GLORY and PRAISE for SUNDAY SCHOOLS.

Z8
R721.3
1887

FILLMORE BROTHERS, Publishers,

CINCINNATI, O.

Price 35 Cents. Per dozen, not prepaid, $3.60. Per dozen, prepaid, $4.00.

Glory and Praise:

A COLLECTION OF

BEAUTIFUL SUNDAY-SCHOOL SONGS

SELECTED CHIEFLY FROM

The Children's Hallelujah.

Printed in Figure-Faced Notes.

COMPOSED AND COMPILED

By J. H. ROSECRANS AND J. H. FILLMORE.

CINCINNATI, O.:

FILLMORE BROS., PUBLISHERS, 185 RACE STREET.

Copyright, 1887, by Fillmore Bros.

45778

1887
Glor
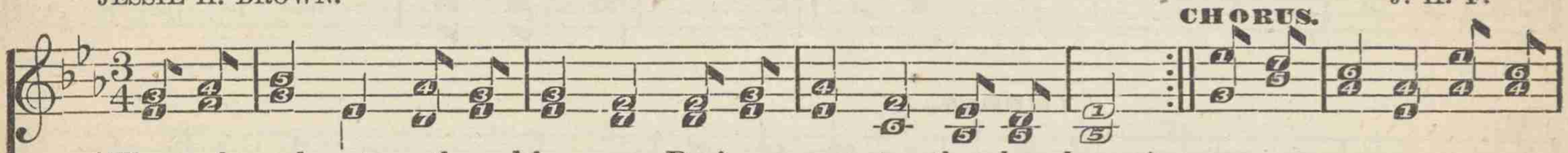
Being filled with the fruits of righteousness, which are through Jesus Christ, unto the GLORY and PRAISE of God.

—PHILIPPIANS I, 11.

GLORY AND PRAISE.
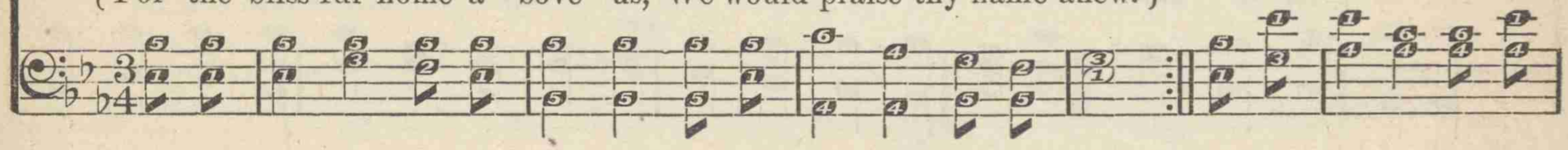
Thine the Glory, Thine the Praise.
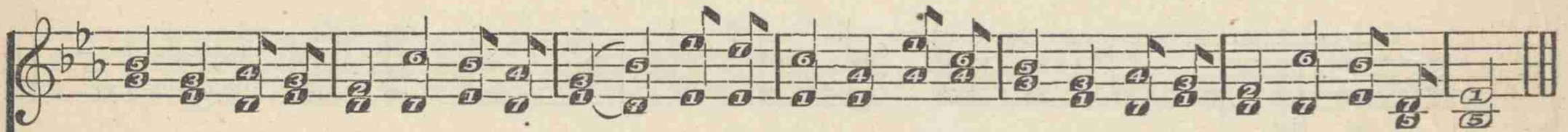
JESSIE H. BROWN. J. H. F.
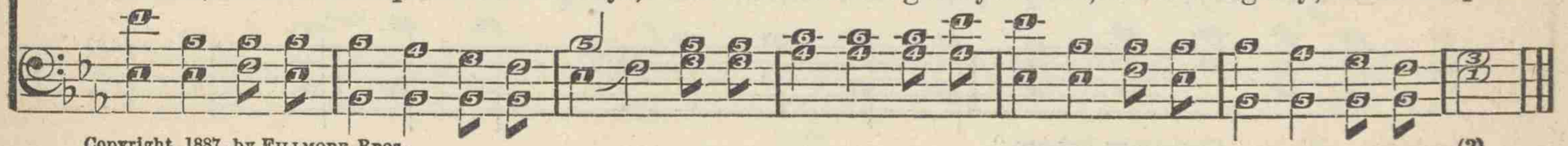


1. Thou who rul - est earth and heav-en, Praises un - to thee be - long;
   For the blessings thou hast giv - en, Take the trib-ute of our song.
2. For the love that crowns our liv-ing, For the hope that scatters fear,
   Let the notes of our thanks-giv-ing Reach thy ev - er - list'ning ear.
3. For the faithful friends who love us, For that Friend for-ev-er true,
   For the bliss-ful home a - bove us, We would praise thy name anew.

Father, in thy mercy





tender, Thou hast kept us all our days, Thanks to thee we gladly render, Thine the glory, thine the praise.



Copyright, 1887, by FILLMORE BROS.

Holy Father, be Thou Nigh.

JESSIE H. BROWN. J. H. F.

1. Ho - ly Fa - ther, be thou nigh As we gath - er here, Let thy presence sanc - ti - fy
2. Let the sweet-est peace on earth Fall a - cross our ways; Soft-en all our care-less mirth,
3. Fa-ther, take these lives of ours, In their youth-ful glee; May our hearts, our hands, our pow'rs

CHORUS.

All our glad-some cheer.
In - to lov - ing praise. Fa-ther, bless us while we sing (while we sing), Oh, bless us when we
All be gifts to thee.

pray (when we pray); To thy prom - ise, Lord, we cling, Be our strength and stay.

Copyright, 1885, in "Christmas Echoes."

Our Praise to Thee, O Father.

E. E. REXFORD. T. FRANK ALLEN.

1. Our praise to thee, O Fa-ther, We sing this sa - cred day; Thy hand it is that
2. O keep us near thee, Fa-ther, And watch us all the way, Lest in the paths for-
3. Give us the wis - dom, Fa-ther, That teach-es what is right, And what shall be most

CHORUS.

leads us A - long the heav'nly way.
bid - den, Our feet should go a - stray. Thy love it is that guides us, And
pleas - ing, And wor - thy in thy sight.

guards us ev - er - more, Un - til we reach our treas-ures Up - on the glo - ry - shore.

Copyright, 1886, by FILLMORE BROS.

D. R. LUCAS.

Bells and Songs.

J. H. R.

1. O, we love to hear the chiming of the bells, Call-ing us to sing, call-ing us to pray;
2. O, we love to hear the chiming of the songs, Call-ing us to sing, call-ing us to pray;
3. O, we love to hear the blending of the twain, Call-ing us to come, call-ing us to - day;
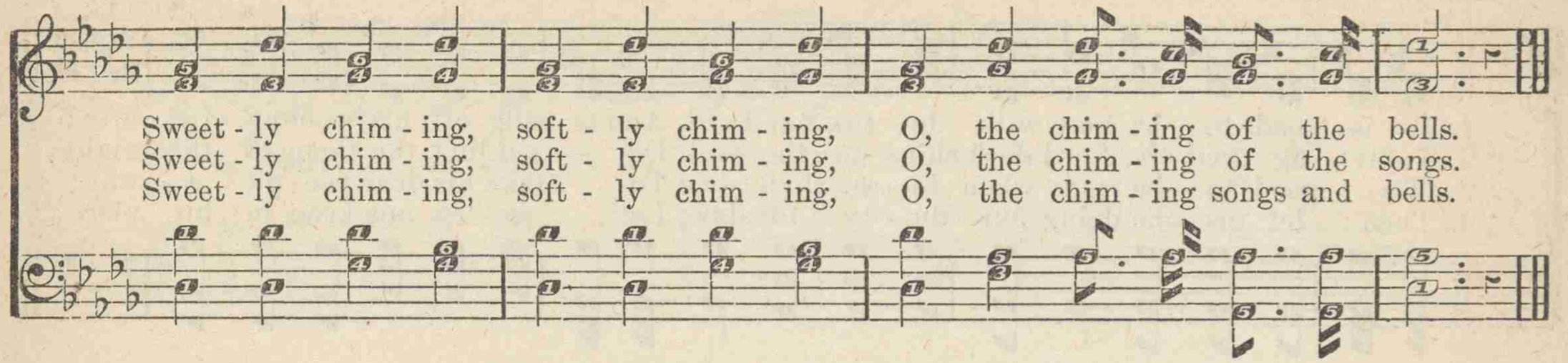
How in voice of mel - o - dy their mu - sic swells, Call-ing us to come, come a - way.
How in tones of joy their mel - o - dy pro-longs, Call-ing us to come, come a - way.
Bells and songs u - nit - ed swell the chiming strain, Call-ing us to come, come a - way.

CHORUS.

Sweetly chim-ing, soft - ly chim-ing, O, the chim-ing of the bells;
Sweetly chim-ing, soft - ly chim-ing, O, the chim-ing of the songs;
Sweetly chim-ing, soft - ly chim-ing, O, the chim-ing songs and bells;

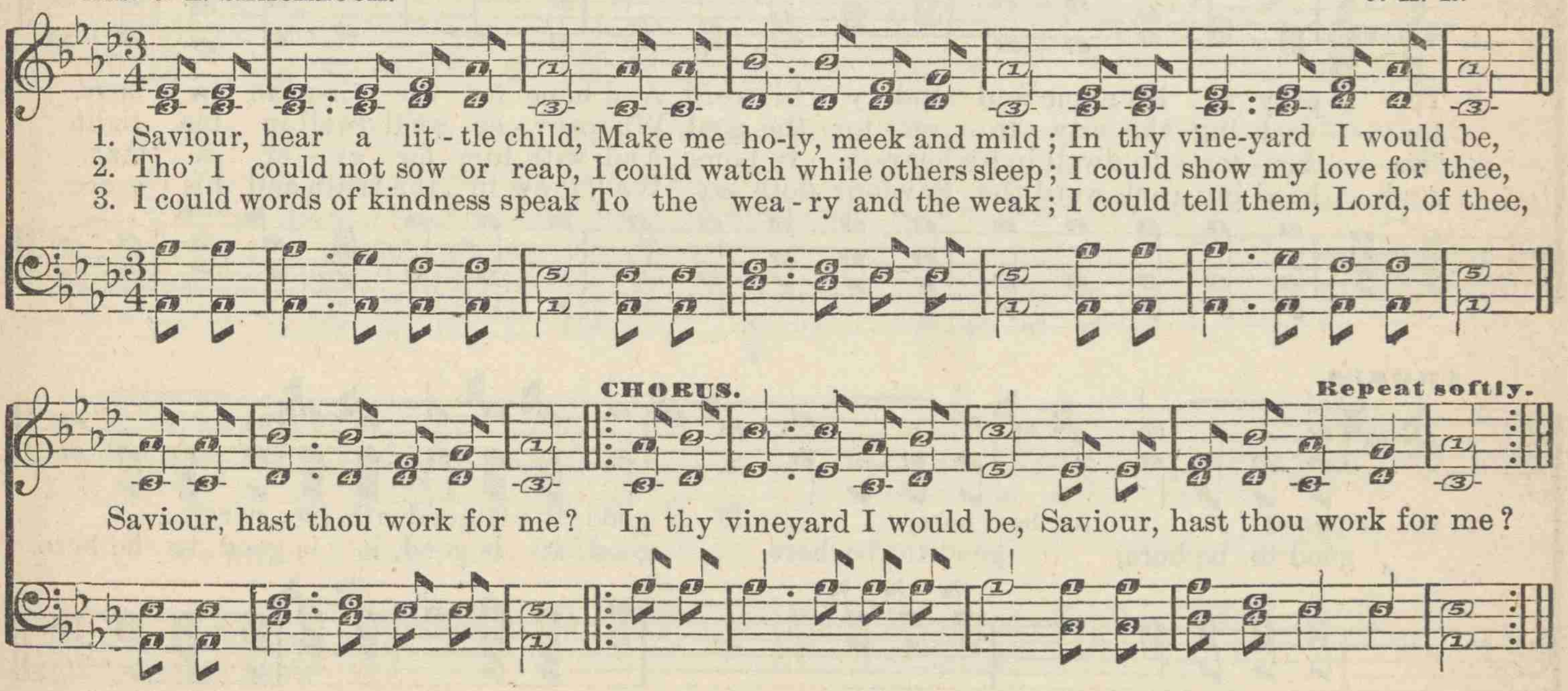
O, the chim - ing, chim-ing of the bells;
O, the chim - ing, chim-ing of the songs;
O, the chim - ing, chim-ing songs and bells;

Copyright, 1886, by FILLMORE BROS.



Hast Thou Work for Me?

MRS. C. L. SHACKLOCK. J. H. R.



Copyright, 1886, by FILLMORE BROS.

It is Good to be Here.

J. H. PAINTER.

Melody by J. H. PAINTER.

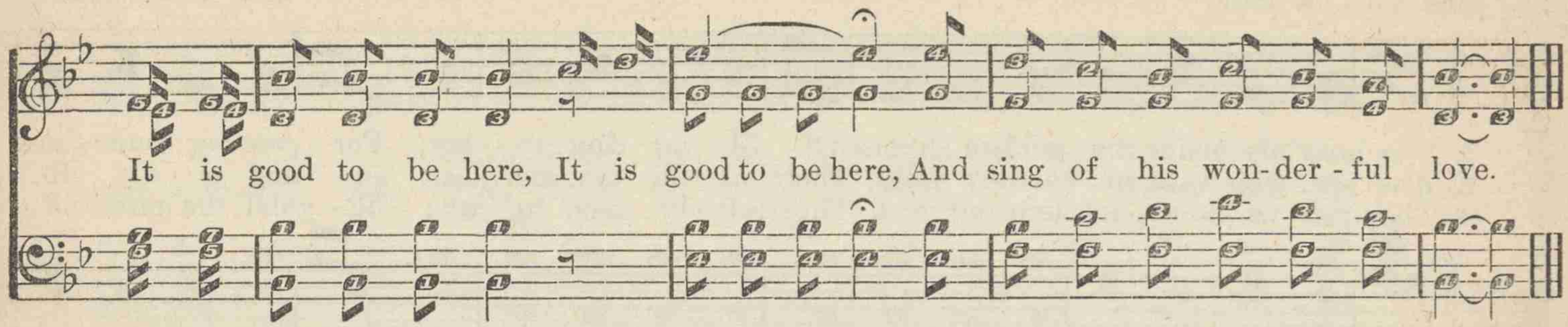
1. It is good to be here with Je - sus, our Lord, And to sing of his won-der - ful love;
2. Trans - fig - ured the Lord doth shine on the soul, Dis - pel-ling the gloom of the night;
3. 'Tis good to be ready when Je - sus shall come To take his dear peo - ple a - way;
4. Then let us be doing our du - ty to - day; Let ev - 'ry one keep in his place;

To pray in his name and stud - y his word, And hope for the Ca-naan a - bove.
Re - veal - ing the way to en - ter the goal, Where ev - er we'll dwell in his light.
'Tis bet - ter to dwell in his heav - en - ly home, And with him for - ev - er to stay.
And heed-ing each word the Sav-iour doth say, We'll grow in the truth and his grace.

CHORUS.

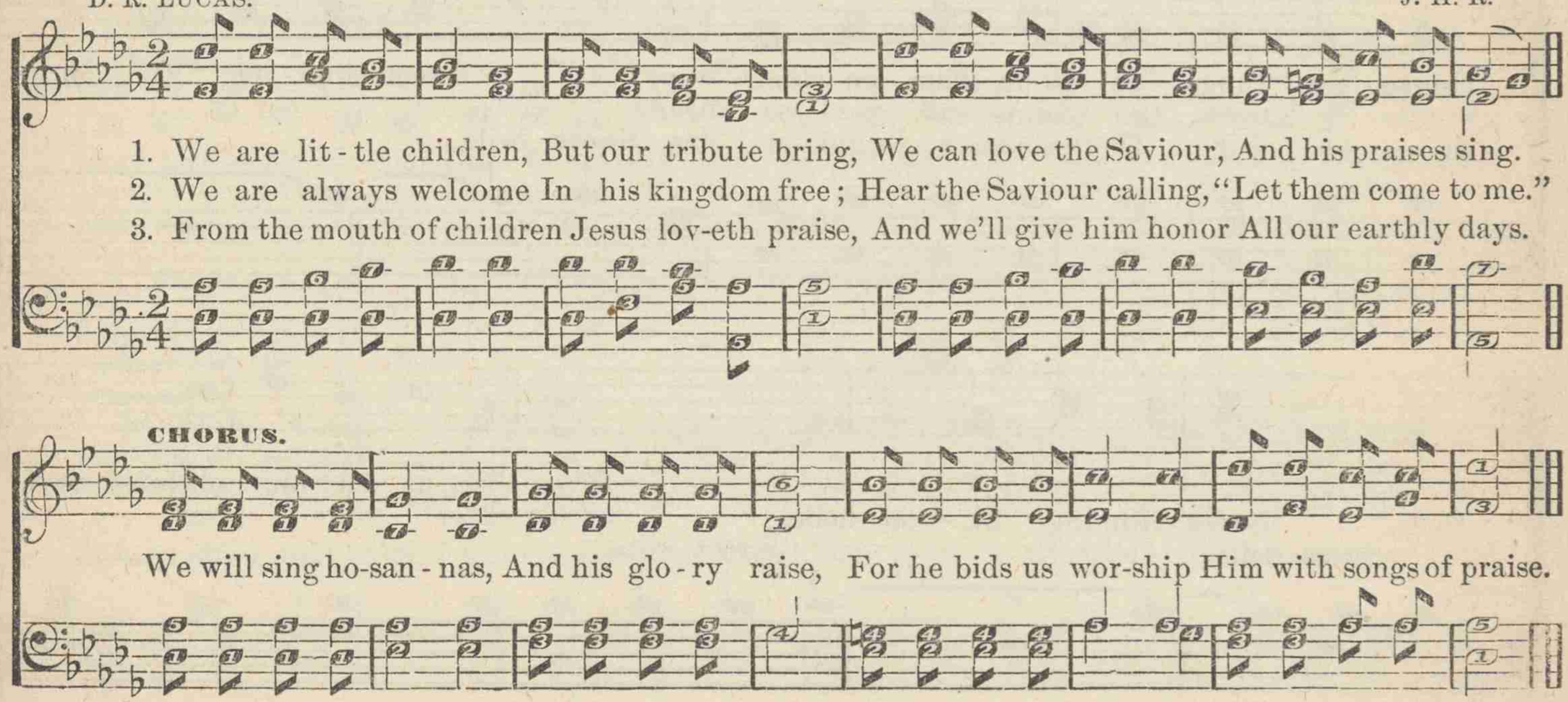
It is good . . . to be here, . . . It is good, it is good to be here, . . .
good to be here, good to be here, good, it is good, it is good to be here,

Copyright, 1886, by FILLMORE BROS.



Children's Praise.

D. R. LUCAS. J. H. R.



Copyright, 1886, by Fillmore Bros.

Sweet Zion Bells.
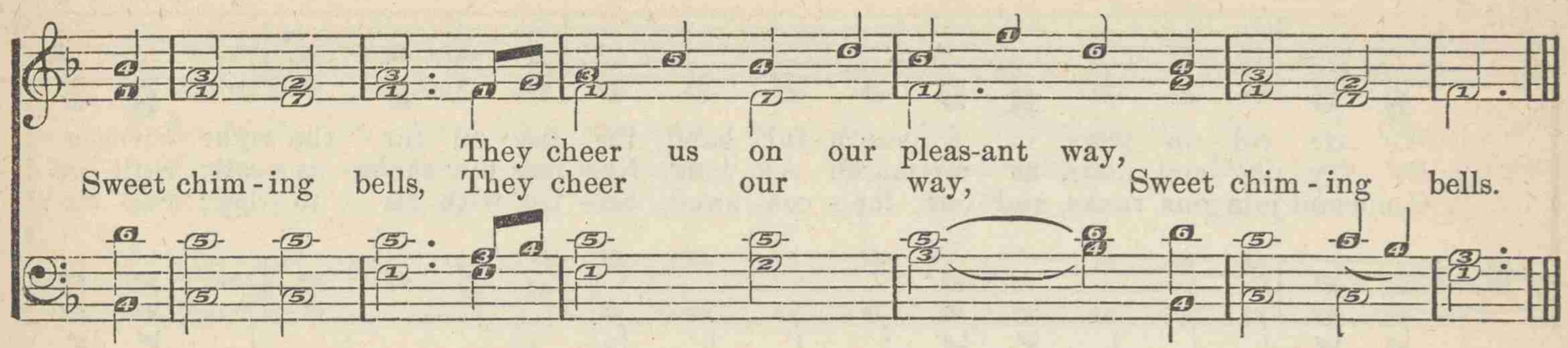
MRS. A. L. DAVISON. J. H. FILLMORE.

1. O'er heav'nly plains the gold-en chimes Of Zi - on ring to - day; For pass-ing souls those
2. And we, who walk in earth-ly vales, Their joy - ful mu - sic hear, In mel - o - dy di-
3. They call us home, not here our rest, They soft - ly seem to say; Be - yond the gates of

chimes are rung, To guide them on their way. Sweet chim - ing Zi - on
vine - ly sweet, So faint, and yet so clear.
Zi - on fair There shines a bright - er day. Sweet bells, ...

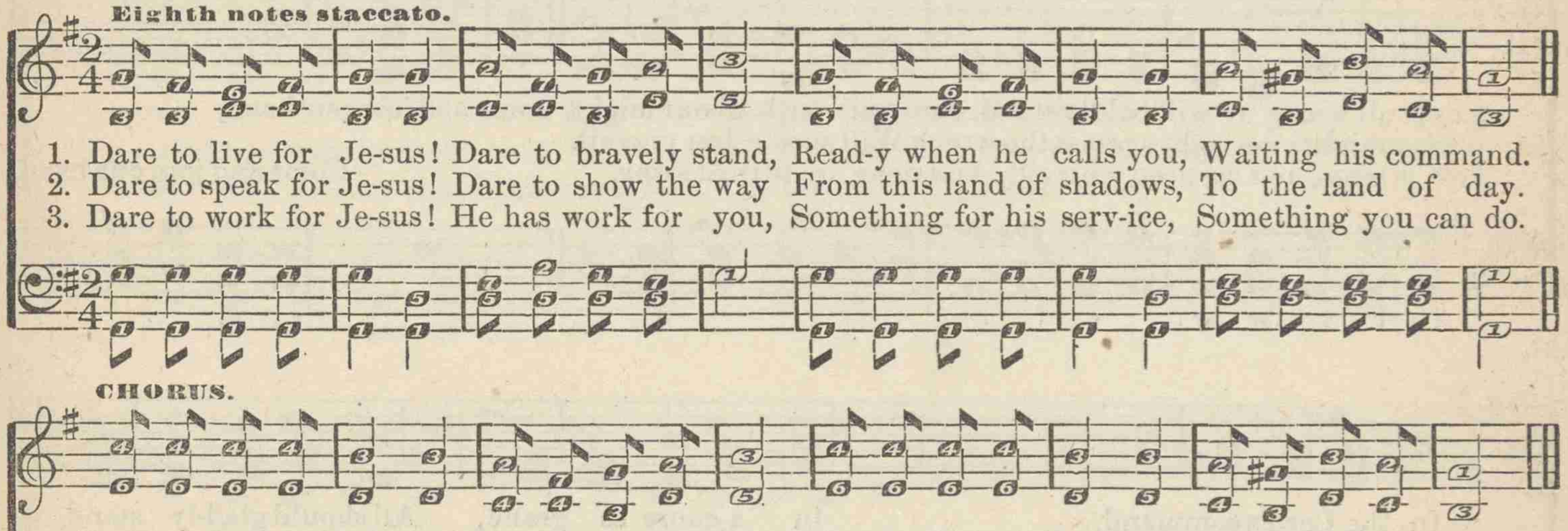
bells, Sweet chim-ing Zi - on bells, They cheer us on our pleasant way,
. . . Sweet bells, ... Sweet bells, They cheer our way,

Copyright, 1882, in "Voice of Joy."



Dare to Show Your Colors.

JESSIE H. BROWN. J. H. FILLMORE.



Copyright, 1887, by Fillmore Bros.

Youthful Volunteers.

CHAS. M. FILLMORE. J. H. ROSECRANS.

1. We are vol - un - teers in a youth - ful band, En - list - ed for the right; Firm a-
2. Ev - 'ry day and hour, as we march a - long, New foes our ranks as - sail; Still we
3. Come and join our ranks, and our for - ces swell, En - list with us to - day; Sa - tan's

CHORUS.

gainst all wrong we will boldly stand, And fight with all our might. Come and join our band,
press straight on—right against the wrong Will sure at last prevail.
host is large, and we need your aid, And none are turned away. Come and join our band,

In the Lord's command, In a cause so grand, All should glad-ly stand.
In the Lord's command,

Copyright, 1886, by Fillmore Bros.

The Love of Jesus.

D. R. LUCAS. J. H. R.

1. There is no love like the love of Je - sus, Known in the tide of time, For
2. There is no love like the love of Je - sus, Bright as a fade - less ray, That
3. There is no love like the love of Je - sus, Pure as a guile - less lamb, It

CHORUS.

all the a - ges—the years gone by, That love appears sub - lime.
comes in peace from the cross di - vine, To nev - er fade a - way. Je-sus' love, precious love,
is the glo - ry that lights the throne, The throne of th' great I AM.

Boundless as God, and free, O sons of men, take the love of Je-sus, Offered to all—to thee.

Copyright, 1886, by FILLMORE BROS.

The Harvest Time.

MRS. A. L. DAVISON. FRED A. FILLMORE.

1. The sun is on the har - vest field, The grain a - waits thy hand; Be - neath the blue un-
2. The Mas - ter of that har - vest field, Thou know-est well his name; 'Tis He who once on
3. And lo! He calls for la - bor - ers, With-in His fields to - day; O wait not thou with
4. So when the e - ven-tide is come, No pain thy spir - it grieves; How sweet to lay at

CHORUS.

cloud - ed sky Its gold - en rich - es stand.
Cal - va - ry Bore all thy sin and shame.
i - dle hands, Nor loi - ter by the way.
His dear feet, Thy wealth of gar - nered sheaves.

He calls, the Mas-ter calls for thee, He

calls, he calls for thee, (for thee,) To him the la - bor of thy hand Give glad-ly, lov-ing - ly.

Copyright, 1886, by FILLMORE BROS.

Hallelujah.

C. M. F.

C. M. FILLMORE.

1. What is the song of the heav-en-ly host? Hal-le-lu-jah; What is the song that the
2. What is the song for the chil-dren to sing? Hal-le-lu-jah; Let their young voices this
3. Let all cre-a-tion u-nite in the song, Hal-le-lu-jah; To God their worship and

CHORUS.

an-gels love most? Hal-le-lu-jah. Hal-le-lu-jah, Glo-ry and
of-fer-ing bring, Hal-le-lu-jah.
prais-es be-long, Hal-le-lu-jah. Sing hal-le-lu-jah, re-peat the glad strain,

hon-or to God be given; Hal-le-lu-jah, This is the song of heaven.
Sing hal-le-lu-jah a-gain and a-gain.

Copyright, 1886, by Fillmore Bros.

Angel Bands are Singing Now.

L. H. JAMESON. J. H. F.

1. An - gel bands are sing - ing now, As a - round the throne they bow With their harps and
2. Morn - ing stars and sons of God Fill with song the high a - bode;—Prais - es to the
3. While the first-born sons of light Praise the God of bound-less might, We, the creatures

CHORUS.

tongues of flame, Glo - ry to Je - ho - vah's name.
Lord of hosts Ring thro' all the heaven-ly coasts. Ransomed voic - es catch the strain,
of a day, Would our hum - ble hom - age pay.

Send to heav'n a sweet re - frain; High your hearts and voices raise, God himself ordained your praise.

Copyright, 1882, in "Voice of Joy."

Blessed Gift.

JESSIE H. BROWN. J. H. FILLMORE.

God so loved the world that he gave his only begotten Son, that whosoever believeth on him should not perish but have everlasting life.

1. O thou bless - ed gift from heav-en, Words thy worth can nev - er tell! Sweetest boom to
2. Thro' the long and trou-bled a - ges, Heav-en's pre-cious prom-ise fell; All the words of
3. God had loved, and God had spok - en, God had loved, and loved so well; Lo! he sent the

CHORUS.

mor - tals giv - en, Is our Lord Im - man - u - el.
seers and sag - es, Told of Christ Im - man - u - el. Bless - ed gift, O gift from heav-en,
dear - est tok - en, Lo! he gave Im - man - u - el.

Words thy worth can nev - er tell; Sweetest boom to mortals giv-en, Blessed gift, Im - man - u - el.

Copyright, 1885, in "Christmas Echoes."

Shine On.

MRS. A. L. DAVISON. J. H. R.

1. We need not walk in dark - ness, Why choose the shadowed way? The stars are al - ways
2. Be - side us, if we seek them, Twin an - gels al - ways stand; The min - is - ters our
3. Up - on their ho - ly fac - es There shines the light of love; The glo - ry that sur-
4. O Faith and Hope, sweet spir - its, A - bide with us, we pray; Thro' all our earth - ly

CHORUS.

shin - ing For those who trust and pray. Shine on, shine on, For those who trust and
Fa - ther Has sent from Zi - on land. Shine on, shine on, For
rounds them Was born in worlds a - bove.
liv - ing In love be-side us stay.

pray; The stars are al - ways shin - ing, Why choose the shadowed way?
those who trust and pray;

Copyright, 1887, by FILLMORE BROS.

Who is on the Lord's Side?

F. E. B.

F. E. BELDEN.

1. Who is on the Lord's side? Al - ways true; There's a right and wrong side—Where stand you?
2. Thousands on the wrong side Choose to stand, Still 'tis not the strong side, True and grand.
3. Come and join the Lord's side—Ask you why? 'Tis the on - ly safe side By and by.

CHORUS.

Choose now, Choose now, On the right or wrong side? False or true?
Who is on the Lord's side? Who is on the Lord's side?

Choose now, Choose now, On the right or wrong side? Where stand you?
Who is on the Lord's side? Who is on the Lord's side?

Copyright, 1886, by The J. E. White Pub. Co. Used by per.

20 He Holdeth the Stars in His Hand.

A. P. COBB. Melody by A. P. COBB.
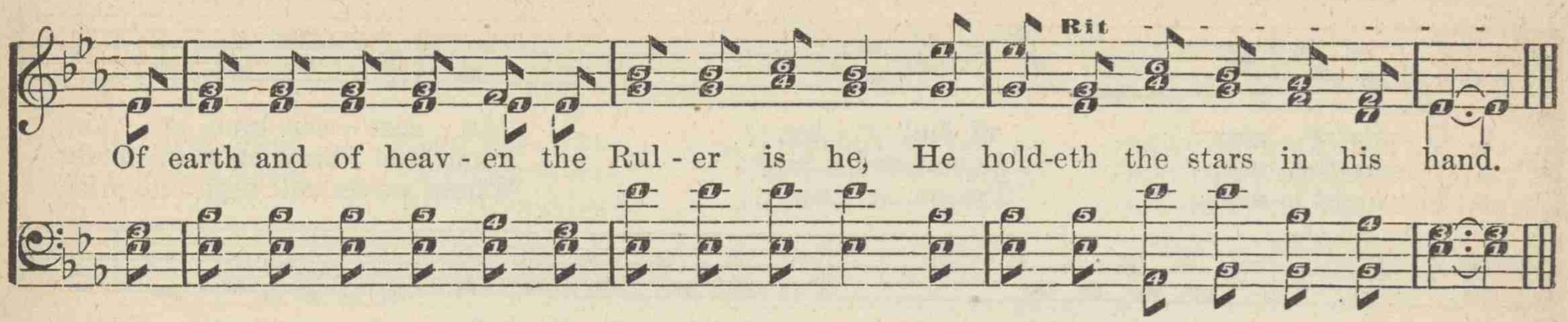
1. With Je - sus, my Sav - iour, for - ev - er I'd be, Near Je - sus for - ev - er I'd stand,
2. His pow - er is great and his love it is free, O sin - ner, why build on the sand?
3. The stars that he hold - eth are souls that are saved, Re-deemed in that ra - di - ant land,
4. And when with earth's sorrow and sac - ri - fice done, We meet on that heav-en - ly strand,

Of earth and of heav - en the Rul - er is he, And hold-eth the stars in his hand.
When life and sal - va - tion he of - fer - eth thee, Who hold-eth the stars in his hand.
Who wor-ship him ev - er on streets gold-en-paved, Who hold-eth the stars in his hand.
We'll join in the praise of the glo - ri - ous One, Who hold-eth the stars in his hand.

CHORUS.

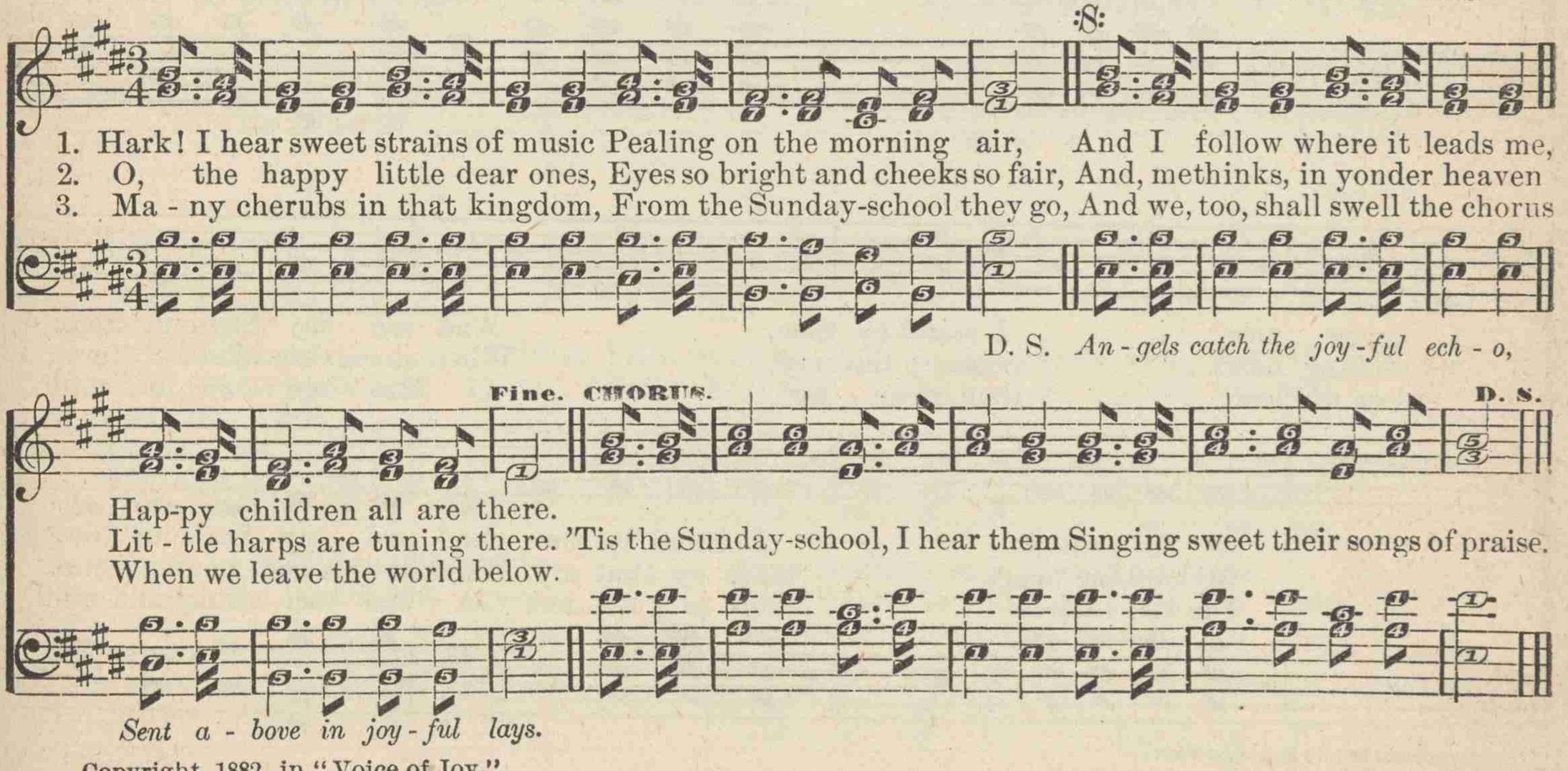
The stars in his hand, the stars in his hand, He hold - eth the stars in his hand;

Copyright, 1886, by FILLMORE BROS.



Sweet Strains of Music.

EMMA PITT. J. H. ROSECRANS.



Copyright, 1882, in "Voice of Joy."

O Silvery Sea of Galilee.

FRONIA SMITH. FRED A. FILLMORE.

1. O silv'ry sea . . . of Gal - i - lee, In east - ern land, so fair;
2. I hear the cry, . . . "Save, Lord, I pray," From one faint-heart-ed there;
3. The night is dark, . . . I'm on a sea Where waves roll high and wild;

1. O silv'ry sea of Gal - i - lee, In east - ern land, so fair;
2. I hear the cry, "Save, Lord, I pray," From one faint-heart-ed there;
3. The night is dark, I'm on a sea Where waves roll high and wild;

I fan-cy now . . . I stand by thee, And see my Sav-iour there.
My sinking heart . . . takes up that cry, When storms beat heav-y here.
I'm lost un-less . . . thou pi-lot me, O Mas - ter, strong and mild.

I fan-cy now I stand by thee, And see my Sav-iour there.
My sinking heart takes up that cry, When storms beat heav-y here.
I'm lost un-less thou pi - lot me, O Mas - ter, strong and mild.

Copyright, 1887, by FILLMORE BROS.

I see him walk . . upon the wave, . . When billows roll . . . and clouds are dark; . .
For well I know . . his gracious will . . . Can calm life's rough . . and troubled sea; . . .
Walk to me on . . . this troubled sea, . . Dear Saviour, bid . . . me walk to thee; . . .

I see him walk upon the wave, When billows roll and clouds are dark;
For well I know his gracious will Can calm life's rough and troubled sea;
Walk to me on this troubled sea, Dear Saviour, bid me walk to thee;

His trembling ones . . . from death to save, Tossed help - less in their bark.
And to its waves . . say, "Peace, be still," As there on Gal - i - lee.
I shall not fail, . . . for thou wilt save, As once on Gal - i - lee.

His trembling ones from death to save, Tossed help-less in their bark.
And to its waves say, "Peace, be still," As there on Gal - i - lee.
I shall not fail, for thou wilt save, As once on Gal - i - lee.

I Will Tell of the Saviour.

JESSIE H. BROWN. J. H. F.

SOLO.
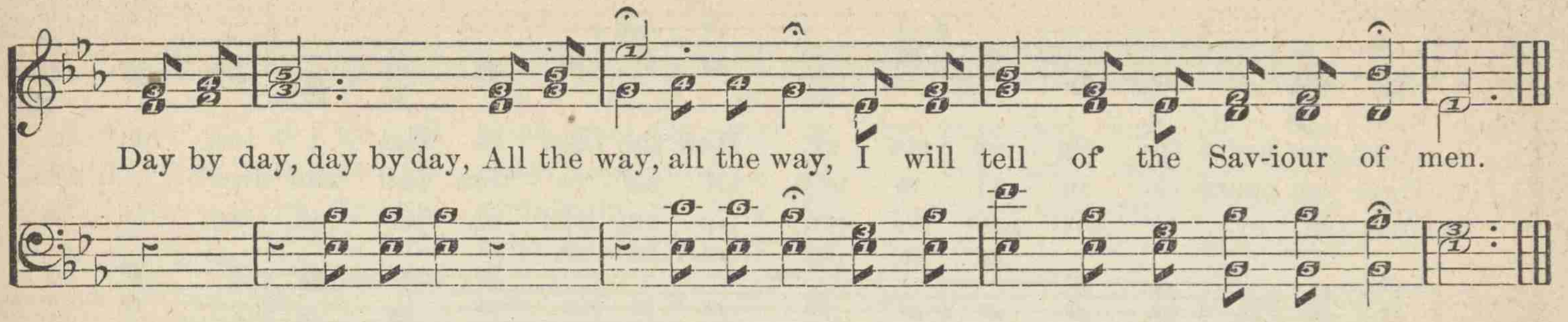
1. I will tell of the Sav - iour who died That the world might be saved thro' his love,
2. I will tell of the peace he has sent To the hearts that are rest - ing in trust,
3. I will tell of the home where he waits To re - ceive me, be - yond the dark sea,

For may be I can win to his side Some dear soul for his king - dom a - bove.
For who knows but that per - fect con - tent May up - lift some poor life from the dust?
For per-chance I may lead thro' its gates One who learned of its glo - ries from me.

CHORUS.

