



CAROLS OF GRACE:

FOR

SUNDAY SCHOOL, PRAYER, PRAISE

AND

GOSPEL MEETINGS,

CONTAINING AN

Elementary Department for Singing Schools.

—:BY:—


G. W. LYON and J. L. MOORE.

—:O:—

ATLANTA, GEORGIA.

Published by G. W. LYON.

Z 8
L 994

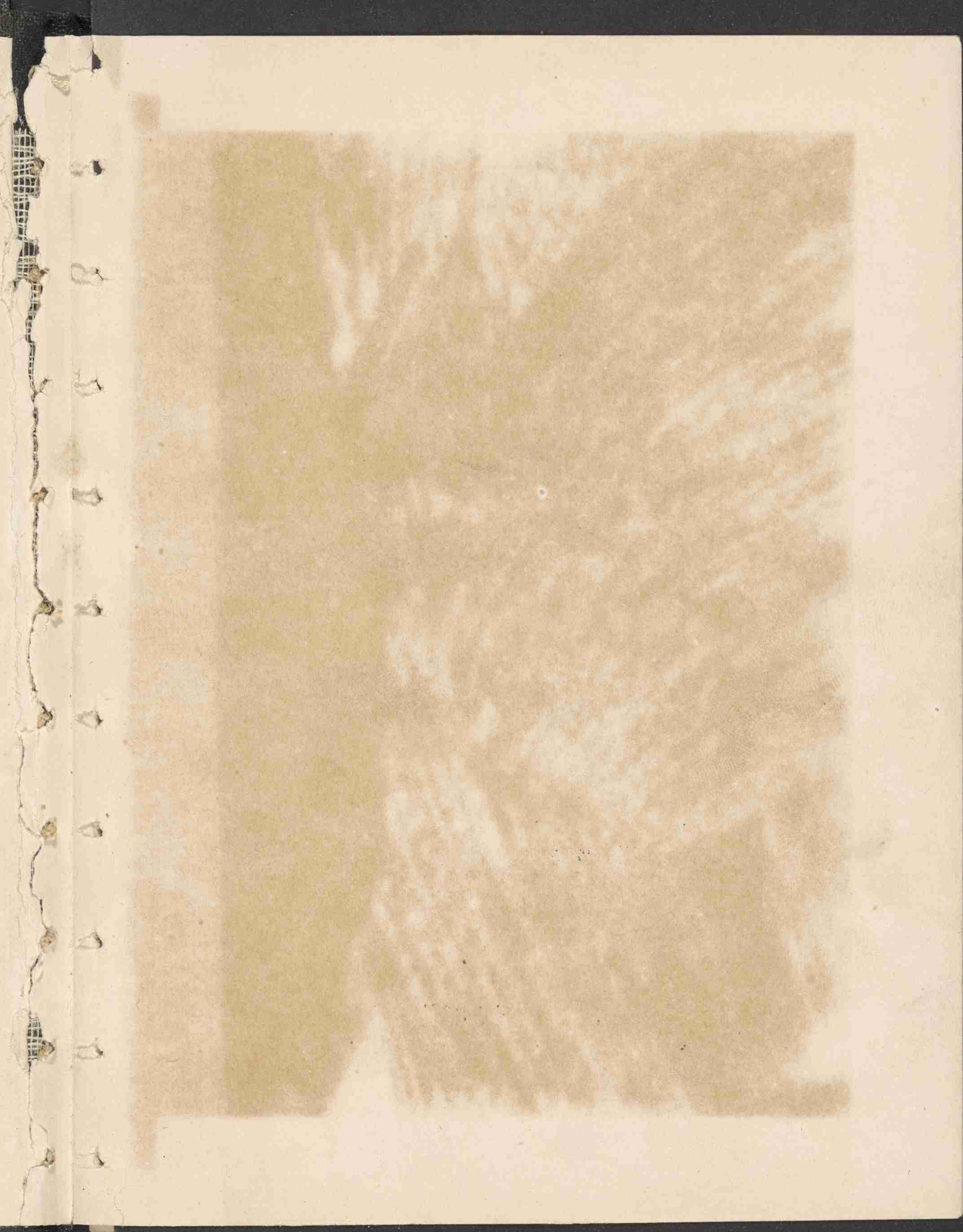


Chas. E. Prior.

No. 32

CASE MEMORIAL LIBRARY

HA. FORD
SEMINARY FOUNDATION



28

Charles
E. Brown
8/11

CAROLS OF GRACE:

A

COLLECTION OF NEW MUSIC

FOR

Sunday-School, Prayer, Praise and Gospel Meetings,

CONTAINING AN

ELEMENTARY DEPARTMENT FOR SINGING-SCHOOLS.

—:BY:—

G. W. LYON and J. L. MOORE.

—:O:—

ATLANTA, GA.: PUBLISHED BY G. W. LYON.

1886

CARO

2994

PREFACE.

—:O:—

In complying with the request of many personal friends, we also gratify our own desires, in laying "CAROLS OF GRACE" at the feet of the lovers of sacred song. And we would express the hope that, although our offering may be small, we have contributed something to the advancement of our Master's cause—if so, our labor has not been in vain.

While "CAROLS OF GRACE" meets the general wants of Sunday-School, Prayer, Praise and Gospel meetings, its range is wider—embracing the wants of the common Singing-School. This, we believe, will be an acceptable feature to those who wish to improve in music at small expense. The Elementary Department is concise and explicit, hence easy to be understood, and can be used very successfully as a singing-school text-book. No attempt has been made to place the lessons in the order in which they should be learned. The circumstances of classes differ so widely, that no one plan would suit all, hence it is thought best to let the teacher select such order of lessons as may be suited to the condition of his class. Just here we would say to the teacher, that we recognize that the Staff has *six*, instead of four spaces, as commonly taught. It is common to speak of "degrees of length, pitch, and power." We submit to teachers the propriety of dropping the term "degree," and simply call them lengths, pitches, and powers. It seems to us that this would be more direct, and less liable to cause confusion, since the lines and spaces of the staff are also called "degrees."

Recognizing the fact that quality, and not quantity, makes a work valuable, we have taken considerable pains in selecting words and music for "CAROLS OF GRACE." The words contain nothing but gospel truths, and the manifestations of consecrated lives. The music, as a whole, is quite singable, and a meet companion for the soul-cheering hymns to which it is wedded.

Now, as "CAROLS OF GRACE" goes forth on its mission of song, and will fall into the hands of many whom we shall never see in the flesh, it is our earnest prayer that we may meet around the great white throne, and CAROL praises unto Him who hath saved us by His GRACE.

Contributors will accept the unfeigned thanks of the

THE AUTHORS.

—:O:—

COPYRIGHT NOTICE.

Most of the words and music in this work are copyright property, and cannot, *legally*, be printed for any purpose whatever, without permission of the proper owners.

—:O:—

COPYRIGHT 1886.

—:O:—

G. W. LYON Music Electrotyper and Printer.

ELEMENTARY DEPARTMENT.

—:o:—

CHAPTER I. PROPERTIES OF A TONE.

1. A sound produced by the even and uninterrupted vibration of some sonorous, or elastic, body in the air, is called a MUSICAL SOUND.
2. A musical sound is called a TONE.
3. Every tone has four elements called TONE-PROPERTIES.
4. The duration (longness or shortness) of a tone is called LENGTH.
5. The gravity (highness or lowness) of a tone is called PITCH.
6. The audability (loudness or softness) of a tone is called POWER.
7. The character (peculiarity) of a tone, as being expressive of the various emotions of love, hope, fear, joy, sorrow, etc., is called QUALITY.
8. In treating of the properties of a tone, it is convenient to divide instruction into three divisions called DEPARTMENTS.
9. All that relates to length forms a department called RYTHMICS.
10. All that relates to pitch forms a department called MELODICS.
11. All that relates to power and quality forms a department called DYNAMICS.

CHAPTER II.

RYTHMICS. *Lengths.*

12. The duration of a tone is called length. There are, in *theory*, as many lengths as there are different durations. In *practice*, the following lengths are in common use: WHOLE, HALF, QUARTER, EIGHTH, SIXTEENTH, THIRTY-SECOND, DOTTED WHOLE, DOTTED HALF, DOTTED QUARTER, DOTTED EIGHTH, DOTTED SIXTEENTH, DOTTED THIRTY-SECOND, etc.

13. A whole is equal to two halves, or four quarters, etc. A dotted whole is equal to *three* halves, a dotted half is equal to *three* quarters, a dotted eighth is equal to *three* sixteenths, etc.

CHAPTER III.

RYTHMICS. *Notes.*

14. Lengths are represented by characters called NOTES.
15. Notes have the same names and values as the lengths for which they stand; hence the following:—

WHOLE NOTE, HALF NOTE, QUARTER NOTE, EIGHTH NOTE, SIXTEENTH NOTE,

THIRTY-SECOND NOTE, DOTTED WHOLE, DOTTED HALF, DOTTED QUARTER,



Elementary Department.

EIGHTH, DOTTED SIXTEENTH, DOTTED THIRTY-SECOND.



16. A whole note is equal to two halves, four quarters, etc. A dotted whole note is equal to *three* halves; a dotted half is equal to *three* quarters; a dotted quarter is equal to *three* eighths, etc.

17. Common rule for dotted notes: A dot placed on the right of a note adds one-half to its value. A second dot adds one-half the value of the first one.

CHAPTER IV.

RHYTHMICS. *Rests.*

18. A silence during a piece of music is called a REST

19. A character used to represent a silence is also called a REST.

20. Each length may have a corresponding rest, hence the following:—

WHOLE REST, HALF REST, QUARTER REST, EIGHTH REST, SIXTEENTH REST,

THIRTY-SECOND REST, DOTTED WHOLE, DOTTED HALF, DOTTED QUARTER,

DOTTED EIGHTH, DOTTED SIXTEENTH, DOTTED THIRTY-SECOND.



21. Common rule for dotted rests: A dot placed on the right of a rest adds one-half to its value. A second dot adds one-half the value of the first one.

22. A whole rest is allowed to fill a measure in any kind of measure.

CHAPTER V.

RHYTHMICS. *Measures.*

23. When music is performed in an orderly manner, it induces, in the mind, regular sensations or pulsations called BEATS.

24. Music seems naturally to group itself into groups of two beats, with a stronger beat, and then a lighter one, which alternate regularly, or it groups itself into groups of three beats, with one stronger beat, and then *two* lighter ones, which alternate regularly, subject in either case to a few variations which will be given in another chapter.

25. The stronger beats are called ACCENTED BEATS.

26. The lighter beats are called UNACCENTED BEATS.

27. A group of beats is called a MEASURE.

28. Beats are sometimes called PARTS OF MEASURES.

29. Beats may be manifested by counting, called COUNTING TIME.

30. Beats may be manifested by motions of the hand, called BEATING TIME.

31. A group of two beats is called DOUBLE MEASURE. The beats may be manifested by counting them; as, one, two; one, two; etc., or by a downward motion of the hand for accented beats, and an upward motion for unaccented beats.

32. A group of three beats is called TRIPLE MEASURE. The beats may be man-

ifested by counting one, two, three; etc.. or by beating down, left, up; etc.

33. Larger groups of beats than the ones given above are in common use, but while they are convenient, and grow more or less naturally out of these two foundation measures, they are arbitrary, and are but multiples of two or three.

34. A group of four beats is called **QUADRUPLE MEASURE**. Beats manifested by counting one, two, three, four; etc., or by beating down, left, right, up; etc.

35. A group of six beats is called **SEXTUPLE MEASURE**. Beats manifested by counting one, two, three, four, five, six; etc. or by beating down, down, left, right, up, up; etc.

36. The foregoing are called **SIMPLE MEASURES**.

37. A note which goes with a beat is called **BEAT NOTE**.

38. In simple measures, the beat-note is always one which represents some even fractional part of an unit; as half, quarter, eighth, etc.

39. When a dotted note or its value goes with a beat the measure is said to be **COMPOUND**. The following are called **COMPOUND MEASURES**.

40. Sextuple measure may have a dotted note or its value go with a beat, and is sometimes called **COMPOUND DOUBLE MEASURE**. The beats may be manifested the same as double measure.

41. A measure having three dotted notes as beat-notes is called **COMPOUND TRIPLE MEASURE**. Beats manifested as triple measure.

42. A measure having four dotted notes as beat-notes is called **COMPOUND QUADRUPLE MEASURE**. Beats manifested as in quadruple measure.

CHAPTER VI.

DYNAMICS. *Accent.*

43. Accented beats may be manifested by singing with a greater stress or force of voice called **ACCENT**. Beats not so manifested are said be **UNACCENTED**.

44. The first beat in double and triple measures is accented, —other beats unaccented.

45. In quadruple measure the first and third beats are accented—first slightly stronger than the fourth—other beats unaccented.

46. In sextuple measure, the first and fourth beats are accented—the first beat slightly stronger than the fourth—other beats unaccented.

47. Compound double and triple measures are accented the same as double and triple measures, and compound quadruple the same as quadruple measure.

CHAPTER VII.

RHYTHMICS. *Measures—Measure-Signs.*

48. Measures are represented by spaces between vertical lines called **BARS**.

49. The spaces between the bars also called **MEASURES**.

50. Any kind of note may be taken as beat-note, thus making **VARIETIES OF MEASURE**.

51. Measures are indicated by figures, in the form of a fraction, placed at the beginning of a tune. They are called **MEASURE SIGNS**.

52. Double measure is indicated by $\frac{2}{2}$, $\frac{2}{4}$. Triple measure by $\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$.

measure by $\frac{4}{2}$, $\frac{4}{4}$, $\frac{4}{8}$. Sextuple measure by $\frac{6}{4}$, $\frac{6}{8}$. The upper figure shows the kind of measure, and the lower the beat-note.

53. In compound measures, the beat-note is always a dotted note, and some think it best to dot the lower figure to correspond; hence compound double measure is indicated by $\frac{2}{2}$., $\frac{2}{4}$.. Compound triple, by $\frac{3}{4}$., $\frac{3}{8}$.. Compound quadruple by $\frac{4}{4}$., $\frac{4}{8}$.. Compound triple measure is sometimes marked $\frac{9}{8}$. Compound quadruple measure is sometimes marked $\frac{12}{4}$, $\frac{12}{8}$.

CHAPTER VIII.

MELODICS. *Pitches—Pitch-Names.*

54. The gravity of a tone is called pitch. There are, then, as many pitches as there are different gravities, or points or places of highness or lowness.

55. Pitches are named in two ways. In one way, they have fixed, or absolute names, by which they are known under all circumstances. In the other way, their names indicate their *relation* to each other.

56. Their fixed or absolute names are taken from the names of letters. (It is an error to teach that the *letters* themselves are used. Their *names only* are used as names for pitches).

57. Their relative names are taken from the names of the cardinal numbers, as one, two, three, etc.

58. There are two sets of absolute names: One for ascending, and the other for descending.

59. Beginning with C, the names ascending are C, C-SHARP, D, D-SHARP, E, F, F-SHARP, G, G-SHARP, A, A-SHARP, B. When it is desired to go higher, begin with C, and repeat the names as here given.

60. Beginning with C, the names descending are C, B, B-FLAT, A, A-FLAT, G, G-FLAT, F, E, E-FLAT, D, D-FLAT. When it is desired to go lower, begin with C, and repeat the names as here given.

61. Pitches are sometimes called double-sharp or double-flat, as C double-sharp, B double-flat, etc.

CHAPTER IX.

MELODICS. *Intervals—Key—Scale.*

62. When two tones, differing in pitch, are heard at the same time, or in immediate succession, they make an INTERVAL.

63. There are many intervals, the smallest of which is called a HALF-STEP.

64. An interval as large as two half-steps is called a STEP.

65. Steps and half-steps are used to measure larger intervals.

66. When tones have a certain pleasant pitch-relation they make a KEY.

67. Every key has a foundation or basis-tone called the KEY-TONE.

68. The note which goes with the key-tone is called the KEY-NOTE.

69. When the tones of a key are sung so as to make a particular order of intervals they make a SCALE.

Elementary Department.

7

CHAPTER X.

MELODICS. *Diatonic Scale.*

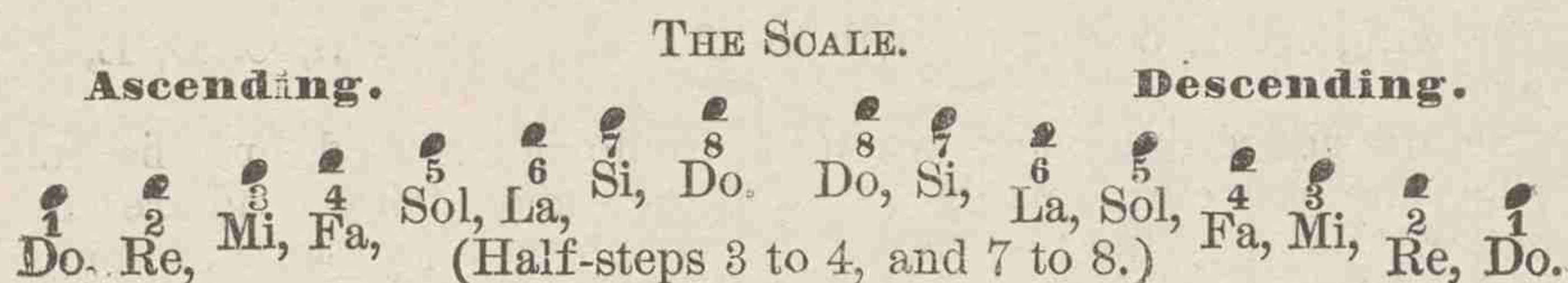
70. A scale consists of eight tones, each of which differs from the others in pitch. The tones of a scale are named from the lowest upward, thus: ONE, TWO, THREE, FOUR, FIVE, SIX, SEVEN, EIGHT.

71. There are several scales in use. The one most commonly used is called the DIATONIC SCALE, also the MAJOR SCALE.

72. The intervals which must be taken to make the diatonic scale are as follows: From one to two, a step; two to three, a step; three to four, a half-step; four to five, a step; five to six, a step; six to seven, a step; seven to eight, a half-step.

73. The Italian syllables DO, RE, MI, FA, SOL, LA, SI, DO, are usually applied to the scale in singing. Do is applied to one, Re to two, etc.

74. When tones higher than eight are to be sung, eight is regarded as *one* of a scale above, and when tones go lower than one, one is regarded as *eight* of a scale below. The following diagram will give a general idea of



CHAPTER XI.

MELODICS. *The Staff.*

75. The pitch of tones is represented by a character called a STAFF.

76. The staff consists of five long lines and the six long spaces that go with them, and as many additional short lines and spaces as may be needed. The short lines and spaces are called ADDED LINES and ADDED SPACES.

77. The long lines and spaces are named from the lowest upward, thus: FIRST SPACE, SECOND SPACE, etc., FIRST LINE, SECOND LINE, etc. The added lines and spaces below are named downward, FIRST ADDED LINE BELOW, FIRST ADDED SPACE BELOW, etc. In like manner the added lines and spaces above are named upward, first, second, third, etc. See the following





78. The lines and spaces of the staff are called DEGREES. Degree is a general term that may be applied to any line or space. (First, second, third, etc. are the names of lines and spaces; it is error to teach that they are named from letters or that they stand for letters. The letter names, C, D, etc., are names of pitches).

Elementary Department.

CHAPTER XII.

MELODICS. *Clefs.*

79. The notation of a piece of music should be kept as much as possible within the long lines and spaces of the staff. Ladies' voices are higher than men's voices, and in order to represent the pitches these two classes of voices sing, the staff is made to represent pitches in two ways. When it is wanted to represent the pitches that ladies sing, this character,  called the TREBLE CLEF, is put upon it. The staff then represents pitches as follows: The first added line below stands for the pitch C; the first space (space below) stands for pitch D; first line E; second space F; second line G; third space A; third line B; fourth space C; fourth line D; fifth space E; fifth line F; sixth space G. If we go higher, the pitches represented in regular order are, A, B, C, D, etc. The added lines and spaces below represent pitches as follows, beginning with first added line: C, B, A, G, etc.

80. When the staff is wanted to represent the pitches that men sing, this character,  called the BASE CLEF, is put upon it. The staff then represents pitches in the following order, beginning with the first line: G, A, B, C, D, E, F, G, A, B, C, etc.

81. The first added line below when the treble clef is used, and the first added above when the base clef is used, represent the same pitch C, and are the centre and junctional point of the two staves. The pitch they jointly represent is about midway the male and female voices, and is called MIDDLE C. See the following

EXAMPLE.



CHAPTER XIII.

MELODICS. *Keys—Key of C.*

82. Every scale and tune is within some key. One of every scale is called the key-tone, and the pitch taken for the key-tone gives name to the key. Thus, if C be one, the scale or tune is in the key of C; if D be one, it is in the key of D; etc.

83. Musical instruction usually begins with the key of C. The staff is made to represent the key of C by having none of its degrees modified; thus,

SCALE OF C, Treble Clef.

SCALE OF C, Base Clef.



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

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

84. To make the staff represent other keys than C, one or more of its degrees must be modified.

Elementary Department.

9

CHAPTER XIV.

MELODICS. *Chromatic Scale—Sharps—Flats.*

85. A scale consisting of half-step intervals throughout, is called the **CHROMATIC SCALE**.

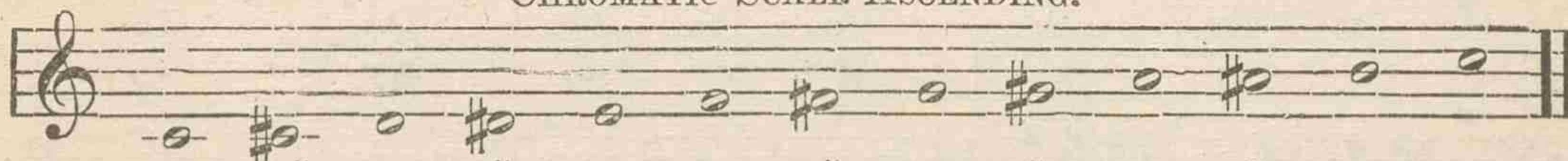
86. The chromatic scale consists of thirteen tones, (pitches) making twelve intervals of a half-step each.

87. Any line or space of the staff may be made to represent more than one pitch by modifying its meaning.

88. When this character (\sharp)—called a **SHARP**, is put upon any line or space, it makes that line or space stand for a pitch a half-step higher than it does without the sharp; and the new pitch, so to speak, takes its name from the pitch the line or space originally represented. Thus, the second line stands for G—modified by a sharp it stands for G-sharp; the second space represents F—modified, F-sharp; and so on for all the degrees of the staff.

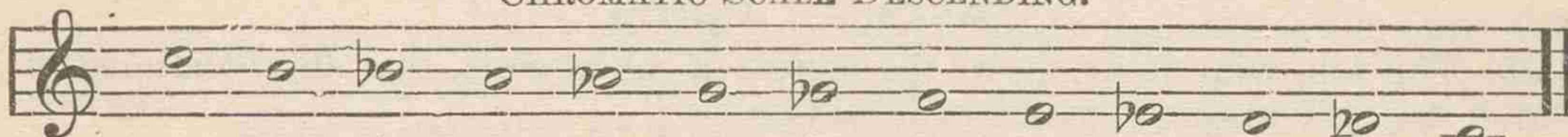
89. When this character (\flat)—called a **FLAT**, is used, the line or space stands for a pitch a half-step lower; and the new pitch takes its name from the pitch the line or space originally represented. Thus, the third line represents the pitch B,—modified by a flat it represents B-flat, and so on for all the degrees of the staff. For a full list of the absolute pitch-names for the chromatic scale see chapter viii: 59-61. Their relative names ascending, are ONE, SHARP-ONE, TWO, SHARP-TWO, THREE, FOUR, SHARP-FOUR, FIVE, SHARP-FIVE, SIX, SHARP-SIX, SEVEN, EIGHT. Descending, EIGHT, SEVEN, FLAT-SEVEN, SIX, FLAT-SIX, FIVE, FLAT-FIVE, FOUR, THREE, FLAT-THREE, TWO, FLAT-TWO, ONE.

CHROMATIC SCALE ASCENDING.



Pitches C, C \sharp , D, D \sharp , E, F, F \sharp , G, G \sharp , A, A \sharp , B, C.
Sylla. Do, Di, Re, Ri, Mi, Fa, Fi, Sol, Si, La, Li, Si, Do.
Pro. Doe, Dee, Ray, Ree, Mee, Fah, rree, Sole, See, Lah, Lee, See, Doe.

CHROMATIC SCALE DESCENDING.



Pitch. C, B, B \flat , A, A \flat , G, G \flat , F, E, E \flat , D, D \flat , C.
Sylla. Do, Si, Se, La, Le, Sol, Se, Fa, Mi, Me, Re, Ra, Do.
Pro. Doe, See, Say, Lah, Lay, Sole, Say, Fah, Mee, May, Ray, Rah, Doe.

90 When a degree of the staff is not modified by a flat or sharp it is said to be **NATURAL**. (normal).

91. When a degree has been modified by a sharp or flat, it is made natural again by placing this sign, (\natural)—called a **NATURAL**, upon it.

CHAPTER XV.

MELODICS. *Keys—Signatures.*

92 The half-step is the smallest interval in music, and since the chromatic scale takes *all* the half-step intervals, it contains the material from which all other

keys and scales are made. Thus, to make a diatonic or major scale (see chapter viii: 72, for intervals) from any given pitch of the chromatic scale, take the given pitch for *one* of the diatonic scale; then go up a step, and take the pitch of the chromatic scale it happens to fall upon for *two* of the diatonic scale, and so on to the end. In like manner a scale, either major or minor, can be built on any pitch of the chromatic scale.

