass away,
The pleasures of sin, they are but for a day;
The riches of grace that to you may be given,
Will make you an heir to the riches of heaven.

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The Light that Once in Judah Shone. 125

"He that believeth on the Son of God hath the witness in himself." 1 John 5: 10.

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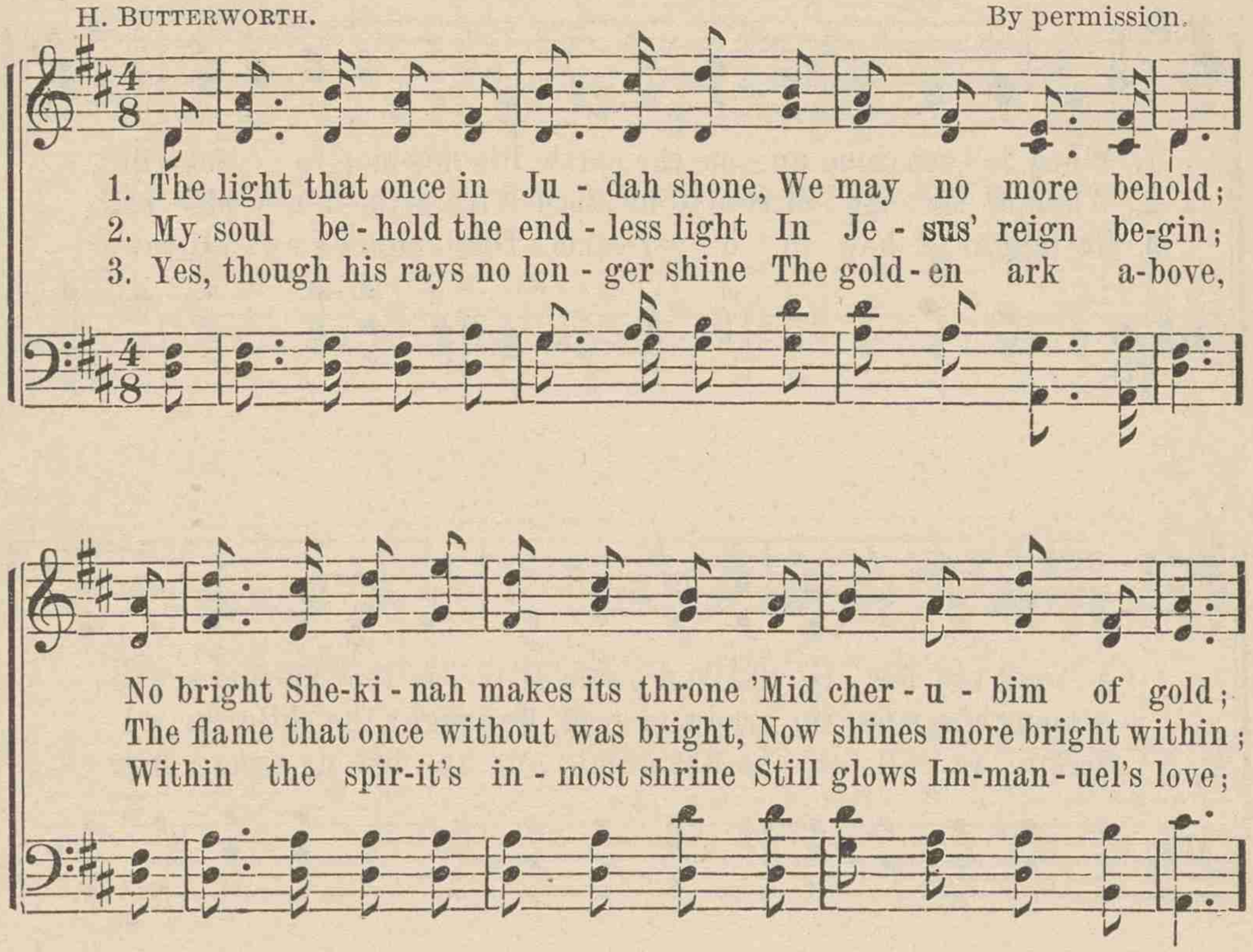

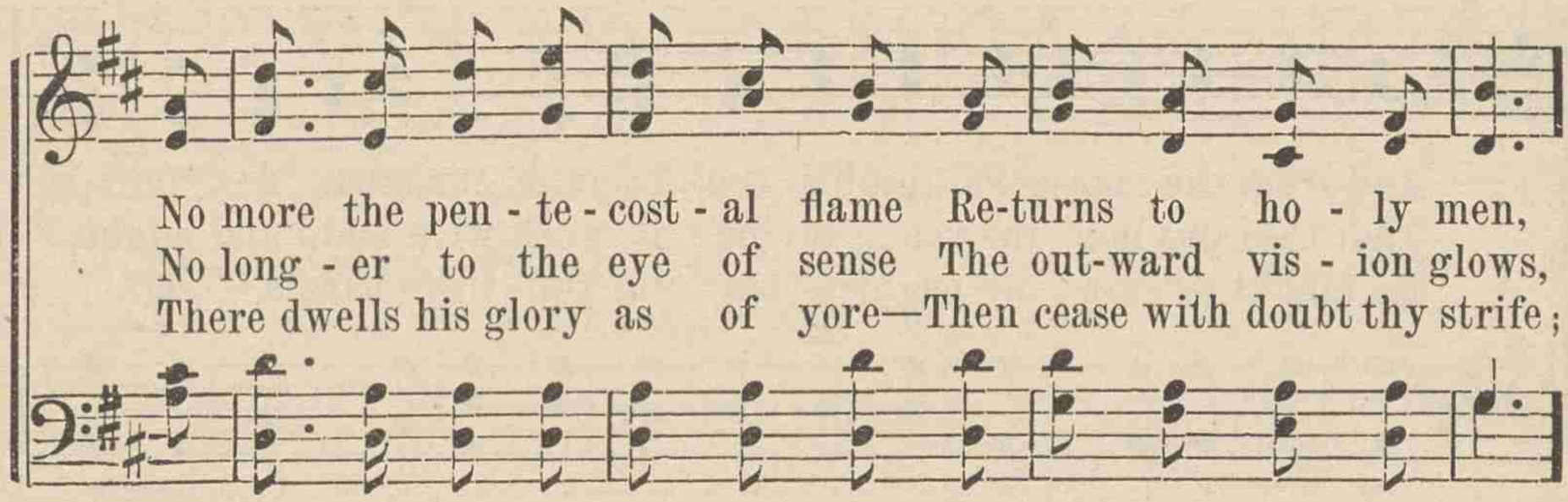

126 Follow the Light.

T. P. W. THOS. P. WESTENDORF.

1. When Je - sus came up - on the earth, His mis-sion to ful - fill,
2. When at the age of twelve he stood Within the tem - ple hall,
3. He taught us how to o - ver-come The tempter's aw - ful power;

A - mid the low - ly he had birth, It was the Fa-ther's will;
A-mong the wise, the true and good, He taught the children all
Be-fore re - vil - ers he was dumb, And in his dy - ing hour

And from the man-ger's humble bed To guide our steps a - right;
That they are not too young to be At work with main and might,
He taught us how we ought to bear Our suff-'rings here a - right;

Throughout this world of sin was shed His bright and shining light.
To set the sin - bound mortals free, Oh, children, see the light.
Oh, look up - on the Savior there, A bright and shining light.

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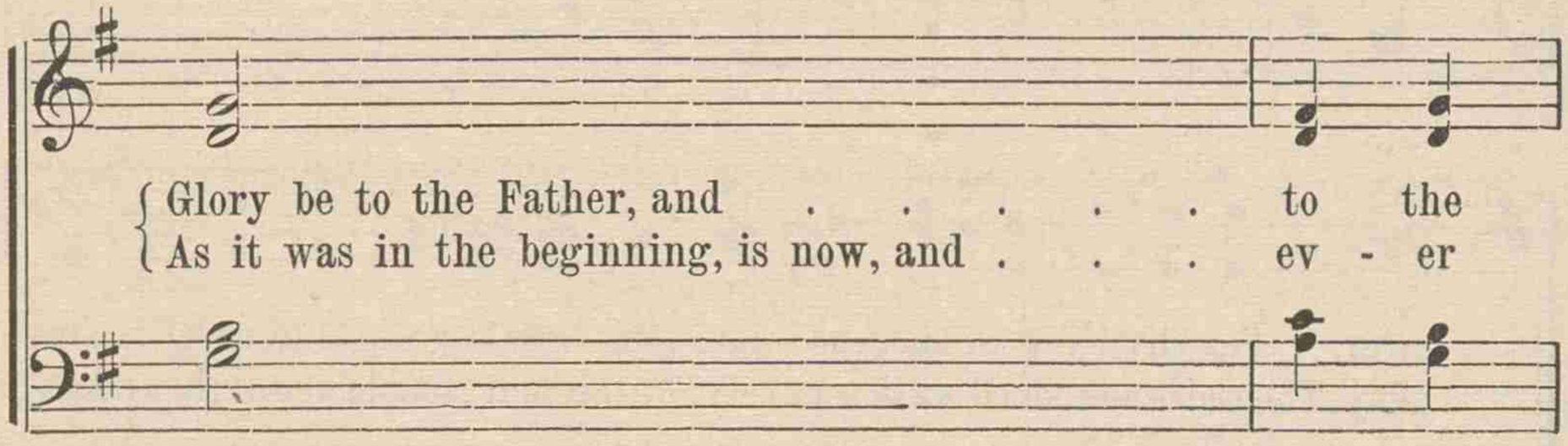
CHORUS.

Gloria Patri.



128 Lo! He Cometh.

MARY S. POND. W. S. POND.

Tempo de Marcia. Pomposo.

1. Lo! he com - eth, say to Zi - on, Thou art des - o - late no more, For thy King in thee re - joic-eth, Now thy night of grief is o'er, For thy King in thee re - joic - eth, Now thy night of grief is o'er, For thy King in thee re - joic-eth, Now thy night of grief is o'er.

2. Lift a stand - ard for the peo - ple, And prepare the King's high- way. The re-deemed shall walk securely, Watchmen guard thee night and day, The redeemed shall walk secure-ly, Watchmen guard thee night and day, The redeemed shall walk securely, Watchmen guard thee night and day.

Cres.

Fall in line and forth to vic - to - ry! Draw not back from fire or sword!

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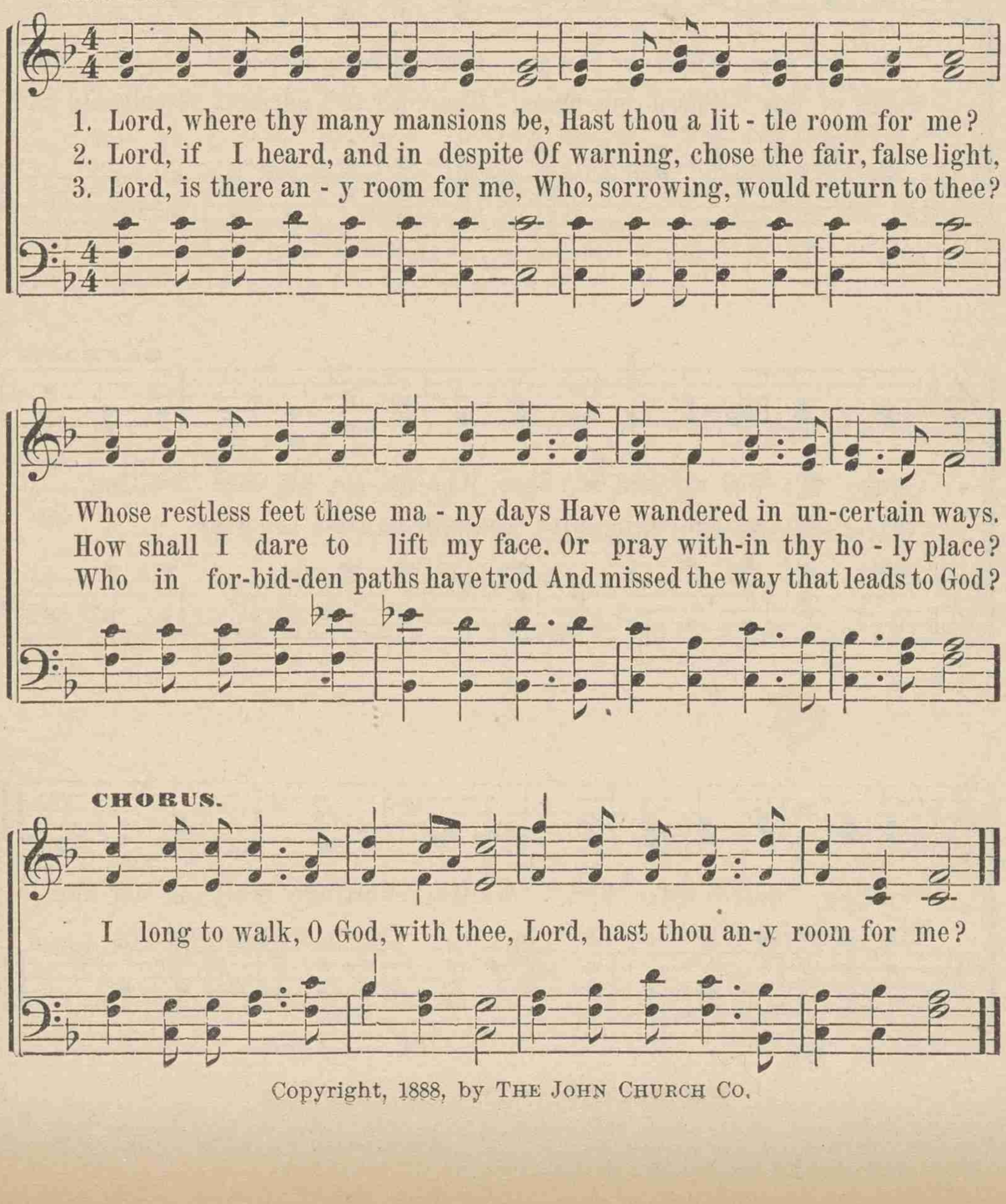
Is there Room for Me?

MARY E. BRADLEY. K. W. BURT.



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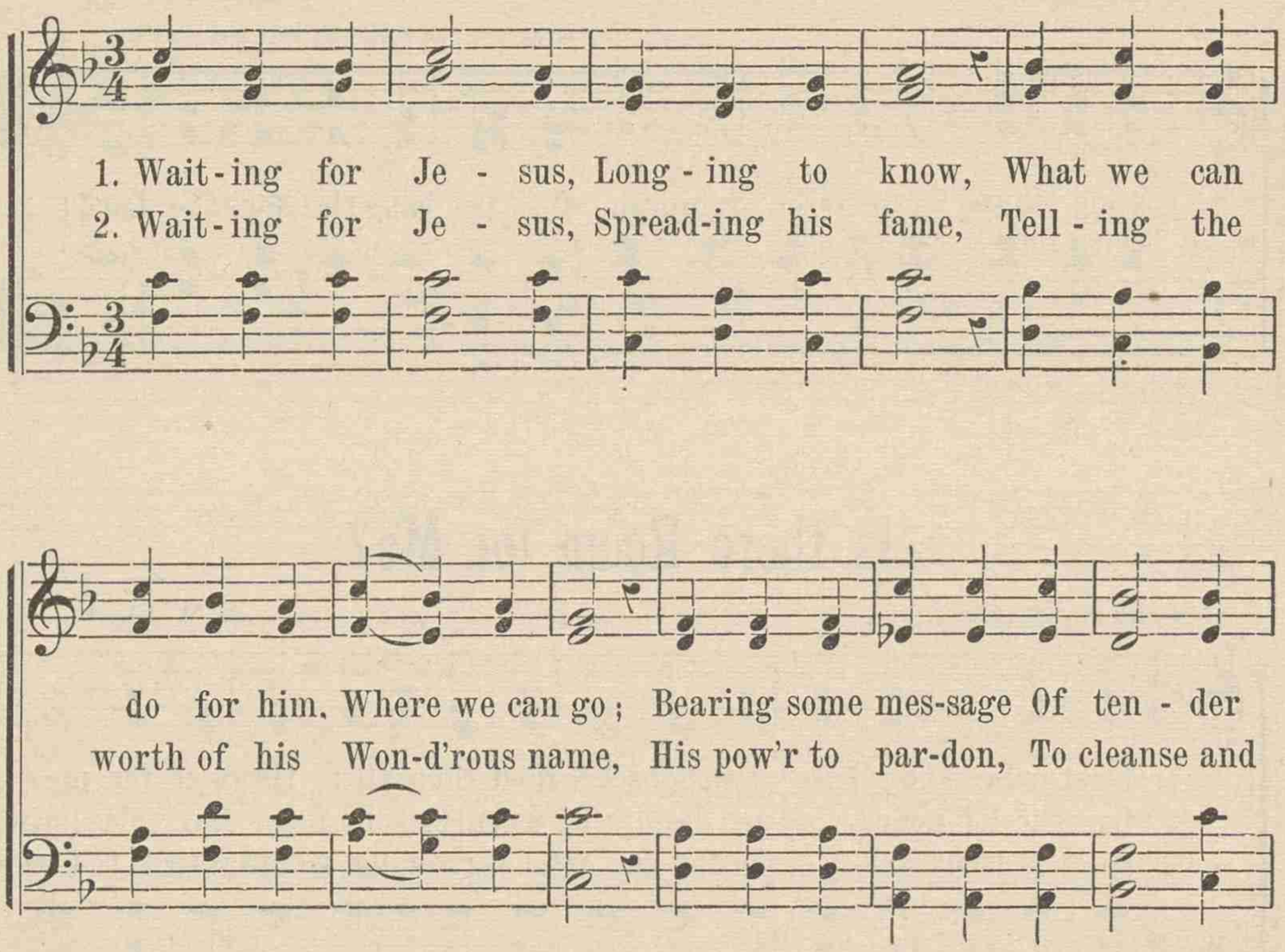
130 Waiting for Jesus.

