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THE

GLORY:

A COLLECTION OF NEW MUSIC

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FOR

Singing Classes, Musical Conventions and Choirs.

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BY GEO. F. ROOT.

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PREFACE.

The Singing-School Department of THE GLORY is founded on the system of teaching that is set forth in THE NORMAL MUSICAL HANDBOOK.

THE GLORY is for the class — THE HANDBOOK exclusively for the teacher.

THE GLORY shows results — THE HANDBOOK the modes by which the results are reached.

THE GLORY furnishes music for practice — THE HANDBOOK, theory, analysis, methods of teaching and meanings of technical terms.

Books of this kind are renewed as often as new music is wanted — THE HANDBOOK is *once for all*, so far as it is founded upon the truth.

The music of THE GLORY is more than usually new, the Editor being especially responsible for that to which no author's name is attached.

The words not generally known are also mostly new, and some well known hymns and poems are newly arranged, either with choruses added, or with additional stanzas.

Those engaged in the profession of authorship, and the business of publishing, will readily recognize our right to what has cost us so much labor, and will, we trust, refrain from making use of our work without permission, and especially from setting our words to new tunes.

Having, before the fire, arranged some pieces from our former Sheet Music Catalogue, for this book, we are indebted to Messrs. S. Brainard's Sons, its present owners, for permission to print them.

We are indebted to many friends, whose names appear with their compositions, but especially to DR. LOWELL MASON, who, notwithstanding his advanced age, has yet given THE GLORY some of its brightest rays.

GEORGE F. ROOT.

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The Glory : a collection of n
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ELEMENTARY COURSE.

[The lessons should be given, practiced, and understood *before the questions upon them are asked.* This being done, the questions and answers will aid the pupils in remembering the lessons, and will at any time serve for reviewing them. For the author's mode of giving these lessons see NORMAL MUSICAL HAND-BOOK.]

CHAPTER I.

PREPARATORY.

[Give a lesson here to bring out the voices.]

1. Is a sound visible or audible? *Audible.*

2. Next to the audibility of a sound that we hear what do we notice? *What kind of sound it is.*

This applies to any noise.

3. What is a musical sound called? *A tone.*

4. What is the technical name of the audibility of a tone? *Power.*

5. What is the technical name for the peculiar sound of a tone that makes it pleasant or unpleasant, sad, joyful or otherwise? *Quality.*

6. What should we do to help our voices to good quality? *Attend to position, breathing and giving out the voice, and avoid straining it.*

7. Are voices alike or different in quality? *Different.*

8. Is a flute or violin alike or different in quality? *Different.*

9. A trumpet and clarinet? *Different.*

10. A piano and organ? *Different.*

11. Can a tone exist without quality? *It cannot.*

It will be remembered that we do not take room here to give reasons for the new things that are done. Those who desire to know them more fully are referred to the NORMAL MUSICAL HAND-BOOK.

CHAPTER II.

PROPERTIES.

[Give a lesson on properties.]

12. Can you imagine a tone without length? *We cannot.*

13. Can you imagine a tone without pitch? *We cannot.*

14. Can you imagine a tone without power? *We cannot.*

15. Can you imagine a tone without quality? *We cannot.*

16. Then what are essential properties of every tone? *Length, pitch, power and quality.*

17. Can you give either property without the others? *We cannot.*

18. When one is given must all be given? *They must.*

19. Are length and pitch alike or different? *Different.*

20. Are power and quality alike or different? *Different.*

21. Are length, pitch, power and quality four things or one thing in a tone? *They are four, but inseparable and so one.*

CHAPTER III.

DEPARTMENTS.

[Give the lesson first, and after the lesson, these questions.]

22. What do these four properties that every tone has, give rise to in our musical system? *Departments.*

23. What are the names of the Departments? *Rhythmics, Melodies and Dynamics.*

24. What is treated of and included in Rhythmics? *All that relates to length.*

25. What in Melodics? *All that relates to pitch.*

26. What is included in Dynamics? *All that relates to power and quality.*

27. Why does Dynamics include both power and quality? *Because these two properties are so connected that both are often included in the meaning of one musical term.*

It may be said in illustration that Affetuoso means both a soft power and a pathetic quality, and that Maestoso means a louder power and a majestic quality, but for a fuller explanation see NORMAL MUSICAL HAND-BOOK.

CHAPTER IV.

TECHNICAL TERMS.

[After the lesson, these questions.]

28. When a word has a peculiar meaning, in music or any other science, what is it called? *A technical term.*

29. What is one of the common meanings of the word *pitch? The gum of a pine tree.*

30. What is the technical meaning in music? *The particular degree of highness or lowness of any tone.*

31. What is the common meaning of the word *power? Strength, influence or loudness.*

32. What is its technical meaning in music? *The degree of audibility which any tone has, whether it be loud or soft.*

33. Is it any objection to these terms that their common meanings are so different? *It is not.*

34. What do printers call the steel or brass instrument into which they put type while at their work? *A stick.*

35. Why would you not object to this name, and tell those who use it that it is not a stick? *Because we*

recognize their right to give the word any meaning they choose, and when all understand it we know it becomes a technical term in their occupation.

36. What then is right about the technical terms used in the science of music? *To find out their meanings in music and not regard as of any importance what their other meanings may be, or whether they have any other meanings at all.*

If this doctrine of technical terms be true it is not wise nor even sensible to find fault with "half step," because half a step cannot be taken, or with "natural," because all tones are alike in naturalness, nor with any other technical term on account of its common meaning, for these terms are not used in music to give common meanings any more than "stick" is in the art of printing.

CHAPTER V.

BEATS.

[Give the lesson that includes beats, accent and measure.]

37. What do we observe in order to produce regularity in music? *Beats.*

38. What is one way to manifest beats? *That which is technically called counting time.*

39. What is another way to manifest beats? *Beating time.*

40. What is another? *Singing a tone with every beat.*

41. What are the motions of the hand called in beating time? *Beats.*

42. Is the real beat in the hand or in the mind? *In the mind.*

43. If the mind thinks the beat irregularly will the hand move irregularly? *It will.*

44. What connection, then, have counting, beating and singing with beats, and of what use are these processes? *They are the outward manifestation of beats, and help to make them regular.*

CHAPTER VI.

ACCENT.

45. Are beats alike, or do they differ? *They differ.*

46. How do they differ? *Some have more prominence or stress than others.*

47. Do these beats occur regularly or irregularly? *Regularly.*

48. What are such beats called? *Accented beats.*

49. How are accented beats manifested? *By more audibility in counting, by a downward motion in beating, and by more power in singing.*

50. What is the manifestation of an accented beat called? *Accent.*

51. What are the other beats called? *Unaccented beats.*

52. How are they manifested? *By less audibility in counting, an upward motion in beating, and less power in singing.*

CHAPTER VII.

MEASURES.

53. What do successions of accented and unaccented beats form? *Measures.*

54. What constitutes a measure? *An accented and an unaccented beat.*

55. What begins the measure? *An accented beat.*

56. What ends the measure? *An unaccented beat.*

57. By what means are measures manifested to the eye? *By means of bars.*

58. How? *Bars are upright lines at certain distances from each other, and the spaces between them represent measures. Ex.* | | | |

59. What is the technical name of the space that represents a measure? *Measures.*

60. How many things is measure the name of? *Two.*

61. What are they? *The group of beats and its sign.*

62. What represents a beat to the eye? *A part of the space that stands for the measure.*

63. What is the technical name of this representation of the beat? *Part of measure.*

64. Which part of measure stands for the accented beat? *The first part.*

65. Which for the unaccented part? *The second part.*

66. What kind of a bar is used to close with? *A double bar.*

67. Manifest these beats and measures by counting time. Ex.: one two | one two | one two | one two | |

68. Manifest these beats and measures by beating time. Ex.: down up | down up | down up | down up | |

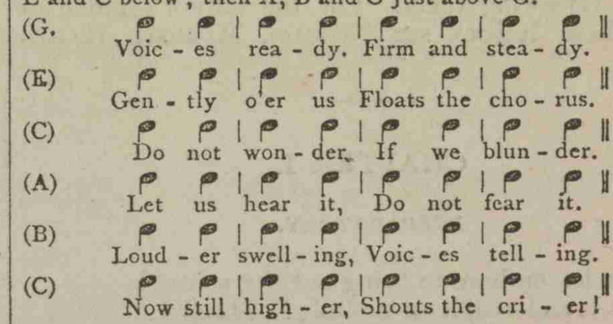
Question as before.

69. Manifest these beats and measures by singing a la to each beat. Ex.: la la | la la | la la | la la | |

Question as before.

The reasons for this view of measures are fully given in the NORMAL MUSICAL HANDBOOK.

The design is to have the following lessons sung at different pitches, in order to prepare for the lesson in pitch which follows, but the pupils not knowing the names of pitches yet, the teacher starts each lesson. The letters in brackets give the writer's idea of the pitches that the teacher should use. First G, then E and C below; then A, B and C just above G.



CHAPTER VIII.

NOTES.

[Give the lesson and sing these exercises.]

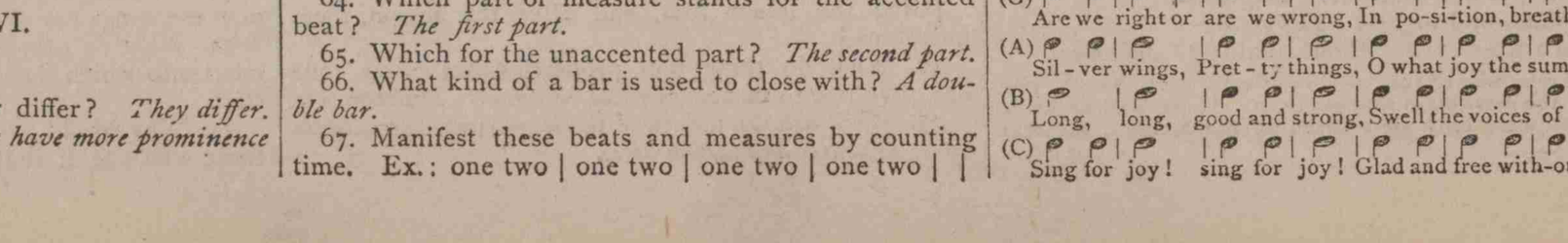
70. What properties do we give with every tone? *Length, pitch, power and quality.*

71. What is the name of the first length we have practiced? *Quarter note.*

72. What is the name of the character that stands for this length? *Quarter note.*

73. How many things is "quarter note" the name of? *Two.*

74. What are they? *A certain length and its sign.*



It will be remembered that most of the exercises, especially in vocal culture in this part of the course, cannot be put in here for want of room, but the teacher is making use of them constantly in his practice with the class. See NORMAL MUSICAL HAND-BOOK.

75. What other length have we practiced, named and represented, beside quarter note? *Half note.*

76. How many times as long as the quarter is the half note? *Twice as long.*

77. Have we named or represented the pitches, powers and qualities that we have to sing with each length? *We have not.*

78. What power and quality should we try to give with the words we sing? *That which is most appropriate.*

79. How do we know what pitch to give? *The teacher gives it, and we imitate.*

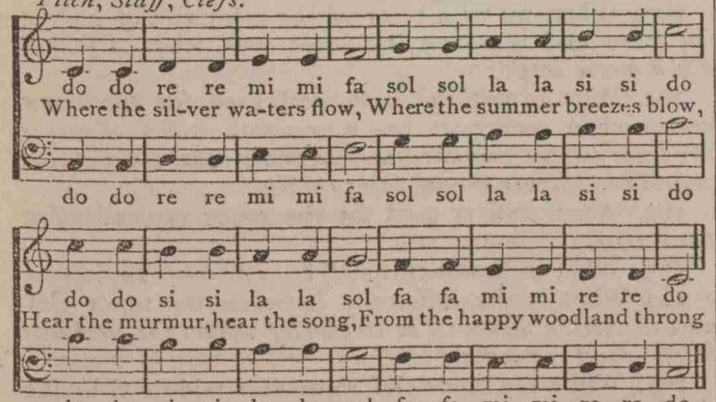
CHAPTER IX.

PITCH AND STAFF.

[Give the lesson that these questions refer to, including base and treble clefs, and sing this and similar exercises.]

WHERE THE SILVER WATERS.

Pitch, Staff, Clefs.



80. What properties do we give with every tone? *Length, pitch, power and quality.*

81. How do we name the pitch of any tone? *By the name of a letter.*

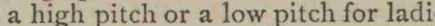
82. What do we call the first pitch that we have named? *Middle C.*

83. Is middle C a high pitch or a low pitch for men's voices? *A high pitch.*

84. Is it a high pitch or a low pitch for ladies' voices? *A low pitch.*

85. Why is the same pitch high for one and low for the other? *Because of the natural difference between the male and female voice.*

86. How is middle C represented to the eye? *By a horizontal line.*

Example: 

87. What is the name of the pitch next above middle C? *D.*

88. What represents this pitch? *The space just above the line.*

89. What is the name of the pitch next below middle C? *B.*

90. What represents this pitch? *The space just below the line.*

91. What is the technical name of each place that represents a pitch? *Degree.*

92. How many degrees are here? *Three.*

93. How many of these three degrees are lines? *One.*

94. How many are spaces? *Two.*

95. What do the one line and two spaces form? *A staff.*

For historical facts in regard to the staff see the NORMAL MUSICAL HAND-BOOK.

96. Name the two pitches next above D. *E and F.*

97. How are these pitches represented? *Another line above the first represents E, and the new space it causes represents F.*

Example: 

98. How many degrees has our staff now? *Five.*

99. How many are lines? *Two.*

100. How many are spaces? *Three.*

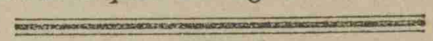
101. What has the space become that was above the first line? *It has become the space between the two lines.*

102. What does every line that is added in enlarging the staff bring? *A space.*

103. How wide is the space that the line brings? *As wide as the space between two lines.*

104. Name the two pitches in descending order below B. *A and G.*

105. What is required to represent them? *Another line below, and the space it brings.*

Example: 

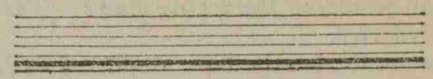
106. How many degrees has our staff now? *Seven.*

107. How many are lines? *Three.*

108. How many are spaces? *Four.*

109. Name the eight pitches next above F in ascending order. *G, A, B, C, D, E, F and G.*

110. What will be required to represent these pitches? *Four lines above the degree representing F, with their spaces.*

Example: 

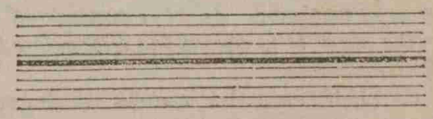
111. How many degrees has our staff now? *Fifteen.*

112. How many are lines? *Seven.*

113. How many are spaces? *Eight.*

114. Name the eight pitches next below G in descending order. *F, E, D, C, B, A, G and F.*

115. What will be required to represent these pitches? *Four lines below the degree representing G, and their spaces.*

Example: 

116. How many degrees has our staff now? *Twenty-three.*

117. How many are lines? *Eleven.*

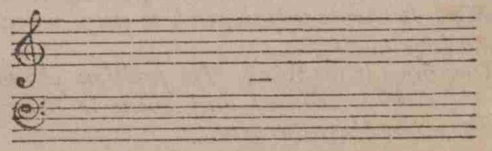
118. How many are spaces? *Twelve.*

119. Which part of this staff represents the pitches that ladies' voices give? *The upper.*

120. Which part of this staff represents the pitches that men's voices give? *The lower.*

121. What would be the trouble in representing pitches by a staff of this size? *So many degrees would make it difficult to distinguish them quickly.*

122. How is this remedied in our musical system? *Middle C is only represented, as it is wanted, by a short line, and this leaves two staves of five long lines each—one above for the higher voices, and one below for the lower.*



123. Why are five lines chosen? *Because we can distinguish any degree among them at a glance without counting.*

CHAPTER X.

CLEFS.

[After the lesson these questions.]

124. What is the upper staff called? *The treble staff.*

125. What is the lower called? *The base staff.*

126. What indicates the treble staff? *The character called the treble clef.*

127. What indicates the base staff? *The base clef.*

128. What are the names of the degrees of either staff? *The long lines are named from lower to upper, first line, second line, third line, fourth line and fifth line. The spaces caused by the long lines are named space below, first space, second space, third space, fourth space, and space above.*

129. Does the short line represent a pitch as well as either of the other degrees? *Just as well.*

130. How is it named? *If it is considered as belonging to the treble staff it is called the line below; if to the base staff the line above.*

131. Are C, D, E, etc., the names of degrees of the staff? *They are not.*

132. What are they the names of? *Pitches of tones.*

133. What connection have the degrees of the staff with these letters? *The degrees of the staff represent the pitches that are named by the letters.*

Now if any one understanding this chooses to put letters on the staff he can do so.

134. How many pitches do the two staves represent all at once when the short line is used? *Twenty-three.*

135. Is any particular pitch indicated for you to sing by the staff alone? *No one.*

136. How can one be indicated? *By pointing to the degree that represents the pitch wanted.*

137. What is the common way? *The common way is to put a note upon the degree wanted.*

137. What does a note do when put upon a degree of the staff? *It shows which pitch to sing, when to sing it, and how long to sing it.*

138. How does it do this? *Its position shows which degree of the staff is wanted, and when to sing, and its form shows what length to give.*

139. How many different pitches named C have we sung while we have been developing these staves? *Three.*

140. What do we call them? *Middle C, upper C and lower C.*

141. What represents middle C? *The short line.*

142. What represents upper C? *The third space of the treble staff.*

143. What represents lower C? *The second space of the base staff.*

144. How many D's did we sing? *Three.*

145. How many E's? *Three.*

146. How many F's, etc.?

147. If lower C and middle C are heard at the same time, or the two D's next above them, or the two E's next above, what do they make? *Octaves.*

148. Do tones that make octaves agree or disagree? *They seem almost to have the same pitch when they are heard together.*

149. How are pitches named that make octaves? *With the same letter.*

150. What is the name of the character that joins the two staves in the following representation? *Brace.*

151. What is the brace for? *To show how many staves are to be used at the same time.*

152. How are the pitches and measures of the tune represented? *The pitches by means of the horizontal lines and the measures by means of the perpendicular lines.*

In giving out the syllables do, re, mi, etc., it may be well to say that these syllables and many of the words and terms used in music are from the Italian language, and retain more or less of their original pronunciation, which is for a, ah; for e, a as in day; for i, e as in me, etc. Observe this particularly when you come to the syllables that are applied to chromatic tones.

CHAPTER XI.

DIVISION OF VOICES AND TENOR CLEF.

[Give the lesson, then sing.]

Glory to the Lord.	Page	21.
Now in One.	"	21.
In the Silent.	"	22.
Must we part.	"	22.

Before singing each tune questions will be in order as to the names of the clefs, the size of the staff, the tones of the key used, and the quality and power that would be appropriate, as well as the proper places to take the breath.

[Always give the lesson first.]

153. What are those ladies' voices called that easily sing the higher pitches represented by the treble staff? *Treble or soprano voices.*

154. What are those ladies' voices called that sing lower pitches represented by the treble staff? *Alto or contralto voices.*

155. What are those men's voices called that sing the higher pitches than those which are represented in the base staff? *Tenor voices.*

156. What are those men's voices called that sing the lower pitches represented by the base staff? *Base voices.*

157. In order to represent the pitches of the alto without using the base staff, what is done? *The staves are put further apart, and the treble staff is made larger by short lines and the spaces they bring.*

158. How are these degrees named? *First line below, second line below, third line below, etc. Space below, second space below, third space below, etc.*

Question about the names of the pitches that these degrees represent, etc.

159. When we wish to avoid the confusion of having the treble and alto sing from the same staff, what do we do? *We have a staff for each.*

160. When we wish to avoid the confusion of having the base and tenor on the same staff, what is done? *Each has a staff.*

161. Why is not the base staff used for the tenor voices when each part has a separate staff? *Because the tenor pitches would require so many short lines that it would be difficult to read them readily.*

162. What staff is used for the tenor voices? *The tenor staff.*

163. What indicates this staff? *The tenor clef.*

164 What is the difference between the tenor clef and the treble clef? *The treble clef makes the first line below stand for middle C.*

165. While the tenor clef represents middle C by the third space, what degree of the base staff stands for the same pitch? *First line above.*

166. How many lines has the alto staff in "Now in one united band?" *Six.*

167. Then how many degrees? *Thirteen.*

168. How many lines has the alto staff in "In the silent depths?" *Seven.*

169. How many are long lines? *Five.*

170. How many are short lines? *Two.*

171. How many lines has each of the other staves? *Five.*

172. What, then, can be said of the size of the staff? *It is variable.*

Although the treble is the highest part, it is put next to the base for the accommodation of players.

The pitches represented should be named, and also the degrees of the staff that represent them, and in singing the voices should not be strained. The tenors should be taught to use the falsetto.

Although the figures indicating measure and beat-note are not yet needed, the book looks better with them, and they are inserted. To explain them, it is only necessary to state that 2 stands for two-part measure, and 4 for a quarter note, and that both figures mean two quarters or their value in each measure, leaving the more full explanation until other kinds of measure have been introduced.

CHAPTER XII.

KEY.

[Give the lesson including "Key-note and other relationships" and "absolute and relative names of pitch.]

Then sing.

Now we call.	Page 23.
Music, music.	" 23.
Who are these?	" 24.

The pitches of this key should be somewhat practiced in scale form and by the simpler skips before these tunes are sung, and the parts should be named (pitches, notes, etc.) and sung separately before the tune is sung by all. These rules should be observed until the class read well in any key.

In calling for tunes from the book the writer would not, after naming the page, say *first score* or *first tune*, or *second*, or *third*, but would give the name of the tune — as, for instance, "page 23, Now we sing."

173. How many pitches have we practiced thus far, including the treble, alto, tenor, and bass voices? *Twenty-two.*

174. How many letters are used in naming these pitches? *Seven.*

175. How can seven letters name so many? *Those that are an octave apart are named with the same letter.*

176. Why are they named with the same letter? *Because they sound so much alike.*

It is not necessary here to speak of the way that musicians distinguish the different octaves—large, small, once marked, twice marked, etc. Our compass is so small that simply lower and upper C, D, E, etc., will be sufficient.

177. When these pitches are thought of in their relation to each other, what do they form? *A family called a Key.*

CHAPTER XIII.

KEY-NOTE AND OTHER RELATIONSHIPS.

178. What is the most important relationship that any tone sustains in the key? *That of key-note.*

179. What is a key-note? *A tone that is most satisfactory as an ending.*

180. How are the other pitches of the key named as to their relationships to each other? *The key-note is named one or eight, and the other pitches two, three, four, five, six, and seven.*

181. What syllables do we use to aid us in fixing these relationships in our minds, so that when we know how the key-note sounds, the sound of two, or four, or six, or three, or any other pitch, will be there, and we be enabled to give it with our voices? *Do, re, mi, fa, sol, la, si.*

182. How are these syllables applied? *Do to the key-note or one, re to two, mi to three, fa to four, sol to five, la to six, si to seven, and do to eight.*

183. What other service do these syllables render us? *They help us to good enunciation, pronunciation, and articulation.*

184. Which of the pitches that we have been singing are key-notes or do? *The C's.*

185. Which have the relationship of two or re? *The D's.*

186. Which three or mi? *The E's.*

187. Which four or fa? *The F's.*

188. Which five or sol? *The G's.*

189. Which six or la? *The A's.*

190. Which seven or si? *The B's.*

191. Which eight or do? *The C's.*

192. Why is the pitch C both eight and one? *Because it is sometimes the key-note of the pitches below it, and sometimes the key-note of the pitches above it.*

CHAPTER XIV.

ABSOLUTE AND RELATIVE NAMES OF PITCH.

193. How many kinds of names have our pitches now? *Two.*

194. What are they? *Absolute and relative names.*

195. What are the absolute names of pitches? *The names of letters.*

196. What are the relative names of pitches? *The names of numbers.*

197. What are absolute and relative names for? *Absolute names to name what the pitches are, and relative names to name the way in which they are used.*

198. Can you illustrate this absolute and relative meaning by something beside tones? *Your absolute name is "Geo. F. Root," but in your relation to this class you are "Teacher." You hold in your hand a "hickory stick," but in the use you make of it it is a "Pointer."*

199. How do you apply this illustration to a pitch? *The pitch whose absolute name is C is used as one or key-note of the key, the pitch D is used as two in the key, etc.*

200. If by and by we find some other relationship for this pitch which is now key-note, will it still be C? *It will.*

201. Can you illustrate this? *If you walk with the "hickory stick" it will become a "cane," but it will still be a "hickory stick." To your children you are "father," to your choir "chorister," to your city "citizen," but it is always "Geo. F. Root" who sustains these relations.*

CHAPTER XV.

SCALE.

[Sing the scale] and

Now in union, Page 24.

202. If we put the tones of this key in the alphabetical order of their pitch names, what will they form? *A scale.*

203. What is the least number of tones that will make a complete scale? *Eight.*

204. What is its most satisfactory form? *When it begins with one and ends with eight, or begins with eight and ends with one.*

205. Why? *Because in this way it begins and ends with a key-note.*

206. What is the difference betweeen the scale and the key? *The key consists of these pitches in any possible order or combination, while the scale is only one of the tunes or forms in which the tones of the key may be heard.*

See NORMAL MUSICAL HAND-BOOK.

CHAPTER XVI.

RESTS.

[When Rests and Tie have been explained and practiced, sing:

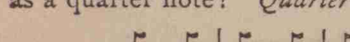
When the Choir began,	page 25.
List! List! List!	" 25.
Saviour, breathe,	" 305.
The Busy World,	" 28.
Hark! Hark, along the Valley,	" 26.
The Spring has come,	" 27.
Amen, Amen,	" 303.
How the Chorus sweeps,	" 28.
Redeeming Love,	" 213.

If this or any of the following lists contains more pieces than are needed, before going to the next lesson select those best adapted to the work.

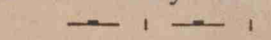
207. When a beat has no music to it, what takes place? *A rest.*

208. What is the name of the character that indicates a rest? *Rest.*

209. What is the name of the rest that is as long as a quarter note? *Quarter rest.*



210. What is the name of the rest that is as long as the half note? *Half rest.*



CHAPTER XVII.

TIE.

211. What character makes two notes stand for one sound by joining their lengths together as it were? *A tie.*



212. How many tones are represented in the first three examples? *Two.*

213. What length has each? *Four beats or two measures.*

214. How many notes are used to represent each of these tones? *Two.*

215. In the second example, how many tones are represented? *Four.*

216. How long is the first? *As long as three beats.*

217. In the third example, how many tones are indicated? *One.*

218. How long? *As long as eight beats or four measures.*

CHAPTER XVIII.

DYNAMICS.

[After the lesson, these questions.]

219. What properties must we give with every tone we sing? *Length, pitch, power and quality.*

220. What are the names of the departments in which these properties are fully treated? *Rhythmics, melodics and dynamics.*

221. What have we done in rhythmics? *We have practiced, named and represented beats, measures, notes, etc.*

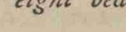
222. What have we done in melodics? *We have practiced, named and represented pitches.*

223. What have we done in dynamics? *We have practiced powers and qualities, but have not named nor represented them.*

224. Why are we not obliged to name and represent powers and qualities as we are lengths and pitches? *Because our words and tunes generally show what powers and qualities we ought to use.*

225. When a composer wishes to make sure that the performer will give the powers and qualities that his piece ought to have, what does he do? *He marks it with words and signs that indicate them.*

The following table shows the principal dynamic terms. It will be seen that some refer exclusively to power, some exclusively to quality, while some include both power and quality in their meanings. The teacher should draw out, by questions, the names of the dynamic degrees and their abbreviations, and the names of the different forms of tones and their abbreviations.

Pianissimo (*pp.*), very soft.
Piano (*p.*), soft.
Mezzo (*m.*), medium.
Forte (*f.*), loud.
Fortissimo (*ff.*), very loud.
Crescendo (*cres.* or ), gradually increasing.
Diminuendo (*dim.* or), gradually diminishing.
Swell (*sw.* or), increasing and diminishing.
Forzando (*fz.* or), a sudden burst of any power.
Clear tone, a tone without distension of the throat.
Somber tone, a tone with distension of the throat.
Affetuoso, affecting.
Maestoso, with majesty.
Con dolore, with sadness or grief.
Giojoso, with joy.
Dolce, sweet.
Cantabile, flowing.
Con moto, with emotion.

CHAPTER XIX.

KEY OF G.

[It is not intended that many remarks and instructions shall be inserted here, but for those who do not see the "Normal Musical Hand-book," a few points are referred to in explanation of our course.]

Reading equally well in all the keys, early in the course, is so desirable that everything not absolutely needed is put off until it is done. A knowledge of the intervals is pleasant, and by-and-by will be necessary, but, in the writer's opinion, is no more required, in order to sing in the different keys, than a knowledge of the anatomy of the foot is necessary in order to walk. All that is necessary, in addition to what has been already learned, is learning through the ear what tones sound well for keys and key-notes, then ascertaining their names, and how the staff is made to represent them.

By-and-by, diagrams and apparatus to illustrate the structure of the key will be useful, but to insist upon

their use now, would be like telling the child he must not walk until he had learned all about the structure of the foot.

It will be remembered that keys cannot be transposed, for they are made of absolute pitches, which are unchangeable.

Singing in one key, and then singing in another key, is not necessarily transposition. No transposition takes place unless the same tune, lesson or scale be heard in different keys. See "Normal Musical Hand-book."

All the tones in music should be learned first as diatonic tones, that is, as members of keys. F♯ is a great deal easier as seven in the key of G, than it is as sharp four in the key of C. C♯ is a great deal easier as seven in the key of D, or three in the key of A, than it is as sharp one in the key of C; and the staff looks much simpler when it is made to represent these tones in the signature place, than it does when it is made to represent them by accidentals. Half the fear of tones named with the words sharp and flat is taken away if they are first learned as diatonic tones.

If we remember that a key is something to hear, and not something to see, we shall readily agree that the proper way to learn a key is through the ear. We must know a key-note by its sound, and the difference between F♯ and F by hearing them, and by the same sense we must know the relation of two, or three, or four, or any other tone to the key-note and to other tones.

After this is done, calculations of intervals, diagrams, apparatus and illustrations will be good, but if the teacher begins with these things he will be in danger of making the whole subject cloudy and difficult, just because he is appealing to the eye, and calculating powers, which are the wrong powers, instead of the ear and voice, which are the right ones. In fact, but little explanation will be needed after they have learned the tones of keys by hearing and singing them, for they will find out so much in the process that but little will be left to explain. If they "do these things," they will "know of the doctrine."

[After the lesson introducing the key of G is given, including "Signature" and "The characteristics of the tones of a key," sing]

Thy Cause is Won, page 29.
To Thy Pastures, " 204.
Roll on, Roll on, page 30.
O, give Thanks, " 296.
How the Chorus sweeps, " 32.
Good Morning, " 31.
Must we part, " 32.

Questions on staff, clef, pitch, quality, power, breathing, elements of words, etc., before each tune, as well as singing each part separately, will be in order.

"How the Chorus sweeps" will be found really to illustrate transposition, because it shows the *same tune* in different keys. "Must we part," also, has one transposition.

226. What is the name of the pitch between F and G? *F♯.*

227. Is it as easy and pleasant a pitch to sing as F or G? *Just as easy and just as pleasant.*

228. Does the word sharp mean that it is shrill or in any way peculiar in quality? *No; it only means that it is a little higher than F.*

229. If we take the tones of the key of C, only substituting F♯ for F, and then sing or play them, what will be the result? *If the key of C is in our minds, F♯ will sound strangely at first, but soon that strangeness will disappear, and it will sound like a regular tone of a key.*

230. What tone of a key will it have the sound of? *Seven.*

231. Then what pitch will have the key-note sound? *G.*

232. Will not C have the key-note sound? *It will not.*

233. What sound will C have? *The sound of four or fa.*

234. Will the other pitches have different relations or sounds from what they have in the key of C? *All will have different relations and will sound differently.*

235. Describe the relations they will have? *A will be two or re; B, three or mi; D, five or sol; E, six or la.*

236. How is a key named? *From its key-note.*

237. Then what key do the pitches A, B, C, D, E and F♯ make? *The key of G.*

238. How are the tones of this key named as to their relation to each other? *As in the key of C; the key-note is one or eight, the next above it two, the next below it seven, etc.*

239. What is done to the staff to make it represent the pitches of the key of G? *The degrees that stand for F are made to stand for F♯ by a character called a sharp.*

240. What are the tones sometimes called, whose pitches are named simply with the names of letters? *Natural tones.*

241. What is said of the degrees of the staff when they represent these pitches? *They are said to be natural.*

242. What is said of degrees of the staff when they are made to represent higher pitches by means of sharps? *They are said to be sharped.*

243. Is one tone or one degree of the staff more natural or more sharp than another? *Only in a musical sense.*

244. Explain the musical sense. *The words natural and sharp refer simply to pitch, having no reference whatever to quality.*

245. When the degrees of the staff are all natural, what key does the staff represent? *The key of C.*

246. When the degrees that stood for F are made to stand for F♯, what key does the staff represent? *The key of G.*

247. To what part of the staff do we look to see what key it represents? *To a small part of it just at the right of the clef.*

248. What is this part of the staff called? *The signature place.*

249. Why? *Because the condition of this part of the staff is the main condition of the staff through the tune, and thus becomes the signature or sign of the key that the staff represents.*

250. What, then, is the full description of the key of G? *One sharp, which sharps all the degrees that are used to represent F♯, and all the rest natural.*

251. What is the abbreviated or common name for this signature? *One sharp.*

252. What is the full description of the signature place, and signature, when the staff represents the key of C? *All the degrees natural.*

253. What would be a good abbreviation of all this? *Natural.*

254. What is the full description of the signature of the key of D? *Two degrees sharped, and all the rest natural.*

255. What is the abbreviated or common description? *Two sharps.*

The absence of flats or sharps produces the same effect upon the staff that would be produced if naturals were put upon it — indeed, they are sometimes put upon it to make sure that a change of signature is understood. Therefore, the signature place always contains something that shows what the key is, either expressed or understood — C as well as the other keys. Those who say that

the key of C has no signature are right, according to the definition of the dictionaries and the habits of some prominent teachers and musicians, but the writer would respectfully suggest that there *must be* a mistake in such definitions, since we recognize the key of C, as we do other keys, by looking at a certain part of the staff, and the means by which we do it must be its sign or signature to us.

[See "Normal Musical Handbook" for a fuller treatment of this subject.]

CHAPTER XX.

CHARACTERISTICS OF THE TONES OF A KEY.

256. What is a key? *A family of tones having certain relations to each other.*

257. Can you describe these relations? *Some tones of the family have the key-note or do sound, others the two or re sound, others the three or mi sound, etc.*

258. What is the key-note or do sound? *A sound of repose — a good pitch for beginning or ending.*

259. What is the character of two or re? *It is restless; not good for beginning or ending, but good for connecting.*

260. What is the character of three or mi? *It has some repose. Is a good tone for beginning, and sometimes answers for a plaintive ending.*

261. What is the character of four or fa? *It has some decision or command, but is not good for beginning nor ending.*

262. What is the character of five or sol? *It combines decision and command, with some repose; is excellent for beginning, and is sometimes used for ending.*

263. What is the character of six or la? *Plaintive; good to connect with more decided tones.*

264. What is the character of seven or si? *The most restless of all; has no repose, but leads to other tones with excellent effect.*

265. What pitch has the key-note or do sound in the key of C? *C.*

266. What effect has this same pitch when heard in the key of G? *It is four or fa.*

267. What pitch has the restless seven sound in the key of C? *B.*

268. What character has this pitch in the key of G? *It has the repose of three or mi.*

269. What pitch has the seven sound in the key of G? *F♯.*

270. Do we make any use of this pitch in the key of C? *We do not.*

Question in this way about all the pitches of the keys of C and G.

CHAPTER XXI.

KEY OF D.

[After introducing the key of D, sing]

Swiftly from the Mountains,	page	33.
When the Tempter's Darts,	"	33.
Peaceful Night,	"	213.
Slowly Moving on,	"	34.
How the Chorus sweeps,	"	34.

271. What is the name of the pitch between C and D? *C♯.*

272. If, from the pitches of the key of G, we omit C, and substitute C♯, and then sing or play them, what will be the result? *C♯ will sound strangely at first, but soon will have the seven sound, and will make all the other pitches change their relationship.*

273. Describe the result more fully. *It will make D have the key-note sound; E, two or re; F♯, three or mi; G, four or fa; A, five or sol, and B, six or la.*

274. How are the staves made to represent this key? *Two sharps in the signature place make the degrees that stood for F and C stand for F♯ and C♯, and the remaining degrees are left natural.*

275. What is the short name for the signature of the key of D? *Two sharps.*

CHAPTER XXII.

EIGHTH NOTES.

[When eighth notes have been introduced, sing]

Tarry, gentle Traveler,	page	35.
Beauty lingers everywhere,	"	36.
Seek ye the Lord,	"	297.
Search me, O God,	"	310.

Question about the rhythmic, melodic and dynamic character of what is sung; also, what sized staff is used for the different parts, naming its degrees from lowest to highest.

276. What is the name of the length which is as long as one beat? *Quarter note.*

277. What is the name of the character that stands for it? *Quarter note.*

278. What is the name of the length that is half as long as a quarter note? *Eighth note.*

279. How many would be sung to one beat? *Two.*

280. What are the names of the characters that stand for eighth notes? *Eighth notes.*

CHAPTER XXIII.

KEY OF A.

[When this key has been introduced, sing]

Golden Glories,	page	37.
How the Chorus sweeps,	"	37.
Welcome, welcome,	"	38.
What do the Birds,	"	39.
Blow ye the Trumpet,	"	231.
Mountain Tower,	"	243.

It is a good plan sometimes to sing only the vowel sounds of a verse, then again adding the consonants.

281. What is the name of the pitch between G and A? *G♯.*

282. Having the key of D in mind, if we omit G and sing G♯ instead, what will be the result? *A new key.*

283. Where will the new key be — in our minds or in the book? *In our minds; only the representation of it will be in the book.*

284. Describe the process of getting the new key into our minds. *G♯ will sound strangely until it changes the relationships of the other tones, then it will sound like a regular tone of a key.*

285. What tone of the key will it be? *Seven.*

Whenever the repeat, or other mode of abbreviating, occurs in the music, it will be readily seen or explained. The words will show how it is.

286. Name the relationships that the other tones will have. *A will be key-note; B, two; C♯, three; D, four; E, five, and F♯, six.*

287. How are the staves made to represent this key? *Three sharps in the signature place make the degrees that stood for F, C and G, stand for F♯, C♯ and G♯, and the remaining degrees are left natural.*

288. What is the usual name for the signature of the key of A? *Three sharps.*

CHAPTER XXIV.

TRANSPOSITION.

289. What is transposition? *Singing or playing a tune, scale or exercise higher or lower than it is written, or than we have before performed it.*

290. Is it transposition to sing one tune in one key, and then sing another tune in another key? *It is not.*

291. What is necessary to transposition? *The same music at another pitch.*

292. Can relative pitch be transposed? *Yes.*

293. Why? *Because the same relationship exists in different keys.*

294. Can absolute pitch be transposed? *It cannot.*

295. Why? *Because absolute pitch is unchangeable.*

296. Then can a key be transposed? *It cannot.*

297. Why? *Because it is composed of absolute pitches.*

298. Can you make that clearer? *The existence of the key of C depends upon its being just there — no higher, no lower; so of any other key.*

299. If we do not transpose keys, what do we transpose? *Scales, exercises and tunes.*

It seems to the author better not to call the forming of the different keys, and singing in them, "transposition of the scale," since, frequently, no transposition takes place — we merely sing in one key, then in another; but for fuller explanations, see "Normal Musical Hand-book."

300. How soon can a class transpose? *Just as soon as they can sing anything, they can sing it a little higher or a little lower.*

301. Then when could transposition be done in a singing school? *At the first lesson.*

CHAPTER XXV.

KEY OF E.

[After this key is introduced, sing]

See the blessed Rain, page 40.
How the Chorus sweeps, " 40.
The Sunbeam gilds, " 41.
A New Commandment, " 299.

Besides singing from these lists, the teacher will select other pieces that may be adapted to meet peculiarities not here provided for.

302. What is the name of the pitch between D and E? *D♯.*

303. With the key of A in mind, what effect is produced by substituting D♯ for D, keeping the other tones that are used in the key of A? *The relationships are so changed that E becomes the key-note.*

304. Name the pitches that make the key of E? *F is one or eight; F♯, two; G♯, three; A, four; B, five; C♯, six, and D♯, seven.*

305. How are the staves made to represent this key? *Four sharps in the signature place make the degrees that stood for F, C, G and D, stand for F♯, C♯, G♯ and D♯.*

306. What is this signature usually called? *Four sharps.*

CHAPTER XXVI.

KEY OF F.

[When this key has been introduced, sing]

There are Angels, page 42.
One by One, " 216.
Voices of the Past, " 44.
Give unto the Lord, " 300.
Try, John, " 42.
Holy Temple, " 221.

307. When we name the pitch between A and B, from the lower of these two, what do we call it? *A♯.*

308. When we name it from the upper, what do we call it? *B♭.*

309. With the tones of the key of C in mind, what effect will be produced by omitting B and substituting *B♭*? *The first sound of B♭ will be strange, but it will soon be to us four or fa, and all the other pitches will have new relationships.*

310. Describe them more fully. *F will be key-note; G will be two; A, three; B, four; C, five; D, six, and E, seven.*

311. What will make the staff stand for this key? *A character called a flat in the signature place, upon a degree that stood for B.*

312. What is the signature of the key of F in common language? *One flat.*

For a much fuller exposition of this subject, and for more questions on the relative and absolute pitches of the different keys, see "Normal Musical Hand-book."

313. Describe the mode of abbreviation made use of in "There are angels," p. 42. *The first section of the tune occurs three times in singing a verse, and instead of printing it three times, it is printed but once, and we are directed to it the second time by the repeat, and the third time by the letters D.C.*

314. What do the letters D. C. stand for and mean? *They stand for the words Da Capo, whose musical meaning is, Go to the beginning.*

315. What shows how far you should sing when you go to the beginning? *The word Fine.*

316. What does it mean? *Finis, or end.*

CHAPTER XXVII.

KEY OF B♭.

[When this key is introduced, sing]

Sweet the Hour, page 45.
Doors open Wide, " 46.
Swing your Hat, " 45.
Great and Wonderful, " 302.
The March of Life, " 261.
Glory, Glory, Glory, " 286.

317. Having the key of F in mind, if we omit E, and substitute E♭, what key will be the result? *B♭.*

318. Describe the change that will take place. *B♭ will become key-note; C, two; D, three; E♭, four; F, five; G, six, and A, seven.*

319. What is the signature to the key of *B♭*? *Two flats.*

320. When do we begin a tune with the unaccented beat? *When the first syllable is unaccented.*

321. When we sing two tones to one syllable, what is the notation? *Two notes, with a slur or legato mark over them.*

CHAPTER XXVIII.

KEY OF E♭.

[When the key of E♭, triple measure, dotted half note and rest, and figures indicating measure and note, have been introduced, sing]

Evening at Home,	page 47.
Morning advances,	" 50.
Come unto Me,	" 304.
Swissland, Swissland,	" 48.
Cheer up, Desponding Soul,	" 241.
To-Day,	" 252.

322. Having the key of B♭ in mind, what will be the result of omitting A, and in its stead using A♭? *The key of E♭.*

323. Name the pitches of the tones that make the key of E♭? *E♭, F, G, A♭, B♭, C and D.*

324. What is the signature to the key of E♭? *Three flats.*

CHAPTER XXIX.

TRIPLE MEASURE, DOTTED HALF NOTE AND REST.

325. How is the measure formed that we sang first? *By grouping one accented and one unaccented beat.*

326. What is the measure called that groups one accented and two unaccented beats? *Triple measure.*

327. Why is it called triple? *Because it has three beats.*

328. What is the measure called that has two beats? *Double measure.*

329. What causes the difference in the effect of a tune that goes in triple measure when compared with one that goes in double measure? *The different recurrence of the accented beat.*

330. What is the difference? *In double measure the accented beat recurs regularly after one unaccented beat, while in triple measure it comes after every two.*

331. If you are "counting time" in triple measure, what do you say? *One, two, three.*

332. If you are "beating time" in triple measure, what motions of the hand do you make? *Down, left, up.*

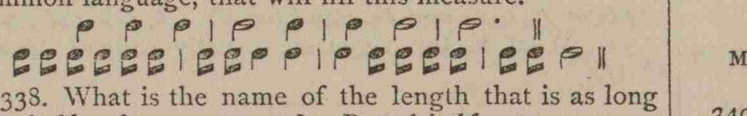
333. How are triple measures represented? *By the spaces between bars as double measures are.*

334. How are the beats of triple measure represented? *By dividing this space into three parts instead of two.*

335. How should beats be made in beating time? *By the hand or forearm alone, promptly and gracefully.*

336. What should be avoided in beating time? *Awkward motions and sluggish motions.*

337. Name some combinations of the notes that we have practiced that go with a triple measure, or, in common language, that will fill this measure.



338. What is the name of the length that is as long as a half and quarter note? *Dotted half note.*

339. What is the name of the character that represents this length? *The same.*

340. What is the name of the rest that is as long as the dotted half note? *Dotted half rest.*

341. What figure stands for double measure? *Two.*

342. What for triple measure? *Three.*

343. What figure stands for a quarter note? *Four.*

CHAPTER XXX.

KEY OF A♭.

[When this key and the subject of *Movement* have been introduced, sing]

Homeward we row,	page 51.
Sinner, come,	" 253.
My Redeemer,	" 282.
O, Time is Sweet,	" 52.
Great is the Lord,	" 306.

[For key of D♭.]

Before the Altar, page 199.

344. If we are singing in the key of E♭, and suddenly substitute D♭ for D, what will be the result? *The relationship of the tones will be momentarily disturbed, and then will settle into new relations, making a new key.*

345. What key? *A♭.*

346. Name the pitches that make the key of A♭? *A♭, B♭, C, D♭, E♭, F and G.*

347. How are the staves made to represent this key? *By flatting the degrees that, in the key of C, stand for B, E, A and D.*

348. What character indicates the temporary suspension of the regular rhythmic flow of beats and measure in a tune? *A pause.*

CHAPTER XXXI.

MOVEMENT, RELATIVE AND ABSOLUTE LENGTH.

349. What tells how fast or how slow a tune should be sung? *The meaning of the words and the spirit of the music.*

350. What is the rate of speed called at which a piece of music sounds best? *Its movement.*

351. When a composer is not sure that the movement will be understood, what does he do? *He indicates it on his piece.*

352. How? *By the use of Italian words that mean movement.*

353. Why does he use Italian words? *Because they are in use the world over, and musical people of any nation can by this means understand the musical terms of all the others.*

354. Name the movements in most common use, and the terms that are used to indicate them. *Moderate — moderato. Fast — Allegro. Slow — Andante. Very fast — Presto. Very slow — Adagio.*

355. Between moderato and allegro? *Allegretto.*

356. Between moderato and andante? *Andantino.*

357. Why is it not necessary to have the movement mark upon every piece of music? *Because in a majority of cases music has the evidence in itself of the movement in which it will sound best.*

358. Has a quarter note the same length in a tune

that is performed allegro that it has in a tune performed andante or moderato? *Is has not.*

359. Does it keep the same length in the same movement? *It does.*

360. Is it half as long as the half, and twice as long as the eighth, in the same movement? *It is.*

361. What, then, can be said of notes? *That, abstractly, they represent only relative length, and that they are made to represent something like absolute length by movement marks.*

For a complete dictionary of musical terms, see "Normal Musical Hand-book.

CHAPTER XXXII.

QUADRUPLE MEASURE, WHOLE NOTE AND REST.

[When the above have been introduced, sing]

See the Twilight fades, page 53.
There in the Woodland, " 54.
Alone, " 171.
Let every Heart, " 258.
The Hammer Song, " 89.
Beulah, " 156.
Search me, O God, " 310.

Questions in regard to measure, expression, breathing, etc., before singing these tunes, may be well.

362. What kind of measure is formed by grouping four beats? *Quadruple measure.*

363. Describe the beats of quadruple measure? *The first is accented, the second unaccented, the third accented, but not so strongly as the first, and the fourth unaccented.*

364. If you are "counting time" in quadruple measure, what do you say? *One, two, three, four.*

365. If you are "beating time" in quadruple measure, what motions of the hand do you make? *Down, left, right, up.*

366. How are beats represented in quadruple measure? *By parts of measure.*

367. How many in each measure? *Four.*

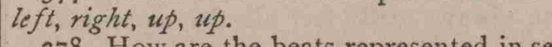
368. What is the name of the length that is as long as four quarters or two halves? *A whole note.*

369. What is the name of the character that represents it? *The same.*

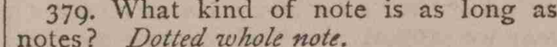
370. What is the name of the rest that is as long as a whole note? *Whole rest.*

371. What is a peculiarity of the whole rest? *It is used to represent a measure rest in any kind of measure.*

372. Name all the combinations of quarters, halves, dotted halves and whole note that will exactly go with a quadruple measure. —



373. Name some of the combinations of eighth notes, with others, that will fill this measure.



CHAPTER XXXIII.

SEXTUPLE MEASURE, DOTTED WHOLE NOTE AND REST, TRIPLET.

[When these are introduced, sing]

Slowly and Mournfully, page 56.
Beautiful Spirit of Song, " 57.
Oh, why does he linger, " 58.
I will extol Thee, " 308.
Sing, merrily, sing, " 60.
Lift up your Heads, " 312.
I was glad, " 314.

374. What kind of measure has six beats? *Sextuple measure.*

375. Describe the kind and order of the beats? *Accented beat, unaccented beat, unaccented beat, lesser accented beat, unaccented beat, unaccented beat.*

376. "Count time" in sextuple measure? *One, two, three, four, five, six.*

377. "Beat time" in sextuple measure. *Down, left, left, right, up, up.*

378. How are the beats represented in sextuple measure? *By six parts of measure.*

379. What kind of note is as long as six quarter notes? *Dotted whole note.*

380. What kind of rest has this length? *Dotted whole rest, or a whole rest when a measure rest is wanted.*

381. Name some of the combinations of notes that will go with this measure. —

382. In all these kinds of measures, what motions of the hand manifest the accented beats? *The "down" motions and the "right" motions.*

383. Are these motions ever used for unaccented beats? *They are not.*

384. What motions manifest the unaccented beats? *The "up" motions and the "left" motions.*

385. When three tones are sung to a beat, instead of two, what do they form? *A triplet.*

CHAPTER XXXIV.

MODULATION.

[When this subject has been introduced, sing]

When the Night, page 61.
Autumn Winds, " 61.
Come where Shadows, " 245.
The Spring has come, " 62.
Gallant and Gaily, " 64.
The Hours move on, " 66.
Serene and Mild, " 65.
O, praise the Lord, " 318.
Catch the Heavenly Gleams, " 68.
Far, far, I 'm going, " 69.
Teach me, O Lord, " 320.
Sabbath Morning, " 171.
Oh, Eyes that are Weary, " 246.
Silver Stream, " 246.

386. Must we keep in the same key during a tune, or may we go to another during its progress? *We may go to another.*

387. Why is this sometimes done? *To produce variety, or to make the music more impressive.*

388. What is this process called? *Modulation.*

389. Must we return to the key from which we modulate? *We must.*

390. Why? *Because the ear requires it.*

391. How is the staff made to represent another key during the progress of a tune? *By sharps, flats or naturals, used in a more limited way than when used as signatures.*

392. What are the limits? *When sharps, flats or naturals are used in the course of a piece of music, they do not affect the octaves above and below, as in the signature, but only the degree on which they are placed, and they affect this only for the remainder of the measure in which they occur.*

393. What are sharps, flats and naturals called when so used? *Accidentals.*

394. Has the word "accidental" anything of its common meaning when used in this way? *Nothing.*

CHAPTER XXXV.

DYNAMICS.

[More varied expression.]

Having explained the main points of this subject, the marks on the following pieces will be understood, but they may be sung without these explanations.

Go when the morning,	page	70.
Hark! how the Rain,	"	71.
Glory to God,	"	322.
The Seasons,	"	72.
City of Glory,	"	216.
Consider the Lilies,	"	323.
Oh, happy We,	"	74.
Why should a Sigh,	"	76.
Golden Incense,	"	180.
O Lord, our Lord,	"	324.
The Brook Miller's Song,	"	78.
The River's Laughing Song,	"	80.
My Redeemer,	"	282.
O, worship the Lord,	"	326.

This subject is attended to in some form from the first lesson, and some of the points here alluded to have undoubtedly been already taught, but as it is convenient to have the questions on the main points in one chapter, they are placed here, though they might have come in earlier.

[Questions on Quality that may come as this subject is treated.]

395. What kind of tone is produced by raising the pharynx and distending the throat? *Somber tone.*

396. What is the somber tone the natural expression of? *Reverence, awe, sadness and kindred emotions.*

397. What tone is produced when the throat is in a more natural position? *Clear tone.*

398. What does the clear tone express? *Cheerfulness, and all emotions that are on the bright side.*

399. What is the result of a constant use of the somber tone? *Injury to the voice.*

400. What muscles should be used in controlling the breath while singing? *The intercostal and abdominal muscles.*

401. What is the result of trying to control the breath by the throat and upper part of the chest? *Sore throat.*

402. If we sustain tones and link them together, what style is produced? *Legato.*

403. If we detach them from each other, what are they styled? *Staccato.*

404. If we commence each tone with a sudden burst and sustaining it, suddenly diminish after each attack, what style is produced? *The forzando.*

405. What is the use of the forzando? *It renders more intense and earnest any quality of tone and any expression.*

406. Does it affect soft tones as well as loud ones? *It intensifies the whisper as much as the fortissimo.*

407. What is its effect in chorus singing? *It relieves heaviness, and gives life, earnestness and distinctness, without the chopped effect of the staccato.*

408. When should we not use the forzando? *In some cantabile movements and in humming.*

409. What is the danger in its use? *That it will be overdone, or used monolonously.*

410. What is a general rule for avoiding monotony? *Do not continue the same dynamic degree long at a time.*

411. Can you give any general rule for increasing, or diminishing or changing quality? *Ascending melodies are often improved by crescendo, and descending ones by diminuendo, but the words are the guides, and they indicate quality.*

412. Can we always really feel all the emotions we assume in singing? *We cannot.*

413. Explain. *We may sing that we love the farmer's life or the sailor's life above all others, when we do not.*

414. Why may we properly do this? *Because we may assume all good and useful emotions for the benefit and pleasure of others, if no deception is intended.*

415. How with words and music for worship? *We should be as sincere as we can.*

This subject is more fully treated in the "Hand-book."

CHAPTER XXXVI.

SIXTEENTH NOTES, DOTTED QUARTERS, DOTTED EIGHTHS, AND EIGHTH NOTES.

[When these have been introduced, sing]

First of May,	page	82.
We are Pioneers,	"	84.
We are all Noddin',	"	85.
The Morning Echoes,	"	86.
Summer Time,	"	87.
The Mountain Horn,	"	88.
Cheer, Boys, cheer,	"	90.
Oh, the Rain,	"	92.
Let there be Light,	"	159.
Be on thy Guard,	"	200.

416. How many eighths are equal to a quarter? *Two.*

417. How many eighths are equal to a dotted quarter? *Three.*

418. How many sixteenths are equal to an eighth? *Two.*

419. How many sixteenths are equal to a dotted eighth? *Three.*

420. How of the eighth and sixteenth rests? *They are the same in relative length as the corresponding notes.*

421. How many dashes has the eighth note or the eighth rest? *One.*

422. The sixteenth? *Two.*

423. On which side of the dash is the stem in the quarter rest? *The left side.*

424. The eighth note? *On the right side, like the figure* 7.

CHAPTER XXXVII.

INTERVALS.

[In connection with this subject may be sung]

All is Well,	page	94.
Float Away,	"	95.
Only One crossing over,	"	96.

Watchwords,	page	108.
Shut the Door,	"	128.
Golden Spires,	"	196.
Humble Trust,	"	197.

And many other pieces that the teacher will select.

425. What do two tones differing in pitch produce, if heard together or one immediately after the other? *They produce what is called an interval.*

426. How do we name the musical effect of an interval? *By such terms as major second, minor second, major third, minor third, etc.*

427. How do we name the size of an interval? *By the words step, half step, or step and a half.*

428. What is the smallest interval that we hear in music? *A minor second.*

429. What is its size? *A half step.*

430. What is the next larger interval that we hear? *A major second.*

431. What is its size? *A step.*

432. What is the next interval in order that we hear? *An augmented second.*

433. What is its size? *A step-and-a-half.*

434. Name some of the other intervals that we often hear and sing? *Major third, minor third, perfect fourth, perfect fifth, major and minor sixths and sevenths, and perfect octave.*

435. What is the musical effect of minor intervals? *They are plaintive or sad.*

436. What of major and perfect intervals? *They are more cheerful or bold.*

437. What is the size of a minor third? *A step and a half step.*

438. Of a major third? *Two steps.*

439. Of a perfect fourth? *Two steps and a half step.*

440. One and two of any of the keys that we have practiced thus far produce what? *A major second.*

441. Two and three? *A major second.*

442. Three and four? *A minor second.*

443. Four and five? *A major second.*

444. Five and six? *A major second.*

445. Six and seven? *A major second.*

446. Seven and eight? *A minor second.*

447. Now let us calculate the difference of pitch that causes these intervals.

448. How far apart are one and two? *A step.*

449. Two and three? *A step.*

450. Three and four? *A half step.*

451. Four and five? *A step.*

452. Five and six? *A step.*

453. Six and seven? *A step.*

454. Seven and eight? *A half step.*

455. Has C the same pitch always — whatever key it may be in? *It has.*

456. Has D? *It has.*

457. What are C and D in the key of C? *One and two.*

458. What are C and D in the key of G? *Four and five.*

459. What are they in the key of F? *Five and six.*

460. In the key of B♭? *Two and three.*

461. In E♭? *Six and seven.*

462. What interval do they produce in all these cases? *A major second.*

463. Do the C and D that are next to each other always produce a major second? *They do.*

464. What do D and E always produce? *A major second.*

465. What do E and F produce? *A minor second.*

466. F and G? *A major second.*

467. G and A? *A major second.*

468. A and B? *A major second.*

469. B and C? *A minor second.*

470. What natural tones always produce minor seconds? *E and F, and B and C.*

471. What would make a major second, with E for the lower tone? *E and F♯.*

472. What would make a major second, with B for the lower tone? *B and C♯.*

473. What would make a major second, with C for the upper tone? *B♭ and C.*

474. What would make a major second, with F for the upper tone? *E♭ and F.*

475. What, then, must come first in forming a key such as we have been singing in? *A major second.*

476. Let us take some pitch — D, for instance — and build up a key according to this rule of intervals. I will name the intervals that must come, and you may name the absolute pitches that will make them. Major second. *D and E.* Major second. *E and F♯.* Minor second. *F♯ and G.* Major second. *G and A.* Major second. *A and B.* Major second. *B and C♯.* Minor second. *C♯ and D.*

477. What would be a major second above C♯, if we should want it? *D♯.*

478. Let us build a key on F, only we will speak of the size of the interval rather than its musical effect. From one to two must be what? *A step.* What is a step above F? *G.* From two to three must be what? *A step.* What is a step above G? *A.* From three to four must be what? *A half step.* What is a half step above A? *B♭.* From four to five must be what? *A step.* What is a step above B♭? *C.* From five to six must be what? *A step.* What is a step above C? *D.* From six to seven must be what? *A step.* What is a step above D? *E.* From seven to eight must be what? *A half step.* What is a half step above E? *F.*

479. Would the key sound right if any other intervals, or any other arrangement of these intervals, were used? *It would not.*

CHAPTER XXXVIII.

MINOR KEYS.

[When this subject has been introduced, sing]

Joyful sing,	page	97.
Leaf by Leaf,	"	98.
Like a Golden Ocean,	"	99.
Starry Waves,	"	100.
The Deadly Old Decanter,	"	110.
The Friend of Sinners,	"	167.
Safe into the Haven,	"	208.
Above all Others,	"	215.

480. If we take the tones of any of the keys in which we have been singing, and omit five and put in its place a tone a half step higher, what will be the result? *Another key of a different kind.*

481. How different? *More sad or plaintive.*

482. What is this kind of key called? *A minor key.*

483. What is the kind of key that we have been singing in called? *A major key.*

484. What major key do the natural tones make? *C major.*

485. How would a minor key be made from these? *By omitting G, which is five, and substituting G♯.*

486. What would be the key-note? *A.*

487. Then what would be the name of the key? *A minor.*

488. What is said of major and minor keys that may be formed from each other in this way, and that have so many tones in common? *They are said to be related. A minor is said to be the relative minor of C major, and C major the relative major of A minor.*

489. What are the names of the tones that make the key of A minor? Name them in scale order ascending, beginning and ending with key-notes. A^1, B^2, C^3, D^4, E^5, F^6, $G\sharp^7$, *and* A^8.

490. What is the signature of this key? *The same as its relative major.*

491. How then is the staff made to represent the G♯? *By an accidental when the tone is wanted.*

492. What syllable is sung to one of the minor key? *La.* To two? *Si.* To three? *Do.* To four? *Re.* To five? *Mi.* To six? *Fa.* To seven? *Si.* To eight? *La.*

493. What relationship does C sustain in the key of C major? *It is one or key-note.*

494. What is it in A minor? *Three.*

495. What syllable do you sing to C, whether in C major or A minor? *Do.*

496. What is D in C major? *Two.*

497. What is D in A minor? *Four.*

498. What syllable in both cases? *Re.*

499. What is E in both keys? *Three in the major and five in the minor.*

500. What syllable in both cases? *Mi.*

501. What is F? *Four in major and six in minor.*

502. What syllable? *Fa.*

503. What is G in C major? *Five.*

504. What is G♯ in A minor? *Seven.*

In this case the syllables are not the same, as the pitches are different.

505. What syllable to five in the major? *Sol.*

506. What to seven in the minor? *Si.*

507. What interval do one and two of a minor key make? *A major second.* Two and three? *A minor second.* Three and four? *A major second.* Four and five? *A major second.* Five and six? *A minor second.* Six and seven? *An augmented second.* Seven and eight? *A minor second.*

508. Name the sizes of these intervals, in order, from one to eight. *Step, half step, step, step, half step, step and a half, half step.*

509. What pitch would be omitted from G major to form its relative minor? *D.*

510. What would be substituted? *D♯.*

511. What minor key will this make? *E minor.*

512. What is the signature of E minor? *One sharp, the same as G major.*

513. Name the pitches that make the key of E minor? *E, one; F♯, two; G, three; A, four; B, five; C, six; D♯, seven, and E, eight.*

514. I'll name the major keys, and you may name the relative minor key and the pitches that make it. Name, also, the signature. D major. *B minor; B, C♯, D, E, F♯, G, A♯, B; signature, two sharps.* A major. *F♯ minor; F♯, G♯, A, B, C♯, D, E♯, F♯; signature, three sharps.* E major. *C♯ minor; C♯, D♯, E, F♯, G♯, A, B♯, C♯; signature, four sharps.* F major. *D minor; D, E, F, G, A, B♭, C♯, D; signature, one flat.* B♭ major. *G minor; G, A, B♭, C, D, E♭, F♯, G; signature, two flats.* E♭ major. *C minor; C, D, E♭, F, G, A♭, B♮, C; signature, three flats.* A♭ major. *F minor; F, G, A♭, B♭, C, D♭, E♮, F; signature, four flats.*

CHAPTER XXXIX.

VARIETIES OF MEASURE.

[When this subject is understood, sing]

The Mountain Echo,	page	119.
Sabbath Dawn,	"	155.
Triumphant Zion,	"	166.
Palms of Glory,	"	206.
Stars of Light,	"	215.

Question about notes looking fast or slow, about the movement looking right, etc.

515. What is the note called, the value of which goes to each beat in a piece of music? *The beat note.*

516. What are generally used as beat notes? *Quarters.*

517. Why are half notes sometimes used as beat notes? *Because they look slower than quarters, and give an idea of slow movement more readily.*

518. Why are eighth notes sometimes beat notes? *Because they look faster than quarters.*

519. Why may any note be taken as the beat note, according to the fancy of the writer? *Because notes represent only relative length until the movement is determined.*

520. If the beat note is a half note, how any quarters to the beat? *Two.* How many eighths? *Four.*

521. How many beats to a whole note? *Two.*

522. If the beat note is an eighth, how many beats to a quarter? *Two.*

523. How many sixteenths to a beat? *Two, etc.*

524. If the measures of a piece of music contained two half notes or four quarters, or their equivalent, how could you tell whether the tune was in double measure, with a half note for beat-note, or quadruple measure, with a quarter to each beat? *By the figures in the form of a fraction, at the commencement of the tune.*

525. Explain. *In all music the upper figure shows what kind of measure is to be used, and the lower figure the kind of note that is to be the beat note.*

526. How do figures do this? 2 *stands for double measure;* 3 *for triple;* 4 *for quadruple, and* 6 *for sextuple.* 2 *stands for a half note;* 4 *for a quarter note, and* 8 *for an eighth, etc.*

527. What is the technical name for these different representations that the measures may have by using different beat notes? *Varieties of measure.*

528. Name the varieties of measure in common use, and the figures that represent them. *Double measure, half variety,* $\frac{2}{2}$*; do. quarter variety,* $\frac{2}{4}$*; do. eighth variety,* $\frac{2}{8}$*. Triple measure, half variety,* $\frac{3}{2}$*; do. quarter variety,* $\frac{3}{4}$*; do. eighth variety,* $\frac{3}{8}$*. Quadruple measure, quarter variety,* $\frac{4}{4}$*; do. eighth variety,* $\frac{4}{8}$*. Sextuple measure, quarter variety,* $\frac{6}{4}$*; do. eighth variety,* $\frac{6}{8}$.

529. How many varieties could a measure have? *As many as there are kinds of notes.*

530. What would you say of the beat note, or what is its character in a piece of music? *It becomes the* STANDARD, *and all the other notes in the tune must keep their right relation to it while it is a beat note.*

It is not necessary to enlarge upon compound varieties here. It will be sufficient to say that $\frac{6}{8}$ often represents double measure, with three eighths or their value to a beat, and occasionally $\frac{9}{8}$ is used to represent triple measure, with three eighths to a beat, and $\frac{12}{8}$ to represent quadruple measure, with three eighths in the same way.

CHAPTER XL.

DIATONIC AND CHROMATIC TONES.

[When these subjects have been introduced, sing]

Little Feet,	page	102.
If I were a Voice,	"	103.
Ringing Farewell,	"	104.
Look, my Birdie, look,	"	106.
Autumn Fancies,	"	107.
Sabbath Eve,	"	155.
Shepherd's Care	"	160.
Hour of Peace,	"	177.
Wake the Song,	"	210.

A large proportion of the book can now be used by the class.

531. What are tones called when they belong to keys? *Diatonic tones.*

532. What are they called when they are temporarily introduced into keys? *Chromatic tones.*

533. Are some tones in music always diatonic and others chromatic? *No; all the tones in music are sometimes diatonic and sometimes chromatic.*

534. What tones are diatonic in the key of C major? *All the tones named: C, D, E, F, G, A and B.*

535. What are chromatic while we feel that C is the key-note? *All the others.*

536. Name some of them? *C♯ or D♭, D♯ or E♭, F♯ or G♭, etc.*

537. What tones are diatonic while we are in the key of G major? *All the tones named: G, A, B, C, D, E and F♯.*

538. Name some of the tones that would be chromatic in this key. *F♮, D♯ or E♭, C♯ or D♭, etc.*

539. What tones are diatonic in E major? *All the tones named: E, F♯, G♯, A, B, C♯ and D♯.*

540. Name some tones that would be chromatic if introduced into this key? *F♮, C♮, G♮, D♮, E♭, A♯, etc.*

541. What tones are diatonic in the key of A♭ major? *A♭, B♭, C, D♭, E♭, F and G.*

542. What are some of the tones that would be chromatic in this key? *A♮, B♮, D♮, E♮, F♯, G♭, etc.*

543. What are the relative names of tones when they are diatonic? *One, two, three, four, five, six, seven and eight.*

544. How are they named when they are chromatic? *Sharp one or flat two, sharp two or flat three, sharp four or flat five, sharp five or flat six, sharp six or flat seven.*

545. When is a tone named sharp one? *When it is represented by the degree of the staff that represents one in the key in which it is introduced.*

546. When is it named E flat? *When it is represented by the degree that represents E.*

547. Are the degrees of the staff, in all respects, the same when representing chromatic tones as when representing diatonic? *No; they are modified by sharps, flats or naturals, to represent chromatic tones.*

548. How does a sharp, flat or natural affect a degree of the staff. *It makes it stand for a pitch a half step higher or lower.*

549. What syllables are applied to chromatic tones? *To sharp one, Di; to sharp two, Ri; to sharp four, Fi; to sharp five, Si; to sharp six, Li. To flat seven, Se; to flat six, Le; to flat five, Se; to flat three, Me; to flat two, Ra.*

The teacher examines as many major keys as he thinks best, with reference to their diatonic and chromatic tones.

550. What are the diatonic tones of the key of A minor? *A, B, C, D, E, F and G♯.*

551. What would be chromatic tones in this key? *All the others but G and F♯.*

552. Why not G and F♯? *Because these tones are diatonic in another form of the key of A minor.*

553. What is sharp one in A minor? *A♯.*

554. What syllable would be sung to it? *Li.*

555. What is flat two? *B♭.*

556. What syllable? *Se, etc.*

The teacher continues the examination of this and other minor keys, if he thinks best.

557. If chromatic tones are not regular members of the families called keys, why have they names and representations? *Because they are regarded as pleasant visitors, and while temporary members of the family should have family names.*

558. How far apart are one and sharp one in a major key? *A half step.* Sharp one and two? *A half step.* Two and sharp two? *A half step.* Sharp two and three? *A half step.* Three and four? *A half step.*

559. Why is there no sharp three? *Because there is no intermediate tone between three and four.*

Examine all the seconds in the key.

560. What is the name of the scale that may be formed by the diatonic and chromatic tones of any key? *Chromatic scale.*

561. What is the size of each interval of the chromatic scale? *A half step.*

562. Are seconds ever represented by two notes on the same degree of the staff? *Never.*

563. Are the tones making seconds ever named with the same letter? *Never.*

564. Then what is the name of the interval produced by C and C♯, or D and D♯, or D and D♭? *Chromatic interval.*

565. What kind of second is the same in size as the chromatic interval? *Minor second.*

566. Name the pitches that make chromatic intervals in this key. *C and C♯, D and D♯, F and F♯, G and G♯, A and A♯, B and B♭, A and A♭, G and G♭, E and E♭, D and D♭.*

567. Name the pitches that make minor seconds? *C♯ and D, D♯ and E, E and F, F♯ and G, G♯ and A, A♯ and B, B and C, C and B, B♭ and A, A♭ and G, G♭ and F, F and E, E♭ and D, D♭ and C.*

568. Name also the relative pitches that form chromatic intervals, and those that form minor seconds, as one sharp one, two sharp two, etc.