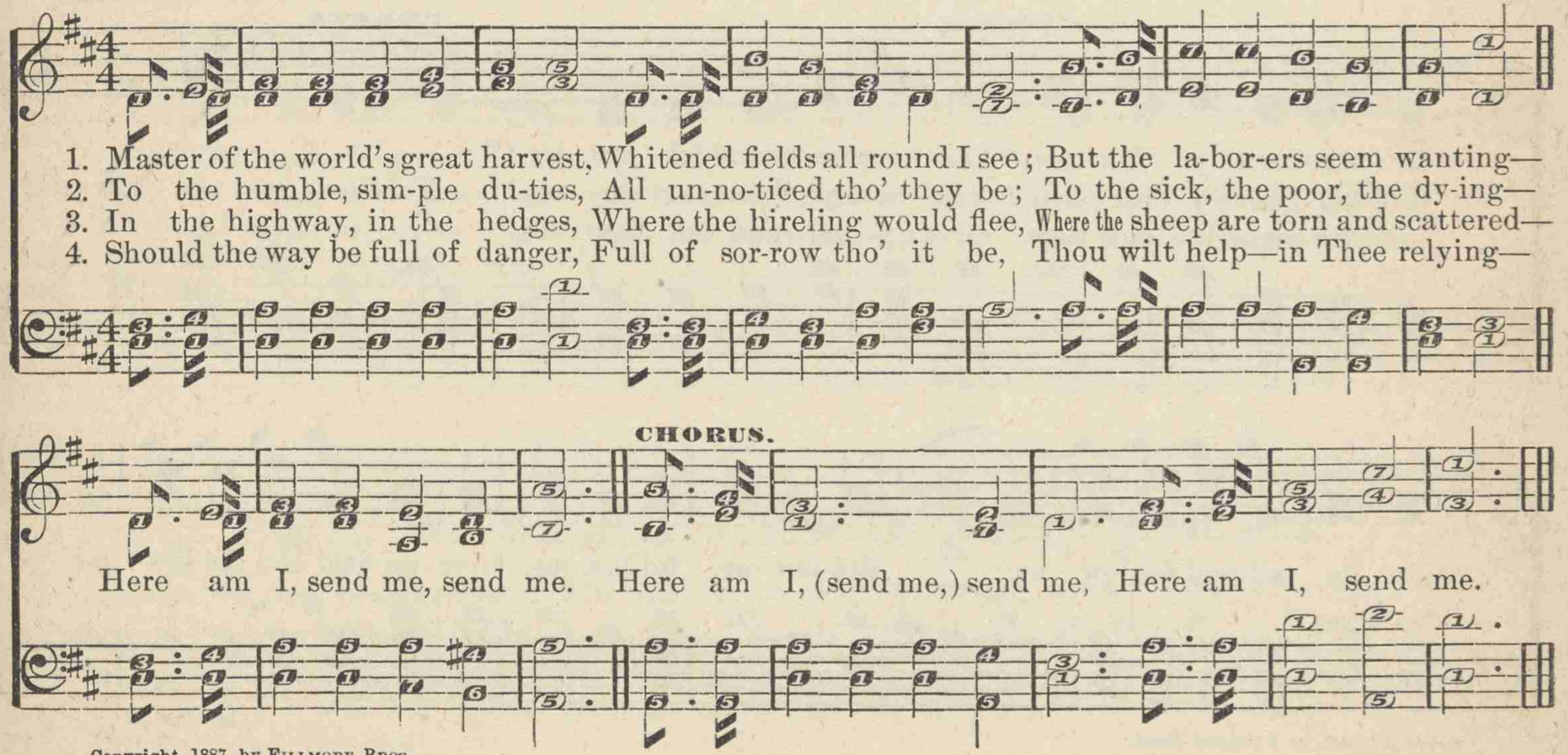
Day by day, day by day, All my way, all my way, I will tell the sweet story a - gain, and a - gain;

Copyright, 1887, by FILLMORE BROS.



Send Me.

MRS. M. J. BITTLE. J. H. F.



Copyright, 1887, by FILLMORE BROS.

Have You Heard the Olden Story.

CHAS. M. FILLMORE. J. H. ROSECRANS.

1. Have you heard the old - en sto - ry, How the Lord in Gal - i - lee, Said un-
2. Have you heard the in - vi - ta - tion Of sal - va - tion full and free?—"All who
3. Who - so - ev - er will may fol - low, No one will re - ject - ed be, Un - to

to the hard - y fish - ers, "Leave your nets and fol - low me?"
la - bor heav - y - la - den, Come," he says, "come un - to me."
each one comes the mes- sage, "Give up all and fol - low me."

CHORUS.

Fol - low me, fol - low me,

Give up all and fol-low me;

Fol-low me, fol-low me, Give up all and fol-low me.

Copyright, 1886, by Fillmore Bros.

Little Pilgrim Band.

D. R. LUCAS. J. H. R.

1. We're a lit - tle pil - grim band, Go - ing to the prom-ised land, Up the Sav-iour's
2. We're a lit - tle pil - grim band, Go - ing to a bet - ter land, And we'll sing a-
3. We're a lit - tle pil - grim band, Go - ing to a bright - er land, Where the pure for-
4. We're a lit - tle pil - grim band, Go - ing to a ho - ly land, Where there is no

CHORUS.
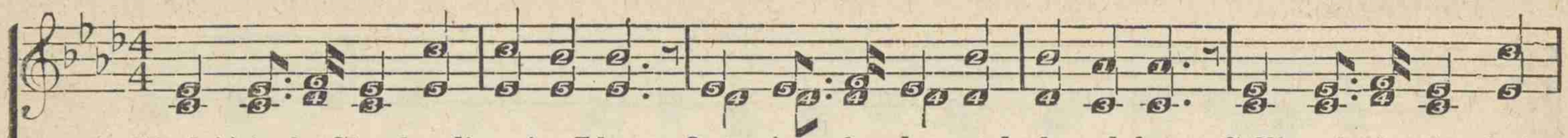
grand high-way, We will jour - ney day by day.
long the way, To the land of end - less day. O, hap - py, hap - py pil-grim band,
ev - er sing, Glo - ry to their Sav - iour King.
stain of sin, Glad - ly will we en - ter in.

Onward to the promised land, Till safe-ly we shall en - ter in, En-ter safe the promised land.
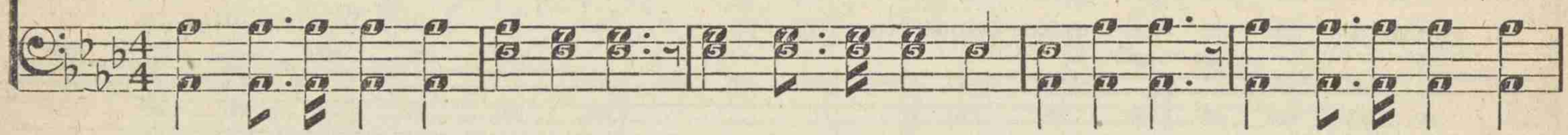
Copyright, 1886, by FILLMORE BROS.

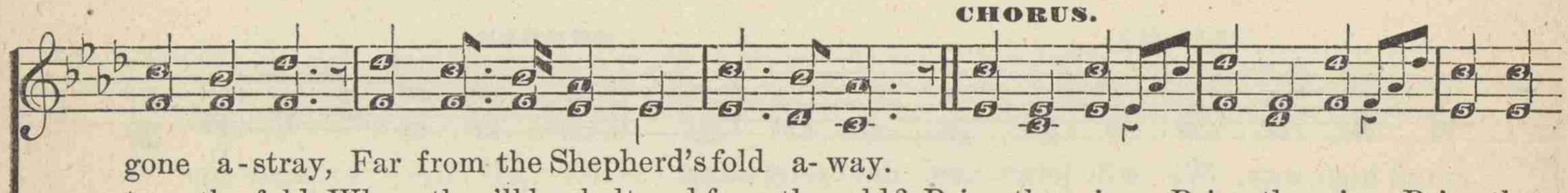
Bring Them In.

ALEXCENAH THOMAS. W. A. OGDEN.
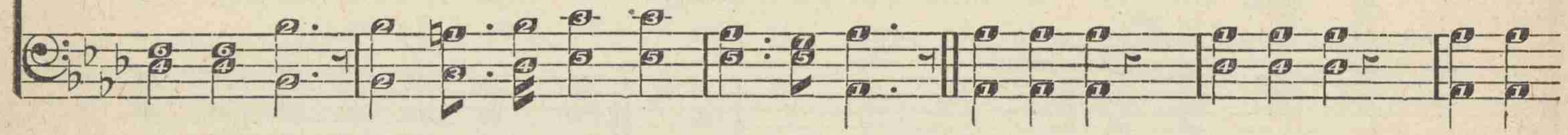


1. Hark! 'tis the Shepherd's voice I hear, Out in the des-ert dark and drear, Calling the lambs who've
2. Who'll go and help this Shepherd kind, Help him the lit - tle lambs to find? Who'll bring the lost ones
3. Out in the des - ert hear their cry; Out on the mountain wild and high, Hark! 'tis the Mas- ter
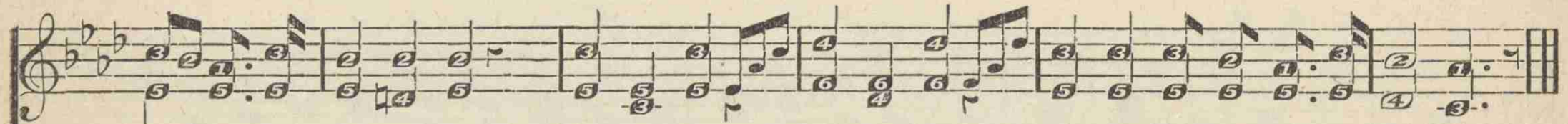




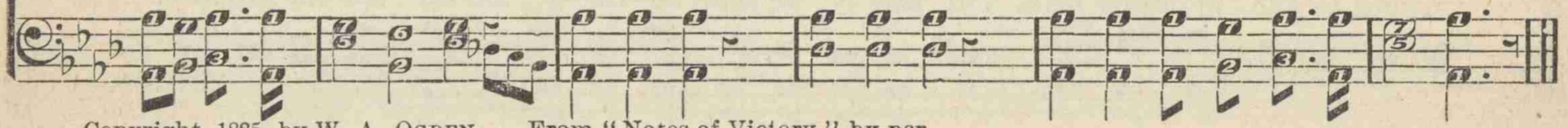
CHORUS.

gone a - stray, Far from the Shepherd's fold a- way.
to the fold, Where they'll be sheltered from the cold? Bring them in, Bring them in, Bring them
speaks to thee, "Go find my lambs, where'er they be."





in from the fields of sin; Bring them in, Bring them in, Bring the lit - tle ones to Je - sus.



Copyright, 1885, by W. A. OGDEN. From "Notes of Victory," by per.

I've a Mansion Fair in Glory.

D. R. LUCAS. LEONARD DAUGHERTY.

1. I've a man-sion fair in glo - ry, On the bright e - ter - nal shore, And I love to tell the sto - ry, And re - peat it o'er and o'er, How it is in splen-dor shin - ing, How I
2. In that man-sion I shall ev - er Be at home and free from pain, And my friends shall from me nev - er, Nev - er part from me a - gain; All my loved ones there shall gath - er, And the
3. O that man-sion, all its beau - ty, Hearts on earth can ne'er conceive, It is bright-er than our fan - cy Can of gold - en ha - los weave; For we there shall meet the Sav - iour, Who has

soon shall en - ter there, How it saves me all re - pin - ing, And re-lieves my soul from care.
same sweet sto - ry tell, In the mansions of our Fa- ther, Nev - er - more to say fare - well.
gone the way be - fore, In the sun-light of his fa - vor, We shall live for ev - er - more.

Copyright, 1886, by FILLMORE BROS.

Hark! How the Bells.

A. P. COBB. J. H. F.

SOLO for Children. Lively.

1. Hark! how the bells ring out to - day, Hark! how their mu - sic seems to say:
2. "There hap - py chil - dren sweet - ly sing The prais - es of their heav'n-ly king!
3. "O, haste to Sun - day - school to - day! No more in paths of dark - ness stray;

CHORUS for All.

"In paths of sin why long - er stray, O, come to Sun-day-school."
Come, wand'rer, come, thy trib-ute bring, O, come to Sun-day-school." Come, come, come, O,
Come, walk in wis-dom's shin-ing way, O, come to Sun-day-school."

come to Sun - day - school to - day, Come, come, come, O, come to Sun - day - school.

Copyright, 1886, by FILLMORE BROS.

Song of the Sower.

A. P. COBB. J. H. F.

1. Be the morn - ing dark or fair, Low'r - ing cloud or tran - quil air, Sow thy
2. Aft - er storms will come, I ween, Breez - es balm - y, skies se - rene, 'Midst the
3. Whether late or ear - ly sown, Pros - per best can not be known Till the
4. Mornings fair and dew - y eves Soon will change the ver - dant leaves In - to

CHORUS.

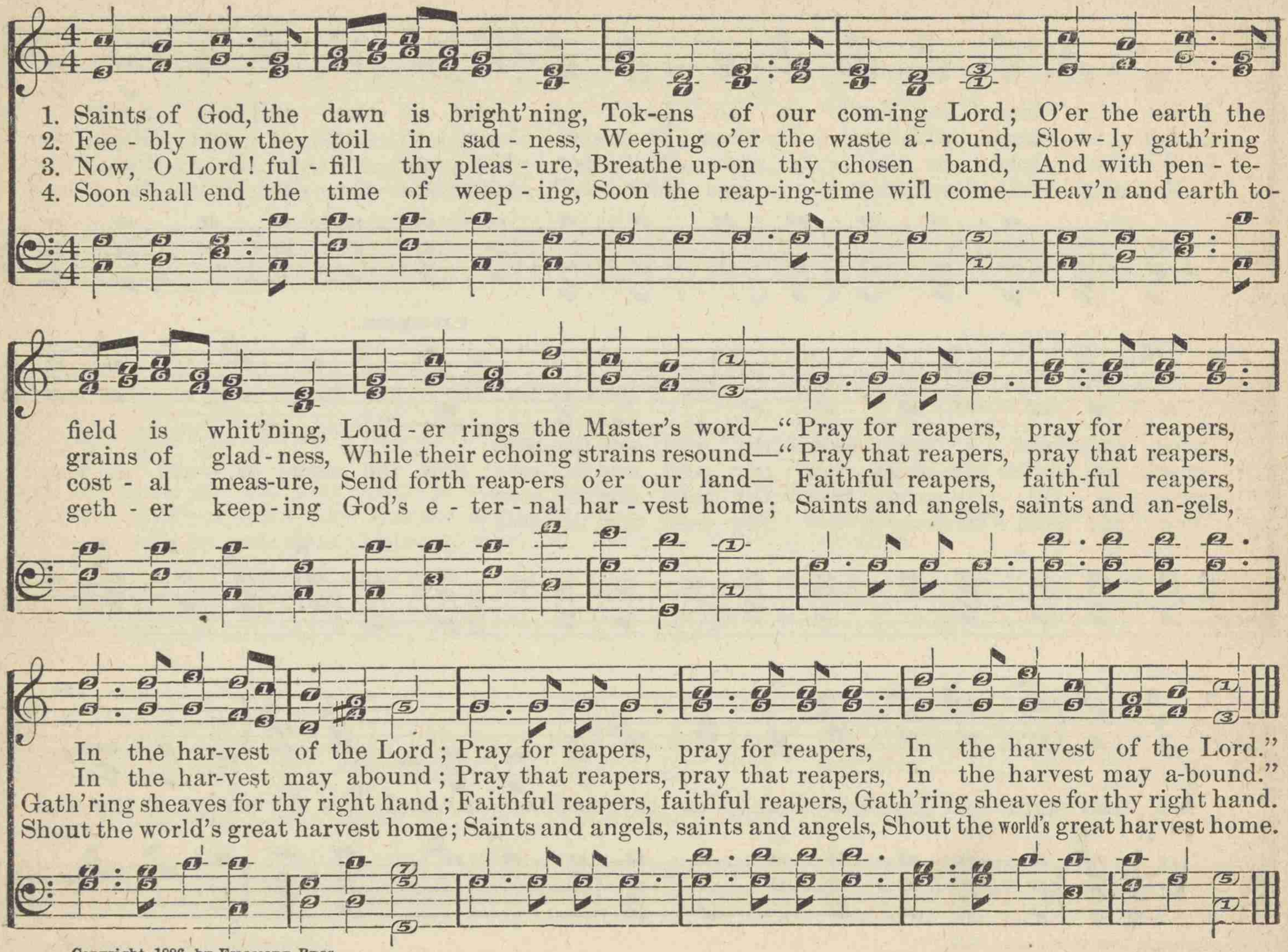
seed with - out a care, Sow thy seed, sow thy seed;
storm and midst the sheen, Sow thy seed, sow thy seed; Sow the seed of truth di - vine!
grain is ful - ly grown, Sow thy seed, sow thy seed;
ripe and gold - en sheaves, Sow thy seed, sow thy seed;

Sow thro' storm and sow thro' shine! Sow thy seed, sow thy seed, Sow thy seed, sow thy seed.

Copyright, 1886, by FILLMORE BROS.

Pray for Reapers.

FRED A. FILLMORE.



Copyright, 1886, by FILLMORE BROS.

Gather the Sheaves.

D. R. LUCAS. E. R. LOGAN.

1. Gath-er the sheaves, 'tis har-vest time, Care-ful-ly, lose not one, We sing the song, a gold-en chime, Har-vest is now be-gun.
2. Gath-er the sheaves, make no de-lay, Nor on your neighbor wait, The reap-ing time is now, to-day, Soon it may be too late.
3. Gath-er the sheaves, the Mas-ter's call, And in the gar-ner gates, To give re-ward to reap-ers all, Lord of the har-vest waits.

CHORUS.

Gath-er the sheaves, the gold-en sheaves, Har-vest has now be-gun; Gather the souls the Lord receives, Gather them every one.

Copyright, 1886. by Fillmore Bros.

Rejoicing in the Lord.

MRS. C. L. SHACKLOCK. J. H. R.

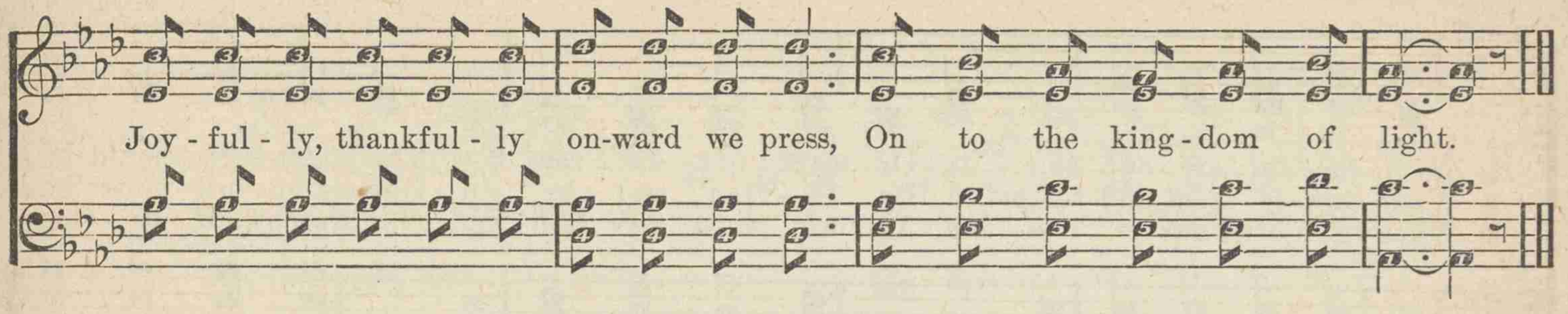
1. Journey-ing on to the beau - ti - ful land, Heirs of the king-dom and chil-dren of God,
2. O let us sing of his won-der - ful love, Com - ing to earth from their bonds to re - lease,
3. O let us sing of his mer - cy di - vine, Seek - ing the lambs that have strayed from the fold;

Glad-ly the praise of our Sav - iour we sing, Tread-ing the path that he trod.
All who are cap - tive and wea - ry of sin, Giv - ing them par - don and peace.
Ten-der - ly, lov - ing - ly bring - ing them in, Out of the storm and the cold.

CHORUS.

He is our Shepherd, our steps he will guide, Trusting the care that will lead us a-right,
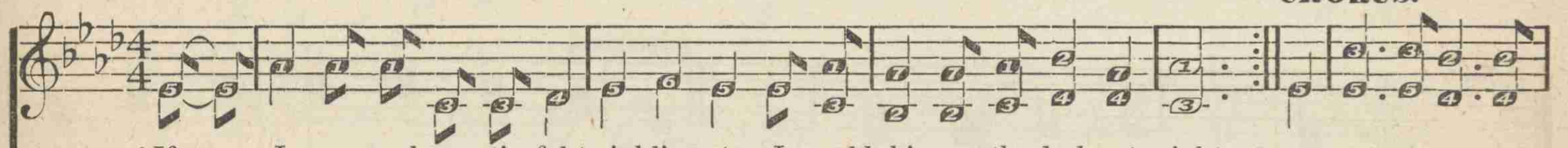
Copyright, 1886, by FILLMORE BROS.



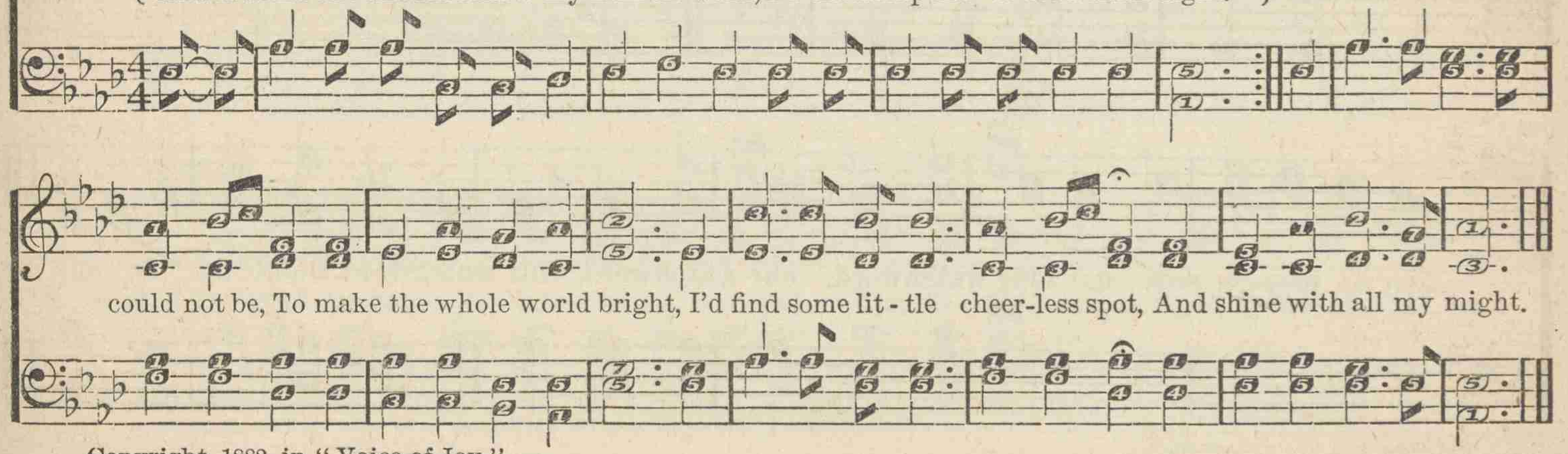
If I Were a Twinkling Star.

GRACE GLENN. J. H. R.

CHORUS.



1. If I were a beau - ti - ful twinkling star, I would shine on the dark-est night,
   I would seek where the dreariest pathways are, And would light them with all my might. } Tho' sun or moon I
2. There might be a wan-der-ing trav-el - er, A - far on the wilds a - lone,
   Who would lift up his eyes to the broken clouds, And would trust me to lead him home.
3. O Lord I would shine in a child's best way, With the gleaming of life and light,
   And if some one should follow my humble walk, Do thou help me to lead them right.



Copyright, 1882, in "Voice of Joy."

Our Watchword "Jesus."

E. R. LATTA. J. H. F.

1. When joy - ful are our spir - its, Or tears of sor - row flow, The watchword should be
2. When sore - ly tried and tempt - ed By Sa - tan and by sin, Our watchword must be
3. When life's brief day is clos - ing, And we must say fare - well, Our watchword be - ing

CHORUS.

Je - sus, As on thro' life we go.
Je - sus, If we would sure - ly win. From sin and woe he frees us, His
Je - sus, With him our souls shall dwell.

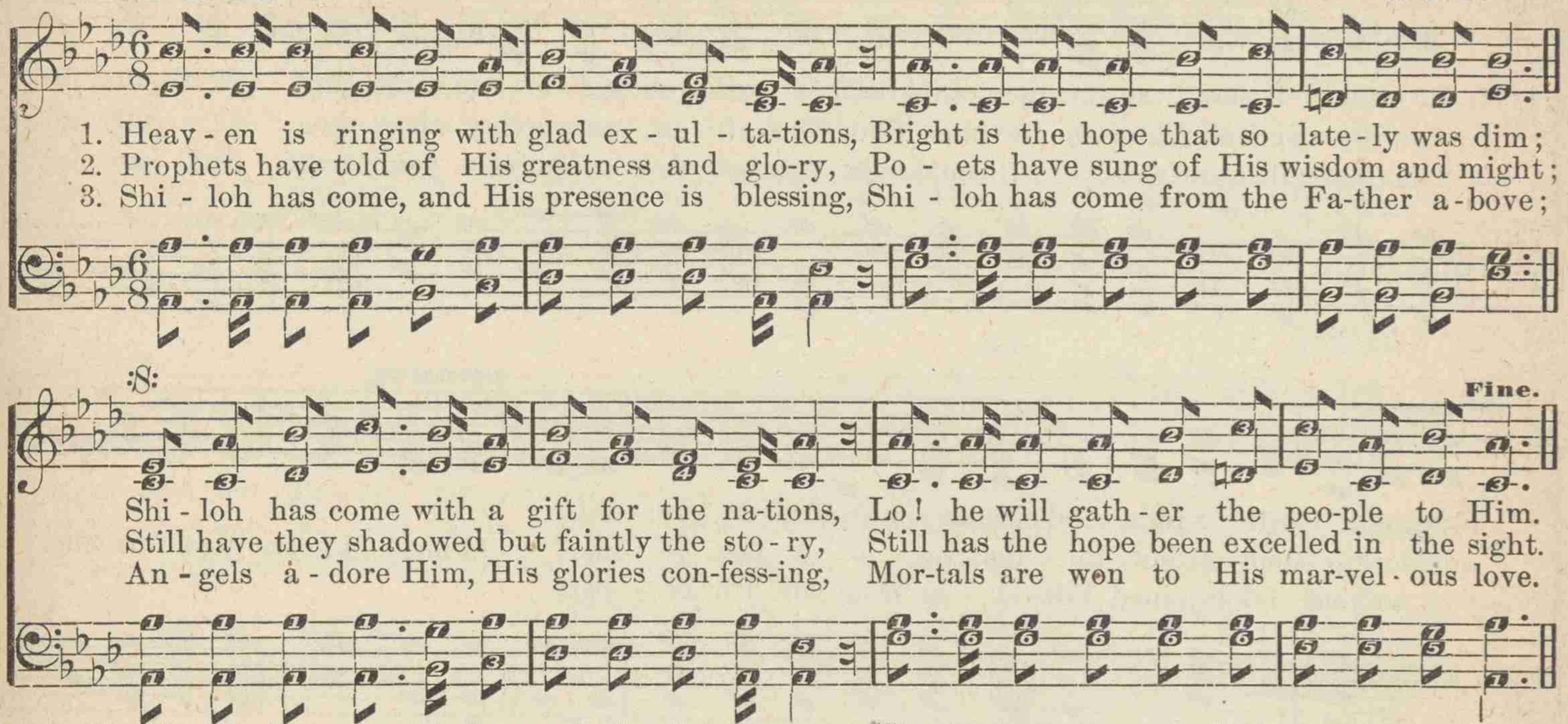
eye, in mer-cy, sees us; Our watchword, our watchword, Our watchword should be "Je - sus."

Copyright, 1886, by FILLMORE BROS.

Shiloh has Come.

"The sceptre shall not depart from Judah nor a lawgiver from between his feet till Shiloh come, and unto him shall the gathering of the people be."—Gen. 49: 10.

JESSIE H. BROWN. J. H. F.



Copyright, 1886, in "When Shiloh Came."

Behold! I Stand and Knock.

CHAS. M. FILLMORE. J. H. R.

1. Be - hold! I stand at the door and knock, O will you not let me come in? With you in
2. See! oth - ers knock and an entrance find, Tho' oft - en un-worth-y they be; O why ad-
3. The time will come when I will not knock, And ask to a - bide in your heart, But leav - ing

blessing I will a-bide, And cleanse you from all of your sin.
mis-sion to such al-low, Re - fus - ing to o - pen to me? I knock—knock—o-pen to me,
you to your i-dols joined, For - ev - er from you I'll de - part.

CHORUS.

O-pen the door of thy heart; I knock—knock—o - pen to me, O-pen—I soon may de - part.

Copyright, 1886, by FILLMORE BROS.

We Praise Thee.

JESSIE H. BROWN. J. H. F.

1. We give thee the praise of our voic - es, dear Lord, We give thee the praise of our hearts; Our
2. We love to re - mem-ber how pro-phets fore - told, The day when a Ru - ler should rise, Whose
3. We love to re - mem-ber how hum - bly he came From heav - en's far re - gions of light, And

Cres. Rit. CHORUS. Tempo. *ff*

songs and our glad- ness make joy - ful ac-cord, And care with its bur-dens de - parts.
com - ings and go - ings had been from of old, Whose reign should be gracious and wise. We praise thee! we
shared with earth's children their nature and name, And gave them his love in its might.

ff

praise thee! We praise thee with heart and with voice; We praise thee! We praise thee! Let earth in thy love re-joice.

Copyright, 1886, in "When Shiloh Came."

We Wait His Coming.

D. R. LUCAS. J. H. ROSECRANS

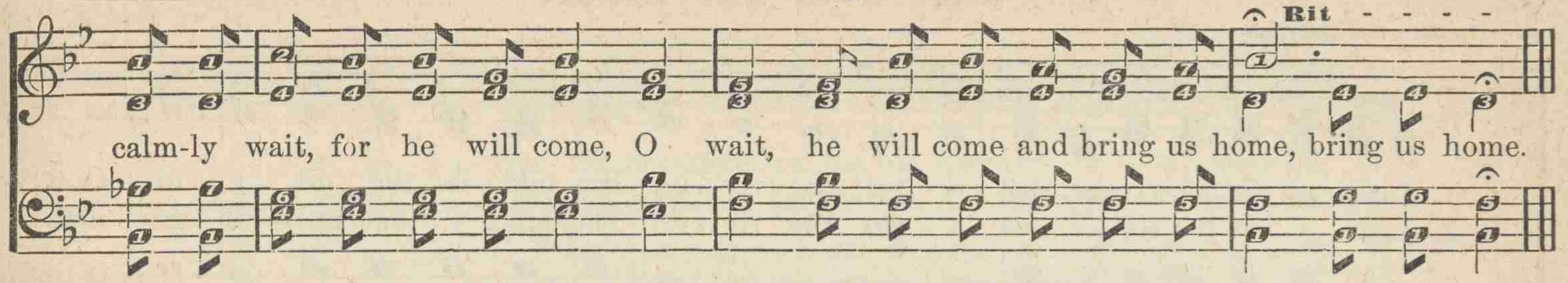
1. We wait the com - ing of the Lord, The Sav-iour reign-ing now a - bove; The prom - ise
2. We wait the com - ing of our Friend, Who loves us with im - mor - tal love, And shall him-
3. We wait the com - ing of the King, Who holds the key of ev - 'ry grave, Who will the

CHORUS.

of his ho - ly word, He shall con - firm in truth and love. O wait, . . .
self from heav'n descend, And bring us to our home a - bove. O wait, calmly wait, calmly
palms of vict'ry bring, And all his loy - al peo - ple save.
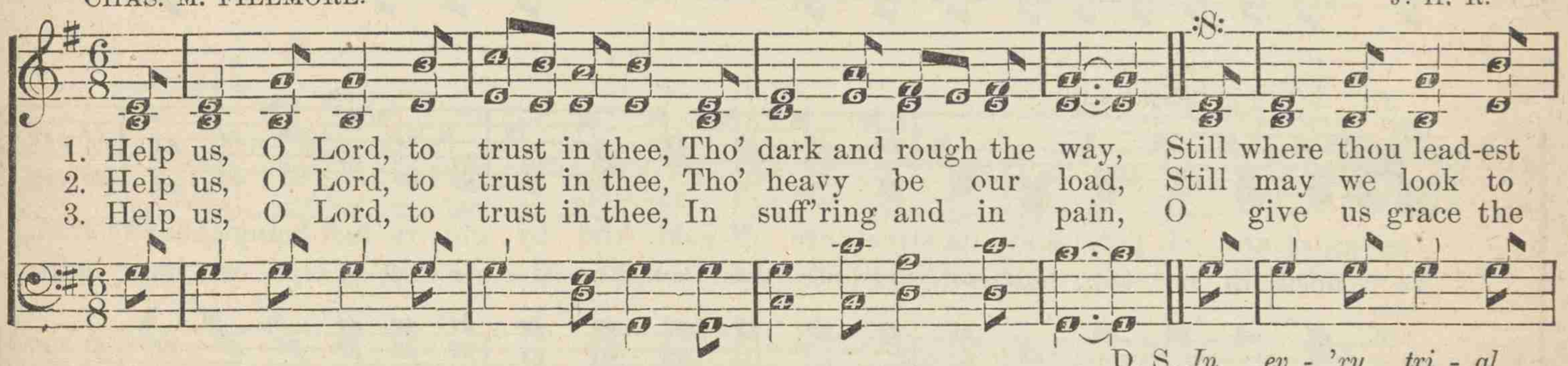
O wait, . . . O wait, . . .
wait, for he will come, O wait, calmly wait, he will come and bring us home; O wait, calmly wait,

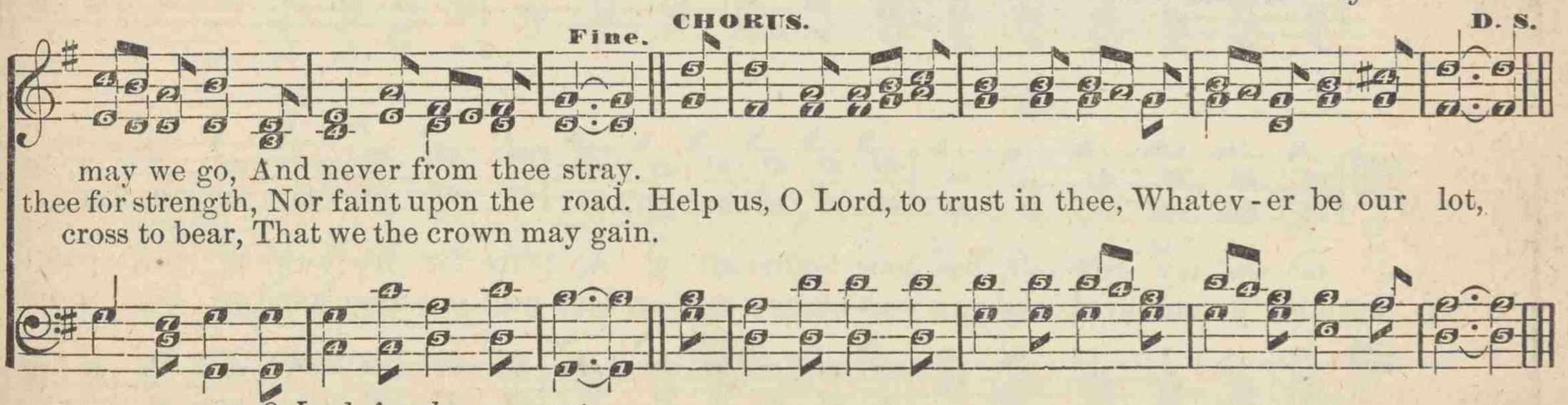
Copyright, 1886, by Fillmore Bros.



Help Us to Trust in Thee.

CHAS. M. FILLMORE. J. H. R.





Copyright, 1886, by Fillmore Bros.

Just Over the River.

ROBT. SPURGIN. J. H. F.

1. Just o - ver the riv - er, just o - ver the riv - er, I'm told is the cit - y of God;
2. Just o - ver the riv - er, just o - ver the riv - er, The cit - y that know-eth no night;

Its gates are of pearl and its streets are of gold, And by glo - ri - fied being's they're trod.
It need-eth no sun, neith-er need-eth the moon, For the glo - ry of God is its light.

And Je - sus, my Sav-iour, has gone to that cit - y, A place for his own to pre - pare;
In that cit - y are loved ones a - wait-ing my coming, Ex - pect- ant they stand on the shore;

Copyright, 1886, by FILLMORE BROS.

In the house of the Fa - ther the mansions are ma-ny, And one is a - wait-ing me there.
O when shall I en - ter my man-sion in heaven, A pil - grim to roam nev - er - more.

CHORUS.

Just o - - - ver the riv - - - er, That beau - ti - ful cit - y I see;
Just o - ver the riv - er, just o - ver the riv - er, That beau - ti - ful cit - y I see;

Just o - - - ver the riv - - - er, A place in that cit - y for me.
And Je-sus, my Saviour, has gone to make read - y, A place in that cit - y for me.

Since I Have Been Redeemed.

E. O. E. To GEO. T. HOWSER. E. O. EXCELL.
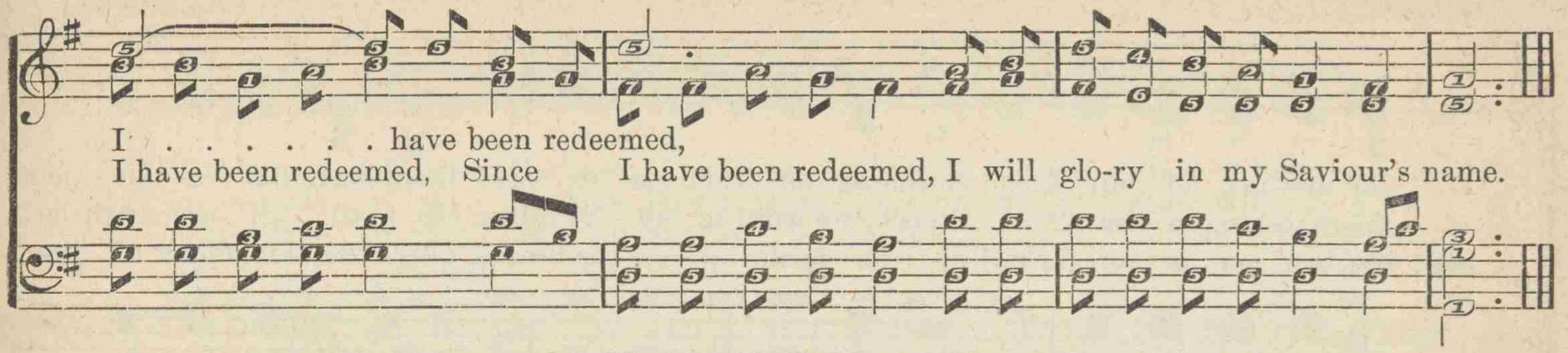
1. I have a *song* I love to sing, Since I have been re - deemed, Of my Re - deem-er,
2. I have a *Christ* that sat - is - fies, Since I have been re - deemed, To do his will my
3. I have a *Wit - ness*, bright and clear, Since I have been re - deemed, Dis - pel - ling ev - 'ry
4. I have a *joy* I can't ex-press, Since I have been re - deemed, All thro' His blood and
5. I have a *home* pre - pared for me, Since I have been re - deemed, Where I shall dwell e-

CHORUS.

Sav - iour, King, Since I have been redeemed. Since I . . . . have been re-
high - est prize, Since I have been redeemed.
doubt and fear, Since I have been redeemed. Since I have been redeemed, Since
right-eous - ness, Since I have been redeemed.
ter - nal - ly, Since I have been redeemed.

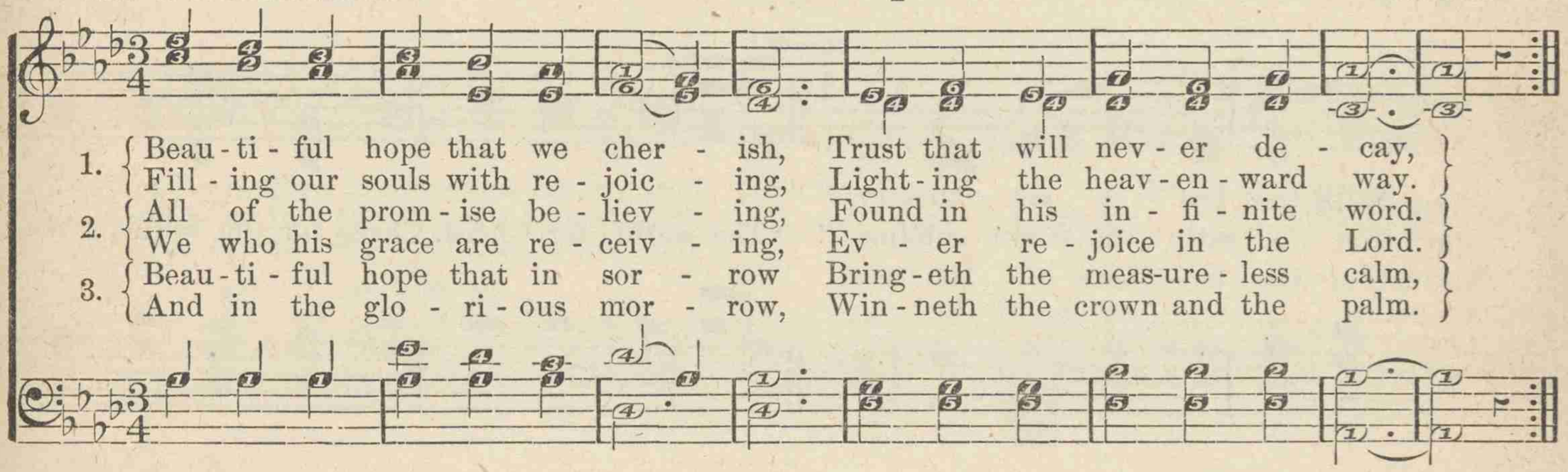
deemed,
Since I have been redeemed, Since I have been redeemed, Since I have been redeemed, I will glo - ry in his name, Since

Copyright, 1884, by E. O. EXCELL, Chicago, Ill. Used by per.
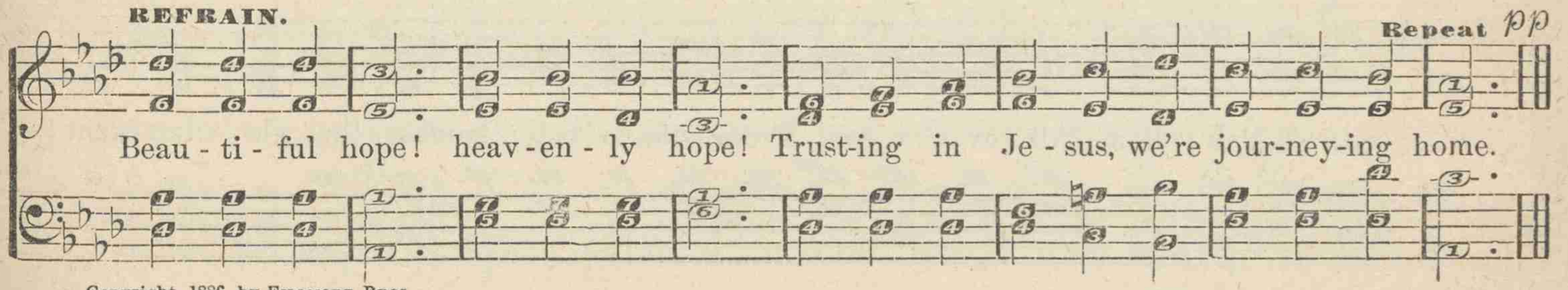


Beautiful Hope.