SALLIE MORRISON. J. R. M.



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Hail this Happy Day. 131

W. F. S. W. F. SHERWIN.

1. Hail the hap-py day re - turn-ing, Lift to God the voice of joy;
2. For the Word of life e - ter - nal, For the mercies by the way,
3. By and by in heavenly mansions, Standing with the ransomed throng,

Young and old in him re - joic-ing, Let his praise your tongues employ.
For the hope of fut-ure blessing, Bring we here our thanks today.
May we all be found u - nit - ing, In the "nobler, sweeter song."

REFRAIN.

Sing a-loud, Sing a-loud, Send the echoes far and wide,
Sing a-loud, Sing a-loud, far and wide,

For the Father's lov-ing kind-ness With us ev - er shall a - bide.

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132 Confessing the Savior.

N. C. THOMPSON. J. R. MURRAY.

1. Confess-ing the Sav-ior, O heart, why afraid? What are men, that ye
2. Confess-ing the Sav-ior—Large promise he gave, If con-fes - sion we
3. Confess-ing the Sav-ior— O heart, now be strong, De - ny - ing is
4. Confess-ing the Sav-ior—Come meekly and bow To the scep - tre of

shrink From the mercy displayed. What are men, that you hide From their
dare, And his serv-ice we brave. Be - fore the bright an - gels Of
fly - ing T'ward perilous wrong. In the sight of the an - gels He'll
him Who is call - ing thee now. Else there cometh an hour Of de-

sneer-chilling gaze All the tho'ts and the hopes That should burst into praise.
God he will say, "Be - hold my be - lov - ed Dwell with me al-way."
stern - ly de - ny Thy presence un-fruit-ful, A - vert - ing his eye.
ni - al so dread, Thou wilt faintingly wish, Thou hadst now bowed thy head.

CHORUS.

Con-fess - ing, con-fess-ing, be - liev - ing, be - liev - ing, O com-

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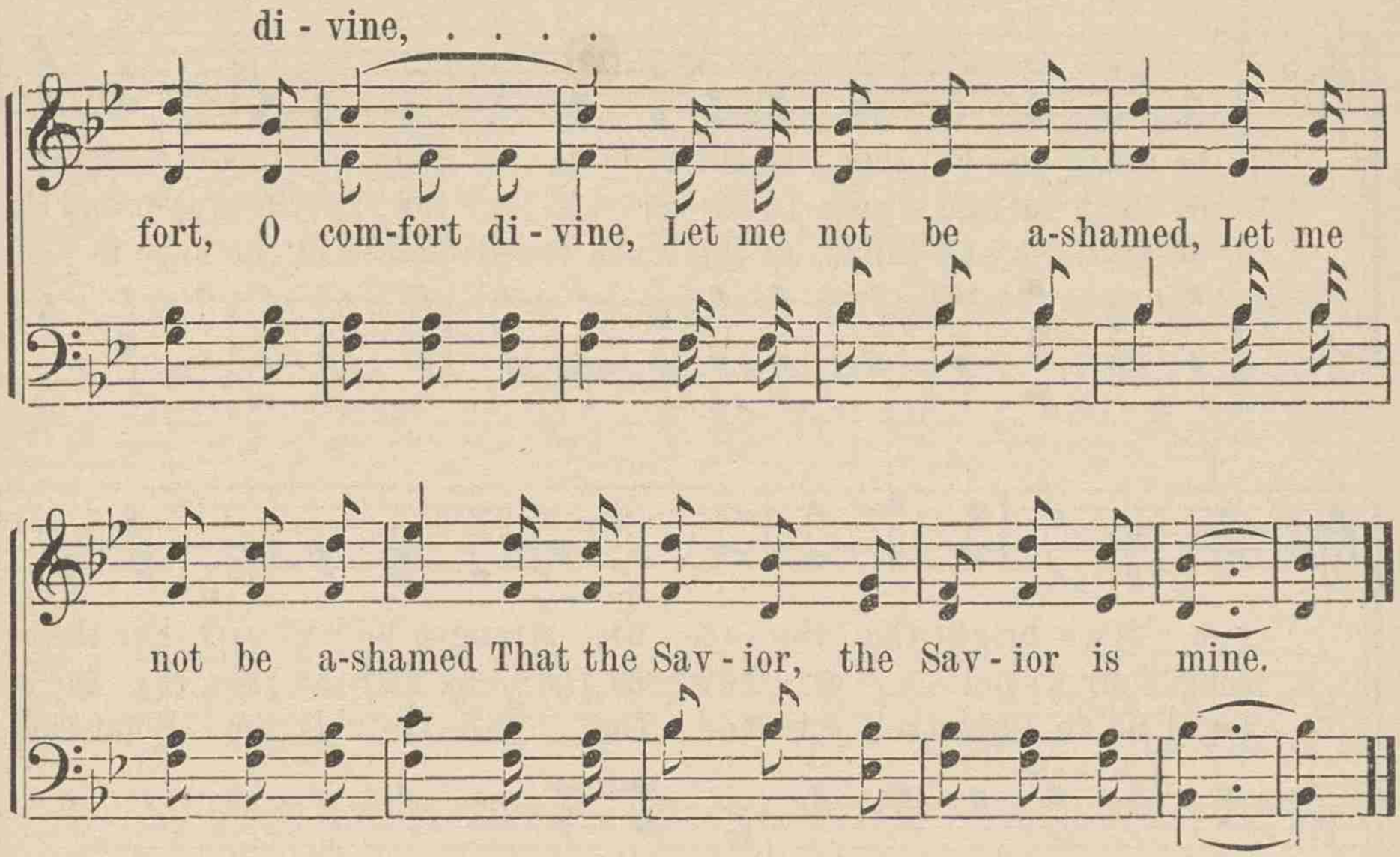
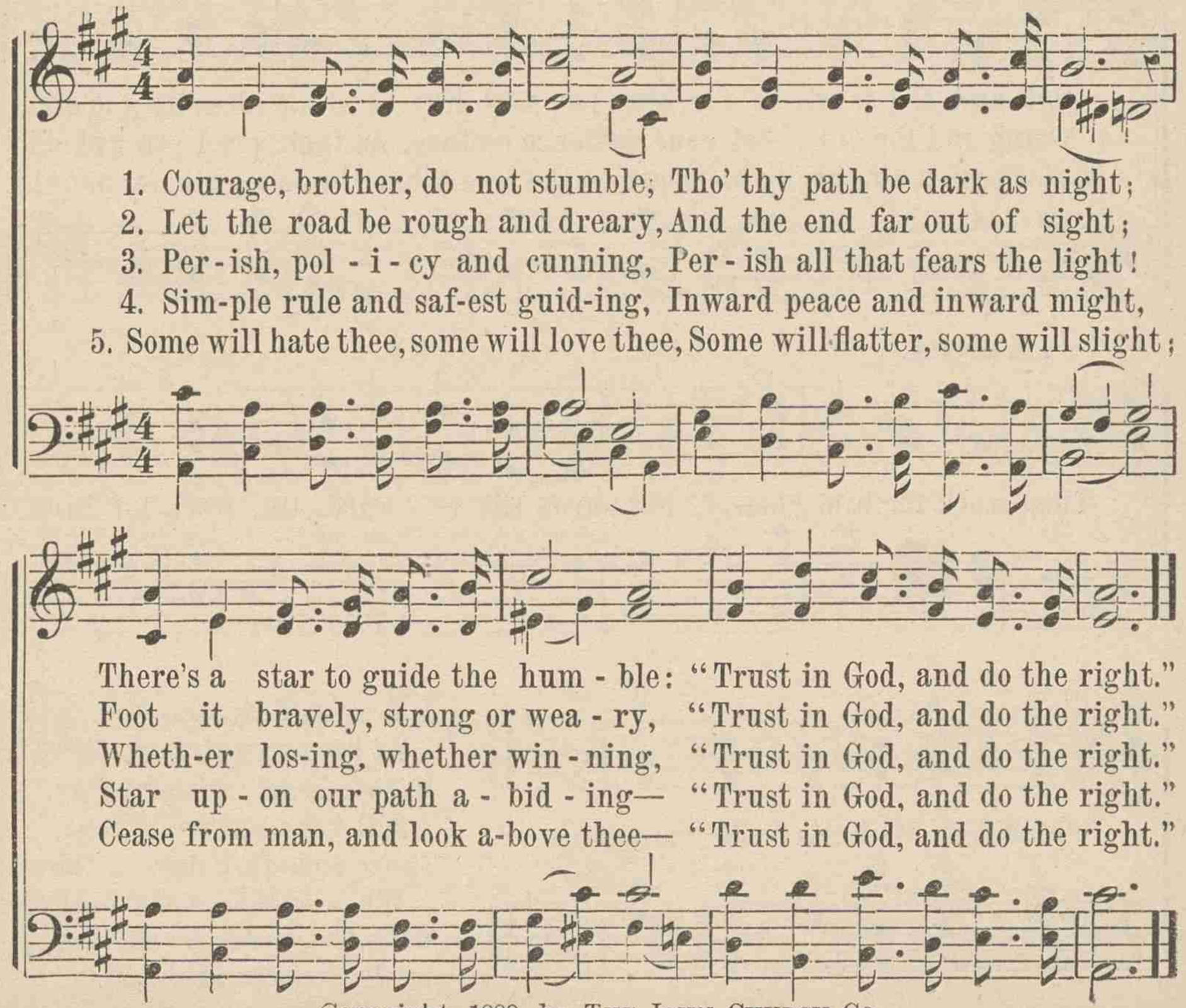


Trust in God, and Do the Right.

NORMAN MCLEOD. C. C.



1. Courage, brother, do not stumble; Tho' thy path be dark as night;
2. Let the road be rough and dreary, And the end far out of sight;
3. Per - ish, pol - i - cy and cunning, Per - ish all that fears the light!
4. Sim-ple rule and saf-est guid-ing, Inward peace and inward might,
5. Some will hate thee, some will love thee, Some will flatter, some will slight;

There's a star to guide the hum - ble: "Trust in God, and do the right."
Foot it bravely, strong or wea - ry, "Trust in God, and do the right."
Wheth-er los-ing, whether win - ning, "Trust in God, and do the right."
Star up - on our path a - bid - ing— "Trust in God, and do the right."
Cease from man, and look a-bove thee— "Trust in God, and do the right."

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134 Work for Him Gladly.

N. C. THOMPSON. "WINTHROP."

1. Be brave and be true, In the work to be done, For his eye's up-on you, More bright than the sun. His strength he will give For the toil and the task, If for him you will live, And his blessing you ask.
2. Be faith-ful and strong In his serv-ice be - low, Let the prayer and the song Your fi - del - i - ty show—To the weak and the poor, To the young and the old Let your patience endure, As their need you uphold.
3. Be earn-est and kind, As the truth you defend—Let the hope in your mind Be a light that you lend; That oth - ers may see What the Savior hath wrought, By his death on the tree, When they slew him for naught.

CHORUS.

Then work for him glad-ly, For sure's the re - ward, Oh, work for him glad - ly, Our Sav - ior and Lord.

4 Be constant, sincere—
As his servant work on,
With a heart, without fear
Till your service is done.
There cometh a day [blest,
When your soul shall be
With the words he shall say,
"Enter now into rest."

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Shine On. 135

M. V. M. JAMES MCGRANAHAN, by per.

REFRAIN.

136 Close Up the Ranks.

G. H. S. GEO. H. SIMMONS.

1. Some in the ranks are fall - ing, Many are giv-ing a - way;
2. What tho' our comrades dy-ing Ut-ter their cries of pain,
3. Some in the ranks are falt'ring, Many are giv-ing a - way,

Hearts that were bold are trembling Just in the thick of the fray.
See where the flags are fly - ing, Forward with courage a - gain.
Some are not touching el - bows, Can it be you, I pray.

But through the musket's rattling, Out 'mid the fly - ing balls,
Bet - ter to die for a pur-pose, Bet - ter to fight and fall,
Are you the one that's stay - ing Blessings that God would send?

Loud to the troops still battling Bravely the Cap-tain calls.
Than in the great life-struggle Nev - er to heed the call.
Close up the ranks, touch elbows, Glo - ry a - waits the end.

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DUKE STREET.

1 O Lord, our Guardian and our stay,
Do thou our humble efforts bless,
And every evil take away,
And spread the cause of righteousness.

2 From day to day thy power make known,
Thy wisdom and thy truth divine;
And may we still thy goodness own,
While round our path thy mercies shine.

3 The drunkard, Lord, in pity see,
A slave to Satan and to sin;
Oh, teach him from all sin to flee;
Restore and make him clean within.

TEMPERANCE.

By per.

1 Brothers! rally for the conflict,
See the banner wave;
Temperance bands are passing onward,
Fallen men to save.

CHORUS.

Hear a mighty host of freemen
Songs of triumph raise;
Love hath conquered, chains are broken,
Give to God the praise.

2 Burst the tyrants bands asunder,
Set the captives free;
Let rejoicing wives and mothers
Shout the jubilee.

WM. STEVENSON.

CLOSING HYMN.

1 Blessed Savior, watch us, guard us,
As we leave our "Sabbath home;"
Guide and keep us from all danger,
Till again to thee we come.
Though we very often wander,
Sorely tempted, prone to sin,
Yet we pray that thou wouldst hear us,
Cleanse and make us pure within.

2 Make each spirit pure and lowly,
Make us leave the ways of strife;
Lead us in the path of duty,
Lead us to the "better life."
Thus we'd serve thee, blessed Savior,
Till we've crossed life's stormy sea;
And with each loved friend and teacher
All are gathered home with thee.

138 The Little Missionary.

J. R. M. J. R. MURRAY.

1. I need not go to In - di - a, To Chi - na or Ja - pan;
2. The lit - tle wa-ter-drops come down To make the flow-ers grow;
3. I'll be a Mis-sion - a - ry now, And work the best I may,

To work for Je - sus here at home I'll do the best I can;
The lit - tle riv - u - lets flow on To bless wher-e'er they go;
For if I want to work for God, There surely is a way;

I'll tell of his great love for me, And how I love him too,
The lit - tle seeds make mighty trees, To cool us with their shade,
I'll pray for those who cross the sea, My offering, too, I'll send,

And bet - ter far, I'll show my love In all that I may do.
If lit - tle things like these do good, To try, I'm not a - fraid.
And do all that is in my power, This great, bad world to mend.

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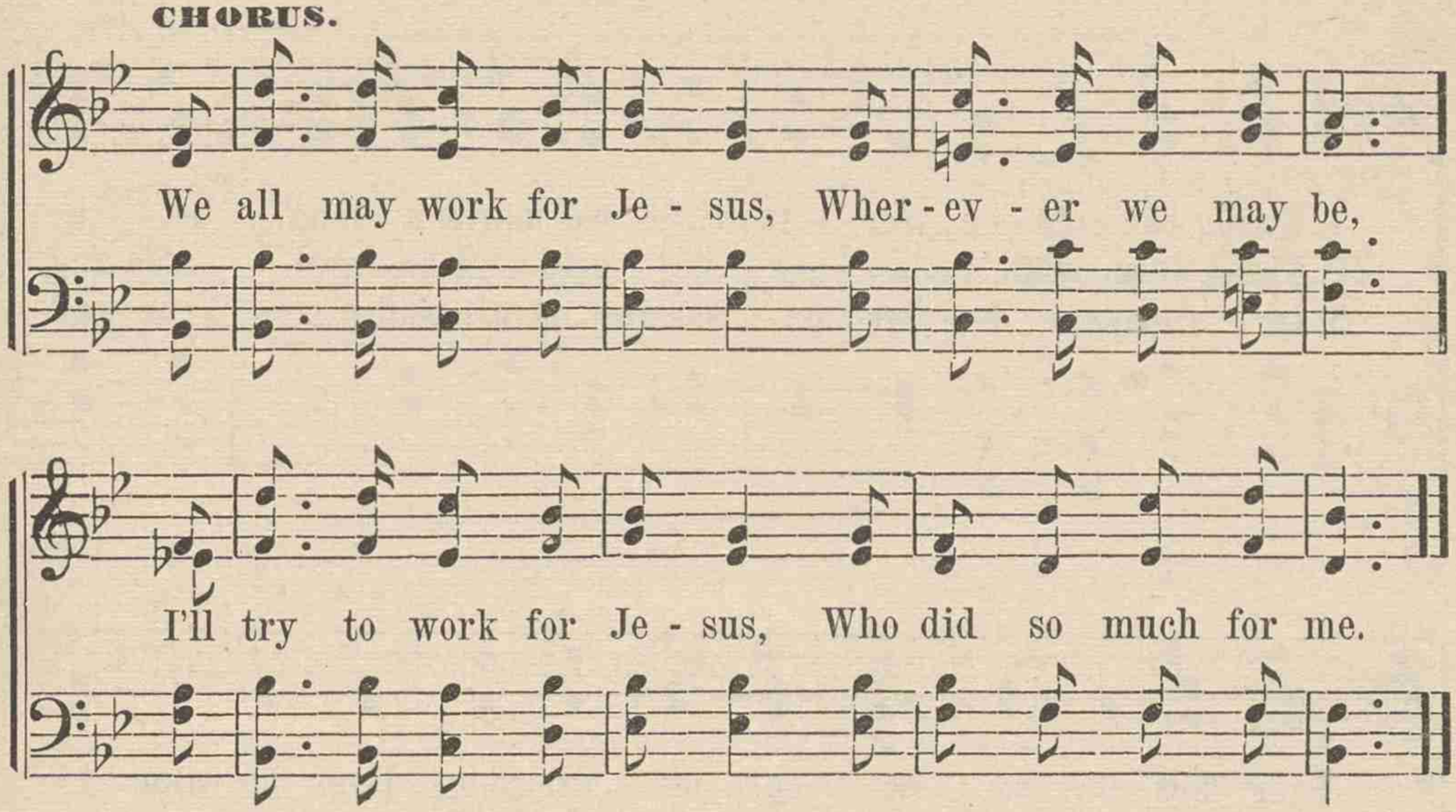

DEAR JESUS, EVER AT MY SIDE.

