GOLDEN SONGS

FOR

Bible Schools and Social Worship.

By ISAIAH BALTZELL.

W. R. FUNK,
DAYTON, OHIO.

09-007

09-007

SP-050652
(1898)

GOLDEN SONGS:

FOR THE

Sabbath-School, Sanctuary, and Social Worship,

BY

Rev. I. BALTZELL.

Author of "Choral Gems," "Camp-Meeting Singer," etc.

INCLUDING AN

ELEMENTARY AND PRACTICAL DEPARTMENT

OF THE

THEORY OF MUSIC,

By J. H. KURZENKNABE.

Containing an easy system of teaching the Elements of Music, simplifying its notation, and bringing within the comprehension of all who desire a knowledge of this science,—the art of reading music at sight.

DAYTON, O.:
W. R. FUNK,
1898.

PREFACE.

In the preparation of these "GOLDEN SONGS," the author has constantly aimed to have each song illustrate or enforce some great Bible truth. Every piece of music found in this book can and will be sung in every Sunday-school where it is introduced. Not a single song has been put in merely to "fill up," but with the idea of adaptation and merit. This is our apology for the title, "GOLDEN SONGS."

An entirely new feature is introduced, which we believe will meet a want long felt among Sunday-school workers, *i. e.*, a complete and thorough course of Elements of Vocal Music, prepared by Prof. Kurzenknabe, one of the most successful teachers of the art of Reading Music at sight. These rudimental pages will appear shortly in a new Sunday-school singing book, to be called the "REWARD," by the author of these elements.

The blessing of God, the Father, has been constantly sought during the progress of this book; and it is now sent out as a candidate for the favor of the lovers of sacred song, with the earnest prayer that, under God, it may prove a real blessing to all who may sing its "GOLDEN SONGS" "with the spirit and the understanding also."

Our sincere thanks are due the numerous contributors to these pages, as well as to those authors who have kindly permitted the use of popular Sunday-school songs.

HARRISBURG, PA., *March*, 1874. I. BALTZELL.

Entered, according to Act of Congress, in the year 1874, by W. J. SHUEY, in the Office of the Librarian of Congress, at Washington.

ELEMENTARY DEPARTMENT.

A simplified system of Musical Notation, being a Guide to the Art of Reading Music at Sight.

LESSON I.

Introduction.—A musical sound is called a *Tone.*

Distinctions.—On examination, it will be perceived that there are certain distinctions.

A tone may be	*Long or Short.*
It may be	*High or Low.*
It may be	*Soft or Loud.*

Property.—If this be so, then a tone must have three conditions of existence, or three properties belonging to it.

The one being	*Length.*
Another	*Pitch.*
A third	*Force or Power.*

No tone can exist without *Length*, nor without *Pitch*, nor without *Power.*

Departments.—These three properties, *Length*, *Pitch* and *Power*, lead us to three grand divisions, or departments in the Science of Music.

The one treating of Length,	*Rhythmics.*
" " " " Pitch,	*Melodics.*
" " " " Power,	*Dynamics.*

Rhythmics.—From the Greek, signifying "to flow," measured movement.

Melodics.—From the same, meaning "a song, or poem,"—a tune.

Dynamics.—From the same, signifying "to be able," Power, Expression.

Teacher and Pupil.

Q. What is a musical sound called?
A. A tone.
Q. What distinctions are perceived on examination of a tone?
A. It may be *Long or Short.*
" " " *High or Low.*
" " " *Soft or Loud.*
Q. What essential properties belong to every tone?
A. Length, Pitch, Force or Power.
Q. Can a tone exist without Length?
A. No.
Q. Can it exist without Pitch?
A. No.
Q. Can it exist without Power?
A. No.
Q. How many departments have we in Music?
A. Three.
Q. What are they?
A. *Rhythmics, Melodics, Dynamics.*
Q. Which department treats of Length?
A. Rhythmics.
Q. Which department treats of Pitch?
A. Melodics.
Q. Which of Force or Power?
A. Dynamics.
Q. From what language are the names of these departments taken?
A. From the Greek.

LESSON II.

RHYTHMICS.

Bars and Measures.—Certain perpendicular lines | | | | | are called Bars, and the space between the same is called Measure.

Any two bars || || || are called Double Bars.

Bars show us the boundary of a measure.

Double Bars are used at the close of an exercise.

Time.—Measures, and parts of the same, may be indicated,—to the ear, by counting,—to the eye, by certain movements of the hand, called Beats. (Beating time.)

Double Measure.—A measure having two beats, the one a downward, and the other an upward one, is called Double Measure,—a slight stress of voice, called Accent, falls on the downward beat.

(Beating time is usually done with the right hand.)

Triple Measure,—Has three beats; Down, Left, Up.

The accent falls on the down beat.

Quadruple Measure.—Has four beats; Down, Left, Right, Up.

The main accent belongs to the first, and a slight accent to the third beat.

Sextuple Measure.—Has six beats, it is, however, usually kept by only two,—Down, Up, calculating three to each beat. Accent on first and fourth.

Teacher and Pupil.

Q. What are certain perpendicular lines in music called? *A.* Bars.

Q. The space between them?
A. Measures.

Q. What the two bars together?
A. Double Bars.

Q. How are Measures or parts of the same indicated to the eye?
A. By certain movements of the hand, called Beats.
Q. How many beats has Double Measure?
A. Two.
Q. How are they made?
A. Down, Up.
Q. Which beat must receive the accent?
A. The down beat.
Q. How many beats in Triple Measure.
A. Three.
Q. How are they made?
A. Down, Left, Up.
Q. Where does the accent belong?
A. To the down beat.
Q. How many beats in Quadruple Measure?
A. Four.
Q. How are they made?
A. Down, Left, Right, Up.
Q. Where do the accents belong?
A. The main accent on the first, as light one on the third.
Q. How many beats are usually given to Sextuple Measure?
A. Two; Down, Up.
Q. Where does the accent belong?
A. To both beats.

LESSON III.

RHYTHMICS.

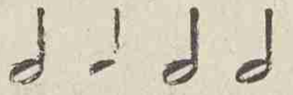
Notes.—Characters, indicating a certain length, that a tone should be held (or sounded), are called *Notes.*

Notes, then, represent the length of certain tones.

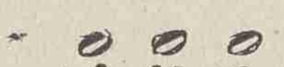
You could not tell by a note alone, how high or low, nor how soft or loud, to sound the same; we can only tell how long a certain tone should be sounded.

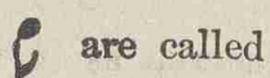
Notes having a closed head and stem  are called *Quarter Notes.*

They are usually given the time or duration of distinct counting, or to the beating of the pulse of a healthy person.

Notes with an open head and stem  are called *Half Notes.*

They are in value double the length of Quarter notes.

Notes with simply an open head  are called *Whole Notes.* They represent double the length of Half notes, or are four times as long as Quarters.

Notes having one hook  are called *Eighth Notes.* They represent one-half the value of Quarters.

Notes being distinguished by two hooks,  are called *Sixteenth Notes.*

They represent one-half the value of Eighth notes; it requires four of them to equal in time one Quarter.

Teacher and Pupil.

Q. What are the Characters called which represent the length of tones?

A. Notes.

Q. Can we tell by a note alone how high or low to sound a tone?

A. No.

Q. Can we tell by it alone how soft or loud to sound?

A. No.

Q. What then does a note alone indicate?

A. Length.

Q. How can you tell a Quarter note?

A. By a closed head and stem.

Q. What is the time usually given to a Quarter note?

A. The time of distinct counting.

Q. Does it make any difference if the stem is up or downward?

A. No.

Q. How can you tell a Half note?

A. By an open head and stem.

Q. How many Quarter notes in value are represented by a Half note?

A. A Half note is equal to two Quarters.

Q. How can you tell a Whole note?

A. By an open head.

Q. How many Half notes are represented here?

A. Two.

Q. How many Quarters?

A. Four.

Q. How do we know Eighth notes?

A. They are distinguished by one hook.

Q. How many belong to the time of a Quarter?

A. Two.

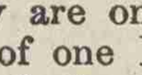
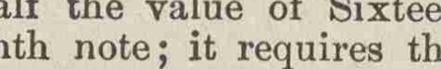
Q. How can we tell Sixteenth notes?

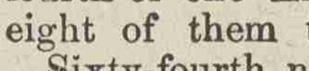
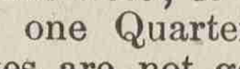
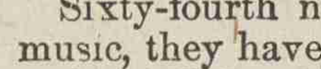
A. By two hooks.

Notes with three hooks attached  are called *Thirty-second Notes.*

They are one-half the value of Sixteenths, one-fourth of one Eighth note; it requires the time of eight of them to one Quarter note.

Sixty-fourth notes are not generally used in vocal music, they have four hooks.

Any of the foregoing notes may be prolonged to one-half of their value by adding a dot, . thus:  equals   equals

A second dot adds one-half of the value of the first, thus:  equals  or equals  When the figure 3 occurs above or under any three notes  they are called *Triplets,* these three notes represent the time of only two, or are to be sounded to the same time it would require for only two of those notes. They generally occur to words like merrily, cheerily, etc.

LESSON IV.

RHYTHMICS.

Rests.—Characters representing a certain length of Silence are called *Rests.*

The following Rests represent the same time or duration of silence as the corresponding notes do of tones.

Teacher and Pupil.

Q. How Thirty-seconds?

A. By three hooks.

Q. What is the use of a Dot, when it follows immediately after a note?

A. It adds one-half to its value.

Q. How many Quarters equal a dotted Half note.

A. Three.

Q. How many Eighths a dotted Quarter?

A. Three.

Q. What is the use of a second dot.

A. It adds one-half to the value of the first dot.

Q. What are three notes together, with the figure three above or below the same called?

A. Triplets.

Q. How is the value of these notes as regarding time affected?

A. They represent the time of only two of the same notes.

Q. To what words do Triplets usually occur?

A. Merrily, cheerily, etc.

Sometimes Triplets may be represented by only two notes, thus:  ; here we have, however, three eighths, as well as in the example. The figure 3 effects the value of the notes, making them triplets.

Q. What are the characters standing for silence called?

A. Rests.

Q. How is the time of rests kept in comparison to the corresponding notes?

A. It is the same.

A character under the line, 𝄻 𝄻 called a *Whole Rest.*

A character above the line, 𝄼 𝄼 is called a *Half Rest.*

Turned to the right, 𝄽 𝄽 𝄽 𝄽 *Quarter Rest.*

Turned to the left, 𝄾 𝄾 𝄾 𝄾 *Eighth Rest.*

Two hooks, 𝄿 𝄿 𝄿 𝄿, *Sixteenth Rest.*

Three hooks, 𝅀 𝅀 𝅀 𝅀, *Thirty-second Rest.*

A peculiar feature of the whole rest is, that it not only represents the equal of two halfs or four quarters, but it also represents a whole measure rest, no matter what kind of time is given.

By Rests, as well as by Notes, the time ought to be kept prompt; no sluggish movement can be allowed in music; give full value to every Note and Rest, but no more.

LESSON V.

RHYTHMICS.

Varieties of Measure.—Measures are indicated by the use of figures in the form of fractions.

The upper figure represents the number of Beats, or what kind of measures we have, the lower figure represents the variety of measure, the kind of Notes, or the equal of which is required to each Beat.

There is no difference to the ear, as regards variety of measure, the difference is only seemingly so to the eye.

Teacher and Pupil.

Q. How can you tell a Whole rest?
A. It is under the line.
Q. How a Half rest?
A. It is above the line.
Q. How a Quarter?
A. Turned to the right.
Q. How an Eighth?
A. Turned to the Left.
Q. How can we tell a Sixteenth rest?
A. It is known by two hooks.
Q. How a Thirty-second?
A. By three hooks.
Q. What peculiar use do we have by a Whole rest?
A. It represents also a Measure rest.
Q. Does it not make a difference what kind of time or measure is given? *A.* No.
Q. Ought we to allow any sluggish movement by either notes or rests? *A.* No.
Q. How should the movement be?
A. Prompt?
Q. Must full value be given to Notes and Rests?
A. Yes.
Q. How is Measure or Time indicated?
A. By the use of figures.
Q. What form do these figures assume?
A. The form of fractions.
Q. Which figure tells the kind of measure?
A. The upper.
Q. Which the variety?
A. The lower.
Q. Is there any difference as regards varieties of measure?
A. No. The difference is only seemingly so to the eye, there is none to the ear.

Tabular view of varieties of measure.

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

Suppose a certain Tune should be written in $\frac{2}{4}$ time, and then again in $\frac{2}{8}$, the first will not be sung slower than the latter would be, it makes no difference as to time, whether a beat must be made to each Quarter or Eighth, the lower figure simply says, that an Eighth note, or that a Quarter is required to each beat.

You would sing a hymn as fast in one as the other, the movement is the same.

LESSON VI.

MELODICS.

The Scale.— When we consider Tones in regard to their relative pitch, higher or lower, or better to say, in a certain series, ascending, and descending in regular order, we form the *Diatonic Scale.*

The scale consists of the number of eight tones in regular succession, named from the lower upward, thus: *one, two, three, four, five, six, seven, eight;* the eight, would, however, become one again in a next higher ascending scale.

Intervals.—The difference of pitch between any of the tones of the Scale is called an *Interval.*

Teacher and Pupil.

Q. Would a tune be sung just as fast, or the movement be the same whether $\frac{2}{4}$ or $\frac{2}{8}$ measure?

A. Yes.

Q. How can we then tell whether to sing faster or slower in certain parts of a tune.

A. There are generally certain signs and expressions, as well as the style of the movement provided for.

However, the words must be consulted (if in vocal music), what kind of movement will bring out the truest expression.

Q. What department have we so far been studying?

A. Rhythmics.

Q. How do you know.

A. The subject is Length.

Q. What is a certain series of tones ascending or descending in regular progression called?

A. The Diatonic scale.

Q. Of how many tones does this scale consist?

A. Of eight.

Q. How are they named?

A. From the lower upward; one, two, etc.

Q. What peculiarity is noticed by the eight?

A. It becomes one again of a next higher ascending scale.

Q. What is the difference between any two tones of the Scale called?

A. An Interval.

Q. Are these Intervals all alike?

A. No, some are longer, others smaller

Steps and Half-steps.—There are two kinds of Intervals, larger and smaller, in the regular progression of the Diatonic Scale, the larger ones are called *Steps*, the smaller, *Half-steps*.

The first half-step is found between the tones three and four; the second, between seven and eight; the other five Intervals are *Steps*.

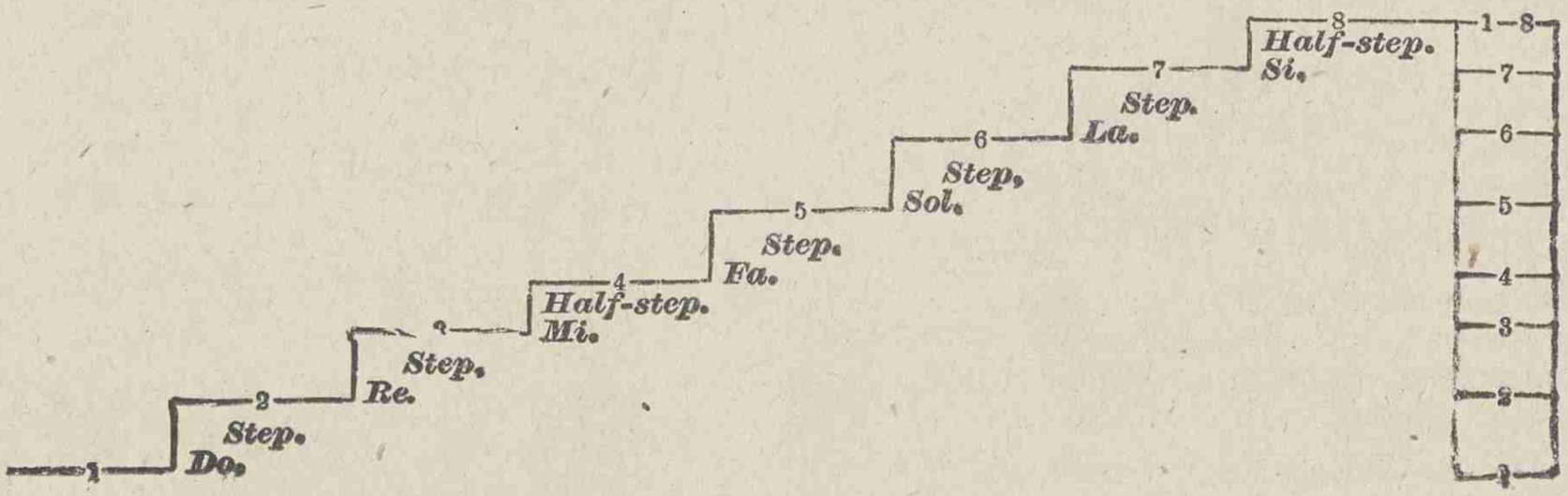
The Diatonic Scale then represents seven Intervals, five of them being steps, two of them half-steps.

Teacher and Pupil.

Q. What are the large ones called? *A.* Steps.
Q. The smaller are said to be what? *A.* Half-steps.
Q. How many Steps and Half-steps have we in the Diatonic scale? *A.* Five steps and two half-steps.
Q. How many intervals altogether? *A.* Seven.
Q. Where do you find the Half-steps.
A. Between three and four, seven and eight.
Q. Where the steps?
A. Between one and two, two and three, four and five, five and six, six and seven.
Q. What is the Diatonic scale sometimes called?
A. A musical ladder.

MUSICAL LADDER FORMING THE TONES OF THE DIATONIC SCALE.

Ascending Scale.



LESSON VII.

MELODICS.

Syllables.—As an aid to all who wish to learn to read music, especially in classes, the following syllables are used in connection with the tones of the Diatonic scale. (Be it, however, clearly understood, that these syllables are not the names of these tones, but are only used to name the relative pitch of the tones in any Scale, in order to simplify the reading of Music.)

SYLLABLES.

Do, Re, Mi, Fa, Sol, La, Si, Do.
1, 2, 3, 4, 5, 6, 7, 8.

These are Italian syllables, and are pronounced,—

Doe, Ray, Mee, Faw, Sole, Law, See, Doe.

1, 2, 3, 4, 5, 6, 7, 8 or 1, 7, 6, 5, 4, 3, 2, 1.
Do, Re, Mi, Fa, Sol, La, Si, Do, Si, La, Sol, Fa, Mi, Re, Do.
Ascending Scale. Descending Scale.

SYLLABLES OF THE SCALE.

We have now the Scale represented,

1st. By the names of the tones of the same, thus: *one, two, three, four, five, six, seven, eight.*

2d. By the syllables.

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

NOTE.—The idea presented to the pupil by the introduction of the syllables is, the association of the tones of the Scale with the syllables becomes so intimate with the Pitch, as to call the same instantly to mind.

Teacher and Pupil.

Q. What are the syllables called which are used in vocal music to aid the pupil in reading the same?

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

Q. Are they the names of tones?

A. No.

Q. What do they represent, or name?

A. The relative Pitch of the tones of the Scale.

Q. From what language are they taken?

A. From the Italian.

Q. Which is the first? *A.* Do. *Q.* Which the second? *A.* Re. *Q.* Which are alike in name?

A. The first and eight.

Sing the tones of the Scale, using the syllables, (taking care to pronounce the same correctly, not saying Sal for Sol, etc.; articulate distinctly so every tone is separate.)

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

Also the following by syllables.

Do, Re.

1, 2, 3, 4, 5, 6, 7, 8.

Do, Mi.

1, 3, 2, 3, 2, 1, 3, 2, 1.

1, 2, 3, 4, 1, 4, 1, 2, 1, 4, 1, 3, 4, 3, 2, 1.

1, 2, 3, 4, 5, 4, 5, 3, 5, 2, 5, 1, 5, 3, 1.

1, 3, 5, 6, 1, 6, 5, 6, 4, 6, 3, 6, 2, 6, 1.

1, 2, 3, 4, 5, 6, 7, 1, 7, 2, 7, 3, 7, 4, 7, 5, 7, 6, 7, 8.

1, 3, 5, 8, 5, 3, 1, 2, 3, 1, 3, 4, 1, 4, 5, 1, 5, 8.

1, 3, 2, 4, 3, 5, 4, 6, 5, 7, 6, 8, 7, 6, 5, 4, 3, 2, 1.

1, 4, 6, 8, 6, 4, 1, 3, 6, 8, 6, 3, 1.

Q. What is the correct and distinct sounding of each tone of the Scale called?

A. Good articulation.

LESSON VIII.

MELODICS.

Staff.—There being eight tones, each differing in pitch from the other, we must have something to represent this difference; and for this purpose, we have five parallel lines with the four intervening spaces, called the *Staff.*

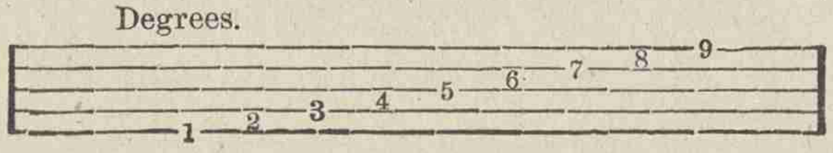
Degrees.—Each line, and every space, is called a *Degree;* thus we have nine degrees on the staff, five of them being lines, and four, spaces.

They count from the lower one upward; thus the first line is the first degree, the first space is the second, etc.

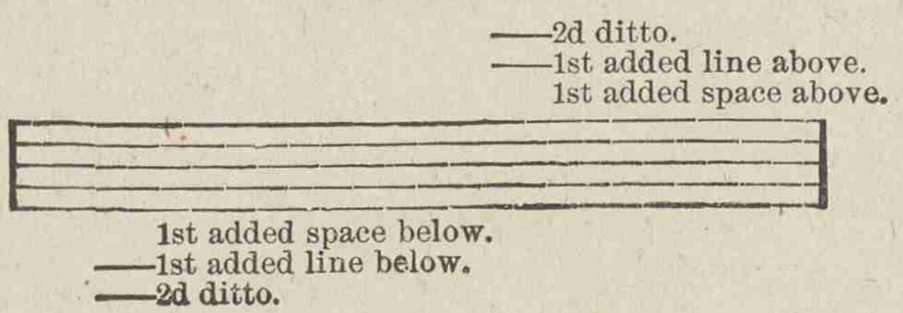
Added Lines and Spaces.—There are often small lines added above or below the staff, and between the same are caused the added spaces.

(Remember that the Staff is complete with its five lines and four spaces.)

THE STAFF COMPLETE.



THE STAFF WITH ADDED LINES AND SPACES.



Teacher and Pupil.

Q. What are the five lines and four spaces called?
A. The Staff.

Q. How many degrees does the Staff consist of?
A. Nine.

Q. How many of them are lines?
A. Five.

Q. How many spaces?
A. Four.

Q. What does the Staff represent?
A. The difference of Pitch.

Q. Do the small lines and spaces above or below the staff belong to it, or are they added?
A. They are added.

Q. What other name than the first line could you give for the same?
A. First degree.

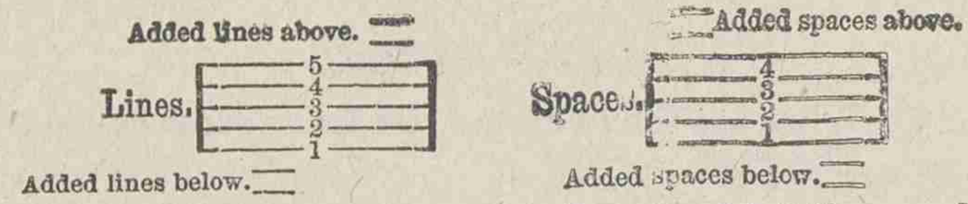
Q. For the first space?
A. Second degree.

Q. Is the staff of a Rhythmic or a Melodic character?
A. Melodic.

Q. Why?
A. It represents Pitch.

Q. Is the representation of the Staff here given, with its added lines or spaces complete, as regards the compass usually comprised in vocal music?
A. Yes, it is.

Q. Is the lower line always the first?
A. Yes.



The above represents the Staff, with added lines and spaces, on which all vocal music is written.

LESSON IX.

MELODICS.

Cleffs.—As there is a marked difference between the adult male and female voice, and in order to give each class of voices their separate staff, we will introduce characters representing its appropriate class.

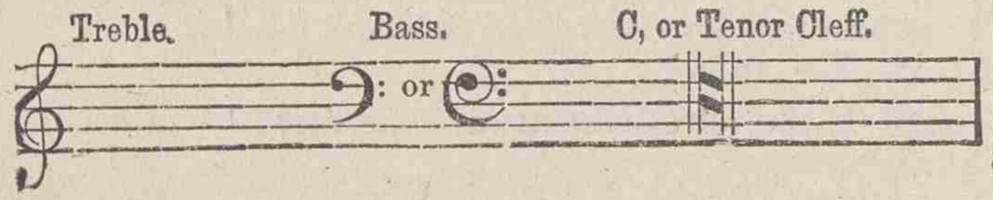
These characters, so to say, give us the Key to the voices to be represented, they are called *Cleffs*.

The Treble Cleff 𝄞 represents the staff suited in pitch to female and childrens' voices.

The Bass Cleff 𝄢, or 𝄡 represents the staff suited in pitch to the adult male voice.

For the purpose of simplifying the reading of music for the higher male voices, a separate cleff is sometimes given, called the C Cleff, 𝄚 or Tenor.

The Staff with the different cleffs.



Teacher and Pupil.

Q. Which other line beside 1 and 5 is easily distinguished?

A. The 3d, it being in the centre.

Q. What are the characters called which indicate the class of voices represented by the staff?

A. Cleffs.

Q. Which Cleff represents female voices?

A. The Treble.

Q. Which the adult male?

A. The Bass.

Q. Which class of male voices is represented by the C, or Tenor cleff?

A. The higher males voices.

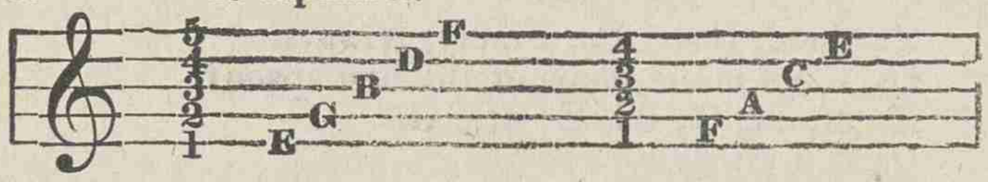
Q. By what is the Pitch of the staff named in either cleff?

A. By the first seven letters of the alphabet, A, B, C, etc.

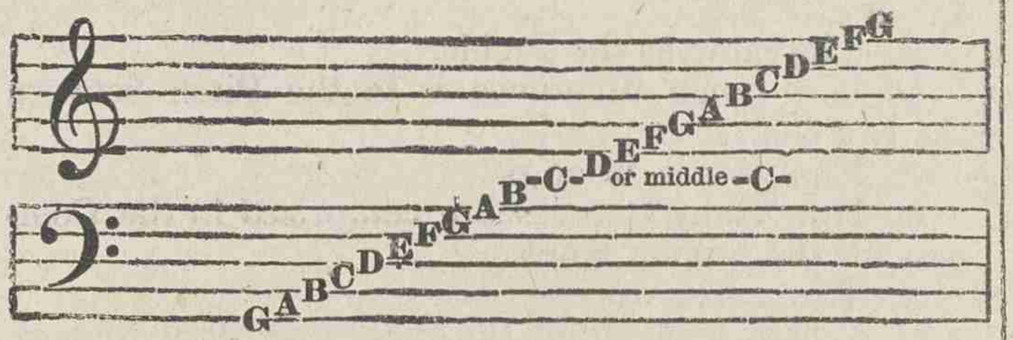
Q. Does the Pitch, or the letters representing the same ever change, or are they always the same?

A. They never change the pitch of their natural degrees.

The different Pitches are named by the first seven letters of the alphabet.

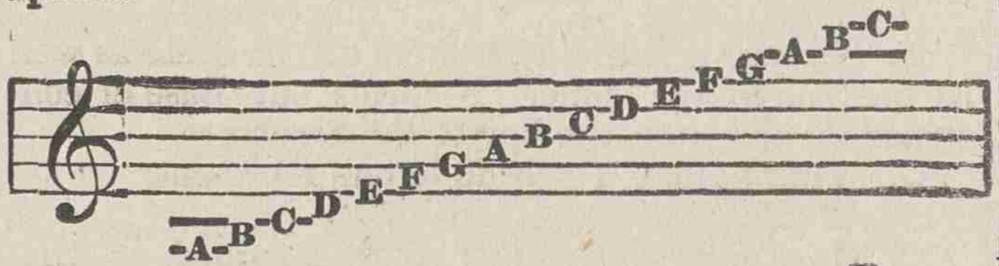


The compass of the human voice represented in both cleffs.
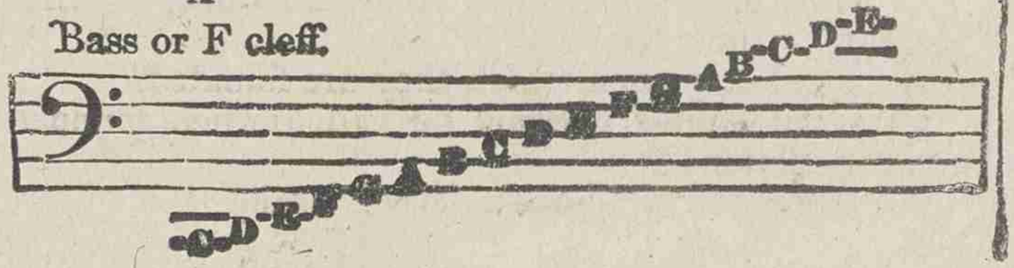


NOTE.—As a Guide to the letters on the lines of the Treble staff, Every, Good, Boy, Does, Finely.
1, 2, 3, 4, 5.

The Treble cleff on the staff, with added lines and spaces.



Bass or F cleff.



Teacher and Pupil.

Q. What is the first line of the staff in the Treble cleff called?

A. E; 2d line, G; 3d, B; 4th, D; 5th, F.

Q. What five words would form a Guide?

A. Every, Good, Boy, Does, Finely.

Q. What word do the four spaces spell?

A. F, A, C, E,—Face.

Q. The Treble cleff winds around which line?

A. The second.

Q. What is its name?

A. G.

Q. What is this Cleff sometimes called?

A. The G cleff.

Q. What other name has the middle line between the Bass and Treble cleff?

A. Middle C.

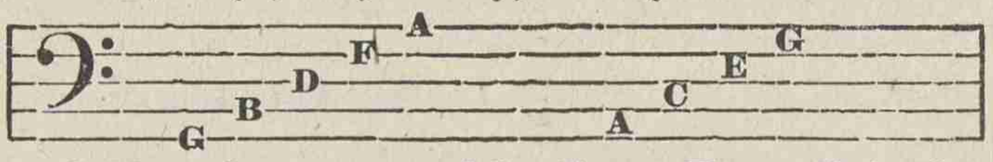
Q. What is the Letter or Pitch name for the first line of the Bass cleff?

A. G; 2d, B; 3d, D; 4th, F; 5th, A.

The **Tenor or C cleff usually represents** the same letters as the Treble cleff, only the Pitch is eight tones, or an octave lower, being for male voices.
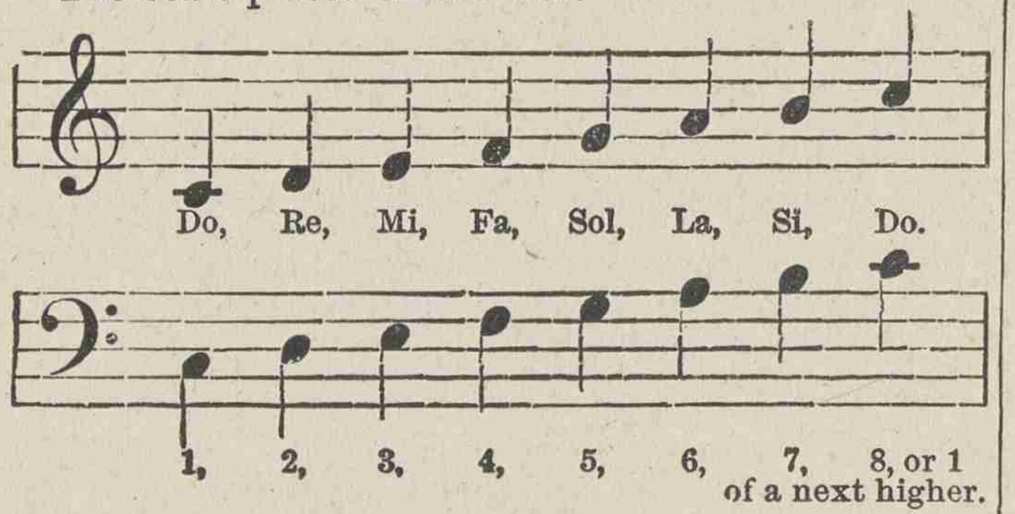
Guide to the letters of the lines in Bass cleff.

Good, Boys, Do, Finely, Always.



Guide to the spaces. **All, Cases, Easy, Gained.**

The Scale placed on the staff.



It will be noticed that one and eight are the most important tones of the Scale; indeed, the same would not seem finished by omitting this tone, it is called the Key-note.

LESSON X.

MELODICS.

The Staff and Model Scale.—The scale will always take its name from the Letter or Pitch upon which it

Teacher and Pupil.

Q. What is the Guide?

A. Good, Boys, Do, Finely, Always.

Q. What is the name of the first space?

A. A; 2d, C; 3d, E; 4th, G.

Q. What Guide have you?

A. All, Cases, Easy, Gained.

Q. What letters are usually represented by the Tenor cleff?

A. The same as the Treble.

Q. How much difference is in the Pitch between the two cleffs?

A. Eight tones, or an octave.

Q. How many Octaves are comprised in the Compass for the human voice?

A. Three octaves.

Q. Which seems to be the most important tone of the Diatonic scale?

A. The first or eight.

Q. By what peculiar name is this first or eighth tone known?

A. It is called the Key-note.

Q. Why?

A. Because it is the foundation of our Scale as well as the end of the same. It forms our Base of construction, or better, the key to the Structure.

Q. What kind of Pitch do letters represent.

A. Absolute Pitch.

Q. How are Scales upon a Staff named, or what gives them their name?

A. The letter upon which they are founded.

Q. What would a Scale be called when founded upon the letter C?
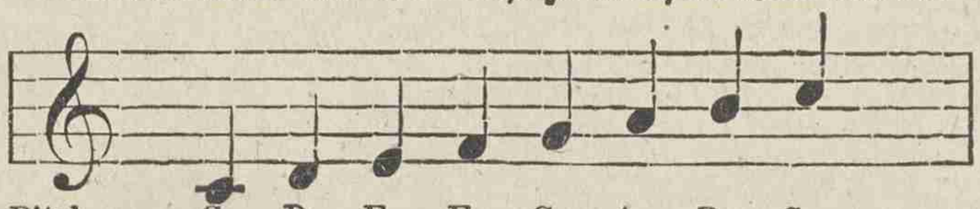
A. The Scale of C, or the Model scale.

is founded, thus, when a Scale is founded on the Letter or Pitch of C, it is called the Scale of C.

(It is often known by the Natural scale though it is no more so, than any other.)

We will call it the Model scale.

The Model Scale with its Pitch, Syllables, and Scale Names.



Pitch.	C,	D,	E,	F,	G,	A,	B,	C.
Syllables.	Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.
Scale names.	1,	2,	3,	4,	5,	6,	7,	8, or 1.

Teacher and Pupil.

Q. What is this Scale sometimes called?
A. The Natural scale.

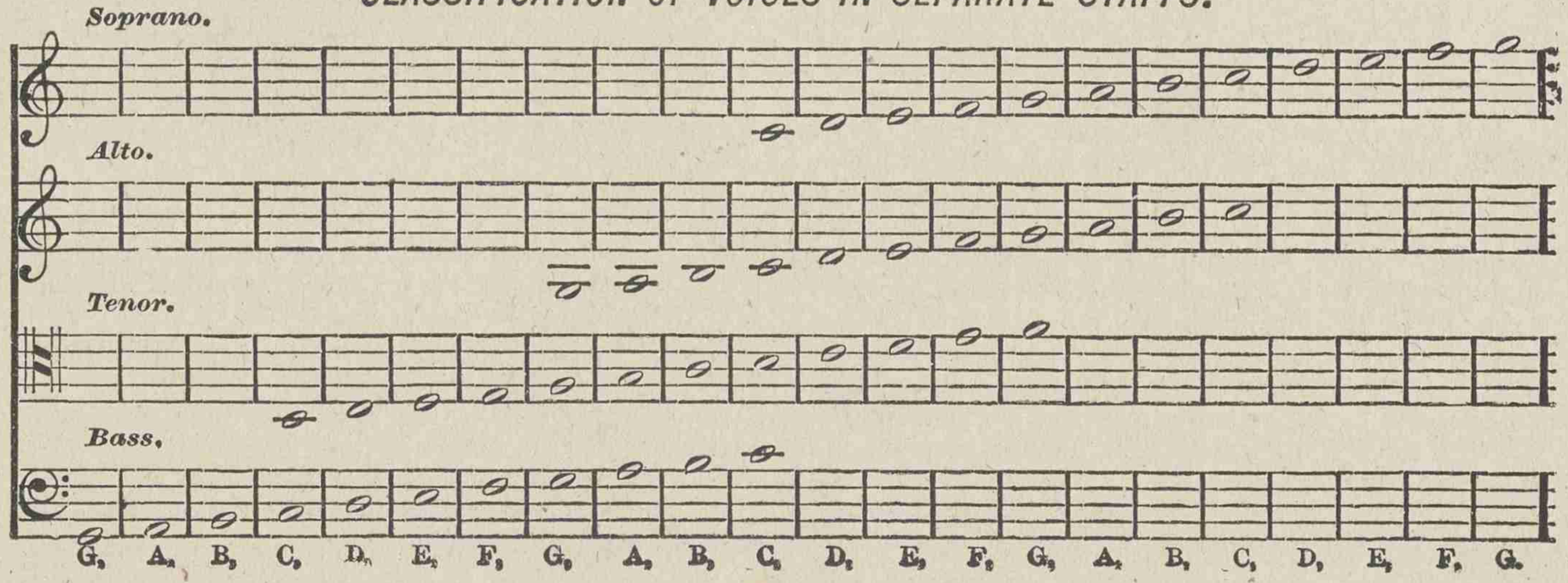
Q. Is this scale more natural than any other?
A. No.

Q. What is the Pitch of our Key-note?
A. The Pitch is C.

Q. Is there any difference between saying Scale, or Key?

A. A scale requires the tones to follow in regular succession upward or downward, while in a Key, tones may be placed to any position of the staff, and still belong to the key.

CLASSIFICATION OF VOICES IN SEPARATE STAFFS.



The four parts are here presented with their usual compass, each extending to about an octave and a half, and each upon their separate staff.

Music is also written with the four parts upon only two staffs, when the Bass and Tenor take the lower, and the Alto and Soprano the upper staff.
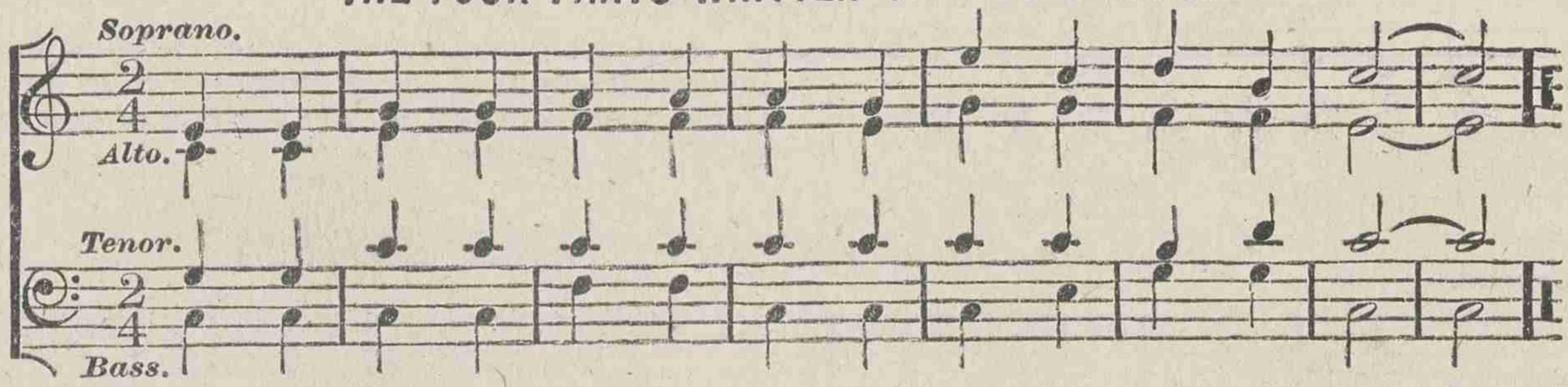
Teacher and Pupil.

Q. How can we tell, if a pieces of music is written in the Key of C. *A.* Because there are no characters, or any signs placed on the staff to change it from the Model scale; the half step is not changed.

Q. Must the half step then always be retained between 3 and 4, and 7 and 8 of the Diatonic scale.

A. Yes, it must.

THE FOUR PARTS WRITTEN ON TWO STAFFS.



A brace shows us how many staffs are to be used at the same time; it connects the staffs which are required for the different parts.

In an exercise like the foregoing, it may be asked, how do we know what the several Notes are called? for while all four parts show the Letters plainly, how can we read by the syllables? The first question, have we the Key of C? is answered. One, then falls on the letter C, like in Bass and Alto. By counting from C upward, the pupil will find that the Tenor note, G, is the fifth from C, in the Bass; that the Soprano is E, the third from C, in the Alto; consequently, we must have the fifth tone, or Sol, in the tenor, and the third tone, or Mi, in the Soprano.

Q. How many parts have we usually in music?

A. Four.

Q. How do we obtain four parts, when we have only two class of voices, male and female.

A. Each class is divided into higher and lower voices.

Q. What are the lower male voices called? *A.* Bass.

Q. The higher? *A.* Tenor.

Q. What the lower female voices? *A.* Alto.

Q. The higher? *A.* Soprano.

Q. About how far does the compass of each voice extend? *A.* One octave and a half.

Q. How do the voices range in pitch?

A. The lower are Bass, the next Tenor, next Alto, and the highest, Soprano.

Remember, that the Key-note is always One of the scale.

Should a piece of music commence with either three or five, you can readily determine the same by counting from the Key-note upward; *one, two, etc.*, or if downward, *eight, seven, etc.*

LESSON XI.

MELODICS.

Transposition.—The pupil will no doubt, by the foregoing lesson, feel interested to know how to tell when the Key-note falls on any other letter than C, and why the change.

It has been noticed, that the half step in the Diatonic scale must come between 3 and 4, and 7 and 8; this will leave the half steps on the staff between the letters E and F, and B and C.

But if a character like this (♯), called a Sharp, be placed upon the degree F, the effect of which will be to cause that letter to be raised or sharpened to the amount of a half step, and would consequently bring the pitch of F♯ a whole step distant from degree E; this would disarrange the Diatonic scale in leaving a Step instead of a Half-step between three and four of the scale; therefore we must find a new resting place for the Key-note, so as to retain the half-step in the scale.

The quickest way to find the new position for the Key-note is, that the last sharp placed on the staff represents the seventh tone of the New scale, and the next degree above is the Key.

Teacher and Pupil.

Q. What use is the Brace? *A.* It shows how many staffs are to be used to carry the parts.

Q. Is One or Do always the same as the Key-note?

A. We will say yes; for the present let it be so understood.

Q. How would we proceed, suppose an exercise does not commence with the Key-note? *A.* Count the degrees from the key upward, if above; downward, if below it; whatever number of the degree the note is placed on gives the corresponding number of Scale tone.

Q. Is the Key-note always placed on C? *A.* No.

Q. What other letter may it be placed on?

A. Either of the seven.

Q. What causes the removal?

A. Characters called Sharps, Flats, etc.

Q. What position do these characters assume when changing our Key-note? *A.* The position of Key-sign; or, better called, Signature.

Q. What is said to take place? *A.* Transposition.

Q. Why do Signatures change the Key?

A. The effect of them on the degrees of the staff is to change the order of Intervals from the Model scale.

Q. What effect has the Signature of one sharp on the fifth line?

A. It raises the same in pitch a half-step.

Q. Does it effect any other degree?
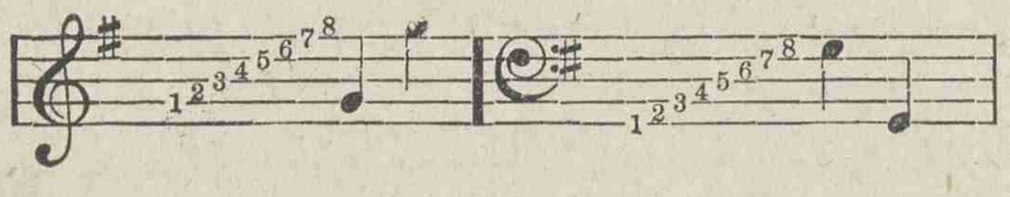
A. Yes, the first space.

Q. Why? *A.* Because it is the same letter as the fifth line.

Q. Do Signatures then effect the letters upon which they are placed, wherever they may be found?

A. Yes.

TRANSPOSITION BY SHARPS.



Here the degree F is effected by the sharp placed upon it, which becomes the Signature.

Tone seven is represented by the last sharp, consequently 8, or the Key-note, stands next above on the letter G; or, counting downward, we find 1 on the second line, G; either way of counting is correct.

One sharp, then, is the key of G. The pupil will find the first half-step between B and C, and the second between F♯ and G.

Teacher and Pupil.

Q. Must the half-step be between 3 and 4, and 7 and 8, in the new key or scale, as well as in the model one?

A. It dare never be changed in any scale.

Q. Can you give me any guide by which to detect instantly the new position for the Key-note?

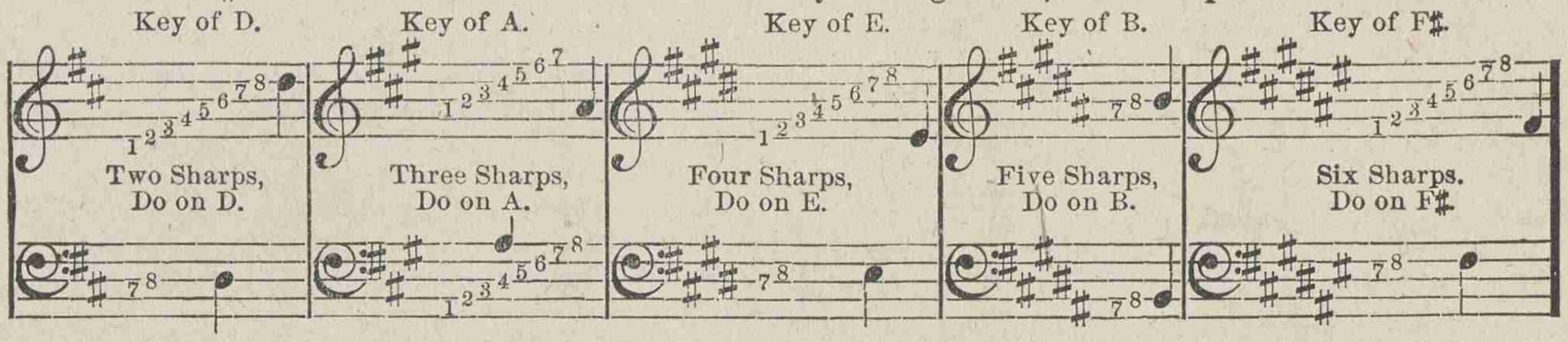
A. The quickest way to detect it is, the last sharp is always degree seven of the new scale; that is, the line or space, or the letter upon which it stands is the pitch seven of the Diatonic scale. Again, the degree above the last sharp is the Key-note.

Q. What is the name of the Key by the signature of one sharp? *A.* Key of G.

Q. What is, then, the Signature to the Key of G?

A. One sharp; two sharps is the key of D; three sharps, A; four sharps, E; five sharps, B; six, F♯.

Q. Why F♯? *A.* Because the degree F is effected by the signature, a half-step.



Thus it will be found in all transpositions by sharps, the last, or the right hand sharp, represents always degree seven of the New scale.

The pupil will remember that tone one, or eight, is the Key-note, consequently we count the syllables Do from that position.

***Do, one,* or *eight,* is all the same thing in the scale.**

Q. What is the signature to the key of D?

A. Two sharps. *Q.* The key of A? *A.* Three sharps. *Q.* E? *A.* Four sharps. *Q.* B? *A.* Five sharps. *Q.* F♯? *A.* Six sharps.

Q. Do these signatures always remain on the degrees where they are placed, or may we place them to any other degree? *A.* They have their fixed position, and dare not be changed.

LESSON XII.

MELODICS.

Transposition by Flats.—A character used to lower or flatten a Degree, a half-step is called a Flat ♭.

If a flat be placed on the third line of the staff, it would lower that Degree to the amount of a half-step; consequently it would leave a whole step between the Pitch of the third line, or B♭, to C, and would also disarrange the order of steps and half-steps of the Model scale. Therefore, we must, like by the sharps, find a new home for the Key-note.

The last flat always represents the fourth tone of the new scale.

Teacher and Pupil.

Q. What effect has a flat when placed upon any degree of the staff?

A. It lowers or flattens the same one half-step.

Q. Have they the same effect on the degree of the staff, when placed as signatures as the sharps?
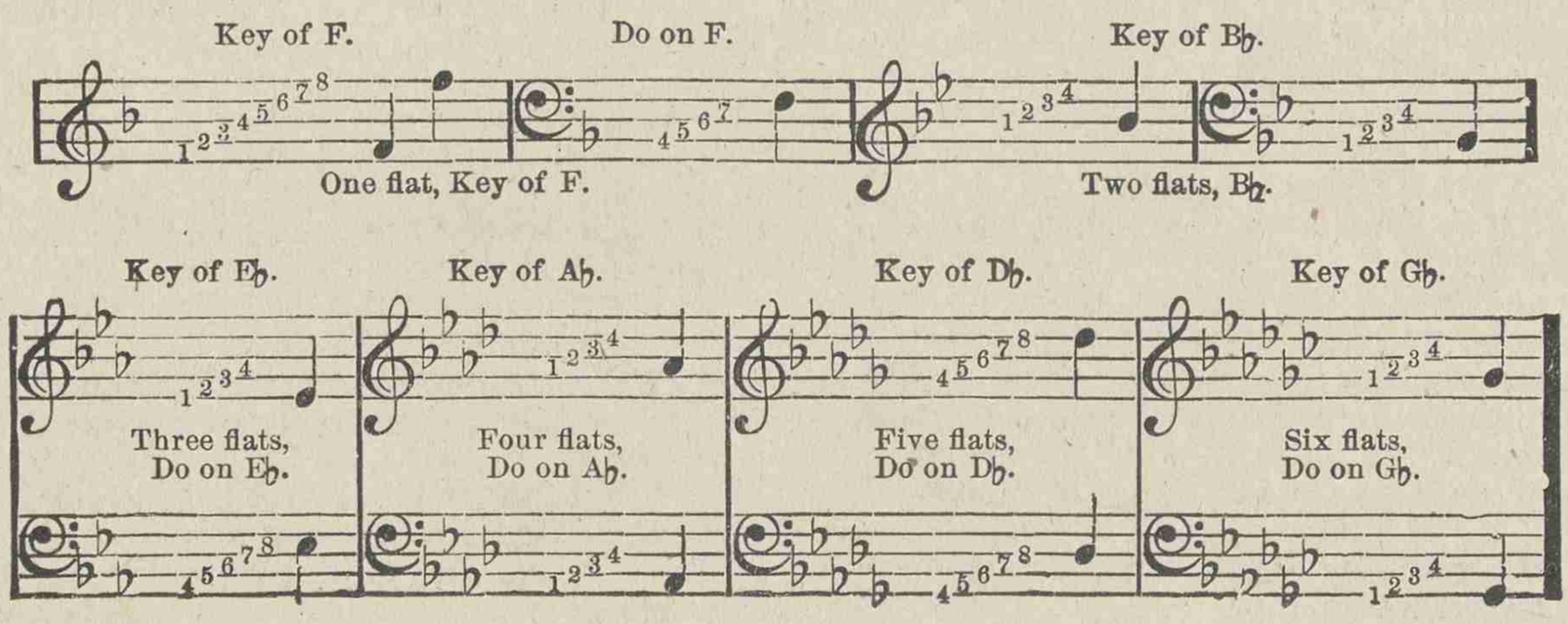
A. The same rule applies to flats, as by transposition of sharps, only flats lower the degrees, while sharps raise them.

Q. Does the effect of Signatures apply to each staff, or until it is removed by another?

A. Till removed by another signature; thus, a key may change within any staff by placing another signature, or recalling the one we have.

Q. What is the guide for the signatures of flats?

A. The last flat represents degree four, or tone four, of the new scale.



It will be noticed that another Guide in flats is, that the one previous to the last shows the Key-note, or where one or Do comes.

GUIDE FOR FLATS.

1,	2,	3,	4,	5,	6.
Four,	Boys,	Eat,	Apple,	Dumplings,	Greedily.

GUIDE FOR SHARPS.

1,	2,	3,	4,	5,	6.
Go,	Down,	And,	Eat,	Breakfast,	First.

LESSON XIII.

MELODICS.

Intervals.—The distance from any one tone of the Scale to any other, is called an *Interval;* the Interval from one to two, or two to three, etc., is called a *Second.*

The Interval from any one to its third higher, is called a *Third;* to its fourth higher, a *Fourth;* to its fifth higher, a *Fifth;* to its sixth higher, a *Sixth;* to its seventh higher, a *Seventh;* to its eighth higher, an *Octave.*

Intervals always reckon upward, unless otherwise specified. Two tones of the same pitch are said to be in Unison.

Major and Minor Intervals.—A Second consisting of a half-step, like from Mi to Fa, is a Minor second.

A Second of a Step, like Do to Re, is a Major second.

A Third consisting of a Step and Half-step, is called a Minor third.

A Third consisting of two Steps, is called a Major third.

A Fourth consisting of two Steps and Half-step, is called a Perfect fourth.

Teacher and Pupil.

Q. Are there any other Guide?

A. The one previous to the last flat, is the Key.

One flat is the Key of F; Two flats, B♭; Three, E♭; Four, A♭; Five, D♭; Six, G♭ *Q.* What is the signature to the Key of F? *A.* One flat. *Q.* To the Key of B♭? *A.* Two flats. *Q.* E♭? *A.* Three flats. *Q.* A♭? *A.* Four flats. *Q.* D♭? *A.* Five flats. *Q.* G♭? *A.* Six flats.

Q. What is the Key Guide to flats?

A. Four, Boys, Eat, Apple, Dumplings, Greedily.

Q. What is the Key Guide to sharps?

A. Go, Down, And, Eat, Breakfast, First.

Q. What is the difference between any two tones of the Scale called? *A.* Interval.

Q. What is a Second? *A.* The Interval from any tone to its next higher.

A. What is a third? *A.* The Interval from a tone to its third?

Q. What is a Fourth? *A.* The Interval from a tone to its fourth.

Q. What is a Fifth? *A.* The Interval from a tone to its fifth.

Q. What is a Sixth? *A.* The Interval from a tone to its sixth.

Q. What is a Seventh? *A.* The Interval from a tone to its seventh?

Q. What is an Octave? *A.* The Interval from a tone to its eighth. Intervals reckon upward, unless otherwise specified.

Q. Are these Intervals, seconds, thirds, etc., all alike, or is there a difference?

A. They are not alike; some are larger, others smaller?

A Fourth consisting of three Steps, is called a Sharp fourth.

A Fifth consisting of two Steps and two Half-steps, is called a Flat fifth.

A Fifth consisting of three Steps and one Half-step, is called a Perfect fifth.