569. Name the intervals that we hear in the chromatic scale in ascending order. *Chromatic interval, minor second; chromatic interval, minor second, minor second; chromatic interval, minor second; chromatic interval, minor second, minor second; chromatic interval, minor second, minor second.*

570. What is the relative name of F♯ in the key of G major? *Seven.*

571. Then what would be the relative name of F♮ when it is a chromatic tone? *Flat seven.*

572. Which has the most naturalness in the key of G major — F♮ or F♯? *F♯.*

573. What is B♭ in the key of F major? *Four.*

574. What would B♮ be? *Sharp four.*

575. Which has the most naturalness in the key of F — B♭ or B♮? *B♭.*

576. What does this help us to see? *That the word natural in music, like the word flat or sharp, has reference only to pitch.*

577. What tones are six and seven in the key of A major? *F♯ and G♯.*

578. What would sharp six be? *F double sharp.*

579. How much higher is F double sharp than F♯? *A half step.*

580. What are four and five in the key of E𝄪? *A𝄪 and B𝄪.*

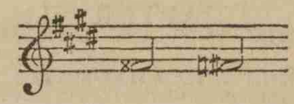
581. What is flat five? *B double flat.*

582. How much lower is B double flat than B𝄫? *A half step.*

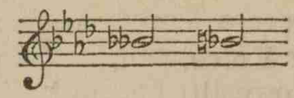
583. How is the staff made to stand for a tone named with the words double sharp? *By putting a character called a double sharp upon a degree already sharped.*

584. How is the staff made to stand for a double flatted tone? *By putting a double flat upon a degree already flatted.*

It may be said, in conclusion, that to make a degree sharp that is double sharped, a natural is placed before the sharp, thus:



and that a degree double flatted is made flat in a corresponding manner, thus:



THOSE who wish, on occasions like the opening of Normal Institutes or other musical gatherings, to have musical religious exercises, may find in the following Services a suitable order. First, the Preparatory Hymn, which calls upon us to enter properly into the presence chamber of the King: then, in Chants and Anthem, direct worship (prayer and praise): third, with new strength going out, as it were, to the duties of the day. — But no music can be used for this purpose while we must think of notes or tune; they must no more occupy us than the spelling of words while we pray. So let us become properly familiar with these Services musically, before we try to use them for *real* worship. The first is so simple that this can be done quickly, meanwhile we can be practicing the second.

DEVOTIONAL SERVICE, No. I.

O COME.



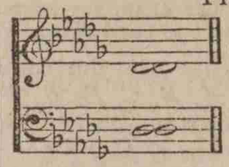
1. O come, my wand'ring soul, And stand before the Lord;
   With honor speak His holy name, With rev'rence sing His word.
2. He waits our lives to bless With ev'ry needed good;
   Tho' oft we've wandered from His way, And oft His love withstood.
3. Then come, with purpose firm To worship at His throne;
   Put self and selfish thoughts away, And look to Him alone.

GOD BE MERCIFUL UNTO US.



1. God be merciful unto us, and | bless us, ‖ and cause his face to shine up- | on us.
2. That thy name may be known upon | earth, ‖ thy saving health among all | nations.
3. Let the people praise thee, O | God; ‖ let all the people | praise thee.
4. O let the nations be | glad, ‖ and sing for | joy.
5. For thou wilt judge the people | righteously, ‖ and govern the nations upon | earth.
6. Let the people praise thee, O | God, ‖ let all the people | praise thee.
7. Then shall the earth yield her | increase, ‖ and God, even our own God, will | bless us.
8. God will | bless us, ‖ and all the ends of the earth shall | fear him.

THE LORD'S PRAYER.



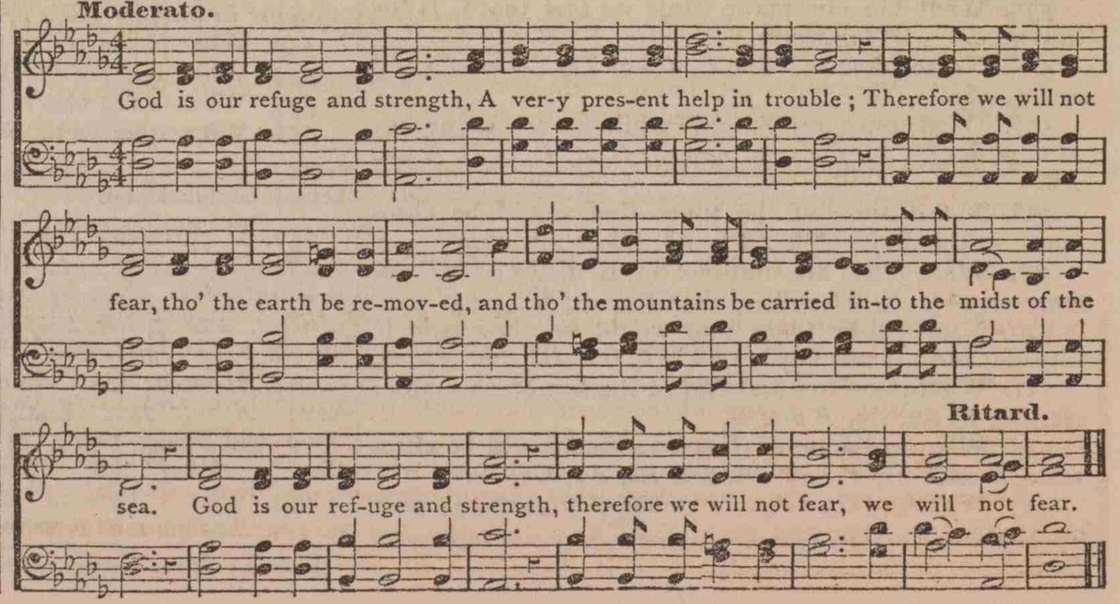
Our Father who art in heaven, hallowed be Thy name. Thy kingdom come. Thy will be done, in earth as it is in heaven. Give us this day our daily bread; and forgive us our debts, as we forgive our debtors. And lead us not into temptation; but deliver us from evil. For Thine is the kingdom, and the power, and the glory forever.



A-men.

GOD IS OUR REFUGE.

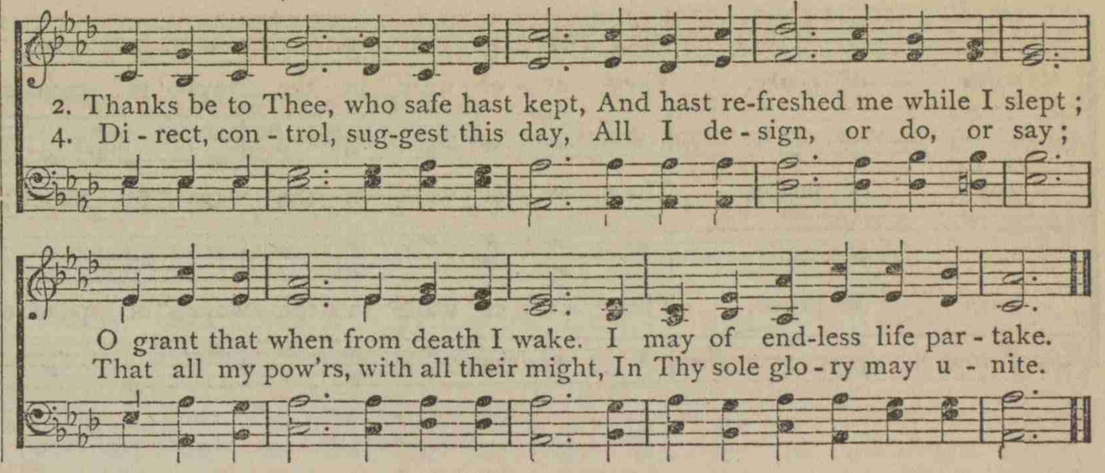
Moderato.



AWAKE, MY SOUL!

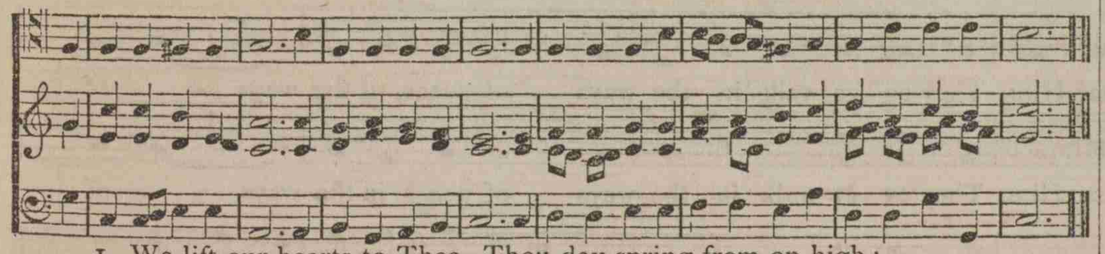


AWAKE, MY SOUL!—concluded.



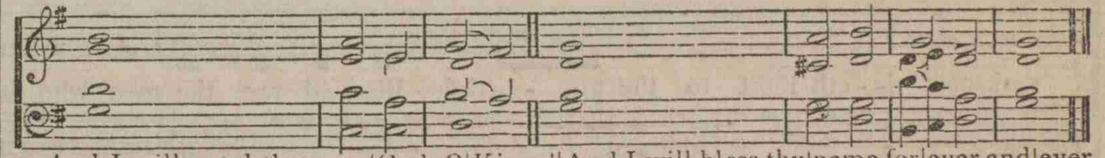
DEVOTIONAL SERVICE, No. II.

WE LIFT OUR HEARTS.



1. We lift our hearts to Thee, Thou day-spring from on high;
   The sun itself is but Thy shade, Yet cheers both earth and sky.
2. Oh, let Thy rising beams Dispel the shades of night:
   And let the glories of Thy love Come like the morning light.
3. How beauteous nature now, How dark aud sad before;
   With joy we view the pleasing change, And nature's God adore.

I WILL EXTOL THEE.

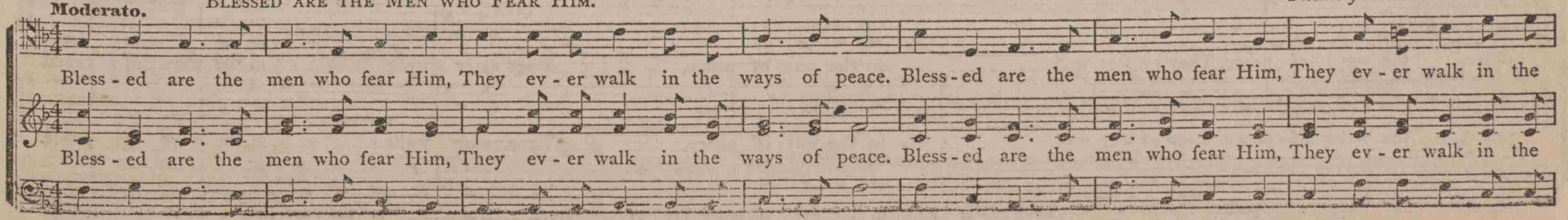


1. And I will extol thee, my|God, O|King:||And I will bless thy|name for|ever and|ever.
2. Every|day will I|bless thee;||And I will praise thy|name for|ever and|ever.
3. Great is the Lord, aud greatly|to be|praised;‖ And his|greatness|is un-|searchable.
4. One generation shall praise thy|works to an-|other,‖And shall declare thy|mighty|acts.
5. I will speak of the glorious honor|of thy|majesty, ‖ And|of thy|wondrous|works;
6. And men shall speak of the might of thy| terrible | acts; ‖ And I will de-|clare thy| great-|ness.
7. They shall abundantly utter the mem'ry of|thy great|goodness, ‖ And shall|sing of thy |righteous-|ness.

Here follows THE LORD'S PRAYER.

Theme from Mendelssohn.

Moderato. BLESSED ARE THE MEN WHO FEAR HIM.



BLESSED ARE THE MEN WHO FEAR HIM—concluded.

ways of peace, They ev - er walk in the ways of peace; Thro' dark - ness ris - eth light, ris - eth light, Thro'

ways of peace, They ev - er walk in the ways of peace; Thro' darkness ris - eth light, Thro' darkness ris - eth

ways of peace, They ev - er walk in the ways of peace; Thro' dark - - - - - - - - ness, Thro'

Thro' dark-ness ris - eth light, Thro' dark-ness ris - eth light,

dark-ness ris - eth light to the up - right. Bless-ed are the men who fear Him, They ev - er walk in the ways of peace, in the ways of

dark-ness ris - eth light to the up - right. Bless-ed are the men who fear Him, They ev - er walk in the ways of peace, in the ways of

dark-ness ris - eth light to the up - right. Bless-ed are the men who fear Him, They ev - er walk in the ways of peace, in the ways of

They ev - er walk, They ev - er walk in the ways of peace, in the

peace, the ways of peace, They ev - er walk - - - - - - - - - - - - in the ways of peace, They ev-er walk in the ways of peace.

peace, the ways of peace, They ev - er walk - - - - - - - - - - - - in the ways of peace, They ev-er walk in the ways of peace.

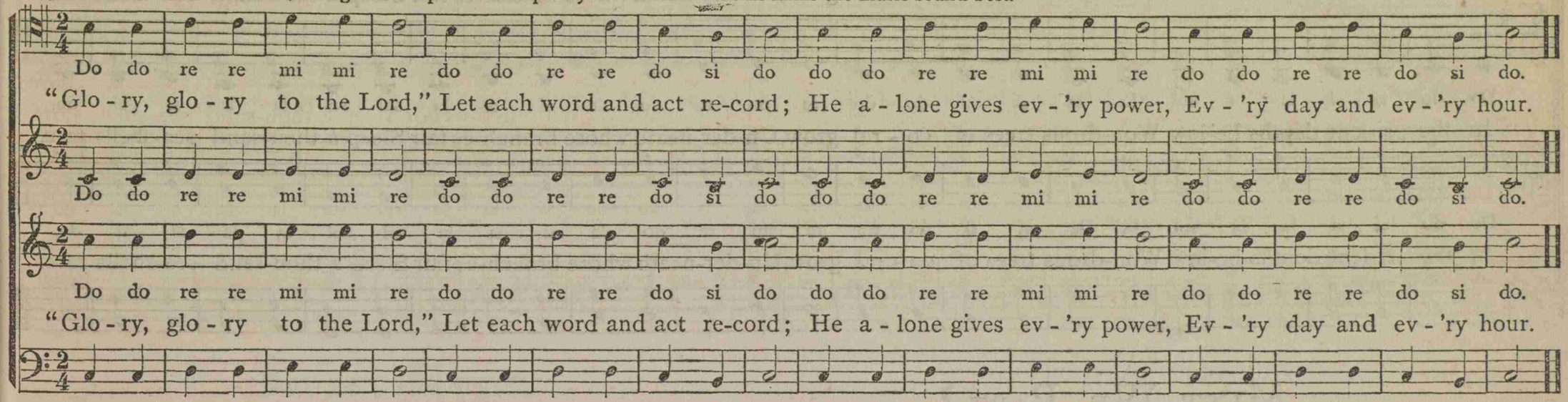
peace, the ways of peace, They ev - er walk - - - - - - - - - - - - in the ways of peace, They ev-er walk in the ways of peace.

ways, the ways of peace, They ev - er walk in the ways of peace, They ev - er walk - - - - - - - - - - - - in the ways, the ways of peace.

CLASS AND CONVENTION MUSIC.

GLORY, TO THE LORD.

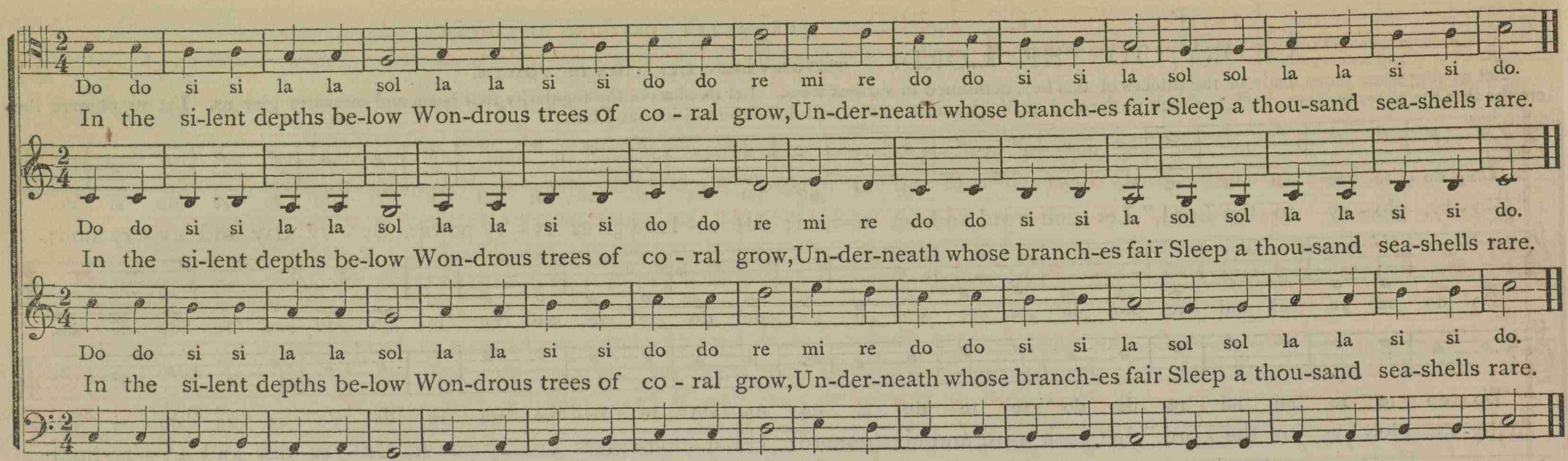
Let us sing some tunes made of the pitches of this key, combined in various ways. Let us observe the regularity that beats and measures give us. Let us observe the lengths that the notes indicate, and give such power and quality to our tones as will make the music sound best.



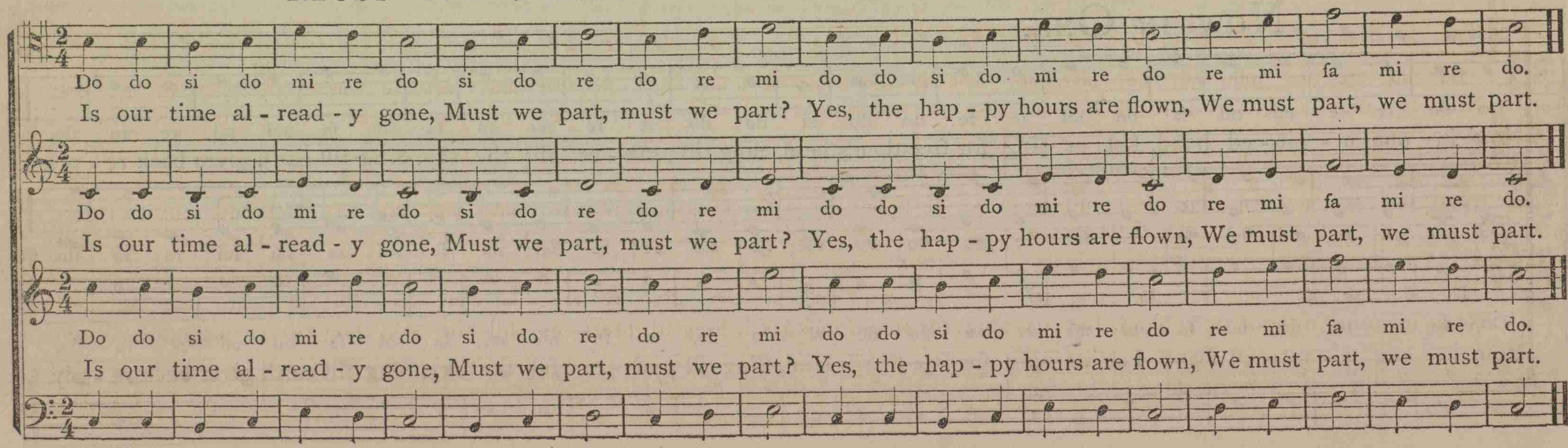
NOW IN ONE.



In the Silent Depths.



Must We Part?



Now we Call.

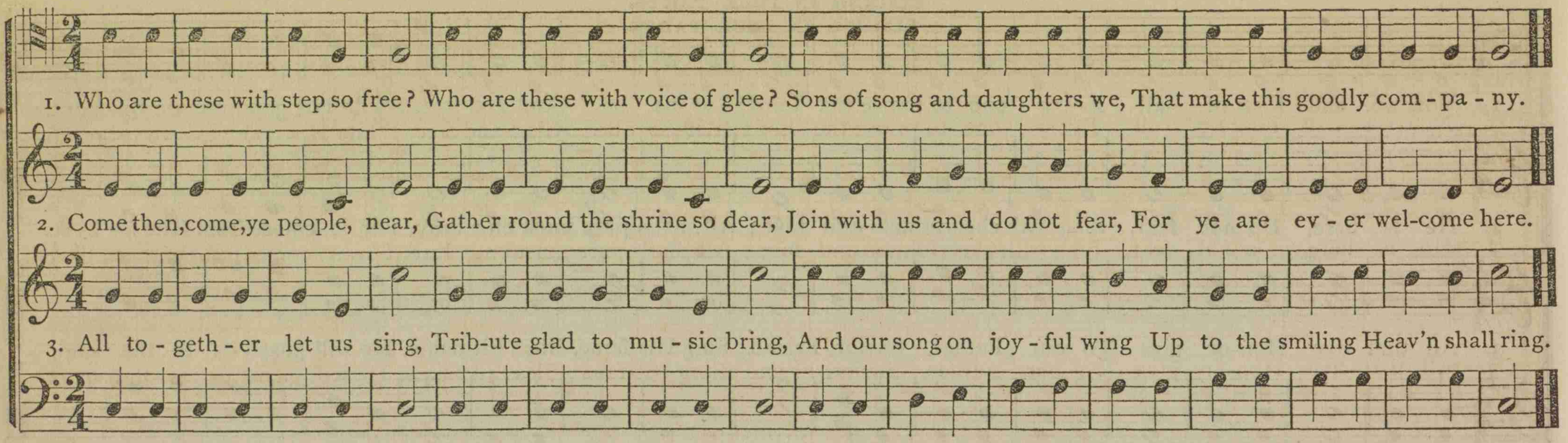
SINGING IN FOUR PARTS.



Music, Music.

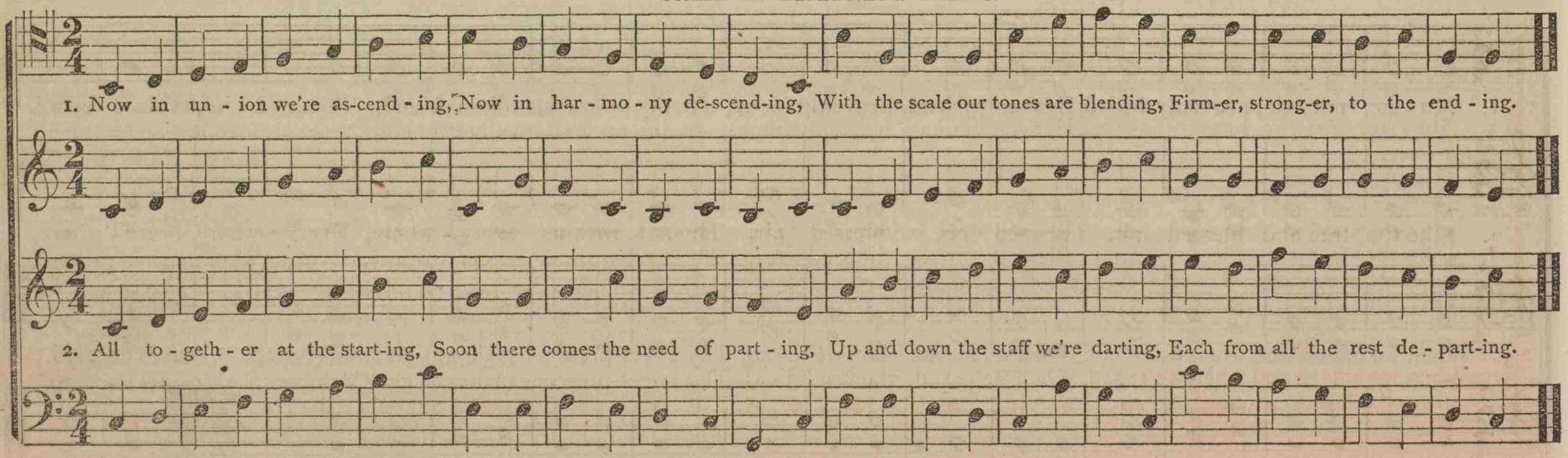


Who are These?



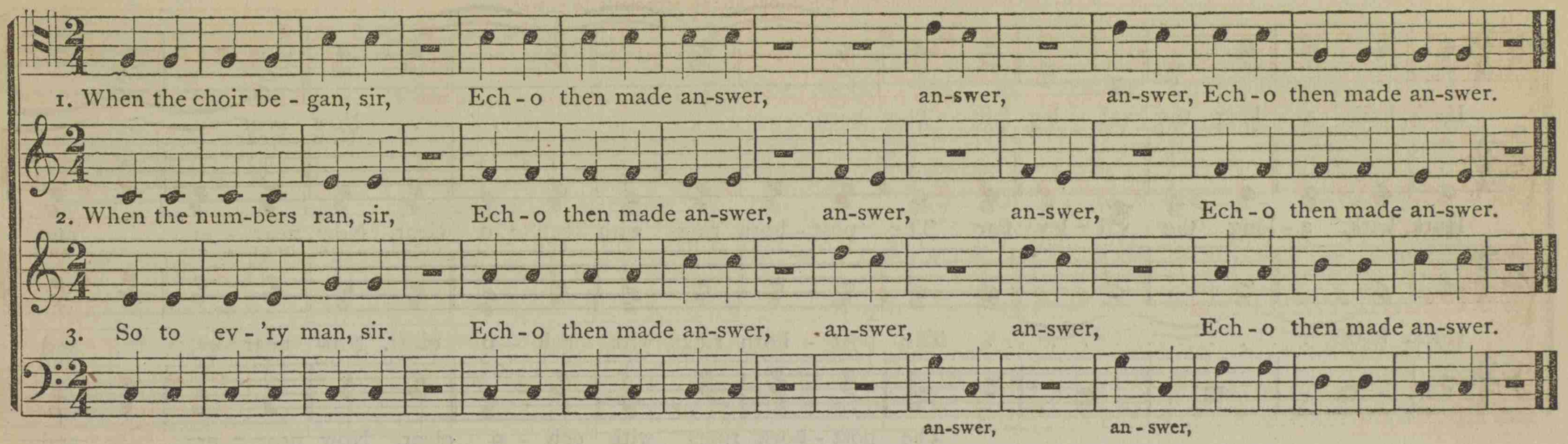
Now in Union.

SCALE IN DIFFERENT PARTS.



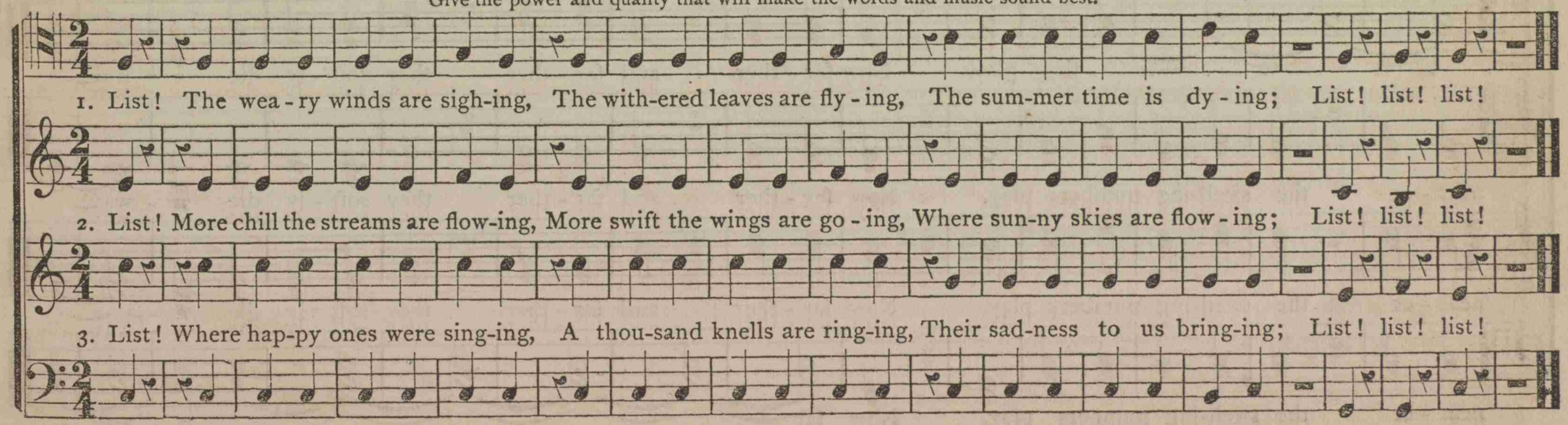
When the Choir Began.

RESTS.



List! List! List!

Give the power and quality that will make the words and music sound best.



HARK, HARK, ALONG THE VALLEY.

TIE. See that the quality is good, but attend especially to power.



The Spring has Come.

Not too slow.

1. The spring has come, And we are all de-light-ed; The earth, the air, And ev-'rything is right-ed; The flow'rs are bloom-ing fresh and gay, The brook-lets laugh, the breez-es play, And ev-'ry crea-ture seems to say, Oh, yes, we're all de-light-ed.

2. The spring has come, And we are all de-light-ed; The earth, the air, And ev-'rything is right-ed; The sky is clear, the earth is fair, Sweet sounds and o-dors fill the air, The love-ly Spring is ev-'ry-where; Oh, yes, we are de-light-ed.

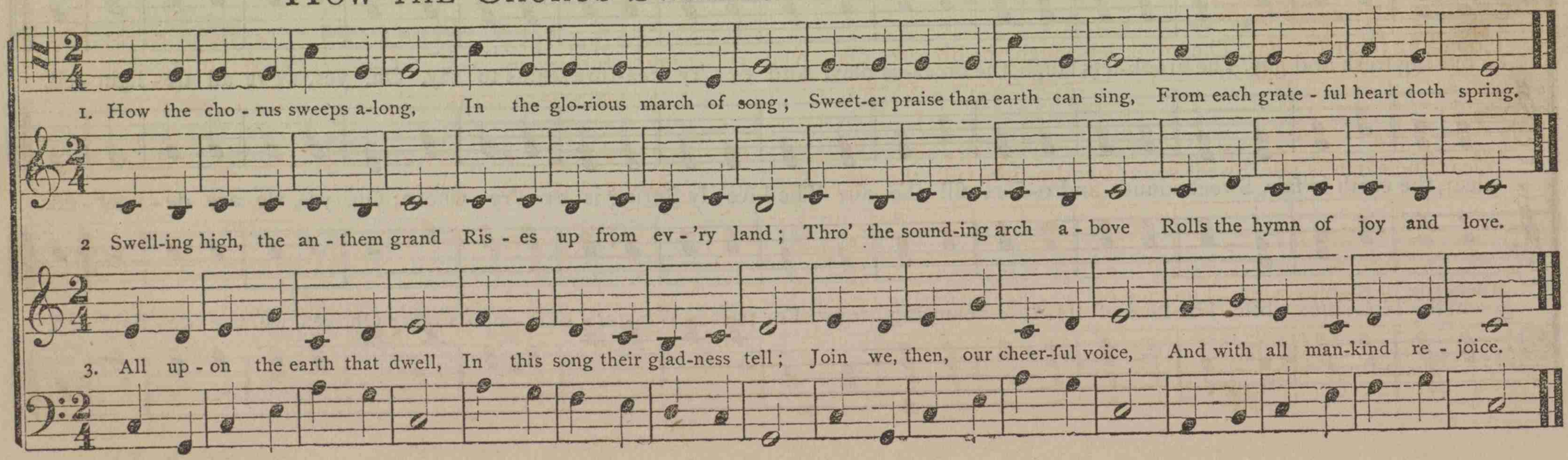
Oh, yes, Oh, yes, Oh, yes, de-light-ed; Oh, yes, Oh, yes, Oh, yes, de-light-ed;

3. The spring has come, And we are all de-light-ed; The earth, the air, And ev-'rything is right-ed; The grass is green, the blos-soms white, The face of na-ture beam-ing bright, For past is Win-ter's dark-some night; Oh, yes, we are de-light-ed.

The Busy World.



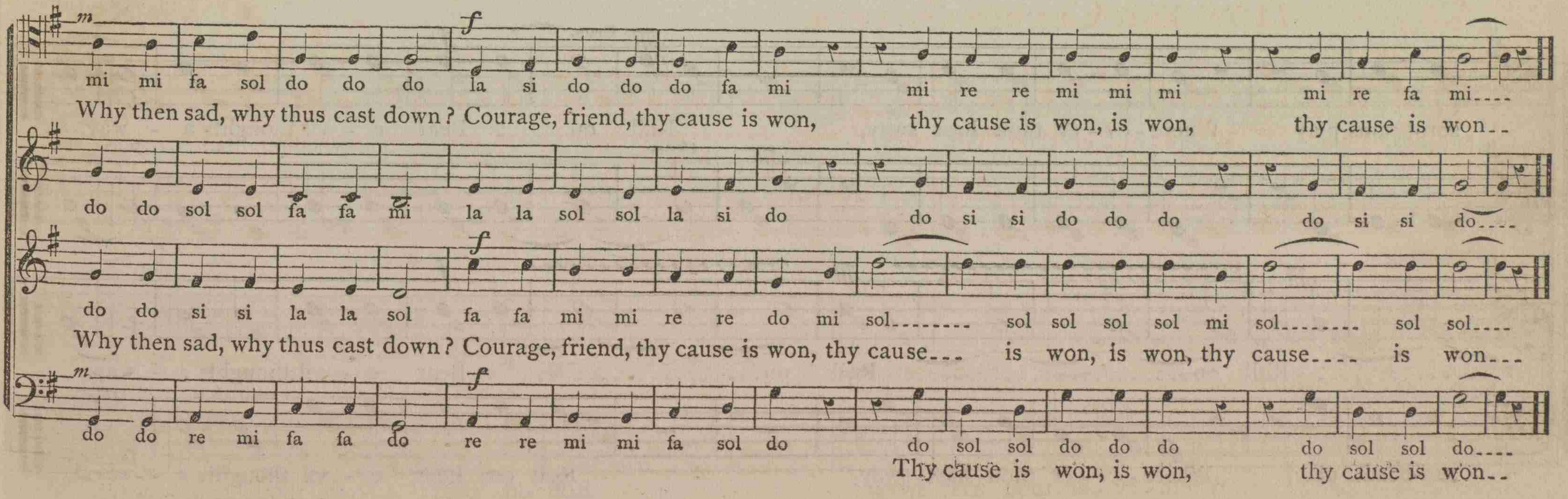
How the Chorus Sweeps.



Thy Cause is Won.

KEY OF G.





Roll On, Roll On.

m Cres. f m Cres.

Roll on---------- roll on, fair tide of song, Roll on---------- The joy - ful

Roll on----- roll on, fair tide of song, Roll on, fair tide of song, The joy - ful

Roll on, roll on, fair tide of song, Roll on, fair tide of song, Roll on----------

m Cres.

Roll on---------- The joy - ful

m Cres. f

sun-beams play Where - ev - er thou hast sway, Roll on------ Bear e - vil thoughts a - way.

m Cres.

---------- Roll on---------- Roll on---------- Bear e - vil thoughts a - way.

m Cres. m Cres. f

sun-beams play, Where - ev - er thou hast sway, Roll on, Bear e - vil thoughts a - way.

Good Morning.

Giojoso.

1. Now good morning, one and all! Hear ye not our mu-sic's call?
Wake from slumbers, greet the sun, For his long night's work is done.

Good morning, good morn, good morning,

2. Now the bird for-sakes his nest; See his proudly swelling breast,
While he gai-ly soars on high, Sing-ing sweet-ly thro' the sky.

Good morning, good morn, good morning,

3. So we sing our morning song; We have sung it oft and long;
Ev-'ry morn 'tis fresh and new, As yon pearl-y drops of dew.

Good morning, good morning, good morning,

Good morn-ing, good morn, good morn-ing,

one and all, good morning, good morn, good morning, one and all, good morning, good morning.

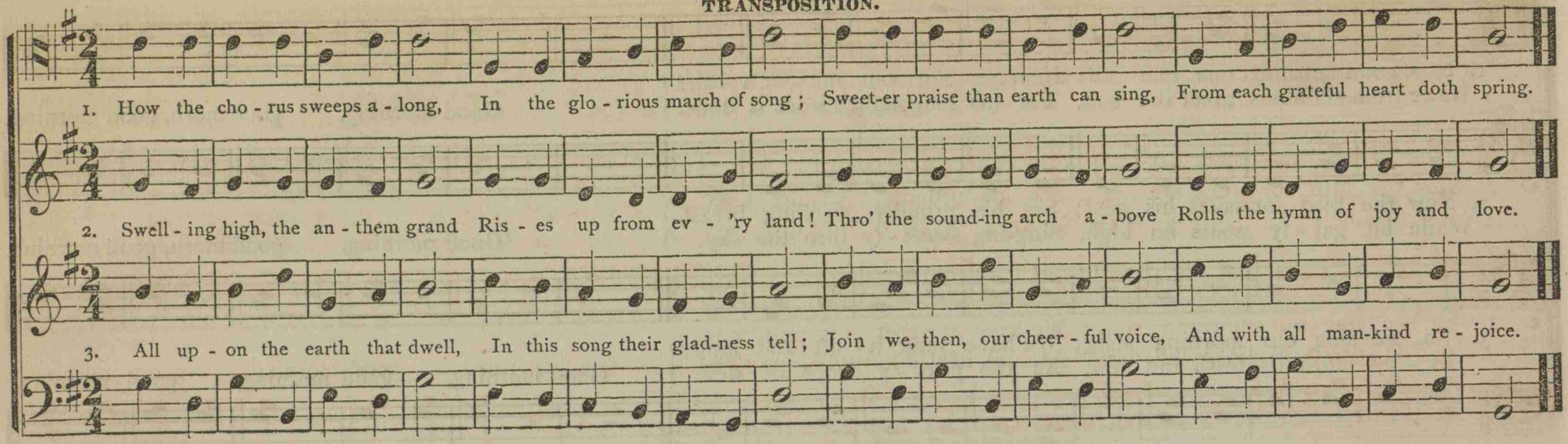
one and all, good morning, good morn, good morning, one and all, good morning, good morning.

one and all, good morning, good morning, good morning, one and all, good morning, good morning.

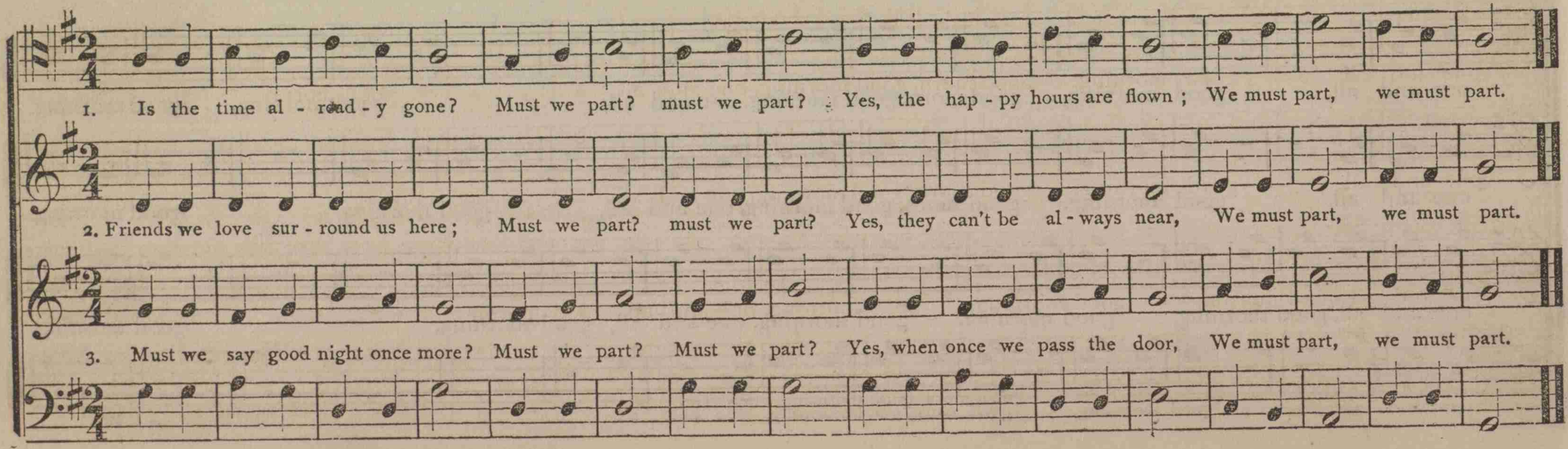
one and all, good morn-ing, good morn, good morn-ing, one and all, good morn - ing.

How the Chorus Sweeps.

TRANSPOSITION.



Must We Part?

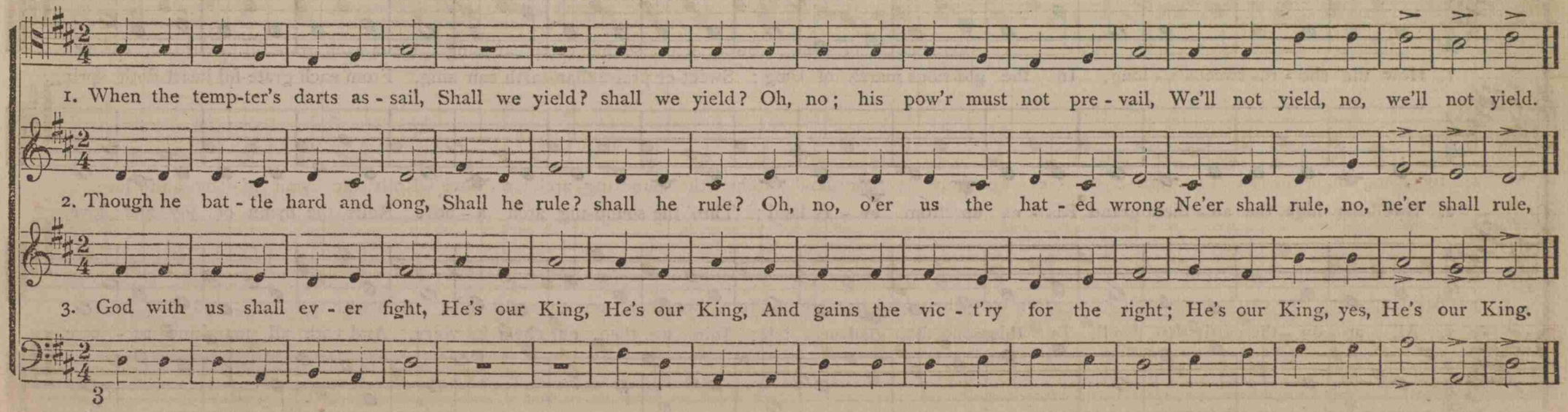


Swiftly from the Mountain.

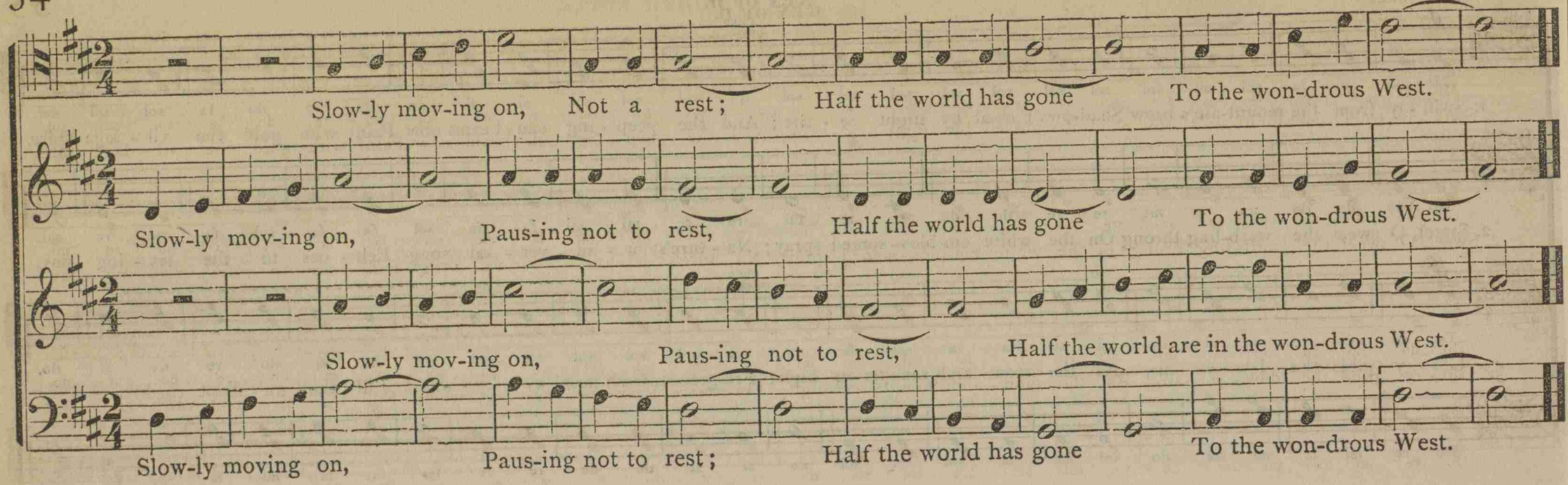
Clear tone. **KEY OF D.**



When the Tempter's Darts.



Slowly Moving On.



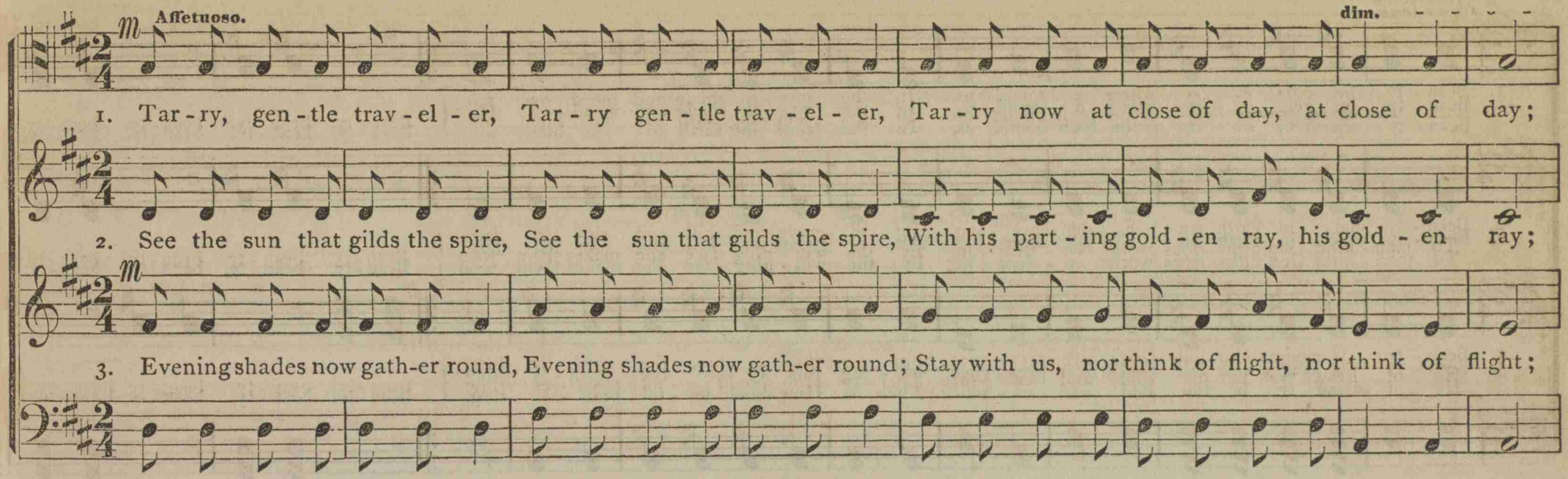
How the Chorus Sweeps.

TRANSPOSITION.



TARRY, GENTLE TRAVELER.

EIGHTH NOTES.



Beauty Lingers Everywhere.

Clear tone.

1. Beau - ty lin - gers ev - 'ry - where a - round us, In the mys - tic shade and mead - ow fair;
   Beau - ty's charm to ev - 'ry scene hath bound us, In the teem - ing earth or am - bient air.
   Beau - ty, beau - ty, beau - ty, beau - ty,

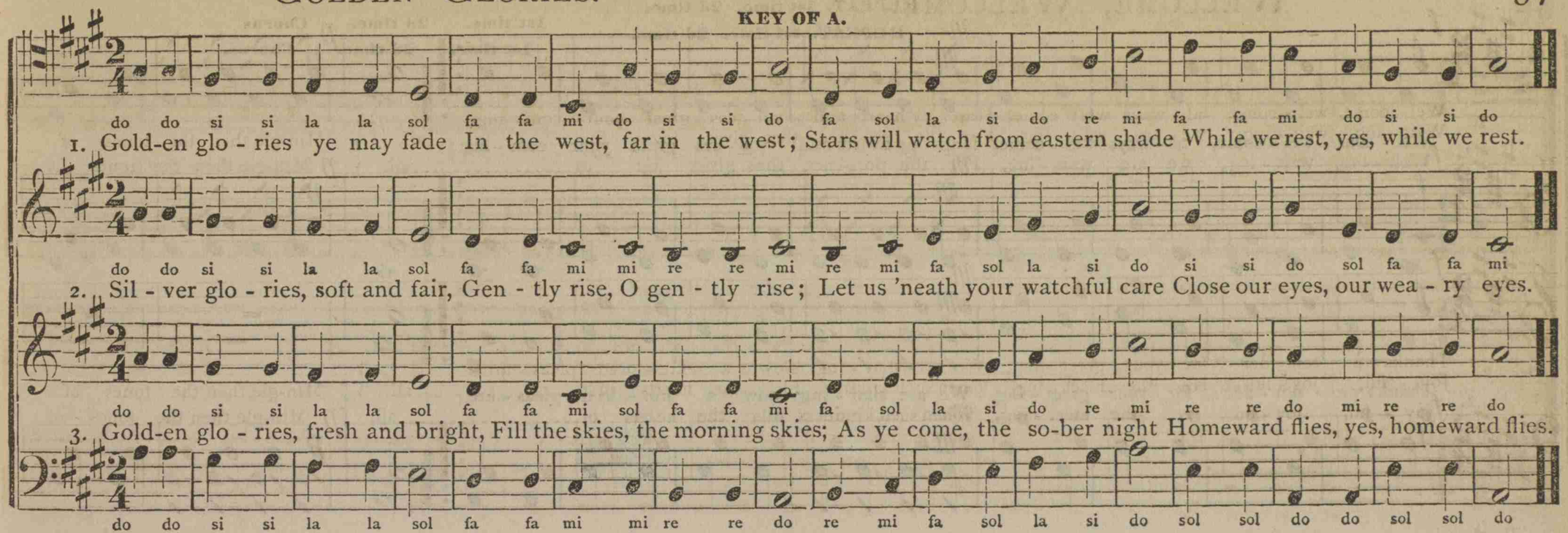
2. Beau - ty makes in earth an E - den cheer - ing Out of grove and hill and sky so fair;
   To man - kind God's glo - rious works en - dear - ing By the win - ning face she makes them wear.
   Beau - ty, beau - ty, beau - ty, beau - ty,

3. Beau - ty is naught else but God's own pres - ence, Shin - ing dim - ly thro' the earth - ly thing;
   He of Beau - ty is the soul and es - sence; Then to Him should joy - ful prais - es ring.
   Beau - ty, beau - ty, beau - ty, beau - ty,

CRES - - -

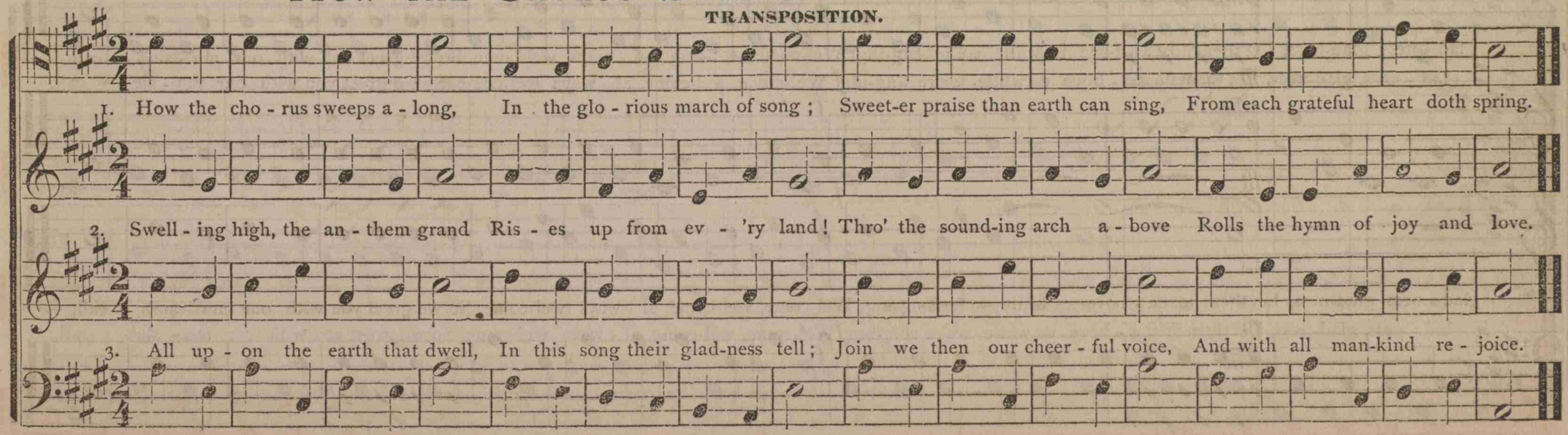
Golden Glories.

KEY OF A.



How the Chorus Sweeps.

TRANSPOSITION.



Welcome, Welcome.

REPEAT. 1st time. 2d time. 1st time. 2d time. Chorus.

1. Wel - come, wel - come, al - ways wel - come, Hap - py hearts and voi - ces greet your com - ing;
Wait - ing, wait - ing, we are wait - ing, For the pres-ence that gives joy to.....all. } Min-gle then the tones of

2. Thanks we ren - der for your greet - ing, We are shar - ing now a kin - - dred pleas - ure;
Joy - ful, joy - ful is the meet - ing, When such kindness fills the hearts of.....all. } Min-gle then the tones of

glad - ness, glad-ness, Let them float a - bove us while we're sing-ing, Wel-come, wel-come, al - ways wel-come, So we greet you with our mu - sic's call.

wel - come,

glad - ness, glad-ness, Let them float a - bove us while we're sing-ing, Wel-come, wel-come, al - ways wel-come, So we greet you with our mu - sic's call.

1. What do the birds of the greenwood say, Tra, la, la, Tra, la, la, Sing-ing their carols the live-long

2. Have they a language, an answering tone, Tra, la, la, Tra, la, la, Breathing its mu-sic for them a -

3. Yes, there are voi-ces by us unheard, Tra, la, la, Tra, la, la, Plain to the ear of the wand'ring

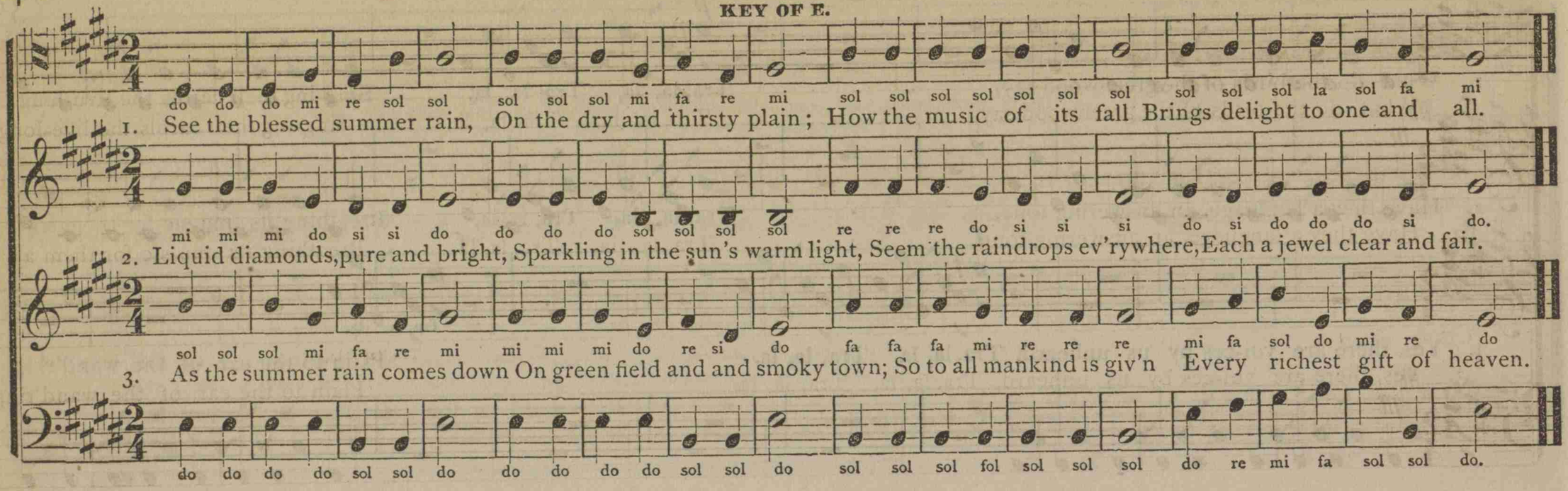
day? Tra, la, la, tra, la, la, tra, la, la, tra, la, la, tra, la, la, tra, la, la, tra, la, la, tra, la, la.

lone? Tra, la, la, tra, la, la, tra, la, la, tra, la, la, tra, la, la, tra, la, la, tra, la, la, tra, la, la.

bird. Tra, la, la, tra, la, la, Tra, la, la, tra, la, la, tra, la, la, tra, la, la, tra, la, la, tra, la, la.

See the Blessed Rain.

KEY OF E.



How the Chorus Sweeps.

TRANSPOSITION.



1. The sun - beam gilds the val - ley, With its mild and gen - tle ray: All na - ture bliss - ful smil - ing Hails the mon - arch

2. The birds are war - bling glad - ly, In the din - gle and the dell: And beau-teous gold - en sun - beams Weave a - round their

Sing for joy, Sing for joy, Sing for joy,

3. Sing out with full e - mo - tion, While we gaze up - on the scene, When sun-beams deck the o - cean, Or the hills are

of the day. Sing for joy, sing for joy, While the mer-ry sun-beams play; Sing for joy, Sing for joy, Thro' the hap - py, hap - py day.

ma - gic spell. Sing for joy, sing for joy, While the mer-ry sun-beams play; Sing for joy, sing for joy, Thro' the hap - py, hap - py day.

Sing for joy,

clad with green. Sing for joy, sing for joy, While the mer-ry sun-beams play; Sing for joy, sing for joy, Thro' the hap - py, hap - py day.

There are Angels.

KEY OF F. **Repeat.** **D. C.** **Fine.**

FINE. D. C.

mi fa sol mi fa mi mi do mi fa sol mi sol sol mi do re fa mi do re mi do do re fa mi sol la sol

1. There are an - gels ev - er with us, As we jour - ney o'er the earth;
With us in our cares and sor - rows, With us round the so - cial hearth:
D C. Then the an - gels hov - er round us— Then we feel their pres-ence near.
Yes, when life is sad and lone - ly, And e'en hope has turn'd to fear,

do do sol do si do do do sol do do si

do re mi sol la sol sol mi do re mi sol mi re do mi fa la sol mi fa sol mi mi fa la sol mi fa re

2. In the hour of peace and pleas-ure, When our hearts are light and gay,
And each joy seems like a treas-ure That will nev - er fade a - way,
D. C. Let us nev - er be un - con - scious That the an - gels they are near.
Let us al - so feel their pres-ence, Let us list their words to hear;

do do la la sol do do do fa sol

Try, John.

1. Try, John, try, John, I will tell you why, John: He who bat - tles what is bad, Tri-umphs by and by, John.

2. Try, John, try, John, Think of days gone by, John: Hab - its have been conquered oft, Tho' they thus de - fy, John.

3. Try, John, try, John, Look with faith on high, John: You've a Fa - ther and a Friend, Might-y, lov - ing, nigh, John.

If with all your pow'rs you strive With your hab - its wrong, John, While they dai - ly weak - er grow, You will grow more

Mark their up-ward hist - 'ries well, Hist'ries stern and true, John, Teach - ing you what you may be, If you'll dare and

Go and tell Him you re - pent Of your e - vil ways, John; Pray for help and strength to live Wis - er, bet - ter

CHORUS.

strong, John. Try, John, try, John, I will tell you why, John; He who bat - tles what is bad Tri-umphs by and by, John.

do, John. Try, John, try, John, I will tell you why, John; He who bat - tles what is bad Tri-umphs by and by, John.

days, John. Try, John, try, John, I will tell you why, John; He who bat - tles what is bad Tri-umphs by and by, John.

Voices of the Past.

Not too fast.

1. Voi-ces of the past, Whith-er do ye go, Ev - er floating dream-i - ly, With a saddened flow? O, what brings ye

2. Voi-ces of the past, Sad - ly do ye come, Bringing dreams too bright to last From the E - den home? O, ye bring the

3. Voi-ces of the past, Hast - en then a - way For your sad and sol-emn tones Tears bring with each lay; Hark! they're dy-ing

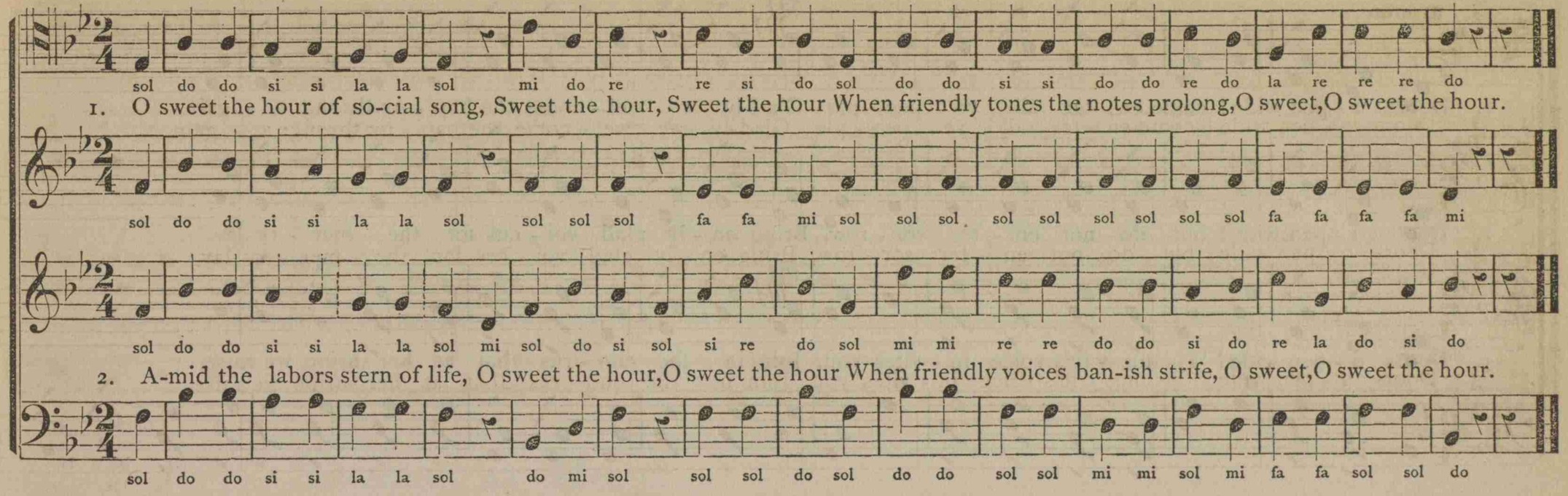
from the past Dreams that float and fade so fast, O, what brings ye from the past, Dreams that float and fade so fast.

wild wood flow'rs, Music of life's ear - ly hours, O, ye bring the wild wood flow'rs, Mu - sic of life's ear - ly hours.

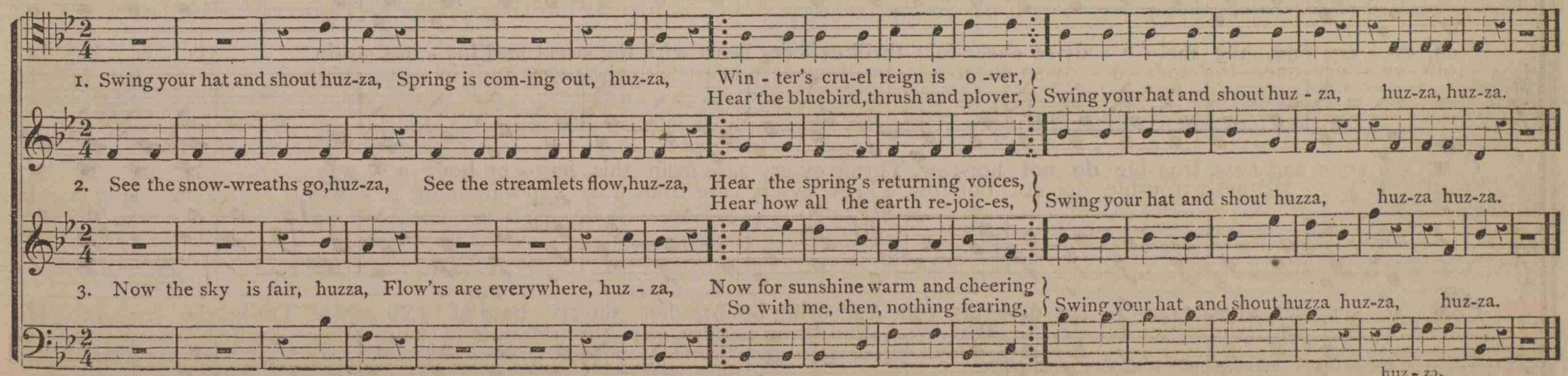
soft and low, Voi-ces of the long a - go, Hark! they're dy-ing soft and low, Voi - ces of the long a - go.

O Sweet the Hour.

KEY OF B FLAT.



Swing Your Hat.



Doors Open Wide.

Risoluto.

1. Doors o - pen wide! come en - ter all ye peo - ple; Glad-ly we wel - come the hap - py throng a - gain,

2. Doors o - pen wide! but do not en - ter sor - row, Bring on - ly glad voi - ces for the mer - ry lay,

3. Doors o - pen wide! 'Tis mus - ic's voice in - vites you, Join in the cho - rus that at her shrine we raise,

la, la, la.

Join, ev - ery one, the mel - o - dy so cheer-ful; thrill ev - ery heart with the sweet and joy - ous strain. la la la la

Cast off your sad-ness, trou-ble do not bor-row, Throw ev-ery care from this hap - py hour a - way. la la la la

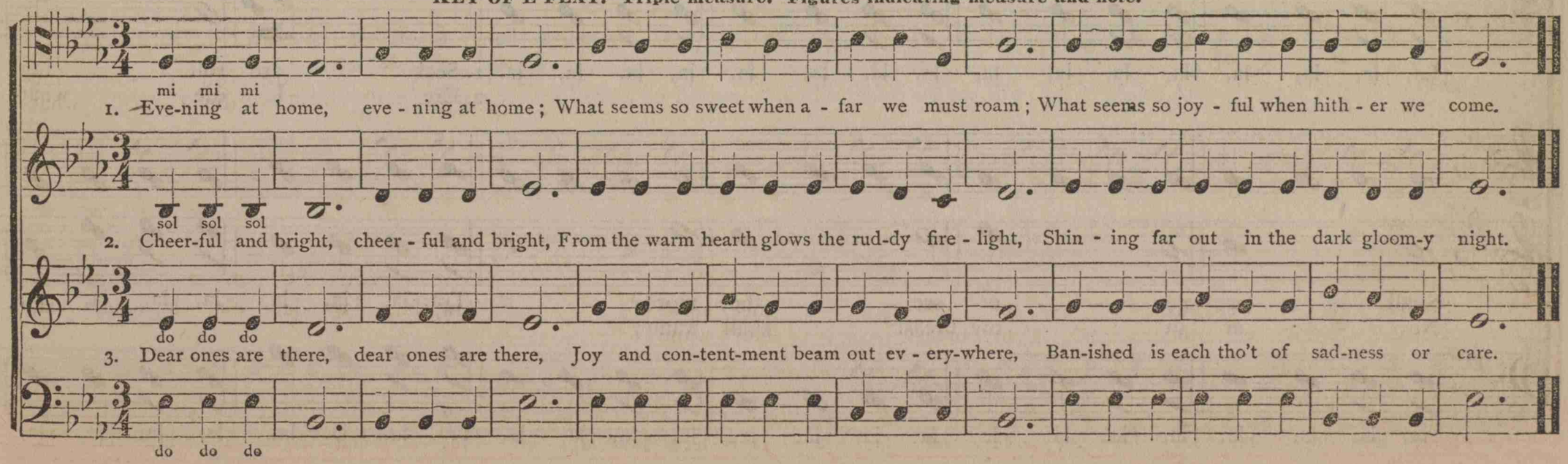
dim.

Come at her call, whose tune-ful lay de-lights you, And bring be-fore her the tri - bute of your praise. Tra la la la la



EVENING AT HOME.

KEY OF E FLAT. Triple measure. Figures indicating measure and note.



Swissland, Swissland.

Tra, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

1. Swiss - land! Swiss - land! Home of beau - - ty,
2. Swiss - land! Swiss - land! Thy dear mem - - 'ry,

Tra, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

La, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la. 1. Seas are roll - ing
2. Ere I die what-

Shall we nev - - er see thee more? Tra, la, la, la, la, la, la, la,
Nev - - er in my breast shall wane;

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la. Tra, la, la, la, la, la, la, la,

wide be - tween us, We are on a for - - eign shore.
e'er be - tide me, To thee I 'll re - turn a - gain.

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la. O

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la.

Chorus.

Switzerland, dear Switzerland, Thou far off home, so beauti - ful, Oh, shall we see thy loft-y peaks And verdant valleys never-more?

Swiss - land, Swiss land, home of beau - ty, Shall we nev - er see thee more?

Switzerland, dear Switzerland, Thou far off home, so beauti - ful, Oh, shall we see thy loft-y peaks And verdant valleys never-more?

Morning Advances.

f **Con Spirito.** *p* *mf*

1. Morning advanc-es o - ver the hills, Lighting the valleys, kiss-ing the rills, Waking to gladness each meadow and grove,

2. Onward and upward, see her a - rise, Dainti - ly brushing out of the skies Each dusky cobweb the black spider, Night,

f *p* *mf*

3. See how she touches tow-er - ing peaks, Then the still shade of the deep valley seeks, Clearing and decking a glorious high-way,

f *p* *mf* *f*

Fill-ing each heart with the sunshine of love. Morning ad-vanc-es, morning ad-vanc-es, re - joice, re - joice, re - joice.