MRS. C. L. SHACKLOCK. J. H. R.



REFRAIN.



Copyright, 1886, by FILLMORE BROS.

The World for Christ.

A. P. COBB. J. H. F.

1. Lo! the ar - my of our King, Marching on from sea to sea! Loud their hal - le - lu - jahs
2. Hear the marching or - der: "Go, Preach the word in ev - 'ry clime, Un - til all the earth be
3. See! the ban - ner is un - furled! See! it floats up - on the breeze! O'er the kingdoms of the

CHORUS.

ring With the joy of vic - to - ry.
low Ech - o with the strain sublime!" "The world for Christ, Christ for the world!" We
world, O'er the is - lands of the seas!

shout with glad ac - claim, Till ev - 'ry soul, From pole to pole, Con-fess that glo - rious name!

Copyright, 1886, by Fillmore Bros.

The Presence of my Saviour.

Words arr. FRED A. FILLMORE.

1. The presence of my Saviour, How it brightens all my way; How it helps me, how it
2. The presence of my Saviour, How it makes the darkness light; How it brings a ray of
3. The presence of my Saviour, Sure-ly it is heav'n be-gun; For 'twill be the brightest

CHORUS.

strengthens, How it cheers me day by day. How it helps me, How it strengthens,
sun-shine In - to sorrow's dreary night. How it helps me, How it strengthens,
glo - ry Of the life beyond the sun.

How it cheers me day by day; The presence of my Saviour, How it brightens all my way.

Copyright, 1887, by FILLMORE BROS.

Saved by the Love of Jesus.

GRACE GLENN. J. H. ROSECRANS.

Duet. **Semi-Chorus.** **Duet.**

1. Life is like a sun - lit stream, Saved by the love of Je - sus; Full sal - va - tion
2. He has conquered all my foes, Saved by the love of Je - sus; Vic - tor o - ver
3. Earth and heav'n are all my own, Saved by the love of Je - sus; Mine a seat be-
4. Loud-er still his praise pro - long, Saved by the love of Je - sus; Join - ing yon - der

Semi-Chorus. **Full Chorus.**

is my theme,— Saved by the love of Je - sus.
death he rose,— Saved by the love of Je - sus. He is mine, and his am I,
fore his throne,—Saved by the love of Je - sus.
ransomed throng,—Saved by the love of Je - sus.

While I live and when I die, Ev-er-more my soul shall cry, Saved by the love of Je - sus.

Copyright, 1887, by FILLMORE BROS.

Brothers, Do Your Feet Grow Weary?

A. P. COBB. J. H. F.

1. O brothers! do your feet grow wea - ry On life's rug-ged way, And is the sky a-
2. O brother! is your lamp still burn-ing Thro' the gloomy night? 'Midst sor - rows are you
3. O brother! trust your gracious Sav-iour All the toilsome way; Seek, ev - er seek his
4. Soon, brother, shall the night's deep sor-row Be - for - ev - er gone; Joy com - eth with the

CHORUS.

bove you drear - y At the close of day?
still dis - cern - ing Je - sus' prom - ise bright? Look a - bove! tho' the dark clouds low-er,
lov - ing fa - vor, Oft in meek - ness pray.
gold - en mor - row, Heav-en's peace shall dawn.

Soon will shine the sun; Brave hearts should never shrink nor cow - er, Ere their task be done!

Copyright, 1887, by Fillmore Bros.

Lovingly, Tenderly Calling.

W. A. OGDEN.

W. A. OGDEN.
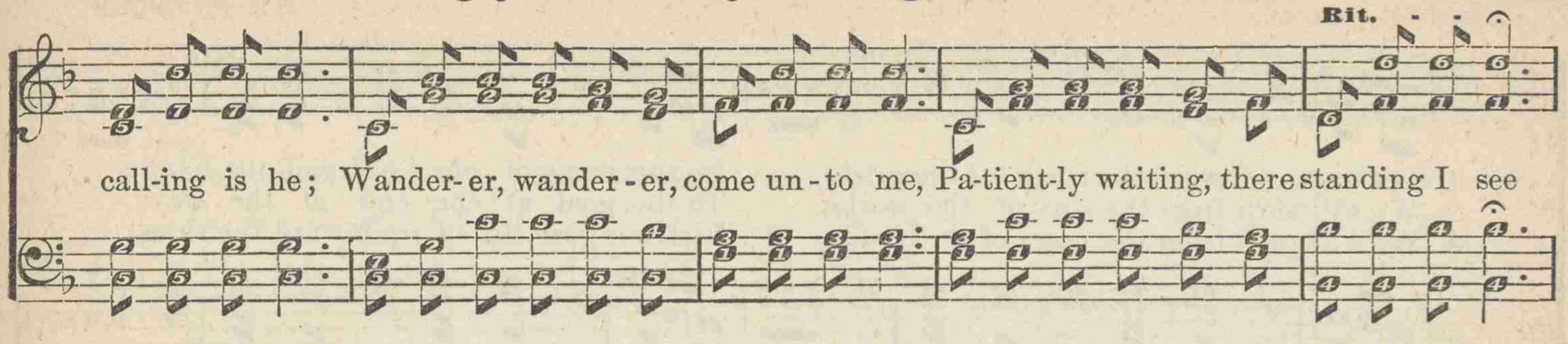
1. Je - sus, the lov - ing Shepherd, Call - eth thee now to come In - to the fold of safe - ty,
2. Je - sus, the lov - ing Shepherd, Gave his dear life for thee, Tender - ly now he's call - ing,
3. Lin-ger-ing is but fol - ly, Wolves are a - broad to - day, Seeking the sheep who're straying

Where there is rest and room, Come in the strength of manhood, Come in the morn of youth,
Wan - der - er, come to me, Haste, for with - out is dan - ger, Come, cries the Shepherd blest,
Seek - ing the lambs to slay; Je - sus, the lov - ing Shepherd, Call - eth thee now to come

CHORUS arranged.

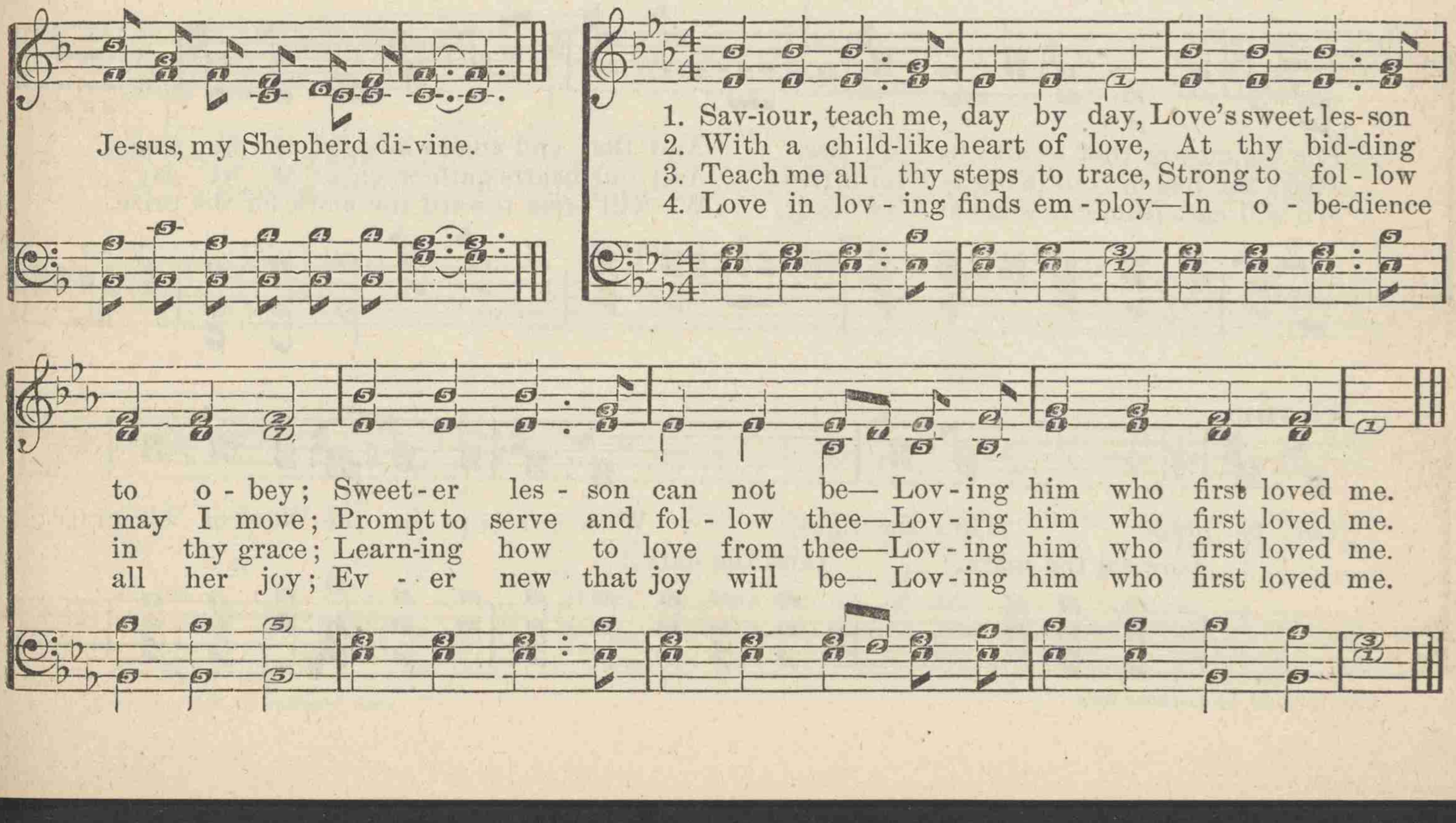
En - ter the fold of safe - ty, En - ter the way of truth.
En - ter the fold of safe - ty, En - ter the place of rest. Lov-ing - ly, ten-der - ly,
In - to the fold of safe - ty, Where there is rest and room.

Copyright, 1885, by W. A. OGDEN. From "Notes of Victory," by per.



Love's Sweet Lesson.

Adapted by J. H. F.



Let us Press toward the Mark.

JESSIE H. BROWN. J. H. FILLMORE.

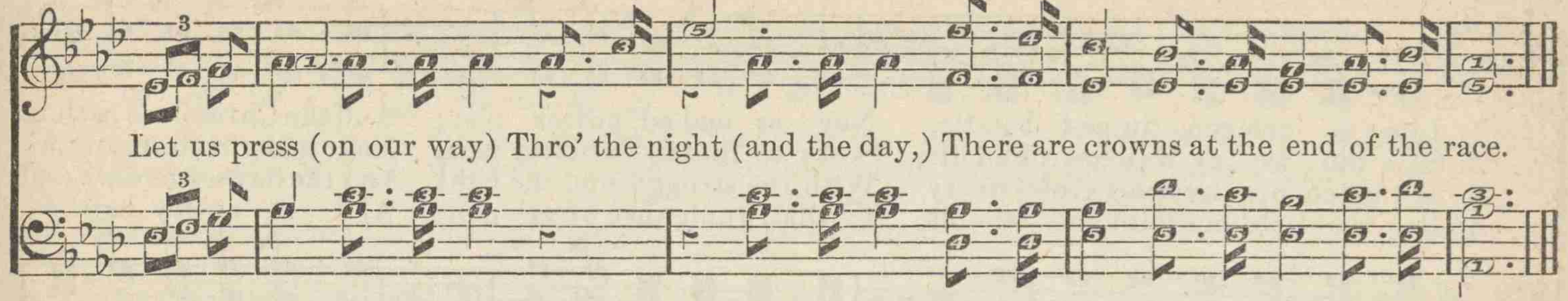
1. Let us press toward the mark for the prize, In the name of our Lord and our King;
2. We will turn from the sins of the world, To the goal at the end of the way;
3. We will turn from the cares of the road, With our gaze lift-ed up toward the skies;

For the crowns that await us a - rise, And the end comes in sight as we sing:
There the flag of our King is un-furled. And our hearts gath-er cheer as we say:
We will cast from our souls ev - 'ry load, We will press toward the mark for the prize.

CHORUS.

Let us press Thro' the light, With our hope in the Word of his grace;
(toward the mark,) (and the dark,)

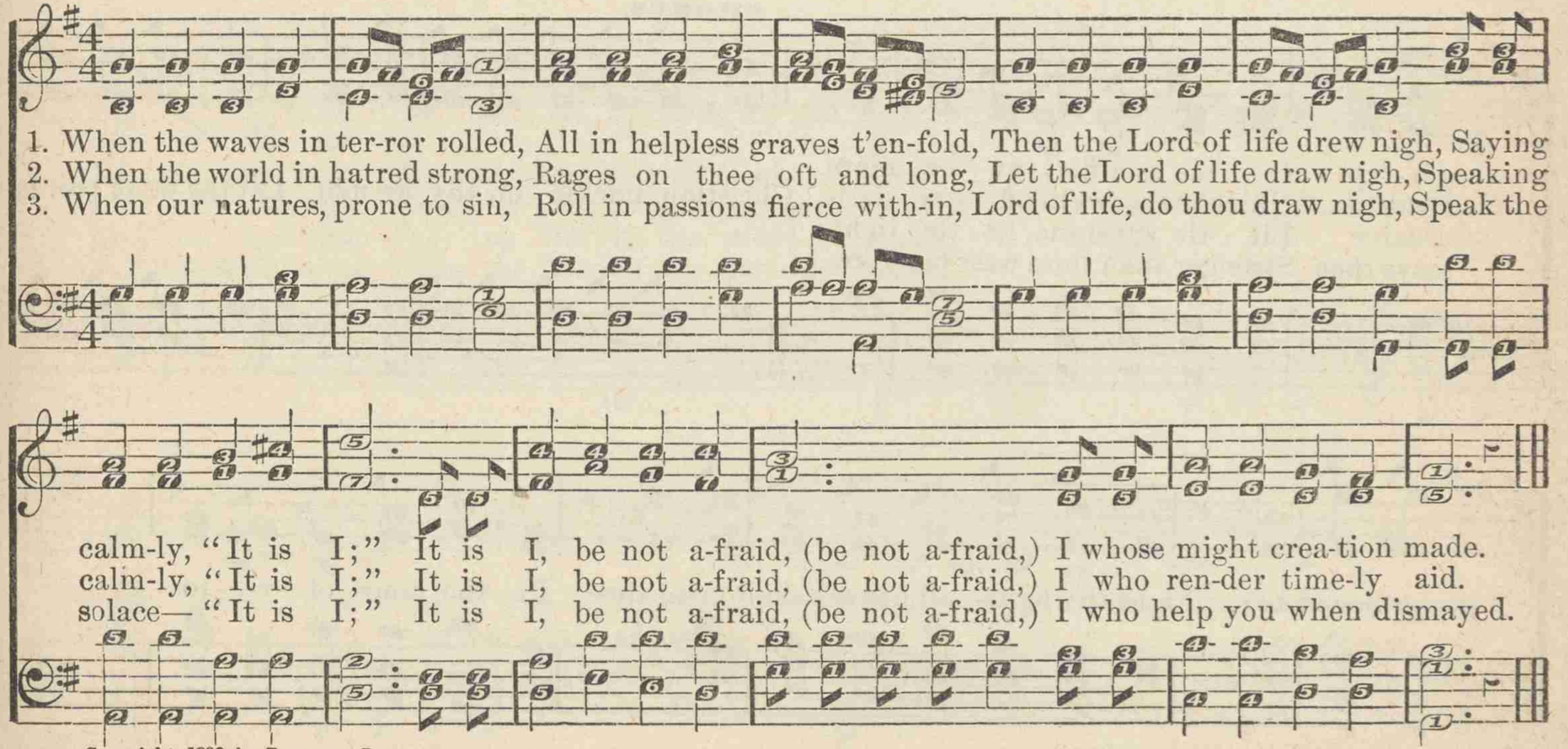
Copyright, 1886, by Fillmore Bros.



Let us press (on our way) Thro' the night (and the day,) There are crowns at the end of the race.

It is I.

PETER VOGEL. J. H. F.



1. When the waves in ter-ror rolled, All in helpless graves t'en-fold, Then the Lord of life drew nigh, Saying
2. When the world in hatred strong, Rages on thee oft and long, Let the Lord of life draw nigh, Speaking
3. When our natures, prone to sin, Roll in passions fierce with-in, Lord of life, do thou draw nigh, Speak the

calm-ly, "It is I;" It is I, be not a-fraid, (be not a-fraid,) I whose might crea-tion made.
calm-ly, "It is I;" It is I, be not a-fraid, (be not a-fraid,) I who ren-der time-ly aid.
solace— "It is I;" It is I, be not a-fraid, (be not a-fraid,) I who help you when dismayed.

Copyright, 1886, by Fillmore Bros.

Buckle on the Armor.

C. JAY SMITH. J. H. ROSECRANS.

1. Life is one con - tin-ued bat- tle, Nev - er end-ed, nev-er o'er; And the Christian's path to
2. Sa - tan ev - er watches round him, Seeks to find the weakest part, And in moments most un-
3. If perchance thy heart grows weary With the struggle and the fight, And the day seems dark and
4. Be that light but faint and fee - ble, It shall guide thee ev-er - more, And at ev-'ry bat-tle

CHORUS.

glo - ry Is a con-flict ev - er - more. Christian, buckle on thy ar- mor, Let the weak points
heed-ed Quickly throws his fi - ery dart.
drear-y Lit - tle sunshine, lit - tle light:
leave thee Stronger than thou wast be - fore.

strengthened be; Fight thy fight—all heaven shall greet thee In the hour of vic - to - ry.

Copyright, 1882, in "Voice of Joy."

Work, Brother.

MRS. C. L. SHACKLOCK. J. H. R.

1. Have you worked in the Master's vineyard? Have you led to the nar-row way A-ny fainting and
2. Have you worked in the Master's vineyard? Have you sought by your life to prove That you walk in the
3. Is the light of your lamp a bea-con, That will guide the wand'rers home? Have you laid up a
4. Have you sheltered the poor and needy? Have you brightened their hearts and homes? Can you offer the

CHORUS.

fal-t'ring broth-er, Who has gone from the fold a-stray?
nar-row pathway, That you trust in the Saviour's love? Work, brother, for the Mas-ter cometh;
gold-en har-vest For the life in the world to come?
sheaves of glad-ness When the Lord of the har-vest comes?

Work, brother, he will say to thee: "For thee I left the realms of glory, What hast thou done for me?"

Copyright, 1886, by FILLMORE BROS.

There's a City, I'm Told.

A. P. COBB. J. H. F.

1. There's a cit - y, I'm told, whose streets are of gold, Whose walls are of jew-els most rare,
2. There's a land of de - light, with skies ev-er bright, With flow - ers most fragrant and fair,
3. 'Tis the Home of the Soul, the Cit - y of Rest, Which Je - sus has gone to pre - pare,

:S: Fine.

Which safe - ly the ran-somed for - ev - er en - fold, And Je - sus, my Sav - iour, is there.
And sometimes to me from that heav-en - ly height, Is waft - ed its health-giv-ing air.
And soon will he come to summon the blest, To reign with him bliss-ful - ly there.
D. S. *I long all thy beau - ties and glo - ries to see, Blest vis - ion, O dawn up - on me.*

CHORUS. D. S.

O cit - y, O cit - y, so wondrous and fair, I long, O I long to be there, to be there;

Copyright, 1886, by FILLMORE BROS.

Sometime.

MRS. HARRIET JONES. FRED A. FILLMORE.

1. We shall gain the shin - ing land, Some-time, yes, some-time; We shall join the
2. Death's cold riv - er will be passed, Some-time, yes, some-time; We shall find our
3. Yes, we'll reach that home so fair, Some-time, yes, some-time; Meet the King of

ransomed band, Some-time, yes, some-time. With that bright and hap - py throng, We shall
loved and lost, Some-time, yes, some-time. Hand in hand to - geth - er roam In the
Glo - ry there, Some-time, yes, some-time. Bat - tles fought and vic - t'ry won, Cross laid

sing re-demp - tion's song—Chant it sweet-ly, loud and long, Some-time, yes, some-time.
saints' e - ter - nal home, Tears and part-ings all un-known, Some-time, yes, some-time.
down and work all done, We will reign with God's dear Son, Some-time, yes, some-time.

Copyright, 1886, by FILLMORE BROS.

Tell it Today.

JESSIE H. BROWN. J. H. F.

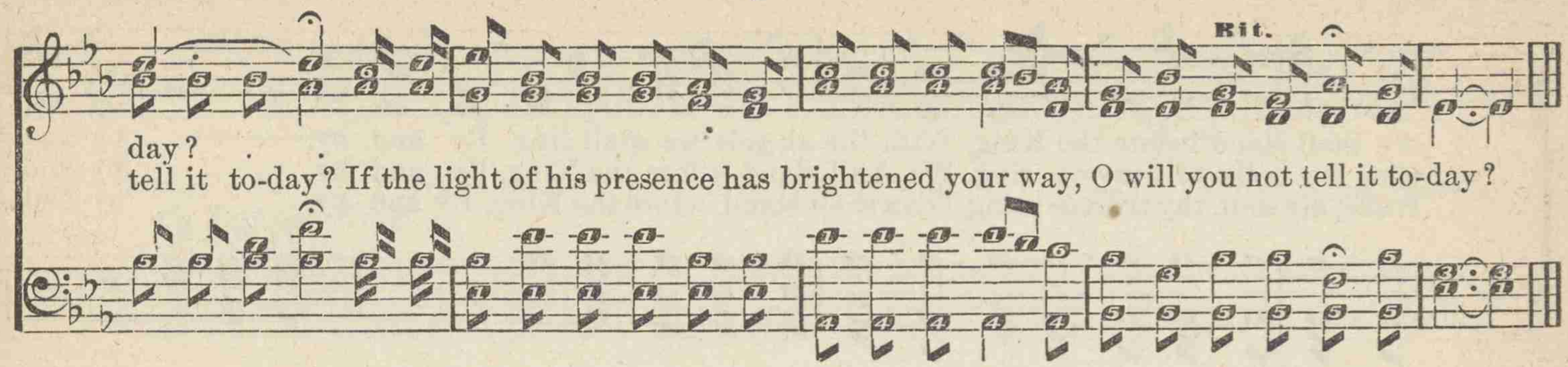
1. If the name of the Sav-iour is precious to you, If his care has been con-stant and
2. If your faith in the Sav-iour has brought its re-ward, If a strength you have found in the
3. If the souls all a-round you are liv-ing in sin, If the Mas-ter has told you to

ten-der and true, If the light of his presence has brightened your way, O will you not tell of your
strength of your Lord, If the hope of a rest in his pal-ace is sweet, O will you not, brother, the
bid them come in, If the sweet in-vi-ta-tion they nev-er have heard, O will you not tell them the

REFRAIN.

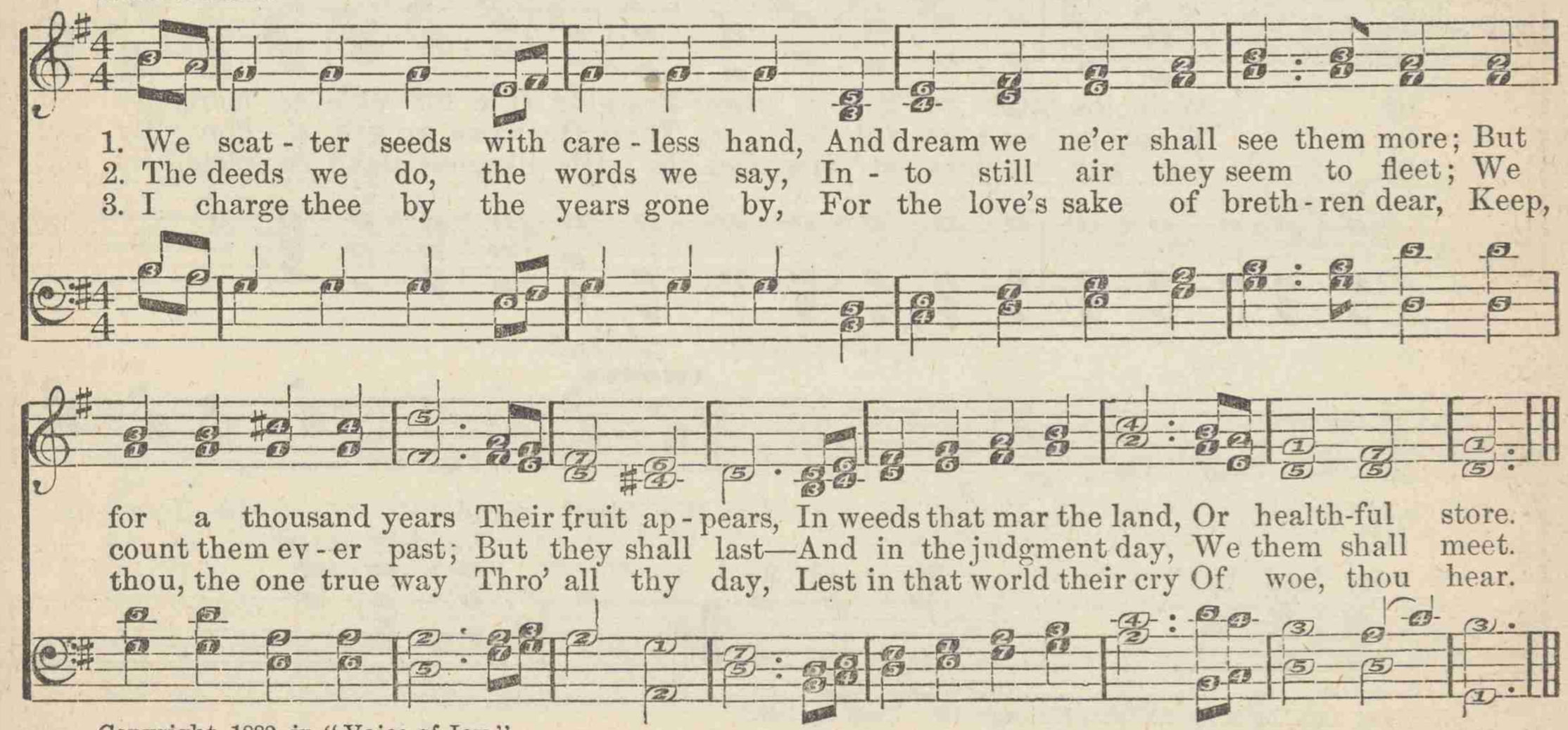
glad-ness to-day? O will you not tell it to-day? . . Will you not tell it to-
sto-ry re-peat?
cheer-bringing word? O will you not, will you not tell it to-day? Will you not, will you not

Copyright, 1887, by FILLMORE BROS.



We Scatter Seeds.

JOHN DEBLE. J. H. R.



Copyright, 1882, in "Voice of Joy."

We shall Stand before the King.

E. O. E. E. O. EXCELL.

1. We shall stand before the King, With the an-gels we shall sing, By and by, . . . by and
2. Ring ye bells of heav-en, ring, We shall stand before the King, By and by, . . . by and
3. Wake, my soul, thy tribute bring, Thou shalt stand before the King, By and by, . . . by and

By and by,

by. Walk the bright and gold-en shore, Prais-ing Him for ev'-er-more, By and
by. There our sor-rows will be o'er, There His name we will a-dore, By and
by. Lay thy trophies at His feet, In His like-ness stand complete, By and

By and by.

CHORUS.

by, ... by and by. We shall stand . . . be-fore the

We shall stand

By and by, By and by.

Copyright, 1885, by E. O. EXCELL, Chicago, Ill. Used by per.

King, ... With the an - gels we shall sing, Glo - ry, glo - ry to our King, Hal - le-
Be - fore the King,

lu - - jah, hal - le - lu - jah, We shall stand . . . be - fore the King.
Hal - le - lu - jah, Hal - le - lu - jah, We shall stand

Little Things Help.

J. H. F.

1. Ev - 'ry ray of sunshine Helps a flow'r to grow, Ev - 'ry drop of wa - ter Helps the stream to flow.
2. Ev - 'ry lit-tle flow - er Has its work to do, And the smallest children Have a du - ty too.
3. Nev-er mind how irksome Is the dai - ly task, Is it great or humble—Do not stop to ask.
4. One by one, to *test* us, Lit-tle tasks are given; Step by step the pilgrim Journeys up to heav'n.

The Lord is my Shepherd.

CHAS. M. FILLMORE. FRED. A. FILLMORE.

CHORUS.

1. The Lord is my Shepherd, no want shall I fear, He leads in green pastures, beside waters clear, My
2. The Lord is my Shepherd, no want shall I fear, He leads in green pastures, beside waters clear, My

:S: Rit. - - Fine

soul he re - stor-eth, when-ev - er I stray, And leadeth me back to his own righteous way.
soul he re - stor-eth, when-ev - er I stray, And leadeth me back to his own righteous way.
D. S. *thou still art with me, thy un-ceas-ing care, Thy rod and thy staff will still com - fort me there.*
D. S. *then in the man-sions of glo - ry a - bove, Thro' a - ges e - ter - nal I'll sing of his love.*

D. S.

No e - vil shall ev - er be - fall me, I know, E'en tho' thro' the valley of death I should go; Yea,
Sure, goodness and mercy will fol-low me on, Thro' all of life's conflicts, till vict'ry is won, And

Resting in Jesus.

MRS. C. L. SHACKLOCK. J. H. ROSECRANS.

1. I am not wea - ry, tho' long is the road, Leading to heav-en my fu-ture a - bode.
2. Gent-ly he lead - eth my footsteps a - right, Out of the darkness and in - to the light.
3. All of my bur-dens he bear - eth for me; Ten-der - ly, lov - ing and gracious is he;
4. When thro' the portals of light I have passed, Safe in the man-sions of glo - ry at last,

:8: Fine.

Onward I'm press-ing, tho' far from the goal, Rest-ing in Je - sus, the hope of my soul.
E - ven tho' per - ils and dan-gers are near, Trusting my Sav-iour, O how can I fear?
He is my com-fort, my strength and my stay; Fol - low-ing Je - sus, O how can I stray?
Joy - ful ho - san - nas with an - gels I'll sing, Ransomed by Je - sus, my Lord and my King.
D. S. *Glad-ly I fol - low my Lord and my King; Ransomed for - ev - er, I joy - ful - ly sing.*

CHORUS. D. S.

Resting in Je - sus, I faint not or fall, Trusting my Sav-iour, no dangers ap - pall;

Copyright, 1886, by FILLMORE BROS.

Calling Me over the Tide.

JESSIE H. BROWN. J. H. F.
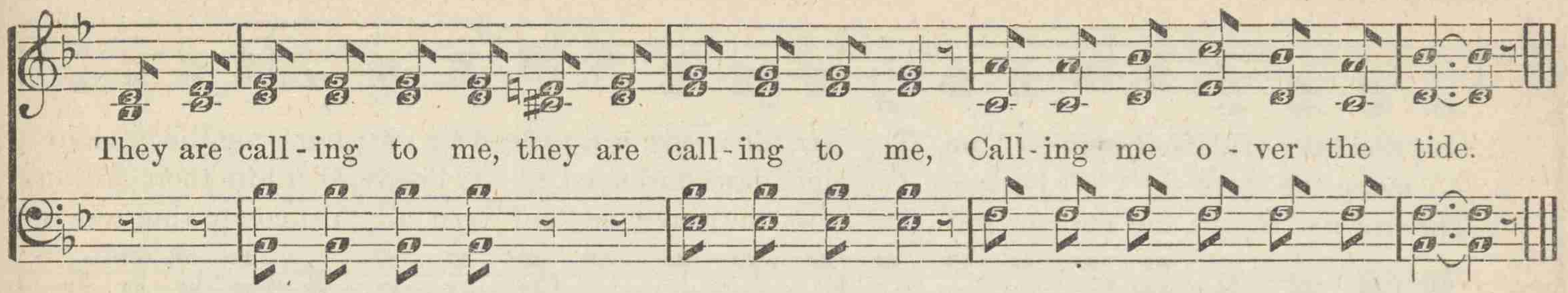
1. Friends who have loved me are slip - ping a - way, Si - lent - ly on - ward they glide;
2. Dim - ly thro' gath - er - ing dark - ness I see Je - sus, my Friend and my Guide;
3. Nar - row the wa - ters, and tran - quil the shore; There my be - lov - ed a - bide,—

Still are their voic - es, as backward they stray, Call - ing me o - ver the tide.
An - gels are watch - ing and wait-ing for me, Call - ing me o - ver the tide.
Christ and the an - gels and friends gone be - fore, Call - ing me o - ver the tide.

REFRAIN.

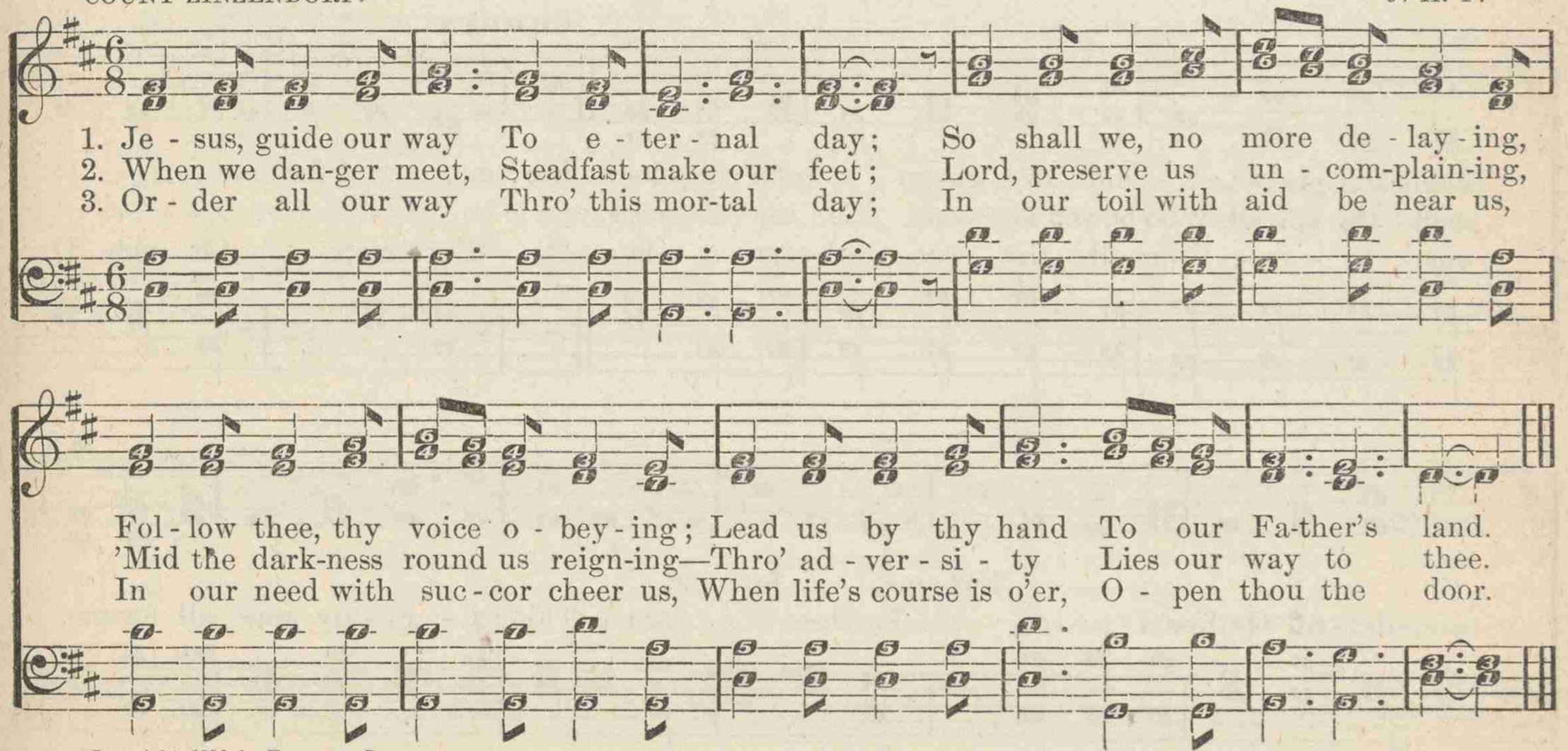
Call - ing to me, they are call - ing to me, Loved ones are call - ing me o - ver the tide;

Copyright, 1886, by Fillmore Bros.



Jesus, Guide our Way.

COUNT ZINZENDORF. J. H. F.



Copyright, 1886. by FILLMORE BROS.

O Wonderful Gethsemane.

GRACE GLENN. J. H. R.

1. O won - der - ful Geth-sem - a - ne, Thy gar - den sod was pressed for me; For me the Saviour
2. A - mong the state - ly ol - ive trees, The night dews burdened ev - 'ry breeze, O'er him their chilling
3. The crown of thorns, the cup of gall, The cross, the grave, he suf-fered all; Yet conqu'ring rose in

CHORUS.

knelt and prayed, A - mid thy gloom - y gath'ring shade. For me, for me, O
man - tle spread, Who bowed for me his roy - al head.
vic - to - ry, From all thy woe, Geth-sem - a - ne. For me, for me, O

For me, for me,
won - der - ful Geth-sem - a - ne, For me, for me, Thine a - go - ny was all for me.

Copyright, 1887, by Fillmore Bros.

Jesus is King.

ROBERT MORRIS, L. L. D. W. A. OGDEN.

1. Now Ho - san - na, Son of Da - vid, Bless - ed be thy name to day! Shout Ho - san - na
2. Bless - ed be the King of Ju - dah, Peace and glo - ry in the sky! In the name of
3. Glo - ry to the conqu'ring He - ro, Not with strength of war-rior swords, His the might of

in the high - est, Born to ev - er - last - ing sway. Lift your head, O gold - en gate, Je - sus
God he com - eth, Here to rule e - ter - nal - ly, Might-y doors, your bolts un-brace, Let the
earth and heav-en, King of kings, and Lord of lords, Hearts of stone, O melt and move, O - pen

comes in roy - al state; Shout Ho - san - na, shout and sing, Je - sus Christ, the Lord is King.
Lord of glo - ry pass; Shout Ho - san - na, shout and sing, Je - sus Christ, the Lord is King.
to the Lord of love; Shout Ho - san - na, shout and sing, Je - sus Christ, the Lord is King.

By permission.

These Sayings of Mine.

A. P. COBB. J. H. F.
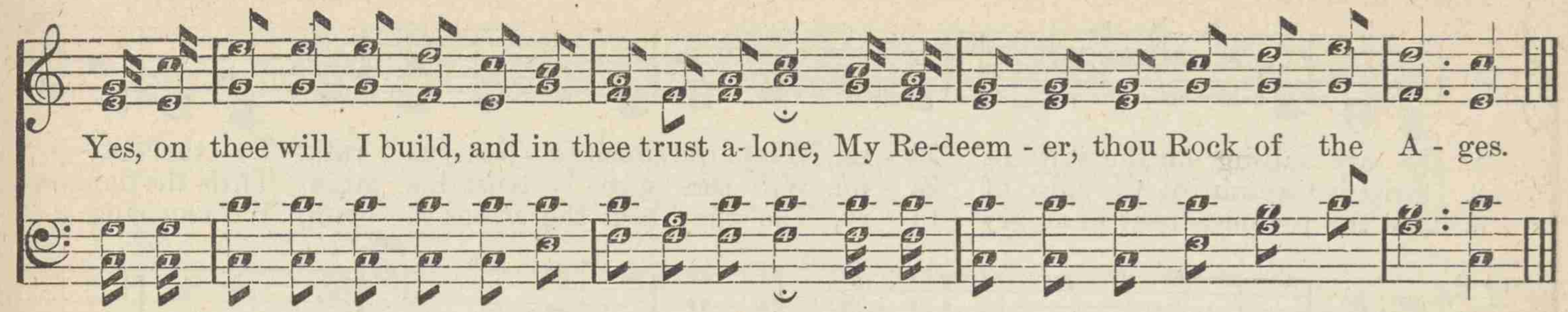
1. Who-so heareth and *do-eth* these sayings of mine, I will liken to one who thro' storm and thro' shine,
2. Who-so heareth and *scorneth* these sayings of mine, Is foolishly building, thro' storm and thro' shine,
2. Art thou *fool-ish* or *wise*, O thou brother of mine? Art thou heeding thy Saviour, thro' storm and thro' shine?

His house wisely builds on the firm rock below, And safe there a-bides when the hur-ricanes blow.
His house on the sand, and 'twill certainly fall, When the storms shall descend and the tempests ap-pall.
On the *rock* or the *sand*, O now tell me, I pray, On which art thou build-ing thy dwelling each day?