A Sixth consisting of three Steps and two Half-steps, is called a Minor sixth.

A Sixth consisting of four Steps and one Half-step, is called a Major sixth.

A Seventh consisting of four Steps and two Half-steps, is called a Flat seventh.

A Seventh consisting of five Steps and one Half-step, is called a Sharp seventh.

An Octave consists of five Steps and two Half-steps.

There are other Intervals, but as they are not generally studied, unless the science of harmony is the subject of study, (where special works are needed) they are here omitted.

LESSON XIV.

MELODICS.

Intermediate Tones and Chromatic Scale.—Between any of the tones of the Scale where the Interval is a step, a new tone, called *Intermediate* (Intervening), may be formed; this is done by the use of sharps ♯ and flats ♭, and in certain keys, by the use of a character called a natural ♮, which, as its name implies, will leave a degree natural.

Thus, we may have five Intermediate tones, as there are five Intervals of a Step each, in the Diatonic scale.

Accidentals.—These sharps, flats, etc., when forming Intermediate tones, are called *Accidentals.* The

Teacher and Pupil.

Q. What kind of a second from E to F?

A. A smaller or Minor second.

Q. What kind from C to D.

A. A larger or Major second.

Q. What kind of third is a Step and Half-step?

A. Minor? *Q.* What kind of third, two Steps? *A.* Major. *Q.* What kind of fourth, two Steps and Half-step? *A.* Perfect. *Q.* What kind of fourth, three Steps? *A.* Sharp. *Q.* What kind of fifth, two Steps and two half? *A.* Flat. *Q.* What kind of fifth, three Steps and one half? *A.* Perfect. *Q.* What kind of sixth, three Steps and two half? *A.* Minor. *Q.* What kind of sixth, four Steps and one half? *A.* Major. *Q.* What kind of seventh, four Steps and two half? *A.* Flat. *Q.* What kind of seventh, five Steps and one half? *A.* Sharp. *Q.* What kind of Interval, five Steps and two half? *A.* Octave.

Q. Unison consists of what?

A. The same pitch.

Q. What are the tones called which may be formed between any tones of the Scale where the Interval is a step?

A. Intermediate.

Q. What effect has a sharp on a Degree?

A. It raises the degree a half step.

Q. What is the effect of a flat?

A. It lowers a half step.

Q. What effect has a natural?

A. It restores a degree to its natural pitch, or removes the effect of ♭ or ♯.

Q. What are these characters called, when found within any measure of a tune?

A. **Accidentals.**

tones produced by the use of Accidentals are called *Intermediate.*

The effect of Accidentals continue through the measure. Should the pitch of the same degree pass to the next measure uninterrupted, it will effect the next measure also.

Chromatic Scale.—If you add the Intermediate tones in regular progression with the tones of the Diatonic scale, we form the Chromatic scale, which consists of twelve Intervals, each being a half step, thus:—

1, One. 2, Sharp One. 3, Two. 4, Sharp Two. 5, Three. 6, Four.

7, Sharp Four. 8, Five. 9, Sharp Five. 10, Six. 11, Sharp Six.

12, Seven. 13. Eight.

Tones descending,—13, Eight. 12, Seven. 11, Flat Seven.

10, Six. 9, Flat Six. 8, Five. 7, Flat Five. 6, Four. 5, Three.

4, Flat Three. 3, Two. 2, Flat Two. 1. One.

Teacher and Pupil.

Q. What are the tones produced by the use of Accidentals called? *A.* Intermediate tones.

Q. How long will the effect of Accidentals hold good? *A.* Within the measure.

Q. When will it pass beyond? *A.* When the pitch continues to the next measure uninterrupted.

Q. What new scale is formed by the Intermediate tones in connection with the tones of the Diatonic scale?

A. Chromatic scale.

Q. How many Intervals are found in the Chromatic scale? *A.* Twelve.

Q. How many are half-steps? *A.* All.

Q. What are the names of these tones?

A. One. Sharp One. Two. etc. Ascending by ♯, Eight. Seven. Flat Seven, etc., descending by ♭.

Q. How are the syllables, ascending?

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

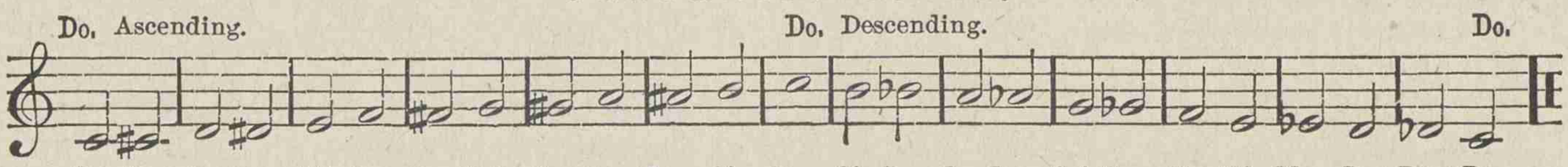
Q. Descending?

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

Q. Name the letters in C Scale ascending?

A. C, C♯, D, D♯, E, F, F♯, G, G♯ A, A♯, B, C; descending; B, B♭, A, A♭, G, G♭, F, E, E♭, D, D♭, C.

CHROMATIC SCALE.



Do, Dee, Re, Ree, Mi, Fa, Fee, Sol, See, La, Lee, Si, Do, Si, Say, La, Lay, Sol, Say, Fa, Mi. May, Re, **Ray, Do.**

LESSON XV.

MELODICS.

Minor Scales.—There is still another Scale, consisting also of eight tones, but differing in the order of intervals from the Diatonic scale, which has already been explained. This new scale is called the Minor scale, (or Diatonic Minor scale.)

The Minor scale will be found to be especially suited to any plaintive expression, or sympathetic emotion, while the former Diatonic scale, which we will call the Major scale, seems to be suited more especially to any joyous, cheerful, etc., expression.

There are three forms of the Minor scale used in music.

The Natural Minor, said to be so because it retains all the tones of the Diatonic scale, commencing with La, as tone one; Si, tone two, etc.

La, Si, Do, Re, Mi, Fa, Sol, La.
1, 2, 3, 4, 5, 6, 7, 8.

It will be noticed this brings the half step between tones 2 and 3, and 5 and 6, La is the Key-note. (This scale is seldom used.)

The Melodic Minor introduces both sharp Six and sharp Seven, (that is, Fa and Sol are both taken away and in place Fee and See are used,) in ascending, while it descends natural,—

La, Si, Do, Re, Mi, Fee, See, La.
1, 2, 3, 4, 5, 6, 7, 8.

La, Sol, Fa, Mi, Re, Do, Si, La.
8, 7, 6, 5, 4, 3, 2, 1.

The Melodic Minor scale is sometimes called the Irregular form, because, with its ascending minor, it descends with the natural form.

Teacher and Pupil.

Q. What other Scale have we besides those already introduced? *A.* The Minor scale.

Q. How can a Minor generally be detected from a Major? *A.* By its plaintive, sympathetic expression.

Q. How can a Minor otherwise be detected?

A. Its distinguishing feature from the Major is its Minor third, Step and Half-step.

Q. How can you tell the Natural form?

A. It retains all the tones of the Diatonic scale.

Q. What is the Key-note? *A.* La.

Q. How can you tell the Melodic form?

A. It introduces the sharp Sixth and Seventh ascending.

Q How can you tell the Harmonic form?

A. It introduces the sharp Seventh.

Q. Is the Key-note always La in the Minor scales?

A. It is.

Q. Name the letters of the Model scale, Natural form? *A.* A, B, C, D, E, F, G, A.

Q. Model scale of Harmonic form?

A. A, B, C, D, E, F, G♯, A.

Q. Of the Melodic form ascending?

A. A, B, C, D, E, F♯, G♯, A.

Q. Descending? *A.* A, G, F, E, D, C, B, A.

Q. Sing the syllables to the tones of the Harmonic form? *A.* La, Si, Do, Re, Mi, Fa, See, La.

Q. Is the Minor scale more difficult to sing than the Major?

A. They are generally looked upon as more difficult, on account of some of the Intervals not being used in the Diatonic scale. But mostly for want of practice.

Q. Is the harmony of Minor music good?

A. The harmony is grand.

The Harmonic Minor differs from both forms, by using the sharp Seven, both ascending and descending; its tones are,—

La, Si, Do, Re, Mi, Fa, See, La.
1, 2, 3, 4, 5, 6, 7, 8.

The half-steps are between 2 and 3, 5 and 6, and 7 and 8. In the Interval between 6 and 7, will be found a step and half-step, while the other three Intervals are steps.

Every Major key has its relative Minor, and every Minor its relative Major key. The relative Minor is always three degrees lower than the Major; or if a Major commences on any line, the Minor is always a line lower; spaces the same. Or a Major is always a line or space higher than the Minor key.

Teacher and Pupil.

Q. Is Minor music more difficult to read than Major? *A.* Not particularly so.
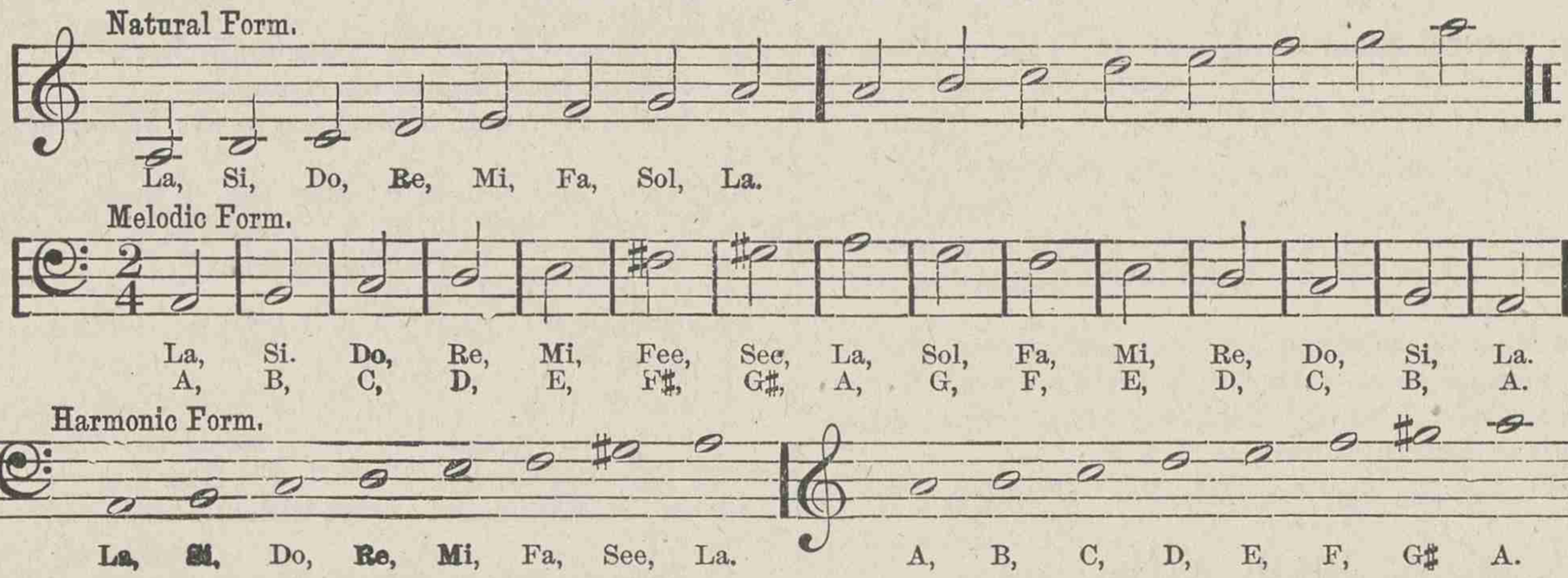
Q. Would you prefer Minor music to Major for any solemn occasion? *A.* Most assuredly.

Q. Why? *A.* The sympathetic emotions of the heart are more quickly awakened by the strains of the Minor chords.
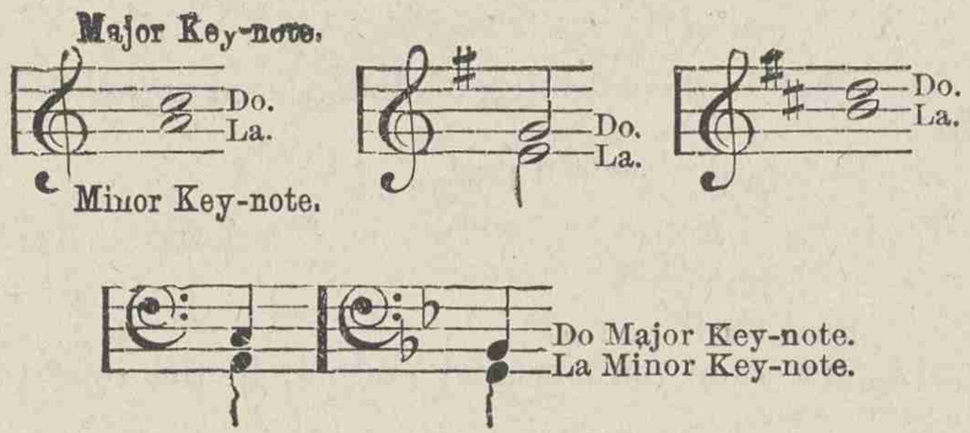
Q. Is it necessary that the sympathies and emotions of the heart should correspond with the expression or effect desired to be produced?

A. The heart must feel what the voice speaks.

MODEL MINOR SCALES.



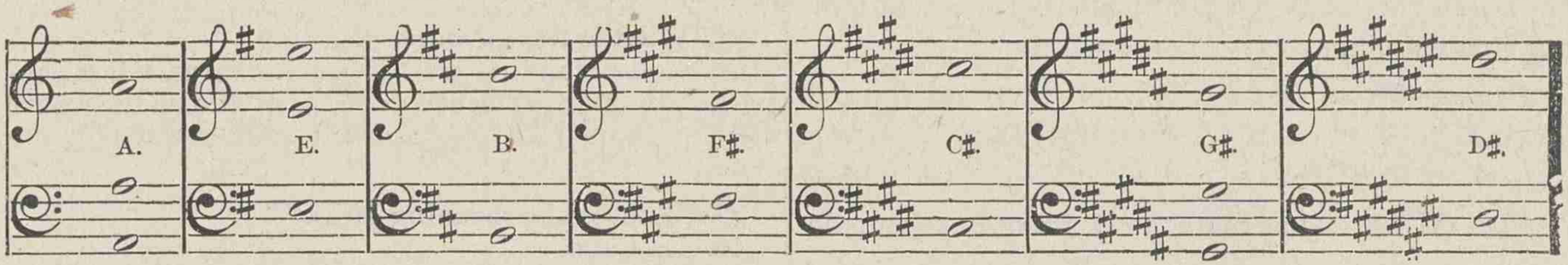
Q. How can you detect quickest the relative Minor to any Major key? *A.* It is always the third degree of the staff below the Major. *Q.* If a Major key stands on the second line, where do you find the
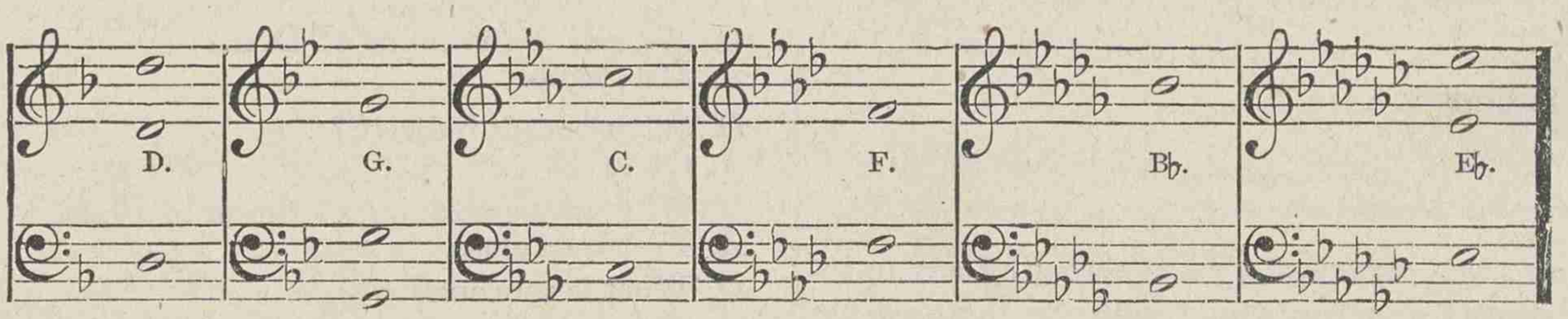


Teacher and Pupil.

Minor? *A.* On the first line, or if Major, stands on any space; Minor, space lower. *Q.* How can you detect quickest the Minor Key-note in sharps? *A.* It is found next degree below right-hand sharp. *Q.* How in flats? *A.* It is found on the line or the space above the one where the last or right-hand flat is found. *Q.* Name the keys of the Minor Model scale? *A.* A Minor, one sharp; E Minor, etc. *Q.* Name signature to F♯ Minor? *A.* Three sharps, etc.

SIGNATURES AND KEYS OF THE MINOR SCALES.



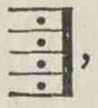
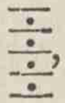
Guide for sharps. The Minor key is always next below last sharp.



Guide for flats. **The Minor** Key-note is always the space or line above the one where **the last** flat is placed.

LESSON XVI.

MISCELLANEOUS.

Repeat.—Dots placed across the staff,  , or  , or  , called Repeat.

Endings.—*1st time.* *2d time.* called first and second ending. Omit the second ending, when singing or playing the first time; and in repeating, omit the first ending, and pass to the second.

Pause.—  , to prolong beyond the usual time, to hold or dwell on the tone; when above a rest, prolong beyond its usual length.

Tie.—When two or more notes are on the same degree, and connected by a curve  , they stand for one sound, prolonged to the time indicated by the notes.

Da Capo.—*D. C.*, means the beginning; or better, go to the beginning.

Dal Segno.—*D. S.* the sign, or go to the sign, 𝄋.

Fine.—Finish or close, the end.

Syncopation.—Syncopate, when accenting any unaccented part of a measure and going to the accented part.

Teacher and Pupil.

Q. What is the meaning of dots placed across the staff?
A. To repeat a certain part.

Q. What is meant by 1st time, 2d time?
A. First and second ending.

Q. What shall we do?
A. First time omit second ending, in the repeat omit first ending.

Q. What is meant by a pause?
A. To prolong the time beyond that indicated by the note or rest over which it stands.

Q. What is the meaning of a tie?
A. Notes standing on the same degree, when connected by a tie, shall be held, as if the same where only one tone prolonged to the time indicated by the notes.

Q. What is the meaning of D. C.?
A. Da Capo.

Q. What shall we do?
A. Go to the beginning.

Q. What is the meaning of D. S.?
A. Dal Segno.

Q. What does it indicate?
A. Go to the sign 𝄋.

Q. What is the meaning of the word Fine?
A. Finish or close.

Q. What is syncopation?
A. To accent a unaccented part of a measure, and pass to the accented part.

LESSON XVII.

DYNAMICS.

Form of Tones.—If it is true, as stated, that the heart must be in sympathy with the subject, and the expression and effect desired to be produced, there must be, especially by a company of performers, some certain signs, guides, or rules given by which all can be governed in regard to expression.

Mezzo.—A tone formed with medium power, the abbreviation is *m;* pronounced Met-zo.

Piano.—A tone softer than *mezzo*, rather a soft tone, abbreviation *p;* pronounced Pee-ah-no.

Pianissimo.—A very soft tone, abbreviation *pp;* pronounced Pee-ah-nis-si-mo.

Forte.—A tone louder than *mezzo*, rather a loud tone, abbreviation *f;* pronounced For-te.

Fortissimo.—A very loud tone, abbreviation *ff*, pronounced For-tis-si-mo.

Mezzo Piano.—Medium soft, *mp.*

Mezzo Forte.—Medium loud, *mf.*

Organ Form.—Commenced, continued, and ended with the same degree of power; it is also called *Organ Tone*, ═.

Crescendo, Cres., commence soft, increasing to loud; pronounced Cre-shen-do, sign, <.

Diminuendo, Dim., commence loud, diminishing to soft; pronounced Dim-in-oo-en-do, sign, >.

Swell.—Union of *Cres.* and *Dim.* <>.

Pressure Form.—Sudden *Cres.*, sign, <, or <>.

Sforzando.—Sudden *Dim.*, explosive sign, >, or *sf*, *sz.*

Teacher and Pupil.

Q. What is the third department called?

A. Dynamics.

Q. What is meant by it? *A.* Musical expression; or all that which treats of force or power, giving life and soul to music.

Q. What is a tone called that is formed with medium power? *A.* Mezzo.

Q. What is the abbreviation? *A. m.*

Q. A soft tone? *A.* Piano.

Q. Abbreviation? *A. p.*

Q. A very soft tone? *A.* Pianissimo.

Q. Abbreviation? *A. pp.*

Q. A loud tone? *A.* Forte.

Q. Abbreviation? *A. f.*

Q. A very loud tone? *A.* Fortissimo.

Q. Abbreviation? *A. ff.*

Q. A medium soft tone? Mezzo piano.

Q. Abbreviation? *A. mp.*

Q. Mezzo Forte means what? *A.* Medium loud.

Q. What is the abbreviation? *A. mf.*

Q. What is an Organ Tone?

A. A tone commenced, continued, and ended with the same power.

Q. What is said of Crescendo?

A. Commencing soft and increasing to loud.

Q. What is Diminuendo?

A. Commencing loud and diminishing to soft.

Q. What of a Swell? *A.* Union of Cres. and Dim.

Q. Of a Pressure Tone? *A.* Sudden crescendo.

Q. Of Sforzando? *A.* Sudden diminuendo.

LESSON XVIII.

DYNAMICS.

Tones and Movement—Is an important musical expression for the teacher to dwell on to impress upon his pupils, if he be a faithful teacher.

Legato.—Closely connected, smooth, gliding style, ⌒, the same is often used for a tie, Le-gah-to.

Staccato.—Short, distinct, pointed, Stackah-to, sign, ˙ ˙ ˙ ˙.

Portamento.—Graceful, instantaneous gliding, or anticipating the coming tone; blending of one tone with another.

Semi Staccato.—Medium between staccato and legato, • • • • •

Martellato.—In distinct marking tones, energetic, joyful style, nearly allied to *sforzando*, often indicated by the same character, >.

Movements.—The styles of movements in common use are,—*Moderato*, moderate; *Allegro*, fast; *Andante*, slow; *Adagio*, very slow; *Allegretto*, medium fast; *Andantino*, medium slow.

Con spirito.—Spirited, or with spirit.

Presto.—Very quick.

Ritardo.—Slower, or ritard.

A tempo.—Original, or previous time.

LESSON XIX.

DYNAMICS.

Vocal Delivery.—The voice should dwell upon the vowels only, and prolong carefully the required time. Pronunciation in singing should be controlled by the same rules that govern correct delivery in speech; no substitution can be allowed.

Teacher and Pupil.

Q. What should a teacher particularly try to impress his pupils with?

A. Vocal delivery.

Q. What is meant by Legato?

A. A smooth, connected, gliding style.

Q. How shall this sign be used as a tie?

A. It will connect the same as if it were one tone or sound.

Q. What is the opposite of legato called; that is, a short, distinct, pointed style? *A.* Staccato.

Q. What is meant by Portamento?

A. A graceful blending of one tone into another.

Q. What is Semi staccato?

A. Medium between staccato and legato.

Q. What is Martellato?

A. A distinct, energetic, marking style.

Q. What is indicated by Movement?

A. The style or manner of singing or playing a piece of music.

Q. What does Moderato mean? *A.* Moderate. *Q.* Allegro? *A.* Fast. *Q.* Andante? *A.* Slow. *Q.* Adagio? *A.* Very slow. *Q.* Allegretto? *A.* Medium fast. *Q.* Andantino? *A.* Medium slow.

Q. What does Con spirito mean? *A.* With spirit.

Q. What of Presto? *A.* Very quick.

Q. Ritardo, or Rit.? *A.* Slower.

Q. What means A tempo, or Tempo?

A. Preceding time or movement.

Q. What is meant by good pronunciation?

A. The correct and distinct sounding of the vowels, Tonic element.

Let the pronunciation be distinct, rich, and full; and let the heart speak through the lips, to give soul to the words and music.

Consonants should be uttered quickly, distinctly, and with great precision; avoid all indistinctness of them in the articulation of the words; yet there should be no harshness in uttering them. Be careful that you don't join them to the wrong word, like Snow-s ave, for Snows have; Rain-s ave, for Rains have poured; Signal-s till, for Signals still; A-notion, for An ocean; Lasts-till night, for Last still night; On neither, for on either, etc.

Careful and distinct articulation, pronunciation, and enunciation, are of the utmost importance.

Accent, Emphasis, Pause.—The pupil will remember that Accent, Emphasis, and Pause are some of the beauties of elocution. If the soul of poetry is to be brought forth, with the addition of musical expression, the spirit of the words must be preserved in connection with the laws of music, yet the latter must never be permitted to conflict or set aside the laws of elocution. Let the Speech and Song unite and give a liberal interpretation to both, to enable the Singer to grasp the spirit of both, making the emotional character of the poetry his own, surrender himself to his work, to produce living song, and so communicate with the sympathies and emotional feelings of his audience, that, both enraptured, shall experience a foretaste of the Grand Song, when all the Redeemed shall join in that land where song and praise shall be forever.

Teacher and Pupil.

Q. Must the voice dwell to the full value of the note required on the vowel sound? *A.* Yes.

Q. Can we not in a long tone dwell partly on the Consonant? *A.* Never.

Q. Should the Consonants be sounded? *A.* No.

Q. Must they be uttered quickly, distinctly, and with great precision? *A.* Always.

Sing the following; read it first:—

Haste thee, winter, haste away,
Far too long has been thy stay;
Far too long thy winds have roared,
Snows have beat, and rains have poured;
Haste thee, winter, haste away,
Far too long has been thy stay.

Q. What is said of Accent, Emphasis, and Pause in regard to singing? *A.* The laws to which they are subject in reading should also be generally preserved in singing. *Q.* If poetry is to receive, in addition to its beauties, a musical expression, must it not be subject to its laws? *A.* Yes, unless they should come in conflict with the laws of elocution, which cannot be permitted.

Q. What would be the best course to pursue in that event? *A.* Give a liberal interpretation, uniting both Speech and Song, to enable the singer to grasp the spirit of both, but retaining the emotional character of the poetry always.

Q. How will poetry and music be most effectually united? *A.* By the performer making the poetry his own, pouring forth, not the words from his lips only, but speaking from his whole heart, with all the power and emotion surrendered to song; his audience will catch the spirit, and both soar aloft enraptured in a world of song.

PRACTICAL DEPARTMENT.

LESSON XX.

RHYTHMICS.

Measures.—Bars.—Rests.—Quarter Notes.—Half Notes.—Double Bars.—Accent.—Double Measure.—Beating Time.—

1.

2. Down up. d. u. Sing syllable Do.

3. Triple measure. Accent on down beat. Down, left, up.

4. Triple measure. Whole measure rest. Dotted half-note.

5. Quadruple measure. Whole-note. Accent down and right. Beats,—down, left, right, up.

6. Sextuple measure, six beats.

7. Same measure, two beats.

The following are the beats for Sextuple measure:— down, down, down, up, up, up. down, up.
1, 2, 3, 4, 5, 6. 1, 2.

8. Eighth notes, four beats. Sing Do. Articulate distinctly.

9. **Sextuple measure, two beats.** Quarter and Eighth notes; Quarter rest.



10. Double measure. Quarter and eighth notes. Sing Do. Measure rest.

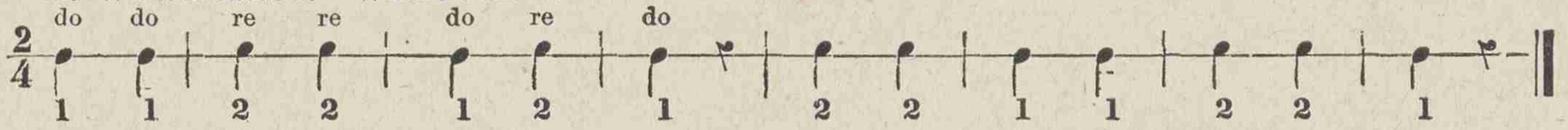


LESSON XXI.

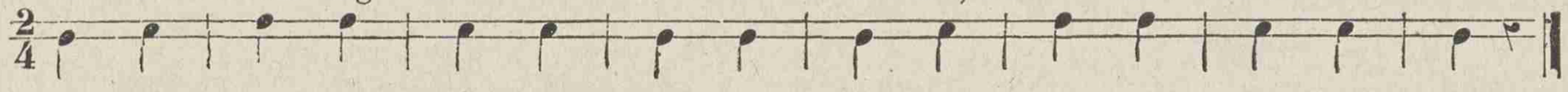
MELODICS.

Time marks. (Figures). Tone one, or Do; two, Re. 1st line, 1st space. Degree 1 and 2.

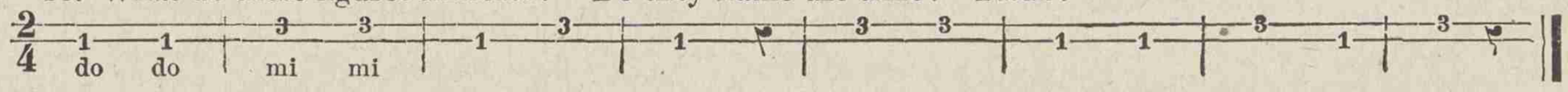
11. What measure? Where accent?



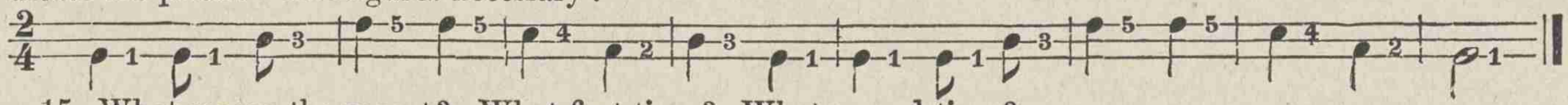
12. What tone and degree added? If tone one is on first line, where is two? where three?
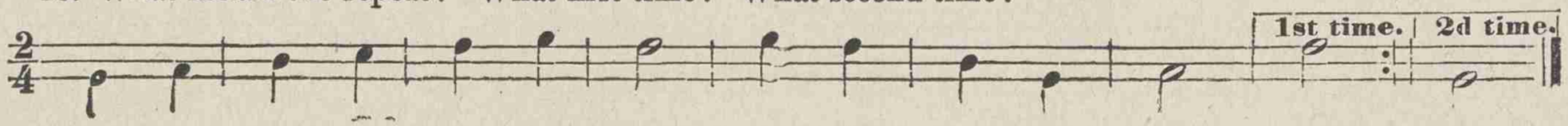


13. What do these figures indicate? Do they name the time? Pitch?



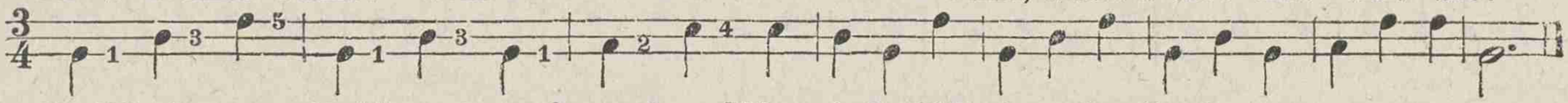
14. Would figures alone be sufficient in measures 1 and 5? Why not? Would notes give the time? Indicate the pitch? Are figures necessary?
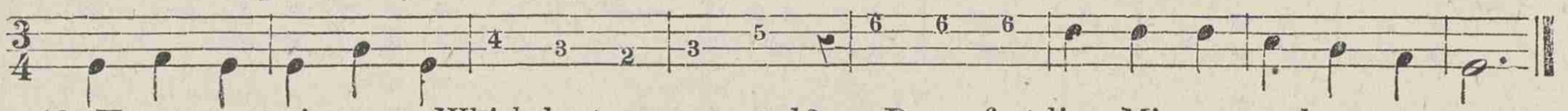


15. What means the repeat? What first time? What second time?



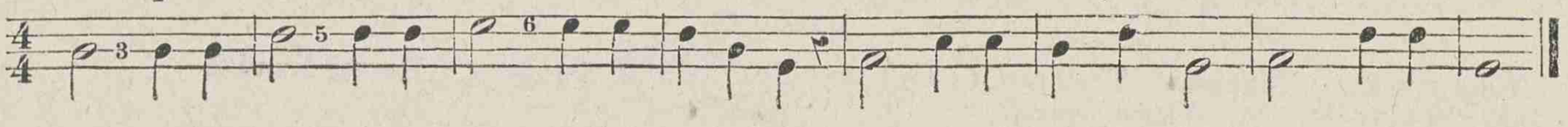
16. What kind of time? What kind of notes? If Do is on first line, where is Mi? Re? Fa? Sol?



17. Which are preferable, notes or figures? Where is La if Do is on first line?



18. Keep correct time. Which beats are accented? Do on first line, Mi on second.

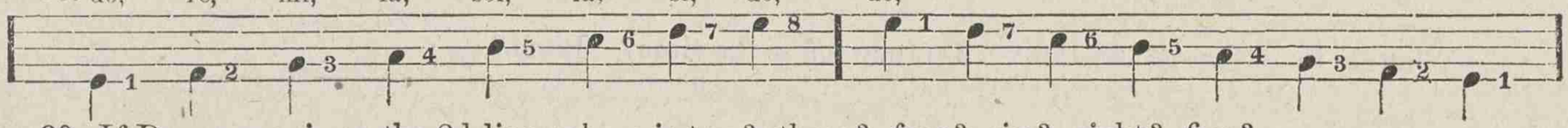


LESSON XXII.
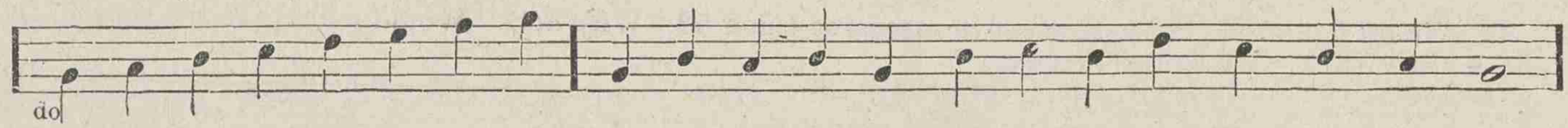
MELODICS.

The Staff complete.—Diatonic Scale. How many degrees of the staff? How many tones in Diatonic scale? Which is the first?
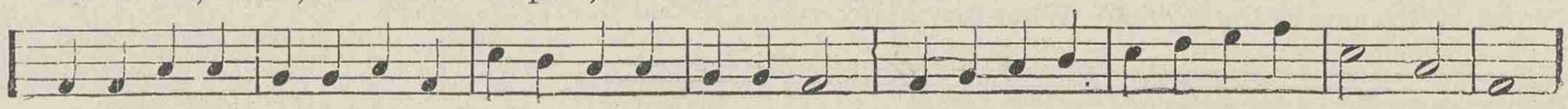
19. do, re, mi, fa, sol, la, si, do, do,
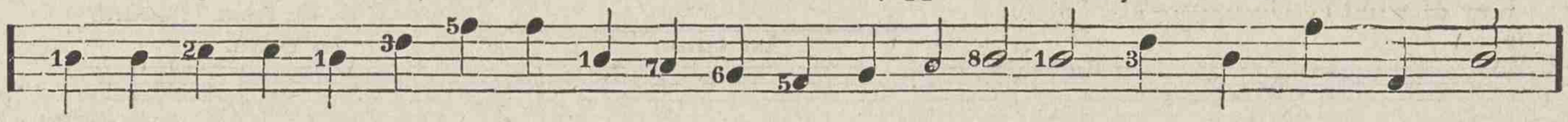


20. If Do, or one, is on the 2d line, where is two? three? four? six? eight? five?
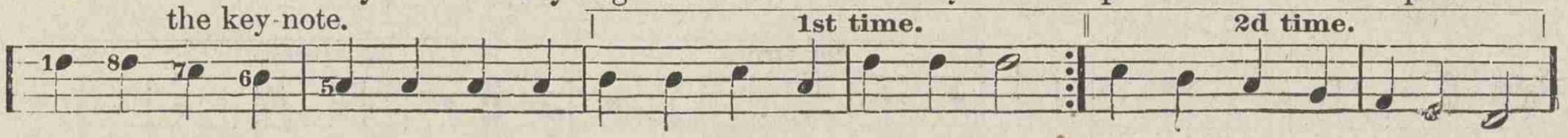


21. If one, or Do, is on the first space, where is two? four? five? three?



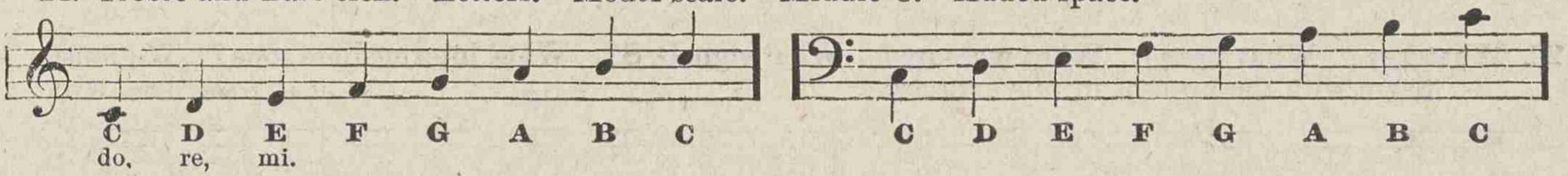
22. Reading Do on 3d line, where is Re? Mi? Fa? Sol (upper and lower)? Si? La?



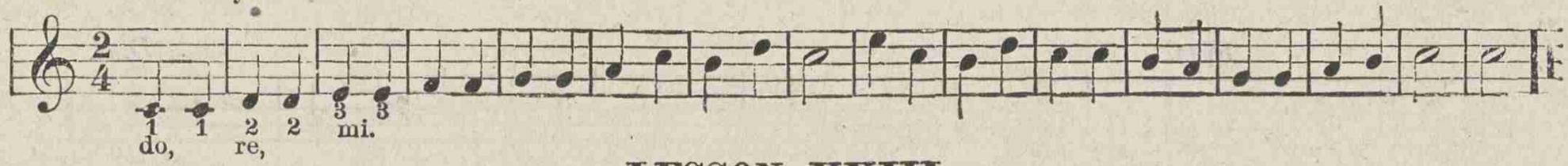
23. Notice that Do may come on any degree of the staff. Always count up or down from the position of the key-note.



24. Treble and Bass cleff. Letters. Model scale. Middle C. Added space.



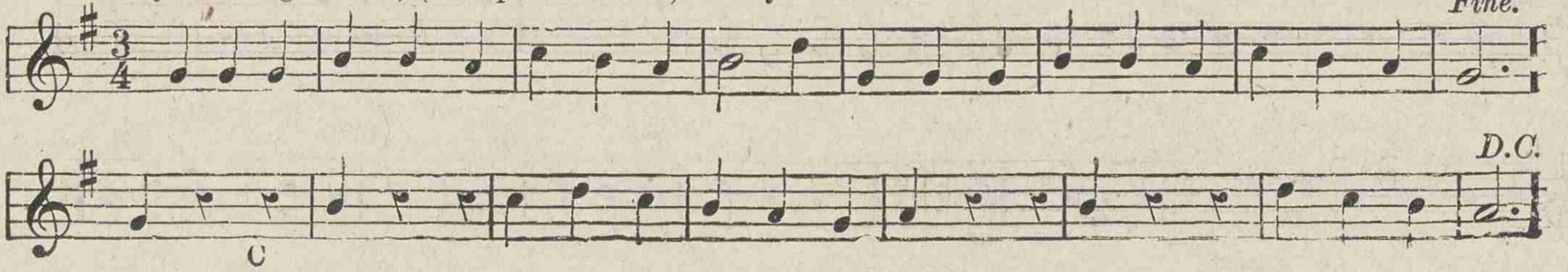
25. Model key. Do on C.



LESSON XXIII.
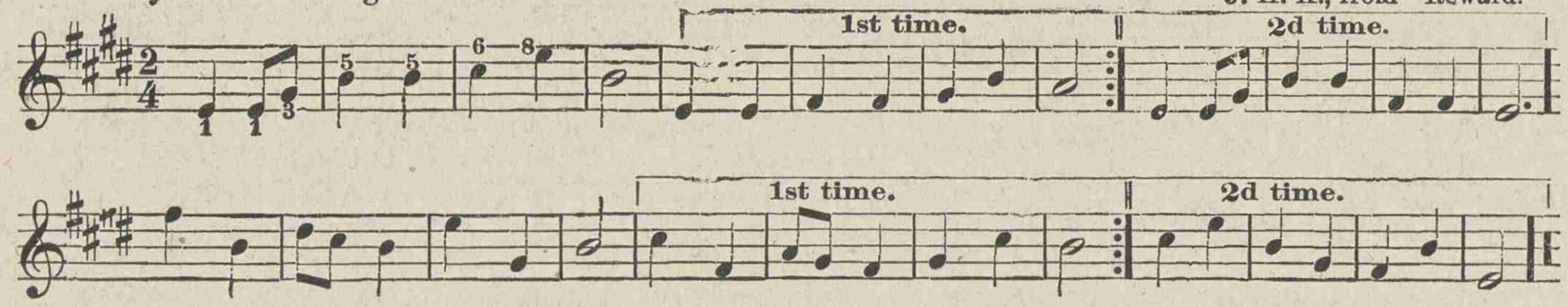
MELODICS.

26. Keys and signatures, (Sharps and Flats). Key of G.



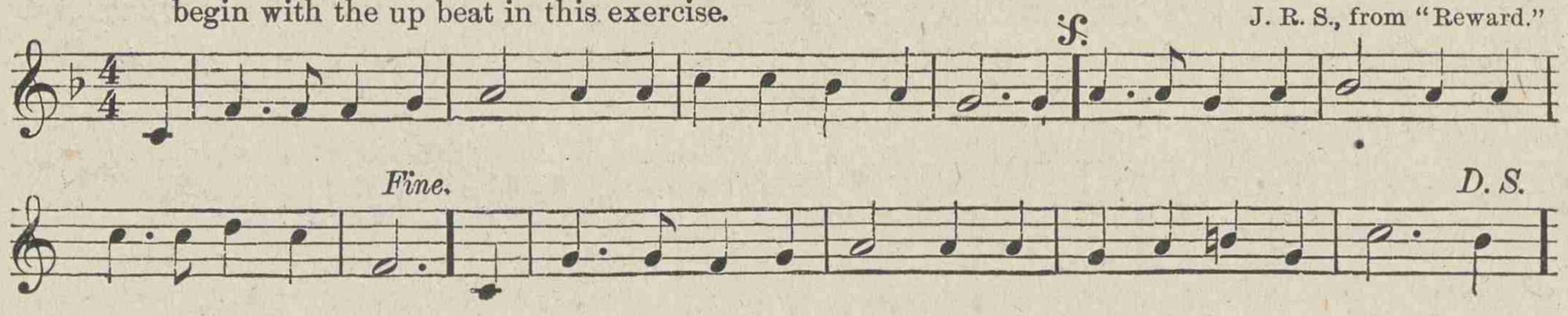
27. Key of what? Signature?

J. H. K., from "Reward."
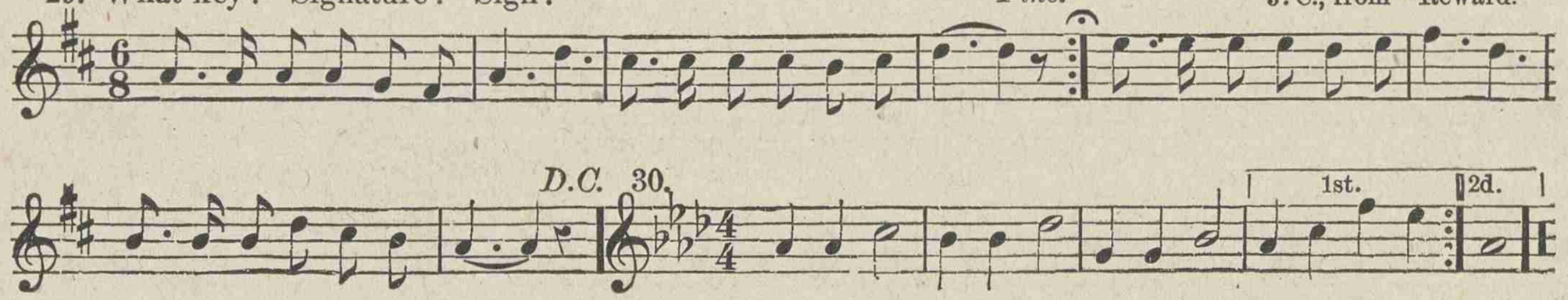


28. What key? What signs? What measure? What sign D. S? What Intermediate tone? We must begin with the up beat in this exercise.

J. R. S., from "Reward."



29. What key? Signature? Sign?
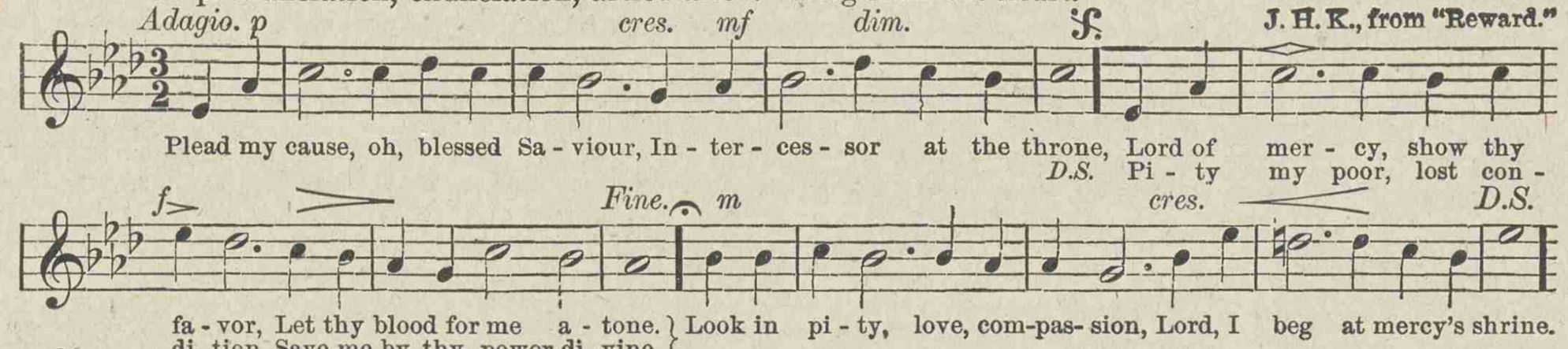
J. C., from "Reward."



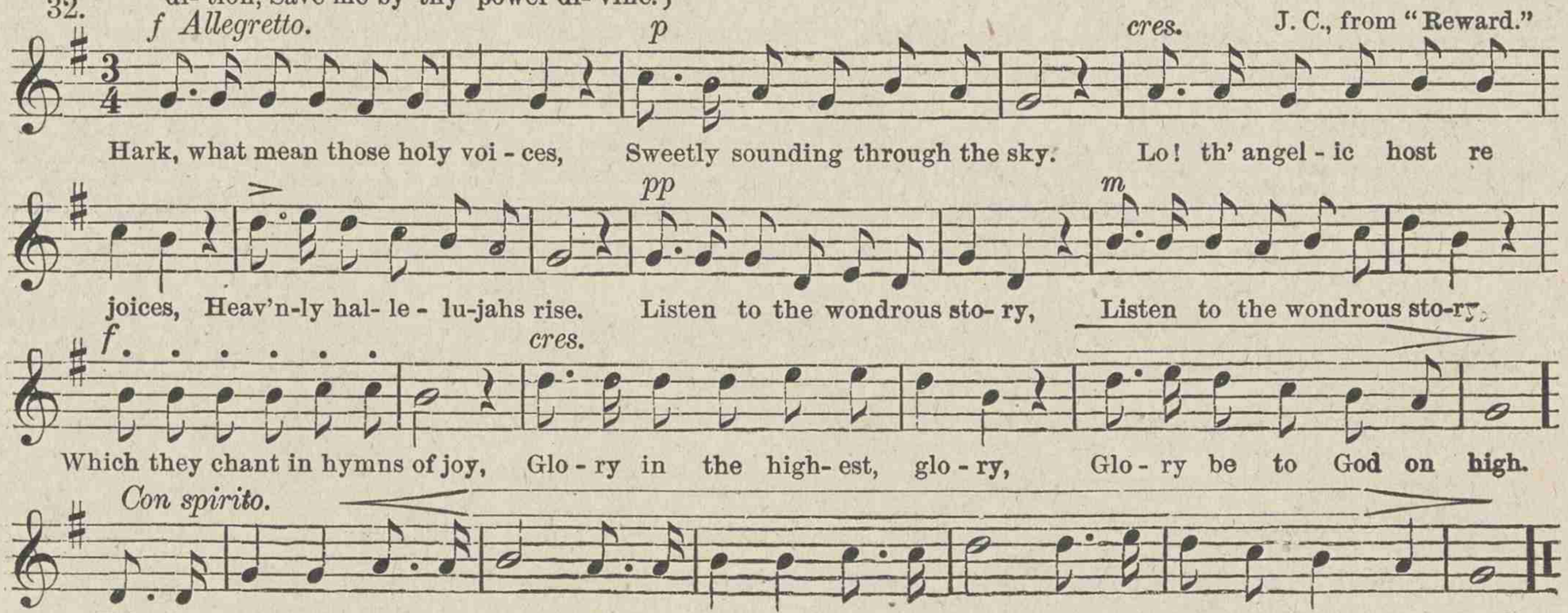
LESSON XXIV.

EXERCISES WITH DYNAMIC SIGNS.

31. Good pronunciation, enunciation, articulation. Sing from the heart.



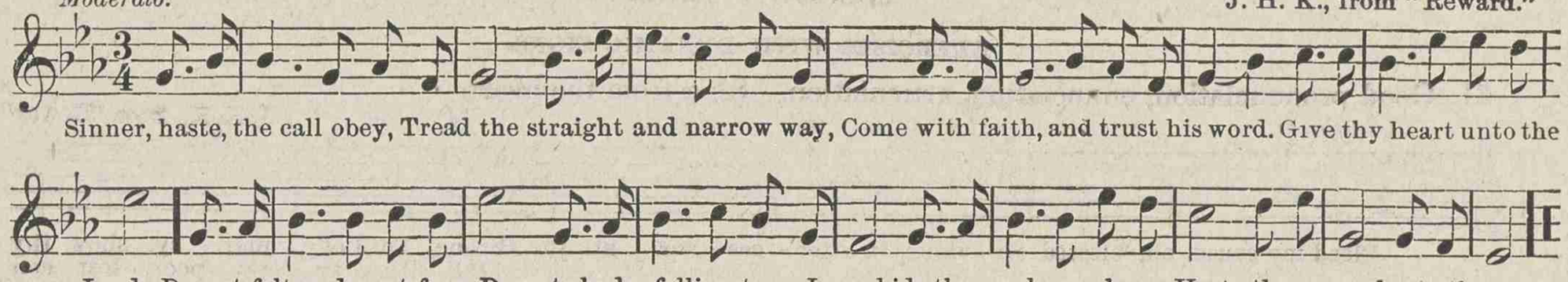
32.



33. Let the pupils give the expression required by the words.

Moderato.

J. H. K., from "Reward."
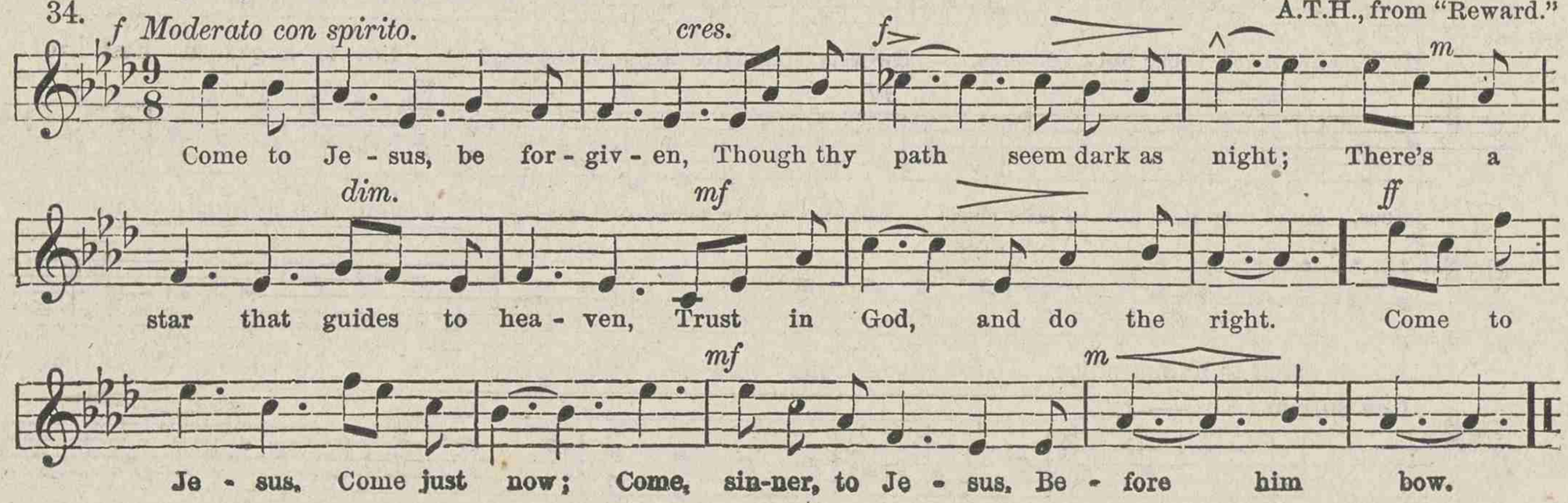


LESSON XXV.

RHYTHMICS, MELODICS, DYNAMICS.

Pronunciation.—Enunciation.—Articulation.—Intermediate tones. Accent. Pause. Emphasis. Delivery. $\frac{9}{8}$ time. Three beats to the measure, accent each beat.