93. If C be taken as one, the scale will contain none of the pitches whose names are modified by the word "sharp" or "flat;" hence the staff is made to represent this key with all its degrees natural. If the pitch G be taken as one, the pitch F-sharp will be required in the scale, hence the staff is made to represent this key by putting a sharp on the degree which represents F, the other degrees being natural. In like manner any number of flats or sharps may be used, according to the requirements of the key. The sharps and flats are put at the beginning of a tune, and are called the SIGNATURE OF THE KEY.

94. When flats, sharps and naturals occur in the body of a piece of music they are called *accidental* flats, sharps and naturals. Their effect continues only through the measure in which they occur.

The following diagram shows the signatures to the keys most used, also the line or space the key-note occupies. The syllable Do always goes with the key-note, and the other syllables go with the other notes in their regular order.

Key. C.	G.	D.	A.	E.	F.	B \flat .	E \flat .	A \flat .
---------	----	----	----	----	----	-------------	-------------	-------------

Do.	Do.	Do.	Do.	Do.	Do.	Do.	Do.	Do.
-----	-----	-----	-----	-----	-----	-----	-----	-----




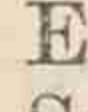



Key. C.	G.	D.	A.	E.	F.	B \flat .	E \flat .	A \flat .
---------	----	----	----	----	----	-------------	-------------	-------------

Do.	Do.	Do.	Do.	Do.	Do.	Do.	Do.	Do.
-----	-----	-----	-----	-----	-----	-----	-----	-----

CHAPTER XVI.

DYNAMICS. Powers

95. The following table shows the names of the powers, the abbreviations by which they are known, and their definitions.

PIANISSIMO	<i>pp</i>	Very soft.
PIANO (Pe-ah-no)	<i>p</i>	Soft.
MEZZO (Met-zo)	<i>m</i>	Of medium power.
FORTE (For-ta)	<i>f</i>	Loud.
FORTISSIMO	<i>ff</i>	Very loud.
CRESCENDO (Cre-shen-do)	<i>Cres. or</i> 	Increase the power.
DIMINUENDO (Dimin-oo-en-do)	<i>Dim. or</i> 	Diminish the power.
SWELL		Increase and diminish.
SFORZANDO (Sfort-zan-do)	<i>sf or fz or</i> 	Explosive.
LEGATO (Le-gah-to)		Smooth and connected.
STACCATO (Stah-kah-to)		Very short and distinct.
SEMI-STACCATO (Sem-ee)		Less short and distinct.

Elementary Department.


11

CHAPTER XVII.

RYTHMICS. *Movements.*

96. The velocity or speed at which a tune goes is called its **MOVEMENT**.

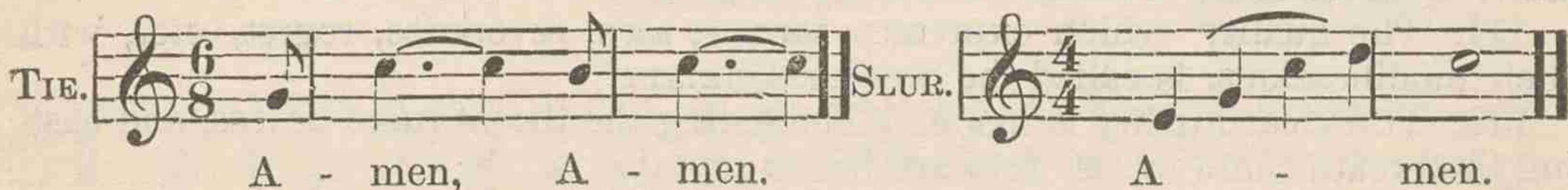
97. There may be many movements, but the following are in common use:

PRESTO.	Very fast.
ALLEGRO (Al-lay-gro).	Fast.
ALLEGRETTO (Al-lay-gray-to)	A little fast.
MODERATO (Mod-a-rah-to)	Moderately.
ANDANTINO (An-dan-tee-no)	A little slow.
ANDANTE (An-dan-ta).	Slow.
LARGO.	Very slow.
ACCELERANDO (A-tchel-a ran-do) <i>Accel.</i>	Moving faster and faster.
RITARDANDO (Ritar-dan-do) <i>Rit.</i>	Moving slower and slower.
PAUSE. 	A Short pause in the movement.
SYNCOPE (Sing-ko-pee)	A temporary change of an accented beat to the place of an unaccented beat.

CHAPTER XVIII.

MISCELLANEOUS CHARACTERS.

98. Two or more notes are made to represent *one* tone (-length) and *one* pitch by connecting them with a curved line called a **TIE**. When two or more *itches* are to be taken, the curved line is called a **SLUR**. In either case, only one syllable of the words is applied to as many notes as are so connected. See example.




Eighth, sixteenth, and thirty-second notes are generally connected thus:



99. When *three* notes are made to represent a length that *two* of the same kind ordinarily represent, they are called a **TRIPLET**.

100. A triplet is indicated by a figure 3 being placed over or under the notes. A tie or slur is also frequently used with the figure, thus:



101. A **DOUBLE BAR**  shows the end of a strain of music, or the end of a line of poetry. Two double bars show the end of a tune, and are called a **CLOSE**.


102. When a portion of the music is to be repeated, it is shown by a row of dots across the staff, thus:



The dots are usually put near a bar, and show that the music on that side the bar must be repeated.

103. **DA CAPO**, (*Da-cah-po*) D. C. placed at the end of a tune, directs the singer back to the beginning, to end at some interior point, usually designated by the word *Fine* (*Fee-na*) (end).

104. **DAL SEGNO**, (*Dal-sane-yo*) or D. S. directs the singer back to the sign (S). The portion of music between the sign (S) and *Fine*, is the closing part of the piece.

105. **A DOUBLE ENDING**  is used when some part of a tune is to be repeated, and shows that the part under figure 1 should be sung *before* repeating, and the part under 2 *after* the repeat. If the parts are connected by a tie or slur, both parts should be sung after repeating.

106. The human voice is divided into four classes: low male voices, or **BASE**; high male voices, or **TENOR**; low female voices, or **ALTO**; high female voices, or **TREBLE**, commonly called **SOPRANO**.

107. The parts of a tune, as Base, Tenor, Alto and Soprano, that move together make a **SCORE**. The score is connected on the left by a **BRACE**.

CHAPTER XIX.

DYNAMICS. *Quality.*

108. The character of a tone is called quality, and it is evident that there are as many qualities as there are modifications of character—an infinite number.

109. Quality expresses, or is the language of emotion, and since our emotions may be divided into two classes, quality may also be divided into two classes.

110. The quality which expresses joy, cheefulness, gaiety, etc., with their various modifications, is called the **CLEAR QUALITY**.

111. The quality which expresses sorrow, awe, reverence, regret, etc., with their modifications, is called the **SOMBER QUALITY**.

112. The clear quality is made by elongating the throat more or less, and casting the breath more or less forward in the mouth.

113. The somber quality is made by distending the throat more or less, and casting the breath more toward the back part of the mouth.

114. Qualities are not represented by any particular set of signs. When it is desired to call the attention to quality, such words as joyfully, sorrowfully, etc. are written.

115. Both quality and power are left largely to the judgement of the performer.

116. Quality, to which all the other properties contribute, gives force, cast, character, *meaning*, to a piece of music, hence it is important that the singer give it his special attention—to neglect this, whatever else he may do well, cannot compensate for it, and his performance, at best, will be but a mechanical operation.

Elizabethtown. C. M.

13

GEO. KINGSLEY.

1. Oh, for a clo - ser walk with God, A calm and heav'nly frame;
 2. Where is the bless - ed - ness I knew When first I saw the Lord?
 3. What peaceful hours I once enjoyed! How sweet their mem'ry still!

A light to shine up - on the road That leads me to the Lamb.
 Where is the soul - re - fresh - ing view Of Je - sus and his word?
 But they have left an ach - ing void The world can nev - er fill.

Sessions. L. M.

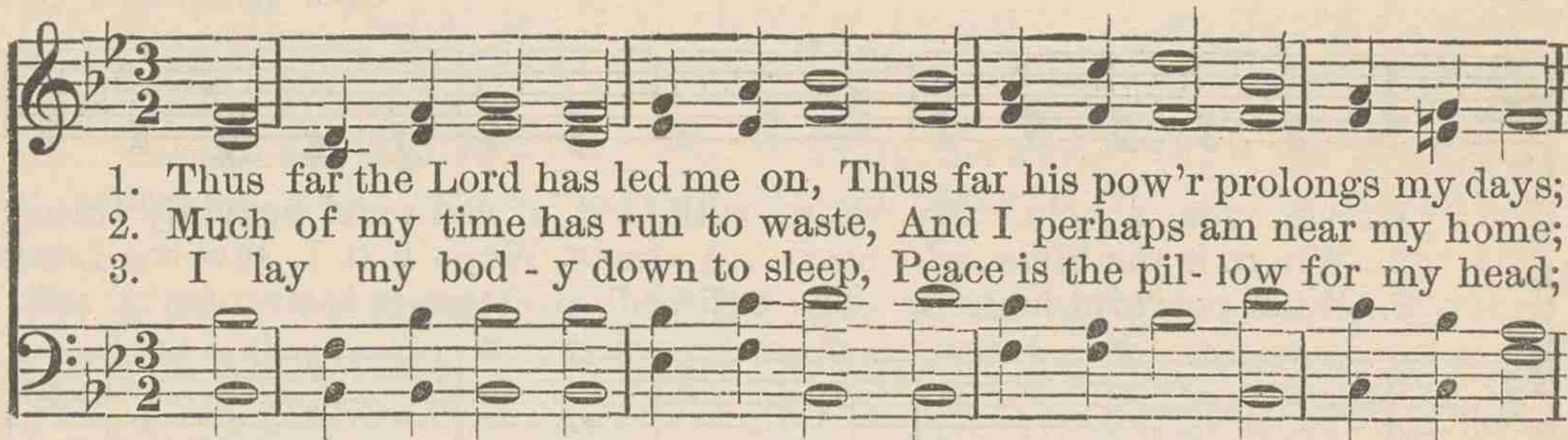
L. O. EMERSON.

1. Sinner, oh, why so thoughtless grown? Why in such dreadful haste to die?
 2. Wilt thou despise e - ter - nal fate, Urg'd on by sin's delusive dreams?
 3. Stay, sinner, on the gos - pel plains, And hear the Lord of life unfold

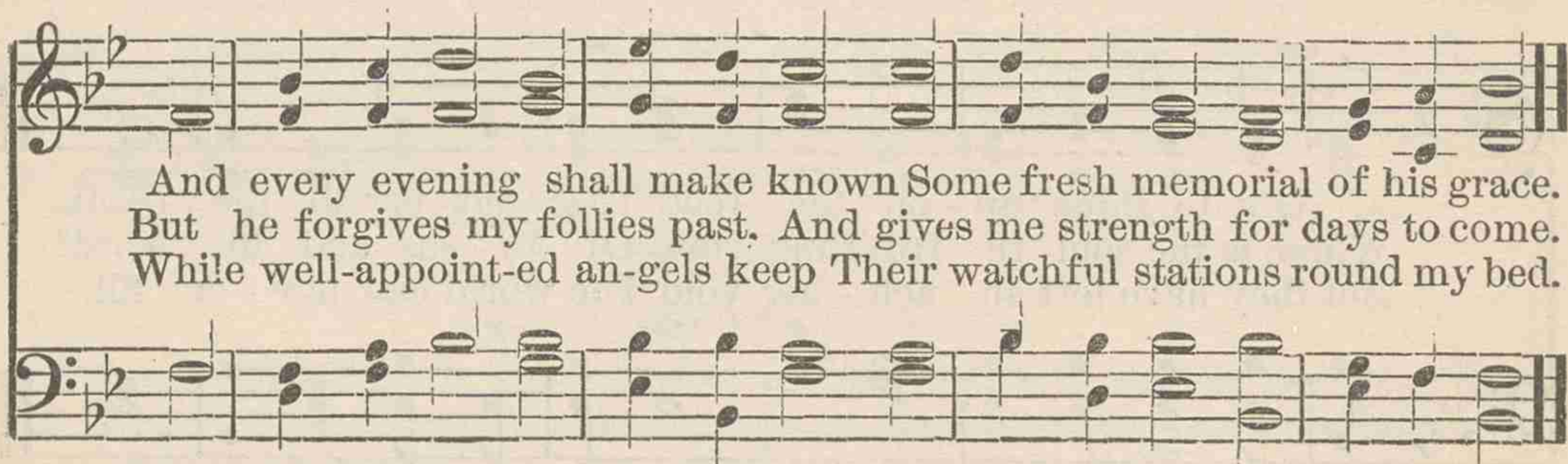
Daring to leap to worlds unknown, Heedless a - gainst Thy God to fly?
 Mad - ly attempt th'in - fer - nal gate, And force thy pas - sage to the flames?
 The glo - ry of his dy - ing pains, For - ev - er tell - ing, yet un - told.

Hebron. L. M.

DR. L. MASON.



1. Thus far the Lord has led me on, Thus far his pow'r prolongs my days;
 2. Much of my time has run to waste, And I perhaps am near my home;
 3. I lay my bod - y down to sleep, Peace is the pil - low for my head;



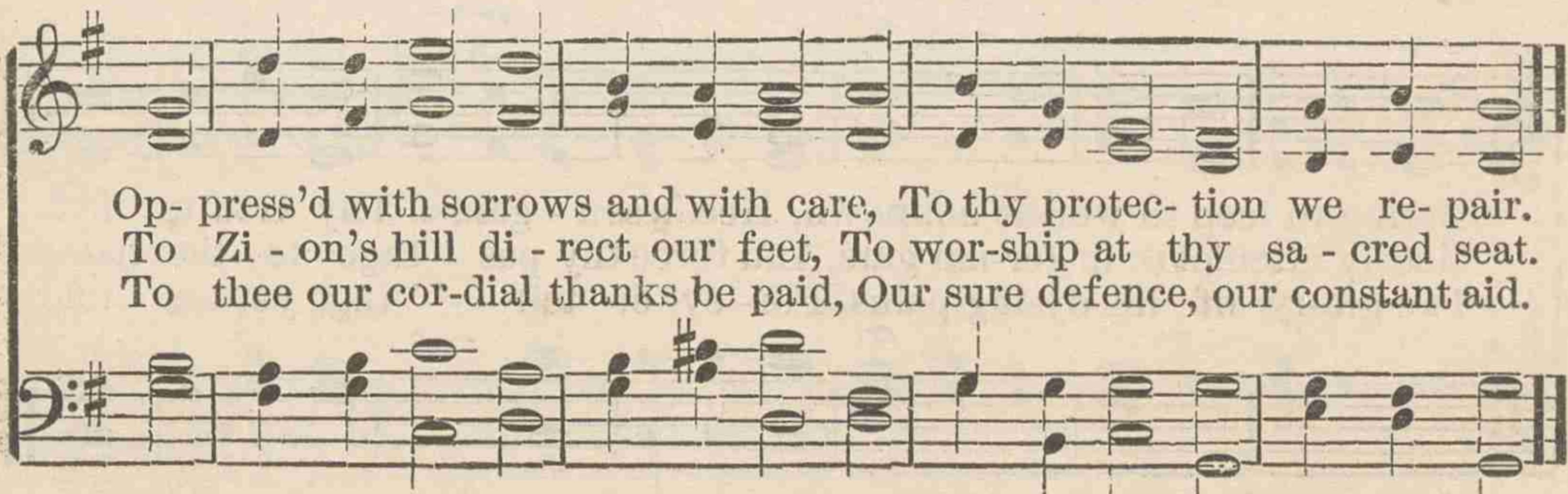
And every evening shall make known Some fresh memorial of his grace.
 But he forgives my follies past, And gives me strength for days to come.
 While well-appoint-ed an-gels keep Their watchful stations round my bed.

Rockingham. L. M.

DR. MASON.



1. Great God, our strength, to thee we cry, O, let us not for-got-ten lie;
 2. O, let thy light at-tend our way, Thy truth af-ford its stea - dy ray;
 3. Thy praise, O God, shall tune the lyre, Thy love our thankful song inspire;



Op-press'd with sorrows and with care, To thy protec-tion we re-pair.
 To Zi-on's hill di-rect our feet, To wor-ship at thy sa-cred seat.
 To thee our cor-dial thanks be paid, Our sure defence, our constant aid.

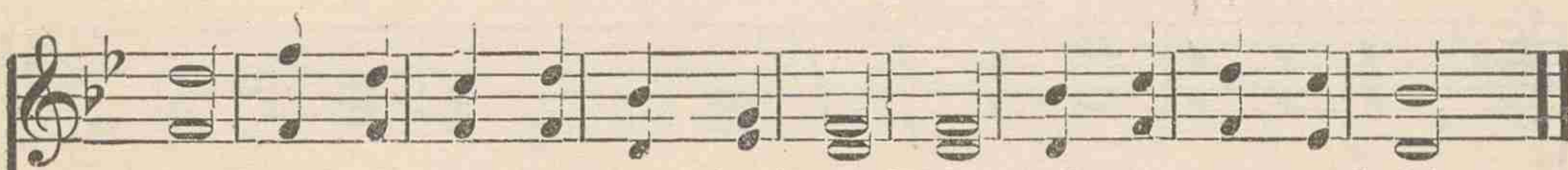
New York Tune. C. M.

15

From a SCOTCH TUNE.



1. To yon-der hills I raise my sight, Where all my suc-cor lies:
2. He shall thy soul in safe-ty keep, Thy foot from ev-ery snare-
3. His arm shall ev-er be thy stay, A shade up-on thy right;
4. Thy head from e-vil he shall screen, Thy soul preserve in peace;



My help is in that arm of might, That made the earth and skies.
His eyes shall slumber not nor sleep, While Is-rael needs his care.
The sun shall neither smite by day, Nor changing moon by night.
Thy go-ing out and com-ing in, Till time and na-ture cease.

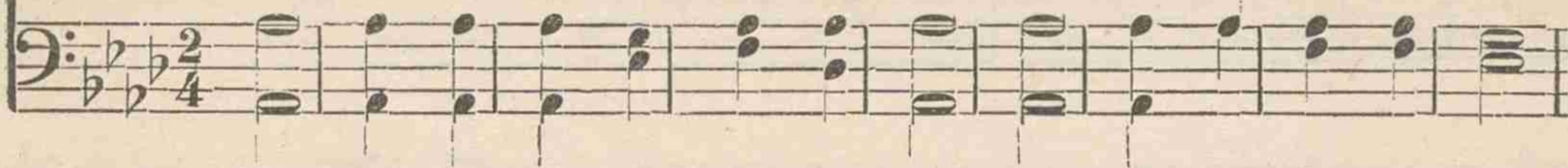


Evan. C. M.

From HAVERGAL.




1. In mer-cy, Lord, re-mem-ber me, Thro' all the hours of night;
2. With cheerful heart I close my eyes, Since thou wilt not re-move;
3. Or, if this night should prove the last, And end my transient days;




And grant to me most gra-cious-ly The safe-guard of thy might.
Oh! in the morn-ing let me rise, Re-joic-ing in thy love.
Oh! take me to thy prom-ised rest! Where I may sing thy praise.



G. W. LYON.



1. Just as I am, without one plea But that thy blood was shed for me,
 2. Just as I am, and wait-ing not To rid my soul of one dark blot,
 3. Just as I am—thou wilt receive, Wilt welcome, pardon, cleanse, relieve;





And that thou bidd'st me come to thee, O Lamb of God, I come.
 To thee whose blood can cleanse each spot, O Lamb of God, I come.
 Be-cause thy prom - ise I be - lieve, O Lamb of God, I come.





Thara. C. M.


G. W. LYON.



1. How sweet, how heav'nly is the sight, When those who love the Lord
 2. When each can feel his brother's sigh, And with him bear a part;
 3. When, free from envy, scorn and pride, Our wishes all a - bove,

In one an - oth - er's peace de-light, And thus ful - fill his word.
 When sor - row flows from eye to eye, And joy from heart to heart.
 Each can his broth-er's fail - ings hide, And show a broth-er's love.



Vaughan. S. M.

17

J. L. MOORE.

1. O where shall rest be found, Rest for the wea - ry soul?
 2. The world can nev - er give The bliss for which we sigh:
 3. Be - yond this vale of tears There is a life a - bove,

'Twere vain the ocean-depths to sound, Or pierce to ei - ther pole.
 'Tis not the whole of life to live, Nor all of death to die.
 Un - meas-ured by the flight of years; And all that life is love.

Laban. S. M.

Dr. L. MASON.

1. My soul, be on thy guard; Ten thou-sand foes a - rise;
 2. Oh! watch, and fight, and pray; The bat - tle ne'er give o'er;
 3. Ne'er think the vic - tory won, Nor lay thine ar - mor down:

The hosts of sin are press-ing hard To draw thee from the skies.
 Re - new it bold - ly ev - ery day, And help di - vine implore.
 Thy ar - duous work will not be done Till thou ob-tain thy crown.

A Cross for Me. C. M.

G. W. LYON.



1. Must Je - sus bear the cross a - lone, And all the world go free?
2. How hap - py are the saints a - bove Who once went sorrowing here;
3. The con - se - cra - ted cross I'll bear, Till death shall set me free,



No! there's a cross for ev - ery one, And there's a cross for me.
 But now they taste un - min - gled love, And joy with - out a tear.
 And then go home my crown to wear, — For there's a crown for me.



Victoria. C. M.

A. J. SHOWALTER, by per.



1. O for a heart to praise my God, A heart from sin set free!
2. A heart resigned, submissive, meek, My great Re - deem - er's throne, —
3. A heart in ev - ery tho't renewed, And full of per - fect love;



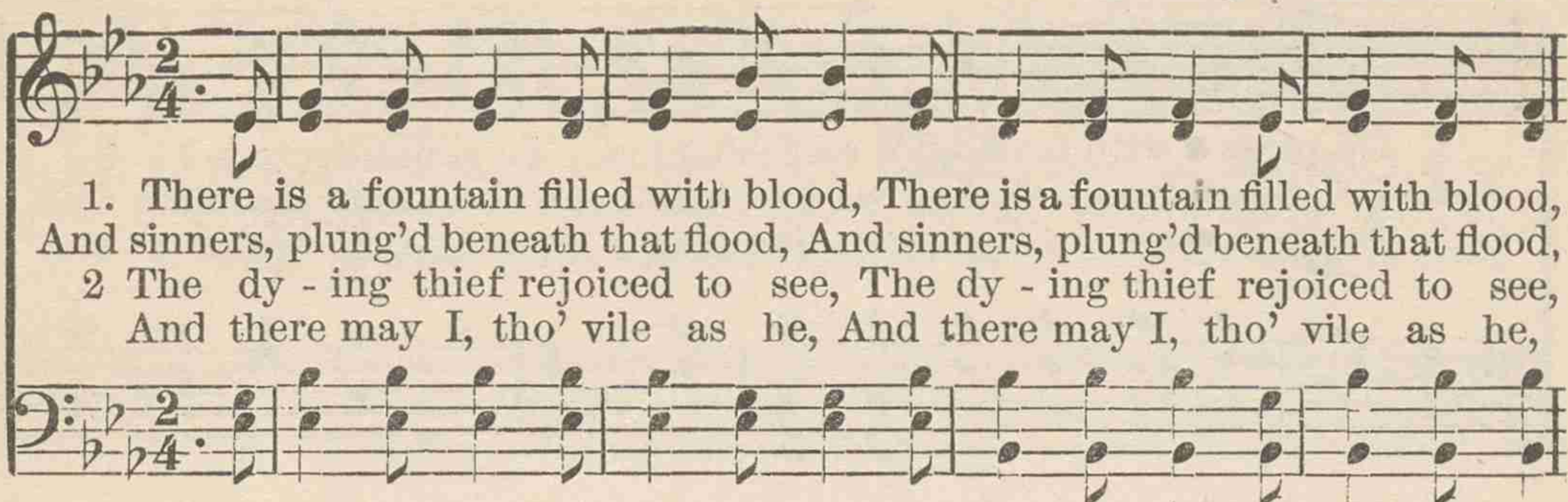
A heart that al - ways feels thy blood So free - ly spilt for me! —
 Where on - ly Christ is heard to speak, Where Jesus reigns a - lone.
 Per - fect, and right, and pure, and good, — A cop - y, Lord, of thine.



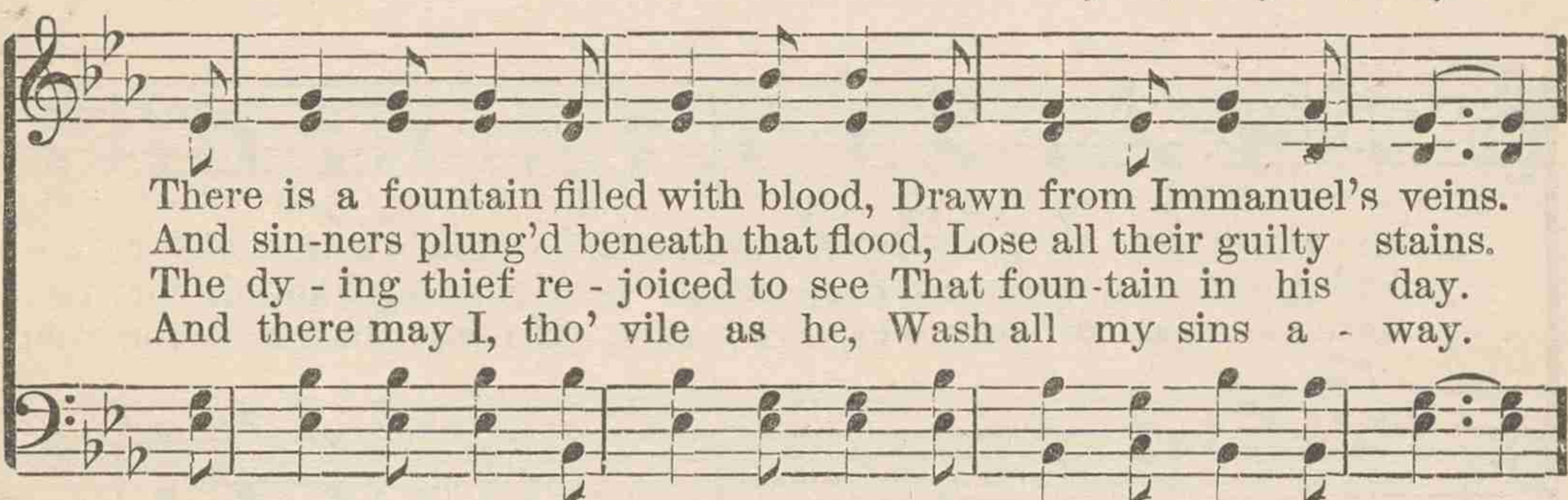
I Do Believe. C. M.