CHORUS.
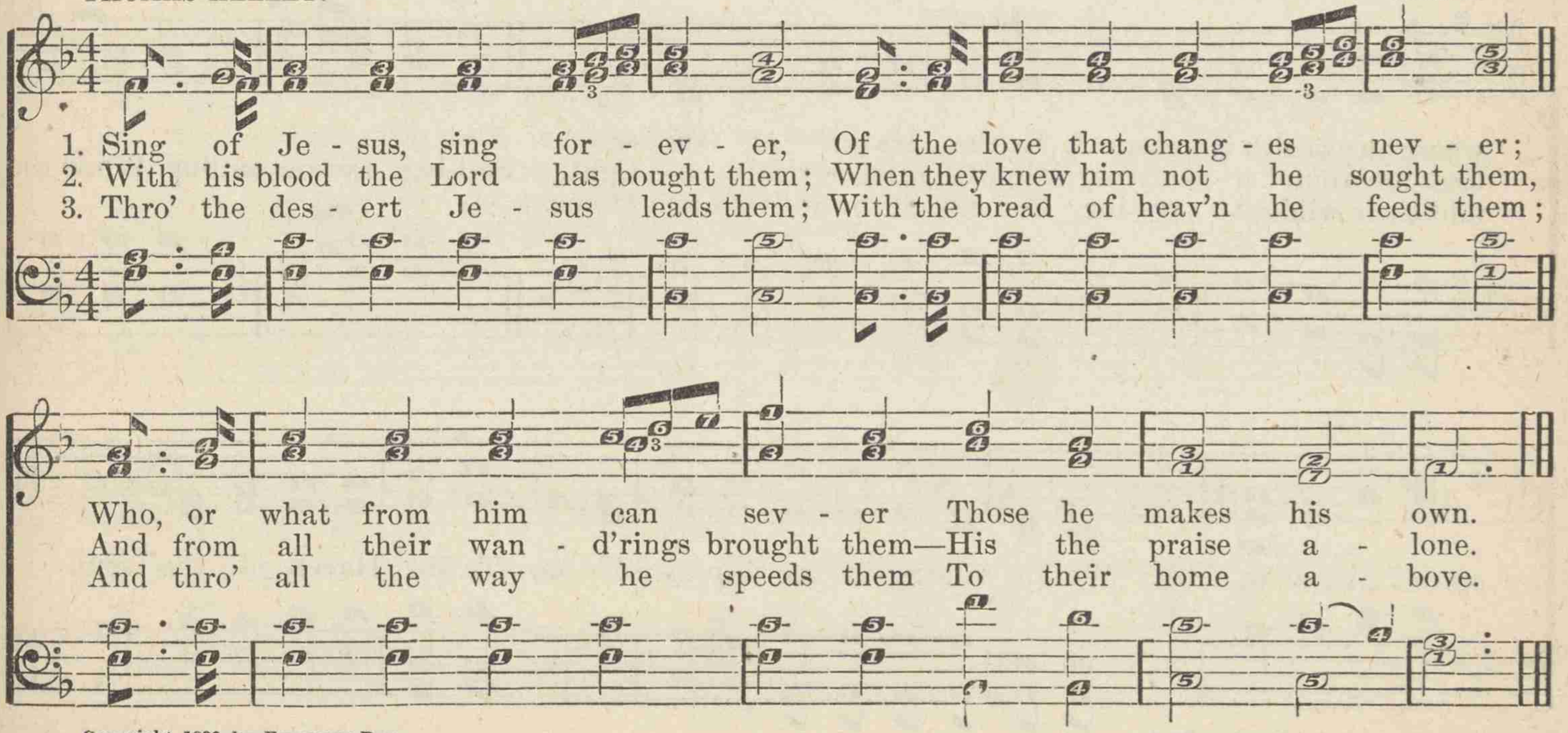
On the rock will I build, on the tried corner-stone, Ev-er sought by the best of earth's sag-es;

Copyright, 1887, by FILLMORE BROS.



Sing of Jesus Forever.

THOMAS KELLEY. J. H. F.



Copyright, 1886, by Fillmore Bros.

The Haven of the Soul.

JESSIE H. BROWN. FRED A. FILLMORE.

1. We are sail-ing on the ship of Zi - on, While the storms a - bout us roll, To the Cit - y
2. Christ is Captain of the ship of Zi - on, We can sure - ly trust his might, Thro' the dangers
3. Tho' the tempests beat in an-gry fu - ry, Tho' they lash the waves to foam, We can sing a-

where our wealth is treasured, To the Haven of the soul.
that are round a - bout us, He will guide our ship a - right. Sail-ing, we are sailing, While the
mid their wild-est rag - ing, For we sail toward God and Home.

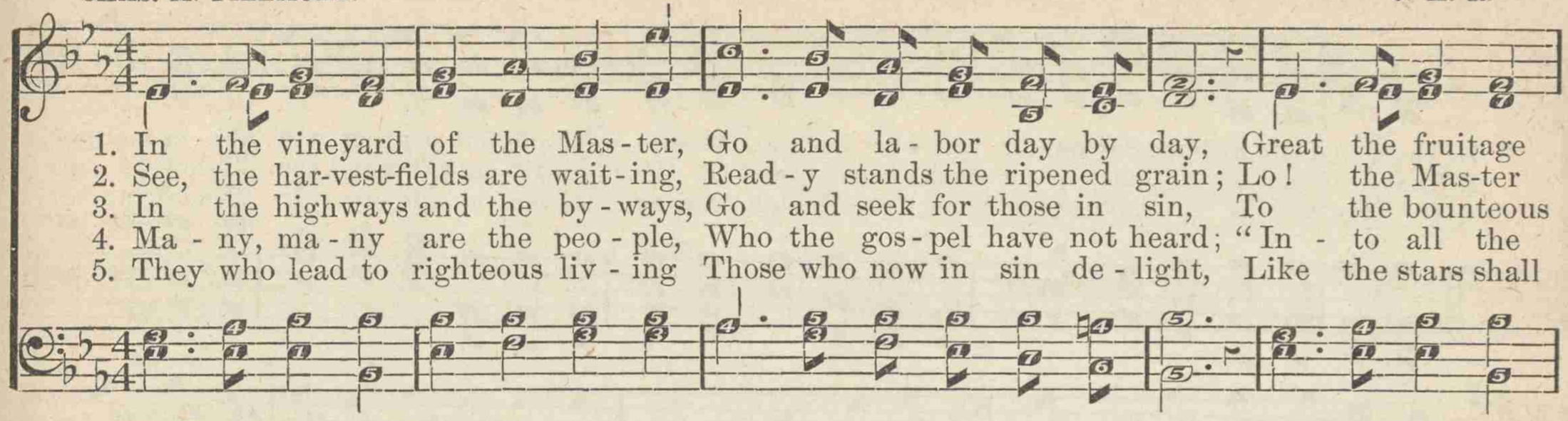
CHORUS.

storms a-bout us roll; We are sail-ing in the ship of Zi - on, To the Haven of the soul.

Copyright, 1886, by FILLMORE BROS.

Who Will Go?

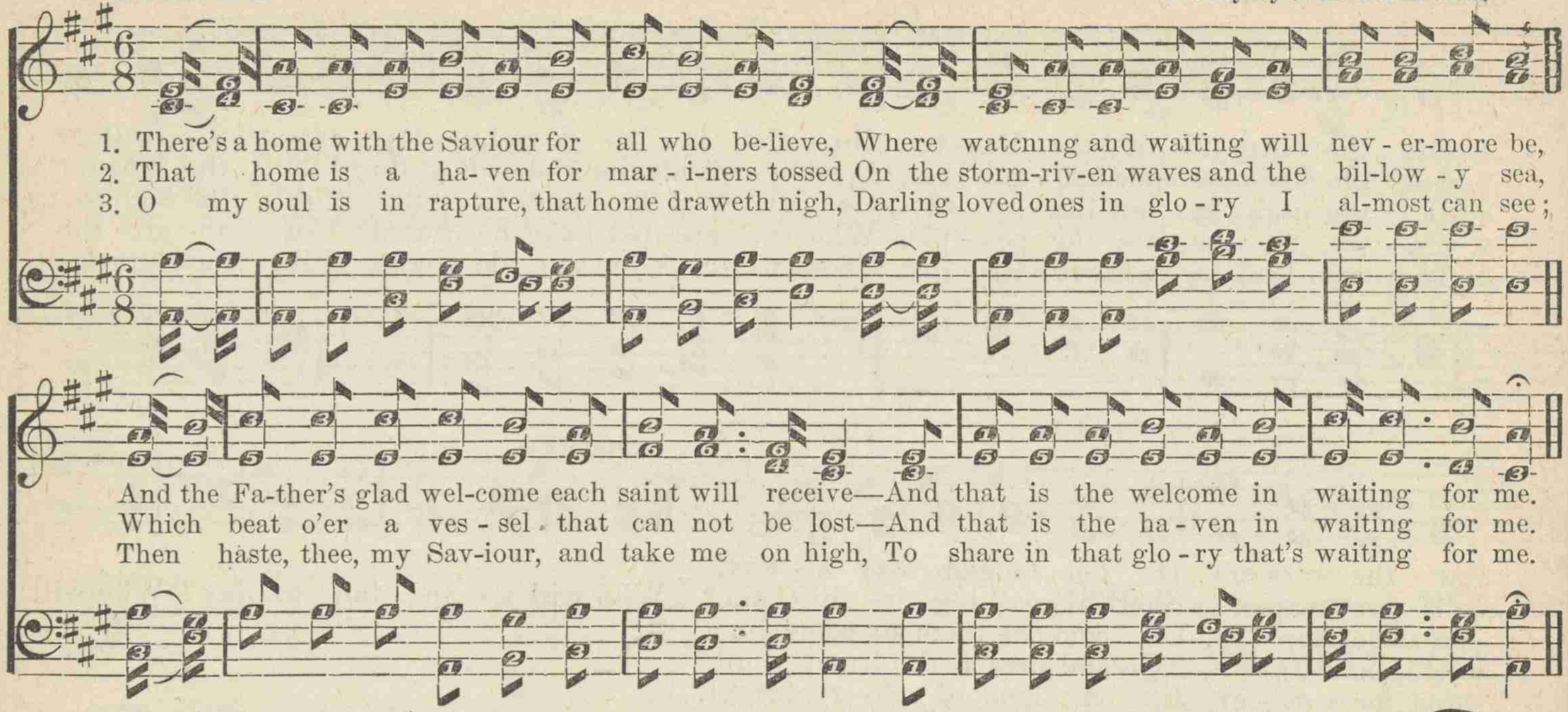
CHAS. M. FILLMORE. J. H. R.
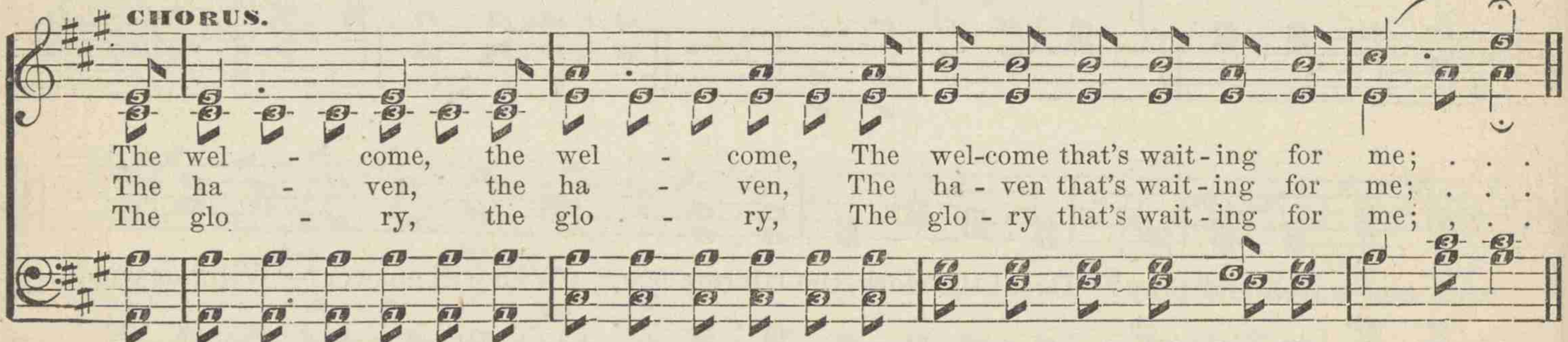


Copyright, 1886, by FILLMORE BROS.

The Welcome That's Waiting.

J. H. PAINTER. Melody by J. H. PAINTER.





Copyright, 1886, by FILLMORE BROS.

The wel - come, the wel - come, The welcome that's wait-ing for me.
The ha - ven, the ha - ven, The ha - ven that's wait-ing for me.
The glo - ry, the glo - ry, The glo - ry that's wait-ing for me.

The welcome that's waiting, the welcome that's waiting,
The haven that's waiting, the ha - ven that's waiting,
The glo-ry that's waiting, the glo - ry that's waiting,

Is There Room for More?

MRS. C. L. S. JAMES HOLMES.

1. Je - sus, we are com-ing, O-pen wide the door; In thy heav'nly kingdom Is there room for more?
2. We have heard the story, Of thy wondrous love; We have heard the message Sent us from a - bove.
3. Keep us, tender Shepherd, In thy lov-ing care, While to thee we of - fer This, our earnest prayer.

CHORUS.

Is there room for more? Is there room for more? We would be thy children, Take us, we im - plore.

Copyright, 1886, by FILLMORE BROS.

Some Day.

MRS. A. L. D. J. H. R.

1. Some day, some day, I know not when, For me will come a heav'nly birth; My soul will hear the
2. Some day, some day, I know not when, My eyes will close in qui-et rest; Up-lift-ing arms will
3. Some day, some day, I know not when, Or whether it be far or near; I walk in faith, 'tis

REFRAIN.

an - gel's call, And I shall pass a - way from earth.
bear me home, My soul shall ev - er - more be blest. Some day, some day, I know not when, My
when God wills, When all ful-filled my mis - sion here.

Rit.

Saviour will be with me then; Some day, some day, I know not when, My Saviour will be with me then.

Copyright, 1887, by FILLMORE BROS.

Soldiers in the Army.

A. P. COBB. J. H. F.

1. We are sol-diers in the ar-my Of a great and glo-rious King; We are marching on to vict'ry, And with hap-py hearts we sing.
2. We've en-list-ed for the war-fare, Tho' the foe is bold and strong; But the Lord is our Com-mander, So with songs we march a-long.
3. One shall put to flight a thousand, Two, ten thousand more shall chase; O-ver ev-'ry foe we'll triumph, Thro' the Lord's re-deem-ing grace.
4. Soon our war-fare shall be end-ed, And our trib-u-la-tion cease; With the saints', our songs be blended, Thro' a thousand years of peace.

CHORUS.

Come and join this might-y ar-my, Marching on from sea to sea; Come and share the glorious triumph Of a world-wide vic-to-ry.

Rit. Tempo.

Copyright, 1887, by Fillmore Bros.

Jesus is Calling Today.

D. R. LUCAS. J. H. R.

Duet. **1st time. Semi-Chorus.**

1. Je - sus is ten - der - ly call - ing for thee, Call - ing for thee, yes, call - ing for thee,
   List - en and hear him say "fol - low thou me," (*Omit*, ...
2. Je - sus is ten - der - ly call - ing thee now, Call - ing thee now, yes, call - ing thee now,
   Wait-ing for thee in sub - mis - sion to bow, (*Omit*, ...
3. Je - sus is ten - der - ly call - ing, O come! Call - ing to - day, yes, call - ing to - day,
   All who are wea - ry and long-ing for home, (*Omit*, ...

2d time. **Full Chorus.**

Follow, yes, fol-low thou me. Je - sus is calling to-day, Je - sus is
Calling, yes, calling just now.
Je - sus is calling to - day. Je - sus is calling, calling to-day, Je - sus is calling,

call - ing to - day; Je - sus is call-ing to-day, Calling, yes, calling to - day.
call - ing to - day; Je sus is calling, call-ing to-day,

Copyright, 1886, by FILLMORE BROS.

Not Far from the Kingdom.

JESSIE H. BROWN. FRED A. FILLMORE.

1. Not far from the kingdom thou standest, No longer thy spir - it can doubt; The Sav-iour has bid-den thee
2. Not far from the kingdom thou standest, Then turn from the pleasures of sin; The angels would joy in thy
3. Not far from the kingdom thou standest, Be true to thy-self and the right; Come out of the world and its

CHORUS.

en - ter, Then why dost thou lin-ger with- out?
com- ing, Then wilt thou not haste to come in?
darkness, Come in - to the mar-vel-ous light.

Not far from the kingdom thou standest, O wilt thou not

en - ter to - day? Not far from the kingdom thou standest, Then turn not in sor-row a - way.
en - ter, O en - ter to-day?

Copyright, 1886, by FILLMORE BROS.

Life is Not a Feast of Gladness.

JESSIE H. BROWN. J. H. F.

1. Life is not a feast of glad-ness, But a bat-tle stern and long; On-ly aft-er toil and
2. Onward, storm the forts of er-ror, Not a mo-ment i-dle stay; At your com-ing woe and
3. Fear not death, the dread de-stroy-er, On-ly brings e-ter-nal life, To the brave and faith-ful

CHORUS.

sad-ness, May you chant the triumph song.
ter-ror Will un-bid-den shrink a-way. To the con-flict, nev-er swerving, Onward
war-rior, Who has conquered in the strife.

press a-gainst the foe; Un-der Je-sus serv-ing, He com-mands you, you must go.

Copyright, 1886, by Fillmore Bros.

Who Will Be Like Moses?

F. E. B. F. E. BELDEN.

1. Who will be like Mo - ses Down in E - gypt's land? Who as firm and
2. First he chose God's peo - ple, Rath - er than re - nown In the house of
3. Here's a les - son giv - en, Ye who cov - et fame; Let your great - est
4. Hum - ble tho' the peo - ple, Who the Lord o - bey, Yet the pre - cious

fear - less, For the right will stand?
Pha - raoh, Or a king - ly crown.
glo - ry Be the Sav - iour's name.
prom - ise Takes re - proach a - way.

CHORUS.

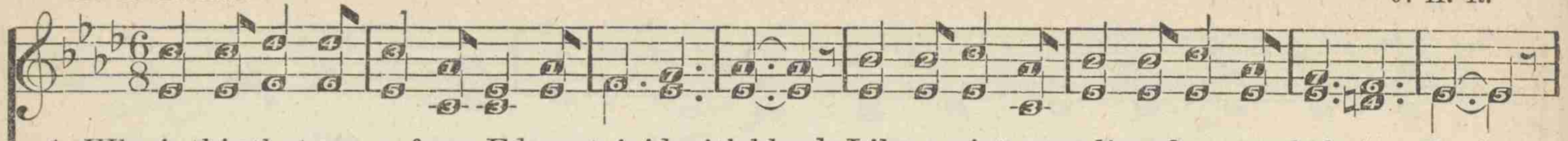
Who will be like Mo - ses?

Who will serve the Lord? Who will count earth's treas - ures, Less than heaven's re - ward.

Copyright, 1886, by F. E. BELDEN. Used by per.

Mighty to Save.
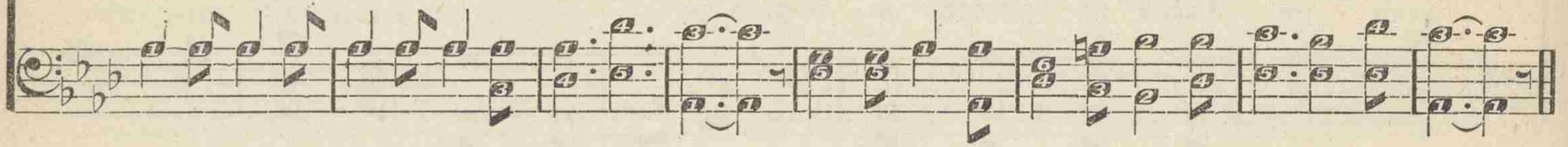
D. R. LUCAS. J. H. R.
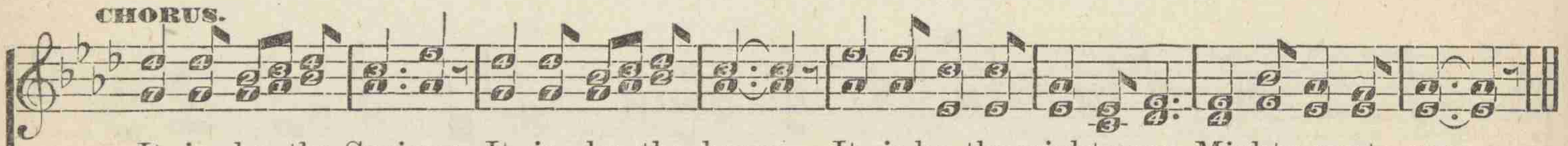


1. Who is this that comes from Edom stain'd with blood, Like a victor wading deep a whelming flood,
2. Who is this that treads the wine-press all a - lone, With his garments dyed in blood and tears unknown,
3. Who is that comes from Joseph's tomb to reign, With a mul-ti-tude of captives in his train,
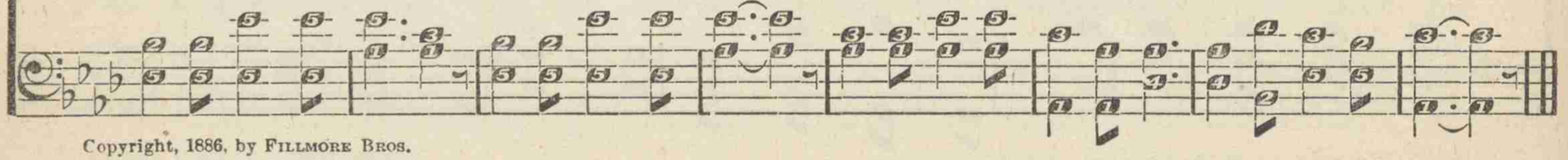


In majestic strength of freedom true and brave? "I that speak in righteousness, and mighty to save."
He whose banners o'er the hills of Calv'ry wave? "I that speak in righteousness, and mighty to save."
Holds the keys of death and overcomes the grave? "I that speak in righteousness, and mighty to save."



CHORUS.



It is he, the Saviour, It is he, the brave, It is he, the mighty one, Mighty one to save.



Copyright, 1886, by FILLMORE BROS.

Thy Will Be Done.

E. E. REXFORD. FRED A. FILLMORE.

1. Fa - ther, in need I come to thee, And this shall be my earn - est plea:
2. Help me to al - ways keep in sight The Love that guides me to the light;
3. Help me to do for thine and thee What-ev - er work thou giv - est me;

:S: Fine.

Give me a spir - it like to thine, And make thy work and pur - pose mine.
The star of Faith the bea - con be That guides me o'er life's storm - y sea.
Faith - ful in all things to the last, Be heav'n the prize when earth is past.

D.S. *Not my will, Fa - ther, this I pray, Thy will be done by me each day.*

CHORUS. D. S.

Not my will, Fa - ther, but this I pray, Thy will be done by me each day;

Copyright, 1886, by Fillmore Bros.

Are you Walking in His Footsteps?

REV. M. LOWRIE HOFFORD. J. H. F.

SOLO or DUET.

1. Are you walk-ing in his footsteps, Are you al-ways do - ing good, Do you fol - low aft - er
2. Are you walk-ing in his footsteps, Do you ev - er seek the lost In the mountain and the
3. Are you walk-ing in his footsteps, As he bids you dai - ly do, Do you fol - low near the

Je - sus As sin - cere - ly as you should? Do you trav - el in the path-way That will
des - ert, What-so - e'er may be the cost? In the highways and the by-ways, Are your
Sav-iour, With him con - stant-ly in view? In the sun-shine and the shad-ow, In the

shine with brighter light, Till you reach the mansions yon - der, In the land of pure de-light?
foot-steps ev - er found, Where his wounded feet and bleed-ing, Left their marks up - on the ground?
dark-ness and the light, Are you press-ing in your jour-ney To the land of pure de-light?

Copyright, 1886, by FILLMORE BROS.

FULL CHORUS.

Are you walk - - ing in his foot - - steps? Are you

Are you walk-ing in his foot-steps? Are you walk-ing in his foot-steps? Are you

al - ways do - ing good? Do you fol - - low aft - er

al-ways do-ing good? Are you al-ways do - ing good? Do you fol-low aft - er Je-sus? Do you

Je - - sus As sin-cere - ly as you should?

Rit. - - Rit. - -

fol-low aft - er Je - sus As sin-cere-ly as you should, As sin-cere-ly as you should?

As sin - cere - ly as you should?

The Happy, Coming Day.

CHAS. M. FILLMORE. J. H. ROSECRANS.

1. The time ordained of God will come, O hap-py, com-ing day! When all the ransomed will go
2. O, glorious thought, that land to gain! O hap-py, com-ing day! Be free from sorrow, grief and
3. There all our loved ones we shall greet, O hap-py, com-ing day! With them to walk the golden

CHORUS.

home, O'er sin-cursed earth no more to roam, O, hap-py, coming day. Hap-py day, hap-py
pain, Wash'd clean from ev'ry guilt-y stain, O, hap-py, coming day.
street, In ho - ly con - ver - sa - tion sweet, O, hap-py, coming day. Hap-py day,

day, O, happy, coming day! Happy day, happy day, O, happy coming day!
happy day, Happy day, happy day,

Copyright, 1886, by FILLMORE BROS.

Hope, Love, Faith.

MRS. A. L. DAVISON. J. H. ROSECRANS.

1. There is a hope whose glo - ry No mor - tal life can tell, Which bears the spir - it up - ward, And whis - pers, "All is well." How - ev - er wild the storm may be, How- ev - er rough the heaving sea, Its an - chor will not fail: It is with-in the vail.
2. There is a balm whose sweetness With heal - ing grace is filled, Be - neath whose soft a- noint-ing, The sor - est pain is stilled. A heav'n - ly friend our an-guish shares, Di- vin - est love that balm prepares, The balm that heals each wound In Gi - le - ad is found.
3. There is a gem of beau - ty Whose light outshines the day; The ran - somed spir - its wear it, This pearl of pur - est ray. The gift of God to earth sent down, The brightest in the saintly crown, Its meas-ure is not gold, The pearl of price un - told.

Copyright, 1887, by FILLMORE BROS.

Blow the Trumpet, Watchman.

H. R. TRICKETT. J. H. F.

SOLO. Baritone.

1. Blow the trumpet, watchman, Shout ye sons of God, Christ, the Friend of sinners, Has redeemed us by his blood.
2. Blow the trumpet, watchman, Christ, the Prince of peace, Opes the doors of prisons, Bringing debtors full re - lease.
3. Blow the trumpet, watchman, Christ, the Lord, is King; Shout aloud ye peo-ple, O break forth in joy and sing.

Shout a - loud for glad-ness, Pardon now is free; Sing ye ransomed peo-ple, 'Tis the year of ju - bi - lee!
Shout the joy - ful tid - ings, Tell of all his grace; Sing ye fav-ored peo-ple, O be glad ye ransomed race!
He has brought de- liv-'rance, He our strength shall be; He it is who brings us This glad year of ju - bi - lee!

Blow it loud and long,

CHORUS.

Blow the trumpet watchman, Blow the trumpet watchman, Blow, ... Sal - va-tion now is free!

Blow it loud and long,

Copyright, 1886, by FILLMORE BROS.

Blow the trumpet, watchman,

Blow the trumpet, watchman, Blow the trumpet, watchman, Blow, ... 'Tis the year of ju - bi - lee!

Blow the trumpet, watchman,

There is a Happy Land.

A. YOUNG. HINDOSTAN AIR.

1. There is a hap-py land, Far, far a - way, Where saints in glo - ry stand, Bright, bright as day.
2. Come to that hap-py land, Come, come a - way, Why will ye doubting stand, Why still de - lay?
3. Bright in that hap-py land, Beams ev-'ry eye, Kept by a Father's hand, Love can not die.

O how they sweetly sing, "Worthy is our Saviour King;" Loud let his praises ring, Praise, praise for aye.
O we shall happy be, When from sin and sorrow free, Lord, we shall dwell with thee, Blest, blest for aye.
O then to glo - ry run, Be a crown and kingdom won; And bright above the sun, We'll reign for aye.

88

Let me Drink of the Water of Life.

H. R. T. FRED A. FILLMORE.
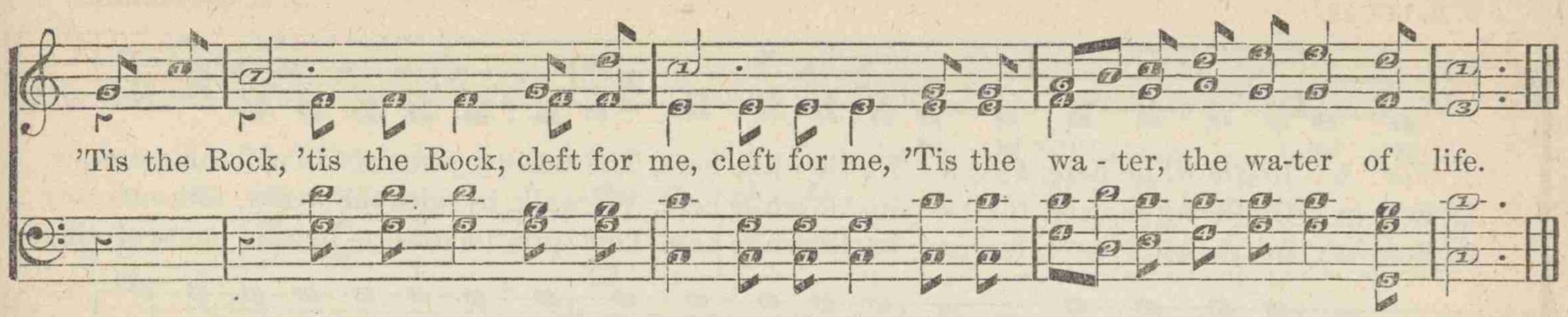
1. In the des - ert of sor - row and sin, Lo! I faint as I jour - ney a - long;
2. In my weak - ness I turn to the fount, From the Rock that was smit - ten for me;
3. O thou God of com-pas - sion, I pray; Let me ev - er a - bide in thy sight:

With the war - fare with - out and with - in, See my strength and my hope near - ly gone.
And I drink and I joy - ful - ly count All my tri - als a bless - ing to be.
Let me drink of the fount day by day, Till I join thee in man - sions of light.

CHORUS.

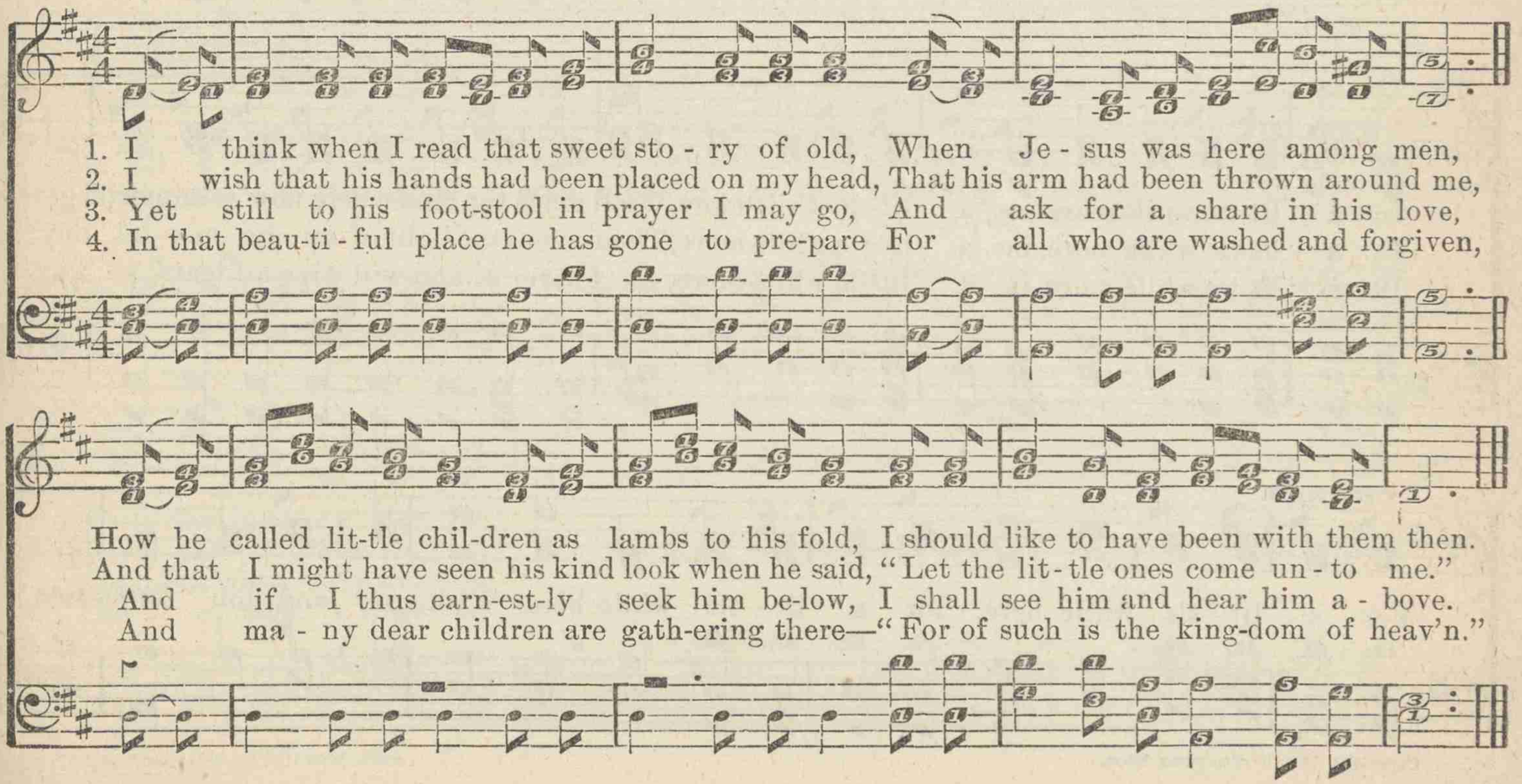
I thirst, I thirst, let me drink, let me drink, Of the life-giv-ing stream let me drink, let me drink;

Copyright, 1887, by Fillmore Bros.



The Sweet Story of Old.

*Mrs. JEMIMA LUKE. ENGLISH.



A Little While Here.

D. R. LUCAS. J. H. ROSECRANS.

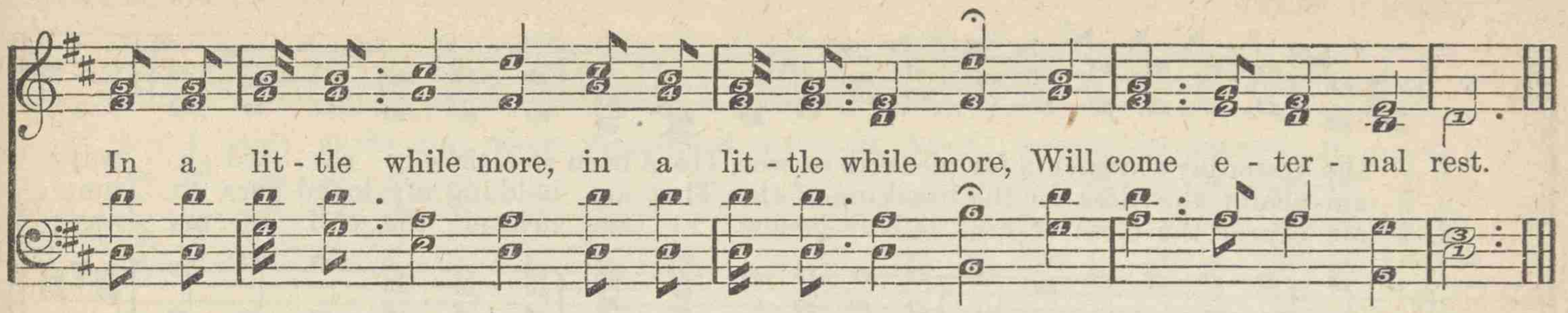
1. For a lit- tle while here, for a lit- tle while here, The bus - y years of toil will come and go;
2. For a lit- tle while here, for a lit- tle while here, We walk by faith the weary, toilsome way;
3. For a lit- tle while here, for a lit- tle while here, Our spir - its must a- bide in house of clay;

In a lit-tle while more, in a lit-tle while more, We'll reach the land where flow'rs immortal grow.
In a lit-tle while more, in a lit-tle while more, Then comes the light of an im - mor- tal day.
In a lit-tle while more, in a lit-tle while more, A Father's hand will wipe all tears a - way.

CHORUS.

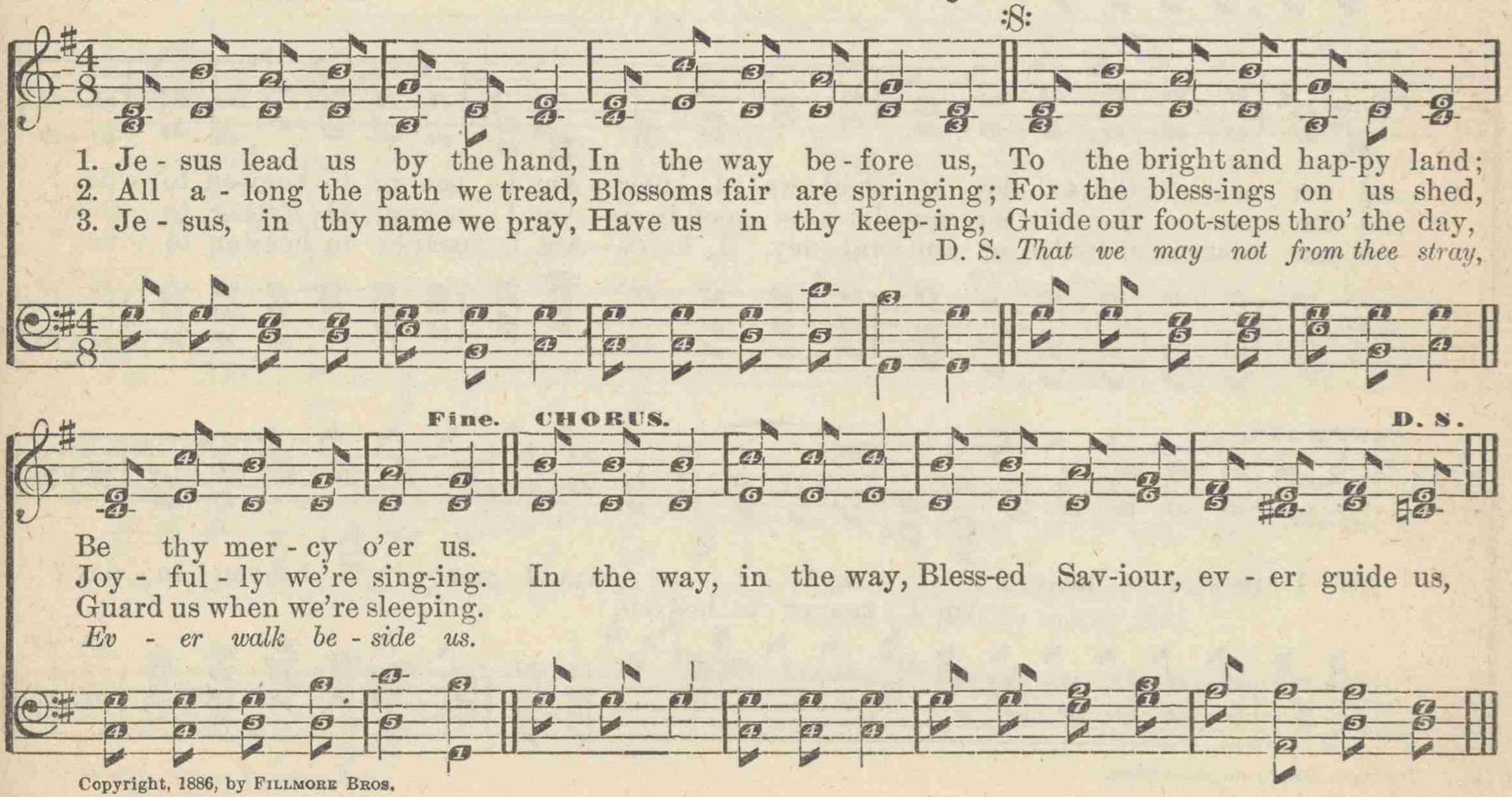
For a lit - tle while here, for a lit - tle while here, With care and toil oppressed;

Copyright, 1886, by FILLMORE BROS.



Lead Us in the Way.

MRS. C. L. SHACKLOCK. J. H. R.



Copyright, 1886, by FILLMORE BROS.

Am I Nearer to Heaven Today?

JESSIE H. BROWN. J. H. F.

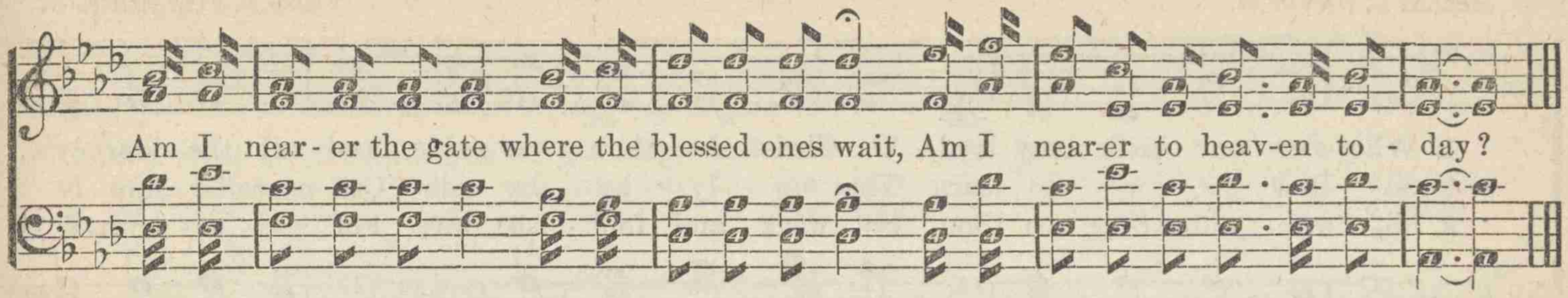
1. O the yesterday's moments for pleasure or woe, Have been stealthi - ly car - ried a - way;
2. I am nearer the time for the breaking of ties That are hold-ing my loved ones to me;
3. I am nearer the close of my la-bors be-low, I am near-er the end of my way;

I am near-er the val - ley of shad-ows, I know—Am I near-er to heav-en to - day?
I am near-er the time for my lat - est good-byes—Am I near-er, O Father, to thee?
I am near-er the edge of the val - ley, I know—Am I near-er to heav-en to - day?