Wove to shut out from our eyes her dear light. Morning ad-vanc-es, morning ad-vanc-es, re - joice, re - joice, re - joice.

f *p* *mf* *f*

Thro' which shall pass the great King of the Day. Morning ad-vanc-es, morning ad-vanc-es, re - joice, re - joice, re - joice.

p **Cres.**

Re - joice, re - joice,

Homeward We Row.

Allegretto. KEY OF A FLAT.

1. Home-ward we row, Si - lent and slow, Friends must be part - ed and loved ones must go: But the bright waves on their

2. Dear friends, a-dieu, Joy go with you; Pleas-ures be man - y and sor-rows be few! To all our hearts you'll be

3. Then home-ward row, Si - lent and slow, Friends must be part - ed and loved ones must go; But the bright waves on their

foam - y track, Rip-pling and shin-ing, will bring them back. Home-ward we row, home-ward we row, si - lent and slow.

ev - er near, Though we your voi-ces no long - er hear. Home-ward we row, home-ward we row, si - lent and slow!

foam - y track, Rip-pling and shin-ing, will bring them back. Home-ward we row, home-ward we row, si - lent and slow.

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O Time is Sweet.

Andantino. **PAUSE.**

1. O time is sweet when ros - es meet, With sum - mer's breath a - round them; And sweet the cost when hearts are lost, If
2. Those days of old, when youth was bold, And time stole wings to speed it; They nev - er knew how fast time flew, Or
3. The few long known, whom years have shown, With hearts that friend - ship bless - es, A hand to cheer, per - chance a tear, To

those we love have found them; And sweet the mind that still can find A star in dark - est weath - er; But nought can be so
know - ing did not - heed it; Tho' gray each brow that meets us now, For age brings win - t'ry weath - er; Yet nought can be so
soothe a friend's dis - tress - es, Who helped and tried still side by side, A friend to face the weath - er; Oth - ers may we yet

sweet to me As old friends met to - geth - er; But nought can be so sweet to me As old friends met to - geth - er.
sweet to me As those old friends to - geth - er; But nought can be so sweet to me As those old friends to - geth - er.
joy to see, And meet old friends to - geth - er; Oth - ers may we yet joy to see, And meet old friends to - geth - er.

See, the Twilight Fades.

QUADRUPLE MEASURE—WHOLE NOTE, WHOLE REST.

Cres. Dim. Cres. Dim. Cres.

1. See, the twi - light fades, In the for - est glades, Na - ture seems re - pos - ing in her deep and qui - et shades;

2. Soft the eve - ning breeze Mur - murs in the trees, And the ris - ing moon a world all wrapped in slum - ber sees;

Cres. Dim. Cres. Dim. Cres.

3. Now in si - lence lies All be - neath the skies, Watched and guard - ed by the hea - ven's thou - sand star - ry eyes;

p *mf* *f* Dim.

Faint the wood-birds call, While the shad - ows fall, wings of sleep are brood-ing o - ver all.
E'en the laugh - ing brook Seeks some qui - et nook, went to sleep, and world - ly care for - sook.
So we say good-night, Till the morn - ing bright throws up - on us floods of gold - en light.

p *mf* *f* Dim.

Faint the wood-birds call, While the shad - ows fall, And the down - y wings of sleep are brood-ing o - ver all.
E'en the laugh - ing brook Seeks some qui - et nook, Just as though it went to sleep, and world - ly care for - sook.
So we say good-night, Till the morn-ing bright, From the hill - tops throws up - on us floods of gold - en light.

p *mf* *f* Dim.

Faint the wood-birds call, While the shad - ows fall, wings of sleep are brood-ing o - ver all.
E'en the laugh - ing brook Seeks some qui - et nook, went to sleep and world - ly care for - sook.
So we say good-night, Till the morn - ing bright, throws up - on us floods of gold - en light.

p *mf* *f* Dim.

There in the Woodland.

Moderate.

1. There in the wood - land, Where the shad - ows play, Soft - ly the riv - er Glid - eth on its way;

2. There in the wood - land, Where the breez - es sigh, Soft - ly the green leaves Whis - per to the sky;

3. There in the wood - land, Ev'n - ing shad - ows creep; Soft - ly the bird - lings Fold their wings and sleep;

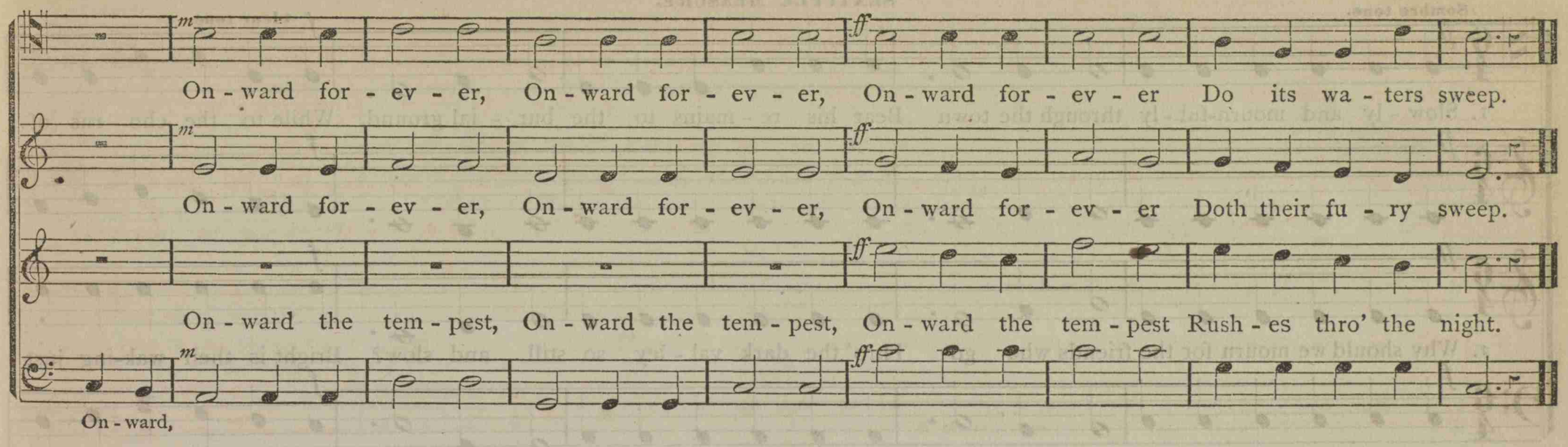
p Soft - ly,

f Might - y the tor - rent, In the rock - y deep; On - ward for - ev - er Do its wa - ters sweep;

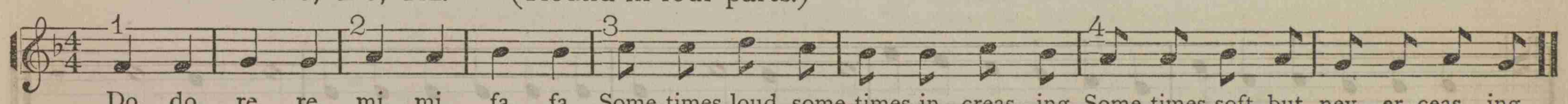
f Might - y the whirl-winds On the mount-ain steep; On - ward for - ev - er Doth their fu - ry sweep;

f Wild - ly the light-ning Flash - es sharp and bright; On - ward the tem - pest Rush - es through the night;

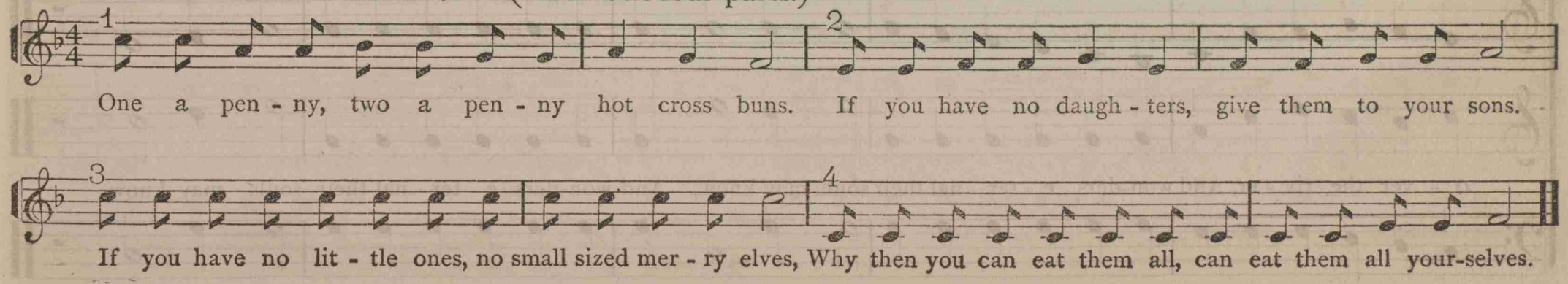
f Might - y, As on - ward,



DO, DO, RE. (Round in four parts.)



ONE A PENNY. (Round in four parts.)



Slowly and Mournfully.

SEXTUPLE MEASURE.

Sombre tone. *p* *f* Clear tone.

1. Slow - ly and mourn-ful - ly through the town Bear his re - mains to the bur - ial ground, While to the cho - rus of

2. Why should we mourn for the friends who go Thro' the dark val - ley so still and slow? Bright is their wak-ing just

wel-come he's waking, 'Mid scenes full of joy in the land be-yond, 'Mid scenes full of joy in the land be - yond.

o - ver the riv - er, And won-ders e - ter - nal their souls may know, And won-ders e - ter - nal their souls may know.

Beautiful Spirit of Song.

Allegretto.

FINE.

Beau-ti-ful spir-it of song from our Fa-ther a-bove, Come to our
D. C. Come to us, spir-it of song, breathe thy breath ev'rywhere.

Where'er thy presence is found, lin-ger joy and de-light; Pleasures like
D. C. Fold thy white wings and for aye rest with wor-ship-ers here.

1. Beau-ti-ful spir-it of song, Gift from our Fa-ther a-bove, Come to our bright, happy throng-----
D.C. Come to us, spir-it of song, Breathe thy sweet breath ev-'ry-where.
2. Where'er thy presence is found, There lin-ger joy and de-light; Pleasures like blossoms a-bound-----
D.C. Fold thy white wings and for aye Rest with thy wor-ship-ers here.

1. Beau-ti-ful spir-it of song from our Fa-ther a-bove, from a-bove, Come to our
D. C. Come to us, spir-it of song, Breathe thy breath ev-'ry-where, ev-'ry-where.
2. Wher-e'er thy pres-ence is found, lin-ger joy and de-light, and de-light; Pleas-ures like
D. C. Fold thy white wings, and for aye, Rest, O rest with thy wor-ship-ers here,

D. C.

bright, happy throng, Fill each heart with thy love. Glad-ly our voic-es are ring-ing, Trembles with mu-sic the air
blos-soms a-bound Thro' thy pathway so bright. Smile on us, then, while we greet thee, Spir-it of mu-sic so dear;

D. C.

Fill ev-'ry heart with thy love. Glad-ly our voic-es are ring-ing, Trembles with mu-sic the air;
All thro' thy path-way so bright. Smile on us, then, while we greet thee, Spir-it of mu-sic so dear;

bright, hap-py throng, Fill each heart with thy love, with thy love.
blos-soms a-bound Thro' thy path-way, thy path-way so bright.

Oh, Why does he Linger?

Andantino.

1. Oh, why does he lin - ger so long------- Oh, why does he lin - ger so long---- lin - ger, lin - ger,

m

2. Who lin - gers, who lin - gers so long------- Who lin - gers, who lin - gers so long---- lin - gers, lin - gers,

f

Why does he lin - ger so long?-------- Be - cause he is wait - ing for spring - time to come, The beau - ti - ful

Who is it ling - 'ring so long?-------- Old Win - ter King, Win - ter King, i - cy and strong, Old Win - ter King,

spring - time to come---- Be - cause he is wait - ing for spring - time to come, The beau - ti - ful spring - time to come.

f

i - cy and strong---- Old Win - ter King, Win - ter King, i - cy and strong, Old Win - ter King, i - cy and strong.

A Hundred Years Ago.

Andantino.

1. Where are all the birds that sang A hun-dred years a - go, The flowers that all in beau - ty sprang a hun-dred years a - go, The

2. Where are they who walked the streets A hun-dred years a - go, Who filled the church with fa - ces meek A hun - dred years a - go, The

3. Where are all the graves where slept A hun-dred years a - go The dust of those who lived and wept A hun-dred years a - go? By

lips that smiled, The eyes that wild In flash - es shone, Soft eyes up - on, O where are lips and eyes and smiles That were so long a - go?

tear - ful wail Of mourner pale, The plot that worked An - oth - er's hurt, O where are plots and hopes and fears That were so long a - go?

oth - er men They knew not then, Their lands are tilled Their homes are filled, And scarce a trace re-mains of those Who lived so long a - go.

Sing, Merrily Sing.

Moderato

TRIPLET.

1. Sing, mer - ri - ly sing, for the sum-mer time is here; Sing, cheer -i - ly sing, For the flow - er buds ap -pear. Sing

2. Sing, mer - ri - ly sing; all the days are warm and bright; Sing, cheer-i - ly sing, For the charms of sound and sight. Sing

3. Sing, mer - ri - ly sing prais - es to the sum-mer fair; Sing, cheer-i - ly sing, Of her joys and plea - sures rare. Mer-ri - ly

Sing

mer - ri - ly, mer-ri - ly sing, for beau-ty's forms are near. Sing mer - ri - ly, mer - ri - ly sing, for beauty's forms are near.

mer - ri - ly, mer-ri - ly sing and shout with all your might; Sing mer - ri - ly, mer-ri - ly sing, and shout with all your might.

mer - ri - ly, mer-ri - ly sing, her smile is ev - 'ry-where; Mer - ri - ly, mer-ri - ly, mer-ri - ly sing, her smile is ev-'ry-where.

Sing

When the Night.

Moderato. **MODULATION.**

sol sol sol do si si do sol sol

1. When the night is dark and drear, When the sun's first rays ap - pear, When the tide of life is joy - ous, Keep in all our trust sin - cere.

mi mi fa, mi fa sol mi mi mi

2. When up - on us falls the rain, When the sky is clear a - gain, When the bow is in the heavens, From all e - vil, O re - strain.

do do si do re mi do do do si do re mi do do do si do

3. When o'erwhelmed by grief and woe, When vic - to - rious o'er the foe, Though the path of right be thorn - y, E'er in that path may we go.

do do re do sol sol do do do re mi

Autumn Winds.

Allegretto.

do do do do do

1. Autumn winds sad - ly blow, sad - ly blow, Too soon will come the snow, come the snow; All brown and leaf-less, All bare and sheafless, Are the woods and vales be - low.

sol sol mi mi

mi mi mi fa do do do re do do do

2. Bird-lings no lon - ger sing, lon - ger sing, They've so't the southern spring, so't the spring; While winds are ton - ing, Thro' for - ests moan-ing, Plain-tive tones a - lone they bring.

mi mi mi sol. do do do

THE SPRING HAS COME.

Allegretto.

1. Hear the riv - er say On its laugh-ing way, "Oh, the spring, the spring has come;" Of our win-ter chains Not a

2. Hear the joy - ous notes From the feathered throats, "Oh, the spring, the spring has come," Ev - 'ry bush and tree Teems with

trace re-mains, "Oh, the spring, the spring has come;" So the rip - ples sing, And their crys-tals fling, "Oh, the spring, the spring has

mel - o - dy, "Oh, the spring, the spring has come;" Mead-ow flow - ers gay Deck our gras - sy way, "Oh, the spring, the spring has

Do, do, etc.

Fa, fa, mi,

La, la, sol, sol, etc,

Si, etc.

Fa, fa, do, do.

CHORUS.

Si, si. do,

come;" While they dance along To their mer - ry song, "Oh, the spring, the spring has come." Oh, the spring has come, yes, the

Fa, fa. mi.

Oh, spring,

Sol, sol,

come;" On the branches sere Million leaves appear, "Oh, the spring, the spring has come." Oh, the spring has come, yes, the

Sol, sol, do.

spring has come, How the bur-den fills the air, Oh, the spring has come, yes, the spring has come, There is gladness ev - 'ry - where.

spring has come, Oh, spring, spring, has come.

spring has come, How the bur-den fills the air, Oh, the spring has come, yes, the spring has come, There is gladness ev - 'ry - where.

Gallant and Gaily.

Allegretto. Cres.

1. { Gallant and gai - ly On the waves rid - ing, Spirits of o - cean, Come to my call; } { War-ble a cho - rus, Passing be-
   { Nightly and dai - ly Thro' the deep glid-ing, Swiftly in mo - tion Cir-cle this ball; } { Hollow shells sounding, E - cho re-

2. { Joyous and fleet - ly Thro' the air spring-ing, Spirits of the mountain, Come to my call; } { Passing be-fore us, Warble a
   { On the way sweet - ly E - cho the sing - ing Of the clear foun-tain—Bright water-fall; } { Hollow shells sounding, E - cho re-

f

fore us, Skimming the waters Where moonbeams sleep. }
bounding, Charms in to pleasure, Az-ure and deep. } Gallant and gai - ly On the waves riding, Spir-its of o - cean Come to my call.

chorus Skimming the water where moonbeams sleep. }
bounding, Charms into pleasure, Az-ure and deep. } Gallant and gai - ly On the waves rid-ing, Spirits of o-cean Come to my call.

Serene and Mild.

Andantino.

la la sol fa ml re do

1. Se-rene and mild we view the eve - ning air, The pleas-ing pic - ture of the smil - ing fair; A thou-sand charms our

do do do si do fa mi

fa fa mi re do sol sol

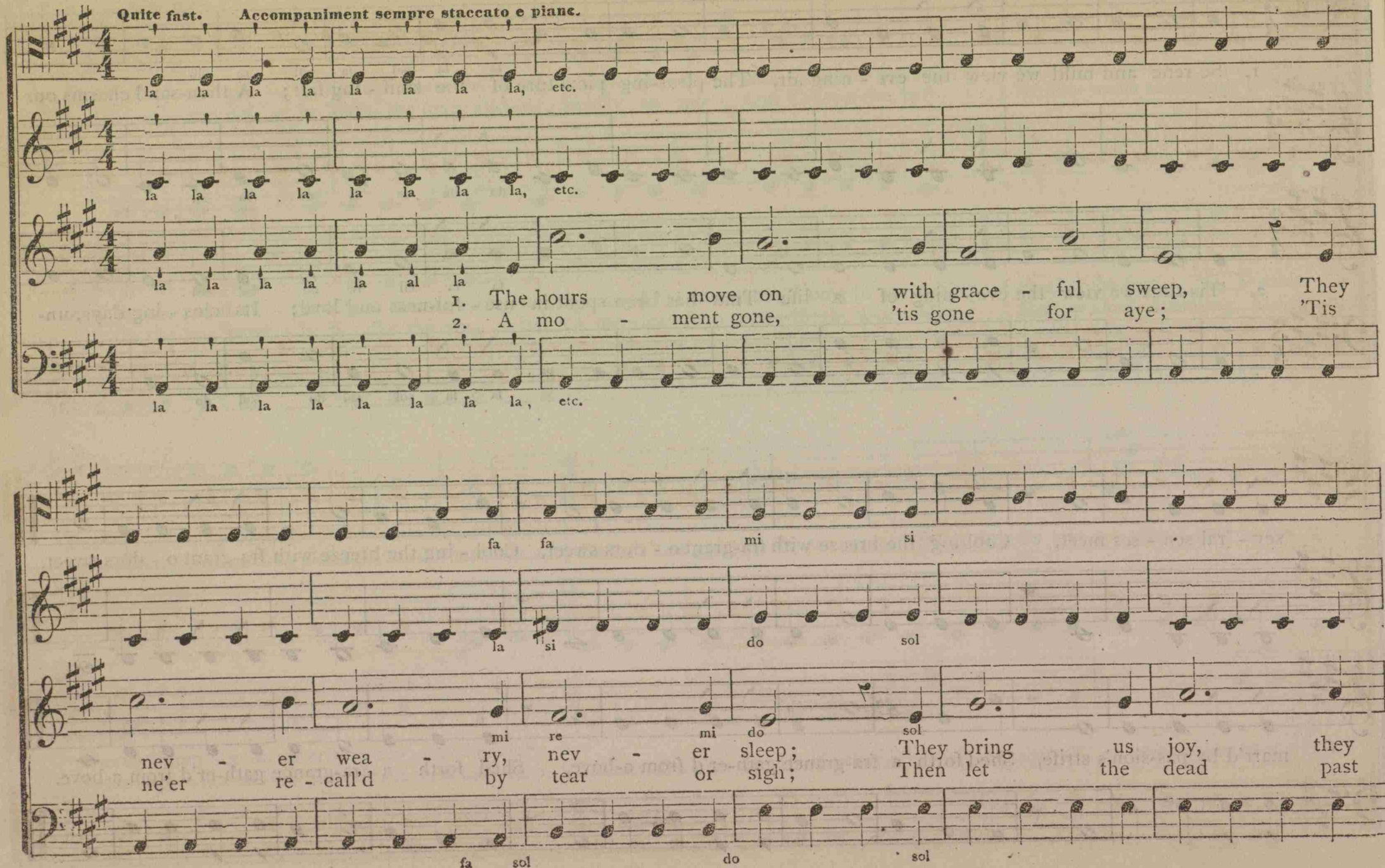
2. 'Tis thus we view the eve - ning of a life That has been spent in use - ful-ness and love; Its clos - ing days, un-

fa fa sol sol do sol do

sev - 'ral sen - ses meet, Cool-ing the breeze with fra-grant o - dors sweet, Cool - ing the breeze with fra-grant o - dors sweet.

marr'd by pas-sion's strife, Shed forth a fra-grance gath-er'd from a-bove, Shed forth a fra-grance gath-er'd from a-bove.

The Hours Move On.



The Hours Move On---concluded.

bring us pain, But oh, they nev - er come a - gain, But They Then
keep its own, *Now* is our life and now a - lone; Now They Then

They

cres. - - - - dim.

bring us joy, they bring us pain, But oh, they nev - er, nev - er come a - gain; They nev - er, nev - er come a - gain.
let the dead past keep its own, Now is our life and now, and now a - lone; Now is our life and now a - lone.

bring us joy, they

oh, they nev - er come - - - - - - - - - - - - - - - - a - gain -
is our life and now - - - - - - - - - - - - - - - - a - lone -

bring us joy, they bring us pain, But oh, they nev - er, nev - er come a - gain; They nev - er, nev - er come a - gain.
let the dead past keep its own, Now is our life and now and now a - lone; Now is our life and now a - lone.

Catch the Heavenly Gleams.

Allegretto.

1. What tho' the way be dark, And some we love, no more; The sun is always bright Up - on the oth - er shore.

2. Some rays may fall a - round, In sor-row's dark - est day; Receive them in the heart, They'll drive the gloom a - way.

3. To see the cheer-ing light, May we ne'er strive in vain, But look a - way from earth, When earthly pleasures wane.

Chorus.

So catch the heavenly gleams That fall up-on our way, Un - til we reach the fadeless light Of that e - ter - nal day.

So catch the heavenly gleams That fall up-on our way, Un - til we reach the fadeless light Of that e - ter - nal day.

Far, Far I'm Going.

Tenor Obligato.

1. Far, far I'm go-ing, to the land I love best, O - ver the mountains to the bright gold-en
2. Far, far I'm go-ing, but will some day re-turn, Where bright the fires of the old home-stead

Far a - way, far a-way, Far a - way, far a - way, To the land I love best; Far a - way, far a - way, To the bright
Far a - way, far a-way, Far a - way, far a - way, But some day will re - turn, Where the bright home-stead fires still do burn,

west; There, there I'll work and wait for days that will come, There will I make for all my loved ones a home.
burn; Then in the bright-ness of our hope's ar - dent glow, Out to our west-ern home to-geth - er we'll go.

gold - en west; There I'll work, there I'll wait For the days that will come; There I'll work, there I'll make For us all a home.
still do burn; Then in hope's ar - dent glow, yes, in hope's ar - dent glowTo our home in the west Al - to - geth-er go.

Go when the Morning.

Andantino.

1. Go, when the morning shin - eth, Go, when the noon is bright, Go, when the eve de-clin - eth, Go, in the hush of night,

2. Pray, then, for all who love thee, All who are loved by thee; Pray, too, for all who hate thee, If an - y such there be;

si do fa si si re do la sol
Go, with the pur - est feel - ing; Put earthly tho'ts a - way, And in God's presence kneeling, Do thou in se - cret pray.

re do sol re re fa mi do
fa mi re sol sol do fa mi
Then for thy-self in meek-ness Hum - bly a bless-ing crave, And blend with each pe - ti - tion His great Re-deem-ing name.

sol do sol sol do fa sol

Allegretto.

1. Hark! how the rain is fall - ing, And loud-ly roars the blast; What tor-rents pour! Shut to the door, And close the shut-ters fast.

p Cres. - - - -

2. Oh, pit - y now the sail - or, And all who roam the seas; What fears are theirs, What toils and cares, While we may rest at ease.

On such a rough and bit - ter night, How pleas-ant 'tis to know That we have here Nought to fear, When the storm-y winds do blow,

m Cres. - - - - - - - - - *m*

May they in safe-ty reach their port, Nor wreck nor dan-ger know; And then on shore Fear no more, When the storm-y winds do blow,

HARK! HOW THE RAIN--concluded.

do blow, do blow.

f *ff*

When the storm-y winds do blow, When the storm-y winds do blow.

THE SEASONS.

Tenor. (*Each part alone.*)

In sum-mer's cool shade how de - light-ful to sit;

Base.

In win - ter how so - cial when few friends are met;

Alto.

In Au - tumn ripe fruits our pal - ates re - gale;

Soprano.

In Spring we de - light in the blos-som-sweet vale.

CHORUS.

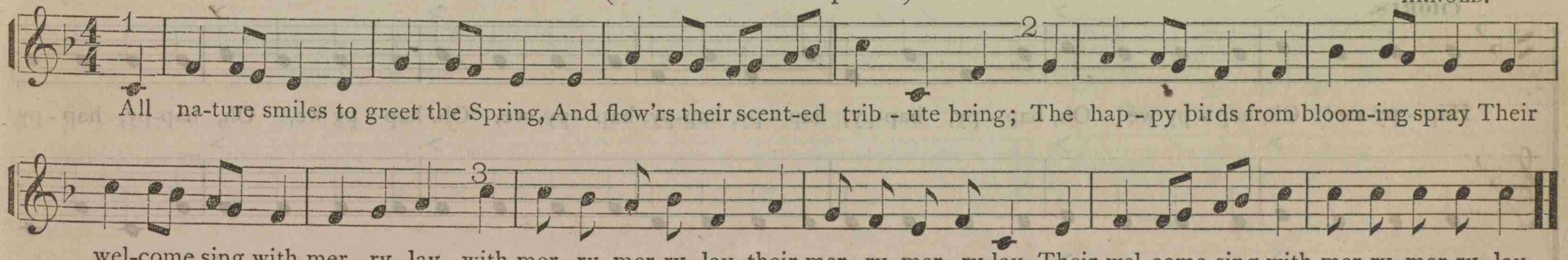
Each sea - son has pleas - ure and bless - ing in store; Con - tent be and cheer-ful, and wish for no more: For know the best

Each sea - son has pleas - ure and bless - ing in store; Con - tent be and cheer-ful, and wish for no more: For know the best



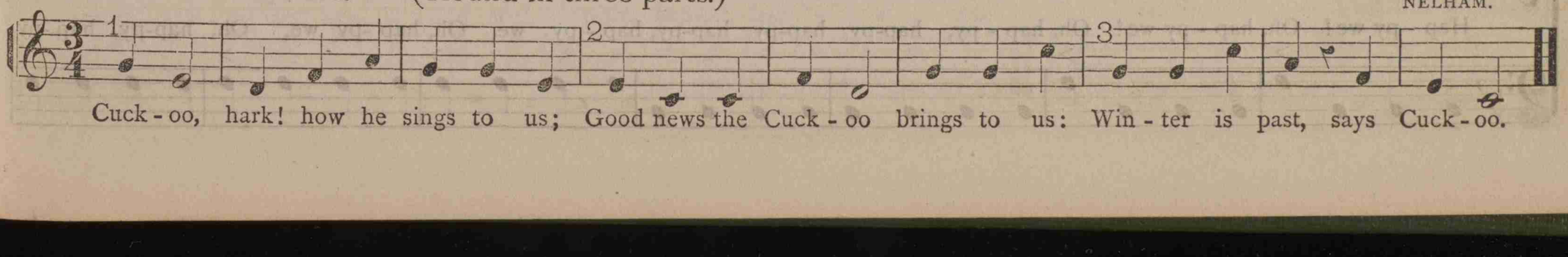
ALL NATURE SMILES. (Round in three parts.)

ARNOLD.



CUCKOO. (Round in three parts.)

NELHAM.



Oh! Happy We.

Allegro. Forzando.

1. Come, let's sing a merry round, Wake the cheer-ful glee! Sing a - loud with joy-ful sound, Hap-py, Hap - py we.

f ff

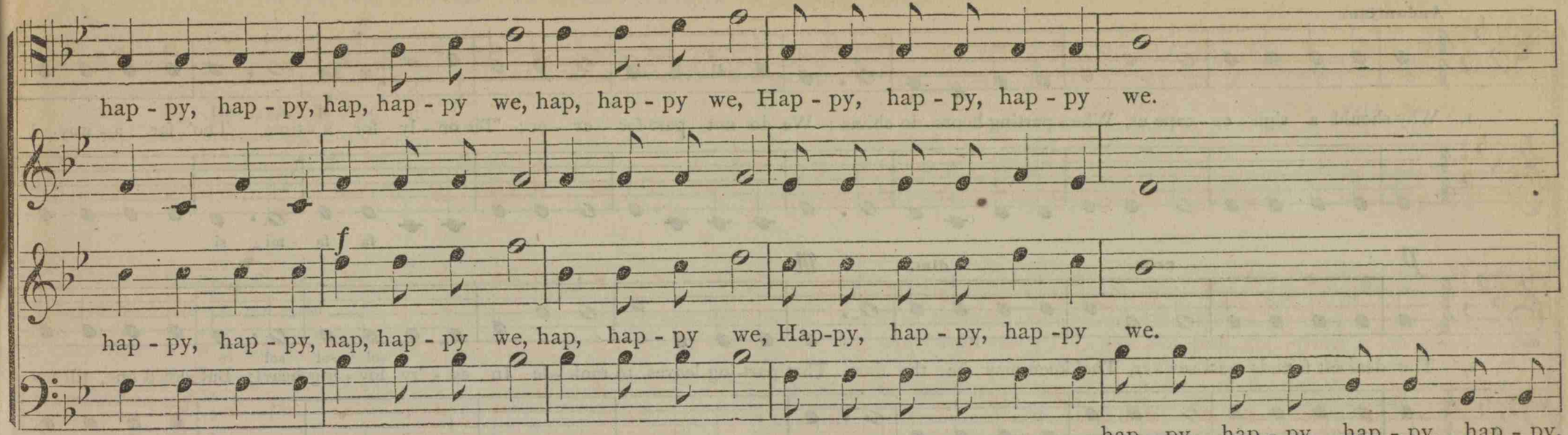
2. En - vy, an - ger, hence a-way, E - vil pas-sions flee; Why should we in-dulge them, say? Why should you or we?

CHORUS.

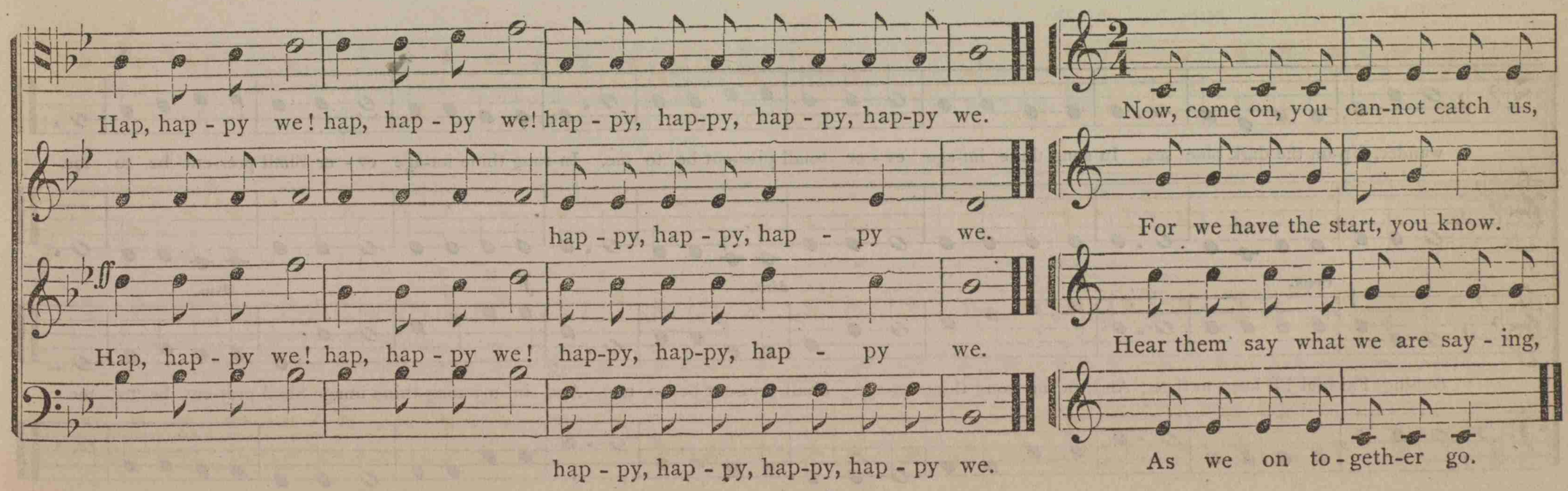
Hap - py we! Oh, hap - py we! Oh, hap - py, hap-py, hap - py, hap-py, hap - py, we, Oh, hap - py we, Oh, hap-py, hap - py,

Hap - py we! Oh, hap - py we! Oh, hap - py, hap-py, hap-py, hap-py, hap - py, we, Oh, hap -py we, Oh, hap-py, hap -py,

Oh! Happy We--concluded.



Come On. (Round.)



Why should a Sigh Escape Us.

Andantino.

si si do sol

1. Why should a sigh es - cape us, When parting hours do chime; We do not part for - ev - er; 'Tis on - ly for a time. Tho' far a - way I

fa fa mi si

p **cres.** **dim.** *m*

sol sol sol re

2. The dear-est friends must sev - er, Tho' keen may be the dart That part-ing leaves to rank - le In ev - 'ry lov - ing heart; But lov'd one, till my

sol sol do sol

wander, Up-on the dark blue sea, In song thine im-age ev - er Shall pres-ent be to me, In song thine im-age ev - er Shall pres-ent be to me.

cres. *f* **dim.** *f* **dim.**

coming, Faithful I'll keep to thee; And in my song thine im-age Shall pres-ent be to me, And in my song thine image Shall pres-ent be to me.

Say a Kind Word when You Can.

James McGranahan.

Duet.

1. What were life with-out some one to cheer us With a word or a smile on our way---- A friend who is faith-ful-ly near us, And
2. Each one of us owns to some fail-ing, Though some may have more than the rest---- But there's no good in need-less-ly rail-ing 'Gainst
3. Oh, say a kind word then when-ev-er 'Twill make the heart cheer-ful and glad---- But, chief-ly—for-get it oh nev-er— To the

heeds not what oth-ers may say? The brav-est of spir-its have of-ten Half failed in the race that they ran---- For a kind word life's
those that are striv-ing their best; Re-mem-ber, a word of com-plain-ing May blight ev-'ry ef-fort and plan---- Which a kind word would
one that is hope-less and sad; For there's no word so eas-y in say-ing, So be-gin if you nev-er be-gan---- And do not in

CHORUS.

Say a kind word,

hard-ships to soft-en; Then say a kind word when you can. Then say a kind word when you can---- Oh, say a kind word when you
help in at-tain-ing; Then say a kind word when you can.
life be de-lay-ing; Then say a kind word when you can.

Say a kind word,

— **Repeat *pp* ad lib.**

Say a kind word, For a kind word life's hard-ships, life's hard-ships may soft-en, Then say a kind word when you can, when you can.

can---- For a kind word life's hard-ships may soft-en---- Then say a kind word when you can, when you can.

Say a kind word, life's hard-ships may soft-en,

The Brook Miller's Song.

Allegretto.

I work, I sing, my mill is al - ways go - ing, From morn till night thro'
For down the hill the brook is al - ways flow - ing, And while it runs my

I work, I sing, my mill is al - ways go - ing, From morn till night thro'
For down the hill the brook is al - ways flow - ing, And while it runs my

I work, I sing, my lit - tle mill is al - ways go - ing, From morn till night thro'
For down the hill the lit - tle brook is al - ways flow - ing, And while it runs my

I work, I sing, my mill is al - ways go - ing, From morn till night thro'
For down the hill the brook is al - ways flow - ing, And while it runs my

all the sum - mer day;
wheel can nev - er stay:

For miles a - round the farm - er boys their grain are bring - ing, And

all the sum - mer day;
wheel can nev - er stay:

For miles a - round the boys their grain are bring - ing,

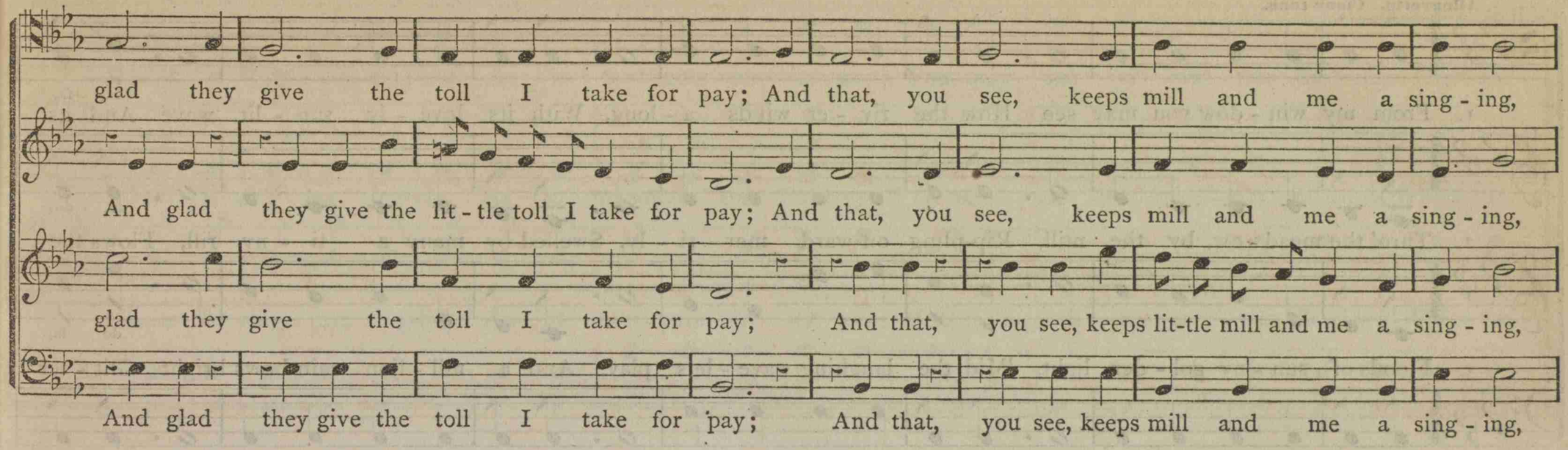
all the hap - py sum - mer day;
wa - ter wheel can nev - er stay:

For miles a - round the boys their grain are bring - ing, And

all the sum - mer day;
wheel can nev - er stay:

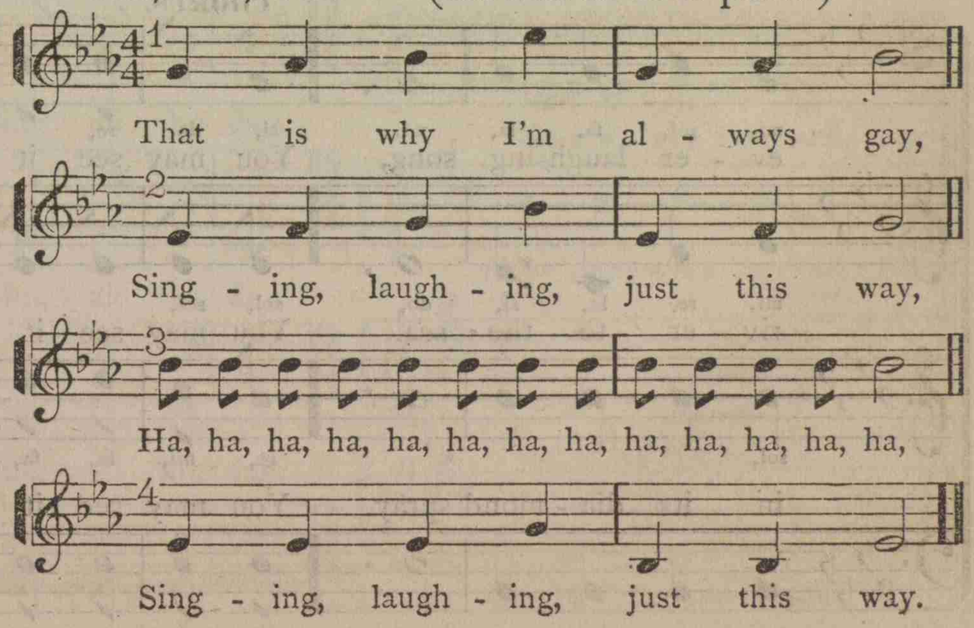
For miles a - round the boys their grain are bring - ing,

The Brook Miller's Song---concluded.





Ha, Ha, Ha. (Round in four parts.)



The River's Laughing Song.

Allegretto. Clear tone.

1. From my win - dow you may see How the riv - er winds a - long, With its love - ly sun - lit wave And its

2. Thro' the mead - ow, by the mill, Rip-pling on-ward mer - ri - ly, Swelled by many a ti - ny rill, Flows the

3. Floods of sun - ny gol - den light, 'Mid the laughing wave - lets play, And a mil - lion rain-bows bright Glit - ter

CHORUS.

ev - er laugh-ing song, You may see it glanc-ing, danc-ing, Now re - ced - ing, now ad - vanc-ing, You may

riv - er to the sea. You may see it glanc-ing, danc-ing, Now re - ced - ing, now ad - vancing, You may

in its dia - mond spray. You may see it glanc-ing, danc-ing, Now re - ced - ing, now ad - vanc-ing, You may

hear it ring - ing, sing-ing, As it mur-murs on its way; You may see its crys - tals flash-ing, Where the

hear it ring - ing sing-ing, As it mur-murs on its way; You may see its crys - tals flash-ing, Where the

hear it ring - ing, sing-ing, As it mur-murs on its way: You may see its crys - tals flash-ing Where the

peb - bles keep it dash-ing, To the mu - sic of its plash-ing all the day.

peb - bles keep it dash-ing, To the mu - sic of its plash-ing all the day.

peb - bles keep it dash-ing, To the mu - sic of its plash-ing all the day.

6

FAREWELL.

(Round in Two Parts.)

1

Now we say fare-well, Our

pleas - ant work is done; Good

2

bye, then, good bye then all, un-

til to - mor-row's sun.

First of May.

Moderato. SIXTEENTH NOTES.

1. First of May, mer-ry, mer-ry May, Joy-ful-ly we greet you, Clear the wold, tho' a lit-tle cold, As we wan-der

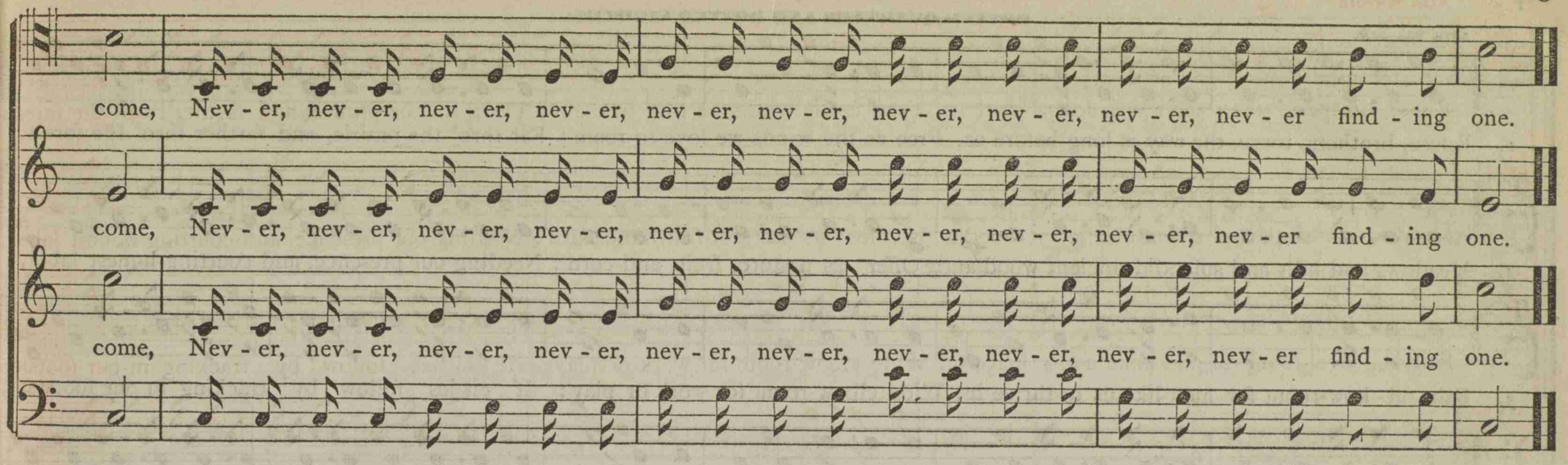
2. First of May, mer-ry, mer-ry May, Chill the mead-ow grass-es, Still they look by the lit-tle brook As they wan-der

3. First of May, mer-ry, mer-ry May, Sweet the old il-lu-sion, Po-sies fair, ro-ses rich and rare, Somewhere must have

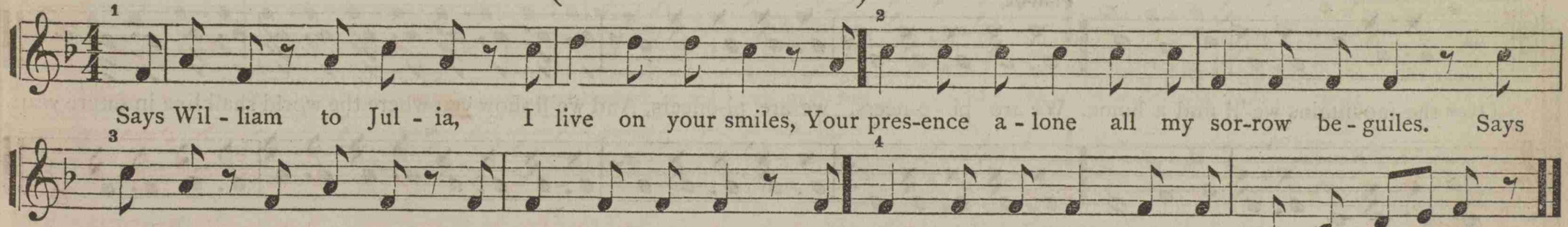
on. Wel-come, May, mer-ry, mer-ry May, We are out to meet you, Seek-ing flow'rs in the pret-ty bow'rs, For the spring has

on. Still they say, mer-ry, mer-ry May, Those dear lads and lass-es, Seek-ing flow'rs in the pret-ty bow'rs, For the spring has

come, So they look by the lit-tle brook, In the dear de-lu-sion, Seek-ing flow'rs in the pret-ty bow'rs, For the spring has



SAYS WILLIAM. (Round in Four Parts.)



THEY MARCH TO THE ROLLING DRUM. (Round in three parts.)



We are Pioneers.

DOTTED QUARTERS AND DOTTED EIGHTHS.

Alla Marcia.

1. Rouse, brothers, rouse, the way is long before us, Free as the winds we love to roam; Far thro' the prairie, and farther thro' the forest,

2. Meadows and hills and splendid ancient woodlands Offer us pasture, fruit, and corn; Needing our presence, and courting honest labor,

3. Fair el-bow-room for men like us to thrive in, Wide elbow-room for work or play; If cit-ies follow by tracking in our footsteps,

Chorus.

Over the mountains we'll find a home. We are pi-o-neers, we are pi-oneers, And we'll show you where the world shall live in future years.

Why should we linger like men forlorn? We are pi-o-neers, etc.

Ever to westward shall point our way. We are pi-o-neers, we are pi-oneers, And we'll show you where the world shall live in future years.

(STACCATO, FORZANDO, RITARD.)—A pleasant effect may be produced by dropping the head at the *ritard*, as if falling asleep.

Andantino.

1. We are all nodding, nid, nid, nodding, We are all nodding, and dropping off to sleep. To keep us awake we have all done our best, But we 're

2. We are all nodding, nid, nid, nodding, We are all nodding, and dropping off to sleep. The hour it is late, we 'll no lon-ger de-lay, But we 'll

wea - ry and heavy, so home to our rest, For we 're all nodding, nid, nid, nodding, For we 're all nodding, and dropping off to sleep.

get our things to - geth - er, and quick-ly a - way, Sing-ing, all nodding, nid, nid, nodding, Sing-ing, all nodding, and dropping off to sleep.

The Morning Echoes.

Joyfully.

Chorus.

1. Hear the morning echoes ringing From the hilly slope so fair; How they answer back the singing Of the shepherds gathered there. Tra, la,

2. Yes, the hills send back their greeting In the shepherds' gay refrain, Then again the tones repeating, They prolong the happy strain. Tra, la,

3. Sweetest tones the vales are filling, As the singers move a - long, Every peak reponsive thrilling To their joyous morning song. Tra, la,

Repeat pp.

la, la, la, la, la, la, la, Tra, la, la, la, la, la, la, la, 'T is the merry shepherds' song of gladness, While going to the pastures fair.

la, la, la, la, la, la, la, Tra, la, la, la, la, la, la, la, 'T is the merry shepherds' song of gladness, While going to the pastures fair.

la, la, la, la, la, la, la, Tra, la, la, la, la, la, la, la, 'T is the merry shepherds' song of gladness, While going to the pastures fair.

SUMMER-TIME.

Leggiero.

1. I've been sit-ting by the hill-side fair, Lit - tle birds flew gay - ly round, What a singing, what a springing there, From their nestlings to the ground!

2. I've been standing in the gar - den fair, Where the buzzing bees flew round, What a humming, go-ing, com-ing, there, As their hon-ey cells they found!

3. I've been walking in the meadow fair, Where the birds sail o'er the brook, What a dipping, what a dripping, there, It was droll enough to look!

Chorus.

Cheer-ful neighbors soon will join us, With the part-ing sun's last ray, Then with sing-ing, voic - es ring - ing, We will close a hap - py day.

Cheer-ful neighbors soon will join us, With the part-ing sun's last ray, Then with sing-ing, voic - es ring - ing, We will close a hap - py day.

The Mountain Horn.

Allegro.

1st time. 2d time.

1. Hark! the mountain horn is sound-ing, On the breeze its cadence dies, Now with joy its notes are bound-ing, Breathing rapture to the skies.
Thro' the vale the ech-oes vie - ing, Oft re - peat the joy-ful strain, Distant woods and hills re - ply - ing, Send it soft - ly back a - gain.

mf

cres.

2. 'T is the hun-ter, home re - turn-ing, With the spoils of woods and fells, From the heights his cot discern - ing, Thus his pleasure warbling tells.
Thro' the vale, the ech - oes vie - ing, Oft re - peat the joy - ful strain, Distant woods and hills re - ply - ing, Send it soft - ly back a - gain.

The last four measures may be repeated as an echo.

La, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la.

p

f

La, la, la, la, la, etc

The Hammer Song.

FOR TIME PRACTICE.

Klang klang, klang, klang, klang, klang, klang, klang, klang, klang, klang, klang, klang, klang, klang,

1. To the din of the an - vil's ring - ing, And the voice of the sharp steel sing - ing, Join the song, mer-ry

2. To the fire of the forg - es glanc - ing, And the stars of the i - ron danc-ing, Join the song, mer-ry

Kling, kling, kling, kling, kling, kling, kling, kling, kling, kling, kling, kling, kling, kling,

Klang, klang, klang, klang, klang, klang, klang, klang, klang, klang, klang, klang, klang, klang, klang,

song, Of the hammer blows so clear and strong. Join the song, mer-ry song, Of the ham-mer blows so clear and strong.

song, Of the hammer blows so clear and strong. Join the song, mer-ry song, Of the ham-mer blows so clear and strong.

kling, kling, kling, kling, kling, kling, kling, kling, kling, kling, kling, kling, kling, kling, kling.

Cheer, Boys, Cheer!

NEW ARRANGEMENT.

Con Spirito.

1. Cheer! boys, cheer! no more of i - dle sor - row; Cour - age! true hearts shall bear us on our way: Hope points be - fore, and

2. Cheer! boys, cheer! the stead - y breeze is blow - ing, Float - ing us free - ly o'er the o - cean's breast: Who, who will fol - low

shows the bright to - mor - row, Let us for - get all the dark - ness of to - day. Fare - well to home, then, much as we may

in the track we're go - ing? See, see the star, now, that glit - ters in the West. Here we had toil and lit - tle to re-

love thee; We'll dry the tears that we have shed be - fore; Why should we weep to sail in search of for - tune? So, then, we

ward us, But there shall plen - ty smile up - on our pain, And ours shall be the prai - rie and the for - est, And bound - less

say, Fare - well for - ev - er - more! Cheer! boys, cheer! no more of i - dle sor - row; Cour - age! true hearts shall bear us on our

mead - ows, ripe with gold - en grain. Cheer! boys, cheer! no more of i - dle sor - row; Cour - age! true hearts shall bear us on our

way? Hope points be - fore, and shows the bright to - mor - row, Let us for - get all the dark - ness of to - day.

way: Hope points be - fore, and shows the bright to - mor - row, Let us for - get all the dark - ness of to - day.

COME, FOLLOW ME. (Round in three parts.)

From the "MUSICAL ALBUM."

1 Come, fol - low, fol - low, fol - low, fol - low, fol - low, fol - low me.

2 Whith - er shall I fol - low, fol - low, fol - low?

3 Whith - er shall I fol - low, fol - low thee? To the green-wood, to the green-wood, To the green-wood, green-wood tree.

Oh, the Rain!

Moderato.

1. Oh, the pleas-ant sum-mer rain, We are glad to hear a - gain, With its beau - ti - ful re - frain, On the roof and the tree:

2. Oh, the pleas-ant sum-mer rain, Life and health the drops con-tain; That from off my win-dow pane To the grass gen - tly fall:

And we know the wel-come sound Brings a joy to all a - round, On the dry and thirst y ground, Far as eye can see.

They re - fresh the sul - try air, They make ev - 'ry flow'r more fair; And a beau - ty, fresh and rare, They im - part to all.

Oh, the Rain!---concluded.

CHORUS.

Hear the pat-ter, pat-ter, pat-ter, pat-ter, pat-ter, pat-ter, pat-ter, pat-ter, pleas-ant sum-mer rain, Yes, the pat-ter, pat-ter, pat-ter, pat-ter,

Hear the pat-ter, pat-ter, pat-ter, pat-ter, pat-ter, pat-ter, pat-ter, pat-ter, pleas-ant sum-mer rain, Yes, the pat-ter, pat-ter, pat-ter, pat-ter,

Hear the rain, drop-ping, drop-ping down, Pleas-ant sum-mer rain,

pat-ter, pat-ter, pat-ter, pat-ter, beau-ti-ful re-frain; Drop-ping pat-ter, pat-ter, pat-ter, pat-ter, pat-ter, pat-ter, pat-ter, pat-ter

pat-ter, pat-ter, pat-ter, pat-ter, beau-ti-ful re-frain; Drop-ping pat-ter, pat-ter, pat-ter, pat-ter, pat-ter, pat-ter, pat-ter, pat-ter

drop-ping, drop-ping, beau-ti-ful re-frain; Drop-ping down, drop-ping, drop-ping

on the thirst-y ground, Speak-ing pat-ter, pat-ter, pat-ter, pat-ter, pat-ter, pat-ter, pat-ter, pat-ter, joy a-round.

on the thirst-y ground, Speak-ing pat-ter, pat-ter, pat-ter, pat-ter, pat-ter, pat-ter, pat-ter, pat-ter, joy a-round.

down on the thirst-y ground, Giv-ing joy to all a-round.

All is Well.

With somber tone.

1. In the old church tower Hangs the bell, And a - bove it, on the vane, In the sunshine and the rain, Cut in
2. In the old church tower Hangs the bell, You can hear its great heart beat, Ah! so loud, and wild, and sweet, As the
3. In the old church tower Hangs the bell, Deep and solemn. Hark! again, Ah! what passion and what pain, With her
4. In the old church tower Hangs the bell, 'T is a friend that seems to know All our joys and all our woe; It is

Hangs the bell,

gold, St. Peter stands, With the keys in his two hands, And all is well! All is well! All is well!
par - son says a prayer O'er his hap - py lov - ers there, While all is well!

p

hands upon her breast, Some poor soul has gone to rest Where all is well! All is well!

Cres.

glad when we are wed, It is sad when we are dead, But all is well! All is well! All is well!

Float Away.

Grazioso.

1. Float a - way, float a - way, o'er the far roll - ing sea; Snow-y sails, snow - y sails on its bos - om are free; With the

2. Ro - vers we, ro - vers we, That can brook no re-straint; All the land nar-row seems, All its air has a taint; So we

3. O'er the sea, o'er the sea! Yes, for - ev - er we'll roam, On its breast, on its breast We will e'er find a home; Wheth-er

a - zure vault a-bove, and the li - quid blue be-low, 'Mid the glo - rious bil - lows swell-ing high, O'er the o-cean we go.

leap up - on our deck, And we spread a - loft each sail, Till far out up - on the foam y tide We de-light in the gale.

zeph-yrs kiss the wave, Or the tem-pest rage a - bove, And the seeth-ing moun-tains round us rise, Still the o - cean we love.

Only One Crossing Over.

Varied expression.

1. There is on - ly one crossing o - ver, Wa - ters all dark and wide, Storms are on the fear - ful bil - lows,

2. There is on - ly one crossing o - ver, Leav - ing the cares of earth; Beau - ti - ful the gates that o - pen

3. There will be but one crossing o - ver, Sad - ness and shroud and bier, Fill - ing but an hour of part - ing,

Peace on the oth - er side. On - ly one scene of an - guish, Sor - row in sad words told, Then a sound of joy - ful

There at the new-est birth. Si - lent while fond eyes clos-ing, Show the soul's sweet re - pose, Far a - way from earth and

cres. *f*

Then I shall en - ter there. On - ly one night of tri - al, Heav - ing up - on the tide, Then a - mid the morn-ing

sing - ing Softened by harps of gold. On - ly one cross-ing o - ver.

mourn - ing Heav-en - ly joys dis - close. On - ly one cross-ing o - ver, On - ly one cross - ing o - ver.

dim. *p* *pp*

glo - ries Safe - ly at an - chor ride. On - ly one cross-ing o - ver, On - ly one cross-ing o - ver.

JOYFUL SING.

Moderato. **MODULATION TO THE RELATIVE MINOR.**

la si la

1. Joy - ful sing, the sum-mer's near, Glad-dest time in all the year; Sad the win - ter winds may blow, Spring has come and they must go.

2. Clear is sum-mer's a - zure sky, Brightened by the sun's warm ray; Dark clouds o'er the heaven may fly, But they soon will pass a - way.

m *p* *f*

la si la

3. And the beauteous sum-mer flowers, Gen - tly wav - ing all the day, Droop be-neath the heav-y showers, But to rise more fresh and gay.

Leaf by Leaf.

RELATIVE MINOR INTRODUCED.

Andantino.

sol si la

1. Leaf by leaf the ros - es fall, Drop by drop the springs run dry; One by one, be - yond re-call, Summer's beauties fade and die;

la si la

2. So in hours of deep-est gloom, When the springs of gladness fail, And the ros - es in their bloom Droop like maidens wan and pale,

3. Some sweet hope to glad-ness wed, That will spring a-fresh and new, When grief's winter shall have fled, Giving place to sun and dew;

But the ros-es bloom a - gain, And the springs will gush a - new, In the pleas-ant A-pril rain, And the Summer's sun and dew.

We shall find some hope that lies Like a si - lent germ a - part, Hid-den far from careless eyes, In the gar-den of the heart.

Some sweet hope that breathes of Spring Thro' the weary, weary time, Budding for its blos-som-ing In the spir - it's si - lent clime.

Rit.

the ros-es fall; they'll come a-gain.

the ros-es fall; they'll come a-gain.

Leaf by leaf the ros-es fall; Leaf by leaf they'll come a-gain.

Allegretto. RELATIVE MINOR INTRODUCED.

1. Like a gold-en o-cean, Spreading far a - way, O'er the dark ho-

2. Now the broad and glow-ing Sea of mol - ten gold, Rain-bow hues for-

3. Still the shad-ows deep-en, Dews in si - lence fall; With the skies are

ri - zon, Seems the part - ing day: In the leaf - y wood - land Ear - ly shad - ows rest; And the wea - ry war - bler Hast - ens to her nest.

sak - ing, Fades in twi - light cold: In the grass - y mead - ow, All the dai - sies white, Nod - ding to each oth - er, Whis - per soft, good night.

blend - ed Hills and tree - tops tall: From their plain-tive mur-m'rings E'en the night-birds cease; All the earth is sleep - ing, Ev - 'ry - where is peace.

Starry Waves.

RELATIVE MINOR INTRODUCED.

Leggiero.

1. Star - ry waves, star - ry waves, Danc-ing on the sea, Bright - ly come, dark - ly fade, Die in mel - o - dy; The

m *f* *m* *p*

2. Earth and air, earth and air, With bright fair - ies teem, From the moon glid - ing down On each sil - ver beam, The

moonbeams gent - ly fall Up - on the dream-ing flowers, On fra-grant for - est trees And blooming myr - tle bowers, While

cres. - - -

from the lone - ly shore I gaze up - on the sea, Whose sil - ver crest - ed waves Are beau - ti - ful to me,

m *f* *f*

from the lone - ly shore, I gaze up - on the sea, Whose sil - ver crest - ed waves Are beau - ti - ful to me, Are

dim.

Are beau - ti - ful to me, Are beau - ti - ful to me.

cres. *f* dim.

beau - ti - ful to me, Are beau - ti - ful to me, Are beau - ti - ful to me, Are beau - ti - ful to me.

Little Feet.

Allegro.

CHROMATIC TONES.

sol fi sol

1. Lit - tle feet, lit - tle feet, in the meadow roam - ing, Wan - der on, wan - der on thro' your hap-py day.

mi ri mi re di re si li si

mi ri mi sol fi sol re di re mi ri mi

2. Lit - tle hearts, lit - tle hearts, hap - py and con-fid - ing, All your ways, all your ways may your Fa - ther guide.

Light - ly tread, light - ly tread 'mid the flowers bloom-ing, Soon enough, soon enough comes the part-ing ray.

mi re mi sol fi sol mi ri mi

In His love, in His love ev - er - more a - bid - ing, May you ne'er, may you ne'er wan-der from His side.

mi ri mi la si la sol fi sol

Andantino. CHROMATIC TONES.

1. If I were a voice, a per - sua - sive voice, That could trav - el the wide world through, I would fly on the beams of the morn - ing light, And speak un - to men with a gen - tle might, And tell them to be true, And tell them to be true.

2. If I were a voice, a con-sol - ing voice, I would fly on the wings of air; For the homes of the lone and the sad I'd seek, And hope - ful and truth-ful the words I'd speak To save them from de - spair, To save them from de - spair.

3. If I were a voice, a con - vinc-ing voice, I'd be borne on the rest - less wind, And wher-ev - er I saw war-ring na - tions torn, I'd creep to the hearts full of spite or scorn, With love's own chains to bind, With love's own chains to bind.

If I were a Voice---concluded.

CHORUS.

I would fly o - ver land and sea, Wher - ev - er a hu - man heart might be, If I were a voice,

I would fly Wher - ev - er a hu - man heart might be, If I were a voice,

Wher - ev - er a hu - man heart might be, If I were a voice,

I would fly o - ver land and sea, If I were a voice,

Ritard.

If I were a voice.

If I were a voice.

Ritard.

If I were a voice.

If I were a voice.

Ringing Farewell.

Earnestly.

1. Hark! those bells so wild - ly swell - ing, On the mid-night air are knell - ing

2. Hark! the hap - py voice of child-hood, Trill-ing songs like birds in wild-wood,

3. Let us then with naught of sad - ness, Muse up - on those hours of glad-ness

Fare - well to the dy - ing year; Hark! the crash, the clang, the madness, Hark! the peal de - fy - ing sad-ness, Hark! ca-rous-ers

Echo-ing glee, it scarce knows why; Hark! a - bove the cho - rus peal-ing, Gen - tly o'er the heart comes stealing Mem'ries mid the

That we knew in for - mer years; And with - out a thought of sor - row, Wait with patience for the mor - row That shall end our

dim e rit.

lengthened cheer. Ring-ing fare-well to the dy - ing year, Ring-ing fare-well to the dy - ing year.

rev - el - ry. Hark! the bells, ... Hark! the bells fare-well to the dy - ing year.

earth - ly fears. Hark! the bells, ... Ring - ing fare-well to the dy - ing year.

Ring - ing fare - well to the dy - ing year, Hark! the bells, fare - well to the dy - ing year.

Look! my Birdie, Look!

EXERCISE IN CHROMATIC TONES.

1. The blos-soms sweet were spring-ing, The sky was clear and bright, I could not keep from sing-ing, Be-cause my heart was light; We

2. The swal-lows cir - cled o'er us, The mow-er swung his scythe, The wa-ter sang be-fore us Its sum-mer song so blithe; All

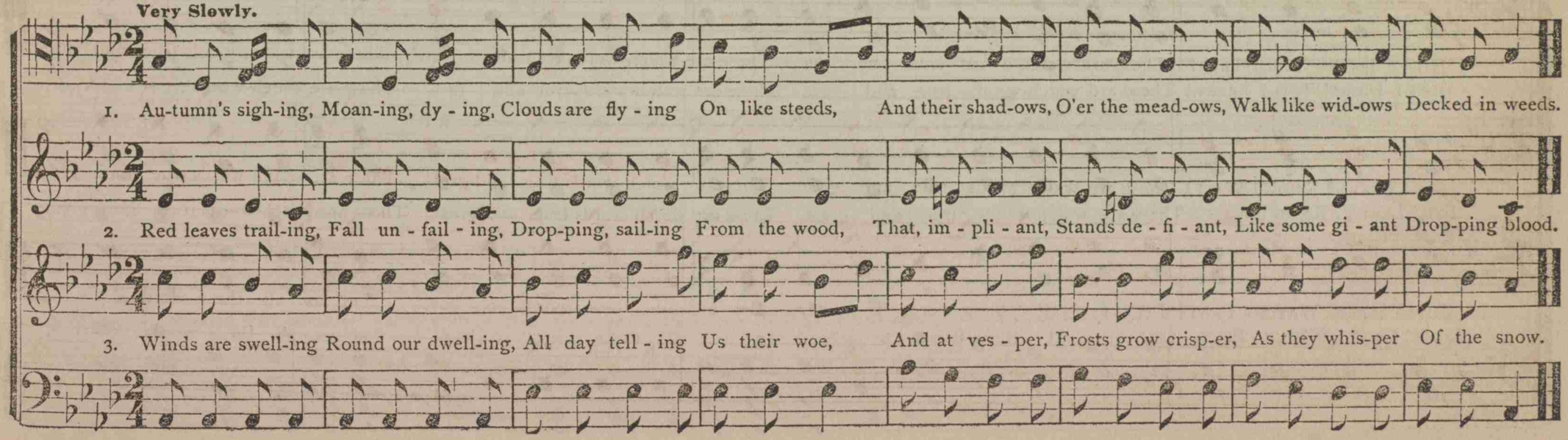
stray'd a - cross the gar - den, And down be-side the brook, And ev - ery where the bur - den Was "Look, my bird-ie, look!" And

plain - ly joy was writ - ten In na-ture's o - pen book, And so the hap - py bur - den Was "Look, my bird-ie, look!" And



AUTUMN FANCIES.

Words, T. B. READ. Music, P. P. BLISS.



WATCHWORDS.

EXERCISE IN RESTS.

1. *Hope* while there's a hand to strike! *Dare* while there's a young heart brave; *Toil* while there's a task unwrought; *Trust* while there's a God to save. Yes,

2. *See* that there's a work for each; *Learn* that there is strength in God; *Know* that there's a crown reserved; *Wait*, though 'neath the cloud and rod. Yes,

3. *Love* when there's a foe that wrongs; *Help* when there's a brother's need; *Watch* when there's a tempter near; *Pray* both in thy word and deed. Yes,

Ritard.

HOPE! DARE! TOIL! TRUST! These are watch-words true and just. These are watch-words true and just. These are watch-words true and just.

SEE! LEARN! KNOW! WAIT! These are watch-words true and great. These are watch-words true and great. These are watch-words true and great.

LOVE! HELP! WATCH! PRAY! Let us all these words o - bey. Let us all these words o - bey. Let us all these words o - bey.

The Golden Rule.

Dr. Lowell Mason.

Allegro.

Be you to oth - ers kind and true, As you 'd have oth - ers be to you, And nev - er do or say to man, What-

Be you to oth - ers kind and true, As you 'd have oth - ers be to you, And nev - er do or say to man, What-

e'er you would not take again, And nev - er do or say to man, Whate'er you would not take a - gain.

e'er you would not take again, And nev - er do or say to man, Whate'er you would not take a - gain.

e'er you would not take again, And nev - er do or say to man, Whate'er you would not take a - gain.

e'er you would not take again, And nev - er do or say to man, Whate'er you would not take a - gain.

The Deadly Old Decanter.

Words and Music by P. P. Bliss. From *The Song Tree*, by permission.

Earnestly.