19

Arr'd by J. L. MOORE.



1. There is a fountain filled with blood, There is a fountain filled with blood,
And sinners, plung'd beneath that flood, And sinners, plung'd beneath that flood,
2 The dy - ing thief rejoiced to see, The dy - ing thief rejoiced to see,
And there may I, tho' vile as he, And there may I, tho' vile as he,



There is a fountain filled with blood, Drawn from Immanuel's veins.
And sin-ners plung'd beneath that flood, Lose all their guilty stains.
The dy - ing thief re - joiced to see That foun-tain in his day.
And there may I, tho' vile as he, Wash all my sins a - way.

CHORUS.



I can, I will, I do believe, I can, I will, I do believe:



I can, I will, I do be-lieve That Je - sus saves me now.
just now.

3. Thou dying Lamb! thy precious blood Shall never lose its power
Till all the ransomed Church of God Are saved, to sin no more.
4. E'er since, by faith, I saw the stream
Thy flowing wounds supply,
Redeeming love has been my theme,
And shall be, till I die.

The Shelter of the Cross.

Rev. H. BONAR.

T. W. DENNINGTON, by per.

1. Op-press'd with noonday's scorching heat, To yon-der cross I flee,
 2. Be - neath the cross clear waters burst, A foun-tain sparkling free;
 3. For burdened ones a rest - ing place, Beneath that cross I see;

Be - neath its shel - ter take my seat, No shade like this for me.
 And there I quench my des - ert thirst, No spring like this for me.
 Here I cast off my wea - ri - ness, No rest like this for me.

CHORUS.

No shade . . . like this, . . . No shade like this for me,
 No shade like this, no shade like this for me,

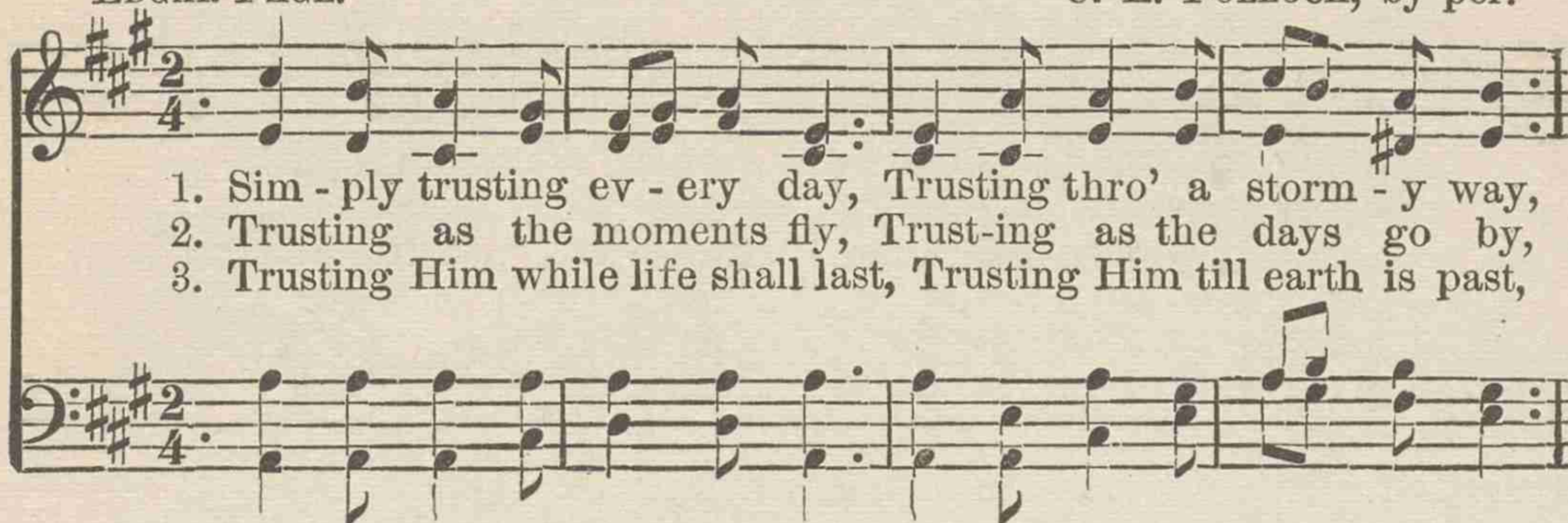
rit
 Be - neath its shel - ter take my seat, No shade like this for me.

Trusting Jesus.

21

EDGAR PAGE.

C. E. POLLOCK, by per.



1. Sim - ply trust - ing ev - ery day, Trust - ing thro' a storm - y way,
 2. Trust - ing as the moments fly, Trust - ing as the days go by,
 3. Trust - ing Him while life shall last, Trust - ing Him till earth is past,



E - ven when my faith is small, Trust - ing Je - sus, that is all.
 Trust - ing Him what - e'er be - fall, Trust - ing Je - sus, that is all.
 Till with - in the jam - per wall, Trust - ing Je - sus, that is all.

CHORUS.



Trust - ing Je - sus, Trust - ing Je - sus, that is all.
 Trust - ing Je - sus, trust - ing Je - sus,



Trust - ing Je - sus, Trust - ing Je - sus, that is all.
 Trust - ing Jesus, trust - ing Jesus,

My Saviour Leads me Every Day.

MINNIE LEE.

G. W. LYON.



1. My Saviour leads me ev - 'ry day; What can I ask be-side?
2. My Saviour leads me ev - 'ry day, And cheers each path I tread;
3. My Saviour leads me ev - 'ry day; I own His per-fect love,



How can I doubt the ten-der love Of such a faith-ful guide?
 For ev' - ry tri - al gives me grace; I feed on liv - ing bread.
 And I shall gain the promis'd rest, In His bright home a-bove.



My peace is heavenly and di - vine; By faith, in Him I dwell,
 Tho' I grow wea - ry on the road, A-thirst my soul may be,
 When, cloth'd with im - mor - tal - i - ty, I reach the realms of day,



And know, what-ev - er may be - fall, He do - eth all things well.
 Yet, flow-ing from the rift - ed Rock, A fount of joy I see.
 For - ev - er this my song shall be,—He led me all the way.



Far Beyond.

23

J. R. B.

J. R. BRYANT. by per.

1. Far be-yond these fleeting shadows, Lie the sun-ny fields of bliss,
2. Far be-yond these clouds of sorrow, En-ter now a glo-rious throng,
3. Far be-yond our mor-tal vis-ion, Where the shining an-gels are,

The first system of music consists of two staves, treble and bass, in 3/4 time with a key signature of two flats. The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are written below the staves, with line numbers 1, 2, and 3 corresponding to the three verses.

rit. . . .
I can see that land of glo-ry, Brighter, bet-ter land than this.
We may en-ter as those loved ones, Singing there the new-made song.
Oh! that ev-er-bright E-ly-sion, 'Twill be hap-py to be there.

The second system of music continues the melody and accompaniment. It includes a *rit.* (ritardando) marking above the treble staff. The lyrics are written below the staves, with the first line of the system being a continuation of the previous one.

CHORUS.

Far be-yond these mist-y waves, Sounds a glad triumphant song,

The chorus begins with the lyrics "Far be-yond these mist-y waves, Sounds a glad triumphant song,". The musical notation consists of two staves, treble and bass, in 3/4 time with a key signature of two flats. The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment.

'Tis the ones that Je-sus saves, Sweet-ly sing-ing, far be-yond.

The second line of the chorus continues the melody and accompaniment. The lyrics are written below the staves, with the first line of the system being a continuation of the previous one.

Trusting.

G. W. LYON.

1. All my doubts I give to Je - sus, I've His gracious promise heard;
2. All my sins I lay on Je - sus, He doth wash me in His blood;
3. All my fears I give to Je - sus, Rest my wea - ry soul on Him;
4. All in all I have in Je - sus, Poor, yet rich as cher - u - bim;

The first system of music consists of a treble and bass staff in 3/4 time, key of B-flat major. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are written below the staves.

I shall nev - er be con-found-ed, I am trust - ing in His word.
He will keep me pure and ho - ly, He will bring me home to God.
Tho' my way be hid in darkness, Nev - er can His light grow dim.
Ig - no - rant and full of weakness, Heaven's own store I find in Him.

The second system of music continues the melody and accompaniment from the first system. The lyrics are written below the staves.

REFRAIN.

Trust - ing, trust - ing, trust - ing in His word,

The first line of the refrain is written in 2/4 time, key of B-flat major. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are written below the staves.

Trust - ing, trust - ing, trust - ing in His word.

The second line of the refrain is written in 2/4 time, key of B-flat major. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are written below the staves.

My Soul Is full of Love.


25

Moderato.


T. W. DENNINGTON, by per.



1. When I can read my ti - tle clear To man-sions in the skies,
2. Should earth a-against my soul en-gage, And fi - ery darts be hurled,
3. Let cares like a wild deluge come, And storms of sor - row fall,
4. There I shall bathe my wea - ry soul In seas of heav'n - ly rest,



I'll bid fare - well to ev - ery fear, And wipe my weep-ing eyes.
Then I can smile at Sa - tan's rage, And face the frowning world.
May I but safe - ly reach my home, My God, my heav'n, my all.
And not a wave of troub - le roll A-cross my peaceful breast.



CHORUS. *Andantino.*



My soul is full, my soul is full, Of glad-ness from a - bove,



My soul is full, my soul is full, My soul is full of love.



Take it to the Lord in Prayer.

Rev. H. BONAR.

T. W. DENNINGTON, by per.



1. What a friend we have in Je - sus, All our sins and griefs to bear,
2. Have we tri - als and temp - ta - tions? Is there troub - le an - y where,
3. Are we weak and heav - y lad - en, Cumbered with a load of care,



What a priv - i - lege to car - ry, Ev - ery - thing to God in prayer.
 We should nev - er be dis - cour - aged, Take it to the Lord in prayer.
 Pre - cious Sav - iour, still our ref - uge, Take it to the Lord in prayer.



Oh! what peace we of - ten for - feit, Oh, what needless pain we bear,
 Can we find a friend so faith - ful, Who will all our sorrows share,
 Do our friends despise for - sake us? Take it to the Lord in prayer;



All be - cause we do not car - ry Ev - ery - thing to God in prayer.
 Je - sus knows our ev - ery weakness, Take it to the Lord in prayer.
 In His arms He'll take and shield us, We shall find a so - lace there.



The Beautiful Story.

27

LIZZIE UNDERWOOD.

J. B. VAUGHAN, by per.

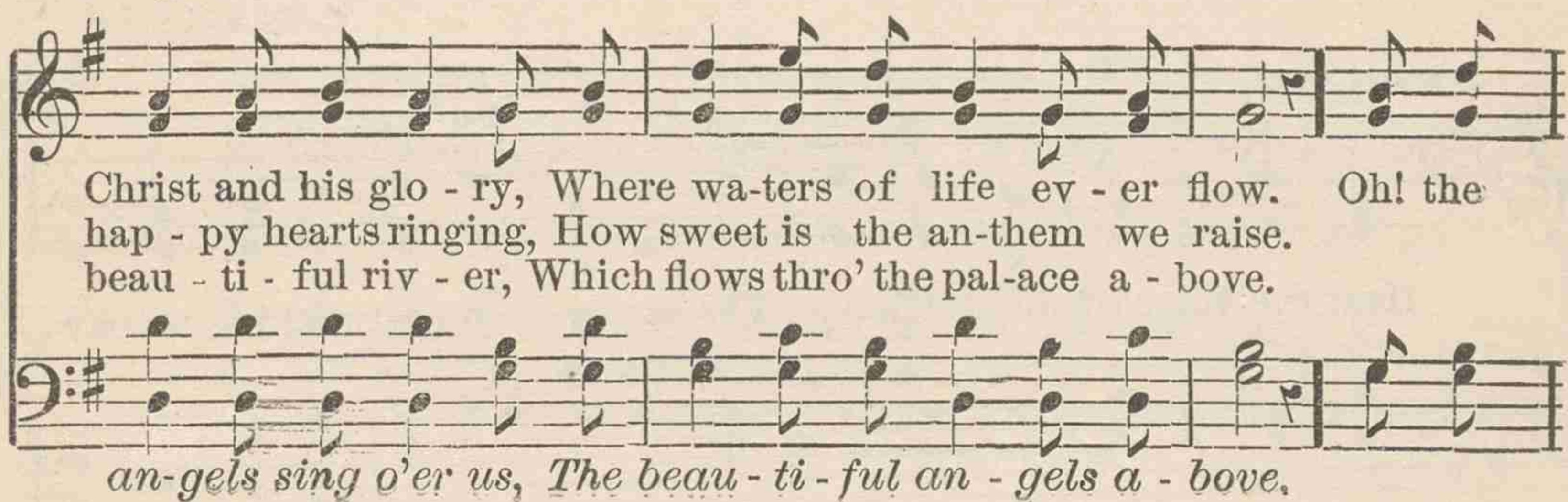


1. There are an - gels in glo - ry re - peat - ing the sto - ry, Should
 2. While the an - gels are sing - ing, our songs we are bring - ing, To
 3. We will sing of the Sav - iour, who loves us for - ev - er, And



we not re - peat it be - low? 'Tis a beau - ti - ful sto - ry of
 join in the con - cert of praise; Oh! the beau - ti - ful sing - ing, Oh!
 tell of his won - der - ous love; We will sing of the riv - er, the

D.S. There we'll join in the cho - rus the



Christ and his glo - ry, Where wa - ters of life ev - er flow. Oh! the
 hap - py hearts ringing, How sweet is the an - them we raise.
 beau - ti - ful riv - er, Which flows thro' the pal - ace a - bove.
an - gels sing o'er us, The beau - ti - ful an - gels a - bove.



beau - ti - ful sto - ry of Christ and his glo - ry, 'Tis the old, old sto - ry of love;

Nothing to Pay.

G. W. LYON.



1. Nothing to pay! ah, nothing to pay! Nev-er a word of excuse to say;
2. Nothing to pay! the debt is so great; What will you do with the awful weight?
3. Nothing to pay! yes, nothing to pay! Je-sus has clear'd all the debt away;



Year after year thou hast filled the score, Owing the Lord still more and more.
How shall the way of escape be made? Nothing to pay! what must be paid.
Blotted it out with his bleeding hand, Free and forgiv'n, and lov'd you stand.

**REFRAIN.**

Hear the voice of Je - sus say: Ver - i - ly thou hast nothing to pay!



Ruined, lost art thou, and yet I for - gave thee all that debt.



Trusting in the Name of Jesus.

29

A. J. S.

A. J. SHOWALTER, by per.



1. There is cleansing in Je - sus' blood, Trusting in the name of Je - sus;
2. There is healing in Je - sus' name, Trusting in the name of Je - sus;
3. There is par-don in Je - sus' love, Trusting in the name of Je - sus;



Come and wash in this cleansing flood, Trusting in the name of Je - sus.
Come just now and this healing claim, Trusting in the name of Je - sus.
Come just now and this blessing prove, Trusting in the name of Je - sus.



REFRAIN.



Name of Je - sus, name of Je - sus, Trusting in the name of Je - sus,



1. Come and wash in this cleansing flood, Trusting in the name of Je - sus.
2. Come just now and this healing claim, Trusting in the name of Je - sus.
3. Come just now and this blessing claim, Trusting in the name of Je - sus.



Tell me all about Jesus.

Rev. E. A. HOFFMAN.

C. E. POLLOCK, by per.



1. Tell me all a - bout Je - sus, Who came from heav'n a - bove,
2. Tell me all a - bout Je - sus The Lamb of Cal - va - ry,
3. Tell me all a - bout Je - sus, Who dai - ly cares for me,
4. Tell me all a - bout Je - sus, Re - peat the sto - ry o'er;



Tell me more of his good - ness, More of his pre - cious love.
 Tell me more of his mer - cy, More of his grace to me.
 Tell me why he should love me, Why he should die for me.
 Nev - er shall I grow wea - ry, Hear - ing it more and more.



CHORUS.



Tell me all a - bout Je - sus, Tell me that I may know,



The sto - ry of the Saviour, Who loves, who loves me so.




Beyond the River.



31

J. L. MOORE.


W. W. JOINER.




1. There's a home be-yond the riv - er, Just be-yond the shores of time,
 2. In that land be-yond the riv - er, Oh! the joy that will be seen,
 3. In that land be-yond the riv - er, There beside the crys - tal stream,



Where the pure in heart for - ev - er Dwell in fel - low - ship di - vine.
 When a sis - ter meets a broth - er, By the gate that en - ters in.
 We will meet to part, no, nev - er, But with Christ for - ev - er reign.




CHORUS.



Will you go be - yond the riv - er, To that bless - ed home so fair?

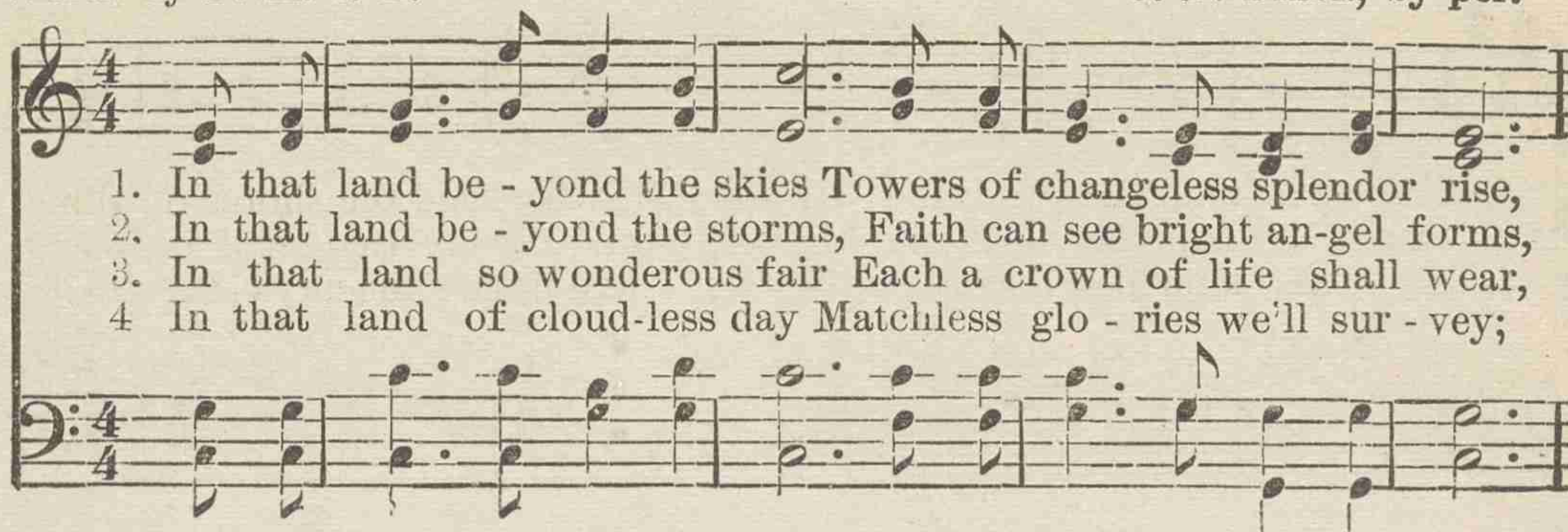
O'er the riv - er, yes, the riv - er, Where the saints and an - gels are.



In that Land Beyond.

Words by P. H. I. L.

C. E. PRIOR, by per.



1. In that land be - yond the skies Towers of changeless splendor rise,
 2. In that land be - yond the storms, Faith can see bright an-gel forms,
 3. In that land so wonderous fair Each a crown of life shall wear,
 4. In that land of cloud-less day Matchless glo - ries we'll sur - vey;



And be-neath each glitt'ring dome, Ransomed spir - its find their home.
 And with them we hand in hand, With re - joic - ing soon shall stand.
 And in robes of spot-less white, Walk its mansions with de - light.
 With the ho - ly and the blest, We shall share its end - less rest.

CHORUS.


With - in that realm of bliss a - bove, The King of glo - ry dwells,



There an-gels chant their songs of love, And each his rapt - ure tells.

Will You Come?

33

S. J. P. Graham, Texas.

S. J. PERRY.

1. Par - don now is of - fered free, Will you come? Will you come?
2. Mer - cy's door is o - pen wide, Will you come? Will you come?
3. Shin - ing an - gels stand and wait, Will you come? Will you come?

The first system of music features a treble and bass staff in G major (one sharp) and 2/4 time. The treble staff contains the melody with three lines of lyrics. The bass staff provides a simple harmonic accompaniment.

Tho' your sins like scar - let be, Will you come? Will you come?
See the wounds in Je - sus' side, Will you come? Will you come?
Just in - side the gold - en gate, Will you come? Will you come?

The second system continues the melody and accompaniment from the first system, maintaining the same musical structure.

CHORUS.

Je - sus stands with plead - ing face, Sin - ner, will you come?

The chorus begins with a new melody in the treble staff, while the bass staff continues with the same accompaniment pattern.

Of - fers now his sav - ing grace, Sin - ner, will you come?

The second line of the chorus continues the melody and accompaniment, concluding with a final double bar line.

By and By, when He Comes

C. W. LYON.



1. { We shall see a light ap-pear, By and by, (By and by,) when he comes
 { We shall see him full and clear, By and by, etc.
2. { We shall have a might-y shout, By and by, etc.
 { We shall like the stars shine out, By and by, etc.



Ride on, Je - sus, O ride on, We are on our jour-ney



home, We are on our jour-ney home.

3. Then shall blaze earth's fu-
 neral pyre,
 By and by, when he comes;
 We shall shout above the
 fire,
 By and by, when he comes.

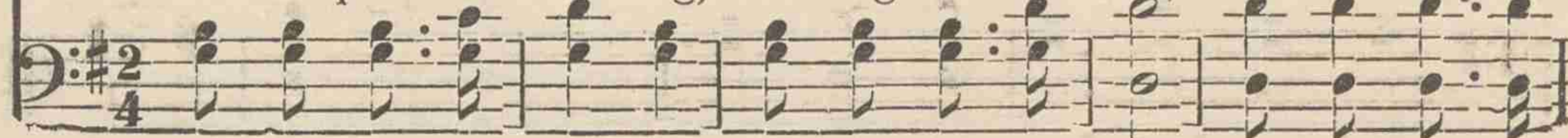
Open Now the Door.

Rev. 3: 20.

A. J. SHOWALTER, by per.



1. Don't keep Je-sus wait-ing, Wait-ing at the door; Oft He knocketh
2. Don't keep Je-sus wait-ing, Wait-ing at the door; He will bear you
3. Don't keep Je-sus wait-ing, Wait-ing at the door; He will be your



Open Now the Door. Concluded.

35

CHORUS.




soft - ly, Soft - ly ev - er - more.
gent - ly, Gent - ly ev - er - more. } Hear him now and o - pen,
Sav-iour, E - ven ev - er - more.





Hear him I im-plore, Hear him now and o - pen, O - pen now the door.



Jesus, Lover of my Soul.



1. { Je - sus, lov - er of my soul, Let me to thy bo - som fly, }
 { While the near-er wa - ters roll, While the tem-pest still is high: }
D. C. Safe in - to the ha - ven guide, O re - ceive my soul at last.




D. C.

Hide me, O my Sav - iour, hide, Till the storm of life be past;



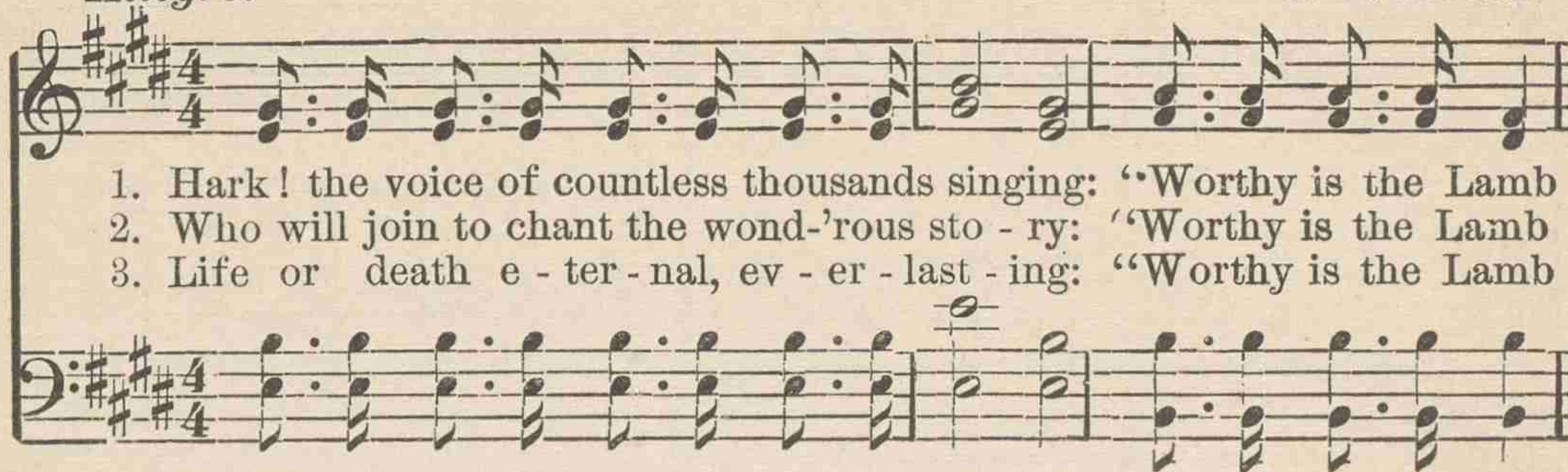
2. Other refuge have I none,
Hangs my helpless soul thee:
Leave, ah! leave me not alone,
Still support and comfort me!
All my trust on thee is stayed,
All my help from thee I bring,
Cover my defenceless head
With the shadow of thy wing.