TUNE: "The Little Missionary," (omitting the chorus).

1 Dear Jesus, ever at my side,
How loving must thou be
To leave thy home in heaven, to guard
A little child like me.
Thy beautiful and shining face
I see not, though so near;
The sweetness of thy soft, low voice
I am too deaf to hear.

2 I can not feel thee touch my hand
With pressure light and mild,
To check me as my mother did,
When I was but a child.
But I have felt thee in my thoughts,
Fighting with sin for me;
And when my heart loves God, I know
The sweetness is from thee.

3 And when, dear Savior! I kneel down,
Morning and night to prayer,
Something, there is, within my heart
Which tells me Thou art there.
Yes! when I pray, thou prayest too—
Thy prayer is all for me;
But when I sleep, thou sleepest not,
But watchest patiently.

Rev. F. W. FABER.

140 Swing the Golden Censers.

(*May be used for marching.*)

G. F. R. G. F. Root, by per.

1. Swing the gold - en cen - sers while we march a - long, Let the
2. Think from what a dan - ger he re-deems the soul, Lame and
3. In the path be - fore us nar-row, strait and plain, True and

King Mes - si - ah be our joy - ful song; How he came to
blind and wretched, how he makes us whole, Think of con - stant
firm and faith-ful may we e'er re - main, Call - ing all to

save us in a man - ger low, While a - round, a - bove Him
bless - ing crown-ing all our days, Then with hap - py voic - es
wit - ness by our lives of joy, That the Mas - ter's serv - ice

CHORUS.

shone the heavenly glow.
join this song of praise. Praise him, praise him, Babe of low - ly birth,
is a blest em - ploy.

Lord, Thy Happy Children.

Words and music by J. R. M.

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Do It Now.

"WINTHROP."

1. If for Je - sus you can speak, Do it now, do it now,
2. Can you help an err - ing one, Do it now, do it now,

Tho' your tones are low and weak, Do it, do it now.
Stay not for to - mor - row's sun, Do it, do it now.

Take the tempt-ed by the hand, Point them to the bet - ter land
Bid them leave the paths of sin, And a bet - ter life be - gin,

That a - waits "be - yond the strand," Do it, do it now.
If some wand'rer you can win, Do it, do it now.

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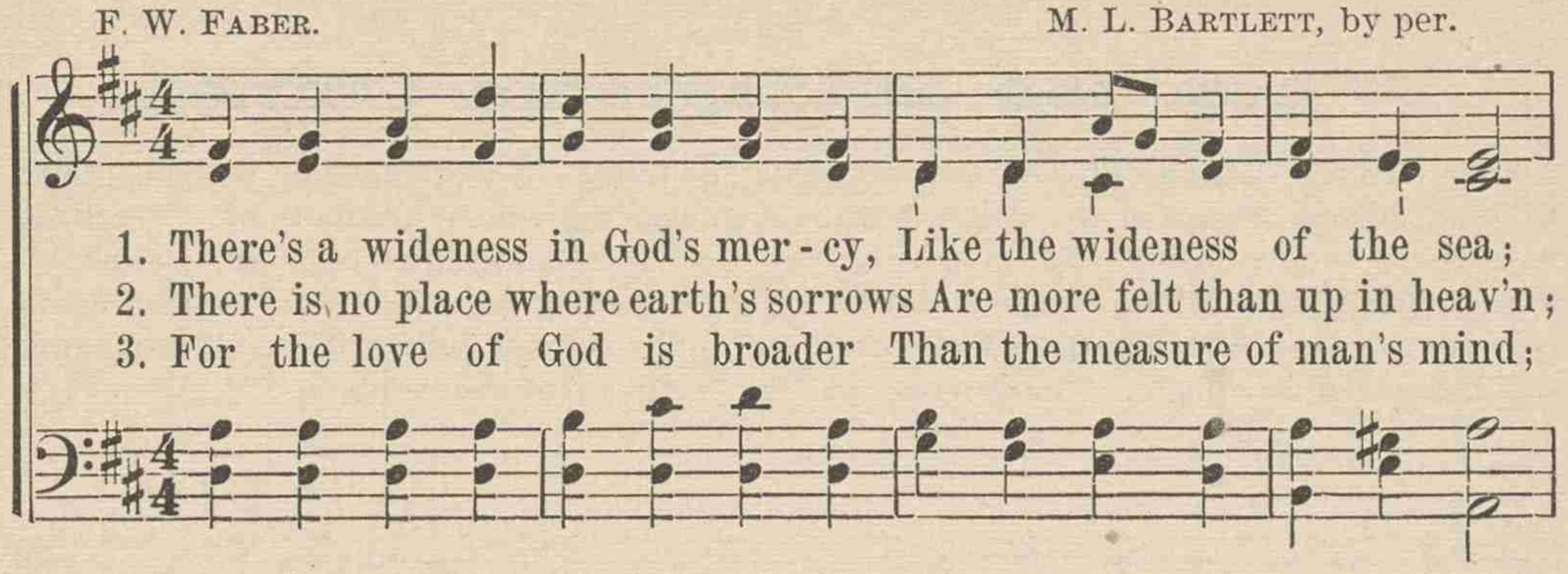
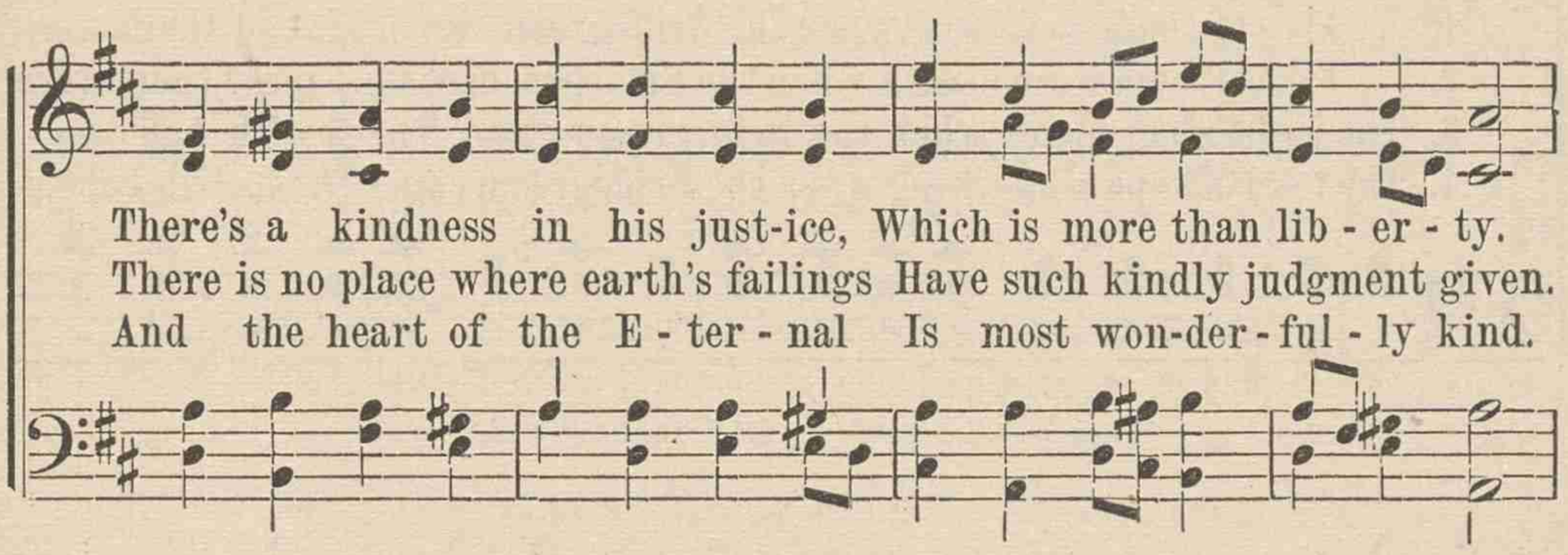
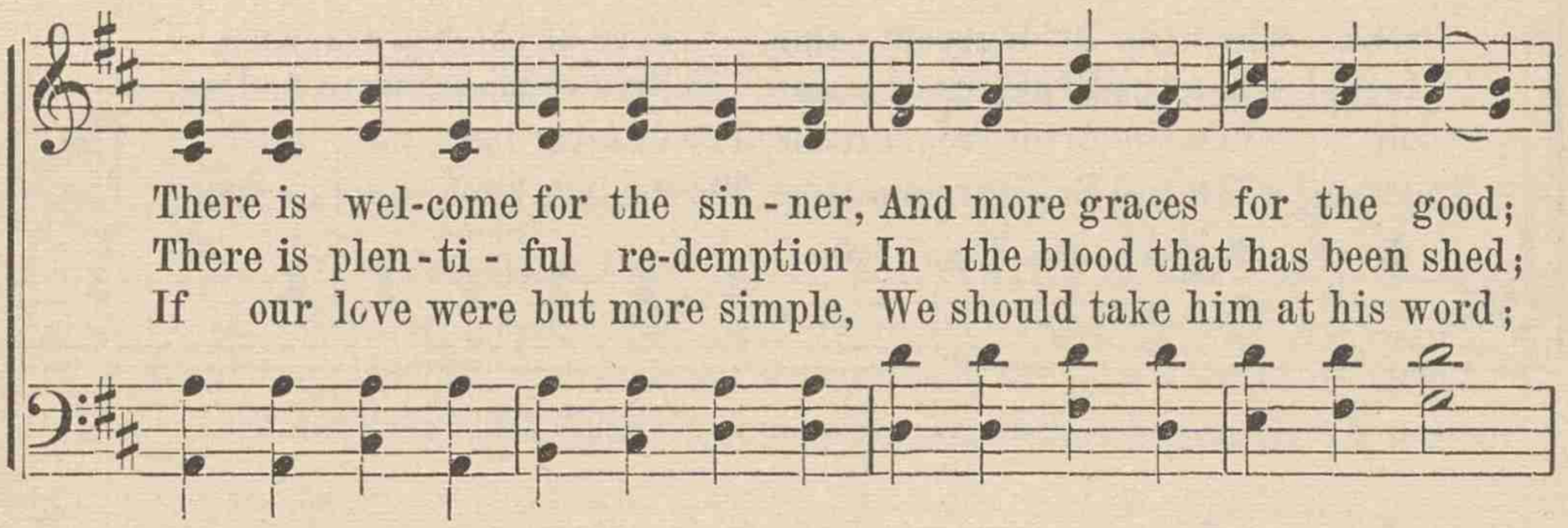
There's a Wideness in God's Mercy. 143

F. W. FABER. M. L. BARTLETT, by per.







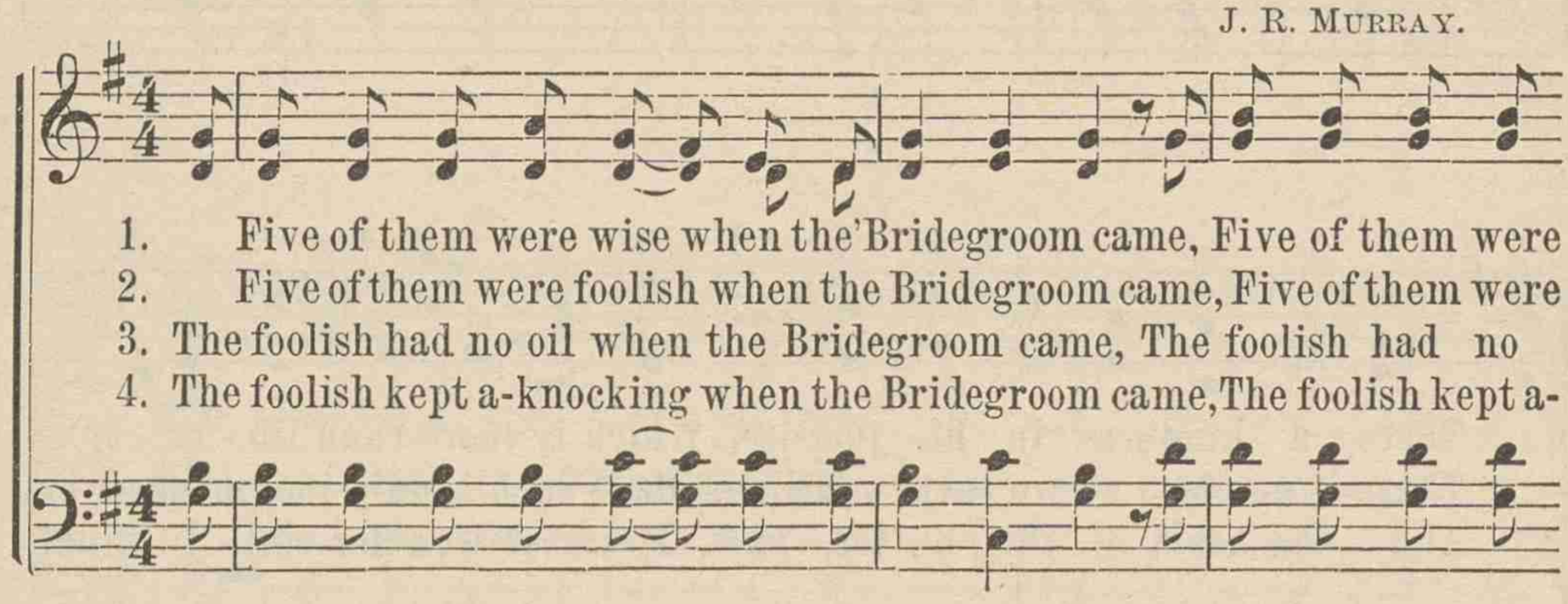
The Ten Virgins;

—OR—

When the Bridegroom Comes.

NOTE.—In the singing of the several verses let the tempo be governed by the sentiment to be expressed. Some of the words require a slower movement than others. The line, "Go ye out to meet him," should be sung very fast. The Chorus must be closely connected to each verse. The whole song should be sung without interludes. It is impossible to represent in notes the peculiar effects produced by the colored people, from whose singing this music was arranged. The singers can very easily adapt the words to the music.

J. R. MURRAY.



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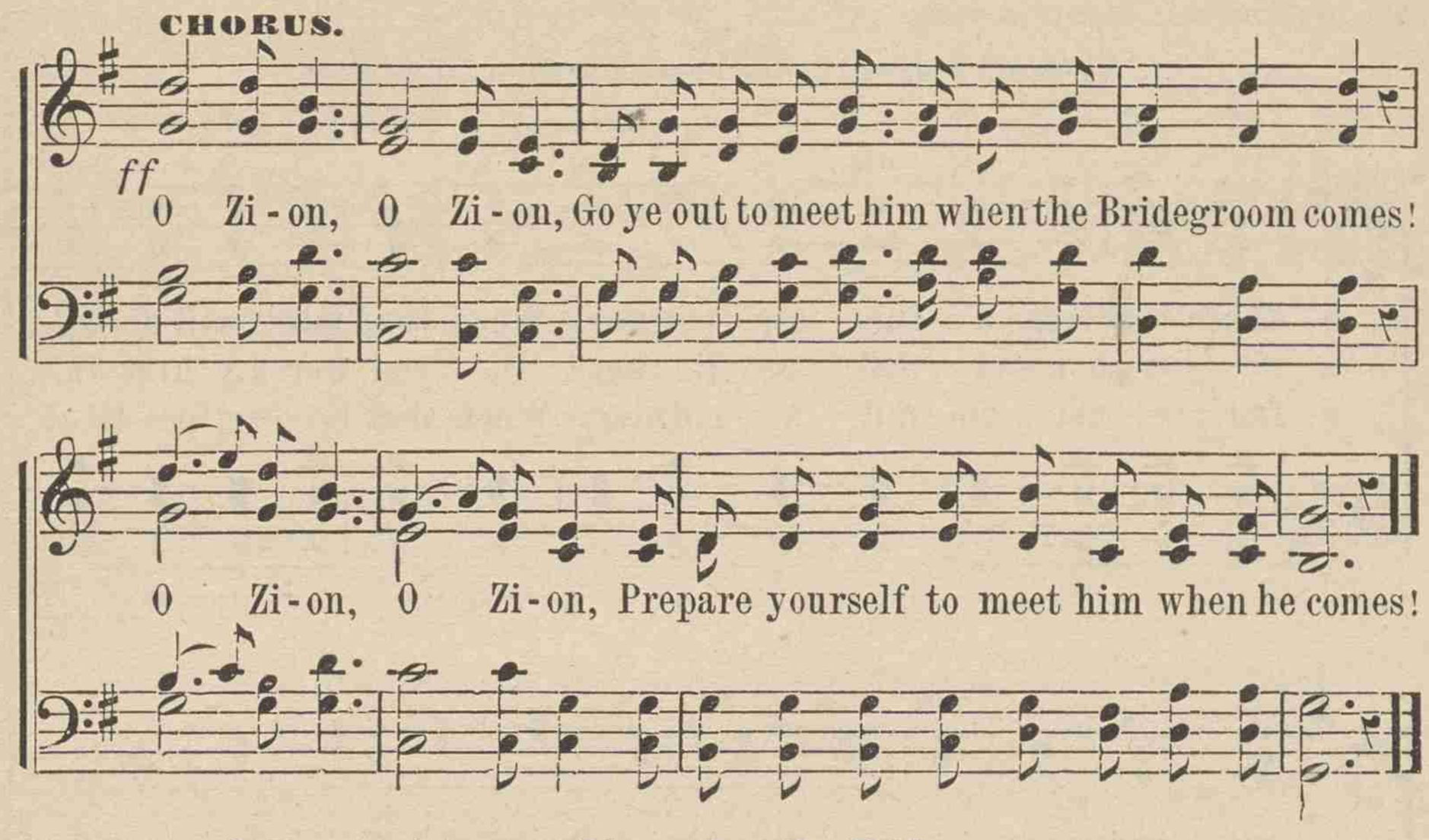
CHORUS.