1. There was an old de - can - ter, and its mouth was gap - ing wide, The ro - sy wine had ebbed a - way and

2. I placed it in the win - dow where the blast was blow - ing free, And fan - cied that its pale mouth sang the

3. Though in the path of bat - tle dark - est waves of blood may roll, Yet, while I kill the bod - y I de-

4. Then come, ye youths and maid-ens, drink from out my poi - son cup The bev - er - age that dulls the brain and

left its crys - tal side; The wind went humming, humming, up and down the sides it flew, And through the reed-like,

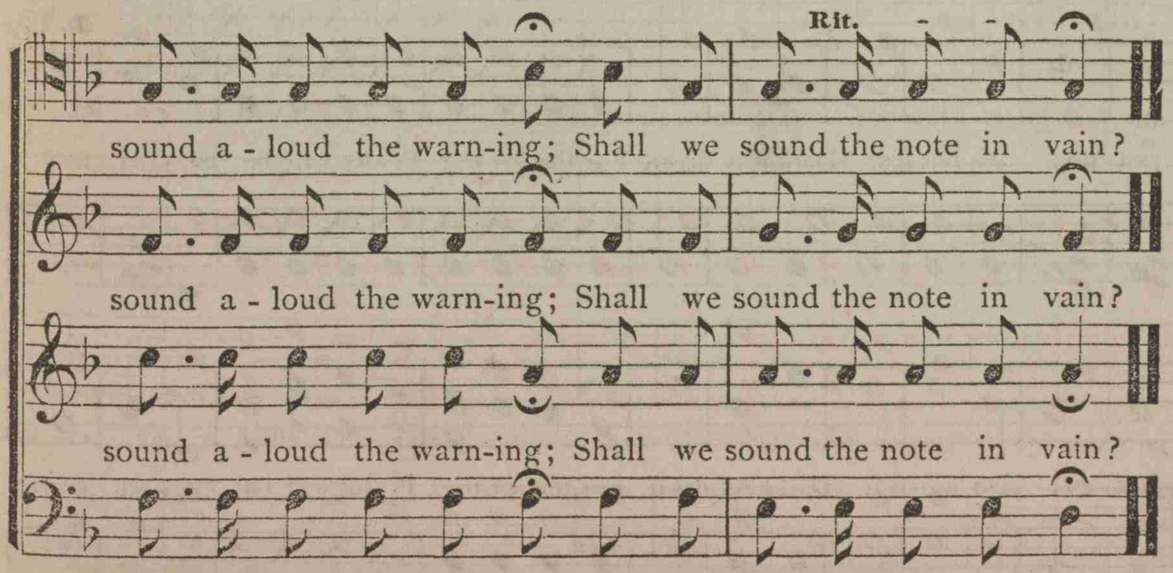
queer - est strain to me;—"Ho, ha, ha, ha!"—the bot-tle laughs—"have I not conquered more Than all your might - y

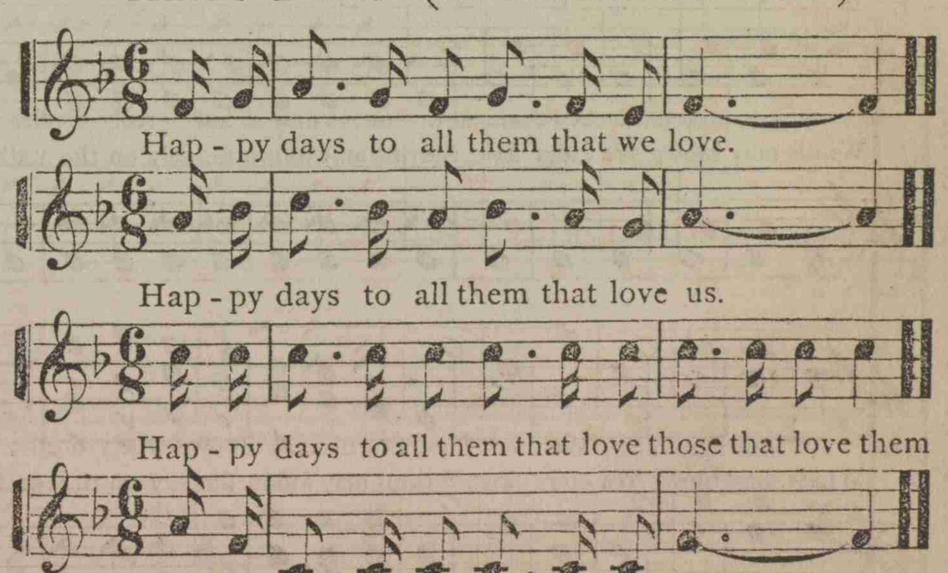
stroy the ver - y soul; The Pes - ti - lence and Fam-ine nev - er yet such ru - in wrought, As I in mirth or

burns the spir - it up; I'll put to shame the con-quer-ors that slay their scores be - low, I'll del - uge man - y



HAPPY DAYS. (Round in Four Parts.)





Sailor, Rest.

Partly from Offenbach. *New words.*

Andante Cantabile.

FINE.

1. Sail - or, rest! Sleep and rest! Rocked so light-ly on the o - cean's breast; Sail - or, float! Gen-tly float! Hands un-seen shall safely guide your boat.

D. C. Sail - or, rest! Sleep and rest! Rocked so light-ly on the o - cean's breast; Sail - or, float! Gen-tly float! Hands un-seen shall safely guide your boat.

2. Sail - or, dream! Sweet-ly dream, In the shimmer of the moon's soft beam; Dream of home, Distant home! Nought to harm your favor'd bark shall come.

D. C.

Winds may blow, Wa - ters flow, Storms may follow fiercely on the path you go; Do not fear Darkness drear, For the lov-ing Pi - lot will be ev - er near.

Winds may blow, Wa - ters flow, Storms may follow fiercely on the path you go; Do not fear Darkness drear, For the lov-ing Pi - lot will be ev - er near.

The Song of the Camp.

Words, Bayard Taylor. Music, E. A. Hanchet.

Allegretto. FINE.

1. "Give us a song!" the sol-diers cried, The out - er trench-es guard-ing When the heat-ed guns of the camps al - lied Grew wea - ry of bombard - ing.
D. C. "Give us a song!" the sol-diers cried, The out - er trench-es guard-ing When the heat-ed guns of the camps al - lied Grew wea - ry of bombard - ing.

2. They sang of love, and not of fame; For-got was Brit-ain's glo - ry: Every heart re-called then a dif-ferent name, But all sang "An - nie Lau-rie"—

The dark Re-dan, in si - lent scoff, Lay grim and threat'ning un - der; And the tawny mound of Mal - a - koff No lon-ger belched its thun - der.

Voice af - ter voice caught up the song, Un - til its ten - der pas - sion Like an an-them rose rich, full and strong, Their bat - tle-eve con - fes - sion.

quasi recit. D. C.

There was a pause; The guardsman said, "We storm the fort to - mor-row," Then sing while we may, an-oth - er day May bring e-nough of sor-row. Then
Sleep sol - diers; still in hon - ored rest, Your truth and val - or wear-ing, The brav - est are the ten-der - est, The lov - ing are the dar-ing. Then

The Bird Concert.

Words, Mrs. L. H. Sigourney. Music, P. P. Bliss.

Allegro.

1. There's a con-cert, there's a con-cert of glad-ness and glee, The pro-gramme is rich, and ad-mis-sion is free! In a grand vault-ed

2. They be-gin at ear-ly morn-light, for oft-en they're told, Late hours spoil their voi-ces, and make them look old; They in-vite you to

hall, where there's room and to spare, Good light and no crowding, and a world of pure air. The sing-ers ex-cel in their won-der-ful

come, if you have a fine ear, To gar-den or wild-wood, the re-hears-al to hear. The cho-rus is full ere the sun-beam is

art, They have com-pass of voice, and the rules all by heart, And they've traveled a-broad in the win-ter re-cess, And sung to vast

born, And the mu-sic is best at the break-ing of morn. Let us all haste a-way, for I'm sure they won't wait, And I've heard them

crowds with un - bound-ed suc - cess! La, Tra la la, Tra la la, Tra la la la, Tra la la, Tra la la, Tra la la

f *p*

say 'tis a sin to be late! Tra la la, Tra la la, Tra la la la la la, Tra la la, Tra la la, Tra la la la la

La, Tra la la, Tra la la, Tra la la la, Tra la la, Tra la la, Tra la la

la, Tra la la, Tra la la, Tra la la la, la la, la la, la la la la.

la, Tra la la, Tra la la, Tra la la---------- la la la la la la la, Tra la la, Tra la la, la la la la.

la, Tra la la, Tra la la, Tra la la la, la la la, la la la, la la la. la

*In repeat, tenors may whistle this melody, all the ladies singing alto.

SWEET MAY. (Round in three parts.)

1

Sweet May does ev - 'ry fra - grance bring, Yes, all the beau - teous bloom of the Spring; So hap - py birds, in grate - ful notes,

2

3

Pour their full praise thro' glad tune - ful throats; Blush - ing flow'rs in beau - ty rise, Dif - fus - ing o - dors to the skies.

Good-Night---Serenade.

Chas. H. Carroll.

QUARTET FOR MEN'S VOICES.

Slowly and smoothly.

1. Good - night, good - night, Now to all a kind good-night; Lo, the moon from heav'n is beam - ing, O'er the sil - ver wa - ters
2. Good - night, good - night, Now to all a kind good-night; An - gel - like, while earth is sleep - ing, Stars a - bove their watch are
3. Good - night, good - night, Now to all a kind good-night; Slum-ber sweet - ly till the morn - ing, Till the sun, the world a-

Lo, the moon from heav'n is beaming,
Angel-like, while earth is sleeping,
Slumber sweetly till the morning,

O'er the sil - ver
Stars a-bove their
Till the sun, the

stream - ing. Good-night, good-night, 'T is the hour of calm de - light;
keep - ing. Good-night, good-night, Stars a - bove their watch do keep;
dorn - ing. Rise in his might, Rise in all his glo - rious might.

Rall.

Good-night, good - night, good-night, good-night, good - night.
Good-night, good - night, good-night, good-night, good - night.
Good-night, etc.

waters streaming. Good-night, good-night,
watch are keeping. Good-night, good-night,
world a - dorning, Rise in his might,

'T is the hour of calm de-light. Good-night, good-night, good-night, good - night, good - night.
Stars a - bove their watch do keep. Good-night, etc.
Rise in all his glorious might. Good-night, etc.

O Evening's Silver Star---Serenade.

Words and Music, J. R. Murray.

With much expression, **(FOR MEN'S VOICES.)**

1. O ev'n-ing's sil - ver star____ Shine on her from a - far_____ And give my love sweet dreams to-night, Sweet dreams till morn-ing light_____ Ye

2. Dear love, dear love, good night, May all things pure and bright Be thine, not on - ly in thy dreams, But when the morn - ing beams____ O

an - gels fair,
el - fin hand,

O ev'n-ing's sil - ver star____ Shine

O guard with care.
O fair - y land,

Your sis-ter's gen-tle re - pose,
Come bring your treas-ures to me,

Watch-ing o'er my rose. O ev'n - ing's sil-ver star, Shine
Thee, dear love, to thee.

Have jeal-ous eyes and lov-ers' hearts, While watch-ing o'er my rose.
That I may give them ev - 'ry one To thee, dear love, to thee.

Ritard.

on her from a - far____ And give my love sweet dreams to-night, sweet dreams till morning light, sweet dreams to-night ; O ev'n-ing's sil - ver star____

Sweet dreams till morn-ing light. till morn-ing light ;

on her from a-far, And give my love sweet dreams to-night, sweet dreams till morning light, O ev'n-ing's sil - ver star____

Sounds of the Summer Night.

Moderato.

1. The cares of the day are ov - er, And gen - tly fades the light; Come, list in the qui - et eve-ning The sounds of the sum-mer

2. The song of the plain-tive warb-ler Is tremb-ling on the air, While mer-ry the crick-ets chirp-ing Is heard in the gar-den

3. Hark! hark! by the marsh - y riv - er, The bull-frog sounds his song, And quick in the rush - y wa - ter Are plung-ing the an-sw'ring

4. Yes, come in the qui - et even-ing, When cares of day are o'er, And list to the pleas-ant mu - sic That comes to the cot-tage

CHORUS.---Tenors roll the r.

night. Br - r - r - r - r - r - r - r - r - r Echo-ing far o'er hill and mead-ow, Br - r - r - r - r - r - r - r - r In the sum - mer night.

fair. Whip-poor-will! Whip-poor-will! Echo-ing far o'er hill and mead-ow, Whip-poor-will, whip-poor-will! In the sum-mer night.

throng. Whip poor-will! whip-poor-will! Echo-ing far o'er hill and mead-ow, Whip-poor-will, whip-poor-will! In the sum-mer night.

door. Ker - chug! Ker - chug! Echo-ing far o'er hill and mead-ow, Ker-chug! Ker - chug! In the sum-mer night.

Andantino. (The Echo may be given by four voices in a distant room.)

1. Far in the mount - ain where ech - oes are clear, Yo ho! yo ho! Hunt - ers are bound - ing in search of the

p *f* *p*

2. Firm is the step on the steep mount - ain side, Yo ho! yo ho! Keen are the glanc - es that reach far and

deer, Yo ho! yo ho! On - ward and up - ward how swift - ly they go, Leap - ing the stream where the bright wa - ters

f *m*

wide, Yo ho! yo ho! Joy - ful the call when the game is in view; Sweet - ly the ech - oes give back their hal-

flow, Yo ho! yo ho! yo ho! yo ho! On - ward and up - ward they go, On - ward and up - ward they go.

ff *Echo.* *ff* *Echo.* *ff* *Echo.*

loo, Yo ho! yo ho! yo ho! yo ho! Ech - oes give back their hal - loo, Ech - oes give back their hal - loo.

Song of the Skaters.

Words and Music by S. Wesley Martin.

Allegro. Sempre staccato.

1. The stars are bright in the sky to - night, The air is cool and clear, Ho, ho, ho, The skaters are out, with a mer - ry shout

2. Our skates keep time to the skat - ers' rhyme, As swift - ly on we glide, Ho, ho, ho, We laugh and sing till the ech - oes ring,

That ech - oes far and near, Ho, ho, ho, That ech - oes far and near; A - way! A - way! we will not stay, A -

Through the blue dome far and wide, Ho, ho, ho, Thro' the blue dome far and wide, Oh, swift we go o'er the ice be - low, As the

way o'er the froz - en track, Ho, ho, ho, With laugh and song we will glide a - long, Till our com - rades call us back,

ea - gle cleaves the air, Ho, ho, ho, Our smiles are bright and our hearts are light, And we know no thought of care, Ho, ho, ho,

fol - low me, fol - low me, On the ice and froz - en snow, fol - low me, fol - low me, Ho,

ho, fol - low me, Ho, ho, fol - low me, Ho, ho, O'er the ice and froz - en snow, Ho, ho, fol - low me, Ho, ho, fol - low me, Ho,

Song of the Skaters---concluded.

ho, follow me, follow me, follow, follow, follow, follow, follow me, Ho, ho!

follow, follow, follow, follow me, Ho, ho, ho, follow me, Ho, ho, ho,

ho, follow me, follow me, follow, follow, follow, follow, follow me, Ho, ho!

Echo, Mysterious Nymph!

Let the Echo be sung by four voices in a distant room.

Recitando. **Echo** **Echo.**

1. Echo, mysterious nymph! declare Of what you're made, and what you are! *Air.* Thou dost resuscitate dead sounds, Hark how my voice re - vives, re - sounds. *Zounds.*

2. Echo, now tell if e'er you saw So sweet a girl as Ka - tie Shaw? *Pshaw.* Her eyes!—were ever such a pair? Are the stars bright-er than they are? *They are.*

3. Whate'er thou sayest cannot deceive me, Her eyes e-clipse the stars, be-lieve-me! *Leave me.* Well then, thou saucy, pert romancer, Who is as fair as Ka - tie? answer. *Ann, sir.*

Summer Days are Long. (Solo and Quartet or Trio and Chorus.)

Moderato.

Poetry, A. A. Hopkins, Esq., editor "American Rural Home," Rochester, N. Y. Music, Wm. Tillinghast.

BARITONE (Melody).

1. O win - ter days are short, my dear, And win - ter nights are long, In which a - mid our dreams we hear The trill of sum - mer song;

ALTO.

2. O win - ter days are short, my dear, But length - en to the spring, When in the bud-ding of the year Our hopes be - gin to sing;

3. O win - ter days are short, my dear, And win - ter dreams are long, And thro' them warms a touch of cheer, Like warmth of sum - mer song;

There are no sea - sons dark and cold, That through the cy - cles last; Through ev' - ry chill-ing time we hold Some warmth of sun - shine past.

When hints of bloom up - on the air Add sweet - ness to the breath; When suns are warm and skies are fair, And dark - ness van - ish - eth.

Sweet dreams! they wait ful - fill - ment rare, When sum - mer days ap - pear; And faith goes out in ten - der prayer, Till sum - mer days are here.

QUARTET or CHORUS.

f

O sweet-est days of all the year Are days of sum - mer song; And win - ter days are short, my dear. But sum-mer days are long.

f

When win - ter days grow long, my dear, The near-er is the spring; And in the bud-ding of the year Our hopes will glad-ly sing.

f

O sweet-est days of all the year Are days of sum - mer song, And win - ter days are short, my dear But sum-mer days are long.

O sweet - est days of all the year Are days of sum-mer song; And win - ter days are short, my dear, But sum-mer days are long.

The Life of Song.

Words and Music, P. P. Bliss.

Allegro.

Oh, the life of song, How it flows a-long, When the heart and the voice are light and free! Let the joy-bells ring, Let us laugh and sing, "A life of song for

f *p* *f*

Oh, the life of song, How it flows a-long, When the heart and the voice are light and free! Let the joy-bells ring, Let us laugh and sing, "A life of song for

me." no way, no day, no night, no night, no clime, no time, song can yield de-

me." Not a dark way, Not a dull day, Not a lone, wea-ry night, No clime, No time, But song can yield de-

for me.

light. Ah, Song, hap-py song, song, hap-py song, song, hap-py song, song, hap-py song!

light. Ah, Song---------- hap-py song, song---------- hap-py song, song---------- hap-py song!

Allegro.

Oh, the life of song, How it flows a-long, When the heart and the voice are light and free! Let the joy-bells ring, Let us laugh and sing, "A life of song for

f *p* *f*

Oh, the life of song, How it flows a-long, When the heart and the voice are light and free! Let the joy-bells ring, Let us laugh and sing, "A life of song for

Repeat faster.

me." Happy song, happy song, Happy song, happy song song, happy song.

Hap-py song, hap-py song, happy song, happy song, song, happy song.

me." Hap-py song Happy song

for me. Song Song happy song.

Oh, a life of song for me, for me, Oh, a life of song for me, a life of song for me, a life of song for me!

Accellerando e crescendo al fine.

Oh, a life of song for me, for me, Oh, a life of song for me, a life of song for me, a life of song for me!

THE HAPPY WANDERER.

ZOLLNER. Arr. by F. W. R. New Words.

Allegretto animato.

1. A home have I in dis - tant land, Of all the homes on earth that stand, The dear - est. But
2. So out am I the world to see; From place to place I wan - der free A ro - ver. No

But who at home could rest al-
No shade of care or grief have
A - way to rove o'er land and

3. Who would not wish like me to roam, And for a - while from toil and home Es - cap - ing, A -

But who at home could rest al-
No shade of care or grief have
A - way to rove o'er land and

who at home could rest al - way, And in one place for - ev - er stay, Nor from his vil - lage ev - er stray, To wan - der.
shade of care or grief have I; All day I sing, but nev - er sigh, As o'er the mead or moun-tain high I wan - der.

way, But who could rest al - way,
I, No care or grief have I,
sea, A - way o'er land and sea,

way to rove o'er land and sea, New sights and peo - ples strange to see, To taste the sweets of lib - er - ty, And wan - der.

way, And in one place for - ev - er stay,
I, All day I sing but nev - er sigh,
sea, New sights and peo - ples strange to see,

THE HAPPY WANDERER---concluded.

pp p cres. f cres. ff

wan - der, wan - - -

SHUT THE DOOR.

With vigor.

1. Shut the door! Shut the door! For the win-try winds are blow-ing, and the frost-y air is cold; Shut the door!

2. Shut the door! Shut the door! But be sure you shut not out the poor and wea-ry on his way; Shut the door!

Shut the door! Shut the door! Shut the door!

CHORUS.

Shut the door! How they make the windows rattle with their thousand voices bold. Roar, Old Storm-King, out in the weath-er, We are safe-ly

Shut the door! Give him shelter from the tempest, and a welcome here to stay. Roar, old Storm-King, out in the weath-er, We are safe-ly

Shut the door!

shel-tered, and your blast we do not fear; Howl a-round the door and the win-dow, We will shut them close-ly, you can nev-er en-ter here.

shel-tered, and your blast we do not fear! Howl a-round the door and the win-dow, We will shut them close-ly, you can nev-er en-ter here.

Andantino. **SOLO.** **Arranged for this Work.**

1. O ye tears! O ye tears! that have long re - fused to flow, Ye are
2. O ye tears! O ye tears! I am thank - ful that ye run, Tho' ye

Chorus accompanying.

1. O come, ye tears, O come, ye tears, ye tears that long re - fused to flow, ye tears that long re - fused to flow, O
2. O come, ye tears, O come, ye tears, I'm thank-ful, thank-ful that ye run, I'm thank-ful, thank-ful that ye run; Ye

wel - come to my heart, Thawing, thaw - ing like the snow; The ice-bound clod has yield - ed, And the ear - ly blos-soms
come from cold and dark, Ye shall glit - ter in the sun; The rain-bow can - not cheer us, If the show'rs re - fuse to

ye are wel - come to my heart, While thaw-ing, thaw - ing like the snow; The ice-bound clod has yield-ed, And the ear - ly blos - soms,
come from cold, from cold and dark, But ye shall glit - ter in the sun; The rain-bow can - not cheer us If the show'rs re - fuse, re-

RIT.

spring, And the heal - ing fountains gush, And the wil-der-ness shall sing. O ye tears! O ye tears!
fall, And the eyes that can - not weep Are the sad-dest eyes of all. O ye tears! O ye tears!

blossoms spring, And heal-ing fount - ains, fount-ains gush, And all the wil-der - ness shall sing. O ye tears! O ye tears! O ye tears! O ye tears!
fuse to fall, And eyes that can - not, can-not weep, Are sad-dest eyes of all, of all. O ye tears! O ye tears! O ye tears! O ye tears!

Now Give Welcome.



Allegretto.

They think that they can o - ver - take, If we've the start and keep a-wake. You'll learn, whene'er you start to go, If we can o - ver - take or no, You'll

They think that they can o - ver - take, If we've the start and keep a-wake. You'll learn, whene'er you start to go, If we can o - ver - take or no, You'll

learn, you'll learn, If we can o - ver - take or no, you'll learn If we can o - ver-take or no, mi fa sol,

Oh, yes, we'll learn, no doubt, If you can o - ver-take or no, We'll learn, yes, yes, If you, no doubt, can o - ver-take or no. Oh, just

Oh, yes, no doubt, yes, yes, no doubt, yes, yes, mi fa sol, la si

learn. you'll learn, If we can o - ver - take or no, you'll learn If we can o - ver - take or no. Oh,

la si do, si do re do si la sol la si do re do si la sol la si do re do si la sol la si do re do si la sol la si do re do si la sol.

hear the ten - ors way be - hind, They can't catch up al - though in - clined, Oh, hear how they go, Oh, hear them, how they go.

do si do re do si la sol la si do re do si la sol sol la si do re mi fa si do sol sol sol la si do re mi fa si do.

wait, wait, we're all be - hind, We can't catch up, al - though in - clined, Oh, sing more slow - ly, come, let us slow - er go.

The Absent, Unforgotten.

Words, Kate Cameron. Music, F. W. Root.

Bases.

1. Oh! friends, long part-ed from our side,
2. Though it is sweet to clasp dear hands,

Yet still held true and ten - der,
At home's fa - mil - iar por - tal,

Tenors.

To
Yet

you, though many years di - vide,
faith - ful hearts, in dis - tant lands,

A trib - ute would we ren - der.
Make friendship's name immor - tal

Altos.

What though in pathways far a - part,
Yes, friends long parted from our side,

Our
We

Sopranos.

sev - ered steps are tend - ing?
still hold true and ten - der;

If we are tried and true in heart,
To you, tho' man-y years di - vide,

We'll all meet at the end - ing!
This trib - ute now we ren - der.

Chorus.

We pledge you in this simple song, Thro' which fond tho'ts take wing, And bid the happy memories that throng, Be chorus as we sing; Oh yes we

We pledge you in this simple song, Thro' which fond thot's take wing, And bid the memories that throng, Be chorus as we sing; We

8 8

And bid the happy memories that throng, Be chorus as we sing; Oh yes we, etc.

pledge you in this simple song, Thro' which fond tho'ts take wing, And bid the happy memories that throng, Be chorus as we sing.

pledge you in this simple song, Thro' which fond tho'ts take wing, And bid the happy memories that throng, Be chorus as we sing.

Our Native Song.

New arrangement, by permission of Messrs. S. Brainard's Sons.

Allegretto.

1. Our na - tive song, our na - tive song, O where is he who loves it not; The spell it holds is deep and strong, Where e'er we go, what e'er our lot.

2. The one who bears the fel - on's brand With moody brow and darkened name, Thrust meanly from his fa - ther land To lan-guish out a life of shame.

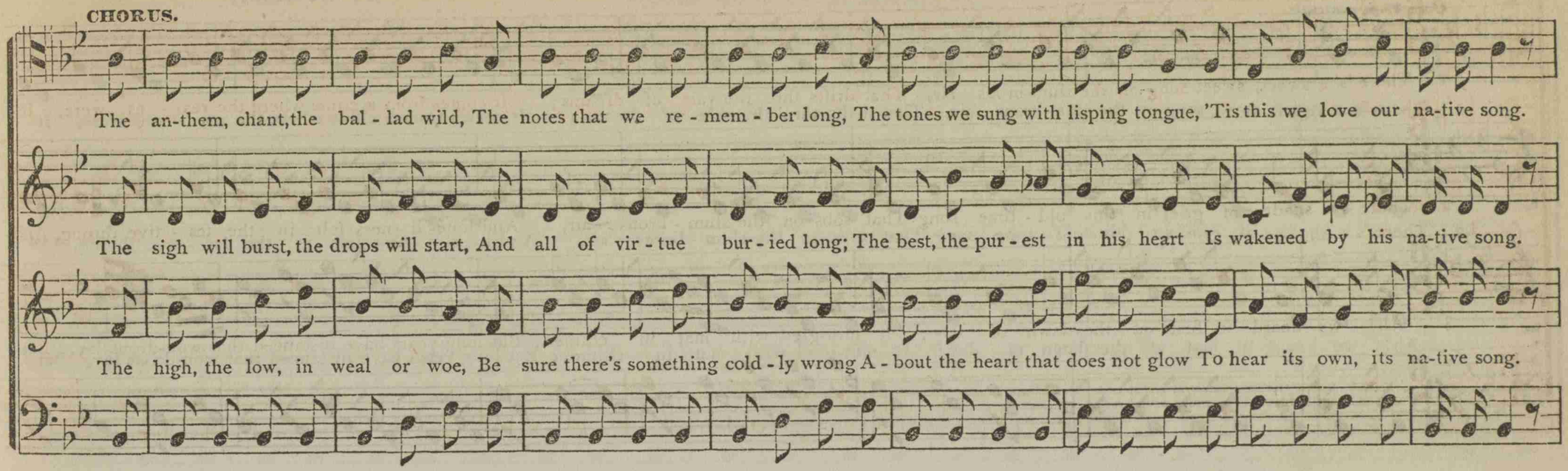
3. Self - ex - iled from our place of birth, To climes more fragrant, bright and gay, The mem-ory of our own fair earth May chance a - while to fade a - way.

Let oth - er mu - sic greet our ear, With thrill-ing fire or dul - cet tone, We speak to praise, we pause to hear, But yet, O yet 'tis not our own.

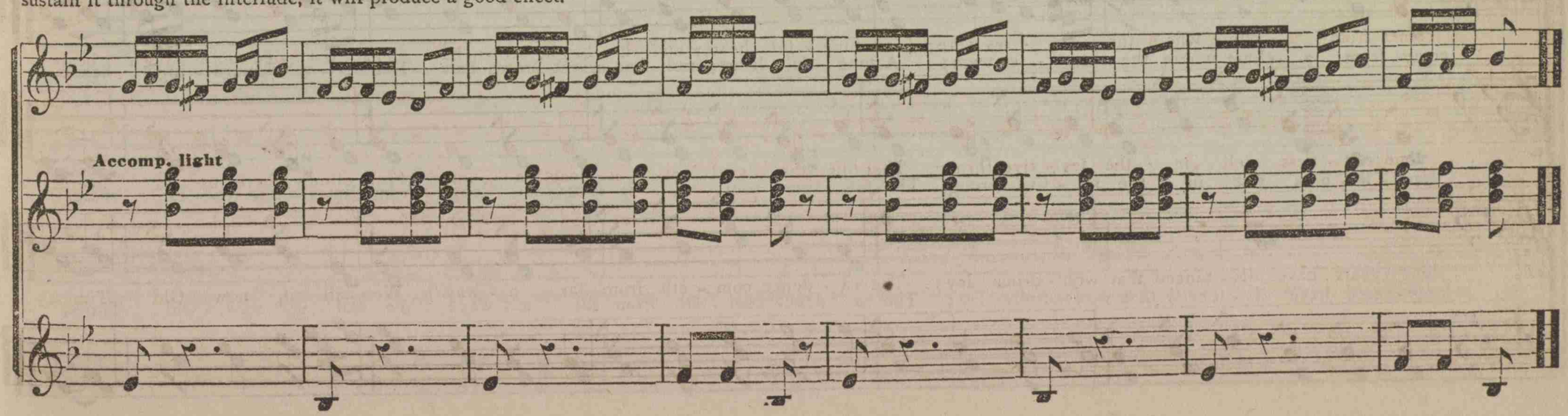
Oh, let him hear some sim - ple strain, Some lay his moth-er taught her boy, He'll feel the charm and dream a-gain Of home and in - no-cence and joy.

But let some min - strel ech - o fall, Of chords that breathe Columbia's fame, Our souls will burn, our spir - its yearn, True to the land we love and claim.

CHORUS.



This interlude should be whistled. It will then be two octaves higher than it is written, and the accompaniment will be properly below it, and not above, as it here appears. Let the 2d and 3d verses come in after interlude *in exact time.* If a good alto voice can sing the word "song" at the close of the chorus on B flat below, and sustain it through the interlude, it will produce a good effect.



Old Times.

F. W. Root,

Con Espressione.

1. There 's a sweet, sweet song on the slum-brous air, That drifts thro' the vale of dreams; It comes from a clime where the ros - es were, It comes from a clime where the ros - es were; A tune - ful heart; and her bright brown hair That ri - valed morn - ing's beams.

2. There 's a shade of grief in this old - time song That sobs on the slum - brous air, And lone- li - ness felt in the fes - tive throng, And lone - li - ness felt in the fes - tive throng, That fills the soul as it floats a - long, From climes where ros - es were.

3. Ah! we heard it first at the dawn of day; It min-gled with mat - in chimes; But long years have distanced that won-drous lay, But long years have dis - tanced that won - drous lay; The ca - dence com - eth from far a - way: We call it, now, Old Times,

Hail! Festal Day.

From *Festival Glee Book*, by permission.

Allegretto. **TENOR SOLO OR SEMI-CHORUS.**

CHORUS. p

Hail once more this fes - - - - tal
Glad, a - gain, we gath - - - - er

Hail! fes - tal day, so bright - ly re - turn - ing, Hail! fes - tal day, so bright - ly re - turn - ing, Glad - ly we meet in

(*Let the Chorus be kept under, excepting where it is marked loud.*)

Hail! fes - tal day, so bright - ly re - turn - ing, Hail! fes - tal day, so bright - ly re - turn - ing, Glad - ly we meet in

day! Whose beams so bright are shed a - round;
here, With friends so dear, in un - - - - ion bound;

friend - ship to - geth - er, Hail! fes - tal day, so bright - ly re - turn - ing, Glad - ly we meet in friend - ship to - geth - er.

friend - ship to - geth - er, Hail! fes - tal day, so bright - ly re - turn - ing, Glad - ly we meet in friend - ship to - geth - er.

Hail! Festal Day---continued.

Firm and true we'll ev - - - er be, Love shall

Firm - ly u - nit - ed ev - er we'll be, Yes, firm - ly u - nit - ed ev - er we'll be, For love e'er shall reign, for

Firm - ly u - nit - ed ev - er we'll be, Yes, firm - ly u - nit - ed ev - er we'll be, For love e'er shall reign, for

reign for - ev - er free, Strong in un - - - ion pure and

f

love e'er shall reign for - ev - er free, In un - ion, Strong in our un - ion, pure, warm and bright, Yes, strong in our un - ion,

f

love e'er shall reign for - ev - er free, In un - ion, Strong in our un - ion, pure, warm and bright, Yes, strong in our un - ion

f

bright, We'll join for aye the friends of right.

pure, warm, and bright, We'll join ev - er - more the friends of the right, the friends of the right, the right, We will join ev - er -

pure, warm, and bright, We'll join ev - er - more the friends of the right, the friends of the right, the right, We will join ev - er -

CODA after Repeat.

Hail! hail! fes - - tal day. Hail! fes - tal day.

more with the friends of the right, We will join ev - er - more with the friends of the right. Hail! fes - tal day, Hail! fes - tal day.

more with the friends of the right, We will join ev - er - more with the friends of the right. Hail! fes - tal day, Hail! fes - tal day.

The Season at the Springs.

Words and Music by F. W. Root.

Allegro.

1. Now Au - gust days are draw - ing nigh, Ther-mom - e - ters are run - ning high, And ev - ery mo - ment flit - ting by, Naught
2. Get read - y many a coat and dress, New bon - nets for - ty, more or less, The cost - ly jew - els we pos - sess, Our
3. Oh, how the time flies gai - ly on A - mong this crowd of cit - y "ton;" You've no i - dea of half the fun We

but dis - com - fort brings; This heat - ed day and dust - y town Will soon have done us up quite brown Un - less we leave and
pearls and dia - mond rings; With eight - een trunks and box - es, too, With bags and bun - dles not a few, We're off at last, pre-

find in all these things! Such things as driv - ing "four - in - hand," Such things as flirt - ing with Count Bland, Dis-play - ing wealth and

hur - ry down To Sar - a - to - ga Springs! 'T is there that hap - pi - ness is found, For i - ces and cool shade a - bound, But
pared to do The sea - son at the Springs! We put our great - est splen - dor on, And min - gle with the brill-iant throng, But

look - ing grand At Sar - a - to - ga Springs! But soon the sea - son will be through, And we must bid these scenes adieu; How-

are you not a - ware How we a - muse us there? Oh!— We have our beaux; Our dress - es show; We dance quadrilles; We pay the bills; And
have you no i - dea Why they as - sem - ble here? Why— To go to balls; 'Cause fash-ion calls; To cut a dash; To pay the cash; And

ev - er, in a year We will a - gain be here: Then— New songs we 'll sing; New styles we 'll bring; Our rig we 'll run; And will look on; And

have such a jol - ly good time, good time, good time, And have such a jol - ly good time at Sar - a - to - ga Springs.

have such a jol - ly good time, good time, good time, And have such a jol - ly good time At Sar - a - to - ga Springs.

SUMMER RILLS.

Music by H. A. FRENCH.

1. Ye bub - bling, gush - ing, lim - pid things, Whith - er a - way? Why leave those cool, ma - ter - nal springs In wan - ton play?
2. Now gleam - ing, laugh - ing, danc - ing well In sport - ive glee; What joy - ous, sport - ive tales ye tell Of wild - wood free!

3. Then pant - ing, sigh - ing, sob - bing low, With griev - ing moan, Ye chant the strains of sol - emn woe, In sad - d'ning tone.
4. Me - thinks I hear, in rip - pling tones And mer - ry ways, In lisp - ing laugh, or gen - tle moan, Your Ma - ker's praise.

The Rail-Road Glee.

[This piece requires that the conductor shall beat the time throughout, and give the signals indicated below. Capital letters are placed at intervals, to facilitate practice. In the syllables *ding-dong*, go quickly to, and sustain, the sound of *ng;* a real bell may be introduced with the singing, if struck in exact time with the syllables *ding-dong*. The letter **s** indicates a sharp hissing sound, and the stem attached to the letter shows what time the sound should occupy. Repeat the phrase between C and D as often as is thought best, accelerating gradually to the utmost speed that is deemed safe, then as gradually ritarding, coming into the $\frac{6}{8}$ movement at D or G at a signal from the conductor (who should not change the time of his beat, but let the dotted quarter note occupy the same time as the quarter note in previous measures). When the speed is at the greatest, between C and D, let certain ones be detailed to roll *r*, pianissimo, to the pitch *C*, continuing 8 beats (4 measures), to heighten the effect of speed; then let the same ones continue the same tone 8 beats more, but to the sound of *oo* as in *moon*, making it sound like a car whistle; then begin to diminish the speed. It may be well, at O, to have the class produce all the previous imitations together (ding-dong, s, r-r-r, oo, etc.), selecting different pitches and making as much confusion as possible, but coming, at a signal, harmoniously into the closing cadence.]

Words and Music, F. W. Root.

With varied expression. **A** **B** *Very slow. Accelerate very gradually.*

ding-dong, ding-dong, ding-dong, ding-dong, ding-dong, ding-dong, chick-a-

click-cluck, click-cluck, click-cluck, click-cluck,

All aboard for Melodicsville, Rhythmicsburg, and Dy- nam-ics-ton! ding-dong, ding-dong, ding-dong, ding-dong, ding-dong, ding-dong, click-cluck, click-cluck, click-cluck, click-cluck,

All a-board, all a-board, all a-board! chick-a-

C **D** **rit - ar - dan - do.**

chuck, chick-a-chuck, chick-a - chuck, chick-a-chuck, chick-a - chuck, ding-dong, ding-dong, ding-dong, ding-dong, dong, dong, dong,

click-cluck, click-cluck, chick-a-chuck, chick-a-chuck, ding-dong, ding-dong, ding-dong, ding-dong, dong, dong, dong,

click-cluck, click-cluck, chick-a-chuck, chick-a-chuck, ding-dong, ding-dong, ding-dong, ding-dong, dong, dong, dong,

chuck, chick-a-chuck, chick-a - chuck, chick-a-chuck, chick-a - - chuck, click-cluck, click-cluck, click-cluck.

E Andantino Cantabile.

dong---------- We join and sing the prais-es Which to this place be-long, 'Tis mu-sic's fair-est dwell-ing, The home of sweet-est

dong---------- We join and sing the prais-es Which to this place be-long, 'Tis mu-sic's fair-est dwell-ing, The home of sweet-est

dong---------- We join and sing the prais-es Which to this place be-long, 'Tis mu-sic's fair-est dwell-ing, The home of sweet-est

Melodicsville! Passen-gers for Discord change } cars, while we join 'Tis mu-sic's fair-est, fair-est

song. 'Tis here the way-worn pil-grim Will oft-en seek to stay; Find rest from all his la-bors, And drive all care a-way.

song. 'Tis here the way-worn pil-grim Will oft-en seek to stay; Find rest from all his la-bors, And drive all care a-way.

sweet-est song, 'Tis here the way-worn pil-grim Will oft-en seek to stay; Find rest from all his la-bors, And drive all care a-way.

'Tis here seek, will seek to stay, Find rest all care a-way.

F Return to **A** and sing as before to **D,** then as follows.

G rit - - ar - - dan - - do.

ding-dong,ding-dong,ding-dong,ding-dong, dong, dong, dong, dong----------

ding-dong,ding-dong,ding-dong,ding-dong, dong, dong, dong, dong----------

ding-dong,ding-dong,ding-dong,ding-dong, dong, dong, dong, dong----------

Train ready! Passengers for Rhythmicsburg & Dynamicston this } way. chuck, click-cluck click-cluck, click-cluck. Rhythmicsburg! train stops three } min-utes, And

The Rail-Road Glee---continued.

H **Allegro con spirito.**

Let us as we now appear, Sing a song of greeting, Al-tho' the songs that enter here Oft-en get a "beat-ing!" Good time all must keep!

Let us as we now appear, Sing a song of greeting, Al-tho' the songs that enter here Oft-en get a "beat-ing!" Good time all must keep! None may fall a-

Let us as we now appear, Sing a song of greeting, Al-tho' the songs that enter here Oft-en get a "beat-ing!" Good time all must keep! None may fall a-

Good time all must keep!

I J

None may sleep! This is the law in Rhythmicsburg, Where we now sing greeting. ding-dong,ding-dong,ding-dong,ding-dong,ding-dong,dong,

sleep! This is the law in Rhythmicsburg, Where we now sing greeting. ding-dong,ding-dong,ding-dong,ding-dong,ding-dong,dong,

sleep! This is the law in Rhythmicsburg, Where we now sing greeting. ding-dong,ding-dong,ding-dong,ding-dong,ding-dong,dong,

None may sleep! Time's up! this way for the Dynamicston express! all { read-y! all a-board, all a-board, all a-

K **Begin slowly, and accelerate as before.** L **Repeat these two measures till full speed is arrived at, then continue WITHOUT RITARD.** M

dong. chick-a-chuck, chick-a-chuck, chick-a-chuck, chick-a-chuck, chick-a-chuck, chick-a-chuck, chick-a-

dong. click-cluck, click-cluck, click-cluck, click-cluck, click-cluck, click-cluck, chick-a-chuck, chick-a-chuck, chick-a-chuck, chick-a-

dong. click-cluck, click-cluck, click-cluck, click-cluck, click-cluck, click-cluck, chick-a-chuck, chick-a-chuck, chick-a-chuck, chick-a-

board! chick-a-chuck, chick-a-chuck, chick-a-chuck, chick-a-chuck, chick-a-chuck,

The Rail-Road Glee---concluded.

cres - cen - do. without ritard. N Impetuoso.

chuck, chick-a-chuck, chick-a-chuck, chick-a-chuck, chick-a-chuck, chick-a-chuck, Thus may we gai - ly fly a - long For ev - er - more the road of song, With

chuck, chick-a-chuck, chick-a-chuck, chick-a-chuck, chick-a-chuck, chick-a-chuck, Thus may we gai - ly fly a - long For ev - er - more the road of song, With

chuck, chick-a-chuck, chick-a-chuck, chick-a-chuck, chick-a-chuck, chick-a-chuck, Thus may we gai - ly fly a - long For ev - er - more the road of song, With

brace and *bar* the cars are strong, To-geth-er firm - ly *tied;* No man of *note* should fail to be A - mong our hap - py com - pa - ny, As laugh-ing, sing-ing,

brace and *bar* the cars are strong, To-geth-er firm - ly *tied;* No man of *note* should fail to be A - mong our hap - py com - pa - ny, As laugh-ing, sing-ing,

brace and *bar* the cars are strong, To-geth-er firm - ly *tied;* No man of *note* should fail to be A - mong our hap - py com - pa - ny, As laugh-ing, sing-ing,

Accelerate. Molto allegro. O

full of glee, We on-ward quick-ly glide, We quick-ly glide, We quick-ly glide, On-ward, on-ward, on-ward, on-ward glide.

full of glee, We on-ward quick-ly glide, We quick-ly glide, We quick-ly glide, On-ward, on-ward, on-ward, on-ward glide.

full of glee, We on-ward quick-ly glide, We quick-ly glide, We quick-ly glide, On-ward, on-ward, on-ward, on-ward glide.

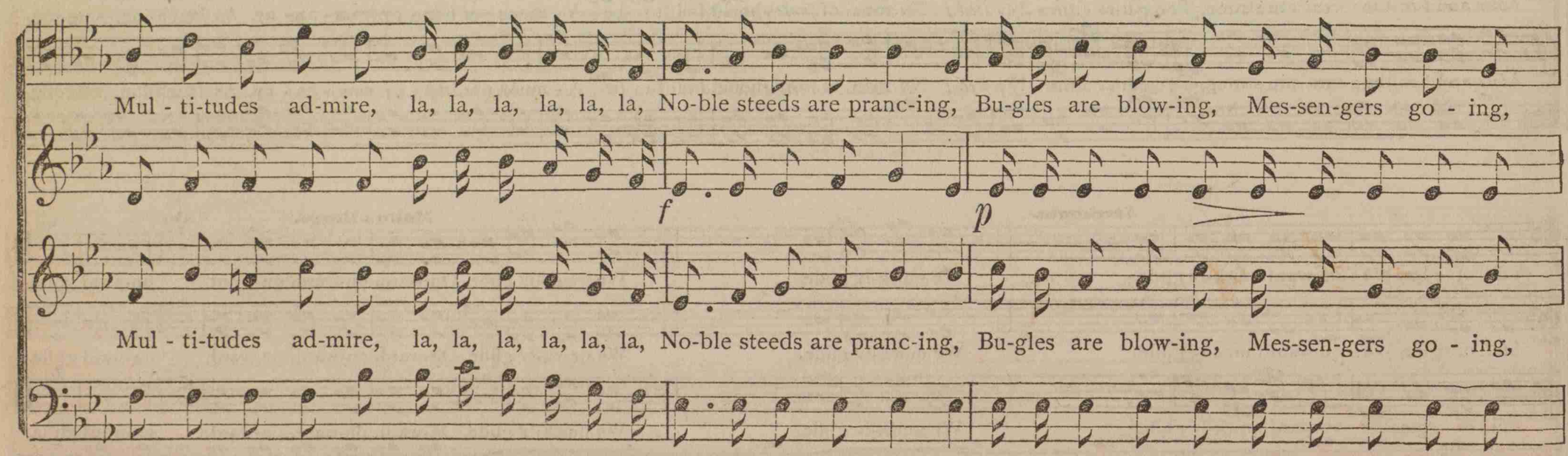
We quick-ly glide---------- We quick-ly glide----------

Very spirited.

THE MILITARY PARADE.

From Offenbach, by F. W. Root.





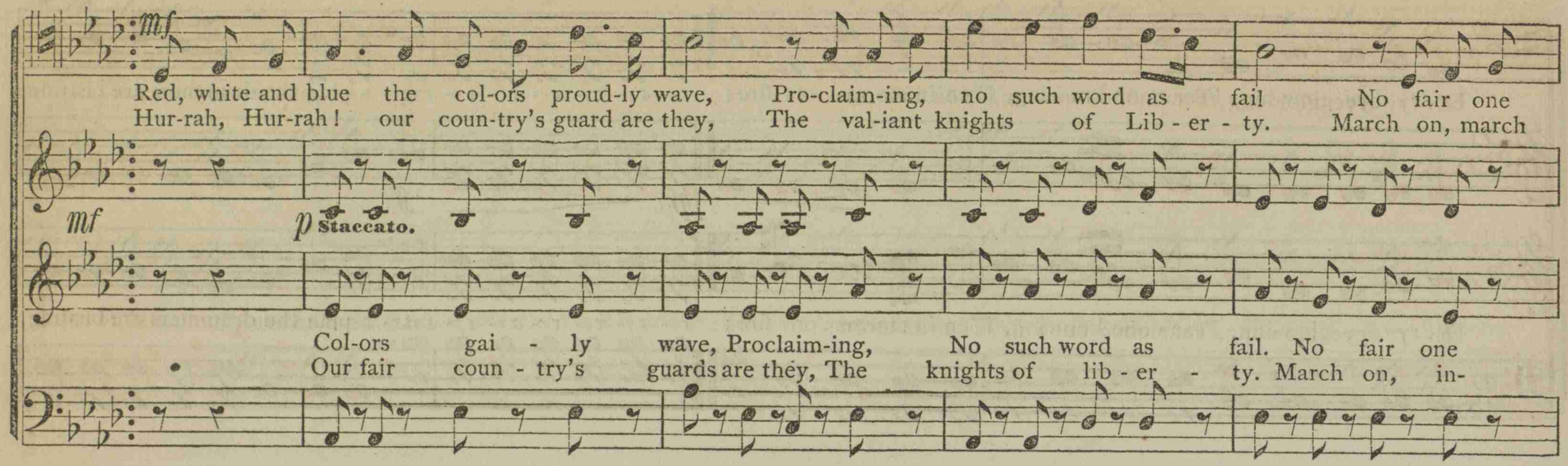
Ev-'ry eye glow-ing, Fear none knowing, E'en in storms of fire; r - r - r - r - r - r - r - rat - a-plan the drummers are beating,

pp *ff*

Ev-'ry eye glow-ing, Fear none knowing, E'en in storms of fire; r - r - r - r - r - r - r - rat - a-plan the drummers are beating,

Ev-en step keep-ing, all in a row; The bands their gay-est strains are all play-ing, As or-der - ly on-ward they go.

Ev-en step keep-ing, all in a row; The bands their gay-est strains are all play-ing, As or-der - ly on-ward they go.


mf
Red, white and blue the col-ors proud-ly wave, Pro-claim-ing, no such word as fail No fair one
Hur-rah, Hur-rah! our coun-try's guard are they, The val-iant knights of Lib - er - ty. March on, march
mf
p Staccato.
Col-ors gai - ly wave, Proclaim-ing, No such word as fail. No fair one
Our fair coun - try's guards are they, The knights of lib - er - ty. March on, in-
f
ev - er can re - sist the brave, No en - e - my can e'er pre-vail. Glo - ri-ous ar-ray! Tho'
on, in - vin - ci-ble ar-ray, And prove that we will e'er be free.
can re - sist the brave, No en - e - my can e'er, can e'er pre-vail. Glo - ri-ous ar-ray! Tho'
vin - ci - ble ar - ray, And prove that we will e'er, will e'er be free.
e'er pre - vail, no, no, no, no.
e'er be free, yes, yes, yes, yes.

be it confessed, Peace do we love best; Yet ne'er would we rest, But battle with zest In-va-sion, or re-volt; No, no, no, no, no, no,

be it confessed, Peace do we love best; Yet ne'er would we rest, But battle with zest In-va-sion, or re-volt; No, no, no, no, no, no,

Ne'er a man will stay, Whenever our country for her sons call; We'll forward march, conqu'ring all, 'Till the leader's cry is halt! halt! halt!

ff

Ne'er a man will stay, Whenever our country for her sons call; We'll forward march, conqu'r ing all, 'Till the leader's cry is halt! halt! halt!

DECK FOR THE BRIDAL.

From ROBERT SCHUMANN, by F. W. ROOT.

Andantino con moto.

1. Deck her, ye sis - ters, deck for the bri-dal—This fair maid-en to - day made wife; Lend all your aid to robe and a - dorn her,

2. Gath - er a-round her, glad in her gladness; Wish for her ev -'ry joy in life; Fa - ther and mother, sis-ter and broth - er,

For this day—gladdest of her life. White, like her soul, be each spot-less gar-ment, Lilies, like snow-wreaths, twine in her hair;

'Tis thy dear one to - day made wife. Good tho' the gifts that neighbors may ten-der, Bright tho' the rays that on her may fall,

There will the flow-'rets lov - ing - ly nes-tle, Round her who more than flow'ret is fair; Then, O ye sis-ters, lead to the bri - dal

One lov - ing heart now claims her allegiance, Crowning her life with love more than all; Then, O ye sis-ters, lead to the bri - dal

This fair maid - en, to - day made wife; And as ye low - ly kneel at the altar, Pray that a bless-ing rest on her life.

This fair maid - en, to - day made wife; And as ye low - ly kneel at the altar, Pray that a bless-ing rest on her life.

The Evening Before the Battle.

From Meyerbeer, by F. W. Root. (New words.)

SEMI-CHORUS. (Men's voices.)

Alla Marcia.

Friends, ere we the dan-gers seek, That spread out be-fore us, To Him let our hearts be raised, Who in heav'n reign-eth

mf

Cres.

Friends, ere we the dan-gers seek, That spread out be - fore us, To Him let our hearts be raised, Who in heav'n reign-eth

o'er us; And when death is near, And when destruction fills the air, We will firm - ly trust in His pro - tect - ing care.

p

We **Cres.** will trust His pro - tect - ing care.

o'er us; And when death to us is near, We will trust His pro - tect - ing care.

Soprano and Alto.

Cres.

FULL CHORUS. (Men's voices.) Fa - ther, O might-y Fa - ther, in mer-cy hear us; Grant them thy protecting care, who put all their trust in Thee:

Fa - ther, hear our prayer, Thou E - ter - nal One, we trust our lives with Thee;

ppp hear our prayer,

Fa - ther, hear our prayer, Thou E - ter - nal One, we trust our lives with Thee;

Lend us, O

Thine aid, O lend them, Thy strength de - fend them, that vic - to - rious o'er the foe may tri-umph our cause so just;

Lend us strength for this our right - eous cause and just, A - mid the mus-ket's

p Cres. *f*

Lend us strength for this our right - eous cause and just, A - mid the mus-ket's

The Evening Before the Battle---concluded.

ff

Our lib - er - ty; O guard and shield them, 'mid strife and per - il,

rat - tle, For this a - lone we bat-tle—Our lib - er - ty, Our lib - er - ty; Guard and shield us,

ff **Dim.** *p*

rat - tle, For this a - lone we bat-tle—Our lib - er - ty, Our lib - er - ty; Guard and shield us,

Cres. *f* *mf* *p*

Bear them safe thro' ev - 'ry dan-ger by thine al-might-y arm For we trust in Thee

f

then, with Thine al - might - y arm; In life or death, in life or death we trust in Thee

f *f* **Dim** *p*

then, with Thine al - might - y arm; In life or death we trust in Thee

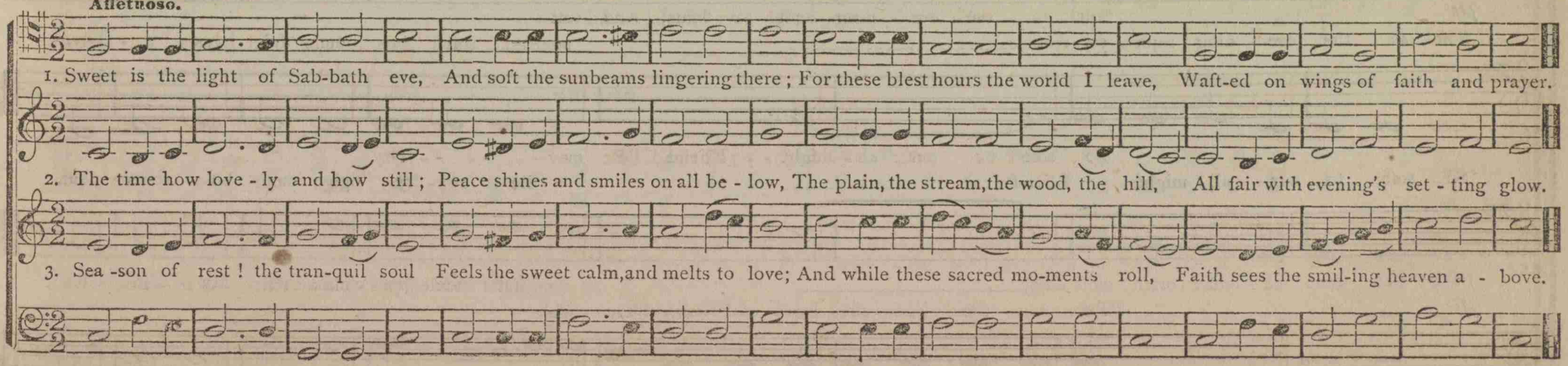
f *p*

HYMN TUNES: USUAL METRES.

SABBATH DAWN. L. M.



SABBATH EVE. L. M.



Beulah. L. M.

Andantino.

p Soft be the gen - tly breath - ing notes That sing

1. Soft be the gen - tly breath - ing notes---------- *m* That sing the Sav - ior's dy - ing love;

Soft as the morn - ing dews de - scend, While warb - - - ling

2. Soft as the morn - ing dews de - scend,---------- While warb - ling birds ex - ult - ing soar;

3. Pure as the sun's en - live - ning ray,---------- *m* That scat - ters life and joy a - broad;

p Pure as the sun's en - live - ning ray, That scat - - - - ters

p Soft as the eve - ning zeph - yr floats, And soft

Soft as the eve - ning zeph - yr floats,---------- *m* And soft as tune - ful lyres a - bove.

So soft to our al - might - y Friend Be ev - - - - 'ry

So soft to our al - might - y Friend---------- Be ev - 'ry sigh our bo - soms pour.

Pure as the lu - cid orb of day,---------- *m* That wide pro - claims its Ma - ker, God.

p Pure as the lu - cid orb of day, That wide

ASHVILLE. L. M.

L. O. EMERSON.

Allegro Moderato.

1. Now to the Lord, who makes us know The wonders of his dying love, Be humble honors paid below, And strains of nobler praise above.

2. 'Twas he who cleans'd our foulest sins, And wash'd us in his precious blood; 'Tis he who makes us priests and kings, And brings us rebels nearer God.

3. To Je - sus, our atoning priest, To Jesus, our e - ternal King, Be ev - er-lasting power confessed! Let every tongue his glory sing.

CONOVER. L. M. Double.

JAS. McGRANAHAN.

Firmly. **D. C.**

1. All peo-ple that on earth do dwell, Sing to the Lord with cheerful voice;
Him serve with mirth, his praise forthtell, Come ye be-fore him and re - joice. } Know that the Lord is God in-deed, With-out our aid he did us make;
D. C. We are his flock, he doth us feed, And for his sheep he doth us take.

D. C.

2. Oh, en - ter then his gates with praise, Approach with joy his courts un - to;
Praise, laud, and bless his name always, For it is seem-ly so to do. } Be-cause the Lord our God is good, His mer - cy is for - ev - er sure;
D. C. His truth at all times firmly stood, And shall from age to age en-dure.

SAFE REFUGE---(Part One.) L. M.

Confiding.

In singing the whole hymn, go from one tune to the other, according to verses.

1. God is the re-fuge of his saints, When storms of sharp distress invade; Ere we can of - fer our com-plaints, Be-hold him pres-ent with his aid.

4. There is a stream whose gentle flow Sup - plies the cit - y of our God; Life, love, and joy, still glid-ing thro', And wa-t'ring our di - vine a - bode.

5. That sa-cred stream, thine ho - ly word, Our grief al-lays, our fear con-trols; Sweet peace thy pro-mis - es af-ford, And give new strength to faint-ing souls.

SAFE REFUGE---(Part Two.) L. M.

Firmly.

To make fuller harmony, both these tunes may be sung together.

2. Let mount-ains from their seats be hurl'd Down to the deep, and bur - ied there, Con-vul-sions shake the sol - id world—Our faith shall nev-er yield to fear.

3. Loud may the trou - bled o - cean roar; In sa-cred peace our souls a - bide; While ev - 'ry na-tion, ev - 'ry shore, Trembles, and dreads the swell-ing tide.

6. Zi - on en - joys her Mon-arch's love, Se - cure a-gainst a threat-'ning hour; Nor can her firm foun-da-tion move, Built on His truth, and arm'd with pow'r.

Let there be Light. L. M. 6 lines.

Andantino.

1. At evening time let there be light; Life's lit - tle day draws near its close; A - round me fall the shades of night,

2. At evening time let there be light! Storm - y and dark hath been my day; Yet rose the morn di - vine - ly bright;

3. At evening time there shall be light; For God hath spo - ken; it must be; Fear, doubt and an-guish take their flight;

The night of death, the grave's repose; To crown my joys, to end my woes, At evening time let there be light, let there be light.

Dews, birds and blossoms cheered the way; Oh, for one sweet, one parting ray! At evening time let there be light, let there be light.

His glo - ry now is risen on me; Mine eyes shall His sal-va-tion see; 'Tis evening time and there is light, and there is light.

KINGDOMS AND THRONES. L. M.

Maestoso.

1. Kingdoms and thrones to God belong; Crown him, ye na - tions, in your song; His wondrous names and pow'rs rehearse; His honors shall enrich your verse.

2. He shakes the heavens with loud alarms; How ter - ri-ble is God in arms! In Israel are his mer - cies known; Is - rael is his pe - cu - liar throne.

3. Proclaim him King, pronounce him blest; He 's your defense, your joy, your rest; When terrors rise, and nations faint, God is the strength of ev - ery saint.

SHEPHERD'S CARE. L. M.

Cantabile.

1. Dear Sav - ior, if these lambs should stray From thy se-cure enclosure's bound, And, lured by worldly joys away, Among the thoughtless crowd be found;

2. Re - mem - ber still that they are thine, That thy dear sa-cred name they bear, Think that the seal of love divine, The sign of covenant grace they wear.

3. In all their err - ing, sin - ful years, Oh! let them ne'er for - got - ten be; Remember all the prayers and tears Which made them consecrate to thee.

Garden Prairie. L. M.

P. J. McGlashan.

Moderato.

1. Je - sus! and shall it ev - er be, A mortal man ashamed of thee? Ashamed of thee whom angels praise, Whose glory shines thro' endless days?

2. Ashamed of Je - sus! soon-er far Let evening blush to own a star. He sheds the beams of light di - vine O'er this be - nighted soul of mine.

3. Ashamed of Je - sus! that dear friend On whom my hopes of heaven depend? No: when I blush, be this my shame, That I no more revere his name.

Gone Before. L. M

R. A. Kinzie.

Legato.

1. Dear is the spot where Christians sleep, And sweet the strains their spirits pour; Oh, why should we in anguish weep? They are not lost, but gone before.

2. Secure from every mor - tal care, By sin and sorrow vexed no more, E - ter-nal happi - ness they share, Who are not lost, but gone be - fore.

3. To Zion's peaceful courts a - bove, In faith triumphant may we soar, Embracing, in the arms of love, The friends not lost, but gone be-fore.

Glorious Praise. L. M.

Joyfully.

1. E - ter-nal God, ce - les-tial King! Ex-alt-ed be thy glorious name; Let hosts in heaven thy praises sing, Let hosts in heaven thy praises

2. My heart is fixed on thee, my God! I rest my hope on thee alone; I'll spread thy sacred truths abroad, I'll spread thy sacred truths a-

sing, And saints on earth thy love pro-claim.

broad, To all man-kind thy love make known.

Holy Gospel. L. M.

With sincerity.

1. So let our lips and lives ex - press Thy ho - ly gos - pel, we pro-

2. Thus shall we best proclaim a-broad The hon-ors of our Sav - ior

fess; So let our works and vir - tues shine, To prove the doc - trine all - di - vine, To prove the doc - trine all - di - vine.

God; When his sal - va - tion reigns within, And grace sub - dues the power of sin, And grace sub-dues the power of sin.

Heavenly Lyres. L. M.

J. H. Tenney.

Andantino.

1 Oh, sweet - ly breathe the lyres a - bove, When an - gels touch the quiv'ring string, And wake, to chant Immanuel's love, Such strains as an - gel lips can sing.

2. And sweet, on earth, the cho - ral swell, From mortal tongues the gladsome lays, When pardoned souls their raptures tell, And, grateful, hymn Immanuel's praise.

Star. L. M.

P. P. Bliss.

With expression.

1. The heavens declare thy glory, Lord! In every star thy wisdom shines; But when our eyes behold thy word, We read thy name in fair - er lines.

2. The rolling sun, the changing light, And nights and days thy power confess, But the blest volume thou hast writ, Re-veals thy jus - tice and thy grace.

Safe Repose. L. M.

Duet. Andantino.

1. In sleep's serene ob - liv - ion laid, I safe - ly passed the si - lent night; Again I see the break - ing shade, I drink a - gain the morn-ing light.
2. Oh! guide me thro' the va - rious maze, My doubtful feet may this day tread; And spread thy shield's protecting blaze, When dangers press around my head.

New Treasures. L. M.

F. W. Root.

Larghetto.

1. If on our dai - ly course our mind Be set, to hal - low all we find, New treasures still, of countless price, God will provide for sac - ri - fice.

2. Old friends, old scenes, will lovelier be, As more of heaven in each we see; Some softening gleam of love and prayer Shall dawn on ev - ery cross and care.

3. The trivial round, the com-mon task, Will fur - nish all we ought to ask; 'Room to de - ny ourselves, a road To bring us dai - ly near - er God.

Loving Praise. L. M.

Andantino.

1. Soft be the gently breathing notes That sing the Savior's dying love; Soft as the evening zeph - yr floats, And soft as tuneful lyres a - bove.

2. Soft as the morning dews descend, While warbling birds exult - ing soar, So soft to our al - might-y Friend Be every sigh our bo - soms pour.

3. Pure as the sun's enliven - ing ray, That scatters life and joy a - broad; Pure as the lu - cid orb of day, That wide proclaims its Maker, God.

Hallowed Dawn. L. M.

Edward F. French.

Cantabile.

1. My ope - ning eyes with rap - ture see The dawn of thy re - turn - ing day; My thoughts, O God, as - cend to thee, While thus my ear - ly vows I pay.

2. Oh, bid this tri - fling world re - tire, And drive each car-nal thought a - way; Nor let me feel one vain de-sire—One sinful thought through all the day.

Gospel Sound. L. M.

C. C. Case.

Cantabile.

1. How sweet - ly flowed the gos - pel sound, From lips of gen - tleness and grace, While list'ning thousands gathered round, And joy and reverence filled the place.

2. Come, wanderers, to my Father's home; Come, all ye wea - ry ones, and rest; Yes, sa - cred Teacher, we will come, O - bey thee, love thee, and be blest.

Gentle Stream. L. M.

Duet. Andantino.

Slow.

1. There is a stream whose gentle flow Supplies the cit - y of our God, Life, love, and joy, still gliding through, And watering our di-vine a - bode.
2. That sacred stream, thine holy word, Our grief al-lays, our fear con - trols; Sweet peace thy promis-es af - ford, And give new strength to faint - ing souls.

TRIUMPHANT ZION. L. M.

From "THE HOUR OF PRAISE," *by permission.*

Moderato.

CHORUS.

1. Tri - umph - ant Zi - on! lift thy head, Tri - umph-ant Zi - on! Tri - umph-ant Zi - on! From dust and dark - ness
2. Put all thy beau - teous gar - ments on, Tri - umph-ant Zi - on! Tri - umph-ant Zi - on! And let thy va - rious
3. No more shall foes un - clean in - vade, And fill thy hal - lowed

CHORUS.

and the dead; Tri - umph-ant Zi - on, lift thy head! Though hum - bled long, a - wake at length, And gird thee
charms be known: Tri - umph-ant Zi - on, lift thy head! The world thy glo - ries shall con - fess, Decked in the
walls with dread; No more shall hell's in - sult - ing host Their vic - t'ry

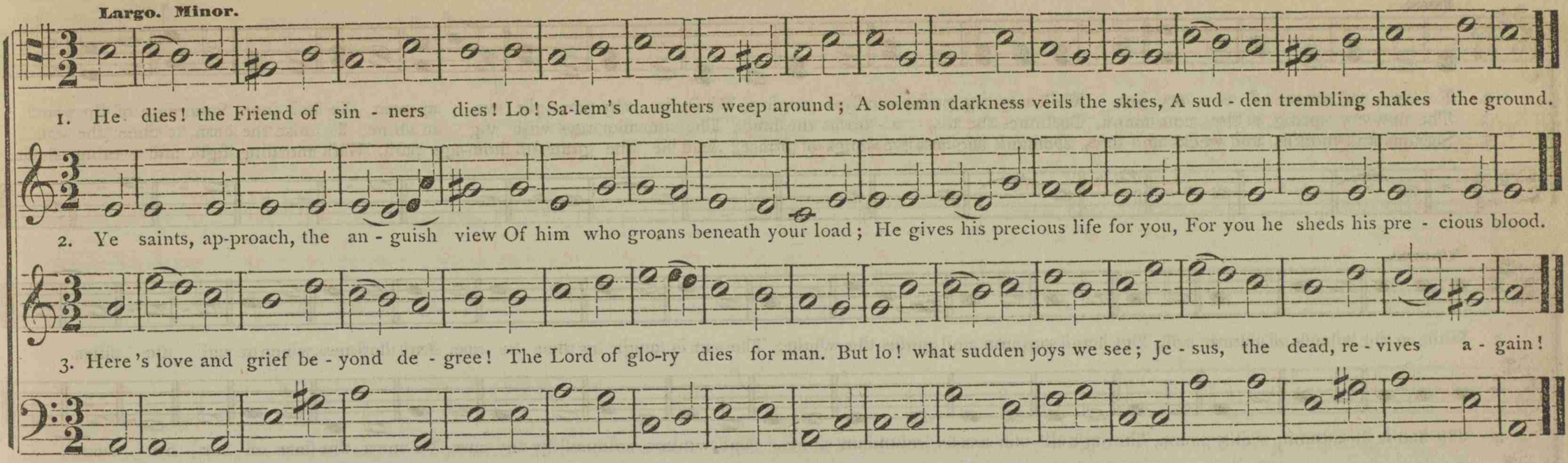
CHORUS.

with thy Sav - ior's strength. Tri - umph-ant Zi - on! lift thy head From dust and dark - ness and the dead.
robes of right - eous - ness. Tri - umph-ant Zi - on! lift thy head From dust and dark - ness and the dead.
and thy sad - ness boast.

THE FRIEND OF SINNERS. (Part 1.) L. M.

JOHN G. HOUSE.

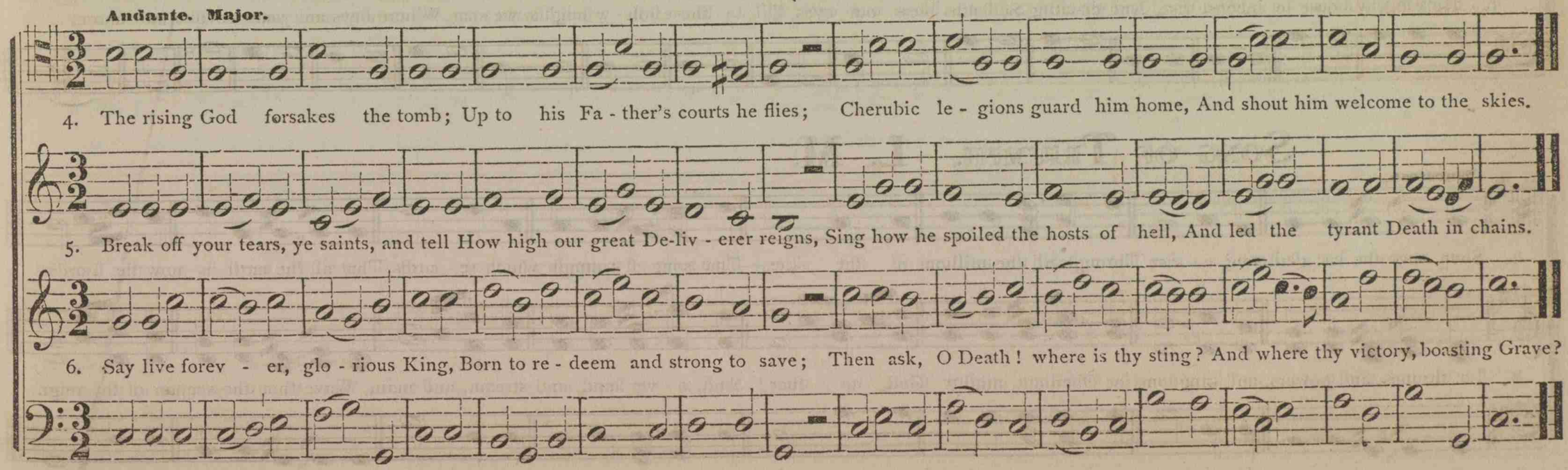
Largo. Minor.



THE FRIEND OF SINNERS. (Part 2.) L. M.

JOHN G. HOUSE.

Andante. Major.



THANKSGIVING HYMN. L. M.

Duet.

1. E - ter - nal source of ev - ery joy, Well may thy praise our lips employ, While in thy tem - ple we ap-pear, To hail thee, Sovereign of the year!
3. The flow-ery spring, at thy com-mand, Perfumes the air, a - dorns the land; The sum-mer rays with vig - or shine, To raise the corn, to cheer the vine.
5. Seasons and months, and weeks and days, Demand suc-cess-ive songs of praise; And be the grate-ful hom-age paid, With morning light and evening shade.

Chorus.