34.
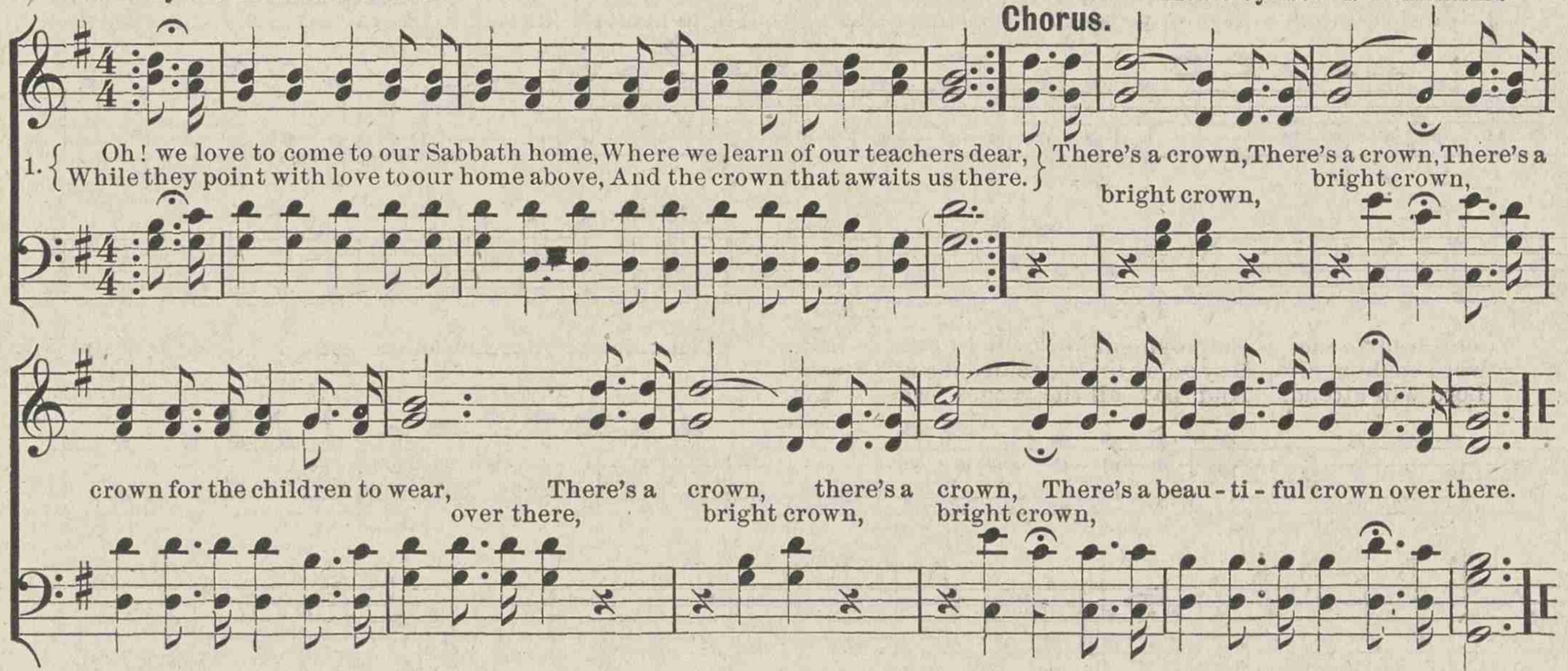
A.T.H., from "Reward."



GOLDEN SONGS.

OH! WE LOVE TO COME.

Words by Miss Sarah Hamilton. Music by Rev. I. Baltzell.



2. Oh! we love to come to our Sabbath home,
When the six days' toil is o'er.
And read and sing of our heavenly King,
And learn to love Him more.

3. Oh! we love to come to our Sabbath home,
But we would not come alone;
We would each bring in, from the depths of sin,
Some wretched, wand'ring one.

4. Whose feet now stray in the broad, broad way,
Who know not of God or heaven;
And would bid them taste of the blessed feast,
Which our Father's love hath given.

5. Then toil we on till the race is won,
And the pearly gates unfold,
And we find our rest on the Saviour's breast,
At home in the city of gold.

GO WORK IN MY VINEYARD.

Words and Music by J. H. KURZENKNABE.

1. Go work in my vineyard, the lab'rors are few, Why will you in i - dleness stand? There's something for all, even
2. Go work in my vineyard, each dear little child Can find some slight errand of love; Some deed done in kindness, some
3. Go work in my vineyard, ye youth of the land, Go bring your light hearts to the task; Work cheerfully, knowing the

Chorus.

children to do, Employment for each lit - tle hand. Then on, take your station, no longer de - lay, Why
word spoken mild, May guide to the mansions a - bove.
Lord will attend, And pay all the wages we ask.
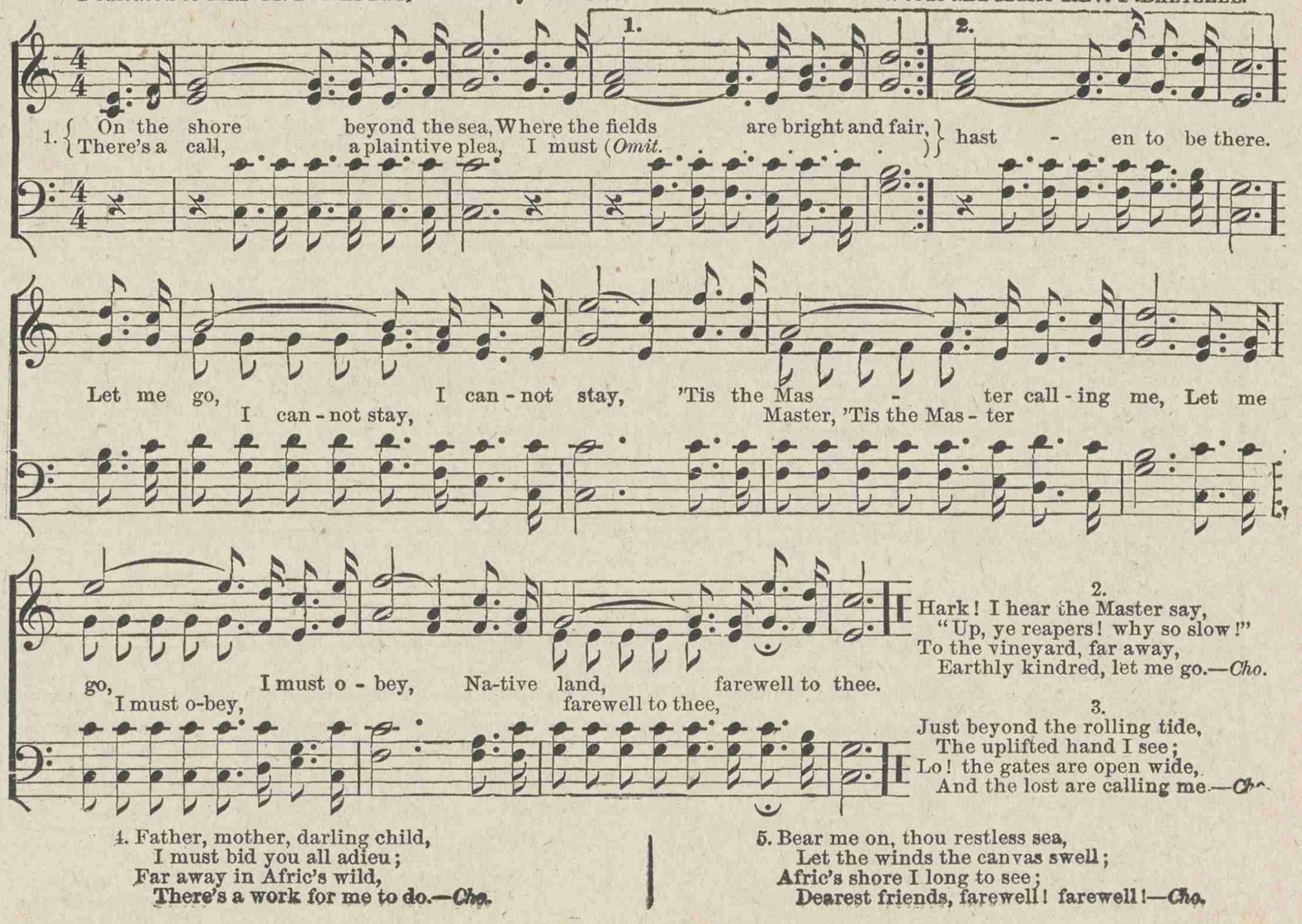
will ye in i - dleness roam, Let each do his du - ty while yet it is day, Ere night spreads in darkness and gloom.

4 Go work in my vineyard in the prime of thy life,
The tenderest vine needs thy care;
Go bare thy strong arm for the blunt of the strife,
A liberal reward thou shalt share.—*Chorus.*

5 Go work in my vineyard ye aged and sad,
There's something remaining for you,
'Mid tear-drops, while toiling, the Lord makes thee glad,
Yes, soon will thy wages come due.—*Chorus.*

MISSIONARY'S FAREWELL.

Dedicated to MRS. M. B. HADLEY, Missionary to Africa. Words and Music REV. I. BALTZELL.



2.
Hark! I hear the Master say,
"Up, ye reapers! why so slow!"
To the vineyard, far away,
Earthly kindred, let me go.—*Cho.*

3.
Just beyond the rolling tide,
The uplifted hand I see;
Lo! the gates are open wide,
And the lost are calling me.—*Cho.*

4. Father, mother, darling child,
I must bid you all adieu;
Far away in Afric's wild,
There's a work for me to do.—*Cho.*

5. Bear me on, thou restless sea,
Let the winds the canvas swell;
Afric's shore I long to see;
Dearest friends, farewell! farewell!—*Cho.*

JESUS IS MIGHTY TO SAVE.

Words by MRS. ANNIE WITTENMYER. By permission. Music by WM. G. FISCHER.

1. All glo - ry to Je - sus be giv'n, That life and sal - va - tion are free; And all may be wash'd and for-
2. From the darkness of sin and des - pair, Out in - to the light of his love, He has brought me, and made me an

Chorus.

giv'n, And Je - sus can save e - ven me. Yes, Je - sus is migh - ty to save, And all his sal - va - tion may
heir To kingdoms and mansions above, Yes, Je - sus is mighty, etc.

is migh - ty to save, sal-

know, On his bo - som I lean, And his blood makes me clean, For his blood can wash whiter than snow.
va - tion may know,

3. Oh, the rapturous heights of his love,
The measureless depths of his grace,
My soul all his fulness would prove,
And live in his loving embrace.—*Chorus.*

4. In him all my wants are supplied,
His love makes my heaven below,
And freely his love is applied,
His blood that makes whiter than snow.—*Chorus.*

'TWILL BE SWEET WHEN WE MEET.

Words by Rev. I. BALTZELL. 'Tusic by Rev. J. P. SMITH.

1. There's a place where my loved once are gone, Who have labored and suffered with me; Now ex-alt-ed with

Chorus.

Christ on his throne, the Redeem-er and Saviour they see. 'Twill be sweet, when we meet, When we
when we meet, when we meet,

meet on that beauti-ful shore, 'Twill be sweet, when we meet, When we meet on that beauti-ful shore.
'Twill be sweet, when we meet, when we meet,

2. There's a place where the bright angels dwell
In a pure and a peaceful abode:
O the joys of that home none can tell,
But we know 'tis the palace of God.—*Chorus.*

3 There's a place where the weary shall live,
When the sorrows of life are all o'er;
'Tis a home which the Saviour will give,
'Tis a home where we'll sorrow no more.—*Chorus.*

DEAD AND GONE.

For a Funeral.

Words and Music by Rev. I. BALTZELL.

1. Gone! gone! dead and gone! To the home of joy on high; The battle's fought and won; Lay thy
2. Gone! gone! dead and gone! Thou hast gained the blissful shore; When sorrow's night is done, We will

faith - ful ar - mor by. Faithful ser - vant, fare thee well; Thou the hap - py number swell, Where no
meet to part no more. Faithful ser - vant, fare thee well; Here our hearts with sadness swell; But we

part - ing tear is shed, Where no heart has ev - er bled.
know 'tis Je - sus' will, He can all our sorrow's heal.
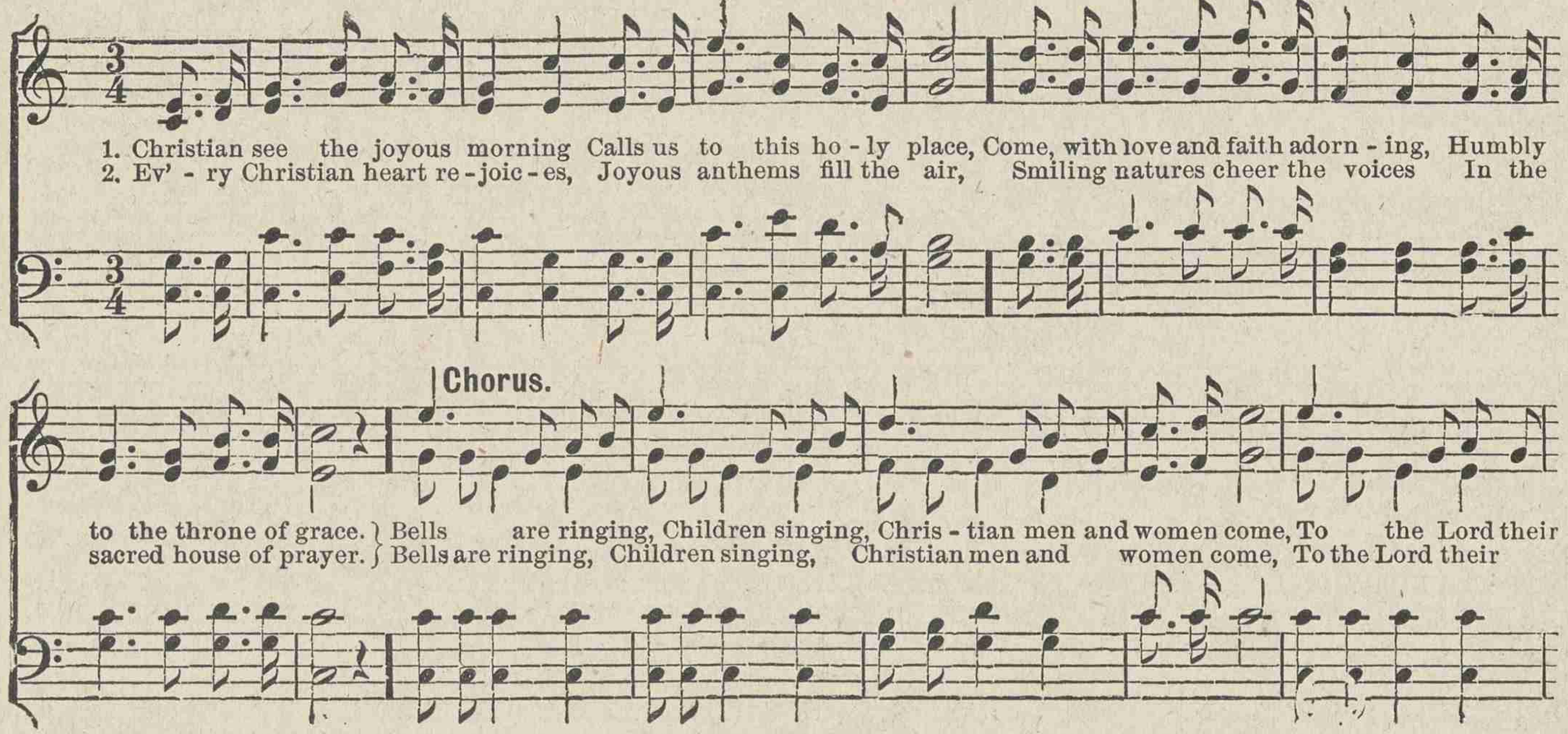
Rit.

3.

Gone! gone! dead and gone!
From the home of toil and pain;
But in yon blissful home,
Faithful one, we'll meet again.
Faithful servant, fare thee well,
With the holy thou dost dwell;
Thou art free from toil and pain
Fare thee well, we'll meet again

THE JOYOUS MORNING.

Words and Music by J. H. KURZENKNABE.



3 See the Lord, the King of glory,
Blesses with a bounteous hand,
While we read in sacred story,
Tidings of Immanuel's hand.—*Chorus.*

4 Angel bands are drawing nearer,
Breathing peace, good will again;
Christ more precious, heaven dearer,
Than of old on Bethl'ems plain.—*Chorus.*

GOING HOME.

Words and Music by W. M. WEEKLEY.

Spirited.

1. I long to hear the Saviour say, Ye wea- ry ones, come home, En - joy the rest of end - less day, Where

Chorus.

toil can nev - er come. We are go - - ing home, We are go - - ing
go - ing home, We are go - ing home, go - ing home, We are

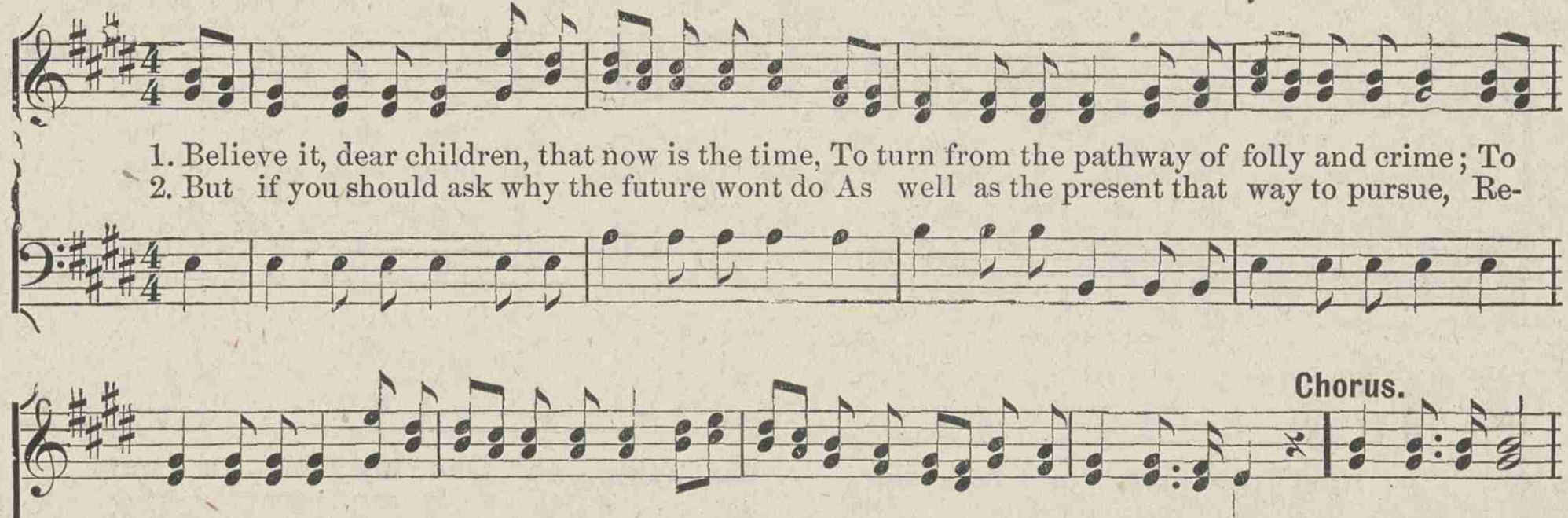
home, For the Sa - - viour is call - ing, And soon we'll be gone.
go - ing home, bles - sed Sa - viour is very soon

2 A land of rest, the saints' delight,
The Christian's home on high,
Where glory shines forever bright,
And Christ is always nigh.—*Cho.*

3 Come, sinners, leave a world of care,
And journey with us, too;
Come, live in mansions bright and fair,
A home prepared for you.—*Cho.*

NOW IS THE TIME.

From "Children's Friend." Music by Rev. A. A. Graley



3.

But should you be spared e'en to threescore and ten,
Each year full of sorrow and shame will have been;
And what have you gained by this guilty delay?
A heart less inclined to believe and obey.—*Cho.*

4.

Then now is the time to secure the "good part,"
That sanctifies while it rejoices the heart;
The day of acceptance is passing away;
Then haste to the Saviour, dear children, to-day.—*Cho.*

PRECIOUS JESUS.

Words by Rev. I. BALTZELL. Arranged for this work.

1. Pre - cious Je - sus, I am com - ing, Com - ing to the cross to - day,
2. Pre - cious Je - sus, I am long - ing, All thy peace and joy to know;

I am trust - ing, I'm be - liev - ing, Take, oh, take my sins a - way.
Wilt thou grant those pur - er bless - ings, All the world can ne'er be - stow.

Chorus.

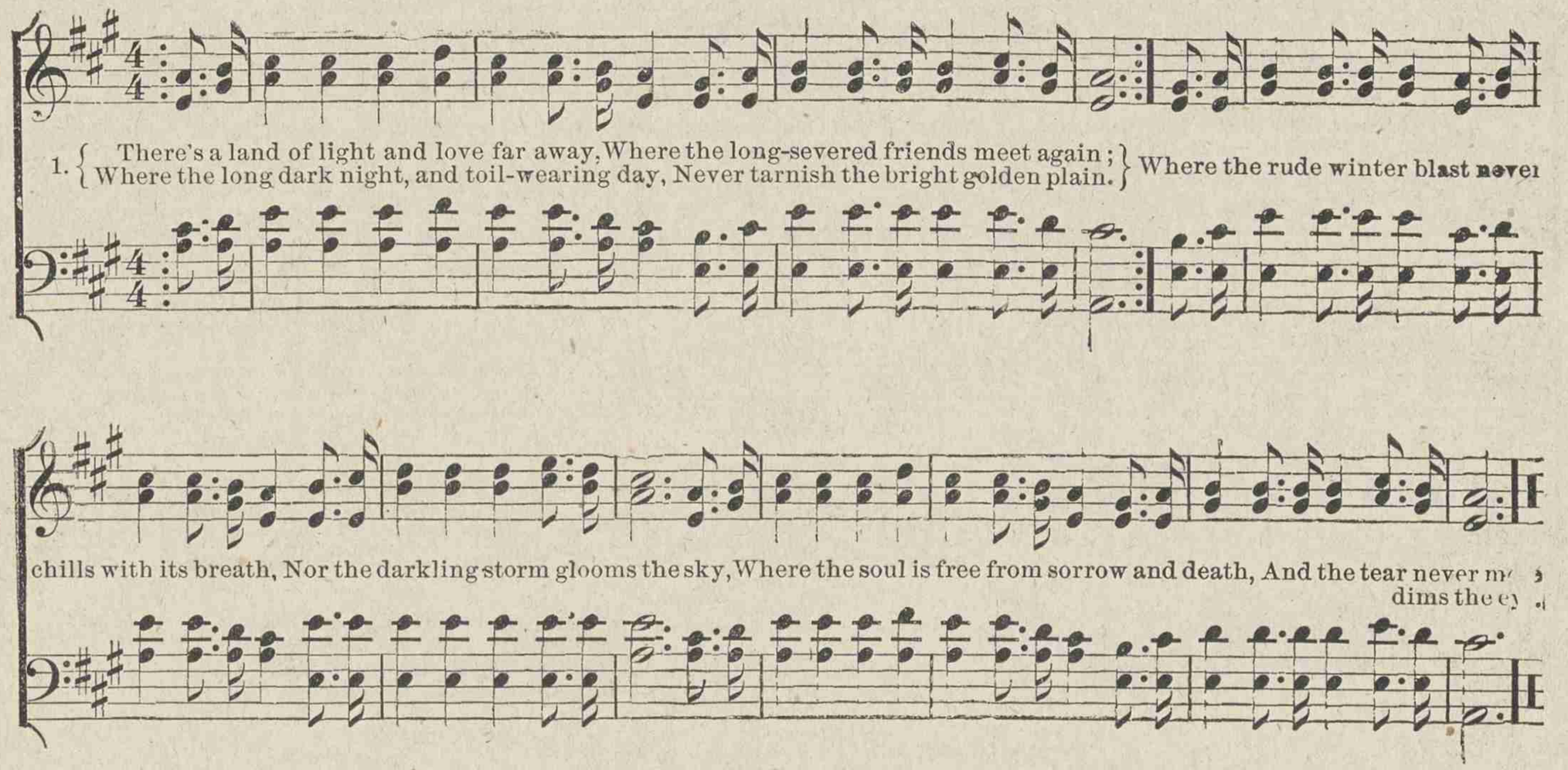
Pre - cious Je - sus, come and make me whole, Ho - ly Spir - it, sanc - ti - fy my soul.

3. Precious Jesus, I am clinging
To the cross on which thou died;
Help me, Saviour, help me quickly,
Speak, and I am sanctified.—*Chorus.*

4. Precious Jesus, I am trusting,
Trusting in the crimson tide;
Hallelujah, precious Jesus!
Now I feel thy blood applied.—*Chorus.*

THE GOLDEN PLAIN.

Arranged from "Christian Harp."



2.

To that golden shore some dear ones have gone,
And we trust we shall meet them again,
When that glorious morn, in lustre shall dawn,
And we stand on the bright golden plain;
By the river of life, in the city of light,
We shall roam with loved ones above;
And with angels bright, thro' time's ceaseless flight,
We will sing of a dear Saviour's love.
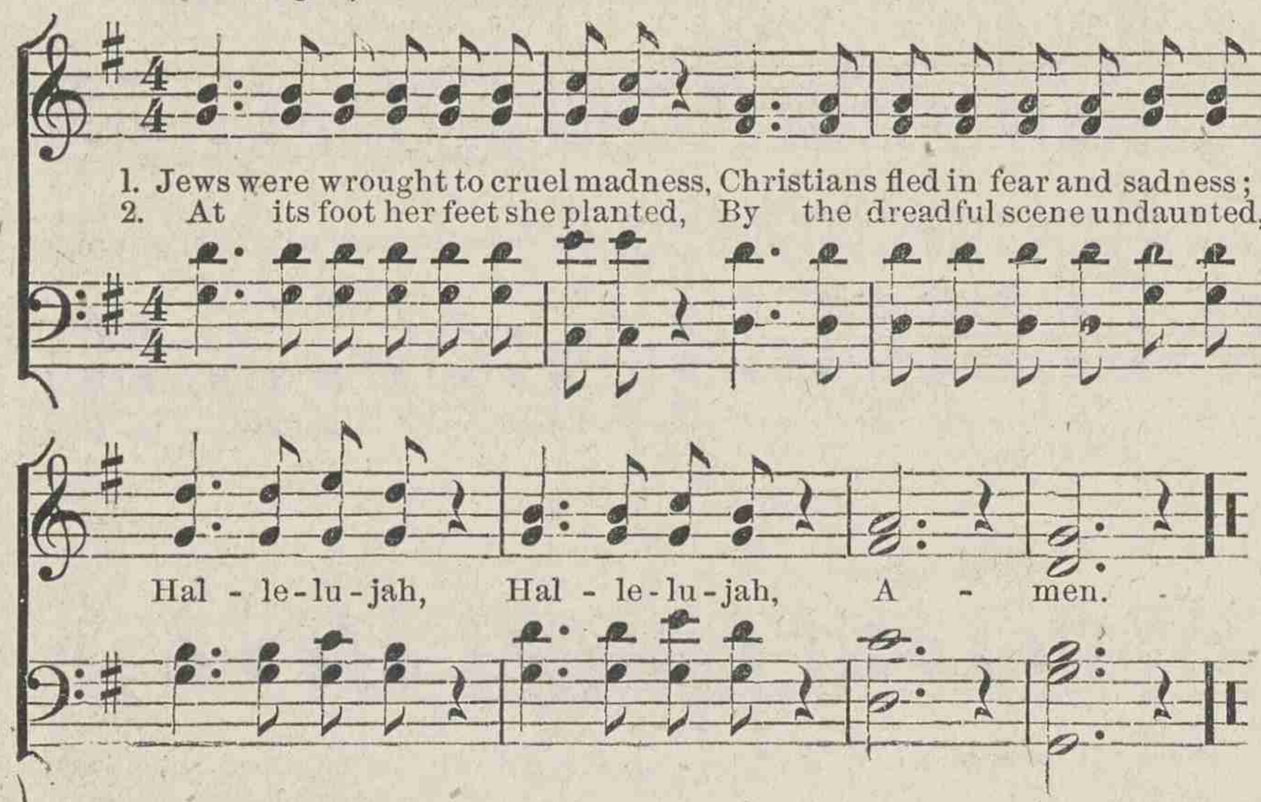
3.

Come, ye weary wand rers, come, come away,
To the home of the loved gone before;
Give your heart to Christ, no longer delay,
Let us meet on the bright golden shore;
Then we'll sing hallelujah to God and the Lamb,
Who has saved us from sorrow and pain;
Yes, we'll sing hallelujah to God and the Lamb,
When we meet on the bright golden plain.

BESIDE THE CROSS.

Chanting style.

Music by Rev. I. Baltzell.



3. Poets oft have sung her story,
Painters decked her brow with glory,
Priests her name have deified.
Hallelujah, etc.
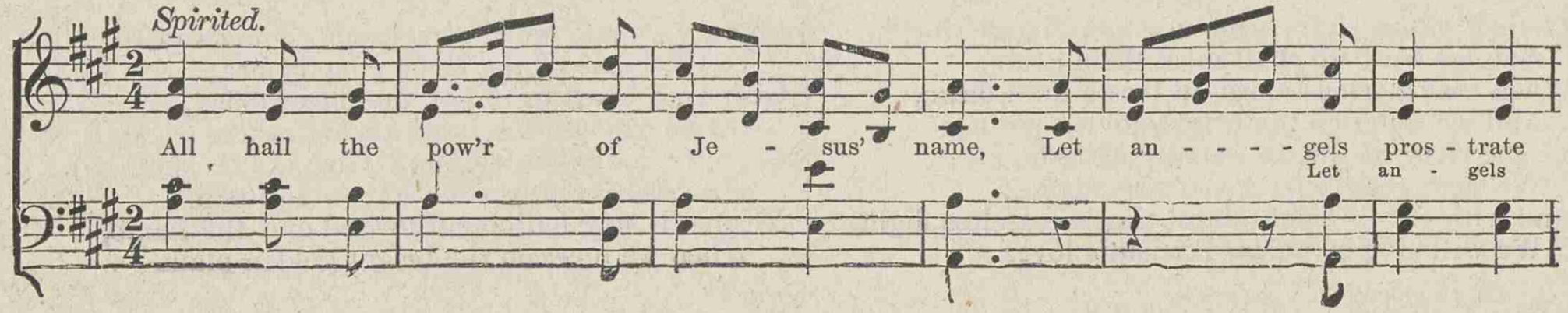
4. But no worship, song or glory
Touches like that simple story,
Mary stood the cross beside.
Hallelujah, etc.

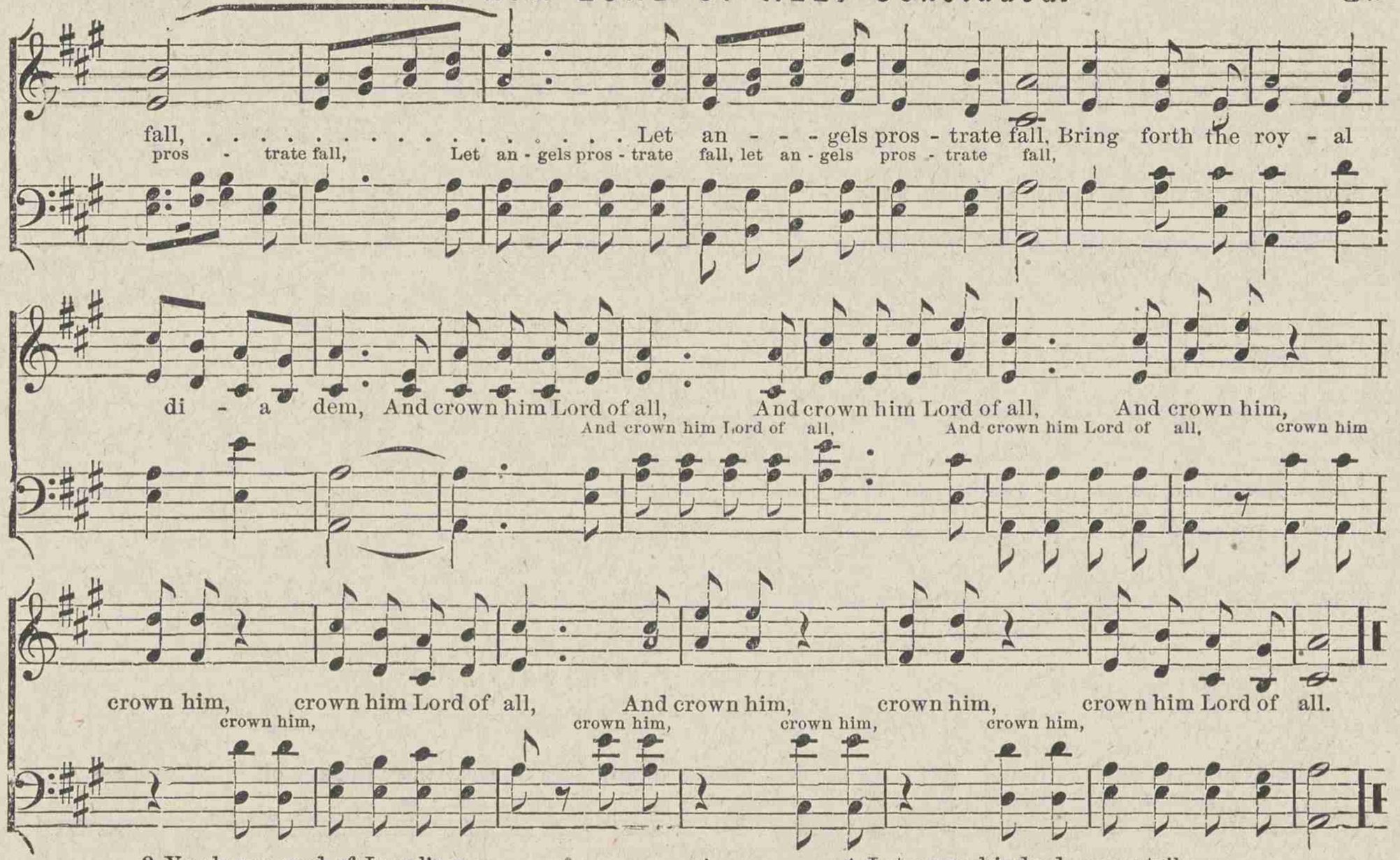
5. And when, under sore temptation,
Goodness suffers like transgression,
Christ again is crucified.
Hallelujah, etc.

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

CROWN HIM LORD OF ALL.

Arranged for this work.





2. Ye chosen seed of Israel's race,
A remnant weak and small,
Hail him who saves you by his grace,
And crown him Lord of all.

3. Ye Gentile sinners, ne'er forget
The wormwood and the gall;
Go, spread you trophies at his feet.
And crown him Lord of all.

D

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

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

By permission.

THE SURE FOUNDATION.

T. C. O'KANE.

1st 2d

1. { There stands a Rock, on shores of time, That rears to Heav'n its head sublime;
{ That Rock is cleft, and they are blest, Who - - - - - - - - find with-in this cleft a rest.

Chorus.

Some build their hopes on the ev - er shift-ing sand, Some on their fame, or their treasure, or their land.

Mine's on a Rock that for - ev - er will stand, Je - sus, the "Rock of A - ges."

2. That Rock's a Cross, its arms outspread,
Celestial glory bathes its head;
To its firm base my all I bring,
And to the Cross of Ages cling.
Some build their hopes, etc.

3. That Rock's a Tower, whose lofty height,
Illumed with Heaven's unclouded light,
Opes wide its gate beneath the dome,
Where saints find rest with Christ at home.
Some build their hopes, etc.

Music by REV. I. BALTZELL.

1. Ma- ny dear children have liv'd and died, And whisper'd good-bye at the riv - er side; They dipp'd their feet in the
2. Ma- ny dear children we know do stand, And fin-ger their harps in the bet - ter land; Their little hands from each
3. They used to mourn when the children died, Before the kind Sav-iour was cru - ci - fied, The cross with ra-diant un-

shin-ing stream, And fa-ded a - way like a love - ly dream, And fa-ded a - way like a love - ly dream.
Gold-en string, Makes mel-o-dy sweet, while the an - gels sing, Makes melo - dy sweet, while the an - gels sing.
changing beam, Now lights all the way o'er the mist - y stream, Now lights all the way o'er the mist - y stream.

Shall we meet them a - gain? Yes, we'll meet them again on the shore, . . . yes, we'll meet them again on the
on the shore.

shore . . . . They have gone to that beau - ti - ful home, ... But we'll meet them a - gain on the shore.
on the shore, on the shore,

SAILING O'ER THE SEA.

Music by Rev. I. BALTZELL.

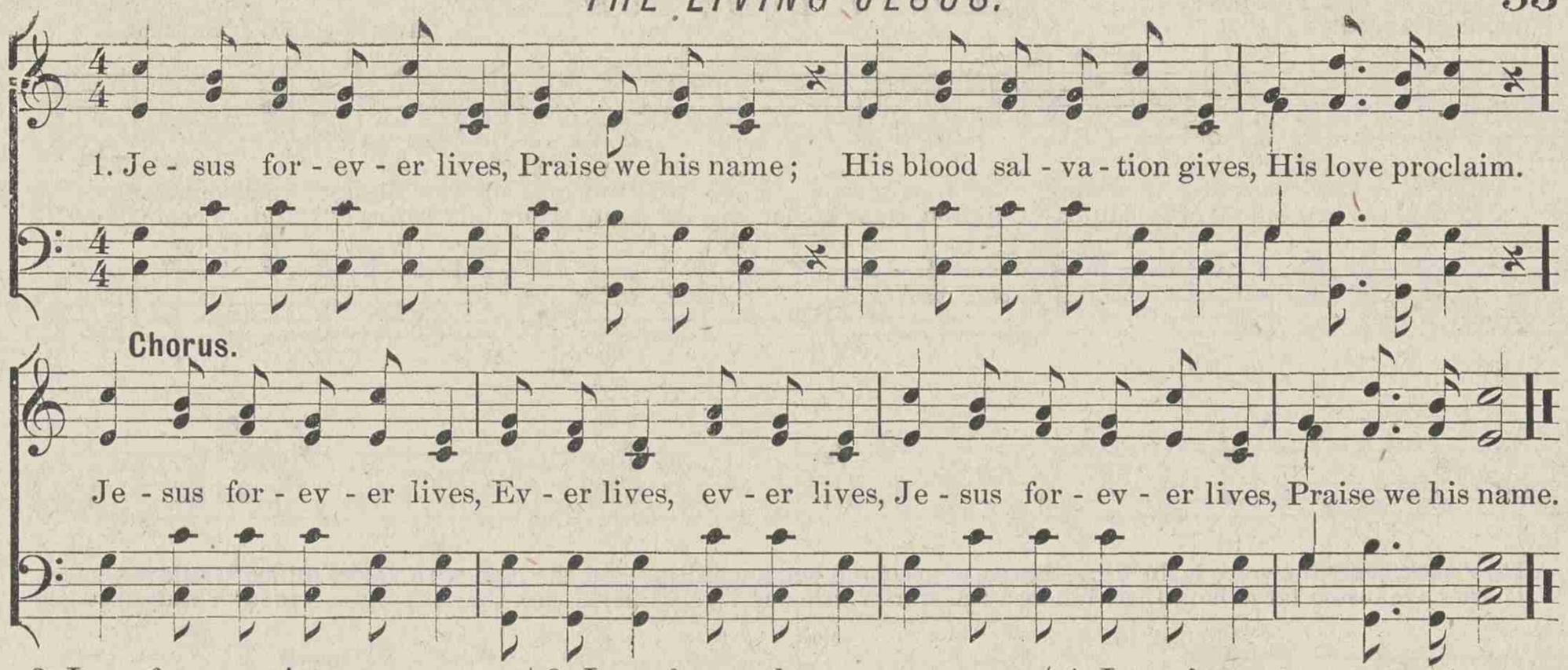
Con spirito.

1. We're a nap-py pilgrim band, Sail-ing to the good-ly land; With a swell-ing sail we on-ward sweep,
   Tho' the tempest rag-es long, There is One among the throng Who will guide the sail-or o'er the deep.
2. Tho' the might-y bil-lows swell, They shall never o-ver-whelm, Tho' the breakers roar up-on the lea,
   'Mid the strife his praise will swell, For we've Jesus at the helm, And he'll guide her safe-ly o'er the sea.

Chorus.

We are sail - - - - ing, o'er the sea, ... We are sail - - - - - ing o'er the sea, ... We are
We are sailing, sailing, sailing, sailing, sailing o'er the sea, We are sailing, sailing, sailing, sailing, sailing o'er the sea, We are

drift - - - - - - ing t'ward the lea, ... We are drift - - - - ing t'ward the lea. . . . . .
drift-ing, drift-ing, drift-ing, drift-ing, drift-ing t'ward the lea, We are drift-ing, drift-ing, drift-ing, drift-ing, drifting t'ward the lea.



2. Jesus forever reigns,
Crown we our King;
His glory wakes the strains
Saints, angels sing.
Jesus forever reigns, etc.

3. Jesus forever loves;
Precious his grace;
Those whom he once approves,
Live to his praise.
Jesus forever loves, etc.

4. Jesus forever saves
Those whom he loves;
O'er sorrow's wildest waves
His power he proves.
Jesus forever saves, etc.

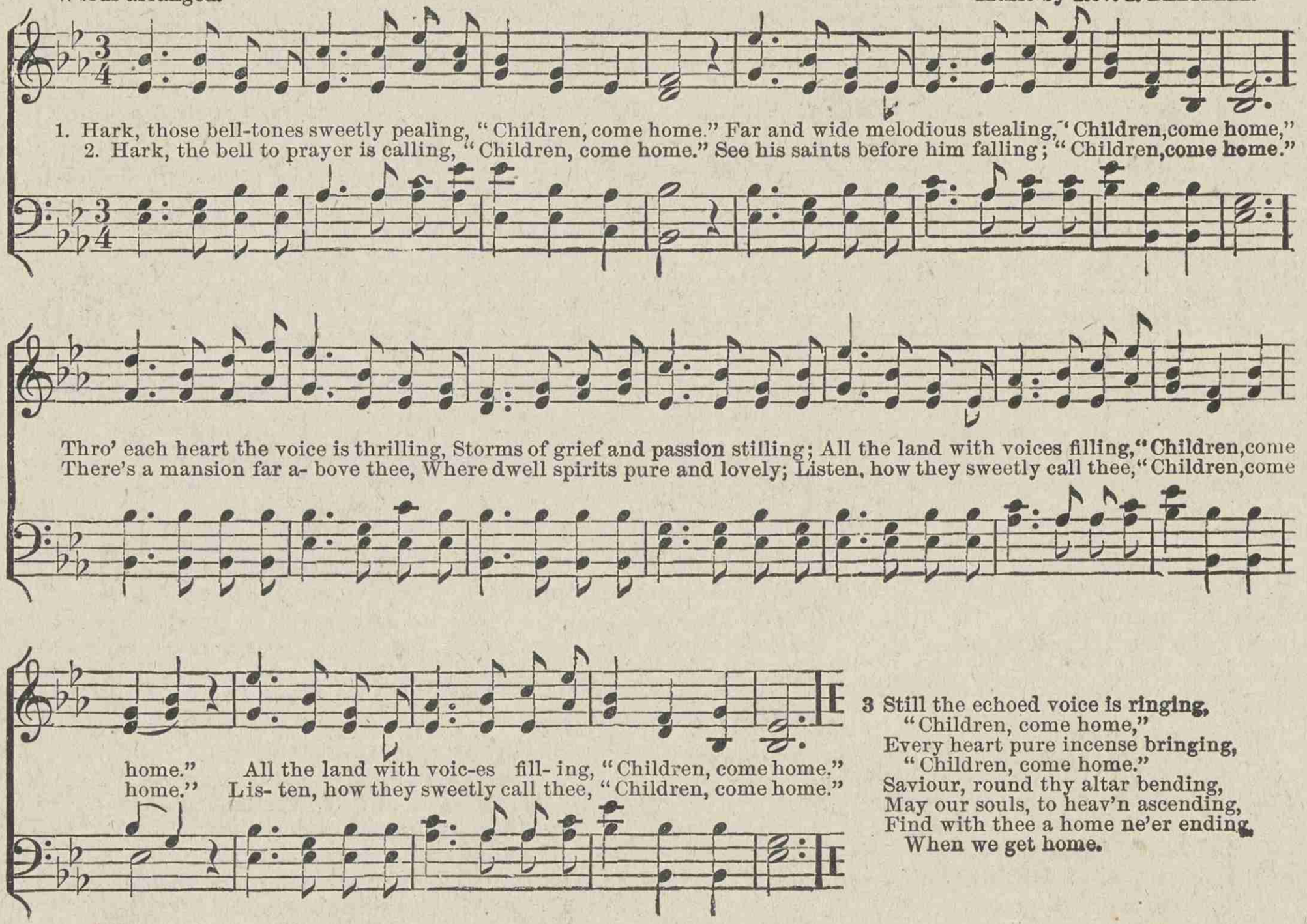
Concluded from opposite page.

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

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

CHILDREN, COME HOME.

Words arranged. Music by Rev. I. BALTZELL.



3 Still the echoed voice is ringing,
"Children, come home,"
Every heart pure incense bringing,
"Children, come home."
Saviour, round thy altar bending,
May our souls, to heav'n ascending,
Find with thee a home ne'er ending,
When we get home.

THE ROCK THAT IS HIGHER.

Words by E. JOHNSON.

W. G. FISCHER.

1. Oh, sometimes the shadows are deep, And rough seems the path to the goal, And sorrows, sometimes how they sweep

Chorus.

Like tempests down over the soul. O, then to the Rock let me fly, To the Rock that is high-er than

let me fly,

is

I O, then to the Rock let me fly, To the Rock that is higher than I.

high - er than I, let me fly,

2. Oh, sometimes how long seems the day,
And sometimes how weary my feet;
But toiling in life's dusty way,
The Rock's blessed shadow how sweet!
O, then to the Rock let me fly,
To the Rock that is higher than I.

3. O, near to the Rock let me keep,
Or blessings, or sorrows prevail;
Or climbing the mountain way steep,
Or walking the shadowy vale,
Then quick to the Rock can I fly,
To the Rock that is higher than I.

Arranged for this Work.
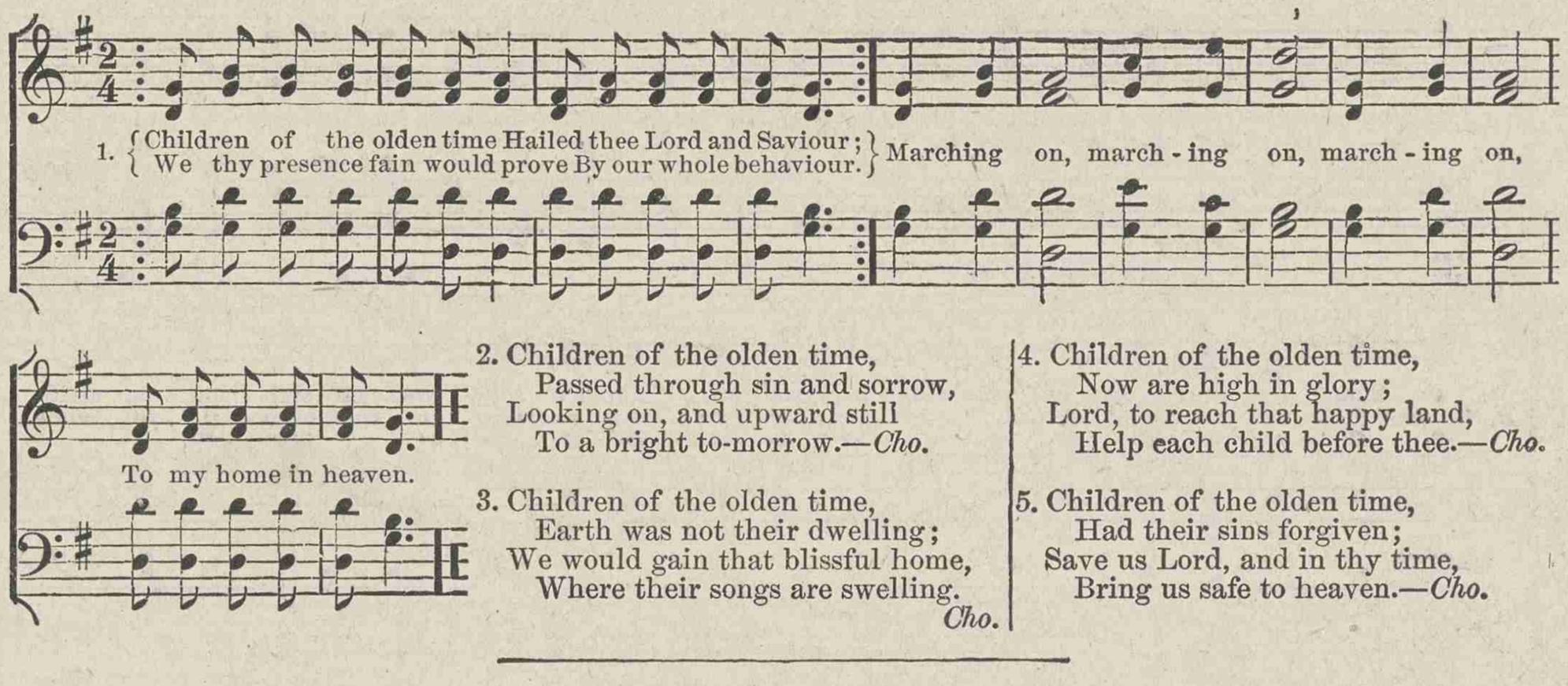
Spirited.

1. When, faint and weary toil - ing, The sweat drops on my brow, I long to rest from labor, To drop the burden now.
There comes a gen-tle chiding, To quell such mourning sigh; Work while the sun is shining, There's resting by-and-by.

Chorus.

Oh, there's rest, there's rest at home; And the Saviour bids me come, To sing and shout forever, There's rest, there's rest at home. Home, home, sweet, sweet home, There's rest - ing at home. There's rest - ing at home.

Arranged



2. Children of the olden time,
Passed through sin and sorrow,
Looking on, and upward still
To a bright to-morrow.—*Cho.*

3. Children of the olden time,
Earth was not their dwelling;
We would gain that blissful home,
Where their songs are swelling.
Cho.

4. Children of the olden time,
Now are high in glory;
Lord, to reach that happy land,
Help each child before thee.—*Cho.*

5. Children of the olden time,
Had their sins forgiven;
Save us Lord, and in thy time,
Bring us safe to heaven.—*Cho.*

Concluded from opposite page.

2. This life to toil is given,
And he improves it best
Who seeks by patient labor
To enter into rest;
Then, pilgrim, worn and weary,
Press on, the goal is nigh:
The prize is just before thee,
There's resting by and by.—*Chorus.*

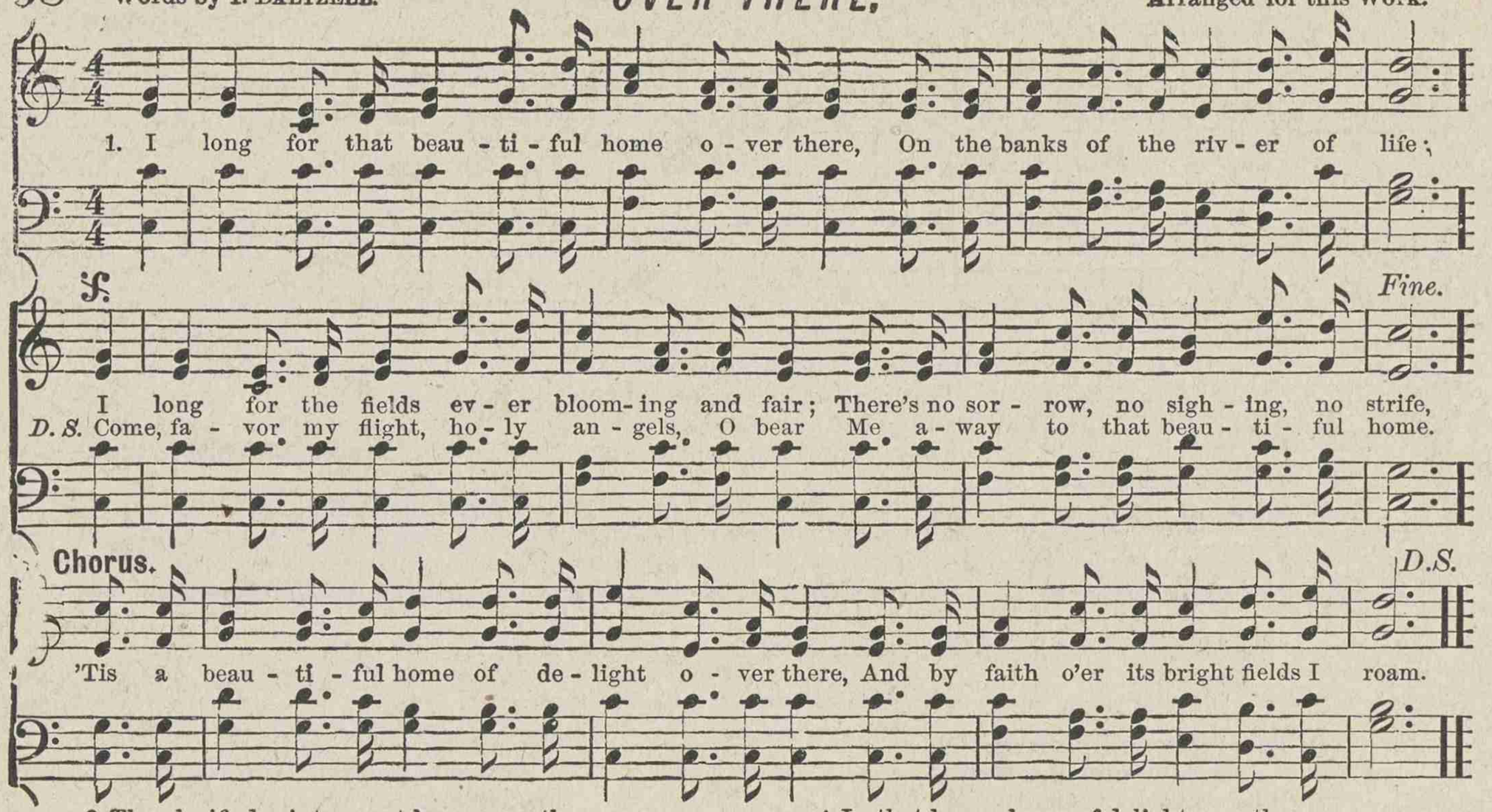
3. Nor ask, when overburdened,
You long for friendly aid:
"Why stands my brother idle?
No yoke upon him laid?"
The master bids him tarry,
And dare you ask Him why?
Go, labor in my vineyard;
There's resting by and by.—*Chorus.*

4. Weak reaper in the harvest,
Let this thy strength sustain;
Each sheaf within the garner
Brings you eternal gain;
Then bear the cross with patience,
To fields of duty hie;
'Tis sweet to work for Jesus;
There's resting by and by.—*Chorus.*

Words by I. BALTZELL.

OVER THERE.

Arranged for this Work.



2 The glorified saints are at home over there,
They once suffered and toiled here below;
Exalted to heaven, its glories they share,
Sin, nor sorrow, nor death ever know.
'Tis a beautiful home, &c.

3 They've gone to that home of delight over there,
Where the city is glorious and bright,
And crowns of the victor in triumph they wear,
And the God of the just is its light.
'Tis a beautiful home, &c.

4 In that happy home of delight over there,
Are the martyrs and prophets of old;
And our loved ones there are all radiant and bright,
Both the throne and the LAMB now behold.
'Tis a beautiful home, &c.

5 I long to be gone to that home over there,
To rejoice with the saints evermore;
And when I am saved in that home over there,
I will meet them to part nevermore.
'Tis a beautiful home, &c.

SHALL WE MEET?

Words by Rev. I. BALTZELL. Arranged for this Work.

1. When this fit - ful life is o - ver, When we're free from toil and care, Shall we meet no more to sev - er,
2. Shall we meet the faithful pilgrims Who with us are toil - ing here? When our pil - grim - age is end- ed

Chorus.

Shall we meet each other there? Shall we meet be - yond the riv - er, Where the fields are bright and fair?
Shall we meet each other there?

Shall we meet no more to sev - er, Shall we meet each oth- er there?

3 Shall we meet our loved and lost ones,
Whom we loved with love most rare?
When we reach the golden city,
Shall we meet each other there?
Shall we meet, &c.