5 Go ye out to meet him, when the Bridegroom comes!
Go ye out to meet him, when the Bridegroom comes!
‖: Go ye out to meet him, :‖ when he comes!

6 Have your lamps a-burning when the Bridegroom comes,
Have your lamps a-burning when the Bridegroom comes,
‖: Have your lamps a-burning, :‖ when he comes.

Away all Anxious Sorrow.

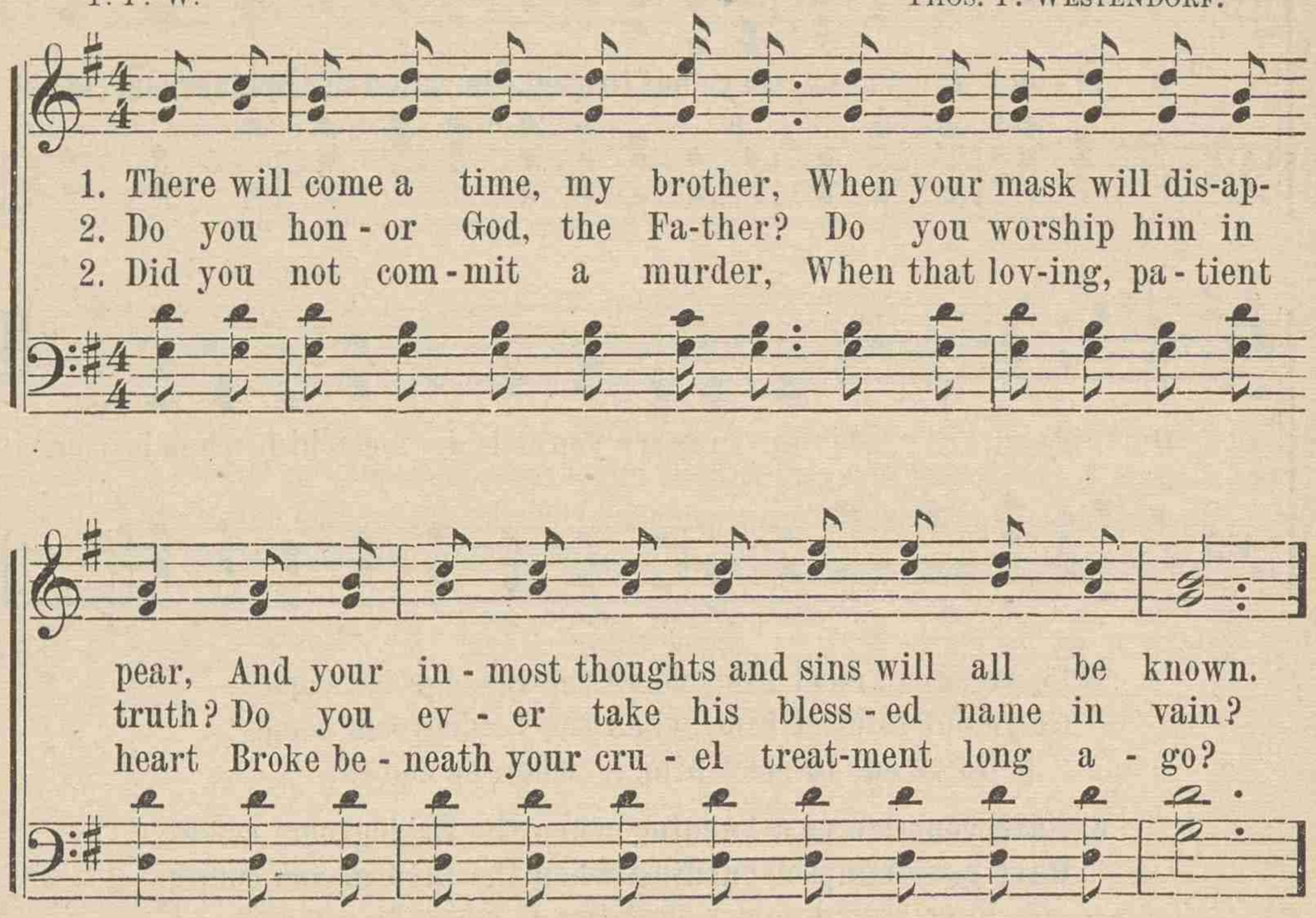
T. K. L. SCHNEIDER.

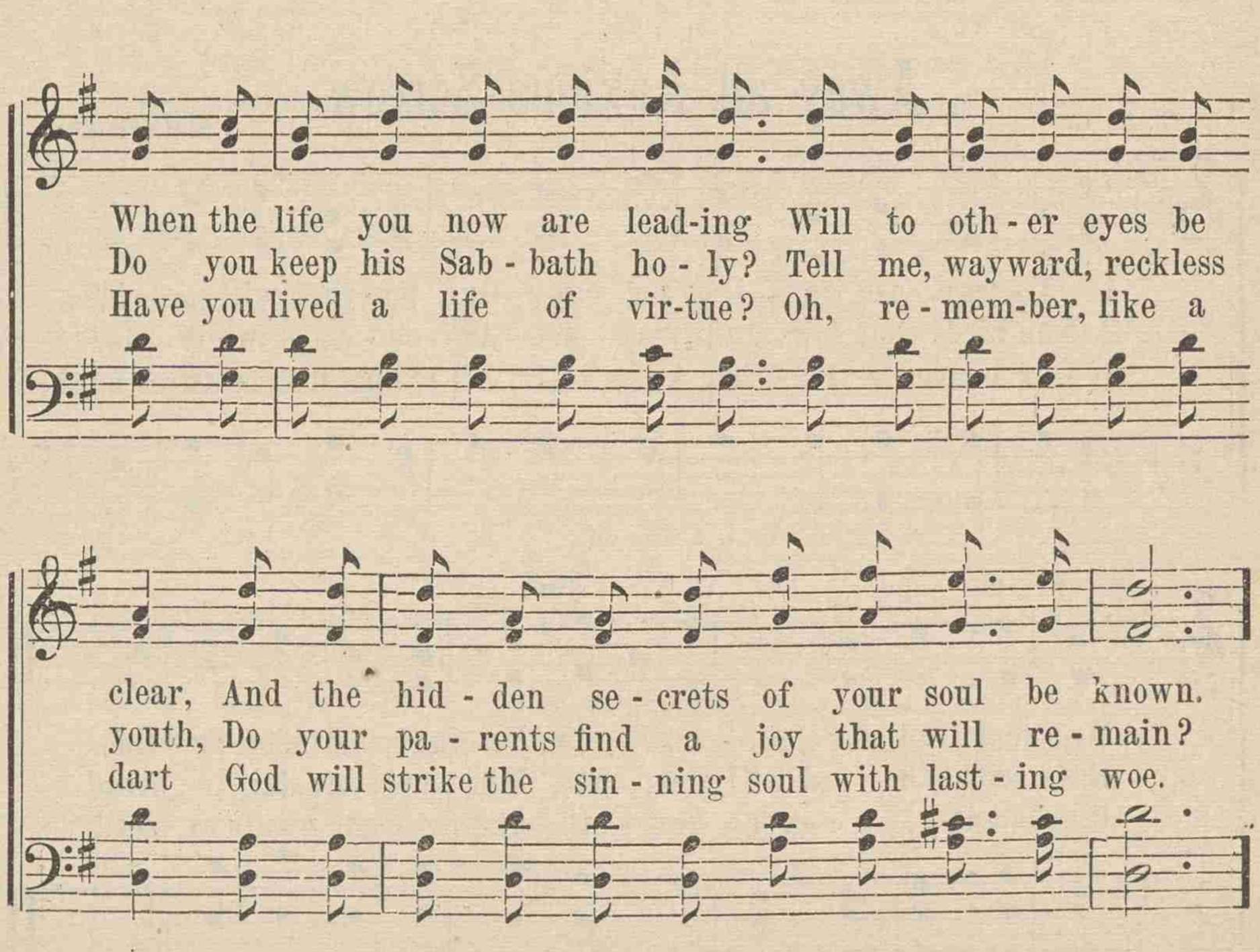
146 Tekel.

NOTE.—This song was written after hearing Mr. Moody's "Tekel" sermon, and contains the ten commandments in verse.

"Thou art weighed in the balance and found wanting."

T. P. W. THOS. P. WESTENDORF.





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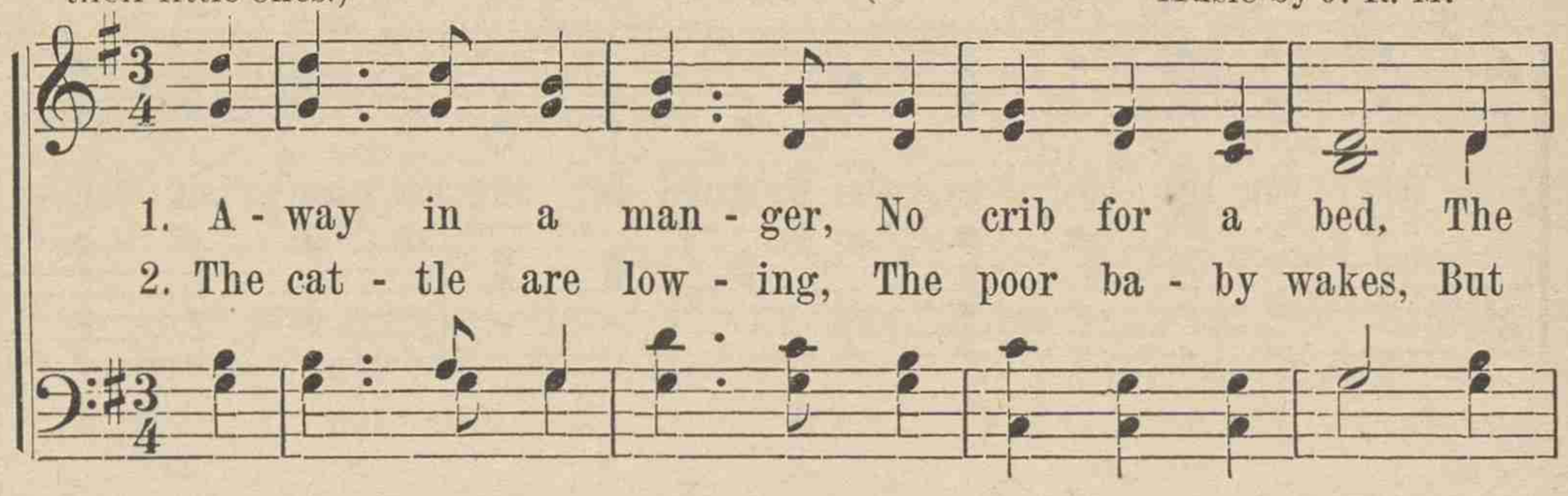
4 Are you sure that you are honest?
Have you ever told a lie?
Do you covet what your neighbor calls his own?
Oh, consider now, my brother,
That the soul that sins shall die;
By repentance you can only now atone.

148 Luther's Cradle Hymn.

(Composed by Martin Luther for his children, and still sung by German mothers to their little ones.)

Music by J. R. M.



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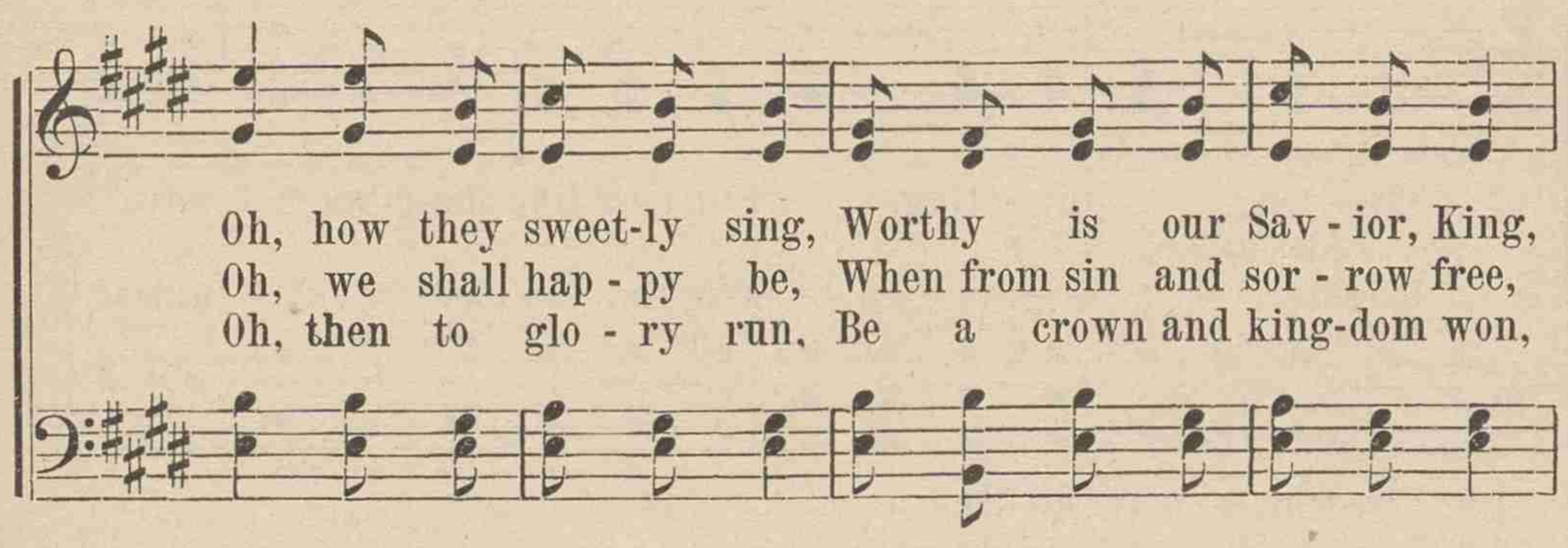
The Happy Land. 149

ANDREW YOUNG, 1838. Hindostan Air.



150 Flitting Away.

WILLIAM CULLEN BRYANT. C. C. CLINE, by per.

1. As shadows, cast by cloud and sun, Flit o'er the summer grass,
2. And while the years, an endless host, Come pressing swiftly on,
3. Yet doth the star of Beth-l'em shed A lus - ter pure and sweet,
4. O Father! may that ho - ly star Grow every year more bright,

Rit.

So, in thy sight, Almight-y One, Earth's gen-e - ra - tions pass.
The brightest names that earth can boast, Just glisten and are gone.
And still it leads, as once it led, To the Mes - si - ah's feet.
And send its glorious beams a - far To fill the world with light.

CHORUS.

For 1st and 2d verse.
Flit - ting, flit - ting, Flit-ting like sha-dows a - way;
For 3d and 4th verse.
Brighter, brighter, Brighter the ho - ly star shines;

1-2. Flit-ting a - way, flit-ting a - way,
3-4. Brighter it shines, brighter it shines,

Rit.

Flit-ting, flit-ting a - way, Flitting like shadows a - way.
Brighter, brighter it shines, Brighter the ho - ly star shines.

Flitting away,
Brighter it shines,

The Pearly Gates. 151

And the twelve gates were twelve pearls. Rev. 21: 21.

GIARDINI.

1. The pearl-y gates are o - pen wide, I see the bright ar-ray;
2. When storms arise and darkness clouds The faithful pilgrim's way,
3. And soon they walk the golden streets, Not slighted and a - lone;

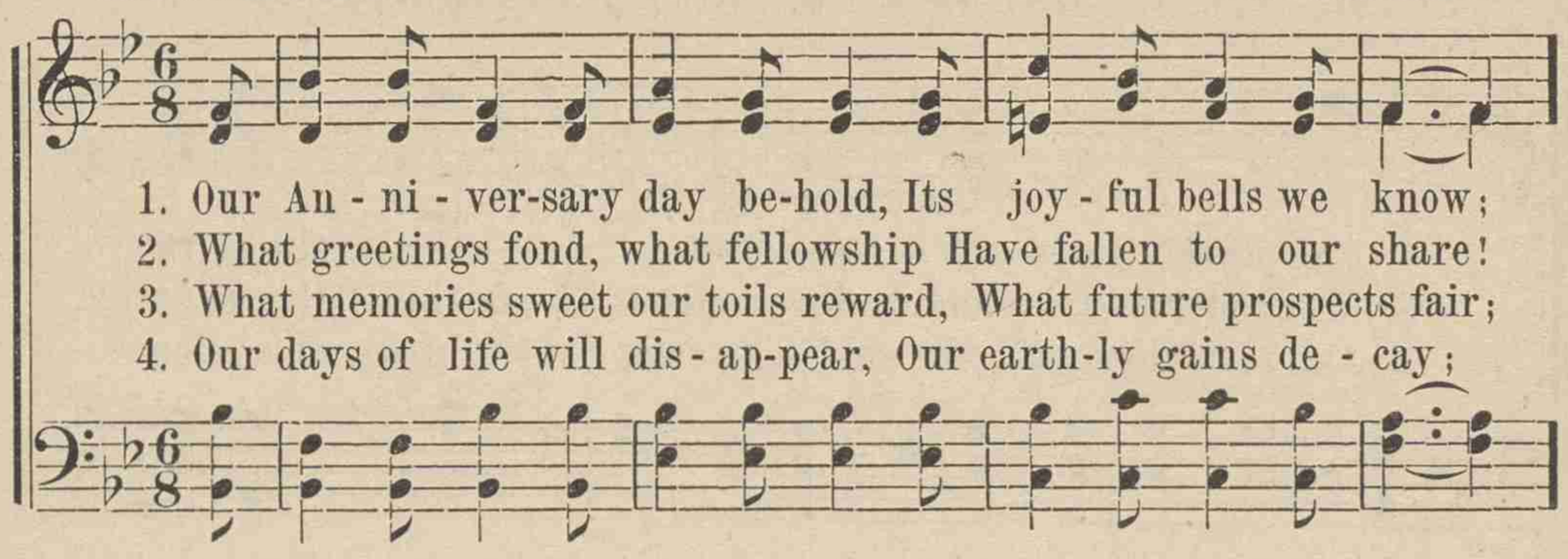
On eith - er side the an - gels glide To keep the shin-ing way.
On eith - er side the an - gels glide To keep the shin-ing way.
On eith - er side the an - gels glide To lead them to the throne.