2. Wide as the wheels of nature roll, Thy hand supports and guides the whole; The sun is taught by thee to rise, And darkness when to vail the skies.
4. Thy hand, in autumn, richly pours, Through all our coasts, redundant stores: And winters, softened by thy care, No more the face of hor - ror wear.
6. Here in thy house let incense rise, And cir-cling Sabbaths bless our eyes, Till to those loft - y heights we soar, Where days and years revolve no more.

SONG OF TRIUMPH. L. M.

Maestoso.

1. Soon may the last glad song a - rise Through all the millions of the skies—That song of triumph which re - cords That all the earth is now the Lord's!
2. Let thrones, and powers, and kingdoms be Obedient, mighty God, to thee! And, o - ver land, and stream, and main, Wave thou the scepter of thy reign.

His Loving-Kindness. L. M.

Joyfully.

1. A - wake, my soul, to joy - ful lays, And sing the great Re - deem - er's praise; He just - ly claims a song from me: His lov-ing - kind-ness, oh, how free!
2. He saw me ru - ined in the fall, Yet loved me, not - with-stand - ing all; He saved me from my lost es-tate: His lov-ing - kind-ness, oh, how great!
3. Though numerous hosts of mighty foes, Though earth and hell my way op-pose, He safe - ly leads my soul a-long: His lov-ing - kindness, oh, how strong!

Night of Sorrow. L. M.

M. V. Zimmerman.

Con dolore.

1. 'T was on that dreadful, doleful night, When the whole power of darkness rose A - gainst the Son of God's de-light, And friends betrayed him to his foes.
2. Be - fore the mournful scene began, He took the bread, and blessed and brake; What love through all his actions ran, What wondrous words of grace he spake!
3. Je - sus, thy feast we cel - e - brate, We show thy death, we sing thy name—Till thou re - turn and we shall eat The marriage sup - per of the Lamb.

Dear is the Spot. L. M.

J. F. Fuller.

Slow.

1. Dear is the spot where Christians sleep, And sweet the strain which an-gels pour; Oh, why should we in anguish weep? They are not lost—but gone be - fore.
2. Say, why should friendship grieve for those Who safe arrive on Canaan's shore? Released from all their hurt - ful foes, They are not lost—but gone be - fore.

ROSEDALE. L. M.

GEO. F. ROOT, 1843.

1. Great God! to thee my eve - ning song With hum-ble grat - i - tude I raise: Oh, let thy mer - cy tune my tongue, And fill my heart with live - ly praise.

2. My days, uncloud - ed as they pass, And ev - ery gen - tle, roll - ing hour, Are mon-u-ments of won-drous grace, And wit-ness to thy love and power.

ROCKINGHAM. L. M.

From "CARMINA SACRA," by permission.

1. Prais - es to Him who built the hills; Prais - es to Him the stream who fills; Prais - es to Him who lights each star That sparkles in the blue a - far.

1. Prais - es to Him who built the hills; Prais - es to Him the stream who fills; Prais - es to Him who lights each star That sparkles in the blue a - far.

THE OLD HUNDREDTH. L. M.

From MAROT AND BEZA'S PSALMS. Geneva, 1543.

1. With one con - sent, let all the earth To God their cheerful voi - ces raise; Glad hom-age pay, with aw-ful mirth, And sing be-fore him songs of praise:

2. As - sured that he is God a - lone, From whom both we and all pro - ceed—We, whom he chooses for his own, The flock which he de - lights to feed.

Sabbath Morning. C. M.

Slow.

1. How sweet, how calm, this Sabbath morn ; How pure the air that breathes, And soft the sounds upon it borne, And light its va-por wreaths.

2. It seems as if the Christian's prayer, For peace, and joy, and love, Were answered by the very air That wafts its strain a - bove.

3. Let each un - ho - ly passion cease, Each evil thought be crushed, Each anxious care that mars thy peace, In faith and love be hushed.

Alone. C. M.

With solemnity.

1. Thou must go forth a-lone, my soul, Thou must go forth a-lone; To other scenes, to other worlds, That mortal hath not known.

2. Thou must go forth a-lone, my soul, To tread the nar-row vale; But He, whose word is sure, hath said His mercy shall not fail.

3. Thou must go forth a-lone, my soul, To meet thy God a - bove; But shrink not; He has said, my soul, He is a God of love!

JOYFUL MEETING. C. M.

Joyfully.

1. Oh, it is joy for those to meet Whom one communion blends, Council to hold in converse sweet, And talk as Chris-tian friends.

2. 'T is joy to think the angel train, Who 'mid heaven's temple shine, To seek our earthly temples deign, And in our an - thems join.

3. But chief 't is joy to think that He To whom his church is dear, Delights her gathered flock to see, Her joint de - vo - tions hear.

HEIRS OF HEAVEN. C M.

C. C. MILLER.

Earnestly.

1. Why should the children of a King Go mourning all their days? Great Comforter! descend and bring Some tokens of thy grace.

2. Dost thou not dwell in all thy saints, And seal the heirs of heaven? When wilt thou banish my complaints, And show my sins forgiven?

3. Thou art the earnest of his love, The pledge of joys to come; And thy soft wings, Celestial Dove! Will safe con - vey me home.

CONVILLE. C. M.

DR. LOWELL MASON.

Con Spirito.

1. To our Redeemer's glorious name, Awake the sacred song! Oh! may His love—immortal flame—Tune every heart and tongue.

2. His love, what mortal thought can reach? What mortal tongue display? Im-ag-in-a-tion's utmost stretch, In won-der dies a - way.

3. Dear Lord! while we adoring pay Our humble thanks to Thee, May every heart with rapture say,—"The Savior died for me."

UNITED PRAYER. C. M.

H. NORTON.

Tenderly.

1. Oh, 'tis a scene the heart to move, When, at the close of day, Whom God u-nites in Christian love, U-nite their thanks to pay.

2. What tho' the number be but small; When-ev-er two or three Join on the Sav-ior's name to call, There in the midst is He.

3. When faithful and re-pentant hearts His heav'nly grace en-sue, His grace, en-treat-ed, He im-parts To man - y or to few.

BLEST DAY OF GOD. C. M.

Z. M. PARVIN.

Andantino.

1. Blest day of God! most calm, most bright, The first, the best of days, The laborer's rest, the saint's delight, The day of prayer and praise.

2. My Savior's face made thee to shine; His ris - ing thee did raise, And made thee heavenly and di - vine Be-yond all oth - er days.

3. The first fruits oft a bless - ing prove To all the sheaves be - hind; And they, the day of Christ who love, A hap - py week shall find.

BLEST ARE THE SOULS. C. M.

A. W. WILLIAMS.

Moderato.

1. Blest are the souls that hear and know The gospel's joyful sound; Peace shall attend the path they go, And light their steps surround.

2. Their joy shall bear their spirits up Thro' their Redeemer's name; His righteousness exalts their hope, Nor Satan dares con-demn.

3. The Lord, our glo - ry and defense, Strength and salvation gives; Is-rael, thy King, for - ev-er reigns, Thy God for-ev - er lives.

COME HOLY SPIRIT. C. M.

Andantino.

1. Come, Ho - ly Spir-it, heavenly Dove, With all Thy quick'ning pow'rs, Kindle a flame of sacred love In these cold hearts of ours.

2. Look how we grovel here be-low, Fond of these trifling toys; Our souls can neither fly nor go To reach e - ter - nal joys.

3. In vain we tune our for-mal songs, In vain we strive to rise; Ho-san - nas lan-guish on our tongues, And our de-vo-tion dies.

SILVER-MANTLED PLAINS. C. M.

CARL M. WYANT.

Moderato.

1. Calm on the listening ear of night, Come heaven's melodious strains, Where wild Judea stretches far Her silver - mantled plains.

2. Celestial choirs from courts a-bove, Shed sacred glo - ries there, And angels, with their sparkling lyres, Make music on the air.

3. "Glory to God!" the sounding skies Loud with their anthems ring—"Peace to the earth, good-will to men, From heaven's eternal King"

Glad Praises. C. M. Double.

E. A. Hanchet.

Earnestly.

1. Oh! for a thousand tongues to sing My dear Redeemer's praise! The glories of my God and King, The triumphs of his grace!
2. Jesus—the name that calms my fears, That bids my sorrows cease; 'T is music to my ravished ears; 'T is life, and health, and peace.

1. Oh! for a thou - sand tongues to sing My dear Re-deem - er's praise! The glo-ries of my Lord and King, The triumphs of his grace!
2. Je-sus—the name that calms my fears, That bids my sor - rows cease; 'T is mu-sic to my rav - ished ears; 'T is life, and health, and peace.

1. Oh! for a thousand tongues to sing My dear Redeemer's praise! The glories of my God and King, The triumphs of his grace!
2. Jesus—the name that calms my fears, That bids my sorrows cease; 'T is music to my ravished ears; 'Tis life, and health, and peace.

My gracious Mas - ter and my God! As - sist me to pro - claim, To spread, through all the earth abroad, The honors of thy name.
He breaks the power of reigning sin, He sets the pris-oner free; His blood can make the foulest clean; His blood availed for me.

My gracious Mas - ter and my God! As-sist me to pro - claim, To spread, through all the earth a - broad, The hon - ors of thy name.
He breaks the power of reigning sin, He sets the prisoner free; His blood can make the foul - est clean; His blood a - vailed for me.

My gracious Mas - ter and my God! As - sist me to pro - claim, To spread, through all the earth abroad, The honors of thy name.
He breaks the power of reigning sin, He sets the pris-oner free; His blood can make the foulest clean; His blood availed for me.

WALTON. C. M.

DR. LOWELL MASON.

With Joyfulness.

1. How did my heart rejoice to hear My friends devoutly say: "In Zi - on let us all ap-pear, And keep the solemn day."

2. Peace be within this sa - cred place, And joy a constant guest! With ho-ly gifts and heav'nly grace Be her at-tend-ants blest.

3. My soul shall pray for Zi - on still, While life or breath remains; There my best friends, my kindred dwell; There God my Savior reigns.

HOUR OF PEACE. C. M.

Andantino.

1. There is an hour of hallowed peace, For those with cares oppress'd, When sighs and sorrowing shall cease, And all be hushed to rest.

2. There is a home of sweet repose, Where storms assail no more; The stream of endless pleasure flows, On that ce - les - tial shore.

3. There, pu - ri - ty with love appears, And bliss without alloy; There they who oft have sown in tears, Shall reap again in joy.

Grateful Song. C. M. Double.

Wm. Tillinghast.

Moderato.

1. To thee, my righteous King and Lord, My grateful song I 'll raise; From day to day thy works re - cord, And ev - er sing thy praise.

3. From all thy works, O Lord, shall spring The sound of joy and praise; Thy saints shall of thy glo-ry sing, And show the world thy ways.

2. Thy greatness human tho't exceeds; Thy glo-ry knows no end; The last-ing rec-ord of thy deeds Through a-ges shall de-scend.

4. Throughout all a - ges shall en - dure Thine ev - er - last-ing reign; And thy do-minion, firm and sure, For - ev - er shall re - main.

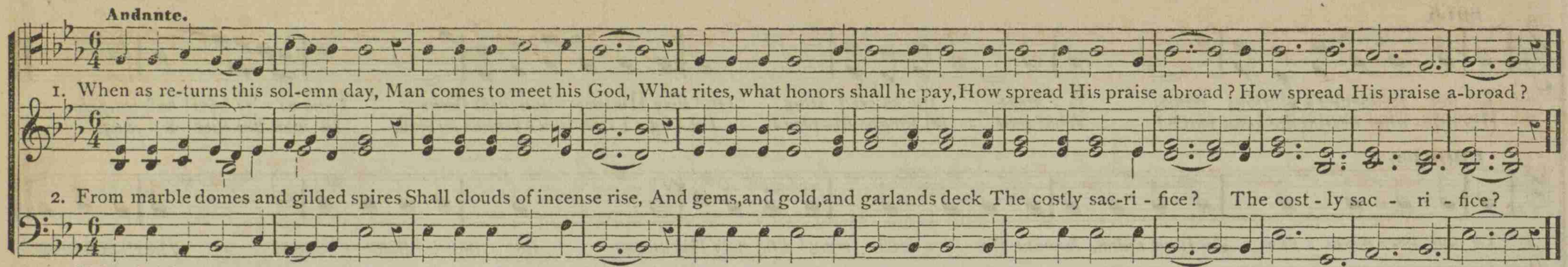
GLORIOUS NAME. C. M.



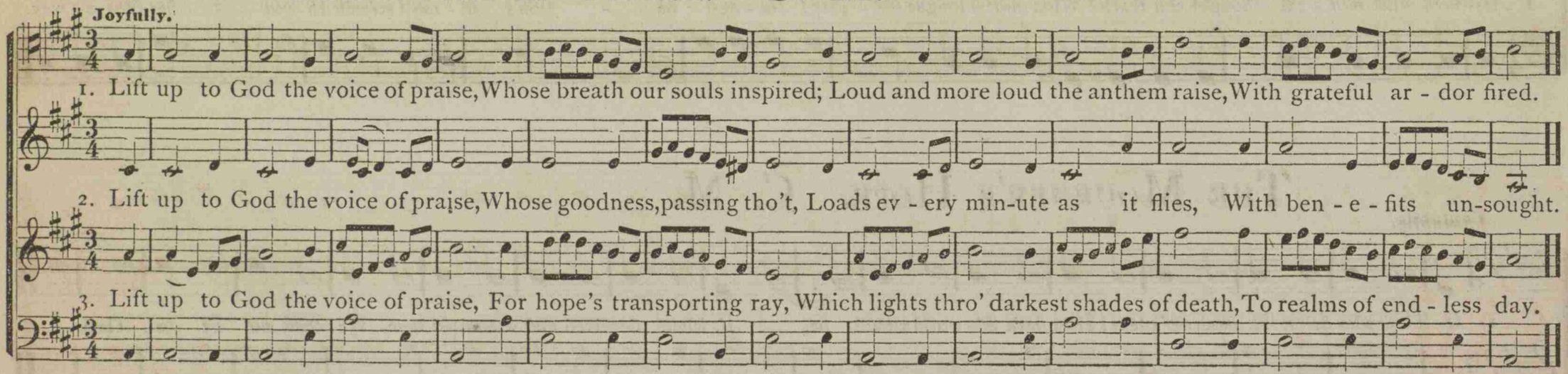
THE MOURNER'S HOPE. C. M.



Golden Incense. C. M.



The Voice of Praise. C. M.



Mysterious Way. C. M.



IANTHE. C. M.

M. A. KUBLEE.

Cantabile.

1. Oh, for a clo-ser walk with God, A calm and heavenly frame—A light to shine up-on the road That leads me to the Lamb.

2. Where is the bles-sedness I knew When first I saw the Lord? Where is the soul-refreshing view Of Jesus and his word?

3. What peaceful hours I once enjoyed! How sweet the memory still! But they have left the aching void The world can never fill.

INFINITE LOVE. C. M.

J. E. JEWEL.

p Andantino. *m* Calando.

1. Our God is love! and all his saints His im - age bear be - low; The heart with love to God inspired, With love to man will glow.

2. Our Heavenly Father, Lord, art thou, Thy fa - vored children we; Oh, may we love each oth - er here, As we are loved by thee.

p Calando.

3. Heirs of the same im - mor-tal bliss, Our hopes and fears the same; With bonds of grace our hearts unite, With mutual love inflame.

The Mourner's Rest. C. M.

Andantino.

1. There is an hour of peace - ful rest, To mourning wanderers given; There is a joy for souls distressed, A balm for

2 There is a home for wea - ry souls, By sin and sor - row driven, When tossed on life's tempestuous shoals, Where storms a -

ev - 'ry wound-ed breast; 'Tis found a - bove—in heaven.

rise and o - cean rolls, And all is drear—but heaven.

Newell. C. M. Double.

P. P. Bliss. 1856.

Affetuoso.

1. The roseate hues of ear - ly dawn, The bright-ness of the day,
   The crim-son of the sun-set sky, How fast they fade a - way!

2. The brightest hopes we cher-ish here, How soon they tire and faint!
   How many a spot de - files the robe That wraps an earth-ly saint!

Oh, for the pearl - y gates of heaven! Oh, for the gold - en floor! Oh, for the Sun of Right-eous-ness That set - teth nev - er - more.

Oh, for a heart that nev - er sins! Oh, for a soul wash'd white! Oh, for a voice to praise our King, Nor wea - ry day nor night!

NEARLAND. C. M.

Words from a poem by Mrs. H. B. STOWE. Music, JAMES. R. MURRAY.

Thoughtfully. Last line very slow and soft.

1. It lies a-round us like a cloud, A land we can not see; Yet the sweet closing of an eye May bring us there to be, May bring us there to be.

2. Its gen-tle bree-zes fan our cheeks Amid our worldly cares; Its gentle voi-ces whisper love, And mingle with our prayers, And mingle with our prayers.

3. Sweet souls around us, watch us still; Press nearer to our side; Into our tho'ts, into our prayers, With gen-tle helping glide, With gen-tle helping glide.

SILENT DEWS. C. M.

S. W. STRAUB.

Andante.

1. Unheard, the dews a-round me fall, And heavenly influence shed, And, si-lent on this earthly ball, Ce-les-tial footsteps tread.

2. Oh, grant my soul an ear to hear Thy deep and si-lent voice, To bend in ho-ly, fil-ial fear, And in thy love re-joice!

Washington Street. C. M.

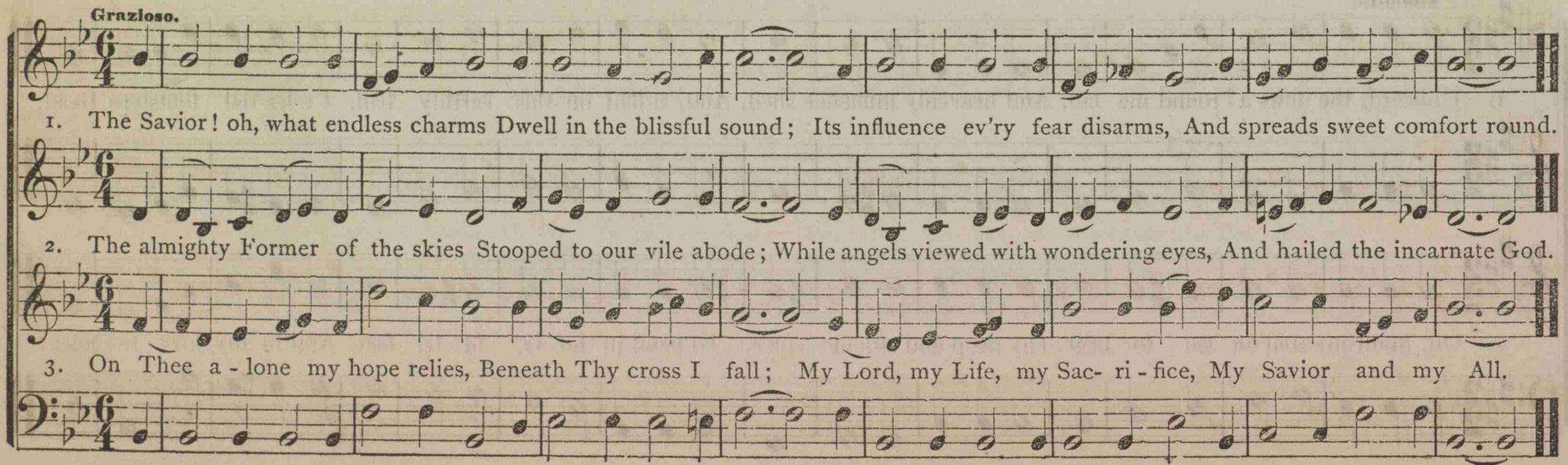
O. Blackman.

Firmly.



On Thee Alone. C. M.

Grazioso.



ALIDA. C. M.

J. F. HUNTINGTON.

Cantabile.

1. Thou love-ly Source of true delight, Whom I un-seen a - dore! Un-vail thy beau-ties to my sight, That I may love thee more.

2. Je - sus, my Lord, my Life, my Light, Oh! come with blissful ray; Break radiant thro' the shades of night, And chase my fears a-way.

3. Then shall my soul with rapture trace The wonders of thy love; But the full glo-ries of thy face Are on - ly known a - bove.

DEAR REFUGE. C. M.

S. WESLEY MARTIN.

Con moto.

1. Dear Refuge of my wea - ry soul, On thee, when sorrows rise, On thee, when waves of trouble roll, My fainting hope re-lies.

2. To thee I tell each rising grief, For thou alone canst heal; Thy word can bring a sweet re - lief For every pain I feel.

3. Thy mer-cy - seat is o-pen still, Here let my soul re - treat, With humble hope at-tend thy will, And wait beneath thy feet.

AWAKE, MY SOUL. C. M.

From "THE HOUR OF PRAISE," *by permission.*

Earnestly.

1. A-wake, my soul, stretch every nerve, And press with vig-or on: A heavenly race demands thy zeal, A bright im-mor-tal crown.

2. A cloud of wit-ness - es a-round Hold thee in full sur - vey; For - get the steps al - read-y trod, And on-ward urge thy way.

3. 'Tis God's all an - i - mat-ing voice, That calls thee from on high; 'Tis His own hand presents the prize To thine as-pir - ing eye.

CHORUS.

A - wake, a - wake, my soul, And press with vig - or on, A-wake, a-wake, stretch ev - 'ry nerve Un - til thy work is done.

A - wake, a - wake, my soul, And press with vig - or on, A-wake, a-wake, stretch ev - 'ry nerve Un - til thy work is done.

A - wake, a - wake, my soul, And press with vig - or on, A-wake, a-wake, stretch ev - 'ry nerve Un - til thy work is done.

VARINA. C. M. Double.

G. F. R. From the "SABBATH BELL," by permission.

Not too fast.

1. There is a land of pure de-light, Where saints im-mor - tal reign;
In - fi - nite day ex-cludes the night, And pleas-ures ban - ish pain. There ev - er - last - ing spring a-bides, And nev - er-with-'ring flowers; Death,

2. Sweet fields, beyond the swell-ing flood, Stand dressed in liv - ing green;
So to the Jews old Ca-naan stood, While Jor - dan rolled be - tween. But tim-'rous mor - tals start and shrink To cross this nar - row sea; And

like a nar - row sea, divides This heaven-ly land from ours.

lin - ger, shiv-'ring on the brink, And fear to launch a - way.

CORONATION. C. M.

O. HOLDEN.

1. All hail the power of Je - sus' name! Let an - gels pros-trate fall;

2. Ye cho - sen seed of Is - rael's race, Ye ran-somed from the fall,

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

Hail him who saves you by his grace, And crown him Lord of all; Hail him who saves you by his grace, And crown him Lord of all.

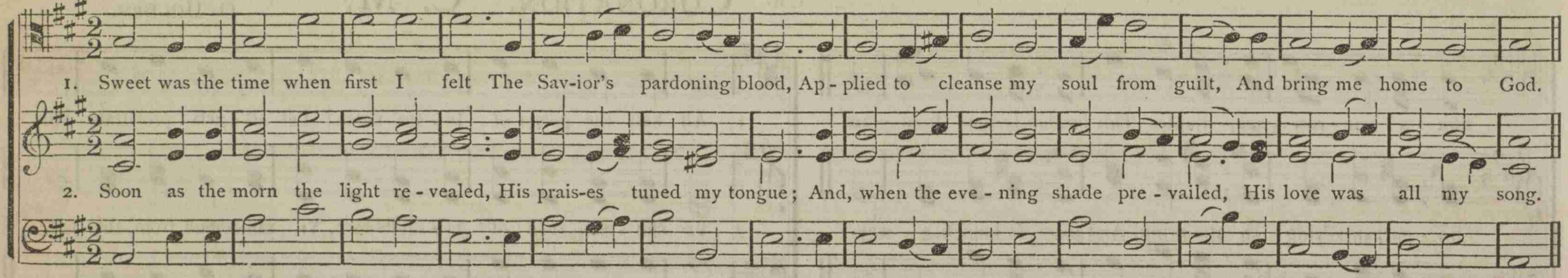
LYRA. C. M.

G. F. R. From the "SABBATH BELL," by permission.



DEDHAM. C. M.

GARDINER.

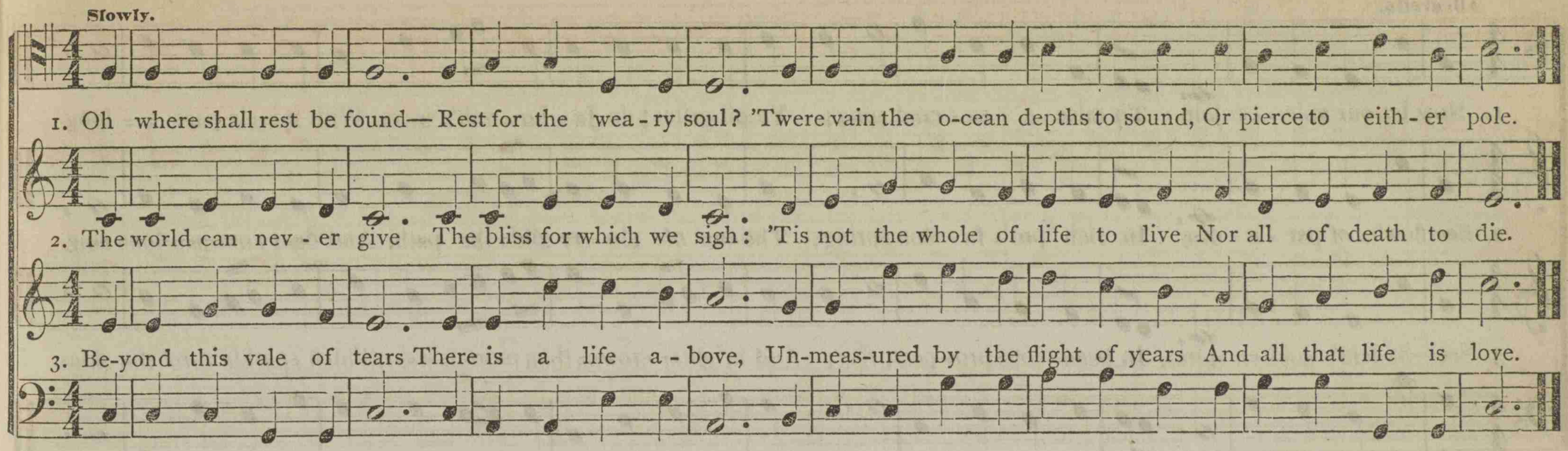


DUNDEE. C. M.

SCOTTISH.



Heavenly Rest. S. M.



My Desire. S. M.



Sacred Song. S. M.

Allegretto.

1. Now let our voic - es join To raise a sa - cred song; Ye pil-grims! in Je - ho - vah's ways, With mu-sic pass a - long.

2. See flow'rs of par - a - dise In rich pro - fu - sion spring; The sun of glo - ry gilds the path, And dear com-pan-ions sing.

3. See—Sa-lem's gold-en spires, In beau-teous pros-pect, rise; And brighter crowns than mortals wear, Which sparkle thro' the skies.

The Mercy Seat. S. M.

P. P. Bliss.

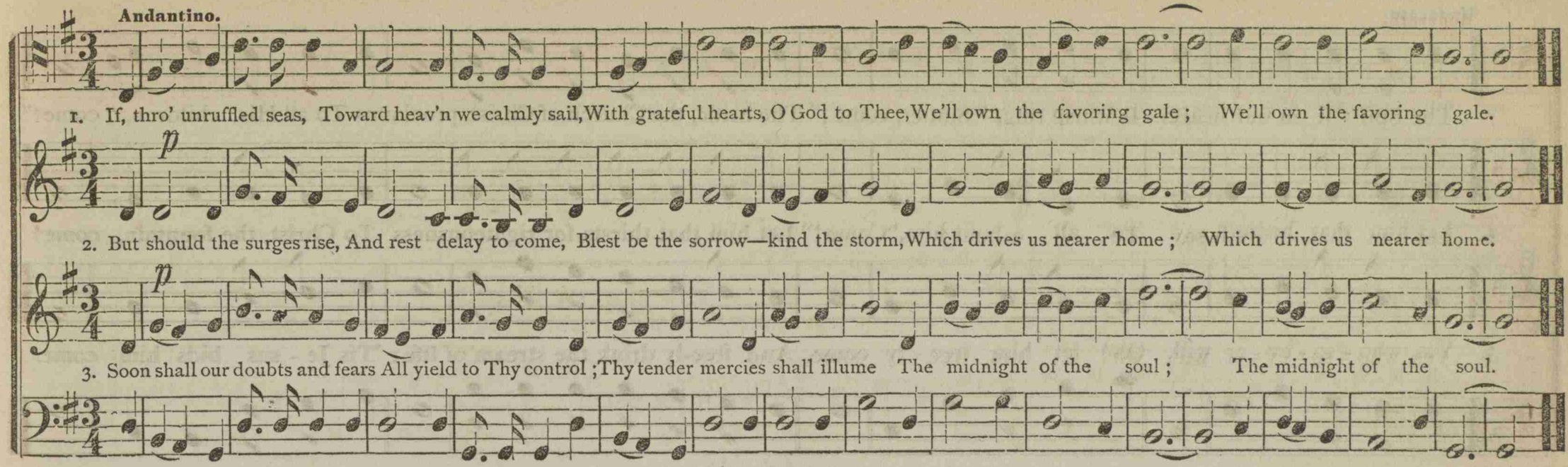
Cantabile.

1. How charm-ing is the place Where my Re-deemer, God, Un-vails the beau-ty of His face, And sheds His love a - broad.

2. Not the fair pal - a - ces, To which the great resort, Are once to be com-pared with this, Where Je-sus holds His court.

3. Give me, O Lord, a place With-in Thy blest a-bode, A-mong the chil-dren of Thy grace, The ser-vants of my God.

Unruffled Seas. S. M.



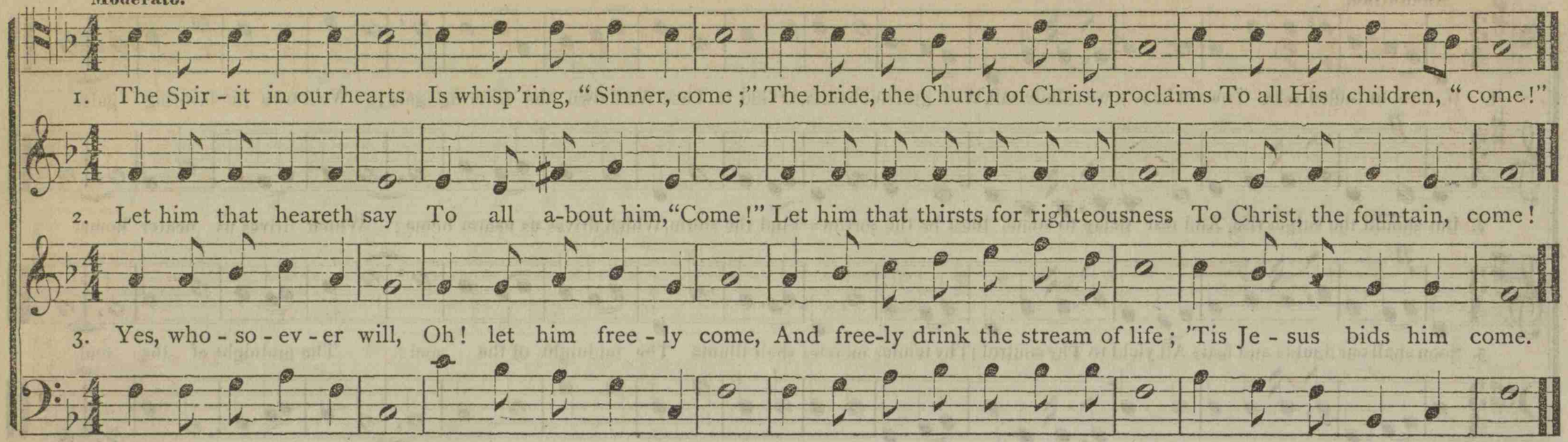
We are Thine. S. M.



Dearborn Street. S. M.

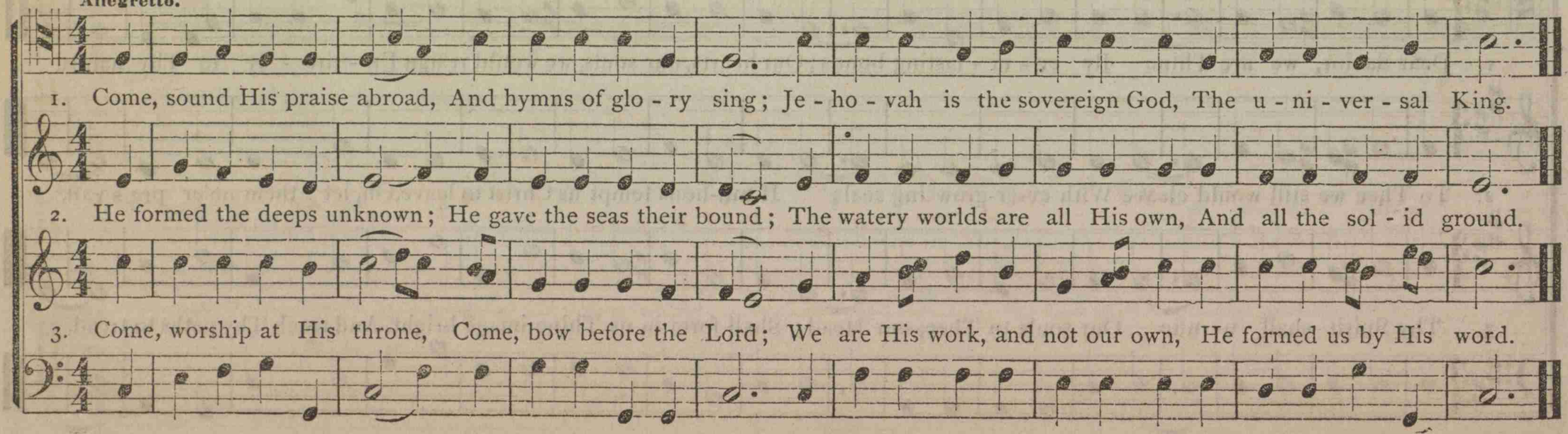
O. Blackman.

Moderato.



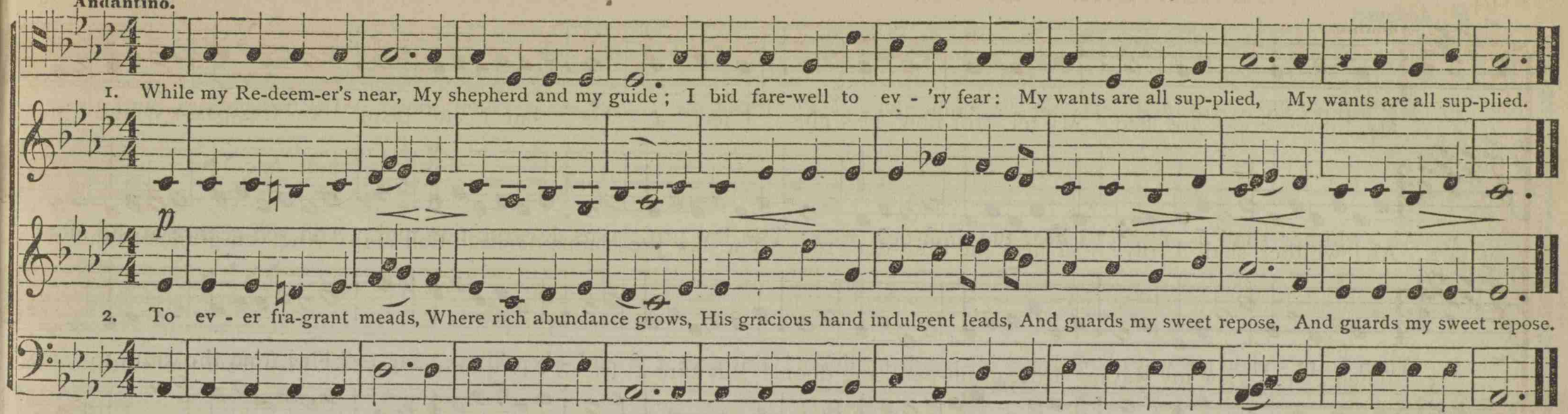
Hymns of Glory. S. M.

Allegretto.



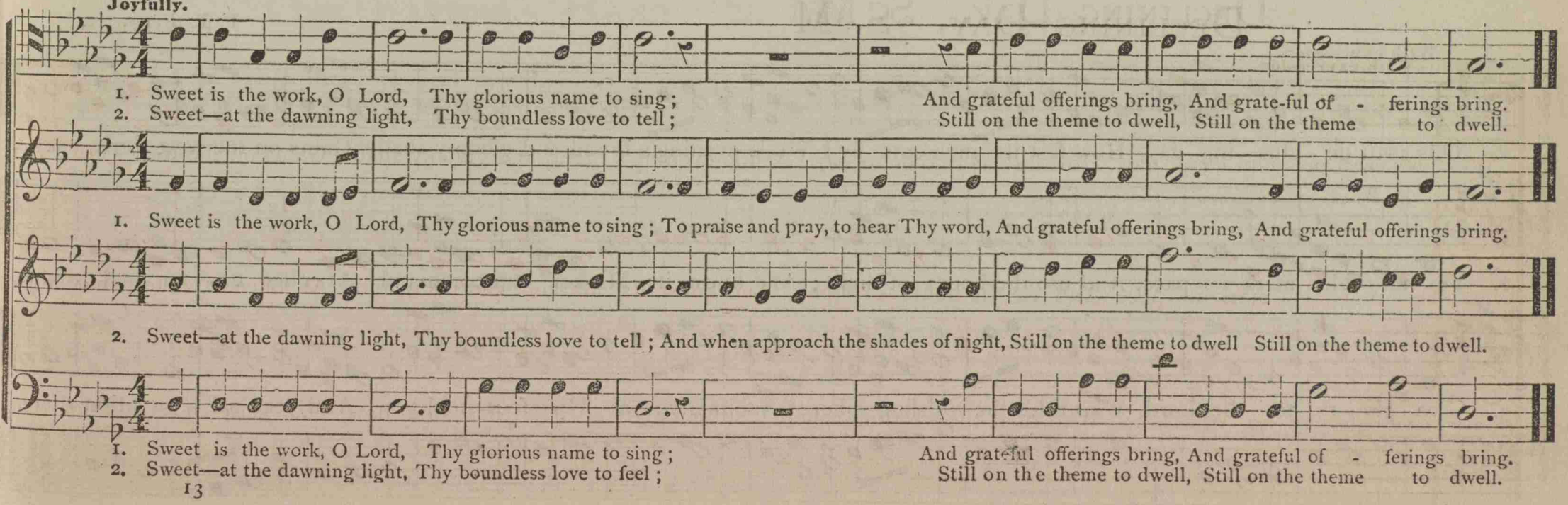
Shepherd and Guide. S. M.

J. M. Pelton.



Grateful Offering. S. M.

P. P. Bliss.



MAGNOLIA. S. M.

J. F. FULLER.

Andante.

1. My former hopes are fled, My ter - ror now be - gins; I feel, a - las! that I am dead In tres-pass-es and sin.

2. Ah! whither shall I fly? I hear the thun-der roar; The law pro-claims de-struc-tion nigh, And ven-geance at the door.

3. When I re - view my ways, I dread im-pend-ing doom! But sure a friend - ly whis-per says—"Flee from the wrath to come."

DECLINING DAY. S. M.

P. P. BLISS.

With expression.

1. This swift de - clin - ing day, How fast its moments fly! While evening's broad and gloomy shade Gains on the west - ern sky.

2. Ye mor-tals mark its pace, And use the hours of light; And know, its Ma-ker can command At once e - ter - nal night.

3. Give glo - ry to the Lord, Who rules the whirling sphere; Submissive at His foot-stool bow, And seek sal - va - tion there.

Looking Home. S. M.

Geo. M. Monroe.

Andante.

1. If through un-ruf - fled seas, T'ward heav'n we calmly sail, With grateful hearts, O God, to thee, We 'll own the favoring gale.

2. But should the sur-ges rise, And rest de - lay to come, Blest be the sorrow, kind the storm, That drives us nearer home.

3. Soon shall our doubts and fears All yield to thy con - trol; Thy tender mer-cies shall il-lume The midnight of the soul.

Our Father's Hand. S. M.

Cantabile.

1. How ten-der is thy hand, O thou be - lov - ed Lord! Af - flictions come at thy command, And leave us at thy word.

2. How gen-tle was the rod That chastened us for sin! How soon we found a smiling God, Where deep dis-tress had been!

3. A Father's hand we felt, A Father's heart we knew; With tears of pen - i - tence we knelt, And found his word was true.

Lewellen Park. S. M.

Dr. Lowell Mason.

Moderate.

1. Oh, bless the Lord, my soul! His grace to thee pro-claim; And all that is with-in me join To bless His ho - ly name, To bless His ho - ly name.

His grace---- name, To bless His ho - - - ly name.
His mer - cies kind, The Lord to thee is kind.

2. Oh, bless the Lord, my soul! His mer-cies bear in mind; For-get not all His ben - e - fits: The Lord to thee is kind, The Lord to thee is kind.

Golden Spires. S. M. Double.

Joyfully.

1. Now let our voic - es join To raise a sa-cred song; Ye pilgrims! in Je - ho-vah's ways, With music pass a - long.

2. See—Salem's gol-den spires, In beauteous prospect, rise; And brighter crowns than mortals wear, Which sparkle thro' the skies.

See—flowers of par - a - dise, In rich pro - fu-sion, spring; The sun of glo - ry gilds the path, And dear companions sing.

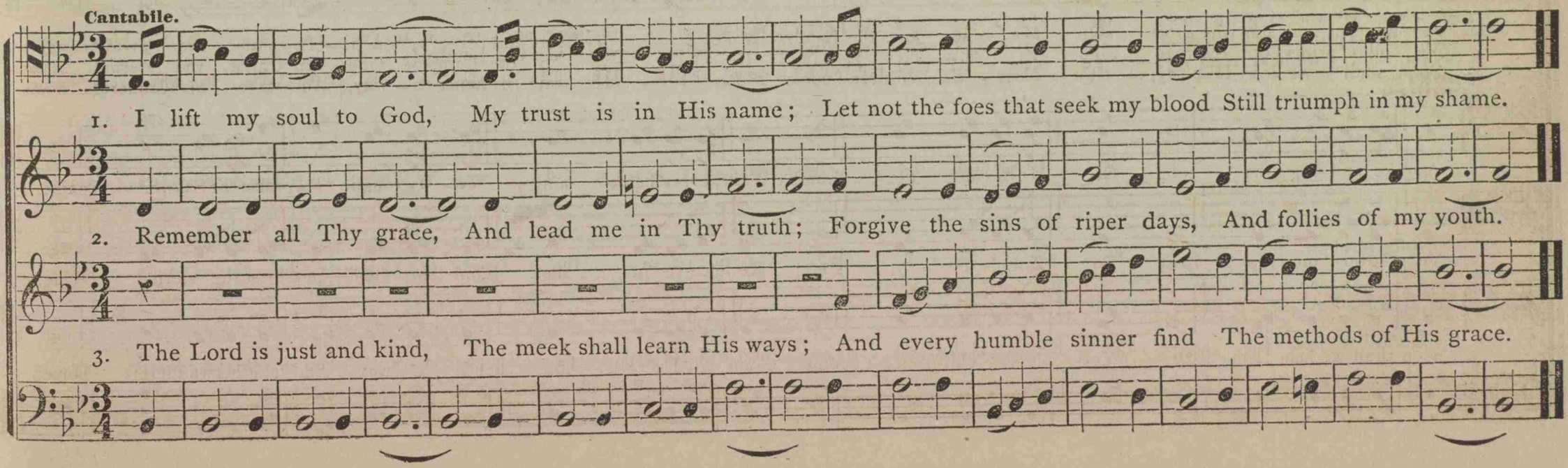
All hon - or to His name, Who marks the shining way,— To Him who leads the pil - grims on To realms of endless day.

The Land of Peace. S. M.

F. W. Root.



Humble Trust. S. M.



The Morning Sun. S. M.

Joyfully.

1. Be-hold, the morning sun Be - gins his glo-rious way; His beams thro' all the na-tions run, And light and life con - vey.

2. How per-fect is Thy word! And all Thy judgments just! For - ev - er sure Thy promise, Lord, And we se - cure - ly trust.

3. My gra-cious God, how plain Are Thy di - rec - tions given! Oh, may I nev - er read in vain, But find the path to heaven.

Awake and Sing. S. M.

SOLO.

1. A - wake, and sing the song Of Mo - ses and the Lamb; Wake, ev - 'ry heart and ev - 'ry tongue To praise the Sav-ior's name.
2. Ye pil - prims! on the road To Zi - on's cit - y, sing! Re - joice ye in the Lamb of God,— In Christ, the eternal King.
3. Soon shall we hear Him say,— "Ye bless - ed children! come;" Soon will He call us hence a - way, And take his wanderers home.

CHORUS.

1. A-wake, and sing the song Of Mo-ses and the Lamb: Wake, every heart and ev - 'ry tongue To praise the Sav-ior's name.

2. Ye pilgrims! on the road To Zi-on's cit - y, sing! Re-joice ye in the Lamb of God,—In Christ, the eternal King.

3. Soon shall we hear Him say,— "Ye blessed chil-dren! come;" Soon will He call us hence a - way, And take his wanderers home.

FLORENCE. S. M.

W. IRVING HARTSHORN.

Not too Fast.

1. How charming is the place Where my Redeemer, God, Un - vails the glo-ries of his face, And sheds his love a - broad!

2. Here on the mer-cy - seat, With ra-diant glo-ry crowned, Our joy-ful eyes be - hold him sit, And smile on all a - round.

3. To him their prayers and cries, Each contrite soul presents; And while he hears their humble sighs, He grants them all their wants.

BEFORE THE ALTAR. 7S.

M. V. ZIMMERMAN.

Reverently.

1. Lord, we come before thee now, At thy feet we humbly bow; Oh, do not our suit dis-dain! Shall we seek thee, Lord, in vain?

2. Lord, on thee our souls depend; In com-pas-sion now descend; Fill our hearts with thy rich grace, Tune our lips to sing thy praise.

3. In thine own ap-pointed way, Now we seek thee; here we stay; Lord, we know not how to go, Till a blessing thou be-stow.

Be on Thy Guard. S. M.

From "The Hour of Praise," by permission.

Maestoso.

1. My soul, be on thy guard, Ten thou-sand foes a - rise; And hosts of sin are press-ing hard To draw thee from the skies.

2. Oh, watch, and fight, and pray! The bat-tle ne'er give o'er; Re - new it bold - ly ev - ery day, And help di - vine im - plore.

3. Ne'er think the vic-tory won, Nor once at ease sit down; Thy ard-uous work will not be done Till thou ob - tain thy crown.

CHORUS.

My soul, my soul be on thy guard, Ten thou-sand, thousand foes a-rise; And hosts of sin are press-ing hard To draw thee from the skies.

My soul, my soul be on thy guard, Ten thou-sand, thou-sand foes a-rise; And hosts of sin are press-ing hard To draw thee from the skies.

Exultant Song. S. M.

G. W. Lovejoy.

Joyfully.

1. Come, we who love the Lord, And let our joys be known; Join in a song of sweet accord, And thus surround the throne, And thus surround the throne.
2. The hill of Zi - on yields A thousand fragrant sweets, Before we reach the heavenly fields, Or walk the golden streets, Or walk the golden streets.

1. Come, we who love the Lord, And let our joys be known; Join in a song of sweet accord, And thus surround the throne, And thus surround the throne.
2. The hill of Zi - on yields A thousand fra - grant sweets, Before we reach the heavenly fields, Or walk the golden streets, Or walk the gold - - en streets.

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1. Come, we who love the Lord, And let our joys be known; Join in a song of sweet accord, And thus surround the throne, And thus surround the throne
2. The hill of Zi - on yields A thousand fra - grant sweets, Before we reach the heavenly fields, Or walk the golden streets, Or walk the gold - en street.

Goal. S. M.

P. P. Bliss.

Earnestly.

Who calls thee by his grace; Now loose thee from each cumbering load, And bend thee to the race.
All sloth and slum - ber shun; Nor dare a mo - ment rest se - cure, Till thou the goal hast won.

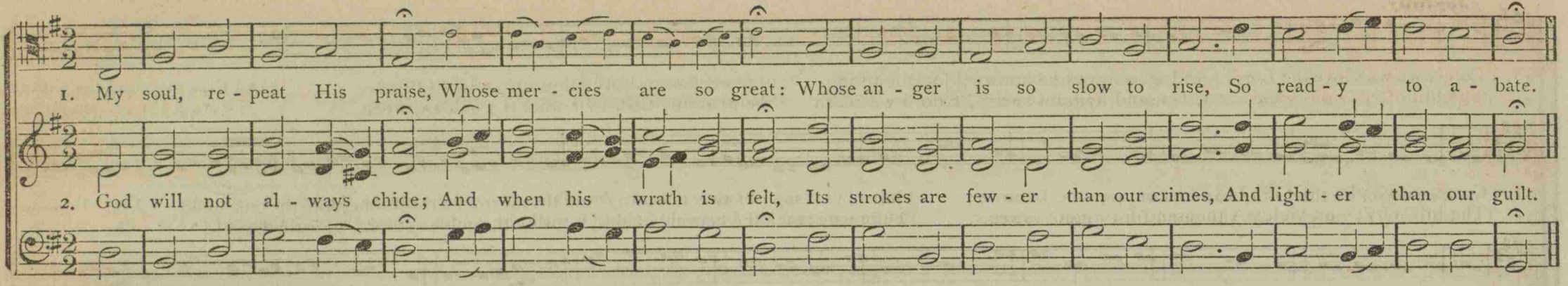
Who calls thee by his grace; Now loose thee from each cumbering load, And bend, And bend thee to the race.
All sloth and slum - ber shun; Nor dare a mo - ment rest se - cure, Till thou, Till thou the goal hast won.

Who calls thee by his grace; Now loose thee from each cumbering load, And bend thee to the race.
All sloth and slum - ber shun; Nor dare a mo - ment rest se - cure, Till thou the goal won won.

1. My soul, it is thy God, Now loose thee from each cumbering load, And bend, And bend thee to the race.
2. Make thy sal - va - tion sure; Nor dare a mo - ment rest se - cure, Till thou, Till thou the goal hast won.

St. Thomas. S. M.

A. Williams.



Thatcher. S. M.

Handel.

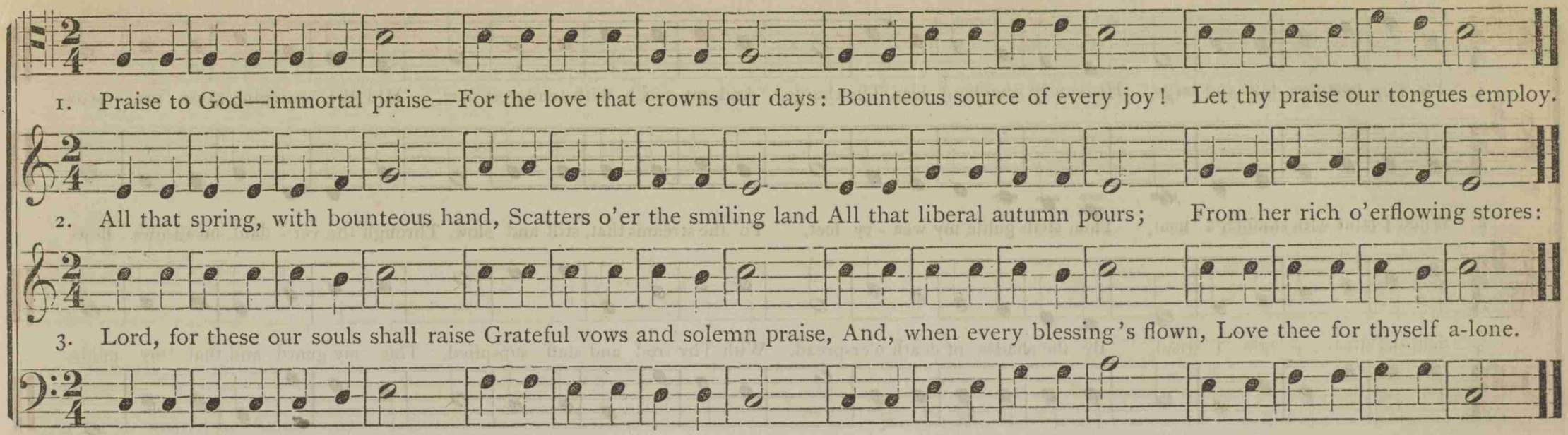


Ahira. S. M.

Greatorex. From the "Sabbath Bell," by permission.



Immortal Praise. 7s.



Sure Rest. 7s.



To Thy Pastures. 7s.

1. To Thy pastures fair and large, Heaven-ly Shepherd, lead Thy charge, And my couch, with tenderest care, 'Mid the springing grass pre - pare.

2. When I faint with summer's heat, Thou shalt guide my wea - ry feet, To the streams that, still and slow, Through the ver - dant mead-ows flow.

3. Safe the drear - y vale I tread, By the shades of death o'erspread, With Thy rod and staff sup-plied, This my guard and that my guide.

Savior, Teach Me. 7s.

P. P. Bliss.

Cantabile.

1. Sav-ior! teach me, day by day, Love's sweet lesson to o - bey; Sweet - er les-son can-not be, Lov - ing Him who first loved me.

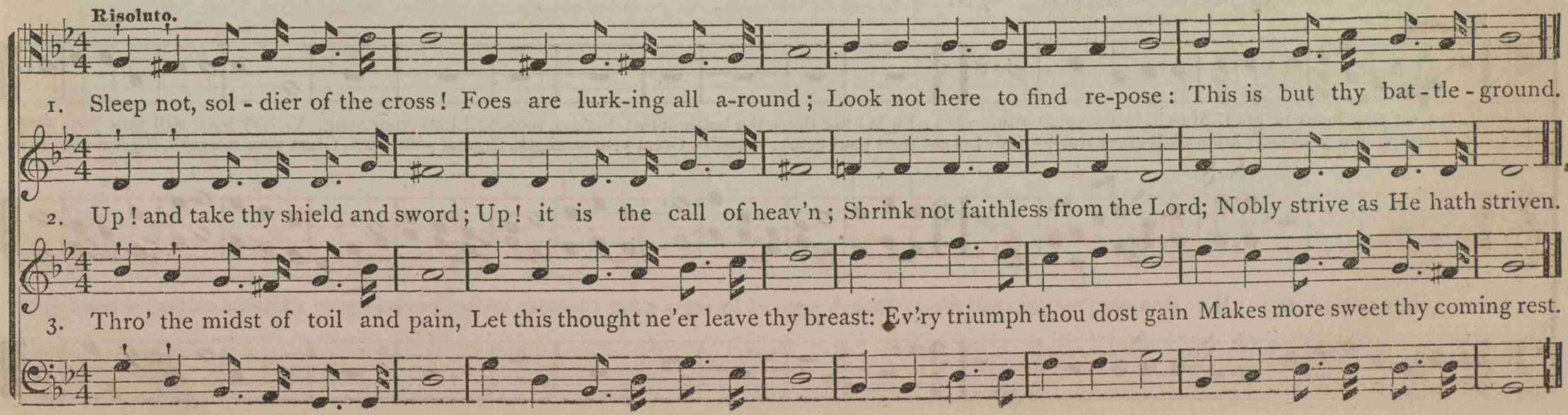
2. With a child-like heart of love, At Thy bidding may I move; Prompt to serve and fol-low Thee, Lov - ing Him who first loved me.

3. Teach me all Thy steps to trace, Strong to fol-low in Thy grace; Learning how to love from Thee, Lov - ing Him who first loved me.

RISEN TO-DAY. 7s.



SLEEP NOT, SOLDIER! 7s.



PALMS OF GLORY. 7S.

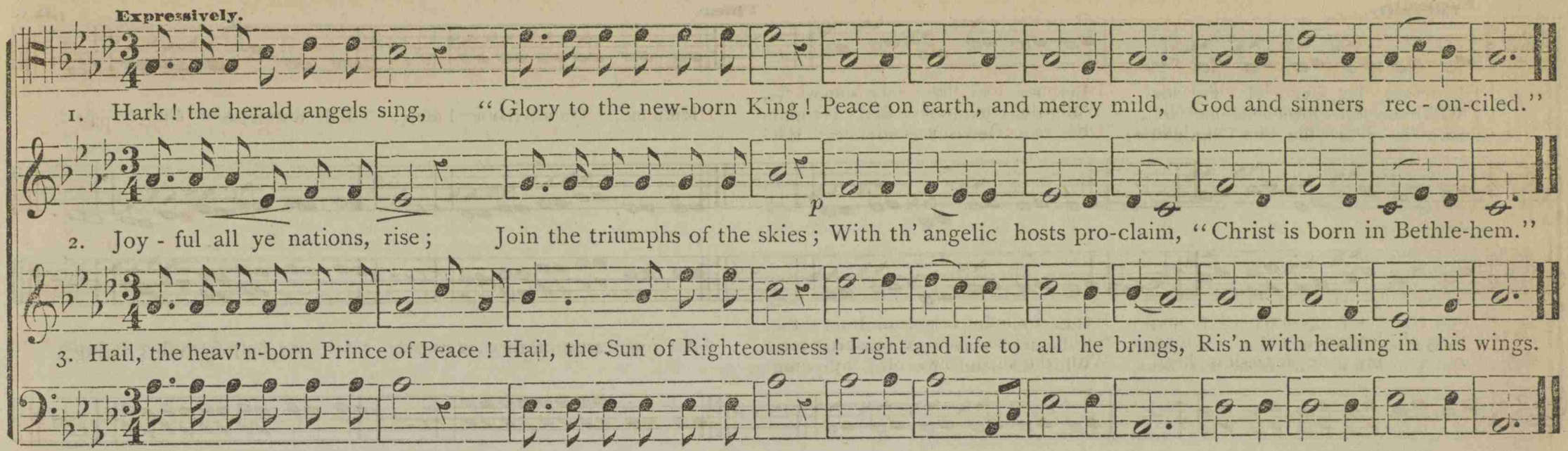
Not too fast.

1. Palms of glory, raiment bright, Crowns that never fade a-way, Gird and deck the saints of light, Priests, and kings, and conq'rors, they.
2. Yet the conq'rors bring their palms To the Lamb amid the throne, And proclaim, in joyful psalms, Victory through his cross a-lone.
3. Kings for harps their crowns resign, Crying, as they strike the chords, "Take the kingdom, it is thine, King of kings, and Lord of lords."
4. Round the altar priests confess, If their robes are white as snow, 'T was their Savior's righteousness, And his blood, that made them so.

ARMOR CLAD. 7S.

Maestoso.

1. Christian, let your heart be glad! March, in heavenly armor clad; Fight! nor think the battle long; Victory soon will tune your song, Victory soon will tune your song.
2. Let not sorrow dim your eye; Soon shall every tear be dry: Let not fears your course impede; Great your strength, if great your need, Great your strength, if great your need.
3. Onward, then, to battle move! More than conq'ror you shall prove; Though opposed by many a foe, Christian soldier, on-ward go! Christian soldier, on-ward go!



SOFT AND HOLY. 7S.



Safe into the Haven. 7s. Double.



Come Home. 7s. Double.



SOURCE AND SPRING. 7s.

SOLO.

1. Earth has noth - ing sweet or fair, Love - ly forms or beau - ties rare, But be - fore my eyes they bring Christ, of beau - ty Source and Spring.
2. When the morn - ing paints the skies, When the gold - en sun-beams rise, Then my Sav - ior's form I find Bright-ly im - aged on my mind.

CHORUS.

1. Earth has noth - ing sweet or fair, Love - ly forms or beau - ties rare, But be - fore my eyes they bring Christ, of beau - ty Source and Spring.

2. When the morn-ing paints the skies, When the gold - en sunbeams rise, Then my Sav - ior's form I find Bright - ly im - aged on my mind.

WATER - BROOKS. 7s. 6 lines.

F. W. ROOT.

Andantino.

1. As the hart, with ea - ger looks, Pant - eth for the wa - ter-brooks,
   So my soul, a - thirst for Thee, Pants the liv - ing God to see;
   When, oh, when, with fil - ial fear, Lord, shall I to Thee draw near?

2. Why art thou cast down, my soul? God, thy God, shall make thee whole;
   Why art thou dis - qui - et - ed? God shall lift thy fall - en head,
   And His coun - te-nance be - nign Be the sav - ing health of thine.

WAKE THE SONG. 7s.

From "THE HOUR OF PRAISE," by permission.

Allegretto.

CHORUS.

1. Wake the song of ju - bi - lee, Let it ech - o o'er the sea!
Now is come the prom-ised hour; Je - sus reigns with glo-rious power!
Wake the song of ju - bi - lee, Let it

2. All ye na - tions, join to sing, Praise your Sav - ior, praise your King;
Let it sound from shore to shore—"Je - sus reigns for - ev - er - more!"
Wake the song of ju - bi - lee, Let it

3. Hark! the des - ert lands re - joice; And the is - lands join their voice;
Joy! the whole cre - a - tion sings—"Je - sus is the King of kings!"
Wake the song of ju - bi - lee, Let it

ech - o o'er the sea, Let it ech - o, ech - o, ech - o, ech - o. ech - o o'er the sea.

ech - o o'er the sea, Let it ech - o, Let it ech - o, Let it ech - o o'er the sea.

ech - o o'er the sea, Let it ech - o, Let it ech - o, Let it ech - o o'er the sea.

Con Spirito.

1. An - gels! roll the rock a - way; Death! yield up thy mighty prey; See! the Savior leaves the tomb, Glowing with im-mor-tal bloom.

2. Saints on earth, lift up your eyes, Now to glo - ry see him rise In long triumph thro' the sky, Up to waiting worlds on high.

Hark! the wond'ring angels raise Louder notes of joy - ful praise; Let the earth's remotest bound Echo with the blissful sound.

Pow'rs of heav'n, seraph-ic choirs, Sing, and sweep your golden lyres; Sons of men, in humbler strain, Sing your mighty Savior's reign.

SEYMOUR. 7S.

WEBER.

Lord, what of - fering shall we bring At thine al - tars when we bow? Hearts, the pure, un - sul-lied spring, Whence the kind af - fec - tions flow.

Lord, what of - fering shall we bring At thine al - tars when we bow? Hearts, the pure, un - sul-lied spring, Whence the kind af - fec - tions flow.

PLEYEL'S HYMN. 7S.

GERMAN.

1. Heavenly Fa - ther, sov'-reign Lord, Be thy glo-rious Name a - dored! Lord, thy mer - cies nev - er fail; Hail, ce - les - tial Good-ness, hail!

2. Though unwor - thy of thine ear, Deign our hum - ble songs to hear; Pur - er praise we hope to bring, When a - round thy throne we sing.

NUREMBURG. 7S,

GERMAN.

1. Praise to God—im - mor - tal praise—For the love that crowns our days! Bounteous Source of ev - ery joy, Let thy praise our tongues em - ploy!

2. For the bless - ings of the field, For the stores the gar - dens yield, For the joy which har-vests bring, Grateful prais - es now we sing.

Redeeming Love. 8s & 7s Double.

FINE. D. C.

1. Sav-ior, source of ev-'ry bless-ing, Tune my heart to grate-ful lays;
Streams of mer-cy, nev-er ceas-ing, Call for cease-less songs of praise: Teach me some me-lo-dious meas-ure, Sung by rap-tured saints a-bove;
D.C. Fill my soul with sa-cred pleas-ure, While I sing re-deem-ing love.

2. Thou didst seek me when a stran-ger, Wan-d'ring from the fold of God;
Thou, to save my soul from dan-ger, Didst re-deem me with thy blood: By thy hand re-stored, de-fend-ed, Safe thro' life, thus far, I'm come;
D. C. Safe, O Lord, when life is end-ed, Bring me to my heav'n-ly home.

Peaceful Night. 8s & 7s.

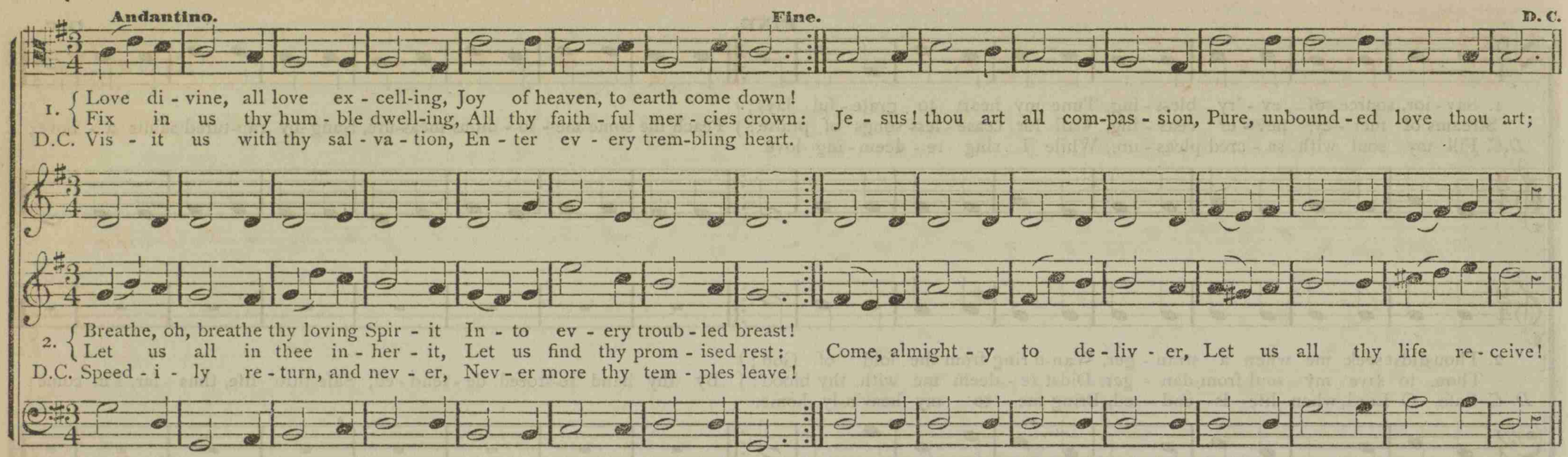
Melody in Tenor.

1. Lo, the day of rest de-clin-eth, Gath-er fast the shades of night; May the Sun which ev-er shin-eth Fill our souls with heav'n-ly light!

2. While thine ear of love ad-dress-ing, Thus our part-ing hymn we sing, Fa-ther, grant thine ev'n-ing bless-ing, Fold us safe be-neath thy wing!

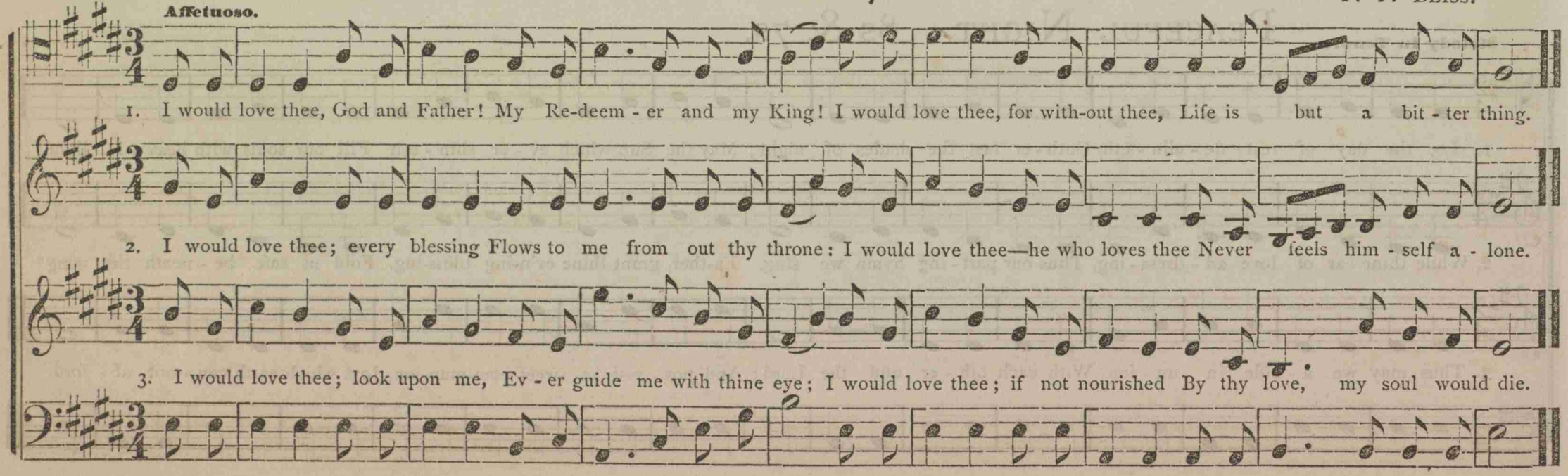
3. Thus may we a-bide in un-ion With each oth-er and the Lord; And pos-sess in sweet com-mun-ion, Joys which earth can-not af-ford.

Love Divine. 8s & 7s.



I Would Love Thee. 8s & 7s.

P. P. Bliss.



Above all Others. 8s & 7s. Double.

New Arrangement.

Tenderly. **FINE.** **D. C.**

1. One there is, a - bove all oth-ers, Well de-serves the name of Friend;
   His is love be-yond a brother's, Cost - ly, free, and knows no end. } Which of all our friends, to save us, Could or would have shed his blood?
D. C. But our Je - sus died to have us Re - con - ciled in him to God.

D. C.

2. When he lived on earth a - bas - ed, Friend of sin - ners was his name;
   Now a - bove all glo - ry rais - ed, He re - joic - es in the same. } Oh! for grace our hearts to soft - en! Teach us, Lord, at length to love.
D. C. We, a - las! for - get too oft - en, What a friend we have a - bove.

Stars of Light. 8s & 7s.

Grazioso.

1. Praise the Lord! ye heavens a-dore him, Praise him, an - gels in the height; Sun and moon, re-joice be-fore him; Praise him all ye stars of light.

2. Praise the Lord—for he hath spoken; Worlds his might - y voice o-beyed; Laws which nev - er shall be bro-ken, For their guid - ance he hath made.

3. Praise the Lord—for he is glorious; Nev - er shall his promise fail; God hath made his saints vic - to-rious, Sin and death shall not pre - vail.

One by One. 8s & 7s.

1. One by one the sands are flowing, One by one the moments fall; Some are coming,some are go-ing, Do not strive to grasp them all.

2. One by one thy griefs shall meet thee,Do not fear an arm-ed band; One will fade while others greet thee,Shadows passing thro' the land.

3. Hours are golden links,God's token,Reaching heav-en, one by one, Take them lest the chain be broken,Ere thy pilgrimage be done.

City of Glory. 8s & 7s Double.

J. R. MURRAY.

Joyfully.

FINE.

1. Glo-rious things of thee are spok - en, Zi - on, cit - y of our God;
He whose word can ne'er be brok - en, Chose thee for His own a - bode:
Lord, thy church is still thy dwell - ing, Still is pre - cious in thy sight;
D. C.—Ju-dah's tem - ple far ex - cel - ling, Beam-ing with the gos-pel's light.