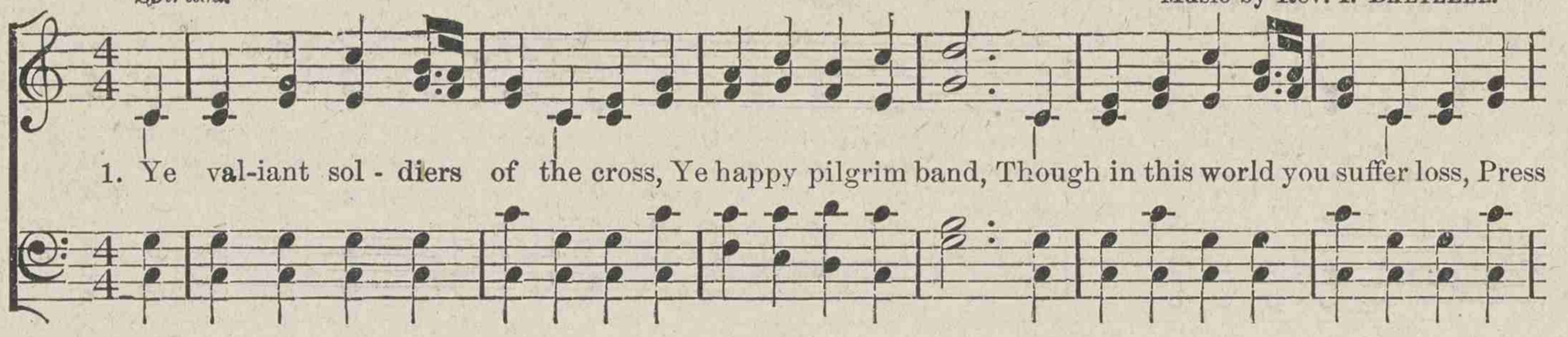
4 Shall we meet our blessed Saviour,
In that far-off home so fair?
Shall we sing his praise for ever?
Shall we meet each other there?
Shall we meet, &c.

5 Yes, we'll meet again in glory,
When we're free from toil and care;
If we live and die in Jesus,
We shall meet each other there.
We shall meet, &c.

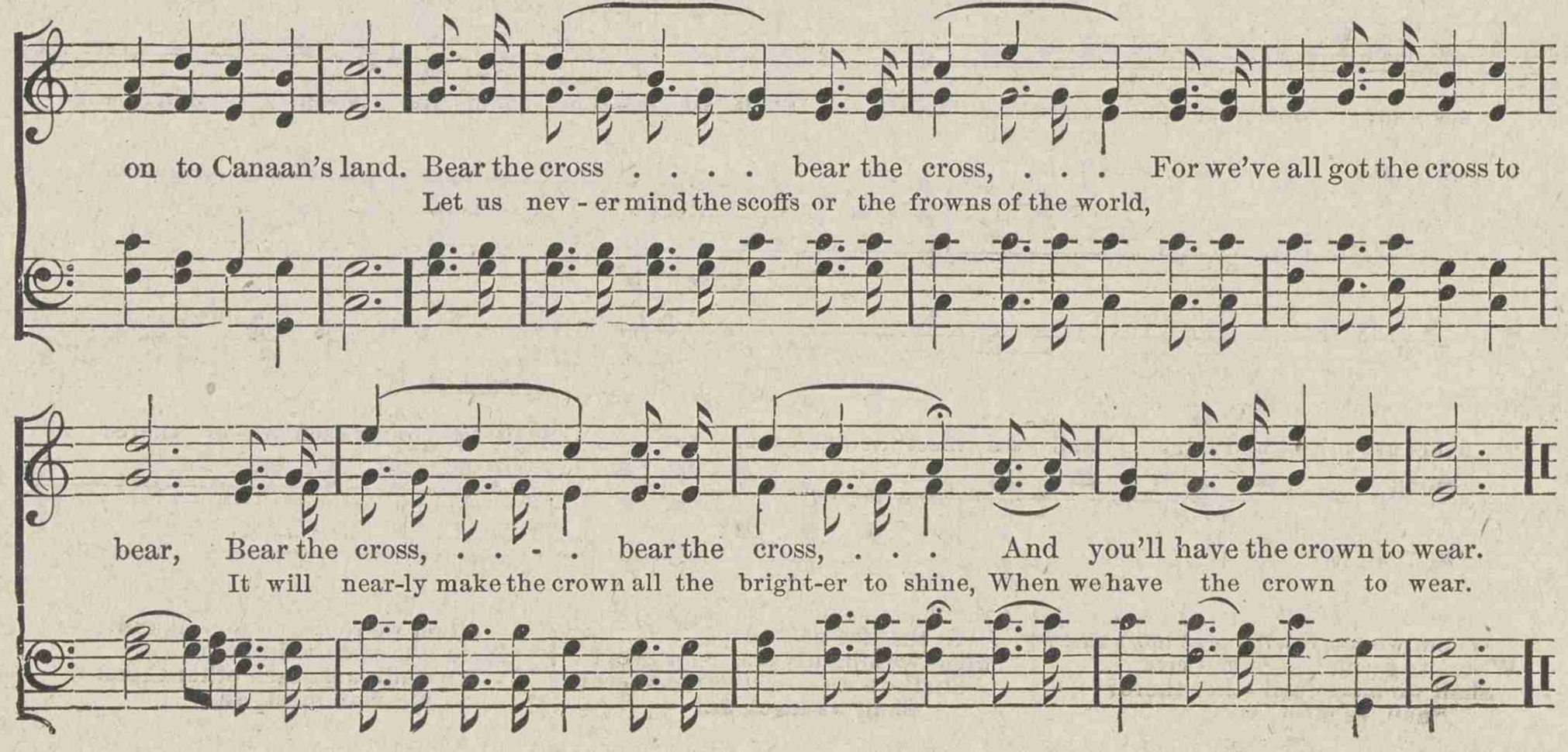
BEAR THE CROSS.

Spirited.

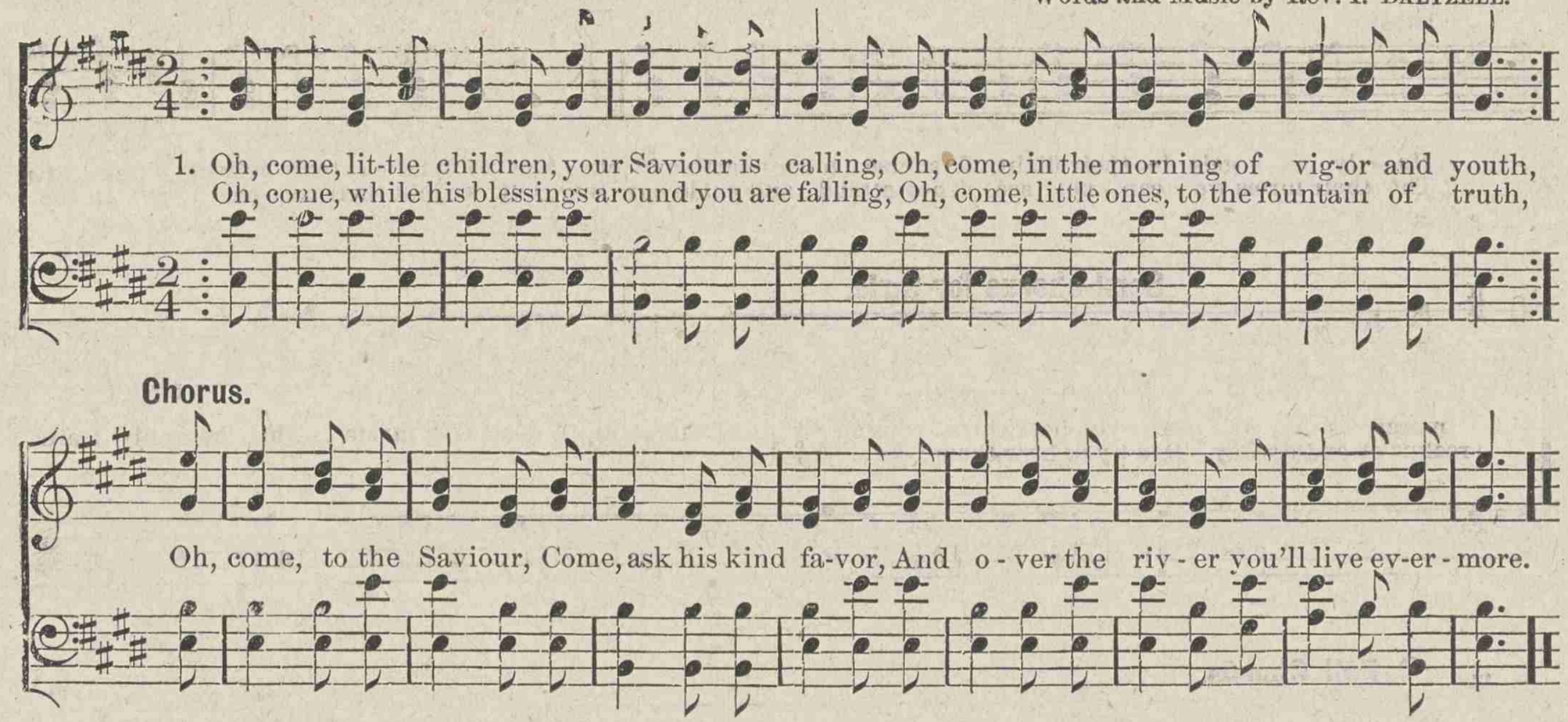
Music by Rev. I. Baltzell.



Chorus.



Words and Music by Rev. I. BALTZELL.



2. Oh, children, your Saviour is pleading in glory,
Oh, hear him, obey him, your days may be few;
Oh, hear him repeating the ever-blest story,
"Oh, come to me, children, I'm your Saviour too."
Chorus.—Oh, come to the Saviour, etc.

3. Then come to the Saviour, don't wait for the morrow;
How many have waited and saw not the day;
And now in the regions of darkness and sorrow
They sadly remember 'twas only delay.
Chorus.—Oh, come to the Saviour, etc.

Concluded from opposite page.

2. Your Jesus once, "without the camp,"
Bought liberty for you;
Then bravely fight for truth and right,
And keep your crown in view.

3. Our bugle ne'er shall sound retreat
While Jesus leads us on;
We will not lay our weapons by
Until we wear the crown.

4. Your weary feet shall walk the street
All paved with gold, on high;
And he who wore the crown of thorns,
Will crown you in the sky.

DON'T YOU HEAR THEM.

From HEAVENLY ECHOES, by permission.

Duet.

1. Ho - ly an - gels in their flight, Traverse o - ver earth and sky, Acts of kindness their delight, Winged with
2. Tho' their forms we can - not see, They attend and guide our way, Till we join their com-pa - ny, In the

Semi-chorus for Girls.

mercy as they fly. Don't you hear them? coming o-ver hill and plain, Scatt'ring music in their heavenly train!
realms of endless day. Don't you hear them? &c

Full Chorus.

O, don't you hear the an - gels com - ing, Singing as they come! O, bear me angels, angels bear me home.

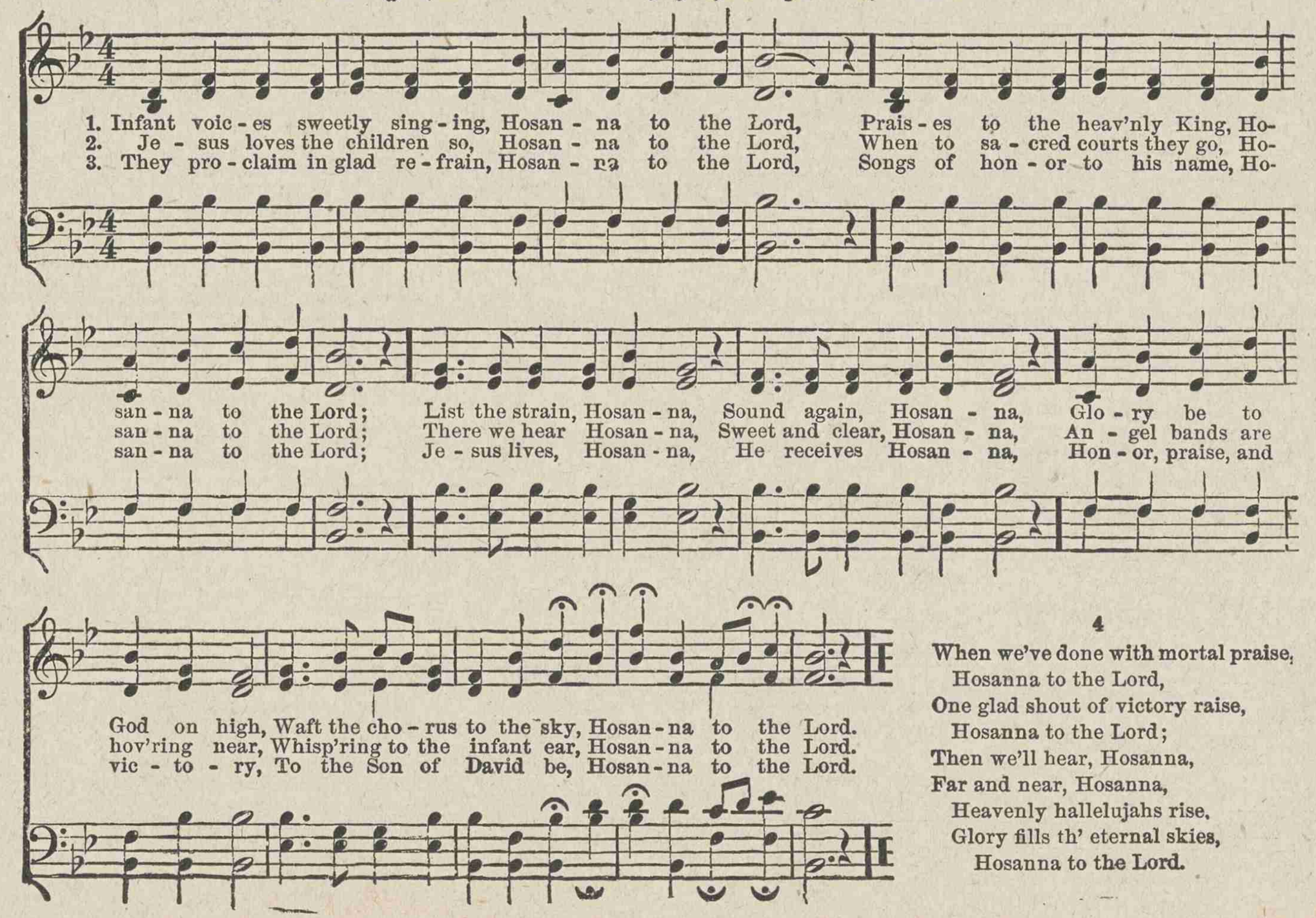
3. Had we but an angel's wing,
And an angel's heart of flame,
Oh, how sweetly would we ring,
Thro' the world, the Saviour's name.
CHO.—Don't you hear, &c.

4. Yet methinks if I should die,
And become an angel, too,
I, perhaps, like them might fly
And the Saviour's bidding do.
CHO.—Don't your hear, &c.

CHILDREN'S HOSANNA.

Words and Music by KURZENKNABE.

For Concert effect, let the Hosanna be sung by Infant Department, in another room.



4

When we've done with mortal praise,
Hosanna to the Lord,
One glad shout of victory raise,
Hosanna to the Lord;
Then we'll hear, Hosanna,
Far and near, Hosanna,
Heavenly hallelujahs rise,
Glory fills th' eternal skies,
Hosanna to the Lord.

THE SWEETEST NAME.

Music by Rev. I. BALTZELL.

1. Come, let us search God's ho - ly word, And see what we can find A - bout that lov - ing, gra - cious Lord, The
2. See there, how hum - ble was his birth, No bed but straw or hay; Though he was Lord of all the earth, He
3. He healed the sick, and raised the dead, The deaf and blind he cured; At his command the dev - ils fled, The

Chorus.

Sa - viour of mankind. How sweet the name of Christ to me, We'll
in a man - ger lay.
sea o - beyed his word. sweet the name of Christ to me, How sweet the name of Christ to me.

shout and sing for Christ our King, Who died on Cal - va - ry.

4. And when he was by sinner's hands,
Scourged, crucified, and slain,
He brake asunder all their bands,
And rose to life again.—*Chorus.*

5. Who would not love a Lord so kind,
Or fear a God so great?
Whoever waits on him will find
'Tis not in vain to wait.—*Chorus.*

THEY ARE WAITING.

Music by Rev. I. Baltzell.

1. { Oh, the lov'd ones wait our com - ing, On yon hap - py, peaceful shore; }
{ Wait to bid us all a wel - come, When the [Omit. . . . .] } day of life is o'er.

Chorus.

They are wait - ing at the mar - gin, They are wait - ing on the shore; They are
wait-ing for our com-ing, wait-ing, they are waiting,

wait - ing for our com - ing, All the lov'd ones gone be - fore.
wait - ing, they are wait - ing lov'd ones, all the lov'd ones,

2. See them stand beside the river,
With the bright, angelic band;
See them waving us a welcome,
In the breezes on the strand.—*Cho.*

3. How they beckon us to join them,
On the everlasting shore;
Oh, my spirit longs to greet them, [*Cho.*
Where we'll meet to part no more.—

4. Soon we'll cross the rolling river,
Soon we'll reach the golden shore;
Soon we'll share a home in glory,
With the lov'd ones gone before.—*Cho.*

OVER THE RIVER.

Words and Music by Rev. I. BALTZELL.

With energy.

1. O - ver the riv - er, the riv - er of time, Lies the bright land, of a verdure sublime, Val-leys of beauty in
2. O - ver the riv - er time never grows old; There are enjoyments and pleasures untold; There is a city with
3. O - ver the riv - er our sorrows will cease, Hush'd by the songs of a heavenly peace; When we get there what a

Chorus.

splen - dor do shine; Beau - ti - ful, beau - ti - ful home! O - ver the riv - er, The
streets of pure gold; Beau - ti - ful, beau - ti - ful home! O - ver the beau - ti - ful riv - er, The
hap - py re - lease! Beau - ti - ful, beau - ti - ful home!

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

OH, THE REST.

Words by Rev. W. H. BURRELL. Music by Rev. I. BALTZELL.

Moderato.

1. My grate - ful heart shall bless the Lord, His wondrous love pro - claim; He leads me by his
2. I've found at last my E - den home; A - mid its joys I rest; My wand'ring feet no

Chorus.

gra - cious word, Where sweet e - mo - tions reign. Oh, the rest, the per - fect rest, Which
long - er roam; At peace my throb - bing breast. Oh, the rest, etc.

Rit.

now to me is giv'n; My soul, with full sal - va - tion blest, En - joys a con - stant heav'n.

3. By passing storms I oft was driven,
As on the ocean tossed;
But sweeter calm at once was given,
When I the Jordan crossed.—*Chorus.*

4. How strange that I so long should roam;
A way so rough pursue,—
Shouldst make the wilderness my home,
With Canaan just in view.—*Chorus.*

WHEN THE TEMPEST PASSES OVER.

Lively.

Words and Music by REV. I. BALTZELL.

1. We are sail - ing on the old ship of Zi - on, We are sail-ing to the home of the blest; Where the
2. Mill-ions have al - read - y reached the blest har - bor, And are singing with the lov'd gone be - fore; Mill - ions

Chorus.

When the

ho - ly an - gels wait for our com - ing In the cit - y where the saints sweet-ly rest. When the
more are sail - ing o - ver the riv - er To their mansions on that beau - ti - ful shore. When the etc.

tem - pest pass-es o - - ver.

1st 2d

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

3 Spread your canvas to the winds—let the breezes
Gently waft the noble ship to the shore;
All on board are sweetly singing to Jesus,
Who will bring them to the bright evermore.
Chorus.—When the tempest, etc.

4 When we all are safely landed in heaven,
We will gladly shout our dangers are o'er;
We will walk about the beautiful city,
And we'll sing the happy song evermore.
Chorus.—When the tempest, etc.

THE LORD HATH NEED OF ME.

Words from "American Missionary."

Music by D. G. Norris.

Andante.

1. One thought sub - lime-ly sweet, Wher-e'er my wand'rings be, One star to guide my feet:
2. When friends are cold or far; What-e'er of life betide, Thou art my guid - ing star;

Chorus.

The Lord hath need of me. A voice se - rene - ly sweet, Through silence, comes to me, "Here at my bleeding
In thee I still a - bide.

feet I still have need of thee."

3.
When tears on some sad face,
In lonely vale I see,
The Lord is in that place,—
Some soul hath need of me.

4.
Across the solemn tide
The Father's mansions be;
On earth I must abide;
The Lord hath need of me.

5.
My longing soul, when thrilled
By some sweet sounding chord,
Or with deep sorrow filled,
To dwell with Christ, my Lord.

6.
Dear Lord, I work and wait,
Where'er thy footsteps be;
When at thy pearly gate,
Still, Lord, have need of me.

ALMOST THERE.

Moderate.

REV. I. BALTZELL

1. "Are we almost there? are we almost there?" Cries the weary saint as he sighs for home; Are those the verdant
2. "Are we almost there? are we almost there?" Where the river flows from the throne of God; He longs to wake from
3. Are we almost there? are we almost there? Where the weary saint nev-er more shall roam, He walks by faith this
4. We are almost there, we are almost there, For the day-star gleams thro' the distant gloom; We'll soon be free from

trees that rear Their stately forms 'mid heav'ns high dome? Almost there, almost there, Hap-py tho't, we're almost there.
life's dull care, To walk those golden streets abroad. Almost, etc.

vale of care, And sings with joy, "We're almost home." Almost, etc.
toil and care, Oh then we'll sing, "We're safe at home." Almost, etc.

STAND THE STORM.

Words and Music by REV. I. BALTZELL.

1. Lo! our ves - sel's on the o - cean, See it glid - ing swift - ly by, And a-
2. Our ship's the ship of Zi - on, Which has land - ed thou-sands o'er, And our
3. Come on board the ves - sel, stran - ger, Sail with us o'er life's rough sea; For we

Chorus.

mid the wild commo - tion, Hear the sail - ors loud - ly cry: Stand the storm! it wont be long, Stand the
Cap - tain's Ju-dah's Li - on, He will guide us to the shore.
fear no want or dan - ger, From all per - ils we are free.

storm, We will an - - chor, by and by Stand the

storm, it wont be long. We will an - chor, we will an - chor by and by, by and by; Stand the

storm, Stand the storm, We will an - - chor by and by.

storm, it wont be long, Stand the storm, it wont be long, We will anchor, we will anchor by and by, by and by.

4 'Mid the mighty wave's commotion,
'Mid the storm's terrific roar,
Our Captain stills the ocean,
And we'll surely reach the shore.—*Cho.*

5 Sinner, leave the land of folly,—
Leave a world of sin and pride;
Come, be pure, be just and holy;
Come, to glory with us ride.—*Cho.*

6 When we gain the port of glory;
When we land on Canaan's shore,
We'll repeat the pleasing story,
As we shout for evermore.—*Cho.*

TO BE THERE.

Music by Rev. I. BALTZELL.

1. We speak of the realms of the blest,—Of that country so bright and so fair; And oft are its glo - ries con - fessed; But what must it be to be there?

so fair;

Refrain.

To be there, to be there, O, what must it be to be there? To be there, to be there, be to be there, to be there, to be there, O, what must it be to be there?

to be there, to be there, to be there, to be there, to be there, to be there,

2.

We speak of its freedom from sin—
From sorrow, temptation and care;
From trials without and within;
But what must it be to be there?

3.

We speak of its service of love,
The robes which the glorified wear,
The church of the First-born above;
But what must it be to be there?

4.

Then let us, 'midst sorrow and woe,
Still for heaven our spirits prepare,
And shortly we also shall know,
And feel what it is to be there.

Spirited.

Words and Music by Rev. I. BALTZELL.

1. Come, lit- tle sol- diers, list in the ar - my, March to the king-dom bright and fair; Fear-less of dan - ger,
2. Hark to the voic-es, bid - ding us welcome Home to the land where all are blessed; Je - sus, our Cap- tain,
3. Soon shall we hear the voice of the Cap-tain Shouting a - loud, "The war is o'er; Come, lit - tle sol -diers,

Chorus.

onward we're moving; Je- sus will lead us safe - ly **there. Glo - ry to Je - sus! hear** the chil - dren sing;
bids us go on-ward, Fighting to gain e - ter - nal rest.
come to your mansion, Come to your home on Ca-naan's shore."

Glo - ry to Je- sus! hear the chorus ring; Christ is our Captain, he'll safely lead us On-ward to Canaan's happy land.

AWAY, AWAY, AWAY.

Music by Rev. I. BALTZELL.

1. { The morn-ing sky is bright and clear, A - way to Sab-bath School; } 'Tis there we learn his ho- ly Word, And
{ Let each one in the class ap - pear, A - way to Sab-bath School; }

Chorus.

find the road that leads to God; A-way, a - way, a - way, a - way, A- way to Sabbath School. A - way, a - way, a-
away,
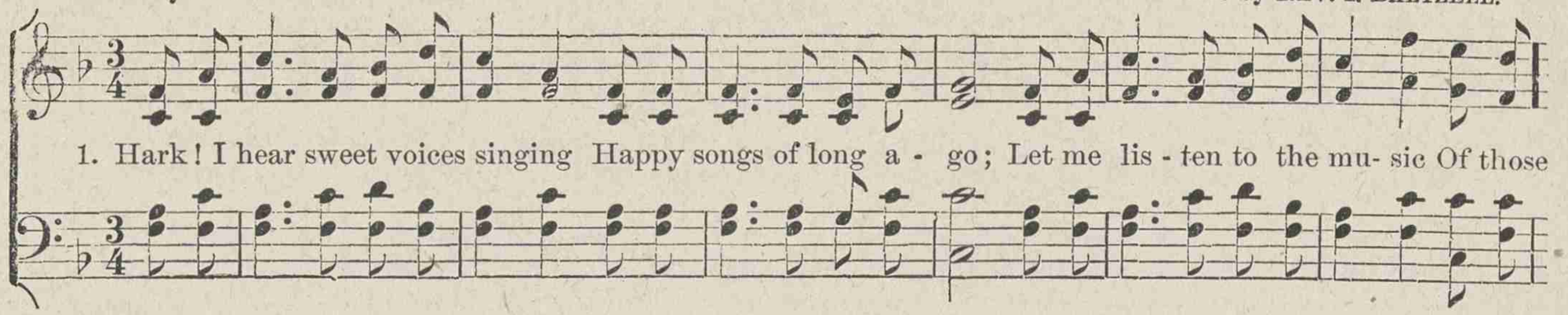
way, a - way, A- way to Sabbath School, A - way, a - way, a - way, a - way, A - way to Sab-bath School.
a-way,

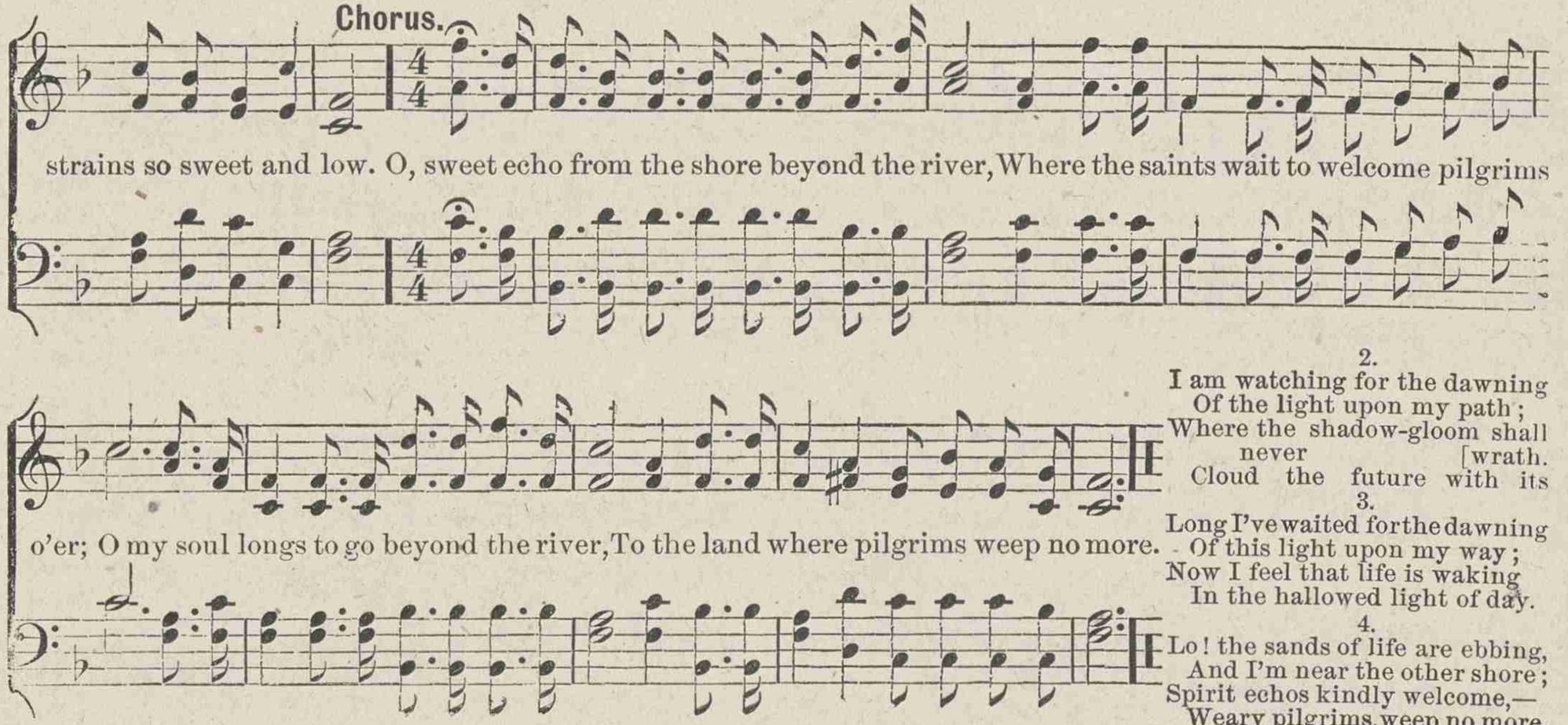
2 In season let us all be there,
Away to Sabbath School;
That we may join the opening prayer,
Away to Sabbath School;
There we can raise our hearts to heav'n,
And praise the Lord for blessings given.
Away, away, &c.

3 Let us remember, while at prayer,
When at the Sabbath School,
Our teachers' kindness, and their care,
Toward our Sabbath School.
We'll be submissive, good, and kind,
And every rule and order mind.
Away, away, &c.

ECHOES FROM THE OTHER SHORE.

Words by LIZZIE HAMMOND. Music by REV. I. BALTZELL.





2.
I am watching for the dawning
Of the light upon my path;
Where the shadow-gloom shall never [wrath.
Cloud the future with its

3.
Long I've waited for the dawning
Of this light upon my way;
Now I feel that life is waking
In the hallowed light of day.

4.
Lo! the sands of life are ebbing,
And I'm near the other shore;
Spirit echos kindly welcome,—
Weary pilgrims, weep no more.

WHITE AS SNOW.

Words and Music by Rev. I. BALTZELL.

1. Je - sus died on the tree, That the world might be free; See him bleeding and dying on bloody Cal- va-
2. Free to all is the blood, By the mer - cy of God; Come and try it and prove it, its power you shall
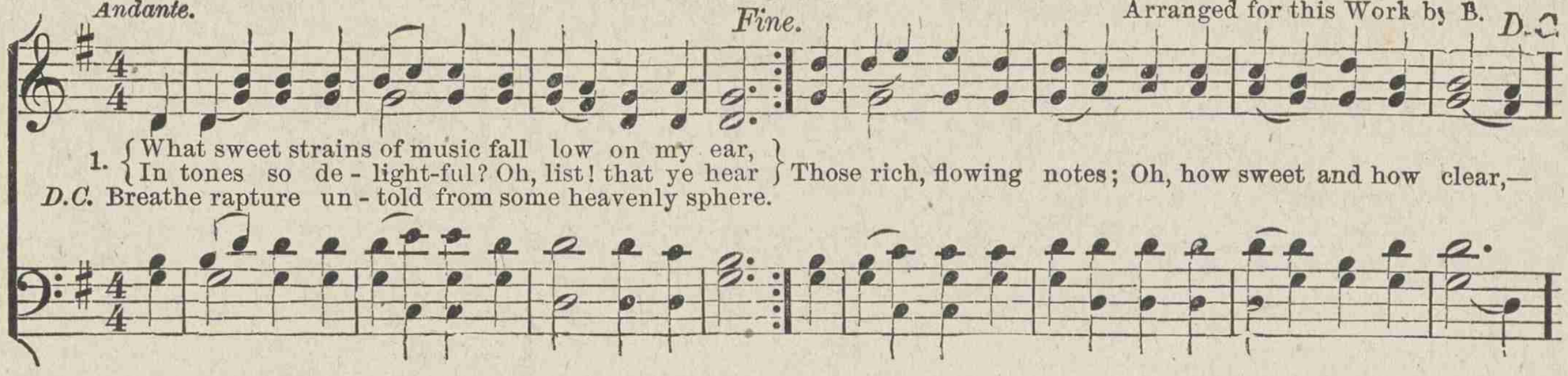
ry. Oh, the bright crimson tide From the dear Saviour's side! It can wash me, it can cleanse me, and my soul is sanctified.
know, Come to Jesus just now, At his feet humbly bow; He will hear you, he will save you, he will wash you white as snow.

Chorus.
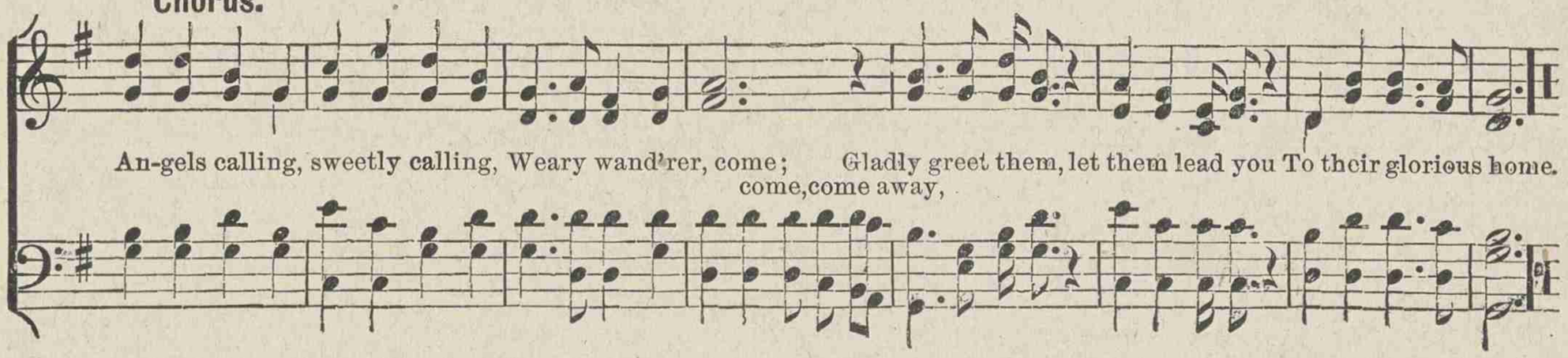
'Tis a truth I long'd to know, Jesus washing white as snow; Now I know it, now I feel it, He can wash me white as snow.

ANGELS CALLING.

Andante. *Fine.* Arranged for this Work by B. D.C



Chorus.



2 'Tis the sweet flowing music that steals o'er the wave
Of Jordan's lone river, whose billows I brave;
'Tis the music of angels, who hasten to bear
My soul o'er the waters to that blessed shore.—*Cho.*

3 A glimpse of bright glory now beams on my sight,
I sink in sweet visions of heav'n's dawning light;
Bright spirits are whisp'ring so soft in my ear
Of heaven, sweet heaven! I long to be there.—*Cho.*

Concluded from opposite page.

3 O, 'twas love pure and free
Gave the ransom for me:
I will praise him, adore him, while trav'ling here below;
O, 'twas love for my soul
That his blood made me whole,
Praise the name of Christ, our Saviour, for he washes white as snow.

4 Do you long to be free?
Hear him speaking to thee,— [know;
Come and welcome, thrice welcome, my mercy you shall
Come to Jesus to-day,
He will show you the way
To the ever-cleansing fountain, and wash you white as snow.

TO JESUS THEN GO.

Words by Rev. A. A. GURLY. Music by Rev. I. BALTZELL.

1. Oh think not, dear children, because you are young, No blood of atonement you need. The heart is de-ceit-ful, un-
2. From life's early dawning you wandered a-way, And broad was the road that you took; But God has remember'd the

ru - ly the tongue, And sin - ful the tho'ts and the deed. To Je-sus then go, He loves you, I know; His
sins of each day, And writ-ten them down in his book. To Je-sus, etc.

Chorus.

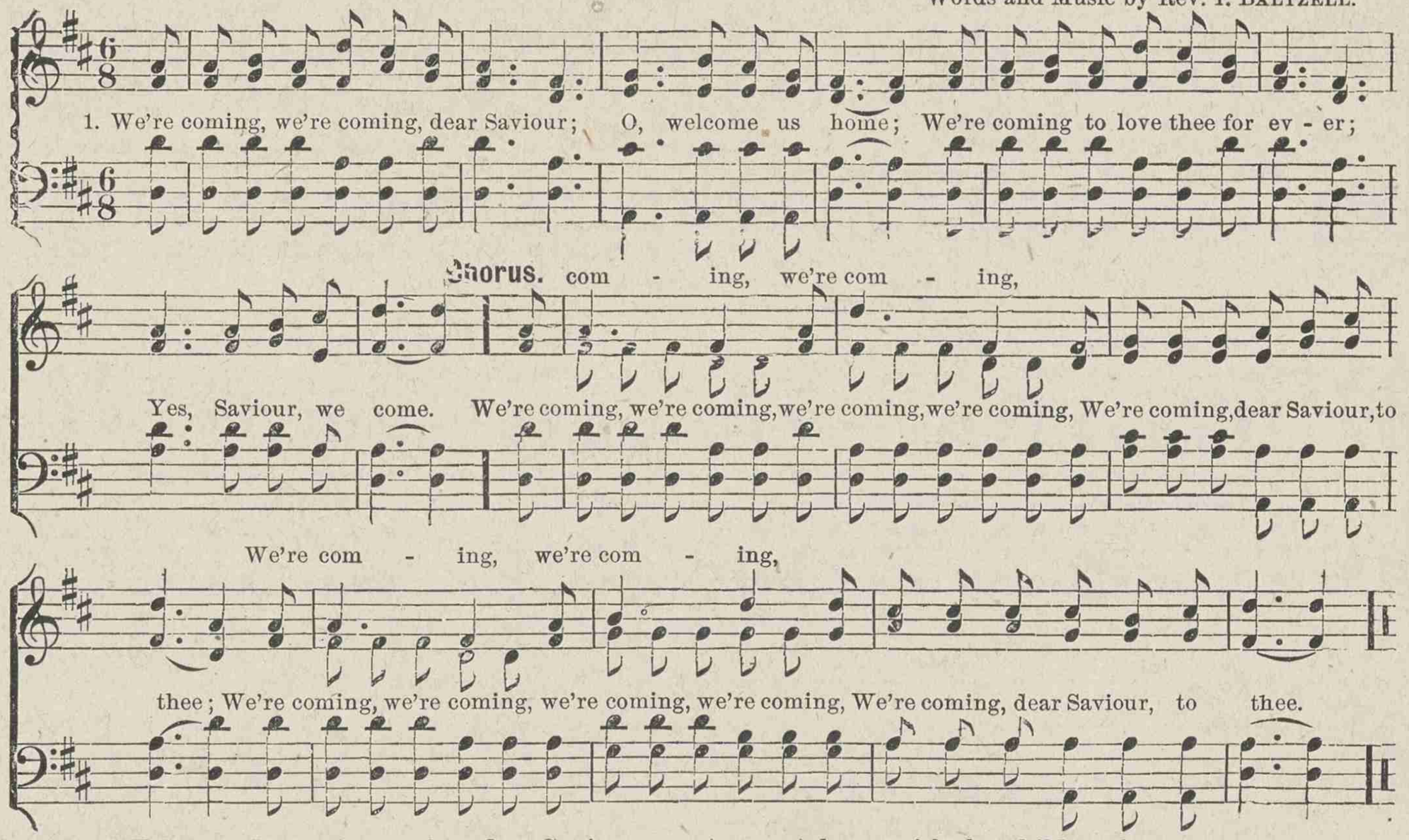
mer-cy can never be told; Tho' the heart is defiled, He will welcome a child. And give him a place in his fold.

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

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

WE'RE COMING, DEAR SAVIOUR.

Words and Music by Rev. I. BALTZELL.



2 We're coming, we're coming, dear Saviour
To meet the glad band;
To sing hallelujah forever
With them, in that land.—*Cho.*

3 We're coming, we're coming, dear Saviour,
Thy glory to see;
A home with thy children forever,
Give, Saviour, to me.—*Cho.*

4 We're coming, to tell the glad story
To Jesus our King;
And then, with the children in glory,
His praises we'll sing.—*Cho.*

FEAR NOT THE DARK WAVE.

Music by Rev. I. BALTZELL.

1st. 2d.

1. { I am waiting upon the green shore, I am weary and faint with delay; }
{ Ev-er fearing the billows that roar Ever [OMIT]. } dreading the mist-cover'd way;

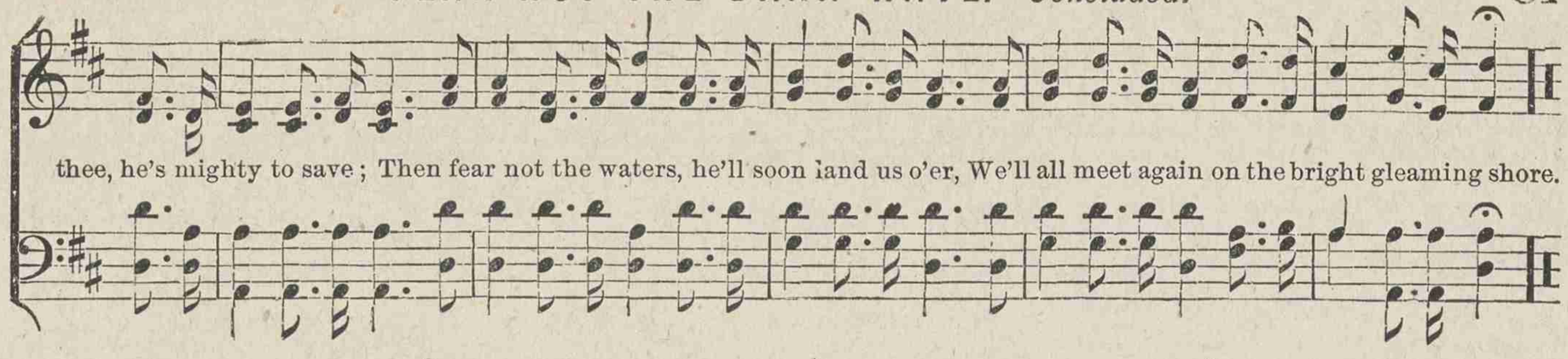
The green shore,
Billows roar,

p

And O, if my Saviour would come, To convey me across the dark wave, O, were I safe-ly land-ed at
Saviour, come,

Chorus. *Lively.*

home, Never more the dark waters to brave. Fear not, dread not the dark rolling wave, Thy Saviour is near
landed home,



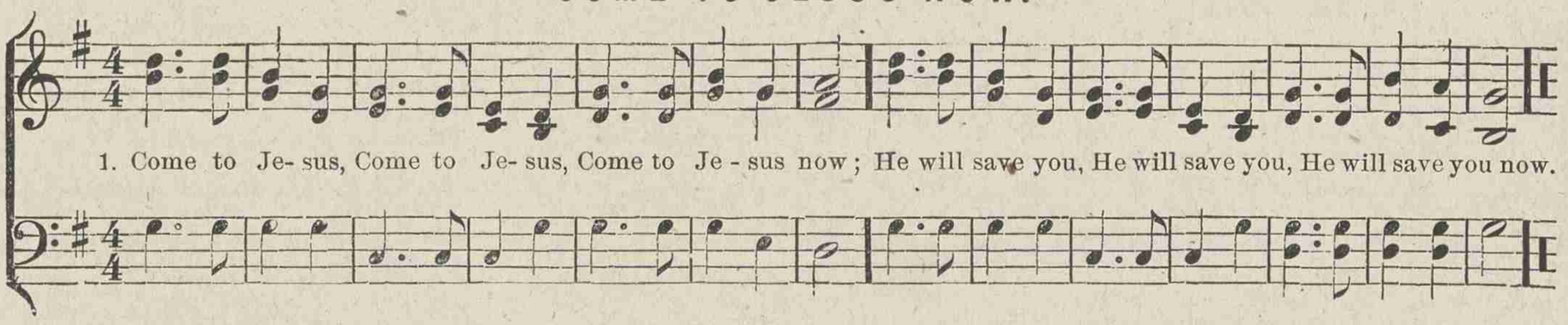
2.

Then no longer I fear the dark wave,
For so many have passed by this way;
To the land where my Saviour has gone,
I will hasten, no longer delay.
For thousands have forded the stream,
And have safely attained yon bright shore;
Never sorrow or danger to fear,
For all sorrow and danger are o'er.—*Cho.*

3.

I am waiting upon the green shore,
But I fear not the waves as they roll:
When the Saviour shall call, I'll pass o'er
To the beautiful home of the soul.
There brothers and sisters, and all
Who have left us in days that are past,
Will be waiting to welcome us home,
To the beautiful land of the blest.—*Cho.*

COME TO JESUS NOW.



2 He will save you, &c.
3 Oh, believe him, &c.
4 He'll receive you, &c.

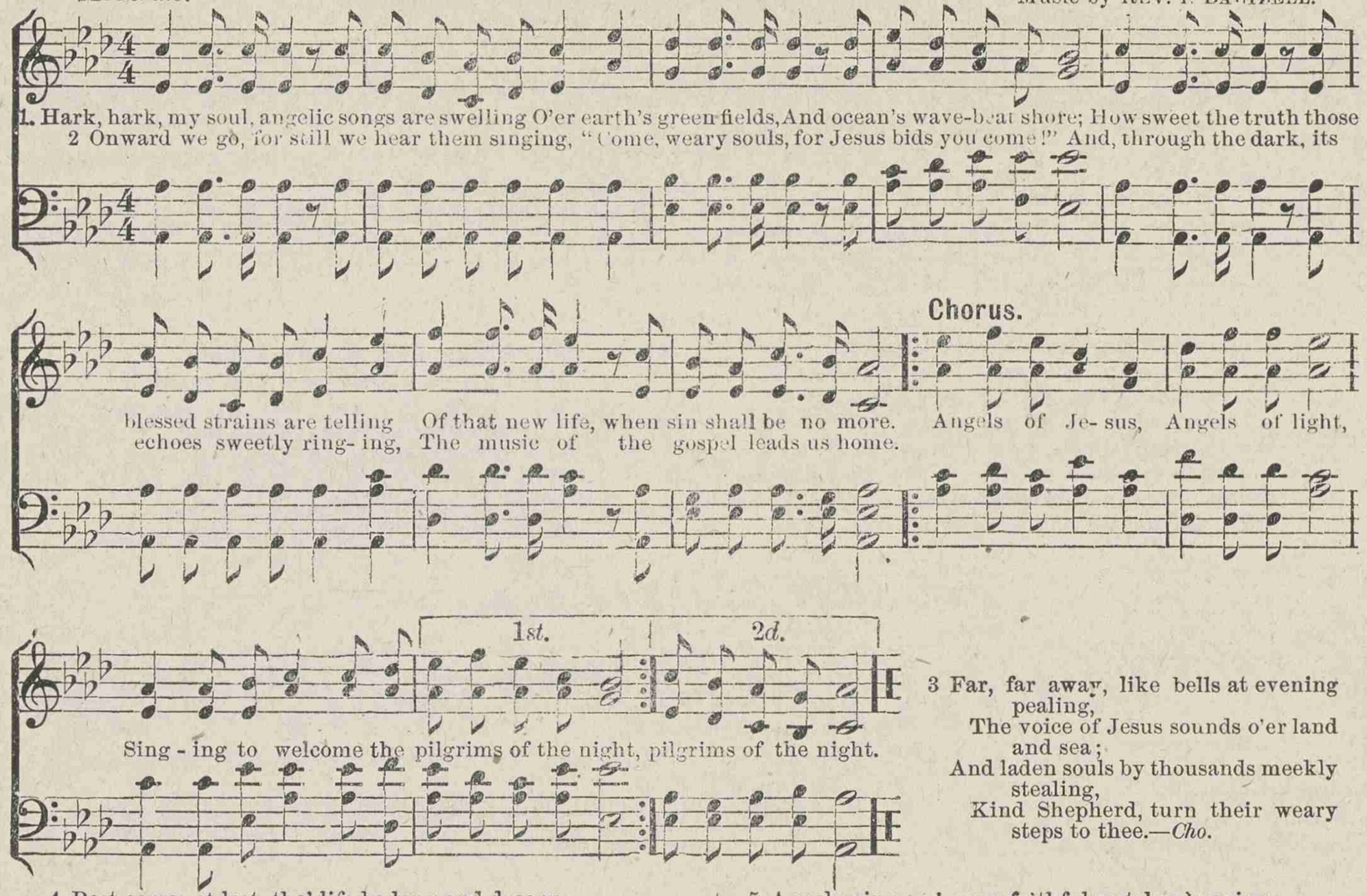
5 Flee to Jesus, &c.
6 He will hear you, &c.
7 He'll have mercy, &c.

8 He'll forgive you, &c.
9 He will cleanse you, &c.
10 Jesus loves you, &c.

PILGRIMS OF THE NIGHT.

Moderato.

Music by Rev. J. Baltzell.



3 Far, far away, like bells at evening pealing,
The voice of Jesus sounds o'er land and sea;
And laden souls by thousands meekly stealing,
Kind Shepherd, turn their weary steps to thee.—*Cho.*

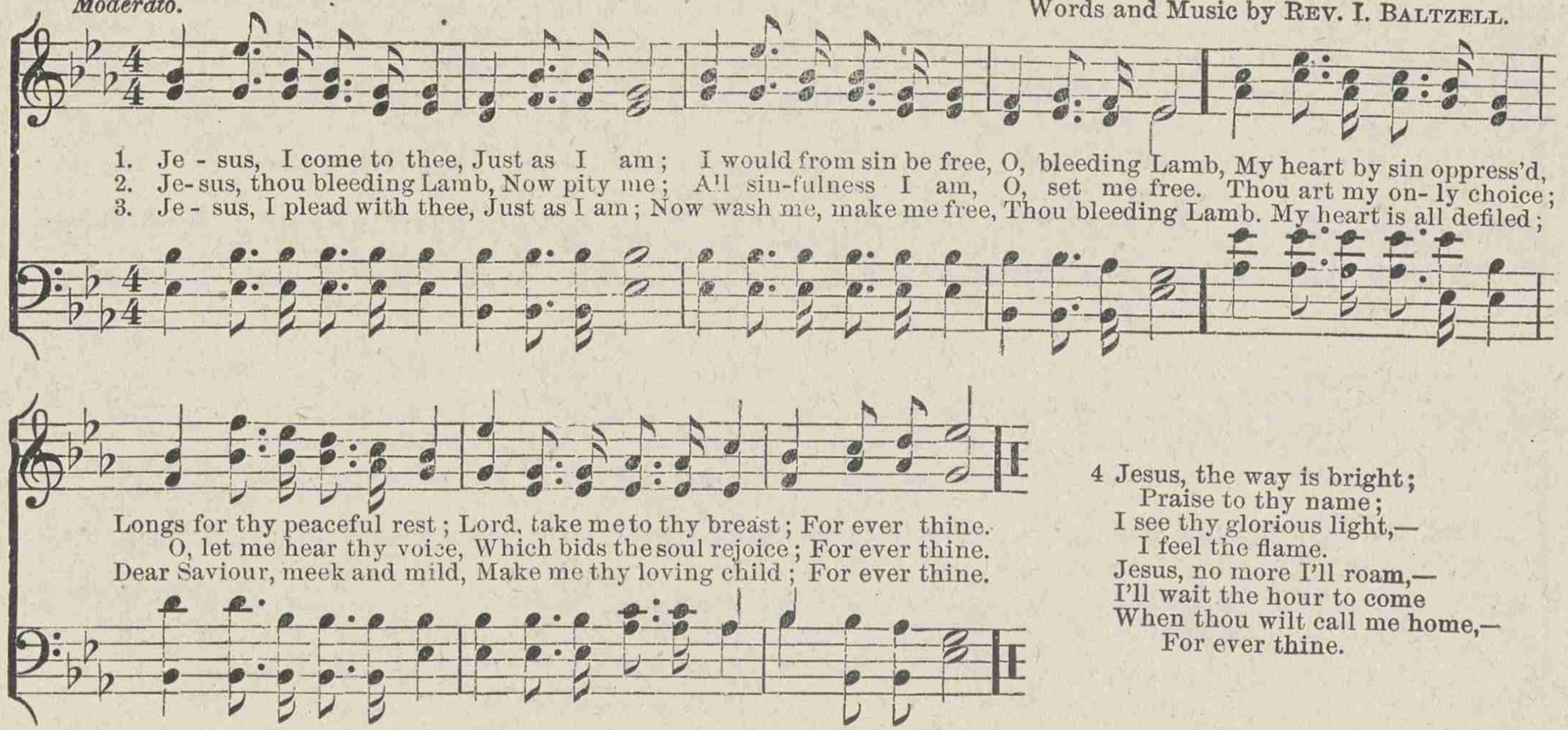
4 Rest comes at last, tho' life be long and dreary,
The day must dawn, and darksome night be past;
Faith's journey ends in welcome to the weary,
And heaven, the heart's true home, will come at last.—*Cho.*

5 Angels, sing on! your faithful watches keeping;
Sing us sweet fragments of the songs above;
Till morning's joy shall end the night of weeping,
And life's long shadows break in endless love.—*Cho*

FOR EVER THINE.

Moderato.

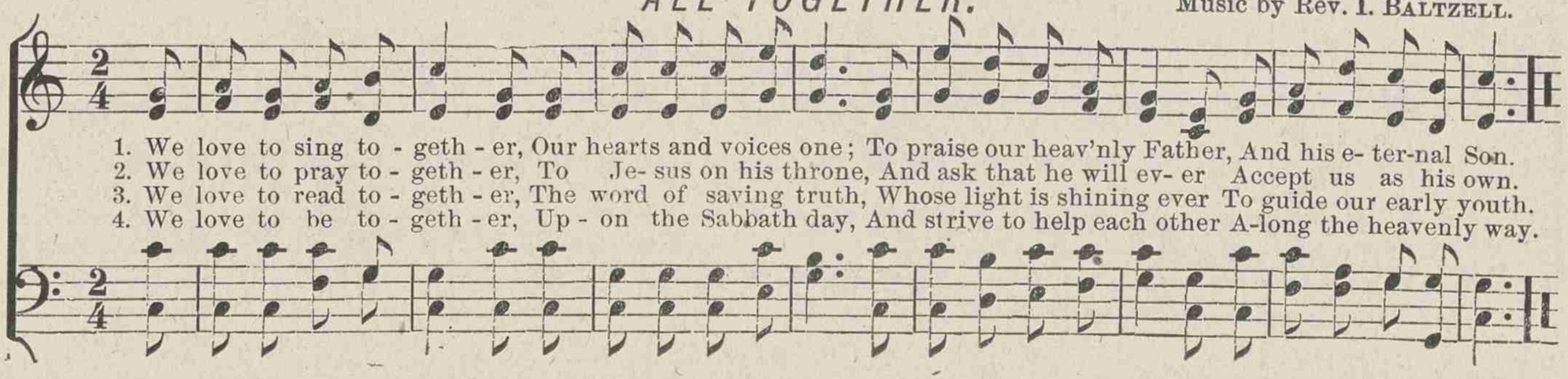
Words and Music by REV. I. BALTZELL.



4 Jesus, the way is bright;
Praise to thy name;
I see thy glorious light,—
I feel the flame.
Jesus, no more I'll roam,—
I'll wait the hour to come
When thou wilt call me home,—
For ever thine.

ALL TOGETHER.

Music by Rev. I. BALTZELL.



SWEEPING THROUGH THE GATES.

Words and Music by Rev. I. BALTZELL.