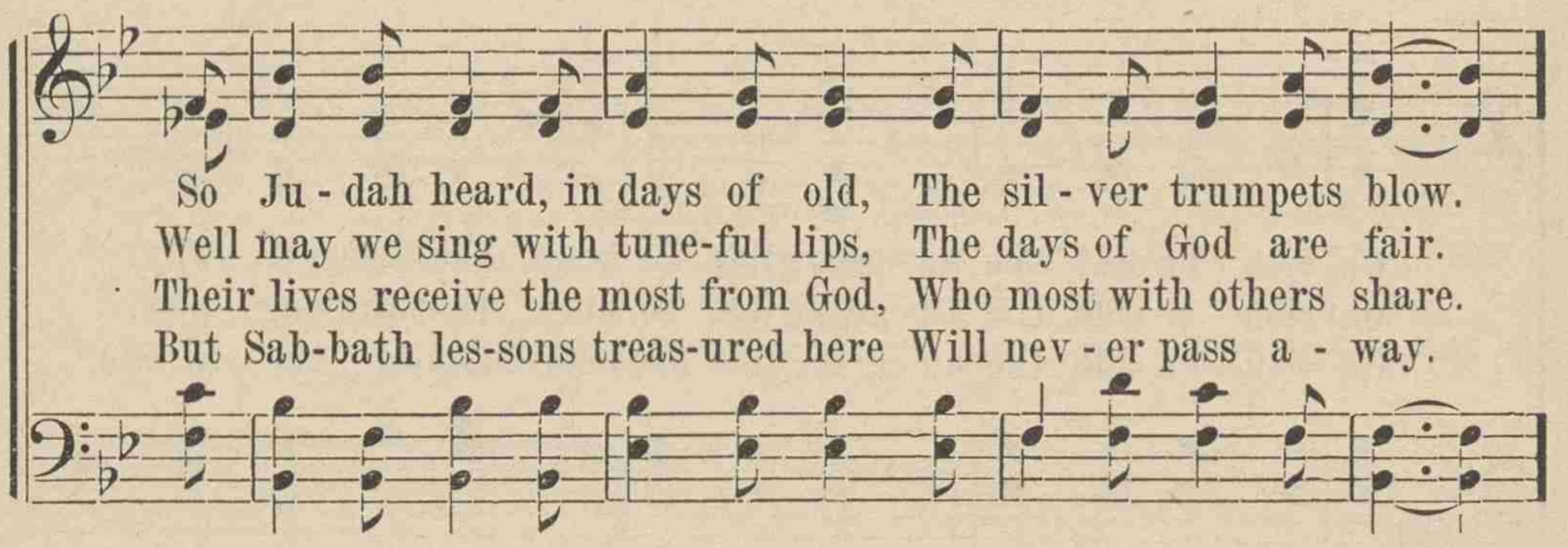
And lit - tle chil-dren learn to find The way by an - gels trod,
And brighter gleams the morning light Behind the gen - tle rod,
And there they'll wear a starry crown, Who once did toil and plod.

Where Christ's redeemed together walk The shin-ing way of God.
For Christ's redeemed more clearly see The shin-ing way of God.
For Christ's redeemed as kings shall tread The shining way of God.

152 Our Anniversary Day.

H. BUTTERWORTH. J. R. MURRAY.





From "Anniversary Songs," by per,

Sing Hallelujah.

P. F. CAMPIGLIO.

Maestoso.

D.C. 1. Sing Hallelujah with glad rejoicing, Hail to the Lord, the Lord on high!
2. Thou art our Savior, thy presence brings us Promise of everlasting joy.
3. This festal day to thee doth belong, and Nations rejoice to crown thee King,

Fine.

Prais-es abounding, o'er earth resounding, Sing Hal-le-lu - jah!
And ev-'ry blessing, while thee addressing, Sing Hal-le-lu - jah!
Monarch of earth and of sea and of sky, Sing Hal-le-lu - jah!

f

Gladness around us fills ev-'ry heart, While all the world is sing-ing;
Thou art e-ter-nal; so be our praise, Breathing thy love unend-ing,
We are thy children, humbly we bow, Craving a share of bless-ing,

D.C.

In happy strains to thee whom we love, Our souls to thee are cling-ing.
Hail to the Savior, join every tongue, Let every voice be blend-ing.
Help us to serve thee, hear thou our praise, While we're thy throne addressing.

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154 The Golden Gates are Lifted.

Mrs. V. G. RAMSEY. EASTER. J. R. MURRAY, by per.

1. The gold - en gates are lift - ed, The shin - ing por - tals swing;
2. Henceforth, 'tis but the cham-ber Where his dear peo - ple rest
3. Oh, bring a cost - ly off - 'ring, Your grat - i - tude to prove!

And heav'n, with shouts of triumph, Pro - claims the conquering King!
In sweet and peace-ful slum - ber, To rise at his be - hest.
Lay on his flam-ing al - tar The in - cense of your love.

Fine.

The Lord in - deed is ris - en, And death shall reign no more;
The lov - ing Christ is ris - en, And down the shin - ing way,
Make glad the East-er morn-ing, And let his praise re - sound!

D.C.

He leaves the grave tri-umph - ant, And o - pens wide the door.
His glo - ry streams up-on us From por-tals of the day.
Proclaim "the Lord is ris - en," To earth's re - mot - est bound.

Once More We Gather. 155

FLOWER SUNDAY OR CHILDREN'S DAY.

CLARA LOUISE BURNHAM. G. F. ROOT.

1. Once more we gath-er here, a hap - py band, Wel-come the day,
2. Blessings have crowned the work we've found to do, All thro' the year,
3. Now 'mid the song of birds and scent of flowers Meet we a - gain,

Wel - come the day; Once more to bless the kind protect - ing hand
All thro' the year, When we have sought the Master's will to know,
Meet we a - gain, Greeting the friends who bless our happiest hours,

CHORUS.

Which has brought us on our way.
And have felt his pres-ence near. Joy - ful the prais-es that to
And the cause of right maintain.

heaven we send, Glad ev - 'ry heart here to - day; For oh, in his

love, who is the sin-ner's Friend, We may re-joice al - way.

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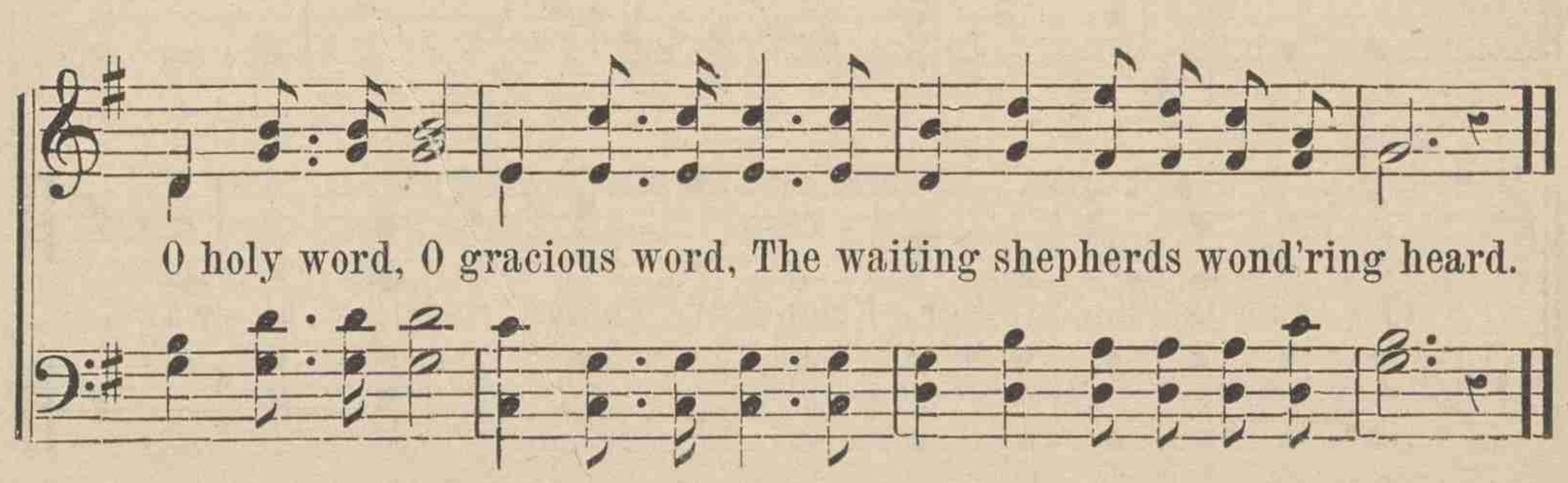
O Holy Night.

ALICE M. SCHOFF. CHRISTMAS. J. R. M



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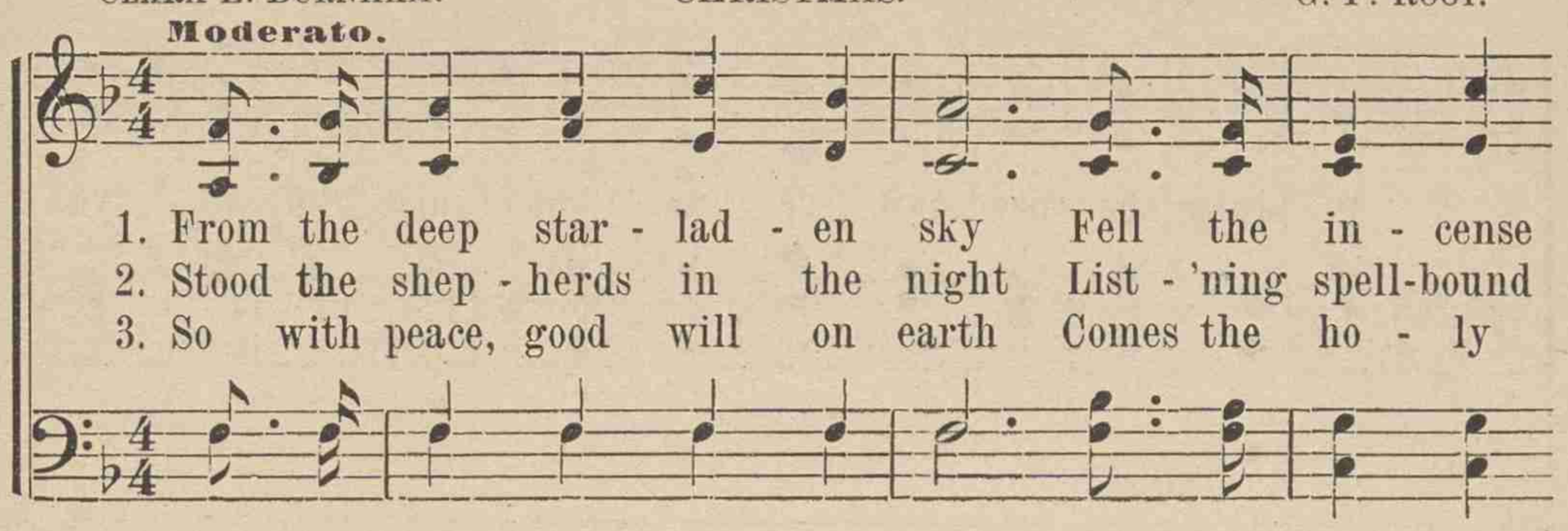
From the Deep Star-laden Sky. 157

CLARA L. BURNHAM. CHRISTMAS. G. F. ROOT.



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O Praise the Lord.

J. R M.

O praise the Lord, all ye na - tions, Praise him, all ye

peo - ple, For his mer - ci - ful kind - ness is great to-

ward us, and the truth of the Lord en - dur - eth for-

ev - er, the truth of the Lord en - dur - eth for - ev - er,

Praise ye the Lord, Praise ye the Lord, Praise ye the Lord.

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Teach Me, O Lord. 159

J. R. M.

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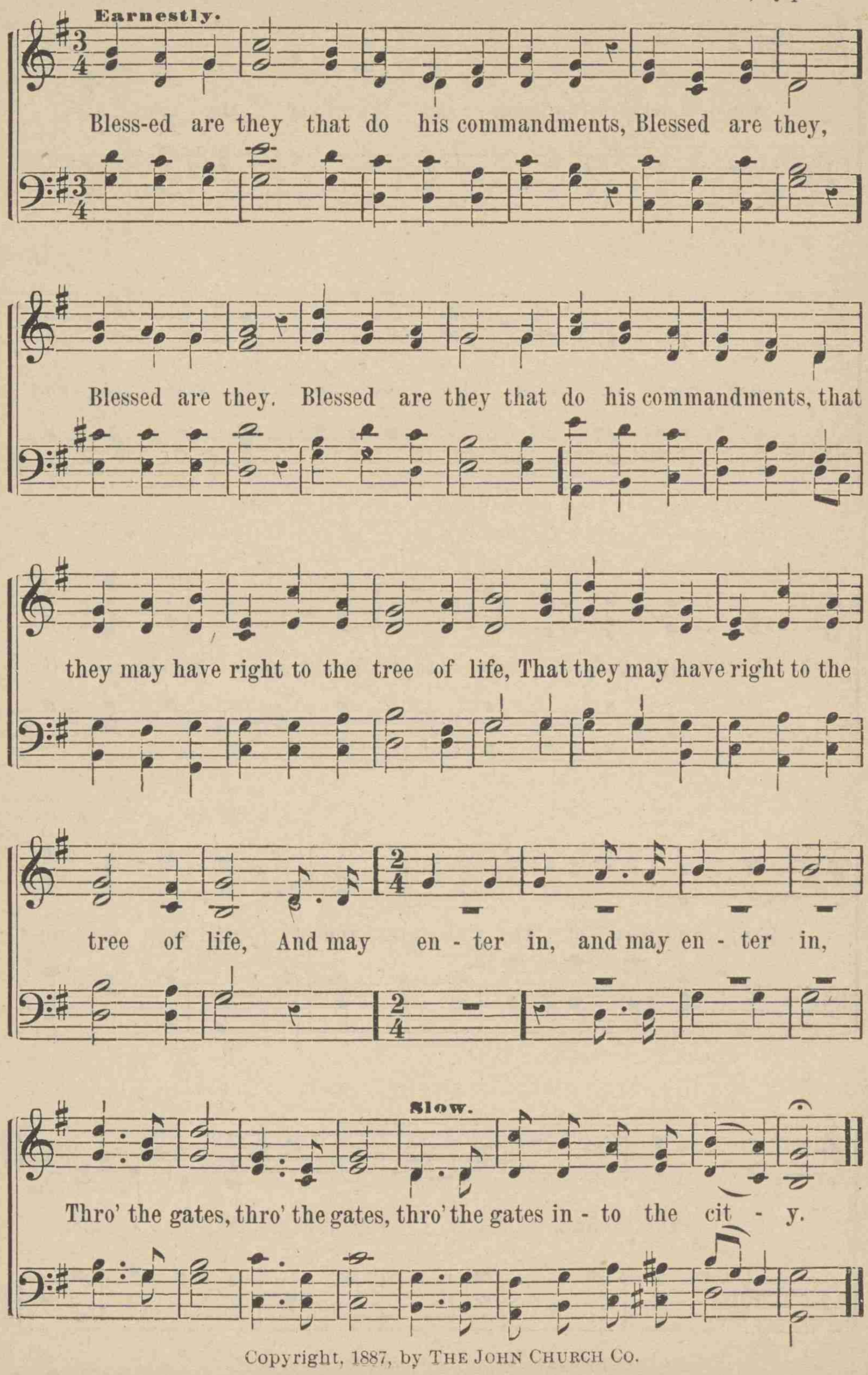
160 Blessed are They.

From the *Musical Visitor*. RESPONSE. J. R. M., by per.



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ELEMENTS OF MUSIC.

LESSON I.

TONE, PROPERTIES, AND DEPARTMENTS.

1. A musical sound is called a *Tone.*
2. In every tone there is *length*, *pitch*, *power* and *quality.*
3. The *duration* of a tone is called length.
4. The *highness* or *lowness* of a tone is called its pitch.
5. The *loudness* or *softness* of a tone is called its power.
6. The *character* of a tone is called its quality.

NOTE.—The difference between a flute tone and a violin tone is a difference of quality. The same voice can make a joyful tone and a sad tone, a clear tone and a sombre tone; and these are differences, not of length, pitch or power, but of *quality*.

7. Length, pitch, power and quality are called the *properties* of tones.

8. *Rhythmics*, *Melodics*, *Dynamics* are the names of the *Departments* into which the science of music naturally divides itself.

9. Rhythmics treats of the length of sounds.

10. Melodics treats of the pitch of sounds.

11. Dynamics treats of the power and quality of sounds.

12. When people speak intelligently of the *rhythmic* character of a piece of music, they mean something about the tone-lengths used, or their accents, or the measure or movement in which they go.

13. When people speak of the *melodic* character of music, they mean something about the pitches used, their pleasant or peculiar succession, their highness or their lowness.