2. Round each hab - it - a - tion hov'r-ing, See the cloud and fire ap - pear;
For a glo - ry and a cov'r-ing, Show-ing that the Lord is near:
He who gives them dai - ly man - na, He who list - ens to their cry,
D. C.—Let Him hear the loud ho - san - na Ris - ing to His throne on high.

GENTLE SHEPHERD. 8s & 7s. Double.

Andantino.

Words, MARIA STRAUB. Music, S. W. STRAUB.

1. Gen-tle Shep-herd, gen-tly lead us, Guide us thro' this earth-ly maze; When in de-vious paths we wan-der, Lead us in Thy peace-ful ways;

2. Gen-tle Shep-herd, lead us on-ward, Thro' a world of toil and strife; Cheer us with Thy glo-rious presence, On the bat-tle-field of life.

3. Gen-tle Shep-herd, lead us ev-er In the path that we should go; Turn, O turn our wand'ring footsteps From the path that leads to woe.

When dark clouds a-round us gath-er, Shut-ting out the light of day, Dear-est Sav-ior, guide our foot-steps, Lead us gen-tly in the way.

When bright vis-ions o'er our path-way Turn our err-ing feet a-stray, Bless-ed Guar-dian, be thou near us, Lead us gen-tly in the way.

And when life's dark shadows, wan-ing, Fade in light of heav'n-ly ray, Gen-tle Shep-herd, lead us ev-er To the land of end-less day.

MIGNONETTE. 8s & 7s.

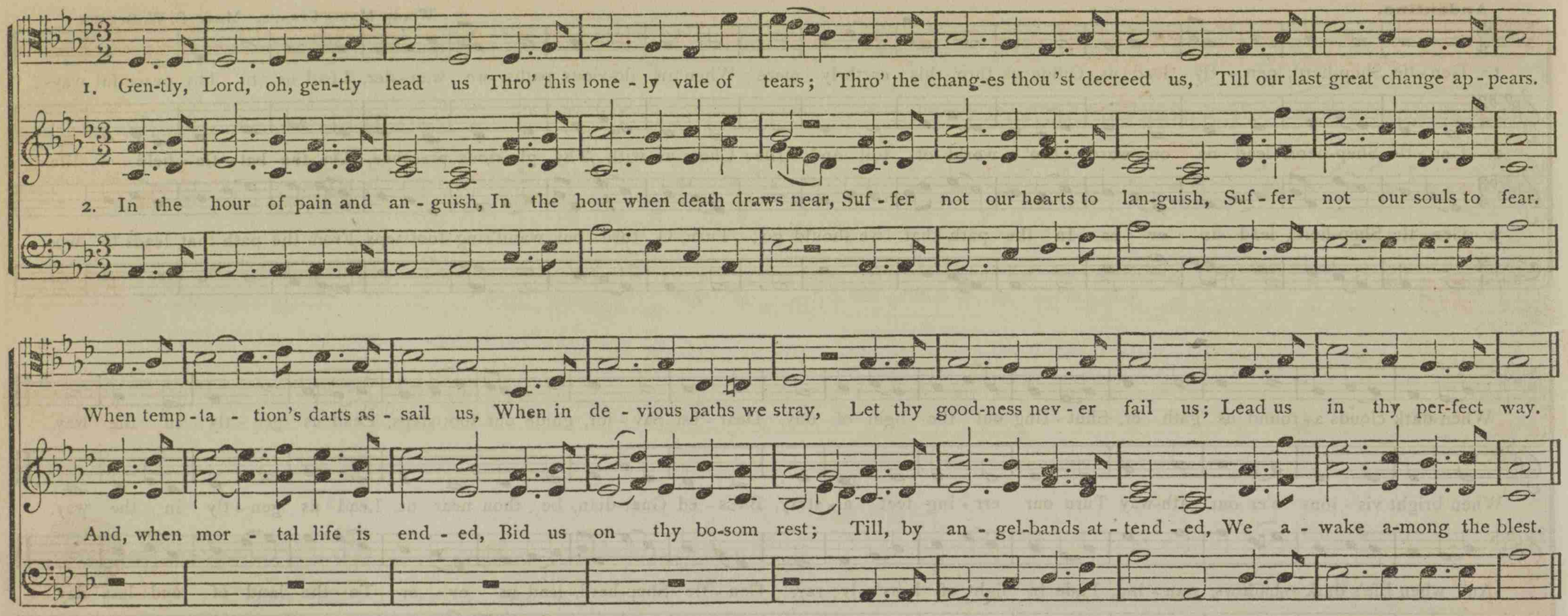
Andantino.

1. One there is, a-bove all oth-ers, Well de-serves the name of Friend; His is love be-yond a broth-er's, Cost-ly, free, and knows no end.

2. Oh, for grace our hearts to soft-en! Teach us, Lord, at length, to love; We, a-las! for-get too oft-en What a Friend we have a-bove.

AUTUMN. 8s & 7s. Double.

Scotch Melody.



SICILY. 8s & 7s.



The Mountain's Top. 8s, 7s & 4s.

Con spirito.

1. On the mountain's top ap-pear - ing, Lo! the sa - cred her-ald stands,
Welcome news to Zi - on bear - ing— Zi - on, long in hos-tile lands: Mourn-ing cap - tive, Mourn-ing cap - tive, God him - self shall loose thy bands.

2. Has thy night been long and mournful? Have thy friends unfaithful proved?
Have thy foes been proud and scornful, By thy tears and sighs unmoved? Cease thy mourn-ing, Cease thy mourn-ing, Zi - on still is well be - loved.

3. God, thy God, will now restore thee; He himself appears thy Friend
All thy foes shall flee before thee; Here their boasts and triumphs end: Great de - liv-erance, Great de - liv-erance, Zi - on's King will sure - ly send.

The Message. 8s, 7s & 4s.

Tenderly.

1. Sinners, will you scorn the message, Coming from the courts a - bove?
Mer - cy beams in ev - ery passage; Ev - ery line is full of love; Oh, be - lieve it, Oh, be - lieve it, Ev - ery line is full of love.

2. Now the her - alds of sal - va-tion Joy - ful news from heaven proclaim:
Sin-ners freed from condem-na-tion, Through the all-a - ton - ing Lamb! Life re - ceiv - ing, Life re - ceiv - ing, Through the all - a - ton - ing Lamb!

3. O ye an - gels, hovering round us, Wait-ing spir - its, speed your way;
Haste ye to the court of heaven, Tid-ings bear with - out de - lay: Reb - el sin - ners, Reb - el sin - ners, Glad the mes-sage will o - bey.

Mason City. 8s, 7s & 4s.

P. P. Bliss.

Earnestly.

1. Come, ye sin-ners, poor and wretch-ed, Weak and wound-ed, sick and sore, Je - sus read - y stands to save you, Full of pit - y, love and pow'r.

2. Ho, ye need - y, come and wel-come; God's free boun - ty glo - ri - fy! True be - lief and true re - pent - ance, Ev - 'ry grace that brings us nigh,

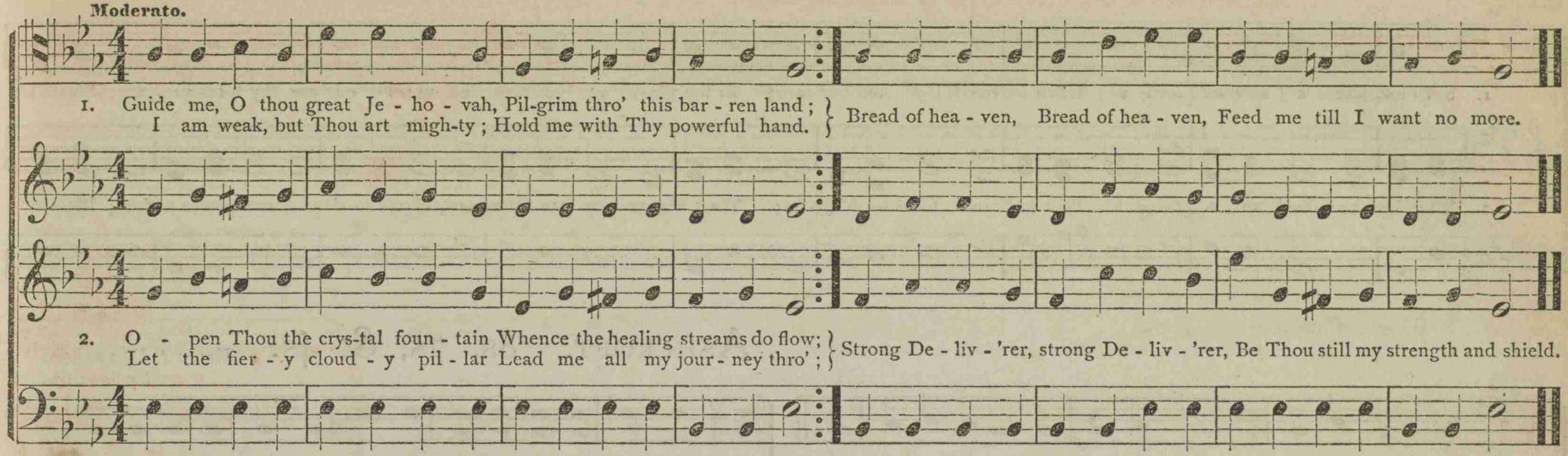
3. Let not con-science make you lin - ger, Nor of fit - ness fond - ly dream; All the fit - ness He re - quir - eth Is to feel your need of Him;

He is a - ble, He is a - ble, He is will - ing, doubt no more; He is a - ble, He is a - ble, He is will - ing, doubt no more.

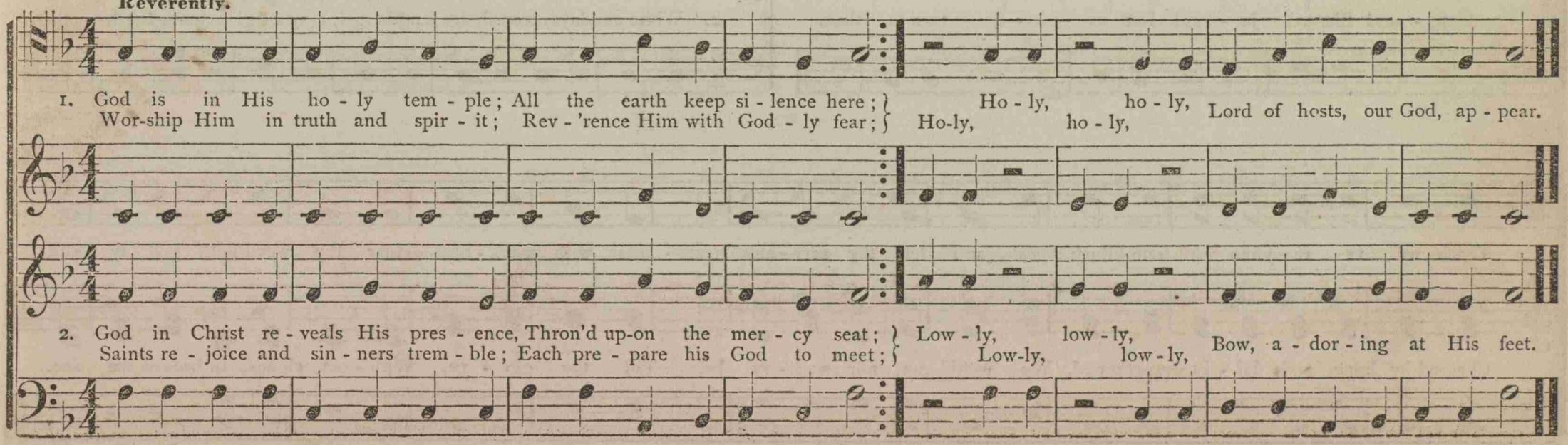
With-out mon - ey, With-out mon - ey, Come to Je - sus Christ and buy; With-out mon-ey, with-out mon - ey, Come to Je - sus Christ and buy.

This He gives you, This He gives you; 'Tis the Spir - it's ris - ing beam; This He gives you, This He gives you, 'Tis the Spir - it's ris-ing beam.

GUIDE ME. 8s, 7s & 4s.



HOLY TEMPLE. 8s, 7s & 4s.



AMELIA. 8s, 7s & 4s.

GEO. B. LOOMIS. From the "DIAPASON," by permission.

1. Sav - ior, like a shepherd lead us; Much we need thy ten-der care; In thy pleas - ant pastures feed us; For our use thy folds pre-pare; Blessed

2. Thou hast promised to re - ceive us, Poor and sin - ful though we be; Thou hast mer-cy to relieve us, Grace to cleanse and power to free; Blessed

Je - sus! Blessed Je - sus! Thou hast bought us, thine we are.

Je - sus! Blessed Je - sus! Let us ear - ly turn to thee.

ASHCROFT. 8s, 7s, & 4s.

From "DIAPASON." by permission.

1. In thy name, O Lord, as - sem-bling, We, thy people, now draw near;

2. While our days on earth are lengthened, May we give them, Lord, to thee;

Teach us to re - joice with trem-bling; Speak, and let thy serv - ants hear— Hear with meek - ness—Hear thy word with god - ly fear.

Cheered by hope, and dai - ly strengthened, We would run, nor wea - ry be, Till thy glo - ry, With - out clouds, in heaven we see.

Drooping Souls. 7s & 6s.

Quite Fast.

1. Drooping souls, no lon - ger mourn, Je - sus still is precious; If to him you now re - turn, Heav'n will be pro-pi-tious.

2. He has pardons, full and free, Drooping souls to gladden; Still he cries, "Come un - to me, Weary, heavy la - den!"

3. Pre - cious is the Sav-ior's name, Dear to all that love him; He to save the dy - ing came; Go to him and prove him!

Je - sus now is pass - ing by, Call - ing wanderers near him; Drooping souls, you need not die, Go to him and hear him!

Though your sins like mountains high, Rise, and reach to heav - en, Soon as you on him re - ly, All shall be for - giv - en.

Wandering sin - ners, now re - turn; Con-trite souls, be - lieve him! Jesus calls you, cease to mourn; Worship him, receive him.

The Christian's Light. 7s & 6s.

Allegretto.

1. Some-times a light sur-pris - es The Christian while he sings; It is the Lord, who ris-es With heal-ing in His wings;

2. In ho - ly con - tem-pla-tion, We sweet - ly then pur-sue The theme of God's sal - va-tion, And find it ev - er new:

3. It can bring with it noth - ing, But He will bear us thro'; Who gives the lil - ies cloth-ing, Will clothe His peo-ple too.

When com-forts are de - clin-ing, He grants the soul a - gain A sea - son of clear shin-ing, To cheer it af - ter rain.

Set free from pre-sent sor-row, We cheer-ful - ly can say, Let the un-known to - mor - row Bring with it what it may.

Be-neath the spread-ing heavens, No crea-ture but is fed; And He who feeds the ra - vens, Will give His chil-dren bread.

Rise my Soul. 7s & 6s. (Trochaic.)

Con Spirito.

1. Rise, my soul! and stretch thy wings, Thy bet-ter por-tion trace; Rise from tran - si - to - ry things, Tow'rd heav'n, thy na-tive place.

2. Riv - ers to the o - cean run, Nor stay in all their course: Fire, as-cend-ing, seeks the sun; Both speed them to their source.

3. Fly me, rich - es! fly me, cares! While I that coast explore; Flatt'ring world! with all thy snares, So-lic - it me no more.

Sun and moon and stars de-cay; Time shall soon this earth remove; Rise, my soul! and haste a - way To seats pre-pared a - bove.

So a soul, that's born of God, Pants to view His glo-rious face, Upward tends to His a-bode, To rest in His em-brace.

Pil-grims fix not here their home; Strangers tar - ry but a night; When the last dear morn is come, They'll rise to joy-ful light.

Missionary Hymn. 7s & 6s

Dr. Lowell Mason.

1. From Greenland's icy mountains, From India's coral strand, Where Afric's sunny fountains Roll down their golden sand—From many an ancient riv-er, From

2. What though the spicy breezes Blow soft o'er Ceylon's isle; Though every prospect pleases, And on - ly man is vile? In vain with lav-ish kind - ness The

many a palm - y plain, They call us to de - liv - er Their land from error's chain.

gifts of God are strown; The heathen, in his blindness, Bows down to wood and stone!

Goodwin. 7s & 6s.

Geo. James Webb.

Vivace.

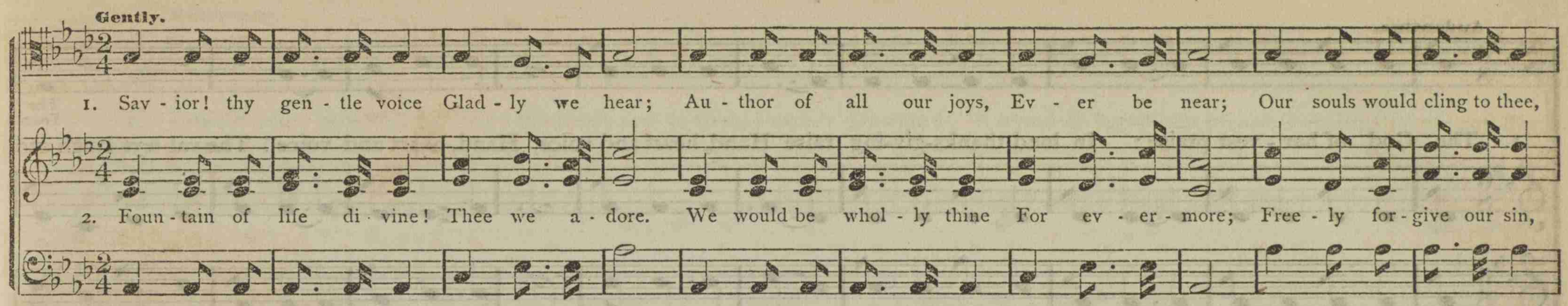
1. The morn-ing light is break-ing, The darkness dis-ap-pears; The

2. Rich dews of grace come o'er us, In many a gentle shower, And

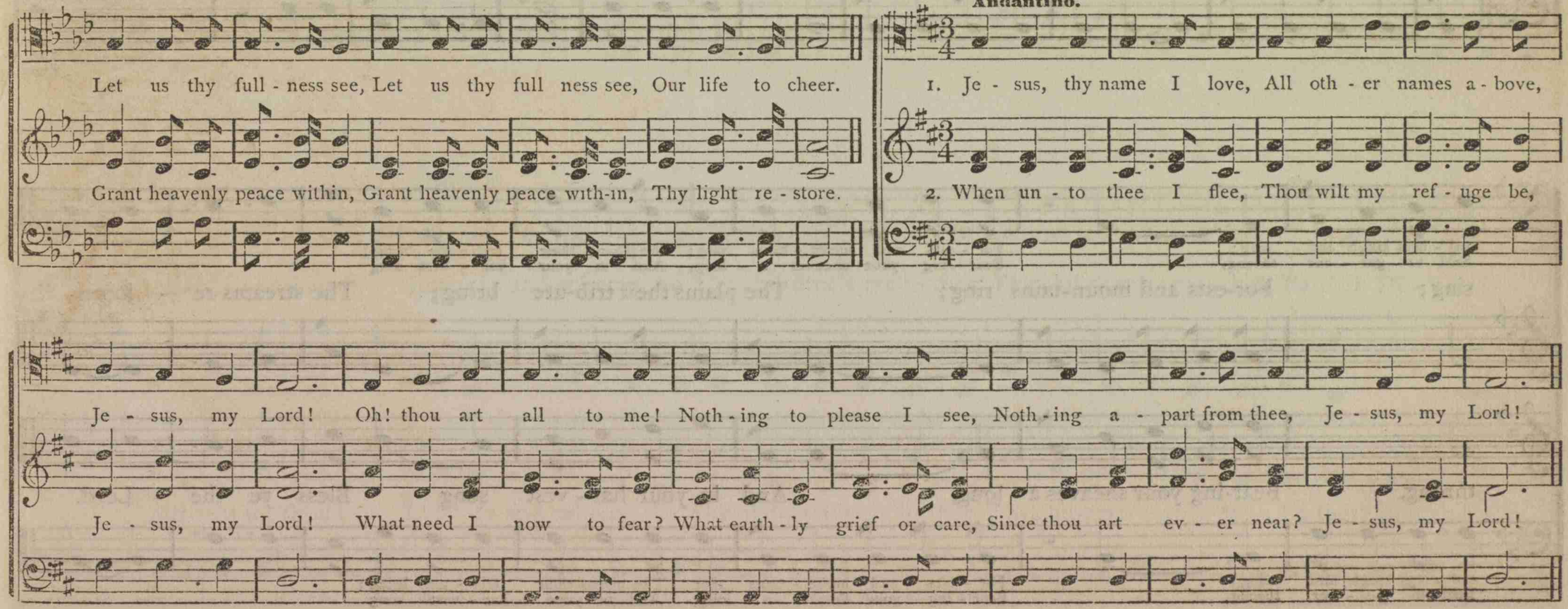
sons of earth are wak-ing To pen - i - tential tears: Each breeze that sweeps the ocean Brings tidings from afar, Of nations in commotion, Prepared for Zion's war.

brighter scenes before us Are opening every hour; Each cry to heaven going, Abundant answers brings, And heav'nly gales are blowing, With peace upon their wings.

Gentle Voice. 6s & 4s.



Ever Near. 6s & 4s.



Harvest Hymn. 6s & 4s.

Andantino.

1. The God of har - vest praise; In loud thanks-giv-ing raise Hand, heart and voice, Hand, heart and voice! The val-leys laugh and

2. The God of har - vest praise; Hands, hearts and voic-es raise, With sweet ac - cord, With sweet ac - cord; From field to gar - ner

val - leys laugh and sing; For - ests and moun - tains ring; The plains their trib - ute bring;
field to gar - ner throng, Bear - ing your sheaves a - long, And in your har - vest song

sing; For-ests and moun-tains ring; The plains their trib-ute bring; The streams re - joice.

throng, Bear-ing your sheaves a - long, And in your har - vest song Bless ye the Lord.

val - leys laugh and sing; For - ests and moun - tains ring; The plains their trib - ute bring;
field to gar - ner throng, Bear - ing your sheaves a - long, And in your har - vest song

Reverently.

1. Low-ly and sol-emn be Thy chil-dren's cry to thee, Fa-ther Di-vine! A hymn of sup-pliant breath, Own-ing that life and death

2. O, Fa-ther, in that hour, When earth all help-ing power Shall dis-a-vow, When spear and shield and crown, In faintness are cast down

CHORUS.

dim.

A - like are thine! Low - ly and sol-emn be Thy chil-dren's cry to thee, Thy chil-dren's cry to thee, Fa-ther Di - vine!

Sus-tain us, thou! Low - ly and sol-emn be Thy chil-dren's cry to thee, Thy chil-dren's cry to thee, Fa-ther Di - vine

Italian Hymn. 6s & 4s.

Giardini.

Moderato.

1. Come, thou al-might - y King, Help us thy name to sing, Help us to praise: Fa-ther! all glo - ri - ous, O'er all vic-

2. Come, thou in - car - nate Word! Gird on thy might - y sword; Our prayer at - tend; Come, and thy peo - ple bless, And give thy

to - ri - ous, Come and reign o - ver us, Ancient of Days!

word success: Spir - it of ho - li - ness! On us de-scend.

America. 6s & 4s.

English.

Maestoso.

1. My coun-try, 't is of thee, Sweet land of lib - er - ty,

2. My na - tive coun-try! thee, Land of the no - ble free,

Of thee I sing: Land where my fa-thers died; Land of the pilgrim's pride; From ev - 'ry moun-tain side Let free - dom ring.

Thy name I love; I love thy rocks and rills, Thy woods and templed hills; My heart with rapture thrills, Like that a - bove.

Blow ye the Trumpet. H. M.

From "The Hour of Praise," *by permission.*

Maestoso.

1. Blow ye the trum-pet, blow! The glad - ly sol - emn sound; Let all the na - tions know, To earth's re-mot - est bound,

2. Ye slaves of sin and hell! Your lib - er - ty re - ceive, And safe in Je - sus dwell, And blest in Je - sus live;

3. The gos - pel trum-pet hear, The news of pardoning grace: Ye hap - py souls draw near; Be-hold your Savior's face;

CHORUS.

The year of ju - bi - lee is come, The year of ju - bi - lee is come; Re-turn, ye ransomed sinners home, ye ransomed sinners home.

The year of ju - bi - lee is come, The year of ju - bi - lee is come; Re-turn ye ransomed sinners home, ye ransomed sinners home.

The year of ju - bi - lee is come; Re - turn ye ran - somed sin - ners home.

The year of ju - bi - lee is come, the year of ju - bi - lee is come; Re-turn ye ransomed sinners home, ye ransomed sinners home.

The Lord Jehovah Reigns. H. M.

H. R. Palmer.

Bold and Emphatic.

1. The Lord Je - ho-vah reigns, His throne is built on high; The gar-ments He as-sumes Are light and maj-es-ty.

2. The thun-ders of His hand Still keep the world in awe; His wrath and jus-tice stand To guard His ho - ly law.

3. And can this might-y King Of glo - ry con-de-scend? And will He write His name My Fa-ther and my Friend?

His throne is — His throne is — Are light and — Are light and

His glo - ries shine with beams so bright

His glo - ries shine, With beams so bright, No mor - tal eye, No mor - tal eye can bear the sight.

And when His love re - solves to bless, His truth con-firms, His truth con-firms and seals the grace.

I love His name, I love His word; Join all my pow'rs, Join all my pow'rs and praise the Lord.

His glo - ries shine with beams so bright,

Delightful Morn. H. M.

W. E. Chute.

Joyfully.

1. Welcome, de - light - ful morn, Thou day of sa - cred rest!
I hail thy kind re - turn—Lord, make these moments blest; From the low train of mor - tal toys, I soar to reach im - mor - tal joys.

2. Now may the King de - scend, And fill his throne of grace;
Thy scep - ter, Lord, ex - tend, While saints address thy face: Let sin - ners feel thy quickening word, And learn to know and fear the Lord.

3. De - scend, ce - les - tial Dove, With all thy quickening powers;
Dis - close a Sav - ior's love, And bless the sa - cred hours: Then shall my soul new life ob - tain, Nor Sab-baths be en - joyed in vain.

Curtis. H. M

P. P. Bliss.

With dignity. **1st.** **2d.**

1. Give thanks to God most high, The u - ni - ver-sal Lord,
The sovereign King of kings; And be his name a - - - dored: Thy mer-cy, Lord, Still shall en - dure, And ev - er sure A - bides thy word.

2. How might-y is his hand! What wonders he hath done!
He formed the earth and seas, And spread the heavens a - lone: His power and grace Are still the same; And let his name Have end - less praise.

3. He saw the nations lie All per - ish - ing in sin;
And pit - ied the sad state The ruined world was in: Thy mer-cy, Lord, Still shall en - dure; And ev - er sure A - bides thy word.

LENOX. H. M.

EDSON.

With spirit.

Ye tribes of Ad-am, join With heaven, and earth, and seas, And offer notes di - vine, To your Cre - a - tor's praise, Ye

Ye tribes of Ad-am, join With heaven, and earth, and seas, And offer notes di - vine, To your Cre - a - tor's praise, Ye ho-ly throng Of

Ye ho-ly throng Of angels bright, Ye

ho - ly throng Of angels bright, In worlds of light Be - gin the song.

angels bright, Ye ho - ly throng Of angels bright, In worlds of light Be - gin the song.

ho - ly throng Of angels bright, In worlds of light Be - gin the song.

BETHESDA. H. M.

ENGLISH.

Flowing.

1. Lord of the worlds a - bove, How pleas-ant and how

2. Oh, hap-py souls that pray Where God appoints to

fair The dwellings of thy love, Thy earth - ly tem - ples, are; To thine a - bode my heart as-pires, With warm desires to see my God.

hear! Oh, hap - py men that pay Their con - stant serv - ice there! They praise thee still; and hap - py they That love the way to Zi - on's hill.

I Love the Volume. L. P. M.

With Expression.

1. I love the vol-ume of Thy word; What light and joy those leaves afford To souls benighted and distressed! Thy precepts guide my

2. From the dis - cov-'ries of Thy law, The perfect rules of life I draw; These are my stu - dy and de-light; Not hon - ey so in-

3. Who knows the er-rors of his thoughts? My God! forgive my secret faults, And from presumptuous sins restrain; Accept my poor at-

doubtful way, Thy fear forbids my feet to stray, Thy prom - ise leads my heart to rest; Thy prom - ise leads my heart to rest.

vites the taste, Nor gold, that has the furnace passed, Appears so pleas - ing to the sight; Appears so pleas - ing to the sight.

tempts of praise, That I have read Thy book of grace, And book of na - ture not in vain; And book of na - ture not in vain.

Jehovah's Praise. C. P. M.

Allegretto.

1. Let all on earth their voic-es raise, To sing the great Je- ho-vah's praise, And bless His ho - ly name: His glo - ry

2. He fram'd the globe, He built the sky, He made the shin - ing worlds on high, And reigns in glo - ry there; His beams are

3. Come the great day, the glo-rious hour, When earth shall feel His sav - ing pow'r, All na-tions fear His name: Then shall the

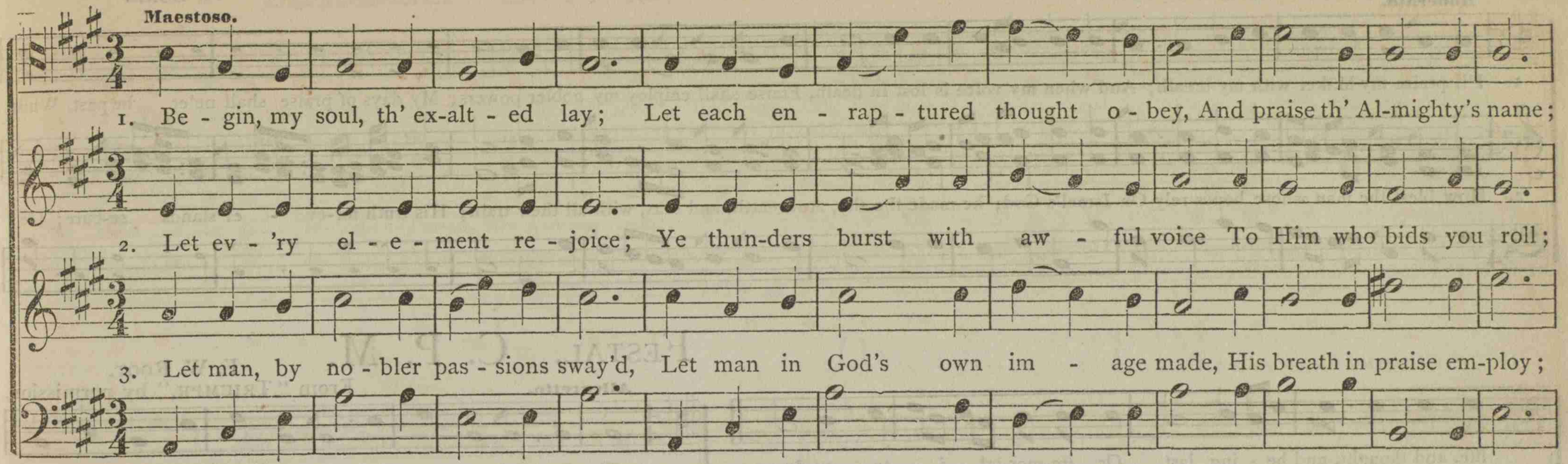
let the hea-then know, His won-ders let the na-tions show, His sav - ing grace pro-claim; His sav - ing grace pro-claim.

maj - es - ty and light; His beau-ties, how di-vine - ly bright! His dwell-ing place, how fair! His dwell-ing place, how fair!

race of men con - fess The beau - ty of His ho - li - ness,—His sav - ing grace pro-claim. His sav - ing grace pro-claim.

JOYFUL PRAISE. C. P. M.

C. M. WYMAN. From the *Triumph*, by permission.



NEWCOURT. L. P. M.

H. BOND.

Moderato.

1. I'll praise my Maker with my breath; And when my voice is lost in death, Praise shall employ my nobler powers; My days of praise shall ne'er be past, While

2. How blest the man whose hopes rely On Israel's God; he made the sky, And earth, and seas, with all their train; His truth for-ev - er stands se-cure; He

life, and thought, and be - ing last, Or im-mor-tal - i - ty en-dures.

saves th' oppressed, he feeds the poor, And none shall find his prom - ise vain.

FESTAL. C. P. M.

F. W. ROOT.

From "TRIUMPH," by permission.

Allegretto.

1. The fes - tal morn, my God, is come, That calls me to thy

2. With ho - ly joy I hail the day That warns my thirst - ing

sa - cred dome, Thy presence to a - dore: My feet the sum-mons shall at-tend, With will - ing steps thy courts as-cend, And tread the hal - low'd floor.

soul a - way To dwell a-mong the blest! For, lo! my great Re-deem - er's pow'r Un-folds the ev - er - last - ing door, And leads me to his rest!

AITHLONE. C. P. M.

From the "CARMINA SACRA."

Moderato.

1. O Thou who hear'st the prayer of faith, Wilt thou not save a soul from death, That casts it - self on thee? I have no ref - uge of my own, But

2. Slain in the guil - ty sin-ner's stead, His spot-less right-eous-ness I plead, And his a - vail-ing blood; Thy mer - it, Lord, my robe shall be; Thy

fly to what my Lord hath done, And suf - fered once for me.

mer - it shall a - tone for me, And bring me near to God.

DALSTON. S. P. M.

A. WILLIAMS.

Moderato.

1. How pleased and blessed was I, To hear the peo - ple cry, "Come,

2. Zi - on, thrice hap - py place, Adorned with wondrous grace, And

let us seek our God to - day!" Yes, with a cheer-ful zeal, We'll haste to Zi - on's hill, And there our vows and hon - ors pay.

walls of strength embrace thee round! In thee our tribes ap - pear, To pray, to praise, and hear The sa - cred gos - pel's joy - ful sound.

Thy Way, not Mine. 6s.

Reverently.

1. Thy way, not mine, O Lord, How-ev - er dark it be! Lead me by thine own hand; Choose out the path for me.

2. The king-dom that I seek Is thine; so let the way That leads to it be thine, Else I must sure - ly stray.

3. Choose thou for me my friends, My sick-ness or my health; Choose thou my cares for me, My pov - er - ty or wealth.

I dare not choose my lot: I would not, if I might; Choose thou for me, my God, So shall I walk a - right.

Take thou my cup, and it With joy or sor - row fill, As best to thee may seem; Choose thou my good and ill.

Not mine, not mine the choice, In things or great or small; Be thou my Guide, my Strength, My Wisdom, and my All.

Cheer Up Desponding Soul. 6s.

Allegretto.

1. Cheer up de-spond-ing soul! Thy long - ing pleas'd I see; 'Tis part of that great whole Wherewith I longed for thee.

2. To claim thee for my own, I suf - fer'd on the cross: Oh, were my love but known, All else would be but dross.

Lord Thy Word Abideth. 6s.

Moderato.

1. Lord, Thy word a - bid - eth, And our footsteps guid-eth! Who its truths be - liev - eth Light and joy re - ceiv - eth.

2. When our foes are near us, Then Thy word doth cheer us, Word of con - so - la - tion, Mes-sage of sal - va - tion.

3. When the storms are o'er us, And dark clouds be-fore us, Then its light di - rect - eth, And our way pro - tect - eth.

1

Inspirer and Hearer. 8s.

Moderato.

1. In - spi - rer and hear-er of prayer, Thou Shepherd and Guardian of thine, My all to thy cov - e - nant care, I sleeping or waking re - sign.

2. If thou art my shield and my sun, The night is no darkness to me; And, fast as my moments roll on, They bring me but near-er to thee.

3. Thy min-is-tering spir-its descend To watch while thy saints are asleep; By day and by night they at-tend, The heirs of sal - va - tion to keep.

My Gracious Redeemer. 8s.

W. E. Chute.

Moderato.

1. My gracious Redeem-er I love, His praises aloud I 'll proclaim, And join with the armies above, To shout his a-dor - a - ble name.

2. To gaze on his glories divine, Shall be my e - ter-nal employ; To see them in-ces-sant-ly shine, My boundless, inef - fa - ble joy.

3. To shine with the angels in light, With saints and with seraphs to sing, To view, with eternal delight, My Jesus, my Savior, my King!

Mountain Tower. 8s.

Dr. Lowell Mason.

Trustfully.

1. The Lord is the God we a - dore, A faith - ful un-chang------a - ble friend, Whose love is as great as His power,

A faith - ful, etc.

2. The Sav - ior the first and the last, His spir - it shall guide------us safe home; We praise Him for all that is past,

And nev - er know meas------ure nor end.

And nev - er, etc.

And trust Him for all------that's to come.

Realms. 8s.

J. H. Tenney.

Andantino.

1. We speak of the realms of the blest, That coun - try so bright and so fair,

2. We speak of its path-way of gold, Its walls decked with jew-els so rare,

3. We speak of its free-dom from sin, From sor-row, temp - ta - tion and care,

And oft are its glo - ries con - fessed; But what must it be to be there? But what must it be to be there?

Its won - ders and pleas-ures un - told; But what must it be to be there? But what must it be to be there?

From tri - als with - out and with - in; But what must it be to be there? But what must it be to be there?

Go to the Grave. 10s.

Moderato.

1. Go to the grave in all thy glorious prime! In full ac - tiv - i - ty of zeal and power; A Christian can-not die be-

2. Go to the grave; at noon from la - bor cease; Rest on thy sheaves, thy harvest task is done; Come from the heat of bat - tle,

3. Go to the grave, for there thy Sav - ior lay In death's em-bra - ces, ere he rose on high; And all the ransomed, by that

fore his time; The Lord's ap-pointment is the servant's hour.

and in peace, Soldier! go home; with thee the fight is won.

nar - row way, Pass to e - ter - nal life beyond the sky.

At Evening. 10s.

H. Norton.

Andantino.

1. Oft - en at evening comes a glowing tho't Of that which

2. The golden bars that shine behind the sun, The glorious

3. Yet not, not here, O cit - y of our God! Do we thy

Ritard.

lies be-yond our present sense; Of those high scenes whose glories all are wrought By God's pure love and His om-nip - o - tence.

seas that seem beneath him poured, The splendid hues, all melt-ing in - to one,—These look Thy out - works, pal-ace of the Lord!

age - less glo - ries tru - ly see, As when the souls, submissive neath the rod, Or white in pure - ness tes - ti - fy of Thee.

COME WHEN SHADOWS. 10S & 11S.

From "THE TRIUMPH," by permission. G. F. R.

Tenderly.

1. Come un - to me when shadows darkly gather, When the sad heart is wea - ry and dis-tressed, Seeking for comfort from your heavenly

2. Ye who have mourn'd when flow'rets sweet were taken, When the ripe fruit fell richly to the ground, When lov'd ones slept in brighter homes to

3. Large are the mansions in thy father's dwelling, And the glad homes that sorrows never dim. Sweet are the harps in holy mu - sic

Father, Come un - to me, and I will give you rest.

waken, Where now their brows with spirit wreaths are crow n'd.

swelling, Soft are the tones which raise the heavenly hymn.

BREAST THE WAVE. 10 & 11S.

From "THE TRIUMPH," by permission. G. F. R.

1. Breast the wave, Christian, when it is strongest, Watch, where the

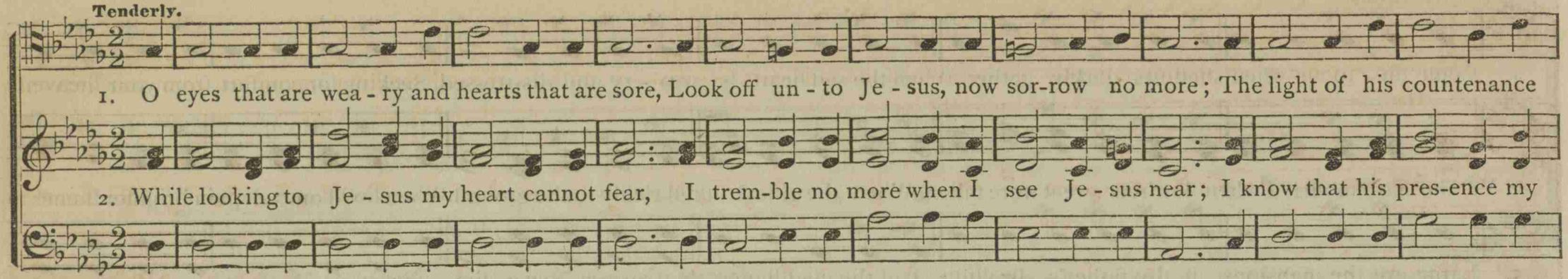
2. Stand the storm, Christian, Je - sus is o'er thee; Fear not the

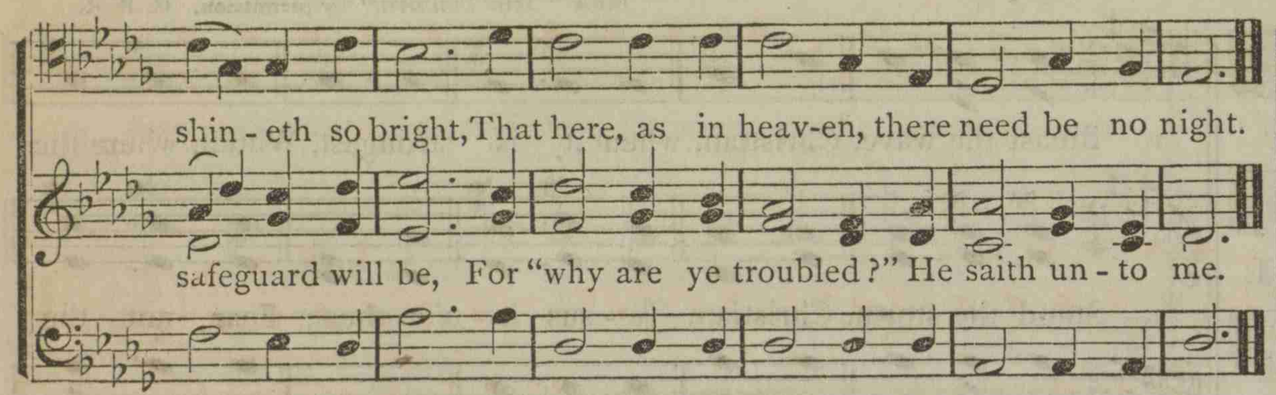
night-shade Lingers the long-est; Onward and onward still Be thy en-deav-or: There is a rest for thee, Peaceful for - ev - er.

tempest, Heaven is be-fore thee; Go where thy du - ty calls; Fear may assail thee; God is thy strength and shield, He will not fail thee.

O Eyes that are Weary. 11s.

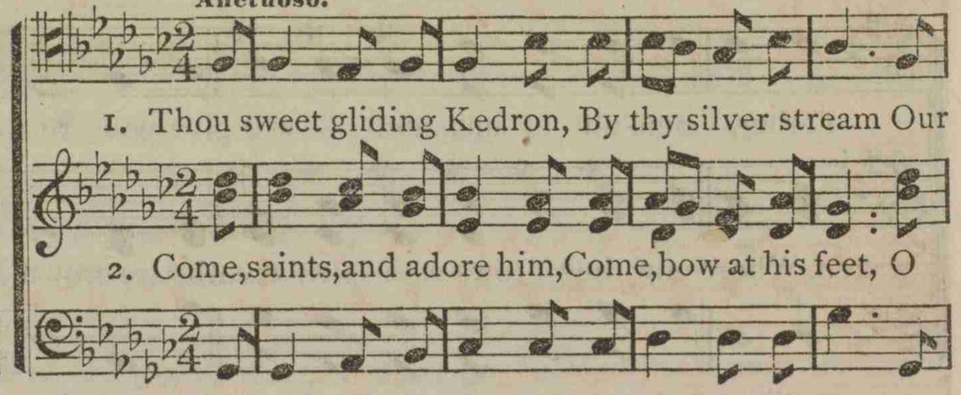
C. M. Wyman.

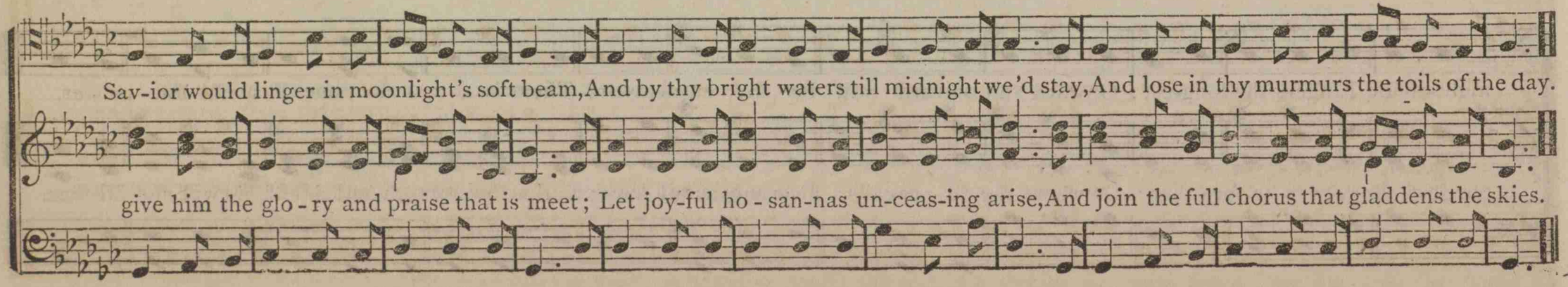




Silver Stream. 11s.

S. W. Straub.





Andantino.

1. Hail to the bright-ness of Zi - on's glad morn-ing! Joy to the lands that in dark-ness have lain! Hush'd be the ac - cents of sor - row and mourn-ing;

2. Hail to the bright-ness of Zi - on's glad morn-ing, Long by the pro-phets of Is - rael fore - told; Hail to the mil-lions from bond-age re - turn - ing;

3. Lo, in the des - ert rich flow-ers are spring-ing; Streams ever copious are glid-ing a - long; Loud from the mountain tops echoes are ring-ing;

CHORUS.

Zi-on in triumph begins her mild reign. Hail, hail, hail, hail! Joy to the na-tions a - gain; Hail, hail, hail, hail! Zi - on be-gins her mild reign.

Gen-tiles and Jews the blest vision behold. Hail, hail, hail, hail! Joy to the na-tions a - gain! Hail, hail, hail, hail! Zi - on be-gins her mild reign.

Wastes rise in verdure, and mingle in song. Hail, hail, hail hail! Joy to the na-tions a - gain; Hail, hail, hail, hail! Zi - on be-gins her mild reign.

DAUGHTER OF ZION. 115 & 105.

From "THE HOUR OF PRAISE," by permission.

Allegretto.

1. Daugh - ter of Zi - on, a-wake from thy sad-ness; A-wake, for thy foes shall op-press thee no more; Bright o'er thy hills dawns the
2. Strong were thy foes; but the arm that subdued them, And scatter'd their legions, was might-i-er far; They fled like the chaff from the
3. Daugh - ter of Zi - on, the pow'r that hath sav'd thee Extolled with the harp and the timbrel should be; Shout, for the foe is de-

CHORUS.

day - star of glad-ness; A-rise, for the night of thy sor-row is o'er. A - rise, a - rise! O daugh-ter of Zi - on; A-rise, for thy
scourge that pursued them; Vain were their steeds and their chariots of war. A - rise, a - rise! O daugh-ter of Zi - on; A-rise, for thy
stroy'd that en - slaved thee; The oppressor is vanquished and Zion is free.

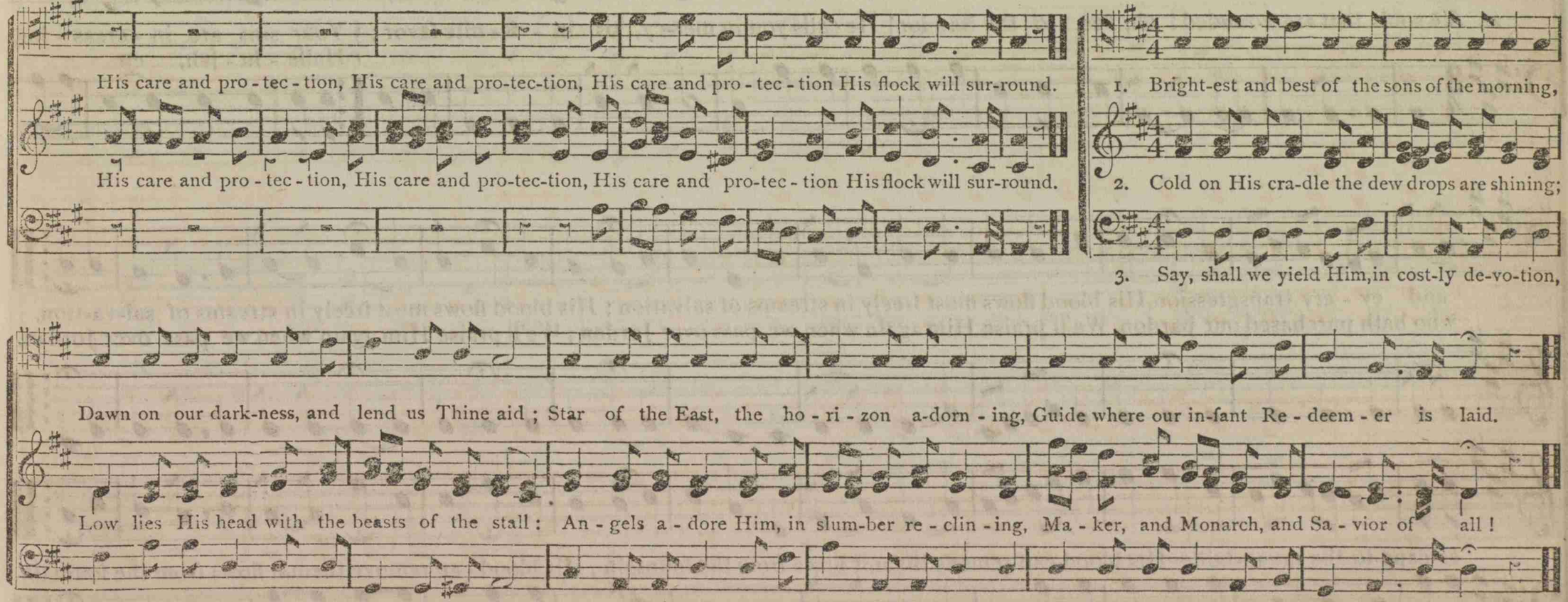
foes shall op-press thee no more; Bright o'er thy hills dawns the day-star of gladness; A-rise, for the night of thy sorrow is o'er.

foes shall op-press thee no more; Bright o'er thy hills dawns the day-star of gladness; A-rise, for the night of thy sorrow is o'er.

PORTUGUESE HYMN. 11s.



FOLSOM. 11s & 10s.



THE VOICE OF FREE GRACE. 12S.

WHITEFIELD.

Allegretto.

1. The voice of free grace cries, Escape to the mountain, For Adam's lost race Christ hath open'd a fountain; { For sin and un-clean-ness, Halle-lu-jah to the Lamb,

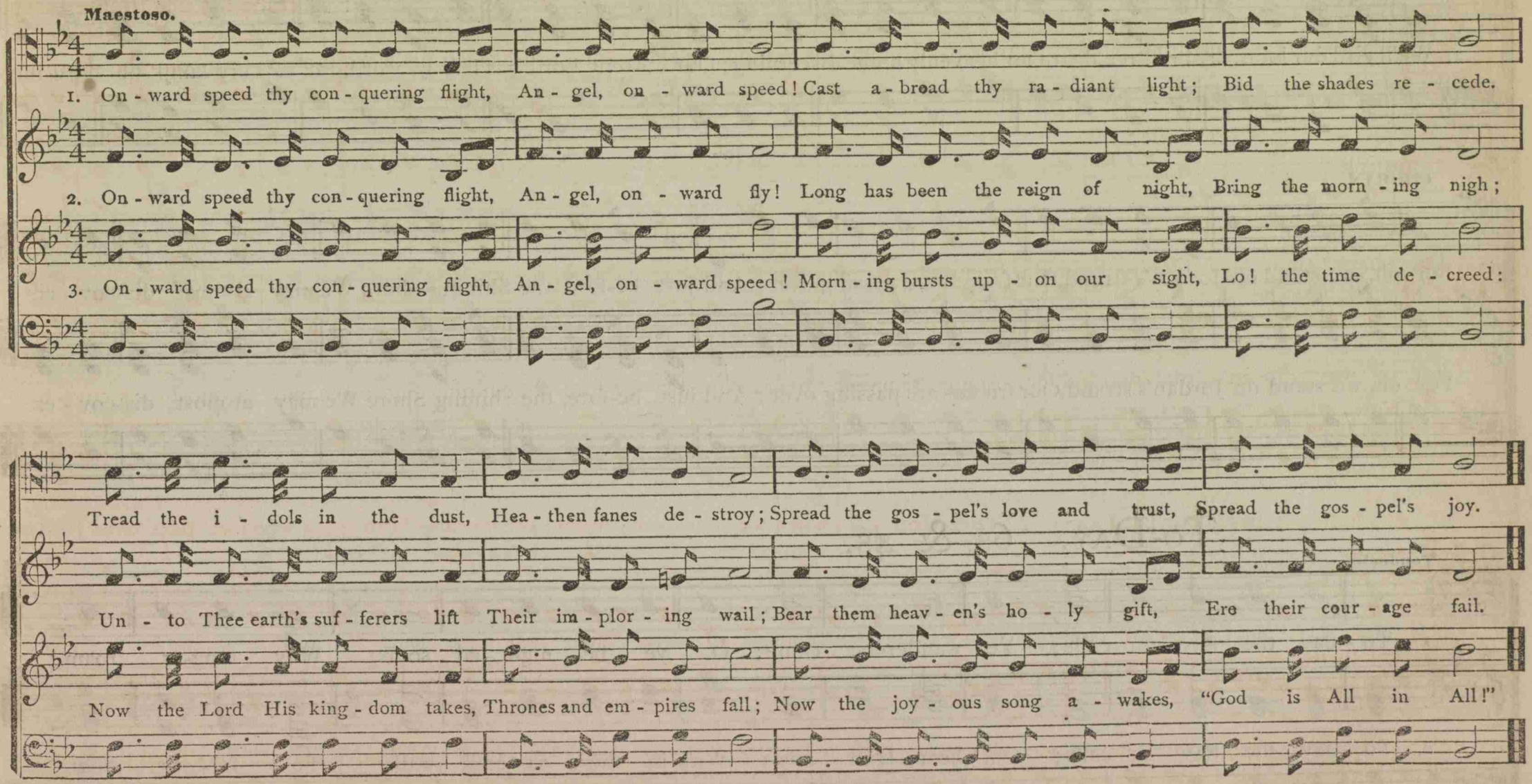
2. Ye souls that are wounded! oh, flee to the Sav-ior! He calls you in mer-cy, 'tis in-fi-nite favor; { Your sins are in-creas-ing, Halle-lu-jah, etc.

and ev-ery transgression, His blood flows most freely in streams of salvation; His blood flows most freely in streams of sal-va-tion.
who hath purchased our pardon, We'll praise Him again when we pass over Jordan; We'll praise Him again when we pass over Jordan.

es-cape to the moun-tain—His blood can remove them, it flows from the fountain; His blood can remove them, it flows from the fountain.

HYMN TUNES: UNUSUAL METRES.

Angel, Onward Speed. 7s & 5s.



SHINING SHORE. P. M.

GEO. F. ROOT.

Moderato.

1. My days are glid-ing swift - ly by, And I, a pilgrim stranger Would not de-tain them as they fly, Those hours of toil and dan-ger;

2. We'll gird our loins, my brethren, dear, Our heavenly home discerning; Our ab-sent Lord has left us word, Let ev - ery lamp be burn-ing.

CHORUS.

For oh, we stand on Jordan's strand, Our friends are passing over; And just be-fore, the Shining Shore We may al-most dis-cov - er.

For oh, we stand on Jordan's strand, Our friends are passing over; And just be-fore, the Shining Shore We may al-most dis-cov - er.

TO-DAY. 6s & 4s.

Tenderly.

1. To - day the Sav - ior calls; Ye wanderers, come; O, ye be - night - ed souls, Why long-er roam?

2. To - day the Sav - ior calls; Oh, hear Him now; With-in these sa - cred walls To Je - sus bow.

Will You Go? 8s & 3s.

Anonymous.

FINE.

D. C.

1. We're traveling home to heaven a-bove, Will you go? will you go?
   To sing the Sa-vior's dy - ing love, Will you go? will you go?
D. C. And mil-lions more are on the road, Will you go? will you go?

Mil-lions have reached that blest a-bode, A - noint-ed kings and priests to God,

2. We're traveling home to heaven above, Will you go? will you go?
   To sing the Sav - ior's dy - ing love, Will you go? will you go?
D. C. And all the joys of heaven we'll share, Will you go? will you go?

The crown of life we there shall wear, The conqueror's palms our hands shall bear

Ere I Sleep. 8, 3s & 6.

Geo. F. Root.

Cantabile.

1. Ere I sleep, for ev - ery fa - vor This day showed By my God, I do bless my Sa - vior.
2. Leave me not, but ev - er love me; Let Thy peace Be my bliss, Till Thou hence re - move me.
3. And, when-e'er in death I slum - ber, Let me rise with the wise, Count - ed in their num - ber.

Sinner, Come! 6s.

Moderato.

1. Sin - ner! come, 'mid thy gloom, All thy guilt con - fess - ing; Trembling now, con - trite bow, Take the of - fered bless - ing.
2. Sin - ner! come, while there's room—While the feast is wait - ing; While the Lord, by his word, Kind - ly is in - vit - ing.
3. Sin - ner! come, ere thy doom Shall be sealed for - ev - er; Now re - turn, grieve and mourn, Flee to Christ, the Sav - ior.

The Patriot's Prayer. 8s & 6s. Double.

Scotch.

Maestoso.

1. From foes that would the land devour; From guilt-y pride, and lust of power; From wild se-di-tion's law-less hour; From yoke of slav-e-ry; From blind-ed zeal, by fac-tion led; From gid-dy change, by fan-cy bred; From pois-oned er-ror's ser-pent head, Good Lord, pre-serve us free!

2. De-fend, O God, with guardian hand, The laws and ru-lers of our land, And grant Thy church-es grace to stand In faith and u-ni-ty; Thy Spir-it's help of Thee we crave, That Thy Mes-si-ah, sent to save, Re-turn-ing to the world, might have A peo-ple serv-ing Thee!

Forgive my Folly. 5s & 7s.

Softly but earnestly.

1. Forgive my fol-ly, O Lord, most ho-ly; Cleanse me from eve-ry stain; For Thee I languish; Pit-y my an-guish, Nor let my sigh-ing be vain.

2. Deeply repenting, Sorely la-ment-ing All my departures from Thee; And now returning, Thine absence mourning, Lord, show Thy mercy to me.

When shall we Meet? 6s & 5s.

Moderato.

1. When shall we meet again, Meet ne'er to sev-er? When will peace wreathe her chain Round us for ever? Our hearts will ne'er repose,Safe from each blast that blows,

2. When shall love freely flow, Pure as life's river? When shall sweet friendship glow,Changeless for-ever? Where joys ce - lestial thrill,Where bliss each heart shall fill,

In this dark vale of woes, Nev - er — no, nev - er!

And fears of part - ing chill Nev - er — no, nev - er!

I'm a Pilgrim. P. M.

1. I'm a pil-grim, and I'm a stran-ger, I can tar - ry, I can tar - ry but a night!

2. There the glo-ry is ev-er shin-ing; Oh, my longing heart, my longing heart is there!

Do not de-tain me, for I am go - ing To where the fountains are ever flow-ing: I'm a pil-grim, and I'm a stran-ger, I can tar-ry, I can tar-ry but a night!

Here in this country, so dark and dreary, I long have wander'd forlorn and weary: I'm a pil-grim, and I'm a stran-ger, I can tar-ry, I can tar-ry but a night!

Child of Sin and Sorrow. 6s & 4s.

Earnestly.

1. Child of sin and sor - row! Filled with dis - may, Wait not for to - mor - row, Yield thee to - day: Heaven bids thee come, While yet there's

2. Child of sin and sor - row! Why wilt thou die? Come while thou canst bor - row Help from on high: Grieve not that love Which from a -

room. Child of sin and sor - row! Hear and o - bey.

bove, Child of sin and sor - row, Would bring thee nigh.

Come Ye. 11s & 10s.

Webbe.

1. Come, ye dis - con - so - late, where - 'er ye lan - guish;

2. Joy of the com - fort - less, light of the stray - ing;

Come to the mer - cy - seat, fer-vent - ly kneel; Here bring your wounded hearts, here tell your an - guish; Earth has no sor-row that heaven can-not heal.

Hope of the pen - i - tent, fadeless and pure; Here speaks the Com - for - ter, ten - der - ly say - ing— Earth has no sor-row that heaven can-not cure.

Espressivo.

1. Christian, the morn breaks sweetly o'er thee, And all the mid-night shad-ows flee, the shad-ows flee, Tinged are the dis-tant skies with
2. Tossed on time's rude, re-lent-less sur - ges, Calm-ly com-posed,and dauntless stand,and dauntless stand, For lo! be-yond those scenes e-

3. Cheer up! cheer up! the day breaks o'er thee,Bright as the the summer's noon-tide ray,the noon-tide ray,The star-gem'd crowns and realms of

glo - ry, A bea - con light hung out for thee, hung out for thee, A - rise, a - rise! the light breaks o'er thee, Thy name is
mer - ges The height that bounds the promis'd land,the promis'd land: Be - hold! be-hold! the land is near - ing, Where the wild

glo - ry In - vite thy hap - py soul a - way, thy soul a - way A - way! a - way! leave all for glo - ry, Thy name is

grav - en on the throne; Thy home is in the world of glo - ry, Where thy Re-deem-er reigns a - lone, He reigns a - lone.
sea-storm's rage is o'er; Hark! how the heav'n-ly hosts are cheer-ing, See in what throngs they range the shore,they range the shore!

grav - en on the throne; Thy home is in that world of glo - ry, Where thy Re-deem-er reigns a - lone, He reigns a - lone.

Let Every Heart. 8s & 6s. (Peculiar.)

Allegretto.

1. Let ev - 'ry heart re - joice and sing, Let cho - ral an - thems rise; Ye rev - 'rend men and chil - dren bring To God your sac - ri - fice;

2. He bids the sun to rise and set; In heaven his power is known, And earth sub - dued to Him shall yet Bow low be - fore His throne:

For He is good, the Lord is good, And kind are all His ways: With songs and hon - ors sound - ing loud, The Lord Je - ho - vah praise.

For He is good, the Lord is good, And kind are all His ways: With songs and hon - ors sound - ing loud, The Lord Je - ho - vah praise.

f

While the rocks and the rills, While the vales and the hills, A glo - rious an-them raise, Let each pro-long the grate-ful song, And the God of our fa - thers praise.

While the rocks and the rills, While the vales and the hills, A glo - rious an-them raise, Let each pro-long the grate-ful song, And the God of our fa - thers praise.

SOCIAL MUSIC.

Sweet Hour of Praise.

Andantino.

1. Sweet hour of praise! sweet hour of praise! Up - on thy wings our songs we raise, To make our joys and bless - ings known Be - fore our

2. Sweet hour of praise! sweet hour of praise! Thou bring - est hope to wea - ry days, And bright - er hours more bright - ly shine, With - in thy

3. Sweet hour of praise! sweet hour of praise! Thy balm all earth - ly pain al - lays; Ce - les - tial peace, ce - les - tial love, De - scend thro'

CHORUS.

heaven-ly Fa - ther's throne. Sweet hour, sweet hour of praise! Sweet hour, sweet hour of praise! Up - on thy wings, thy gold - en wings, Our songs we raise!

ra - diance so di - vine. Sweet hour of praise! Sweet hour of praise! Up - on thy wings, thy gold - en wings, Our songs we raise!

thee from realms a - bove. Sweet hour, sweet hour of praise! Sweet hour, sweet hour of praise! Up - on thy wings, thy gold - en wings, Our songs we raise!

260 *In steady time.*

The Crown Above the Cross.

Words by E. E. Rexford.

1. Of-ten, as we trav-el on-ward, Toward the happy Better Land, Where our dear ones, gone before us, Stretch to us a beckoning hand,

2. Of-ten we grow faint and wea-ry, In the rough and rugged way, That shall lead us o-ver sor-rows, Nearer heavenward day by day;

3. Oh! be strong to do and suf-fer! Af-ter la-bor com-eth rest. Af-ter pain and sorrow,—gladness To the weary, wea-ry breast.

We grow weary with our tri-als, And our bit-ter pain and loss, And for-get, in human weakness, There's a crown above the cross.

And we sit down, weak and weary, Saying,—Life is on-ly loss; Losing sight, in hu-man blindness, Of the crown above the cross.

Af-ter earth, the peace of Heaven, And the life made free from dross; After night the golden morning, And the crown above the cross.

The March of Life.

From "The Hour of Praise," *by permission.*

Maestoso.

CHORUS.

1. Sing, all ye ran - somed of the Lord, Your great De - liv - 'rer sing:
Ye pil - grims, now for Zi - on bound, Be joy - ful in your King.
March on, march on,

2. His hand di - vine shall lead you on, Through all the bliss - ful road;
Till to the sa - cred mount you rise, And see your gra - cious God.
March on, march on,

3. Bright gar - lands of im - mor - tal joy Shall bloom on ev - 'ry head;
While sor - row, sigh - ing, and dis - tress, Like shad - ows, all are fled.
March on, march on,

March on, march on, march on, march on,

Your great De - liv - 'rer sing; March on, march on, Be joy - ful in your King.

Your great De - liv - 'rer sing; March on, march on, Be joy - ful in your King.

March on, march on, march on, march on, march on,

HAPPY SHOULD I BE.

From "THE HOUR OF PRAISE," *by permission.*

Earnestly.

1. Sav-ior, hap-py should I be, If I could but trust in thee; Trust thy wisdom me to guide; Trust thy goodness to provide;

2. Trust thee as the on - ly light In the dark-est hour of night; Trust in sickness, trust in health; Trust in pov-er - ty and wealth;

3. Trust thy blood to cleanse my soul; Trust thy grace to make me whole; Trust thee liv-ing, dy - ing too; Trust thee all my jour-ney through;

CHORUS.

Trust thy sav-ing love and power; Trust thee every day and hour. Sav-ior, hap-py should I be, If I could but trust in thee.

Trust in joy and trust in grief; Trust thy prom-ise for re - lief. Sav-ior, hap-py should I be, If I could but trust in thee.

Trust thee till my feet shall be Planted on the crys-tal sea. Sav-ior, hap-py should I be, If I could but trust in thee.

Welcome to a Pastor.

Words, Mrs. M. B. C. Slade.

Grazioso.

1. Our Lord hath sent a shep - herd, His flock to tend and feed; We give thee joy - ful wel - come, Thy watch-ful care we need;
   Come, lead us thro' green pas - tures, Be - side the wa - ters still, Till safe thy flock is fold - ed, Up - on the heaven-ly hill.

2. Our Lord hath sent a teach - er The bread of life to break; We give thee earn - est wel - come, For our Great Teacher's sake.
   Thou, look-ing un - to Je - sus, Hast learned his truth di - vine; Let now up - on our spir - its Its ten - der glo - ry shine.

3. Our Lord has sent a lead - er, His gos - pel trump to sound; We give thee loy - al wel - come, His ban - ner ral - ly round.
   Lead on, with thee we fol - low, A-gainst the hosts of sin; Till in the church tri - um - phant, Our Lord's well-done we win.

4. To Beth - a - ny's sweet friendships, To Ca - na's feasts, so fair; To Zi - on's ho - ly tem - ple, To Ol - ive's mount of prayer;
   From Beth - le - hem to Cal - vary, E'en through Gethse - ma - ne, With us to fol - low Je - sus, We wel - come, wel - come thee.

CHORUS.

We wel-come, wel-come thee, We wel-come, wel-come thee, Our shepherd, teach - er, lead - er, friend We wel-come, wel-come thee.

We wel-come, wel-come thee, We wel-come, wel-come thee, Our shepherd, teach - er, lead - er, friend, We wel-come, wel-come thee.

Not Those who Say.

From the "Hour of Praise," *by permission.*

With expression.

1. Not those who say and sing, But those who love and do, Are chil - dren true and heirs of heav'n, For God has told us so.

2. Not words a - lone, nor thought, Can cleanse our hearts from sin; A liv - ing love and lov - ing life Must make us pure with - in.

3. Help us, O Lord, to see, That tho' we may pro - fess, 'Tis on - ly those who do Thy will, That Thou canst own and bless.

CHORUS.

Is it well, O my soul? Is this thy hap - py lot? Or must the King of Glo - ry say, "De-part, I know you not."

Is it well, O my soul?

Is it well, O my soul? Is this thy hap - py lot? Or must the King of Glo - ry say, "De-part, I know you not."

In the Silent Midnight.

D. Faulkner.

Impressively.

1. In the si - lent midnight watches, List thy bosom's door, How it knocketh, knocketh, knocketh, Knocketh ev-er - more;

2. Death comes down, with reckless footsteps, To the hall and hut; Think you death will tarry knocking, When the door is shut?

3. Then 't is time to stand entreat-ing Christ to let thee in; At the gate of heaven beating, Wail - ing for thy sin;

Rit.

Say not 't is thy puls-es beating, 'T is thy heart of sin, 'T is thy Savior knocks and crieth, "Rise and let me in."

Je - sus waiteth, wait-eth, waiteth, But the door is fast; Grieved, away thy Sa-vior go - eth, Death breaks in at last.

Nay! a-las, then, guilt-y creature, Hast thou then for - got? Je - sus waited long to know thee, Now he knows thee not.

What Cheering Words.

From "The Hour of Praise," *by permission.*

Allegretto.

1. What cheer-ing words are these; Their sweet-ness who can tell? In time and to e - ter - nal days, "'Tis with the right-eous well!"

2. Well when they see his face, Or sink a - midst the flood; Well in af - flic-tions thorn-y maze, Or on the mount with God.

3. 'Tis well when joys a - rise, 'Tis well when sor-rows flow, 'Tis well when dark-ness vails the skies, And strong temp-ta-tions grow.

CHORUS.

It is with the right-eous well, It is with the right-eous well; In time and to e - ter - nal days, It is with the right-eous well.

It is with the right-eous well, It is with the right-eous well; In time and to e - ter - nal days, It is with the right-eous well.

It is with the right-eous well, It is with the right-eous well; In time and to e - ter - nal days, It is with the right-eous well.

COME HITHER.

From "THE HOUR OF PRAISE," *by permission.*

1. Come hith-er, all ye wea - ry souls; Ye hea-vy la-den sin-ners come! I'll give you rest from all your toils, And raise you to my

2. They shall find rest who learn of me: I'm of a meek and low - ly mind; But pas-sion rag-es like the sea, And pride is rest-less

3. Blest is the man whose shoul-ders take My yoke, and bear it with de-light: My yoke is ea-sy to his neck, My grace shall make the

CHORUS.

heav'n - ly home. Come un-to me, ye hea-vy lad-en, come; I'll give you rest from all your toils, And raise you to my home.

as the wind. Come un-to me, ye hea-vy lad-en, come; I'll give you rest from all your toils, And raise you to my home.

bur-den light. Come un-to me, ye hea-vy lad-en, come; I'll give you rest from all your toils, And raise you to my home.