1. I'm sweeping t'ward the golden gate, Wash'd in the blood of the Lamb; My lov'd ones there in raptures golden gate,

I'm sweep - ing thro' the gate. Sweep - ing

wait, Wash'd in the blood of the Lamb. I'm sweeping, yes, I'm sweeping thro' the golden gate, I'm sweeping, yes, I'm sweeping

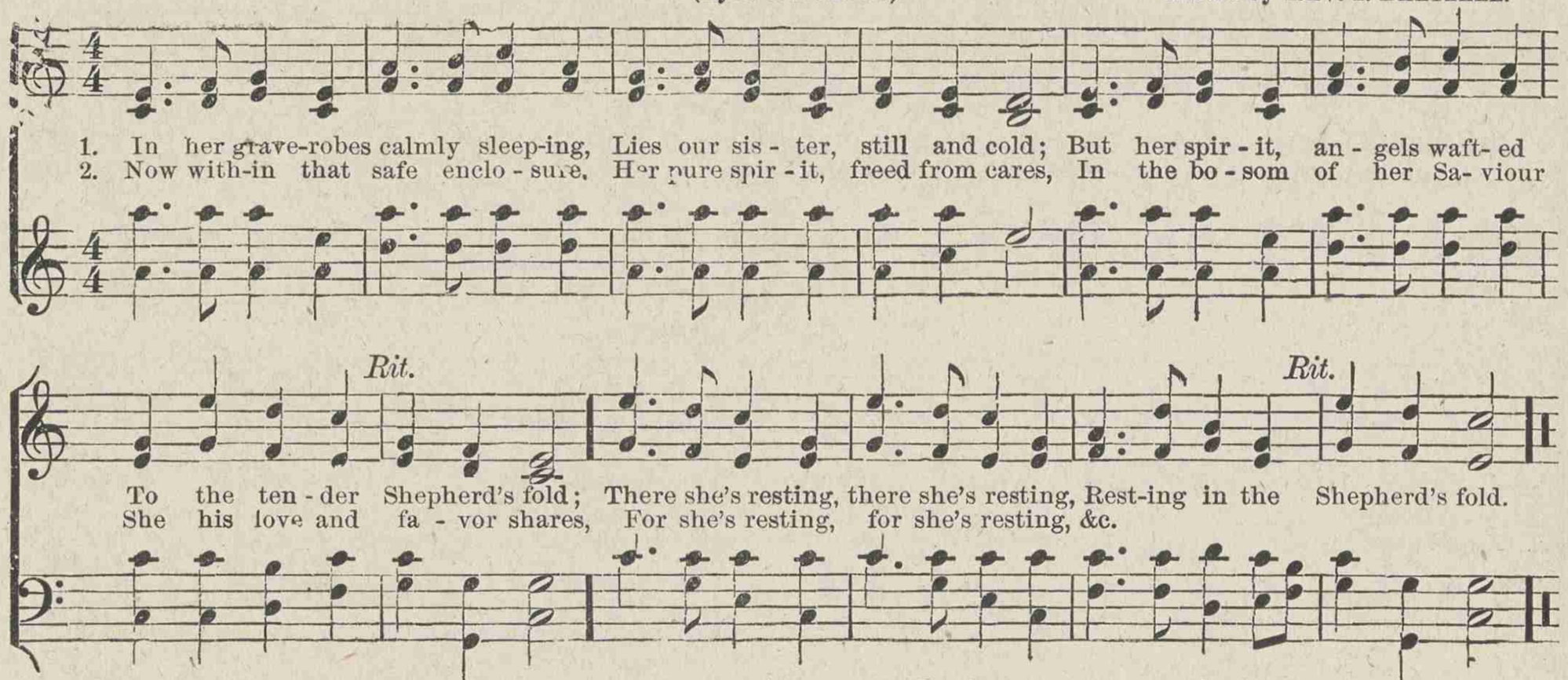
thro' the gate, I'm sweep - - ing thro' the gate,

thro' the gold - en gate, I'm sweeping, yes, I'm sweeping thro' the golden gate, Wash'd in the blood of the Lamb.

THERE SHE'S RESTING.

(*After a Funeral.*)

Music by REV. I. BALTZELL.



3 When on earth, our sister with us
Sang the songs of Jesus' love;
Now, with saint and angel voices,
Sings the songs of heaven above.
For she's resting, &c.

4 Saviour, grant us each thy blessing,
That, when life with us is o'er,
We may meet our sainted sister
On the bright and peaceful shore.
There she's resting, &c.

Concluded from opposite page.

2 I soon shall reach the golden shore,
Washed in the blood of the Lamb;
When I shall sing for evermore,
Washed in the blood of the Lamb.—*Cho.*

3 I'm nearing now the pearly gate,
Washed in the blood of the Lamb;
I hear the songs of those who wait,
Washed in the blood of the Lamb.—*Cho.*

4 I'm sweeping through,—O, happy home,
Washed in the blood of the Lamb;
The holy angels bid me come,
Washed in the blood of the Lamb.—*Cho.*

5 I've gained at last the city bright,
Washed in the blood of the Lamb;
I've joined the ransomed robed in white,
Washed in the blood of the Lamb.—*Cho.*

LAND AHEAD.

Arr. by J. C. MIDDLETON.

1. Land a - head! oh, see the sig - nal Flashing bright - ly from the shore! Far a - way, oh, see the
2. Lo! the ves - sel's nearing heaven, O'er the bounding waves it flies, See the pi - lot looking

Chorus.

cit - y, Soon we'll reach the blissful shore. Rocks and storms I'll fear no more, When on
o - ver, Land a - head! he loud-ly cries. Rocks and storms, etc.

that e - ter-nal shore, Drop the anchor, furl the sail, I am safe within the vale.

3.

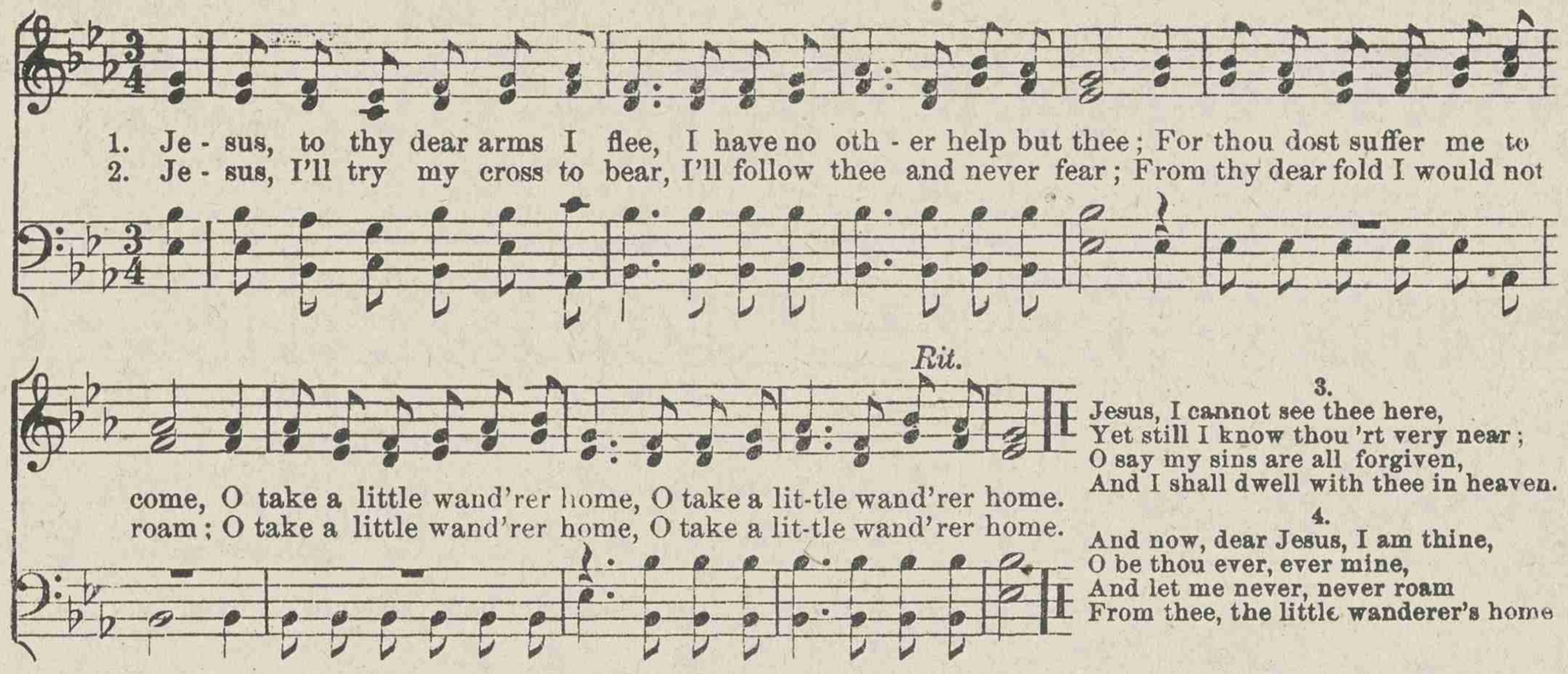
See the walls of jasper shining
In the light of Eden's day!
See the pearly gates wide open,
See the glorious golden way.—*Cho.*

4.

Hark! the thrilling songs of glory
Floating o'er the silver wave;
Join we, too, the heavenly chorus,
"Jesus, Jesus died to save."—*Cho.*

5.
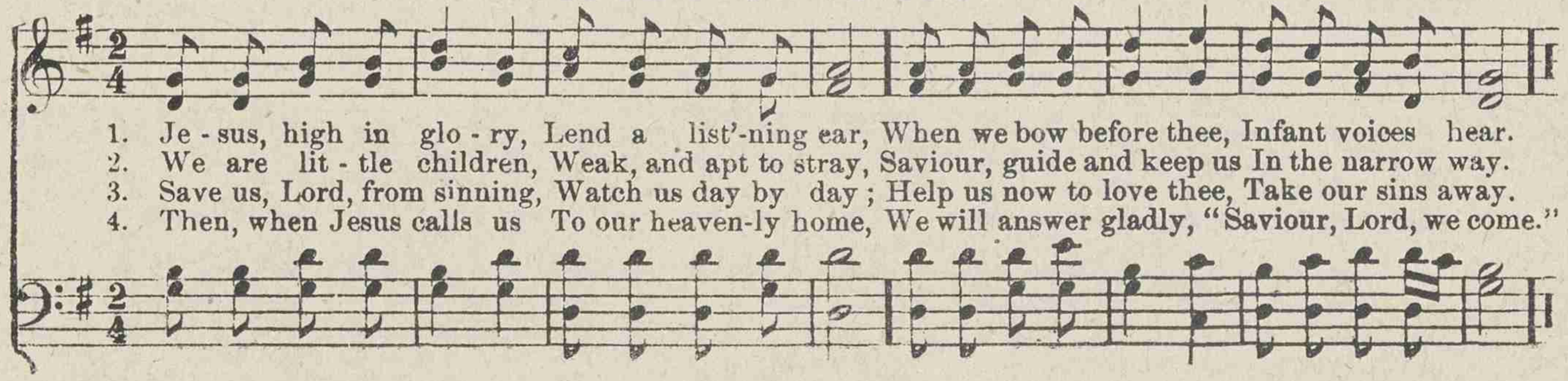
Onward sweeps the noble vessel,
In the harbor now we glide;
Anchor cast, all safely land,
We are with the glorified.—*Cho.*



3.
Jesus, I cannot see thee here,
Yet still I know thou 'rt very near;
O say my sins are all forgiven,
And I shall dwell with thee in heaven.

4.
And now, dear Jesus, I am thine,
O be thou ever, ever mine,
And let me never, never roam
From thee, the little wanderer's home

JESUS HIGH IN GLORY.



TOILING UP THE WAY.

By Permission.

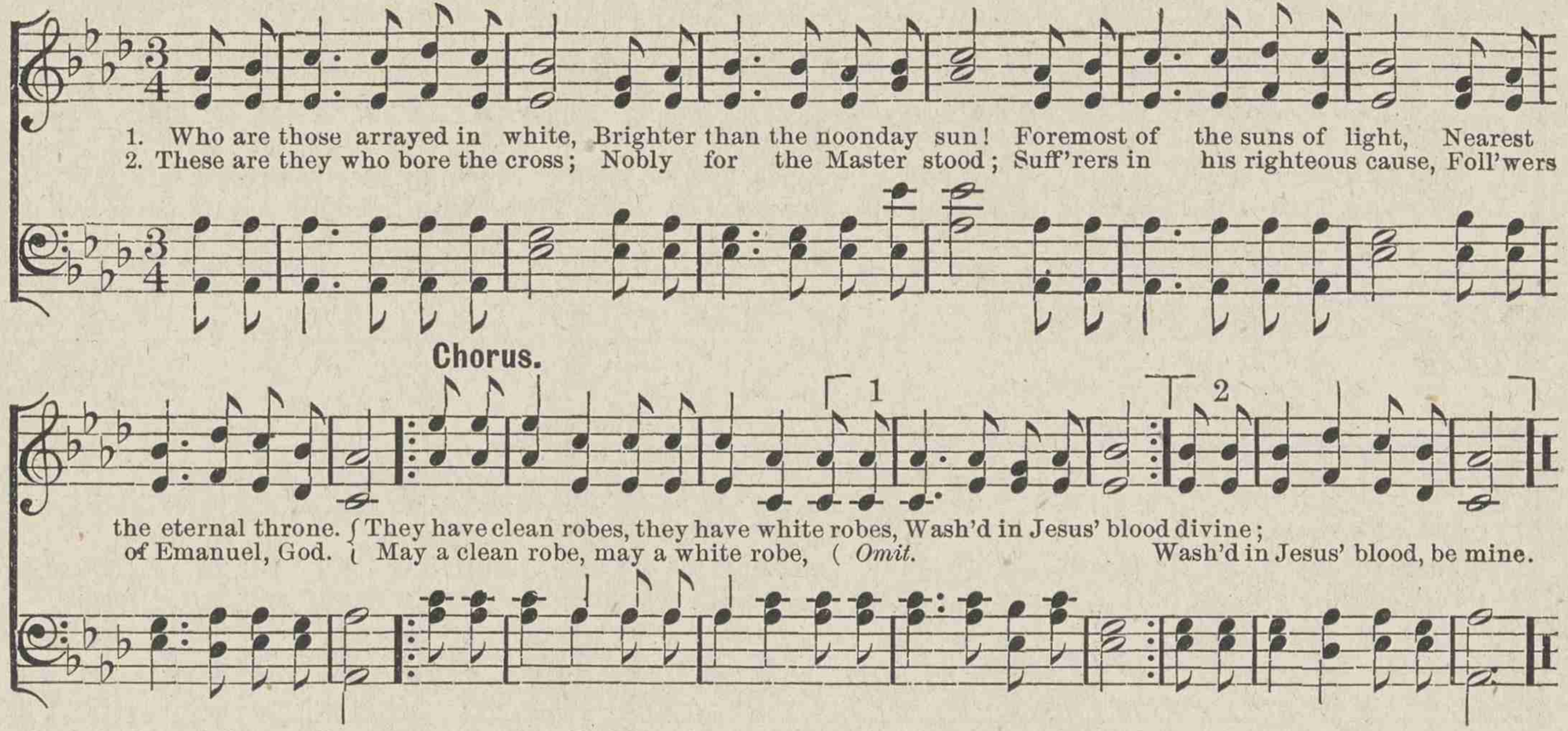
1. We are toil - ing up the way, Narrow way, narrow way; We have journey'd many a day T'ward the Kingdom;
T'ward the distant shining land, Golden land, golden land, Where the heavenly harpers stand In the Kingdom.
2. Though the journey may be long, Hard and long, hard and long, We will cheer it with a song Of the Kingdom;
We shall en-ter by the cross, Blessed cross, blessed cross; Gaining gold that hath no dross, In the Kingdom.

Chorus.

Still we sing, Christ, our King, Walks with us the weary way, And the shining an - gels wait, an - gels wait, an - gels wait, To un - bar the golden gate Of the King - dom.

WHITE ROBES.

Music by REV. I. BALTZELL.



3. Out of great distress they came;
Wash'd their robes by faith below
In the blood of yonder Lamb—
Blood that washes white as snow.

4. Clad in raiment pure and white,
Victor-palms in every hand,
Through their great Redeemer's might,
More than conquerors they stand.

5. Joy and gladness banish sighs;
Perfect love dispels all fears:
And forever from their eyes
God shall wipe away their tears.

Concluded from opposite page.

3. We shall gather home at last,
Sorrow past, sorrow past;
We shall hold our jewels fast
In the kingdom;
We shall dwell in perfect light,
Holy light, holy light,
Never dimm'd by tears at night,
In the kingdom.—*Chorus.*

4. We shall know each other there,
Over there, over there,
When our angels robes we wear
In the kingdom;
All that's purest, holiest here,
Grows more dear, grows more dear
In the mansions drawing near,
In the kingdom.—*Chorus.*

BEAUTIFUL LAND ON HIGH

Arranged for this work.

Moderato.

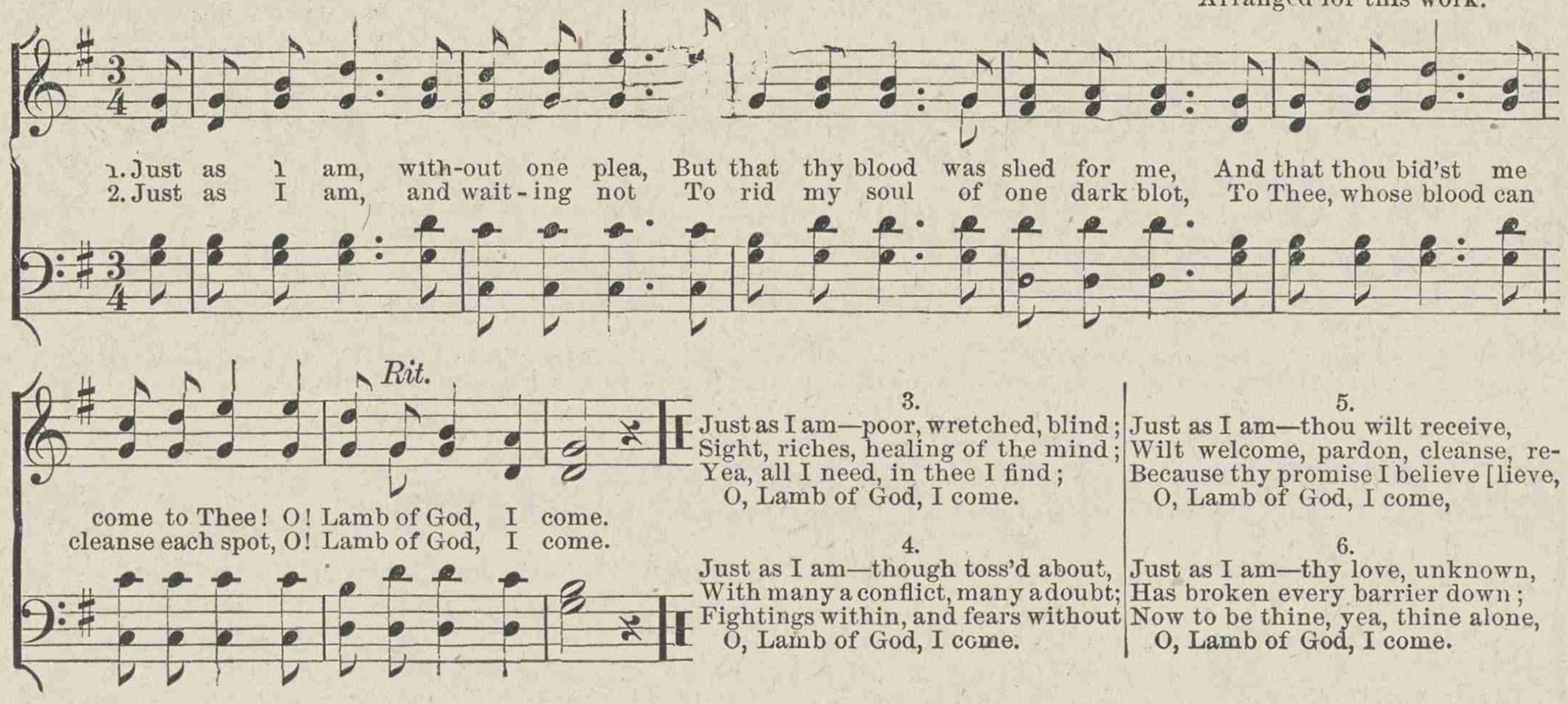
1. There's a beau - ti-ful land on high; To its glories I fain would fly; When by sorrow press'd down, I
2. There's a beau - ti-ful land on high; I shall enter it by and by; There with friends hand in hand, I shall

Chorus.

long for my crown, In that beauti - ful land on high. In that beau-ti - ful land I'll be, From
walk on the strand, In that beauti - ful land on high. In that beau-ti - ful land, etc.

earth and its cares set free; My Jesus is there, he has gone to prepare A home in that land for me.

Arranged for this work.



3.
Just as I am—poor, wretched, blind;
Sight, riches, healing of the mind;
Yea, all I need, in thee I find;
O, Lamb of God, I come.

4.
Just as I am—though toss'd about,
With many a conflict, many a doubt;
Fightings within, and fears without
O, Lamb of God, I come.

5.
Just as I am—thou wilt receive,
Wilt welcome, pardon, cleanse, re-
Because thy promise I believe [lieve,
O, Lamb of God, I come,

6.
Just as I am—thy love, unknown,
Has broken every barrier down;
Now to be thine, yea, thine alone,
O, Lamb of God, I come.

Concluded from opposite page.

3. There's a beautiful land on high,
Then why should I fear to die;
When death is the way to the realms of day
In that beautiful land on high?

4. There's a beautiful land on high,
And my kindred its bliss enjoy;
Methinks I now see how they're waiting for me,
In that beautiful land on high.

5. There's a beautiful land on high,
And though here I oft weep and sigh,
My Jesus hath said that no tears shall be shed
In that beautiful land on high.

6. There's a beautiful land on high,
Where we never shall say, "good bye!"
When over the river we're happy forever,
In that beautiful land on high.

WE COME, WE COME.

Arranged for this work.

Adagio.

1. { We come, we come, with loud ac - claim, Let hills and val - leys
   { Let the Re - deem - er's praise a - rise, From all that dwell be-

{ We come, we come, with loud ac-claim, We come, we come, with loud acclaim, Let hills and val - leys sound his fame, Let
{ Let the Re-deem-er's praise a - rise, Let the Re-deem-er's praise a - rise, From all that dwell be - low the skies, From

Chorus.

sound his fame. } Then shout and sing ye ransom'd sons of glory, For Jesus saves you from the fall; We
low the skies. }

hills and valleys sound his fame. }
all that dwell below the skies. }

soon shall go to tell the pleasing sto - ry, And crown the Saviour Lord of all.

2.
Your lofty themes, ye mortals, bring;
In songs of praise divinely sing;
The great salvation loud proclaim,
And shout for joy the Saviour's name.

3.
In every land begin the song;
To every land the strains belong;
In cheerful sounds all voices raise,
And fill the world with loudest praise.

9. COME TO ME.

Music by Rev. I. BALTZELL.

Lively.

1. O, come to me at the morn-ing hour, While the wond is so fresh with dew, While life is fair, and you
2. O, come to me in the sweet spring-time, Ere the flowers of youth are past, While no foes you fear, and no

Chorus.

have no care; There is no oth-er friend so true. We come, We come, Precious Saviour, we come to
days are drear, And the clouds never o - ver-cast.

We come, we come, we come, we come, to

thee We come, We come, Precious Saviour, we come to thee.
yes, we come,

thee, While the morn is fair, and we have no care,

3.

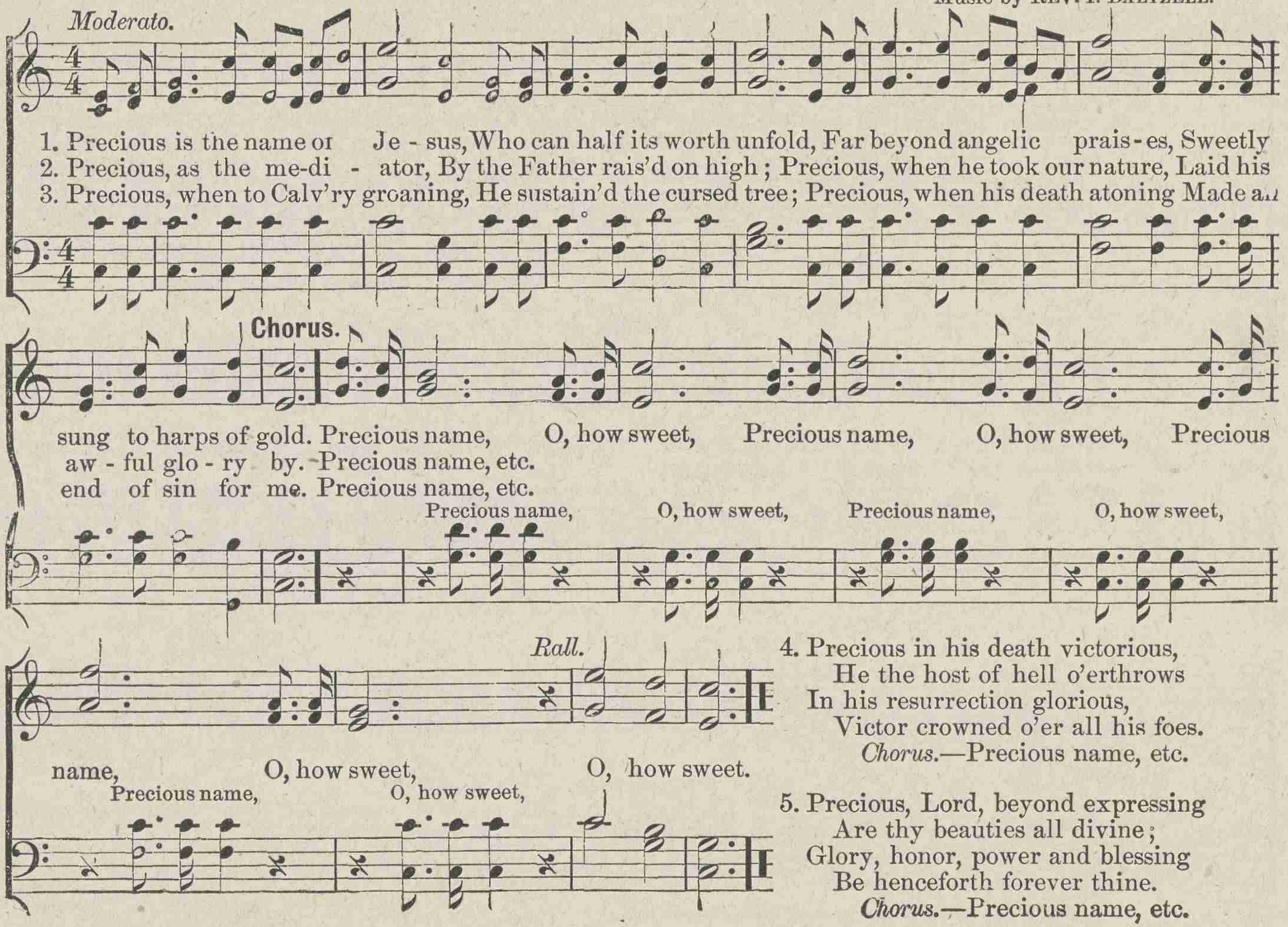
O, come to me at the evening hour,
Ere the senses by sleep are still;
Come, taste this hour, all my pardoning power;
Come, and bow to my righteous will.
Chorus.

4.

O, come to me; come, ye youthful throng,
There is no better time for thee;
I will receive all who do believe,
They shall all my salvation see.
Chorus.

PRECIOUS NAME.

Music by REV. I. BALTZELL.

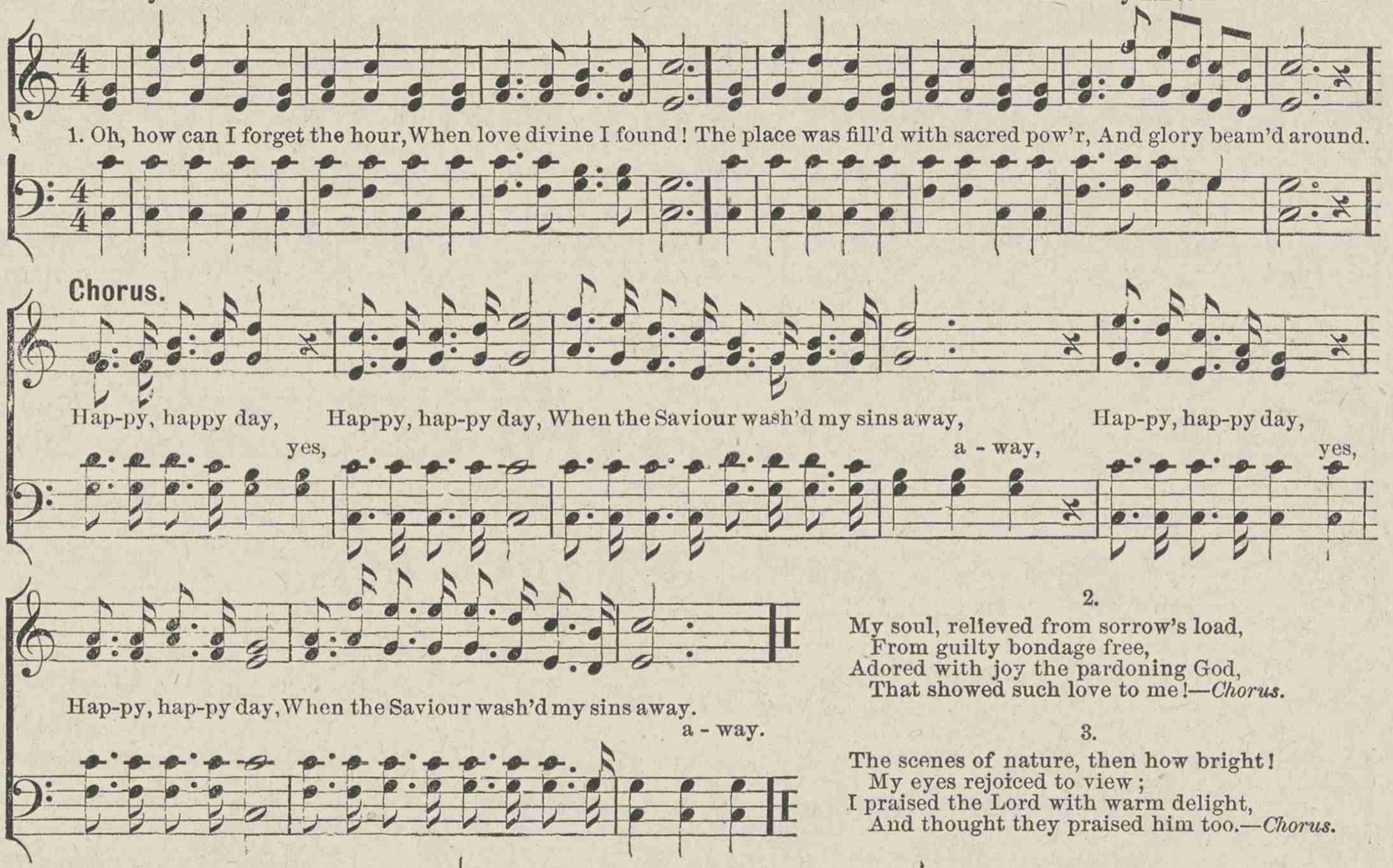


4. Precious in his death victorious,
He the host of hell o'erthrows
In his resurrection glorious,
Victor crowned o'er all his foes.
Chorus.—Precious name, etc.

5. Precious, Lord, beyond expressing
Are thy beauties all divine;
Glory, honor, power and blessing
Be henceforth forever thine.
Chorus.—Precious name, etc.

HAPPY, HAPPY DAY.

Words by Rev. W. Hunter. Music by Rev. I. Baltzell.



2.

My soul, relieved from sorrow's load,
From guilty bondage free,
Adored with joy the pardoning God,
That showed such love to me!—*Chorus.*

3.

The scenes of nature, then how bright!
My eyes rejoiced to view;
I praised the Lord with warm delight,
And thought they praised him too.—*Chorus.*

4.

My darkness then to light gave place,
My guilt to pardon free;
My rags of sin to robes of grace,
My bonds to liberty:—*Chorus.*

5.

I toiled no more a wand'ring child,
In slavish, base employ;
But safe at home, my Father smiled,
And feasted me with joy.—*Chorus.*

6.

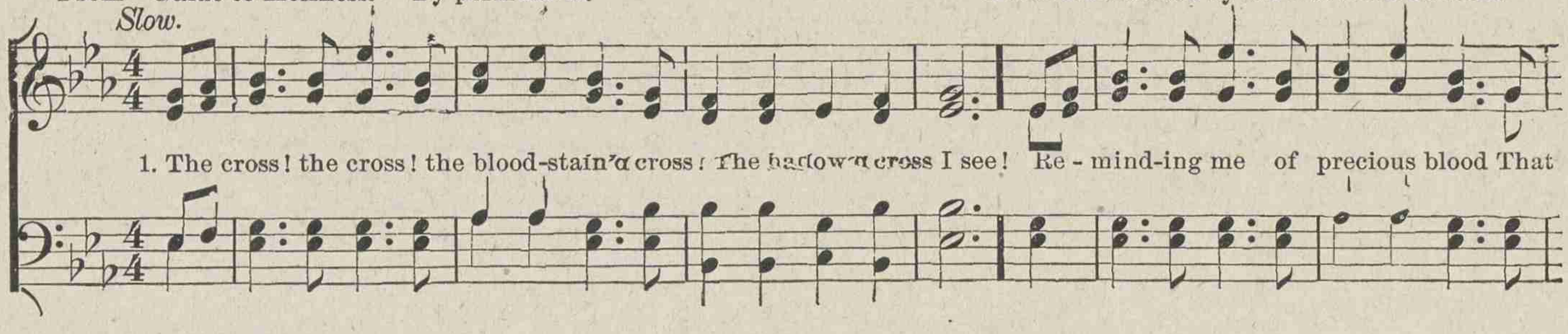
And angels on their watchful posts,
With gladness hasted round,
To tell to all the heavenly hosts,
"The long-lost child is found."—*Chorus.*

THE CROSS! THE CROSS!

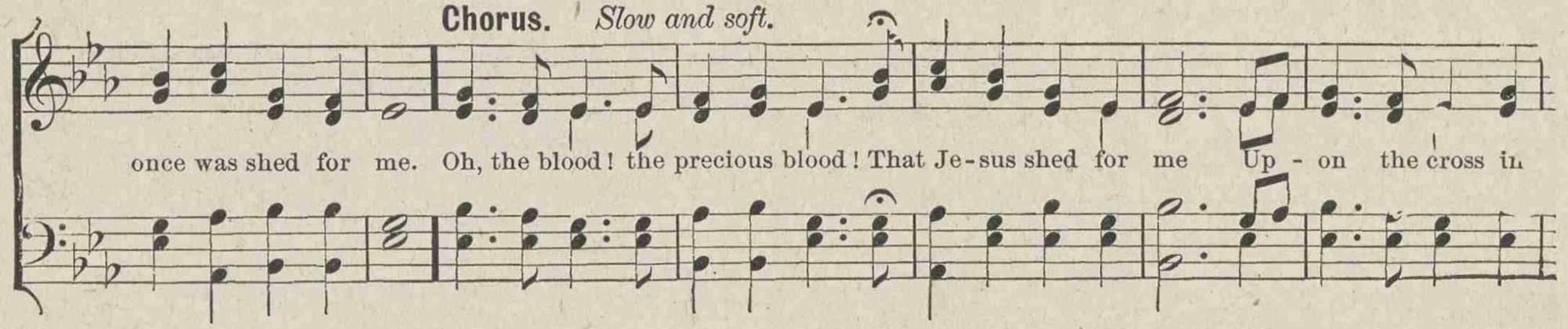
From "Guide to Holiness." By permission.

Music and Chorus by REV. J. H. STOCKTON.
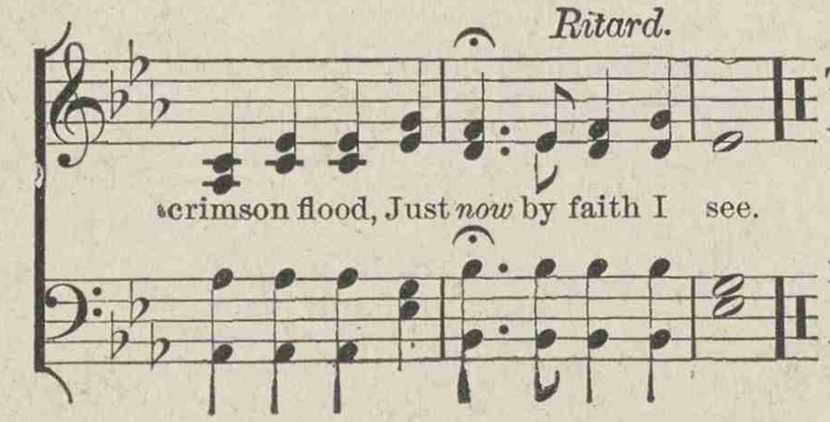
Slow.



Chorus. *Slow and soft.*



Ritard.



2.
That cross! that cross! that heavy cross
My Saviour bore for me.
Which bowed him to the earth with grief,
On sad Mount Calvary.—*Cho.*

3.
How light! how light! this precious cross!
Presented to my view;
And while, with care, I take it up,
Behold the crown my due.—*Cho.*

4.
The crown! the crown! the glorious crown!
The crown of victory!
The crown of life! it shall be mine
When I shall Jesus see.—*Cho.*

5.
My tears, unbidden, seem to flow
For love, unbounded love,
Which guides me through this world of woe,
And points to joys above.—*Cho.*

HOPE ON, HOPE EVER.

Music by REV. I. BALTZELL.

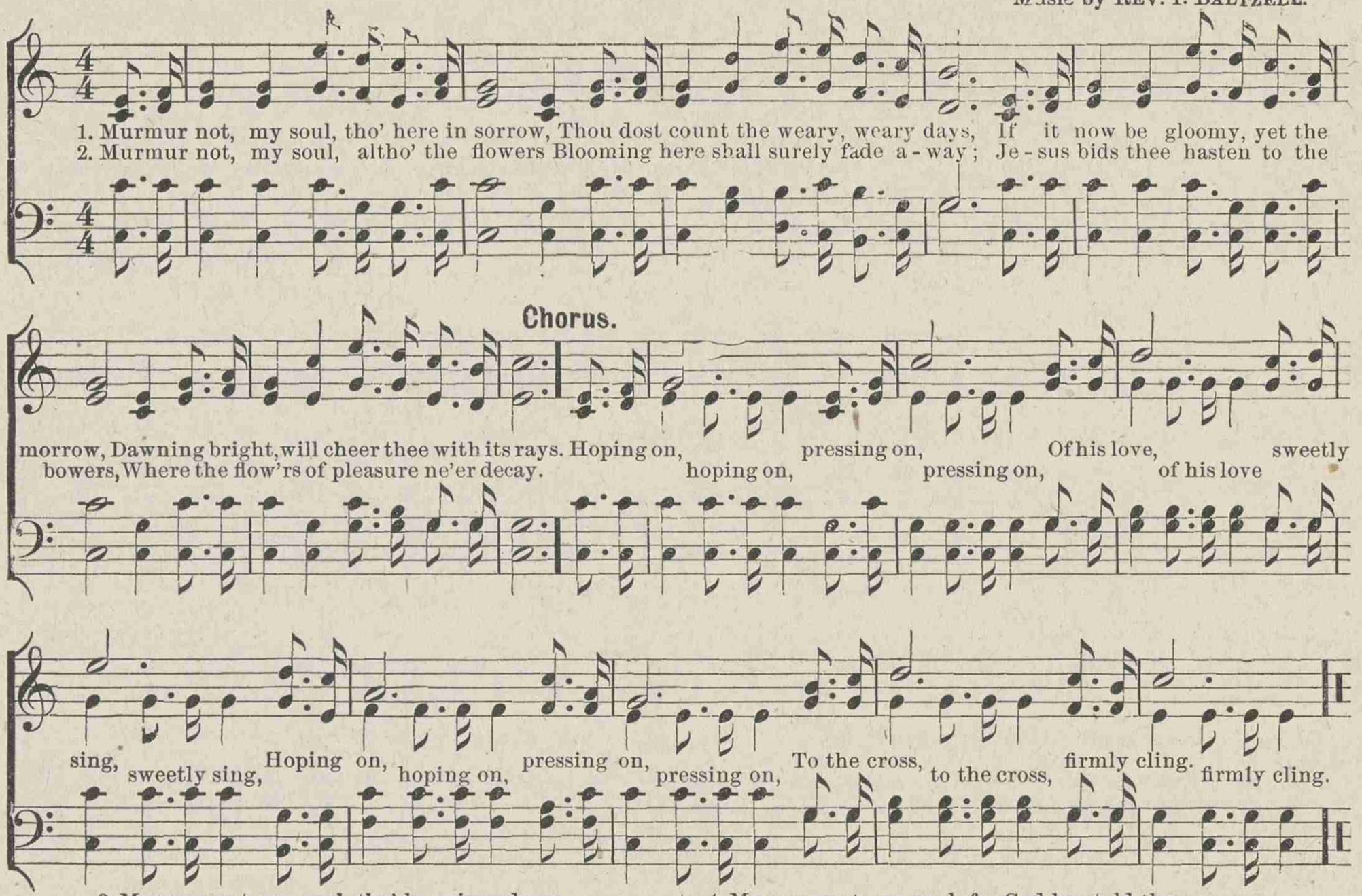
1. Hope on and hope ev - er, our watchword shall be, Whiie sailing o'er life's troubled billows, We'll nev-er despair tho' the clouds may grow dark, Or hang our bright harps on the wil - lows. Hope on, hope on, hope on, hope on, While sailing o'er life's troubled billows, Hope on, hope on, hope on, Nor hang your bright harps on the willows.

2. Hope on, and hope ever, no matter what comes,
While wand'ring thro' sorrow's deep places;
The hour before day is the darkest, they say,
Thus darkness and light interlaces.—*Chorus.*

3. Hope on, and hope ever, the heart's secret spring,
'Twill help us in life's earnest duty;
'Twill lift us from trials, and sorrow and tears,
To visions of splendor and beauty.—*Chorus.*

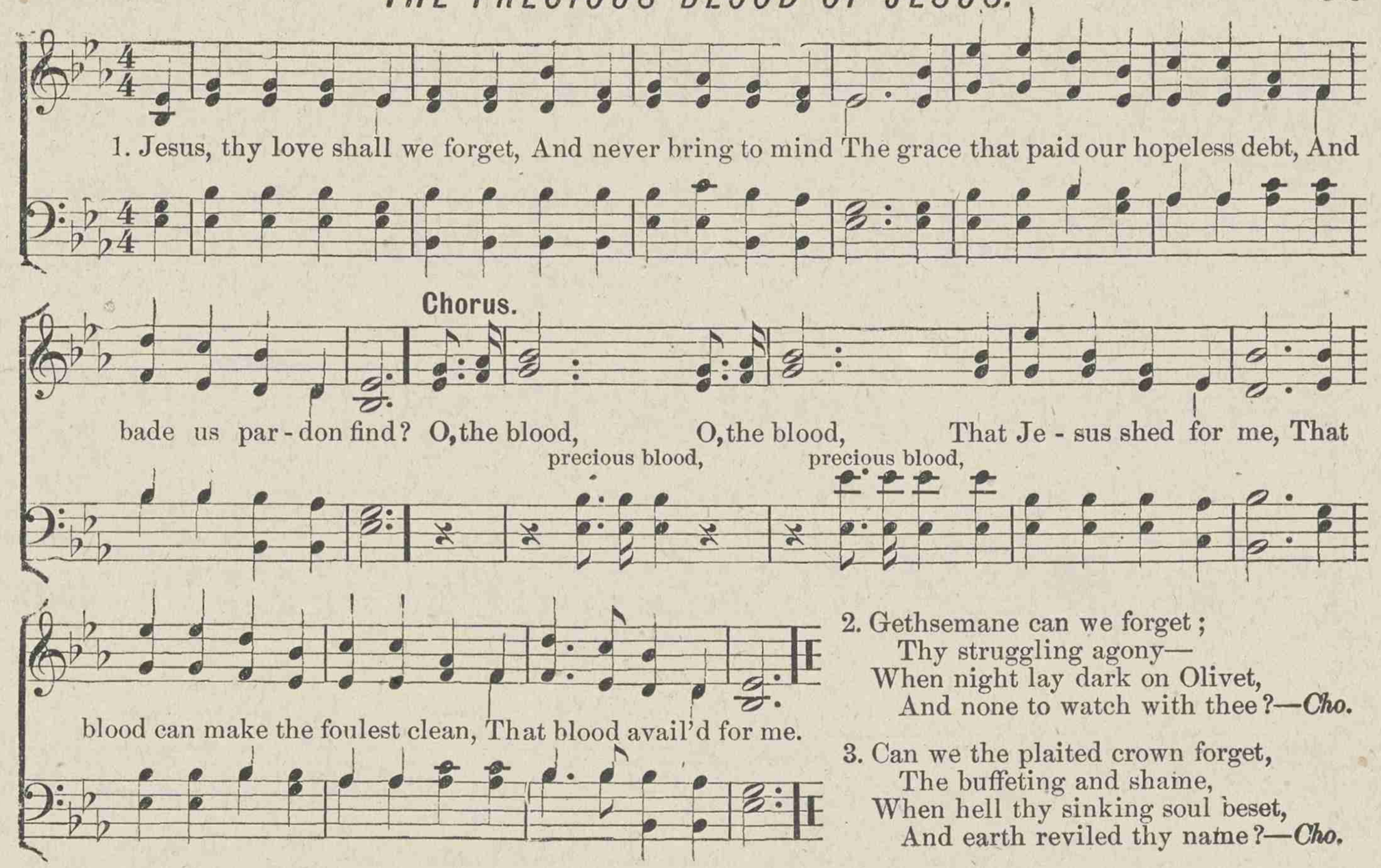
MURMUR NOT.

Music by REV. I. BALTZELL.



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

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



2. Gethsemane can we forget;
Thy struggling agony—
When night lay dark on Olivet,
And none to watch with thee?—*Cho.*

3. Can we the plaited crown forget,
The buffeting and shame,
When hell thy sinking soul beset,
And earth reviled thy name?—*Cho.*

4. The nails—the spear—can we forget;
The agonizing cry—
"My God! my Father! wilt thou let
Thy Son forsaken die?"—*Cho.*

5. Life's brightest joys we may forget—
Our kindred cease to love;
But he who paid our hopeless debt,
Our constancy shall prove.—*Cho.*

O, STEER MY BARK.
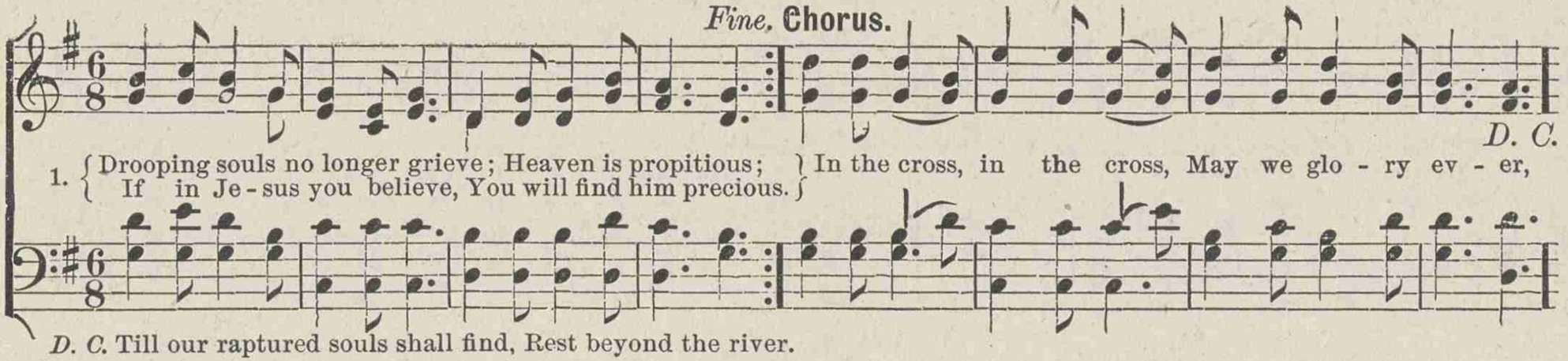
Music by Rev. I. BALTZELL.

1. O, I have roamed thro' many lands, A stranger to delight,
Not friendship's hopes, nor love's sweet smiles, Could *Omit.* . . make my pathway bright, Till on the sky a star Lit
shining star,

up night's sa-ble dome; O, steer my bark by that bright star, For heaven is my home; Home, Home,
sable dome, Home, blessed home, O home, blessed home, O

Chorus.

Home of the blest so fair, Home, Home, Guide me, my Sa - viour, there.
yes, so fair, Home, bles-sed home, O home, blessed home,



2. Lo! he now is passing by,
Calls the mourner to him:
He has died that you and I,
Might look up and view him.

3. Though your sins like mountains high,
Rise and reach to heaven;
When your heart on him relies,
"All shall be forgiven."

4. See the living waters move,
For the sick and dying;
Now resolve to gain his love.
Or to perish trying.

5. Streaming mercy, how it flows,
Now I know I feel it;
Half has never yet been told,
Yet I want to tell it.

6. Jesus' blood has healed my wounds,
Oh! the wondrous story;
I was lost, but now am found,
Glory! Glory! Glory!

7. Glory to my Saviour's name,
Saints are bound to love him;
Mourners, you may do the same,
Only come and prove him.

8. Hasten to the Saviour's blood,
Feel it and declare it;
Oh! that I could sing so loud,
All the world might hear it.

9. If no greater joys are known
In the upper region;
I will try to travel on
In this pure religion.

10. Heaven's here, and heaven's there,
Glory's here and yonder;
Brightest seraphs shout, amen,
While the angels wonder.

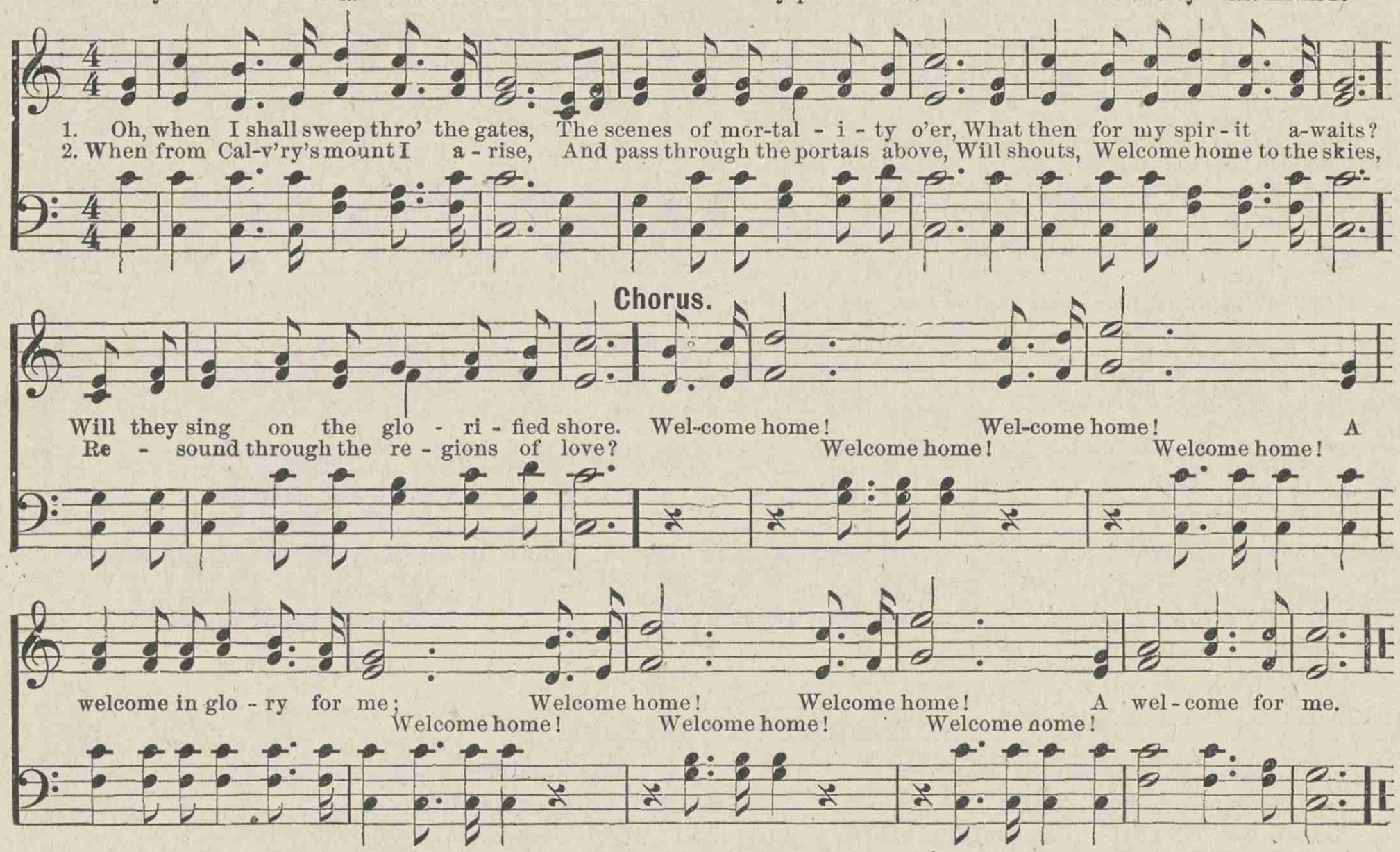
Concluded from opposite page.

2. O, heaven is my home of rest,
I long to reach its shore;
To throw these troubles from my heart,
To weep and sigh no more,
I long for that bright land,
Where I no more shall roam,
O, steer my bark o'er Jordan's waves,
For heaven is my home.—*Chorus.*

3. O, take me from this world of woe,
To my blest home above;
Where tears of sorrow never flow—
Where all the air is love;
My loved ones wait for me,
My Saviour bids me come,
O, steer my bark to that fair land;
For heaven is my home.—*Chorus.*

WELCOME HOME

Words by Mrs. P. Palmer. From "Guide to Holiness." By permission. Music by Mrs. Knapp.



3.

Yes! loved ones who knew me below,
Who learned the new song with me here,
In chorus will hail me, I know,
And welcome me home with good cheer!
Welcome home, etc.

4.

The beautiful gates will unfold
The home of the blood-washed I'll see,
The city of saints I'll behold!
For O! there's a welcome for me!
Welcome home, etc.

5.

A sinner made whiter than snow,
I'll join in the mighty acclaim,
And shout through the gates as I go,
Salvation to God and the Lamb!
Welcome home, etc.

Arranged for this Work.

Duet.

1. Children of Zi - on! what harp notes are ringing, So soft o'er the sens - es, so sooth-ing - ly sweet! 'Tis the music of an-gels, their rapture re-veal-ing, That you have been brought to the Holy One's feet.

Full Chorus.

Children of Zi - on, our hearts bid you welcome, Till we meet where the foe shall oppress you no more,

Children of Zi - on, oh, welcome, thrice welcome, Till we all meet a - gain on that beau-ti - ful shore.

2. Children of Zion, no longer in sadness
Refrain from the feast that your Saviour hath given;
Come, taste of the cup of salvation with gladness,
And think of the banquet still sweeter in heaven.

3. Children of Zion, we joyfully hail you,
Who've entered the sheepfold through Jesus the door,
While pilgrims on earth, though the fire assail you,
Press forward, and soon will the conflict be o'er.