14. When people speak of the *dynamic* character of music, they mean something about the loudness or sweetness, or sadness or joyfulness of the tones, or both combined as loud and joyful, soft and sad, etc.

QUESTIONS.—What is a musical sound called? What is there in every tone? What is the duration of a tone called? the highness or lowness? the loudness or softness? Explain the term quality. What are length, pitch, power and quality called? Name the departments into which the science of music is divided. Of what does the first department treat? The second? The third? What is a tone? When people speak of the melodic character of music, to what do they refer? What is meant when speaking of Dynamics? Rhythmics?

LESSON II.

NOTES, BEATS AND MEASURES. RESTS.

1. The length or duration of tones is represented to the eye by characters called *notes.*

2. The names of notes, their shape and relative value are as follows:

The Whole Note,

which equals two Halves,

or four Quarters,

or eight Eighths,

or sixteen Sixteenths,

or thirtytwo Thirty-seconds.

3. Music is divided by *pulsations*, or *beats*, into small portions, called *measures.*

4. Measures are represented to the eye by the spaces between vertical lines, as follows:

| Measure | Measure | Measure | Measure ||

5. The vertical lines are called *bars.* The last one in the example above is called a *double bar*, or *close.*

6. There are various kinds of measures.

7. When the measures consist of two beats each, the music is said to be in *Double measure.*

8. A downward motion of the hand goes with the first beat in each measure, and an upward motion with the second beat in the measure. This is called *keeping*, or *beating time.* The first beat in a measure is always a strong or accented one.

9. A measure which has three beats is called *Triple measure.* The motions of the hand are *down, left, up.* The first beat is accented.

10. *Quadruple measure* has four beats. The motions of the hand are *down, left, right, up.* The first and third beats are accented in quadruple measure.

11. *Sextuple measure* has six beats with the motions *down, down, left, right, up, up.* The first and fourth beats are accented.

12. The kind of measure together with the number and kind of notes taken as the unit or beat-note are represented by figures in the form of a

fraction. Any kind of a note or rest, equivalent in value to that indicated by the figure, may appear in a measure.

13. The upper figure of the fraction indicates the *kind* of measure, and the lower one the kind of note taken as the unit or beat-note. For example, Double measure, with the quarter note as the beat-note, is indicated thus, $\frac{2}{4}$ Triple measure, $\frac{3}{4}$ Quadruple measure, $\frac{4}{4}$ etc.

14. *Rests* are signs indicating silence. Each note has its corresponding rest. Their names and shapes are as follows:

Whole rest.	Half rest.	Quarter.	Eighth.	Sixteenth.	Thirty-second.

QUESTIONS.—How is the length of tones represented? Give the names of the notes and their relative value. Into what is music divided by pulsations or beats? How are measures represented to the eye? What are the vertical lines called? What are the two heavy ones called? Is there more than one kind of measure? Name the measure that has two beats? What is beating time? What are the hand motions for double measure? What can you say of the first beat of every measure? Name the measure that has three beats. What are the hand motions? Which beat is accented? Name the measure that has four beats. What are the motions? Which beats are accented? Name the measure which has six beats. What are the motions? Which beats are accented? What do fraction figures represent? What does the upper figure indicate? What the lower one? What figure represents double measure? Triple measure? Quadruple measure? Sextuple measure? If a measure consists of three beats with the quarter note as the beat-note, what kind of measure is it, and how would it be represented by figures? What are rests? Name and describe them.

LESSON III.

DOTTED NOTES AND RESTS.

1. Notes and rests may be made to indicate longer lengths by the addition of dots.

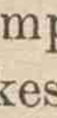
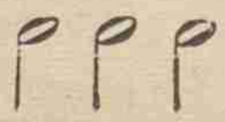
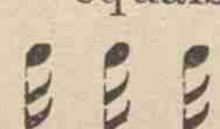
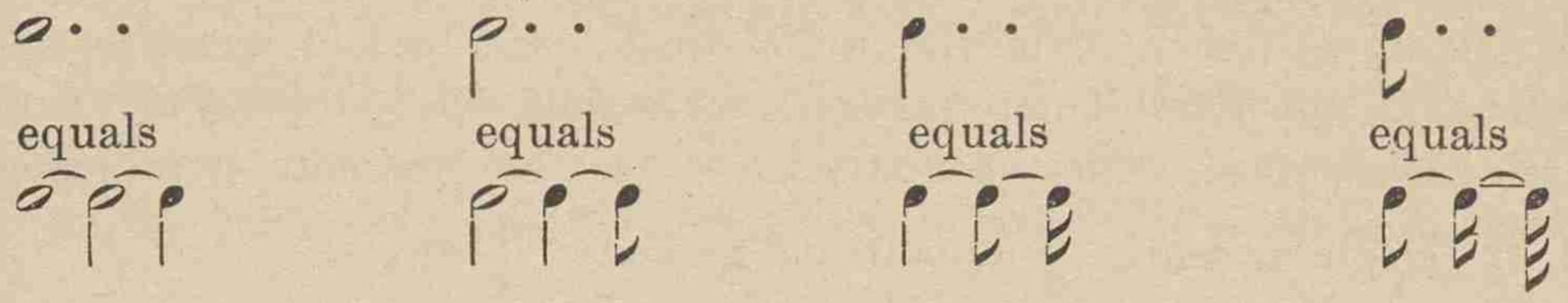
2. A dot placed after a note or rest increases its value one-half. For example: A whole note equals two half notes; a dot added to it, thus,  makes it the equal of three half notes. A half note equals two quarters; a dot added to it makes it the equal of three quarters, etc. A quarter rest equals two eighths; a dot added to it, thus, makes it the equal of three eighths.

ILLUSTRATION.

Dotted whole	Dotted half	Dotted quarter	Dotted eighth
equals	equals	equals	equals
			

3. Notes and rests may be double dotted. A second dot adds one-half of the value of the first dot, thus:



QUESTIONS.—How may notes and rests be made to indicate longer lengths? How many quarters does a dotted half equal? If a quarter rest is dotted, how much longer does the dot make it? When notes and rests are double dotted, how much does the second dot add to the length? Give an example.

LESSON IV.

VARIETIES OF MEASURE.

1. Any kind of a note may be taken as the unit, or beat-note.

2. The upper figure of the fraction, as before stated, indicates the *kind* of measure, and the lower one the kind of note taken as the beat-note. Thus in Triple measure with quarter notes as units the time-figure would be $\frac{3}{4}$. With eighth notes as units the marking would be $\frac{3}{8}$

EXAMPLE OF DIFFERENT KINDS OF MEASURE.

QUESTIONS.—May any kind of note be taken as beat-note? Explain the time-figure? With quarters as units or beat-notes, how would triple measure be marked? Quadruple with eighths? etc.

LESSON V.

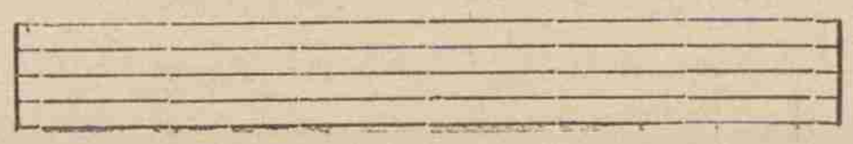
PITCH, STAFF AND CLEFS.

1. The highness or lowness of a tone is called its *pitch*.

2. Tone-pitches are named with the names of certain letters, viz.: A, B, C, D, E, F, G.

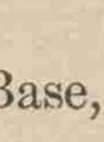
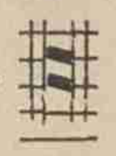
3. The pitch of tones is represented by a character, called the *staff*. It consists, usually, of five horizontal lines and their spaces.

THE STAFF.



4. The lines and spaces of the staff are called *degrees*.

5. The exact pitch representation of the staff is fixed by characters called *clefs*.

6. There are two clefs in common use. The Soprano (or Treble), or G clef , and the Base, or F clef  . In vocal music, in America, the C clef  is sometimes used to indicate the Tenor part.

7. The G clef is always placed upon the second line of the staff, which is thus made to represent the pitch G, and all other pitches relatively, thus:

8. A staff with this clef upon it is called the Treble, or Soprano staff.

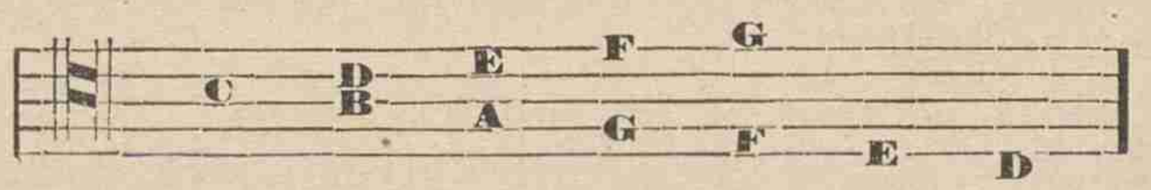
9. In piano or organ music the part for the right hand is written on the treble staff. So also the music for violin, flute, cornets, and other instruments of a similar character.

10. In vocal music the parts for women's voices, and sometimes the Tenor part, are written on the treble staff.

11. The F, or Base clef, is always placed upon the fourth line of the staff, thus indicating the pitch F.

12. The Bass staff is used for the left hand notes in piano or organ playing, and for the notes for men's voices, and represents pitches an octave, or eight notes, lower than does the treble staff and clef.

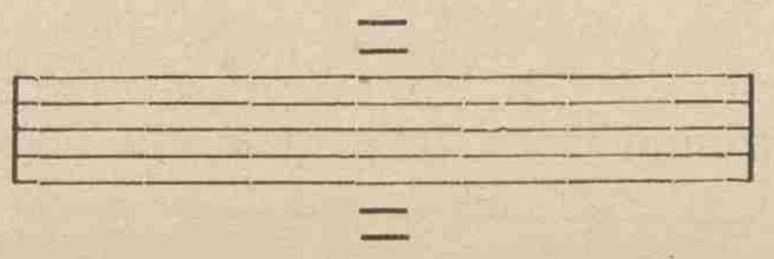
13. The C or Tenor clef is placed upon the third space of the staff in American vocal music.



14. The tenor and treble staffs read exactly alike, but the former represents pitches an octave lower than does the latter.

15. When other pitches are wanted, higher or lower than are represented by the staff, short lines called *added* or *leger lines* are used.

ADDED LINES.



16. The base and treble staffs together, as in piano music, indicate the following pitches:

Middle C.

17. It will be observed that *Middle C* is common to both staffs, being represented by the added line above the base staff, which is the same thing in effect, as the added line below the treble staff.

18. The character which connects the two staffs at the left of the clefs is called a *brace* $\{$.

QUESTIONS.—What is the name of the department which treats of pitch? What is meant by pitch? What are the pitch names of tones? How is the pitch of tones represented? What are degrees? Name and define the uses of the three clefs. What is that staff called which has the G clef upon it? That with the F clef? What pitch is represented by the second line of the treble staff? The second space? etc. Upon what line of the staff is the base clef placed? What pitch is represented by it? What can you say about the use of these staffs for piano or organ playing? How do the tenor and treble staffs differ from each other? How are pitches represented which are not indicated by the regular staff? What is that character called which is used to connect the staffs?

LESSON VI.

KEYS, SCALES AND INTERVALS.

1. A *key* is a group or family of tones closely related to each other.

2. Tone one, the principle or foundation tone of the key, is called the *key-note* or *key-tone.*

3. A *scale* is the tones of a key in a certain order, viz.: 1, 2, 3, 4, 5, 6, 7, 8.

4. There are but seven different tones in a key. The tone eight, which is always included in a complete scale, is but the tone one of the same key and scale an octave higher.

5. That key which consists of the tones C, D, E, F, G. A, B, is called the key of C, and when arranged in the order given above, make what is called the scale of C. It is represented upon the staff thus:

6. The distance from one tone to another is called an *interval.*

7. Intervals are reckoned from the lowest note upward, counting the first and last.

8. The musical effect of the smallest interval is called a *second.* There are *two* kinds of seconds, large and small, or *Major* and *Minor.*

9. A major second consists of two tones the distance from the first to the second of which is called (for the sake of measurement) a *step*, as from C to D.

10. A minor second consists of two tones the distance from the first to the second of which is called a *half-step*, as from E to F.

11. In Major Diatonic scales (the key of C, represented on previous page, is one) these half-steps occur between three and four, and seven and eight.

12. Here is the C scale, showing the steps and half-steps.

N.B.—Singers need not be troubled about these intervals; they are natural ones, and one at all musical can not help singing them correctly. We speak of them as a matter of theory.

QUESTIONS.—What is a key? What is tone one called? Why? What is a scale? How many different tones in a key? How many are necessary to form a complete scale? Name the tones which compose the key of C. What is an interval? How are they reckoned? What is the musical effect of the smallest interval called? How many kinds of seconds are they? What are there names? Of what does a major second consist? A minor second? Name an interval which forms a major second. Where do the half-steps occur in major diatonic scales?

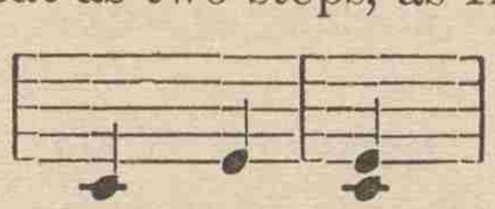
LESSON VII.

INTERVALS CONTINUED.

1. There are other intervals than those mentioned in the preceding lesson. They take their names from the *name of the distance between the two tones.* For example: from any given tone of a key or degree of the staff to the third from it is called the interval of a *third.* From any tone to one a fourth from it is called a *fourth.* Tones five degrees apart make the interval of the *fifth.* Six degrees apart, a *sixth.* Seven degrees apart, a *seventh.* Eight degrees apart, an *octave.*

2. There are also major and minor thirds, sixths and sevenths.

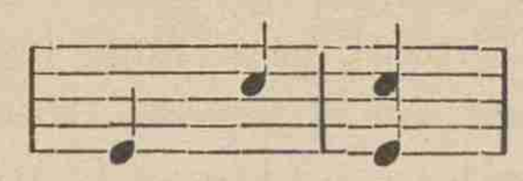
3. A major third is as great as two steps, as from C to E.



4. A minor third consists of a step and a half-step, as from D to F.

5. A major sixth consists of four steps and a half-step, as from G to E.

6. A Minor sixth has three steps and two half-steps, as from E to C.



7. A major seventh contains five steps ane one half step, as from C to B.

8. A minor seventh contains four steps and two half-steps, as from D to C.

9. Fourths and Fifths are either Perfect, Augmented or Diminished.

10. A perfect fourth contains two steps and one half-step, as from C to F.

11. An augmented fourth contains three steps, as from F to B.

12. A diminished fourth contains one step and two half-steps.

13. A perfect fifth contains three steps and one half-step, as from C to G.

14. A diminished fifth contains two steps and two half-steps, as from B to F.

15. An augmented fifth contains four steps.

QUESTION.—Name the other intervals of the key. How many kinds of thirds are there? What are they? Of what does a major third consist? A minor third? A major sixth? A minor sixth? What is the difference between a major and minor seventh? What can you say of fourths and fifths? How many steps and half-steps has a perfect fourth? An augmented fourth? A diminished fourth? A perfect fifth? A diminished fifth? An augmented fifth?

LESSON VIII.

THE SHARP, FLAT AND NATURAL. INTERMEDIATE TONES.

1. The *Sharp*, *Flat* and *Natural* are used to modify the staff and cause it to represent other pitches, higher or lower, than those already indicated.

2. Between the regular tones of a key are other tones, called *intermediate tones.*

3. These intermediate tones are represented upon the staff by the use of the signs named above.

4. The *sharp* (♯) placed upon a line or space of the staff indicates a pitch a half-step higher, than is indicated without it. Thus in this example the

second line in the first measure indicates the pitch G. In the second measure the meaning of the line is changed by placing a sharp upon it, and a pitch a half-step higher then G, between G and A is indicated, to which is given the name G-sharp.

5. The *flat* (♭) modifies the degree upon which it is placed and causes it to represent a tone a half-step lower than before. Thus the third line in

the first measure indicates the pitch B. In the second measure the flat causes the line to indicate a pitch a half-step lower than B, between A and B, called B-flat.

6. The Natural (♮) is never used except upon a degree that has a sharp or flat upon it, and is used to change the degree back to its original significance.

EXAMPLE.

G G-sharp G. A A-flat A

7. Sharps, flats and naturals occuring in the course of a piece of music are called *accidentals.*

8. Accidentals affect only the measure in which they are written.

9. Sharps and flats placed at the beginning of a piece of music, just after the clefs, affect the degrees upon which they are placed *throughout* the composition, unless modified by accidentals as above, and are called the *signature* or *sign of the key.*

20. The rules of Harmony often require the use of two other signs, called the *double sharp* (𝄪), and the *double flat* (𝄫). These signs are always placed upon degrees that have been "sharped," or "flatted," (that is, had sharps or flats placed upon them), and indicate tones a half-step higher, or lower than before, as will be seen from the following example.

G, G-sharp, G double sharp. B, B-flat, B double flat.

6. The intermediate tones of a key are called chromatic tones, and with the regular tones of a key, which are called diatonic tones, make what is called the chromatic scale.

Ascending.

Pitch names.	C,	C♯,	D,	D♯,	E,	F,	F♯,	G,	G♯,	A,	A♯,	B,	C.
Numeral names.	1,	sharp 1,	2,	sharp 2,	3,	4,	sharp 4,	5,	sharp 5,	6,	sharp 6,	7,	8.
Syllable names.	Do,	di,	re,	ri,	mi,	fa,	fi,	sol,	si,	la,	li,	ti,	do.

Descending.