REFRAIN.

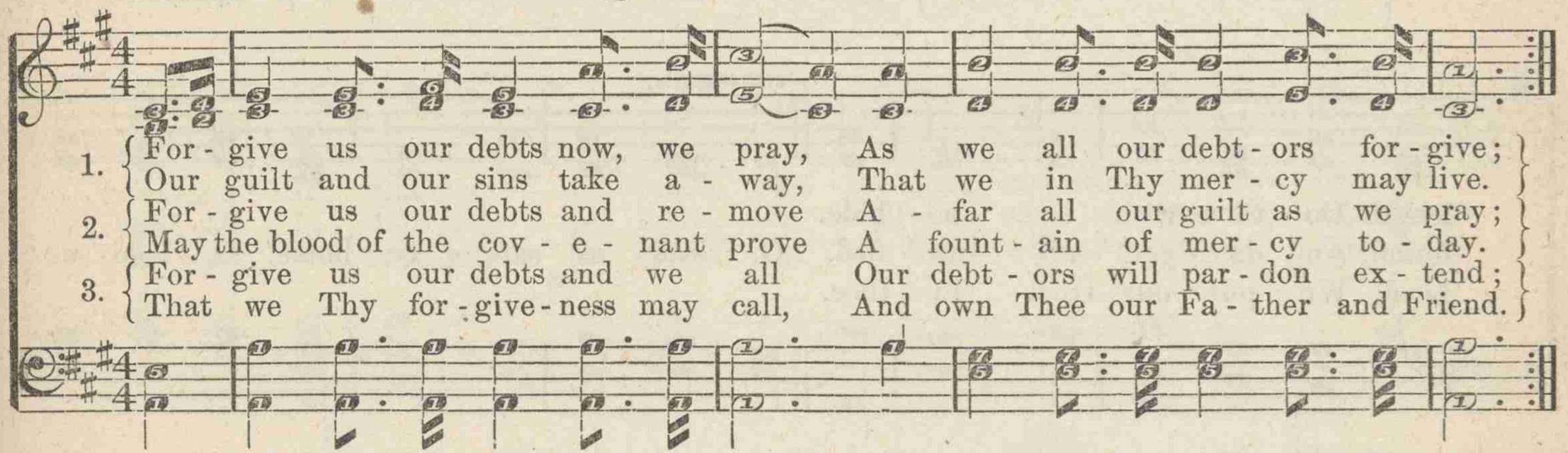
Am I near-er to heaven to - day? . . . Am I near-er to heaven to - day?
Am I near-er to heaven,

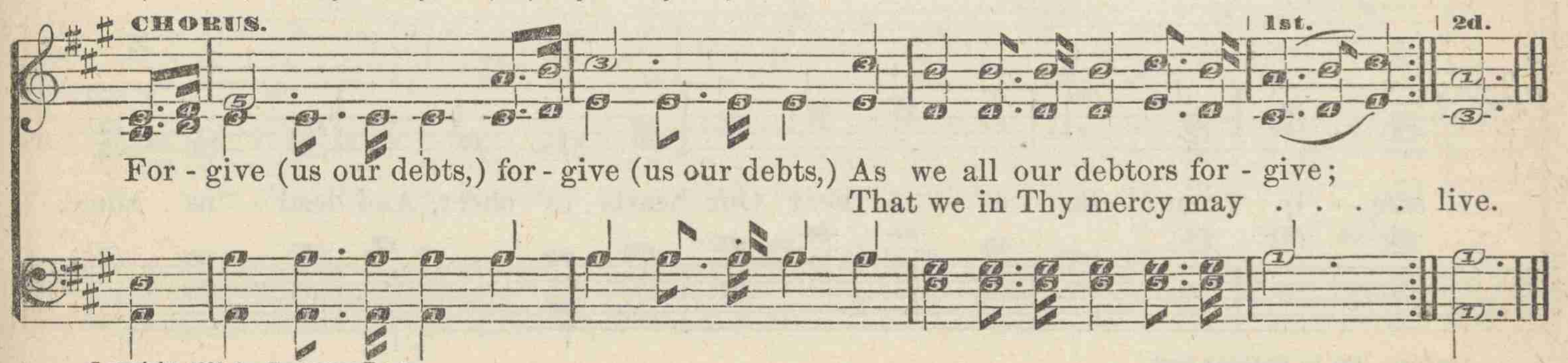
Copyright, 1886, by FILLMORE BROS.



Forgive us our Debts.

D. R. LUCAS. W. LEE DUNLAVY.





Copyright, 1886, by FILLMORE BROS.

O, Lead Us Safely Home.

MRS. A. L. DAVISON. FRED A. FILLMORE.

1. Wher-e'er our path may lead, O Christ, be thou our guide, And all the journey's
2. So slow are we to learn That on - ly by thy side Can peace be sure - ly
3. So wise and strong art thou, So weak and fool - ish we; For ev - er - more, O

length Do thou with us a - bide.
found, And dan - gers all de - fied. O, lead us safe - ly home, O, lead us
Lord, We put our trust in thee.

CHORUS.

safe - ly home; Be ev - er near Our hearts to cheer, And lead us home.

Copyright, 1886, by FILLMORE BROS.

In That Happy Home.

JESSIE H. BROWN. J. H. F.

1. We shall meet with raptured greet-ing In that hap - py home; Not a dread will dim the meet - ing In that hap - py home. Past the long and stern en - deav - or, Past the cares of life for - ev - er, We shall meet where naught can sev - er, In that hap - py home.
2. Friend to friend will be u - nit - ed, In that hap - py home; Love will ne'er be missed or slight - ed, In that hap - py home. We shall see with vis - ion clear - er, Heart to heart will then be near - er, Friends we love will there be dear - er— In that hap - py home.
3. We shall know no sad be - reav - ing, In that hap - py home; We shall know no pain or griev - ing, In that hap - py home. Age or death will give no tok - en, Not a tie will e'er be bro-ken, Not a word of part - ing spo - ken, In that hap - py home.

Copyright, 1887, by Fillmore Bros.

We Can Trust Him.

JESSIE H. BROWN

ALFRED POWERS.

1. Tho' the up-ward path is nar - row, Tho' the future is un-known, He who heeds the fall-ing
2. In his watch-ful lov - ing-kind-ness, We may all se - cure - ly trust; He is patient with our
3. If we trust his prom-ise whol - ly, Thro' the dark and thro' the light, He will lead us, soon or

CHORUS.

spar - row, Nev - er will for - get his own.
blindness—He re-mem-bers we are dust. We can trust him, we can trust him, He will
slow - ly, To the land where comes no night.

send us what is best; We can trust him, we can trust him, He will lead us home to rest.

Copyright, 1884, by FILLMORE BROS.

We Shall Be Like Him.

A. P. COBB. J. H. F.

1. "We shall be like Him!" The promise is sure, Brother, this hope set be - fore thee;
2. "We shall be like Him!" O won-der-ful love, Worthy of no - blest en - deav - or!
3. "We shall be like Him!" O glo - ry su - preme! Nothing can a - ny more sev - er

:S: Fine.

Sor-rows and tri - als with patience en - dure,— We shall be like Him in glo - ry.
Radiant and bliss-ful in heav-en a - bove, We shall be like Him for - ev - er.
Us from our Sav-iour who died to re - deem, And make us like Him for - ev - er.
D. S. *Love and o - be - dience the prom-ise se - cure,* *We shall be like Him in glo - ry.*

CHORUS. D. S.

We shall be like Him! We shall be like Him! Keep the blest vis - ion be - fore thee;

Copyright, 1886, by Fillmore Bros.

The Light is for Thee.

JESSIE H. BROWN. D. B. TOWNER.
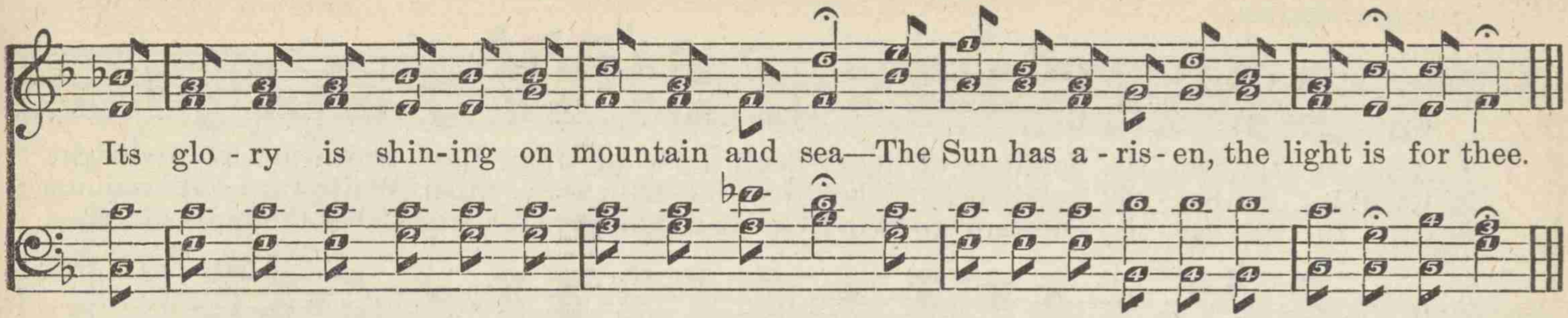
1. The night is far spent and the day is at hand, The morn-ing is glimmer-ing o-ver the land;
2. The night of the a - ges was wea-ry and long, While darkness gave shelter and cov-er to wrong;
3. The wea-ri-some night of op-pression is past, The shad-ow-ing darkness is lift-ed at last;

Its glo-ry is shin-ing on mountain and sea—A-wak-en, O sleep-er! the light is for thee.
But Je-sus, our Sun, has a-ris-en in might, And morning has come with a hope for the right.
The saddened have comfort, the captives are free—A-wak-en, O sleep-er! the light is for thee.

REFRAIN.
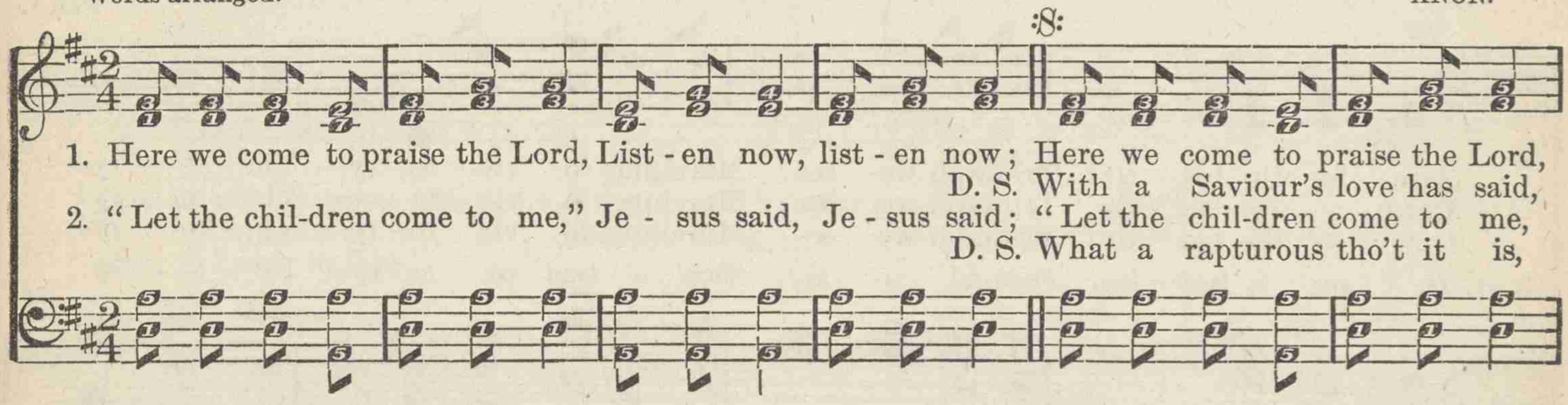
The light is for thee, the light is for thee, A-wak-en, O sleep-er! the light is for thee;
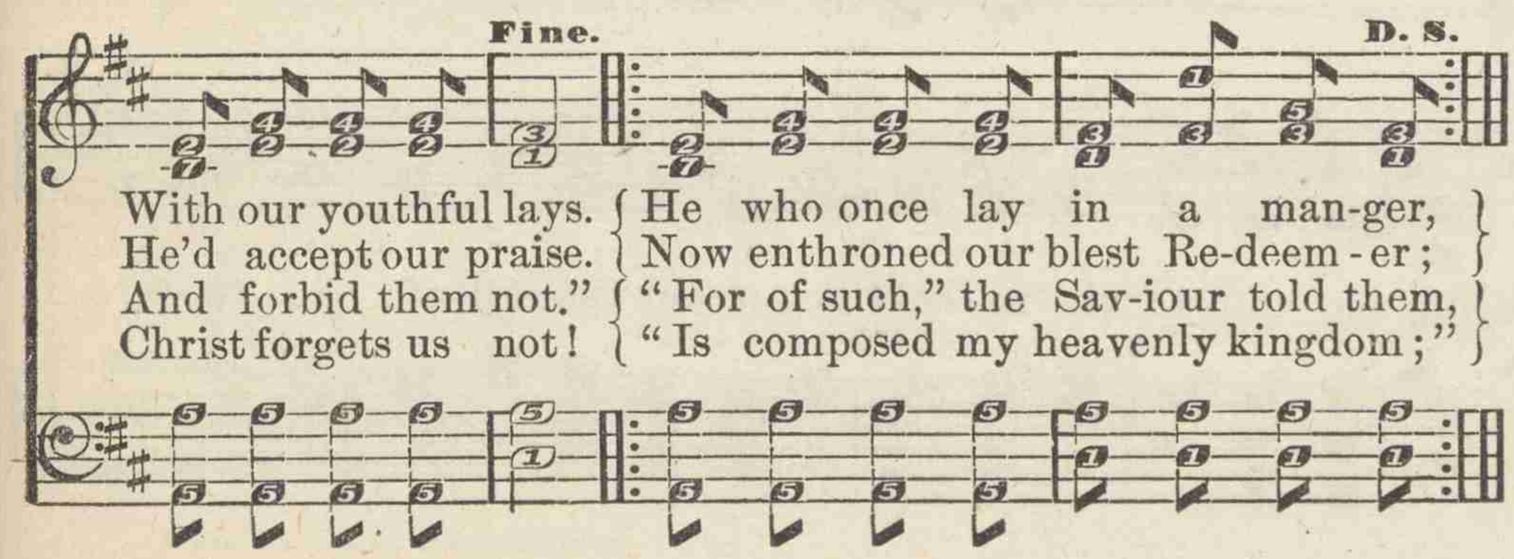
Copyright, 1886, by FILLMORE BROS.



We Come to Praise.

Words arranged. ANON.





3 Let us love and now adore,
Love him now, love him now;
Let us love and now adore
In our youthful days.
Let us never grieve our Saviour,
Who hath died to win us favor,
But with glad and willing hearts
Live and sing his praise.

Onward to Victory.

JESSIE H. BROWN. FRED A. FILLMORE.

1. Arm for the bat - tle, Sol-diers of light! Send the word of our Lord Down the left and right.
2. Read - y for bat - tle, Sol-diers all stand! Nev - er fail, nev-er quail, Wait your Lord's command.
3. On to the bat - tle, On-ward to win! God and right give the might O'er the hosts of sin.

:S: Fine.

Arm for the bat - tle! Triumph we see; Marching to vic - to - ry— Vic - to - ry!
Read - y for bat - tle! Triumph we see; Marching to vic - to - ry— Vic - to - ry!
On to the bat - tle! Triumph we see; Marching to vic - to - ry— Vic - to - ry!
D. S. *Je - sus is lead - ing, Faith-ful is he; Shout a - loud vic - to - ry— Vic - to - ry!*

D. S.

CHORUS.

Onward! one and all, Shouting vic - to - ry! vic - to - ry! Ech-o out the call of vic - to - ry!

Copyright, 1886. by FILLMORE BROS.

A Song of Praise.

D. R. LUCAS. J. H. R.

1. A - wake, my soul, and joyful sing, Yes, sing the Saviour's praise, O hail the great e - ternal King, Di-
2. His pow'r is great, and great his name, On him the nations call, Let every tongue his praise proclaim, For
3. Thro' all the years of rolling time, In voices full and free, A joy-ful song, a song sublime, We

CHORUS.

vine in all his ways. Hail the King, . . His praise proclaim, Joyful sing, . . Adore his
he is Lord of all. Hail the King, His praise proclaim, Joyful sing,
raise, O Lord, to thee.

name; Hail the King, . . His praise proclaim, Joyful sing, . . Adore his name.
Adore his name; Hail the King, His praise proclaim, Joyful sing,

Copyright, 1886, by FILLMORE BROS.

Beautiful Port of the Blest.

JESSIE H. BROWN. J. H. F.

pp **Echo.**

1. The voyage has been wea - ry, but hark! (but hark!) The plash of the breakers we hear;
2. The night has been drear - y, but see! (but see!) A - cross the wild wa - ters a - far,
3. The sea has been trou - bled, but lo! (but lo!) We look thro' the gath - er - ing light,
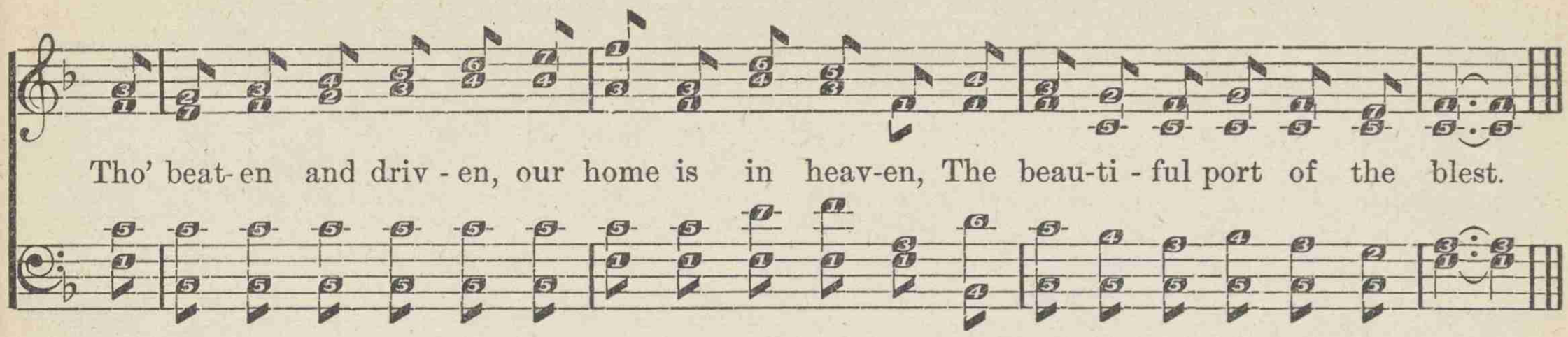
pp **Echo.**

It comes thro' the shad - ow - ing dark, (the dark,) To tell us a ha - ven is near.
Is shin - ing for you and for me, (for me,) The light of the day-bring-ing star.
And now we as - sur - ed - ly know, (we know,) The land of our God is in sight.

CHORUS.
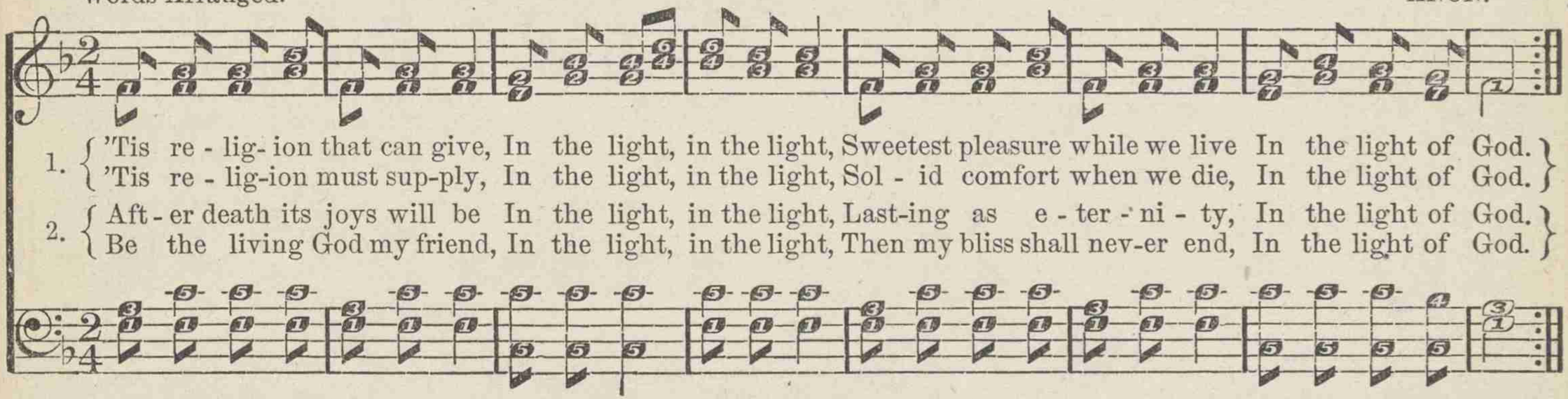
O, beau - ti - ful port of the blest! O, beau - ti - ful port of the blest!
Beau-ti - ful port, port of the blest! Beauti - ful port, port of the blest!

Copyright, 1886, by FILLMORE BROS.
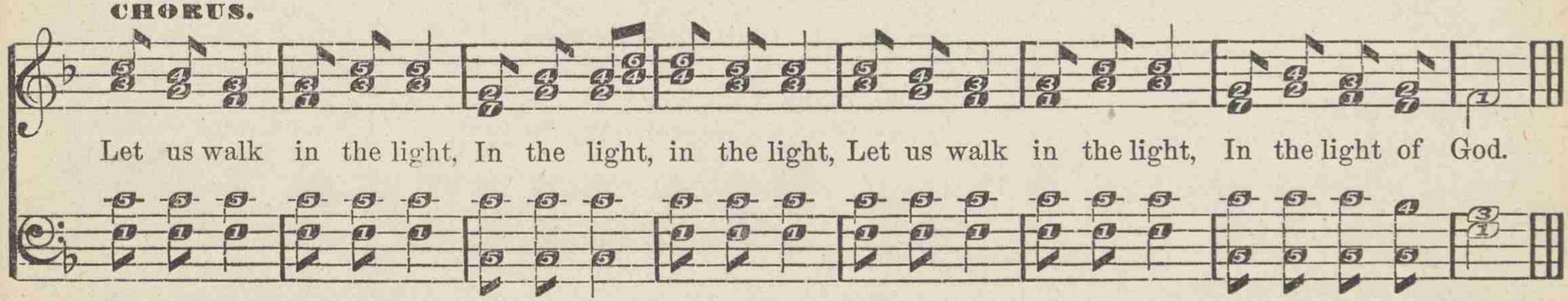


Let Us Walk in the Light.

Words Arranged. ANON.



CHORUS.



The Bright and Morning Star.

W. LEE DUNLAVY.

1. The bright and morning star Is shedding forth its light, As God's ma-jes - tic glo - ry,
2. The bright and morning star Is shin-ing forth for all Who love to see its beau - ty,
3. The bright and morning star Il - lu - minates the way That leads from earth to heav-en,
4. Of all the stars that shine There's none so great as this, Be - cause it shines for - ev - er,

To guide his chil-dren right. O, may we all re - ceive it, In faith—in joy—in love—
And heed its gra-cious call. "Come un-to me," says Je - sus, "And I will give you rest,
It nev - er leads a - stray. For if we on - ly trav - el Where'er its light doth show,
And gives e - ter - nal bliss. To all who trust its mer - it, It nev - er will grow dim,

CHORUS.

Un - til it guides us safe - ly In - to the realms a - bove.
For I am meek and low - ly," O be for - ev - er blest. It will guide us safe - ly,
The morning star will guide us A - way from ev - 'ry foe.
It is the bless-ed Je - sus, Who cleanses from all sin.

Copyright, 1886, by FILLMORE BROS.

Tho' the way be drear-y; It will guide us safe - ly To e - ter-nal life. It will guide us

safe - ly In-to bliss and glo - ry; It will guide us safe-ly, If we trust its light.

God is Ever Good.

J. H. F.

1. See the shining dewdrops On the flowers strewed, Proving as they sparkle—God is ev - er good.
2. Hear the mountain streamlet In the sol - i - tude, With its rip-ple say-ing—God is ev - er good.
3. In the leaf - y tree-tops Where no fears intrude, Merry birds are singing—God is ev - er good.
4. Bring, my heart, thy tribute, Songs of gratitude, While all nature utters—God is ev - er good.

Some Sweet Day.

ARTHUR W. FRENCH.

D. B. TOWNER, by per.

1. We shall reach the riv - er side, Some sweet day, some sweet day; We shall cross the storm - y tide, Some sweet day, some sweet day; We shall press the sands of gold, While be-
2. We shall pass in - side the gate, Some sweet day, some sweet day; Peace and plen - ty for us wait, Some sweet day, some sweet day; We shall hear the won-drous strain, Glo - ry-
3. We shall meet our lov'd and own, Some sweet day, some sweet day; Gath'ring round the great white throne, Some sweet day, some sweet day; By the tree of life so fair, Joy and

for our eyes un - fold, Heaven's splen-dors, yet un - told, Some sweet day, some sweet day.
to the Lamb that's slain; Christ was dead, but lives a - gain, Some sweet day, some sweet day.
rapt - ure ev - 'ry-where; O the bliss of o - ver there, Some sweet day, some sweet day.

Copyright, 1883, by D. B. TOWNER.

Unto Thee We Come.

GRACE GLENN. J. H. ROSECRANS.

1. Je - sus, we would trust in thee, Trembling, falt'ring on the way, Weak and sin-ful tho' we be,
2. Hungry, thou to me art bread; Thirsting, thou a fountain art; Wand'ring, may by thee be led,
3. Thou art life and thou art light, Leav-ing thee is but to die; Near to thee our soul's de-light,

CHORUS.

Thou canst be our staff and stay, Un - to thee, dear Lord, we come, Hear and save and guide us,
Na - ked hide with - in thy heart.
Be our por-tion hence for aye. Un-to thee, dear Lord, we come,

guide us home; Thou our strength and shield canst be, Need-ing all, we come to thee.
Thou our strength and shield canst be,

Copyright, 1886, by Fillmore Bros.

The Victor's Song.

CARRIE CHEYNEY. W. A. OGDEN.

With spirit.

1. Re - mem - ber the Sav - iour's prom - ise, O Chris - tian, and be strong, Who yieldeth to
2. By tri - als and deep af - flic - tions Our faith - ful - ness is prov'n; To him that
3. The Sav - iour will be thy help - er To foil the tempt - er's pow'r, Then cling in thy

no temp - ta - tion, Shall sing the vic - tor's song. Shall sing the vic - tor's song, Shall
o - ver - com - eth, The vic - tor's crown is giv'n. The vic - tor's crown is giv'n, The
faith to Je - sus, In ev - 'ry try - ing hour. In ev - 'ry try - ing hour, In

sing the vic - tor's song, Who yields not to temp - ta - tion, Shall sing the vic - tor's song.
vic - tor's crown is giv'n, To him that o - ver - com - eth, The vic - tor's crown is giv'n.
ev - 'ry try - ing hour, O, cling in faith to Je - sus, In ev - 'ry try - ing hour.

Copyright, 1885, by W. A. OGDEN.

Sooner or Later.

JESSIE H. BROWN. J. H. F.

1. Soon - er or lat - er the wrong will be right-ed, Soon - er or lat - er the wick-ed will fail;
2. Soon - er or lat - er the load will be light-er, Soon - er or lat - er the struggle will cease;
3. Soon - er or lat - er the doubts and the dangers, All will be o - ver, for - ev - er and aye;

Soon - er or lat - er the dark will be light-ed, Soon-er or lat - er the good will pre-vail.
Soon - er or lat - er the sky will be brighter, Spanned by the beauti - ful rain-bow of peace.
Soon - er or lat - er will trav-el-worn strangers En - ter the home at the end of the way.

D. S. *Soon - er or lat - er, ah, soon - er or lat - er, God will re - ward us for all that we do.*

REFRAIN.

Soon - er or lat - er, ah, soon - er or lat - er, Heav-en will show us the false and the true;

Fine. **D. S.**

Copyright, 1886, by Fillmore Bros.

The Song of the Ransomed.

D. R. LUCAS. J. H. ROSECRANS.
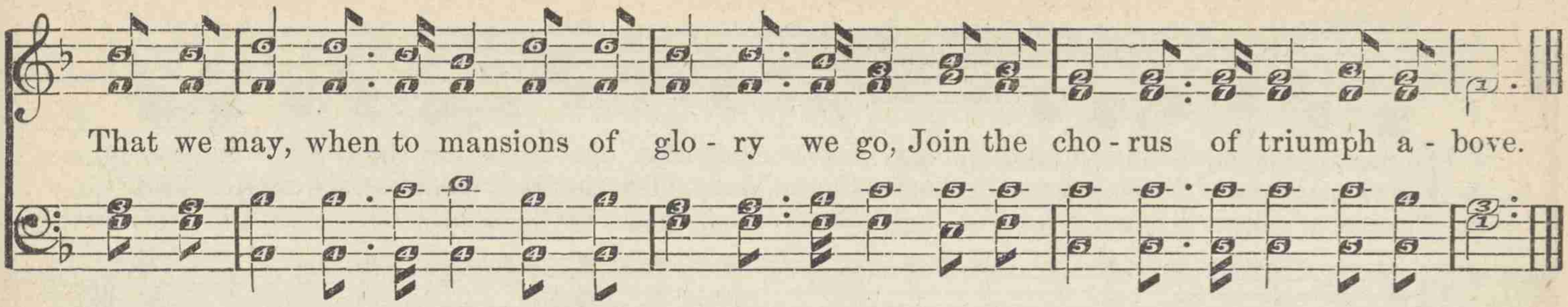
1. There's a song that is heard in the re - gions a-bove, For the ransomed are sing-ing it there,
2. As the song is the same with its cho - rus sublime, As the Sav-iour di-vine all a - dore,
3. 'Tis the song the redeemed of all a - ges will sing, When they meet on the rad - i - ant shore,

While its cho - rus resounds with the ech - oes of love, As it sweeps thro' the Par - a - dise fair.
May our voic - es in u - ni - son blend, as we chime, With the ransomed on Par - a - dise shore.
And will nev - er, no nev - er, grow old, but will sing, With the glo - ry of Christ ev - er - more.

CHORUS.

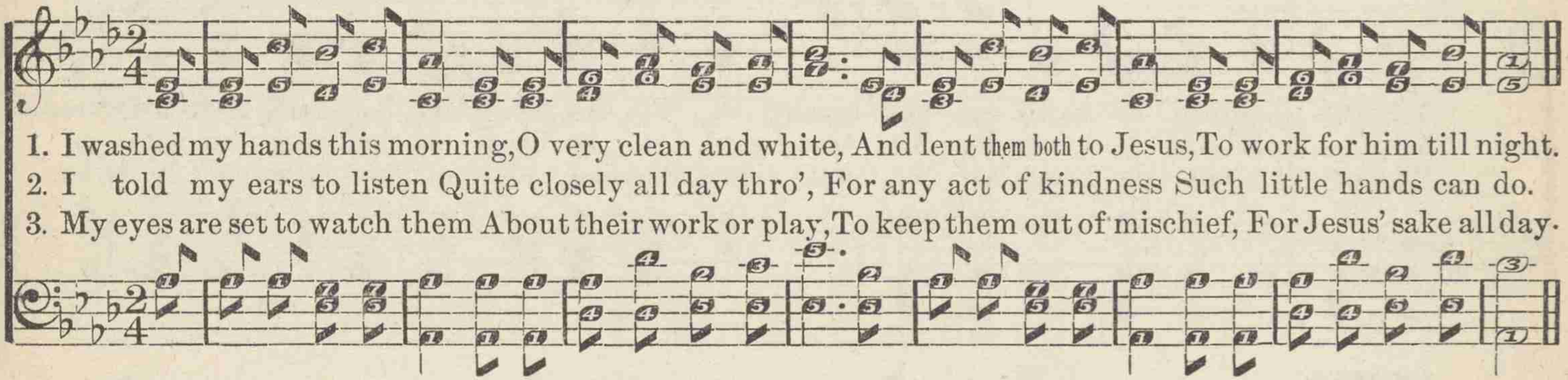
Let us join the bright throng in the song here be-low, The glad song of redemption and love,
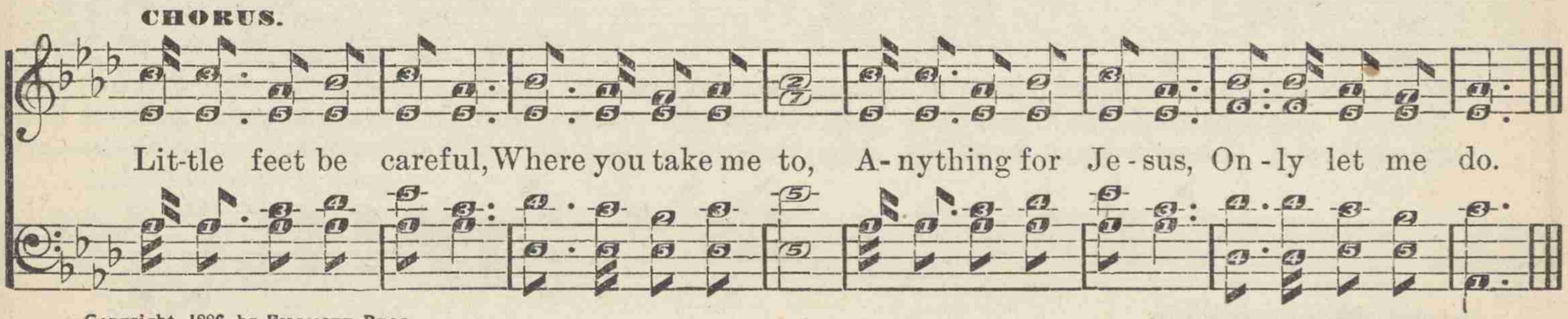
Copyright, 1886, by FILLMORE BROS.



Little Feet be Careful.

MRS. L. M. B. BATEMAN. J. H. R.





Copyright, 1886, by FILLMORE BROS.

Peace, Rest and Joy.

PETER VOGEL. J. H F.

DUET.

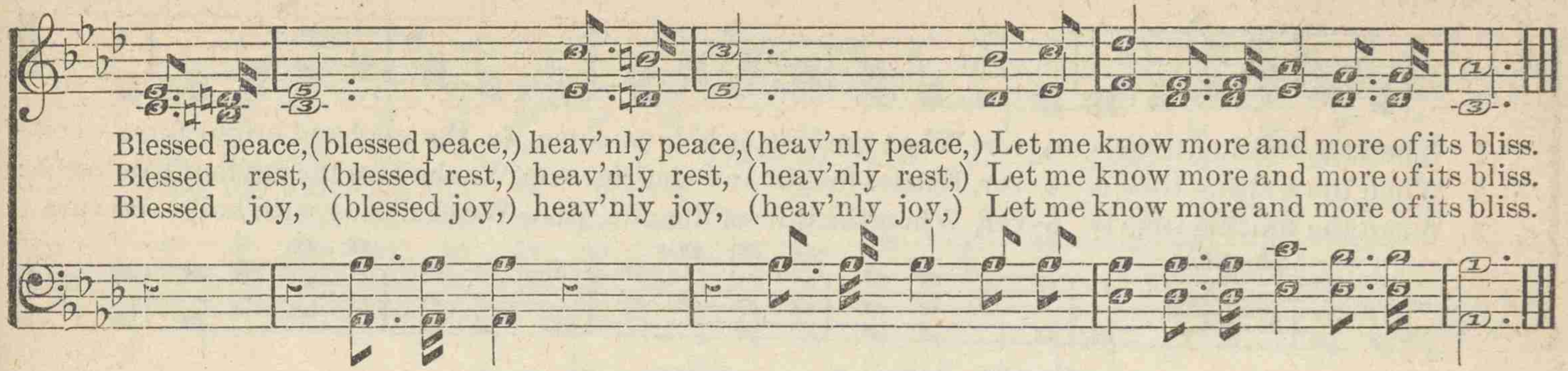
1. There's a peace I have found in my Sav - iour, It is sweet-er than all I have known;
2. There's a rest I have found in my Sav - iour, 'Tis the rest from earth's sorrow and sin;
3. There's a joy I have found in my Sav - iour, Far a - bove all the joys of the earth;

All the sor-rows of earth can not break it, 'Tis the peace that has come from his throne.
All the toils that I know in his vine - yard, On - ly deep - en that rest now with - in.
Ev - er new its de - lights as I jour - ney, Bless-ed joy of my heav-en - ly birth.

CHORUS.

Blessed peace, (blessed peace,) heav'nly peace, (heav'nly peace,) O how poor were my soul without this!
Blessed rest, (blessed rest,) heav'nly rest, (heav'nly rest,) O how poor were my soul without this!
Blessed joy, (blessed joy,) heav'nly joy, (heav'nly joy,) O how poor were my soul without this!

Copyright, 1886, by Fillmore Bros.



Blessed peace,(blessed peace,) heav'nly peace,(heav'nly peace,) Let me know more and more of its bliss.
Blessed rest, (blessed rest,) heav'nly rest, (heav'nly rest,) Let me know more and more of its bliss.
Blessed joy, (blessed joy,) heav'nly joy, (heav'nly joy,) Let me know more and more of its bliss.

Singing, Singing, Singing.

GRACE GLENN. DAVID COLVIN.

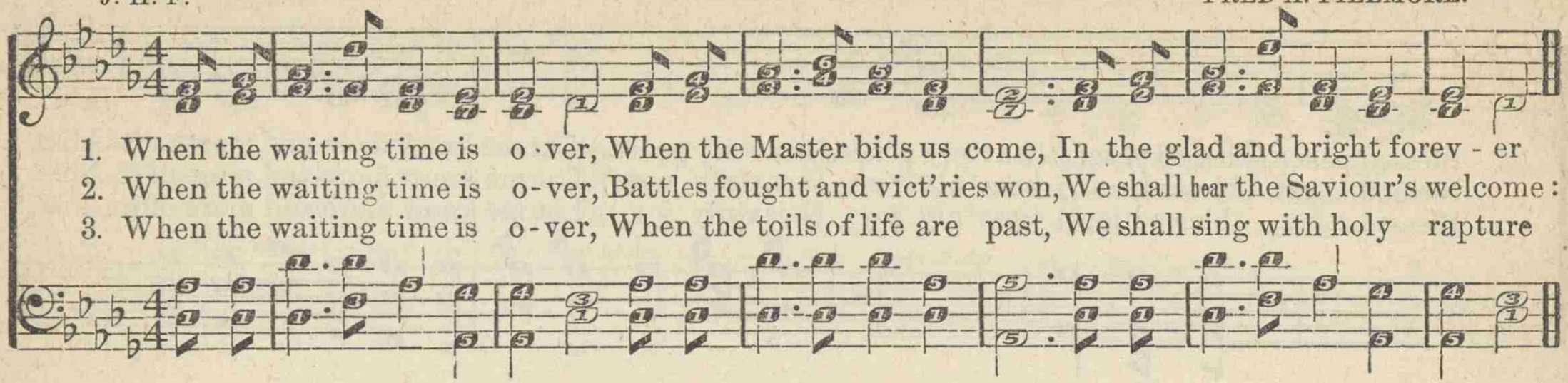
1. There's one thing up in heav - en The an-gels bright and fair Can do to make them happy, In
2. I don't know what be - side it, They find to do, I'm sure, But what-so-e'er it may be, 'Tis
3. I'm glad our heav'nly Fa - ther Has taught the world to sing, And so, just like the an-gels, We'll

stay-ing always there: { 'Tis singing, singing, singing, As lit-tle children may;
something good and pure. { 'Tis singing, singing, singing A-bout our (*Omit.*) . . . work or play.
make his praises ring.

From "Joy and Gladness," by per.

When the Waiting Time is Over.

J. H. F. FRED A. FILLMORE.



Copyright, 1885, in "Banner of Beauty."

yond the riv - er, . . . There to dwell e - ter - nal - ly, (e - ter - nal - ly,)
When the wait - ing time is o - ver.

Let Us With a Joyful Mind.

MILTON. Arr. from MOZART.

1. Let us with a joy-ful mind, Praise the Lord, for he is kind, For his mercies shall en-dure,
2. Let us sound his name abroad, For of gods he is the God, Who by wisdom did cre-ate,
3. All his creatures God doth feed, His full hand supplies their need; Let us therefore car - ol forth,

Repeat. *pp*

Ev - er faith-ful, ev - er sure.
Heav'ns expanse and all its state. Hal-le - lu-jah, hal - le - lu-jah, hal - le - lu-jah, A - men.
His high ma - jes - ty and worth.

Waiting to Welcome Us There.

PAUL M. RUSSELL. J. H. ROSECRANS.

1. On that shore, on that bright gold-en shore, Where the dark-ness of night is un-known,
2. By and by we shall rest in that land, With the loved and the lost gone be-fore,
3. Ev-'ry day we are near-ing the shore, All the sor-rows of earth soon shall cease,

Where the bright an-gels stand ev-er-more, Glo-ry-crowned at the Fa-ther's great throne;
By and by we will join that glad band, And ho-san-nas will sing ev-er-more,
We will soon hear the dip of the oar, Soon re-pose in that ha-ven of peace,

Cres.

They are wait-ing to wel-come us there, To the joys and e-ter-nal de-light,
Heav-en's King in his beau-ty we'll see, And the wealth of that cit-y un-rolled,
O how hap-py are they who have gone, To that realm of e-ter-ni-ty fair!

Copyright, 1882, in "Voice of Joy."

Of a home in that man - sion so fair, When earth's sor - row shall fade from our sight.
And O what a glad day 'twill be, When we stand in that cit - y of gold.
They are wait - ing, our pil - grim - age done, They are wait - ing to wel - come us there.

CHORUS.