The Blessed Angels.

From "The Hour of Praise," *by permission.*

With varied expression.

1. It came up - on the mid-night clear, That glorious song of old, From an-gels bending near the earth To touch their harps of gold;

2. Still thro' the clo-ven skies they come, With peaceful wings unfurl'd; And still ce -les - tial mu-sic floats O'er all the wea - ry world;

3. O ye, be-neath life's crushing load, Whose forms are bending low, Who toil a - long the climbing way, With painful steps and slow;—

"Peace to the earth, good-will to man, From heav'n's all-gracious King;" The earth in sol-emn still-ness lay, To hear the an - gels sing.

A-bove its sad and low-ly plains They bend on heavenly wing, And ev - er o'er its Ba - bel sounds, The bless-ed an-gels sing.

Look up! for glad and golden hours Come swift-ly on the wing; Oh, rest be-side the wea - ry road, And hear the an-gels sing!

The Blessed Angels---concluded.

CHORUS.

The bless - ed an - gels sing, The bless-ed an-gels sing; O bring us near, that we may hear The bless-ed an - gels sing.

The bless - ed an - gels sing, The bless-ed an-gels sing; O bring us near, that we may hear The bless-ed an - gels sing.

The bless - ed an - gels sing, The bless-ed an-gels sing; O bring us near, that we may hear The bless-ed an - gels sing.

Inquire, Ye Pilgrims.

From "The Hour of Praise," *by permission.*

Moderato.

1. In - quire, ye pil grims! for the way That leads to Zi - on's hill,
And thith - er set your stead - y face, With a de - ter-mined will.

CHORUS.

In-quire, ye pil-grims, for the way That leads to realms of end - less day.

2. Oh! come, and to his tem - ple haste, And seek his fa - vor there;
Be - fore his foot-stool hum - bly bow, And pour your fer - vent prayer.

In-quire, ye pil-grims, for the way That leads to realms of end - less day.

3. Oh! come, and join your souls to God In ev - er - last - ing bands;
Ac - cept the bless - ings he be-stows, With thankful hearts and hands.

In-quire, ye pil-grims, for the way That leads to realms of end - less day.

I WOULD LOVE THEE.

From "THE HOUR OF PRAISE," *by permission.*

With expression.

1. I would love thee, God and Fa - ther! My Re-deem - er and my King! I would love thee; for, with-out thee, Life is but a bit - ter thing.

2. I would love thee; eve-ry bless-ing Flows to me from out thy throne: I would love thee—he who loves thee Nev - er feels him-self a - lone.

3. I would love thee; look up - on me, Ev - er guide me with thine eye: I would love thee; if not nour-ished By thy love, my soul would die.

CHORUS.

I would love thee, God and Fa-ther; My Re - deem - er and my King! I would love thee, I would love thee, And thy glo - rious prais - es sing.

I would love thee, God and Fa-ther! My Re - deem - er and my King! I would love thee, I would love thee, And thy glo - rious prais - es sing.

I would love thee, God and Fa-ther! My Re - deem - er and my King! I would love thee, I would love thee, And thy glo - rious prais - es sing.

While the Days are Going By.

E. A. Hanchet. 271

Earnestly.

1. There are lonely hearts to cherish, While the days are going by; There are weary souls that perish, While the days are go-ing by.

2. There's no time for idle scorning, While the days are going by; Let your face be like the morning, While the days are go-ing by.

3. All the loving links that bind us, While the days are going by, One by one we leave behind us, While the days are go-ing by.

If a smile we can re - new, As our jour-ney we pur-sue, Oh, the good we all may do, While the days are go-ing by.

Oh, the world is full of sighs, Full of sad and weeping eyes; Help your fal - len brother rise, While the days are go-ing by.

But the seeds of good we sow, Both in shade and shine shall grow, And shall keep our hearts aglow, While the days are go-ing by.

Be not Afraid.

Andantino.

1. When waves of trouble round me swell, My soul is not dismayed; I hear a voice I know full well—"'Tis I; be not a - fraid."

2. When black and threatening skies appear, And storms my path in-vade, Those accents tranquilize each fear—"'Tis I; be not a - fraid."

3 There is a gulf that must be crossed; Sav-ior, be near to aid! Whis-per when my frail bark is tossed—"'Tis I; be not a - fraid."

CHORUS

"'Tis I; be not a-fraid," "'Tis I be not a - fraid." Oh, may we ev - er hear that voice, "'Tis I; be not a - fraid."

"'Tis I; be not a-fraid," "'Tis I; be not a - fraid." Oh, may we ev - er hear that voice, "'Tis I; be not a - fraid."

"'Tis I; be not a-fraid," "'Tis I; be not a - fraid." Oh, may we ev - er hear that voice, "'Tis I; be not a - fraid."

THE BEAUTIFUL LAND IMMORTAL.

SOLO.

1. There is a land im - mor - tal, The beau - ti - ful of lands.... Be - side its an - cient por - tal A si - lent sen - try stands.... He
2. Tho' dark and drear the pas - sage That lead - eth to the gate.... Yet grace comes with the mes - sage, To souls that watch and wait.... And
3. Their sighs are lost in sing - ing, They're bless-ed in their tears.... They jour - ney heav'nward wing - ing, They leave on earth their fears.... Death

on - ly can un - do it, And o - pen wide the door..... And mor - tals who pass through it Are mor - tals nev - er - more.....
at the time ap - point - ed A mes - sen - ger comes down..... And leads the Lord's a - noint - ed From cross to glo - ry's crown....
like an an - gel seem - eth; "We wel - come thee," they cry..... Their face with glo - ry beam - eth— 'Tis life for them to die.....

CHORUS.

Beau - ti - ful, beau - ti - ful land... Beau - ti - ful, beau - ti - ful land... A - mid its fields of glo - ry May we in safe - ty stand..

Beau - ti - ful, beau - ti - ful land... Beau - ti - ful, beau - ti - ful land... A - mid its fields of glo - ry May we in safe - ty stand..

Oh, beau - ti - ful land.....

Beau - ti - ful, beau - ti - ful land... Beau - ti - ful. beau - ti - ful land... A - mid its fields of glo - ry May we in safe - ty stand..

More Reapers.

From "The Hour of Praise," *by permission.*

Moderato.

1. Oh, still in ac-cents sweet and strong Sounds forth the an - cient word—, "More reap - ers for white har - vest fields, More laborers for the Lord!"

2. We hear the call; in dreams no more In self - ish ease we lie, But gird - ed for our Fa - ther's work, Go forth be-neath his sky.

3. Where proph-ets' word and mar-tyrs' blood, And prayers of saints were sown, We to their la - bors entering in, Would reap where they have sown.

CHORUS.

More reap - ers for the har-vest fields, Sounds from the ho - ly Word, More reap - ers for the har-vest fields, More lab-'rers for the Lord.

More reap - ers for the har-vest fields, Sounds from the ho - ly Word, More reap - ers for the har-vest fields, More lab-'rers for the Lord.

More reap - ers for the har-vest fields, Sounds from the ho - ly Word, More reap - ers for the har-vest fields, More lab-'rers for the Lord.

God Plans it All.

Words, Bell May. Music, Jas. Mc Granahan.

Allegretto.

1. Life is not al-ways pleas - ure, It is not al - ways pain, It is not al - ways sun-shine, Nor is it al - ways rain; The cup must have its bit - ter, Its por - tion, too, of sweet, And thorns as well as ro - ses Are wait - ing for our feet, And thorns as well as ro - ses Are wait - ing for our feet, For God plans it all, God plans it all.

2. But God in mer - cy por - tions The cup that we must drain; He knows how much to send us Of sun - shine and of rain; He fits us for each bur - den That we may have to bear, The strong must take the greater, The weak the light-er share, The strong must take the great - er, The weak the light - er share, For God plans it all, God plans it all.

O Lord, Remember Me.

From the "Hour of Praise," *by permission.*

Earnestly.

1. When storms a - round are sweep - ing, O Lord, re - mem - ber me; When lone my watch I'm keep - ing, O Lord, re - mem - ber me:
2. When walk - ing on life's o - cean, O Lord, re - mem - ber me; Con - trol its rag - ing mo - tion, O Lord, re - mem - ber me:
3. When weight of sin op - press - es, O Lord, re - mem - ber me; When dark des - pair dis - tress - es, O Lord, re - mem - ber me:

'Mid fires of e - vil fall - ing, O Lord, re - mem - ber me; A - mid the temp - ters' voi - ces call - ing, Lord, re - mem - ber me.
When from its dan - gers shrink - ing, O Lord, re - mem - ber me; And when, like Pe - ter, deep I'm sink - ing, Lord, re - mem - ber me.
All through the life that's mor - tal, O Lord, re - mem - ber me; And when I pass death's shad - owy por - tal, Lord, re - mem - ber me.

CHORUS.

Re - mem - ber me, re - mem - ber me, O Lord, re - mem - ber me; Re - mem - ber me, re - mem - ber me, O Lord, re - mem - ber me.
Re - mem - ber me re - mem - ber me, O Lord, re - mem - ber me; Re - mem - ber me, re - mem - ber me, O Lord, re - mem - ber me.

LOOKING FOR THE KINGDOM.

Words, M. B. C. SLADE. Music, F. W. ROOT.

(May be sung as a solo.)

Gently.

1. I am look - ing for the king-dom, shall I trust my trem-bling feet, Where the moon-light on the wa - ters makes a shin - ing, gold - en street? Thro' the

2. I am look - ing for the king-dom, need I seek and search no more, When I come where ho - ly tem - ples o - pen wide the sa - cred door? Where the

3. I am look - ing for the king-dom, shall I hills and mount-ains climb? Shall I go where tune-ful for - ests sweet-est songs of prais - es chime? Shall I

REFRAIN.

jas - per walls of sun - set, by its pearl - y gates a - glow, To the king - dom can I go? Oh, I long to find the king-dom! Bless-ed, ho - ly,

sol - emn psalm is ris - ing, and the in-cense sweet of prayer, Shall I find the king-dom there? Oh, I long, etc.

seek where chant-ing bil-lows sound the an-thems of the sea? Is the king-dom there for me? Oh, I long to find the king-dom! Bless-ed, ho - ly,

hap - py king-dom! Lead, O Lord, in - to thy king-dom, Show me, Lord, the way.

hap - py king-dom! Lead, O Lord, in - to thy king-dom, Show me, Lord, the way.

4. Unto me the Lord makes answer in the stillness of the word;
Hast thou not Lo here! full often, and Lo there! hast thou not heard?
Look within thee, weary seeker, hear the Spirit say to thee,
There the kingdom thou shalt see!
Oh, I long, etc.

5. Is thy kingdom, Lord, within me, wilt thou reign in me, my Lord?
I will trust the wondrous promise of the well-beloved word;
Make thou ready, O my spirit, joyful songs of triumph sound;
For the kingdom I have found!
Oh, I long, etc.

Mourn for the Lost.

Andante.

1. Mourn for the thousands slain, The youth-ful and the strong; Mourn for the wine-cup's fear-ful reign, And the de - lud - ed throng.

2. Mourn for the lost—but call, Call to the strong, the free; Rouse them to shun that dreadful fall; And to the ref - uge flee.

3. Mourn for the tar-nished gem— For rea-son's light di - vine, Quenched from the soul's bright diadem, Where God had bid it shine.

CHORUS.

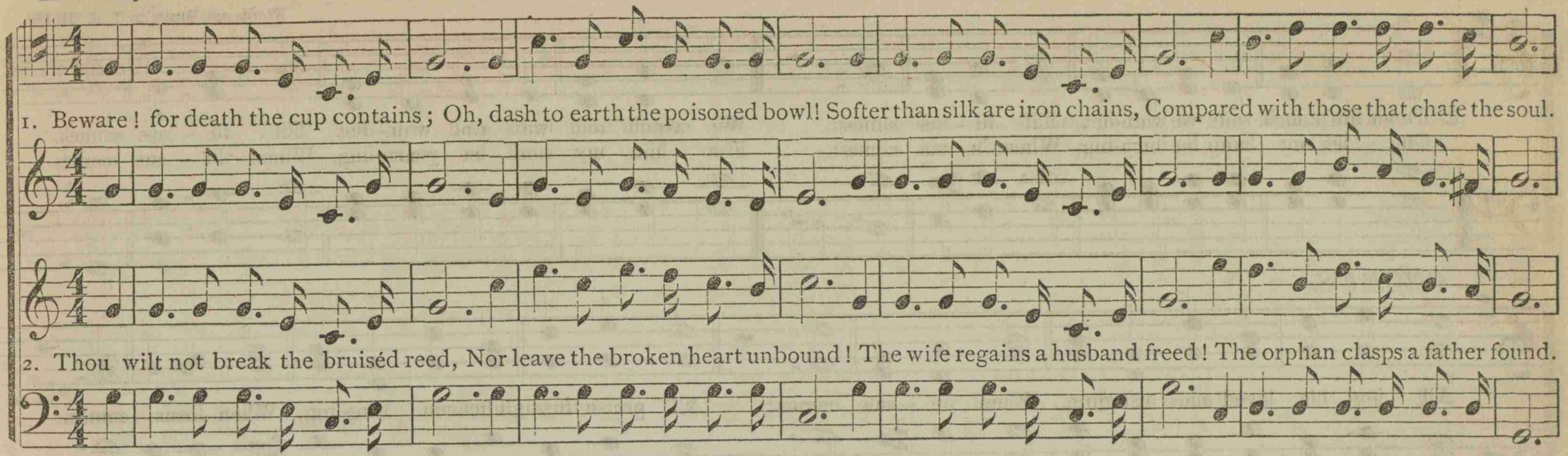
Mourn for the lost, mourn for the lost, But pray to our God a - bove To break the fell destroyer's power, And show His saving love.

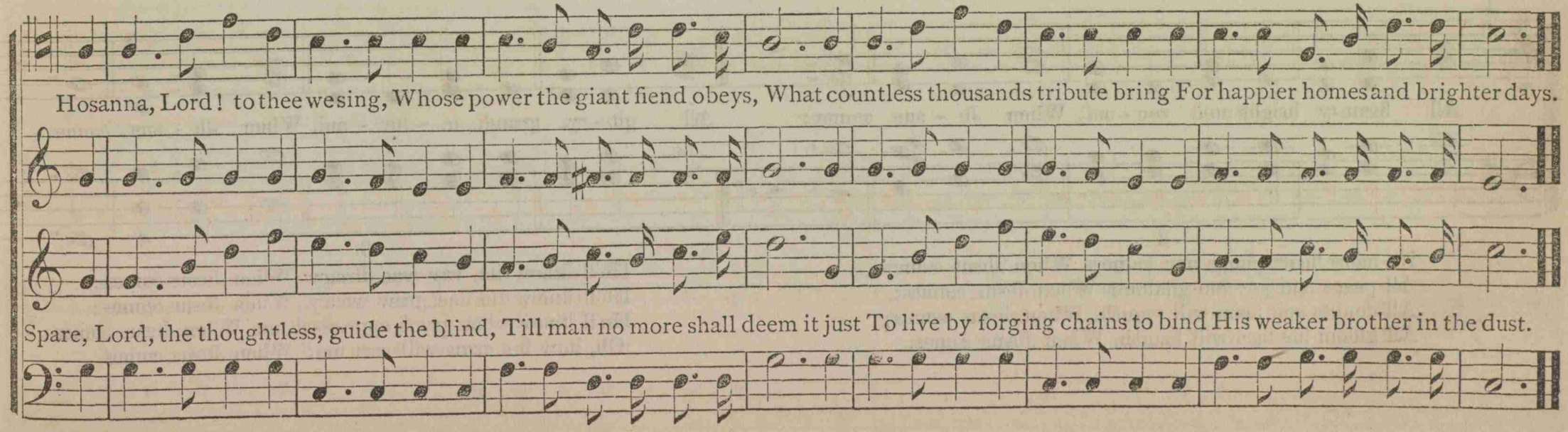
Mourn for the lost, mourn for the lost, But pray to our God a - bove To break the fell destroyer's power, And show His saving love.

Mourn for the lost, mourn for the lost, But pray to our God a - bove To break the fell destroyer's power, And show His saving love.

Beware, For Death the Cup Contains!

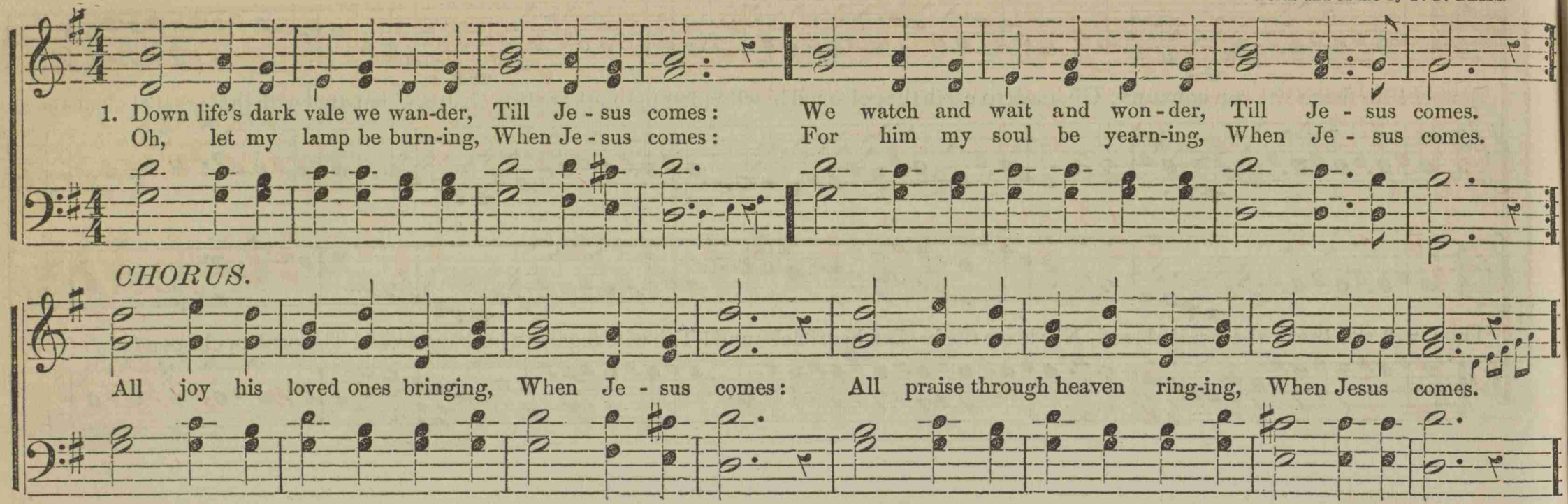
Earnestly.

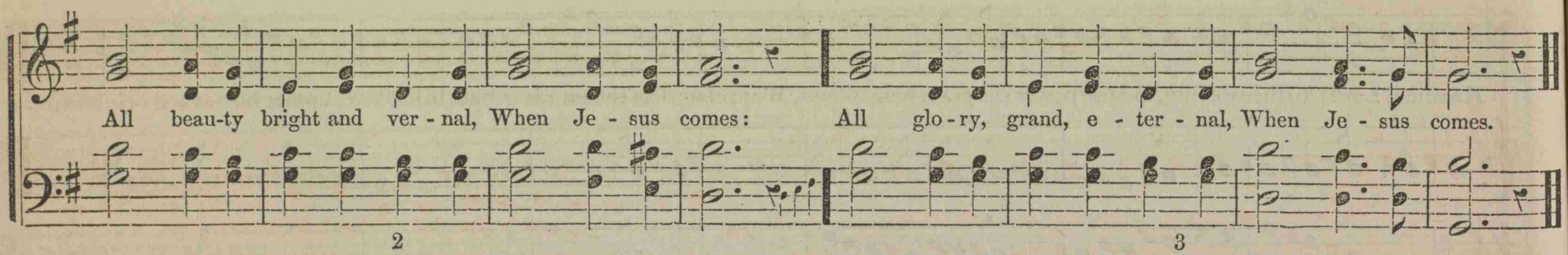




When Jesus Comes.

Words and Music by P. P. BLISS.





2

No more heart-pangs nor sadness When Jesus comes;
All peace and joy and gladness When Jesus comes;
All doubts and fears will vanish, When Jesus comes;
All gloom his face will banish, When Jesus comes.

3

He'll know the way was dreary, When Jesus comes;
He'll know the feet grew weary, When Jesus comes;
He'll know what griefs oppressed me, When Jesus comes;
Oh, how his arms will rest me! When Jesus comes.

We Leave it all to Thee.

From "The Hour of Praise," *by permission.*

SOLO.

1. Our Father! thro' the coming year — We know not what shall be; — But we would leave without a fear — Its ordering all to thee.
2. It may be we shall toil in vain — For what the world holds fair, — And all the good we tho't to gain, — De-ceive and prove but care.
3. But calmly, Lord, on thee we rest; — No fears our trust shall move; — Thou knowest what for each is best, — And thou art per - fect love.

CHORUS.

All to Thee, O Lord, all to Thee; All to Thee, O Lord, all to Thee; What-ev - er then may be our lot, O Lord, We leave it all to Thee.

All to Thee, O Lord, all to Thee; All to Thee, O Lord, all to Thee; What-ev - er then may be our lot, O Lord, We leave it all to Thee.

All to Thee, O Lord, all to Thee; All to Thee, O Lord, all to Thee; What-ev - er then may be our lot, O Lord, We leave it all to Thee.

My Redeemer.

From "The Hour of Praise," *by permission.*

With clear, reverent tone.

CHORUS.

1. While my Re-deem-er's near, My Shep-herd and my guide, I bid fare-well to anx-ious fear: My wants are all sup - plied. He lead - eth me be-

2. To ev - er fra-grant meads, Where rich a-bund-ance grows, His gra-cious hand in - dul-gent leads, And guards my sweet re-pose. He lead - eth me be-

3 Dear Shep-herd, if I stray, My wand-'ring feet re-store; To thy fair pas-tures guide my way, And let me rove no more. He lead - eth me be-

side the wa - ters, My Shep-herd and my guide, And so I bid fare - well to ev - ery anx - ious fear, My wants are all sup - plied.

side the wa - ters, My Shep-herd and my guide, And so I bid fare - well to ev - ery anx - ious fear, My wants are all sup - plied.

side the wa - ters, My Shep-herd and my guide, And so I bid fare - well to ev - ery anx - ious fear, My wants are all sup - plied.

Oh, Father, Hear.

From "The Hour of Praise," *by permission.*

SOLO. Andantino.

1. Father! what-e'er of earth-ly bliss Thy sovereign will de - nies,
2. "Give me a calm, a thank-ful heart, From eve - ry mur-mur free;
3. "Let the sweet hope that Thou art mine My life and death at - tend;

Ac-cept-ed at Thy throne of grace, Let this pe - ti - tion rise:—
The blessings of Thy grace im - part, And make me live to Thee.
Thy presence thro' my jour - ney shine, And crown my jour-ney's end."

CHORUS.

Oh, Fa - ther, hear, Oh, Fa - ther, hear, And to Thy mer-cy - seat keep us near, And to Thy mer-cy - seat keep us near.

Oh, Fa - ther, hear, Oh, Fa - ther, hear, And to Thy mer-cy - seat keep us near, And to Thy mer-cy - seat keep us near.

Oh, Fa - ther, hear, Oh, Fa - ther, hear, And to Thy mer-cy - seat keep us near, And to Thy mer-cy - seat keep us near.

Behold a Stranger.

From "The Hour of Praise," *by permission.*

With earnest expression.

1. Be - hold a Stran - ger at the door: He gen-tly knocks,has knocked be-fore; Has wait - ed long, is wait-ing still: You

2. Oh, love - ly at - ti - tude! he stands With melt-ing heart and o - pen hands; Oh, matchless kindness!—and he shows This

3. Rise,touched with grat-i-tude di - vine, Turn out his en - e - my and thine; Turn out thy soul - en - slav - ing sin, And

CHORUS.

Repeat chorus pp.

treat no oth - er friend so ill. O let Him in, yes, let Him in, And He will save you from your sin.

matchless kind - ness to His foes! O let Him in, yes, let Him in, And He will save you from your sin.

let the heav'n - ly Stranger in. O let Him in, yes, let Him in, And He will save you from your sin.

As thy Days, thy Strength.

SOLO.

1. Wait, my soul, up - on the Lord, To his gra - cious prom-ise flee, Lay - ing hold up - on his word, "As thy days thy strength shall be."
2. Days of tri - al, days of grief, In suc - ces - sion thou mayst see; This is still thy sweet re - lief, "As thy days thy strength shall be."
3. Rock of A - ges, I'm se - cure, With thy prom - ise full and free; Faith - ful, pos - i - tive and sure— "As thy days thy strength shall be."

CHORUS.

Thy strength shall be, thy strength shall be, As thy days thy strength shall be.

Thy strength shall be, thy strength shall be, As thy days thy strength shall be.

Wrong Train.

Words, T. B. Browne.

Earnestly.

1. Stay! sure - ly that is not the train On which you wish to
2. 'Tis fraught with ac - ci - dents and death, Its end is deep de-
3. Come! where you see the shin-ing cross, Change cars, and go this

go; That lead - eth down to end - less pain, Down to the pit of woe; That lead-eth down to end - less pain, Down to the pit of woe.

spair; And those who trav - el on that road Will sure - ly en - ter there; And those who trav - el on that road Will sure - ly en - ter there.

way; Count all your world-ly pleas - ures dross, Com-pared with end - less day; Count all your world - ly pleas - ures dross, Com-pared with end - less day.

GLORY! GLORY! GLORY!

From the "HOUR OF PRAISE," *by permission.*

Joyfully.

1. Songs of praise the an-gels sang, Heav'n with hal-le-lu-jahs rang, When Je-ho-vah's work be-gun, When he spake, and it was done.

2. Songs of praise a-woke the morn, When the Prince of Peace was born; Songs of praise a-rose, when he Cap-tive led cap - tiv - i - ty.

3. Saints be-low, with heart and voice, Still in songs of praise re-joice; Learn-ing here, by faith and love, Songs of praise to sing a - bove.

CHORUS.

Glo - ry, glo - ry, glo - ry, hear it ech - o thro' the sky; Glo - ry, glo - ry, glo - ry shall our hap - py hearts re - ply.

Glo - ry, glo - ry, glo - ry, hear it ech - o thro' the sky; Glo - ry, glo - ry, glo - ry shall our hap - py hearts re - ply.

Mul - ti - tudes of an - gels send the cho - rus down to men, Mul - ti - tudes of peo-ple send it back to heaven a - gain.

Mul - ti - tudes of an - gels send the cho - rus down to men, Mul - ti - tudes of peo-ple send it back to heaven a - gain.

Mul - ti - tudes of an - gels send the cho - rus down to men, Mul - ti - tudes of peo-ple send it back to heaven a - gain.

WATCHMAN, TELL US.

From "THE HOUR OF PRAISE," by permission.

1st Voice, or Chorus. **2d Voice, or Chorus.**

1. Watch-man! tell us of the night, What its signs of prom - ise are.— Trav - 'ler! o'er yon mountain's height See that glo - ry - beam - ing star!
2. Watch-man! does its beau-teous ray Aught of joy or hope fore - tell?— Trav - 'ler! yes; it brings the day— Prom-ised day of Is - ra - el.
3. Watch-man! tell us of the night; High-er yet that star as - cends.— Trav - 'ler! bless - ed - ness and light, Peace and truth its course por - tends!
4. Watch-man! will its beams a - lone Gild the spot that gave them birth? Trav - 'ler! a - ges are its own. See, it bursts o'er all the earth!
5. Watch-man! tell us of the night, For the morn - ing seems to dawn.— Trav - 'ler! dark-ness takes its flight, Doubt and ter - ror are with - drawn.
6. Watch-man! let thy wand-'rings cease; Hie thee to thy qui - et home. Trav - 'ler! lo! the Prince of Peace, Lo! the Son of God is come!

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God with Me.

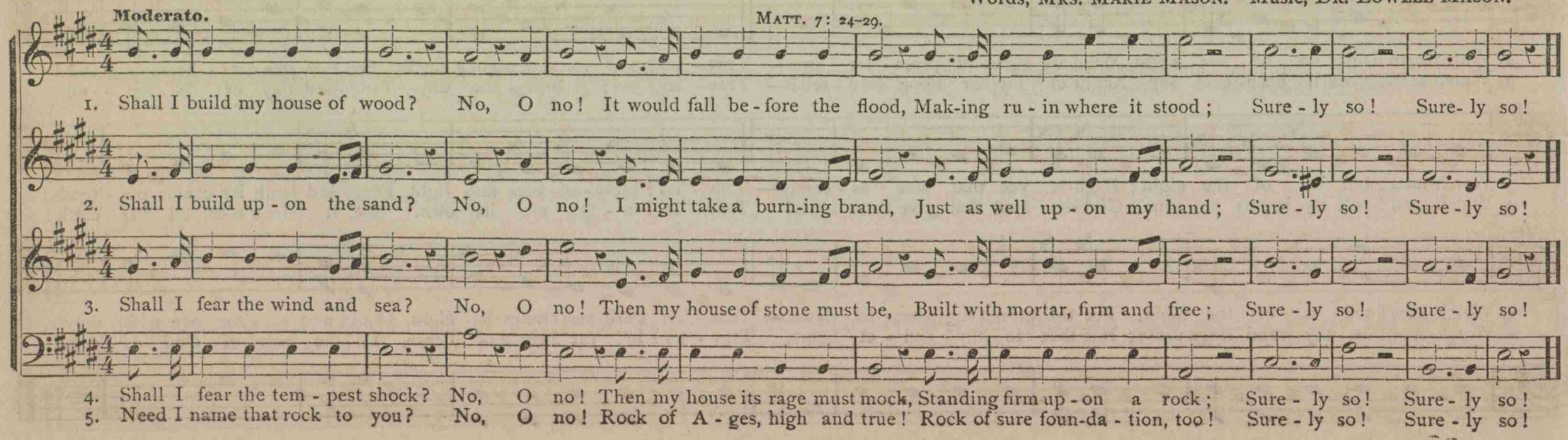
Words translated from Zelter. Music, Dr. Lowell Mason.

"When thou passest through the waters, I will be with thee; and through the rivers they shall not overflow thee; when thou walkest through the fire, thou shalt not be burned, neither shall the flame kindle upon thee." Is. 43: 2.



Georgie's Hymn.

Words, Mrs. Marie Mason. Music, Dr. Lowell Mason.



Allegretto.

1. How beaut-eous are their feet Who stand on Zi - on's hill! Who bring sal - va-tion on their tongues, And words of peace re - veal.

2. How charm-ing is their voice! How sweet their ti-dings are! Zi - on be - hold thy Sav-iour King; He reigns and tri-umphs here.

3. The watch-men join their voice, And tune-ful notes em-ploy; Je - ru - sa - lem breaks forth in songs, And des-erts learn the joy.

CHORUS.

How sweet the ti-dings are; How sweet the ti - dings are; Zi - on be - hold your Sav - ior King, He reigns and tri-umphs here.

How sweet the ti-dings are; How sweet the ti - dings are; Zi - on be - hold your Sav - ior King, He reigns and tri-umphs here.

Nearer Home.

James R. Murray.

Joyfully.

1. Near - er home, near - er home, How - ev - er dark and lone - ly The path through which we roam, This
2. Near - er home, near - er home, Oh, joy be - yond ex - press - ing, That o - ver thorn and stone, Our
3. Near - er home, near - er home, Oh, bright and man-sioned dwell - ing, Be - neath thy shin - ing dome No
4. Near - er home, near - er home, Soon through its o - pen por - tals, The ran - somed hosts will come, To

is a jour - ney on - ly; And though we oft, af - fright - ed, Shrink back with sigh and moan, Our
feet are home - ward press - ing; And though we leave be - hind us Some buds of hope un - blown, The
tides of grief are swell - ing; And towards thy fade - less glo - ry, With ea - ger haste we come, Re-
wel - come us im - mor - tals; Then be the path be - fore us, With rocks or ro - ses strewn; Each

Nearer Home---Concluded.

camp-fires still are light - ed— "A day's march near - er home." Our camp-fires still are light - ed—"A day's march near - er home."

sun - set still doth find us "A day's march near - er home." The sun - set still doth find us "A day's march near - er home."

peat - ing earth's brief sto - ry, "A day's march near - er home." Re-peat - ing earth's brief sto - ry, "A day's march near - er home."

night we 'll sing in cho - rus, "A day's march near-er home." Each night we 'll sing in cho - rus, "A day's march near - er home."

His Way is Best.

James R. Murray.

Slow.

1. 'T is best! His way is best; We know not what is right; Lead-eth our sor - rows' night..... to God's....sweet rest.

dark night, To God's, to God's sweet rest.

as doves, To his, to his pure breast.

cres dim Rit dim.

2. 'T is best! his way is best; He tak-eth those we love, But folds them like as doves..... To his..... pure breast.

yes

BEHOLD, THE BRIDEGROOM COMETH!

Words and Music, G. F. R. Partly from the "PRIZE.

Impressively.

1. Our lamps are trimm'd and burn - ing, Our robes are white and clean, We've tar - ried for the Bridegroom, Oh, may we en - ter

2. Go forth, go forth to meet him, The way is o - pen now, All light - ed with the glo - ry that's streaming from his

3. We see the mar - riage splen - dor With - in the o - pen door; We know that those who en - ter Are blessed for ev - er-

in? We know we've noth-ing wor - thy that we can call our own— The light, the oil, the robes we wear, Are all from him a - lone.

brow. Ac - cept the in - vi - ta - tion Be - yond de - serv - ing kind; Make no de - lay, but take your lamps and joy e - ter - nal find.

more. We see he is more love - ly Than all the sons of men, But still we know the door once shut, Will nev - er ope a - gain.

CHORUS.

Be - hold, the Bridegroom com - eth! And all may en - ter in, Whose lamps are trimm'd and burn - ing, Whose robes are white and clean.

Be - hold, the Bridegroom com - eth! And all may en - ter in, Whose lamps are trimm'd and burn - ing, Whose robes are white and clean.

Be - hold, the Bridegroom com - eth! And all may en - ter in, Whose lamps are trimm'd and burn - ing, Whose robes are white and clean.

With Hearts of Gratitude we Wonder.

With varied expression.

1. With hearts of grat - i - tude we won - der At what the Lord has done; Oh, hear the mul - ti - tude of an - gels An-nounce the new-born Son! And

2. Old men be - side the low - ly man - ger, How came ye here so far? Ah, yes, that strange il-lum - i - na - tion is from the wondrous star; E'en

3. Dear heart, is Christ, the blessed Sav - ior, In thy do - min - ion born? Do voic - es sweet of ma - ny an - gels Thy love to - ward him turn? And

see the sim - ple-mind-ed shep-herds With joy-ful haste a - rise, While glo-ry, glo - ry in the high - est Re - ech - oes through the skies.

now its brill - iant light is burn - ing Right o - ver where he lies; While glo-ry, glo - ry in the high - est Still ech - oes through the skies.

is the star that stands a - bove him In sight be-fore thine eyes? Does glo - ry, glo - ry in the high - est Re - ech - o through the skies?

Thou who Roll'st the Year.

From "The Hour of Praise," *by permission.*

SOLO, BASE or ALTO.

1. Thou who roll'st the year a-round, Crowned with mer-cies large and free, Rich Thy gifts to us a-bound, Warm our praise shall rise to Thee.
3. All its numbered days are sped, All its bus - y scenes are o'er, All its joys for - ev - er fled, All its sor - rows felt no more.
5. All our fol - lies, Lord, for-give! Cleanse us from each guilt - y stain, Let Thy grace with - in us live, That we spend not years in vain.

DUET.

2. Kind - ly to our wor - ship bow, While our grate-ful thanks we tell, That, sustained by Thee, we now Bid the part - ing year—fare - well.

4. Mingled with the e - ter - nal past, Its re-mem-brance shall de - cay; Yet to be re - vived at last At the sol - emn judg-ment day.

6. Then, when life's last eve shall come, Hap - py spir - its, may we fly To our ev - er - last - ing home, To our Fa-ther's house on high.

ANTHEMS AND CHANTS.

THE LORD IS IN HIS HOLY TEMPLE.

Moderato.

The Lord is in His ho - ly tem - ple, the Lord is in His ho - ly tem - ple; Let all the earth keep si - lence, let

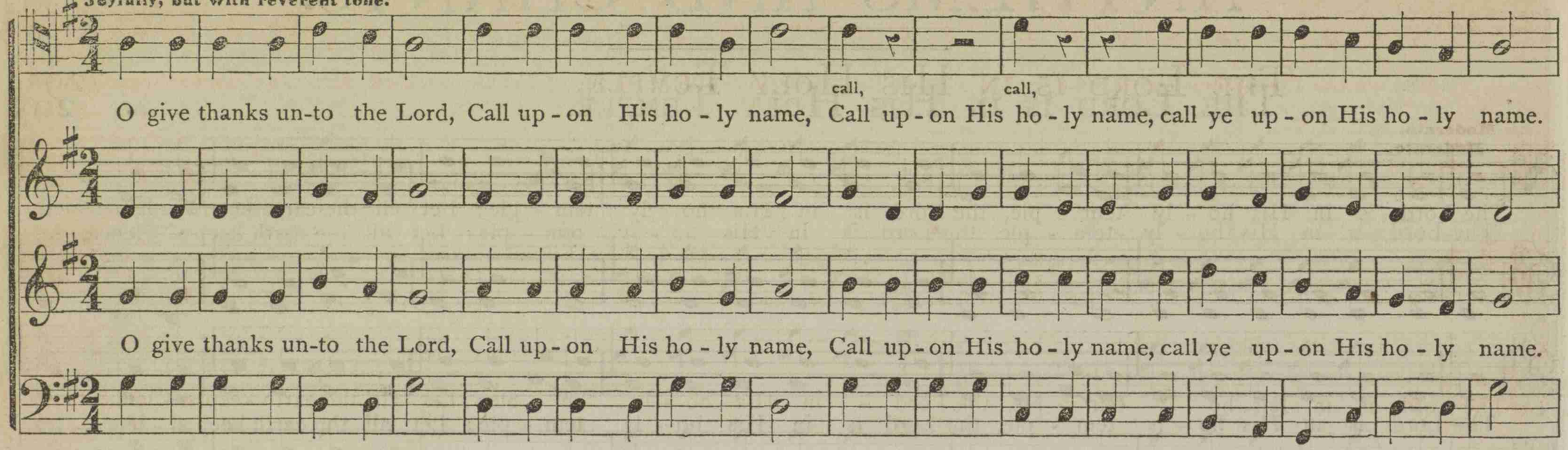
The Lord is in His ho - ly tem - ple, the Lord is in His ho - ly tem - ple; Let all the earth keep si - lence, let

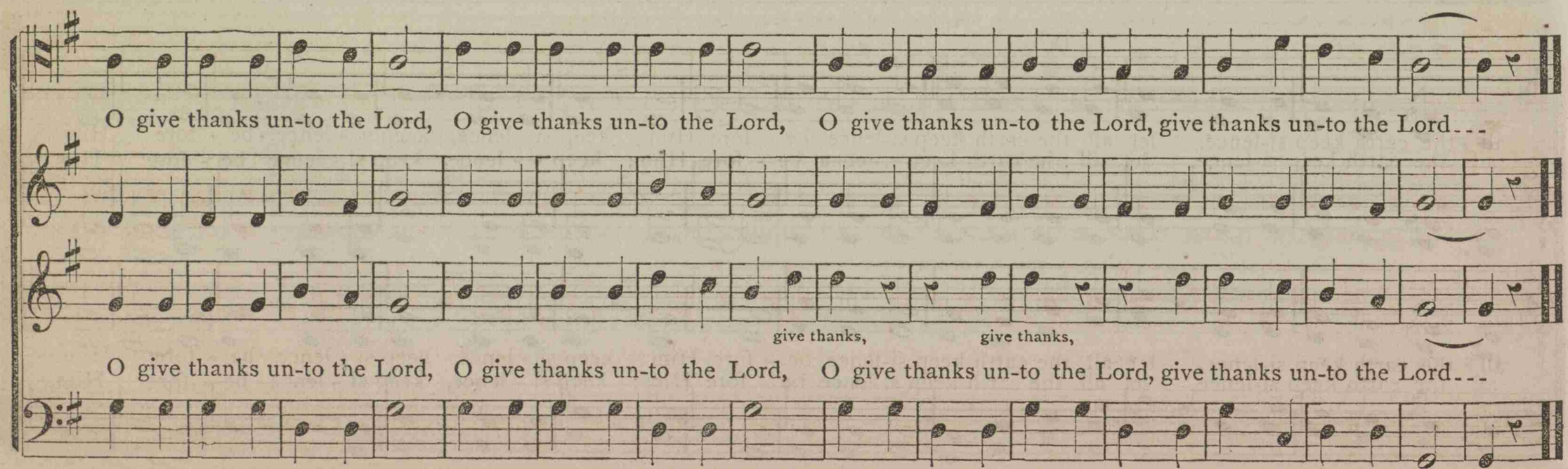
all the earth keep si-lence, let all the earth keep si-lence be - fore Him; keep si - lence, keep si - lence be - fore Him.

all the earth keep si-lence, let all the earth keep si-lence be - fore Him; keep si - lence, keep si - lence be - fore Him.

O Give Thanks.

Joyfully, but with reverent tone.





Seek Ye the Lord.

Earnestly.

Seek ye the Lord while He may be found, Call ye up - on Him while He is near; Let the wick-ed for - sake his ways, and the un-

Seek ye the Lord while He may be found, Call ye up - on Him while He is near; Let the wick-ed for - sake his ways, and the un-

Seek ye the Lord while He may be found, Call ye up - on Him while He is near; Let the wick-ed for - sake his ways, and the un-

righteous man his tho'ts, and let him return unto the Lord, and He will have mercy up - on him, He will have mercy up - on him. A - men.

righteous man his tho'ts, and let him return unto the Lord, and He will have mercy up - on him, He will have mercy up - on him. A - men.

righteous man his tho'ts, and let him return unto the Lord, and He will have mercy up - on him, He will have mercy up - on him. A - men.

Who can Understand His Errors

With humility.

Who can un - der-stand his er - rors? Who can un - der-stand his er - rors? Cleanse Thou me, cleanse Thou me from secret faults;

Who can un - der-stand his er - rors? Who can un - der-stand his er - rors? Cleanse Thou me, cleanse Thou me from secret faults;

Cleanse Thou me, cleanse Thou me from secret faults; Keep back Thy servant al - so from presumptuous sins, Let them not have dominion

Cleanse Thou me, cleanse Thou me from secret faults; Keep back Thy servant al - so from presumptuous sins, Let them not have dominion

o - ver me, let them not have dominion o - ver me. Who can un - der-stand his er - rors? Who can un - der-stand his er - rors?

dim.

Who can un - der - stand his er - - - - - - - - rors?

o - ver me, let them not have dominion o - ver me. Who can un - der-stand his er - rors? Who can un - der-stand his er - rors?

A New Commandment.

With tenderness.

A new com-mand-ment I give un - to you: That ye love one an - oth - er, as I have lov - ed you; That ye al - so love one an - oth - er.

A new com-mand-ment I give un - to you: That ye love one an - oth - er, as I have lov - ed you; That ye al - so love one an - oth - er.

A new com-mand-ment I give un - to you: That ye love one an - oth - er, as I have lov - ed you; That ye al - so love one an - oth - er.

By this will all men know that ye are my dis - ci - ples, if ye have love one to an - oth - er; if ye have love one to an - oth - er.

By this will all men know that ye are my dis - ci - ples, if ye have love one to an - oth - er; if ye have love one to an - oth - er.

By this will all men know that ye are my dis - ci - ples, if ye have love one to an - oth - er; if ye have love one to an - oth - er.

Give Unto the Lord.

Not too fast.

Give un - to the Lord, O ye kin-dreds of the peo - ple, Give un - to the Lord glo - ry and strength,

f

Give un - to the Lord, O ye kin-dreds of the peo - ple, Give un - to the Lord glo - ry and strength,

Give un - to the Lord, O ye kin-dreds of the peo - ple, Give un - to the Lord glo - ry and strength,

f

Give un - to the Lord the glo - ry due un - to His name, Bring an of - fer - ing and come in - to His

Give un - to the Lord the glo - ry due un - to His name. Bring an of - fer - ing and come in - to His

Give un - to the Lord the glo - ry due un - to His name, Bring an of - fer - ing and come in - to His

courts; O wor - ship the Lord in the beau - ty of ho - li - ness, Wor - ship the Lord in the beau - ty of

courts; O wor - ship the Lord in the beau - ty of ho - li - ness, Wor - ship the Lord in the beau - ty of

courts; O wor - ship the Lord in the beau - ty of ho - li - ness, Wor - ship the Lord in the beau - ty of

ho - li-ness; Fear be - fore Him all the earth, Fear be - fore Him all the earth. A - men, A - men.

ho - li-ness; Fear be - fore Him all the earth, Fear be - fore Him all the earth. A - men, A - men.

ho - li-ness; Fear be - fore Him all the earth, Fear be - fore Him all the earth. A - men, A - men.

Great and Wonderful.

With reverence.

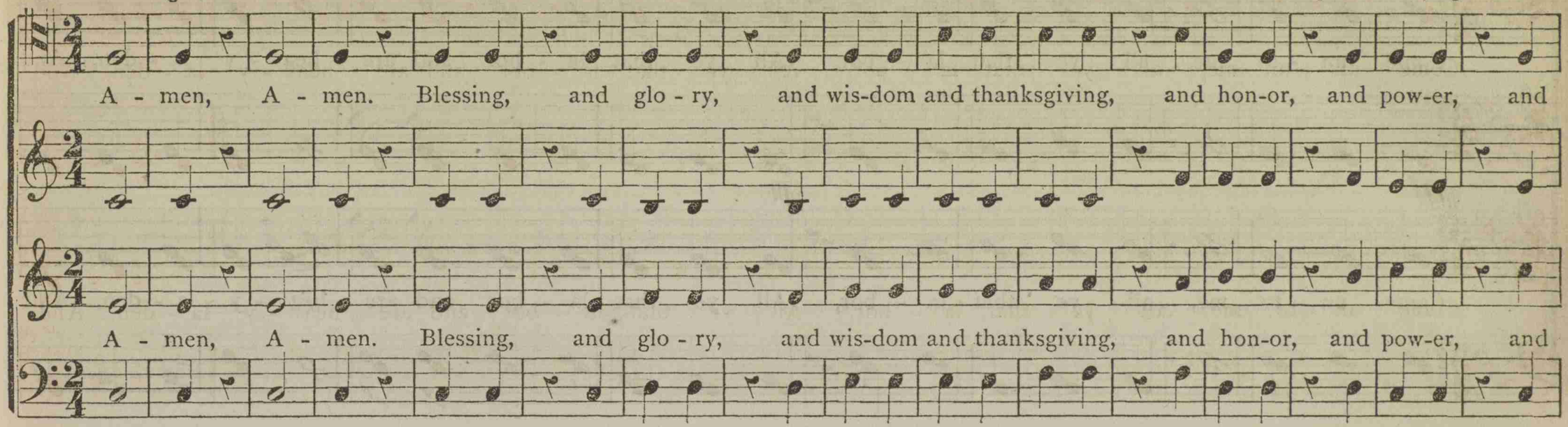




Amen, Amen.

[*This Scripture may be read immediately before the singing:*]

And all the angels stood around about the throne, and about the elders and the four beasts, and fell before the throne on their faces, and worshiped God, saying:





Come Unto Me.

Come un - to me, all ye that la - bor, All ye that la - bor and are heav - y la - den, And

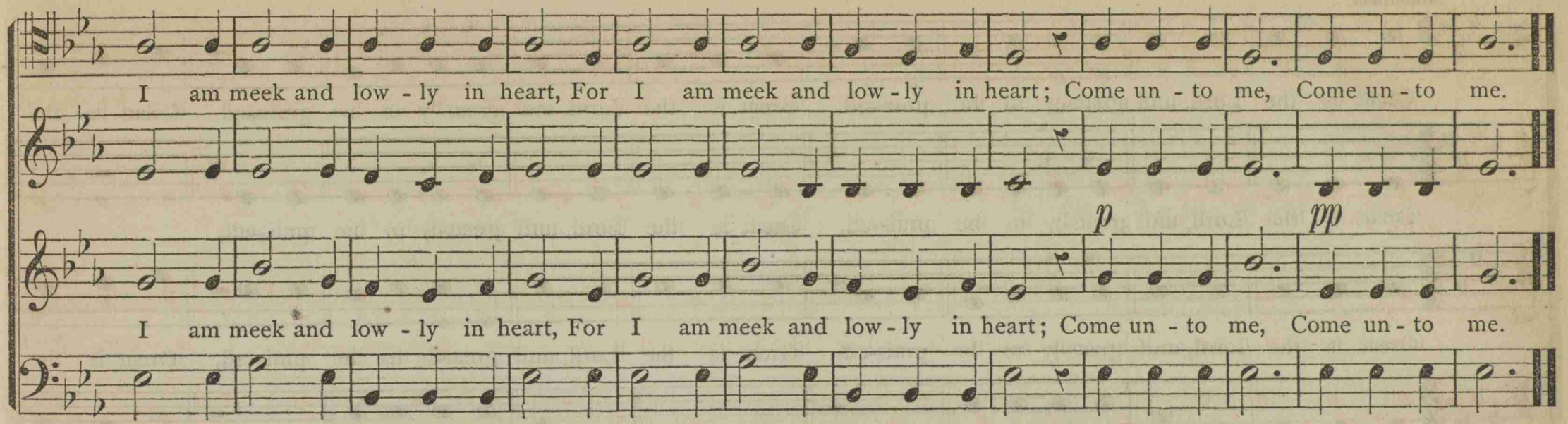
mf *m*

Come un - to me, all ye that la - bor, All ye that la - bor and are heav - y la - den, And

I will give you rest, And I will give you rest! Take my yoke up - on you and learn of me, for

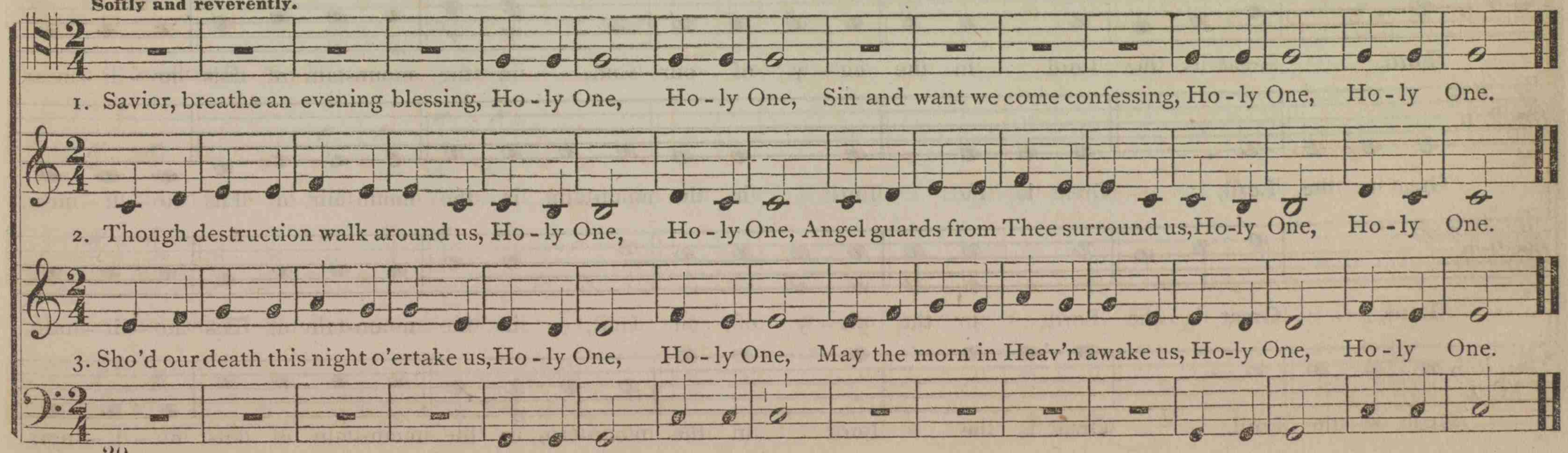
p *m*

I will give you rest, And I will give you rest! Take my yoke up - on you and learn of me, for



SAVIOR BREATHE.

Softly and reverently.



Great is the Lord.

Maestoso.

Great is the Lord, and great-ly to be prais-ed, Great is the Lord, and great-ly to be prais-ed, Great is the

Great is the Lord, and great-ly to be prais-ed, Great is the Lord, and great-ly to be prais-ed,

Great is the Lord, and great-ly to be prais-ed, Great is the Lord, and great-ly to be prais-ed, Great is the

Great is the Lord, and great-ly to be prais-ed, Great is the Lord, and great-ly to be prais-ed, Great is the

Lord, Great is the Lord in the cit - y of our God, in the moun-tain of His ho - li - ness,

Great is the Lord, Great is the Lord in the moun-tain, in the moun-tain of His ho - li - ness,

Lord, Great is the Lord in the cit - y of our God, in the moun-tain of His ho - li - ness,

Great is the Lord, Great is the Lord in the moun-tain, in the moun-tain of His ho - li - ness,

In the cit - y of our God, in the cit - y of our God, in the cit - y of our God, in the

in the cit - y of our God, in the

in the

In the cit - y of our God, in the cit - y of our God, in the cit - y of our God, in the

moun-tain of His ho - li - ness. Great is the Lord, Hal - le - lu - jah! Great is the Lord, Hal - le - lu - jah!

moun-tain of His ho - li - ness. Great is the Lord, Hal - le - lu - jah! Great is the Lord, Hal - le - lu - jah!

moun-tain of His ho - li - ness. Hal - le - lu - jah! Hal - le - lu - jah!

moun-tain of His ho - li - ness. Great is the Lord, Hal - le - lu - jah! Great is the Lord, Hal - le - lu - jah!

I will Extol Thee.

Allegretto.

I will ex - tol Thee, my God, O King, and I will bless Thy name for - ev - er and ev - er, for-

I will ex - tol Thee, my God, O King, and I will bless Thy name for - ev - er and ev - er, for-

ev - er and ev - er, for - ev - er, for - ev - er and ev - er. Ev - 'ry day will I bless Thee. Ev - 'ry day will I

ev - er and ev - er, for - ev - er, for - ev - er and ev - er. Ev - 'ry day will I bless Thee. Ev - 'ry day will I

bless Thee; and I will praise Thy name for - ev - er and ev - er, for - ev - er and ev - er, for-

bless Thee; and I will praise Thy name for - ev - er and ev - er, for - ev - er and ev - er, for-

ev - er, for - ev - er and ev - er. The Lord is good to all.... and His mer - cies are o - ver all His works;

ev - er, for - ev - er and ev - er. The Lord is good to all.... and His mer - cies are o - ver all His works;

All Thy works will praise Thee, O Lord, and Thy saints will bless Thee, for - ev - er and ev - er, for - ev - er and ev - er, for-

All Thy works will praise Thee, O Lord, and Thy saints will bless Thee, for - ev - er and ev - er, for - ev - er and ev - er, for-

ev - er, for - ev - er and ev - er. Hal - le - lu - jah, hal - le - lu - jah, A - men; Hal - le - lu - jah, hal - le - lu - jah, A - men.

ev - er, for - ev - er and ev - er. Hal - le - lu - - jah, hal - le - lu - jah, A - men; Hal - le - lu - - jah, hal - le - lu - jah, A - men.

Hal - le - lu - jah, Hal - le - lu - jah,

Search Me, O God.

Search me, O God, and know my heart; Try me, and know my thoughts, and see if there be an - y wick - ed way in me; and

Search me, O God, and know my heart; Try me, and know my thoughts, and see if there be an - y wick - ed way in me; and

Search me, O God, and know my heart; Try me, and know my thoughts, and see if there be an - y wick - ed way in me; and

lead me in the way ev - er - last - ing; Lead me in the way, Lead me in the way, Lead me in the way ev - er - last - ing.

lead me in the way ev - er - last - ing; Lead me in the way, Lead me in the way, Lead me in the way ev - er - last - ing.

p *m*

lead me in the way ev - er - last - ing; Lead me in the way, Lead me in the way, Lead me in the way ev - er - last - ing.

"As for Man."

Geo. M. Monroe.

Slow, and with expression.

As for man, his days are as the grass: as a flower of the field, so he flour-ish-eth; for the wind passeth

As for man, his days are as the grass: as a flower of the field, so he flour-ish-eth; for the wind passeth

o-ver it, and it is gone; and the place thereof shall know it no more, shall know it no more, shall know it no more.

p **Rit.** *pp*

o-ver it, and it is gone; and the place thereof shall know it no more, shall know it no more, shall know it no more.

Lift up your Heads.

Maestoso.

m *f* *m*

Lift up your heads, Lift up your heads, Lift up your heads, O ye gates, O ye gates, and be ye lift up ye

Lift up your heads, Lift up your heads, Lift up your heads, O ye gates, O ye gates, and be ye lift up ye

Lift up your heads, Lift up your heads, Lift up your heads, O ye gates, O ye gates, and be ye lift up ye

m *f* *m*

Cres. *f* *f*

ev - er-last - ing doors, and the King of glo - ry shall come in. Who is this King of glo-ry, of glo - ry? The

ev - er-last - ing doors, and the King of glo - ry shall come in. The

ev - er-last - ing doors, and the King of glo - ry shall come in. Who is this King of glo - ry? The

Cres. *f* *f*

Lord, strong and might-y, the Lord, strong and might - y, He is the King of glo - ry, of glo - ry, He is the

Lord, strong and might-y, the Lord, strong and might - y, He is the King of glo - ry, of glo - ry, He is the

Lord, strong and might-y, the Lord, strong and might - y, He is the King of glo - ry, of glo - ry, He is the

King of glo - ry, of glo - ry, He is the King of glo - ry. A - men, A - men.

King of glo - ry, of glo - ry, He is the King of glo - ry, He is the King of glo - ry. A - men.

King of glo - ry, of glo - ry, He is the King of glo - ry. A - men, A - men.

I WAS GLAD.

Joyfully.

I was glad when they said un - to me, Let us go in - to the house of the Lord; Our feet shall stand within thy gates,

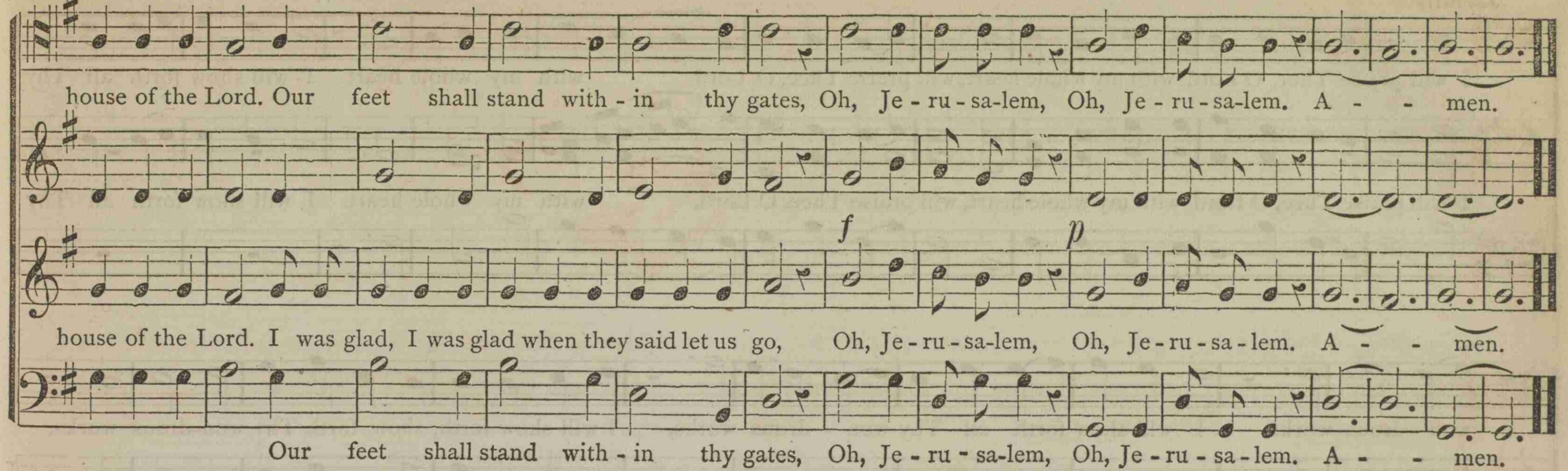
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I was glad when they said un - to me, Let us go in - to the house of the Lord; Our feet shall stand within thy gates,

Oh, Je - ru - sa - lem, Oh, Je - ru - sa - lem. I was glad when they said un - to me, Let us go in - to the

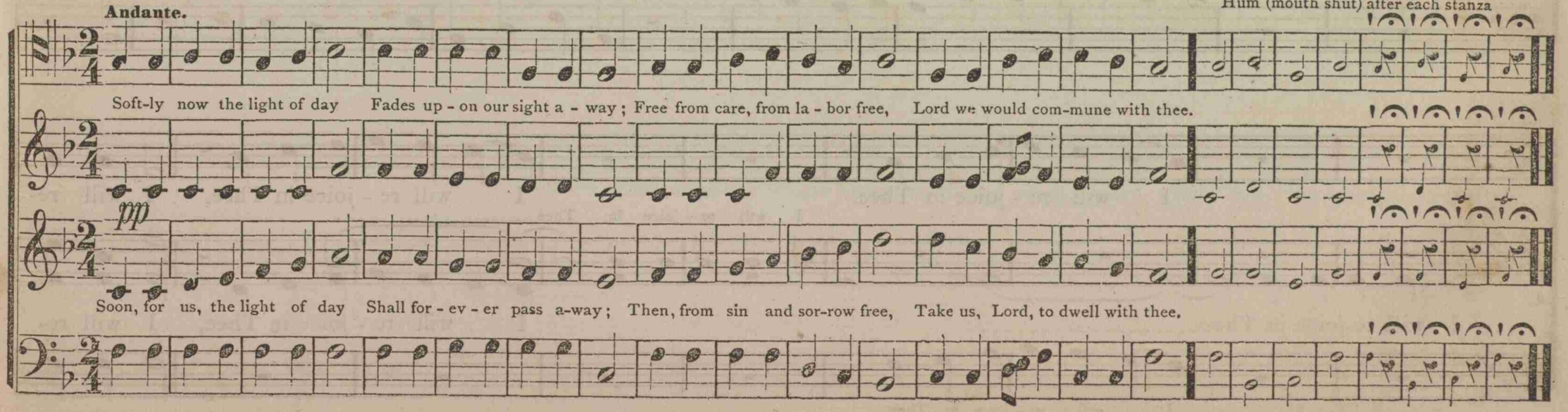
p Cres.

Oh, Je - ru - sa - lem, Oh, Je - ru - sa - lem. I was glad when they said un - to me, Let us go in - to the



VESPERS.

P. P. BLISS.



I Will Praise Thee, O Lord.

C. C Case.

Joyfully.

I will praise Thee, O Lord, with my whole heart, will praise Thee, O Lord, with my whole heart. I will show forth all Thy

I will praise Thee, O Lord, with my whole heart, will praise Thee, O Lord, with my whole heart. I will show forth all Thy

won - drous works, I will show forth all Thy won - drous works, I will show forth, show forth Thy won-drous works.

won - drous works, I will show forth all Thy won - drous works, I will show forth, show forth Thy won-drous works.

I will re - joice in Thee. I will re - joice in Thee, I will re-

I will re - joice in Thee

I will re-joice in Thee I will re - joice in Thee, I will re-

I will re - joice in Thee.

joice in Thee, I will re-joice in Thee, and will mag - ni - fy Thy name for ev - er - more. I will praise Thee, will

joice in Thee, I will re-joice in Thee, and will mag - ni - fy Thy name for ev - er - more. I will praise Thee, will

praise Thee, O Lord, will praise Thee, O Lord, with my whole heart; will praise with my whole heart, will

will praise O Lord, will

praise Thee O Lord, will praise Thee, O Lord, with my whole heart; will praise, O Lord, O Lord,

will praise, O Lord, with my whole heart.

praise, with my whole heart, with my whole heart, with my whole heart, with my whole heart.

praise O Lord

will praise, O Lord, O Lord, with my whole heart, with my whole heart, with my whole heart.

will praise, O Lord, with my whole heart,

O Praise the Lord.

Moderato.

O praise the Lord all ye na - tions; Praise Him all ye peo - ple; Praise Him all ye peo-ple, praise, O praise the Lord;

O praise the Lord all ye na - tions; Praise Him all ye peo - ple; Praise Him all ye peo-ple, praise, O praise the Lord;

For His mer - ci - ful kind-ness is great, is great tow'rd them, and the truth of the Lord en-dur-eth, en - dur - eth for - ev - er.

For His mer - ci - ful kind-ness is great, is great tow'rd them, and the truth of the Lord en-dur-eth, en - dur - eth for - ev - er.

O praise the Lord all ye na - tions; Praise Him all ye peo - ple; Praise Him all ye peo-ple, praise, O praise the Lord.

O praise the Lord all ye na - tions; Praise Him all ye peo - ple; Praise Him all ye peo-ple, praise, O praise the Lord.

NOW BE MY HEART.

Con Spirito.

1. Now be my heart in - spired to sing, Hal - le - lu - jah, Hal - le - lu - jah; The glo-ries of my Sav-ior King, Hal - le - lu - jah, Praise the Lord.

2. He comes with blessings from a-bove, Hal - le - lu - jah, Hal - le - lu - jah; And wins the na - tions to His love, Hal - le - lu - jah, Praise the Lord.

3. Let end - less pow-ers crown His head, Hal - le - lu - jah, Hal - le - lu - jah; Let ev - 'ry age His praises spread, Hal - le - lu - jah, Praise the Lord.

4. Let all the na-tions know His word, Hal - le - lu - jah, Hal - le - lu - jah; And ev-'ry tongue con-fess Him Lord, Hal - le - lu - jah, Praise the Lord.

Teach Me, O Lord.

Reverently.

Teach me, O Lord, the way of thy statutes, Teach me, O Lord, the way of thy statutes, Teach me, teach me, Teach me the

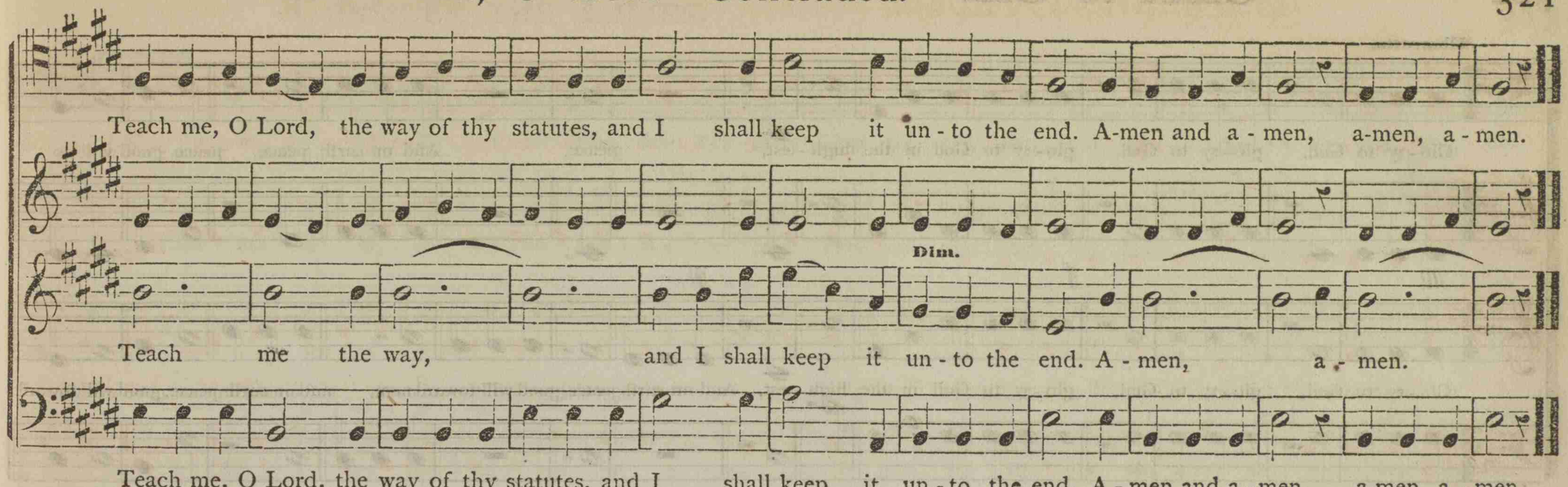
Teach me, O Lord, the way of thy statutes, Teach me, O Lord, the way of thy statutes, Teach me, teach me, Teach me the

way, the way of thy statutes, and I shall keep it un - to the end, and I shall keep it un - to the end;

Cres.

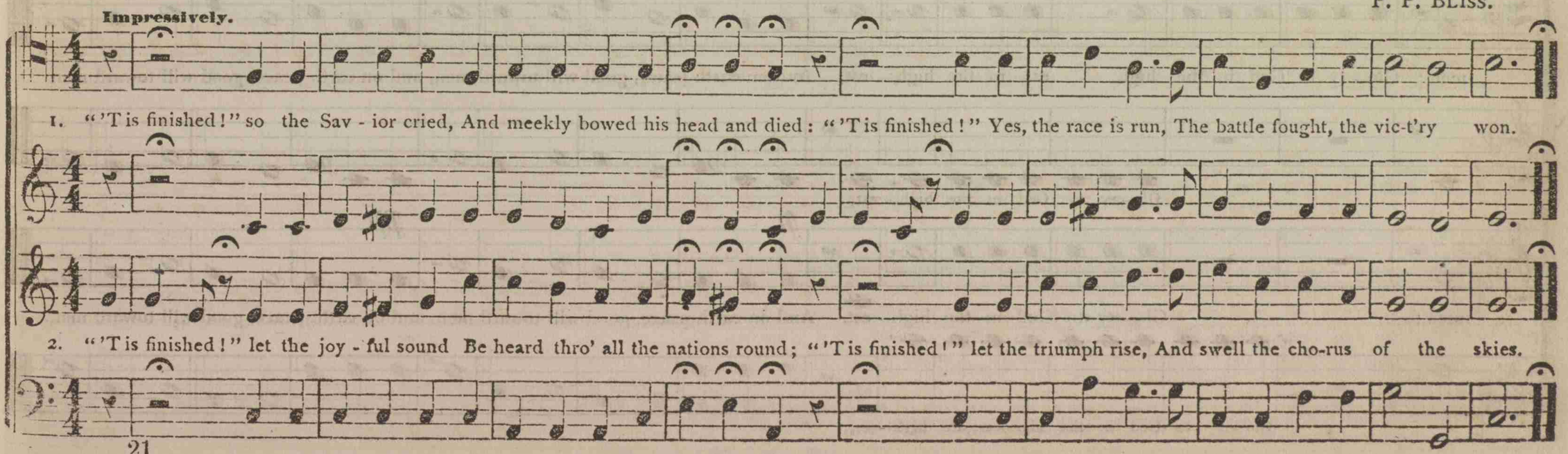
way, the way of thy statutes, and I shall keep it un - to the end, and I shall keep it un - to the end;

Teach Me, O Lord---Concluded.