	C,	B,	B♭,	A,	A♭,	G,	G♭,	F,	E,	E♭,	D,	D♭,	C.
	8.	7,	flat 7,	6,	flat 6,	5,	flat 5,	4,	3,	flat 3,	2,	flat 2,	1.
	Do,	ti,	te,	la,	le,	sol,	se,	fa,	mi,	me,	re,	ra,	do.

QUESTIONS.—Define the use of the sharp, flat and natural. What are intermediate tones? How are they represented upon the staff? How does the sharp modify the staff? The flat? The natural? What are accidentals? What is meant by the signature or sign of the key? How far does the influence of an accidental extend? How do sharps or flats in the signature place effect the staff? What can you say of the double sharp and double flat? What are chromatic tones? What are the regular tones of the key called? What is meant by the chromatic scale?

LESSON IX.

KEYS WITH SHARPS.

1. Any tone may be taken as the basis of a key, but all major keys must have the same order and kind of intervals as shown in the scale of C, in Lesson IV. That is, the half-steps must come between 3 and 4, and 7 and 8.

2. The key of C is the only one in which the proper order of intervals can be represented without the use of sharps or flats. This is one reason why the key of C is often called the "natural key," but it is no more *natural* than any other.

3. In forming new keys the common method is to take the fifth of the preceding key for the first of the new one. The fifth of the key of C is G. A series of tones in scale form, with G as one, will appear as follows:

G	A	B	C	D	E	F	G
1	2	3	4	5	6	7	8

The half-steps are indicated by the curved lines, and, as will be readily seen, the second one does not come in the right place according to the rule, viz., between 7 and 8, but between 6 and 7. This is corrected by substituting for F the tone between F and G, called F-sharp, which changes the interval from 6 to 7 to a step, as it should be, and at the same time makes but a half-step of the interval between 7 and 8.

4. The key of G differs, therefore, from the key of C in the substitution of F-sharp for F. The sharp which indicates the new tone is placed at the beginning of the music written in this key, and by it the key is recognized. One sharp placed as here is said to be the sign of the key of G.

5. The tones, then, which form the key of G, are G, A, B, C, D, E, and F-sharp. The scale in G, properly represented, is as follows;

QUESTIONS.—May any tone be taken as a basis or starting-point for a key? What rule must be observed? What can you say of the representation of the proper order of intervals in the key of C? Is the key any more natural than others? In forming new keys, what method is customary? What tone would this give us for our first new key? Do the intervals come right when G is taken as one? Where do the half-steps occur? Where should they be? How is the difficulty remedied? How does the key of C differ from the key of G? How is the staff fixed to represent the new key? What tones constitute the key of G?

LESSON X.

1. The next key in order is called the key of D, because D is taken as the key-note.

2. To preserve the order of intervals, a new tone is substituted for one of the old ones, as in the key of G, and the following group of tones is the result: D, E, F♯, G, A, B, C♯, constituting the key of D.

3. The sign of the key is two sharps, F♯ and C♯, placed as follows:

4. The pitch names of tones are always the same in all keys, and are therefore called *absolute* names.

5. The numeral and syllable names change with the key, the key-note always being one, and Do. These are called *relative* names. and serve to show the relation of the tones in the key.

SCALE IN THE KEY OF D.

D	E	F♯	G	A	B	C♯	D
I	2	3	4	5	6	7	8
Do	re	mi	fa	sol	la	ti	do

N.B.—It is just as easy to sing in one key as another. Singers must not be troubled about the presence of sharps or flats in a key. If one can sing the scale in the key of C, which has no sharps or flats, he can sing it just as easily in the key of C♯, which has seven sharps in it, and of which the following is the signature:

There is, however, at first a little difficulty in getting familiar with the new place for "one," or Do, but the difficulty is soon overcome, and the change gives a pleasing variety to the study.

The other keys with sharps which are in common use are as follows:

6. *Key of A.* Signature, three sharps (F♯, C♯ and G♯). Tones of the key, A, B, C♯, D, E, F♯, G♯.

SCALE IN THE KEY OF A.

A	B	C♯	D	E	F♯	G♯	A
1	2	3	4	5	6	7	8
Do	re	mi	fa	sol	la	ti	do

7. *Key of E.* Signature, four sharps (F♯, C♯, G♯ and D♯). Tones of the key, E, F♯, G♯, A, B, C♯, D♯.

SCALE IN THE KEY OF E.

E	F♯	G♯	A	B	C♯	D♯	E
1	2	3	4	5	6	7	8
Do	re	mi	fa	sol	la	ti	do

8. *Key of B.* Signature, five sharps (F♯, C♯, G♯, D♯ and A♯). Tones of the key, B, C♯, D♯, E, F♯, G♯. A♯.

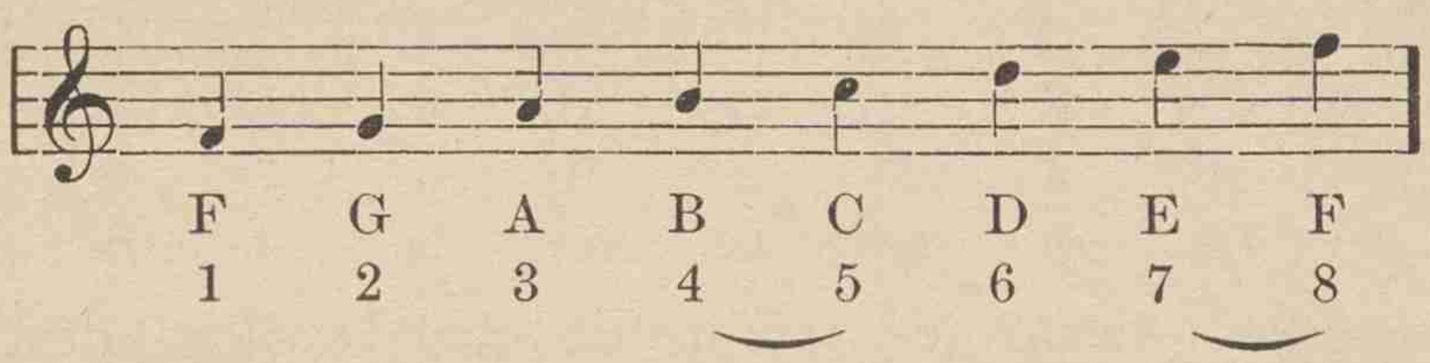
SCALE IN THE KEY OF B.

QUESTIONS.—Name the tones which form the key of D. What is its signature? Do the pitch names change with the key? What are the pitch names called? What names do change, as the key changes? What tone is always "one" and "Do"? What do the numeral or syllable names show? Is a key with sharps or flats more difficult to sing in than the key of C? Name the tones which form the key of A. What is its signature? What tone is "one"? What is its syllable name? Name the tones which form the key of E. What is its signature? Where is "do"? Name the tones which form the key of B. What is its signature? Where is "do"?

LESSON XI.

KEYS WITH FLATS.

1. Another method of forming new keys is to take the fourth tone of the preceding scale as the key-note of the new one. The fourth of the key of C is F. A scale beginning with F would appear as follows:



Here, also, the half-steps come in the wrong place; the distance between 3 and 4 is too great and is too small between 4 and 5. By the use of the tone between A and B, called B-flat, (discarding B) the difficulty is overcome, and we have a perfect scale in F, as follows:

2. The tones in the key of F are, therefore, F, G, A, B♭, C, D, E, and the signature one flat.

3. *Key of B-flat.* The fourth of the key of F is B-flat, which becomes the key-note of the next new key.

4. In this key E is dropped and E-flat substituted, giving the tones B♭, C, D, E♭, F, G, A, with two flats, B♭ and E♭, as the signature.

KEY AND SCALE OF B-FLAT.

B♭	C	D	E♭	F	G	A	B♭
1	2	3	4	5	6	7	8
Do	re	mi	fa	sol	la	ti	do

5. Key-notes have tones above and below them; they are considered as "ones" in relation to the tones above them, and "eights" in relation to the tones below them.

6. *Key of E-flat.* In this key A is dropped and A♭ is substituted, making the tones of the key E♭, F, G, A♭, B♭, C, D. Sign of the key, three flats, B♭, E♭, A♭.

KEY AND SCALE OF E-FLAT.

E♭	F	G	A♭	B♭	C	D	E♭
1	2	3	4	5	6	7	8
Do	re	mi	fa	sol	la	ti	do

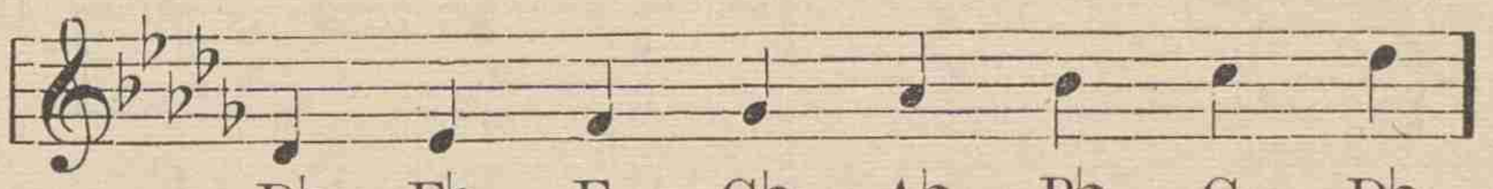
7. *Key of A-flat.* In this key D is omitted and D♭ substituted, making the tones of the key A♭, B♭, C, D♭, E♭, F, G. Sign of the key, four flats, B♭, E♭, A♭, D♭.

KEY AND SCALE OF A-FLAT.

A♭	B♭	C	D♭	E♭	F	G	A♭
1	2	3	4	5	6	7	8
Do	re	mi	fa	sol	la	ti	do

8, *Key of D-flat.* Tones of the key, D♭, E♭, F, G♭, A♭, B♭, C. Sign of the key, five flats, B♭, E, A♭, D♭, G♭.

KEY AND SCALE OF D-FLAT.



D♭	E♭	F	G♭	A♭	B♭	C	D♭
1	2	3	4	5	6	7	8
Do	re	mi	fa	sol	la	ti	do

N.B.—There are other keys, but the preceding ones are all that are in common use.

QUESTIONS.—How are keys formed with flats? What are the tones which make the key of F? What is the sign of the key? Name the tones which make the key of B-flat. What is its signature? When is a key-tone considered as "one" of the key? When is it considered as "eight"? Name the tones which form the key of E-flat? What is its signature? What tones make the key of A-flat? What is its signature? D-flat? Signature? Are there other keys than these?

LESSON XII.

MINOR KEYS.

1. Each major key has a minor key founded upon its tone "six".

2. These keys have the same signature as the major and are therefore called *relative* keys.

3. The intervals of the minor keys are as follows: Half-steps between 2 and 3, 5 and 6, and 7 and 8, and a step and a half between 6 and 7; all others, steps.

4. Tone "six" of the key of C is A. A minor scale founded upon A is represented as follows:

SCALE OF A MINOR.

A B C D E F G♯ A
1 2 3 4 5 6 7 8
Step, ½step, step, step, ½step, step, ½step.
La ti do re mi fa sol la

NOTE.—This is called the Harmonic Minor. There are other forms, but this is the proper minor scale and the one in common use.

5. Tone "seven" (in this key it is G♯) is always represented as an accidental and does not appear in the signature place.

QUESTIONS.—How are minor keys formed? Why are they called relative keys? Where do the half-steps occur in the minor keys? What new interval have we in minor keys? Where does it occur? What are the tones which form the key of A minor? How is tone seven always represented? What is the name of this form of minor scale?

LESSON XIII.

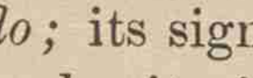
EXPRESSIONS. DYNAMICS.

1. A tone that is neither loud nor soft, but medium, is called *Mezzo;* its sign is *m.*

2. A loud tone is called *Forte;* its sign is *f.*

3. A very loud tone is called *Fortissimo;* its sign is *ff.*

4. A soft tone is called *Piano;* its sign is *p.*

5. A very soft tone is called *Pianissimo;* its sign is *pp.*
6. An increasing tone is called *Crescendo;* its sign is *Cres.* or  .
7. A diminishing tone is called *Diminuendo;* its sign is *Dim.* or .
8. An increasing and diminishing tone is called a *Swell;* its sign is *sw.* or .
9. A suddenly diminishing tone is called *Forzando;* its sign is *fz.* or >.

QUESTIONS.—Explain the following terms and give their signs: Mezzo. Forte. Fortissimo. Piano. Pianissimo. Crescendo. Diminuendo. Swell. Forzando.

LESSON IV.

MOVEMENTS.

1. The speed at which a piece of music sounds best, is called its *Movement.*
2. A moderate movement is called *Moderato.*
3. A slow movement is called *Andante.*
4. Between Andante and Moderato is *Andantino.*
5. A fast movement is called *Allegro.*
6. Between Allegro and Moderato is *Allegretto.*
7. A very slow movement is called *Adagio.*
8. A very fast movement is ealled *Presto.*
8. All these things are in *Rhythmics.*

QUESTIONS.—What is the movement of a piece of music? Explain Moderato. Andante. Andantino. Allegro. Allegretto. Adagio. Presto. In what department is movement?

LESSON XV.

COMPASS.

1. The extend of a person's voice is called its *compass.*
2. Vocal music is usually divided into four parts, called Soprano, Alto, Tenor and Base.
3. Women who sing high tones easily are called *Sopranos* or *Trebles.*
4. Women who sing low tones easily are called *Altos.*
5. Men who sing high tones are called *Tenors.*
6. Men who sing low tones are called *Bases.*
7. Children sing either Soprano or Alto.

VOCAL COMPASS ILLUSTRATED.

N.B.—Since pitches that are an octave apart have the same letter name, it follows that in the whole range of tones there are many Cs, Ds, Fs, etc. To distinguish these names one from another the words "large," "small," "once marked C," "twice marked C," etc., are used. Once marked C is also called "Middle C."

QUESTIONS.—What is meant by compass? What are the common divisions in vocal music? Who sing Soprano? Alto? Tenor? Base? What do children sing? What is the compass of Base voices as shown in the illustration? Tenor? Alto? Soprano? What is the whole vocal compass? How are pitches, having the same letter name but which are in different octaves, indicated?

LESSON XVI.

MISCELLANEOUS.

1. *Modulation* is the passing from one key to another. It may be transient or extended.

2. *Transposition* is the singing, playing or writing of a piece of music in some other key than that in which it was originally composed.

3. A *Slur* is a curved line ⁀ used to connect notes which are to go to one syllable. It also indicates a smooth, connected singing or playing, called *Legato*,

4. A *Tie* is a curved line ⁀ like the slur, but is used only with notes on the same degree of the staff, binding them together, as it were, causing them to represent one continuous tone.

5. *Staccato* means short, detached; its sign is a point.

WRITTEN.

SUNG OR PLAYED.

6. *Marcato* is not quite so short as staccato. Its sign is a dot over or under a note.

7. A *Pause* 𝄐 means that the tone may be prolonged at the pleasure of the performer.

8. *Repeat Marks* are dots placed in the spaces of the staff, thus: and show that the music just played or sung is to be repeated.

9. *D. C.*, or *Da Capo*, means that the music is to be played again from the beginning to the close, or to the word *Fine*, which means "end."

10. *D. S.*, or *Dal Segno*, means that the music is to be played again from the sign 𝄋 to the word *Fine*, or the close.

11. *Syncopation* is a change of accent from the usual beat, to that which is generally a weak one.

12. A *Triplet* is a group of three tones played or sung in the time of two. Its sign is a figure 3.

QUESTIONS.—What is modulation? What is transposition? What is a slur? A tie? What is meant by staccato? Marcato? What is a pause? What do repeat marks indicate? What is D. C., or Da Capo? What D. S., or Dal Segno? What does Fine mean? What is syncopation? What is a triplet? What is its sign?

DICTIONARY OF MUSICAL TERMS.

Accelerando; accelerating the time, gradually faster and faster.

Adagio, or *Adasio;* slow.

Ad Libitum; at pleasure.

Allegretto; less quick than Allegro.

Allegro; quick.

Allegro ma non troppo; quick, but not too quick.

Andante; gentle, distinct, and rather slow, yet connected.

Andantino; somewhat slower than Andante.

A Tempo; in time.

Ben Marcato; in a pointed and well-marked manner.

Con Brio, or *Brioso;* with brilliancy, brilliant.

Con Affecto; with expression.

Con Dolcessa; with delicacy.

Con Fuoco; with ardor, fire.

Con Moto; with emotion.

Con Spirito; with spirit, animation.

Diminuendo; gradually diminishing the sound.

Dolce; soft, sweet, tender, delicate.

Doloroso; in a plaintive, mournful style.

Grave; slow and solemn.

Larghetto; slow, but not so slow as Largo.

Largo; slow.

Lento, or *Lentamente;* slow.

Maestoso; majestic, majestically.

Piu; more. *Piu Mosso;* with more motion, faster.

Pizzicato; snapping the violin string with the fingers.

Poco a Poco; by degrees, gradually.

Portamento; the manner of sustaining and conducting the voice from one sound to another.

Presto; quick.

Prestissimo; very quick.

Rallentando, *Allentando*, or *Slentando;* slower and softer by degrees.

Recitando; a speaking manner of performance.

Rinforzando, *Rinf*, or *Rinforzo;* suddenly increasing in power.

Ritardando; slackening the time.

Semplice; chaste, simple.

Solfeggio; a vocal exercise.

Sostenuto; sustained.

Tutti; the whole, full chorus.

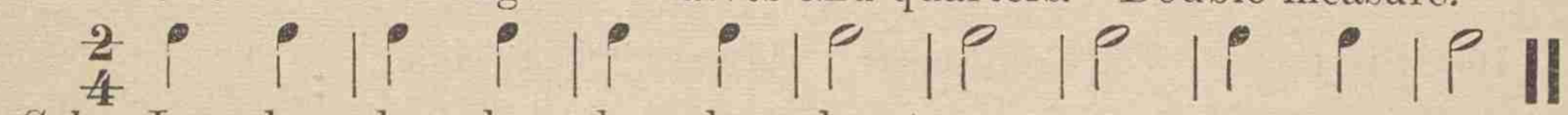
Vigoroso; bold, energetic.