They are waiting, . . . They are waiting . . . They are waiting to welcome us there.
waiting, waiting, waiting, waiting, waiting, waiting,

They are waiting, . . . They are waiting, . . . They are waiting to welcome us there.
waiting, waiting, waiting, waiting, waiting, waiting,

Angel Voices.

ELIZA SHERMAN. J. H. FILLMORE.

1. Just a - cross the si - lent riv - er Is a house not made with hands,
2. Just a - cross the si - lent riv - er There's a harp of shin - ing gold,
3. Just a - cross the si - lent riv - er, In the un - dis - cov - ered land,

And the peace which God hath spo - ken Soft - ly rests o'er all its lands;
Wait - ing till my ran - somed spir - it Shall its mel - o - dy un - fold;
There are liv - ing wa - ters flow - ing Soft - ly o'er the gold - en sand;

And I hear sweet an - gel voic - es Chim - ing o'er the crys - tal sea, . . .
Still I hear the an - gel voic - es Chim - ing o'er the crys - tal sea, . . .
And I hear the an - gel voic - es Ring - ing o'er the crys - tal sea, . . .

Copyright, 1881, in "Songs of Glory, No. 2."

"In that land of light and beau - ty, There's a man - sion bright, for thee."
"In those pearl - y man - sions yon - der, There's a harp laid up for thee."
"There's a robe of won-drous white - ness, In those man - sions bright, for thee."

REFRAIN.

Chim - ing, chim - ing, Far a - cross the crys - tal sea, . . .
Soft - ly chim - ing, sweet - ly chim - ing, Come those voic - es yet to me, . . .
Still those voic - es come to me, . . .

"In that land of light and beau - ty, There's a man - sion bright, for thee."
"In those pearl - y man - sions yon - der, There's a harp laid up for thee."
"There's a robe of won-drous white - ness, In those man - sions bright, for thee."

Voices From the By and By.

ARTHUR C. PIERSON. FRED A. FILLMORE.

1. How ma - ny are gone who were dear to my heart! How ma - ny whose presence I miss!
2. O! noth-ing so cheers me a - long on my way, Save the voice of the Sav-iour a - lone,
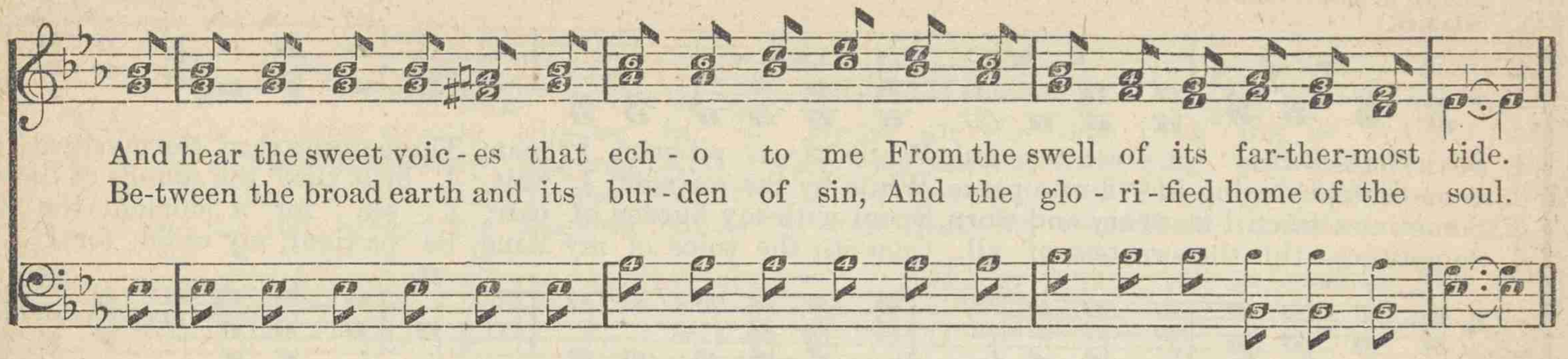
How ma-ny have gone to the bright world a-bove From the toil and the sor-row of this!
As the voic-es that come to me o - ver the sea From the lips of the good and the gone;

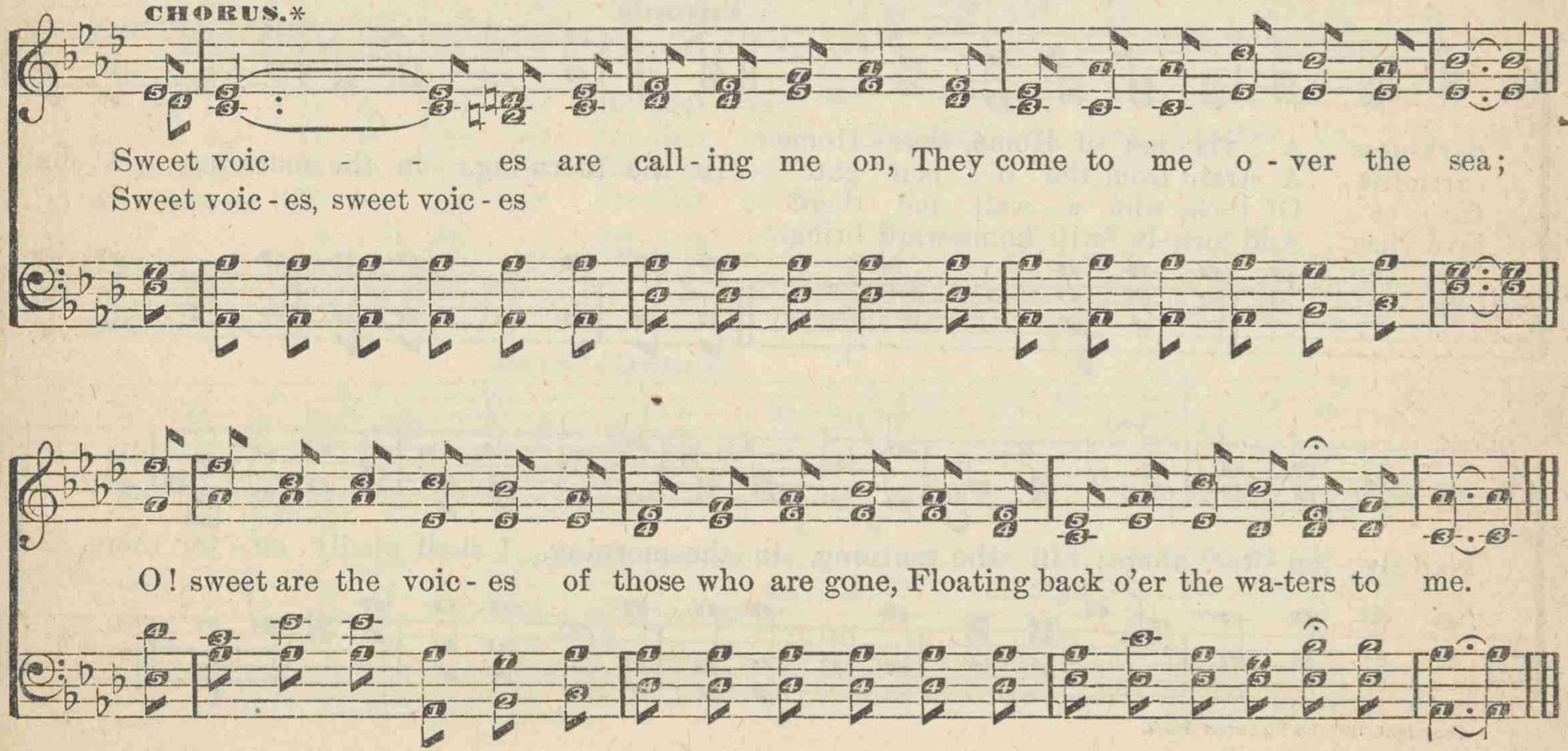
TRIO.*

I love to look out on the wide-spreading sea That has borne these be-lov'd from my side,
I hear them by night and I hear them by day, In the swell of the wa - ters that roll

*This piece changes key here. The better way to learn it will be to learn each key separately first, at the correct pitch, then the two keys will run together easily and naturally.

Copyright, 1886, by FILLMORE BROS.


And hear the sweet voic - es that ech - o to me From the swell of its far-ther-most tide.
Be-tween the broad earth and its bur - den of sin, And the glo - ri - fied home of the soul.


CHORUS.*
Sweet voic - - - es are call - ing me on, They come to me o - ver the sea;
Sweet voic - es, sweet voic - es
O! sweet are the voic - es of those who are gone, Floating back o'er the wa-ters to me.

In the Morning.

MRS. A. L. DAVISON. J. H. ROSECRANS.

SOLO.

1. Sometimes soft-ly o - ver my soul, While as a pil-grim I roam, There comes thro' the mystical
2. Sometimes, bringing in - fi-nite peace, While by the wayside I wait, I hear thro' the sounds of the
3. Sometimes when I'm weary and worn, Spent with my burden of care, I see for a moment the
4. Sometimes—this the sweetest of all, Com-eth the voice of my King, Be pa-tient, my child, for I

CHORUS.

dark-ness A vis - ion of Home, sweet Home.
earth-life A strain from the o - pen gate. In the morn-ing, in the morn-ing, I shall
fac - es Of those who a - wait me there.
love thee, And sure-ly will home-ward bring.

glad - ly en - ter there; In the morning, in the morning, I shall gladly en - ter there.

Copyright, 1887, by FILLMORE BROS.

It is Better Further On.

Words arr. from JOSEPH PARKER, D. D. J. H. F.

DUET. *

1. Hope is singing, sweetly sing-ing In a joy-ful un - der - tone; Sing - ing as if God had
2. Night and day 'tis sweetly sing-ing, And it cheers me when a - lone; Sing - ing so the heart will
3. Further on—but how much further? Count the mile-stones one by one? No, not counting—on-ly
4. Thro' the veil, beyond the shadows Shines the ev-er - last - ing sun; Walk by faith a - mid the

SEMI-CHORUS.

taught it— "It is bet - ter fur-ther on."
hear it— "It is bet - ter fur-ther on." Fur-ther on, yes, fur-ther on, "It is
trust - ing— "It is bet - ter fur-ther on."
dark-ness— "It is bet - ter fur-ther on."

FULL CHORUS.

bet - ter fur-ther on." Hope is singing, sweet-ly sing-ing—"It is bet-ter fur-ther on."

*The Soprano and Alto duet in this song is continuous throughout, and should be made prominent—the bases and tenors singing softly, or in a subordinate manner. The small notes may be sung softly also. At "Full Chorus" the bases and tenors may balance up their parts by singing stronger.

Copyright, 1887, by FILLMORE BROS.

God be With You.

J. E. RANKIN. W. G. TOMER.
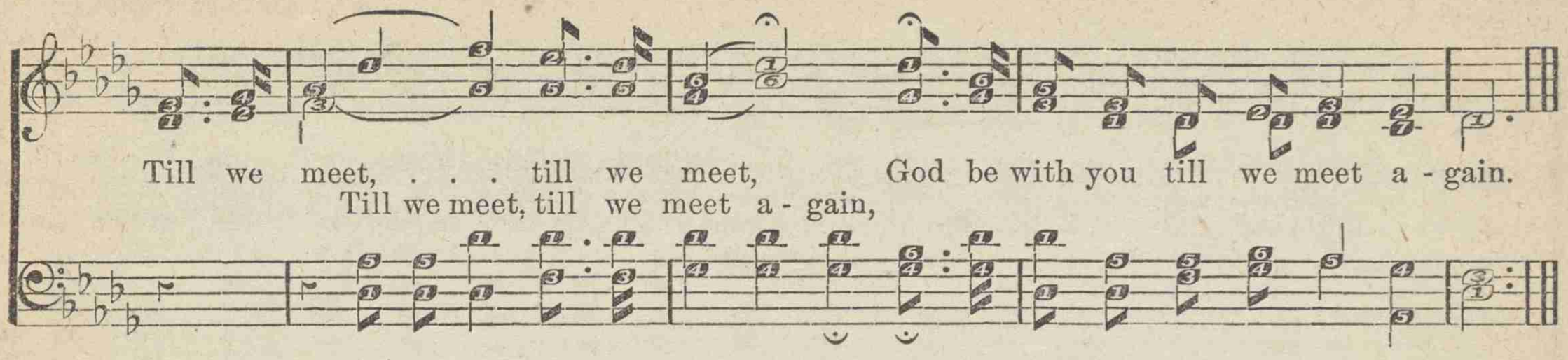
1. God be with you till we meet a - gain, By his coun-sels guide, up - hold you
2. God be with you till we meet a - gain, 'Neath his wings se - cure - ly hide you
3. God be with you till we meet a - gain, When life's per - ils thick con-found you
4. God be with you till we meet a - gain, Keep love's ban - ner float - ing o'er you

With his sheep se - cure - ly fold you, God be with you till we meet a - gain.
Dai - ly man - na still di - vide you, God be with you till we meet a - gain.
Put his arms un - fail - ing round you, God be with you till we meet a - gain.
Smite death's threatening wave be - fore you, God be with you till we meet a - gain.

CHORUS.

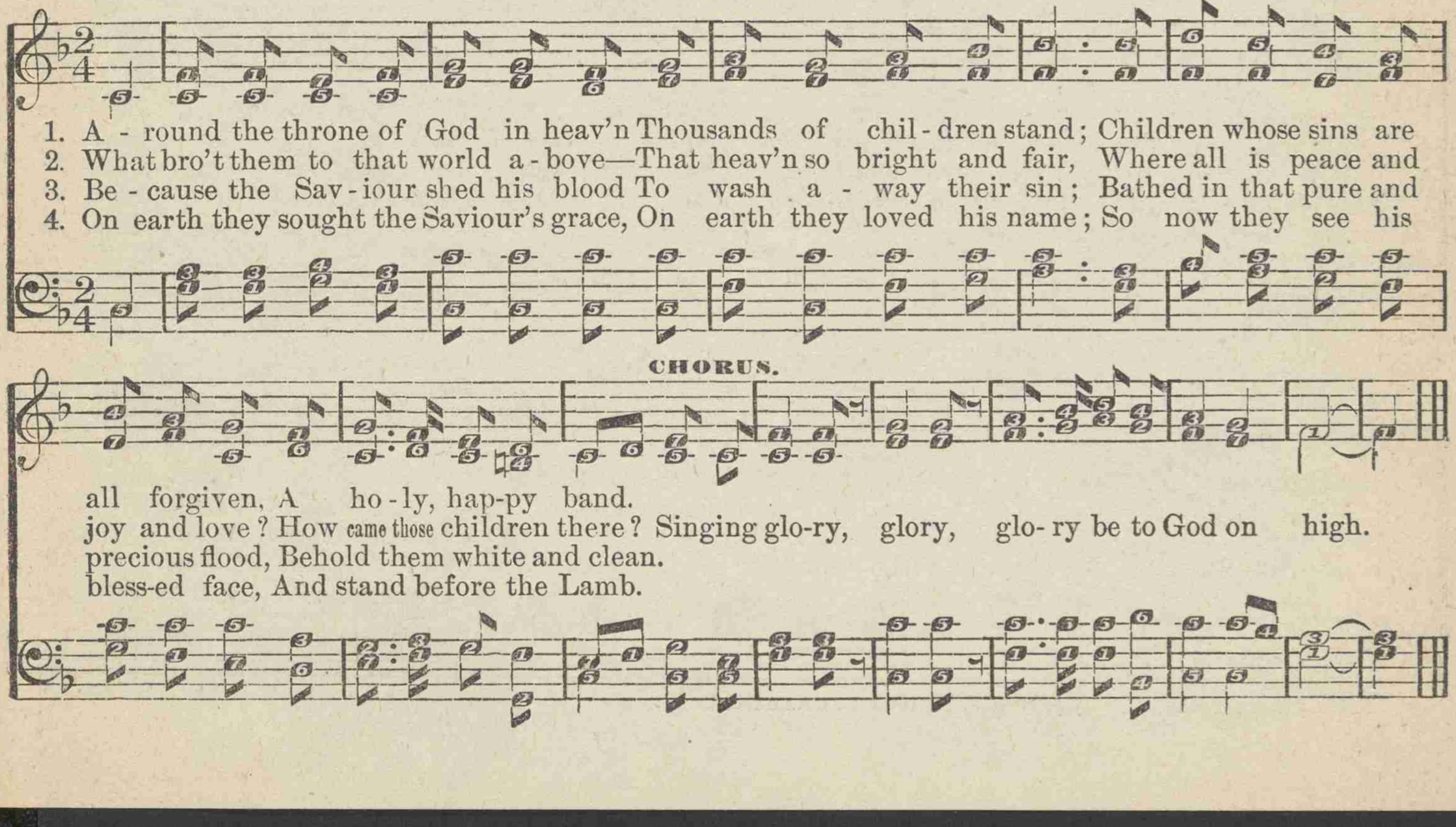
Till we meet, . . . till we meet, Till we meet at Je - sus' feet;
Till we meet, till we meet a - gain, Till we meet,

By permission of J. E. RANKIN, Orange Valley, N. J.



Around the Throne.

ANNIE SHEPHERD. ENGLISH.



What a Gathering that will Be.

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

1. At the sound-ing of the trum - pet, when the saints are gath - ered home, We will
2. When the an - gel of the Lord pro-claims that time shall be no more, We shall
3. At the great and fi - nal judg-ment, when the hid - den comes to light, When the
4. When the gold - en harps are sound - ing, and the an - gel bands pro - claim, In tri-

greet each oth - er by the crys - tal sea, (crys - tal sea,) With the friends and all the
gath - er, and the saved and ransomed see, (glad - ly see,) Then to meet a - gain to-
Lord in all his glo - ry we shall see, (we shall see,) At the bid - ding of our
umphant strains the glo-rious ju - bi - lee, (ju - bi - lee,) Then to meet and join to

loved ones there a - wait - ing us to come, What a gath'ring of the faith-ful that will be!
geth - er on the bright ce - les - tial shore, What a gath'ring of the faith-ful that will be!
Sav-iour, "Come, ye bless-ed to my right," What a gath'ring of the faith-ful that will be!
sing the song of Mo - ses and the Lamb, What a gath'ring of the faith-ful that will be!

From "Song Treasury," by per. of J. H. KURZENKNABE & SONS.

CHORUS.

What a gath - - - - 'ring, gath - - - - 'ring, At the
What a gath-'ring of the loved ones when we'll meet with one an - oth - er,

sound - ing of the glo - rious ju - bi - lee, ju - bi - lee; What a gath - - - -
What a gath'ring when the

'ring, gath - - 'ring, What a gath'ring of the faith-ful that will be!
friends and all the dear ones meet each other,

They Gave Him Their Treasures.

JESSIE H. BROWN. J. H. F.

Infant Class.

1. They gave Him their treasures those wise men of old, Their treasures of spices and perfumes and gold;
2. We can not lay gifts at his feet as did they, But gifts we can of-fer to Je-sus to-day;
3. The hun-gry and thirst-ing and sin-ful are here, And—list to a Voice that is tender and clear;—

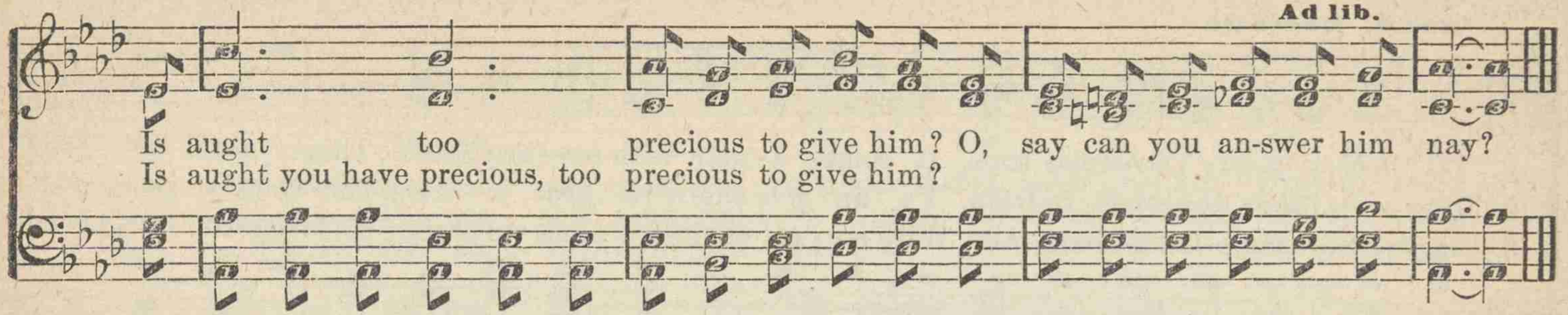
Rit. Cres.

No gift they could bring was too cost-ly or rare To lay at the feet of the In-fant so fair.
Our help to the poor and despised we can bring, And giving to them is a gift to our King.
"The treasures you give un-to these that you see, Lo! I will ac-cept as if giv-en to me."

FULL CHORUS. Tempo.

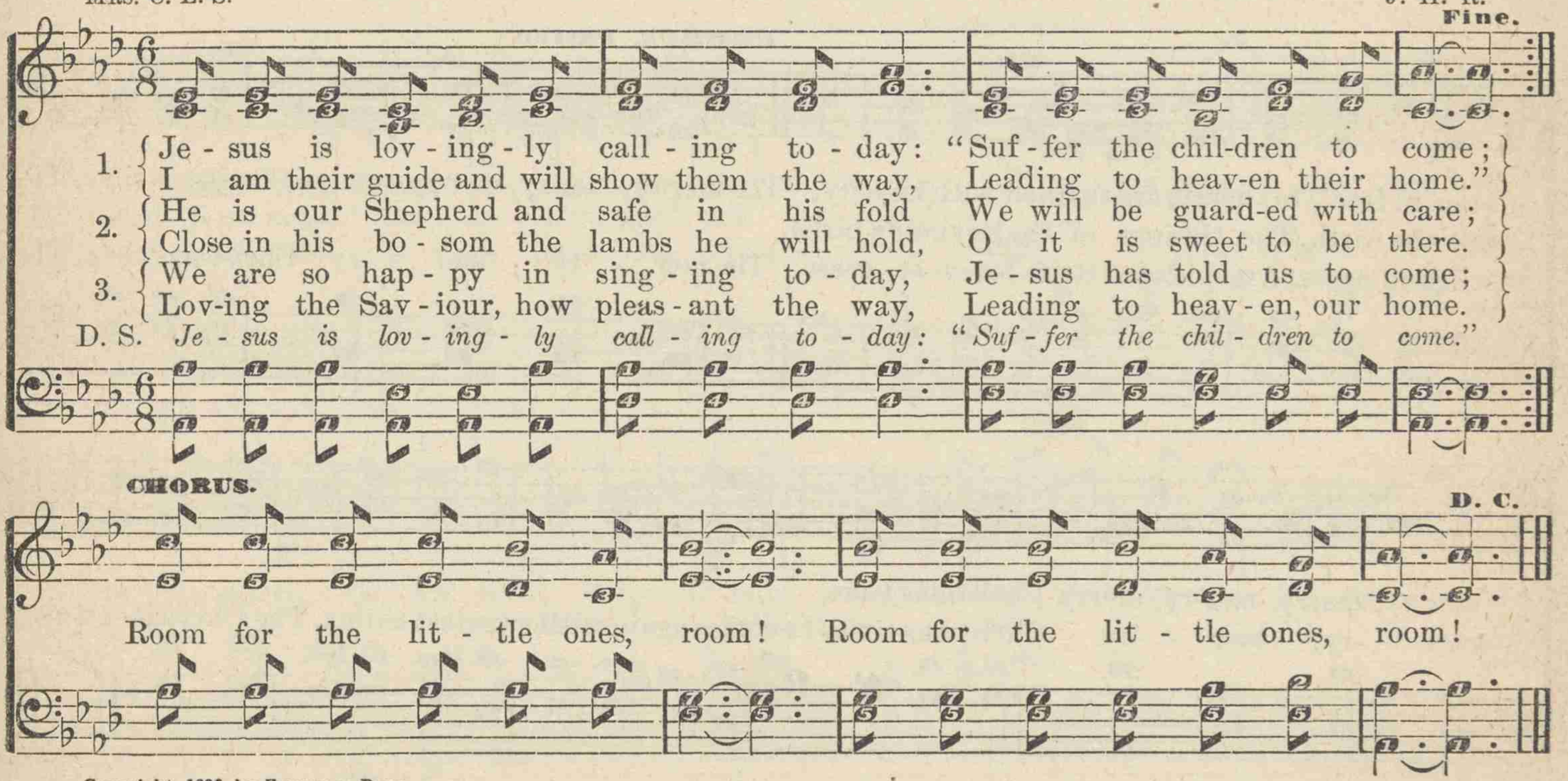
O, have you a gift for the Saviour? He asks for your treasures to-day;
O, have you, O have you a gift for the Saviour? He asks, O he asks for your treasures to-day;

Copyright, 1882, in "When Shiloh Came."



Room for the Little Ones.

MRS. C. L. S. J. H. R.



Copyright, 1886, by FILLMORE BROS.

'Tis Merry Christmas Time.

FRED A. FILLMORE.

SOLO. Moderato.

1. 'Tis mer-ry, merry Christmas time, It comes a-gain with sweetest chime; The crys-tal bells, they
2. Ring out, O stars, the sweet re-frain, Ye an-gels choirs re-peat a-gain The song of peace o'er
3. Sing we the song,—the anthem raise, With an-gel choirs his name to praise; He brings the world good-

Rit. **CHORUS. Faster.**

ring so free, Our hearts are thrilled with melody. 'Tis mer-ry, mer-ry, mer-ry, mer-ry Christmas time, 'Tis
all the earth, The tid-ings of the Saviour's birth.
will and peace, And bids our strife forev-er cease. 'Tis mer - ry, mer - ry Christmas time, 'Tis

mer-ry, merry, mer-ry, merry Christmas time,
mer - ry, mer - ry Christmas time, It comes again with sweetest chime, The Christmas time.

Copyright, 1884, by Fillmore Bros.

C. M. F. * * *

SOLO.

1. Ring the Christ-mas bells a - gain, Joy and peace their notes proclaim; Hap - pi - ness to all man - kind, Bless - ed hope in Je - sus' name.
2. Sing once more the an - gels' song, Raise a - gain the heavenly strain, Let the world the glad news hear, "Peace on earth, good will to men."
3. Tell a - gain the sto - ry old, Old, yet ev - er new and sweet, Ma - ny years has it been told, A - ges shall its joys re - peat.

CHORUS.
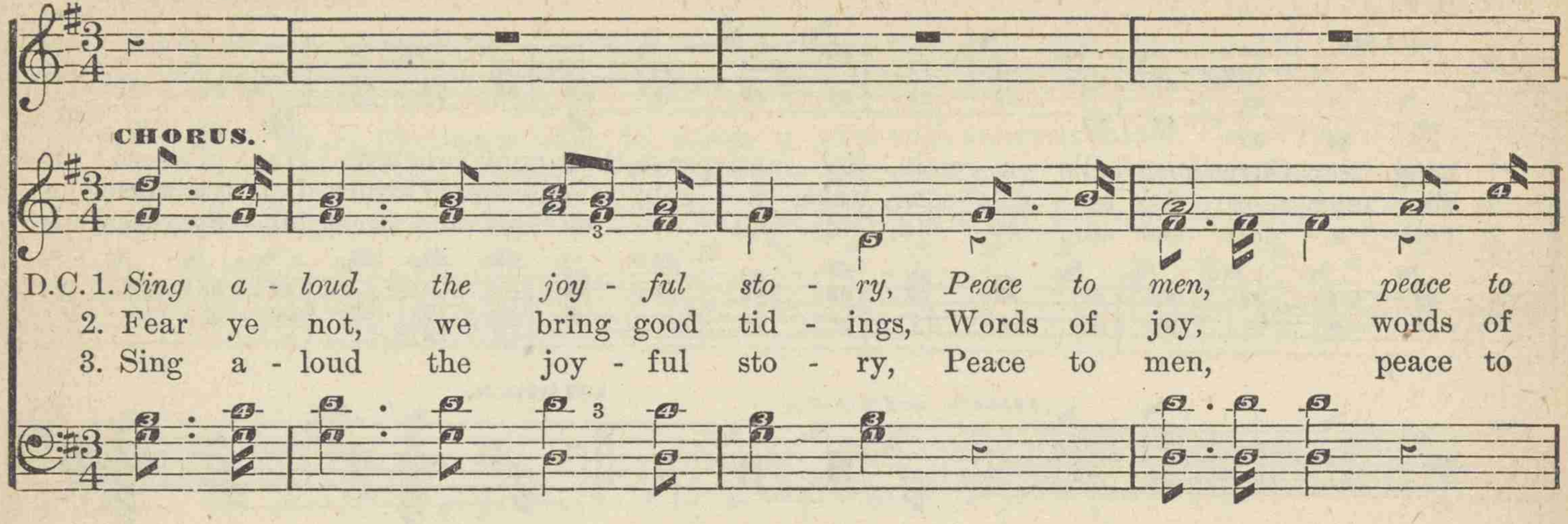
Ring the bells, ring the bells, Tell the sto - ry, old and true; Ring the bells, ring the bells, Tell the sto - ry, ev - er new.
Ring bells, ring bells, Ring bells, ring bells,
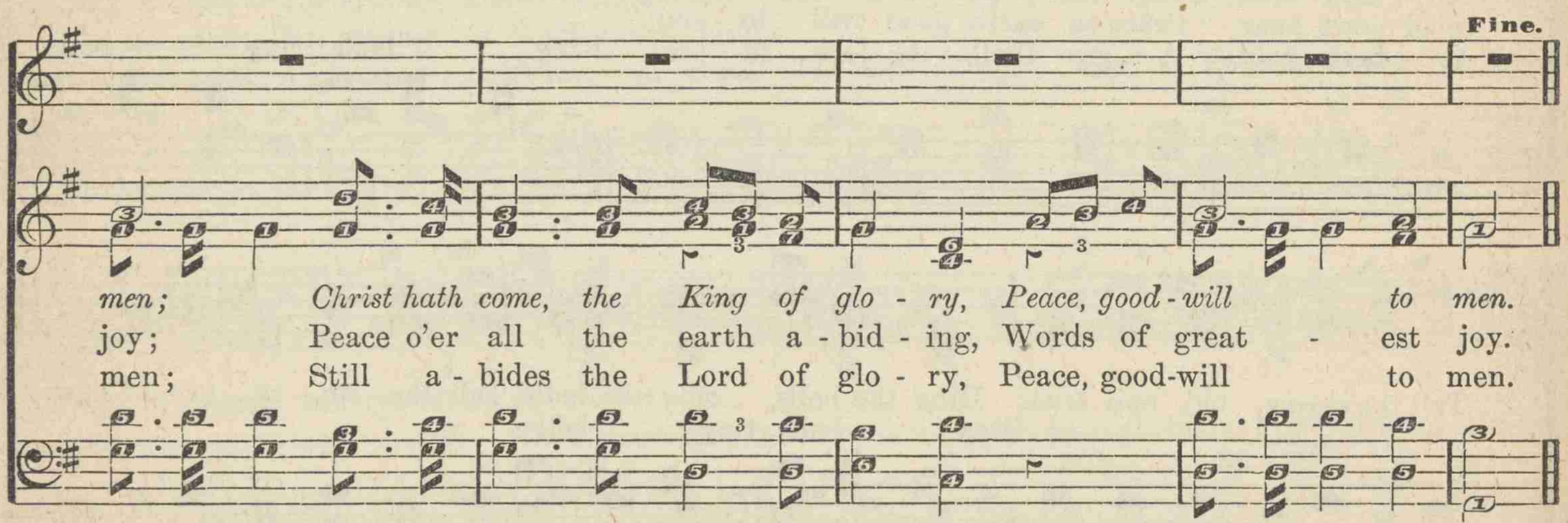
Copyright, 1887, by Fillmore Bros.

J. H. R., J. H. F. and C. M. F., all had a hand in the construction of this tune.

132 Sing Aloud the Joyful Story.

GRACE GLENN. J. H. ROSECRANS.





NOTE.—It will be seen that this piece changes key at the beginning of the second page. The proper way to learn it is to first learn each page separately, in its proper pitch, and then unite the two. The Solo or Unison may be sung by a male voice or voices.

Copyright, 1886, by FILLMORE BROS.

SOLO or Unison.

From the hills and mountains sound - ing, Thro' the val - leys far re-
Zi - on long has sat in sad - ness, Bid her now a - rise in
Sin and death were un - a - vail - ing, O - ver all his might pre-

Vocal Accompaniment.

From the hills and mountains sound - ing, Thro' the val - leys
Zi - on long has sat in sad - ness, Bid her now a-
Sin and death were un - a - vail - ing, O - ver all his

sound - ing O'er and o'er the hal - le - lu - jah Of the an - gels rings a - gain.
glad - ness, O - ver all his star is shin - ing, Christ the Lord has come to reign.
vail - ing, Gives the world the won-drous sto - ry, Je - sus rose and lives to reign.

far resound-ing, O'er and o'er the hal - le - lu - jah Of the an - gels rings a-gain.
rise in glad-ness, O - ver all his star is shin - ing, Christ the Lord has come to reign.
might prevail-ing, Gives the world the wondrous sto - ry, Je - sus rose and lives to reign.

The Angels' Song.

MARIE R. BUTLER. J. H. ROSECRANS.

DUET.

1. Down the shin - ing ranks of an - gels Bursts an an-them loud and long:
2. Since the morn-ing stars to - geth - er Sang the an-them of their birth,
3. Then they sang a world cre - a - ted,— Now, a world redeemed by love;

Inst.

Christ is born, and love e - ter - nal Melt - eth in - to joy and song.
On - ly once have songs of heav - en Float - ed down-ward to the earth.
Glo - ry un - to God the high - est, Peace on earth, good-will and love.

Copyright, 1886, by FILLMORE BROS.

CHORUS.

Hark! the angels sing, Hark! the an-gels sing, Songs that ech-o on for - ev - er;

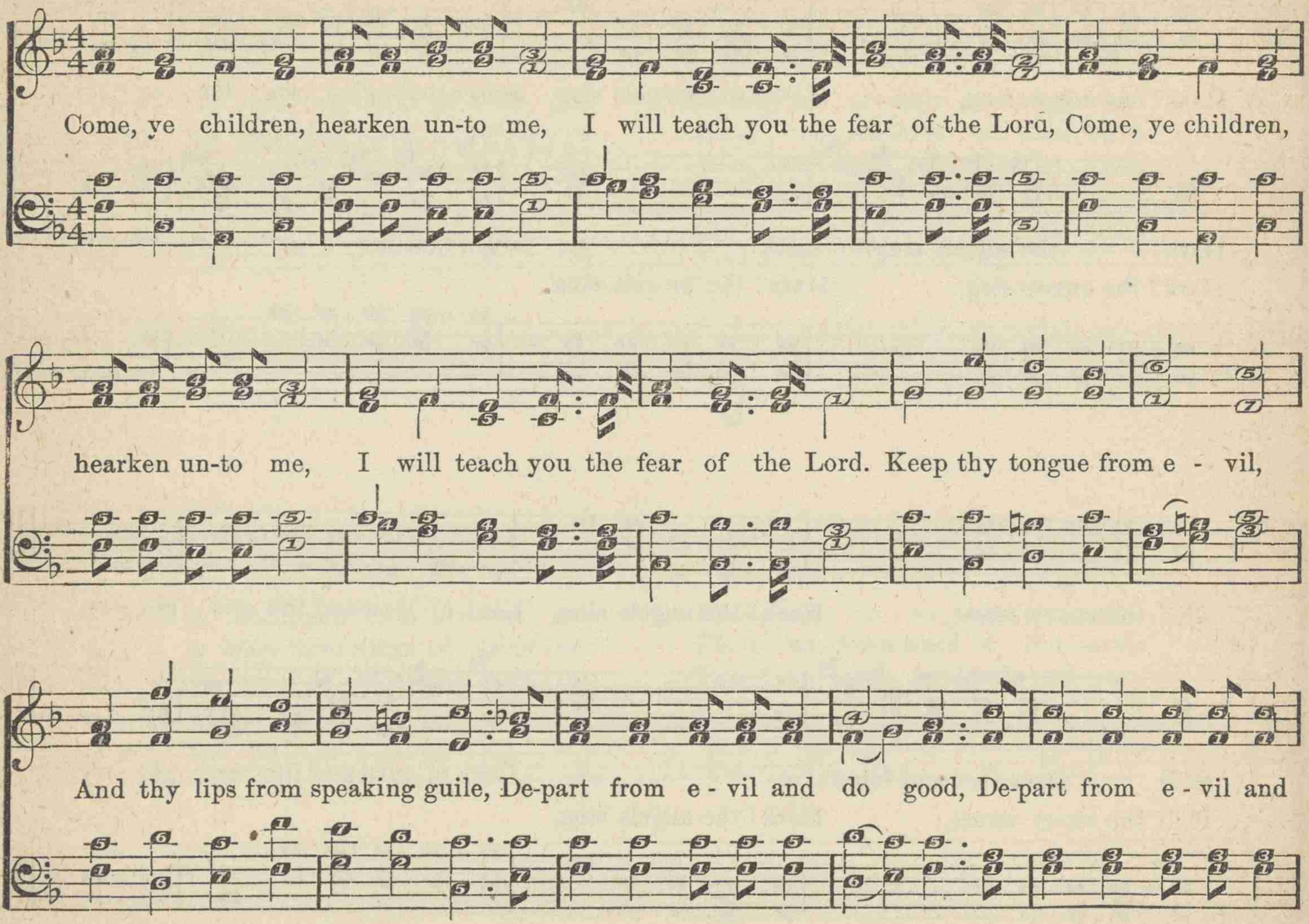
Hark! the angels sing to - geth - - er, Songs that ech - o on for - ev - er;
Hark! the angels sing, Hark! the an-gels sing,

Still the sto-ry sweet, Hark! the angels sing, Lord of love and life and glo - ry.

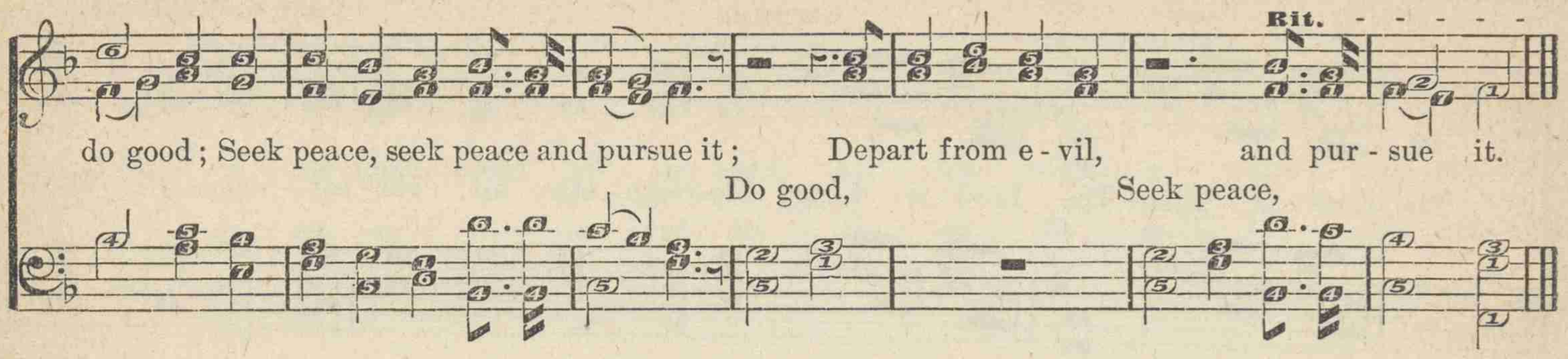
Still the sweet and blissful sto - - ry, Lord of love and life and glo - ry.
Still the sto-ry sweet, Hark! the angels sing,

Come, ye Children.

PSALM XXXIV: 11, 14. ANTHEM. DR. J. B. HERBERT.

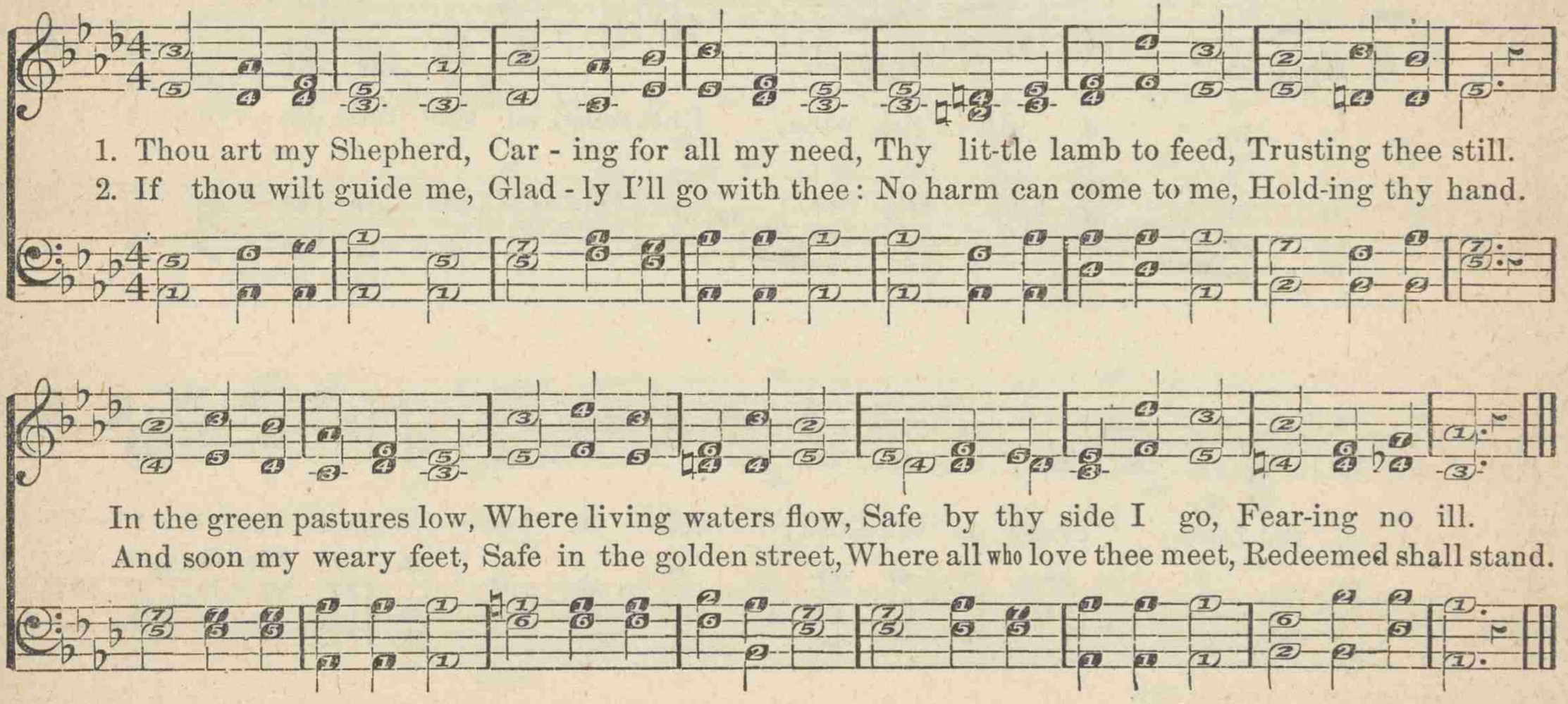


From "Bible Anthems," by per.