3. Thou, O Christ, art all I want;
More than all in thee I find:
Raise the fallen, cheer the faint,
Heal the sick, and lead the blind.
Just and holy is thy name;
I am all unrighteousness;
False, and full of sin, I am;
Thou art full of truth and grace.

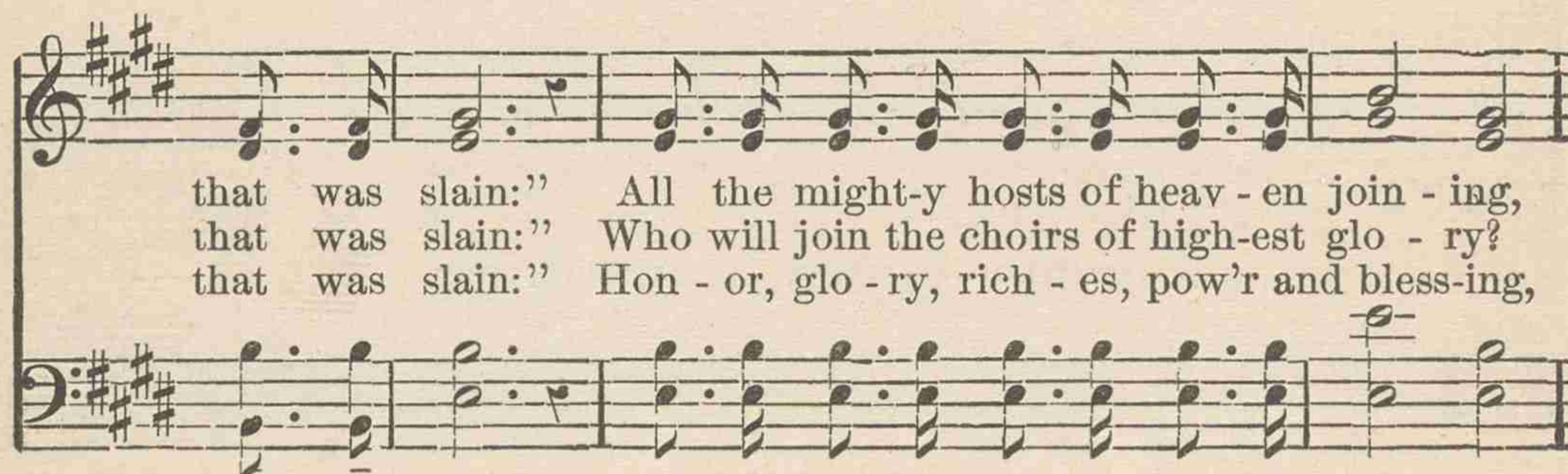
Worthy Is the Lamb.

Allegro.

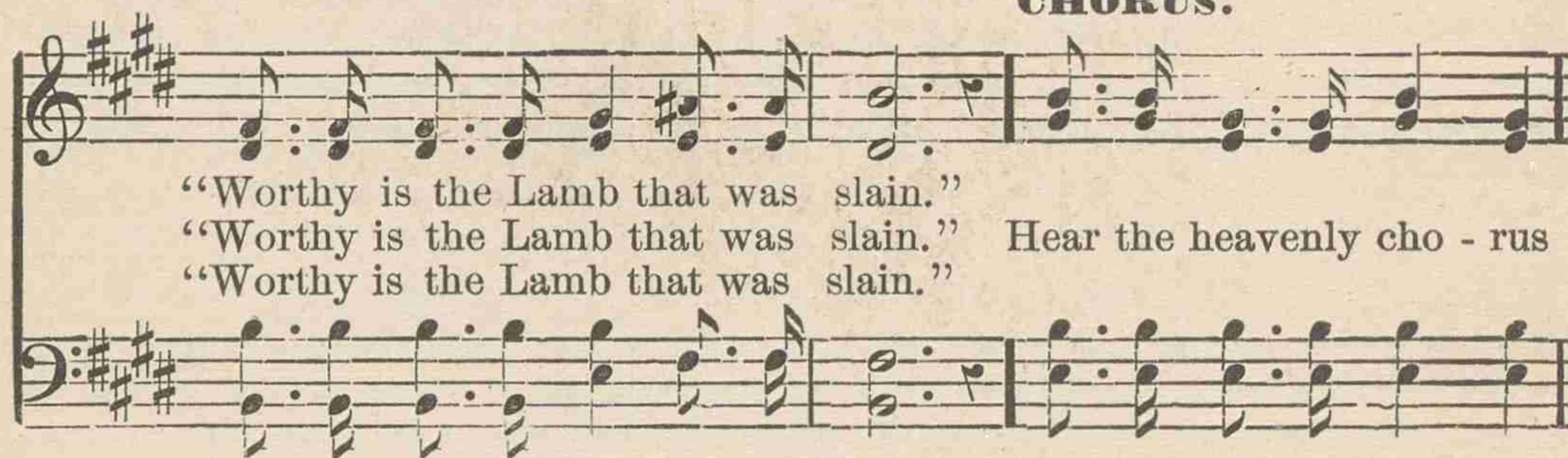
J. L. MOORE.



1. Hark! the voice of countless thousands singing: "Worthy is the Lamb
 2. Who will join to chant the wond'-rous sto - ry: "Worthy is the Lamb
 3. Life or death e - ter - nal, ev - er - last - ing: "Worthy is the Lamb



that was slain:" All the might-y hosts of heav - en join - ing,
 that was slain:" Who will join the choirs of high-est glo - ry?
 that was slain:" Hon - or, glo - ry, rich - es, pow'r and bless-ing,

CHORUS.


"Worthy is the Lamb that was slain."
 "Worthy is the Lamb that was slain." Hear the heavenly cho - rus
 "Worthy is the Lamb that was slain."



ring - ing, Round the throne for - ev - er sing - ing,
 ring-ing, ring-ing, singing, singing,

Worthy Is the Lamb. Concluded.

37

“Wor - thy is the Lamb, Wor - thy is the Lamb,

Wor - thy is the Lamb that was slain.” that was slain.”

All for Me.

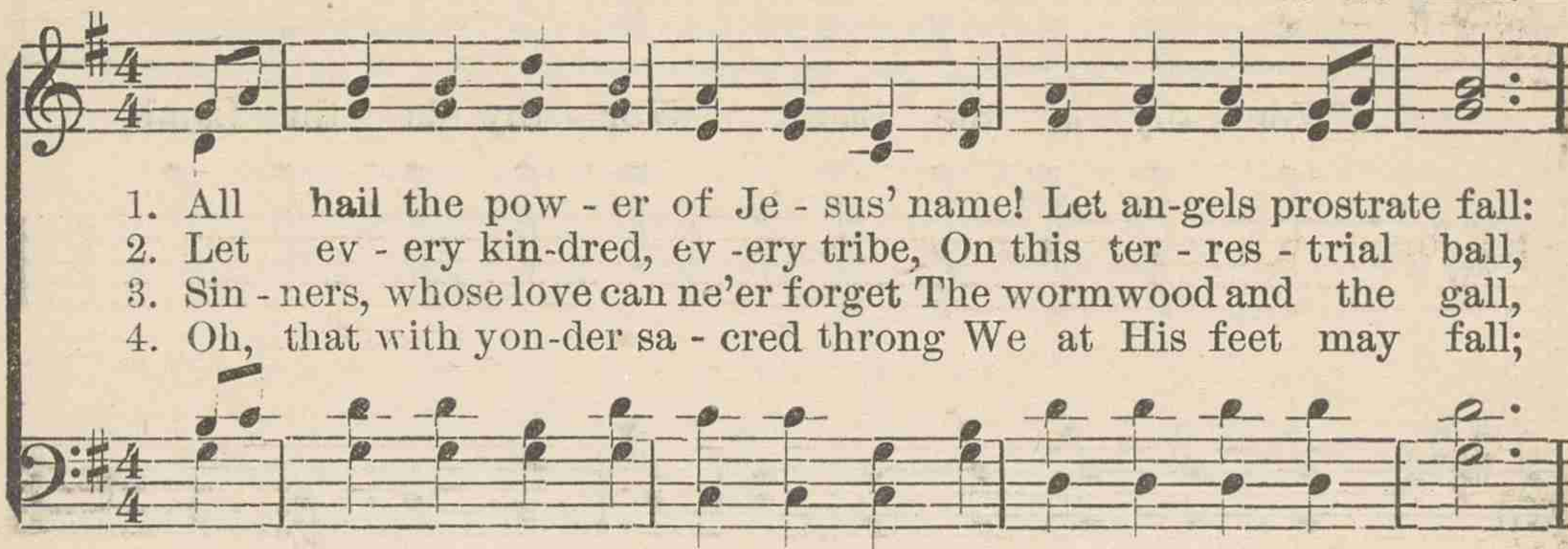
J. L. MOORE.

1. Suff'ring Saviour, with thorn crown, Bruis'd and bleeding sinking down, Heavy
 2. Jesus, Saviour, pure and mild, Let me ev-er be thy child, So unworthy
 3. Fain would I to thee be bro't, Blessed Lord, forbid it not, In the kingdom

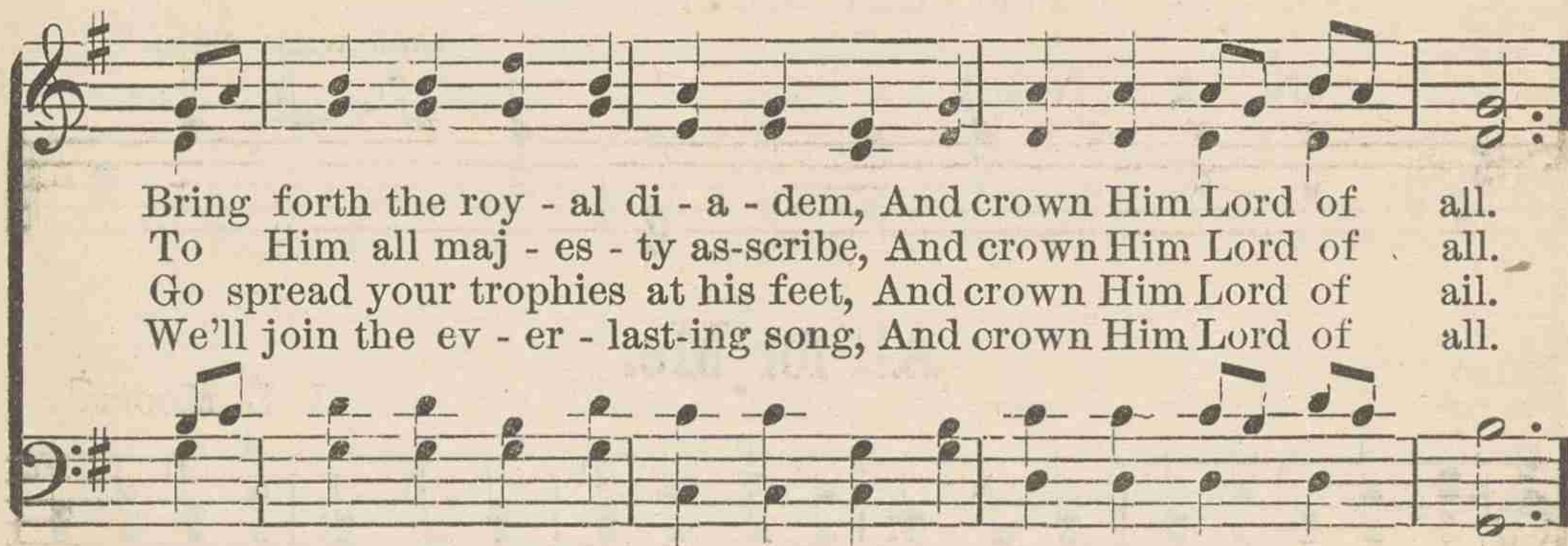
laden, weary, worn, Fainting, dying, crush'd and torn, All for me, yes, all for me.
 though I be, Thou did'st suffer this for me, All for me, yes, all for me.
 of thy grace, Give thy wand'ring child a place, O bless me, yes, even me.

Crown Him Lord of All.

G. W. LYON.



1. All hail the pow - er of Je - sus' name! Let an-gels prostrate fall:
 2. Let ev - ery kin-dred, ev - ery tribe, On this ter - res - trial ball,
 3. Sin - ners, whose love can ne'er forget The wormwood and the gall,
 4. Oh, that with yon-der sa - cred throng We at His feet may fall;



Bring forth the roy - al di - a - dem, And crown Him Lord of all.
 To Him all maj - es - ty as-cribe, And crown Him Lord of all.
 Go spread your trophies at his feet, And crown Him Lord of ail.
 We'll join the ev - er - last-ing song, And crown Him Lord of all.

CHORUS.



And crown, . . . and crown, . . . And crown Him Lord of all;
 And crown Him Lord of all, And crown Him Lord of all,



Bring forth the roy - al di - a - dem, And crown Him Lord of all.

Sweet Happy Home.

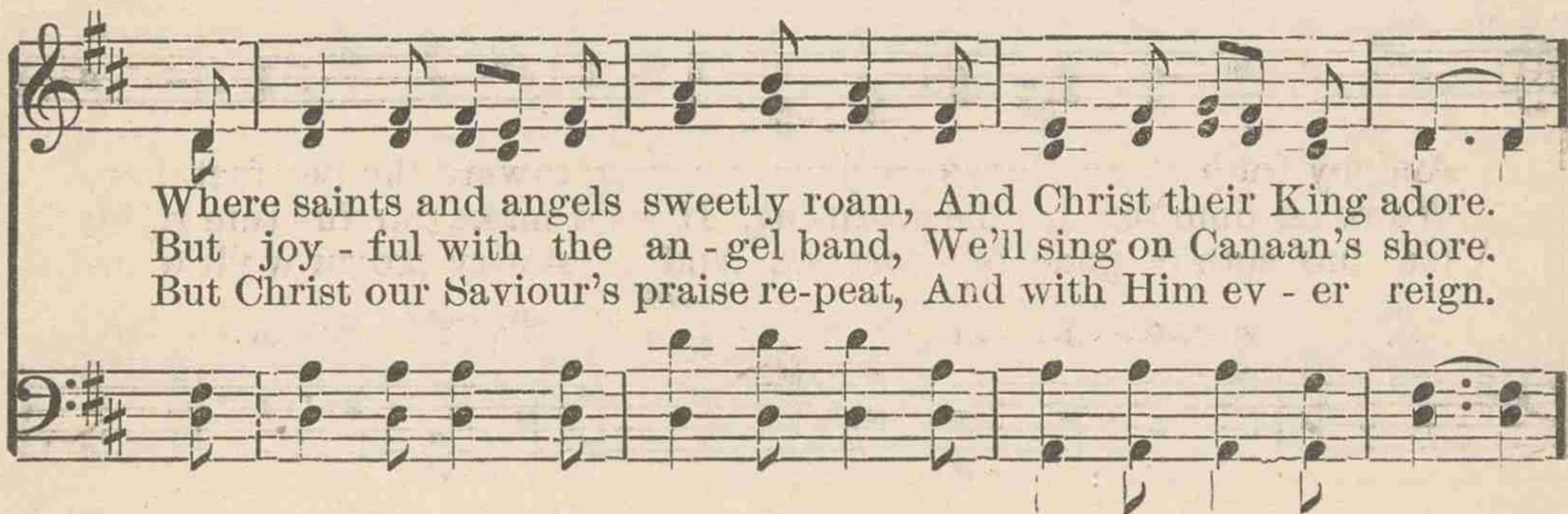
39

T. W. O'KELLY.

J. R. BRYANT.



1. There is a home, a hap-py home, Be - yond this earth-ly shore.
2. When we shall reach that happy land, We'll never sor-row more;
3. Our long lost friends we there shall meet, And never part a - gain,



Where saints and angels sweetly roam, And Christ their King adore.
But joy - ful with the an - gel band, We'll sing on Canaan's shore.
But Christ our Saviour's praise re-peat, And with Him ev - er reign.

CHORUS.



Sweet hap-py home, prepared for me, I long thy joys to share,



I long the Sav-iour Christ to see, And tri-umph with him there.

The Golden Future.

H. M. SMITH.

F. G. SPENCER, by per.



1. All the fu - ture lies be - fore us, An un - tried, un-trod-den way;
2. Now our lives are in their morning, He will help us make them bright;
3. For the Sav-iour watch-es o'er us With his kind and lov - ing care;



And by faith it all looks glorious, Looking toward the per-fect day;
 We've no time for i - dle scorn-ing, If we'd make our fu - ture right;
 He has sure-ly gone be - fore us, And a star-ry crown we'll wear.



Will it bring us pain or pleas-ure, Will it bring its meed of rest?
 We can make our fu - ture gold-en, We can make it as we will,
 When our feet have crossed the portal Of that bright, that happy home;



Will it bring a longed-for treasure? Shall we then dwell with the blest?
 For we know our lives are hold - en By the one who loves us still.
 When we leave be-hind the mor - tal, And put on the bright unknown.



I'm Going Home.

41

W. W. JOINER.



1. My heavenly home is bright and fair, No pain, no death can enter there,
2. My Fa-ther's house is built on high, Far, far a - bove the star - ry sky,
3. Let oth-ers seek a home below, Which flames devour or waves o'erflow,




Its glittering towers the sun out-shine, That heav'nly mansion shall be mine.
When from this earth-ly pris - on free, That heav'nly mansion mine shall be.
Be mine a hap - pier lot to own A heavenly mansion near the throne.

CHORUS.



I'm going home, I'm going home, I'm going home to die no more,
going home, going home,



To die no more, to die no more, I'm go - ing home to die no more.

They Beckon Me From Over the Tide.

Moderato.

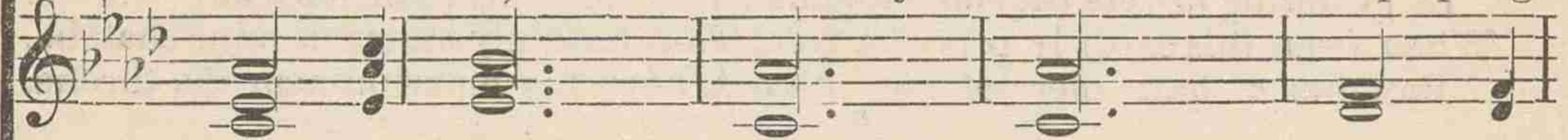
W. G. FARRAR, by per.



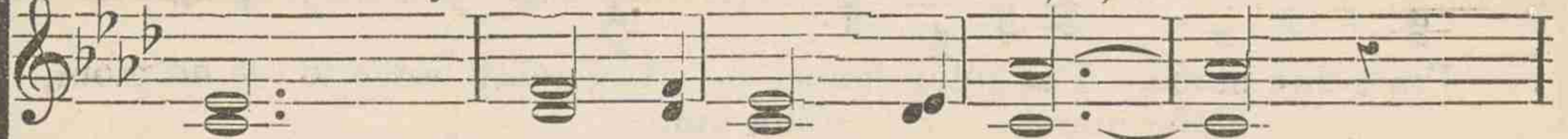
1. I shall steer my bark Where the waves roll dark, I shall cross a
 2. There are lit - tle feet I loved to meet, When the world was



stran - ger sea, But I know I shall land on the gleam - ing
 sweet to me, I know they will bound when the rip - pling



strand, Where the loved ones are waiting for me; . . . There are
 sound Of my boat comes o - ver the sea; , . . I shall



fa - ces there, di - vine - ly fair, That earth lost
 see them stand on that gleam - ing strand, Their white arms



They Beckon Me From Over the Tide. Concluded. 43

long a - go, And fore - heads white where curls lay
o'er the tide, Wait - ing to twine their hands in

bright, Like sun - beams o - ver the snow. . . .
mine, When I reach the far - ther side. . . .

CHORUS.

I shall steer my bark Where the waves roll dark, I shall

cross a stran - ger sea, But I know I shall land On that

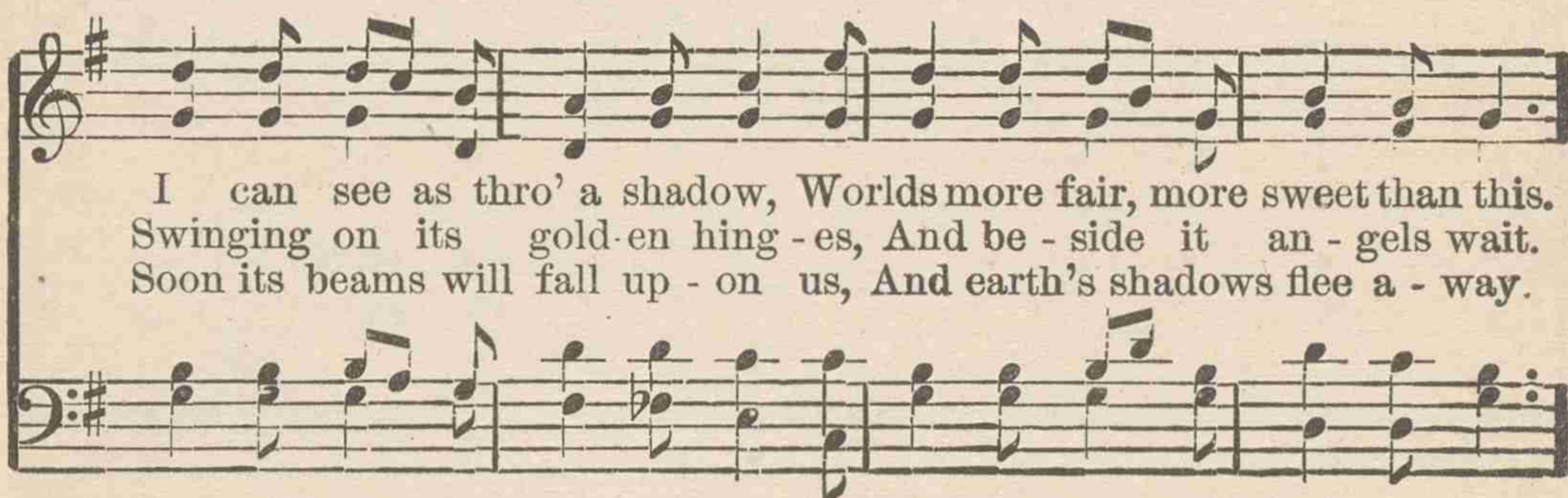
gleam - ing strand, Where the loved ones are wait - ing for me.

The Pearly Gate.

J. R. BRYANT, by per.



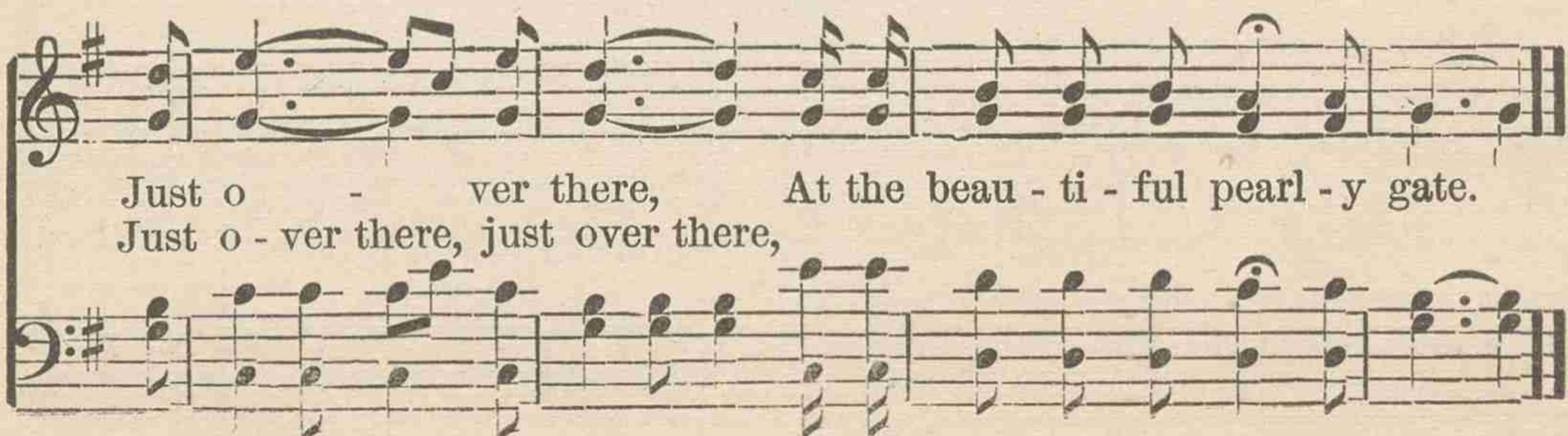
1. Just beyond the shin - ing riv - er, Lie the sun - ny fields of bliss;
 2. Just beyond the shin - ing riv - er, O - pens wide the pearl - y gate,
 3. Just beyond the shin - ing riv - er, Dawns the light of per - fect day,



I can see as thro' a shadow, Worlds more fair, more sweet than this.
 Swinging on its gold - en hing - es, And be - side it an - gels wait.
 Soon its beams will fall up - on us, And earth's shadows flee a - way.