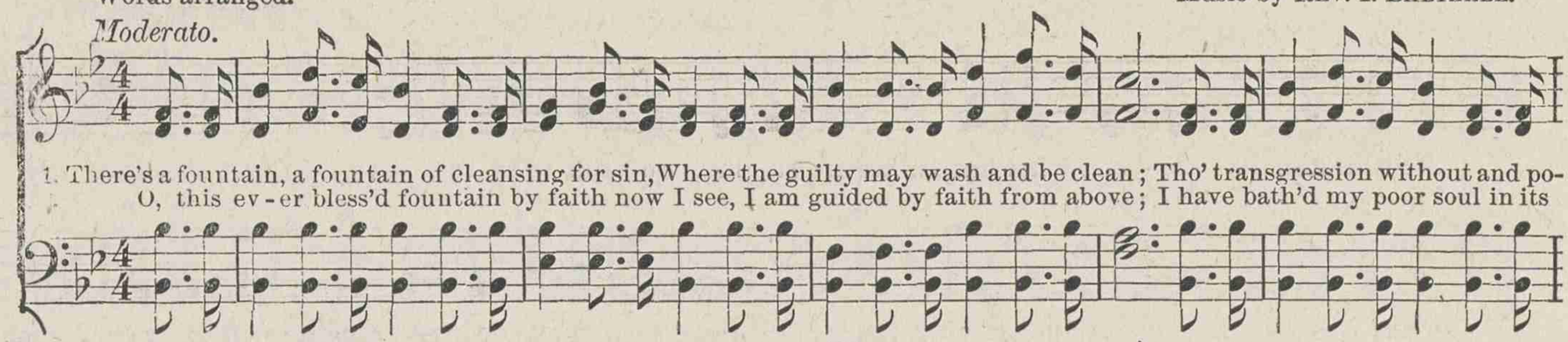
104

THE CLEANSING FOUNTAIN.

Words arranged.

Music by Rev. I. Baltzell.

Moderato.



3. Oh, this wonderful fountain, I'll sing of its fame,
Of the power of its life-giving stream;
And the glory ascribe unto Jesus, blest name,
So mighty from sin to redeem.—*Chorus.*

Then forever at home in that beautiful land,
With the blood-washed so holy and clean;
Will we sing the new song 'mid the angelic band,
For this fountain once opened for sin.—*Chorus.*

COME TO THE SAVIOUR.

Music by FRED. B. SCHELL.

1. O come, bring your hearts to Je- sus, For youth, like a ten- der flow'r, Requires his pro-tect-ing
2. How love- ly the dewy morning, When earth seems all bright and fair; But brighter the morning

love and care, To shield in temp-ta- tion's hour.
time of life, When hallowed by faith and pray'r.

Chorus.

Come, come, come to the Saviour
Come, in your youthful days; Light is the bur- den he bestows, And pleasant are all his ways.

3 The song-birds their praises warble
In forest, on hill, and plain;
But sweeter the songs of joy we raise,
To Jesus, for sinners slain.—*Cho.*

4 Then praises to God we'll render;
In songs let our voices swell!
He gives to his children joy and peace,
And with them delights to dwell.—*Cho.*

GOOD NEWS COMES O'ER THE SEA.

Moderato. (MISSIONARY.) Words and Music by Rev. I. BALTZELL.
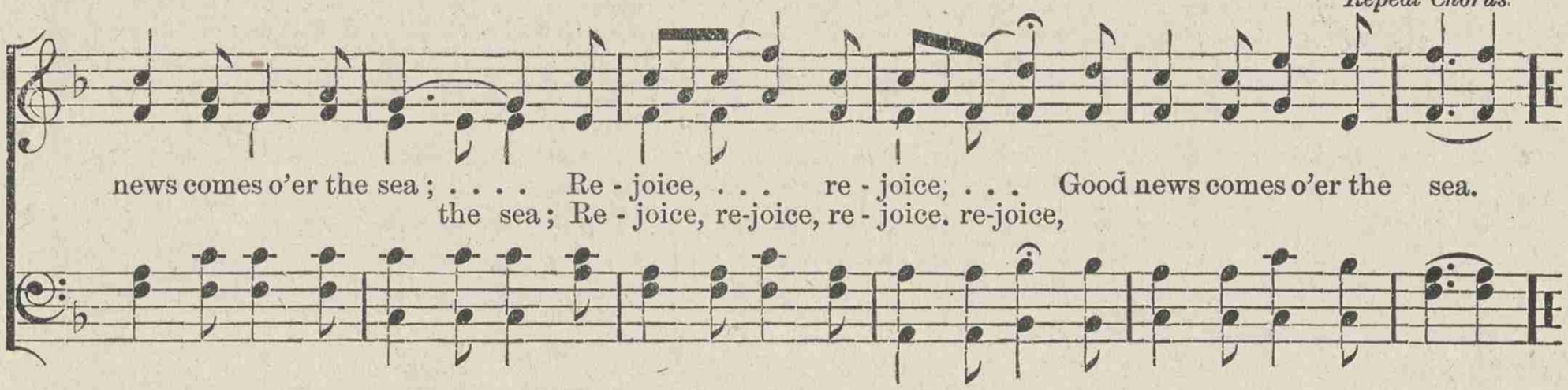
1. Good news comes o'er the sea, And tells of vic-t'ry there; The heathen bow the knee, In
2. The glorious gos - pel light, In splendor shines to day, Where naught but darkest night Fell

hum - ble, fer - vent pray'r. Long wait - ed we to hear The glorious tid-ings come, Pro-
on the heathen's way. Brave Christians heard the cry That came a-cross the sea, "Come,

Chorus. *Lively.*

claiming vict'ry there, Where darkness reign'd alone. Re - joice, ... re - joice, . . . Good
help us, ere we die, Come, help us to be free." Re - joice, re - joice, re - joice, re - joice,

Repeat Chorus.
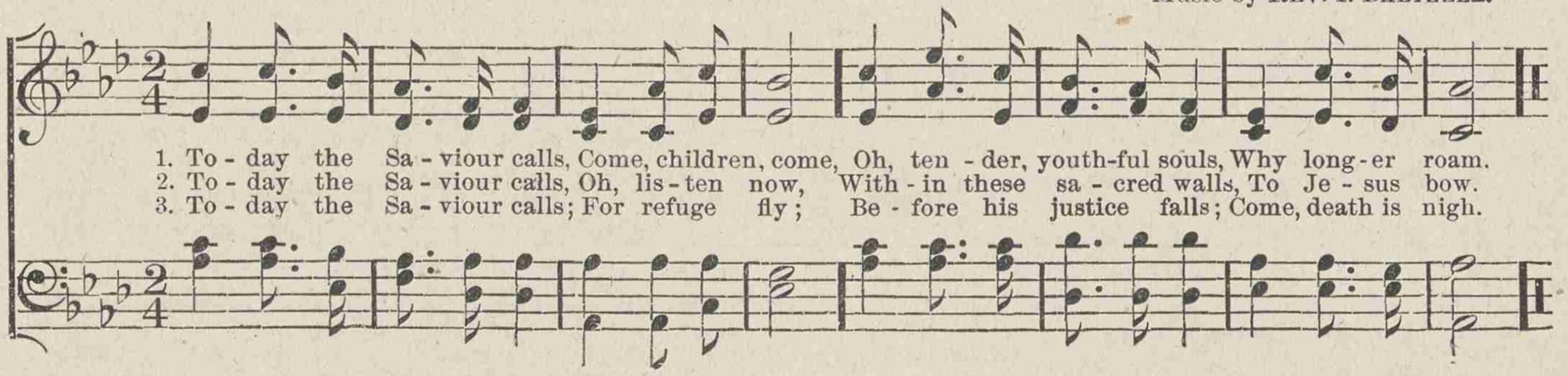


3. They bade adieu to home,
To friends and loved ones dear;
They crossed the ocean's foam,
They landed safely there.
They raised the banner bright
On Afric's hostile shore,
The heathen saw a light,
Where darkness reigned before.
Rejoice, etc.

4. Oh, see them coming home!
The poor, degraded race!
The Master bids them come
To seek his saving grace.
At Jesus' feet they fall;
To heaven they lift their cry;
He hears their simple call,—
He saves them ere they die.
Rejoice, etc.

5. Awake! the sun is high;
The Master's calling you!
Why stand ye idly by?
There's work for you to do!
Your treasures, prayers, and tears,
Go, lay at Jesus' feet;
And soon we'll sing the song
Of victory complete.
Rejoice, etc.

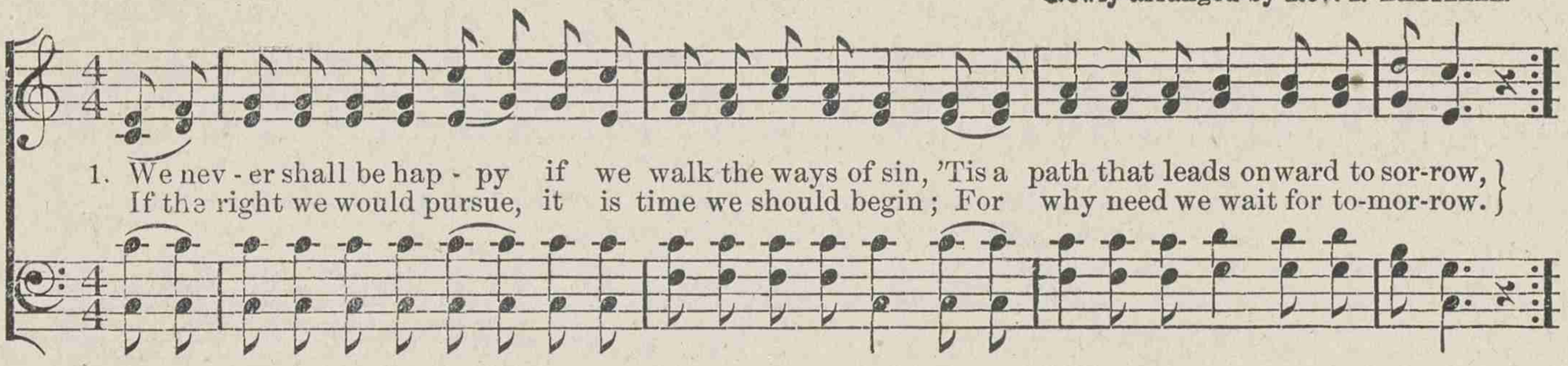
THE SAVIOUR CALLS.

Music by REV. I. BALTZELL.



THE WAY TO BE HAPPY.

Newly arranged by Rev. I. BALTZELL.



2. We'll never get to heaven if we do not learn the way,
And prepare for the journey before us;
If for Jesus we would live, we must always watch and pray,
And thus will his banner be o'er us.—*Cho.*

3. The tempter may assail us, but with Jesus by our side,
And a hope in his power possessing,
We will make his holy word still our counsel and our guide,
And count every trial a blessing.—*Cho.*

1. Gen - tle Je - sus, Sa - viour mild, Hear thy low - ly sup - pliant child; Nothing bring I to thy feet— Naught for thine ac-cept - ance meet— But a soul for sin dis - tress'd; Gen - tle Je - sus, give it rest; But a soul for sin dis-tress'd; Gen - tle Je - sus, give it rest.

2. In this weary vale below,
Thou hast trod the path of woe;
Thou hast known the dreadful power
Of the tempter's evil hour,
Felt the pangs of grief and fear,
Shed, like us, the bitter tear.

3. Now I bend before thy throne,
All my guilt and folly own;
Yea, with earnest heart I plead,
Comfort—pardon—in my need.
This my plea, and naught beside,
Gentle Jesus, thou hast died.

O, ALL YE PEOPLE. (Anthem.)

Spirited. **Arranged for this Work.**

1. O, all ye people God hath made! Sing glo-ry to his ho - ly name; To him be endless honors paid, Let
2. O, sing his praise, ye heav'nly choirs, Who stand a - round his awful throne, Repeat, on your im-mor - tal lyres, That

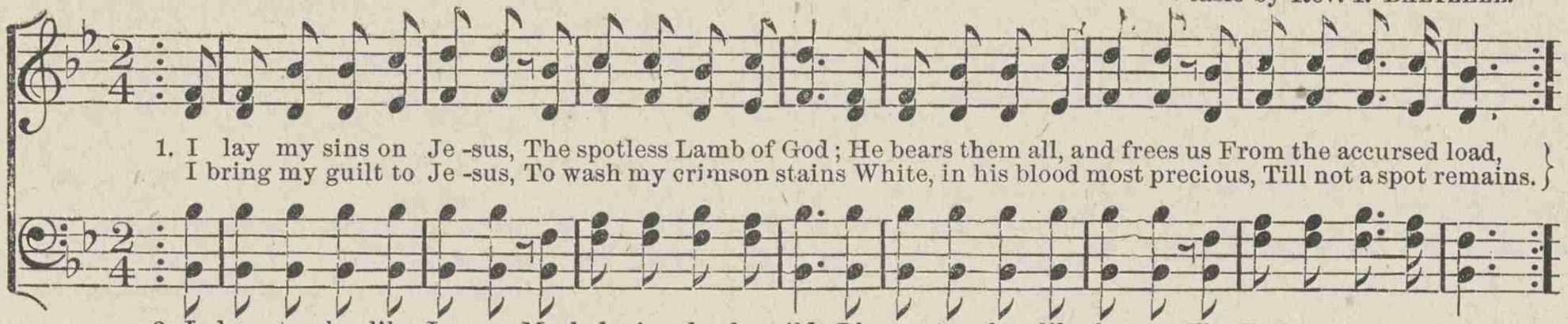
Chorus.

ev' - ry tongue his praise proclaim. Praise to the Lord, who all things made, Praise to the Lord, who all things made, And
praise be - long to him a - lone. Praise to the Lord, etc.

glo - ry to his ho - ly name; To him be end - less honors paid, Let ev' - ry tongue his praise proclaim.

Glo - ry, etc. To him, etc.

Music by Rev. I. BALTZELL.



1. I lay my sins on Je-sus, The spotless Lamb of God; He bears them all, and frees us From the accursed load,
I bring my guilt to Je-sus, To wash my crimson stains White, in his blood most precious, Till not a spot remains.

2. I long to be like Je-sus, Meek, loving, lowly, mild; I long to be like Jesus, The Father's ho-ly Child,
I long to be with Je-sus, Amid the heav'nly throng, To sing with saints and angels, The everlasting song.

Chorus.

Oh, cling to the Saviour, Oh, cling to the Saviour, Oh, cling to the Saviour, He's mighty to save.

Concluded from opposite page.

3. Thou glorious sun, his image bright,
Who rul'st the seasons and the days,
And thou, fair moon, who rul'st the night,
Unite in your Creator's praise.

4. Praise him, ye stars, whose trembling lights,
Like scatter'd pearls, adorn the sky;
Your silent course each heart invites,
To praise the Lord who reigns on high.

5. Praise him, ye founts, ye limpid streams,
Ye rapid rivers in your course,
Proclaim him in your murm'ring themes,
Of every good th' exhaustless source.

6. O thou, for whom this wondrous frame,
And all these creatures were design'd,
O man! adore and praise his name
In whom all beauties are combin'd.

ON TO VICTORY.

Arranged with Chorus.

Boldly.

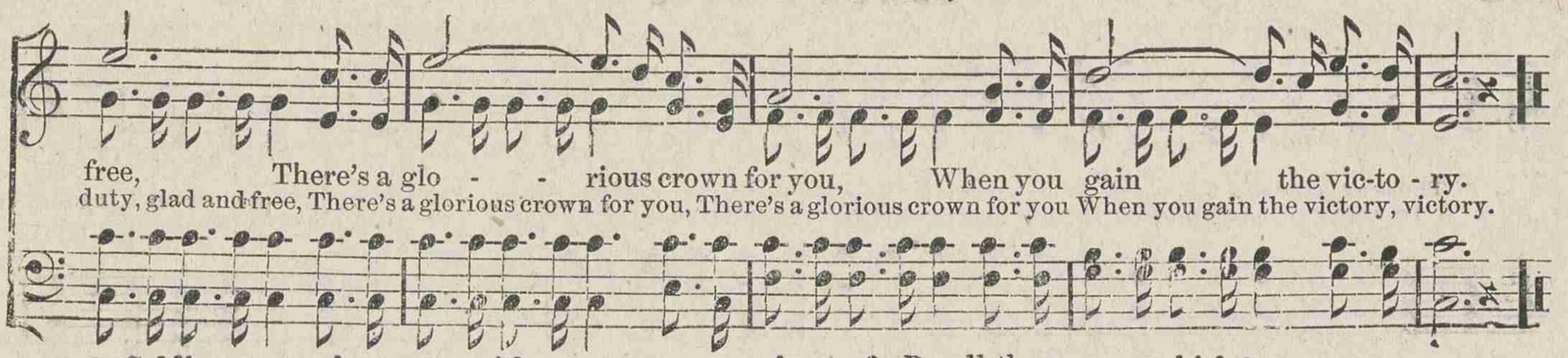
Soldiers, for whom the Saviour bled, On in your Captain's footsteps tread; Follow your Master, and be led On to victo-

ry. See, how the foe-men take the ground, Hark, how the signal trumpets sound, List how the accents pour around,

Chorus.

Cheering melo - dy. Then a wake, ye freemen true, On to du - - ty, glad and

Then a-wake, ye freemen true, Then awake ye freemen true, On to duty, glad and free, On to

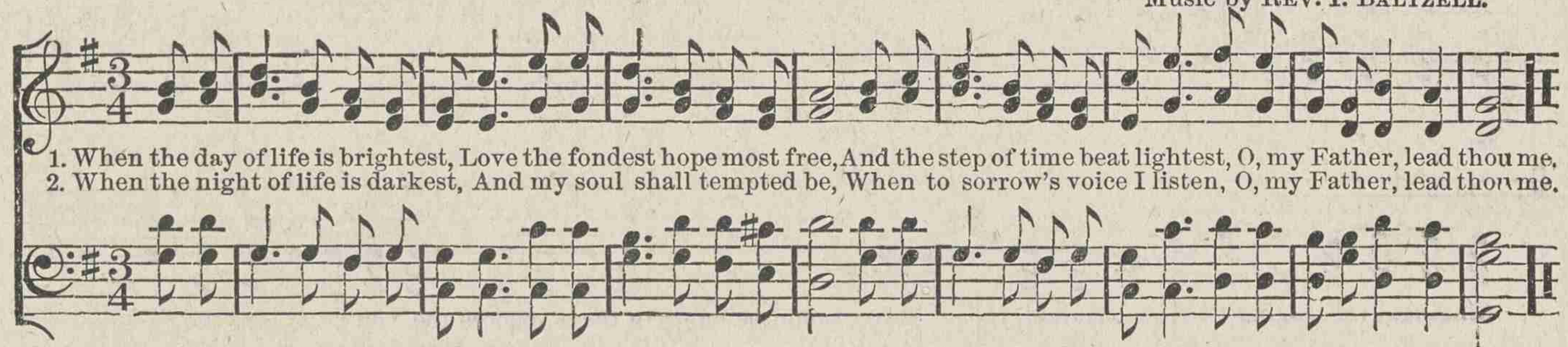


2. Soldiers, come, hasten on with me,
Soon soon your enemies must flee;
Your great reward before you see
Shining from on high,
Come, boldly take the glorious field,
You may be slain—but never yield;
You shall inscribe upon your shield,
"Victory, though I die."—*Chorus.*

3. By all the ransom which he gave,
By his full triumph o'er the grave,
Trust in his mighty power to save,
Firm and faithful be;
And when the last dark hour is nigh,
When the great tear-drop dims the eye,
You shall in death's last parting sigh,
Grasp the victory.—*Chorus.*

LEAD THOU ME.

Music by Rev. I. Baltzell.



3. Be life's pathway smooth or stony,
Let my faith still cling to thee;
Be life's future bright or stormy;
O, my Father, lead thou me.

4. When the day of life is over,
And my journey's end I see;
Into joy and bliss eternal,
O, my Father, lead thou me.

CHILDREN'S KINGDOM

Words and music by REV. I. BALTZELL.

1. There's a glorious Kingdom, ever bright and fair, Many little children live up there; In that glorious Kingdom
2. In that glorious Kingdom in the upper fold, See the children playing harps of gold; Making sweetest mu-sic

is a throne of gold, All are bright and happy—bliss untold.
with the angel band; All before the golden throne they stand.

Chorus.

Happy little children, in that Kingdom fair,
Happy, happy children, You must love the Saviour true.

Singing, ever singing, Songs of triumph there; If you would be happy in that Kingdom too, You must love the Saviour true.

GATHER THE LITTLE ONES IN.

Music by Rev. I. Baltzell.

1. Go to the hedges and broad highway, Gather the little ones in; Hasten! the Saviour's command obey,

Chorus.

Gath - er, gath - er,
Gather the little ones in. Gather them in, let the room be full, Gather the little ones in;

Gath - er, gath - er,
Gather them in-to the Sunday-School, Gather the little ones in.

2. Gather them in from the dreary home
Gather the little ones in;
Jesus has bidden them all to come,
Gather the little ones in.—*Chorus.*

3. Gather them in, both the rich and poor
Gather the little ones in;
Open to all, is the Gospel door,
Gather the little ones in.—*Chorus.*

4. Gather them in from the lane and street,
Gather the little ones in;
Gather them in with your songs so sweet,
Gather the little ones in.—*Chorus.*

5. Gather them in with a glowing love,
Gather the little ones in;
Lead them along to the home above,
Gather the little ones in.—*Chorus.*

116

THROW OPEN THE GATES AFAR

Words and Melody by E. A. HOFFMAN. Harmonized by T. C. O'KANE.
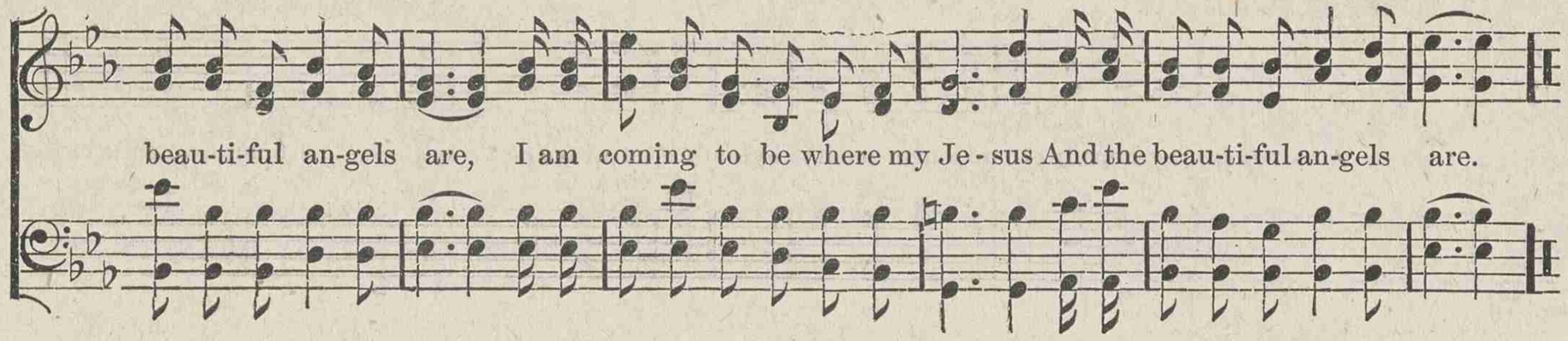
1. My treasures are gath - er - ing yon - der, I am loos - ing my hold on the earth, The
   The i - dols once lov'd are all bro - ken, And the cords that have bound me are riv'n; My
2. My spir - it is grow-ing world-wea - ry, For the vis - ion of Heaven ap - pears, Where
   My life is now slow-ly re - ced - ing, And the death-an - gel stands at the door, The

Chorus.

Saviour is gently pre - par - ing, My soul for its heav'nly birth;
spir - it is pluming its pinions For its beau-ti - ful home in Heav'n.
eyes will no longer be tear - y As here, through the long, sad years;
glo - ri - fied loved ones are wait - ing To welcome me to yon shore.
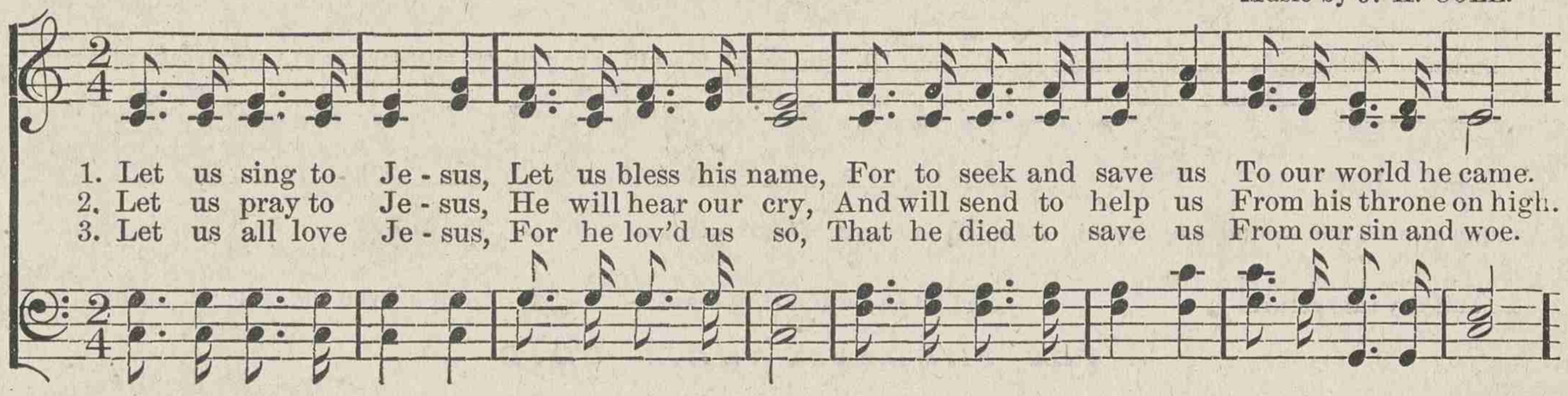
I am coming, O glo-ri - fied
I am coming, etc.

lov'd ones, Throw open the gates a - far, (a-far), I am com-ing to be where my Je - sus And the
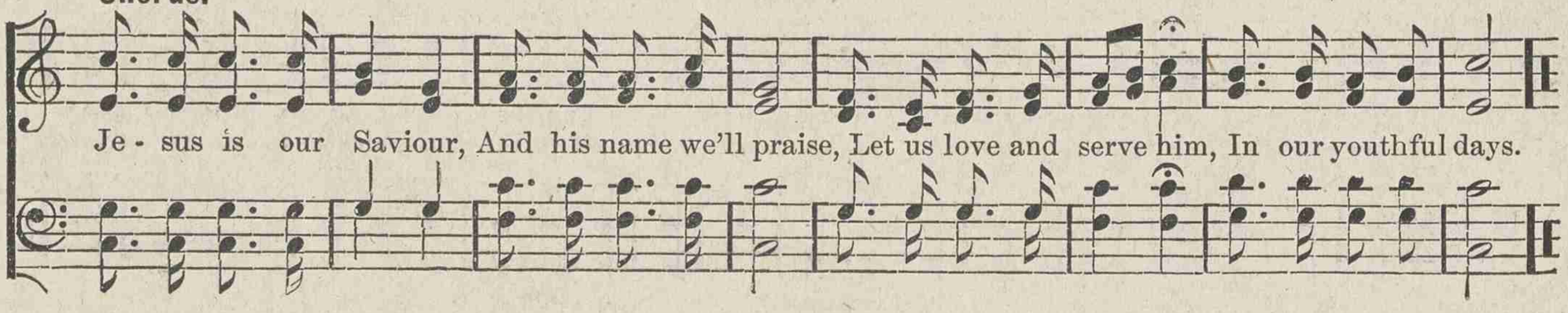


JESUS.

Music by J. K. COLE.
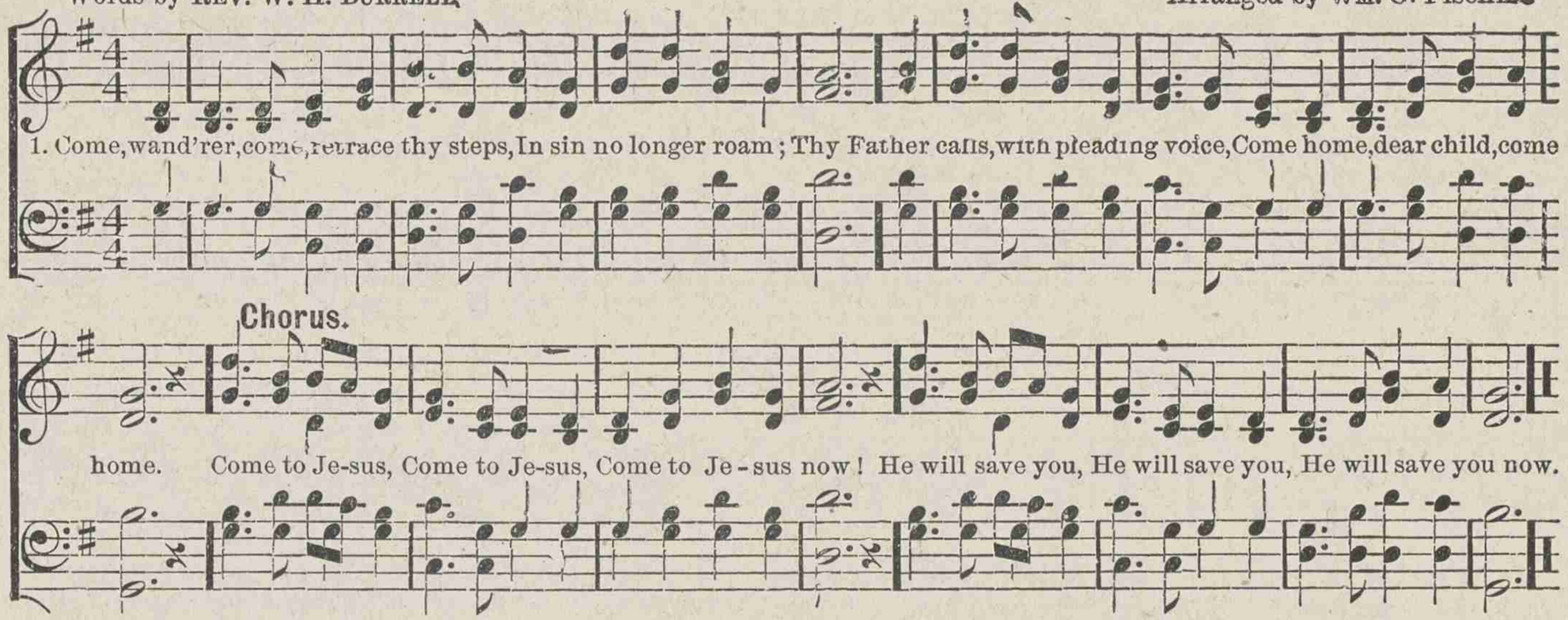


Chorus.



COME TO JESUS.

Words by Rev. W. H. Burrell. Music and Chorus by Rev. J. H. Stockbridge. Arranged by Wm. G. Fischer.



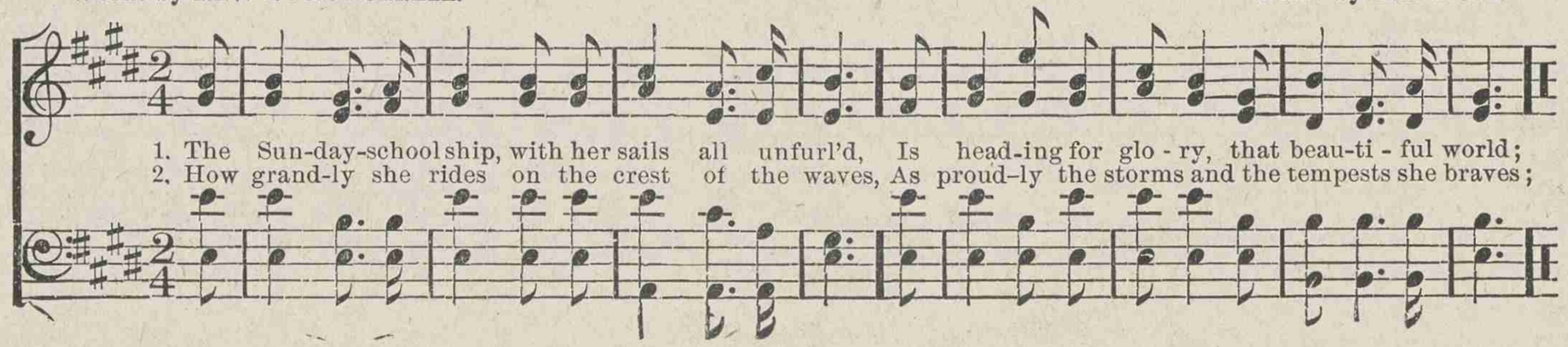
2. Though grieved and wounded by thy sin,
His mercies o'er thee yearn,
His spirit longs and groans within,
To hail thy safe return.

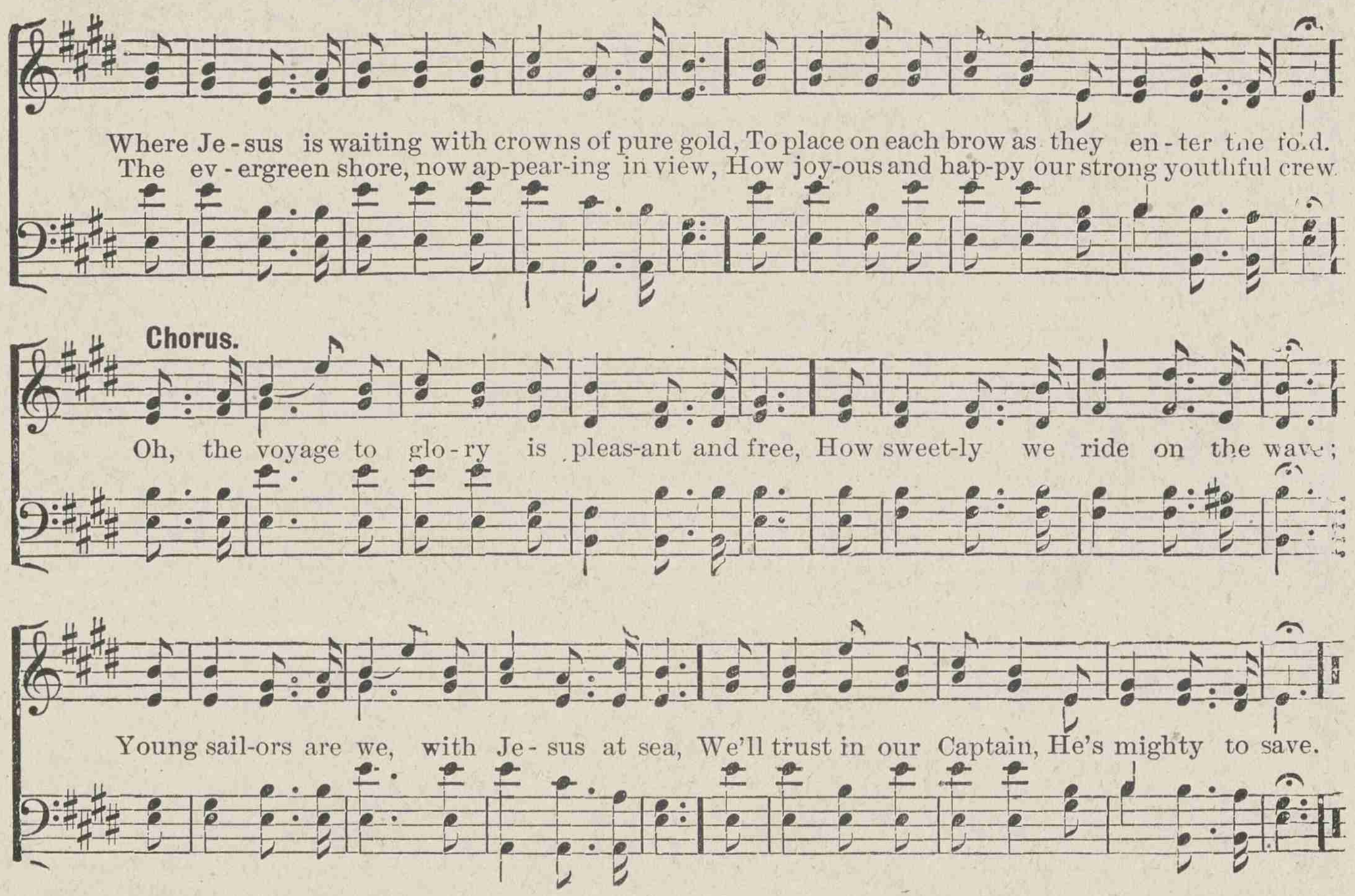
3. Lo! all these years he's sought in vain
To win thy heart to peace;
Oh, come thou back, from sin refrain,
And let thy wand'ring cease.

4. "The fatted calf" shall then be slain,
And music charm thine ear;
Thy Father's house shall joy again,
And heaven thy welcome cheer.

THE SUNDAY-SCHOOL SHIP.

Words by Rev. W. H. Burrell. Music by Asa Hull.





3. Now, gathered on deck, with their notes of sweet song,
Both teachers and children, a glorious throng,
They spy in the distance, the city's high dome,
Where soon they shall dwell with their lov'd ones at home.

4. Awaiting them there, in that sweet Eden land,
Companions and friends, in multitudes stand,
Now, reaching the port in the regions of light,
In songs of sweet praises, with joy all unite.

ANCHOR BY AND BY.

Lively.

Arranged with Chorus by E. O. Excell.

1. When I can read my ti-tle clear, When I can read my title clear, When I can read my title
   I'll bid farewell to ev'-ry fear, ti - tle clear, I'll bid farewell to ev'-ry fear, ti - tle clear, I'll bid farewell to ev'-ry
   ev'- ry fear, ev'- ry fear,

Chorus.

clear To mansions in the skies, } We will stand the storm, We will an - chor by and
fear, And wipe my weeping eyes. } We will stand, stand the storm, It will not be very long ; We will anchor by and by, We will

by, by and by, We will stand the storm, We will anchor by and by,
an - chor by and by, We will stand, stand the storm; It will not be ve - ry long, We will an - chor by and by, by and by.

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

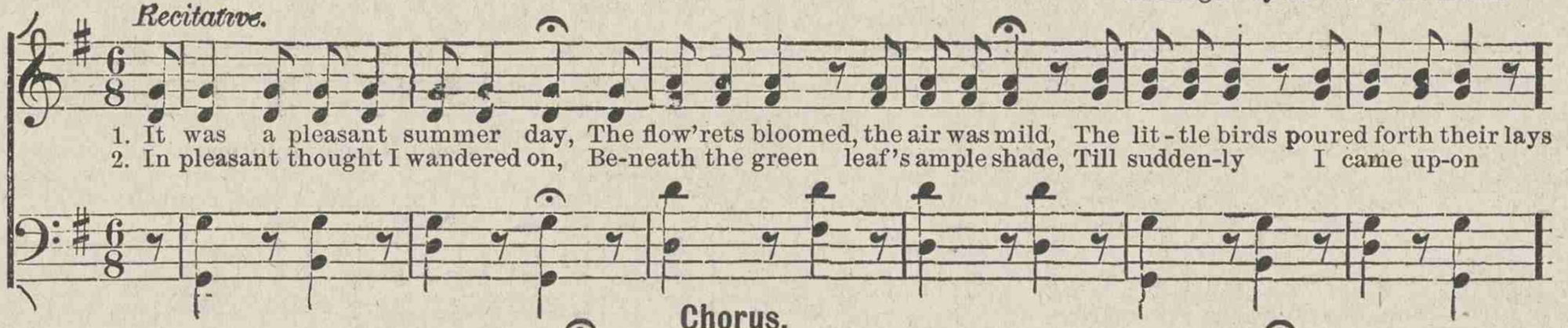
3. Let cares like a wild deluge come,
Let storms of sorrow fall,—
So I but safely reach my home,
My God, my heaven, my all.

4. There I shall bathe my weary soul
In seas of heavenly rest,
And not a wave of trouble roll
Across my peaceful breast.

THE BLIND BOY.

Arranged by Rev. I. BALTZELL.

Recitative.



3. Just at an aged birch tree's foot
A little boy and girl reclined;
His hand in her's he kindly put,
And then I saw the boy was blind.

4. "Dear Mary," said the poor blind boy,
"That little bird sings very long;
Say, do you see him in his joy,
And is he pretty as his song?"

5. "Yes, Eddie, dear," replied the maid,
"I see the bird on yonder tree;"
The poor boy sighed and gently said,
"Sister, I wish that I could see."

6. "The flowers, you say, are very fair,
And bright green leaves are on the trees!
And pretty birds are hopping there—
How beautiful for one that sees.

7. Yet I the fragrant flowers can smell,
And I can feel the green leaf's shade,
And I can hear the notes that swell,
From those dear birds that God has made.

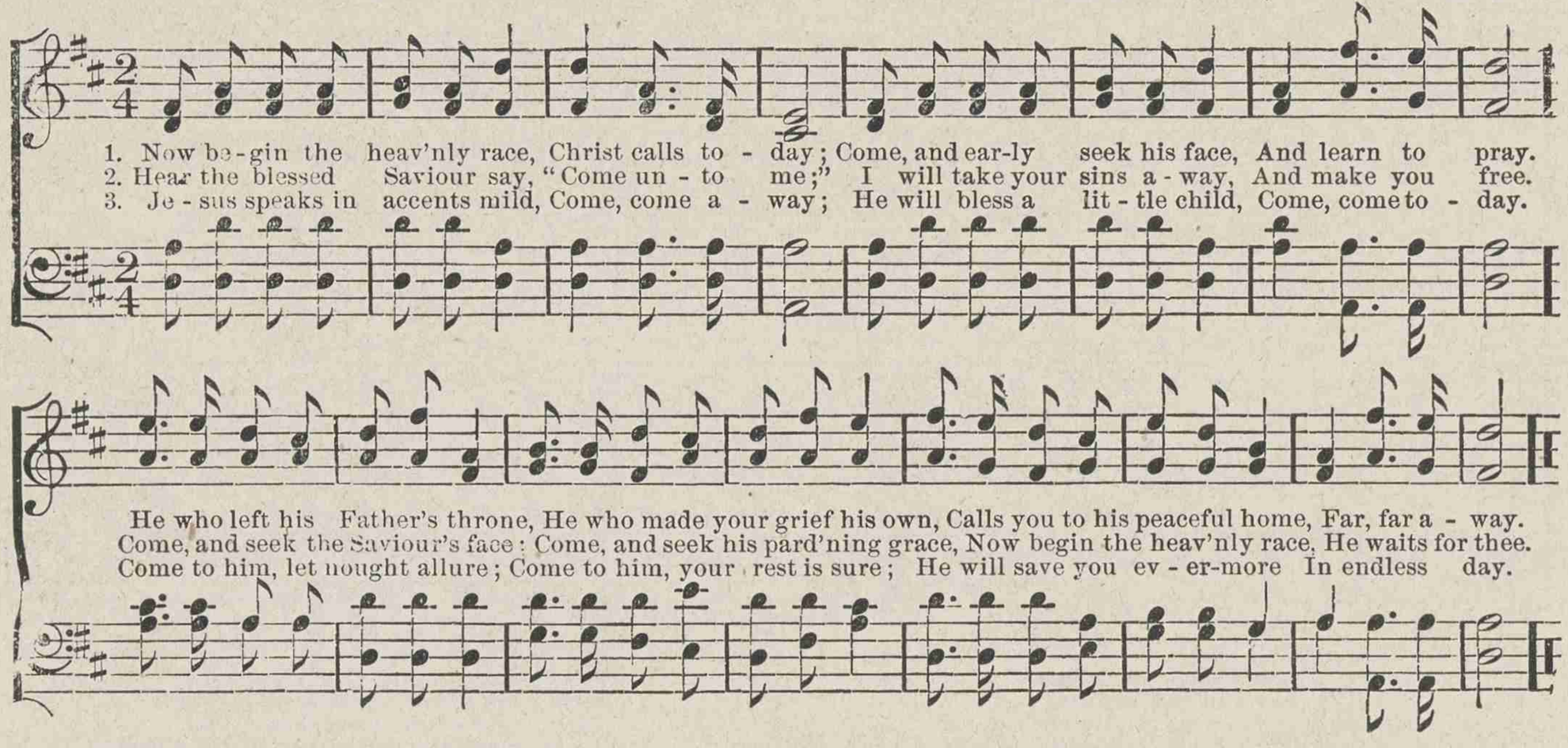
8. So, sister, God to me is kind,
Though sight, alas! he has not given;
But tell me, are there any blind,
Among the children up in heaven?"

9. "No, Eddie, dear, there all can see:
But wherefore ask a thing so odd?"
"Oh, Mary, he's so good to me,
I thought I'd like to look at God."

10. "Oh, brother dear, the time draws nigh,
When we shall leave this world behind,
And dwell together up on high—"
"O, sister, then I wont be blind."

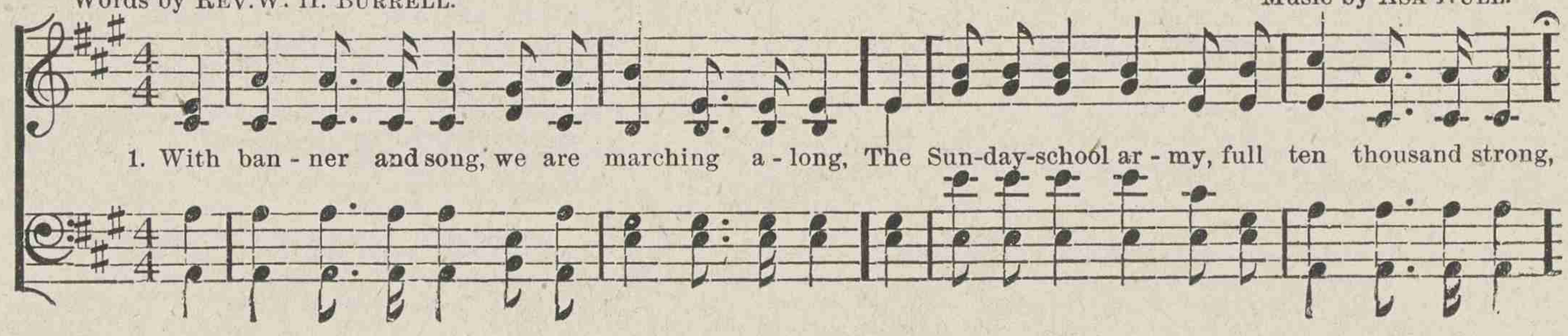
BEGIN TO PRAY.

Music and Words by Rev. I. BALTZELL.



THE SUNDAY-SCHOOI ARMY.

Words by Rev. W. H. Burrell. Music by Asa Hull.



To conquer the world, Our flag is unfurl'd, And "onward to vic-to-ry," Our mot - to and song.

Chorus.

We are march - ing, march - ing, We're march - ing, marching a - long.
March-ing, march-ing, marching, march-ing, The Sunday-school ar - my is marching a - long;
We are march - ing, march - ing, The Sunday-school ar-my is marching a-long.
March-ing, marching, march-ing, marching, The Sunday-school ar - my is march-ing a-long.

2. Our soldiers are brave, and our banner shall wave,
While onward we're marching our lost race to save;
The flag of the cross,
O'er th'enemies loss,
In grandeur, and glory, and triumph, shall wave.—*Cho.*

3. On life's golden shore, with our conflicts' all o'er,
Our arms we shall ground; we shall need them no more,
There comrades shall meet,
Each other to greet,
And triumph together on life's golden shore.—*Cho.*

124 Words adapted.

ONLY ACROSS THE DARK RIVER.

Music by Rev. I. Baltzell.

1. There's a beautiful land where the bright angels dwell, And our lov'd ones are gathered forever; Whose songs of deliv'rance in
2. There's a heav'nly rest, there's a home of delight, Where sorrow and death cometh never, 'Tis the home of the holy, and

Chorus.

full anthems swell; It is on-ly a-cross the dark riv-er. It is on-ly a-cross the dark riv - er, Be-
God is its light; It is on-ly a-cross the dark riv-er. It is on-ly a-cross, etc. the dark riv-er,

yond where the pearly gates stand, Where saints shall inherit for-ev - er A home in the beau-ti-ful land.
for-ev- er

2. There's a crown and a robe in that beautiful land,
Which Jesus the glorious giver,
Shall bestow upon those who are worthy to stand,
It is only across the dark river.—*Cho.*

3. Then we'll fear not the darkness that hides that bright shore,
For the Lord shall be there to deliver;
He will guide all safe to the bright evermore,
It is only across the dark river.—*Cho.*

Words by Rev. W. H. Burrell. **WAITING FOR ME.** Music by John R. Sweney.

1. I am seek-ing my home in the sky, A- way o - ver earth's troubled sea, In that beautiful world up-on high,
2. I am long-ing to be with them there; Those heav'nly mansions to see, In those regions so lovely and fair,

Chorus.

Where my lov'd ones are waiting for me. They're waiting for me, They're waiting for me,
Where my lov'd ones are waiting for me. They're waiting for me, etc.

yes, are wait - ing for me, yes, are

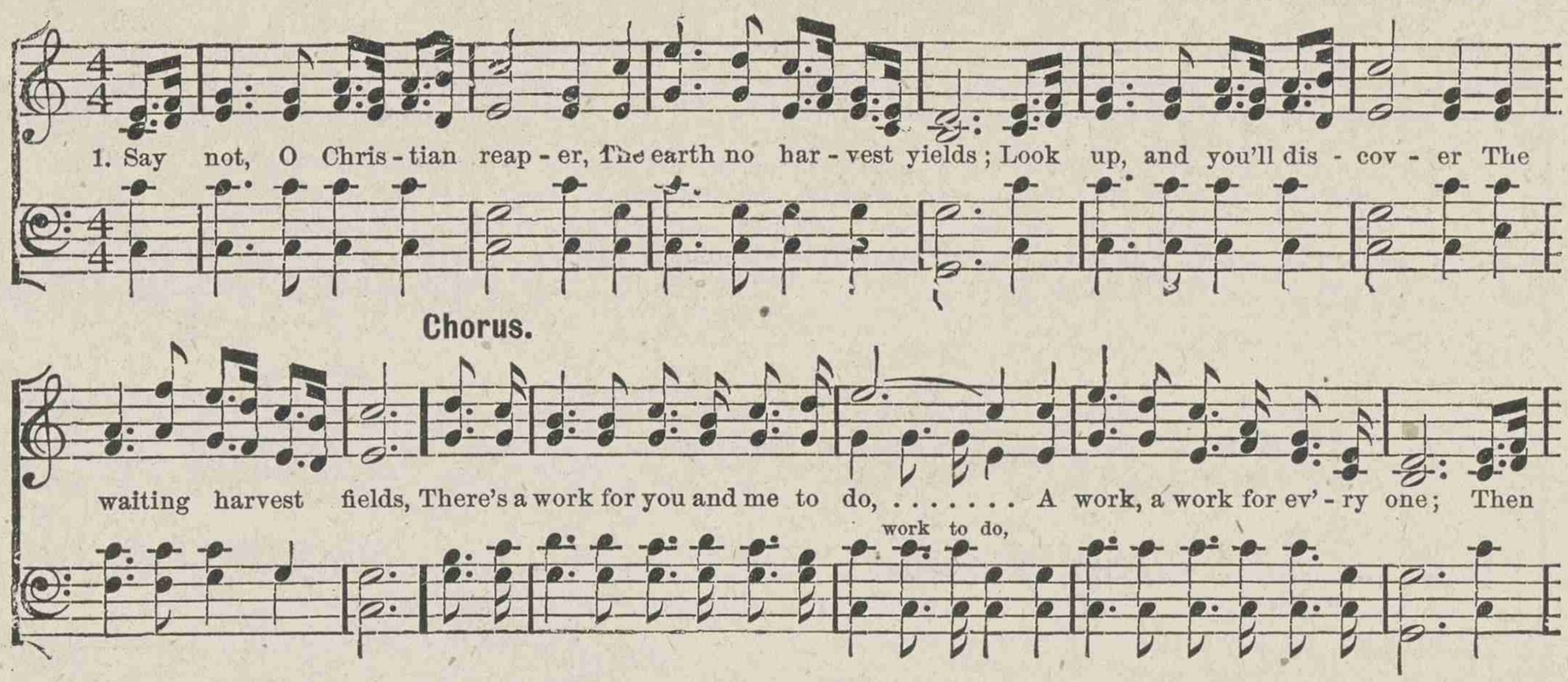
me, In that land so pure and blest, In that land of peace and rest, They are waiting, yes, are waiting for me.
wait - ing for me,

3. I am nearing the City of Gold,
Its domes, high and lofty, I see;
With sweet rapture and joy I behold
My lov'd ones are waiting for me.—*Cho.*

4. O the bliss, O the transport I know,
From bondage and sin I am free,
While the blood-washed, with garments as snow,
And my lov'd ones are waiting for me.—*Cho.*

THERE'S WORK FOR ALL.

Words and Music by REV. I. BALTZELL.



2. Go forth with hope and courage,
Go, wield the sickle's blade;
Fear none of Satan's reapers,
Though well they be arrayed.—*Cho.*

3. How many youth and children
In this wide world of sin;
How many men and women
Your industry may win.—*Cho.*

4. The autumn days are coming,
The summer will be o'er,
Among the ripened harvests
You'll find your work no more.—*Cho.*

5. But if, in faith, you labor,
And gather sheaves of grain,
With joy you'll hail the Master,
When he shall come again.—*Cho.*

CLINGING TO THE ROCK.

Music by REV. I. BALTZELL.

Boldly.

1. When the tem-pest high is raging, As I sail o'er life's rough sea; Wreck'd I be, I'll fear no bil - low,

Chorus.

If I then may on - ly be, Clinging to the rock, clinging to the rock; Clinging, clinging,

yes,

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

2. If amid the wrecks I'm drifted,
Darkness settled thickly round,
Hope shall lift her gleaming beacon,
If I then be only found.—*Chorus.*

3. When the waves shall close around me,
Proudly round me as I die,
Over all these seeming victors,
I shall triumph while I cry.—*Chorus.*

OH, SEE THEM NOW MARCHING.

Words and melody by P. A. SPURLOCK. Harmonized by R. K. MOORE.
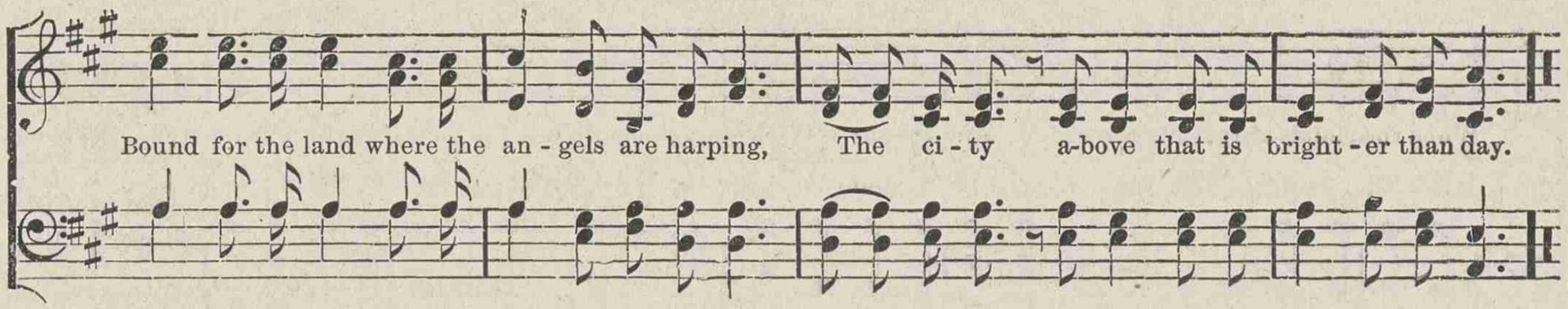
1. Glad millions of children are marching to-day, In the east, in the west, on the prairie far a - way;
2. A - way o'er the prairies wide roll-ing we see, 'Mid the waving of grass, like the bo - som of sea,

On missions of mer - cy they march thro' the land, The pride of our nations, the Sabbath-school band.
Little fai - ry-like forms gliding on o'er the way, To hail with glad greetings the Sabbath-school day.