Vivace; quick and cheerful.

PRACTICAL EXERCISES.

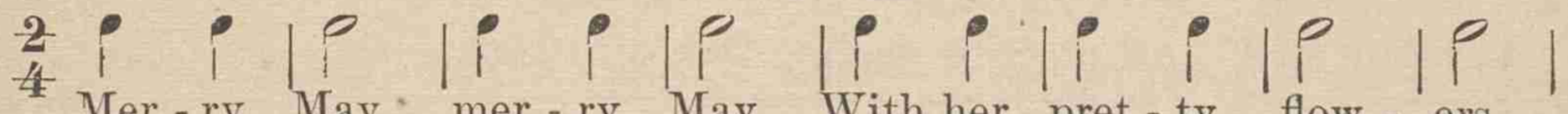
These exercises are designed to accompany the preceding Theory Lessons, and when used in connection with them will be found to form a complete course of elementary instruction in the art of reading and singing by note.

1. Lesson in tone lengths. Halves and quarters. Double measure.



Syl. La la la la la la la, etc.
Beats. Down, up. d u, etc.

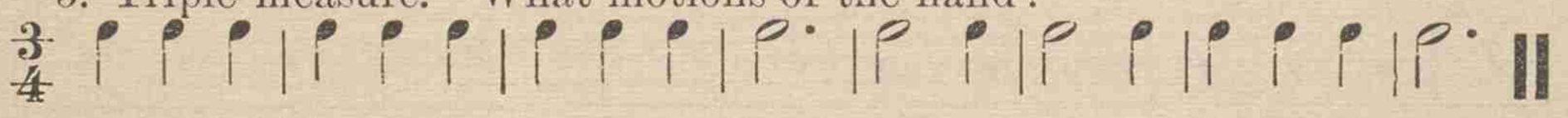
2. Another form of the above. Beat time.



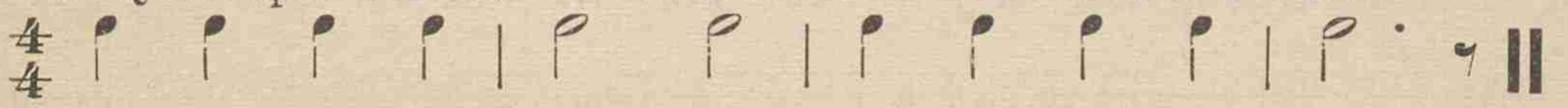
Mer - ry May, mer - ry May, With her pret - ty flow - ers,

Comes a - gain to bright - en All our hap - py hours.

3. Triple measure. What motions of the hand?



4. Quadruple measure. What motions? What kind of a rest?



5. Sextuple measure. What motions?

Mer - ri - ly, mer - ri - ly, cheeri - ly, cheeri - ly on we go.

6. The treble staff and clef. Pitches and lengths indicated.

Do re do do re do re do re do

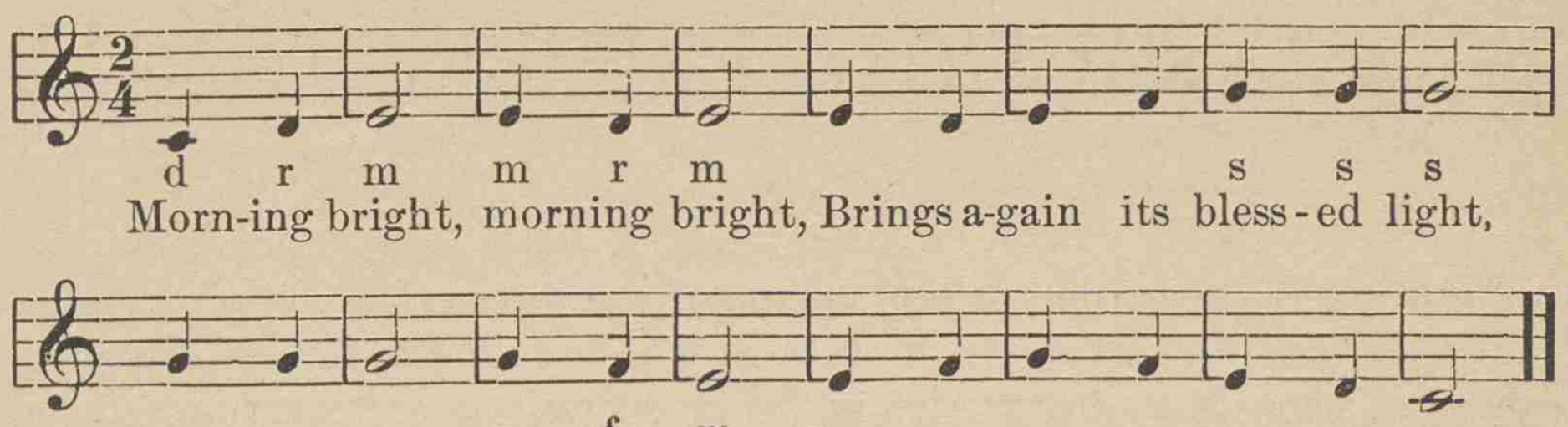
7. Three tones.

d r m r d

8. Four tones.

d r m m r d d r m f m r d

9. Five tones.

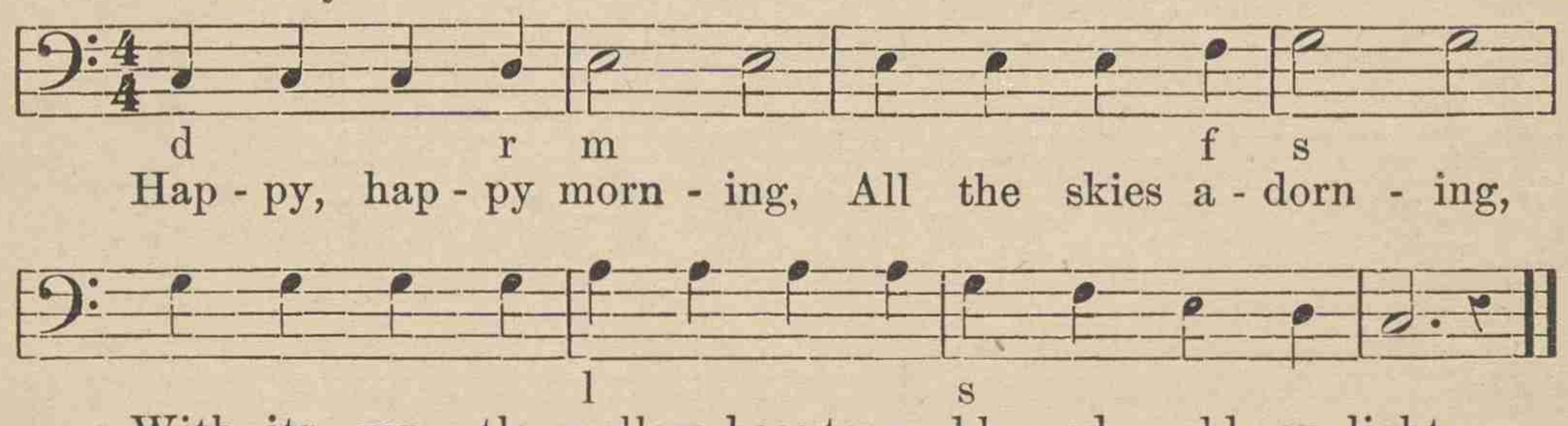


10. Six tones. Triple measure. Always "beat time."

11. Base staff. All practice reading from this staff.

12. What measure? Beats? Rest?

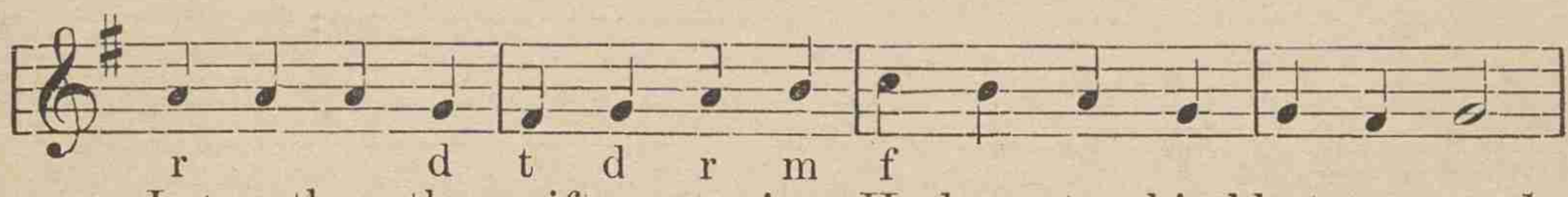
13. What key? What measure?



14. Key of G. What pitch is key-tone. It is just as easy to sing in one key as another.

15. Triple measure. Skips.

16. Tones below and above the key-note.



17. Base staff.

18. Key of D.

19. Skips. What intervals in the skips?

20. Beginning on tone three.

m r d m s f m s d
Storm and blessings, calm and strife, Mingle in this bus - y life,

t l s f m r d
With a constant change 'tis rife, With a constant change 'tis rife.

21. Base staff. Eighth notes.

d t d r m f s
Now with voic-es clear and strong We will this happy strain prolong.

d t l t d
D's a good key for our song, D's a good key for our song.

22. Key of A.

d r d r m r m d
Let us with a joy - ful mind Praise the Lord, for he is kind.

23.

d t l s
With an ear-nest purpose striving For the truth let each one be,

r
For the truth shall make you free, shall make you free.

24. Key of E.

d d d r m d r r r m f r
m f s f m r d r d t d

25. Eighth as beat-note. Repeat, etc.

m s
Mer - ri - ly, mer - ri - ly on - ward we go,

s l s l t d
O - ver the snow, o - ver the snow, Over the beautiful snow.

26. Key of F.

d r d r m f m
Gai - ly sing as on we go Thro' this earthly life be - low.

27.

d t l s d r m s
Hap-py and free, Oh, who so mer - ry and hap-py as we.

28.

d t m r
Evening shadows gather round us now, At our Father's throne we

f r
hum - bly bow, At our Father's throne we humbly bow.

29. Key of B-flat.

d t l s l t d r
Come, thou ho - ly Spi - rit come, And from thine e-ter - nal home

m r d t l
Shed the ray of light di - vine, Bless our souls and make them thine.

30. Beginning on Five.

s l t

Welcome, sweet day, welcome, sweet day, Drive all the darkness away.

31. All learn to sing from the Base staff.

d m s m s d

32. Key of E-flat.

d r d r m f m s l s f m

33.

s l f

Keep me, Savior, near thy side, Let thy counsel be my guide,

m l t d

Let thy coun - sel be my guide, my con - stant guide.

34. Make two divisions of the class and sing Nos. 33 and 34 together, after practicing separately.

m f m r d r m r d t

Keep me, Savior, near thy side, Let thy counsel be my guide,

d r m f r d f

Let thy coun - sel be my guide, my con - stant guide.

35. Key of A-flat.

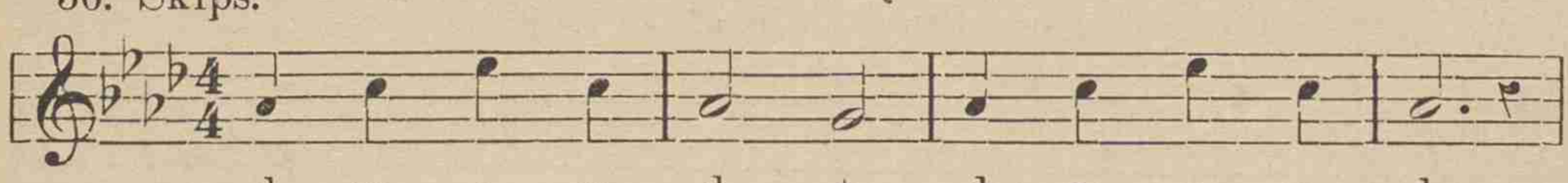
d r d r m

Heav'n-ly Fa - ther, lead us O'er life's storm-y sea,

s f m r d m s f m r

Guide us, guard us, keep us, feed us, For we trust in thee.

36. Skips.



d m s m d t d m s m d

r s f r m s m d s r d

37.

d r m d r m f r m f s l t d

38. Key of D-flat. What measure?

d r m f s l t

39. What measure?

Join in our song, Join in our song, Come, with your heart and voice

help us a - long, Come, with your heart and voice help us along.

40. Nos. 39 and 40 may be sung together.

d f m m f m f m r d

Join in our song, Join in our song, Come, with your heart and voice

l s d f m r d l s d

help us a-long, Come, with your heart and voice help us a-long.

41. Two-part singing. Chromatic tones. Practice each part separately.

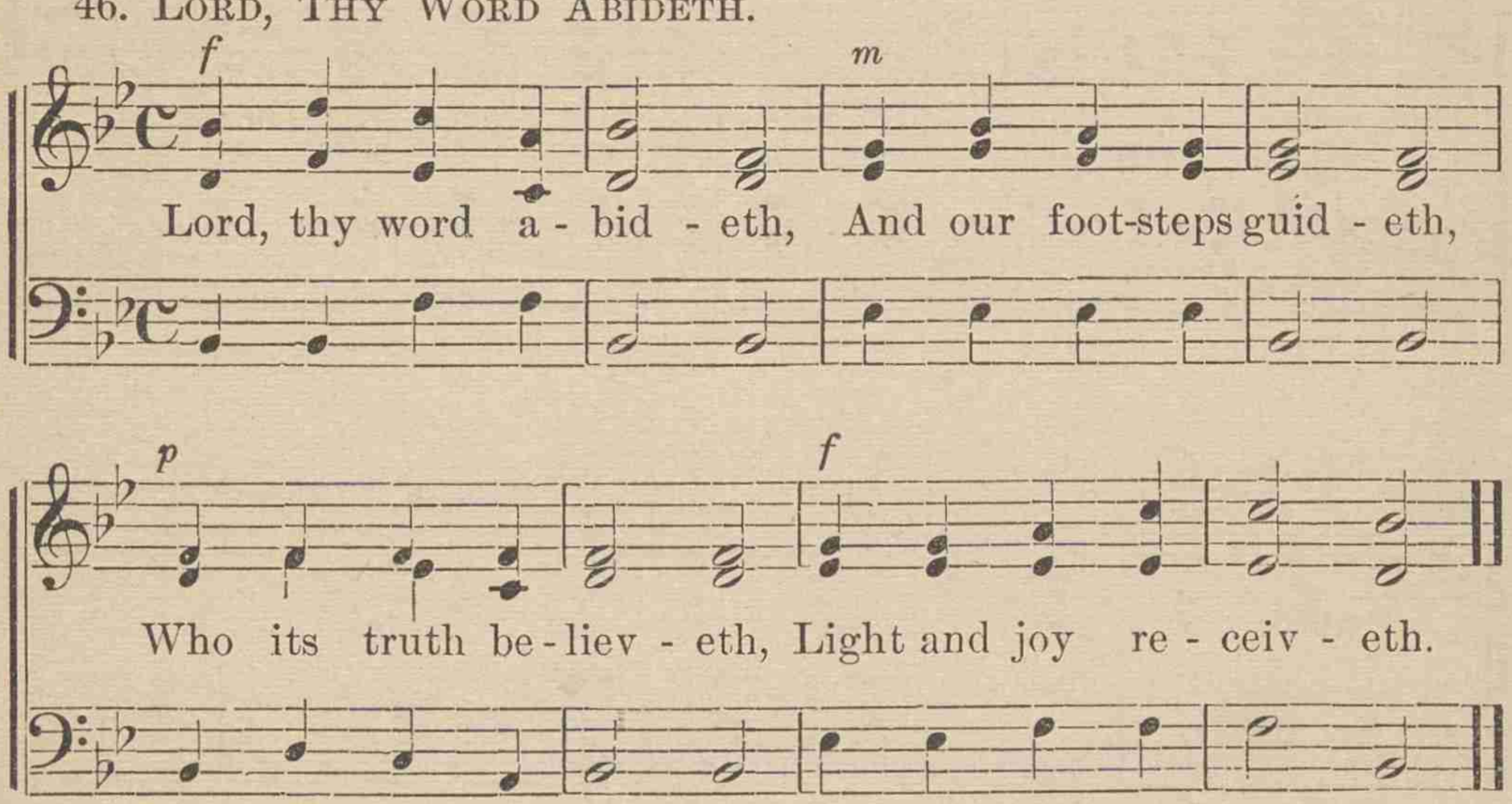
42.

43. Nos. 42 and 43 can be sung together, lower voices taking No. 43, 3 divisions.

44. Three-part singing.

45. Song. REST OF THE WEARY. What movement? What quality of tone?

46. LORD, THY WORD ABIDETH.



47. Four-part singing. Which part is Base? Tenor? Alto?

48. SOFTLY THE SHADES OF EVENING COME. With expression.

49. LOVING FATHER.

J. R. M. J. R. MURRAY, by per.

1. Lov-ing Fa-ther, hear thy chil-dren Kneeling low be-fore thy throne; O ac-cept our hum-ble wor-ship, Je-sus, Sav-ior, God a-lone. Give us hearts to love thee tru-ly, And to love each oth-er too; Make us gen-tle, kind, o-be-dient, In all things we say or do.

2. Ask-ing not from pain to save us, But from sin, the cause of pain; Cleanse our souls and make us ho-ly, Lead us in thy way a-gain. Give us here thy sweet sup-port-ing, Help us all to do thy will; That at last in heav'nly mansions We may love and serve thee still.

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