CHORUS.


O - ver there . . . the an - gels wait, . . .
 O - ver there, just o - ver there the an - gels wait, the an - gels wait,




Just o - ver there, At the beau - ti - ful pearl - y gate.
 Just o - ver there, just over there,

Home with Jesus By-and-By.

45

J. L. M.

J. L. MOORE.



1. When this weary life is o'er, When we've cross'd dark Jordan's shore,
2. On the farther shore we'll meet Those on earth we loved to greet,
3. There with Je-sus we'll a - bide, Ev - er near His wounded side;



We will hap - py ev - er be, Thro' a long e - ter - ni - ty.
Meet to part, no, nev - er - more, On that bright ce - les - tial shore.
Prais-es to His name we'll sing, Prais-es to the King of kings.

CHORUS.



In that home be-yond the sky, There we'll lay our ar - mor by,



Home where we shall nev - er die, Home with Je - sus, by-and - by.

We Will Follow.

J. L. M.

J. L. MOORE.

1. We will fol - low, we will fol - low in thy foot-steps gracious Lord,
 2. We will fol - low, we will fol - low, tho' the world may press us down,
 3. We will fol - low, we will fol - low, till we reach the gold - en shore,

We will fol - low, we will fol - low all the way, Tho' the
 We will fol - low, we will fol - low all the way, For with-
 We will fol - low, we will fol - low all the way, There we'll

D. S, *We will*

night be dark and drea - ry, and the path be rough and hard, We will
 out the cross of Je - sus, we can ne'er ob-tain the crown, We will
 meet our dear Re-deem - er, and the loved ones gone be-fore, We will
fol - low in the path that leadeth un - to per - fect day, We will

CHORUS.

fol - low, we will fol - low all the way. We will fol - low, we will
 fol - low, we will fol - low all the way.
 fol - low, we will fol - low all the way. All the way,
fol - low, we will fol-low all the way.

We Will Follow. Concluded.

47

D. S.

fol - low, We will fol-low, bless-ed Sav-iour, all the way.
all the way, all the way.

The musical notation consists of a treble and a bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a series of eighth and sixteenth notes, ending with a double bar line. The bass staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature (C). It contains a series of eighth and sixteenth notes, ending with a double bar line.

Gathering Sheaves.

J. L. MOORE.

1. Saints of God! the dawn is bright'ning, To-kens of our coming Lord,
2. Fee - bly now they toil in sad-ness, Weeping o'er the waste a-round,
3. Now, O Lord, ful - fill thy pleasure, Breathe up-on thy chos-en band,

The musical notation consists of a treble and a bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a series of eighth and sixteenth notes, ending with a double bar line. The bass staff begins with a bass clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a series of eighth and sixteenth notes, ending with a double bar line.

O'er the earth the fields are whit'ning, Loud-er rings the Master's word,
Slow-ly gath'ring grains of gladness, While their earnest cries resound,
And with pen-te - cost - al meas-ure, Send the reap - ers o'er the land;

The musical notation consists of a treble and a bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a series of eighth and sixteenth notes, ending with a double bar line. The bass staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature (C). It contains a series of eighth and sixteenth notes, ending with a double bar line.

"Pray for reap - ers, pray for reap-ers," In the har - vest of the Lord.
"Pray that reap-ers, pray that reap-ers," In God's harvest may a - bound.
Faith-ful reap - ers faithful reapers, Gath'ring sheaves for God's right hand.

The musical notation consists of a treble and a bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a series of eighth and sixteenth notes, ending with a double bar line. The bass staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature (C). It contains a series of eighth and sixteenth notes, ending with a double bar line.

Feed My Lambs.

LIZZIE UNDERWOOD.

J. B. VAUGHAN, by per.



1. Feed my Lambs" the Sav-iour said, Feed my Lambs on liv-ing bread,
 2. Feed my lambs, go bring them in From the ways of death and sin,
 3. Feed my lambs, and let them sing, Pre-cious is the praise they bring,



Fill their hearts with words of truth, Safeguards of their ten - der youth.
 Teach them here to love the Lord, Fear his name and read his word.
 Je - sus loves the cheerful songs, Sweet-ly lisped by in-fant tongues.

CHORUS



Feed my lambs, my lit - tle lambs, Re-peat the old - en sto - ry
 Feed my lambs, lit - tle lambs,



Of a Saviour's dy-ing love, And of his ris - en glo - ry.

What Shall the Harvest Be?

49

Oakley.

J. L. MOORE.

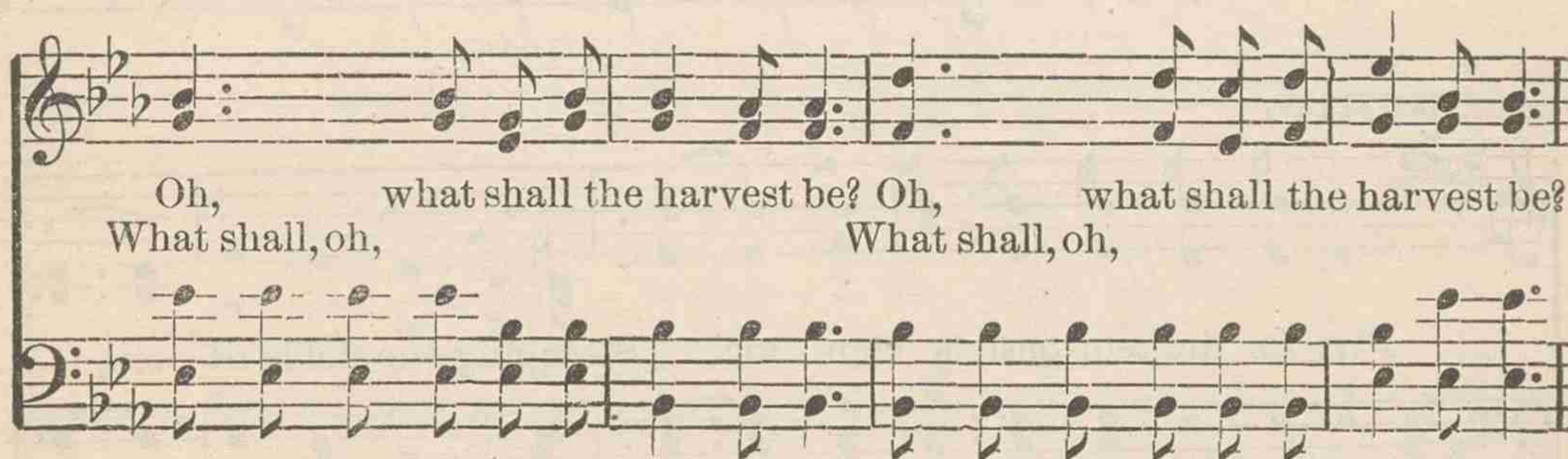


1. Sowing the seed by the daylight fair, Sowing the seed by the noontide glare,
2. Sow-ing the seed by the wayside high, Sowing the seed on the rocks to die,
3. Sowing the seed of a lingering pain, Sowing the seed of a maddened brain,

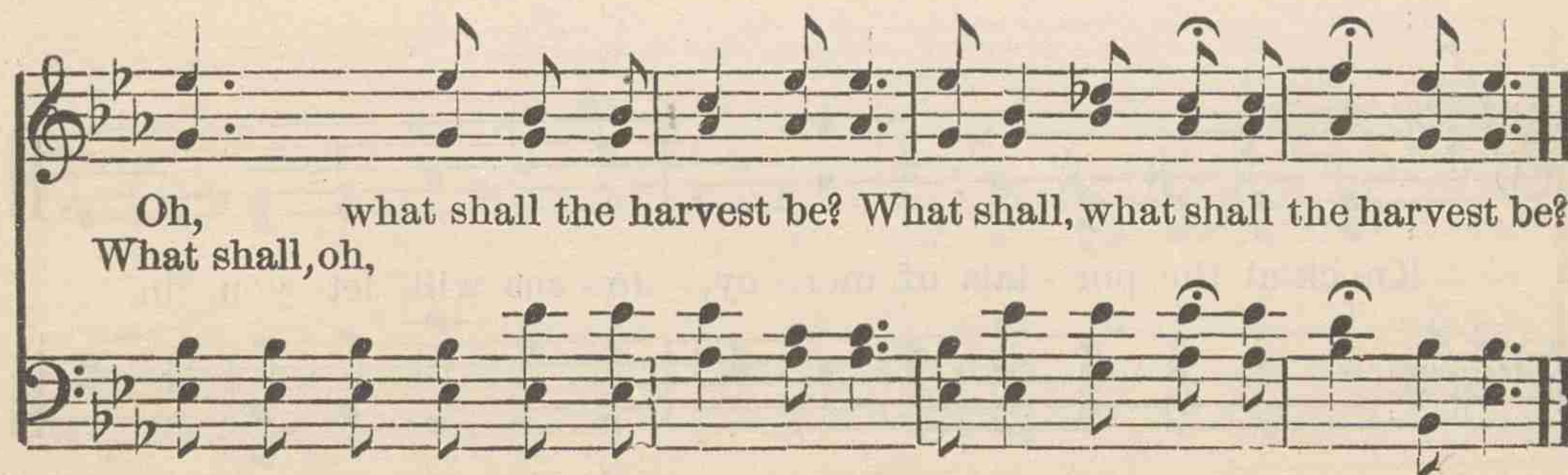


Sow-ing the seed by the fading light, Sowing the seed in the solemn night;
Sowing the seed where the thorns will spoil, Sowing the seed in the fertile soil;
Sowing the seed of a tarnished name, Sowing the seed of e-ter-nal shame;

CHORUS.



Oh, what shall the harvest be? Oh, what shall the harvest be?
What shall, oh, What shall, oh,

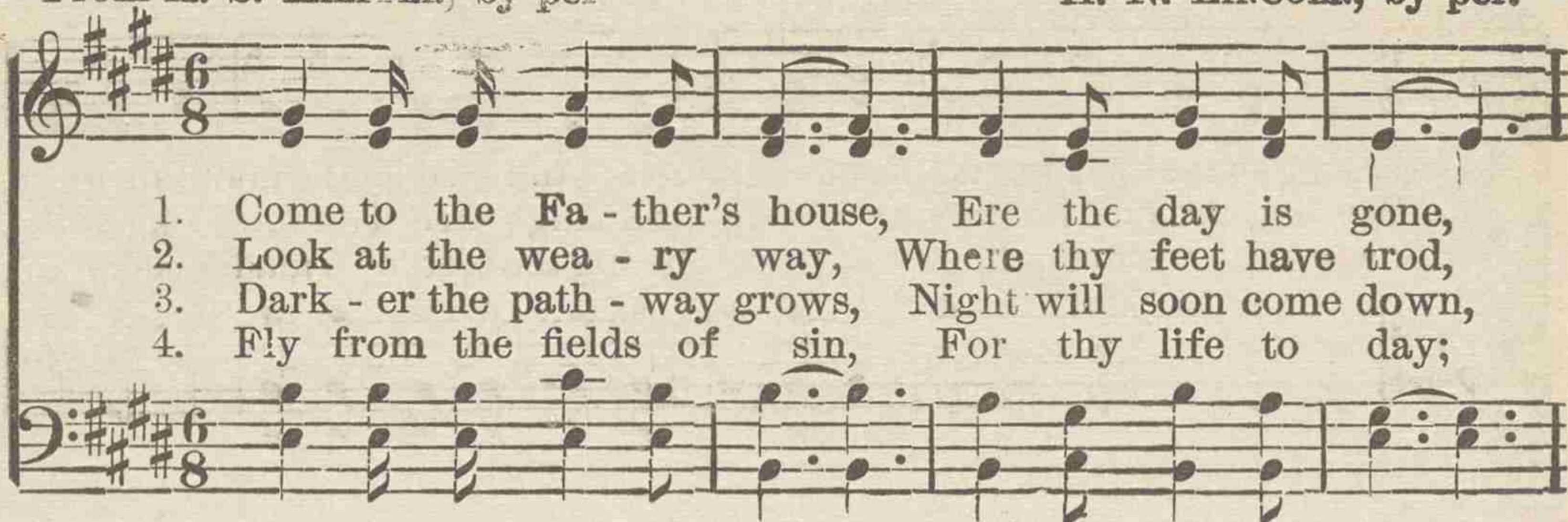


Oh, what shall the harvest be? What shall, what shall the harvest be?
What shall, oh,

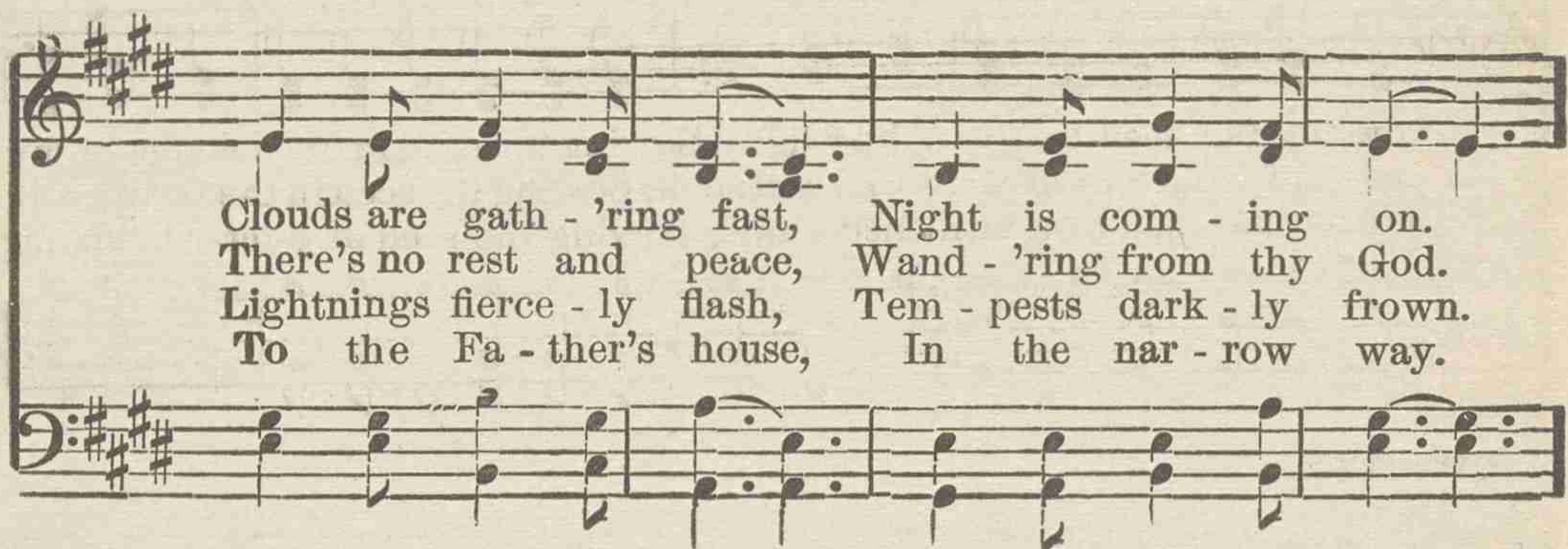
Come to the Father's House.

From A. S. KIEFFER, by per

H. N. LINCOLN, by per.



1. Come to the Fa - ther's house, Ere the day is gone,
 2. Look at the wea - ry way, Where thy feet have trod,
 3. Dark - er the path - way grows, Night will soon come down,
 4. Fly from the fields of sin, For thy life to day;

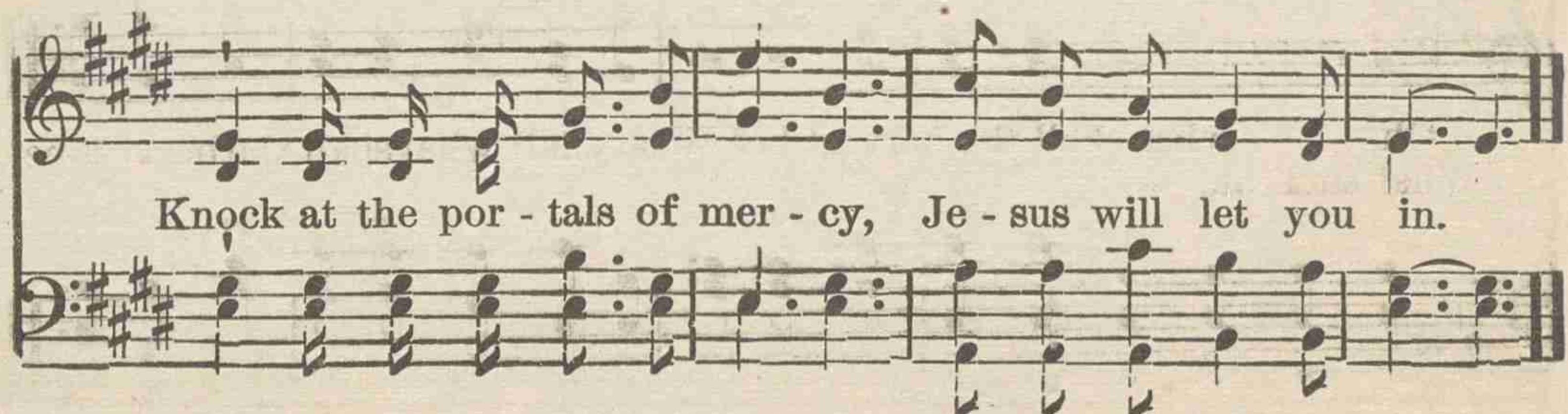


Clouds are gath - 'ring fast, Night is com - ing on.
 There's no rest and peace, Wand - 'ring from thy God.
 Lightnings fierce - ly flash, Tem - pests dark - ly frown.
 To the Fa - ther's house, In the nar - row way.

CHORUS.



Fly, for the tem-pest is com - ing, Sweeping the fields of sin,



Knock at the por - tals of mer - cy, Je - sus will let you in.

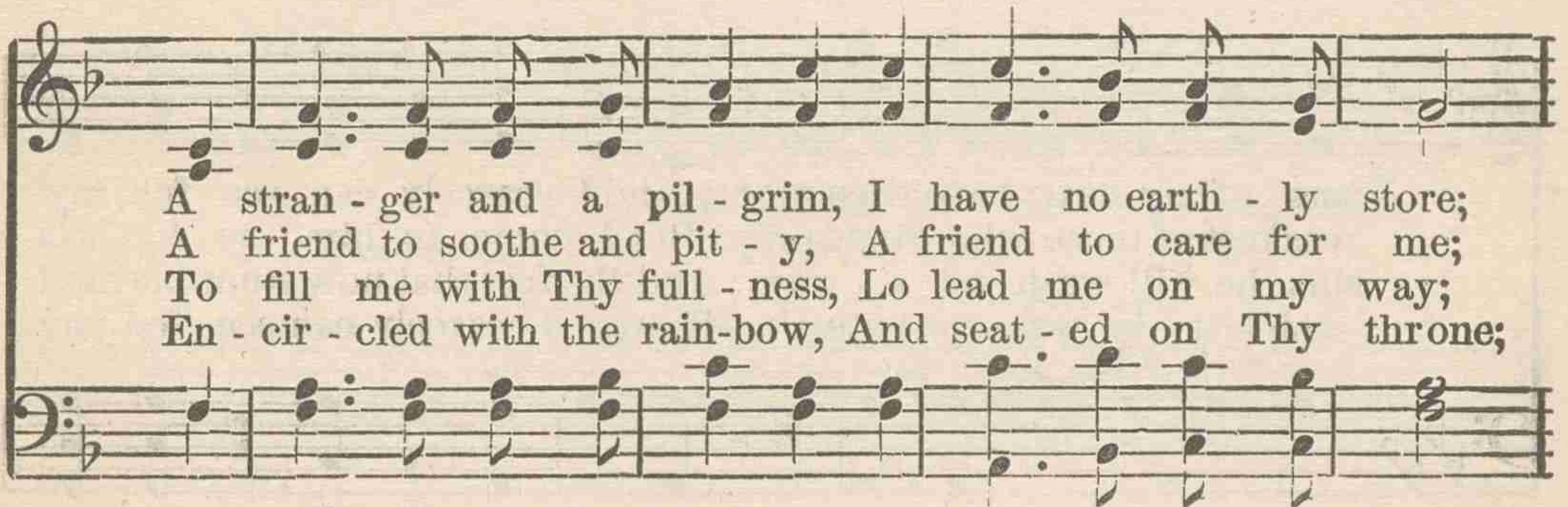
I Need Thee, Precious Jesus.

51

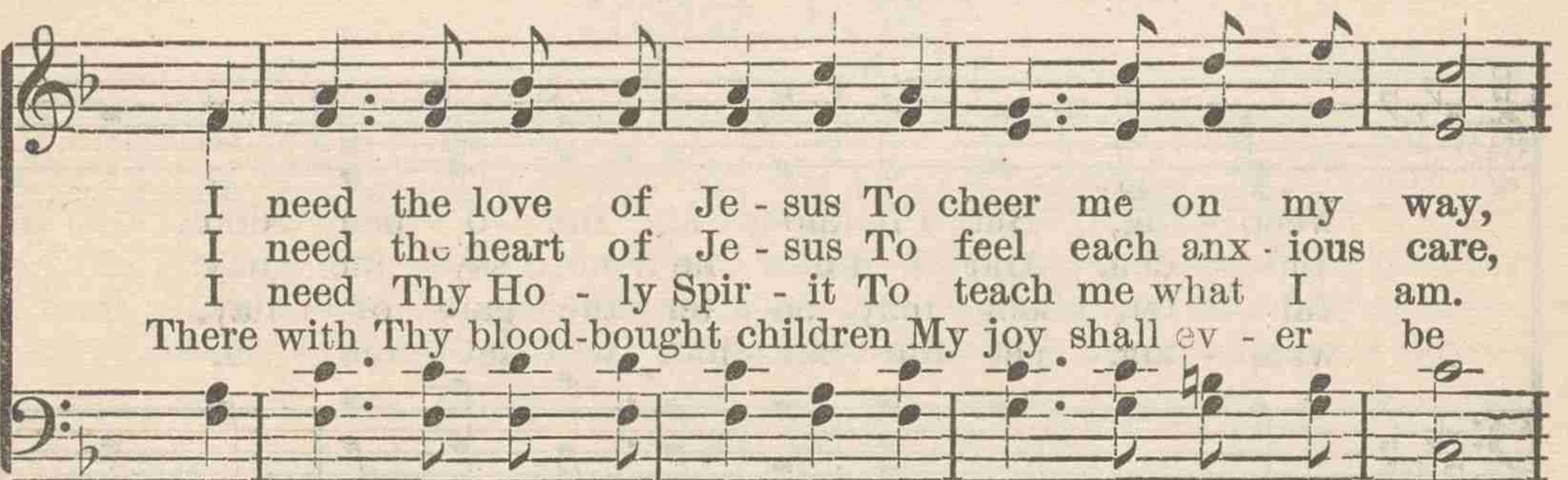
J. R. BRYANT.



1. I need Thee, pre-cious Je - sus, For I am ver - y poor,
 2. I need Thee, pre-cious Je - sus, I need a friend like Thee,
 3. I need Thee, pre-cious Je - sus, I need Thee day by day,
 4. I need Thee, pre-cious Je - sus, And hope to see Thee soon,



A stran - ger and a pil - grim, I have no earth - ly store;
 A friend to soothe and pit - y, A friend to care for me;
 To fill me with Thy full - ness, Lo lead me on my way;
 En - cir - cled with the rain - bow, And seat - ed on Thy throne;



I need the love of Je - sus To cheer me on my way,
 I need the heart of Je - sus To feel each anx - ious care,
 I need Thy Ho - ly Spir - it To teach me what I am.
 There with Thy blood-bought children My joy shall ev - er be

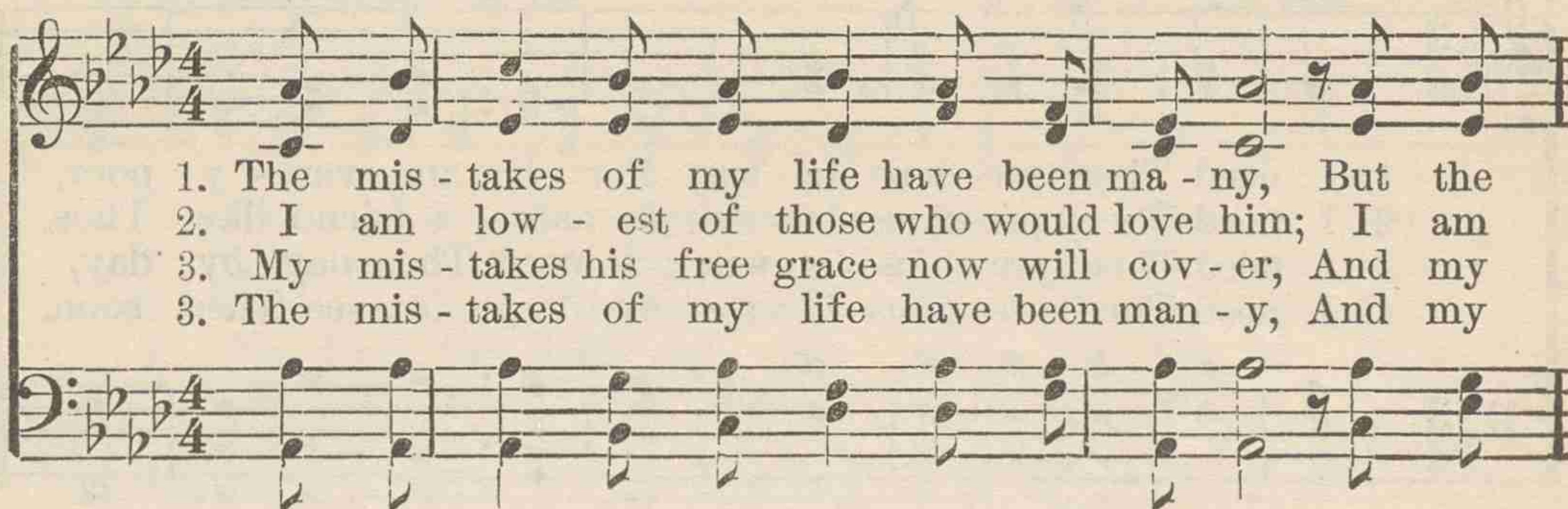


To guide my doubt-ing foot-steps, To be my strength and stay.
 To tell my ev - ery tri - al, And all my sor - rows share.
 To show me more of Je - sus, To point me to the Lamb.
 To sing Thy prais - es, Je - sus, To gaze, my Lord, on Thee.