Chorus.

Marching, marching, marching,
Oh, see them now marching, march-ing, marching, With songs on the way, on the way, on the way,

Marching, marching, marching,
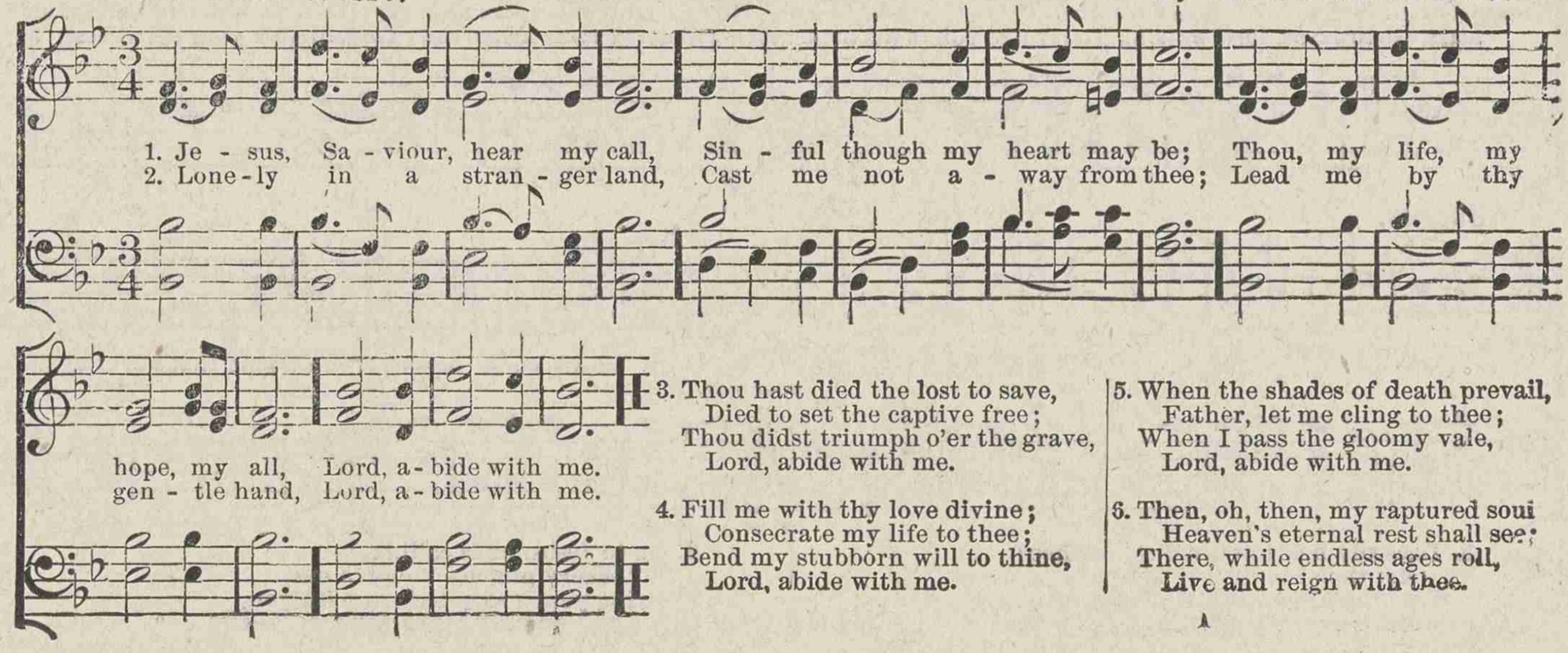


3. Away through the valleys, and over the hills,
Through woodlands they come, and by low gushing rills;
From the wide city full, midst the gathering throng,
With chiming of bells they come marching along.

4. Like stars of the morning that herald the light,
Ere the sun cometh forth in the strength of his might,
With songs and with banner they march on the way,
Proclaiming the coming millennial day.

LORD, ABIDE WITH ME.

Words by FANNY CROSBY. By Per. of BIGLOW & MAIN.



3. Thou hast died the lost to save,
Died to set the captive free;
Thou didst triumph o'er the grave,
Lord, abide with me.

4. Fill me with thy love divine;
Consecrate my life to thee;
Bend my stubborn will to thine,
Lord, abide with me.

5. When the shades of death prevail,
Father, let me cling to thee;
When I pass the gloomy vale,
Lord, abide with me.

6. Then, oh, then, my raptured soul
Heaven's eternal rest shall see;
There, while endless ages roll,
Live and reign with thee.

GO TO JESUS.

Words and Music by **Rev. I. Baltzell.**

1. When the clouds are gath'ring o'er thee, And the sky is thick with gloom; When thy path looks dark before thee, And thou [wand'rest far from
2. When thy heart with grief is breaking, And thy soul is filled with fears; When no balm can soothe the aching, And no hand [can wipe the

home, Go to Jesus, he will cheer thee Thro' this wilderness so drear, He's a friend that's ever near thee, Trust in him, and never fear.
tears, Go to Jesus, he is waiting To receive you to his breast; He will drive away all sorrow; He will give your spirit rest.

Chorus.

Go to Jesus, go to Jesus, He's a friend that's ever near, Go to Jesus, go to Je-sus, He's a friend that's ever near.
ev-er near,

3. Does thy heart of sin distress thee?
Art thou longing to be free?
Dost thou feel, with all thy striving
Sin is ever conquering thee?—*Cho.*

4. Go to Jesus, he is calling,
"Weary pilgrim, come to me;
Bring your every burden with you,
I will quickly make you free."—*Cho.*

Music by Rev. I. BALTZELL.

Moderato.

1. I am thinking of home, of a home far a - way, Where the many bright mansions be; Of a ci - ty with

Chorus.

streets made of glittering gold. Which the righteous alone shall see. Oh, home, sweet home, sweet home, I am

sweet home,

longing for home, sweet home, Be - yond the pearly gates many mansions wait For the weary marching home.

sweet home,

2. I am thinking of home where they need not the light
Of the sun, or the moon, or star;
For no night ever comes, but the traveller may
Sweetly rest in that home afar.—*Cho.*

3. I am thinking of home, of the loved over there,
Happy kindred who've gone before;
Ye have gone to the home where the weary all rest,
To the home on the blissful shore.—*Cho.*

OPEN WIDE THE GOLDEN GATE.

Arranged for this Work.

1. O pen wide the golden gate, Let the lit tle wand'rers in; Let them, now no long-er wait, Tho' their lives are soil'd by sin; There is room enough for them In the per-fume - la-den bow'rs, Room for many a sparkling gem, 'Mid the Mas - ter's living flow'rs. Let them come in, let them come in, Let the lit - tle wand'rers in.

Refrain.

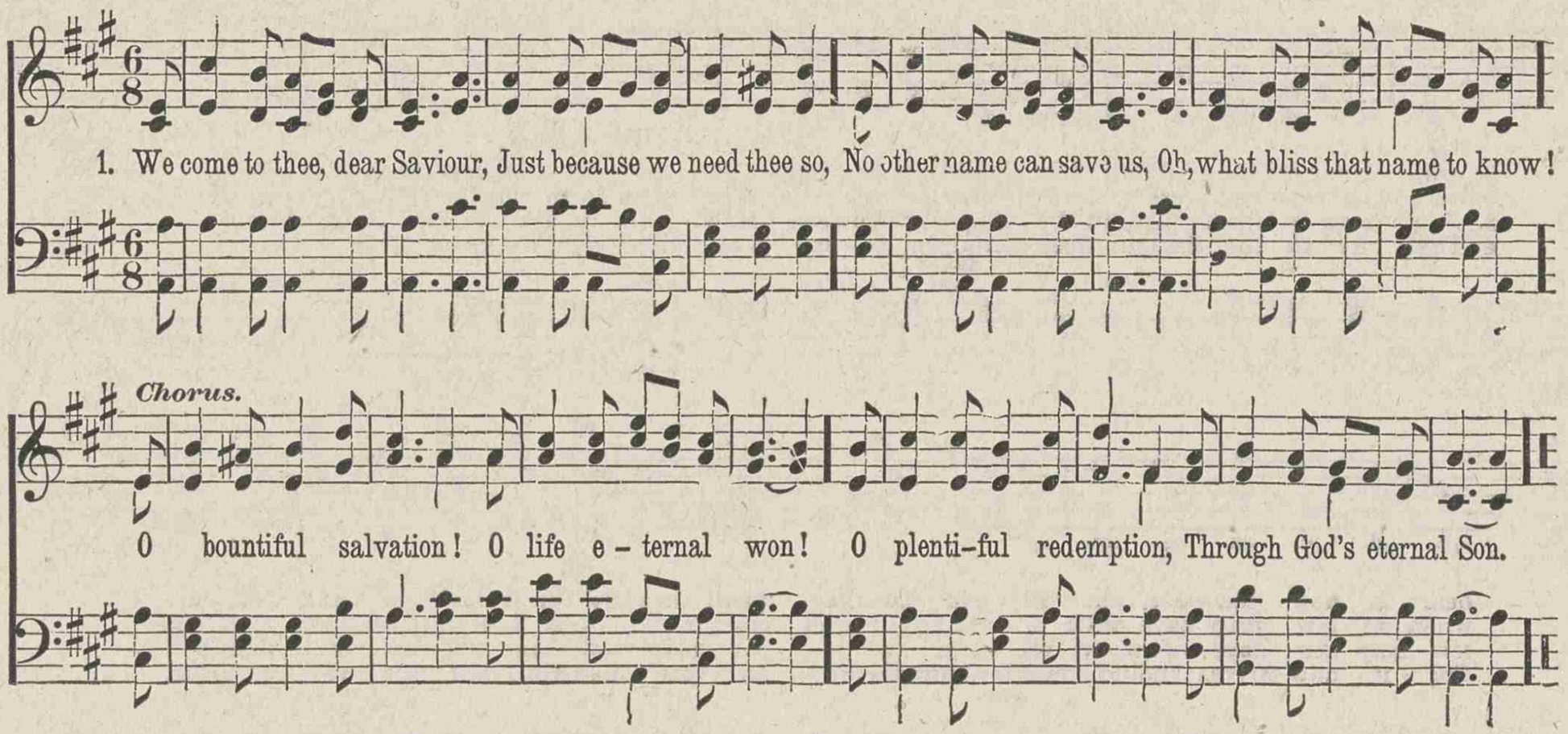
come in, come in,

2. Suffer them to come to him,
Shepherd of the cherub band;
He can light the valley dim,
Leading from this desert land,
Nurtured with a kindly care,
All the weeds of sin kept down,
Golden fruits their lives shall bear,
Till they win the sparkling crown.

3. And with golden harps in hand,
Gladd'ning all that blest abode,
They shall shine, a star-gem'd band,
In the coronal of God;
Open, then, the golden gate,
Let the little wand'rers in;
See the blessed Saviour wait,
Wait to save their souls from sin.

WE COME TO THEE, DEAR SAVIOUR.

From GOODLY PEARLS, by per. Music by J. J. Hoor.



2.

We come to thee, dear Saviour,
None will have us, Lord, but thee;
And we want none but Jesus,
And his grace that makes us free.
O bountiful salvation! &c.

3.

We come to thee, dear Saviour,
It is love that makes us come;
We are certain of our welcome,
Of our Father's welcome home.
O bountiful salvation! &c.

4.

We come to thee, dear Saviour,
For to whom, Lord, can we go,
The words of life eternal
From thy lips forever flow.
O bountiful salvation! &c.

5.

We come to thee, dear Saviour,
And thou wilt not ask us why;
We cannot live without thee,
And still less without thee die.
O bountiful salvation! &c.

COME TO THE SAVIOUR TO-DAY.

REV. A. A. GRALEY.

1. Oh, come to the Saviour, dear children, to-day, 'Tis fol-ly to wait till you're old-er; The
2. You hear of the cross where Im-man-u-el bled, And tears down your fa-ces are stealing; But
3. How man-y short graves in the graveyard you see, How man-y dear children there slumber! And
4. Then fly to the Saviour, dear children, to-day, While life's fee-ble ta-per is burn-ing; The

heart is now ten-der, but if you de-lay, 'Twill sure-ly grow hard-er and bold-er.
when a few years have roll'd o-ver your head, You'll hear of that cross with-out feel-ing.
few may the days of your pil-grim-age be; No mor-tal can tell us their num-ber.
Spi-it now strives; should you grieve him a-way, In vain may you wait his re-turn-ing.

Chorus.

The Sa-viour is call-ing to-day; He waits to re-ceive you and save; Give

heed to the warning, Ere life's sun - ny morning, Be clos'd in the night of the grave.

JESUS IS CALLING.

Moderato.

Words and Music by REV. I. BALTZELL.

1. Je - sus calls, "dear children, Come to me and live," Hear him gently say - ing, "Why the spirit grieve.
2. Je - sus waits to save you, Waits to save you now; While he bids you welcome, At his footstool bow.

Chorus.

Je - sus is calling, calling, calling, Je - sus is calling, children, come.
call - ing, call - ing, call - ing,

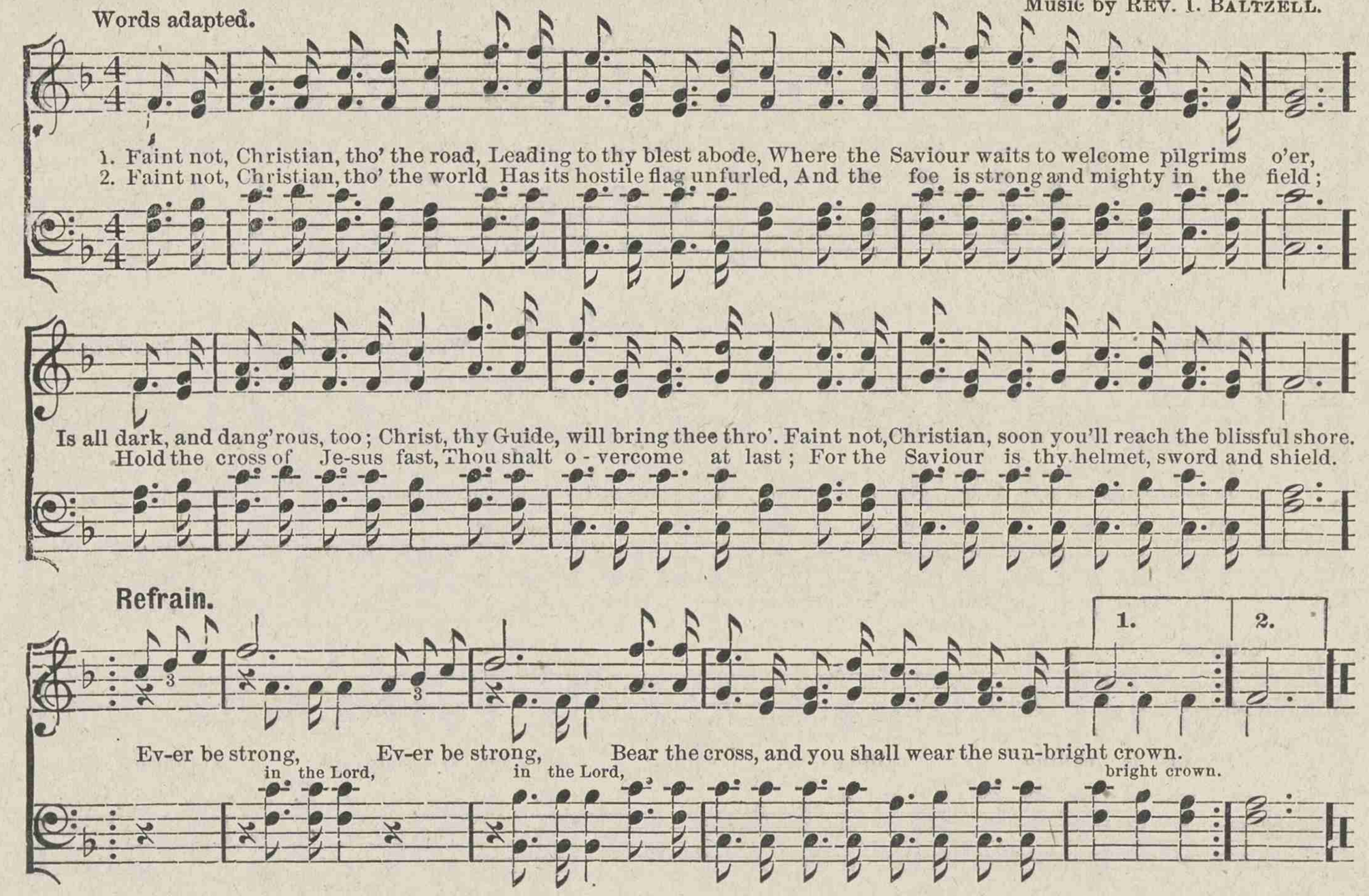
3. Hear the gentle Jesus
Speaking now to you;
"Trust in me forever;
I will guide you through."—*Cho.*

4. Oh, no longer linger.
When he bids you come;
Come, oh come, to Jesus,
While there yet is room.—*Cho.*

FAINT NOT, CHRISTIAN.

Words adapted.

Music by Rev. I. Baltzell.



Refrain.

3. Faint not, Christian, Jesus near,
Soon in glory will appear
With the holy band of angels in the sky;
Christ, the Lord, is over all,
He'll not suffer thee to fall,
But will save thee in his home of love on high.—*Refrain.*

4. Faint not, Christian, look on high,
See the harpers in the sky;
Patient wait, and thou shalt join the holy band,
Soon with them you'll join the song
Of salvation, loud and long;
In the kingdom of the holy thou shalt stand.—*Refrain.*

SEAL ME EVER THINE.

Words arranged. Music by Rev. I. Baltzell.

1. Come, blessed Saviour, take my heart, And nev - er-more from me de - part; Come, precious Saviour,

Chorus.

seal me thine; Thy new and precious name be mine, Saviour come, Saviour come, Saviour

Saviour come, Saviour come,

come, Saviour come, Oh, come, precious Saviour, take my heart, And never-more from me de-part.

Saviour come, Saviour come,

2. Sweetly on Jesus I repose,
Kindly protected from my foes;
Willing to suffer day by day,
Willing to follow Christ, the way.—*Cho.*

3. Now, blessed Saviour, keep thy throne,
In my poor heart, now all thy own,
Now Saviour, take me, thou art mine,
Bless me, and seal me ever thine.—*Cho.*

WHAT SHALL THE HARVEST BE?

Words arranged for this Work.

Music by Rev. I. RALTZELL.

1. Sowing their seed in the beau-ti-ful dawn, Sowing their seed in the noon-day sun; Sowing their seed when the
2. Sowing their seed by the way side so high, Sowing their seed on the rocks to die, Sowing their seed when the

darkness comes on, What shall the harv-est be?
win-ter is nigh, What shall the harv-est be?

Chorus.

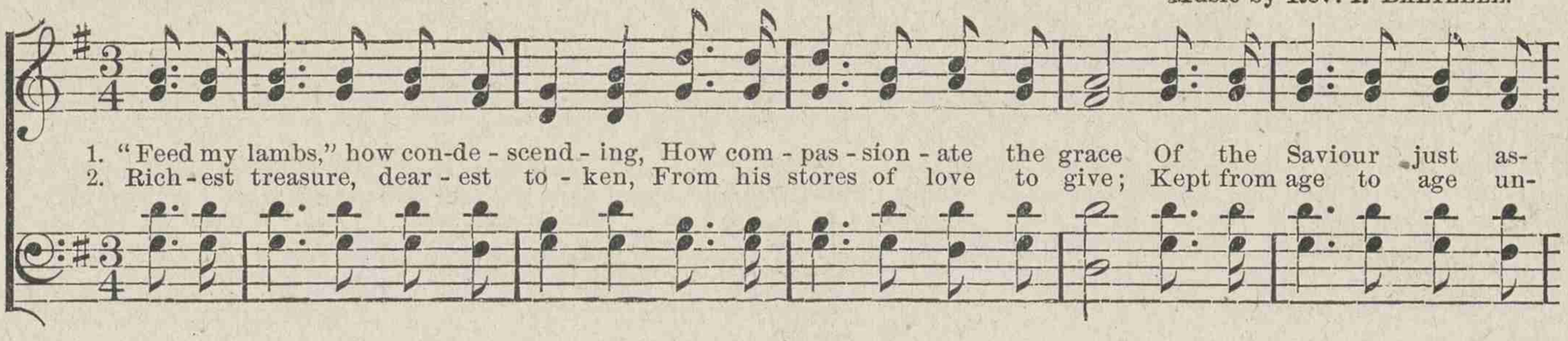
Sow - - - ing in time . . . . for e-
Sow-ing in time for e - ter ni - ty,

ter - - - - - - - ni - ty, . . . What . . . shall the har - - - - - est be? What shall the harvest be?
Sow-ing in time for e - ter - ni - ty, What shall the harvest be? what shall it be?
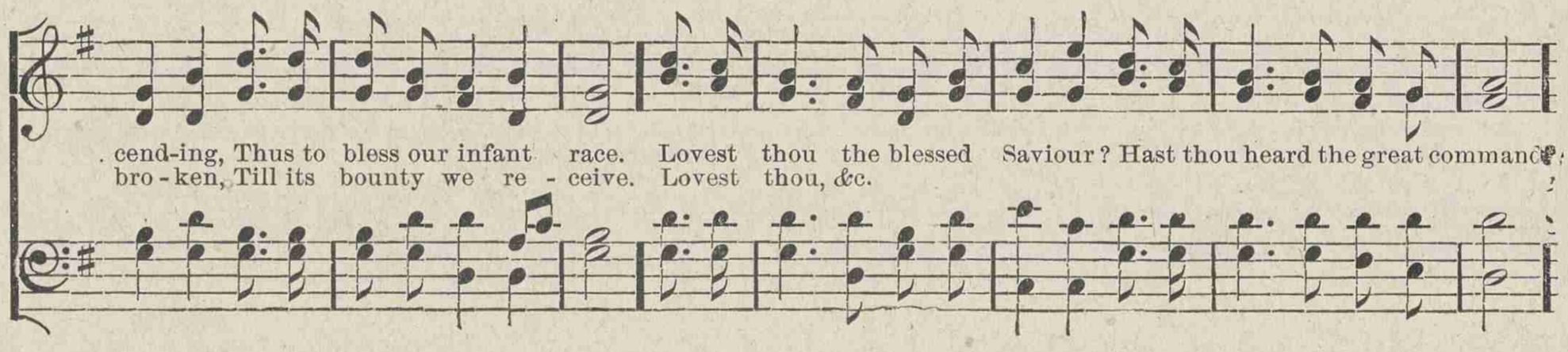
3. Sowing the seeds of a lingering pain,
Seeds of remorse in a maddened brain;
Oh, at the judgment you'll meet them again,
Dark will the harvest be.—*Cho.*
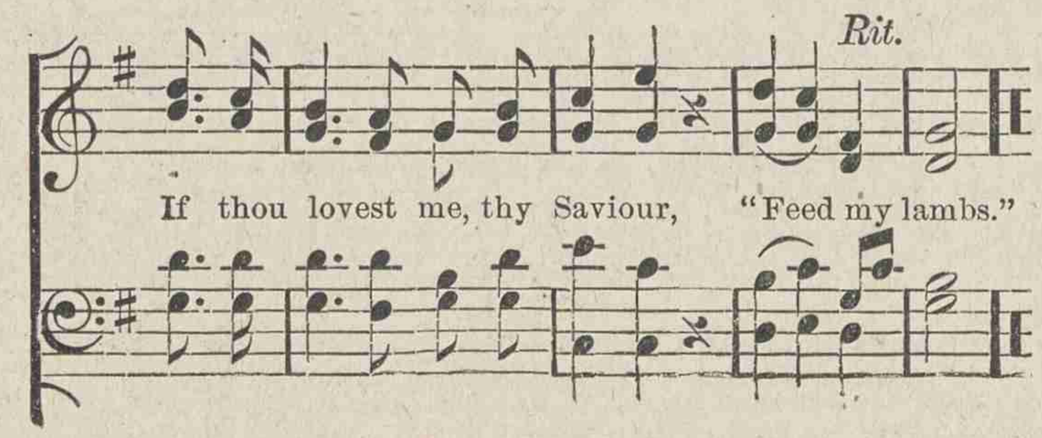
4. Good seed keep sowing wherever you go;
Never be idle while here below:
Jesus will water it, cause it to grow,
Great will the harvest be.—*Cho.*

Music by Rev. I. BALTZELL.



Chorus.
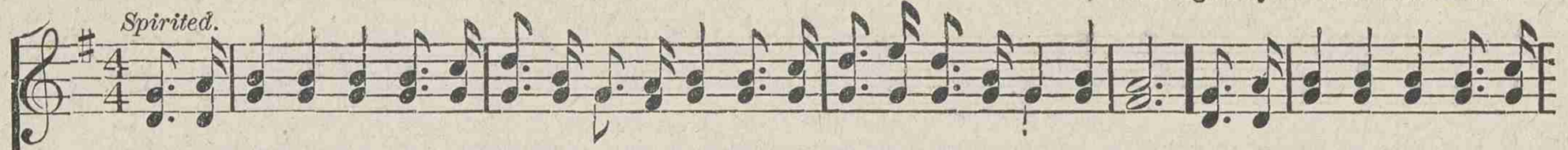




3. Who, without that word of blessing,
Could our dark estate have told?
Sin and woe our souls distressing,
Lost, and wandering from his fold.—*Cho.*

4. "Feed my lambs!" ye pastors, hear it!
Feed the flock of his own hand;
Oh, for him, let us, revere it,—
Keep the Shepherd's last command.—*Ch*

WE ARE HOMEWARD BOUND.

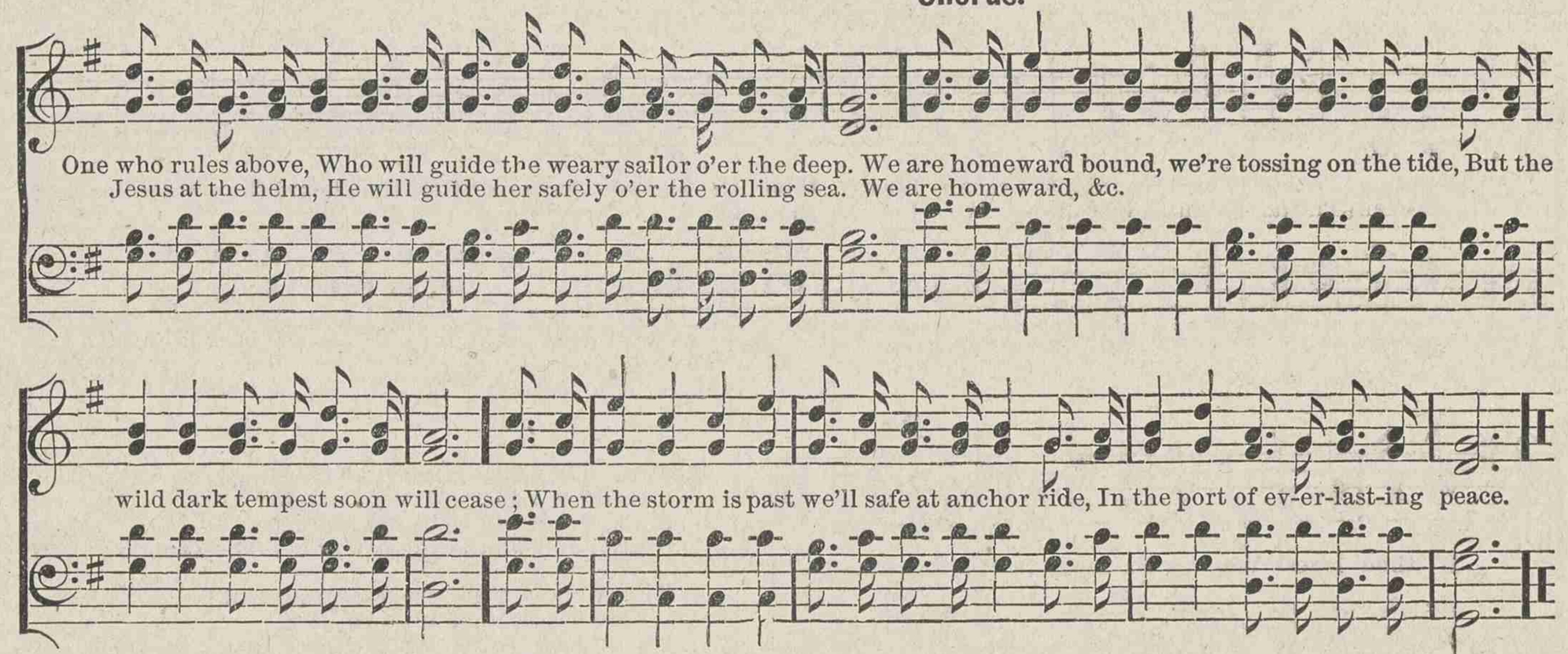
Arranged by REV. I. BALTZELL.

Spirited.



1. We are homeward bound to the land of light and love; With a swelling sail we onward sweep; Tho' the rude winds blow, there is
2. Though the billows rise, they shall never overwhelm; Tho' the breakers roar upon the lee, 'Mid the strife we'll sing for we've

Chorus.
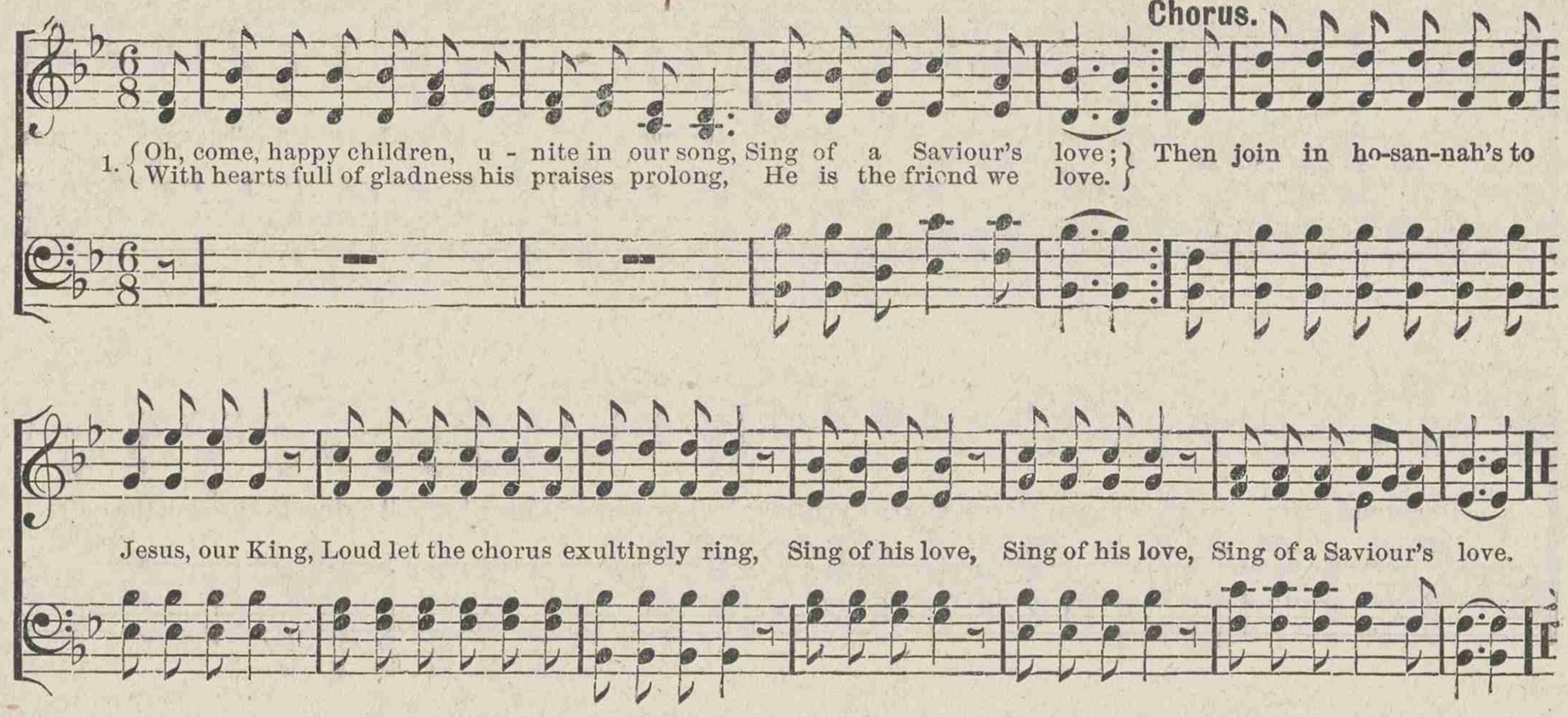


One who rules above, Who will guide the weary sailor o'er the deep. We are homeward bound, we're tossing on the tide, But the Jesus at the helm, He will guide her safely o'er the rolling sea. We are homeward, &c.

wild dark tempest soon will cease; When the storm is past we'll safe at anchor ride, In the port of ev-er-last-ing peace.

3. Though for ages past she has ploughed the stormy main,
She's as worthy as in days of yore;
'Mid the rocks and shoals, and the fearful hurricane,
She has thousands brought to Canaan's happy shore.—*Cho.*

4. We are homeward bound; won't you join our happy crew?
Come aboard, poor sinner, while you may;
To the eye of faith there's the better land in view,
'Tis the land that shines with never-ending day.—*Cho.*

Words by REV. W. KENNY.



2. We'll sing of his mercy who for us hath died,
Sing of a Saviour's love;
Rejoicingly sing of our Lord crucified,
He is the friend we love.— *Cho.*

3. We'll praise him for coming our souls to redeem,
Sing of his wondrous love;
Till earth's happy millions shall join in our theme,
Praising the friend that we love.—*Cho.*

4. Oh, do you not hear him, now bidding you come,
Come to his arms of love?
Then, why will you tarry? for yet there is room,
Room in his arms of love.—*Cho.*

5. Oh, come, then, and join in the song that we sing,
Singing of him we love;
Join all your glad voices in praise to our King,
Praises to him we love.—*Cho.*

6. Then, glory to Jesus, shall still be our song,
Glory to him we love;
For glory and praises unto him belong,
Praises to him we love.—*Cho.*

142 By Per. of BIGLOW & MAIN.

MERRY, MERRY CHRISTMAS.

Words and Music by MRS. T. J. COOK.

V. 1. 2. 3. Merry, mer-ry Christmas ev' - ry where! Cheer-i - ly it ringeth through the air; Christmas bells, Christmas trees,

Christmas odors on the breeze; Merry, merry Christmas ev' - ry where! Cheer-i-ly it ringeth through the air.

1. Why should we so joy-ful - ly Sing with grateful mirth? See! the Sun of Righteousness Beams upon the earth!
2. Light for weary wan-der-ers, Comfort for th' oppressed; He will guide his trusting ones In - to perfect rest.
3. Deeds of faith and char-i - ty; These our offerings be, Leading ev'- ry soul to sing, Christ was born for me!

FORBID THEM NOT.

REV. A. A. GRALEY.

1. When man - y to the Saviour's feet Their lit - tle chil - dren brought, And from the source of bless-ed-ness, A
2. "For - bid them not, nor harshly chide Their wish to see my face, For lit - tle children such as these My

Sa - viour's bless - ing sought; To some who, with mis - ta - ken zeal, The near ap - proach for-
Fa - ther's king - dom grace." Then gathered in his lov - ing arms, And fold - ed to his

bade, "Let lit - tle chil - dren come to me," The bless - ed Sa - viour said.
breast, He pour'd a bless - ing all di - vine On ev' - ry lit - tle guest.

3. Dear children, Jesus is the same,
Though now enthroned above;
He waits to bless you as of old
With his forgiving love.

He marks with joy each faint attempt
His favor to obtain;
And those who early seek his face
Shall never seek in vain.

144

WATCHING AND WAITING.

Words by Rev. W. H. Burrell. Music by Rev. I. Baltzell.

1. Oh, how pleasing the prospect of home, Where lov'd ones a-gain I shall see; There, in sorrow no longer to
2. They have landed on life's golden shore; From earth's trying scenes they are free; There where sin shall disturb them no

Chorus.

roam, They are watching and waiting for me. They are watching and waiting for me, They are
more, They are watching and waiting for me. They are watching, &c.

Yes, for me,

watching and waiting for me, There the dear ones I love, in those regions above, Are watching and waiting for me.

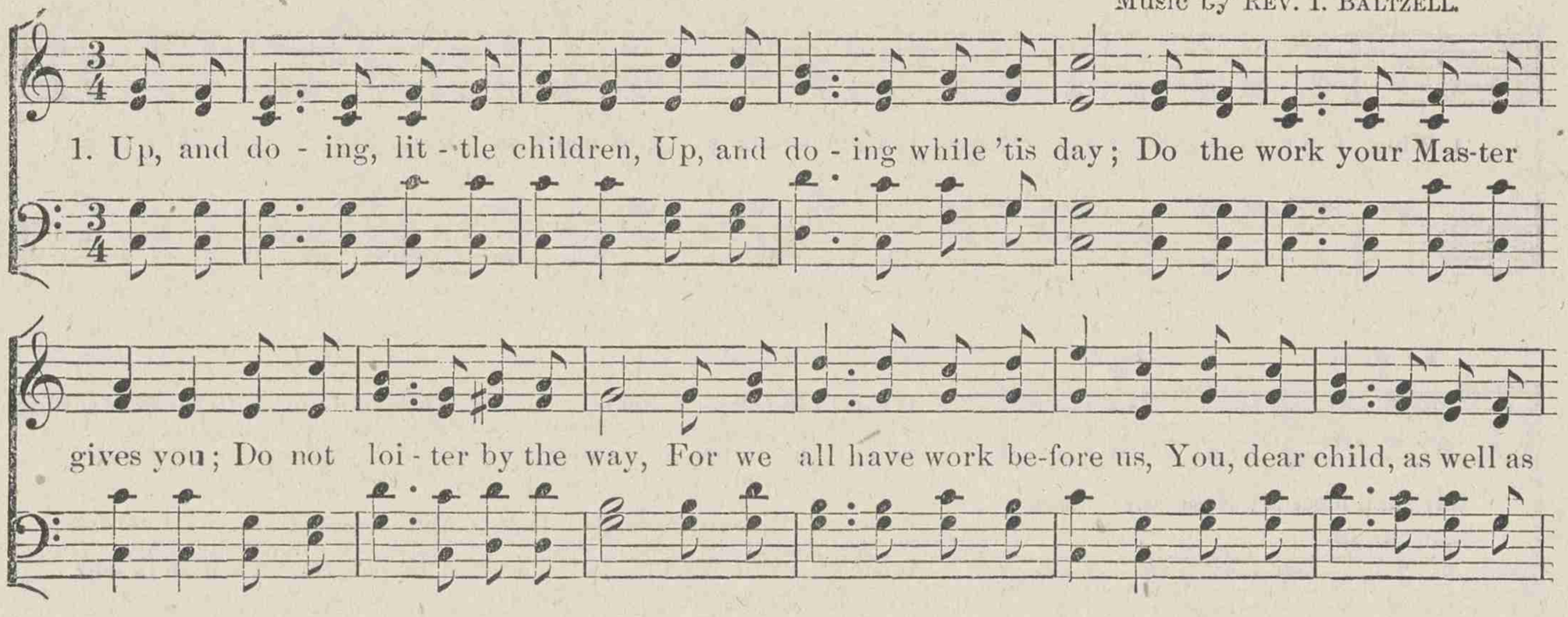
Yes, for me.

3. They are happy and blessed, I know,
Reclining beneath life's blest tree;
With their garments as white as the snow,
They are watching and waiting for me.—*Cho.*

4. I am longing to share in the rest,
Away to their arms I would flee;
Where so pure, and so holy and blest,
They are watching and waiting for me.—*Cho.*

UP, AND DOING.

Music by REV. I. BALTZELL.

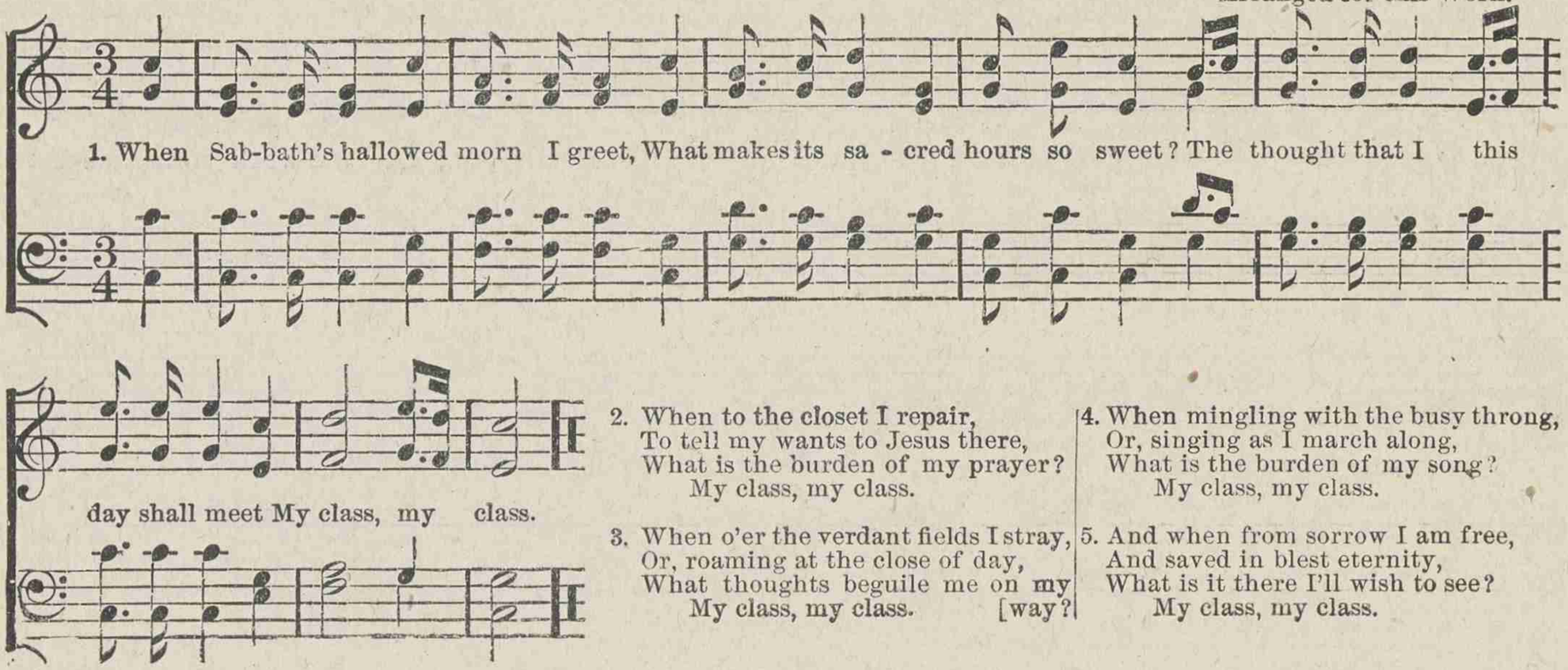


2. Up, and doing, little children,
   Help the poor whom Jesus loves;
Tell the sinner of the Saviour,
   Who still lives to bless above.
Follow him who died to save you,
   Never, never cease to pray,—
Pray for pardon, pray for blessing,—
   Pray for guidance every day.

3. Up, and doing, little children,
   Trust not to thyself alone;
But work out your own salvation,
   Through the grace of God's dear Son.
Jesus loves you, little children,
   Turn not from his love away;
But go forth and do his bidding;
   Up, and doing while 'tis day.

MY CLASS, MY CLASS.

Arranged for this Work.
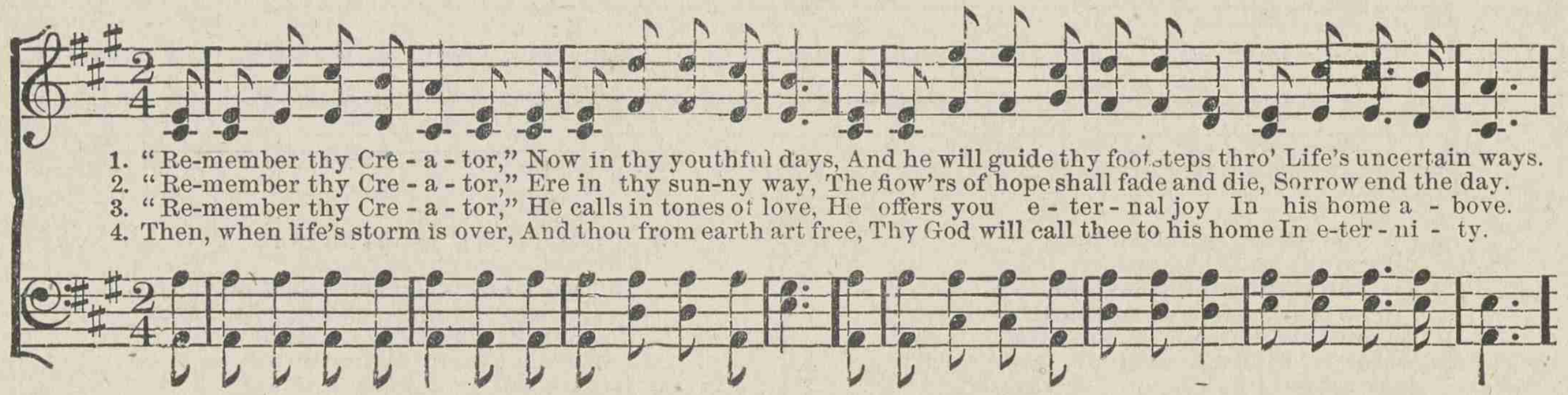


2. When to the closet I repair,
To tell my wants to Jesus there,
What is the burden of my prayer?
My class, my class.

3. When o'er the verdant fields I stray,
Or, roaming at the close of day,
What thoughts beguile me on my [way?
My class, my class.

4. When mingling with the busy throng,
Or, singing as I march along,
What is the burden of my song?
My class, my class.

5. And when from sorrow I am free,
And saved in blest eternity,
What is it there I'll wish to see?
My class, my class.

REMEMBER THY CREATOR.



Chorus.

Re-mem-ber thy Cre - a - tor, Re-mem-ber thy Cre - a - tor, Re-member thy Cre - a - tor now, In thy youthful days.

By Per. of O. DITSON.

NEARER, MY GOD, TO THEE.

From the "ASAPH."

1. Near-er, my God, to thee, Near-er to thee; E'en tho' it be a cross That raiseth me,
2. Tho' like a wan-der-er, Daylight all gone, Darkness be o - ver me, My rest a stone,

Still all my song shall be, Near-er, my God, to thee, Near - er, my God, to thee, Near - er to thee.
Yet in my dreams I'd be Near-er, my God, to thee, Near - er, my God, to thee, Near - er to thee.

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

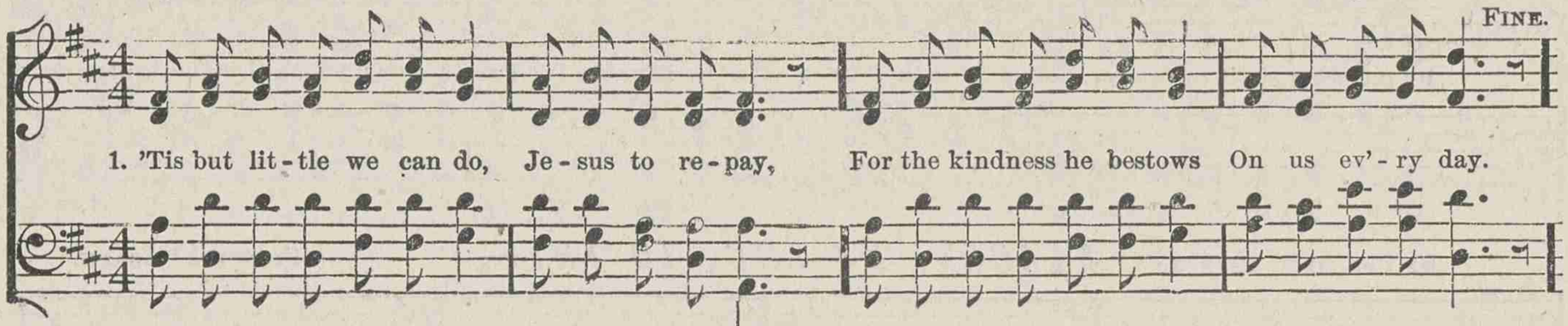
4. Then with my waking thoughts,
Bright with thy praise,
Out of my stony griefs,
Bethel I'll raise;
So by my woes to be
Nearer, my God, &c.

5. Or, if on joyful wing,
Cleaving the sky,
Sun, moon, and stars forgot,
Upward I fly,
Still, all my song shall be,
Nearer, my God, &c.
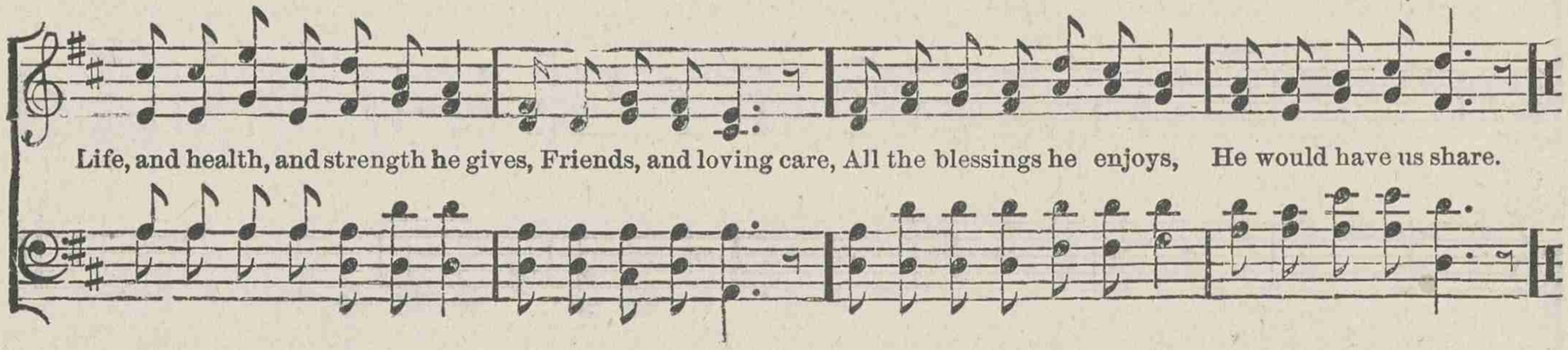
'TIS BUT LITTLE WE CAN DO.

From S. S. BLACKBOARD. By permission of A. O. VAN LENNEP.

Words by JOSEPHINE POLLARD. Music by S. J. VAIL.



D. C. for Chorus.



2. Little hands have work to do
   Jesus will approve;
   He will teach them how to be
   Ministers of love.
   Little ones can go to him,
   Asking him to fill
   Little hearts, that they may be
   Strong to do his will.

3. He would have us kind and good,
   Ready to forgive;
   He would have us work with him,
   In his presence live.
   Every day, and every hour,
   Good we may impart,
   If the loving Saviour finds
   Room in every heart.

TAKE MY HAND, DEAR JESUS.

From S. S. BLACKBOARD. By permission of A. O. VAN LENNEP.

Words by KATE OSBORN. Music by WILL. W. BENTLEY.

With feeling.

1. Ev - er blessed Je - sus, Listen un - to me, Bow thine ear and hear me, While I call to thee;
2. Ev - er blessed Je - sus, Bless thy wayward child, Keep my feet from stray - ing Thro' the des - ert wild;
3. Help me, blessed Je - sus, Leave me not a - lone; Give me strength and patience, Till each duty's done;

I am weak and sin - ful, Thou art pure and strong, Take my hand, dear Je - sus, Lead thy child a - long.
I would never wan - der From thy lov-ing side, Ev - er blessed Je - sus, Be my constant guide.
And when life is end - ed, I thy face would see; Hear my pray'r, dear Je - sus, Take me up to thee.

Refrain.

Take my hand, dear Je - sus, Let me nev - er stray, Take my hand, and lead me, In the bet - ter way.

THY FATHER CALLS, "COME HOME."

From "Joyful Songs" by permission of WM. G. FISCHER.

1st. 2d.

1. Breth-ren, while we so-journ here, Fight we must, but should not fear;
Foes we have, but we've a friend, (OMIT. - - - - - - - -) One that loves us to the end;

Forward, then, with courage go, Long we shall not dwell below; "Child," your Father calls, "Come home."
Soon the joyful news will come,

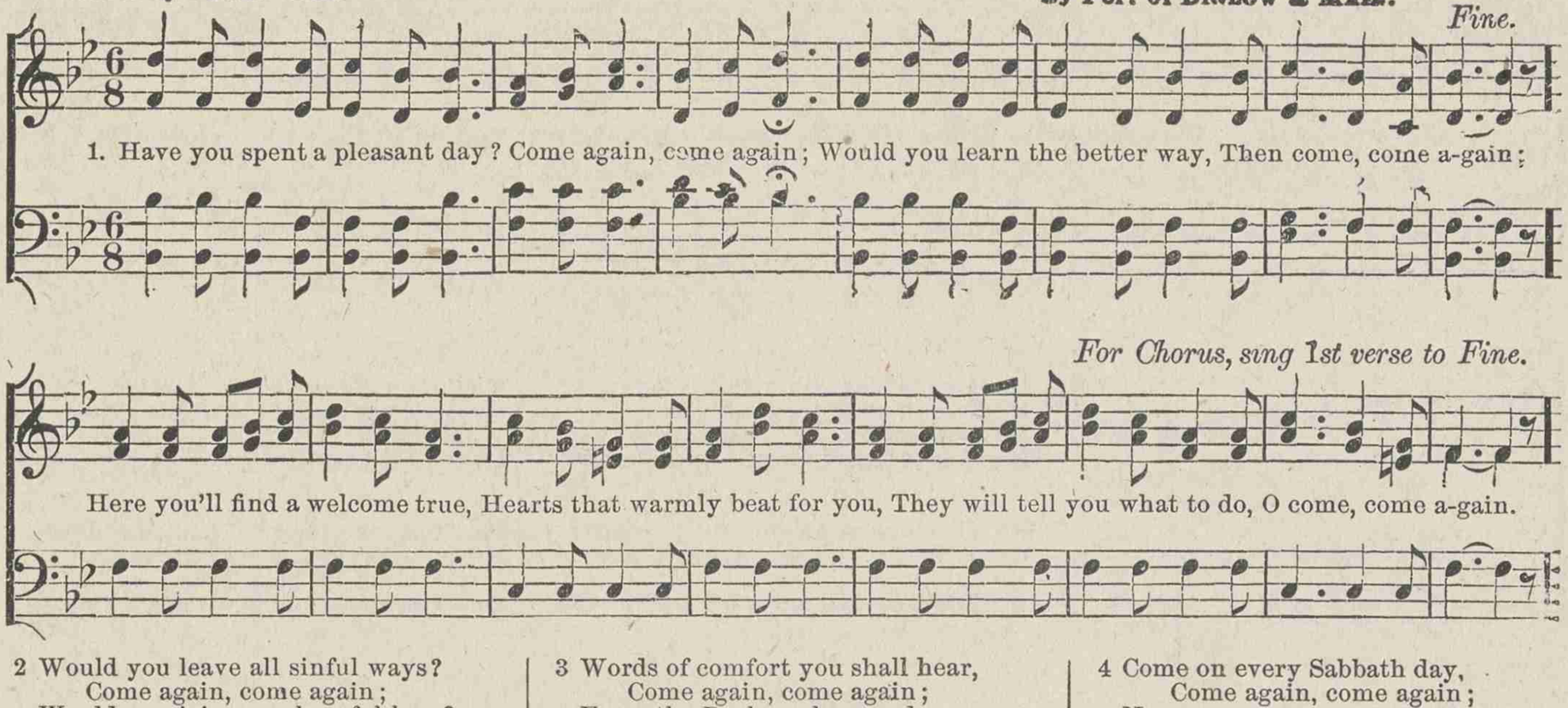
CHO.—"Come home!" "Come home!" "Come home!" "Come home!" "Come home!"