Thou art my Shepherd.

M. E. THALHEIMER. J. CRAMER.



The Lord is King!

ANTHEM. FRED A. FILLMORE.

The Lord is King! The Lord is King! He reign - eth all vic - tor - ious - ly 'Mid

cher - u - bim, of glit - t'ring wing, Enthroned he sit - teth glo - rious - ly.

Praise ye the Lord, Praise ye the Lord; All ye peo - ple praise his ho - ly name.

Copyright, 1886, by FILLMORE BROS.

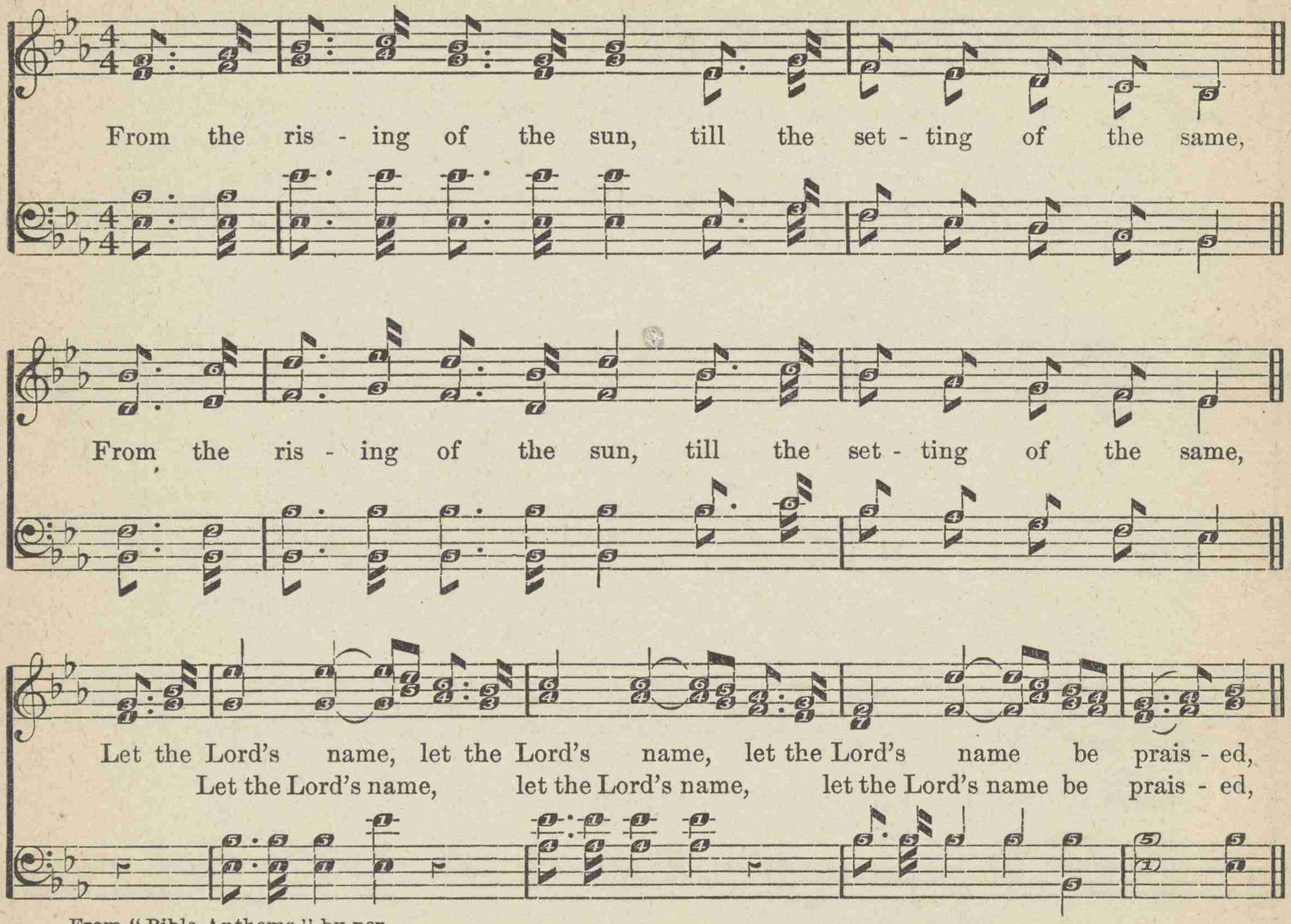
Praise ye the Lord, praise ye the Lord, All his might - y acts pro - claim.

For he is King! The Lord is King. Enthroned he sit - teth glo - rious - ly. The

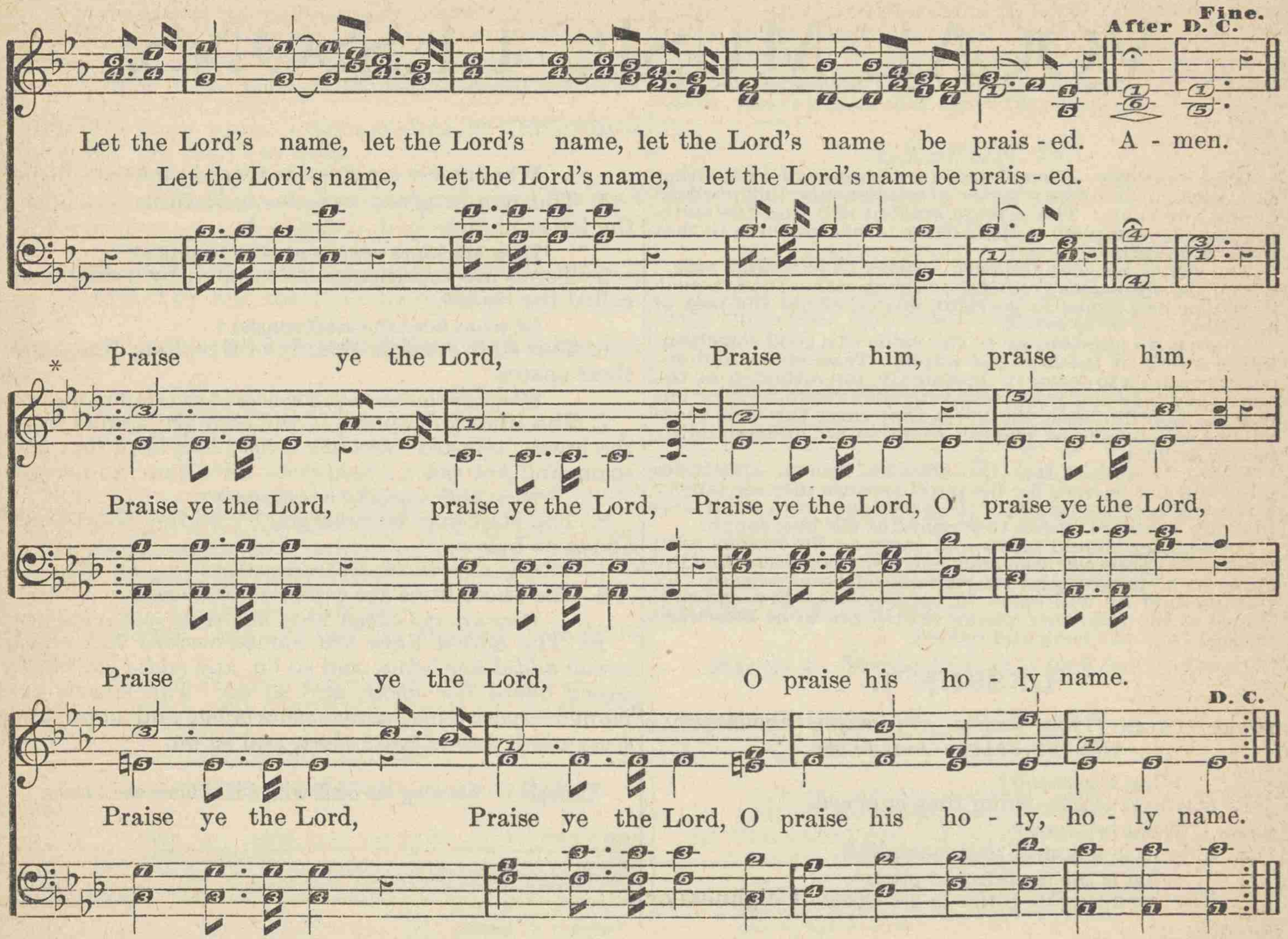
Lord is King, The Lord is King, He reigh - eth all vic - to - rious - ly.

From the Rising of the Sun.

PSALM CXIII: 3. ANTHEM. DR. J. B. HERBERT.



From "Bible Anthems," by per.



* Learn each key separately first, in the proper pitch, then unite the two.

VOCAL MUSIC LESSONS.

INTRODUCTORY.—These lessons are arranged for use either as a catechism or as a series of statements independent of the questions. The private student will find the statements to be complete in themselves if reading them in that form is preferred.

The writer has not followed strictly the "beaten path," which too often goes *around* the subject rather than *through* it, but he has aimed to go right *into* it, where the best of satisfaction is to be found.

There is no question as to the value of a good catechism in the hands of teachers and pupils. Teachers should encourage pupils to learn it thoroughly, for, although at the time they may not understand *all* they recite, if they but become familiar with the *words* that carry the idea, these will be the means of leading them to an understanding sooner or later.

It will be noticed that the answers, though sometimes long, will not be hard for the pupil because they are largely a repetition of the words of the questioner—the pupil adding only the word or two that contains the idea sought.

The teacher should begin and carry on his lessons with "imitation practice," and such exercises as present first the thing to be taught, and its representation afterward. By this method he will teach in his own way first the substance of the following lessons, which are to be afterward learned from the book and recited.

LESSON I.

TONES—THEIR PITCH NAMES, AND THEIR REPRESENTATION BY STAFFS AND CLEFS.

What is a sound?

1. A sound is any thing that is heard.

What is a tone?

2. A tone is a sound that has pitch.

What is the meaning of pitch?

3. The meaning of pitch is a degree of highness or lowness.

What names are given to tones to indicate pitch?

4. The names given to tones to indicate pitch are the letter names—c, d, e, f, g, a, b.

How are tones represented as to pitch?

5. Tones are represented as to pitch by a character called the STAFF.

Of what does the staff consist?

6. The staff consists mainly of five long lines and their spaces.

How are the lines and spaces of the staff named?

7. The lines and spaces of the staff are named from the lowest upward—*first line*, *second line*, *third line*, and so on, and *first space*, *second space*, *third space*, and so on.

How may the staff be enlarged?

8. The staff may be enlarged by adding short lines above or below.

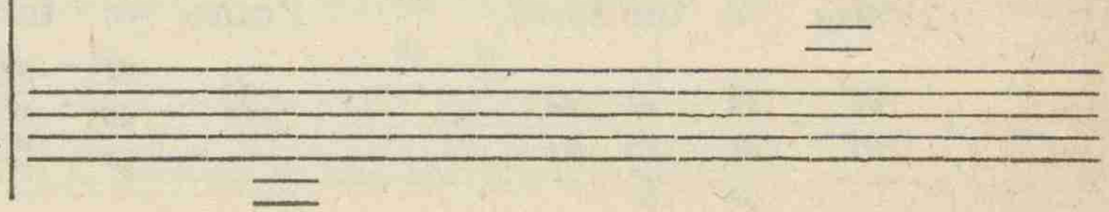
What are the short lines called?

9. The short lines are called ADDED LINES.

How are the added lines and their spaces named?

10. The added lines are named—*added line below*, *second added line below*, and so on, and *added line above*, *second added line above*, and so on. The spaces are named—*space below*, *second space below*, and so on, and *space above*, *second space above*, and so on.

Example 1. Showing the Staff, with Added Lines and Spaces.



How does the staff represent tones?

11. The lines and spaces of the staff stand for degrees of pitch. Each line and space is called a degree.

How do we know which degree stands for c and which for d, etc?

12. We know which degree stands for c and which for d, etc., by the CLEF used.

What is a clef?

13. A clef is a large character placed upon the staff at its beginning.

What two clefs are most commonly used?

14. The two clefs most commonly used are the G, or TREBLE CLEF, and the F, or BASE CLEF.

Example 2. Showing the G, or Treble Clef, and the F, or Base Clef.



NOTE.—There is also the C, or TENOR CLEF, which is used to show the *Tenor part* (or the high part for men's voices), when that part is printed on a staff by itself. As it is not much used, if at all, in small books like this, we pass it without further reference. The teacher may explain it fully if he thinks necessary.

Why are different clefs used?

15. Different clefs are used to represent different voices.

What is the chief difference between voices?

16. Women's and children's voices are an OCTAVE higher than men's.

What is the meaning of octave?

17. Octave means the distance of eight degrees in pitch.

Which clef represents the pitch of women's and children's voices?

18. The G clef represents the pitch of women's and children's voices.

Which clef represents the pitch of men's voices?

19. The F clef represents the pitch of men's voices.

NOTE.—Men sometimes sing from the G staff, but their voices are an octave lower than the tones represented by it. While it is admissable under certain circumstances that men sing the part that is printed on the G staff, the *fact should be understood*, that the tones represented by this staff are an octave higher than those they sing.
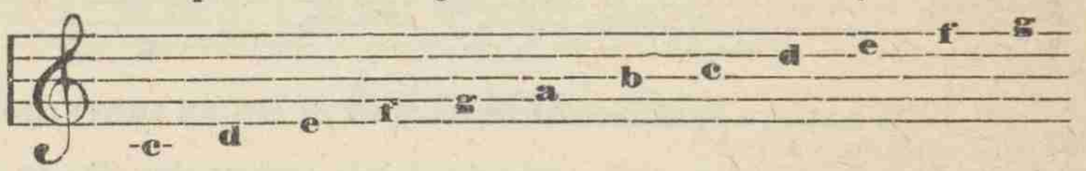
LESSON II.

TONES OF THE STAFFS NAMED—KEY—KEY-NOTE AND SCALE.

Name the tones of the G staff beginning with the added line below.

20. The names of the tones of the G staff, beginning with the added line below are—c, d, e, f, g, a, b, c, d, e, f, g.

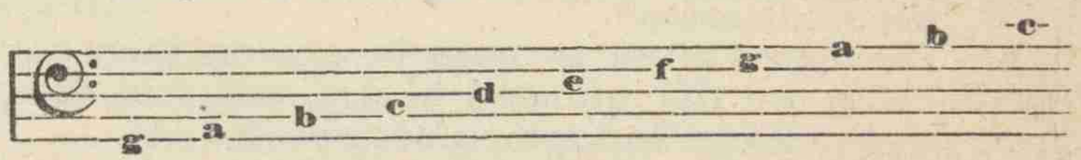
Example 3. Showing the Tones of the G Staff by Name.



Name the tones of the F staff, beginning with the first line?

21. The names of the tones of the F staff, beginning with the first line, are—g, a, b, c, d, e, f, g, a, b—and, with the added line above, c.

Example 4. Showing the Tones of the F Staff by Name.



What is peculiar about the added line below the G staff and the added line above the F staff?

22. The added line below the G staff and the added line above the F staff represent the same pitch.

What is the full name of the tone represented by the added line below the G staff and the added line above the F staff?

23. The full name of the tone represented by the
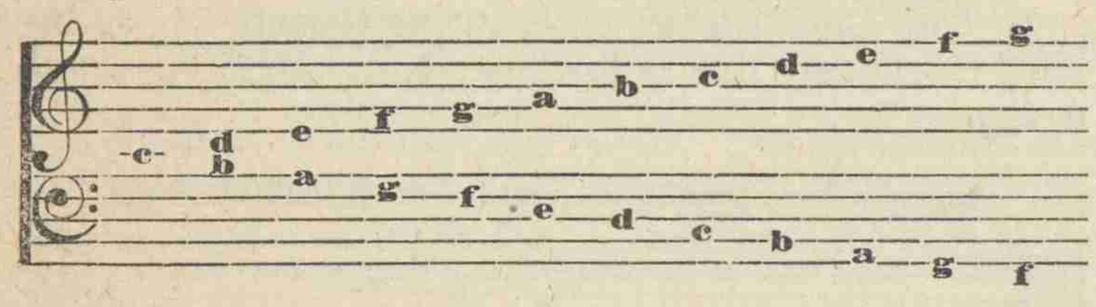
added line below the G staff and the added line above the F staff is MIDDLE c.

Why is it called middle c?

24. It is called middle c because it is the middle of the compass of the human voice.

NOTE.—Women and men both sing this tone (middle c). It is a low tone for women and a high tone for men. Women may begin here and sing upward an octave and a half. Men may begin here and sing downward an octave and a half.

Example 5. Showing the Connection between the Staffs with Middle c.



What are families of tones, out of which tunes are made, called?

25. Families of tones, out of which tunes are made, are called KEYS.

NOTE.—From another stand-point it may be said that a *key* is a family of tones that bear an agreeable pitch relationship to each other.

How many tones has a key?

26. A key has *seven* tones (and their octaves).

What names are given to tones to express their key relationship?

27. The names given to tones to express their key relationship are the numeral names—*one, two, three, four, five, six, seven*—and sometimes *eight* for *one*.

Which is the principal tone of a key?

28. The principal tone of a key is *one* (or *eight*).

What additional name is given to *one* (or *eight*) of a key to indicate its prominence or importance in the key?

29. The additional name KEY-NOTE is given to *one* (or *eight*) to indicate its prominence or importance in the key.

What names are applied to the tones of a key for singing?

30. The names applied to the tones of a key for singing are the syllable names—*do, re, mi, fa, sol, la, ti,* (pronounced doe, ray, mee, fah, sole, lah, tee).
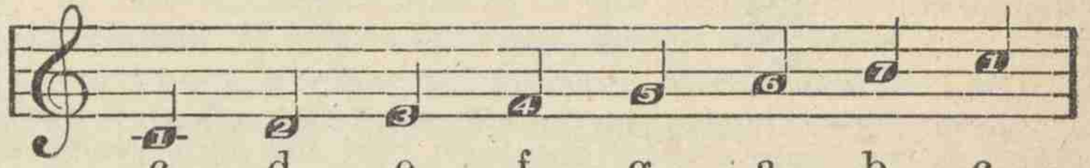
NOTE.—The Italian syllables are given above—the *a* having the *ah* sound, the *e* the *a* sound, and the *i* the *e* sound. In the future use of the syllables in this book they will be printed—*do, ra, me, fa, sol, la, te.*

When the tones of a key are given in successive order from key-note to key-note what do they form?

31. When the tones of a key are given in successive order from key-note to key-note they form what is called a SCALE.

[Or, it might be said, that they form "the scale of the key."]

Example 6. Showing the Tones of a Key and a Scale.



c d e f g a b c
do ra me fa sol la te do
Key-note. Key-note.

LESSON III.

THE MEASUREMENT OF TONES BY BEATS—TONE-LENGTHS NAMED—THE BEAT-NOTE—TONE LENGTHS REPRESENTED.

How are tones measured as to length?

32. Tones are measured as to length by BEATS.

What are beats?

33. Beats are pulsations that are felt when music is performed.

NOTE.—By "beats" here is meant *mental beats*, or pulses. Beating time with the hand is an expedient used in the first stages of practice, to help pupils to *count* and *group* the mental beats. In other words, beating time is a device used to help pupils to *keep the count* of the beats.

How are tones measured by beats?

34. To some tones one beat is given, to others two, to others three, and to others four, etc. On the other hand, sometimes two, three, or four tones are given to a beat.

What names are given to tones to define their lengths?

35. The names given to tones to define their lengths are WHOLES, HALVES, QUARTERS, EIGHTHS, SIXTEENTHS, etc., and DOTTED WHOLES, DOTTED HALVES, DOTTED QUARTERS, etc.

What is the tone called that has the beat?

36. The tone that has the beat is called the BEAT-NOTE.

Which tone of the wholes, halves or quarters, is the beat-note?

37. In some tunes the quarter is the beat-note, in others the eighth is the beat-note. Occasionally tunes are printed in which the half is the beat-note.

When the quarter is the beat-note what is the measurement of the other tones?

38. When the quarter is the beat-note the whole has four beats, the half two beats, and two eighths go to one beat, etc. A dotted half has three beats and a dotted quarter a beat and a half.

When the eighth is the beat-note what is the measurement of the other tones?

39. When the eighth is the beat-note the half has four beats, the quarter two beats, and two sixteenths go to one beat. A dotted half has six beats and a dotted quarter three beats.

When the half is the beat-note what is the measurement of the other tones?

40. When the half is the beat-note the whole has two beats, the dotted whole three beats, two quarters go to one beat, etc.

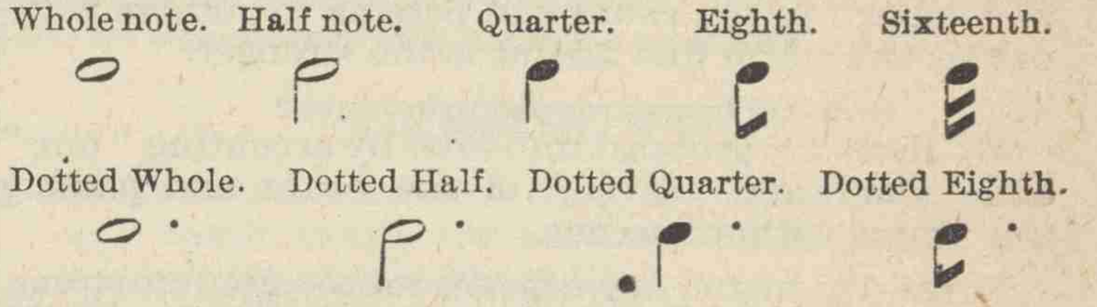
How are tones represented as to length?

41. Tones are represented as to length by characters called NOTES.

What are the names of notes?

42. The names of notes are WHOLES, HALVES, QUARTERS, EIGHTHS and SIXTEENTHS. DOTTED WHOLES, DOTTED HALVES, DOTTED QUARTERS, etc.

Example 7. Showing Notes.



NOTE.—Sometimes double dotted notes are used—that is, notes with two dots. It is explained that one dot adds to a note *half* its length, and two dots *three-fourths* its length.

LESSON IV.

BEATS COUNTED AND GROUPED BY ACCENT—MEASURES.

In what manner are beats counted?

43. Beats are counted into *groups*.

NOTE.—The "counting" referred to is the mental process, not counting aloud. The *mental* beats are counted *mentally*.

How are beats counted into groups?

44. Beats are counted into groups by a method of *accenting*.

What is accent?

45. Accent is *stress of voice*.

Into what various groups are beats counted?

46. Beats are counted into groups of *twos*, *threes*, *fours*, *sixes*, *nines* and *twelves*.

How are beats grouped into twos?

47. Beats are grouped into *twos* by accenting "one" and passing "two" of the count without accent.

How are beats grouped into threes?

48. Beats are grouped into *threes* by accenting "one" and passing "two three" of the count without accent.

How are beats grouped into fours?

49. Beats are grouped into *fours* by accenting "one" and "three" of the count and passing "two" and "four" without accent. The first accent is the stronger.

How are beats grouped into sixes?

50. Beats are grouped into *sixes* by accenting "one" and "four" of the count and passing the others without accent. The first accent is the stronger.

How are beats grouped into nines?

51. Beats are grouped into *nines* by accenting "one" and "four" and "seven" of the count and passing the others without accent.

NOTE.—The matter of *graduating* the accents (into strong, weak, and weaker), is not of much importance. All the accents are so near alike in force that practically the difference is imperceptable.

How are beats grouped into twelves?

52. Beats are grouped into *twelves* by accenting "one," "four," "seven" and "nine" of the count and passing the others without accent.

What are groups of beats called?

53. Groups of beats are called MEASURES.

What kind of measure do groups of twos make?

54. Groups of *twos* make *Double Measure.*

What kind of measure do groups of threes make?

55. Groups of *threes* make *Triple Measure.*

What kind of measure do groups of fours make?

56. Groups of *fours* make *Quadruple Measure.*

What kind of measure do groups of sixes make?

57. Groups of *sixes* make *Sextuple Measure.*

What kind of measure do groups of nines make?

58. Groups of *nines* make *Compound Triple Measure.*

What kind of measure do groups of twelves make?

59. Groups of *twelves* make *Compound Quadruple Measure.*

NOTE.—For brevity, the names—*two-four, three-four, four-four, six-eight, nine-eight* and *twelve-eight* are often given to these measures.

LESSON V.

BARS AND MEASURES—RESTS.

How are measures represented?

60. Measures are represented by spaces between bars.

What are bars?

61. Bars are lines printed across the staff.

How many kinds of bars are there, and what are they named?

62. There are two kinds of bars, named *measure bar* and *double bar.*

What is the use of the measure bar?

63. The measure bar is used to show the *measure* divisions of the music.

What is the use of the double bar?

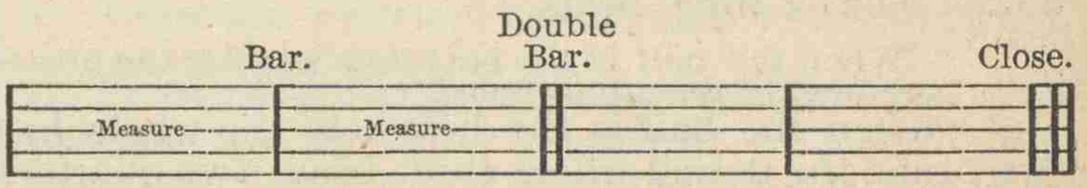
64. The double bar is used to show the *phrase* divisions of the music.

NOTE.—It is sometimes said that the double bar shows the end of a line of poetry. In vocal music it does; but it is more direct to say that it shows the end of a musical phrase, or sentence. The double bar is sometimes used at the end of a score where the *phrase* is complete, but where the *measure* is not complete.

How else are double bars used?

65. Double bars are also used—by putting two together, (sometimes three)—to show the end of a tune. In this case they are called a CLOSE.

Example 8. Showing Measures, Bars, and a Close.



How are the different measures indicated?

66. The different measures are indicated by two large figures, one above the other, on the staff near the clef.

What does the upper figure indicate?

67. The upper figure indicates the number of beats in the measure.

NOTE.—The upper figure does not always indicate the number of *beats of the hand*, but rather the mental beats. In two-four, three-four and four-four measures, a stroke of the hand is given for each beat, but in six-eight, nine-eight, and twelve-eight measure *three mental beats* are given to each stroke of the hand.

What does the lower figure indicate?

68. The lower figure indicates the kind of note that is beat-note. The figure four stands for quarter, the figure eight stands for eighth, etc.

Example 9. Showing Measure Signatures.

Double Measure.	Triple Measure.	Quadruple Measure.	Sextuple Measure.	Compound Triple.	Compound Quadruple.
2/4	3/4	4/4	6/8	9/8	12/8

NOTE.—*Beating time.* Many good teachers are getting along now-a-days without teaching pupils to beat "down, up," for double, and "down, left, up," for triple measure, and so on. They use a simple downward stroke of the hand for each beat, being careful to see that pupils accent properly, thus grouping the tones (or grouping the counts as the case may be), into perfect measures. Each teacher, however, has the liberty to choose for himself the methods he finds most successful in his hands. There is nothing in the lessons, or music, of this book that stands in the way of the use of any good method.

What are silences called?

69. Silences are called RESTS.

How are rests measured?

70. Rests are measured by counting beats in silence.

How are rests named?

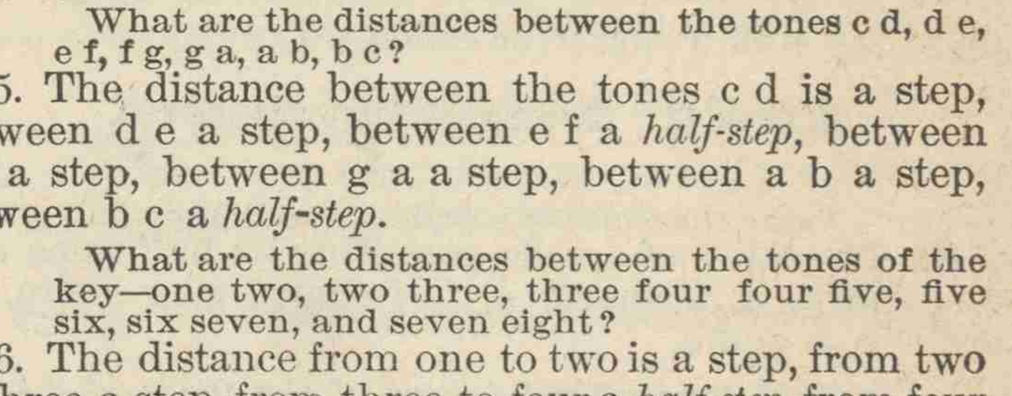
71. Rests have the same names as tones--Wholes, Halves, Quarters, Eighths and Sixteenths. Also Dotted Wholes, Dotted Halves, etc.

How are rests represented?

72. Rests are represented by characters called RESTS.

Example 10. Showing Rests.

Whole Rest. Half Rest. Quarter Rest. Eight. Sixteenth.



Why is the whole rest sometimes called a whole-measure rest?

73. The whole rest is sometimes used to show whole measures of silence, irrespective of the kind of measure, in which case it is called a whole-measure rest.

LESSON VI.

PITCH-DISTANCES MEASURED BY STEPS AND HALF-STEPS—NEW TONES NAMED AND REPRESENTED BY SHARPS AND FLATS—THE CHROMATIC SCALE.

How is the distance of pitch between tones measured?

74. The distance of pitch between tones is measured by STEPS and HALF-STEPS.
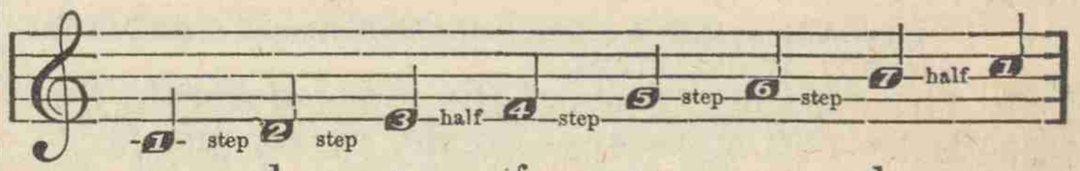
What are the distances between the tones c d, d e, e f, f g, g a, a b, b c?

75. The distance between the tones c d is a step, between d e a step, between e f a *half-step*, between f g a step, between g a a step, between a b a step, between b c a *half-step*.

What are the distances between the tones of the key—one two, two three, three four four five, five six, six seven, and seven eight?

76. The distance from one to two is a step, from two to three a step, from three to four a *half-step*, from four to five a step, from five to six a step, from six to seven a step, and from seven to eight a *half-step*.

Example 11. Showing the steps and half-steps of the Key and Scale.



c	d	e	f	g	a	b	c
do	ra	me	fa	sol	la	te	do

What are other tones besides c, d, e, etc?

77. Other tones besides c, d, e, etc., are tones named c *sharp*, d *sharp*, e *sharp*, and so on, and c *flat*, d *flat*, e *flat*, and so on.

NOTE.—The tones e sharp and c flat are not often used, but there are such tones and their names are given here merely to illustrate the principle of naming tones.

What relation is c sharp to c?

78. C sharp is a half-step higher than c.

[The teacher may continue this line of questions through the key if he thinks it necessary.]

What relation is e flat to e?

79. E flat is a half-step lower than e.

How are tones named sharp represented?

80. Tones named *sharp* are represented by placing upon the staff a character called a SHARP.

How are tones named flat represented?

81. Tones named *flat* are represented by placing upon the staff a character called a FLAT.

Example 12. Showing the Sharp and the Flat.

♯ ♭

Name the tones of a scale ascending by half-steps.

82. The tones of a scale ascending by half-steps are c, c sharp, d, d sharp, e, f, f sharp, g, g sharp, a, a sharp, b and c.

Give the numeral names of the tones of a scale that ascends by half-steps.

83. The numeral names of the tones of a scale that ascends by half-steps are—one, sharp one, two, sharp two, three, four, sharp four, five, sharp five, six, sharp six, seven and eight.

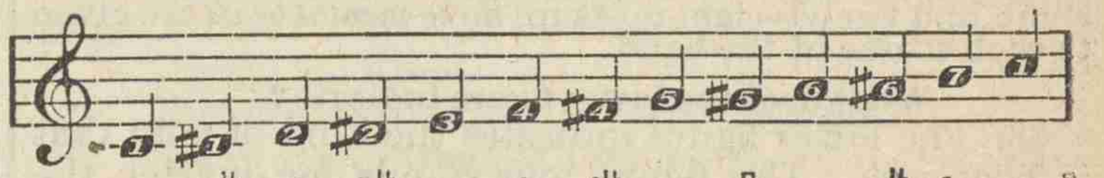
Give the syllable names of the tones of a scale that ascends by half-steps.

84. The syllable names of the tones of a scale that ascends by half steps are—do, de, ra, re, me, fa, fe, sol, se, la, le, te, do, (pronounced—doe, dee. ray, ree, mee, fah, fee, sole, see, lah, lee, tee, doe).

What is the name of the scale that ascends and descends by half-steps?

85. The name of the scale that ascends and descends by half-steps is the CHROMATIC SCALE.

Example 13. Showing the Chromatic Scale—ascending.



c c♯ d d♯ e f f♯ g g♯ a a♯ b c

do de ra re me fa fe sol se la le te do

Name the tones of the Chromatic scale descending.

86. The tones of the Chromatic scale descending are—c, b, b flat, a, a flat, g, g flat, f, e, e flat, d, d flat and c.

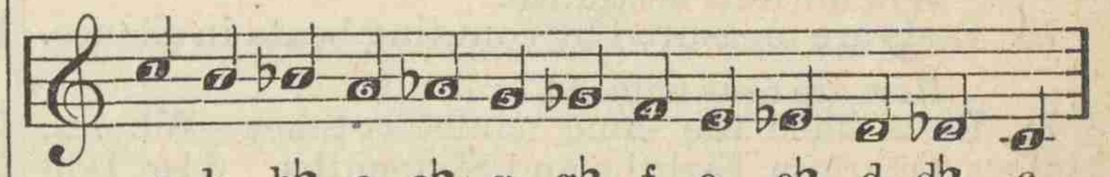
What are the numeral names of the Chromatic scale, descending?

87. The numeral names of the tones of the Chromatic scale, descending, are—eight, seven, flat seven, six, flat six, five, flat five, four, three, flat three, two, flat two, and one.

What are the syllable names of the Chromatic scale, descending?

88. The syllable names of the Chromatic scale, descending, are—do, te, ta, la, la, sol, sa, fa, me, ma, ra, ra, do, (pronounced—doe, tee, tay, lah, lay, sole, say, fah, mee, may, ray, rah, doe.)

Example 14. Showing the Chromatic Scale—descending.



c b b♭ a a♭ g g♭ f e e♭ d d♭ c

do te ta la la sol sa fa me ma ra ra do

[It is not necessary to sing these scales in this form.]

LESSON VII.

SHARPS AND FLATS AS SIGNATURES AND ACCIDENTALS—THE NATURAL—DOUBLE SHARPS AND DOUBLE FLATS.

In how many ways are sharps and flats used?

89. Sharps and flats are used in *two ways*—as SIGNATURES and as ACCIDENTALS.

When are they signatures and when are they accidentals?

90. They are signatures when they are placed next to the clefs, and accidentals when they are placed within the measures.

As signatures what do they show?

91. As signatures they show the key.

NOTE.—Sharps or flats placed next to the clefs change the degrees of the staff, and their octaves throughout the tune. They indicate the key by showing what tones the staff represents.

As accidentals what do they show?
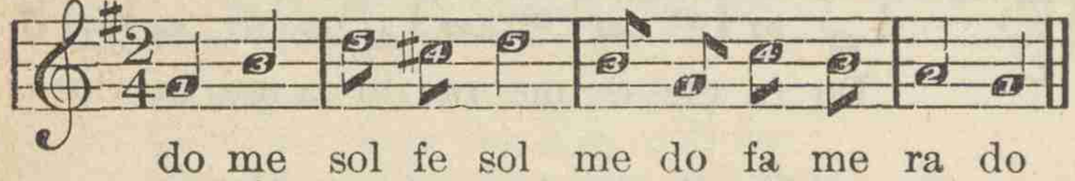
92. As accidentals they show the introduction of tones that do not belong to the key.

How far does the influence of an accidental extend?

93. The influence of an accidental extends only to the end of the measure in which it is placed.

Example 15. Showing a Signature and an Accidental.

Signature. Accidental.



do me sol fe sol me do fa me ra do

What additional name is sometimes given to the tones c, d, e, etc., to distinguish them from those named sharp or flat?

94. The additional name NATURAL is sometimes given to the tones c, d, e, etc., to distinguish them from those named sharp or flat.

How are tones that are named natural represented?

95. Tones that are named natural are represented by placing upon the staff characters called NATURALS.

Example 16. Showing the Natural.

♮

How are naturals used?

96. Naturals are used *chiefly* as accidentals. Sometimes they are used as signatures.

In what case are they used as signatures?

97. When a key changes so as to require the omission of sharps or flats from the signatures, naturals are put into their places to call attention to the change.

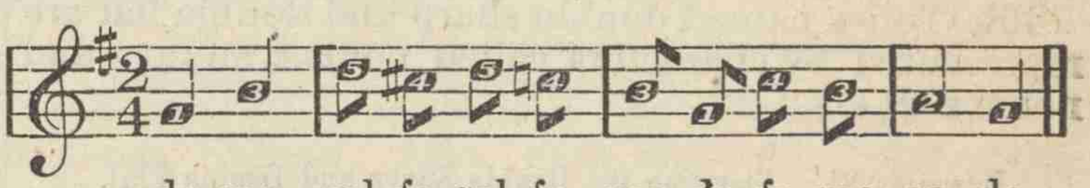
What does the use of the natural always presuppose?

98. The use of the natural always presupposes that the degree of the staff upon which it is placed has been sharped or flatted.

When no *accidental* sharp or flat precedes the natural to what does it refer?
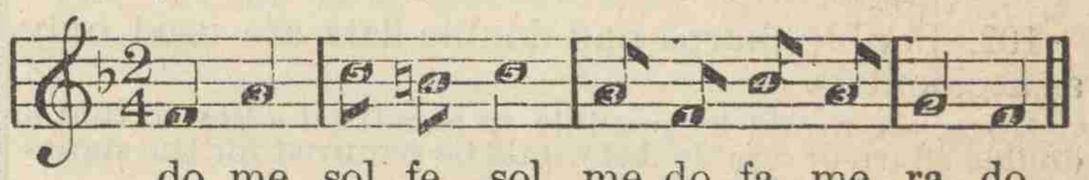
99. When no *accidental* sharp or flat precedes the natural it refers to the signature.

Example 17. Showing a Natural preceded by an Accidental.



do me sol fe sol fa me do fa me ra do
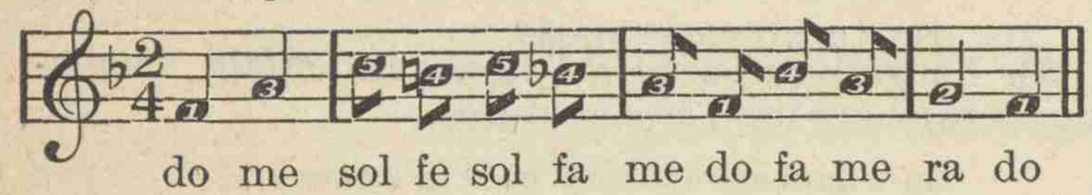
Example 18. Showing a Natural referring to the Signature.



do me sol fe sol me do fa me ra do
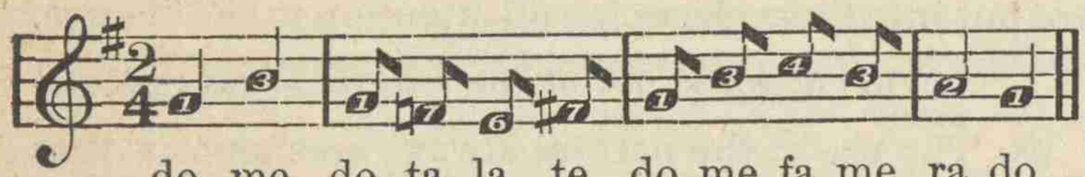
NOTE.—In the preceding example the third line, on account of the signature, represents b flat instead of b. However, the tone b flat is the right tone for *four* of the key, or the syllable *fa* in singing in that key. The natural makes the line (for the measure), b natural, a half-step higher, hence the syllable *fe*.

Example 19. Showing more uses of Accidentals.



do me sol fe sol fa me do fa me ra do

Example 20. Showing more uses of Accidentals.



do me do ta la te do me fa me ra do

NOTE.—A close observation of the above examples will perhaps better explain them than the words of a note could do.

What are other tones besides those named sharp and flat?

100. Other tones besides those named sharp and flat are—*double sharp* and *double flat*.

How are tones named double sharp and double flat represented?