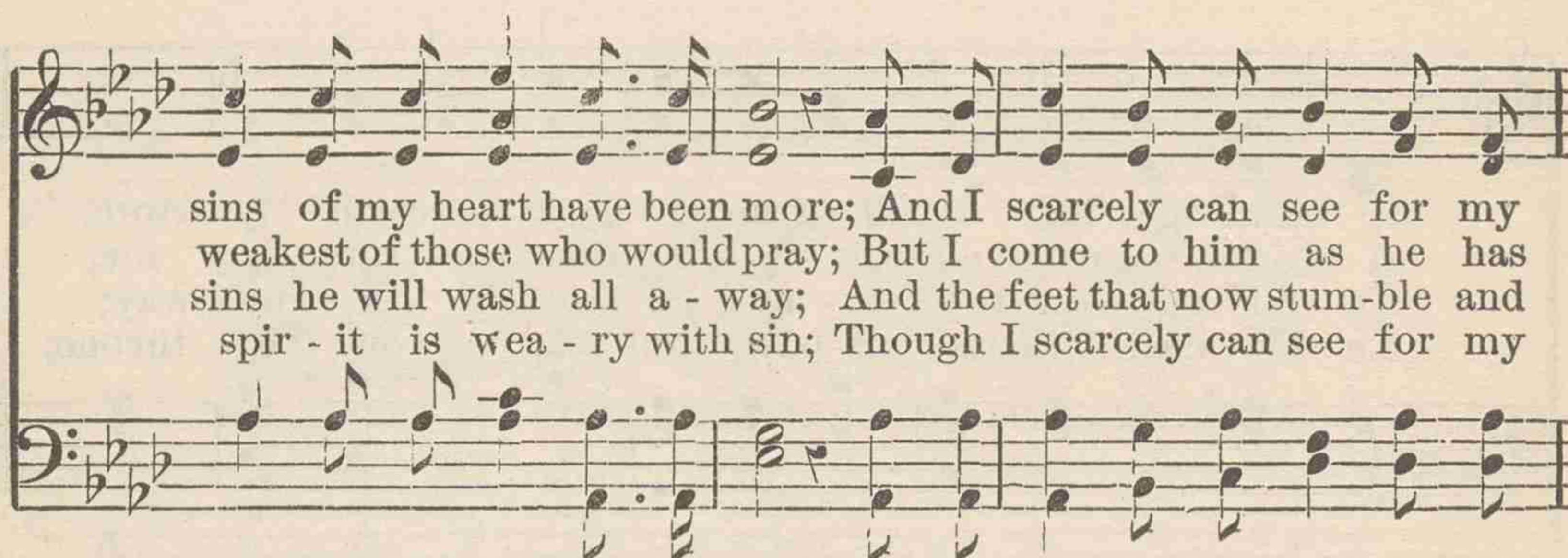
I'll Knock at the Open Door.

UNA LOCKE.

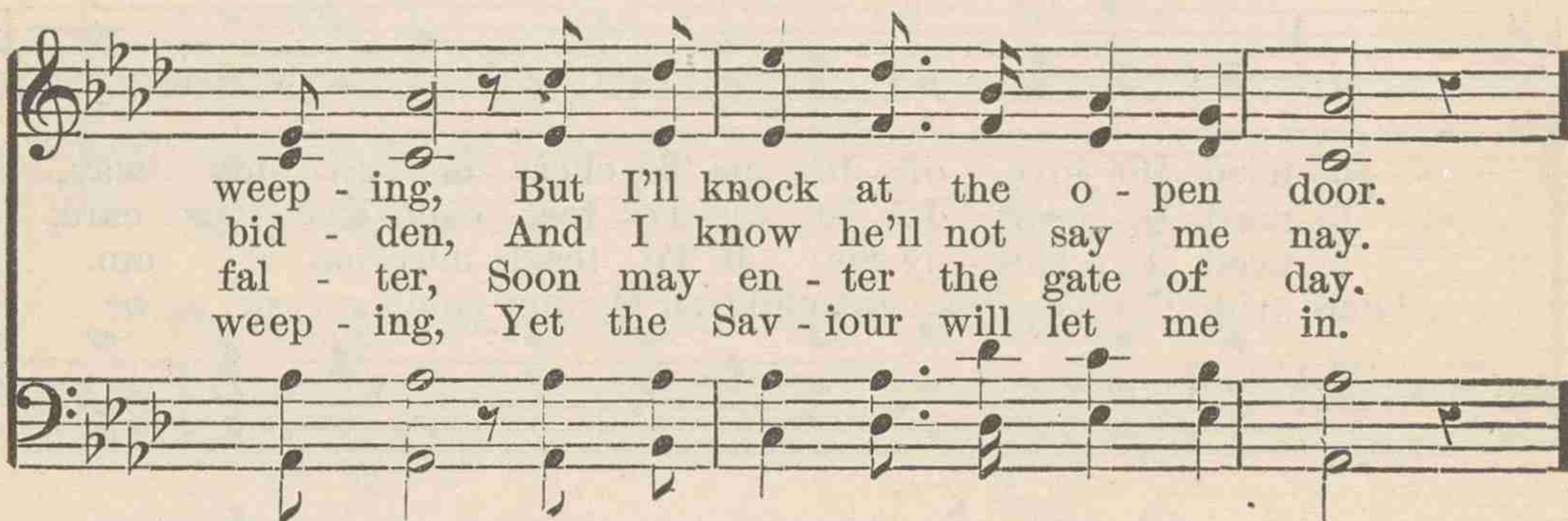
G. W. LYON.



1. The mis - takes of my life have been ma - ny, But the
 2. I am low - est of those who would love him; I am
 3. My mis - takes his free grace now will cov - er, And my
 3. The mis - takes of my life have been man - y, And my



sins of my heart have been more; And I scarcely can see for my
 weakest of those who would pray; But I come to him as he has
 sins he will wash all a - way; And the feet that now stum - ble and
 spir - it is wea - ry with sin; Though I scarcely can see for my



weep - ing, But I'll knock at the o - pen door.
 bid - den, And I know he'll not say me nay.
 fal - ter, Soon may en - ter the gate of day.
 weep - ing, Yet the Sav - iour will let me in.

CHORUS.



I know I am sin - ful and un - wor - thy, And now I feel it more and

I'll Knock at the Open Door. Concluded. 53

more, But Je - sus in - vites me to come
more and more,

in— I will knock at the o - pen door.
come in,

Joiner. L. M.

J. L. MOORE.

1. Je - sus, and shall it ev - er be A mor - tal man ashamed of thee?
2. Ashamed of Je - sus! just as soon Let midnight be ashamed of noon:
3. Ashamed of Jesus! that dear Friend? On whom my hopes of heav'n depend?

Ashamed of thee, whom angels praise, Whose glories shine thro' endless days?
'Tis midnight with my soul, till he, Bright Morning Star, bid darkness flee.
No: when I blush, be this my shame, That I no more re-vere his name.

Home of the Blest.

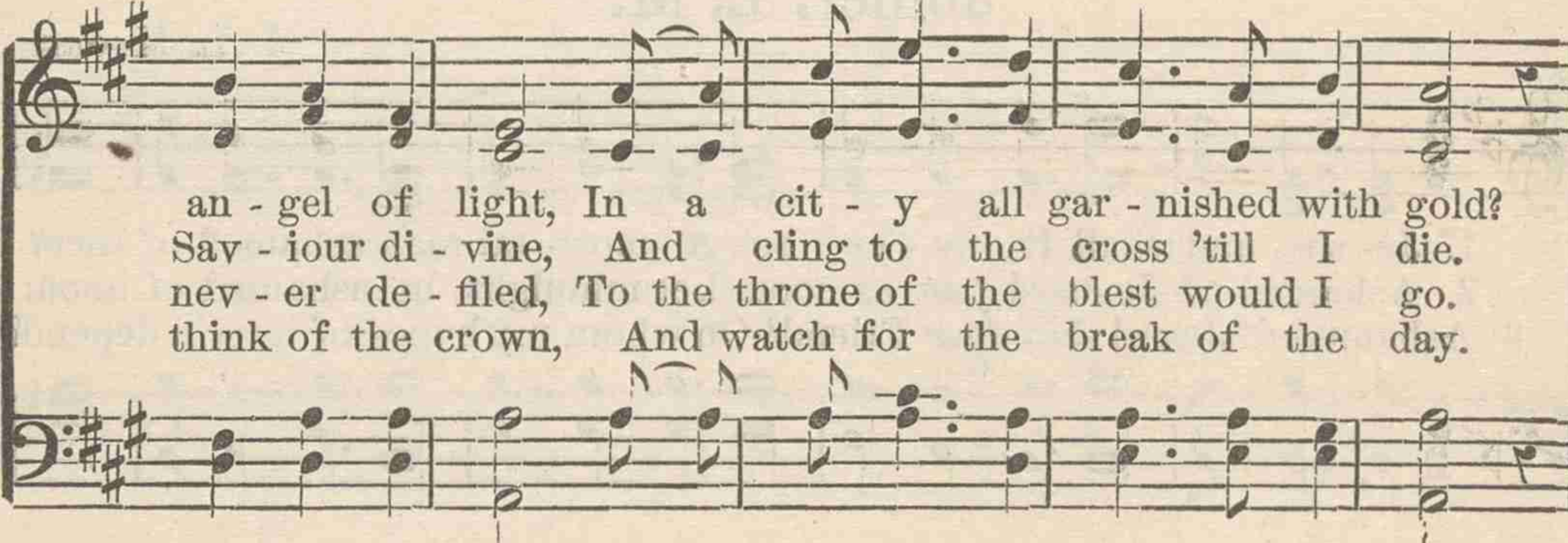
J. L. MOORE.



1. O when shall I dwell in a man - sion all bright, And
 2. No pearl from the o - cean, or gold from the mine, Can
 3. Tho' light are the sor - rows that bur - den the child, And
 4. But while I'm a stran - ger, a - way from my home, I'll

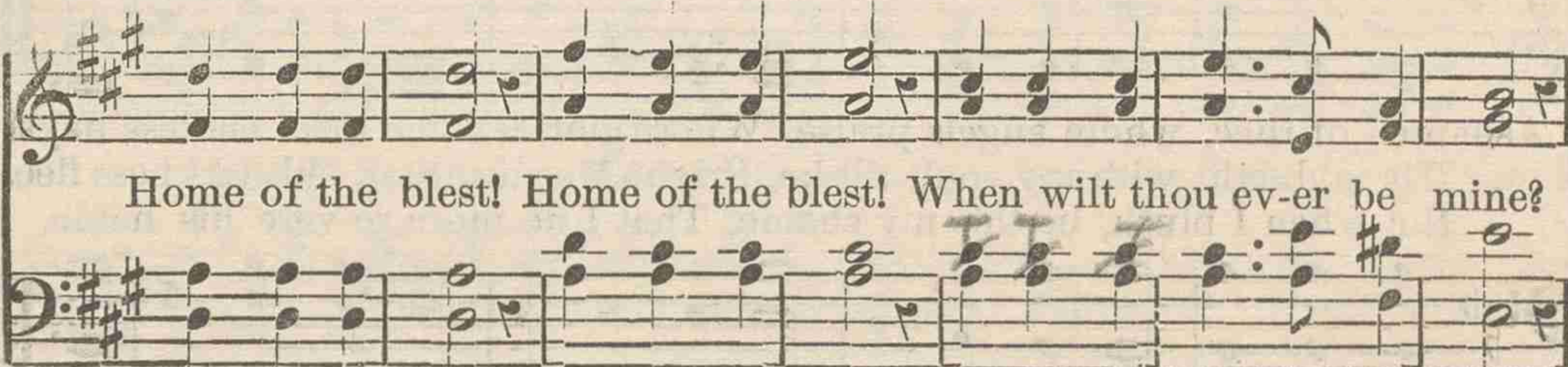


Je - sus my Sav - iour be - hold? Or walk by his side like an
 par - don or pu - ri - ty buy; I'll trust in the blood of a
 gen - tle the tem - pest of woe; I long for the land which was
 toil in the vine - yard and pray; I'll car - ry the cross while I



an - gel of light, In a cit - y all gar - nished with gold?
 Sav - iour di - vine, And cling to the cross 'till I die.
 nev - er de - filed, To the throne of the blest would I go.
 think of the crown, And watch for the break of the day.

CHORUS.



Home of the blest! Home of the blest! When wilt thou ev - er be mine?

Home of the Blest. Concluded.

55

Home of the blest! Home of the blest! Soon shall thou ev-er be mine.

The musical notation consists of a treble and bass staff in G major (one sharp). The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The piece concludes with a double bar line.

Heaven Is my Home.

DR. L. MASON.

1. I'm but a stranger here, Heav'n is my home; Earth is a des-ert drear,
2. What tho' the tempest rage, Heav'n is my home; Short is my pilgrimage;
3. There at my Saviour's side, Heav'n is my home; I shall be glo-ri-fied,

The musical notation is in 4/4 time, G major. It features a treble and bass staff. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The piece concludes with a double bar line.

Heav'n is my home. Dan-ger and sor-row stand Round me on
Heav'n is my home. Time's cold and win-try blast Soon will be
Heav'n is my home. There are the good and blest, Those I loved

The musical notation is in 4/4 time, G major. It features a treble and bass staff. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The piece concludes with a double bar line.

ev-ery hand; Heaven is my fa-ther-land, Heav'n is my home.
o-ver-past; I shall reach home at last, Heav'n is my home.
most and best, There too I soon shall rest; Heav'n is my home.

The musical notation is in 4/4 time, G major. It features a treble and bass staff. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The piece concludes with a double bar line.

Thou Art Coming.

From F. R. HAVERGAL.

J. R. BRYANT.



1. Thou art com-ing, O my Sav-iour, Thou art com-ing! O my King,
2. Thou art coming—not a shad - ow, not a mist, and not a tear,
3. Thou art com-ing, we are wait-ing with a hope that can-not fail,



Ev - ery tongue thy name confessing, Well may we re-joice and sing;
 Not a sin, and not a sor - row, On that sun-rise grand ap-pear;
 Ask-ing not the day nor hour, Anchored safe with-in the vail;



Thou art coming! rays of glo - ry, Thro' the vail thy death has rent,
 Thou art coming! Je - sus, Saviour, Noth-ing else seems worth a tho't,
 Thou art coming! at thy ta - ble We are wit - ness - es for this,



D. S. *Thou art coming! Thou art coming! Je-sus our be - lov - ed Lord,*



Glad-den now our pilgrim pathway, Glo - ry from thy presence sent.
 O how won - der - ous the glo - ry, And the bliss thy pain hath brought.
 As we meet there in com-mun-ion, Ear-nest of our com-ing bliss.



Oh! the joy to see thee reigning, Worshipp'd, glorified, adored.

Thou Art Coming. Concluded.

57

CHORUS.



Thou art com-ing, thou art com-ing, We shall meet thee on the way,



Thou art com-ing! we shall see thee, And be like thee on that day;

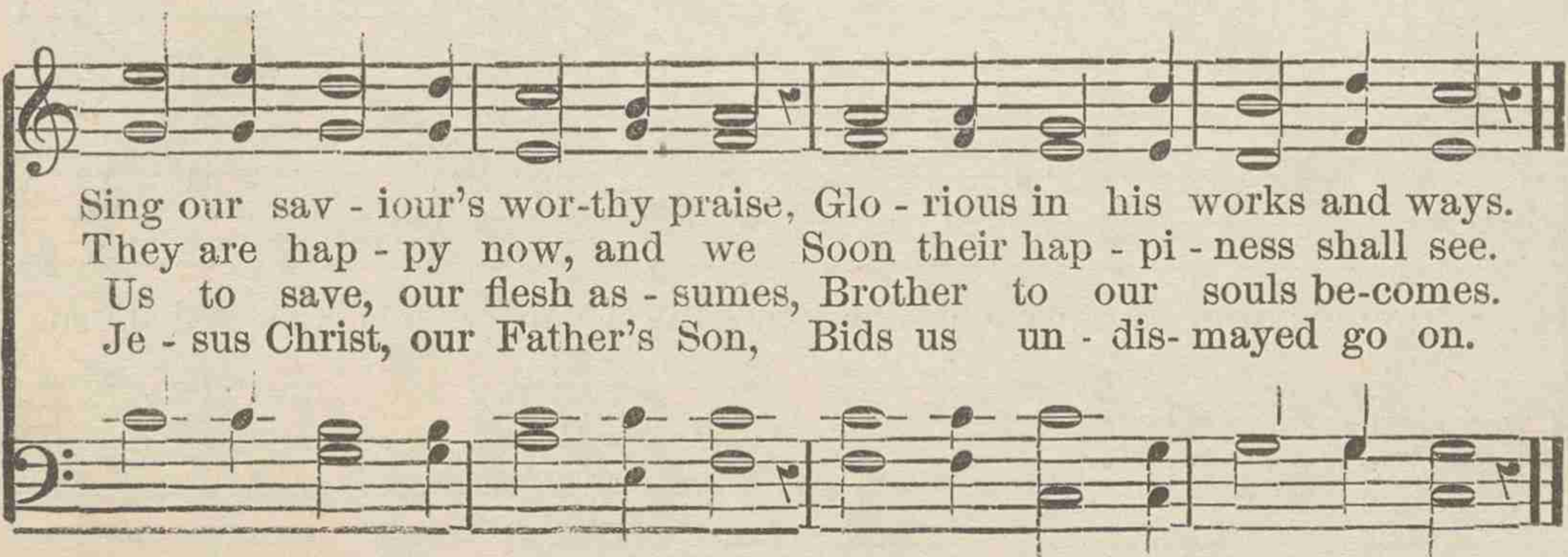
Pollock. 7s.

Slowly.

J. L. MOORE.



1. Chil - dren of the heav-en-ly King, As we jour-ney, let us sing;
2. We are trav-'ling home to God, In the way our fa-thers trod;
3. O ye ban-ish-ed seed, be glad! Christ our Ad - vo - cate is made:
4. Fear not, breth - ren, joy - ful stand On the bor - ders of our land;

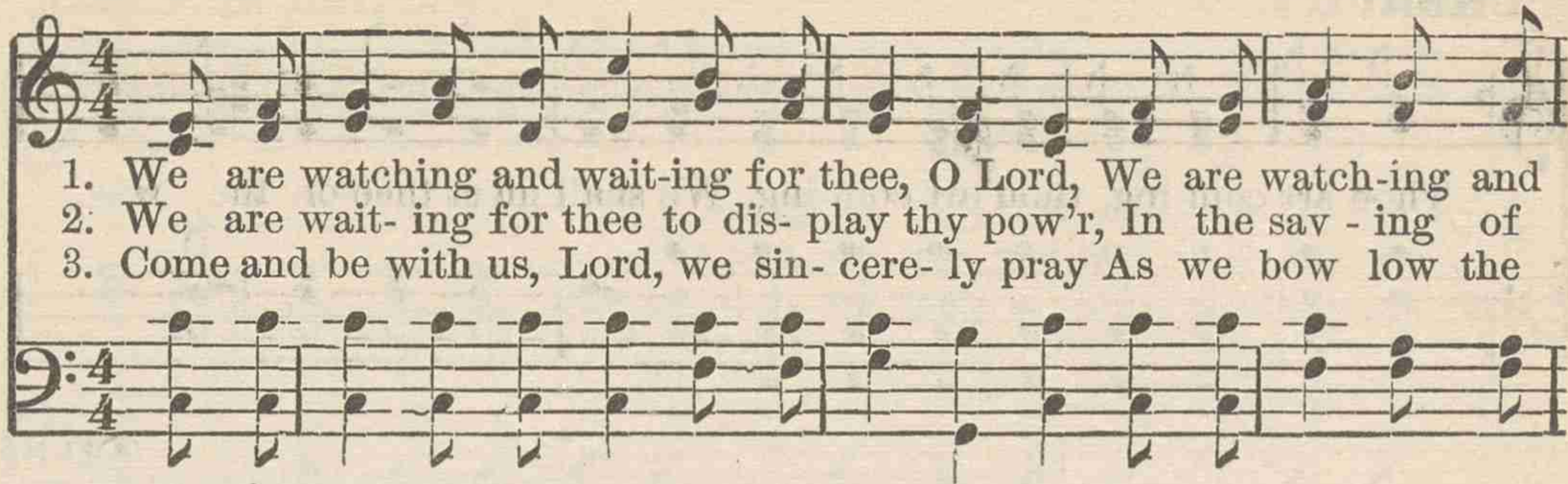


Sing our sav - iour's wor-thy praise, Glo - rious in his works and ways.
They are hap - py now, and we Soon their hap - pi - ness shall see.
Us to save, our flesh as - sumes, Brother to our souls be-comes.
Je - sus Christ, our Father's Son, Bids us un - dis-mayed go on.

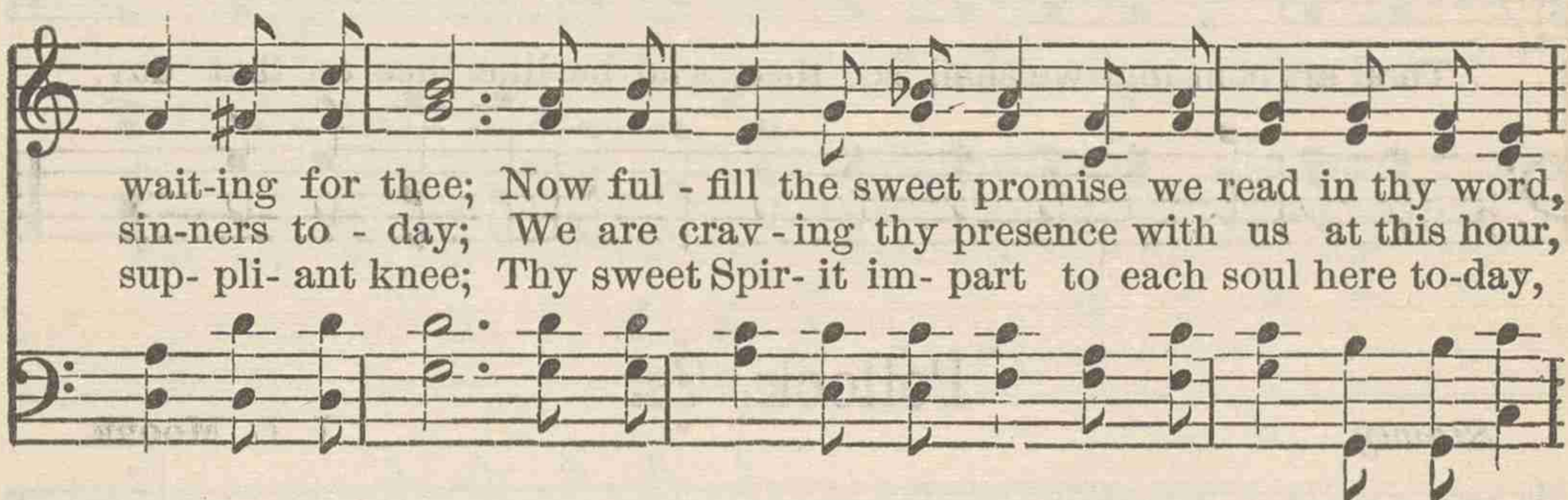
We are Watching and Waiting.