"It is Finished."

P. P. Bliss.



Glory to God.

Allegretto.

Glo - ry to God, glo - ry to God, glo - ry to God in the high - est, peace, And on earth, peace, peace, good will to

m *f* *p*

Glo - ry to God, glo - ry to God, glo - ry to God in the high - est, And on earth peace, good will toward men, and on earth peace, good will toward

peace, And on earth peace, peace.

men; Glo - ry to God in the high - est, in the high - est, And on earth peace, good will toward men, and on earth peace, good will toward men.

Glo - ry to God in the high - est,

men; Glo - ry to God in the high - est, And on earth peace, good will toward men. and on earth peace, good will toward men.

p *pp*

f

Glo - ry to God in the high - est, the high - est,

Consider the Lilies.

Moderato.

Con - sid - er the lil - ies of the field, how they grow: They toil not, they toil not, nei - ther do they spin; And

Con - sid - er the lil - ies of the field, how they grow: They toil not, they toil not, nei - ther do they spin; And

yet I say, I say un - to you, that e - ven Sol - o - mon in all his glo - ry was not ar - rayed like

Cres.

yet I say, I say un - to you, that e - ven Sol - o - mon in all his glo - ry was not ar - rayed like

Cres.

one of these;

Con - sid - er the lil - ies of the field.....

Con - sid - er the lil - ies of the field

CRES. DIM.

one of these;

Con - sid - er the lil - ies of the field.....

Con - sid - er the lil - ies of the field.....

O Lord, our Lord.

Allegretto.

O Lord, our Lord, how ex-cel-lent is thy name, how ex-cel-lent is thy name in all the earth; who hast

m cres. dim. cres.

O Lord, our Lord, how ex-cel-lent is thy name, how ex-cel-lent is thy name in all the earth; who hast

m cres. dim. cres.

set thy glo-ry a-bove the heav'ns, above the heav'ns, thy glo-ry, thy glo-ry a-bove the heav'ns. O Lord, our Lord, how

f *m* cres. *m*

set thy glo-ry a-bove the heav'ns, a-bove the heav'ns, thy glo-ry, thy glo-ry a-bove the heav'ns. O Lord, . . . our

f *m* cres. *m*

O Lord, our Lord, how

O Lord, our Lord---Concluded.

ex - cel-lent is thy name; O Lord, our Lord, how ex-cel-lent is thy name, how ex - cel-lent is thy name in all the earth.

cres. *m* cres. *m* cres. *f*

Lord; . . . . . O Lord, . . . our Lord, ... how ex - cel-lent is thy name in all the earth.

ex - cel-lent is thy name; O Lord, our Lord, how ex-cel-lent is thy name,

Adieu.*

Words and Music, P. P. Bliss.

Andantino.

1. Oh, cease, my soul, to mourn Thy treasures lost to view; Thy tearful longings heav'nward turn, And smiling say, "A - dieu."

2. Say not a sad "fare-well" To friends so kind and true, De-part-ing from thy side to dwell, But soft-ly say, "A - dieu."

3. When bending o'er the tomb, How bright the rainbow hue, If faith can look be-yond the gloom, And sweetly say, "A - dieu."

* When we bid our friends "Adieu," remember we are saying, "To God."

Oh Worship the Lord.

Andante.

Oh wor - ship the Lord in the beau - ty of ho - li - ness. Fear be - fore him, all the earth, For he

p *f*

Oh wor - ship the Lord in the beau - ty of ho - li - ness. Fear be - fore him, all the earth, For he

p *f*

com - eth, for he com - eth to judge the earth; He shall judge the world with righteousness, and the peo-ple with his

dim. *m*

com - eth, for he com - eth to judge the earth; He shall judge the world with righteousness, and the peo-ple with his

dim. *m*

truth; For he com-eth, for he com-eth to judge the earth; He shall judge the world with righteous-ness, and the

f

truth; For he com-eth, for he com-eth to judge the earth; . . . . . and the

f

He shall judge the world with righteousness,

peo-ple with his truth. Oh wor-ship the Lord in the beau-ty of ho-li-ness. A-men, A-men, and A-men.

p *f*

peo-ple with his truth. Oh wor-ship the Lord in the beau-ty of ho-li-ness. A-men, A-men, and A-men.

p *f*

"Hope"---Anthem.

P. P. Bliss.

Moderato.

My soul wait - eth, wait - eth for the Lord, My soul wait - eth, wait - eth for the Lord, More than they that watch, that

My soul wait - eth, wait - eth for the Lord, My soul wait - eth, wait - eth for the Lord, More than they that watch, that

watch for the morn-ing, I say more than they that watch for the morn - ing. Let Is - rael hope in the Lord, for

FINE.

Faster.

watch for the morn-ing, I say more than they that watch for the morn - ing. Let Is - rael hope in the Lord, for

FINE.

Tenor. *f*

in the Lord there is mer - cy, for in the Lord there is mer-cy and plen - te - ous re - demption. Let Is-rael hope in the

in the Lord there is mer - cy, for in the Lord there is mer-cy and plen - te - ous re - demption. Let Is-rael hope in the

D. C.

Lord, for in the Lord there is mer - cy, for in the Lord there is mer - cy and plen - te - ous re - demption.

D. C.

Lord, for in the Lord there is mer - cy, for in the Lord there is mer - cy and plen - te - ous re - demption.

Show Me Thy Ways.

E. A. Hanchet.

SOLO.

Show me Thy ways, O Lord, Show me Thy ways, O Lord; Teach me Thy paths, O Lord! Lead me in Thy truth, and teach me, And teach me, For Thou art the God of my sal - va - tion; On Thee do I wait all the day.

Lead me in Thy truth, and teach me, And teach me, For Thou art the God of my sal - va - tion; On Thee do I wait all the day.

SOPRANO SOLO.

The meek will He guide in judg-ment, And the meek will He teach his way; All the paths of the Lord are mer - cy and

ritard.

1st time Sop. and Alto Duet. 2d time Chorus.

truth un-to such as keep His covenant and His tes - ti - mo-nies. O keep my soul and de - liv - er me, Let me

O keep my soul and de - liv - er me, Let me

not be ashamed, For I put my trust in Thee; O keep my soul and de - liv - er me, O keep my soul and de-

not be ashamed, For I put my trust in Thee; O keep my soul and de - liv - er me, O keep my soul and de-

liv - er me; For I put my trust in Thee, For I put my trust in Thee, For I put my trust in Thee.

liv - er me; For I put my trust in Thee, For I put my trust in Thee, For I put my trust in Thee.

I WAS GLAD WHEN THEY SAID UNTO ME.

Arranged, by permission, from a Dedication Anthem, by E. E. WHITTEMORE.

Grazioso.

I was glad when they said un - to me, Let us go in - to the house of the Lord. Our feet shall stand with - in thy

I was glad when they said un - to me, Let us go in - to the house of the Lord. Our feet shall stand with - in thy

gates, O Je - ru - sa - lem. As a cit - y, as a cit - y that is com-pact, that is com-pact to-

Je - ru - sa - lem is build - ed as a cit - y that is

gates, O Je - ru - sa - lem. Je - ru - sa-lem is build-ed as a cit - y that is com-pact to-

As a cit - y, as a cit - y that is com-pact, that is com - pact to-

geth - er---------- As a cit - y, as a cit - y that is compact, that is compact to - geth - er.

Je - ru - sa - lem is build-ed as a cit - y---------- that is------ com - pact to - geth - er.

geth - er---------- Je - ru-sa-lem is builded as a cit - y---------- that is---- com-pact to - geth - er.

geth-er, com-pact to-geth - er, As a cit - y, as a cit - y that is com-pact, that is com-pact to - geth - er.

DUET.

Pray for the peace of Je - ru - sa - lem, Pray for the peace of Je - ru - sa - lem,

CHORUS.

Pray for the peace of Je - ru - sa - lem, Pray for the peace of Je - ru - sa - lem,

Pray for the peace of Je - ru - sa - lem, Pray for the peace of Je - ru - sa - lem,

I WAS GLAD WHEN THEY SAID UNTO ME---continued.

Pray for the peace of Je - ru - sa - lem, for Je - ru - sa - lem, Je - ru - sa - lem,

Pray for the peace of Je - ru - sa - lem, Pray for the peace of Je - ru - sa - lem. They shall pros-per, shall pros-per that

Pray for the peace of Je - ru - sa - lem, Pray for the peace of Je - ru - sa - lem. They shall pros-per, shall pros-per that

Pray------ for the peace of Je - ru - sa - lem, Pray---------- for the peace of Je-

love thee, they shall pros - per that love thee, shall pros - per that love thee. Peace be with-in thy walls,

love thee, they shall pros - per that love thee, shall pros - per that love thee. Peace be with-in thy walls,

ru - sa - lem. Peace be with - in thy walls, thy walls, and pros-per - i - ty with - in thy

Peace be with - in thy walls, and pros - per - i - ty with - in thy pal - a - ces, and pros - per - i - ty with - in thy

Peace be with - in thy walls, and pros - per - i - ty with - in thy pal - a - ces, and pros - per - i - ty with - in thy

pal - a - ces, pros - per - i - ty with - in thy pal - a - ces, pros - per - i - ty with - in thy pal - a - ces. A - men.

pal - a - ces, pros - per - i - ty with - in thy pal - a - ces, pros - per - i - ty with - in thy pal - a - ces. A - men.

pal - a - ces, pros - per - i - ty with - in thy pal - a - ces, pros - per - i - ty with - in thy pal - a - ces. A - men.

Joy to the World.

S. W. Straub.

Allegretto con spirito. **FINE.**

Joy to the world, the Lord is come; Joy to the world, Joy to the world, to the world, the Lord is come.

Joy to the world, joy to the world, the Lord is come; Joy to the world, Joy to the world, Joy to the world, the Lord is come.

Joy to the world, joy to the world, joy to the world, the Lord is come; Joy to the world, Joy to the world, Joy to the world, the Lord is come.

Joy to the world, the Lord is come; Joy to the world, Joy to the world, to the world, the Lord is come.

Allegro.

Let earth re-ceive her King, Let earth re-ceive her King, Let earth re-ceive her King, Let earth re-ceive her King, Let

Let earth re-ceive her King, Let earth re-ceive her King, Let earth re-ceive her King---------- Let

Let earth re-ceive her King---------- Let earth re - ceive her King,

earth re-ceive her King, Let earth re-ceive her King. Let ev - 'ry heart pre-pare him room, Let ev-'ry heart pre-pare him room, Let ev-'ry heart pre-pare him room, And

earth re-ceive her King, Let earth re-ceive her King. Let ev - 'ry heart pre-pare him room, Let ev-'ry heart pre-pare him room, Let ev-'ry heart pre-pare him room, And

heav'n and na - ture sing; Let ev - 'ry heart pre-pare him room, Let ev - 'ry heart pre-pare him room, Let ev - 'ry heart pre-pare him room, Let ev - 'ry heart pre-

heav'n and na-ture sing; Let ev - - 'ry heart pre - pare him room Let ev - - 'ry heart pre - pare him

heav'n and na - ture sing; Let ev - 'ry heart pre-pare him room, Let ev - 'ry heart prepare him room, Let ev - 'ry heart pre-pare him room, Let ev - 'ry heart pre-

pare him room, Let ev - 'ry heart pre-pare him room, Let ev - 'ry heart pre-pare him room, And heav'n, and heav'n and na-ture sing, And heav'n and na - ture sing.

room Let ev - - 'ry heart pre - pare him room And heav'n, and heav'n and na-ture sing, And heav'n and na - ture sing.

pare him room, Let ev - 'ry heart pre-pare him room, Let ev - 'ry heart pre-pare him room, And heav'n, and heav'n and na-ture sing, And heav'n and na - ture sing.

SOLO.

No more let sins and sor - rows grow, Nor thorns in - fest the ground; He comes to make his bless - ings flow, Far as the curse is found.

JOY TO THE WORLD---concluded.

D. C.

He rules the world with truth and grace, And makes the na - tions prove The glo - ries of his right - eous - ness, And won - ders of his love.

BEAUTIFUL HOME.

SOLO.

1. This is not my place of rest-ing—Mine's a cit - y yet to come; On - ward to it I am hast-ing, On to my e - ter - nal home.
2. There the Lamb, our Shep-herd, lead us By the streams of life a - long; On the fresh - est pas-tures feeds us, Turns our sigh - ing in - to song.
3. Soon we pass this des - ert drear - y, Soon we bid fare-well to pain: Nev - er more are sad or wea - ry, Nev - er, nev - er sin a - gain.

CHORUS.

Beau - ti - ful home, Oh, may we come Safe to its fields of fade-less day, Where ev'-ry trace of sin's dark sto - ry, All the curse hath passed a - way.

Beau - ti - ful home, Oh, may we come Safe to its fields of fade-less day, Where ev -'ry trace of sin's dark sto - ry, All the curse hath passed a - way.

Salvation Belongeth to the Lord.

Z. M. Parvin. 339

Not too slow.

Sal - va - tion, sal - va - tion, sal - va - tion be-long-eth to the Lord; His bless-ing is up - on His peo - ple, His

Sal - va - tion, sal - va - tion, sal - va - tion be-long-eth to the Lord; His bless-ing is up - on His peo - ple, His

peo-ple; His bless-ing is up-on His peo - ple, His peo-ple. Sal-va - tion, sal-va - tion, sal-va - tion be-long-eth, be-

peo-ple; His bless-ing is up-on His peo - ple, His peo-ple. Sal-va - tion, sal-va - tion, sal-va - tion be-long-eth, be-

long-eth to the Lord, be-long-eth to the Lord A - men, A - men, A - men, A - men.

A - men, A-men, A - men,

long-eth to the Lord, be-long-eth to the Lord. A - men, A - men, A - men, A - men.

A - men, A - men, A - men.

"As the Hart Panteth."

From a recent English publication, by Dr. Lowell Mason.

Ps. xlii: 1, 2.

Larghetto.

As the hart pant-eth af - ter the wa - ter brooks, as the hart pant-eth af - ter the wa - ter brooks, so

mez.

As the hart pant-eth af - ter the wa - ter brooks, as the hart pant-eth af - ter the wa - ter brooks, so

mez.

FINE.

pant - eth my soul, so pant - eth my soul af - ter thee, O God! so pant - eth my soul af - ter thee, O God!

cres. **dim.** *mf* **dim.**

Slower.

pant - eth my soul, so pant - eth my soul af - ter thee, O God! so pant - eth my soul af - ter thee, O God!

cres. **dim.** *mf* **dim.**

a tempo.

My soul thirsteth, my soul thirsteth, thirsteth for God, for the liv - ing God, for the liv - ing God.

mp

My soul thirsteth, my soul thirsteth, thirsteth for God, for the liv - ing God, for the liv - ing God.

mp

D.C.

When shall I come, when shall I come and appear before God? When shall I come, when shall I come and ap-pear be-fore God?

p cres. *p* cres. rit.

D.C.

When shall I come, when shall I come and appear before God? When shall I come, when shall I come and ap-pear be-fore God?

p cres. *p* cres. rit.

Joy Cometh in the Morning.

SOPRANO SOLO.

Zi - on, lovely Zi - on, In thy walls so strong and fair, Glory beam-eth, ev-er beam-eth On the hap - py dwellers there; Tho' the vales of earth be drear-y, And the clouds give fearful warn-ing; Tho' the night be filled with weeping, Tho' the night be filled with weep - ing, Joy! joy! joy cometh in the morn - ing. Yes, Joy! joy! joy - - - - - ful morn - ing.

SOLO.

CHORUS.

Joy! joy! joy com - eth in the morn - ing. Zi - on, love - ly Zi - on, In thy walls so strong and

CHORUS.

Joy! joy! joy com - eth in the morn - ing. Zi - on, love - ly Zi - on, In thy walls so strong and

SOLO.

Love-ly Zi - on, love-ly Zi - on, In thy walls so strong and

fair, Glo-ry beam-eth, ev-er beam-eth On the hap - py dwellers there. O love-ly Zi-on, O love-ly Zi-on, thy walls so strong, so

fair, Glo-ry beam-eth, ev-er beam-eth On the hap - py dwellers there. O love-ly Zi-on, O love-ly Zi-on, thy walls so strong, so

fair; Glo - ry beam - eth, ev - er beam - eth On the hap - - py dwellers there.

strong and fair; yes, glo-ry beameth, yes, glo-ry beameth On the happy, happy dwellers there. Tho' the night be filled with weep-ing, Tho' the

strong and fair; yes, glo-ry beameth, yes, glo-ry beameth On the happy, happy dwellers there. Tho' the night be filled with weep-ing, Tho' the

Joy! joy! joy com-eth in the morn-ing. Yes,

SOLO.

Joy! joy! joy - - - ful morn-ing. A-men, A-men.

night be filled with weep-ing,

CHORUS.

Joy! joy! joy com-eth in the morn-ing, A-men, A-men.

night be filled with weep-ing,

Joy! joy! joy com-eth in the morn-ing, A-men, A-men.

In the Cross of Christ I Glory.

P. P. Bliss.

Moderato.

In the cross of Christ I glory, Tow'ring o'er the wrecks of time; All the light of sa-cred sto-ry Gathers round its head sublime.

rit. - - - -

In the cross of Christ I glory, Tow'ring o'er the wrecks of time; All the light of sa - cred sto-ry Gathers round its head sublime.

All the light of sa-cred sto-ry,

Nev - er shall the cross forsake me,

rit. - - - -

When the woes of life o'ertake me, Hopes de-ceive, and fears an - noy, . . . Nev - er shall the cross forsake me,

Lo! it glows with peace and joy. Bane and blessing, bane and blessing, pain and pleasure, pain and pleasure, By the cross are sanc-ti-fied;

Lo! it glows with peace and joy. Bane and bless-ing, pain and pleasure, By the cross are sanc-ti-fied;

Peace is there that knows no meas-ure, Joys that thro' all time abide, that thro' all time, thro' all time abide.

p

Joys that thro' all time a-bide, Joys that thro' all time, that thro' all time a-bide.

Peace is there that knows no meas-ure, Joys that thro' all time a-bide, that thro' all time, that thro' all time a-bide.

rit.

Peace is there that knows no measure, Joys that thro' all time a-bide, . . Joys that thro' all time, all time a-bide.

In the Cross of Christ I Glory---Concluded.

In the cross of Christ I glory, Tow'ring o'er the wrecks of time; All the light of sa-cred sto-ry Gathers round its head sublime.

p

In the cross of Christ I glory, Tow'ring o'er the wrecks of time; All the light of sa - cred sto-ry Gathers round its head sublime.

All the light, the light of sa-cred sto-ry

The Lord is Good.

P. P. Bliss.

1st time, Treble and Alto Duct.

The Lord is good to all, the Lord is good to all. His tender mercies are o-ver all, ... his

The Lord is good to all, . . the Lord is good to all. his tender mercies are o-ver all,

The Lord is good to all, . . the Lord is good to all. His tender mercies are o-ver all, o-ver all, his

The Lord is good to all, the Lord is good to all. his tender mercies are o-ver all,

ten-der mercies are o - ver all, ... his ten-der mercies are o - ver all, are o - ver all his works.

his ten-der mercies are o - ver all,

ten-der mercies are o - ver all, o-ver all, his ten-der mercies are o - ver all, are o - ver all his works.

his ten-der mercies are o - ver all,

The Lord is nigh un - to all them that call up-on him, to all that call up-on him in truth.

The Lord is nigh un - to all them that call up-on him, to all that call up - on him in truth.

The Lord is nigh un - to all them that call up-on him, to all that call up - on him in truth.

The Lord is nigh un - to all them that call up-on him, to all that call up - on him in truth.

The Lord is Good---Concluded.

In repeat, sing small notes.

He will ful-fill the desire of them that fear him, He will ful-fill the de-sire of them that fear him, the de-

he will ful-fill

He will ful - fill the desire of them that fear him, He will ful - fill the de-sire of them that fear him, He will ful - fill the de-

sire of them that fear him ; he will hear their cry and will save them, he will hear and save them, he will hear and save them.

ritard.

sire of them that fear him ; he will hear their cry and will save them, he will hear and save them, will save them.

and save them.

Andantino.

Come, be-hold the works of the Lord, what des-o - la - tion he hath made in the earth; he maketh wars to cease un - to the

Come, be-hold the works of the Lord, what des-o - la - tion he hath made in the earth; he maketh wars to cease un - to the

ends of the earth; he breaketh the bow and cutteth the spear in sun-der. Be still and know that I am God; I will be ex-

ends of the earth; he breaketh the bow and cutteth the spear in sun-der. Be still and know that I am God; I will be ex-

ılt - ed a - mong the heathen; I will be ex - alt - ed in the earth. A - men, A - men, A - men.

alt - ed a - mong the heathen; I will be ex - alt - ed in the earth. A - men, A - men, A - men.

Hear Those Soothing Sounds.

BEETHOVEN.

After the first Quartet sing the Chorus as soft as possible with the words. After the second Quartet hum it still softer with the mouths closed. Dim. and ritard at the close.

QUARTET. Adagio.

Hear those sooth-ing sounds as - cend-ing, From the wind - ing path be - low, Thus in each oth - er sweet - ly blend - ing On the breez - es as they

Hear those sooth-ing sounds as - cend-ing, From the wind - ing path be - low, Thus in each oth - er sweet - ly blend - ing On the breez - es as they

CHORUS.

At the last, prolong the tone until it dies away. **Fine.**

flow, On the breez - es as they flow. Ju - bi - la - te, ju - bi - la - te. A.....men and A.....men.

pp

flow, On the breez - es as they flow. Ju - bi - la - te, ju - bi - la - te, A.....men and A.....men.

Repeat Jubilate.

QUARTET.

'Tis the ev'n - ing choir now wend-ing To the ves - pers, chant-ing low, The ev'n-ing choir now chant-ing low; Hark! hark!

To the ves - pers, chant - ing low,

'Tis the ev'n - ing choir now wend-ing To the ves - pers, chant-ing low, The ev'n-ing choir now chant-ing low; Hark! hark!

The ev'n - ing choir now chant - ing low; Hark! hark!

All They who in the Lord Confide. 351

P. P. Bliss.

SOLO, or all the Bases.

All they who in the Lord con - fide Shall as Mount Zi - on be; Firm as a rock shall they a - bide, To all e - ter - ni - ty.

Firmly.

All they who in the Lord con - fide Shall as Mount Zi - on be; Firm as a rock shall they a - bide, To all e - ter - ni - ty.

Firm as a rock

All they who in the Lord con - fide Shall as Mount Zi - on be; Firm as a rock shall they a - bide, To all e - ter - ni - ty.

Firm as a rock

Andantino.

As round a - bout Je - ru - sa - lem, As round a - bout Je - ru - sa lem, The tow'r - ing mountains, tow'r-ing mountains, tow'r-ing moun-tains stand,

As round a - bout Je - ru - sa - lem The tow'r - ing, tow'r - ing moun - tains stand,

As round a - bout Je - ru - sa - lem, As round a - bout Je - ru - sa - lem, The tow'r - ing mountains, tow'r-ing mountains, tow'r-ing moun-tains stand,

All They who in the Lord Confide---continued.

QUARTET.

So shall the Lord en - cir - cle them, And hold them in His hand. Do good, O Lord, do good to those Who put their trust in

slow.

So shall the Lord en - cir - cle them, And hold them in His hand. Do good, O Lord, do good to those Who put their trust in

thee; Who in thy shad - ow find re - pose, And e - vil coun - sels flee, And e - vil coun - sels flee.

slow. ad lib. Ritard.

thee; Who in thy shad - ow find re - pose, And e - vil coun - sels flee, And e - vil coun - sels flee.

CHORUS. Allegretto.

Oh, let Je - ho - vah be a - dored Let peace, sweet peace, Let peace on Is - rael be,

Oh, let Je - ho - vah be a - dored, *p* Ritard.

Oh, let Je - ho - vah be a - dored Let peace, sweet peace, Let peace on Is - rael be,

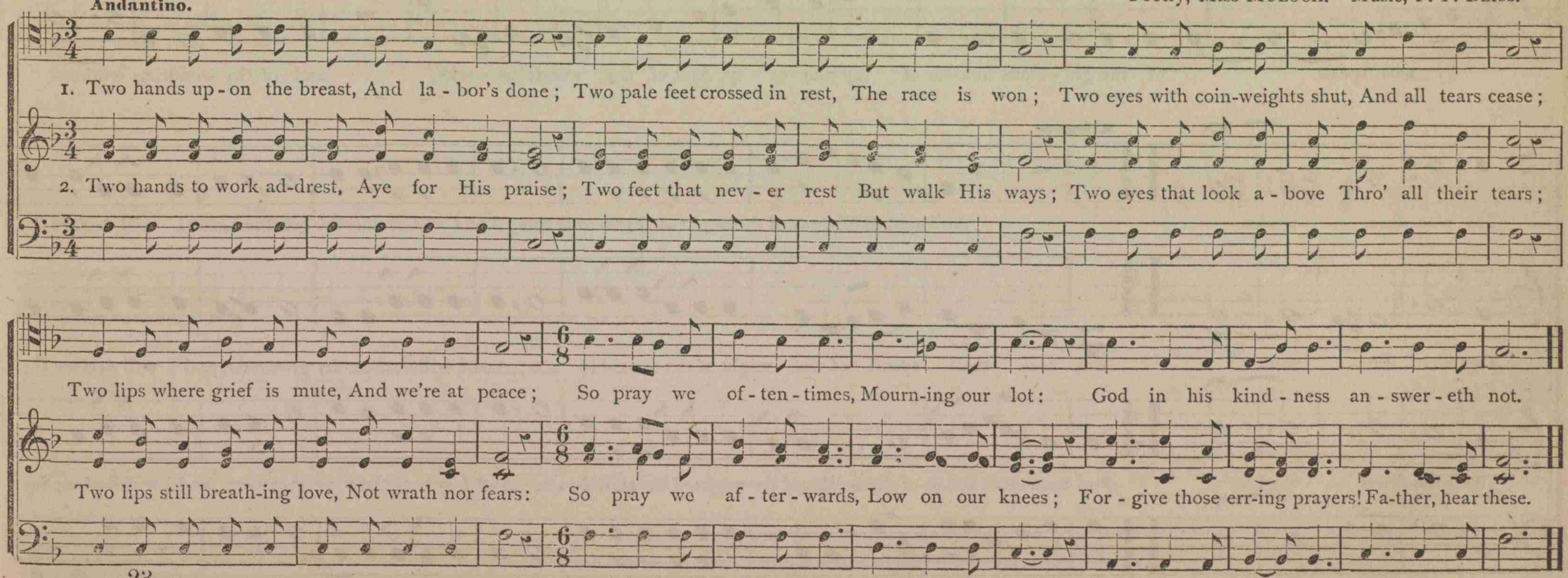
Oh, let Je - ho - vah be a - dored,

All They who in the Lord Confide---concluded.



Now and Afterwards---Quartet.

Poetry, Miss Muloch. Music, P. P. Bliss.



I Will Speak. Motet.

F. W. Root.

Largo. **Fine.**

I will speak of the glorious hon - or of thy maj - es - ty, wondrous works, And of thy wondrous works, wondrous works.

p

I will speak of the glorious hon - or of thy maj - es - ty, And of thy wondrous works, and of thy wondrous works.

I will speak of the glo - rious honor of thy maj - es - ty, wondrous works, and of thy wondrous works.

I will speak of the glo - rious hon - or of thy maj - es - ty, And of thy wondrous works, and of thy wondrous works.

Allegro.

Thy won-drous works. And men shall speak of the might of thy terrible acts; And I will declare thy greatness, and I will declare thy

Thy won - drous works. And men shall speak of the might of thy ter-ri-ble acts; And I will declare thy greatness, and I will declare thy

Thy won-drous works. And men shall speak of the might, of the might of thy terrible acts; And I will declare thy greatness, And I will declare thy

Duet.

greatness. They shall utter the mem'ry of thy great goodness; And shall sing of thy right-eous-ness.

Duet.

greatness. They shall a - bundantly utter the mem'ry of thy great goodness, And shall sing of thy righteous-ness. The Lord is gracious and

greatness. They shall abundantly ut-ter the mem'ry of thy great goodness, And shall sing of thy right-eous-ness.

full of compas-sion, slow to an - ger, and of great mercy. The Lord is good to all, and his ten-der mer-cies are o - ver all his works, are

I Will Speak---Concluded.

Faster.

o - ver all his works. All thy works shall praise thee, O Lord! And thy saints shall bless thee, O Lord! All thy works shall praise thee, and thy saints shall

o - ver all his works. All thy works shall praise thee, O Lord! And thy saints shall bless thee, O Lord! All thy works shall praise thee, and thy saints shall

Slower. **Rit.** **D. C.**

bless thee; All thy works shall praise thee, O Lord! O Lord! O Lord!

bless thee; All thy works shall praise thee, O Lord! All thy works shall praise thee, O Lord! And thy saints shall praise thee, O Lord!

Slower.

"To Depart . . . . which is Better."

Words and Music by P. P. Bliss.

To the Memory of C. M. WYMAN.

And I heard a voice from heaven, saying un - to me, Write, Blessed are the dead which die in the Lord; Yea, saith the Spirit, that they may rest from their labors, And their works do fol-low them.

From "Song of the Redeemed," by C. M. Wyman.

A - men, A - men, A - - men.

1. Hark! on the shore of "Im - man - u - el's Land," Shout the "Tri - umph-ant" and glo - ri - fied band;
2. "Farewell," we sigh, as our friends leave the strand; "Welcome," they sing in "Im - man - u - el's Land."

A - men, A - men, A - - men.

3. Lov - ing - ly called from his la - bors be - low; Sud - den - ly summoned, but read - y to go;
4. Not with - out hope are we mourn-ing to - day; "Thy will be done," we are try - ing to say.

Sing - ing as on - ly the ran-somed can sing— Sweet hal - le - lu - jahs to Je - sus their King.
Mourn-ing be - low is re - joic - ing a - bove; We tell of sor - row while they sing of love.

A - men, A - men, A - - men.
A - men, A - men, A - - men.

Lay - ing the Cross and the life bur - den down, Glad - ly re - ceiv - ing the robe and the crown.
Here, 'neath the "Shadow - y Rock," we will rest— God is "Our Fa - ther," and his ways are best.

A - men, A - men, A - - men.
A - men, A - men, A - - men.

Oh that Men would Praise the Lord!

P. P. Bliss.

Maestoso.

Oh that men would praise the Lord for his goodness! Oh that men would praise the Lord for his goodness, and for his wonderful works to the children of men!

Oh that men would praise the Lord for his goodness! Oh that men would praise the Lord for his goodness, and for his wonderful works to the children of men!

Oh that men would praise the Lord for his goodness! Oh that men would praise the Lord!

Base Solo.

They wandered in the wil - der-ness a

Oh that men would praise the Lord for his goodness! Oh that men would praise the Lord!

sol - i - ta - ry way; They found no cit - y to dwell . . . . in. Then they cried unto the Lord in their trouble, and he de-

Oh that men would praise the Lord for his good - ness; Oh that

livered them, and he de-liv-ered them; Oh that men would praise the Lord!

Oh that men would praise the Lord for his good - ness; Oh that

men would praise the Lord for his good - ness, and for his won - der - ful works, and for his won - der - ful works to the chil - - dren of men!

men would praise the Lord for his good - ness, and for his won - der - ful works, and for his won - der - ful works to the chil - - dren of men!

Tenor. **Very slow.**

He brought them out of dark - ness and the shad - ow of death; He brought them out of dark - ness and the shad - ow of death.

Alto.

Oh that Men would Praise the Lord!---Concluded.

Tempo primo.

Oh that men would praise the Lord, Oh that men would praise the Lord, Oh that men would praise the Lord for his goodness, and for his wonderful works to the children of men!

Oh that men would praise the Lord, Oh that men would praise the Lord, Oh that men would praise the Lord for his goodness, and for his wonderful works to the children of men!

Soprano. **Ad lib.**.....

He mak - eth the storm a calm, the waves there-of are still; then are they glad because they be qui - et; so he bring-eth them, he

Choral. **First time.** **Second time.**

Oh that men would praise the Lord! Oh that men would praise the Lord! *ff* Praise the Lord!

bringeth them in - to their ha - ven.

Oh that men would praise the Lord! Oh that men would praise the Lord! Praise the Lord!

O For a Thousand Tongues!---Chorus & Quartette.

Tutti. Allegro.

dim.

O for a thousand tongues, to sing My dear Redeemer's praise! The glo-ries of my God and King, The triumphs of his grace!

f

O for a thousand tongues, to sing My dear Redeemer's praise! The glo-ries of my God and King, The triumphs of his grace!

Solo.

To spread thro' all the earth a-broad The hon-ors of thy name.

Solo.

Solo. My gracious Master and my God! As-sist me to proclaim, To spread thro' all the earth a-broad, The hon-ors of thy name.

The hon-ors of thy name.

Solo.

O For a Thousand Tongues!---continued.

Je-sus, the name that calms my fears, That bids my sorrows cease; 'Tis mu-sic to my ravished ears; 'Tis life, and health, and

Tutti. *pp* Soli. *p*

Je-sus, the name that calms my fears, That bids my sorrows cease; 'Tis mu-sic to my ravished ears; 'Tis life, and health, and

peace. He breaks the power of reign-ing sin; He sets the pris-oner free; His blood can make the foul-est clean: His

pp Tutti. *ff*

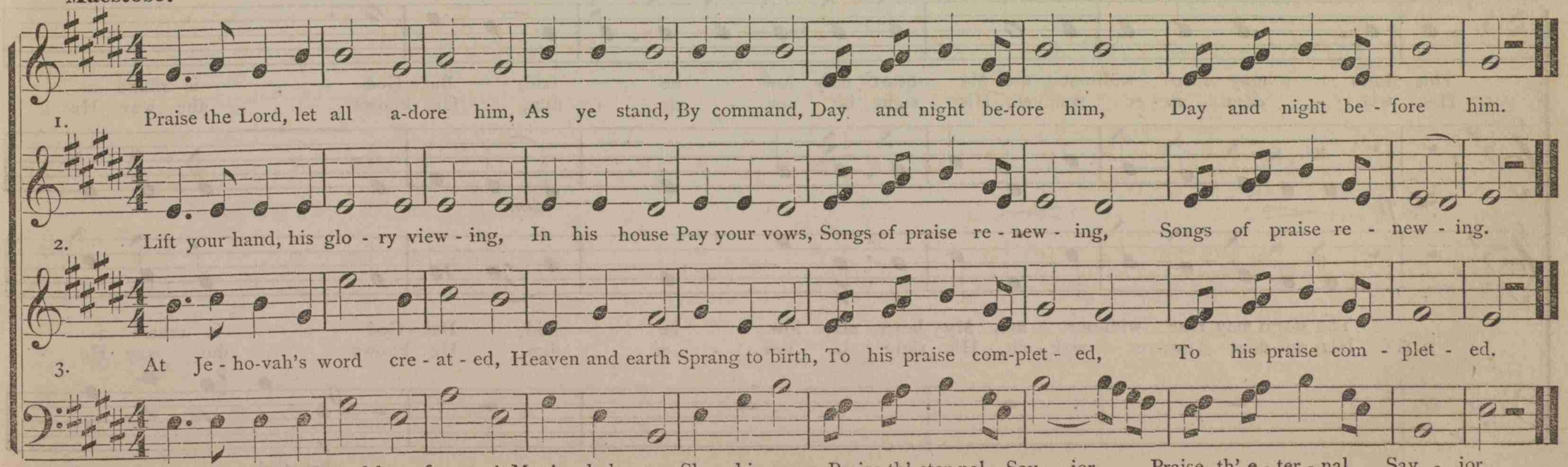
peace. He breaks the power of reign-ing sin; He sets the pris-oner free; His blood can make the foul-est clean: His

O For a Thousand Tongues!---concluded.



Praise the Eternal Savior.

Dr. Lowell Mason.



In Heavenly Love Abiding.

Arr. from Abt, by H. R. Palmer.

Moderato.

In heavenly love a - bid-ing, No change my heart shall fear, And safe is such con - fi - ding, For nothing changes here, For nothing changes here.

In heavenly love a - bid-ing, No change my heart shall fear, And safe is such con - fi - ding, For nothing changes here, For nothing changes here.

My heart may low be laid,
His sight is nev - er dim,

The storm may roar with-out me, My heart may low be laid, But God is round a-
D. S. His wis - dom ev - er wak - eth, His sight is nev - er dim, He knows the way He

dim.

The storm may roar with-out me, My heart may low be laid, But God is round a-
D. S. His wis-dom ev - er wak - eth, His sight is nev - er dim, He knows the way He

But God is round a-
He knows the way He

In Heavenly Love Abiding---concluded.

But God is round a - bout me, is round a - bout me,
He knows the way he tak - eth, the way he tak - eth,

FINE.

bout me, But God is round a - bout me, And can I be dismayed, And can I be dis-mayed?
tak - eth, He knows the way He tak - eth, And I will walk with Him, And I will walk with Him.

mf

can I
will walk

pp

bout me, But God is round a - bout me, And can I be dismayed, And can I be dis-mayed?
tak - eth, He knows the way He tak - eth, And I will walk with Him, And I will walk with Him.

bout me,
tak - eth,

can I be dis-mayed?
will walk . . . . . with Him.

D. S.

Wher-ev-er He may guide me, No want shall turn me back, My Shepherd is be - side me, And nothing can I lack, And nothing can I lack.

p

p

Wher-ev-er He may guide me, No want shall turn me back, My Shepherd is be - side me, And nothing can I lack, And nothing can I lack.

My Hope is Secure---Motet.

By Dr. Lowell Mason, from the German.

Moderato.

My hope is se - cure, for He is mer - - ci - ful; My heart a - bides in peace, for He will help me;

My hope is se - cure, for He is mer - ci - ful; My heart a - bides in peace, for He will help me;

My hope is se - cure, for He is mer - ci - ful; My heart a - bides in peace, for He will help me;

f I sing His loft - y praise I sing His loft - - y praise;

f I sing His loft - y praise. His loft - y praise; His gra - cious love fills all my

I sing His loft - y praise---- I sing His loft - y praise-- I sing---- His loft - y praise; His gra - eious love fills all my

f I sing His loft - y praise------ I sing His loft - y praise, I sing His loft - y praise;

days, His gra - cious love fills all my days, fills all my days, fills all my days, His gra - cious love-- fills all my days. days.

His gra - cious love fills all------ my days.

days, His gra - cious love fills all my days, fills all my days, fills all my days, His gra - cious love fills all---- my days. days.

His gra - cious love fills all my days.

Praise Waiteth for Thee.

James R. Murray. 367

With much expression throughout.

Praise wait - eth for thee, for thee, O God, O God, in Zi - on; Praise waiteth for thee, Praise wait - eth for

Praise waiteth for thee, O God, in Zi - on; Praise waiteth for thee, Praise waiteth for

Praise wait - eth for thee, for thee, O God, O God, in Zi - on; Praise wait-eth for thee, Praise wait - eth for

thee, And unto thee, and un - to thee shall the vow be performed, shall the vow be performed.

and un - to thee shall the vow be per-formed.

thee, And un-to thee, and un-to thee shall the vow be per-formed.

thee, and un - to thee shall the vow be performed, shall the vow be performed.

DUET. Adagio.

CHORUS. Allegro.

Thou crownest the year with thy

O thou that hearest prayer, O thou that hear-est prayer, unto Thee shall all flesh come, unto thee shall all flesh come.

O thou that hear-est prayer..... that hear-est prayer, unto thee shall all flesh come, unto thee shall all flesh come. Thou crownest the year with thy

good - ness, and thy paths drop fat - ness, Thou crownest the year, Thou crown-est the year, Thou

Thou crown-est the year, Thou crown-est the year, Thou

good - ness, and thy paths drop fat - ness, thou crown-est the year, Thou crown-est the year, Thou

Thou crown-est the year, Thou crown-est the year,

Tenor Solo.

crown-est the year with thy good - ness, with thy goodness crownest the year. Bless-ed be the Lord, who dai - ly load - eth us, who dai - ly

Organ.

crown-est the year with thy good-ness, with thy goodness crownest the year.

Dal Seg. Coda.
Ritard.

load-eth us with ben - e - fits, Blessed, blessed, blessed be the Lord, Blessed, blessed, blessed be the Lord. A - men, A - men.

A - men, A - men.

GUARDIAN ANGELS.

TRIO FOR LADIES' VOICES, WITH SOLO, AND DOUBLE QUARTET, OR CHORUS.

Words and Music, F. W. ROOT.

Soprano. Deliberately and with distinct enunciation.

1. When the evening shadows gath - er, And the daylight gen-tly fades, Twinkling lights the heav'ns il-lu - mine, Rest-ful calm the earth pervades; Then the

Mezzo Soprano. **cres** **dim** **cres**

2. Hovering near them are the an - gels, Who the Fa-ther's face be-hold, Show-ing lit - tle lambs the path - way To the higher, happier fold; Moth - er

Contralto. **cres** **dim** **cres**

lit - tle ones en - fold - ed In lov-ing arms, close wea - ry eyes, While soft the songs of guardian an-gels Chime with the moth-er's lul - la - bys.

hears the song ce - les - tial, Then rais-es, with e - mo-tion deep, Her voice a - gain in sweet-er numbers, And ba - by gen - tly falls a - sleep.

GUARDIAN ANGELS---concluded.

SOLO. With simplicity.

1. Hush my dear, lie still and slum-ber, Ho-ly angels guard thy bed; Heavenly blessings with-out num-ber Gen-tly fall-ing on thy head Sleep, my babe, thy food and
2. Soft and eas - y is thy cra-dle, Coarse and hard thy Savior lay, When his birth-place was a sta-ble, And his soft - est bed was hay; May'st thou live to know and

Humming.

Humming.

Humming.

Humming.

raiment, House and home thy friends provide, All without thy care or payment, All thy wants are well supplied.
love him, Trust and love him all thy days; Then go dwell for - ev-er near him, See his face and sing his [*omit.*] praise

1st time. 2d time.
dim

pp *ppp*

dim - - - - rall smorz

(2d time omit.)

(2d time omit.)

dim - - - rall - - smorz

(2d time omit.)

Cry Out and Shout. (Motet.)

From the German, by Dr. Lowell Mason.

Maestoso.

Cry out and shout, thou in - hab - it - ant of Zi - on; Cry out and shout

Cry out and shout Cry out and shout, and shout, thou in-

Cry out and shout Cry out and shout

Cry out and shout, thou in - hab - it - ant of Zi - on; Cry out and shout, Cry out and shout, thou in-

thou in - hab - it - ant of Zi - - on; Cry out and shout, thou in - hab - it - ant of Zi -

hab - it - ant of Zi - on, thou in - hab - it - ant of Zi - - on; Cry out and shout, thou in - hab - it - ant of Zi - -

thou in - hab - it - ant of Zi - on; Cry out, and shout, thou in - hab - it - ant of Zi - on.

hab - it - ant of Zi - on, thou in - hab - it - ant of Zi - on; Cry out, thou in - hab - it - ant of Zi - on; Cry out and

on ; Cry out and shout, thou inhabitant of Zi - on ; Cry out and shout, thou in-hab-it-ant of Zi - on ; for great is the Ho-ly One of

on ; Cry out and shout, thou inhabitant of Zi - on ; Cry out and shout, thou in-hab-it-ant of Zi - on ; for great is the Ho-ly One of

shout---------- Cry out and shout, shout, in-hab-it-ant of Zi - on ; for great is the Ho-ly One of

shout---------- thou in-hab-it-ant of Zi - on ; Cry out and shout, thou in-hab-it-ant of Zi-on ; for great is the Ho-ly One of

1st. | 2d.

Is - rael, Great is the Ho - ly One of Is - rael, Great in the midst of thee, thee, the Ho - ly One of Is - ra - el, in the midst of thee. A - men, A - men.

Is - rael, Great is the Ho - ly One of Is - rael, Great in the midst of thee, thee, the Ho - ly One of Is - ra - el, in the midst of thee. A - men, A - men.

Is - rael, Great is the Ho - ly One of Is - rael, Great in the midst of thee, thee, the Ho - ly One of Is - ra - el, in the midst of thee. A - men, A - men.

Is - rael, Great is the Ho - ly One of Is - rael, Great in the midst of thee, thee, the Ho - ly One of Is - ra - el, in the midst of thee. A - men, A - men.

Sing, O Sing.

From "Daniel," by permission.

f **Maestoso.** *mp*

Sing, O sing and mag-ni - fy the Lord, and let us ex - alt His name to - geth-er; Sing, O sing and mag - ni - fy the Lord, and let us ex - alt His

f *mp*

Sing, O sing and mag-ni - fy the Lord, and let us ex - alt His name to - geth-er; Sing, O sing and mag - ni - fy the Lord, and let us ex - alt His

f *mp*

name to - geth - er; For He hath triumph'd glo - ri - ous - ly; For He hath triumph'd glo - riously; Sing, O sing and mag - ni - fy the Lord, and

ff

Lord -

name to - geth - er; For He hath triumph'd glo - ri - ous - ly; For he hath triumph'd glo - riously; Sing, O sing and mag - ni - fy the Lord, and

ff

let us ex - alt His name to - geth - er; For He hath triumph'd glo - ri - ous - ly, glo - riously, glo-riously, glo - riously; He hath wrought sal-va-tion in the

glo - - - - - - - riously,

let us ex - alt His name to - geth - er; For He hath triumph'd glo - ri - ous - ly, glo - riously, glo-riously, glo - riously; He hath wrought sal-va-tion in the

eyes of all the peo-ple, Wrought sal-va-tion in the eyes of all the peo-ple, Sing, O sing, and mag-ni-fy the Lord, and let us ex-alt His name to-geth-er; For

eyes of all the peo-ple, Wrought sal-va-tion in the eyes of all the peo-ple. Sing, O sing, and mag-ni-fy the Lord, and let us ex-alt His name to-geth-er; For

Sing

He hath triumph'd glo-ri-ous-ly, and wrought sal-va-tion in the eyes of all the peo-ple. He hath triumph'd glo-rious-ly, He hath triumph'd

He hath triumph'd glo-ri-ous-ly, and wrought sal-va-tion in the eyes of all the peo-ple. He hath triumph'd glo-rious-ly, He hath triumph'd

A little slower.

glo-rious-ly, glo-rious-ly, glo-rious-ly, Who can show forth all His praise?

glo-rious-ly, glo-rious-ly, glo-rious-ly; Who can al-ter the might-y acts of the Lord, Who can show forth all his praise?

SOLO.

Sing, O Sing---continued.

pp

Take a psalm and bring the tim - brel, the pleas - ant harp and psal - ter - y, praise Him with the

ff

f

Take a psalm and bring the tim - brel, the pleas - ant harp and psal - ter - y, praise Him with the

pp

ff

sound of the trumpet, Praise Him with the psalt'ry and harp. Sing, O sing and mag-ni - fy the Lord, and let us ex - alt His name to - geth - er; ex-

sound of the trumpet, Praise Him with the psalt'ry and harp. Sing, O sing and mag-ni - fy the Lord, and let us ex - alt His name to - geth - er; ex-

alt His name, ex - alt His name, for He hath triumph'd glo - rous-ly, ex - alt His name, for He hath tri-umph'd, He hath tri - umph'd

name, - - - - - - - - - - name, - - for

alt His name, ex - alt His name, for He hath triumph'd glo - rious-ly, ex - ult His name, for He hath tri-umph'd, He hath tri - umph'd

name, - -

Sing, O Sing---concluded.

glo - rious - ly. Sing - - - - Sing and mag - ni - fy the Lord, for He hath tri-umph'd glo - rious-ly. A - men, A - men,

glo - rious - ly. Sing and mag - ni - fy the Lord, for He hath triumph'd glo - rious-ly. A - men, A - men.

I will Lay Me Down in Peace.

Andante Grazioso. Geo. F. Root.

I will both lay me down in peace and sleep: For Thou, Lord, for Thou, Lord, on - ly mak - est me to dwell in safe - ty. I

p Dim.

I will both lay me down in peace and sleep: For Thou, Lord, for Thou, Lord, on - ly mak - est me to dwell in safe - ty, I

will both lay me down, will lay me down in peace and sleep, and sleep: For Thou, Lord, on - ly mak - est me to dwell in safe - ty.

I will both lay me down in peace, etc.

will both lay me down in peace - - - - - - - - and sleep, and sleep: For Thou, Lord, on - ly mak - est me to dwell in safe - ty.

will lay me down in peace

And the Glory of the Lord.

HANDEL.

Allegro.

And the glo-ry, the glory of the Lord shall be re - veal - - ed, And the

And the glo-ry, the glo-ry of the Lord, the glory of the Lord,

And the glo-ry, the glory of the Lord shall be re - veal - - -

shall be re - veal - - - ed,

glo-ry, the glory of the Lord shall be re - veal - - - ed, and the

shall be re - veal-ed, be re - veal - - - - - - ed, and the

- - - ed, and the glo - ry, the glo-ry of the Lord shall be re - veal'd, and the

shall be re - veal-ed,

glo-ry, the glory of the Lord shall be reveal - ed,

and all flesh shall see it to-

glo-ry, the glory of the Lord shall be re-veal - ed,

and all flesh shall see it to - gether; For the mouth of the Lord hath spoken it;

gether,

and all flesh shall see it to - geth - er;

and all flesh shall see it to-geth - er;

For the mouth of the Lord hath spoken it;

And the Glory of the Lord---Continued.

and all flesh shall see it to - geth - er; and all flesh shall see it to-

and all flesh

For the mouth of the Lord hath spo - ken it; and the

and all flesh shall see it to - geth - er; and all flesh shall see it to-

geth-er; and the glo - ry, the glory of the Lord shall be re-

shall be re - veal - - - ed, re - veal-ed,

glo - ry, the glo - ry, the glo-ry of the Lord shall be re - veal - - - ed,

geth-er; and the glo - ry, the glory of the Lord shall be re - veal - - - ed, re-

veal - ed, and all flesh shall see it to - geth - er, to - geth - er; For the mouth of the Lord

and all flesh

and all flesh shall see it to - geth-er, to - geth - er; For the mouth of the Lord

veal ed; For the mouth of the Lord hath spo - ken it; For the mouth of the Lord

Adagio.

hath spoken it, for the mouth of the Lord, the mouth of the Lord hath spo - - ken it.

for the mouth of the Lord . . . hath spo - - ken it.

hath spo-ken it, for the mouth of the Lord . . . hath spo - - ken it.

for the mouth of the Lord, the mouth of the Lord

WORLDS UNBORN SHALL SING HIS GLORY.

BEETHOVEN.

Allegro.

Praise the

Praise the Lord, ye ev - er - last-ing choir, in ho - ly songs of

Praise the Lord, ye ev - er - last-ing choir, in ho - ly songs of joy! in ho - ly songs of joy! in ho - ly songs of

Lord, ye ev - er - last-ing choir, in ho - ly songs of joy! in ho - ly songs of joy! in ho - ly songs of joy! in

joy! in ho - ly songs of joy! in holy songs, in songs of joy! Praise the Lord, ye ev - er-last - ing

joy! Praise the Lord, ye ev - er - last-ing choir, in ho - ly songs of

Praise the Lord, ye ev - er - last-ing choir, in ho - ly songs of joy! in

ho - ly songs of joy! in songs of joy! in ho - ly songs of joy! Worlds un-born shall sing his glo - ry—

choir, in ho - ly songs of joy! in ho - ly songs of joy! Worlds un-

joy! in ho - ly songs of joy! in ho - ly songs of joy!

ho - ly songs of joy! in songs of joy! in ho - ly songs of joy! Worlds unborn shall sing his glo - ry, sing his glo - ry,

Cres.

the ex - alt - ed, the ex - alt - ed, the ex - alt - ed Son of God! the

born shall sing his glo - ry— the ex - alt - ed, the ex - alt - ed, the ex - alt - ed,

Cres.

Worlds unborn shall sing his glo - ry— the ex - alt - ed, the ex - alt - ed, the ex - alt - ed,

sing his glo - ry— the ex - alt - ed, the ex - alt - ed, the ex - alt - ed Son of God! the

WORLDS UNBORN---Continued.

Son of God! the Son of God!

Praise . . . . . .

Son of God! the Son of God!

Son of God! the Son of God!

Son of God! the Son of God! Praise . . . . . the Lord in songs of joy, in songs of joy! Praise .

. . . . . the Lord, the Lord! Praise . . . . . the Lord in songs of joy, in songs of joy!

Praise . . . . . the Lord in songs, in songs of joy!

Praise . . . . . the Lord in songs, in songs of joy!

. . . . . the Lord, the Lord! Praise . . . . . the Lord in songs of joy, in songs of joy!

Worlds unborn shall sing his glo-ry— the ex-

Worlds unborn shall sing his glo-ry—

Worlds unborn shall sing his glo - ry—

Worlds unborn shall sing his glo-ry— the ex - alt - ed, the ex - alt - ed, the ex-

alt - ed, the ex - alt - ed, the ex - alt - ed Son of God! the ex-

the ex - alt - ed, the ex - alt - ed Son of God! the ex - alt - ed Son of God!

the ex - alt - ed, the ex - alt - ed Son of God! the ex - alt - ed Son of God!

alt - ed, the ex - alt - ed, the ex - alt - ed Son of God! the ex-

Worlds Unborn---Continued.

Piu Allegro.

ff

alt - ed Son of God! the Son of God, the Son of God! Praise the Lord! Praise the Lord! Praise the Lord!

ff

the ex - alt - ed Son of God, the Son of God! Praise the Lord! Praise the Lord! Praise the Lord!

ff

ff

alt - ed Son of God, the Son of God, the Son of God! Praise the Lord! Praise the Lord! Praise the Lord!

. . in songs of joy, in songs of joy, in songs of joy! Praise the Lord! Praise the Lord! Praise the Lord!

. . . in songs of joy, in songs of joy, in songs of joy! Praise the Lord! Praise the Lord! Praise the Lord!

WORLDS UNBORN---Concluded.

pp p m Cres. f

. . . . . in songs of joy, in songs of joy, in songs of joy! Praise the Lord in holy songs, in ho - ly songs! Praise the Lord in

pp p m f

. . . . . in songs of joy, in songs of joy, in songs of joy! Praise the Lord in holy songs, in ho - ly songs! Praise the Lord in

ff

songs of joy! Praise the Lord! Praise the Lord! in ho - ly songs of joy, in ho - ly songs of joy!

ff

songs of joy! Praise the Lord! Praise the Lord! in ho - ly songs of joy, in ho - ly songs of joy!

Now Elevate the Sign of Judah.

Haydn.

f **Maestoso.**

Now el - e-vate the sign of Ju - dah! Now el - e-vate the ban-ner, Now el - e-vate the ban-ner, Call it forth in Zi - on!

Now el - e-vate the sign of Ju - dah! Now el - e-vate the ban-ner, Now el - e-vate the ban-ner, Call it forth in Zi - on!

Call it, Call it, Call it forth in Zi - on!

Call it, Call it, Call it forth in Zi - on!

p

Oh put your trust in God: He will save us; He is al - ways, al - ways gra - cious

He, He is

Oh put your trust in God: He will save us; He is al - ways, al - ways gra - cious

to his serv - ants, Oh, praise the Lord, the Lord of hosts,

f

to his serv - ants, Oh, praise the Lord, the Lord of hosts,

the Lord of hosts! ex - alt his name, ex-

ex - alt his name, ... ex - alt his

p *f*

the Lord of hosts! ex - alt his name, ex-

alt his name and glo - ri - fy him, ex - alt and glo - - - - - - - - -

name . . . .

alt his name and glo - ri - fy him, ex - alt and glo - - - - - - - - -

Now Elevate the Sign of Judah---Concluded.

- - - ri - fy him ev - er - more! Ex - alt and praise him, Ex - alt and

- - - ri - fy him ev - er - more! Ex - alt and praise him, Ex - alt and

glo - - - - - - - - - - ri - fy him ev - er - more,

glo - - - - - - - - - - ri - fy him ev - er - more,

for - ev - er, ev - er - more. A - men, a - men, a - men, a - men.

for - ev - er, ev - er - more. A - men, a - men, a - men, a - men.

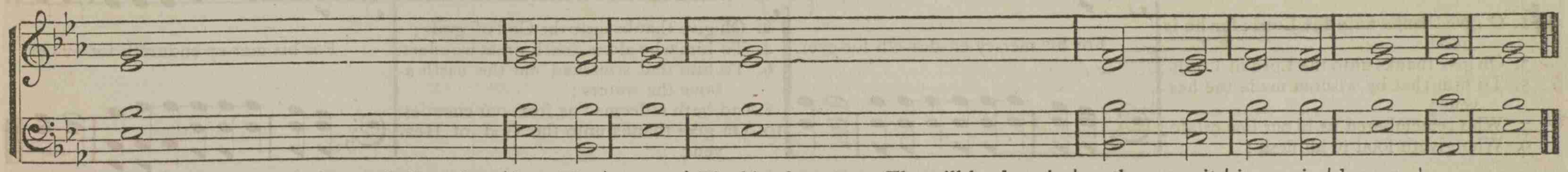
JOY TO THE WORLD.



1. Joy to the world! the Lord is come; The might - y God, the Ev - er - last - ing Fa - ther and the Prince of Peace.
2. Let every heart pre- pare Him room; The might - y God, &c.
3. Joy to the world! the Sav - ior reigns; The might - y God, &c.
4. O praise Him floods, rocks hills and plains; The might - y God, &c.
5. Lift up to Him the voice of praise; The might - y God, &c.
6. Loud and more loud the an-thems raise; The might - y God, &c.
7. To us a child of hope is born; The might - y God, &c.
8. The Wonderful, the Coun - sel - or; The might - y God, &c.

THE LORD'S PRAYER.

TALLIS.



1. Our Father which art in heaven hallowed | be Thy | name; | Thy kingdom come, Thy will be done in | earth as it | is in | heaven.
2. Give us this day our | dai - ly | bread; | And forgive us our debts, as | we for- | give our | debtors.
3. And lead us not into temptation, but deliver | us from | e - vil; | For Thine is the kingdom and the | power, and the | glory for- | ever. | A - MEN.

COME UNTO ME.

1. Come unto me all ye that labor and are | heavy | laden.
   Come unto me all ye that labor and are heavy laden and | I will | give you | rest.
2. Take my yoke upon you and learn of me; for I am meek and | lowly in | heart.
   And ye shall find | rest un- | to your | souls.
3. For my yoke is easy, and my | burden—is | light.
   For my yoke is | easy—and my | burden—is | light.
4. And the spirit and the bride say *come*, and let him that | heareth—say | *come*.
   And let him that is athirst *come*, and whosoever will, let him take the | water of | life— | freely. A - MEN.

THE LORD IS MY SHEPHERD.

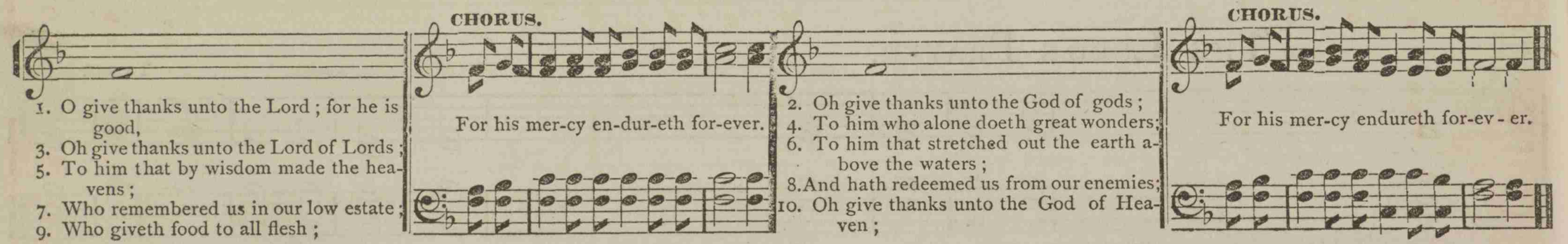
1. The Lord is my Shepherd, I | shall not | want.
   He maketh me to lie down in green pastures, he leadeth me be- | side the | still— | waters.
2. He re- | storeth—my | soul.
   He leadeth me in the paths of righteousness | for his | name's— | sake.
3. Yea, though I walk through the valley of the shadow of death I will | fear no | evil.
   For thou art with me, thy rod and thy | staff—they | comfort | me.
4. Thou preparest a table before me in the presence | of mine | enemies.
   Thou anointest my head with oil, my | cup— | runneth | over.
5. Surely goodness and mercy shall follow me all the | days of—my | life.
   And I will dwell in the | house—of the | Lord—for | ever. A - MEN.

Nearer, Still Nearer.



1. One sweetly solemn thought Comes to me | o'er and | o'er— | I am nearer home to-day Than I ever have | been be- | fore.
2. Nearer my Father's house, Where the many | man-sions | be ; | Nearer the great white throne ; Nearer the | crystal | sea ;—
3. Nearer the bound of life, Where we lay our | bur - dens | down ; | Nearer leaving the cross ; Nearer | gaining the | crown.
4. But lying darkly between, Winding down | through the | night, | Is the deep and unknown stream, That leads at | last to the | light.
5. Father perfect my trust ! Strengthen the | night of my | faith ; | Let me feel as I would when I stand On the rock of the | shore of | death !
6. Feel as I would when my feet Are slipping | over the | brink ;— | For it may be, I'm nearer home— Nearer | now than I | think !

For His Mercy Endureth Forever.



1. O give thanks unto the Lord ; for he is good,
3. Oh give thanks unto the Lord of Lords ;
5. To him that by wisdom made the heavens ;
7. Who remembered us in our low estate ;
9. Who giveth food to all flesh ;

For his mer-cy en-dur-eth for-ever.

2. Oh give thanks unto the God of gods ;
4. To him who alone doeth great wonders;
6. To him that stretched out the earth above the waters ;
8. And hath redeemed us from our enemies;
10. Oh give thanks unto the God of Heaven ;

For his mer-cy endureth for-ev - er.

I will lift up Mine Eyes.



1. I will lift up mine eyes unto the hills from whence | cometh my | help. | My help cometh from the Lord which made | heaven and | earth.
2. He will not suffer thy foot to be moved, He that keepeth thee | will not | slumber, | Behold, He that keepeth Israel shall neither | slumber nor | sleep.
3. The Lord is thy keeper, the Lord is thy shade upon thy | right | hand. | The sun shall not smite thee by day, nor the | moon by | night.
4. The Lord shall preserve thee from all evil, He shall pre- | serve thy | soul. | The Lord shall preserve thy going out and thy coming in from this time forth, and even for | ev - er - | more.

Father, I'm Tired!

P. P. Bliss. 393

With expression.

1. Father, I'm tired! | The way is rough and thorny, and my | feet are torn, | Are torn and bleeding, and I'm | wea - ry,
2. Father, I'm tired! | I do not want to go to heaven on | beds of ease; | Nor always would I ask clear | sky and
3. Father, I'm tired! | Must my life-burden ever thus so | hea - vy be? | Shall only crosses bring me | near - er
4. Father, I'm tired! | Yet, O I would not murmur when my | lot seems hard. | I know the servant cannot | be a -
5. Father, I'm tired! | Yet this I know, that sometime I shall | fold my hands | From their life-work;—my soul shall | burst its

sad and | worn; | I thirst for the still waters of the | promised | land, | And seem to hear them rippling on the | gold - en | sand.

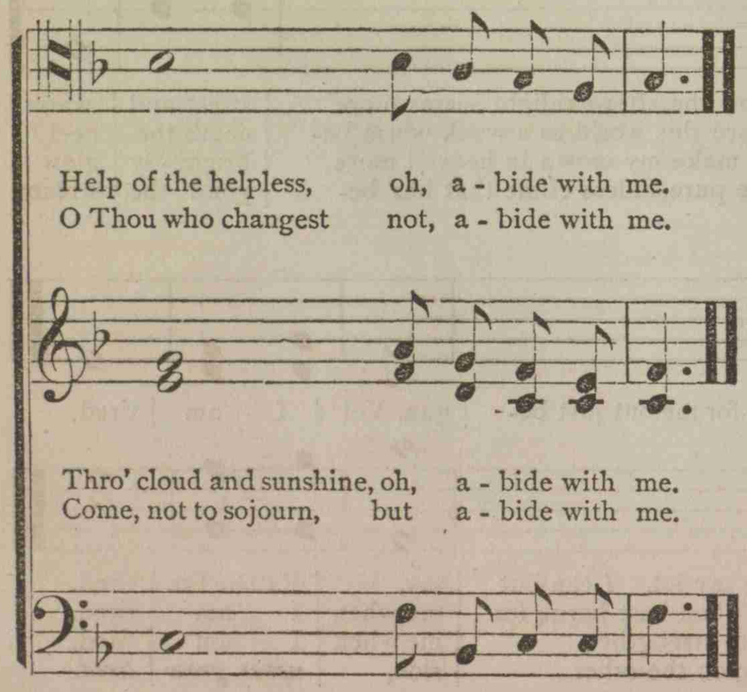
balm - y | breeze. | I would not shrink from clouds and threat'ning | sky and | storm. | I know the after sunlight seems more | sweet and | warm
heaven and | thee? | O, my meek Savior, shall my proud heart | al - ways | feel | Toward this world as a weak worm be- | neath the | heel?
bove his | Lord; | I know that every cross I bear for | Thee be- | low | Shall make my crown in heaven more | bright - ly | glow;
pris - on | bands; | My feet shall stand by Jordan, I shall | catch a | gleam | Of the pure,sinless clime that lies be- | yond the | stream;

Yet through this arid waste I journey | on and | on, | And the long journey seems for me but just be- | gun, Yet | I am | tired.

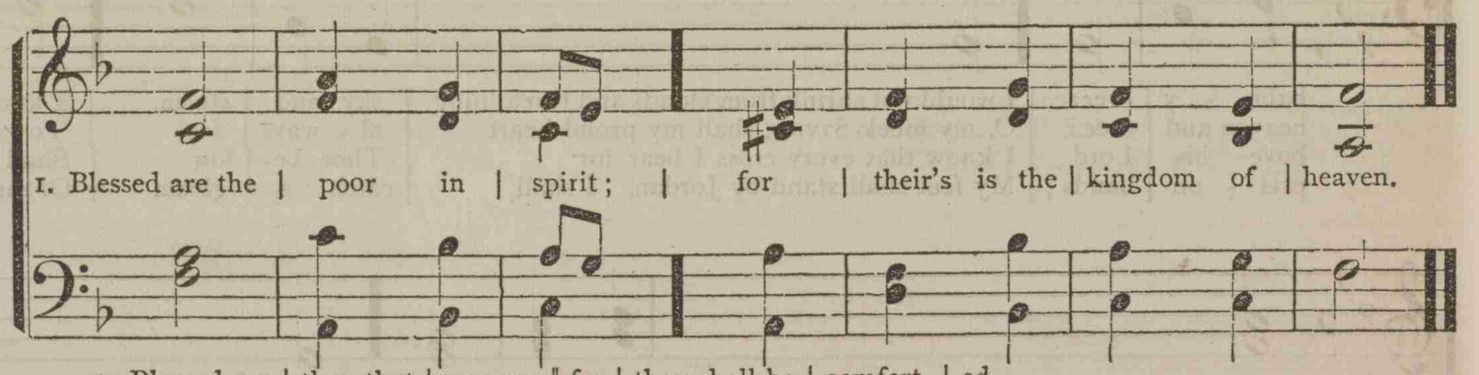
But oh to strive and struggle thus from | day to | day, | And know that such must be my lot, I can but | say, | Father I'm | tired.
Help me, O help me to re- | mem-ber | Thee, | Jesus, and all the scorn that Thou hast borne for | me,when | I am | tired.
I would do anything, be any- | thing for | Thee, | O, Father, grant Thy grace to strengthen | me,when | I am | tired.
I shall go hand in hand with Jesus | thro' the | tide; | And in the home prepared upon the other | side, | *never grow* | *tired.*

Abide with Me.





The Ten Blessings.



2. Blessed are | they that | mourn : ‖ for | they shall be | comfort- | ed.
3. Blessed | are the | meek : ‖ for | they shall in- | herit the | earth.
4. Blessed are they which do hunger and | thirst after | righteousness : ‖ for | they | shall be | filled.
5. Blessed | are the | merciful : ‖ for | they shall ob- | tain | mercy.
6. Blessed are the | pure in | heart : ‖ for | they shall | see | God.
7. Blessed | are the | peace-makers : ‖ for they shall be | called the | children of | God.
8. Blessed are they which are persecuted for | righteousness | sake : ‖ for | theirs is the | kingdom of | heaven.
9. Blessed are ye when men shall revile you and | persecute | you, ‖ and shall say all manner of evil against you | falsely | for my | sake.
10. Rejoice and be exceeding glad, for great is your re- | ward in | heaven : ‖ for so persecuted they the prophets which | were be- | fore— | you.

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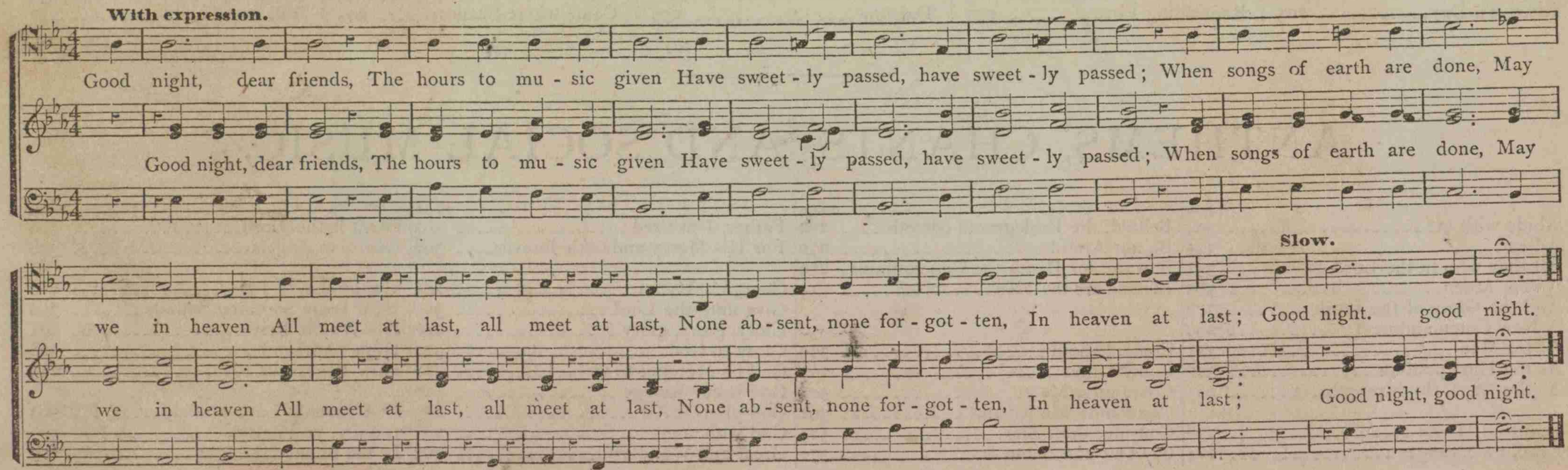
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GOOD NIGHT.



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