101. Tones named double sharp and double flat are represented by characters called DOUBLE SHARPS and DOUBLE FLATS.

Example 21. Showing the Double Sharp and Double Flat.

× 𝄫

Are double sharps and double flats used as signatures?

102. Double sharps and double flats are used only as accidentals.

NOTE.—It would be possible to construct a key so that a double sharp or double flat would be required for the signature, but it is seldom, if ever, done.

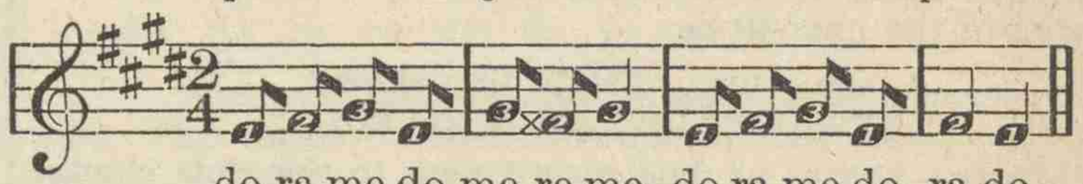
How are double sharps and double flats used?

103. Double sharps and double flats are used as accidentals *to further sharp or flat degrees of the staff that are already sharped or flatted by the signature.*

NOTE.—The degrees of the staff are not changed more than a half-step at a time; hence, the only use of a double sharp or double flat is to further change a degree of the staff that is sharp or flat to begin with.

Double sharps or double flats occur only when there are a large number of sharps or flats in the signature.
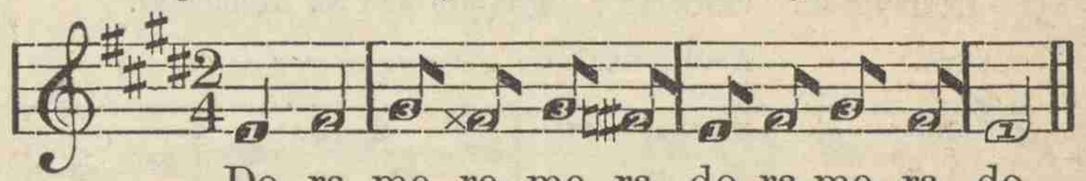
Example 22. Showing the use of the Double Sharp.



do ra me do me re me do ra me do ra do
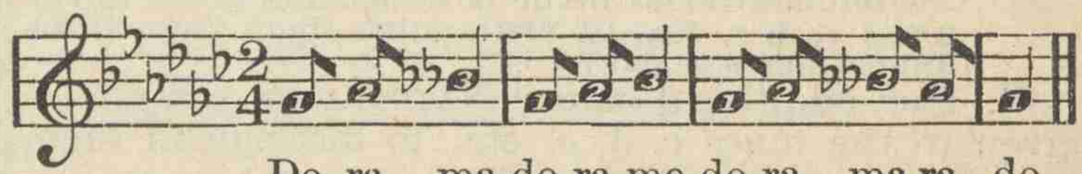
NOTE.—In the above example the f (first space) is sharped by the signature—the first sharp in the signature is on f an octave higher, but all the octaves are sharped by the signature. Hence, in order to make the f sharp degree stand for a half-step higher a double sharp is necessary. Or, looking at it from another standpoint—if an organist were playing the above example, and a sharp instead of a double sharp were placed in the first space, he would play f sharp, the same as he did in the measure preceding, but f *sharp* is not the tone wanted, f *double* sharp is.

Example 23. Showing how the Double Sharp is canceled.



Do ra me re me ra do ra me ra do

Example 24. Showing the use of the Double Flat.



Do ra ma do ra me do ra ma ra do

LESSON VIII.

KEYS NAMED—THE PARTS—THE SCORE AND BRACE.

How many kinds of keys are there?

104. There are *two kinds* of keys—MAJOR and MINOR.

Which is the most extensively used?

105. The major key is used almost exclusively in Church and Sunday school books.

NOTE.—It is not thought necessary to give instructions in the minor keys in this book, as there is no minor music in it, nor is there much, if any, in any of the popular church and sunday school books. All reference to keys will be understood to mean *Major keys.*

How are keys named?

106. Keys are named from the pitch name of their key-notes.

Give examples of the naming of keys.

107. If the pitch of the key-note be c, the key will be named Key of C; if the pitch of the key-note be d, the key will be named Key of D, etc.

Name the keys most commonly used.

108. The keys most commonly used are--Key of C, Key of D, Key of E, Key of F, Key of G, and Key of A. Key of B flat, Key of A flat, Key of E flat, and Key of D flat.

Name the signatures and the keys they show.

109. One sharp shows the Key of G.
Two sharps show the Key of D.
Three sharps show the Key of A.
Four sharps show the Key of E.

One flat shows the Key of F.
Two flats show the Key of B flat.
Three flats show the Key of E flat.
Four flats show the Key of A flat.
Five flats show the Key of D flat.

How is the pitch of the key-note usually found?

110. The pitch of the key-note is usually found by the aid of a tuning-fork, pitch-pipe or other instrument.

Into how many parts is vocal music usually divided, and name them?

111. Vocal music is usually divided into four parts, called Soprano, Alto, Tenor and Base.

Who sing Soprano?

112. Women and children who sing high naturally sing Soprano.

Who sing Alto?

113. Women and children who sing low naturally sing Alto.

Who sing Tenor?

114. Men who sing high naturally sing Tenor.

Who sing Base?

115. Men who sing low naturally sing Base.

When two parts are printed upon each staff how are they located?

116. When two parts are printed upon each staff, the Soprano and Alto are put upon the Treble staff, (the Soprano above the Alto,) and the Tenor and Base are put upon the Base staff, (the Tenor above the Base.)

When two parts are put upon a staff how are the parts distinguished when they run together?

117. When two parts are put upon a staff they are distinguished when they run together by the stems of the upper part pointing upward and the stems of the lower part pointing downward.

What is the pitch relation of the different parts—Soprano, Alto, Tenor and Base?

118. The pitch relation of the different parts is—Soprano, highest; Alto, next highest; Tenor, next highest, and Base lowest.

What are all the parts that are sung together called?

119. All the parts that are sung together are called the SCORE.

What is the character that binds the staffs together called?

120. The character that binds the staffs together is called the BRACE.

LESSON IX.

MISCELLANEOUS.

What is a tie?

121. A TIE is the union of two or more tones of *the same pitch* to be sung to one syllable.

How is a tie represented?

122. A tie is represented by a curved line above or below notes, or by heavy lines that join together the stems of notes.

What are the characters that represent the tie called?

123. The characters that represent the tie are called TIES.

What is a slur?

124. A SLUR is the union of two or more tones *of different pitch* to be sung to one syllable.

How is a slur represented?

125. A slur is represented by a curved line above or below notes, or by heavy lines that join together the stems of notes.

What are the characters that represent slurs called?

126. The characters that represent slurs are called SLURS.

NOTE.—When singing notes by the syllables do, ra, me, etc., but one syllable is given to notes *tied;* on the other hand, a syllable is given to each note of a *slur*.

What is a pause?

127. A PAUSE is a prolonged tone which is sustained at pleasure and during which the counting or beating is suspended.
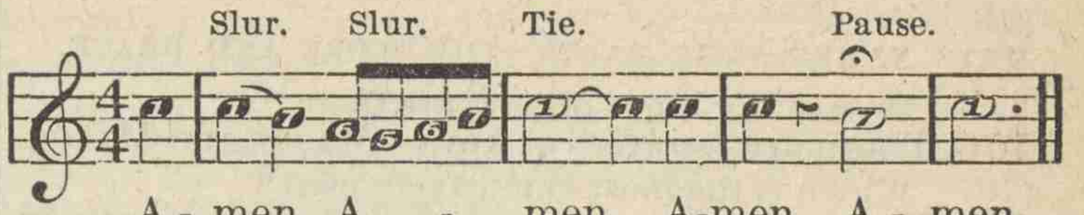
How is the pause represented?

128. The pause is represented by a character consisting of a curve with a dot in it, placed over or under a note.

What is the character that represents the pause called?

129. The character that represents the pause is called a PAUSE.

Example 25. Showing Slur, Tie and Pause.



What is a triplet?
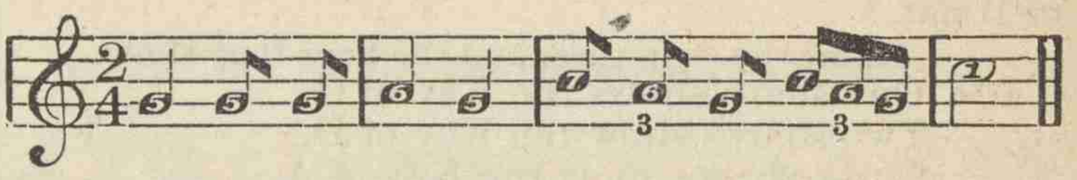
130. A TRIPLET is a *group of threes* introduced into a measure where groups of twos is the rule.

NOTE.—In Two-four, Three-four and Four-four measures the eighth notes form *couplets*–that is, they go as a rule in *groups of twos*. In Six-eight, Nine-eight and Twelve-eight measures the eighth notes go in *triplets*, or *groups of threes;* but they are not called triplets in these measures where they are the rule. It is only when a *group of threes* takes the place of a *group of twos* in a Double, or Triple, or Quadruple measure that it is called a TRIPLET.

How is a triplet represented?

131. A triplet is represented by a small figure 3 placed under or over the notes to be grouped. Usually the notes are also tied or slurred.

Example 26. Showing Triplets.



What is staccato singing?

132. STACCATO singing is detaching the tones as much as possible, making them short and distinct.

What is semi-staccato singing?

133. SEMI-STACCATO singing is detaching the tones, but not so much as in staccato.

How are staccato and semi-staccato tones represented?

134. Staccato tones are represented by *pointed marks* placed over or under notes, and semi-staccato tones are represented by *dots* placed over or under

notes. Sometimes the words *staccato* or *semi-staccato* are printed instead of the signs.

What is legato singing?

135. LEGATO singing is connecting the tones as smoothly as possible.

How is legato represented?

136. Legato is represented by the printed word *Legato*, or by long slurs which indicate the phrases.

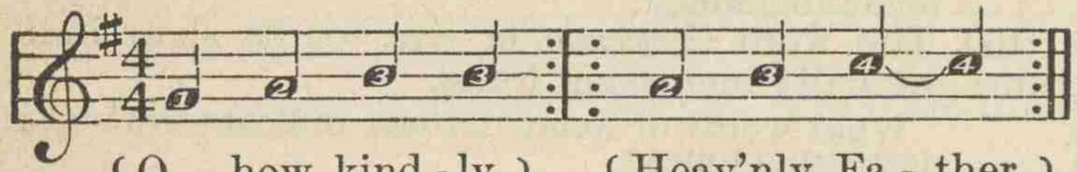
How are repeats indicated?

137. REPEATS are indicated either by a *row of dots* across the staff; or by the words *Da Capo*, or *D. C.*; or by the words *Dal Segno*, or *D. S.*

What kind of a repeat does a row of dots indicate?

138. A row of dots at the left of a bar indicates a repeat of all that precedes them—at the right of a bar they indicate the point to repeat from.

Example 27. Showing the use of Dots for Repeats.



{O how kind-ly} {Heav'nly Fa-ther,}
{hast thou led me,} {day by day.}

What does Da Capo or D. C. mean?

139. Da Capo, or D. C. means *repeat from the beginning.*

What does Dal Segno or D. S. mean?

140. Dal Segno, or D. S. means *repeat from the sign.*
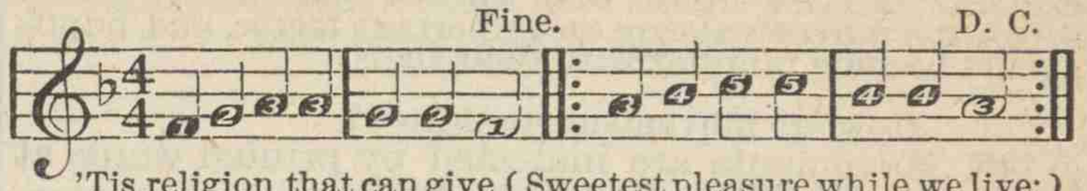
What sign is used to show a point to repeat from?

141. The sign used to show a point to repeat from is a character like a dollar mark or letter S.

When a tune does not end at the *close*, how is the place of ending indicated?
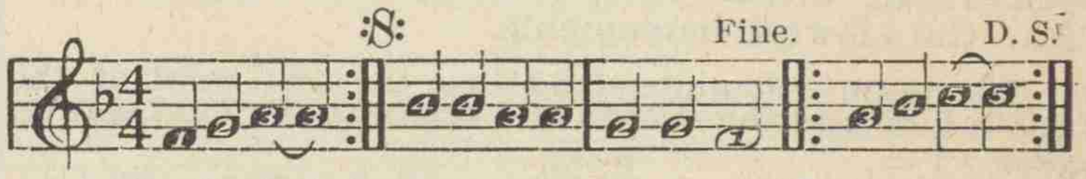
142. When a tune does not end at the *close*, the ending place is indicated by the printed word *Fine.*

Example 28. Showing the use of D. C. and Fine.



'Tis religion that can give {Sweetest pleasure while we live;}
{'Tis religion must supply}
D.C. Solid comfort when we die.

Example 29. Showing the use of D. S. and Sign.



{After death its} {Be the living}
{joys will be} {Lasting as e-ter-ni-ty;} {God my friend,}
D. S. Then my bliss shall never end.

What is irregular accent called?
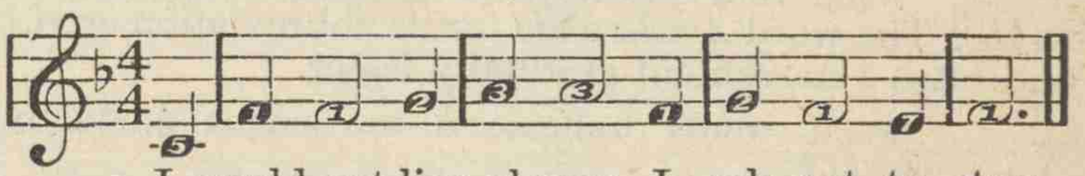
143. Irregular accent is called SYNCOPATION.

How is syncopation caused?

144. Syncopation is caused by a tone beginning on an unaccented part of a measure and continuing over an accented part.

[The effect of syncopation is a bringing forward of the accent to an unaccented part.]

Example 30. Showing Syncopation.



I would not live always, I ask not to stay.

LESSON X.

MOVEMENTS, EXPRESSION.

NOTE.—It is not customary to indicate the movements of tunes in church and sunday school music books, excepting in special cases and where a slower ending or some change in the time is desirable. The decision as to how fast or how

slow, the music shall go, is left to the judgment and taste of leaders. In other music than church and sunday school songs, the movements are an important factor, and pupils should become familiar with their signs.

How are movements indicated?

145. Movements are indicated by printed words at the beginning of tunes, or at places where a change of movement is desired.

What words indicate the slowest movement?

146. The words—*Adagio*, *Largo* and *Larghetto* indicate the slowest movements.

[The pupil will understand that the first word of the group indicates the slower, and the next the next slower, etc.]

What words indicate a slow movement but not the slowest?

147. The words *Lento*, *Andante* and *Andantino*, indicate slow movements.

What words indicate a movement between a slow and fast?

148. The words *Moderato*, *Allegretto* and *Allegro Moderato*, indicate movements between slow and fast.

What words indicate a fast and very fast movement?

149. The words *Allegro*, *Presto* and *Prestissimo* indicate fast and very fast movements.

What word indicates a movement gradually faster?

150. The word *Accelerando* (or its abbreviation *accel.*) indicates a movement gradually faster.

What words indicate a movement gradually slower?

151. The words *Ritard* (or *rit.*) *Lentando* or *Rallentando* indicate movements gradually slower.

What word indicates slow or fast, at pleasure?

152. The word *Ad libitum* (or *Ad lib.*) indicates slow or fast, at pleasure.

What word indicates a return to the original movement when it has been changed?

153. The words *A tempo* (or *tempo*) indicates a return to the original movement when it has been changed.

How are loud or soft tones indicated?

154. Loud or soft tones are indicated by printed words, their abbreviations, or their signs.

What word or abbreviation indicates very soft tones?

155. The word *Pianissimo*, or *pp*, indicates very soft tones.

What word or abbreviation indicates soft tones?

156. The word *Piano*, or *p*, indicates soft tones.

What word or abbreviation indicates medium tones?

157. The word *Mezzo*, or *m*, indicates medium tones.

What word or abbreviation indicates loud tones?

158. The word *Forte*, or *f*, indicates loud tones.

What word or abbreviation indicates very loud tones?

159. The word *Fortissimo*, or *ff*, indicates very loud tones.

What word or abbreviation indicates gradually increasing tones?

160. The word *Crescendo*, or *cres.* (or its sign) indicates gradually increasing tones.

What words or abbreviations indicate gradually decreasing tones?

161. The words *Diminuendo* or *dim.*, or *Decrescendo* or *decres.* (or their sign) indicate gradually decreasing tones.

How is a swell indicated?

162. A swell is indicated by the word *swell*, or by its sign.

How is a tone that suddenly diminishes from loud to soft indicated?

163. A tone that suddenly diminishes from loud to soft is indicated by the word *Fortzando* or *fz*, or its sign.

Example 31. Showing a Crescendo, a Diminuendo, a Swell, and a Fortzando.

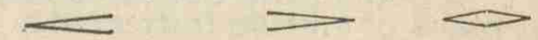
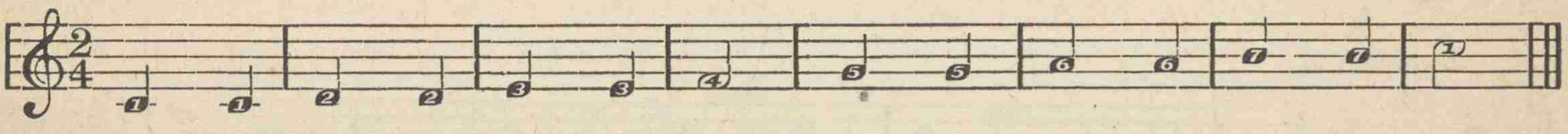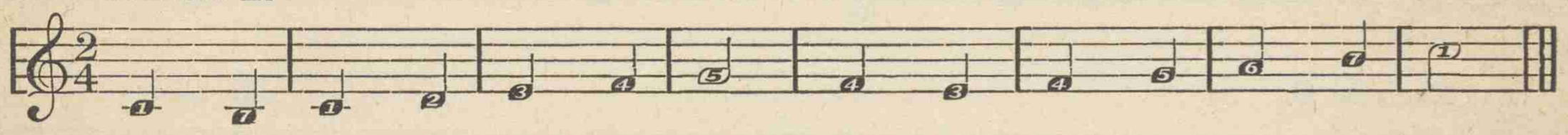


Figure notes are so easily learned, and this book contains so much easy music suitable for first lessons, that but few preliminary exercises are necessary. The following illustrate the different kinds of measure and also the accidentals as they are commonly used. The teacher can select from the exercises, at times, such as illustrate points he may wish to teach. They are to be sung in unison.

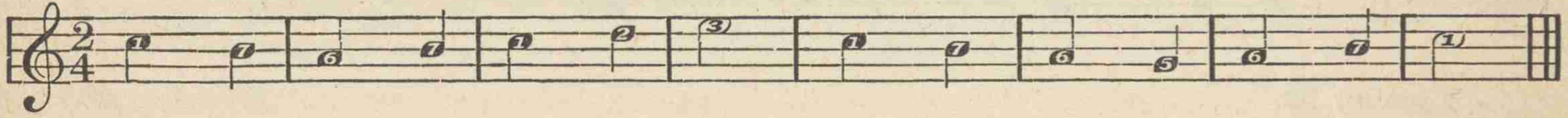
Exercise 1.



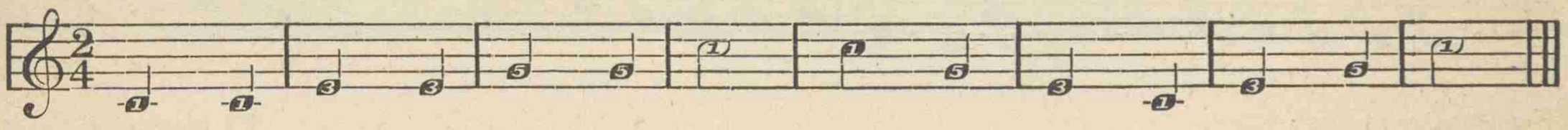
Exercise 2.
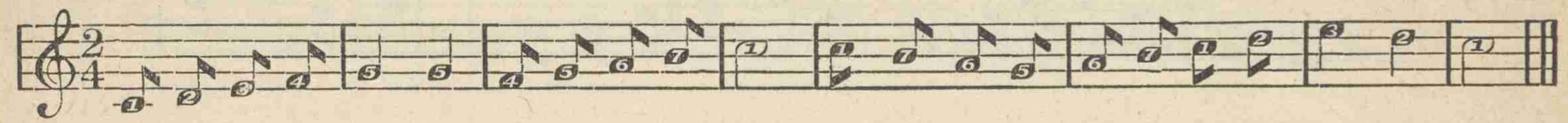


Exercise 3.
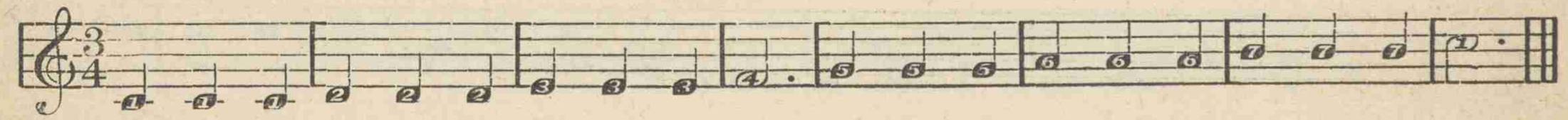


Exercise 4.
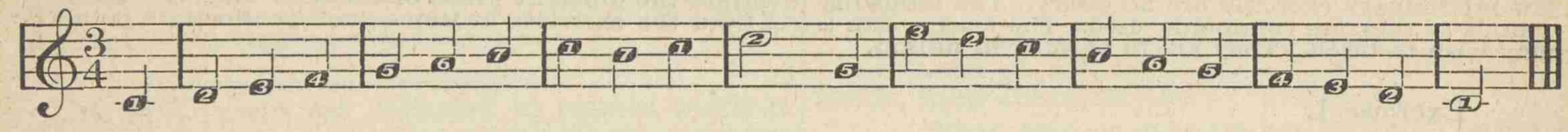


Exercise 5.
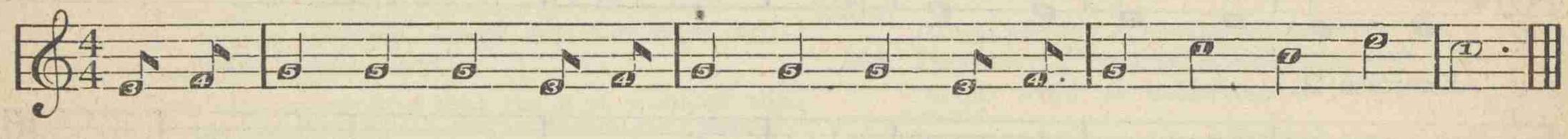


Exercise 6.
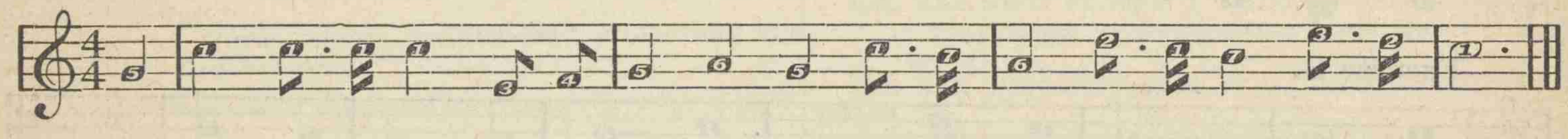


Exercise 7. Explain beginning on a part of a measure.
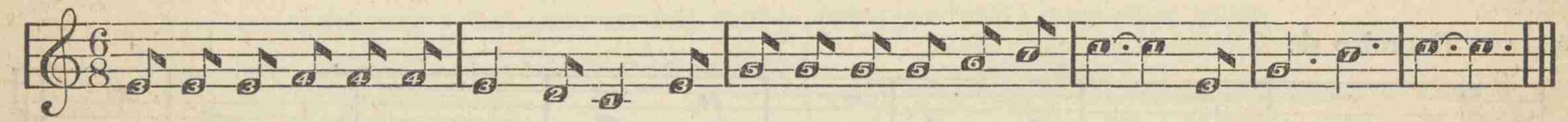


Exercise 8.
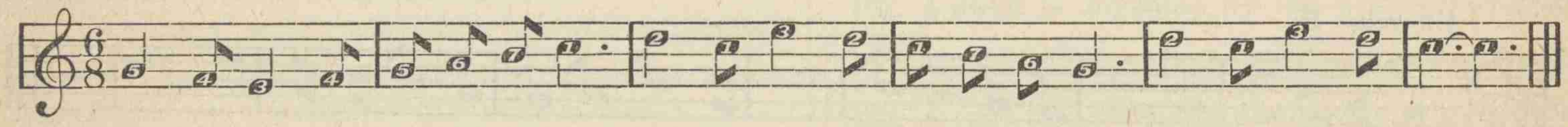


Exercise 9.
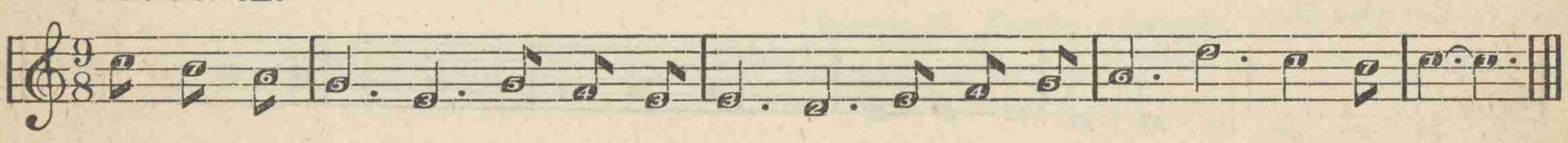


Exercise 10.
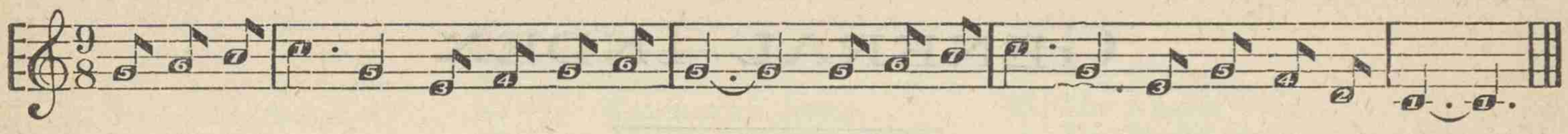


Exercise 11.
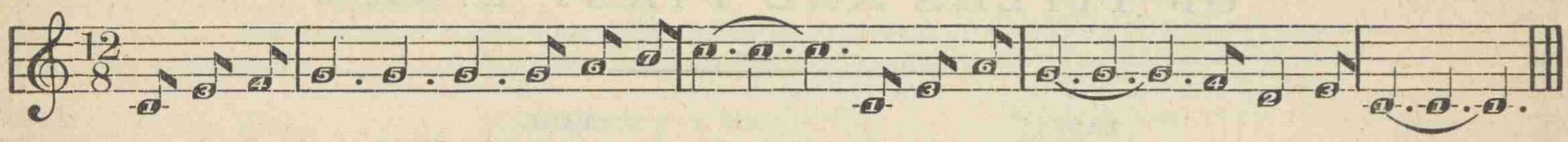


Exercise 12.



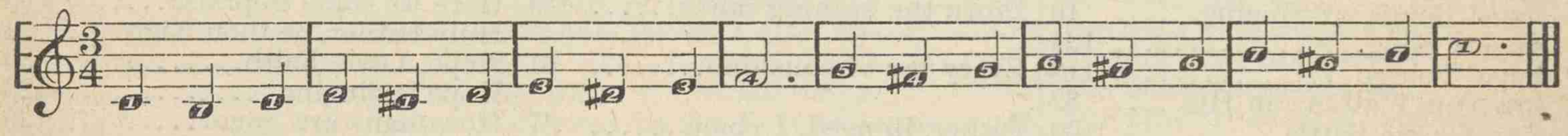
Exercise 13.
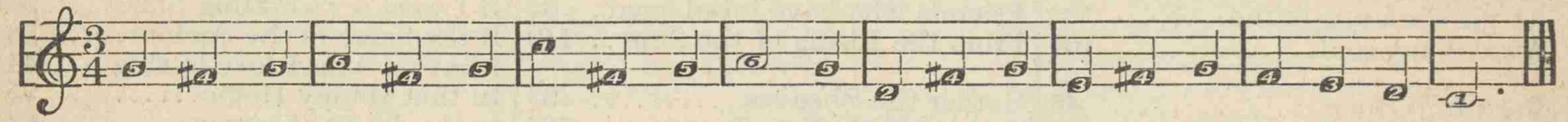


Exercise 14.



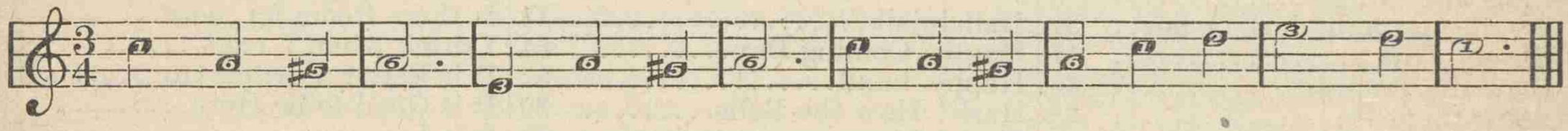
Exercise 15.
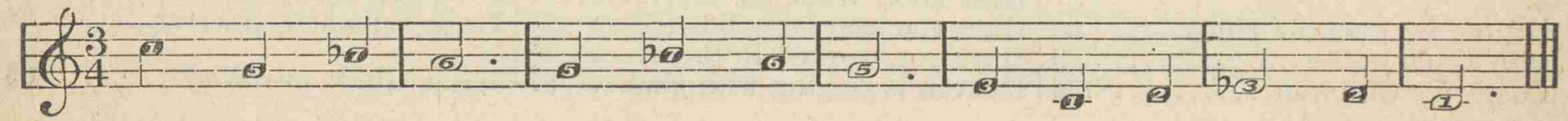


Exercise 16.



Exercise 17.



Exercise 18.



General Index

OF TITLES AND FIRST LINES.

	PAGE
A Little While Here	90
Am I Nearer to Heaven	92
Angel Bands are Singing	16
Angels' Song	134
Angel Voices	118
Are You Walking in His	82
Arm for the Battle.	100
Around the Throne	125
A Song of Praise	101
At the sounding of the	126
Awake, my soul	101
Beautiful Hope	45
Beautiful Port of the Blest	102
Behold, I stand and knock	38
Bells and Songs	6
Be the morning dark or fair	31
Blessed Gift	17
Blow the Trumpet	86
Bring them In	28
Brothers, do Your feet	49
Buckle on the Armor	54
Calling Me over the Tide	64
Children's Praise	9
Come, Ye Children	136
Dare to live for Jesus	11
Dare to Show Your Colors	11
Down the shining ranks	134
Every ray of sunshine	61
Father, in need, I come	87
For a little while here	90
Forgive our Debts	93
Friends who have loved me	64
From the Rising of the Sun	140
Gather the Sheaves	33
God be With You	124
God is Ever Good	105
Hallelujah	15
Happy, Coming Day	84
Happy Land	87
Hark! How the Bells	30
Hark! I hear sweet strains	21
Hark! 'tis the Shepherd's voice	28
Hast Thou Work for Me	7
Have you heard the Olden Story	26
Have you worked in the	55
Heaven is ringing with glad	37
He Holdeth the Stars	20
Help us to Trust	41
Here we come to praise	99
Holy Father, be thou Nigh	4
Hope, Love, Faith	85
Hope is Singing	123
How many are gone	120
I am not weary	63
If I were a Twinkling Star	35
If the name of the Saviour	58
I have a song I love to sing	44
In that Happy Home	95
In the desert of sorrow	88
In the Morning	122
In the vineyard of the Master.	71
Is there Room for more	73
I think when I read	89
It is Better Further On	123
It is Good to be Here	8
It is I	53
I've a Mansion Fair	29
I washed my hands this morn.	111
I will Tell of the Saviour	24
Jesus, Guide our Way	65

	PAGE
Jesus is King	67
Jesus is Calling today	76
Jesus is Lovingly Calling	129
Jesus, lead us by the hand	91
Jesus, the Loving Shepherd	50
Jesus, we are coming	73
Jesus, we would trust in thee	107
Journeying on to the beautiful	34
Just across the silent river	118
Just Over the River	42
Lead us in the Way	91
Let me Drink	88
Let us Press Toward the Mark	52
Let us Walk in the Light	103
Let us With a Joyful Mind	115
Life is like a sunlit stream	48
Life is one continued battle	54
Life is Not a Feast of Gladness	78
Little Feet be Careful	111
Little Pilgrim Band	27
Little Things Help	61
Love of Jesus	13
Love's sweet Lesson	51
Lovingly, Tenderly Calling	50
Lo! the army of our King	46
Master of the world's great	25
Mighty to Save	80
Not Far from the Kingdom	77
Now hosanna, Son of David	67
O Brothers, do your feet grow	49
O'er heavenly plains the golden	10
O Lead us Safely Home	94
On that Shore	116
Onward to Victory	100
O Silvery Sea	22
O the yesterday's moments	92
O thou blessed gift	17
Our Praise to thee	5
Our Watchword Jesus	36
O we love to hear the chiming	6
O wonderful Gethsemane	66
Peace, Rest, Joy	112
Pray for Reapers	32
Rejoicing in the Lord	34
Remember the Saviour's prom	108
Resting in Jesus	63
Ring the Christmas Bells	131
Room for the Little Ones	129
Saints of God the dawn	32
Saved by the Love of Jesus	48
Saviour, hear a Little Child	7
Saviour, teach me day by day	51
See the shining dew-drops	105
Send me	25
Shiloh has Come	37
Shine On	18
Since I have Been Redeemed	44
Sing Aloud the Joyful	132
Sing of Jesus	69
Singing, Singing, Singing	113
Soldiers in the Army	75
Some Sweet Day	106
Some Day	74
Sometime	57
Sometimes softly over my soul	122
Song of Praise, A	101
Song of the Ransomed	110
Song of the Sower	31
Sooner or Later	109
Sweet Strains of Music	21
Sweet Zion Bells	10
Tell it Today	58
The Angels' Song	134
The Bright and Morning Star	104
The Happy, Coming Day	84
The Harvest Time	14
The Haven of the Soul	70
The Light is for Thee	98
The Lord is King	138
The Lord is my Shepherd	62
The Love of Jesus	13
The night is far spent	98
The Presence of my Saviour	47
The Song of the Ransomed	110
The sun is on the harvest	14
The Sweet Story of Old	89
The time ordained of God	84
The Victor's Song	108
The voyage has been weary	102
The Welcome that's Waiting	72
The World for Christ	46
There is a Happy Land	87
There is a hope whose glory	85
There is no love like the love	13
There's a City I'm told	56
There's a home with the	72
There's a peace I have found	112
There's a song that is heard	110
There's one thing up in heaven	113
These Sayings of Mine	68
They Gave him their Treasures	128
Thine the Glory	3
Tho' the upward path is narrow	96
Thou Art my Shepherd	137
Thou who rulest	3
Thy Will Be Done	81

	PAGE
'Tis merry Christmas Time....	130
'Tis religion that can give.....	103
Unto thee We Come.....	107
Voices from the By and By....	120
Waiting to Welcome us There.	116
We are little children.....	9
We are sailing on the ship....	70
We are soldiers in the Army..	75
We are volunteers in a.....	12
We can Trust Him	96
We Come to Praise.....	99
We give thee the praise.....	39
We need not walk in darkness.	18
We Praise Thee.....	39
We scatter seeds.....	59
We shall be Like Him.....	97
We shall gain the shining.....	57
We shall meet with raptured..	95
We shall reach the river side..	106
We Shall Stand before the King	60
We Wait his Coming.....	40
We're a little pilgrim band....	27
What a Gathering that will be.	126
What is the song of the heavenly	15
When joyful are our spirits...	36
When the Waiting Time is Over	114
When the waves in terror rolled	53
Where'er our path may lead..	94
Who is On the Lord's Side....	19
Who is this that comes.	80
Whoso heareth and doeth.....	68
Who will be like Moses.....	79
Who will Go.....	71
With Jesus, my Saviour.....	20
Work Brother.....	55
Youthful Volunteers.....	12

MUSIC BOOKS FOR ALL.

FOR SUNDAY-SCHOOLS.

CHILDREN'S HALLELUJAH (R'd Notes). By J. H. ROSECRANS and J. H. FILLMORE. Price, 35 cents; Per dozen by Expr's, $3.60; Per doz. by Mail, $4.00.

GRATEFUL PRAISE (Round Notes). By J. H. FILLMORE. Price, 35 cents; Per dozen by Express, $3.60; Per dozen by Mail, $4.00.

PRAISE AND REJOICING. The same as Grateful Praise, but printed in Figure Notes. Price, 35 cents; Per dozen by Express, $3.60; Per dozen by Mail, $4.00.

VOICE OF JOY (Round Notes). By J. H. ROSECRANS. Price, 35 cents; Per dozen by Express, $3.60; Per dozen by Mail, $4.00.

GLORY AND PRAISE (Figure Notes). ROSECRANS and FILLMORE. Price, 35 cents; Per dozen by Express, $3.60; Per dozen by Mail, $4.00.

SONGS OF GLORY No. 2 (Figure Notes). By J. H. FILLMORE. Price, 35 cents; Per dozen by Express, $3.60; Per dozen by Mail, $4.00.

SONGS OF GRATITUDE (Figure Notes). By J. H. FILLMORE. Price, 35 cents; Per dozen by Express, $3.60; Per dozen by Mail, $4.00.

SONGS OF GLORY (Figure Notes). By J. H. FILLMORE. Price, 35 cents; Per dozen by Express, $3.60; Per dozen by Mail, $4.00.

SONGS OF REJOICING (Round Notes). By FRED A. FILLMORE. The latest book. Price, 35 cents: Per dozen by Express, $3.60; Per dozen by Mail, $4.

SEASONABLE CANTATAS AND EXERCISES on hand.

FOR SINGING-SCHOOLS.

BANNER OF BEAUTY. By FRED A. FILLMORE. Price, 60 cents; Per dozen by Express, $6.00; by Mail, $6.75.

CLASS AND CONCERT COLLECTION By Dr. J. B. HERBERT. Price, 60 cts.; Per dozen by Express, $6.00; Per dozen by Mail, $6.90.

WIDE-AWAKE GLEE BOOK. By J. H. ROSECRANS. Price, 60 cents; Per dozen by Express, $6.00; by Mail, $6.75.

HOURS OF SONG. By J. H. FILLMORE. Price, 50 cents; Per dozen by Express, $4.80; by Mail, $5.50.

CHILDREN'S GLEE BOOK. By PALMER HARTSOUGH and J. H. FILLMORE. Single Copy, 30 cents; Per dozen by Express, $3.00; Per dozen by Mail, $3.60.

SONGS FOR THE WEE ONES. A Book for Little Children. Illustrated. Single copy, 30 cents; Per dozen by Mail, $3.30; Per dozen by Express, $3.00.

NEW THOROUGH-BASE METHOD. For Organ and Piano. By J. H. ROSECRANS. Price, $1.50 per copy.

JESUS OF NAZARETH. A Bible Exercise for Christmas or Easter. Price, 6 cents; per dozen by Mail, 60 cents.

THE BATTLE CRY. A Prohibition Song Book. By TAYLOR & HERBERT. Price. 35 cents; Per dozen by Express, $3.60; Per dozen by Mail, $4.00.

FOR CHURCHES.

BIBLE ANTHEMS. By Dr. J. B. HERBERT.
Boards, 60 cents; Per dozen by Express, $6.00; by Mail, $6.75.

NEW CHRISTIAN HYMN AND TUNE BOOK. By J. H. FILLMORE,
Cloth, red edges, sample copy, 75 cents; Per dozen by Express, not prepaid, $7.50; Per dozen by Mail, prepaid, $8.60.
Board Covers, sample copy, 50 cents; Per dozen by Express, not prepaid, $5.40. Per dozen by Mail, prepaid, $6.40.
Fine Bindings, morocco, red edges, $1.50; morocco, flexible, gilt edges, $2.00; morocco, padded, gilt edges, $2.50.

Words Only. *Cloth Covers*, per copy, post-paid, 45 cents; Per dozen by Express, not prepaid, $4.80; Per dozen by Mail, prepaid, $5 30.
Board Covers, per copy, prepaid. 35 cents; Per dozen by Express, not prepaid, $3.60; Per dozen by Mail, prepaid, $4.10.

Parts Second and Third.
Boards, 35 cents; Per dozen by Express, not prepaid, $3.60; Per dozen by Mail, prepaid, $4.20.

Words Only.
Boards, 20 cents; Per dozen, not prepaid, $2.15; Per dozen by Mail, $2.40.

Part Third.
Boards, 25 cents. Per dozen by Express, not prepaid, $2.40; Per dozen by Mail, prepaid, $2.90.

Words Only.
Paper, 10 cents; Per dozen, not prepaid. $1.00; Per dozen by Mail, $1.20.

THE CONGREGATION (Figure Notes). By J. H. FILLMORE. **Hymns and Tunes.** *Boards*, per copy, 25 cts.; Per doz. by Express, $2.40; by Mail, $3.00.

☞Books sent by Mail are prepaid; by Express they are NOT prepaid. Specimen Pages Free.☜

Address FILLMORE BROS., Publishers, 185 Race St., CINCINNATI, O.