G. W. L.

G. W. LYON.

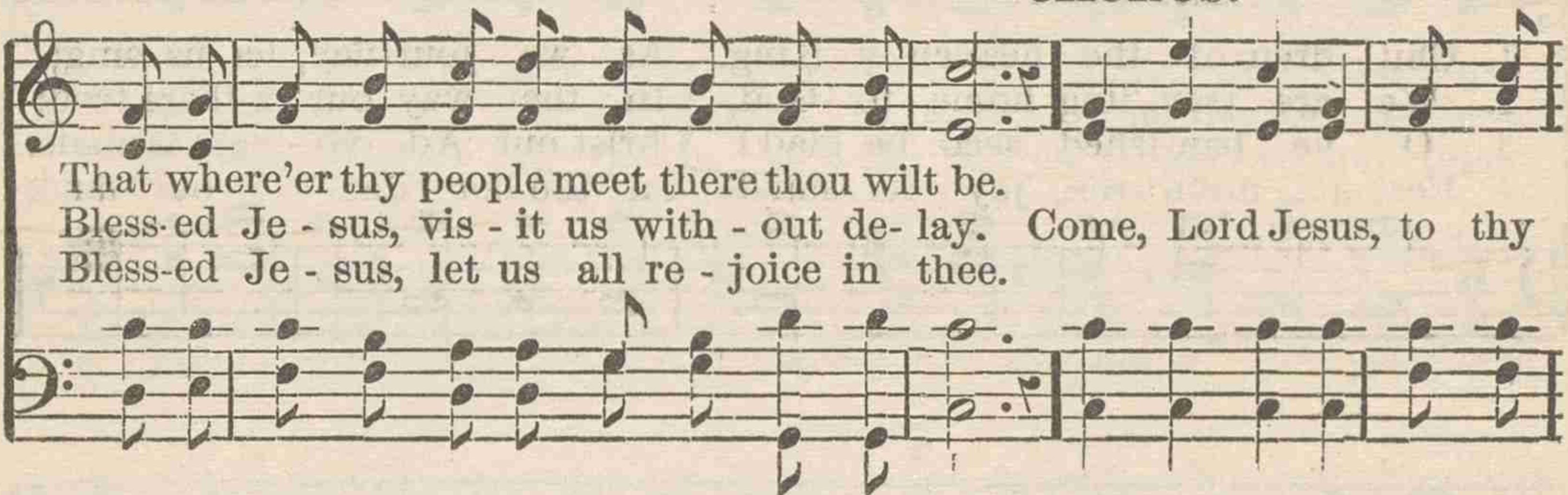


1. We are watching and wait-ing for thee, O Lord, We are watch-ing and
 2. We are wait-ing for thee to dis-play thy pow'r, In the sav-ing of
 3. Come and be with us, Lord, we sin-cere-ly pray As we bow low the

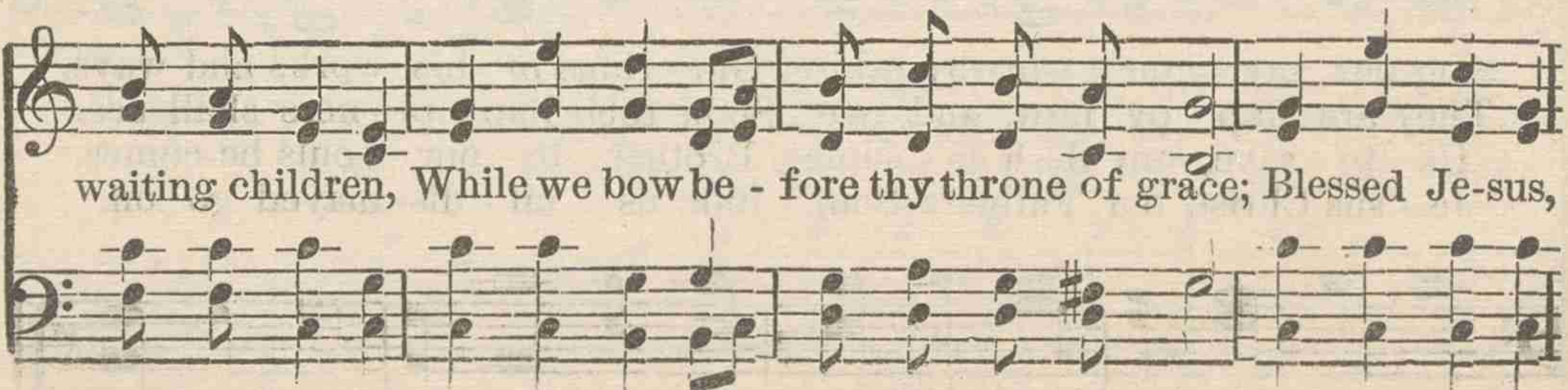


wait-ing for thee; Now ful-fill the sweet promise we read in thy word,
 sin-ners to-day; We are crav-ing thy presence with us at this hour,
 sup-pli-ant knee; Thy sweet Spir-it im-part to each soul here to-day,

CHORUS.



That where'er thy people meet there thou wilt be.
 Bless-ed Je-sus, vis-it us with-out de-lay. Come, Lord Jesus, to thy
 Bless-ed Je-sus, let us all re-joice in thee.



waiting children, While we bow be-fore thy throne of grace; Blessed Je-sus,

We are Watching and Waiting. Concluded. 59

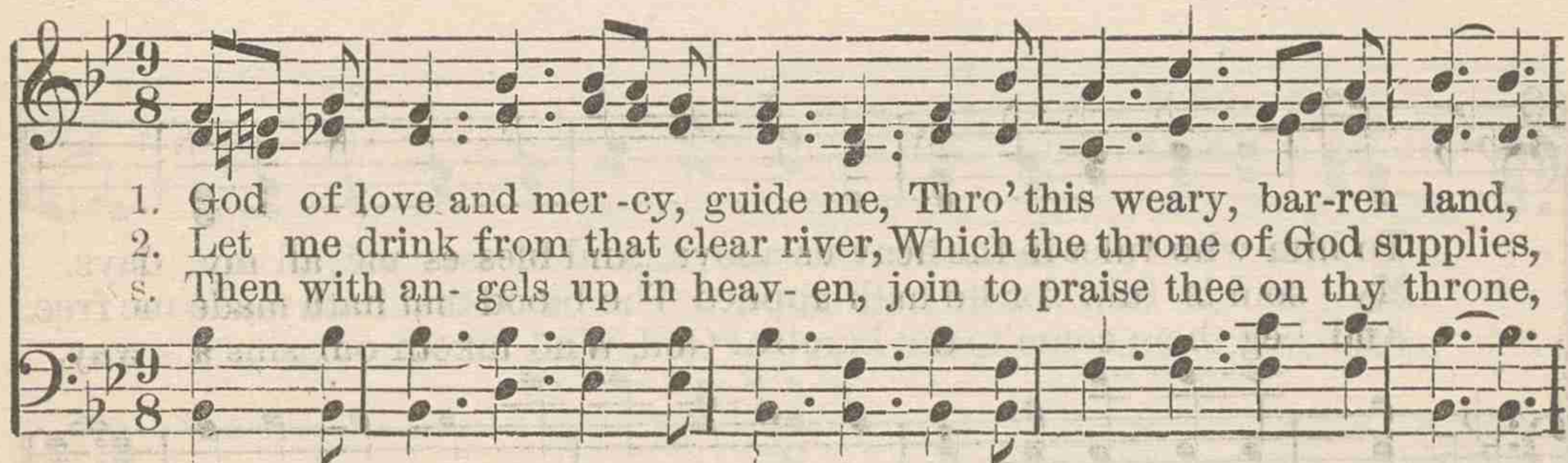


while we seek thy par-don, Let us see thy rec-on-cil-ed face.

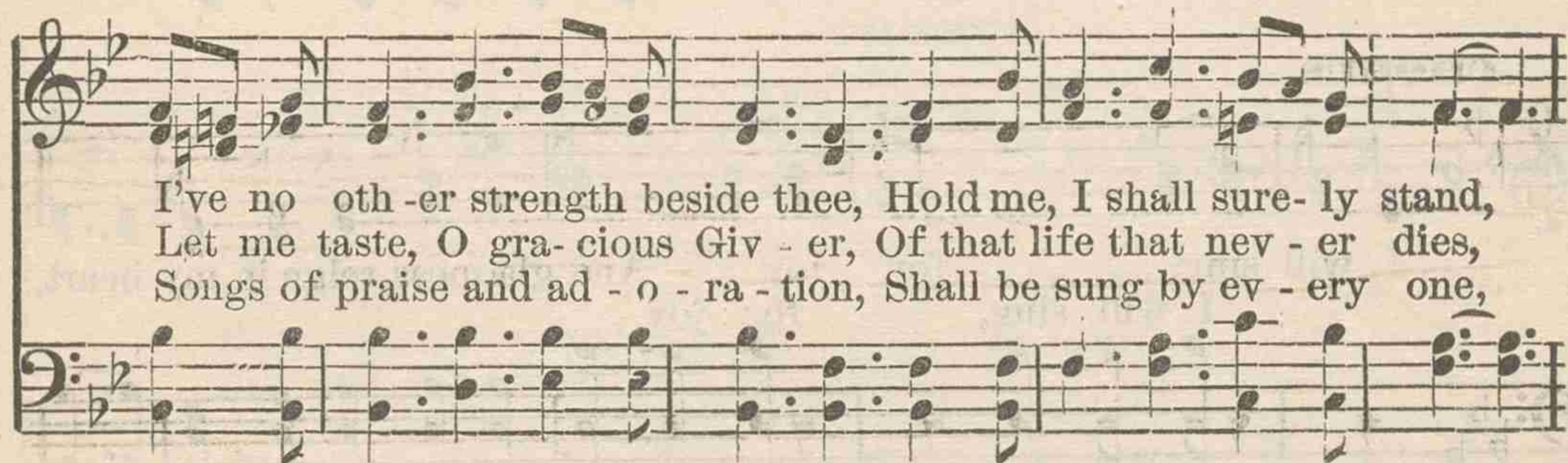
Randall. 8s, 7s, & 4s.

J. A. R.

J. A. ROBERSON.



1. God of love and mer-cy, guide me, Thro' this weary, bar-ren land,
2. Let me drink from that clear river, Which the throne of God supplies,
s. Then with an-gels up in heav-en, join to praise thee on thy throne,



I've no oth-er strength beside thee, Hold me, I shall sure-ly stand,
Let me taste, O gra-cious Giv-er, Of that life that nev-er dies,
Songs of praise and ad-o-ra-tion, Shall be sung by ev-ery one,



Feed me, Saviour, Bread of heav-en, Feed me, I shall want no more.
Drink the wa-ter Of sal-va-tion, Drink and live for-ev-er-more.
Praise the source of Ev-ery blessing, Fount of life, and light and love.

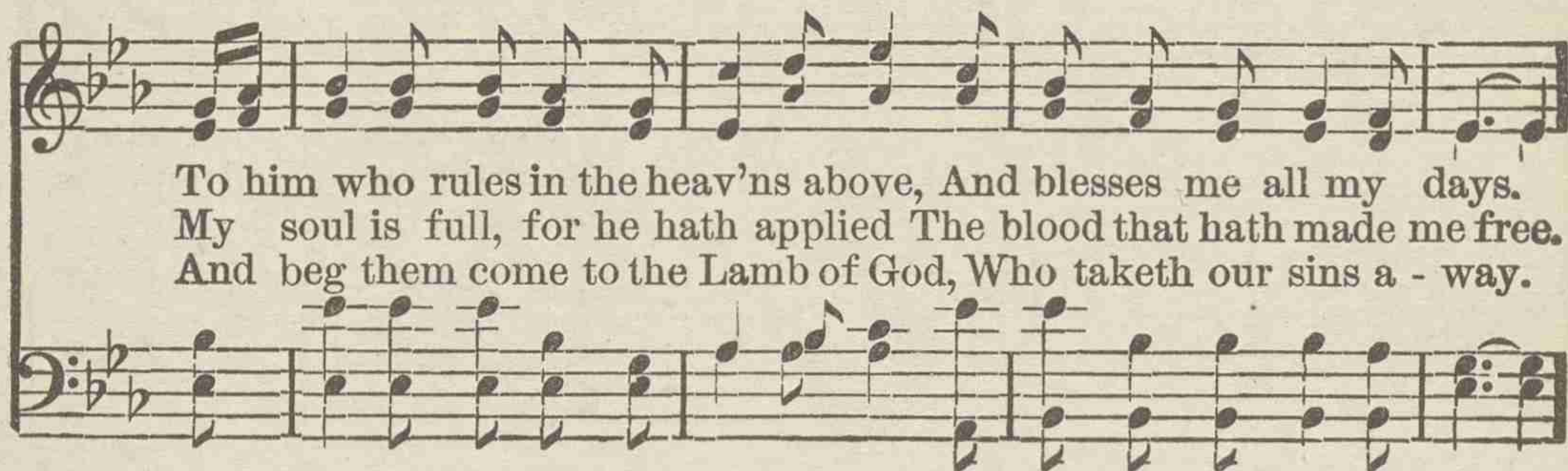
I Will Sing for Joy.

G. W. L.

G. W. LYON.



1. I will sing my songs of love, I will bring my tribute of praise,
 2. I will sing of Christ, who died To re-deem poor sin-ners like me;
 3. I will plead with ey - ery one I may chance to meet on my way,

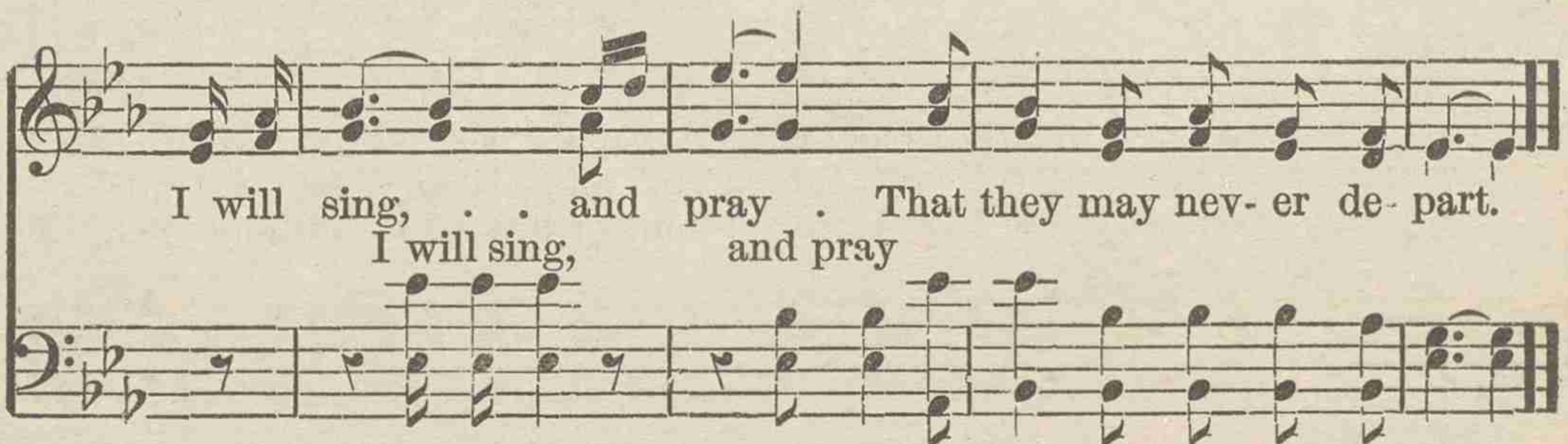


To him who rules in the heav'ns above, And blesses me all my days.
 My soul is full, for he hath applied The blood that hath made me free.
 And beg them come to the Lamb of God, Who taketh our sins a - way.

CHORUS.



I will sing, . . . for joy . . . And gladness reign in my heart,
 I will sing, for joy



I will sing, . . . and pray . . . That they may nev-er de-part.
 I will sing, and pray

Wine Is a Mocker.

61

Allegretto.

J. A. BUCHANAN.



1. Wine is a mocker and strong drink is rag-ing, For so does the Bi-
2. Wine is a mocker! Tho' seems it so charming, Tho' some call it whole-
3. Wine is a mock-er! it leads in-to sin - ning The thousands who per-
4. Wine is a mocker! The so - cial glass, shun it; Oh, linger not where



ble de - clare; Touch not the glass then, how-ev-er en-gag-ing, Of
some and good; Mis-chief is in it that ev - er is harming, To
ish from drink; Here 'tis the drunkard has had his beginning, The
'tis in sight! Dash it a - way from you, look not up-on it, Stand



CHORUS.



all its al - lure - ments be - ware.
fire and to pois - en the blood. The Bi - ble, the Bi-
first step that caused him to sink.
firm and be true to the right.



ble, the Bi - ble says so: That wine is a mock - er!



Wine Is a Mock-er. Concluded.

rit.

Wine is a mock-er! wine is a mocker! We know—Ah! we know.

The musical notation consists of a treble and bass staff in 2/4 time. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The piece concludes with a final cadence.

Tempt not My Soul.

Slowly.

J. L. MOORE.

1. Fade, fade, each earth-ly joy, Je - sus is mine, Break ev - ery
 2. Tempt not my soul a - way, Je - sus is mine, Here would I
 3. Fare - well, mortal - i - ty, Je - sus is mine, Wel - come, e -

The musical notation is in 4/4 time. The treble staff contains the melody, and the bass staff contains the accompaniment. The piece is marked 'Slowly'.

ten - der tie, Je - sus is mine, Dark is the wil-der-ness, Earth has no
 ev - er stay, Je - sus is mine, Per-ish-ing things of clay, Born but for
 ter - ni - ty, Je - sus is mine, Welcome, O loved and blest, Welcome, sweet

The musical notation continues from the previous system, maintaining the 4/4 time signature and the same melodic and harmonic structure.

rest - ing place, Je - sus a - lone can bless, Je - sus is mine.
 one brief day, Pass from my heart a - way, Je - sus is mine.
 scenes of rest, Welcome, my Saviour's breast, Je - sus is mine.

The musical notation concludes the piece with a final cadence in the 4/4 time signature.

God Is Weighing You.

63

J. B. M.

Daniel. 5: 27.

JOSEPH B. MOON.



1. God is weighing you my brother, Weigh-ing ev - ery thing you do,
2. God is weighing you my broth-er, By the Ho - ly Word and proof,
3. God is weighing you my broth-er, And His bal-lan-ces will tell;



Ev - ery act and tho't my broth-er, He will tru - ly charge to you.
If you do not love Him brother, These will tes - ti - fy the truth.
If you do not serve Him brother, You can nev - er with Him dwell.



REFRAIN.



Sad will be the sentence brother, Which the Judge will pass on you,



If thou art found wanting brother, In His bal - lan - ces so true.



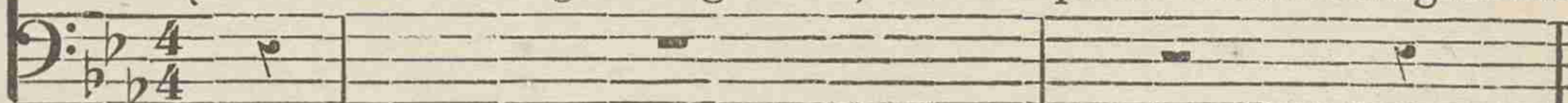
See Our Banner Brightly Waving.

J. C. B.

(For temperance meetings.) J. CALVIN BUSHEY, by per.



1. { See our banner brightly wav-ing, See the temp'rance banner wav-ing,
 { Come and join our noble ar-my, Come and join our temp'rance army,
 2. { We will drive away rum-sell-ers, We will drive a-way rum-sell-ers,
 { In a cause that's right and glorious, In the temp'rance cause most glorious



3. { We'll redeem this land for temp'rance, Yes, our land we'll save for temp'rance,
 { Then our own dear star-ry ban-ner, It will be the temp'rance ban-ner,



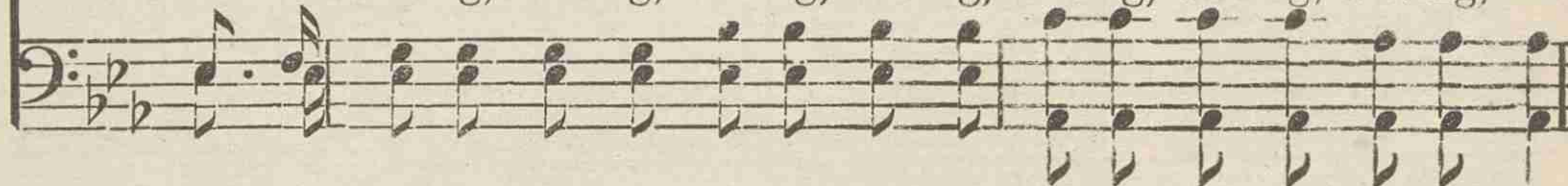
See the glo-rious banner wav-ing, For temp'rance home and right.
 Come and join the no-ble ar-my, Be-neath our ban-ner bright.
 These des-per-ate rum-sell-ers, And save poor fall-en man.
 In the cause that's grand and glorious, Our ban-ner leads the van.



Then this glo-rious land of temp'rance Our rally-ing cry will be.
 Yes, this grand and glo-rious ban-ner, Thrice banner of the free.



See it wav-ing, wav-ing, Our
 See it waving, waving, waving, waving, waving, waving,



glorious banner bright, . . . See it wav-ing,
 See the glorious banner waving, waving, waving, waving,



See Our Banner Brightly Waving. Concluded. 65

wav - ing, For temp'rance, home and right.
wav-ing, waving, wav-ing,

What Will it Matter?

G. W. LYON.

1. What will it mat - ter, by and by, Wheth - er my path be-
2. What will it mat - ter, by and by, Wheth - er un - helped I

low was bright, Whether it wound thro' dark or light, Un-der a gray or
toiled a - lone, Dashing my foot a- gainst a stone, Missing, per-haps, an

gold - en sky, When I look back on it by and by.
an - gel nigh Bid - ding me think of the by and by.

3. What will it matter? Naught, if I
Only am sure the way I've trod,
Gloomy or gladdened leads to God;
Questioning not of How or Why,
If I but gaze on Him by and by.

4. What will it matter? What the sigh,
If, in my fear of slip or fall,
Closely I've clung to Christ thro' all,
Mindless how rough the path might lie,
Since He will comfort me by and by.

Lift Me Higher.

G. W. L.

G. W. LYON.



1. Lift me high - er, Sav - iour, Near - er to thy throne,
 2. I am poor and need - y, Weak, and full of sin;
 3. Guide my fee - ble foot-steps Through this world of strife,
 4. Let thy grace il - lu - mine My be - night - ed soul,



Make me pur - er, bet - ter, Make me thine a - lone.
 Make me meek and hum - ble, Dwell my heart with - in.
 Help me on - ward, Sav - iour, To a bet - ter life.
 Come, thy - self pos - sess it, Take and make me whole.

CHORUS.



Come, Lord Je - sus, Come and dwell in me;
 Yes, come, Lord Je - sus, in me;




Let me nev - er, Nev - er part from thee.
 No, Lord, no, nev - er let me part from thee.

Sweet Music from Over the Tide.


67

G. W. LYON.

J. A. BUCHANAN.




1. Hark! the sweet and ho-ly voi-ces, Sing-ing in the heav-'nly land;
 2. No more tho't of care or sad-ness, In that hap-py home a-bove;
 3. May we reach their home in glory, When our earth-ly toils are o'er;






Ev - ery sing-ers's heart re-joic-es In that hap - py ransomed band.
 Ev - ery heart is full of glad-ness, Ev-ery song is full of love.
 There to chant with them the story Of God's love for - ev - er-more.




CHORUS.



Sweet music from o-ver the tide, The tide of the jas-per sea,
 From over the tide,

Is tell-ing that Je-sus is there, And waiting for you and me.
 is there,



When the Mists have Cleared away.

ANNIE HERBERT.

J. A. BUCHANAN.



1. When the mists have rolled in splendor From the summit of the hills,
2. If we err in hu- man kindness, And for - get that we are dust;
3. When the mists shall rise a- bove us, As our Fa- ther knows his own,



And the sunshine, warm and tender, Falls in beau- ty on the rills,
If we miss the law of kindness, When we strug- gle to be just,
Face to to face with those that love us, We shall know as we known;



We may read love's shining let - ter In the rain- bow of the spray;
Snow- y wings of love shall cov - er All the faults that cloud our day,
Lo! be - yond the o - rient meadows Floats the golden fringe of day;



We shall know each oth-er bet- ter, When the mists have clear, d away.
When the wea- ry watch is o - ver, When the mists have clear'd away.
Heart to heart, we bide the shadows Till the mists have clear'd a - way.



When the Mists have Cleard away. Continued. 69



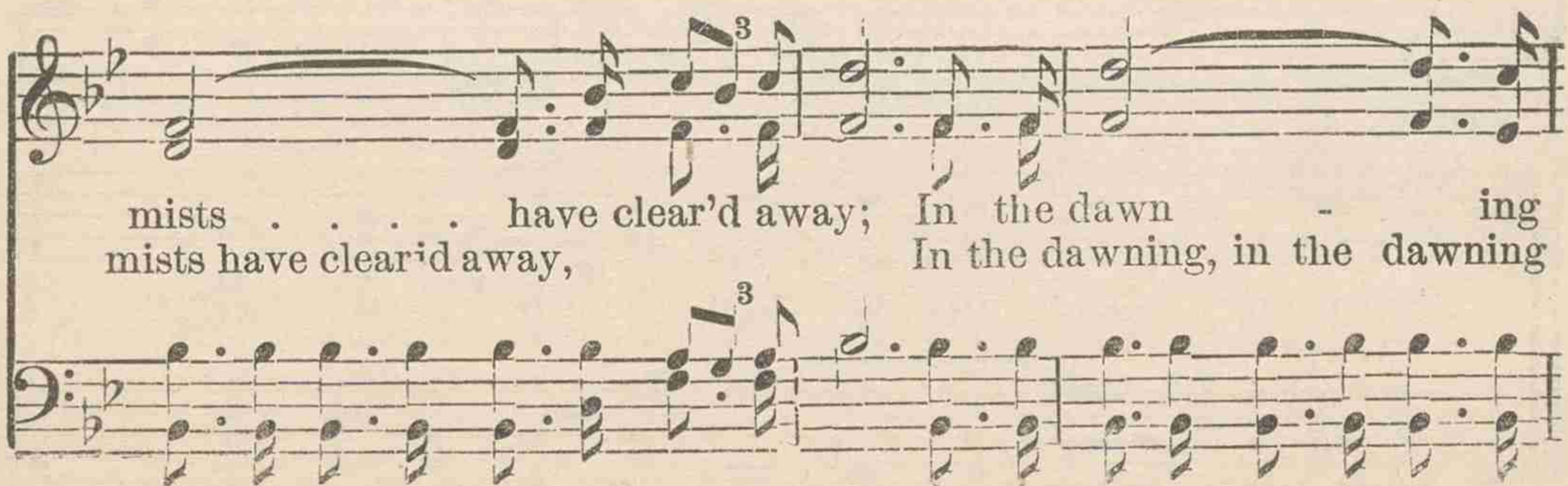
We shall know as we are known, Nev-er
We shall know as we are known, We shall know as we are known,



more to walk a - lone; In the
more to walk a - lone; Nev-er more to walk a-lone In the

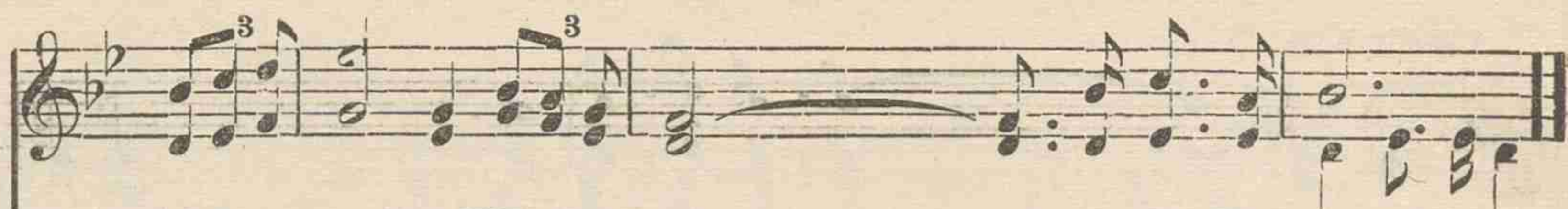


dawn ing of the morn - ing, When the
dawn - ing, in the dawn - ing of the morn - ing, When the



mists have clear'd away; In the dawn ing
mists have clear'd away, In the dawning, in the dawning

70 When the Mists have Cleared away. Concluded.



of the morning, When the mists have clear'd away.
of the morning, When the mists have clear'd away, clear'd away.