"Come home, come home, Thy Father calls, "Come home, come home, come home, Thy Father calls, "Come home!"
come home, come home, come home, come home, come home!

COME AGAIN.

Words by FANNY CROSBY.

By Per. of BIGLOW & MAIN.



2 Would you leave all sinful ways?
Come again, come again;
Would you join our cheerful lays?
Then come, come again.
We are bound for Canaan's land,
Will you come and join our band?
We will take you by the hand,
O come, come again.

3 Words of comfort you shall hear,
Come again, come again;
From the Book we love so dear,
Then come, come again;
Jesus suffered on the tree,
Jesus died for you and me,
His disciple you may be,
O come, come again.

4 Come on every Sabbath day,
Come again, come again;
Never, never stay away,
O come, come again;
Now improve the hours that fly,
They are gliding swiftly by,
You are not too young to die,
Then come, come again.

Concluded from opposite page.

2 In the way a thousand snares
Lie to take us unawares:
Satan, with malicious art,
Watches each unguarded heart;
But from Satan's malice free
Saints shall soon in glory be;
Soon the joyful news will come,
"Child, your Father calls you home."

3 But of all the foes we meet,
None so oft mislead our feet—
None betray us into sin,
Like the foes that dwell within;
Yet let nothing spoil your peace,
Christ shall also conquer these;
Then the joyful news will come,
"Child, your Father calls you home."

I LOVE THE LORD.

1. I know that my Redeemer lives; What comfort that sweet sentence gives; He lives, he lives, who once was dead, He
CHORUS.—*I love the Lord, I know I do; The best of all, he loves me too: I love the Lord, I know I do; The*

lives, my ev - er-last-ing head.
best of all, he loves me too.

2.
He lives to bless me with his love;
He lives to plead for me above;
He lives, my hungry soul to feed;
He lives to help in time of need.—*Cho.*

3.
He lives, and grants me daily breath;
He lives, and I shall conquer death;
He lives my mansion to prepare;
He lives to bring me safely there.—*Cho.*
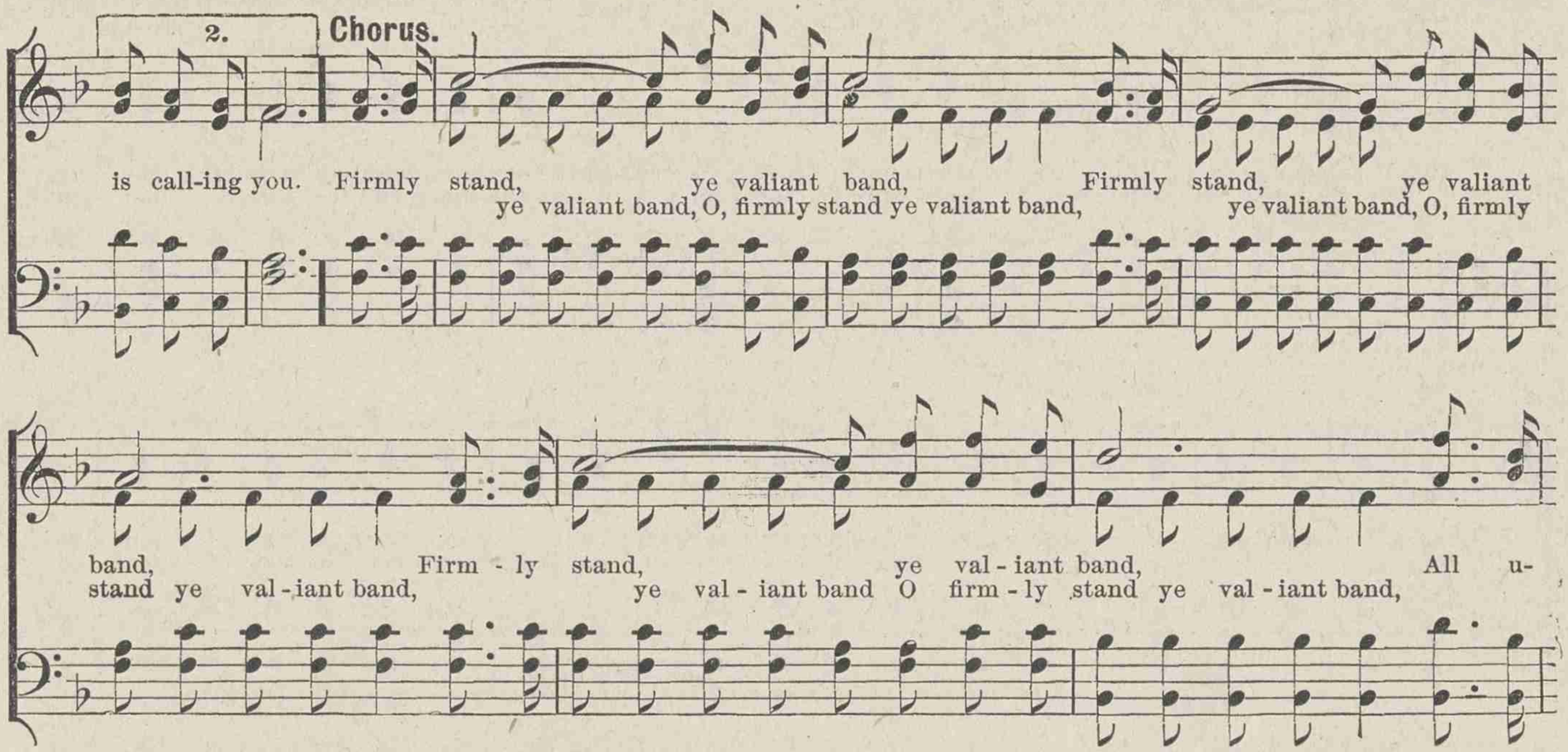
4.
He lives, all glory to his name;
He lives, my Saviour, still the same;
What joy the blest assurance gives,
I know that my Redeemer lives.—*Cho.*
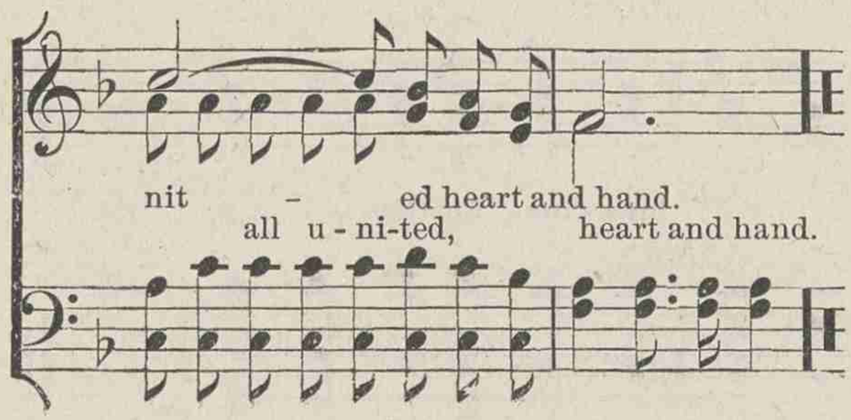
5.
He lives, my kind and gracious friend;
He lives and loves me to the end;
He lives, my Prophet, Priest, and King;
He lives, and while he lives, I'll sing.—
Cho.

FIRMLY STAND.

Spirited.

1. Firm - ly, brethren, firm - ly stand, All u - nit - ed heart and hand, One unbroken valiant band of freemen true;
2. Lift your ban - ner, lift it high, Raise the Christian battle cry, For your conquering leader nigh (*Omit.* . .)





2.

Once our father freemen cried,
"Victory or death" betide!
But with Jesus on our side
We'll conquer too.
There to die, the battle won;
There to fall, the warfare done;
Glory, brighter than the sun,
Will be our due.
Firmly stand, etc.

3.

Christ, our Captain's name we boast,
Quells the dark Satanic host;
Fall we then, each at his post,
As Christians brave.
Then in glory we shall meet,
Bow before the Saviour's feet,
And we'll sing, forever sweet,
His power to save.
Firmly stand, etc.

154

WEARY OF EARTH.

Words by REV. I. BALTZELL. Arranged from an old melody

Moderate.

1. I am wea - ry of earth; for the friends I love most dear Have been torn from my heart long a - go;
2. I am wea - ry of earth; I would here no lon - ger stay, Where the thorn and the this - tle do grow;

And I wish not to stay in this wil - derness so drear; To a home far a - way I would go.
For my dear ones have gone to the land of end - less day, To that home far a - way I would go

D. S. I shall soon be released from the sor - rows of the world, And fly up to my home far a - way.

Fine.

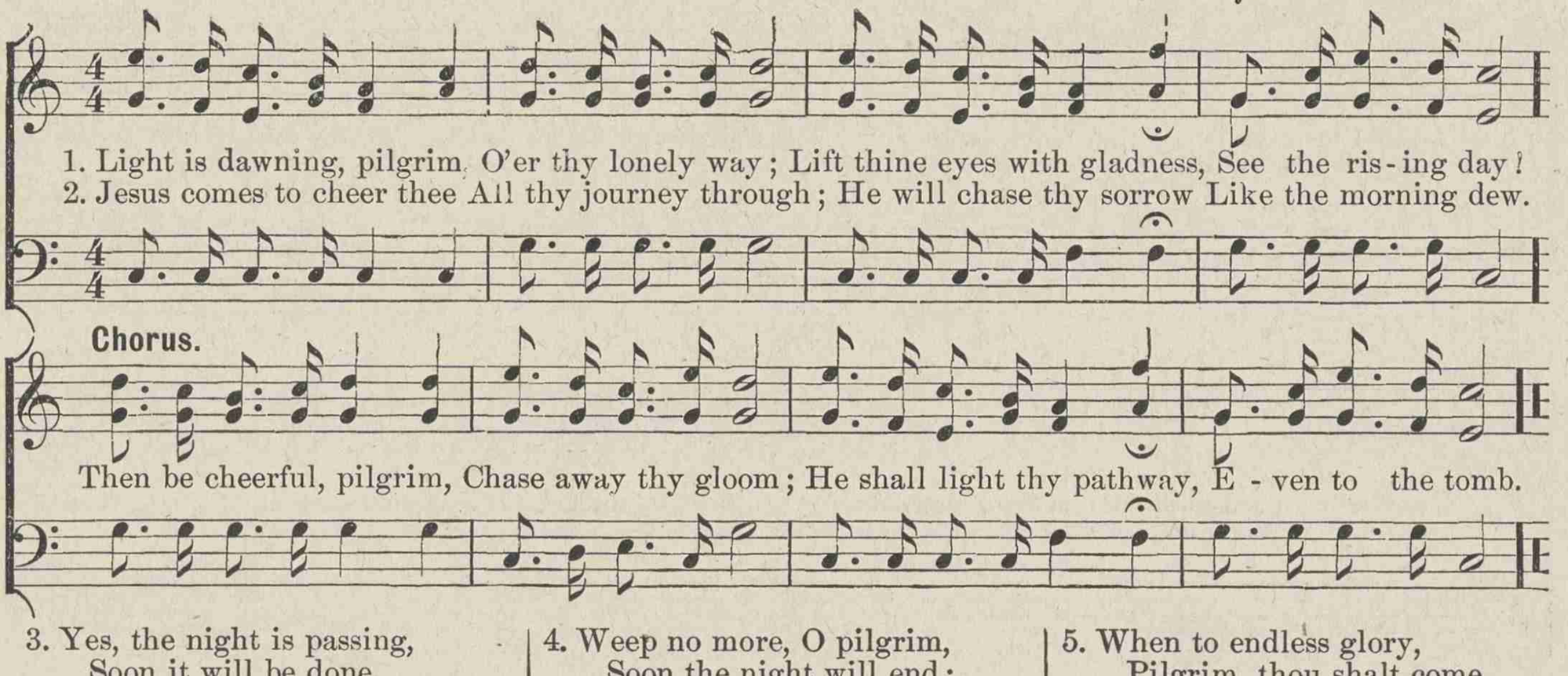
Chorus.

Oh, my home, Oh, my home, I am long - ing for thee all the day.
Far a - way, Far a - way,

D. S.

LIGHT IS DAWNING.

Music by Rev. I. Baltzell.



3. Yes, the night is passing,
Soon it will be done,
For the hills are gilded
With the rising sun.—*Cho.*

4. Weep no more, O pilgrim,
Soon the night will end;
Thou hast spent it weeping,
Joy shall morn attend.—*Cho.*

5. When to endless glory,
Pilgrim, thou shalt come,
Thou shalt rest forever [*Cho.*
In thy long-sought home.—

Concluded from opposite page.

3. I am weary of earth; I am longing for my home
In the far distant land of the blest;
Where no tear dims the eye, and no sorrows ever come,
In that home far away I would rest.—*Chorus.*

4. I am weary of earth; I am longing to be gone
To that mansion of glory on high;
I am weary, my Saviour, of weeping here alone,
To my home far away let me fly.—*Chorus.*

5. I am weary of earth; I am waiting for Thy call,
Let the chariot no longer delay;
I am waiting, I'm waiting, I'm waiting, Lord of all;
Let me fly to my home far away.—*Chorus.*

EVERGREEN PLAIN

Moderato.

By REV. I. BALTZELL.

1. Shall we meet beyond the riv-er, In that clime where an-gels dwell; Shall we meet where friendship
2. Shall we meet where flowers are blooming, Ev-er fade-less, ev-er fair? Where the light of day il-

nev-er Sad-dest tales of sor-row tell.
luming, Lives of those who en-ter there.

Chorus.

Shall we meet, ... shall we meet, ... shall we meet on the evergreen plain? . . Shall we meet and know each other ever? Shall we nev-er part a-gain.

shall we meet, shall we meet, shall we meet,

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

4. Yes! we'll meet beyond the river,
Yes! we'll meet upon the shore;
Yes! we'll meet our lost companions,
Yes? we'll meet to part no more.
Chorus.—Shall we meet, &c.

GATHERING HOME.

Words and Music by Rev. I. BALTZELL.

4. We'll all gath-er home in the morn - ing, At the sound of the great ju - bi - lee, We'll all gather home in the
5. We'll all gath-er home in the morn - ing, Our bless - ed Redeem - er to see, We'll meet with the friends gone be-

Chorus.

morn - ing; What a gath'ring that will be. What a gath - ring, gath' - ring,
fore us; What a gath'ring that will be. What a gath'ring that will be, that will be, What a gath'ring that will

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

3.

We'll all gather home in the morning,
On the banks of the bright jasper sea,
We'll meet all the good and the faithful,
What a gath'ring that will be.
What a gath'ring, etc.

STILL PRESS ON.

Music by Rev. I. BALTZELL.

Smoothly.

1. Press on, press on, tho' doubts a - rise, And fierce tempta - tions meet thy eyes, Raise up thy thoughts above the skies, And
2. Press on to do thy Mas - ter's will, The last re - mains of sin to kill, Thy soul with heav'nly grace to fill, And

Chorus.

still press on. O, still press on, O, still press on, O,
still press on. press on, O, still press on, press on, O still press on,

still press on Till thy work on earth is done.
press on, O still press on.

3.
Press on, that perfect love to feel,
Which doth by death the witness seal,
As Jesus doth himself reveal,
O, still press on.—*Chorus.*

4.
Press on, until with joy you see
The depth of Jesus' love to thee,
Till by his side you're pure and free,
O, still press on.—*Chorus.*

OH, HOME. SWEET HOME.

Music by Rev. I. Baltzell.

Smoothly.

1. There's not a bright and beaming smile, Which in this world I see, But turns my heart to future joys, And
2. Though often here my soul is sad, And falls the si-lent tear; There is a world of smiles and love, And

Chorus.

whispers heav'n to me. Oh, home, sweet home, My bless-ed hap-py home, Oh,
sorrow comes not there. Oh, home, etc.

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

home, sweet home, My bless-ed hap-py home.

sweet home, Oh, home, sweet home, sweet home.

3. I never clasp a friendly hand,
In greeting or farewell,
But thoughts of my eternal home,
Within my bosom swell.—*Cho.*

4. There, when we meet with holy joy,
No thoughts of parting come;
But never-ending ages still
Shall find us all at home.—*Cho.*

I'M GOING TO YONDER BRIGHT GLORY.

Harmonized by Rev. I. BALTZELL. Melody by E. K. HERSHEY.

1. I'm go-ing to yonder bright glo-ry, Be-yond where the pearly gates stand; I'm crossing the cold, i - cy
2. I'm go-ing to yonder bright glo-ry, To live with the Saviour at home; He 's built me a beauti - ful

Chorus.

bil - lows, To live in that beauti - ful land. Yes, o - ver the riv-er I'm go - ing, Beyond where the
man - sion, And kindly in-vites me to come. going, I'm going,

pearly gates stand, To the home where there's nevermore sor - row, To live in that beau- ti - ful land.
nevermore sorrow,

3 I'm going to yonder bright glory,
O seek not to draw me aside;
The heavenly boatman is waiting
To ferry me over the tide—*Cho.*

4 I'm going to yonder bright glory,
All hail, happy angels! I come;
My Saviour is there to receive me,
And welcome me into my home.—*Cho.*

SING OF THAT BEAUTIFUL LAND.

Arranged for this work.

1. O sing of that beauti - ful land, Where life evermore will be, Where with crowns and with palms in your
2. In visions my soul hath been cheered By rays of that heav'nly light; The darkness of night dis - ap-

Chorus.

hand, From the world and its cares set free. Then sing of that beauti - ful land, That
peared For the beams of that world so bright.

beauti - ful evergreen shore; Yes, sing of that beauti - ful land, Where the weary shall sigh no more.

3 The joys of that land never fade,
The flowers are e'er in bloom;
No sorrow that land can invade,
For it lies just beyond the tomb.
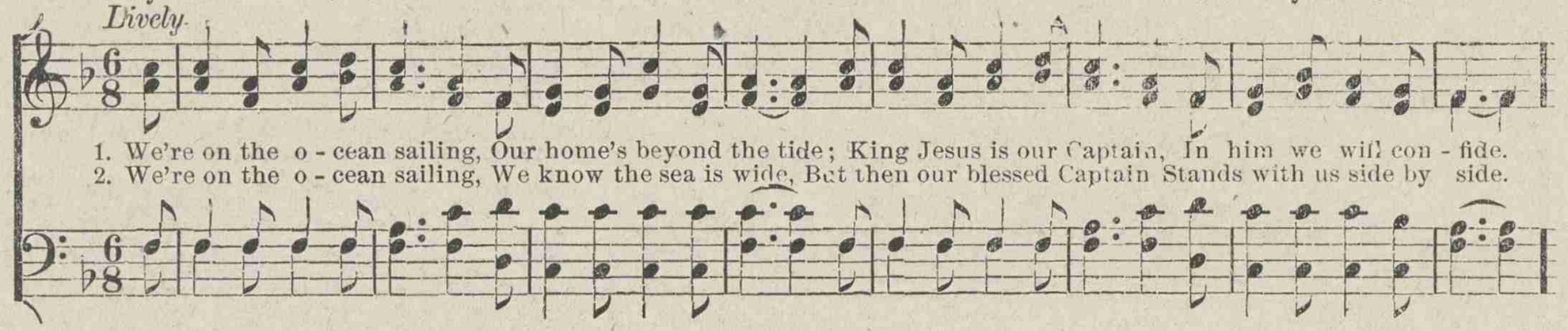
4 O, when will our spirits ascend
To dwell in that heav'nly clime,
Where pleasures ne'er have an end,
In the regions of bliss sublime.

162

WE'RE SAILING FOR HOME.

Words by Rev. A. M. Evers. Music by Rev. I. Baltzell

Lively.



3 "We're sailing t'ward the harbor,
The happy sailors cry,
"Behold the far-off haven,
We'll anchor by and by."
We're sailing, &c.

4 Though sailing in the distance,
Our loved ones on the land;
Are waving us a welcome,
To join their happy band.
We're sailing, &c.

5 We're drifting into harbor,
Our loved ones wait us there;
We soon shall join their number,
And dwell among the fair.
We're sailing, &c.

6 Drop down the anchor quickly,
And land upon the shore;
Now safe at home with Jesus,
We'll shout for evermore.
We're safely at home.

GATHER THE HARVEST IN.

Words and Music by Rev. S. J. GRAHAM.

Duet. *Quartet.* *Duet.*

1. The harvest field's al - rea - dy white; Gather the harvest in; A - mid the blaze of gos - pel light;
2. There's work for ev' - ry one to do; Gather the harvest in; There's work for me, and work for you;
3. Young toil - ers in your Mas - ter's cause; Gather the harvest in; Mind not to shun the world's applause;

Quartet. **Chorus.**

Gather the har - vest in. Gather the har - vest in, Gather the har - vest in,
Gather the har - vest in.
Gather the har - vest in,

Poor sinners are dying all a - round, Gather the harvest in.

4 Let every servant of the Lord
Gather the harvest in,
And have their sheaves securely stored;
Gather the harvest in,
Cho.—Gather the harvest in, etc.

5 Then when our work on earth is done
We'll shout the harvest home,
And then with God's beloved Son,
We'll shout the harvest home.
Cho.—Shout the harvest home, etc.

BEAUTIFUL HOME BEYOND.

Words by FANNY CROSBY. Arranged from A. S. KIEFFER.

1. { Our home beyond, for-e-ver fair, Beauti-ful world of peace; } The tears of grief, the pangs of woe, Our
   { No sin or death can en-ter there, Beauti-ful world of peace. }

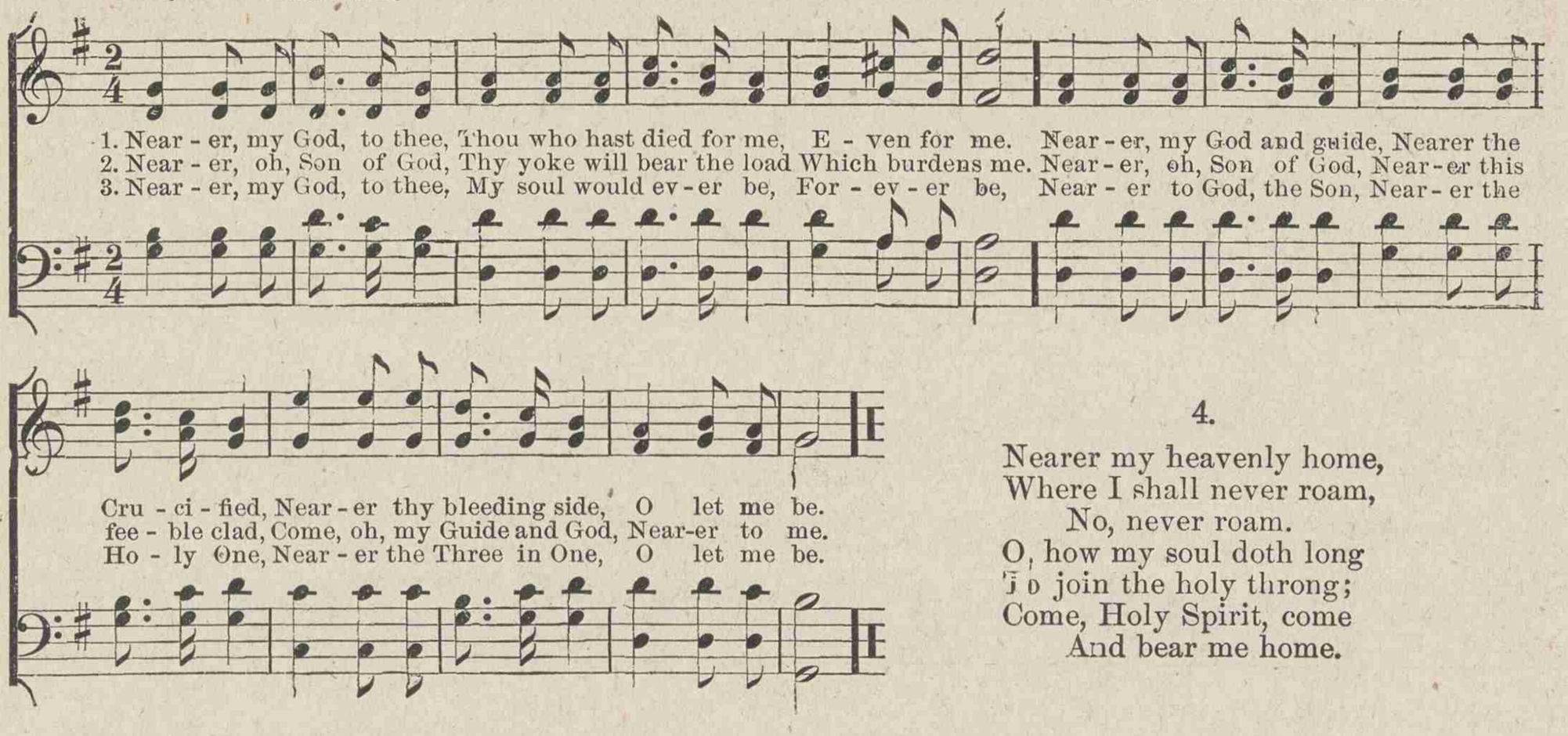
hearts no more shall ev-er know; Our home beyond, our home beyond; Beautiful world of peace. Beauti-ful

home beyond, Beauti-ful home beyond, Beauti-ful home beyond for you and me.
Beautiful home Beautiful home Beautiful home.

Chorus.

NEARER LET ME BE.

Words by Rev. I. BALTZELL. MUSIC BY DR. THOS. HASTINGS.



4.

Nearer my heavenly home,
Where I shall never roam,
No, never roam.
O, how my soul doth long
To join the holy throng;
Come, Holy Spirit, come
And bear me home.

Concluded from opposite page.

2 Our home beyond, the land of rest;
Beautiful world of peace,
In thee our souls are ever blest;
Beautiful world of peace.
Dear Lord of love, we are in thee
From sin forevermore set free;
Our home beyond, our home beyond,
Beautiful world of peace.—*Chorus.*

3 Our home beyond thy gates of light;
Beautiful world of peace,
Soon, soon will greet our yearning sight;
Beautiful world of peace.
And soon our feet shall touch the shore,
To tread the ways of earth no more;
Our home beyond, our home beyond,
Beautiful world of peace.—*Chorus.*

EVERGREEN VALLEY OF PEACE.

Music by Rev. J. BALTZELL.

1. There's a land far a - way 'mid the stars, we are told, Where they know not the sor - rows of time, Where the
2. Tho' our grace can - not soar to that beau - ti - ful land, Yet our vi - sions have told of its bliss: And our

Chorus.

pure waters wander thro' valleys of gold, And its life is a pleasure sublime. 'Tis the land of delight, 'tis the home of the soul, 'Tis the souls by the gales from its gardens are fanned, When we faint in the desert of this. 'Tis the land, etc.

ev-er-green val-ley of peace; There the way-weary traveller reaches his goal, In the ev - er-green valley of peace.

3. Oh, the stars never tread the blue heaven of night,
But we think where the ransomed have gone;
And the day never smiles from his palace of light,
But we wish we were there by the throne.—*Cho.*

4. We are travelling homeward thro' changes and gloom,
To a land of unchangeable bliss,
And our guide is the glory that shines thro' the tomb
From the evergreen valley of peace.—*Cho.*

Arr. RINK.

Promptly.

1. There is a place of wave-less rest, Far, far beyond, the skies, Where beauty smiles e-ter-nal-ly, And
2. When tossed up-on the waves of life, With fear on ev'-ry side; When fiercely howls the gath'ring storm, And

plea-sure nev-er dies, My Fa-ther's house! my heav'nly home! Where many man-sions stand; Pre-
foams the an-gry tide. Be-yond the storm, be-yond the gloom, Breaks forth the light of morn; Bright

pared by hands di-vine, for all Who seek the bet-ter land.
beam-ing from my Fa-ther's house, To cheer the soul for-lorn.

3.

In that pure home of endless joy,
Earth's parted friends shall meet,
With smiles of love that never fade,
And blessedness complete;
There, there, adieus are never known,
Death frowns not on the scene,—
But light and glorious beauty shine,
Untroubled and serene.

ONE HUNDRED YEARS AGO.
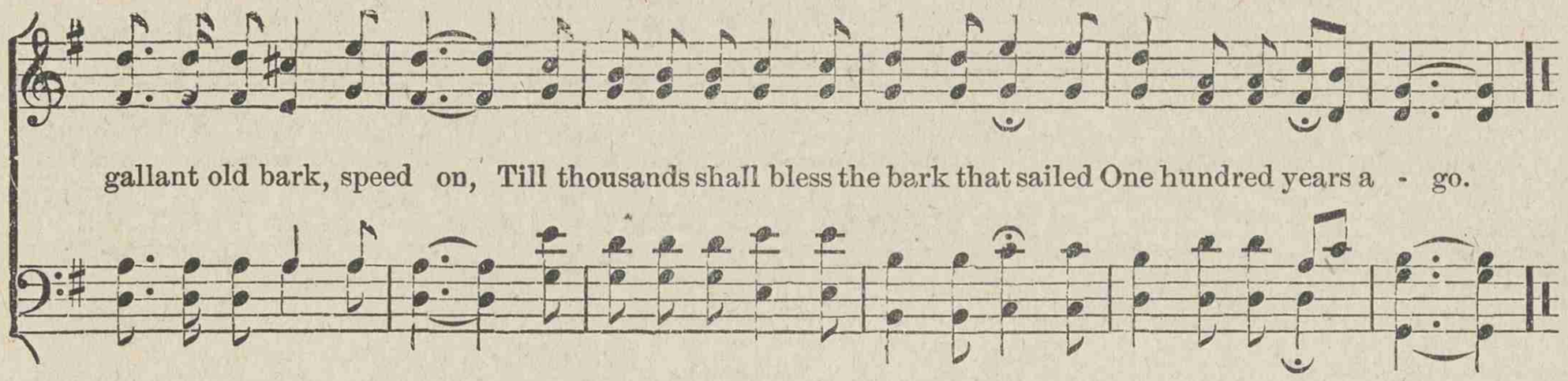
Dedicated to Centennial of the United Brethren Church. By Rev. I. Baltzell.

1. One hundred years, one hundred years, Our bark o'er billowy seas, Has onward swept her steady courseThro'
2. When first our gallant ship was launched, The mariners were few; Yet dauntless was each bosom found, And

hur - ri - cane and breeze. Her Captain is the Ris - en One; She braved the stormy foe; And
ev' - ry heart was true. And still, though in her mighty hull, Un-num-bered bosoms glow, Her

Chorus.

still he guides, who guided her, One hundred years a - go. Speed on, speed on, Thou
crew is faith - ful as it was One hundred years a - go. speed on, speed on,

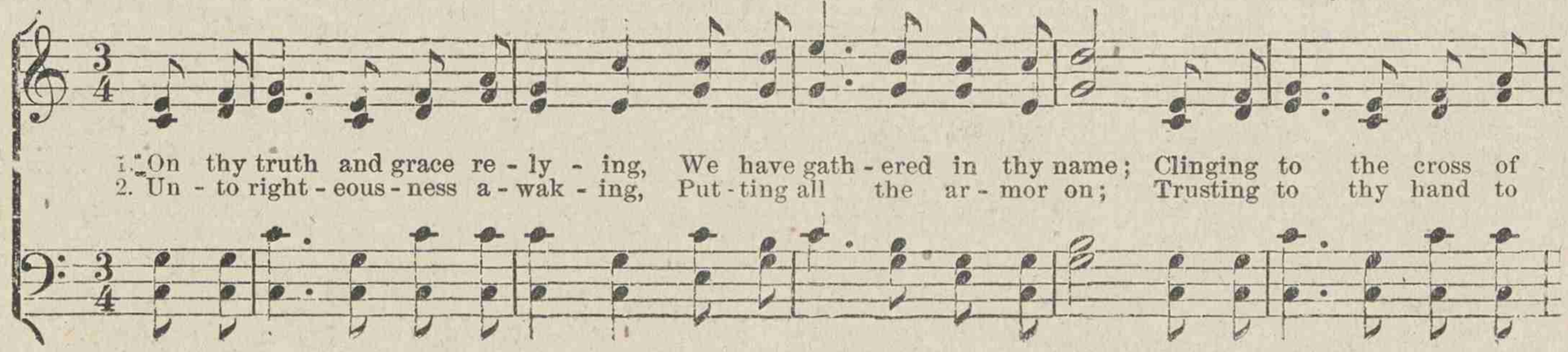


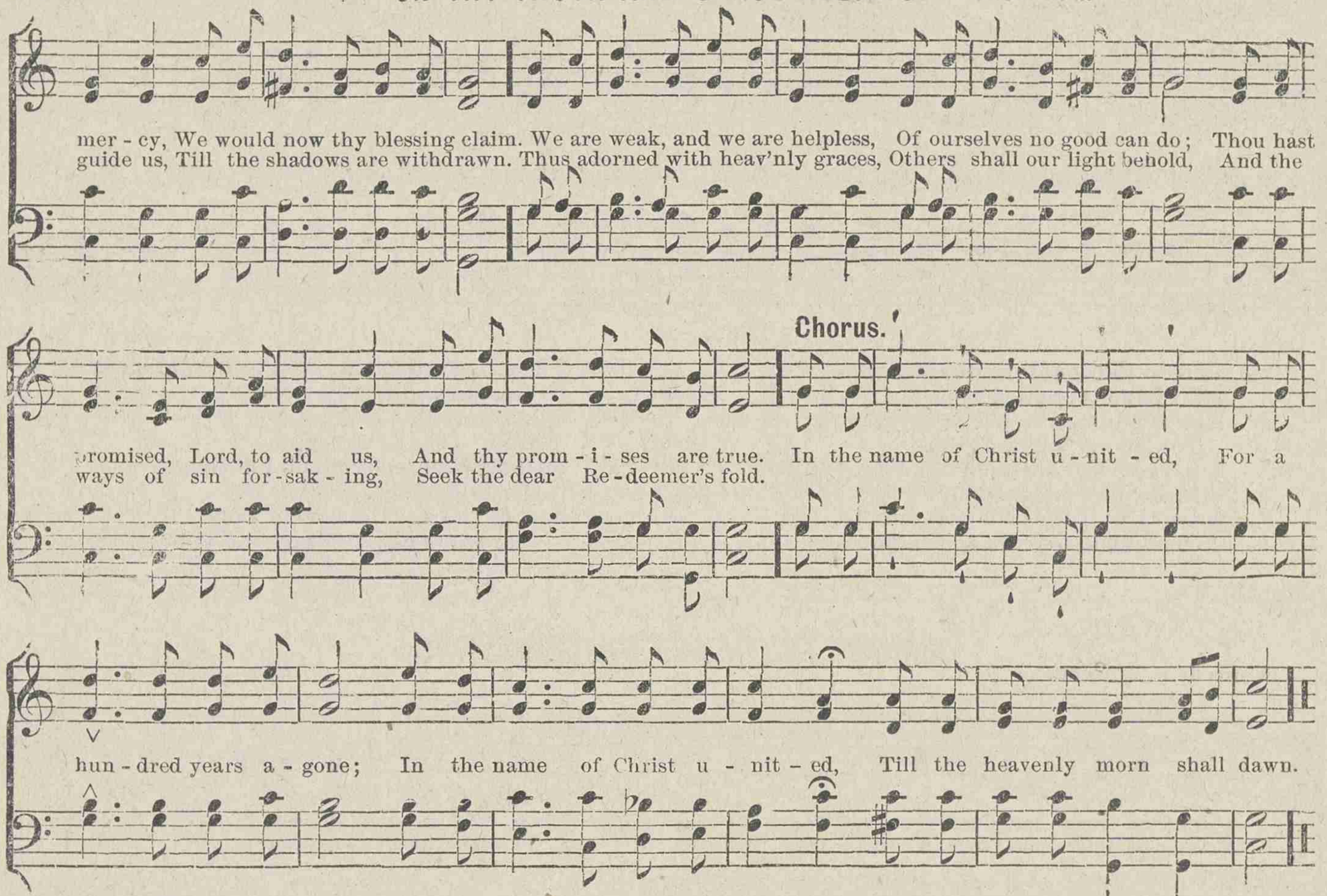
3 True to that guiding star which led
To Israel's cradled hope;
Her steady needle pointeth yet
To Calvary's bloody top.
Yes, there she floats, that good old ship!
From mast to keel below,
Seaworthy still as she was found,
One hundred years ago.—*Chorus.*

4 Then, onward speed, thou brave old bark,
Yes, onward in thy pride,
O'er sunny seas and billows dark
With Jesus as thy guide.
Still sacred is each plank and spar,
Unchanged by friend or foe,
Just as she left the port of hope
One hundred years ago.—*Chorus.*

ON THY TRUTH AND GRACE RELYING.

Words by E. R. LATTA. Music by T. C. O'KANE.





3 Truly thou to us hast given
Of the riches of thy grace;
Move our hearts to send thy gospel
To the earth's remotest place.

On thy truth and grace relying,
We have gathered in thy name;
Clinging to the cross of mercy,
We would now thy blessing claim.—*Chorus.*

Words by LILY W. GRAFTON.

CENTENNIAL HYMN.

Music by W. A. OGDEN.

Dedicated to the "United Brethren in Christ," in Christian Love.

ff Spirited.

1. We hail our bright cen - ten - nial year With joy - ful songs of prayer and praise; We feel, O Lord, that thou art near, And just and true in all thy ways. From seed that once was sown in tears, With grateful hearts to thee we bring The in - crease of the vanished years, A rich a - bun - dant har - vest - ing.

2. For sin - ners, by thy grace made whole, Who come thy prom - i - ses to claim; For ev' - ry new a- wakened soul, We bless, O Lord, thy ho - ly name. For all thy ten - der, fost'ring care, Thy watchful love and sym - pa - thy, That mer - cy, which the hum - blest share, Lord, we are thank - ful un - to thee.

3 Nearer to thee, by sorrows bound,
Close to thy riven side we cling;
A refuge sure and safe is found
Beneath the shadow of thy wing.
And when from every land and clime,
Thy children come, from earth set free,
High we shall raise the song sublime,
All honor, glory, praise to thee

4 Help us by faith our works to show,
To tell the story of thy love,
And while we dwell in tents below,
Point sinners to a home above.
Oh, write upon our hearts thy word
Of cheering hope, and love divine,
**"They that turn many to the Lord,
Bright as the morning stars shall shine."**

5 Hasten the day, when distant lands,
And tribes beyond the rolling sea,
Unnumbered as the ocean sands,
Shall join in giving praise to thee.
When all shall choose the better part,
In answer to the Master's call,
And peace divine rest on each **heart,**
As dews on Sion's **lilies fall.**

CENTENARY. *Responsive Song and Chorus.*

* **CHORUS.** *Fast, earnest, joyous.*

By per. W. H. LANTHURN.

A huudred thousand voic-es raise Their loudest notes of grateful praise; Re-joicing far, re-joicing near, On this our first *Cen-ten-nial Year.*

Chorus for last stanza.

A hundred thousand voic-es pray, O Lord! throughout our land to-day; Be pleased, most gracious God, to hear Our pray'r in this *Cen-ten-nial Year.*

Slowly, reverently.

1. That thou, O God, didst first in-spire Our fa-thers with su-preme de-sire, To found a church whose creed should be The good of man, the love of thee—
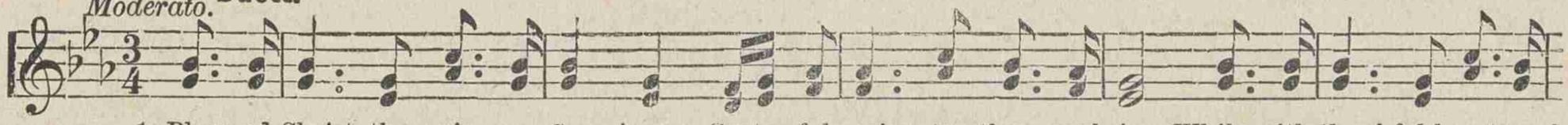
2. For such he-ro-ic faith and hope; The will with gi-ant ills to cope; For true pro-phet-ic sight to see Suc-cess in what is one with thee—

* Commence with the Chorus, and repeat it as a response after each stanza; except the last, to which sing the "Chorus for last stanza." The best effect will be secured by singing the Hymn as a Solo, or Duet, (Soprano and Alto,) the Chorus commencing very promptly at the conclusion of each stanza of the Hymn.

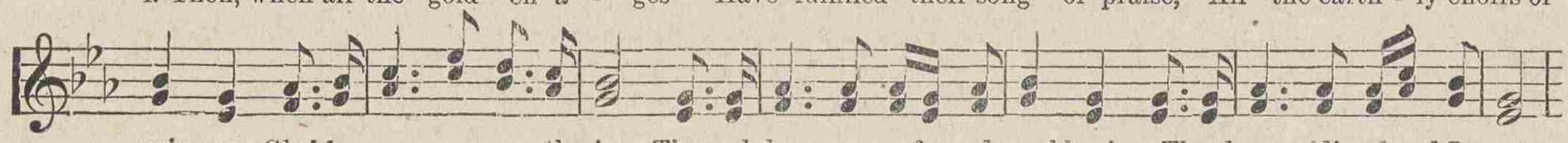
Arranged by Rev. I. BALTZELL.

Duett.

Moderato.

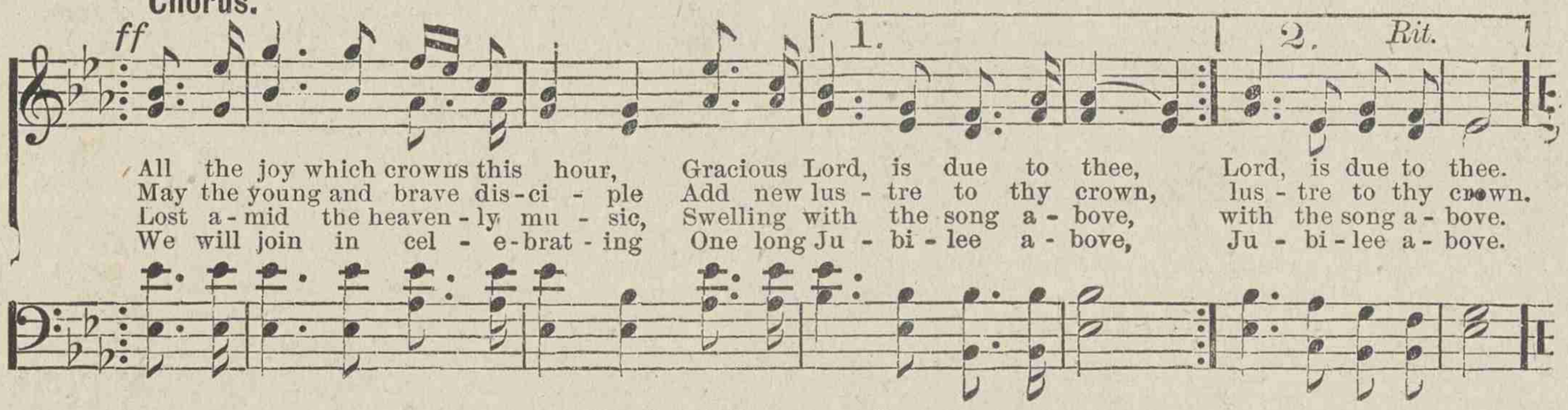


1. Bless-ed Christ, thou ris-en Sa-viour, Grate-ful praise to thee we bring, While with thankful hearts and
2. Lord, within thy sa-cred tem-ple, We thy peo-ple love to be, Cel-e-brat-ing here to-
3. Forms that long have borne life's bur-den, Now are bending t'ward the grave, Lips that oft have told the
4. Then, when all the gold-en a-ges Have fulfilled their song of praise, All the earth-ly choirs of



voic-es, Glad ho-san-nas sweetly sing; Through long years of wondrous blessing, Thy dear guiding hand I see.
gether, This our year of Ju-bi-lee; Here with reverend head and hoa-ry, Now in wor-ship bow-ing down,
sto-ry Of the Saviour's power to save, They will soon be hushed for-ev-er, Happy voic-es, that we love,
voic-es Blend with heaven's seraphic lays, With the glorious Church triumphant Saved thro' Christ's redeeming love,

Chorus.



All the joy which crowns this hour, Gracious Lord, is due to thee, Lord, is due to thee.
May the young and brave dis-ci-ple Add new lus-tre to thy crown, lus-tre to thy crown.
Lost a-mid the heaven-ly mu-sic, Swelling with the song a-bove, with the song a-bove.
We will join in cel-e-brat-ing One long Ju-bi-lee a-bove, Ju-bi-lee a-bove.

Concluded from opposite page.

3 For all their hard and patient toil—
Their preparation of the soil;
The sowing of the seed in tears,
Through many long and weary years.
Cho.

4 For God-like power to work and wait,
Yet not a jot of zeal abate,
And in the darkest hour repeat,
"With God there can be no defeat."—*Cho.*

5 For precious fruit already grown
From seed, in tears and faith, long sown,
For thousands in that blest abode,
A hundred thousand on the road.—*Cho.*

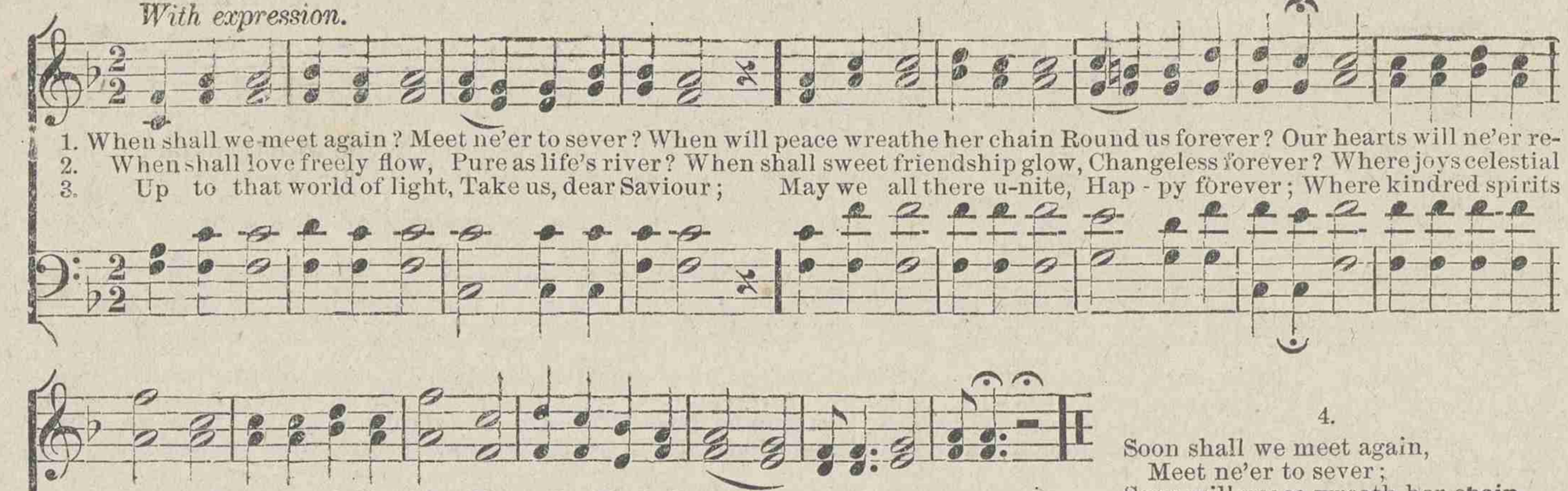
6 For what of good already done;
For much accomplished, more begun;
For battles fought, and victories won,
All in the name of thy dear Son;—*Cho.*

7 For humble record of the past,
For progress sure, if never fast;
For brighter hopes, for future years,
And glory that e'en now appears;—*Cho.*

8 That all our future power may be
Full consecrate, O Lord, to Thee,
And that thy blessing may attend
Thy people alway to the end.—*Cho.*

WE'LL MEET AGAIN.

With expression.

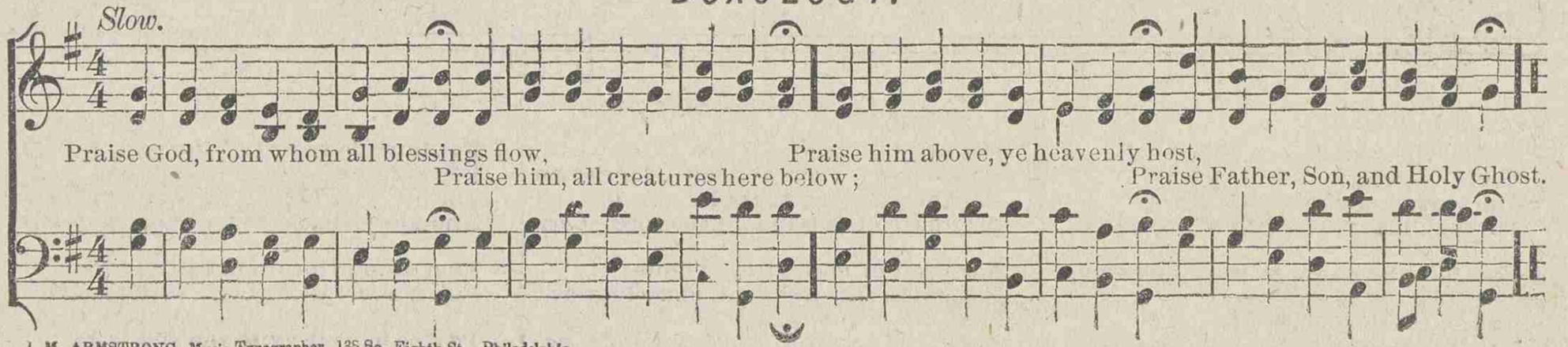


4.

Soon shall we meet again,
Meet ne'er to sever;
Soon will peace wreath her chain,
Round us forever;
Our hearts will then repose—
Secure from worldly woes;
Our songs of praise shall close
Never, no, never!

DOXOLOGY.

Slow.



J. M. ARMSTRONG, Music Typographer, 136 So. Eighth St., Philadelphia.

INDEX.

	Page.
All Together	83
Almost There	70
Anchor By and By	120
Angels Calling	77
Away, away, away	74
Bear the Cross	60
Beautiful Home Beyond	164
Beautiful Land on High	90
We Come to Thee, dear Savior	133
Begin to Pray	122
Beside the Cross	48
Centenary, (*Responsive Song and Chorus*)	172
Centennial Hymn	171
Children Invited	61
Children of the Olden Time	57
Children of Zion	103
Children's Hosanna	63
Children's Kingdom	114
Cling to the Rock	127
Cling to the Saviour	111
Come Again	151
Come Little Soldiers	73
Come to Jesus,	118
Come to Jesus now	81
Come to the Saviour to-day	134
Come unto me	105
Crown him Lord of All	48
Dead and Gone	42
Don't you hear them	62
Doxology	174
Echoes from the Other Shore	75
Evergreen Plain	156
Evergreen Valley of Peace	166
Faint not Christian	136
Fear not the Dark Wave	80
Feed my Lambs	139
Firmly Stand	152
Forbid them not	143
Forever Thine	83
Gather the Harvest in	163
Gathering Home	157
Gather the Little Ones in	115
Gentle Jesus	109
Going Home	44
Good News comes o'er the Sea	106
Go to Jesus	130
Go work in my Vineyard	38
Happy, happy day	95
Hope on, Hope ever	97
I love the Lord	152
I'm going to yonder bright glory	160
I'm thinking of Home	131
In the Cross	101
Jesus	117
Jesus high in glory	87
Jesus is calling	135
Jesus is mighty to save	40
Just as I am	91
Land Ahead	86
Lead thou me	113
Light is dawning	155
Lord abide with me	129
Merry, merry Christmas	142
Missionary's Farewell	39
Murmur not	98
My Class, My Class	146
My Father's House	167
Nearer let me be	165
Nearer my God to Thee	147
Now is the time	65

O all ye people 116
O come to me 93
O Home, Sweet Home 159
One Hundred Years ago 163
Only across the Dark River 124
On thy truth and grace relying 169
On to Victory 112
Open wide the Golden Gate 132
O see them now marching 128
O steer my bark 100
O the Rest 67
Our year of Jubilee 173
Over There 58
Over the River 66
O we love to come 37
Come to the Savior 105
Pilgrims of the Night 82
Precious Jesus 46
Precious Name 94
Remember thy Creator 146
Rest at Home 56
Sailing o'er the Sea 52
Seal me ever Thine 137
Shall we meet 59
Sing of a Saviour's love 141
Sing of that Beautiful Land 161
The Blind Boy 121
Stand the Storm 70
Still press on 158
Sweeping through the Gate 84
Children, Come Home 54
Take my hand Dear Jesus 149
The Cleansing Fountain 104
The Cross, the Cross 96
The Golden Plain 47
To Jesus then go 78
The Joyous Morning 4
The Little Wanderer 81
The Living Jesus 51
The Lord hath need of me 69
The Precious Blood of Jesus 99
There She's Resting 85
There's work for all 126
The Rock that is higher 55
The Saviour Calls 107
The Sunday-school Army 122
The Sunday-school Ship 118
The Sure Foundation 50
The Sweetest Name 64
The way to be happy 108
They are Waiting 65
Throw open the Gates afar 116
Thy Father calls, "Come Home." 150
'Tis but little we can do 148
To be there 72
Toiling up the way 88
'Twill be sweet when we meet 41
Up and Doing 145
Waiting for me 125
Watching and Waiting 144
We are Homeward Bound 140
We are Sailing for Home 162
Weary of earth 154
We come, we come 92
Welcome Home 102
We'll meet again 174
We'll meet them again 51
We're coming Dear Saviour 79
What shall the harvest be? 138
When the Tempest passes over 68
White as snow 76
White Robes 89

I. M. ARMSTRONG, MUSIC TYPOGRAPHER, 138 S. Eighth St., Philada.

NEW

Sunday-School Music Books

To aid all in securing the best, the following are especially recommended:

GOSPEL ECHOES.

BY ASA HULL.

By special arrangement with the author this new and sprightly book was issued from the U. B. Publishing House January 15, 1900.
It is a complete collection for Prayer-Meetings and all Devotional Exercises.
Bound in Two Styles—Board and Manilla.

PRICE—Board Cover.		PRICE—Manilla.	
Single Sample Copy, prepaid,	28c.	Single Sample Copy, prepaid,	20c.
Per Dozen, not prepaid,	$ 3.00.	Per Dozen, not prepaid,	$2.20.
Per Hundred, in lots of 50 or more, prepaid,	$25.00.	Per Hundred in Lots of 50 or more, prepaid,	$16 [illegible].

NEW CENTURY CAROLS.

A Collection of Songs for Sunday Schools and Young People's Societies, Sunday Evening Congregations, and all Religious Services.

Prices: Single copy, 30 cents, postpaid; $3.00 per dozen, by express, charges unpaid, or $3.60 by mail, postpaid: 50 copies or more will be sent postpaid at 25 cents per copy. **Send for a sample copy.**

ALL HAIL.

A collection of new and standard HYMNS and TUNES for Sunday Schools, Young People's Societies, and Devotional Meetings.

BY CHAS. H. GABRIEL.

124 Pages. 239 Songs and Hymns. Send for sample pages and particulars.

Sunday-School Libraries and Sunday-School Supplies of all kinds, including Reward Cards, Booklets, and Books. TEACHERS' AND CLASS PRESENTS. GIFTS, consisting of Gold Pens and Pencils, and Fountain Pens (Guaranteed). Visiting and Wedding-Cards, Card-Cases, Pocket-books, and books of all descriptions.

Address **U. B. PUBLISHING HOUSE,**
Dayton, Ohio.