"It Is Well." Chant.

W. B. BRADBURY.



"It is well," . . .

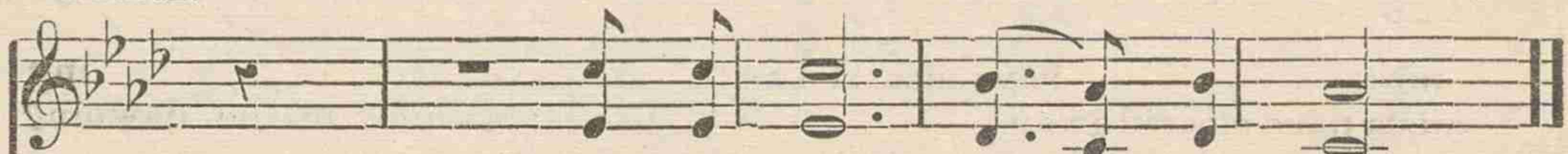
1. Beloved, "It is well," "It is well," "It is well."
2. Beloved, "It is well," "It is well," "It is well."
3. Beloved, "It is well," "It is well," "It is well."



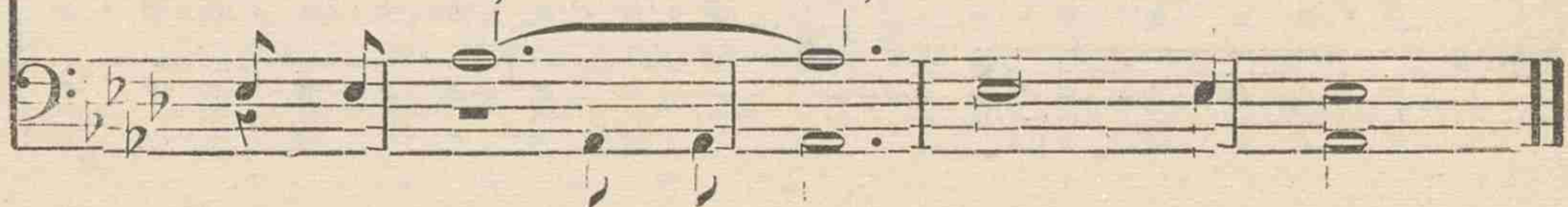
1. God's ways are always right.
And love is o'er them all, Tho' far a-bove our sight.
2. Tho' deep and sore the smart,
He wounds who knows to bind, And heal the broken heart.
3. Tho' sorrow clouds our way,
'Twill make the joy more dear, That ushers in the day.



CODA.



"It is well," "It is well," "It is well."

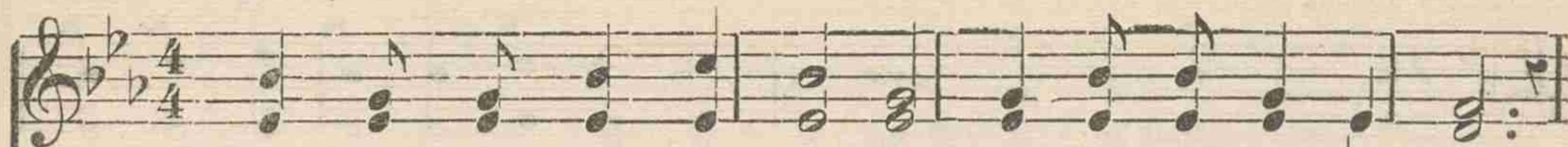


Work, for the Night is Coming.

71

ANNIE L. WALKER.

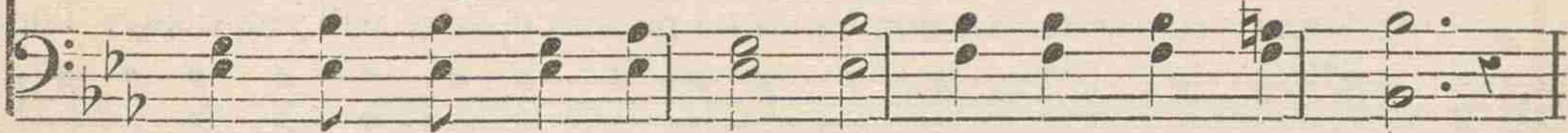
J. L. MOORE.



1. Work, for the night is com-ing; Work thro' the morning hours;
2. Work, for the night is com-ing: Work thro' the sun-ny noon;
3. Work, for the night is com-ing, Un-der the sun-set skies;



Work, while the dew is sparkling; Work, 'mid spring-ing flowers;
Fill bright-est hours with la-bor; Rest comes sure and soon.
While their bright tints are glow-ing, Work, for day-light flies.



Work, when the day grows bright-er, Work, in the glow-ing sun;
Give ev-ery fly-ing min-ute Something to keep in store;
Work, till the last beam fad-eth, Fad-eth to shine no-more;



Work, for the night is com-ing, When man's work is done.
Work, for the night is com-ing, When man works no more.
Work, while the night is dark-ening, When man's work is o'er.



He's Calling To-day.

J. B. VAUGHAN.

W. W. JOINER.



1. I hear some sweet voice in heav-en to-day, That's calling for
2. Then while you have time, make read-y to go, De-lay not, the
3. Poor sin-ner, how can you turn him a-way? His blessing's so



sin-ners to come; 'Tis Je-sus that's calling, he's call-ing away, And
day is at hand, O, quench not the Spir-it, he'll call you no more, O
full and so free, O, come and be pardon'd, why will you delay? The



CHORUS.



soon he will call us all home. He's call - ing, He's
sin-ner, where will you then stand? He's call-ing for thee, He's
Sav-iour is call - ing for thee.



call - ing, O, be saved by his won-derous love; He's
call-ing for thee,



He's Calling To-day.

73

call - ing, He's call - ing, "Come to my home a - bove."
calling for thee, He's call-ing for thee,

Prior. 7s, 6 lines.

Andante.

J. L. MOORE.

1. Rock of a - ges, cleft for me, Let me hide my - self in thee:
2. Could my tears for ev - er flow, Could my zeal no languor know,
3. While I draw this fleet-ing breath, When my eyes shall close in death,

Let the wa - ter and the blood, From thy wounded side which flowed,
These for sin could not a - tone; Thou must save, and thou a - lone:
When I rise to worlds un - known, And be-hold thee on thy throne,

Be of sin the doub-le cure, Save from wrath and make me pure.
In my hand no price I bring, Sim- ply to thy cross I cling.
Rock of a - ges, cleft for me, Let me hide my-self in thee.

Saviour And Friend.

Andante.

From "GOSPEL CAROLS," by per. J. H. LESLIE. H. N. LINCOLN.

1. Rest for the wea - ry, Joy for the sad, . . . Hope of the
 2. Pillow where ly - ing, Love rests its head, . . . Peace of the
 3. When my feet stum - ble, To thee I'll cry, . . . Crown of the
 4. Ev - er con - fess - ing, Thee I will raise, . . . Un - to thee

1. Rest of the wea-ry,
 2. Pillow where lying,
 3. When my feet stumble,
 4. Ev - er con-fess-ing,

Joy for the sad,
 Love rests its head,
 To thee I'll cry,
 Thee I will raise,

drea - ry, Light of the glad, . . . Home of the stran - ger, Strength to the
 dy - ing, Life of the dead. . . Path of the low - ly, Prize at the
 hum - ble, Cross of the high, . . . When my steps wan - der, O - ver me
 bless - ing, Glo-ry and praise. . . All my endeav - or, World without

Hope of the dreary,
 Peace of the dying,
 Crown of the humble,
 Un-to thee blessing,

Light of the sad,
 Life of the dead.
 Cross of the high,
 Glory and praise.

Home of the stranger,
 Path of the lowly,
 When my steps wander,
 All my endeavor,

end. . . . Refuge from dan - ger, Saviour and Friend. . .
 end. . . . Perfect and Ho - ly, Saviour and Friend. . .
 bend. . . . Tru-er and fond - er, Saviour and Friend. . .
 end. . . . Thine to be ev - er, Saviour and Friend. . .

Strength to the end,
 Prize at the end,
 O - ver me bend,
 World without end,

Refuge from danger,
 Perfect and Ho-ly,
 Tru-er and fonder,
 Thine to be ev - er,

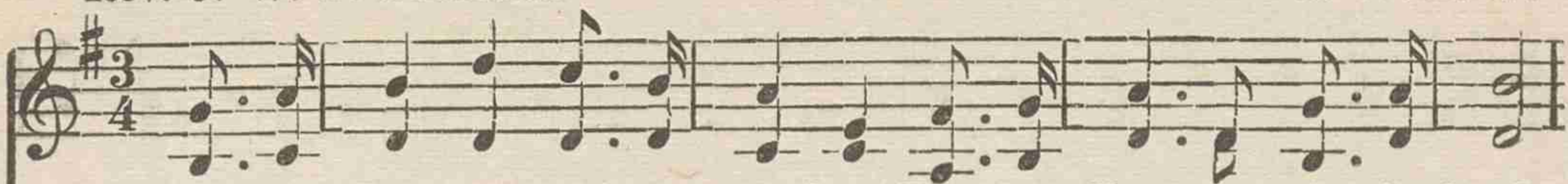
Saviour and Friend.
 Saviour and Friend.
 Saviour and Friend.
 Saviour and Friend.

Passing Away.

75

Rev. J. W. P. FACKLER.

G. W. LYON.



1. We are pass-ing, swift-ly pass-ing, To the dis-tant spir-it land,
2. Oft, me-thinks, I hear the boatman, Hear the splash-ing of his oar,
3. But a few more days of sor-row, And a few more sighs and tears,



Old and young a-like are go-ing To the Jor-dan's beat-en strand.
Com-ing on to bear me homeward To the bright and gold-en shore.
Then will come the bright "to-morrow," Then will end my hopes and fears.



One by one the dear ones van-ish, Pass-ing to the oth-er side,
Oft, by faith, I hear the cho-rus, Catch the saint's triumphal song,
When the an-gel throng will meet me In the realms of end-less day,



Ma-ny hearts and forms we cher-ish O'er its surg-ing bil-lows glide.
And my spir-it's ear-nest long-ings Would the glorious strains prolong.
And the Sav-iour, too, will greet me, Wip-ing all my tears a-way.



Seek Ye the Lord. Anthem

J. CALVIN BUSHEY.



Seek ye the Lord while he may be found, Call ye up - on him while,



he is near, Then shall thy light, Then shall thy light,
Then shall thy light,



Then shall thy light break forth in the morn, And thy right-eous-ness



go be - fore thee. The glo - ry of the Lord . . . shall
The glo-ry of the Lord shall be thy reward, The

Seek Ye the Lord. Concluded.

77

be . . . thy re - ward, . . . The glo - ry of the Lord, The
glo - ry of the Lord shall be thy reward, The glo - ry of the Lord,

glo - ry of the Lord shall be thy re - ward. Seek ye the Lord.

I Would Be Thine.

J. L. M.

J. L. MOORE.

1. Oh, Je - sus, Sav-iour dear, I pray to Thee, In pit - y hear my cry,
2. Oh, Je - sus, bleeding Lamb, I cry to Thee, Lord, take me as I am,

And set me free. My heart is full of sin, No peace with - in,
Pu - ri - fy me. Fa - ther, in mer - cy smile, Call me thy child.

Lord, take and make it clean, I would be Thine.
Oh, make me meek and mild, Thine, whol - ly Thine.

Glory be to God. Anthem.

J. R. BRYANT.

Glo - ry, glo - ry, glo - ry be to Thee, Glo-ry be to

Thee, O God, . . . to Thee most high; Glo-ry be to
Thee, O God, to Thee, O God, to Thee most high;

Thee, Glo - ry be to Thee, Glo - ry be to
Glo - ry be to Thee, Glo - ry be to

Glo - ry be to Thee, O God, to Thee most high.
Thee,

Sostenuto.

Save Me. Anthem.

79

J. L. MOORE.

1. Save me, save me, save me, O God; Save me,

The first system of the anthem is written for a four-part choir (Soprano, Alto, Tenor, Bass) in G major and 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody is simple and hymn-like, with lyrics '1. Save me, save me, save me, O God; Save me,'.

save me, save me by thy name, And judge me by my

The second system continues the melody with lyrics 'save me, save me by thy name, And judge me by my'.

strength, And judge me by my strength. Hear my prayer, O God,

The third system continues the melody with lyrics 'strength, And judge me by my strength. Hear my prayer, O God,'.

hear my prayer, O God, Hear my prayer, O God, give ear to the

The fourth system continues the melody with lyrics 'hear my prayer, O God, Hear my prayer, O God, give ear to the'.

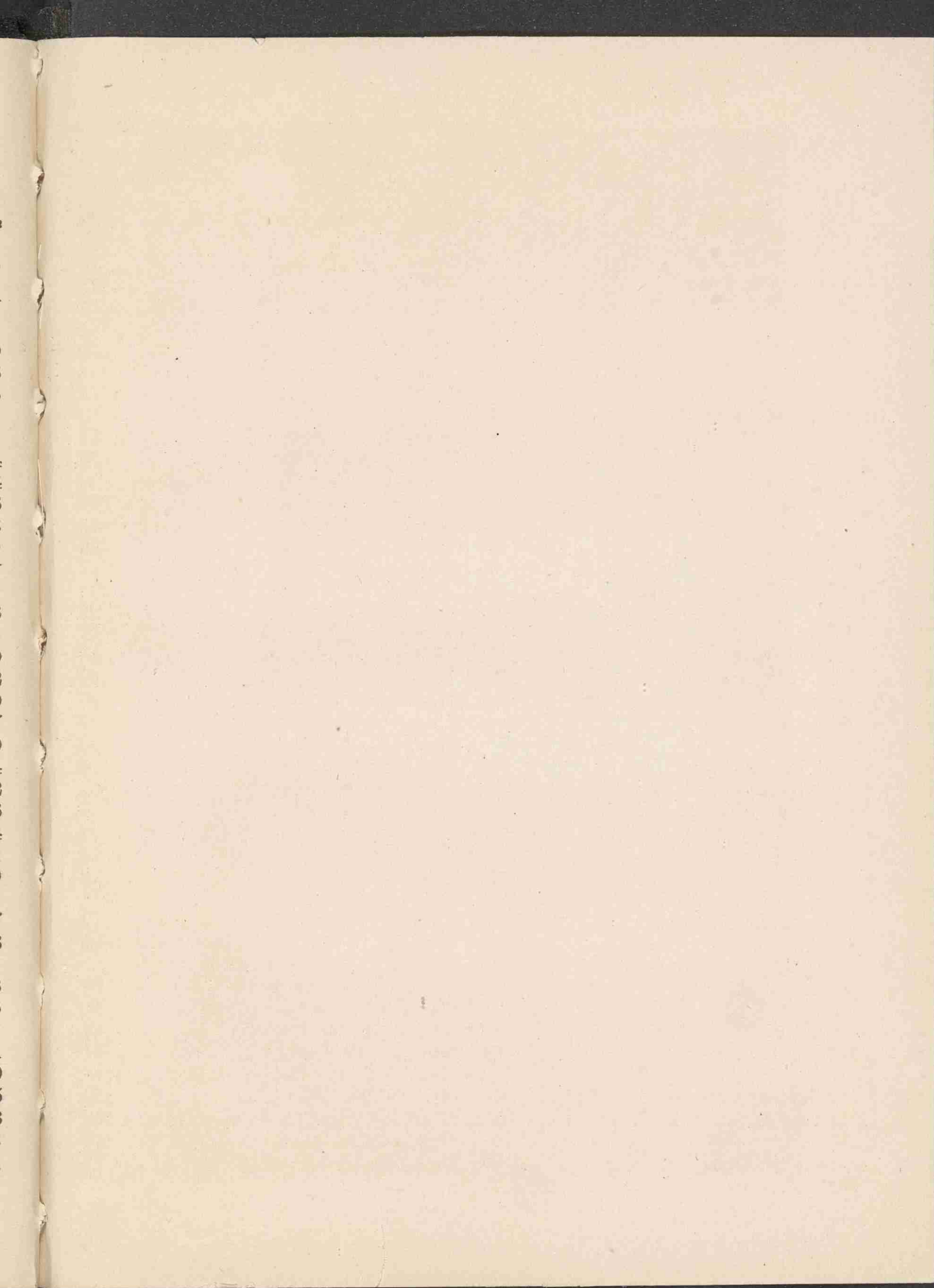
words of my mouth. Hear my prayer, Hear my prayer.

The fifth system concludes the anthem with lyrics 'words of my mouth. Hear my prayer, Hear my prayer.'.

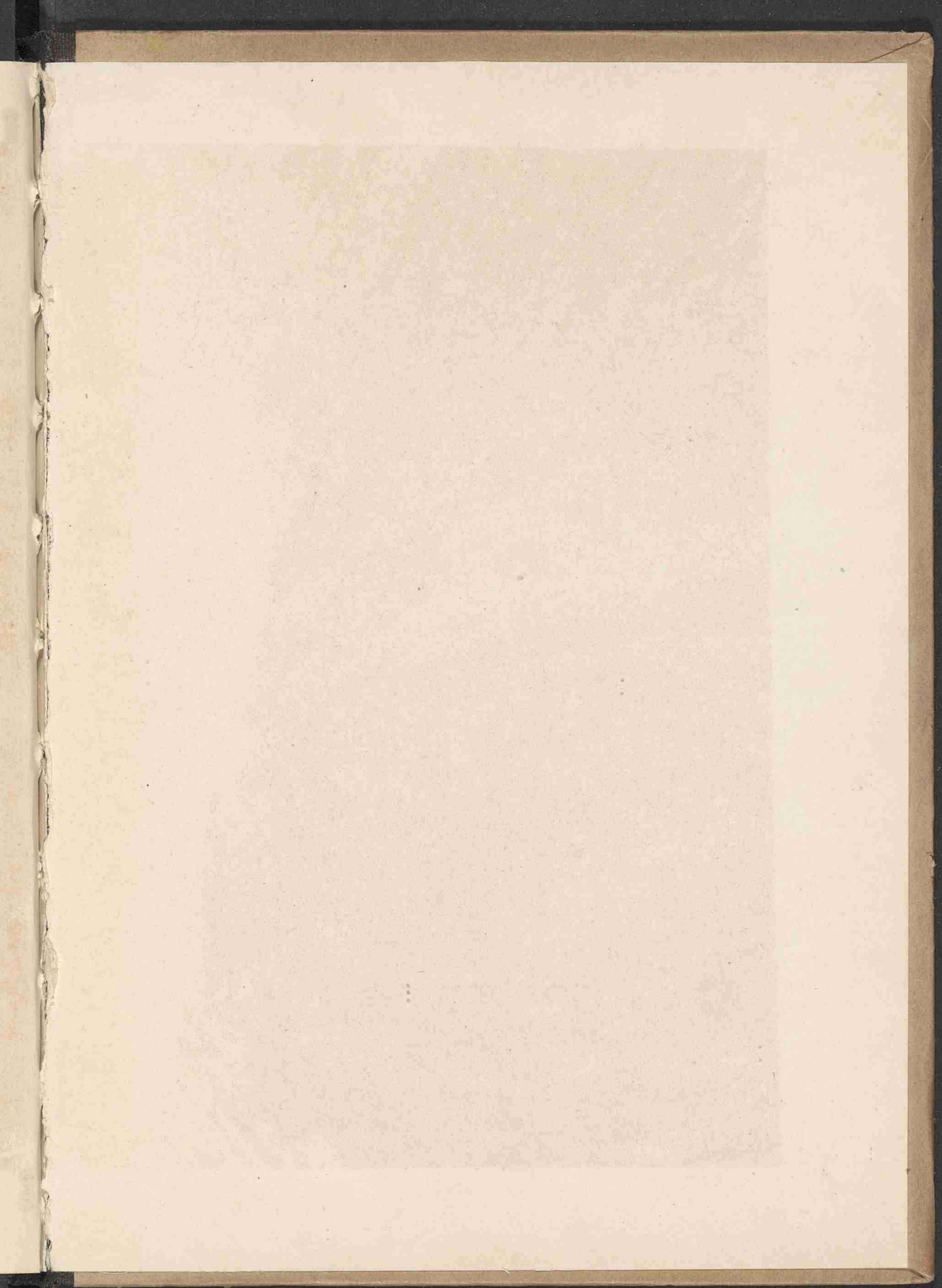
CONTENTS.

—:o.—

A Cross for Me. C. M.....	18	Open Now the Door.....	34
All for Me.....	37	Passing Away.....	75
Beyond the River.....	31	Prior. 7's.....	73
By and By, When He Comes.....	34	Pollock.....	57
Come to the Father's House.....	50	Randall.....	59
Crown Him Lord of All.....	38	Rockingham. L. M.....	16
Elizabethtown C. M.....	13	Roney. 8s & 6s.....	16
Evan. C. M.....	15	Save Me. Anthem.....	79
Far Beyond.....	23	Saviour and Friend.....	74
Feed My Lambs.....	48	See our Banner Brightly Waving...	64
Gathering Sheaves.....	47	Seek Ye the Lord. Anthem.....	76
Glory Be to God. Anthem.....	78	Sessions. L. M.....	13
God Is Weighing You.....	63	Sweet Happy Home.....	39
Hebron. L. M.....	14	Sweet Music from Over the Tide...	67
Heaven Is my Home.....	55	Take it to the Lord in Prayer.....	26
He's Calling To-day.....	72	Thara. C. M.....	15
Home with Jesus By and By.....	45	Tell me All about Jesus.....	30
Home of the Blest.....	54	Tempt not my Soul.....	62
I Do Believe. C. M.....	19	The Shelter of the Cross.....	20
I'll Knock at the Open Door...	52	The Beautiful Story.....	27
I'm Going Home.....	41	The Golden Future.	40
In that Land Beyond.....	32	The Pearly Gate.....	44
I Need Thee Precious Jesus.....	57	They Beckon Me From Over, etc..	42
It Is Well. Chant.....	70	Thou Art Coming.....	56
I Will Sing for Joy.....	60	Trusting.....	24
I Would Be Thine.....	77	Trusting Jesus.....	21
Jesus, Lover of my Soul.....	35	Trusting in the Name of Jesus.....	29
Joiner.....	53	Vaughan. S. M.....	17
Laban. S. M.....	17	Victoria. C. M.....	18
Lift Me Higher.....	66	We are Watching and Waiting.....	58
My Saviour Leads me every Day...	22	We Will Follow.....	46
My Soul Is full of Love.....	25	Will you Come.....	33
New York Tune.....	15	Wine Is a Mocker.....	61
Nothing to Pay.....	28	What Shall the Harvest Be?.....	49
		What Will it Matter.....	65
		When the Mists have Cleared Away.	68
		Worthy Is the Lamb.....	36
		Work, for the Night is Coming....	71







Valuable Music Books Published by G. W. LYON, Atlanta, Georgia.

The Surprise.

By G. W. Lyon, for Singing Schools, Conventions, etc.
144 Pages, board covers.
Price, per dozen, \$7 50.
Single copy, postpaid, 75 cents.

Carols of Grace, New,

By G. W. Lyon and J. L. Moore, for Sunday Schools, Prayer, Praise and Gospel Meetings, containing an Elementary Department for Singing Schools.
80 pages, Boards, price, per dozen . . . \$2 40.
Single copy by mail postpaid 25 cents.

Seraphic Voices, New,

By G. W. Lyon and J. R. Bryant, for Sunday Schools, and the various Religious Meetings.
32 pages, paper covers, per dozen, . . . \$1 00.
Single copy by mail postpaid, 10 cents.

Gems of Song

For the Sunday School,

By G. W. Lyon, for Sunday Schools, Prayer, Praise, and the various Religious Meetings.
64 Pages, twice the usual size, boards, per doz. \$3 00.
Single copy postpaid, 30 cents.

Orders for Books and Sheet Music promptly filled.

—NOW BEING PREPARED.

The Climax.

By G. W. Lyon, for Singing Classes, Choirs, Conventions, etc. Will contain a full Elementary Department, and music suited to the varied wants of Singing Classes:—Glees, Rounds, Part-Songs, Sunday School and Church Music, Anthems, Chants, Choruses, etc.
Will be ready about 15th June '86.

Books will be sent by express, C. O. D., but enough money should accompany each order to pay express both ways, in case books should have to be returned.

Always remit by Postal Money Order, Sight Draft, or Registered Letter, when the amount is one dollar or over. For smaller sums or odd change, send postage stamps.

Money sent in an ordinary letter is always at the risk of the sender.

Do not forget to sign your name, giving Post Office, County, and State, all plainly written.

Give plain and full directions for shipping.

Will fill orders for Music Books, Sheet Music, and Musical Merchandise of every description. The wants of Teachers will receive special attention. Select from any Catalogue, send us the marked price, stating plainly what you wish, and your orders will receive prompt attention.

Address G. W. LYON, ATLANTA, Ga.